# THE TEXAS ARCHITECT

JULY 1969

COVER PHOTO

Bold forms and imaginative spaces are part of everyday life for residents of Walnut West apartments. Craycroft-Lacy & Associates, A.I.A., are Architects for the *Texas Architecture 1968* award winning Dallas project.

Official Publication of

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TEXAS ARCHITECTURAL FOUNDATION

327 Perry-Brooks Building, Austin, Texas





# THE TEXAS ARCHITECT

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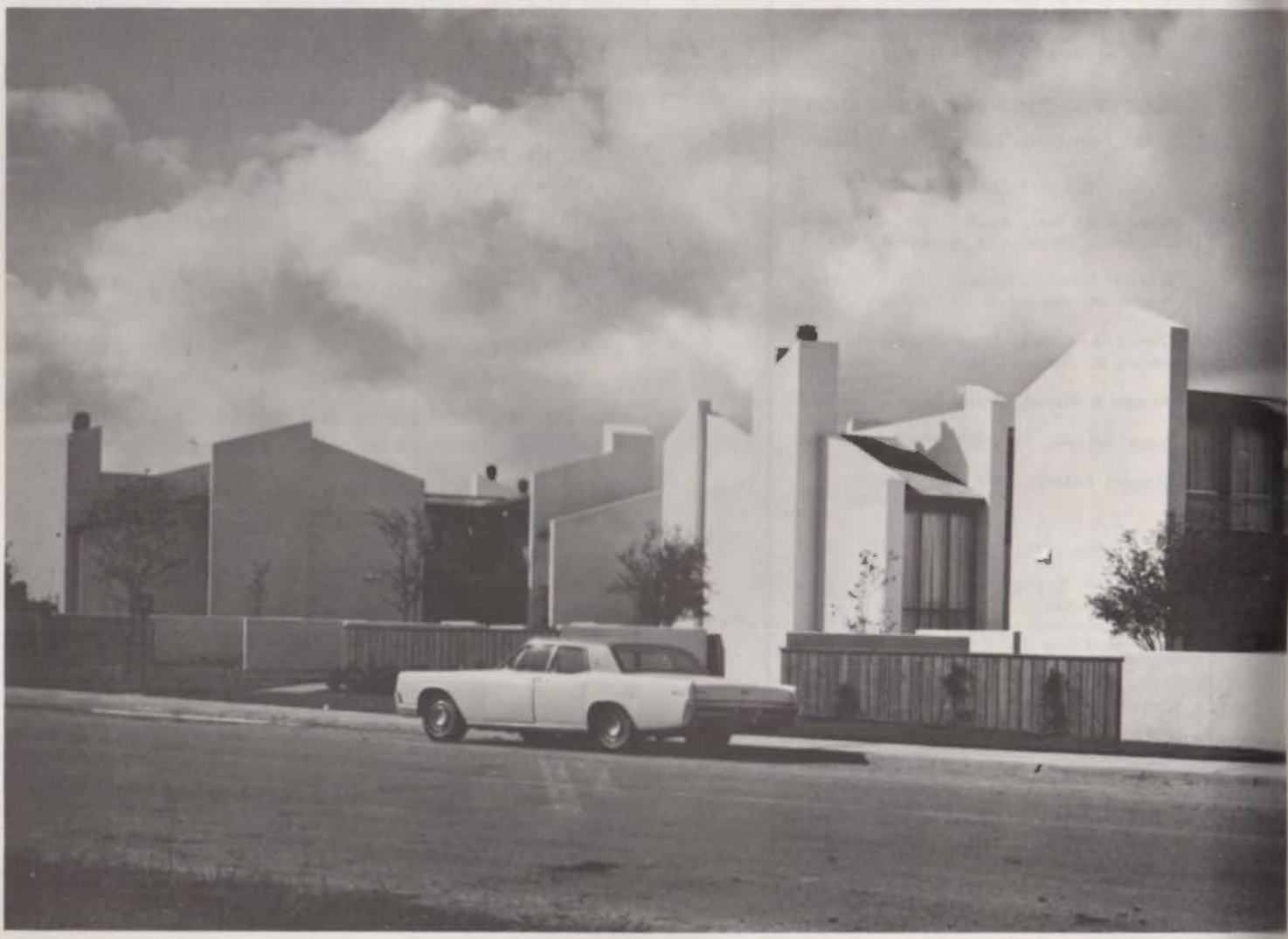
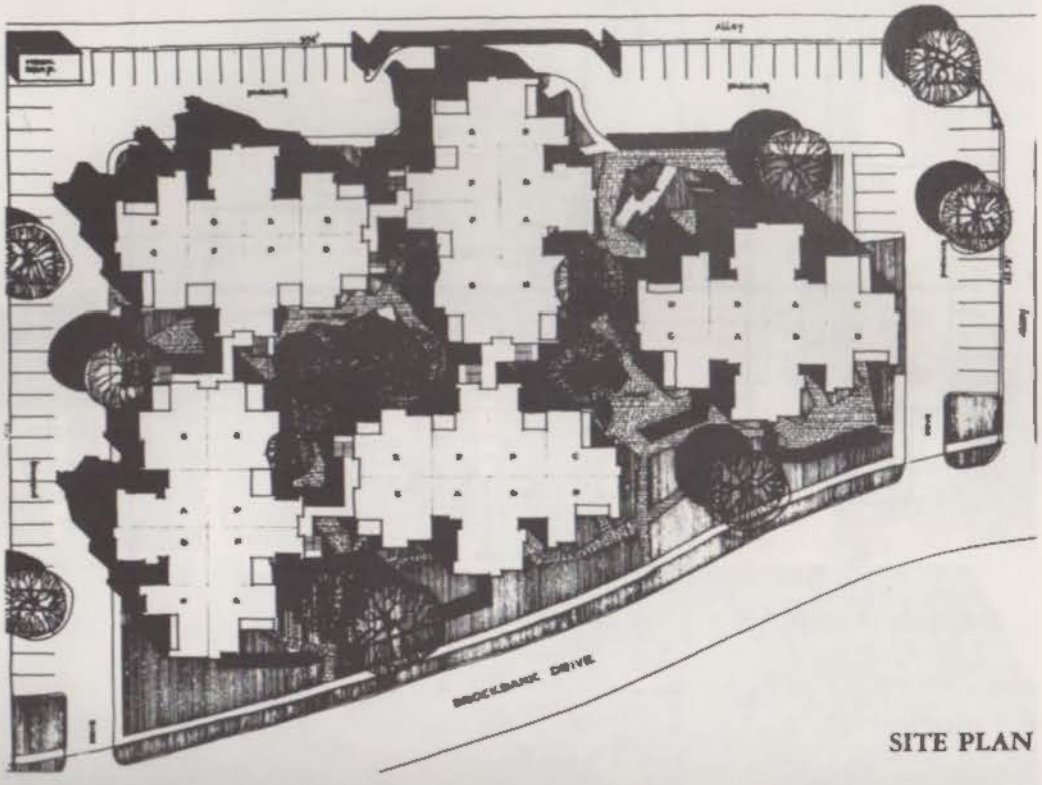
CRAYCROFT-LACY & ASSOCIATES, ARCHITECTS

