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Cover Photo:

The spirit of a unified Community greet guests at the Oblate Retreat House where all buildings are located on and around a large raised central plaza. Charles Tapley and Associates, AIA, Architects designed the "Texas Architecture 1967" award winner.

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THE TEXAS ARCHITECT

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WHITNEY M. YOUNG, JR.

Executive Director, The Urban League

Address at the 100th Convention of The American Institute of Architects, Portland, Oregon.

I would like very much to speak to you as citizens and as a professional group and simply as men and women.

Not so long ago a group of miners suddenly found themselves after an avalanche entombed unto their death in one of the diamond mines of South Africa, starving for food and thirsting for water and the need of spiritual comfort. Diamonds were worthless and they slowly met their death.

So it is increasingly in our society today. We are skilled in the art of making war; we are unskilled in the art of making peace. We are proficient in the art of killing, particularly the good people; bad people are in no danger in this country. We are ignorant in the art of living. We probe and grasp the mysteries of atomic fission and unique and ingenious ways to handle brick and mortar and glass, and we most often forget such simple things as the Sermon on the Mount and the Golden Rule.

Somehow, there must be a place in our scheme of things for those broad human values which transcend our materialistic grasping and our values that are concentrated more around things and people, or else we shall find ourselves entombed in our diamond mine of materialism.

It would be the most naive escapist who today would be unaware that the winds of change, as far as human aspirations are concerned, are fast reaching tornado proportions. Throughout our world society, and particularly in our own country, the disinherited, the disfranchised, the poor, the black are saying in no unmistakable terms that they intend to be in or nobody will be comfortably in.

Our choices are clear cut: we can either engage in genocide and the systematic extermination of the black poor in this country and poor generally—and here we have an ideal model in Mr. Adolph Hitler, or, we can engage in more formalized apartheid than we already have, and here we can use as our pattern Mr. Ian Smith in South Africa. Or, we can decide that the American

dream and promise and the Judeo-Christian ethic are more than rhetoric and a collection of nice clichés to be mouthed on Sunday morning and the Fourth of July, and that they are principles to be practiced. Here we can take as our model the Constitution and the Bible.

But, the disinherited in our society today, unlike the past, are fully aware of the gap between their standard of living and the large majority of Americans. No longer are they the sharecroppers on farms and in rural areas where they have not the benefit of newspapers and radio. Today, for the most part, the poor live within a stone's throw of the affluent. They witness on their television sets and read in their newspapers and see personally how the other half, or the other eighty percent, live. The poor no longer assume that their status is God-made. They no longer believe that they are congenitally and innately inferior because of their color or because of a condition of birth. The poor are fully aware today that their conditions are man-made and not God-decreed or constitutionally derived.

The poor today also are quite conscious of how other people have managed to lift themselves out of the mire of injustice and poverty—whether it was the leaders of civil disobedience in the Boston Tea Party or the revolutionists in the American Revolution, or the labor movement or the woman's suffrage movement, or the struggles of the Irish, Italians, Jews and what-have-you. They know that their techniques today, which sometimes are so glibly discredited, are the same techniques that others have used in other periods of history when they found themselves similarly situated.

The poor today are determined. We ignore that at our peril. It is not a passing phenomenon of the moment. It is not a transitory thing like party-raids or the swallowing of gold fish or crowding in telephone booths. This is a growing trend in our country. And, any institution or any individual who feels that he is immune to confrontation or that he somehow will avoid being affected by this, I am afraid is guilty of indulging in smoking of opium.

Now, there is one other factor that tends to accelerate and, if anything, complicates. The poor and disinherited of our society today have found strong allies. The allies are the young people of this country and of the world—young people whom I've had an opportunity to talk with in some 100 universities, colleges and high schools this year, and many in these last few weeks, who themselves are experiencing a degree of cynicism at best and contempt at worst for adult values, who can document with unerring accuracy the inconsistency in our society, the pervasive gap between what we practice and what we preach, who point at the tragic paradox of a society with a gross national product approaching one trillion dollars and yet would permit twenty percent of its people to live in squalor and in poverty; a society that willingly taxes itself to rebuild western Europe, to rebuild West Germany, spends billions of dollars—there are no slums today in West Germany—the slums are in the Harlems of our community where black people live who have been in this country 400 years, whose blood, sweat and tears have gone to build this country, who gave it 250 years of free labor and another 100 of

cheap labor. They are the ones who live in the slums and who are unemployed.

These students point out how a budget of approximately \$140 million was spent last year and less than 20 percent for things that are esthetic and cultural and educational, for health, education and welfare, and almost 70 percent was spent for weapons of destruction or defense against destruction.

No other country has quite this record of disproportionate expenditures. No other country ever dreamed of this great wealth.

We are not at a loss in our society for the know-how. We have the technology. We have the scientific know-how. We have the resources. We are at a loss for the will.

The crisis is not in our cities, ladies and gentlemen. The crisis is in our hearts, the kind of human beings we are. And, I submit to you that if you are a mother or a father, today you are being challenged either silently by young people or you will be challenged even more violently by them, but you are risking the respect of generations not yet adults and generations yet unborn.

Now, in this situation there are two or three, I think, positive aspects and possibilities that are present today that were not present in the past. One is that we today are all aware of the problem. The black person—and I make no apology for singling out the Negro, although I am fully aware that there are poor white people in Appalachia, poor Mexican-Americans, poor Puerto Ricans and Indians—the Negro, is a sort of a symbol, the only involuntary immigrant in large numbers—sort of a symbol of it. I make really no apologies, but the Negro today is at least on the conscience of America. This is not to say that he loves it. Probably it is irritating to most people, a source of great unhappiness, but it is better to be hated than ignored. The Negro has been largely the victim, not of active hate or active concern, but of active indifference and callousness. Less than ten percent of white Americans wanted to lynch Negroes or ten percent wanted to free them. Our problem has been the big eighty percent, that big blob of Americans who have been so busy "making it," getting ahead in their companies, getting a little house in the suburb, lowering their golf scores, vying for admittance to the country club, lying about their kids I.Q., that they really haven't had time to be concerned.

Our sin, then, is the sin of omission and not of commission, and into that vacuum have rushed the prophets of doom, the violent people, the vicious people who hate, and they have come all too often around the world to be the voice of America. But, at least we recognize the existence of a problem. The communication is probably more candid, though more painful than ever before, and this is progress.

And, today, for the first time, we have the full attention and concern of the establishment in America, the decision-makers, the top people—I'm talking about the Henry Fords and the Tom Watsons and the George Romneys, the truly big people in your field and in the field of business and in government. The most enlightened governors, the most enlightened mayors, the most enlightened college presidents, even the religious leaders, are now beginning to decide that race

relations is no longer a spectator sport and in their own enlightened self-interest they have to get involved.

This is important. Nothing happens in this country really until the so-called decision-makers and the power structure in the country decide that they had better get busy, and that's a very powerful ally.

A final positive thing is, I think, that we, today, are no longer in a quandary as to the extent of the problem and the cause. We've been now the beneficiaries of a President's Commission Report—The Kerner Commission, a group composed of predominantly white, respectable, conservative, responsible people, who, when they started out, the first time they met as a group was to identify the conspirators who were causing the disorders and to suggest ways of suppression and control.

