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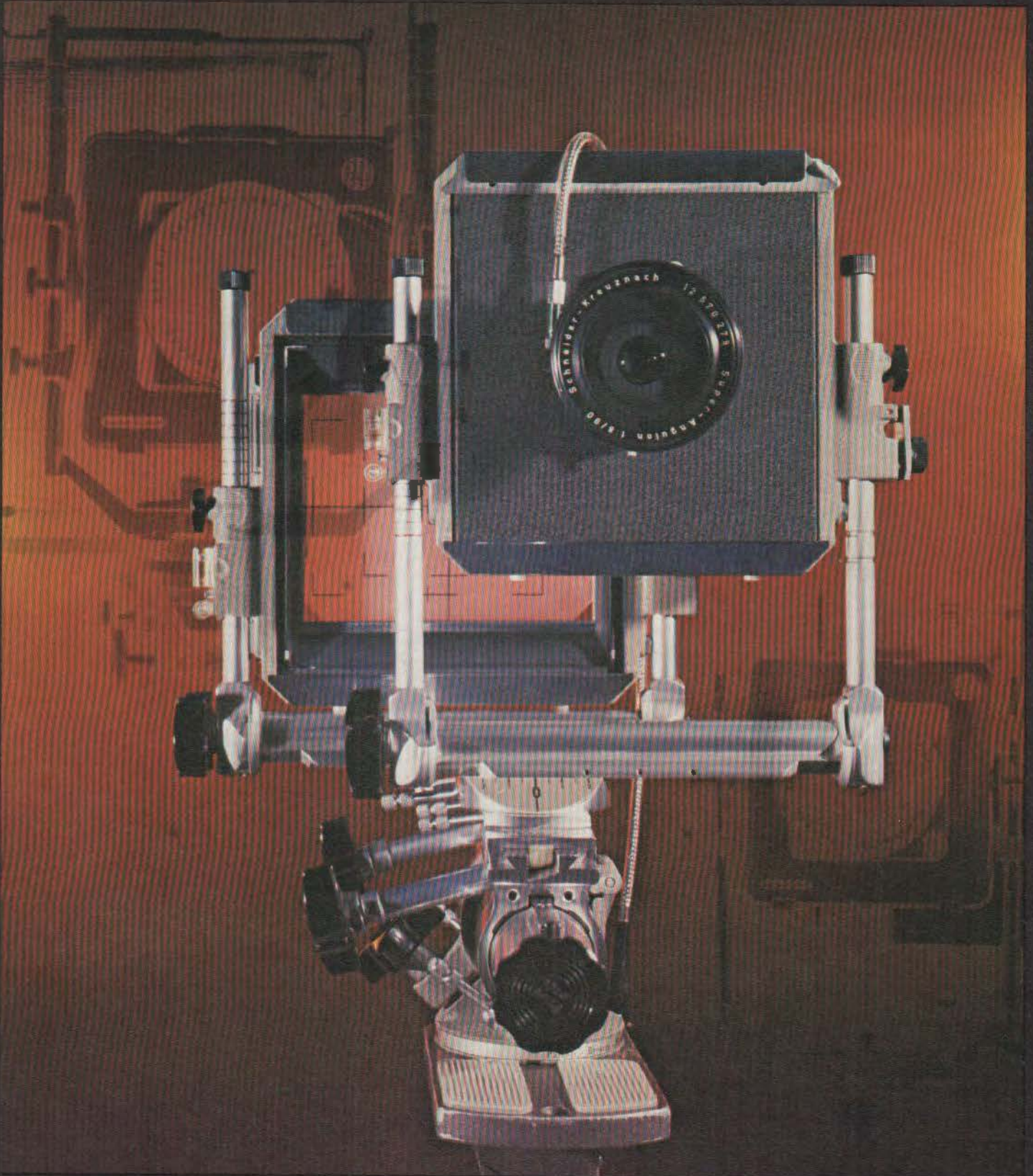
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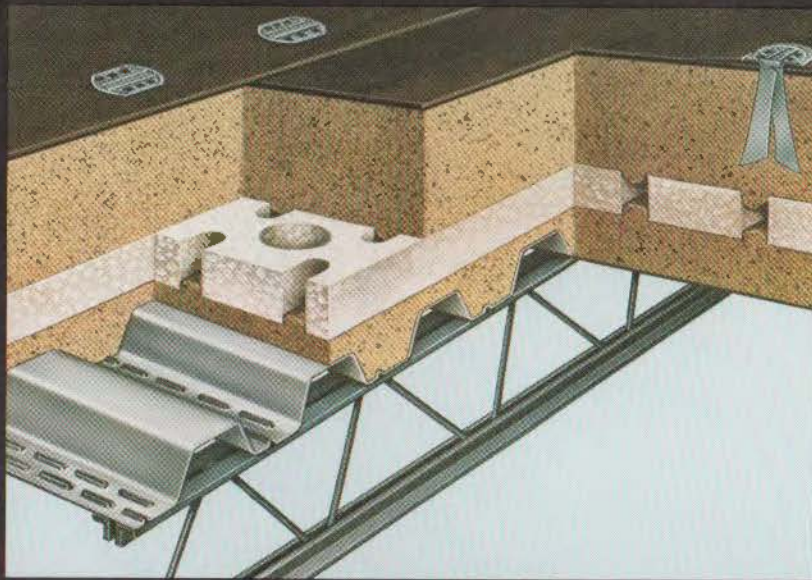
# Texas Architect

NO. 1 VOL. 29 JAN./FEB. 1979





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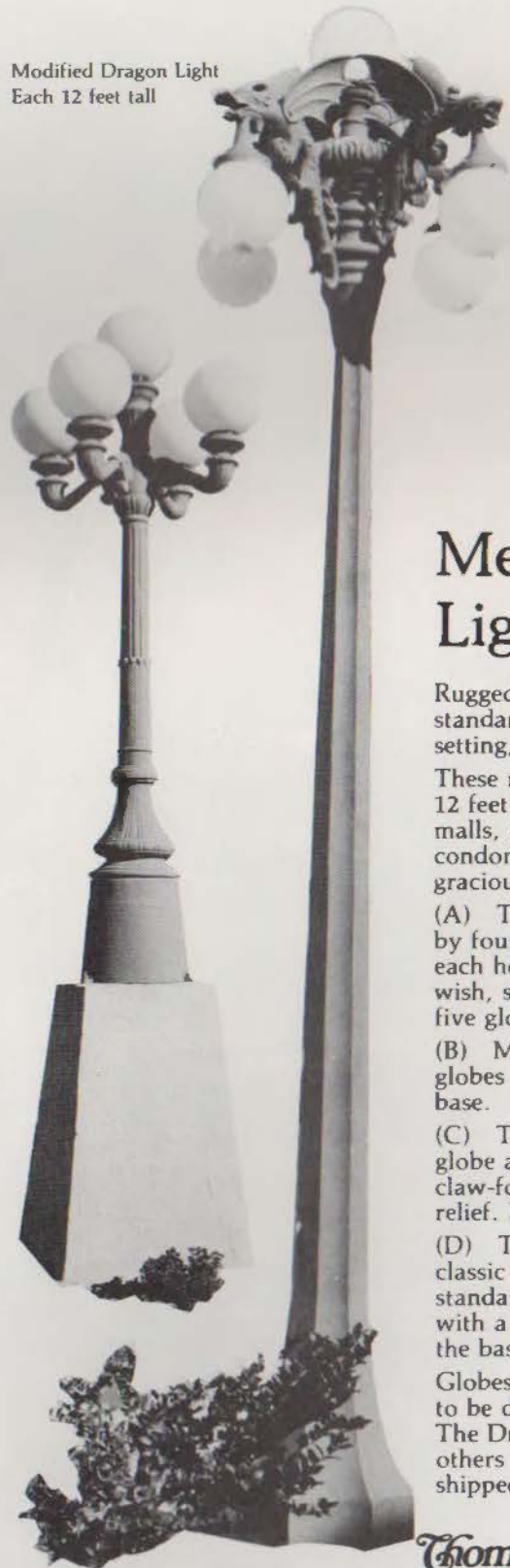
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# About this Issue

It is readily observable, as we find ourselves being hurled toward the end of a decade, that architecture is in flux. Whatever catchwords we might employ in describing its status—"conceptual," "post-functional," "post-modern," or even "pop"—architecture is in a state of transition. The Modern Movement, with its International Style, has fizzled out.

Superceding the Modernist dictums "form follows function" and "less is more" are several maxims and concerns which comprise the mainstream of current architectural thought and which defy convenient labeling. In contrast to the pristine form of the Miesian box and the house-as-machine mentality of Corbu, we see an emergence of bold geometry, of color and decoration, of sensitivity to local context. We find a mandatory but sincere concern for energy conservation and a fascinating preoccupation with symbolism, metaphor and historical allusion. Today's architecture has soul and wit.

This summation, of course, is really nothing new; all the to-do over post-modernism has been going on within architectural circles for quite some time now. But the new—almost startling—twist is that a spirited and intelligent discussion of architectural trends now has permeated the mass media. And, among practitioners and regular observers of the profession, the very fact that architecture has been receiving considerable attention has been receiving considerable attention.

On its cover, the June 6 issue of *Esquire* featured "Extraordinary Architect" I. M. Pei standing, all smiles, in front of his "Extraordinary New Museum," the East Building of the National Gallery. The November 6 issue of *Newsweek*, in a splashy seven-page spread, reported on "imaginative attacks on the glass box," "buildings that say what they are," a revived "homage for the past" and various other "urban surprises"—all of which reflect "an expansive, imaginative spirit loose in the land of design." And then came the clencher: an eight-page cover story in the January 8 issue of *Time* subtitled "U.S. Architects: goodbye to glass boxes and all that." On the cover we find none other than Philip Cortelyou Johnson, standing in the middle of Manhattan, overcoat draped cape-like around his shoulders, the Superman of American architecture. Feet firmly planted, he is displaying—like a scepter—the model of his notorious design for AT&T.

Many more examples of media coverage could be cited, but the point is that architecture, whose significance as the art that shapes environment has long been underemphasized, now is something of a hot topic. And it is within this context that the role of architectural photography, the thrust of this issue, can best be appreciated.

It is heartening indeed that more words about architecture are finding their way into print. But everyone knows how many words a *picture* is worth, and it's all the more true in the case of architecture. Buildings are like all art forms in that they must be seen to be understood and appreciated; they are different in that we don't find them in traveling exhibits. Since personal mobility also has its limitations, surrogate buildings—architectural photographs—serve to broaden our exposure to the art. And, even more effectively than real buildings, photographic likenesses can be linked with words, illuminating and enriching the reality itself.

We will reserve for farther inside this issue any discussion of whether photographic images falsely enhance or distort the reality of a building. But we do not hesitate to reveal an intense admiration and respect for the discipline of architectural photography. It is a highly refined specialty requiring extensive skill and expertise. It is a means of heightening architectural awareness and appreciation. And, after all, in producing a magazine about architecture, where would we be without pictures?—LPF



About this issue



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# Thinking Small

Good ole country boy that I am, far be it from me to set myself up as the fellow with all—or even very many—of the answers to the problems of our times. But since this space was offered to me as the incoming TSA president, I feel obliged to make a few timely observations, drawn more from basic “horse sense” than from any vast store of intellectual insight.

Putting myself right out on a limb to begin with, let me observe that, although “thinking big” is held out as the secret to success in the American—especially Texan—tradition, I say it is time we started thinking *small*. That is, it's time we started placing less emphasis on the dreaming of dreams and the creation of grandiose schemes—for our cities and our state—and more emphasis on *getting things done*, if only little by little. (If we can't jump headlong into building a citywide network of landscaped hike-and-bike trails, let's erect one park bench and plant an oak tree beside it. And if we can't start today on a monorail system connecting downtown with the far reaches of the city, let's pick one bus stop and make it more amenable.) In trying to see the forest, let's not overlook the trees.

TSA's statewide series of Town Meetings last year was a creative attempt to isolate specific measures, at the local level, which would enhance the quality of life in Texas. Now it is time for deliberate action to maintain the momentum the program so effectively created.

Thinking small, for a change, will also serve us well when it comes to our concept of growth, not that growth is bad in and of itself. But it's time we started emphasizing how *well* we grow rather than how *much*. Let's not grow hog wild.

It's old hat, by now, to say that we shouldn't gobble up the countryside with tract housing, leaving inner cities to decay, and that we shouldn't always start from scratch with a new building, when we might be able to help the old one work. But we say those things out of different motivations. It has become very fashionable, for example, to “fix up” old houses, and very noble for sociological reasons not to “desert” the inner city. But, although there's nothing wrong with being chic or socially progressive, I would first emphasize that to let an old but sound structure be destroyed or go unused is downright *wasteful*. And waste is something we country boys just cannot abide or afford.

This disdain for waste accounts for one of my major objectives as TSA president this coming year. It seems to me that our organization's most significant potential for tangible benefit to the profession and to the quality of life in Texas is through the structure of our committees—Energy Conservation, Historic Resources, Governmental Affairs and Professional Development, to name only a few. Yet that potential has not been fully tapped, largely because we do not have enough continuity within our committees from year to year, resulting in a lot of reinventing the wheel. And we're *spinning* our wheels when we fail to make broad distribution of the work our active committees generate.

With a more efficient organization, we can better respond to the challenges and opportunities that will present themselves in this legislative year. And we will be in a better position to meet that awesome longterm challenge: handling our prosperity here in Texas. Never before have so many envious, curious and critical eyes been focused upon this shiny buckle of the Sun Belt. But there are other parts of the country whose prosperity has withered away, and there are lessons to be learned from their experience. So I hope that as this new year flies along, we will use some good common sense in our roles and get *something* done, however insignificant it might seem. Because, although we certainly can say we've made a lot of progress, there's still a long row to hoe.



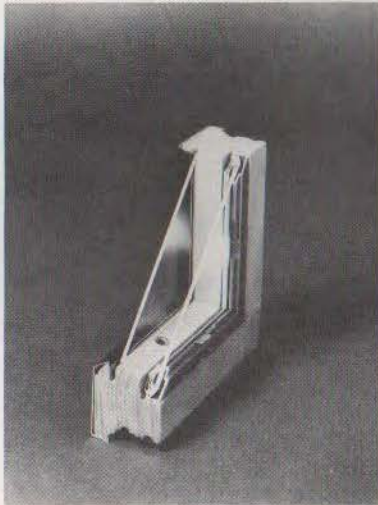
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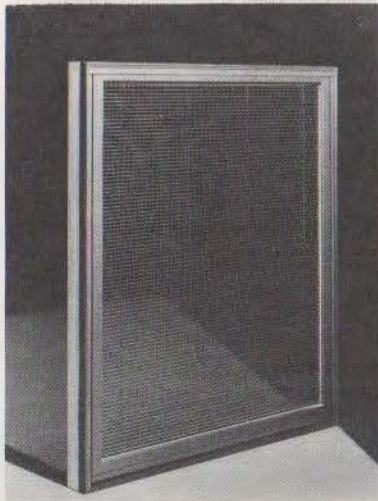
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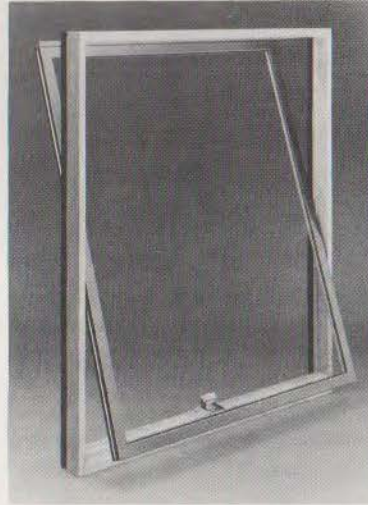


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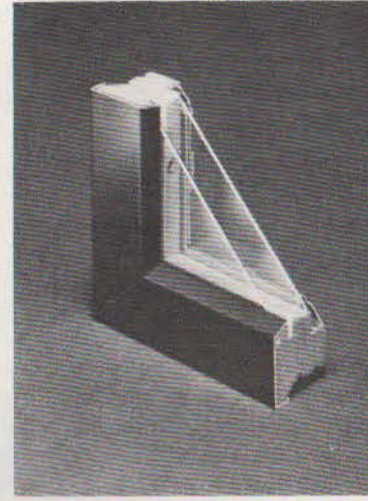


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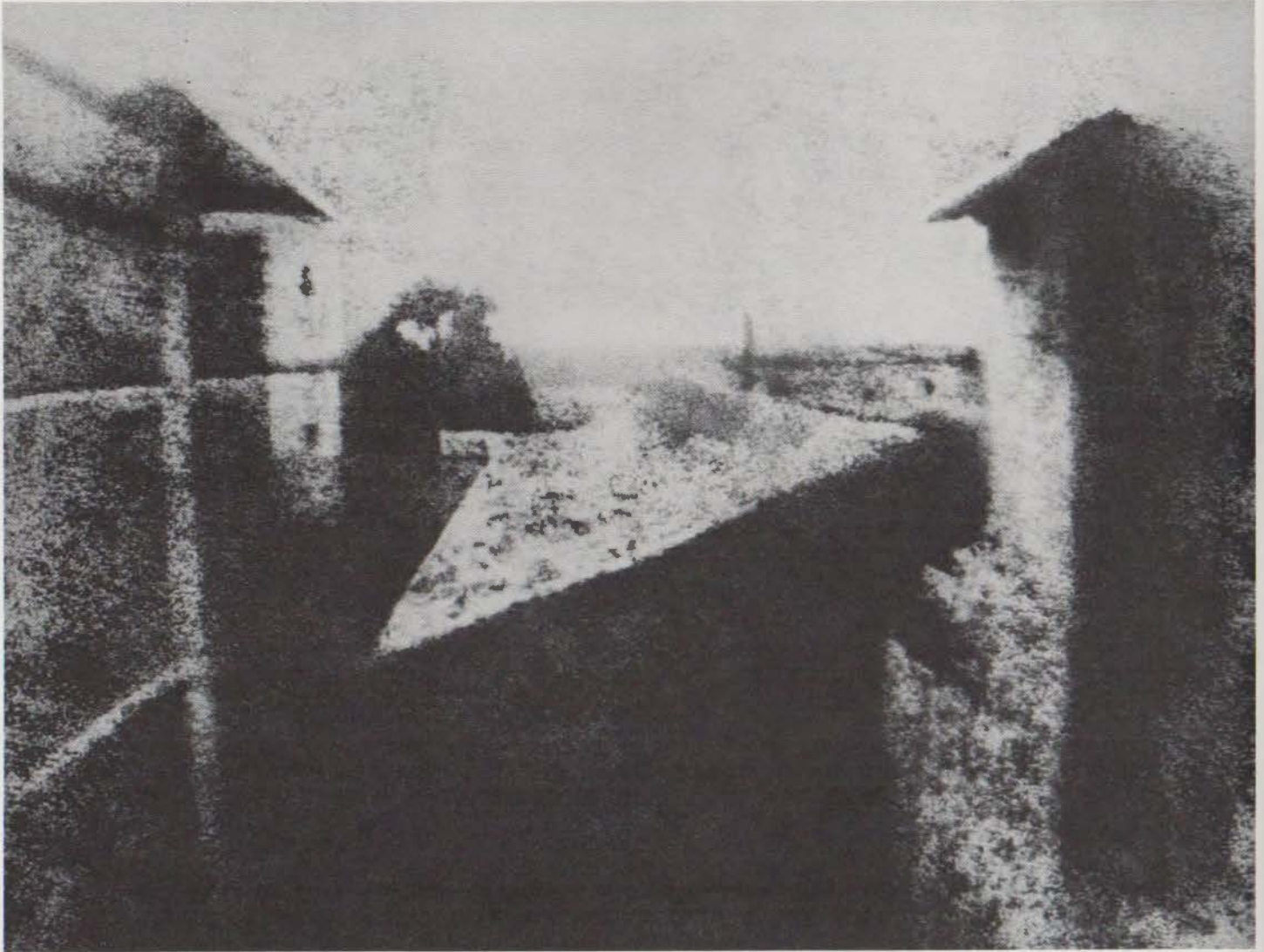
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# ARCHITECTURAL PHOTOGRAPHY

BY RICHARD PAYNE



Architects and photographers are old friends—naturally. We could point out in good humor that even the world's first photograph, preserved somewhere within the Humanities Research Center at UT-Austin, is architectural. Made in 1826 by Nicéphore Niépce, it was, of course, the first instance in which a building (or anything) had been "seen" in this special way. And, incidentally, it set an early trend—the architect, if there was one, has been forgotten, but the photographer still gets credit.

Photography brought about great changes in every aspect of life, and in the century-and-a-half since the first photograph, we have reached the point at which our reactions to photo images reflect our susceptibility and vulnerability to them to an incredible degree. Most of what we know of the world comes through looking at pictures and the importance of photography of and for architecture is immeasurable, particularly as architects work more and more on regional, national and even international levels.

Susan Sontag's new book, *On Photography*, describes very well the effects of photographic images on our society, past and present. It is a brilliant work and, through it, the inherent characteristics and mysteries of the photograph and its relationship to reality can be understood. The photography of architecture, although not specifically mentioned, easily can be placed within the framework of the book and our questions concerning how pictures of buildings influence our clients, the public and ourselves are answered, at least in part.

