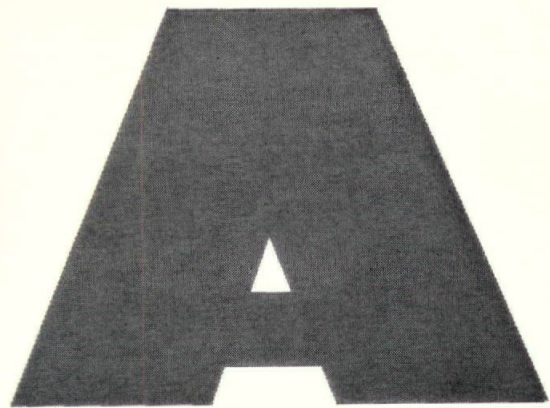


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# TEXAS ARCHITECT

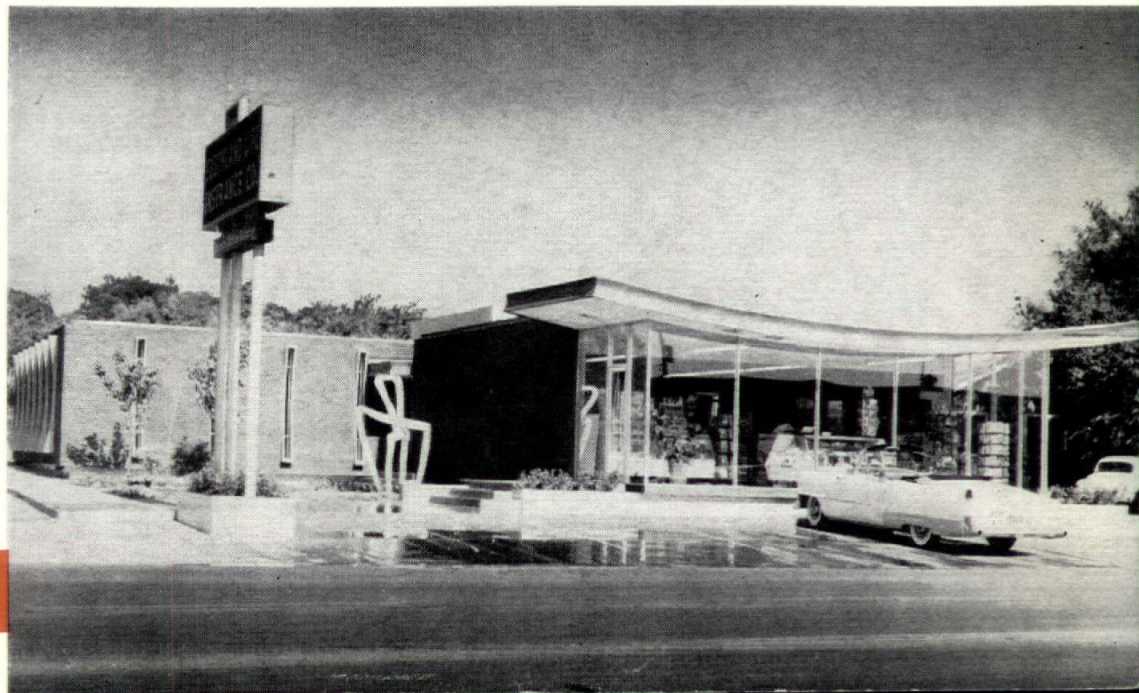
OFFICIAL PUBLICATION OF THE TEXAS SOCIETY OF ARCHITECTS

JULY  
1958



- ▶ TSA Delegation  
One of Largest at  
AIA Cleveland Convention
- ▶ Representative Selection,  
West Texas Chapter, AIA
- ▶ First Step in  
Building "Dream House":  
Retain An Architect

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SEE PAGE 5





Large photo shows one wing of the Linton-Stockton School. Small photo above shows a close-up view of one of the precast concrete bents while photo below shows method of stockpiling concrete bents before erection. Designed by Thomas C. Dorste and Spiros G. Pantazi of Indianapolis. Structural engineer was Floyd E. Burroughs, also of Indianapolis.



## Precast concrete members make low-cost school possible

The new Linton-Stockton Elementary School in Linton, Ind. has been widely acclaimed in educational circles. It is an example of the speed and economy with which urgently needed classrooms can be provided quickly and economically.

Saving in time and money resulted from the use of precast concrete construction. The frame is formed by precast concrete bents supporting precast channel slabs. Integral parts of the bents are arms for cantilevered sections. Both bents and roof slabs were precast on the site. Careful planning, standardization of members and utmost re-use of forms held down costs and construction time.

As a result the 80,000-sq. ft. school was built for \$870,000. Its 36 classrooms, averaging 1200 sq. ft. in size, will accommodate 1,200 pupils. The restrooms and halls are floored with terrazzo, which was also used for wainscoting in the building.

Modern precast concrete schools such as this not only have low initial cost but also low maintenance cost, long life and low annual cost. And they're fire-safe, too! So make your next school precast concrete.

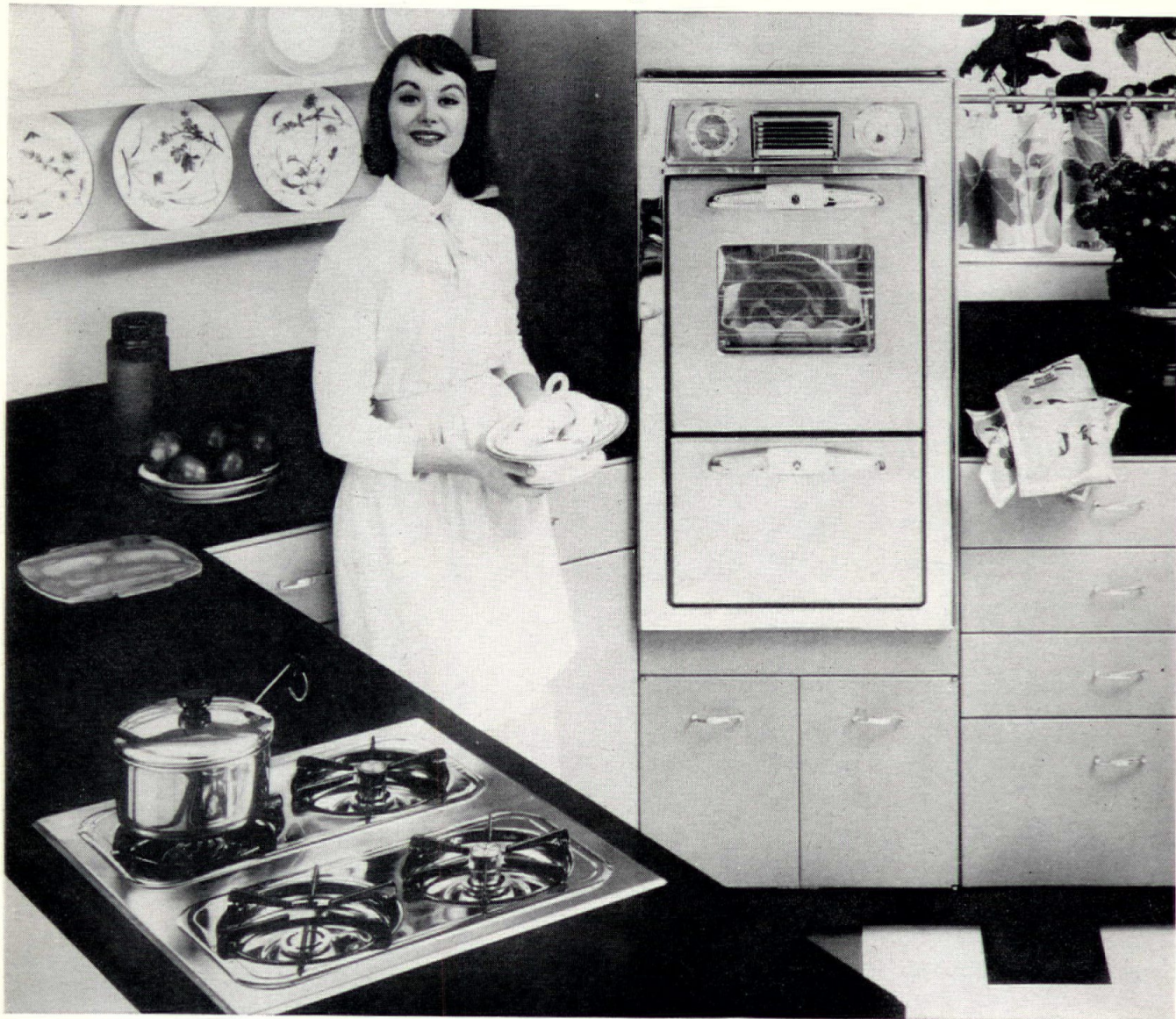
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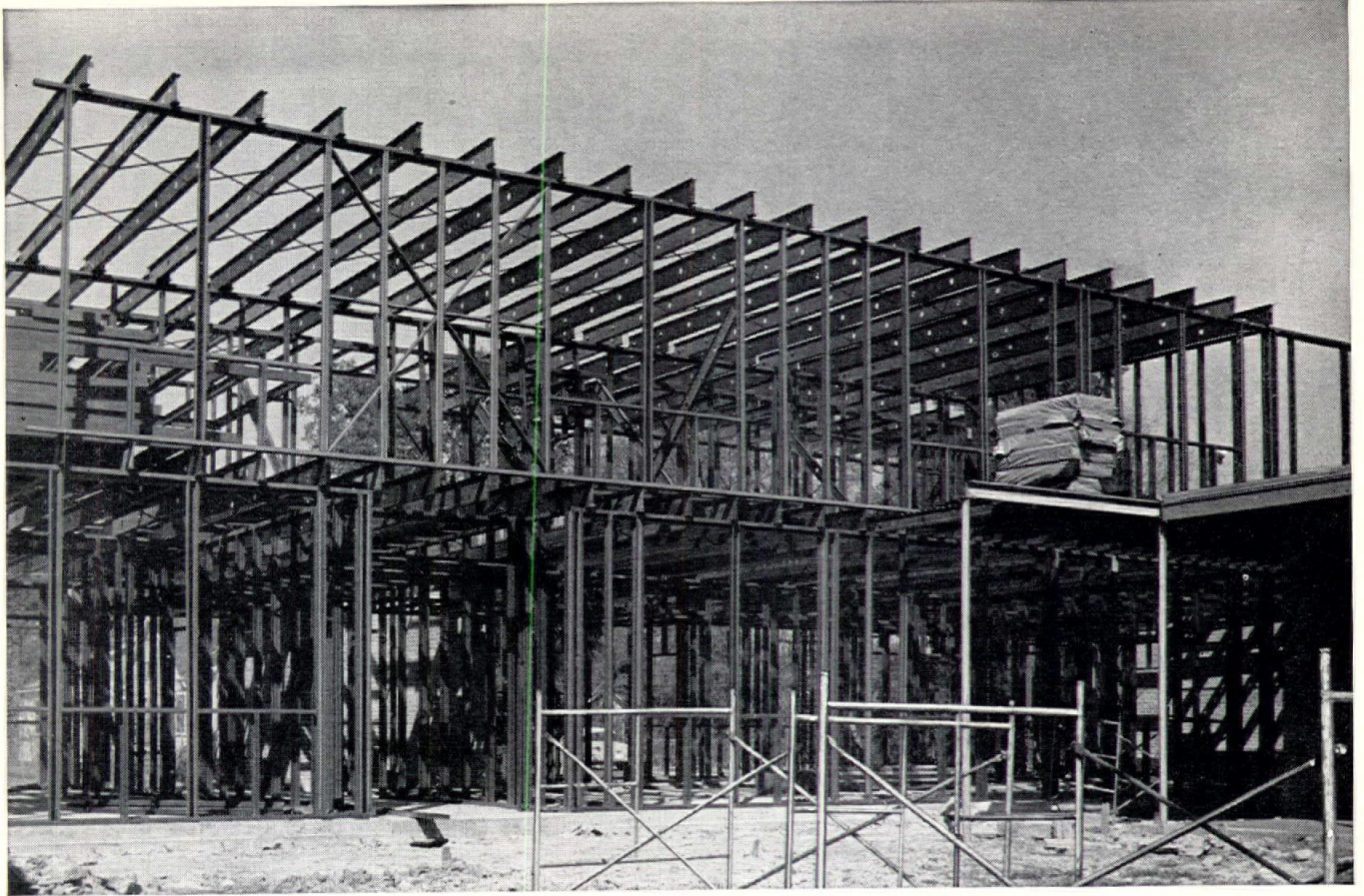
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*Two-story Educational Building for Reid Memorial Methodist Church, Houston, has two one-story wings.\**

