

TEXAS ARCHITECT

D E C E M B E R 1 9 6 4



THERE'S ALWAYS
NEWS
WHERE THERE'S CONCRETE



Mr. Aspdin named it "portland cement"

(It's not a brand name—so lower-case "p" for "portland," please) The year 1824: Joseph Aspdin of Leeds, England, was granted a patent on hydraulic cement. He made it by pulverizing limestone and clay, burning it and then grinding the resulting "clinker" into a fine powder.

It resembled stone quarried on the Isle of Portland, off the British coast, so he called it "portland" cement. Because he did, today "portland" is the designation of manufactured cement meeting controlled specifications.

In the U.S. and Canada, 98% of the cement used is "portland." Most is produced by member companies of the Portland Cement Association, a national organization that carries out scientific research, technical and educational services to improve and extend the uses of this versatile product.

Public service is the purpose of the Portland Cement

Association. It does not manufacture, sell or distribute cement. But today in finer highways, in better buildings, houses and structures of all kinds, all America benefits directly from this continuing cement industry program.

New sound and color movie from PCA . . . 26-minute drama of cement making "From Mountains to Microns." Free loan . . . write for details.

In the sack, it's cement . . .
in the pavement, it's concrete

Some people still refer to *cement* sidewalks or *cement* buildings. Actually cement is a light gray powder which, when combined with water, binds stones and sand into rock-like *concrete*.

PORTLAND CEMENT ASSOCIATION 110 East Eighth St., Austin, Texas 78701

A national organization to improve and extend the uses of portland cement and concrete

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327 Perry-Brooks Building, Austin, Texas

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COVER

*Interior view of Residence by Dallas
Architect Enslie Oglesby, A 1963
Texas Architecture Selection.*

"It has been theoretically possible, for the past forty or fifty years anyway, to build great cities in this country and elsewhere—possible in technological as well as intellectual terms. Since 1920 and even earlier, architects have known, more or less, how to solve the ghastly traffic problems that have strangled or are about to strangle most United States cities—how to separate pedestrian from automobile traffic; how to relate expressway traffic to local traffic; how to relate mass transport to individual automobile transport; and how, finally, to relate the terminals of these various systems to one another and to the various structures within the city.

All this has been known; all this has been repeatedly, indeed endlessly advocated by individual architects and city planning commissions; and none of it has been translated into reality. Why?"

Peter Blake, God's Own Junkyard

COMMUNITY IMPROVEMENT

A. G. Odell, President of the American Institute of Architects, made the Keynote address to the 25th Annual Meeting of the Texas Society of Architects in Dallas.

Although addressed primarily to an audience of architects, it is virtually a handbook for the organization of successful programs of community improvement.

I am here to discuss a subject which is vitally important not only to the architectural profession, but to all the citizens of our country. The subject will not surprise you; it is ugliness—the environmental ugliness which threatens to blight our towns and cities, large and small.

As architects, we are all painfully aware of this condition, and have been for a long time. But I wonder if many of us are aware that it has become, almost overnight, the cause of a great public groundswell of concern throughout our country. And I also wonder if the architectural profession is aware of the great responsibility which this public awakening places upon it.

For years we architects have been deploring the chaotic condition of our American environment. Both nationally and locally we have conducted forceful campaigns to arouse the American people into an awareness that their physical environment is not what it should be.

Now, we suddenly find that we have been almost too successful. The public is aroused, and it is becoming more aroused every day. Our newspapers, magazines, radio and television are devoting an ever-increasing amount of space and time to this subject. Our civic organizations and citizen groups are directing their thoughts and activities to it. Government at all levels is feeling the pressure of public opinion and is beginning to look for solutions.

What we are witnessing, then is an exploding feeling of national urgency to improve the condition of our physical environment and to start doing it now.

The architectural profession has every reason to applaud this phenomenon. Indeed, we can take pride in that fact that we, perhaps more than any other group, helped to bring it about. But we must now ask ourselves if we are ready to ride with and direct this tide of public opinion,

or whether we are going to be engulfed in it.

We have come to a point where it is no longer enough to criticize. Our words have caught up with us. We are beginning to convince enough people; now we must follow it up with constructive action. It is here, on this great national issue, that the architectural profession faces its greatest challenge and its greatest opportunity. It is here that the architectural profession can show whether or not it is capable of exercising a strong, meaningful and lasting influence on our nation's physical environment.

Our numbers are small. There is only one architect for every 10,000 people in the United States. Obviously, we cannot do the job alone. But I submit that no other group, no other profession, is better qualified, through education, training and practice, to lead this campaign to bring harmony, order and beauty to our nation's physical environment.

We must act fast, and our greatest efforts must be concentrated at the local level, if we are to remain in the center of this campaign. We must begin now to show the way in all of our communities.

How can we do it? First of all, every chapter and member of the Institute must accept this campaign as its major activity, second to none in importance. It must organize and coordinate all its efforts in this field so that the maximum thrust can be developed.

The Institute is now in the process of doing just that on a national level. For the past several years, the Octagon has developed a number of activities to help combat urban ugliness—such projects as the series of "Aesthetic Responsibility Conferences," the national and regional conferences for newspapermen on "The Press and the Building of Cities," the Urban Design Project, publicity campaigns, speeches and many others.

In most cases, these projects have been carried out by a national committee with little or no contact or coordination with other related committees. The projects in themselves have been valuable, but they have not achieved their full potential because it has often been unclear just how they fit in with the total picture.

Now we are making a major effort to organize the talents and capabilities of all of our committees concerned with this subject. We have brought together the chairmen of our committees on aesthetics, urban design, collaborating arts, historic preservation and public relations to plan and launch a well-coordinated, concerted, single program of action against ugliness—a program to which all will contribute their part toward a mutual goal.

I urge every chapter of the Institute to examine its own diverse activities now being carried out in this field, to establish a program of action, and to coordinate the work of its committees concerned with this subject.

It is still true in our country that nothing is quite so effective in achieving lasting results as local volunteer movements. Our local chapters must encourage and support these movements, and they must take the lead in forming them. They must bring together people from all walks of life—business leaders, government officials, professionals, citizen groups and lead them in developing and carrying out definite and constructive plans of action.

A good way to start is by taking stock of your community—an inventory of its physical assets and liabilities. Seek out and define those elements of your community which are good and should be preserved, and those which are bad and need to be changed. Let your newspapers, radio and television stations, and city officials know about it. Get photographs and other graphic material to support your data. This initial stock-taking, if carried out and publicized well, can provide the real impetus that you need to bring about an awareness on the part of your community's citizens and government officials and a desire to improve the condition.

Then, enlist the cooperation of your community leaders and citizens in developing suggestions and programs for upgrading the quality of your community's environment. Find the answers to these questions: Does your community have a well-written, enlightened zoning code? Does it have an effective billboard control ordinance? Does it have a technique for controlling the placement and size of commercial signs? Does it have an art commission or similar body which can help to prevent the gradual erosion of your community's appearance? Does it have a program for planting and maintaining trees along your streets? Does it have a procedure to encourage the construction of underground electrical utilities? Does it retain architects as consultants on the design of freeway structures and other transportation facilities? Does it have a program for improving urban aesthetics? If the answer to any of these questions is "no," then you should attack these problems. All of them are important to the orderly, harmonious and beautiful development of a community.