#### Mystery

There is, strangely, "more than meets the eye" in a photograph. A lot of the mystery is acknowledged but not understood. For example, most architects find it easy to recognize good photographs if they are of other architects' work, but more difficult when comparing a photograph of their own work to their preconceived image of what the photograph should depict. We have all heard of a picture being "better than the building" and that a good photographer can "save" the building. And it is often considered more effective to show a potential client a set of photographs of a project rather than take him to the site.

The reasons seem simple but are complex. Pictures, as Sontag suggests, are a "substitute reality." Buildings, once photographed, are removed from the context

in which they exist and are set apart, becoming mysteriously "different." The picture can be viewed in comfort and leisure, permitting greater concentration—no traffic, inclement weather, noise, or any sort of visual pollution or interference with the "reality." The picture is an image in a fixed medium representing but one selected view out of an infinite number of possible views. It is of course not *real* but *surreal*, and is effective simply because it is a photograph.

The best architectural photographs, then, are those which stretch reality to a subtle surrealist state just prior to a point of breakdown. This point is reached when the photograph becomes too "photographic." When the photographer shows his hand or style, the building becomes overly glamorized, arty or distorted. As Sontag says, "The manipulation or theatricalization of the real is unnecessary, if not actually redundant. Surrealism lies at the very heart of the photographic enterprise—in the very creation of a duplicate world, of a reality in the second degree, narrower but more dramatic than the one perceived by natural vision."

We are accustomed to the notion that by using large cameras for extensive detail and tonal range we can produce photographs which illustrate architecture as it really is. But we should also be aware that in practical, as well as in artistic, terms effective photographs are those which seem straight, simple, and honest, pure with no apparent tampering. They are practical because people respond to them as we hope, not knowing or even asking why. They can be artistic by going beyond the "truth" of the specifics of the building. And they are valuable because they say, "Architecture is magnificent; here is an example."

Architectural photography is an exercise in logistics and design which can be evaluated qualitatively by the immediate response of people. A sure sign of failure is the response, "Oh, what a great picture" rather than "What a great building." This is photographic overkill. Included in this category are those pictures of buildings done in whatever style the latest art/photo craze happens to be, as defined by editors and critics in art and photography magazines. The photography of architecture is and must remain apart from photographic art in which subject matter is used for individual artistic expression. Another common ex-

ample of inadequate architectural photography is the architectural snapshot, often produced by architects themselves hurriedly and under less than optimum conditions.

#### The Ultimate

The ultimate photograph is the one that speaks eloquently not only for the specific architect, but for architecture totally. It is the picture the building becomes known as through being published repeatedly. These pictures often represent what Paul Kennon of Caudill Rowlett Scott refers to as "magic moments." They are made during very brief moments when everything seems to come together. The key is logistics—being there at the right time and place when all the problems are solved. Being lucky helps too, especially with regard to the weather.

Most architectural pictures, as architects know, are provided by a small number of professional photographers who dominate this special area of photography. While it is impossible to speak for the entire group, architectural photographers often are basically frustrated architects—men or women who have found through photography a special niche in architecture. They enjoy and at the same time are tormented by architecture to a degree generally experienced only by architects themselves. While the generalist or commercial photographer may regard the photography of buildings as being dull, or at best just one of many markets, the architectural photographer may feel disassociated from the photography world as it is generally regarded. Spiritually, he remains in architecture.

The *purpose* of photographing buildings traditionally has been two-fold: to provide proof of our experience and, by implication, proof of our competence. The *process* of photographing buildings is essentially a search for those special moments and camera positions or angles in which the design concepts are seen most clearly and simply. The photographer's job is to photograph the concept and present or recall it in a dramatic and beautiful way. The photographer hopes for *the* picture that says it all, but since several pictures usually are required to fully illustrate a building, it is necessary to formulate a plan in which the strengths of the building may be photographed at the right time. Very rarely can all the pictures in a set be as dramatic as one would hope. Since the photographs are intended to prove the valid-



ity of design ideas and the architect's skill in problem solving, the beautiful photo occasionally must give way to an emphasis on content.

Generally, the great pictures are of the great buildings. The photographer, who ideally is knowledgeable and well informed by the architect, "sees" architectural concepts as sculpture in a continually changing situation. In a sense, the building is alive. It has moods which vary with changes in light. The building "experiences" the day much as a person does, and the photographer must be attentive and sensitive to these experiences.

The pictures at right are "concept" pictures of three works by Johnson/Burgee, intended to illustrate the correlation between the building and the architect's most fundamental design ideas. The Pennzoil building is obviously a strong concept: two towers almost touching, over a skylight atrium. Their tops are sloped and they have angled walls. It is sculpture, a photographer's dream. The building is so good from a photographer's standpoint that there is little question about where to put the camera. Obviously, the building cannot be illustrated in any single photograph that does not show the surfaces defining the shapes of the towers, or that does not reveal the narrow slit between them. Of the many Pennzoil building pictures that have been made and published, this one probably will last the longest.

Century Center in South Bend, Indiana, is an assemblage of forms each appropriate to its use, positioned along pedestrian skylighted "streets." In this case, this concept can be illustrated by interior photographs which concentrate on these streets and the access from them to the various spaces.

The General American Life Insurance Building in St. Louis is essentially a square, split diagonally with a rotunda at the center. It becomes two triangles—one at grade and the other three stories in the air, supported by columns. The rotunda, or main space, houses elevators and bridges to the various levels. As Johnson says, the geometry is "absurdly simple." Appropriate photographs must emphasize the triangular forms and the circular rotunda.

*Pennzoil Place, Houston*



*Century Center, Southbend, Indiana*



*General American Life Insurance Building, St. Louis*



## Hiring the Professional

The most successful photographers are in demand; they seldom advertise but are selected by reputation. And perhaps 80 percent of their work is repeat work for established clients. Their relationship with these clients often precludes the need for much discussion about assignments. Each understands the needs and talents of the other and the pressures under which they both operate. It is generally recognized that interpretation cannot be avoided. The photographer, as well as the artist/architect, imparts something of himself into his work. This, perhaps more than anything else, explains the rapport between some architects and their photographers. They both express opinions about architecture

through their work, and they work together, often over periods of years, because they tend to agree.

When it becomes necessary to hire a professional, the architect must realize that his own cooperation is required. The photographer should be provided with clear instructions for any specific needs—what spaces are to be photographed, how the pictures are to be used and what time restrictions there are, if any. Reduced plans of the building, marked with suggested camera positions, are very helpful. And the architect should inform the occupant or owner of the forthcoming photography session, securing not only permission, but help with maintenance and security problems. The architect should also provide assistance in moving plants and furniture and should provide for whatever accessories are required. Since fees charged by the photographer generally are based on time, it is obvious that his work as electrician,





janitor or furniture mover is very expensive and counterproductive. This cannot be over-emphasized.

It is unfortunate but true that many buildings and interiors are photographed before they are actually ready, or at times when they are not well-maintained. Pictures are often needed quickly because of impending presentations, but in many cases architects and interior designers are unaware of how minor discrepancies are magnified in pictures. For example, certain rhythms or patterns are established by rows of recessed lights illuminating walls, seating groups, or exterior walks. If just one lamp is out, the pattern is destroyed, and a photograph, worth its price, cannot be made. The result is often an incomplete assignment, necessitating imposing on the owner's hospitality a second time, as well as delay and additional cost. In the interest of efficiency, it is desirable to have someone from the architect's office walk through the project with the photographer prior to the day of shooting.

It also is important that the architect learn enough about photography to know its limitations. For instance, it is impossible to reproduce colors accurately in any space illuminated by several different types of lamps. It is not uncommon for a bank lobby to have large glass exterior walls and fluorescent, incandescent, and mercury vapor lamps—all on at the same time and all necessary for an adequate amount of light. The photographer then is obliged to eliminate as many light sources as possible. This partly explains why many interior photographs are made at night.

Inclusion of people in architectural

photographs is another significant consideration. They provide cues for immediate understanding of the function of many spaces, and imbue them with a sense of life. But the primary reason for including people is for scale; it is unfortunate that many spaces are absolutely scaleless without them. In composing the picture, it is crucial that people be positioned carefully—usually in the back one third of the space—so as to avoid over-emphasizing them to the extent that the photograph becomes a portrait. Also, keeping the people in the background helps to prevent dating the photograph (which may or may not be desirable) from fashion styles. Another problem with including people is that either valuable time is lost obtaining releases from identifiable people in the photograph, or the photographer risks legal action from someone who might be offended.

In the typical assignment, the architect will request slides and prints, both color and black-and-white. Large format (usually 4x5) transparencies also may be required for publication. The photographer will use two cameras—a 35mm for slides and usually a 4x5 view camera for everything else. He should be aware of how the client uses pictures in order to expose the right kinds of film and provide the right number of slides and proofs and the correct filing data.

The filing and handling of photographs in the architect's office is often done very sloppily. Proofs with numbers, original and duplicate slides and extra prints should be kept carefully in a photography file—not split up and stored with other project-related data. Proofs are intended to serve as a record of sub-

ject matter only and, because they are made quickly and in groups of several negatives printed together, do not represent correct colors, final cropping, or the quality inherent in the negative. It is suggested that the photographer be asked to indicate his recommended cropping marks on the proofs, which usually are 8x10 in proportion.

Much of the cost of photography is for prints. Color prints, used more and more, are very expensive. Printing usually requires about four days in the color lab. The price of any print, color or black-and-white, is based on the time it takes to produce it. Obviously it makes little sense economically to purchase prints one-at-a-time, but it seems that most architects do. The best pictures in a set—the ones that will be used most often—should be ordered in a quantity of several at once. The resulting savings in a year's time will be significant.

Professional photographers are paid in a variety of ways. The most common method is based on either an hourly rate or a day rate, plus expenses. For example, a photographer may bill, in addition to the basic fee, for travel expenses, travel time, photo materials, processing and proofs. Prints usually are ordered from proofs and are billed separately. Travel time is often billed at one half the regular hourly rate.

Many photographers copyright their work, which benefits both the photographer and the architect client. The copyright can insure credit for both parties and prohibit the exploitation of the architect, the building and its owners when the pictures are used by suppliers and other commercial interests.

## Equipment

The photography of architecture, as one might expect, requires special equipment. Shown here is equipment typical of that used by most photographers. There are suitable cameras in 35mm, 2¼ x 2¼, 2¼ x 3¼, and 4x5 formats. With the exception of the Super-Wide Hasselblad, they all have one thing in common—they permit the offsetting of the lens axis in relation to the film plane. There are many books on the use of "adjustable" cameras and lenses, but following are the basic facts. When a fixed-lens camera is held at eye level with the back of the camera parallel to the building, the horizon line cuts through the center

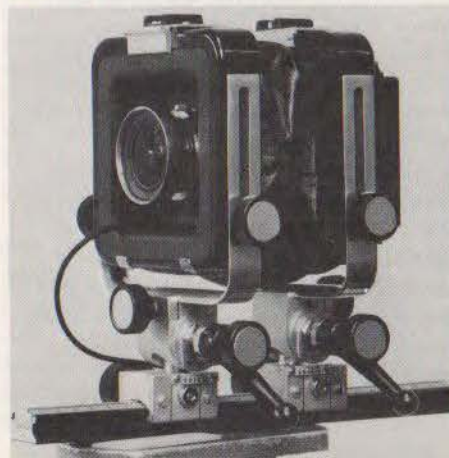




*Nikon FM, 28mm PC lens*



*Super-wide Hasselblad, 2 1/4 x 2 1/4*



*2 1/4 x 3 1/4 Arca Swiss view camera*



*4x5 Sinar view camera*

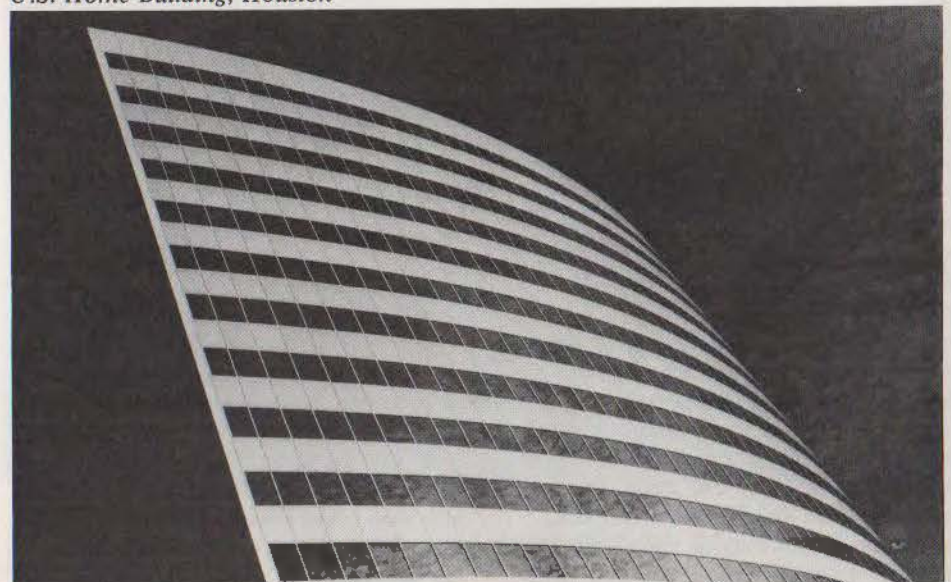
of the frame, resulting in about half foreground and half building. This obviously won't do justice to the architecture, but neither will tilting the camera backward so as to include the top of the building because the vertical lines will converge somewhere in the sky. The view camera and the 35mm PC (perspective control) lenses are simply devices to allow the camera back (and film plane) to be kept parallel to the building, and the horizon to be placed practically anywhere. The foreground can be eliminated and the top of the building presented without distortion.

The introduction of the 35mm PC lens has been of major importance. With it, many of the adjustments possible with view cameras are available to the 35mm photographer. Several companies make

PC lenses, but so far only Nikon has marketed a 28mm model. This lens is an absolute must for small-format pictures of buildings.

The 4x5 view camera is, of course, the standard tool of the professional photographer. Besides the advantages of large negatives and transparencies, the very bulk of the camera and the time it takes to set it up force the photographer to exercise extreme care with regard to camera location and photo composition. On the other hand, the weight of the camera and its accessories makes photography a tough physical job. Snapshotting is out, and very few professional photographers ever make a photograph they do not intend to submit to their clients.

### *U.S. Home Building, Houston*



## Architect As Photographer

Many smaller or younger firms simply cannot afford the services of a professional photographer very often. And some architects choose to do their own photography because they enjoy it (and often are quite good at it). The PC lenses have made it possible to produce excellent pictures, particularly slides. But although in-house photography for architects has come of age, there are limitations. Thirty-five mm slides (especially from Kodachrome) are excellent for typical slide presentations or for four-color printing in brochures, but prints made from slides cannot compare with

those made from larger negatives. Prints from slides must be reversal prints (generally low in quality), Cibachrome prints (still in their infancy, expensive and not available everywhere), or they must be made from internegatives (expensive and also requiring additional lab time).

The use of 35mm color or black-and-white negative film also presents problems. The negatives, when enlarged, usually produce prints with excessive grain, contrast or lack of detail. This is caused, in part, because the architect, not having a darkroom or a staff photographer, must have processing and printing done commercially, usually by labs noted more for volume than for quality. There is also the problem of format proportion. Since the proportions of a 35mm frame do not correspond to



those of an 8x10 print, the negative, already very small, must be cropped even smaller. In addition, the filing and handling of negatives and the hassle of working directly with labs are simply further complications to the architect's already hectic routine.

The 35mm format does have a place in the photography of buildings if it is used in a way that takes advantage of its special characteristics—light weight, speed of handling, low cost, abundant accessories. Reproduced at left is a 35mm photograph of the new U.S. Home Building in Houston, designed by Caudill Rowlett Scott. The building certainly will be one of the most beautiful office buildings in the city, but no formal photography is warranted since it is still under construction. The 35mm system is perfect for quick, dramatic and artful images—often of building pieces or details—which can be used during the construction phase to convey design quality. What is important is the association of the specific architect with design excellence in the mind of the viewer. It is also significant that, although this picture *could* have been taken with a 4x5 view camera, it would not have been made at all without the 35mm because of time limitations and camera portability.

The pros and cons of 35mm photography vs. large-format photography continue to be bandied about, but as yet, the traditional look of large format pictures cannot be duplicated with 35mm optics. That is not to say that new techniques and improvements in lenses and film, or even ways of "seeing" architecture, will not emerge. They no doubt will, but the architect who either must or prefers to do his own thing with 35mm cannot hope to produce photographs which compete with those furnished by professionals, not only because of equipment limitations, but because of the logistical problems previously mentioned and the experienced photographer's ability to see precisely what the camera will "see" and record.

## Competitions And Publications

Our awards programs and competitions often are called "photo contests." It is a fact that those who can afford professional photography are more likely to win awards; such is the power and value of good pictures. It should be real-

ized, however, that our present custom of submitting the entries in the form of 35mm slides is the fairest method of all. The 35mm slide is the great leveller in photography, not only because of the colorful projected image, but because of the limitations in the format itself, the standardization imposed by its use, and the fact that almost anyone can produce a properly exposed slide with the new, almost automatic, cameras. If we did not restrict the submissions, permitting use of large black-and-white or color prints, the professionally made photographs would dominate to a much greater degree than they do now. In addition, we are fortunate that our work is judged by architects who have become very familiar with photography and can, for the most part, recognize design merit as illustrated by good or bad photographs.

There also is much discussion and debate about the publication of architecture, especially in the leading architectural journals. There can be no doubt that publication is of great benefit to the architect who wants better and better commissions. The journals are read by many influential people outside the profession, and they are becoming more aware that the very best architecture is usually published. But the merits of any building will always be questioned, and opinions about what buildings should be published vary a great deal. The editors of these publications are, of course, susceptible to the same influences which affect us all, but they are interested not only in design excellence but in innovation and even experimentation in architecture. This partly explains why the work of a limited number of architects is published often; it both represents and influences design direction.

Part of the problem in getting work published is simply limited page space coupled with the abundance of excellent projects which cross the desks of editors. It is therefore important that an architect submit only the very best projects and that the submittal be complete and of high quality. The editors simply do not have time to request and wait for additional information such as descriptions, plans or other pertinent drawings or photographs.

## DOING IT YOURSELF WITH 35MM:

**Lens**—Although the 35mm equipment selection can be kept simple, the 28mm PC lens (now marketed only by Nikon) should be considered an absolute requirement. Regular wide-angle lenses simply are not suitable for worthwhile photography of buildings.

**Camera**—Since the recommended PC lens is manufactured by Nikon, the Nikon camera system is also suggested, primarily because the lens fits without an adapter and the camera is durable.

**Filters**—Filters are so important in the photography of buildings that few photographs should be taken without them. The essential ones are:

- a skylight filter to reduce excessive blueness in daylight slides,
- a medium yellow filter for natural sky and clouds in black-and-white photographs (orange or red for more dramatic effects),
- an FLD filter for use with fluorescent lighting.

**Tri-pod**—A sturdy tri-pod (perhaps a Gitzo with ball joint head) is necessary, particularly indoors, and since small apertures (hence slower shutter speeds) are desirable for greater depth of field.

**Film**—The following films are recommended:

- Kodachrome 64 for all daylight slides and for interior pictures in which daylight dominates,
- Type "B" Ektachrome (ASA 50) for photographs made in incandescent light,
- Tri-X for all black-and-white pictures (exposed at ASA 200),
- Kodachrome 64 with FLD filter for fluorescent lighting,
- Kodak Vericolor for color negatives and prints.

**When to Shoot**—"Lunch hour photography" is counterproductive, not only because good photography requires time, but outdoor light conditions generally are more suitable in early morning or late evening (because the light is less blue and less harsh and shadows more effectively define the architectural qualities of the building). Many professionals reserve the hours from 10 a.m. to 3 p.m. for indoor photography. As for cloud conditions, it should be remembered that, unless the building is very simple in form and a "busy" sky is wanted for effect, billowy white clouds can be very distracting in the photograph. Generally, streaky cirrus clouds provide the most complementary backgrounds. Sudden changes in weather conditions often precede the most dramatic skies.—Richard Payne



# The Potential of Imagery in Architecture

If, for a moment, we let the word "image" stand for our total experience of a thing, a person, or a place, we can see that we are the total of our images. Our activities, thoughts and evaluations are programmed by our images, continually changing through new additions or by recall of the past. We have become architects because of our images of architects and architecture and because of our image of ourselves. The reasons that architecture and architects are not household words, as we architects would have it, is primarily because we have not understood imagery, and we have not influenced the images of others. The problems are more fundamental than the fact that we, as professionals, are limited in number, finances and political clout. We have assumed that presentation and promotion are the same thing, but they are not.

Photography has been used essentially in the *presentation* of architecture, presentation only to established clients or to known potential clients. But, partly because of the obvious pressures of practice, we have not taken the effort to forge for ourselves any adequate means by which we can tell our own story to the public (from which all clients emerge). More importantly—perhaps because of some lack of faith in our own work—we have not realized that our weakness in this regard has been detrimental to the public and to our society in general. We must come to believe that the *promotion* of architecture is a professional obligation. Now that we have stepped, or have been pushed, into advertising, we have new opportunities and responsibilities. Advertising pays; it is not bad in and of itself, but we have to set our own parameters and exercise control. We must utilize all of the communication tools which relate to people and how they react to images—images designed to influence or "sell."

Architects have some catching up to do; we are far behind others who compete with us for the public's attention in the media. We need to develop effective techniques for the individual firm and for the profession as a whole. Much of our effort should be directed toward the young who, for all practical purposes,

we ignore, but whose level of architectural appreciation will impact the very future of our profession.

