

TEXAS ARCHITECT

D E C E M B E R 1 9 6 2





Victoria Plaza, San Antonio, Texas. Photo by Roland Chatham. Associated Architects and Engineers: Noonan & Thompson & Krockner, and Marmon & Mok, San Antonio, Texas; Contractor: Farnsworth and Chambers, Houston.

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THE TEXAS ARCHITECT

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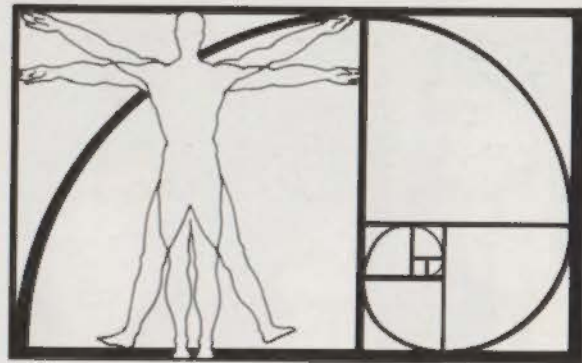
TEXAS ARCHITECTURAL FOUNDATION
327 Perry - Brooks Building, Austin, Texas

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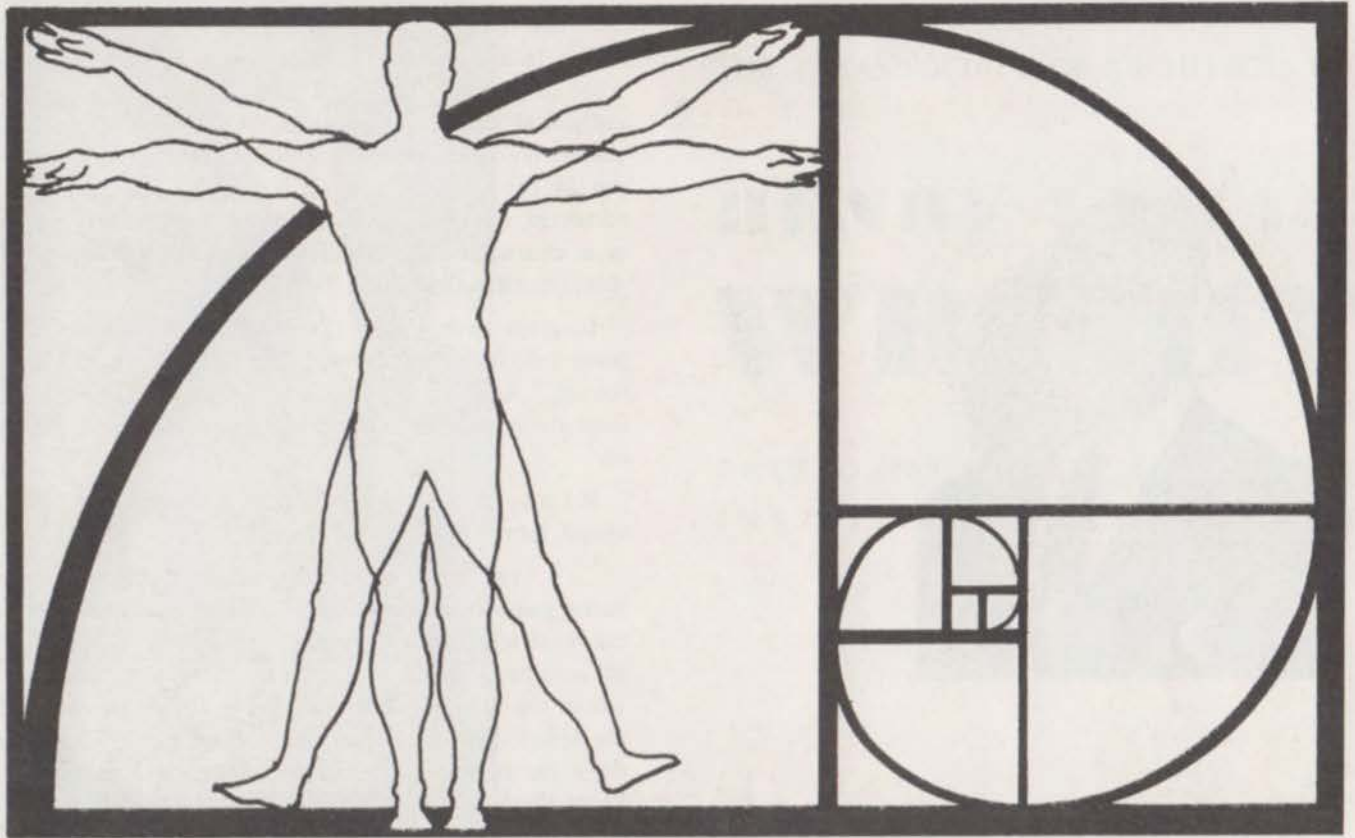


This issue is devoted to the twenty-third annual convention of the Texas Society of Architects held in Houston October 24-26. On the cover are the American Ballet dancers featured on the program.

