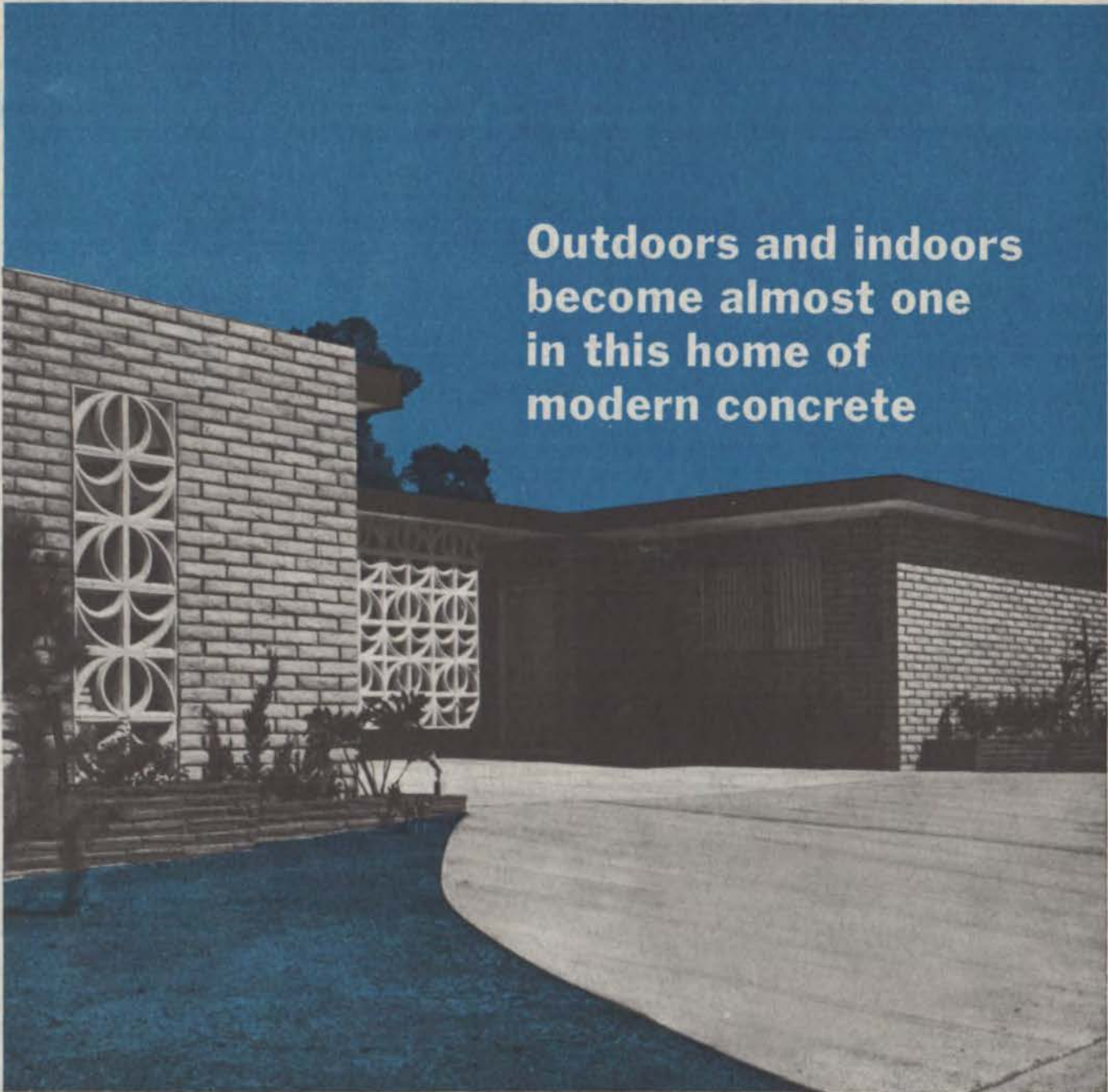




TEXAS ARCHITECT

J U L Y 1 9 6 4

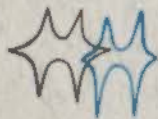


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Symbol of the Horizon Homes Program

This Horizon Home in Woodland Hills, California, is designed for modern living. Architect: William Bray, A.I.A., Los Angeles. Builder: Brosten Constr. Co., Van Nuys, Cal.



