

TEXAS ARCHITECT

M A Y

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Adjustable anchoring system solves problem of fastening railings to thin precast treads

Many of the problems of securely anchoring metal railings to concrete stairs have been overcome by an adjustable anchoring system developed by Blumcraft of Pittsburgh.

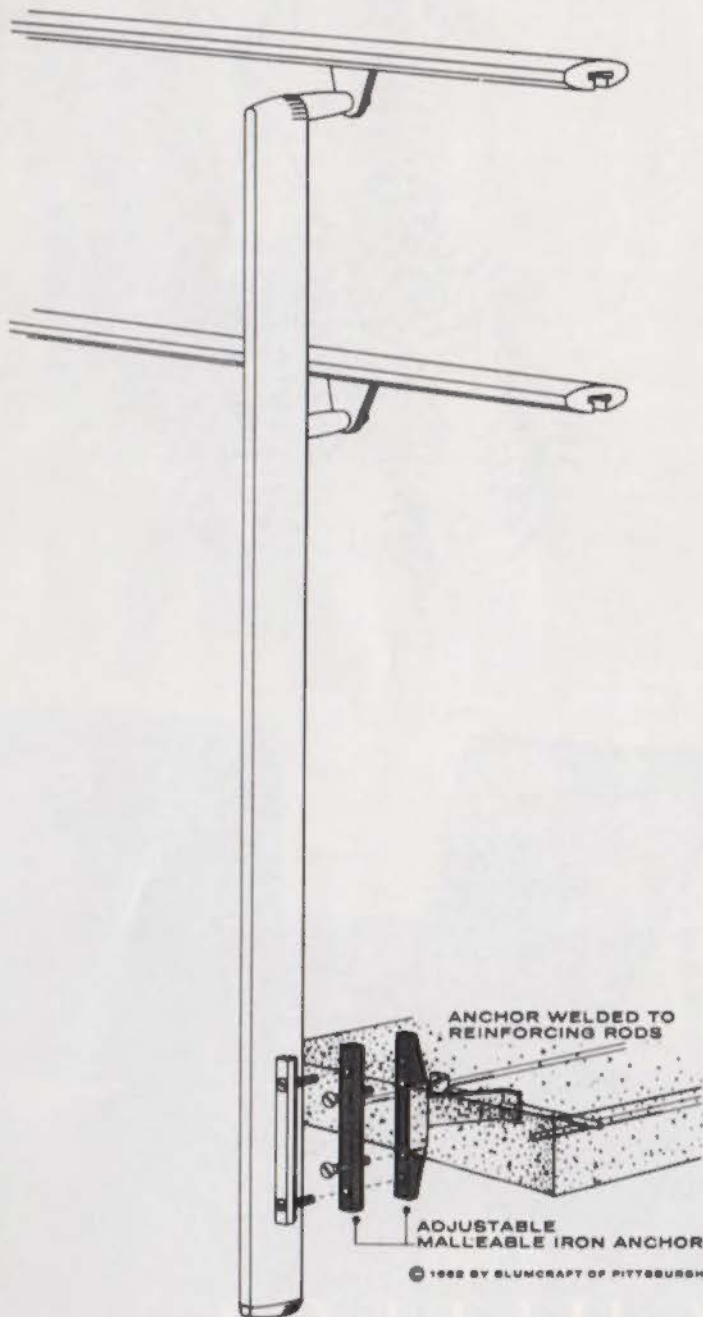
Heretofore, two conventional methods have most frequently been used to fasten metal railings to concrete:

1. Drill into the concrete and insert expansion shields.
2. Build steel anchors into the concrete, drill and tap the steel anchors for fastening the posts.

Both methods obviously require expensive field labor, and if the drilling is not perfect, vertical alignment of the posts is not possible.

Blumcraft's new adjustable anchoring system provides these advantages:

- Reduces costly field labor.
- Permits adjustability for post alignment.
- Eliminates breakage in masonry when drilling for expansion bolts.
- Provides extreme rigidity through sound structural supports.
- Prongs can be welded to reinforced steel in the concrete, so that the anchors form an integral part of the stair.
- Built-in anchors will not work loose, as may happen to applied expansion shields.
- Posts can be mounted at extreme edge of stair, permitting use of the full width of the stair.
- Permits side-mounting of posts to thin precast treads as narrow as 2", as well as to wood plank stairs and conventional concrete stairs.
- Decorative trim can be applied to the anchor at the edge of the tread.
- For through-tread mountings Blumcraft provides sleeves for building into the precast treads.



As pointed out by Blumcraft, the railing is only as strong as the anchoring to which it is applied.

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Don Edward Legge, A.I.A., Editor
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COVER

Mulberry Terrace Apartments in San
Antonio is this month's cover. De-
signed by Architect Allison B. Peery,
this handsome project is a *Texas
Architecture 1961* selection. Cover
photograph is by Gilbert Barrera.

The President's Letter

HAROLD CALHOUN, FAIA

President
Texas Society of Architects



Our president, Mr. Harold Calhoun, F.A.I.A., is on
tour in Europe. The president-elect has been asked to
write "The President's Letter." In lieu of it he suggested
we print the following thoughts:

Take time to live:

It is one secret of success.

Take time to think:

It is the source of power.

Take time to play:

It is the secret of youth.

Take time to read:

It is the foundation of knowledge.

Take time for friendship:

It is the source of happiness.

Take time to laugh:

It helps to lift life's load.

Take time to dream:

It hitches the soul to the stars.

Take time for faith in God:

It is life's only lasting investment.

ARTHUR FEHR

WHO IS RESPONSIBLE FOR UGLINESS?

The first Conference on Aesthetic Responsibility held April 3, 1962 at the Plaza Hotel, New York, was conceived by the New York Chapter of the American Institute of Architects for the purpose of inspiring community activity to combat ugliness. The conference was composed of approximately 500 persons including architects, writers, critics, teachers, artists, housing directors, editors, bankers, business executives and was called in an attempt to determine what forces in our society are responsible for the growing ugliness in America's cities and countryside.

