

July/August 1979

Volume 29

Number 4

In this issue

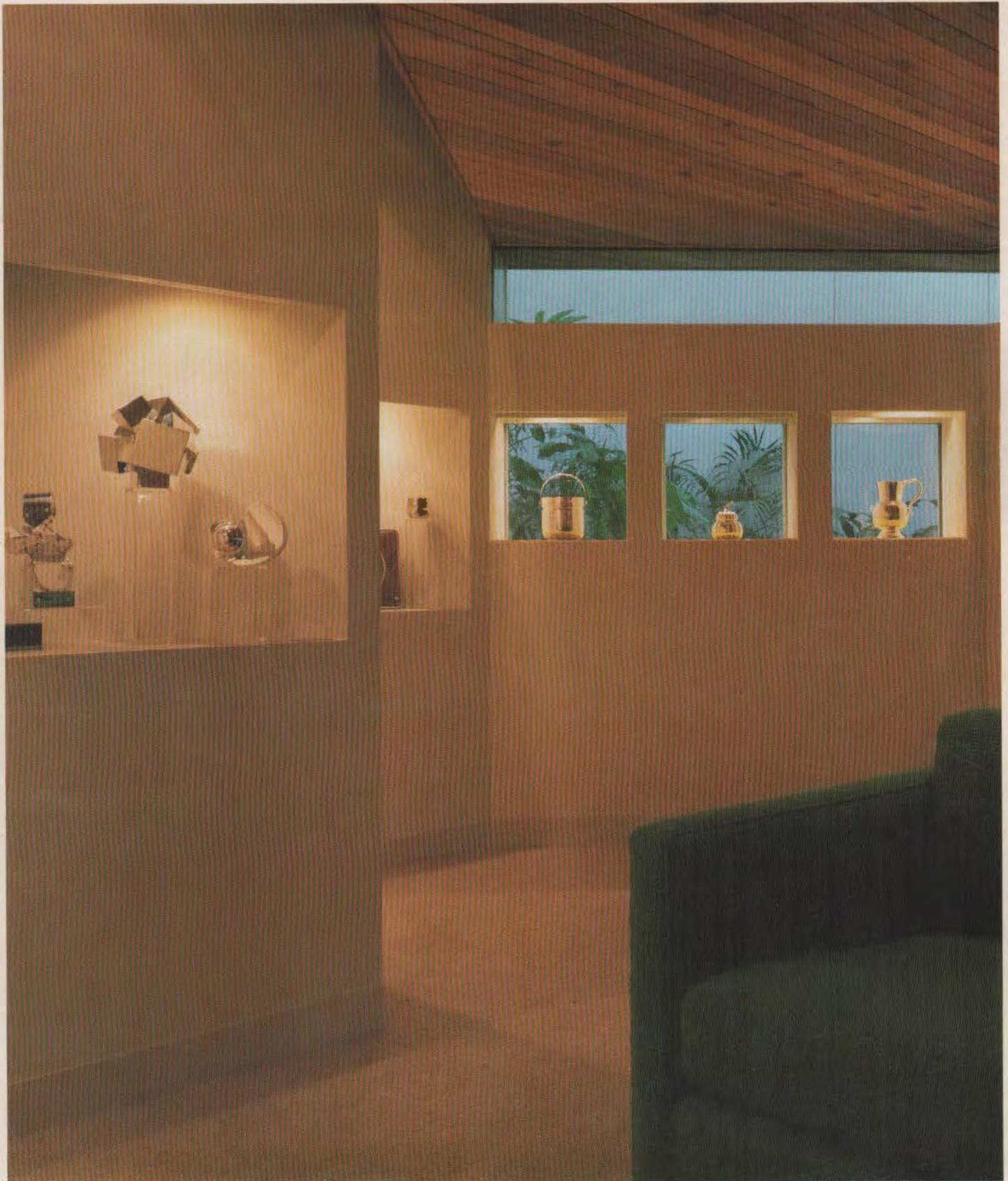
Design for Merchandising

Glassell School of Art

Zoning for Energy Conservation

Profile: Bartlett Cocke, FAIA

Texas Architect



Tintawn

THE NATURAL WOOL LOOK

A FABULOUS COLLECTION OF CARPETING FROM IRELAND

YOU ARE LOOKING AT "SHEPHERDWEAVE"—HEAVY TEXTURED, HIGH PILE, HIGH DENSITY WOOL CARPETING WITH UNIQUE HOMESPUN TEXTURAL VARIATIONS AND COLOR. INCREDIBLY RIGHT FOR THE CONTEMPORARY CONTRACT SCENE. STOCKED IN NEW YORK, DALLAS AND SAN FRANCISCO IN 12' WIDTHS AND ON SPECIAL ORDER IN 3' AND 9' WIDTHS. SEND FOR SAMPLE CUTTING.

Dallas
Tom Blackburn & Associates
3232 Dallas Trade Mart, 75207
Tel: (214) 747-3512

Houston
Tom Blackburn & Associates
231 Decorative Center, 77056
Tel: (713) 960-1451

Circle 1 on Reader Inquiry Card



PURE WOOL MILL

PROFESSIONAL SCALE MODELS



BEFORE

A year can make a big difference. The picture on the left was available for press releases and brochure production one year earlier than the actual building construction on the right. For that time period, this developer had not only uncanny photographs of this project, but also a beautifully detailed scale model display with which to attract potential tenants.

We have a complete slide catalogue of our most recent work and would like to have the chance to show you what we can do for your next project.



AFTER

Kinetic Systems is a diversified firm that can help you in more ways than one.

Pictured above is the West Loop Arboretum Building designed by Pierce Goodwin Alexander, Architects, and developed by Jim Shindler.

**William M. Burwell
Parviz Vessali**

Kinetic Systems, Inc.
1177 West Loop South
Suite 1450
Houston, Texas 77027
713/627-2233



How to save up to 97% of the cost the next time you rearrange your office.

All you need is the Westinghouse Open Office System.

The traditional office wasn't designed for change. So what happens when you have to add people or equipment or make organizational changes? You have to move "permanent" walls, recut carpet, rearrange overhead lighting, rewire, and reroute heating, ventilating and air-conditioning ductwork.

And pay from \$6 to \$25 per square foot to do it all.

With the Westinghouse Open Office, you can do the same job for less than 75¢ per square foot.

And do it faster, with minimum disruption. No need to tear down walls; you simply rearrange panels. And no need to move heating, ventilating and air-conditioning ductwork.



Lights? Westinghouse Open Office Lighting isn't attached to the building; it's part of the system. Since you don't have to rewire, rearranging lighting can be done quickly and easily.

As your business changes or grows, you need an office that can keep pace.

It's flexibility like this that can make your business more productive by saving you time.

And more profitable by saving you money.



**Westinghouse ASD
Open Office System**

Making more people more productive in less space at lower cost.

Texas Dealers

Austin: Rockford Business Interiors, 5524 West Bee Caves, Austin 78746, 512/327-3417

Corpus Christi: Texas Office Supply, 3411 Leopard, Corpus Christi 78408, 512/884-5511

Dallas: Silverthorne Corp., 14330 Midway, Suite 211, Dallas 75234, 214/387-1081

Houston: Office Furniture Inc., 9949 Harwin, Houston 77036, 713/784-9401

Lubbock: Hester's Office Center, 1420 Texas Ave., Lubbock 79401, 806/762-5291

San Antonio: Newman Office Products Co., 401 N. Main, San Antonio 78205, 512/222-9576

Contents



On the Cover: Tane, in Houston, a space for selling silver and gold. Design for merchandising with the emphasis on elegance

and exclusivity. Design by Ray B. Bailey Architects, Inc., Houston. Photo by Richard Payne.

In the News 14

About this Issue 25

Design for Merchandising 26

Houston architect Morton Levy explores the art of designing spaces for selling, with a brief glance backward at its evolution and a firm belief in bringing theater to the marketplace—on time and for a profit.

Steelcase Showroom 34

A case study of a highly specialized space for selling.

Artwork in Glass 38

New Texas Architect contributing editor Peter Papademetriou of Houston reports on the new Alfred C. Glassell School of Art in Houston, recent winner of the Houston-Galveston Masonry Institute's Nicholas Clayton Award.

Urban Forestry 48

A report on Steve Clark & Associates of Houston, one of only a handful of "urban forestry" firms in the country.

Zoning for Energy Conservation . . . 50

An account of the San Antonio Chapter of TSA's involvement in ordinance-making for the sake of energy.

Profile: Bartlett Cocke, FAIA 55

Associate Editor Michael McCullar takes a look at the projects, philosophies and distinguished career of San Antonio architect Bartlett Cocke, FAIA, founding principal of the 52-year-old firm Bartlett Cocke & Associates.

Waller Creek Hike and Bike Trail 60

The Austin firm John Robinson & Associates designs a hike-and-bike trail system along Austin's Waller Creek, one of 10 co-equal winners in TSA's 1978 Design Awards Program.

Being a Funny Architect is Serious Business 85

Another new contributing editor, David Braden, FAIA, of Dallas, devotes his first editorial contribution to revealing the trials and tribulations of "the only architect in America who admits to being a humorist." Both hint and disclaimer of what will follow in issues to come.

Letters 88

Coming Up: The Sept./Oct. issue of Texas Architect will feature a lead article on "Highway Architecture," structures designed to be appreciated from the highway with a passing glance.

Texas Architect is the official publication of The Texas Society of Architects. TSA is the official organization of the Texas Region of the American Institute of Architects.

Larry Paul Fuller Editor
Michael McCullar Associate Editor
John Lash Advertising Director
Sandy Otey Circulation Manager
Hyder Joseph Brown, AIA Editorial Consultant

Contributing Editors

David Braden, FAIA; James Coote; Clovis Heimsath, FAIA; Peter Papademetriou; David Woodcock

Editorial Policy Committee

Larry Good (chairman), David Browning, Ben Canizaro, Jack Craycroft, Bronson Dorsey, Dennis Felix, Craig Kennedy, Mort Levy, Jack Meek, Barry Weiner

Texas Architect is published six times yearly by the Texas Society of Architects, 2121 Austin National Bank Tower, Congress at Sixth, Austin, Texas 78701. Telephone: 512/478-7386. Subscription price is \$8.00 per year for addresses within the continental United States excepting Hawaii and Alaska.

Application to mail at controlled circulation rates is pending at Austin, Texas 78701.

Editorial contributions, correspondence, and advertising material invited by the editor. Usually, no payment will be made for articles. Publisher gives permission for reproduction of all or part of editorial material herein if publication credit is given Texas Architect and the author when indicated. Publications which normally pay for articles are requested to give consideration to the author of reproduced byline feature material.

Appearances of names and pictures of products and services in either editorial or advertising does not constitute an endorsement of same by either the Texas Society of Architects or the American Institute of Architects. Nor does editorial comment necessarily reflect an official opinion of either organization.

BPA membership applied for May 1979.

