

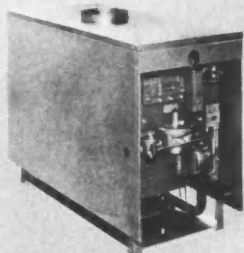
ARIZONA ARCHITECT



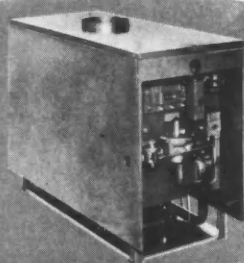
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The Architect and Salesmen)

1



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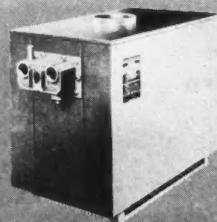
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IN THIS ISSUE

INDEX TO ADVERTISERS

These firms and their products and services make possible this magazine's public service.

Arizona Acoustics	16, 17
Arizona Masonry Guild, Program	23
Arizona Public Service	20
Arizona Sand and Rock	18
Arizona Structural Clay Products	18
Arizona Wholesale Supply Company	14
Arkla Air Conditioning Corp.	12
Beach Building Specialties	20
Carns-Hoaglund Co.	2, 12
Engineers Testing Laboratories	25
Gladding, McBean & Company	10
Haskell-Thomas, Inc.	22
International Metal Products	32
Mathews Paints	22
National Shade Mfg. Co.	28
O'Malley's Building Materials	28
Pipe Trades Industry Program	8
Plan Service of Arizona Contractors	24
Publishers Architectural Components (PAC) ..	31
Southern Arizona Steel Fabricators Ass'n.	29
Standard Glass	28
Superlite Builders Supply	24
Thoren's Showcase & Fixtures	21
United Materials	7
Wright-Temp Manufacturing Co.	4



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THE PRESIDENTS' PAGE	5
The Editor's PERSPECTIVE	6
George Edson Danforth, AIA — ABOUT TWENTY MINUTES	9
Harold F. Smith — THE MARK OF A SALESMAN	13
Robert A. Larabell — THE ARCHITECT — AND PROJECT CONTROL	19
WHERE IS THIS?	24
ARCHITECTS TO SERVE TUCSON PLANNING BOARD	25
Central Arizona Chapter — BILLBOARD RESOLUTION	25
NEW PRODUCTS, PUBLICATIONS	26
Southern Arizona Chapter — SUMMER PARTY	27
AIA CHAPTER NEWS	28
BOOK NOTES	30

Cover: Oak Creek — THE TEXTURE OF WATER

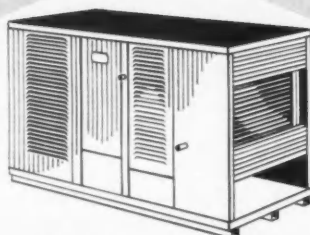
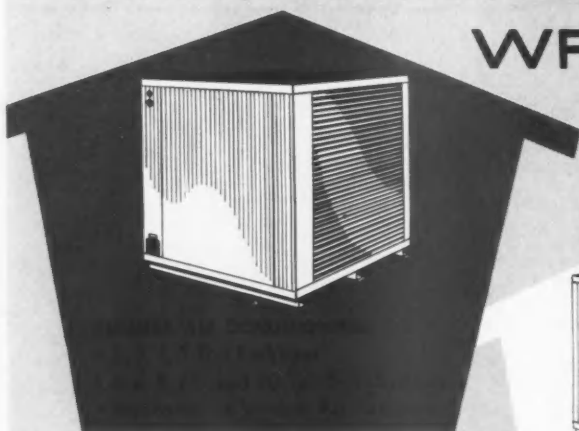
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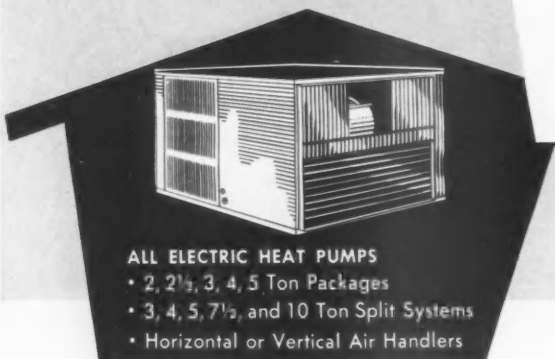
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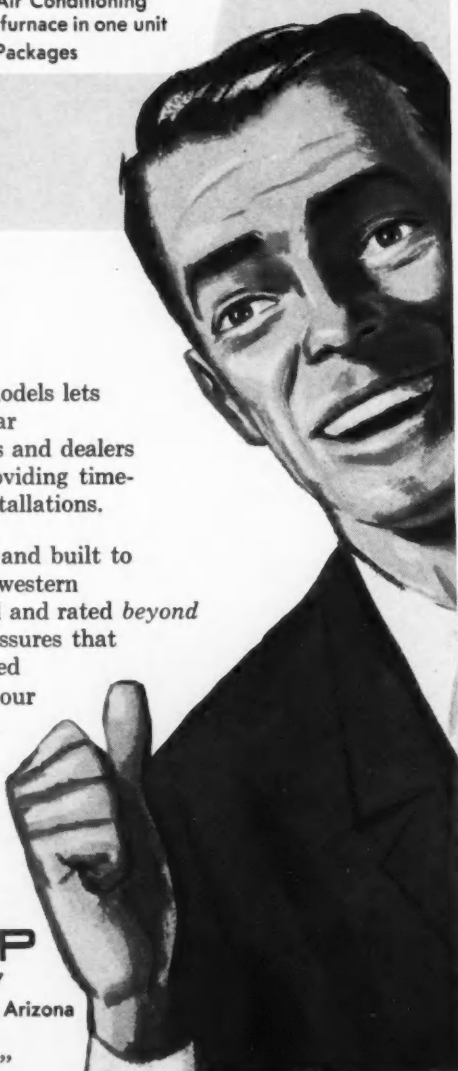
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THE PRESIDENTS' PAGE



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**SOUTHERN
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David S. Swanson

MY COLUMN this month is on advertising. What, you ask, has advertising to do with architects? The mandatory standards of our Code of Ethics says we shall not use advertising. This, of course, refers to advertising ourselves. Advertising, in one form or another, is indispensable as a means of acquiring knowledge and information on products and services necessary in every project.

I'm sure that most of you, like myself, receive stacks of direct mail each day with a large percentage of it ending up in the waste basket. I've often thought the results, to the advertiser, must be something like watching your horse roar into the backstretch at Hialeah or Santa Anita. Will he or won't he? Not even the jockey knows for sure. The horseplayer studies the charts, computes the relative strengths and weaknesses of each horse, and finally decides upon his choice to win. The advertiser prepares his copy and layout and his "horse" is ready to go. All that remains is to put his money down in the manner which will best assure him that his advertising will be read by the people he hopes to reach.

Arizona Architect is our magazine, a product of the Arizona Society of Architects. Like all magazines, its success or failure depends not only upon how the material presented is accepted by its readers, but upon the continued support of its advertisers.

In talking with many of our members, I know that *Arizona Architect* is one publication which is read not only by the practicing architects, but by the architects of tomorrow — the draftsmen in our offices. To me, it appears to be an excellent medium by which building product manufacturers and representatives can be assured their message will be read.

How often have you been interrupted during the day by salesmen or manufacturers' representatives extolling the merits of their products? Too often, I bet, and by too many. It's not new information they're passing on, usually, but a repeat of a story you've heard many times before. Basically, they're just reminding you that they and their products are "available." Wouldn't it be much better to have this ma-

terial presented through our magazine advertisements and supporting articles where we can study and evaluate it at our convenience — usually at home when we're relaxed and receptive to ideas? I think so. In the future, this will be my suggestion to manufacturers' representatives.

Do you know that we, "The Architects," are perhaps one of the luckiest professions in the world? We get more free advice from everybody around us than it is humanly possible to use.

This morning, going through the normal pile of mail, I found such wonderful things as these: "Build Your Buildings With Concrete," they are the safest, strongest, and most economical; another envelope yielded, "Build Your Buildings With Steel," they're the fastest, safest, and most economical; another piece of literature indicates, "Build Your Walls Of Masonry," they're the prettiest, strongest, and most economical; yet another piece of literature yields, "Build Your Walls With Our Curtain Wall," it's the prettiest, strongest, and the most economical.

On and On and On, goes this literature, day in, and day out — all of our desks are flooded with such Madison Avenue propaganda. And yet, I doubt whether the manufacturer, or his advertising agent, has ever seriously given consideration, to WHO he's trying to sell — WHAT.

How many manufacturers will do a thorough job of giving an unbiased cost appraisal of their product in place?

How many manufacturers are willing to write a complete specification of their product and the inherent problems surrounding their product?

How many manufacturers are willing to give the architect complete counsel as to the advisability of

Turn to SWANSON, next page

terial presented through our magazine advertisements and supporting articles where we can study and evaluate it at our convenience — usually at home when we're relaxed and receptive to ideas? I think so. In the future, this will be my suggestion to manufacturers' representatives.