August Heckscher, recently named by President Kennedy as the country's first Special White House Consultant on the arts, in one of the principal talks blamed much of America's urban ugliness on the attitude of Americans themselves. "In the past history of this country, the outward pattern of things has, to an extraordinary degree, been left to chance—the haphazard action of special interests and groups" Mr. Heckscher stated, "Sometimes it has seemed that, as a nation, we simply did not concern ourselves with the face of the land. The American continent was so huge, its resources of land and forests and water so unbounded, that though men chopped away at them with only their own interest in mind, we trusted that the great bulk of things would remain unspoiled. Sometimes we have assumed that private interests working competitively would create their own kind of fitness." Beauty cannot be regimented—cannot be developed by law. No community will be more beautiful than the citizens desire and demand. There are many signs that there is an influence taking shape which promises for the American of tomorrow a more sane appreciation of the true values which make a civilization.

Three panels with twenty-one speakers aired opinions with the hope of inspiring design committee throughout the country to be concerned with urban planning and architecture. The following is a short digest. The more pertinent thoughts were expressed by the following panelists: *William Wilson Atkin*, architectural book editor, Whitney Publications, asserted, "We do not have any aesthetic values. As long as we believe in war and assign 58% of our federal income to defense and/or war expenditure it cannot change."

Eric Larrabee, Managing Editor, *Horizon Magazine*, took a more or less dim and realistic look. "Much too often the client has an exaggerated idea of what

(Continued on Page 6)

This Conference was conceived for the purpose of inspiring community activity to fight our country's ugliness.

We must engage in this struggle if we are to develop culturally as well as scientifically. We are fighting immensity, the corporate mind—a total machine society, in defense of our democratic life.

We are fighting the pressure for cheapness in the midst of our greatest period of prosperity. We have never been richer and poorer at the same time. More production and consumption seems to lead to lower standards of workmanship instead of longer lasting and more beautiful products and buildings.

We believe that broad citizens' Committees on Aesthetic Responsibility must be established throughout the nation to arouse public awareness of aesthetics, to re-educate people to see, to bring pressure on everyone responsible for our visual environment to stop this desecration of our Country.



he can get for his budget. When the project runs out of the money available it is hacked and mutilated into a depressing structure." Larrabee sees the real architect as the custodian of public aesthetic needs who tries to interpret the clients needs into reality with the builder saying that it is economically feasible. The architect now is burdened often with a fourth party—the consultant—who possesses the actual control and has no public responsibility.

Jo Mielziner, stage designer, advanced the thought that beauty no matter where should be useful to man, give pleasure to the eye, and, most of all, uplift the spirit. "We live to survive in a pragmatic world. Standards fall under materialistic pressures. The architect must not make all the compromise." Mielziner went on to say "The Twentieth Century has produced high efficiency, but we have not solved how man works, what his body needs are and what his spiritual needs are for a full life." The architect much too often is just a super draftsman; high creativity in the arts is relatively rare; we are satisfied too easily; mere existence is the drive. Every minute counts. The forty hour work week is not conducive to the best in design. One cannot create with a stop watch in hand. With clocks on the wall and bells ringing, the average person in architecture cannot give one extra minute as loyalty. So, society accepts disorder and, through its own ignorance, is not more demanding. The entire climate in which we live is excessive materialism. One responds to basic beauty in the theatre while living in a famine outwardly. Why do we love the theatre? It can transform us into another world for just a moment. "We are grateful for crumbs when starvation is evident."

David Amram, composer, deplored the arms race: "We think houses, like cars, should be built for trade-in value. Look at the TV or radio entertainment which much too often says, 'This is America's taste.' Where is the sponsor's pride? Does he think that the public is a moronic teenager? No serious artist thinks the world owes him a living. Junk pays better than art today and that's why it sells better in our age. The collective apathy is the enemy. We must be more courageous—show more strength and be more demanding."

Nathan Cabot Hale, sculptor, spoke out against the "20th Century jungle" and deplored the too-easy-compromise. He said that too few individuals are dedicated to a conviction which will make them fight for an ideal.

Robert Beverly Hale, curator of American Painting, The Metropolitan Museum of Art, gave a theoretical report from "3000 A.D." in which a mythical "Aesthetic Values Machine" could find little to praise in an abandoned New York except a certain skyscraper "dedicated to alcohol" (Seagram's Building).

Daniel P. Moynihan, Special Assistant to the Secretary of Labor, urged members of the architectural profession to lobby in time-tested democratic fashion for their aesthetic beliefs. "Be in charge of your own interests in government. The policy for public buildings is that they should be distinguished and show the best American architectural thinking; it should avoid the development of an all-inclusive efficient style; the architecture should be embellished with articles of fine arts within the buildings such as paintings and sculpture. No great architect has done an important building in Washington in the last 30 years." It is rare for a *political* commission to come forth with a really creative piece of architecture.

Jerome Belson, international director of housing, Amalgamated Meat Cutters and Butchers Workmen of North America, told the conference, "We want better living areas for our people. We will let you educate us—you have that responsibility and you must *fight* for aesthetics—will you accept the challenge?" He went on to say that they are finishing a housing group in the New York

area, beautifully landscaped, and now they have been asked by outsiders, "How'd you get Robert Moses to let you build in a park?"

Dr. David W. Barry, Executive Director, New York City Mission Society, criticized much of modern church architecture in that it is irrelevant. He said it fails to say something to the masses. The architect should be in sympathy with the message to the space age. Too many churches say: "I remember New England." In other words, surely God will know man in shapes other than Gothic. Since religion is a voluntary expression of man's aspiration and in this group action there comes the question "How much will this cost me?", then the pocketbook looms larger than God, and we revert to the lesser and build spaces which are then overused and abused. It is common in church building to break laws of health and safety because the building is in the service of God and we therefore are permitted more "freedom"—our governing agencies can close eyes more easily when approving church plans.

Erwin Wolfson, chairman of the board, Diesel Construction Co., Inc., spoke of clients who have "taste and care" and clients who have "no taste and don't care." Economics decides if the job can go ahead. Good design must recognize economics and often compromise to a point to either permit a job to go forward or to die.

Herman Hillman, New York Regional Director, Public Housing Administration, defended public housing but admitted that, aesthetically, it is wanting.

Samuel Ratensky, Assistant to Director, New York City Housing and Redevelopment Board expressed similar views.

Dr. Burnham Kelly, Dean of College of Architecture, Cornell University, called for a revision of approach to teaching art in schools. He said that it should not be all fine arts in training; there must be an interplay of the utilitarian and fine arts and economics—all must be taken into account. Aesthetics is left to the building committees who are composed must too often of tasteless individuals. Such decisions are guided by the utilitarian rather than by fine art.

