

 THE TEXAS
ARCHITECT

THE TEXAS ARCHITECT

VOLUME 20 / JANUARY, 1970 / NUMBER 1

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Official Publication of

THE TEXAS SOCIETY OF ARCHITECTS

The Texas Regional Organization of
The American Institute of Architects

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904 Perry-Brooks Building, Austin, Texas

Published monthly by the Texas Society of Architects in Austin. Subscription price, \$3.00 per year, in advance. Copyrighted 1951 by the T.S.A., and title registration applied for with the U.S. Patent Office.

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904 Perry-Brooks Building, Austin, Texas

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TEXAS ARCHITECT

**BRYAN F. SMITH
RESIDENCE**

COPPELL, TEXAS

ARCHITECT

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O'NEIL FORD

The architects were asked to design a residence, for a family including seven active children, on a mesquite covered, 50 acre site.

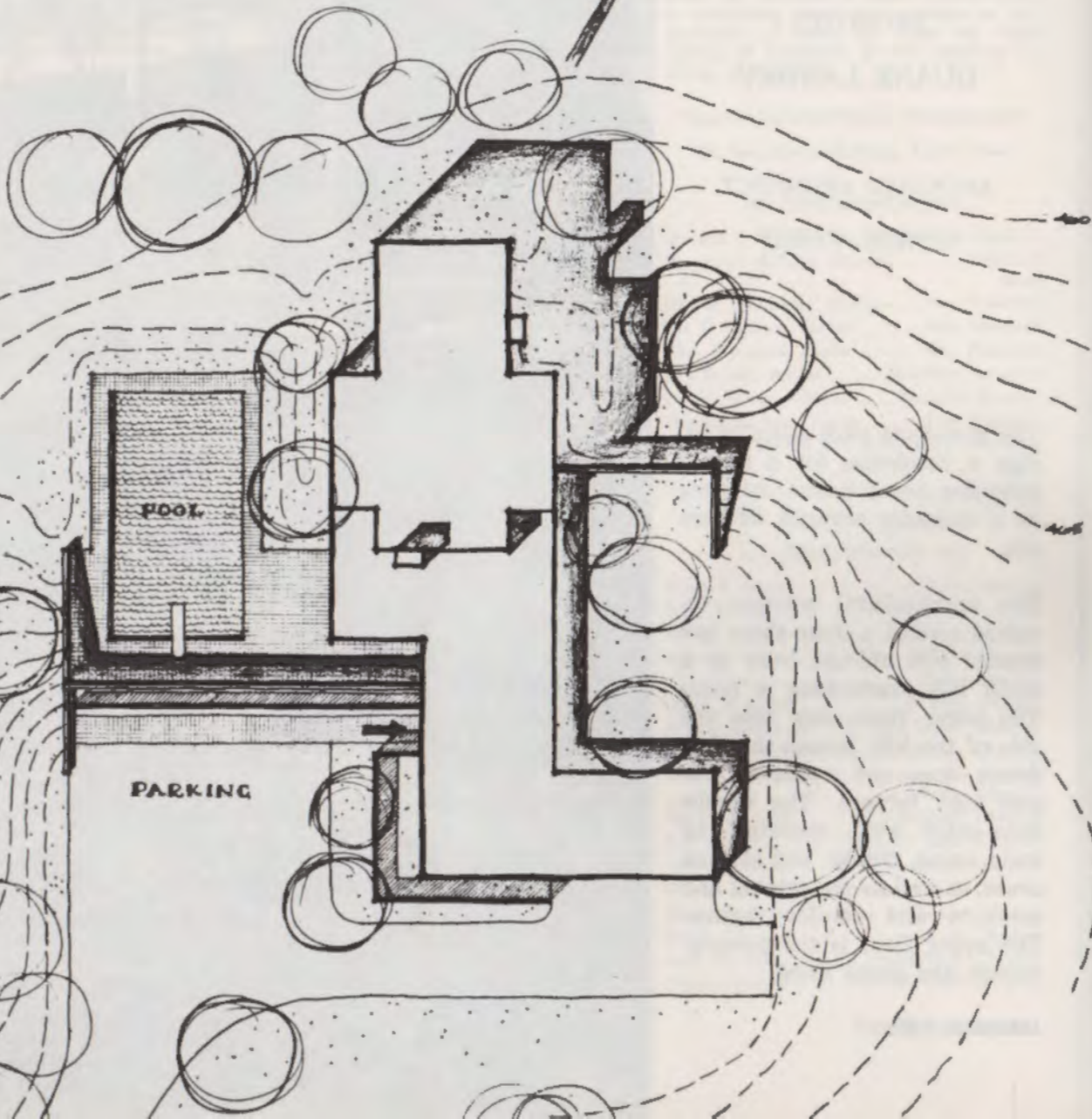
The architectural solution revolved around a three story box located just off the brow of a small hill overlooking a pond. The lower floor, dug into the side of the hill, houses the children's area and opens to the pool and terrace. The middle floor-entry level, contains the main living, dining, and kitchen areas, as well as the carport and servants and service section. The upper floor is the parents' retreat and guest room.

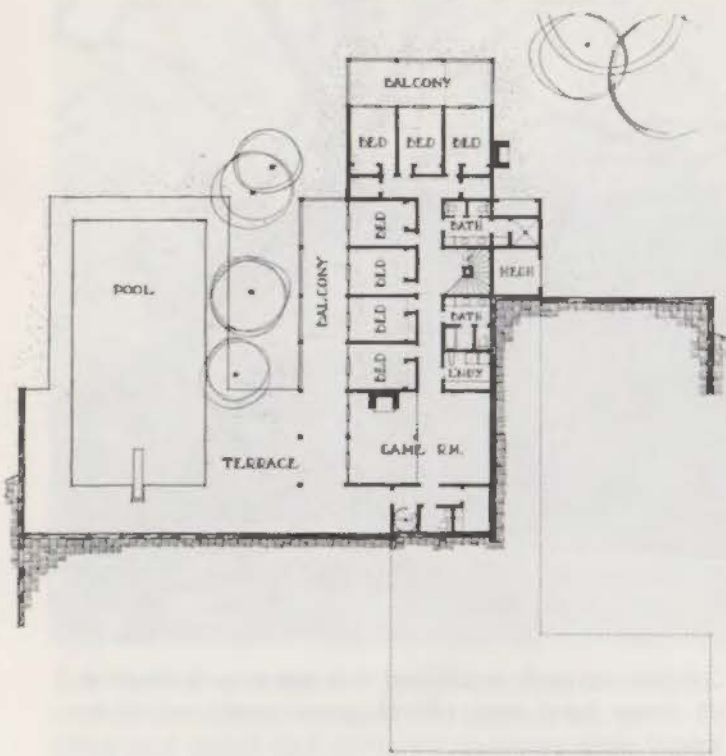
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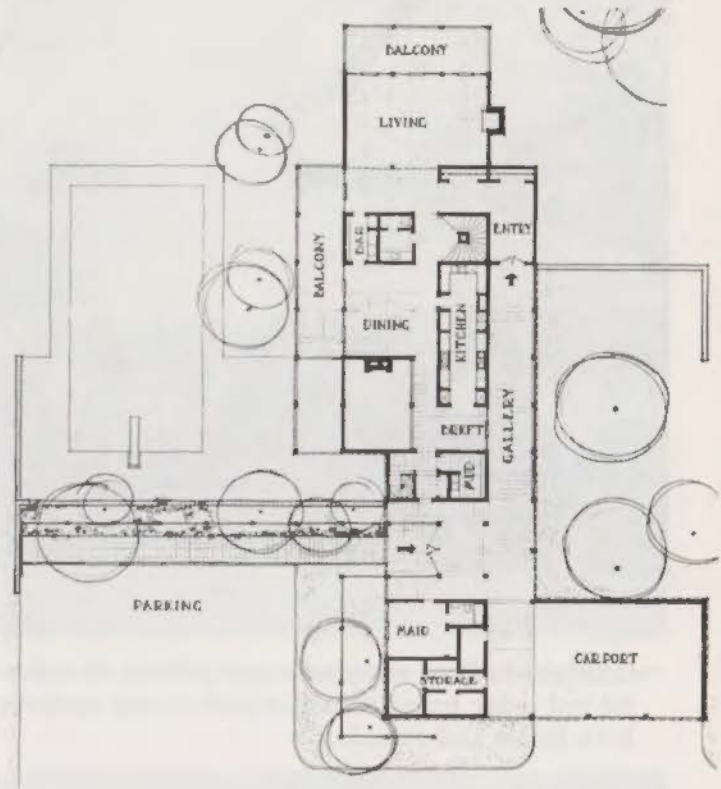
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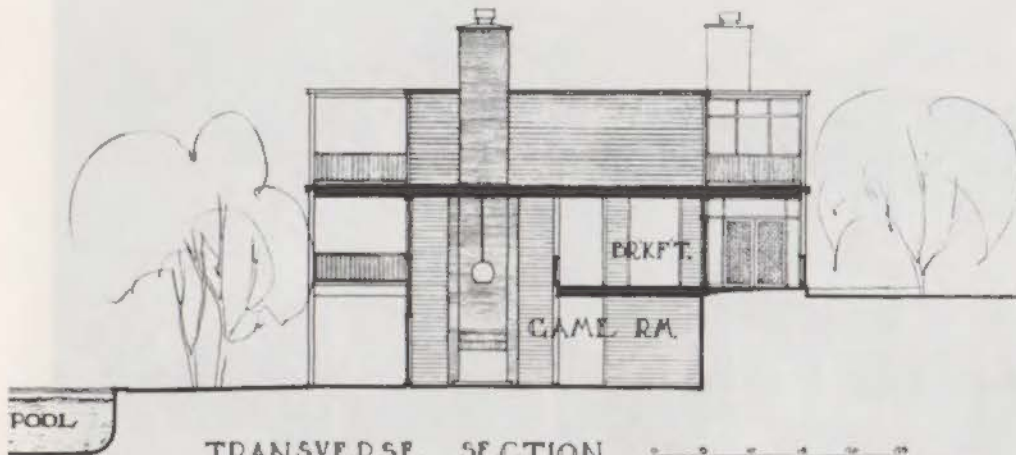