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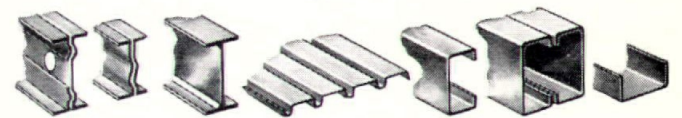
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## Preservation of the National Capitol

By Roscoe DeWitt, TSA-FAIA, of Dallas

(Editor's Note: A recent issue of the TEXAS ARCHITECT carried an article by Marguerite Johnston of the Houston POST opposing plans to remodel the U.S. Capitol. This follows officially-stated policy of the American Institute of Architects, of which TSA is the regional affiliate. The following editorial, by a well-known Dallas architect and long-time member of AIA and TSA, expresses a different viewpoint.)

Miss Johnston's article dealt with cost and sentiment and did not dwell upon the primary objectives of the Congress, objectives of long standing, i. e., the correction of the architectural defect inherent in the overhang of the dome and the preservation of a building whose crumbling sandstone threatens its ruin. The matter of the additional space gained by the extension, although desperately needed, is only a secondary objective.

Most of the opposition to the extension has been based on sentiment and a very considerable amount of the sentiment has a very obscure basis. Few of the opponents have more than a hazy idea of the design effect, and less than that of the physical condition of the building, of its cracks and bulges and crumbling sandstone exterior. For example, one opponent who, incredibly, lives in Washington, decried the extension because of his sentimental attachment for the central steps on which Washington and Jefferson gazed with rapture and upon which all our Presidents have been inaugurated. The steps which caused him to stumble (as George Beveridge, a recent Pulitzer Prize winner, put it) into such an emotional gopher hole were put there in 1915. Washington never saw any steps at all and it is unlikely that Jefferson saw more than the foundation for the original steps. As for inaugurations, only about fourteen of our Presidents took the oath of office at the Capitol.

(Continued on page 17)

## The President's Letter

By  
Reginald  
H.  
Roberts

President,  
Texas Society  
of Architects



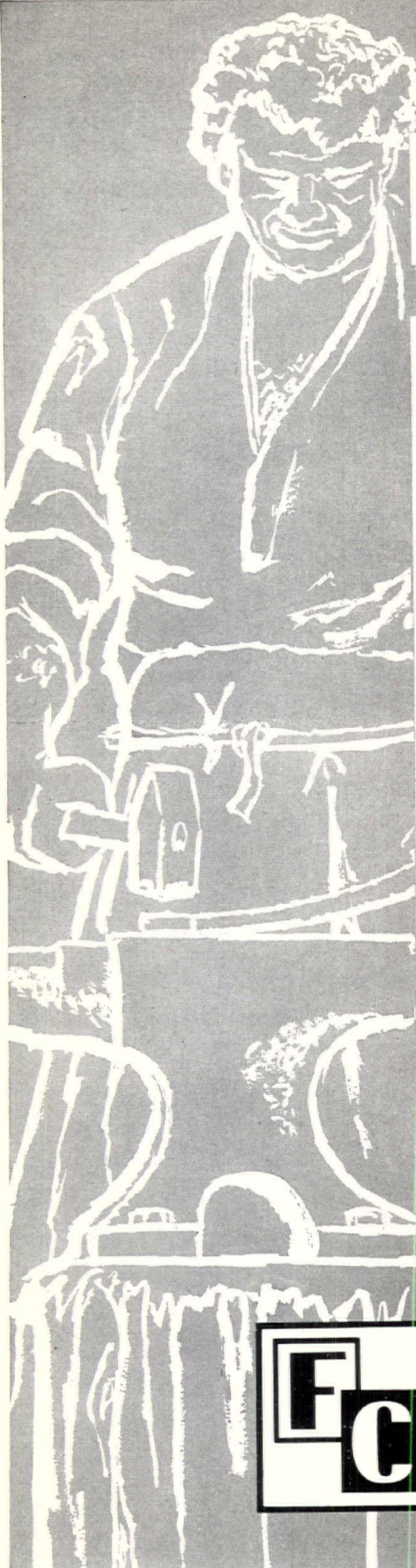
More than 50 members of TSA will be delegates to the annual convention of the American Institute of Architects opening July 7 at Cleveland, Ohio. This fine attendance indicates the increasingly prominent role which TSA, as the regional affiliate of the AIA in Texas, has played in AIA affairs.

In addition to the opportunity to meet with other members of the profession from across the U. S., the Cleveland convention also offers many other advantages to TSA members in attendance: speeches by members of other professions and public figures, excellent technical exhibits, and many particularly valuable seminars. Such a national meeting is of key importance to those in the profession of architecture, which depends both upon knowledge of the past and keeping abreast of sweeping changes in technique, materials, and design. It should be noted that the benefits of attendance at the Cleveland sessions accrue not only to the architect, but to his clients and to the community in which he practices.

It is significant to note that two particularly active members of TSA, both of them past presidents of the organization with fine records of participation in AIA affairs as well, are candidates for high AIA office at Cleveland. These men are Albert S. Golemon of Houston, and Edward L. Wilson of Fort Worth. Mr. Wilson has been nominated for reelection to the key job as secretary of AIA which he now fills with distinction. Mr. Golemon has been nominated for the post of first vice-president.

At Cleveland, then, Texas will again be represented by men who participate actively and ably in a national organization of more than 11,000 members which certainly has had and continues to have a major part in the national scene. The TSA delegates, incidentally, will be helping to launch AIA on a second century at this 101st convention.





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# Representative Selection, Abilene Chapter, AIA

PROJECT: The Barber Building, 542 Butternut Street, Abilene.

ARCHITECT: Tittle & Luther, Architects (James D. Tittle, TSA-AIA, John J. Luther, TSA-AIA, Abilene).

GENERAL CONTRACTOR: C. L. Cooke & Sons, Abilene.

Heat, brightness, and West Texas dust were the prime factors determining the basic design of this structure. It was an adventure in shielding the undesirable elements of nature and the surrounding area from the serenity and tranquility of the interior.

The building in plan is a tee shape with the bar of the tee containing space for five office suites. The stem of the tee is a drug store, and connecting the two are the mechanical and toilet areas.

Since the drug store must depend on retail sales and public observation, this portion of the building was enclosed with glass. However, the office suite portion was completely enclosed with brick. The only penetration is through the use of vertical glass slits, 6" wide, which are enclosed with curved porcelain enamel frames. Through the use of these "windows," claustrophobia is eliminated and air conditioning loads are kept to a minimum, while the need for drapes also

is alleviated. Since the light intensity outside is greater than inside, and with the porcelain frame further shielding, the glass becomes a mirror on the exterior and transparent on the inside. At night the light blue porcelain frame glows while reflecting the interior light. The entire exterior is maintenance-free.

Materials used include:

#### Exterior

Dark brown, rock faced brick, light blue glazed brick, light blue porcelain enamel, quarry tile, copper, and oriental plaster.

#### Interior

Light blue glazed brick, quarry tile, rubber tile, 2" plaster partitions, white ash paneling, and acoustical plaster ceilings.

The color scheme of dark brown and light blue that is predominant on the exterior is continued on the interior.

The structural scheme was determined to some extent by a gradually sloping site. A perimeter concrete beam was poured and then the concrete floor slab was cantilevered past this beam one foot. This was done to visually lighten the effect of the heavy brick mass, and also to combat the sloping site.

Lightweight concrete block was used as exterior load bearing walls, lightweight steel joists were placed as a roof support, and a gypsum deck was poured and built-up roofing applied. Four inches of insulation was blown into the ventilated attic. The entire structure is air conditioned with each suite having its own separate unit.

The landscaping was accomplished with the thought that there would be virtually no upkeep, which is in keeping with the maintenance-free exterior of the building. Thus, the adjoining ground areas were divided, creating a mondrian garden. In some squares were placed plants that would require relatively no attention, while in others white marble chips were placed. In one, a white plaster space abstraction was designed and executed by an art class at Abilene Christian College.

