



The AMERICAN INSTITUTE of **ARCHITECTS** MISSISSIPPI CHAPTER

The American Institute of Architects is the national organization of the architectural profession, and its initials A.I.A. following the architect's name have come to be recognized publicly as a certificate of merit. His membership in the A.I.A. attests to the architect's integrity, proven professional qualifications, and good standing in his community.

EXECUTIVE COMMITTEE Joe T. Pursell, A.I.A. President John C. Skewes, A.I.A. Vice President Robert D. Ladner, A.I.A. Vice President Edward F. Neal, A.I.A. Secretary-Treasurer James G. Chastain, A.I.A. James E. McAdams, A.I.A. BILOXI John T. Collins, A.I.A. Leonard Collins, A.I.A. Henry F. Fountain, A.I.A. Carl E. Matthes, A.I.A. BROOKHAVEN John Bishop Seavey, A.I.A. CLARKSDALE John C. Skewes, A.I.A.

COLUMBUS Fred L. Harrison, A.I.A. William I. Rosamond, A.I.A.

CORINTH B. A. England, A.I.A.

GREENVILLE Harold Kaplan, A.I.A. Matthew L. Virden III, A.I.A.

GREENWOOD James E. McAdams, A.I.A.

GULFPORT Flynt M. Hall, A.I.A. Kenneth W. Hayes, A.I.A. Milton B. E. Hill, A.I.A. Carl Y. Parker, A.I.A.

HATTIESBURG Stephen H. Blair Jr., A.I.A. David K. Hemeter, A.I.A. Juan E. Landry, A.I.A. Juan G. Landry, A.I.A. Carl E. Matthes Jr., A.I.A. J. Warren McCleskey, A.I.A. J. Warren McCleskey, Jr., A.I.A.

HOLLY SPRINGS Hugh H. Rather, A.I.A.

JACKSON

Hugh H. Rather, A.I.A. JACKSON William R. Allen Jr., A.I.A. Robert B. Bassett, A.I.A. Robert B. Bassett, A.I.A. Thomas J. Biggs, F.A.I.A. Raymond Birchett, A.I.A. B. A. Brady, A.I.A. George Lee Brock, A.I.A. W. A. Browne, A.I.A. Harold C. Brumfield, A.I.A. William E. Campbell, A.I.A. James G. Chastain, A.I.A. Frank P. Gates, A.I.A. William L. Gill, A.I.A. Eugene Drummond, A.I.A. Frank P. Gates, A.I.A. William L. Gill, A.I.A. Earl T. Gilmore, A.I.A. William R. Henry Jr., A.I.A. John F. Hester, A.I.A. Grady L. Hicks, A.I.A. John F. Hester, A.I.A. John M. Mattingly, A.I.A. Eh. Malvaney, A.I.A. John M. Mattingly, A.I.A. Charles P. McWullan, A.I.A. Edward Ford Neal, A.I.A. R. W. Naef, F.A.I.A. E. W. Naef, F.A.I.A. E. E. Norwood, A.I.A. N. W. Overstreet, F.A.I.A. Joseph Russell Perkins, A.I.A. John W. Staats, A.I.A.

John L. Turner, A.I.A. John M Ware, A.I.A. Joseph T. Ware Jr., A.I.A. Harry E. Weir, A.I.A. Edward J. Welty, A.I.A. Dudley H. White, A.I.A.

LAUREL John W. Hunt, A.I.A.

McCOMB William Ragland Watkins, A.I.A.

MERIDIAN Bill Archer, A.I.A. Luther L. Brasfield, A.I.A. Robert B. Clopton, A.I.A.

MISSISSIPPI CITY Lloyd K. Grace, A.I.A. Willis T. Guild Jr., A.I.A.

NATCHEZ Beverly Martin, A.I.A.

PASCAGOULA Peter J. Baricev, A.I.A.

PICAYUNE Robert D. Ladner, A.I.A. John C. Suffling, A.I.A.

STARKVILLE Thomas H. Johnston Jr., A.I.A. Thomas Shelton Jones, A.I.A. Thomas O. Wakeman, A.I.A.