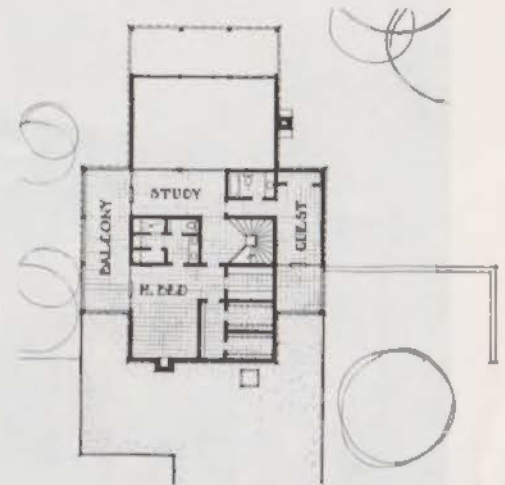
LOWER FLOOR PLAN



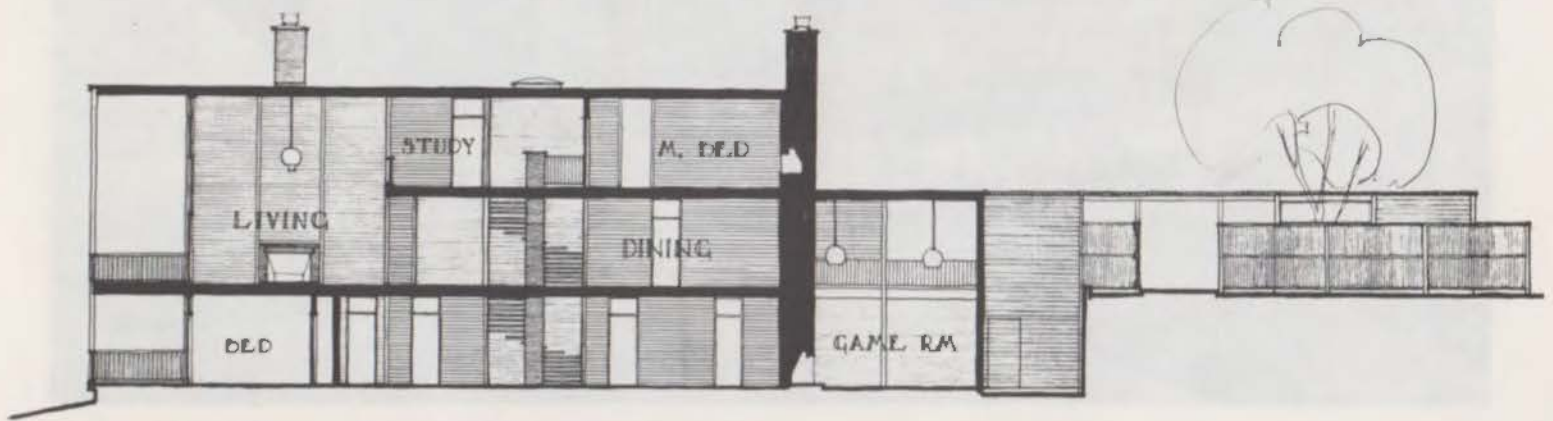
MIDDLE (ENTRY) FLOOR PLAN



TRANSVERSE SECTION



UPPER FLOOR PLAN

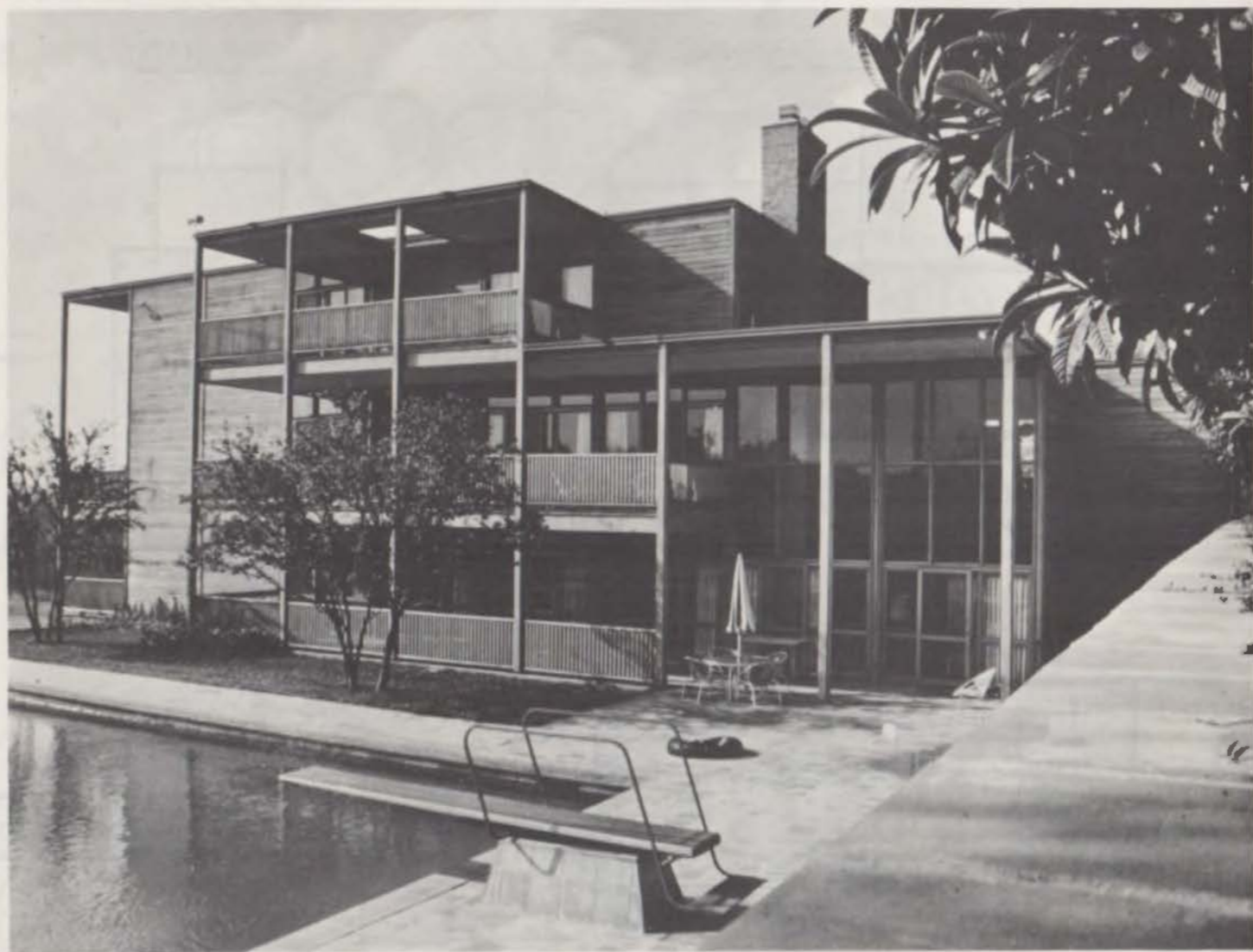


LONGITUDINAL SECTION



Courtyard off of entry area and gallery. Horizontal red cedar board siding is used for all surfaces both inside and outside.

Swimming pool, court and terrace area is located at lower level just off of game room and childrens' area.






Parking court with tile walk leading to entry area. Red cedar screens provide privacy for swimming pool court and servants' quarters.

The study of master bedroom suite overlooks two story space of living area.



An aerial photograph of a city, likely El Paso, showing a river in the foreground and a large industrial structure, possibly a bridge or dam, in the background. The city is densely packed with buildings and streets.

U.S.-MEXICO BORDER PLANNING AND THE TWIN-PLANT CONCEPT

Edwin W. Carroll, FAIA—El Paso, Chairman, Texas Society of Architects Committee on International Relations and Border Development

All hopes for permanent status of the U. S.-Mexico Commission for Border Development and Friendship (CODAF) have been at least temporarily negated by action and lack of action of the Executive Branch and the Congress during recent weeks. The President has asked for a modest appropriation to assist in closing out the affairs of the Commission. The border states of California, Arizona, New Mexico and Texas have supported legislation for the continuation of CODAF but there has not been enough overall support throughout the country to effect proper authorization and funding of the Commission on a permanent basis. Therefore, the regional offices in San Diego, El Paso and Laredo are being closed and the office in Washington will be closed as soon as possible. It is presumed that some of the work and objectives of CODAF will be administered on a limited basis in the future by the Department of State.

One important carry-over from CODAF is the formation of Bi-National Planning Commissions in Brownsville-Matamoros and El Paso-Juarez. It is hoped that these international public agencies

will be effective in resolving mutual problems of planning and development on the Border. Other twin-city commissions are in the formative stage and should be organized soon at San Diego-Tijuana, Calexico-Mexicali, Sonora-Sonora, Laredo-Nuevo Laredo, etc.

In the meantime a most interesting and successful idea has grown into reality on the Border and is known as the Twin-Plant Industrial Concept. The El Paso Economic Review published at The University of Texas at El Paso, The El Paso Industrial Development Board and Mexico's Border Industrial Development Program have provided information that accurately and adequately explains the concept.

The Economic Review prefers the term "MULTI-NATIONAL PLANT CONCEPT" which allows an American or other non-Mexican company to set up a plant along the United States-Mexico border under the approval of the Mexican Border Industrialization Program. This program permits firms to locate on the Border, and to import equipment and materials for fabrication into Mexico, duty-

