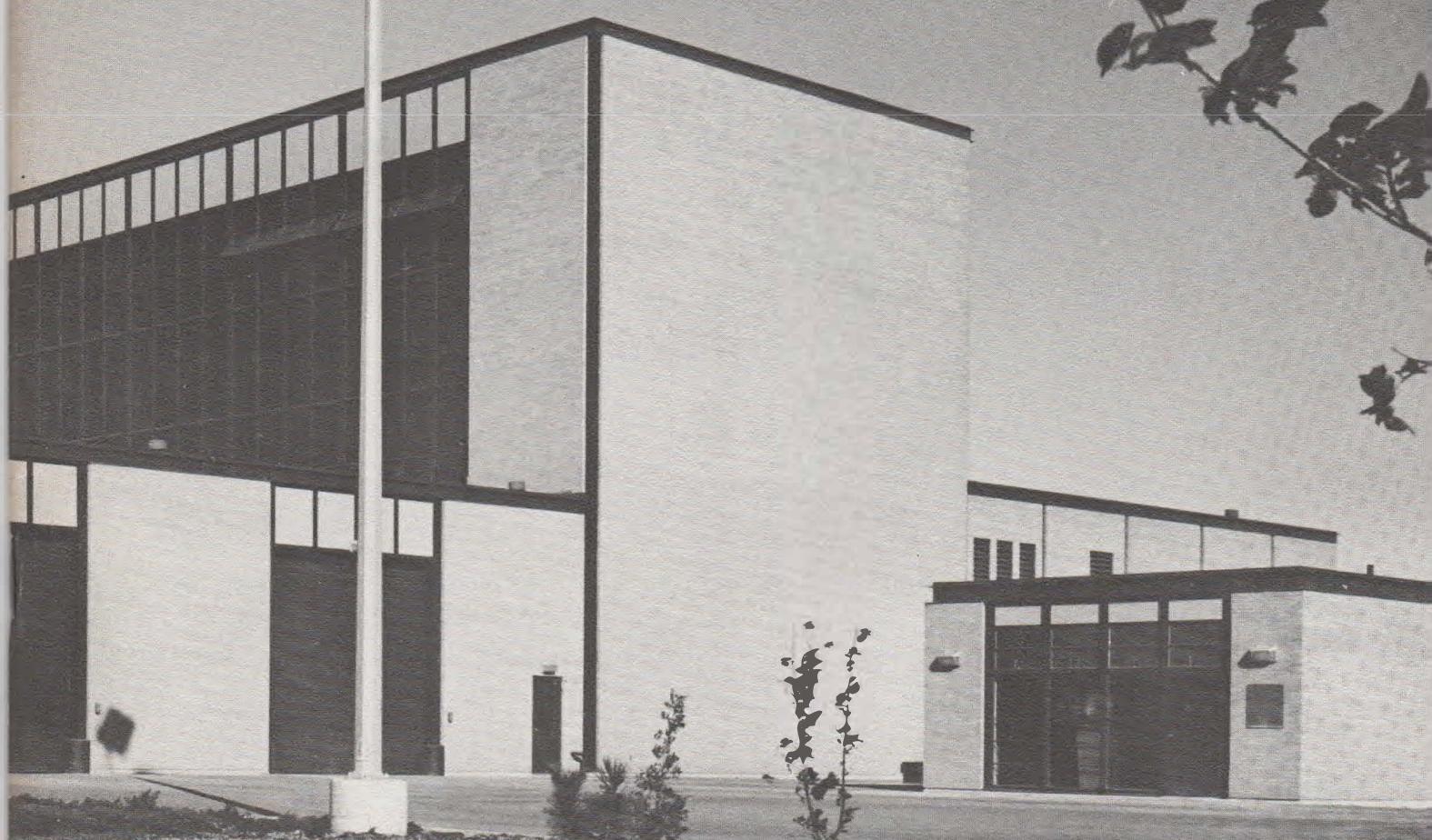




THE TEXAS
ARCHITECT

APRIL

1967



COVER PHOTO:

WITHIN THE CITY OF AMARILLO, THE CLEAN, CRISP LINES OF BRICK AND STEEL OFFER AN INSPIRING ANSWER TO THE DESIGN OF USUALLY NEGLECTED MUNICIPAL ARCHITECTURE. THE MUNICIPAL INCINERATOR BUILDING, JIMMY E. BAILEY, ARCHITECT, IS A 1966 *TEXAS ARCHITECTURE* SELECTION.

Official Publication of
THE TEXAS SOCIETY OF ARCHITECTS

The Texas Regional Organization of
The American Institute of Architects

James D. Pfluger, Editor
John G. Flowers, Jr., Managing Editor

327 Perry-Brooks Building, Austin, Texas

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327 Perry-Brooks Building, Austin, Texas

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THE TEXAS ARCHITECT

VOLUME 17 / APRIL 1967 / NUMBER 4

THE DOMINION OF MAN

Man was given the mandate to exercise dominion over the earth by the nature of his being, his capacity, and his potential motivation. The authority for his dominion even finds expression in Holy Writ. The manner in which mankind is to exercise that dominion has always been, and always will be, his most challenging decision.

We have seen man grasp the beauty and harmony of the universe and at times exalt and amplify it. However, we have also seen him at times pollute, defile, or even destroy it.

We have seen man plan and build great buildings, sophisticated machinery, and fantastic cities, but we have also seen slums, filth, and ill-planned havoc result from man's misdirected action.

Man has learned to feed himself from crops grown from seed he sows, but in the process he has often depleted the soil, loosened its texture, causing it to be removed by wind and flood, and thereby be lost forever. We have seen the cleanliness and beauty of a stream become a teeming cesspool of man's offal. We have seen the smoke and gases from his furnaces and engines fill the atmosphere with dangerous gases. We have at times seen junk, debris, automobile graveyards and abandoned structures spoil mile on mile of landscape which once was radiant with nature's handiwork.

Man's capacity to build or to destroy is greatly enhanced each year by his knowledge of nature and how to control its power to do his bidding. Exploding population, coupled with this expanding power over his environment is rapidly precipitating a crisis with which we must deal.

The dominion is God-given, but it is for mankind to determine the way in which that dominion is exercised. And whenever I read the passage from the Book of Genesis and then expand it to its logical boundaries, I cannot help but think of the exciting course yet to be charted through a constructive utilization of that dominion, no matter the momentary disappointment and discouragement that may come from an awareness of the way in which mankind has exercised that dominion heretofore.

Where man has been creative we must note it, exalt it, and accelerate it; where man has been either destructive or complacent we must take action to eliminate it.

The Honorable FRANK B. MORRISON
Governor of Nebraska

(excerpt from Proceedings of Texas Conference on Our Environmental Crises available from School of Architecture, University of Texas)

WINNING THE WAR ON UGLINESS

Excerpts of Address by

MORRIS KETCHUM, JR., FAIA

President, American Institute
of Architects, 1966

A leading businessman got up and asked why he shouldn't utilize a cheaper window treatment in the upper stories of a high rise building because no one from the street would be able to see it. As he said this, an artist who was sitting nearby, tieless and disheveled, groaned and held his head. A noted critic made a scholarly distinction between the ugliness of architectural styles and the social ugliness of billboards and slums. An inarticulate jazz musician got up and, as his contribution, honked atonally on his plastic saxophone.

From that rather wild and unfocused beginning has emerged a great national movement. It is called the American Institute of Architects War on Community Ugliness. For the highly experimental and free-wheeling New York conference generated other conferences and concepts which became steadily more sophisticated, meaningful, and specifically directed at the correction of urban decay.

The President of the United States made the physical condition of our cities a plank in his re-election platform. The First Lady launched a beautification program. A White House Conference on Natural Beauty was established. A bill to ban billboards from rural areas of Federally-financed highways was passed. A Department of Housing and Urban Affairs was established.

A closer rapport has developed between architects and government. President Johnson stated the issue directly in his message to the 1965 Convention of the Institute, whose theme was devoted to the cities of the new world. Mr. Johnson said, in part:

"We have learned—too often through the hard lessons of neglect and waste—that if man brutal-

izes the landscape, he wounds his own spirit; if he raises buildings which are trivial or offensive, he admits the poverty of his imagination; if he creates joyless cities, he imprisons himself. And we have learned that an environment of order and beauty can delight, inspire and liberate men.

Le Corbusier believed just as strongly in this responsibility of the architect. He said: "There can be no new architecture without new city planning—today, it is possible for the city of modern times, the happy city, the radiant city, to be born."

These are ringing challenges to architects, to community leadership, and to the public. The Institute is putting its best efforts into this cause.

Here are some of the things that are happening:

We issued our book—"Urban Design: The Architecture of Towns and Cities". We have stepped up our output and distribution of weapons in what has become a highly professional and unrelenting fight for a more beautiful America. 125 Institute chapters, to date, have snapped up our film. Educators are asking for it in schools. Billboards and utility interests are getting the message and representatives of those industries have made contact with the Institute.

At the same time, a great variety of things are happening in our communities. Let me give you a few bulletins from the front:

Seattle—The city held an Urban Design Week and black-tie reception at the behest of the chapter.

Pittsburgh—A fight was launched against billboard advertising on public vehicles.

San Francisco—An inter-professional committee of twelve persons was formed to work on a master plan for the city.

California—An audio/visual report by the California Council of the Institute is being prepared to dramatize the destruction of the state's natural resources.

Atlanta—The Vice-Mayor of the city has proposed a citizens' Art Advisory Board on matters of civic beauty. He commended the AIA and the AIP for their active interest in the betterment of the city.

Denver—After the fall floods destroyed part of the city's blighted area, the Denver architects persuaded the city to make a long-range master plan for redevelopment of the area instead of simply rebuilding it along the inadequate lines that existed beforehand. A task force of experts was flown into the area by the Institute to aid this effort.

Little Rock, Arkansas and Eugene, Oregon—In both cities, major works of civic design began taking shape as a direct result of arduous and long-term volunteer efforts by the community's architects.

Detroit and Salt Lake City—In these two cities inspired, comprehensive master plans for urban redevelopment came into being as the result of tireless work by architects.