R.S.F. DEVELOPMENT, CONTRACTOR

WALTER MEYERS, PHOTOGRAPHS

TEXAS ARCHITECTURE 1968



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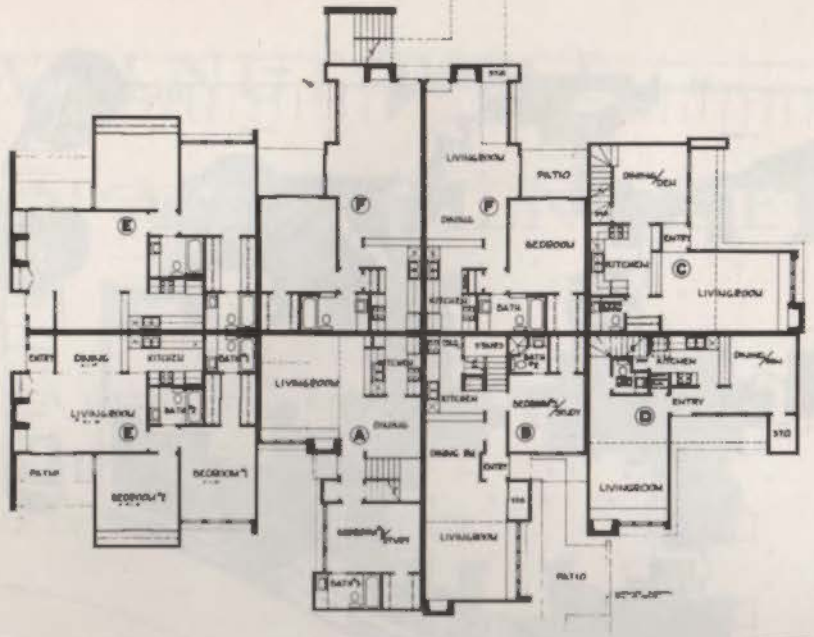

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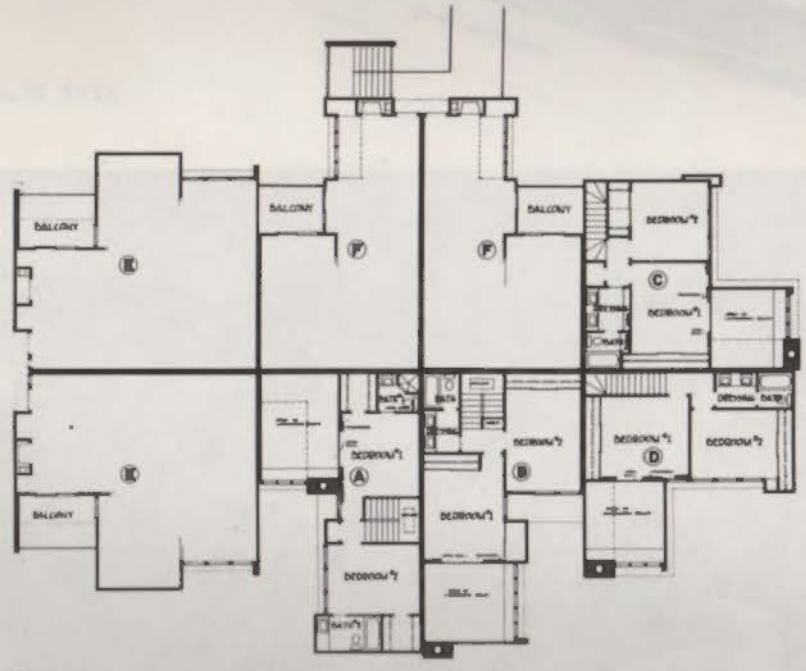

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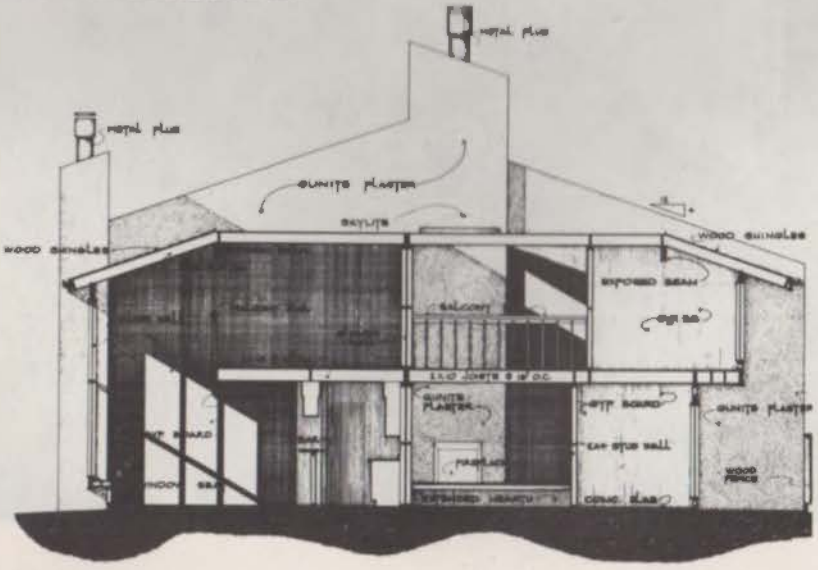
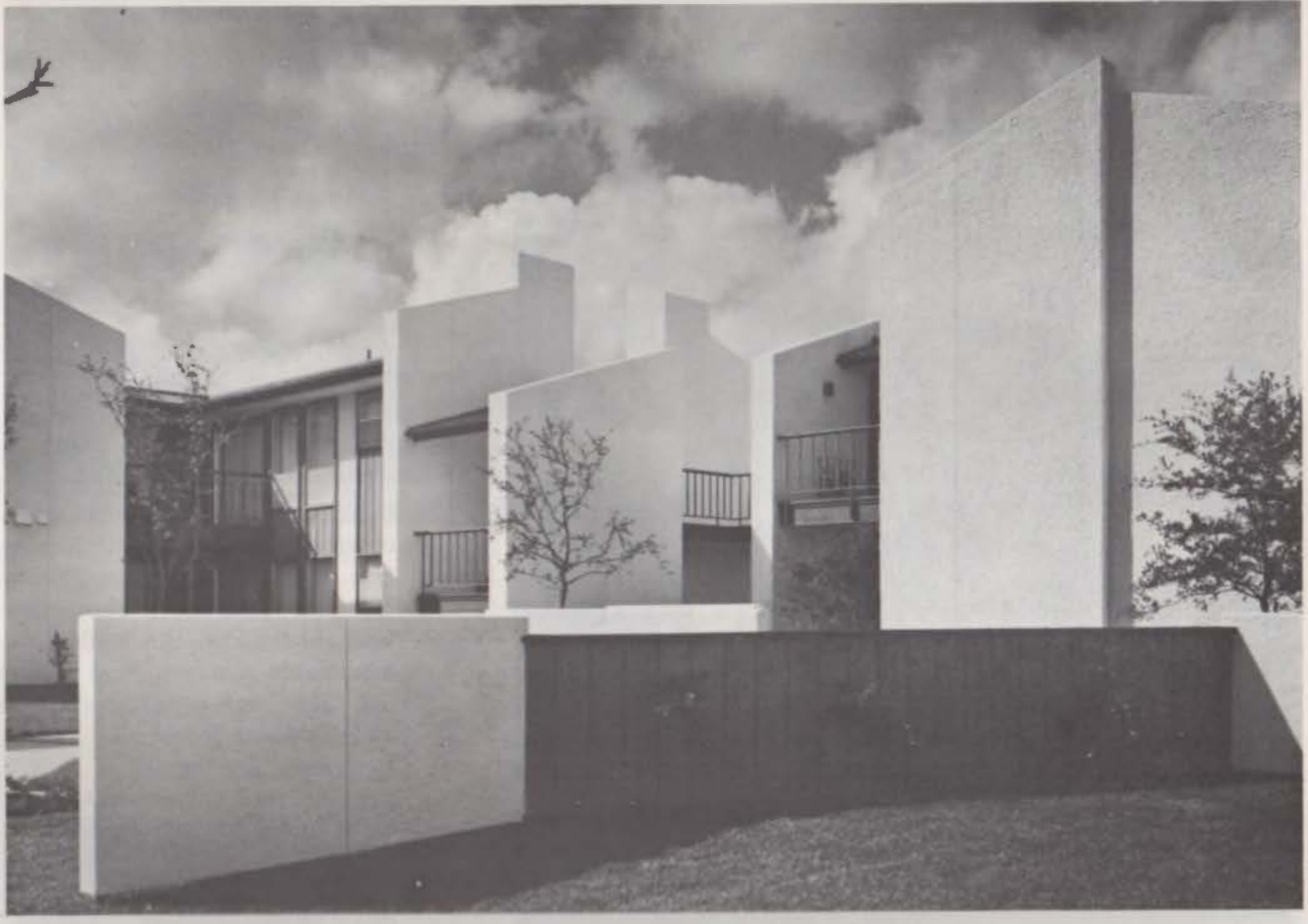