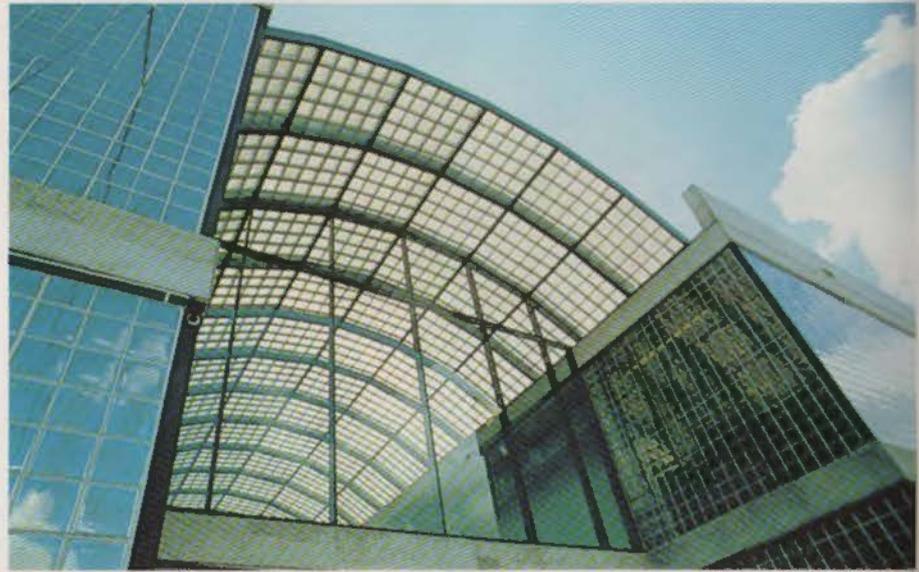
TSA Officers

George Loving, FAIA, Abilene President
Boone Powell, San Antonio President-Elect
Bob Garland, El Paso Vice-President
Lee Roy Hahnfeld, Fort Worth Vice-President
Mort Levy, Houston Vice-President
James Meyer, Richardson Vice-President
Daniel Ogden, McAllen Vice-President
James R. Rucker, Wichita Falls Secretary
Nancy R. McAdams, Austin Treasurer
Jay W. Barnes, FAIA, Austin AIA Director
Theodore S. Maffitt, Jr., FAIA,
Palestine AIA Director
Pat Spillman, FAIA, Dallas AIA Director
Preston M. Bolton, FAIA,
Houston Immediate Past President
Des Taylor, Austin Executive Vice-President

TSA Board of Directors

M. R. Newberry Abilene Chapter
Chuck Croft Austin Chapter
Duane Coté Brazos Chapter
Donald Greene Corpus Christi Chapter
James A. Clutts Dallas Chapter
W. E. Kuykendall El Paso Chapter
Robert LeMond Fort Worth Chapter
Kenneth Bentsen, FAIA Houston Chapter
Calvin Walker Lower Rio Grande Valley Chapter
Tom Mills Lubbock Chapter
Carroll Sinclair Northeast Texas Chapter
James Dockery San Antonio Chapter
D. Rex Goode Southeast Texas Chapter
Darrell Fleming Texas Panhandle Chapter
John Dudley Waco Chapter
Kenneth Fields West Texas Chapter
J. G. Dixon, Jr. Wichita Falls Chapter
John Krause Association of Student Chapters/AIA

THE NICHOLAS CLAYTON AWARDS PROGRAM,



The Alfred C. Glassell School of Art

"Clean and uncompromised . . . an ironic, opposite energy conservation solution to more opaque buildings . . . stands with both strength and modesty at the same time . . . strong interior including stark central space should respond well to artwork displayed within it."



John Sealy Hospital, South Addition

"Ambitious and strong . . . towers and recesses reflect an energy consciousness . . . form allows light penetration to interior public spaces."

EXCELLENCE IN DESIGN WITH MASONRY



The Alfred C. Glassell School of Art in Houston has been bestowed the Nicholas Clayton Award for outstanding masonry design.

Architect: S. I. Morris Associates;
Owner: The Museum of Fine Arts, Houston;
Contractor: McGregor Construction Company; Mason Contractor: McGregor Construction Company.

The architectural firm selected glass block masonry construction for its appearance, low maintenance and energy conserving characteristics.

The building is a two-level structure with an enclosed area of 41,669 square feet. Ground floor functions include a two-story exhibition space enclosed by a continuous skylight above.

A jury of five members of The Boston Society of Architects also designated three buildings to receive awards for Excellence in Design with Masonry:

The John Sealy Hospital, South Addition, in Galveston

Architect: Pierce, Goodwin, Alexander;
Owner: Board of Regents, The University of Texas; Contractor: Thomas Construction Co., Inc.; Mason Contractor: Thomas Construction Co., Inc.

The Sarah Vickers Chancellor Elementary School in Alief

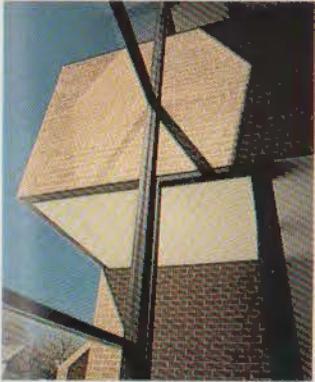
Architect: Golemon and Rolfe Associates, Inc.; Owner: Alief Independent School District; Contractor: Wilmac Constructors, Inc.; Mason Contractor: McCurdy-Wilson Masonry.

The Colonial Park Recreation Center of West University Place

Architect: Mitchell, Carlson and Associates, Inc.; Owner: City of West University Place; Contractor: Rayko Construction Company; Mason Contractor: McCurdy-Wilson Masonry.

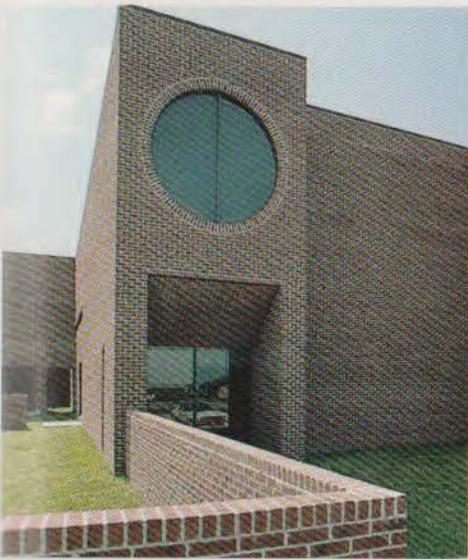
Adjacent to photos are comments of the jury.

The Masonry Institute of Houston-Galveston, sponsor of the Nicholas Clayton Awards Program, congratulates the winners and thanks all those who participated.



Colonial Park Recreation Center

"Handsome composition of form derived from its programmatic elements, not applied or arbitrary sources . . . careful detailing of brick."



Sarah Vickers Chancellor Elementary School

"Whimsical, lively interior space . . . round windows are justified by the humane and pleasant feeling of environment, appropriate to the building's purpose."

 **Masonry Institute
Houston-Galveston**
Halbouty Center, 5100 Westheimer
Houston, Texas 77056 (713) 629-6024

Seven originals. One element in common.

Seven divergent courses were taken by these architects and designers in their pursuits of excellence.

Yet as an important means to that end, each individual specified a roof of genuine clay tile.

That's because clay roofing tile, with its wide variety of colors, textures and shapes is highly adaptable to differing styles.

And beyond its natural beauty, clay roofing tile embodies the most practical advantages, too: durability

SV



William L. Rudolph

William L. Rudolph, A.I.A. and Associates, Inc.

SV



Robert Ingle Hoyt

Robert Ingle Hoyt, A.I.A.

SV



Morgan Bader

Morgan Bader, Richards & Coghlan, Inc.



Welton Becket

Welton Becket Associates

San Vallé TILE KILNS

1717 North Highland Avenue - Los Angeles, California 90028
Telephone: (213) 464-7289

**THE NATION'S LARGEST PRODUCER AND DISTRIBUTOR
OF GENUINE CLAY ROOFING TILE.**

Distributor throughout the Southwest for:

- **GLADDING, McBEAN & CO.** (*Line of Interlocking Shingle and Cordova Straight Barrel Mission.*)
- **LUDOWICI-CELADON COMPANY** (*Complete line of clay roofing tiles.*)
- **SHINKOH CERAMICS INC.** (*Glazed oriental tile.*)

and freedom from maintenance.

The future will see thousands of other fine originals in which the artist will make clay roofing tile uniquely his own. Hopefully, your next original will be among them.

SV



Arthur Vallés
Arthur Vallés & Co.

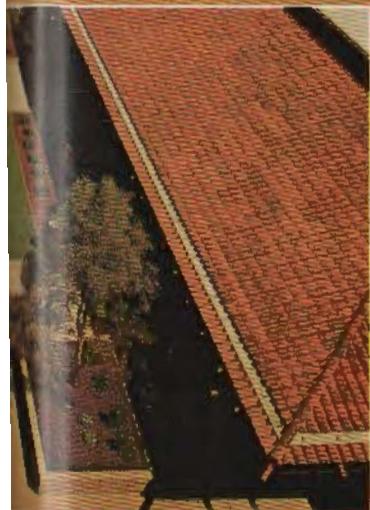
SHINKOH



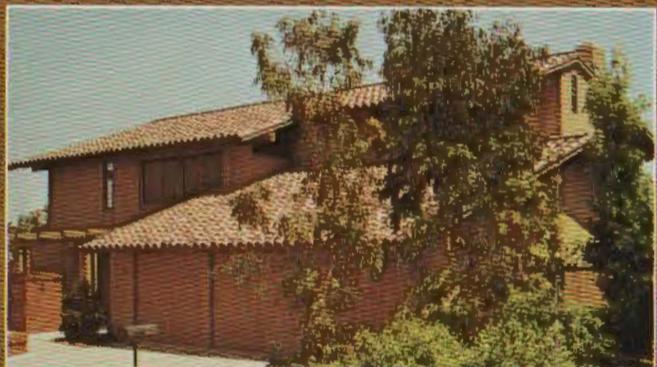
Charles Wong

Charles Wong & Associates, A.I.A.

SV



SV



J. Marwick

J. Marwick & P.B.D. and Associates

If it isn't clay ... it isn't tile.

Circle 5 on Reader Inquiry Card



Antigua II-It's Better-It's New

NEW BODY With a new composition of natural earth clay and improved manufacturing techniques, Antigua II lays flat and installs easily. A quality installation can be expected.

This red-bodied, extruded, glazed quarry tile is suitable for interior light-traffic areas, residential and commercial applications.

NEW COLORS Monarch has expanded the Antigua II line to include 14 colors. Topped with a durable, variegated glaze, this popular floor tile's light-catching textures and warm colors are intentionally varied to create a unique character that may be used on floors, walls or countertops.

Call or write for the name of the distributor nearest you.

Circle 6 on Reader Inquiry Card



MONARCH
TILE MANUFACTURING, INC.

**Texas Distributors
Dallas & Ft. Worth**

American Tile
2839 Merrell Rd. 3113 Bryan St.
Dallas, 75229 Ft. Worth 76110
214/243-2377 817/924-2233

Austin

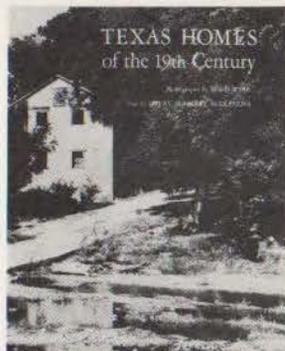
American Tile
3100 Industrial Terrace
Austin 78759
512/837-2843

Houston

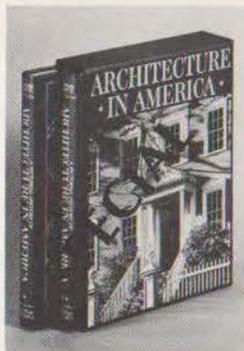
H & R Johnson
7590 Harwin St.
Houston 77036
713/977-7724



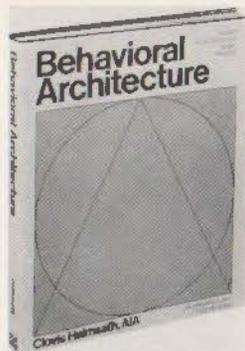
Architecture, Art, Energy, Design, Preservation... History, Business, Preservation...