This recital—which covers only a handful of the important events being generated by the members of our profession in their communities—makes two things clear: First, we are moving forward in this fight, making points, penetrating the public consciousness. Second, this fight is taking many forms and leading to many different kinds of results.

Both of these points are important. It is important to be successful and to know it, but it is also important to examine our campaign and assess its results, to make sure we are heading in the right directions.

Are we simply trying to ride a tide which we helped create to enhance our public image? Is our aim limited to making more jobs for architects? Are we trying simply to beautify and cosmetize our cities? Is it our aim to leave the planning of streets and flow of traffic to the engineers while we work to close off some of those streets and plant trees and flowers in them? Are we, after all, just waging a negative and superficial war?

The answer to all of these questions is, flatly, *no*. I would like, if I can, to put this whole campaign into a meaningful perspective and to examine its meaning to the architect and to the community which he serves. The

WINNING THE WAR ON UGLINESS

campaign as we have executed it is, of course, enormously useful. But its real purpose is not to plant more flowers or to close off more streets. Its fundamental purpose is to create a condition of visual awareness which has never before existed in this nation. Artists, art teachers, and psychologists lament that, since perhaps 80% of our population has never received any sort of art training or other study aimed at developing visual perception, the rest of us are, in fact, one-eyed men in the land of the blind. Formal studies in visual perception show clearly that the majority of our people are incapable of seeing accurately or in an organized manner what is before them.

The obverse side of the coin is to show the public which lives in a bad environment what the good environment looks like—more important, what it *feels* like as an environment to live in. This is a good deal harder to do, but it is being done. In the past we have had to point to Europe, where the older culture and pedestrian-oriented cities still provide delightful places to live, to show what things can be like. But this was always somewhat unreal to Americans, who believe—sometimes with justification—that things should be different here. Now, finally, we are developing our own native achievements in urban design which stand as oases in America's sea of urban ugliness.

We are now honoring these achievements in environmental architecture through a formal awards program of citations to communities within each region of AIA. The citation in your region is the splendid plan for the redevelopment of Oklahoma City.

This is the essence of our goal—the creation of a new environment; more efficient, humane, and beautiful—the fruit of inspired urban design. This is, and always will be, the direct result of an architect's study and genius. But as former editor Thomas Creighton once said: "The architect in America has a double responsibility. Not only must he design well: he must also work to make his designs possible."

Our program, then, has begun, as it should, with a concentrated campaign aimed at creating visual awareness and, through it, a higher degree of visual perception. This campaign must continue. It is natural that, very often, the remedies for the defects which people begin to see will take superficial and inadequate forms—the removal of wires, the planting of flower beds, etc.

This is not to say, if I need make the point, that wires should not be removed, or that flowers should not be planted. Quite the contrary, these cosmetic steps toward beautification are extremely desirable, but even *with* flowers and *without* wires and billboards, the great majority of our cities would still be repulsively ugly. Only major regeneration through creative urban design will change this. To cope with the problems of our age, urban

design must extend to the master plan—not merely the two-dimensional site plan—but the three-dimensional design plan of the city.

Since cities have been formed and destroyed, and economies have been created and broken by transportation systems throughout urban history, urban design must take into account the design of traffic systems. Why do we have such a splendid and well-designed interstate highway system *between* cities and such an incompetent and destructive highway system *inside* our cities? It is because highways do not belong in our cities. Instead, we need both auto and pedestrian *streets* which are an integral part of the city plan.

It is interesting to me that among the 17 regional awards which have been made for achievements in urban design, a pattern is beginning to emerge for dealing with the automobile. *First*, the core of the city is designed as a platform for pedestrians and a shelter for automobiles. *Second*, the downtown area is ringed with a recreational greenbelt or waterfront and an inner-loop roadway. *Third*, suburbs are designed as separate satellite cities with similar community centers built on natural terrain. *Fourth*, city suburbs and open countryside are connected with an integrated highway network which provides for both private vehicles and public transportation. This pattern may well be the architectural profession's prescription for the American city of tomorrow.

We must continue to create these inspired ideas in our communities, to work for reform in our chapters, to provide an effective umbrella for this effort at the national level. It is all part of an ambitious and excellent pattern. The war on ugliness creates visual awareness and perception; the regional awards program recognizes and publicizes positive and major achievements in urban design. The provision of major films and other tools at the national level through the Institute's public relations program provides a continuing flow of materials to the chapters. Chapter awards to urban minded clients like Frank Stanton of CBS represent action at grassroots level.

Meantime, we hold seminars for the education of the press—both at the regional level for the newspapers and, as we did last June at Arden House, for the mass consumer magazine and broadcasting press. Because time moves swiftly and we have the duty to provide for the future, we are also supplying teaching tools in the secondary schools. We are studying a program of instruction in visual perception and architectural appreciation which may begin at the first grade and extend throughout the entire twelve years of public schooling.

This is, of course, a long-range and ambitious project. But, as we labor at our war and its related campaigns, we can begin to see equally promising opportunities which give us the outlines of a long continuum of activity. For example, it was interesting recently to talk to an important figure in the billboard industry who approached us to tell us of a study his company is financing for the creation of better graphic forms in out-

door advertising.

The billboard company which this gentleman heads owns some 34,000 billboards. Of this number, some 300 will be affected under the terms of the new highway billboard bill. I think this illustrates the dimensions of the problem.

Now we all know that certain forms of billboard advertising can be stimulating and can add gaiety and color to our cities. Nearly any city in the north of Europe illustrates this point. In New York, what would Times Square be without advertising? Obviously, it is not a matter of advertising versus *no* advertising, but rather *where* the advertising is located and how well it is designed. There is, I believe, a great deal of room for consultation and negotiation in this area. This might be the responsibility of part of an environmental task force created by the Institute. Other members of this group might deal with the ugly by-products of the automobile—the garish, pennant-strewn gas station being one of them. Do gas stations have to scarify the landscape and blight the city? Are there gas stations that do not do this? We should find out. Have we exhausted our resources in improving the design of urban roads and of storage facilities for cars? Obviously, we have not. Can we make further contributions in vertical zoning concepts so that our communities can more expeditiously plan multi-level core areas that effectively separate people and vehicles of all kinds? Obviously, we can.

The future, therefore, is unlimited, but the goal of this effort is clear. We have to win this fight for liveable cities because to lose it would be unthinkable. Failure would rob our profession of its meaning and urban life of its efficiency and delight. Failure would be an admission that, in the twentieth century, the American character, buttressed by wealth, political stability, and mechanical ingenuity, was unequal to the task of creating a decent living environment for its people. It would be an admission that democracy could not, after all, produce an urban architecture worthy of the name.

The city should be our greatest work of art and not an ugly and congested rabbit warren in which we eke out our lives.

But most Americans will never be able to aspire to anything more than our present condition of urban ugliness and suburban desolation unless they are given a vision of something better which is also attainable. It is our clear duty to give them this.

If, after experiencing urban beauty and stimulation, they turn their backs on it and elect instead to make the automobile, the inter-urban freeway and the submarine sandwich the aesthetic symbols of their culture, we can say they got the urban life they deserve. But not until then.

This is the challenge we face and the opportunity so nearly within our grasp. ■



AIA



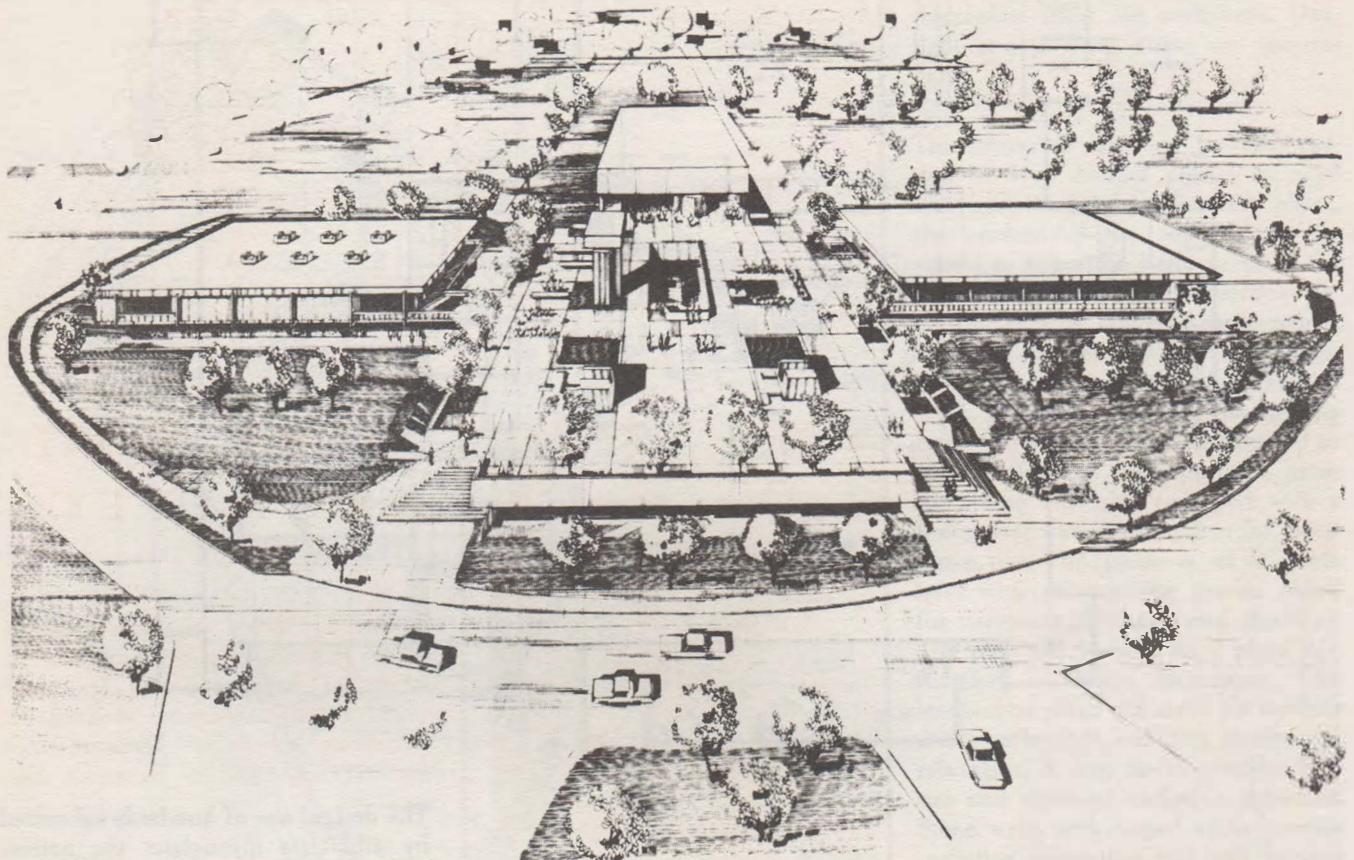
ARTHUR NUTTER ARCHITECT

Arthur E. Nutter, 92, oldest member of the Houston Chapter, American Institute of Architects, and for many years a familiar figure strolling the downtown streets of Houston, died January 13, 1967 in Hermann Hospital.

