

March/April 1982
Volume 32
Number 2
\$2.25

In this Issue:
Texas Interiors Past and Present
TSA Interior Architecture Awards
Interior Design Organizations
Paneled Screen
Houston YWCA

Texas Architect



AMWELD

6 Reasons Why You Should Specify AMWELD

ECONOMY

- Competitively priced stock products available for quick shipment
- New buildings can be occupied quicker
- Remodeling and maintenance completed on time
- National Safe Transit Association certified door carton assists in damage-free jobsite delivery
- Drywall frame goes up in four to five minutes
- Prefinished units eliminate jobsite painting
- Flush closed door tops no extra charge
- Closer reinforcement no extra charge 1 3/4" door
- Insulated door at no extra charge
- FM label suitable flush doors no extra charge

AVAILABILITY

- Helps meet completion schedule
- Multi-million dollar inventories of stock items in factory warehouse and in the field
- Large variety of items in inventory
- Local distributors use Fab-a-frame®
- Frames Bonderized® flo-coat primed with prefinish available
- Fastest full quantity shipment of any major manufacturer

SERVICE

- Strong network of stocking distributors to solve your problems
- Local on-the-spot inventory for faster service
- Five day 'redball' service from factory to distributor on popular items
- Distributor personnel factory trained
- Close communications between distributor and factory
- Average factory personnel nearly 20 years service
- Personalized customer service
- Knowledge of market and product
- Technical leadership

SELECTION

- Full line of stock doors and frames
- Wide range of engineered products to supplement stock line
- Wide hardware prep selection
- Full line of UL and FM listed products
- 250° temperature rise mineral core doors
- Hot dipped galvanized material in .6 or 1.25
- Steel full glass entrance units to replace aluminum
- Security rear entrance doors
- Extra heavy duty stile and rail doors
- Inter-lock® masonry frames
- Sure-fit® drywall frames
- Adjustable remodeling and maintenance frame
- Handless frame and door
- Standard and UL doors up to 4010
- 13 designer prefinished colors

CONSISTENT QUALITY

- Reduces call backs
- Quality control program provides product integrity
- Patented projection welding
- High mechanical strength
- Door faces without seams
- 16-gauge steel door channels top and bottom
- 14-gauge lock reinforcements
- 10-gauge hinge reinforcement 1 3/4" door
- 6-gauge hinge reinforcement optional 18 and 16 gauge doors and frames
- Noise control, solid, secure, no hollow rattle
- Sound transmission advantages
- Reliability since 1918

ENERGY SAVINGS WITH SUPERCORE®

- Up to 25% savings over conventional paper honeycomb
- Supercore® door material doesn't emit toxic fumes
- Supercore® doesn't absorb water
- Supercore® resists rot and mildew
- Life Cycle Costing available for your area



Steel Doors/Frames and Hardware
100 Plant Street
Niles, Ohio 44446
(216) 652-9971

Circle 1 on Reader Inquiry Card

Rayflect™ in New Orleans

Superior looks, energy savings, and all that jazz.

Insulating Glass from Advanced Coating Technology.

Take a close look at the recently completed 1555 Poydras Building in downtown New Orleans. Gray granite banded with Rayflect Silver—reflective insulating glass made by ACT—achieves architectural distinction, enhanced by sawtooth bay windows that command sweeping views of the Mardi Gras city. As you can see, Rayflect's quality shines through.

Now for something you *can't* see. Energy efficiency. High performance, matched by top-of-the-line quality, that gets *bottom-line* results. ACT combines an exterior lite of high performance Rayflect Silver with clear glass, resulting in an airtight, double-sealed insulating glass unit.

In short, Rayflect insulates buildings to keep energy costs down. Reducing heating costs in cold climates. And cutting cooling costs in places like New Orleans.

More good news. All Rayflect Silver coatings are backed by a limited 10-year warranty on the coated surface and the insulating unit.

And one last consideration. At Advanced Coating Technology, we deliver on our promises (way down yonder in New Orleans and elsewhere). With prompt service, knowledgeable assistance and the kind of experienced know-how that has made ACT an industry leader.

Circle 2 on Reader Inquiry Card

1555 Poydras—New Orleans, Louisiana
Owner: Westminster City Center Properties
Developed by: Coleman Development
Company, Inc.—New Orleans, La.
Architect: Sikes Jennings Kelly—
Houston, Texas
Glazier: City Glass &
Mirror Co.
Product: 508C Rayflect
Silver Insulating Glass

The More You Look, The Better We Look

For more information, see Sweets #8.26 or write:

Advanced Coating Technology, Inc.

a subsidiary of Worthington Industries, Inc.

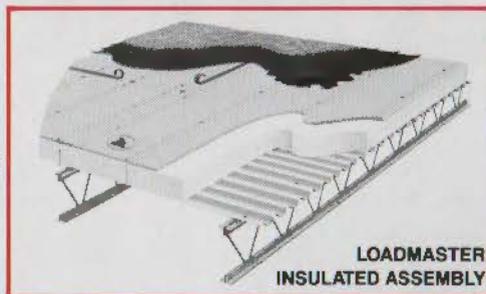
306 Beasley Drive, Franklin, Tennessee 37064 • 615-790-6001 • Telex 55-5145 ADCOTECHFRAN

LOADMASTER ROOF DECK SYSTEMS REDUCE YOUR

**Up to 76%
Reduction
for Ex-
tended Coverage
on Buildings
and Contents**

A new ruling by the Texas Insurance Board will enable most customers of Loadmaster

INSURANCE COSTS



Roof Deck Systems to save thousands of dollars annually on extended coverage insurance premiums. This applies to both existing and future construction.

For details, call 1-214-934-3001



**LOADMASTER ROOF DECK SYSTEMS
P.O. Box 400007, Dallas, Tx. 75240**



RUBBER
CANADA Ltd

Available in Texas through:



Forms International, Inc.
6619 Denton Drive
Dallas, Texas 75235
(214) 358-5557

Designers Roux
3000 Richmond, Suite 150
Houston, Texas 77098
(713) 520-9770

Designer Tile and Imports
318 E. Nakoma, Suite 107
San Antonio, Texas 78216
(512) 494-4118

Rubber
floor covering

Circle 4 on Reader Inquiry Card

Residential — Commercial — Sport — Naval



Lees presents the state-of-the-art in carpet tiles

Most carpet tiles will look good in the carton. If you need to know how they'll perform on the floor, be sure to read the warranty.

Guaranteed. Lees backs its modular carpet system with a comprehensive warranty, written in plain English. No manufacturer of carpet tiles goes as far to guarantee performance satisfaction.

Construction. Unibond® back bonds face yarn and backing materials into a single component. Hot-melt thermoplastic resins and flow-on lamination produce modular carpets that are guaranteed against edge ravel and delamination.

Test data. Lees tests its modular carpets for smoke generation and flame spread. This important data is published and readily available for review.

Advanced generation. As long ago as 1967, Lees made rubber-backed carpet tile for the educational market. Later versions utilized a hard vinyl back. The present Lees carpet tile is an advanced generation product that fits a vastly improved modular carpet system.

Appearance. Antron® III nylon pile yarns by DuPont are dirt-resistant and static-protected. Superior appearance retention reduces maintenance costs.

Coordinates. Plain and patterned modular carpet fits a system that includes broadloom coordinates in identical construction. Visual flow is continuous, uninterrupted by breaks in surface texture.

Installation. Most "loose lay" carpet tiles never get loose laid, but are glued down instead. Why? Ask the installation contractor, the man who would be responsible for the job if anything were to go wrong. Lees provides a fast, clean money-saving pressure sensitive adhesive for use with its modular system.

Call toll-free. For test data, specification information, call 800/523-5647. From within Pennsylvania, call collect 215/666-9426. Or write for illustrated brochure.

Lees. The Contract Carpet Company.
Live the life of Lees at work and at home.

LEES carpets

 Made better by Burlington
King of Prussia, PA 19406

Contents

Texas Architect is published six times yearly by the Texas Society of Architects, official organization of the Texas Region of the American Institute of Architects, Des Taylor, Executive Vice President.

Editor

Larry Paul Fuller

Associate Editor

Michael McCullar

Associate Publisher

John Lash

Circulation Manager

Sandy Wark

Editorial Consultant

Jack Tisdale, AIA, Austin

Contributing Editors

David Braden, FAIA, Dallas

James Coote, Austin

David Dillon, Dallas

Larry Good, AIA, Dallas

Clovis Heimsath, FAIA, Fayetteville

Peter Papademetriou, AIA, Houston

David Woodcock, RIBA, College Station

TSA Publications Committee

David Woodcock, College Station, Chairman

Milton Babbitt, San Antonio

Ward Bogard, Fort Worth

Tom Davis, Lubbock

Frank Douglas, Houston

John Dykema, Corpus Christi

Tom Hatch, Austin

Craig Kennedy, Houston

Allen McCree, Austin

H. Davis Mayfield, Houston

Dave Williams, Dallas

Copyright 1982 by the Texas Society of Architects, 1400 Norwood Tower, Austin, Texas 78701, Telephone: (512) 478-7386.

Controlled circulation postage paid at Austin, Texas, 78701. Subscription price is \$8 per year for TSA members and \$12 per year for non-members for addresses within the continental United States. Reproduction of all or part of editorial material without written permission is strictly prohibited. Editorial contributions, letters and advertising material are invited by the Editor. Appearances of names and pictures of products and services in either editorial or advertising does not constitute an endorsement of same by either the Texas Society of Architects or the American Institute of Architects. Nor does editorial comment necessarily reflect an official opinion of either organization.

BPA

Member Business Publications Audit of Circulation, Inc.

TSA Officers

Morton L. Levy, Houston, President

Jerry L. Clement, Dallas, President-Elect

Robert Adams, Fort Worth, Vice President

James Foster, San Antonio, Vice President

Thomas McKittrick, FAIA, Houston,

Vice President

Alan Sumner, Dallas, Vice President

Carol Sinclair, Tyler, Secretary

James R. Rucker, Wichita Falls, Treasurer

Des Taylor, Austin, Executive Vice President

TSA Board of Directors

M. R. Newberry, Abilene Chapter

Clayton Shiver, Amarillo Chapter

Allen McCree, Austin Chapter

Larry Priesmeyer, Brazos Chapter

Ron W. Foster, Corpus Christi Chapter

Reagan George, Dallas Chapter

Charles DeVillier, El Paso Chapter

James R. Wooten, Fort Worth Chapter

A. William Modrall, Houston Chapter

Calvin Walker, LRGV Chapter

William Cartwright, Lubbock Chapter

Jim Singleton, Northeast Texas Chapter

John Williams, San Antonio Chapter

Milton Bell, Southeast Texas Chapter

David Carnahan, Waco Chapter

Ernest W. Babb, Jr., West Texas Chapter

Ralph Perkins, Wichita Falls Chapter

Jim Bennett, ASC/AIA

Letters 7

In the News 29

About this Issue 39

Texas Interiors Past and Present 40

Olga Gueft, Editor Emeritus of Interiors magazine and a juror in the 1981 TSA Design Awards Program, introduces the 14 winning interiors projects and offers a juror's perspective on some of the best interior design in Texas.

TSA Interior Architecture Awards 44

The 14 winning interiors in TSA's 1981 Design Awards Program.

Interior Design Organizations 72

A glossary of organizational acronyms and abbreviations, from IDEC to IBD, compiled by interior design professor Buie Harwood of North Texas State University in Denton as a guide for those who seek such services.

Paneled Screen 74

Contributing Editor Jim Coote of Austin offers a designer's-eye view of Japan's environmental essence, drawn from a three-week tour there last summer with the Society of Architectural Historians.

Houston YWCA 80

Jeffrey Ochsner, Houston architect and architecture lecturer at Rice, describes Taft Architects' recently built and award-winning YWCA headquarters in Houston as a success on several levels.

Books 85

Humor by Braden 122

Coming Up: *The May/June issue of Texas Architect will look at tall buildings in Texas.*

On the Cover: *View from within main entry and multipurpose area of the new YWCA headquarters in Houston by Taft Architects. Photograph by Richard Payne. See page 80.*



40



44



74



80

WHEN THE CHIPS ARE DOWN...

This may be the most important card you hold!



Prompt claim payment, usually within 48 hours of receipt, is an outstanding feature of the TSA Group Insurance Program.

Participants in the TSA program receive personal hospital identification cards, personal insurance certificates, complete information material, and personal response.

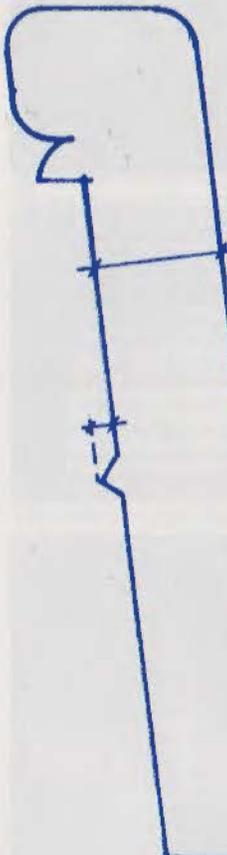
The hospital identification card carried by participants in the Texas Society of Architects' Group Insurance Program guarantees coverage for eligible expenses for the first two days of hospital confinement, generally allowing entry without delays.

You're an AIA person with a real name, not a number, with AA&C. Personal attention is only a toll free phone call away to 1/800/854-0491.



Association Administrators & Consultants, Inc.
18872 Mac Arthur Boulevard, Suite 400, Irvine, California 92715

Circle 7 on Reader Inquiry Card



NOTES:

1. ITALIAN TERRACOTTA PLANTERS ARE AVAILABLE IN A VARIETY OF SIZES & STYLES.
2. SIZES - 10" TO 42"
3. STOCKED IN HOUSTON FOR IMMEDIATE DELIVERY.

* WRITE FOR CATALOGUE WHOLESALE/RETAIL



San Jacinto House

2627 Westheimer · Houston, Texas 77098 (713) 523-1208

Circle 6 on Reader Inquiry Card

Letters

Editor: As secretary to the superintendent of schools here in our little town of Anahuac, I have the opportunity to read his issue of *Texas Architect* from time to time, and I have especially enjoyed the one we have just received, the historic preservation issue (Jan./Feb. 1982). Thanks for the fine work you are doing on the magazine. If a non-architect can take such pleasure in reading it, I am sure the professional members treasure it!

MayBelle Lee
Anahuac

Editor: Even we "self-effacing" architects who "modestly shun" publicity were flattered by the profile of our office in your Jan./Feb. 1982 issue. We offer our congratulations to Michael McCullar for his well-researched and insightful presentation of both our projects and their philosophical considerations. The entire issue was a balanced overview of the Texas architect's participation in the preservation movement.

The timing of the issue could not have been more appropriate. With the current economic incentives for building rehabilitation, the demands of our profession for sensitive development of older structures will be even greater. We must all be reminded that building preservation and reuse is not a nostalgic fad to be treated with easy short-term solutions. It is a sensible and viable alternative when handled properly and represents an economy of means from which generations can benefit in many ways.

David Hoffman
Austin

Editor: Regarding your article on architect advertising in the Jan./Feb. 1982 issue, I think that advertising to get work is fine. However, if it means implying that the rest of the profession is merely "turning out blue prints"—thereby reinforcing an already too-common misconception—then getting people to pay for the full value of that work will become increasingly difficult.

Philip Mein
Dallas



BIG MAN IN STRUCTURAL STEEL

That massive steel column, 61 feet long and weighing 16 tons, is bound for the Shinta steam power plant in Taiwan. It's part of an order for more than two thousand tons of Mosher steel from the Taiwan Power Company.

The fellow who's doing the checking is accustomed to examining closely all work in progress in the Houston plant.

He's George Beissner, Plant Superintendent. George started as an estimator in Mosher's San Antonio plant in 1966, following his graduation from Texas Tech. He transferred to Houston in 1972 and has moved up

steadily in the Mosher organization.

When it comes to production, from raw material to shipment of the finished product, the buck stops with George Beissner.

He's part of the reason Mosher steel arrives on time, made to fit exactly to specifications. Part of the reason Mosher Steel is the big name in structural steel.


STEEL COMPANY

Home Office and Plant
P.O. Box 1579, Houston 77001
(713) 861-8181

Plants in Dallas, San Antonio



A Trinity Industries Company

SUTHERLAND CONTRACT, INC.

A NEW SUBSIDIARY OF DAVID SUTHERLAND, INC.

OPENING CONDES '82
MARCH 11, 1982

REPRESENTING:

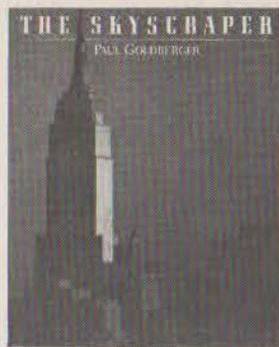
Donghia Contract
Donghia Textiles
Dunbar
Leni's, Inc.
London-Marquis Inc.
Machado
Manuel Canovas Inc.
Middletown Leather Co., Inc.
Edward Axel Roffman Assoc., Inc.
Zographos

629 World Trade Center
P.O. Box 58587
Dallas, Texas 75258
(214) 742-7772

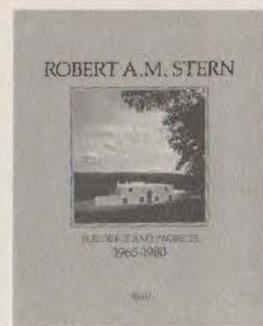
Circle 9 on Reader Inquiry Card



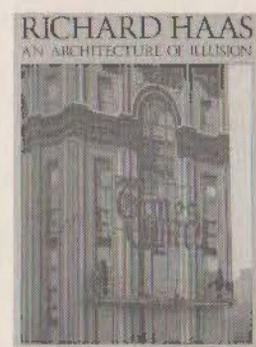
Architecture, Art, Energy, Design, History, Business, Preservation...



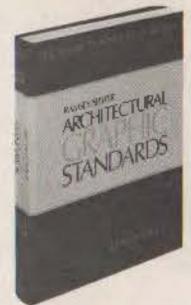
The Skyscraper
Goldberger, \$25.00 (hard)



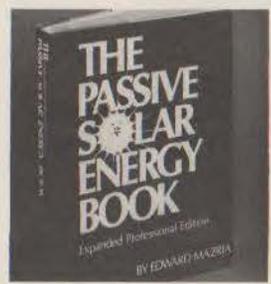
Robert A. M. Stern, Buildings and Projects, 1965-1980, \$29.95 (paper), \$45 (hard)



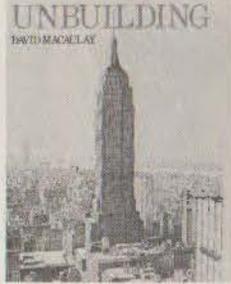
Richard Haas, An Architecture of Illusion, \$35 (hard)



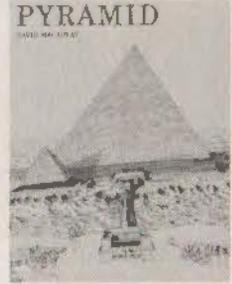
Architectural Graphic Standards, 7th Edition, \$85.00 (hard)



Passive Solar Energy Book
Pro. Ed., Mazria
\$29.00 (hard)



Unbuilding, Macaulay
\$9.95 (hard)



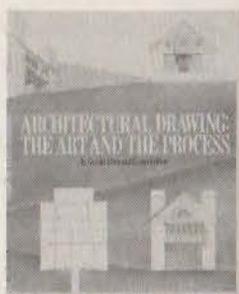
Pyramid, Macaulay
\$12.95 (hard)



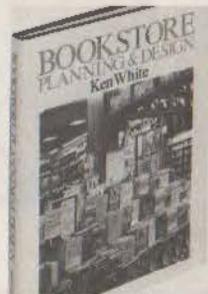
CM: Developing, Marketing and Delivering CM Services, Thomsen
\$24.95 (hard)



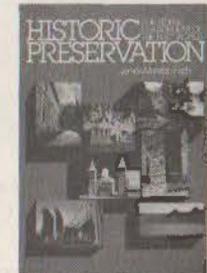
Gwathmey Siegel
Abercrombie, \$19.95 (hard)



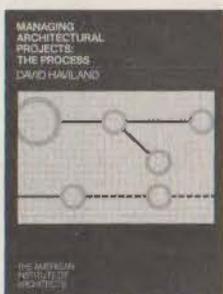
Architectural Drawing: The Art and the Process, Allen & Oliver,
\$35 (hard)



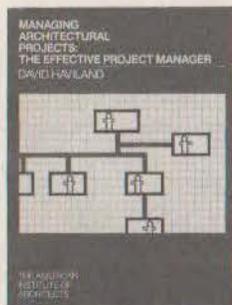
Bookstore Planning & Design, White,
\$39.50 (hard)



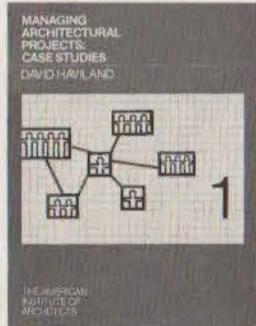
Historic Preservation, Fitch, \$34.95 (hard)



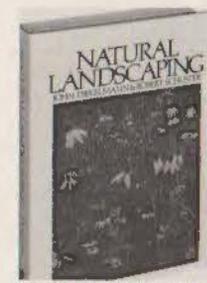
Managing Arch Projects: The Process, (AIA), \$16.00



Managing Arch Projects: Effective Project Manager, \$8.00



Managing Arch. Projects: Case Studies (series of 3), \$17.00 per set



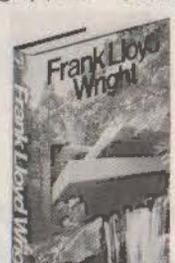
Natural Landscaping; Designing with Native Plant Communities, Dieckmann, \$24.95 (hard)



Construction Spec. Writing, Rosen, \$24.95 (hard)



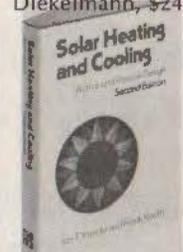
Accounting and Financial Mgt. for Const., Mott, \$22.95 (hard)



Frank Lloyd Wright, Twombly, \$22.50

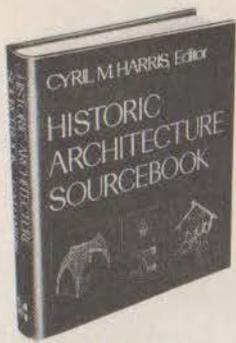


American Architecture 1607-1976, Whiffen \$20 (hard)

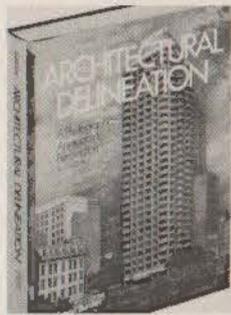


Solar Heating and Cooling, Kreider \$29.95 (hard)

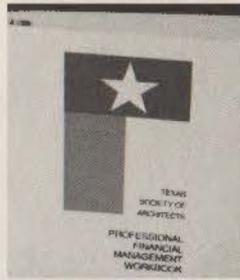
Architecture, Art, Energy, Design, History, Business, Preservation. . . .



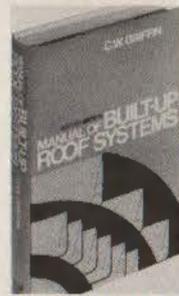
Historic Architecture Sourcebook, Harrie
\$29.95 (hard)



Architectural Delin-eation, Burden
\$29.95 (hard)



Professional Financial Management Workbook, TSA, \$25.00



Manual of Built-Up Roof Systems, Griffin, \$34.50 (hard)



Standardized Accounting for Architects AIA, \$16.00



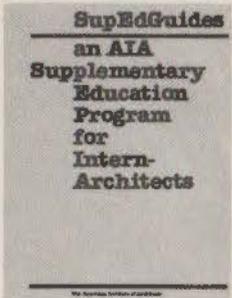
Trees in Urban Design, Arnold
\$24.50 (hard)



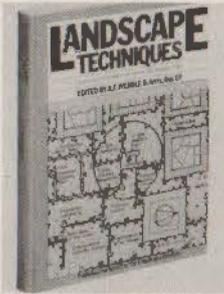
New Life For Old Bldgs., Schmertz, \$32.50 (hard)



Arch's Guide to Energy Conservation, Jarmul, \$21.50



SupEd Guide AIA, \$72.00



Landscape Techniques, A. E. Weddle, \$35.00 (hard)



Process Architecture, \$20.00 each

- #18 Modern Wooden Houses
- #19 TAC—The Heritage of Gropius
- #20 Modern Asian Architecture
- #21 Solar and Underground Houses
- #22 Modern Australian Architecture
- #23 Pier Luigi Nervi
- #24 Water and Architecture
- #25 Japanese Architecture

Ordering Information

Please place all orders through the **Texas Society of Architects, 2121 Austin National Bank Tower, Austin, Texas 78701, 512/478-7386**. Orders placed through the mail are processed the day they are received. Payment must accompany order.

Quantity	Publication Title	Price	Total
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

Postage Charges:

under \$10.00	—\$0.85
10.00 to 20.00	— 1.70
20.00 to 30.00	— 2.30
30.00 to 50.00	— 3.25
over 50.00	— 3.50

Please send an AIA contract & documents price list and order form.

Sub-Total	_____
Plus 5% Sales Tax	_____
Plus Postage	_____
Total Due	_____

All packages are sent fourth class. First-class or special delivery fees, when requested, will be billed to the purchaser.

Payment Must Accompany Order

Name _____
 Address _____
 City _____ State _____ Zip _____



You've Arrived!

*A special Ninth Floor
International Breakfast
will be held on
Thursday, March 11
8:30-11:00 a.m.*

*Each showroom will represent
the following countries:*

*Alexander Smith Carpets
9035 WTC
GERMANY*

*Collins & Aikman
9069 WTC
SWITZERLAND*

*Customweave Carpets, Inc.
9025 WTC
SWEDEN*

*J & J INDUSTRIES
9053 WTC
RUSSIA*

*Karastan Rug Mills
9071 WTC
FRANCE*

*Lees Carpets
9031 WTC
THE SOUTH*

Design Nine is the place to be during



CONDES '82

March 11-13

*Marazzi USA, Inc.
9063 WTC
ITALY*

*Meymand Bros. Oriental Rug Corp.
9065 WTC
PERSIA*

*Milliken Carpet Mills
9019 WTC
IRELAND*

*The Stephens Co.
9041 WTC
SPAIN*

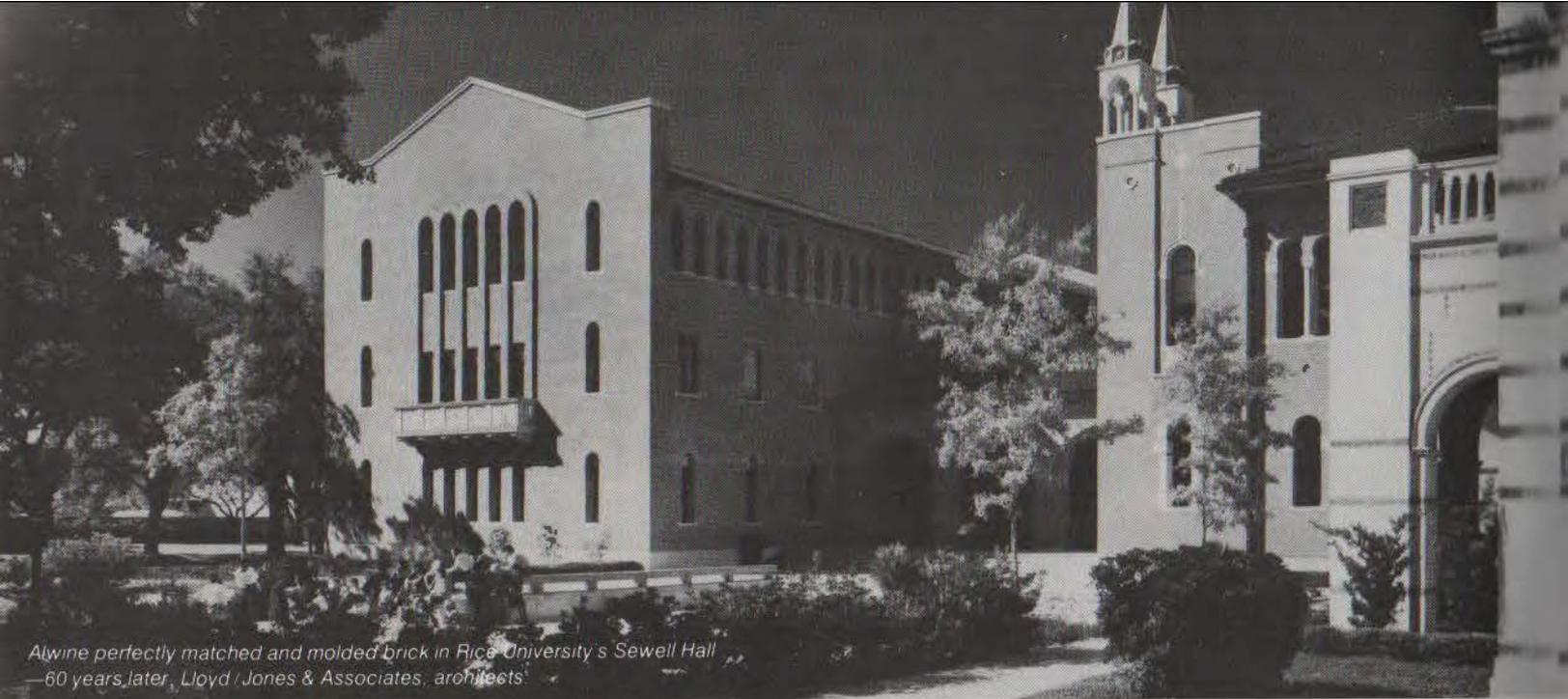
*J.P. Stevens Co.
9080 WTC
HUNGARY*

*Jim Wylie & Co.
9015 WTC
ENGLAND*

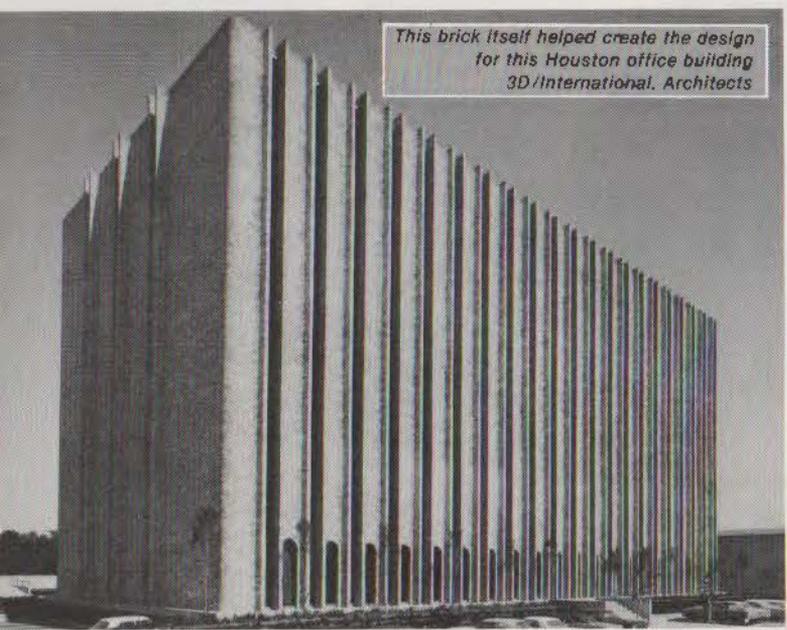
DESIGN NINE

**Ninth Floor Showrooms Featuring
Commercial Floorcoverings**

WORLD TRADE CENTER • DALLAS, TEXAS



Alwine perfectly matched and molded brick in Rice University's Sewell Hall —60 years later, Lloyd Jones & Associates, architects



This brick itself helped create the design for this Houston office building 3D/International, Architects



Anything's possible with Alwine's unlimited brick shapes.

Alwine: the uncommon brickmakers

Use brick in unexpected ways to execute a design. Explore the almost limitless possibilities offered by Alwine's complete selection of unusual brick shapes, sizes and colors. Do it with confidence, because behind all Alwine products is a 100-year record of quality, integrity and continuity.

Get the Alwine story from Great Southern Supply Company — where you will always find everything that's new — and uncommon — in brick and clay products.

Great Southern has the largest selection of the unusual in brick, architectural pavers, tile and flooring in Texas, with prompt and dependable delivery anywhere in the State. We also have a thirty-year reputation for always providing the unique to Texas architects.

Contact Great Southern Supply. We'll come to see you anywhere in Texas. If you like, we are even available to work with your design team. Just ask for Howard Dudding or Gene Ballard at Great Southern Supply. Come see it all in our Houston showroom.

GREAT SOUTHERN SUPPLY COMPANY

3637 W. Alabama St., P.O. Box 14507, Houston, Texas 77021, 713/644-1751.





International Terra Cotta, Inc.



TURTLE CREEK BUSINESS CENTER/109
1931 NO. INDUSTRIAL BLVD.
DALLAS, TEXAS 75207

690 N. ROBERTSON BLVD.
LOS ANGELES, CALIFORNIA 90069
(213) 657-3752 / (213) 657-1051

(214) 744-1269

ATLANTA DECORATIVE ART CENTER/320
351 PEACHTREE HILLS AVE., N.E.
ATLANTA, GEORGIA 30305
(404) 261-4061

Showroom Hours: Mon. thru Fri.: 9 AM to 5 PM, Sat.: 9 AM to 3 PM

Circle 12 on Reader Inquiry Card

HISTORY REPEATS ITSELF.



The late 1920s gave birth to a beautiful landmark for downtown Austin. Norwood Tower. From the very beginning Norwood Tower set the trend for innovation, elegance, and prestige. And today Norwood Tower regains the title as Austin's most desirable office space. Completely restored, Norwood Tower offers the elegance of the past with all the conveniences of the present. Office in the ever present beauty of Norwood Tower's past.

NORWOOD TOWER

114 West Seventh Street at Colorado
Austin, Texas 78701

For leasing information: The Horne Company, Realtors (512) 479-0737.

A development of Rust Properties.



A SIGN OF THE TIMES

HOUSTON 1982, A DECADE OF GROWTH.

Signing Systems is a recently formed sales and installation organization representing two of England's top architectural graphic fabricators. In a market like Houston and Texas the demand for quality architectural signage has exceeded the capacity of the local vendors.

Signing Systems reaches out and around this demand pushed market to offer quick pricing, reasonable deliveries, quality fabrication and

installation. Our instant teletype link to the factories and overnight courier services are the basis of our communication system. Factories with over 100 years specific sign making experience, and over 250 employees meet scheduling and delivery demands with confidence.

And in Houston, our knowledgeable, service-oriented staff can take you on a photographic tour of the factories; let you personally

examine sample products in our showroom; uncrate and examine your order in our receiving facility; and oversee the final installation to you and your client's satisfaction.

So if your needs range from individual cut out letters of acrylic or metal to neon back-lit letter forms or intricately screened detail set in porcelain enamel, give us a try. It's a sign of the time.

SIGNING SYSTEMS

1217 West Loop North
Suite 120
Houston, Texas 77055

For further information
contact Jim Burwell
713/957-1124



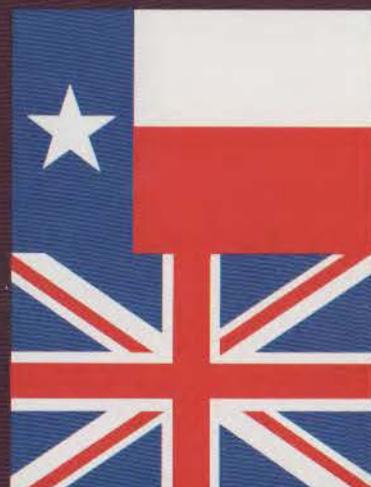
Industrial Signing



Retail Signing



Institutional Signing





Novikoff

Novikoff Inc. • 2100 E. Richmond • Ft. Worth, Texas 76104

Circle 15 on Reader Inquiry Card

Floor Essence



L'Entrecote Restaurant, Loews Anatole Hotel, Dallas, Texas

This beautiful woven wool Axminster carpet is from The Source, the vast Jim Wylie and Company collection of residential/contract designs ...

- Imported rugs: Dhurries, Kelims, Portugese, Indian, Romanian, and Chinese.
- Custom rugs and carpets: Personalized hand-tufted.
- Wall textiles: Wool and synthetic.



SHOWROOMS:
Dallas — 9015 World Trade Center
(214) 438-5050
Houston — 1205 West Loop North
Suite 130
(713) 682-3700

GENERAL OFFICES:
3410 Century Circle
Irving, Texas 75062
(214) 438-5050



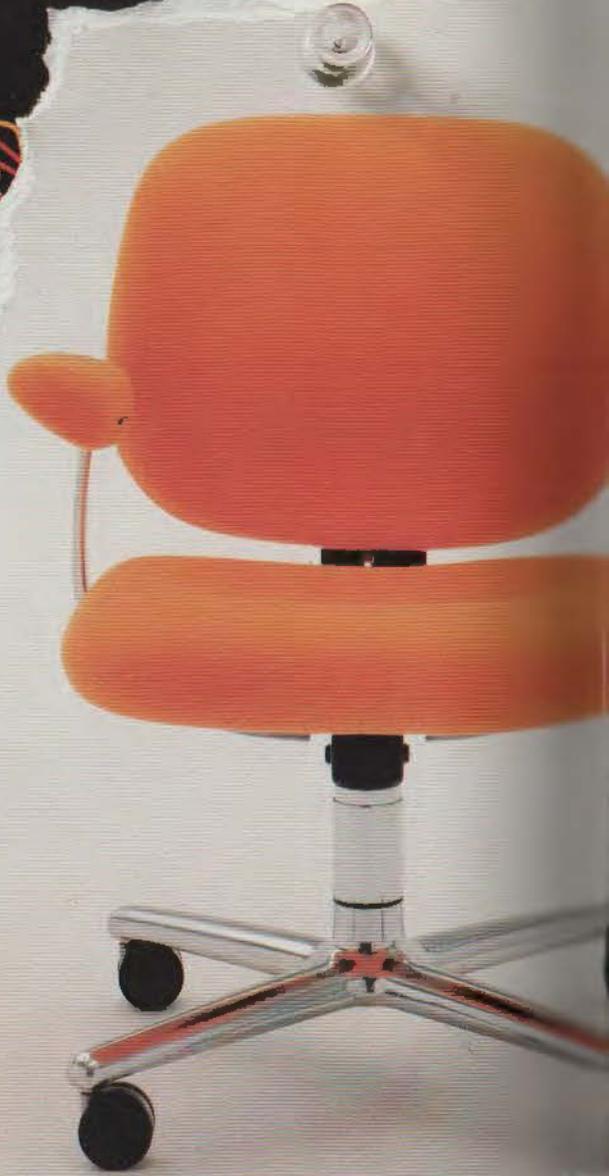
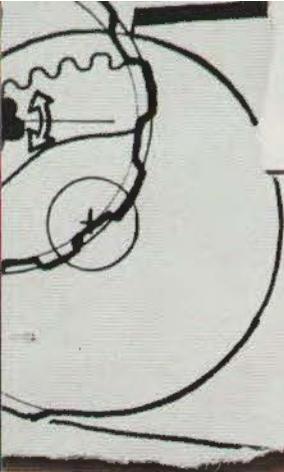
Come See Our European Expo Of Carpet During Condes 82

MERIT CARPET CORPORATION

Watts Lines: Kansas, Oklahoma, Arkansas, Louisiana, Mississippi, Missouri: 1-800-527-2251
Circle 16 on Reader Inquiry Card

Texas: 1-800-442-7550

4439

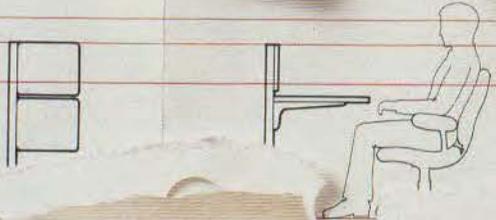


18 3/4" • Wid
 17 1/2" • Dep
 16-20" • *He
 Adj

 Back
 14 3/4" • Width
 16" • Height
 Overall Dimension
 34 1/2-41 1/2" *Height
 20" • Depth
 24 1/2" • Width w
 18 3/4" • Wid
 34-40 lbs *

*Spring...
adjustment...
...to be...*

JUL 79814



OS133
secretarial

*ten degrees
backward*

*ten degrees
forward*



OS338
operational



OS148
stool

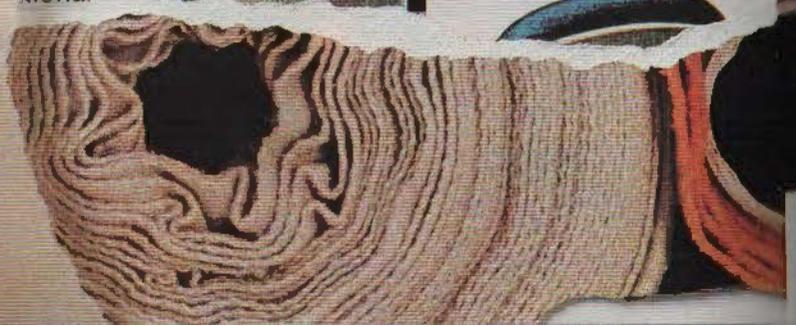
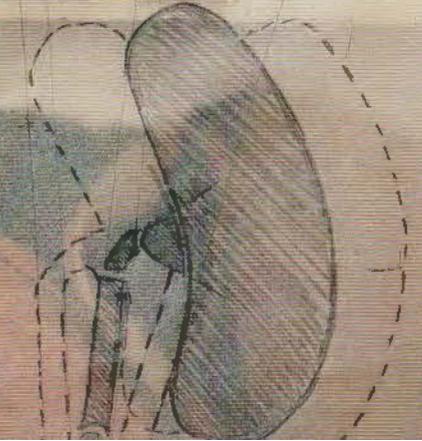


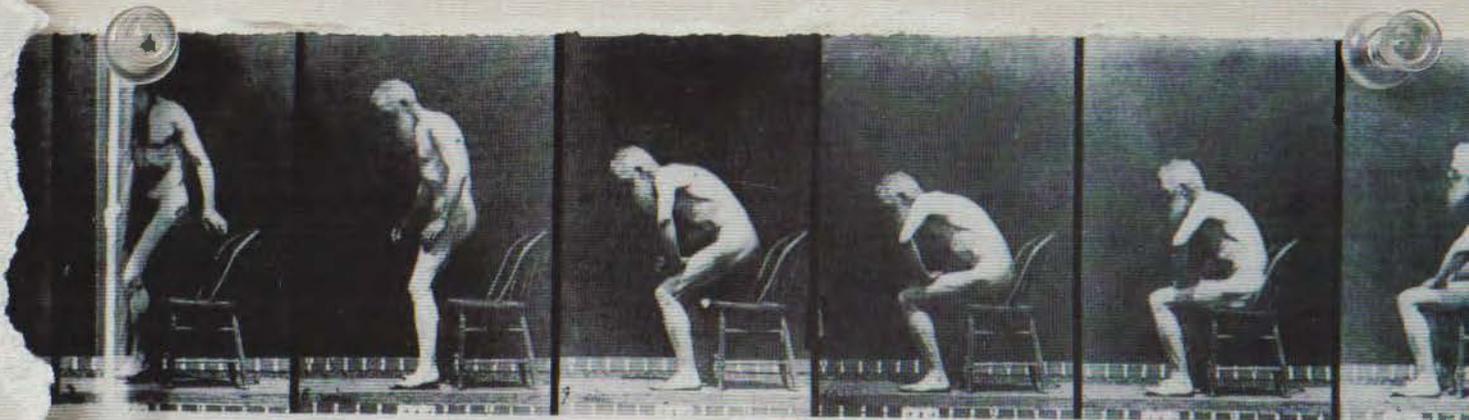
OS144
stool



OS142
lounge

m. It
gement
tional





 **herman miller**

The longer you sit in an Ergon[®] chair, the less you notice it's there.

