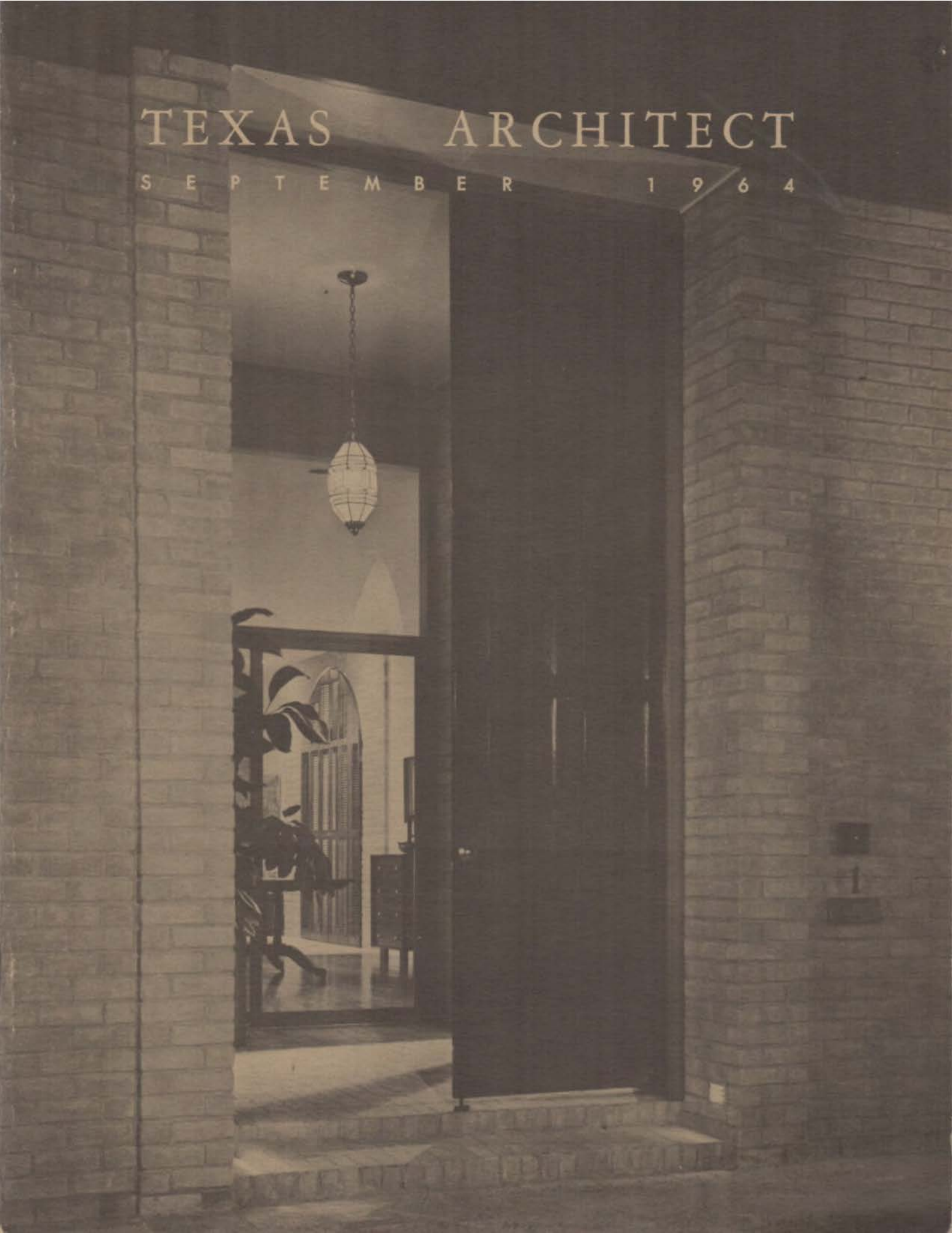
TEXAS ARCHITECT

SEPTEMBER 1964



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THE TEXAS ARCHITECT

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

COVER

The elegant scale and simplicity of the entrance to a Houston town house provides a transition to the delightful living spaces. The town house by P. M. Bolton Associates, Houston, is a Texas Architecture 1963 selection.

The evidence of international cooperation in the interest of forward-looking border planning between Mexico and the United States, as described in this issue of the Texas Architect, could well serve as a stimulant and example to many expanding communities and urban centers in Texas.

When growing cities absorb adjacent communities or when neighboring communities expand to each others' borders, all too often the municipal governments involved are suddenly faced with staggering and costly problems—problems which often could have been averted had there been long-range planning on an area-wide basis. If there has been no cooperation between the adjacent communities on street, highway and utility planning, these problems quickly become evident because of their functional nature. Just as critical, however, to the health, welfare and safety of the communities are sub-standard buildings which come into being before any controls are established, but which are absorbed "as is" by the spreading town or community.

Within a county or two-county area we should be able to find the means and apply the measures of cooperative planning and building controls early enough to avoid frantic and costly future measures. In some urban counties, the central city has exerted a concerted but unofficial effort to foster cooperation with and between its adjacent and outlying community governments, and has met with moderate success. But in view of the tremendous growth which has been projected for Texas within the next twenty-five years, preponderantly in urban areas, it is imperative that we develop a more positive and effective system to meet the challenges.

Without harm to a political philosophy which differs from our good friends across the border, perhaps we can draw inspiration for the task ahead from this example of international planning.

George F. Harrell

IN MEMORIAM

ROBERT LEON WHITE, SR.

