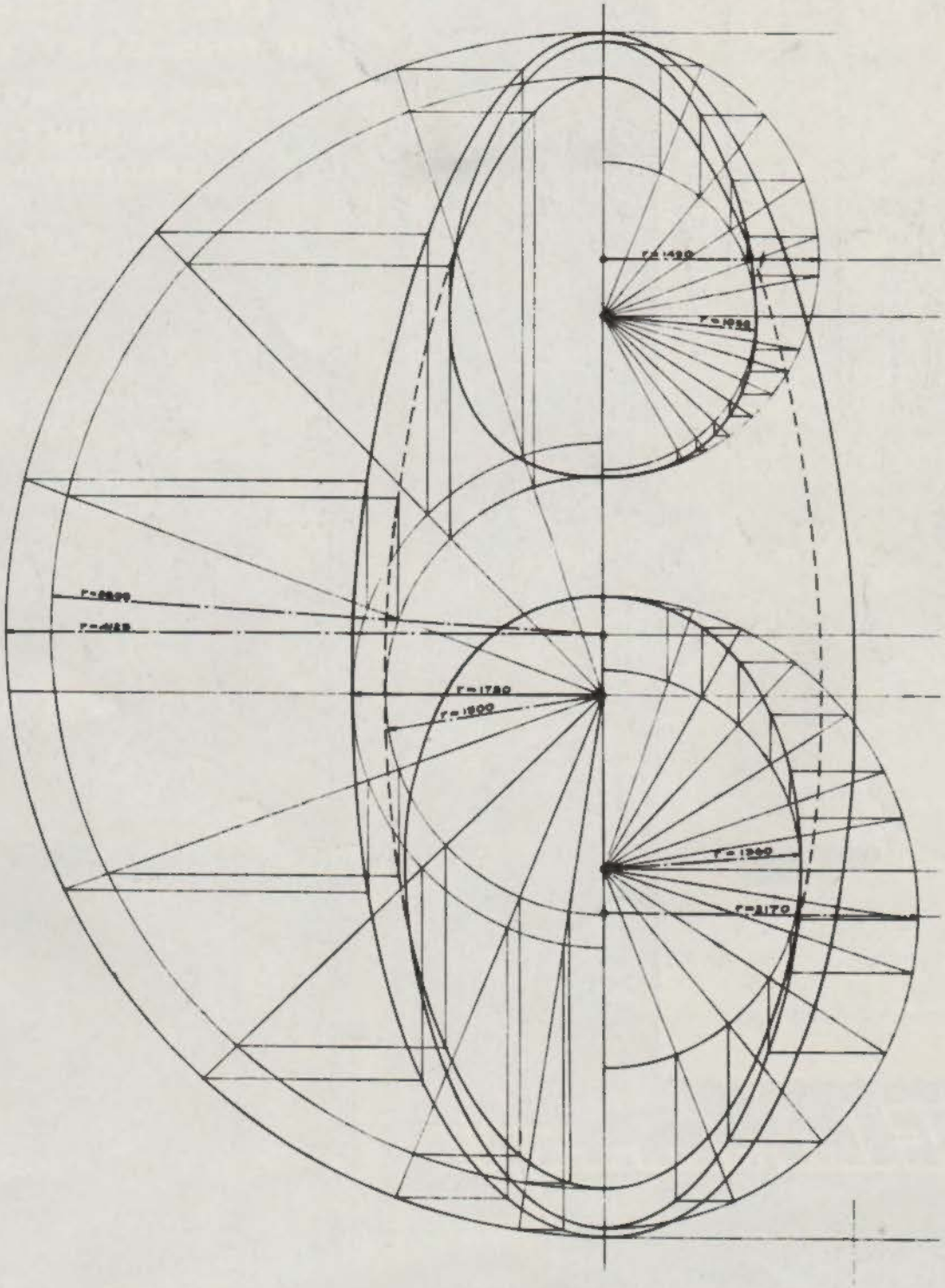
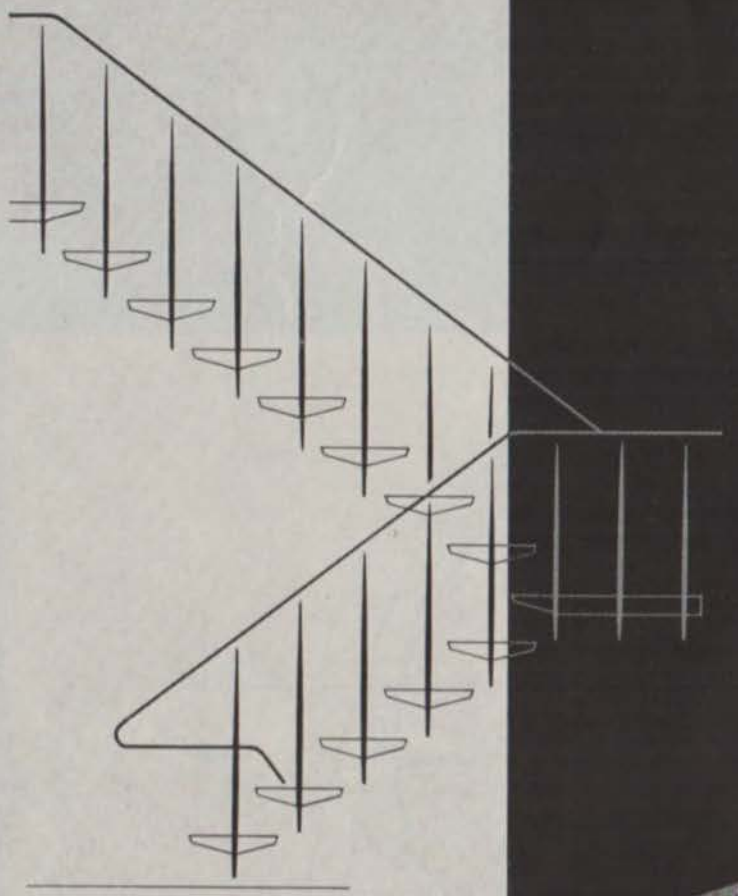
TEXAS ARCHITECT