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THE TEXAS ARCHITECT

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Do school children still sing "O Beautiful . . . for purple mountain majesties above the fruited plain . . ."? Do they sing of "Alabaster cities . . ." and plead to God to "shed His Grace on America"? Sentimental, romantic, though that hymn may be, it has much to recommend to our 20th Century children.

Most high school students can hum some Beethoven and they can identify reproductions of the master works of painting and sculpture. In art appreciation and music appreciation classes, which have long been established in our public and private school systems, they are made aware of their cultural heritage. Why then can't we do an equal job in instilling in these eager young minds the concepts of a beautiful environment? Many are taught to be proud of their heritage of our vast natural wonderlands. We must also help them learn to be selective and demanding of order and beauty in all their surroundings.

Generally, adults have developed a visual immunity to the ugliness creeping into our total environment. There is rarely an expression of concern when a vista of a fine old home, or church, or even a distinguished new structure is one day here, the next day gone—behind a huge blinking neon sign or a barren treeless new parking lot. And, if we are perceptive, we learn that even a tall mountain can be obscured by enough roadside billboards.

The race toward ugliness will not be slowed, nor its course altered, until the people of our country demand it, and this will not happen until we are taught to see it. If our schools can instill an appreciation for art and music, then the same must be done with regard to our physical environment. Surely, the child who has a true appreciation for "America the Beautiful" will not be content to see her becoming a hag.

George F. Pierce, Jr.

COVER

Overlooking a beautifully wooded creek site is this month's Texas Architecture 1963 selection. The finely detailed project is by Enslie O. Oglesby, Jr., Dallas Architect.