TYPICAL SECTION

PROBLEM: Design an apartment development to occupy a site at the entrance of a large planned community of multi-family structures. The owner desired a strong architectural motiff that would attract attention and set the tone for existing and future buildings in the area. The project was to be family oriented, affording individuality and complete visual and sound privacy.

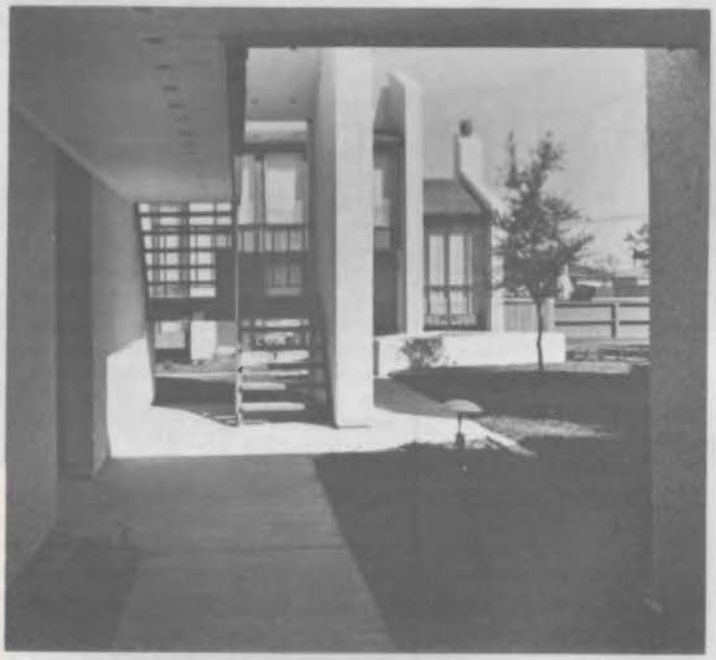
SOLUTION: A strong visual form was developed using stucco as the basic material. The character of this material afforded enough flexibility to create varied massing with reasonable cost. This strong material was tempered by the use of wood shingle roofs and cedar siding. The individual unit plans were composed in "L" shaped forms to allow the desired privacy and form exterior living areas.



# WALNUT WEST

**An Apartment Development**

MATERIALS: Foundations are concrete floating slabs with waffle stiffeners. The structure is wood frame, with self furring lath applied to gypsum sheathing and plastered. The stucco was sprayed on the walls from a movable platform and a fork lift. The roof is wood shingles and built-up pitch and gravel. Interiors are gypsum board, paneling and carpeted. Air conditioning is a central chilled water system with two pipe distribution to individual air handling units.



# LIMESTONE and LOG

## A HILL COUNTRY SKETCH BOOK

SKETCHES BY J. ROY WHITE

TEXT BY JOE B. FRANTZ

THE ENCINO PRESS; Design by William Wittliff

The traveler through Central Texas Hill Country savors a rare adventure with the past. Almost unjostled by change, these hills still hold for our contemplation houses, barns, fences, and whole homesteads which powerfully call to view the pioneers who built them. These tough-spirited early comers who built their houses on limestone bedrock, and whose character had to equal in cragginess the thin-soiled hills on which they built, have left striking architectural evidences of life as it was.

*Limestone and Log: A Hill Country Sketchbook* takes this tour visually with Roy White, Austin architect-artist widely acclaimed for his restoration of historical landmarks in Central Texas, and narratively with Joe B. Frantz, noted historian and raconteur. This collection of 34 sketches by White, with text by Frantz, includes the Albert Nebgen Home near Stonewall and the Miller Creek House where settlers were slain by Indians; Round Mountain Stable and Lodge, built by a woman, Mrs. Elitha Martin, nearly a hundred years ago; and the log cabin at the late J. Frank Dobie's beloved Paisano Ranch, near Circleville, reputed to date from Republic of Texas days.

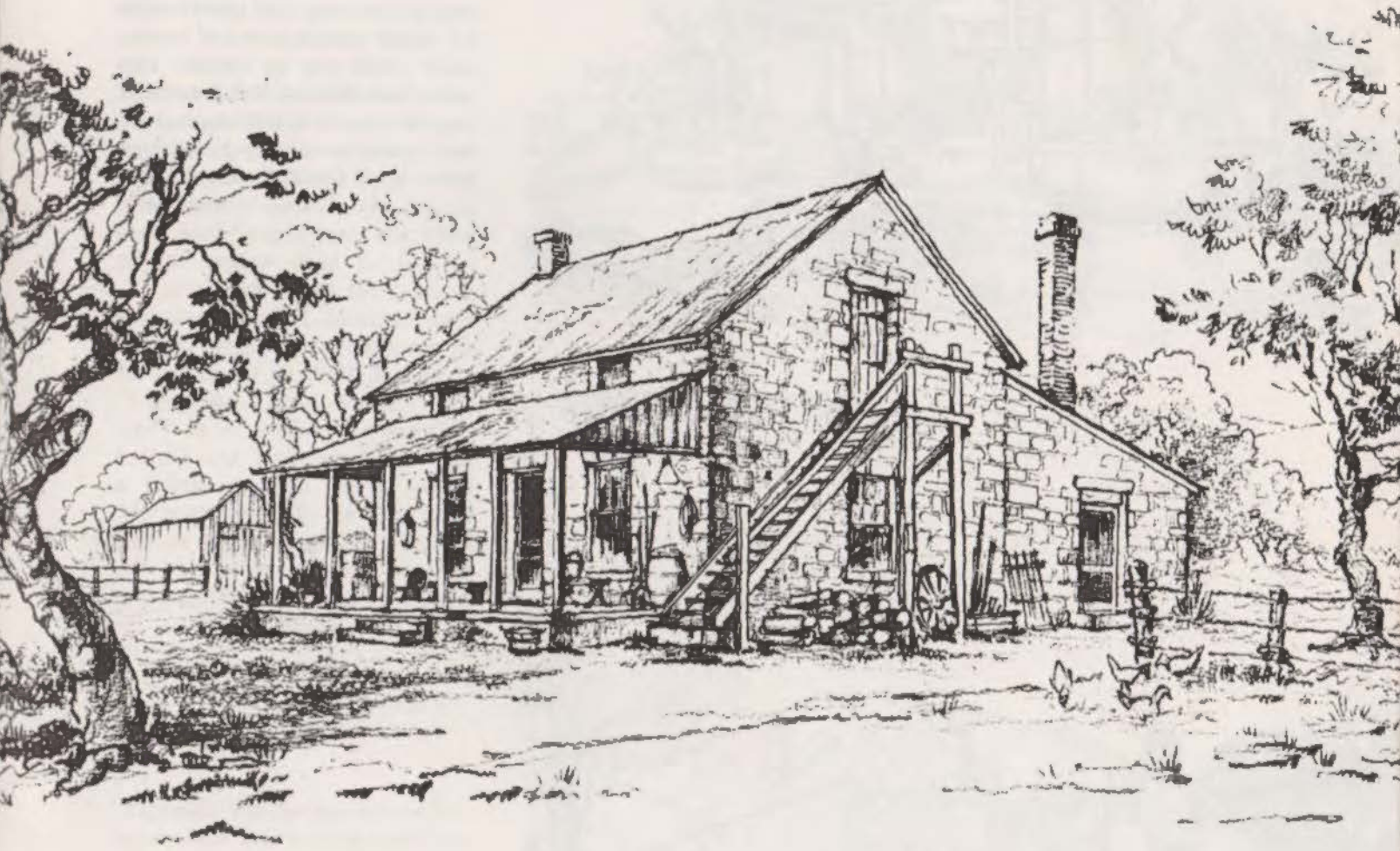
In Fredericksburg, White has sketched a "Sunday House" which a German farmer built in town so his family could be comfortable on weekends when they came in to trade and worship, and a house built with the Germanic system of criss-cross timber and rock construction called *facbverk*. Sketches of Sisterdale School, the Sauer Homestead, Rudy's Barns, and the Albert School, which has been in use for the last seventy years both as a school and a community center, vividly reflect life of an earlier day.