Designed out of intensive ergonomic research, the Ergon chair delivers healthful support to the physical movements and activities unique to tasks performed in offices today.

The result is a level of comfort so well conceived that the longer you sit in an Ergon chair, the less you notice it's there. And six models allow variations on the theme. So you can match design features and adjustments to your clients' functional requirements—all within a surprisingly economical range.

The Ergon chair, designed by Bill Stumpf. It helps people work better by helping them sit better. Contact the Herman Miller dealer nearest you. In Dallas, call:

Goldsmith's Inc.

2707 Stemmons Freeway,
Suite 140, Dallas, Texas 75207
(214)634-9166.

Stewart Office Supply Company

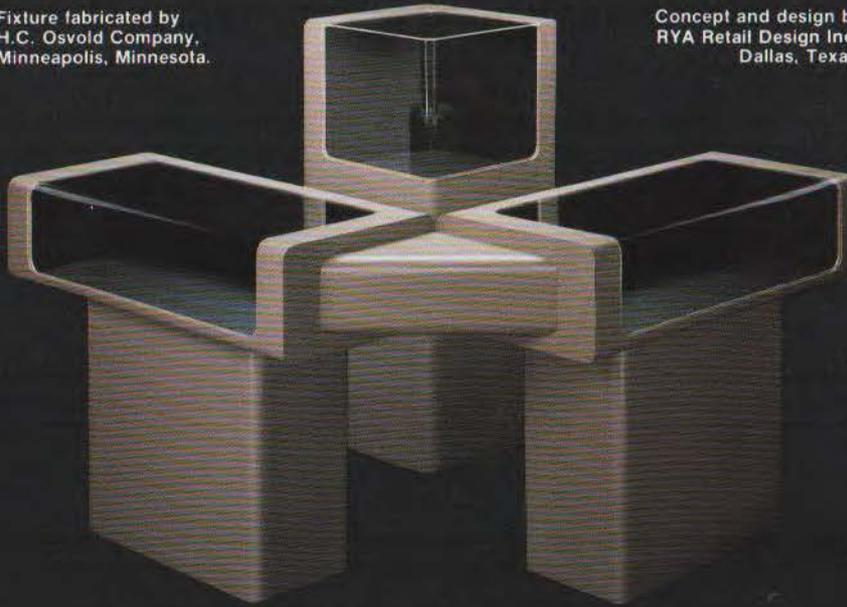
400 South Austin Street,
Dallas, Texas 75202 (214)747-8581.

Ted Roos & Associates, Inc.

2824 West Seventh Street,
Ft. Worth, Texas 76107
(817)336-4766.

Fixture fabricated by
H.C. Osvold Company,
Minneapolis, Minnesota.

Concept and design by
RYA Retail Design Inc.,
Dallas, Texas.



WILSONART Shadow (D96) Decorative Laminate

Color Quest™

Formable Color to Power Eighties Design

WILSONART Color Quest: an evolving designer line for the professional in the unique medium of fine decorative laminate. Seventy-two colors, expanding as the market reaches in new color directions. Colors to power shapes and applications on the leading edge of design. Superbly formable to your most advanced concepts. For store fixtures.

Restaurants and hotels. Offices, airports, schools and hospitals. And fine residential plans.

For further information, see Sweet's General Building File, call Sweet's Buy Line, or contact direct:

Ralph Wilson Plastics Company
600 General Bruce Drive, Temple, Texas 76501
Telephone: (817) 778-2711, TWX: 910-890-5880

 **WILSONART**
WILSONART BRAND DECORATIVE LAMINATE

Copyright © 1982 Ralph Wilson Plastics Company, Temple, Texas

Circle 18 on Reader Inquiry Card



introducing the
Contact Collection



comfort in system seating

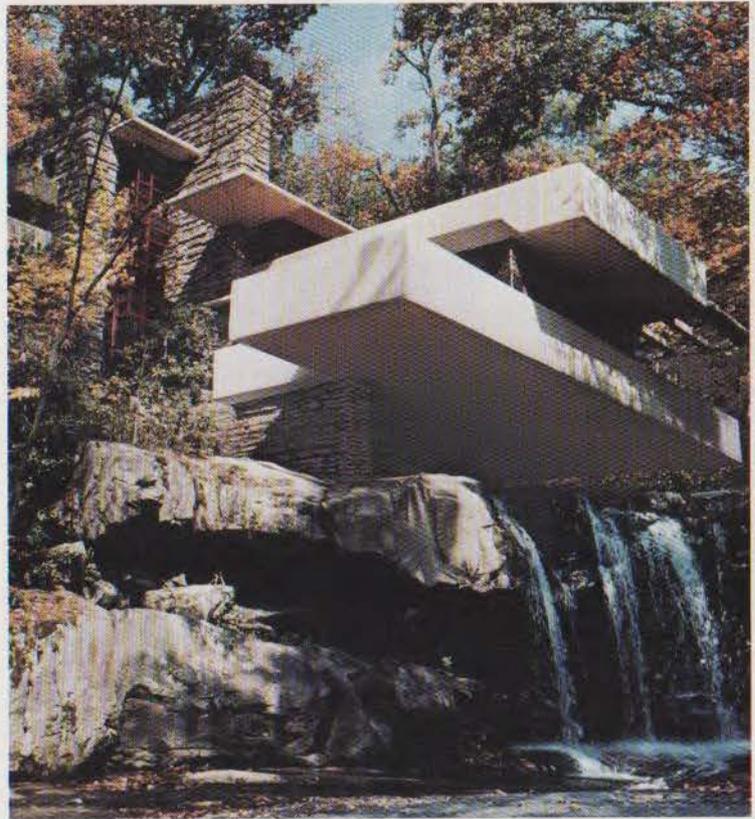
artopex

HEAD OFFICE: Artopex Inc., P.O. Box 435, St-Martin, Laval, Que., Canada H7S 1Z9. (514) 332-4420
Telex 05-25849
SHOWROOMS AND/OR REPRESENTATION: Halifax (902) 469-3495 Montreal (514) 878-3163
Toronto (416) 869-0066 Winnipeg (204) 943-2910 Calgary and Edmonton (403) 262-2922
Vancouver (604) 687-6877 Atlanta (404) 256-4213 Boston (617) 234-8181 Dallas (214) 651-1556
Detroit (313) 398-5933 New York (212) 759-9632 Philadelphia and Washington (301) 864-6767

Circle 19 on Reader Inquiry Card

We put the finishing touches on Frank Lloyd Wright's masterpiece.

Despite the concerned and diligent efforts of the Western Pennsylvania Conservancy, decades of intense weathering and constant exposure to water had taken a heavy toll on Frank Lloyd Wright's famous "Fallingwater". A five-year-old coat of paint was blistered and peeling, and much of the concrete was pitted and spalled.



Because of its artistic and historic value, restoration architects Curry, Martin and Highberger took the absolute strongest corrective and protective measures possible. They specified that

Thoro System Products be used throughout.

After sandblasting, contractors Mariani and Richards brought the surface back to its original form with Thorite, a non-slumping, quick-setting patching material (mixed with Acryl 60 for enhanced bonding and curing).

Then the entire home was covered with Thoroseal. Thoroseal is harder and more wear-resistant than concrete, 100% waterproof, and bonds so tenaciously that it

becomes an actual part of the wall. Permanently locking out moisture and dampness.

To match the original architects' color specification, a coat of Thorosheen masonry paint was applied over the Thoroseal.



An ounce of prevention and a pound of cure.

We're Thoro System Products,

and when it comes to restoring or protecting an architect's designs in masonry and concrete, we've been doing it better and more often than anybody else for over 65 years.



For further information, write, detailing your specific needs.



Standard Dry Wall Products • Dept. AIA 795
Main Office: 7800 N.W. 38th Street, Miami, Florida 33166
Western Office: 38403 Cherry Street, Newark, California 94560

*Thoroseal, Acryl 60, Thorite and Thorosheen are registered Trademarks of Standard Dry Wall Products.

©1979. Standard Dry Wall Products

**THORO
SYSTEM
® PRODUCTS**



Texas Dealers

Best Service Building Materials

P.O. Box 17821
San Antonio, Texas 78217
512/349-4301

Blue Diamond Company

P.O. Box 15787
Dallas, Texas 75215
214/428-1331

Builders & Contractors Materials Co.

P.O. Box 26190
Dallas, Texas 75226
214/742-6902

Builders Equipment & Tool Co.

P.O. Box 8508
Houston, Texas 77009
713/869-3491

Lynwood Building Materials

1201 West Elsmere
San Antonio, Texas 78201
512/732-9052

Featherlite Corporation

P.O. Box 355
Abilene, Texas 79604
915/673-4201

Featherlite Corporation

P.O. Box 425
Austin, Texas 78664
512/255-2573

Featherlite Corporation

P.O. Box 357
Beaumont, Texas 77651
713/727-2334

Featherlite Corporation

P.O. Box 9977
El Paso, Texas 79990
915/859-9171

Featherlite Corporation

P.O. Box 489
Lubbock, Texas 79408
806/763-8202

Featherlite Corporation

P.O. Box 991
Midland, Texas 79702
915/684-8041

Featherlite Corporation

P.O. Box 67
San Antonio, Texas 78109
512/658-4631

Featherlite Corporation

P.O. Box 47725
Dallas, Texas 75247
(214) 637-2720

Words & Design Dick Seeger

ANTON MAX FABRICS
P.O. Box 21306 ■ Ft. Lauderdale, Fla. 33335 ■ (305) 764-4304
■ 1-800-327-3716

Write for samples

P.S. Represented by Parsons/Skerl
World Trade Center, Suite 657
In Houston call 713-974-6154

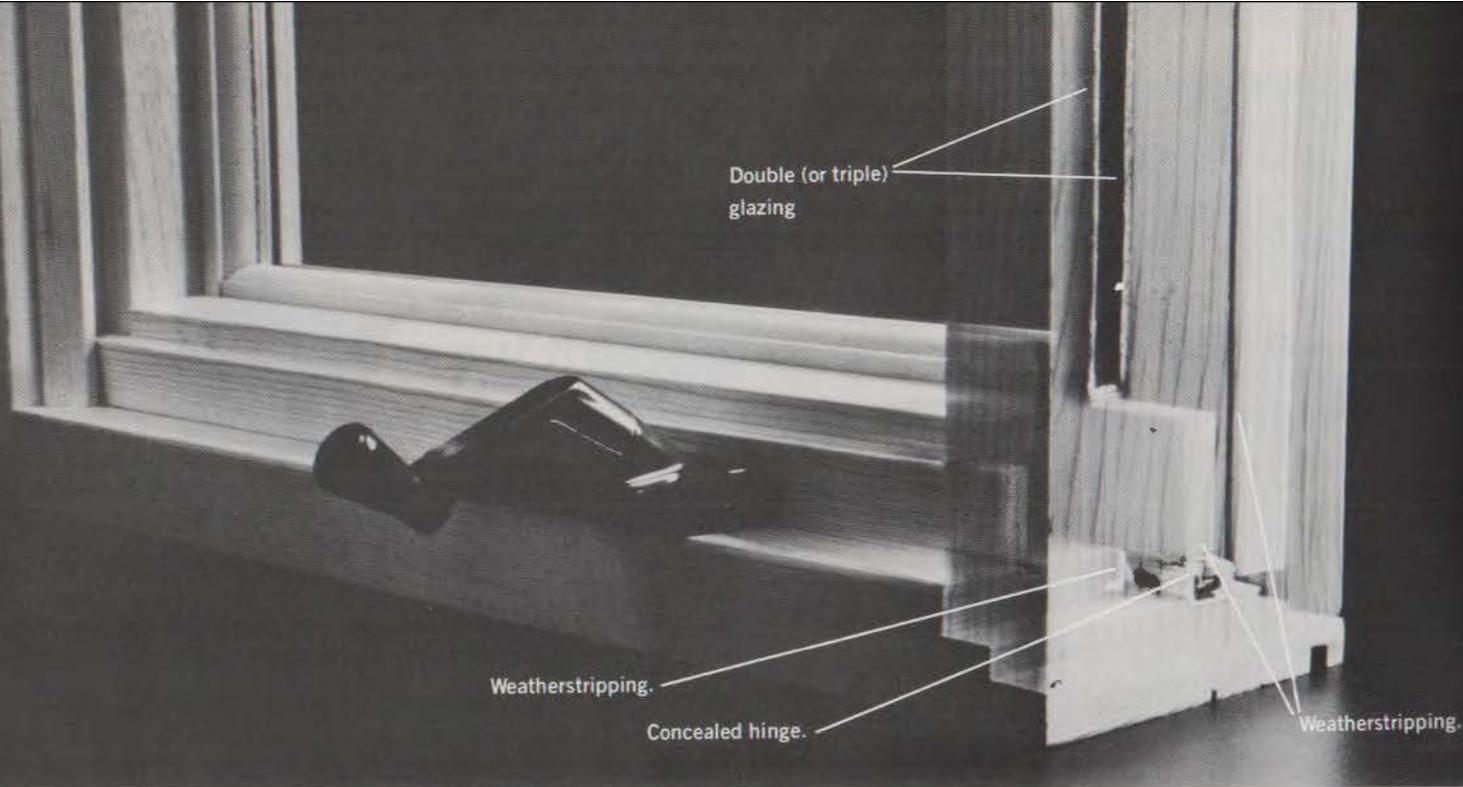
Circle 22 on Reader Inquiry Card

IM System

An Award-Winning Product of
APCO GRAPHICS, INC.

Represented by:
Marlborough & Lord Associates, Inc.
604 World Trade Center—P.O. Box 58241
Dallas, Texas 75258
Dallas 214/748-3051 Houston 713/776-8569

Circle 21 on Reader Inquiry Card



WHY THE ENERGY CRISIS LOOKS A LITTLE BETTER THROUGH A MARVIN WINDOW.

In northern Minnesota the temperature can plunge to 30° or 40° below, so the need for tight, well-insulated windows is critical. Marvin Windows have been built in this climate for over 30 years. Our concern with high R factors and low air-infiltration ratings didn't begin with the recent energy crisis.

Some of our windows have even been used in housing for scientific research teams in the Antarctic. But their insulating properties are just as important in places like Texas and Florida.

For Warmth,
You Can't Knock Wood

Not only is wood attractive, but it provides excellent insulation. That's

why all Marvin Windows are made of fine-grained Ponderosa pine.

Each frame is carefully weatherstripped to minimize drafts. And many are double weatherstripped to virtually eliminate leakage.

Our Wide Selection
Means Flexibility
in Design

You won't be limited to a few sizes and options when using Marvin Windows. We offer a huge selection of sizes and styles and that's only the beginning.

There are 4 separate exterior treatments; custom jambs and casings; and we still build authentic divided-lite windows. And if you need a custom size, or a triangle or trapezoid,

Circle 23 on Reader Inquiry Card

we'll build it and give you prompt delivery.

For more information and a catalog of our products call one of the Marvin's Texas distributors listed below.

Austin
Texas Jams
8910 Research Blvd. Bldg. C-1
Austin 78758
(512) 452-0221

Houston
Texas Jams
6304 Alder
Houston 77081
(713) 669-1333

Dallas
The Marvin Window
Planning Center
10907 Shady Trail, Suite 103
Dallas 78758
(214) 263-7483



Contract Design Center

Sixth Floor / World Trade Center / Dallas Texas



Marcatre Furniture Systems
Office and Residential Furniture/Lighting

Atelier International, LTD.
Space 608

Circle 81 on Reader Inquiry Card



Haworth exclusives: Three separate, integrated electrical circuits with Tri Circuit ERA-1, and TriAmbient Lighting.

Haworth, Inc./Dallas Division
Space 672

Circle 82 on Reader Inquiry Card



Seating, Desks and Conference Tables by:

Novikoff
Space 662

Circle 83 on Reader Inquiry Card



The Lamineer Chair—Light in scale, versatile in use, rugged in construction, and stackable.

W. Glenn Hennings & Associates
Space 605

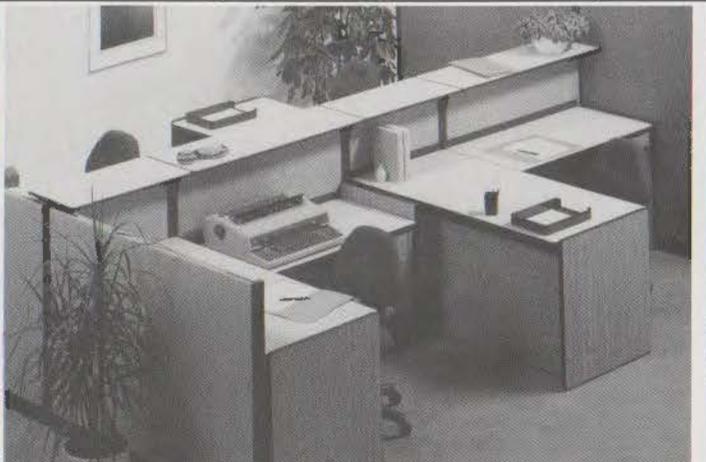
Circle 84 on Reader Inquiry Card



Open Plan Systems by Westinghouse ASD

Westinghouse ASD
Space 679

Circle 85 on Reader Inquiry Card

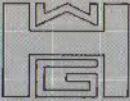


System 9, the newest open plan office system from
PRECISION MFG., INC.

Marlborough & Lord Assoc., Inc.
Space 604 (214) 748-3051

Circle 86 on Reader Inquiry Card

Contract Design Center / Sixth Floor

<p>Space 600</p>  <p>THONET 214/741-2271</p>	<p>Space 609</p>  <p>herman miller 214/741-4937</p>	<p>Space 623</p> <p>Armstrong, American of Martinsville, Fabricut, Seabrook Wallcoverings, Sico, Simmons and many more.</p> <p>Turn-Key Furnishers Houston & Dallas</p> <p>Bill Chattaway Associates 214/651-0845 713/960-9538</p>
<p>Space 604</p> <p>Nemschoff, Precision, Charlotte, Fine Arts, P.T. & C., Elevations/Design, APCO Graphics, L & B Products, L & B Manufacturing</p> <p>MARLBOROUGH & LORD ASSOC. 214/748-3051 713/776-8569</p>	<p>Space 610</p> <p>Contract and Institutional Furniture</p>  <p>Endecor 214/748-0394</p>	<p>Space 638</p> <p>Chromcraft Furniture 214/748-2706</p>  <p>a Mohasco company</p>
<p>Space 605</p> <p>Contract Furniture, Accessories and Lighting</p>  <p>Glenn Hennings & Associates 214/651-1556</p>	<p>Space 611</p> <p>Representing Jansco, Contemporary Shells, L.S.I., Terfeste, Ltd., Salvarani Kitchens, Paul Hoppenfeld, Desience Corp., Lomac Marble, Coeval Contract</p>  <p>ernest low & associates 214/747-8839</p>	<p>Space 642</p> <p>Monarch Furniture 214/741-5347</p>  <p>a Mohasco company</p>
<p>Space 608</p> <p>Office and Residential Furniture, Lighting & Accessories</p>  <p>Atelier International, Ltd. 214/653-1161</p>	<p>Space 616</p>  <p>William Hammon & Associates 214/745-1371</p> <p>Commercial & Institutional Furniture</p> <p>Showing: Brickel Associates CI Designs Brunati Worden EOC Arconas and others</p>	<p>Space 645</p> <p>Representing Hiebert, Brueton, Gilbert, Rudd, Business Accessories, Architex</p>  <p>john alberti inc 214/747-2431</p>

World Trade Center / Dallas Texas

<p>Space 646</p>  <p>Van Sant, Inc. 214/747-4376</p>	<p>Space 662</p> <p>Seating, Desks, Conference Tables</p>  <p>Novikoff 214/748-1976</p>	<p>Space 670</p> <p>Contract Furniture, Lighting & Accessories</p>  <p>I. H. Pritchard, Inc. 214/741-5097</p>
<p>Space 650</p> <p>Open Office Systems Contract Furniture</p>  <p>American Seating 214/748-8383</p>	<p>Space 633</p>  <p>alma</p> <p>The AD system . . . Alma's open plan office system</p>  <p>Dick Lowe & Associates Alma Desk Company Box 581363 / Dallas 75258 214/747-7626</p>	<p>Space 635</p>  <p>krueger</p> <p>technical innovation . . . by design</p>  <p>Dick Lowe & Associates Krueger Contract Box 581345 / Dallas 75258 214/747-7629</p>
<p>Space 672</p>  <p>HAWORTH OFFICE INTERIOR SYSTEMS</p> <p>Haworth, Inc. Dallas Division 214/748-0506</p>	<p>Space 666</p> <p>Gregson, Continental Woodcrafters, McGraw Edison, Corry Jamestown, Color Shop, Gift Craft, Hoosier, Jefsteel, Stylex</p>  <p>Loyd Brotherton & Assoc. 214/742-3654</p>	<p>Space 679</p> <p>Open Plan Office Systems</p>  <p>Westinghouse ASD 214/744-5685</p>
<p>Space 660</p> <p>Harvey Probbler, Inc., Taylor Chair Co., Davis Furniture Industries</p>  <p>Bob Gray, Inc. 214/747-6361</p>	<p>Space 668</p>  <p>Metro</p> <p>Metropolitan Furniture Corp. Robert Long Lighting, Inc. Helen Webber / Heron Intl.</p> <p>Metropolitan Showrooms, Inc. P.O. Box 58256 Dallas, Texas 75258 (214) 747-4135</p>	<p>Interior products for the architect, specifier and interior designer</p> <p><i>For further information on any of the showrooms listed in the ad, please circle the reader inquiry number. If you would like information from a specific showroom, please indicate so on the reader inquiry card.</i></p>



**brayton
international
collection**

HEADQUARTERS
P.O. BOX 7288, 255 SWATHMORE AVE.
HIGH POINT, N.C. 27264
TEL. 919/434-4151 TELEX 478431

DALLAS • TIMCO ASSOCIATES
2702 MCKINNEY AVENUE 75204
TEL. 214/747-7130

HOUSTON • TIMCO ASSOCIATES
3333 EASTSIDE SUITE 146, 77098
TEL. 713/523-4900

LOGOS DESIGNED BY BERND MUNZEBROCK



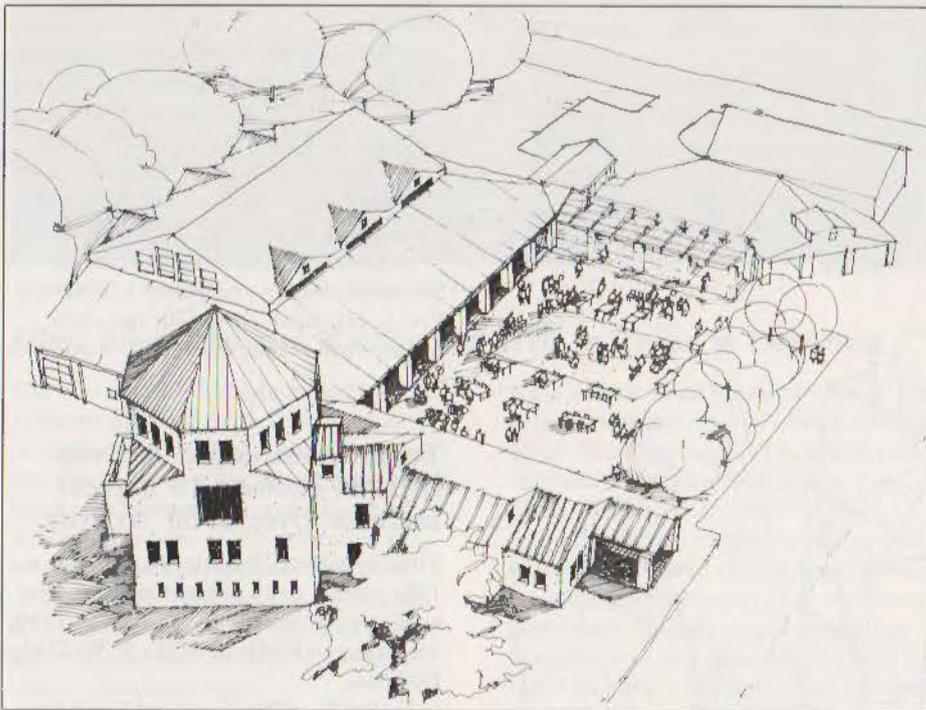
condes '82

March 11-13



People, Projects, Schools, Products, Firms, Coming Events

Edited by Michael McCullar



Proposed civic center in Burnet by Lawrence Speck.

Lawrence Speck Wins P/A Design Citation for Burnet Civic Center

Austin architect Lawrence W. Speck has won an architectural design citation in *Progressive Architecture's* 29th annual awards program for his design of a proposed civic center in Burnet.

The design of the \$1.5 million complex, for which a major fund-raising effort is now under way, was one of 14 chosen to receive awards and citations from a field of 927 entries in the program's architectural design category.

The Burnet town center consolidates city offices, council chamber, recreation center, meeting rooms and police and volunteer fire departments in an unused city park on the major highway entry into town. The three main building elements—town hall, recreation/meeting center and police/fire facility—enclose

a new town square that confronts the commercial center of Burnet to the west. (Burnet's original town square is now covered with parking-lot asphalt to accommodate its primary commercial role.)

Arcades surrounding the square on three sides link the facilities to each other and serve as climate control devices, creating shade and shielding the recreation center and town hall from south and west sun. All three buildings are sited to take advantage of cross ventilation and prevailing breezes. The recreation center turns a shaded facade to the west while capturing cooling breezes with large expanses of operable glass, protected by deciduous trees, to the east. High vents in protruding dormers and gables exhaust warmer air. Locally quarried limestone is

used for high-mass exterior walls in the town hall, with windows minimized and shaded by deep recesses. Other building materials include exposed heavy timber beams and trusses, metal roofs and clay tile floors and walkways.

Jury comments on the entry were mixed. One juror thought the project was in the "best traditions of American 19th century town halls" in the way it created a symbolic focus for the town. Another said the plan was "overly stylized" and "overly referential to Tuscan building forms, which have no place in Texas. And the plaza is going to be a place where you'll cook."

The fact is, Speck says, that it was important for the civic center to be symbolic, yet at the same time practical and down-to-earth, because that's what the people wanted. Community input called for a town center with a strong familiarity and sense of place. The composite massing of the buildings is derived in part from the loose collection of houses and outbuildings common on Hill Country ranches. Specific inspiration comes from a stone barn down the road, still more from a nearby ranch gate. As far as the climatic hostility of the town plaza is concerned, Speck says, during much of the year the sun is welcome in the Texas Hill Country. Contrary to popular belief up north, he says, all of Texas is not a broiling desert.

"In the Burnet Center we were trying to produce a building which is intrinsic to the region," Speck says. "We were not working within an established tradition, nor were we trying to set any sort of style or precedent for the area. We were simply trying to make a building that was sensible for the climate, that responded sympathetically to the materials and landscape character of the area and that was meaningful to the people who lived there."

John Chase to Receive Whitney Young Citation From AIA for 1982



Houston architect and community leader John S. Chase, FAIA, a member of the U.S. Commission of Fine Arts, has been selected to receive AIA's coveted Whitney M. Young Citation for 1982.

Named in honor of the late urban and civil rights leader, this citation is awarded to "an architect or architecturally oriented organization in recognition of a significant contribution to social responsibility."

Chase will receive the award during the 1982 AIA National Convention June 6-9 in Honolulu.

Chase was cited in his nomination for having "demonstrated a continuing in-

terest in the improvement and advancement of architecture" both as a professional and as a community leader.

A native of Annapolis, Md., Chase received his Bachelor of Science degree from Hampton Institute, Hampton, Va., in 1948. He was the first black to enter and be graduated from the University of Texas at Austin, earning his master's degree in architecture in 1952.

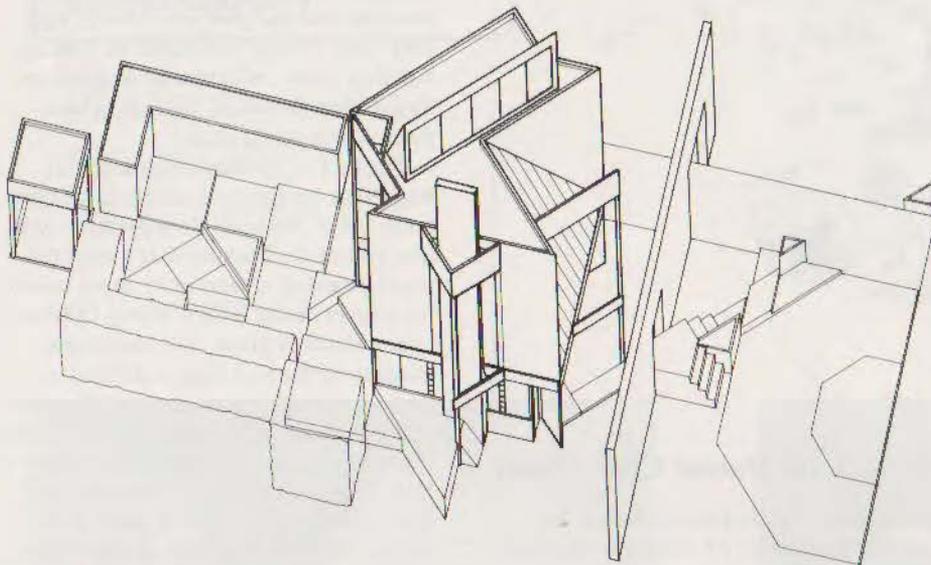
Appointed assistant professor of architectural drafting at Texas Southern University, Chase moved to Houston and opened his own office in 1952. He was the first black licensed to practice architecture in Texas and to be accepted into the Texas Society of Architects and the Houston Chapter AIA.

In 1980, Chase was appointed by President Carter to the Commission of Fine Arts. Serving a four-year term, members review architectural designs of buildings, parks, monuments and memorials sponsored by the federal government.

for change symbolizes "the expanding American Dream." The house also features various passive solar advantages, such as a thermal chimney, overhangs, skylights and thermal mass tile.

John Cox, an architect with CRS in Houston when he submitted the project and now a senior designer with the Houston firm Pierce-Goodwin-Alexander, won a citation of merit for a relatively simple design that incorporates, among other passive solar features, a water wall for thermal storage that also serves as a space divider. Sunlight enters the house through skylights, which are equipped with solar tracking louvers to catch the sun's rays.

Judges for this year's competition were *Builder* editor Frank Anton, Washington, D.C.; David Hauptert, senior building and remodeling editor for *Better Homes & Gardens* in Des Moines, Iowa; Randall W. Lewis, vice president for marketing for Lewis Homes in Upland, Calif.; *P/A* executive editor James Murphy, Stamford, Conn.; and James L. Nagle, FAIA, principal in the Chicago architecture firm Nagle, Hartray & Associates.



"CUE" design by Peter Zweig.

Two Houston Architects Win Merit Citations in Housing Competition

Innovative designs by Houston architects Peter Zweig and John Cox were two of five winning entries—out of a total of almost 400 from the United States, Canada and Europe—in the fourth annual Innovations in Housing competition.

The awards program, sponsored by the American Plywood Association and *Progressive Architecture*, *Builder* and *Better Homes & Gardens* magazines, honors projects that combine aesthetics, energy efficiency and economical construction. All entries must also be single-family

dwelling no larger than 1,500 square feet with flexible floor plans.

Zweig, a professor of architecture at the University of Houston and a three-time winner in the program, received a citation of merit for his design of an expandable house called "CUE: Country house, Urban house, Estate." The CUE design is based on a nine-square plan for ease of construction and for expansion into a second and third design scheme: from country house to urban house and, finally, estate. Zweig says this capacity

Texas Construction Activity In 1981 Reflects 18 Percent Increase Over 1980 Activity

Total construction contracts in Texas in 1981 reflect an 18 percent increase over construction activity in the state in 1980, according to McGraw-Hill's F. W. Dodge Division.

Dodge Vice President and Chief Economist George Christie reports that 1981 contracts for residential, non-residential and non-building construction in Texas totalled \$16,126,571,000, up from a year-end total of \$13,610,673,000 in 1980.

In the Houston metropolitan area, total residential and non-residential building contracts in 1981 show a 36 percent increase from 1980 to 1981. In Brazoria, Fort Bend, Harris, Liberty, Montgomery and Waller Counties, 1981 building contracts totalled \$4,721,955,000, up from a total of \$3,479,066,000 in 1980.

Building activity in the Dallas/Fort Worth area shows a 17 percent increase in 1981. Residential and non-residential contracts in Collin, Dallas, Denton, Ellis, Hood, Johnson, Kaufman, Parker, Rockwall, Tarrant and Wise Counties totalled \$3,940,520,000 at the end of 1981, up from a total of \$3,372,752,000 at the end of 1980.



Sun-dappled studio in Glassell art school in Houston by Morris * Aubry.

Glass Block Masonry is Alive and Well, in Texas as Elsewhere

The nostalgia of Post-Modernism is apparent not only in its affection for classical columns, arches and symmetry but also in its recent rediscovery of glass block. Architectural demand for the 50-year-old material, introduced in the heyday of the International Style, has risen sharply since the late 1970s, due largely to its new-found utility in passive solar heating and the natural illumination of interior space.

As it happens, one of the most extensive revivals of glass block construction is in Houston, where Morris*Aubry Architects designed the two-story, 42,000-square-foot Alfred C. Glassell School of Art to be clad almost entirely in glass block to provide an abundance of natural light and an element of privacy for art studios inside (see *Texas Architect*, July/August 1979). Architects chose an eight-by-eight-inch block with a reflective gray coating that reduced the thermal load on the building while allowing as much natural light in as possible. Since it was completed in 1979, the building has won three design awards.

Another extensive use of glass block is in Dallas, in a 15,000-square foot addition to the Dr Pepper headquarters building by the Dallas firm Environmental Space Design. Partner-in-charge Ralph Kellman used 12-inch-by-12-inch blocks to achieve a translucence and lightness of

scale and to blend the addition with the original structure, a 1947 brick and glass block "wedding cake." The project also has been a design award winner (see *Texas Architect*, Jan./Feb. 1979).

Ironically, just as Morris*Aubry and Environmental Space Design were rediscovering the aesthetic and practical virtues of glass block, its only North American manufacturer was planning to phase it out. Pittsburg Corning Corporation had watched demand for the product fall steadily in the 1960s and '70s, following the period of its peak popularity in the 1930s, '40s and '50s. The company wanted to stop production of glass block entirely by December 1980. When architects heard that, many joined in a letter-writing campaign to persuade PPG president John Baldwin to change his mind. That, plus an independent study that indicated an increasing demand for the product, convinced the company to continue making it. Double-truck ads are now appearing in national architectural journals touting the material's capacity to transmit a soft, diffuse natural light—its prized quality—as well as its versatility, easy maintenance, security, thermal efficiency and air-tightness, among other things.

The material also has its drawbacks, however, paramount among them being the high level of skill required to lay it.

It is a masonry material like brick or stone, but unlike brick or stone glass block has a smooth, non-porous surface, which causes some instability when it is being installed. "Laying a six- or seven-pound glass block is like trying to float it on top of a piece of cork in water," says one experienced craftsman. Glass block is also relatively expensive, going in at \$13 to \$17 a square foot. But IMI points out that the block, in most applications, forms the interior as well as exterior wall, which eliminates wall-finishing costs inside.

Glass block is available in a variety of sizes. Square blocks are six-inch, eight-inch or 12-inch. Rectangles are four-by-eight. The standard unit is three and seven-eighths inches thick, although thinner blocks are available. The blocks are made by fusing together two halves of pressed glass, which creates a partial vacuum in between and the insulating value, according to IMI, of a 12-inch-thick concrete wall.

Glassell designer Eugene Aubry, FAIA, loves glass block but insists upon its spare and proper use only as a means to an end. "Glass block for the Glassell just happened to be the right material at the right time," he says, even though at the time (1978) its availability was rapidly diminishing. The client wanted natural light and privacy in the art school, which only glass block could provide by itself, without the use of window blinds. Since the Glassell job, the firm has used the material again to provide natural light and privacy, this time inside the corporate offices of First City Bank in Houston.

Modern-day architects had been using glass blocks mainly as a trendy interior decoration, Aubry says, a reason for materials selection and use to which he is adamantly opposed. "The building has to need the material," he says. "Corbusier didn't use concrete all the time—only when it was right."

Miralda Sculpture To Accent 602 Sawyer Building in Houston

At press time, noted Mexican sculptor Enrique Miralda is working on his first sculpture in the United States, an 18-foot-high iron and concrete abstract scheduled to be unveiled in March as a plaza centerpiece in front of the 602 Sawyer Building in Houston.

To construct the piece, Miralda is being



PLASTECO skylights

Standard, Custom and Structural
Many models shipped pre-glazed



STANDARD DOMES TO 8' x 8'



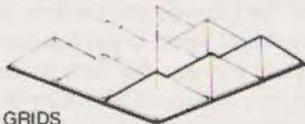
STRUCTURAL PYRAMIDS TO 20' x 20'



STRUCTURAL VAULTS TO 24' SPAN



TANDEMS



GRIDS



LEAN-TO's



STRUCTURAL DOMES TO 24' DIA.

Ask for Catalog, or see Sweet's 7.8.

To predict the energy performance
of a specific skylight plan, request a
SUN Computer Analysis input form.

Write Plasteco, Inc., P.O. Box 24158,
Houston, Texas 77029. (713) 674-7686



DISTRIBUTORS AND FABRICATORS SINCE 1947
Circle 26 on Reader Inquiry Card



Maquette of Miralda sculpture, Houston.

assisted by ironworkers, who began the project by erecting a steel column in the middle of a concrete foundation from which to weld an outline of the design in three-eighths-inch steel reinforcing bars. Then the design will be covered by a galvanized sheet-metal mesh screen and finished with an application of a concrete and iron mixture, which will become a rust color as it ages.

The 602 Sawyer Building, designed by the Houston firm The McGinty Partnership and also under construction, is going up in Houston's old Sixth Ward, at the corner of Lubbock and Hemphill Streets.

Amarillo Chapter AIA Announces Winners in Design Awards Program

The Amarillo Chapter AIA has announced five winning projects picked from a field of 27 entries in the chapter's 1981 design awards program, the first such program since 1971.

Projects were entered into and cited in the following categories: general design by joint venture, general design by a

single firm, adaptive reuse/historic preservation and interior design.

Winning in both the general design joint venture and interior design categories were the Amarillo firm Hannon, Daniel & Dickerson and the Houston firm 3D/Neuhaus & Taylor (now 3D/International) for the First National Bank of Amarillo. In the general-design-by-a-single-firm category, three Amarillo firms received awards: John Notestine for Pin Oak Plaza in Amarillo; Hucker & Parge for Mesa Square in Amarillo; and Wilson-Doche for law offices for Metcalf & Minkley in Dumus. Ensign-Tunnell of Amarillo won an award in the adaptive-reuse/restoration category for restoration of the Mary E. Bivins Memorial Building in Amarillo.



Pin Oak Plaza, Amarillo.



Mesa Square, Amarillo.



Metcalf & Minkley law offices, Dumus.



Bivins Home, Amarillo.



First National Bank, Amarillo.

Ralph Leone

Stickley Photo

Managing Information Costs in the 80's

Spectacular advances in technology are here today, adding new tools to the manager's arsenal at an incredible rate. Especially in the telecommunications area.

To be an effective manager, it's vital that you stay informed about these sophisticated new tools, and how they can help increase your company's productivity by controlling communication costs.

Let's examine some of them, and how they might affect your business.

Do it yourself communications.

There was a time when business growth and change equalled communication expense and confusion. Today's flexible communication systems allow you to change station numbers and features to match changing personnel and business conditions. You have the option to do it yourself, when you need to, and as often as you need to, without the expense of a service call.

The advantage of reduced installation charges through internal programming can be tremendous.

System Control.

As managers' dependence on long distance to effectively run their businesses increases in the 80's, new systems to control those costs make dollars and sense.

For instance, there's more than one way to route a long distance call. One system can automatically search out the least expensive route, and lower overall long distance charges in the process.

Control of long distance calling is also important.

You may want to limit certain stations to local calls only, while others have access to toll lines. Some systems can even limit calls only to the area codes you select.

Even more sophisticated cost management systems can track telephone expenses by department, project and client, providing invaluable information to the manager interested in keeping a handle on communication costs.

Data Transmission — getting there is half the battle.

More efficient ways of moving data over the long distance network are constantly being offered.