The University of Texas campus has become distinctive in appearance, desite the difficulties of having been restricted to the old 40 acres through one era of building, then expanding the complex of buildings in another. Much of the credit for the harmonious design and layout, for the distinctively educational atmosphere, for the skillful blending of the Southwestern type of design with modern functionalism, has gone to architect Robert Leon White Sr., whose passing this week is mourned.

Dr. White has been honored for achievements in architecture elsewhere. The Texas Society of Architects presented to him in 1950 its first gold medal, in tribute for design of the Masonic Temple in Waco. He received an important award from the Sealy and Smith Foundation for design of buildings at John Sealy Hospital in Galveston. Many other honors have been bestowed upon him.

During his 41 years in Austin, he has influenced the design of nearly every building on the University campus. His life, his ability and his labor have been a factor in the University's advance and its progress.

The Austin American

HENRY STEINBOMER

A FINE architect needs no tombstone, no epitaph, no statue or memorial when he dies. His work, like that of a writer or a painter, lives on for all to see and enjoy.

Henry Steinbomer has left his trademark, so to speak, not only in San Antonio but throughout Texas.

There was a need for many new churches as the population swelled in the post-war years and this led Mr. Steinbomer to specialize in ecclesiastical architecture.

He worked in a great variety of styles, modern and traditional, to meet the desires of church building committees. And perhaps some of his finest work was the result of diplomacy as well as artistry.

The most conspicuous of the 160 Steinbomer churches, so far as San Antonians are concerned, surely must be the Central Christian, on Romana Plaza. Its Georgian Colonial style is unusual in this part of the country.

Other buildings that have been admired especially include St. Luke's Episcopal, Concordia Lutheran, Jefferson Methodist and the Crestholme Presbyterian.

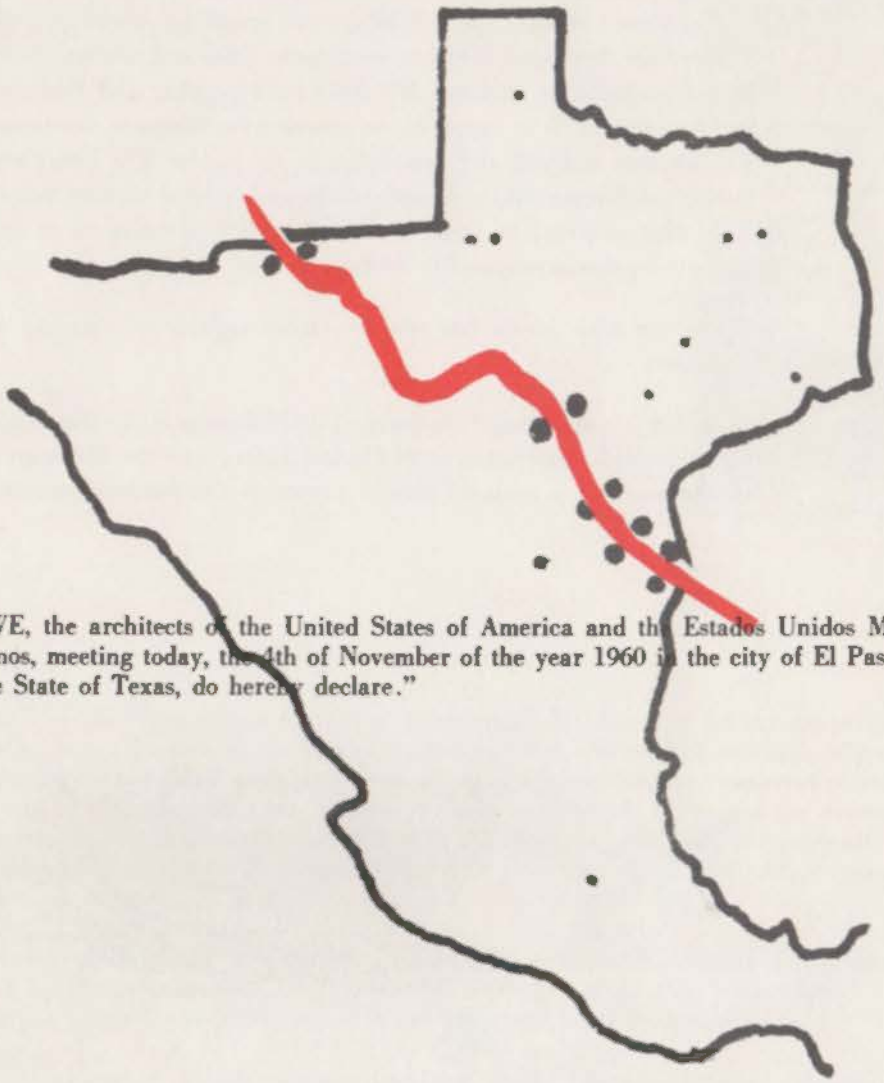
We wonder how many newcomers or tourists are aware that the tower of St. Mark's Episcopal Church, facing Travis Park, dates only from 1949. Its perfect harmony is a part of the Steinbomer magic.

We offer our sympathy to Mrs. Steinbomer, who also has artistic talent, and to the whole family.

The San Antonio Light

FOUR YEARS AFTER SIGNING

"THE CHARTER OF EL PASO"



"WE, the architects of the United States of America and the Estados Unidos Mexicanos, meeting today, the 4th of November of the year 1960 in the city of El Paso in the State of Texas, do hereby declare."

