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# THE TEXAS ARCHITECT

VOLUME 20 / JULY, 1970 / NO. 7

3 Alan Taniguchi, Dean of the School of Architecture at the University of Texas, converted an extremely steep site in the hills overlooking Austin, into an intriguing residence, with ever-changing spaces and views, for the Vincent Mariani family. Vincent Mariani, Professor of Art at the University of Texas, is known for "systematic" or "Op Art" approach to painting and teaching.



8 A one-and-a-half acre corner located in the midst of downtown Houston, surrounded by heavily traveled feeder streets, became the site of Humble Oil & Refining Company's, Marketing Division, experimental approach to automobile service and maintenance. The sophisticated complex may soon replace the two-bay service station in many areas.



12 Austin's architectural heritage is well known through the preservation of numerous buildings that have been preserved and restored. A glimpse of the city's history and the spirit of Texas frontier is viewed in Austin's early domestic architecture.



Architects are working with educators throughout the state to establish classroom instruction on the environment in an effort to make young people aware of the many facets of the city in which they live and the role they and their parents can play in shaping the city and the environment.

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## VINCENT MARIANI RESIDENCE

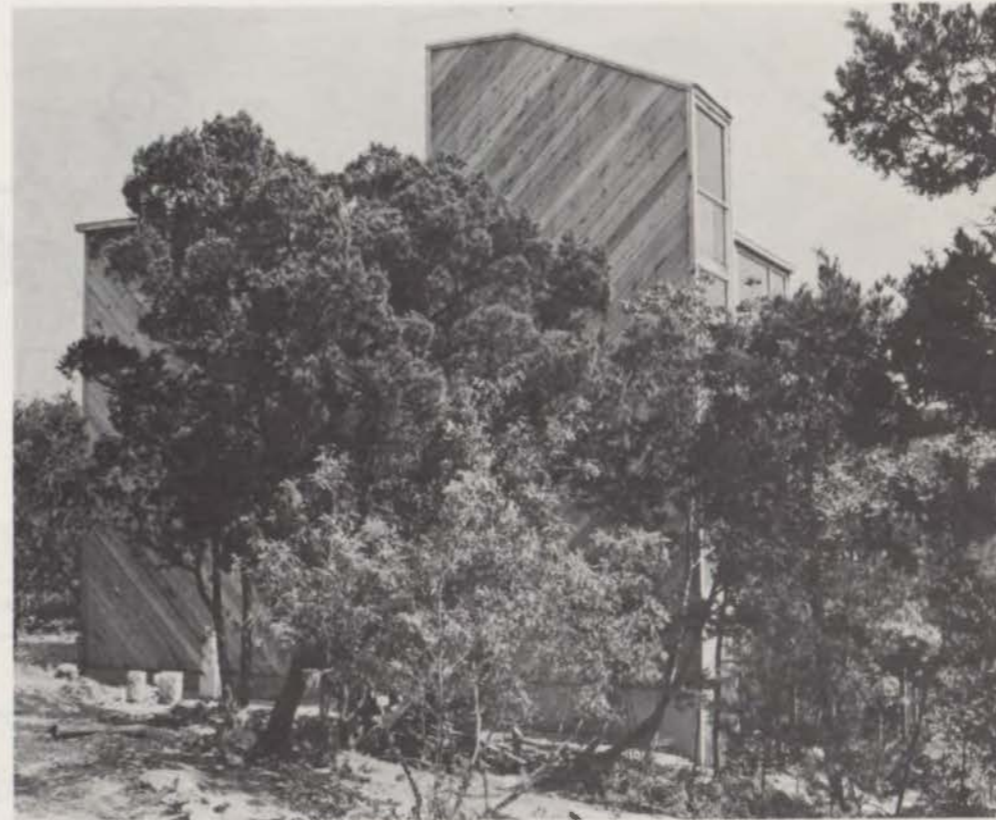
AUSTIN—WEST LAKE HILLS

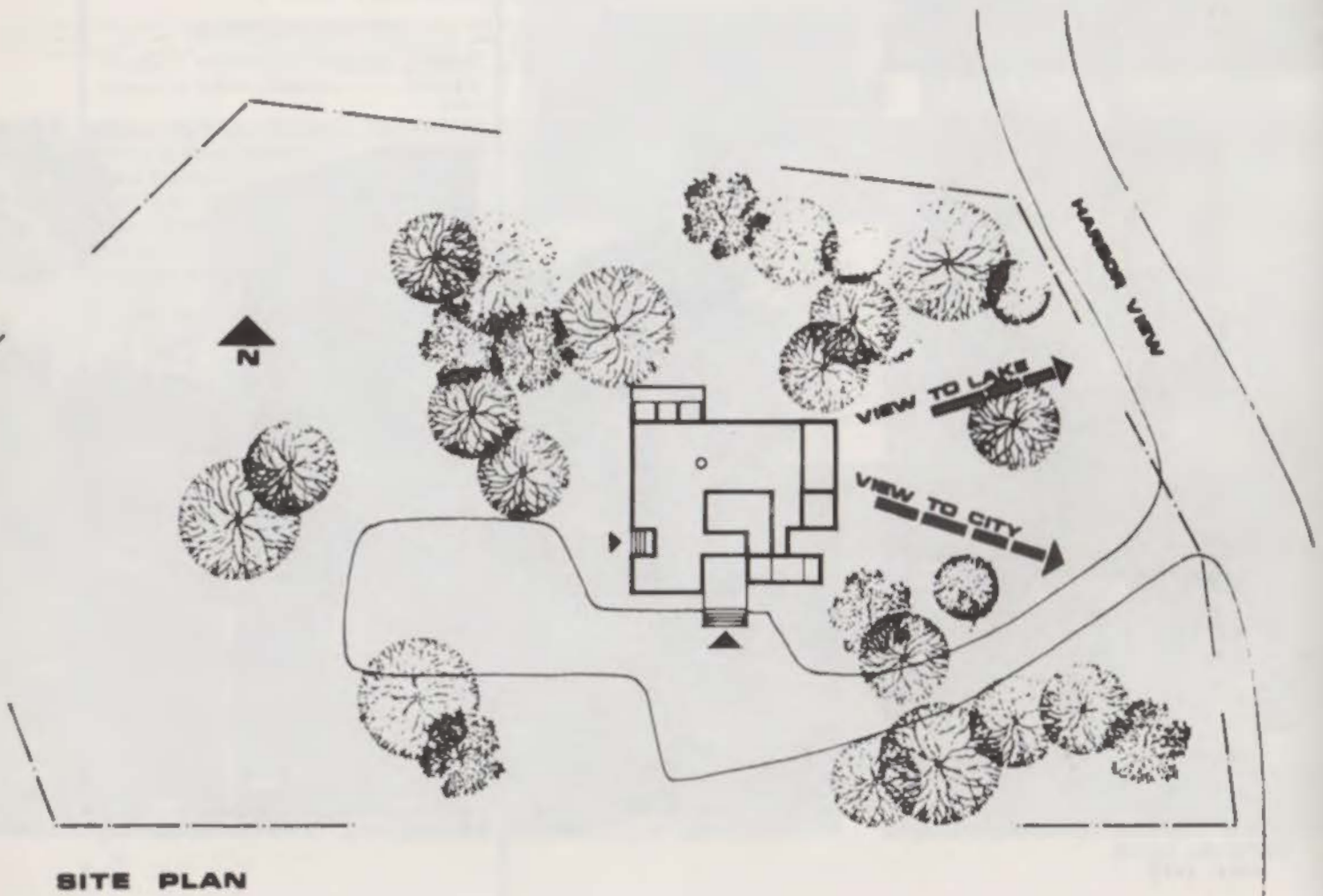
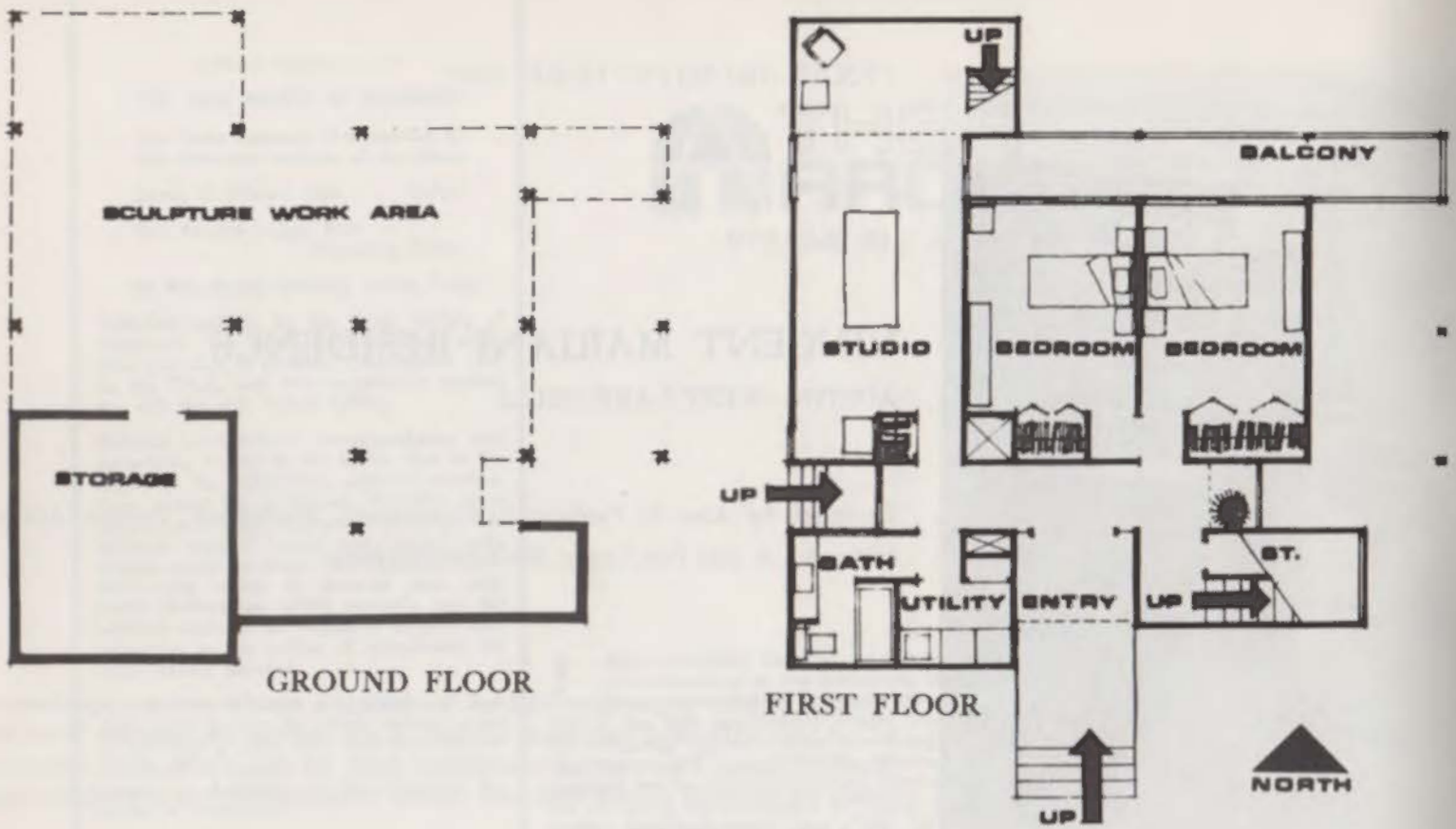
Designed by Alan Y. Taniguchi of Taniguchi, Shefelman, Vackar, Architects, A.I.A. and Dan Leary. Built by Bill Aery.