MAY, 1960





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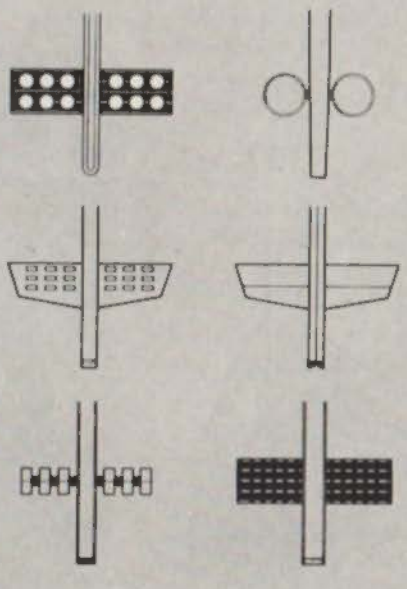

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TEXAS ARCHITECTURAL FOUNDATION
327 Perry-Brooks Building, Austin, Texas

The President's Letter

By

JACK CORGAN

President

Texas Society of Architects

It is only a little over three hours by jet from Dallas to San Francisco, this year's host city to the National Convention of the American Institute of Architects. This lovely, interesting city threw open its arms to welcome the some 1,300 architects from all over the country, including 58 from Texas. The host chapter architects and their ladies were especially gracious and there were more extra curricular activities than one could possibly attend, and enough variety to whet the palates of all.

All the sessions were interesting and well attended. There were those who felt that some of the sessions were a bit on the ethereal side and over the heads of some. Perhaps that is the way they should be in order to provoke controversy and stimulate the imagination.

The meeting of the Chapter Affairs Committee, capably chaired by George Pierce of Houston, was, in my opinion, one of the most important of the Convention. Here, the officers and representatives of all AIA chapters, state, and regional organizations were given the opportunity to discuss their professional problems.

As I listened to some of the problems I was particularly impressed by the fact that many of the current problems in other areas are problems with which we have not had to cope in the past 15 years or more. The problem of a state architectural office that exists in many states is particularly disturbing. In California, the State Division of Architecture has some 990 employees. It has increased by 270 in the past four years. *All* state work has to be done by this state office, and we are told that costs of architectural services on some buildings amount to as much as *16% of the construction cost of the building.*

I left the Convention feeling especially proud of the Architectural profession in Texas, and of the high level of our relationships with local and state governments, as well as with other professional groups.

Sincerely,
JACK CORGAN

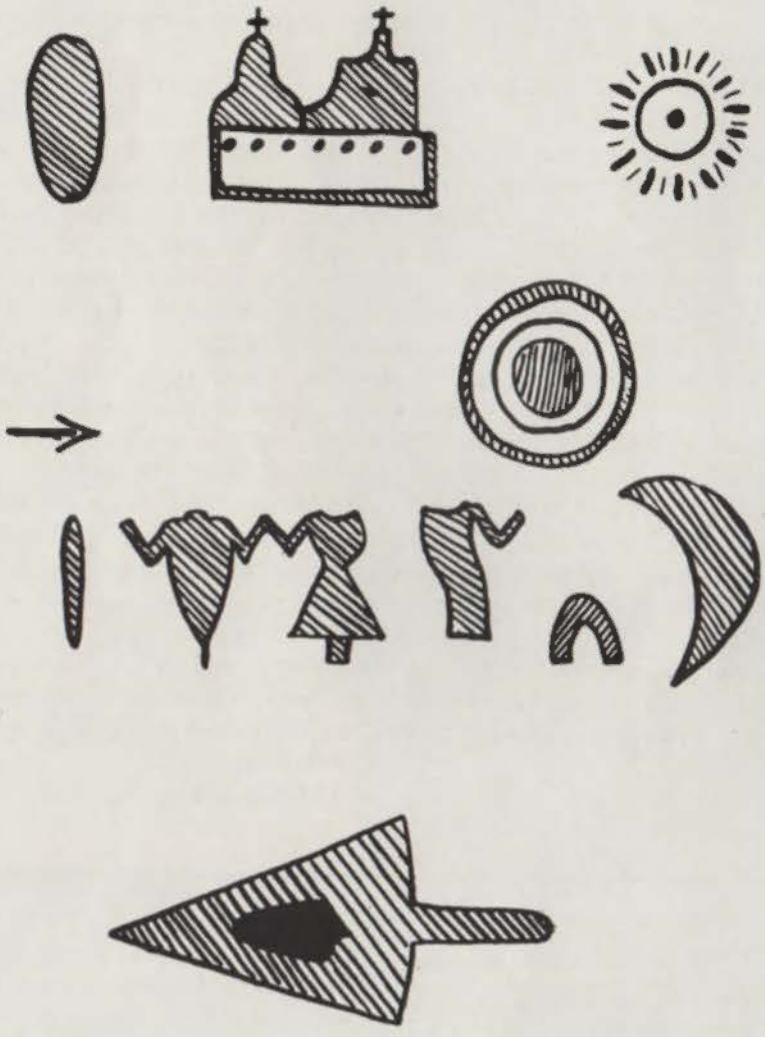
OUR COVER

The geometry of the cover does not concern itself with the higher mathematics of this age, nor is it a riddle which might have been answered by Archimedes. It does, however, have a useful purpose. It is a layout drawing for a sand box to be built in a children's park in Stockholm. Perhaps the child who plays there is not yet consciously aware of the delights of its geometry; but his world, nevertheless, will be a happier one for it all.