For example, one system has the capability of accumulating data by day for batch transmission at night, when rates are lower. The payoff in cost-reduction can be substantial.

Advanced capabilities such as this are already helping businesses to more cost-

effectively manage their communication systems.

Telecommunications to control energy costs?

Absolutely.

One system can enable medium and large businesses to save up to 20% on their total energy bills, using existing telephone lines to control lighting, heating and cooling.

Communication systems that aid managers in controlling costs are only the beginning. But the direction for the future is clear. More sophistication. Better management. Higher productivity.

With telecommunications leading the way.

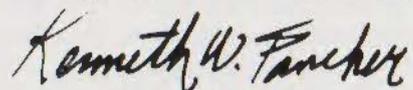
Stay Informed.

You'll have questions from time to time regarding how to better manage your planned and existing communication systems. Obviously the entire subject could not be covered here.

So here's a suggestion: Call your Southwestern Bell Account Executive (or one of the toll-free numbers below) for more in-depth information.

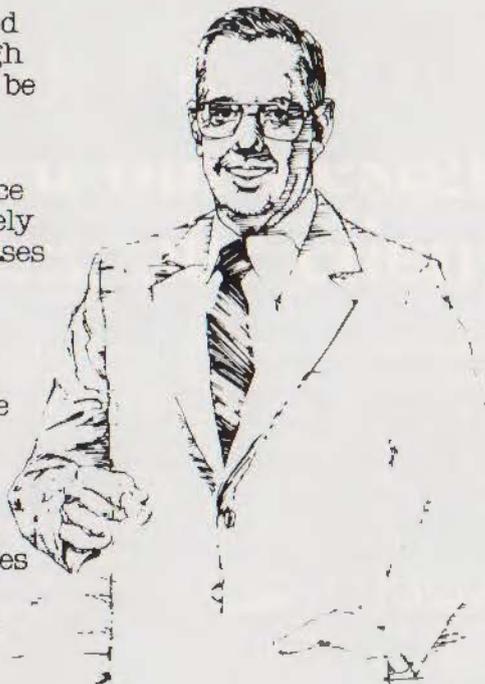
You might even be able to use an accurate evaluation of your company's present and future communication needs — at no cost to you.

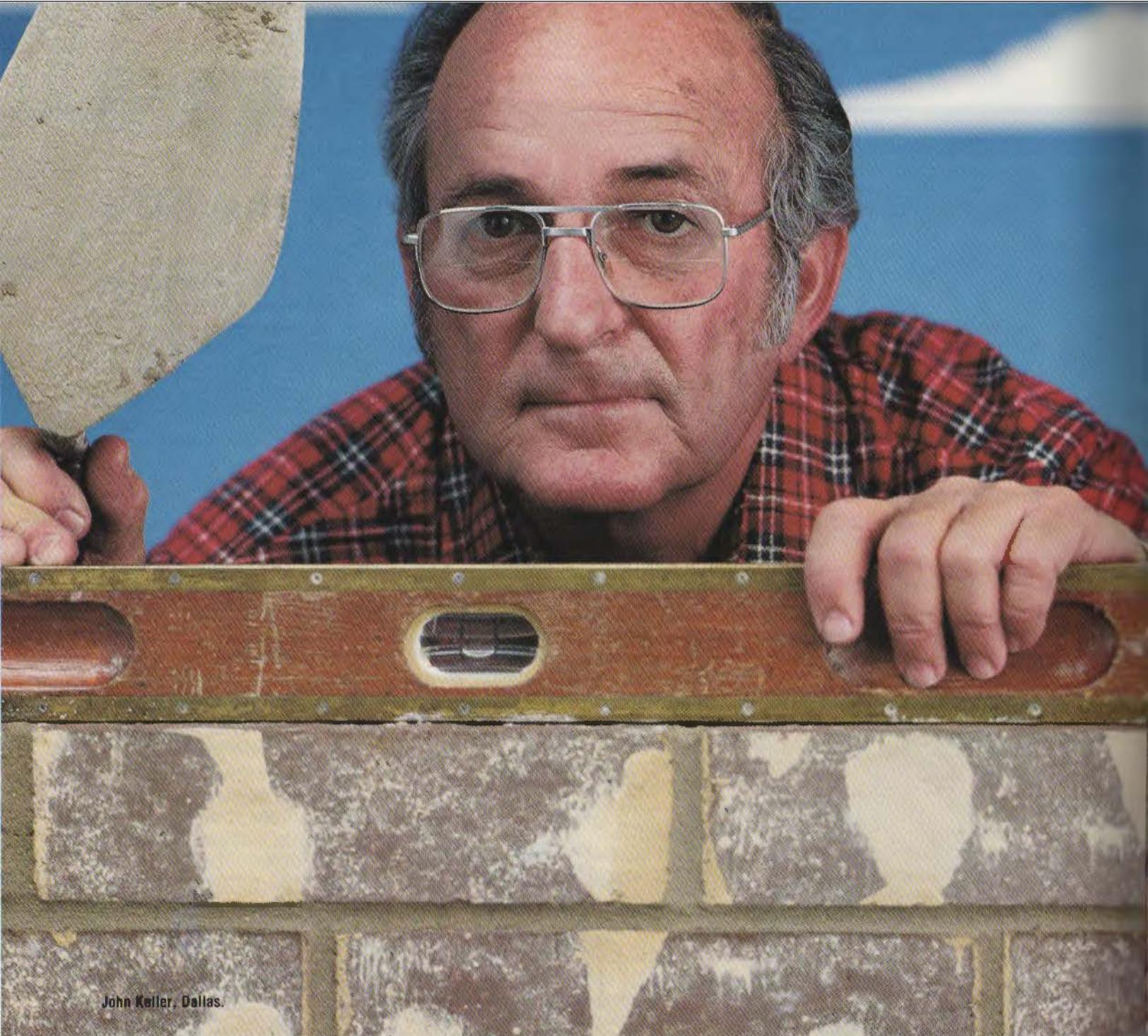
The way things are changing, it's worth the call.



Kenneth W. Fancher
Vice President, Business Sales

Call toll free: 1 800 643-8353.
(In Arkansas: 1 800 482-1223.)

 **Southwestern Bell**



John Keller, Dallas.

This man's craft is ancient. His artistry creates a structure for the future. And the future will find it as charming as ever.

That's the nature of brick, if it's fine brick. Because, in addition to the mason's craft, there is also the crafting of brick worth placing in this man's hand.

Our company, U.S. Brick, is one of the top ten brickmakers in America. We think we got there because we have a regard for craftsmanship.

Our five Texas plants turn native soil into clay bricks and

concrete bricks of uncommon durability and innovative colors.

And that's not the end of it. Our reputation for service has been earned through proper inventory and availability.

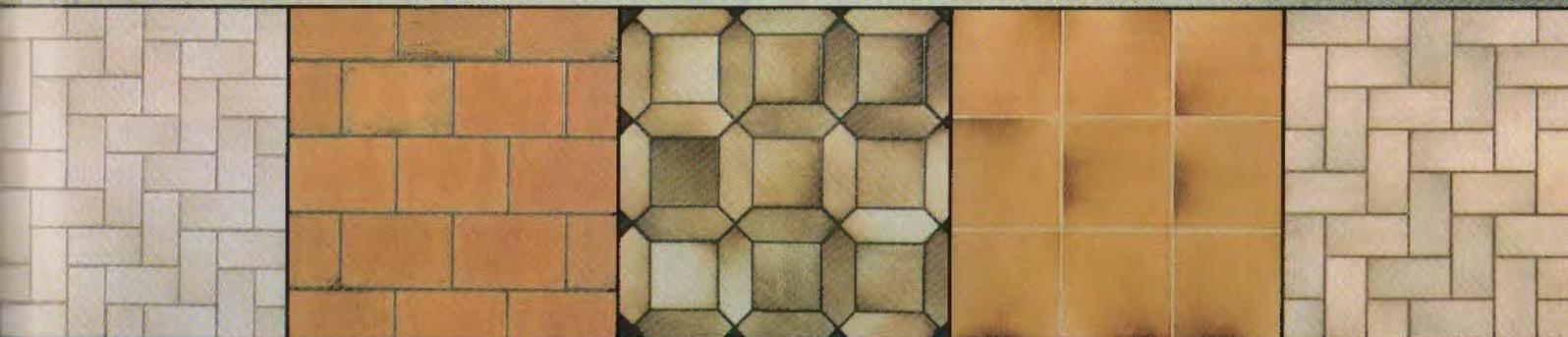
Next time you have a chance to choose brick, try a comparison. Ask to see a sample of U.S. Brick.

In a comparison with any other brick, or on a home or building, we think you'll agree that U.S. Brick is worth looking at.

U.S. BRICK **Worth Looking At**

© 1982 U.S. BRICK, Inc.

For more information, write to: U.S. Brick • 13747 Montfort Drive • Dallas, Texas 75240 • 214/458-0774 • Sales Offices & Plants in Mineral Wells, San Antonio, Houston.
Circle 28 on Reader Inquiry Card



“Italian Tiles & Marble Company increased our design options. And our clients.”

Leading architectural and design firms are sold on Italian tile as beautiful decor. So are their clients. And Italian Tiles & Marble is the natural choice because its selection is as endless as your imagination.

An extraordinary showroom displays over 100 Italian tile beauties in full application settings. Italian Tiles & Marble also offers multiple tile strengths...all immediately available. Since this durable tile is ordered



direct from Italian manufacturers, the highest quality and most reasonable prices are assured. So visit the large showroom today. Italian Tiles & Marble will thank you, and so will your clients.



ITALIAN TILES & MARBLE, INC.

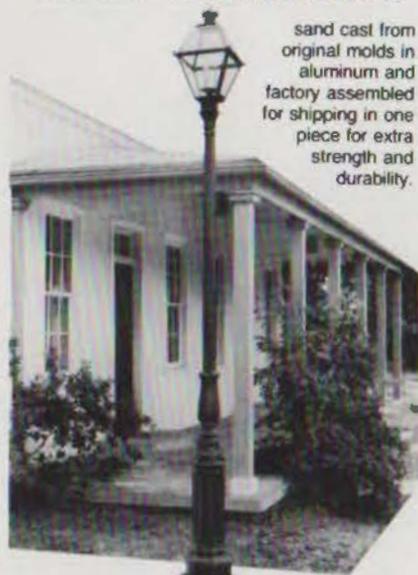
2155 Silber Road, Suite 101 • Houston, Tx. 77055
(713) 681-4803

“Choices as endless as your imagination”

Circle 29 on Reader Inquiry Card

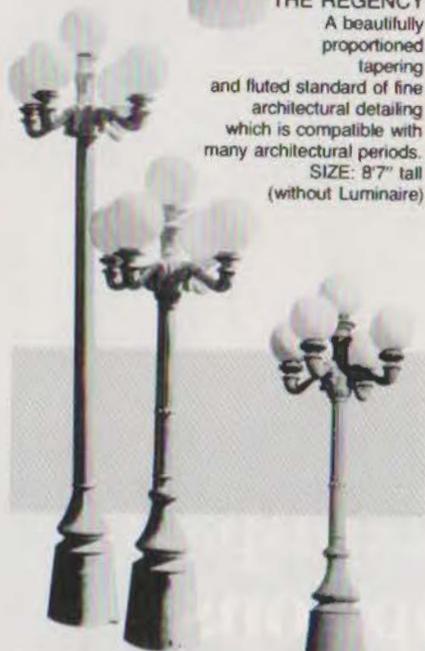
Add mood and elegance
both day and night with
internationally selected
LIGHT STANDARDS

sand cast from
original molds in
aluminum and
factory assembled
for shipping in one
piece for extra
strength and
durability.



THE REGENCY

A beautifully
proportioned
tapering
and fluted standard of fine
architectural detailing
which is compatible with
many architectural periods.
SIZE: 8'7" tall
(without Luminaire)



THE VICTORIAN

Reminiscent of the classic
lamps of that opulent era
and yet tastefully
adaptable to present day use.
Elevate with a masonry base
or use without base.
TWO SIZES: 10'7" and
7'8" tall (without globes)

These handsome standards are ideal for municipal projects, shopping malls, condominiums, hotels, motels, and fine residences. They are shipped prime coated ready for field painting. Luminaires and Globes are by others. Recommendations available on request. Shipped F.O.B. El Paso, Texas. Other original models and designs are available in Cast Iron. For further information, contact:

Thomas M. Niland Company

1309 MONTANA AVENUE • EL PASO, TEXAS 79902 • 915/533-9735

Contract Architectural Products

Circle 30 on Reader Inquiry Card

In the News, continued

Judges for the program were James D. Tittle of the Abilene firm Tittle, Luther & Loving; Frank Welch, FAIA, of Frank Welch Associates in Midland; and James R. Killebrew, FAIA, of Killebrew/Rucker Associates in Wichita Falls.

**Interiors and Furnishings
By Marcel Breuer: 'The
Real Thing' in Houston**

The Farish Gallery of the Rice University School of Architecture in Houston opened the New Year by bringing to the Southwest the milestone exhibit "Marcel Breuer—Furniture and Interiors," organized by The Museum of Modern Art in New York. Its Houston showing, which ran from Jan. 6 to Feb. 3, was co-sponsored by the Rice Design Alliance, the Interior Architecture Committee of the Houston Chapter AIA, the PDR Corporation, and numerous corporate patrons.

Breuer himself had been involved in the preparation of the show, and although he died before its opening, his direct participation was responsible for the extensive loans which enlarged the collection beyond the 16 items in the MOMA holdings. Some 37 pieces of furniture, numerous original drawings, graphics, installation photographs and marketing brochures filled the Farish Gallery during the month of the exhibit's installation.

The theme of the exhibit becomes quite clear: until the mid-1930s Breuer's career was essentially in the area of furniture and interiors, even after a move to Berlin in 1928 and several years of travel from 1931 to 1934. While a house in Wiesbaden, designs for the Wohnbedarf store chain, and the Doldertal flats (with Alfred and Emil Roth) in Zurich all date from this period and are definitive works in their own right, it was the continuing formal innovations and technical experimentation in furniture which established Marcel Breuer as one of the great modernist designers.

The Hungarian-born Breuer exhibited an interest in a hands-on approach to design from his early youth, one which was concerned with *doing* rather than theorizing, and it was therefore natural that he entered the Bauhaus in 1920. Breuer's first experiences centered around the woodworking workshop and exhibited, in a series of wooden chairs, a simplicity of form characterized by a clear articulation of parts.

Ironically, after he had completed his Bauhaus studies and returned there to teach carpentry in the mid-1920s, his interests shifted and he produced the first of a series of designs in tubular steel, among them being his all-important experiments of the club-armchair, years later designated the "Wassily chair" and now a staple in contemporary interiors.

From the late 1930s, his range of design included new materials (aluminum, bentwood, molded and cutout plywood) as well as formal aspects which began to pull away from the strictly mechanical imagery of the Bauhaus. The "rationalism" of tubular steel gave way to the undulating and free-form shapes of the Isokon series of England and custom designs, in the United States, where he established a private practice in 1941 after a few years in partnership with his mentor Walter Gropius.

During the early 1950s, Breuer's practice gradually expanded and both residential commissions and new furniture designs shrank to virtually nothing. In contrast, his late work exhibited an increasing monumentality and those few designs that included furnishings were solid and sculptural, often rendered in solid stone, in a curious way repudiating the imagery of his beginnings.

However, those critical decades of the mid-1920s through the mid-1940s established a vocabulary that became normative for modern design. The success of this imagery is also such that, as in the case of the International Style itself, the various "knockoffs" that filled American houses after World War II suggested the prospect of an aesthetic evolving into cliché. The importance of the Breuer exhibit, however, was to bring firsthand to students of design and architecture an opportunity to see the "real thing," and the slightly worn quality of the actual objects emphasized their status as "modern antiques." They represented, after all, a heritage more than a direction, and our perceptions of them, with their optimism about mass society, industrialization and its symbols of a new age, cause us perhaps to view the inevitable dwindling of the rhetorical stance to the nostalgia of the period piece.

—Peter Papademetriou

Continued on p. 93



Gina

Stendig

Represented by
Sam Schenck/Southwest, Inc.
610 World Trade Center
Dallas, Texas 75207
214/698-1726

Circle 24 on Reader Inquiry Card

THE NUMBER 3.10 BENCH FROM THE NUMBER 1 BENCH MAKER



Clean contemporary design, precise joinery, handsome solid woods have made it a durable classic in shopping centers, malls, office buildings, parks and plazas.

Write for our catalog of wood and fiberglass site furnishings.



LANDSCAPE FORMS, INC.

431 Lawndale Avenue, Kalamazoo, MI 49001-9543
(616) 381-0396

Represented in Texas by
Designers Choice Products, 214/221-2473

F I B E R

"Fiber is substance,
inner strength, resilience.
In textile as in life
pure filament determines
the look
the integrity
the feel
even the color of
the ultimate product."

NOËL BENNETT

Noël Bennett, Artist, Author

Circle 32 on Reader Inquiry Card

Your carpet is a collection of individual fibers, each of which plays a major role in determining the carpet's lustre, resiliency and color.

But while you can see your carpet's color and lustre, it is the yarn spun from millions of fibers that you feel when you run your fingers or toes through its tufts.

LDBrinkman has a feel for fiber, and access to every available residential and commercial yarn system in the country. So while your LDBrinkman dealer can offer you more than 2200 colors and styles, he also offers you the widest selection of fibers, featuring fourth-generation nylons like Allied's Anso IV.

For the name of your nearest LDBrinkman dealer, call collect, 0-214-579-3555.



LDBrinkman®

America's largest distributor
of carpet and floor products.

Anso IV

About this Issue

Our treatment of 14 interiors by 10 Texas firms serves as the core of this issue and recognizes the winners in the recent interior architecture design awards competition of the Texas Society of Architects. In her essay introducing the winning projects, jury member and former *Interiors* editor Olga Gueft quite generously exceeds the level of response normally expected of design awards jurors, who usually are inclined to provide only the glibbest of commentary on their selections or rejections. Drawing upon her own dusty back issues of *Interiors*, as well as repeated first-hand exposure, Ms. Gueft relates some of her observations about Texas interior architecture—primarily in Dallas and Houston—as she has seen it develop since the '50s.

It is evident that, from the outside looking in, she sees large scale as a distinguishing characteristic of Texas work. And while we haven't another World Trade Center or Apparel Mart, at least half of the projects featured here involve the creation and manipulation of large volumes of space; some others are large in terms of square feet planned and furnished. Quite rare among the winners of this competition from year to year are projects at the scale of a Little Italy (page 66) or a Summit Suite (page 49). And rarer still the residential interior.

The point is that interior architecture is big business. (A major Houston firm's recently-distributed client list for interiors ranges from a "tiny" 5,000-square-foot, \$216,000 commission to one for 872,000 square feet at \$25,000,000.) Except in the case of very small practices, the small-scale interiors commission simply is not within the purview of architectural firms. And the assortment of projects featured here from time to time will reflect that reality.

So it is that while we relish and admire the soaring grandeur of an atrium space, or the elegant efficiency of a corporate office, there still is something to be said for the quality of smallness. At the small scale, the stakes are not so high; there is more room—more leeway—for whimsy, for the theatricality of a Post-Modern eatery or a New Wave loft space. At the small scale, more can be done with less; smallness intensifies spatial effects and enhances to the ultimate that much-revered quality of simplicity. And, at the small scale, we are made to feel "at home."

—Larry Paul Fuller



Texas Interiors Past and Present

A Design Award Juror's Perspective

By Olga Gueft

The current crop of TSA award winners—presented on the following pages—records admirable achievements in interior architecture. What we want now is to place them in the context of the past, perhaps provide a frame of reference for the future. What have we observed, looking in from the outside?

It was Trammell Crow who invited the New York press to Dallas, in 1955, when he was putting up the Decorative Center, first stage in what would be a twenty-year mart-building program. It was the AIA which toured us through Houston in 1963. Both cities turned us on. The energy and confidence that crackled through the air gave a glow to everything we saw in Texas, and still do. Otherwise Dallas and Houston were very different.

Design in Dallas

The course of building in Dallas was determined by the city's ideal location as a trading and financial center. It was logical to build industrial parks and office buildings along highways enroute to airports, with convenience to downtown secondary. The logic of an international airport equidistant from Dallas and Fort Worth seems obvious now, as does Trammell Crow's vision of a huge concentration of showrooms for an international marketing center.

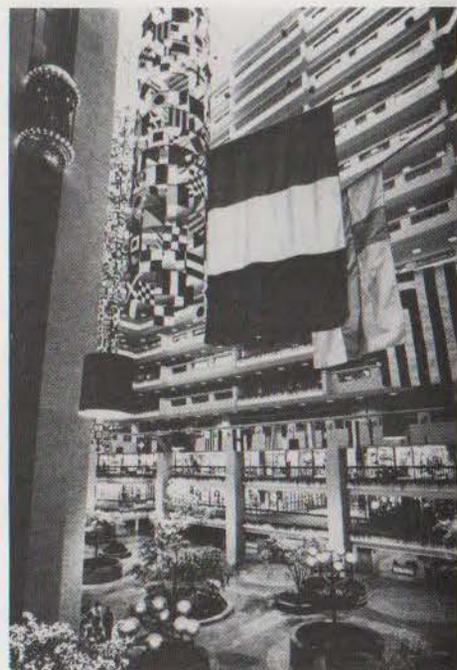
As a building type, showroom centers are not known for inspiring architectural statements. Before the Decorative Center, Dallas trades showrooms had been scattered in found buildings or warehouse space. Crow's purpose was to make them want to be together—and with him. But give Trammell his due. His Decorative Center has the pleasant scale, landscaping, and ambience of a prosperous residential neighborhood. When rival developers built Oak Lawn Plaza nearby years later, they adhered to his gentle, dignified, low-rise formula.

As for his monolithic mart buildings, they are frankly utilitarian, but under their shells Crow lavished important extras, notably "waste space" in great skylit atria or halls offering relief and lift to people circulating through the layered labyrinths that make up a market building. Harwell Hamilton Harris did the one in the Trade Mart as a botanical garden. Pratt, Box & Henderson designed a sculptural free-flow hollow one for the Apparel Mart, and years later in the same building's addition, a skylit, complex *Art Deco* West Atrium.

As Dallas grew, new highrises rose on the freeways—bronze-clad, mirror-clad, all styles. But it was Crow who finally built *the* downtown address. For the 2001 Bryan Tower, he went to a prestige Houston-based firm, Neuhaus + Taylor (now 3D/International). It was a rental building with only the public spaces done by N+T's interior design department. The interiors of Crow's own art-bedecked floor were done by the Dallas architectural firm of Pierce-Lacey and the Los Angeles interior design firm of Cannell & Chaffin. Fifteen years had gone by since the Decorative Center groundbreaking. Many Dallas architectural firms were expertly designing interiors, not only in their own buildings but in other spaces, just like interior design firms. Two such firms had floors in the old Cotton Exchange Building downtown—Pierce-Lacey, and The Oglesby Group. For themselves and for others, both firms were doing many open-plan layouts, using supergraphics with wit. Pierce-Lacey exploited the vertical light wells that were their legacy from the old cotton business. Oglesby was doing large and small buildings, residential and otherwise. Pratt, Box & Henderson did lots of recycling—a restaurant, a wonderful open-plan elementary school out of a warehouse. Omniplan did a broad vari-



Great Hall of the Apparel Mart, Dallas, by Pratt, Box & Henderson, 1964.



World Trade Center, Dallas, by Beran & Shelmire, Dallas, 1974.



RIGHT: Hyatt Regency Dallas, by Welton Becket Associates, Los Angeles, 1979. Interiors by Howard Hirsch & Associates, Beverly Hills.



Hulen Mall, Fort Worth, by Hellmuth, Obata & Kassabaum, Dallas, 1977.

ety of work, such as total design for Mountain View College. Jarvis Putty Jarvis was equally versatile, totally designing Cedar Valley College at the end of the decade, recycling Fair Park Music Hall at the beginning. All of these firms could and did do buildings exactly shaped for their intended interior furniture and equipment, as well as office and restaurant interiors in which the layout was temporary and the imagery akin to stage design.

But some of the biggest jobs have been bagged by big out-of-state firms. Los Angeles-based Welton Becket Associates got the Dallas Hyatt Regency Hotel. (With Howard Hirsch on interiors, it is ultra spectacular, particularly good on vertical interaction in the public spaces.) St. Louis-based Hellmuth, Obata & Kassabaum (who had done well on the Neiman-Marcus department store in Houston's Galleria) got the Hulen Mall in Fort Worth and continues to operate a large Dallas office.

Trammell Crow has had plenty of plum jobs to hand out. In 1974 he opened the last great mart in his Market Center, the World Trade Center. Soon after, he made it taller—according to plan but ahead of schedule. It was a huge and simple building more attractive outside than the earlier market buildings. Dallas architects Beran & Shelmire did it, and covered themselves with glory in their handling of the huge main atrium, a superbly proportioned space with a clear, crystal-form skylight ceiling over an open-strut metal rod space frame. Its shooting teardrop elevators and suspended flag columns recall John Portnan atria, but credit for its lighthearted serenity and restrained grandeur belongs to Beran & Shelmire. They were not so lucky with Crow's huge, luxurious Hotel Anatole across the road, because Crow wanted to be the real architect on that one. It is an awesome mishmash.

Houston Takes Off

In the sixties, unzoned Houston began to sprout speculative and corporate office highrises along its freeways, downtown, and in the Post Oak section. Perhaps it was the downtown tower that developer Gerald Hines built for the Shell Oil Company which set an important example, though it by no means set an architectural style. The architects were prestigious outsiders, Skidmore, Owings & Merrill (who also have continued their Houston operation). The message it sent was: *Nothing is too good for Houston.* The creamy marble tower rose with a

sleek starting curve from a square podium. Indoors, the marble proceeded through public and banking spaces, merging into elegant offices whose spatial rhythms, marble surrounds, and monolithic Davis Allen desks demonstrated that you could be as conservatively classic with modern as with traditional decor, that you could have roots and old money and space-age know-how too.

Each highrise that went up around One Shell Plaza made an architectural statement all its own. Philip Johnson certainly won *that* contest with his incredibly beautiful Pennzoil Place building. The interiors in these assertively different buildings were, however, strangely alike, adhering closely to the SOM/Knoll model. Not that it was slavishly imitated. Graphics, works of art, colors, and materials—not to mention strategically placed antiques—varied the stereotype. Meantime the major Houston architectural firms were organizing interior design departments and bidding aggressively for total design commissions.

One such total design was the *Houston Post* newspaper building, which was programmed for office landscape work layouts. The architects kept the entire floors column-free by supporting them with outside columns which contained all utilities and the stairs and elevators for vertical circulation. They were Wilson, Morris, Crain & Anderson, a firm that split soon after, one part becoming S. I. Morris, lately transformed again into Morris * Aubry.

The Hyatt: A Milestone

Another total design in which the SOM interior style was not resorted to was the Houston Hyatt Regency Hotel, one major commission that three Houston architectural firms managed to keep from outsiders by forming a joint venture, JVIII. The three firms were Neuhaus + Taylor, which assumed primary responsibility for interior design, CRS and KTC.

They designed all the interiors—lobby, public spaces (connecting to the garage building and Houston's subterranean walkway system), restaurants, night clubs, guest rooms, special suites. Plan and furniture considerations were innovatively merged in the guest rooms, which were heavily edited, however, by the Hyatt interior division in the interest of an astonishingly restricted guest room budget. In the restaurants and night club, the designers demonstrated that anything a decorator or stage designer could do,

Photo by Alexandre Georges



Hyatt Regency Houston, by JVIII Architects (Neuhaus + Taylor, CRS and KTC), 1973.

Rick Gardner



*Lehman Brothers, Houston, by S. I. Morris Associates (now Morris * Aubry), 1970.*

Julius Shulman



Marshall Steves House, San Antonio, by O'Neil Ford, 1965.

they could do better. In the lobby, where many functions might have collided in the relatively small triangular floor space garnered from the difficult site's trapezoidal building envelope, they pulled off a *tour-de-force*.

As the Houston boom gathered momentum, architects from many regions of the country moved down to take jobs in the Houston offices or to form new ones of their own. Houston interiors bore no regional stamp, and over the seventies varied dramatically in scope. A firm like S. I. Morris could do a smallish Lehman Brothers brokerage office in Allen Center—perching the brokers on a free-form central platform to keep the view windows unobstructed. Or it could do a civic monument like the Houston Central Library, which is catercornered on its site to scoop interior and exterior space into a public commons.

3D/I's solution for Cameron Iron Works emphasized the interior architecture, creating a setting where engineers work in posh open-plan spaces opened to light and interaction via vertical wells. For Gerald Hines, Neuhaus + Taylor also collaborated with HOK on the Post Oak Galleria, Houston's great indoor mall, which forever confused the distinction between interior, exterior, and urban space.

The only interior architecture we have seen in Texas that we could not have found in New York, Toronto, Chicago or Atlanta is in San Antonio—in houses by O'Neil Ford; in the Stockman Restaurant, along the Paseo del Rio, on which Cy Wagner collaborated with many other architects; and, more recently, in 3D/I's USAA project, an indoor city created within another architect's building.

The Current Crop

What we see now is a rising standard, greater resourcefulness, expertise in new concerns such as energy conservation. A very small job can deserve admiration. Take The Little Italy Restaurant in Austin, by The Architects' Office Corporation, where detailed analysis of small devices such as the mirroring of a wall, the visual dropping of a ceiling with a string datum line, and a change in scale of checkered floor tile produce a functionally and psychologically workable solution to an exacting set of problems. There are many such low budget jobs to be done in the real world.

Just the opposite in scale and budget are the two award winners by Growald Architects, the atrium and the executive offices in the Tandy Center highrise in

Fort Worth. What appears in the executive offices is a new generation version of the SOM/Shell Plaza formula, dramatically improved by the nobler, higher room proportions and warmer tinted woods and marbles. What appears in the atrium is wonderful light, richness without confusion, lots going on.

Mastery of multi-level programs is something 3D/International has demonstrated before (First National Bank in Amarillo, USAA cafeteria and courts), but in their award-winning Pearcey House complex of restaurants and shops, they simultaneously salute a restored Victorian relic and achieve romantic lighting effects. Copping a Toronto job from Toronto's architects was a coup in itself.

Golemon & Rolfe's two award winners are *tours de force*. The dots of light, polished surfaces, and infinitely mirrored vistas of their Greenway Summit Suite are not rare devices for festive facilities. What is rare is the architects' success at avoiding the headache-making results of this idiom. It is also a mystery that they managed to make such hard-edge things look so friendly and funny. Even more impressive is the broader-scope solution for the public relations/advertising agency, Goodwin, Dannenbaum, Littman & Wingfield. The use of reflective materials to visually isolate the reception and central presentation circle in a space well is ingenious. The exploitation of the Charles Peabody relief establishes the closed presentation circle as something special, even before its jazzy presentation machinery goes into action.

Just when we were getting to think that there are no longer any wheels to be invented in interior architecture, CRS has proved the contrary in at least two of its three award winners, the two which have free-lifted translucent fabric ceilings. They are not too much alike; the Santa Clara University athletic facilities and pool are under an air-supported ceiling that is rather like a veil, while the University of Florida Activities Center ceiling has structural ribbing and arches that make a stronger, very graceful visual frame. What is interesting is the success with which the spaces have been modulated, the interplay of view lines, the massing of storage and partition-like barriers, the three-dimensional layout and choice of colors, materials, and graphics. CRS has kept its cool and produced exhilarating environments that work.

In a word, things are looking up for interior architecture in Texas.

The Jury:

1981 Awards for Interior Architecture

The winning interior design projects featured in this issue (14 out of 50 submitted) were selected at TSA headquarters in Austin last July by the following distinguished jury:



Olga Gueft, Editor Emeritus of *Interiors* magazine in New York, earned a bachelor's degree in economics and English at Hunter College in New York.

After a term as an assistant editor at *Progressive Architecture*, she joined *Interiors* as managing editor in 1945, becoming editor in 1953 and editorial director in 1974. She retired in 1980.



Charles Pfister, president of the San Francisco design consulting firm Charles Pfister Incorporated, is an architect by training, having received a bachelor's degree in architecture from the University of California at Berkeley in 1961.

He also attended the Rudolph Schaeffer School of Design in San Francisco in 1962. In 1965, Pfister joined the San Francisco office of Skidmore, Owings & Merrill. He was elected an associate partner in 1974, then head of the interior design group. He formed Charles Pfister/Design Consultants in 1981.



Rusty Bernard, an interior design teacher and consultant in Lafayette, La., also is an architect by training. He holds a bachelor degree in interior design and a master's degree in architecture, both from Texas A & M.

Bernard has worked as a designer with the Houston interior design firm Evans Monical, Inc., and has served as a consultant with numerous Houston architecture firms. Now, in addition to his consulting work in Lafayette, Bernard is director of the interior architecture program at the University of Southwestern Louisiana in Lafayette.

Campus Symbols

O'Connell Center in Gainesville, Leavey Center and Toso Pavilion in Santa Clara



Photography by Balhazar Korab

O'Connell natatorium.

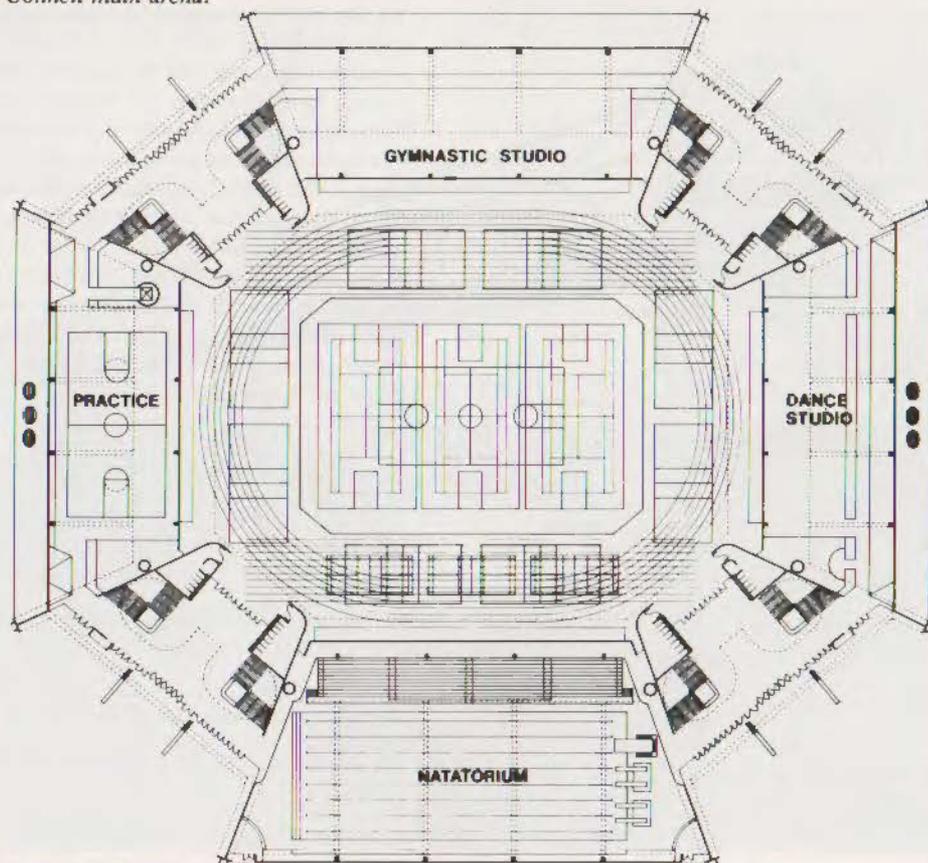
CRS in Houston, a large multi-discipline firm with some distinction for technological pathfinding, won two interior design awards for air-supported structures on college campuses: the Stephen C. O'Connell Center at the University of Florida in Gainesville and the Thomas E. Leavey Activities Center and Harold L. Toso Pavilion at the University of Santa Clara in Santa Clara, Calif.

The Stephen C. O'Connell Center is designed to provide an energy efficient facility for a wide range of student activities and to serve as a new campus symbol of "vital activity and dynamic spirit." It is covered with a translucent, double-layer, teflon-coated fiberglass skin, supported by air from four 100-horsepower fans and a series of concrete columns, which also serve to anchor the structure and define its shape. The building skin and skeleton are designed not only to provide natural light, insulation and acoustical control but also a "Piranesi-like" imagery of vaulted spaces and shafts of deeply penetrating sunlight. Functionally, a layering of event spaces—for student recreation as well as varsity athletics—is intended to foster an interaction of activities, participants and spectators. The 246,900-square-foot center contains seven major activity areas, including the 100,000-square-foot main arena, a 23,100-square-foot natatorium, intramural courts, weight rooms, dance studio and fencing-karate room.

The Leavey-Toso complex consists of two fabric structures, one covering the main activity area, the other—a retractable structure—enveloping the pool. In each, landscaped berms define spatial limits and act as buffers against heavy industrial activities east of the facility. The berms also allow structural weight distribution over a wide area (101,300 square feet), necessary because of the area's unstable soil conditions. The fab-



O'Connell main arena.



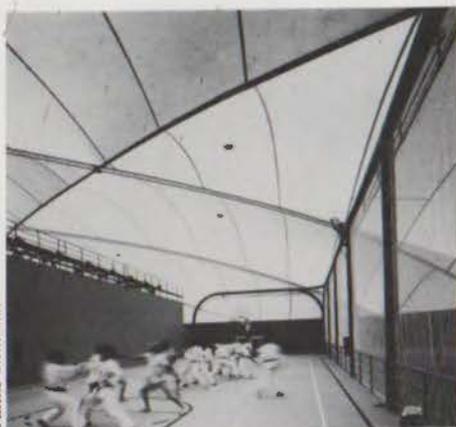
O'Connell ground floor plan.



O'CONNELL CENTER

Architects: CRS, Inc., Houston; Paul Kennon, FAIA, principal in charge
Consulting Architects: Moore May Graham Brame Poole/Architects, Gainesville, Fla.
Engineers: Geiger-Berger and Associates, New York, N.Y., energy; Flack + Kurtz Consulting Engineers, New York, N.Y., electrical and lighting
Acoustics: Coffeen, Anderson & Associates, Inc., Mission, Kan.
Aquatics: The Eggers Group, P.C., New York, N.Y.; R. Jackson Smith, Stamford, Conn., principal in charge.

Julius Shulman



Activity in Leavey arena.



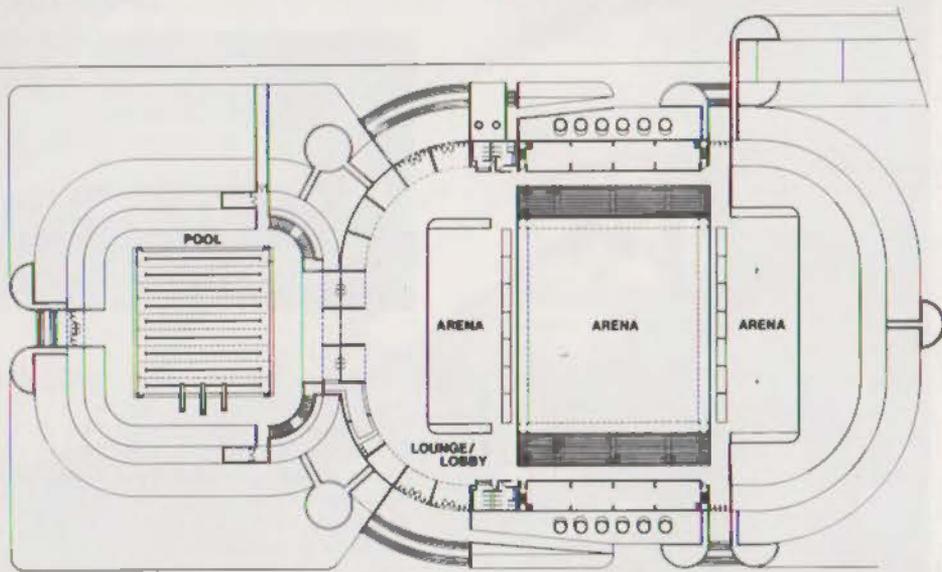
Perimeter skirt.

Julius Shulman



Landscaped berms

Balighazar Korab



Upper floor plan, Leavey-Toso.



Section.

ric skin is teflon-coated fiberglass supported by air pressure (five pounds per square inch) generated by the environmental control system. In addition to a back-up mechanical system, a steel substructure serves as another fail safe against the skin's relaxation or total collapse. Because the skin is translucent, natural light can be used for interior illumination during the day and berms can be landscaped inside as well as out. The main activity area can seat 5,000 for athletic events and up to 6,000 for lectures and convocations.

LEAVEY ACTIVITIES CENTER AND TOSO PAVILION

Architects: CRS, Inc., Houston; Paul Kennon, FAIA, design principal; Jay Bauer, project designer; Truitt Garrison, project director

Project Architects: Albert A. Hoover and Associates, Palo Alto, Calif.