But, a funny thing happened on the way to the final report. We invited these gentlemen to take a visit to the ghetto, more specifically, to a tenement house. They smilingly, but naively, agreed, and that was the beginning of a significant report. We took these men into a typical tenement house, some 14-floors, and immediately they discovered that as sophisticated as our communications media happened to be, they still are not able to give all the dimensions of the situation—the dimension of smell, for example, feel, taste. The minute these men walked into the building, they smelled the stench of urine. And why shouldn't they. Little two- and three-year old boys out in my neighborhood, just when they have to go to the bathroom, and can't make it into the house, go around to the bushes—sort of an accepted pattern. When you live in the 14-story tenement house with no elevator, little boys can't quite make it and do what little two- and three-year old boys do normally.

These men went up the stairs. They made it as far as the seventh floor—they weren't in the best of physical shape. We took them into an apartment, typical, six people living in it, two rooms, four children. They saw the little one and one-half-year-old with a shrunken stomach. All he had to eat that day was a bowl of cornflakes, and it was two o'clock in the afternoon.

They talked to the mother whose eyes were bloodshot because she had stayed awake all night trying to keep the rats from biting the children. They saw the rat-holes, saw the roaches. Then, they talked to the father—alienated, bitter, because he suffered the daily humiliation of not being able to support his children, not playing the role of father, not being able even to buy the kid an ice cream cone.

Repeated experiences like that left no choice except to, as we say, tell it like it is.

This upset many Americans, accused of being racists, to be told in no uncertain language that, in fact, there is this gap between how some Americans live. We are a proud people. We like to kid ourselves into believing that we are good Christians, good human beings; but, it isn't true. These men were not starry-eyed liberals, not sentimental do-gooders. These were white conservatives. I've always been told that white people were always right. I assume they're right. Rap Brown didn't write the report. The report was written

by these people that you know as well as I know. And, you know that when good people want a social audit you take it just as seriously as a fiscal audit that says you're in arrears and bankrupt, or a health audit that says you have tuberculosis and you wouldn't go out to see a mechanic and try to get him to dispute the claim.

We are a racist nation, and no way in the world could it be otherwise given the history of our country. Being a racist doesn't mean one wants to go out and join a lynch mob or send somebody off to Africa, or engage in crude, vulgar expressions of prejudice. Racism is a basic assumption of superiority on the part of one group over another, and in America it had to happen because as a society we enslaved people for 250 years, and up until 1964 it was written into our laws and enforced by social custom—discrimination against human beings that a man because of the color of his skin couldn't go into a restaurant or hotel or be served in public places.

Now, there's no way in the world, unless we are more a nation of schizophrenics than I think, that we could have this kind of law tolerated and this kind of social custom and still have gone to church on Sunday and mouthed all those platitudes if we didn't honestly believe that some were superior to others. Racism reflects itself in many little ways—little to you, but big to some people.

A few years ago my wife and I finally managed to reach the point where we could hire a maid for one day a week. When she came into the house she introduced herself as Lucille. My wife said, "What is your last name?" and she said, "Fisher." So my wife said, "Mrs. Fisher, let's talk." And they talked and they decided they could stand each other and she would go to work immediately.

That afternoon my two youngsters came home and Mrs. Fisher met them at the door and said, "Hello, I'm Lucille." And my wife came in and said, "Marcia and Loren, this is Mrs. Fisher."

Mrs. Fisher followed her back into the kitchen and said, "You don't have to do that, I like to be called Lucille, it makes me feel like a member of the family and I'm closer. I like that just fine."

And my wife said, "Mrs. Fisher, we are not doing this just for you. Our youngsters do not call adult women of 45 or 50 years of age by their first names, and if they don't do it with anybody else, then we don't think they ought to do it with you unless they get the impression that you are different because of the kind of work you do." So we're trying to teach our youngsters to respect the dignity of human beings, regardless of what they do or the color of their skins. About an hour later the phone rang. It was Mrs. Fisher's little five-year old son and he said, "Lucille there?" And my wife said, "There's no Lucille here." And then she told Mrs. Fisher she thought it was her son and maybe she had better call him back. She did, and the conference went like this: "Son, did you call?" "Yes, Mother, but they said there was no Lucille there." She said, "No, son, I'm not Lucille here. I'm Mrs. Fisher. I'm somebody."

Now, if you could have seen the expression on her face when she said this! This is just simple, elementary dignity.

Fifty percent of all the people in this country don't even pay their domestics' the social security which they are required to do by law. Even though the people say they don't want it paid, don't want this kind of record, it is these people's only opportunity for insurance against old age, against illness in old age, and it is a moral thing to do. We pay both shares—ours and hers—because we are thinking about her and we are concerned about what will happen to her.

What I am really talking about here is your role. To realize it as a citizen, it begins in the home. Dear Lord, let there be peace at home, and let it begin with me.

A young man stood up in a meeting a couple of weeks ago—a white fellow, an SDS student—and he really blasted the white audience for its prejudice and bigotry and hypocrisy, and then ended up by saying, "So if it means we have to level down with them to achieve equality with all human beings, then white people must do this."

This is a racist statement. I pointed this out. The only reason he could think levelling down was that he was assuming that superiority relates to acquisition of material things, technology, money and clothes. It's conceivable that it might be a levelling upward, or it might be a bringing together on the one hand qualities of humaneness, compassion, and style. This society needs a great deal of technology and money and material things. And, so we are giving to each other.

If we are going to do anything about changing the individual, let us first admit that it is easier to have lived in a leper colony and not acquired leprosy than to have lived in America and not acquired prejudice. You don't start changing until you first admit you have it.

Secondly, as a profession, you are not a profession that has distinguished itself by your social and civic contributions to the cause of civil rights, and I am sure this has not come to you as any shock. You are most distinguished by your thunderous silence and your complete irrelevance.

Now, you have a nice, normal escape hatch in your historical ethical code or something that says after all you are the designers and not the builders; your role is to give people what they want.

Now, that's a nice, easy way to cop-out. But I have read about architects who had courage, who had a social sensitivity, and I can't help but wonder about an architect that builds some of the public housing that I see in the cities of this country—how he could even compromise his own profession and his own sense of values to have built 35- or 40-story buildings, these vertical slums, and not even put a restroom in the basement and leave enough recreational space for about ten kids when there must be five thousand in the building. That architects as a profession wouldn't as a group stand up and say something about this is disturbing to me.

You are employers, you are key people in the planning of our cities today. You share the responsibility for the mess we are in in terms of the white noose around the central city. It didn't just happen. We didn't just

suddenly get this situation. It was carefully planned. I went back recently and looked at ads when they first started building subdivisions in this country. The first new subdivision—"easy access to town, good shopping centers, good schools, no Negroes, no Jews allowed"—that was the first statement. Then, they decided in New York that that was cutting the market too close, so they said the next day, "no Negroes allowed." And, then they got cute when they thought everybody had the message, and they said "restricted, exclusive neighborhood, homogenous neighborhood." Everybody knows what those words mean.