PICTOGRAPHS AT PAINT ROCK

. . . record in stone the lives, times and religions of Indians who roamed the cliffs in Concho County.

TWO hundred years ago, a Comanche brave stood before a smooth rock face overlooking the Concho River and began to enter an early-day "Texas brag" into the record of his people. Using slow strokes, giving soft limestone time to absorb red paint, the savage artist began to outline steeples and crosses of a Spanish mission which, but a short time ago, had flourished forty miles to the south.



Spaniards had called it Mission San Saba de la Santa Cruz. Comanches called it an intrusion and a threat. It took less than a day, in 1758, for the artist and his tribe to destroy the mission and its people. Now nothing but ashes remained.

That red symbol of victory over the white intruder, painted so long ago, still flames in beauty on the stone cliffs. And all around it, in a remarkable gallery of Indian art, gleam other pictographs, or picture writings, painted by nomadic tribes. At one time, according to a marker at the site, 1,500 separate pieces adorned the face of the cliffs. Weather, time, and vandals have taken their toll. But enough still remains to make the north bank of the Concho as interesting an art center as the left bank of the Seine. From the pictographs the nearby town of Paint Rock takes its name.

Erupting suddenly from the earth, the rocky jumble of this outdoor exhibit runs along the river for a mile or so, then dips and disappears at one end as abruptly as it appears at the other. All along the way, unusual rock forms provided handy and well-proportioned canvasses which almost cried aloud for paint. These were formed eons ago, when great forces in the earth splintered

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This interesting story of Indian folklore and art is reprinted from *The Humble Way* with permission of Mr. Franklin Fields, recognized for his valuable research on Texas History. The sketches of the pictographs are free-hand drawings furnished by Dr. Otto Goetz for publication in the *West Texas Historical Association Yearbook* of 1945. We are indebted to the Texas State Archives for the reproductions. The drawing on Page 5 illustrates the questionable but oft-told account of how the lands were divided among the tribes, as related on Page 13.

•

the stone into squares and rectangles which lie together in strange layers, much as the exposed ends of carelessly stacked lumber.

SOME of the rock layers thrust forward from the rest and overhang a steep slope leading to mesquite-covered flats below. Under these stone roofs and back in the caves, Indians camped at this prehistoric motel during their nomadic wanderings. Here, too, they found food and shelter while on the war trail, but those who know the place best say the campsite itself was dedicated to the ways of peace and no blood was shed there.

Two questions about the pictographs intrigue scholar and casual visitor alike: How old are they, and what do they mean?

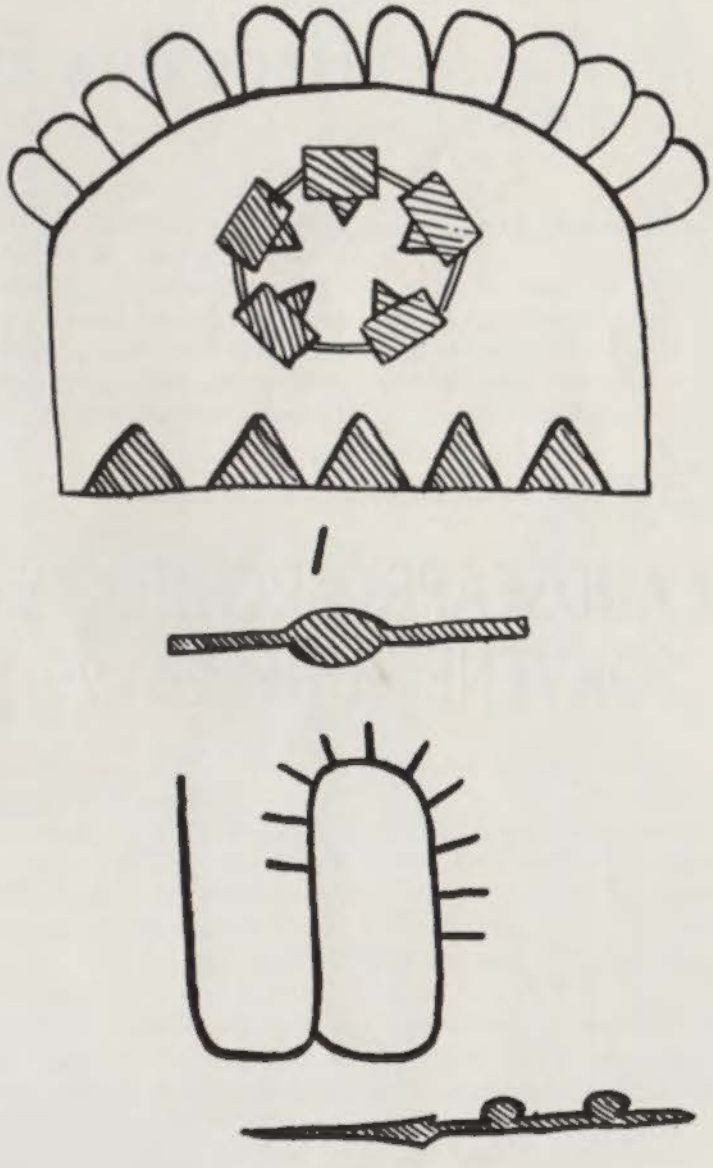
The first may be easier to answer than the second. Some paintings give their age away, within fairly narrow spreads of time, by their subject matter. One scholar on whose family's land the cliffs lie and who has earned distinction as a student of Indian lore, believes the patriarchs among the paintings still visible date back no farther than 300 years or so. Very dim pieces, or those underlying brighter and plainly more recent work, may antedate the coming of the white man. Some of the newest ones may not have passed their first hundredth birthday.