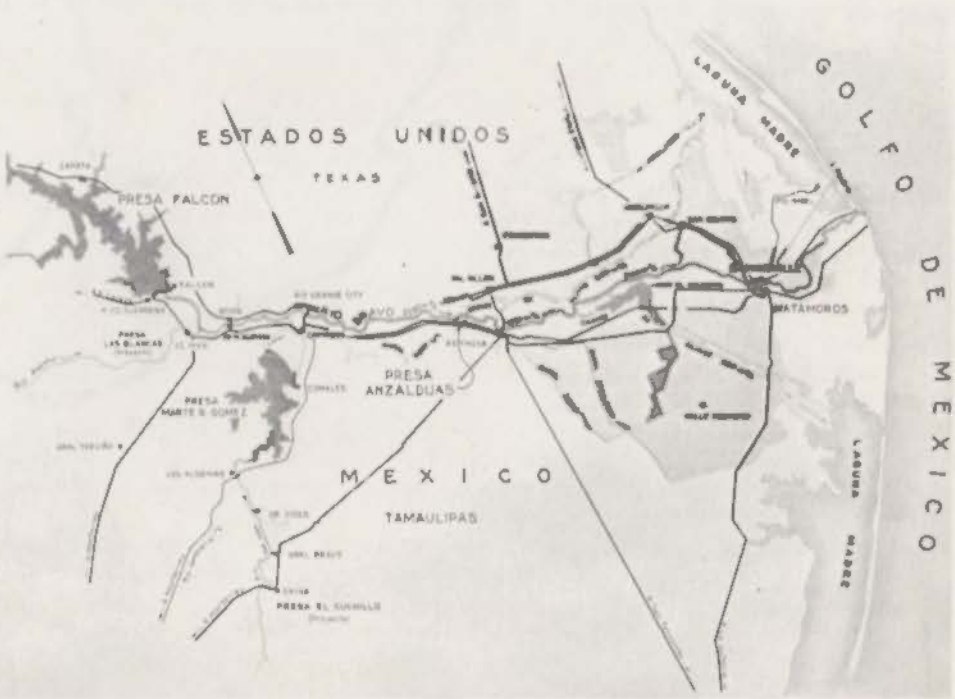
"WE, the architects of the United States of America and the Estados Unidos Mexicanos, meeting today, the 4th of November of the year 1960 in the city of El Paso in the State of Texas, do hereby declare:"

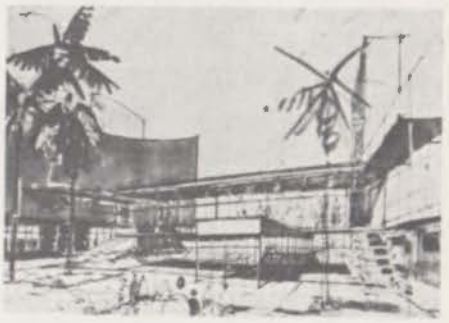
This is the preamble to the Charter of El Paso. What is it? How did it come about? What progress has been made? Where do we go from here? These are questions we will attempt to answer here.

What is it? The Charter of El Paso is a declaration of the architects of Mexico and the United States pledging cooperation in the planning and development of our border cities. It defines the mission of the Profession of Architecture as the responsibility for creating a total physical environment in harmony with man's highest aspirations. It goes on to state that it is the architects' unavoidable duty to carry out this mission. That all citizens living along the border dwell in a geographical area with similar physical characteristics and with related problems, both social and economic. The solution of these problems are indivisible and should be shared by both nations. For the harmonious development of our contiguous cities and regions, technical study of our shared problems is required. We must work together and freely exchange our ideas and experiences. It is impossible to conceive the adequate development of a city without previous analysis and knowledge of its region. The architects would transform public indifference into civic enthusiasm and isolated activity into coordinated efforts. They also proposed to create technical border commissions to collaborate with the respective governments and to further the aims of the Charter.

These are high ideals but who are more capable of carrying them out than the architects.

How did it come about? As early as 1923 George E. Kessler, a planner for El Paso, recommended cooperation with Ciudad Juarez and the Mexican Government in the development of a regional plan to create an international metropolitan area.





In an address at MIT in the forties Carlos Contreras, the dean of the Mexican Architects, proposed a three-mile-wide free international zone be established on the border providing joint recreational, cultural, educational and transportation facilities. In the fifties individual architects from Texas advanced this joint cooperative planning proposal. Then in April 1960 a group of Mexican architects, headed by Guillermo Rossell, challenged the American Institute of Architects at their convention in San Francisco to collaborate in the planning of twin border cities and regions. The proposal was so eloquent in its story and forceful in its appeal that AIA President Philip Will, Jr., accepted this opportunity for international brotherhood at work.

Conferences were started immediately between Mexican and Texas architects. Within six months in October 1960, at the Texas Society of Architects Convention in El Paso, "The Charter of El Paso" was signed by distinguished members of the Sociedad de Arquitectos Mexicanos and the American Institute of Architects.

What progress has been made? Definite progress has been made. Immediately after signing the Charter the presidents of the two professional societies announced the appointment of an International Border Planning Commission. It was composed of Guillermo Rossell, Carlos Contreras and Ramon Corona Martin of Mexico and Robert E. Alexander and Edwin W. Carroll of the United States. The appointed Commission elected Guillermo Rossell as its chairman. In Mexico two powerful Federal Ministries—the Patrimonio Nacional and the Programa Nacional Fronterizo—equivalent to cabinet rank in this country, are directly responsible to the President for administering the border program. The Patrimonio Nacional is responsible for the planning of the cities and through privately commissioned architects have completed plans for more than ten of the Mexican Border cities. The Programa Nacional Fronterizo is responsible for implementing these plans by construction. Actual construction has begun in Ciudad Juarez, Tijuana, Matamoros, Ciudad Acuna, Piedras Negras and Nuevo Laredo.