free under bond. Under a long-standing U. S. code, the products are then exported back to the United States, subject only to duties on the value added to the products in the Mexican plant. The primary incentive for such plants is an extremely large, unemployed Mexican labor force whose wage rates are approximately one-fifth of those in the United States. Handling and shipping, as well as fabricating facilities in many cases, may be necessary in plants on the United States side, thus constituting the multi-national plant organization.

Recent examinations of some of the successful operations indicate that, in many instances, the availability of labor and low cost of production or assembly by itself, is not the prime consideration. Other most important advantages include better quality; use of old equipment; smoothing seasonal production; and combatting remote overseas competition.

The increase in quality is achieved in the production of certain types of products by the low labor costs which in turn permit better quality control through more and better inspection. Some firms under this program have found that their customers insist upon products produced in Mexico and are willing to pay a premium price because of the improved quality turned out by efficient and highly motivated Mexican workers.

Some firms have found that they can afford to use older equipment in Mexico because of the lower labor costs. This same equipment, though in good condition, cannot be used profitably in the U. S. with considerably higher labor costs and is often junked for more efficient equipment which is substituted for labor.

Some industries, such as toys, are faced with problems of seasonal demand. A firm taking advantage of the Border Industrialization Program and realizing significant savings in labor costs may very well be able to afford increased inventory and/or warehousing cost, thereby attaining steady production throughout the year with evident benefits.

Of great concern to some U. S. industries is the production of more and more specialties in Japan, Hong Kong, West Germany, Taiwan and Korea for U. S. Based companies. Mexico offers a com-

petitive labor force and a tremendous advantage in shipping costs. The Mexican border facilitates much closer managerial control and flexibility than can be achieved in more distant locations. The time element in shipment is greatly reduced, thus cutting planning time and easing working capital requirements.

In Juarez, the Bermudez Industrial Park is under construction and is financed by private capital. The 125 acre park includes paved roads, complete utilities and services and has quick access to railroads, trucking firms, airlines and highways in both cities. Just completed in the park is a one million dollar RCA Victor plant, featuring 130,000 square feet of modern, air-conditioned space. To date, there are no less than fifteen twin-plant operations in the El Paso-Juarez Industrial Complex.

The Nogales, Sonora-Nogales, Arizona area has also developed an active industrial program with an 115 acre garden-type industrial park on the Mexican side which was first occupied in mid 1969. Already established in Nogales, Sonora are Motorola, C. P. Clare Co. and ten other U. S. based companies.