Dr. John L. Schimel, psychiatrist, *Russell Lynes*, managing editor, *Harper's Magazine*, *Ad Reinhardt*, artist, *Joseph Coogan*, author and teacher, and *Dr. Paul Goodman*, writer, critic and teacher, all agreed in varying degrees that ugliness was incurable without a fresh look at our values. The fine arts have moved in the direction of ugliness. We have only to compare jazz to symphonic music as we generally know it. Jazz is interested in the meaning of the moment. It came from below, according to Morton Williams, jazz authority. It is amateurism and it goes against all 19th century ideals. Much contemporary art is feminine. It has no order and no reason. Much of it is a denegation of man in painting and sculpture. We are bewildered victims of a torn world. In this age of ugliness with its atom bomb, shelters, war, business for the sake of the business dollar, man becomes a trivial unit in a mass of data which can be processed by computers. There is no progress without ugliness. The beautiful becomes ugly and then becomes beautiful again when the new form arrives. Copycat art has no charm and soon is found sterile.

If our age of ugliness is progress, it must be slowed down. We must again think. We must be concerned about the community in which we live. We must again learn to "SEE." This education must start at kindergarten level. We must develop aesthetic values in early childhood, then we will not have these problems.

The public has more intelligence than they are given credit for. The vulgarity and mediocrity thrown at the public appeals to the lowest instincts. Are we raising a nation of aesthetic illiterates? We hope not.

STUDENT AWARDS

TEXAS ARCHITECTURAL FOUNDATION

Twenty-seven college students of architecture in Texas have shared in more than \$8,750 in scholarships and awards this year.

The awards—The Jesse H. Jones Scholarship in Architecture, The Featherlight Corporation Scholarship, and The Texas Concrete Masonry Association Award — were divided among five Universities of the State and given to students who plan careers as architects.

JESSE H. JONES SCHOLARSHIP

The Jesse H. Jones Scholarship, made for the first time this year, consists of three \$1,000 grants to fifth-year students who have demonstrated high scholastic capabilities and are dedicated to a career in architecture. The winners were: Coda Arnold Stephenson, Plainview, a student at Texas Tech of Lubbock; Steve Murphy Vaught, Port Arthur, who attends Texas A & M at Bryan; and James William Emmrich, Giddings, a University of Texas student.



STEPHENSON



EMMRICH

FEATHERLITE

The Featherlight Corporation of Austin each year presents scholarships totaling \$2,500 to leading students of the five schools of architecture in Texas. First, second and third place awards are given at each school.

At Texas Tech: First place award went to E. L. Dunn of Southland; second place, Lynwood Jekel, Slaton; third place was tied by Coda Stephenson of Plainview, Jerrold Beeler of Dallas and William Early of Fort Worth.

Texas A & M: First place, Lee E. Dodson of Dallas and Louis E. Thomas of Fort Worth; second place, James J. Amis of Bryan and Daniel R. Brents of Dallas; third place, Joseph C. Mills of Pearsall and Harold L. Adams of Dallas.

University of Texas: First place, Jon H. Starnes, Midland; second place, James Emmrich, Giddings; third place was a tie, Walter Scarborough of Houston and Lane Bickhan of Bay City.

Rice University: First place, Philip T. Y. Chang, Houston; second and third places tied by John H. Kell, Jr., Houston, and William Charles Murphy, Houston.

University of Houston: First place, John M. Yukman of Houston; and second place, Roy G. Gee of Houston.

TEXAS CONCRETE MASONRY

The third award presented was a \$750 grant by the Texas Concrete Masonry Association in recognition of excellence in design at each school of architecture in Texas. The Texas Concrete Masonry Association, in presenting the award, honored one student in each school who has done outstanding design work during regular fourth school year curriculum.

The winners are: University of Texas, Douglas Cardinal of Alberta, Canada; Texas A & M, Daniel R. Brents of Dallas; Texas Tech, John Evans III of Lubbock; Rice University, unannounced; and University of Houston, Anthony J. Caporina of Houston.



DUNN



STARNES



YUKMAN



CARDINAL



EVANS



CAPORINA

Winners of the annual architectural scholarships awarded by Monarch Tile Manufacturing, Inc., of San Angelo, Texas, have just been announced by Fred J. MacKie, Jr., F.A.I.A., President of the Texas Architectural Foundation, of Houston, Texas.

First place winner is John Ronald Hampton, of College Station, Texas, architectural student at Texas A & M College. Second place winner is Daniel Jule Talley, of Alice, Texas, architectural student at The University of Texas.

Their selection was made from a list of outstanding candidates from the five schools of architecture in Texas by the Awards and Scholarships Committee of the Texas Architectural Foundation Board of Trustees. Qualifications for the competition, according to Mr. MacKie, are that "Monarch Tile's scholarship and grant can be awarded only to one whose intention to make the profession of architecture his life endeavor is sincere, whose character and reputation command respect in his community, whose qualifications and achievements have demonstrated outstanding ability in his chosen work."

Bill C. Baker, president of the awarding company expressed pleasure at the selection and stated, "In this advanced age, education faces a new challenge of providing skilled instruction in highly specialized fields. This challenge has been met by the Texas Society of Architects, and the Texas Architectural Foundation stands as a monument to its constructive efforts in the field of architectural education. We, at Monarch Tile, take pride in being a participant in this vital activity."

First place winner Hampton was born in Dallas, is a graduate of North Dallas High School, and is scheduled to graduate from Texas A & M College in May, 1962 with a degree of Bachelor of Architecture. He is married, has four children and has gained practical architectural experience by being employed by both Dallas and Bryan architectural firms.

Second place winner was born in Ben Bolt, Texas, is a graduate of William Adams High School in Alice, and currently is enrolled in The University of Texas with a major of Architecture. He is married, and has worked for five summers with an Alice architectural firm.

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Rice University will hold a unique experiment in architectural design and architectural education. June 4, through 15, on the Rice campus, there will be conducted a Rice Design Fete sponsored by the Department of Architecture and the Educational Facilities Laboratories, established by the Ford Foundation. Professor William W. Caudill, Chairman, Department of Architecture, says, "The primary purpose of the meeting is to bring together some of the best architectural designers in the country to probe and to develop in a highly concentrated effort new concepts for college buildings, particularly those at the community and junior college level." Professor Caudill adds, "The secondary purpose is to provide for some of our outstanding students, as well as outstanding students from other universities, a highly effective learning experience through a close association with top flight practitioners."