Even the Federal Government participated. They said that they must be compatible neighborhoods for FHA mortgages, homogenous neighborhoods. The Federal Government participated in building the nice middle-class housing in the suburb and putting all the public housing in the central city.

It took a great deal of skill and creativity and imagination to build the kind of situation we have, and it is going to take skill and imagination and creativity to change it.

We are going to have to have people as committed to doing the right thing, to "inclusiveness" as we have in the past to exclusiveness.

You are also here as educators. Many of you are in educational institutions.

I took the time to call up a young man who just finished at Yale. I said, "What would you say if you were making the speech I'm supposed to make today?" Because he did have some strong observations to make, he said he did want you to become more relevant, he did want you to begin to speak out as a profession, he did want in his own classroom to see more Negroes, he wanted to see more Negro teachers. He wanted while his classroom was going on for you somehow as educators to get involved in the community around you.

When you go to a city like Champagne-Urbana, the University of Illinois is about the only major institution, and within two or three blocks are some of the worse slums I have seen in the country. It is amazing how within a stone's throw of the school of architecture you have absolutely complete indifference—unless you have a federal grant for research and even then it's to study the problem.

I hope you accept my recommendation for a moratorium on the study of the Negro in this country. He has been dissected and analyzed, horizontally and vertically and diagonally. And, if there are any further studies—I'm not anti-intellectual—I hope we'll make them on white people, and that instead of studying the souls of black people we'll by studying the souls of white people; instead of the anatomy of Watts, we'll do an anatomy of Cicero, an anatomy of Bronxville.

What's wrong with these people in these neighborhoods? Why do they want—themselves just one generation removed from welfare or in many cases just one generation within the country, where they have come here sometimes escaping hate and have come here and acquired freedom—why do they want to turn their backs and say in Cicero, "Al Capone can move

in, but Ralph Bunche can't? Why are they so insecure? Why do people want to live in these bland, sterile, antiseptic, gilded ghettos—giving sameness to each, compounding mediocrity in a world that is 75 percent non-white, in a world where in 15 minutes you can take a space ship and fly from Kennedy to South Africa? Why would anybody want to let their children grow up in this kind of a situation?

I think this kind of affluent peasant ought to be studied. These are people who have acquired middle class incomes because of strong labor unions and because they are living in an unprecedented affluent period. But, in things esthetic and educational and cultural, they leave a lot to be desired. They wouldn't know the difference between Karl Marx and Groucho Marx.

This is where our problem is. We can move next door to Rockefeller in Tarrytown, but I couldn't move into Bronxville. Any white pimp or prostitute can move into Bronxville. A Jewish person could hardly move into Bronxville, incidentally.

As a profession, you ought to be taking stands on these kinds of things. If you don't as architects stand up and endorse model cities and appropriations, if you don't speak out for the rent supplements or housing bill calling for a million houses, if you don't speak out for some kind of scholarship program that will enable you to consciously and deliberately seek to bring in minority people who have been discriminated against in many cases—either kept out because of your indifference or couldn't make it (it takes seven to ten years to become an architect)—then you will have done a disservice to the memory of John Kennedy, Martin Luther King, Bob Kennedy, and most of all, to yourselves.

You are part of this society. It is not easy. I am not suggesting the easy road, but the time has come that no longer the kooks and crackpots speak for America. The decent people have to learn to speak up, and you shouldn't have to be the victim to feel for other people. I make no pretense that it is easy.

We do have today the best possibility of generalizing and rationalizing around our detachment that you ever had.

You have riots and shouts of black power. Anybody who looks for an excuse to cop-out in this can use it, but I insist that if you believe in equality then we have as much right to have crackpots. There is no reason why white people should have a monopoly. If we have been able to put up all these years with the Ku Klux Klan, with burning and lynching, with the George Lincoln Rockwells, with the Citizens Councils, with slaveowners, and still don't generalize about all white people, why should white people generalize about all Negroes on the basis of a few? All Negroes didn't riot in Watts. All Negroes didn't riot in Newark. One out of three in Newark were whites and one out of five in Watts, and that's why there was more violence in Newark. White people are more experienced. We don't generalize. A man sat on the plane with me, and he and his wife had a couple of martinis. She fell asleep and he leaned over and said, "Mr. Young, my wife and I are great liberals; we love your people very much, but we have a problem. We would like to invite a colored couple into our home." He took

another sip of liquor and made it more magnanimous, "two or three couples, but my wife doesn't feel comfortable around colored people. I hope you won't be offended, but what can we do about the problem?" I said, "I'm not offended. I know perfectly well what you mean. Most people feel odd and uncomfortable and inferior, even around Ralph Bunche—Phi Beta Kappa, Nobel Prize Winner, cosmopolite, traveled all over the world." Most people would ask a stupid question and get an elementary response, and I said, "Maybe the Urban League could help you recruit some of the below-average Negroes that your wife would feel more comfortable with."

It's the same business of generalizing—no such thing as a black is a black man, a white is a white man. We have our right to an Adam Clayton Powell if the Irish have the right to a Curley. He would make Adam Clayton Powell the epitomy of political morality. Nobody generalizes about the Italians because of the appearance of a disproportionate number in the Mafia. Nobody indicts all of them. Nobody indicts all white men because a white man killed President Kennedy, Senator Kennedy, or Martin Luther King, or a white man stands in a tower in Texas and kills 14 people, or a white man assaults and kills eight nurses in Chicago. They didn't call him "white." We called him "sick," and that's what they were. With the Negroes, it's the "black man."

We fall victims to cliches like "law" and "order." The best example we've ever had of order in this world was that created by Adolph Hitler with his Gestapo and his police. He got perfect order. There was no dissent—goose-stepping all over the place—and he used that order to bring about the death of 14 million people, six million of them in ovens.

There will never be order without justice. And, the first prerequisite for order in this society is that there must be justice. The women would still be disorderly in this country if they hadn't gotten the right to vote, and the workers would have torn it apart if they hadn't gotten the Wagner Act, and America would still be fighting England if we had not won the war. We must have justice. Civil disobedience and lawlessness have been practiced not by black people in this society, but by white people who denied the laws of God and the laws of the Constitution.

When a Wallace stands up and talks about law—who was more lawless, engaged in more civil disobedience than that man? Who stands in the doorway of the courts and constantly berates the Supreme Court of the United States? Talk about respect for law and order! We, who have been the victims of the most unscrupulous practices by merchants, by landlords, by employers, by public officials, we know something about lawlessness.

When you talk about crime, talk about the syndicate boss who lives downtown; and, he's white and he's responsible for the dope and the prostitution and the numbers racket that causes 60 percent of the crime in the ghetto. Talk about the guy who charges too much interest rate or the guy who makes people pay \$500 for a \$175 television set.

The people who talk about neighborhood schools—Mrs. Hicks—you know what they mean. They want little segregated neighborhoods. Now, we make the

big deal—neighborhood schools and you can go to the same schools and you see these same people bussing their kids to private schools, or 300 miles away to prep schools if they've got the money. They don't really like the neighborhood that well. But, now it has become the new code word for racism in fact.

