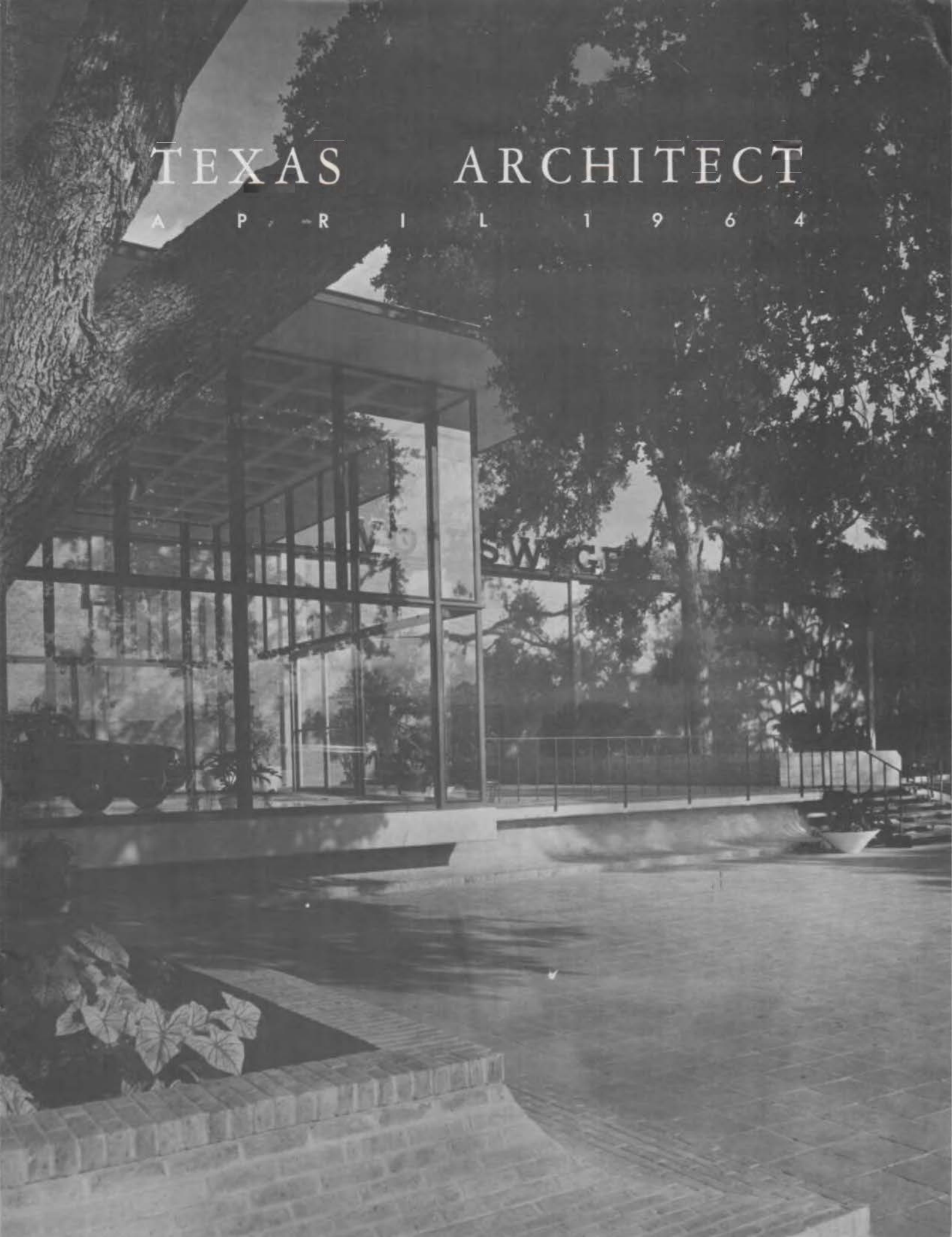


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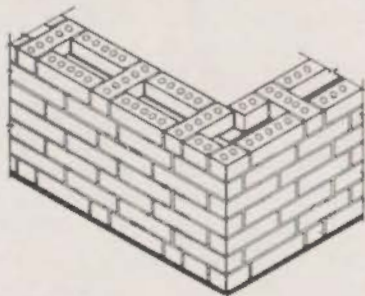
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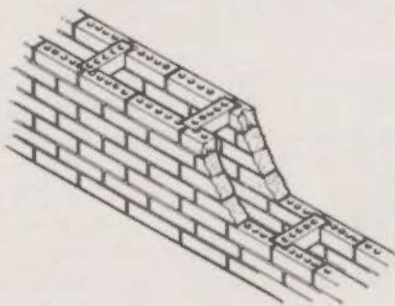


Build Acme Brick Double-Wall Systems For New Versatility in Design and Decor

Nominal 10" Double-Wall Requiring
4% or Less Masonry Bonders



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Adaptability of wall materials to many design and decorative possibilities is an important *hidden* factor to be considered when selecting wall systems.