The National Frontier Program under the direction of Antonio Bermudez, will attempt to make the 1600 mile border a "showcase" for tourists. Since it faces the country with the highest economic potential in the world, this challenges them to transform it into a great commercial, recreational and cultural avenue. Juarez is progressing very rapidly, recently completing a museum and convention center with construction to begin soon on a hotel building. A new bridge was opened at Matamoros and a new entrance and border station in Piedras Negras.

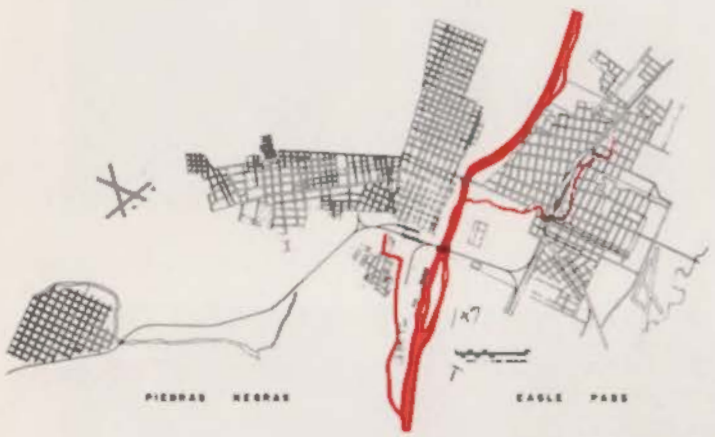
In July a new bullring opened in Piedras Negras in addition to a new water works plant, the Altos Hornas steel plant and other improvements.

Progress in the United States has been much, much slower. We must work from the local level upward to national level which is directly opposite the accepted practice in Mexico. This takes a great deal of time and our only hope is that construction will not move too fast on the Mexican side or enabling joint planning legislation by the United States will speed our progress.

Professional planners have been employed in most of the Texas border cities such as Brownsville across from Matamoros, McAllen across from Reynosa, Laredo across from Nuevo Laredo and Eagle Pass across from Piedras Negras. Most of these projects are under the Federal 701 Program. The Texas Society of Architects through its Border Development Committee and the University of Texas has attempted to arrange meetings between these planners, city officials and their counterparts in Mexico since no other official exchange has been established.

The AIA and the TSA has enlisted the support of the Urban Renewal Department in Washington and the Texas Department of Health which helps administer the 701 Program in Texas.

The International Border Planning Commission was increased in membership with the election of Arq. Mario Pani, Chief Architect for Programa Nacional Fronterizo and his assistant Arq. Domingo Garcia Ramos to the Mexican delegation and Sidney W. Little, Dean of the School of Fine Arts at the University of Arizona and an American member with official status at the national government level, to the American delegation.



The Commission appointed an executive secretary on each side of the border, both located at the center of the border in Ciudad Juarez and El Paso respectively, to assist in liaison affairs of the Commission.

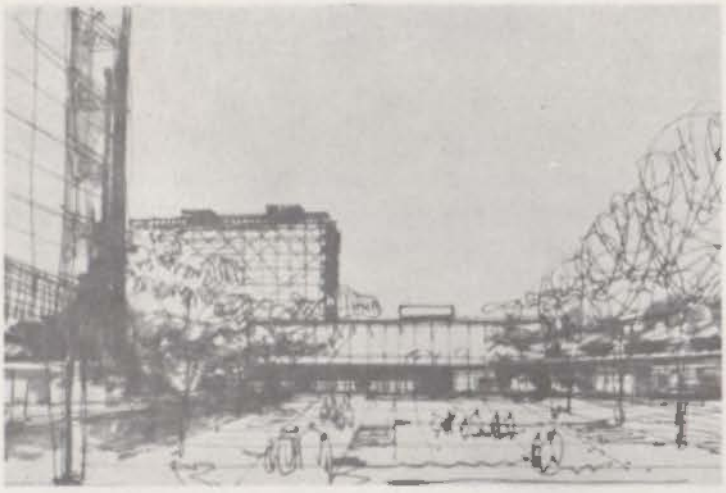
The State of California has endorsed the Border Development Program by resolution. California is able by law to enter into urban planning programs with Federal assistance. Texas is not.

Undoubtedly this friendly spirit of cooperation has aided the settlement of the famed fifty-year-old "Chamizal" problem. El Paso and Juarez are working together on the development of this land. Its major objectives are the creation of a foreign trade zone for the two cities, an international cultural exchange program, an international university, trades fair and convention center.

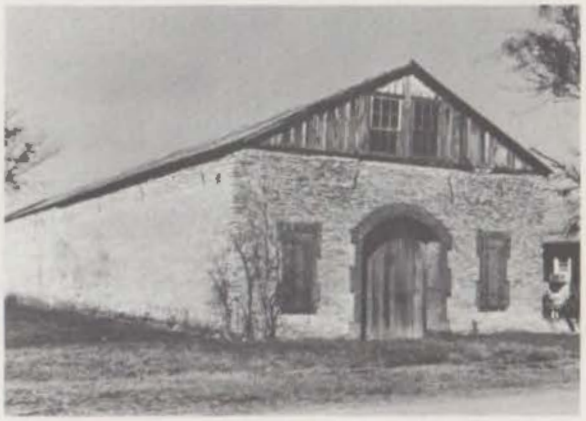
Where do we go from here? The AIA, through the leadership of Edwin Carroll, is currently preparing a brochure to be submitted to Ambassador Thomas Mann to discuss the proper procedure in presenting their proposal for an International Border Planning Commission to President Johnson.

