

 THE TEXAS  
ARCHITECT



JANUARY 1966

**COVER**

Harmony, order,  
restraint  
and concern  
are reflected  
in the classic  
elegance of the  
R. Dan Winn residence  
in McAllen, Texas  
Kenneth Bentsen Associates of Houston  
are architects for  
this Texas Architecture 1964  
selection.



Official Publication of  
**THE TEXAS SOCIETY OF ARCHITECTS**

The Texas Regional Organization of  
The American Institute of Architects

Don Edward Legge, A.I.A., Editor  
James D. Pfluger, Associate Editor  
John G. Flowers, Jr., Managing Editor

327 Perry - Brooks Building, Austin, Texas

Published monthly by the Texas Society of Architects in Austin. Subscription price, 50c per year, in advance. Copyrighted 1951 by the T.S.A., and title registration applied for with the U.S. Patent Office.

Editorial contributions, correspondence, and advertising invited by the Editor. Due to the nature of the publication, editorial contributions cannot be purchased. Publisher gives permission for reproduction of all or part of editorial material herein, and requests publication credit be given THE TEXAS ARCHITECT, and author of material when indicated. Publications which normally pay for editorial material are requested to give consideration to the author of reproduced by-lined feature material.

Appearance of names and pictures of products and services in either editorial copy or advertising does not constitute an endorsement of same by either the Texas Society of Architects or the American Institute of Architects.

**TEXAS ARCHITECTURAL FOUNDATION**

327 Perry-Brooks Building, Austin, Texas

**TSA OFFICERS FOR 1966**

L. W. Pitts, Dallas ..... Regional Director  
George S. Sowden, Fort Worth ..... President  
Daniel Boone, Abilene ..... President-Elect  
Mace Tungate, Jr., Houston ..... Vice-President  
John S. Ward, Jr., Amarillo ..... Vice-President  
Douglas Steinman, Beaumont ..... Vice-President  
Howard R. Barr, Austin ..... Secretary-Treasurer  
George F. Harrell, FAIA,  
Dallas ..... Past President  
Jack Corgan, Dallas ..... President TAF  
John G. Flowers, Jr. .... Executive Director

**TSA DIRECTORS FOR 1966**

John J. Luther ..... Abilene Chapter  
Phil Bible ..... Austin Chapter  
E. E. Merrell ..... Brazos Chapter  
Harris Kemp ..... Dallas Chapter  
Clinton McCombs ..... El Paso Chapter  
T. E. Harden, Jr. .... Fort Worth Chapter  
Robert V. Flanagan ..... Houston Chapter  
Gayle D. Willhite ..... Lower Rio Grande  
Valley Chapter  
Howard Schmidt ..... Lubbock Chapter  
Robert Reinheimer, Jr. .... Northeast  
Texas Chapter  
Thomas A. Noonan ..... San Antonio Chapter  
Glynn L. Harris ..... Southeast Texas Chapter  
Jack Rice Turner ..... Coastal Bend Chapter  
Earl W. Parge ..... Texas Panhandle Chapter  
James Witt ..... Waco Chapter  
Johnnie C. Fields ..... West Texas Chapter  
Robert L. Wingler ..... North Texas Chapter

# THE TEXAS ARCHITECT

VOLUME 16 / JANUARY 1966 / NUMBER 1

Every new year comes to us with bright prospects: an opportunity for a new beginning; a chance to correct old mistakes and avoid them in the future; a time for reinforced resolution that tomorrow will be better than yesterday. And in Texas we might well feel this rebirth more strongly than most, for this new year brings with it the promise not only of new opportunity but of a new era—an era in which this state must face a challenge as dramatic as any of those it faced in 1836. For now the time is upon a proud state to choose its children's heritage.

In this new year, Texas will see its cities grow to once-undreamed-of sizes. In this new era Texas will become urban. And the kind of state it makes for its children will depend in large measure on the kind of cities it builds.

What will the cities of Texas be?