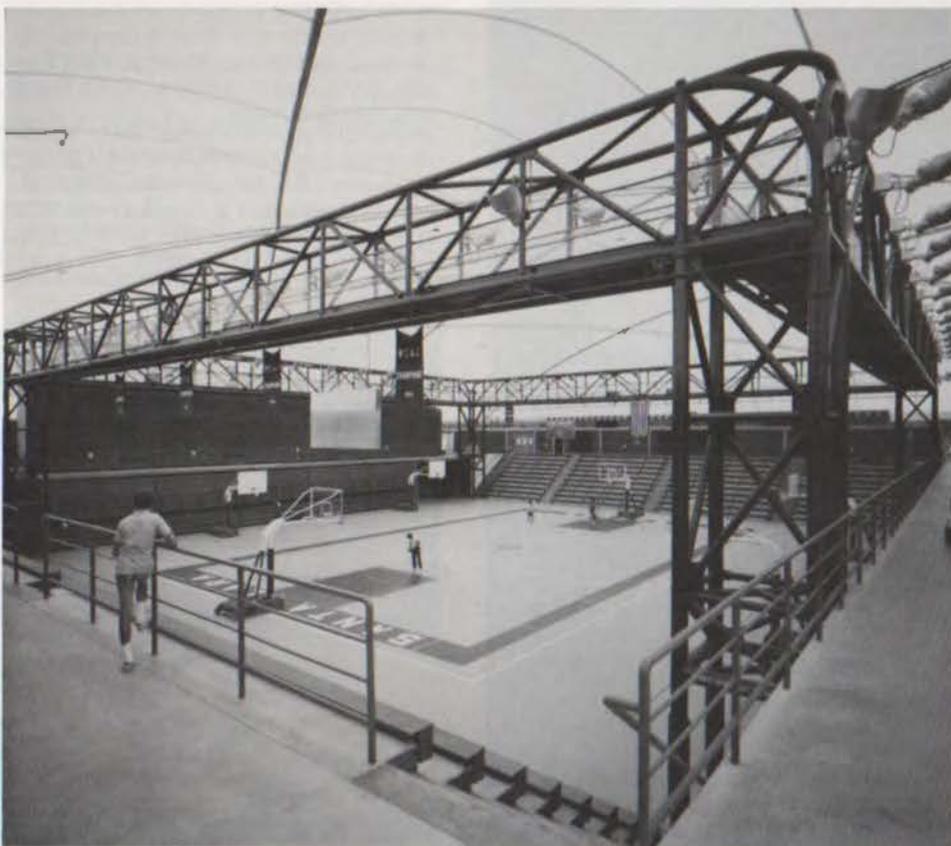
Engineers: Geiger-Berger and Associates, New York, N.Y., structural; G.M. & T.R. Simonson Engineers, San Francisco, Calif., mechanical and electrical

Landscape Architects: Aruntunian/Kinney Associates, Palo Alto, Calif.

General Contractor: Johnson E. Mape Construction Company, Palo Alto, Calif.

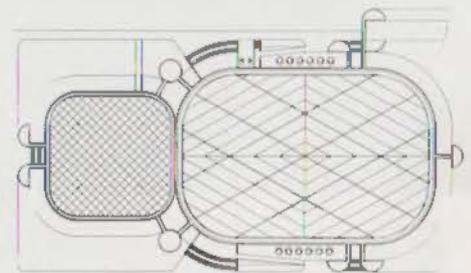


Toso pavilion.



Balthazar Korab (photo above by Julius Shulman)

Levey main arena.



Roof plan.



Julius Shulman

Faculty offices.

Non-Institutional Annex

Mercy Hospital in Bakersfield



Julius Shulman

Mercy Hospital's "non-institutional" atrium.

CRS's 86,000-square-foot addition to Mercy Hospital in Bakersfield, Calif., completes phase I of a master plan to eventually replace the entire hospital over a 15-year period. A major feature of this four-story annex is a cascading bronze-glass window wall facing north to minimize solar gain and creating an open, non-institutional atrium space while providing exterior views for patients. The addition houses new facilities for emergency, radiology, surgery, sterile supply and admissions, among other hospital functions. Serving the 194 patient-care area, the new construction eventually will correspond to the location of new "nursing pods," which will be developed in the second phase.

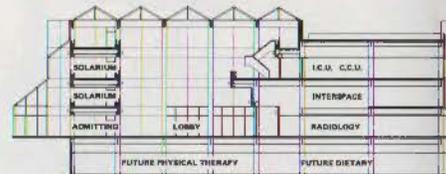
Architects: CRS, Inc., Houston; Paul Kennon, FAIA, design principal; Truitt Garrison, project director

Project Designer: Jay Bauer, Eddy, Paynter, Renfro & Associates, Bakersfield, Calif.

Engineers: CRS, Inc., Houston, structural and mechanical

General Contractor: Turner Construction Company, Los Angeles, Calif.

Owner: Sister of Mercy, Bakersfield, Calif.



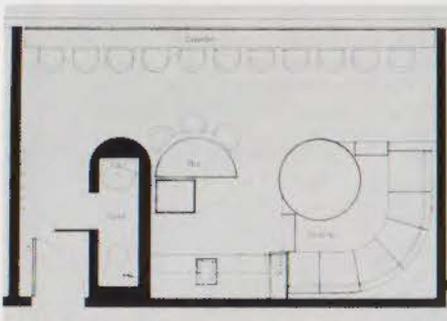
Section.

Unabashed Pizzazz

Greenway Plaza Suite in the Summit Arena in Houston

The Greenway Plaza Suite in Houston's Summit Arena, by the Houston firm Golemon & Rolfe Associates, is used to entertain friends of the Plaza in dazzling style. Mirrors, polished stainless steel and black granite, red neon tubing and a myriad of lights transform the 336-square-foot lounge into a kinetic, expansive, fun-house space. The surrounding strip of red neon is an orientation aid, helping to define the space and serving as an accent of bold color in a field of black, chrome and pale-yellow. In spite of the numerous lights, architects say, energy conservation was an important part of the design concept. Pairs of 15-watt bulbs, all rheostat controlled, are wired in a series, thereby reducing energy consumption by as much as 50 percent. The suite includes wet bar, restroom, raised curvilinear seating, closed-circuit T.V. and 10 spectator chairs overlooking the arena floor.

Architects: Golemon & Rolfe Associates, Houston; Jim Gwin, project manager; Allen Rice, project designer



Floor plan.



Rick Gardner

Lights fantastic.



Rick Gardner

Spectator chairs overlooking arena floor.

Offices for Goodwin, Dannenbaum, Littman and Wingfield in Houston



Reception and waiting area.

When the Houston advertising and public relations firm Goodwin, Dannenbaum, Littman & Wingfield moved into its new 26,000-square-foot office, the firm wanted a strong visual statement for its reception and waiting area, an efficient open plan for work areas and a presentation room featuring the latest in technology. To those ends, architects of the Houston firm Golemon & Rolfe Associates merged a visually dynamic lobby with a high-tech presentation room, the collective flare of which is balanced by more subdued, business-like work stations and conference areas. The reception area features a black granite floor with red carpet, red canvas backdrop and polished and perforated chrome ceiling. The round presentation, or so-called "creative," room, clad in polished aluminum, includes nine screens, four television monitors and 27 projectors that, when working in consort, create a 360-degree theater-in-the-round. Per program requirements, 95 percent of the firm's existing furniture was incorporated into the design.

Interior Architects: Golemon & Rolfe Associates, Houston; Jim Gwin, project manager; Janita Lo, project designer.

Building Architects: Broadnax, Phenix & Associates, Houston
General Contractor: Marquis Construction Company, Houston

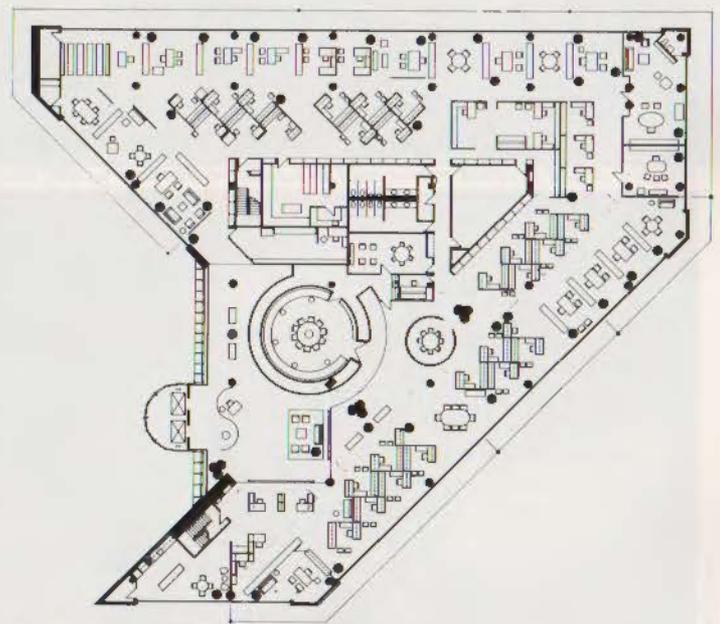
Photography by Richard Payne



Business-like conference area.



Workstation.



Floor plan.

Dignified Banking

Executive Banking Center and Capital Bank in Houston



Wood-grid and bevelled-mirror wall in Executive Banking Center reception area.



Lobby waiting area.

Two of the three banking facilities cited in the interior design category are in Houston, both designed by Houston firms: the Galleria Bank's Executive Banking Center by Pierce Goodwin Alexander and Capital Bank interiors by Lloyd Jones Brewer & Associates.

The Executive Banking Center, on the third level of 21-story Post Oak Tower, is designed as a separate, exclusive banking facility for executives, to be more private and posh than a public banking hall. The 7,500-square-foot space, directly accessible from the street by elevator, is processional in form, culminating at the office of the bank president. The sense of arrival is reinforced by an expansive waiting and secretarial area, surrounded by a lacquered wood grid infilled with beveled mirrors on three walls. As light strikes the bevels, which are arranged at different angles, the walls create a "dynamic complexity" of color, sparkle and the illusion of an even larger space. Selected to emphasize a suitably "understated richness" for the specialized clientele, wood panelling announces entries and common areas, a band of wool carpet set into the wood floor defines the secretarial and waiting area and unpainted ceiling tiles and an extensive use of brass enhance the softness and warmth of the space.

The program for the Capital Bank interiors by Lloyd Jones and Brewer called for designing 200,000 square feet of banking space on the first nine levels of the 50-story Capital Bank Plaza (formerly Three Allen Center). The client wanted the space to exude a "dignified corporate character" rather than a retail banking atmosphere. Fortunately, the steel-frame structure of the building itself allowed the flexibility for a multi-level space to be designed during the construction of the tower rather than after it was built, making for sort of a "retrofit in



Executive Banking Center lobby and reception area.



Customer seating at commercial loan counter.

progress." The result is a bank lobby on the second level that extends four floors upward to form an atrium space and that also serves as the public area of the multi-tenant building. Architects were able to juggle the interior design of the base building as it went up, sacrificing 25,000 square feet of leasable space for inclusion of the atrium but making the building better and everybody happy in the process—client, developer and architect alike.

EXECUTIVE BANKING CENTER

Architects: The Office of Pierce Goodwin Alexander, Houston

Engineers: Ray S. Burns and Associates, Houston, mechanical/electrical/plumbing

General Contractor: Harvey Construction Company, Houston

Owner: Gerald D. Hines Interests, Houston



Ground-level waiting area.



Ground-level office space.

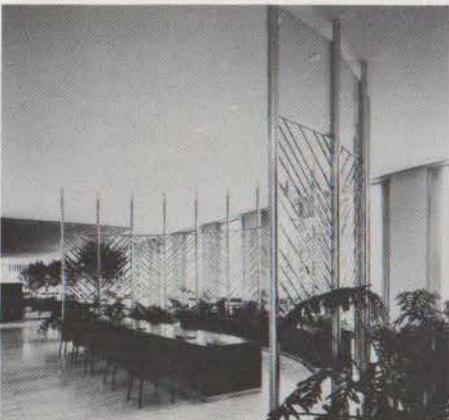


Main banking lobby on second level.

Photography by Richard Payne



Ground-level customer service area.



Leaded-glass screen in customer service area.



Atrium.

CAPITAL BANK INTERIORS

Architects: Lloyd Jones Brewer & Associates, Houston; Benjamin E. Brewer, Jr., FAIA, principal in charge and designer; James A. Farrar, project director; Carolyn Pfannkuche, designer; Christopher R. Moore, project architect

Graphics: Intergraphic Design, Inc., Houston
Interior Contractor: Wilson Business Products, Systems & Service, Inc., Houston

Nautical Banking

Flagship National Bank in Miami



Second-level employee lounge.



The third winning bank in the interiors category, in a building also cited in the general design category, is the Flagship National Bank in Miami, Fla., by the Dallas office of Hellmuth, Obata & Kassabaum. The bank interior is designed to evoke an atmosphere reminiscent of the South Florida tropics and a nautical theme, as the bank's name suggests, of the commanding ship of the fleet. The bank occupies 125,000 square feet on four floors, which are wrapped around a glass-enclosed atrium that serves as the banking lobby. Strong features of the 12-story building's exterior such as radiused corners, which also reflect Miami's Art Deco hotel heritage, are carried throughout the bank interior in the millwork, lobby seating and office systems. A tropical ambience is created with lush green foliage, flowering plants and diffused natural light. The regional touch is further enhanced by the use of indigenous woods and sand-colored backgrounds.

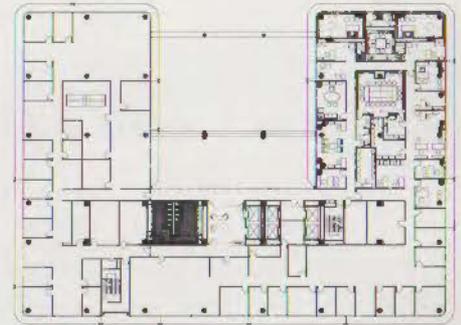
Architects: Hellmuth, Obata & Kassabaum, Inc., Dallas; Vel Hawes, project manager; Cheryl Coleman and Aliece Helm Hendricks, project designers; Del Shuford, project architect; Karen Josal, graphic design; and Pamela Hull Wilson, lighting design
General Contractor: Witters Construction Co., Miami, Fla.



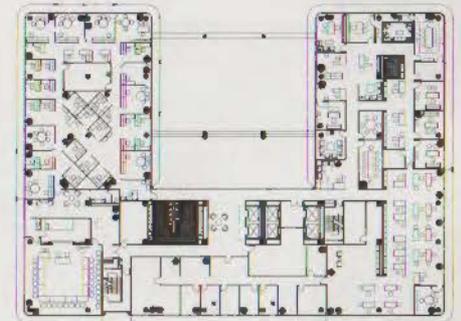
Atrium.



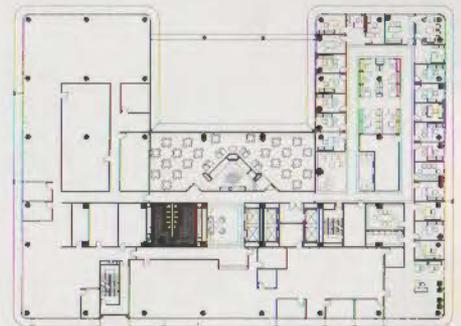
Work area.



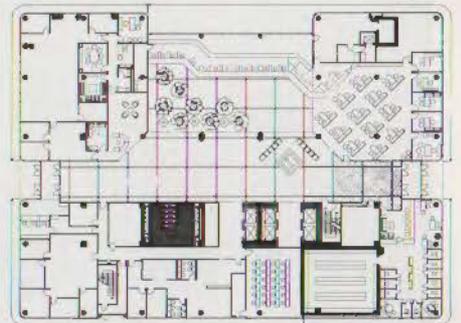
Fourth-floor plan.



Third-floor plan.



Second-floor plan.



First-floor plan.

James Wilson

Tailored Environment

Offices for Coopers & Lybrand in Houston



Photography by Jaime Ardiles-Arce

The design of this office for an accounting firm, by Gensler and Associates of Houston, was determined largely by the need to bring natural light, views and orientation to two unusually shaped floors in Houston's First International Plaza. The plan of the 53-floor office tower combines a square with a right triangle and features two parallel saw-toothed walls. This 43,000-square-foot interior (which actually incorporates two and a third floors of the five-sided tower) gets its sense of direction from a main circulation corridor that follows the building's exterior shape. For natural light, three other corridors converge on bay windows, where mirrored columns reflect exterior views along the lengths of the corridors. On two sides of the floors, where the need for adjacent offices necessitated double-loaded corridors, walls stop at five feet, six inches and become glass that extends to the ceiling, permitting privacy as well as the entry of daylight from the view of offices along the window wall. To achieve a well-ordered, professional atmosphere, soft, neutral colors are used, along with oak finishes, fabric and lacquered panels and vinyl wall coverings. Artwork is strategically located at key traffic points to create an element of surprise in an otherwise highly tailored environment.

Architects: Gensler and Associates, Houston; *project team:* Antony Harbour, Charles Kifer, Rita Burgess and Marcus Kirby
Engineers: I. A. Naman + Associates, Houston (mechanical, electrical and plumbing)
Millwork: Renfro Corp., Houston
Contractor: W. S. Bellows Construction Corp., Houston



Floor plan.

Silken Backdrop

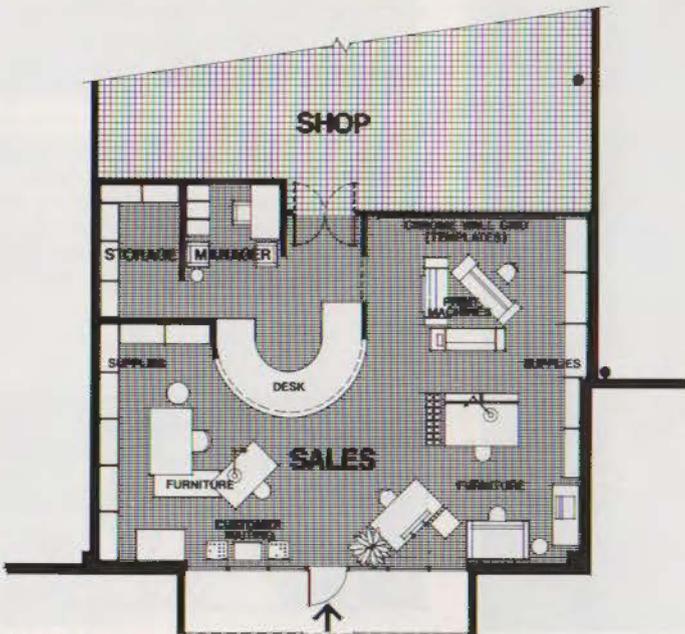
Prototype Showroom for Thomas Reprographics in Arlington



In the design of this 1,200-square-foot prototype showroom for Thomas Reprographics in Arlington, architects of the Dallas firm Environmental Space Design used hard edges and precision surfaces to create an atmosphere of "silken sophistication." Predominant colors of greys and chromes provide a neutral backdrop for the display of colorful drafting supplies, the showroom's merchandise. A circular desk covered in high-gloss plastic, for reviewing large prints and tracings, is the shop's visual as well as operational focal point. Non-glare lighting is provided by a suspended chrome parabolic grid, which is mirrored in the pattern of the embossed rubber-tile floor. Most of the supplies are arranged on wall shelves or hung from a chrome wall grid, freeing the limited floor space for the display of drafting furniture and print machines.

Architects: Environmental Space Design, Dallas; Ralph Kelman, principal in charge; William C. Manicom, project designer
General Contractor: Thomas Reprographics, Arlington
Owner: Bill Thomas, Arlington





Floor plan.



Imagery and Impetus

Tandy Corporation Executive Offices and Tandy Center Atrium in Fort Worth

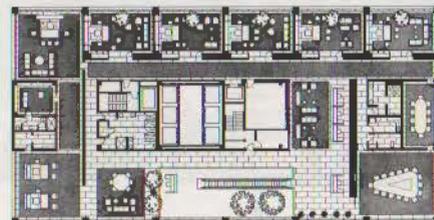


Director's office on north side.

Executive offices of the Tandy Corporation by the Fort Worth firm Growald Architects, located on the top level (19th floor) of One Tandy Center in Fort Worth, are designed to convey a strong corporate image in a "reserved yet amiable manner." The program also called for the offices to include a large suite for the Tandy chairman of the board, five additional offices for corporation directors and a board room, along with other corporate facilities. Offices are accessible from an 18th floor reception area by an escalator that penetrates a two-story space centered on the south face of the building. Directors' offices are arranged along the north side, linked by a corridor with the chairman of the board's suite on the west end of the building. The board room occupies the southeast corner. A 20-foot ceiling height throughout allowed for the extensive use of oak-panelled walls. Core walls and columns are clad in travertine, with directors' office fronts in full-height seamless glass. Floors are travertine with carpet inserts.

EXECUTIVE OFFICES

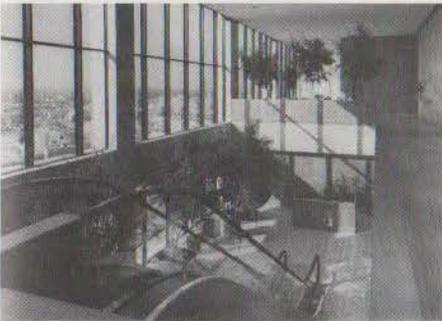
Architects: Growald Architects, Fort Worth;
Engineers: Mullen & Powell, Inc., Dallas (structural); Herman Blum Consulting Engineers, Dallas (mechanical and electrical)
General Contractor: Henry C. Beck, Dallas
Owner: Tandy Corporation, Fort Worth



Floor plan.



Executive reception area.



Main entrance lobby.

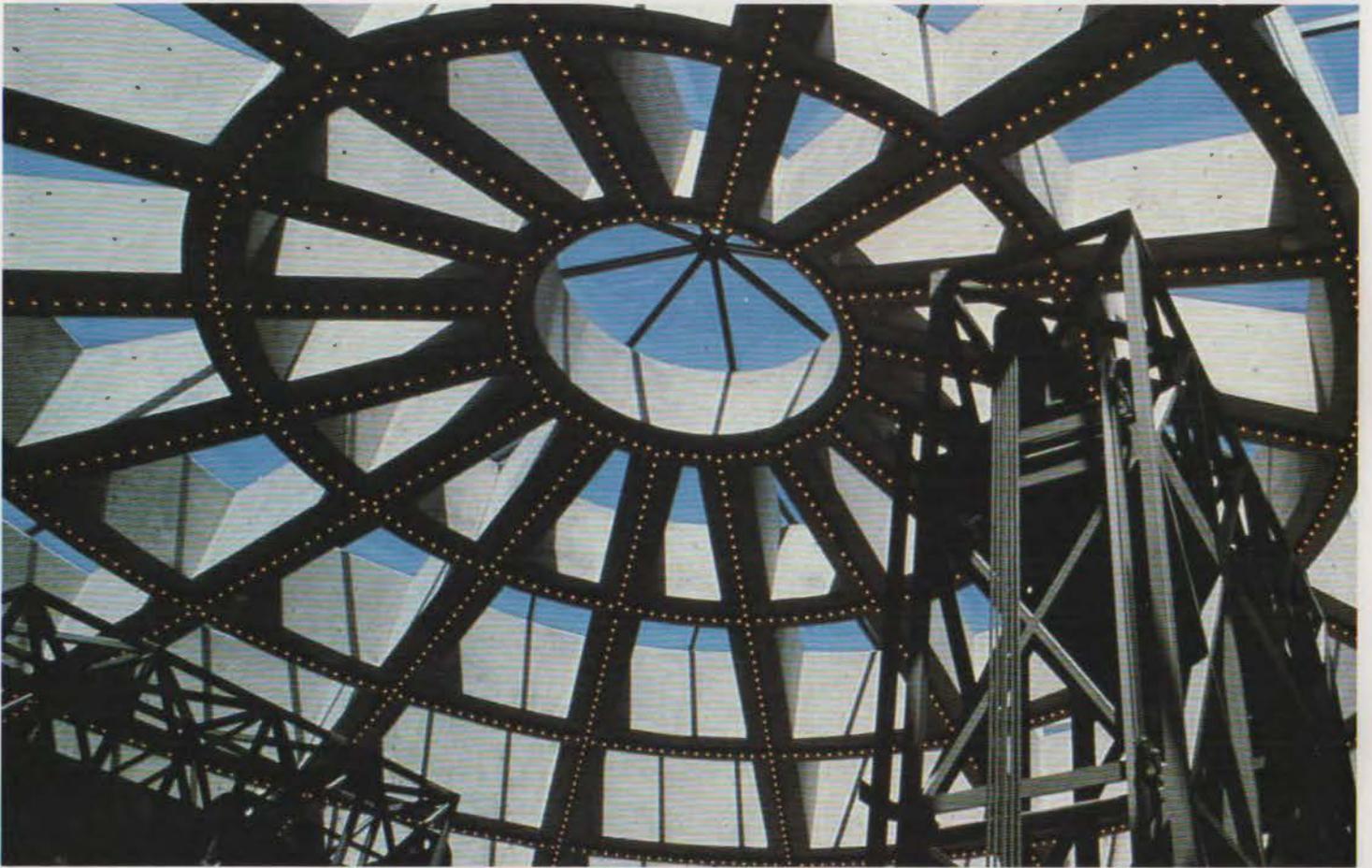


Waiting area and secretarial workstations.

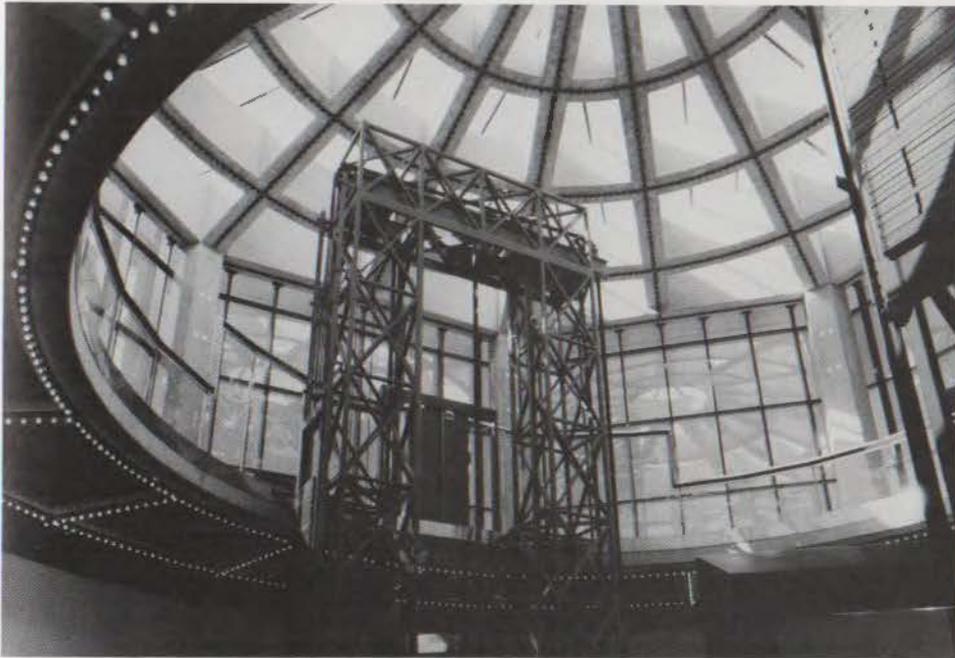
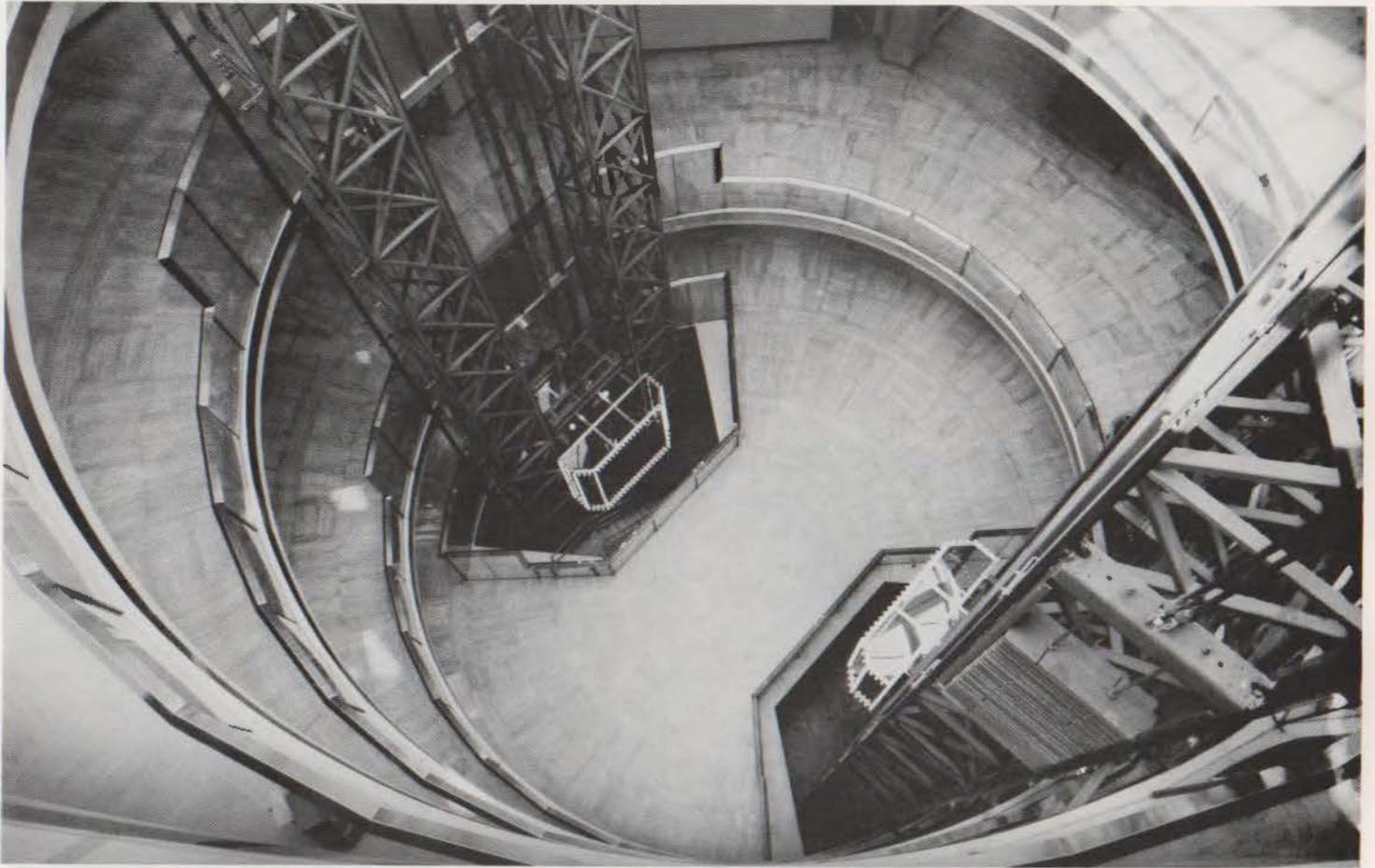


Photography by Louis Reens

Board room.



Growald Architects also won a design award for the atrium in One Tandy Center. The 85-foot-high space is the focal point of Tandy Center's interior, providing an impetus for retail and recreational activity in the center, which includes an ice rink and a department store. Circular in form, beginning at level one and penetrating the roof at level five, the atrium is capped by a concrete rotunda and a skylight of clear glass. Glazed elevator "cages" hung between twin steel towers on the east and west sides of the atrium provide vertical circulation. The atrium structure is poured-in-place, reinforced concrete, with all columns, beams and ceiling joists completely exposed in the public areas. As a foil to the visual strength of all that concrete, handrails surrounding the atrium are glass with stainless steel caps. Illumination comes from natural daylight filtering in through the skylight and from small incandescent bulbs placed in concentric rings on the concrete beams, outlining the atrium's structural system.



ATRIUM

Architects: Growald Architects, Fort Worth;
Engineers: Mullen & Powell, Inc., Dallas
(structural); Herman Blum Consulting En-
gineers, Dallas (mechanical and electrical)
General Contractor: Henry C. Beck, Dallas
Owner: Tandy Corporation, Fort Worth

Allusions and Illusions

Little Italy in Austin and Percy House in Toronto



View in dining area toward entry, with Italy neon suspended in wall (to be seen first from other side).

Two restaurants cited in the interiors competition were Little Italy in Austin by the Austin firm The Architects' Office Corp. and the Percy House in Toronto, Ont., by the Houston firm 3D/International.

The major organizing element of the 1,051-square-foot Little Italy restaurant, tucked into a narrow bay in a suburban Austin strip center, is a colonnade alluding to classical forms and serving as a divider between seating area and entry ramp. A mirrored wall along the ramp combines with the colonnade to give a layered dimension to the space and to provide diners with the illusion of a larger space beyond. A string grid is suspended below the 15-foot ceiling, which is painted black, to give the illusion of a limitless space above. As it happens, however, this particular space will not be the Little Italy restaurant very much longer. According to architects, the restaurant has been so successful since it opened in November 1980 that the operation is being moved to a larger space in the same shopping center, three times the size of this one, which the same architects are now designing.



View up ramp to entry.



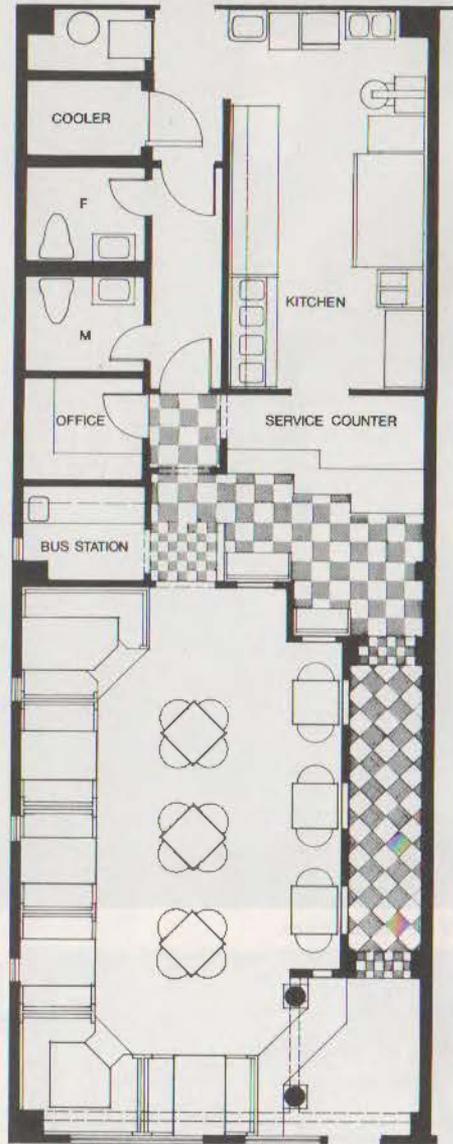
Allusion to classical columns and arch at entryway.



Dining area and colonnade.



Waiting and take-out area.



Floor plan.

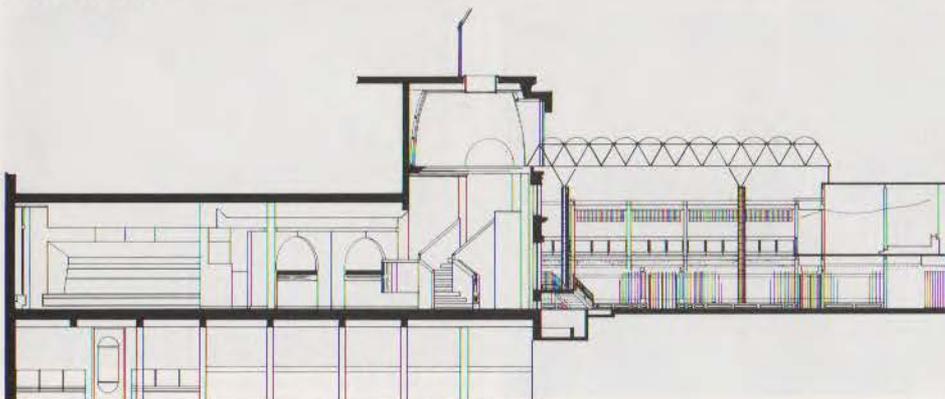
LITTLE ITALY
Architects: The Architects' Office Corp., Austin



Rear of Garden dining area.



Wine cellar bistro.



Section looking east.

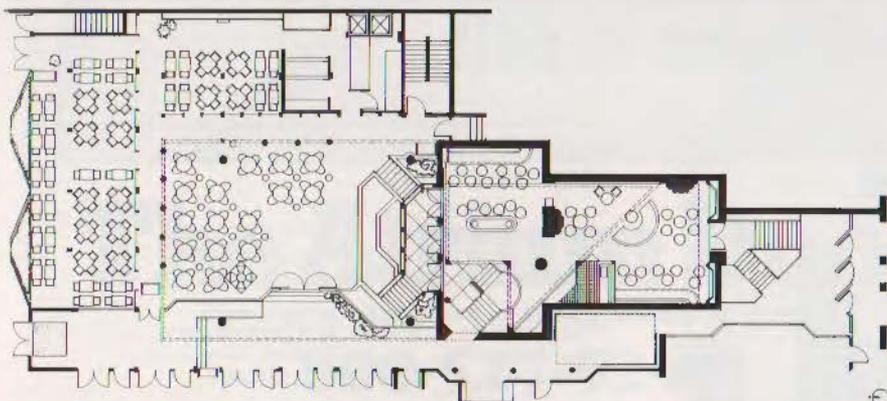
The Percy House project involved the adaptation of a two-story house built in 1884 into a spectacular and illusory complex of fine restaurants, lounges and shops. A central courtyard was converted into a glass-roofed atrium restaurant called The Garden, surrounded by the upper-level Gallery, a space for more formal dining. In the lower-level restaurant, shrubbery separates dining areas and wrought-iron fences control circulation. Adding to The Garden's garden atmosphere are potted topiary trees, flowers, floral upholstery and wicker chairs. Floral and cloud photography behind false windows on the house's facade is there to trick the eye, as is the *trompe l'oeil* illusion that The Garden has exclusive retail shops on three sides, while they actually exist on only one. The focal point of the interior is the rear facade of the house, which is highlighted with pink brick. A marble staircase ascends to the second-floor balcony and on up to The Drawing Room lounge. At the base of the facade are stairs that lead below to the wine cellar bistro in the house's long, low-ceilinged basement, which also has direct access from the street. The house's exposed stone foundation in the cellar is emphasized by lighting and a mirrored ceiling.

PEARCY HOUSE

Architects: 3D/International, Houston



Glass-roofed atrium courtyard, showing Garden restaurant and pink rear facade of original Percy House.



Floor plan of main-level dining and lounge areas (original house on right outlined in bold black).

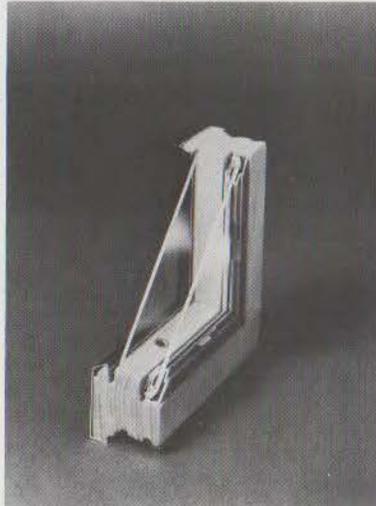


Second-level Gallery

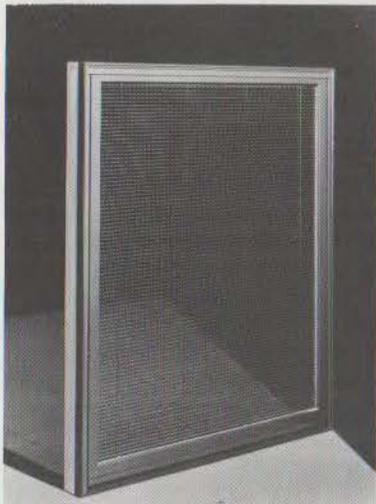
Whether building or renovating, you want windows that —

cut energy costs

Pella's Energy-Tight Double Glass Insulation System has a full 13/16" dead air space between panes — provides maximum insulation at lowest costs. Tight-fitting wood construction and wind-proof weatherstripping make it truly Energy-Tight. Insulating glass also available.

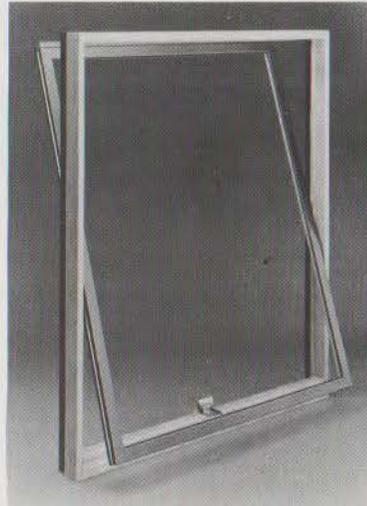


Pella's optional Slimshade® fits in the dust-free space between the panes of the Pella Double Glass Insulation System and provides privacy and light control at the touch of a dial. Helps reduce heat loss and solar heat gain, as well.

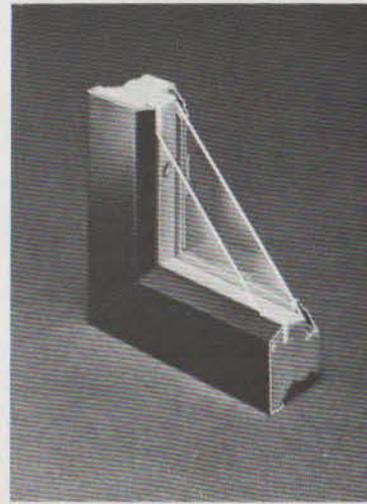


cut maintenance costs

Pella makes a full line of wood windows specially engineered for easy washing of outside glass from inside. Cleaning expense is reduced and any extraordinary maintenance that may be required, such as sash removal and reglazing, is easy and economical.



Pella offers a tough aluminum cladding in attractive colors outside — the warmth and beauty of wood inside. Aluminum exterior is cleaned, etched and coated with a high-temperature baked acrylic polymer. It won't chip, crack, or peel.



Only the Pella package delivers it all!



FREE catalog! For more detailed information send for your free copy of our 28-page, full color catalog on Pella Clad Windows & Sliding Glass Doors. Or look in the Yellow Pages under "windows" for the phone number of your Pella Distributor.



PELLA PRODUCTS CO. DIV. GERMOND CO., INC.

