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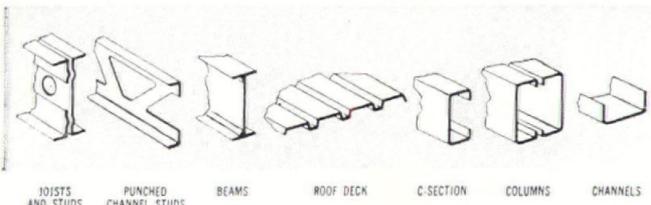


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## The President's Letter

By

Robert P. Woltz, Jr.

President,

Texas Society of Architects



Do you realize that convention time is right here on top of us? Each of you has been mailed a convention program. You can see from this program that this convention is going to be a history making convention. Wouldn't you like to be a part of this historic event? I am wondering if a good many of you could not plan your vacation to coincide with the convention date.

I would like to particularly call your attention to the Conclave on Wednesday afternoon at 3:00 of all '59 and '60 Chapter Officers and Directors. This is a new activity on the convention agenda. It is being held for the purpose of answering the many questions that are asked the officers as they travel over the state. In this way, these can be answered first hand. You would be amazed to know the common problems that exist among the chapters. The chapters will ask the same question over and over. This Conclave will be a solution

to your problems. It will help the 1960 Officers get established and ready for their duties at the first of the year. There is a good deal more to running a chapter than just presiding at its meetings. I urge each of you officers, both incoming and outgoing, to make every effort to attend this Conclave.

One of the outstanding features of this convention is going to be at 9:30 Thursday morning when all of the architects and their wives will be guests of Governor and Mrs. Daniel in the Mansion. Never before has any group been entertained at the Mansion. It may probably never happen again. This one activity should stimulate a sufficient desire in you to want to throw down the pencil, and make your appearance in Austin.

The Women's Architectural League of Austin has gone to extremes never before attained to see that the visiting women's every wish is granted. To these fine women, I Salute You!

I can not over stress the importance for those attending the convention, be sure and make plans to attend the State House Reception in the Senate Chamber of the Capitol Building at 9:30 Saturday morning. You will meet your elected State Officers, and have the opportunity to visit with them. Coffee will be served in the Lieutenant Governor's Suite, and will be followed by a tour of the new buildings just completed in the Capitol area. This is a MUST on your convention program. Won't you make every effort to attend this convention?

Official Publication of

### THE TEXAS SOCIETY OF ARCHITECTS

The Texas Regional Organization of  
The American Institute of Architects

Harold E. Calhoun..... Editor  
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### OUR COVER

Heart of the sprawling University Campus is the 21-story Administration Building. The straight shaft of the Texas Tower contrasts sharply with the massive curve of the Capitol Building. From nearly every section of the city, there is a view of one of these two main "home" structures that dominate the city's compact skyline. Austin is host city for the TSA's 20th Annual Convention, October 14-15-16. In this issue are included some facts and figures on what makes Austin "tick" and some of the interesting sights which make it a favorite for residents, tourists and conventioners — and they all find what they want.

THE pioneer farmhouse was a simple building in an early American society which was clearing the land and had no leisure time. In appearance, it often copied the previous architecture of Europe.

Inside, it was simply four rooms and a chimney that held up the roof. The chimney contained three or four fireplaces that faced into the rooms. One of these served as the kitchen stove. But what it had is not nearly so startling today as what it lacked.

*There was no inside water, no insulation, no washing machine, no dryer, no ironer, no electric lights, no air conditioning, no interior plumbing, no garage, no vacuum cleaner, no furnace, and no garbage disposal. If we built it today, as it was then, it would cost about 25 per cent of what we now spend for a house.*

Yet, curiously enough, many Americans are still buying and living in houses that are little more than slightly rearranged copies of this ancient structure with a host of appliances jammed into it. They are, to put it another way, adapting their living habits to fit the house, rather than vice versa.

Millions of other Americans, however, are living in what, for lack of a better term, we call *the contemporary house*. The contemporary house, unlike the modern edition of the old pioneer dwelling, is not a style. Its difference cannot be measured in terms of materials used or the forest of shiny appliances that fill our homes. The real difference lies in a philosophy of architectural design which finds its form and planning of spaces in the needs, living patterns, and habits of today's people.

*Today's house represents the difference between the drudgery of the past and the emancipation of today's housewife.* It is the difference between having a shelter to totter into

# The

# CONTEMPORARY

# House

after dawn-to-dark labor and enjoying the leisure time which is a hallmark of man's social advancement. We have untold resources today to provide better living for ourselves. The average family enjoys a luxurious selection of materials and devices which even the wealthiest kings and potentates of not long ago were unable to buy for their comfort.

The question then arises—are we taking full advantage of what today's architecture and building technology can offer us? And if the contemporary house does take advantage of both better planning and building, how can it be identified?