In summary, this is a building of 7,000 square feet that requires a low air conditioning load, no drapes, no blinds, and no exterior upkeep. It has all concrete paving and is constructed of materials that will last for years; all built for a relatively low square-foot cost of eleven dollars.

## View of Abilene Chapter Winner



An exterior view of The Barber Building in Abilene, selected by the new Abilene Chapter, AIA as representative of recent architectural work in the area. Shown are vertical glass slits in the brick walls, enclosed with curved porcelain enamel frames. The blue porcelain frames glow at night, reflecting interior light. Architects: Tittle & Luther, TSA-AIA, of Abilene.



# City Public Service Board Honored By San Antonio Chapter

The San Antonio Chapter, Texas Society of Architects, not only observed "Texas Architects Week" in a big way but enjoyed themselves immensely while doing it.

The week's program, as developed by William D. Jones, TSA-AIA, chairman of the Chapter public relations committee and other officers, included radio and television interviews, a draftsman's competition, a great deal of newspaper coverage of these events and a delightful awards dinner in the Anacacho Room of the St. Anthony Hotel.

All of these naturally called public attention to the work of members of the profession in their own community.

### Presented by TSA President

Recipient of the highest honor at the dinner was the City Public Service Board, which was recognized for its "continued and substantial contributions to the growth, beauty and wholesome environment of our community."

This award was presented by Reginald Roberts, a member of the San Antonio Chapter and president of the Texas Society of Architects, to O. W.

Sommers, manager of the Board.

Ceremonies also included the presentation of a bronze plaque by Harvey Smith, TSA-AIA, of San Antonio, representing the chapter, to Fermin Redondo for his "long and distinguished service to architects and builders in the field of stone masonry."

Smith introduced Redondo as a native of Asturia, Spain, who came to Texas by way of Mexico and was one who "exhibited a truly conscientious spirit of artisanship in a wide variety of tile, terrazzo, cast stone and marble work."

Also honored at the dinner were the winners of the draftsmanship competition who were presented their prizes by Harold L. Eiserloh, TSA-AIA of San Antonio, representing the chapter, and E. W. Englehardt of the Alling Blue Print Company, representing the reproduction and blue printing industry in San Antonio.

Emerging victors among 18 who submitted examples of their work were Gilbert Garza, first prize, Robert Morgan, second prize and Tom Vargas, third prize. The cash prizes and certi-

ificates were contributed by blueprint companies in the city.

### Prizes to Draftsman

The competition, in charge of Harvey V. Marmon, Jr., TSA-AIA of San Antonio, second vice-president of the chapter, sought to stimulate a high quality of the work by draftsmen employed in offices of members of the American Institute of Architects.

Judges included Architects Cyrus Wagner, chairman, Brooks Martin and Harold Eiserloh; Ben Benson, quantity surveyor; D. G. Rheiner, AGC, general contractor, and Engelhardt.

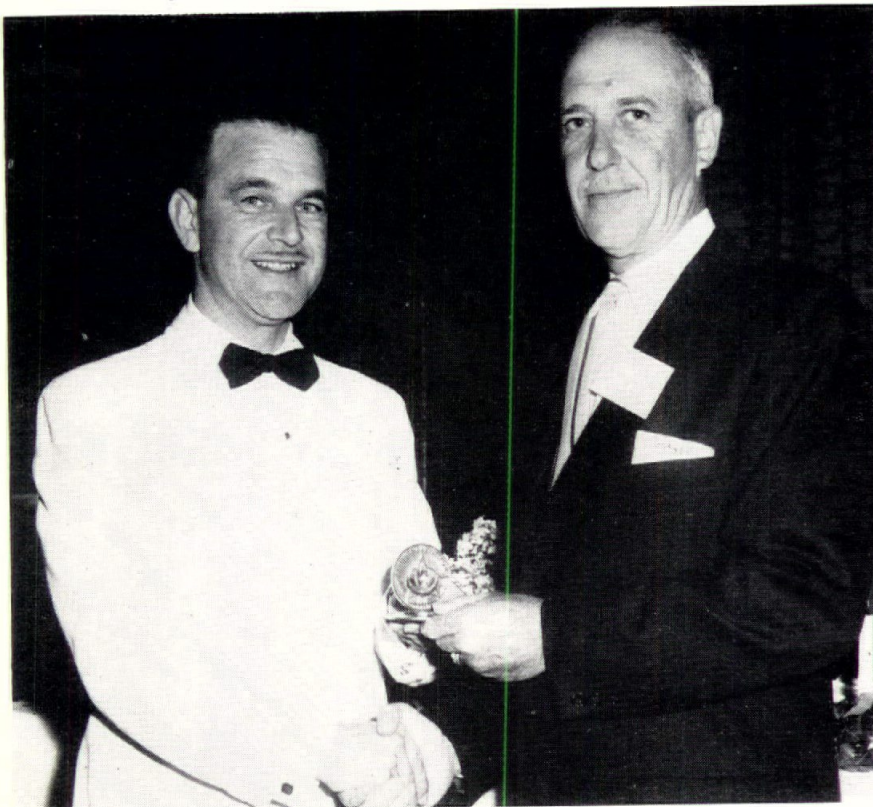
Speaker of the evening was Victor Braunig, retired manager of the Public Service Board, who recalled instances of problems in the early history of the gas and electric industry in San Antonio, relating them in a comic vein to the delight of his large audience.

O'Neil Ford, TSA-FAIA of San Antonio, served as master of ceremonies at the dinner while Henry Walther, president of the chapter, made the concluding address and pointed out Architects Week was intended to "better acquaint the public with the role of the architect in planning our human environment."

Those seated at the head table included Leo M. J. Dielmann, Jr., first vice-president of the chapter, and Phillip S. Carrington, chapter secretary, both TSA-AIA. Wives were seated with the chapter's officers.

Appointed by Mrs. Paul G. Silber, Sr., president of the chapter's women's auxiliary, to arrange decorations for the dinner was a committee headed by Mrs. Don White, assisted by Mesdames John R. Walker, Ralph Cameron, Henry Walther, Robert Stevens, Raymond Phelps, Jr., and Elmer Freeborn.

## Top Civic Award Made at TAW Dinner



For "continued and substantial contributions to the growth, beauty and wholesome environment of the community," the City Public Service Board was presented a top civic award by the San Antonio Chapter, Texas Society of Architects, at an awards dinner in observance of Texas Architects Week. Recipient of the award, presented here by Henry Walther, left, local Chapter president, is O. W. Sommers, general manager of the Board.

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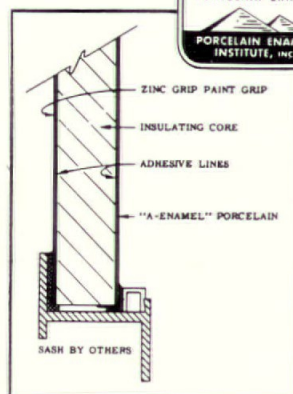
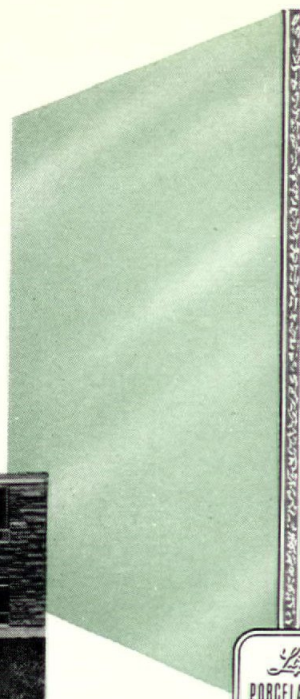
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# Planning That "Dream House"? First Step: Get An Architect!

By **MORTON YARMON**

Women's News Service

New York—Planning to build your own dream house? Play it safe—have an architect at your side to ward off any and all possible nightmares.

Once you decide to build for yourself, an architect should be called in immediately, right after you've made the decision and before you decide on where. He can advise you on location in terms of view, breezes, geological situations, rock foundations, etc. He may suggest test borings and checks on water conditions—all of which may save you grief later on.

Before he starts to design a house for you, the architect will have to know all about your family's likes and dislikes, eventual family growth, hobbies, etc. The more frank and open you are with him, the more valuable he will be to you.

At the same time, tell him what budget you are setting for yourself if

you must set tight budget requirements. His long experience has taught him just what you can and what you cannot do within any budget, in terms of space and luxury.

He will then develop rough plans for you. Here you will find the arrangement of rooms, room sizes, and the over-all character of the house. This is a most important time in your home-building career, and the architect will insist you study these plans carefully. As doubts come up in your mind, explain them to him. Either he will resolve them in the next set of plans, or he will explain to you why what you have in mind can't be done at your price.

Final plans eventually will include drawings and specifications of all materials and equipment, down to the last rivet.

Once these final plans are drawn, the architect's function is to put the house out for bids with contractors. He selects contractors from those he

knows to be legitimate and responsible and with a good reputation in the building trades.

Contracts are drawn up once the contractor has been chosen. Here the architect becomes your watchdog, seeing to it that the drawings and specifications are followed. Generally this means visits at least weekly to the job. The architect also supervises your payments to the contractor, making certain you get what you are entitled to before your money is paid out.

What will you have to pay your architect to perform these services? Architects are paid in different ways:

A percentage of the total cost of the work. The American Institute of Architects recommends this method. The percentage varies from 7 to 12 per cent, depending on locale and the size of the job.

A professional fee plus expense.

A multiple of personnel expense.

Again, so there will be no misunderstanding, it's best to sign a contract at the outset with your architect.

## Schools Head List Of Top Awards In AIA 1958 Honors Competition

Two schools designed by San Francisco architect Mario J. Ciampi were among the five buildings selected by the jury to receive First Honor Awards in The American Institute of Architects' 1958 competition for outstanding architecture. They are the Sonoma Elementary School in Sonoma, California, and the Westmoor High School in Daly City, California.

New York architect Edward D. Stone's pharmaceutical plant headquarters for the Stuart Company in Pasadena, California; Connecticut General Life Insurance Company's home office building at Bloomfield, Connecticut by Skidmore, Owings & Merrill of New York; and Robinson's Palm Springs, California, specialty shop by Pereira & Luckman of Los Angeles, complete the list of buildings receiving top awards in the AIA's 10th Annual Program of National Honor Awards for Current Architecture.