Load-bearing 10" and 12" Acme Brick Double-Wall Systems offer noteworthy advantages in *both* design and decor. Both systems consist of two walls of Acme King Size Brick, with masonry bonders. The 10" Double-Wall has a maximum height allowance of 15' and the 12" of 18' without lateral support. Both systems have exceptional strength and durability. Both *completely* eliminate finishing and *most* wall maintenance costs.

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THE TEXAS ARCHITECT

VOLUME 14

APRIL 1964

NO. 4

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COVER

The elegant atmosphere of Terraces, Landscaping, cars and building complement each other at the Intercontinental Motors—Sales and Service Center, San Antonio, Texas. Designed by O'Neal Ford and Associates, San Antonio, the project is a Texas Architecture 1963 Selection.

Morris Ketchum, Jr., FAIA has recently prepared a statement suggesting future directions in the program of the American Institute of Architects, of which we, in the TSA, are a Regional organization. Mr. Ketchum's statement has been approved by the Board of Director's of the AIA, and is now often referred to as "The Grand Plan." An excerpt from Mr. Ketchum's statement is herewith included because of its interest to the entire community.

"As a profession, we do not as yet fully understand our role in society nor have we established clear communication with our public client. We have made tremendous progress in mastering the new science of building but we must reaffirm and re-establish our mastery of the art of building and, at the same time, create a popular demand for that art. It is high time for us to thoroughly study and evaluate our present role in society and to develop a realistic program for its fulfillment. All our technical discussions should have as their goal the creation of more beautiful structures which are human in scale and which are a definite contribution to the sum total of community building. To do so, we must work in the community and with the community's cultural, scientific, business and governmental leaders thus ending our position as an isolated internally oriented professional society of small business men. At the same time, we must educate our membership to accept and work towards this goal.

The public is ready to support us! Americans have never been more deeply interested in the design of their buildings, cities and countrysides. In the last two decades of prosperity, they have gained more leisure and acquired greater means with which to enjoy it than they have ever known. As a result, they have found time to look around at their own environment and they have not been satisfied with what they have seen. There is a "hunger in the land" for orderliness and beauty, a hunger reflected in the deep interest shown by city and state governments and the national government in creating a better physical setting for the lives of our citizens. It is our evident and urgent responsibility to help provide the answer to that demand. The Institute should dedicate itself—now and in the future—to creative action on the relationship of man to his environment and, in particular, to the interrelated influence on that environment of architecture, art and science."

George F. Pierce, Jr.