Photographs are by Laughead Photographers, courtesy of the Featherlite Corporation.



ARTS AND THE MAN



A REPORT ON THE CONVENTION

ACCEPTANCE ADDRESS



ARTHUR FEHR
PRESIDENT
TEXAS SOCIETY
OF ARCHITECTS

This is a fine moment in my life. To be elevated to the highest office in the Texas Society of Architects is indeed an honor. I accept the presidency in all humility and pledge for the year 1963 to serve to the best of my ability.

I accept this honor and this assignment with the full knowledge that there has been twenty-three years of leadership of the Texas Society of Architects by highly competent architects. Many of these men were pioneers in introducing architects and architecture to our rapidly growing southwest. These leaders found their inspiration in the code of ethics championed by the American Institute of Architects for the past 105 years. This marvelous ground work makes each year a little easier. In my opinion, architecture in Texas is about to come of age. We no longer can afford to only see our individual project or projects. We must broaden our vision. We must see the big picture and we must come out in the open. There no longer is a need for the eccentric, the artist operating in an ivory tower—known as a character—as an individual—the untouchable will soon remain untouched.

In years past, I have often held as my creed: "The more I do for architecture the more architecture will do for me." And this works just as simple as it sounds. We must do more than our immediate practice demands of us.

If I may be so bold to suggest a program for the years ahead, let me propose two items:

(1) Better Public Relations. By this I mean better public relations between ourselves. Let's start on the local level—in our own offices—let's do a better job of communications with those we serve, those with whom we work, with those who work for us and with the fellow practitioner in our communities. Then let's do a better job of communications on a state level. From there let's improve our communications with the national level and due to our geographical location and involvements in Border Planning, let's accelerate the Charter of El Paso and do a better job on the international level architecturally speaking.

(2) Know our communities and have the communities know us. Let's be able to at all times and at all places serve on matters pertaining to good planning, good design, good use of space, aesthetics. Let's take a hard look at ourselves—at our physical environment and ask—is this the best we can do? In a world so full of mediocrity, and much of this has been produced under the banner of architecture, there must be a way to show ourselves and our fellow man what we have and what we could have. Let's strive to bring back to architecture the dignity that it should have.

Again, let me thank you for the confidence you have placed in me. I will need a lot of help. I feel all of you will be there and together in 1963 I hope that we will produce an adequate Texas Society of Architects team.



AN ADDRESS DELIVERED TO THE TWENTY-THIRD ANNUAL CONVENTION OF THE TEXAS SOCIETY OF ARCHITECTS BY

HENRY LYMAN WRIGHT

PRESIDENT OF THE AMERICAN
INSTITUTE OF ARCHITECTS

Forty years ago, an author whose name I cannot recall, commenced a history of the theatre with the observation that wherever and whenever humans have progressed beyond the mere struggle for physical existence, to gods and recreation and self expression, there has been theatre in some sense. There is an inevitable place for acting, dancing, dialog and drama in the ordered scheme of living for everyone.

There is . . . among architects . . . a sensitivity to the products of creative imagination that has been more highly developed than among many others.

This is . . . perhaps . . . because the profession of architecture has attracted those who seek expression . . . and has found room for those whose talents for creative work could become leavened by an equally strong sense of practicality and orderliness.

Arts and the man . . . without art in all of its varied forms, man would be a grubbing animal . . . caught in a torrent of days, weeks and years . . . living from sunrise to sundown with only an urge for procreation and an instinct for survival.

Man has treasured every form of art. 20,000 years ago . . . so our anthropologists tell us . . . our ancestor decorated the walls of his cave with not-so-crude sketches of the animals he associated with food and shelter. Eventually . . . his appreciation for art forms of one kind or another impelled him to build libraries . . . museums . . . and theatres.

The pyramids were designed and built as vaults for art treasures as well as tombs for ancient Egyptian kings.

The Coliseum of Rome was built to serve as a great, open air theatre, although the art-form expressed in the bloody contests between gladiators and the sadistic martyrdom of captive Christians could hardly have been expected to be appreciated by the participants.