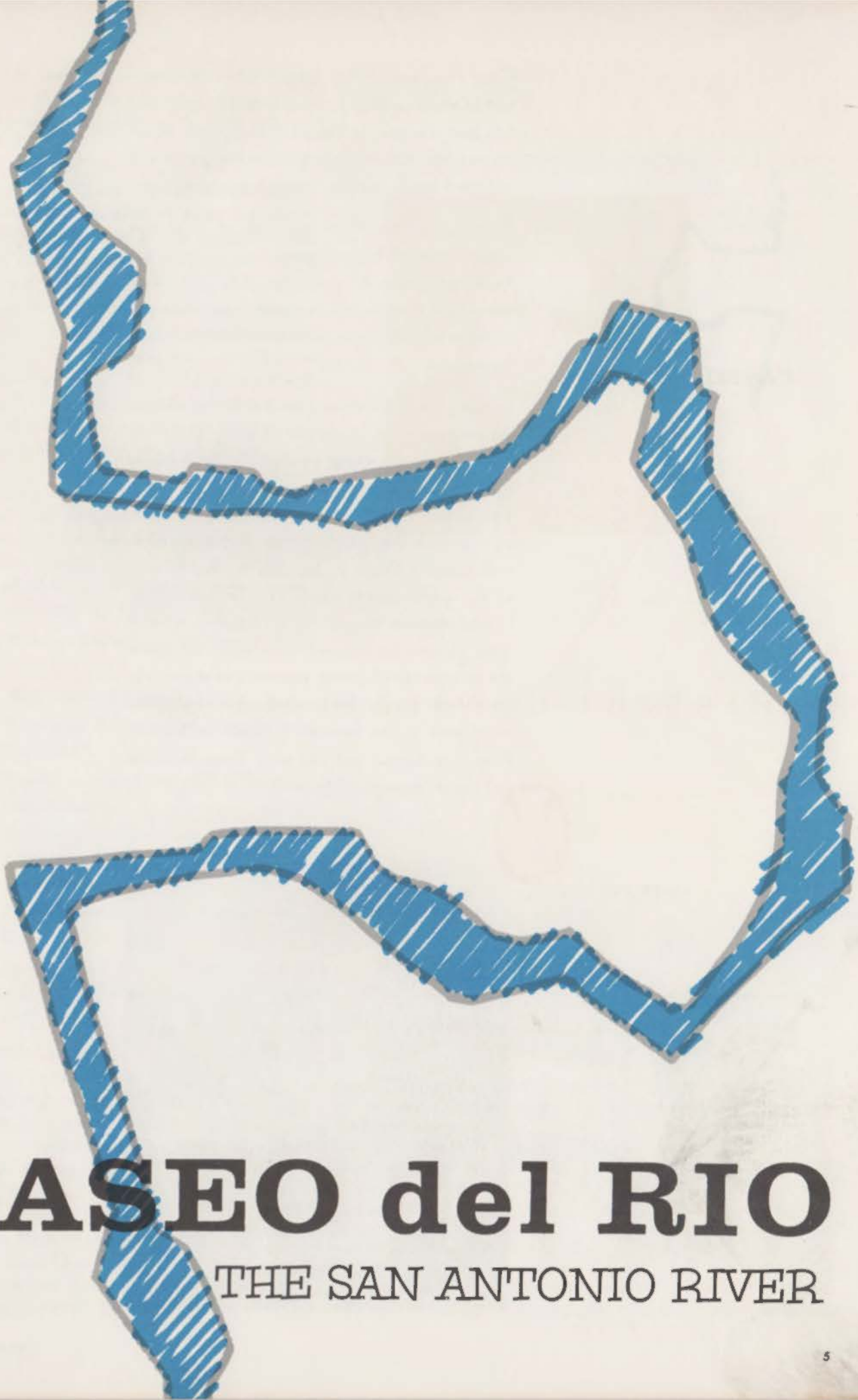
C. HERBERT COWELL, FAIA



The American Institute of Architects has advanced C. Herbert Cowell of Houston to the rank of Fellow in recognition of his achievement in Design and for Service to the Profession.

The achievements of the firm of Cowell and Neuhaus in architectural design are indicated by the honors which their buildings have received. The desire for good taste has produced contemporary architecture which has wide appeal. Mr. Cowell's firm has received four Medals of Honor from the AIA Houston Chapter; two awards from the Texas Society of Architects, and the American Institute of Steel Construction's 1962 Architectural Award of Excellence.

Mr. Cowell has held the offices of Treasurer, Vice-President and President of the Houston Chapter of AIA, was elected by the Houston Chapter to the Board of Directors of the Texas Society of Architects and is currently serving as Vice-President of TSA. He is a member of the Texas Board of Architectural Examiners, having received the appointment to a six-year term in 1962 by Governor Price Daniel.



PASEO del RIO

THE SAN ANTONIO RIVER



PASEO del RIO

Since Franciscan Father Antonio De SanBuenaventura Olivares on May 1, 1718, established the Mission San Antonio de Valero, (now known as the Alamo), the City of San Antonio has grown and developed beside its clear, spring-fed, twisting river.

Through the years the potential of this most unique physical feature meant little to most San Antonians. Various proposals and suggestions would have filled the riverbed and turned the right-of-way into parking lots or delivery routes for service vehicles.

In 1938, the full esthetic potential of the river in the town plan was recognized. A group of citizens led a movement which resulted in the work of Architect-Landscape Architect Robert H. H. Hugman, as part of a WPA effort, developing the downtown meanderings of the river. Hugman's work, with engineer Edwin P. Arneson, resulted in most of the improvements which can be seen today. Careful attention was given to the detailing of walks, steps, bridges, landing and other structures resulting in a variety of paving patterns and shapes. Designs drew heavily from existing historical structures, such as the Governor's Palace on Military Plaza, the Alamo, and the early Texas buildings and houses throughout the town.



Text
Drawings

Allison Peery
Cy Wagner

Arneson River Theater

TEXAS ARCHITECT

Currently in San Antonio, under the leadership of the Chamber of Commerce, a second major step in the development of the river and its walks is under way.