T E X A S A R C H I T E C T U R E 1 9 6 3

H O N O R E D F O R D I S T I N G U I S H E D D E S I G N



INTERCONTINENTAL MOTORS

SALES AND SERVICE CENTER

SAN ANTONIO, TEXAS

A R C H I T E C T S

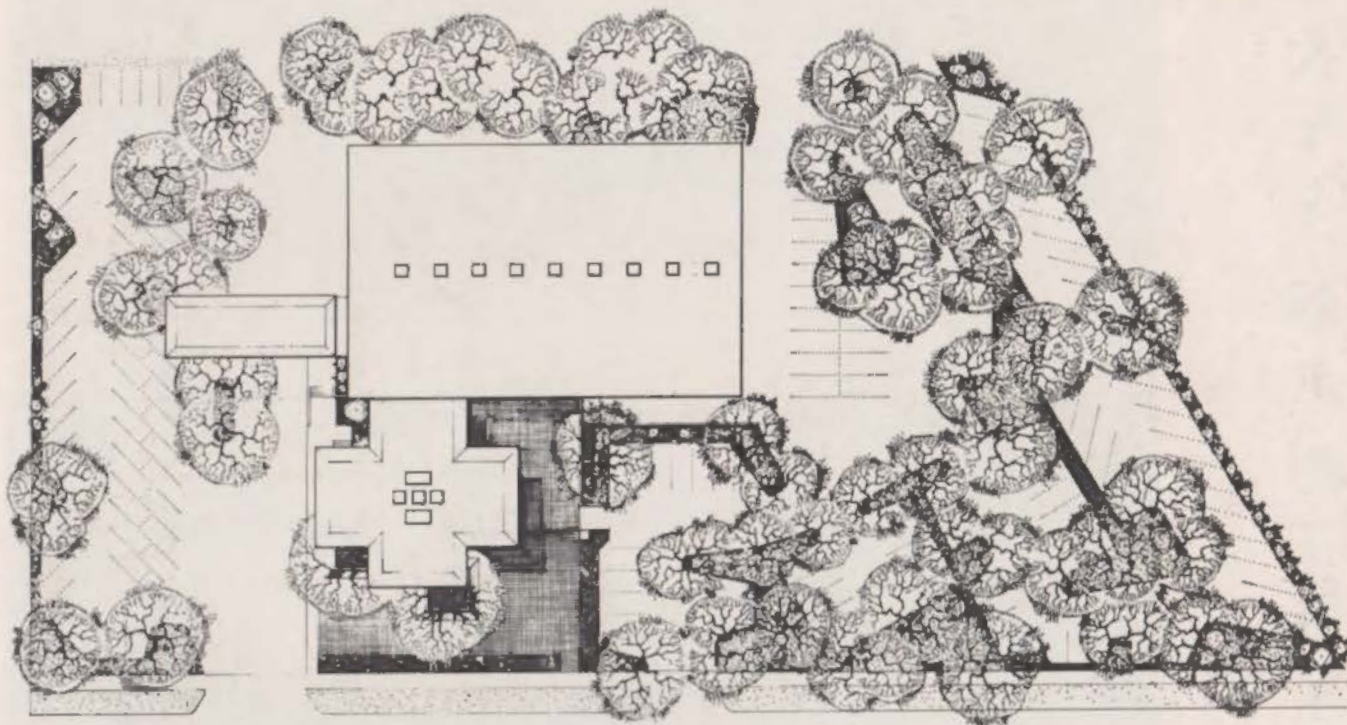
O ' N E I L F O R D A N D A S S O C I A T E S

SAN ANTONIO

TEXAS

The site is a large and very expensive lot on a main street of San Antonio. The site was part of an old estate and included a dilapidated but unique and much admired old house set in a fine grove of Live Oaks and Cedar Elms. Architects were determined to counter considerable objection to destruction of the old house by saving every tree on the site if possible and doing an Automobile Sales and Service Center of

real distinction. The broad street was once tree-lined for miles, but now provides the usual disgusting side by side spectacle of brash auto sales buildings and second hand car lots. The owners were in full agreement with the architects' strong position regarding trees, good materials, generous set back from street, good landscaping, and interesting paving.



SITE PLAN

The clipped cross shape of the floor plan works especially well for the evening window shoppers who can see all of the 9 cars displayed (3 in each bay) from 3 sides. The tile terraces provide an esplanade appearance not often associated with sales buildings. The show room floor is elevated above street level, allowing passing motorists to view the display unobstructed.

The actual layout of sales, office, and shop areas consumed a great amount of time as the matter of saving all the trees presented a formidable problem.

The sales room was pushed into every conceivable shape and set in many places before it was finally determined the two big live oaks in front of it could be saved by making the floor shape like a fat tee. This solution let the high shading of the big trees cut out the morning sun, therefore allowing us to use glass on all walls. Further, the tree limbs were so high that they never obstructed any view and now provide excellent mountings for soft light floods.

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This separation of floor and earth is further accentuated by cove lights which "float" the building in the evenings.

The large Brick Cove below the show room springs out and down from the raised floor slab and conceals lights under the slab which light the paving in an interesting way.

The white terrazzo floor eliminates necessity for over-powering voltage in ceiling lamps.