Even the church is a repository for art.

The early temples of Greece and Rome were built as tributes to the gods. The environment of this architecture was no less artistic than the works of art that were within the structure's walls.

The arts . . . whether they be performing or forming . . . are indispensable to our emotional well being. They are cultural sign posts on man's path to his intellectual destiny and without them he would be lost indeed.

It is within the scope of the architect to provide the environment that will enrich the culture of our time and place in the universal scheme of things. We are creative . . . and as I have mentioned . . . we are practical, orderly and realistic.

Two weeks ago, I reviewed the subject of architecture and its influence at a meeting of The Central States Region of A.I.A. in Omaha, Nebraska. It is interesting to note that we were never able to resolve the question of whether architecture came first or whether 'influence' as such was entitled to claim priority.

Whether architecture influenced events and perspectives . . . or whether it reflected them . . . is a matter subject to continuing debate.

What IS evident is that architecture IS environment . . . that people react and respond to environment . . . and that architecture CAN . . . and DOES exert a profound influence on our whole way of life.

WRIGHT

WRIGHT

This we know to be a fact . . . and in regarding it . . . we must also sense the opportunity for service that this burden of responsibilities implies. We are living in a period that astute historians of another time might well describe as the cataclysm of transition.

When this century commenced, the people of many of our cities had yet to become acquainted with electric light . . . paved streets . . . the common use of the telephone. The function of the wooden cigar-store Indian was understood by the youngest child . . . and so, too, were the watering trough and outside plumbing.

Today, the cigar-store Indian is sought by collectors and a coal-scuttle may only be found with much searching in an ancient hardware store or curiosity shop.

In 1900, any kind of self-powered vehicle was a rarity.

Today, the millions of automobiles that are needed to provide transportation while we go about our daily duties are a glut on our streets and highways and pour enough pollution into the air to blot out the sun, irritate our eyes, shorten our tempers and make us wish that some genius would emerge with a solution to our problems and permit us to continue in peace and comfort.

And we may rest assured that some genius will . . . sooner, perhaps, than we now think.

Man's genius has moved him to design the clothespin and the bobby-pin.

He designed the washing machine and the electric refrigerator.

He created the vacuum cleaner . . . the radio . . . and television, a form of communication referred to by parents of young children as a "one-eyed monster."

Man's ingenuity has advanced to jet aircraft . . . rockets and space ships . . . and within our own generation, we have come to expect that he will set foot on the surface of the Moon.

What does this mean to us? What relationship has this to the arts and Man?

Let us begin with the observation that the mechanical aptitude of Man has gradually lessened the need for his time and effort.

All of us have watched a single piece of power equip-

WRIGHT

ment dig more trench or ditch in one day than could be done by a hundred men. The common farm tractor replaced the need for farm workers as well as horses, and we will never know how many telephone operators became housewives with the introduction of the dial telephone.

Science is gradually releasing man from one after another of his forms of economic slavery. His work-week . . . in our time . . . has shrunk from 72 hours a week to a so-called standard forty. In many areas, the regular work-week has lessened to thirty hours . . . and there are indications that it may drop to twenty-five.

A wise regard for a well-balanced economy has accomplished these transitions with a minimum of dislocation. The retirement age has been made earlier in order to lessen the possibility of unemployment.

The presence of social security . . . and pension systems . . . have voided the need for man to work until he is no longer able to do so.

Man must always be occupied . . . and gainfully so. He will work a shorter week because there is a need for widespread distribution of job opportunities. He will be well paid for his shorter work-week because he . . . and the public . . . must maintain his buying power.

All of this adds up to leisure.

The older man will find full leisure earlier in life. The younger man will find more of it than his father had . . . and his grandfather who had little or none at all.

What will people do with leisure?

How will they use their time?

How will this affect the architect and his plans for the future?

Architecture IS our environment . . . it shapes our thinking because it is something to which we are continually exposed.

The shape of architecture conveys the image of knowledge when it is the educational institution in which we learn. It conveys the feeling of hope when it is the hospital . . . the feeling of security when it is our house of worship.

WRIGHT

The environment of man is his inspiration . . . his encouragement . . . his hope for today and his promise for tomorrow. He is exalted or elated or inspired by his surroundings . . . or he is depressed and disheartened by them . . . **DEPENDING ON WHAT THOSE SURROUNDINGS ARE!**

It is the architect's job to design environment. When his job is done with consideration to the effect it will have on those who are influenced by it . . . his job will have been well done and in the best traditions of our profession.