*A good starting point is to consider why our houses have taken the oddly contrasting forms we still see around us.* In the average American community you will still find huge, ornate structures that are hybrid copies of massive Gothic and Renaissance churches and castles of Europe. They are so patently out of date that they draw little or nothing on the market today. More current in time, if not in space, are the still-graceful limitations of Georgian architecture we imported from Eng-

land and called Colonial.

*However, the old Colonial is less charming inside—in terms of comfortable living—than it seems outside.* Many such dwellings are still being built in imitation of the days when the people had servants who lived in. On a small lot, this generally means a postage-stamp house with a tiny hall, a tiny living room, a tiny kitchen, and a tiny den.

In contrast, the contemporary house faces the facts of servantless living and takes account of the inconveniences and burden—psychological as well as physical—of small boxed-in spaces with too many doors and exhausting, unnecessary stairways. As costs have risen, architects have sought better ways to make the maximum use of available living space, arranging this space to keep it flexible in use, and providing an additional *feeling* of extra space even when this quality cannot be measured with a yardstick.

*This search for design suited to present living needs first leveled the house to a single-story structure, unless a sloping lot made it both desirable and feasible to wrap the building along the contour of the*

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# WHAT it is and WHY

land in several gently-rising levels. (This is in contrast to the practice of digging a hole in a level tract and sinking a "split-level" into it.) There are still cases, of course, when a contemporary two-story design is the best solution to a given problem.

Because of simpler heating systems, the basement has disappeared and has been supplanted by a small, enclosed heating plant. Some of the partitions have disappeared, too. For example, a separate dining room is used less than 10 per cent of the family's waking hours. This means the space is unused and therefore wasted 90 per cent of the time. The solution, in cases where space is at a premium, is to create a large multi-purpose living space in which the design provides a *feeling* of separation for the dining area without the creation of an artificial barrier.

*Thus, additional space is created within the same square footage of the older plan.* A feeling of still more space is created in the contemporary house when the underside of the roof serves as the ceiling. But good design demands quality of space as well as quantity. Architects find it desirable to separate the sleeping areas, which require quiet, from the noisier living areas. Too, the contemporary house, as designed by an architect, plans the interior space so as to avoid the old-fashioned

traffic pattern in which children are constantly running across the feet of their helpless elders.

*In the suburbs, the contemporary house is oriented to rear-living* which provides privacy from the neighbors and, at the same time, extends the living area outdoors to a shielded patio through sliding glass walls and makes maximum use of the property. This is the antithesis of *front-living* that brings every passing truck into view through a barren picture window.

These are big conveniences, keyed to contemporary living. There are smaller ones, too. For example, wide roof overhangs keep out both glare and rain even when the windows are open. Furniture is often built-in and shelving may be designed into non-loadbearing partitions to provide convenience with minimum clutter and save valuable space. Materials are kept simple and allowed to express themselves without homely and unnecessary disguise.

*Changes in both social needs and technology provide new architectural thinking.* For example, windows are undergoing a reappraisal in many instances today. In some cases, the same rectangular area formed by four walls with window holes punched into them is transformed into one in which three walls are solid and the fourth is clear glass with sliding sections. This adds to rather than detracts from the overall feeling of space and provides ready access to the outdoors.

Architectural notice is also taken of the family's need to have privacy from more than the outside. "Togetherness" is a laudable principle but, as recognized by the contemporary designer, the members of any family have an occasional need for privacy *from each other*. How can this be achieved is described by one leading architect:

*"We are building houses which have a great living-recreation-dining room as the core of the house.* In this room there is a large fireplace, sofa, chairs for reclining as well as dining, television, and tucked around the corner, the kitchen equipment.

Then there is a quiet room, also preferable with a fireplace *and with a door that shuts and locks* to block out the noise of the big room. Then, bedrooms and baths to taste."

Outside, meanwhile, the contemporary house makes the most intelligent use of its surroundings, rather than merely turning cosmetic, well-shuttered face to its neighbors. Another prominent architect remarks that ". . . the site development should be incorporated into the design to create a happy arrangement of existing trees, rocks, topography, and other natural assets. If the site is blessed with large trees, I would normally think of incorporating such features in areas planned for quiet meditation, possibly including a reflecting pool and shade plant material. The areas I speak of need not be expensive or large in size to be usable."

*In summary, the contemporary house has certain identifiable characteristics and benefits, but no single style or look.* Modern architecture, in fact, is just that: the freedom to solve a problem in design without forcing the results into a certain "look." The best of today's planning uses the best of today's technology to satisfy today's needs, still drawing upon the past for what can gainfully be used from yesterday's experience.

Some of this experience dates back to antiquity. Thus we still attentively weigh the words of Socrates, who, according to Xenophon, asked his listeners: "Should a house be a pleasant place to live in and a safe place to store one's belongings?" When they agreed, he asked, "Well then, should a house be cool in the summer and warm in the winter?" They agreed again.

"Well then," the philosopher declared, "if you build the north side low and the porticos high and facing south, the building will be protected from the cold in the winter and, in the summer when the sun is high, it will cast shade and be cool, but in the winter when the sun is low, warm. If, then, these are desirable characteristics, this is the way to build a house."