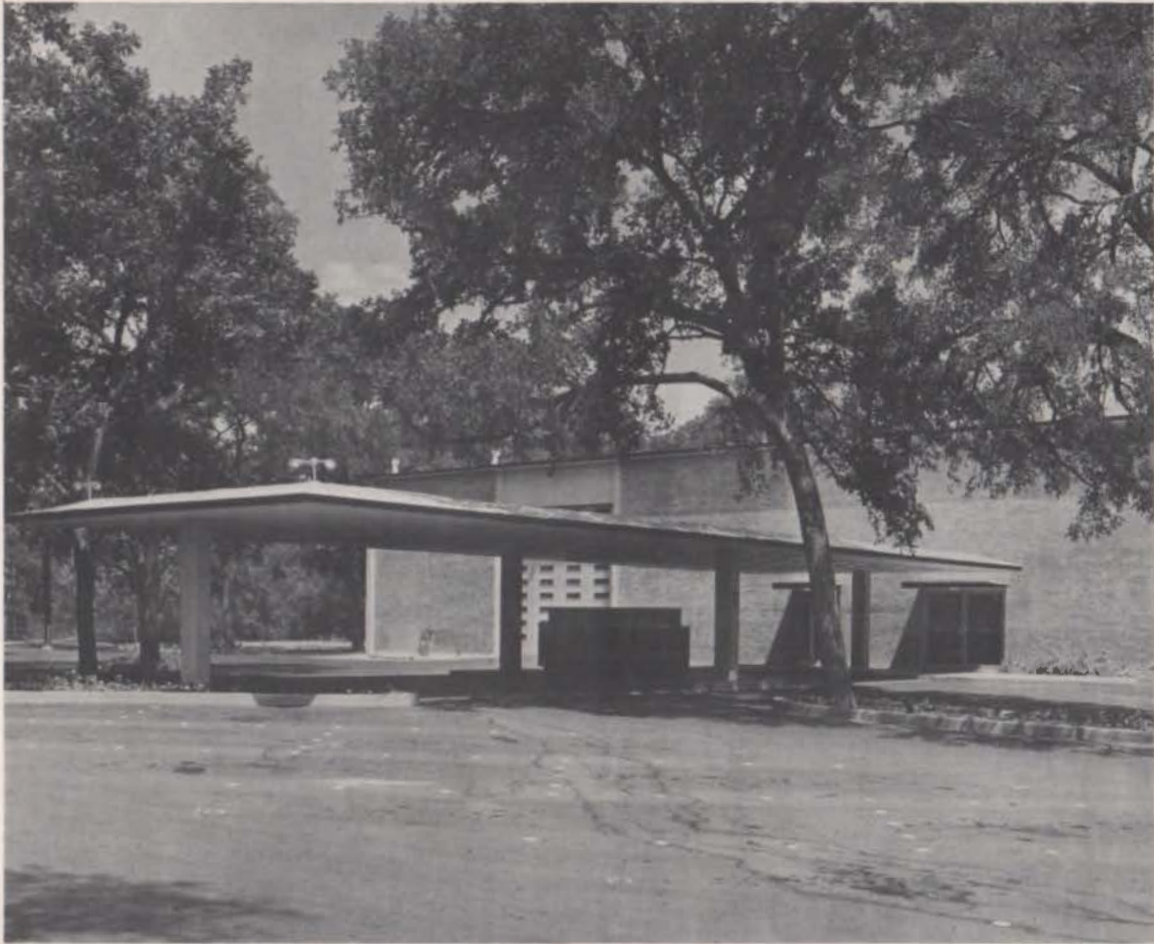
The skylights and decorative ceramic light fixtures clustered in the center of the sales room tie the whole area to center plan crossing.

Large beaten lead plant containers on Sales Plaza designed and made by Lynn Ford, a member of Architect's staff.

Ceramic lighting fixtures on walls of shop wing and in sales area designed and made by Martha Mood, local artist.



O'NEIL FORD AND ASSOCIATES



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The seventy-five existing trees on the site consisting of oaks, elm and pecan determined the location of the building on the property, and the scheme for the overall landscape development. These trees were all preserved and the required paved spaces for driveways, sales display, service, storage and parking were designed around and among them, thereby eliminating the unsightly sea of pavement usually found in a commercial development of this kind.

Within the islands a few supplemental plantings of small flowering trees and shrubs were added for interest of seasonal change of leaf and color. All ground surfaces that were not paved

were planted with ground covers to eliminate cost of mowing and trimming. Container plants were provided inside the building and on the adjacent terraces for interest and to reflect the adjoining exterior planting. Informal grouping of native shrubs were used as required for screening.

The kind, size and number of existing trees on the site provided an opportunity for the landscape development of a commercial property that could be of interest and beauty and yet functional in operation. It also enabled a design with a minimum of intrusion on the natural landscape and beauty of the adjoining park.



O'NEIL FORD AND ASSOCIATES



All parking areas were carefully fitted in between trees and earth areas planted with flowers and ground cover and automatically sprinkled. The grounds are softly lit at night with trees highlighted with vapor lamps.

The owners and Architects have received 125 letters of congratulations for saving the trees and local garden society and conservation society have written similar letters. Several other auto dealers on street seem openly scornful of such "silly" concern with trees and flowers, etc.

Photos by Rondal Partridge

APRIL 1964

C E C I L L A N G C A S E B I E R

The varied works of this native Texas artist are known and appreciated throughout the United States. His work, whether exhibited in sophisticated galleries in metropolitan areas or seen as an integral part of simple churches or great cathedrals, imparts a message which is conveyed with sincerity and strength. Casebier has been extremely active as an artist. His earlier work in oil seems to foretell the exciting work he is currently executing in stained glass. While at times he seems romantic and even mysterious, he is always intriguing. The beholder is seldom content with a single viewing experience.