A bill has been prepared by The Planning Association of Texas for consideration by the State Legislature authorizing and establishing joint planning areas and boards so that legal sanction can be given to the cooperative planning with Mexico.

Enabling joint planning legislation by the State of Texas and official recognition by the Federal Government are necessary if continued progress is to be made. The voluntary cooperation initiated by the AIA and the TSA cannot continue to carry all of the burden for the furtherance of this much needed program.



ANONYMOUS TEXAS ARCHITECTURE



EARLY STONE BUILDINGS

FLATONIA, TEXAS

photo by Victor Probst

THIS IS THE FIFTH OF A SERIES OF ARTICLES ON TEXAS ARTISTS WRITTEN BY PAUL COATES, JR., AIA, ARCHITECT

EVERETT SPRUCE

As one of the hundred or so leading American painters, and to many the Dean of Southwest Artists, Everett Spruce has for over twenty years studiously interpreted the panorama of the Southwest. Although at times seemingly anachronous, his technically controlled and precise pursuit of his deep appreciation for nature has survived several and diverse style trends. His attachment to his environment rings of regionalism. His skill supports his wide acclaim. Although he has come to incorporate the expressive potential of non-objective elements, he is fundamentally a realist. Abstraction is always with a purpose and with the subject somehow retained.

Spruce has drawn primarily from the endless inspiration provided by the rivers, mountains, sky and life of the Big Bend area and more recently from the Gulf Coast near Port Aransas. An easel painter by choice, he depicts in his skillful paintings, which are mostly landscapes, the details of nature rather than the panorama. His most frequently employed medium is oil applied to white linen canvas or masonite, which often has a grey or black underpainting. Though sometimes dark, his palette is touched with rich and flowing color. Always amplifying his range of expression, Spruce is presently experimenting with the new plastics as well as long existent encaustic.

Born in Arkansas in 1908, Everett Spruce in his youth wandered endlessly through the countryside while absorbing and recording the elements of nature, which have become so much a part of him. His first formal art training began in 1925 at the Dallas Art Institute, which he attended on a scholarship. Employed as a gallery assistant by the Dallas Museum of Fine Arts in 1931, he taught there and was later named assistant director. A dedicated and enthusiastic teacher, Spruce joined the University of Texas Art Faculty in 1940, where he is presently a Professor of Art.

Since 1932 the work of Spruce has been shown in more than twenty one-man exhibitions throughout the United States. He has been awarded numerous prizes and honors, including being named as the subject for the first portfolio in the Blaffer Series of Southwestern Art, published by the University of Texas Press. Other publications, including books and periodicals, have widely extended his reputation. His career may be traced in many public and private collections in all regions of the country.

Although Everett Spruce feels his best work lies ahead, his paintings already demonstrate the best qualities to be found in American painting.

RIDER, 1962
owner: Dr. and Mrs.
Charles Larkam

BIG BEND
LANDSCAPE, 1959
owner: The Artist

THE GULL, 1958
owner: The Artist

BIG TREE, 1952
owner: Walker Art Center, Minneapolis

EVERETT SPRUCE

THE WAVE, 1960
owner: Witte Memorial Museum

AUTUMN LANDSCAPE, 1955
Oil on pressed wood, 36 x 30
owner: Dallas Museum of Fine Arts