TUNICA John H. Pritchard, F.A.I.A.

TUPELO Clarice M. Payne, A.I.A.

MEMBERS EMERITUS John H. Harvey, A.I.A.E. Fresno, Calif. Wilfred S. Lockyer, A.I.A.E. Picayune Robert J. Moor, A.I.A.E. Gulfport.

Professional Associates: William L. Addkison, Nicholas D. Davis, Marion Fox, Charles R. Gardner, Eugene M. Hansen, Max L. Harris, James C. Jenkins, J. D. Jernigan, John M. Montgomery, Francis F. Parker, Sidney E. Patton, Leslie P. Pitts, Malcolm L. Pointer, J. Ed Ratliff, Moody Reed Jr., James Cooper Rimmer, Thomas H. Smith, John T. West, Robert H. Westerfield, Enoch J. Williams.

Associates: Boyce C. Biggers, Larry L. Bouchillon, Beverly Ann Bradley, F. Marion Brewer, Robert Burns Jr., Leon W. Burton, Alton B. Clingan Jr., Lynton B. Cooper, Charles F. Craig, William A. Easom, Thomas J. Gardner, Robert Harrison, Alfred B. Hicks, Monroe J. Hilton Jr., Alfred C. Hopton, Charles Howard, Warnie C. Kennington, William Lawrence, Cronan LeBlanc, Don Leopard, Ralph Maisel, A. Neilson Martin, William D. May, James E. Moorhead, Clinton C. Nickles, Jerry A. Oakes, Jesse C. Pearson, Connely Plunkett, Marion Raidt, Robert W. Riggins, John M. Ware Jr., Malcolm D. Wetzel, Ralph Alvin Whitten, Howard B. Zeagler.

Mississippi Architect is published monthly by the Mississippi Chapter of the American Institute of Architects, in conjunction with Construction News, Inc. Opinions expressed herein are those of the editor and contributors and not necessarily those of the Mississippi Chapter, A.I.A. Inquiries may be addressed to P. O. Box 9783, Jackson, Mississippi

William R. Henry Jr., A.I.A. Editor Harry Haas Jr., A.I.A. Edward Ford Neal, A.I.A. Editorial Advisors

How Much Will Your Building Cost?

Every prospective building owner has to face the question of building costs, and the first person he should turn to for a reasonable answer is his architect.

Until recent years the answers may have been evasive, casual, or overly optimistic, but fortunately there has been a swing in the right direction. Most architects who are properly trying to expand their services, now consider effective cost estimating to be a fundamental part of these services.

In the opening discussion stage of a building program, the architect may suggest probable building costs in terms of current area, volume, or other unit costs; but when preliminary drawings are submitted they should be accompanied by a semi-detailed estimate indicating proposed building materials and reflecting projected techniques in structure and in mechanical and electrical equipment. Finally, a revised estimate should be submitted after working plans and specifications are completed, in order to reflect changes made during the course of final plan development.

The question now becomes: Just how good is an estimate anyway?

It could be said that any estimate is better than none, but that would hardly be sufficient. Experience indicates that a five per cent variance between the low bid and the estimate is a desirable margin. Obviously we hope for better, but occasionally get worse, since the building industry seems subject periodically to radical ups and downs.

The estimate of cost remains however an effective tool which both architect and owner can use to keep their feet on the ground. One cannot expect to know *exactly* how much a building is going to cost, but he deserves an estimate from his architect which is sufficiently accurate to launch a successful building program.

Edward F. Neal





SOUTH HILLS BRANCH LIBRAR JACKSO

> GODFREY, BASSETT & PITI ARCHITECT JACKSO

FLOOR PLAN SCALE



Municipal Branch Library

RCHITECTS were faced with four major problems as they designed this branch rary.

Problem number one was the need to provide parate reference and reading areas for adults d children, yet be able to supervise both readg areas and the front and rear entrances with a ff of one.

Problem number two was the need for the ilding to assert itself as a cultural center of the mmunity without having it clash with its resintial neighbors.