We are obliged to deal with many clients who have had no previous experience with design and to whom anything this "new" is suspect, especially if it involves their money or funds with which they are entrusted. The average person probably has had little exposure to the notion that architecture is more than just building, and his image of an architect is either inaccurate or nonexistent. Yet he might suddenly find himself in a position of responsibility on a building committee, and without an image of himself as a participant in design. He is, as we say, an uneducated client, which—in the context of the project—makes his architect uneducated, too. By not doing more to inform the public on matters related to design, we are "saving our touchdown for the fourth quarter."

Fortunately we are developing all our architectural skills and a nucleus within the profession from which will come effective architectural journalism, and then architectural advertising. These new PR professionals are directing their skills and efforts not only to newspapers, but to specialty and professional publications other than traditional design and construction journals. Their work is important and effective primarily because it enables the values of architecture to be presented within the context of the reader's own specialized world, and the architect's credibility is established in a way impossible to accomplish on his own.

Photography can provide only a part of the as yet untold story of architecture. We need *words* as well, comments and criticism not only about our own work but about all of the aspects of environment affected by what man builds. We cannot afford to be a silent minority; we must speak up. Communication is "show and tell," and it should be considered the architect's *newest* job.



*Houston architectural photographer Richard Payne, also an architect, began his photography in 1969 and has been published in every leading architectural journal. In addition to his regular work, he has been retained by Johnson/Burgee to photograph their post-1972 projects for a book to be released this year.*

## SUGGESTED READING:



*Architectural Photography*, by Joseph Molitor (1976, New York, Wiley-Interscience)

*Architectural Photography*, by John Veltri (1974, Garden City, N.Y., Photographic Book Publishers)

*Basic Photo Series*, by Ansel Adams (1977, New York Graphic Society)

*On Photography*, by Susan Sontag (1977, New York, Straus Farrar)

*Peterson's Guide to Architectural Photography*, by Kalton C. Lahue (1973, Los Angeles, Peterson Publishing Co.)

*Photographing Architecture and Design*, by Julius Shulman (1977, New York, Whitney Library of Design)





# SEVEN PHOTOGRAPHERS

*With architectural photography as our focus for this issue, we felt compelled to feature a sampling of architectural photographs—good ones, the best we could find. So we made a nationwide list of architectural photographers—good ones, the best we could think of. And to each one on the list we sent a request for several black-and-white photographs representing their work in Texas, plus a “very brief statement regarding your approach to and/or philosophy of architectural photography.” Included in the resulting portfolio which follows are submittals from two photographers whose*

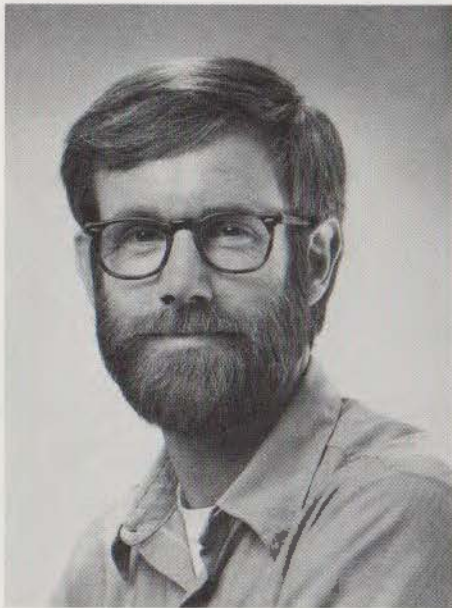
*work we often feature in Texas Architect—Rick Gardner and Richard Payne, both of Houston. From outside Texas, we are complimented to have received submittals from five others on our list of “greats”: Balthazar Korab, of Troy, Michigan; Robert Lautman, of Washington, D.C.; Norman McGrath, of New York City; Joseph Molitor, of Valhalla, New York; and Julius Shulman, of Los Angeles.*

*What makes a “great” architectural photographer? There are lots of answers to that question. Ours is the next fourteen pages.*

GARDNER KORAB LAUTMAN McGRATH MOLITOR PAYNE SHULMAN



# RICK GARDNER



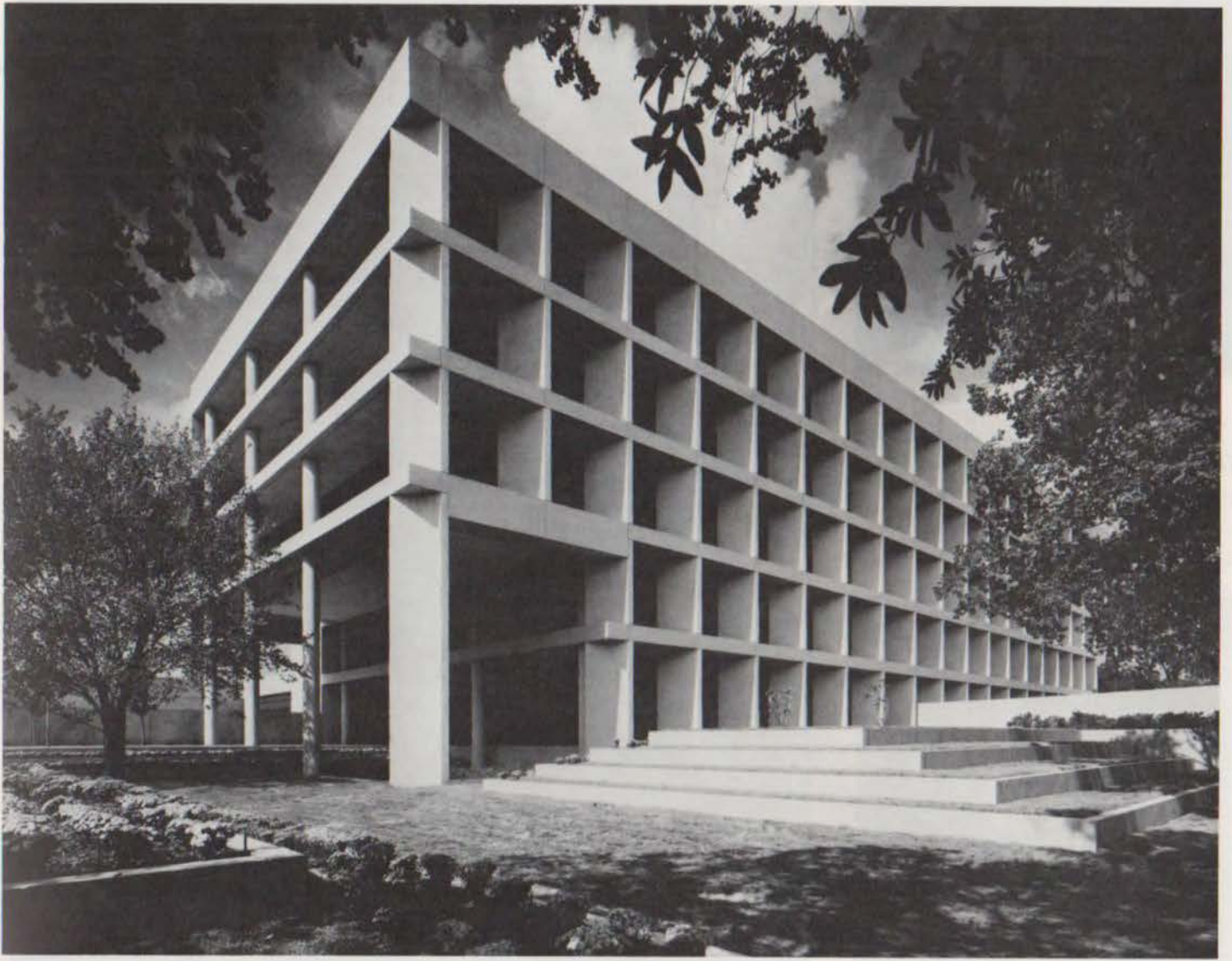
*“As far as I know, there is no ‘trick’ to architectural photography—except to get there when the light is right. And that rule of thumb certainly is open to debate.*”

*“Every building offers its own challenge and needs its own interpretation. The final picture has to be a combination of an intellectual appraisal of the building’s function and design, and an aesthetic evaluation of what the image will look like on a piece of paper. This judgment must be tempered by the limitations of the photographic process, the bias of your client and whether a garbage truck is parked in front.*”

*“There are a lot of generally-you-do-this’s and generally-you-do-thats, but the best nugget of wisdom I can offer is to stay home if it’s raining.”—Rick Gardner*



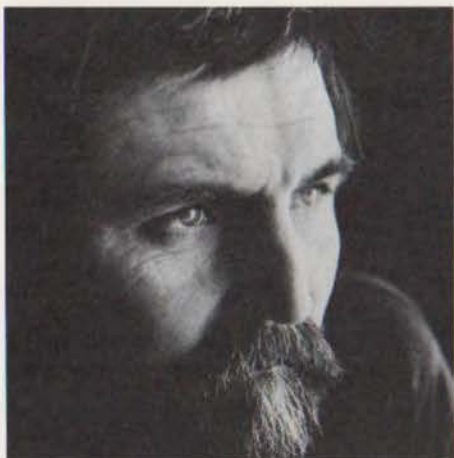




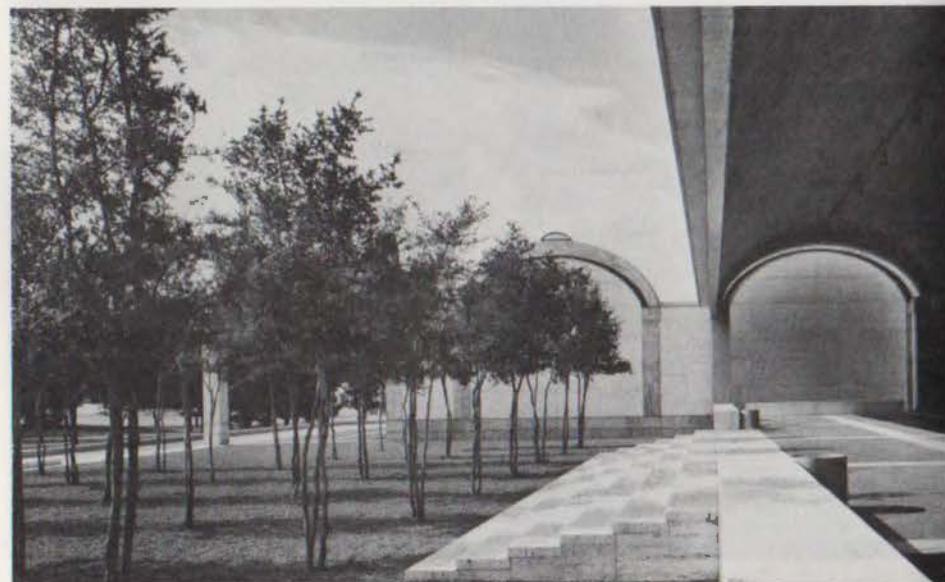
FACING PAGE: Above—Methodist Parsonage, Millard's Crossing, Nacogdoches, circa 1900. Below—Crutcheon House, Austin, 1887. ABOVE: Prudential Building, Houston, by S. I. Morris Associates, Houston. FAR LEFT: Galleria II, Houston, by Helmut, Obata & Kassabaum, St. Louis, and S. I. Morris Associates. LEFT: Winston House, Houston, by Frank Welch, Midland.



# BALTHAZAR KORAB



*"Photography gives me a great fulfillment through its direct communicative power. Yet I try to control this power with humility, searching to express the essence—not just the appearance—of a work." —Balthazar Korab*



FACING PAGE: Above—Exhibition by Mrs. John DeMenil at St. Thomas University, Houston. Below—Dallas subdivision, which appeared in Peter Blake's God's Own Junkyard. Right—Offshore oilman.  
ABOVE: Greenway Plaza, Houston, by Lloyd/Jones Associates (now Lloyd, Jones & Brewer), Houston.  
RIGHT: Kimbell Art Museum, Fort Worth, by Louis Kahn.







# ROBERT LAUTMAN

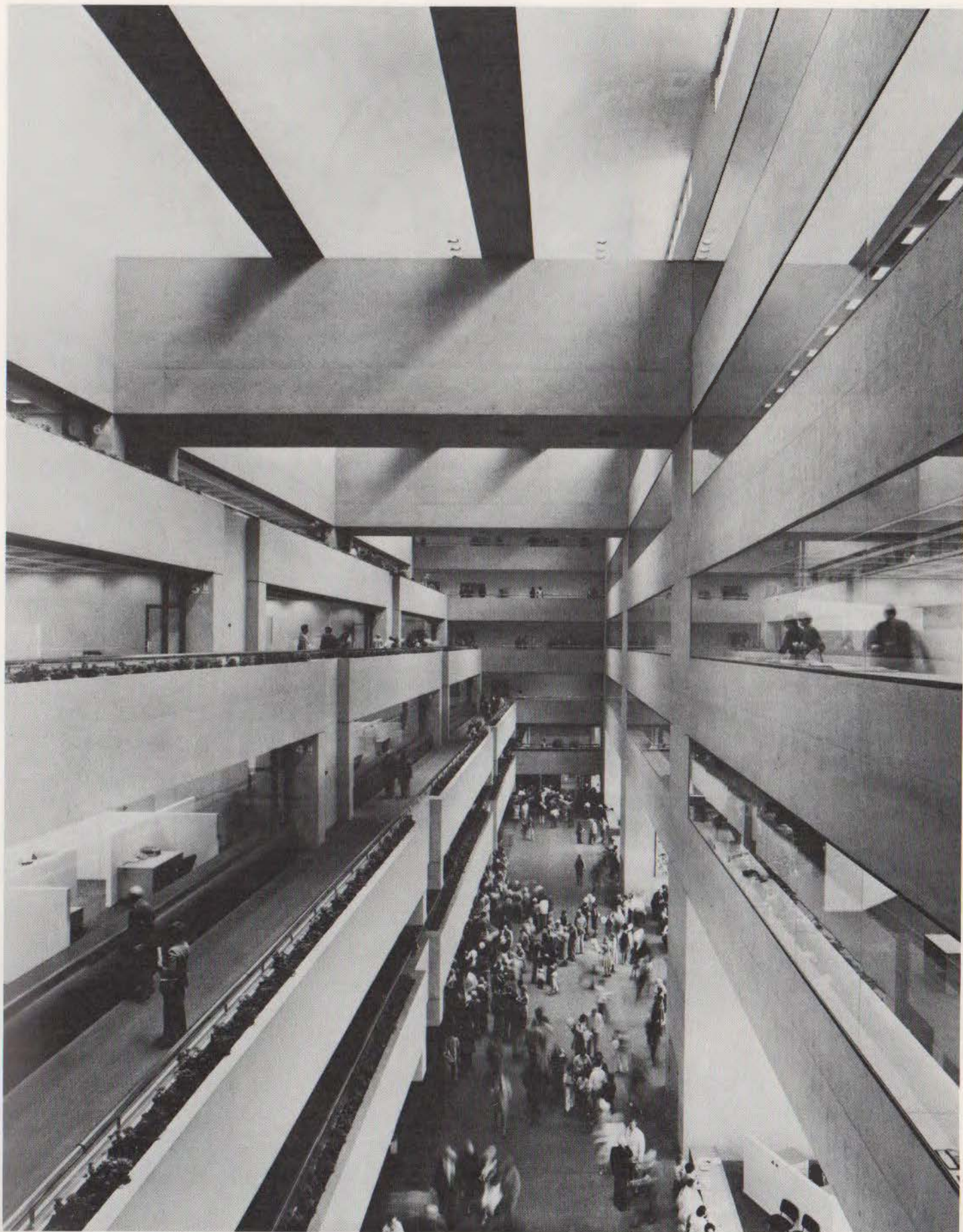


*"In photographing architecture, interiors and exteriors, the idea is to present the building to the viewer, not the photograph. When a person looks at a picture I've taken of a structure and says 'Oh, what a beautiful photograph,' I don't think I've done my job very well. Architectural photography is simply a vehicle for providing the best possible second-hand experience of a place. And it must be done honestly and truthfully, so viewers are not surprised if and when they finally do experience it."—Robert Lautman*



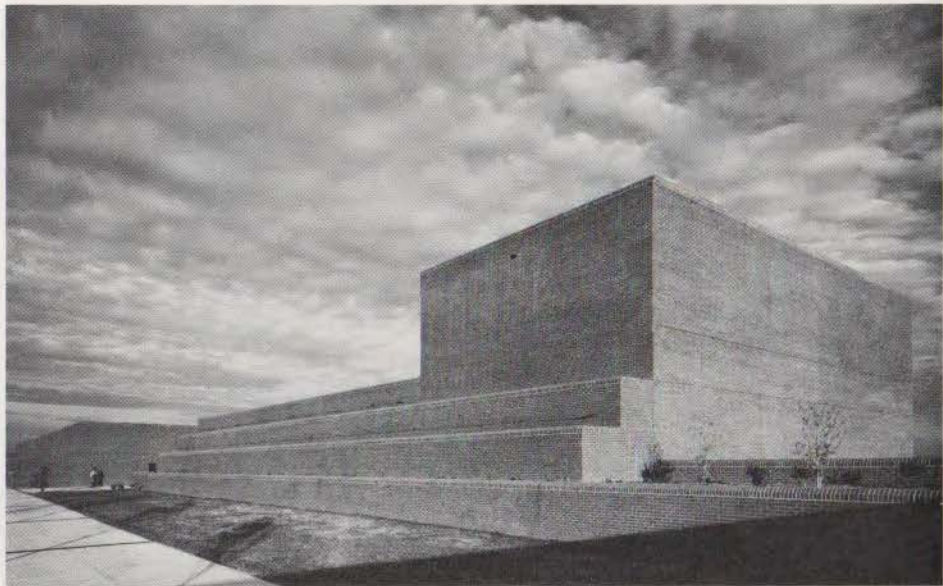
*Dallas City Hall, by I. M. Pei & Partners, New York, and Harper & Kemp (now Harper, Kemp, Clutts & Parker), Dallas.*







# NORMAN McGRATH



*"... it may well be the photographic image of a famous building that people carry around in their heads rather than the actual impression of the edifice formed from a first-hand visit. A good architectural photographer sees the subject more thoroughly, selects the viewing angles more carefully, waits for ideal conditions and optimum lighting, focuses attention on what the photographer perceives to be the most important elements and, last but not least, excludes distracting information. It is not surprising, therefore, that the successful architectural photograph assumes a high degree of importance: the architectural interpretation of the building created by the photographer becomes the most enduring image."*

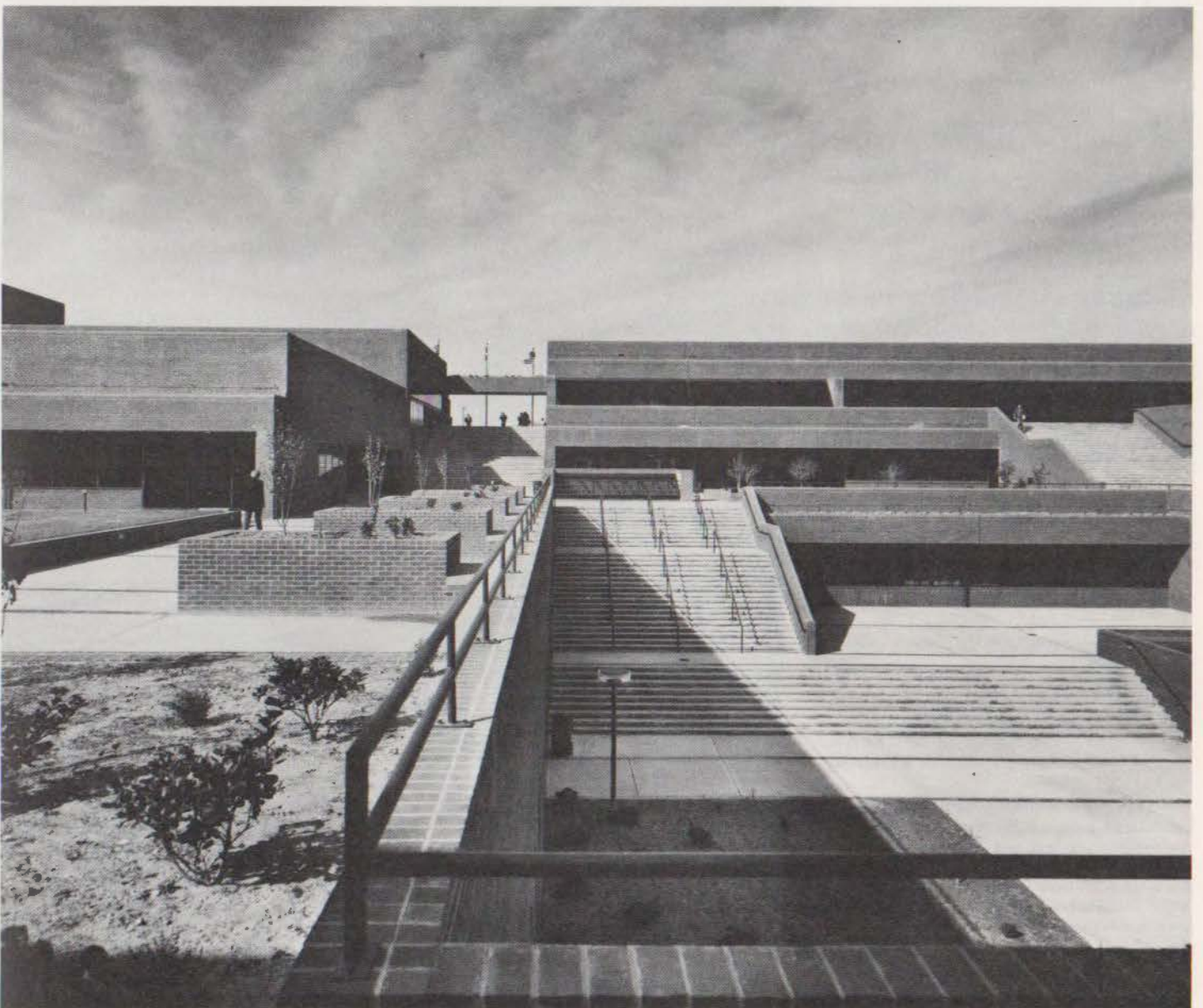
—Norman McGrath







*Northlake Community College, Irving, by Daniel, Mann, Johnson & Mendenhall (Anthony J. Lumsden, Principal for Design), Los Angeles, and Envirodynamics, Inc., Dallas.*





# JOSEPH MOLITOR



*"Most great photographs sound simple to create—after the generation of an idea. Ideas are what lift a picture from a mere record to an exciting illustration. Ideas come to those whose daily custom it is to generate them, for man's imagination runs best when in constant use. One might think that the photographer's equipment consists of cameras, films, lights and lenses. In reality, a photographer's major tool is his ability to use such hardware in imaginative ways."—  
Joseph Molitor*



*EDITOR'S NOTE: Responding to our request for samples of his Texas work, Mr. Molitor explained he has had several requests to do work in Texas but "they came when work in the East had me so fully scheduled that I had to refuse." However, he has done out-of-state work for several Texas firms and supplied these three shots of "one of the more outstanding" projects—Skidmore College, in upstate New York, by Ford, Powell & Carson, San Antonio. We also have included, at far right on the facing page, "perhaps the two finest photographs" he has ever taken.*



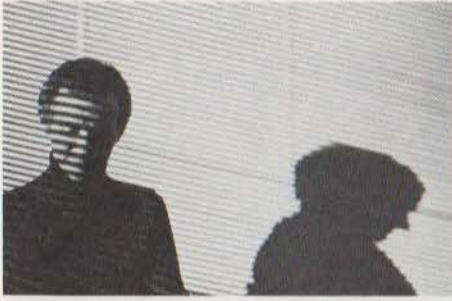




ABOVE: IBM Research Center, Boca Raton, Florida, by Marcel Breuer and Robert Gutje. "Perhaps the most widely circulated of any photograph I have taken . . . Not a chance happening. It was carefully studied and a part of a week's assignment on this project. Ideal weather was a big help." LEFT: Equitable Building, New York, by Skidmore Owings & Merrill, New York. "This photograph to me says Architecture and Construction. All the requisites are there—good light, dramatic composition, the crane, the building under construction, the busy street and a beautiful background. The fact that I set an 8x10 view camera in the middle of a busy New York street and was sworn at by many taxi drivers had nothing to do with it. You don't have to be crazy, but it helps."