### Brussels Pavilion Wins

In addition to the top five, the jury made nine Awards of Merit for the following buildings: U. S. Pavilion at Brussels by Edward D. Stone; Beckman-Helipot Corporation Plant, Newport

Beach, California by Pereira & Luckman; Warm Mineral Springs Inn, Venice, Florida by Sarasota architect Victor A. Lundy; Cafeteria Building at Southeastern Louisiana College, Hammond, La., by Desmond & Davis of Hammond.

Also for architect Thornton Ladd's own Studio at Pasadena; the Lakenan residence at Beverly Hills by Richard Dorman & Associates and Dan Morganelli, Associate Architect of Beverly Hills; Local 887, U.A.W.-C.I.O. Union Service Center at Los Angeles by Smith and Williams of South Pasadena; Bellevue Office of the Washington State Bank by architects Mithun & Nesland and Associate Architects Ridenour & Cochran of Bellevue; and Immaculate Conception Church at Marrero, La., by Curtis & Davis ad Assoc. Architects & Engineers, Harrison Schouest, New Orleans.

### Houston Architects on Jury

Professor Jean Labatut, Director of Graduate Studies at Princeton University's School of Architecture was chairman of the all-architect jury. Serving with him were Igor B. Plevitsky, Miami; Frederick James MacKie, Houston; John

Gaw Meem, Santa Fe; and Welton Becket of Los Angeles. All are members of AIA. Mr. MacKie is immediate past president of TSA.

In its statement the jury said the five First Honor Awards were given for the following reasons:

1. For rare and great quality of unity in the entire work from exterior space to interior space, and from the ensemble to the smallest details—for unity achieved without monotony or extravagance.

2. For achieving an expression of strength without heaviness and lightness without weakness, resulting in definite elegance and refinement.

3. For well controlled physical and psychological scale leading to meaning and character corresponding to the particular program.

4. For achieving aesthetic quality by means of the structural elements becoming pleasing and decorative.

5. For exploring further the inexhaustible field of architectural composition—by showing originality and inventiveness.

The Honor Awards Program was established by the AIA in 1949 to encourage the appreciation of excellence in architecture and to afford recognition of exceptional merit in recently completed buildings. Eligible to submit work is any registered architect practicing professionally in the U. S.



## Chicago Architect to Receive Gold Medal At AIA Convention

John Wellborn Root, AIA of Chicago, will be awarded the Gold Medal of The American Institute of Architects, the highest honor the Institute can bestow in recognition of most distinguished service to the architectural profession or the Institute, during the AIA annual convention at Cleveland, Ohio, July 7-11.

More than 50 TSA members will attend the Cleveland meeting.

The Fine Arts Medal, recognizing achievement in the fine arts relating to architecture will go to Viktor Schreckengost, sculptor and ceramist of Cleveland, Ohio.

Francois Lorin of Chartres, who designed and executed the stained glass window given to the French cathedral by American architects through the Institute several years ago, will be awarded the Craftsmanship Medal.

### Two New Medals

Two new medals will be awarded this year—an Allied Professions Medal for Achievement in the design professions related to architecture to Frederic Severud of New York, a structural engineer; and an Industrial Arts Medal to Merle Armitage, graphic arts designer of Yucca Valley, California.

A Citation to an Organization will go to the United States Steel Corporation in recognition of its sponsorship of the "Chicago Dynamic" program.

### FOR DISTINGUISHED SERVICE

Honorary Memberships to persons who though not eligible for corporate membership have rendered distinguished service to the architectural profession, will be given to F. Moran McConihe, Commissioner Public Buildings Service of the General Services Administration, and to Deputy Commissioner Fred S. Poorman, also of the Public Buildings Service. Both are from Washington, D. C. Earlier this year, John Douglas Forbes of Charlottesville, Virginia, editor of the Journal of the Society of Architectural Historians, was presented with his Honorary Membership.

As previously announced, AIA Executive Director Edmund R. Purves will receive the Edward C. Kemper Award. The award is given annually to an AIA member who has made significant contributions to the Institute and the profession.

### EIGHT HONORARY FELLOWS

Eight distinguished foreign architects have been elected to Honorary Fellowship. They are Alvar Aalto, Finland; Matsuda Gumpei, Japan; Hector Mardonets-Restat, Chile; Pavel Abrosimov, U.S.S.R.; Augusto Guzma R. of Peru; I. Caro De Castro Mello, Brazil; Federico Ugarte, Argentina. Flemming Grut of Denmark, who was elected this year, was presented with his Honorary Fellowship at a special ceremony early in May in Washington.

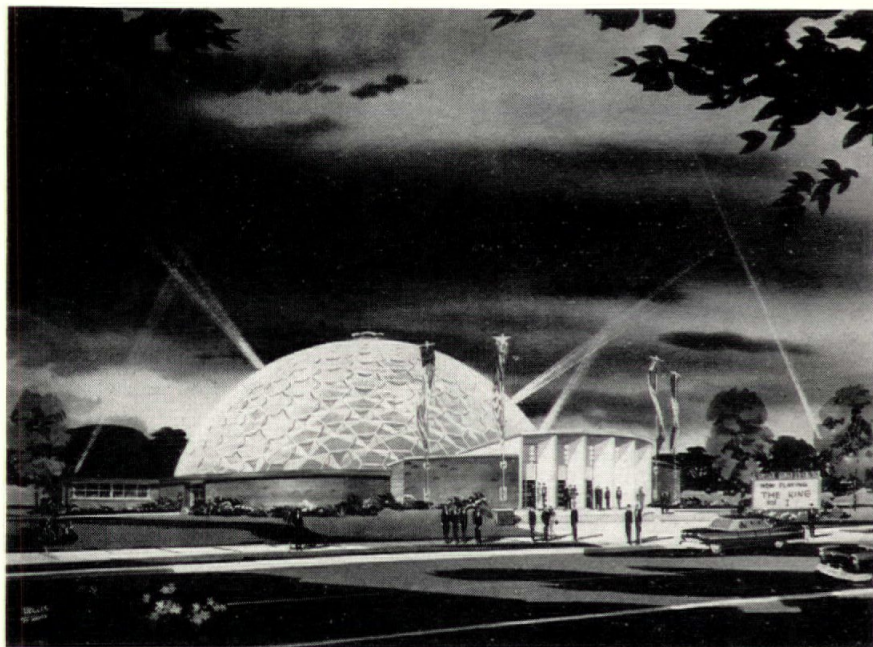
## David C. Baer, Houston Architect, Speaks To Surety Bond Producers

David C. Baer, TSA-AIA of Houston, addressed the national convention of Surety Bond Producers of America in Phoenix, Arizona, recently on the subject of "Surety Bonds—The Architect's Viewpoint."

In his address, Mr. Baer pointed out that there is a feeling among many architects that some members of the surety bond industry fail to completely meet their obligations when contractors default. He also made suggestions for improving the service to the owner and to the architect that is rendered by the surety in such circumstances.

Mr. Baer currently serves as Chairman of the National Conference for the Construction Industry on surety and maintenance bonds. This conference has been sponsored jointly by the American Institute of Architects, the Associated General Contractors of America, the Producers' Council of America and the Surety Associations.

## NEW CASA MANANA IN FORT WORTH



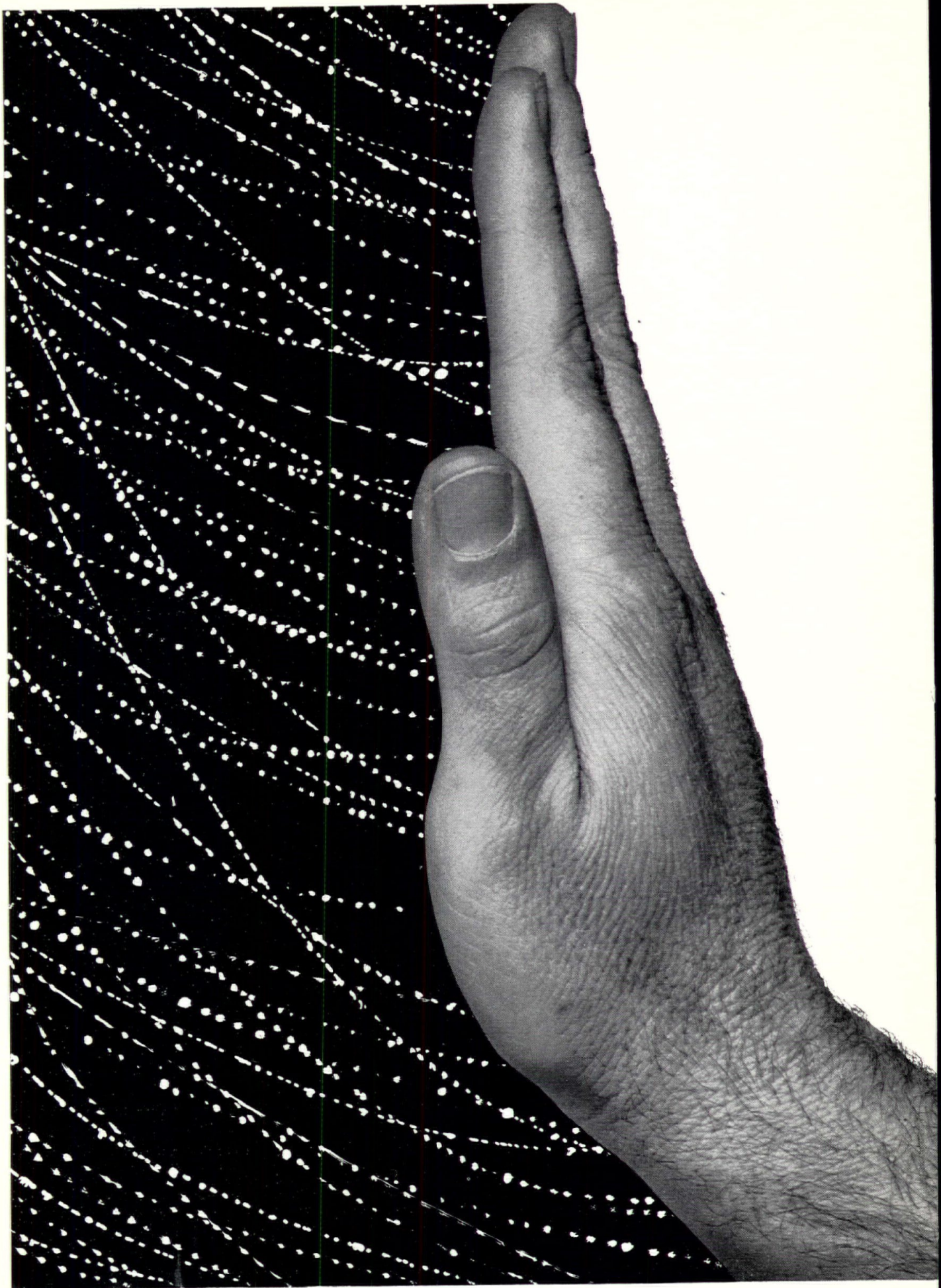
Arising from the nostalgic memories of another year when Fort Worth's "Casa Manana" was the magic word of entertainment in Texas during the 1936 Texas Centennial Celebration, the new CASA MANANA will offer theater lovers an entirely new concept of Summer Musicals. As its predecessor, this new theatre is rising with miraculous speed and will be a structure as fabulous for this generation as was the original cafe-theatre for which it was named.