Enlist the aid and understanding of your newspapers and other news media in this cause. If you can convince the press that you are truly concerned with the betterment of

your community and that you can offer constructive suggestions and programs for improving it, then you have gained an important ally—an invaluable medium for communicating with the people of your community and gaining the attention of your government leaders.

Enlist the aid and understanding of your community's businessmen. They exercise an important influence in all communities. A good environment is good for business, and our business leaders must be convinced of that fact. As *Fortune* magazine, one of our most influential business journals, said in a recent editorial: "It is very much a part of business' business to re-create an American environment in which the human spirit can thrive."

Enlist the aid and understanding of our colleagues in the construction industry—engineers, landscape architects, contractors, producers. It is this industry which will do the work of re-shaping and revitalizing our communities. It is self-evident, then, that the construction industry can and should exercise a strong concern for how well this job is to be done.

Enlist the aid and understanding of your local citizen groups—Rotary, Kiwanis, Chamber of Commerce, garden clubs. They often represent the voice of the community, and when they are speaking in unison, they are listened to and heeded. Each of you should take advantage of every opportunity to appear before these groups and present this message.

Most importantly, enlist the aid and understanding of your government officials. Most of our communities are governed by dedicated people who have a strong desire to improve their city or town. They can usually be counted on to lend the weight of their offices if they are presented with a well documented program that will produce results.

I have outlined for you a few of the programs and activities that you can undertake in leading the campaign to combat community ugliness. Each community is different; each has its own unique set of problems and challenges.

It is up to the individual architect in each community to prove to his client that he is concerned with his community's physical environment and that he is capable of exercising leadership in its development. It is up to the local chapter, as the organization of the community's architects, to take stock of its community, organize its citizens and government officials, and assume the leadership in developing plans of action.

The task is a great one. But if we do not take up the challenge, then we as architects will have lost by default our role as shapers of a better American environment—a role which we ourselves have said is our right.

The job is going to be done, with or without us. If it is done without us, it will not be done well. Our right is not a divine one. It must be earned through demonstrating that we not only care about our communities, but are eager and willing to contribute our talents toward its improvement.

President Johnson has said that we must "make the American city a place where future generations will come, not only to live, but to live the good life." This must be the goal and the pledge of America's architects.

IS THERE AN ANTIDOTE FOR UGLINESS?

SEMINAR, 25th ANNUAL CONVENTION
TEXAS SOCIETY OF ARCHITECTS
DALLAS, TEXAS, NOV. 5 & 6

Moderator Vincent Kling, Philadelphia
Panelists Mrs. J. Lee Johnson III, Fort Worth
David Straus, San Antonio
David B. Barrow, Austin
Eugene McDermott, Dallas
Marshall Willis, El Paso
E. V. Wallace, Amarillo
Rabbi Levi Olan, Dallas
Dr. Alfred Neuman, Houston
John Guerin, Austin
David Owen, Dallas

Opening Remarks by George F. Pierce, Jr.,
President, Texas Society of Architects

This assembly of community leadership, can result in one of the most important and effective meetings for environmental improvement ever held in this country. Each of you were carefully selected for this invitation. You from an influential segment of the opinion molders of the State, and therefore, to some degree, are its decision makers. Your presence with us today indicates your interest in the subject of the aesthetic responsibility which is of such vital concern to my profession.

The theme of this meeting is "Is there an antidote for ugliness?" We believe there is an antidote. We believe that it is readily available, but only through your interest, perceptiveness, understanding and action. Early in 1962, the New York Chapter of the American Institute of Architects undertook a conference on the boldly stated question: "Who is responsible for ugliness?" This question was put to the whole spectrum of our society: law and education, business and finance, industry, the press, and the cultural leaders of the community . . . with an emphasis that is still reverberating. This one program marked the beginning of a reassessment of the place of the Architect, in his relationship to his fellowman, of his real purposes and responsibilities in contemporary society. The amazing success and public reception in the press for this program, made our profession realize that we have been talking too long only to each other.

From this first effort in New York, a whole series of seminars of similar context have been held during state and regional AIA conferences across the country with invited community leaders. Such conferences are beginning to appear at community levels where they are most logical and where specific local problems of environment can be talked about . . . where people can ask, "What



can we do to accomplish together the arrest of blight that is creeping up around us?" What can we do to create more demand for order, integrity, and beauty in our towns and cities?

So, here in Dallas, The Texas Society of Architects has selected this theme for its 25th Annual Meeting.

The members of each of the 17 Chapters of TSA has selected the citizen in their community who has done the most in creating an atmosphere in which good design is possible. And these distinguished men and women: mayors, newspaper publishers and editors, school superintendents, business and citizen leaders would be recognized and honored, and they will participate with all of us in these discussions. They and many more from the community leadership in the greater Dallas area have been invited here to discuss these questions of urban ugliness and beauty, of visual chaos and order, with the hope of awakening a deep interest in the aesthetic quality of our physical environment, and firmly establishing wherein the responsibility for it lies.

So let's talk a moment about our subject of this seminar. The title of "Is There an Antidote for Ugliness" is in the form of a question. The answer is what I would choose to call "aesthetic responsibility." The word "aesthetics" is defined by Webster's Dictionary as the study and appreciation of that which is beautiful. But the most important word here is "responsibility." Now, who is *responsible* for aesthetics? Is it the architect, the planner, the county government, the mayor and city council, the ladies garden clubs, director of the art museums, the school teachers, the service clubs, the President of the United States? Who is really responsible for our aesthetic physical environment, for its preservation, its present state, and its future development?

DR. LEVI A. OLAN, *Dallas*

Rabbi of Temple Emanu-El, visiting lecturer at Perkins School of Theology of SMU, member of Board of Regents of The University of Texas. Widely known for his commentary on our spiritual, cultural and physical environments. He speaks frequently before public groups, to radio and television audiences, is author of several monographs, including "New Resources for a Liberal Faith."

Members of my profession have been concerned for a long time about what is happening to our cities. We have been talking to each other about it for years and we have come to the conclusion that we can do very little about it by ourselves. We realize that despite the sincerity of our own individual efforts and in spite of individual instances of building and planning solutions, the present direction of the development of the entire physical makeup of this country will never be changed without a more informed, interested, perceptive, and demanding community leadership.

OLAN:

Let me begin with three texts.

Man can not live by bread alone.

The beauty of holiness and the holiness of beauty.

That beauty is truth and truth is beauty.

My text generally is, and I attribute it to the ancient Greeks, the truth and goodness and beauty are all one and indivisible. I have three purposes to make. One deals with the nature of man. Man is composed of two characteristics: he is the rational creature and the emotional creature, and to be bold he has to be fully developed in both aspects. He has to be able to see himself in the world both through his mind and through his senses. He has to have a wealth of experience.

It is interesting that people will go to the museum and stand in front of Raphael's *Madonna and the Child* and have little notebooks and take all the notes where Raphael was born, where he lived, where he painted this picture—all the facts. I have not seen one person look at this picture and have the experience of a truth that you can get no other way. They do not know how to experience. They can only intellectualize.

This is the greatest sickness of modern man.

He can not experience love, or death, or holiness, or compassion, or even the truth that makes you free. He built the bomb, but he doesn't experience it. In architecture, man is insensitive to ugliness; he doesn't experience beauty or ugliness or sickness or vulgarity or cants. This I believe is a manifestation of his general condition. It seems to me that the government that provides very much to the National Science Foundation ought to consider that it has not provided one penny for a National Art Foundation. Our money is on the line as believing man is *only* a rational being, not an experiencing or a feeling being. We have divided a human into that.