# TSA Host Oct. 14-16

FROM 1836 when Mirabeau Lamar, President of the Republic of Texas, sent out a special delegation "to find the best location for our capital," they come . . . they see . . . they stay.

That is the history of fascinating and friendly Austin, the Capital City.

Conventioneers and thousands of sightseers annually enjoy shrines and natural beauty as do 200,000 citizens who attest to the fact that Lamar's delegation of five horsemen made an ideal choice for the location of Texas' Capital City.

Although a tiny village called Waterloo had sprung up at the site marking the beginning of the hill country which rolls southwest to the Mexican border, the place designated by Lamar's horsemen was to be named after Stephen F. Austin, the leader of early U.S. settlers into Texas territory.

The city is changing almost daily as the old buildings come down and modern structures rise in their places. Lasting through the growth are the picturesque background of trees, rolling hills, crystal clear water and a prevailing atmosphere of easy charm.

Analysts who examined economic factors to determine why the city's population jumped 35 per cent in the past five years, came up with a simple conclusion, "*People like to live in Austin.*"

Make it a point. Plan now to visit around—"to live a little in Austin"—while attending the Texas Society of Architect's 20th Annual Convention, October 14-15-16.



From majestic cathedrals to modern chapels, the 160 Austin churches play a dominant role in community life. Such a variety in architectural design also is to be found in residential and school building in the Capital City.

Dominating the city's culture and economy—and to a large degree its architecture—are government and education. Aptly silhouetted against the bright Texas sky are the curved dome of the massive, pink granite Capitol Building and the contrasting straight-shaft tower of the 21-story Administration Building of the University of Texas.

The 311-foot high Capitol Building, housing key governmental offices, looms out of tree-studded lawns at the head of four-lane wide Congress Avenue, the city's main street. The Capitol was built in 1888; more than 15,000 carloads of red granite were hauled from quarries 75 miles away in Burnet over a specially built railroad. As always, in great undertakings, a great deal of difficulty lay between the signing of the contract and completion of the building. There were financing troubles which were concluded through sale of 3 million acres of state land (generally, the area now comprising the famed XIT ranch),

contract troubles, troubles with materials, difficulties with labor organizations over use of convict labor and the importation of stone cutters from Scotland. Although the ground was broken (under terms of the contract) on February 1, 1882, no materials were placed on the ground until the end of the year. With labor and material troubles finally resolved, the cornerstone was laid on March 2, 1885—aptly, on Texas Independence Day. Three more years were taken to complete the building and the official opening was not until May 16, 1888.

MORE than a seat of government, the Capitol is a treasure of Texans. Underfoot, as one enters the South foyer, in metal lettering set in the terrazo floor, are the names of battles dominant in forging a Mexican province into a sovereign republic. Also named are battles reminiscent of the Mexican War, and the War Between the States. Other treasures are the life-size statues in white marble of Stephen

# AUSTIN

. . . . where people  
like to live

F. Austin and Sam Houston—both masterpieces from the talented hands of the German-born sculptress, Elizabeth Ney, whose workshop is enshrined at 304 East 44th Street; H. A. McArdle's famous painting, "Dawn of the Alamo," and his companion painting, "the Battle of San Jacinto." Popular with the some 20,000 school children who annually troop the Capitol corridors is at the center or rotunda of the building fashioned after a Greek cross. Here, is a 300-foot straight up, uninterrupted view of inside the great dome. On the stone floor in circular order are arranged the seals of Spain, Mexico, France, the Republic of Texas, the Confederacy and the United States. The "Texas Star" occupies the center of the arrangement. Modeled on the same lines as the National Capitol in Washington, D. C., the Texas Capitol is 566.5 long, over 288 feet wide, and towers over 300 feet from grade line to the top of the figure of justice which stands above the dome.

A center of education, the finest schools, ranging from the elementary grades to university graduate study, are available in the city. Capstone of the public higher education system in Texas is The University of Texas with its 221-acre campus just north of the Capitol. The red tile roofs of the classroom buildings, lending a Spanish flavor to the campus, are scattered around the base of the 21-story Administration building. On the campus fringes, fraternity and sorority houses provide a

variety in architectural design. Approaching the city from the south the eye readily catches the spires of St. Edward's University, often called the "Notre Dame of the South." On Lake Austin nestled amid the rolling hills to the west is St. Stephen's School. Concordia Lutheran College's graceful campus is off the freeway to the east of the city and Austin Presbyterian Theological Seminary and the Episcopal Theological Seminary are located off the University of Texas campus area.

An atmosphere of accomplish-

ment is the design theme of the public schools in Austin. Eighteen new public school buildings — two of which have won particular national recognition in functional design—provide classroom surrounding conducive to efficient study, using a maximum of natural lighting. The same functional approach was applied in renovating the interiors of the 30 older schools.