I hope you'll do the same, and if we find the products meet our requirements, let's specify them. We'll be doing our clients and ourselves a real service. We'll also prove that the advertiser isn't betting on a "long shot" but has the favorite when he uses *Arizona Architect* to put his message across.

The Editor's PERSPECTIVE

OUR MOST VALUABLE lessons are often the most embarrassing to learn as well as to teach.

For that reason they too often never are taught and learned — a fact that was epitomized in the famous advertising slogan, "Even your best friend won't tell you."

This issue of *Arizona Architect* brings to print some strong observations and feelings that have been rather widely held but seldom expressed — to the right persons. They involve the relationship of the architect and the people on whom he so greatly depends, be they called peddlers, salesmen, building supply representatives, materials consultants — or something worse.

Perhaps the strongest feelings are held by the sales people because they can't let off steam so easily. After all, they may not dare express an important truth if it might adversely affect future sales possibilities. Such truths, for example, as that the architect may be a bit unfair to put off a salesman time and time again when he is busy, only to expect immediate attendance and service when he wants something.

The architect often expresses concern with his own public relations, but he may overlook the fact that his relations with sales people are with an important segment of the public — a segment that gets around and talks and may even represent the architect's actual or potential clients.

SWANSON

their products for specific uses; their cost, availability, durability, or suitability?

Looking at the pile of advertising literature, it would appear that each manufacturer is offering a panacea to each architect, for all of his problems.

Is it any wonder then, that possibly 99% of this type of material is not even opened in the average architect's office? Is it any wonder that our waste baskets are filled with literature which is of little or no value?

All of this is particularly amazing to me, inasmuch as the efforts of the AIA and the Producers' Council have, in isolated conditions, performed a real service to us in publishing and printing manufacturer's literature, which has value in our daily use. It is a shame that more manufacturers are not aware of, and participating with, Producers' Council in creating a better relationship and image to the architect.

Little wonder, then, that many of us are developing a mental block on the subject of advertising, and manufacturers' representatives. How many representatives have heard, or seen — "Peddlers after four or by appointment," "You can have five minutes of my time," "I'm sorry, I'm just too busy," and/or "Come back next week"?

In discussing the architect-salesman relationship with many persons on both sides, we have come up with several suggestions. They are based on actual experiences, and because they must be used — if at all — on an individual basis, we list them here as a sort of personal check-list — one for architects and one for sales personnel. They may be obvious and unnecessary suggestions for many (perhaps most), architects and salesmen. But for the others, whether five per cent or 50 per cent, they offer a challenge in good personal and public relations:

FOR ARCHITECTS

1. Am I courteous to him?
2. Do I consider that he may have driven or flown 400 miles to call on me?
3. Do I offer an alternate time for him to call, should he call without an appointment?
4. Do I suggest that he leave information with my specification writer or draftsman if I am too busy to see him?
5. If he is new in his work, do I remember that I once was just starting?
6. Am I receptive to, and appreciative of, constructive criticism, as when a salesman points out an error in my specifications?
7. If I give him time, do I put him at ease so he can use that time effectively?

FOR SALESMEN

1. Is this call important to the architect as well as to me? Or am I making this call just so I can put it in my daily report?
2. Do I look for indications that he may be preoccupied with something not related to my products? If so, do I leave promptly?
3. Am I so well informed about my products and those of my competitors that I can offer real service and knowledge to the architect?
4. Have I the courage and honesty to admit that the items of a competitor may be better for his use — this time?
5. If I leave a catalog, do I also provide him with prices so he can intelligently talk with his client, and perhaps prevent selection of materials that would foul up the budget?
6. If my purpose in visiting is merely to let him know I'm still available, is there not a better way to do this?
7. Is my company backing me up and helping pave the way for my visits with the architect?

To each side in this important relationship we say: it is a good friend who is *trying* to tell you!

Phil Litt

What are the advantages of prestressed concrete construction?

More than Meets the Eye

At first glance these advantages are apparent:

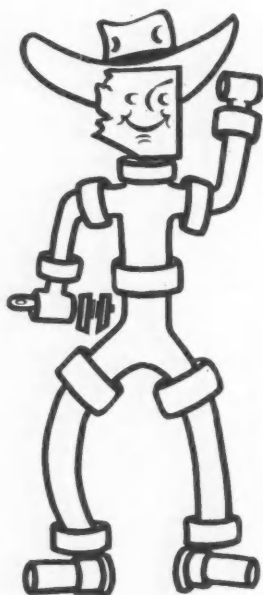
*/ Attractive Appearance / Maintenance Free –
Requires No Painting / More floor space because
of fewer columns. You can't see the following
advantages, but they are in every prestressed
member: / Fire Resistant – Low Insurance Cost
/ Shorter Construction Time / Low Initial Cost*



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"Peter Piper"

The building construction industry today has no other alternative but to recognize the fact that its continued progress and growth depend on the following fundamental procedures:

1. Active liaison must be at all times maintained and practiced by, and with, all of the component segments of the industry.
2. Communications and dissemination of information pertaining to industry affairs and practices must be constantly improved and become more encompassing to the entire industry.
3. Publicity and public relations, both external and internal in scope, are vitally necessary at every level, if continued progress is to be realized.
4. Cooperation between architects, engineers, general contractors and subcontractors, is a two way street and is a "must" for every segment of the industry.

Pipe Trades Industry Program of Arizona

1616 East Maryland

Phoenix

CR 7-2634

ABOUT TWENTY MINUTES

BY GEORGE EDSON DANFORTH
*Director, Department of Architecture,
Illinois Institute of Technology
and
Architectural Consultant, United States Steel*

(Adapted from a talk given at the Producers' Council Luncheon during the 92nd Annual AIA Convention.)

The relationship between architects and producers is certainly one that produces divided opinions, according to which side of the fence you occupy.

The chief point I'd like to make is that the relationship between architects and producers not only *can* be improved, but *must* be improved. Such efforts must result in the architects' more effective use of his materials, and a reduction of the selling costs of the producers' product.

No one reading this is unaware of the tremendous strides made by architectural design since World War II. Nor is there an architect who doesn't appreciate that much of this progress is due to the parallel progress made by the producers of building materials.

Implicit in this concept should be an atmosphere of teamwork unsurpassed in any other area of commercial endeavor. A serious effort must be made on both sides to eliminate some of the sand that gets in our gears when we go about our job of designing and engineering a major building project.

We know that you producers have problems in hiring and training salesmen. It's expensive, it takes time, and I suppose you're lucky if one in ten becomes a "natural" when it comes to calling on architects.

Perhaps it might be helpful if we paused to analyze such a salesman and see what he does and doesn't do, that makes him so successful for his producer . . . and so well liked by the architects.

Naturally, he's personable, and like any other good salesman his head is squarely on his shoulders and he has the kind of a face that, when he looks at a clock, the clock keeps right on running . . . and he dresses as though he plays in the infield and not "way out" on some other planet.

But this salesman who's a "natural" with the architects, has some other qualifications. For one thing, he's equipped with radar, so to speak. Using some uncanny mixture of Dodge Reports, BTE, (by which I mean "Building Trades Espionage"), trade paper reading, intuition and a fantastic sense of timing, he always shows up just when the architect needs him! If he's selling hardware, he calls when the architect is thinking about hardware, not floor plans. Almost

impossible, you say? Maybe so . . . but some producers' salesmen do have this uncanny ability. And it saves time for them and for the architect, and makes an indelible impression on the latter.

Another special qualification this "natural" salesman has, is an intimate and practical working knowledge of his product or products. Now this may seem elementary, but you'd be surprised at the number of salesmen we see who only have the sketchiest knowledge about their products. They know where their home office is . . . most of them, and they have samples, or brochures, or both. They've even *read* some of the brochures.

Now, of course, I'm exaggerating . . . but I'm doing it to prove a point: When an architect gives a salesman his time . . . and his time is valuable whether the salesman thinks so or not . . . he expects not only to learn something he doesn't know but needs to know, but he expects the salesman to be able to answer some pretty specific questions — some of them more or less technical.

