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CONTENTS

ARCHITECTURE FOR CHILDREN

EDITOR'S PAGE 7

NEWS 8

The Kimbell Art Museum announces a low-key but important expansion; Trinity University is leveling a chunk of the Monte Vista Historic District; The UT Austin Drawings Collection saves 15,000 Sanguinet and Staats and Wyatt C. Hedrick drawings.

1989 TSA DESIGN AWARDS CALL FOR ENTRIES 15

ISSUE FOCUS 23

DESIGN FOR CHILDREN: NEW PUBLIC INTEREST 24

Children are private pleasures, but they also represent a form of national capital—one that has not drawn enough interest in recent years. New projects by Texas architects show renewed attention to children's growth and development.

CONCRETE AND IRONY 36

Duncan Fulton reports on the history of a unique concrete house built by an immigrant entrepreneur in the 1920s.

MEYERSON SYMPHONY CENTER 40

The Morton H. Meyerson Symphony Center, with its swirling public spaces and complex integration into the Dallas Arts District, is I.M. Pei's best work in Dallas.

PRACTICE 43

Robert E. Hucker of Amarillo takes a look at the leading economic indicators and their use in foretelling economic ups and downs.

MUSINGS/DAVID BRADEN 50

An alternate list of visionaries, real and imagined.

ANNUAL MEETING REGISTRATION MATERIALS 51

Information and registration forms for the TSA Annual Meeting, a celebration of the theme "Reaching a Golden Age," to be held this year in Fort Worth, October 27-29.

ON THE COVER: George R. Brown Education Center, Houston Zoological Gardens, by Ray Bailey Architects, Houston. Photograph by Paul Hester.

IN THE NEXT ISSUE: A special commemorative issue surveying TSA's 50 years of history and looking forward to the future, with our new look.



24



36



40

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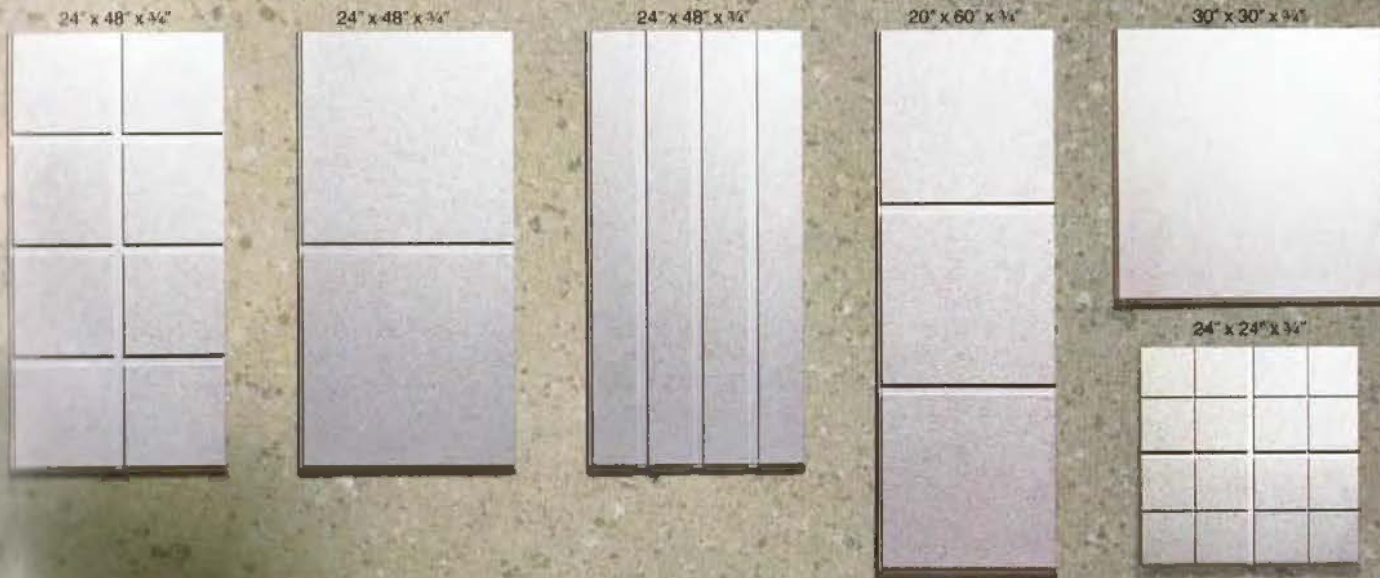


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A NEW LOOK

WITH THIS ISSUE of *Texas Architect*, we say goodbye to the graphic format that the magazine has followed for more than six years. The current format, which has proved to be elegant, flexible, and durable, was designed by Bill Hewson, then with 3D/I in Houston, working with Frank Douglas, FAIA, now of Douglas/Harding, Inc. More than that, the format has always been interesting: Its restraint provided a remarkable counterpoint to the exuberant rush of building and design that then made Texas the envy of the known universe. But graphic formats have a life expectancy, and, since the 1970s, *TA's* has changed, on average, every six years.

Putting the magazine together in recent months, we began to feel that we wanted more contrast in given layouts than the elements available to us offered, and we introduced a number of minor changes. Finally, it seemed that a thorough redesign would be not only challenging but crucial in responding to expected changes in the magazine's overall task of serving TSA's members.

In 1983, when the current look was introduced, Editor Larry Paul Fuller explained that the growth of the magazine to over 100 pages per issue had motivated the change from the previous format. We have had to deal with a different situation in the late '80s: The magazine shrank as the economy contracted and we used the current look to give visual coherence to a tighter, more compact package. But, like the editors of the early '80s, we are looking ahead to another era of growth in Texas, one that we think will greatly increase both the coverage and size of the magazine. That's why, for the last six months, Associate Editor Ray Don Tilley has been working on a redesign. Besides the *TA* staff, he worked in consultation with TSA Executive Vice-president David Lancaster; with Logic Tobofo II and James Pfluger, FAIA, of the TSA Executive Committee; with members of the TSA Pub-

lications Committee, including Chairman Hugh M. Cunningham, Willis Winters, Nestor Infanzón, Craig Kuhner, and Gilbert Hoffman, along with contributing editors Gerald Moorhead and Stephen Fox; with C. Mark Seiley, Randy Pollock, Linda Cavazos, Larry Self, and Dana French, who formed a marketing-advisory group; and with Steve Oles, FAIA, Kirby Lockard, FAIA, and Mikael Kaul, the judges of this year's *TA* Graphics Competition.

Our goal is to increase interest and participation by increasing the liveliness of the magazine's graphics. At the same time, we want to maintain continuity with past design, to increase the readability of the text, and to build on the reputation for serious architectural journalism that the magazine has built up over the last three decades. The redesign will retain the magazine's traditional emphasis on architectural design, history, and theory, but will also embrace a wider spectrum of topics. Interior architecture will get new emphasis, in response to its new prominence within the profession, through the creation of an interiors section to follow the features of each issue. The people of architecture will be emphasized through a firm profile and client interview in each issue. New departments, on such topics as market trends, technology, graphics, and alternative careers, will be added to bring a stronger identity to topics that are currently covered in the news section.

We are fine-tuning the new design to make it work with this new editorial structure, looking forward to the introduction in November. In sum, we want our new look to be formal but not rigid, serious but energetic, a look appropriate for the beginning of a new decade in the life of one of the country's unique publications. We hope you will find the effort successful, and that you will let us know your reactions either way.

—Joel Warren Barna

<i>Fort Worth</i>	Honoring Kahn's design intent ... 8
<i>San Antonio</i>	Monte Vista faces demolitions ... 9
<i>Of Note</i>	RDA talks focus on Saarinen ... 9
<i>Austin</i>	UT's new drawings "a save" ... 11
<i>Dallas</i>	A new look at urban renewal ... 13
<i>Houston</i>	Remembering Wallie Scott ... 19
<i>Houston</i>	Five churches, one seminar ... 20
<i>Austin</i>	Chapter design winners ... 44
<i>In Progress</i>	Retirement on Lake Michigan ... 45
<i>Events</i>	Pei's Symphony twist opens ... 46
<i>Schools</i>	UH monuments go to Paris ... 47

Edited by Ray Don Tilley

Fort Worth

Giurgola defers to Kahn at Kimbell

Officials at the Kimbell Art Museum have announced plans to add nearly 28,000 square feet of new gallery space that modestly extends the vocabulary of the museum's original design.

The only Texas work by the late Louis I. Kahn, FAIA, of Philadelphia, the Kimbell is composed of 16 narrow rectangular elements with cycloid-vaulted roofs, laid out with six vaults side by side at each end and four vaults in the middle. The museum is a favorite among architects for its fine detailing and its poetic lighting quality. Over the last 17 years, the museum's top-notch collection and imaginative traveling-exhibition schedule have made it one of the state's top cultural attractions.

Growth in both the collection and the number of visitors had begun to test the museum's size by 1988. "We had to think about the space we needed for the future, bearing in mind our responsibilities to this great building," says Edmund Pillsbury, the Kimbell's director since 1980.

Romaldo Giurgola, FAIA, of Mitchell/Giurgola & Thorp Architects of Canberra, Australia, who has written extensively about Kahn and who was his long-time associate, worked on planning the additions to the Kimbell with architectural engineer Frank Sherwood of Fort Worth. Sherwood, now with the Ohio-based firm Karlsberger Associates, was project director for Preston Geren Architect & Engineer and Associates of Fort Worth, associate architects when the Kimbell was built. When word leaked out earlier this year that Giurgola was involved, many speculated that he would propose an underground addition, along the lines of Mitchell/Giurgola & Thorp's Houses of Parliament in Canberra, to be placed under the broad green lawn that the Kimbell faces.



Giurgola's schematic design adds two new five-vault wings (view from southwest, ABOVE; plan, BELOW).



Instead, Giurgola chose an even more self-effacingly respectful strategy. He went back to Kahn's early schematic designs, in which he spread the museum's vaulted sections stretched much wider. Giurgola came up with his own plan for extending the vaulted galleries to the north and south; they are in five-vault groups that almost replicate the massing of the existing gallery areas. "[I]t was almost as if Kahn had left 'design intent' instructions for how the Museum could be expanded," Giurgola writes in his schematic-design description. According to Frank Sherwood, the additions will have the same type of concrete frame and vaults, with similar skylights; plans even call for using travertine from the same Italian quarry on the new walls. The additions will be joined to the existing structure by 20-foot-wide flat-roofed, clerestory-lit "links," which repeat the width and thus preserve the proportions of Kahn's original vault modules while separating old from new.

Nevertheless, the new additions will change the Kimbell significantly, beyond more than doubling the available gallery space. The amphitheater displaying site-specific sculptures by the late Isamu Noguchi will have to be moved to the west; covered parking will be created under the new galleries; the kitchen and some other service areas will be rearranged, and new courts and seminar rooms will provide greater flexibility for handling groups of different sizes. Circulation will also be changed. Most visitors now enter from the east, through what was intended primarily as a staff entrance. A light well and stair in the new covered parking area, officials say, will pull visitors to Kahn's ceremonial west entrance.

Plans call for construction to begin next summer and to be completed by fall 1992. The estimated \$8-million cost has reportedly already been raised from private sources.

—Joel Warren Barna

Intramural fields arouse inner-city fears

By year's end, 29 homes on a seven-acre portion of the Monte Vista Historic District will be removed or demolished to make room for a Trinity University intramural-fields expansion. And while the dust from a year-long battle fought in hearings before the city's Historic Review Board has settled, the issues that were raised—residents' fears for their neighborhood's future, the university's desire to develop its campus, and the city's need for a historic preservation ordinance with teeth—remain.

Trinity and Monte Vista coexist in a one-and-a-half-square-mile area just north of the central business district. The private university, with an enrollment of 3,000, takes up the northeast quarter; the neighborhood, composed of residences from the turn of the century up to the Second World War, a handful of churches, and St. Anthony's seminary, fills the remaining three quarters.

In 1981, Trinity's trustees enacted an enrollment cap of 3,000 and set a goal for 75 percent of the students to live on campus. Since that time, the university has built two residence halls and will soon add new intramural fields (designed by local firm Rehler Vaughn Beaty & Koone, Inc., and landscape architect Kim Laube Wolf) to serve the 1,900 students on campus, using property it has bought since 1983.

According to a plan ironed out with the Historic Review Board, Trinity has offered the 29 homes that will be removed to "qualified persons" who can move them before a Nov. 30 deadline (although applications for the houses had to be filed by June 30), and it has set aside \$200,000 to assist in these moves. Any houses still on the site Dec. 30 will be demolished.

Trinity has agreed to provide a landscape buffer along the fields' perimeter and to preserve two houses at the edge of the development. It must also plan around 122 Ancona, a property that sits near the center of the tract and whose owner has refused to sell it. In addition, Trinity agreed not to seek to demolish or relocate any additional structures in Monte Vista for 25 years, except for properties it already owns and the St. Anthony's seminary, just west of campus, which it tried unsuccessfully to buy in 1985.

Despite these concessions, says Clyde Ellis, president of Monte Vista's neighborhood group, the district will lose property

taxes of up to \$60,000. "We are terribly concerned about our eroding borders. These houses were a buffer from [McAllister] freeway noise," he adds.

Trinity spokesperson Sharon Jones disputes any noise impact, emphasizing that a university-commissioned study found that replacing the "hard-surfaced" houses with "soft" landscaping and open fields might actually decrease noise levels.

More important, however, the exclusion of Trinity-owned properties and St. An-



Site plan: (1) existing Trinity campus, (2) Monte Vista neighborhood, (3) residences to be preserved, (4) 122 Ancona, a private residence, (5) pavilion

thony's from the 25-year covenant raises the specter of a westward expansion at least two blocks into the neighborhood. Combined with this, residents must face the continuing growth of Trinity Baptist Church near the campus's southwest corner and a failed housing development that in 1985 leveled an area comparable to the current Trinity expansion. "You're just diminishing inner-city housing stock," says Ellis. "It's a very cancerous situation."

Ironically, say preservation advocates, the Trinity development has proceeded even though it is the first neighborhood-scale case subject to the city's new Historic Zoning Ordinance, whose 1967 version was revamped two years ago in response to the demolition of the Texas Theater. The Historic Review Board found that Trinity's need to expand outweighed the need to preserve these particular homes. That interpretation, says Monte Vista's Ellis, "shows that the ordinance is a fragile little document."

—Ray Don Tilley

NEWS, CONTINUED ON PAGE 11

OF NOTE



The Rice Design Alliance's fall lecture series explores **The Saarinen Legacy**. Speakers are Peter C. Papademetriou (Oct. 4), Kevin Roche (Oct. 11), Gunnar Birkerts (Oct. 18), John and Marilyn Neuhart on Charles Eames (Oct. 25), Paul Kennon (Nov. 1), and Cesar Pelli (Nov. 9). Lectures will be held at the Brown Auditorium in the Museum of Fine Arts, Houston.

Austin voters passed a \$69-million bond package July 29 to construct a **downtown convention center**.

Contributing Editor **Douglas Pegues Harvey** of San Antonio will discuss his critique of suburban development (see "Escape from the Planet of the Modernists," *TA* Sep/Oct 1988) at the National Trust for Historic Preservation's Oct. 14 meeting in Philadelphia, Pa.

Winners of the first **Domain Design Awards** included architects Robert Van Buren of Dallas, rooms; Alsey Newton of Houston and Michael Schroeder of San Antonio, accessories; and Graham Martin of San Antonio and James Sailor of Dallas, lighting.

Texas architects won five Merit honors in the **1989 Gold Nugget Awards** sponsored by the Pacific Coast Builders Conference: The Steinberg Collaborative, AIA, for El Mundo Park Apartments, Houston; Cole Associates and House/REH Associates for Galleria Club Apartments, Houston; Wm. Graves, Inc., Architects for Sunland Park Mall, El Paso; and HKS, Inc., Dallas for Corporate I, Dallas, and Laurel Ridge Psychiatric Hospital, San Antonio.

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Austin

UT saves Sanguinet and Staats drawings

After a frenzied one-week campaign for funds, representatives of the University of Texas at Austin School of Architecture on July 13 headed off an auction of nearly 15,000 drawings from the Fort Worth firm Sanguinet and Staats and its successor firms, including Wyatt C. Hedrick Architect. The linen and vellum collection documents more than 1,000 buildings across Texas and in surrounding states that were designed between 1908 and 1964.

The purchase by UT from A.B. Cadenhead of Fort Worth, who had held the drawings since the firm's closing in 1965, averted possible sale to a doll-restoration company, which intended to bleach the ink from the drawings so that the linen could be reused.

Among the projects represented in the collection are the Will Rogers Coliseum (1936) in Fort Worth and the Cotton Exchange (1922-24) in Houston.