Born in Port Stockton, Texas, in March of 1922, Casebier studied and attained his B.F.A. Degree at the University of Southern California. Graduate and research work were subsequently undertaken at the University of Texas. During his relatively short career since, he has been exhibited extensively throughout the United States. Circulated by the American Federation of Fine Arts in 1955, 1956, and 1957, he has, by invitation, shown in major museums and exhibitions over the country. Articles dealing with his work have appeared in more than a dozen national publications. Starting with the Texas Annual Award in 1949, Casebier's painting and stained glass have won over twenty-five awards.

Whether it be the addition of gold leaf to abstract oils or epoxy to stained glass, his work reflects his constant ex-

perimentation for variety of value and texture. His stained glass, so free of traditional restraints, has gained renewed recognition for the medium as an art form. Much of this is due to his experimentation and originality in the use of both traditional and new materials. Leaded glass and epoxy are combined by Casebier to greatly expand the usual limits of expression.

The recently executed Kennedy Memorial Window for St. Mathias Episcopal Church in Dallas is one of many commissions for churches and synagogues which have been completed in Texas and other states. His ceramic murals have also become an integral part of buildings for both commerce and industry. While such work frequently exerts a strong influence on the viewer, Casebier shows a sensitivity to the architectural expression of which they have become a part.

A resident of San Antonio, Casebier has contributed heavily to its cultural activities. A Fellow of the International Institute of Arts and Letters, he also is a faculty member at Trinity University, a Director of the Art Center and Vice-President of ORCO Stained Glass Studios, which produces most of his stained glass. A fellow San Antonian has referred to Casebier as the "articulate and level-headed catalyst of the San Antonio Men of Art Guild, a group which has done more to establish and encourage professional artists' standards than any other organization in the state."



"STARTING POINT"