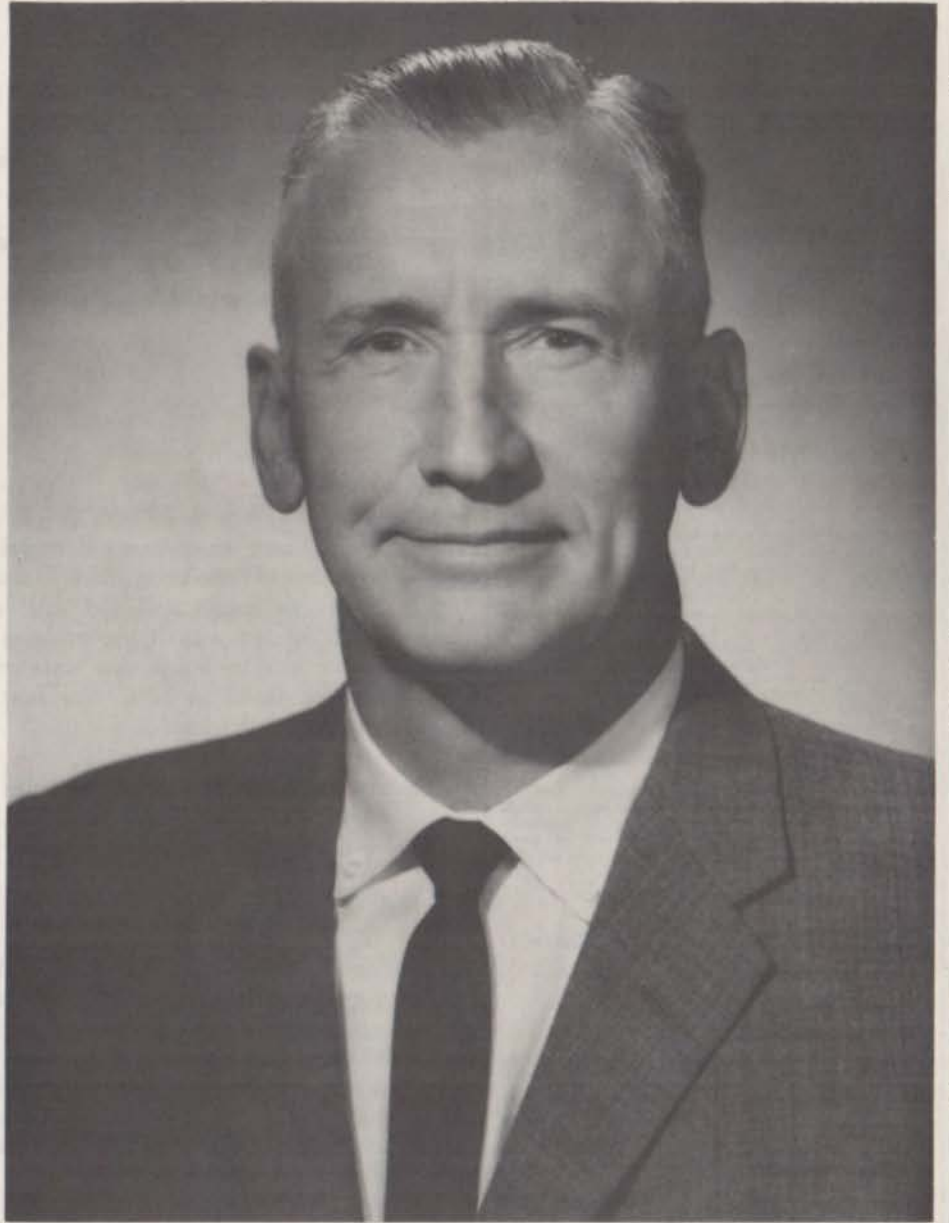
Disorder and dirt, monotonous, mean little subdivisions and mundane big buildings perpetuated by outdated ordinances, ignorance and pure greed; clogged up streets and the vast ugly bowels of the freeways' undersides; locust swarms of cars abandoned for the day on desert-like parking lots; the litter of signs and the crudities of ill-conceived neon; treeless, barren patches of asphalt and concrete to sadden the soul of any man; its downtown dead and lifeless; its business houses empty; its history ravaged in the name of a progress that built its cities without care or concern.

Or crisp, clean, with exciting houses and handsome buildings, with traffic moving and cars in their place, with signs under control and junkyards gone, with open spaces and green, with a busy center full of life and things happening, with business flourishing and people happy and rewarded for being in the city?

This is the kind of city this great state should have in this new era. If it fails, proud Texas will be proud no more.

DEL

TEXAS  
ARCHITECT



## GEORGE S. SOWDEN AIA

PRESIDENT OF THE  
TEXAS SOCIETY OF ARCHITECTS  
1966



AIA



GEORGE S. SOWDEN, AIA, Fort Worth, was unanimously elevated to the presidency of the Texas Society of Architects for 1966 by the membership of the society at its Twenty-Sixth Annual Meeting in Austin.

Sowden, prominent civic leader in Fort Worth and widely known architect, is a 1937 graduate of Cornell University.

Following extensive experience in New York, Texas, and Florida, and military service during World War II, Sowden returned to Fort Worth to become associated with Wilson & Patterson, Architect and was made a full partner in the firm now known as Wilson, Patterson, Sowden, Dunlap & Epperly.

Sowden was instrumental in the planning of many public school buildings throughout the state, college buildings for North Texas State University, Abilene Christian College, and Howard Payne College, as well as churches and business and commercial buildings throughout Texas and Oklahoma.

As a member of the Fort Worth Chapter of the American Institute of Architecture since 1946, he has held the offices of treasurer, vice president and president. Mr. Sowden has been active in important committee work for this organization and for the Texas Society of Architects. In 1963 he was elected a vice president of TSA and to the office of president-elect in 1964.

Mr. Sowden is a member of the Rotary Club, Cornell Club, and Delta Tau Delta. He and his wife Mickey have two children, Topper and Chandler.