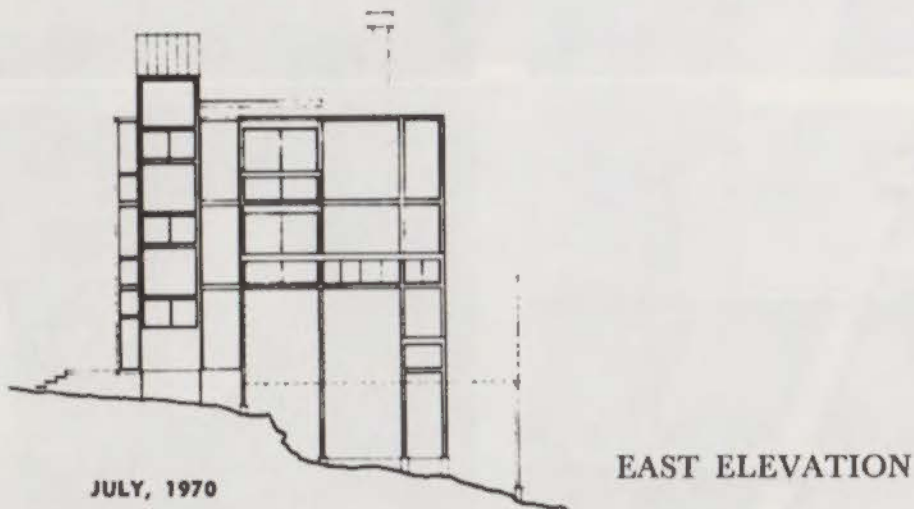
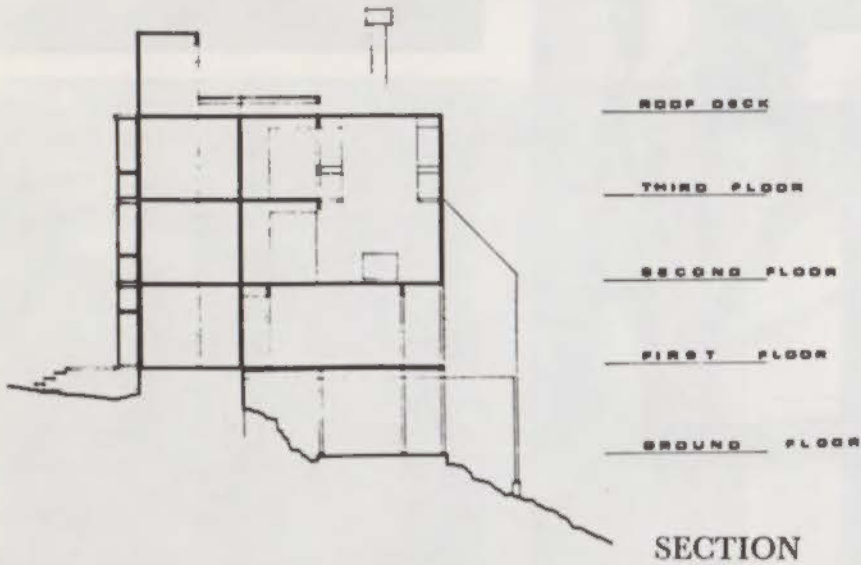
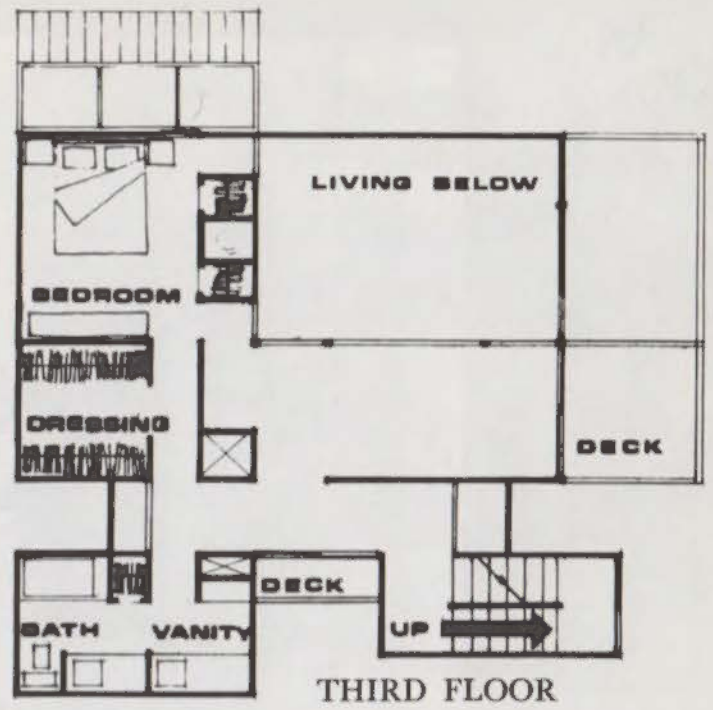
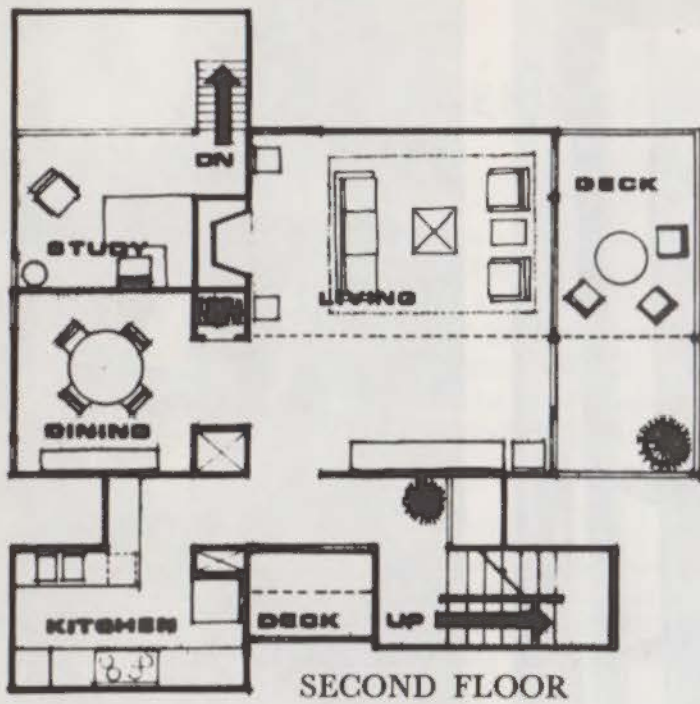
The Architects were commissioned to design a residence for a professor of art, his wife, and two sons, located in the rolling hill country West of Austin, Texas. The wooded site slopes down to the North with dynamic views of the city to the East and North. Construction costs were limited by a very low budget.