What a pictograph may mean sets up a puzzle more difficult to solve than its age. No Rosetta Stone exists, as does for Egyptian hieroglyphics, to decipher meanings with precise accuracy. True, the simplicity of a few pictographs and the nature of their subjects leave little cause to doubt the artists' meaning. And certain others can be deciphered, with reasonable hope of accuracy, by logic combined with knowledge of Indians and their ways. But beyond that, the going gets rough. Even learned and dedicated scholars may disagree over the meanings of pictographs, especially those dealing with the spirit and the super-natural.

Among pictographs whose meanings are most transparent are those of birds and beasts, which presented life as the artist saw it around him, or may have served as totemic symbols. At one end of a jutting rock, a wild turkey painted in red stands out with such clarity and purity of line that its creator can claim fame as an ancient Audubon. At another spot an enraged buffalo, its tail upraised, paws the earth. Farther on, birds pass in perpetual flight across a stone sky. Here and there, hunting scenes underscore the Indian's basic concern for a full stomach.

THEN come special story-telling pieces. Grouped closely at one point stand what most observers believe to be a stalk of

(Continued on Page 12)



ural possibilities. The architect provided a sunning patio adjacent to the guest bedroom, and the entrance court takes advantage of the aesthetic possibilities of a large, natural outcropping of limestone.

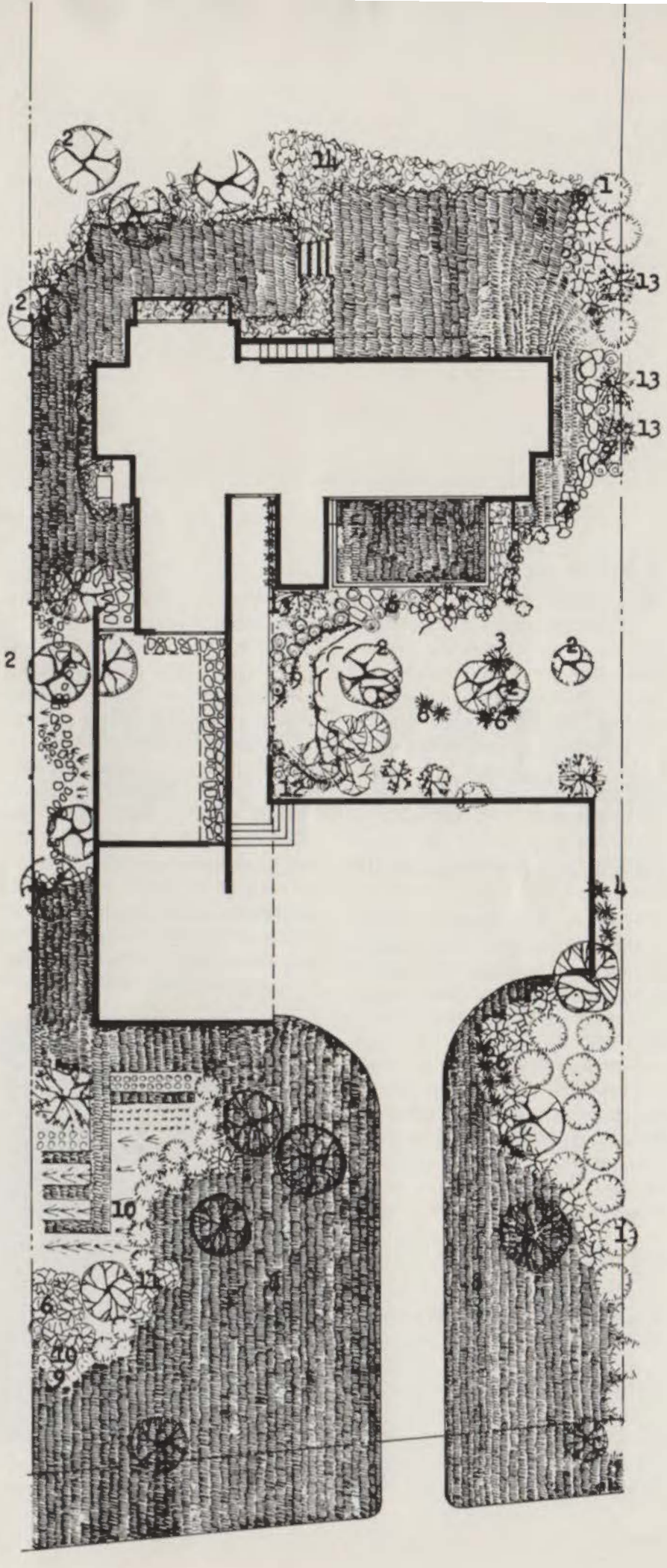
The existing live oaks and Spanish oaks were supplemented with false willow (*baccharis neglecta*) and kinnikinic (*rhus virens*). There are other sumacs, one is called lemonade bush (*rhus tribolata*)—so named for its tart taste. There is dwarf yaupon to entice the mocking birds, and the existing mountain laurel was carefully preserved. Much of the ground cover is Buffalo Grass, a grass well known by Texas ranchers, but hitherto not encouraged for its landscaping potential. This project is worthy of continued observation, for it utilizes several Texas species in very practical ways as can be noted in the planting key and accompanying sketch.