The San Antonio Chapter of the American Institute of Architects was asked to prepare a Master Plan for the development of the downtown river bend. The chapter appointed a committee* to do the work, and with Architect Cy Wagner as Chairman, committee members began a comprehensive general plan. They prepared basemaps of existing facilities along the river walk, and carefully catalogued the condition of existing structures which "backed up" to the river. A photographic record was made of the river facade of every building and a general feasibility study was made of the potential use of every building.

The Master Plan resulted in a land use plan, a planning districts recommendation and a capital improvements program, and was presented in the form of drawings, text, and a large model. The plan established the following objectives:

- Maintain and enhance the beauty of the river.
- Make optimum use of the river.
- Rejuvenate the heart of the central business district.
- Provide variety of character in the river walk complex.
- Provide San Antonio city visitors with some magnetic forces to retain them. (Promotion of tourism).
- Provide new attractions for city residents.
- Advocate the continual study of this project as well as the total river development.

The committee architects found themselves immersed in the larger problems of the Central Business District, such as traffic, parking, and forecast of future development. A general concept began to emerge which would provide an open-space link for the three important open-spaces already existing in the Central Business District. The plan would implement this concept by joining, at a pedestrian level, Alamo Plaza, the development known as La Villita, and Main Plaza, which is closely linked to Military Plaza containing the City Hall and the Spanish Governor's Palace.