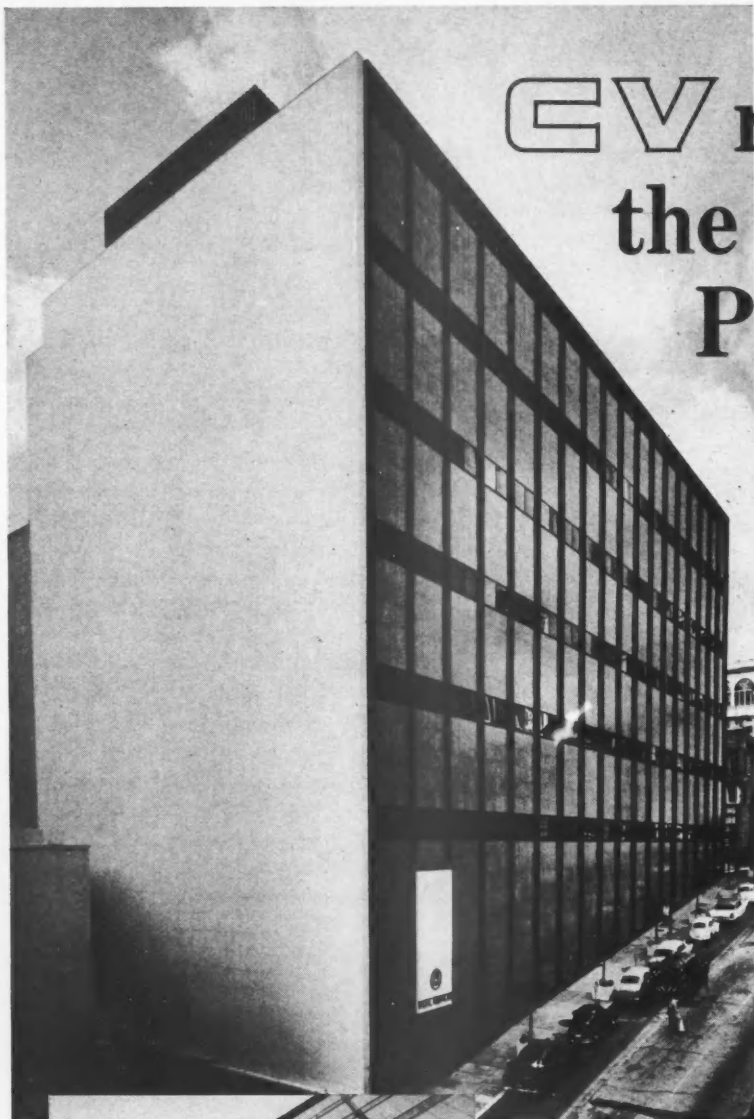
Generally speaking, an architect finds it much more satisfactory to talk to a salesman employed directly by the producer or fabricator, rather than with the average manufacturer's representative, for the reason that a salesman employed directly by a fabricator or producer usually concentrates on one product, or line of products, and has accumulated a wealth of experience that the architect regards as invaluable. The manufacturer's representative on the other hand, usually represents quite a variety of product lines and companies, and is usually not able to be so helpful.

There are, of course, exceptions. Some manufacturers' representatives do an excellent job. On the other hand, when the architect begins to ask for specific and technical information, the representative usually has to lean upon an expert from the factory. This takes time, and can result in confusion, or loss of business to the producer . . . and in some cases, the use of an inferior product.

Another point concerns the matter of the brochures, the pamphlets and the other literature issued by the producers of building materials. We see all kinds — good, bad and mediocre.

I wonder if the sheer weight of this material couldn't be reduced in order to save mailing costs.

We are particularly weary of the piece which de-

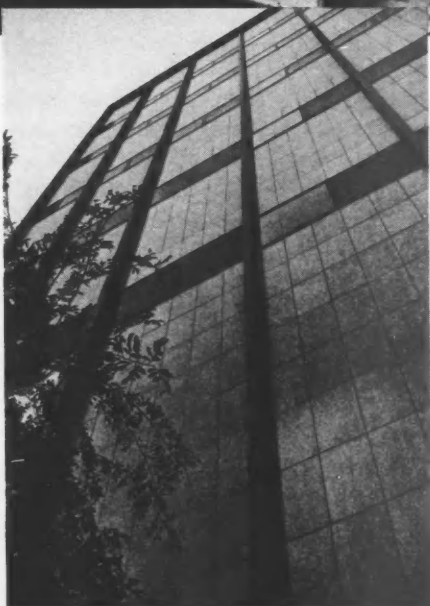


CV rings the bell at Pacific Telephone

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CV is characteristically inert, can't stain, never requires expensive maintenance. GMcB high-fired colors can't fade, streak or wash out. CV is available in an infinite variety of colors, glazes and textures; in adhesion, anchored and hand pressed types. Consider carefully its unique combination of beauty, long life, and easy maintenance when figuring your next job.

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ABOUT TWENTY MINUTES

votes ten pages to applause for the product, and one page to important technical information. The picture of your magnificent new plant, the history of your founder, and the fine modern cafeteria in which your employees eat lunch, might make interesting reading if we had more time, but spare us the glamour and the history . . . and concentrate on clear and concise technical details, well illustrated and described so that . . . well, so that even an architect can understand them. Do this and we'll feel like one of your partners. And I know that is what you want, and I know it is what the architects want.

Now let's turn to the architects, and see what *they* can do to improve this relationship.

First, architects are often too vague in many of their designs and specifications. Tell an architect this, and he'll often say, "Well, the XYZ company didn't furnish me with enough information." In my opinion this is an over-used excuse. I realize that many of you have been generous in giving us free engineering service, and in many cases this has been mutually beneficial.

But when architects begin to expect this kind of help across the board and live in the belief that *every* producer is honor-bound to include it as a part of his selling service . . . and when an architect complains that his specifications and details are vague and consequently got him into trouble *because* the producer failed to give him proper help . . . then I think we've gone too far. If the architect cannot get from one producer the information he needs to prepare his *own* clear drawings and specifications, then he should get such information from some *other* producer.

Architects also need to learn more about the basic manufacture of many of the raw materials from which your products are made, such as steel, glass, plastics and many others. Now some of my "fraternity brothers" may say they don't need this knowledge, but I question this. Insufficient knowledge about production and manufacturing problems has often led an architect to design and specify building components requiring non-stock or non-standard items, and this can lead to trouble and higher costs.

Now let's get up off the couch and stop analyzing ourselves.

We are standing in the gateway of what will be the greatest decade of architecture and building in the history of the world. The opportunities for creativity in design have never, thanks greatly to you producers, been so exciting. You've given us color in your materials undreamed of years ago. You've given us added strength . . . and corrosion resistance . . . and new forms and processes . . . and new tools for our builders to work with.

But in the realm of probabilities and possibilities, only the surface has been scratched.

How long are we to wait for a transparent glass

which will be a total barrier to heat transfer?

When will structural steel be produced in color?

When will we have an invisible, sprayed-on fire-proofing compound for structural metal — not a retardant, but a film which will eliminate the often complicated and costly processes now needed to meet code requirements?

When will we have the means to employ the principles of discontinuous compression in relatively low structure of large areas?

How long are we going to continue to build a frame, floor and wall in separate operations?

In one way of saying — how long are we going to build with DC3 methods in a jet age?

Maybe I'm not so "far-out" on Cloud 9 as you might think. But let's ground ourselves for a moment. The architect who has no building materials is a man without a profession. Without the architectural profession the producer would have no focal point through which to find the market for his new products. The more I ponder upon our inter-dependence, the more astonished I am at the many gaps that still lie between us. Yet we're making progress. Speaking as an architect, I assure you that the majority of us are devoted to bringing about a better and a closer relationship as rapidly as possible.

I know there are many producers equally devoted to the same end.

As you are no doubt aware by now, I have made no previous reference to the title of my talk of "About Twenty Minutes." Here are some "clues." A look at great historical events would show that within approximately that same length of time:

- Eve persuaded Adam to eat an apple,
- Columbus talked Queen Isabella out of three oversized rowboats, and
- Churchill extracted 50 destroyers from Franklin Delano Roosevelt.

I therefore ask you, why can't a producer's representative — who knows his product — present it to an architect in a comparable length of time?

As the old southern minister said, "No souls are saved after 20 minutes."

It aptly recalls the three B's of architectural selling (not to mention speech making): BE CLEAR — BE BRIEF — BE GONE.

—AIA—

Architecture is the will of the epoch translated into space. Until this simple truth is clearly recognized, the new architecture will be uncertain and tentative. Until then it must remain a chaos of undirected forces.

— Mies van der Rohe

—AIA—

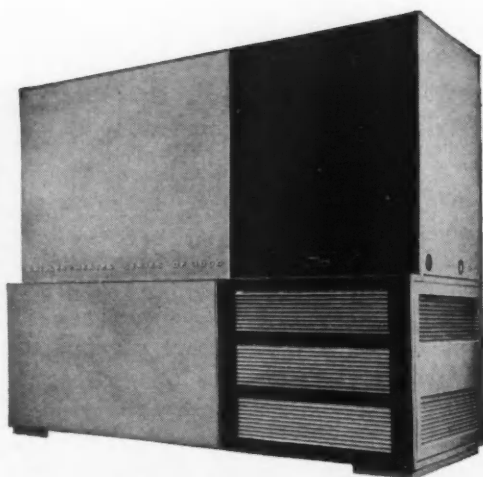
No idea is so antiquated that it was not once modern. No idea is so modern that it will not some day be antiquated . . . To seize the flying thought before it escapes us is our only touch with reality.

— Ellen Glasgow.

A MAJOR BREAKTHROUGH IN COOLING & HEATING

ARKLA'S NEW 25-TON GAS CHILLER-HEATER

Here it is—the revolutionary new Arkla absorption unit that heats and cools without a steam producing boiler or converter. Gas-fired burners in the generator section energize the system for absorption cooling, or for heating. It's the perfect system for modern year 'round gas air conditioning.