The plan is quite simple. Rice will bring together ten outstanding architects on the Rice campus and give each of them an office, all the consultant help they will need, and a working crew of four architectural students for drafting help and for making routine drawings and models.

On Monday, June 4, each architect will be given the same basic problem to solve, and he will submit his solution on Thursday, June 14. The graphic and oral presentation will not be judged competitively, but evaluative analyses will be given.

This is to be a drafting room conference, and provisions will be made to allow plenty of opportunity for the interchange of ideas and criticisms. All participants will work, eat and live on campus during the charette. Coffee breaks, breakfasts, and bull sessions will replace the usual variety of speeches at conferences. All exchange of information will be on a person-to-person basis in these informal groups. The only real break will be the intervening week end.

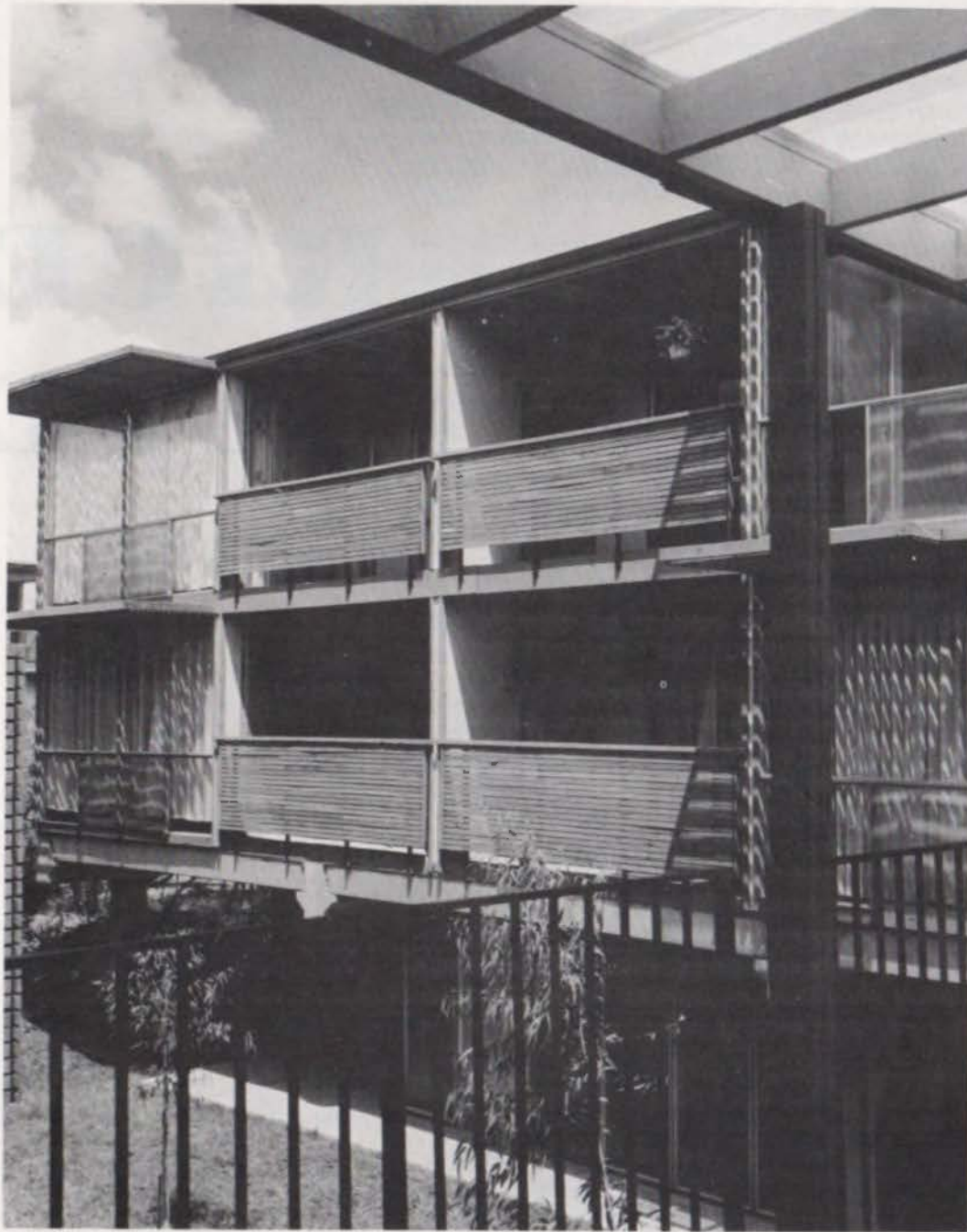
Participants have been chosen to represent various regions of the United States. The designers are all leading men in the design field: Edmond Lay, a practitioner in France currently a visiting professor at Cornell; Gyo Obata, partner in the St. Louis, Missouri, firm of Hellmuth, Obata and Kassabaum; Bill Brubaker, partner in the Chicago, Illinois, firm of Perkins and Will; Bill Finch, partner in the Atlanta, Georgia, firm of Finch, Alexander, Barnes, Rothschild and Paschal; Frank Lawyer, an associate and chief designer for Caudill, Rowlett and Scott, Houston, Texas; Paul Hayden Kirk, a Fellow of The American Institute of Architects, of Kirk, Wallace, McKinley and Associates, of Seattle, Washington; Don Barthelme of Houston, Texas, also a Fellow of the A.I.A.; Gin Wong, chief designer with William Pereira and Associates in Los Angeles, California; Joseph Schiffer, Professor, Department of Architecture, Massachusetts Institute of Technology, and a finalist in the recent Boston City Hall Competition; and Linn Smith of Birmingham, Michigan, a Director, American Institute of Architects.

Dr. Edmund Gleazer, the primary author of the program, will also serve as an educational consultant. In addition to educational, structural, mechanical, and acoustical consultants, Ben Evans, Coordinator of Architectural Research, Texas Engineering Experiment Station, will provide the climatology studies for the various regions in which the junior colleges will be located. Professor William Caudill will act as a design and programming consultant, William M. Pena, partner, Caudill, Rowlett and Scott, will act as the programming consultant, and Jonathan King will serve as the consultant from Educational Facilities Laboratories, Inc., of New York.