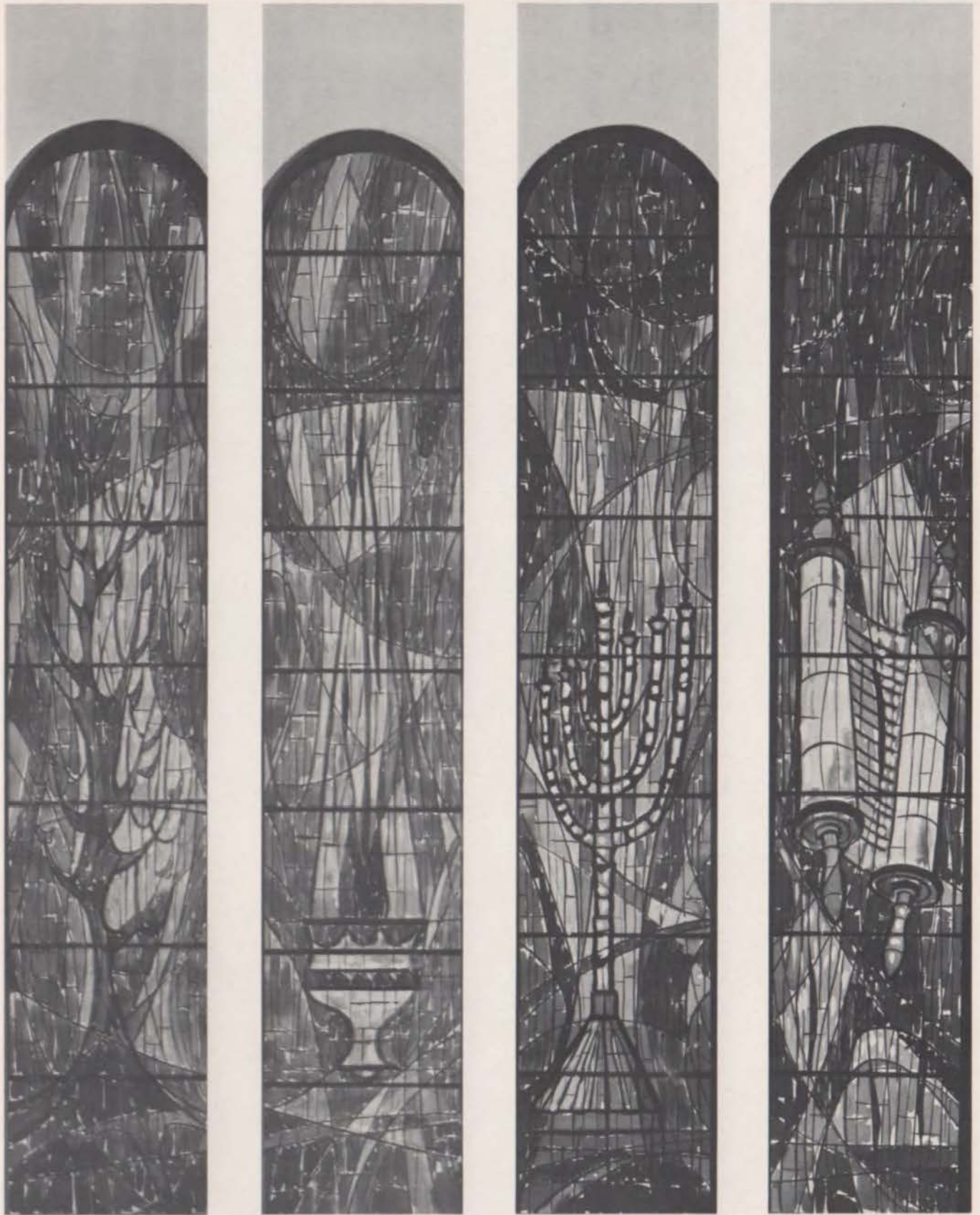
Oil on Canvas

CASEBIER



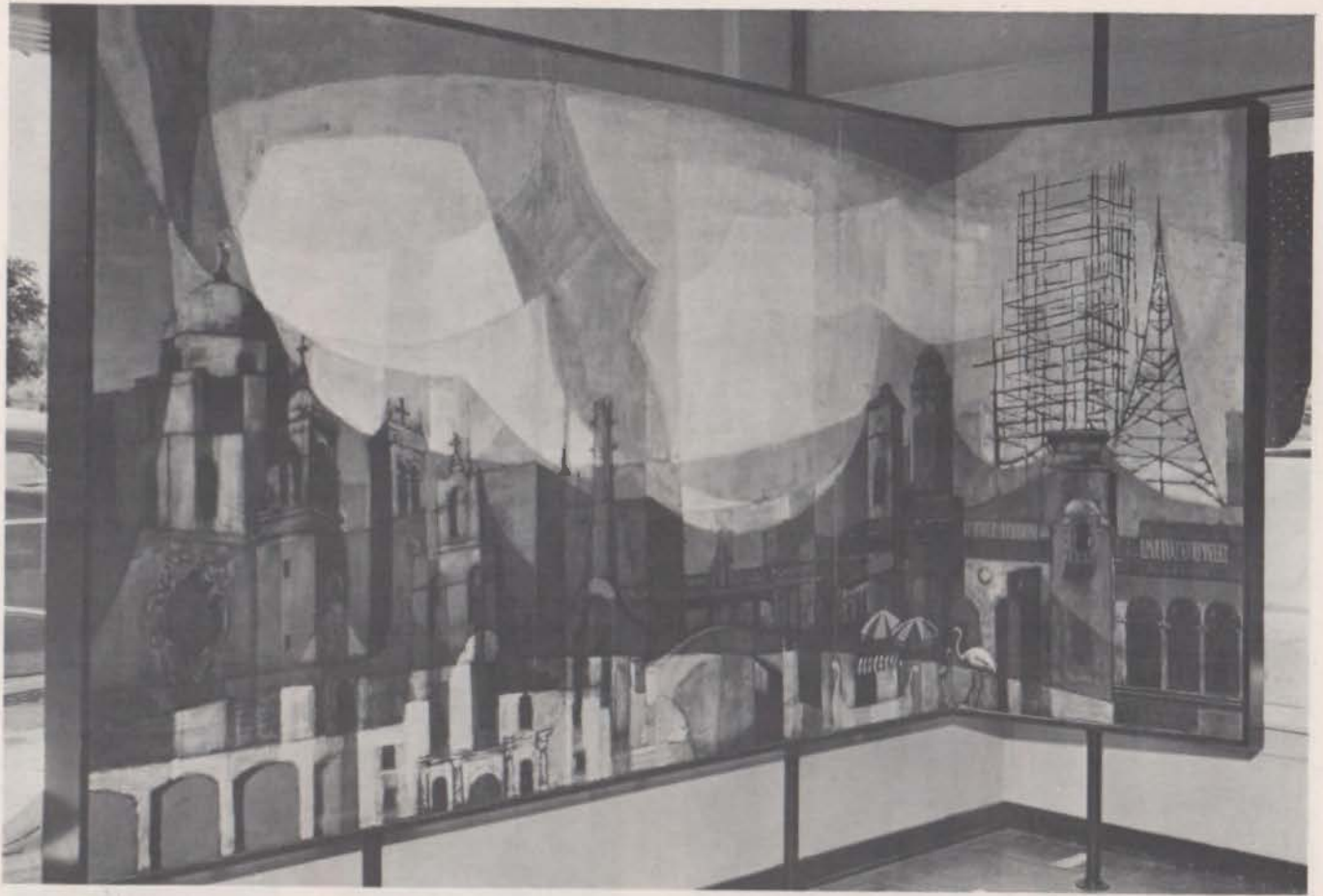
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C A S E B I E R