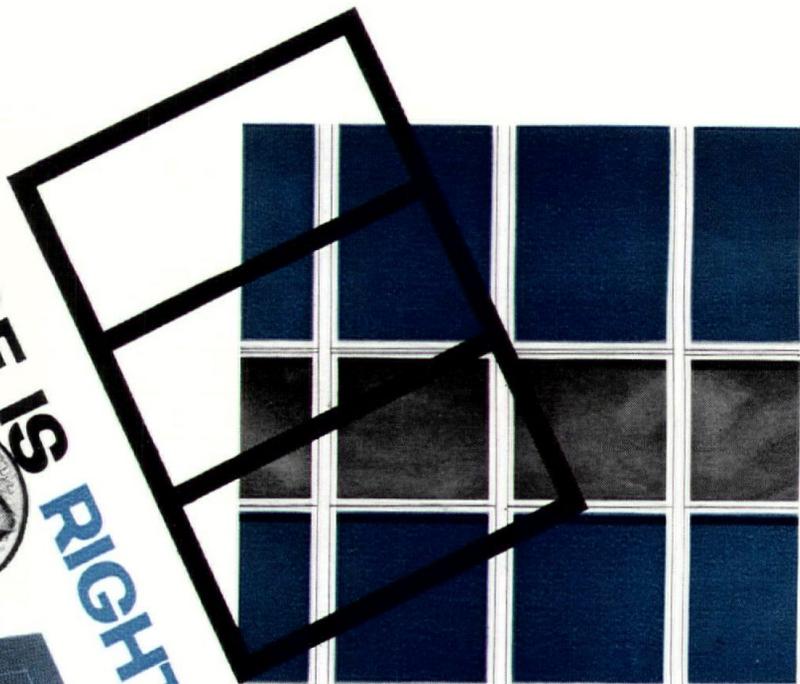
The predominance of stone in construction of governmental and educational buildings has had a

*(Continued on Page 12)*



Much of the fabulous story of Texas is told in the fascinating displays of the Texas Memorial Museum, above, many of which date back to the days before Texas was a Republic. Personal items of famous Texans, rare prehistoric fossils, Indian relics, geological and wildlife displays are housed here on San Jacinto Boulevard at 24th Street.

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# All That Is Missing,

. . . says writer, is desire of the client  
to have a house of integrity to its own  
time and its own function.

BY ANN HOLMES

*Fine Arts Editor of The Houston Chronicle*

ALMOST everybody lives, needlessly, in architecturally uninteresting houses.

A recent architectural poll revealed that of all the buildings in this country, hospitals, skyscrapers and houses included, only 10 per cent are done by architects.

At mid-20th century, with a phenomenal building boom going on around us, what do we find, if we scan the horizon and examine the state of architecture?

We find Frank Lloyd Wright, a genius and an individual, dead. His ideas have taken root, and the ranch style house based on a Wright idea has been standardized and reproduced with horrifying prolificacy. What will become of his organic architecture? Will his exponents adhere to the true Wright line now that the master is gone? I think there can be no doubt of it.

And there is Mies van der Rohe going strong at this mid-century, in a wheel chair, yes, but his thoughts still soar.

As the single architectural mind of greatest influence among younger architects today, Mies may find himself, as one architect put it, smothered by his own imitators.

The square box, the walls of glass, the external mullions, standing with classic grace have been accepted at last. But has acceptance come just at the moment when the pendulum is swinging back from stark simplicity,

when another change is on the way?

Some architects believe a new baroque is to be expected.

They say this with some reason.

In South America Oscar Niemeyer is creating striking sculptural buildings, and Corbusier is doing it in France—in which the play of light animates the surfaces and suggests dimensions, as from hour to hour, sunlight gives way to deepening shadows.

The remarkable engineer Nervi, in Italy, is making thrilling use of prestressed concrete in large buildings, in which supports used externally can be given intricate patterns, almost Gothic.

In Mexico, Felix Canela is working with the same material to achieve dramatically new shapes. And Edward Stone, with his elegant screens and grills, is giving a new richness to buildings.

Yet in spite of these trends, which mean opportunities for more individuality of expression, architects meet with the age-old human fear in clients who do not want to be different. Houses and buildings take on a stultifying sameness.

WE have such a rare opportunity for creating buildings of artistic beauty and usefulness. Houston was fourth in the nation in number of building permits last year. Only New York, Los Angeles and Seattle were ahead.

Yet look at our landscape. Count

the good architectural designs, the houses or buildings with any individuality or style. What an appalling lack. And what a shame!

There are excellent architects here, and plenty of money is being spent for houses with every aspect of luxury. All that is missing is the desire of the client to have a house of integrity to its own time and its own function.

Though the contemporary trend is well established here, too many of the houses and buildings are modified, thus losing their purity of line. There are some people in the community, too, who seek a heritage in homes of an earlier period. Others go neutral and settle for a "nothing" house.