Texas Homes of the 19th Century
Alexander, \$25.00 (hard)



Architecture in America
two volumes, Smith, \$45.00
NOW \$19.95



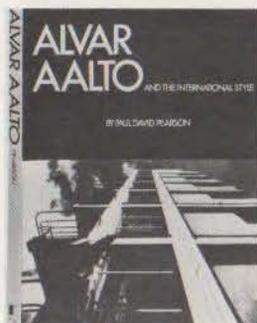
Behavioral Architecture
Heimsath, \$17.50 (hard)



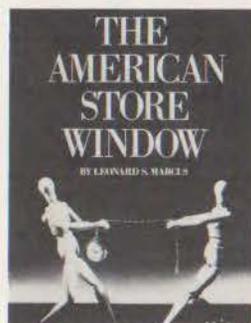
Mexican Architecture
Heyer, \$25.00 (hard)



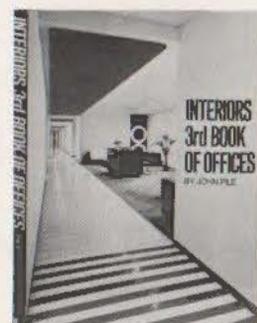
George Nelson Design
\$17.95 (hard)



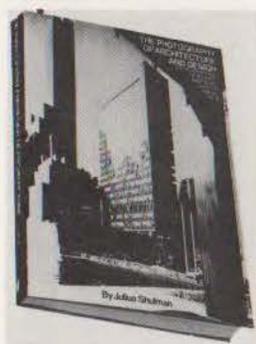
ALVAR AALTO
Pearson, \$27.50 (hard)



American Store Window
Marcus, \$25.00 (hard)



Interiors 3rd Book of Offices
Pile, \$24.95 (hard)



The Photography of Arch. & Design
Shulman, \$25.00 (hard)



Open-plan Offices
\$11.00 (hard)



Business Guide for Interior Designers
Siegel, \$4.95



Arch. Working Drawings
Lieber, \$17.50 (hard)



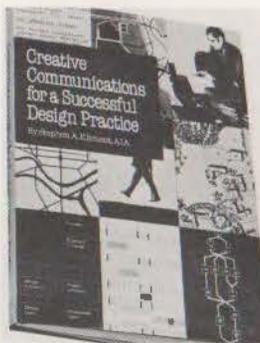
Design in Architecture
Broadbent \$28.00 (hard)
12.50 (paper)



Houses of the West
\$18.95 (hard)



Houses Architects Design for Themselves, \$19.95



Creative Communications for a Successful Design Practice
Kliment, \$22.50 (hard)



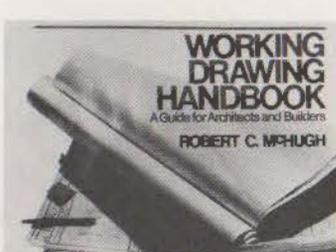
The Indoor Garden
Hunter, \$19.50 (hard)



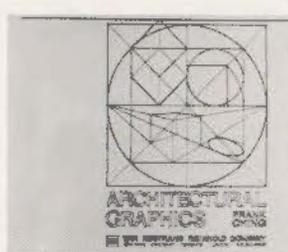
Frank Lloyd Wright
Twombly, \$19.95 (hard)



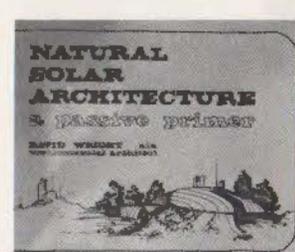
Preparing Design Office Brochures: A Handbook
Travers, \$10.00 (paper)



Working Drawing Handbook
Robert C. McHugh, \$6.95 (paper)



Architectural Graphics
Frank Ching, \$5.50 (paper)



Natural Solar Architecture
David Wright, \$7.95 (paper)

Architecture, Art, Energy, Design, History, Business, Preservation. . . .



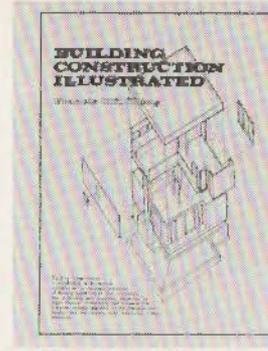
Architectural Review: Texas Issue
\$7.00 (paper)



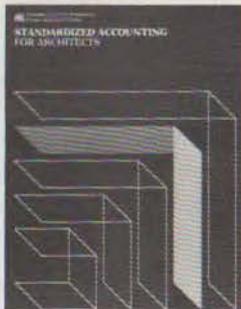
Design for Ind. Living
\$25.00 (hard)



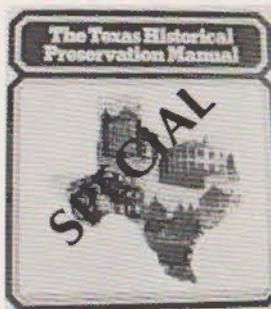
The Care of Old Buildings Today
\$29.95 (hard)



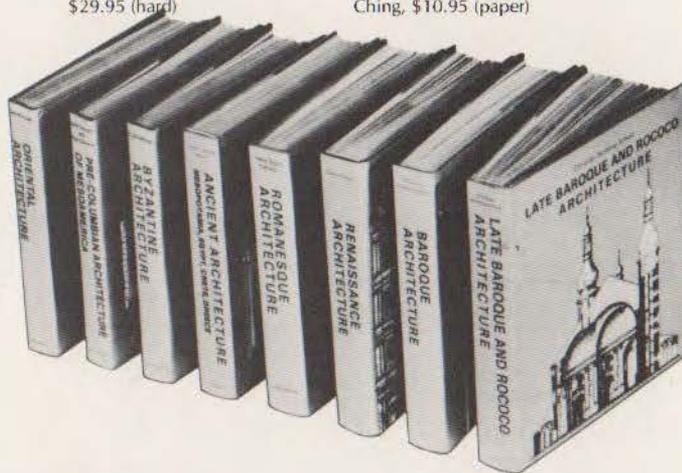
Building Construction Illustrated
Ching, \$10.95 (paper)



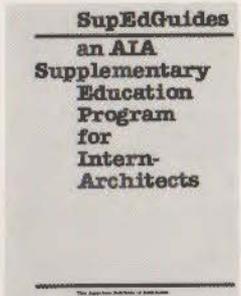
Standardized Accounting for Architects AIA, \$16.00



Historical Preservation Manual TSA, \$20.00
NOW \$5.50



Oriental Architecture \$42.50 each (hard)
Pre-Columbian Architecture of Mesoamerica
Byzantine Architecture
Ancient Architecture—Mesopotamia, Egypt, Crete, Greece
Romanesque Architecture
Baroque Architecture
Late Baroque and Rococo Architecture
Modern Architecture . . . new . . . new



SupEd Guide
AIA, \$32.00



Supermannerism
Smith, \$12.00 (paper)

Ordering Information

Please place all orders through the **Texas Society of Architects, 2121 Austin National Bank Tower, Austin, Texas 78701, 512/478-7386**. Orders can be placed either by phone or through the mail and are filled the day they are received.

Quantity	Publication Title	Price	Total

Postage Charges:

under \$10.00	— \$0.50
10.00 to 20.00	— 1.00
20.00 to 30.00	— 1.50
30.00 to 50.00	— 2.00
over 50.00	— 2.50

All packages are sent fourth class. First-class or special delivery fees, when requested, will be billed to the purchaser.

Sub-Total	_____
Plus 5% Sales Tax	_____
Plus Postage	_____
Total Due	_____
Payment Enclosed	_____
Please Bill	_____

Name _____

Address _____

City _____ State _____ Zip _____

INSPIRATIONS

Form and function unite in a distinctive line of luxury bathroom fixtures and fittings called the Gallery Collection by Eljer. Each piece is an exceptional sculpture combining classic form and stunning simplicity. In appealing colors, they create an almost limitless versatility in bathroom style and decor.

A COLLECTION OF INSPIRING BATHROOM DESIGNS

To stimulate new ideas for truly unique and imaginative bathrooms Eljer has prepared a series of dramatic innovative bathroom designs in a colorful new booklet entitled "Inspirations".

THE GALLERY COLLECTION BY ELJER



ELJER

WallaceMurray

Texas Distributors

Abilene
Western Plumbing Wholesalers
915/672-3201

Austin & San Antonio
B & B Wholesale Supply
(Austin) 512/452-5912
(San Antonio) 512/223-4275

Baytown
Moore Supply Co.
713/427-5601

Beaumont
Moore Supply Co.
713/832-8429

Bryan
Moore Supply Co.
713/832-8151

Conroe
Moore Supply Co.
713/756-4445

Dallas
Apex Supply Co.
214/741-5463

Goodman Supply Co.
214/565-1005

El Paso
Central Supply Co.
915/544-7770

Ft. Worth
Armtex West Supply
817/429-0370

Garland
International Supply
214/494-2329

Houston
Economy Plumbing Supply
713/864-6331

Moore Supply Co.
713/223-4921

Killeen
Killeen Distributors
817/526-3028

**Lubbock, Amarillo,
Midland-Odessa**
Fields & Co.
(Lubbock) 806/762-0241
(Amarillo) 806/374-4672
(Midland-Odessa) 915/563-0501

Nacogdoches
Moore Supply Co.
713/564-8331

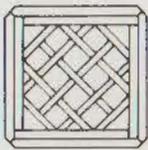
Pharr
S & S Wholesale Supply
512/787-8855

Texarkana
Double Jay Supply
214/793-2211

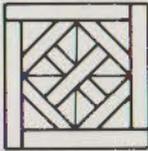
Waco
Milstead Supply
817/753-1591

Wichita Falls
Connor-Gibson Supply
817/767-2506

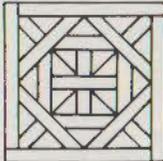
CUSTOM CLASSICS ● STRIP ● PLANK ● PARQUET PATTERNS ● END GRAIN ●



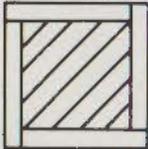
FONTAINEBLEAU $\frac{3}{4}$ "x39"x39"
or $\frac{3}{4}$ "x42"x42" with pickets (as shown)
10.56 or 12.25 SF/Sec.
Plain Oak
Quartered Oak or Ash
Walnut or Cherry



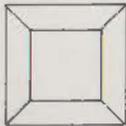
BRITTANY $\frac{3}{4}$ "x28"x28"
5.44 SF/Sec.
Plain Oak
Quartered Oak or Ash
Walnut or Cherry



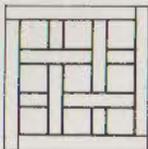
BORDEAUX $\frac{3}{4}$ "x36"x36"
9 SF/Sec.
Plain Oak
Quartered Oak or Ash
Walnut or Cherry



LOUVRE $\frac{3}{4}$ "x23"x23"
3.67 SF/Sec.
Plain Oak
Quartered Oak or Ash
Walnut or Cherry



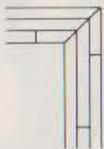
MONTICELLO $\frac{3}{4}$ "x10"x10"
.694 SF/Sec.
Plain Oak
Quartered Oak or Ash
Plain Walnut or Cherry
Burl Walnut



AMERICAN MARIE ANTOINETTE
 $\frac{3}{4}$ "x30"x30"
6.25 SF/Sec.
Plain Oak
Quartered Oak or Ash
Walnut or Cherry
(Also available unassembled for continuous pattern.)