AIA

# THE EXECUTIVE OFFICERS

TEXAS SOCIETY OF ARCHITECTS



**AIA**

president  
elect

**DANIEL BOONE AIA**



**L. W. PITTS FAIA**

regional  
director

past  
president

**GEORGE F. HARRELL FAIA**



vice  
president

**DOUGLAS STEINMAN AIA**

vice  
president  
**JOHN WARD AIA**



**JACK CORGAN AIA**

president  
texas architectural  
foundation



**HOWARD BARR AIA**

secretary  
treasurer



**MACE TUNGATE AIA**

vice  
president





# WINN RESIDENCE, McALLEN

KENNETH BENTSEN ASSOCIATES

ARCHITECTS



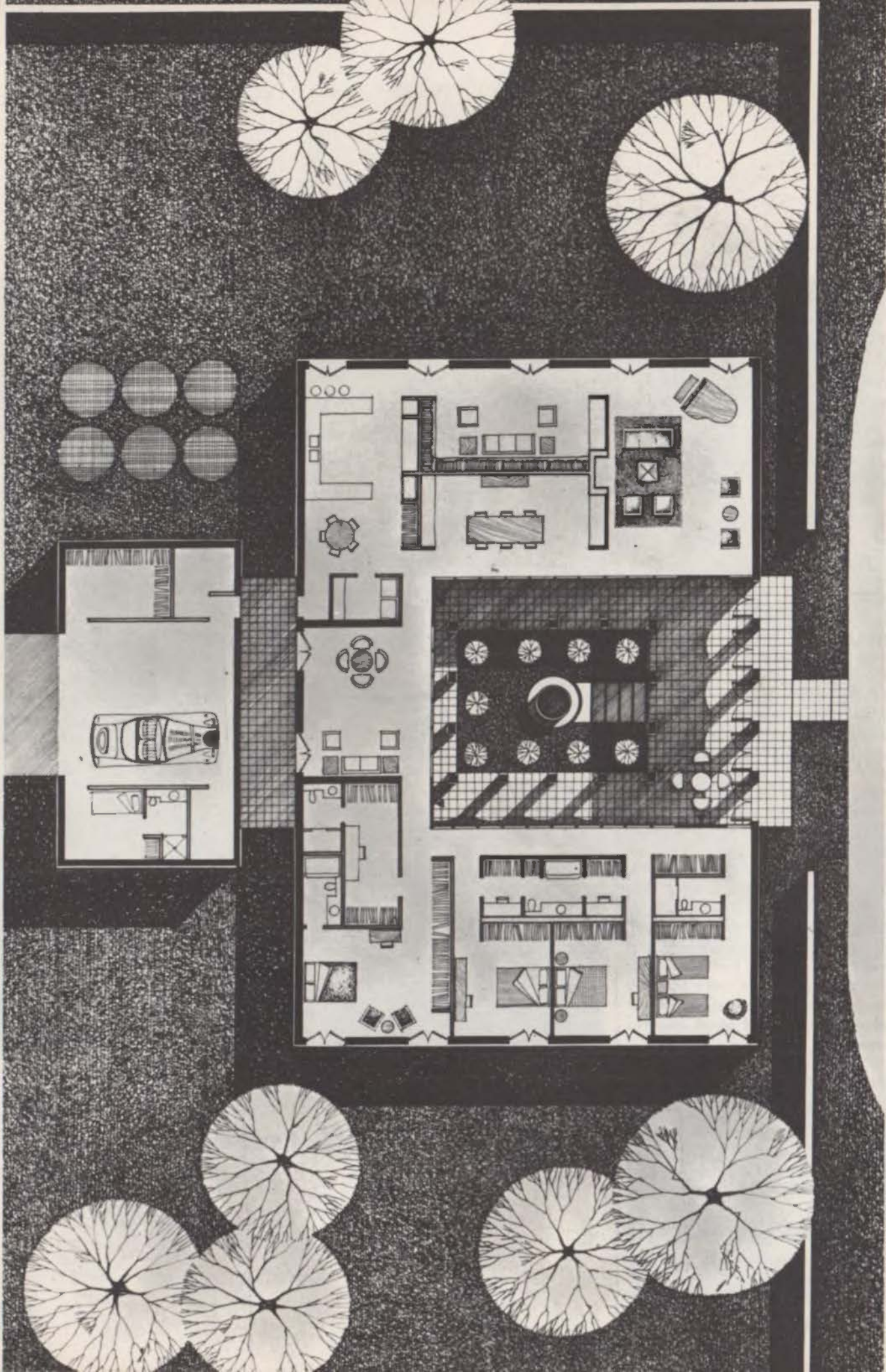
*The Winn residence is situated in McAllen, a South Texas border city of 35,000 people located five miles from Mexico and sixty miles from the Gulf of Mexico. The surrounding residences are mostly one story masonry houses of the type usually found in small cities.*

*Since the lot was void of natural assets such as view, interesting terrain, trees or screening, the house was designed to create its own environment, simply expressed by a formal plan, which turns in on itself. Incorporation of certain traditional elements into the design has created an architectural character indigenous to the area. East and West exterior openings are limited and a large interior colonnade surrounding the center court provides good protection from a semitropical sun.*

*The living wing has exposure to the court and garden, while the sleeping wing views only the garden. The house is designed to offer privacy for interior as well as exterior living. The gardens on the East and West side of the house are surrounded by eight foot high walls for privacy and the entry loggia is easily screened from the street by closing a series of wood louvered doors.*









## WINN RESIDENCE



*The landscaping is informal. The side gardens are planted with clusters of wild olive and other native trees. The center court is landscaped with symmetrical placed bougainvillea trees rising out of a bed of ivy with the focal point being a 17th century Mexican carved stone baptismal fount. To the back of the side gardens, an area secluded from all interior views are the cut flower garden and play equipment yard.*





*The criteria for natural illumination was to utilize the East-West orientation to the maximum advantage. The constantly changing sun angle is controlled in the outer drapery free rooms by adjustable and hinged wooden louvers, attached to the wood framed glass doors. In the inner rooms viewing the court, again the draperies are deleted and light is obtained by reflection from the center court.*



## WINN RESIDENCE



*The deep inner colonnade adequately screens the glass wall from direct sun contact. The East-West sun angle also creates an interesting changing light and shadow effect on the many columned court. Ventilation in the loggia and court is good due to the orientation of the house which catches the prevailing Gulf Coast breeze. Even with the louvered entry doors closed air circulation easily passes through the doors and out through the opening above the center garden. For still nights hanging fans are installed to improve circulation.*



# TO SELECT AN ARCHITECT

**Question** What are the general considerations in selecting an Architect?

**Answer** The selection of the Architect should be the first act of the Owner as he contemplates building. In so doing he takes advantage of the full services offered since the Architect is then available to assist in programming and site selection.