Finally, let me speak on your role as a man, because I think this is probably more basic than anything. Sure, you're architects. You're a lot of things—you're Republicans, Democrats and a few John Birchers. You're a good many things, but you're a man and you're a father. I would hope that somehow you would understand that this issue, more than any other of human rights, today separates the phony from the real, the man from the boy—more than anything else.

Rickey solved the problem of attitudes and how long it takes. I disagree with you that it takes a long time to change attitudes. Doesn't take any time to change them overnight. When he brought Jackie Robinson to the Dodgers, there was this ball player that said I'm not going to play with that "nigger." He thought Rickey would flap like most employers. I imagine most architects thought he would say that he'd pull away. But, he didn't know Rickey very well. Rickey was kind. He said, "Give him three or four days." Well, at the end of a few days, Robinson had five home runs, stolen many bases. This fellow was re-assessing his options—he could go back to Alabama and maybe make \$20 a week picking cotton, or stay there with the Dodgers and continue to work. And, now it looked like Jackie would get him into the World Series and a bonus of \$5,000—which he did. The only color he was concerned with was green.

We see it happening in Vietnam. White boys from Mississippi in Vietnam develop more respect and admiration for their black sergeant in one week because they too have made their own assessment and have decided to be liberal white boys from Mississippi instead of dead white bigots. They're interested in survival and the sergeant is skilled in the art of surviving, and they say "Mr. Sergeant"—changed overnight. Why is it that the best example of American democracy is found in the muck and mire of Vietnam? Why is it that the greatest freedom the black man has is the freedom to die in Vietnam—and as he dies, why do his loved ones, his kids and his wife and his mother have to fight for the right to buy a house where they want to?

There is something wrong with that kind of society. I know there are other speakers and I have spoken too long. A speech to be immortal doesn't have to be eternal.

I do want to tell you one last story. Mel Batten, who is the chairman of the board of J. C. Penney, about four months ago was having breakfast with his kids, one girl 21 and a boy 23, and they asked what he was going to do that week. He said, "I'm going out with Whitney Young and I have a series of luncheons in some three or four cities. I'm hosting these, and I'm going around talking about expanding employment opportunities for Negro citizens and giving money to the Urban League. Incidentally, I don't want to miss that plus—you also are distinguished by the fact that I bet we have fewer architects and fewer architect-

tural firms contributing to the National Urban League than any group in the country. That is probably my fault and I apologize—you have not been solicited. Next time it will be your fault.

But, when he told these kids, his boy said, "You're going to do what?" He repeated it to him. And the boy said, "You mean you're not going to maximize the profits of J. C. Penney today! You're not going out this week to undercut Woolworth's; you're not going out to see if you can get something a little cheaper and increase the margin of profits of some product?" And he answered, "No."

The 21-year old daughter without saying a word ran over and hugged and kissed him with tears in her eyes. He said to me, "I never had as much respect and affection and admiration from my kids than I had in that one moment."

Here is a man who gives his children everything—sports cars, big allowances, clothes, big tuition. That isn't what counts. They take that for granted. Here is a man who suddenly became a man with guts, concerned about other human beings. Here is a man who is willing to stand up and be counted. That's what these kids care about.

You talk about communication with these kids—they tell you why you don't communicate. They tell me you are inconsistent. You tell them they shouldn't smoke, drink and pet because everybody else does, that you have your own value systems, stand up for what you believe in, do what you know is right. Then, they say "My mother and my dad never do—they never lift their finger to let a black man in business at the top level, never try to get a neighbor, a Negro into the neighborhood, into the club or church. They just go along."

I submit to you that this is a mistake in your role as a parent and as a human being. If you cannot identify with the kind of thing I described, that the Kerner Commission saw—it happens even today in this country, if you can't as a mother and as a father, you are in worse shape than the victims.

So, what's at stake then is your country, your profession, and you—as a decent civilized human being. Anatole France once said, "I prefer the error and enthusiasm to the indifference of wisdom." For a society that has permitted itself the luxury of an excess of callousness and indifference, we can now afford to permit ourselves the luxury of an excess of caring and of concern. It is easier to cool a zealot than it is to warm a corporation.

An ancient Greek scholar was once asked to name when the Greeks would achieve victory in Athens. He replied, "We shall achieve victory in Athens and justice in Athens when those who are not injured are as indignant as those who are."

And, so shall it be with this problem of human rights in this country.

By your invitation to me, and by your attentiveness to an overly long set of remarks, I am convinced that you are well on your way to becoming as indignant as those who are hurt.

Thank you, very much.

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The American Institute of Architects has announced the elevation of eight members of the Texas Society of Architects to the rank of Fellow, a lifetime honor bestowed for distinguished contribution to the profession. Advancement of the new Fellows will bring the total membership of the College of Fellows to 817 representing 4 percent of the corporate membership of the 20,000-member professional organization.