—RDT

NEWS, CONTINUED ON PAGE 13



Frost Bank, San Antonio, Sanguinet and Staats, 1913

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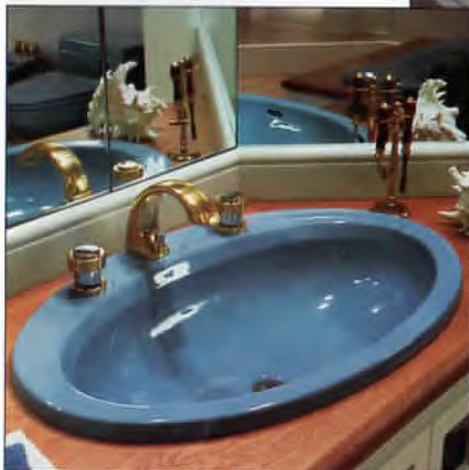


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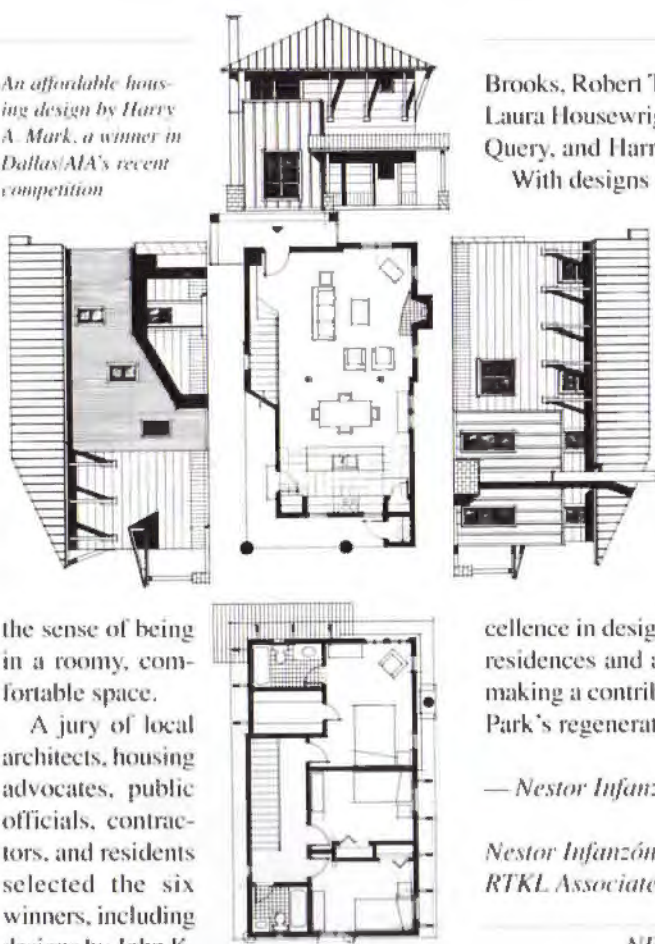
A modest return to urban renewal

Forging ahead in the face of a shortage of affordable houses across the city, architectural and community groups have fostered a small but promising urban-renewal project.

The Dallas Chapter/AIA's first Affordable Housing Competition grew out of national and local concern about the shortage of affordable housing and shelters for low-income families and the homeless. Developed by the South Dallas/Fair Park Innerscity Community Development Corporation and the Dallas/AIA the competition is evidence of Dallas's renewed sensitivity to its social responsibility to the low-income segment of its population.

Twenty-three Dallas architects submitted designs. As stated by the contest program, the two- to three-bedroom homes are to be constructed on infill sites in the Fair Park Neighborhood for no more than \$35,000 and with a floor plan of 950 to 1,100 square feet. Designers were encouraged to be innovative in the functional utilization of space and, considering the small floor plan, to create

An affordable housing design by Harry A. Mark, a winner in Dallas/AIA's recent competition



the sense of being in a roomy, comfortable space.

A jury of local architects, housing advocates, public officials, contractors, and residents selected the six winners, including designs by John K.

Brooks, Robert T. Cunningham, Tipton and Laura Housewright, Bryan Moore, Richard Query, and Harry A. Mark.

With designs secured, the program now will match the winning schemes with families in the neighborhood. Innerscity Community Development, along with several neighborhood groups, will identify qualified families, and financing will be provided by local lenders for construction.

The competition has not only generated excellence in design, but will provide six new residences and a number of jobs, perhaps making a contribution to South Dallas/Fair Park's regeneration.

—Nestor Infanzón

Nestor Infanzón is an architect in the firm RTKL Associates Inc., Dallas.

NEWS, CONTINUED ON PAGE 19

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WHERE WINNERS ARE BUILT

35TH ANNUAL TSA DESIGN AWARDS

PHOTO CREDITS—TOP ROW (L-R): WOLFGANG HOYT, CHAS MCGRATH, PAUL HESTER, NICK GARDNER; SECOND ROW: PAUL HESTER, PAUL WARCHOL, BLACKMON WHITERS, NICK MERRICK/HEDRICH-BLESSING; THIRD ROW: GREG HURSLEY, PAUL HESTER, NICK MERRICK/HEDRICH-BLESSING, HAZELTINE PHOTOGRAPHICS; FOURTH ROW: NICK MERRICK/HEDRICH-BLESSING, HICKEY-ROBERTSON, GREG HURSLEY

CALL FOR ENTRIES

CELEBRATING its 35th year, TSA's Design Awards Program seeks to recognize outstanding architectural projects by Texas firms and to promote public interest in architectural excellence. In the past, winning projects by Texas architects have been selected from every region of the state, as well as from other countries and states. Winners have come from one-person offices and large firms and have ranged from simple one-room buildings to elaborate high-rise offices. Texas architects are invited to submit one or more entries for consideration by an eminent jury. In a departure from the practice of past years, judging will take place during the TSA Annual Meeting, Thursday, October 26, and Friday, October 27. Winners will be honored by a special announcement party following the judging October 27. Winning projects will also be publicized statewide and prominently featured in the January/February 1990 issue of Texas Architect magazine.

ELIGIBILITY

Any new, adaptive-use, or restoration project in General Design or Interior Architecture completed after January 1, 1984 is eligible. Individuals or firms may enter any number of projects anywhere in the world.

Entries must be submitted by a TSA member who was registered as an architect with the Texas Board of Architectural Examiners at the time the project was executed. Where responsibility for a project is shared, the design architect must be a TSA member and all participants who substantially contributed to the work must be credited.

Projects must be submitted in the name of the firm that executed the commission. If that firm has been dissolved or its name has been changed, an individual or successor firm may enter projects in the

name of the firm in effect at the time the project was executed. Multiple entries of the same project by successor individuals or firms will not be accepted. For multi-building projects, the architect submitting the project (or portion thereof) must designate authorship of each portion of the project.

JUDGING

A three-member jury of eminent national practitioners will pick the winners. Project authorship will remain concealed throughout the jury deliberations. Awards will be given in two categories: General Design and Interior Architecture. The list of project types on the entry form is only an aid to the jury and does not imply that a winner will be chosen from each subcategory. TSA reserves the right to disqualify entries not submitted in accordance with these rules.

DEADLINE

The fee, entry form, text, and slide submission must arrive at the office of the Fort Worth Chapter/AIA (Address: 4388 West Vickery #101, Fort Worth, Texas 76107) in the same container and at the same time, **NO LATER THAN 5 P.M., THURSDAY, OCTOBER 5, 1989. LATE ENTRIES WILL NOT BE ACCEPTED.**

AWARDS

Architects of winning projects will be announced at River Crest Country Club October 27, during the TSA Annual Meeting in Fort Worth. Selected slides will be shown and jurors will comment on the winning entries at a party following the judging.

For publicity purposes, architects of winning projects must submit 12 copies of an 8" x 10" black-and-white glossy photograph of one view of the winning project.

Publicity photographs must be received at the TSA offices by December 1.

TSA will retain five slides of each winning project for archival purposes. For publication, Texas Architect magazine will require original images—not duplicates—of each winning project. The original slides will be returned after the magazine has been printed.

RETURN OF ENTRIES

Entries from Austin, Dallas, Fort Worth, Houston, and San Antonio will be returned to chapter offices by November 15. Entries from other chapters will be mailed individually.

ENTRY PACKAGE

CHECKLIST. Each entry package must contain the following items, which must all be mailed or delivered to the Fort Worth/AIA office in the same container on or before the October 5 deadline: (1) a boxed slide carousel with slides; (2) one page of descriptive text; (3) a completed and signed entry form, in an envelope marked with the entrant's name and taped to the outside of the carousel box; and (4) an \$85 registration fee (per entry) in the envelope along with the entry form marked with the entrant's name and taped to the outside of the carousel box.

SLIDES. Each entry must consist of no more than 20 slides. Entrants are responsible for submitting working Kodak Carousel slide trays in which the slides are in proper order and position.

The first slide of each entry must be a title slide, containing the following information: project type (see entry form); project size, in gross square feet; and project location.

Following the title slide, each entry must include:

(A) One slide of a site plan or aerial photograph with a graphic scale and compass points (interior architecture projects are exempt from this requirement);

(B) At least one slide showing the plan of the project. For a multi-story building, include only those slides necessary to describe the building arrangement and envelope. Sections and other drawings are optional. If included, section location must be indicated on the appropriate plans.

(C) One text slide containing a brief description of the project, including the program requirements and solution.

(D) For restorations and adaptive-use projects, at least one slide describing conditions before the current work started.

DESCRIPTIVE TEXT. Each entry must include written text describing the project, with the program requirements and solution, on one side of a letter-size sheet of white paper. This paper must be folded and placed inside the slide-carousel box. **DO NOT WRITE YOUR NAME OR THE FIRM NAME ON THIS TEXT SHEET.**

ENTRY FORM. Blank entry forms are found below. Photocopies of the entry form should be made for multiple entries. Place the entry form(s) in an envelope with the fee(s) and tape the envelope to the outside of the carousel box.

FEE. Include a registration check for \$85 for each project submitted. Place the check in an envelope with the entry form and tape it to the outside of the carousel box. Make checks or money orders payable to TSA. **NO ENTRY FEES WILL BE REFUNDED.**

MORE INFORMATION

For additional information on rules, fees, and other matters, call Lucretia Crenwelge at TSA, 512/478-7386.

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 velge at 512/478-7386.

**Design Awards
 Entry Form**

PROJECT CREDITS

Entrant's Name: _____
 Title: _____
 Firm Name: _____
 Address: _____
 City/Zip: _____
 Telephone: () _____
 TBAE Registration Number: _____

Owner (at project completion): _____
 Architect: (list firm name, key team members): _____
 Consultants (landscape, structural, MEP, etc.): _____
 General Contractor: _____
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 Government Agency
 Interior Design

- Information Needed for:**
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Please Circle Number

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121	122	123	124	125	126	127	128	129	130	131	132	133	134	135
136	137	138	139	140	141	142	143	144	145	146	147	148	149	150

PROJECT INFORMATION

Project Name: _____

Project Location: _____

Building size in sq. ft. _____

Month and year of completion: _____

Category (choose one) : _____ General Design
_____ Interior Architecture

Project type (check one):

- Corporate Office Building
- Bank
- Retail Building
- Hotel and/or Restaurant
- Public/Civic Building
- Industrial Building
- Medical Building
- Religious Building
- Restoration/Adaptive Use

- College Facility
- School (primary or secondary)
- Residences and Apartments (multifamily)
- Housing (single-family)
- Urban Design
- Other (specify) _____

I certify that the information provided on this entry form is correct; that the submitted work was done by the parties credited; that I am authorized to represent those credited; that I am a TSA member registered with TBAE; and that I have obtained permission to publish the project from both the owner and the photographer. I understand that any entry that fails to meet these requirements is subject to disqualification.

Signature: _____

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In memoriam: Wallie E. Scott, Jr., FAIA

Wallie E. Scott, Jr., FAIA, a founding partner of Caudill Rowlett Scott (now CRSS Inc.), died Apr. 8 at age 67. Born in Louisiana, Scott grew up in Port Arthur, served in the Army during the Second World War, and graduated from Texas A&M University in 1943. During his 41-year career with CRSS, he also was Houston/AIA president (1964) and was elected an AIA Fellow (1972).

The following excerpts are personal recollections by several of his partners.

"On our team, Wallie would be the blocking back. In his way, he ran interference for others to promote, design, and complete projects. We met in the summer of '42 and played together in a big band. After the war we got together again to play architect. Music and architecture were in sync for Wallie. His A&M "big band" days developed his love of the beat and team orchestration." — Tom Bullock, chairman and founder



"As a programmer, I liked when he said, 'CRS has an entire division of people who do nothing but program our projects. They are specialists, and programming comes first. It is a science and is of vital importance for good architecture and for meeting a budget.'" — Willie Pena, FAIA, founder

"In addition to his obvious talents, he was a great humorist. Wallie loved to tell stories—jokes, if you please. His favorite audience was a prospective client, such as college trustees, school board, or architect-selection committee. At the close of his presentation, he would tell a story that related in some way to his audience. The interview would close on a high note with the group feeling good about CRSS." — C. Herbert Passeur, FAIA, founder

"He believed an honest, simple approach would produce a good building. When it happened, as it often did, his enthusiasm was like corn popping." — Charles E. Lawrence, FAIA, founder

"Wallie would probably list these as one-liners. [His] favorite term: lean and clean; interviews: loved the competition for a job; humanist: always went out of his way to compliment or pat people on the back for

their effort; learning: wanted to know more about our jobs, especially the hot button on projects he was not that familiar with; history: always said he was lucky to be at the right place at the right time; advice: was an excellent listener, a sounding board that gave back; music: loved the big-band, jazz greats, recorded memories, all related to his belief in teamwork." — James B. Gatton, senior vice president

"From our first meeting in 1978 we developed a common bond around the business of CRSS as opposed to the profession of architecture. I kidded Wallie constantly about his being a Wall Street money manager cloaked as an architect. His passion for the success of the team was obvious, but Wallie knew that professional successes without business successes would not sustain the legacy of the founders.

"Wallie never took retirement seriously; in fact, he worked the same schedule up to his death. About a year after he "retired" I told him that if I had known he would work just as hard for half pay, I would have suggested retirement many years ago.

"We will all greatly miss him." — Bruce Wilkinson, president/CEO

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Seminar honors 150-year-old churches

A two-day seminar and tour organized by the Houston Chapter/AIA Liturgical Committee will recognize the 150th anniversaries of five Houston-area churches.

The seminar will address topics that pertain to restorations of churches and other his-

toric buildings and will be held Sept. 30 at Christ Church Cathedral from 9:30 a.m. to 4 p.m. The next day a tour will take visitors to each of the five historic churches: Annunciation Catholic Church, Christ Church Cathedral, First Presbyterian Church, First Methodist Church, and First Baptist Church.

NEWS, CONTINUED ON PAGE 44



Presbyterian, Methodist, and Baptist Churches, Houston, Mar. 20, 1852; painting by Thomas Flintoff

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ARCHITECTURE FOR CHILDREN



Texas architects who design projects to be used by the very young, from learning and child-care centers to medical facilities, face a new set of challenges as society re-evaluates its commitment to children and prepares for the next century.

DESIGN FOR CHILDREN: NEW PUBLIC INTEREST

By Joel Warren Barna and Ray Don Tilley



The Fort Worth Children's Museum (now the Museum of Science and History), designed by Wilson, Patterson & Associates of Fort Worth and completed in 1956, was the first children's museum in the Southwest, a progenitor of a now-proliferating type of learning center.

The years since the Second World War have seen the development of a remarkable paradox affecting the place of children in American society. On the one hand, the "baby boom" of the 1950s and '60s created a demographic bulge that reordered the relative size of generations in the population at large. Newly enacted federal policies that stimulated ownership of single-family houses in suburban tracts joined with the baby boom to produce a rising demand for suburban schools among the new shopping centers, churches, and other buildings required by the postwar economic boom. A rising standard of living meant that a family could buy a house and support children on a single income.

On the other hand, the same factors combined with other demographic changes to narrow the focus of child care at a time when children were becoming more numerous. Some pre-war patterns continued: Fathers left home to work while mothers stayed with the children. But migration to the suburbs, with one family per house and one adult generation per family—the "nuclear" family—effected widespread changes. Suburban living not only meant that child care, which in earlier years might have been shared with grandparents and other family members, devolved onto a single generation of parents, and primarily to the mother. In addition, suburban geography, with streets of single-family houses strung along major thoroughfares and connected by freeways to other suburbs and city districts, meant that each family was isolated in its own house and car.

By the 1960s, when the baby boom peaked, the nurturing and education of children had become the province of parents and schools, with few other institutions available to give support. In absolute terms, there were still theaters and zoos and natural-history museums. But proportionally, things were different. Except for schools and retail spaces, the public areas and facilities designed for children or even open to them came to occupy a decreasing share of the social landscape. Child care was, increasingly, a private function.