Born—Boston, Massachusetts—September 9, 1874.

His family moved to England when he was quite young. He received his education at *Kings Royal Academy, South Kensington*, as well as in Paris. He traveled extensively throughout England, Scotland, and most of Continental Europe. He first served as an apprentice, then opened his first office in Liverpool. He was married in 1906 and had three sons.

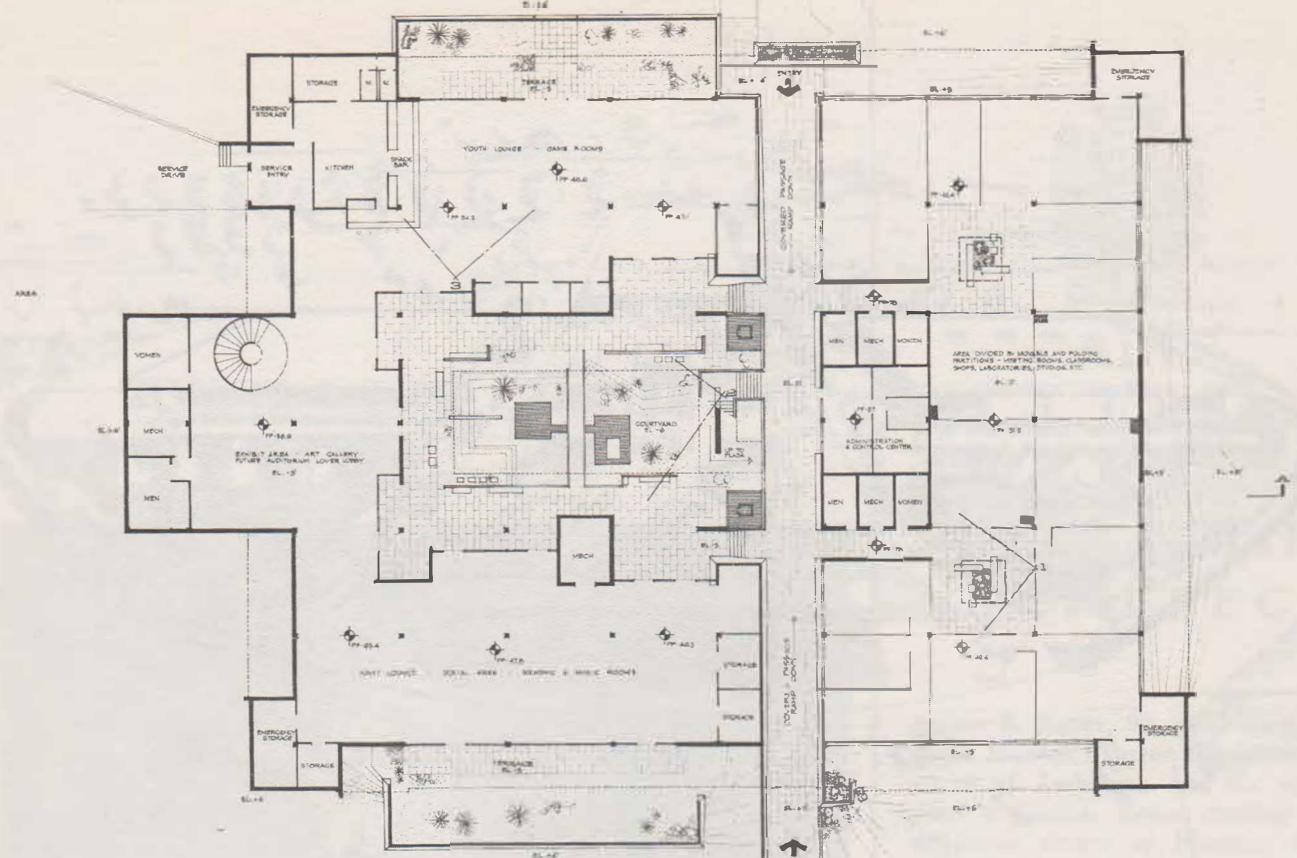
Mr. Nutter moved to Canada, where he served on the council of the Royal Architectural Institute of Canada in Ottawa in the 1920's. He moved to Houston in 1929 where he has lived ever since. Although the records of the Houston Chapter (originally the South Texas Chapter, formed in 1923) are not complete, it is known that he served as Secretary of the Chapter in about 1939. He has been a faithful member of the Chapter through the years, and has seldom missed either a T.S.A. or National A.I.A. Convention. He has designed many City buildings—fire stations, park shelters, bridge and golf clubhouse in Hermann Park.