Third, a conference and meeting room was quired which could be used by community and ading groups at night when the library was used. The problem here was to provide one set toilet rooms which would be accessible to the rary by day and the meeting room by night.

Problem number four was the necessity to work thin a tight budget.

The solution was an L-shaped plan with adult ading in one area and children's reading in the per, permitting the librarian's desk to be loted in the intersection of the two areas. From a point the librarian has complete surveillance the stacks, both reading areas, and both ennces.

The meeting room and toilet facilities were sitted off the rear entry foyer where the toilet oms would be available to either library or eting room. This makes it possible for either rary or the meeting room to operate independdy of each other by locking doors in either a. The building was constructed within the escribed budget.





SOUTH HILLS BRANCH LIBRARY

Photos by Frank Noone



Americans Are Becoming "NIGHT PEOPLE"

More Activity Concentrates in Evening Hours With Assistance of Modern Lighting



The people of Greenwich, Connecticut keep their Honor Roll Monument alive with floodlighting at night. The men who gave their lives are thus beautifully remembered and the meaning of this memorial is more apparent at night than during the day.

L ITTLE less than two decades ago Americans did most of their shopping by daylight.

It was common for Dad, Mom and the children to hustle off in the family car on Saturday for a day of shopping. For, with Dad at work and the children in school during the weekdays, virtually the only family shopping day was Saturday.

However, the big, modern, well-lighted shopping centers which sprang up in the post-war period changed the shopping habits of the nation almost overnight. American shoppers became night people and latest statistics prove it.

Consider these facts, released by the Floodlighting Institute of Cleveland, Ohio, concerning recent studies of shopping centers:

(Continued on following page)

Floodlighting of school buildings reduces vandalism when buildings are not in use, encourages attendance when night activities are scheduled. This is Bloom Township High School. Chicago.



"NIGHT PEOPLE"

(Continued from page 3)

- 31.4 per cent of the total traffic arrives during the three- to four-hour period after 6 P.M.
- Cars arriving at night carry 16 per cent more shoppers than those arriving during the day.
- The average night shopper spends 52 minutes in the center, compared with an average of 29.2 minutes for the daytime shopper.

The International Council of Shopping Centers of New York City conducted a survey of evening-hour sales in shopping centers. A total of 245 centers responded as follows:

Per cant of centers reporting		Repo	orted percentage of volume after 6 P.M			of P.M.
37.7			50	to	75%	
36.7			30	to	50%	
25.6			5	to	25%	

100.0%

The change in buying habits has been a boon to the shopping center, but it has presented problems for some of the long-established shopping areas, especially in small towns. Without positive action, these established mer chants have found they could not compete with th shopping center in terms of shopper convenience

In dozens of small towns and cities across th United States—and in some large ones, too—mer chants have responded to the challenge. They bonder together into groups, bought property adjacent t their shopping areas, tore down existing building and turned the land into spacious, well-lighted park ing areas. They also remodeled store fronts an interiors and relighted downtown streets.

This is one side of the coin. On the other side ar the merchants and city officials who refuse to hel themselves. They lament that business is sufferin and land values have been reduced in downtow areas, but they refuse to take positive action t improve the situation.

People, given a choice, refuse to shop in poorl lighted areas, and the country's constantly spiralin crime rate has a lot to do with it. With the three of muggings, street attacks and robberies hangin over virtually every city, people generally avoi areas that do not provide proper lighting as som measure of protection.

The longer merchants and officials wait, the harde it becomes to revitalize affected business areas.



The Epiphany Lutheran Church in Detroit, Michigan. Floodlighting at night suggests that it is prepared to answer the spiritual needs of the community.

This Dallas, Texas laundry combines a distinctive architectural treatment and brilliant lighting to attract customers both day and night.

Money is required to shop at night, just as in daytime, so bankers ar also turning into "Night People." This is the Montclair Auto Ban Branch, National Newark and Essex Bank, Montclair, N. J.