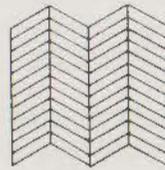
EUROPEAN MARIE ANTOINETTE
 $\frac{3}{4}$ "x9"x9" slat centers
w/ $2\frac{1}{4}$ "x20 $\frac{1}{4}$ " bands
.88 SF/Sec.
Plain Oak
Quartered Oak
Ash, Walnut, Cherry



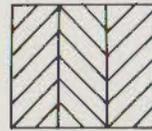
FEATURE STRIP $\frac{3}{4}$ "x3"xRL
Bundled as ordered
Plain Oak
Quartered Oak or Ash
Walnut or Cherry



PLANK $\frac{3}{4}$ "xRWxRL
Bundled as ordered
2 $\frac{3}{4}$ lb/SF
Plain White Oak, Yellow Pine
(3"-5")
Plain Red Oak
(3"-7")
Quartered Oak or Ash
(3"-6")
Walnut or Cherry
(3"-6")



MITERED HERRINGBONE
Tropical Mitered Herringbone
 $\frac{1}{4}$ "x15 $\frac{1}{8}$ "x15 $\frac{1}{8}$ "
37 SF/ctn, 37 lb/ctn
Tropical Oak
Tropical Walnut or Cherry



$\frac{3}{4}$ " T/G Mitered Herringbone
 $\frac{3}{4}$ "x2 $\frac{1}{4}$ "x6 $\frac{3}{4}$ "-18", 2 $\frac{3}{4}$ lb/SF
Plain Oak
Quartered Oak
Ash, Walnut, Cherry



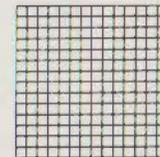
Teak Herringbone $\frac{7}{8}$ "x1.714"x12" (T&G)
40 SF/ctn, 60 lb/ctn
Teak



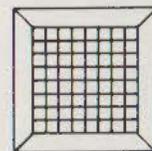
$\frac{3}{4}$ " T/G Herringbone $\frac{3}{4}$ "x2 $\frac{1}{4}$ "x6 $\frac{3}{4}$ "-18"
2 $\frac{3}{4}$ lb/SF, Cartoned as ordered
Plain Oak
Quartered Oak
Ash, Walnut, Cherry



Tropical Herringbone $\frac{1}{4}$ "x14 $\frac{1}{8}$ "x16 $\frac{3}{4}$ "
34 SF/ctn, 34 lb/ctn



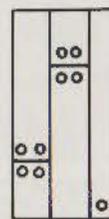
DOMINO $\frac{1}{4}$ "x18 $\frac{7}{8}$ "x18 $\frac{7}{8}$ "
67 SF/ctn, 67 lb/ctn
Tropical Oak
Tropical Walnut or Cherry
Tropical Mixed Species



FRANKFORT 5/16"x12"x12"
25 SF/ctn, 32 lb/ctn
Teak Prefinished Natural
Teak Unfinished Square Edge



STRIP $\frac{3}{4}$ "x2 $\frac{1}{4}$ "xRL
Bundled as ordered
2 $\frac{3}{4}$ lb/SF
Plain Oak
Quartered Oak
Maple



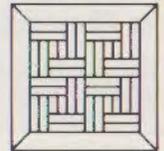
PLANK w/PLUGS $\frac{3}{4}$ "xRWxRL
Bundled as ordered
2 $\frac{3}{4}$ lb/SF
Quartered Oak or Ash
(3"-6")
Walnut or Cherry
(3"-6")
Vinyl Laminated Plank with or without plugs 1/10"x4"-6"-8"x48"
24 SF/Ctn, 15 lb/ctn
Oak, Walnut, Cherry

INSTALLATION & MAINTENANCE ACCESSORIES ● WOOD FLOOR DESIGN

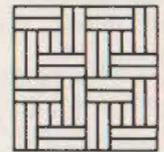


HADDON HALL
Tropical Haddon Hall
 1/4" x 15 1/8" x 15 1/8", 43 SF/ctn, 43 lb/ctn

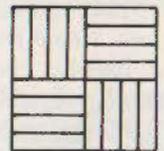
Tropical Oak
 Tropical Walnut or Cherry



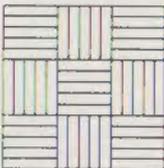
BLUEGRASS 5/16" x 16" x 16"
 44.44 SF/ctn, 55 lb/ctn
Teak Prefinished Natural
Teak Unfinished Square Edge



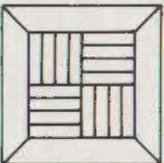
Teak Haddon Hall
 1/4" x 12" x 12", 25 SF/ctn, 23 lb/ctn
Teak Prefinished Natural
Teak Unfinished Square Edge



3/4" T/G Fingerblock
 3/4" x 6 3/4" x 6 3/4" up to 18" x 18"
 2 3/4 lb/SF, Cartoned as ordered
 Plain Oak
 Quartered Oak
 Ash, Walnut, Cherry



Tropical Fingerblock 1/4" x 18 7/8" x 18 7/8"
 67 SF/ctn, 67 lb/ctn
 Tropical Oak
 Tropical Walnut or Cherry



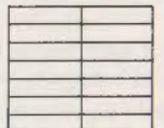
LOUISVILLE 5/16" x 12" x 12"
 25 SF/ctn, 32 lb/ctn
Teak Prefinished Natural
Teak Unfinished Square Edge



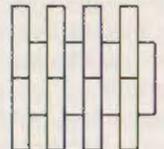
5/16" Fingerblock Prefinished
 5/16" x 6-11/32" x 6-11/32" (T&G)
 50 SF/ctn, 60 lb/ctn
 Prefinished Oak or Ash:
 Natural or Dark



Tropical Straightline 1/4" x 18 7/8" x 18 7/8"
 67 lb/ctn, 67 SF/ctn
 Tropical Oak
 Tropical Walnut or Cherry



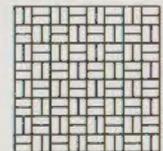
3/4" T/G Straightline 2 3/4 lb/SF
 3/4" x 2 1/4" x 6 3/4" - 18", Cartoned as ordered
 Plain Oak
 Quartered Oak
 Ash, Walnut, Cherry



3/4" T/G Ashlar 3/4" x 2 1/4" x 6 3/4" - 18"
 2 3/4 lb/SF, Cartoned as ordered
 Plain Oak
 Quartered Oak
 Ash, Walnut, Cherry



ASHLAR
Tropical Ashlar
 1/4" x 18 7/8" x 18 7/8"
 59 SF/ctn, 59 lb/ctn
 Tropical Oak
 Tropical Walnut or Cherry



AZTEC 1/2" x 18 7/8" x 18 7/8"
 32 SF/ctn, 64 lb/ctn
 Tropical Oak
 Tropical Walnut or Cherry



ALAMO 1/2" x 3" x RL
 Cartoned as ordered, 2.3 lb/SF
 Mesquite



BOWIE 1/2" x 3" x 3" or 1/2" x 5" x 5"
 Cartoned as ordered, 2.3 lb/SF
 Mesquite



CROCKETT 1/2" x 24" x 24" in tiles
 4 SF/Sec., 2.3 lb/SF
 Cartoned (15 SF/ctn) loose
 rounds with grout separate
 for monolithic installation
 Mesquite Rounds, 1 gal Latex,
 10 lb Rock Hard
 Wood Putty



Kentucky Wood Floors provides a broad line of wood flooring encompassing a wide spectrum of design alternatives with prices to fit any budget constraint. Our custom floors are preassembled and can be ordered prefinished for "no fuss" installations.

French-Brown Distributors

6852 Twin Hills
 Dallas, Texas 75231
 214/361-9430

Gilson Floor Coverings, Inc.

1815 Stanford
 Houston, Texas 77006
 713/526-3936

Du Bose Floors

905 San Pedro
 San Antonio, Texas 78212
 512/225-2844



In the News



Stirling (standing, right) reviews second-year graduate student project for addition to M.D. Anderson Hall as architecture dean Jack Mitchell (standing, center) looks on.

Stirling to Design Architecture School Addition at Rice

Noted English architect James Stirling has been commissioned to design a \$2 million remodeling and expansion of M. D. Anderson Hall at Rice University's School of Architecture in Houston.

According to Rice architecture dean O. Jack Mitchell, the program calls for renovating 23,000 square feet of the existing building and adding a 15,000-square-foot addition which will be responsive to the Italianate flavor of the Rice University campus.

The new wing will house, among other things, new studio space, a gallery, a jury room and a 250-seat lecture theater.

Mitchell says work is underway on preliminary plans for the project, construction of which is scheduled to begin next spring.

Stirling's partner, Michael Wilford, has taught at Rice as a visiting critic and

once conducted a design studio which involved students in the design of the Anderson Hall expansion and renovation. Stirling also has taught at Rice as a visiting lecturer.

Among Stirling's most acclaimed British projects are Leicester University's Engineering Building (1959); Cambridge University's History Faculty Building (1964); and Queen's College, Oxford (1966).

Mitchell says Stirling was chosen for the project because both he and Wilford fit the Rice board of trustees' selection criteria to a tee: "distinguished in their field; showing strong skills in creating a new building in an old or existing context; making the transition smoothly; and having some connection with Rice."

Local associates for the project will be Houston architects Robert Ambrose and Michael McEnany.

Gov. Clements Signs Registration Law

Gov. Bill Clements signed Senate Bill 551 during ceremonies June 13 in Austin re-enacting the state's Architects Registration Law and recreating the Texas Board of Architectural Examiners (TBAE).

The bill was passed by the Texas House of Representatives May 17 during the closing weeks of the 66th Legislative Session, the final product of 18 months of review by the state Sunset Advisory

Commission.

TBAE was one of 26 state agencies under review since the establishment in 1977 of the state Sunset Act, which calls for the state's 177 boards, agencies and commissions to justify their existence every 12 years or be eliminated.

National Trust Awards Go to Two Texas Projects

The National Trust for Historic Preservation presented awards for achievement in preservation to the Stewart Title Co. of Houston and the Junior League of Corpus Christi during ceremonies May 7 in Washington, D.C.

Stewart Title Co., headquartered in Houston, received the Trust's Gordon Gray Award for restoration of its Galveston office, the 1882 Stewart Title Building in the historic Strand District.

The company, founded in 1896,



Stewart Title Building.

bought the former Kaufman-Runge building for use as its headquarters in 1905. Designed by Texas architect Eugene Heiner in a neo-Renaissance style, the building was completed in 1882 and was the tallest 19th-century structure on Galveston Island to remain standing after the turn of the century.

Stewart, which has occupied the building continuously since its purchase in 1905, was cited for continuous preservation of the building's facade, which included reconstruction of a missing cornice, and rehabilitation of its first floor interior, as well as for the company's efforts in promoting historic preservation nationwide.

The Junior League in Corpus Christi received the Trust's President's Award for acquiring from the city and restoring the 1893 Sidbury House, according to the Trust the last remaining example of "high Victorian" architecture in Corpus



Clements signs S.B. 551 as TBAE/TSA representatives observe (standing, left to right: Ronnie Rucker, Phil Creer, George Loving and Des Taylor.)



Sidbury House, Corpus Christi.

Christi.

Located near the city's Bayfront Arts and Science Park, the building is operated as a museum by the Junior League, which maintains offices on the second floor.

Texas Region Leads In Applications For DOE Energy Grants

The Department of Energy's recent solicitation campaign for its Appropriate Technology Small Grants Program has yielded 1,653 applications in DOE Region VI (Texas, Oklahoma, Arkansas, Louisiana and New Mexico), more than any other region in the country.

And, according to the DOE regional office in Dallas, of the 1,653 applications for the program, 46 percent came from Texas, more than any other state in the region (18 percent came from New Mexico, 16 percent from Oklahoma, 10 percent from Arkansas and 10 percent from Louisiana).

DOE says preliminary data indicates that about one-third of the applications related to solar energy, with the rest having to do with conservation, wind energy, geothermal and a variety of other systems, from experiments with electric cars to conversion of wave power in the Gulf of Mexico.

The program, begun last December, is designed to support "small-scale energy-related technologies applicable to local needs, skills and available energy sources," according to DOE. "In effect," the Department says, "the program provides funding for the average American who has a good energy-saving or energy-producing idea but doesn't have the money to perfect it."