PLANTING KEY

GURLEY RESIDENCE,

Austin, Texas

1. Texas Mountain Laurel (sophora secundiflora)
2. Mexican cedar (juniperus mexicana)
3. Bluewood (condalia obovata
4. Twisted-leaved Yucca (yucca supiocola)
5. Three-leaved Sumac (rhus trilobata)
6. Evergreen sumac (rhus virens)
7. Spanish Oak (quercus texana)
8. Buffalo Gram
9. Dwarf Yaupon (ilex vomitoria)
10. False Willow (baccharis neglecta)
11. Lance-leaved Sumac (rhus lanceolata)
12. Dwarf Nandina (nandina domestica)
13. Firethorn (pyrocantha crenulata)
14. Texas Virginia creeper (parathenecissus heptophylla)



Will Enunciates Policy:

CHALLENGE OF MEETING HUMAN NEEDS

PHILIP WILL, JR., newly-elected president of The American Institute of Architects, declared in a post-convention statement, that his administration will seek to "establish policies aimed at insuring that architectural practice will both anticipate and keep pace with a rapidly expanding economy, a mushrooming population, a fantastic consumption of land, and a resultant building need which dwarfs anything ever undertaken in the past."

This new architecture, no longer confined to single buildings or even complexes of buildings or neighborhoods, is expressed in a new concept of integrated community design, Mr. Will said. This, in turn, flows out of "new and genuine public awareness of the need to plan the development and redevelopment of our nation's physical environment without delay." At the same time, he said, it springs "from a new heightened level of public taste."

"It is peculiarly fitting," Mr. Will said, "that such a doctrine should be enunciated in San Francisco, for it is here that we are given a glimpse of how things can and should be. I do not speak of the quality of architectural design, though an abundance of good architecture is providing new vitality and beauty for downtown San Francisco. My point is that in the citizenry of this city itself lies the hope and purpose which can bring about the physical environment America needs.

"I offer three specifics. One, the revolt against the freeway, which demonstrates that San Franciscans recognize that we must use our land for people and not primarily for our machines and the concrete strips which carry them. Second, I mention the campaign to save the U.S. Mint, which demonstrates a public recognition of the desirability to preserve those graceful and distinguished buildings in our cities which embody our heritage and culture. Three, and especially dramatic, I mention the civic enterprise which has led to the Golden Gateway proposal, a vast new public project which can hardly fail to reflect that credit on the city which only civic enterprise and distinguished architectural design can provide."

Philip Will, Jr.
. . . AIA President

MR. WILL is a partner in the Chicago architectural firm of Perkins and Will. He was unopposed for election as president of the AIA at the Institute's 92nd annual convention, held in San Francisco. In the previous year, he had served as first vice-president of the Institute. Born in Rochester, N. Y., on February 15, 1906, he was graduated from the Cornell University school of architecture in 1930. He has been a lecturer and critic at the University of Washington at St. Louis, and at the Universities of Minnesota, Illinois, Kansas, and Cornell. He was elevated to the rank of Fellow of the Institute in 1951 for excellence of design. He was awarded the Silver Medal of the Architectural League of New York in 1954 and his firm received AIA Honor Awards for distinguished architecture in 1949 and 1954.

The text of Mr. Will's post-election statement follows:

"During my administration as president of The American Institute of Architects, I plan to do what I can personally to align the policies of the Institute and the profession it serves with the needs of our new

and rapidly-changing American architecture.

"To say that ours is a new architecture is not an idle term. As a profession, we could not, even if we wished, confine ourselves to the design of single buildings, or even complexes of buildings or neighborhoods. The challenge which we face is a massive planning and re-planning of communities in what will shortly become a massive urban society. This is, of course, a cooperative undertaking of city planners, architects, sociologists, engineers, developers, and others. This undertaking represents in large part a tribute, not to ourselves, but to an enlightened American public. There is in this nation today a new and genuine public awareness of the need to plan the development and redevelopment of our nation's physical environment without delay. This awareness springs not only from the recognition of the urban deterioration around us and the problems of a swelling population but from a heightened level of public taste.

"THE challenge of meering these new human needs is the greatest, perhaps, which the architectural profession has ever faced. In saying that I plan to spend my time on these problems, I do not mean to suggest that any single person is capable of solving them. A distinguished committee of The American Institute of Architects has been studying our new society and the new needs of expanded architectural practice for several years now. There is a report on the subject which will help us to plan the specific studies and activities which will be needed to do the job on a long-range basis. There have been discussions on this subject in the meetings of the Institute's Board of Directors. We can also turn to the excellent examples set by many of our AIA chapters throughout the nation, which, in their own communiries, have selflessly devoted many, many thousands of man-hour time to community redevelopment and expansion studies. Our goal, as individuals, chapters, state societies, regional organizations, and members of the national Institute is the same —to establish those policies aimed at insuring that architectural practice will both anticipate and keep pace with a rapidly-expanding economy, a mushrooming population, a fantastic consumption of land, and a resultant building need which dwarfs anything ever undertaken in the past.

"It is peculiarly fitting that such a doctrine should be enunciated in San Francisco, for it is here that we are given a glimpse of how things can and should be. I do not speak of the quality of architectural design, though an abundance of good architecture is providing new vitality and beauty for downtown San Francisco. My point is that in the citizenry of this city itself lies the hope and purpose which can bring about the physical environment America needs.

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ROBERTS ELECTED REGIONAL DIRECTOR

In addition to the election of Philip Will, Jr., FAIA, as president, the following were installed as new officers of the American Institute of Architects at the AIA annual convenion at San Francisco, California:

Henry Lyman Wright, FAIA, first vice president. Mr. Wrighr started his professional career in 1922. He is nationally known as a designer of school buildings and consultant on school construction problems. Wright became a Fellow of the AIA in 1955 and was elected AIA's second vice president in 1958. He practices in Los Angeles.

James M. Hunter, FAIA, second vice president. A visiting critic and lecturer at various schools of architecture, Mr. Hunter has won several awards for architectural design. He served as president of the Colorado Chapter of the Institute and on a number of its AIA committees. He was chairman of the AIA national committee on education and on its special committee of the profession.