# RICHARD PAYNE



*"G. K. Chesterton said, 'There is at the back of every artist's mind something like a pattern and a type of architecture. The original quality in any man of imagination is imagery. It is a thing like the landscape of his dreams; the sort of world he would like to make or in which he would like to wander.'*

*"The approach to the imagery of architecture is simple—sell architecture. But underneath the surface I, like my architect clients, lay special claim to 'my' buildings. I live and work in the joy of this ownership."—Richard Payne*



RIGHT: *Texaco Building, Houston, by S. I. Morris Associates, Houston. ABOVE: Thanksgiving Square, Dallas, by Johnson/Burgee, New York.*





BELOW: Stockman Restaurant, San Antonio, by Ford, Powell & Carson, San Antonio.  
BOTTOM: Longview High School, by Allen, Buie & Associates, Longview. BOTTOM  
LEFT: One Main Place, Dallas, by Skidmore Owings & Merrill, Chicago, and Harwood  
K. Smith & Partners, Dallas. LEFT: Fort Worth Water Gardens, by Johnson/Burgee,  
New York.





# JULIUS SHULMAN

Photo by Carlos Von Frankenburg



*“Photography of design should involve itself primarily with a conscious direction towards the designer’s statement. True, the photographer’s infusion of his ‘stuff’ often produces award-winning graphics. But there must be a serious evaluation of design first—time for play can come later.”—Julius Shulman*







FACING PAGE: *El Paso Civic Center Theater*, by Carroll, Dauble, DuSang & Rand and Garland & Hilles, El Paso. THIS PAGE: *Hyatt Regency Hotel*, Houston, JVIII Architects (Caudill Rowlett Scott, Koetter Tharp Cowell & Bartlett, 3D/International).





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## TWO DALLAS SHOWROOMS

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### Atelier International

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In designing showrooms, the emphasis is not on architecture *per se*, or even on ultimate human users of the space. The main focus of design is on the product to be displayed, providing the most effective environment possible for exhibiting merchandise alone or in its natural interior habitat.

But to say that merchandising comes first and architecture second in showrooms does not mean that the design approaches are *ad hoc*, lacking in style, formula or proven technique. There is an art to it, clearly exemplified in two Dallas showrooms, both designed by architects, and both somewhat more than just places to sell furniture.

New York architect Steven Kiviat, along with fellow architect James Rappoport, is co-founder of Atelier International (AI), a New York-based manufacturer and distributor of high-quality contract furniture. The firm has showrooms in four cities—New York, Chicago, Los Angeles and, since 1975, Dal-

las—all Kiviat-Rappoport designed.

The Dallas showroom features principles of design that Kiviat and Rappoport have developed over the course of their 11-year involvement with AI, devices that are used in all AI showrooms to present high-quality products to a broad range of markets in a dramatic, efficient and adaptable setting.

One of the most important devices, according to Kiviat, is the use of lighting to focus exclusively on the product. Framing projectors—spotlights with “blinders” to prevent light spill—provide a concentrated, exhibition-quality illumination. With dramatic lighting (along with subdued background colors) highlighting such product lines as classic chair designs by Rennie Mackintosh, the effect is almost museum-like—an analogy Kiviat is reluctant to use. However, as in a successful museum, the product and the architecture are not in competition. The focus is on the product, with the architecture of the space playing a productively passive role.

Another common design element in AI showrooms is the use of platforms or partitions to visually separate the prod-





CLOCKWISE FROM LEFT: AI Showroom, New York; Los Angeles; Chicago; Dallas. FACING PAGE: AI Showroom, Dallas.



Photo by Marvin Rand



Photo by Marvin Rand

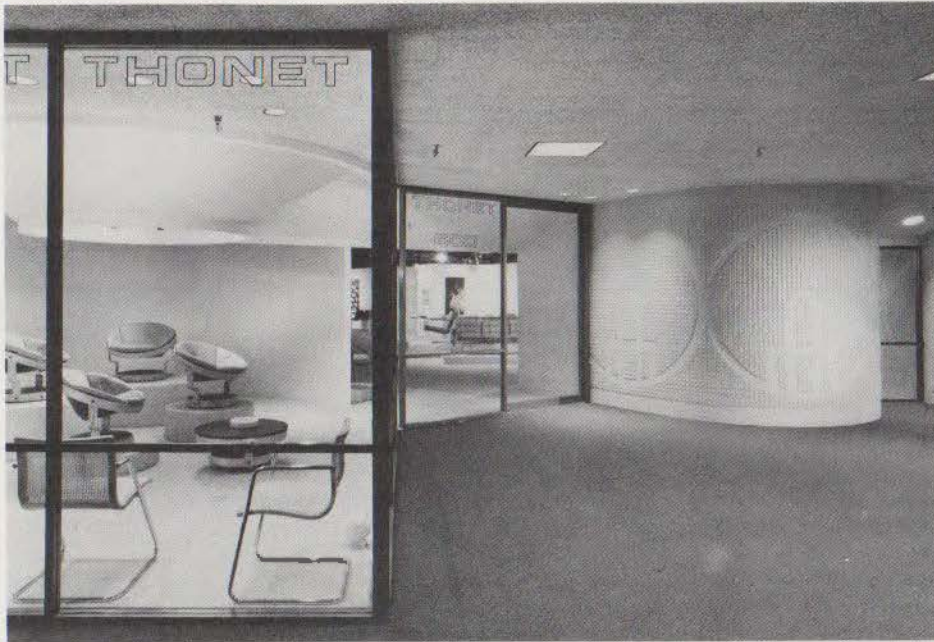
Photo by Norman McGrath

uct from the showroom space and to serve as backdrops for product display. In the 13,500-square-foot New York showroom (according to Kiviat the most sophisticated of the four) visual drama and separation are achieved by the use of lighting and multi-leveled wood and metal platforms. The platforms permit Kiviat to utilize nearly 100 percent of the showroom's floor space, with platform walls acting as both visual buffers and backdrops.

In the smaller Dallas, Los Angeles and Chicago showrooms, where rearrangement of displays is a primary concern, Kiviat makes use of L-shaped plywood partitions as visual buffers. The 8-inch-thick partitions, finished in carpet and brushed aluminum, subdivide the spaces more economically, if not more efficiently. Although Kiviat estimates that such partitions are only about 80 percent as efficient as platforms in utilizing space, they do provide a cheaper and more flexible buffer system. They can be moved to create new spaces, used as partitions or turned upside down to form a display platform. The same L-shaped partitions, in fact, were used in AI's original Dallas location at Oak Lawn







Plaza. When they moved their showroom to their present location, on the sixth floor of the World Trade Center, the partitions simply were covered with a new carpet and reused.

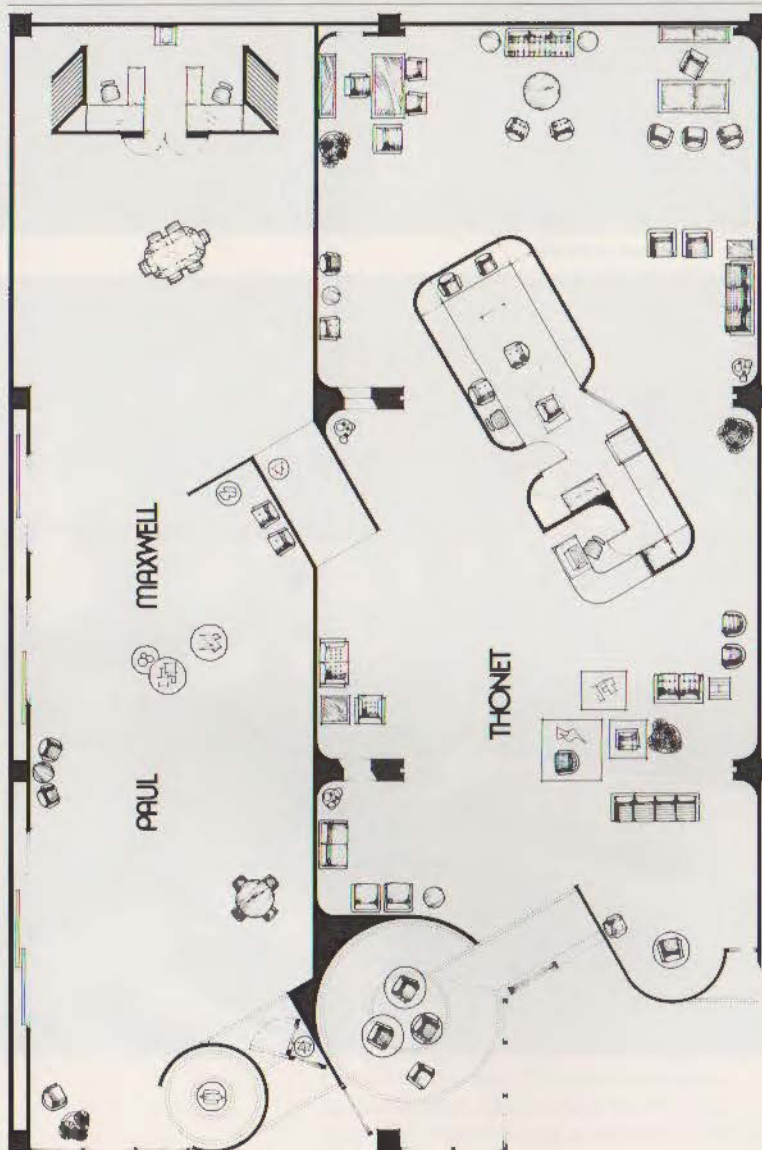
One of the most difficult effects of all to achieve in showroom design is an environment which appeals to dissimilar markets. AI's market, for example, includes architects, interior designers, purchasing agents—even housewives. And according to Kiviat, "It is a tall order to try to develop an environment that is going to be sympathetic to the responses and perceptions of several buying publics and at the same time be sympathetic to the product."

## Thonet

In a second Dallas showroom, for Thonet, the original design intent was to be sympathetic to two different products—furniture and art—and to appeal to similar markets. When Dick Lord of Thonet and Dallas artist Paul Maxwell both decided to move their adjacent showrooms from the Dallas Decorative Center to the sixth floor of the World Trade Center, they wanted to maintain what had proved to be a successful symbiosis, since they both sought essentially the same clients. Maxwell would display his "Multiple Originals" in both showrooms, serving to complement Thonet's furniture, as well as to demonstrate the use of art in a furnished context.

Dallas architect Stephen Nall, commissioned for the showroom project by both Lord and Maxwell, wanted to incorporate the two showrooms into a "single design statement." Separate entrances were integrated in the design and a tunnel was formed with interior partitions to blend the two showrooms together. Eventually, however, Maxwell decided once again to relocate.

For Nall, as for Kiviat, essential ingredients in such successful showroom design include effective lighting. But Nall is quick to emphasize that it must be kept "natural" to avoid what he calls a "jewelry store" approach, displaying furniture as though it were under glass and the glare of spotlights, to be seen and





not touched.

"Some showrooms have all their pieces on pedestals with bright spotlights and dark backgrounds," Nall says. "I have chosen not to use that approach. To me, the furniture has to show how it can relate to conversation areas and how people can use it. I like to see the whole showroom become the stage."

The lighting should be versatile and the colors neutral and subtle, Nall says. Illuminated by track lighting, the Thonet showroom has white walls and floors, with a brown paint (custom-mixed by Paul Maxwell) for the ceilings, a color Nall says "works well to make everything above the white disappear."

Yet another concern for Nall in showroom design is a welcoming "sense of hello" to draw people into the space. In the Thonet showroom, the firm's logo is a continually repeated graphic motif embossed on the walls. Just inside the entrance, a series of curved and angled walls turn the eye toward the interior spaces. "When you walk into the Thonet showroom," Nall says, "you are almost beckoned into the inner reaches."

Inside, the gentle curves continue, allowing the areas to flow freely and preventing the eye from stopping in one particular place, since there is "no sharp emphasis," Nall says, "on the design of the space itself." Sculptured windows in the U-shaped partitions serve to further intrigue the showroom visitor with a hint of things to come. "Whenever possible in displaying products," Nall says, "it's a neat idea to have openings frame something that you can see from a distance, so when you're walking into one vignette you can see through to something exciting happening just beyond."

The architectural success of the Thonet showroom, in its architect's eyes, is measured largely by how openly it invites visitors into the space, how subtly and quietly it stages the product displays and, Nall adds, by how malleable it is, easy to rearrange and change.

"It delights me to see the showroom used in different ways, but with the same togetherness that we created in the beginning. You have to design something for which people can see different uses, ways of using the space that you may not have seen yourself." —**JL, MM**



*Thonet Showroom, Dallas (all photos);  
FACING PAGE: Entrance, Thonet  
Showroom, Dallas, and (BELOW) floor  
plan.*









# Profile: J. Roy White

By Larry Paul Fuller

"... the old buildings deserve a sort of respect and attention, this being all I can give. . . . And they each seem to beg for just a little compassion, just a little understanding, from all of us—proud and happy when cared for, rugged and brave in their slow neglect and isolation."—J. Roy White, in the Afterword, *Limestone and Log*, a Hill Country Sketchbook (Encino Press, Austin, 1968, \$8.50).

In his 50-year career as architect and occasional artist, Austinite J. Roy White has demonstrated and inspired far more than "just a little" compassion for and understanding of the indigenous architecture featured in *Limestone and Log* and in his more recent collection of sketches, *Hill Country Revisited* (Trinity University Press, San Antonio, 1977, \$10.95). Part of White's intense admiration for the old buildings he has preserved in pencil and watercolor—homesteads, outbuildings and other farming community structures—derives from his basic philosophy of architecture: "It should be *honest*—an interpretation of people and life—and it should have a certain warmth and character. I'm not against contemporary architecture; some of it is very honest and very warm. But some of it is as impersonal and devoid of character as that telephone pole out there. That's why I'm likely to prefer a straightforward house with a gabled roof and front porch."

## Hill Country

Of such "honest" architecture the Hill Country is made. University of Texas at Austin History Professor Joe B. Frantz, who provided the text accompanying White's sketches in *Limestone and Log*, writes of the hardy determination of the Hill Country settlers—primarily of Anglo-Saxon, German and Mexican stock—who "had to grub for what they got. . . . Whether



the people built of log or stone, they built to last." Stone, Frantz observes, "lies just beneath the powdered topsoil, stone fences go on sometimes for miles until even from the vast comfort of your car you wonder how many thousands of man-hours went into placing those stones on stones, usually without mortar, and stone houses punctuate the landscape."

Another aspect of White's fascination with Hill Country architecture is the setting itself. "The Hill Country has charisma," he says. "I never tire of being there, of being caught up in its beauty." And it was this fascination that compelled White to write his own text to accompany his sketches in *Hill Country Revisited* (Frantz wrote the introduction and, as in the first book, Bill Wittliff of Encino Press was designer). In his essay preceding the body of sketches and descriptive text, White writes poetically of the region's seasonal moods: winter—when "the hills stand chased of color by the dry chill"; summer—when "the hills and the valleys seem to blend together in flat planes

and become part of a landscape seared by the sun"; spring—when "the peach orchard branches are red and full with the promise of good fruit"; and fall—when "the waves of prairie willow flaunt their white silver plumes along the roadside." But he reminds us that "the most tantalizing thing about the Hill Country is what you do *not* see. What is beyond that hill in the distance? What secrets does this rocky little creek hold as it rushes around the bend? What old farmhouses, barns, stone walls are up that rough and dusty road?"

## LBJ Link

White's second book (actually his third counting his collaboration with Frantz in 1973 on *The Driskill Hotel*, for which he provided illustrations) also differs from *Limestone and Log* in its inclusion of several sketches rendered in a soft watercolor wash. In addition, subject matter of the later work more clearly establishes White's link with the Lyndon B. Johnsons.

It was in 1951 that the then-Senator Johnson purchased an aunt's old farm house down

the road from Johnson City. Drawing upon his personal acquaintance R. Max Brooks, Johnson retained the Austin architectural firm of Kuehne, Brooks & Barr to remodel what would become the Texas White House. Then an associate in the firm, White was assigned to the project and continued through the years to be heavily involved in architectural work for the Johnsons, most of which was executed as a partner in the later firm of Brooks, Barr, Graeber & White.

One of White's most challenging projects for the Johnsons was the reconstruction of the president's birthplace near the Pedernales River on a two-acre tract adjoining the LBJ Ranch. After extensive investigation and research, it was discovered that a three-room structure assumed to be the birthplace actually had been built in relatively recent years utilizing materials from a larger structure—the authentic birthplace—originally standing on the same site. Using information from interviews, family documents and existing portions of the old house, it was possible to develop plans for the reconstruction. A previously unavailable family photograph from the National Archives later proved the plans to be remarkably accurate.

White remained in charge of Ranch House remodeling through its several additions, supervised restoration of the President's boyhood home in Johnson City, and designed the successful LBJ State Park complex near Stonewall, for which he is quick to acknowledge the assistance of Kirby Keahey and Walter Vackar. White also had a hand in pre-

*\*In 1975, White retired from the firm, which later was absorbed by 3D/International of Houston. Last year, he came out of retirement to become "a kind of consulting partner" with Noel Dolce and Alan Barr in the Austin firm White, Dolce & Barr.*

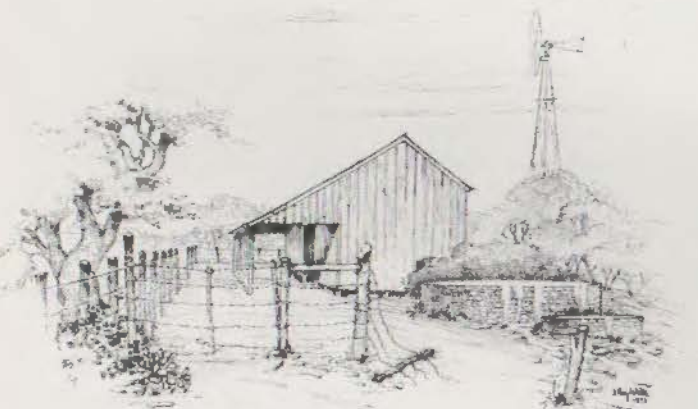




**NEBGEN RANCH BUILDINGS**, five miles over a pleasant and winding country road west from the intersection of Ranch Roads 1320 and 2721. Alfons Nebgen built the log cabin which now adjoins a typical stone house of a later date.