TEXAS ARCHITECTURE 1963

HONORED FOR DISTINGUISHED DESIGN

VIEW OF ENTRY FROM FRONT PATIO

P. M. BOLTON RESIDENCE

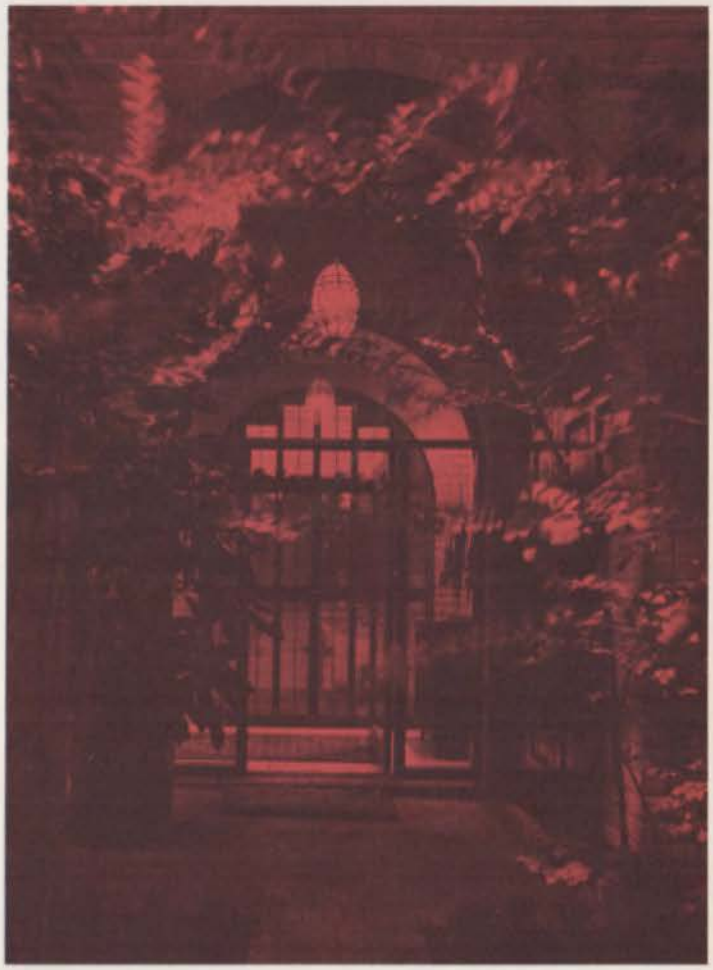
HOUSTON, TEXAS

ARCHITECT

P. M. BOLTON ASSOCIATES

HOUSTON, TEXAS

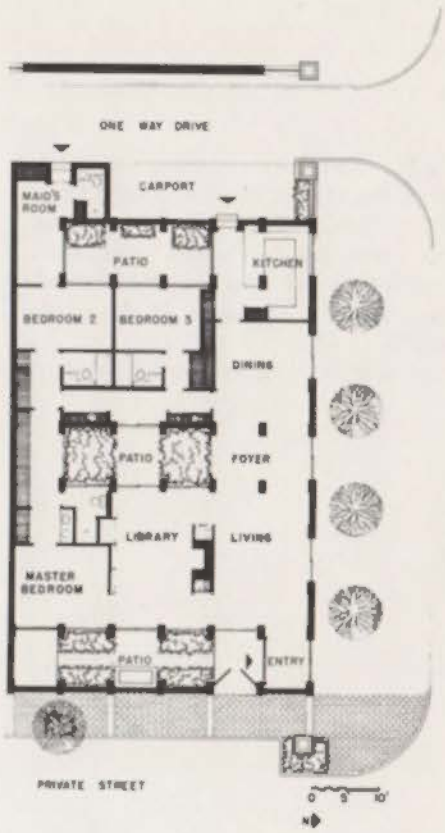
SITE: The Bolton residence is situated on the corner lot of a 16-site Town House development in Houston, Texas. The surrounding houses are individually owned and developed, each respecting the character of the whole project.

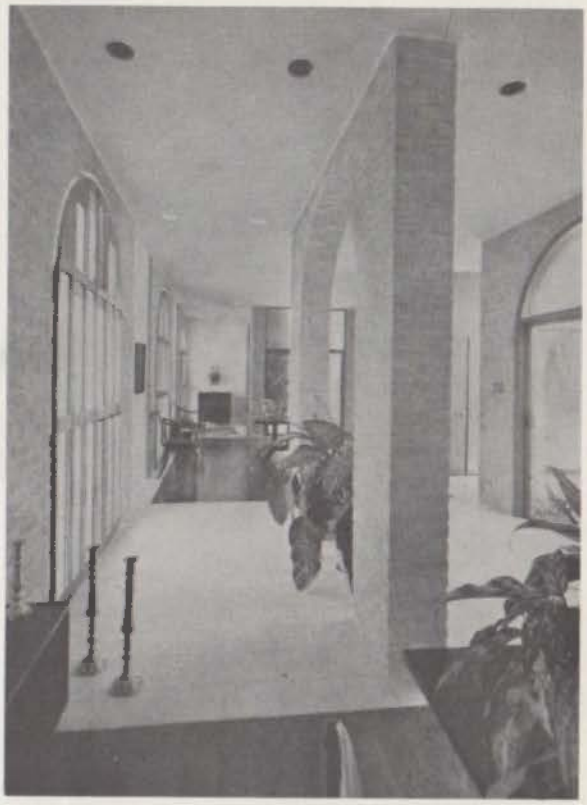


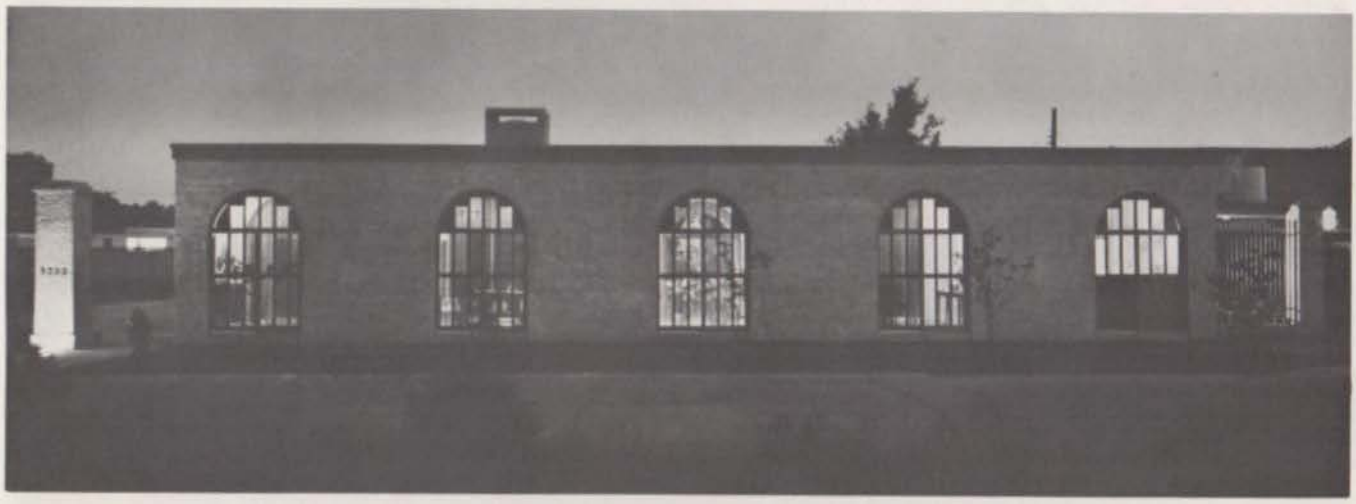
VIEW OF LIBRARY FROM FRONT PATIO

BASIC SOLUTION: The encompassing walls of the house extend to the lot lines of the 45′ x 78′ lot. The house turns inward to provide comfortable privacy in a scheme of patio living. Three colonnades of brick arches define three richly planted garden courts, giving maximum fenestration and sense of spaciousness to each of the four bedrooms, as well as all activity areas. Generous use of sliding glass doors into the courts allows a pleasant indoor-outdoor flow of space suitable for the owner's frequent entertaining.