Applications are currently being reviewed by the state energy office in each of the five states in the region. An-

Strong-Tie
TIMBER CONNECTORS

SIMPSON COMPANY

JOIST & PURLIN HANGERS

Distributed in Texas by
SEIDEL COMPANY

4110 Dumbarton Road • Houston, Texas 77025 • 713/668-8554
Manufactured by Simpson Company, San Leandro, California 94557

Circle 9 on Reader Inquiry Card



KNOX TILE

Tile in every imaginable size, shape, color and texture. Imported and domestic. Commercial or residential. Product application consultation available.

Importers & Distributors of Quality Ceramic Tile

11232 Indian Trail/Dallas 75229/(214)243-6666

Circle 10 on Reader Inquiry Card

environment ltd.

5701 richmond ave.
(just off chimney rock)
houston, texas 784-1500

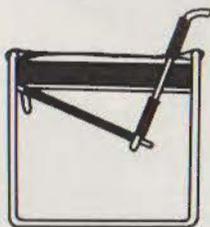
we
carry
the
classics



breuer



mies



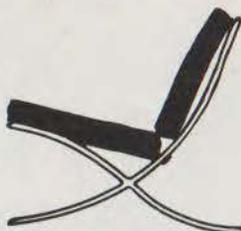
wassily



thonet



eames



barcelona

made to order
tables
bookcases
desks, etc.

nouncement of the first round of grant winners is expected to be made sometime around Aug. 1.

Anyone wishing to find out more about the program, and the second round of proposal solicitations expected to begin later this year, may contact the Department of Energy, Appropriate Technology/6CE, P.O. Box 35228, Dallas 75235.

Texas Monthly Credits TSA For 'TexAd' Inspiration

Texas Monthly magazine associate publisher Ted Siff has credited TSA as the inspiration for its recent "TexAd" competition, a program intended to improve the quality of life in Texas through public service advertising.

Individuals and organizations were invited to create and submit for judging fullpage advertisements promoting their favorite Texas causes. The ten winning ads are being run in the next few issues of the magazine as a public service.

In a letter to TSA President George Loving, FAIA, Siff praised TSA as a leading force in improving the quality of life in Texas. "From your 'Texas: Handle with Care' to Preston Bolton's 'Texas: The Quality Life,' TSA themes have spawned not just good feelings but many tangible benefits to all Texans," Siff observed. "*Texas Monthly* owes a debt to the TSA in general and last year's president, Preston Bolton, FAIA, for planting the seeds which eventually grew into our TexAd competition."

Houston Leads Again this Year In First-Quarter Housing Starts

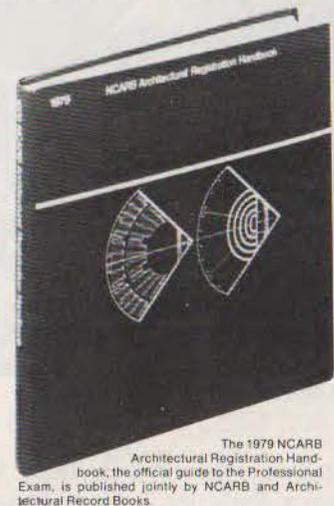
Houston led in construction of new housing units nationwide in the first quarter of 1979, according to a McGraw-Hill F. W. Dodge Division report released in June.

The report cites Houston as the most active housing area in the country for the period with 13,876 units, followed by Phoenix with 13,699.

A runner-up to Houston for the first quarter last year, Dallas, with 9,061 units, slipped to sixth this year behind Los Angeles/Long Beach, with 10,820, West Palm Beach/Boca Raton, with 10,243, and Tampa, with 9,460.

The report indicates that total housing starts nationwide for the opening quarter increased three percent this year, com-

Now Available



The 1979 NCARB Architectural Registration Handbook, the official guide to the Professional Exam, is published jointly by NCARB and Architectural Record Books.

The 1979 NCARB Architectural Registration Handbook

Here's the one book you need most to prepare for the professional exam. Created by the same people who wrote the test, the new Handbook provides vital information on the December exam. You'll find—

The Official Mission Statement. A detailed description of the 1979 exam subject: the expansion and development of A Community College Facility. **What you should know about grading**—including new information especially for candidates without accredited degrees.

A condensed version of last year's exam. Here is everything you need to practice taking the test: the 1978 Mission Statement, complete Test Information Packages (TIPs), and sample questions—with answers, and a "degree of difficulty" key. Detailed information on the Site Planning and Design Exam—a newly required part of the exam.

Recommended readings—and a study strategy for this year's exam.

Cost of the 1979 NCARB ARCHITECTURAL REGISTRATION HANDBOOK is \$24.00. The price includes \$1.10 state sales tax and \$0.90 for postage. All orders must be accompanied by payment. Make check or money order payable to the Texas Society of Architects. For delivery allow 10 days from August 13, 1979.

Order from:
Texas Society of Architects
2121 Austin National Bank Tower
Austin, Texas 78701
(512) 478-7386

pared to the same period last year. After adjustment for seasonal variations, however, the first quarter total for the nation showed a five percent decline from the last quarter of 1978.

According to George A. Christi, Dodge vice president and chief economist, "the decline indicates that the record cost and diminishing availability of mortgage money are finally beginning to impinge upon new residential building."

Working Drawing PDP Slated for Austin Aug. 17-18

The extension division of the University of Wisconsin in Madison, in cooperation with the Texas Society of Architects and The University of Texas at Austin, will conduct a two-day institute entitled "Working Drawing Production Systems," scheduled for Aug. 17-18 on the UT-Austin campus.

Instructors Ned Abrams, Kaiman Lee, Robert Olden, Gerald Pfeffer, Fred Stitt and Thomas Zimmerman, along with participants, will examine: planning for working drawings, the implementation of new drawing production systems, photographic techniques, time and cost saving production techniques and the use of the computer in developing working drawings.

Fee for the institute is \$110. For more information, interested persons may contact Philip M. Bennett, Program Director, Department of Engineering, University of Wisconsin-Extension, 432 North Lake Street, Madison, Wis. 53706. Telephone: (608) 262-2061. (For enrollment, interested persons should call 512/471-3123.)

Caudill Receives Honorary Doctoral Degree From University in Mexico



William W. Caudill, FAIA, chairman of the Houston firm Caudill Rowlett Scott, received an Honorary Doctoral degree from the Universidad Autonoma De

Guadalajara, Mexico, during ceremonies May 18 in Guadalajara. The degree is awarded for outstanding merit in the service of culture and scholarship.

Caudill is only the second architect to be awarded the honor, the first of whom

Supporting
handsome
structures is
what we do
best!

We've selected nature's finest woods to bring you the very best quality available in functionally designed, laminated wood beams and decking. The strength and beauty of our laminated beams and decking allow you the freedom to create innovative designs with a sound structural system.

We've learned a lot about lumber through the years, and we would like to share our expertise with you.

JOHN J.



KUNTZ LUMBER COMPANY
ARCHITECTURAL SPECIALTIES

301 NORTH MEDINA STREET
POST OFFICE BOX 7288
SAN ANTONIO, TEXAS 78207

(512) 226-4354

Circle 12 on Reader Inquiry Card

Pliant Wood Wallcovering

All of the elegance and beauty of real wood. Select from over 70 species — butternut, oak, teak, koa, to name a few. Determine the cut — flat, quartered, or rift. And specify the match — butcher block, book, herringbone, and more, to create over 1500 combinations.

Ideal for curved or irregular shaped surfaces. Adapts to any size wall area. And U.L. approved for all fire codes.

Pliant Wood. Looks like real wood — because it is.



Of Houston/Of Dallas

6110 Richmond, Houston, Tx. 77057, (713) 781-5510
P.O. Box 31318, Dallas, Tx. 75231, (214) 739-2490

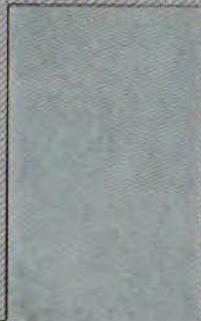
Circle 13 on Reader Inquiry Card

Travertino

Blanco Fino

NATURAL MARBLE & ONYX SYSTEMS

Timeless in its beauty and durability, marble has some of the widest usages of all natural building materials. Now the Natural Marble and Onyx Systems, combine the age of marble with the now time technology. The advantages of natural marble for commercial and residential construction uses are endless: store fronts, wall coverings, floors, fireplaces, tub and shower enclosures . . . "Your imagination is our Limit". Modular sizes of the Natural Marble Systems allow for rapid assembly and installation. Natural Marble Systems are $\frac{3}{8}$ " thick and weigh only six pounds per Sq. Ft. The panels are available in two standard sizes, —54" x 60" and 48" x 48", in five colors, Blanco Fino, Perlato, Negro, Rojo Colonial, and Travertino.

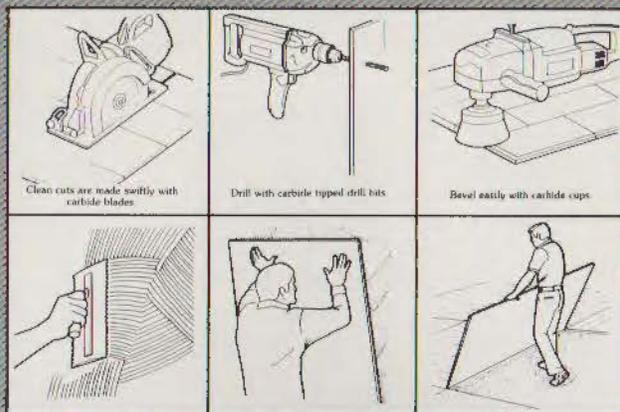


Rojo Colonial

Perlato

Negro

Natural Marble Systems are easily installed in a minimum of time using no special tools.



Savignac Industries was founded in 1957 in Ciudad Juarez, Mexico. Five plants, four in Mexico and one in Canutillo, New Mexico, process the natural marble and onyx that is quarried from the Zacatecas and Chihuahua and New Mexico operations.

SAVIGNAC

INDUSTRIES, INC.

P.O. Box 10475/El Paso, Texas 79995
(915) 877-2400

was Pedro Ramirez Vazquez, noted Mexican architect and designer of Mexico City's Olympic facility and Museum of Anthropology.

Caudill received his bachelor's degree in architecture from Oklahoma State University and his master's degree in architecture from the Massachusetts Institute of Technology, where he currently serves on the advisory panel. He is a registered architect in 37 states and has served as a principal of CRS since its founding in 1946.

Among other honors, Caudill is a member of Oklahoma State University's Hall of Fame, a Gold Medalist in Tau Sigma Delta Architectural Fraternity and recipient of an Honorary LL.D. from Eastern Michigan University. He was named 1970 Planner of the Year by the Council of Educational Facilities Planners and served as chairman of the American Institute of Architect's 1979 Honor Awards Jury.

Barnes Elected AIA Treasurer



Austin architect J. W. Barnes, FAIA, was elected treasurer of the American Institute of Architects (AIA) June 6 during the 1979 AIA National Convention in Kansas City. He

will begin his two-year term as treasurer in December 1979.

Principal in the Austin firm Barnes Landes Goodman Youngblood, Barnes is an Austin native and a 1950 graduate of The University of Texas at Austin with a bachelor's degree in civil engineering.

He has served as president of the Texas Society of Architects (TSA), and on four national AIA committees, including the AIA Finance Committee and the Committee on Planning and Natural Resources.

In 1974 Barnes was appointed to the State Citizen Advisory Committee on Coastal Zone Management and served that same year on the City of Austin's Codes Committee for Historic Buildings.

Currently, Barnes' professional activities include service as chairman of the AIA Research Corporation, AIA Director and as Trustee and Treasurer of the Texas Architectural Foundation (TAF).

Continued on page 62.

I WISH I HAD KNOWN ABOUT IT
Said some architects when they heard the story of this, the "best floor". Before the building, not afterward, is the time to learn about this great access floor system. Build for permanency and dependability. Specify aluminum.