Our Omaha discussions resulted in an agreement on the point that the civilizations that have preceded our own share a common path of progress, prosperity and collapse. It was not prosperity that detoured Man from his destiny but the uncontrolled, uninspired and undirected idleness that was its end product.

Within ten years, the machinery of nature will have increased the annual volume of twenty-one year old adults by fifty per cent.

At a time when science has lessened the need for manpower . . . it has also added to our chances for survival and increased our longevity.

There are specialists in the fields of economics who will solve the problems of income and, I am certain, will find the machinery for maintaining a high standard of living.

But what was also said in Omaha bears repeating here . . . it is merely a matter of time when a fat, lazy and purposeless people will commence the downward ride on the toboggan of self-destruction.

We . . . you and I and all of the others of our profession . . . can perform one vital service and that is to see to it that the environment we create is one in which the hunger for growth, for intellectual development and aesthetic appreciation is never appeased.

When man has finished with the work of his hands . . . he looks to interests that will occupy his restless and searching mind. This new age of leisure can be one in which Man learns that he has only just **BEGUN** his climb to whatever fulfillment the fates may have for him.

His leisure hours will provide him with the **TIME** for intellectual growth.

WRIGHT

He can find **TIME** in which to acquire a wider knowledge of the forces that are expressed in the arts . . . to feel their impact . . . and to learn how he can move in our society with greater rewards for himself and all of those who share his interests.

The architect does more than design a theatre for the performing arts . . . or an institution in which they are taught.

He provides the climate . . . the atmosphere . . . the **ENVIRONMENT** . . . on which the art of expression must depend for validity.

The architect does more than design an edifice for the housing of sculpture and paintings.

He designs the **ENVIRONMENT** in which they will be expressed . . . influences beyond measure . . . the reactions of those who will see and enjoy them.

This is not intended to imply that the architect who designs the ideal building or complex of buildings to be used in the projection of any of the arts has completed either his task or his duty.

I mentioned that the architect . . . by and large . . . possesses unusual sensitivity to the products of creative imagination . . . and that his sharp perception is well tempered with an attitude of realism.

He can convey his attitude . . . his perspective . . . and his good advice . . . to every area where urban development and redevelopment is discussed. He can . . . and should . . . make his voice heard in meetings of public bodies . . . and he should take his place in the discussions of those who have the authority for planning the ordinances and codes that will shape the pattern of community construction.

Our design for the future must encompass the facilities for learning . . . for worship . . . and for the arts . . . if man is to maintain a pace by which his intellectual and cultural growth will keep abreast of his mechanical achievements.

Yours is an opportunity for important public service. Examine it with serious concern. Your own children and those who follow them might well be affected by your decision.

ARTS AND THE MAN

More than 1,000 persons were privileged to attend the Texas Society of Architects 23rd Annual Convention in Houston. What each of them might have taken away from this unique program has depended so completely on the individual that generalizations become impossible. The following anonymous report is how one architect felt.

When Gunter Koetter and Preston Bolton first outlined their plans for this year's convention—the theme, "Arts & the Man"—I felt somewhat like I would were my partner to use a cuss word at a church interview.

In a while though, some of the potential began to become apparent. Perhaps they actually could make something of it. At least it would be good entertainment; we have a symphony orchestra in our town and though it is mediocre at best, I still enjoy hearing them play. You know, nothing compares with live music.

So it was with some apprehension that I was registered on Wednesday afternoon by a charming and handsome member of the Houston Women's Auxiliary. (I discovered that all the Houston Architects married charming and handsome women!)

That evening's Welcome Party in the Ball Room afforded the first opportunity to renew old acquaintances, talk a little shop with colleagues from around the State, and whet the appetite for a trip across the street to Kelly's for oysters and shrimp.

So far it was like any other Convention of years past. The test would come in the morning.

The Acme breakfast was delightful. The usually interminable introductions were quickly and smoothly disposed of. AIA President Henry Wright's address served as a sobering bridge for us to cross into the complex world of Man's art forms and our own relations to them.



ARTS AND THE MAN

Basil Rathbone, as moderator, struck me at first, in the handling of his ghost written introduction, as a bit too comic to establish a proper atmosphere for this unique experiment of planning to demonstrate the inter-relationship of the performing arts with architecture. Yet as Rathbone quipped along, he began to establish for me an unexpected sense of receptivity. What the prepared text had for him to say was of little real consequence; he *personally* created an atmosphere in which the drama of Man's struggle for emotional fulfillment through the creative arts was a real and live force.