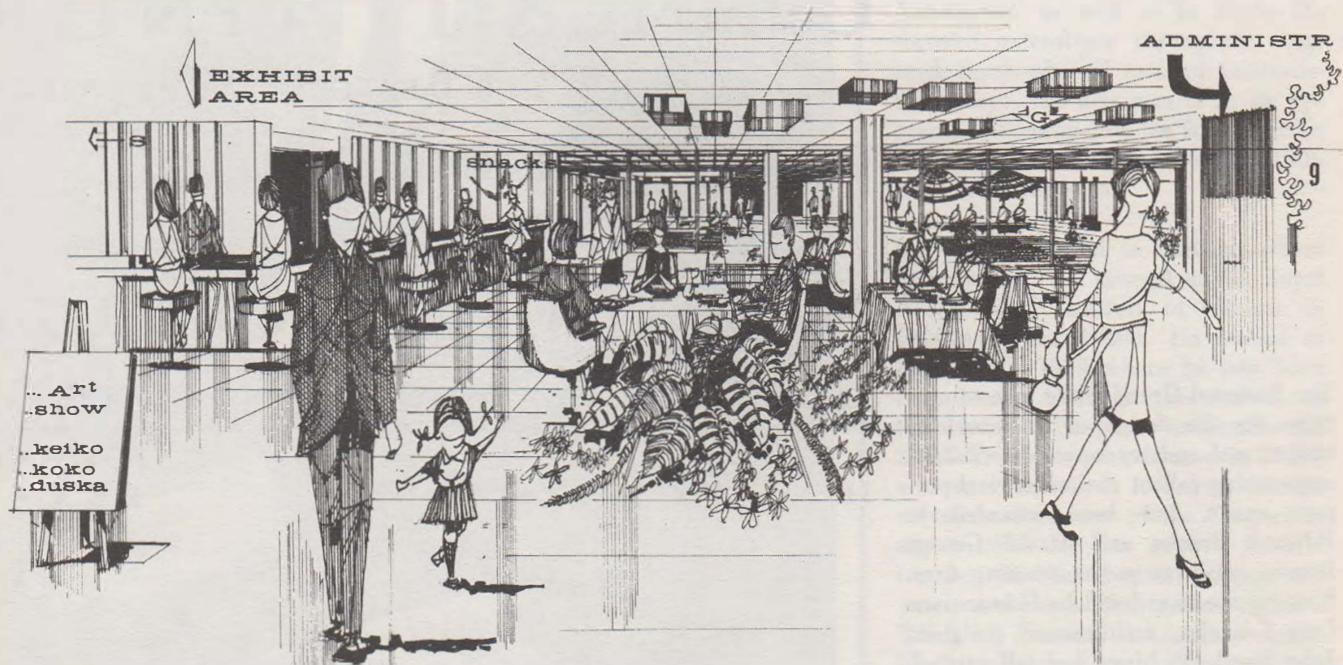
COMMUNITY CENTER
FALLOUT SHELTER DESIGN COMPETITION
OFFICE OF CIVIL DEFENSE

NATIONAL GRAND PRIZE
BROOKS AND BROOKS A.I.A.
HOUSTON, **TEXAS**

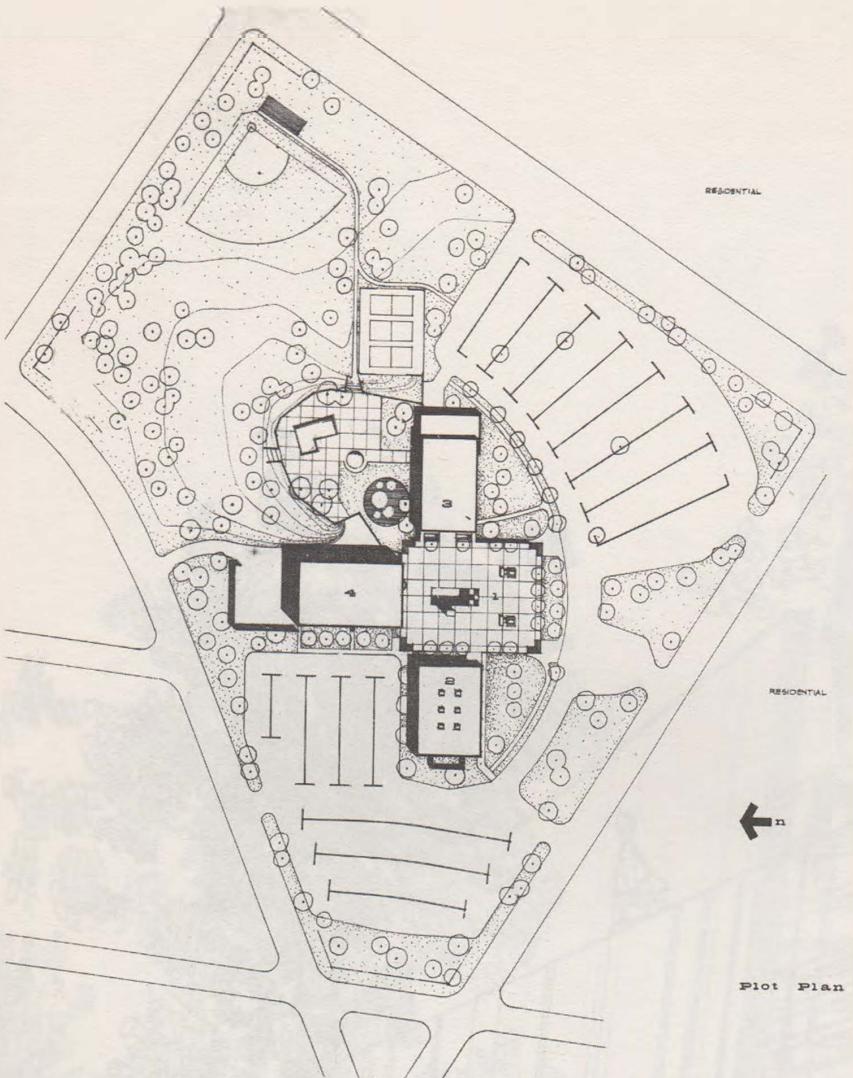
The National Grand Prize in a competition for the design of a community educational and recreational center incorporating fallout shelter as dual-purpose space, has been awarded to Edward Brooks and David George Brooks, partners in the winning firm. Sharing the award will be Houstonians Luis Gonzalez, architectural designer, John Dasek, architect and fallout shelter analyst, and Vogt and Clouse, engineers.



The design, one of hundreds submitted by architects throughout the nation, provided for four phases of construction of a community center beginning with a fallout shelter nucleus complex comprising more than a third of the total plan.



View of Lounge (Shelter Area)



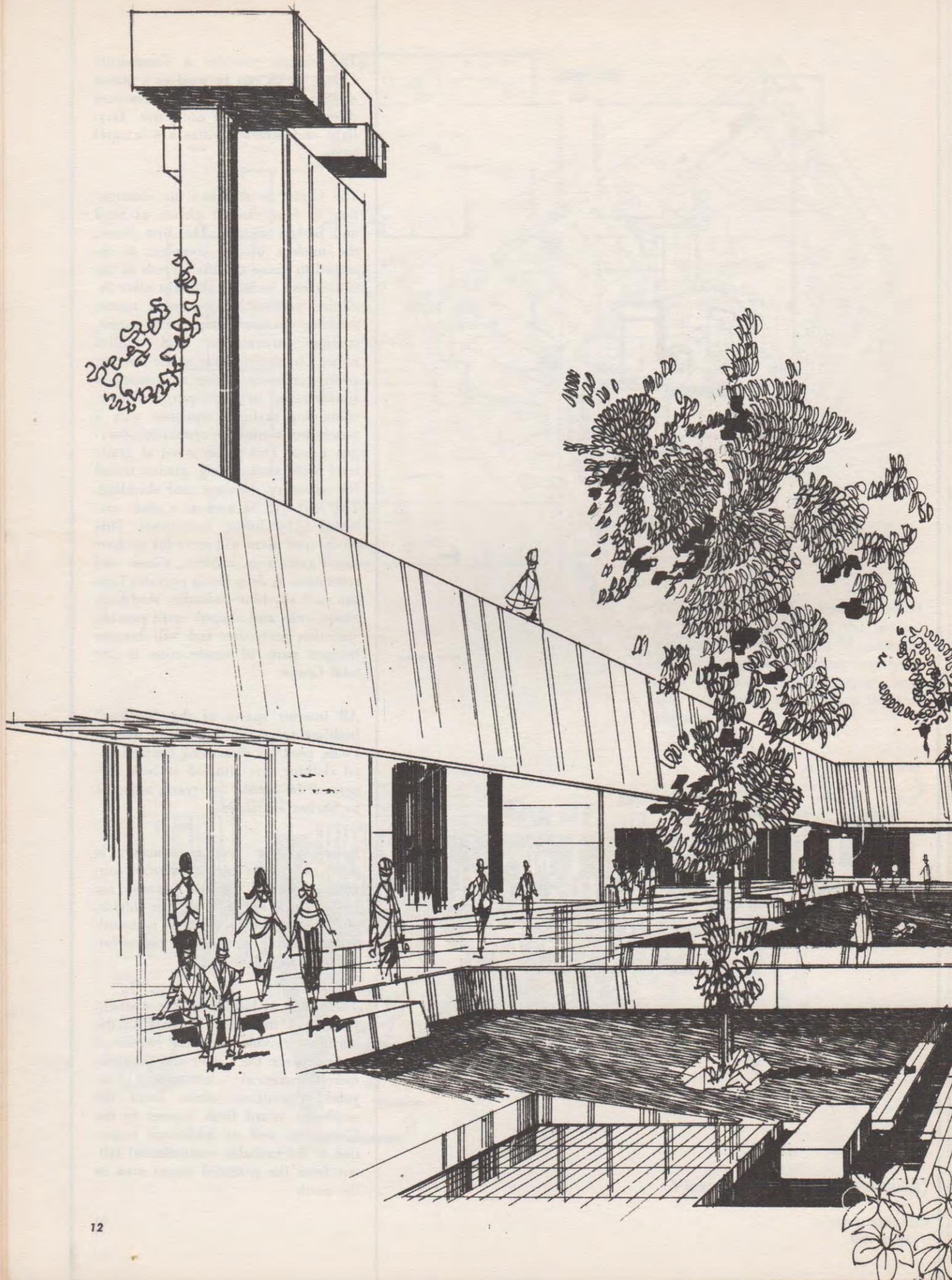
This design provides a Community Center which can be used as a fallout shelter without forcing unnecessary discomfort upon the occupants. Daylight and pleasant vistas are integral parts.

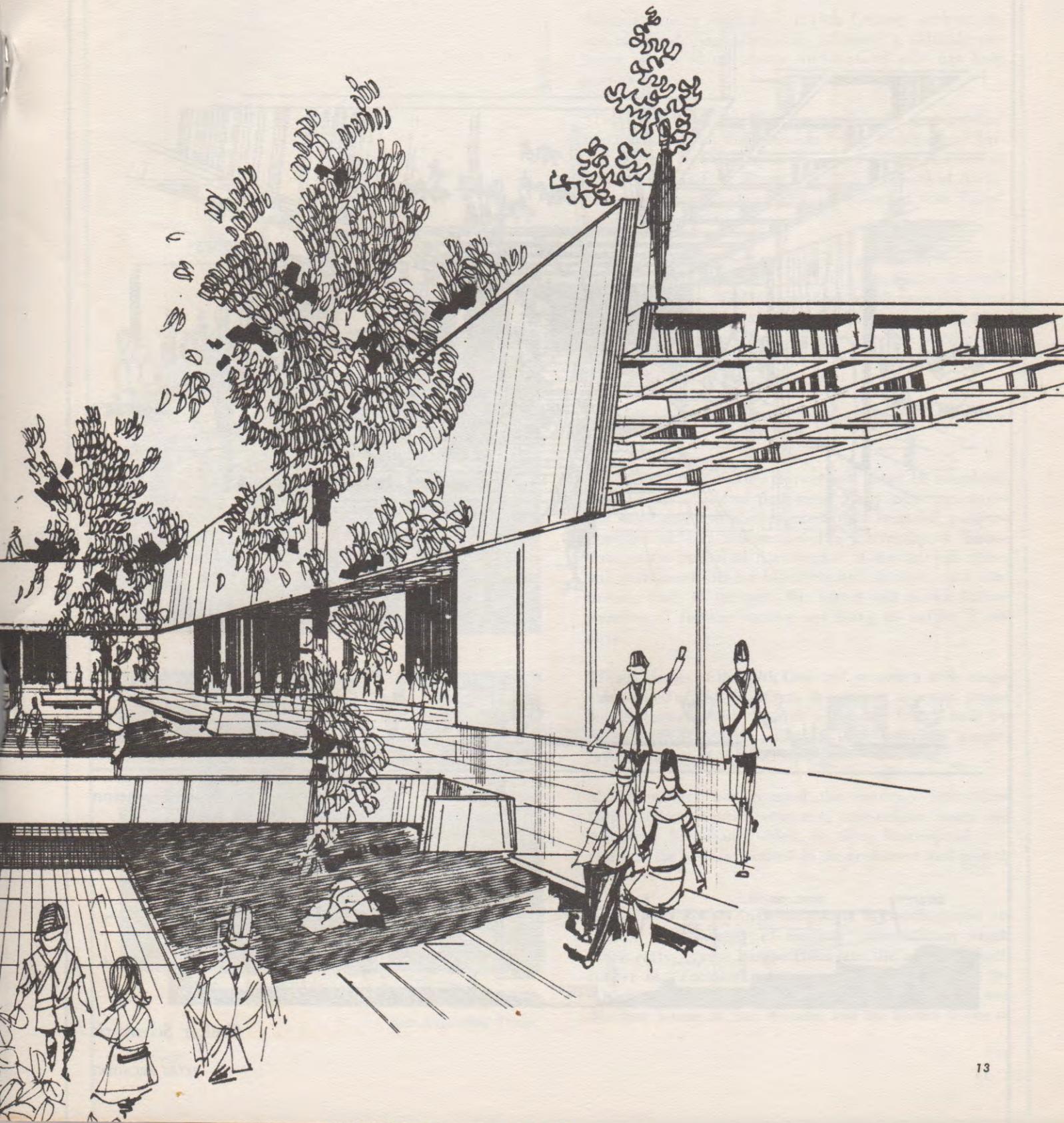
The Center is designed for construction in four distinct phases as need and budget dictate. The first phase, the nucleus of the complex, is designed to house the basic needs of the Center and includes administrative facilities, various lounges, game rooms, meeting rooms, shops, classrooms, studios, laboratories, and exhibit areas. Circulation areas at the meeting room-classroom section are treated as conversation or multi-purpose areas containing skylights equipped with a waterspout washdown system for emergency use. This phase is set at grade level with surrounding grades raised for necessary drainage and shielding. The roof will be used as a plaza surrounded by future increments. This landscaped plaza will serve for outdoor social gatherings, exhibits, classes and relaxation. A deep fascia provides both sun and skyshine radiation shielding. Stone walls and shaped earth provide radiation protection and will become integral parts of construction in the total Center.