CALL COLLECT 214-630-3162

Floating Floors Systems
DISTRIBUTOR AND INSTALLER
PRIME SUPPLY INC.
2311 Farrington St. Dallas, Texas 75207

Circle 15 on Reader Inquiry Card



an architectural product
providing *more in less*
space . . .

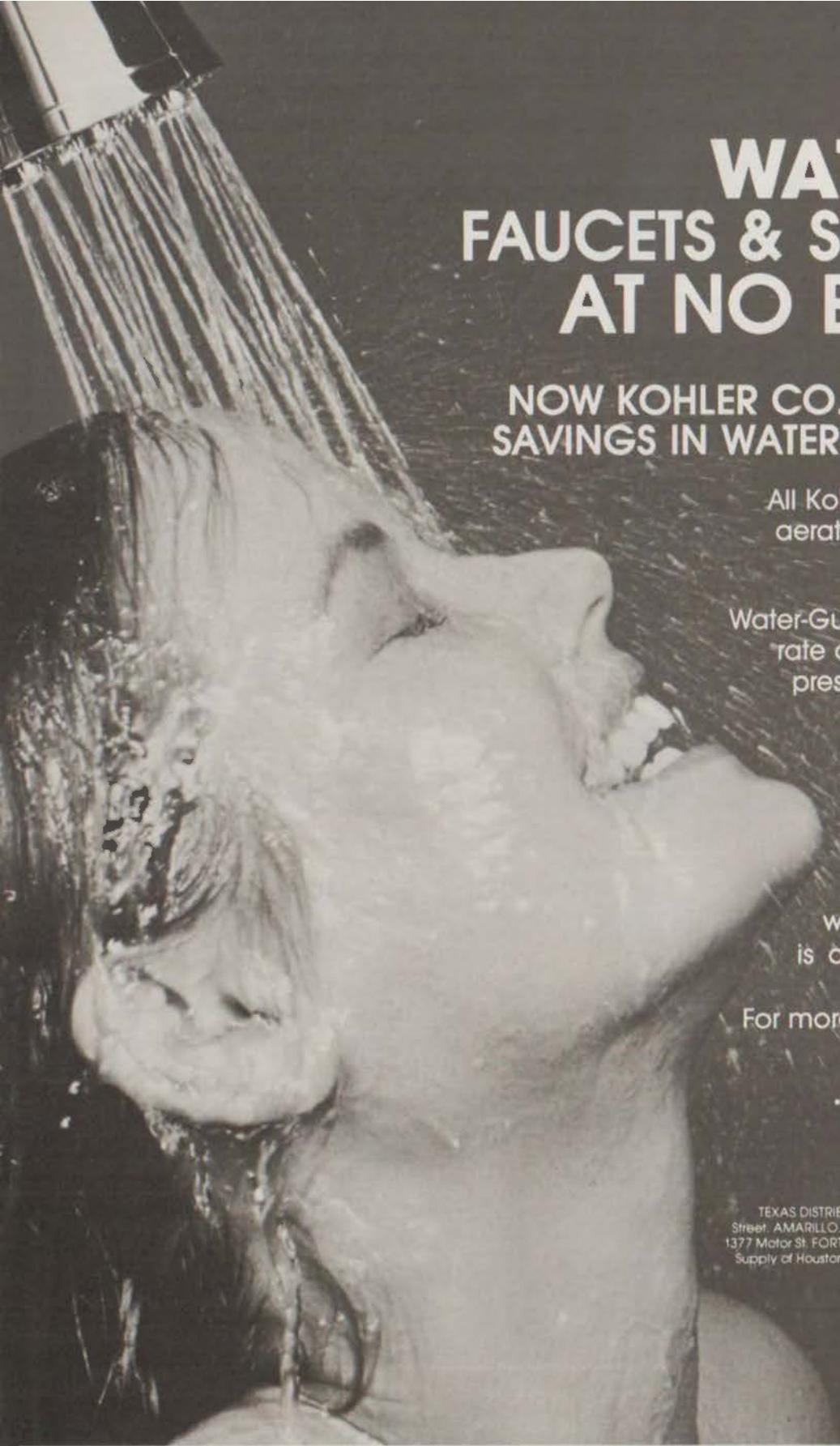
for homes and offices. manufactured
in San Antonio, delivered and
assembled by our personnel.

programme

martin 

6833 san pedro
san antonio, texas 78216
(512) 341-4451

3601 west alabama
houston, texas 77027
(713) 961-1130



WATER-GUARD FAUCETS & SHOWERHEADS AT NO EXTRA COST

NOW KOHLER CO. OFFERS EVEN GREATER
SAVINGS IN WATER, ENERGY AND MONEY!

All Kohler lavatory and sink faucets with
aerators now provide water-saving flow
control at NO ADDITIONAL COST!

Water-Guard faucets have a standard flow
rate of 2 to 2.75 GPM* at normal water
pressures of 40-80 PSI. Maximum flow:
3 GPM.

All Kohler Water-Guard
showerheads provide drenching
showers with a maximum flow of
3 GPM . . . 50% less than most
conventional showerheads. This
water-saving, energy-saving feature
is available at NO ADDITIONAL COST!

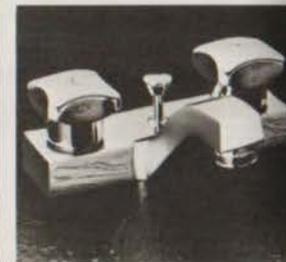
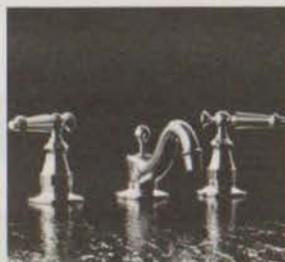
For more information write: WATER-GUARD,
KOHLER CO., KOHLER, WI 53044.

*Additional charge for other than
"standard" flow rates.

TEXAS DISTRIBUTORS: ABILENE, Abilene Plumbing Supply Co. 734-742 South Second
Street. AMARILLO, Clowe and Cowan, Inc. 223 West 4th St. DALLAS, Triangle Supply Co.
1377 Motor St. FORT WORTH, Service Plumbing Supply, 212 Lipscomb St. HOUSTON, Moore
Supply of Houston, Central, 40 Lyerly St. SAN ANTONIO, Armstrong Plumbing Supply Co.
911 Chulie St.

KOHLER

Circle 17 on Reader Inquiry Card



SPIRAL STAIRWAYS

BY



*American
Ornamental Metal Co.*

5013 Kelley Street
Houston, Texas 77026
713/635-2387

Circle 18 on Reader Inquiry Card

- 604 Marlborough & Lord Associates**
Representing Nemschoff L & B Products,
Restonic Bedding, PT & C, Ceramic Design,
Elevations Design, and Precision
214/748-3051
- 605 Glenn Hennings & Associates**
Contract Furniture, Accessories and Lighting
214/651-1556
- 608 Atelier International, LTD.**
Furniture, Lighting, Art & Accessories
214/653-1161
- 610 Endecor**
Contract and Institutional Furnishings
214/748-0394
- 611 Ernest Low & Associates**
Representing Thayer-Coggin, Jansco and
Contemporary Shells
214/747-8839
- 616 William Hammon & Associates**
Commercial & Institutional Furniture
214/745-1371
- 623 Bill Chattaway Associates**
Turn-Key Furnishers
214 / 651-0845
- 638 Chromcraft Furniture**
214/748-2706
- 646 Van Sant, Inc.**
Contemporary Furniture & Lighting
214/747-4376
- 649 Meisel Photochrome**
Custom Prints and Photomurals
214/637-0170
- 657 Haworth/Dallas, Inc.**
Open Plan Office Systems
Paul Eix, IBID
214/747-1008
- 660 Bob Gray, Inc.**
Representing major lines of contract and
institutional furniture
214/747-6361
- 662 Novikoff, Inc.**
Seating, Desks, Conference Tables
Wed. thru Fri.; Les Stratton, Showroom
Manager
214/748-1976
- 666 Loyd Brotherton & Associates**
Contract Furniture, Lighting & Accessories
214/742-3654
- 670 I. H. Pritchard, Inc.**
Contract Furniture, Lighting & Accessories
214/741-5097
- 676 Knoll International**
214/741-5819
- 679 Westinghouse ASD**
Open Plan Office Systems
214/744-5685

For further information on any of the showrooms listed in the ad, please circle the reader inquiry number. If you would like information from a specific showroom, please indicate so on the reader inquiry card.

Circle 19 on Reader Inquiry Card

World Trade Center 6th Floor
Contract/Design Center

Interior products for the architect, specifier and interior designer

JG/UPS Upholstered Panel System

Dave Woods spent three years designing a panel system to solve your landscape problems and he didn't miss a thing; except posts, end caps, metal frames, and the attendant visual clutter. Panels in 25 sizes with simple internal connectors allow for almost any conceivable landscape layout, while adjustable legs insure a perfect installation and eliminate floor level damage. Contact the JG dealer in your area for complete information and demonstration of the JG Upholstered Panel System.

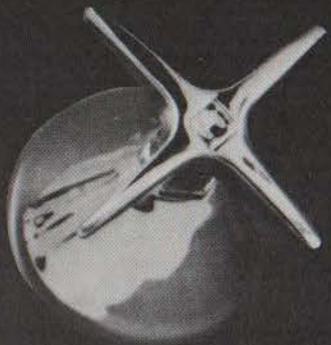
• Evans Monicle, 2750 Kirby Drive Houston, Texas 77098 • Office Furniture, Inc., 9949 Harwin Drive Houston, Texas 77036 • Rockford Furniture Associates, 5524 West Bee Caves Road Austin, Texas 78746



 JG Furniture
A Division of
Burlington Industries
Quakertown
Pennsylvania 18951
215 536 7343



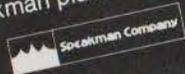
THE SPEAKMAN VALVE



The Speakman S-3041-PJ, Commander II Widespread Lavatory Combination, with Diamond 75 Trim. Available in either polish chrome or satin chrome finish, with or without pop-up drain, chrome plated brass spout and stem, vandl-rator,

renewable stainless steel seats, chrome plated brass Diamond 75 four arm handles with escutcheon and cap nuts.

Please contact us for information on the complete line of Speakman plumbing products.



Hugh M. Cunningham



- DALLAS: 4309 N. BELTWOOD PARKWAY • 75240 • 214 • 661-0222
- HOUSTON: 1999 KOLFAHL • 77023 • 713 • 923-2371
- SAN ANTONIO: 5130 SERVICE CENTER • 78218 • 512 • 661-4161

About this Issue



As the nation's storekeepers endure the discomforts of a mushy economy and wince at the pinch of "stagflation," they can find cause for a measure of optimism in one enduring reality: Americans, at heart, are incurably voracious consumers. Decades of relentless exposure to promotion and images of the "good life" have produced in this country a stalwart strain of buyer whose spending performance can be reliably calculated to *exceed* actual capacity. If anti-establishment thought of the '60s partially curbed the nation's rampant materialism, the "me generation" of the '70s has succeeded in bringing self-indulgence back into a state of respectability. And if merchants are hurting somewhat for customers these days, at least it can be assumed that America will someday be back.

But despite the fact that consumers let go of 780 billion dollars for retail purchases last year—and would love to have spent even more—staying alive in the world of retailing is becoming increasingly difficult. One obvious reason is that the soaring cost of energy has cut deeply into profits (and into consumers' expendable income). Increasing revenues through store expansion is becoming less and less feasible because of drastic rises in construction costs. And with a growing percentage of women being forced (or simply *choosing*) to work, there is less casual shopping being done, resulting in fewer revenues from impulse buying. In fact, there seems to be a general trend—related as much to the consumer advocacy movement as to the state of the economy—toward more deliberate and discriminating shopping. The bottom line for merchants is that, although it is the American way for consumers to spend up to and beyond their capacity—resulting in billions of dollars to be snatched up for retail coffers—the competition for those dollars is excruciatingly fierce.