## TEXAS ARCHITECTURE 1969

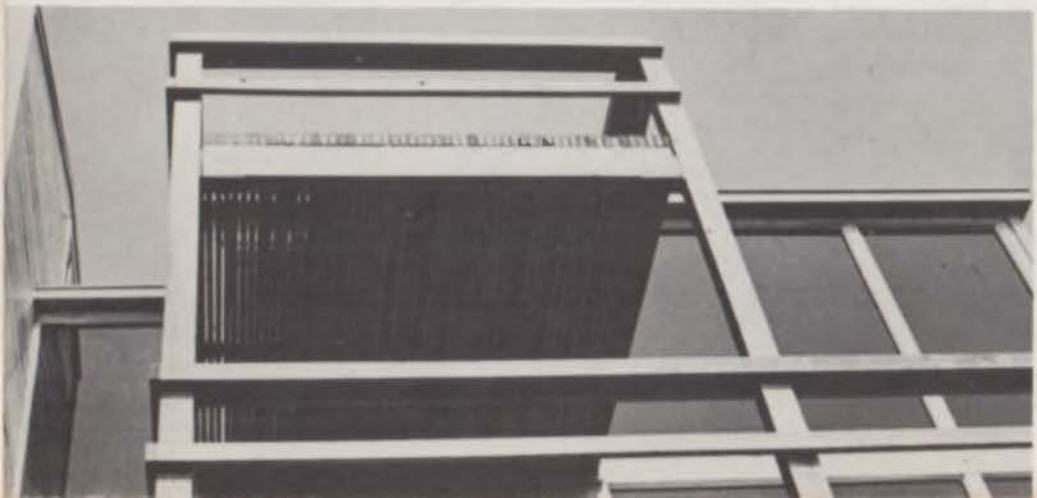
*Editor's Note: One Hundred and Seventy entries were narrowed down to ten finalists by the Texas Architecture 1969 awards jury. The jury selected three projects from the finalists to receive Honor awards. The three Honor award projects were featured in the January, February and March 1970 issues of The Texas Architect. This month The Texas Architect is pleased to feature one of the other seven finalists.*







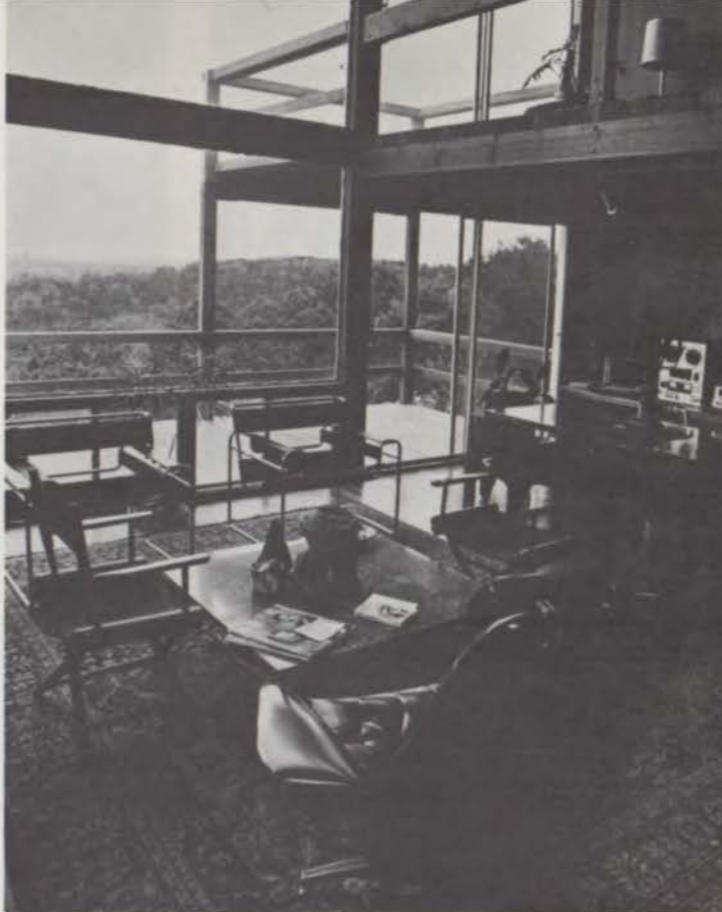
JULY, 1970



## MARIANI RESIDENCE

The Architectural solution revolved around a vertical organization of space, allowing for separation of unrelated activities by floors, maximum exploitation of the view potentialities by bringing the house well above the trees, and reduction of the foundation work by minimizing the plan area of the structure.