CONCEPT PLAN



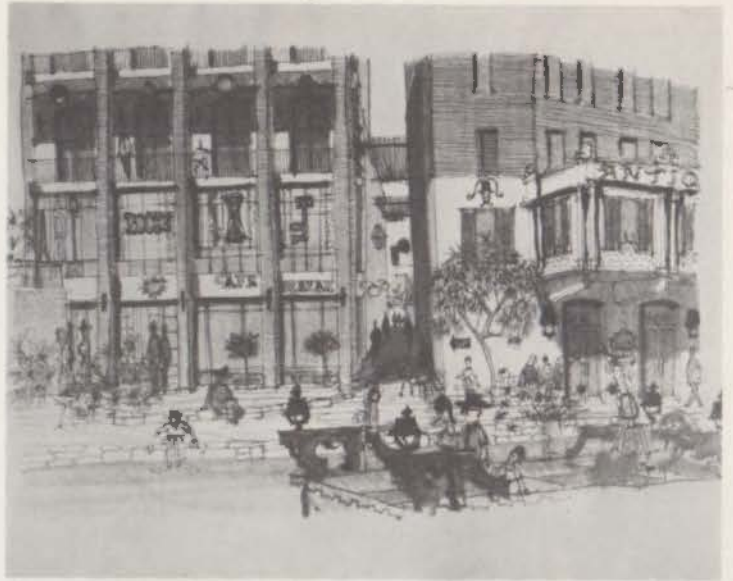


ACTIVITY ZONING

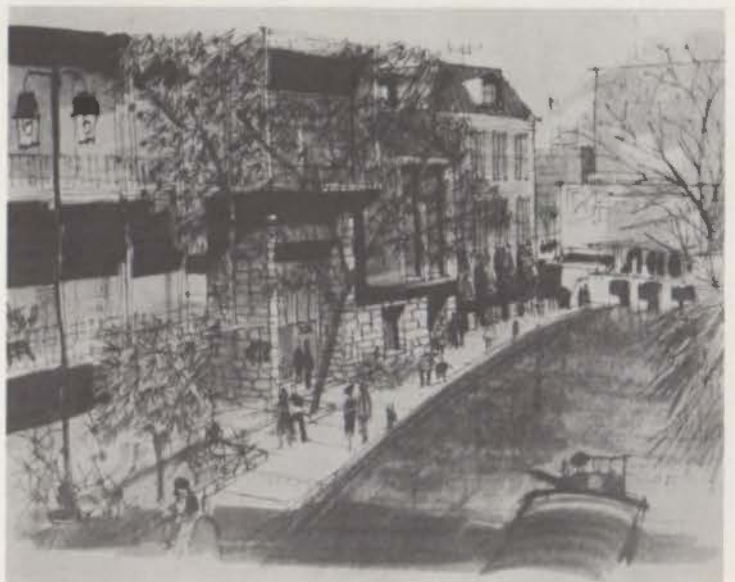


MASTER PLAN

- LEGENO**
- COMMERCIAL
 - PUBLIC
 - RECREATION
 - RESIDENTIAL
 - OFFICE
 - PARKING



The Plan proposes that all existing structures along the river walk be developed to their full potential and that occupancy along the river walk be zoned according to noise or activity level. A progression of activities was established commensurate with the existing development of walks, structures, and landscaping, proceeding from loud to moderate to quiet zones in a relationship which generates linking of like interests and a change of pace. The plan contains construction feasibility studies for each block and sketches of architectural suggestibility to stimulate the interest of owners of buildings as well as possible tenants.

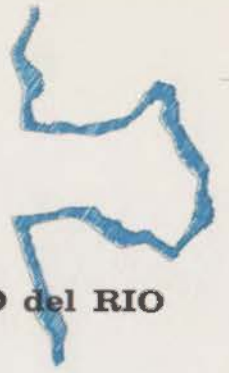
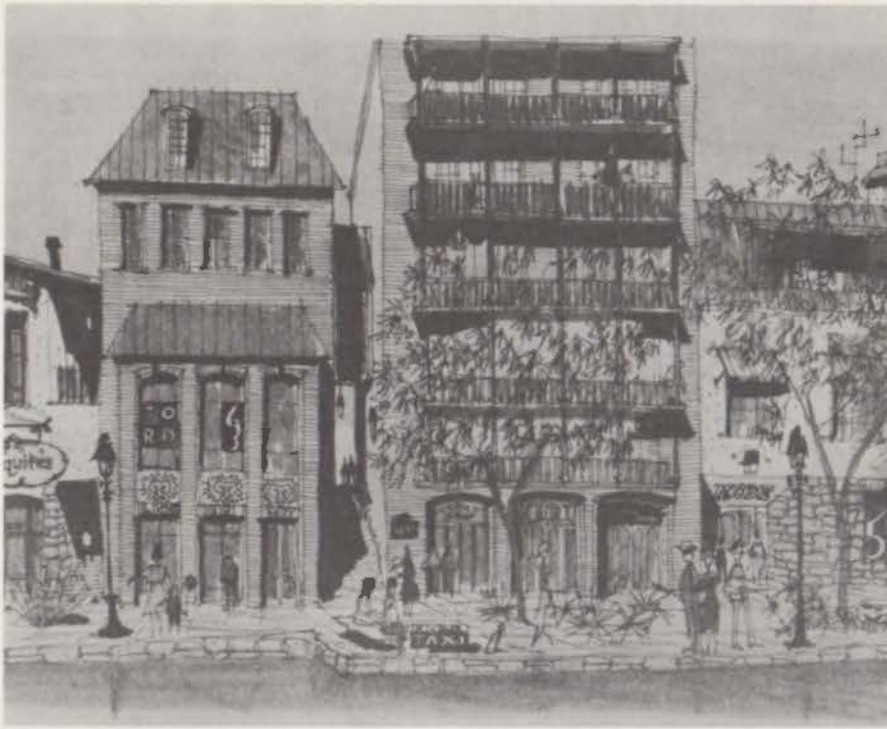


*Committee Members for the San Antonio AIA were: Cy Wagner, Chairman, Brooks Martin, Boone Powell, O'Neil Ford, Arthur Mathis, Tom Pressly, Ed Mok, Ignacio Torres, and Allison Peery.



PASEO del RIO





PASEO del RIO





Since the plan has been presented, business activity along the river walk has begun to stir. "The Landing," offering Dixieland Jazz and beer, caters to patrons who come by boat or on foot. "The Three Wives" antique shop has become established in another block and shoppers may browse in its quiet patio. "Casa Rio" and "Lung Jeu" restaurants continue to expand their trade in Mexican and Chinese food, as more and more persons are attracted to the area in increasing numbers. An elegant rehabilitation of the old Schultze hardware store on Commerce Street gives "La Sirena" its handsome patio entrance. The City of San Antonio and the City Water Board have each built landscaped plazas and entrances to the river walk on their properties. Several projects are on architect's drawing boards, remodeling river walk buildings commensurate with the Master Plan, which will create new restaurants, shops, and recreation facilities.