Leaded Stained Glass with Epoxy — Each 4' x 24'

C A S E B I E R



"CHAMBER OF COMMERCE OFFICE BUILDING FOYER"

Oil on Masonite



TEXAS INSTRUMENTS OFFICE BUILDING, HOUSTON

Oil on Masonite

C A S E B I E R

KENNEDY MEMORIAL WINDOW
ST. MATHIAS EPISCOPAL CHURCH

Dallas

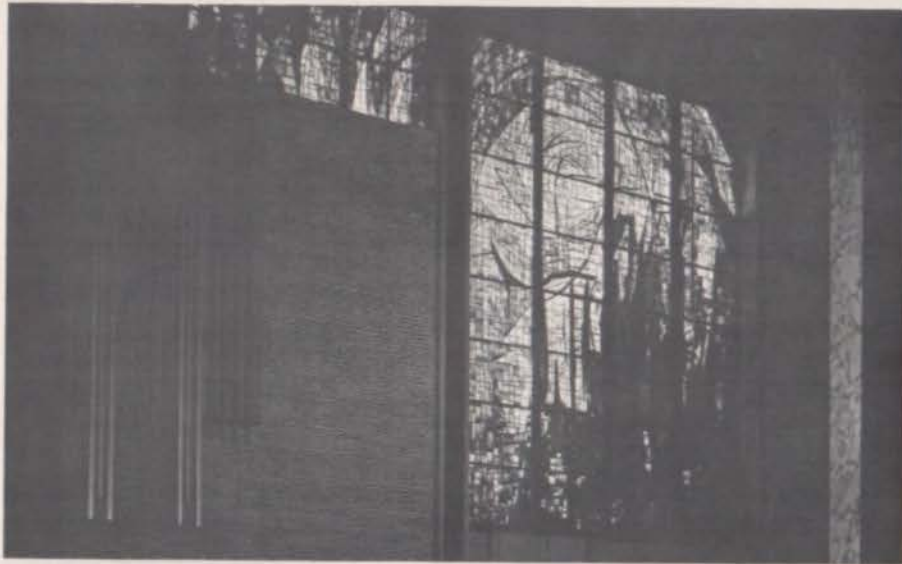
4' x 12'



"MAN REACHING"

Oil on Canvas

THE TEXAS ARCHITECT



C A S E B I E R
C A S E B I E R
C A S E B I E R

ST. MICHAEL AND ALL ANGELS
EPISCOPAL CHURCH DALLAS

20' x 30' and 7' x 140'



"MAN READING"

Oil on Canvas

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SWEET'S ARCHITECTURAL FILE
Section 9/Ca



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Architect: J. Allen Boyle
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COMPETITIONS ASCI

American Institute of Steel Construction has announced the opening of its Architectural Awards of Excellence competition. This is the fifth year in which the Institute, national association for the fabricated structural steel industry, has sponsored this competition to encourage the creative uses of structural steel. This recognizes the professionals who design the nation's buildings, using structural steel in imaginative and esthetic ways.

The competition is open to all registered architects practicing professionally in the United States. Buildings of all classifications, completed since January 1, 1963, are eligible for entry.

"The program is intended to focus attention on outstanding structural steel design, and to encourage architects to look upon steel as a modern, versatile and esthetically pleasing material."

In prior years awards have been made to a wide variety of structures, from a fire house to a zoo cage, and from a massive public auditorium to a small community bank. "They demonstrated the many esthetic possibilities that architects throughout the country are finding inherent with steel construction."

Submissions must be made by June 1, 1964. Details of the award program and entry information can be obtained from AISC at 101 Park Avenue, New York 17, New York.

PRESTRESSED CONCRETE INSTITUTE

2ND ANNUAL COMPETITION

ENTRY DEADLINE
MAY 1, 1964

FOURTH ANNUAL REYNOLDS PRIZE—1964 COLLEGE WINNERS

Texas A&M College — John T. Hargis
George D. Lovett, Jr.

Portable display
pavilion

Rice University — Eddy Bejar

Multi-purpose
roof structure



Arapaho Shopping Center utilizes Armco STEELOX Panels for color.

**"The STEELOX Panel is one of the handsomest,
yet it can be used in low-budget work"**

This statement was made by Architect James Oscar Dixon, Dallas, who used Armco pre-finished STEELOX® Panels in his design of the Arapaho Shopping Center, Richardson, Texas.