8500 MoPac Exp., #801
Austin, Texas 78759
(512) 346-0143

14902 Preston Rd., Suite 203
Dallas, Texas 75240
(214) 233-9605

301 S. E. Loop 289
Lubbock, Texas 79404
(806) 745-1649

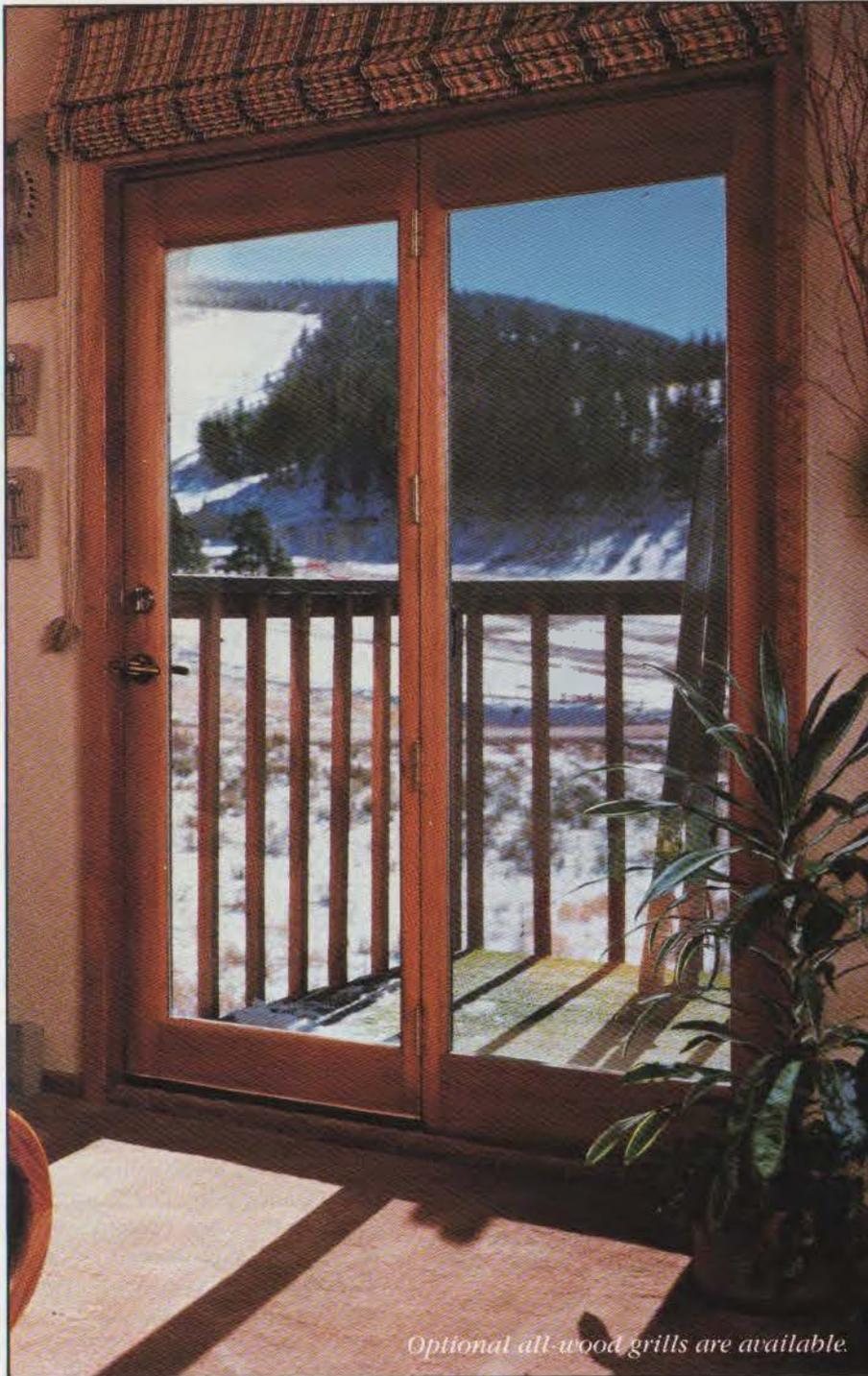
4015 Buffalo Gap Rd.
Abilene, Texas 79605
(915) 692-9861

5216 Pershing Ave.
Ft. Worth, Texas 76107
(817) 732-2661

904 Fountain Parkway
Grand Prairie, Texas 75050
(metro) 647-4321

Don't let it slide any longer....

Specify beauty, security and energy savings.



Optional all-wood grills are available.

Homeowners today are increasingly conscious of the value of their investment. They seek decorator features that give their homes individual character. They are concerned about security and energy economy over the years.

The Atrium Door is a good way to satisfy some of these needs. It can enlarge living space with vistas of the outdoors — without diminishing the security or the energy efficiency of a home. And without custom expense it gives the kind of custom look that homeowners find appealing. Standard units, either 6'8" or 8'0" tall, come in widths up to nine feet. Ten-, 12- and 15-foot units may be special-ordered.

Edge-glued, kiln-dried ponderosa pine throughout, solid red oak sill, insulating double panes of safety glass, and complete weatherstripping of the factory-assembled Atrium Door combine to give the 6'8" unit an R value of 2.7 and an air-infiltration rate of only 0.09 cfm/sq ft.

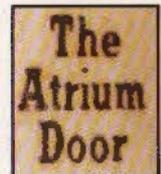
Four commercial-grade hinges and an armored one-inch deadbolt give each Atrium Door security unattainable in most sliding doors.

And the solid-wood Atrium Door may be stained or painted to harmonize with any decor. With coordinated single-panel fixed units manufactured to the same high standards, a wall or an entire room may be opened to the view.

Examine the genuine Atrium Door at your dealer's showroom. You'll know it by the Atrium brand burned into the door's inside edge. For the name of the dealer nearest you, call toll-free:

800-527-5249

(In Texas call
214-438-2441)



The Atrium Door®

The logical alternative to sliding aluminum doors.

800-527-5249

Moulding Products Inc., P.O. Box 798, Irving, Texas 75060
800-527-5249 (In Texas call 214-438-2441)

Interior Design Organizations

A Lesson in Acronyms

By Buie Harwood

The interior design field has expanded dramatically in the last 15 years. Parameters defined by the field represent interaction with all aspects of design concerned with human environment. Through various professional organizations, the attitude of excellence is promoted.

The proliferation of organizations related to interior design is merely one indication of its widespread significance in our society. For clients purchasing interior design services, as well as for current and prospective interior design specialists, the following summary perhaps will serve to eliminate some of the confusion regarding a host of acronyms and the organizations they represent. But first, a definition of the interior designer, espoused by several of these organizations.

The Interior Designer: A Definition

"A professional interior designer is one who is qualified by education and experience to identify, research, and creatively solve problems relative to the function and quality of man's proximate environment.

"The competency of the interior designer includes fundamental design theory and aesthetics, history, analysis, space planning and programming, specifications and inspections as related to the design of all interior spaces, as well as an understanding of other and related aspects of environmental design.

"The technical development of an interior designer includes knowledge of structure with emphasis on interior construction, knowledge of building systems and all related codes, equipment, and abilities in graphic and written communication.

"His education and experience have developed an awareness and an analytical understanding of the needs of man which can be fulfilled by the design of his surroundings.

"His design sensitivity, creative and conceptual abilities combined with technical proficiency, effect a breadth and depth of design solutions that will serve the needs of man today and in the future."

IDEC

Box 8744
Richmond, Va. 23226

The Interior Design Educators Council, Inc., founded in 1968, is dedicated to the development and improvement of interior design education and the professional level of interior design practice. IDEC members concentrate on the establishment and strengthening of lines of communication among individual educators, educational institutions, and organizations concerned with interior design. Membership is international, is open to educators and practitioners in interior design and related areas. The *Journal of Interior Design Education and Research* is published biannually and records research activities and publishes relevant articles focusing on interior design and allied fields.

FIDER

242 West 27th Street
New York, N.Y. 10001

The Foundation of Interior Design Education Research, a non-profit organization founded in 1971, is the official body for the accreditation of interior design programs in schools and colleges, currently in the United States and Canada. FIDER evaluates the scope, objectives and quality of professional programs of study in ways that assist programs of interior design to adapt their curricula to the changing requirements of the interior design profession. It also identifies for practitioners and their professional associations those educational programs which have been deemed suitable to prepare individuals for entry into the interiors profession. It enhances the image of the profession by providing professionally competent peer evaluation of the programs. Currently, 54 programs have been accredited by FIDER.

NCIDO

75 East 55th Street
New York, N.Y. 10022

The National Council for Interior Design Qualification, a non-profit organization established in 1972, is concerned with the development and maintenance of standards of practice in the field of interior design. The charge of the Council is two-fold:

- "To develop a qualifying examination for members of the interior design profession in accordance with unified procedures and standards;
- To examine the ramifications of statutory licensing for members of the profession."

The Council's purpose is to maintain a professional level of competence for interior designers so that they may better serve the public. The parent organizations that have representation on the NCIDQ Board are ASID, IBD, IDEC, IDSA, IDI, IDO, NHFL, and three public members. All of these organizations require a passing score on the NCIDQ exam for membership in their organization.

IFI

P.O. Box 19610
1000 GP Amsterdam
Holland

The International Federation of Interior Designers boasts a membership composed of interior design professional societies from around the world. The organization was founded to foster global communication about interior design practice and education. Member organizations usually participate by individual or group representation at an annual conference held in various countries.

ASID

1430 Broadway
New York, N.Y. 10018

The American Society of Interior Designers is the largest organization of professional interior designers in the world. It was formed in 1975 by the consolidation of the American Institute of Interior Designers (AID) and the National Society of Interior Designers (NSID). As a professional society, it is dedicated to serving the entire profession and to maintaining the highest possible standards for the practice of interior design. ASID maintains a dialogue with other related organizations, industries, and educational institutions. The STEP Program (Self-Teaching Exercises for Pre-Professionals) is administered by ASID as a seminar in design problem solving to assist design professionals in passing the NCIDQ exam.

IBD

1155 Merchandise Mart
Chicago, Illinois 60654

The Institute of Business Designers was formed in the early 1970s and is composed of interior designers who practice primarily in the non-residential design field. Its members interact with professional organizations, industry, and education, and focus their activity on providing educational programs for their members and students. Regional activities include active participation in CONDES in Dallas and NEOCON in Chicago.

Other Organizations:

AIA/IA—American Institute of Architects/Interior Architecture
IDC—Interior Designers of Canada
IDO—Interior Designers of Ontario
IDI—Interior Design Institute of British Columbia
IDSA—Industrial Designers Society of America
NHFL—National Home Fashions League
ISP—Institute of Store Planners

Buie Harwood teaches interior design within the Department of Art at North Texas State University in Denton. Her sources of information for this article include printed materials distributed by the various organizations identified here.

A Designer's Reflections on Japan

By James Coote

These observations are drawn from a three-week tour with the Society of Architectural Historians last summer. As in a painted screen, they are intended to be only suggestive fragments.



Landscape with Building

The Japanese landscape does not present an easy beauty; it is not pretty. Knobby, gnarled and worn, often swathed in mists on which mountains float unsubstantially, the abrupt and fractured topography creates a succession of small varied landscapes, like a shattered mirror—small pieces, clumps, terraces, fragments of walls, clearings, little ponds. Except for the freeways, or those broad avenues created after the destruction of the war, the streets are narrow and often crooked. There are few sidewalks, no sweeping lawns. Still, somehow immune in their innocent audacity, narrow strips of potted plants, meager azaleas and scrawny herbs survive within inches of endless streams of rumbling trucks and diesel fumes, along roads that pass close by the walled gardens within which houses sit nearly invisible from the world. The walls are often barely five feet high and are pierced to allow small glimpses within while creating a sense of distance, privacy and serenity. They are distinctly friendlier than the thick walls of Mexico or Spain and are softened by a visual politeness—small offerings of discreet charm. Despite the ubiquitous knotted pines, azaleas and green rocks



straight from the nurseries, the buildings seem to reside within nature, rather than nature being an incidental accessory.

The ideal remains Katsura. No photographs, even the most exquisite, quite prepare one for the concentration of subtlety at that villa. The very ordinariness of its siting along the level banks of the Kamo River (did one arrive by barge?), and its reticence behind seemingly everyday trees, belie the potency of refinement that exists within the deliberately provincial fences. It is the density of refinement that overwhelms. Each step brings new worlds of sensations, delights of staggering variety.

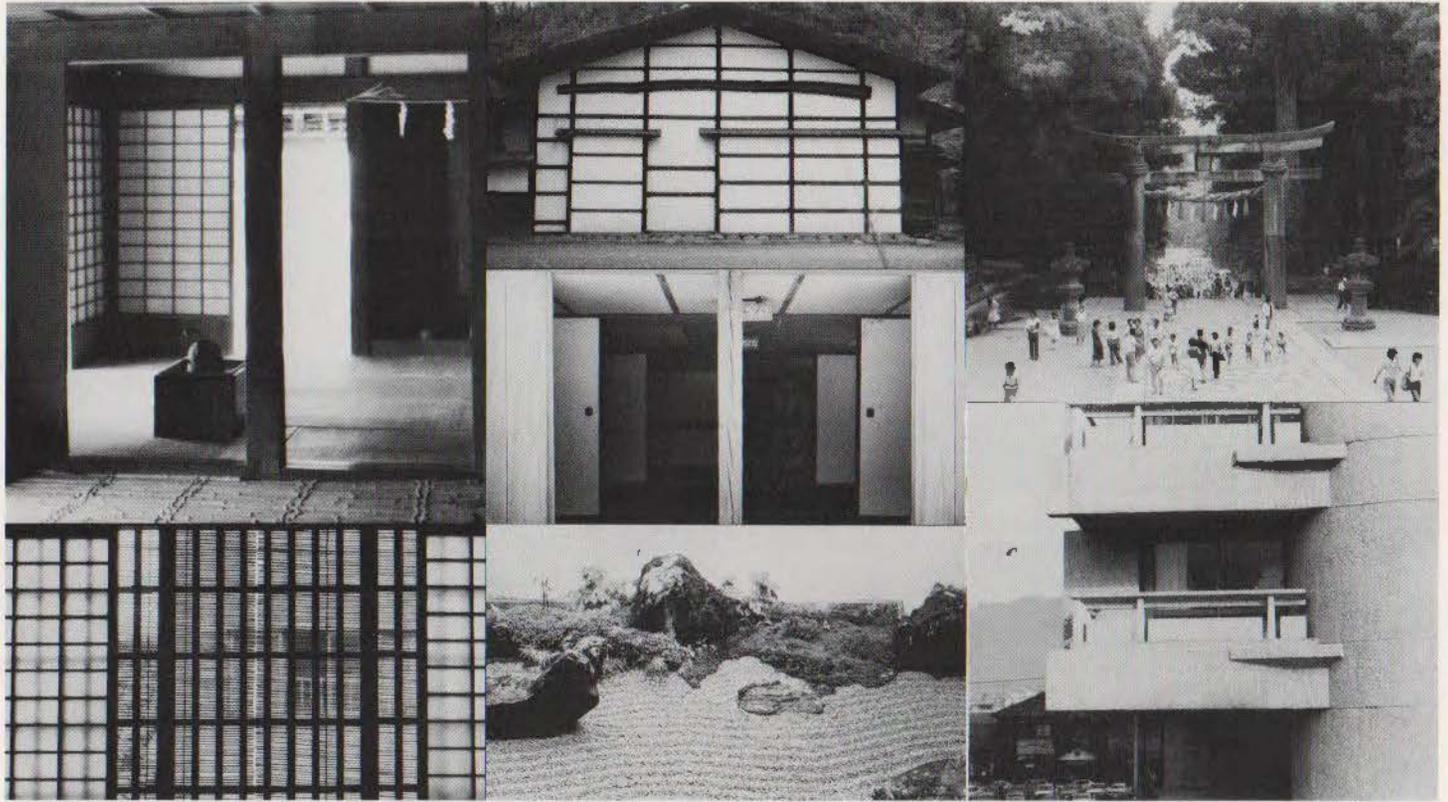
Seen, by chance, in the rain, the garden glistens, each leaf lacquered, each stone shining black or green. Impeccable clumps of iris dot the foreground, the artfully rustic sod bridge crosses the middle ground—all against a tapestry of grey-green. Still more marvelous are the tiny black pebbles that coagulate by the teahouse and gradually disassemble to merge with the gravel path, and—better yet—the tiny flowerettes of moss that blend into an iridescent velvet mantling the ground.

Katsura. Views dissolve and coalesce one after the other. There are no dead places.

Distances and scales are elusive, intriguing. Fragments of the three teahouses and main villa appear and reappear in different guise. The high pitch of aesthetic refinement is almost too rich for 20th century blood. Not only are the buildings and gardens fused, but together they emanate that ephemeral sweet sadness, the fondness for the fallen leaf so relished by the Japanese, and that serene and seemingly modest elegance which prompted the creation of palaces derived from farmhouses.

Darkness

The atmosphere of a traditional Japanese interior is an evocative gloom. Life seems to float through a pervasive dimness. The scant light admitted by deep eaves is reflected from the pale golden straw of the tatami or out of the dark pools of polished wood floors. It glows dimly in the dusky gold background of wall panels and screens, more faintly still in the coffers and ribs of wooden ceilings. Even during the day, the traditional interior is serenely dark, a kind of refuge from which to view the outside world as a luminous and changing screen—emerald or mauve, splotched with crimson or pale grey as the seasons offer. At dusk the old mansions became magic lanterns. In the old farmhouses, the glowing embers of the kitchen fire warmed soup, family, and spirit alike in the darkness of the winter. Today, the naked bulb intrudes harshly, draining the subtle mystery from those rooms of wood and paper and straw.



Patterns:

shoji, fusuma, rama, tatami, striped walls, ribbed doors, raked sand . . . Prized irregularity, the broken pattern, the asp in the bouquet.

Small and Large

Japan is comprised most noticeably of small units—each small house resembles a miniature village and each street changes uniquely every foot. Each window is unique, each doorway. Each idiosyncratic neighborhood is diagrammed on a little plaque to give the visitor a clue to finding a particular house, for there are few numbers and street names. Even the rich live secluded in private warrens, distinguished perhaps by a gate of unusual refinement.

Commercial buildings, especially those on valuable corner sites, are often 15 feet wide—quite impossible with our codes and economic ratios of exterior surface to rentable space. Perhaps it reflects a scale of ownership, but it is also a celebration of smallness, of the delights and varieties of small singular episodes—the single smooth stone, the lone shaggy post, the laced stalks of bamboo. The cult of the teahouse idolizes the small scale. What started perhaps as a revolutionary attempt at modesty and refined simplicity has in some hands produced mere triviality—cute, quaint teahouses, painfully pruned and stunted plants, a plethora of pretty little things suitable mainly for children and tourists. Still,



there remains the unique charm of the slight hesitant gesture, the barely noticeable tilt of the head.

But to imagine Japan as a dollhouse ignores the other end of the spectrum—the largest wooden building in the world and the remains of the most powerfully sumptuous castles, not to mention the forests of skyscrapers which have sprung up in the most recent past. *Todayji* in the 8th century capital Nara is truly huge. The wooden pillars measure nearly 63 feet in height and over 37 inches in diameter. The Hall of the Great Buddha is 187 feet long, 164 wide and 260 feet high. (The highest Gothic cathedral is Beauvais, only 157 feet high and 46 feet across.) *Todayji*'s interior feels unlike any Western space. Perhaps it is the unconcern for structural clarity, the efflorescence of wooden bracketing in the dim heights, the preference for hung ceilings that conceal the virtuosity of timber joinery above. The impression is of a vast dim box. The Buddha looms high in the gloom. Gigantic gilded lotuses tower over the clusters of people below.

Castles built quickly during the short Momoyama period—the second half of the 16th century (Michelangelo and Pal-

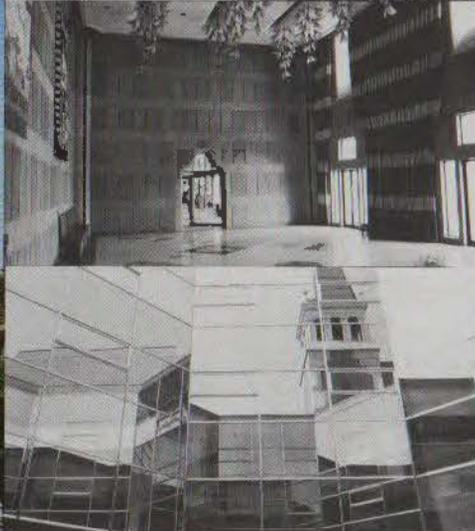
radio were already at work)—still flaunt their sloping cyclopean walls and watch towers. Tier upon tier, the superstructure rises above the giant stone walls. The breeze seeps through the barred windows into the bare rooms of husky pillars and immensely broad floor planks within the towering wooden framework sheathed in stucco against the fiery arrows of its enemies. Himeji (Snow Heron), restored by 1964, gives an idea of the whole castle complex, the donjon tower, gates, moats, the whole elaborate feudal creation. There is an old map in the museum at Hiroshima which shows the local castle dominating the mouth of the estuary which Hiroshima presently fills. It evokes an image of the tides at the foot of the castle, the castle rising out of the strands of the river and marsh, looking out to the grey inland sea or conversely that menacing blob poised in the middle of the access, both tiny and immense.

Modern Post-Modern

Kirashiki is a small city between Hiroshima and Kobe, rather old-fashioned and known as a center of craft revival, including especially a rustic brown stoneware. There are canals and handsome old houses decorated by grey tiles set with thick white diagonal mortar joints.

In 1960, Kenzo Tange completed a new Kirashiki City Hall, a raw-boned, brutalist, superstructure, but one clearly recalling at the large scale the torii gate and in detail the interlocking posts and beams of traditional Japanese architecture, here translated into beams and columns of concrete. The projecting beam ends flavored the basic Corbusier aesthetic with a regionalism that scarcely escaped the merely decorative. Of course, in the late fifties, decoration was an embarrassment and Tange clearly was after a high seriousness. The building has some of the gutsy force of the old castles, the lack of prettiness, the asymmetrical variety within order, the sternness of the samurai hands on thighs and sucking in his breath.

Today the building is empty. In one corner there is a small and tacky model of another building, a new city hall now completed about a mile away. The



building is a show-stopper by Shizutaro Urabe. Unlike the hulking, but still low Tange hall, the new City Hall flaunts an eight-story tower, each floor marked by full-height quoins, huge alternating plaques, and surmounted by a columned temple that seems to hold some crystal kernel within. The tower leads a large ungainly mansarded volume and several low-flanking volumes arcaded rather in the manner of Wright's Marin County Center. Spectacularly strange, dominating the whole low grey fringe of the city, the new city hall deals in the obliqueness, and enigma that make Tange's building heavily obvious, even sentimental. One approaches the new building warily with curiosity about this flirtation with a Disneyworld vulgarity, but close up there is a quite unexpected refinement. The surprises multiply as through a low porch one enters an octagonal court, completely mirror-glassed for three stories, a box of prisms hidden within the ordinary brick volume, and offering surprising reflections of the tower without. Detailing of the doors, the window grills, glass canopy and glimpses within of variations on the local diagonal tile patterns reveal a deliberate and exotic virtuosity. Still, nothing really prepares

one for the *tour de force* of the reception hall, for the explosion of lavender translucent chandeliers, a more voluptuous wysteria of glass, an arbor for the sleek grey stone walls and the pale mosaics of fishes and birds and persons—symbols and signs of local significance, one supposes. There are sky-blue and cream velvet draperies hanging full length by two-story windows along the outside wall, and opposite, two brilliantly colored tapestries. The whole effect is daring and at the same time refined. By comparison, Tange's hall is pedantic and dreary, the concrete and touches of primary colors shabby and faded. It is intriguing to speculate on the political dynamics that brought two such remarkably different attitudes to the same program within two decades. It also raises questions about what is truly "regionalism," what is truly "modern," or just what is "appropriate" today.

Identity

Like a sponge, Japan has mitigated its isolation by actively absorbing influences from outside. China still emanates from the 8th century Phoenix Hall at Uji, its faded vermilion eaves suggesting the brilliance and vigor of Japan's first mentor and tastemaker. On the hills above Kobe's busy harbor, eccentric wooden Victorian houses are reminders of the re-opening of Japan to the West. In the park of Meiji Mura near Nagoya, there is a collection of architectural fragments that includes not only charming farmhouses, a Tokyo merchant's house and provincial kabuki theaters, but also Imperial railroad cars, silk-lined and emblazoned with the royal chrysanthemum, and the Victorian house of the Peer's School headmaster, looking like Istanbul, perhaps even Russia, or Tuxedo Park. There too one can find the remnant of Frank Lloyd Wright's Imperial Hotel relocated from Tokyo and astonishingly "Japanese" in its scale, low hipped roofs, decorative detail, and subtle coloration of grey, grey-green, beige and brown. Not included, and much less sympathetic, are the cement boxes of the International Style, which can be seen occasionally, weathered and rusted to a stained ugliness quite dif-



ferent from the mellow, patined wood and tile of older buildings.

Today, the traditional wooden lattices, doors and windows are nearly everywhere made of bronze aluminum which blends well with the older fabric but lacks its ability to gain in character with age. Less successful is the extensive use of fake-wood vertical metal siding—not bad from a distance, but cheap and uninteresting up close. Fortunately, most residential buildings still use a traditional grey roof tile, though sometimes a plastic version, and sometimes in garish blues or reddish browns which splotch the prevailing gray tone of the intricate cityscape. There is still a sense of continuity, of local building mores, of an individuality on such a small scale and so densely packed together that the urban fabric retains an intriguing complex unity.

Still, anomalies abound and international modern influences are everywhere. Large black cars with names like Debonnaire Executive and Nissan Sovereign sweep away with corporate figures reclining against white doily seat covers. Heard in the Motomachi Arcade: "I Can't Help Falling in Love with You" and "The Battle Hymn of the Republic." The Kobe Mad Dogs seem equally at

home in their tiny Kobe bar or at the Kerrville Country Music Festival. In the international luxury hotels there are lacquered trays of hot tea, traditional cotton robes and slippers, as well as prefabricated bathrooms of slightly uncomfortable dimensions, and delightful high-tech airconditioning nozzles. The Shinto shrine, which formerly might have lain in quiet communion with the forest or the sea, now perches atop an ample parking garage.

It seems to be a constant struggle for identity, or perhaps a tradition of absorption and transformation. Certainly the best of the current designers seem to thrive on outside influences while simultaneously being deeply conscious of their own past. The international star Arata Isozaki draws with no compunction upon the whole range of Western architectural history as well as popular culture. Palladian motifs are fused with ancient concepts of space. Are his aluminum skins and grids related to the shoji screens and lattices of old? Even when the foreign influences are not so calculatedly deployed—so served up as delicacies—the integration of past and present, of imported and native, shows an identity of inclusion and distillation, perhaps most

strongly realized in the current work of Tadeo Ando. Residing in Osaka, away from the fashionable Tokyo, Ando creates work that is severe and serene, reminiscent of Louis Kahn, whom he admires. And then of course there are the trendies, the Late Modern "Centre Pompidou," the Post-Modern "Renaissance" touches, bizarre upside-down buildings, and Camelot "motels," not to mention the larger-than-life-size Colonel Sanders, all in white, and that sign of internationalism, the golden arch of MacDonald.

Contributing Editor James Coote is a Professor of Architecture at the University of Texas at Austin.

Houston YWCA

Tile-Style Triumph

By Jeffrey Karl Ochsner



Main entry.

About one and one-half miles west of downtown, commuters on Houston's Memorial Drive may catch glimpses of a new structure to the north which appears as an assemblage of bright red, blue, beige and grey forms. Those who are enticed to investigate further discover the new Downtown Branch and Administrative headquarters of the Houston YWCA. This project, which attracted national attention by winning a 1980 *Progressive Architecture* design award, has been attracting local attention and new YWCA memberships since its completion in fall 1981. The client's request for a strong and fresh image clearly has been

met in this singular structure by Taft Architects.

The Houston YWCA was founded in 1907 and in the early decades of the century established itself as a champion of progressive causes including protective legislation for women workers, minimum wages, reasonable work hours, the right of women to vote, child labor laws and the right of workers to unionize. As the YWCA grew, the Downtown Branch occupied varied facilities. In the mid 1970s, the rented office building then serving as the Downtown Branch proved inadequate for the exercise and fitness activities as well as the growing programs

ABOVE: Taft Architects' "tile style" is utilized to recall late 19th and early 20th century institutional architecture and to foreshadow the major program elements. FACING PAGE: double-height central space provides access to all YWCA activities; multipurpose pavilion at right is placed at an angle to offer better views of activities within.



for women in transition, fitness for the handicapped, 24-hour day-care, teen activities and non-traditional job training for women. Following a financial feasibility study in 1977, the YWCA decided to build a new building to serve as the flagship facility for the Houston YWCA System.

In this context, Taft Architects' design can be read at several levels: as a practical functional response to user needs; as a clear compositional resolution of complex site and spatial constraints; and as a continuation and elaboration of themes and motifs found in Taft Archi-

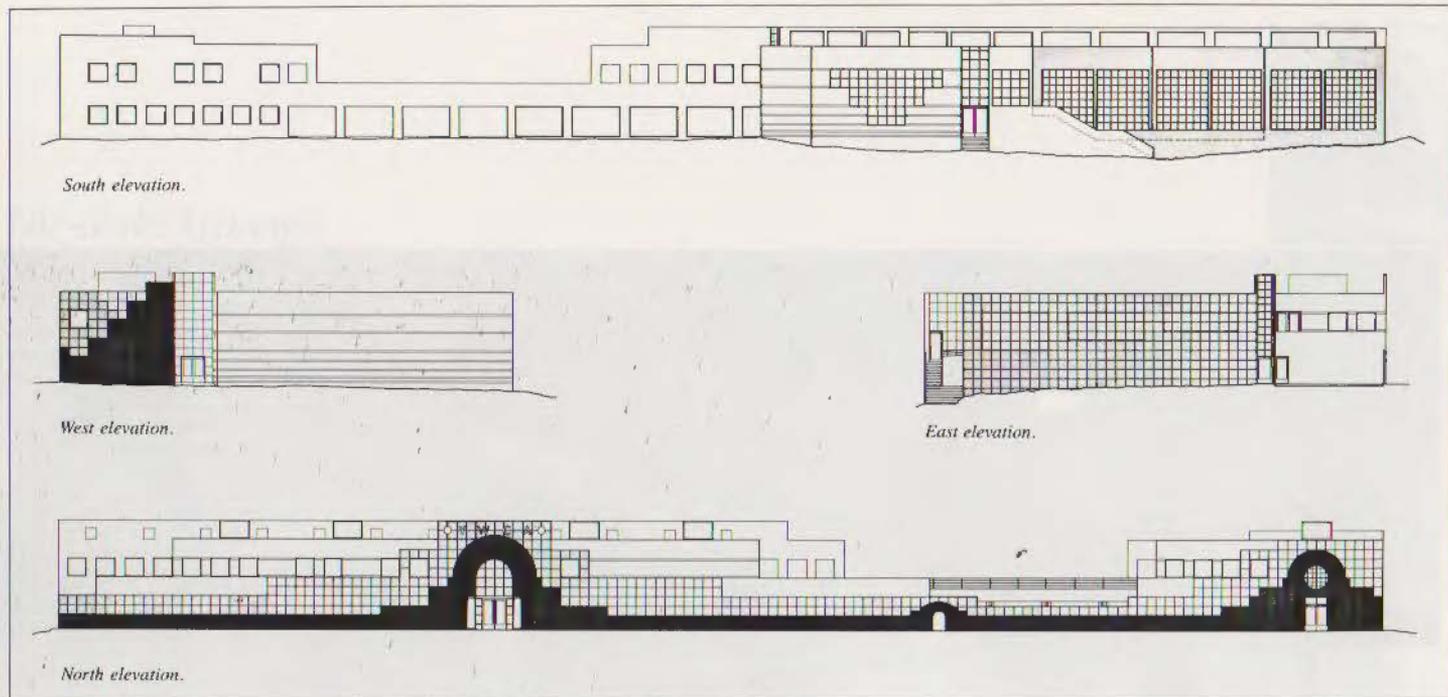
tects' earlier projects (see *Texas Architect*, March/April 1980).

The YWCA had purchased an irregular site on Willia Street, facing an older deteriorated neighborhood across the street to the north, but overlooking Spotts Park, part of the Buffalo Bayou greenbelt system, to the south. The parcel was much narrower at one end than the other. A substantial portion of the site was landfill, which was determined to be inadequate to support the new facilities. These constraints, as well as the requirement of ample parking, shaped the site plan, such that the linear parking lot parallels the street and the building itself

extends to 350 feet in length. The pool was located toward the southeast corner of the site to minimize replacement of existing fill.

The linear nature of the building allowed the expression of the individual identities of the Administrative Headquarters to the west and the Downtown Branch to the east, a requirement imposed by the client. Each area functions separately and each has its own entrance.

The Administrative Headquarters entrance near the west end of the facade is marked by corbelled tile and a large round window above, while the Branch entrance to the east is a more elaborate



design of Palladian inspiration, repeating the corbelled effect and adding two columns supporting a vertically elongated arch. Between these two entrances, a third serves the arrival and departure of day-care children and is appropriately small in scale.

Three bands of color run the length of the facade, reinforcing its planar character. At the lowest level, terra cotta colored tile forms a protective wainscot. Above is a band of beige stucco, then a discontinuous band of grey stucco with blue tile stripes. The grid of the terra cotta tile is echoed at proportionally larger sizes by the square grids of the stucco expansion joints. This intentional manipulation of the scale of the grids directly responds to the distance at which each grid may be seen.

The red tile band expands to frame the three entrances in a fashion which recalls the character of late 19th and early 20th century institutional architecture in brick and stone.

The planar front of the building, with its studied formality, appropriate to the establishment of a presence in the neighborhood, contrasts directly with the informality of the back of the building overlooking the park. Here the irregular combination of forms reflects the architects' conceptualization of the 20,000-square-foot program as three elements: a linear service element containing the classrooms, offices, locker rooms and day-care areas; and two pavilions—a multipurpose room and an enclosure now

being built for the junior olympic pool.

The conjunction of these three elements forms the building's heart, a trapezoidal double-height central space reached directly from the Branch entrance. This space, which is accessible to all YWCA activities and serves as overflow for each of them, is animated by the linear ramp to the second level. The ramp allows handicapped access to all parts of the building and provides a viewing gallery for the adjacent activity areas. The angled placement of the multipurpose room serves to weight this central space at one end and to offer a direct view of activities taking place.

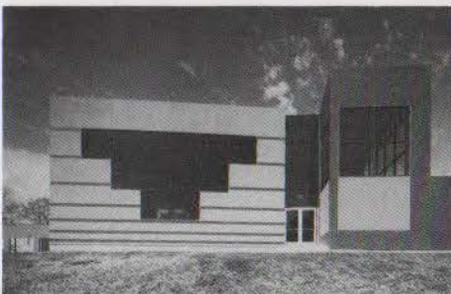
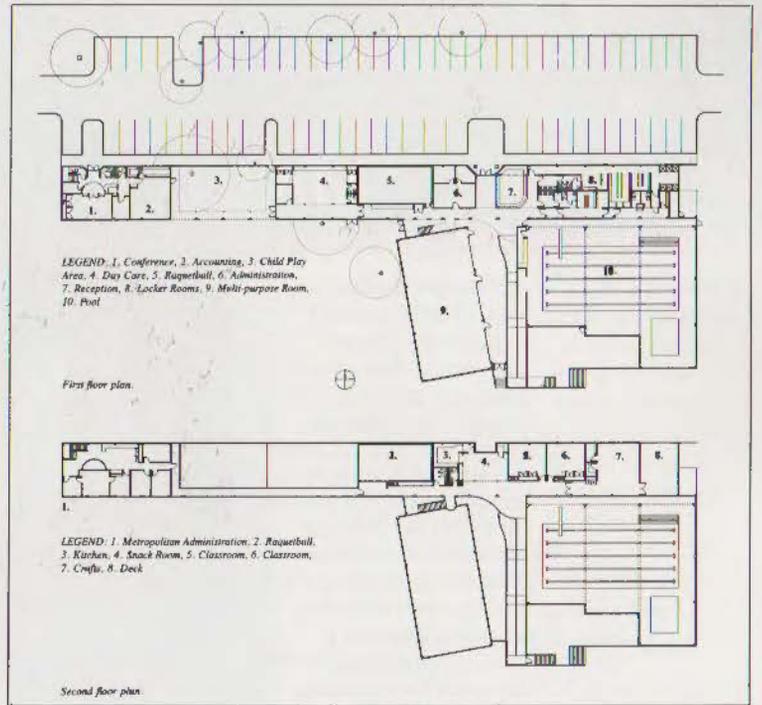
The volumetric articulation of function seems almost modern in its inspiration, but the use of color to articulate the forms reflects a different sensibility. From this central space, the three major building elements may be read by their colors—the red (terra cotta colored) service building, the beige pool pavilion and the (blue-striped) grey multipurpose space. The ramp, an extension of the service element, is treated in red, but the central space itself, where its walls are not formed by the other elements, is a rich blue, recalling the "Blue Triangle" symbol of the YWCA. Thus, the three colors of the facade are a foreshadowing of the three program elements, each individually articulated within and each reading individually at the back.

The most interesting aspect of this project is the synthesis it represents. The volumetric articulation of function de-

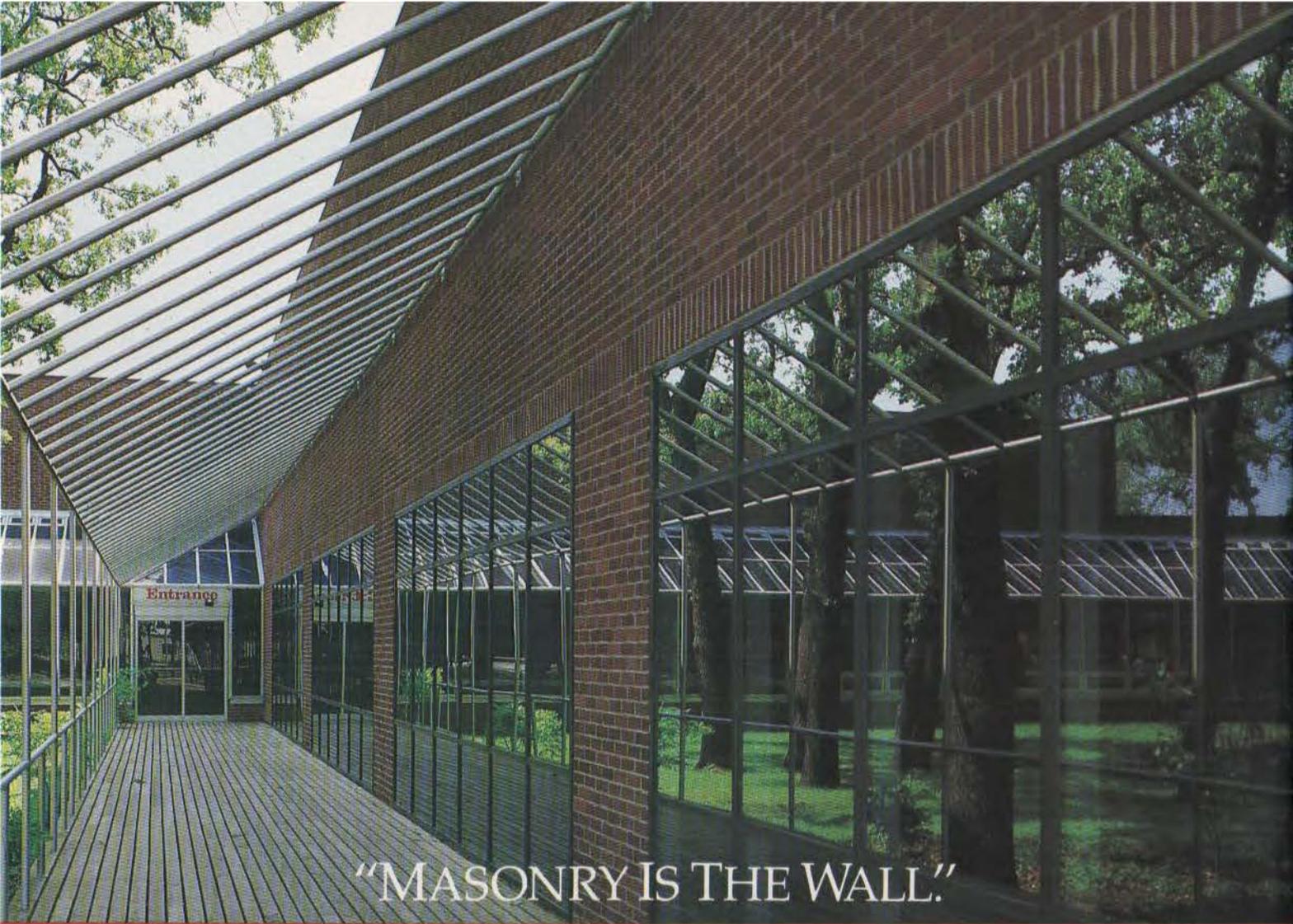
rives from modernism, but the use of color and the treatment of the facade are clearly of more recent derivation. Other than the main entry, the building does not demonstrate any overtly historical elements. Yet, it evokes a feeling of recollection of the institutional structures prevalent in the early 1900s—a positive feeling of individuals voluntarily working, playing and joining together to improve conditions for all. While this may be a controversial building in some architectural circles, it is a practical and inexpensive realization of the goal to create a permanent Houston headquarters which respects the history of the "Y" and offers a memorable image for its future.

Architect Jeffrey Ochsner is coordinator of special projects for Houston Transit Consultants and also lectures at the Rice University School of Architecture.

Architects: Taft Architects, Houston. John J. Casbarian, Danny Samuels, Robert H. Timme, partners. Marc Boucher, Jeff Averill, assistants. J. E. McManus, Jr., Kirby Mears, Joyce Rosner, support team. Owner: Young Women's Christian Association of Houston. Consultants: Karl A. Krause Engineers, structural; MNM Associates, mechanical-electrical-plumbing; Bill R. Abernathy, swimming pool. General Contractor: Volume Builders.



TOP: View from southwest shows juncture of main spine and multipurpose pavilion. ABOVE LEFT: Stepped wall eases scale transition from double-height space to day-care area. LEFT: South facade of multipurpose area has stepped window configuration (a blue triangle?); terminus of circulation spine at right serves as viewing platform overlooking Spotts Park.



"MASONRY IS THE WALL."

Masonry design has aligned with another basic form. The wall. A masonry wall is a load-bearing structural component. As simple as connecting Legos,[®] using a double wall system to include a concrete frame for increased strength. Brick and concrete act in concert, eliminating the need to erect and strip temporary forms. A masonry wall fulfills both the need for enclosing space and for loadbearing



Lego[®] model illustrates double wall system.

design, while saving time and money. The masonry wall is everything you know masonry to be. Beautiful, permanent, fire-resistant. Energy and sound insulating. And cost conscious. Innovate with masonry.