In the late 1970s economic conditions changed; buying a home more and more required two incomes. Motivated primarily by economic necessity and also by psychological change, women began entering the work force in unprecedented numbers starting in the 1960s, contributing to the decision of many to postpone or forgo having children.

As a result of these and other factors, birth rates in the U.S. began to fall. Jonathan Rauch writes in the August 1989 *Atlantic* that, "[B]ecause people today are less likely to have children and the ones who do have children are having fewer of them, the American fertility rate is barely half what it was 30 years ago, when the baby boom was at its peak." Oddly, whereas architecture and urban design usually reflect influences from trends that work outward from the level of the individual to collective society, in this case it seems that the opposite effect obtained: A declin-

In a nation where children may become a scarce resource, new learning centers, specialized medical facilities, and child-care centers show a new social commitment to ending the isolation of childhood and building support for families.



View from the electronic learning center to picture-book stacks

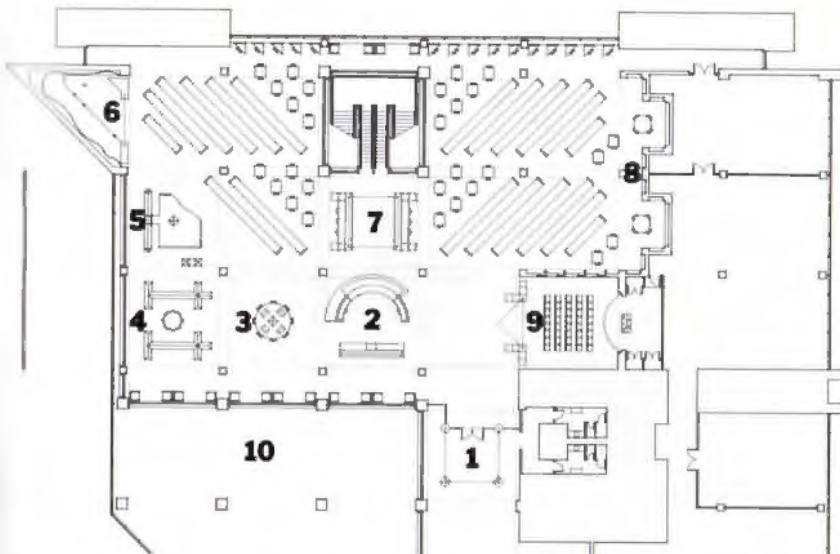
Children's Center, J. Erik Jonsson Central Library, Dallas

F&S Partners Incorporated, Dallas

Funded by private donations, this \$350,000 renovation of 11,000 square feet of mezzanine space in Dallas's central library divided the space into centers for different uses and activities, which, in addition to usual library features, include a play area, an electronic learning center (with IBM's "Write to Read" software), a theater/puppet stage, and a wavy-walled storytelling "forest," as well as a children's-literature research area for adults. Colorful paints, plastic-laminate finishes, castle and animal imagery, and sandblasted and painted gnomes, stars, planets, and photographs of children punctuate a stellar collection of children's educational materials.



The storytelling forest, a theatrical "outdoor" space



Plan



Sandblasted and painted images mark the center's entry.

Key to plan: (1) entry, (2) circulation desk, (3) electronic learning center, (4) picture books, (5) play, (6) storytelling forest, (7) electronic card catalog, (8) children's literature research, (9) theater/puppet stage, (10) open to below



Jonsson Library Children's Center: play area



Jonsson Library Children's Center: reading tables



Jonsson Library Children's Center: theater/puppet stage



Jonsson Library Children's Center: children's literature research area, a space for adults

Austin Children's Museum RTG/Partners Inc., Austin Designed in 1987 for a former paper-storage warehouse, the museum retains the open volume, but adds angled freestanding walls, the architects say, "to express the uniqueness and freedom of [the] space, as well as to encourage stimulation and exploration." Four offices take up a minimal area, leaving nearly all of the 5,500-square-foot space for temporary exhibits and the museum's permanent centers: a playscape, a small-scale "city" (complete with grocery store), a party room, and a flexible studio for a variety of presentations.

All Children's Museum photographs by R. Greg Hursley, Inc.



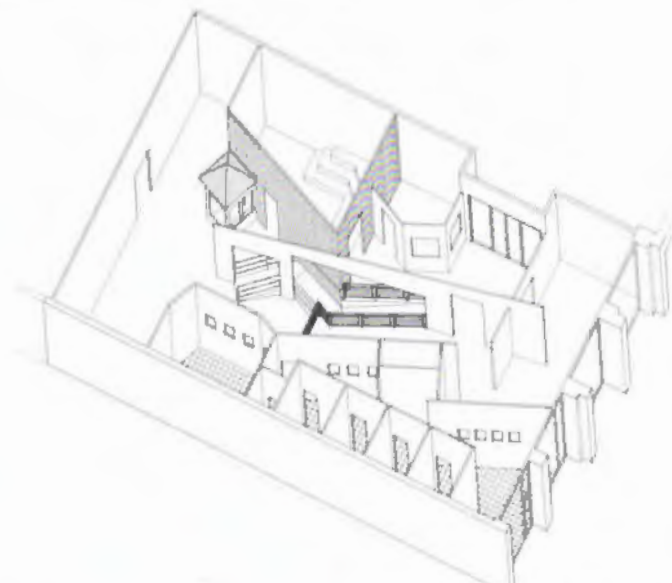
"Cityworks," a child-scale neighborhood



Masks to study and to wear



"Stuffie," a hands-on digestion visual aid



Axonometric: Freestanding walls in a variety of colors and materials define the space.



"Dinosaurs Alive!" was a popular temporary exhibit.



The center's spaces are organized along a walkway spine.

**Visitors Pavilion, Austin Nature Center
Black Atkinson Vernooy,
Austin**

This pavilion serves as the main entry for an 80-acre urban nature preserve. Built from poured-in-place concrete with horizontal limestone banding to blend into surround topography, the building is designed to be covered by vegetation over time, leaving only the peak of the circulation spine to mark its presence. Interior spaces are intended to impart a contemplative atmosphere and focus on interpretive objects, such as an oak knoll directly outside the meeting room's north window.



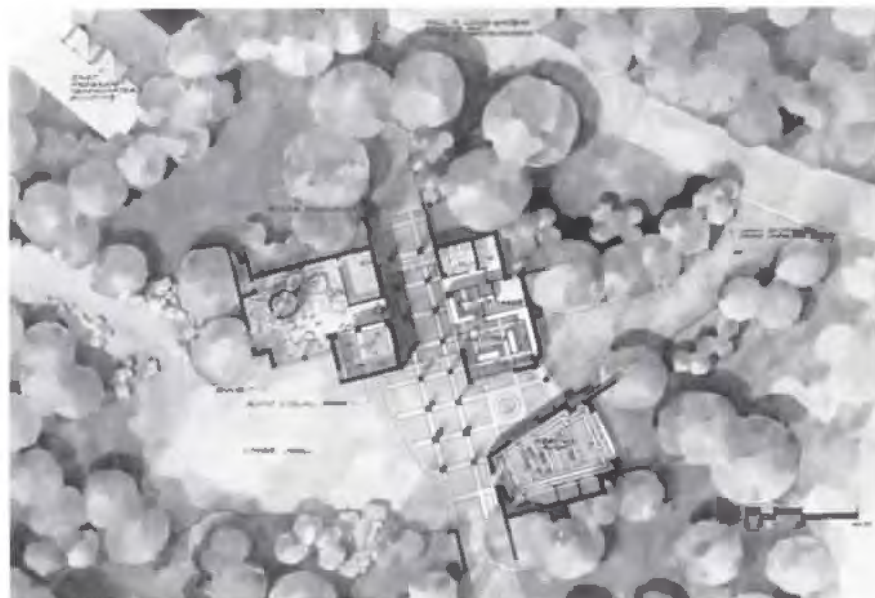
Limestone bands hide concrete tie marks and respond to nearby rock strata.



An old sand pit on the site was reclaimed as a water feature.

ing public commitment, as shown in the decreasing importance of public places for children, seemed to precede an individual-level psychological change that led couples to postpone or refrain from having children.

As the 1980s draw to a close, however, the trend toward nuclearizing child care seems to be reversing, even if the population trends at large are not. People who had put off having children in their 20s are having them in their 30s; combined with the earlier baby-boom effect, this adds up to a mini baby boom (although experts predict that after the current boomlet population growth will again level off, approaching zero population growth early in the next century). At the same time, almost half the children born have working mothers. Employers find themselves facing a current crisis in retaining skilled women employees who leave to



Plan

George R. Brown Education Center, Houston Zoological Gardens

Ray Bailey Architects, Inc., Houston

While relating to existing zoo buildings through use of materials, the Brown Education Center makes a sweeping, bold gesture as a new entry for education-oriented programs and activities. Its half-pyramid roof and quarter-cylinder entry facade suggest the center's clean functional organization and geometric plan. The building opens into an expansive exhibit area with a space-frame mounting structure and a 30-foot anaconda-shaped soft sculpture for seating. Protruding into the exhibit area and through its slightly green-tinted window wall is the square Discovery Room, whose two interior walls are defined by life-size elephant and giraffe profiles overlaid with painted "x-ray" skeletons. Just off the exhibit area is a sloped, barrier-free auditorium; parallel to both major spaces is a lineal, shed-roofed arrangement of offices and classrooms. Bas-relief panels now incorporated in the zoo-side entry once adorned the zoo's main gates.



Main exhibit area, with Discovery Room at left



The auditorium is recessed below grade for easy access.



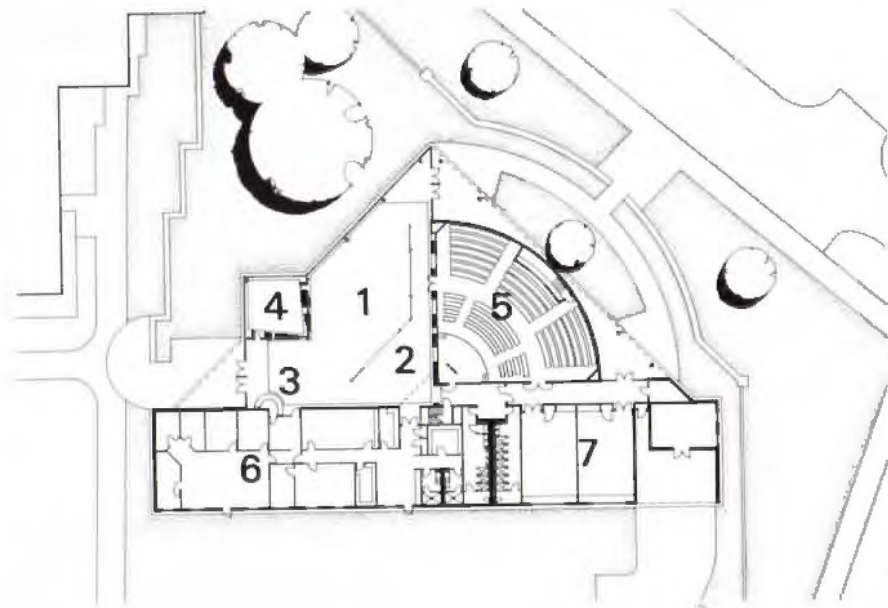
A sloping roof and curved wall present a new zoo entry.



Discovery Room: night view through exterior



Reused bas-relief panels mark the zoo-side entry.



Key to plan: (1) exhibit, (2) audio-visual, (3) reception, (4) Discovery Room, (5) auditorium, (6) offices, (7) classrooms



Outdoor sculpture court



Front elevation



Ticket booth at lobby

have children; in the next decade, employers see themselves facing labor shortages. These factors are pushing the business world and public officials to a reawakened awareness of the need to support families, not out of a sense of altruism but in self-protection. American industries need workers to carry on in the next century, and the American government needs wage-earning taxpayers to fund public functions.

An important effect of these changes is a new willingness to dedicate business and public resources to creating spaces for children, springing from an awareness that more effort is required if the future is to be ensured. "Of the children we do have," Rauch writes, "a higher proportion have been impoverished in this decade than at any other time since 1965: as of 1987 one in five American children lived in a poor family—this when the



Rear elevation, with sundial at center



Play area within exhibit space



Hands-on exhibits

Readdy Rubin

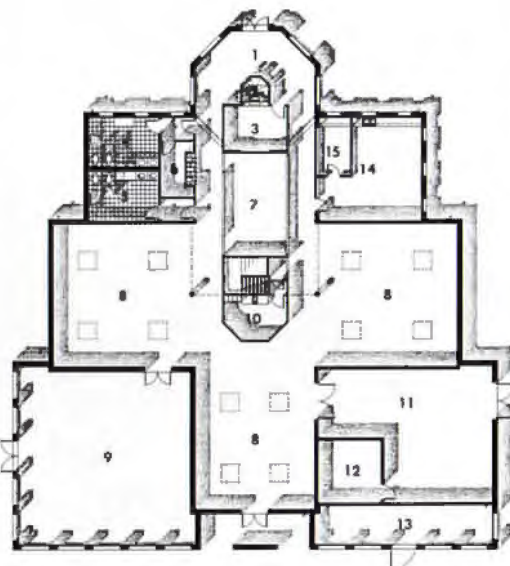


Concrete-block-framed sundial

**Fredda Turner Durham
Children's Museum,
Museum of the Southwest,
Midland**

**Lawrence Holdren Connolly
Architect, Midland**

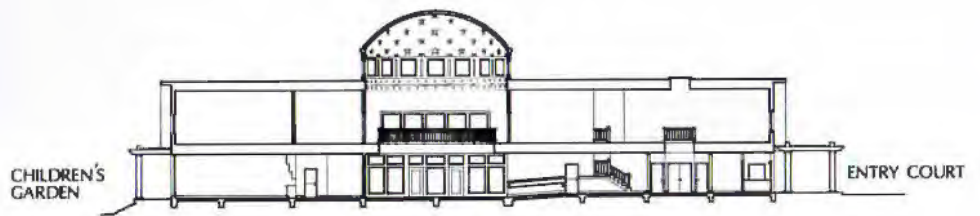
Following a gift from Fredda Turner Durham in 1985 for the construction of a children's museum, the Museum of the Southwest conducted a competition between six area architecture firms to arrive at a museum design. The winning proposal, completed in mid-1988, is an exhibit itself. Besides the display and office spaces it houses, the museum's construction details compose a 25-item list for children to identify. Some lessons, such as the primer in masonry to be gained from the variety of brick work employed, are obvious; others, such as the checkerboard entry plaza, are subtle. The black and white plaza squares demonstrate the difference in the sun's effect on light and dark surfaces.