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OBLATE RETREAT HOUSE

DICKINSON, TEXAS

TEXAS ARCHITECTURE 1967

ARCHITECT: CHARLES TAPLEY AND ASSOCIATES, A.I.A., HOUSTON

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Mechanical Engineer
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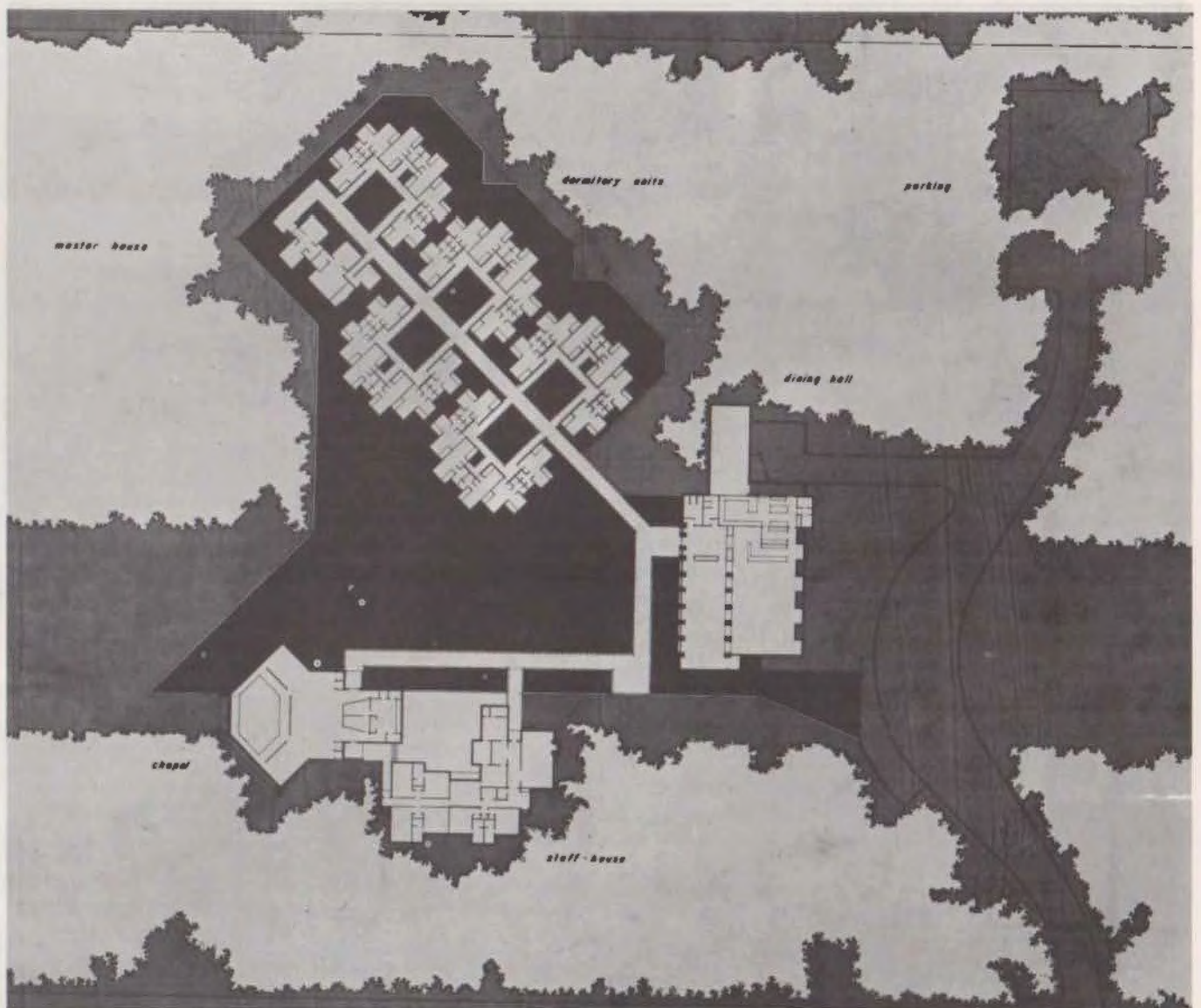
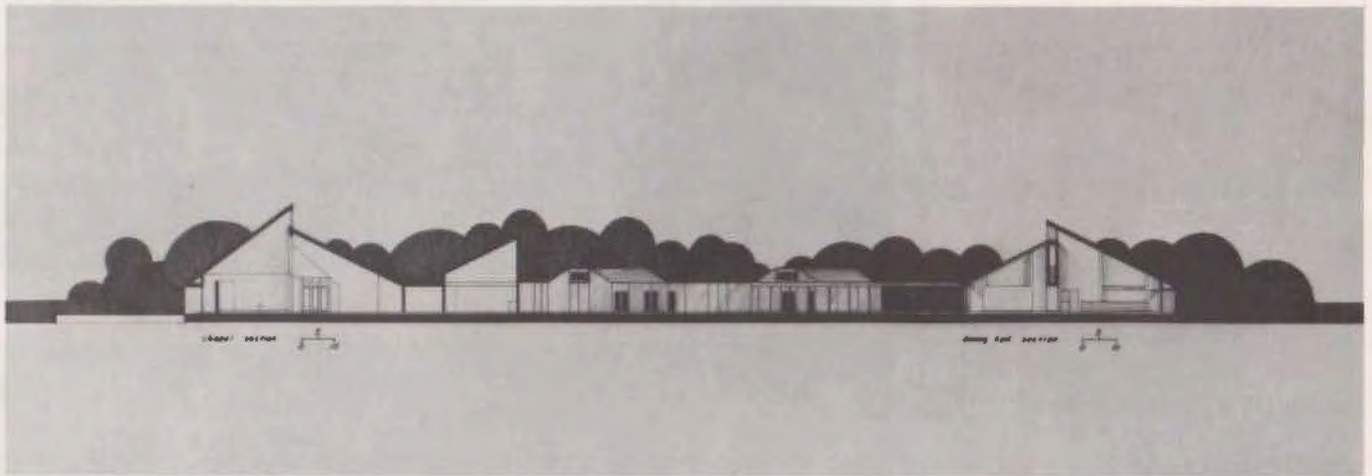
HOUSE

Design a retreat house for the use of all faiths, including a Chapel, Dining Hall and Lounge, Staff House, Sixty Guest Rooms, Retreat Master's and Bishop's Quarters, and Parking for Staff and Guests.

The project is a mixture: part motel, part house and part church (but not a parish church), or meditation area. The site was a long strip of low wooded property cleared on the central axis for an abandoned aircraft runway. Drainage was poor from the site. The project was to be constructed with a strict budget, but the Owner desired a "special" place for retreat, a place that could work for the entire community within the spirit of the ecumenical council.



OBLATE RETREAT HOUSE





The buildings were located on and around a large raised central plaza, contained by retaining walls, to give maximum visual impact to public buildings, maximum privacy to sleeping quarters, and to compose the open area of the plaza into the visual heart of the project. The raising of the plaza made logical the relationship between the areas of architecture, between the existing runway and the buildings, and provided needed drainage.

Steel and wood frame construction was used; stucco and wood solids and plate glass voids. Wood shingle roofing was used on all sloping roofs and the chapel ceiling; built-up roof on all flat areas.

An attempt was made to allow each of the buildings to express its identity, yet blend together to form the retreat "place" with the plaza.

Views were controlled in order to keep the vistas away from neighboring homes; the placement of the complex in the runway allows for this.

In the design of the project, the retreat participant was of prime importance: his comfort, his convenience, his outlook. In establishing his needs, the participant became a less fluid design element than the buildings, hence all design components were qualified on this basis in an attempt to make the retreat a meaningful experience to the participant in physical, spiritual and sensory aspects.

It is a project of simple materials. In moments of quiet retreat the light and shadows of the buildings give the site its own pattern and scale and music. By separateness space is enclosed, security is held. In moments of song and activity, the dispersion of the buildings allows privacy. ■



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how to go from concept to construction

By the time preliminary plans for his building are completed, the client has an imposing array of talent at his disposal. There are the architect and those members of his office staff assigned to the building. There are the structural, mechanical and electrical engineers who are normally paid out of the architect's fees (and can easily account for a third or more of it). There may be any number of other consultants, at extra fees, called in for advice on everything from colors to elevators to the interior design of entire floors.

Finally, as the project moves from conception to execution, the largest group of all prepares to join this legion: the contractors who will do the buying of materials and equipment and the building tradesmen who will do the actual work of construction. While the consultants have been in on the countless decisions that gave shape to the building concept and have a clear idea of what the end product is intended to be, the contractors and workmen can only know what the client and architects tell them about the project.

One essential step remains, therefore, before they can begin their work: preparation of the architect's working drawings and specifications, which must describe the building until the real thing rises from the site.

Plans, sections, elevations, and divine details

"In general," says the *Architect's Handbook of Professional Practice*, "information relative to design, location and dimensions of the elements of a project is the province of working drawings; and that having to do with quality of materials and workmanship belongs in the specifications." To state it another way, what can best be shown is put in the drawings, and what can best be told, in the specifications.

The drawings, when reproduced, are often called the "blueprints" for the building, although these days prints also come in other colors. They include plans; elevations, showing the walls headon; sections, slicing the building open at various points; and details. There are also "schedules" of finish materials, doors, windows and hardware, showing how much of each item goes into every part of the building. Along with the general drawings of the shell go separate sets for the structural frame and the heating, air conditioning, plumbing and electrical systems.