The spectacular building is even larger than the one constructed in the "Hawaiian Village" in Honolulu last year. This Kaiser Aluminum Dome is made up of 430 diamond-shaped units which are joined together to form a hexagonal pattern on the roof. The dome itself will cover a building 158 feet in diameter, with additional floor space of 7440 square feet to house the foyer, offices, dressing rooms, mechanical rooms, etc.

The 1958 season will produce five outstanding Broadway hits: "Can Can," "Carousel," "Pajama Game," "The Merry Widow," and "Call Me Madam" in a "Theatre-in-the-Round" type production. Here the audience not only views the show but because they actually surround the playing stage, the audience will feel that they are a part of the show.

Beginning with a typical Broadway Opening Night, July 5, there will be ten weeks of fun-packed, scintillating entertainment with top stars and beautiful music.

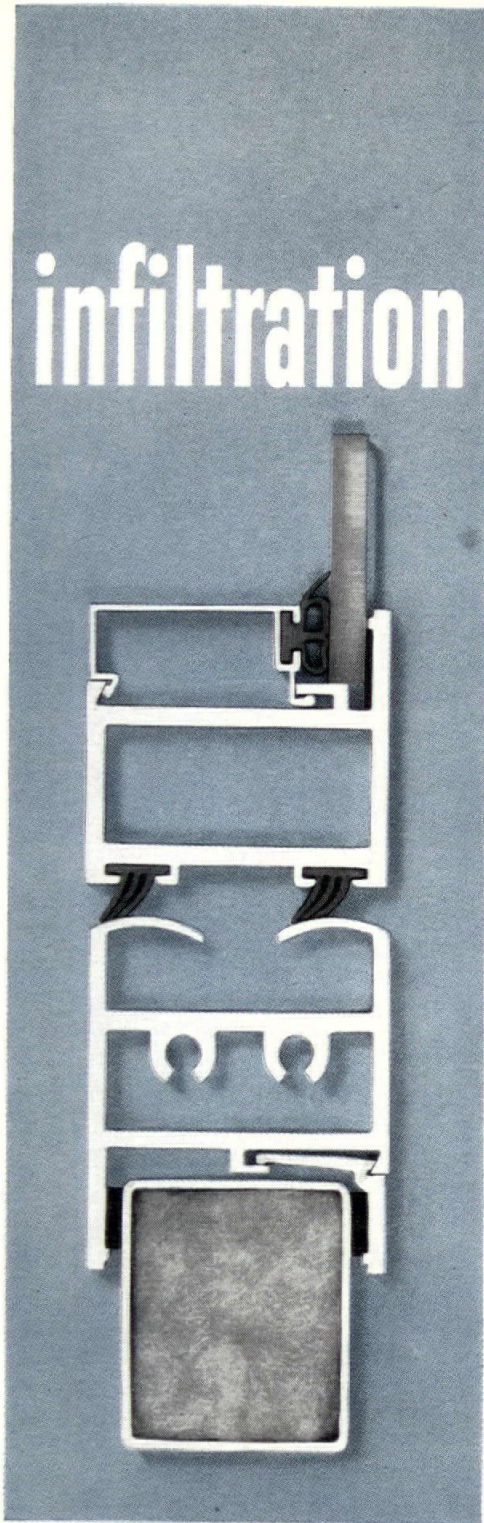




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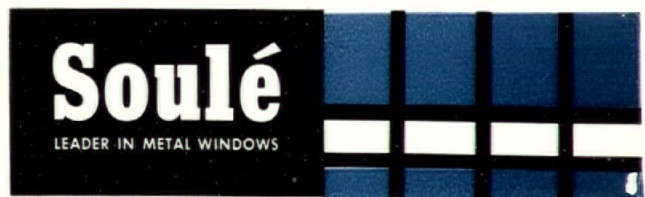


## Soulé Series 800 Vertically Pivoted Aluminum Windows

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0.008 cu. ft. per minute air infiltration per lineal foot of crack with a static air pressure equal to a wind velocity of 25 mph was reported in approved infiltration chamber tests (standards call for a maximum of 0.025). As installed in Soulé series 3100 split mullion curtain wall, series 800 showed zero water infiltration in 100 mph hurricane tests!

Add continuous vinyl weather stripping, stainless steel pivot pins, tubular ventilator sections, snap-in glazing beads and Soulé alumilite finish and you have the reasons why series 800 is the best performing vertically pivoted aluminum window. Call for a presentation.



**SOULÉ STEEL COMPANY**

Interurban Building, Dallas, Texas



# THE FASCINATING ADVENTURE

By **JOSEPH WESTON**  
Field Promotion Director  
Douglas Fir Plywood Association

(Editor's Note: Following is Part II of an abstracted version of a lecture delivered by Mr. Weston to student architects at Texas A&M College. The opinions expressed here are those of the writer and are not necessarily concurred in by TA).

## Your Own Office Is Open

Now let's come back to the day you open your office and face this question, "How do I get commissions?"

Your tongue is ready with answers to the difficult questions. You are sold on architecture yourself, with the background you have. So—drag out your number one list, and your number two list and add an additional one. This is to be of the fifty most important and the most influential men in town. (Of course you can have all this ready before you start paying rent).

Rework your architectural story around your own experience and your own intentions — ask yourself what features of your set-up are of particular interest to the buyer of architects' services?

The outline might read like this:

1. Prompt, clear headed solutions to planning problems.
2. Professional handling of aesthetic requirements.
3. Ability to meet reasonable budgets.
4. Clarity of working drawings and specifications.
5. Competence of supervision.
6. Integrity.

## You Have Good Sales Story

A story like this is too good to keep! So, get out, and circulate — during business hours.

Announce the opening of your office. Tell your architectural story, and ask if the person you are talking to knows of any jobs in the wind. Perhaps you had better have a short version of your presentation in mind if you catch a man at an especially busy hour.

Follow every lead like a hound dog, and when you really get a prospect treed, for Heaven's sake, don't be afraid to "ask for the order".

I wonder how many of you are saying to yourselves, "Gosh, what a lot of work". I remind these folks of my early question "Can you take it?" Sure it's work, and worth it in a thousand ways.

Every building, all buildings, every structure with floors, walls and roof belongs to the architectural profession. Your field of work has been nibbled at from all sides. It's time to reverse this trend. Time for some righteous wrath. Time for some self starters to get going. Time for concentrated, well organized educational effort. It's time to be sure of yourselves, and it's time for selling.

Indeed, it's time for work.

Now, you have a nice job or two on the boards. Beware of a trap. You are determined to give your client the best services possible. You become engrossed in the most interesting chore man can name — designing and preparing plans for buildings. This is fun, it's exciting, it's next to impossible to get your nose away from the drafting board. That's the trap.

## 8 Hours Per Week On Promotion

I say, devote at least eight hours a week to the promotion of further work. If you do not have a flow of jobs into your office, all of a sudden — nothing to do. Draftsmen to pay, or let go. Office overhead and demand for food at home keep rolling right along. You've got to sell. Particularly at first.

I have talked only of direct calls on individuals to develop new business. Obviously many other courses exist for getting your name before the public. These are important too, but often not really effective until you have some worthwhile buildings behind you to publicize specifically. Generalities don't get you very far.

Also, I wish to mention residential practice again because I am firmly convinced that you should not start your professional career on smaller houses. It's the hardest thing in the world to get the man who has some real money to invest, to believe you can handle a half million dollar bank if your practice has been on \$15,000 houses.

If you were job captain of a larger building in some other architect's office, and you tell the prospective client of this experience, he is likely to consider your appeal for work in your own name as valid. He knows that you have everything to gain by doing his job, and will give effort and personal attention to the commission that can-

not be purchased from the "big" architect. He might even be the kind of man who likes to give a boost to well prepared young men.

So — keep your door open by pumping gas at night if you have to — but hold out for the larger commissions to stake your future on.

If you are offered a \$75,000 house — take it of course, but that is the minimum figure to consider. People building houses of that cost will expect to pay you a proper fee — and assuming you do a good job — you can use this as proof you are an architect able to produce satisfactorily at a higher money level.

It has been said, "You want people who are going to build to desire your architectural service." True enough, but that's only part of the story. I have rephrased the comment of an important advertising firm.

## Create Desires

"Marketing is a business function that concerns itself with creating desires rather than with the far more limited area of serving clients needs. Also, in today's stiffening competition the health of your venture will be judged by your ability to capture an increasing share of the potential market for the services you offer."

Here is a check list to implement the capturing process:

## Ask For The Order

1. Direct Personal Calls. To make yourself known, to explain architectural practices, to develop leads, to ask for the order.

2. Prepare a booklet that is a nicely arranged and well printed statement, to leave behind on your calls, and to mail out as occasion offers. It might be titled, "Architectural Practice, What It Is, What It Can Do For You," or something like that. It should clearly state the nature and value of architectural services from the reader's standpoint. For example:

- a. Ethical standards. The owner's interests are the architect's interest.

The fee is the only compensation.

- b. Thorough training — Examined and licensed to practice.