Integrity In Building Construction

by Edward G. Petrazio Skidmore, Owins & Merrill Chicago, Illinois

(Editor's note—based on a speech presented by Mr. Petrazio at NAAMM's Architectural Metals Industry Clinic, October 24, 1963, Chicago, Illinois.)

INTEGRITY

L FEEL it is presumptuous of me to address this group on the proper stainless steel joining techniques when it can be seen from a review of your program that the most current and best techniques are being presented and discussed in detail.

My comments will be limited and relate to the comprehensiveness of the service and enthusiasm that he architectural metal industry can contribute to he building industry.

A definition of *integrity* "denotes uprightness or ncorruptibility," or briefly, moral soundness; in ontrast to the definition of *honesty* "a general term or freedom from fraud," or briefly, truthfulness. t is important that these terms be understood in a proad sense inasmuch as *honesty* can be used in ationalizing, or by quotation of part truths, whereas a good conscience, *integrity* cannot be so misused.

WHAT PROMPTED THE SUBJECT OF THIS TALK?

With some apologies, I would like to refer to the Harris Trust Bank Building in Chicago and, in paricular, the case history surrounding the curtain vall. The confusion and ambiguities surrounding the election of the correct and proper material both rom a functional and esthetic standpoint involved he gamut extending from impartial reports of experts, cost differentials, the best of fabrication techiques, the best to minimize maintenance, the archiect's recommended material, and the owner's choice, and the interested in promoting this job for heir particular metal. It is obvious that a review of all the foregoing requirements resulted in a compromise in many areas.

Following are what I consided to be the major reas of your influence: (1) longevity and follow hrough; (2) presentation techniques; (3) direct consultation; and (4) basic research.

LONGEVITY

It is very disturbing to clients who are not aware of the tremendous turnover of companies and peronnel in the building industry to be confronted with the constant change of faces and responsibilities luring the course of the development, execution and ollow up of his particular phase of any construcion project. I still feel that not only is good will reated, but a general sense of satisfaction and fulillment can be obtained by occasionally following up on a completed project either through the architect, the contractor or the owner to ask simply, "how is my particular portion of the work doing?"

PRESENTATION TECHNIQUES

Too often the various sales engineers and representatives fail to recognize that when they call upon an architect's office they are expected to know a little bit about architectural design and the philosophy of the type of architecture currently being evolved by the firm upon whom they are calling. Such a representative should be aware of the various sizes and the caliber of each architectural firm, and should so orient his approach to that firm accordingly. A simple case in point is the sales literature which constantly crosses an architect's desk which if graphically does not contribute to the graphic arts, in addition lacks technical data of any real value, it is immediately discarded.

DIRECT CONSULTATION

A metal manufacturer representative should recognize that the architect's needs vary rapidly, and generally such needs are under duress. He expects to deal with experienced personnel who will understand the problem to be resolved, without a sales pitch. Further, he expects that the return answer will be fast, recognizing the cost and delivery variables in order that the product can be competitive. On the other hand, the representative should not become a pest by constantly calling the architect on an item which has been resolved, yet he must have enough judgment to realize that he must be persistent inasmuch as his product might not be the correct product for every job.

BASIC RESEARCH

In addition to the obvious items necessary to meet today's competition; namely, low cost, it is expected that the vocabulary of the industry be more standardized. I speak in particular here to the proper referencing of metal alloys, their finishes, and their maintenance procedures. A great contribution will be made by your organization upon the completion of your current program of identification of bronze and brass finishes. My talk would be incomplete if we did not talk about possible future items for basic research such as: (a) stressed skin; (b) extrusions; (c) metal coatings; (d) metal textures; (e) refined concealed joints and fastenings.

NEW DESIGN in Cranes



O^{VERHEAD} TRAVELING CRANES, used almost universally in large plants and foundries throughout the world, have just undergone the most radical design change in their 74-year history.

The important break-through was revealed by Harnischfeger Corp. of Milwaukee, which developed the first motorized overhead crane in 1887.

Frank M. Blum, head of the firm's industrial division, said the new development was made possible by space-age innovations such as improved electronic components and a pressurized "walk-in" passageway which, in itself, has made the entire concept feasible.