The second proposal I make to you deals with the good community and the responsibility. A good community ought to have good water and good sewage, good police, good traffic, good schools, good culture generally, but also there is beauty that is orderliness, cleanliness and form.

The responsibility in a great society belongs to two groups. One is the representative government. It is just as much obligated to provide us with pure water, as pro-

vide us with a beautiful city where we get the experience of the form and order of life. But the citizen himself is responsible, not only those whom he elects. I mean that I am responsible for not driving over the traffic limit and I am not free to make noises in areas where I am not supposed to make noise, and I am not free to erect an ugly structure which poisons the community just as much as poison in the water.

I believe, in the third place, not only must we consider the nature of man who needs to experience beauty, not only must we be responsible for a good community which includes beauty, but that beauty must be democratic. We speak much of the democracy of politics, but we speak very little or none about the democracy of art.

Beauty as I have defined it is form and function, and both are related. You go along the beach and see a shell that has a beautiful coloring to it; you pick it up and say, "This is beautiful." I am told by those who know these things that the color is integral to the function of the shell. Beauty arrives before the functions just as it does in flowers and in plants.

Embellishment has been defined as an instinctive effort of an infant civilization to disguise its incompleteness. There is a lot of truth to that. In France, they painted the chateaus to hide their ugliness, to cover up the incomplete life which they lived. In New England I saw the homes that were built in the beautiful rolling country. They were built for protection, suited to the climate, of the materials at hand, and to meet the certain exigencies of that time. There were no artifices, no plagiarism, there was a simple truth of expression.

But some American went over to Europe and brought a villa over. It didn't fit the situation at all, but everyone looks at it and says, "Isn't that beautiful." That's the ugliest thing I ever saw in New England and in my heart. It's for pretention, not for thought. Solomon was not arrayed like the lilies of the field. The lilies of the field were simple and beautiful and had the color for which they were intended. Solomon had embellishments in the temple that he built. The naked Apollo is final: is nature, perfection and health.

The architecture of a city ought to be natural, not pretentious. It ought to be the architecture derived from the life of the people, the function and the simplicity of it. I propose the three things: the experience of beauty, the beauty of form and function, and a beauty that is democratic.

WILLIS

We all know that the population of the world is growing; we add 250 million people to our population every five years. Two thirds of the people born in the history of the world are alive today. Now, where does this take us?

Well, it takes us to a lot of pressures on the things we use in our lives. Take the pressure on water. We are dependent largely on rainfall. We use in the world today 2/5 of the rainwater that is readily available. We are going to double our population in about 45 years. If we use 2/5

MARSHALL WILLIS, *El Paso*

As chairman of the Mayor's Citizens Advisory Council of 600 leading citizens, he is directing a study of all phases of the city's life which lead to recommendations for a long-range program of growth. Report will cover El Paso's needs in civic buildings, slum clearance, water, recreation, police and fire protection. He is an executive of El Paso Natural Gas Co.

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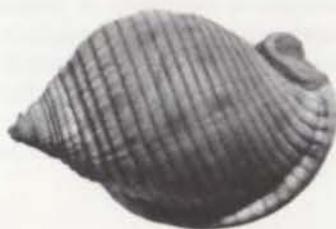
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of the water that is readily available today, by then we will be using more than four-fifths. The shortages of water which we feel in southern California, New Mexico, Arizona, and West Texas will be felt in almost all areas west of the Mississippi River. We are going to have to do something about water.

We are going to have to do something about energy. The United States has more energy per person than any other nation in the world. We also have the highest standard of living. It is not a coincidence that India has both the lowest standard of living and the lowest standard of energy.

Take natural resources: steel, coal, iron. In the United States we have an inventory of steel in use of nine tons of steel per person. If the rest of the world tried to achieve nine tons of steel per person, we would soon use up all known reserves of iron. And yet we know the rest of the world is going to try to catch up with us and to exceed us.

How do we solve these things? I wish I had the answer. But I know we will find that answer.

The thought of nuclear energy twenty or twenty-five years ago was largely unknown to the world. We haven't made full use of solar energy. More energy falls on the world each day than mankind uses in many centuries. We need to learn to take more minerals out of the ocean. We need to develop the knowledge, the thought, the ability to develop our resources from places which we today don't use.

How do we do this? Largely through research and education. It is training people, knowledgeable people who will find the way to develop a better world. In the United States most of us are educated and literate. But in the world most of us are uneducated and illiterate. The ratio of people who are illiterate is higher today in the world than it was 20 years ago. The population is increasing faster than the schools. If we are to develop the source of knowledge that the world must have, we must help other countries develop schools. When a man in India or the Congo sleeps in the mud or gutter at night, it takes a little dignity from each one of us; it holds down the standard of living of the whole world. We need to help other

We need to do something in our own country, in our own state. We spend less money for education than we should. Texas is one of the wealthiest states in the union, yet we are 36th in the amount of money we provide for the educational system. We need to take our universities and other state colleges and provide them with the funds to become truly dynamic leading organizations. We do not do for our schools what California does for its schools, or Michigan does for its universities. You as Texans need to support a movement to do better in this state. Emphasis today is on science and engineering. Nothing is done to provide us with artists, musicians, nothing is done to provide us with political leaders; nothing is done to provide us with people who work with human beings with love, affection, and beauty. We need not only to develop the things to live with but the relationships among human beings that we can live with each other. The problem we face is a growing population in the world. This can be done, I am firmly convinced, only in intensive improvement of our educational system.

McDERMOTT

Now, the architects and the city planners started this idea of doing something about our cities. But the architects and the city planners can not do this by themselves. To execute their ideas requires the support of community leaders. What do we mean by civilization? We mean literally the art of living in cities. This makes cities pretty important, all aspects of city life, its facility for doing business, its facility for getting in and out of the city, the beauty of the city itself. It determines much more than we have been inclined to think . . . that their attitudes are very important.

Can we afford to go on as has been the case, as we have been going? My answer is, no, we can't afford that. We would go on like that unless we take these ideas that the architects and city planners are presenting to us, and do something about them. Ours is the responsibility. All of us have the responsibility of execution.

Go out the Expressway and look at Richardson. Only ten years ago there were only 1,700 people in Richardson. Today there are thirty five thousand. Just take a look at it. There is no order, no integrity, no beauty there. Go on farther to Plainston which is just starting. So our responsibilities are not just in our cities; this becomes not just an affair of the city, but a regional affair. And most everything we do now must be looked at regionally.

NEUMAN

According to our theme, we are looking for an Antidote for Ugliness. I would like to vary this just a little bit and call it an Antidote to Decay. Perhaps a Prophylactic Antidote to Decay. Perhaps we should avoid decay before a building is built that will decay and will decay a neighborhood. We are looking for an antidote for disorder. We are looking for something beautiful. We are looking for something that is integrated, that belongs together.

It would be a platitude to remind you that what we consider beautiful today, the next generation may not consider beautiful, but might view as ugly.