Planning ability

Aesthetic competence

Knowledge of legal requirements—the handling of contracts.



- c. Steps in a typical commission
- d. Architectural charges
- e. Your photograph and a statement of your academic and working experiences.
- f. Your name, address and telephone number, of course.

The brochure could well be 8 1/2 x 11 inches in size. This can be folded for mailing, and fits a business file.

3. Newspapers are your most effective publicity tool. Make acquaintance with the editors and reporters who might have an interest. Write articles, enter architectural, art, and planning controversies, but don't be a fanatic who pops off without thinking. This may get you publicity but no work will accrue. Consider your words, use critical judgment. You are a professional and what you say should make sense and be worthy of adult consideration.

#### Be Professional

4. Exhibits generally come a little later in your professional life when you have some buildings to show, but if you really know how to make fine presentation drawings or models, put your bait out for public view. And incidentally, a blown up photograph of a model is often more effective than the model itself.

This material can be shown in bank lobbies, at the library perhaps, in insurance company windows, and so on. Be choosy of location, however. Go where the traffic is. Also, be sure the drawings or photographs are clean, and carefully mounted. Don't show anything that is shop worn.

5. Lectures before adult groups make sense. This is indirect selling, but builds up your name and your profession. You might talk on the History of Architecture, and wind up with the Architecture of today—good and bad. Your "commercial" about what the architect of today does for his client can certainly be included. If you do undertake talks, be sure to prepare carefully, but play smart and don't let it appear that you take yourself too seriously. A smile is a wonderful thing.

6. Group promotion by the local chapter of the A. I. A., or any other interested group should be supplemented — and led if necessary, but in doing this, keep in mind always that two very important things are at stake.

- a. Your very existence as an architect.
- b. Control of architectural design by qualified professionals.

7. Other promotional possibilities could be listed, but have obviously been omitted. There are two reasons for this. A person can get so busy with general promotion that he forgets to sell. Secondly, group activities help you only if you personally get busy and take advantage of the opportunities so developed.

Architectural ability in the broadest sense is assumed. It is a must. It is the base upon which your life's work will be built, and the foundation of your whole promotional story. Without professional competence of high order your words are nothing — the noises of a two-penny medicine man.

The organization of your office; partnerships, legal situations, accounting, overhead, net profit, are subjects which will demand attention. This is true in a small organization as well as in larger groups.

One book which considers these earthy things, as well as job getting, is worth your reading. "This Business of Architecture" by Royal Barry Wills. It is pointed mostly to residential practice but many of the principles he outlines may be applied to other work.

The designs you generate, the contract documents you produce, the supervision you give, constitute your practice as an architect. If your designs are thoughtful — meet the demands of the problem — recognize the limitations of material and money, and never become static—cliches that is—you will improve as you grow, and are off to a running start on the Fascinating Adventure.

Your contract documents interpret your designs, and are for this purpose alone. Your working drawings must be sharp, and well detailed, with accurate dimensions and legible notes.

Specifications amplify the drawings. They must be clear and tight. It is my personal conviction that the words "or equal" on plans or in the specs are a lazy dodge on the part of the architect, and as such have no place in documents submitted to competitive bidding.

Directions to the contractor should be made mandatory by using the word shall. The owner will—the contractor shall.

Complete and accurate plans and specifications tighten competition, thus reducing costs. They also prevent the trouble of extras and misunderstandings. Finally, supervision costs to the

architect are reduced by them.

Supervision is a must. Be darned slow about turning your drawings over to anyone to build from without your supervision. The thought and care you have given to scale, and to the details that make the difference, are likely to be wrecked if you do. Every jack carpenter knows a "cheap" way to do the job, and he has the ear of the owner when you are not present to defend or explain. Also, where special structural problems are to be met, or you have made a selection of some new material or method, it is up to you to see that the ultimate building meets the goal envisioned.

An architect is not just a drawer of plans, a maker of "blueprints". The Greek meaning of the word architect is "Master Builder". Be just that!

#### Your Contract With The Owner

Probably every commission you ever do will be more important to the client than it is to you. It means a commitment of large sums of money — his money. The contract arrangements between you and your client should therefore certainly be clear. If you have the idea the owner thinks more of you—trusts your professional judgment more completely—if you are willing to work without pay for sketches, or go ahead with working drawings without an agreement, or end up without profit — get the idea out of your head. Nothing could be further from the truth.

If you don't believe me, go to your banker and ask what banks think of people who take heavy responsibilities, produce prodigiously, are needed in the world, but who are inclined to

(Continued on page 14)

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# Largest Plastic Roof Tops Beautiful U. S. Pavilion

The world's largest plastic roof — designed like a bicycle wheel and incorporating many architectural firsts — encloses the United States Pavilion at the 1958 World's Fair in Brussels, Belgium. Many thousands of Texans will be touring the Brussels Fair this summer, and visiting with pride this work of a U.S. architect which has attracted such favorable worldwide attention.

A modern version of the Roman Colosseum, the classically-styled circular Pavilion will be 341 feet in diameter and 85 feet high. It is the creation of world-famous architect Edward D. Stone who was commissioned to design this project by the State Department at the suggestion of the American Institute of Architects. When completed early in 1958, the U.S. Pavilion will provide extremely flexible exhibition space in an area equal to two football fields.

The unique overhanging roof is perhaps the most striking feature of the two-story Pavilion. It resembles a bicycle wheel 380 feet in diameter with an outer rim of reinforced concrete connected to an inner metal ring by two layers of high tension steel cables  $2\frac{1}{4}$  inches thick. The cables, corresponding to the spokes of a wheel, are tightened by turnbuckles. They are then held under tension by the weight of the 66-foot-diameter inner ring which frames a dramatic open-air dome.

## Translucent Plastic Roof

The cables will be topped by a translucent plastic roof made up of 2,100 structural panels recently developed and introduced by the Kalwall Corporation, Manchester, New Hampshire. These panels form a donut-shaped band 128 feet wide around the center ring. Circling the plastic roof is the 54-foot-wide concrete rim which rests upon two concentric rows of gold-colored steel columns.

The new structural panels were specified by the architect because they provide non-glare natural illumination, are lightweight, resist weathering and eliminate condensation problems. Made of Fiberglass reinforced plastic sheets bonded to an aluminum grid, the Kalwall panel is a "sandwich"

one-seventh the weight of an equivalent metal section.

To attach the panels to the cables, a special joining system was devised.

Steel purlins were designed to straddle the cables at ten-foot intervals—the length of the panels. Placed on the purlins, the panels are joined by slender T-shaped aluminum extrusions, one on each side. They are secured to each other by means of interior bolts. These bolts also connect beneath to steel clips which, in turn, are bolted to the purlins. A mastic seal makes all connections watertight. Importantly, the system allows for wind movement, expansion and contraction.

## Ceiling of Metal Mesh

Another feature of the Pavilion is its ceiling of metal mesh suspended below the cables of the bicycle-wheel roof. Diffused light from the plastic panels, supplemented by artificial light from above the mesh, will play on the ceiling, giving it a continuous shimmering effect.

Illumination will also be provided by a circular curtain wall of clear plastic attached to a self-supporting gold-colored metal grill.

Adjacent to the Pavilion is a theater seating approximately 1,100 persons. There, Howard S. Cullman, U.S. Commissioner General to the Fair, will present an extensive program of typically American drama, music, films and other performing arts. Mr. Cullman was appointed by the President to be in charge of all matters pertaining to United States participation in the Fair.

Both Pavilion and Theater are set in a  $6\frac{1}{2}$ -acre site between the exhibits of the Vatican and the Soviet Union. Cost of the U.S. building is estimated at \$5 million.

The Brussels Fair — known formally as the Universal and International Exhibition — is the most important international exposition since the New York World's Fair in 1939. Its theme is: "New techniques in the service of man for a more human world." Some 50 countries and a number of international organizations will participate in the Fair which is scheduled to run until October. Over 35,000,000 visitors are expected to attend.

## THE FASCINATING ADVENTURE

(Continued from page 13)

work with loose contractual arrangements.

I'm sure of his answer, and this opinion should be enough to convince you, too, because those who control the money of the world and thereby exert the greatest single influence on architecture, assume contracts to be normal business procedure; further, they respect the man whose profession produces profits.

An agreement with your client therefore should be an automatic thing with you. The explanation of it to him not only proves your business judgment, it also makes clear your fee and the services behind it.

People with untrained eyes are unobservant, more or less blind to appearance values in buildings. Habit is strong, but you can lead them, train them that Architecture is an art.

They go, perhaps unknowingly, to the show window which is well composed, well designed. Most everyone will admit the Thunderbird at the curb is good looking. But—how about the block of buildings that serve as background to the window and to the curb stone display? I doubt if most folks think much about it one way or another.

Is it not time to change this indifference into critical demand for architecture of the highest quality?

Should you not undertake this task — Imaginatively and enthusiastically?

## Grand Opportunity

Jack Dionne — a Texan, by the way, has said, "The world makes way for the man who believes in his mission. No matter what objections may be raised, no matter how dark the outlook, he believes in his power to transform into reality the vision which he alone has seen."

Enthusiasm will steady the heart and strengthen the will; it will give force to the thought and nerve to the hand, until what was only a possibility becomes a reality.