**WELFARE**, between Comfort and Boerne on I.H. 20, a once sizable community where the old road bed of the Fredericksburg and Northern Railroad is still visible. Posted on this lonely store is the sign: "Welcome to Welfare, Texas. CLOSED."



**RANCH ROAD BARN AND TANKS**, somewhere on a ranch road between Bee Caves and Henly. The two tanks—a big one and a little one—are beautifully constructed of stone. A friend surmised the "big tank was for the big cows and horses, and the little tank was for little cows and horses."

liminary considerations for the LBJ Library in Austin, which was designed by Gordon Bunschaft of Skidmore, Owings & Merrill in New York in collaboration with Brooks, Barr, Graeber & White.

An occasional anecdote about his experience with the President can be coaxed from the modest and softspoken White. He maintains Mrs. Johnson always was—still is—"very reasonable, very understanding and very agreeable and pleasant to work with. And the President was too, when he would finally get the picture. There were times when he was too preoccupied with a little problem over in Southeast Asia to pay much attention to an addition to the Ranch House."

#### Gentle Nature

White sees Johnson as an ebullient figure whose essentially gentle nature surfaced on occasion and seemed to prevail particularly during the days beyond the presidency. He tells of an incident during the vice-presidential days when the Boyhood Home project was underway and the time had come for selecting the wallpaper: "Mrs. Johnson had narrowed the selection to three samples which she had discussed with me and had given to the Vice-President for a final decision. I had just arrived at the ranch that day when Mr. Johnson came out to the car and—to put it mildly—berated me for not making a provision for Muzak in the new house we were doing for his foreman. He let me know in no uncertain terms that hereafter I was to put Muzak in everything we did for them . . . and he told his secretary to make a note of that. He could get pretty definite sometimes, and that's about as far as I can be quoted. But then he paused after the harangue, looked at me with a kind of quizzical smile, and said, 'Roy, Lady Bird wants me to make the decision on

wallpaper and she has three samples in there and I don't have the slightest idea which is best. Which one did *she* like?' I pointed out Mrs. Johnson's choice. He later told her that was the one *he* liked best. He was often abrupt, sometimes very gentle, and *always* a politician."

#### Career Highlights

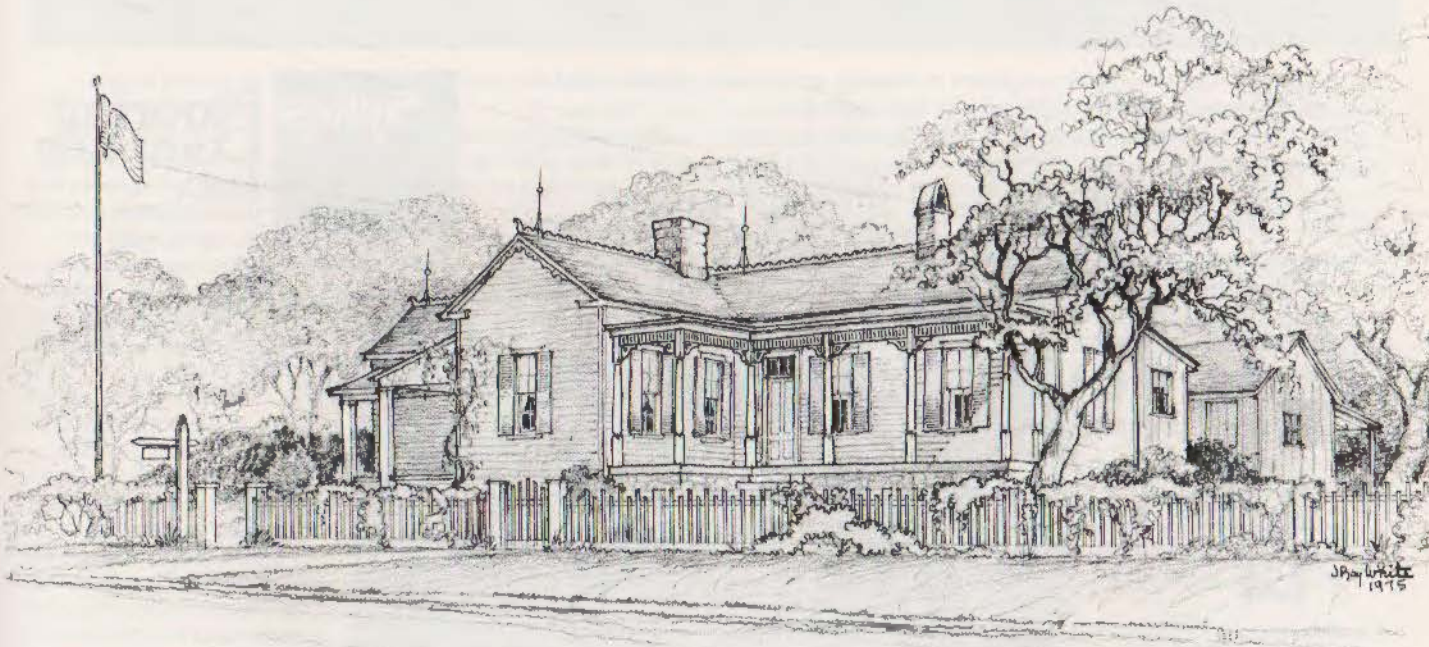
Aside from the LBJ State Park and other projects connected with the Johnsons, White considers the highlights of his career to be his work for Huston-Tillotson College and for St. David's Episcopal Church and the creation in Austin of some honest houses, good for their period, and all "extremely expensive, some of them costing as much as 10-12 thousand dollars." He also values very highly his experience in restoration work and with the Austin Heritage Society in helping prevent the loss of the Driskill Hotel.

White was too busy being an architect during his early career to spend much time on the sketching and painting he had begun to develop while studying architecture at the University of Texas in the mid and late '20s. But, in 1954, his son and daughter, having seen some of his earlier work, gave him a Christmas gift of art supplies and told him he *must* start again. Years later it took some prodding by Liz Carpenter to get White to consider producing his first book of sketches. "It never occurred to me that other people might be interested in my drawings," White says. But the popularity of *Limestone and Log* proved that people definitely *were* interested. This success, coupled with "an urge always to be creating something, particularly if it's of interest and value to people," led to *Hill Country Revisited*. From it we are pleased to present several sketches of places White has found "up that dusty road, over that hill, or down that rocky creek."





*HOUSE THAT HAD IT ALL, a sampling of almost every sort of construction known to builders in the nineteenth century: log construction, fachverk (half-timber) with both stone and brick, plaster, a stone lean-to, boards and battens, mill-run horizontal siding, corrugated iron, tin roof, wood shingles, and even a Victorian gingerbread bracket and post trying to hold up what was left of the front porch.*



*BOYHOOD HOME OF LYNDON B. JOHNSON, in Johnson City, owned and maintained by the National Park Service. Through careful and deliberate research, the old house was restored precisely as it was when Johnson was a boy, complete with a new shingle roof, screened porch and rooms as they originally were. Even the old picket fence was rebuilt around the house.*





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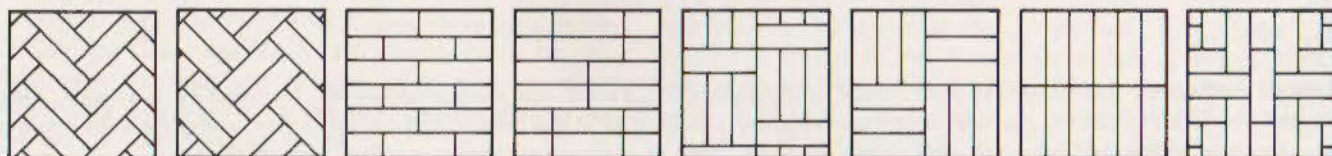
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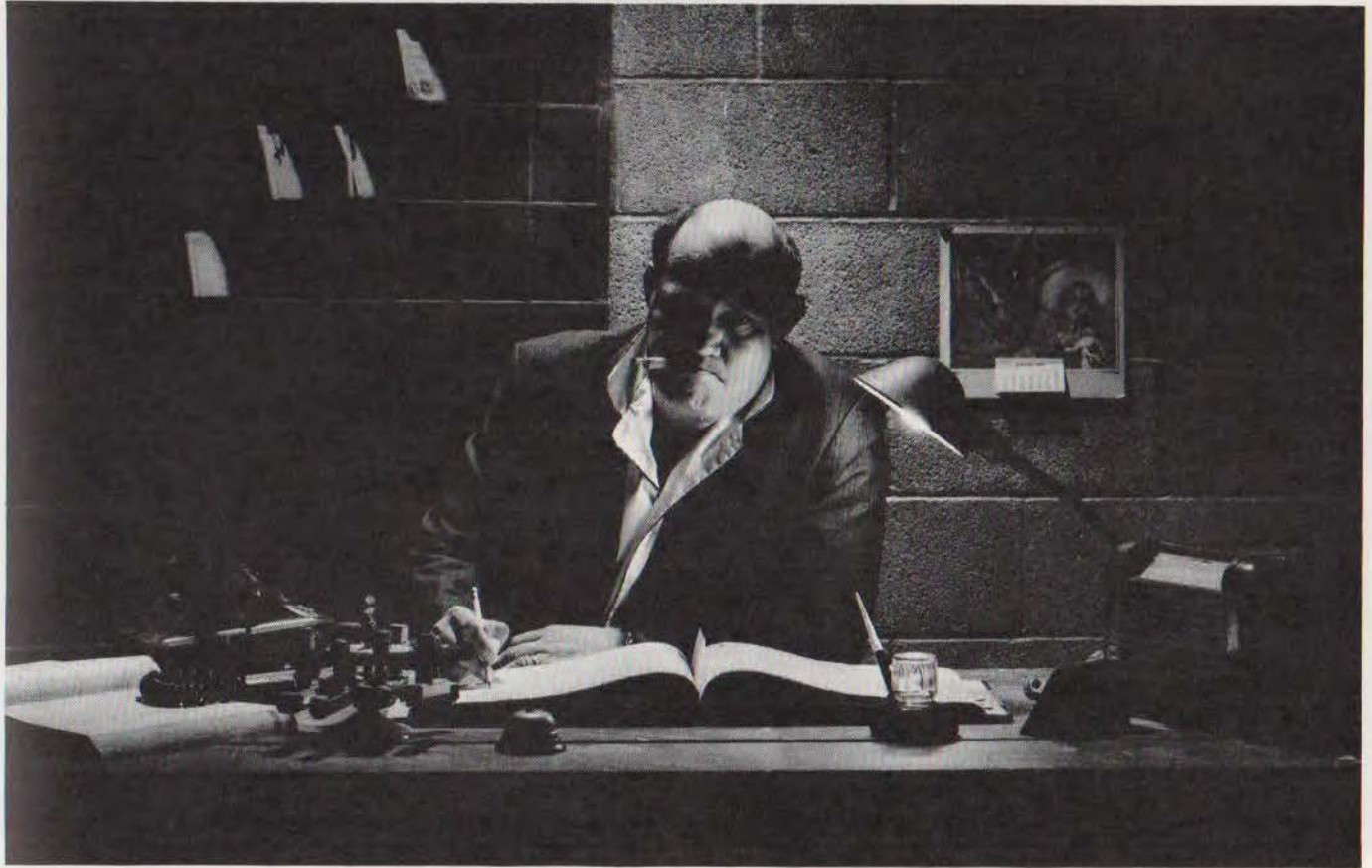
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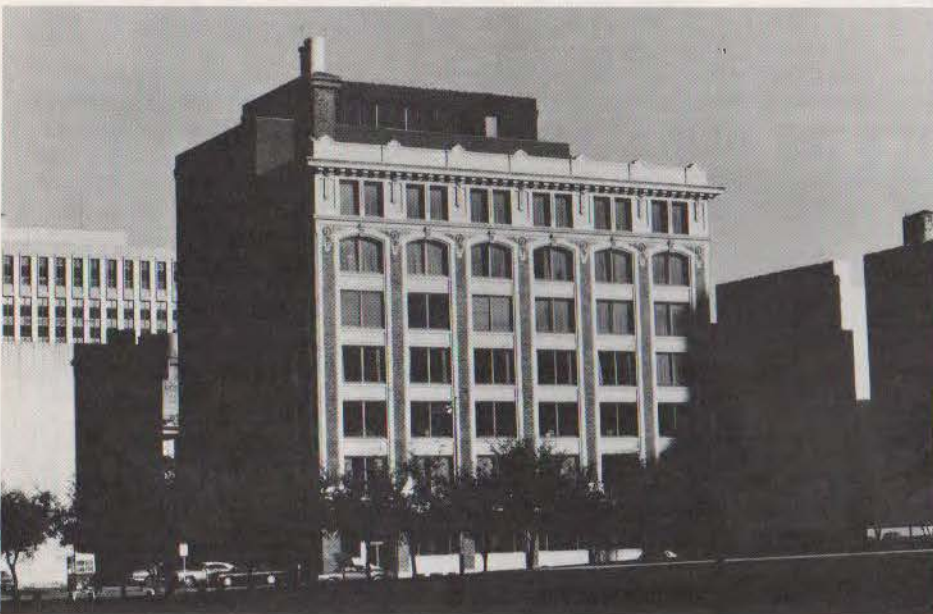
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## Katy Railroad Building



A brass plaque in the lobby of the Katy Building in Dallas tells of its original design by Dallas architect H. A. Overbeck and construction in 1911 by Col. John M. Simpson. It was purchased before completion, the plaque goes on to read, by the Missouri, Kansas and Texas Railway Company of Texas ("KATY"). Unusual for a railway office—even in the early 1900s—the building's elaborate furnishings and detailing, high-grade materials and construction and the latest in equipment and safety devices (including two electric elevators) made it the "finest railway office south of Saint Louis."

In the spring of 1976, the Missouri, Kansas and Texas Railroad Company (now known as MKT), which had been headquartered in the Katy Building since 1912, commissioned the Dallas firm Thomas E. Woodward and Associates to investigate the economic feasibility of restoring the venerable downtown landmark to its former regional promi-



**Editor's Note:** *The Katy Railroad Building is one of 10 co-equal winners in TSA's 1978 Design Awards program, chosen from some 140 projects submitted by 57 firms statewide. The winning projects will be featured in Texas Architect throughout 1979.*

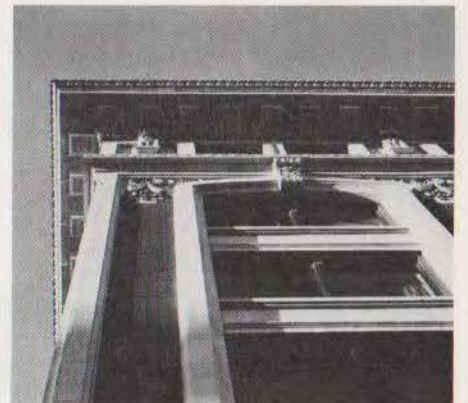


*Before (left) and after.*

nence. From the outset, several unique features of the building were evident: beneath a coating of pollution and natural grime lay a rich and colorful ornamentation of stone and terra cotta; the 65-year-old brick building was still structurally sound and sturdy; and its strategic downtown location, at the corner of Market and Commerce Streets and within the city's historic West End District, was all the more reason to rehabilitate the building and put it to use.

The study concluded the Katy Building should and could be saved. To that end, the ensuing restoration project involved renovation of the building's interior and preservation of the ornate detailing of the exterior and lobby, ultimately to provide an historic landmark headquarters for the railroad company and unique, competitive lease space suited primarily for law offices, due to the building's proximity to the Dallas County Courthouse complex. The building's interior was virtually gutted and

re-equipped with new mechanical and electrical systems; facades and ornamentation were cleaned; masonry was repaired and repointed; original colors matched; and the main lobby was renovated by repairing or replacing broken and missing marble, polishing all marble surfaces and cleaning and relacquering all brass surfaces. In addition, all wood-cased windows were replaced with metal-cased "solar bronze" windows, due to the prohibitive cost of repairing and rebuilding the original windows and for the modern sake of energy efficiency.



**Architects:** *Thomas E. Woodward and Associates, Inc., Dallas*

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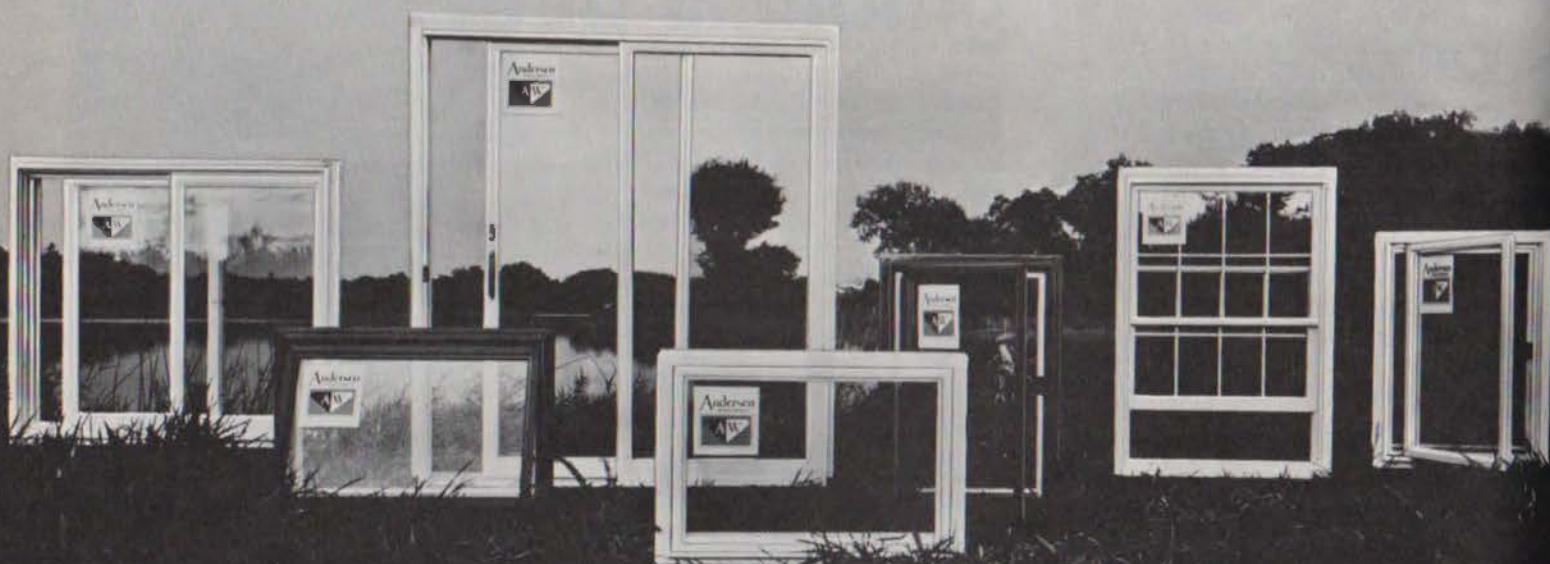
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The following essay is Amy Freeman Lee's adaptation of her November 2 keynote address to the Texas Society of Architects' 39th Annual Meeting in San Antonio, which had as its theme, *TEXAS: THE QUALITY LIFE*. It is presented here by popular request.

# ESSAY:

## THE TASTE OF OUR TIMES IS BITTERSWEET

BY  
AMY FREEMAN LEE

A number of years ago, I made an Easter pilgrimage to the island of Victoria, British Columbia, to visit an animal shelter that was owned and operated by a group of retired Benedictine nuns. After we met every dog and cat personally, I was invited for tea. As we sat in the living room and watched twilight envelop the landscape, I commented on the almost perfect quality of the ambience only to be informed by the Superior General that they had a neighbor who hated animals and was trying to force the nuns to move the shelter. When I sympathized with their predicament, the Reverend Mother said, "We must never forget that God sends us little messages to remind us that we are not yet in heaven." As you can tell by the title of my talk, "The Taste of Our Times is Bittersweet," I have remembered this Easter lesson.

While we human beings have realized many superb achievements, the unholy trinity of ignorance, indifference and apathy is always at work and leaves us no time to waste admiring ourselves. Since the only hope we have of improving is to take an objective look at our *status quo*, let us begin by putting the spotlight on just three of our most blatant limitations: our inability to communicate; our sponsorship of mediocrity; our incapacity to care.

By communicating, I mean the ability to speak articulately, write clearly, read critically and act courageously. Not until one has acted out his decisions can he be said to be truly communicative. The contemporary American author, Michael Drury, in her brief, incisive book, *The Inward Sea*, wrote:

Apparently in the absence of language the whole mind does not develop, while without the full-scale adult mind, language does not generate.

Dr. Erich Fromm in his text, *Zen Buddhism and Psychoanalysis*, reaffirms the importance of language as our major mode of human communications, by stating:

Generally speaking, it may be said that an experience rarely comes into awareness for which the language has no word.

Ironically, through our consummate technology we have made it possible to end life on this planet. We can no longer shoot out our disagreements; we must talk them out. Human communication is as important as human survival itself.