The Architect should be chosen with the same deliberation that one would exercise in selecting his physician. The Architect chosen must be a person of highest integrity and ability. He must be a man of good standing in his community and his profession. He must possess business, artistic, and technical ability in full measure to analyze and solve his client's problems. His personality, unbiased attitudes, thoroughness and creativity must be discerned prior to his selection.

Along with the numerous prerequisites of character the Architect must possess, his ability to render architectural service must be proven. It is the professional responsibility of the Architect to be informed on recent techniques, research, new materials, and changing conditions in the building industry in order to assure a satisfactory result.

**Question** What are the methods of selection?

**Answer** Two general methods are employed in selecting an Architect for a proposed building. These are THE DIRECT METHOD and THE COMPARATIVE METHOD. The particular one followed is very often determined by the type of client and by the type of project. For example, the direct method is most often used by the individual client undertaking a small project. The comparative method is more often employed by a group of people or building committee. Whether the selection is made by an individual or by a group of people the procedure follows three basic steps:

A review of qualifications and experience resume, together with photographs of executed work.

A personal interview to afford the investigator an opportunity to find out more about the Architect's attitudes, philosophy and personality.

An investigation of the Architect's former clients and projects, preferably through visitation of buildings. This step will give an insight to the Architect's ability and ingenuity in solving a problem and the degree of satisfaction attained.

**DIRECT SELECTION.** By this method an Architect can be chosen with relative ease. The selection is made on the basis of his reputation, personal acquaintance, or upon recommendation of his former clients. Frequently, the Architect will be appointed as a result of the procedure outlined in the preceding paragraph, whereby the three basic steps are followed. An individual will often



decide in favor of a personal acquaintance, or upon the recommendation of friends and satisfied clients. In any case, the Architect is chosen on the basis of talent, professional experience and taste as evaluated by the client in terms of his own needs and inclinations.

**COMPARATIVE SELECTION.** This procedure may be pursued in a number of different ways, but essentially the Architect is chosen from among a group who have presented the necessary qualification data in the form of written application and a subsequent interview. Applications may be requested in a limited way from a restricted list of architects, or they may be called for by public announcement, which may result in response from many applicants.

The invitation to submit an application should include a description of the project under consideration, giving the approximate budget for the work and the time schedule proposed. All applicants should be asked to submit a complete statement of the training and experience of key personnel, the size and type of organization, and a representative list of projects by the firm. After the applicants have been received they should be carefully reviewed so that a selected group may be invited for interview. Of the total number of respondents not more than three or four should be considered further. Through the interview the potential client will want to know more about the Architect's professional standing, his experience and projects, and the conduct of his practice, and he will find out about his attitudes, compatibility, and his philosophy of design.

**Data Form.** The comparative selection procedure may be facilitated through the use of a form, or questionnaire, which the applicant executes for the owner. The Owner may devise a data form to suit his particular purposes, as has been done by certain school districts, private institutions and governmental agencies. It should cover the following items:

**Information by the Client to the Architect**

- Name and address
- General description of proposed facilities, including location, functions, and areas required, etc.
- Approximate project construction budget
- Approximate timetable for completion of project
- Any notes on proposed financing and ownership

**Information by the Architect to the Client**

- Name and address
- Type of organization: Individual, Partnership, or Corporation
- Principals and staff: Name of principals, professional history, professional registrations and affiliations, key personnel, staff organization
- List of projects designed by firm in recent years: a recently established office will state the nature of previous affiliations and the degree of responsibility in various assignments; includes type and cost of building, location, and construction dates.
- References: Persons with knowledge of firm and work

Supplementary material: Office policy on service during construction, business procedures, financial responsibility, etc.

Information to be supplied during interview:

- Adequacy of overall service
- Present work-loads and availability
- Ability to work with various agents of owner
- Completeness of contract documents

**Interview.** It is recommended that the data form be supplemented with a personal interview. Although an Owner may send a form, or questionnaire, to a considerable number of architects in an effort to seek out the one of his preference, the number that he selects for interview should be reduced to three or four, and the criteria for names to be included will be architects:

- Who have experience in similar type and size of building
- Whose work is liked by the community
- Who show interest in the project
- Who are recommended by other clients
- Who have high professional standing

**Q**

How can an Architect's work be evaluated?

**A**

The size of an architect's office is generally less important than the efficiency of its organization. The professional office is usually organized to handle work within established price limits and the potential client can be guided accordingly by considering representative work done by the firm.

The final selection of the Architect should be made on the basis of good standing in his profession and in the community, on his creative and artistic ability, his technical competence, his business capacity, his integrity, his good judgment and on his ability to cooperate with all those involved in the project.

**Q**

What are the normal services included in an architectural contract?

**A**

**BASIC SERVICES.** The basic services of the Architect are usually divided into four phases as follows:

**Phase 1: Schematic Design.** This work consists of an inspection of the site and conferences with the client concerning the building program. The client's needs and requirements are carefully analyzed. Zoning regulations and codes affecting the work are studied. Sketches, and statements of probable construction cost are prepared for the owner's approval.