RICE FETE

TEXAS ARCHITECTURE 1961

honored for distinguished design



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ALLISON B. PEERY

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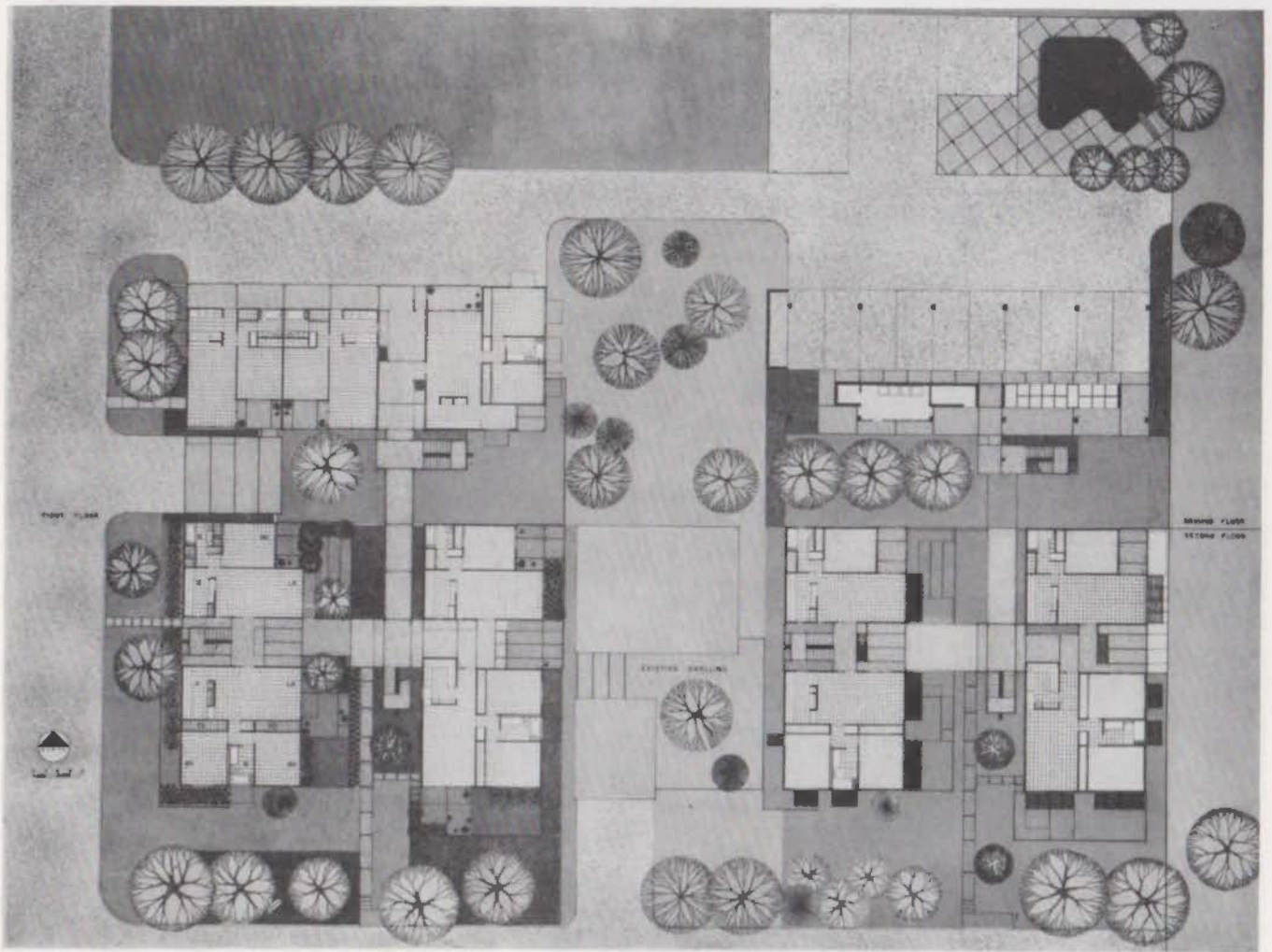
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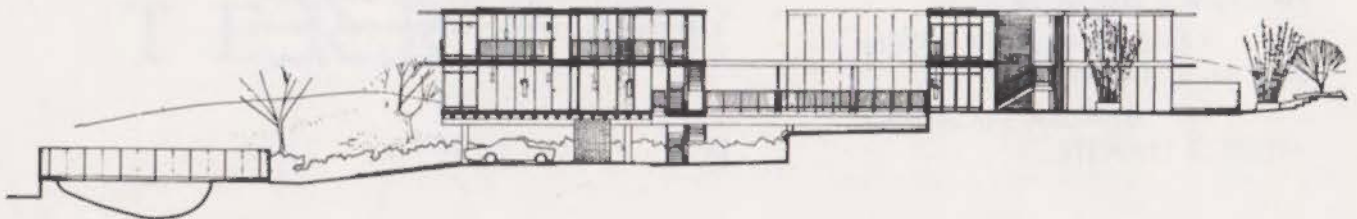
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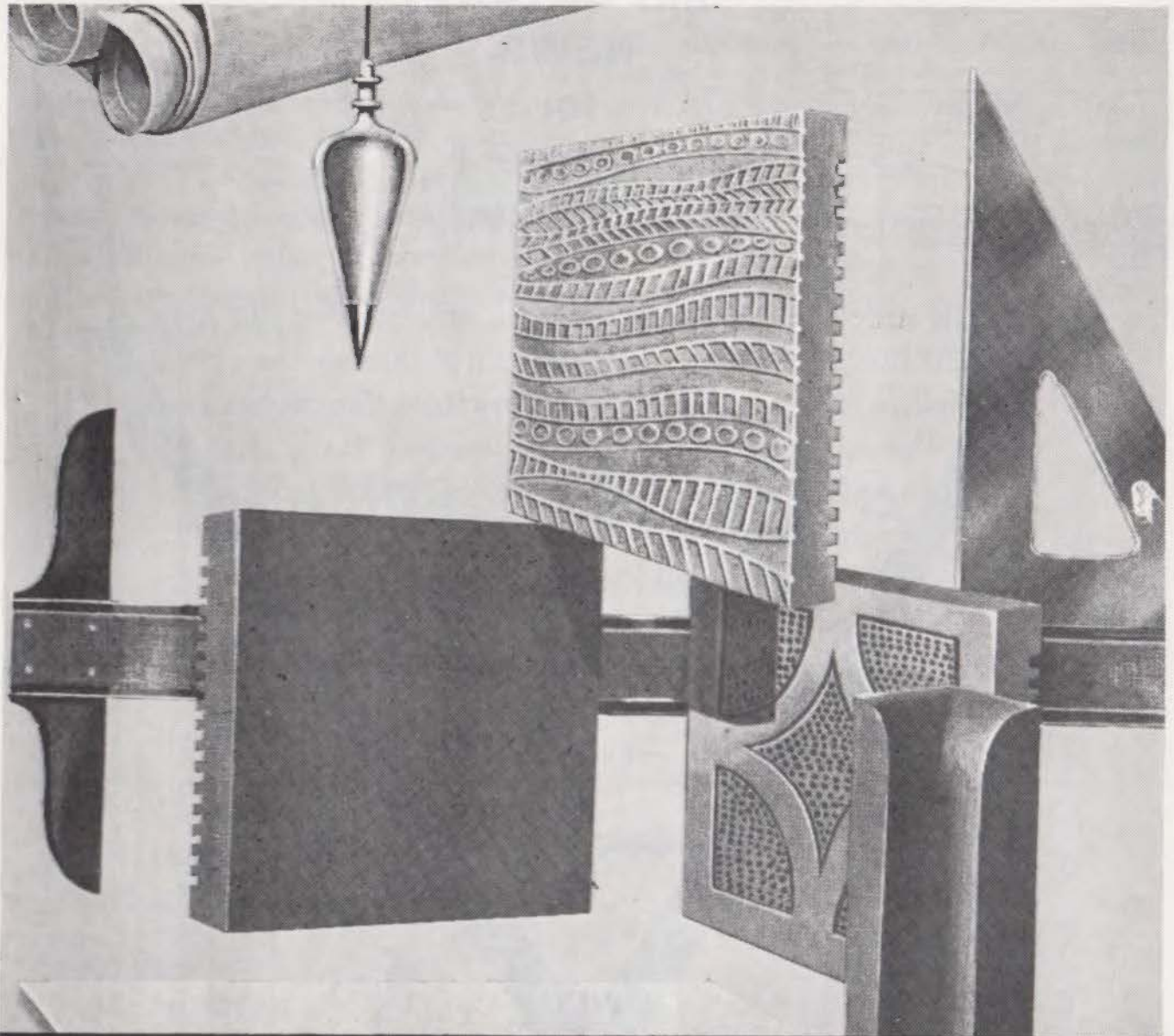