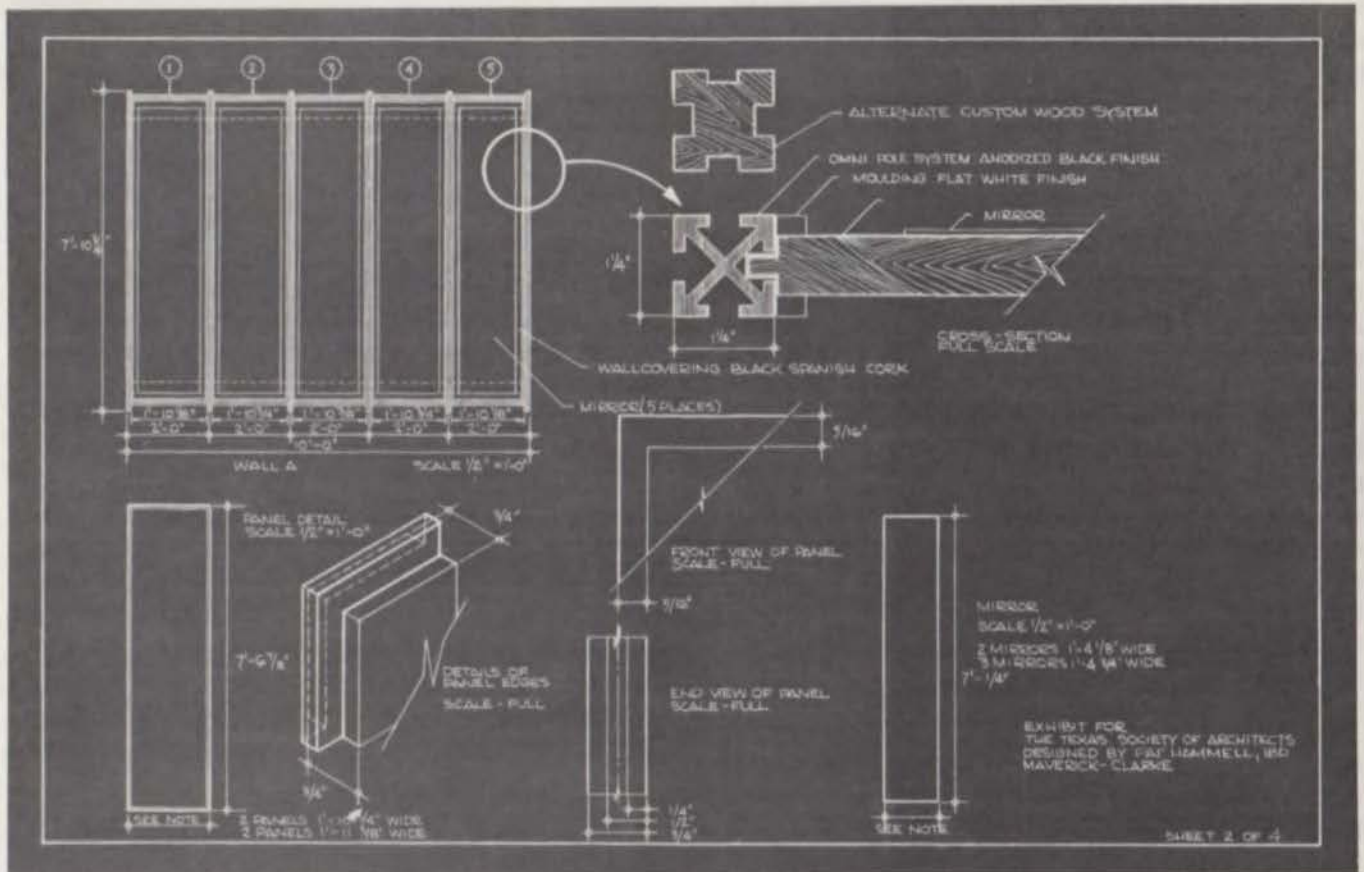
Several seminars and meetings have been held with interested industrialists from all over the world, as well as local civic leaders in the Border communities to promote the Twin-Plant idea. The most recent of these meetings was held in Cd. Juarez on October 5, 6 and 7 this year with approximately 500 delegates in attendance. The principal speakers were Lic. Oscar Flores, Governor of Chihuahua, Mexican Director of Customs Gilberto Garcia Camberos, Luis Bravo Aguilera, under-secretary of Commerce, Bill Reid, Executive Director of the El Paso Industrial Development Board, Eng. Jaime Bermudez, President of the Juarez Industrial Development Board and Richard Bolin of the Arthur D. Little Co. de Mexico. The Arthur D. Little Co. made a survey about two years ago for the Economic Development Administration of the U. S. Dept. of Commerce relative to the possibility of Bi-National Industrial Parks in the U. S.-Mexican Border. Much of the present activity possibly results from earlier studies such as this and those of CODAF under Ambassador Telles.

It is regrettable that CODAF has died but the Border is more alive than it has ever been. ■

EXHIBIT DESIGN

DESIGN BY PAT HAMMELL, IBD, MAVERICK-CLARKE, SAN ANTONIO FOR
T.S.A. ANNUAL MEETING, SAN ANTONIO

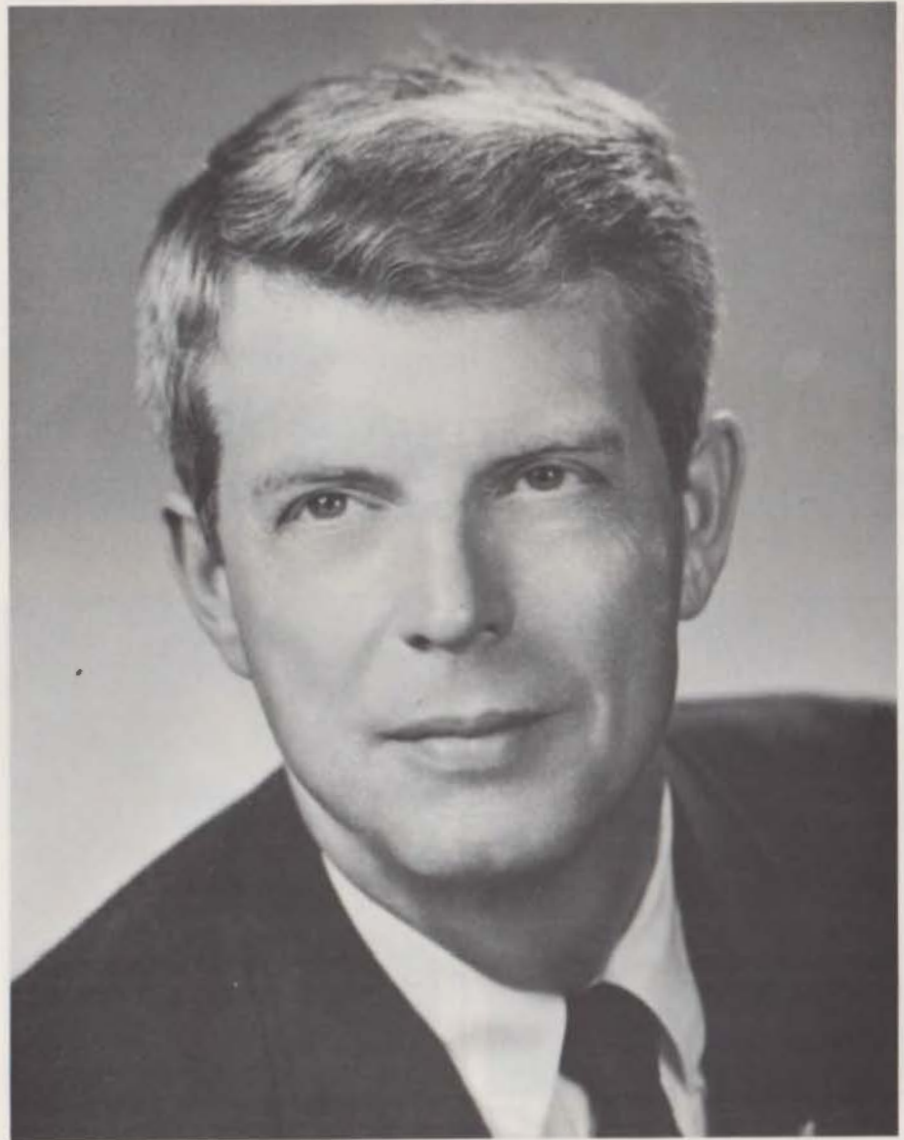
Editor's Note: Numerous persons at the recent TSA Annual Meeting in San Antonio were intrigued by the craftsmanship and detailing of one of the exhibition booths. The display was designed especially for the TSA Annual Meeting by a local San Antonio firm. Architects across the state are delighted when an exhibitor shows concern for design in detailing and hope that there will be many more examples at the next annual meeting.



Douglas E. Steinman, Jr. received a Bachelor of Arts Degree from Rice Institute and a Bachelor of Architecture Degree from Massachusetts Institute of Technology.