What the retailing industry has learned through sometimes painful experience is that providing a reasonable variety of merchandise, of reasonable quality, even at reasonable prices, is not enough to guarantee success. Admittedly, there is some consumer appeal in the concept of "warehousing," a merchandising technique in which savings from operating in a minimal retail facility are passed on to the buyer in the form of reduced prices for quality goods. But, by and large, people are downright picky about where they shop, even to the point of being indignant. Not only do today's consumers want more and better merchandise for their money, but they expect shopping to be a pleasant, efficient and stimulating experience. They are not likely to put up with tacky or mediocre environs when novelty, glamour and dazzle are readily at hand.

What makes a customer choose Oakwood Mall over Sprucewood down the street? Or Tots 'N' Teens over Teens 'N' Tots next door? With the dominance of national brand names making a larger and larger percentage of all merchandise identical, such choices are becoming less and less dependent upon the merchandise itself. The crucial difference, and the main point of this issue, relates to the simple truth that people respond positively or negatively to architectural space and form. The difference is in design.

—LPF

Design for Merchandising

Bringing Theater to the Marketplace . . . On Time . . . and for Profit



Photo by Mort Levy

ABOVE: A tiny space, such as this Houston candle shop, depends on the storefront design to tell the merchandising story and establish the image. Design by Levy & Vane Architects, Houston, in association with Joe D. Webb, corporate architects for Wicks 'N' Sticks, Inc. **FACING PAGE:** (And on cover) Tane, at Saks Fifth Avenue Center of Fashion in Houston, highlights individual pieces of merchandise in a spacious setting of luxury and exclusivity. Design by Ray B. Bailey Architects, Houston.

By Morton L. Levy, Jr.

The designer of spaces for merchandising is challenged to create environments with trend-setting *newness*, to serve a functional purpose that has remained virtually *unchanged* for millenia. The bazaar of the Orient—a marketplace where buyer and seller were brought together—was one of the hallmarks of early civilization. Later, Athens had its stoae, streets of stores where philosophers lectured to the background clamor of merchants hawking their wares. (Or was it the philosophers making the background noise? This question of emphasis—what really attracts attention—is still very much with us.) By the time the Romans began the orderly arrangement of shops in a peristyle, it was already an old idea.

It is a much later concept, the Nineteenth Century department store, that most often is noted as *the* major development in the history of merchandising. With beginnings in Paris, and stateside with Lord & Taylor in New York City (1826), the department store offered such innovations as responsibility for goods (return privileges), marked prices, free entrance with no obligation to buy, free delivery and credit, and the advantages of rapid stock turnover. But even the early department stores, such as Paris' Bon Marché, were simply clusters of small shops under one roof; innovation came from the merchandiser, not the designer.

Formats

Today there is a multitude of retailing formats—chains, discount emporia, mail-order houses (non-architecture), supermarkets (often anti-architecture, a notable exception is illustrated here), even automatic vending. But the format which has been a form-giver beyond its own horizons is the *boutique*. Featuring quick turnover, the newest lines and

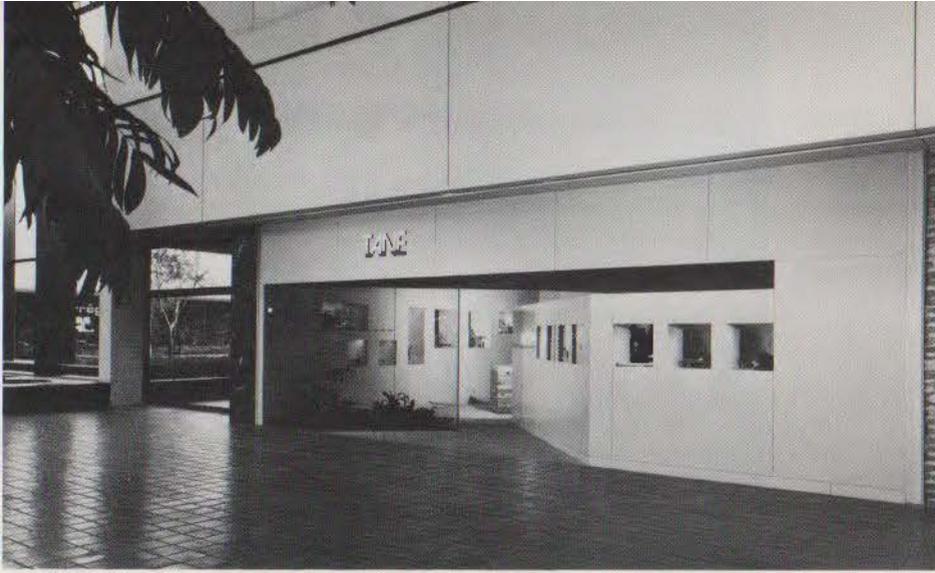
types of goods, and a name that evokes an image of both shop and merchandise, its whole character and purpose seem to cry out, "Design me with *style!*"

There is also a wide variety of environments for selling—center city, strip center, neighborhood and regional shopping centers enclosed and unenclosed, mixed-use complexes, rehabilitated facilities—all of which involve special design considerations.

Much well-deserved attention has been given the pace-setting multi-use complexes such as Eaton Centre in Toronto, Citicorp Center in New York City, Chicago's Water Tower Place with its seven levels of merchandising, and Houston's Galleria and Greenway Plaza complexes. Rehabilitation and adaptive reuse examples vary from the chocolate factory at Ghiradelli Square in San Francisco to the one-time airplane hangar, Olla Podrida, in Dallas (illustrated). The environmental context can, as with any building type, be a design stimulant or a design depressant.

Diversity

Adding another dimension to the complexity of creating innovative design for an unchanged purpose, in a variety of formats and a complete range of environments, is the broad diversity of product categories to be accommodated—sometimes within a single store. Merchandising lines as diverse as apparel (fashion and otherwise), greeting cards, groceries and sound systems, obviously require different display formats. And a full merchandising environment often includes a variety of services which lend themselves to no less imaginative presentation than hard and soft goods. These include such enterprises as haircare salons, travel agencies, banks, restaurants and lounges, theaters, ticket agencies, car rental offices, and even physical fitness centers.



Although the scope of design for merchandising is complex, all designers and designs in this field share a simple goal:

Achieve the highest value of sales per square foot of floor space with minimum cost per operating hour. This is a simple statement, but there is no one yellow brick road to success for the designer to follow. Like the many paths to the top of the proverbial mountain, there are many directions possible, but not all lead to the mountain-top. Some trails that were acceptable last year lead to dead ends this year; the best trail is often the one blazed by leaping ahead of the pack. And there is a constant threat of being pushed off a cliff by aggressively fierce competitors. Directors of hospitals, schools, jails, and many other building types are eager to share their ideas about what is best for the future development of their specialty. But in the merchandising world, where most dollars are earned by one store simply because they were not spent in a competitive store, and where *success is measured daily* by comparing sales figures with those of the same day last year, information and ideas are shared only as *faits accomplis*.

Designer's Role

The designer helps the merchandiser achieve sales goals by *presenting the image* desired and appropriate to the goods sold (expensive must look expensive, though one current trend is to "trade up," making even the inexpensive look better than it is), by *promoting the ease and efficiency of sales* and by *creating an enjoyable environment* for the shopper (and salespersons). Even the most hard-nosed merchant knows that it requires more than a supply of goods to induce a shopper to enter the store and be persuaded to buy. Vital design input factors include the sales and

Photo by Rick Gardner

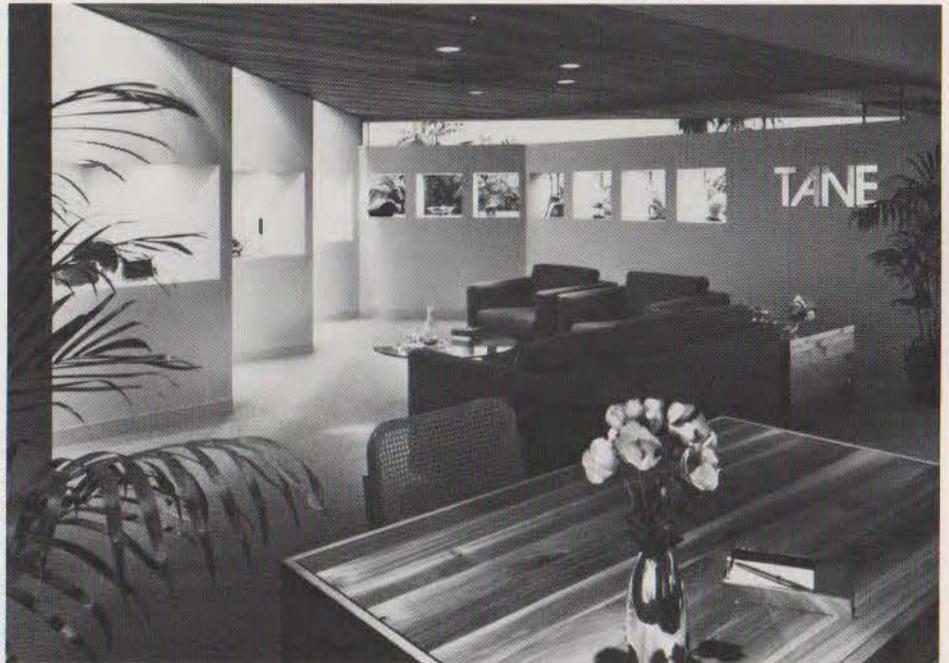


Photo by Rick Gardner



RIGHT: Interior use of "golden arches" reinforces the identity of this fast-food restaurant at Galleria II in Houston. Design by Joel Brand Associates, Houston.

BELOW: Dansko, a Galleria boutique, by John Kirksey & Associates, Houston.



Photo by Rick Gardner

operating methods of the merchant, the buying habits of the market appealed to, and the environmental context in which the store is situated.

An aspect of merchandising design worth exploring in some depth is the question of *image*. A store design can stimulate extremes of impression on the customer. It can say "Fashion." It can produce an institutionalized feeling ("I've been here before") which is both comforting and boring. It can overwhelm with an impression of maximum stock from which to choose. Many feel that image or impression are even more important than the actual goods, arguing that there is not much difference between merchandise; the significant variable is its presentation.

An example of a design detail that is influenced by the image required is the degree of openness of a store's "front." One would expect a design rule-of-thumb to be that a store should appear "open and inviting," but sometimes the image of exclusivity is desired and is best served by the Tiffany approach—crossing the threshold becomes an act of will not to be taken lightly.

Merchandising as Theater

Perhaps the most apt comparison employed in discussions of store design and objectives is with the theater. *Merchandising is a continuous, evolving display in a controlled environment.* This theatrical analogy is tempered by the fact that the complex and dramatic exhibition of merchandise must be combined with the most efficient and workmanlike of warehouses; during each day, both the exhibit and the warehouse must be raided and replenished without any public dislocation of the main show.

The sequence of pleasant events which is the goal of design for merchandising theatrics is not without constraints. The personality of the merchant, for example,



LEFT: Cullum & Boren Company's desire to present a memorable image is fulfilled by the emphatic selections of materials and embellishments. This downtown Dallas store was designed by the Pierce-Lacy Partnership, Dallas. BELOW: The lines between spaces for selling and spaces for strolling disappear in the conversion of an airplane hangar into the bazaar-like atmosphere of Olla Podrida in Dallas. Design was by the Dallas firms Pratt, Box, Henderson & Partners, concept architects, and The Architects Partnership, design architects. BOTTOM: Grand spaces make shopping an event at Hulen Mall, Fort Worth. Design by Hellmuth, Obata & Kassabaum, Inc., Dallas.

does not always happen to fit the image that advertising and promotion have created for the merchandise; an appropriate reconciliation becomes a design problem. Another constraint is the need to design for self-selection, if not self-service, eliminating some of the personnel that might otherwise be required to "sell" the merchandise. Buying then becomes much more of an impulse reaction than it was in the traditional bazaar atmosphere; the designer can develop the necessary levels of presentation only through a sophisticated understanding of the psychology of buying.