I believe that we must learn to care about what is around us. Too many of us just look at things and we don't really care. It doesn't belong to us, we think. We must become more aware of our surroundings. People don't want ideas, they don't want something that is in the future. They want something that they can eat, that they can feel at this particular moment. Architecture and the other arts must design, must plan, within a totality of impressions. And when we create this, it is hoped that people would become aware, would care. The architect's work must fit in with a balanced framework of what is seen, of what is heard, of what is felt by the hand as well as by the soul.

There is nothing black or white in the matter of finding either the ugly or the beautiful. There is nothing static or concrete. Values that we may have are really only explained intuitions. To me, the antidote to the ugliness that we see around us is a considered awareness of appropriate balance turned into deeds.

ELGENE McDERMOTT, *Dallas*

Industrialist, philanthropist, ". . . a man with a sound sense of aesthetics and a ruling passion for excellence. . . . His pervading influence is felt in those buildings for which he is directly responsible, but he must also be recognized for committing his awareness to his friends and associates and the institutions touched by his broad range of interests. He is chairman of the executive committee of Texas Instruments Incorporated.

DR. ALFRED NEUMAN, *Houston*

Dean of the College of Arts and Sciences of the University of Houston. His publications mainly in field of the interrelation of literature and music. He is a program annotator for Houston Symphony Orchestra and Houston Grand Opera. This year he served as president of the Houston Contemporary Music Society and as general chairman of the 1964 Houston Festival of the Bible in the Arts.

DAVID STRAUS, *San Antonio*

Leader in the conception, development and promotion of "The Paseo del Rio" project, a development of the downtown river area to include shops, recreation areas, walkways, river rides and leisure areas. "One of the most significant civic projects ever undertaken in San Antonio. . . . a project which will contribute materially to the beauty and charm of this historic city. He is president of Straus-Frank Co.

VINCENT KLING, FAIA, *Philadelphia, Pa.*

Honored as Fellow by the American Institute of Architects for distinguished design. Heads one of Philadelphia's largest architectural firms. Numerous awards and medals of honor from many sources have been awarded his buildings (these are too many to list). His practice covers fifteen building types in ten states. He has served or is serving as a member, officer, chairman or director of many honor award juries; local and national A.I.A. committees and civic endeavors.

MRS. J. LEE JOHNSON III, *Fort Worth*

President, Board of Trustees, Amon Carter Museum of Western Art; member, Board of Regents, The University of Texas; member, Fort Worth City Art Commission. Advocates excellence in architecture. "Through her efforts, Amon Carter Museum of Western Art was developed as a significant architectural achievement which has been termed the most distinctive building in Western America."

JOHN GUERIN, *Austin*

Associate professor of art at The University of Texas. Has participated in numerous exhibitions and one-man shows and is represented in various museum collections. Author of articles on Pre-Columbian art and active in recording and study of ancient Indian pictographs for National Park Service. Phi Beta Kappa, Ph.D. from University of Pennsylvania in 1962.

STRAUS

The effect of providing something of aesthetic value for San Antonio through the Paseo del Rio project (Texas Architect, July 1964) is that we will pump an additional 16 million dollars a year into local economy. Our planners tell us of other benefits in planning sense, such as giving real identification to this part of our city, linking up the downtown plaza or open spaces, and beginning the initial development of not only the portion of the river in a selected area, but stimulating the development of the river south to the King William Street Area and north as far as Brackenridge Park. Some say San Antonio is a sleeping giant slowly awakening. Well, maybe so, but perhaps the awakening of a Sleeping Beauty might be more appropriate.

KLING

We need to develop some equitable and convincing and substantial way of producing and providing architectural criticism, not only for the architects, but for the whole community. And while we share with you the fear that critics might attack us who don't have the proper posture for such an attack, we still feel that architectural criticism is one of the basic methods by which the climate can be developed in which the professional does a better job. It is unfortunate that the architect goes unscathed in the press. As a matter of fact, we think it's a tragedy that this can't be done in a positive and helpful way.

MRS. JOHNSON

God gave us our senses. All knowledge comes through those senses. Watch a child at play and see his imagination, his reaction to all of the loveliness of God's creation. Then you look at the likes of us, it's gotten cluttered up and we have forgotten what it is like to hear the sound of the joy of walking through a pile of autumn leaves or the color of a humming bird. These are the greatest treasures that we have, and they have all gotten shoved aside and we are not eye-minded, or ear-minded, or hand-minded, or taste or smell. We have lost that child-likeness which is so important to living in a complex civilization.

GUERIN:

For a moment let us look at the possibility of society's influence upon the artist, that creative source of painting, sculpture, architecture. How many times in the past has society sincerely attempted to organize favorable atmosphere and opportunity for the artist and craftsman. How consistently these attempts have ended in disappointment. Even when the restrictive control inherent in official or public subsidies is mitigated by enthusiasm and generosity. Security, not art is the thing attained. And to an artist a secure mind is the antithesis of free expression. More important that illusive and unpredictable thing

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called creative instinct is not produced artificially, and as experience has shown, rises triumphantly from the most difficult as well as the most congenial environments. Society then has only the same responsibility to the artist as it has to all other men: to control his destructive acts, to leave free his creative opportunities.

But the artist had a different responsibility to society since he is a prime source. Without the artist there is no art. Collectors, museums, Committees of selection, city councils, all are dependent upon what the artist offers them. Today the demand for buildings of distinctive design, sculpture, paintings, frescos and mosaics, tapestries, seem insatiable. It is not the lack of opportunity but the pressure of demand that restricts the artist. Artists of every level of professional competency can sell their works. If it is true that the public simply wishes to spend and doesn't care what it spends for, then the artist is free of responsibility to the public. He can produce his best or his worst. He will be paid; he will eat; he will produce again. A free and happy state of affairs. However, if the artist accepts the condition of this freedom, he forfeits any claim to being an influence on his environment, being significant in our society. Just as surely as if he were the subsidized interpreter of official opinion, he becomes nothing but a zero in a vacuum of values. But can the artist assume that the public will spend its money on art unwittingly without critical decision? Many today do assume so, and I would hold that their work would reflect the very negativism they condemn and therefore has no creative influence on their environment.

The demand for monument sculpture, for example, has produced generally no more than a quality of tasteless, meaningless and usual outsize effort painful to behold. In the selection of monuments society seems committed to the conventional, shallow representations, cliché, shallow non-reproduction. In most church art today there is an insistence on decoration ranging from the artificially imposed traditional to the empty exercise in metal, marble and glass. If the artist assumes that religion today is nothing but a decoration applied to life, then his production is consistent. But he can scarcely claim that his art is a spiritual influence.

There is today a state of mind shared by artists and society, that our art is primarily valuable, as tangible evidence of our cultural sophistication. And the artist who lends his effort to making the veneer as impressive or as conventional or as contemporary as possible, can not claim to be influencing society. This is very difficult. On the contrary, he has abandoned his unique creative instinct and become only more or less popular interpreter. It is the creative work of art which influences. Creation may be the combining of traditional elements in new relationships that we see in the work of great architects. It may be the revealing of new expressions of reality that we see in the work of great painters and sculptors.

Only the monumental artist will produce monumental art. Society can not create the artist, but it can be moved to the acceptance of his art. There his influence begins and is assimilated, shared and acted upon by all of us. If we hold it a truism that the artist must offer only his best to society, then we hold it just as true that society must accept only his best.

DAVID BROWN BARROW, *Austin*

Developer of Balcones Park Subdivision and Northwest Hills Subdivision in Austin. Chairman of Austin City Planning Commission and leader in obtaining Austin Master Plan in 1961. Chairman of Austin Town Lake Study Committee and leader in efforts to beautify this lake.