THE HOUSE: One enters from the sidewalk through twelve foot high paneled doors to a covered entry porch at one end of the front patio. Inside is a small entry, paved in white Mexican cement tile, affording a complete view of the living-dining area. Arched windows (shielded by walnut shutters) open to the public street, and allow complete privacy or openness, as one desires. The library is placed where it may be used with the living area for entertaining or with the master bedroom to form a private apartment. The library and living room are divided by a fireplace enclosed in natural finish walnut with white divider strips. The champagne colored Mexican brick complement the white walls, walnut paneling and random width dark oak floors floating in a complete border of white tile. The small bar in the living area is finished in walnut and three shades of blue. There is a small covered porch off the master bedroom for quiet breakfasts. The child's bedroom, bath and dressing room, open both from the maid's quarters and the master bedroom to afford surveillance. The rear patio is at hand for a children's play area. The fourth bedroom, bath and dressing room, is a guest suite separate from the other areas of the house, to provide a quiet guest retreat. The dining room opens through a ten foot high swinging door into the compact "Doughnut" shaped kitchen which is built around a single brick arch. An eating bar separates the work area of the kitchen from the laundry area. In the kitchen one can view the city street through shuttered windows or watch the child at play in the patio. The brick bases of the arches act as baffles to control room exposure.







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KILGORE, TEXAS

EIGHT NEW ASSOCIATES HAVE BEEN NAMED BY CAUDILL, ROWLETT & SCOTT, HOUSTON-BASED ARCHITECTS, PLANNERS AND ENGINEERS.

The new associates are Ralph C. Carroll, William G. Ford, Harry D. Minto, Arlyn A. Orr, Jack W. Smith, James Byron Thomas, Michael H. Trower and Jack R. Yardley. CRS now has a total of 24 associates among its staff of 119.

Carroll, who joined CRS in 1957, received his bachelor of architecture degree in 1955 from Texas Technogolical College. He is a project manager.

Ford, a project manager, received a bachelor of architecture degree in 1952 from Texas A & M University. He joined CRS in 1962 after working for engineering and architectural firms in Bryan, Texas for 10 years.

Minto received a bachelor of science degree in physics in 1949 from the University of Houston. After serving with the Houston Lighting and Power Company, and a local consulting engineering firm, he joined CRS in 1962. He is a project electrical engineer.

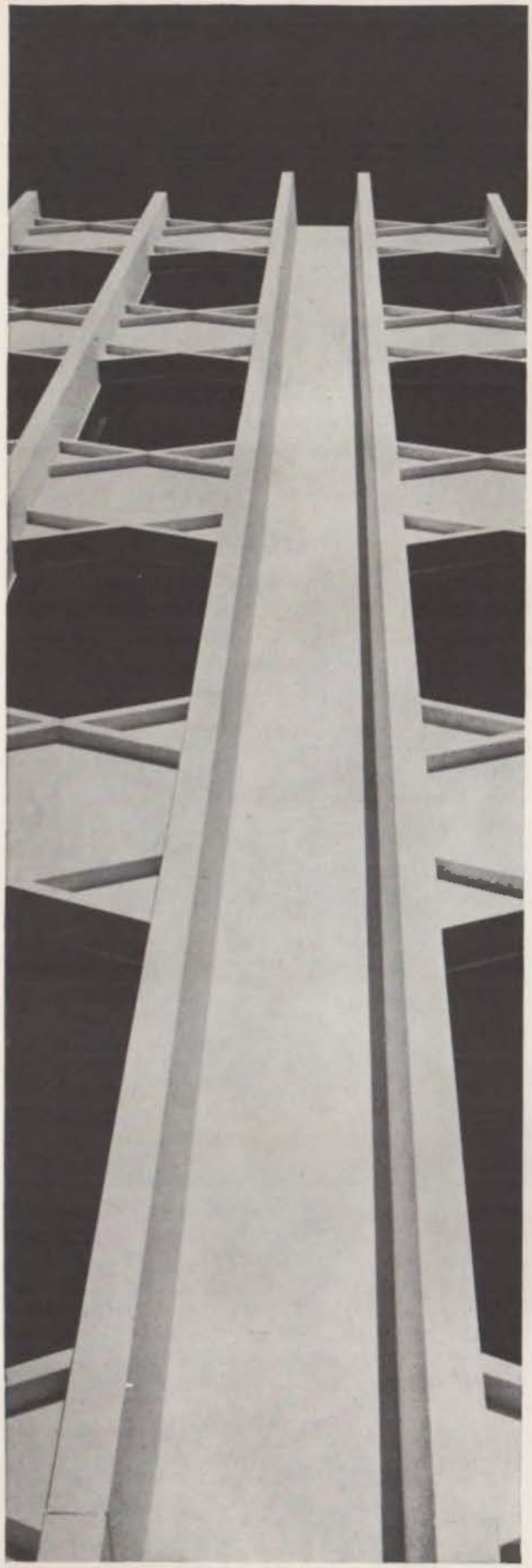
Orr holds both a bachelor's (1954) and master's degree (1960) in architecture from Oklahoma State University, and has served as professor of architecture and architectural engineering at the same university. He is a licensed professional engineer. He joined CRS in 1963, and is now manager of the structural engineering section.