But evocation of a past which in a fast changing world has resisted change perhaps reaches an ultimate at Luckenbach, where Benno Engel runs the general store, filling station and U.S. Post Office begun by his grandmother in the mid-1850's. The unpainted wooden building is still furnished with the pot-bellied stove, cash register and spool cabinets used by earlier proprietors and its walls are covered with the commercial product posters from years gone by. Benno dispenses gasoline from a hand-pump in front of the store and beer from behind a bar in the back of the store to those customers that are fortunate enough to happen by.

*Limestone and Log* will warm the hearts and memories of those already familiar with the charm of the Hill Country—and will provide a pleasant introduction to this most enchanting section of Texas for those who are not.

# DANZ HOUSE

**on Doublehorn Road**



If the good fairy gave me my choice of any house in the Hill Country, it would be this Danz house north of Stonewall. On a clear day, which is almost any day, you can sit on the front gallery and look southward into infinity. The wave of hills that lie south of Johnson City silhouette the low horizon. Somewhere down there is Stonewall and nearby is the LBJ Ranch complex, but they all look infinitesimal or do not seem to exist at all. The world largely consists of you and whoever is sitting on the gallery beside you. No sounds except the wonderful natural sounds. On the stillest day a breeze blows. On a windy day you dress to keep the wind away. A few pieces of rusted, wrecked machinery, here and there a strand of barbed wire that dangles, now and then a small flock of chickens, and that is all. The sky is clear, the sun brilliant in the day, and the stars as luminous at night, with no smoke, no dust, nothing man-made to interrupt. Here is solitude. Here man feels in spirit with the Infinite.

Presently owned by Jay Danz, this house was originally built by Henry Immel—the first two rooms about 1898, with Peter Nebgen as the mason. After Adolph Danz bought the house, he added two more rooms.


## HYE POST OFFICE

**Hye, Texas**

The Hye Post Office looks as if it were newly painted and festooned for a Bavarian festival. Apparently it looked like that as far back as 1904, when it was first built. With unmatched gingerbread, it insists once again that the best post offices are located in general stores, this one run by Levi A. Deike, who has been postmaster and storekeeper for more than a third of a century. You can no longer buy calico and horse collars, but the original spool and thread chest and a big revolving bolt chest bring back the days which have passed. Hye Brown came here in 1880. He went broke twice, once because of high water, but he stuck it out for forty years.

Two national figures have had an association with Hye. On November 3, 1965, on the Hye Post Office front porch, Lawrence F. O'Brien was sworn in as Postmaster General of the United States. Some decades earlier a little tad, all of four years old, mailed his first letter at this post office. He grew into the man who appointed Postmaster General O'Brien.

## FRITZ LINDIG HOUSE

**near, Hye**

Fritz Lindig built his house in the late 1880's on a four hundred and three-acre plot. Over the years he produced cotton, corn, hay, and cattle, and he made them pay. The story-and-a-half house has an upstairs bedroom. The limestone walls run thick here—sixteen inches thick—and neither the winter winds nor the summer stillness can penetrate. But if the walls sweat or otherwise grow damp, then life in a house like this has its clammy spells.

The early people came into the Hill Country, like the mountain climbers, because it was there and because it was available. I. M. Nunez, of Spanish-Jewish ancestry, bought thousands of acres south of the Pedernales at fifty cents an acre. He established a stage stop, laid out a town called Millville, and then asked that its post office be named for a general whom he had served in the Civil War, Stonewall Jackson. Major Nunez did not get the full name honoring the general, but the first name couldn't have been more fortuitous.

## NŨNEZ HOUSE

near Stonewall

Originally the Hodges house had two rooms downstairs and two upstairs, with a porch for each floor and outside stairs to the second floor. As the owners grew in substance, the house was enlarged. It still has a cistern in the basement. Although Christian Lindig quarried the stone which faces the Hodges house, Mr. and Mrs. Hodges hauled the stone themselves. Mrs. Hodges vivid memory goes back to 1952 when the river flooded until the house was an island in water at least a foot deep. When the waters receded, catfish were caught in the basement.