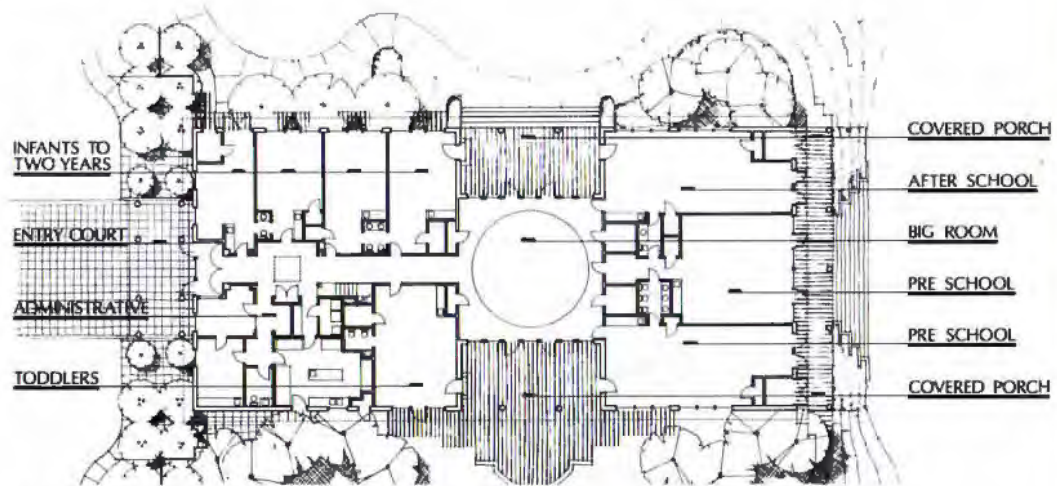
Key to plan: (1) lobby, (2) ticket booth, (3) gift shop, (4) boys' room, (5) girls' room, (6) janitorial, (7) orientation theater, (8) exhibit area, (9) sculpture court, (10) volunteers' room, (11) work room, (12) mechanical room, (13) mechanical court, (14) art room, (15) studio

**Child Development Center,
Circle C Ranch, Austin
Heather H. McKinney
Architects, Austin**

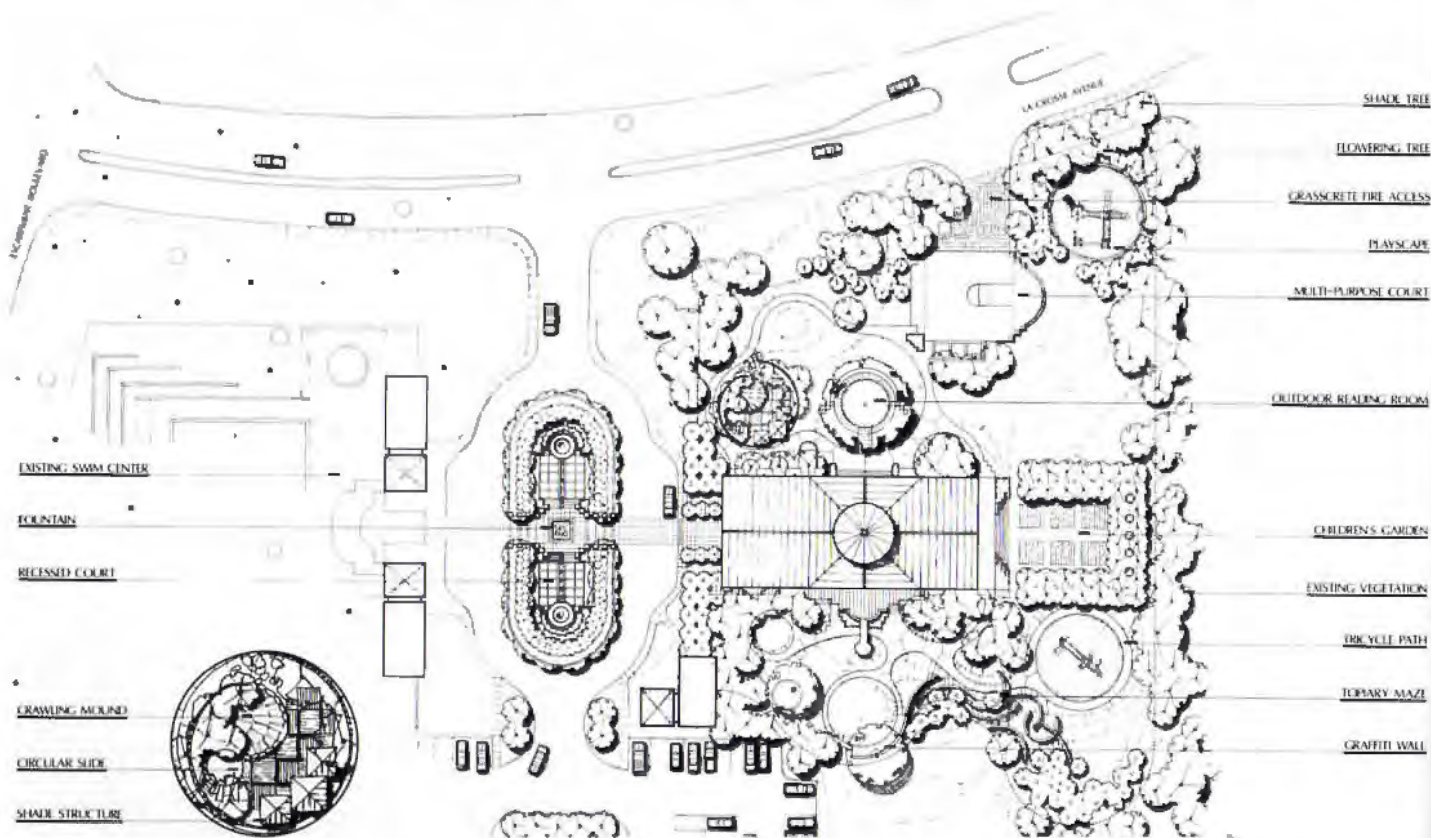
This center will be built for a new suburban development in southwest Austin. The first phase, shown here, will accommodate about 100 children. After the second phase, in which an extension toward the basketball court will create an L-shaped building, it will serve 200. The center's wooded, sloping site offered a live oak with a 60-foot canopy for a reading area and helped stimulate a largely external orientation of the play and learning functions. A meandering walk unobtrusively connects various playscapes designed for specific developmental levels. Vegetation and subtle built features define these areas' boundaries. The actual building focuses on a central activity area and emphasizes a smooth transition from indoor to outdoor with assorted covered porches.



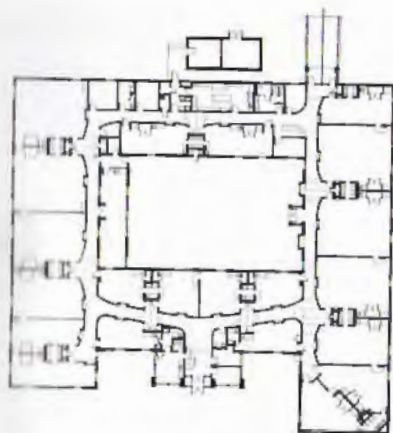
Section



Plan



Site plan



Southland center: plan



Southland center: interior perspective at classrooms

**Child Development Center,
The Southland Corporation,
Dallas**

**Dickson/Wells Architects,
Inc., Dallas**

Located just three blocks from Southland's headquarters in the high-rise Cityplace, this center will serve 310 children of Cityplace workers. Its rounded edges in plan add not only spatial interest but safety. Classroom entries are celebrated through form and color.



Infant-Parent Training Center: exterior at entry tower



Infant-Parent Training Center: multipurpose room

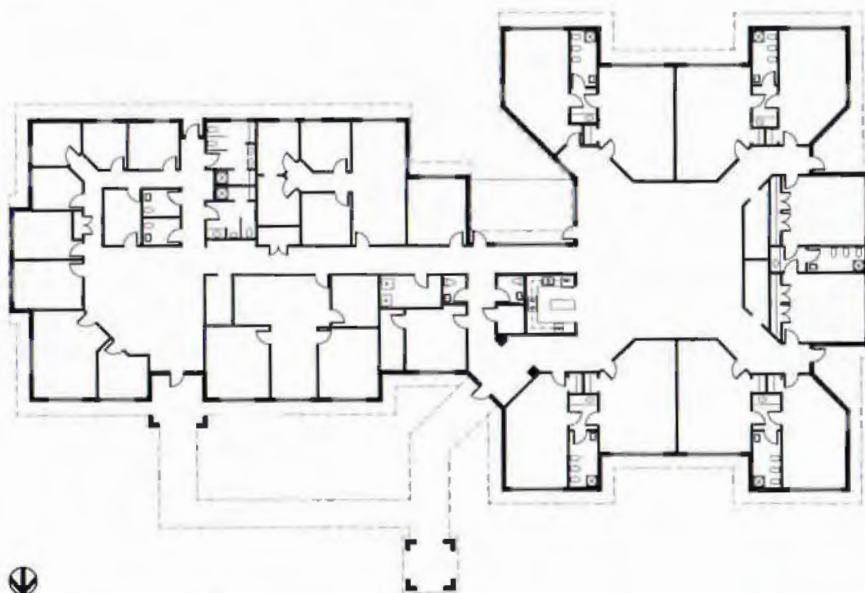
**Infant-Parent Training Center,
Austin**

**Austin Group Architects,
Austin**

The Infant Parent Program, operated by Austin-Travis County Mental Health/Mental Retardation agency, treats children up to three years old with developmental handicaps. The building is divided into two parts, one for administration, testing, and therapy, the other for teaching and care; these connect at the main entry. Each part centers on a daylight great space; the classrooms open onto a multipurpose room used for meetings and meals; the administrative reception area serves as a smaller meeting area.

economy was strong." Says Rauch, "If [children] grew up to become industrial machinery instead of men and women, it would be easy to see that everyone had a stake in other people's children."

Along with this new awareness has come a new definition of what public spaces for children should accomplish: they should serve children's developmental needs in a way that establishes social bonds that seemed threatened by atrophy in the suburban isolation of recent decades; in addition, they are being called on to bolster a sagging educational system. "[W]hen a college freshman can't pick out the United States on a map of the world, we've got a problem," the former chairman of Citicorp told Rauch. As the projects included in these pages show, there is a growing awareness in business and government circles that children throughout society, not just the children of a single



Infant-Parent Training Center: plan

**Trinity Easter Seal Society for Children
therapy/office center, Dallas**
Bernard Johnson/Taylor/Hewlett, Inc.,
Carrollton

This 30,000-square-foot center sits on a four-acre site on Trinity Easter Seal Society's medical campus. Its program called for a caring environment for three groups: occupational, physical, and speech therapy. Because of its central location, it was also expected to fit in contextually with the rest of the campus through materials, scale, and color. To express the building's purpose in therapy for children, the architects used a system of childlike simplified gables, banded walls, and square windows. The windows are grouped to identify areas of internal activity. Exterior elements and colors are scaled down and carried through into interior spaces, especially along "Main Street," the building's pleasantly varied circulation core. A whimsical suspended sculpture of helium-balloon-carried animal "aviators" anchors the space in a comical, relaxing manner.



Playground and pavilion



Interior at "Main Street," looking east



Interior at group therapy



Plan



Front elevation

**Ronald McDonald House,
Galveston**

**Adams Architects Inc.,
Houston**

A temporary lodging facility for families of children being treated at the nearby regional medical center for cancer and other serious illnesses, the Ronald McDonald House resulted from a design competition held in 1985. The hotel accommodates up to 18 families in one setting, which is so organized to provide communal support, yet adequate privacy and comfort. "Populist" forms, massing, and scale respond to the surrounding Victorian neighborhood. Construction funding and an endowment for operating costs were secured from a number of corporate and private donations to HUGS of Galveston.



Front entry



Central living room



Ample, divided second-floor communal kitchen



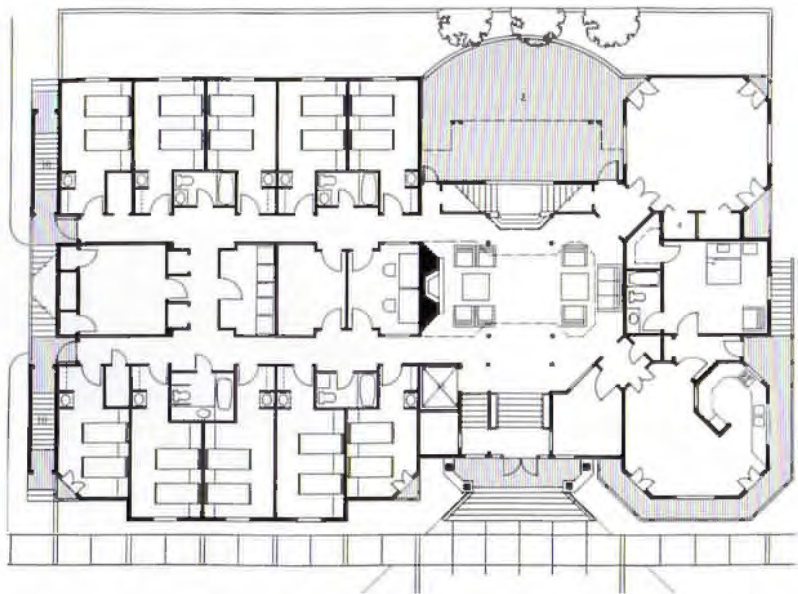
First-floor children's play deck

family or even of the middle class, represent a kind of social capital that America has been squandering through public neglect.

Non-school facilities for children involve building types that, if not exactly new, have been rediscovered and given new twists by the emerging social consensus about the importance public and private cooperation in nurturing children for the good of the economy and of society in general.

The projects presented here do not represent all of the many different approaches architects are using to create a specifically "children's" architecture. Rather, they are notable examples among three distinct building types that can be considered together or alone as contrasting expressions of each type.

Learning Centers. Among the first five projects, the Dallas Library children's center and the Mid-



Plan

**Southwest Neuropsychiatric
Institute, Children's
Psychiatric Hospital,
San Antonio**

Marmon Barclay Souter

Foster Hays, San Antonio
Completed in January 1988 at a cost of \$5 million, this 43,000-square-foot campus on an 8.8-acre site provides the Children's Center its second in-patient facility, a 40-bed children's psychiatric hospital. The architects broke up the program into four buildings to achieve an unimposing residential-scaled complex. Cast-stone-accented limestone veneer unifies the campus, and establishes visual continuity with the rest of the institute. The exception to the scheme is the activities-and-education building, which uses red brick in place of stone to suggest a school-house. The campus focuses on a central courtyard intended for activities and recreation. In fact, a play-court next to the education center even carves out minimal amphitheater seating.



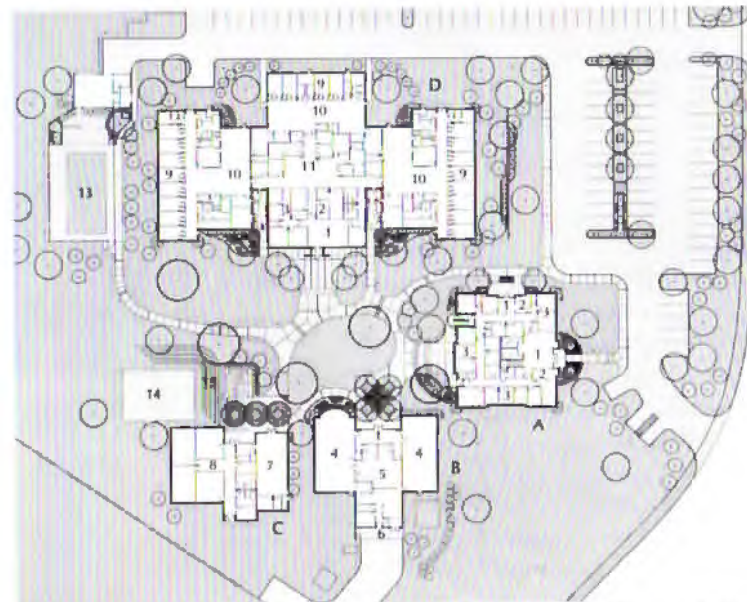
Night view across campus from dining hall



Campus view: clinical building, left; education center, right



Waiting room



Campus plan: (A) clinical/administration building, (B) dining hall, (C) education/activity center, (D) 40-bed living unit

Key to spaces: (1) lobby, (2) reception, (3) offices, (4) dining, (5) kitchen, (6) loading dock, (7) occupational therapy, (8) classrooms, (9) bedrooms, (10) activity areas, (11) support, (12) mechanical, (13) pool, (14) playcourt, (15) amphitheater

A Big Idea for a Small Space

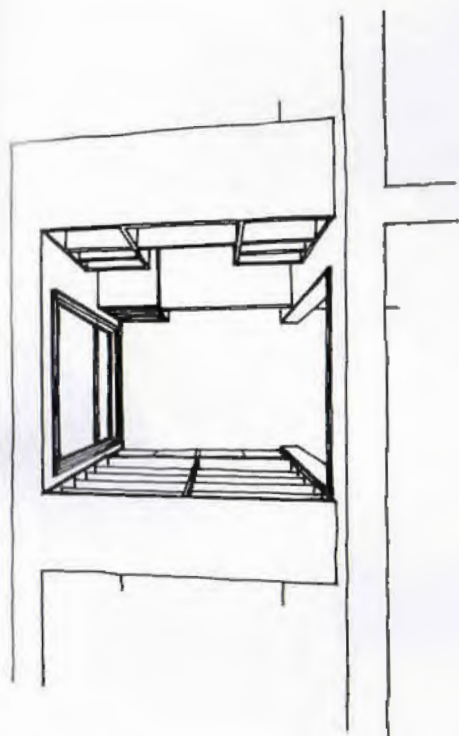
"This project," says Ed Wallace, "is more a big idea than anything else." Children are usually fascinated more by the imaginary worlds they can create from everyday, often discarded, objects than they are by elaborately detailed toys whose stories and uses have already been provided. And yet, published "kids' rooms," says Wallace, show only neatly posed children, usually reading books, within an overpowering designer's fantasy in murals or race-car beds that actually inhibit a child's imagination.

With Jonathan's Study as an example, Wallace suggests that children be afforded, in addition to their bedrooms, a small alcove or adjoining room solely for exploration of their interests. It would be a room with a place to do homework or other projects and places to keep books and "clutter" like rock collections, ticket stubs, snapshots, and awards. Their room is theirs alone, not the usual makeshift spaces such as kitchen tables, beds, or living-room floors. A kid's study would be a place for work, play, and dreams.