**Phase 2: Design Development.** Upon approval of the Schematic Design the Architect proceeds with the development of the plans and elevations of the building. Type of construction, mechanical systems, and materials are considered and recommendations discussed with the owner. Drawings, establishing all major elements, and outline specifications are prepared. A revised statement of probable construction cost is made. All of this material is then submitted for approval.



*Phase 3: Construction Documents.* Working drawings and specifications are finalized and all work is coordinated with mechanical layouts. Material and color schedules are discussed with the owner. Bidding forms are prepared and assistance is given in drafting contract forms. Cost statements are reviewed and approval obtained from the Owner and from controlling agencies.

*Phase 4: Construction Contract Administration.* The Architect assists in qualifying bidders and obtaining proposals. He analyzes the proposals received, advises relative to award of contracts, and assists in the preparation of such contracts. During the construction period, the Architect reviews and approves shop drawings, prepares such supplementary drawings as may be required, and reviews contractor's request for payment. He makes periodic visits to the site to determine if the work is proceeding in accordance with the contract document, and keeps his client informed relative to the progress and quality of construction, issues contract change orders as required, and makes final inspection and, when construction is determined to be satisfactorily completed, issues a certificate to that effect.

## Q

What additional services are performed by Architects?

## A

### SIX GROUPS OF COMPREHENSIVE SERVICES:

(1) *Project Analysis Service:* Feasibility, financial and location analysis, operational and building programming.

(2) *Promotional Services:* Many owners require assistance in problems of land assembly, outside financing and promotion if their projects are to proceed. The Architect's knowledge of the project's requirements and potential make his advice particularly valuable in these respects. The Architect is especially prepared to render services in connection with promotional designs, drawings, brochures and similar exhibits, and as the Owner's agent can provide overall coordination of the other phases of project promotion.

(3) *Design and Planning Services:* These include in part, the familiar basic services of the Architect. Additional services relate to Operational Design and Planning—operational procedures, systems and processes, functional requirements, layout and relationship, and equipment and furnishings.

(4) *Construction Services:* Many of these services, like those of design and planning discussed above, are familiar to the architect and his clients as the architect's basic services. However, recent trends in financing and leasing activities have prompted many clients to seek a way to relieve themselves of all burdens of the construction phase. This has contributed to the growth of the package builder system, and the consequent compromise of esthetic and quality control of the finished product by the designer and financier.

Architects are in a most favorable position to render all the services outlined below but they must do so as the agents of the Owner. From this position, they can arrange for competitive bids, for negotiated contracts, for force account work, or for some other variation of the standard construction contracts while at the same time retaining control of matters of esthetics and quality.

- Bids and Construction Contracts
- Supervision and Administration
- Job Cost Accounting
- Construction Management
- Post-Construction Services

(5) *Supporting Services:* Many of the supporting services outlined below have always been a part of architectural practice. More recently our expanding knowledge in the science and techniques of professional practice and the tremendous growth in industrial production have caused each of them to develop into a full-fledged professional activity requiring the full-time attention and talents of many individuals. The Architect is trained and experienced in the integration of these activities into a comprehensive service while at the same time maintaining the professional status and public acknowledgement earned by their contributions to the total effort.

- Supporting Design Services
  - Engineering
  - Urban and Regional Planning
  - Landscape Architecture
  - Site Planning
  - Fine Arts and Crafts
  - Interior and Furnishings
  - Other—Acoustics, Lighting, etc.
- Special Consulting Services
  - Specific Building Types
  - Economics
  - Market Analysis
  - Merchandising Analysis

(6) *Related Services:* A great need exists for services of architects in fields other than those directly concerned with individual building or environmental projects. The Architect may actually perform the services below or may direct and coordinate them.

- Educational Consultation
- Industry Consultation
- Research and Testing
- Products Design
- Architectural Graphics
- Prefabrication Processes

## Q

Is there a recognized standard contract and fee for architectural services? If so, what are these fees?

## A

The architect's compensation for the basic services discussed above is usually based on one of the following



methods:

- A percentage of the construction cost of the work
- A professional fee plus reimbursement of expenses
- A multiple of direct personnel expense
- A salary, per diem, or hourly rate

Fees are variable depending upon the type of project.

There is available through the Texas Society of Architects, 327 Perry-Brooks Building, Austin, Texas, a suggested schedule of minimum fees. This document is a guide and establishes minimums only. Each project must receive individual consideration since fees may vary in relation to complexity of design requirements, including structural and mechanical work, distance from place of operation, special furniture and furnishings, interior design, etc. Therefore, no standard fee is available for all purposes. There are standard contract forms for Architect and Owner and standard contract form for Owner and Contractor, which are available through the American Institute of Architects, and are generally used by Architects. Usually, these forms are also available from local distributors of architectural and engineering supplies. Most architects will provide the required forms as part of their services.

Q

Is it necessary that an architect have a State license?

A

Yes. See House Bill 144, of the 45th Legislature, which is an act to regulate the practice of Architecture; to create a State Board of Architectural Examiners; to prevent the practice of the said calling or profession by unauthorized persons; and to provide for the trial and punishment of violators of the provisions of this act.

Q

What is the relationship of the Architect to the Owner and to the Contractor?

A

The Architect is the retained professional consultant of the Owner and he accepts no compensation from the Contractor. The Architect administers the performance of the work in accordance with the terms of the contract between Owner and Contractor. He is obliged to be impartial and should treat both parties with equal fairness.