Their production involves a challenge in communications between the architect and his consultants, most of whom are charged with production of working drawings of the building elements in their charge. It is up to the architect to see that, in the end, they come out even: that every time a part of the building is shown it looks the same and that the elements in one set of drawings dovetail with those shown in another. Otherwise, to use an example that is not totally unheard of, the contractor may find that he is asked to put a heating duct and a beam in precisely the same place.

For all their communications aspects, the drawings are also acts of design. It is at this point that the details of the building, the places at which its various parts are joined together, are worked out, and in the current era of simplicity of surface, details are all important. The famous assertion by an architect that "God is in the details" may be dubious theology, but it underscores the loving care which today's architects put into them.

The delicate art of the specifications writer

The writing of specifications is no less an art than the making of working drawings, but it is perhaps

in a somewhat earlier stage of development. The drawings, to recapitulate, show what goes where in the building. The specifications define the "what" and provide precise instructions for putting every item in place. Their principal concern is quality: they must state the standards to be enforced for each item used in the building and also for all important phases of the work itself.

The specifications writer, then, is in part a purchasing agent for the project, providing a shopping list covering each item and every building component. He is also something of a judge, attempting to anticipate and settle in advance potential conflicts among contractors, suppliers and the jealous principalities of the building trades.

The need for accuracy and completeness

The volumes produced by these specialized authors generally have as their foreword the basic ground rules for contractors. These include the bid invitations and instructions, the bid and contract forms, the bond requirements and the all-important General Conditions of the Contract. The bulk of the specifications is organized according to trades, and the sequence of trades is determined by the order in which they perform their jobs.

The trade sections of the specifications begin with a statement of the scope of the particular trade's work. It must make clear exactly where the jurisdiction of one trade ends and the other begins.

Next come a list of the materials and equipment required for the work at hand; provisions for any shop drawings or samples required to be approved by the architect and client before these items can be installed; procedures to be followed in construction of all elements of the building for which the trade is responsible; stipulation of any tests to be made of the work; instructions for cleaning up after the trade is finished; and, finally, the guarantees which will be asked of the contractor.

All of this may sound quite dry and technical, yet in a real sense the trade sections of the specifications tell the history of the American building industry. It is here, for example, that new and revolutionary methods that will change the course of the

industry are often first recorded, for most building research is promoted by individual projects. It is here that new products and materials undergo the acid test. It is here, too, that anachronistic methods of building are preserved and codified because the specifier knows that more progressive ways would meet resistance from building officials or unions or convention-bound contractors. And it is here that jurisdictional judgments are recorded which, by assigning work to one trade over another, can in the long run bring prosperity to the chosen group of contractors and craftsmen and eventual extinction to those excluded.

It is understandable, then, that the specifications are never prepared in a vacuum. While they are in preparation, the architect is beset with pressures, the vast majority of them perfectly legitimate. Fortunately for the client, sharing these pressures—knowing which suggestions and appeals to accept and which to reject—is part of the architect's job.

Some of the pressures come from salesmen of building products and materials, whose relationship to the architect and client is something like that of the lobbyist to the legislator: the salesman is a special pleader, but he can also provide useful information. The salesman's goal is to get his product specified by brand name; failing that, he wants to be sure the architect does not name another brand to the exclusion of his. The architect's goal is to be sure he has considered all reasonable alternatives in his role as the client's purchasing agent.

It used to be that the specifications would be full of brand names followed by the term "or equal," but the trend is toward *performance* specifications—which, however, are tricky to prepare. Even though some trade associations and independent testing organizations have developed helpful standards for many large and basic items, it still takes great skill to apply these standards to the particular situation at hand.

Pressures also come from the contractors, once they get a look at the plans and specifications. They may have favorite products and materials, favorite ways of doing things, at variance with what the architect has prescribed; they may have had a bad experience with an item in the specifications; they may be reluctant to experiment with new building materials.

How To Go From Concept To Construction



Foster Residence, Austin

R. Gommel Roessner, A.I.A., Architect



Architects, except for those few who assume omniscience, will give their suggestions careful consideration. Indeed, they often call in one or more contractors for advice while the drawings and specifications are still being prepared. There is no substitute for the know-how that comes from direct experience in construction, a fact which places special importance on the care with which the contractor is selected.

Competition, negotiations, segregation—and money
When public monies are involved, there is a tidy division between the completion of drawings and specifications and the choice of a contractor. The contract documents are prepared, a public notice is issued inviting responsible builders to submit their bids, and the one turning in the lowest figure gets the job.

The system of open competitive bidding is a traditional part of the romance of construction. It is free enterprise at its freest and most frantic form. It virtually assures the client of getting the lowest available price tag on his building. It also has a great deal to do with the fact that Dun & Bradstreet reports a ratio of net profit (on sales) of only 1.18 per cent among building contractors.

If wide-open bidding is a perilous gamble for many contractors, it also has its chancy aspects for client and architect. The lowest bid is seldom the most realistic one, and a builder in danger of losing his shirt can find room for costly extras in even the most tightly drawn contract documents. More important, it makes price the prime basis of selection, eliminating the opportunity to weigh the contending contractor's comparative abilities to turn out quality work.

Two alternative methods are open to the private client. He can retain the benefits of competition but limit the contenders to a select list; or he can simply negotiate a mutually agreeable price with a chosen contractor.

The common element of these two methods, of course, is the screening of contractors in advance. Sometimes this simply means taking the architect's word that he has worked with a given builder and has found him capable and reliable. In other cases, however, it means looking into the success of the con-

tractor's past projects, the size and length of service of his work force, his reputation as an administrator of construction and even the kind of equipment in his corporation yard.

The negotiated contract has the considerable advantage of allowing the builder to become a valuable collaborator in the final stages of design. Obviously, however, he must be a man well known and thoroughly trusted by both client and architect. If no such man comes to mind and the client opens the project to bids, the use of a quantity surveyor can help to put the bids on a more realistic basis (and also provide a preview of the eventual cost of the building while it is still possible to make changes). The quantity surveyor estimates the amounts of materials required for the building and sometimes the total man-hours of labor, putting a price tag on each. This extra service is the rule in England and becoming more popular in the U. S.

Another form of protection for the client who chooses to invite bids takes the form of deposits and bonds. Each contending contractor is required to submit a deposit with his bid. If he is the low bidder and for some reason decides to pull out, the client gets the deposit. The amount is usually a lump sum determined by the architect on the basis of his estimate of the project's cost or, less frequently, a percentage of the bid. The successful bidder also is required to put up a performance bond, insuring that the work will be finished even if he goes out of business, and often a labor and material bond guaranteeing payment of suppliers and subcontractors.

The contractor has been referred to in the singular, but, in actual fact, there are two basic ways to undertake construction: to engage a single general contractor who will subcontract whatever work his own force does not do or to engage separate contractors for each major segment of construction. The latter practice, sometimes called segregated bidding, usually involves the letting of individual contracts for the shell of the building and for its mechanical and/or electrical services.