The site is composed of two separate plots on a quiet dead-end street next to the meadow of an army post. Between the two sites is an existing duplex designed by the architect a few years ago. The site slopes approximately 15 feet from south to north and commands an exciting view of the city, to the north, from the higher level. The west and south have unsightly views. Apartments have privacy and access to outdoor living.



Each site is cut near the middle creating an upper level in the front, and a lower court level in the rear. The two stories of flats rise from the same finish floor level, with access to the back apartments by a bridge over the lower court with parking under. Plastic screens and horizontal slat fencing provide utmost privacy for each apartment and garden area. The architectural form is an organization of rectangles which in turn are developed into succeeding smaller ones. Rectangular landscape structures and privacy screens reinforce the form and punctuate the open spaces within it.





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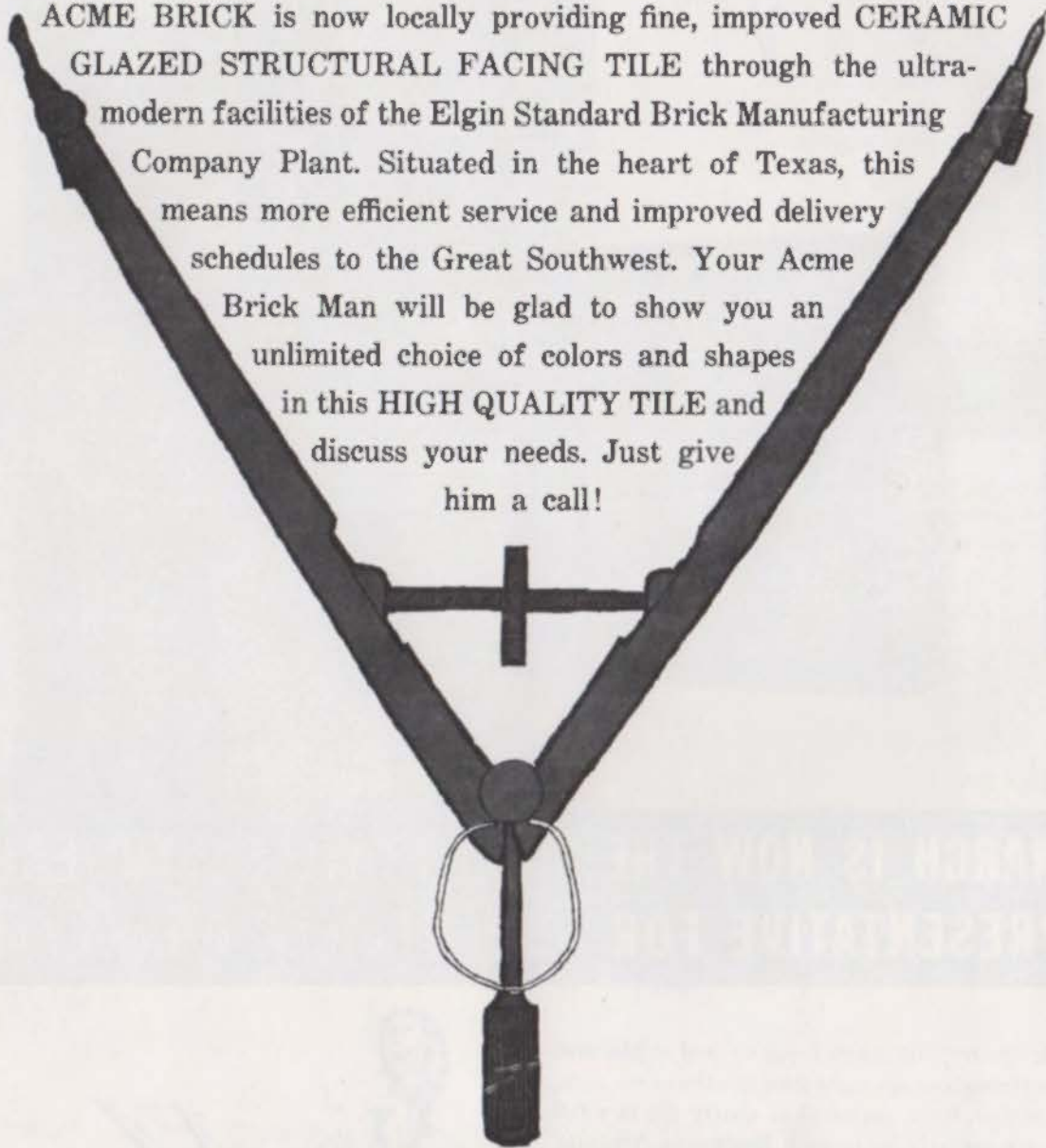
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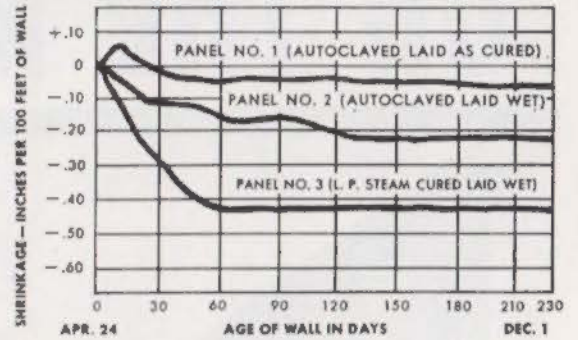
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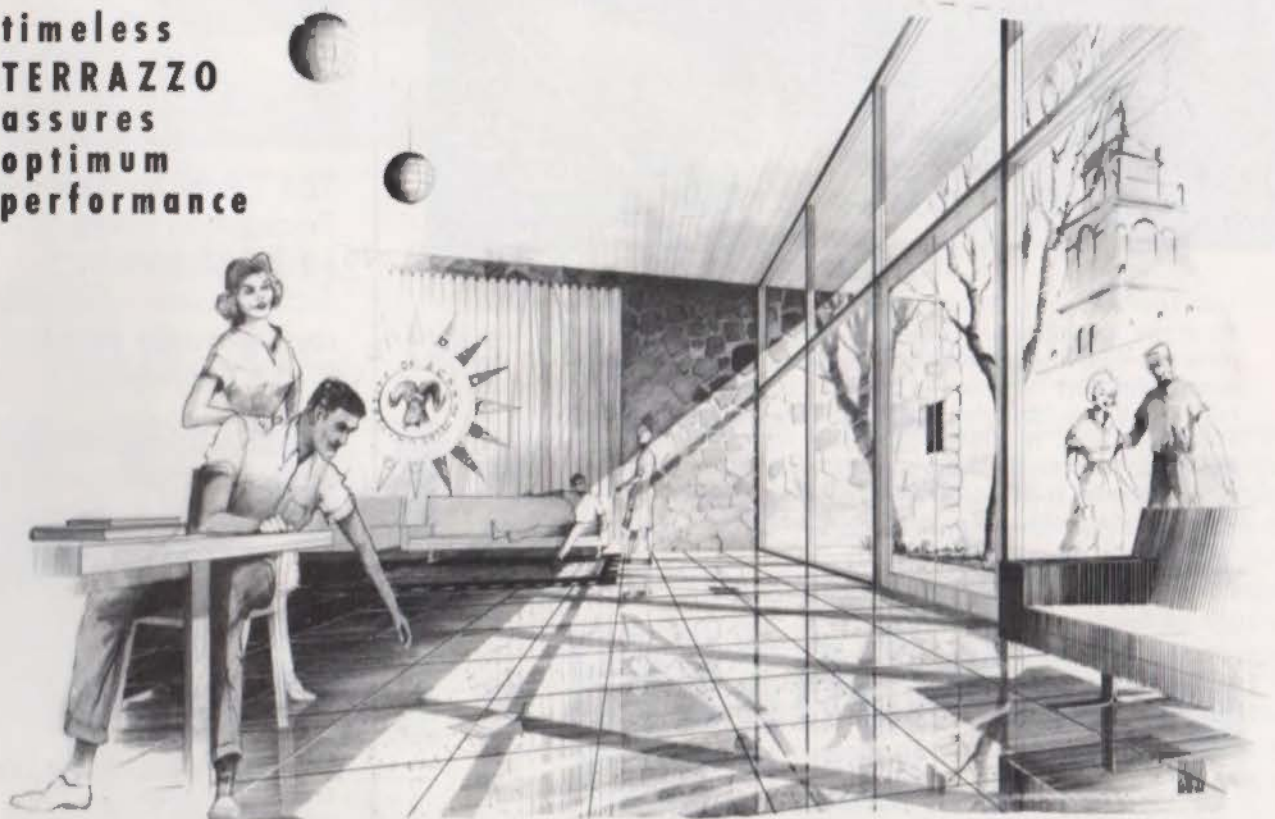
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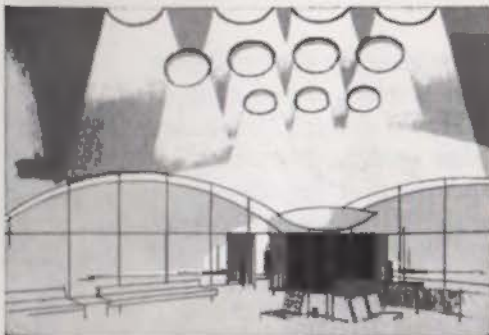
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Mount Clemens Federal Savings and Loan Assn., Mount Clemens, Mich. Architect: Meathe, Kessler and Assoc., Inc., Grosse Pointe Park, Mich. Photo: Baltazar Korob.

Soaring shell roof that lets the daylight through



Long span of concrete shell roof permits spacious, column-free interior, with ceiling 23½ feet high at the center. 21 skylights piercing the thin shell create dramatic light patterns.