All interior spaces of the "nucleus" building are within the fallout shelter. Pools, used for discarding contaminated clothing, are situated at both corners of the central courtyard, adjacent to Shelter entrances.

Basic exterior wall construction is eight and twelve inch reinforced concrete. Precast concrete panels six inches thick are used as sun shields, and the waffle slab roof has a smooth finish wearing surface for pedestrian traffic at the plaza level.

The Center is located on the southern portion of the site. The park to the northeast provides a natural barrier of trees between the Center and the commercial-industrial development beyond. Prevailing winds from the southwest afford fresh breezes to the Center, as well as additional reduction of the probable contaminated fallout from the potential target area to the north.



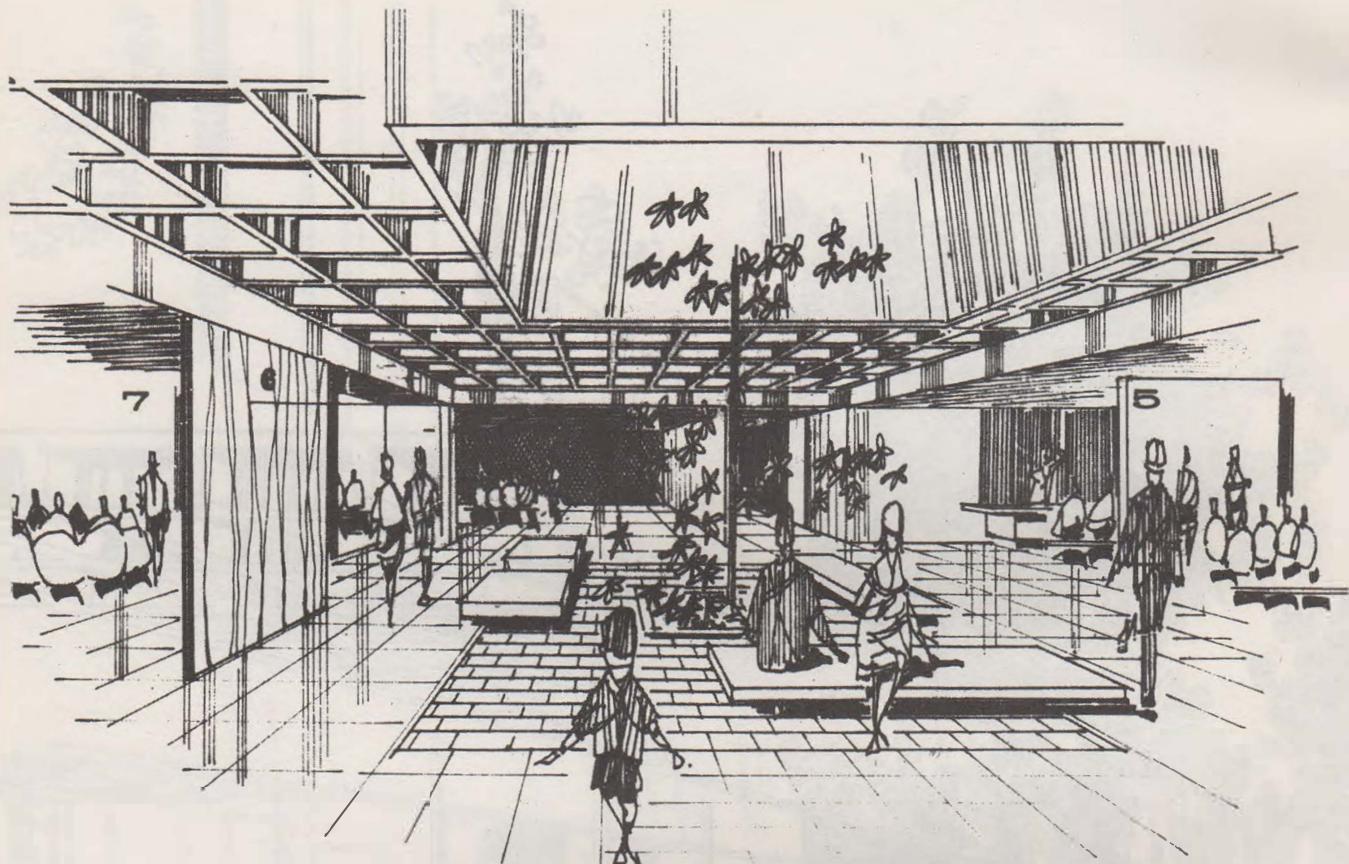


COMMUNITY CENTER

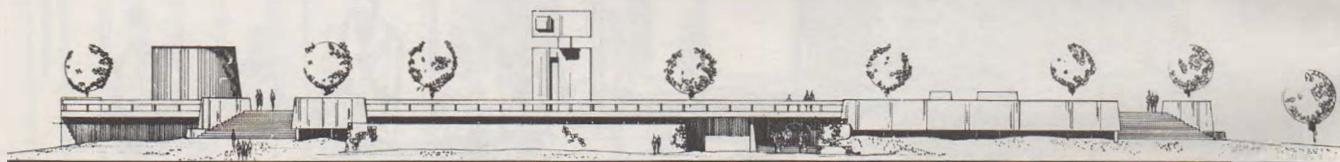
FALLOUT SHELTER DESIGN COMPETITION

BROOKS AND BROOKS A.I.A.

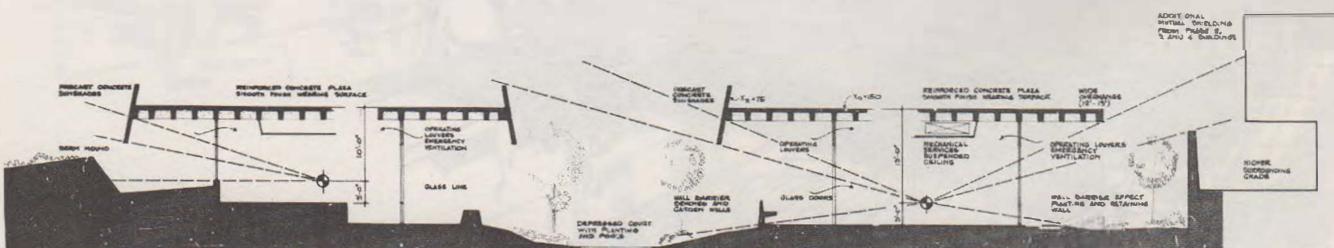
The Community Center, expandable to a total building area of 115,000 square feet of floor space, starts with the 36,500 square feet nucleus protected against fallout contamination. The fallout-proof construction design and materials can be built at an increased cost of 7 to 10 per cent for which Federal assistance is available through the OCD.



View of Multi-Purpose (Shelter Area)



West Elevation



Shelter Schematic

"TEXAS HOMES OF THE 19th CENTURY"

TEXAS ARCHITECTURAL SURVEY

amon carter museum of western art
univ. of texas school of architecture

Although many examples of 19th Century architecture are rapidly falling before the bulldozer, a valuable pictorial record of the state's architectural past has been preserved.

"Texas Homes of the 19th Century" is the first publication to result from the statewide Texas Architectural Survey, a joint undertaking of the Amon Carter Museum of Western Art in Fort Worth and the UT School of Architecture. A second volume will be concerned with Texas' public buildings.

Drury Blakeley Alexander, UT associate professor of architecture, provided the text and a description for each illustration. The 200 black-and-white photographs were made by Todd Webb of Santa Fe, N.M., prominent freelance photographer. The field work for the survey was done by John C. Garner, Jr., of Victoria, a former UT graduate student in architecture.

In a foreword to the book, UT Chancellor Harry Ransom writes:

"The Texas Architecture Survey will never be completed in the literal sense of that term. Many more structures will be located and photographed, data recorded, publications issued. For this reason The University of Texas, through the School of Architecture at Austin, will maintain permanent files for historians and students. As a continuing study of the past, the Survey will enrich understanding of frontier society and bring an earlier Texas alive."

"Texas Homes of the 19th Century" records a wide range of architectural styles—from the simple log and frame houses (usually with a porch across the front) built by early Anglo-American settlers to the elaborate "gingerbread" houses of the Victorian era.

Mr. Alexander has grouped the examples into three major styles (frontier-settlement, ante-bellum South and American Victorian) which, he says, "correspond generally to the historic periods in the settlement and growth of the state."

In addition to the Anglo-American, the photographs reflect a rich diversity of national cultures from which other early Texans came. There are the medieval half-timber or "Fachwerk" houses of German colonists, the Alsatian types found in Castroville, the Spanish and Mexican homes in San Antonio and the border towns of



1839

MATTHEW CARTWRIGHT HOUSE
San Augustine, Texas

"TEXAS HOMES OF THE 19th CENTURY"



1853

THE GOVERNOR'S MANSION
Austin, Texas



1857

PETER TATSCH HOUSE
Fredericksburg, Texas

the Rio Grande, and the raised-cottage style of French architecture that was imported from Louisiana, blending French, Spanish and West Indian elements.

Among notable examples of frontier-settlement architecture are the Eggleston Log House at Gonzales, the Sam Houston House (The Wigwam) at Huntsville, the Johanna Peter Tatsch House at Fredericksburg and the Stage Coach Inn at Winedale.

What some citizens erroneously refer to as "Southern Colonial architecture is labeled by Mr. Alexander as "ante-bellum South." It represented "the more consciously classic forms of the Greek Revival" and was popular from the 1840's to the 1870's.