The controversial role of the general contractor The relative merits of the two systems are the subject of continuing controversy within the construction industry. The general contractors claim that they are in the best position to captain the job from start to finish and point to the advantages of having a single coordinator responsible for the entire project. The specialty contractors claim that this procedure no

How To Go From Concept To Construction

Ryon Engineering Laboratory, Rice University
Wirtz, Calhoun, Tungate & Jackson, A.I.A., Architects





Southwest Title Insurance Co. Building, Dallas
Woodward, Cape & Associates, A.I.A., Architects



longer makes much sense in an era when mechanical and electrical systems account for an increasingly large part of the cost of buildings; they say it simply puts a superfluous middleman in the way of progress.

The decision between letting one or several contracts is usually determined by each specific building situation: the nature of the project and the customs of the local construction industry. If segregated or separate bids are taken, however, the client should be prepared to pay the architect an additional fee for the close coordination that would normally be the task of the general contractor. And regardless of which system is used, the client and architect should exercise the same care in screening specialty contractors as they do in the selection of the general contractor.

The final decision to be made in choice of contractors returns the client to the familiar subject of money. Bids can be requested in the form of a lump sum, or the contractor can simply undertake the work on the basis of actual cost plus a negotiated fee. The first system is simpler and more clear cut, but can tempt the contractor to shave corners if he begins to realize he has submitted a disastrously low figure. The second puts the contractor on a more professional basis, but does not offer as great an incentive toward economy. Sometimes a combination of the two is used in which the contractor agrees to a cost-plus-fee arrangement, with a guarantee that the total will not exceed a stipulated "upset price." Savings are split between client and contractor on a predetermined scale.

With such decisions made, the time has again come for the client to sign his name. Earlier, he contracted with the architect for a concept and a service, the net result of which was, to this point, a stack of paper. Now he is contracting for equipment, for materials and for labor. The net result this time will be his building. ■

Distinctive decor by Otto Coerver...



New Passenger Departure Lounges American Airlines Terminal Dallas

From the solid teak hand rail, laminated plastic teak veneer ticket counters, gleaming white flight information screens, to the golden hued mosaic wall panels, American Airlines new Departure Lounges are something to behold. Easy to maintain laminated plastic was also used to cover the corridor walls in putty gray and supporting columns in charcoal. It was custom built and supplied by Otto Coerver Company of Dallas. For craftsmanship in interiors — Call on Coerver.



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TEXAS ARCHITECTURAL FOUNDATION
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Architectural Preservation

A conference on the principles of architectural preservation and restoration will be conducted Sept. 13-14 at Winedale Inn, near Round Top in northeast Fayette County.

Sponsors are the Winedale Inn Properties of The University of Texas System and the Texas State Historical Survey Committee.

It will be the first in a series of "Winedale Workshops" and is believed to be the first Texas conference on architectural restoration to be held at the site of an authentic restoration.

Winedale Inn Properties are a gift to the University, for the benefit of the state, from Miss Ima Hogg of Houston, who will welcome participants to the conference. Charles Woodburn of Amarillo, president of the Texas State Historical Survey Committee, also will extend a welcome.

Wayne Bell, who supervised the Winedale restorations and is director of the Winedale Inn Properties, will give an introduction to restoration. Other speakers, to be announced, will discuss architectural archaeology, measured drawings, building construction investigation, paint analysis, the architect and the craftsman, furnishing the historic room and period landscaping.

A case study of Winedale will close the conference.

Planned for non-professional persons who are involved in restoration of historic homes or other buildings, the conference will be held in the Theater Barn. A reception will be held Friday evening, Sept. 13, at Lauderdale House. It will be followed by a candlelight dinner, served from the log kitchen adjacent to Winedale Stagecoach Inn. Special entertainment also is planned for the evening.

Additional information and registration forms may be obtained from Director, Winedale Inn Properties, P.O. Box 8111, University of Texas, Austin, Texas 78712.

TEXAS SOCIETY
of
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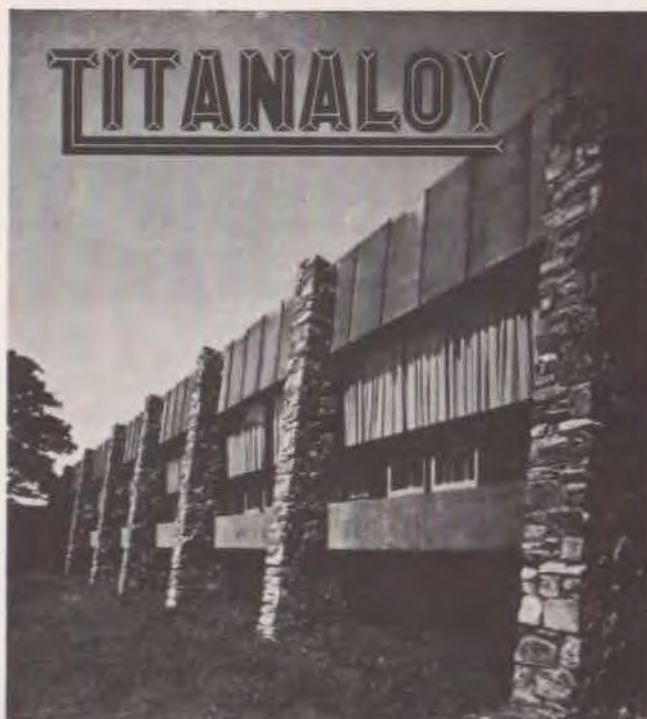
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Mr. President, fellow architects, ladies and gentlemen. I am grateful for the honor. It came as a complete surprise and it calls for some self-accounting, for some looking into the mirror, for some tangible contours of thought and work. There are questions to answer. One of the most persistent questions to others and to myself concerns the line beyond which building and planning become more than just rational, and the roof over our head takes on the significance of architecture. This question concerns the demand that the building, the street, the square, the city, and road over the land—indeed, the whole man-made world—including low cost housing—speak of a mental surplus, of an emotional plus, of a conceptional generosity; of a stance which is optimistic and as creative as a growing child's attention.

In this demand for a plus-surrounding (not plush-surroundings, by no means!), the inanimate object gains an organic quality. That world of stone behind stone, of vistas, of weight and material, of large and small cubes, of long and short spans, of sunny and shady voids, of the whole horizon of buildings and cities: all that inanimate world is alive. It is as close to our affection as good friends, the family—right there in the center of emotional faith. It is important that we should not be disappointed in them, in our buildings and cities.

They are alive, like people. They have also their cycles of vigor, strength, beauty and perfection. They have also their struggle with age, with decline, with circulation troubles, with sagging muscles, with

MARCEL BREUER, FAIA

Remarks On Receiving the 1968 A.I.A. Gold Medal of Honor

wrinkles. There is one difference though: they can be beautiful even in old age, even in ruins.

Here is where the eye may fool us, and let me say a few words about our visual perception. The eye is the most comprehensive of our senses: an image is received with the speed of light, with absolute speed. It is a most influential something, the eye. It may register notions before we can think; of all our senses, it is closest to our consciousness. In primitive languages, songs and proverbs, "eyesight" is the most precious possession of man. The split second of eye reception is, it seems, automatically linked with an appraisal of the object: not only whether it is big or small, black or white, curved or straight, but whether it is threatening or friendly, whether it is pleasant or not, whether it is beautiful or not. The eye is a powerful informer, it forms an aesthetic judgement at a glance and, while buildings should be useful, well constructed, and in harmony with our human-social world, the first impact, the eye impact, is perhaps a preconditioning of our sympathies.