The voters of the City of San Antonio, in January 1964, solidly approved a 30 million dollar municipal improvement bond issue, $\frac{1}{3}$ million of which is earmarked for municipal improvements to the downtown San Antonio riverbend. An owners and merchants association known as the Paseo Del Rio Assocation has been formed, and, together with the boost from bond issue funds, is step by step tackling the job of implementing the plan.

When complete, the plan will have set the guide lines for the full realization of the long ignored potential of the sleepy river, providing excitement, gaiety and permanent life in the heart of the town plan.



TEXAS ARCHITECTURE 1964
HONORED FOR DISTINGUISHED DESIGN



16 UNIT APARTMENT BUILDING
3525 CONGRESS AVENUE, DALLAS, TEXAS

ARCHITECT

ENSLIE O. OGLESBY, JR.
DALLAS, TEXAS

PROBLEM:

To design a sixteen unit apartment building, on a small undeveloped piece of property in the center of a two-block area, near a central business district. This is to be the first building of a redevelopment program which will include a series of high-rise garden apartment buildings. Economically feasible land use as well as the desire for a feeling of permanence and stability are basic considerations. Present zoning provides for two and one-half story construction only, with set back limitations and an on-site parking requirement of one and one-half cars per apartment unit.

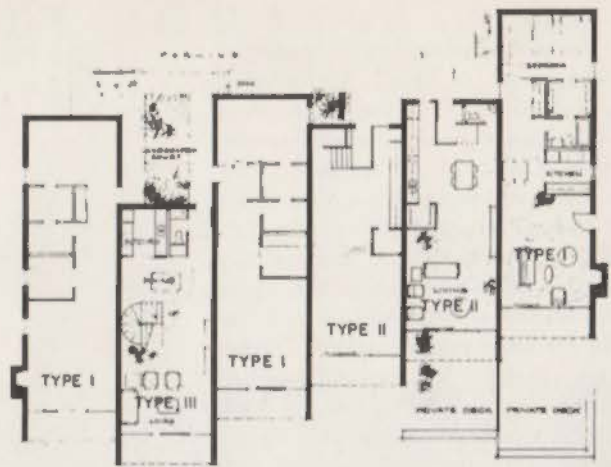


SOLUTION:

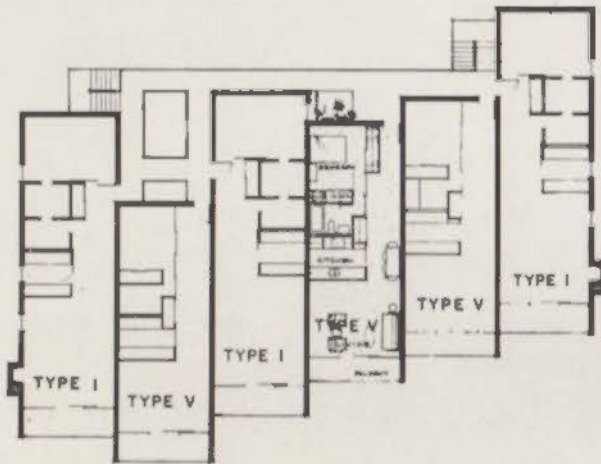
A series of parallel masonry walls enclose and separate the apartment units. The units penetrate the building in order to give all apartments a view of the skyline and natural beauty of the site to the South while offering a convenient entrance from the parking area. Hollow masonry units, sand filled, form the total wall and in combination with flat slab floors provide an unusually high degree of sound separation. Gypsum board panels applied to the interior provide temperature insulation.