Raymond S. Kastendieck, FAIA, treasurer. Mr. Kastendieck has served as treasurer since 1956. He received his B.S. in Architecture from Washington University at St. Louis in 1923 and entered architectural practice in Gary, Ind., in 1925.

J. Roy Carroll, Jr., FAIA, secretary. Mr. Carroll, a former teacher, was first elected secretary in 1959, after having served a term as AIA regional director from the Middle Atlantic District. He received several awards for his buildings, including the Philadelphia International Airport Terminal.

Nominated by their regions, four new directors were elected to the AIA Board. They are:

Reginald Roberts of San Antonio, Texas region.

Malcolm D. Reynolds, FAIA, of Oakland, California region.

Oswald H. Thorson, Waterloo, Ia., Central States region.

Robert M. Little, FAIA, of Miami, Florida region.

SMITH . . . WILLIAMS . . . FORD ADVANCED TO AIA FELLOWS

THREE Texans were among the forty-three members advanced by the American Institute of Architects to the rank of Fellow during the annual convention in San Francisco.

The Texans raised to Fellow with their chapter affiliation and achievement are:

Harvey P. Smith, San Antonio, Public Service.

David R. Williams, Dallas, Design.

O'Neil Ford, San Antonio, Design.

The honor of Fellow is bestowed by AIA for distinguished performance in architectural design, education, science of construction, public service or service to AIA.

Selection was made by the Jury of Fellows comprised of Robert W. McLaughlin, Princeton, N. J., chairman; George Bain Cummings, Binghampton, N. Y.; George B. Allison, Los Angeles, Calif.; Richard M. Bennett, Chicago, Ill.; J. Woodson Brooks, Des Moines, Iowa; and Nelson Smith, Birmingham, Ala.

Investiture ceremonies for the 1960 class of Fellows were held at the City Hall, San Francisco. It was the first time the building had been used for a function by a non-governmental body.

Convention Sidelights

EDWARD L. WILSON, FAIA, of Fort Worth, formerly director and secretary of the American Institute of Architects, was awarded an honorary citation at the closing business session of the convention at San Francisco. Wilson was cited for services to the Institute above the call of duty.

• • •

• Quality of U. S. design drew praise at the convention from a distinguished European professor of architecture and from the first Korean architect to attend an AIA convention.

Jean Tschumi, Swiss architect and recipient of the 1960 Reynolds Memorial Award, said American architecture has "remarkable quality." The holder of the Legion d' Honneur (France) and Professor of Architecture at the Polytechnic School of the University of Lausane commented that Europe's long-established reputation for individual craftsmanship has been challenged and to some extent overcome by the fine teamwork which results in such outstanding American architecture.

Jae Crull Kim, chief architect and lecturer at Yonsei University in Seoul, Korea, said he was favorably impressed by the designs, structural qualities, mechanical engineering and modern installations of building he visited while in San Francisco. He is on a four months' observation tour of the United States and Europe.

Charles Jennings of Dallas and *Schmidt and Stuart* of Lubbock received honorable mentions for their respective entries in the 1960 Homes for Better Living Competition.

Schmidt and Stuart received honors in the classification of Merchant Built Homes, Class A – Under $15,000. The entry was built in Lubbock by Norman Igo Company.

Charles Jennings received his citation in the Merchant Built Homes classification, Class B – $15,000 to $25,000. Fox and Jacobs were the builders of the Dallas entry.

The Homes for Better Living awards is sponsored jointly by the AIA and House & Home and Life Magazines. The award program contributes toward public awareness of the need for better design of homes, toward improved architect-home-builder relations and better housing for the American people.

• • •

• Five distinguished members of the Mexican Society of Architects proposed the creation, under initial auspices of the two nation's architects, of a joint United States-Mexican Planning Commission. They reported to the AIA that the basic idea has the official blessing of their government. The prime purpose: To consider common problems related to future, co-ordinated development along both sides of the border, with emphasis on such basic issues as water, airports, communications, highways and planning.

• • •

Recipient of the coveted Fine Arts Medal of the American Institute of Architects was Thomas Hart Benton, famous Missouri painter and muralist. The Fine Arts Medal is the highest award the AIA can bestow in the fine arts other than architecture.

• • •

A San Franciscan observed to TSA Prexy and Mrs. *Jack Corgan*, mildly astonished that San Francis-

co houses were so close together, that even if the Bay Area were as spacious as Texas, the inhabitants might still huddle together from sheer force of habit.

• • •

The Corgans made it by Jet from Dallas to San Francisco in three-and-a-half hours but leave it to Austin's affable *Arthur Fehr* to get home with the mostest . . . a $100 U. S. Savings Bond won as a convention exhibitor's prize.

• • •

• The AIA membership decided almost unanimously on the motion of *Philip Creer* to postpone until 1961 action on a proposal to expand AIA membership to take in consulting engineers, planners, landscape architects and professional artists.

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On a decisive voice vote convention delegates postponed final action on the proposal to reorganize organization structure. *Arthur Golemon*, Houston, commented that certain aspects of the broad proposals needed further specific study.

• • •

• A new approach to architectural student organization, involving affiliation with AIA activities, was reported being worked out with plans to be submitted to the annual student forum in Washington, D.C., next fall. There were 120 students, representing 25 different architectural schools, in attendance at the meeting on the University of California campus. Ray Gaio of Notre Dame was elected new president of the student group.

• • •

Nolo Contendre

• TSA's *John Flowers* did NOT derail the Cable Car on Powell Street, break the window at the TOP OF THE MARK or swipe Muggsy Spanier's trumpet at the Club Hangover. A reputable witness says he was "casting" at the fish bowl in Club 365 at *any* time the stated incidents could have happened.