Other observers meanwhile report the perfected design should make important contributions to plants of all kinds—particularly in the United States where inflated wages and other production factors seriously inhibit profits.

Ironically, the advancement is said to show the greatest economic potentials "where capacity demands are highest, plant area requirements the largest, and work conditions the most adverse."

Under these conditions, Mr. Blum said, the new system reduces original costs, requires about 75% less maintenance, and yet its production capacity over an extended period will be more than 200% of that available with the older systems.

The first two units, complete with pressurized chambers and the improved electronic controls, re-

"Grab-bucket" weighs about five tons on this radically new overhead traveling crane just announced by Harnischfeger Corp., of Milwaukee. It is described as "a major breakthrough in terms of production and reliability, yet with significant reductions in costs."

First installation of two initial P&H walks-ins are at a large Kansas cement plant—believed to be "the toughest crane duty-cycle anywhere in the United States." Each is averaging a 15-ton lift every 53 seconds, 16 hours per day.

cently were installed at a large cement plant Kansas.

Although produced by many manufacturers si originated by Harnischfeger 74 years ago, the ba design for all overhead traveling cranes has mained the same. A pair of giant overhead gird run the width of the plant or other area to be serv with steel wheels mounted under each corner. Th wheels travel on tracks near the ceiling which is the complete length of the area. Finally a head duty hoist is mounted on a "cart" or trolley a travels along the girders, back and forth across width of the plant, while the girders at the same titravel up and down the *length* of the plant. Resu A load can be lifted from any spot within the enarea and carried through the air to any other spo

Operator's cab also is pressurized and offers almost "bubble" visibility. Control system is said to be the most advanced ever installed on any overhead traveling crane. Yet also it is "probably the most simple to operate," according to Harnischfeger Corp. of Milwaukee, which designed and built radically new version of the 74-year-old machine.

> cranes often must work, each aisle or passageway is pressurized similar to the cabin of an airliner.

This pressurization is accomplished by a relatively small but powerful blower which forces air continually into the girder, after screening it through woolbag filters which automatically clean themselves. A pressure of about 2 lbs. above outside atmosphere pressure is maintained-ample to prevent dust seepage and at the same time protecting against excessive heat accumulation from components within the girder.

In addition to coping with high concentrations of abrasive dust at cement mills, this same pressurized walk-in arrangement will be equally valuable with a wide range of other heretofore difficult conditions. Among these are steel mills, copper smelters, bulk chemical plants where corrosive or abrasive atmospheres are encountered; dock-side operations where salt water corrosion almost always presents a serious problem; and what Mr. Blum called "a hundred other conditions" where atmosphere plays havoc with electrical relays, contactors, and other sensitive components.

The previously expensive and often dangerous job of high-girder inspection and maintenance is "terrifically simplified" by the new configuration, Mr. Blum reported. Crews now can perform practically all their duties in the safety and convenience of the walk-in passageway.

To make this work readily accessible and even more economical, all electrical panels and control equipment are mounted against the interior walls.

Radical design change for "overhead traveling cranes" includes a pressurized and well-lighted passageway inside the main girder, running length of the crane. The area is utilized for electronic controls and power components, greatly reducing costs and increasing safety for maintenance crews.



new walk-in crane is that the interior of the main girder is utilized as a well-lighted corridor in which are located strategic controls and power components, and inside which maintenance crews can conveniently work.

Interior aisles of the two Kansas cranes are 8 ft. high, 5 ft. wide, and extend almost the full length of the 120-ft. girders.

The hollow-beam feature (borrowed from a European development) provides in itself a certain degree of protection for the electronic controls and other components. However, for more realistic protection against outside atmosphere in which the



following the shortest route whether it be in parallel or diagonal direction. On the surface, the most obvious change in the



Top Photo: Use of brick helps provide a warm, invitingly textured, and clearly unified entity in the Atlanta Decorative Art Center. This entrance was planned to give a definite sense of entering. Lower Photo: Textured brick was used in the Atlanta Decorative Arts Center for several reasons—one of which was its softness in overall effect from a distance, and beauty and interest at close range.