Characteristics of ante-bellum South homes were "the symmetrical alignment of windows on either side of the entrance, the columnar porch or gallery, and the symmetrical arrangement of rooms on either side of a central hall."

Fine examples of the ante-bellum style are found in the Governor's Mansion in Austin, the Matthew Cartwright House in San Augustine and the Cherry House in Sam Houston Park, Houston.

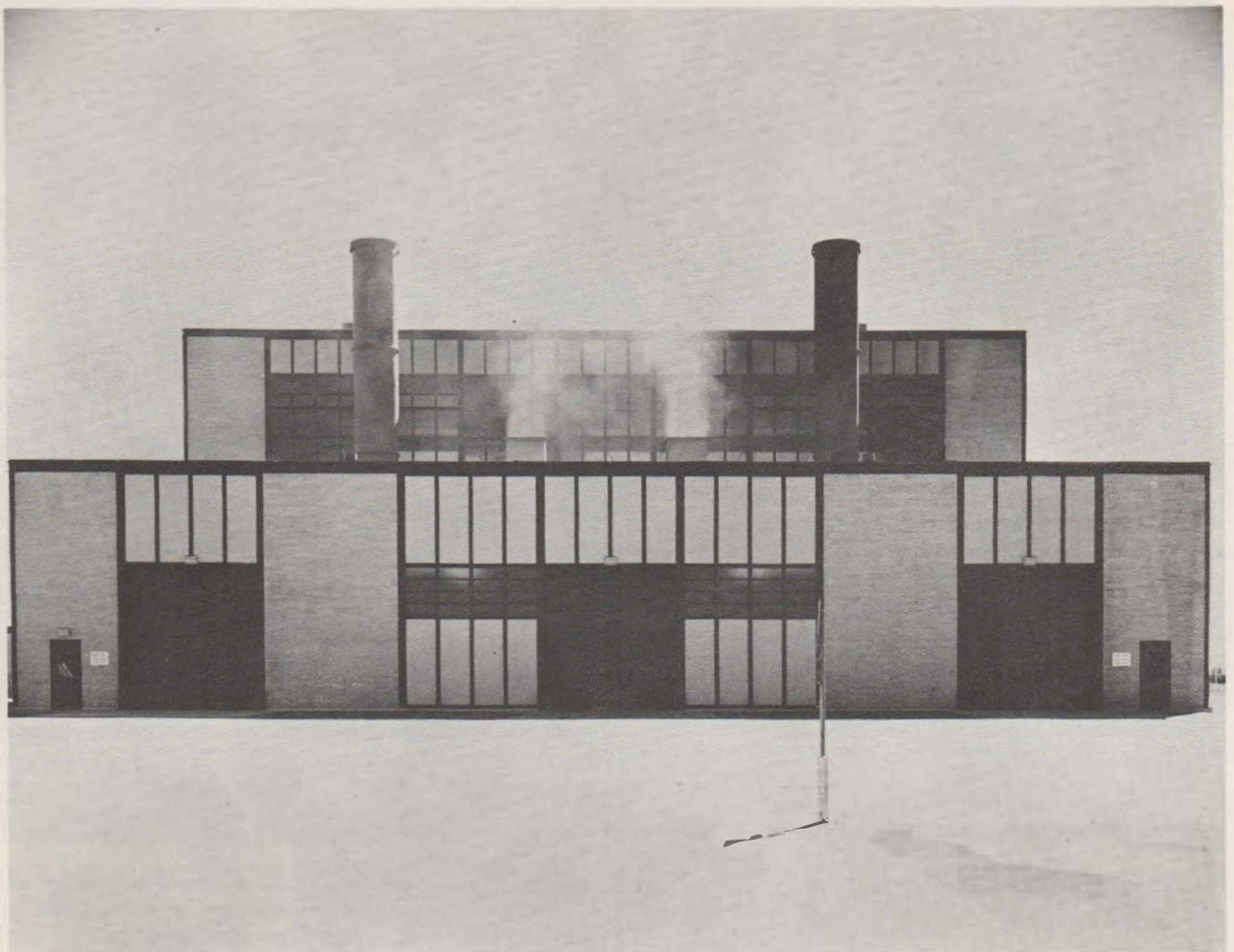
The final style of architecture considered in the new book is the Victorian, which adopted "asymmetry as its basic principle of composition." The typical Victorian home had a roof line broken up with turrets, dormers, gables and elaborate chimneys. Irregularity of form and elaboration of ornament were its hallmarks.

"By far the most fascinating architecture in Texas is that of the last two decades of the 19th century," Mr. Alexander declares. "It was during this period that architecture was the primary means of expressing wealth, pride, ambition and self-satisfaction."

He points out that in Texas "our colorful past is best portrayed in such Victorian houses as the Gresham House (The Bishop's Palace) in Galveston, the Littlefield and Bremond Houses in Austin, the Cameron House in Waco, the Waggoner House in Decatur and many others."

The author notes that without the "concerted effort" of many people such architectural riches of the past may be lost.

"The future generations of Texas, as a result, will have no visual contact with the past, and our cities will have lost the individuality that only unique architectural monuments provide."