Q

How does an Architect work with the Owner where cost is the determining factor?

A

In building design the Architect works with three principal determinants:

Scope, as indicated by the Owner's functional requirements and their attendant space, volume, mechanical, and structural needs.

Quality, as indicated by the Owner's requirements, by the building type and its construction details, by economic consideration, and by maintenance and operational concerns.

Cost, as indicated by the Owner's budget, public appropriation, or other financial limitations.

To exercise the freedom of judgment that he must have in rendering full professional services the Architect must always be given control over at least two of the three determinants. Most often cost is the single firm stipulation given the Architect by the Owner. The Architect's cost analysis services may then be employed to balance scope and quality against this cost requirement.

Q

What methods are used by an Architect in making cost analysis?

A

Four established cost analysis methods are available to the estimator: the Area and Volume method, the Unit Use method, the In-Place Unit method, and the Quantity and Cost method. The choice of the method to be used at any particular phase of the project will be determined by the availability and reliability of current cost records for the type of project involved and their applicability to the particular project, the completeness of the drawings and specifications at the time the analysis is to be made, and the requirements of the Owner-Architect agreement wherein the type of the analysis, i.e. a Statement or Estimate as are discussed above, is called for.

Q

Do Architects employ professional consultants and what are their relations to the architect?

A

The Architect has a direct working relationship with other professional offices by employing them as consultants or by being engaged as a consultant; by forming a temporary association; or by engaging with them in a joint venture.

When a consultant, either an engineer or a non-engineer, is engaged by the Architect, his function is to supplement the knowledge and experience of the Architect. It is the Architect's responsibility to determine when unusual problems require special assistance and to have an agreement with the Client in advance as to how it will be obtained. Consultation may be necessary on such things as:

- Engineering—structural, mechanical, electrical, etc.
- Site planning, landscaping, traffic and parking
- Arts—murals, sculpture, etc.
- Acoustics and sound transmission
- Hardware
- Elevators, process engineering and other special built-in or service-connected equipment

Under this relationship, the consultant is a professional and an expert with specialized knowledge or experience and recognized ability. His contribution should be recognized on that part of the project documents with which he is identified. Generally, the services of such consultants are paid for by the Architect who receives a fee on the work which the consultant designs or executes sufficient to compensate him for the consultant services. This is in addition to compensation for his own coordinating services on the same work.



# CREATIVE COLLABORATION

ROSEMARY LARSON

The Women's Auxiliary to the Houston Chapter of the American Institute of Architects found another "Antidote to Ugliness" this past February. Our solution was not in tearing down unsightly slums, nor in cleaning up the highways. Though a great deal of this needs to be done, we know our limitations. Our approach to the problem was far more delicate and esthetic.

Ann Holmes, Art Editor for the *Houston Chronicle*, wrote about the Women's Auxiliary recently,

"... it makes perfect sense for this group to be interested in the decorative aspect of new Architecture."

and how right she was! What group does have a better right, except perhaps the Architects themselves? We have watched with interest and enthusiasm those last lovely embellishing touches that go in and on a structure to add life and warmth and color,—the fabrics, furniture, wall treatment, statuary, and we have watched sometimes in agony, a good piece of Architecture become compromised with meaningless clutter.

Many members of the Auxiliary felt that there are artisans in our community who do handsome work and who are willing and capable of working with the Architect and Client during the planning and construction period of a building, so that the ultimate result of his work might be an integrated embellishment to the whole. Or, whose work is of such quality, that it could be added to the product of the Architect at any time to lend enrichment and charm without interrupting the existing atmosphere.

This idea of bringing the work of some of our craftsmen and sculptors before the public in a forceful and meaningful manner became a goal for our group. Work toward this goal continued into the summer and fall and winter and became a shining reality in the form of the *CREATIVE COLLABORATION* exhibit in the Grand Hall of the Rice University Memorial Center. The work of 65 selected artisans was displayed in an installation that was breath-takingly beautiful. The artists were enthusiastic, the members of the AIA seemed





*Design by Alsey W. Newton, Jr.*

*An island grouping with pieces by Charles Peabworth, Robert Weimers Kirsch and Robert White*



*Screen Wall Mural  
Robert Fowler*



delighted, the press was complimentary and the remarks of the visiting public were gratifying in every way.

A nice summation of what our show tried to do might be found in the following statement by Ben F. Greenwood, AIA, which we carried on the inside cover of the catalogue:

"Love of Beauty is inherent in Man's nature, and the expression of creativity as it relates to his environment and its adornment achieves its highest fulfillment as a collaborative effort.

**CREATIVE COLLABORATION** illustrates the techniques and media for expressing concepts of beauty and creativity available for enrichment of the Architectural concept."