THERE are no back rooms in the new Atlanta, Georgia, Decorative Arts Center.

Architect John C. Portman, Jr., of Atlanta has eliminated the dreary wholesale outlet atmosphere common in buildings used to display products and services of interior decorators and designers.

Instead, he planned and developed a quiet oasis of showrooms in a handsome architectural complex in a residential area just three miles from the heart of Atlanta. The \$800,000 center is described as a warm invitingly textured, and clearly unified entity. Mr. Portman achieved this through sensitive planning and details.

One of these details was a skillful blend of stee frame and masonry construction. The masonry con struction is highlighted by norman size Vulca Velour textured brick that is medium tan in colo for overall effect. The brick, supplied by Natco Con poration, Pittsburgh, was placed in a lattice-wor design because of many considerations—includin the fact that it adds a textured effect, and is com pletely harmonious with the center's pleasant sub urban background.

It is located on a seven-acre plot in Peachtre



Use of lattice design in this brick wall at the Atlanta Decorative Arts Center adds a textured effect to the building proper, offers protection from weather, highlights a pattern that changes in appearance, and controls sun for eastwest orientation of showrooms.

Hills, a fairly secluded area near Atlanta's North Side where most designers and decorators congregate. The 65,000-square-foot center consists of two long, parallel, one-story buildings connected at both ends by face brick walls of the same color and texture utilized in front showrooms of each structure. Each building divides into 13 bays—25 feet wide and 90 feet deep.

To achieve a center that would enhance prestige of the profession it serves and provide an advantageous psychological background, Architect Portman gave special consideration to purpose and use. He believed the exterior also required special esthetic values.

"The norman size Vulcan Velour textured brick was selected for two reasons. One was because of the scale of the walls in which brick was used. The other was because brick enabled us to design a lattice wall, while meeting required structural needs of wall height—10 feet for the 'front' walls and 12 feet for connecting walls at each end," Mr. Portman said. He added that the "lattice work also tends to add a textured appearance or pattern, giving an interesting contrast to the otherwise simple and straight-forward background of the building proper."

Mr. Portman said lattice design for the walls was also employed for other reasons.

"Among these are sun control for east-west orientation of showrooms; to provide a textured pattern that creates a changing appearance (as the sun moves across the sky, giving different shadow patterns on face of the wall an dcorridors behind the wall); and to offer protection from weather without shutting off light and fresh air from corridors."

Already a third structure, of multi-story design, is planned and will increase the center's display area to 150,000 square feet.







Ground was broken for the first "split personality" condominium development—a new housing concept which will offer senior citizens all the benefits of living with mixed age groups without living with mixed age groups.

'split personality'

This sounds like double talk but isn't. For just such a community will span the 6900 North Block between Bell and Oakley Avenues in Chicago, Illinois. The \$1,500,000 development will be built in two identical stages, Bell Oaks East, facing on Bell Avenue and Bell Oaks West, facing on Oakley Avenue. Bell Oaks East will be limited to couples over 50 with no children living at home. Bell Oaks West will contain a mixed age group. Senior citizens can rub shoulders with people of all ages living across a landscaped terrace—but still sleep soundly without the thunder of little hooves overhead.

Bell Oaks East and West will offer a total of 76, one, two and three-bedroom units. Bell Oaks East is set for completion by early spring of 1964 and will consist of three four-story condominium buildings connected on all levels by walkways. Bell Oaks West is expected to be open for occupancy by October of 1964. The buildings in both stages will be served by central elevators. The new \$1,500,000 condominium, Bell Oaks, which will span the 6900 North block between Bell and Oakley Avenues. The 76-unit condominium will be built in two identical stages, Bell Oaks East facing on Bell Avenue and Bell Oaks West, facing on Oakley Avenue. The development is the first "age-integrated" condominium—Bell Oaks East will be limited to couples over 50 with no children living at home, and Bell Oaks West will contain a mixed age group.

condominium

building better businesses ELECTRICALLY

Going Total Electric for all the services your clients need in their merchandising operations insures the efficiency and effectiveness so essential for profits in today's highly competitive field. Electricity can bring down operating costs; make the building you design more comfortable; eliminate breakdowns and costly repairs. From every point of view, electricity makes sense to . . . and dollars for . . . all modern business men today. Let us give you more details. We'll be happy to discuss this with you at your convenience.