INSTANTLY HEATS AND COOLS AUTOMATICALLY ■ HEATS WATER WITHOUT A BOILER ■ COOLS WATER WITHOUT A COMPRESSOR ■ REQUIRES NO LUBRICATION ■ SEALED FOR LIFE, REQUIRING MINIMUM MAINTENANCE ■ MAINTAINS SAME CAPACITY FOR THE LIFE OF THE UNIT ■ HAS NO MOVING PARTS IN THE HEATING AND COOLING CYCLE ■ FIRST MEDIUM OR LARGE TONNAGE AIR CONDITIONER THAT HEATS. Truly revolutionary . . . investigate for your next building project the new Arkla DF-3000 Gas-fired All Year® Chiller-Heater.

FOR DETAILS CONTACT YOUR LOCAL GAS COMPANY
OR WRITE ARKLA AIR CONDITIONING CORPORATION
812 MAIN STREET • LITTLE ROCK, ARKANSAS

ARKLA  *Servel*

THE MARK OF A SALESMAN

BY HAROLD F. SMITH
Area Sales Manager, Gladding, McBean & Co.

An architect has always been one of the most creative of men. At the same time architects must have at their command a range of knowledge perhaps more comprehensive than any other professional group. This vast field of knowledge is especially critical to the architect since it serves as the practical foundation for his creativity.

In recent years an architect's need for information has increased many fold because of the myriad of new products introduced each year. The ever-changing technology of construction today, while greatly broadening the limitations in which an architect's creative processes can work, has made the sources of information for an architect even more critical. In this situation the sales representatives of manufacturers have a greater challenge than ever before of serving the architect as reputable and accurate sources of information.

To provide maximum service as a communicator of information, the salesman has the responsibility to be "Johnny on the spot" four different times during an architectural project. The first of these opportunities to assist the architect is during the creative period before any thoughts are ever transformed into plans or specifications. At this time, when the architect is tapping various sources of information, the manufacturer's representative can contribute expert knowledge of his products toward answering such questions as where can his products be properly applied; will they meet code requirements; will they contribute to the esthetic value and over-all concept of the project. He should also inform the architect about new products not presently on the market, but which may be available by the time of construction. It is extremely important that the salesman present his products in such a way as to minimize the compromise of design necessitated by the products' apparent inflexibilities. Only by conscientious fulfillment of this initial responsibility to the architect can a salesman expect the architect to make full and proper application of his products.

But the salesman's opportunity to serve the architect is just beginning at this point. Once his product is specified, the manufacturer's representative must make certain the contractor has full knowledge of the latest technology in the use and installation of the product. Less than this full knowledge by the con-

tractor may result in invalidation of the advantages of the architect's original thinking.

The salesman should also be on top of the situation at the time the product is installed. His knowledge of the product may be of assistance especially if new products or techniques are involved. He can serve as a last-minute inspector of the product shipped from the factory.

Finally, a salesman can assure maximum satisfaction by inspecting a product installation after completion. He may even help promote the architect in some instances by securing publicity for the project.

At no time should the salesman be timid about suggesting new uses and applications for his product. Creative salesmanship requires that the salesman give the architect the advance thinking of his company and his specialized product knowledge.

The architect should realize that there are positive steps he can take to increase the value of the manufacturers and their representatives to him. Manufacturers welcome suggestions of new products and innovations of old products. Architects should not hesitate to ask for items that they do not see in the catalog of a manufacturer since many companies today will make special items to an architect's specifications.

An architect can also make best use of his salesmen contacts by calling them in early enough on a project and giving them sufficient information to permit an intelligent development of architectural suggestions for their products. As an architect wishes salesmen to respect the demands on his time, so should an architect realize the demands on the time of a salesman who may have as many as 200 clients.

In conclusion, let me state that the day of the pitchman is gone for architectural representatives of manufacturers. Today, creative salesmanship requires a thorough and intelligent appraisal and analysis of the need of an architect for information which will better help him meet the needs of his clients. The accumulation and timely communication of this knowledge is the measure of a salesman's value to the architect.

Doing business without advertising is like winking at a girl in the dark. You know what you are doing, but nobody else does.

— Stewart Henderson Britt

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Metal Manufacturers Confer On Sales Effort

Increasing emphasis on salesmanship came to a prominent national focal point when Luther H. Hodges, secretary of commerce, wrote of the need in a June issue of *This Week Magazine*.

Pointing out that just a one per cent shift in national spending would mean sales of about \$3½ billion in goods, Secretary Hodges digested the problem and its solution to a simple phrase: thoughtful consideration to the needs of the customer.

Secretary Hodges cited the fact that less than 10 per cent of industry's research dollar goes to improve the efficiency of marketing products that are improved with the other 90 per cent, and he wonders in print where, without more training, the six million additional people who will be needed during the next decade in sales and service occupations are going to come from.

Answering mail promptly, enthusiasm and patience were among the basic functions of selling he finds to be seriously neglected, the chief decline being in courtesy. To illustrate that selling works, he cited his first campaign for public office in which he introduced himself to a stranger and asked for his vote. When told that he would get the vote, he asked, somewhat in surprise at the immediate response, why.

"Because you're the first person who's ever been interested enough to ask me," came the reply.

TURNING POINT

Specifications specialist H. Scott Parsons, who meets many a salesman, some time ago sent us this item from New Yorker Magazine:

We have just heard of a business correspondence that illustrates either a new high in commercial candor or a new high in commercial duplicity. It seems that an architect with an international reputation who is living at present as professor emeritus on the campus of an Eastern American university, recently designed a house for a client, and that after moving into it the client complained that the heating plant was inadequate for year round occupancy. The architect saw to it that another plant was substituted, this one selected on the enthusiastic recommendation of the salesman who had talked him into the original heating unit. It proved to be no good, either, and the architect, in a swivet, wrote to the manufacturer of the plant, outlining its dismal drawbacks. In due course, he received a lengthy reply, which wound up, "I am surprised that a man of your training and mental capacities should place such reliance on the word of our salesman."

Cabinet Member Calls For Salesmanship

A return to "self-less" promotion of products, echoing the policies of several trade associations and calling for renewed efforts to provide architects with reliable information, has been called for by the National Association of Architectural Metal Manufacturers.

Frankly pointing to its own industry as hurting itself, architects and, therefore, the entire building profession, the NAAMM last month held a conference in Chicago to "shore up" divisive elements and present a solid front in promoting the advantages of its products.

Jack M. Roehm, president of the NAAMM and vice president of research and development of the Kawneer Company, told representatives of several trade associations representing various facets of the architectural metal industry:

"The several associations in preparing technical data often set up different standards and specifications for identical products. This leads to confusion and ultimate disillusionment on the part of the architects who must specify these products."

Roehm and others gave ungrudging credit to associations of competing industries which, while their several separate members compete with each other, still combine to offer easily understood and consistent general product information.

It was John E. Starrett, an engineer in the Chicago firm of Perkins and Will, Architects, who called for the return of "self-less" promotion, reminded delegates of the architects' reliance on producers, and asked for uniformity of technical information on products which are the same.

"(Our first curtain wall job) was a success . . . because we got the real know-how from talking to you fellows in the metal business," he said. "When the thing came out and got started, it got going with your tools, your methods, and . . . it shows that if you go to the people that have the know-how you can do a good job by using the common sense techniques that you fellows have."

Urging uniform quality standards and information, Starrett said, "It is only by this means that a fair basis for comparison of products can be effected by the architects so that, as they design buildings, there can be fair standards as between sources of supply and fabricators. We think it is better for you to compare and agree on quality standards among yourselves and to so advise the architect before he specifies, than to come along after he has done the best he can in specifying and then tell him that he has not made fair comparisons between similar products."

BE FIRM

An Editorial

We come to the defense of the architect or engineer who writes a firm or closed specification.

Unless he is willing to settle for the stereotyped and commonplace, an architect will develop strong preferences in materials, equipment or suppliers. These preferences may be based on aesthetics, cost, quality of the product, or the integrity and technical assistance offered by the supplier.

The architect's preferences, when guaranteed by firm specifications, allow him to design and detail around the specific sizes, dimensions and tolerances of the named product, thus making his drawings and specifications accurate and final. Savings in field supervision time will be accomplished by reduction of field adjustments for substitute materials.

Thus, in writing the firm specification, the architect not only gets what he wants, but he also saves time, confusion and consequently, money by insisting on his preferences.

"Who objects to the closed specification?" Certainly not the legitimate general contractor who realizes that a firm specification assures him of firm and legitimate sub-contract quotations. Certainly not the service-conscious supplier or sub-contractor who has faith in his products.

The real objectors to the firm specification are: 1. The occasional bad-apple general contractors who rely on their post-contract shopping tactics for a profit that legitimately belongs to the owner, and 2. The nonprogressive sub-contractors who have nothing to offer the building industry but price-cutting.

We defend the firm specification on the basis that it is the architect's right and duty to determine precisely what products go into a building; the open specification transfers too much of this responsibility to the general- and sub-contractors. Further, architectural cost studies have proved that the firm specification gives the owner a better building for less money.

Conversely, wide open or loose specifications open the doors to a final negotiated and compromised group of materials assembled into a building that barely resembles the architect's and engineer's designs or desires, yet it retains their name stamp and responsibility.

We are proud of our products, our workmanship, our reputation and our relationship with the architectural and engineering professions. We respect the firm specification even when it excludes us. We'll take our chances on staying healthy in this kind of sales climate.