## HODGES HOUSE

on Ranch Road 1

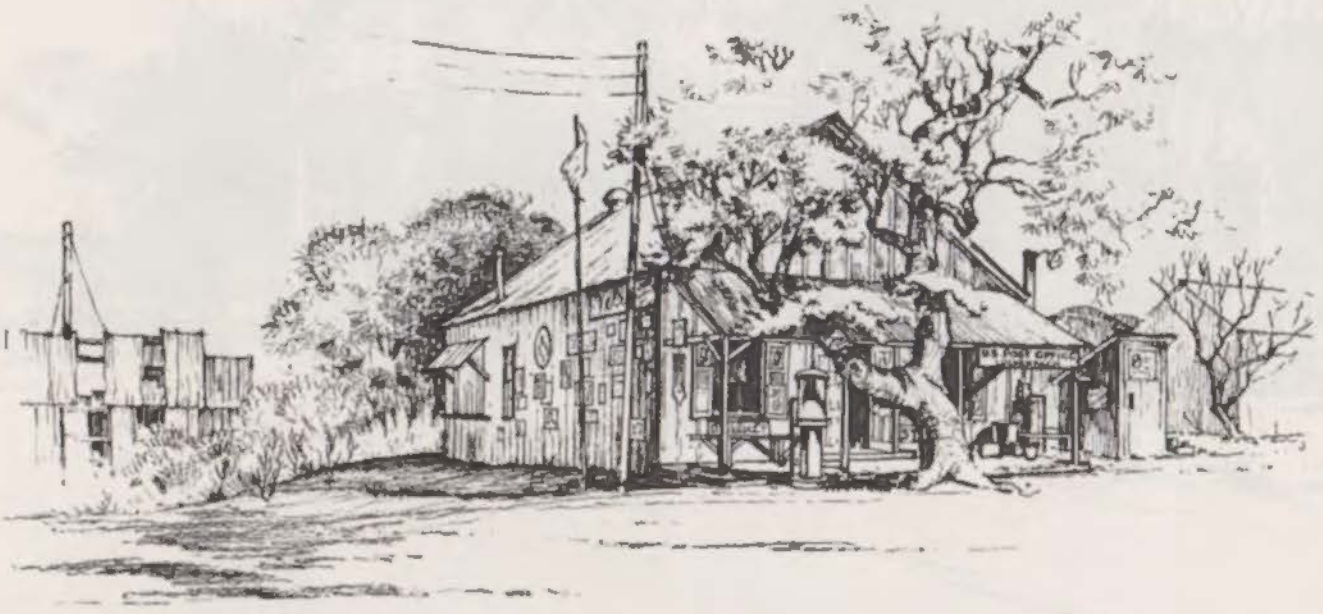
# SAUER HOMESTEAD

near Stonewall

The Sauer Homestead is really a small compound of buildings. Probably the Sauers first lived in the small stone building along the west fence line before moving into the larger house now known as the old home place. Here Frederick Sauer farmed and raised cattle and sheep while his wife gave him a family of ten children, including several sons to plow, carry stones, milk cows, and cut wood. Perhaps some were even old enough to help build this house, with its loft and its stone smokehouse to the rear. There was game in the sparse woods, and fish in the Pedernales, and growing children all over the rocky terrain. You could never have convinced the Sauers of the isolation of the Hill Country rural scene.

Fredericksburg is on its way to becoming a kind of Teutonic Texas version of Colonial Williamsburg. Nothing so grandiose, genteel, or expensive. But the people there have caught the spirit. They are not only preserving the considerable that is left, but on their own, without help from foundations or government agencies or commissions or anything else, are keeping a tight rein on new construction. Fredericksburg is a small museum in itself, a rare jewel, still a bit unpolished, that is waiting to be discovered.

FREDERICKBURG SHOP



**LUCKENBACH POST OFFICE:** August Engel traveled around on horseback as a circuit rider, dropping in to preach wherever he could get two people who would listen. That left his wife alone at home in the middle 1850's. Being an enterprising woman, Mrs. Engel started trading and bartering with the Indians. Hers was an idyllic spot, with a mott of live oak trees just across the road in one direction, while in another a small brook comes through a grassy wooded area. Along the brook is an abandoned cotton gin, with all its silent machinery and its old engine house with its boiler and tall smokestack reminding of a long-past era when men grew cotton here. It is a crossroads that invites you to stop to visit with Benno Engel, or to sit under the shade of one of the oak, pecan, or cypress trees to look at the Buster Brown and Lucky Strike signs, as well as the old hand-gasoline pump that stands outside the unpainted general store and post office. The "hills of God," some of the Germans call this land. They are speaking precisely.

# LIMESTONE and LOG

**FREDERICKBURG SUNDAY HOUSE:** In the days of slow travel the German farmers would bring their families into Fredricksburg, along with their wagonloads of what they had managed to grow, trap, or kill. Because they could not go and return in one day, they built little Sunday houses, many of which still stand, as a place to spend the weekend. While they were there, they could not only trade and visit, but also attend the House of the Lord. To a modern world which flees to a cabin in the mountains or at the seashore on weekends, this was civilization in reverse. ■

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*Goliad Primary School*

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## Exhibit of Outstanding Schools

T.S.A. members are cordially invited to submit entries for the exhibit of outstanding schools at the 1969 TASB-TASA joint Convention to be held in Austin, on the 21st and 22nd of September 1969.

For further information contact the office of TASB, 405 West 8th Street, Austin, Texas, 78701.

## Marc Tucker, AIA

Neuhaus & Taylor, Houston Architects and Planning Consultants, has appointed Marc Tucker, AIA, as Director of Interior Design. A registered architect and 1964 graduate of Texas Tech, Tucker has been President of the Southwest Sculpture Society, and a member of the Corpus Christi Municipal Arts Commission.

Mr. Tucker will supervise the interior design staff in coordinating all space planning, architectural finishes, hardware, fixtures, furnishings and fabrics, and decorative lighting in all Neuhaus & Taylor construction projects.

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# Forms, Design and More Attractive Environment

The business community is urged by a new publication being made available today by the Chamber of Commerce of the United States and The American Institute of Architects to join with public leaders in a concerted effort to improve the design and livability of American cities. The consequences of failure to do so, the publication concludes, can be dire.

Written for the AIA by John Hirten, then Executive Director of San Francisco Planning and Urban Renewal Association, the booklet stresses that steady deterioration of our cities is causing enormous business losses and leads directly to higher crime rates, soaring welfare rolls, and other urban problems.

The publication, entitled "Form, Design and More Attractive Environment," points out that to the businessman this urban decay can mean the loss of billions of dollars invested over the years in real estate, transportation systems, and facilities of all kinds.

Widespread apathy is pinpointed as one of the chief obstacles to improving city design, and failure to take corrective action immediately can only result in the continued decline of the quality of city living.

As a remedy to the problems facing urban architects, the booklet suggests that business and public leaders work together to achieve better urban design, with business asserting a dual influence since it builds major sections of the community and plays a crucial role in civic affairs.

Another conclusion noted in the booklet is that the news media should play a more prominent role in building public awareness for design questions by offering enlightened criticism of a city's architecture.

The publication singles out modern building codes and a set of minimum design development standards as constructive action a community might take toward improving design.

Copies of the publication are available from the Chamber's News Department, 1615 H Street, N.W., Washington, D.C. 20006. $2.00 per copy.

# DESIGN IN STEEL AWARD PROGRAM

Sponsored by American Iron and Steel Institute; Coordinated by National Design Center

# MILLER OUTDOOR THEATRE

## EUGENE WERLIN & ASSOCIATES, ARCHITECTS

The Miller Outdoor Theatre for the City of Houston was designed to replace an obsolete half century old outdoor stage in Hermann Park, a 410 acre City Park, around which the central city has grown.

Design criteria required a facility both for annual series of summer concerts by the Houston Symphony Orchestra and the needs of all the other performing arts. A budget of under a million dollars was provided with minimum maintenance a major consideration. This led to the use of weathering steel, chosen not only for its low maintenance, but for its increased strength and natural beauty. The clear span of the roof between main supports is 195 feet, and the height of the apex of the roof is approximately 76 feet above the finished stage floor. Unobstructed vision is provided to spectators on the contoured hillside since the average attendance has been nearly 10,000.