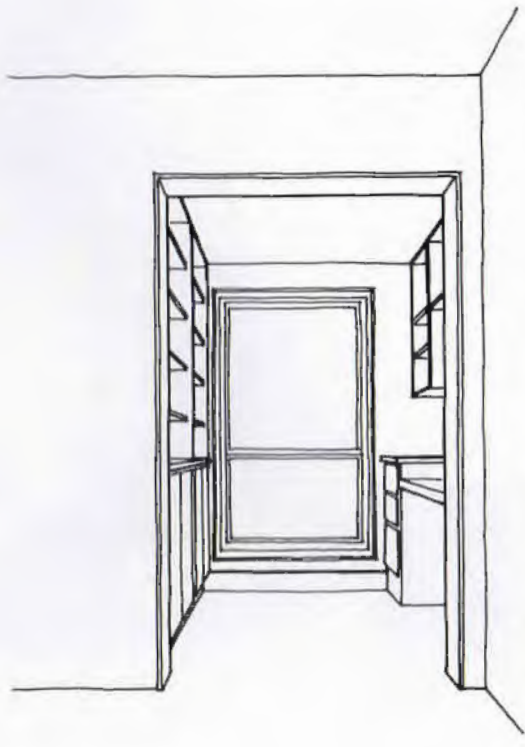
Jonathan's Study, West Lake Hills residence, Austin

Ed B. Wallace, Austin

This six-foot-by-six-foot alcove adjoining a child's bedroom is carved from a large addition to a small existing house. A desk and shelves frame a window on one wall, while shelves alone fill the opposite wall. A large window to the left of the desk further illuminates the constricted space and extends its boundaries. Beyond opening up the room, the light and the simple materials recede visually, allowing a child's objects and activity to define the space.



Perspective from above



Perspective from bedroom



Desk and shelves with plenty of light

land children's museum make the strongest play for kids' attraction to bright colors and toy-box imagery. The Austin children's museum and Houston zoo education center take a slightly different tack, emphasizing boldness in angular geometric forms and spatial definition. The Austin nature center, by far the subtlest in its response to children, relies on the building as a framing device for the exhibits that grow nearby or in some cases actually on it.

Child-Care Centers. The child-care centers in Austin and Dallas both carry on a dialogue with children in form and scale. The remarkable difference between them occurs in their responses to their respective sites. Suburban, on a wooded site, the Austin center reaches outward, appropriating its landscape as classroom, not just playground. The Dallas center's more constricted urban site

demands an inwardly focused scheme. Highly articulated interior corridors and classroom entries and a central activity area serve its needs.

Therapy Centers. Certainly the most difficult type to render friendly to children and yet true to its function is the therapy center. All four of these projects conceal considerable square footages within residential-scaled packages. The Carrollton center goes the farthest toward capturing the color and imagery of some of the learning centers. The other three, especially the Ronald McDonald House, offer a soothing environment for parents.

On the whole, attention to children's scale pervades the works, and many share a kinetic quality suited to kids' insatiable curiosity and energy. They try to do in public settings what Jonathan's Study does at home: to carve out a little place that children can claim as their own.

CONCRETE AND IRONY

By Duncan T. Fulton

Photography by Blackmon Winters



The Kovandovitch House in Dallas's Oak Cliff area, TOP and FACING PAGE, is a unique example of amateur experimentation in concrete. Despite the efforts of its current owner to restore the house for use as an architectural studio, however, its future is far from assured. The Kovandovitch House features a finely detailed tetrastyle portico. ABOVE. Molded into panels around doors and above windows is a decorative frieze.

SOLITARY AND NEGLECTED but still magnificent, the sepia shell is only partly visible through the overgrown foliage, which reveals the lines of a Roman temple, a portico of Ionic columns, and a delicate frieze of frolicking Cupids, all of a material whose mellow patina assumes a golden hue in the afternoon sunlight. It looks like a villa in travertine, a something that belongs on the Appian Way. In reality, it is a 75-year-old concrete house in the Oak Cliff area of Dallas, just off R.L. Thornton Freeway, designed and built by an immigrant cook. It is one of Dallas's architectural treasures, passed daily by thousands but known to only a few.

Joseph Kovandovitch, the house's builder, was born March 19, 1868, in the hamlet of Radcic on the Kovanda estate in Bohemia. One of nine children, he briefly attended Czech and German schools and later apprenticed as a grocer. Adventure novels aroused his interest in the United States, to which he emigrated, alone, in the summer of 1885. Upon arrival, he headed for Texas and settled in Dallas about two years later. At different times, he was a chef at Dallas's Oriental Hotel, a cider manufacturer, and a restaurateur. He opened the Eagle Cafe at Pacific and Akard Streets, which he ran until his retirement in 1920. At the time of his death in 1951, Kovandovitch had been in Texas longer than any other Czech pioneer.

Other than his brief stint in European schools, Kovandovitch was self-educated and possessed a wide range of interests. He played the harmonica, wrote articles on many subjects for various publications (including the *Dallas Morning News*), and, above all, he read. In the course of his reading, he became particularly fascinated by two subjects: architecture and concrete. This fascination led him to build two houses in which he explored these subjects by using each as the medium for the other.

Interestingly, this is the same intellectual foundation on which Frank Lloyd Wright designed his famous concrete building, Unity Temple. In his autobiography, Wright recalls, "Concrete was just then coming into use and Unity Temple at Oak Park became the first concrete monolith in the world. . . the first total building designed for and completed in the wooden forms into which it was poured. . . . The building was to be thoroughbred. . . built in character out of one material."

The parallels in thought and timing are striking, as are the differences in style: Between 1906 and 1908, one of the century's seminal architects designed and built a concrete church to explore the nature of materials; in 1907, a well-read cook began Dallas's first concrete structure for essentially the same reasons.

Kovandovitch's first concrete building was a two-story addition to a frame house at what was then 224 Ross Avenue (the number system changed later). The addition itself was located at 226 Ross, between Field and Akard streets. Kovandovitch designed and built the house himself, and it so captivated the city that it received front-page coverage in the *Dallas Times Herald*. Characterized by balustrades, columns, and urns—all of concrete—the structure was inspired by Pompeian buildings. Family members recall that among Kovandovitch's set of a dozen large red architectural volumes, those dealing with Pompeii were the most cherished.

Dallas architect Jess Epps, Jr., is fighting to save a unique experimental concrete house built by an immigrant entrepreneur 75 years ago.





No known photographs of this house survive, although a watercolor of it is said to exist in the permanent collection of the Dallas Museum of Art. Period insurance maps confirm that the addition was concrete and indicate a cornice on the Ross Avenue facade. Kovandovitch continued to experiment with the house, as shown by minor additions made in 1910 and 1911. The widening of Ross Avenue in the 1930s necessitated removal of the front of the house. Sadly, the remainder was demolished in 1972. Today the site is a parking lot.

The Ross Avenue home served as a proving ground for what is affectionately called Oak Cliff's Concrete House, which was begun in April 1914. Located near downtown Dallas, at 523 Eads Street, it nestles like an Italian villa into a hillside that offers a commanding view of the Dallas skyline. Kovandovitch's decision to build there may have been influenced by the fact that Oak Cliff was favored by others with artistic inclinations. Edward Eisenlohr, noted for his Texas watercolors, lived at 324 Eads; El Sibil, the studio of painter Frank Reaugh, was nearby.

The exterior walls, roof, and structure of this remarkable house are built entirely of exposed concrete that has a tight aggregate finish, much like that of cast stone. With its integral concrete decorations, it is no merely utilitarian building. A concrete tetrastyle portico of magnificently detailed Ionic columns supports a shallow curved vault above the front door. At the rear, Ionic and Doric columns combine to create an elevated portico that originally terminated in a honeysuckle-covered pergola. Delicate, if unconventional, egg-and-tongue moldings, with dentils above and below, adorn portions of this rear portico. Most striking is the frieze of Cupids, formed of repeating panels, found over major windows and entrances. These elements and the concrete's ochre patina create an image that confounds expectations.

Kovandovitch investigated concrete's technical possibilities along with its artistic potential. Wood chips, which he added to the mix to improve its insulating qualities, can be seen where the walls have been damaged. His son, Joe, recalls that coal cinders were added for the same reason and that

the house was cool in summer and warm in winter. The house also has an exposed concrete roof that has never had bitumen or other "traditional" roofing materials applied to it (perhaps because an evaporative system using the roof slabs was planned, although it was never installed).

Kovandovitch said he used concrete because he wished to build something that would last, and the house's construction affirms this. Working on Saturdays and Sundays, he and his sons and boarders began by excavating a basement carved with hand tools from the hill's fossilized limestone. Concrete on the upper levels was placed with a pulley system that Mrs. Kovandovitch reportedly was skilled in using. A variety of reinforcing was employed, including standard steel bars, twisted wire cables, and framing channels—seemingly any metal at hand. Columns, moldings, and frieze panels were cast in commercially manufactured metal forms. Steel forms, still in place, permitted the unusual thinness of the main roof span. The surest gauge of durability may be that the Kovandovitch basement was used as a tornado shelter.

Ironically, Kovandovitch may have spent more time building the house than living in it. His only recorded residence there was during 1916. By 1917, he had moved back to Ross Avenue to be closer to his restaurant. The Oak Cliff house experienced a number of minor changes, and by 1948, it had been converted to multifamily use. Thereafter, it gradually fell into disrepair. A recluse lived in squalor there for years without electricity or plumbing and filled all three floors with trash.

In 1983, Jess Epps, Jr., a local architect who for 25 years had dreamed of buying and restoring the house for his office, put the house under contract.

Two months later, however, it burned.

The fire was serious but not catastrophic. Virtually all the remaining window frames, doors, and interiors were destroyed. Damage to the concrete elements, however, was minimal. In spite of the fire, Epps closed on the house. The decline in the local economy has delayed renovation, but he is still keeping the house for that reason. He has turned down at least one offer to sell because the buyers viewed the house as a "tear down."

Despite Epps's admirable intentions, the future of the house is uncertain. Surprisingly, the greatest threat seems to be from the City of Dallas.

Shortly after Epps purchased the house, the City of Dallas Department of Housing and Neighborhood Services began citing the structure for various deficiencies. Epps made good-faith efforts to comply, but the pattern of regular citations continued. In 1987 the city began proceedings to have the house classified an "urban nuisance."

In order to protect the concrete house from possible demolition, Epps sought and received historic designation. On March 3, 1988, the house was declared a Dallas Historic Landmark by the Dallas City Council.

Prevented from demolishing the house, the Department of Housing and Neighborhood Services took another tack. In March 1989, the department razed the garage on the property and sent Epps the bill (the garage appears in a 1921 description of the property and did have concrete components, although its origin could not be proven).

While destruction of an accessory building is permitted by the Landmark Commission, and the action was cleared with that body in advance, the demolition was done over Epps's objections. Given the atmosphere surrounding historic preservation in Dallas, these circumstances are disconcerting but not out of character.

The many ironies of the Concrete House are striking. Adjacent to a major freeway, it remains a little-known city treasure. Its creator probably spent more time building it than living in it. A portion of its prototype was razed by city officials, who have now done the same to the house's garage. It went from a potential urban nuisance to a Dallas Historic Landmark in a matter of months. It burned, just as it was being bought by someone who dreamed of restoring it. Jess Epps's dreams, however, still exist. If they are realized, perhaps the final irony of the Joseph Kovandovitch's Concrete House will be the continued enrichment of the city that sought its destruction. ■

Architect Duncan T. Fulton is a partner in the Dallas firm Good, Fulton & Farvell.



Ionic and Doric columns form an elevated portico that originally terminated in a honeysuckle-covered pergola at the rear of the Kovandovitch House. ABOVE and LEFT. Delicate egg-and-tongue moldings, with dentils above and below, adorn portions of the rear portico. FACING PAGE.

MEYERSON SYMPHONY CENTER: A PREVIEW OF I.M. PEI'S NEW TWIST

By Joel Warren Barna

Photography by Blackmon Winters

Opening of the new Morton H. Meyerson Symphony Center in Dallas, by I.M. Pei & Partners, Architects and Planners, is scheduled Sept. 7, just after this issue of *Texas Architect* is published. Critical appraisal of the hall's acoustics—symphony officials are promising no less than the best in the country—will have to wait to be tested in performance. But as a major urban building, the deceptively simple Symphony Center is clearly a success even without the finishing touches.

"A symphony hall is essentially an air-tight, light-tight box" with a lobby and support spaces around it, said I.M. Pei, FAIA, during an Aug. 3 interview at the construction site. "The acoustician [Russell Johnson of Artec] specified that [the hall itself] would be a shoe-box shape to create the best sound, roughly two cubes in volume, so that was a given. Making a blank box look animated—in the old days that was easy, using the classical orders. Now it's vastly more difficult. We decided to do it by using the public spaces to create a sense of movement, to make it something that would look lively from outside, with lots of light."

Pei's design starts from the plain diagram he described and reflects the intentions—chiefly, to relate to the rest of the Dallas Arts District—established when his office chose the site, according to architect Charles Young. Young is an associate partner in the firm who designed the architectural expression of the concert hall. A double-height cube is set within a square base that contains the front-of-the-house lobby spaces and backstage service areas. The concert hall and service volumes and part of the public spaces are clad in limestone (an-

other given, says Young; it responds to the exterior of Edward Larrabee Barnes's 1984 Dallas Museum of Art, two blocks east). The rest, at ground level, is faced in glass curtain wall; three glazed "lenses"—shaped like sections cut from cones—rise from the roof of the lobby to the wall of the concert hall, softening its angularity.

The center's outer volume sits square on the corner, while the hall itself, in a gesture to the heavily traveled Pearl and Olive streets to the west, is rotated, creating the dramatic geometry of the conoid section on the western elevation of the center. "The rotation, in effect, distorted the curtain wall and pulled it into that shape," Young said.

The Symphony Center is tied into its district in complex ways. It is set into Artists' Square park on the east and the intimately scaled Betty B. Marcus Park on the west. The center's 300-seat restaurant, which will be open to the public at lunch, extends into Marcus Park—it's just the sort of fine-grained urban amenity that critics complained was lacking from Pei's 1977 Dallas City Hall project, in its plaza on the other side of downtown.

There is a front entrance with a drop-off point on Flora Street, but most patrons will enter from the vast new underground municipal garage that has just been completed; they will climb from an underground level of shops and ticket booths to the main lobby space on a stair that runs next to a huge, deeply carved donor wall that will display the names of contributors.

With its beautifully finished stone walls and travertine floors (carpeting was planned, but donors paid for upgrades here and elsewhere that raised the final cost of the building to \$81.5 million, some



ABOVE: the west elevation of the Meyerson Symphony Center, with its conoid-covered restaurant facing Betty B. Marcus Park, shows the rotation of the concert hall within the center's outer volume. LEFT: I.M. Pei, FAIA, turned a simple diagram of boxy volumes into a dynamic interior space. BELOW: the Meyerson's rear elevation, housing most backstage functions, faces the R. L. Thornton Freeway.

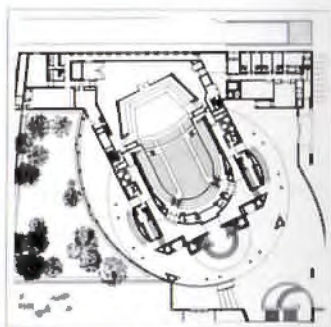


\$30 million over the original estimate) the lobby is a bright, open place. By using a "ring beam" tension structure that is partially suspended from the concert hall's roof trusses by tension members in the

lenses, Pei (and William J. Faschan of Leslie E. Robertson Associates, engineers) kept columns to a minimum. The play of the lobby's layers of rotated curves, which stretch out of sight and each turn light in



FAR LEFT: An aluminum-tube sun-screen, like that used in Pei's East Wing of the National Gallery, being installed in the conoid. LEFT: Concert Hall in construction. BELOW LEFT: The swirling spaces of the lobby focus on a grand stairway under a tall concrete arch tied into massive triangular columns, which in turn help support a wide ring beam. Walls are clad in buff limestone; floors will be covered in travertine.



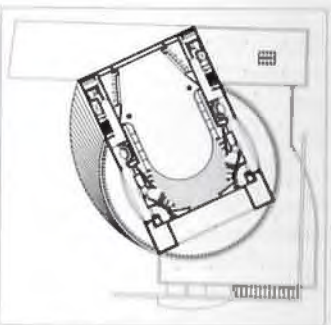
Orchestra and entry-level plan



First-tier plan



Second-tier plan



Third tier plan

different directions, creates a remarkable spatial experience for the visitor moving from level to level.

Pei said that he had one of his most celebrated earlier projects in mind in designing the spatial se-

quence, as well as the lessons of baroque architecture, particularly the pilgrimage churches of Austria.