The young dancers from the American Ballet Theater performed beautifully for us, yet I felt Rathbone's spell begin to wear off; I became restless because the beauty of the dance wasn't *real* to me. When Madame Semenova, the Director of the Houston Foundation for Ballet, introduced her troupe of young ballerinas, she

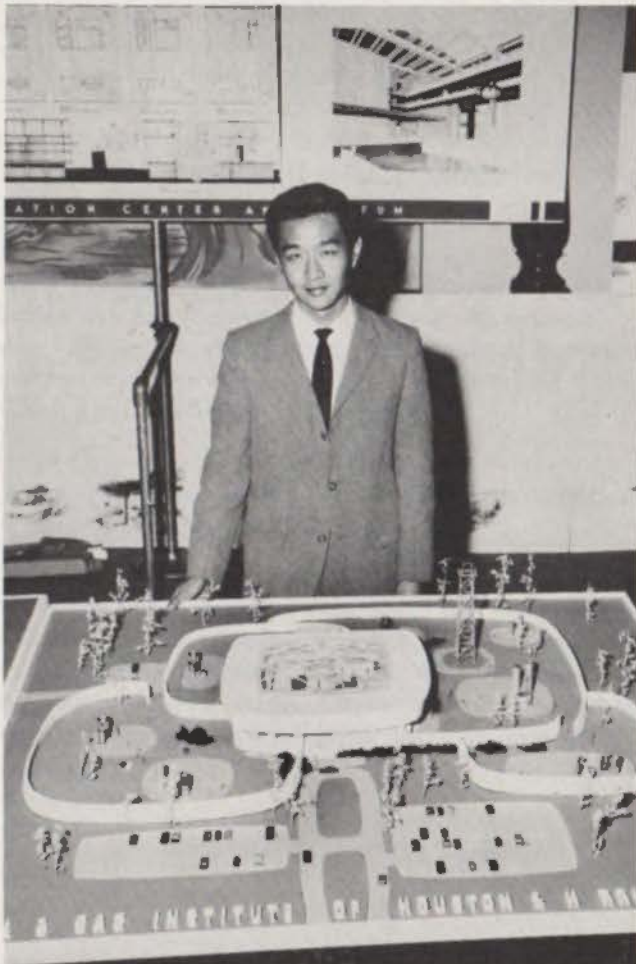
ARTS AND THE MAN



gave, for me, the key to the beauty of the ballet, and of all arts. As she explained the forms the ballet may take, she used the word "structure". Perhaps we have all intellectualized this relationship between the arts, but in this situation which had been created for us, I *understood it*. And as these wonderfully costumed young ladies danced their lively happy story for us, each of *them* was beautiful, the *music* was beautiful, their *performance* was beautiful.

I later reflected on the physical setting we had been in, Ruth Ann Koesun and Ivan Allen's dances were quiet and serene, the music subtle. The great ugly room, improvised stage, and poor amplification must have put them at an immense disadvantage. We architects sometimes envy the apparent vacuum in which the other arts practice. I remember thinking then that we are not the only ones who must try to create beauty under the sometimes adverse circumstances of practical availability.

I left that morning performance feeling sixteen and in love with my algebra teacher!



There's no doubt that the Carnival of Exhibits, "The Greatest Show on Earth" was the best ever. Everything from the Plasterers' as-always-outstanding and unique display to the Mason's demonstration was exceptionally well presented in the midst of roving clowns and singers and dancing girls and dixie land bands and refreshment stands. I am sure I enjoyed the product exhibits more than ever.

The honoring of the men in our profession whose work has been well done always makes me feel glad. I know that they are proud that what they have done has been judged good by their peers. And the students: the young men whose zeal and dedication will have to last a lifetime of temptation to cynicism; their awards are perhaps the really important ones.

ARTS AND THE MAN

I must confess though that throughout the afternoon, I was looking ahead to the evening's performance of the Houston Symphony Orchestra under the direction of Sir John Barbirolli.

It took Rathbone only a moment to rekindle the banked embers of perception left over from the morning ballet.

Sir John strode out and created for us the miracle of symphonic music. He played to an enraptured audience. Yet as beautiful as was the music, I was struck by the man himself, intent and abandoned to his art. He *was* talent, knowledge, and dedication creating a work of art. I felt overwhelmed in the realization of what these three precious gifts to man can do in concert, and how essential they each are in all the Arts.

The next morning Basil Rathbone, with readings from great poets, carried us into one more realm of beauty: love and morality. Delivered with sensitivity and power, his readings settled on me like grief and I left feeling uneasy because he had touched that raw nerve of compassion that few of us like to admit we have.