Our current devotion to mediocrity is shocking. We not only support it to the tune of billions of dollars, but we also do so with self-satisfaction and joy. My own field of art has not escaped this syndrome. Recently at an exhibition, I observed a large smeared canvas with the title, "Any Kind of Life Will Do." I attached a personal card to the paint-



Dr. Amy Freeman Lee, of San Antonio, has been very active in a number of fields, including painting, lecturing, writing, criticism and the humane movement. Since 1945, she has given more than 1,200 lectures on a wide range of topics in fields of art, education and humane ethics.

ing's frame with the message, "No it won't," along with a request that the artist phone me. You will recall that in the recent past a U.S. senator wanted the next vacant seat on the Supreme Court bench to go to a mediocre lawyer to represent our mediocre citizens. While this may be democracy in action, the emanating movement is backwards. To make things easy *per se*, especially for students, to render false praise, and to lower standards, permit people to wallow in their own mediocrity and prevent them from realizing their maximum potential. To throw the unprepared out into the jungle of the competitive job market is tantamount to economic crucifixion. There is nothing more exciting in this world than to experience excellence, whether it's a performance by Horowitz at the piano or by our national treasure, Eartha Kitt, growling a tune, and in our complex and demanding world nothing short of excellence will suffice. A distinguished San Antonian, Boston University President Dr. John Silber, in his *Harpers* article, "The Need for Elite Education," wrote:

The only standard of performance that can sustain a free society is excellence. It is increasingly claimed, however, that excellence is at odds with democracy; increasingly we are urged to offer a dangerous embrace to mere adequacy. . . . Calls for the maintenance of standards are often denounced as racist and sexist. . . . Rejecting excellence in the interest of women and minorities is in effect a condescending adoption of a lower standard for them. . . . Lowered expectations are a threat to all our students, since their ability to develop is very largely dependent upon the goals we establish for them.

Perhaps our most costly limitation is our seeming incapacity to care. Columbia University's brilliant teacher and writer, the late Dr. Lionel Trilling, said, "The ideal of a humanistic education is not simply an address to the mind, it is a shaping and strengthening of the self." Without having to tap the memory too vigorously, it is easy to recall experiences when one was the victim of indifference. In the process of a recent physical checkup, the attitudes and actions of several medical technicians prompted me to remind them that, however great the surprise, I was really not an orange or sack of potatoes but a walking, talking human being, or rather I had been one when I started the examination with them.



During the apathetic, obviously uncaring taping of a telecast involving a large group of children who are poets, I was appalled by the lack of concern, especially since the station was an integral part of educational television. I made a date with the station manager

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## **“In the contiguous 48 states, there is no natural clean air left because of our wanton pollution.”**

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and program director in order to express my dismay directly. My report was met with a ringing silence. Finally, the manager informed me that it had been so very long since he'd been in the presence of anyone who cared about anything, he really did not know what to say. Author Laurens van der Post, through his keen portrayal of the eminent psychiatrist, the late Dr. Carl Jung, in *Jung and the Story of Our Time*, wrote:

We are caught up in another Roman moment of decline and fall in the spirit of man, where worship of the material and subservience to the value of power have driven from life the feminine and its accompaniment of love. . . . it was precisely because of this denial of the archetypal aspect and its supreme value of love that the history of the world, as Jung saw it, was such a cataclysmic wasteland. . . . It was this denial that made modern man increasingly sick in mind and spirit.

In our society, which is so subservient to practicality, we have only to examine the impractical results of our rape of the planet earth to see the *status quo* in its most striking light. One has merely to take a summary glance at what we have done to the life-sustaining elements of air, water, soil, food and each other to be impressed by our cruelty and convinced that our extant brutality is a primary motivating force. In the contiguous 48 states, there is no natural clean air left because of our wanton pollution. If you are breathing clean air, you are breathing filtered air. There is nothing wrong with filtered air except that it's not available to everyone, and it's getting more and more expensive to produce.

In California alone we are plowing up and paving over one million acres of soil a year. Where there is pavement, nothing grows; where nothing grows, nothing produces oxygen. One of our leading

authorities on the domestic food animal, Mr. John MacFarlane, tells us that because of the cruelties perpetrated on our domestic food animals on U.S. farms and ranches, the emanating bruises make it necessary when the carcasses are dressed to throw out enough meat to feed one million people for an entire year. In a world in which two out of three people are starving, this is sinful! Dr. S. Dillon Ripley, the distinguished Secretary of the Smithsonian Institution in Washington, informs us that at the rate we are slaughtering the wildlife for fun, we are losing ten major species every year and that within the next 25 years, we shall have slaughtered to extinction 75 to 80 percent of all living species. Who needs a tiger, zebra or alligator? We all do, for when the imbalance of nature reaches a certain level, the survival of human beings will become precarious. From the year 6000 B.C. to 1650 A.D., it took 1000 years for the world's population to double; it now takes 35 years. Every 45 minutes, 1,160 human beings die of starvation on this earth, most of whom are children.

Certainly, if one cannot offer some possible solutions to the problems, one should not take up other people's time and energy. Although the situation is bad, in my opinion, it is not hopeless, and there are several things we each can do to improve conditions. Obviously, one of the most effective tools is that of education. Perhaps there is no single integral part of our society that is less understood than the invaluable potential of genuine education. By education, I mean that lifelong self-discipline which makes a person human as distinct from purely animal. It is something one does to himself from within, supplemented by outside aides such as teachers. This discipline has a threefold purpose: If the teachers are genuine and the student gives the best of himself to the process, he can hope to build his character by being helped to develop faculties for making ethical and moral decisions. Further, he can count on being taught how to think for himself, never by being told what to think but rather by being given something substantive and significant to think about. Most importantly, he can learn how to make trouble in legal, nonviolent ways about things that need to be changed for the good of us all. When I die, I really do not want anything spent on me, but I would appreciate it if a kind friend would cross two sticks and place them over my grave

after having written on them: "Here lies Amy Freeman Lee, a real Troublemaker!"

In summary, a truly educated person knows that possible alternatives exist. I tell all of my students that if they are studying with anyone who says he has the answer, transfer, because nothing creative can possibly happen in that class. A wise person knows how to make an objective evaluation of these alternatives, and a concerned person learns how to have the courage to act on his decisions. To summon the guts to act is one of life's supreme challenges, for the price one pays may start with not being invited to dinner so often—which is a blessing in disguise—to the loss of one's life.

In my opinion, the ideal education is based on the liberal arts, that is, on languages, science, philosophy, history and the fine arts. One of the most blatant misrepresentations of the truth in our contemporary society is our practice of telling students who are undergoing vocational training that they are being educated. Nothing could be further from the truth. While I am aware of the necessity to make a living, it has nothing whatsoever to do with education. Before the federal government, in its infinite

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## **“By education, I mean that life-long self-discipline which makes a person distinct from purely animal.”**

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wisdom, saw fit to make it almost impossible to inherit anything, a small percentage of the population could continue a family estate. Perhaps it is just as well that we no longer can, because affluence is one of the severest tests for the human soul and one that few, if any, of us manage to pass. Of course, it is still possible to marry someone with wealth, which is a perfectly legitimate procedure provided love is present in the transaction. In the main, however, most of us make a living by the proverbial sweat of our brow. If one will pause for a moment to consider the practical application of the magic combination of education and job skill, the value of education *per se* is self-evident. If I need a plumber, and I call him to come to my home to plumb, or whatever it is plumbers do, I want him to care about his trade, himself, and me.

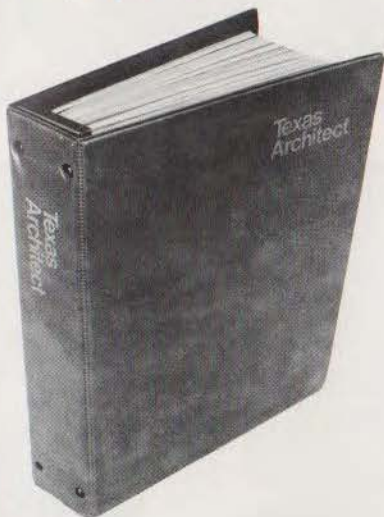
*Continued on page 72.*



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# Projects in Progress

## Three Allen Center Now Underway in Houston

The master plan for Allen Center, a \$1 billion business complex on 21 acres at Dallas Avenue and Smith Street in downtown Houston, calls for a cluster of high-rise office towers and a hotel to rise from a landscaped setting of parks, fountains and plazas. One and Two Allen Centers are up, opened and almost fully leased. Now construction is underway on a third, Three Allen Center, an eight-sided, 50-story metal and glass tower which will be taller than the first two and rank among Houston's three tallest buildings upon scheduled completion in late 1980.

Designed by architects of the Houston firm **Lloyd Jones Brewer & Associates** (architects for the Allen Center complex), the building's eight-sided floor plan will allow for eight corner offices in the 25,000 square feet on each of the 48 office floors. The tower will be sited just west of Two Allen Center at a 45 degree angle to the other buildings of the complex to afford the best views of adjacent parks and greenbelts and to maximize

the impact of the new tower on the downtown Houston skyline. Elevated pedestrian walkways will interconnect the building with others in the complex as well as with adjacent parking facilities.

The tower will be served by 25 elevators divided into five banks. Interior public areas will feature granite on the walls and floors and polished stainless steel on elevators, doors, escalators and handrails. The first two floors will contain 25,000 square feet of retail space. Basement levels will provide parking for 250 cars, in addition to Allen Center's existing 2,200-car garage and an eight-story, 3,400-car parking garage now under construction.

Developers estimate the cost of the tower and the new parking garage to be in excess of \$100 million. So sure are they of Three Allen Center's ultimate success as lease space, convinced by the success of the previous two, that construction began on it before any leases had been signed. "This could very well be the largest office tower here or anywhere else," said the board chairman of Century Development Corporation, one of the developers of the complex, "ever started on a strictly speculative basis."



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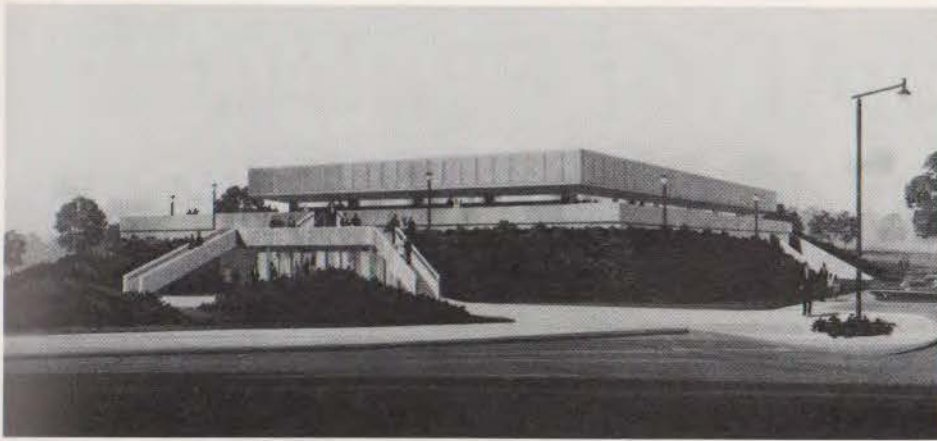
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## New Recreation Center Planned for Austin

The Austin Parks and Recreation Department, one of the most active in the state, over the years has developed numerous neighborhood park and recreational facilities throughout the city—spring-fed pools, tennis courts, soccer fields, all well-maintained and used. But with its relatively mild winters—providing for a long outdoor-play season—the city traditionally has focused somewhat

less on indoor recreational facilities.

That attitude may be changing. Now under construction in northwest Austin is the city's fourth brand new indoor recreation facility, scheduled to be completed in July 1979. The Northwest Austin Recreation Center, designed by the Austin firm **Croft Associates**, is a response to the increasing public demand for enclosed recreational centers located in neighborhoods that need sheltered community meeting facilities as well as recreational amenities.

With the help of four neighborhood associations, architects surveyed residents of the area to determine just what kind of facilities they wanted for recreational and communal use. As a result of the community feedback, the center will include space for athletics—basketball, volleyball and tennis—as well as areas for boxing, karate, dance, drama, ceramics, macrame, cooking, sewing, music and public meetings. Playing fields, playgrounds and picnic areas are provided for outdoor recreation.

To blend with the structural and natural terrain of the neighborhood, the center is set partially underground, in the side of a hill on a 6.6-acre sloping site. Exposed sides will be bermed and landscaped, in keeping with the structure's low-profile design (in part to keep a full-size gym from dominating the landscape) as well as to fully utilize the energy-saving, insulating properties of the soil.

The structure will be made primarily of architectural concrete with a steel-truss roof system and will consist of 14,000 square feet of interior space on the lower level and 6,600 square feet on an exterior "playdeck."



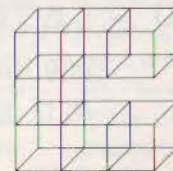
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# TSA Town Meetings



Sheraton-Dallas Hotel banquet hall.

## Visions of the Future Cast for Downtown Dallas

TSA's Dallas chapter, in conjunction with the Dallas Central Business District Association, sponsored the fifth in TSA's year-long 1978 series of "Town Meetings" on TEXAS: THE QUALITY LIFE October 24 at the Sheraton-Dallas Hotel.

Some 1200 citizens attended "Dallas Downtown: Visions of the Future." The luncheon meeting featured internationally known planner Vincent Ponte, who included as part of his address a slide presentation on what he thought Dallas has accomplished since the introduction nearly 10 years ago of the Ponte-Travers Master Plan for Dallas, co-authored by Ponte and traffic engineer Warren Travers.

"No one can say that downtown Dallas isn't a livelier place than it used to be," Ponte said. "There is activity and excitement that just wasn't there in 1969, when concerted effort to strengthen the downtown got underway. . . . Dallas is on its way to becoming cosmopolitan. It is developing style."

Ponte cited some of the "landmarks that have set the new tone" for Dallas in the past 10 years. Among them: City Hall, the Convention Center, the recent addition to El Centro College, the Hyatt-Regency Hotel, First International Tower, restoration of Union Station, Thanksgiving Square and "more trees to please the eye."

Having highlighted the successes of the past decade, Ponte turned to the future, outlining equally if not more important improvements necessary to bring about a "quantum leap in the quality of the downtown environment." These include peripheral public parking facilities around the central business district, enclosed shopping areas and walkways, and, "the most desirable activity to have downtown," cultural and entertainment facilities.

"We have arrived at the point," Ponte said, "where these goals, along with certain others, flow together into a single, comprehensive vision of an exciting yet believable future for the downtown."

## A Second Century Explored in Abilene

In Abilene November 16, TSA's Abilene chapter, along with the City of Abilene and the Chamber of Commerce's Century II Task Force, sponsored the sixth TSA town meeting for 1978: "Century II/The Quality Life." The public forum, held at the Abilene Civic Center, was organized for a discussion of goals proposed by the task force's Community Design and Environment Resources Committee—chaired by architect Dan Boone, FAIA—as the city enters its second century.

Keynote speaker Jack McGinty, FAIA, Houston architect and former president of the American Institute of



Vincent Ponte



Jack McGinty

Architects, provided an outside observer's view of Abilene's current progress and future potential in improving its quality of life.

Citing the 1973 Arab oil embargo as a turning point for urban planning, among other things, when Americans became aware that "there is a limit," McGinty said Abilene's goals are realistic—"imminently doable" and "great because they are small."

Proposed improvements of the railroad right-of-way in Abilene, McGinty said, can create a community asset as an open-space spine and circulation corridor. "All it needs is not to be ugly, and you can do that."

And a creek development and flood control project proposed by the resource committee would serve "to kill two birds with one stone," McGinty said, preventing floods while at the same time creating "a strong unifying amenity of parks, hike-and-bike trails and visual beauty for the people."

As far as urban growth is concerned, McGinty said, the challenge is "to see how successful we can be in substituting quality of growth for quantity." Unlike Houston, he said, Abilene's growth is small but steady, providing the opportunity "to demonstrate that economic vitality can derive as well from increasing the amenities of life as it can from increasing numbers. . . . If it works, (Abilene) can be a model for a lot of places. But then," McGinty added, "maybe you'll want to keep it a secret."



# In the News

Photo by Jim Murry Film



*The Dallas Piece.*

## Moore Sculpture Dedicated For New Dallas City Hall

A massive brass sculpture entitled "The Dallas Piece" by noted British artist Sir Henry Moore was officially dedicated December 6 on the plaza in front of Dallas' new city hall. Some 2,000 Dallasites turned out for the afternoon ribbon-cutting, which featured the artist, city hall architect I. M. Pei, Dallas mayor Robert Folsom, the city council and art patron W. R. Hawn, primary donor of the \$450,000 gift to the city.

Workers installed the three-piece, 27,000-pound sculpture Sunday, two days before the dedication, following its weeks of travel by sea and rail from a foundry in England to storage in a Love Field airplane banger. Both Moore and Pei also spent hours Sunday determining the most effective placement of the piece in the five-acre city hall plaza.

According to *Dallas Morning News* art editor Janet Kutner, the sculpture represents Moore's first creation of a work of art that people can "inhabit," experience from within and not just see and touch.

"Looking out at the sky through the sculpture's reaching and bending forms, the viewer feels more strongly in communion with nature than with the architecture."

Kutner says the piece "projects a strong sense of humanity despite its monumentality," a work of art that is "strongly expressive and just as sensual . . . the forms bend and twist to envelop the viewer as he walks among them, sheltering him from the outside world even as the organic forms of the piece counterbalance the geometry of the building."

## O'Neil Ford Receives TSA Pitts Award

Noted San Antonio architect O'Neil Ford, FAIA, received TSA's Llewelyn W. Pitts Award, considered the highest honor the society can bestow upon one of its members, November 2 during TSA's recent 39th annual meeting in San Antonio.

The award was established in 1967 in memory of former TSA president Llewelyn W. "Skeet" Pitts of Beaumont and is presented for outstanding contributions to the profession of architecture.

Ford, often referred to as Texas' most eminent architect, began his architectural career in 1926 and established his own practice in 1930. From 1934 to 1939 he served in the Depression-spawned Works Progress Administration, the National Youth Administration and the Federal Rural Industrial Communities Planning Agency, returning to full-time practice in 1937.



*O'Neil Ford*

Since that time, Ford has been involved in a wide range of design and land-planning projects, including colleges and universities, primary and secondary schools, institutional structures, manufacturing plants in the United States and Europe and private residences, many of which have received local, state and national awards. His San Antonio work includes La Villita restoration, Hemisfair, Trinity University, the University of Texas at San Antonio and the recent restoration of San Fernando Cathedral.

Ford is senior partner in the San Antonio firm Ford, Powell & Carson.



*John Rowlett*

## John Miles Rowlett Dies at Age 64

John Miles Rowlett, co-founder of the nationally known Houston firm Caudill Rowlett Scott, Inc., died November 22 in Austin at the age of 64 after a lengthy illness.

In 1946, having completed his World War II Navy commitment, and with degrees from The University of Texas in architecture and education, Rowlett joined with William W. Caudill to open an office for the practice of architecture in Austin under the name Caudill and Rowlett. Later, in 1949, Wallie E. Scott and William M. Peña joined the partnership.

Over the years, Rowlett was largely instrumental in the growth of the company, which now includes a construction management firm, two engineering firms and employs over 1,000 people. He was personally involved in the opening of six offices and served as managing partner in Oklahoma City, New York City and Hartford, Conn.

He was also design management consultant for numerous projects, including the College of Petroleum and Minerals, Dhahran, Saudi Arabia; the School Building Program, Hartford, Conn.; the Pontifical Catholic University, Lima, Peru; and the College of Architecture, University of the Philippines, Luzon.

## Texas Firm Case Studies Soon to be Available

TSA's Practice Management Committee is reviewing final drafts of a series of architectural firm case studies compiled to profile a cross section of Texas firms with regard to size, history, nature of



practice, form of ownership and other firm characteristics.

The committee hopes the data, gleaned from 23 selected firms statewide, will provide a meaningful benchmark for Texas practitioners in comparing philosophies and particulars of their operations. Case study firms, which remain anonymous, range from small to large, small town to big city, from single-office partnerships to high-rise corporations.

Free copies may be ordered from the TSA office, 2121 Austin National Bank Tower, Austin 78701. Telephone: (512) 478-7386.

### TSA Austin Chapter Cites Design Award Winners

Four architectural projects have been recognized for design excellence in the 1978 TSA Austin chapter design awards program, with awards presented November 14 at Westwood Country Club in Austin.

Winning projects were: First Presbyterian Church, by Emerson-Fehr; Texas Bank Drive-thru facility, by Page, Southerland and Page; the Joseph Holt residence, by owner and architect Joseph Holt; and the James Patterson Residence, by Oteri & Tisdale.



First Presbyterian Church.

Dedication of the First Presbyterian Church in April 1978 marked the culmination of three years of design and construction, with architects working closely with the congregation to create a contemporary and flexible atmosphere for worship while retaining a strong sense of the church's 129-year history. The new church features windows and an organ which were in the previous First Presbyterian Church, built between 1874 and 1890.