Now, we know that, again, our aesthetics are preconditioned by custom, by precedence, by preconceived opinion, by varied experiences of varying individuals.

I would like to think that, if I have deserved this medal at all, it is at least half due to my efforts to check up on my eye. In a sense, I see the aesthetic

quality as a most abstract one, the most inner quality, although it is often adorned with glamour, with drabness, with rules of tradition, with excesses of wealth, with fashionable slogans, with moralizing, with pomposity. However, aesthetics should be too good to be camouflaged.

Buildings should be not moody, but reflect a general, durable quality. Architecture should be anchored in usefulness; its attitude should be more direct, more directly responsible, more directly social, more technic-bound, more independent: symmetrical or non-symmetrical. The builder should feel free to be similar and equally free to turn his back on precedence. He should be free to be scientific, free to be human, free to be non-traditional. The rapid aesthetic of the eye should be in balance with the other aspects of architecture, with its living aspects, whether this balance is 50-50 or 10 to 90.

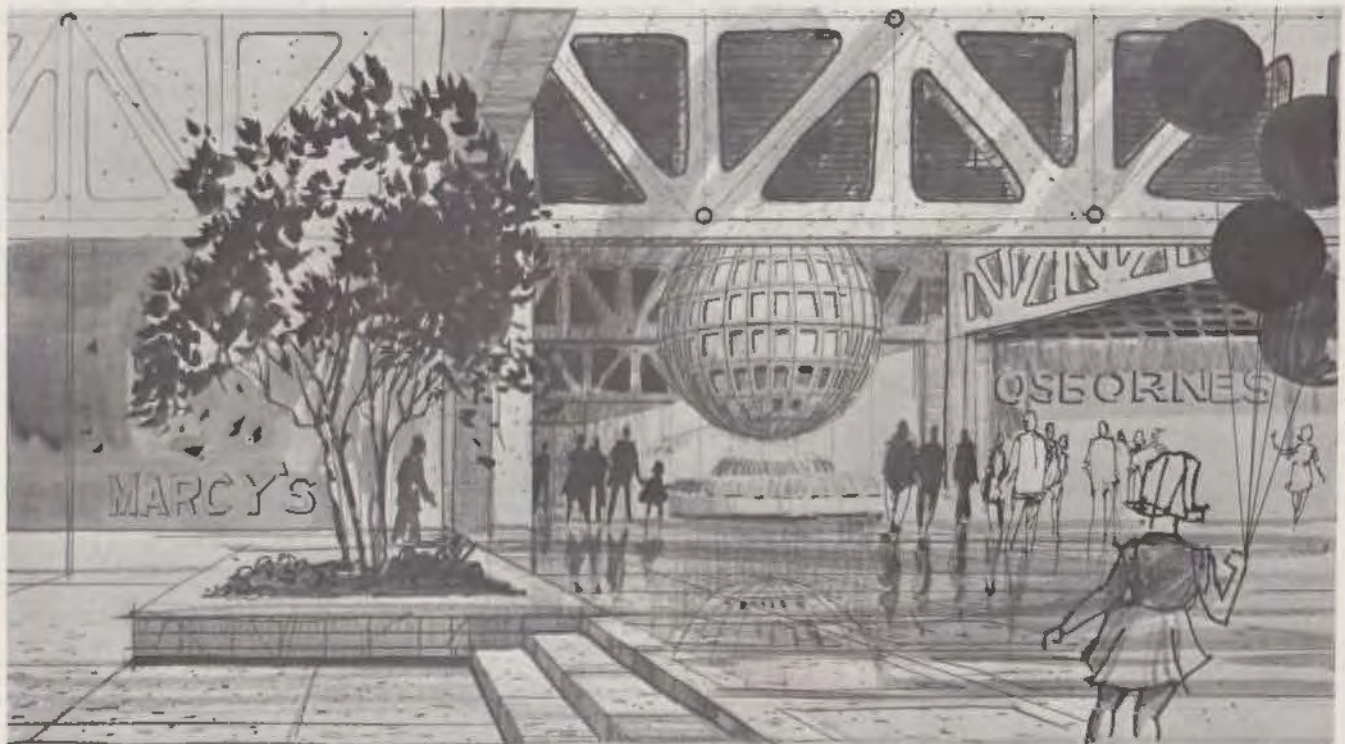
And, there are buildings in the midst of an unfamiliar surrounding, serving foreign conditions. Also, there are buildings of a past historic period. They communicate to us to a greater and greater degree through the eye, less and less by rational and other qualities. Functions, usefulness, the details long-past human demands cannot be reconstructed and fade

into the unknown, whereas the eye is still active. Aesthetics become independent of everything else. The photograph of a miserable slum may be so beautiful that, unconsciously, we forget slum conditions. The slow-motion film of an atomic explosion is one of the greatest visual impressions. It may make us forget what we actually face. The eye is playing its tricks with us.

Mesa Verde's cubistic cave towns are great sculptural compositions; they have been also the most inhuman fortifications ever conceived by man.

The aesthetic quality of architecture is of the first order—but not sufficient for a total justification.

Perhaps these few words will explain why the limitless domination of the eye should be balanced,—why living architecture should have its usefulness, its structure, its social aspect—and its undiminished architectural eye-quality: its dimensions, its proportions, its material and surfaces, its structural composition and its textures, its spaces and proportions, its logic and justification. Only this combination of polar qualities can assure an architecture which is alive and of our time. ■



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TEXAS SOCIETY OF ARCHITECTS

The 1967 annual meeting of the Texas Society of Architects was held in Texarkana, Texas, at the home of the Northeast Texas Chapter of the Society. The meeting was held from October 13-15, 1967, and was a most successful one. The members of the Northeast Texas Chapter of the Society were superb hosts and everyone enjoyed the weekend as well as turning out the work.

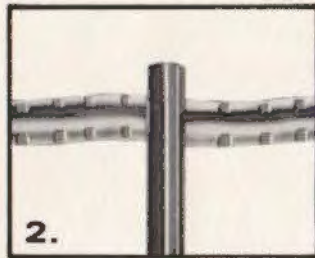


Officers, Directors and their wives enjoy the leisure moments during a recent TSA board meeting in Texarkana. The members of the Northeast Texas Chapter of TSA were superb hosts and everyone enjoyed the weekend as well as turning out the work.

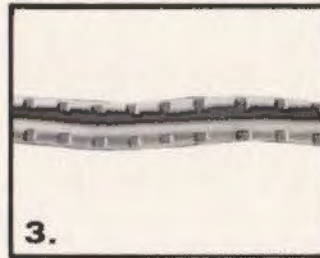




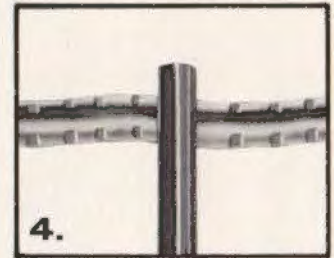
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