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ME TOO!

An Editorial

Do you remember "Me Too", the whimsical funny-paper little brother character who demanded equal gifts, equal privileges and equal attention with his plaintive "me, too" chant? Many of us had a "Me Too" in our own family, pestiferously clinging to our shirt-tails as he tagged along to the movies, the ice cream parlor, or the playground.

"Me Too" is older now, but he hasn't grown up. You'll find him and his cousins in your lobby, Mr. Architect, the last few days and hours before bid time on practically every job you put out for bids. Whereas, as a child, he was accepted with resignation, tolerance or even amusement, he's not so whimsical any more.

For now "Me Too" demands the right to bid as an "equal" to your specifications. His demands are even less justifiable and less legitimate now than they were then. Simply because he claims the inalienable right to bid any job he desires, he would usurp from you the authority to define the "or equal".

He would deny without reservation your right to specify any product, material, service or system which is not available from the shelves of every lumber yard and grocery store. He would deny that it is your prerogative, and **your duty, to specify that product which will best satisfy the functional, aesthetic or comfort demands of your building** — regardless of its proprietary nature, controlled distribution or even its price — so long as you stay within the established budget for the total building.

Here's the rub, Mr. Architect: if "Me Too" really had an "equal" product or service, he wouldn't be in your lobby wailing at the eleventh hour — he would be at his own office phoning in his bid, having established the equality of his product during the specification stage of that job. Nine chances out of ten, the "just as good" product he now wants to foist off on you is a cheap substitute, a stripped-down economy version, or perhaps just his sincere enough but unqualified, uneducated and frenzied evaluation of your spec.

While claiming to be the product and protector of the American competitive system and the guardian of the public purse strings, "Me Too" is, in fact, a parsimonious parasite, a lobbying leech, a status-seeking anxiety addict who would like to have the architects and specification writers shelter his inadequacies.

"Me Too" is a big boy now. He's big enough to be denied — in fact, he's big enough now to be spanked. The most effective spanking is a clear and firm specification, made with knowledge and conviction, and backed by unflinching tenacity.

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The Architect — And Project Control

By ROBERT A. LARABELL,
President, Arizona Acoustics

There seems to be a day-to-day struggle to determine who controls the construction project — the architect or the contractor. Who calls the shots? Who makes the decisions? Who controls approvals and substitutions? Who gives while the other takes? In whom does the owner place final authority and confidence? Whose interpretations of drawings and specifications shall prevail? A decision is made on each and every job as to who will control that job — the architect or the general contractor.

Sometimes the decision of control is made before drawings and specifications are started. When an owner, speculative builder or general contractor selects an architect who will serve as his draftsman (nothing more nor less), this becomes apparent from the inception of the project. The architect has laid his self respect on the table with his relinquishment of authority; he accepts a reduced fee as, with his tail between his legs, he denies himself the selection of materials, the determination of specifications, and the duties of inspection and supervision. For those architects, and on those jobs where the architect has so prostituted himself, the battle is lost; an alert salesman will recognize the futility and fruitlessness of efforts on such a project and will spend his time elsewhere. (There are, of course, cases where a responsible architect inadvertently finds himself involved in a situation from which he learns a valuable lesson and which he is able to avoid in the future.)

In most instances, however, the battle is a day-to-day, job-to-job, decision-to-decision struggle. True, certain patterns quickly develop. By discussing this subject with construction people from various parts of the nation, it is easy to determine a pattern by locale. In some areas, the architects stand shoulder to shoulder and courageously resist all efforts to encroach upon their duties and authorities; they will not accept a job without supervision; they will not reduce their fees; they will not perform free preliminary work for speculators; they write base bid or closed specifications and will not approve substitutions after award of prime contracts; they insist on an approved list of subcontractors being submitted with the bid, etc.

In many other locales — particularly in the smaller cities — the contractors have obviously gained full control; the architectural specifications merely serve as a reference or guide; material submittals are merely

The ideas of many people were sought for this issue dealing with the relations of architects and salesmen.

None were more candid and thoughtful, or carried more sincere conviction than those expressed by Mr. Larabell, whose editorials on industry and professional relations, previously printed in **Arizona Architect**, have aroused considerable respect and following. Two of them are repeated on pages 16 and 17.

Because of the significance and timeliness of his comments, a major portion of Mr. Larabell's notes are carried on this and succeeding pages.

— THE EDITOR

a matter of form to be accomplished after the post-contract shopping antics are completed; sub-standard materials and workmanship prevail, since the contractor, not the architect, sets the standards of acceptance. *If an architect attempts to take a stand, he suddenly finds his jobs overwhelmed with problems and requests for extras and then he finds that new jobs he puts out for bids mysteriously — but invariably — are bid over budget.*

With some notable exceptions, it appears that Tucson is rather deeply buried in such a morass. Phoenix, on the other hand, though far from being a land of architectural control, has offered more resistance to dictatorship by contractors.

In Phoenix, then, I feel that we have an opportunity to join in this battle for control. It is true that some architectural and engineering offices have won their battle already by employing intelligent and exacting specifications and backing them with hard-nosed determination, rigid inspection, and job supervision. Unfortunately, it is also true that some architects and engineers here have already lost their battle (and in many cases they will never again be in a position to take a stand). By prostituting themselves to speculative builders, by serving as mere draftsmen to general contractors, by writing willy-nilly specifications and allowing free-for-all substitutions, these people have lost self-respect that they may never regain. Except for these few unfortunate souls, (and they will all eventually find their way to working on the drafting board for someone else), the architects of Phoenix are facing that day-to-day battle either to

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ARCHITECT — PROJECT CONTROL

maintain their position of respect or to gain such a position. It is to these people that I feel the responsible suppliers and subcontractors have something of value to offer.

The supplier or sub-contractor cannot remain neutral in this battle. Certainly, he is more akin to the general contractor and, yet, if he has the intestinal fortitude and intelligence required, he can join the armies of the architects. Certainly, the appeal is where the money appears, i.e., with the general contractors, and yet the moral sympathies are with the architect. Certainly, by associating himself with the architectural interests, the sub-contractor alienates himself with the general contractor and loses the opportunity for that "last look" at the bids, or loses the chance to do that occasional "fat" job which the G.C. offers as plum for his cooperative list of subs. And yet, there are long-range rewards for architectural service, too.

In short, the route of hand-holding with general contractors is a well-traveled road and is posted and lighted all the way; while the architectural service path is narrow, dim and frustrating. If a sub likes the easy way, and likes lots of company, he enters the armies of bid-crazed volume contractors who play "chicken" along the drag-strip to bankruptcy, as the G.C.'s. entire them onward for that one "last look." On the other hand, there's very little encouragement along the dim path of architectural service; on the contrary, you are slapped down, rebuffed, frustrated, falsely accused and viewed with the greatest suspicion and distrust. It must be masochism that leads us to select this latter route.

This, then, is the greatest problem facing a firm or individual who has elected to travel the route of architectural service — ACCEPTANCE. The architects and engineers are more than hesitant — they are reluctant to accept service from "sales" people; they are more than dubious — they are downright suspicious of these people. Unfortunately, they have every right in the world to feel this way, especially in Arizona. For every firm that legitimately wishes to build a long range reputation for architectural service and quality materials and workmanship, there are thirty or forty outfits who invade architectural offices to oversell and misrepresent their products. For every individual who has consecrated his specialized efforts toward the goal of better architecture and construction, there are fifty or sixty opportunists fast-talking themselves into situations of misplaced confidences. Arizona, in particular, during its heyday of boom-town land of promise, has been overrun by these leeches to legitimate architectural service people.

Now, let us make just one very plausible assumption. Let us assume that architects and engineers really do want the services of legitimate architectural servicing firms and individuals. The assumption is

logical for two reasons: 1. They need the knowledgeable backing of such people in fighting their day to day battle for job control; 2. They need the information these people can provide as to new methods of construction, new products, proper integration of specialty products into building construction, and, most of all, technical information in fields in which the architect simply is not thoroughly schooled or trained. With this assumption in mind, then, it becomes necessary to have some method of screening the hordes of people who call on architectural firms daily; it becomes necessary to find some formula for evaluating the people who claim that they want to "be of service" to an architectural or engineering firm. Following are some thoughts along this line which I have developed over the years in not only calling upon architects and engineers but also in interviewing, training and evaluating men for such positions. We realize the dangers of categorizing and we certainly are not so egotistical as to be didactic, but we believe that the following key word method pretty well separates the worthy from the unworthy in the field of architectural service men.

A good architectural service man will have the following characteristics:

- Specialization
- Expressiveness
- Reputation
- Vitality of product
- Integrity
- Construction experience
- Enthusiasm

SPECIALIZATION: An architect finds himself knowing a little about a lot of products in the building industry. It is far beyond the capabilities of an architect to know a lot about most building products. Thus the architect needs, from day to day, the advice and assistance of men who specialize in certain products or types of construction. He needs to refer his problems to someone who knows more than what is printed in the particular brochures in Sweets. He needs specialists, in the true sense of the word, in many categories of materials or types of construction. A man who has the training and experience to serve in his field as a specialist is easily recognized by his responses to certain key questions or problems involving his field. By the same token, the person who claims to be a specialist in many fields usually turns out to be nothing but a peddler offering limited knowledge in all of his products.