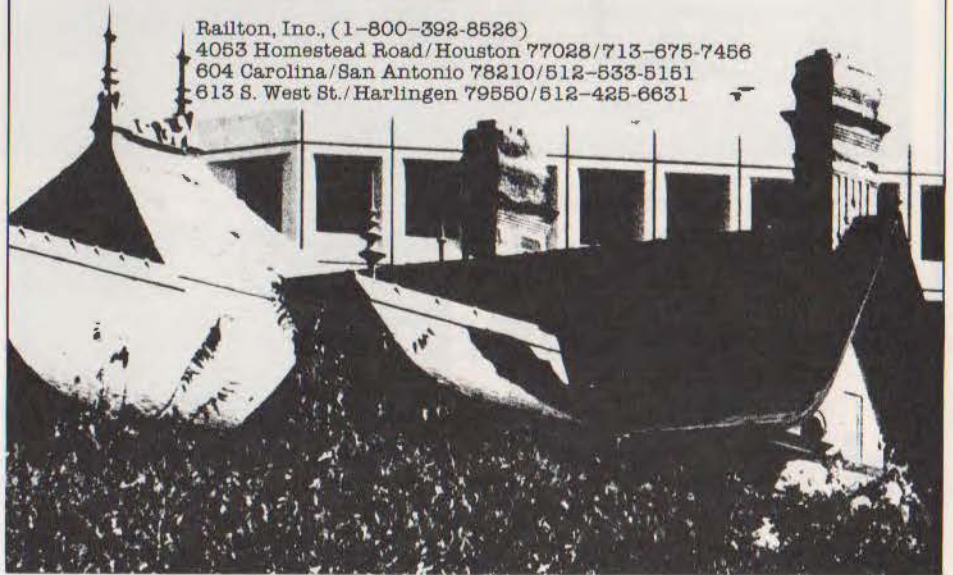
The Texas Bank Drive-thru facility is designed to provide the maximum number of lanes possible on a site with limit-

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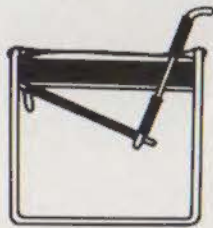
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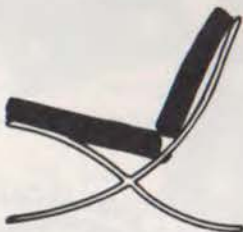
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Texas Bank Drive-Thru facility.



Joseph Holt residence.



James Patterson residence.

ed access and egress, to avoid adding to traffic congestion on surrounding streets and to create an image that would be bold and attention-getting without being blatant. The exterior is white stucco to identify it with the main bank three blocks away and to establish a compatible juxtaposition with an adjacent drive-thru bank made of black steel frame.

Nestled in a natural clearing among native oak and cedar, the Joseph Holt residence is designed to disturb the immediate environment as little as possible while providing for natural ventilation and views of the surrounding landscape and to accommodate future use of solar and other alternative-energy technology.

The James Patterson residence, on a naturally terraced hillside lot in northwest Austin, was sited to conform to the slope of the lot and the location of exist-

ing trees and to maximize views to the west and northwest. The house consists of two rectangular volumes, one for living and one for sleeping, separated by an eight-foot-wide core for entry and vertical circulation. The living floor is shifted half a level between the two bedroom floors with roof levels kept even, resulting in twelve-foot ceilings in the living spaces.

## Albert Golemon Awarded Honorary Doctorate

Albert S. Golemon, FAIA, senior partner of the Houston firm Golemon & Rolfe, Architects, was awarded an honorary doctor of humanities degree by his alma mater, Auburn University, during ceremonies December 8 at the university in Auburn, Alabama.

Photo by Kaye Marvins



Albert Golemon

The honor, one of only 98 honorary degrees presented by the university since its founding in 1856, comes in recognition of Golemon's "outstanding service to the architectural profession, his community and Auburn University."

A 1924 graduate of Auburn, Golemon also holds a masters degree in architecture from the Massachusetts Institute of Technology and a diploma in architecture from the Ecole des Beaux Arts, in Fountainbleau, France.

Golemon has been a member of the American Institute of Architects (AIA) since 1946, the year he and Walter T. Rolfe founded the Houston firm, now one of the largest in the Southwest. In 1953, Golemon served as president of the Texas Society of Architects (TSA) and as AIA national director from 1954 to 1957. In 1959 he was named an AIA Fellow and in 1974 was elected Chancellor of the College of Fellows, the AIA's highest honorary office.



## Museum School of Art Scheduled to Open

The Museum of Fine Arts in Houston is scheduled to open its new Alfred C. Glassell, Jr., School of Art—the 52-year-old museum school's first home of its own—with a public open house January 13 from 1 to 5 p.m.

The new two-story structure, designed by Houston architect Eugene Aubry of S. I. Morris Associates, will contain 41,669 square feet, more than tripling the size of the school's former facility and allowing an enrollment increase from 440 to 850 students per day. In the past, classes have been held in the museum basement, in a converted church and in rented quarters some distance from the museum.



*Model of new museum art school.*

Now located a block away, the new school hopes eventually to build a major sculpture park on the block linking the museum with the school. (A search is now underway for an architect to design it.)

The new building is made of eight-by-eight-inch glass blocks with solar grey reflective coating forming the outer walls of the classrooms and admitting natural light. Sheetrock inner walls are painted white, with floors of exposed concrete in keeping with the functional design of the building.

The structure is divided into two sections—one for noisy classes such as sculpture and the other for quieter classes like painting. The sections are separated by a concourse covered with a 33-foot-high barrel vault ceiling made of 12-by-12-inch coated glass blocks. The concourse measures 38 feet at its widest point and contains 362 feet of running wall space, which will combine with moveable partitions to serve as a display area for faculty, student and guest artists' exhibitions.

The 4,600-square-foot ground floor contains, among other things, five classrooms, a darkroom and office and storage space. The second floor includes a 70-seat lecture room, a multi-purpose area for drawing and a photography lab.

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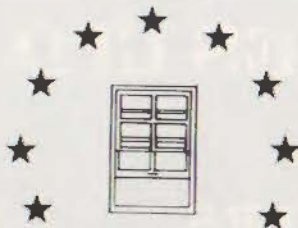
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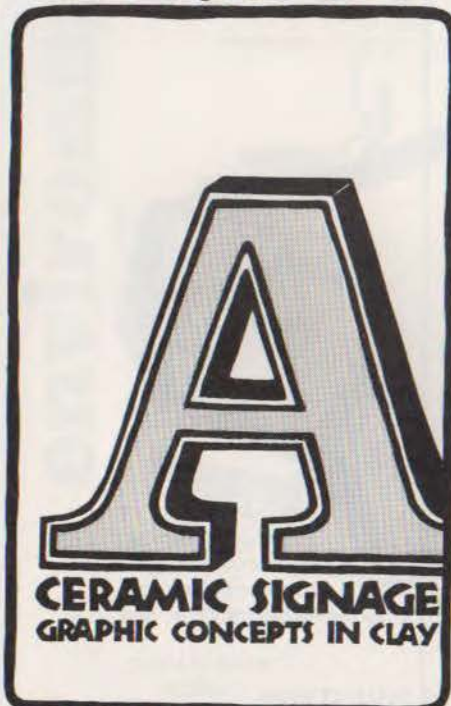
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## Industry News

### The Mesquite Tree Rediscovered

The lowly, maligned mesquite tree, hardy denizen of the Texas outback, has been a thorn in the side of the Texas rancher for two centuries. A San Antonio floor and carpet design firm, however, has rediscovered a practical and elegant use for mesquite wood which is a notch above fence posts and charcoal.



End-cut mesquite flooring.

Last year, DuBose Architectural Floors of San Antonio introduced "end-cut" and "plain-sawn" mesquite flooring to the national market through Kentucky Wood Floors distributorships. Owner Paul DuBose had been designing and producing the floor pattern for six years, but it had only been available to a limited regional market—San Antonio for the most part. Now, DuBose says, the iron-hard, reddish-brown mesquite floor has caught on nationwide, to his knowledge the first widespread commercial application of mesquite for custom floors.

DuBose first discovered the wood's ideal use as a flooring material 10 years ago, filling a prescription for San Antonio architect O'Neil Ford, who wanted a natural, durable, unstained wood floor for one of his projects. DuBose experimented with various regional woods—oak, pine, juniper and mesquite—and found the latter to be the most durable and stable. It was just what Ford was looking for.

It doesn't make the most inexpensive wood floor, however. Typically growing in dense thickets, mesquite is difficult to harvest. And due to the gnarled, twisted shape of the trunk, it's not the easiest or

most economical wood to cut. But it does make for one of the toughest—and perhaps most regional Southwestern—natural wood floors around, a Texas contribution to a growing national market for materials that are what they say they are.

DuBose Architectural Floors, 905 San Pedro, San Antonio 78212. Telephone: (512) 225-2844.

### Schwing Asks Producers to: 'Help Us Make Decisions'

AIA Vice President Charles E. Schwing, FAIA, has called on manufacturers to provide architects with more precise and informative data on their products, "information to help us make decisions."

Addressing a Producer's Council's Conference on Marketing Priorities for the 1980s in St. Petersburg, Fla., November 17, Schwing said "reliable information, generic information, provided by representatives of the manufacturer who are knowledgeable and articulate" is essential if architects are to work effectively.

He pointed out that an architect normally makes his decisions about materials and equipment while working out the design concepts, a time when "the architect needs more detailed information on specific products which should be provided 'on request' of the architect."

Schwing said that architects must be assured of the solid backing of manufacturers regarding the quality of their products and of their information, assurance which is in the best interest of everyone involved in the project—especially the owner, the architect and the product manufacturer.

### Best Booths Cited

Displays representing Unico Carpet Company of Dallas, Barrett Industries of San Antonio and the Texas Masonry Council were co-equal winners of First Awards in the Best-Booth competition during TSA's 1978 annual meeting product exhibition November 1-3 at the Henry B. Gonzalez Convention Center in San Antonio.

The booths were chosen by jury from a total of 100 booths displayed in the exhibit hall during the three day convention, a record number for a TSA annual meeting.

Receiving Honorable Mentions were:

Texas Architect



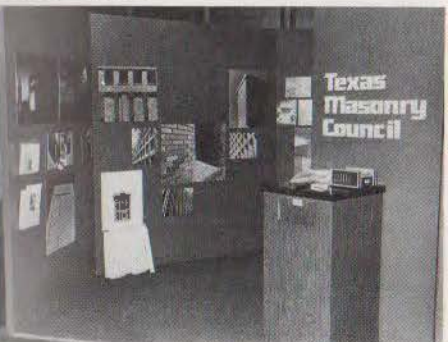
Arcraft Industries of El Paso; Structural Stoneware of Minerva, Ohio; and Newman Office Products, Space Techniques, and Marshall Clegg, all of San Antonio.



Unico booth.



Barrett booth.



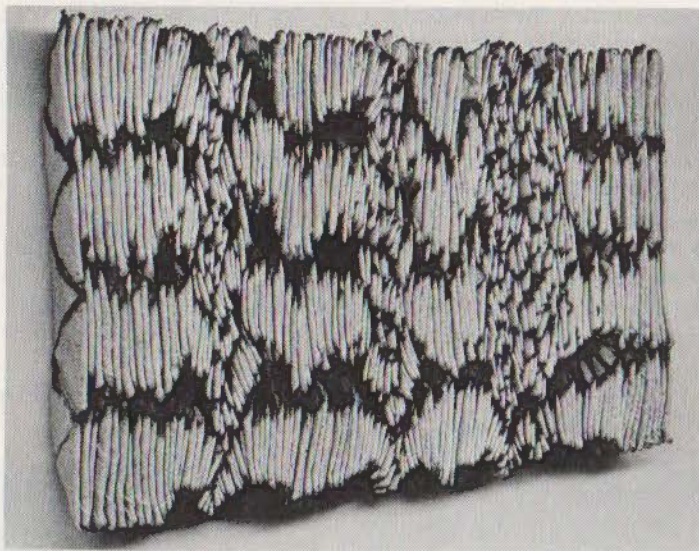
Texas Masonry booth.

### In Brief . . .

**Artventures, Ltd.**, art-resource service in Houston, has introduced two new lines of contract framed art: Franklin Picture Company, a moderate-to-inexpensive line that includes reproductions, hand-colored engravings and framed mirrors; and Olympus Graphicus, a more expensive line featuring large-size graphics framed with metal and plexiglass. Artventures, Ltd., 3100 Richmond Ave., Suite 211, Houston 77098. Telephone: (713) 529-4273.

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the **Dallas Winter Homefurnishings Market** January 14-19. In addition, the Dallas Contract/Design Show (CONDES VI), held in conjunction with the market, will feature seminars, panel discussions and distinguished speakers within the industry. For more information, interested persons may call the Dallas Market Center, toll free, at 1-(800)-492-6618.

Interior Furnishings distributor **Vivian Watson Associates**, Dallas, has introduced a new line of tapestries, "Floor Cloths", and wall drapery and upholstery fabrics custom-designed by award-winning fabric impressionist Maya Roman-

off. The works feature the resist-dye technique Romanoff developed himself after becoming "dissatisfied with accepted dye processes." Vivian Watson Associates, 590 Oak Lawn Plaza, Dallas 75207. Telephone: (214) 651-0211.

**Pella Products Co.** has announced the opening of a new branch office in Austin at 8900 Shoal Creek, Suite 105, telephone: (512) 453-2301, and in Houston at 717 Bradfield Road, Greenbriar North Center, telephone: (713) 931-4344. Managers of the new offices are Rod Thompson in Austin and John Walsh in Houston.

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## News of Schools

### UT Architecture Building Renamed Goldsmith Hall

The Architecture Building at The University of Texas at Austin's School of Architecture was formerly rededicated November 11 as "Goldwin Goldsmith Architecture Hall" in honor of the late UT architecture professor who served on the UT architecture faculty from 1928 until his retirement in 1955. He died in 1962.



LEFT TO RIGHT: UT Architecture dean Hal Box, FAIA, Rogers and McMath.

The rededication ceremony, which marked the golden anniversary of Goldsmith's arrival, was held in the courtyard on the east side of the building. Featured were UT-Austin President Dr. Lorene Rogers and Hugh L. McMath, professor emeritus of architecture and director of the UT School of Architecture from 1949 to 1951. Dean Hal Box, FAIA, presided.

Also attending the ceremony were a number of UT alumni instrumental in petitioning the UT System Board of Regents to rename the building in honor of Goldsmith, who was influential in gaining national accreditation for UT-Austin's architecture department (when architecture was a part of the College of Engineering) and in construction of the building itself in 1933.

### Trinity to Host Solar Storage Workshop

"Solar Energy Storage Options," a workshop on thermal energy storage for solar heating and cooling applications, will be held March 19-20 at Trinity University in San Antonio.

Sponsored by the U.S. Department of Energy (DOE), the workshop is designed to update the "user community"—architects, engineers, contractors, solar



designers and manufacturers—on the current state-of-the-art in thermal storage.

Workshop participants will explore options and make recommendations for thermal energy storage in six major solar heating and cooling applications. In addition, the workshop will feature speakers from DOE and various national laboratories involved in research and development of solar-generated energy storage devices.

For more information, interested persons may contact Trinity University Continuing Education, Storage Workshop, 715 Stadium Drive, Box 79, San Antonio 78284. Telephone: (512) 736-8311 or 736-8200.

### Architect Karl Kamrath Elected to UT Hall of Honor

Houston architect Karl Kamrath, FAIA, has been elected to The University of Texas at Austin's prestigious Longhorn Hall of Honor, UT's athletic



Karl Kamrath

"Hall of Fame," in recognition of those qualities among UT-letterman graduates that bring "credit and renown to The University of Texas."

Kamrath was inducted into the Hall of Honor during ceremonies December 1 at UT-Austin's Special Events Center preceding the UT-A&M football game.

A 1934 graduate of UT with a degree in architecture, Kamrath won several state and sectional singles and doubles tennis championships in the southwest, midwest and east during his collegiate years. In 1931 he teamed with Bruce Burns to win the NCAA doubles crown and won three consecutive southwest

conference titles while playing for UT tennis teams. Winner of the national boy's doubles title at Forest Hills in 1927, Kamrath returned to national tennis prominence in 1952, teaming with his son Karl to win the national father-son doubles title in Boston.

Kamrath is a partner in the architectural firm MacKie and Kamrath and past president of TSA's Houston chapter. His award-winning architectural efforts include the NASA Manned Spacecraft Center, Temple Emanuel, the University of Houston Science and Research Building and MD Anderson Hospital

and Tumor Institute, all in Houston; the Dow Chemical Administration Center in Freeport; and the Supreme Court of Texas Building in Austin.

### Rice Design Alliance To Present Lecture Series

A seven-part lecture series sponsored by the Rice Design Alliance, entitled "Urban Design/New Civic Art," will begin at 8 p.m. January 31 and continue February 7, 14, 21, 28, March 7 and 14 in the Houston Museum of Fine Arts' Brown Auditorium.

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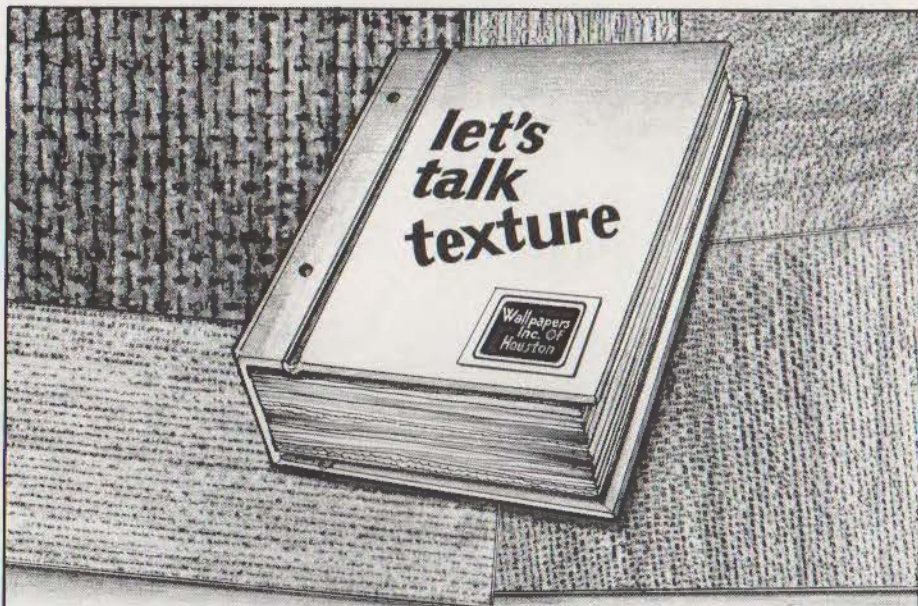
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The program's purpose is to educate the public on aspects of urban design, with a special emphasis on Houston's past and its prospects for future directions.

Speakers will be noted urban planners, architects, historians and critics from across the country, including *New York Times* architecture critic Paul Goldberger; Edmund N. Bacon, director of Philadelphia's city planning department; Peter C. Papademetriou, associate professor at Rice, practicing architect and regional correspondent for *Progressive Architecture*; and O. Jack Mitchell, dean of the Rice University School of Architecture.

General admission for the series is \$18 (\$12 for members of the Rice Design Alliance or Museum of Fine Arts). Tickets may be obtained by contacting the Rice Design Alliance, P.O. Box 1892, Houston 77001. Telephone: (713) 527-4876. (Tickets for individual lectures may be purchased in advance or at the door for \$3 for non-members or \$2 for members.)

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## Appointments

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### Taylor Named To AIA Insurance Trust

TSA Executive Vice-President Des Taylor has been appointed to the national AIA Insurance Benefit Trust to succeed Melton Ferris, former executive vice-president of the California Council AIA. The seven-man board of insurance trustees was formed in 1977 from a special AIA insurance benefit task force to expand and improve upon AIA-sponsored insurance programs.

### In Brief . . .

**Frank F. Douglas**, vice president and director of the Graphics Division of the Houston firm 3D/International, has been appointed to the board of directors of the Society of Environmental Graphic Designers.

He will serve as the organization's representative in the Southwest and his responsibilities will include publication

of the society's newsletter.

Dallas architect **Del Shuford** of the firm Hellmuth, Obata & Kassabaum has been appointed to the national AIA Component Affairs Committee, the first Institute associate member to serve in that capacity. Shuford's duties will involve representing AIA associate members within the general committee function of organizing AIA resources and programs for the 267 state and local chapters across the country.

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## News of Firms

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Austin architects John Oteri and Jack Tisdale have announced the formation of **OTA, Oteri & Tisdale, Architects**, with Larry Hazlewood as associate. Offices are located in the Pecan Square complex, 1202-E West Sixth, Austin 78703. Telephone: (512) 472-0245.

**Lloyd Jones Brewer Associates** of Houston has announced the addition of the following architects to its staff: Thomas E. Greacen, II, FAIA, Dan E.

## Jim Wylie and company

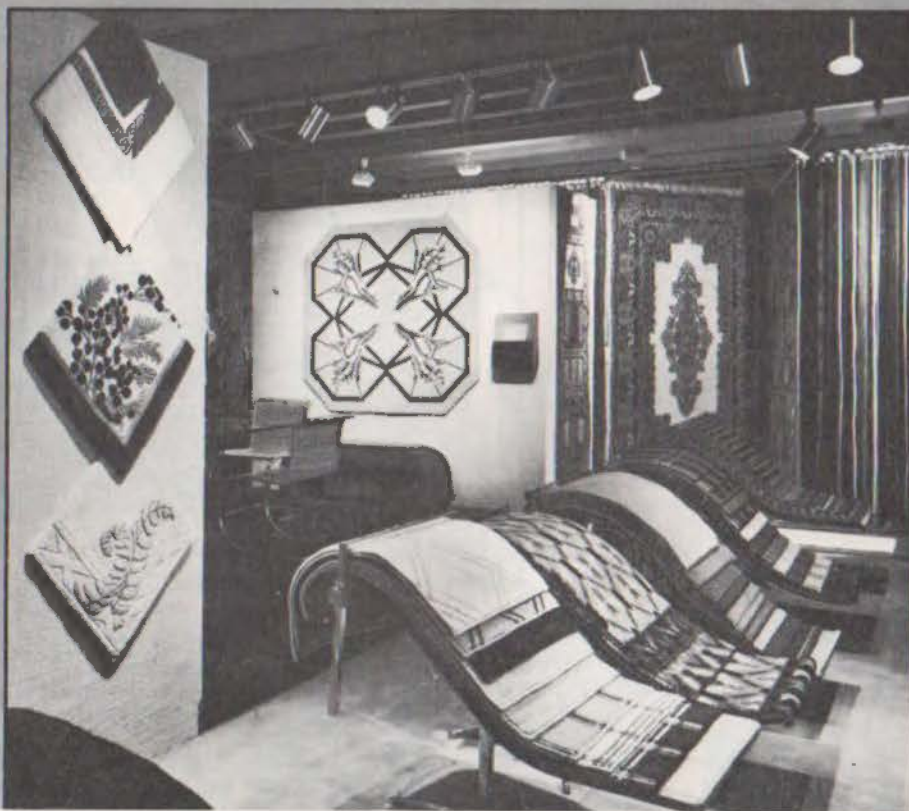
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Houston, Bernard H. Rogers and James A. Farrar.