"In the [East Wing of the] National Gallery," he said, "we tried to give spatial animation by using

three-point instead of two-point perspective. . . . It was a simple experiment here, to maximize the effects of multiple vanishing points. I think it does have an animating effect."



The Texas Architects Committee wishes to thank the persons listed here, who made the effort to write their legislators in support of SB 743. They helped make possible the historic passage of the Architects' Practice Act by the 71st Texas Legislature.

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AN ARCHITECT LOOKS AT LEADING ECONOMIC INDICATORS

By Robert E. Hucker

Once a month, we read or hear about the Index of Leading Economic Indicators. When it is up two-tenths of one percent, Dan Rather is usually happy; but if the rise is as much as five-tenths, Dan fears inflation. On the other hand, if the next month's index is down two-tenths, Tom Brokaw is convinced that recession is imminent and the economy is going to hell in a handbasket. After a few months of seemingly small changes, particularly in the same direction, reporters lose interest and go back to stories about Dan Quayle and Madonna. Questions remain, however. Why are changes in this index reported? What composes this index? If this is the leading index, is there also a following one?

To begin, good and bad times in the capitalist world occur frequently. The ups and downs are periodic, but not regular. Economists have watched this "business cycle" for many years. In fact, Karl Marx convinced himself and others that the cycle, which he called "recurring crises," would one day lead to the self-destruction of capitalism.

To predict business cycles, Wesley C. Mitchell developed economic indicators in the 1920s, but only after the Great Depression almost fulfilled Marx's prediction did the economic community begin seriously to measure "national income," today's gross national product. Later, the National Bureau of Economic Research continued Mitchell's work, arriving at a number of measurements they thought would help. These they turned over to the Department of Commerce, which today publishes the *Business Conditions Digest*, a monthly report that tracks the nation's economy and contains the index of leading economic indicators and its companions: the "roughly coincident economic indicators," and the "lagging economic indicators."

Only the leading index makes headlines. Since the Second World War it has led downturns by three to twenty-three months, and upturns by one to eight months. You

need only track the index to know when the next recession or recovery will begin. The trick is to gauge the number of months. It also gives false signals, dropping for a month or two, then starting upward again.

The 11 measures in the index change as conditions demand, but here is the current make-up: (1) *Average weekly hours of manufacturing production workers*. Employers are more likely to adjust the hours of existing workers than to hire new ones during

In a capitalist world where both good and bad times recur frequently, leading economic indicators, carefully watched, can be a crystal ball foretelling the nation's economic future.

recovery, or to lay off workers during recessions. (2) *Average weekly initial claims for unemployment insurance*. This tracks the expectations for the demand for labor. (3) *Manufacturers' new orders for consumer goods and materials*. This indicates business commitments to buy, showing expected future levels of production. (4) *Vendor performance*. This tracks the percentage of companies receiving slower deliveries. Delivery time reflects the strength of demand. (5) *Contracts and orders for plant and equipment*. These commitments predict production and employment. (6) *New private housing building permits*. Permits provide advance commitments for housing construction. (7) *Monthly change in manufacturers' unfilled orders for durable goods*. If inventories accumulate, production may have to decrease. (8) *Monthly change in prices of crude and intermediate materials*. Prices of various farm and mineral products in which supplies cannot be

changed quickly are subject to changes in demand. (9) *Prices of 500 common stocks*. This is the S&P 500, and it suggests why all the "gurus" were excited in October 1987 when the stock market plummeted. Since 1929 the market has been considered a major indicator. In fact, its weighting gives it the greatest importance. Nevertheless, as economist Paul Samuelson once said, "The stock market is a great indicator. It has predicted eleven of the last six recessions." (10) *Money supply*. To many economists, this is the most important measure. It reflects the purchasing power available for business and household transactions; it affects interest rates; and it is the only indicator that can be affected readily by government action. (11) *Monthly change in business and consumer credit outstanding*. Changes in the level of credit suggest the willingness of businesses and households to spend borrowed money.

These indicators usually do not move in unison. At least one or two will typically move contrary to the others, and a serious tracker should study the components as well as the index. For architects, indicators 9, 10, and 11 are probably the ones to watch most closely. Additionally, because these indicators are national in scope, you should apply the salt-and-pepper of regional and local information (including intuition) to relate trends to your particular situation.

Does the index work? Since the index has led both downturns and upturns, maybe you should listen to Rather and Brokaw. But one month does not point to definitive action. If the index goes in one direction for three months, the trend should continue, but even then false signals sneak in. As Samuel Goldwyn once said, "Never prophesy, especially about the future." I wish he had added, "But it's worth a try." ■

Architect Robert E. Hucker of Amarillo, in addition to years of architectural practice, holds a master's degree in economics.

Chapter selects nine design winners

Nine projects among the 42 entered in the 1989 Austin Chapter/AIA Design Awards emerged as winners from a July 18 jury at the TSA office in Austin. Winning projects and their designations were these:

Honor Awards: Sherman-Lash Residence (residential), Austin, by Robert Jackson Architects; Waterton Parke Pool Facility (public use), Austin, by Hinman Morton Halford Architects; and Bookstop (interior), San Antonio, by Rogers & Perry Architects.

Citation Awards: Y.O. Ranch Hilton (commercial), Kerrville, by Cox Croslin & Associates; Wirth Residence (residential),

Austin, by Mark W. Canada, Architect; and St. Jerome Catholic Church (public use), Hewitt, by Clovis Heimsath Architects.

Merit Awards: Airy Mount (residential), Burnet, by Lawrence Speck; Arthur B. DeWitty Job Training Center (public use), Austin, by Shefelman Nix & Voelzel; and Bracewell and Patterson (interior), Austin, by The Bommarito Group.

Jurors for the competition were Robert Barnstone, a member of the Austin City Council; and architects Robert Allen, FAIA, of Longview; Preston Bolton, FAIA, of Houston; Pat Chumney of San Antonio; and Roy Eugene Graham of Austin.

—RDT



Honor Award: Sherman-Lash Residence



Citation Award: Y.O. Ranch Hilton



Honor Award: Bookstop interior



Merit Award: DeWitty Job Training Center

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IN PROGRESS

Construction has begun on this residence near the edge of northern Lake Michigan for a minister/teacher and a potter who are retired. Sited on a sand dune 200 feet above and 1,000 feet inland on a 16-mile-long peninsula in the lake's Grand Traverse Bay, the house responds to scenic views and differing owners' spatial expectations.

The clients early on shared clippings that described their visions for the house. The potter's Quaker dining room had heavy, low beams, in contrast with the minister's airy, Neutra-designed living space. Architect Kenneth Loose's solution seeks to satisfy both gracefully. The two-story living area opens to a sweeping view of the bay and backs up to a loft-topped service layer, which connects the main space to a Quaker octagonal dining room. The octagon's roof is a landing for viewing the bay, mature poplar and birch stands, and an apple orchard.

The house exterior will be shiplap siding and acrylic stucco, with hardwood, tile, and painted gypsum board inside.

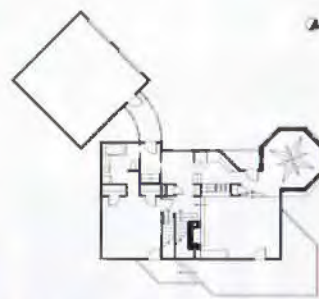
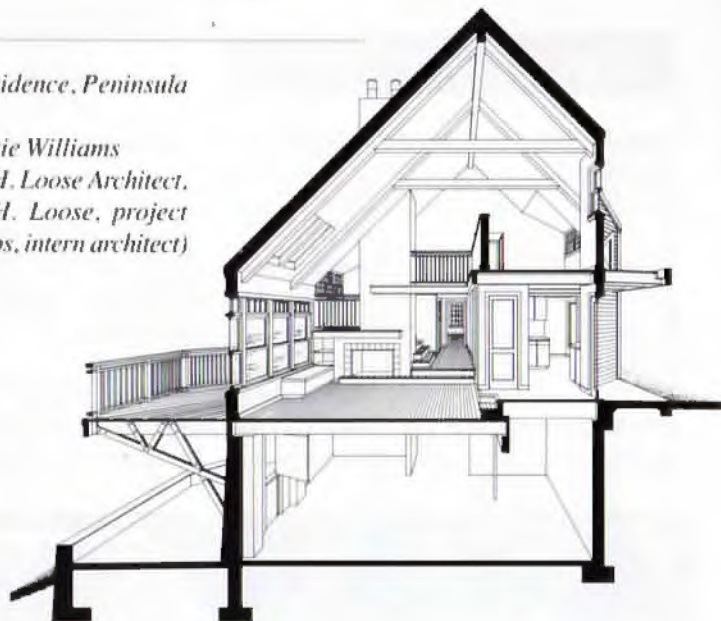
—RDT

PROJECT: *Williams Residence, Peninsula Township, Mich.*

CLIENT: *Glen and Dottie Williams*

ARCHITECT: *Kenneth H. Loose Architect, Arlington (Kenneth H. Loose, project architect; Linda Phillips, intern architect)*

The Williams Residence, perspective section looking south. RIGHT, east elevation, BELOW, and floor plan, BELOW RIGHT.



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EVENTS

I.M. Pei: The Symphony Hall Project. This exhibit will be up at the Dallas Museum of Art, Sept. 8 to Oct. 22. Call 214/922-1200.

Architecture as Urban Monument. A Sept. 11 symposium at the DMA will feature Paul Goldberger, architecture critic of *The New York Times*. Call 214/922-1200.

IBD Beat. Dallas IBD's upcoming monthly events are these: Sept. 12, Clay Calhoun on

color trends; Oct. 10, student work presentations; and Nov. 7, IBD celebrates its 20th anniversary. Call 214/742-4250.

The Architect as Comprehensivist. AIA Architects in Education will meet Sept. 22-23 at the DMA and will hold a series of open discussions on the future of architectural education. Call 214/922-1200.

That Exceptional One: Women in American Architecture 1888-1988. An exhibit covering the 100 years since AIA gained its first

woman member will be displayed in the Texas Commerce Bank East Gallery, Oct. 10-25 in Dallas, and at the TSA Annual Meeting, Oct. 27-28 in Fort Worth, with a lecture and panel Oct. 28 at 1:00 p.m.

Dallas CSI Product Parade. This Oct. 12 show from 10 a.m. to 9 p.m. at the Holiday Inn Crowne Plaza in Dallas presents the latest products and building materials.

A Week of Discovery: Architecture in Austin. A series of events Oct. 14-22 will work to increase public attention to and involvement in determining the built environment. Among more than a dozen events are the "Proud Hands" artisans' exposition, a seminar on craft, and tours and lectures on architecture. For a full listing, write P.O. Box 5568, Austin 78763, or call 512/478-7742.

Design Wars! "NOVA," the weekly PBS series, will chronicle the five contrasting competition designs for Chicago's new Harold Washington Library Center. The national airing is Oct. 17 (check local listings).

Icons of Faith: Preservation of Religious Architecture in Mexico and the Southwest. A symposium Nov. 2-3 at Texas Tech University will examine issues facing church buildings and will address means for supporting preservation projects. Contact Willard B. Robinson, Texas Tech, College of Architecture, Lubbock 79409.

Design competitions. *TSA Design Awards:* the competition for work by TSA members; entry deadline is Oct. 5 (see call for entries on pages 15 and 16); *Wood Design Award Program:* the American Wood Council's competition for buildings that have a dominant wood character; submission deadline is Oct. 6; write to 1250 Connecticut Ave. Washington, D.C. 20036, or call 202/833-1595; *National Glass Association Awards for Excellence:* a competition for glass use in commercial and residential design, specialty glazing, craftsmanship, and interior design; entry deadline is Dec. 15; write to 8200 Greensboro Dr., #302, McLean, Va. 22102, or call 703/442-4890; *Innovations in Housing:* houses that incorporate wood products and systems and were built or under construction between Feb. 1, 1989, and Feb. 1, 1990, are eligible; entry deadline is Feb. 7, 1990; write to Box 11700, Tacoma, Wash. 98411, or call 206/565-6600.

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"An Intervention at the Jardin des Tuileries"

University of Houston—Ten students and six professors from the College of Architecture's Urban Design Studio accompanied 12 models for hypothetical monuments to the French Revolution, which were flown to Paris in July for a exhibit in the lobby of Credit Foncier de France's Place Vendome headquarters.



UT Arlington—Two students from the School of Architecture won the Honorable Mention Award among 150 entries in the 1988-89 AIA/ACSA Research Council-Otis Elevator Urban Design Competition, "London: Designing in the Historical Context." Atanga-Tantoh of Cameroon and Jae Young-Joon of Korea participated in the competition through Professor Richard Scherr's spring-semester graduate studio.

University of Houston—The University of St. Thomas in Houston has accepted designs by UH faculty members Thomas Colbert and Barry Moore, FAIA, for the first campus plan executed since Philip Johnson's work was completed. The plan calls for a new university chapel, science and humanities buildings, parking, and tree plantings.

1990 Scholarships for Architecture Students—Interested students should write to Scholarship Programs, AIA, 1735 New York Ave., N.W., Washington, D.C. 20006.



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PREVIEW 1989



Intrex Corporation has introduced three new casegood series, a new resin finish, and a number of other new products to its existing line of well-detailed corporate furniture products.

Circle 24 on the reader inquiry card.



Kohler Co.'s versatile Alterna™ faucet line now features lever handles proportioned to complement a variety of Alterna spouts. Interchangeable handle insets are available with the new handles.

Circle 25 on the reader inquiry card.



FireLite, a new clear fire-rated ceramic window "glass" offered by **Technical Glass Products**, looks, cuts, and feels like ordinary glass, but withstands fire.

Circle 26 on the reader inquiry card.



Data Display Systems' Neon Strokes light sticks that can be positioned at any angle.
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Artemide Inc. now distributes Stratos, an unusually simple ceiling-fan design.
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Taliq's Varilite Vision Panels use liquid-crystal technology for "open" privacy.
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Panel Concepts' Nucleus workstations support intensive electronic communications.
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INDEX TO ADVERTISERS

Andersen Windows	19	Kohler Company	6-7
Association Administrators & Consultants, Inc.	47	Masonry & Glass Systems	44
Assurance Services	11	Masonry Institute of Texas	22
Boyd Calculator	20	MicroAge Computer Store	50
Carter Holt Harvey USA, Inc.	1	Miller Blueprint	49
Celotex Corporation	4-5	Peerless Products	2
ChemStar	Inside Back Cover	Pran, Inc.	14
Claymex Brick & Tile	46	Texas Architects Committee	42
Electric Energy		Thoro System Products	10-11
Ad Council	Inside Front Cover	TSA 50th Annual Meeting Registration Materials	51-62
Elegant Additions	49	TSA Design Awards	15-16
Elgin Butler Brick	Back Cover	Varco Pruden	13
Eljer Plumbingware	12	Wood Mode Cabinets	20-21
Great Southern Supply	45		

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By David Braden, FAIA

Isolated on the back page as we are, "Musings" lies outside *TA's* mainstream. Our ebb and flow is mostly self-generated, traditionally relying only on the heavens for inspiration and guidance. Caught up in our own karma, we totally missed the last issue's "visionary" theme.

We hope it is not too late to offer a similar but broader list of visionaries, since our society finds itself in the midst of a real hero crunch. In fact, the hero pool is so small that even Yassir Arafat is on a comeback, completely negating anything you have ever been told about the value of good grooming.

With so many unknown visionary heroes, our choices will not please everyone, but then we never have. Someone who pleases everyone is neither sitting nor standing, but surrounded by piles of flowers.

We do not mean to disparage the visionaries named in *TA's* last issue,

but to name others we feel are also worthy of remembrance:

Jonathan York, legendary New York developer who instigated the compensation of architects on a cents-per-square-foot basis. York's vision has penetrated the medical profession where surgeons now are paid for removals by the inch or by the pound. Rumors now say York's attorney, who took three years to draft a one-year contract, is being clocked by a New York taxi meter and paid on a word/time basis.

D.D. Bean, L.L.'s grandnephew and creator of the bean-bag chair, which fulfilled America's need for cheap seating in the '60s. D.D.'s vision did not extend to the '80s when bean bags were cast off and buried in landfills, creating a national environmental crisis as the beans sprouted in explosive unison.

A.B. Kellogg, famous cereal designer whose contribution of

Müleslix, the postmodern breakfast food, offers health-conscious eaters 14 essential vitamins and minerals in a 20-ingredient package.

Elmore Lapinden, renowned advocate of product durability and author of the "unconditional guarantee that lasts forever." At age 135, Elmore is still watching many products for suspected deterioration.

H.O. Paintpot, exalted proponent of the monolithic color scheme, whose many fruitful years as color consultant for Orange Julius left a lasting (if loathsome) impression throughout the land.