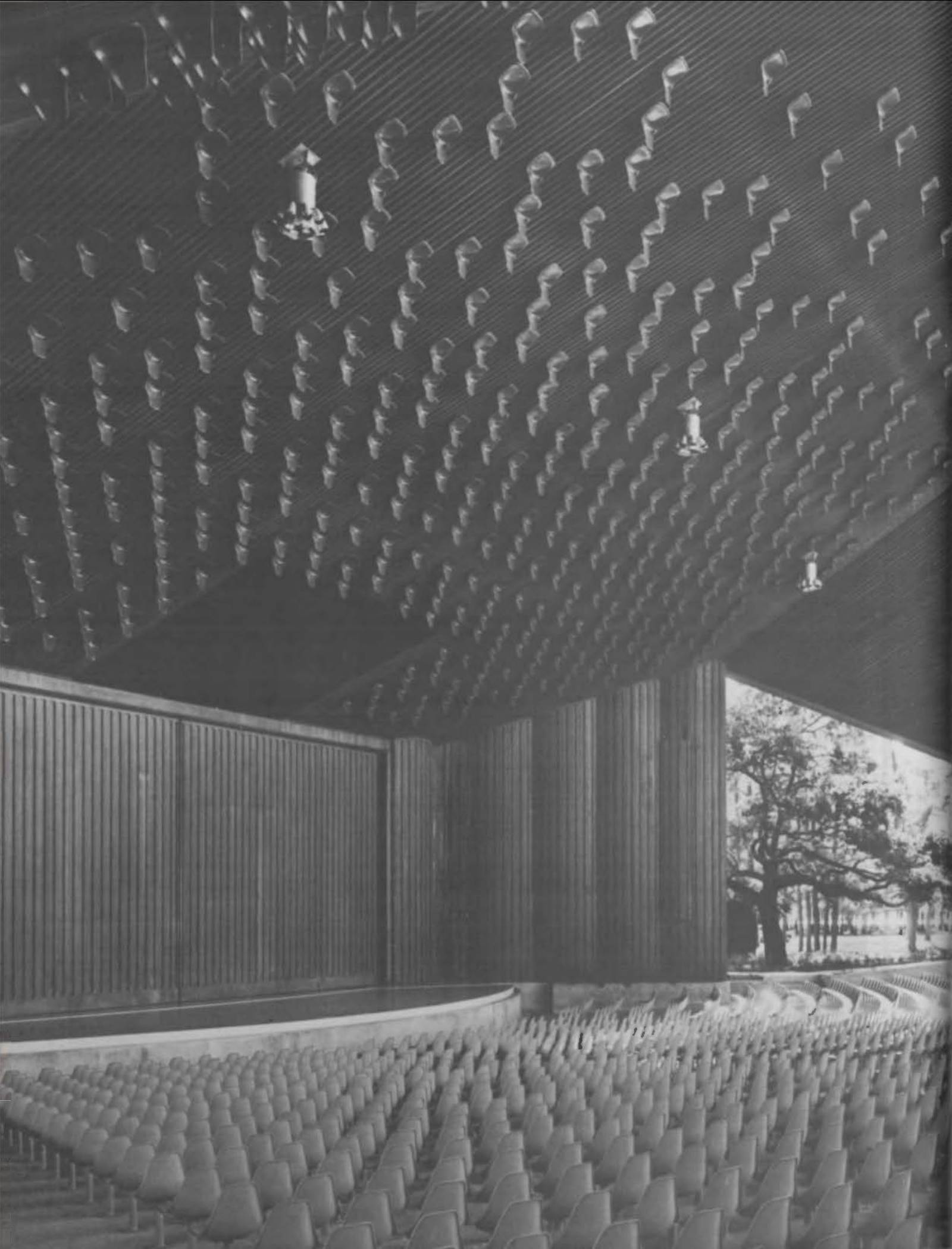
The necessity to save the two magnificent 30" diameter live oak trees on the site shaped the design of the project.

The success of Miller Theatre after four months, and the bookings for the balance of the year to date, represent over one hundred functions with an estimated attendance of at least 500,000.

The shape of the shell and the configuration of the material, augmented by the attachment of over 750 plastic seats to the ceiling in a planned pattern, has resulted in an accoustically successful facility praised alike by the audience, performers and critics.

A mechanical feature is the summer air-conditioning of the stage and orchestra pit, a first we think for outdoor theatres. The summer heat and high humidity of Houston makes the performance of symphony or orchestra in the orchestra shell on stage or pit a hardly bearable experience. This is accomplished by 120 tons of conditioning ducted under floor and thru 3/16" slots in the flooring. Separate units condition the balance of the enclosed areas.

From a structural standpoint, the most interesting part of the Miller Theatre is the shell type roof. It was chosen to expose the steel framing above the metal deck. The roof actually consists of three sloping planes with the roof decking fastened beneath the structural framing members. The roof rests on two main supports which utilize the universal joint concept. These giant universal joints are 30 inch diameter hollow spheres, 2½ inches in thickness. The main framing members were attached to the spheres by six claws at each support which rotate on the sphere to resist the tremendous uplift created by several of the loading conditions.



# MILLER OUTDOOR THEATRE

photographs by Paul Peters

# DESIGN IN STEEL AWARD PROGRAM

Sponsored by American Iron and Steel Institute; Coordinated by National Design Center

## FRANK GILLMAN PONTIAC SHOWROOM

### CHARLES S. CHAN, ARCHITECT


The specific design objective was to create an expression of the nature of steel itself, while strictly adhering to the main program requirements of the project. Exposed repetitive steel frames and transverse bents were used in the structure that express in their very silhouettes the various stresses to which each member is subject. Exterior and interior spaces—enclosed and open air sales areas—were integrated for both daylight and nighttime effect in conjunction with the 180 degree panoramic view. Apparent spaciousness was given by the high ceilings and wide column spacing accentuated by the elevated sales platform.

The entire sales and office area is placed on a "podium" so that the entire display would be visible to a potential customer seated in an automobile on the street driving past the 324'0" long structure.

The customer parking area is covered, and the columns supporting the cantilevered roof overhead form a monumental gallery to the main entrance of the two display wings.


# FRANK GILLMAN
# PONTIAC SHOWROOM

photographs by Ed Stewart

# Naturally

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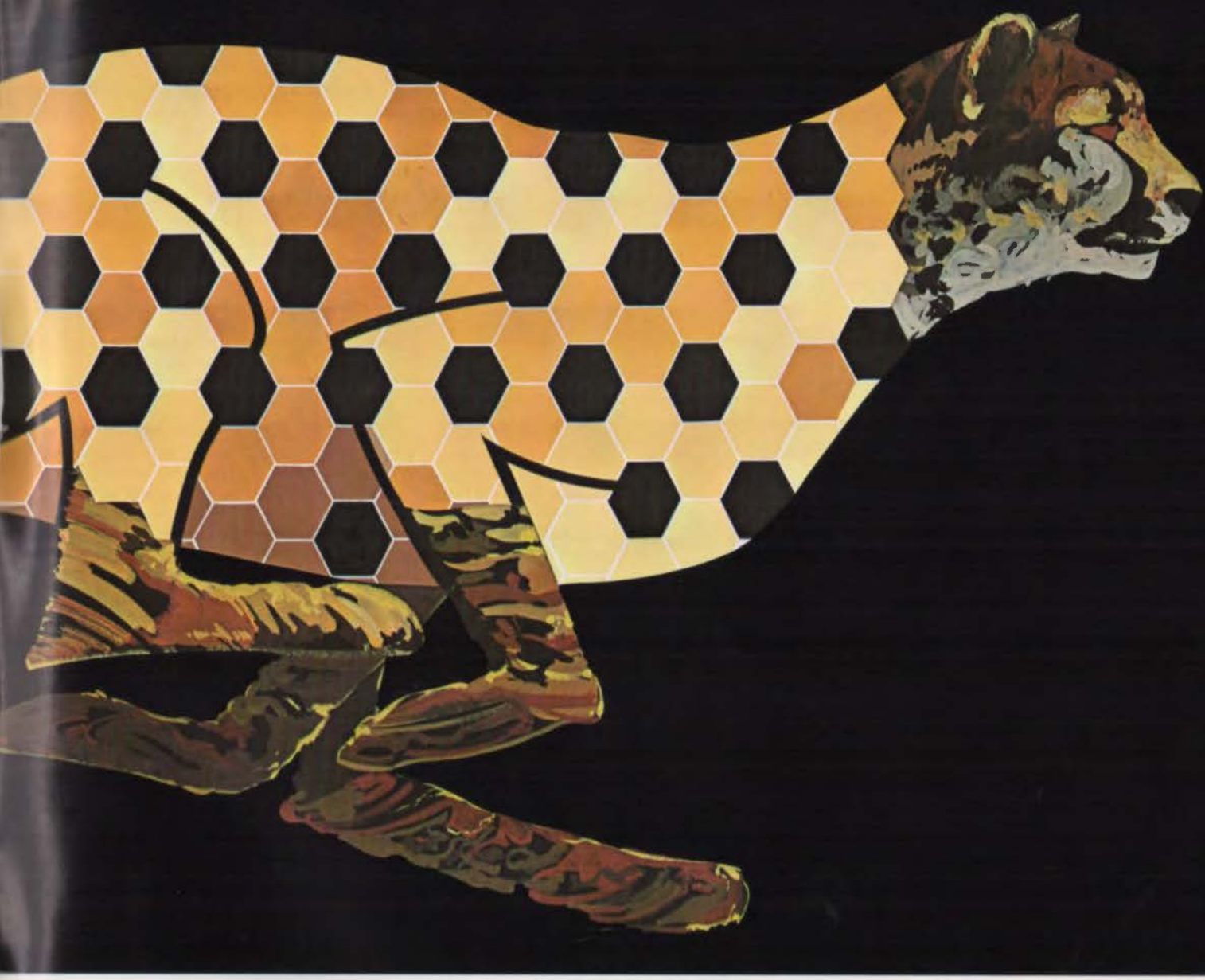