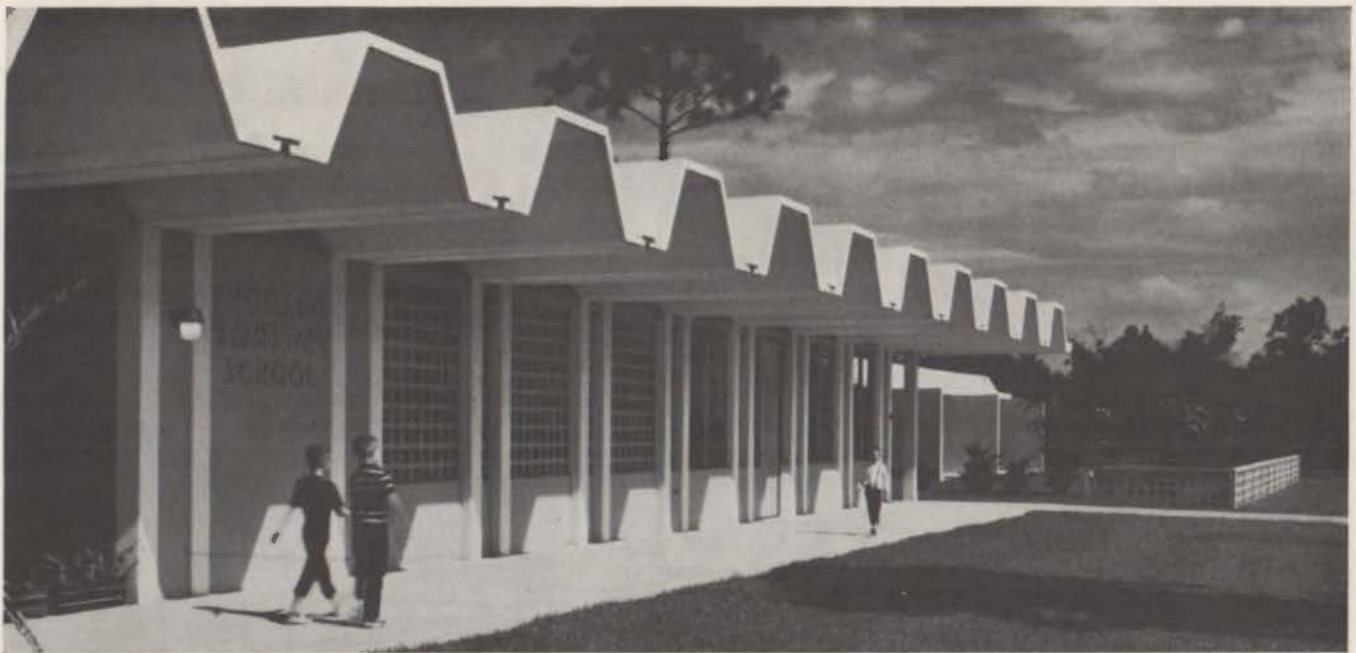




*"Death of a Young Jew"*  
Robert Fowler



To some, the consideration that good Architecture deserves the best in related adornment was new and interesting in concept. We were pleased to be able to bring this to the attention of people in the Houston area.



## Beauty and the budget get together in this all-concrete school

The Avocado Elementary School in Homestead, Florida, demonstrates again the advantages of concrete in even a small size plant.

The structure is striking, yet tastefully modern . . . with 22 classrooms, cafeteria, library and administrative spaces. For 35,210 square feet, the bid price was \$398,390, or \$11.32 per square foot.

The precast concrete folded plate roof, supported on prestressed columns of concrete, provided not only an outstanding design feature, but brought important economy. Walls are concrete masonry, stuccoed on the exterior, plastered inside for decorative effect. And included in the modest cost is the elegance of terrazzo floors in the cafeteria.

For school boards seeking, at realistic cost, esthetically pleasing facilities that are also durable, firesafe and easy to maintain, concrete offers the ideal solution. **Portland Cement Association**

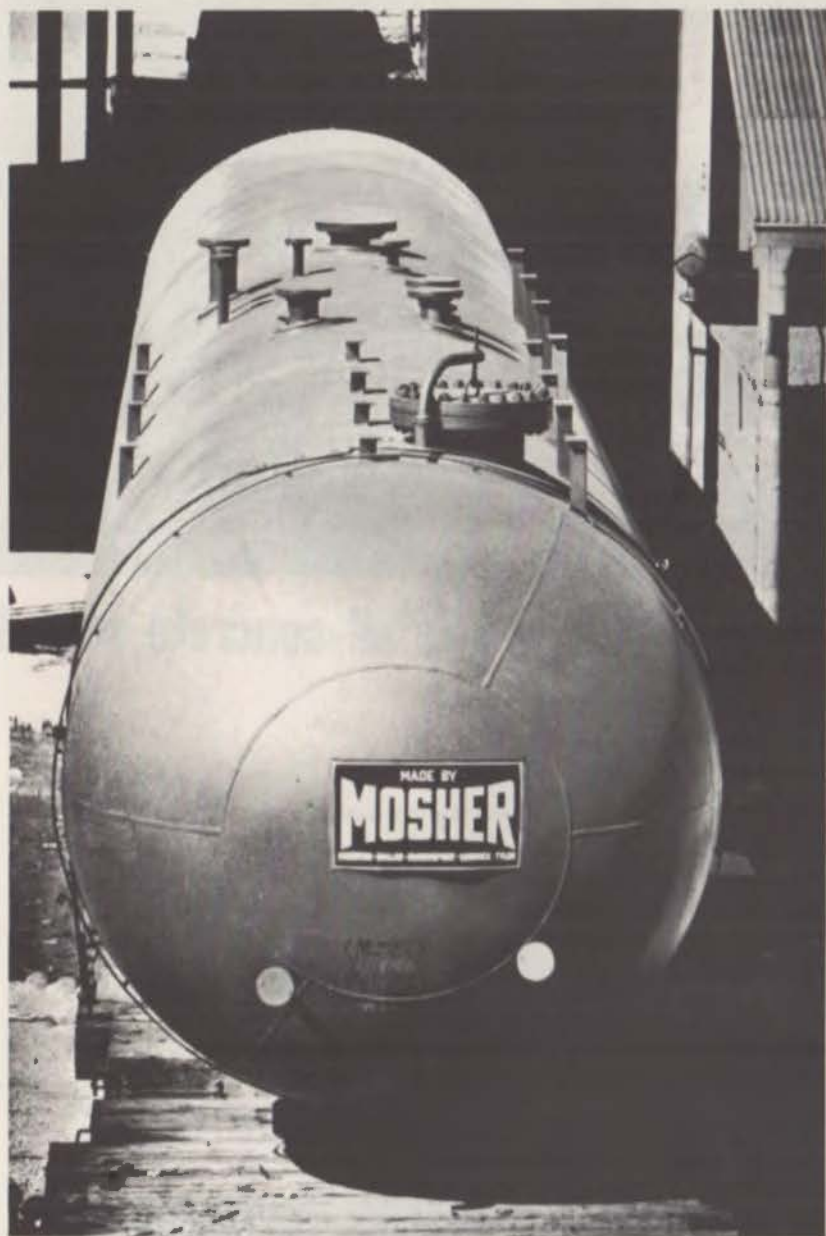
110 East Eighth St., Austin, Texas 78701