Creer Presented Kemper Award

Philip D. Creer, FAIA, of Austin, above, was presented the coveted Kemper Award during banquet ceremonies at the 92nd Annual Convention of the American Institute of Architects held last month in San Francisco, California. The award was presented in recognition of Creer's long and outstanding service to the Institute as chairman of the Judiciary Committee. He has served as regional director on the AIA Board, as director of the Texas Architectural Foundation and as president of the Central Texas Chapter of the Texas Society of Architects. Creer is dean of the School of Architecture of the University of Texas.

LEGENDS ON THE CONCHO ATTRACTIVE TO VISITOR

(Continued from Page 5)

corn, a grasshopper, and a shining sun. Here lies recorded the age-old struggle of growing things against insect invasion. An even more interesting sequence gives grisly details of an attack on a wagon train. To start the series, a hoopskirted captive lies prone. At her head, lances crossed over a shield tell a tale of deadly combat, while scalps dangling nearby bear tragic witness that some of the settlers never lived to enjoy the promised lands of the Great Plains.

Other paintings, more to a fighting man's taste, reveal much of the Indian's fierce struggle to keep his lands against mounting pressures of white migration. In warlike array along the cliffs, Army flags and guidons fly. Some share space with spears and bows, merging in mute narratives of some forgotten skirmish between cavalry and Indians.

Since it was not the way of the warrior to entrust his fame to his fellows or to history, many of the pictographs at Paint Rock take the form of "exploit pieces," or personal accounts of honors won. Near the far end of the rocks an outlined head, eagle feathers flying jauntily from it, clamors for attention. Each feather is a medal awarded for some daring coup or bit of bravery on the battlefield. Another monument to ego is the bright four-horned headdress strangely the same as a pictograph used as a signature by the Siouv chief, Four Horns, although Paint Rock is far from the old Sioux hunting grounds.

Hands, apparently, held more than casual interesr for Indians; one finds a large number of hand paintings sprinkled among the rocks. Many are positive prints, made by wetting the palm with paint and pressing it to the stone. Others are outlines made by pressing a dry palm to the rock and blowing paint through a tube against the back of the hands and through outstretched fingers.

Some handprints may have been signatures or ego boosters, after the fashion of Hollywood stars who leave their prints in the soft cement outside Graumann's Chinese Theatre. But Herman Lehmann, a white boy captured in this general area before 1900, gives us another clue about the use of handprints in his book, *Nine Years Among the Indians*. According to Lehmann, the Indians he lived with had a crude system of counting on their fingers, like children before they master the multiplication table. Each finger, said he, stood for one unit and a full hand for the number five. But when the count reached 20, the symbol became a man. Thus, the number 25 would be indicated by a man with a hand.

Another of Lehmann's stories tells how Indians used signs and symbols to convey messages. In 1875, somewhere near the Concho River, he left his tribe with a small raiding party. While returning to the main band, the raiders were discovered and attacked by Texas Rangers. Lehmann and a few fellow warriors escaped. Then, he said, "We went on to where we had left our people in camp, but when we reached there we found they had moved. We found buffalo bones and on them pictures representing a fight with the white people. On some bones properly arranged were the pictures of seven men pierced by arrows, also a wagon burning up; the bones pointed northward. Twelve bones peculiarly arranged represented twelve days' journey . . ."

OF the pictographs dealing with spirits and the supernatural, only one can be "read" easily—and it relates to the white man's religion, not to the Indians'. It is, quite literally, a well drawn little devil. In faded red and complete horns, forked tail, and a pitchfork, it fits precisely our own traditional ideas about Satan. Possibly the artists who drew him had heard the Old Nick described in awesome details by someone exposed to missionary teachings.

Pictures of stars and suns scattered across the cliffs tell us what we already know—the Indians held these heavenly bodies in great reverence. But meanings of other spiritual subjects, unhappily, are not nearly so clear. There stands at one place high above the plain a winglike device with a circle in the center, said to be a symbol of immortality. According to one authority, a disturbingly similar device appears on a temple among ancient ruins in the Biblical land of Ur.

IF there is an Indian holy-of-holies among the pictographs, it is the one which features an

equal-armed cross enclosed in a circle. The Indian's preoccupation with the cross as a symbol goes far beyond idle bisecting of circles for the sake of symmetry. Indeed, there is evidence to show that Indians used this equal-armed cross before the coming of the white man and Christianity. Most men who study pictographs agree that the cross was strong medicine to an Indian, possibly related to his conception of the four winds, or the four corners of the earth. Comanche Jack, during the latter part of the past century, wore the cross of one of his shields to stand for the Great Spirit itself. The device also appeared as potent symbols on "ghost shirts" worn in battle, to protect wearers from enemy weapons. Placed on a "mantle of invisibility," the cross was supposed to give its wearer the magic power to walk unseen among his enemies.

Lehmann, again, sheds light on the equal-armed cross and on four as a magic number. According to a legend of his tribe, the Great Spirit took earth from each of the four corners of the world to make man. This made it possible for a slain warrior to be buried where he fell; any place on earth would have to receive him because he had been made partly from its dust.

Paint Rock's most interesting pictograph is one so well preserved and so artistically drawn that it puts many a modern designer to shame. What it means is anybody's guess, but a Cherokee squaw who visited the place long ago gave a fanciful, if rather unlikely, account. According to her Comanche friends, she said, the picture tells of a division of lands made among the tribes, after long arguments around the council fires.

Projections from a device centered in the main painting stand for tribes at litigation, she said. Sawtoothed triangles at the top show that one tribe got the mountains; open spaces indicate plains assigned to another tribe. Lands awarded to other bands are shown as smaller parcels surrounding the bottom of the pictograph.