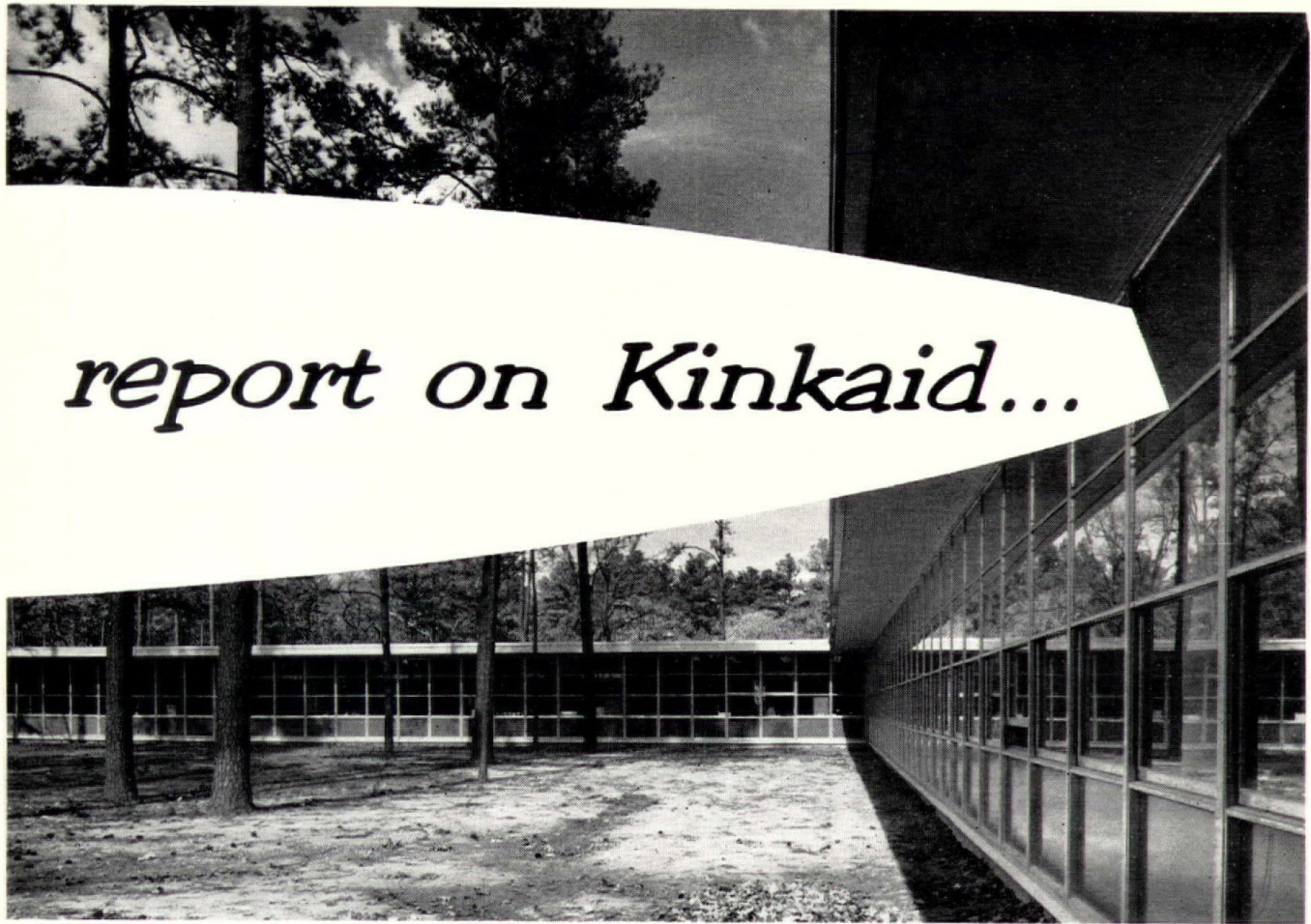
No barrier however formidable, no obstacle however insurmountable it may seem to the timid or the faint-hearted, can bar the way to any man possessed of enthusiasm for a high ideal.

Never before in the world's history has the man fired by enthusiasm had such an opportunity as he has today.

With enthusiasm, The Fascinating Adventure becomes doubly adventurous, doubly fascinating.

Adios





## *report on Kinkaid...*

### *Four hundred and six*

completely assembled units of Apco Window Wall were used in the construction of Kinkaid Preparatory School in Houston. Vertical sliding vents were used to eliminate obstructions at passage level. Insulated sandwich panels, finished in porcelainized steel were used throughout. Manufacture, installation and glazing furnished by Apco-Rubin.

Architect: Lloyd and Morgan, AIA

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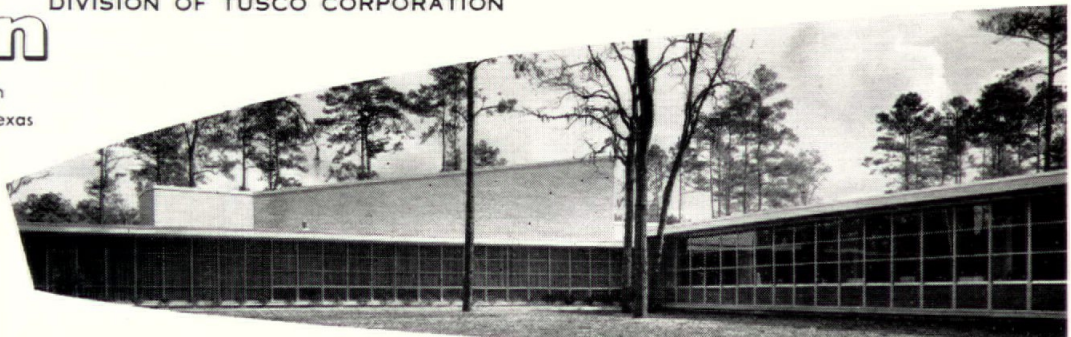


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# Creative planning helps avoid costly wiring obsolescence

Weak wiring is serious when you consider that faulty wiring causes as much as \$100,000,000 in fire losses a year.

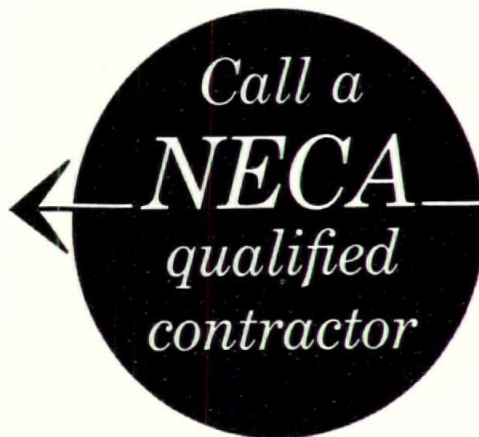
Add to this the uncountable cost of burned out motors and appliances, money lost through not getting your full dollar's worth of electric current—as well as the unmeasurable loss through fire-caused injuries and deaths.

Weak wiring is obsolete wiring . . . and in the light of disaster or inefficiency, this is costly indeed.

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## Sharp Upturn Puts Texas Third In National Construction Totals

A sharp upturn in construction contracts in Texas has moved the state from fifth place up to third place in the nation, and has contributed heavily to the improvement in national construction totals, according to F. W. Dodge Corporation.

The latest construction contract figures, a special study showed that sharp gains in contracts for new residential and non-residential buildings during the first four months of this year moved Texas up from fifth place in 1957 to join California and New York in the top three in 1958.

A 50 per cent increase in Texas contracts in April, as compared with April of last year, was one of the principal factors in reversing the national downtrend in construction which persisted from November through March. 'Of all the large states, none showed

a gain comparable to Texas' 50 per cent increase. Some of the large states, in fact, reported decreases.'

April contracts for future construction in Texas totalled \$182,451,000. According to Dodge figures, a breakdown of contracts by the major construction categories in April, compared to the like month of 1957 showed: non-residential at \$71,408,000, up 90 per cent; residential at \$69,764,000, up 23 per cent; and heavy engineering at \$41,279,000, up 51 per cent.

### GAINS ARE IN CONTRAST

For the first four months of 1958, the cumulative total of construction contracts in Texas amounted to \$605,820,000, about the same as in the corresponding period of 1957. This contrasts with a nationwide decline of 7 per cent in contracts during the same period. Texas contracts for non-resi-

dential buildings for the first four months totalled \$208,091,000, a gain of 27 per cent over a year ago. Contracts for residential buildings, valued at \$263,818,000, were 11 per cent higher than in the comparable period of 1957. The Texas gains in both residential and non-residential contracts so far this year are in sharp contrast to the national figures where declines of 6 per cent in residential and 7 per cent in non-residential contracts were reported for the first four months.

There were 22,223 dwelling units represented in the Texas residential contracts for the first four months of this year, an increase of 16 per cent over the comparable year-earlier period. In contrast, a drop of 2 per cent in dwelling units was recorded for the total United States in the January through April period.

Contracts for heavy engineering construction in Texas for the first four months of 1958 were valued at \$133,911,000, a decline of 35 per cent from last year. This compared with a drop of 10 per cent in heavy engineering contracts for the nation as a whole during the same period.

### Preservation of the National Capitol

By Roscoe DeWitt, TSA-FAIA, of Dallas

(Continued from page 3)

Another case is that of the D.A.R. chapter which exhorted their senator to halt the extension of the East Front of the White House.

The matter of cost has reared its ugly head and insofar as the expression is one of honest concern, there can be no complaint. But most of the to-do about it has been solely to arouse the lay taxpayer to oppose the project. (With tunes like vandalism, desecration and high cost the Pied Piper could have had even the legless of Hamelin following him!) The cost may seem high when compared to that of shopping centers and apartment dwellings but not when it is remembered that this is the Capitol of the United States of America. It is a building with no counterpart.

The opposition of the AIA, as expressed in several resolutions, is not consistent with the attitude of many of its greatest members, many of whom served as President. Such men as Thomas Walter, designer of the dome; Charles Follen McKim, Henry Bacon, Thomas Hastings, Cass Gilbert, John Russell Pope, in fact, about all of the great stalwarts of the profession in the days when traditional architecture was taught and practiced, supported the extension. As recently as 1955 the Institute's own Committee on the Capitol City, composed of men who knew Washington and the Capitol Building better than anyone else, were in favor of the extension.

The dome, the great cast iron dome, the true symbol of the Capitol to the people of the world, will not be

touched. It will, however, be improved in appearance because it will set solidly upon the building, as it was originally designed, and not teeter on the edge of it as it does now. And the portico, which has been crushed against the base of the dome and consequently has never enjoyed the importance which its graceful design and exquisite detail warrant, will, at long last, come into its own.

What may be reassuring to every architect who knows and loves the Capitol is that the Architect of the Capitol, his consultant groups and Associate Architects have the deepest reverence and affection for that grand old building. Their aim is not to introduce design elements of their own but to preserve in enduring marble every detail of the design of the original architects. And it is the design which is the hallowed element, not the crumbling inferior sandstone in which the design was originally worked.

Roscoe DeWitt, F.A.I.A.