EXPRESSIVENESS: Architects quickly learn to beware of the glib-tongued fast-talking sales representative who presents his product with a "canned" presentation speech, complete with rehearsed demonstrations, tied-in props and visual aids. Usually this man and his product are just as artificial and insincere

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as their "canned" presentation. Actually, the salesman, as such, is completely misplaced in the architectural and engineering fields. A good architectural service man will be able to show his product and explain its functions spontaneously and naturally; the test of his effective expressiveness is his ability to interrupt his presentation to intelligently answer your questions. In short, if a man sounds like a *salesman*, he usually isn't the man you want.

REPUTATION: This is a little tough and a trifle unfair to the new man in an area or a given field, but an architect should check out the men in whom he plans to place confidence just as thoroughly as he would check out an applicant for a job in his office. The architectural and engineering professions are a pretty closely-knit brotherhood. Ask the sales representative for a list of those who have used his products or his services; then a simple phone call to a fellow architect may not always establish the validity of a good reputation, but it almost always reveals the bad reputations.

VITALITY OF PRODUCT: A good architectural service man can often be spotted by the products or people he represents. There is such a gaping void in the field of good architectural representatives, that good products, worth-while franchises, new and progressive ideas and methods of construction, almost always are assigned to limited number of good architectural service firms in your area. Architects are fully aware how this happens, for they are the very people from whom the manufacturers seek advice as to the best distributor or representative in the area. By the same token, if a distributor has a line of "Me-too'ers," cheap substitutes or unknowns, it usually brands him as a sub-standard representative.

INTEGRITY: It is axiomatic to say that you must be able to trust the representative upon whom you are relying. He must prove his truthfulness to the extent of recommending competitive products where they are a better application than his own products. He must be quick to point out the limitations and short-comings of his product. Rather than offering his products as a panacea, he must thoroughly study the particular needs of the project under consideration before making his recommendations. When he states performance data, cost structures, competitiveness, or proper applications, you must be able to accept these recommendations as gospel truth. By the same token, so long as a representative has remained truthful with you, you should automatically exonerate him from malicious accusations hurled at him by green-eyed competitors. A good architectural representative has his eyes too firmly fixed on a long and happy future relationship with you to gamble the loss of your account for the sake of one order, regardless of size.

CONSTRUCTION EXPERIENCE: Up to this point in our evaluation, a manufacturer's man or factory representative normally could fill all of the qualifications. If such a man is so outstanding in the foregoing evaluations, you may wish to bypass this qualification. Given a choice, however, it is apparent that the representatives of local sub-contracting firms are a more authoritative source (as to price structures, local design or code requirements, jurisdictional problems, actual labor costs, etc.) than are the factory representatives. Moreover, this group of people is generally less transient, less subject to transfer or job changing, and more concerned with civic pride and local reputation than are the direct representatives of manufacturers.

ENTHUSIASM: Finally, a good architectural representative will be so enthused about his products, so convinced that he has something very special just for you, so anxious to be of service to you, that he will be obvious to you on your very first meeting. The man might be an incurable stutterer, he may be a sloppy dresser, he may make the poorest product presentation that you ever heard, but his enthusiasm and exuberance will radiate through to you. And this enthusiasm is not a false token — the very desire to be of service, to offer you better products and workmanship, to make a true and accurate material analysis for you, to find the best application for the product under discussion, to be honest and thorough with you — this very desire is ninety per cent of the battle. So don't be afraid of your emotions: if you instinctively feel that the man you have selected is the right man, you are usually right.

We have spent some time in discussing the qualifications of good architectural service men and a method of screening them. This may be a much more important topic than most architects are willing to acknowledge. Many architects are just plain gunshy and anti-social as far as sales people are concerned; they have undoubtedly been stung several times and are not taking any more chances. Other architects are just plain naive and too easily sold a bill of goods; this type can go on for years without getting badly stung, because they usually don't stick to their specifications anyhow. Most architects, however, realize the urgent need for architectural service men upon whom they can rely; they would like to have two or three such men available to them in each phase of sub-contracting or every type of material. With these men on their side, architects can write more intelligent specifications with authoritative backing; they can take a stand with the realization that their source of information can be considered honest and authoritative; they can use new materials and new methods of construction with a feeling of security.



Because of your ardent response to the monthly information programs, that offered you new uses and design ideas for Unit Masonry Construction; these popular meetings will commence again in October. A variety of up-to-date topics will be presented each third Friday of every month through April. The luncheon sessions sponsored by The Masonry Industry Program and The Arizona Masonry Guild Inc., will have Architects and Engineers invited as guests of the Industry.

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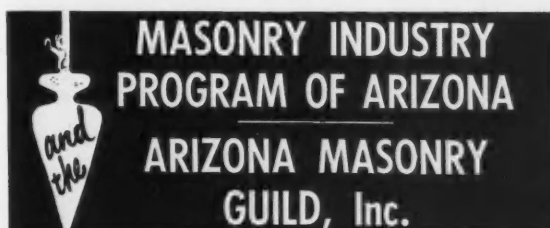
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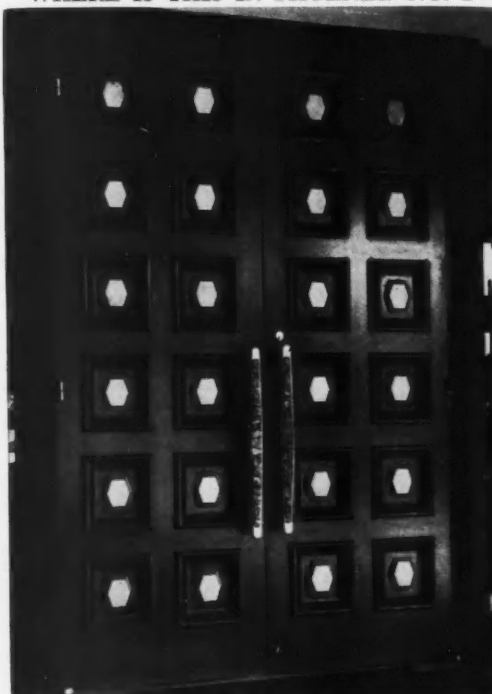
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TUCSON PLANNING BOARD APPOINTS ARCHITECTS

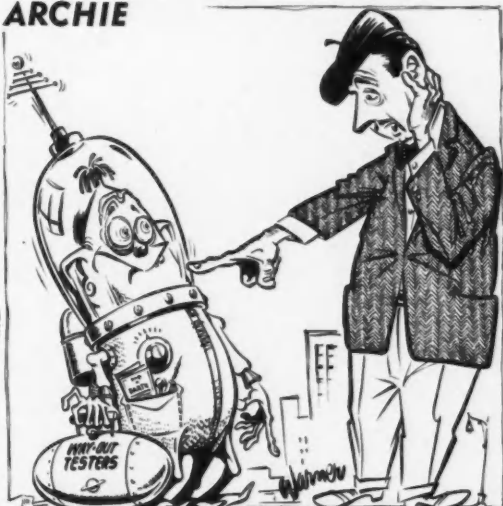
The City of Tucson Planning Commission has passed a resolution accepting the proposals of the Southern Arizona Chapter to assist in revising the zoning ordinance. For many months Nicholas Sakellar, chairman of the chapter's Urban Design and Housing Committee; Ned Nelson, chairman of the Government Relations Committee; and Mark Edson, now a member of the Planning Commission and a member of the chapter's Government Relations Committee, have served as a citizen's advisory committee to the commission on zoning matters.

The Commission has appointed the architects and representatives of home builders, real estate board and chamber of commerce to act as a sub-committee of the larger zoning review committee.



Architects Nelson, Sakellar, Edson.

ARCHIE



"Don't tell me . . . let me guess! You're the Out-of-town expert we sent for."

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Phoenix — Tucson

RESOLUTION

WHEREAS the uncontrolled abuse of Arizona's highway rights-of-way by advertising signs and billboards has already caused a serious blight upon the state's scenic beauty, and

WHEREAS this abuse has caused, and will continue to cause, serious esthetic and economic loss through adverse effect on the tourist trade and nullification of the state's tourist promotion efforts, including Arizona Highway Magazine, and

WHEREAS the highways are paid for and supported primarily by the general public, including tourists and other highway users, rather than by the billboard industry and adjoining landowners and lessees who profit by the abuse.

THEREFORE BE IT RESOLVED that the Central Arizona Chapter of The American Institute of Architects call upon the people's representatives in the state legislature to adopt enabling legislation permitting the state to participate in federal programs leading to billboard control on interstate routes, and otherwise to take steps to control and improve the appearance along our tax-built public rights of way, and

BE IT FURTHER RESOLVED that the State Highway Department and representatives of county and municipal governments be encouraged in efforts to control and reasonably limit the use of signs and billboards on all public roads.

Unanimously adopted this 7th day of September, 1961, in Phoenix.