Interesting though the study of pictographs may be, it is indiscreet at best for the untrained to rush in where graybeard scholars fear to tread in translating them. Indeed, except to ethnologists and archaeologists, meanings are relatively unimportant. Beauty, as someone has said, lies in the eye of the beholder. This applies to ancient cliff paintings as readily as it does to designs on the kitchen linoleum, to a colorful landscape by Monet, or to the most recent of modernistic daubings. In any age or society, artists paint what they see around them, what shapes their lives, or what they believe in. In this, the Indian pictographer was no different from artists who came before him or those who came after. Though he had no written language, he had something to say and he said it as best he could.

No artist can do more.

Dublin College Library Design Competition $1,400,000 Contest

TRINITY COLLEGE, Dublin, has just announced an international architectural competition for the design of a $1,400,000 extension to the existing eighteenth century library building on its campus in the center of Dublin.

The design of the new building presents an interesting challenge to the architect—the creation of a strucure that will be in harmony with the fine examples of Georgian and Victorian architecture now on the campus. But far from demanding neo-Georgian building, the College is asking for a contemporary design which will express the mid-twentieth century as faithfully as the present library, begun in 1712, expresses the Age of Reason.

There is also the problem of reconciling the architectural needs with the very specialized requirements of a modern library, which is no easy task. Fortunately an admirable site exists, and the winner will be assured of distinguished company for his building.

The competition will be held under the rules of the Federation Internationale des Architectes in Paris. Detailed drawings submitted as entries will be judged in November.

Further information may be obtained from the American Council for Trinity College, Dublin, at 53 East 93rd Street, New York City, 28.

SHIELS AND EDWARDS PROMOTED BY PORTLAND

The Portland Cement Association has announced the promotion of Thomas D. Shiels as Regional Manager of the South Central Region. In his new capacity, Mr. Shiels will be responsible for Association activities throughout the states of Oklahoma, Texas, Arkansas and Louisiana.

A veteran of more than 34 years with Portland Cement Association, Mr. Shiels is a graduate in Civil Engineering from Virginia Military Institute. He is a Registered Professional Engineer in the State of Texas, a member of the American Concrete Institute and a Fellow of the American Society of Civil Engineers.

At the same time, the Portland Cement Association announced the appointment of Ted L. Edwards to District Engineer of the Texas District.

A graduate of the University of Mississippi in Civil Engineering, Mr. Edwards joined the Association as highway field engineer in 1946. In 1949, he was elevated to the post of statewide paving engineer, which position he has occupied for the past 11 years.

Mr. Edwards' career includes service as Special Engineer for the Texas Highway Department, Chief Engineer of Design and Construction for the Texas State Parks Board, Procurement Officer for the National Park Service, and Sanitary Engineer while on military duty.

Mr. Edwards is a Registered Professional Engineer in the State of Texas, a member of the American Concrete Institute and author of a number of published technical articles on pavement design and construction.

The newly created South Central Regional Office of the Portland Cement Association, along with the Texas District Office, will be located in Austin at 110 East 8th Street.

ADVERTISER'S INDEX

EACH, THE ARCHITECT OF HIS OWN FUTURE

(Editor's Note: This essay was written by Paul Blackwell, Jr., of Fort Worth, during a building program of his church. A senior at Paschal High School, Blackwell is planning a career of journalism. We are grateful to R. Charlton Jones, AIA, for forwarding the essay and to Blackwell's parents for their permission to use it for the Texas Architect.)

FUTURE—time to come yet. So Webster defines what lies ahead. Through the centuries some men have searched for the key to foretelling the future. Others, like John Calvin in Switzerland and Thomas Hardy in England, believed that one's life is in the hands of Fate, that no matter what one does, the events to happen in time to come are all planned. This thinking is a fallacy. An individual, through constant effort, may help to mold his future. Each person may construct with the building blocks of life basic concepts of being, fundamental principles of living.

An architect starts with an idea. An individual begins to plan his life through ideas. The architect will know generally what kind of structure he is to design; house, bank building, skyscraper. . . . A person chooses the fields he thinks he plans to pursue; doctor, lawyer, candlestick maker. . . . Just as the architect next decides on lines, colors, and main focal points of his building, the individual must discriminate among the facets of living which he may utilize to prepare himself.

ON his way to the office the architect sees a lonely bird winging overhead, a break in the clouds which allows majestic paths of sunlight to stream through, and a young mother carrying her child in her arms. Each vision leaves an impression on the designer. The plans he then draws for the structure reflect the beauty of the bird, the majesty of the sunlight, and the gentle strength of the mother and her child. As an individual prepares to map out the plans for his life, he, too, is often affected by such influences. Education carries him on wings of knowledge to new and higher levels of understanding. Faith in God, like bright sunlight, bathes the individual in tones of service. He awakens to the pettiness of man and the glory and power of the Almighty. One's family, portrayed by a mother's love for her child, adds its influences to those of God and education. Good relationships with members of the family circle help to strengthen the character of the person and prepare him for the trials of life.

THE architect is ready to choose the contractors who will direct the actual building of the edifice. The individual is also prepared to select guiding hands to the future. Institutions of higher learning, religious ties, and social and business associates are some of the areas in which one may, to a certain extent, pick freely. How the person utilizes these relationships will largely determine the benefit received.

The building slowly begins to take shape. The architect sees the outlines of his creation slowly materialize. Finally the finished product stands shining and gleaming. The quality of the structure depends on how well the architect did his job; on the drafting board, in choosing contractors, and in the actual building. The individual is like unto the architects; the finished product, one's life, will reflect how well one planned, selected, and labored.

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