BARROW

Now in order for the development of suburban areas by the government to be completely effective, the government's control over them will also have to be complete. I doubt that we are ready for that in Texas.

In Austin we have some years now been controlling the sub-divisioning of land within five miles of the city. I think that perhaps it would be good if zoning were included and in some places in the country it is done. This might be extended to the degree that not only the city but the county would join together in joint planning of the whole area in the county. If we can't see that all the suburban areas are developed in a beautiful manner, acquisition by the city would serve to keep and preserve the best parts of the suburban areas. Find these places as soon as possible that are close to the city that are scenic or of special significance and see if the city won't acquire them. Think of the wealthy people in your area who are interested in matters of this kind and persuade them to acquire these scenic areas and donate them to the city or the public.

What would you think of city planning departments planning some of the areas joining the city ahead of time, before development? Many property owners who own land close to the city are not familiar with planning. It is entirely possible they would accept the plan the city would suggest to them. Now this may not be done in detail but it could be done in a general manner and would have to do with such as chief arteries of transportation.

F. V. WALLACE, *Amarillo*

Mayor. Through leadership in special bond issue has set stage for new Civic Center. "As mayor and as chairman of Hospital Committee of Amarillo Area Foundation, Inc. he has contributed much toward the creation of an atmosphere for good design. . . . Future growth of Amarillo will benefit greatly from his far-sighted approach."

WALLACE

On this subject of ugliness: a lot of it, in my opinion, is attributable to *temporariness*. We have become a nation of temporariness. Temporary ownership of a new automobile for one year and then let somebody else wear it out. Temporary homes. As an illustration, in my block, there were thirteen homes built about 1950. There are only five of them occupied by the original owner. Temporary traffic ways, temporary until somebody can turn to a new one, a better one, and leave the old traffic way high and dry as far as automobile and vehicular traffic to support it. We deplore the ugliness that arises from temporary buildings, but being temporary has become a way of life. We must learn how to eliminate its ugliness.

DAVID OWEN, *Dallas*

Executive vice president and director of the Dallas, Texas Corporation which has announced plans for the multi-million dollar Main Place complex in downtown Dallas. Wide development experience with Webb & Knapp, including Montreal Place Ville Marie project, Wellington Square in London, Ontario, the Yorkdale Shopping Center in Toronto and the Lake City Industrial Park in Vancouver.

OWEN

It is far less difficult to decide where real estate developers' responsibility should be to the general public than it is to analyze why these responsibilities are not being satisfactorily discharged in this advanced and sophisticated society of ours.

The formless chaos of our cities' physical organization and the coarse tastelessness of the building we erect in them have been all too dominant in twentieth century America. This is true to the point of making a mockery of Aristotle's thought that people come together in cities in order to live; they remain to live the good life. Since the dawn of time, man's highest aspiration in the arts,

sciences, education, commerce and entertainment have been satisfied where he lives. What greater and more humble challenge could the developer ask for than that of accommodating his profit requirement to the goal of creating smooth functioning cities with buildings of form and grace, where the citizenry may live, work and play with dignity and spiritual tranquility.

But a cursory glance at any city in the country depressingly reveals that we are not succeeding in creating a physical environment for the good life. Where in our cities do we see that noble premise of our society, the pursuit of excellence?

Thus, it seems to me that the true question is one of concern for enlightenment of he who most obviously influences our physical surroundings in our cities, the developer.

How can we clearly indicate to this energetic but basically undisciplined group, who live by their wits, and whose financial fatality rate is alarming, that there is an intertable identity of interest between sound planning and responsible architecture on one hand and a profitable investment on the other? The greatest hope, it seems to me, lies within your profession. To too many developers, both architecture and city planning are exotic pursuits that are practiced by well meaning people who should seldom be bothered with unless they interfere. Both disciplines, whether they be styled a science or an art, are very imprecisely understood, particularly by developers, that group which calls upon the profession for service as it builds the form of our cities.

Is it entirely the fault of the developer that he is so lamentably unaware of both his loss and to the loss of us all? Perhaps it is not. Only in relatively recent years has your profession begun to shed the habits of time and to realize what must be done to coax significant architecture and planning from your client. It has always been true that an imaginative developer has been the sine qua non of great architecture and planning. Put another way, great results are the product of, and require, other kinds of imagination than the formal imagination of the Architect alone. You unfortunately have to live with the unhappy fact that the developer, your often client, will seldom have this imagination. Therefore, you must, to some extent, adopt the dual role of imaginative architect and imaginative developer.

A spectacular instance of a combination of both in one man is the great Georgian John Nash, and I commend to you all the story of his creation of Regent Street as a classical example of the subtle inner workings between development for profit and architecture for noble results. You must understand your clients economic problem, not just in the conventional sense of the cost of his building, but in the more fundamental sense of the variable possibilities in the use of his land. You must, for example, be able to show your client that slavish imitation of the financial success of his neighbor across the street who built on all of his land parcel, while certainly not responsible in the modern city, may be financially less rewarding and certainly less durable as a quality investment than a more imaginative solution to the use of his property.



If it were an office building, you must understand your clients economic requirements for his property. You should be able to use your exacting training and highly developed skills to satisfy your client financially, but you must also help him achieve a result which will be of a higher order of responsibility than he is capable of reaching without your counsel. Thus, you would search for an economic means of creating the same area of office space on less site. By so doing you would create a much needed public space for the general populous and at the same time a building of greater significance and longer lasting value for your client.

There are innumerable opportunities in any structure where your professional expertise can be a powerful force for the great improvement of buildings to be constructed in the cities in which we live. However, you must be a professional *co-venturer* with the developer rather than a professorial *lecturer* to it. Never forget even in frustration and perhaps despair, that the creation of beauty and form in our cities is a formidable challenge to us all. As the wiseman said, "That which we have not been forced to decipher, to clarify by our own personal efforts, that which was made before, is not ours."

At the end of the seminar the audience and panelists presented the following resolutions.

RESOLUTION NUMBER ONE

We recognize in our Democratic society that the responsibility for the environment in which we live is fully our own. The responsibility is ours as individuals and ours working together for mutual goals.

We recognize that our environment is made up of many parts, and that if enough people working as individuals demonstrate aesthetic responsibility, we gradually will emerge with an environment that pleases the eye, delights the spirit and enlarges our whole manner of living.

We resolve, therefore, as individuals to take back to our respective businesses and our respective communities the ideas and concepts which we have developed here today and to use them in every way possible to create a place more befitting our aspirations.

RESOLUTION NUMBER TWO

To give additional impetus to Resolution No. 1, we resolve to recommend the establishment of Citizens Committee on Aesthetic Responsibility in our home communities and to assume leadership in the formation of these committees.

These local committees shall be charged with three responsibilities:

1. To develop the broadest possible civic involvement in this program.
2. To seek ways to develop a sense of order and beauty for the community.
3. To discover realistic means by which a better environment for living can be brought into being.

IS THERE AN ANTIDOTE FOR UGLINESS? YES!