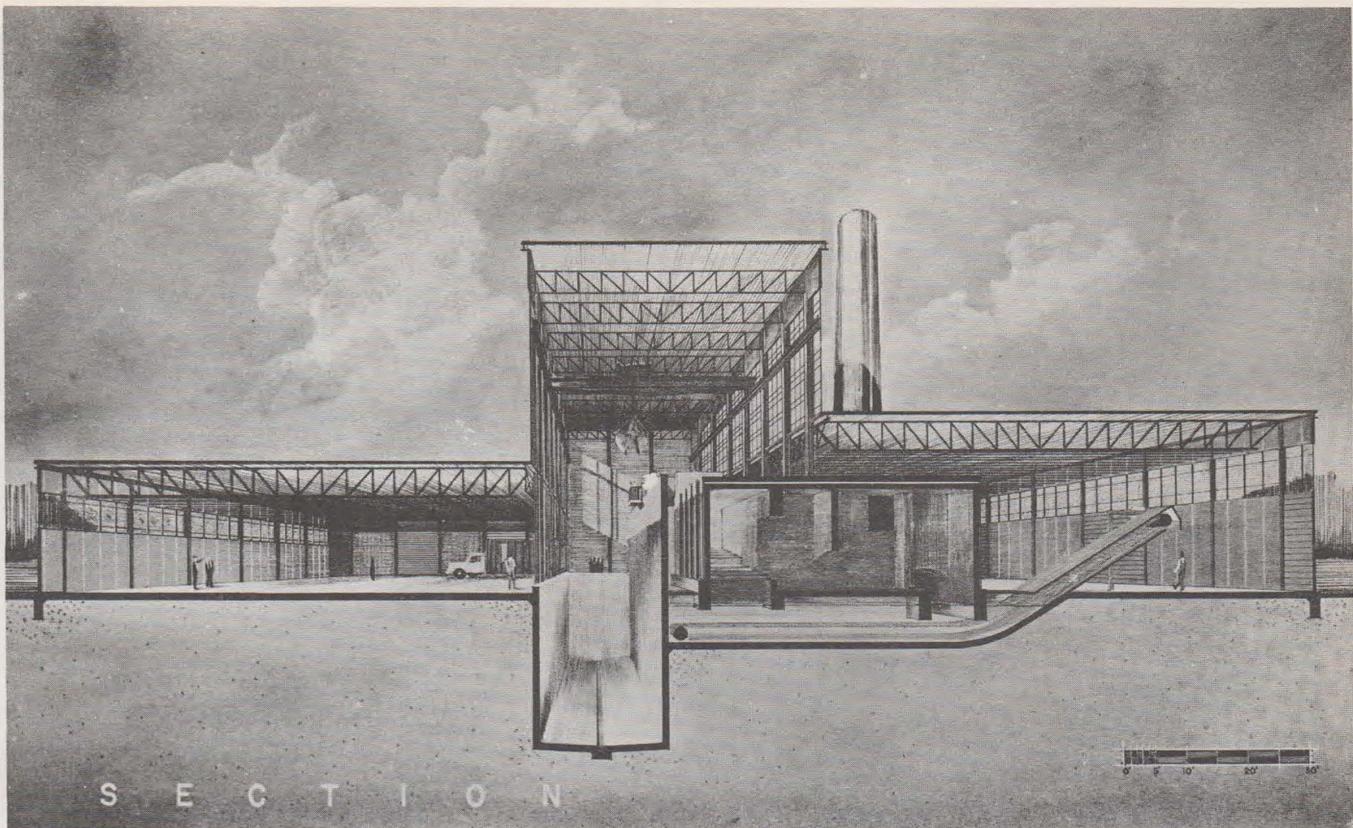


MUNICIPAL INCINERATOR

AMARILLO, TEXAS

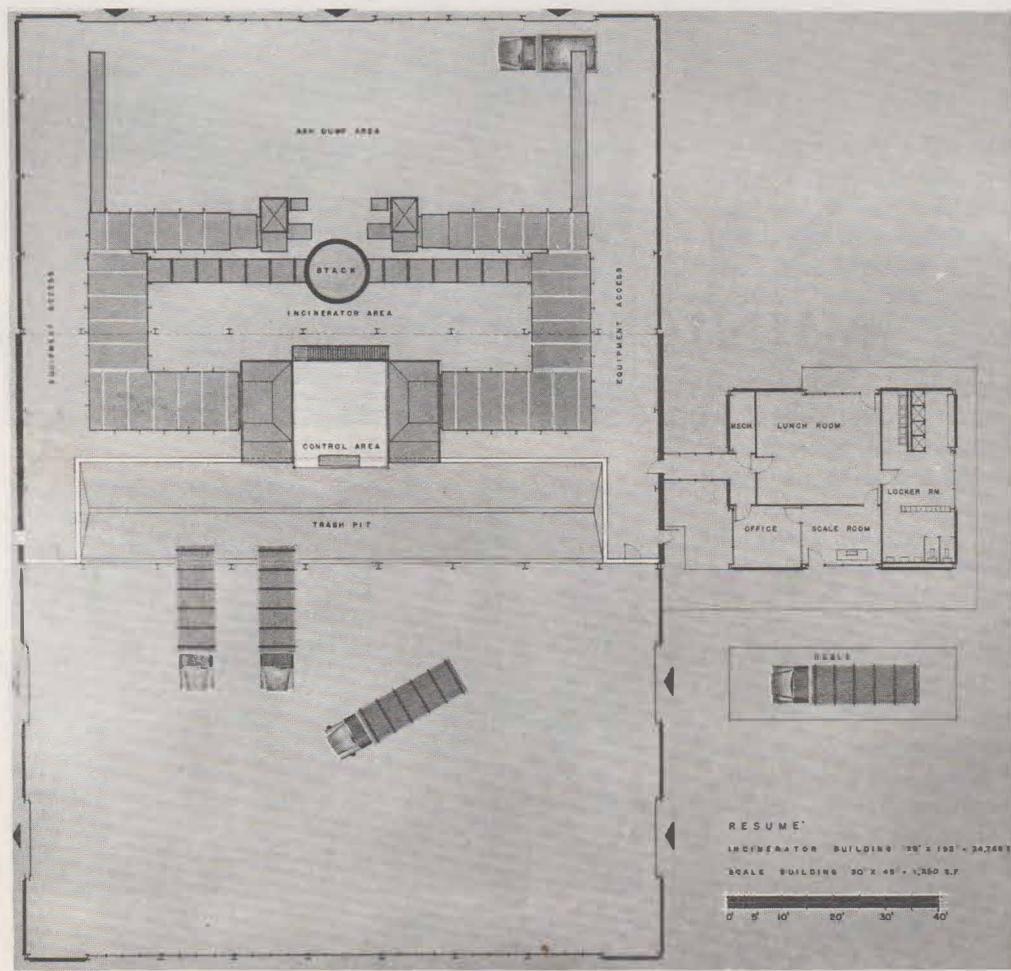
JIMMY E. BAILEY, A.I.A.
AMARILLO, TEXAS

Design and build a building to contain a very undesirable and unsanitary operation! The building provides the facilities for the dumping, storage, handling and burning of municipal refuse; and the removal of the ash. The site is located in a central portion of the city and the building would be a dominant element on the skyline of the city.

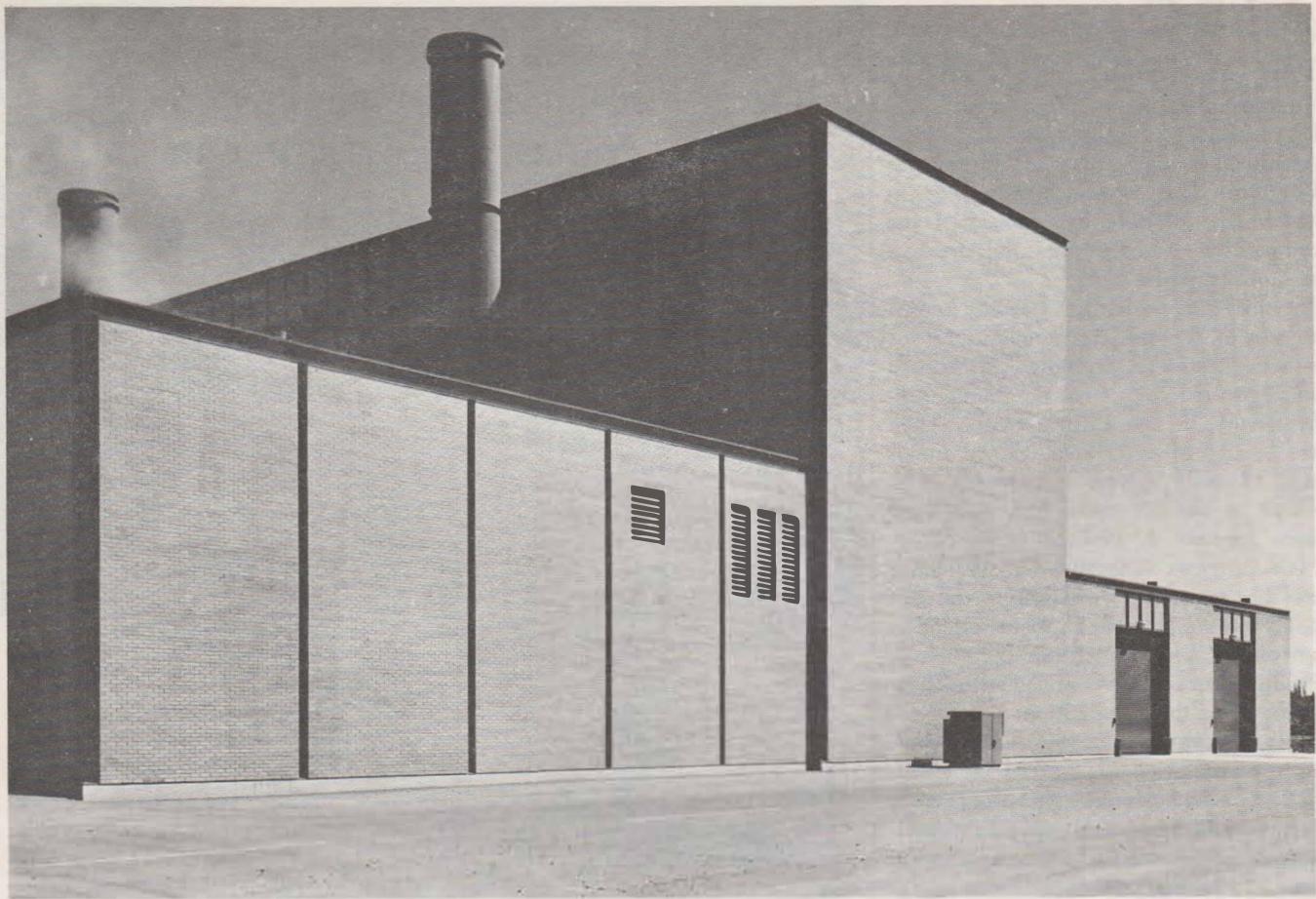


S E C T I O N

S E C T I O N



F L O O R P L A N



The building is located to take best advantage of prevailing winds to carry objectionable odors and smoke away from habited areas over an industrial site. Because of persistent winds, all refuse storage and ash collection equipment was enclosed in the building.

A steel structural system was selected to provide: large unobstructed areas for free movement of trucks and equipment; movement of the structure caused by impact loads from the cranes; low maintenance; and economy of construction. Brick cavity walls were selected for cleanliness, low maintenance and economy. Curtain walls of glass and opaque panels were selected for light loadings, maximum visibility for operations within the building and to express these functions in the massing of the structure. Heat absorbing glass was selected for use on the south and north facades of the crane loft. ■

A.I.S.C.

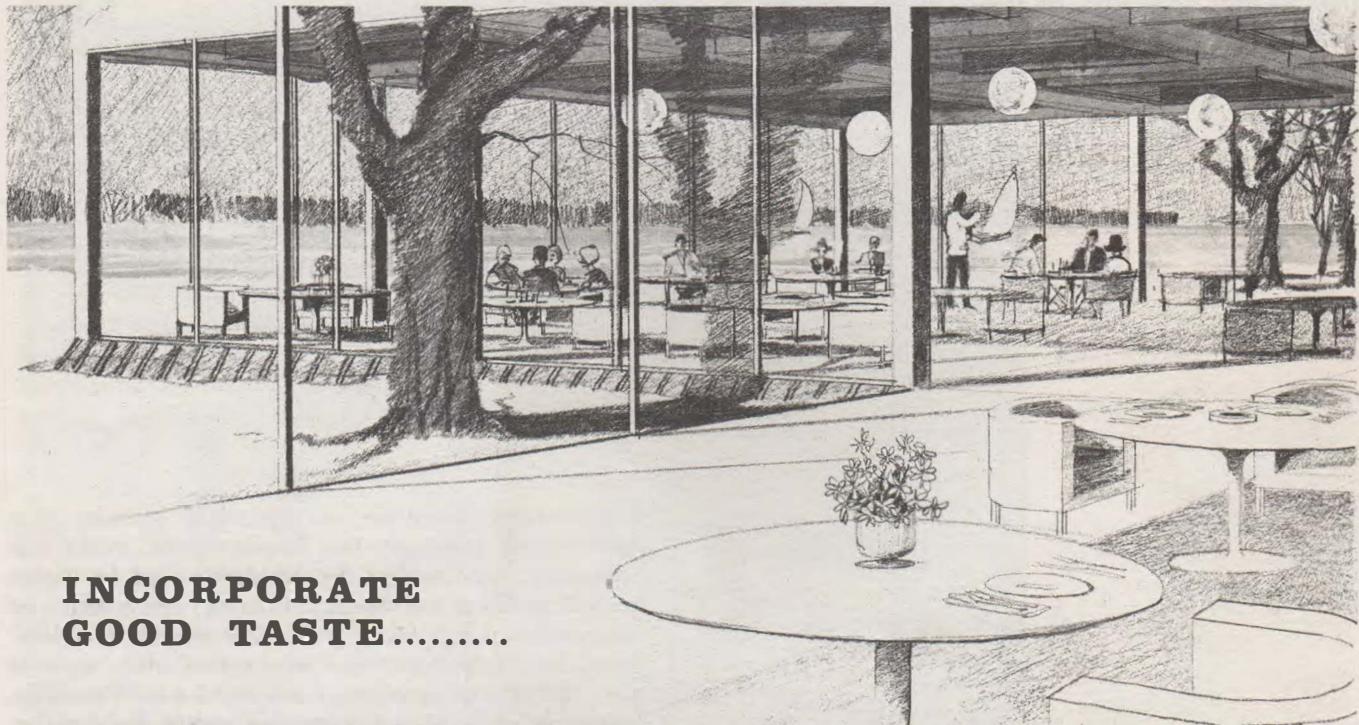
1967 AWARDS PROGRAM

American Institute of Steel Construction has announced the opening of its 1967 Architectural Awards of Excellence Program. This is the eighth year in which the Institute has sponsored the competition to encourage the creative uses of structural steel.