Construction featured wood frame construction using a 2 x 4 mill wood flooring system, finishing the top surface and exposing the bottom surface. Walls and openings are organized in such a way as to give maximum support and bracing using the wall as a structural diaphragm. Exterior wall surface is diagonal 1 x 8 cedar siding, with the interior wall surface being cedar plywood. Cost \$29,1500.00.



# EXPERIMENTAL CAR CARE CENTER

HUMBLE OIL

HOUSTON

KENDRICK/CATE ASSOCIATES ARCHITECTS



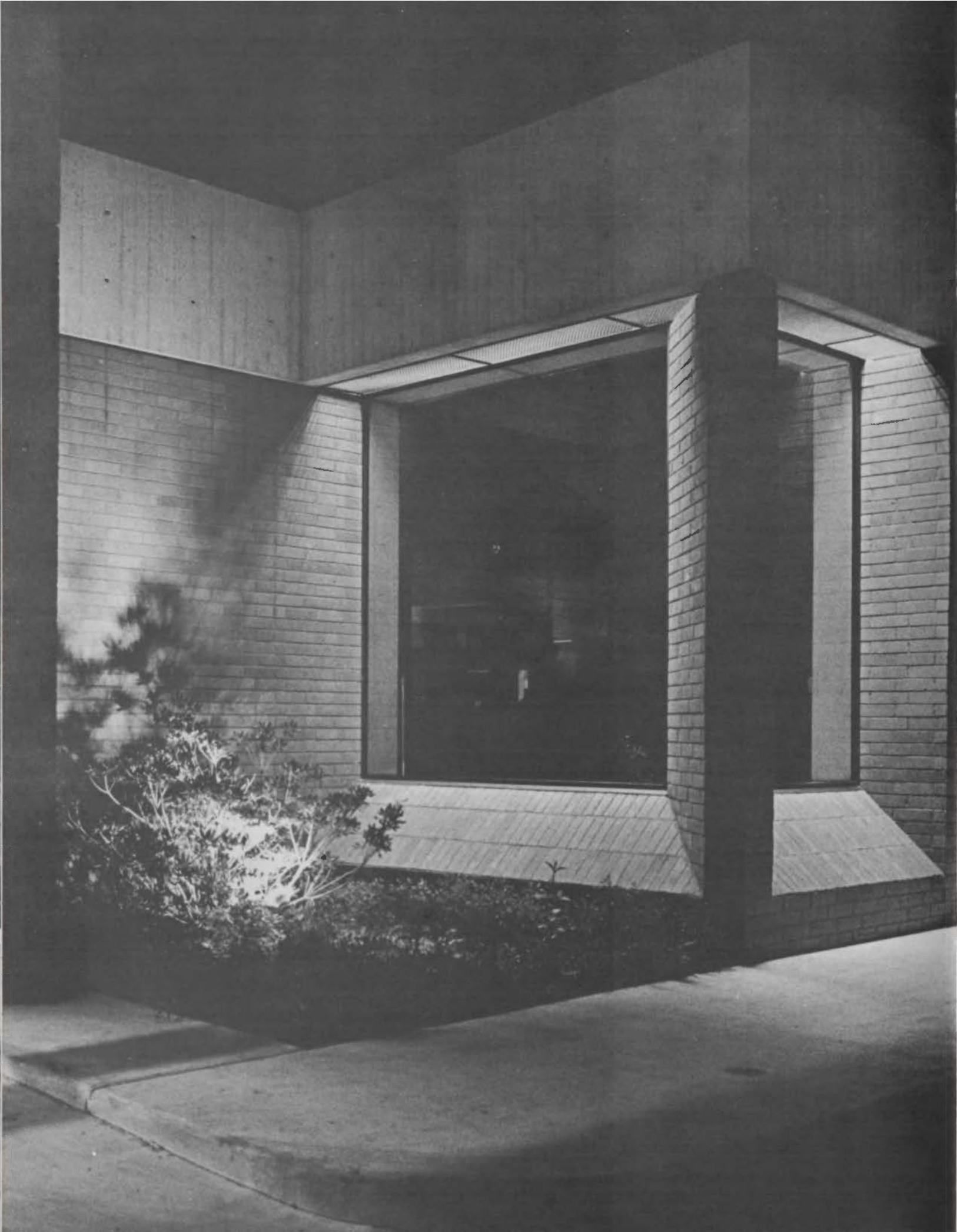
Although Humble Oil & Refining has built many large projects throughout the United States, very seldom does the "Marketing Division" commission architects outside their organization for complete architectural services. This project is probably the most complex Humble Marketing has undertaken to date. Also it is the first time an outside architectural consultant has been retained for the total environmental design including landscaping and graphics. The architects were involved from the very outset of the project and took part in programming decisions. Perhaps this marks the beginning of an effort by Humble Oil to take action on the ever increasing concern over our urban environment and the tremendous influence their marketing facilities have on it. Kendrick/Cate Associates are also presently engaged in designing a series of prototype highway restaurants and travel centers for Humble. These are still in a very preliminary stage, but it is indicative of Humble's desire to diversify their services.