Here, then, is what we see at mid-century:

1. A generation of talented architects rising up behind the two titans of the waning era, Wright and Mies, eager to express their doctrines or new ones;
2. New materials making possible a greater fluency of expression in architecture;
3. A subtle taste tendency toward enriched architecture after a period of great simplicity, and a desire for more luxurious living;
4. A fear on the part of a majority of the public to engage an architect of notable style or originality and a lack of understanding about the many services of the architect.
5. A resulting hodgepodge of watered down glass houses, and buildings, an infinity of ranch houses, and a wild growth of cross breeds and traditional styles.
6. A few gems of varying sizes and styles which brighten our view immeasurably.

In a new, fearless city with so much love of the arts and talented architects at the ready, what a pity our physical appearance is as stodgy and uninviting as it is.

*(Reprinted through the courtesy of The Houston Chronicle.)*



A visitor preparing to enter Austin's "three million dollar show window" last January for its formal dedication paused to ask his companion: "How do you tell which side is the front?"

"You don't need to," was the reply. "It's like Austin itself—looks good from any angle!"

Austin's new Municipal Auditorium and Convention Center, one of the state's newest conversation pieces, is also as versatile as the Capital City itself — which takes pride in architectural gems ranging from the stately columns of the French Legation, built in 1840, to the circular, glass walls of the Auditorium, completed last January.

The latter's flexible design, unique in the Southwest, permits quick and economical conversion of the Auditorium's facilities for a wide range of uses: banquets, conventions, stage productions, opera, political rallies,

*Long months of research have paid handsome dividends in versatility for Austin's new Municipal Auditorium, above. The structure, built at a cost of approximately \$3 million, provides a splendid setting for shows, conventions, dances and civic functions. Its multi-colored aluminum dome is an outstanding addition to the Capitol City panorama.*

dances, ice shows, symphony performances, trade exhibits, church meetings, holiday pageants, sports events—even an indoor circus.

Its 220,000 square feet of floor space is arranged so that several different activities can take place simultaneously.

The main floor—without any columns to obstruct the view—can provide banquet seating for 2,500 persons with a clear view of the stage, or up to 3,500 when the stage is not needed; exhibit space for 240 standard booths, with ample aisle

and lobby room; concert seating for 4,500, or seating for 5,500 for a stage pageant; as many as 3,000 seats for ice shows, or 4,500 around a center ring or platform.

For conventions, 20,000 square feet of space has been provided in committee rooms of varying sizes. Eleven committee rooms are available for simultaneous meetings.

A main floor area of 60,000 square feet for exhibits is supplemented by an additional 35,000 square feet in the "dressed up" basement. Utility outlets are spotted throughout the

# Auditorium . . . it looks good from any Angle!

building, each with electric, gas, water and drainage connections.

The architects — Page, Southerland & Page and Jessen, Millhouse & Greeven, both Austin firms — designed shapes and materials of the inner theater walls for optimum acoustical effect. A specially designed sound system with auxiliary speakers is equipped with both AM and FM radio plus a tape recorder for precise sound reproduction.

A 500-ton air conditioning system, with 27 air handling units and fed by cooling water from wells drilled on the site, is designed to meet varying load requirements of individual "use zones."

The multi-colored, 290-foot diameter steel dome is one of the largest in the world. Its top is 79 feet above the main floor — which was carefully built above the level of the crest of a disastrous flood about 20 years ago which Austinites have never forgotten.

The dome and resultant circular shape of the building, according to the architects, evolved from the needs and from many long months of research which included studies of similar facilities throughout the country.

"There was an esthetic reason for the shape but it was paralleled by functional reasons," said Conrad H. Kroll, of Page, Southerland & Page. "From the functional standpoint, we had to have an enclosure for many different kinds of spaces—each to be used for several purposes and with varying heights. We also needed many free-span spaces and the dome, of course, offered the most practical method of achieving those.

"From the esthetic standpoint, we were designing a public, civic building that was to be a cultural center and somewhat monumental. We wanted a dynamic design, one that would excite people and demand interest."

THE success of the design in that field is well-recognized. Architects from various parts of Texas and from several other states already have visited Austin to study the building's design.

"We think it's the best in the southwest," said W. Terrell Blodgett, assistant city manager, "particularly in value received for the money we spent and for flexibility. We feel that our Auditorium is as fine as many similar buildings costing two or three times as much."

Financing the structure also required careful planning and the overcoming of many obstacles. The first big step was taken in 1946, when voters approved an initial \$400,000 tax bond issue. Delayed for the post-war catch-up in building, the Auditorium subsequently received civic sanction in two more elections which eventually made available tax bond financing totaling \$2,900,000.

Although the building itself is complete, site work continues. Ultimately, it will include paved parking space for 3,500 cars with concrete drives and walkways connecting the building with parking areas and thoroughfares. Landscaping plans include a series of reflecting pools and fountains, which will come with the construction of a low water dam on the Colorado River, near the eastern edge of Austin, which will create a "town lake" within a stone's throw of the Auditorium.

Austinites, who have taken delight for many years in showing off to visitors such interesting buildings as the University of Texas Tower, the Capitol, Texas Memorial Museum, the French Legation, the Governor's Mansion and many others, are rapidly beginning to learn that their new Auditorium just about steals the show.

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States and Canada.