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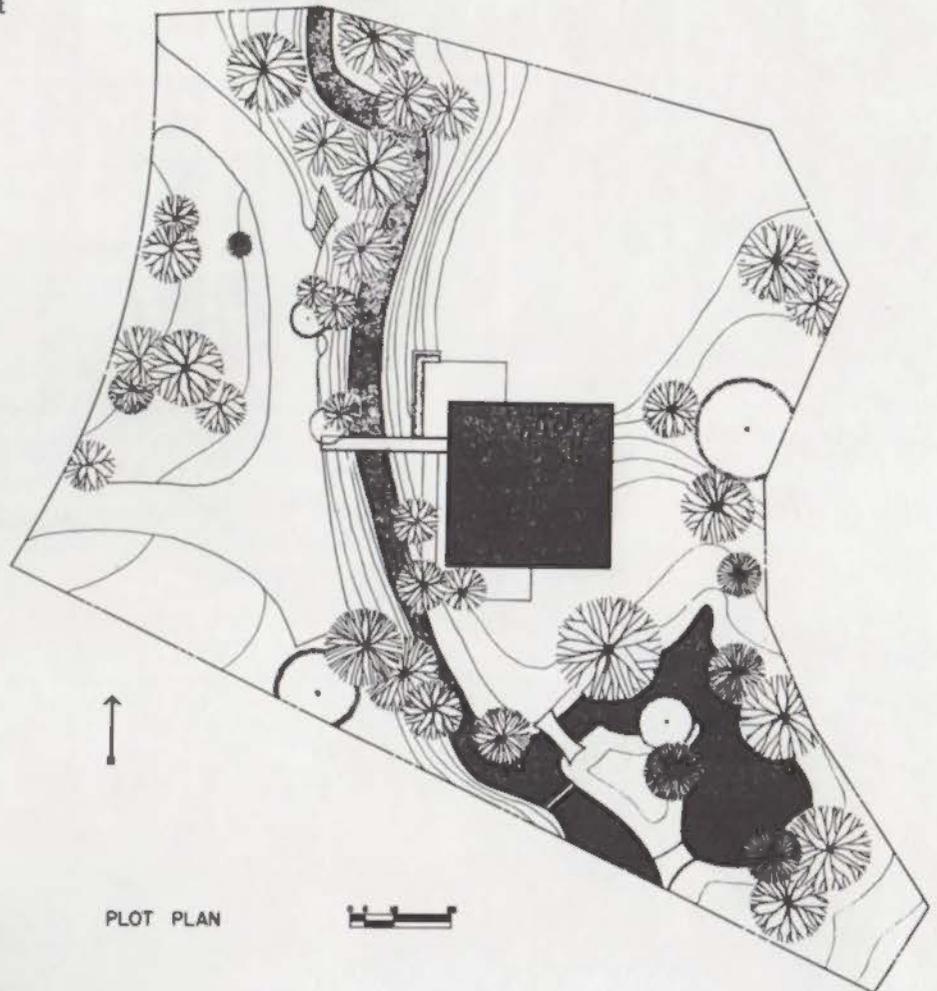
RESIDENCE FOR MR. AND MRS. BARTRAM KELLEY
4808 DREXEL DRIVE, DALLAS, TEXAS

ARCHITECT

ENSLIE OGLESBY, DALLAS, TEXAS
JAMES WILEY, ASSOCIATE ARCHITECT

PROBLEM:

To design a residence for a family of five which will conveniently accommodate the social activities of family life as well as satisfy the requirement that it house chamber music performances for as many as one hundred and twenty-five guests seated as an audience. The irregular site offers natural landscaped areas in combination with a pond and flowing stream. The expense of the site left a limited budget to cover actual construction costs.



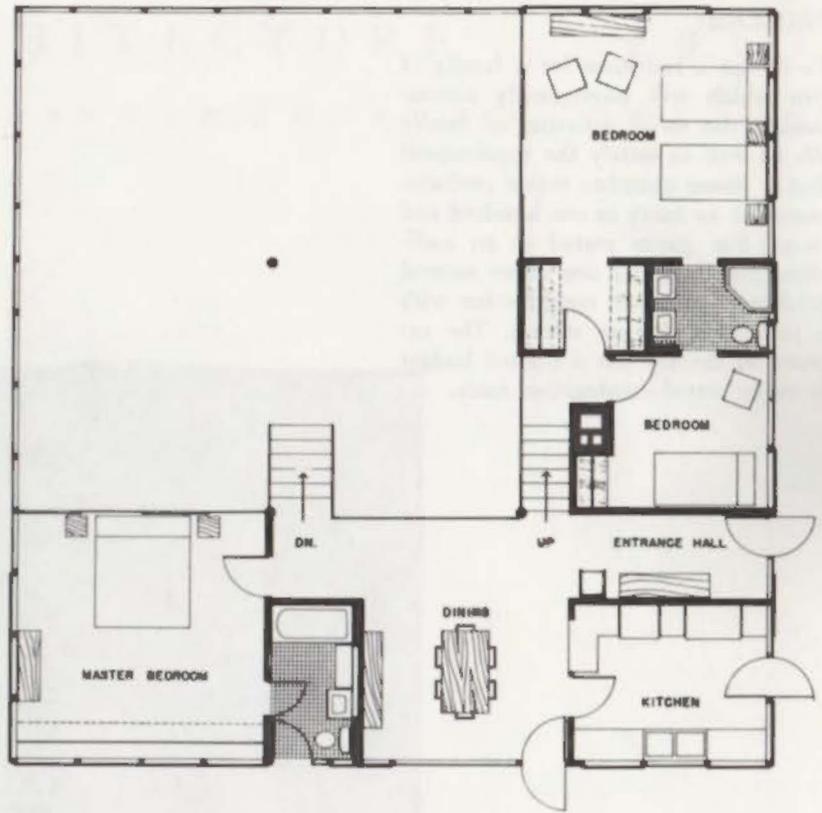
SOLUTION:

A forty-eight foot square shell forms the exterior walls which enclose the house. Within the shell, cubicals organized around a sixteen foot high main space provided intimate living spaces for the family, by opening sliding screen walls, second floor bedrooms act as balcony seating areas during performances.

MATERIALS AND CONSTRUCTION

Cement asbestos panels (exposed outside and inside) and glass on vertical wood supports form the exterior walls of the house. Four round wooden columns support the roof structure.