**V. Aubrey Hallum Architects/Planners** has announced the opening of a metroplex office in Fort Worth's Ridglea Bank Building, Suite 722, Fort Worth 76116. Telephone: (817) 731-8551.

The Houston firm **Graham B. Lubn, Architect**, has announced the firm's recent move into new offices at 2626 West Dallas, American General Center, Houston 77019. Telephone: (713) 529-6969.

**Fouts Langford Gomez Moore**, El Paso, has announced the addition of architect **R. A. Anderson** to its staff as director of interior design and the promotion of engineer **Robert B. Borunda** to principal and elected vice president.

**David Barker** and **Robert Henry, Jr.**, have been elected associates in the firm **Rapp Fash Sundin/Incorporated**, Houston and Galveston.

The San Antonio firm **Marmon & Mok**, which just celebrated its 25th anniversary, has announced a change in the firm's name to **The Marmon Mok Partnership**. Firm partners, who remain the same, are: **Harvey Marmon, Jr.**; **Edward Mok**; **A. Tedford Barclay, Jr.**; **William M. Hays, Jr.**; **Stephen R. Souter**; **Robert A. Monroe**; and **James R. Foster**.

**Sam Brown** of the Houston firm, **Brown & Mason, The Architecture Company**, has announced a change in the firm's name to **Sam Brown & Associates, Architects**, 4813 Caroline, Houston 77004. Telephone: (713) 524-0200.

Houston architect **Gunter W. Koetter** has been elected a senior vice-president of the Houston firm **Lockwood, Andrews & Newnam, Inc. (LAN)**. Also named a member of LAN's operating committee, Koetter will oversee all architectural operations of the firm.


Austin architect **Gregory E. Arehart** has announced the relocation of his office to 200 W. Mary St., Austin 78704 (P.O. Box 3840, Austin 78764). Telephone: (512) 442-9601.

Arlington architects **Alvin J. Mikusek** and **Jack H. Marsee, Jr.**, have announced the formation of the partnership **Mikusek-Marsee & Associates, Architects**, 6500 S. Cooper, Arlington 76017. Telephone: (817) 467-6171.

**The Blackstone Partnership**, Houston, has announced the relocation of its offices to 170 Westcott, Houston 77007. Telephone: (713) 862-1230.



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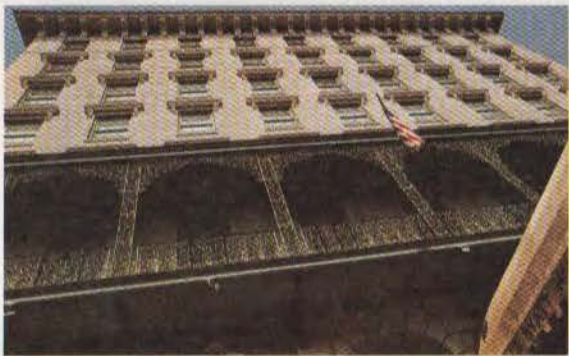


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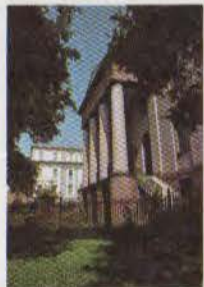
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Continued from page 52.

This holds true for the doctor, lawyer, merchant and chief whose services I may need. The John Hays Fellows Program states succinctly the true *raison d'etre* of the humanities:

In all times, but especially in ours, men need an inner strength derived from a reverence for life and a continuing dedication to those ideals which afford dignity to man's existence. Although each person must develop his strength in his own way, he can be aided by a sensitive appreciation of the great heritage of human experience known as the humanities, the record of what men

over the centuries have felt, thought and done in their unceasing quest for the good life.

Although we concern ourselves a great deal with what we term the good life, in our society, we are referring primarily if not exclusively to economics and politics, which actually comprise only that half of the good life that we designate as civilization. The other half is made up of the fine arts and the emanating humanities that constitute culture. It is only when we add civilization and culture together that we have the sum of the good life.

Education can do more to help us achieve the status of the good life than any extant tool, for ideally, it adds to the greatest art of all, the art of living. Education helps us make ourselves at home on this earth while we are working on our forwarding address. Definitively, if one does not become more compassionate and humane having gone through the educational process, one is not educated in the strict sense. The twentieth century genius, Dr. Albert Schweitzer, defined civilization by saying, "Civilization is spiritual and material progress in all spheres of activity, accompanied by an

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**"To me, the purpose of life is an opportunity to refine the spirit. In summary, I am here working on my forwarding address."**

ethical development of individuals and of mankind." Bishop Fulton J. Sheen warns us about knowledge without love:

Knowledge indeed is power, but it can be power for evil as well as good. . . . It takes love to save knowledge from conceit. . . . Knowledge without love leads to conceit, intolerance and selfishness. . . . love without knowledge leads to sentimentalism, superstition and ignorance. . . . Love makes knowledge practical. . . . True love with knowledge leads to deeper insights.

In his striking essay, "The Humanities Can Irrigate Deserts," Edwin J. Delattre, Director of the National Humanities Faculty in Concord, Massachusetts, provides a concise and persuasive answer to the pragmatists who are dedicated to the concept that if anything doesn't buy lamb chops, it's basically unimportant:

While the humanities overlap the fine and liberal arts, they are also related of necessity to the sciences and to technology. Some of the disciplines of the humanities raise questions about what ends are worthy to be served, what ideals deserve reverence. But since it is futile to know what is worth doing without having any idea of how to get things done, effective study in the humanities requires respect for and attainment of factual knowledge and technological skill. Similarly, it is pointless to know how to get things done without having any idea what is worth doing, so that informed study

*Continued on page 74.*



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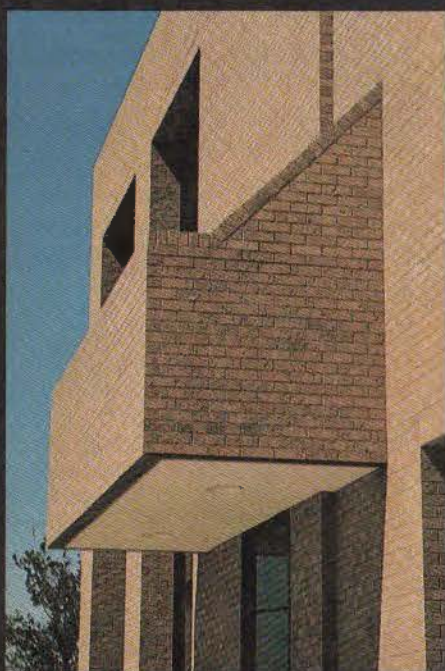
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Continued from page 72.

in applied science demands reflection in the humanities. . . . The ideals of ethics inform the goals of anesthesiology, just as the achievements of anesthesiology enable us to fulfill the ethical ideal of separating pain and knife.

Once enough of us have mastered the discipline of genuine education, we are ready to put it to practice by taking on the prodigious and necessary challenge of restructuring our society. Architects know better than anyone that it is harder to tear down and rebuild than it is to

build correctly from the beginning. Since our original structure has innumerable flaws, we must raze it and rebuild. How are we to go about this fearsome task? First, we must discover, cherish and promulgate "sacred discontents," that is, we must enact a philosophic and spiritual revolution. As my philosopher friend, Dr. Ruth Nanda Anshen, says, "Everything depends on the aims we cherish." Without establishing a *raison d'etre*, we are the proverbial rudderless ship. In our society, we suffer under the delusion that economists and politicians rule the world,

but even a cursory glance at history proves that they never have. We artists are familiar with the universal secret that the poets and philosophers provide our motivations, establish our principles, set our priorities and structure our conduct. No wonder they are ridiculed and feared.

My elderly uncle, who is a pioneer Texas rancher, has a number of homey sayings. When a fool lucks out, he refers to this act as "blind hog found an acorn." Years, sometimes centuries, later, economists and politicians stumble on the acorns of poets and philosophers. One has only to recall two opposing philosophies to substantiate the fact. Descartes, the seventeenth century French philosopher, who split the god-head with his inane concept that no animate being other than man was capable of feeling pain, provided what Dr. Ashley Montagu terms "instrumental rationalization" for perpetuating cruelties. The enactment of this Cartesian principle has resulted in more suffering than any concept in mankind's history. Dr. Albert Schweitzer, who crystallized the precept of reverence for life—all life, not just human life—provided one of the best means for human survival. Unfortunately, to date, Descartes has more disciples than Schweitzer.

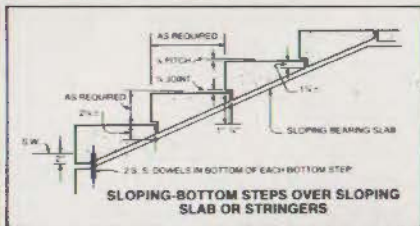
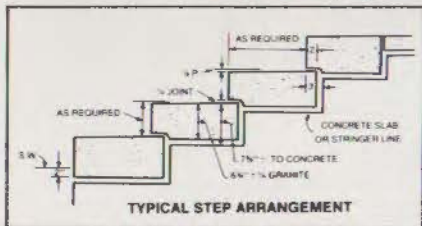
Specifically, in the course of our philosophic and spiritual revolution, it would be wise to embrace three basic principles: interrelatedness; reverence for life; purposefulness. As a Theist, albeit ecumenical, it is my personal faith that since we are all part of the Divine Creation, we are all one. Each of us is related to every mineral, vegetable, insect, fish, reptile, bird, animal and one another. We are locked together in a chain of life. Even for the sake of survival, we must practice reverence for every manifestation of life, and if and when it is necessary to destroy something for the sake of the commonweal, the act should be done humanely. What we do unto the least of them, we do unto Him. I believe that everything has a purpose, although with my finite mind, I shall die and never ferret the purpose of many things. To me, the purpose of life is an opportunity to refine the spirit; in summary, I am here working on my forwarding address. At an early age we learn that the essence of the moral law rests on the principle that you never get anything for nothing. If one gets the greatest gift of all, the gift of human life, one must pay the greatest price, which is personal responsibility. If we hope to survive, we

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**“If one gets the greatest gift of all, the gift of human life, one must pay the greatest price, which is personal responsibility.”**

can no longer go on ravishing this planet; we must cherish or perish!

In a recent issue of *ATHENE 65*, the official journal of the International Society for Education Through Art, the editorial reminded us that “A philosophy of life is essential in the creation of a meaningful environment.” Author Alexander Barclay Russell, writing in the same publication, said:

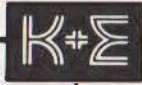
We live in an era of technological materialism and cultural uniformity which, in the impact upon indigenous and traditional ways of life, constitute a danger to civilization, giving rise to spiritual distress and social unrest. . . . there is manifest today a deep-seated need to recuperate spiritual strength that will enable humanity not only to survive but to live richly and creatively in happiness and health.

The critic’s responsibility is not only to provide an objective analysis of the *status quo* and to offer some possible solutions to extant problems but also to state a prognosis. I am neither an optimist nor a pessimist; I strive to be a realist, to peer beneath surfaces to the essence. If I lacked faith in individual human beings or hope for the future, I would not dare to take your time, nor would I bother to spend my energy trying to exchange ideas about our society. There is clear evidence that some chinks are beginning to appear in the heretofore impregnable wall of self-interest, due in large measure to the courage and efforts of the young, who represent the future. My attitude is summed up well by Dr. Willis W. Harman, President of the Institute of Noetic Science and Associate Director of the Center for Study of Social Policy at Stanford Research Institute in a recent interview for *New Realities* magazine:

What we are beginning to experience and witness is the start of a transformation for our society, which has its basis in a return to the transcendental . . . We’ll be putting emphasis on smaller, human-sized technology that is environmentally benign, that doesn’t make extravagant demands on re-


sources, that is frugal in some sense without being necessarily austere, and that fits with individual people and with communities; and with a richness of relationships in life. . . . We’re coming into a time where two complementary ethics are going to replace the dominant consume-and-waste ethic. One is an ecological ethic which involves perceiving ourselves as part of a vast, organic system instead of something external, controlling the system. The other is a self-realization ethic involving the individual’s self-discovery and self fulfillment through conscious realization of being part of the world.

The taste of our times is truly bitter-sweet, and it is our job not only to neutralize but also to eradicate the bitter and to increase the sweet. As educated, caring human beings, it is our responsibility to restructure the human mind, heart and spirit so that we can restructure the world. As the eminent writer, Aldous Huxley, said, “There’s only one corner of the universe that you can be certain of improving and that’s your own self.” If you will excuse me now, I’m going to go home and continue to work on myself.



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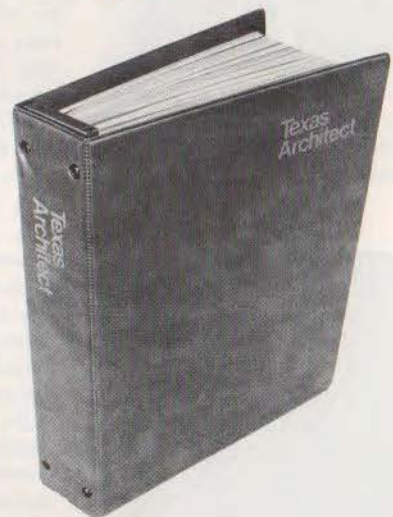
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*Standardized Accounting For Architects*, is a completely revised version of the manual (*Financial Management For Architectural Firms*) first published in 1950 and revised in 1954 by AIA. Extensively revised to bring the accounting system presented into conformity with the entire AIA Financial Management System, this publication is designed to provide a simple record-keeping procedure that will yield appropriate financial data for routine tax and accounting



and diagrams. Published by Thomas Y. Crowell, Price: \$20.00 (plus \$1.50 to cover tax and postage).

*Chair*, produced by Peter Bradford and edited by Barbard Prete, captures the lively spirit of the Cooper Hewitt Museum's first lecture series on contemporary design called "The Evolving Chair." In *Chair*, eight of the most notable chair designers and marketers in the world explore the what and why of chairs and how they got that way—from design to function, from manufacturing to cultural history. *Chair* includes over 1,000 photographs, illustrations



includes descriptions and prices for many of the materials and products illustrated as well as the names and addresses of their manufacturers and distributors all over the world. As Emilo Ambasz, architect, designer, and author, says, *HIGH-TECH* "is a very good road map, one of the first guides to the manmade landscape." Published by Clarkson N. Potter, Inc., price: \$27.50 (plus \$1.75 to cover tax and postage).

*HIGH-TECH*, by Joan Kron and Suzanne Slasin, is the first book to cover the use of industrial products in the home. In over 700 photographs (400 in full color), the book shows how commonplace industrial and commercial products and materials can be used in the home. But most of all *HIGH-TECH* is a source book. Unlike any previous design book it

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# Letters

Editor: Michael McCullar's article on the "Missions of San Antonio" in the November/December issue of *Texas Architect* is outstanding. He did a stupendous job of handling a most difficult assignment. I am especially thankful that the article can be listed as a factual history of the various attempts to provide "Salvation, Once and for All" for the missions. I thought it of enormous value because it speaks so directly and so factually to the architects of the state about the great cultural treasure left us by the Franciscans. Also, photographer Pam Meadows did a beautiful job with her camera. And in case you're wondering if anyone read the thing—I have been challenged to more than one game of pool!

The entire issue is in fact so good, I hope it will be read not only by architects and history buffs but by as wide an audience as possible—especially now that the law establishing the San Antonio Missions National Historic Park has been signed by President Carter. For the contribution to the cause—muchas gracias.

Henry Guerra  
The Angelus Funeral Home  
San Antonio

Editor: President Carter has described to the American people his program for combating inflation, our most pressing economic problem. He is absolutely determined to make it succeed.

The program has three major planks—monetary and fiscal restraint by the Federal Government; reduction in the government regulations and interventions that inflate costs and interfere with competition; and the cooperation of all Americans in accepting voluntary standards.

But governmental action alone is not enough. Success requires everyone's support. The President has therefore issued explicit standards. He has asked that pay raises in the coming year be held to 7 percent or less, and that the rate of increase in prices be cut at least 0.5 percent below the average rate of 1976 and 1977.

Some people have called for mandatory wage and price controls. The President has rejected this alternative because of the bureaucracy, distortions, and unfairness that mandatory controls inevitably involve. The President's program strikes a balance that offers our best hope of bringing inflationary forces under control without plunging us into depression or putting the whole economy into a bureaucratic straightjacket. Will it work? Consider the consequences of it not working. The plan has to work; asking whether it will is somewhat like asking "will America work?"

The administration of the wage and price standards is going to take much development; there will be thousands of individual questions and situations that will need to be brought to the attention of the Council on Wage and Price Stability. I urge you to do so. You can reach us by writing me at 726 Jackson Place, N.W., Washington, D.C. 20506, or by calling 800-368-9191, or, in Washington, 456-6766.

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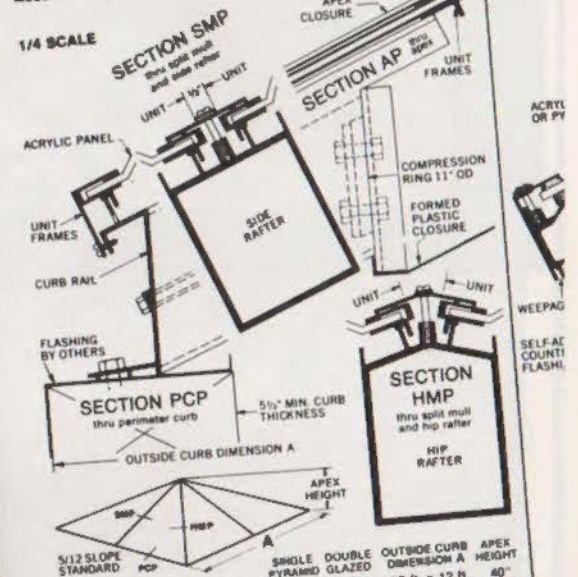
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**Editor:** A short note of congratulations for the super issue of *Texas Architect* on San Antonio (November/December 1978). I thoroughly enjoyed it. The staff has done it again.

Robert L. Goyette  
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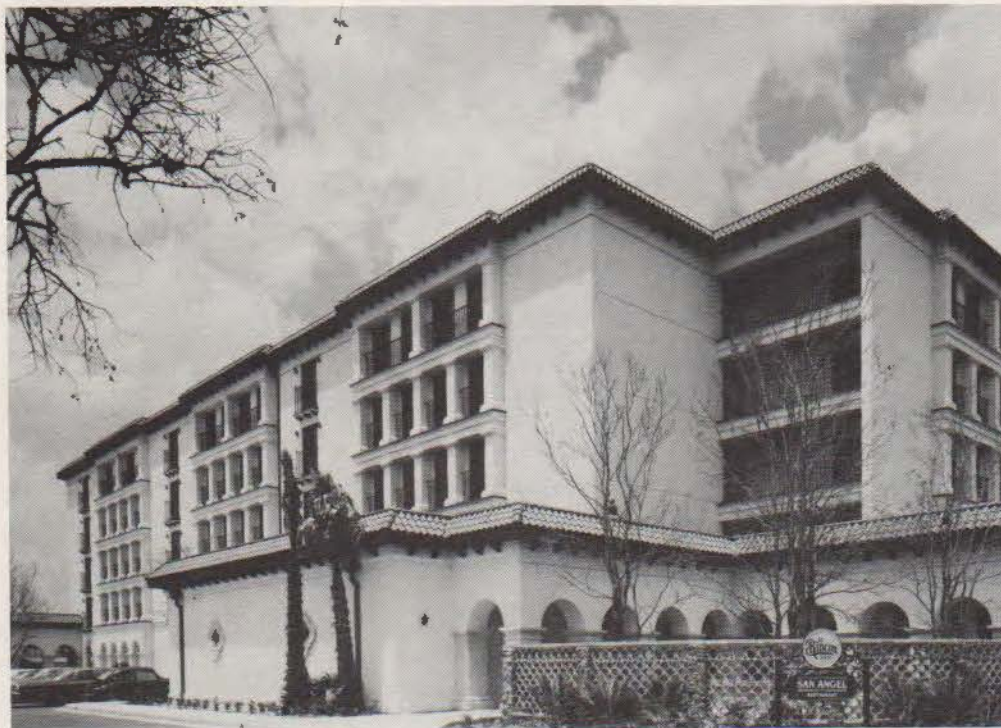


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