They cast it in a single day for the new Mount Clemens Federal Savings and Loan Building. 52 truckloads of ready-mixed concrete placed in one continuous operation form the 96-foot-square roof of this spectacular new building. Four corner columns, flaring out to match the curve of the roof, provide its only support. The building rests on a raised platform faced with attractive precast panels made with white cement and exposed quartz aggregate. The spacious interior is enclosed by walls of aluminum and glass. Circular skylights molded right into the concrete roof admit complete daylight over the entire business floor.

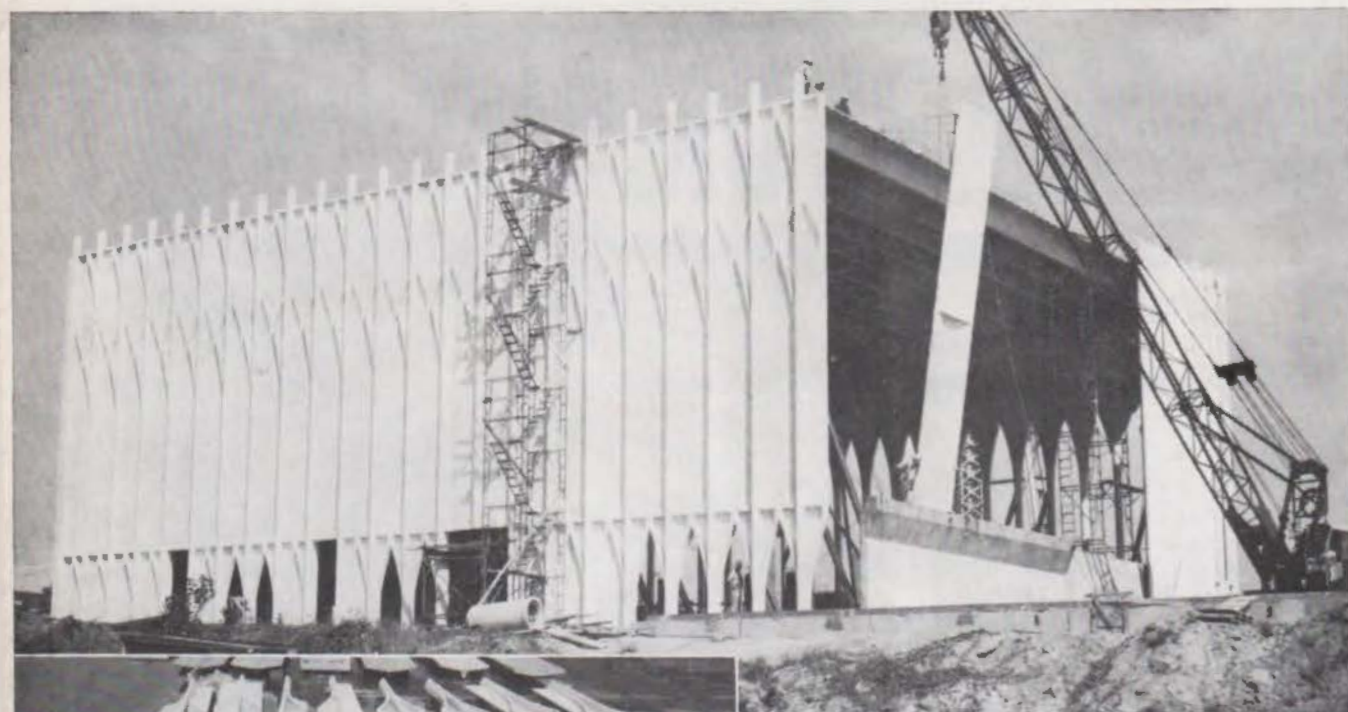
The complete freedom of form possible only with concrete inspires architects everywhere to seek imaginative new designs for buildings of all types and sizes.

PORTLAND CEMENT ASSOCIATION

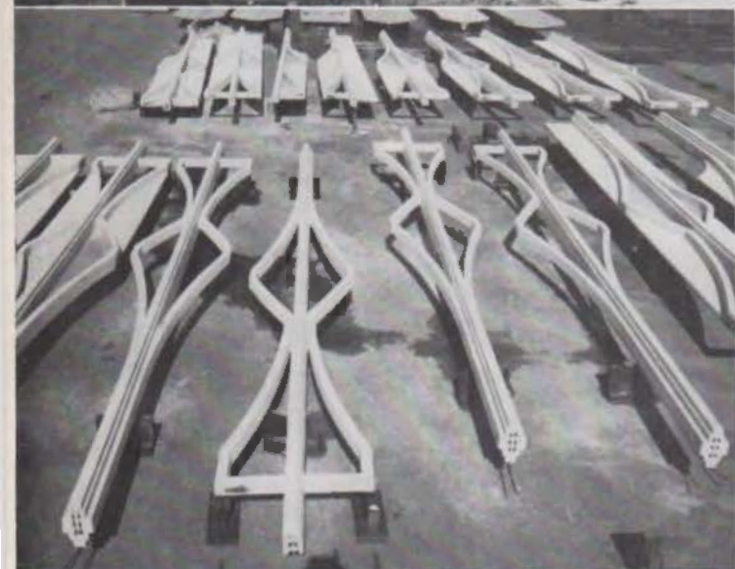
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A national organization to improve and extend the uses of concrete

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ABOVE: Swinging the panels into place
LEFT: The prestressed components
BELOW: Model of Science complex when finished



Architects: Minoru Yamasaki & Associates, Detroit
Naramore, Bain, Brady & Johanson, Seattle
Precast Concrete Units: Associated Sand & Gravel, Inc.,
Everett, Washington
Engineers: Worthington, Skilling, Helle & Jackson, Seattle



...wherever concrete must be beautiful

The United States Science Pavillion is one of two principal theme buildings of the Seattle World's Fair. After the Fair it becomes the city's cultural center.

The load-bearing S-type stud wall panels are 32 and 52 feet long. They are faced with Trinity White portland cement and white quartzite aggregate. They are prestressed. The high strength

of Trinity White and the high-early-strength gray cement back-up permitted the forms to be stripped in 12 to 14 hours with steam curing. Panels are secured in place by either welding or bolting.

Problems of repeated turning, handling and transporting these massive members were neatly and ingeniously solved with specially outfitted lift trucks.

— use **Trinity White**

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