RESIDENCE

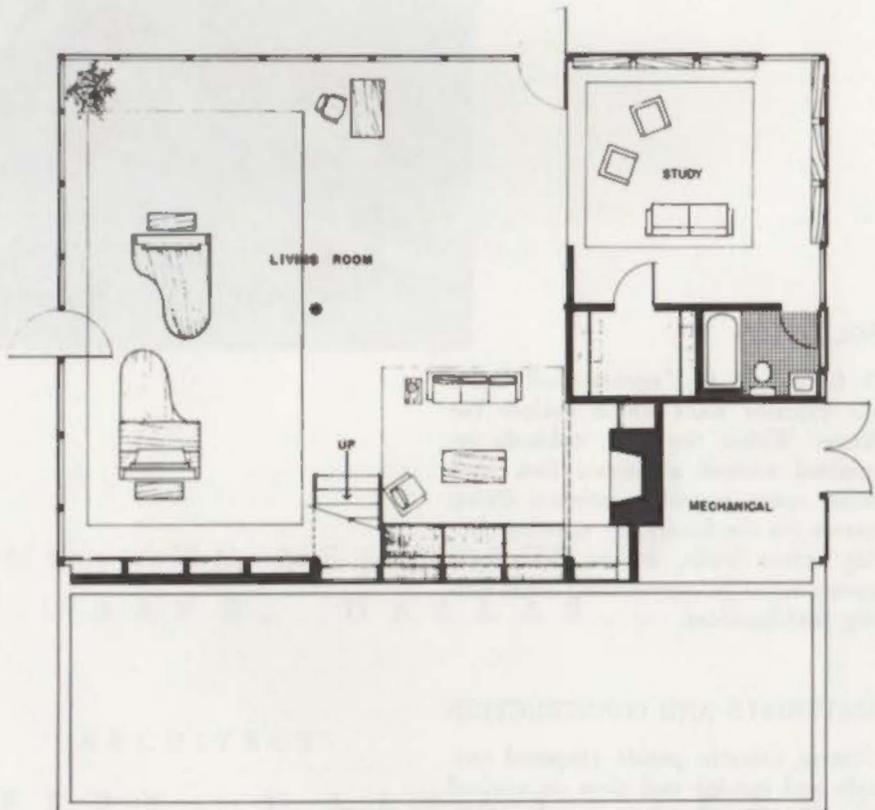


MR. & MRS. BARTRAM KELLEY

SECOND & THIRD LEVELS



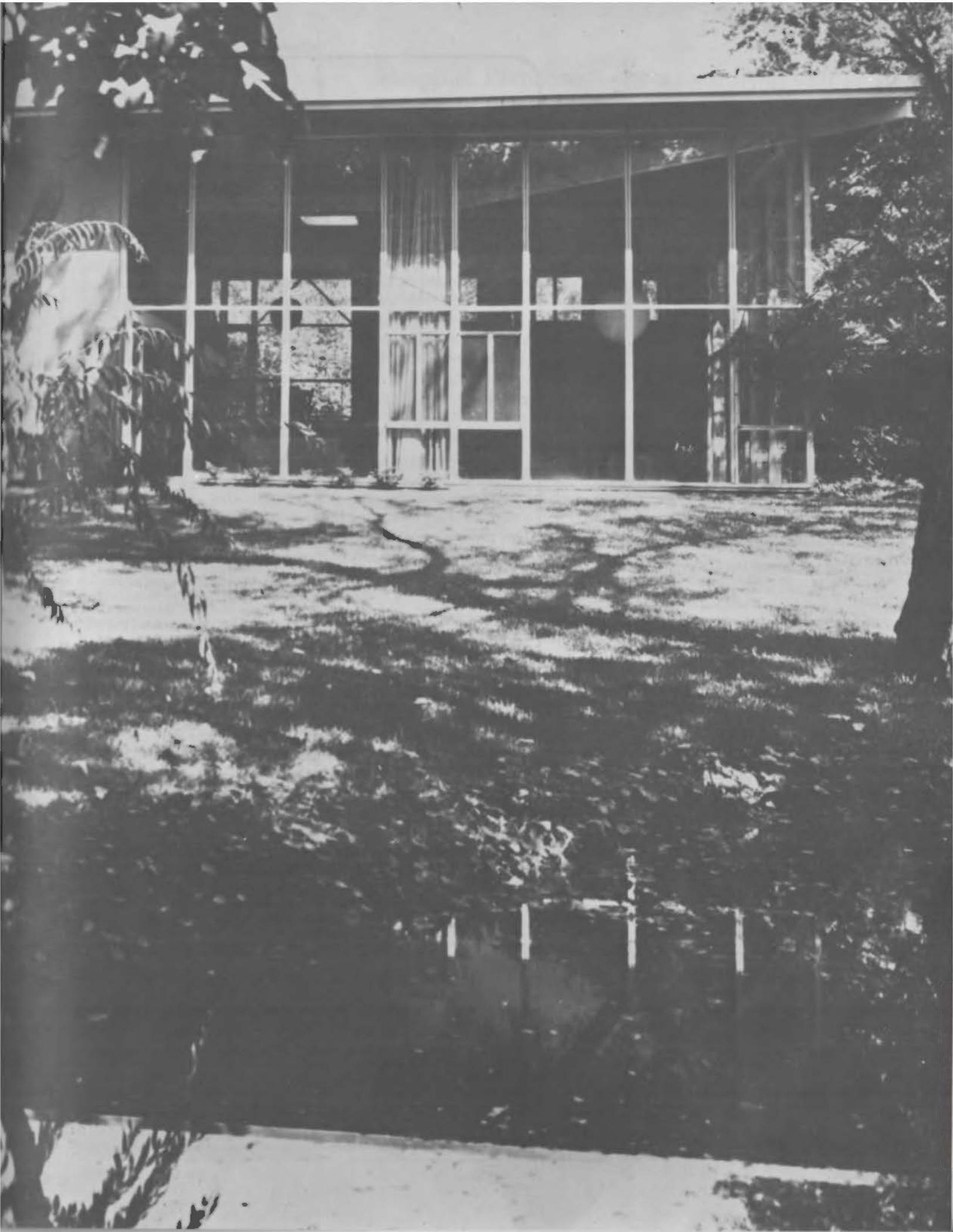
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DALLAS, TEXAS

FIRST LEVEL





SOUND TRANSMISSION LOSS VALUES

If you're shopping for silence in a school wall material, you've found it. Concrete masonry partitions are effective barriers which prevent air-borne sounds originating in classrooms or corridors from distracting students in adjoining schoolrooms. The effectiveness of different partition construction is determined experimentally, and is expressed as the sound transmission loss in decibels. Average sound transmission loss values shown in the table are based on results of tests conducted at the Riverbank Acoustical Laboratory of the Armour Research Foundation.

Sound reduction within classrooms is also achieved because of block's natural open texture which enables walls and partitions to absorb a maximum of sound. In addition to the inherent high acoustical quality of block, versatility of design and wide selection of block sizes and shapes play a big part in destroying unwanted noise.

Patterns for Silence

Long walls, unbroken surfaces, and opposing walls give sound free passage and lots of bounce opportunity. Any thing that disturbs the free passage of sound will destroy sound waves quicker. Especially in schools, the more irregularity you can create in your walls, as in mixing and offsetting varieties of concrete block in decorative patterns, the more certain you are to upset the free passage of sound waves and produce more efficient studying conditions.

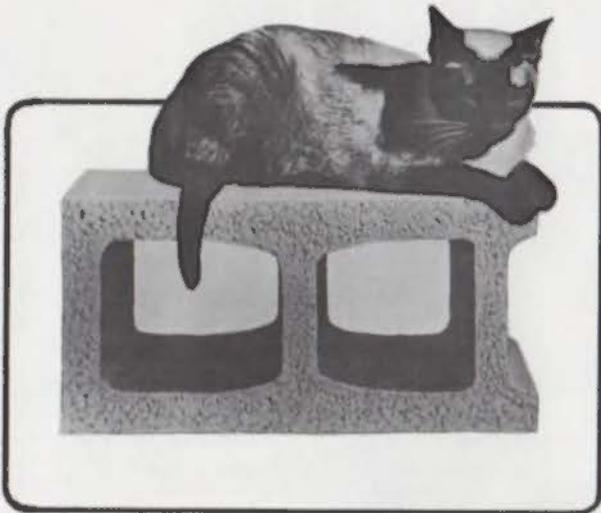
Average sound transmission loss values for typical concrete masonry partitions:

Aggregate Type	Wall Finish	Average Sound Transmission Loss, decibels (125 to 4000 cps)			
		Hollow Units			Cavity Walls of Hollow Units ²
		4"	6"	8"	
Lightweight	Plain Painted ¹	30	33	35	40
		37	40	41	50 ³
Dense	Plain Painted	40	46	50	50
		42	48	50	51

¹ At least first coat to be thoroughly applied to seal surface.