Kenneth Booth, DDS, glorified Arkansas dentist, who designed the plaque-removing rotary toothbrush and discovered the major cause of tooth decay: weak batteries.

O.B. Glenn, philosopher/planner who has solved the world's greatest problems: too little food and too much traffic. Mr. Glenn has recently

sold patent rights to General Motors for an edible car.

Elmos Kook, MD, former surgeon general who believed that lack of design talent was a nutritional problem. Combining extract from the bark of the Johimbe tree with Anabolic 3, Chromax II, Inosine HXR1000, hydrolyzed egg albumen, amino acid base, high-potency BCAA, lipoic acid, and coenzyme Q-10 with phosphatide synthesizers, Dr. Kook created a capsule under the trade name Design Enhancer offered in professional journals. To date, 10 architects who replied to the introductory offer of 60 capsules for only \$19.99 have achieved Eastern Star status with their monographs offered exclusively at Rizzoli Bookstores.

Contributing Editor David Braden, FAIA, is principal of the Dallas firm Dahl/Braden/PTM, Inc.



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MicroAge Computer Stores, 11601 Plano Road, Suite 108, Dallas, TX 75243
Phone: 214/348-1523 Fax: 214/348-3544

R E G I S T R A T I O N M A T E R I A L S



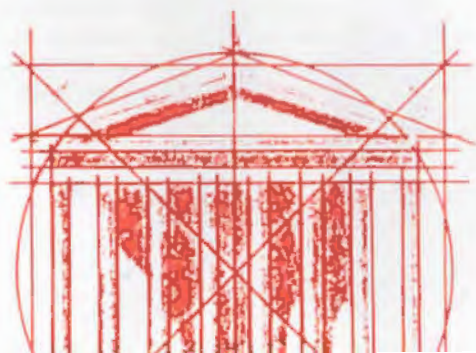
TSA *at*

Texas Society Of Architects

50th Annual Meeting
Ft. Worth, Texas

October 27th and 28th, 1989

R E A C H I N G A G O L D E N A G E



President's Message

Reaching a Golden Age—TSA's 50th-anniversary theme. I invite you to join our celebration at the annual convention in October and extend to you a challenge to unite to ensure our future prosperity.

Fifty years ago, a group of architects banded together in association to accomplish what was not possible to them as individuals. The new society they formed fostered professional growth, nurtured educational advancement, and established goals for a future legacy of service to a growing state and a rapidly expanding profession.

Today we have many achievements to celebrate. From an original coalition of 87, to a statewide alliance of 4,000, the Texas Society of Architects has grown to reach a *Golden Age*. Collectively we have a voice, and we have proven that that voice *will be heard*. Witness the recently passed Practice Act and other legislative victories—the culmination of collective effort for decades, benefiting each one of us as individuals. For these successes we owe recognition to many. Dedicated leadership at all levels, along with your participation, delivered this victory.

TSA's Annual Meeting in Fort Worth will spotlight our celebration of this leadership and this participation. Special events for this 50th-anniversary year include announcement of the TSA Annual Design Awards Competition winners Friday, October 27, at the River Crest Country Club. Highlight of

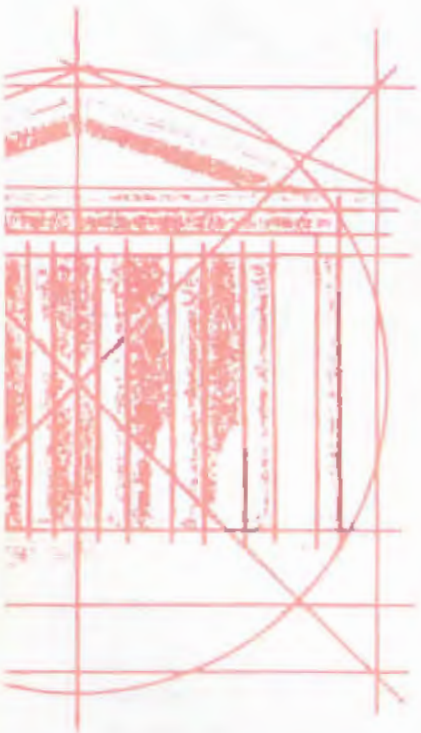
the Annual Meeting will be a once-in-a-lifetime anniversary presentation during the Presidents' Gala, Saturday, October 28. Your presence is important. For those who haven't yet taken an interest in TSA, and who may have missed the importance of recent events, I offer this encouragement: Take notice. We are moving ahead. Your help will ensure even greater progress.

The challenge: To build on the momentum established, and to achieve even greater objectives. We are all partners in this movement. My challenge to you is: Be involved. Be involved in your communities. Explain and demonstrate the role of our profession to the public. Continue to expand our profession's horizons. And unite in our resolve toward the future.

Together we have reached a *Golden Age*. Let's translate this theme into a celebration of a promising future, as we toast 50 years of accomplishment in our Golden Anniversary.

Ray B. Bailey, FAIA
President
Texas Society of Architects

TSA



R E A C H I N G A G O L D E N A G E

Schedule of Events

Friday, 27 October

7:00 a.m.—1:30 p.m.

Featherlite Golf and Tennis Tournaments

Buses leave the Hyatt Regency at 6:45 a.m. for the Ridglea Country Club. Breakfast is served at 7:30 a.m. Featherlite golf and tennis tournament play begins at 8:30 a.m. and lasts until noon. The Featherlite awards luncheon starts at noon and lasts until 1:30 p.m.

Noon—7:00 p.m.

Annual Meeting Registration

At the Tarrant County Convention Center, across the street from the Hyatt Regency. Registration for TSA members, family, guests, visitors, and exhibitors, 12–7:00 p.m. Friday, and from 8:30 a.m. to 4:00 p.m. Saturday.

2:00–3:30 p.m.

TSA General Business Session

At the Tarrant County Convention Center small theater. All members of TSA are encouraged to attend for a review of current operations and to elect TSA's 1990 officers.

3:30–7:30 p.m.

Exhibit Hall Opening and Welcoming Party

At the Tarrant County Convention Center. Celebrate the opening of the nation's largest regional building-products exhibition at the festive exhibit-hall party, complete with free beer. Architects may register for prizes to be given away Saturday afternoon. Exhibits will also be open Saturday from 11:00 a.m. to 3:30 p.m. Free.

7:30 p.m.—1:30 a.m.

TSA Design Awards Announcement Party

At the River Crest Country Club. Buses will leave the Hyatt Regency 6:45 p.m. for the party celebrating announcement of the winners of the 1989 TSA Design Awards Competition. A dinner will precede a slide presentation, accompanied by comments from the jurors who chose the winners. A dance with music by Brave Combo will follow until 1:30 a.m. Ticket: \$30

Saturday, 28 October

7:00–8:30 a.m.

Acme/Ceramic Cooling Tower Breakfast

At the Hyatt Regency Crystal Ballroom. Meet for "eye-openers" at 7:00 a.m., and join the sponsors for a TSA tradition at 7:30 a.m. No cost to registrants, but a ticket is required.

9:00–11:30 a.m.

Professional Programs—Morning Session

Tarrant County Convention Center. Panels and presentations on architectural practice, markets, and other areas of interest to architects. Speakers, topics, and times are listed on pp. 54-55.

9:00 a.m.—3:00 p.m.

Children's Workshop

Tarrant County Convention Center. Sponsored by the TSA Public Education Committee. See page 58 for details.

10:00 a.m.—3:00 p.m.

Auxiliary Tour and Luncheon

Starting from the Hyatt Regency, for a tour of Allegro Rug Company, with lunch and a tour of architects' homes. See page 58 for details. \$30

11:00 a.m.

TSA Products Exhibition

Tarrant County Convention Center. Continuation of the nation's largest regional building products display, with the latest in products and information for architecture and the building industry.

Noon—1:30 p.m.

Exhibit Hall Luncheon

Tarrant County Convention Center. Enjoy a lunch as you visit the displays of products and services and meet with exhibitors. Free for registrants; extra tickets \$7.

1:00–3:30 p.m.

Women in Architecture Forum

Tarrant County Convention Center. A lecture and panel discussion sponsored by the AIA/Dallas Celebrate Architecture Task Force and Dallas Women in Architecture.

1:00–1:40 p.m.

TSA's Associates Forum Kick-Off

Tarrant County Convention Center. A meeting of Chapter Presidents-Elect and Associate Forum Commissioners for a discussion of state and national programs for young professionals.

1:30–3:30 p.m.

Professional Programs—Afternoon Session

Tarrant County Convention Center. Panels and presentations on architectural politics, markets, and other areas of interest to architects. Speakers, topics, and times are listed on pp. 56-57.

1:55–3:30 p.m.

"When I Was Your Age. . ."

Tarrant County Convention Center. A humorous roundtable reminiscence of the early career experiences of some of Texas' leading architects, sponsored by the TSA Associate Forum.

4:00–5:00 p.m.

Convocation of New Architects

A tradition, jointly sponsored by TBAE, recognizing this year's newly registered architects. State Senator John Montford will speak.

5:00–6:00 p.m.

Hugh M. Cunningham, Inc.,

New Architects Convocation Reception

Fort Worth Water Gardens. A party for Texas' newly registered architects. Ticket required.

7:30–8:00 p.m.

Texas Architects Committee

Century Club Party

General Worth Park Plaza.

8:00 p.m.—Midnight

Presidents' Gala

Hyatt Regency Crystal Ballroom. A 50th Anniversary extravaganza recognizing the leadership and professional contributions of TSA, *Reaching a Golden Age*. Ticket: \$35

Sunday, 29 October

9:00–11:00 a.m.

Kimbell Museum Tour

Buses leave the Hyatt Regency at 9:00 a.m. A tour of the late 1972 Louis Kahn's Kimbell Museum led by Frank Sherwood, project director during construction. With breakfast pastries and coffee. \$10

9:00–11:00 a.m.

Walking Tour of Downtown Fort Worth

Starting from the Hyatt Regency, an informal stroll with a look at major buildings and spaces, including the Water Gardens, Sundance Square, City Center, and the Tarrant County Courthouse. No charge.

9:00 a.m.—1:00 p.m.

Solana Tour

A tour of the Westlake and Southlake Complexes and Village Center of the project featured in the April 1989 issue of *Progressive Architecture*, guided by design representatives of IBM. \$10

Professional Programs

MORNING SESSION: TSA AT 50 . . . LOOKING AHEAD

9:00–9:45 a.m.
Tarrant County Convention Center Auditorium
“Outlook for Texas”
Speaker to be announced

10:00–10:45 a.m.
Tarrant County Convention Center Auditorium
“Preparing for Change in Fort Worth
and North Texas”

A speech by Bob Bolen, the Mayor of Fort Worth (the incoming president of the National League of Cities), on the economic effects and planning consequences of the recent and planned airport expansions in north Texas, the superconducting-supercollider, and other projects.

11:00–11:45 a.m.
Tarrant County Convention Center Auditorium
“Residential and Commercial Development
in the Texas CBD”

A speech by Bill Boecker, an official with Sundance Square/Bass Enterprises, the company that recently announced an important new residential tower in downtown Fort Worth, on making residential and commercial development work in the state’s business centers.



Bob Bolen, Mayor of Fort Worth



Jerry G. Baucom, Texas Wesleyan University



John Murph, McClelland Engineers

TSA at



Professional Programs

AFTERNOON SESSIONS: THE ARCHITECT IN SOCIETY

Track one: The Associates Forum

1:00–1:40 p.m.

*Tarrant County Convention Center
Small Auditorium*

"The next 50 years:

TSA Associates Forum Kick Off"

A meeting of Chapter Presidents-elect and Associates Forum Commissioners for a discussion of state and national programs for young professionals.

1:55: 3:30 p.m.

*Tarrant County Convention Center
Small Auditorium*

"When I Was Your Age. . ."

Tarrant County Convention Center.

A humorous roundtable reminiscence of the early career experiences of some of Texas' leading architects, sponsored by the TSA Associates Forum.

Track Two: Women in Architecture

1:00–1:45 p.m.

Tarrant County Convention Center

Lecture by a Kathy Simon, FAIA of the San Francisco firm Simon Martin-Vegue Winklestein Morris.

1:55–2:45

Tarrant County Convention Center

Round Table discussion: "Women in Architecture: The Next 100 Years."

Track Three: The Architect and Government

1:55–2:35 p.m.

*Tarrant County Convention Center
Exhibit Hall, Main Activity Area*

*"The Lien Law and The Impact of the 1989
Regular Legislative Session"*

A symposium with attorney Scott Moore.

2:50–3:30 p.m.

*Tarrant County Convention Center Exhibit Hall
Main Activity Area*

*"Environmental Hazards and Their Impact on
the Architect"*

A speech by John Murph of McClelland Engineers.

1:55–2:35 p.m.

*Tarrant County Convention Center
Meeting Rooms*

*"Community Redevelopment: The Design
Professional's Role"*

A speech by Jerry Bawcom, President of Texas Wesleyan University

2:50–4:00 p.m.

*Tarrant County Convention Center
Meeting Rooms*

"The Public Client"

A panel discussion on the role of public entities and the mechanisms by which they procure services, moderated by Jim Gallagher, an architect with the City of Dallas.



Convention Registration

Please use a duplicate form for each registrant. See enclosed schedule for times and information about each Annual Meeting event.

Name: _____ Chapter: _____

Business address: _____

City/Zip: _____ Business telephone: () _____

Occupation: (check one)

- Architect
- Intern Architect
- Designer
- Engineer
- Interior Designer
- Contractor
- Landscape Architect
- Builder
- Developer
- Client
- Other

TOTAL PACKAGE: \$165

To register for all events, check this box, insert the package cost figure of \$165 as your total below, and return this form with your payment by September 29. After September 29, the total cost will be \$215. Associate members may claim a \$40 discount. Non-member architects add \$50.

Check as applicable:

- I request a ticket for the Acme/Ceramic Cooling Tower breakfast.

REGISTRATION FOR INDIVIDUAL EVENTS

If you wish to register for individual events, complete the following section. In the cost blank adjacent to each event, write the ticket cost and calculate your total.

GENERAL REGISTRATION

By September 29: \$90 After September 29: \$140 \$ _____

This basic fee covers admission to professional programs, the products exhibition, all special exhibit hall functions, and the no-cost items listed below.

- Check if claiming Associate Member discount (\$40); deduct from general registration fee only. \$ _____

FRIDAY, OCTOBER 27

Featherlite Tourneys—No Charge but return enclosed registration forms no later than October 16. [No Charge] _____

Exhibit Hall Welcome Party—No Charge [No Charge] _____

Design Awards Announcement Dinner and Dance—\$30 \$ _____

SATURDAY, OCTOBER 28

Acme/Ceramic Cooling Tower Breakfast—No Charge [No Charge] _____

- I will attend and request a ticket

Exhibit Hall Luncheon—No Charge [No Charge] _____

Hugh M. Cunningham, Inc., New Architects Reception—No Charge [No Charge] _____

Presidents' Gala, "Reaching a Golden Age"—\$35 \$ _____

SUNDAY, OCTOBER 29

Downtown Walking Tours—No Charge [No Charge] _____

IBM/Solana or Kimbell Tour (circle one to indicate choice)—\$10 _____

TOTAL \$ _____

- Return this form with payment to: Texas Society of Architects, 114 West 7th St., Suite 1400, Austin, 78701.
- Only individuals registered and badged may attend convention events. Members attending only the products exhibition are exempt from the general registration fee; those attending any other events must pay the general registration fee.
- Cancellations received before Oct. 6 entitle the registrant to a full refund. Cancellations received after that date, up to Oct. 20, will be subject to a \$30 processing fee. No refunds will be made unless the refund request is received in writing and before Oct. 20.
- Hotel reservations should be made using the enclosed hotel registration form. Cut-off date for guaranteed reservations is Sept. 29.
- American Airlines, the official carrier of the TSA Annual Meeting, will provide air travel to Dallas/Fort Worth airport for 40 percent off full day coach fares or five percent off applicable round-trip fares. Special fares must be purchased at least 7 days in advance (by Oct. 19, 1989). To make reservations, call 800-433-1790 and ask for Star File number S-04094P. Use the same number if making reservations through a travel agency to obtain the same special rates.

R E A C H I N G A

Family/Guest Registration

Please use a duplicate form for each registrant. See enclosed schedule for times and information about each event.

Name: _____

Address: _____

City/Zip: _____

Telephone: () _____

Occupation: (check one)

- Architect
- Intern Architect
- Designer
- Engineer
- Interior Designer
- Contractor
- Landscape Architect
- Builder
- Developer
- Client
- Other

TOTAL PACKAGE: \$150

To register for all events, check this box, insert the package-cost figure of \$145 as your total below, and return this form with your payment by September 29. After September 29, the total cost will be \$185.