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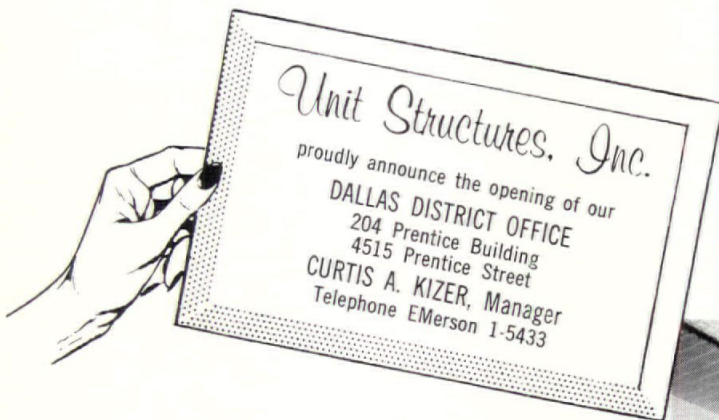
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## Residential Increases Put Overall February Building 6% Over '57

According to Dodge figures, a breakdown of contracts by the major building categories in February, compared to the like month of 1957, showed: non-residential at \$33,237,000, four percent below 1957; residential at \$61,699,000, 16 percent above 1957; and heavy engineering at \$24,785,000, three percent below 1957.

## Architectural Porcelain Finds Unique Use in Modern Bottling Plant

One of the world's largest Coca-Cola bottling plants, on Hollywood Street, Memphis, Tennessee, might also be classed as "most modern," for its unique uses of architectural porcelain. A total of 14,000 square feet of porcelain is used for such novel purposes as doors, (seven in all, with porcelain panels on both sides), sun louvers, lighting troughs, and beam coverings.

The rear wall of the street-side observation room, which contains the doors mentioned, is made of 6,000 square feet of curtain wall panels in white, each measuring approximately nine square feet. The sun louvers on the front of the building—5,000 square feet of individual panels, each approximately eight feet long—were completely assembled on the ground and hoisted into place. Each of the grey-green louvers is set up on a different angle, so that sunlight cannot strike directly through the window.

Three cold cathode lighting troughs made of porcelain panels run the width of the observation room. Each is 14 inches deep and 14 inches wide—white matte finish on the inside, and light green matte finish outside. A large supporting beam running the same direction as the lighting troughs is covered with 400 square feet of two-color white and green porcelain panels.

Other uses include testing laboratory offices with porcelain enamel curtain walls framed in aluminum, canopy facing panels, soffit panels, etc. All porcelain enamel panel installation was by Architectural Porcelain, Inc., of Memphis, Tennessee. Panels were manufactured by Davidson Enamel Products, Inc., Lima, Ohio. The architect was Everett Woods, AIA, Memphis.

## New York Sculptor To Create Emblem for Reynolds Memorial Award

Jose de Rivera, New York sculptor noted for his free-form works in metals, has been commissioned to create the emblem for the second annual international R. S. Reynolds Memorial Award for the use of aluminum in modern architecture.

The emblem, plus a \$25,000 honorarium, will be awarded to an architect who has made a most significant contribution to the use of aluminum in the building field. Selected by a jury appointed by the American Institute of Architects, the architect will receive the award at the AIA convention this July in Cleveland. The award program, administered by the AIA, is sponsored by Reynolds Metals Company as a memorial to its founder, the late R. S. Reynolds.

Mr. de Rivera was selected after nomination by a special committee of the American Federation of Arts, made up of museum curators from many parts of the nation. He has begun work on the sculpture, using aluminum as his medium.

A native of Louisiana, Mr. de Rivera spent eight years in the metals industry learning tool, die, foundry and joining techniques. He studied sculpture in several European and African nations. His sculpture is in museums and private collections in many countries. His latest work will be featured in the U. S. Pavilion at the Universal and International Exposition in Brussels this summer.

The Reynolds Memorial Award emblem for 1957 was made by Theodore Roszak and at present is on an exhibit tour throughout the nation under American Federation of Arts sponsorship.



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# NEW PRODUCTS

Newest look in prefabricated door lights is the Art Glass line recently introduced by Maywood, Inc., building products manufacturer in Amarillo. Incorporating imported Bavarian cast glass and simulated leaded designs ceramically-fired onto clear glass, Art Glass door lights set a new fashion in this field that will add buyer appeal to homes in every price range.

Cast glass, used extensively in modern building techniques, has the advantage of admitting light while minimizing visibility from the outside.

The ceramically-fired designs are said to accurately duplicate the blue-grey color of genuine leaded designs and are permanently fused to the glass. Maywood offers eleven basic designs of this type. Frames for both the cast glass and "leaded" designs are produced in a variety of shapes and sizes, in Tupelo Gum, Beech, Mahogany, Maple or Oak.

Art Glass door lights installed in solid and hollow core doors are available in all 48 states, Canada, and Hawaii — through lumber dealers.

\* \* \* \*

A new multi-colored paint has just been put on the market that will enable a housewife to turn old furniture into new, redecorate a room, or even an entire house, with little expense and even less effort.

The new paint product developed by the Plextone Corporation of America — New York - Los Angeles — is multicolored. It is an odorless type. No priming coat is necessary on most surfaces, since Plextone clings to properly prepared wood, wall-board, plastic, paper, unglazed ceramics, or what have you.

Plextone consists of particles of one, two or more colors held in suspension by a patented process. With traditional paints, a mixture of red and white makes pink. Not so with Plextone. Red stays red, white stays white, blue stays blue, and combinations produce dramatic, multicolored surfaces. The variety of decorative effects is infinite. Plextone can resemble textured wall-papers, leather, marble, granite, cork, and many other rich surfacings.

Perhaps the most intriguing news of all is that Plextone is simply sprayed on, in one application, through the ex-

haust end of a vacuum cleaner. Masking tape and imagination are the only things a homemaker needs to put the paint to work.

\* \* \* \*

A 4-ounce flat fiberglass reinforced plastic material in roll form has been developed by Filon Plastics Corporation, El Segundo, Calif.

The more pliable plastic roll was developed for easier application to

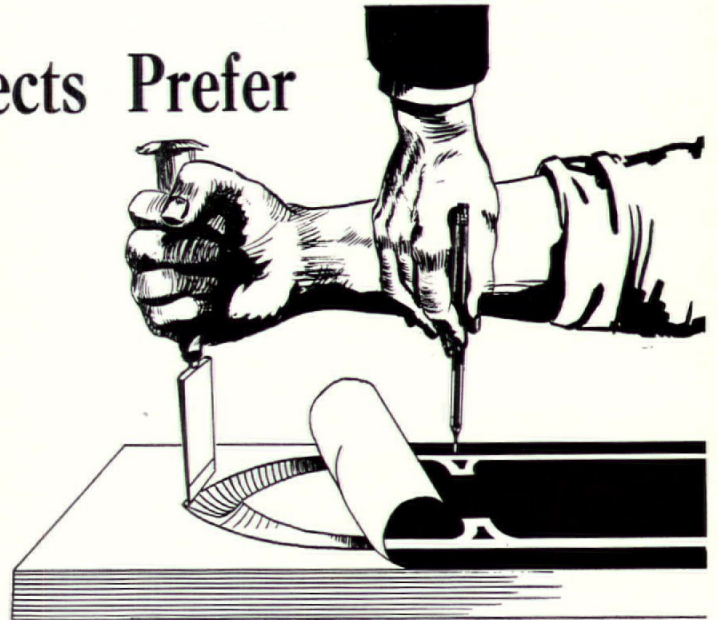
table tops, planters, shelves, cabinet doors, patio furniture, sandwich construction, shoji applications and many other residential uses. It also eliminates cutting waste usually encountered in working with standard sized, rigid panels.

The 6-ounce weight introduced earlier is widely used for the outer skin in sandwich panel construction.

Reinforced plastic in roll form, only product of its kind, contains the new Super-Fi Fiberglas as an ingredient. This is said to make flat rolled plastic practical for outdoor use for the first time.

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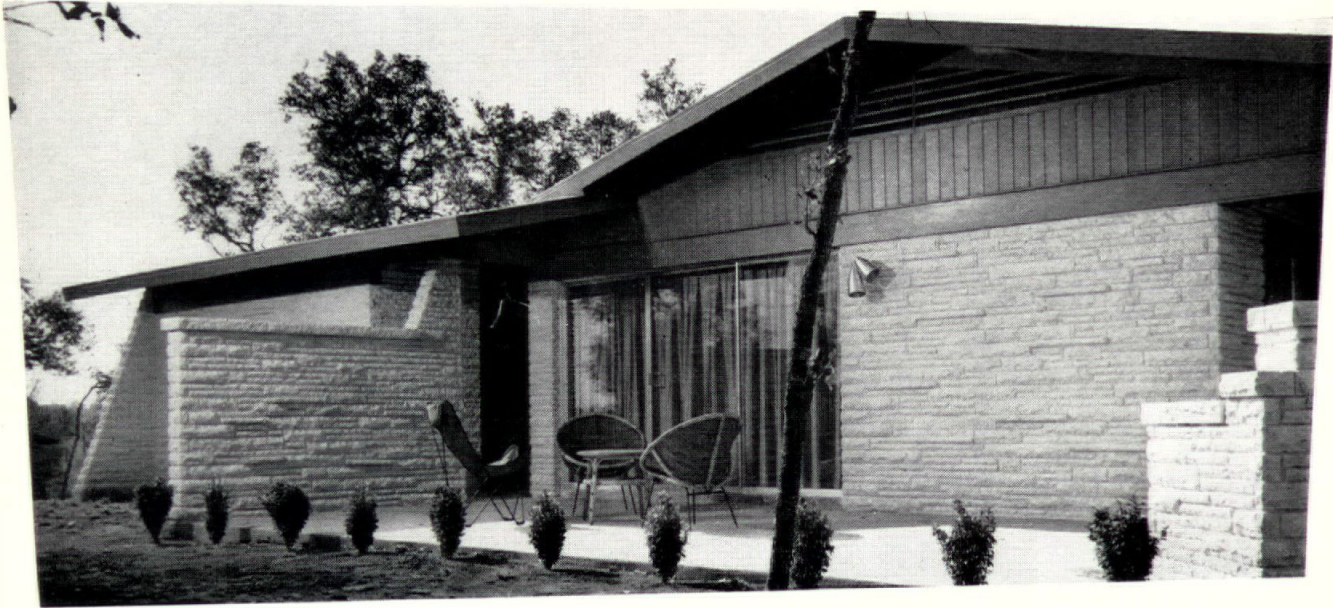
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