These formed, zinc-coated steel panels are supplied as exterior wall and roof covering of Armco Steel Buildings. They are also used as separate building com-

ponents in combination with other building materials. They are available with baked-on plastic-base enamel finishes in a variety of colors.

Call or write us about Armco Buildings and STEELOX Panels. **Metal Products Division, Armco Steel Corporation, P. O. Box 22576, Houston, Texas 77027. Offices also in Austin and Dallas.**

ARMCO Metal Products Division

concrete slab design

a.i.a. file: 4-a

Prepared as a service to architects by Portland Cement Association

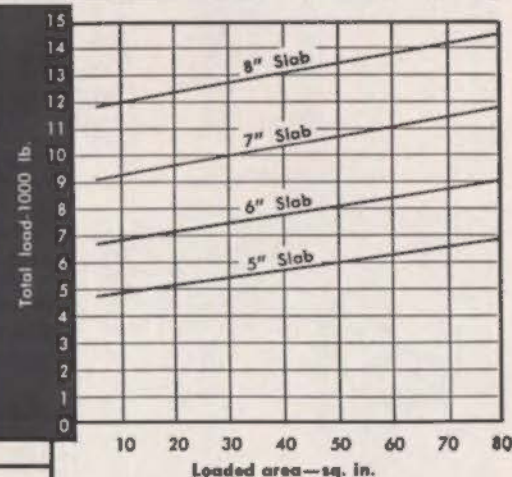
Clip along dotted line

Concrete slab design for long-service floors. Example: assume that a slab is to be designed of 5,000 psi concrete for an industrial plant floor. There will be considerable traffic with trucks having loads of 10,000 lb. per wheel. Each wheel has a contact area of about 30 sq. in. Assume that operating conditions are such that impact will be equivalent to about 25 per cent of the load. The equivalent static load will then be 12,500 lb. An approximate formula for the allowable flexural tensile

stress of concrete is $4.6\sqrt{f'_c}$ (in which f'_c = 28-day cylinder strength). For 5,000 psi concrete, the allowable strength is then:

$$4.6\sqrt{5,000} = 325 \text{ psi.}$$

The allowable loads in chart at right are based on a stress of 300 psi, so the design load must be corrected by $300 \div 325$ which gives 11,500 lb. From chart a load of 11,500 lb. on an area of 30 sq. in. requires a slab about 7½ in. thick.



requirements for floors on ground	BUILDING TYPE	TRAFFIC	MIX DESIGN DATA FOR ORDERING CONCRETE					CONCRETE FINISH	
			W/C in gal. per bag	28 day cylinder strength (psi)	Slump (in.)	Air content (%)*	Min. cement content in bags per cu. yd.		
SINGLE COURSE	Offices, schools, churches, hospitals, commercial bldgs.: where floor will be covered with tile, linoleum, etc.	Predominantly foot traffic.	5½-6½	3500-4500	2-4	5 ± 1 or 6 ± 1	5½	Steel trowel	
	Same as above except concrete is wearing surface. Also for service in light industrial buildings.	Foot traffic and pneumatic tired vehicles.	4-5½	4500-7000	1-3	5 ± 1 or 6 ± 1	6	Hard steel trowel by power and hand equipment.	
	Industrial or commercial buildings subject to heavy or abrasive use.	Foot traffic and pneumatic tired vehicles.	4-5½	4500-7000	1-3	5 ± 1 or 6 ± 1	6	Dry shake of extra hard aggregate added to surface immediately before power floating begins.	
TWO COURSE HEAVY DUTY	Heavy industry such as foundries, steel mills, heavy manufacturing, also any industrial or commercial building with highly abrasive conditions.	Steel wheeled vehicles. Heavy abrasive use.	BASE COURSE	5½-6½	3500-4500	2-3	5 ± 1 or 6 ± 1	5½	Surface leveled by floating, but textured to insure bond to topping.
			TOPPING**	3½-4	8000-12000	Zero	Not required	7½	Special power floats, repeated hand troweling for smooth, dense abrasive resistant surface. Special extra hard aggregates are used.

Maximum Wheel Loads for Industrial Floors

The chart above is based on flexural tensile stress of 300 psi. For other stresses multiply loads by ratio of 300 to stress used. For an allowable tensile stress of 300 psi, compressive strength of about 4,300 psi is generally required.

For additional literature on design of concrete slab floors, or other concrete construction, just send a request on your letter-head.

PORTLAND CEMENT ASSOCIATION

110 East Eighth St., Austin, Texas 78701
A national organization to improve and extend the uses of concrete

*For concrete with 1½ in. max. aggregate use 5 ± 1% air content; for ¾ in. max. aggregate use 6 ± 1%.

**Topping mix must be mixed in paddle type mixer—generally not available from ready-mix plants.