(Continued from Page 7)

strong influence on other building. Stone construction is probably more predominant in Austin than in any other city in Texas. Plans for the capitol area development in which the TSA has had a prominent role, naturally will carry through the theme and decor of the Capitol Building and its surroundings. Such plans are on the drawing board.

Beautiful scenery and recreational spots add to pleasant living in Austin. Edged by rolling hills and sharp cliffs, Lake Austin brings boating, fishing and water sports within a 10-minute drive from the heart of down-town. The Highland Lakes, of Central Texas, of which Lake Austin is the southern-most, are rapidly being discovered as one of the finest resort areas of Texas.

Another favorite swimming spot is the cool, crystal water of Barton

# AUSTIN

. . . where people like to live

Springs. The steady flow of its pure, spring water has been dammed to spread into a roomy pool. Wide grassy slopes, shaded by majestic pecan trees and a modern stone bathhouse can comfortably accommodate several thousand swimmers on the sunny days from May through October.

**B**ESIDES its recreational opportunities, Lake Austin represents an important factor in Austin' invitation to selective industry. It is the sixth of a series of lakes and dams forming the Lower Colorado River Authority; the chain stretches

through nearly 100 miles of wooded hills and forms 700 miles of shoreline. Prior to LCRA the erratic Colorado might be either flooding into downtown Austin or trickling in a stream narrow enough for a man to straddle. The controlling dams now provide the area with an abundance of water and electricity. Water is precious in Texas; it is estimated that the daily flow now passing Austin is 646,000,000 gallons—an amount equal to the total average daily consumption of all the major cities in the state. Power plants connected with the dams have a potential generating capacity of nearly 300,000 KW's—enough to meet the residential demands for power and light in a city of more than a million people.

The abundance of water and power has combined with Austin's idea living conditions to attract new business; thereby altering an economy which had previously been based on the University and State offices. The library and technical staffs at the University of Texas

Grill-O-Metrics is less costly than custom-built aluminum grilles.

Architects are invited to forward their preliminary drawings of railings and grilles to Blumcraft for review of its design staff, prior to completion of the architect's working drawings.

The new Blumcraft catalogue M-59, with details of the new Grill-O-Metrics, also contains new posts and handrail shapes. Architects desiring copies of the new catalogue and easy tracing details of the new Grill-O-Metrics are invited to write to Blumcraft of Pittsburgh, 460 Melwood Street, Pittsburgh 13, Pennsylvania.

## New Products

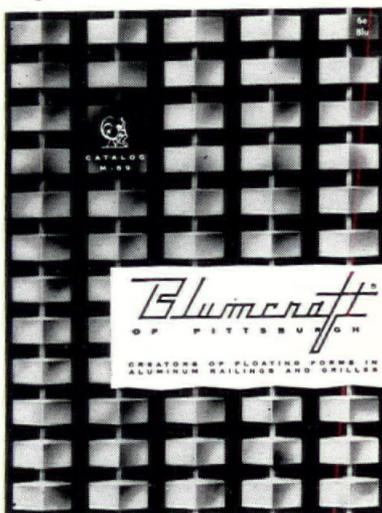
### Aluminum Grilles by Blumcraft

Grill-O-Metrics, the new 3-dimensional grilles developed by Blumcraft of Pittsburgh, and illustrated in their new catalogue M-59, are available to architects for use as railing panels, sun screens, room dividers and for complete building surfacing. Unlike stamped or perforated metal grilles, Grill-O-Metrics are built of sculptured extrusions to provide structural depth.

The sparkling facets which float sturdily in space are furnished in either a dishd circular pattern or in a rectangular diamond effect. The vertical background supports are furnished in black anodized finish to provide a striking contrast with the facets. The aluminum alloy is the same alloy as that used in the entire Blumcraft railing line, thus providing uniformity of alumiliting. Extrusions are used throughout, no castings nor sheet aluminum.

In addition to style "R" and style "D" shown in the Blumcraft catalogue, two additional patterns of larger facets have been developed and are included with the other Grill-O-Metric details for easy tracing.

The flexibility of the entire Blumcraft system is retained in Grill-O-Metrics. By omitting any number of facets, the architect is free to create his own pattern arrangements. Also of interest to the architect is that



make invaluable aid accessible to commercial firms. Over 100 research programs or projects are operated under highly skilled scientists in fields ranging from engineering and physics to psychology and human relations. The latest scientific equipment is available in the new Experimental Science Building, and the Balcones Research Center has recently completed a 4,000,000 volt atom smasher. At present, food processing, limestone quarrying, furniture manufacturing, printing and metal product fabrications are the leading industries. Ten insurance companies have selected Austin's central location for the site of their home offices.

The fertile blackland farms south and east of the city make poultry, dairying, cotton, and grain production an important contribution to Austin's economy.