For more information contact the
Texas Masonry Institute
(713) 629-6949
or write:
P.O. Box 42097
Houston, Texas 77042



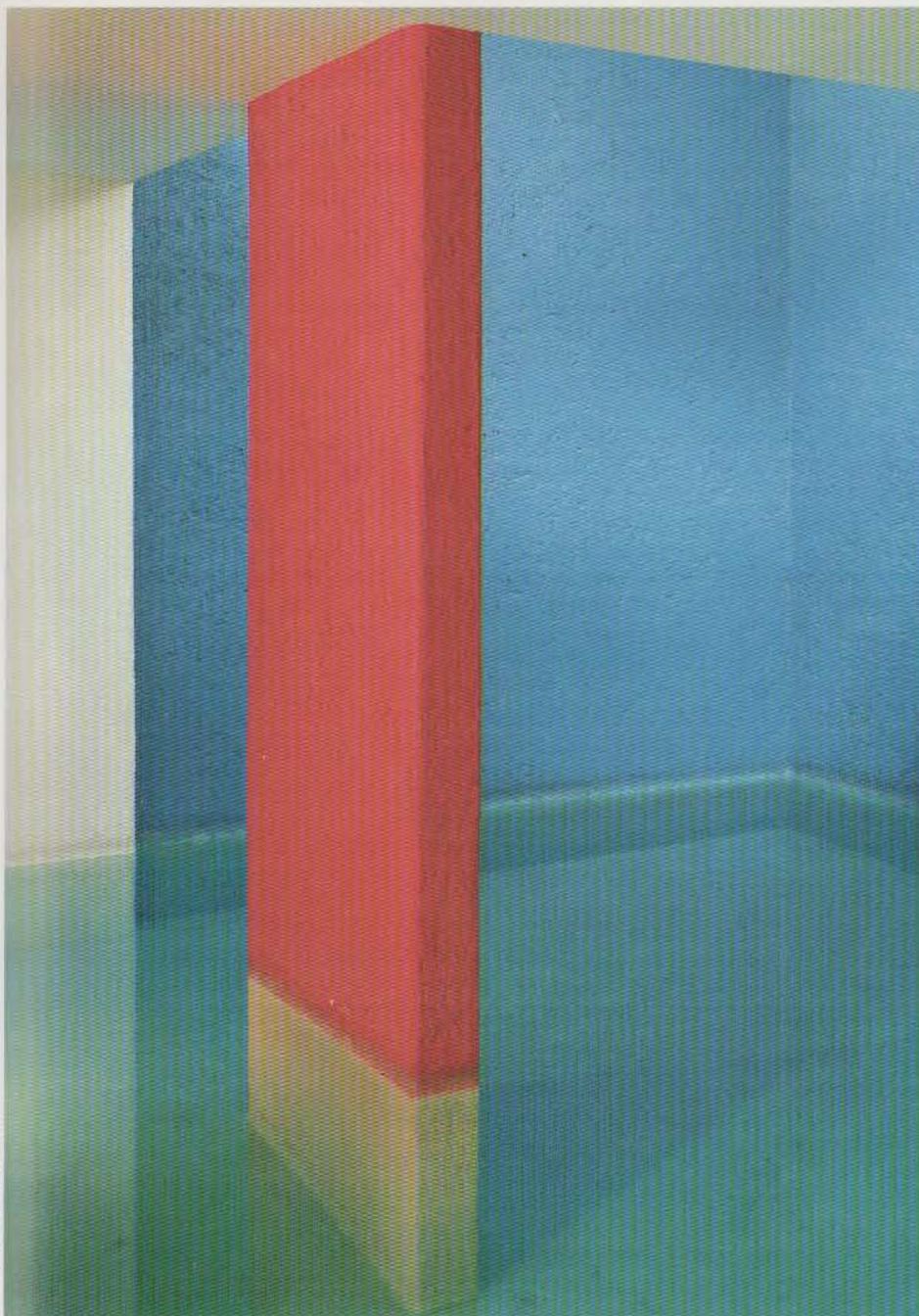
Contributing cities include Austin, Corpus Christi, Dallas, El Paso, Fort Worth, San Antonio, Temple/Waco and Wichita Falls.

The Bachman Recreation Center for The Handicapped, Dallas, Texas
Architect: Parkey & Partners, Dallas, Texas
Engineer: Datum Structures, Inc.
General Contractor: Kugler-Morris, Dallas, Texas
Masonry Contractor: Dee Brown Masonry, Inc., Dallas, Texas

Circle 37 on Reader Inquiry Card

Patient Appreciation of a Wise and Favorite Professor

By Larry Good



Armando Salas Portugal

Casa Gilardi in Mexico City by Luis Barragán.

Color in Townscape, by Martima Duttman, Friedrich Schmuck and Johannes Uhl. W. H. Freeman and Company, San Francisco, Calif., 160 pages, \$39.50. First published in Berlin in 1980 and translated from the German by John William Gabriel.

Color in Townscape is one of those frustrating European books that appear to be excellent upon scanning, then generally disappoint upon light reading, and are finally understood only after a thorough digestion. But it is a book that you go back to, time and again, one that should not merely be read but then placed on the reference shelf with other important sourcebooks and idea files.

The book is a loosely organized anthology of writing and graphics (including hundreds of photographs) wrapped around the theme of color in our built environment. Some material is historic, some contemporary. The book opens, for example, with a section entitled "Rebirth of Color: Manifestos of the Twenties," highlighted by excerpts from an intriguing Bruno Taut lecture of 1925. And there follows a marvelous piece called "De Stijl Manifest 1923," which reminds us of the idealism of European architects working in the new movement:

By breaking through closed surfaces we have abolished the duality between inside and out. We have pointed out the correct place of color in architecture and declare that painting which is divorced from architecture structure no longer has a *raison d'être*. The age of destruction is over for good. A new age is beginning—the Great Age of Construction.

Fortunately, before one can tire of historical background, the book jumps to other issues: a photo essay on color regionalism, an encyclopedia of color systems, city portraits in color, a didactic

chapter of European case studies of "appropriate color," and, finally, a portfolio of color in the work of contemporary architects. This final chapter ranges from the expected (Graves, Pelli, Barragán) to the startling (a gingham plaid apartment building in Italy and the camouflage towers of La Defense in Paris). In virtually every section past the first, the balance of text and visual material is superb. No book of the genre could be successful without well captioned, accurately rendered color photographs—which this book has in abundance, and all of which are excellently reproduced.

Color in Townscape approaches color almost poetically at times, especially so in the "City Portraits in Color," where Paris' grey, New York's blue, and London's red are celebrated. Consider Wilhelm Hausenstein's ravings about Paris:

How vividly white Notre Dame stands in the rain, an apparition wrapped in a soft grey web! Where is a second city that rain magically transforms into ever more beautiful shapes instead of robbing it of youth and life, wiping it out altogether?

It is hard to resist a lingering look at the colorscape of our own Texas cities after reading 50 pages of this lyrical propaganda. The book is like a wise and favorite professor, who acknowledges that with color there is no real right or wrong, who encourages us to look, to experience, to really see color in our townscapes and to respond appropriately in our designs.

The book must also be criticized, however. It is hopelessly European. The translation is read awkwardly at times, and I counted "und" for "and" on several occasions. Neither the book nor its authors are ever introduced to us (there are no acknowledgements, preface or index). A beautiful page of photographs of the town of Burano is shown, yet we are not told what, or where, Burano is. (A check with my National Geographic Atlas index was of no help.) In spite of these drawbacks, however, I liked this book. It helps teach us to see and it profits a cause in which I believe—a concern for color in our built environment.

Dallas architect Larry Good is a Texas Architect contributing editor and the author of "Color in Texas Architecture," which appeared in the May/June 1981 issue.

In Brief

Historic Preservation: Curatorial Management of the Built World, by James Marston Fitch, McGraw-Hill Book Company, New York, N.Y. 434 pages, \$34.95.

This "holistic overview," as the publishers call it, by one of the country's leading authorities on historic preservation, surveys the history, philosophy and practice of a growing field. The book includes case histories of noteworthy projects and examines such topics as reconstruction of damaged fabrics, documentation, site interpretation and the negative effects of preservation, in those instances when it robs an artifact of its authenticity. An excerpt from the book appeared in the Jan./Feb. 1982 issue of *Texas Architect*.

Robert A. M. Stern: Buildings and Projects 1965-1980, edited by Peter Arnell and Ted Bickford, Rizzoli International Publications, Inc., New York, N.Y. 256 pages, \$29.95.

This new Rizzoli monograph describes some 60 projects by Robert A. M. Stern, whom the editors call "the pre-eminent exponent of stylistic freedom." Illustrations and text show Stern's delight in incorporating "the accumulated traditions of Western culture" into his designs, which have been mostly residential and institutional since 1965, including: homes in the Hamptons that blend the Shingle style of seaside architecture with Modern interiors; the facade of the 1980 Venice Biennale, suggestive of the Greek Proscenium; and the Lang residence in Connecticut, whose decoration, says Stern, is reminiscent of "a Neo-Palladian Regency Art Deco farmhouse."

Architectural Drawings: The Art and the Process, by Gerald Allen and Richard Oliver, Whitney Library of Design, Watson-Guption Publications, New York, N.Y. 200 Pages, \$35.

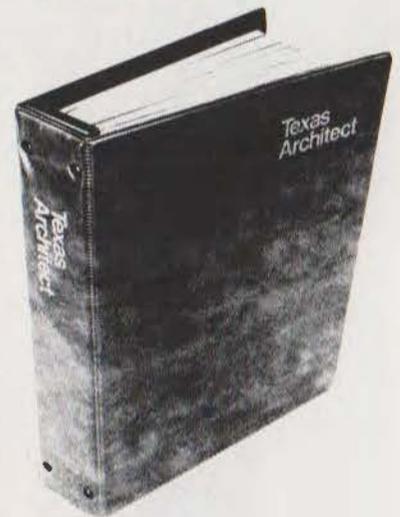
Pointing out that the very best ideas in late 20th century architecture may be showing up more on paper than in actual buildings, the authors present a collection of drawings by some 40 prominent practitioners, including not only Charles Moore, Michael Graves and Robert A. M. Stern but also our very own James Coote, a design professor at the UT-Austin School of Architecture, Dallas urban planner Janet Needham-McCaffrey and Taft Architects of Houston.

Custom Binders for Texas Architect

Special Offer!
\$3.00 per binder

Now there is an easy way to keep up with all those back issues of *Texas Architect*. This new custom binder, available from the TSA office, is designed to accommodate six issues (a year's worth) of the magazine for efficient storage and easy reference. The brown vinyl binder comes with metal rods which allow for "instant binding" of each issue in such a way that it can be easily read as part of the whole volume or removed completely if necessary.

Place your order today, and make it easy on yourself.



Texas Architect
1400 Norwood Tower
Austin, Texas 78701

Please send me ___ binders at a cost of \$3.00 each (including postage and handling).

___ My check for _____ is enclosed.

___ Please bill me.

Name _____

Address _____

City _____

Zip _____

NO COMPARISON THE PICK OF THE CROP



When selecting the finest quality custom flat-tempered glass is your job, it's only reasonable that close and thorough comparisons be made. That's why we say when you compare, you'll know TEMPGLOSS is "the pick of the crop!"

In each and every TEMPGLOSS lite, $\frac{1}{8}$ " through $\frac{3}{4}$ " thickness, ranging from 12" X 12" to 84" X 170", our exclusive horizontal process produces a handsomely flat surface, remarkable clarity and an absence of all marks and distortions typically found in other tempered glass.

Absolute accuracy of finished size, due to our computerized cutting and horizontal tempering pro-

cess, is just one of the special features that prompts architects, builders, laminators, glazing contractors and other large-scale users to specify TEMPGLOSS. The remarkable flatness makes our lites an excellent specification for commercial or residential installations.

Today, TEMPGLOSS is more often the preferred flat-tempered glass in architectural applications where beauty and elegance are as important as strength, utility and safety. Specifiers everywhere are tagging TEMPGLOSS . . . **The Pick of the Crop!**

Look for us in Sweet's Catalogue 8-26a/Te



TEMPGLOSS

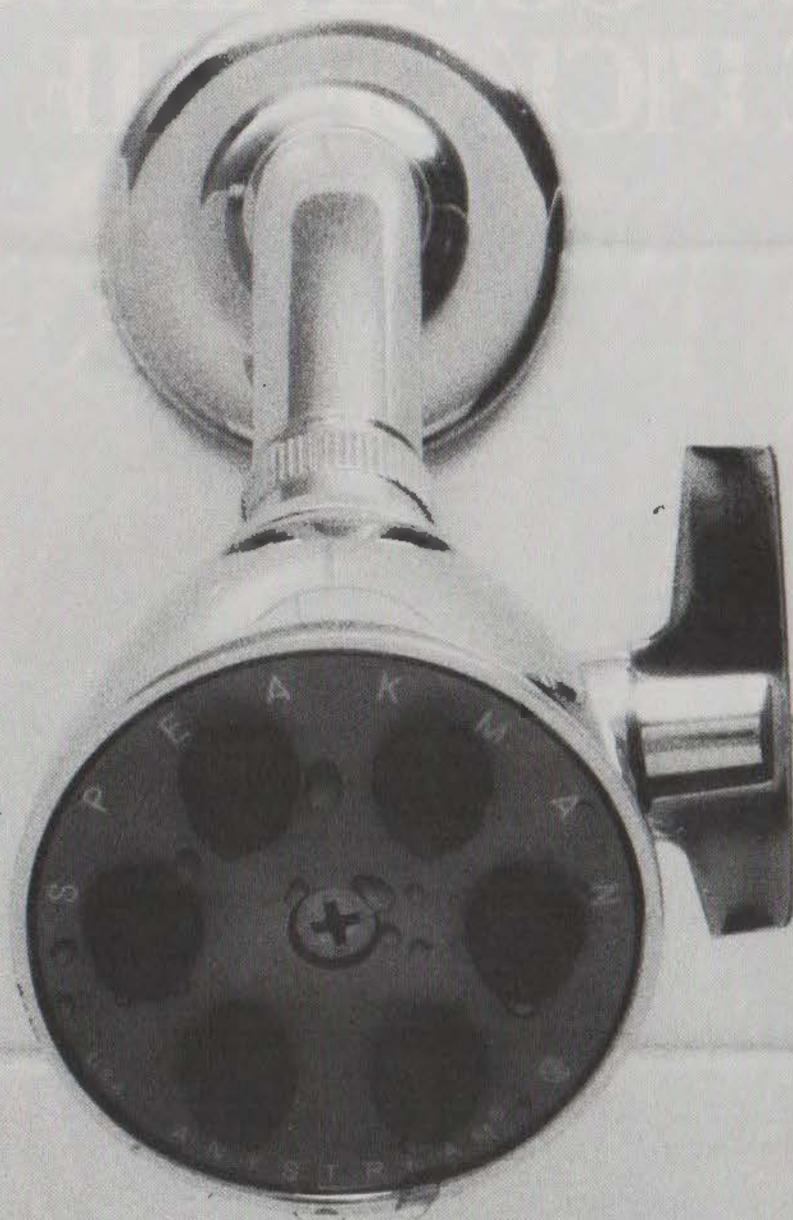
SAN FRANCISCO
48999 Kato Road
Fremont, California 94538
415-651-2292

TORONTO
131 Ormont Drive
Weston, Ontario M9M2S5
416-749-7932

DALLAS/FT. WORTH
1101 Fountain Parkway
Grand Prairie, Texas 75050
800-527-7375
214-647-4028

TOLEDO
291 M Street
Willis Day Industrial Park
Perrysburg, Ohio 43551
Call Toll-Free 800-537-4064.
in Ohio, call 800-472-4024.

ATLANTA
P.O. Box 928
Blueridge Industrial Park
Norcross, Georgia 30071
404-476-4123



we didn't invent it . . .
but we did perfect it to the state of elegance.

model S-2252

Circle 40 on Reader Inquiry Card

Atkins

ATKINS THE PROFESSIONAL
BELLAY • HOUSTON • SAN ANTONIO

Professional Model Materials

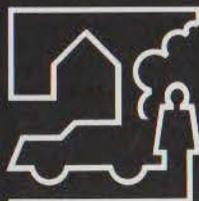
NEW LOCATION



Since our opening in March 1981, the response from Texas Architects and Professional Model Builders has been overwhelming. We have relocated to expanded facilities and increased both our stock and product lines. We have added to our complete line of in stock and ready to ship or deliver merchandise. We carry trees, landscape materials, cars, trucks, people, paints, glues, adhesives, tapes, acrylic and styrene plastics, basswood, styrofoam, tools, hot wire foam cutting machines and safety products.

1982/1983 Catalog

All of our professional quality architectural model materials are available for local pick up or delivery (at slight additional charge). We will pack the same or next day and ship as required to our customers in other cities. While our stock of most items is considerable, we would appreciate as much notice as possible on large orders. Please call ahead for inquiries pertaining to special orders and/or applicable quantity discounts. Company accounts, with approved credit, MasterCard, VISA or Company checks are acceptable.



**Professional
Model
Materials**

Please call or write to the following address for our 1982/1983 catalogue. We welcome inquiries or requests concerning new products.

Sales Office:
1217 West Loop North, Suite 100
Houston, TX 77055
713-957-8254

General Offices & Manufacturing Plant:
P. O. Box 631
Montgomery, Texas 77356
713-597-4614

W. F. Burwell, Partner
Helen Burwell, Partner

Molenco's Kynar 500® Coatings...

Beautiful as Nature, and Almost as Durable.

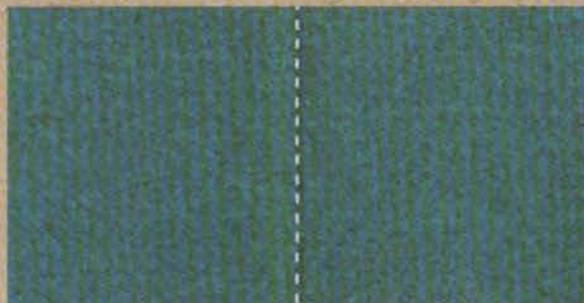
Some of the worst enemies your building designs have are nature's own elements. That's why your choice of trim coatings affects the appeal and value of the building through the years.

No Need to Repaint. Kynar 500® is a tough fluoropolymer-based coating so resistant to ultraviolet rays that it retains nearly all of its original color, even after ten-year test exposures in Florida sun. This means, with Molenco's Kynar finish, you have one less problem down the line.

During installation, Kynar-coated products are easy to handle. And once installed, the finish tolerates exposure to the most hostile environments without corrosion.



Examples of building gravel stops with factory-applied Kynar 500 (left) and field-painted finish (right).



Enlarged photograph of Kynar test panel: left was exposed to Florida sun for 110 months while the right half was kept covered.

Stock Availability. Molenco stocks its complete line of preformed trim, flat sheets and ribbed panels in eight architectural colors to fill your order promptly.

Don't settle for field-painted finishes when factory-applied Kynar coatings are available from Molenco. The next time you specify gravel stops, gutters and trim, choose Kynar—the finish that will last.

Free Color Chart. Call or write any of the Molenco offices below for a Kynar color chart with complete coating specifications and warranty information. Kynar 500® from Molenco, it's the premium finish your next building deserves.

Kynar 500® is a registered trademark of Pennwalt Corporation.



Moncrief-Lenoir Manufacturing Company
P.O. Box 2505 • Houston, Texas 77001
1-713-225-1441 • 1-800-392-8649 (inside Texas)
1-800-231-8050 (outside Texas)

Offices and warehouses in Houston, Dallas,
San Antonio, Lubbock and Harlingen.



Security blanket.



San Vallé tile was selected to cover East Hill, designed by Frank Dubsky, California Federal Savings architect, and Donal D. Engen, A.I.A., architect.

Beautiful, durable San Vallé clay tile protecting these buildings against fire and the elements, providing them with insulation and not even asking for maintenance in return.

And it's no wonder that the designers and builders also enjoy a feeling of security — they specified the industry

leader. For years, San Vallé has been the nation's largest manufacturer of genuine clay roofing products.

Fortunately, San Vallé clay tile adapts beautifully to virtually every architectural style.

And every project can use all the security it can get.

TEST BY FIRE

Fired at approximately 1900°F., San Vallé clay tile is non-flammable, providing protection against fire storms, burning brands and direct flame.

Untreated wood shingles have an ignition point of less than 400°F.*

*Source: National Fire Protection Association.



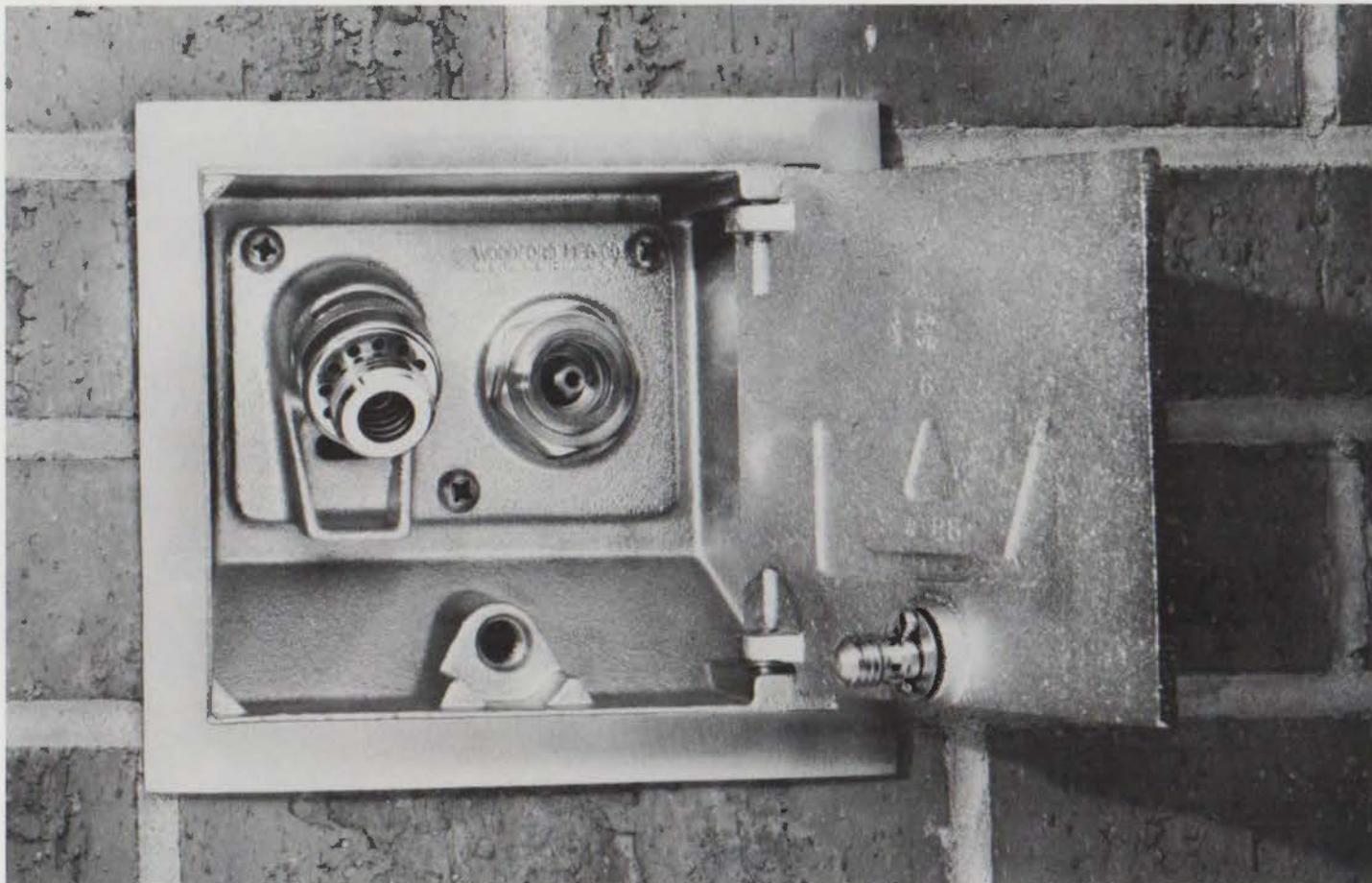
If it isn't clay... it isn't tile.

San Vallé

 TILE KILNS SINCE 1896

1717 North Highland Ave. • Los Angeles, Calif. 90028 • (213) 464-7289
Dallas (214) 748-4286 Phoenix (602) 253-6123
El Paso (915) 751-1163 Tucson (602) 622-7641

Genuine clay mission tile, one-piece mission tile, straight barrel tile, shingles and glazed Oriental tile — in natural red and custom colors.



Model B65



Model 65

Specify Woodford— All We Can Give You Is A Reputation

The new Woodford Model B65 freezeless wall hydrant, with vacuum breaker-backflow protector, automatically drains when shut off even with hose connected. Model 65, with the vacuum breaker-backflow protector, also automatically drains with hose connected. Chrome finished brass castings are standard on both models.

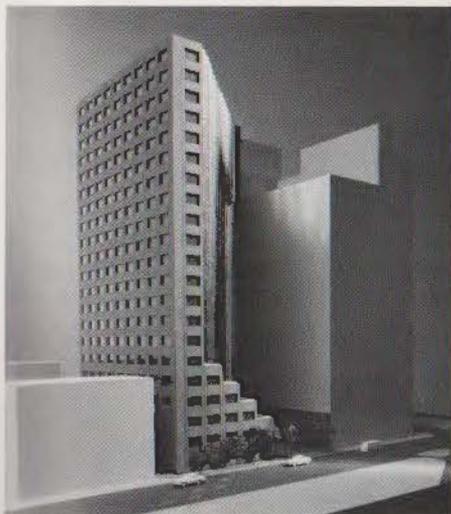


John M. Cunningham

WOODFORD FREEZELESS HYDRANTS

MANUFACTURERS REPRESENTATIVES
DALLAS • HOUSTON • SAN ANTONIO

Projects in Progress



Pacific Place, Dallas.

Pacific Place Going Up on the Seam In Downtown Dallas

Scheduled for completion this summer in downtown Dallas is 20-story Pacific Place, designed by the Houston firm Sikes, Jennings, Kelly.

The 320,000-square-foot office build-

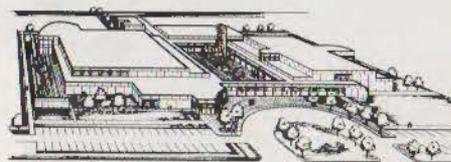
ing, located on Pacific Avenue at the seam between Dallas' clashing urban grids, will be parallelogram in plan, angling northeast to southwest across the block. The building will be built adjacent to the historic Italian Renaissance Majestic Theater, now being restored for use as a multi-purpose performing arts center.

Pacific Place will be clad in plum-colored brick and rose-tinted reflective glass. Above recessed entrances on the north and south sides, sawtoothed walls will rise to the building's full height. A series of terraces will step back along the north and south walls, overlooking entrances on Pacific and Elm. Both entrances will stem from tree-lined, brick plazas, which will flow from the Pacific and Elm sides of Pacific Place into the ground-floor lobby, forming a combination main lobby and mall connecting the two streets.

The sawtoothed configuration of the exterior walls is designed to provide 24 corner offices per floor. The average floor will have 16,000 square feet of leasable area, all of which will be column-free to facilitate space planning.

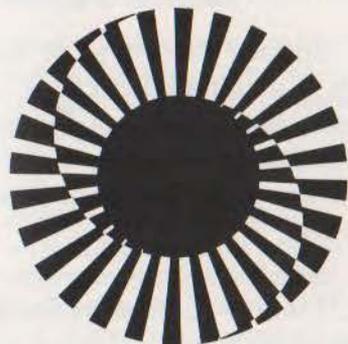
Catholic Church Soon to be Under Way In McAllen

Scheduled to begin construction soon in McAllen is phase one of the Holy Spirit Catholic Church, designed by the San Antonio firm Joel Reitzer & Associates.



Holy Spirit Catholic Church, McAllen.

The design features exterior colonnades that connect the various parts of the complex (the first phase includes parish hall, classrooms and administrative offices) and curvilinear building forms to create a strong visual statement. A circular driveway, relating to the curvilinear motif, also presents a panoramic view of the main courtyard, which is surrounded by columns and breezeways and features a fountain and bell tower. Overhangs shield deep-set windows from sunlight and the open walkways help provide natural ventilation for the complex. Clerestories in the main



THE RENEWABLE CHALLENGE

Solar Technologies Conference
and International Exposition

The American Section of the
International Solar Energy
Society, Inc.

June 1-5, 1982 Houston, Texas

SOLAR ACCESS WORKSHOP

The practical use of Solar Energy has grown from the dreams of a few people into an International Marketplace of Ideas. The Texas Solar Energy Society offers a series of pre-conference workshops May 29 through 31, 1982 as an introduction to THE RENEWABLE CHALLENGE. This forum will provide accurate and reliable information for design professionals as well as those who want to expand their knowledge in new areas.

• Daylighting

Time: Sunday May 30 Full Day \$50
Sponsors: Ben Evans AIA and
J. W. Griffith, PE

Two leading practitioners of daylighting techniques will present design approaches to the art and technology of using sunlight to illuminate buildings. Architectural concerns as well as thermal and illumination performance considerations will be demonstrated with design methods and case studies to illustrate the principles involved.

- Photovoltaics for Residential Use
- Solar Access Rights
- Solar Hot Water Heating
- Earth-Sheltered Buildings
- Practical Low-Energy Cooling for Buildings
- Biofuels: A Growth Industry for the 80's Should I Invest?
- Energy Mortgage Value: A Method for Financing and Building Energy Efficient Housing
- Active Solar Cooling
- Biofuels: Improved Fermentation Techniques for Small-Scale Alcohol Production Systems
- Design Tools for Estimating Energy Consumption of Buildings
- Solar Marketing and Sales
- Industrial Solar Energy Systems
- Wind Energy
- Hybrid Cooling
- International Exporting (Department of Commerce)

For Registration Information write:

RENEWABLE CHALLENGE
AS/ISES
US Highway 190 West
Killeen, Texas 76541

or call:

800-531-5255, ext 817 (outside Texas)
800-252-9146, ext 817 (in Texas)

The logo features the words "Flame Proof" in a stylized, hand-drawn font with a flame icon above the letter 'P'. To the right, "LHC" is enclosed in a rounded rectangular box. The entire logo is set against a background of light-colored wood grain.

A New Brand Of Fire Retardant

Attention: Architects and Builders! Osmose Flame Proof® LHC™ is a new brand of fire retardant treated wood that is much improved



in appearance and performance. Flame Proof® LHC™ substantially reduces corrosion and hygroscopicity values associated with conventional interior fire retardants. It offers more in terms of less restrictions for its use while providing more in terms of fire protection to wood frame construction. These are significant advantages to Texas builders and architects.

Less Hygroscopic: Flame Proof® LHC™ fire retardant treated wood is only slightly more hygroscopic than untreated wood at relative humidities up to 90%. Flame Proof® LHC™ is the first improved fire retardant with LHC...low hygroscopicity and corrosion.

Less Corrosion: Flame Proof® LHC™ treated wood, properly kiln dried after treatment, is significantly less corrosive to galvanized metal fasteners at relative humidities up to 90%. Flame Proof® LHC™ may now be specified for many applications where the potential for corrosion has been a limiting factor.

Less Blooming: Surface blooming of fire retardant chemicals is eliminated because of the reduced hygroscopicity of Flame Proof® LHC™. The wood will remain clean; no unsightly residues will develop to detract from the beauty of the wood.

Flame Proof® LHC™ is now available in Texas. Call one of these suppliers.

Bowie-Sims-Prange Treating Corp.

1440 Hutton Drive
Carrollton, TX 75006
214-446-1150
1-800-442-3764(Texas IN-WATS)

Wood Protection Co.

P.O.Box 33376/5151 S.Loop East
Houston, TX 77033
713-733-7421
1-800-392-5670(Texas IN-WATS)

sanctuary are oriented to maximize the use of natural light inside.

Phase two of the project will consist of a sanctuary, chapel and rectory.



Concorde Tower, Houston.

Concrete Concorde Tower Under Construction In Downtown Houston

Now underway in downtown Houston is the 22-story Concorde Tower, designed by the Houston firm H. C. Hwang & Partners and billed as the first major highrise in town with a precast concrete structure.

The 350,000-square-foot building, scheduled for completion this fall, involves a slipform, precast building technique developed by San Francisco engineer T. Y. Lin to reduce construction time. The concrete building core is poured in place, using a form that slowly rises as the concrete cures. Precast structural components are lifted into place by cranes.

The building facade will feature alternating bands of limestone-look-alike concrete and bronze reflective glass, with corners truncated to increase the number of corner offices on each floor.

The top two floors will include 30,000 square feet of penthouse space, a two-story atrium and a skylight, among other amenities. The ground floor will feature 17-foot-high ceilings, glass walls and a landscaped plaza.

News of Schools

Texas A&M has Largest Architecture Enrollment, says ACSA

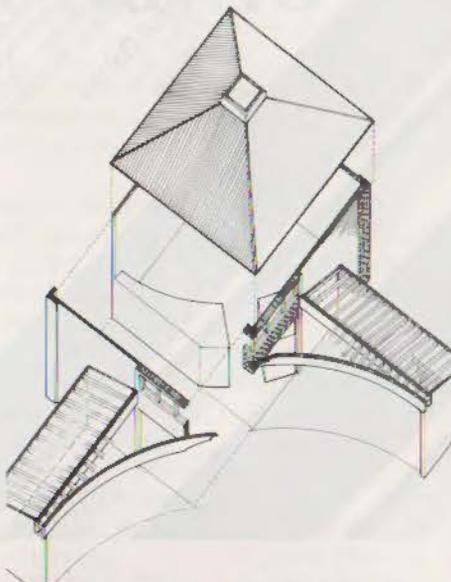
The College of Architecture and Environmental Design at Texas A&M University is the largest of its kind in the nation, according to the Association of Collegiate Schools of Architecture.

The latest ASCA figures for Texas A&M show a total of 1,664 students enrolled in the departments of architecture, environmental design, building construction, landscape architecture and urban planning.

Next in size was the University of Cincinnati with 1,586 students enrolled in its college, which includes the departments of design, urban planning and architecture.

California Polytechnic State University at San Luis Obispo was third with 1,299 students enrolled in landscape architecture, architecture, city planning, architectural engineering and construction.

Now, says Dr. Charles Hix, dean of the Texas A&M College of Architecture and Environmental Design, emphasis is on developing better programs rather than increasing enrollment.



Visitor's Center design by Craig Dykers.

Craig Dykers Wins Acme Brick Competition At UT-Austin

Craig Dykers, a third-year design student in the School of Architecture at the University of Texas at Austin, has won

full service to architects even if you're working at the eleventh hour

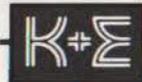
copying
duplicating
offset printing
graphic layout
enlargements
reductions
binding
pick-up & delivery
etc.

austin
lubbock
san marcos

ginny's

(512) 454-6874

Circle 48 on Reader Inquiry Card



ENGINEERS
ARCHITECTS
ARTISTS
SUPPLIES

REPRODUCTION
SPECIALISTS



MILLER

BLUE PRINT CO.

501 WEST SIXTH ST.
AUSTIN, TEXAS 78767
PHONE 512/478-8793
MAIL ADD BOX 2065

Circle 47 on Reader Inquiry Card

Simple. Commercial and residential vinyls, suedes, wood veneers, corks, handprints, grasscloths, linens, wools, and other fabrics, leathers, chrome, brass, and copper laminates, flexible mirror tiles.

We cover it all. It's just that simple.

Wallpapers Inc.
Of Houston/Of Dallas

CAROUSEL DESIGNS · CARLTON WALLCOVERING · CHEMETAL
CORK PRODUCTS CO. · DECOR INTERNATIONAL · EUROTEX · EXPANKO CORK
HAMILTON ADAMS IMPORTS · JOHN RAISIN · LAMINATING SERVICES
LAWRENCE PLASTICS · LEONARD HANDPRINTS · NATIONAL PRODUCTS
NILS ANDERSON · NORTHERN CALIFORNIA IMPORTS · PEACOCK PAPERS · VESCOM
WALLCOVERINGS · UNLIMITED · WALLPAPERS INC. (OAKLAND) · WALLS ALIVE · WINFIELD

Wallpapers, Inc. of Houston of Dallas
6110 Richmond, Houston, TX 77057, (713) 781-5510
P.O. Box 31318, Dallas, TX 75231, (214) 739-2490

Circle 49 on Reader Inquiry Card



"As shown in Sweets catalog 10.23 PE".

Perma Retractable Fabric Awnings A Beautiful Way To Save Energy

Tests have proven that fabric awnings block out up to 77% of the sun's direct heat. This lowers room temperatures by eight to fifteen degrees, therefore reducing air-conditioning costs considerably.

The PERMA SYSTEM awnings not only help to conserve energy and eliminate glare, they also add beauty and protect drapes, carpets and furnishings from fading.

The hardware for retractable fabric awnings from the PERMA SYSTEM line has, for many years, been the most accepted and sought after throughout energy-conscious Europe and other parts of the world. Since the hardware is made of the highest quality corrosion-resistant material, the PERMA awnings are 100% maintenance-free. The fabric does not require removal during winter months as all PERMA awnings feature roll-up construction, which means that the fabric is protected by either the roof overhang or by the hood when the awning is rolled up and not in use.

PERMA awnings become more efficient with the addition of a SOMFY electrically operated system. This efficiency results from the convenience of operating the system by the simple touch of a switch.

Maintenance

Rust proof, maintenance-free aluminum hardware; awning fabric and valance are interchangeable and easily replaced.

Operation

Awnings can be either manually or automatically controlled. Automatic controls have environmental sensors available.

Fabric

Weatherproof polyester fabric available in a wide variety of colors; fabric treated against mildew and fading and is water repellent.

The advance technology, the high degree of craftsmanship and the use of modern materials are some of the reasons why you will find PERMA SYSTEM the most sophisticated awning system available in the United States. For further information, please contact one of the Texas distributors listed below.

Dallas Tent and Awning
1815 S. Good Latimer
Dallas, Tx. 75226
(214) 421-5402

**Enduro Products by
Hendee Enterprises Inc.**
2115 Rannels Street
Houston, Tx. 77003
(713) 223-8338

Expand your design imagination

abstracta ✱

Lightweight tubular structural systems
for furniture, displays, exhibits and store fixtures

Abstracta Structures, Inc.
38 W. 39th
New York, NY 10018
(212) 944-2244

Expand your design imagination

abstracta ✱

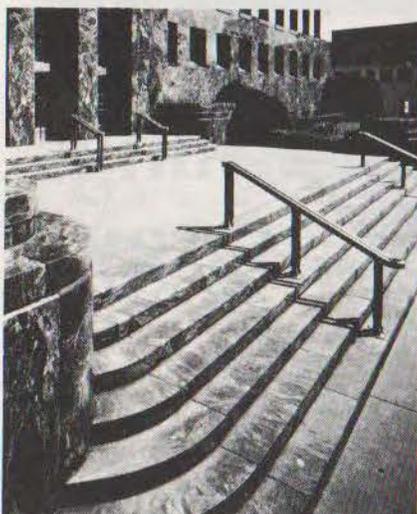
Lightweight tubular structural systems
for furniture, displays, exhibits and store fixtures

Abstracta Structures, Inc.
38 W. 39th
New York, NY 10018
(212) 944-2244

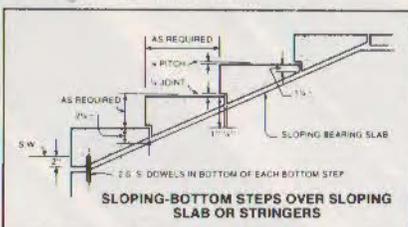
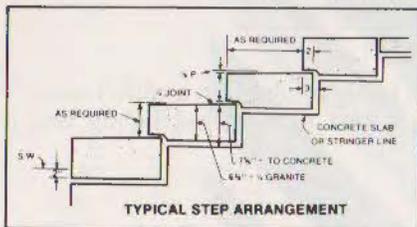
Circle 54 on Reader Inquiry Card

Granite.

Tough enough to take the thunder of 10 billion feet.



Architect: Tinsley Higgins Lighter & Lyon, Des Moines, IA



What else but granite can take 38 years of wear and weather without fading, staining, or showing measurable wear? That's what made Cold Spring granite the ideal choice for the Banker's Life Insurance Building when it was built in Des Moines, Iowa, in 1939. And that same unique combination of beauty and unsurpassed durability make it ideal for today's floors, facades, core walls, steps, malls and walkways — wherever you need maximum durability that's virtually maintenance-free.

For more information, plus a free copy of our 16-page, full color catalog showing all 18 Cold Spring colors available, call toll free **800-328-7038**. In Minnesota, call (612) 685-3621. Or write to the address below.

Cold Spring Granite Company, Dept. S 202 South 3rd Avenue, Cold Spring, MN 56320



Circle 51 on Reader Inquiry Card

In the News, continued.

a \$150 first prize in an Acme Brick competition to design a brick visitor's center on the university's "Little Campus."

Entries were judged on the basis of the building's load-bearing and passive-solar characteristics and compatibility with existing historic structures, among other criteria.

UT's Little Campus is a city-block sized area on the southeastern edge of campus that features an assortment of stately liveoaks and old buildings, one of which was the post-Civil War occupation headquarters of Union General George Armstrong Custer.

Other winners in the competition were Brian Erickson, Houston (\$100 second place); Bill Peebles, Aurora (\$50 third place); and Bill Bryant, Austin; Brady Vinje, Rockwall; Gregory Wohl, Austin; and Jeff Baize, Missouri City (honorable mentions).

Judges were Greg Borchelt, director of the Houston/Galveston Masonry Institute; Tom Shefelman, president of the Austin Chapter AIA; and Lawrence Speck, chairman of the UT School of Architecture's department of design.

Winners Announced In 1981 Student Design Competition

Designs by 12 architecture students—six of whom are students at Texas A&M—were cited in a 1981 student design competition sponsored by the Texas Society of Architects, Texas Hospital Association and American Hospital Association.