² Two 4" wythes, 3/4" to 2 3/8" air space separation.

³ Also applies to unpainted cavity walls where (a) one wythe is parged on air space side with 1/4" thick layer of mortar or (b) where one wythe is of lightweight and the other wythe is of dense aggregate units.



*Texas Concrete
Masonry Association*

Brown Building
Austin, Texas



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Section 9/Ca



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Architect: Robert P. Woltz, Jr.
Two canopy ceilings showed no cracks in
Portland cement and X-59.

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Hospital Planning Institute

The Texas Society of Architects and the Texas Hospital Association will sponsor a Hospital Planning Institute January 14-15, 1965, at the THA Building in Austin.

The program will feature discussions of food services, building requirements, internal transportation, and remodeling problems.

Registration will be at THA headquarters, 6225 Highway 290 East, Austin, at 11:00 A.M. on January 14, 1965.

Building Research Institute

Grayson Gill, Dallas architect, spoke at the 1964 fall conference of the Building Research Institute in Washington, D. C.

Mr. Gill, president of Grayson Gill Inc., and a practicing architect in Dallas since 1934, is a former board member and treasurer of BRI, an organization of experts in the architectural, engineering, construction and building trades industries.

His paper on the sub-grade waterproofing aspect of weatherproofing, was one of 50 technical papers presented at the three-day conference.

The Texas Architectural Foundation offers scholarships in architectural education and sponsors research in the profession.

Contributions may be made as memorials: a remembrance with purpose and dignity.

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The Panhandle Chapter of the Texas Society of Architects was in advertently omitted from the roster of TSA published in the November *Texas Architect*.

This page may be detached along the perforation and inserted in that issue so the roster will be complete.

Professional Associate Members

Faulk, James, 1208 West 10 Ave., Amarillo

ANONYMOUS TEXAS ARCHITECTURE



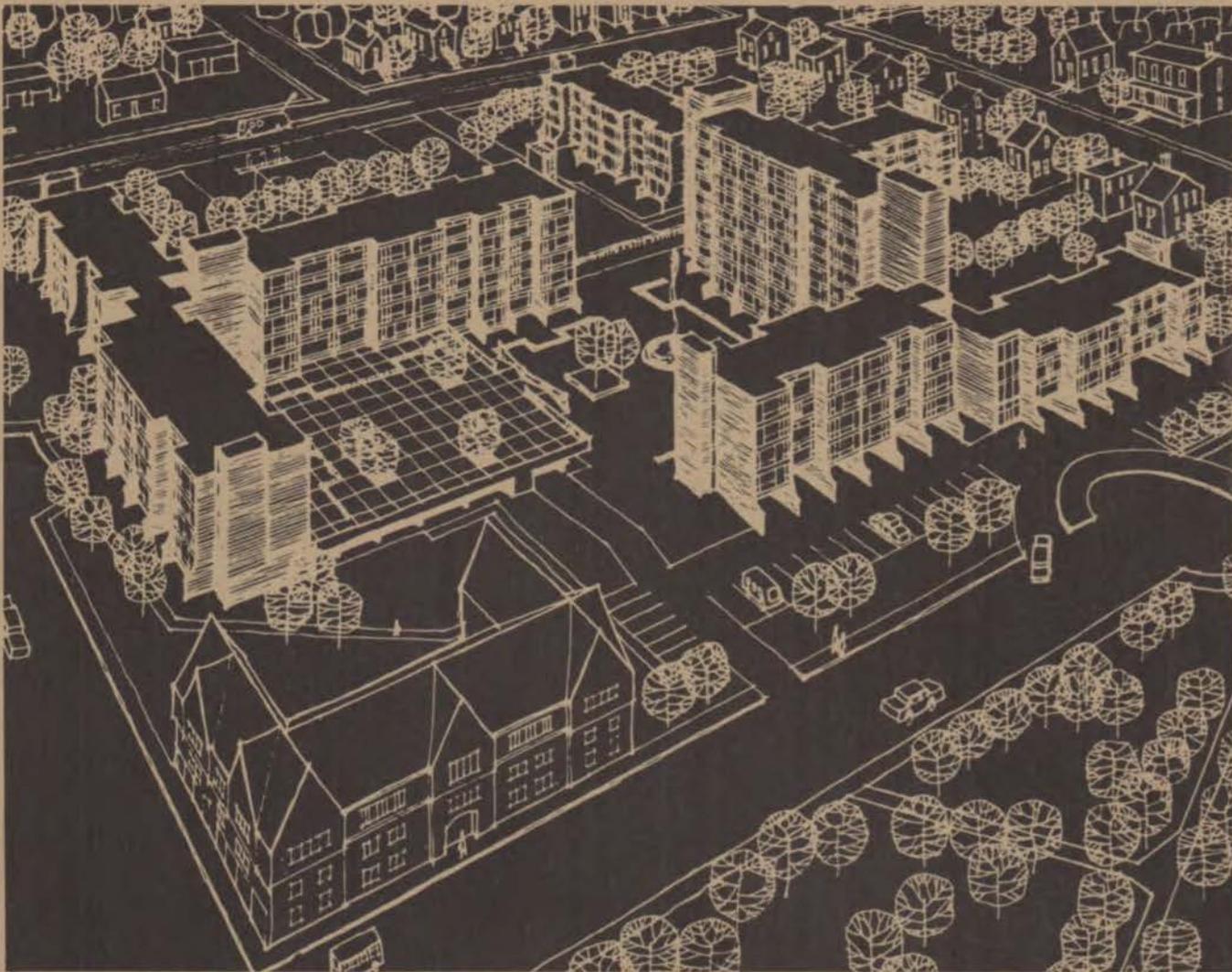
EARLY TEXAS RAILROAD STATION

LA GRANGE,

TEXAS

Photo by Victor Probst

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**CONTEMPORARY
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 BY 10%**

PROJECT: Pennley Park Apartments now under construction in Pittsburgh, Pennsylvania, an eight building, 296 apartment complex with 22 commercial units. One nine-story, one seven-story and six five-story buildings. Total floor area 306,000 sq. ft.

DEVELOPER-OWNER: Vernon C. Neal, Inc.

ARCHITECT: Tasso Katselas

COST:

System	Total Project Cost*	Per Sq. Ft.	Relative Cost
With structural steel frame	\$4,680,000	\$15.29	110%
With load-bearing brick walls	4,250,000	13.89	100%
SAVING with load-bearing walls	\$ 430,000**	\$ 1.40	10%

*Including design fees, soil analysis and site work.

**Structural steel frame system was an additional \$350,000 plus \$80,000 for fire protection of the steel frame.

CONSTRUCTION: All bearing walls are 12 in. thick to seven stories. 16 in. walls are used on the lower two stories of the nine-story building. Floor to floor height is 8 ft.-8 in. Type M mortar used in all masonry. The floor system, costing \$1.35 per sq. ft., is 8 in. precast hollow core plank spanning 21 ft.-6 in.



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