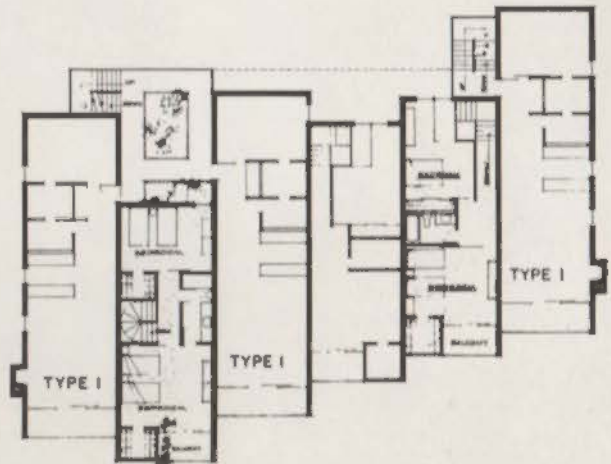
LOWER LEVEL



FIRST FLOOR



THIRD FLOOR



SECOND FLOOR





ENTRANCE INTO JERUSALEM,
Bronze, 1953
Col. of Des Moines Fine Arts Center



PIETA, Detail, Bronze, 1945
Col. of Museum of Fine Arts
Houston





CHARLES UMLAUF

TORCHBEARERS, Bronze, 1963
Academic Center, University of Texas
Austin



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

"An artist must earn through discipline of self the right to express an idea." This statement of belief, according to Charles Umlauf, is the personal stand each artist must take when creating a work of art. Although he most frequently finds realism his most potent means of self-expression, he derives much personal satisfaction from creating abstract forms. In either case the drawings and sketches often used to develop ideas for sculpture could readily stand as a measure of his artistic abilities. They are by themselves elegant.

Many of Umlauf's expressive and moving creations reflect the profound effect the Great Depression and World War II had on his sympathies. The new forms he has employed to express the old meanings of Christianity add a significant dimension to the accumulated traditions of Christian imagery.

Few materials have not yielded to the forceful and sympathetic creativity of sculptor Umlauf. His many works in bronze stem from his preference for what he considers a more personal method of creation—the building up of forms with plastic materials from the "inside out." This preference, however, has not led to neglect of carving. His works in wood, marble and other such materials reflect similar capability.

A native of South Haven, Michigan, Umlauf's first artistic inspiration came while a young boy, from watching and mimicking a sand artist on the shores of Lake Michigan. At age 10 he attended Saturday class on a scholarship at the Art Institute of Chicago, where he later studied on scholarship for several years. In 1932 and 1933 he studied as a paid assistant at the Chicago School for Sculpture. Umlauf is presently a Professor of Art at the University of Texas, where he started as an Instructor of Sculpture in 1941.

Since 1937 Umlauf has received numerous awards. He has been honored by twenty one-man shows, four of them in New York City, and by invitations to exhibit in both national and international exhibitions of art. In 1958 his sculpture was invited to the "XX Ceramic International" at Syracuse; the Providence (R. I.) "Sculpture Exhibition"; the Dallas Museum of Fine Arts "Religious Art of the Western World"; the Dallas Museum of Contemporary Art "From Rodin to Lipchitz"; the American Federation of Art "God and Man in Art."

The works of Charles Umlauf belong to many private collectors and are part of the permanent collections of a number of museums throughout the United States as well as the many in Texas. Some recent commissions are: "Risen Christ" and two reliefs, Entrance of Saint Martin's Evangelical Lutheran Church, Austin, 1960; "Annunciation" relief for Chapel Entrance, Our Lady of the Lake Convent, San Antonio, 1960; "Family" for entrance of B.E.B. Building, University of Texas, Austin, 1962; "Torchbearers" for entrance of Academic Center, University of Texas, Austin, 1963; and "Three Muses," Roof Garden of Academic Center, University of Texas, Austin, 1963. Early in 1964 his most recent installation, "Icarus," was placed in the lobby of the Phillips Petroleum Building in Bartlesville, Oklahoma. This 12'-6" bronze is considered by the artist to be one of his best.

Although as a result of important awards, commissions and purchases his reputation has spread throughout the nation, Umlauf was "discovered" in Texas.