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# DESIGN TEAMS

Men who study people are joining architects and engineers in a new wave of city building led by design teams. Design teams are at work in dozens of American cities coast to coast unsnarling civic controversy and plugging citizen needs into highways, schools, neighborhood revival and new communities. The team concept shows the greatest promise of any recent innovation in providing American cities with variety and choice. From highway corridors in Seattle, Los Angeles, Boston and other cities to entirely new towns for 125,000 persons, teams are matching building projects with needs of people. Any project dealing with an impact on the community is subject to the design team treatment. Design teams form when architects, engineers, landscape men and decorators —the traditional design profession—join sociologists, economists, psychologists and community workers. Goal: to work with residents, using a variety of skills and experience. Objective: a project that builds individuals and neighborhoods, fills public needs, and protects man and his limited supply of land, air, and water.

Design teams can spur major improvement of a city, not just "dress up" projects or minimize damage. The end result should be great public architecture which was the case with the Roman aqueducts.

In Chicago, a design team converted an eight-lane elevated "stiltway" into one-way depressed expressways with room in the middle for new homes, stores and light industry. Controversy over the $157 million first phase of the giant Crosstown Freeway evaporated as citizens helped the design team plan.

At Baltimore, the design team was brought in by the State Roads Commission of Maryland, and in two years won radical change in 18 miles of freeway which would have damaged historic Federal Hill and sliced two other neighborhoods. The team showed how two neighborhoods could be saved by alternate routes and a third revived by building on air rights over the freeway. A tunnel will be used through choicest parts of a park and a freeway diversion will carry around 45 percent of the traffic away from the area.

The $1.5 billion Cross Brooklyn Linear City spine of houses, schools, clinics proposed along an Interstate Highway line, Phoenix's Papago Freeway joint development and Seattle's 10-mile downtown highway corridor are getting intensive study by design teams.

Smaller cities like Gainesville, Georgia (pop. around 40,000) are using design teams, too. A dozen Georgia Tech architectural majors are working with local residents and officials to redesign a 60-acre poverty pocket.

The Department of Transportation (DOT) has a $1.4 million team study underway in Atlanta, Pittsburgh, Seattle, Dallas, and Denver "to get transportation improved downtown in a short time." Twenty-one other cities will use this information, DOT Secretary John Volpe said last month.

New York City this spring unveiled a $1.1 billion Battery Park City with room for 55,000 inhabitants and 35,000 workers on Hudson River landfill. It was drawn by a design team and includes low-income housing.

A unique new school that will be scattered through Hartford, Connecticut's South Arsenal neighborhood was invented by a team. Called the "everywhere school," it will include a community center, clinic, library, adult education as well as instruction for children. The school will become the community.

Success for the design team depends on the political environment even more than money, time or available land. Is the city interested or not? Will it support and accept the team way?

Architects have always consulted the people who pay for buildings and often with those who will use them. And architects must collaborate with engineers, market analysts, investors, decorators, contractors, suppliers, and landscape men before a building can be finished.

Design teams are an extension of this consultation plus three added dimensions:

—Architects are calling in social scientists to determine how the project will affect people and the environment. Economists, psychologists, opinion researchers, doctors and teachers have signed in.

—Citizens are telling needs, offering ideas and reacting to plans before blueprints are drawn. They are in the process at the start. They become part of the client which formerly may have been solely a banker, public works director, industrialist or school board.

—Joint uses for the new facility are sought. Object: increase economic return and cut waste, build a neighborhood, and save money and space.

What are the extra costs in time and money caused by the new approach? Construction cost will go up one half to one and one half percent, but added returns could more than offset this. Rescuing land can yield property taxes to a financially periled city. Social dividends—the preservation of a neighborhood or of institutions like churches and stores—are hard to figure but can be sizeable. Future use of air rights and surplus rights of way, if thorny legal and financing questions can be settled, might help pay for the project.

Changes in highway and urban renewal plans could save low income housing and thus ease a city's housing shortage. Even in new growth cities like San Jose, Calif. (now the nation's 31st largest), highways have aggravated severe housing shortages by demolishing cheap rentals, social workers claim.

The design team process, particularly the public participation element, does take longer than the old, single planner method, some city officials feel. It also can offer an excuse for officials to avoid decisions.

But if a costly and longwinded law suit is prevented, it could be viewed as a short cut. Bitter public hearings and referendum elections also could be averted. Such suits and elections have stopped needed highway solutions in numerous cities. San Francisco and Washington, D.C., for example, have not yet settled highway battles a design team might be able to resolve.

In Philadelphia, the AIA Chapter is urging Mayor James Tate to "retain an interdisciplinary team" to get the Crosstown Expressway moving in less harmful ways to residents. As long as the project is cloudy, property in the highway zone deteriorates.

A design team uncovers information often overlooked in the past: What persons will use a project? What will it cost in disruption as well as concrete? What alternatives exist? How can it be combined with something else?

A team may set up field offices, hold meetings (the Baltimore team held around 125), survey opinion. Teams can introduce new technologies and methods in land use, traffic circulation, building materials and construction, or machinery.

The DOT study now underway will determine the market for improved central district transit, then go to manufacturers to see if equipment can match demand. DOT is expected to be asking Congress for billions of dollars to help urban transportation in the next decade so those findings could be crucial.