Exposed concrete structure and brick were the basic building materials chosen in an attempt to visually relate to the Esso Production Research Building. The strong horizontal concrete facia recalls the horizontal bands of the adjacent research center and also provides an area for graphics. All openings have been recessed for sun and glare control. The ten bay automotive service portion is unique in that

TEXAS ARCHITECT

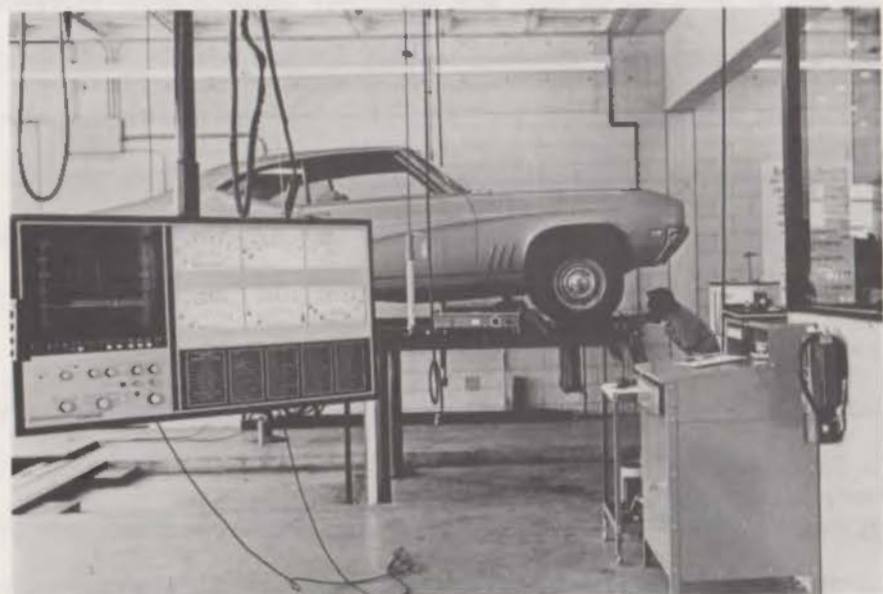






it was to be completely airconditioned and therefore all automobile circulation was to be interior to reduce the number of outside openings. This also eliminates the visual and noise problems inherent in the more common open bay layouts. The building was built on two levels. The drive way level for automotive diagnosis, service and parts, a slightly elevated second level for sales, offices, observation and rest rooms. This change in level solves several problems; it provides a better view of the automobile being diagnosed from the sales room as well as providing a better view of the sales area from outside above the automobiles that are parked or circulating around the building. The different floor levels allow the roof height to remain constant to give the building continuity while the spaces inside fluctuate. One part of the roof over the service area is lowered to house roof top mechanical equipment, none of which is visible from the street. The original intent of the architects was to integrate the gasoline dispensing units into the structure of the canopies but the equipment manufacturers could not produce the newly designed units in time. Thus conventional dispensing units will be used until such time that the specially designed dispenser can be manufactured.

The architects felt, although a prototype would be necessary perhaps for future facilities of this type, this particular facility, being adjacent to another major Humble complex should relate more closely to it than a prototype might tend to. It was decided that this Car Care Center would be unique, a show-place and a facility in which different marketing approaches would be tried and that the facility should relate visually to the existing Esso Production Research Center. ■



## AUSTIN'S EARLY DOMESTIC ARCHITECTURE

The city of Austin has had a varied history since its founding in 1839. Part of the city's history is represented in the houses that people built here. Some of these houses show the pioneering spirit of early Texas frontiersmen; some are the products of the rich and influential way of life that came about after Texas became a state.

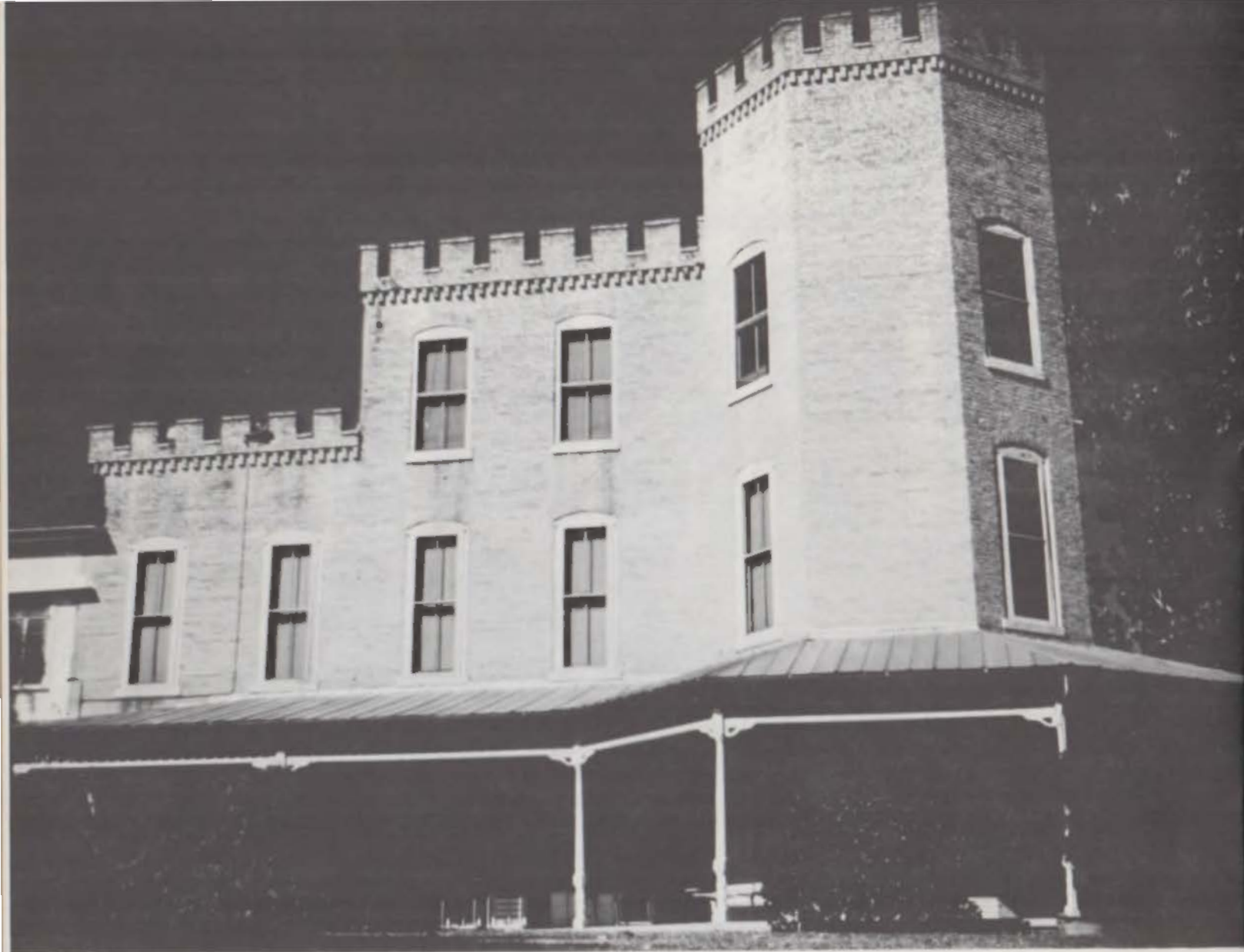
The dates of the homes in Austin do not correspond to those of styles (such as Greek Revival for "Queen Anne") found in the North and East Coast. Texas in the last century was a provincial area, and the houses built in such an area are either strictly functional in nature or copied, in an effort to be stylish, from existing models built elsewhere. These Austin homes, whether indigenous or copied, straightforwardly reflect a new state's wealth, ambition, and pride.