His activities include: Member Beaumont Rotary Club; Past President Serra Club of Beaumont; Director of Beaumont Country Club; Past Vice Chairman, Beaumont City Planning and Zoning Commission; Director of Gateway National Bank. He has served as President of the Southeast Texas Chapter, AIA; Director, Texas Society of Architects; Vice President, Texas Society of Architects; Contributing Member, AIA Federal Agencies Committee.

Douglas Steinman has practiced architecture in Beaumont since 1954. He has personally directed many major projects for such clients as Steinhagen Geriatric Center, Beaumont; City Memorial Hospital, Nacogdoches; Moody House Extended Care Facility, Galveston; St. Edward-Rischar Memorial Hospital, Cameron; and Neches National Bank, Silsbee.



DOUGLAS E. STEINMAN, JR., A.I.A.

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ENCOUNTER SEVENTIES



"NEW HORIZON" photo by Zintgraff

Editors Note: Architects at the Thirtieth Annual Meeting of the Texas Society of Architects dreamed, predicted and faced the issues of the decade ahead. The following highlights of ENCOUNTER SEVENTIES focus upon the work as well as fun enjoyed by all.



BOONE: Thank you, Dr. Toynee, for that succinct introduction.

HASTINGS: "The over-all objective of the A.I.A. is to participate to the fullest in the creative process which realizes highest attainable human goals for mankind's physical environment." AIA programs must therefore be structured to achieve two things. Professional performance, and then within this realm maximum competence in the essential phases of the creative process—decision, design, and delivery of buildings in man's physical environment. And then number two, in the new arena, public policy. Responsible involvement in those areas, the human and physical sciences, economics, politics and public education which shape the physical environment and represent constraint on the creative process. It becomes acutely clear that if we are going to play a leading role in helping to create a better physical environment, that instead of confining ourselves in the area of professional performance, we have got to have some influence on the constraints that establish the basic framework and the basic ground rules for our professional performance.

What are some of the outside forces acting upon us during the 60's? Well, you will re-

Sketches by Lamar Youngblood, AIA

call the riots and assassinations very vividly. Student unrest, Viet Nam, the pollution of our environment, and the new hue and cry to do something about it, the re-appraisal of our values, and the re-appraisal of our role. These aren't unique to the architectural profession. These are forces that have been acting upon us all, regardless of our walk of life, but I believe that we as architects can respond quite uniquely to these forces.

In our present environment, who are the ones that establish the tax laws that can or cannot make it economically viable to develop that piece of land? Who are the ones that determine on a national priority basis where we will be spending the large sums of money in recreating our new environment? I don't see how we can avoid becoming involved in politics, as it relates to improving the ground rules, to removing the constraints on the design of man's physical environment. The most critical problem of our day is man's total physical environment, the pollution of our air and water, traffic problems, and those environmental problems that affect not only the city but affect our entire environment.

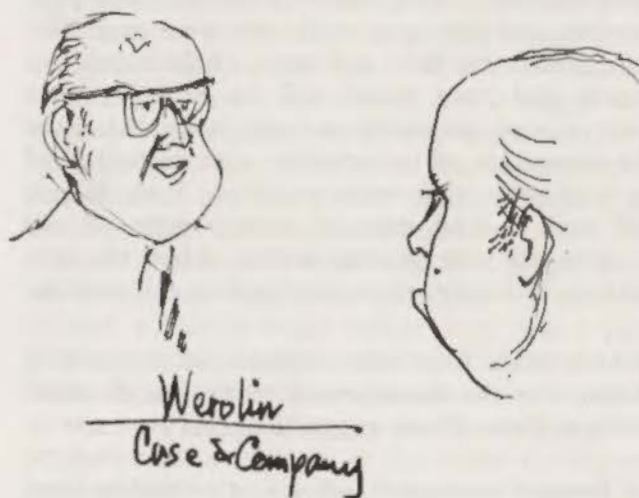
Why aren't we doing better in the development of our downtown or inner city or low-income housing. And as you begin to struggle with these problems, even though you're not a social scientist, it doesn't take very long for you to discover that just building another house or another apartment is really not the answer to the problem, it's only one little piece of the problem. So then you get all wound up in the matters of taxes; in the matters of where these people are going to find jobs, if they're going to live in inner cities, how are they going to pay for the housing that you build for them. The biggest problem in low and medium income housing is to find a vehicle, a mechanism of financing that's completely different than in the past.

Our young people have forced us to re-examine our values and ask ourselves whether the ground rules within which you and I have lived all our lives are really the right ones after all. Are there more important sets of ground rules? We are an affluent nation, and what have we got? We've got all the money we want but have we got a good environment? In fact, perhaps, the expenditures of these monies have just made it possible for us to destroy this environment that much faster.

"This is the beginning of a new day.
God has given me this day to use as I

will. I can waste it or use it for good but what I do today is important because I am exchanging a day of my life for it. When tomorrow comes, this day will be gone forever, leaving in its place something that I have traded for it. I want it to be gain, and not loss, good and not evil, success and not failure, in order that I shall not regret the price that I have paid for it."

Yes, the crisis is not in our cities, the crisis is in our hearts.



WEROLIN: Success in the architectural firm of the future cannot be left to chance. This will be particularly true in the smaller firm where both personal and financial resources usually are too limited for "haphazard management". If the downward trend of profits is continued into the decade of the seventies one can readily see that a critical period looms ahead for the Texas architect.

Without exception, all architects want to do good work—which they, their clients, or their peers will recognize as a real contribution to the improvement of the environment of man. But some architects are prevented by the practical realization in certain commissions that there just isn't enough time nor sufficient compensation (fee) to permit them to do their best quality work. Hence, in the interest of not going broke, they are unconsciously forced to sacrifice quality to some degree, or they underpay themselves and their employees. Or, these architects work overtime, spend more for their own, their staff's and

their consultants' services—than the project will pay for and, as a result, go broke.

Making an acceptable profit for your firm and earning a satisfactory income for you and your associates will be more difficult and challenging in the 1970's.

Why do I say this? Because—based on conversations with clients and architects throughout the country—I believe that both the client you serve and you, the architect, will be much more sophisticated in the 70's with regard to compensation arrangements covering your services; will be more concerned with the way you perform your services, and how you work with your engineering consultants. More and more I believe you can expect that your clients will be asking you to base your compensation on some basis other than the percentage of construction cost method. And as a smarter and wiser architect, I think you will wish to find ways to protect yourself and to improve your income beyond what the percentage of construction cost method can provide.

I have made four basic suggestions designed to improve the management of the small architectural firm. These suggestions are:

- 1) Prepare a comprehensive cost summary upon completion of each project.
- 2) Estimate your probable time or costs in detail for each job *before* you accept a commission.
- 3) Plan your total business activities for at least a *year ahead* and work toward meeting the goals you establish, and
- 4) Control progress as the job progresses by comparing actual costs with your estimates and budgets.

If you implement these four suggestions by developing the procedures and forms necessary to adapt them to your office routines, you will have gone a long way toward applying the more important principles of scientific management to your practice. You recall that I said that "scientific management" means careful planning, explicit direction, and close control of the events which affect the profitable operation of your practice.

The current estimate of annual volume of building construction for 1969 in the United States is in the order of 90 billion dollars. F. W. Dodge has recently forecasted that 129 billion dollars

will be spent on building construction by the year 1980. Of this sum over 70 billion dollars will be represented by private building construction, which is the segment of the market where most small practitioners work. This represents a tremendous potential market for your services. It represents a most attractive opportunity for the architect—be he small, medium or large—provided he is alert, prices his services realistically, and manages his practice efficiently.



BROOKS: A small office usually has one principal plus several draftsmen and perhaps they do some of their own engineering whereas a compact office, by comparison and contrast, takes the opposite approach, in which there are mostly registered architects on the staff, and the office extensively uses high quality consultants. The

compact office does not job out work but it gathers together a comprehensive team.