We had unveiled for us in this continuing performance the opportunity to experience the elements of Art and The Artist: talent, concept, structure, perseverance, knowledge, dedication, compassion; the opportunity to examine our values, to see that these are the lasting and meaningful endeavors of Man; the opportunity to relate our own lives and practices to them; to realize that our profession has no excuse to produce less than beauty, that functional, utilitarian, relational elements of our buildings must, without question, be mastered, just as the dancer masters her classic positions; as the conductor knows his score and his musicians; as the actor must learn his lines. This is the knowledge with which we work. It is with this tool in hand that beauty becomes possible through concept, dedication, perseverance, and humanity.

The program of Art was over.

Still there was more, in a sense at least, to learn of Art, if you wish to so classify Human Relations. (Perhaps I do so out of perversity. Those who disdain participation in professional affairs irritate me. I think they are parasitic snobs.) The convention business meeting was a lesson in democracy; a demonstration of the value

of our organization in its exhaustive study of fee structure and professional practice; and for a healthy minority, an object lesson in practical politics.

One cannot participate in TSA without being impressed with the dedication to the betterment of the profession of men like Harold Calhoun, Arthur Fehr, and so many others.

Then, in connection with the "expanded practice" seminar, Herb Swinburne showed us the presentation he makes to prospective clients. You can find any number of diverse attitudes both about "comprehensive practice" and the Swinburne-type presentation. (I understand there was a good one going on about this up in Ralph Bryans' "I've-got-one-glass, -pass-it-around" impromptu discussion group 'til 6 A.M.)

In any case, our profession, as every other, is in an era of change; it's up to us, all of us, to participate in determining its direction, regardless of what roles we may assume.

My hat is off to the Houston Chapter! (and I'm especially glad that Convention Chairman Gunter Koetter won the drawing for TCMA's vacation trip to Mexico City.)

I came home dissatisfied with my own work, determined to try, to work harder; dissatisfied with the cultural opportunities in my town, determined to broaden them; dissatisfied with some things as they are in our profession, determined to help to improve it.

This convention was all that any serious Architect could have hoped for.



ARTS AND THE MAN

CONVENTION CANDIDS



The 70 pots of yellow chrysanthemums which adorned the tables during the awards luncheon at the Texas Society of Architects Convention in Houston Oct. 24-26 were sent to the Texas Rehabilitation Center in the Medical Center for the enjoyment of the patients there. Pictured are (left to right) S. I. Morris, Jr., F.A.I.A. of the Houston Chapter, A.I.A., Mrs. Nita Weil, and Mrs. Clara V. Shannon, both employees of the Rehabilitation Center. The plants were placed in all patient sections of the Center and will be planted in the patio area.





**DON'T MISS THE NEXT
ONE IN CORPUS CHRISTI**



Participating in a "visiting critics" program for fifth-year architectural students at Texas A&M College are architects (l. to r.): Carroll Rudd of Houston, Allison Peery of San Antonio and Charles Granger of Austin. They will be on the Texas A&M campus during the semester.

Nationally known practicing architects will serve as "Visiting Critics" for fifth-year students in architecture at Texas A&M College this year.

Professor Theo R. Holleman, Division of Architecture head who initiated the program at A&M College, said three architects already have been appointed for the Fall semester.

They are Allison Peery, A.I.A., of San Antonio; Carroll Rudd, A.I.A., of Houston, and Charles Granger, A.I.A., of Austin. Others will be selected for the Spring semester program.

The new program is designed to bring in practicing architects to work with students in Architectural Design, Holleman said. Each critic will participate for a period of about five weeks when separate projects will be completed under their direction.

"By bringing in top talent from the practicing profession the program will be educational for students and stimulating to faculty members who will be collaborating closely with the critics," Holleman said.

Peery has been practicing in San Antonio since graduation from Tex-

as A&M in 1948. His apartment buildings have been cited by architectural publications. Peery also designed an immigrant housing project in Tirat-Carmel, Israel.

Rudd, who is vice-president and director of design for Welton Beckett & Associates in Houston, is a graduate of the University of Illinois. He was project designer for the General Electric "Tempo" facility in Santa Barbara, California, and director of design for the Cullen Center.

While he was with a Chicago firm, Rudd served as senior designer for the academic building of the U. S. Air Force Academy.

Granger, of Fehr & Granger in Austin, is a University of Texas graduate who later earned his M.A. in architecture and urban design at Cranbrook Academy. He began his architecture career in California in 1936 and returned to Texas in 1947 to private practice and as a planning consultant for the City of Austin.