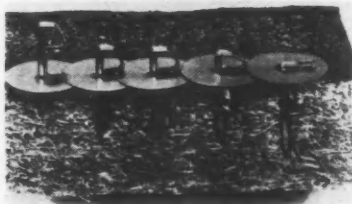
Charles C. Hickman
Secretary



BILLBOARDS — Lester Laraway, left, chairman of special billboard committee, presented resolution above to Chapter Secretary Charles Hickman for signature. President Kemper Goodwin approved.

New Products, Personnel, Publications

NEW ROOFING NAIL



A 1 1/2" long self-locking fastener develops high holding power immediately when attaching roofing base sheets to Insulrock, Tectum, poured gypsum and many other pre-cast and poured low-density roof decks.

High strength is due to a powerful lever-arm that automatically kicks out within the core of the deck.

"FELT-FAST ES/nail" has four big advantages over No. 14 "ES/nail" which it replaces: it does not require expensive pre-punched tin caps, and works with any standard flat tin cap; costs 12%-18% less; has approximately 50% greater holding power in shredded wood fiber decks; and new flat head makes it easy to drive.

Major roofing and deck manufacturers now specify "FELT-FAST ES/nail" for applying base felts to Insulrock, Tectum and other shredded wood fiber decks.

For samples, literature and names of nearby distributors write **ES/PRODUCTS, Inc.**, 642 Fayette Ave., Mamaroneck, N. Y.

LIGHTWEIGHT LAMP

Tensor Electric Development Co., 1873 Eastern Parkway, Brooklyn 33, N.Y., announces a new, incandescent 10-inch high, space-saving, variable intensity lightweight lamp for persons engaged in close work. The lamp rests on a base only slightly larger than a pack of cigarets.

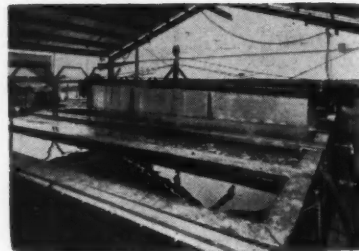
Called the Tensor Precision Work Lamp Model 5900, the new product features a reflector with a diameter of only 2 1/2", cork insulated for almost complete heat control.

A five-position switch is provided so the lamp may be used at intensities ranging from 12.2 to 202 foot candles, using an ordinary 6-volt bayonet type bulb.

An extra feature of the lamp is an electrical outlet which can be used for meters, small tools, appliances and other apparatus, and it can be used when the lamp is on or off. It comes in two colors, black wrinkle or smooth white enamel and is priced at \$46.50.

Workable in any position, the lamp's friction arm may be removed and used on a 7 1/2-foot extension cord supplied with each lamp.

PORCELAIN ENAMELING



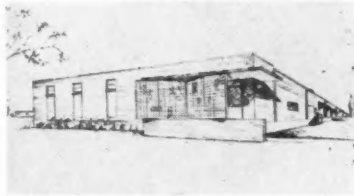
Aluminum sheets or extrusions up to 25' in length can now be prepared for porcelain enameling in new 7-tank pickling system developed by **California Metal Enameling Company** engineers.

These tanks, coupled with a recently installed continuous furnace, make it possible for Cameo to fuse permanent color on many types of architectural products, not heretofore available in these sizes, including vertical movable louvers, mullions, curtain wall panels, and sun screens.

H. V. Penton, Cameo president, said the lifetime properties of porcelain enameling make it the least expensive finish for any exterior aluminum, and that production line automation at Cameo has further reduced the costs of treating this metal.

California Metal Enameling Company, located at 6904 East Slauson Ave. in Los Angeles, this year observes its fiftieth anniversary in the manufacture of porcelain enameled products.

SOUTHWEST OUTLET



For speedy service in the entire southwestern U. S., **The National Plastic Products Company**, of Odenton, Md., opens complete warehouse facilities and sales offices in the Dallas-Ft. Worth, Texas area about October first.

Completing National's nationwide network of eight warehouses and numerous regional sales offices, the new facility meets the growing demand in the southwest for rapid delivery at competitive prices for all National's products. It will carry a complete stock of Nevamar high pressure laminates in various colors, sizes and patterns. Wynene T-Edging and door channeling will be stocked.

Furniture manufacturers, wholesale distributors, fabricators and building supply dealers can expect prompt delivery on all Nevamar and Wynene orders. Sales aids, including display pieces, brochures and color selectors also will be available.

Manager of the new outlet is George Kokinda, formerly assistant manager of National's San Francisco warehouse and sales offices.

Until completion, orders and inquiries may be sent to National's temporary warehouse at 1035 Levee St., Dallas 7, Texas.

A simplified method of heating and cooling load calculating, with such data as glass, shading and latitude factors combined in easy-to-read tabular form has been developed by **Arkla Air Conditioning Corp.**

The Arkla Comfort Guide, a 94-page manual, is part of a three-element load estimating package which includes 50 heating and cooling load estimation forms and an Arkla Psychrometric Chart.

The Comfort Guide from **Arkla Air Conditioning**, 812 Main St., Little Rock, Ark., for \$2. Load estimator pad 50 cents, Psychrometric Chart 25 cents. Arizona distributor is Carns-Hoaglund Co., 420 N. 15th Ave., Phoenix 7.

TAPE APPLICATOR



The **Velvet Touch Corporation**, Bellingham, Wn., introduces a new, simple applicator for pressure sensitive tape.

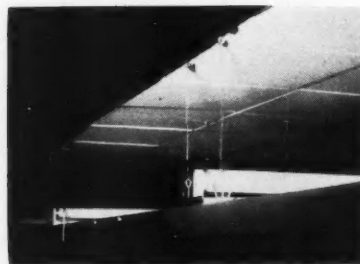
Called Velvet Touch, its unique single-handed action permits rolling out the tape to the desired length, then a simple tilt and slight twist, and the tape cuts itself off. Eliminates waste, wrinkling or curling and the plastic applicator is refillable for repeated use.

The Velvet Touch holds any one-half inch wide, one inch core tape — masking, vinyl, cellophane, etc. — and comes in six decorative colors. The Velvet Touch retails for 98 cents at stationery, variety, drug and department stores.

CERAMIC SCULPTURE

Design-Technics, whose expansion of its Stroudsburg, Pa. workshop for sculptured ceramic wall surfacings, and new showrooms in New York were announced here last month, are represented in Arizona by Norman Mayer, 1427 East Colter, Phoenix.

LUMINOUS CEILING



A highly flexible and adaptable design in luminous ceilings, with high salvage value, has been announced under the name, "Wilson Electralume-Inverta."

Advantages claimed for the system include standard, non-burnable parts, easy installation with semi-skilled labor and ordinary hand tools; a total cost, including lights, wiring, components, and labor, of about \$3.36 per square foot; and low maintenance cost.

The system, which can be easily suspended under existing ceilings, (see photo), floats light-weight 2 x 4-foot "Circgrid" plastic panels, and permits sprinkler operation and free air passage for heating and cooling. The ceiling can be spaced as close as 6 or 7 inches from old ceiling, and light source may be 48 inch rapid start fluorescent strip lights spaced 30 or 54 inches apart to give about 70 or 40 footcandles, respectively.

For information write **J. A. Wilson Lighting**, Box 5037, Erie, Pa.

TUCSON SUMMER FUN

Dousing (in the pool), and dining and dancing were the order of the night Aug. 12 for Southern Arizona Chapter members at the Wilmot Inn.

While there are Hawaiian names to describe the feast and attendant merry-making, they are too long to spell and even more difficult to pronounce; suffice it to say that the 37 members and their guests who attended enjoyed the *kau kau* and the *lau lau* to the utmost!

The beachcombers and beachcomberettes partook of a "luscious" Cantonese dinner, served, according to members, a la smorgasbord and complete to a rare delicacy, Bombay chicken.

(Ed. note: Does this prove that architects are cosmopolitan? Cantonese combined with the French *a la* and Scandinavian *smorgasbord* at a party with Polynesian motif, yet!)

Southern Arizona Chapter hats still are doffed to the ladies who, as usual, did the work on the party: Laurie Swanson, chairman; and Louise Ambrose, Fran Green and Anita Lugo.

Most confusing result of the party, still leaving members puzzled, is the printed message extracted from a fortune cookie by member Sid Little, dean of the fine arts college at the University of Arizona;

"Stick to routine; ignore your daydreams and imagination."

Que pasa?



CRITIQUE? — A rare moment of comparative solemnity by, from right, counterclockwise, Ned Nelson, Mrs. Fred Pace, Jim and Helen Wares, Lois Nelson, Barney Aros, Dick McClanahan and Fred Pace.



BEACHNIKS — Southern Arizona Chapter members, wives and guests went native for their August meeting. Among the more colorful in garb were, from left, Betty Cain, Mrs. Gordon Brown and Gordon, Jerry Cain, Sid Little, Dave and Laurie Swanson.



LUAU — Lining up at the festive board are, from left, Mike and Anita Lugo, Arthur Brown, Pauline Magee and Mrs. Arthur Brown.