Maybe the beauty of the rolling hills draws the kind of people who seek a gracious way of life, because Austin is the home of culture too. Art lovers flock to the studio-home that once belonged to world renowned sculptress Elisabet Ney, whose models included the great men and crowned heads of Europe. Her 60-year-old studio is now the scene of frequent painting and sculpture exhibits. O. Henry, master of the short story, began writing as a side-line during the eleven years he spent in Austin. And today's leading author of the Southwest, J. Frank Dobie, makes his home in the Texas Capital City.

The University of Texas helps to draw the brightest cultural opportunities to Austin. B. Iden Payne, the world's leading authority on Shakespeare, is a member of the faculty. He directs one Shakesperian classic every spring. Throughout the year, student-performed concerts and plays reach professional standards. There's opera each April and a series of Sunday afternoon concerts to delight any music-lover. In addition to the varied programs of the Austin Symphony, which acts as host to an impressive array

of famous guest artists every season, the Houston and San Antonio orchestras play regular concerts in Austin.

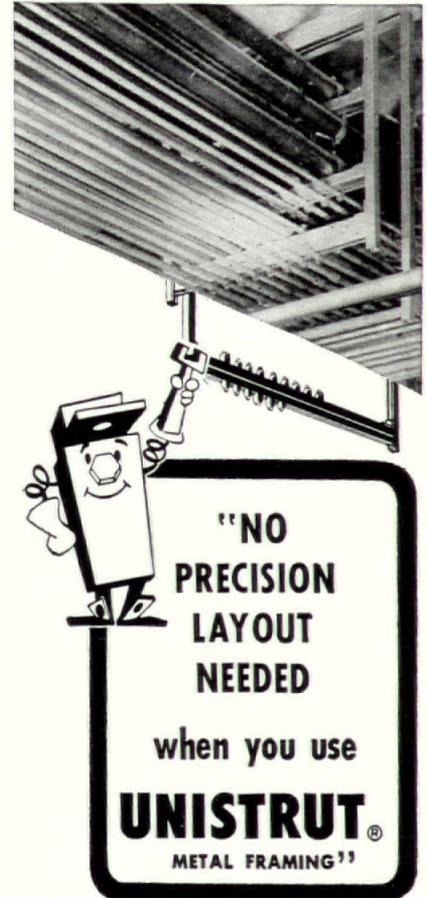
The Austin Civic Theatre is one of the best equipped amateur entertainment groups in the nation. Its facilities can be altered for either in-the-round drama, stage presentations, or theatre-club shows complete with tables and refreshments. Their presentations range from melodrama, complete with hissable villains, to revivals of Broadway hits from a few seasons ago.

AUSTIN is the only city that can be found with the unique "tower" lighting system, shedding a misty blue glow over the area at night. The towers are iron frames 150 feet high, crowned with six mercury vapor lamps. Towards the end of the nineteenth century, this form of community illumination was both practical and popular. Twenty-seven of the original thirty-two towers still stand; and although they have been supplemented by rows of white street lights, Austin citizens refuse to give up their "evernight moonlight."

Visitors to Austin love to see the sights throughout the Capital City. Laguna Gloria, the homesite originally selected by Stephen F. Austin, now lends its beautiful lakeside setting to art exhibits. Treaty Oak is a huge 500-year-old tree under which Indians held historic conferences and signed treaties. The French Legation, which was built in 1841 to house the French Minister to the Republic of Texas, still stands on what is now called Eighth Street. The fascinating history of the state unfolds in the displays of the Texas Memorial Museum and the Old Land Office Building.

Friendliness combined with picturesque and historic charms cause people to make Austin their home. Once you visit, you're liable to stay, because you have a standing invitation to enjoy life in fabulous Texas' Capital City—and especially to be here October 14-15-16 for TSA's 20th annual convention.

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# Some Do's and Don'ts

## ... on how to introduce a speaker

TSA members are often required to introduce a speaker at a chapter meeting, a convention, a testimonial dinner, or at a civic function. Here's a list of do's and don'ts, compiled and distributed by the Texas Public Relations Association, that have stood up under the test of time and thousands of occasions.

1. Set the stage. If you happen to be the chairman of the meeting as well as the person to introduce the speaker (as often happens) be sure the details of a successful

stage setting are taken care of. Is there a lectern for the speaker (practically every speaker wants or prefers one). Is a glass and pitcher of water at hand? Is the microphone "alive" and properly adjusted? Are there enough chairs in the room? Details can be very important to the manner in which the introduction and the speaker are accepted.

2. Make sure of your facts. Get the speaker's name, official position or title, and subject of the speech correct. Do you know the speaker's full name and how he pronounces it? Ask in advance (perhaps even by letter) for biographical material and information the speaker wants included in the introduction.

3. Make the introduction short. The speech of introduction is among the most difficult to make because the audience has assembled to hear the speaker. Generally speaking, the more prominent the speaker, the shorter the introductory remarks should be. You can speak approximately 150 words a minute without rushing. If your introduction consumes more than a minute and a half, it probably needs editing!

4. Don't overdo the introduction. Many a seasoned speaker has winced inwardly at cuff-shooting introductions, particularly if they contain too much praise or flattery. The audience then expects too much and the speaker begins with a mental hazard. Don't call

him your friend — unless he actually is your friend. Let your sincerity of expression make him feel important — let him prove his prowess as a speaker.