Check as applicable:

I request a ticket for the Acme/Ceramic Cooling Tower breakfast.

REGISTRATION FOR INDIVIDUAL EVENTS

If you wish to register for individual events, complete the following. In the cost blank adjacent to each event you wish to attend, write the ticket cost and calculate your total.

GENERAL REGISTRATION

By September 29: \$45 After September 29: \$80

This basic fee covers admission to any general session, the products exhibition, all special hall functions, and the no-cost items listed below.

FRIDAY, OCTOBER 27

- Featherlite Tourneys—No Charge, but return the enclosed registration forms no later than October 16.
- Exhibit Hall Welcome Party—No Charge
- Design Awards Announcement Dinner and Dance—\$30

SATURDAY, OCTOBER 28

- Acme/Ceramic Cooling Tower Breakfast—No Charge
 - I will attend and request a ticket
- Auxiliary Tour and Luncheon—\$30
- Exhibit Hall Luncheon—No Charge
- Hugh M. Cunningham, Inc., New Architects Reception—No Charge
- Presidents' Gala: "Reaching a Golden Age"—\$35

SUNDAY, OCTOBER 29

- Downtown Walking Tours—No Charge
- IBM/Solana or Kimbell Tour (circle one to indicate choice)—\$10

TOTAL

- Return this form with payment to: Texas Society of Architects, 114 West 7th St., Suite 1400, Austin, 78701.
- Only individuals registered and badged may attend convention events. Those attending only the products exhibition are exempt from the general registration fee; those attending any other events must pay the general registration fee.
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G O L D E N A G E

Auxiliary Tour & Luncheon

Starting from the Hyatt Regency at 10:00 a.m., the TSA Auxiliary sponsors a tour of the Allegro Rug Company factory in Fort Worth. The tour is followed by lunch and a tour of architects' homes until 3:00 p.m. \$30 per person.

Register for the Auxiliary Tour and luncheon using the Family/Guest Registration form on page 57.

Children's Workshop

The Children's Workshop, sponsored by the TSA Public Education Committee, will take place in the Tarrant County Convention Center from 9:00 a.m. to 3:00 p.m.

The first part of the workshop, *Lego City*, gives children the opportunity to experience the development process and the evolution of urban form, through the selection of sites, design, and construction of various building types.

Architecture firms are also invited to participate in *Lego City*: there will be a juried competition among the projects constructed during the session. A separate entry form for firms can be found below.

Lunch will be provided to participants from noon to 1:00 p.m.

City Views: A Different Angle is the title of the third segment of the Children's Workshop, a walking tour of the Fort Worth CBD with a refreshment break and a tour of the Caravan of Dreams' Cactus Dome.

Cost is \$10 per person. Fill out a registration form for each person or firm participating. Registration deadline is October 20.

Children's Workshop Registration Form

Name _____

Adult Child Child's Age _____

Address _____

City/Zip _____

Telephone () _____

Amount Enclosed _____

Firms Competition/Children's Workshop Registration Form

Name _____

Firm Name _____

Address _____

City/Zip _____

Telephone () _____

Amount Enclosed _____

TSA Annual Meeting Hotel Registration Form

Rates:

- \$74: Single occupancy
- \$84: Double occupancy
- \$89: Single occupancy club floor
- \$99: Double occupancy club floor
- \$225 and \$325: One-bedroom suites
- \$300 and \$400: Two-Bedroom suites

The deadline for guaranteed reservations is September 29. After September 29, reservations will be confirmed on a space-available basis.

Name: _____

Firm: _____

Business Address: _____

City/Zip: _____ Business telephone: _____

Arrival date: _____ Arrival time: _____

Departure date: _____ Departure time: _____

Room type/rate requested: _____ Number in party: _____

Names of others in party: _____ Special room requests: _____

Reservations are not transferable and are held until 6 p.m. on the day of arrival unless guaranteed by advance deposit. MasterCard, VISA, American Express and Diners Club accepted. A \$20 deposit will be required at check in for those not using a credit card for incidental expenses. I will guarantee by:

- Advance Deposit MasterCard VISA American Express Diners Club

Card Number: _____ Expiration date: _____

Signature: _____

Check out time is noon. Rooms may not be available for occupancy until after 4 p.m., but the hotel will make every effort to accommodate you earlier.

Return registration form to:

Hyatt Regency Fort Worth
at the Convention Center
815 Main Street
Fort Worth, TX 76102
Attention: Reservations

For further information,
or to make direct telephone reservations, call:
817/876-1234
800/228-9000

Products Exhibition

Enhance your awareness of products, systems, services, and technology by visiting at the 1989 TSA Products Exhibition at the Fort Worth Convention Center. Take advantage of the nation's largest regional building products exhibition, open two days for your complete inspection.

Plan to attend the Exhibit Hall Opening and Welcoming Party, 3:30-7:30 p.m., Friday, Oct. 27. There will be free admission and complimentary refreshments. Architects can register for prizes to be given away on Saturday afternoon.

The Exhibition will continue Saturday, Oct. 28, from 11:00 a.m. to 4:00 p.m. Have lunch with your colleagues at the Exhibit Hall Luncheon (free to registered members, guests, and exhibitors) starting at 1:30 p.m., and be there for the announcement of the door-prize winners.

From 9:00 to 10:30 a.m. Saturday, Oct. 28, *Texas Architect* is sponsoring a breakfast at the Hyatt Regency honoring this year's exhibitors. Following the breakfast will be a panel discussion on marketing products and services to architects, led by Hugh M. Cunningham.

Exhibitors Include

Alenco - Architectural Windows
Allied Marketing Services
American Marazzi Tile
American Olean
American Tile Supply
ASC Pacific
Association Administrators & Consultants, Inc.
Assurance Services, Inc.
Blok-Lok of Texas, Inc.
Bowman Tile Supply, Inc.
Brinkley Construction Management
Cadworks
Carlisle Syntec Systems
Carpenter Insulation & Coatings Co.
Carter Holt Harvey USA, Inc.
The Cavallini Co., Inc.
Clark & Shuck Associates, Inc.
Coldspring Granite Co.
Conroe Creosoting Company
Construction Exteriors, Inc.
Comnado Paint Company/Negley Division
Custom Building Products
Custom Curb - Skywall
Dallas AIA
Dean Lumber Co.
Designed Performance
Devoe Paints
Domtar Gypsum
E.C.I. Building Components, Inc.

Electric Utility Companies of Texas—West Texas Utilities Co.
Featherlite Building Products
Fibre-Cem
Formica Corporation
Fort Worth AIA
Fry Reglet
GAF Corporation
Grand Openings
GrateWay Products
Green Expectations, Inc.
Horton Automatics
Houston Chapter AIA
Huls America - Mipolam
IBM Corporation
Insulation Express, Inc.
International Conference of Building Officials
Isolite
Laticrete International
Liberty Forge
List Industries, Inc.
Long - McMichael
Marvin Windows
Maxim Engineers
McClelland Management Services
Microcad Systems, Inc.
Moisture Systems, Incorporated
Nevamar Corporation
Pavestone Company
Peerless Products
Pioneer Plastics

Pittsburgh Corning Corp.
Pran, Inc.
ProSoCo, Inc.
R.D. Sunshine Co.
RIIW Industries
Rice University School of Architecture
Roach, Howard, Smith & Hunter
The Roof Tile and Slate Company
Roppe Rubber Corporation
S.A. Maxwell Co.
Schirmer Engineering Corporation
Seal Manufacturing, Inc.
Secure, Inc.
Simpson Strong-Tie Company
The Society of Architectural Administrators
Southern Building Code Congress International
Southwest Research Institute
Southwest Terrazzo Association, Inc.
Stanor Corp./Construction Exteriors, Inc.
Stucco Stone Corporation
Summitville Tiles, Inc.
Taliq Corporation
Tech 21/Construction Exteriors, Inc.
Texas A & M University
Texas Aggregates & Concrete Association

Texas Art Supply
Texas Firestop, Inc.
Texas Gas Utilities
Texas Industries, Inc.
Texas Tech University College of Architecture
Therma Foam, Inc.
Thoro System Products
Thycurb Division of Thybar Corp.
TSA Student Liaison Committee
Statewide Student Design Competition
U.S. Intec, Inc.
Unibind North Texas
University of Houston College of Architecture
University of Texas at Arlington School of Architecture
University of Texas at Austin School of Architecture
University of Texas at San Antonio, Architecture, College of Fine Arts and Humanities
USG Interiors, Inc.
Watershed Sales Corporation
Wesco Dist., Inc.
Wilsonart

Schedule of Events

AM 7:00 8:00 9:00 10:00 11:00 12:00 1:00 2:00 3:00 4:00 5:00 6:00 7:00 8:00 9:00 PM

Friday, 27 October

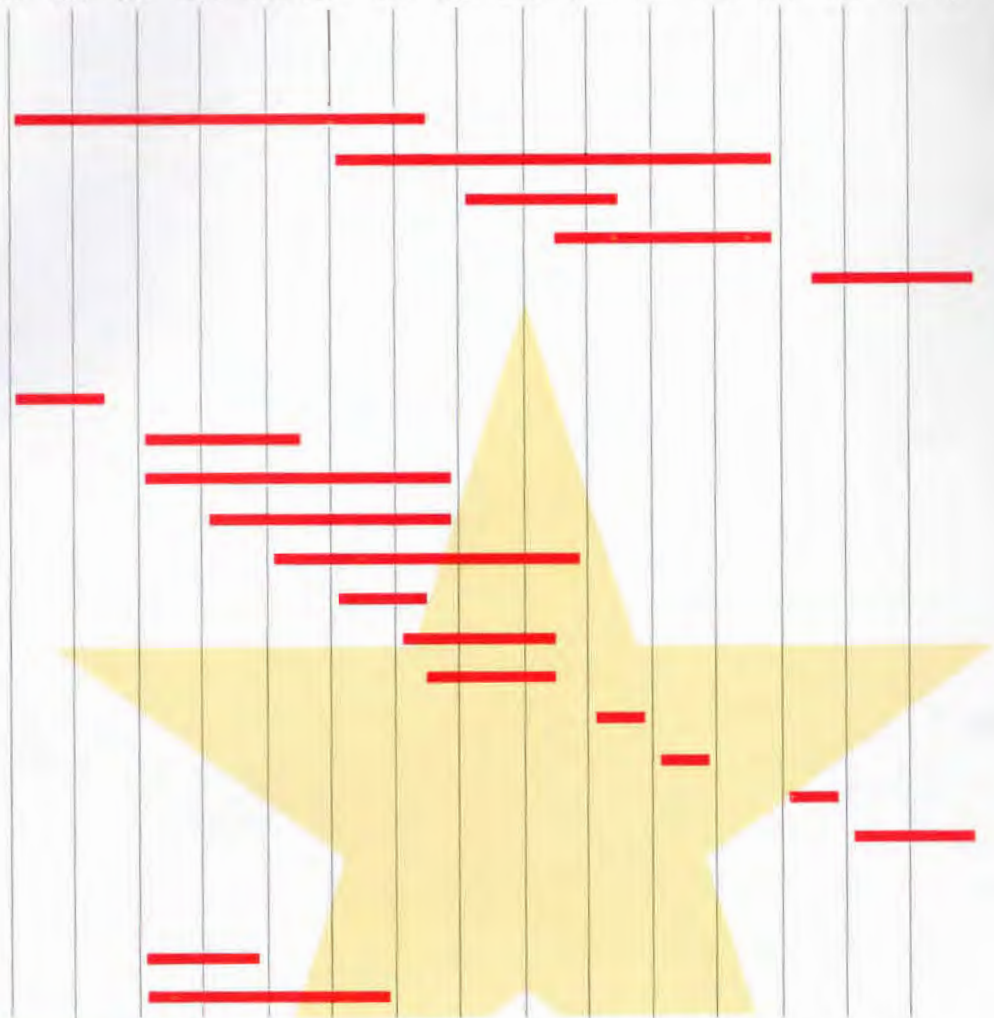
Featherlite Golf and Tennis Tournaments
Annual Meeting Registration
TSA General Business Session
Exhibit Hall Opening and Welcoming Party
TSA Design Awards Announcement Party

Saturday, 28 October

Acme/Ceramic Cooling Tower Breakfast
Professional Programs—Morning Session
Children's Workshop
Auxiliary Tour and Luncheon
TSA Products Exhibition
Exhibit Hall Luncheon
The next 50 years: Associates Forum Kick-Off
Professional Programs—Afternoon Session
Convocation of New Architects
Hugh Cunningham New Architects Reception
TAC Century Club Party
Presidents' Gala

Sunday, 29 October

Kimbell Museum and Downtown Tours
Solana Tour



Special Acknowledgement

50

For event sponsorships, our thanks to:

Hugh M. Cunningham, Inc., for its sponsorship of the reception for newly registered architects.

PRAN, Inc., for the audio/visual presentation at the Awards Luncheon.

Featherlite Corporation, for its annual golf and tennis tournaments.

Acme Brick and Ceramic Cooling Tower, for their annual breakfast.

Kelly-Moore Paint Co., Inc., for its sponsorship of the TAC Century Club Reception.

For donating prizes for TSA's Annual Products Exhibition, our thanks to:

American Airlines

2 tickets to any U.S., Hawaii, or Caribbean destination

Coronado/Negley Paint Co. - Battery/AC-power portable b/w TV
 U.S.G. Interiors, Inc. - Two infrared room-measuring devices
 Southern Building Code Congress - Standard Building Code set
 Dallas AIA Bookstore - \$175 in selected books
 Simpson Strong Tie - Aviator jacket
 Pavestone Company - 200 square feet of patio pavers
 RHW Industries - Software template with door/window detailing
 Cadworks - Transtector 15-amp SL-IV surge protector
 Southwest Terrazzo Assc. - Three black terrazzo table tops
 Long-McMichael, Inc. - Brass lever passage set, assorted hardware
 Roppe Rubber Corporation - Desk clock
 Devco Paint Co. - Six gallons exterior paint
 The Roof Tile & Slate Co. - Slate desk pen set and paperweight

Golf and Tennis Tournament Registration

Friday, October 27, 1989
Ridglea Country Club
3700 Bernie Anderson Avenue
Fort Worth 817/732-8111

TSA
at
50

GOLF

Mr. _____

Mrs. _____

Ms. _____

Address: _____

City/Zip: _____

Telephone: () _____

Your handicap or average score: _____

Women: Callaway system of automatic handicapping; Men: team-play Florida Scramble.

R E A C H I N G A G O L D E N A G E

TSA
at
50

TENNIS

Mr. _____

Mrs. _____

Ms. _____

Address: _____

City/Zip: _____

Telephone: () _____

Classification: Beginner Intermediate Advanced

Men's and Women's doubles; round-robin tournament; names will be drawn for teams.

R E A C H I N G A G O L D E N A G E

RETURN ENTRY FORMS TO:

Featherlite Building Products Corporation
P.O. Box 1029
Austin, TX 78767
Attention: H.V. Moss

Deadline: October 16



Every few years, nature conducts her own wind-driven rain test . . . such as Hurricane Gilbert. But hurricane force is no match for well-bonded masonry. Recent research at a major Texas university demonstrated that mortars made with portland cement and Type S lime have only 1/25th the leakage of most prepackaged cements. Why? Because Type S lime makes mortar "grab" brick and block. It helps seal microscopic voids and small cracks in the mortar. Result: a tougher, watertight bond.

Specify Chemstar Type S Lime for mortar to help your masonry pass the Gilbert Test and help weather Texas' regular rambunctious visitors.

INSTANT RESPONSE For fast information, Chemstar offers instant FAX response. Simply fill in and FAX this ad to: CHEMSTAR (817) 732-3048. You'll receive product information by return FAX and the Texas university study by mail.

Company Name _____

Your Name _____

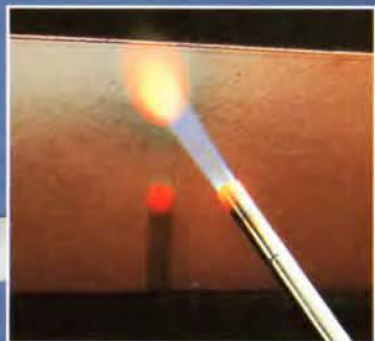
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Would Your Masonry Pass the Gilbert Test?

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Clean as a whistle.



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High-temperature-fired, the ceramic surface is an integral part of the structural unit. Rated non-combustible and non-toxic. No painting or other surface treatment is needed. These units resist abuse in many forms, including stains, acids, marks and scratches, and are available in a variety of colors.

For new construction or renovation, consider the advantages of Elgin-Butler structural glazed units for clean, durable, beautiful walls that will last and last and last.

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