HUKILAU — Needing only nets for the Hawaiian fishing ceremony are, from left, A. E. Magee, Dick McClanahan, Mrs. Jim Hockings and Jim, Mrs. Fred Pace and Fred and Bob Bender.

**SEE THE
AMAZING LOUVERED
WINDOW SCREEN THAT
KEEPS ROOMS UP TO
15° COOLER!**



- Tiny louvers block hot sun, glare and flying insects — let soft light and breezes come right in!
- For the sunny side of your clients' buildings . . . Prevents fading . . . Saves air conditioning money.
- Minimum maintenance! Made of strong, rust-proof aluminum.

SHADESCREEN*



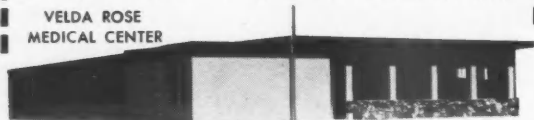
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SOUTHERN ARIZONA CHAPTER NEWS

Allan Shadron discussed "A Realtor Looks at Tucson and Urban Design" at the September meeting of the Southern Arizona Chapter, held at the Executive Inn.

Chapter members recommended to R. Lloyd Snedaker, regional director, for membership on Institute committees include:

Jury of Fellows, Arthur T. Brown; AIA-AGC, Robert Ambrose; AIA-Engineers Joint Council, Fred Jobusch; AIA-Producers Council; Santry Fuller; home building industry, Carl LeMar John; housing for the aging, Bernard Freidman; preservation of historic buildings, William Hazard; urban design, Sidney W. Little; chapter affairs, James Wares; organizing committee on border planning, Gerald I. Cain; and profession, Edward H. Nelson.

Fred Jobusch reported on the school committee's efforts to arrange a symposium on several phases of education and invited suggestions for topics in this area of interest.

Welcome to new members: William H. Cook, a corporate member transferred to the Chapter from Indiana Chapter; Associate Members Michael Lugo, James Lee Merry and Rex Willoughby; and Junior Associate Sunny Jordan.

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247 N. 4TH AVE.

CENTRAL ARIZONA CHAPTER NEWS

Jack Williams, former mayor of Phoenix and radio and newspaper commentator (KOY and The Phoenix Gazette) will be the speaker for the October meeting. He will discuss professional ethics. Details will be mailed to all members.

New members include **Wallace Brown**, transfer from Wisconsin, and **Calvin Straub**, transfer from southern California, both corporate, and **Robert Cummins**, junior associate.

Certificates of membership were presented at the September meeting to **Montgomery Greene**, **Richard Arnold**, **Milton Lowenstein**, **Milan Srnka**, **Clarence**

Shanks and **Nelson**, of Flagstaff.

Martin Young has been elected a full Fellow of the International Institute of Arts and Letters. His selection was based primarily on his design work in religious architecture.

John Brenner is author of an article on Arizona and the NCARB in the August issue of the Journal.

William I. Williams, corporate member of the Central Arizona Chapter, has announced that he has recently opened his architecture office at 3033 N. Central Ave., Suite 704, Mayer-Central Building, under the name of **William I. Williams, Architect, A.I.A. Associates**.

CORPORATE MEMBERS — At Central Arizona Chapter's September meeting certificates of corporate membership were presented to (from left) **Clarence Shanks**, **Montgomery Greene**, **Richard Arnold**, **Milan Srnka**, **Milton D. Lowenstein**, **Calvin Straub**, and **Wallace H. Brown**. Latter two are transfers from California and Wisconsin, respectively. Corporate certificate was also presented to **Nelson**, of Flagstaff, not in picture.



Streamlined as the NEWS...that's STEEL!



Kasper-Hall Construction • Tucson, Arizona

In today's modern world, economy and speed are necessary to the construction industry. That's why, when Tucson bowling center, the Cactus Bowl, decided to expand, they were glad they'd built the original structure of steel. The additional base frame went up in just 2 days! Low cost, too.

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BOOK NOTES

HISPANO-FLEMISH ART AT U of A

Fernando Gallego and the Retablo of Ciudad Rodrigo, by R. M. Quinn, of the University of Arizona art



department and a past contributor to *Arizona Architect*, is a beautiful reproduction and study of 26 paintings by Gallego, eminent in the Hispano-Flemish School of art in the 16th century.

The collection of paintings in the retablo was acquired by the Kress Foundation, which restored them and presented them to the UofA in 1960. Sup-

ported by funds from the Kress Foundation and the university, Quinn traveled to Spain to examine all the signed works of Gallego and to compare the related works to the retablo in this country.

Published by the University of Arizona Press, and available for \$8.50, the book features text in English and Spanish and is profusely illustrated. Its scholarship and excellence of reproduction are a tribute to Quinn and a hallmark of growing prestige of the University of Arizona. D.S.

COORDINATING URBAN DEVELOPMENT

"The pattern of urban development critically affects a surprising number of problems, by reason of the spacing of the buildings, the location of activities, the disposition of the lines of circulation. Some of these problems might be eliminated if only we would begin to coordinate metropolitan development so as to balance services and growth, prevent premature abandonment or inefficient use, and see that decisions do not negate one another. In such cases the form of the urban area, whether concentrated or dispersed, becomes of relatively minor importance."

Thus wrote Kevin Lynch, professor of city planning at MIT and codirector of a five-year Rockefeller research project on the perpetual form of the city, in a chapter, "The Pattern of the Metropolis," of a new collection of critical articles on the history of the metropolis as a new phenomenon and problems in its growth and planning.

The Future Metropolis, edited by Lloyd Rodwin, chairman of the faculty committee of the Joint Center for Urban Studies of MIT and Harvard University, is a provocative work with a dozen distinguished authors represented. They cover a sweeping gamut of implications of metropolitan growth and planning, especially interesting during this period of intense interest in urban sprawl and renewal.

— **The Future Metropolis**
George Braziller, Inc., \$5.00

SPEED MATH

How fast can you get the answer to the following multiplication problem?

$$43546 \times 62$$

This is comparatively simple, and if it took you longer than 15 seconds to have a written answer, you are well behind average seven and eight year olds in European schools, as well as a few American pupils.

The answer, along with those to almost any mathematics problem or equation, come easy once you have the clue to the mystery, in this case the relatively new, definitely fascinating Trachtenberg speed system of mathematics.

Thorough tests with school children in Switzerland, where the Trachtenberg system has been hailed as "the shorthand of mathematics," have shown that youngsters can multiply such figures as 5132437201 times 452736502785 in seventy seconds!

The system does away entirely with multiplication tables and long division. One has only to be able to count to eleven in order to master the entire system!

The story of its development is as fascinating as the system itself. Jakow Trachtenberg, founder of the Mathematical Institute in Zurich, was of the firm opinion that everyone comes into the world with "phenomenal calculation possibilities."

A brilliant engineer, Trachtenberg originated his system while spending seven years in Hitler's concentration camps as a political prisoner. He started his system — without books, paper, pen or pencil — to retain his sanity. He visualized gigantic numbers to be added, and he invented a fool-proof method to make it possible for even a child to add thousands of numbers without making a mistake.

Hardships spurred his work and he found scraps of paper on which to test and record his theories. Just before a death sentence was to be carried out, he was smuggled out of prison through bribery and his system was saved with him.

Today those using the Trachtenberg method find it so easy that all problems can be worked in the head and only the answers put down!

The system has been translated, after having been proved to shorten the time for computation by 80 per cent, with 99 per cent accuracy, by Ann Cutler and Rudolph McShane, and has been published by Doubleday & Company, Inc., at \$4.95. Quite a bargain for "instant" multiplication, division, addition, subtraction and square root!

The answer to the first "easy" multiplication? It is 2,699,852; the longer one solved in 70 seconds by a nine-year-old? 2323641669144374104785. That's according to the book. We haven't yet mastered . . .

— **The Trachtenberg Speed System of Basic Mathematics**

— **Doubleday & Company, Inc., \$4.95**
D.S.

"I don't know who you are.
I don't know your company.
I don't know your company's product.
I don't know what your company stands for.
I don't know your company's customers.
I don't know your company's record.
I don't know your company's reputation.
Now — what was it you wanted to sell me?"



MORAL: Sales start before your salesman calls — with business magazine advertising.

The above notable ad was first published by McGraw-Hill Publications.

MEMO TO SALES MANAGERS: To help you get your message to architects in the most effective medium — their own local AIA publications — some 16 journals in the Publishers Architectural Components (PAC) provide one order — one billing — one plate — service. Your ads are placed at point of sale, in maga-

zines edited by local people to local needs and interests. For further information contact Arizona Architect, Box 904, Phoenix, or Publishers Architectural Components, E. C. Rogers Co., advertising representative, 18 East 56th Street, New York 22, N.Y.

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Thorough testing, under the Air-Conditioning and Refrigeration Institute's specified conditions, shows higher ratings for Arctic Circle Air Conditioning units than for most other makes. Features contributing to this higher efficiency include: Custom-engineered evaporator assembly; heavy-duty fan and blower motors; extra reserve condenser capacity; and hermetically sealed heavy-duty compressors. You can specify Arctic Circle Refrigerated Air Conditioning equipment with complete confidence. Write for catalog and specifications!



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