The program, open to fourth- and fifth-year students in schools of architecture in Texas, Arkansas and Louisiana, called for designing a 76-bed community mental health center with a special emphasis on passive-solar energy conservation and barrier-free access.

Winning the \$750 first prize was Texas A&M student Floyd J. Schexnayder, Jr. Other top winners were Gregory M. Stahler, also a student at Texas A&M (\$500 second place); Courtenay Mathey, Texas Tech (\$250 third place); Rick Baron, University of Southwestern Louisiana (\$150 fourth place); and John H. Tumino, Texas A&M (\$50 fifth place).

Receiving honorable mentions were Timothy D. O'Ferrall, Dick Farley and Chris Austin, of Texas A&M; and Eric Aukee and Carol Penninger of Tulane University.

Two special mentions went to Debra

Rogers, University of Arkansas, for "thoroughness of methodology"; and Notre Dame student Bob Walker, who submitted an entry as a thesis project and whose solution to the problem was a good one, jurors said, even though he was not eligible for a prize.

According to TSA Architecture for Health Committee Chairman Ralph Hawkins, the preponderance of winners from A&M was due in part to the strong emphasis A&M places on health-care design. Of a total of 58 entries in the program, Hawkins says, almost half were from students at Texas A&M.

The winning projects will be displayed at the Texas Hospital Association convention May 31-June 2 in San Antonio and at the American Hospital Association annual meeting Aug. 30-Sept. 1 in Atlanta.

Deadline in the Offing For Enrollment in UT-Austin 'Summer Academy'

May 1 is the deadline for applications for the fourth annual Summer Academy in Architecture offered by the School of Architecture at the University of Texas at Austin.

The intensive six-week session, to be held July 4-Aug. 14, is aimed at high school students who have completed the 11th grade and are interested in architectural careers.

"The Summer Academy provides students with basic skills, and has proven to be highly successful as a low-risk way of examining architecture as a potential career," says Larry Doll, assistant professor and director of the program.

One goal of the program, Doll says, is to attract a broad range of participants from all racial and economic backgrounds. Last year, 30 of the 62 participants received full or partial scholarships.

Classes will meet five days a week at the School of Architecture's Goldsmith Hall, with morning sessions from 10 a.m. to 12 noon. They will include workshops in architectural drawing, building technology, history of architecture, environmental determinants of architectural form, and design method and process. Afternoon sessions from 2 to 5 p.m. will consist of design studios in which students are given a building design problem of six weeks' duration. Design instructors—about one for every 10 to 15 students—will assist the students with their work through suggestions and criticism. Students will live in university

G R A Y B O O K S

Architectural Graphic Standards

— \$74.⁵⁰ —

3.73 Tax, Houstonians 4.47

3.75 Insured Shipping

\$81.98 TOTAL (for MC/VISA add \$4.00)

1909 Brunson St. 2

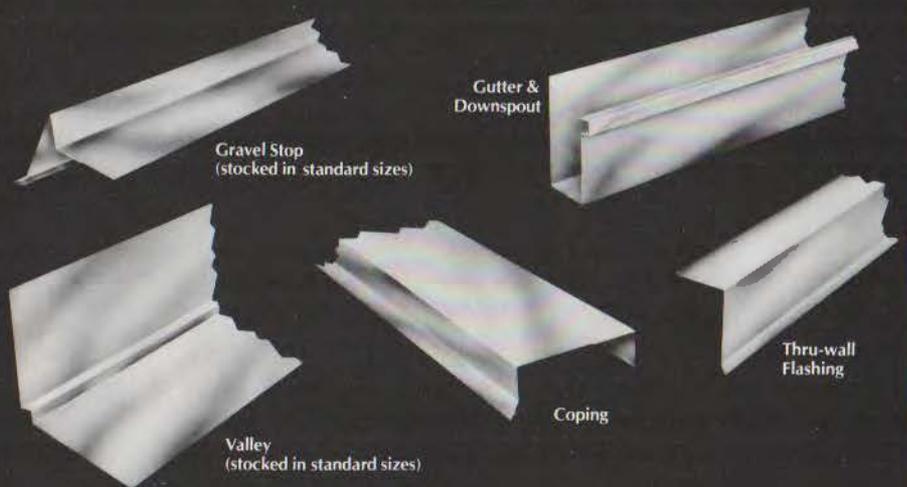
Houston, TX USA 77030

Telephone: 713-797-0494

Circle 52 on Reader Inquiry Card

MICROZINC® 80 FLASHING

installs at
20%-30% less than painted galvanized!



Our new mill-finish Microzinc 80 architectural sheet metal for flashing, gravel stop and roofing accessories *installs* at 20% to 30% less than painted galvanized, using standard architectural details, by actual cost comparisons throughout the U.S.A. The savings are even greater over terne coated stainless, copper or stainless.

Factory-formed components multiply savings

When you specify our *factory-formed* Microzinc 80 roofing components, you can multiply these savings by further reducing shop labor ... wasted material ... transportation ... job-site labor ... handling and rehandling costs.

Consider these advantages, too. Microzinc 80 won't stain like copper ... rust like

galvanized ... pit like stainless ... and needs no caulking for water tightness like aluminum - it's easily soldered.

Yes, for better performance *and* immediate savings, specify Microzinc 80 for all your flashing, gravel stop, coping, valley, gutter and downspout. Try it, it's worth it! Send for detailed cost comparisons or call Doug Harper at 318/868-1289.



**Metal
& Chemical
Division**

Greeneville, Tennessee 37743 • 615/639-8111

Ball is a registered trademark of Ball Corporation. © 1981 Ball Corporation

Circle 53 on Reader Inquiry Card

bsi

an
innovation
in
business/secretarial
services

JEAN PARTAIN
837-1420

Circle 56 on Reader Inquiry Card



add wall drama as well as purpose to any setting

the programme martin wall system expands your thinking to fit every living function at home or office...designed to accommodate every storage need from stereo to bar...free standing modules offer variation without limit, now and in the future.

programme

martin

3601 west alabama, houston, texas 77027 (713) 961-1130
6833 san pedro, san antonio, texas 78216 (512) 341-4451

Circle 55 on Reader Inquiry Card

residence halls.

Cost of the program is \$550 for tuition plus \$450 for room and board, with students providing their own supplies and pocket money. A few scholarships also are available this year on the basis of need. Enrollment is limited to 40 students.

For applications and more information, contact Larry Doll, Summer Academy, School of Architecture, the University of Texas at Austin, Austin 78712. Telephone: (512) 471-1922.

News of Products

'CONDES '82,' Dallas Contract Design Show Set for Dallas March 11-13

"CONDES '82," this year's annual Dallas Contract Design Show, will be held March 11-13 at the Dallas Market Center.

One of eight featured speakers will be Princeton professor and architect Michael Graves, who has designed several acclaimed showrooms for Sunar, the newest of which is scheduled to open in Dallas in mid-April. Graves will give a talk on "thematic issues related to furniture and interiors."

Other speakers will include Dallas developer Trammell Crow, who will provide "A Developer's View of the Eighties," and Italian architect and industrial designer Mario Bellini, who will talk about design in general.

An international breakfast will be held from 8:30 to 11 a.m., March 11, on the ninth floor of the World Trade Center, with 11 showrooms serving the fare of a particular country or region thereof: Alexander Smith, Germany; Collins Aikman, Switzerland; Customweave, Sweden; Karastan, France; Lees Carpets, The American South; Marazzi, USA, Italy; Weymand Brothers, Persia; the Stephens Co., Spain; J. D. Stevens Co., Hungary; Jim Wylie & Co., England; and Milliken, Ireland.

The highlight of the show, of course, will be the new contract furnishings on display, many introduced to the Southwest market for the first time. Following is a sampling of those products, most of which will be featured in showrooms on the sixth, ninth and 11th floors of the World Trade Center in Dallas.

In the sixth-floor Stendig showroom, which opens March 1 in conjunction



Roofing • Waterproofing • Equipment and Supplies since 1908

A COMPLETE LINE OF MATERIALS AND EQUIPMENT FOR ROOFING • WATERPROOFING • ARCHITECTURAL •

SUPPLIERS OF . . .

ROOFING ASPHALTS
FELTS
MASTICS, PRIMERS & COATINGS
INSULATION: FIBERBOARD,
URETHANE, PERLITE &
FIBER GLASS
PITCH
GRAVEL GUARD & METAL EDGE
SOFFIT
MANSARD
TEX-CANT STRIP
MARBLE & SLAG
KETTLES, BURNERS & PARTS
CONVEYORS & HOISTS
WATERPROOFING
SIDING
NAILS & FASTNERS
SKYLIGHTS
ROOF HATCHES
SMOKE VENTS
ETC. . .

DISTRIBUTORS FOR . . .

OWENS-CORNING FIBERGLAS
CELOTEX
G.A.F.
JOHNS-MANVILLE
BIRD & SON
PITTSBURG-CORNING
KOPPERS
GULF STATES ASPHALT
B.F. GOODRICH
GATES ENGINEERING
W. R. MEADOWS
E. S. PRODUCTS
W. R. GRACE
BUILDEX
INRYCO
SUPRADUR
REEVES ROOFING EQUIP.
GARLOCK
REIMANN & GEORGER
SMITH HOIST
BLACKWELL BURNER
MECHANIZATION SYSTEMS CO., INC.
ROOFMASTER
KENNEDY SKYLIGHTS
REYNOLDS ALUMINUM
PECORA
AND MANY MORE . . .

WE FEATURE . . .

- STATE WIDE DISTRIBUTION
- COMPLETE INVENTORY
 - JOB SITE DELIVERY
 - COVERED VAN STORAGE

FOUR LOCATIONS TO SERVE YOU . . .

RAILTON INC.
4053 Homestead Road
Houston, Texas 77028
713/675-7456
1-800-392-8526

RAILTON INC.
604 Carolina
San Antonio, Texas 78210
512/533-5023
1-800-292-7340

RAILTON INC.
2914 Sea Harbor Road
Dallas, Texas 75212
214/631-3948
METRO/263-2001

RAILTON INC.
½ Mi. North Chester Park Rd.
Harlingen, Texas 78550
512/425-6631

WE ARE MEMBERS OF AND SUPPORT THE . . .

Roofing Contractors Association of Texas	Associated Builders & Contractors of Texas
National Roofing Contractors Association	Austin Roofing Contractors Association
Houston Roofing & Waterproofing Contractors Association	Dallas Roofing Contractors Association
Construction Specifications Institute	

"Serving Texas Roofing and Waterproofing Contractors For Over 50 Years"



Gina armchair by Stendig.

with CONDES, featured furniture will include the Gina chair, the Piediferro Series-S tables and a selection from the Omega series of desks and tables. The showroom itself, designed by noted Houston interior designer Sally Walsh, is Stendig's first showroom in the Southwest. The space makes use of neutral desert colors and an adobe motif. The ceiling is made of sailcloth stretched to form a series of domes, which echo the arched doorways and windows throughout the showroom.



MGT seating system by Thonet.



CRT seating system by Thonet.

Simmons Furniture Division, York, Penn., in its sixth-floor showroom, will introduce Thonet's new MGT and CRT swivel seating systems. MGT, designed by Don Petitt, consists of two groups: one with closed back and a 26-inch base

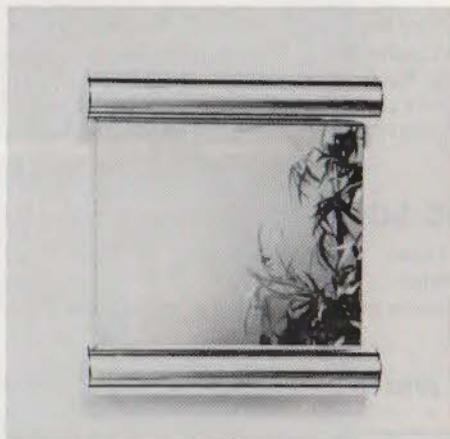
for use in executive offices or conference areas, the other with an open back and a 24-inch base for smaller work stations. The CRT system, designed by Robert Aronowitz and Bernard Katzanek, also consists of two groups, a larger one for executive offices, the smaller for support areas. Both CRT groups are designated for use with computers, necessitating a less conventional configuration. Seat backs, which come with or without wrap-around armrests, are more narrow to allow a free range of movement while maintaining support.



Aptus 2 seating system by Metropolitan.

San Francisco-based Metropolitan Furniture Corporation will display its new Aptus 2 on-site recoverable modular seating in its sixth-floor showroom. The system, designed by Jay Heumann, is intended for public areas where the seating must remain in use year round. All seat and back covers can be removed for replacement or cleaning and resin support elements and polyurethane-coated rails can be maintained or re-finished on site.

The sixth-floor Van Sant showroom will feature wall mirrors from Architectural Supplements, Inc., of New York. The mirrors, designed by Paul Mayen, are held in place by a tubular frame and come in polished chrome or brass and four sizes: 18 inch by 16 inch, 24 inch by 50 inch, 26 inch by 20 inch and 50 inch by 20 inch.



Wall mirror by Architectural Supplements.



Corpus stacking chair by HAG/USA.

In the sixth-floor Ernest Low showroom, HAG/USA will introduce its new Corpus stacking chair for conference, library, restaurant or waiting room. Contoured arms allow the chair to fit under a table. The chair also can be stacked five high and is available in natural or stained finishes.

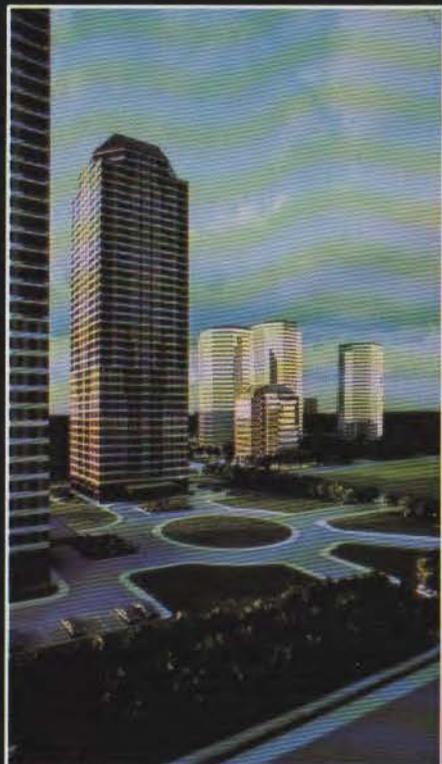
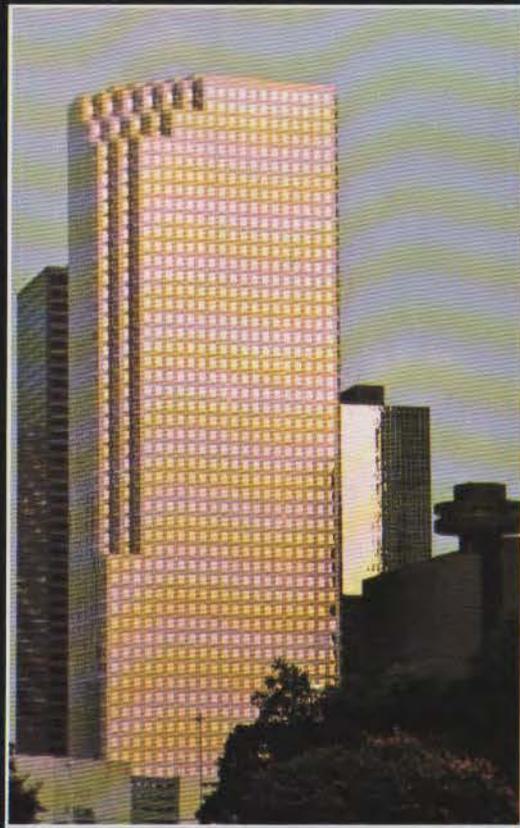
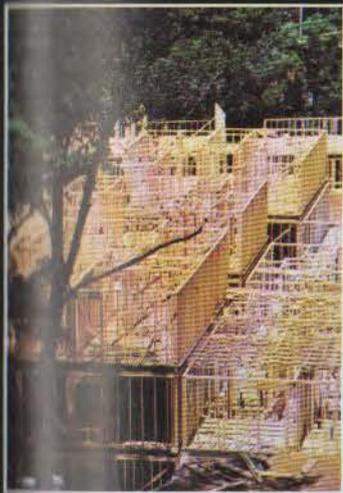


Dorsal operational chair by Krueger.

Krueger/IDEO Communications, Green Bay, Wisc., will introduce its new Dorsal seating system, the newest seating design by Emilio Ambasz and Giancarlo Piretti, in its sixth-floor showroom. The system consists of two models: the operational chair and the stack chair. The former features pneumatic height adjustment and a six-degree forward tilt in which the chair can be locked; the latter has an oval, tubular-steel frame and comes with a ganging option. Both models are available with or without arms and upholstery.

Several of the designs of noted Italian designer Mario Bellini, who also will

THE PHOTOGRAPHER'S EYE. BEFORE IT CAN SEE, IT HAS TO KNOW WHAT TO LOOK FOR.



Architecture is a beautiful example.

Most photographers see buildings as objects — which is why so much architectural photography misses the mark.

Buildings are places, not things. Photographing them successfully means looking at them in terms of how people use them, view them, and even feel about them.

This affects everything from lens selection to angle, lighting, and film techniques. The photographer who understands this captures the mood and spirit of a "place", not just physical details.

At William M. Burwell, Inc., we photograph architectural models, construction progress, and finished architecture and interiors. Our success stems from the fact that we were trained first as architects. As architects, we know what we're looking for. As photographers, we simply work back from there.

If you know how you'd like your buildings to look, call us. We can get the results you're looking for.

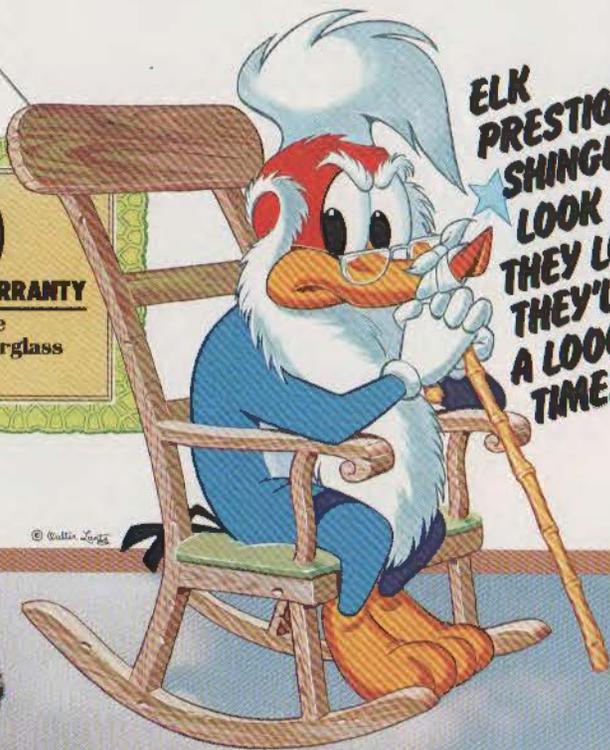
- 1) *First International Plaza, Houston, Texas*
- 2) *Woodridge Apartments, Georgia, for the Trammel Crow Residential Companies*
- 3) *The Quadrangle for Russo Properties, Inc.*
- 4) *Four Oaks Place for Interfin Corporation*

WILLIAM M. BURWELL
INCORPORATED
1177 West Loop South, Suite 1450
Houston, Texas 77027.
713/621-9329



**ELK
PRESTIQUE®
SHINGLES NOT ONLY
LOOK LIKE WOOD...
THEY LOOK LIKE
THEY'LL BE AROUND
A LOOONNGGG
TIME!**

© Walter Lantz



Want a strong sales point for your reroofing customers? Tell 'em about Elk Prestique's 30 year limited warranty! That's 5 years longer than any other laminated fiberglass shingles...and 15 years longer than ordinary asphalt shingles! That means Elk Prestique is built tough — to last! Prestique's two-ply construction delivers twice the protection of ordinary single-ply asphalt shingles...plus, it's got the U.L.'s Class "A" rating for fire resistance! So when your customers reroof, tell 'em how to make a smart investment in their home! Tell 'em to reroof with Elk Prestique...the shingles that look enuff like wood to fool an expert...me!



PRESTIQUE SHINGLES

LOOK ENUFF LIKE WOOD TO FOOL AN EXPERT...ME!



Ennis, Texas, 214-875-9611 • Stephens, Arkansas, 501-786-5484 • Tuscaloosa, Alabama, 205-758-2752 • Tempe, Arizona, 602-831-7399

speak at CONDES, will be featured in the Atelier International showroom on the sixth floor. Bellini's Marcatré modular office system for AI consists of work station, tables, desks and storage and accessory units, all in finished Roman oak veneer or a combination of oak-gray, oak-white or oak-beige laminates. The system is distinguished by flexible panel heights and round and oval meeting surfaces adjacent to desk areas. The ASID



Marcatré office system by AI.



Cab chair by AI.

award-winning Cab chair by Bellini—newly available in green, blue and Bordeaux leather in addition to the original natural, black and red Russian—is designed for residential as well as contract use. Zippers along the inside seams of the legs secure the heavy gange leather to the chair's tubular-steel frame while allowing removal for cleaning or color change.

Jim Wylie and Company of Dallas will present a "European Exposition" in its ninth-floor showroom featuring contract carpeting and rugs from England, West Germany, Portugal, Belgium, Rumania, and other European countries. The focus of the show will be on floor coverings that combine elegance and durability.

Featured in the sixth-floor showroom of Harvey Prober, Inc., Fall River, Mass., will be Prober's Advent III sys-

A large photograph of the Aireloom El Dorado ceiling fan. The fan has a decorative metal housing with intricate filigree patterns and four wooden blades with octagon-woven rattan insets. The fan is shown against a dark background.

Elegant
Cool
Refreshing

Available April 1, 1982.

Aireloom

El Dorado

Just one of many beautifully styled Aireloom™ ceiling fans. The El Dorado is made to last—no cheap plastic parts to wear out! Filigree cast metal housing antiqued to look expensive. And walnut veneer wood blades sport octagon-woven rattan insets. No mere ceiling fan, the El Dorado is the best of our designer fans, yet priced far below comparable fans on the market. Ah, the features, too — all copper wound motor, capacitor starting and current overload protection, maintenance-free bearings, pull-chain on/off, variable speed control, reverse switching for winter use, detailed assembly instructions for easier installation. The U.L. listed El Dorado has a 5-year factory warranty covering parts and service. See the El Dorado and all our other Aireloom designer ceiling fans at our warehouse showroom in Fort Worth, Texas. Or, write for free literature. When you back your reputation with Aireloom, you can't go wrong!

PEP INDUSTRIES INC.
7710 TRINITY BLVD. • FORT WORTH, TEXAS 76118 • 817/284-1102, TLX 758519

THERE ARE SO MANY ARCHITECTURAL USES FOR PAVESTONE PRODUCTS!



PAVESTONE – the cost efficient new way to pave . . .

The architectural uses for which Pavestone can be specified are almost endless! ANY SITUATION IN WHICH BRICK, CONCRETE OR ASPHALT IS NORMALLY USED IS THE PLACE FOR PAVESTONE!

It offers:

BEAUTY -

It will add the missing aesthetic integrity to your design. Manufactured in several distinctively different colors, there is a hue of Pavestone that will match the building or home you are designing.

STRENGTH -

The unique interlocking shape makes it an elastic ground cover able to withstand the load requirements of heavy traffic and extreme weather.

REUSABLE -

Any number of the stones are easily taken up and re-used for changes in landscaping or repairs to underground utilities.

LONGEVITY -

The unique design of Pavestone makes it impossible for a single stone to turn or tip without the neighboring stones offering a resisting force.

SYMMETRY -

Several unusual patterns of Pavestone are possible. For heavy use, the herringbone pattern has proved most

successful, but for patios, walkways, decks and around pools, a number of other patterns may be successfully designed.

COMPOSITION -

Pavestone is made from a “no-slump” concrete mix comprised of washed limestone, block sand and Portland cement. Made under extreme pressure and high frequency vibrations, Pavestone has a compressive strength greater than 8,500 PSI and a water absorption maximum of 5%. It is frost and salt resistant even under considerable stress and has a high resistance to motor oil and substances containing phenol.



VERSATILITY -

Pavestone is manufactured in two thicknesses - $2\frac{3}{8}$ " and $3\frac{1}{2}$ ". The final use of the product determines which thickness to specify.

APPLICATIONS -

LIMITED ONLY BY YOUR CREATIVITY.

Call us for further information.

PAVESTONE CO.

**Post Office Box 413
Grapevine, Texas 76051**

Phone AC817/or Metro 481-5802

Sweet's Catalog Reference USA: 2.9B/No

Surewall[®] is taking the coast by storm.

Everywhere you look on the Texas coast you see SUREWALL[®] Surface Bonding Cement. Because more architects and builders are discovering the advantages of concrete block construction with SUREWALL[®] Cement. Reinforced with glass fibers, SUREWALL[®] can withstand 100% more wind force than conventional block and mortar construction. And that's important on the Texas coast where storm winds have exceeded 100m.p.h. Add that to SUREWALL's ease of application, low price tag, and beautiful stucco-like appearance, and you can see why it's so popular. SUREWALL[®] Surface Bonding Cement from Barrett Industries. The revolutionary new product that's taking the coast by storm. For more information on SUREWALL[®] Surface Bonding Cement contact:

BARRETT INDUSTRIES
6889 Evans Rd., Rt. 3, Box 211 BI
SAN ANTONIO, TEXAS 78218
(512) 651-6550
1-800-292-5302

SUREWALL[®] is a registered trademark of W.R. Bonsal Co.

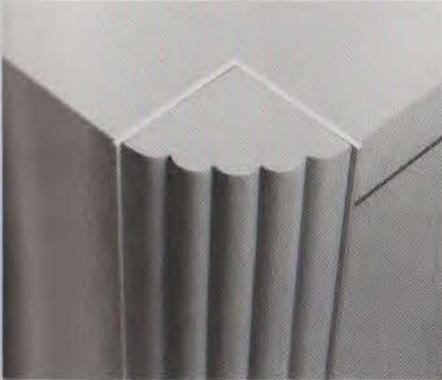
Circle 62 on Reader Inquiry Card



**BARRETT
INDUSTRIES**
THE CONSTRUCTIVE
SOLUTION



"Post-Modern" Advent III by Propper.



Advent III "Post-Modern" corner detail.

tem of customized workstations. By changing the materials, details, colors and accents of the basic units, Advent III can become "Post-Modern," "conservative modern," "transitional" or "classic."

Other features of Advent III include hidden wire management and concealed task and ambient lighting.

Haworth, Inc., Holland, Mich., will present its latest offering of "systems-integrated componentry": Unitek, a series of data terminal and printer support components and furniture designed for use with Haworth's UniGroup open



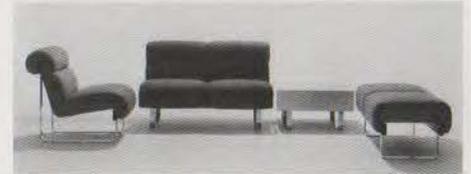
UniTek support system by Haworth.

office system; Trimode, a paper management system also designated to be integrated with UniGroup; and a "special keying program" for all Haworth locking components.

Harry Lunstead Designs, Inc., Kent, Wash., will introduce its new "soft profile" desk group in the sixth floor



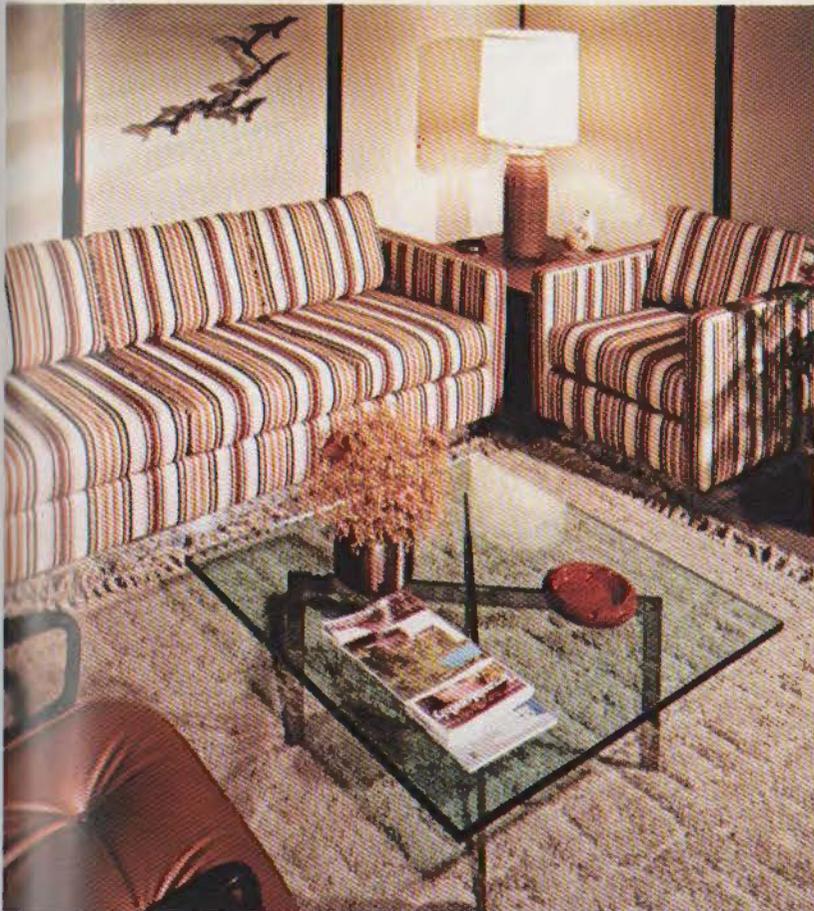
Soft profile desk by Lunstead.



512 series by Dependable.

I. H. Pritchard showroom. This all-wood line, in oak or walnut, features wire management, full extension drawer slides and low-maintenance finishes.

Also in the I. H. Pritchard showroom will be the new 512 series by Dependable Furniture, San Francisco. The group consists of seven pieces: a single chair, love seat, three-piece sofa, ottoman, double or triple bench, and table. All come with a structure of chrome and walnut or oak.



Uncompromising Quality and Function by Design

An office that's designed and furnished by the Business Designers and Planners at Paul Anderson Company is more than just pleasing to the senses. It's an investment in a practical and productive office designed to pay dividends in style, function and form. Our 71 years of experience is your guarantee.

NAME BRANDS

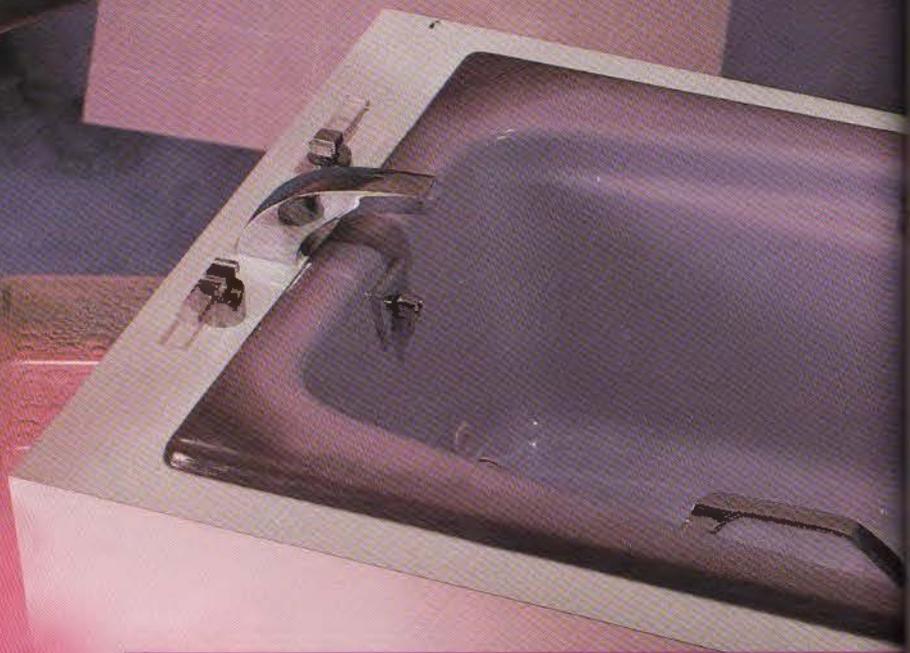


Paul Anderson Company

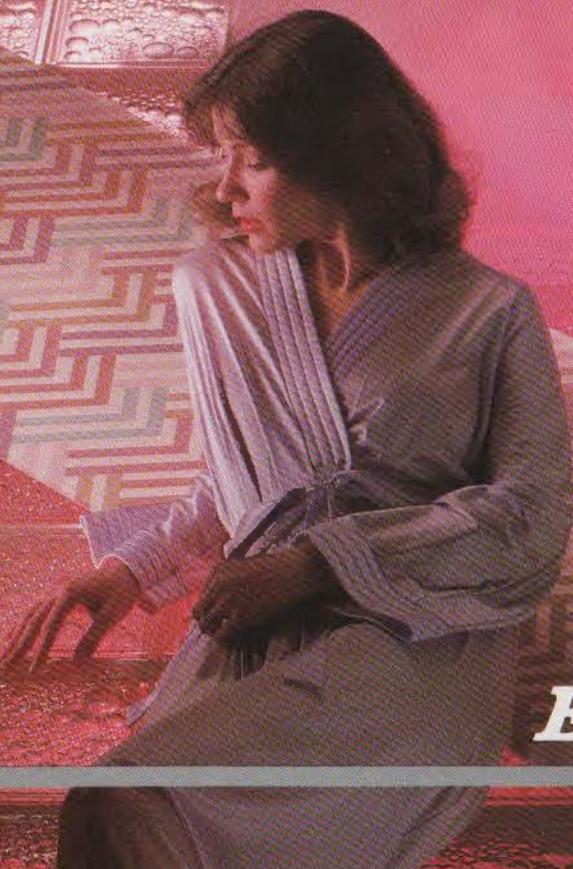
Since 1910
3485 Fredericksburg Rd. • San Antonio, TX 78201
(512) 734-8111

Bewitching

Subtle blends on sculptured shapes create a new bath decor. Enchantingly beautiful. Eljer's Blended Hues.



Available in three attractive hues: Lavender Haze (shown), Blue Mist and Morning Rose – all on Eljer's Gallery Collection fixtures. Get your copy of Eljer's Blended Hues Decorator's Guide. See your mechanical contractor or write Eljer, Dept. TA, Three Gateway Center, Pittsburgh, PA 15222.



ELJER

WallaceMurray

ELJER

Texas Distributors

Abilene

Western Plumbing Wholesalers
915/672-3201

Austin & San Antonio

International Supply of Austin
512/452-5912
International Supply of San Antonio
512/223-4275

Baytown

Moore Supply Co.
713/427-5601

Beaumont

Moore Supply Co.
713/832-8429

Bryan

Moore Supply Co.
713/832-8151

Conroe

Moore Supply Co.
713/756-4445

Dallas

Apex Supply Co.
214/741-5463
Goodman Supply Co.
214/565-1005

El Paso

Central Supply Co.
915/544-7770

Garland

International Supply
214/494-2329

Houston

Economy Plumbing Supply
713/223-4921

Killeen

Barnhart Supply, Inc.
817/526-3028

Nacogdoches

Moore Supply Co.
713/564-8331

Pharr

S & S Wholesalers Supply
512/787-8855

Texarkana

Double Jay Supply
214/793-2211

Wichita Falls

Connor-Gibson Supply
817/767-2506

In the News, continued.



Executive chair by Brayton.

Brayton International, High Point, N.C., will present its new Executive series, which includes a leather swivel chair with five-arm base and conference and interview chairs. Limousine service will be available from the World Trade Center to the Brayton showroom, which is located at 2702 McKinney Ave. Also, Timco Associates will host a champagne brunch in the showroom each morning.

Introduced in the sixth-floor Marlborough and Lord showroom will be the new System 9 open office system by

Precision Mfg., Inc., Montreal, Que. The system features acoustical panels in a selection of fabrics and colors and a full range of components and cabinetry. It also has the capability of assembly, demounting and reassembly when new configurations are called for.



System 9 open office by Precision.

The new Sutherland Contract showroom in the World Trade Center will feature the Banker's Edition of office furnishings by Dunbar of Berne, Ind. The collection includes executive desks, middle management and secretarial desks, credenzas, conference tables, low tables and drums, all of mahogany with bronze inserts. Also displayed in the Sutherland

HAWS drinking fountains and water coolers for WHEELCHAIR USERS



There is a drinking fountain or a water cooler in the Haws line that can easily help you comply with Section 504 of the Rehabilitation Act of 1973. Most Haws models feature two lever handles for left- or right-handed operation, and are for wall mounting or on pedestals. Receptors extend for easy wheelchair access. Get all the facts: for free catalog on Haws drinking fountains and water coolers for the physically disabled, contact . . .



Haws®

HAWS DRINKING FAUCET CO., P.O. Box 1999 • Berkeley, CA 94701

Circle 34 on Reader Inquiry Card

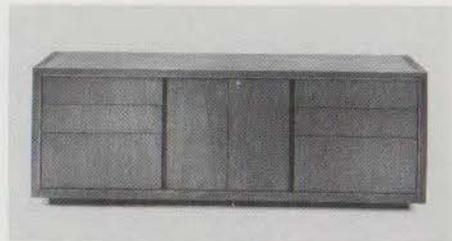
Snowden & Meyer, Inc.
Consulting Civil Engineers

Environmentally Sensitive
Development Engineering for
Commercial and Industrial
Projects
Drainage and Flood Analysis
Test Borings and
Geotechnical Analysis
Testing Laboratory
Surveying Services

Offices at:
2011 Anchor Lane
Austin, Texas 78723
(512) 474-6651
2305 Lorito Circle
Bryan, Texas 77801
(713) 779-3314

Circle 66 on Reader Inquiry Card

In the News, continued.



Banker's edition cabinet by Dunbar.

showroom will be the 81 Series of conference tables by Redward Axel Roffman Associates, New York. The table, designed for on-site assembly, is available in elm burl, olive ash burl, English oak, American white oak and American walnut and finished in a durable high gloss.



81 Series conference table by Roffman.

Introduced in the sixth-floor Glenn Hennings & Associates showroom will be the new Charlie sofa series and Lindy chair series from Jack Cartwright, Inc., High Point, N.C. Both feature a new inner-spring seat cushion and are available in a new selection of wool and wool-blend fabrics.

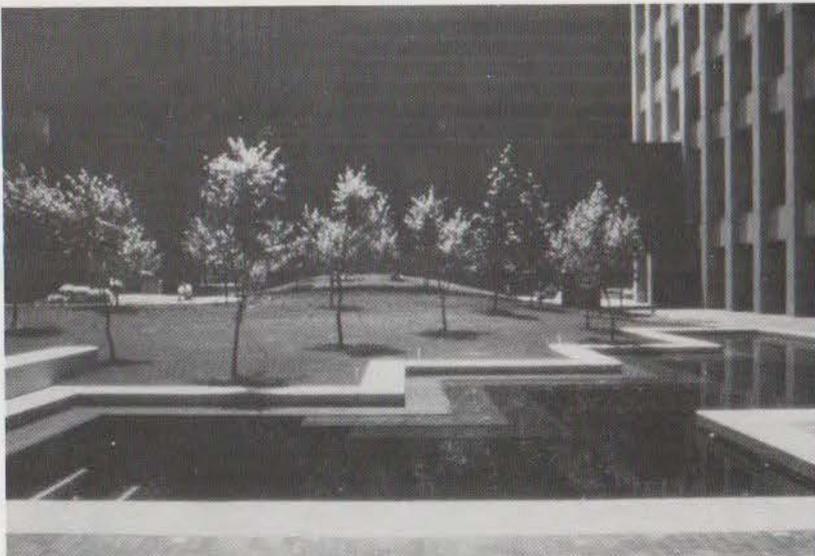


Lindy chair by Cartwright.

Marrazzi USA will feature in its 9th-floor showroom its Metropoli series of ceramic tile, designed for residential interior use on walls as well as floors and available in 20 solid colors, from soft neutral to brilliant red.



Metropoli tile by Marrazzi.



ALLEN CENTER

HOUSTON



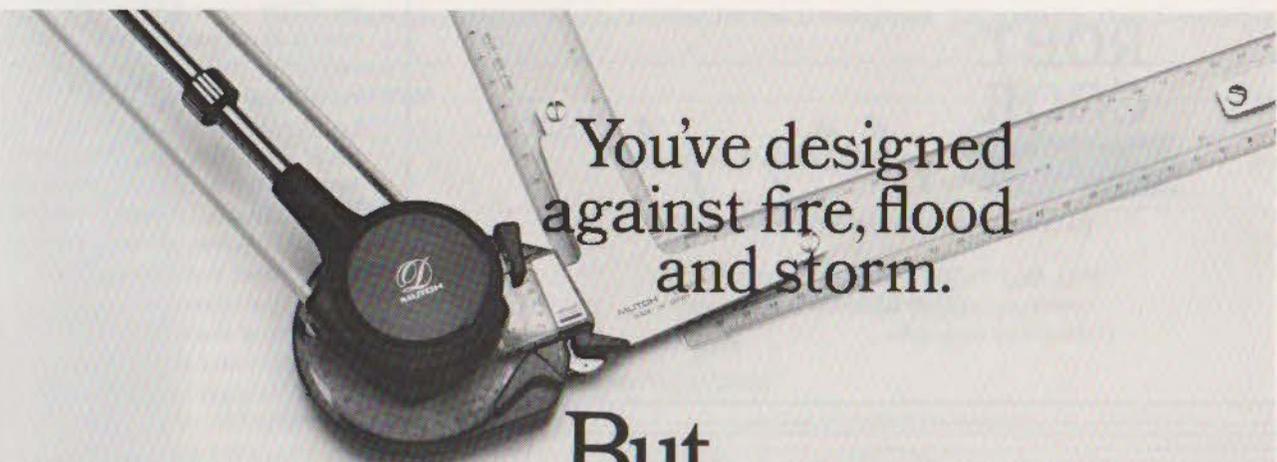
**EDWARD W.
BRADSHAW
& ASSOCIATES, INC**

LANDSCAPE ARCHITECTS AND LANDSCAPE CONTRACTORS
9898 BISSONNET BUILDING ONE SUITE 100 HOUSTON, TX. 77036 (713) 988-2525

Circle 65 on Reader Inquiry Card

Coming Up

March 24, 30; April 7, 14, 21, 28:
"Landscape Architecture in Urban America," six-part lecture series sponsored by the Rice Design Alliance, at Brown Auditorium, Museum of Fine Arts, Houston. Five distinguished landscape architects will present slide-illustrated lectures of their current work and discuss the impact that landscape architecture has on cities. Contact the Rice



You've designed
against fire, flood
and storm.