Mississippi Power & Light Company . . owned by investors "Helping Build Mississippi"

McLEMORE ROOFING & SHEET METAL CO. ίςς * **Builders Specialty Items** Dealer For Expand-O-Flash **Applicators For** EVERYTHING IN STEEL Solarflex Roof Systems **Fabricated Structural Steel** Fiberglas - Form - Board Longspan Joists & O. T. Joists Steel Deck - Standard & Heavy Duty P.O. BOX 446 PHONE 601- 483-7162 Miscellaneous Iron — Erection TUCKER STEEL CO., INC. MERIDIAN, MISSISSIPPI P.O. Box 231 Meridian, Miss. Phone 482-3168 here's nothing in the Gulfport, Phone 863-1364 Biloxi, Phone 436-3377 world like wood...and there's no COAST MATERIALS CO. construction wood like — Ready Mixed Concrete — SOUTHERN PINE P.O. BOX 61 - GULFPORT, MISSISSIPPI ALWAYS ASK FOR QUALITY GRADE-MARKED SOUTHERN PINE PLANT LOCATED PLANT LOCATED PRODUCED AND SOLD BY MEMBER MILLS OF 19th St. & I. C. Railroad Beauvoir Road & MISSISSIPPI PINE L. & N. Railroad MANUFACTURERS ASSN. 535 COLLEGE STREET/JACKSON, MISS.

GENERAL COMPONENTS, INC. ROOF TRUSSES

Quality Truss Builders

GAS Heating / Cooling

4171 NORTHVIEW DR. JACKSON, MISS. EMerson 6-3116 2130 - 23rd AVENUE GULFPORT, MISS. 863-S712



GAS Heats/Cools Better because GAS is:

DEPENDABLE
CLEAN
ECONOMICAL
QUIET

ASSURES PERFECT

all-year





COMPANY A Good Citizen Serving Mississippi

JACKSON STEEL COMPANY, INC.

REINFORCING STEEL AND ALLIED ACCESSORIES

DIAL FL 5-7457

969 SOUTH ROACH ST.

P.O. BOX 2671

JACKSON, MISSISSIPPI



JOHN B. HOWARD COMPANY, Inc.

Materials for Construction

P.O. Box 2838 104 North Lemon Street FLeetwood 4-2346 Jackson, Mississippi





This publication comes to you through the courtesy of the Sponsor, whose name appears on the front cover, and the responsible group of firms listed on these pages.

JACKSON Blue Print & Supply Co. Frank S. Arnold, Owner

ARCHITECTS AND ENGINEERS SUPPLIES

FLEETWOOD 3-5803 416 E. AMITE STREET P.O. BOX 182 JACKSON, MISSISSIPPI

Mississippi's First Blue Print Shop - - - Established 1923



MANUFACTURERS • ARCHITECTURAL STONE

VIBRAPAC MASONRY UNITS . EXPOSED AGGREGATE PANELS

330 W. MAYES ST.

JACKSON, MISSISSIPPI

EMerson 6-8441



CONSTRUCTION NEWS, INC.

P. O. Box 679 Mount Vernon, New York BULK RATE U. S. POSTAGE PAID Permit No. 1459 New York, N. Y.

WR JAMES BAILEY AMER INSTOF ARCHTS 1735 NEW YORK AVE NW WASHINGTON 6 DC C-268

MISSISSIPPI ARCHITECT-A.I.A.

Quality Building Products





BONDING AND CURING AGENT Blue Bond

FOR CONCRETE AND CEMENT COATINGS





2689 LIVINGSTON ROAD . JACKSON, MISSISSIPPI

METAL WINDOWS-GLAZED STRUCTURAL TILE-MOVABLE PARTITIONS-ROOF DECK