It is important to discuss these dwellings because most of Austin's older buildings are rapidly disappearing from the cityscape. They are being demolished to make way for "improvements," as the loss of these buildings is called in real estate language. Their value is contrast, character, visual change of pace—all evocative of the qualities of another century and way of life. They provide the impression of a city "in depth," the richness of past and present side by side.

excerpts from a graphical essay by  
Terry D. Milne  
University of Texas



The first of the seven houses to be surveyed is the Charles Johnson house. Johnson built his home here in 1858, shortly after he immigrated from Sweden. The house was built on the crest of a small hill about 200 yards from the Colorado River. Nearby was Mr. Johnson's quarry where he got the stone for his own home and several other important buildings in Austin. At first, the only part of the house was the 2-story section with three windows on the right. However, as the Johnson family grew, father, sons, and sons-in-law made additions. The portion with two windows on the left and wings in the back were added by the family. The house remained as the family home until 1924. At that time it was a "dog trot" style house with two 2-story wings separated by a 2-story open, wooden covered passageway, or porch. This style is a Southern vernacular, of which Sam Houston's home in Huntsville is another example. The Travis Post 76, American Legion, bought the house and remodeled it in 1924. Unfortunately, when it was remodeled the Ionic gallery was added in an effort to make it into a mansion—something it definitely was not.



The Texas Military Institute, built in 1870, was copied from the United States Military Academy at West Point. Both buildings were built in the Romantic era, when it was believed that a building that had a function of martial character called for an "embattled" style. A contemporary newspaper called it "Norman." This was the first military school in Texas. From 1883, until 1887, the building was used for the Texas German and English Academy, operated by Jacob Bickler. Its first use as a residence was by Dr. and Mrs. Dalton Richardson. At this time, the building was extensively changed. One wing and a tower on the side facing Lamar Boulevard were demolished. A wood addition has been made in place of the demolished wing, and a covered veranda has been added around two sides of the house. The building is made of finely finished stone with a corbeled parapet around the roof. It is still being used as a residence; occupied since 1958 by the Oscar Kunz family.



There is a very small house at 1409 Trinity Street, which was built as a home in 1872 by Henry Hanke. Its setting is at the bottom of a slope near Waller Creek. It is an inconspicuous house, built of the rough stone that was popular in the Austin area at the time. It has flat-arched windows and very crude stonework for quoins at the corners. Originally there were two very spacious rooms inside, and a surprising half-basement at the back of the house. It is now owned by the architectural firm of Fehr and Granger, and is still being used as a residence. This is one of the small, old buildings that are rapidly disappearing from our cityscape. Its rough stonework, large wood doors on the south side, and charming character are only apparent from a close-up view. It is a fine remnant of our architectural heritage.



As a sign of Austin's fashionable growth, in the 1880's a tradition of technical skill in building became established. Also, architects were consulted, either as the designer or at least as someone from whom to copy designs. As a result, the houses became more sophisticated in design. One example of this is a house built in 1887 by James Robertson at 610 West Lynn Street. It is a large building, with high chimney-stacks, a tower and cupola, and much fancy bracketwork; a red brick house in the most Victorian style. This house was fit to crown its hill looking down on West 6th Street. The Victorian house broke free from the regular academic scheme of the Greek Revival. It is planned from the inside out, with a free layout of rooms. The assymetrical exterior makes the best use of sunlight, shade, and view.





At 809 West Lynn, is another house built in the same year of 1887. It was built by Reverend J. F. Smith and is still used by the family. This is a wood, clapboard structure exemplifying the Romantic ideals of the Victorian style. It has several features eclecticized from historical styles. For example, the bay window with an elaborate entablature above, the round-arched decorative panels on the front veranda, the slight Classic pediment over the second-floor double window, and the brackets under the eaves and gable, make this home a collection of historical precedents. It has the irregular, L-shaped plan common to Victorian times. It is quite probable that many elements of this house were copied from carpenter's design books, the popularity of which enabled many people to have stylish homes. This is a sadly neglected example of what wood houses were like before the advent of the more elegant "gingerbread" which typifies present day ideas of the Victorian style.



The next building to be surveyed is the Colonel Edward Mandel House home. (Edit. note: see *Tex. Arch.*, June 1968). The cornerstone reads April 26, 1891. The house was designed by Frank Freeman, a New York architect. Freeman was obviously under the influence of H. H. Richardson's Romanesque and Shingle styles which were popular in the East in the 1880's and 1890's. The large, heavy roofs with wide verandas underneath are elements of the Shingle style, while the dark stone, round turrets, and small windows of the upper floors are signs of the Romanesque revival. The elegance of the exterior was repeated by the furnishings inside. There was a fine mahogany staircase; the parquet floors were imported from Italy, and the chandeliers from France. Each of the eleven fireplaces had imported, hand-painted tiles. The windows onto the veranda were large and double-hung, so that they could be raised for the best ventilation.