In a recent project, a long-range environmental development plan of the 80,000 acre area Grand Coulee Dam Region for the U.S. Department of Interior, Bureau of Reclamation, our compact office performed as follows:

Given: a triangle of land—a coulee.

Proved: That scientific man can implant a great hydro project in a Grand Coulee for better. Better electrical resources, better irrigated crop lands, better flood control, better recreation, better places to live and work, better environment. Environment? Environment is everything that isn't me, Buck Fuller says. And Mr. Edward Hall says, "Men are never aware of the ground rules of their environmental systems or cultures." Is a society a success if it creates conditions that impair its finest minds and make wastelands of its finest landscapes? As modern man increasingly arrogates to himself dominion over the physical environment there is the risk that his false pride will cause him to take the resources of the earth for granted. "This is the quiet conservation crisis."—Stewart L. Udall.

We then went through a documentation of all the aspects of the ecology. The Coulee is a strangely calm place when the violent stage of erosion is over. The great abstract things that happen to the dam when it is dry and the unused beaches and islands of Banks Lake. The end of the great granite outcroppings which represent the geological climax and the beginning of the great lava flows. The scale of this area is immense, it's big country. We studied the botanical ecology, the geological ecology, the agricultural ecology, the grass lands, the unharvested wheat, which is there for the migrating birds. The wild life ecology of the sand swallows that dart into those holes as fast as jet planes.

We then worked toward Plan, Policy and Perception. Many sketches were pursued prior to zeroing in on a concept, spots of interest noted on an aerial photo; the consultants, the critics, the design team, all went to the dam for a week in reconnaissance and we hiked and we sketched. Then we zeroed in on the actual planning. Increased Sunday afternoon traffic from Seattle to the North Cascades in the near future with the new highway. There is not much sunshine on the coast, so the tourists come over in great numbers.

Create a highway from the Pacific Ocean through the State of Washington into the Canadian Rockies, a parkway going the full length of the Columbia River. We were seeking out some of the vistas, looking over Banks Lake, in the orientation of the highway, looking at the existing towns, seeing how this parkway system would expand at the dam and create a high gateway bridge to the dam so that you would have a powerful sense of arrival and that another highway would run directly through the switchyard so that the switchyard itself would become a great gateway to this great electrical project.

What about scale? We assigned ourselves the task of developing things that would reveal the grand scale of the dam. We tried to discover what makes grand scale. Does it look bigger with a man, with a sign, just as you happen to see it through an avenue of trees, in sharp perspective? Grand scale and the visitor facilities finally did develop after the declarations were made and after it incubated a while with our design team, we finally put together a proposal. We then developed a Coulee stage rather than just a platform area, for maintenance, so that just in case there are ever 450,000 people who want to gather in one spot they just might be able to do it. We propose a canal of locks so that river traffic can go completely up into the Canadian Rockies. We tried to simplify the architecture and we dug the restaurants into the terraces rather than making them separate buildings. We proposed an omni-bridge with a promenade across the bottom and a conference center or a world power center in the middle and a highway on the top. We propose to get the tour visitor into the spaces where great abstractions will show the great shafts, get visitors into the places where they think they're not supposed to be, so they see some of the interesting graphics that just happen with the engineering hand and into the 10 mile-long tunnels, galleries they are called, that go across the dam. Reveal the great, interesting, fantastic perspectives that you never see in real life, the sharp perspective of getting close to the water.

Finally we wrap it up by speaking of the comprehensive environment and the perception and the grand scale. We believe to produce the right kind of accomplishment at the Grand Coulee we need to join resources, reclamation, recreation, industry and the arts as an environmental team in a joint pact by towns, counties, one state, two nations, to establish an integrated international sanctuary.



FARRELL: There'll be no instant road to success, but I predict that the architect's opportunities and successes are going to be far greater in the 1970s. I firmly believe that we're now at a major turning point in American thought and I'd like to contrast the last decade with the next.

Our nation is experiencing a dramatic political upheaval, created by many forces, not the least of which is our youth rebellion which has become so powerful in the last year. LIFE magazine reports that, "America has already changed so much that the middle '60s, with its consensus politics and its Great Society, seems like a vanished era."

Society has by no means rejected science and rationality; these will continue to be important in the 70s. However, the architect is catching up with their game and is now much better prepared to work with scientific and business techniques such as the critical path method, market research, value engineering, financing, systems analysis, urban planning, cost-benefit analysis, and other management sciences.

But more importantly, in the 1970s our society will place a greater premium on the creative man of action who can go beyond science and computer technology to develop working solutions to the problems of education, medical care, transportation, housing, building construction, and other urgent local and national problems. The architect is such a person by his very nature. He definitely will not be outside the mainstream of American thought in the Seventies as greater emphasis is placed on the intangibles essential to making a better society: creativity, imagination, vision, aesthetics, integrity, and action.

In 1961 we raised the hopes of all by creating our goal to place a man on the moon by the end of the decade. However, our success with the scientific method in this achievement has merely

focused attention on our failure to improve our earth with the same scientific tools.

While the climate of the seventies will be generally more favorable for the architect, he can also anticipate several related trends which will mark his progress in the next decade.

1. **RAPID CHANGE** in our mode of practice due to pressures from without from clients, government, business and competitors, and pressures from within, from the young activist graduates, from non-architects on our teams and from the new technologies we use.
2. **AN EMPHASIS ON CREATIVITY** and other intangible qualities necessary for good judgment in handling the complex problems facing a backward construction industry and troubled nation.
3. **A NEW SOCIAL CONSCIENCE** as the architect becomes more aware of his responsibilities to his fellow citizens and more involved in solving the problems facing his community.
4. **THE YOUNG GRADUATE ARCHITECT** generally will have a significant impact on the profession. He's impatient with old methods, better educated, action-oriented and looking for a challenge. He is also capable of more rapid advancement and generally expects to be better compensated. They'll force change from within the profession, and force us to realize the truth behind LIFE magazine's prediction that, "The mere fact that youth has made a clean break with tradition is unprecedented in history and points to profound changes to come in the structure of American society."
5. **MORE INTENSE, DIRECT COMPETITION** from other professionals, including the building trades contractors, consulting engineers, R & D contractors and management consultants, and from business firms with their own architectural and real estate experts. The successful architect will look for opportunities to turn these competitors into team collaborators.
6. **MORE MERGERS** of small firms into large firms, planning firms and contractors with architects, architectural firms into business corporations such as Ogden. We can also expect more merger activity by professional organizations like the Planning Research Corporation. Prior to 1965 PRC was primarily a defense systems R & D firm. It then began acquiring some of the top professional firms in management consulting, air and ground transportation planning, consulting

engineering, urban planning and behavioral science research. Now they're talking about adding a name architect to their team. All this in four short years.

7. SPECIALIZATION. I was amazed to learn that Smith, Hinchman & Grylls had a ten man department of experts in vertical transportation and materials handling systems. Yet this specialization is becoming more the rule today as buildings, the construction process and projects are growing increasingly more complex.

8. MANAGEMENT ORIENTATIONS. As architectural firms and interdisciplinary building teams grow larger, the problems of coordinating many highly skilled specialists will require better trained architects who can go beyond their specialties into management; to become generalists who understand (a) the entire building process, (b) modern business techniques, and, above all, (c) have the knack of working with specialists of many different skills and idiosyncrasies to achieve results.

9. TEAMS (a key alternative to mergers) will continue to become more important as architects, as individuals and firms, recognize and define their role as specialists, and at the same time develop working relations with specialists in other areas such as realtors, mortgage bankers, market economists, contractors and other architects.