Smith is project manager in CRS' Stamford, Connecticut office. He holds a bachelor of architecture degree from Massachusetts Institute of Technology (1950), and joined CRS in 1960. He served as engineering officer with the Air Force prior to joining CRS.

Thomas holds his B.S. in architecture degree from Rice University (1957), and was with a local design firm until 1961 when he joined CRS. He heads the interior design section.

Trower joined CRS in 1961 immediately after obtaining a degree as bachelor of architecture and architectural engineering from Oklahoma State University. He is a project manager.

Yardley received his bachelor of architecture degree in 1959 from Texas A & M University, and has served with CRS since 1960. He is a designer.



FORM AND COLOR...

tools of the architect who uses precast concrete panels

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November 4-6, 1964

NO. 11

flat plates

a.i.a. file: 4-a

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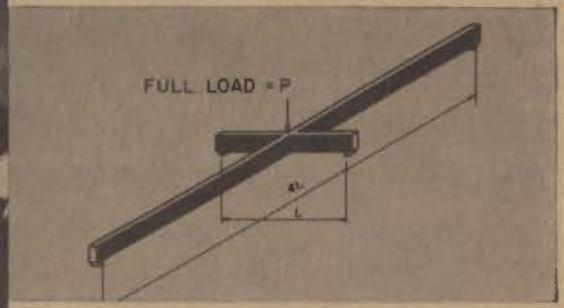
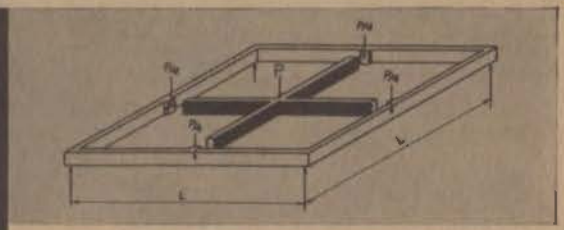
Clip along dotted line

Harbor Master's Building, Lake Pontchartrain, La. First Honor Award 1962 A.I.A. Gulf States Competition. Architects: Henry G. Grimball, A.I.A., H. M. Favrot, Jr., A.I.A., New Orleans. Photograph, Frank Lotz Miller.

Two-way floor systems are designed to carry loads in two directions. Whether a slab acts as a one-way or a two-way slab depends solely on the dimensions of the panel, as shown below:



The action of a one-way floor is typified by this framework which has a high ratio of long to short span.



The action of a two-way floor system may be compared to that of a frame in which the ratio of long to short span is 2 to 1 or less.

Two-way flat plates are economical for medium to heavy loads on spans up to about 30 feet. They present a smooth undersurface as the photo shows. In the accompanying tables, material quantities for concrete, reinforcement and formwork are stated in units per square foot of panel with no allowance for waste or breakage.

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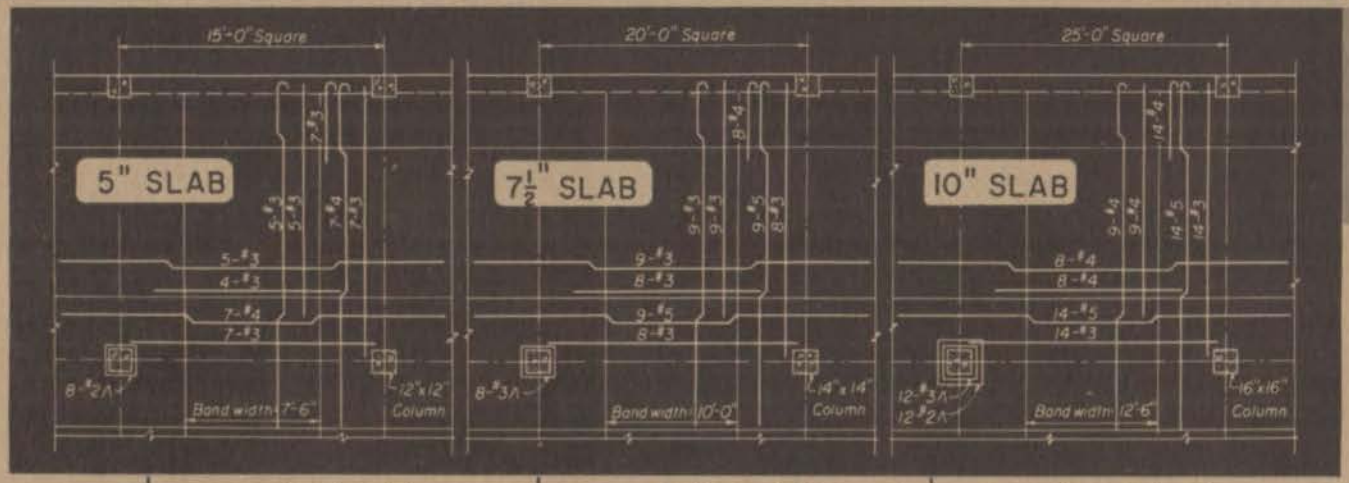

Item	Concrete (cu.ft.)						Reinforcement (lb.)						Formwork (sq.ft.)					
	15x15		20x20		25x25		15x15		20x20		25x25		15x15		20x20		25x25	
	Total units	Units per sq.ft.	Total units	Units per sq.ft.	Total units	Units per sq.ft.	Total units	Units per sq.ft.	Total units	Units per sq.ft.	Total units	Units per sq.ft.	Total units	Units per sq.ft.	Total units	Units per sq.ft.	Total units	Units per sq.ft.
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