Colonel House, for whom the home was built, was an extraordinary man. He was a leading power in Texas politics, called the "King Maker;" instrumental in the election of two governors, James S. Hogg and Charles A. Culberson. He persuaded William Jennings Bryan to come and live in Austin for a short time to relax from one of his unsuccessful Presidential campaigns. House moved into national politics in the Wilson camp and sold his house in Austin in 1919. He was Woodrow Wilson's chief advisor, and some said that he practically ran the government during Wilson's terms.



The final house to be considered was built in 1898 as a residence for Paul McCombs. It is still used as a residence by Walter C. Goddard. It is in the Mansard style that came into vogue in other parts of the country, notably the East and Midwest, in the 1870's. It has a very steeply-pitched roof with dormer windows which gives the style its name. This house has an L-shaped plan, with a veranda of one story in the bight of the L. The columns of the veranda have fine examples of Corinthian capitals. The house was built of large blocks of Austin limestone. At some recent time, a wooden addition has been made at the back, almost doubling the floor area on each of the first two stories.

Most of these homes described here are not monuments of individual magnificance; however modest these buildings may be, they constitute the essence of a particular period and the spirit of Austin.

# THINE ALABASTER CITIES GLEAM.



Clouds of smog hover over our cities. Cities once crowned by canopies of stars. Grime on our windowsills and soot in our eyes no longer surprise us. And we bring tiny babies out of sterile hospitals into an atmosphere so polluted, plants choke on it in a matter of weeks.

America, the beautiful. Our America. The crisis isn't in our cities; the crisis is in our hearts. With a change of heart, we can change the picture. AIA/American Institute of Architects

## Lubbock "69" Design Awards

The First Federal Savings & Loan, Big Spring, Texas and The First National Bank, Seagraves, Texas featured in the April 1970 issue should have credited the firm of Schmidt and Stuart, Architects and Engineers.

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hand · i · capped  
(han' dē kapt'), *adj.*  
1.able 2.dependable  
3.energetic 4.eager  
workers

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## Environmental Awareness Education

The American Institute of Architects has published a "Guidebook for Education on Environmental Awareness" to encourage architects to work with educators in establishing classroom instruction on the environment in the nation's schools. The objective is to make young people aware of the many facets of the city in which they live and the role they and their parents can play in shaping the city and the environment.

The guide, and a supplementary bibliography and list of resource materials for educators, describes environmental instruction efforts underway in 20 cities. Already, the AIA guidebook reports these accomplishments:

\* Corpus Christi architects have a 100-slide presentation called Cityscape which they take to schools, along with a question period, to heighten a child's sense of concern for living qualities of his city.

\* Philadelphia architects and teachers have published a book used by seventh graders in that city and others which includes punch-out pages to help show scale and use of space. The book is part of a \$50,000 national program to show that change in cities is continuous and how citizens can help control or direct it.

\* Portland, Oregon, architect Mrs. Marjorie Wintermute, AIA, charted a neighborhood "treasure hunt" which takes Campfire Girls and other students in a search for patterns, shapes, density, views, obstructions, historic buildings, functions. The journey ends with the traveler "leaving a treasure for the future."

\* Arkansas AIA Chapter has installed a 1,300-square-foot walk-through exhibit called "We—City—?" at Little Rock's Arkansas Art Center. Using three slide-show machines and other devices, the exhibit "shows how the city is put together and raises our responsibility for what happens to it." The exhibit may be moved permanently to a local college and will be described in the second edition of the guidebook.

\* Testing of new lesson plans and teaching outlines on the man-made environment is underway or set in San Rafael, Calif., Houston, Dallas, Clifton, N.J., Pasadena, Calif., and other cities.

Our salvation is the enlightenment that comes with education. All citizens are decision-makers on the environment since they choose officials who will build or control the building of others.

The report on what some architects and teachers have done to advance this awareness show precedents and where materials can be obtained. Each city should use the guidebook to develop their own program. The guide book deliberately stayed away from stating just one model to follow because different locations have different problems.

However, the guidebook stresses these common threads and objectives:

1. "Start small with a pilot activity and allow for flexibility and change . . ."

2. Contact between architects and other design professionals and schools trying to define how to teach environmental awareness will start with confusion. One way to break this is to concentrate on local problems as case studies.

3. A true appreciation for the environment should be based on the links between what man does and the cycles of nature. The two are interdependent; to ignore one is disastrous.

4. Pollution is caused by sterile buildings and bad land use as well as industrial wastes, garbage, sewage, and leaking machines.

5. Teamwork by professionals supporting citizens is the force necessary to arrest environmental perils.

In the Greenhill School in Dallas, a former teacher is working with architects, a psychiatrist, a chemist, a landscape architect, and others to assemble classroom materials. Architects lead field trips for teachers who then apply in the classroom what they've learned.

Educators interested in the program are encouraged to consult with their local or state AIA chapters, listed in telephone directories, or to write: AIA Education Programs, 1735 New York Avenue N.W., Washington, D.C. 20006. ■

## be a pollution fighter

In your community . . . even among your present installations there are industrial plants, machine shops, restaurants, food processing plants, service stations and many others which are sources of pollution because of their oily or greasy wastes. You are acquainted with the types of intercepting equipment that stop pollution. Be a hero by pointing out this easily installed type of "pollution solution". Write for Manual "W"



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that is as beautiful as it is practical... as aesthetically appealing as it is functional.

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