5. Don't steal the speaker's thunder. Whenever you say anything in the introduction beyond the essentials, you run the danger of encroachment. Don't "anticipate" the speaker's message.

6. Make your remarks pertinent to the occasion. A joke just for the sake of a joke — without relevancy — had better be omitted. However, an appropriate pleasantry is in order — even a bit of kidding is often called for, if the speaker is an old friend and well known to the audience.

7. When you take your place after your remarks, give the speaker plenty of elbow room. At the conclusion of his speech, give him time to acknowledge the applause. The audience may wish to call him back for a second bow. Bring the meeting — or a speaker's part of it — to a close with a few words of gratitude to the speaker. Again, make it short. A sentence or two well spoken will do it nicely.

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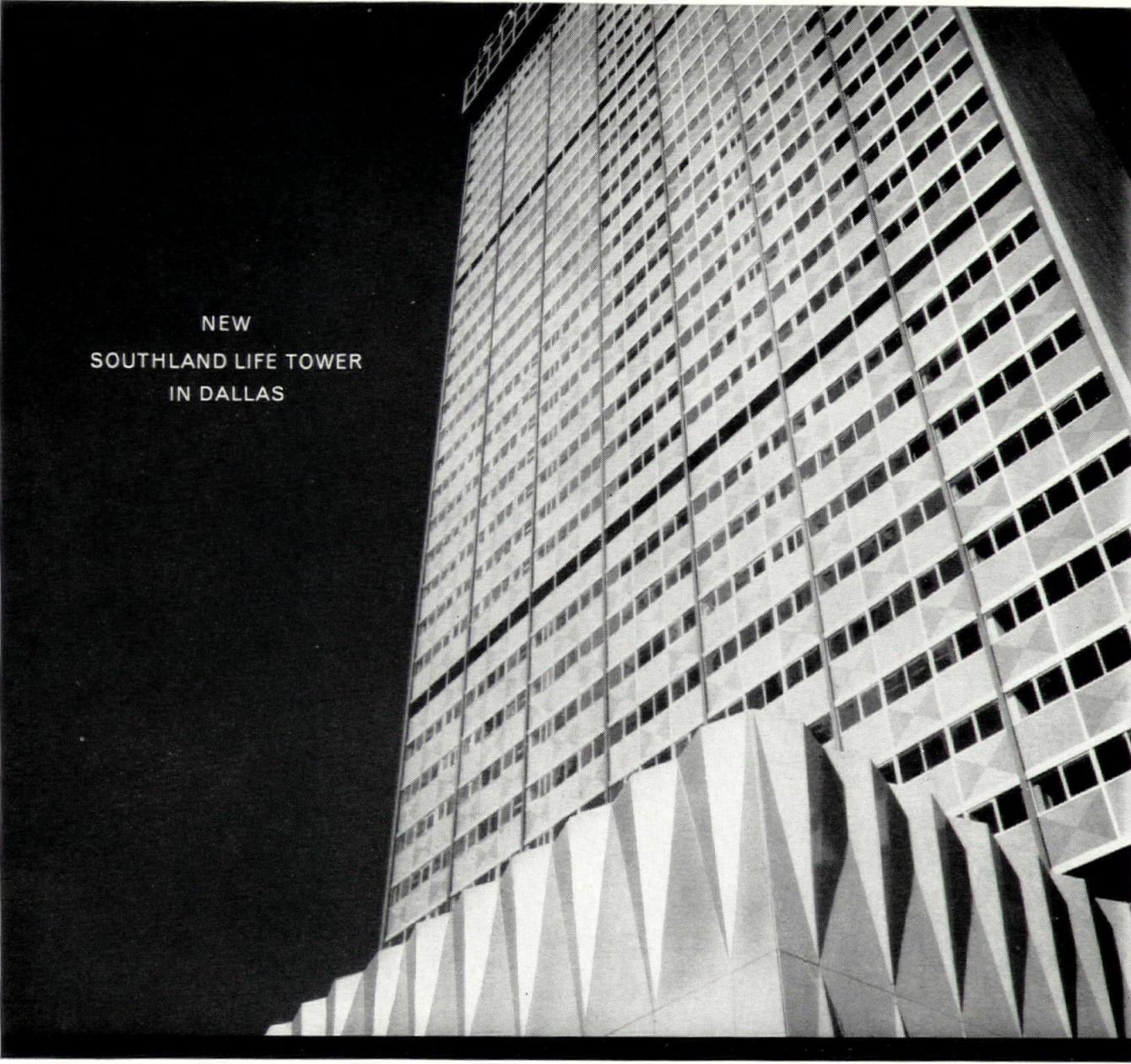
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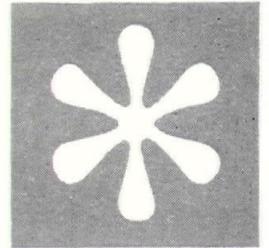
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