*An organization to improve and extend the uses of concrete, made possible by the financial support of most competing cement manufacturers in the United States and Canada*



Typical classroom, Avocado Elementary School with adjacent "patio" class space. Architect: Robert B. Browne, Miami; George F. Reed, Associate, Miami. Structural Engineer: Walter C. Harry & Associates, Fort Lauderdale. Contractor: Stobbs Brothers Construction Company, Miami. Owner: Dade County Board of Public Instruction.





A 190,000 LB.

# SALT SHAKER

(Almost!) Yes, this Moshier-built Desalting Pressure Vessel could be likened to a salt shaker, except it takes the salt out . . . instead of putting it on.

10 feet in diameter, 90 feet long, it's on the way to a refinery in South America. Other vessels from the Moshier Plate Division are used the world over in the Chemical and Petro Chemical industries.

Whether you need vessels, fractionators or other fabricated plate work . . . call Moshier!



**MOSHER**  
STEEL COMPANY

HOME OFFICE AND PLANT:  
3910 Washington Ave., Houston.

OTHER PLANTS:  
Dallas, Corpus Christi, Lubbock,  
San Antonio, Shreveport, Tyler.

fabricators of steel since 1885

ANNOUNCING

**JOSAM**

THE **NEW**  
**ABSORBOTRON**®

SHOCK ABSORBER

Now, Josam can state without reservation that it has developed the one and effective means of controlling hydrostatic shock pressures and water hammer — with the new ABSORB-OTRON Shock Absorber. Years of testing gives positive assurance that when installed on any plumbing system and sized properly the ABSORBOTRON will effectively and permanently reduce shock pressures to within safe limits that do not exceed 150 P.S.I. (the normal working pressure at which all ordinary plumbing systems are designed to greater safety). The secret is in the new elastomer type bellows. Write for Manual SA-4.



**JOSAM**

District Representatives

**JOE P. DILLARD & ASSOC.**  
1531 Edison Dallas 7, Texas  
Phone: RI 8-7708

**R. B. ARNOLD COMPANY**  
P. O. Box 10695  
Houston 18, Texas  
Phone: OV 6-5591

**JOSAM MANUFACTURING CO.**  
Michigan City, Indiana

**IN WASHROOM DESIGN**  
where quality and  
reliability are a must



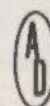
specify **AMERICAN**  
**SOAP DISPENSERS**  
& **WASHROOM ACCESSORIES**

For on-the-spot technical assistance,  
call on our local representatives:

**FOURMOST SALES INC.**  
1182 QUAKER ST., P.O. BOX 10302  
DALLAS, TEXAS 75207 • ME 7-2510

**RUSS ARNOLD**  
PO BOX 7846, 29 WAUGH DRIVE  
HOUSTON, TEXAS • (713) UN 4-7733

**JIM MARTIN**  
PO BOX 28243, 2611 W. GRAMERCY  
SAN ANTONIO, TEXAS • (512) PE 2-6472



Architect-Engineer Manual Available  
**AMERICAN DISPENSER CO., INC.**  
860 Broadway, New York, N.Y. 10003





*Terrazzo by American Terrazzo Co., Dallas  
J. A. Jones Construction Co., Atlanta, General Contractor*

**Wherever** terrazzo is used, it gives the structure a quality imprint •  
Terrazzo has sheer beauty • It can be designed in overall or decorative patterns in a wide choice  
of color combinations • The first cost of terrazzo is reasonable • It has the lowest cost per year  
of life of all floors according to data published by the National Terrazzo & Mosaic Association  
• Trinity White's extreme whiteness makes a special contribution to terrazzo's beauty with a  
truer matrix color—whether white or tinted.




A product of GENERAL PORTLAND CEMENT COMPANY

OFFICES: CHICAGO • CHATTANOOGA • DALLAS • FORT  
WORTH • HOUSTON • FREDONIA, KAN. • FORT WAYNE  
JACKSON, MICH. • KANSAS CITY • TAMPA • MIAMI • LOS ANGELES

**Trinity White**  
PORTLAND CEMENT





TEXAS ARCHITECT  
P. O. Box 152  
AUSTIN, TEXAS  
RETURN REQUESTED

BULK RATE  
U. S. POSTAGE

**PAID**  
AUSTIN, TEXAS  
PERMIT NO. 1301