10. COMPREHENSIVE ARCHITECTURAL SERVICES. Many firms are expanding beyond their role as specialists developing designs and construction documents. The CAS philosophy has become a reality in the practices of many architectural firms, large and small, and it will become increasingly more important.

11. ENTREPRENEUR. The final, and to me the most exciting, trend is an extension of a CAS practice into the world of real estate investment, either as a developer of projects for private clients or a construction manager and contractor for public and institutional clients. Today's inflation and the growing scarcity of land is making real estate a sought after investment opportunity. The trend will intensify. In a recent advertisement in *THE WALL STREET JOURNAL* this method of practice was summarized:

"When The State National Bank of El Paso, one of the Southwest's most prestigious financial institutions, required a new headquarters, it selected Ogden Development

Corporation as developer and financial partner. The result will be the handsome complex pictured here: a \$13 million project combining a "jewel box" setting for the Bank's public functions, a 22-story office tower and a 725-car garage.

As in all Ogden Development projects, the full range of our services is being utilized by the Bank:

- Assistance in selection of the site
- Establishment of the building program based upon our market research and analysis of the Bank's long-range requirements.
- Budgeting every component of the total program.
- Coordination of architectural and engineering services.
- Selection of the general contractor and the securing of a maximum price contract within the established budget.
- Arranging mortgage financing.
- Handling of all fiscal and legal administration.
- Purchasing of basic materials.
- Assumption of complete responsibility for supervision and coordination of the construction—including participation in selection of subcontractors.
- Establishment and execution of the leasing program.
- Long-term management of the entire project upon completion.

To all of these developers' skills Ogden Development added another important ingredient: the investment of its own equity capital as The State National Bank's equal partner in the project. Ogden Development thus married developers' skills with an investor's stake, to provide The State National Bank with a knowledgeable and financially committed partner."

These trends will not fit into any easy equation for a particular architect. The 1970s will be a decade of great opportunity for us. The climate is ripe for the creative mind. Make your plans now, and I urge you not to hesitate, but act boldly. Take advice of Anthony Quinn, given to his young and cautious companion in "Zorba the Greek", when he said: "You've got everything except one thing . . . madness. A man needs a little madness, or else he never dares cut the rope and be free."



Work Session



Annual Meeting Planners



Student Awards



Governor's Conference Leaders



ENCOUNTER SEVENTIES
WORK



Texas Architecture 1969 Awards





President and Mrs. Barr



A Night in Old San Antonio



President's Ball



Presentation of Pitts award to Reg Roberts



La Noche Del Rio

ENCOUNTER SEVENTIES
PLAY

Photos by Zintgraff & Featherlite Corp.

THE EDUARD STEVES HOMESTEAD

TEXAS HISTORICAL ARCHITECTURE

excerpts from an essay by Joseph W. Straube, University of Texas

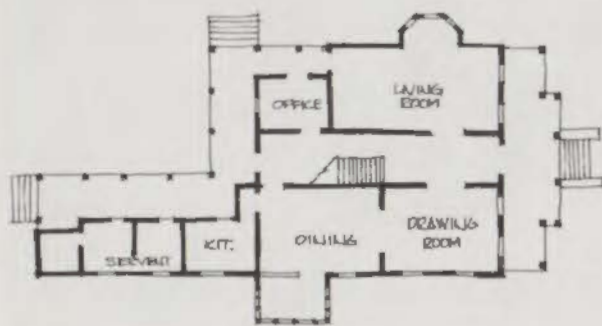
The Eduard Steves Homestead built in 1876 is located in one of the most elite and fashionable of the early German settlements in San Antonio, Texas. The settlement was originally designed in the early 1870's by Ernest Altgelt, the founder of Comfort, Texas. Altgelt's scheme was destroyed when a young German miller named C. H. Guenther bought the piece of property directly in line with the avenue and on the north side of the San Antonio River. Thus, the imaginative scheme and, consequently, the great avenue was stopped from further development.

Gradually, despite the foreshortened scheme, many families of wealth and esteem in San Antonio settled along the avenue. They built their homes on large lots allowing generous space for expansion or further family development. Their homes were generally designed in the style of the Early Victorian Period and in some cases were based on Early Victorian examples found in the eastern part of the United States. For several generations the families of the King William area set the style for further development in San Antonio.

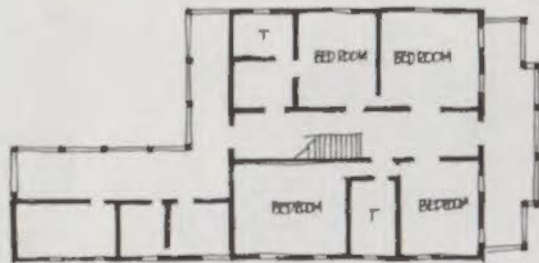
Photo by TODD WEBB from TEXAS HOMES OF THE 19TH CENTURY



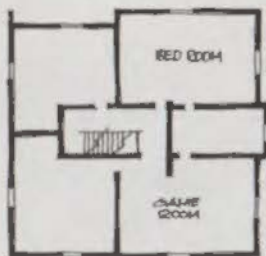




FIRST FLOOR



SECOND FLOOR



THIRD FLOOR

The main house is very simple in form. It is a single central mass with few projections and a Mansard roof penetrated by dormers at regular intervals. The front or east facade of the house is well ordered and reflects the 4-square character of the plan. The round arch door is at the center of the facade with two round rock windows at either side, all being behind the arcaded porch forming what magnifies the five-part facade. The central hall is clearly defined by a breaking away of the limestone wall and Mansard roof. Openings at the first and second levels are placed at fifth points on the facade and openings in the Mansard roof are at third points conforming with the reduction of the third floor area.

One element which adds richness to the front facade is the single level porch. The overall character of the porch is that of a thin cast iron screen. The thin columns constructed of wood 4 x 4s with attached 2" wood half round give the appearance of a thin cast iron member. The arched infill design apparently achieved by a jig-saw, has more of a linear character than a massive character—almost as that of being of linear element. The capitals of the column are sharp in outline, recalling probably a buildup of cast iron plates and molded scrolls. The brackets at the intersection of the post and the columns are curved but in a rigid elongated manner.

Further richness is added to the front facade as well as all other facades by the Mansard roof. The roof clad in medium gray slate is articulated by a carved molding at the curved hip. Each change in roof plan is also articulated by molding. The break at the first hip is greatly pronounced by a cornice of molding of considerable depth and richness. Attached to this is a lacy cresting of cast iron. Piercing the roof at various points determined by the facade composition are rather ornate and highly stylized dormers. The proportion of the dormers are more vertical than horizontal. A shallow arched head is articulated by a heavy molding. The keystone of the arch is emphasized by a projection forward. The north and south facade are not as well organized as the front facade. Windows are randomly spaced with little regard to the other elements. The north facade has a covered porch that is the same in detail as the front entry porch.

The entire load bearing portion of the structure is constructed of light Texas limestone. A plainer effect is given the facades by the massive blocks of limestone. The joints between the blocks are

raked to further emphasize the stairs. The window arches are either of cast stone or they are carved out of limestone. All walls appear to be 18 inches thick, rough on the exterior surfaces and plastered on the interior surfaces. The interior walls were painted and decorated with a delicate floral pattern which has since been covered over with fresh paint only to leave slight traces of the floral decoration or a change in texture. Wood is used extensively throughout the house but only as decorative details. The floors are of either heart pine, cedar, or cypress. The house was originally heated by coal burning heaters of the Franklin stove type. The stoves were vented through flues that ran in the wall and up through the roof. The flues were terminated by interesting stone devices resembling chimney pots. The use of the flues eliminated the necessity of fire places and large chimney stacks.

The outward expression of the house indicates the simple mass, the 4-square plan and the regular organization of early Georgian houses. However, the details placed on the simple mass definitely reflect the influence of the French style. Aside from the Mansard roof, the handling of the dormers reflects a strong influence of a much later French style. The elongated proportions of the dormers and the massive cornice following the slight arch of the window head are definitely a later version which appeared on later French chateaus.