He holds memberships in a number of professional organizations and has served on planning committees for the city and state.

A French-born scholar honored in France and Italy for his work and a Texas architect with experience in both teaching and practice have joined the University of Texas architecture faculty.

Jacques Collin and Frank E. Whitson, Jr., have been named assistant professors of architecture, School of Architecture Director Philip D. Creer announced.

Collin was honored by the Institute of France in 1954 and was a Grand Prix de Rome winner in 1958.

He has been on the University of Illinois architecture faculty since 1960, and previously taught at the Applied Arts School of France and Ohio State University.

Collin is a graduate of the National School of Beaux-Arts and the Institute of Urbanism in Paris.

He has conducted research in the theory of architecture and architectural education. He is making a comparative study of French and American architecture.

Whitson, born in Dallas, has been assistant professor of architecture at Texas A&M College since 1960. He was a member of architectural firms in Austin and Dallas, 1955-60.

He is an associate member of both the American Institute of Architects and the Texas Society of Architects and a member of Tau Beta Pi, honorary engineering society.

Whitson received a bachelor's degree from Texas A&M College in 1956 and a master's degree from Massachusetts Institute of Technology in 1958. He won the William Emerson Award at MIT in 1957 and was a regional winner in the Lloyd Warren Fellowship competition in 1961.

Construction, the country's largest fabricating industry, will set a new record in 1963 according to F. W. Dodge Corporation, construction news and marketing specialists.

The Dodge Construction Outlook for 1963, just published in *Architectural Record*, forecasts that total construction contracts in 1963 will amount to \$43.4 billion, an increase of 5 per cent over the estimated \$41.3 billion for this year.

Dr. Gordon W. McKinley, vice president and chief economist of F. W. Dodge Corporation, said that he expects the U. S. economy to level off in the first quarter of 1963, but to rise rapidly thereafter with national output totaling about \$580 billion for the full year and exceeding \$590 billion in the fourth quarter. His optimism is based in part on an expected cut in taxes: "Most encouraging of all for the business outlook is the mounting realization that a principal cause of our slower growth, more frequent recessions, and less vigorous recoveries is the restrictive effect of the U. S. personal and corporate tax structure. There is good hope that Congress will act early in 1963 to cut taxes across the board and then move toward a thorough revision of the tax structure."

The Dodge Outlook states that the standout category in the construction picture will be engineering construction, made up of public works and utilities. Public works will be spurred by the recent unfreezing of \$1.9 billion in Federal-aid highway funds, the Emergency Public Works Act, and the huge omnibus public works bill enacted in the closing days of the 1962 Congress session. "Public works contracts are likely to rise late in 1962 and move ahead very rapidly next year. The total for 1963 will probably reach \$9.3 billion, an increase of 18 per cent above 1962."

Utilities are expected to rise by 14 per cent. The forecast notes that "capital appropriation backlogs of

gas and electric utilities are at an all-time high. . . Major work on the giant Colonial Pipeline will also get underway next year. . . Reflecting the substantial increases in both public works and utilities, engineering construction contracts will probably climb to \$11.9 billion in 1963, a thumping 17 per cent gain over 1962."

Dodge anticipates a 5 per cent rise in nonresidential building to a \$13.7 billion total in 1963. Various building types within this category are expected to perform in quite diverse fashion, but an increase is predicted for all types except manufacturing. The forecast states that "the decline in manufacturing contract awards will probably continue into the first quarter of 1963. Thereafter, however, this type of building should respond well both to the resurgence in general economic activity and to the expected reduction in corporate income tax rates. Although manufacturing contracts for 1963 are expected to fall about 4.5 per cent below 1962, the trend during the last half of 1963 will be strongly upward."

Although Dodge predicts a small drop in residential building contracts in 1963, it denies that there has been overbuilding in this area. It points out that national vacancy rates have not risen at all during the past year and a half. The outlook statement predicts that one-and two-family house building in 1963 may equal the 1962 figure, with the decline in the overall residential figure being confined to the apartment category. Total farm and nonfarm housing starts are forecast at 1,420,000 in 1963, compared to an estimated 1,455,000 in 1962.

Summarizing the outlook, McKinley said that "the outlook for construction in 1963 is thus a good one. In the opening months of the year, because of the hesitancy in the economy as a whole, we must ex-

James H. Marsh, assistant professor of architecture at Texas A&M College, presented a paper at the World Conference on Shell Structures in San Francisco, Calif., Oct. 1-4.