The program, which has become known as one of the leading competitions for esthetic design in buildings, is open to all registered architects practicing professionally in the United States. They are invited to enter steel-framed buildings of their design constructed anywhere in the 50 states and completed since January 1, 1966.

"The program is intended to recognize the professionals who design the nation's buildings and to focus attention on outstanding structural design," J. Philip Murphy, AISC president, said in announcing the competition.

Mr. Murphy emphasized that no elaborate presentation is required for entry. He said that the awards program is open to buildings of all classifications. Entries must be submitted prior to June 1, 1967. Details of the awards program and entry information can be obtained from AISC at 101 Park Avenue, New York, New York 10017.



**INCORPORATE
GOOD TASTE.....**

ELEGANT TERRAZZO

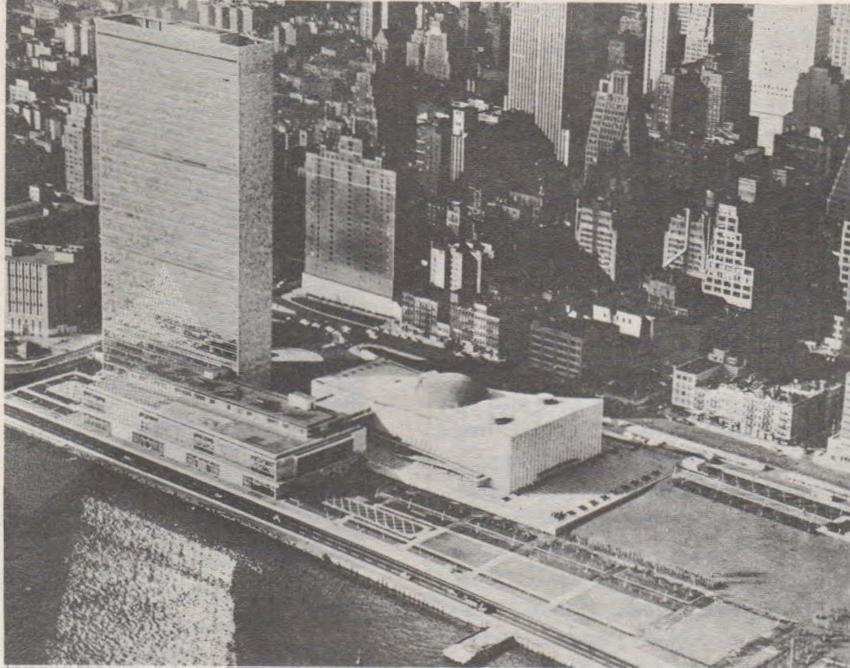
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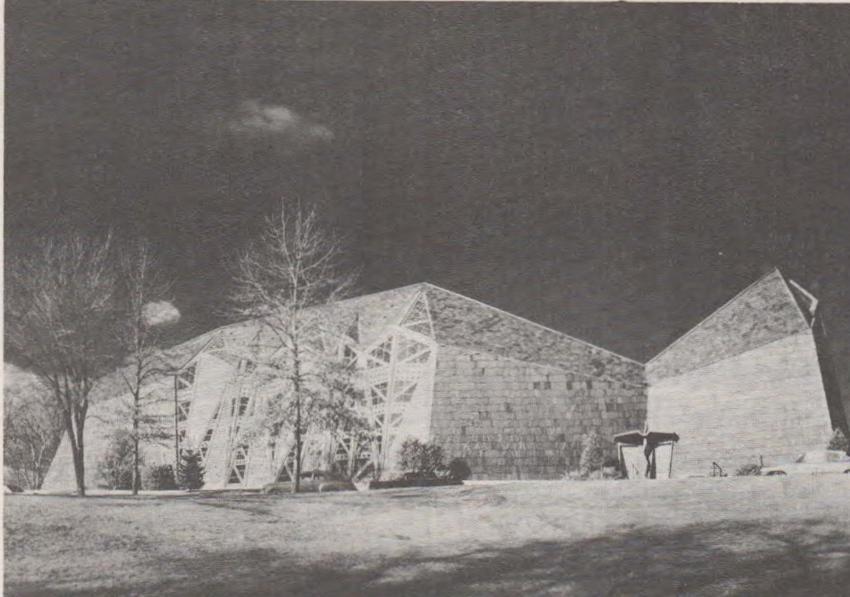
1966 Terbet Lane, Fort Worth, Texas

WALLACE K. HARRISON

1967 GOLD MEDAL american institute of architects



United Nations Secretary
and General Assembly
New York, New York



First Presbyterian Church
Stamford, Connecticut

Internationally-known Architect Wallace K. Harrison FAIA, of New York City, has been selected by The American Institute of Architects to receive the 1967 Gold Medal, highest honor accorded by the professional architectural association.

The Gold Medal, given by the AIA board of directors for "most distinguished service to the profession of architecture or to the Institute," was established in 1907. Harrison is only the 33rd recipient of the honor, which will be presented during the 1967 AIA national convention May 14-18 in New York City.

In 1929 his firm was one of four chosen to design Rockefeller Center, still considered by architectural critics to be a landmark and outstanding example of contemporary urban design.

When the United Nations decided to build its permanent headquarters in New York City, Harrison was chosen Director of Planning to head up an international team of consulting architects. The firm of Harrison & Abramovitz worked out the architectural details and finished the job.

The Metropolitan Opera, which opened in the fall of 1966, was designed by Harrison, who also has been, since 1955, consultant to the Port of New York Authority on the design of Kennedy Airport, and his firm designed LaGuardia Airport.

He received the first of three national AIA Honor Awards in 1953 for his design of the Corning Glass Center, a building which also won a New York Chapter, AIA, award, the Silver Medal of the Architectural League of New York and a citation from the Fifth Avenue Association.

Other AIA Honor Awards, nationally, went to Harrison for the Interfaith Center at Brandeis University, in 1956, and the University of Illinois' Assembly Hall in 1964. He has won numerous New York and Massachusetts AIA chapter awards. He received a national AIA citation in 1945 for "most outstanding contribution through public service to the prestige of the profession."



William W. Caudill, FAIA, partner in Caudill Rowlett Scott, Houston, has been appointed to the Public Advisory Panel of the General Services Administration. The panel was established in response to the desire of President Johnson "to achieve high standards of architectural excellence" in public buildings in Washington and throughout the nation. The panel members are to ensure that the public buildings are "enhanced by beauty, dignity, economy and utility." The panel will propose criteria and advise on the selection of architectural services, review GSA design standards and procedures, recommend any desired changes, and evaluate designs of projects commissioned by the GSA.

JONSSON

A.I.A. Honorary Membership

John Erik Jonsson is among six men who have rendered "distinguished service to the profession of architecture or to the arts and sciences allied therewith" and will receive honorary memberships from The American Institute of Architects at AIA's convention in New York City, May 14-18, 1967.

Mr. Jonsson, honorary chairman of the board, Texas Instruments Incorporated, is a scientist, engineer and industrialist. He holds an engineering degree from Rensselaer Polytechnic Institute, and was awarded an honorary Doctor of Engineering Degree by RPI in 1959. Other honorary degrees include Doctorates of Science from Austin College and Hobart and William Smith College, and a Doctorate of Laws from Southern Methodist University.

Jonsson has been a sales executive for the Aluminum Company of America, and president of the Dumont Motor Car Co., Inc. In 1930, he joined Geophysical Service, Inc., which later became Texas Instruments Incorporated. He became president of the firm in 1951, was elected chairman of the board in 1958, and upon retirement in 1966 he became honorary chairman.

In 1964, Jonsson received the American Society of Metals' Advancement of Research Award. He was selected as Industrialist of the Year in 1965 by the Society of Industrial Realtors, and in 1966 he received the Bene Merenti Medal.

A director of many firms, Jonsson has also had a distinguished career in public service. He served as Mayor of the City of Dallas, Texas, for three years, and was president of the Dallas Chamber of Commerce. He is a director or member of more than two dozen civic, educational, and professional organizations.

THIS SPACE CONTRIBUTED BY THE PUBLISHER



A woman's body.

Architecturally, quite interesting. To a man. But not to the woman who owns one. Most women tend to ignore their own bodies.

Do you? Do you check your body, particularly your breasts, every month, for any lump or thickening? You should. A lump or thickening in the breast or elsewhere could be a warning signal of cancer. And cancer is easier to cure when it's detected early.

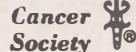
Sophia Loren knows the seven warning signals of cancer. So should you:

1. Unusual bleeding or discharge.
2. A lump or thickening in the breast or elsewhere.
3. A sore that does not heal.
4. Change in bowel or bladder habits.
5. Hoarseness or cough.
6. Indigestion or difficulty in swallowing.
7. Change in a wart or mole.

If a signal lasts longer than two weeks, see your doctor without delay.

It makes sense to know the seven warning signals of cancer.

It makes sense to give to the American Cancer Society



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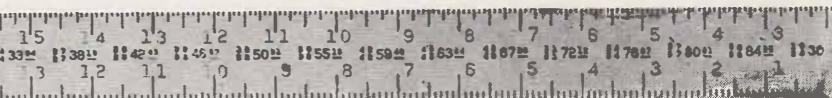
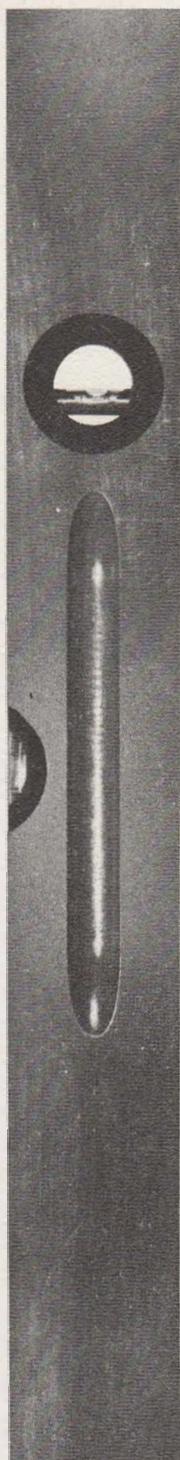
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