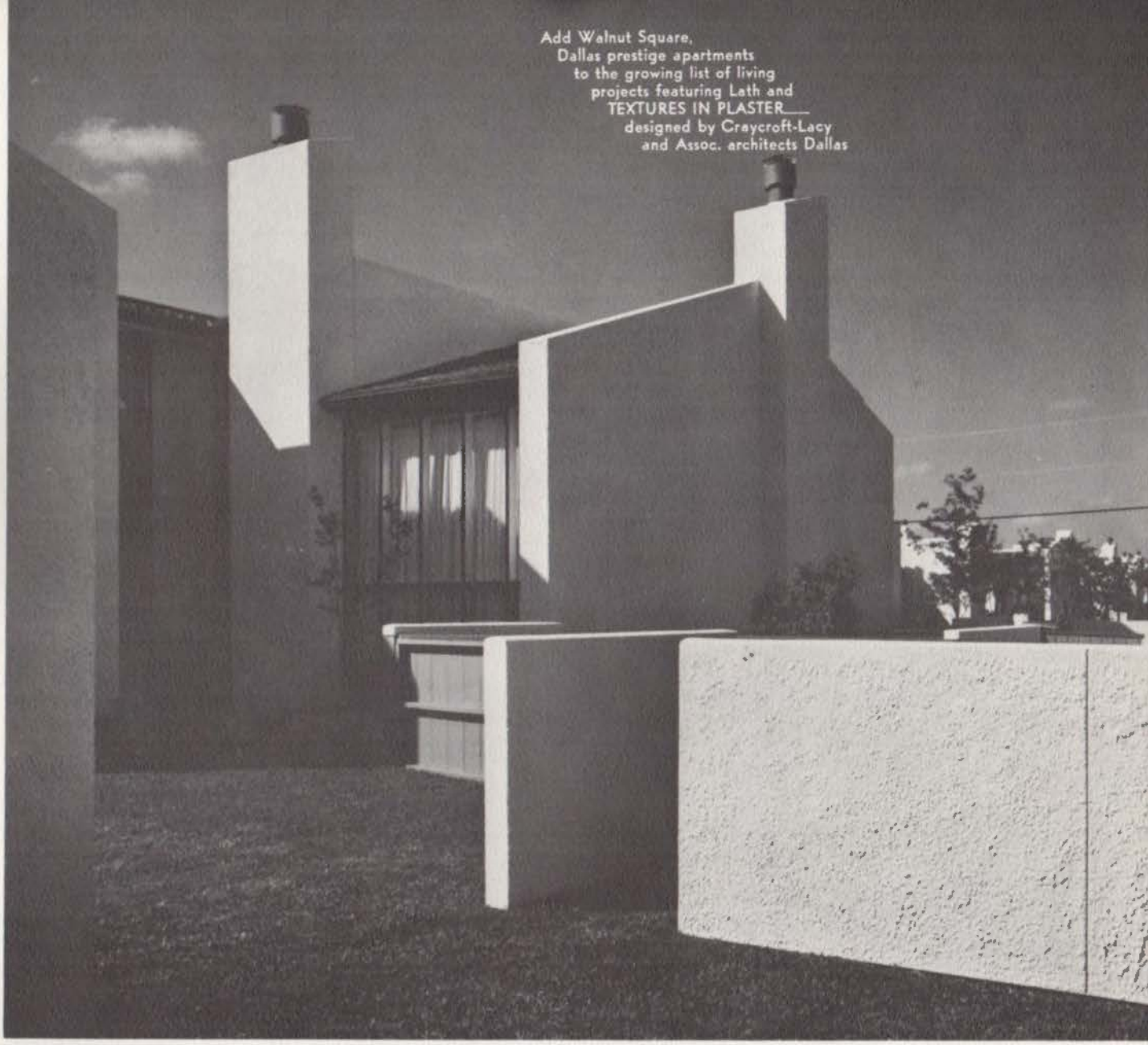
Unexpected fallout from the team's work can include: pressure on a city to adopt a good master plan and upgrade its planning staff or changed Federal, state and local regulations.

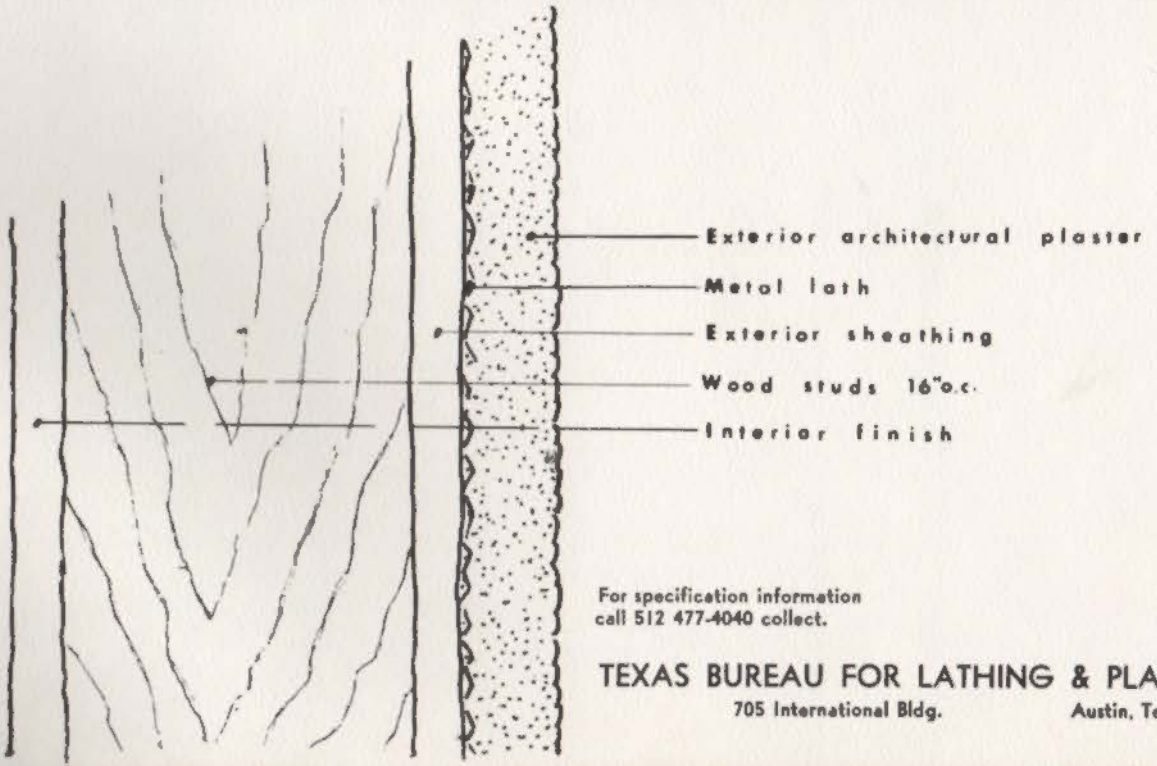
From early opposition, Federal and many state highway departments have swung to firm support for the design team concept.

Even older neighborhoods can benefit from design teams. Pullman, a model city built from 1880 to 1884 on the far south side of Chicago, is getting help from a current team. Here the goal is to safeguard schools, trees, landscaping—the qualities of a contained community—from new land uses that threaten them. Renovation of homes is stressed as well as the value of a stable, well-established village amid a huge metropolis.

Entirely new cities are being designed by teams. Columbia, Maryland —a successful 18,000-acre New Town midway between Washington, D.C., and Baltimore—wasn't started until developer James Rouse had a 60-member team at work for eight months deciding "what is the ideal system for health, transportation, education . . ."

This latest controversy resembles in some aspects hundreds that have engulfed U.S. cities as money and technology confront people and a tolerable living space. The conflicts—plus some that may have not yet surfaced—look like tasks for a design team. Public opinion can no longer be ignored and antiquated practices must give way to common sense and changing needs. Participation is the order of the day and that's after all the essence of democracy. ■

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