Titled "Construction of Thin Shell Structures by the Lift-Shape Process," the paper described design and construction of the thin-shell shelter built by the Texas Engineering Experiment Station's architectural research group at Hensel Park.

Marsh, who is also an assistant research architect with the TEES, designed and supervised the construction of the Hensel Park structure, the largest of its type built to date.

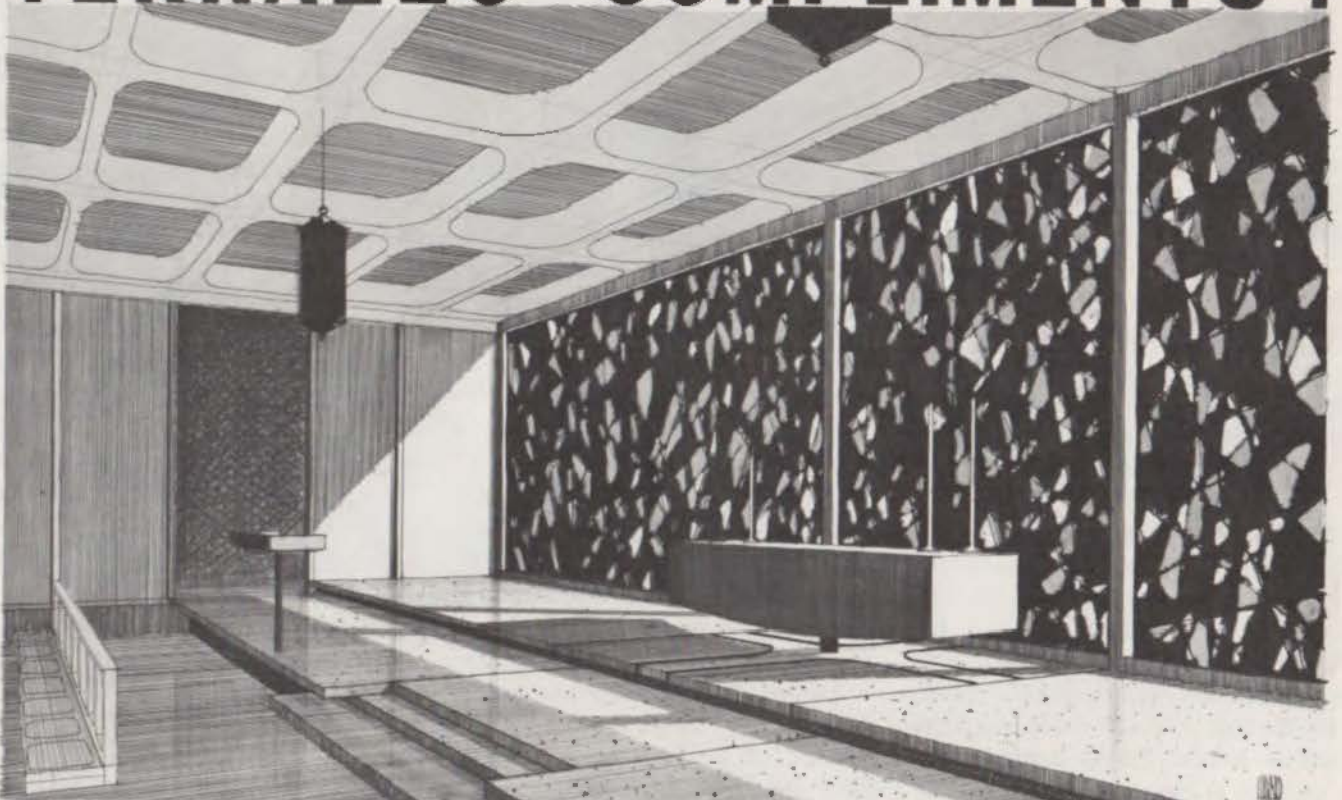
Some 95 engineers, architects and builders from 19 nations presented papers at the conference. Also attending from Texas A&M was Ben Evans, co-ordinator for the TEES architectural research group.

Marsh's paper discusses the construction of thin shell structures that eliminate necessity of conventional form work. His project included laying out a reinforced pattern in a projected plan. By lifting and warping the reinforced pattern, a reinforced skeletal structure is developed upon which a covering material may be applied.



pect some weakness in a number of types of private construction. Public construction will be exceptionally strong, however, and this is one factor which makes a real downturn in general business activity unlikely. As the total economy begins to advance again in the second quarter of next year, construction will once again move to the fore, and all building types will join in the general advance."

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