But how about a communications explosion?

The communications explosion is only beginning. The buildings you design today must be capable of handling expanding needs for data communications, multiple video terminal installations and teletype units, as well as more sophisticated telephone systems.

Our Building Industry Consultants can help you avoid the pitfalls of over- or underdesigning for these coming communications needs. They're communications experts who know the ins and outs of building design and construction. They'll help you design for the most efficient and economical use of space and materials for the communications needs of today and the expanding needs of tomorrow.

Call your GTE Building Industry Consultants early in the design stages of your next project. The earlier the better. There's never any extra charge for their services. And they can help you and your client avoid design changes now, and expensive alterations in the future.

For more information about GTE's Building Industry Consultants call C. C. Scott, collect, at 915-944-5432 or use the coupon below.

General Telephone of the Southwest
Attention: C. C. Scott
P.O. Box 1001
San Angelo, Texas 76901



Building Industry Consulting Service

Please have a General Telephone Building Industry Consultant contact me to discuss how they can help in planning for my communications needs.

Name _____ Title _____

Company _____

Address _____

City _____ State _____ Zip _____

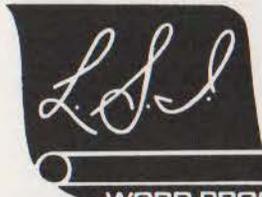
**ROBT.
COOK**
photographer

Brochure Available Upon Request

P.O. Box 140587/Dallas, Texas 75214
(214) 821-4975

Circle 70 on Reader Inquiry Card

Specifications · Contracts · Manuals
Mailing Lists · Word Processing by Mail



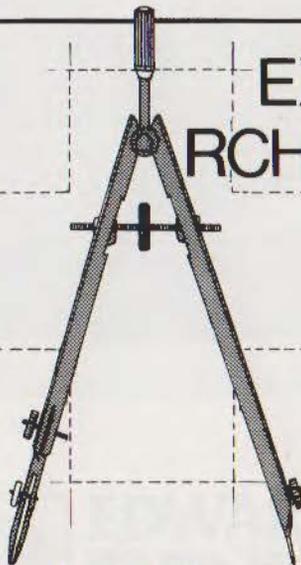
- Word Processing Center
- Word Processing Consultation
- Word Processing Training

WORD PROCESSING SERVICES

1008 WEST AVE. AUSTIN, TX. 78701

512/479-0582

Circle 69 on Reader Inquiry Card



**EXHIBITION OF
ARCHITECTURE FOR
HEALTH
SAN ANTONIO
CONVENTION
CENTER**

**SAN ANTONIO
MAY 31-JUNE 2, 1982**

Texas Hospital Association in cooperation with
the Texas Society of Architects and the
American Hospital Association.

For rules and entry forms contact: Richard Bettis, Convention Exhibits Manager,
P.O. Box 15587, Austin, Texas 78761, 512/453-7204

Circle 68 on Reader Inquiry Card

In the News, continued.

Design Alliance, P.O. Box 1892, Houston 77001. Telephone: (713) 527-4876.
March 26: "Money and Monuments: The Impact of Rapid Economic Growth on Architecture," 1982 John Miles Rowlett Lecture, in the Rudder Theater at Texas A&M University in College Station.

April 1-May 16: "Collaborations: Artists and Architects," an exhibit documenting realizable as well as visionary projects on which artists and architects have collaborated to address major architectural problems of the 1980s, at the Harry Ransom Center at UT-Austin, sponsored by the National Endowment for the Arts and Philip Morris Incorporated.

April 16: 1982 Beaux-Arts Ball in the Hilton Inn ballroom in Lubbock, sponsored by the Texas Tech University Division of Architecture.

April 16-17: Texas Society of Architects Board of Directors Meeting in Lubbock.
April 29-30: "What Makes a City: Architecture and Poetry," a conference at the new downtown library in Dallas sponsored by the Dallas Institute of Humanities and Culture.

Oct. 24-27: The Maintenance and Stabilization of Historic and Cultural Resources, the 1982 Annual Conference of the Association for Preservation Technology in Banff, Alberta, Canada. Contact Program Chairman Thomas Taylor, c/o APT-82, P.O. Box 341, Williamsburg, Va., 23187. Telephone: (804) 299-1000, ext. 2314.

Nov. 4-6: Texas Society of Architects Annual Meeting, Fort Worth.

Feb. 11-12: Energy in Architecture workshop, level 3b (practice), in Houston, sponsored by the American Institute of Architects. Contact Brenda Henderson, AIA, 1735 New York Ave., N.W., Washington, D.C. 20006. Telephone: (202) 626-7353.

News of Firms

Charles R. Sundin, formerly of the Houston firm Rapp Fash Sundin, has joined the Houston firm **Osborn & Vane Architects**, whose name will now be Osborn Vane Sundin.

The Fort Worth firm Parker Croston Associates has changed its name to **The Parker/Croston Partnership** and moved its offices to 3311 Hamilton Ave., Fort Worth 76107. Telephone: (817) 332-8464.

James R. Baker has been promoted to vice president of **3D/International** in

Texas Architect Subscription Card

Please enter the following subscription for the coming year. Six issues mailed bi-monthly.

Name _____

Mailing Address _____

Occupation _____ Firm or School _____

Method of Payment:

___ 1 year, 6 issues, \$12.00 ___ Payment Enclosed (one extra issue for saving us billing cost)
 ___ 2 years, 12 issues, \$21.00 ___ Bill me

Billing Address (if different than mailing address):

Texas Architect Reader Inquiry Service Card

Name _____

Company _____

Address _____

City _____ State _____ Zip _____

Title _____

Please Circle Number

	1	2	3	4	5	6	7	8	9	10
	11	12	13	14	15	16	17	18	19	20
	21	22	23	24	25	26	27	28	29	30
	31	32	33	34	35	36	37	38	39	40
	41	42	43	44	45	46	47	48	49	50
	51	52	53	54	55	56	57	58	59	60
	61	62	63	64	65	66	67	68	69	70
	71	72	73	74	75	76	77	78	79	80
M/A	81	82	83	84	85	86	87	88	89	90
	91	92	93	94	95	96	97	98	99	100

Please check the appropriate box

- Owner/Partner/Principal
- Staff Architect
- Designer
- Project Manager
- Specification Writer
- Interior Designer
- Engineer
- Type _____
- Client
- Other _____

Texas Architect Reader Inquiry Service Card

Name _____

Company _____

Address _____

City _____ State _____ Zip _____

Title _____

Please Circle Number

	1	2	3	4	5	6	7	8	9	10
	11	12	13	14	15	16	17	18	19	20
	21	22	23	24	25	26	27	28	29	30
	31	32	33	34	35	36	37	38	39	40
	41	42	43	44	45	46	47	48	49	50
	51	52	53	54	55	56	57	58	59	60
	61	62	63	64	65	66	67	68	69	70
	71	72	73	74	75	76	77	78	79	80
M/A	81	82	83	84	85	86	87	88	89	90
	91	92	93	94	95	96	97	98	99	100

Please check the appropriate box

- Owner/Partner/Principal
- Staff Architect
- Designer
- Project Manager
- Specification Writer
- Interior Designer
- Engineer
- Type _____
- Client
- Other _____

To Subscribe

Complete and return the adjacent subscription card to join a growing readership interested in the built environment of Texas.

For More Information

We invite you to obtain more information about the products and services advertised in this issue of *Texas Architect* by utilizing the adjacent Reader Inquiry card. To take advantage of this convenient service:

(1) Circle the number on the reader inquiry card which corresponds to the number at the bottom of the advertisement.

(2) Fill in your name and company address on the card.

(3) Detach and mail to us. Card is postage-paid and pre-addressed.

(4) We will forward a copy of the card to each advertiser whose number you have circled.



NO POSTAGE
NECESSARY
IF MAILED
IN THE
UNITED STATES

BUSINESS REPLY MAIL
FIRST CLASS PERMIT NO. 3149 AUSTIN, TEXAS

POSTAGE WILL BE PAID BY ADDRESSEE

Texas Architect
Texas Society of Architects
1400 Norwood Tower
Austin, Texas 78701



Subscription
Card



NO POSTAGE
NECESSARY
IF MAILED
IN THE
UNITED STATES

BUSINESS REPLY MAIL
FIRST CLASS PERMIT NO. 3149 AUSTIN, TEXAS

POSTAGE WILL BE PAID BY ADDRESSEE

Texas Architect
Texas Society of Architects
1400 Norwood Tower
Austin, Texas 78701



Reader
Inquiry Card



NO POSTAGE
NECESSARY
IF MAILED
IN THE
UNITED STATES

BUSINESS REPLY MAIL
FIRST CLASS PERMIT NO. 3149 AUSTIN, TEXAS

POSTAGE WILL BE PAID BY ADDRESSEE

Texas Architect
Texas Society of Architects
1400 Norwood Tower
Austin, Texas 78701



Reader
Inquiry Card



Hang the best



CountryWest™

Masonite Corporation recreates an old look for the new West with the handsome new five-panel CountryWest interior door facing.

CountryWest is formed from a single sheet of $\frac{1}{8}$ " hardboard that has been embossed in a natural wood texture.

Best of all, it doesn't take a fistful of dollars to upgrade residential, commercial or office buildings from the ordinary appearance of standard paint-grade flush doors to the classic look of CountryWest.

Top value at modest cost
— CountryWest.



MASONITE
CORPORATION

Western Hardboard Division
300 Ford Road
Ukiah, California 95482
(707) 462-2961

Houston. Baker is a project director in the firm's interior architecture division.

D. Jeffrey Waters has joined the Houston firm **Morris * Aubry Architects** as director of programming.

The Houston firm **Golemon & Rolfe Associates** has promoted Barry Whitehead to principal and Oza Bouchard, Wayne Gregory, Mario Bolullo and Lucho Gonzales to senior associates.

The Austin firm **Phil Pokorny and Company** has moved its offices to 1711 Rio Grande, Austin 78701. Telephone: (512) 478-8419.

Austin architects Sinclair Black and Andrew Vernooy have formed a new partnership for the practice of architecture and urban design, with Michael L. Petty as an associate in the firm. **Architects Sinclair Black & Andrew Vernooy, AIA**, 212 West 4th St., Austin 78701. Telephone: (512) 474-1632.

Randall E. Fromberg has established the firm **Fromberg Associates Design-Development in Gonzales**. P.O. Box 1725, Gonzales 78629. Telephone: (512) 672-7658.

The Dallas firm Harper Kemp Clutts and Parker has formed **HKCP/The Interiors Group**, with Peter M. Winters as managing director. The group will office with the parent firm.

Douglas C. Hartman has been named a principal of the Dallas firm **Hatfield Halcomb Architects**.

Richard N. Priest has been elected chairman of the board of Houston-based **Llewelyn-Davies Sahni**.

Boone and Pope Incorporated in Abilene has changed its name to **Boone Pope Wheeler Pullin**, 224 South Leggett Drive, Abilene 79605. Telephone: (915) 673-7334.

Harvin Moore/Barry Moore Architects, Houston, has moved its offices to 4200 South Shepherd, Suite 201, Houston 77098. Telephone: (713) 523-6616.

HANG IT ALL
WITH **BORDEN GUARD**[®]
VINYL WALLCOVERING

35 designs and 900 colors to choose from. New textured patterns in stuccos, pebbles, linens, burlaps, corks, denims. All this beauty, plus durability, economy and ease of both installation and maintenance.

Offered exclusively in the state of Texas from the nation's number one distributor.

ISGO CORPORATION

A full sales and service staff in Houston and in Dallas with warehouses containing quality wallcoverings.

Ken Deike Commercial Division ISGO CORPORATION 1237 Conveyor Lane Dallas, Texas 75247 (214) 634-1313	Ed Tusa, Jr. Commercial Division ISGO CORPORATION 10530 Sentinel Drive San Antonio, Texas 78217 (512) 657-6868	Bedell Rogers Commercial Division ISGO CORPORATION 5809 Chimney Rock Houston, Texas 77081 (713) 666-3232
--	--	--

Circle 73 on Reader Inquiry Card

Program Now In Its
Second Successful Year

Professional Liability Insurance At Greatly Reduced Premiums

TSA members now have available a professional liability insurance plan offered by INAX, underwriting subsidiary of the Insurance Co. of North America.

Now in its second successful year, the program provides TSA members with quality coverage at a substantial premium discount.

TSA has endorsed the program and has appointed Assurance Services, Inc. of Austin as administrator.

Please call or have your agent contact Steve Sprowls or Tracey Flinn at Assurance Services for details.



Assurances Services, Inc.
12120 Highway 620 North
P.O. Box 26630
Austin, Texas 78755
(512) 258-7874
(800) 252-9113

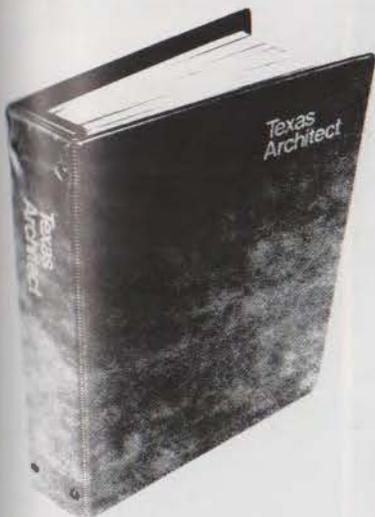


Circle 72 on Reader Inquiry Card

Custom Binders for Texas Architect

Now there is an easy way to keep up with all those back issues of *Texas Architect*. This new custom binder, available from the TSA office, is designed to accommodate six issues (a year's worth) of the magazine for efficient storage and easy reference. The brown vinyl binder comes with metal rods which allow for "instant binding" of each issue in such a way that it can be easily read as part of the whole volume or removed completely if necessary.

Place your order today, and make it easy on yourself.



Texas Architect
1400 Norwood Tower
Austin, Texas 78701

Please send me ____ binders at a cost of \$3.00 each (including postage and handling).

____ My check for _____ is enclosed.

____ Please bill me.

Name _____

Address _____

City _____

Zip _____

STEWART OFFICE SUPPLY CO.

One of Texas' Leading Contract Dealers for Commercial Interiors

Representing fine furniture by

HERMAN MILLER

HIEBERT

GF

GUNLOCKE

KITTINGER

GROUP ARTEC

KIMBALL

LEOPOLD

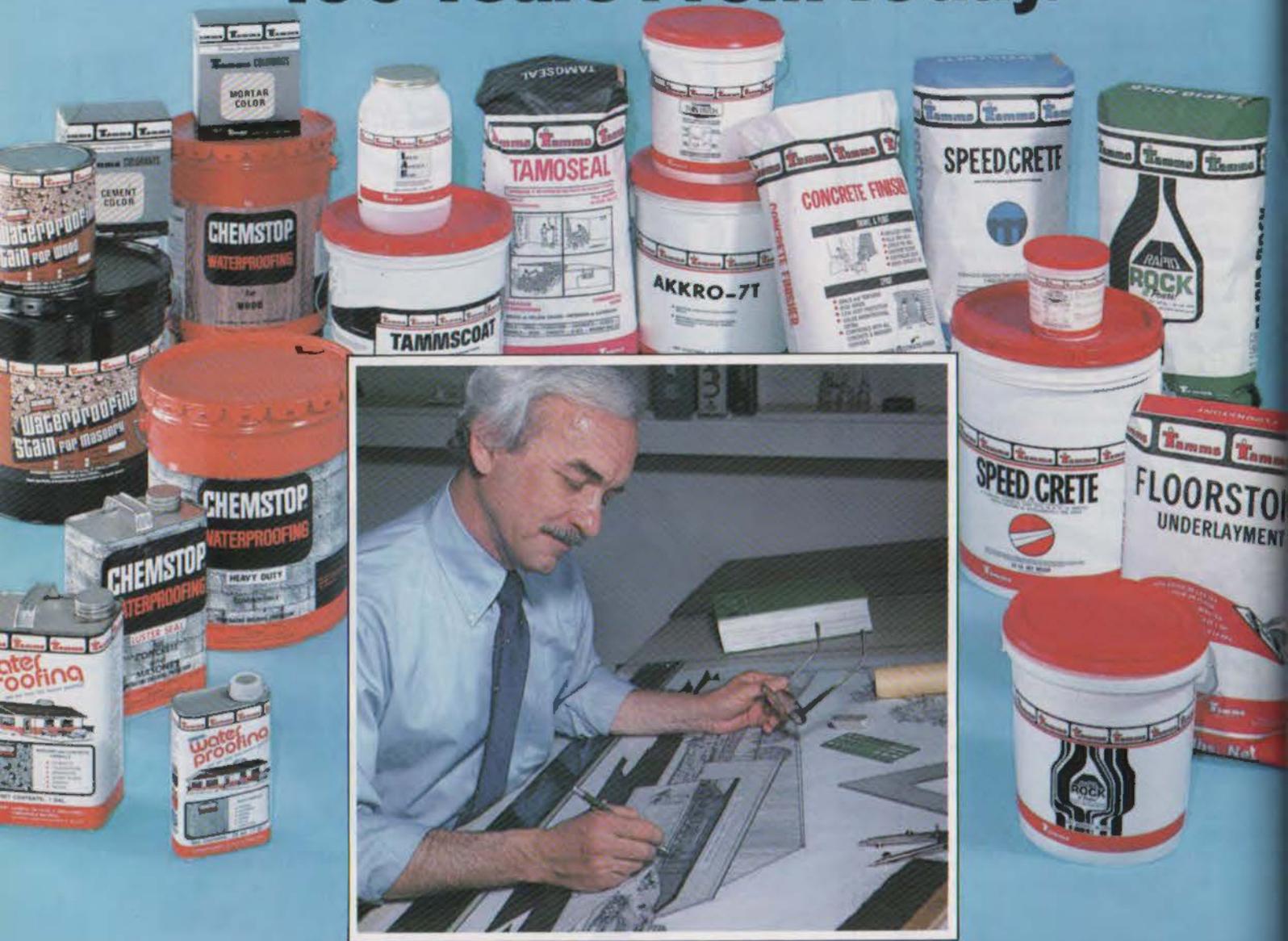


400 South Austin • Dallas 75202
214/747-8581
Showrooms: 401 South Lamar

and offering complete services of

- Facility Planning
- Product Procurement
- Total Installation
- Used Furniture Disposal
- Fixed Asset Management Systems
- Contract Labor Services
- Facility Management Research and Education

Reflecting Your Creativity... 100 Years From Today.



Always Specify Tamms And Protect Your Great Ideas.

Chemstop® Waterproofing actually penetrates deep into wood or masonry for long lasting beauty and protection, year in and year out. Choose from our wide selection of Chemstop Stain colors to enhance and complement your designs and surface textures.

Tammsway® Masonry Coatings System provides protection, restoration, waterproofing, and decoration for all masonry and concrete surfaces. The complete line of coordinated cement-based products gives you total freedom when designing with concrete or masonry . . . regardless of environment!

Tamms Pigments for Masonry and Concrete will let your imagination run free. Choose from twelve designer mortar colors that will really complement your ideas or tell us what you want and we'll custom make a color to match.

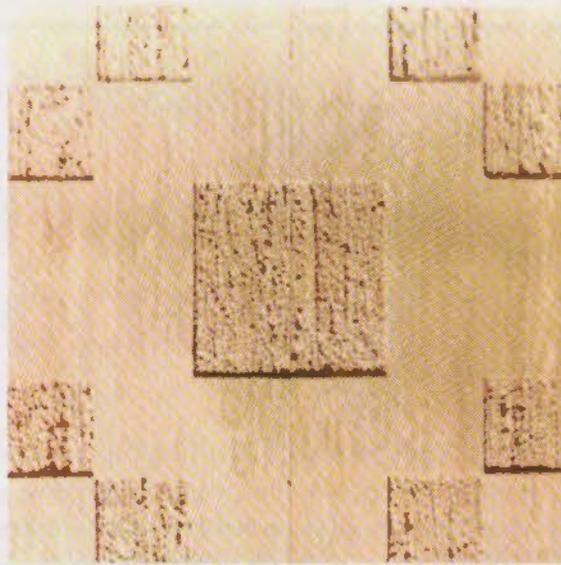
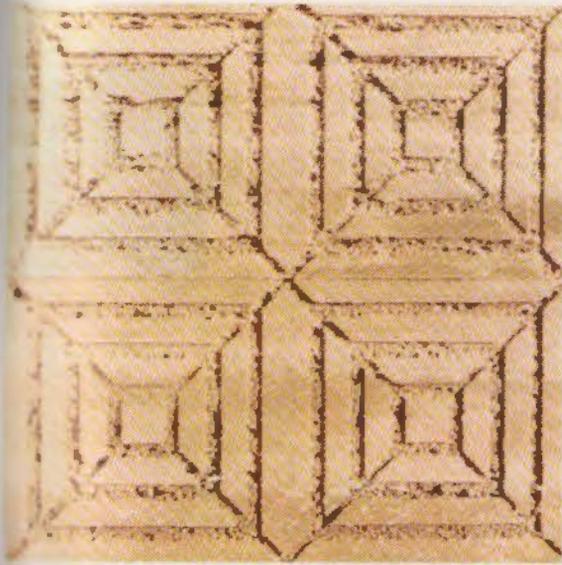
Tamms offers a complete selection of masonry products specially formulated for the construction industry, including Floorstone, S-C Seal Cure®, Speed®-Crete, FCP®, and Rapid Rock®. Remember, there are no masonry problems . . . only Tamms solutions.

To protect your great ideas, ask the Idea People—Tamms.



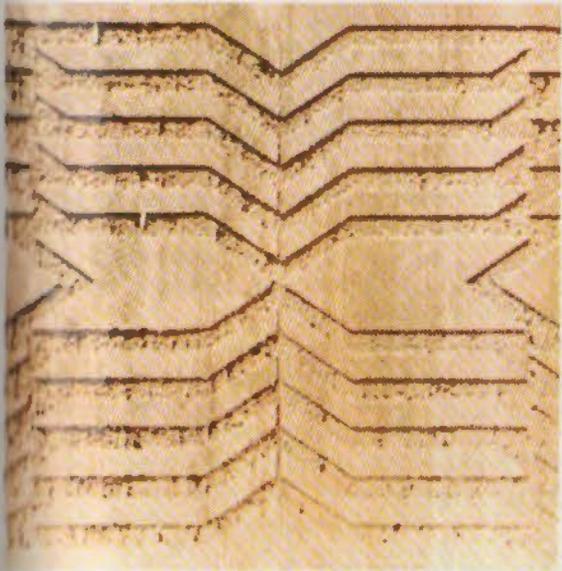
General Offices: 1222 Ardmore Avenue, Itasca, Illinois 60143, 312-773-2350
For Telex Contact: TAMMS IND ITAS 910 651 2165
Western Division: 9920 Flora Vista Avenue, Bellflower, Calif. 90706, 213-925-5506

In: Western Europe-Eastern Europe-Middle East-Africa
Contact: Mr. Paul von Wymetal
dzt. P.O. Box 262-A1011
Vienna, Austria-Europe

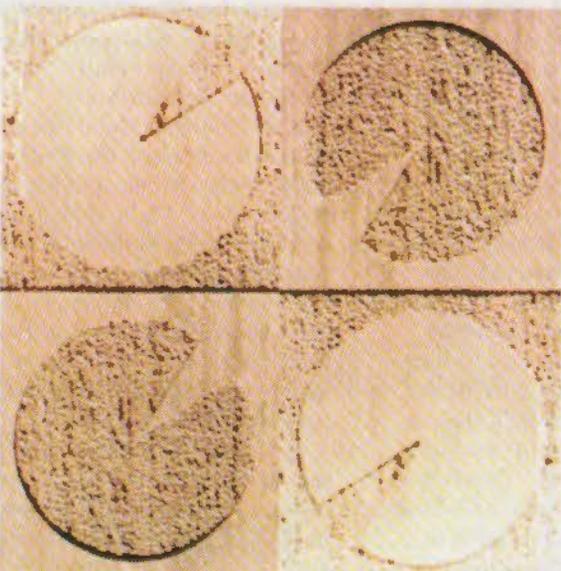
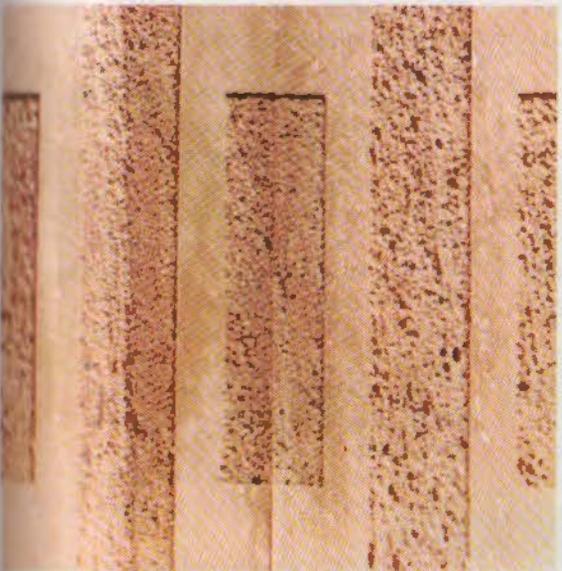


Designs
in
**Natural
Travertine
Marble**
from
**Durango
Mexico**

The Best of Mexico, Inc., imports onyx and marble directly from Mexico. Onyx and marble are available in trimmed blocks, polished slabs, 1 and 2 centimeter polished tiles, and 2 centimeter wall panels.



On display in the San Antonio showroom are fireplaces, murals and panels fabricated from marble and onyx. The Best of Mexico craftsmen can also custom build to your specifications.



The Best of Mexico, Inc.

3314 Herlinda • (512) 434-7114 • San Antonio, Texas 78228

Circle 76 on Reader Inquiry Card

CERTIFIED MEMBER—MARBLE INSTITUTE OF AMERICA





Inside Architecture

Just as all architects suffer from the delusions of the Great Designer Syndrome, all journalists have come to picture themselves as investigative reporters—hard chargers of the Watergate mold who can bring a President to his knees. Every newspaper reporter and 6 o'clock T.V. newscaster in the land believes that, deep within his physical housing, there lurks a savage interrogator, better than the best of Jack Anderson, Mike Wallace, and Woodward and Bernstein clamoring to get the inside story.

Here at *Texas Architect* we are definitely out of the journalistic mainstream. Not only have our journalists not savaged anybody in years, we don't even have an Enquiring Reporter who makes things up. The best we can do is point to the credentials of TA's new (and welcome) contributing Editor David Dillon who once wrote an article entitled "Why is Dallas Architecture So Bad?" (a question that has not yet had a proper response). Our idea of getting *inside* architecture is this issue's theme, "Interiors"—a subject which sounds like a good name for a Woody Allen movie.

The national architectural press (all three of them) have pointed out that architectural firms, for the most part, first became interested in performing ancillary interior design services when they discovered there was money in it. The academe says our interest was sparked by the realization that the interior of a facility is an "integral part of the total design." Frank Lloyd Wright indicated we should bring the outside in (or was it the inside out?) as early as 1897. Contrary to all the above, it is my personal belief that architects first became interested in interior design when they discovered (to their amazement) that buildings have insides. This event, as I recall, took place about 1972.

My initial introduction to this hereto-

fore unmentioned phenomenon began at the TSA Convention in Houston in November of 1979. (I've always been a late bloomer). At that convention we had an afternoon seminar on Interior Design in a "conference room" in the bowels of the Shamrock Hotel annex. The program featured an erudite panel of interior design specialists, live and on stage, in possibly one of the worst interior spaces in America. One never forgets being in a room seating 300 and featuring an eight-foot ceiling and "hotel" carpet on the floor. ("Hotel" carpet is a floor covering whose color pattern variations are sufficient to assure that the spilling of a tureen of lasagna will go unnoticed by a person with 20/20 vision).

The first speaker talked about architects (I was one) whose ideas on interior design became rooted to the point of cultism in the late 40's. There were four cults then: Knoll, Herman Miller, Early Commune and Post WWII. Most of us owned Early Commune or Post WWII, so it was only natural that we coveted Knoll and Herman Miller.

It was Florence Knoll (the speaker said) who *invented* the white wall, primary colors, chrome and the split leaf Philodendron. The architect assemblage responded with a resounding chorus of "Amen"! As for Herman Miller, nobody has ever laid eyes on him. To this day, I don't know if there is a real Herman Miller. Some day, when I have time, I intend to call CRS and ask who signed their contract.

Architects flocked en masse to worship at the Knoll and Miller shrines of furniture culture and body massage—attracted by the pull of good design, high quality, and a 40% discount F.O.B. We have yet to leave them, even though they are awash in a sea of imitators who feature lower costs. We remain because of good design, high quality and the con-

tinuation of the 40% discount F.O.B. As professionals, we know a good deal when we see it.

I don't know where the current trends in Architectural Interiors will lead us. Will the reception areas of New Wave architects' offices fail to contain two Barcelona chairs? Will hi-tech designers be required to have a surgeon's license? Will foam rubber replace feathers at the basic animal level? Will pinned doilies make a comeback? Will neon tubing win out over candlelight? Will Orange Julius consider a second color?

All I know is that when you step inside most architecture today, it is exciting. I give credit to those whose talents are specialized. Despite the current inclusion of skilled interior design persons on the Design Team, there are still a few axioms which managing architects should observe:

- Nothing can replace the practicality of the glazed tile wall surface in dish washing alcoves, prisons, and elementary schools.
- Carpeted walls will not function in the kitchen, especially above the sink.
- Despite a distinct resemblance, Astro-turf is not grass.
- A mirrored ceiling will not improve your sex life if you are near-sighted.
- The only proper meal for hi-tech dining room decor is a dish of ten-penny nails washed down with a shot of Salk vaccine.
- When it comes to insuring pristine cleanliness, you can always count on a floor drain.
- "Formica" is a trade name only and is definitely incapable of replacing natural stone.
- Asphalt tile should be designated as a controlled substance.
- If Richard Meier were God, Adam & Eve would have been albinos.

I rest my case.

IT'S TIME FOR AN
**ARCHITECTURAL
REVOLUTION**

We missed the industrial revolution by 100 years. If you, the professional architect, are still drafting all of your repetitive changes by hand, then you have not made a significant advancement over drafting techniques used before the turn of the century.....

PIN GRAPHICS

can alter your whole design-draft concept. Thru the use of pin graphics you can:

- ✓ Eliminate repetitive drafting
- ✓ Provide better project coordination
- ✓ Provide a more readable set of construction documents
- ✓ Spend more time practicing architecture than sitting behind a drafting table
- ✓ Make greater project profits!!

No matter where your firm is located, no matter what size architectural firm you have, and no matter what type projects you do, you can benefit from Pin Graphics.

THOMAS REPROGRAPHICS

We Have the Equipment
We Have the Know-How

For more information call our Pin Graphics Consultant, Mike McClain. 1-214-231-7227

Thomas Reprographics

Dallas
Houston
Arlington

Richardson
Garland
Farmers Branch





"Tough roof insulation for tough Texas weather!"



One of the truly beautiful architectural achievements in Texas is the Cedar Valley College in Dallas by architects Jarvis Putty Jarvis, Inc. of Dallas. The structure is topped with a truly energy saving, tough roof deck insulation - All-weather Crete.

"Multiple protection" is achieved with AWC because of its unique features. It is applied hot and dry in a completely seamless application. AWC also transmits vapors. Thus, without seams and trapped vapors, membranes applied over the AWC insulation are far less apt to blister and crack in hot Texas weather. AWC is applied in varying thicknesses, sloped to drains, offering positive water runoff. This added protection against ponding water and trapped vapors spells a

longer lasting trouble free roof deck.

On your next "architectural achievement" consider AWC roof deck insulation. Owners and architects of major buildings realize AWC "multiple protection" costs slightly more - yet through the years is one of the best money saving values put into any building.

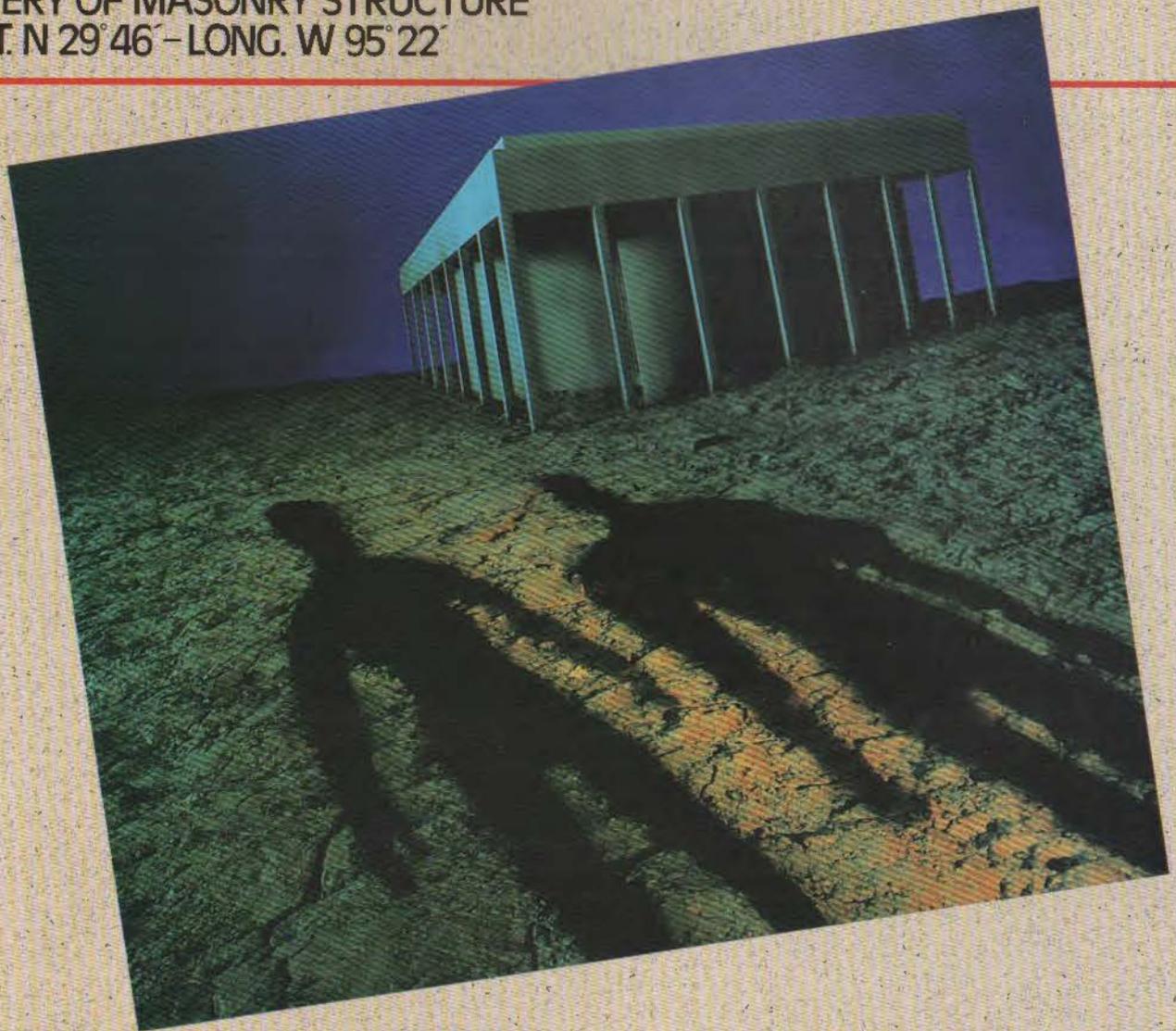
Ask for a free AWC brochure.



SILBRICO
CORPORATION

306 AMHERST DRIVE • RICHARDSON, TEXAS 75081
PHONE (214) 234-1515

**DISCOVERY OF MASONRY STRUCTURE
LAT. N 29° 46' - LONG. W 95° 22'**



**UNIVERSAL DATE:
18-19-5185**

**PRELIMINARY REPORT--
DIRECTOR OF ARCHAEOLOGICAL
EXPEDITION--
SOUTHWEST QUADRANT--
LAND MASS IDENTIFIED AS
NORTH AMERICAN CONTINENT**

Structure is some type of amphitheater typically constructed during the mid to late 20th century. As was originally thought the outer surface is of a high quality masonry material predominantly a mineral form of calcium-magnesium carbonate. Aside from obvious signs of exfoliation and heavy deposits of calcium sulfate, damage to the outer surface is surprisingly minimal.

**CLASSIFIED P5-1--
EXCEPTIONAL FIND**

Condition attributed to longevity of masonry material and building construction of the highest caliber. Excavation will undoubtedly verify basic theories and historical information regarding masonry artisans of this period.

**S5T3 PALEONTOLOGIC UNIT--
HISTORICAL READOUT--
20th CENTURY MASONS**

Organized masons of period thoroughly trained in their craft. Apprenticeship program established by organization mid-century. Highly regarded for their skill and ability to

produce on a timely basis. Sought for most major construction performed at that time. Information relating to these craftsmen and material was obtained through Masonry Institute Houston-Galveston established third quarter 20th century.

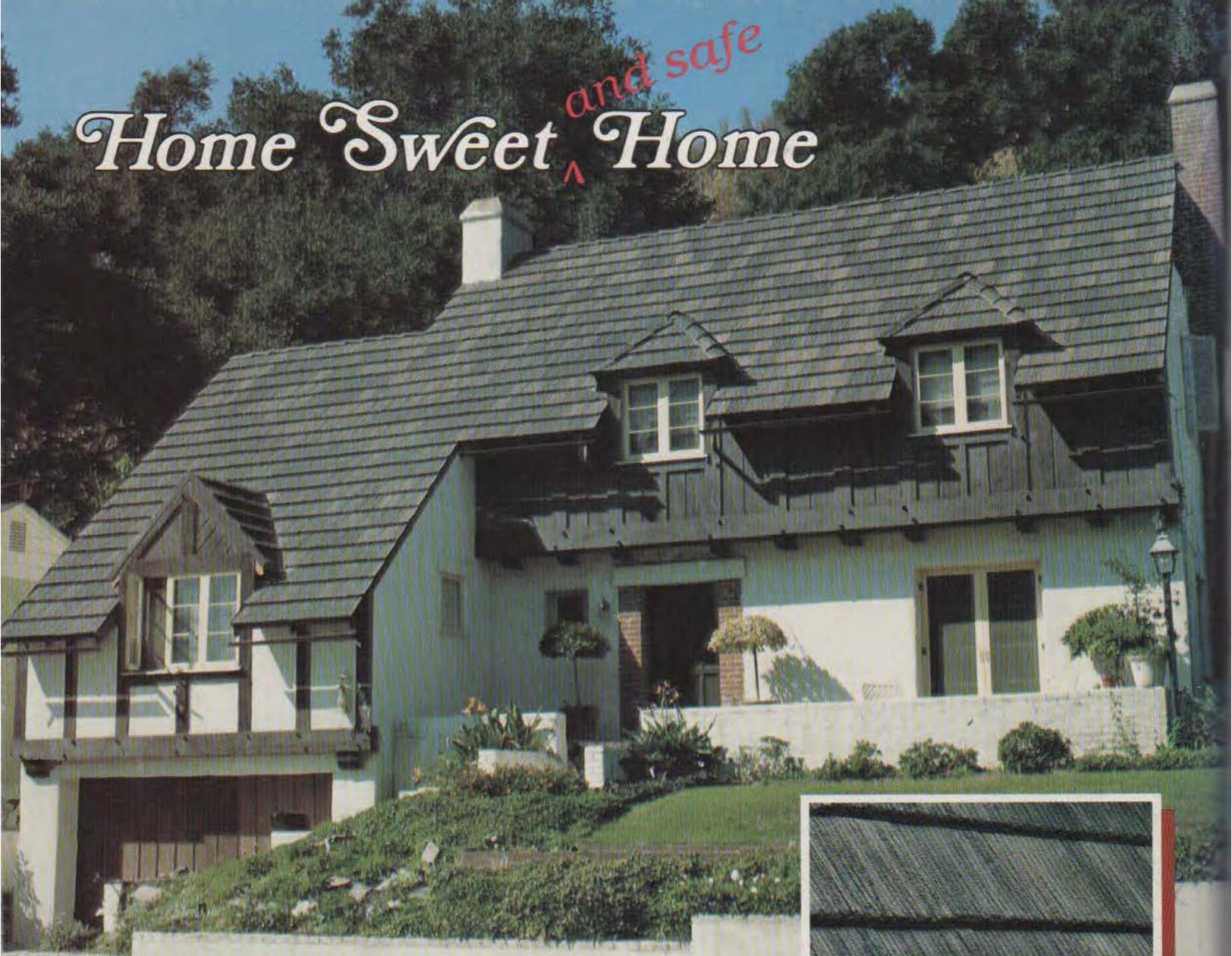
**EXCAVATION CONTINUING
ON SCHEDULE--**

**NEXT COMMUNIQUE 18-35-5185
..... END TRANSMISSION**



**Masonry Institute
Houston-Galveston**
Halbouty Center, 5100 Westheimer
Houston, TX 77056 (713) 629-6024

Home Sweet Home ^{and safe}



Super SHAKETILE

#501 Brown Blend, above
#503 Charcoal Blend, right



The natural look of shakes plus the safety and lifelong durability of tile

Blended natural colors • fire safe • rugged random texture • won't wear out • thick rough butts • maintenance-free • energy efficient • Extruded high density concrete

New Super SHAKETILE — good for life



LIFETILE™
Corporation

P.O. Box 21516
San Antonio, TX 78221
512/626-2771

Circle 80 on Reader Inquiry Card

Send for free color selector and information

Name _____
Address _____
City _____ State _____ Zip _____