CHARLES
UMLAUF

MADONNA AND CHILD
Private Collection, Fort Worth





RISEN CHRIST, 1960
Saint Martin's Evangelical Lutheran Church
Austin

SPIRIT OF FLIGHT, Bronze, 1961
Love Field
Dallas

ICARUS, Clay Model, 1963
Phillips Petroleum Building
Bartlesville, Oklahoma



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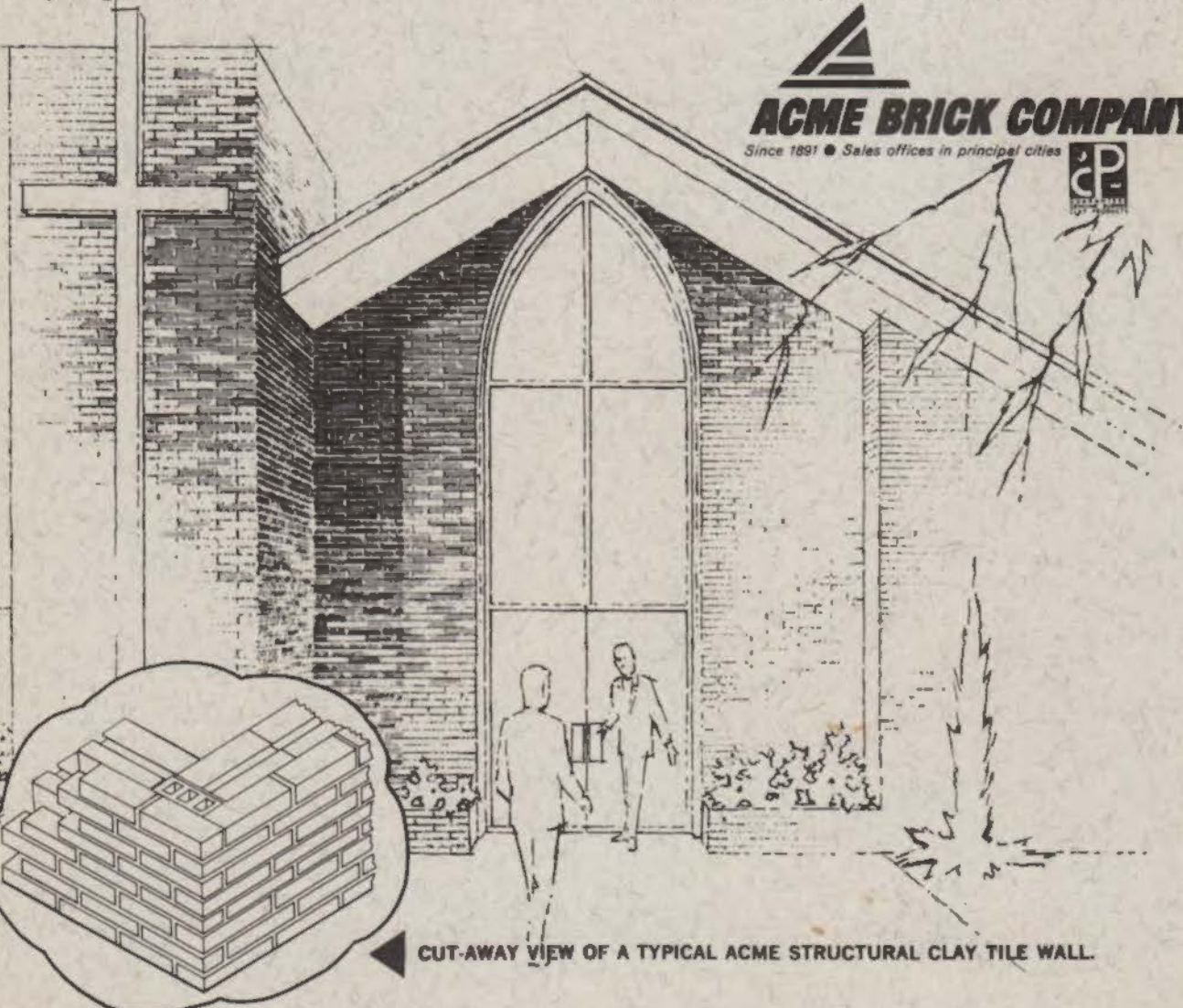
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