In addition the thin column and bulky capital reflecting the character of being constructed of cast iron elements.

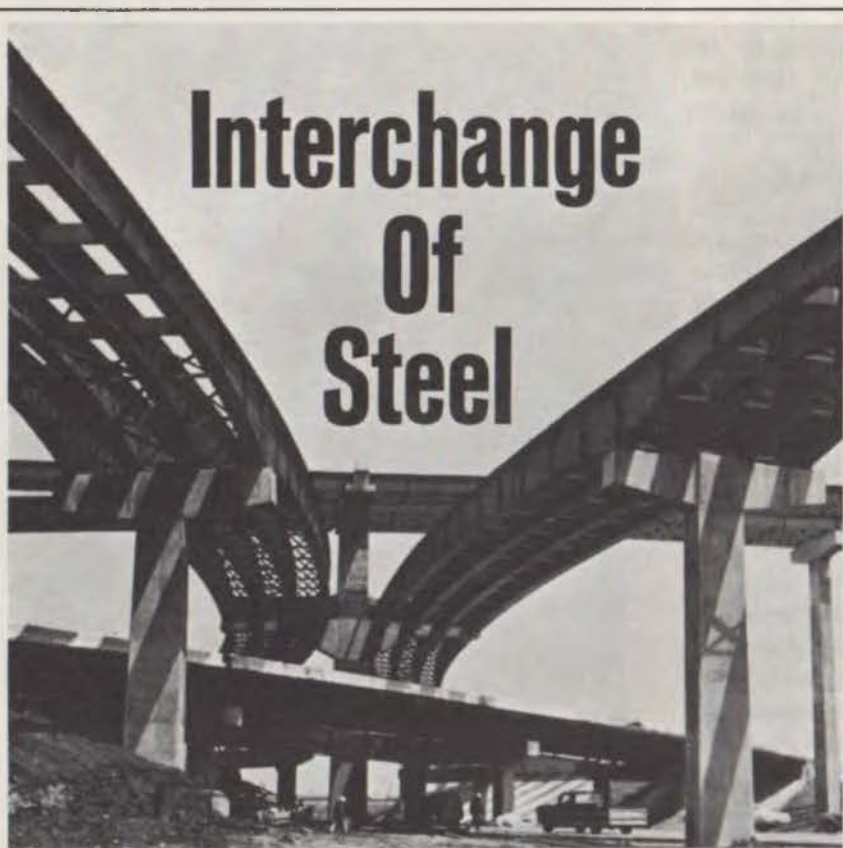
Another indication of French influence is the formal garden in the front or east side of the house. Symmetrical about the entry walk, the garden considered of geometric pattern articulated by brick curbs. Trimmed box wood hedges were used in the garden space as well as various other trees and shrubs. However, the garden as it appears was about miniature in scale and accented by the towering pecan trees.

In 1952 a granddaughter and her husband, Mr. and Mrs. Curtis Vaughan gave the old Steves homestead to the San Antonio Conversation Society in memory of Mr. and Mrs. Eduard Steves and her parents, Mr. and Mrs. Albert Steves. In 1954 the Homestead was reopened as a museum exhibiting some of the antiques and decor of the period. The Steves Home is a pleasing experience into the early days of San Antonio. It captures the thoughts of the people of that time and records it for all to see. ■

article layout by B. Canizaro



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NATIONAL PARK SERVICE

The 1970 AIA Citation of an Organization will be presented to the U.S. Department of Interior's National Park Service for its 10-year Mission 66 program.

A \$725 million conservation and construction program, Mission 66 was undertaken in 1956 to provide sufficient facilities, areas, and personnel to meet increasing public demands upon the National Park System. Mission 66 derived its name from the year of its scheduled completion—1966, Golden Anniversary year of the Park Service.

Through the administration of Mission 66, the National Park Service enhanced the natural, recreational, and historical values of the nation's park lands. Master plan teams evaluated the regions surrounding the National Park Service areas to assure coordinated development with state and local parks. The teams included experts in architecture, landscape architecture, ecology, natural history, resource management, engineering, archaeology, history, and other fields. Their goal was to insure the appropriate maximum use, enjoyment, preservation, and interpretation of the diverse resources in the National Park Service.

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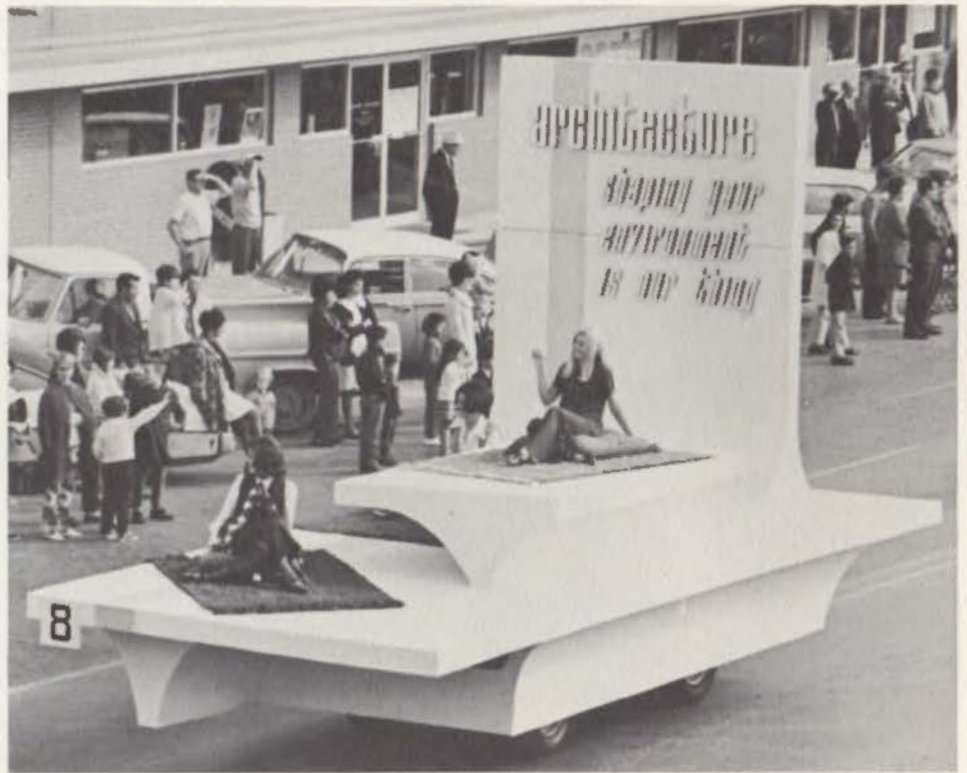
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COSMOPOLIS

An hour-long documentary on housing the world's population, "Cosmopolis," presented by the American Broadcasting Companies, Inc., is winner of the 1970 Architecture Critics' Citation by The American Institute of Architects.

The program, which was first telecast on January 13, 1969, and re-broadcast on May 12, dealt with several problems created by the vast increase in population and offered possible solutions to the multiple ills of urbanization. Overcrowding, waste disposal, air pollution, and the discordant sounds of mechanization were graphically explored.



The Texas Tech A.I.A. Student Chapter won the Grand Sweepstakes Award of Tech's annual homecoming parade, for overall best design and constructed float in the parade.

The student chapter held a design competition and the winning design was submitted by Larry Williams. The theme "architecture—shaping your environment is our thing" was submitted by Steve Faulk.

The faculty advisor is Carl Childers and the Lubbock Chapter advisor is Bob Messersmith.

THE Texas Architectural Foundation offers scholarships in architectural education and sponsors research in the profession. Contributions may be made as memorials: a remembrance with purpose and dignity.

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