Trends

Design is also influenced by a variety of trends in the marketplace. Retail environments must appeal to today's shopper, who is younger than ever before (if not younger, at least youth-oriented), has more disposable wealth, and is a wiser, more thoughtful and selective purchaser. Highly specialized themes and specialties come along with rapidity and must be addressed through design. "Designer collections" now extend far beyond fashion apparel or tableware to sunglasses, briar pipes and denim jeans. The "high tech" sensation has given birth to whole new lines of popular merchandise (metal school lockers, chemical glassware, industrial shelving, commercial lighting devices) which demand innovative concepts of display and presentation.

The one design avenue which has invariably proved to be a dead-end is "pure design"—the creation of effects without recognition of merchandising needs. One astute merchandiser has written that whenever he has made a special trip to see a "prize-winning" design, he has found that the store has already gone out of business or has been remodeled. (Perhaps this is less an in-

dictment of designers, however, than of design juries and editors.)

A significant influence on the whole spectrum of merchandising environments and images is the boutique concept, especially as applied in the larger store, an idea dating back to the original collection of shops in the Bon Marché, or back to Athens' stoae (pleated trouser fronts are back in style, too!). Macy's in New York did a major business turnaround in the mid-Seventies mainly on the strength of its newly designed "Cellar," a collection of small shops lining a "street" in its basement.

Even more significant, as a current trend in merchandising—and one which has been developed by merchants, not designers—is the spread of live "visual merchandising," ranging far beyond the traditional demonstration of kitchen gadgets. Live models, craftspersons in action, even pure entertainment such as dance troupes and mimes, are appropriate supplements to the theater-like environments of modern merchandising. In Japan, one finds department stores as likely as museums to sponsor art shows. In Texas, Sakowitz and Neiman-Marcus are famous for their specialized events—cultural, cosmopolitan, artistic—which are all a part of merchandising.

A Basic Tenet

However, although many stores, in many ways, are becoming virtual amusement parks, there remains a basic tenet that customers need to stay in the store no longer than is necessary to make their purchases. This assertion brings the emphasis back to where it always has been—on the merchandise and how it is presented (*image, sales promotion, enjoyment*). The designer's challenge is to create environments which are cohesive, yet versatile enough to accommodate a diversity of presentation techniques. Design for merchandising is



Photo by James F. Wilson

RIGHT: *The Monicle*, at Greenspoint Mall in Houston, an optical shop designed to avoid an institutional feel and to suggest personal attention. All movement through the space is on a diagonal to counteract its narrow width. **BELOW:** *Pierre Dieux*, at Saks Fifth Avenue Center of Fashion in Houston, features French antiques and hand-made goods of French fabric in a four-room, homelike setting. Both projects by Ray B. Bailey Architects, Inc., Houston.



Photo by Richard Payne

design for a fiercely competitive industry, one in which change and the ease of change are vital to survival.

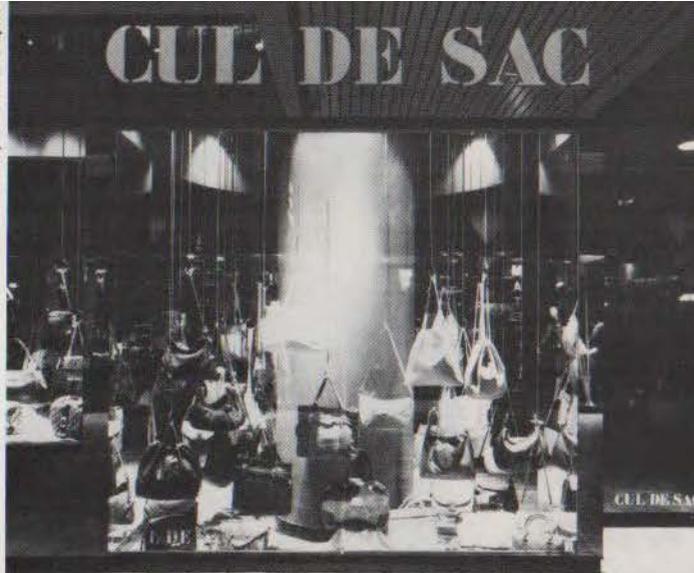
There are three basic planning areas in the vocabulary of store design: the *sales area* for the display and sale of merchandise, the *service areas* in which merchandise is handled and the *storefront* where the business within is first presented to the potential customer. Design for the sales area will be our focus here. We should add, however, that the primary consideration for the service areas is worker efficiency. And regarding the storefront, it takes on an added importance in small shops since it must not only establish the impact of the store's character but must also display a good sampling of the merchandise within.

The Sales Area

Design for the sales area must face up to the conflict of emphasis between *merchandise* and *presentation*. Those who espouse the primacy of the merchandise tailor all display fixtures and techniques to emphasize the goods displayed. In this school of thought, the idea of merchandise displays reaching only up to 7'-6" above the floor, crowned by decorative valances from thence to the ceiling, is anathema; instead the goods are likely to be found hanging all the way up to and from the ceiling. Store "design" is in the form of background. Ease of inspecting the merchandise is paramount, avoiding the "rows of shoulders" syndrome best exemplified by clothes hanging uniformly in rack after rack.

On the other side is the view that the merchandise, whether it is good or bad, has minimal influence on the sale. The aim is to get the customers to the merchandise, surround them with it and captivate their imagination with overall visual effect.

Various planning strategies tend to



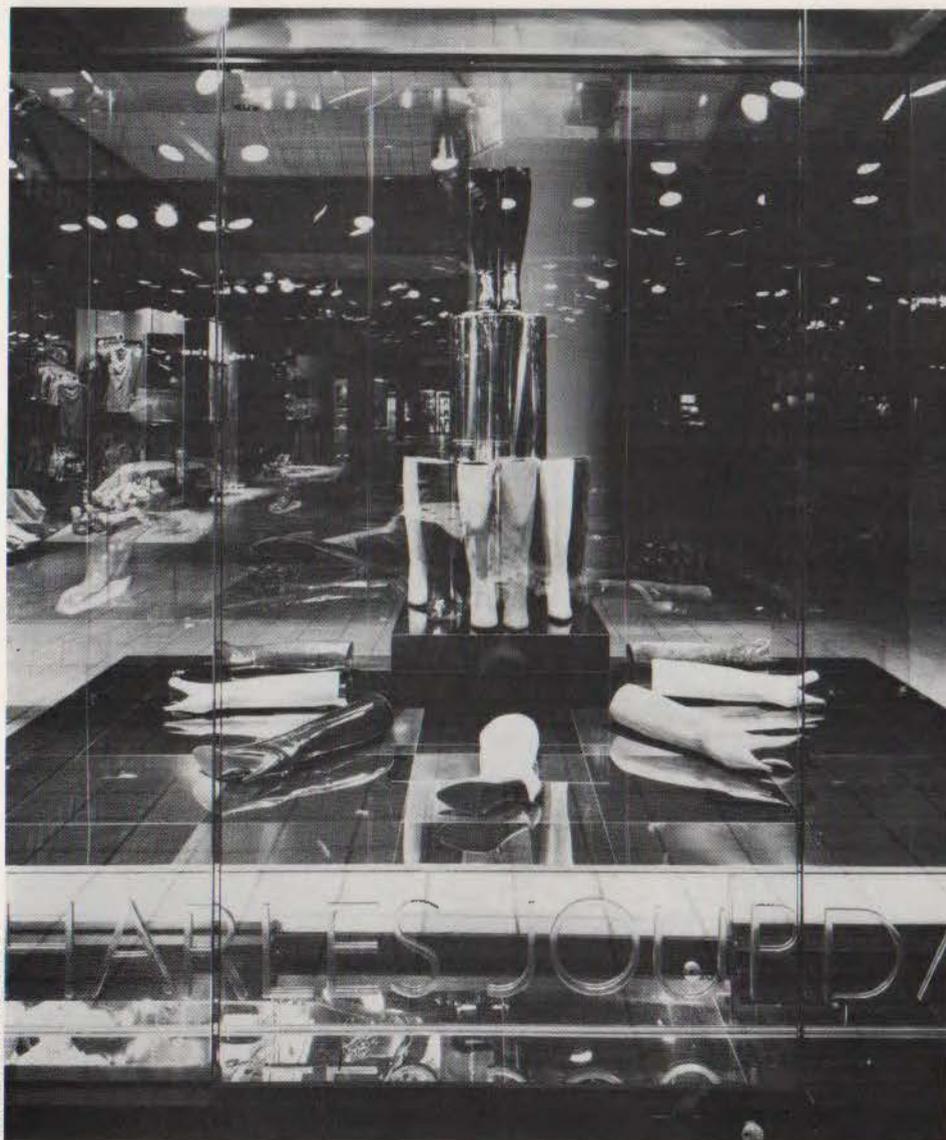
RIGHT: Cul de Sac, at the Galleria in Houston. BELOW RIGHT: Charles Jourdan, Galleria II. Each project, both designed by Joel Brand Associates, Houston, utilizes storefront designed to enhance elaborate display of merchandise as a means of establishing an image.

promote customer-merchandise interaction and therefore higher sales volume. Indirect aisles and loop layouts, for example, are often used instead of grids or center aisles. Another popular concept is the undulating store perimeter (we have used this technique in the tiniest of shops), which creates a series of "merchandising stories." The relative location of various types of goods is also important. A basic concept is to locate items purchased on impulse at the front of the store; demand merchandise, which usually accounts for the shopper's visit to the store, is located so as to be reached only after exposure to the impulse items.

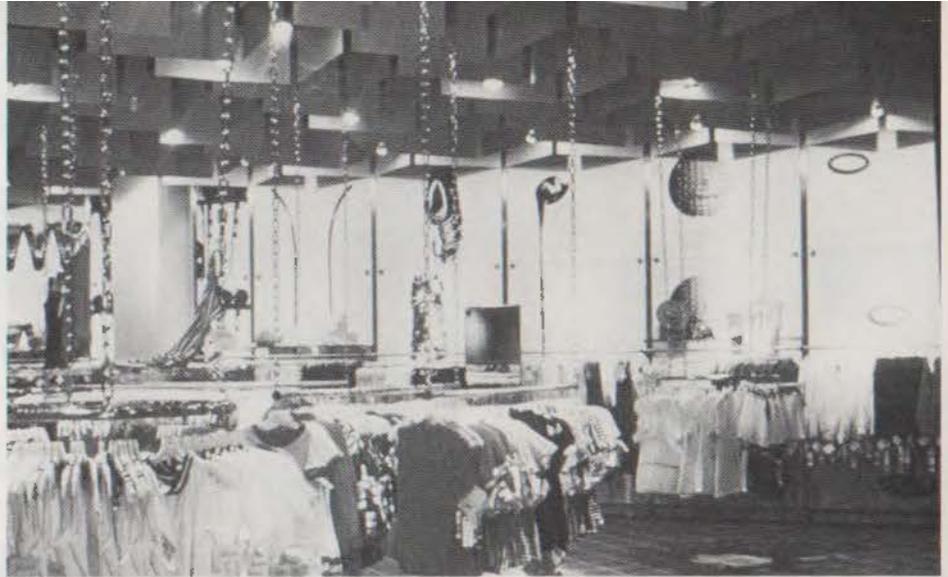
A major sub-specialty of store design is *fixture design*, ranging from the overall fixture-mechanical services module concepts of the Omniplan design illustrated here to planning for the accommodation of manufacturer-supplied cardboard and plastic mass merchandising units. The author's daughter spent a tour of duty working in one of Houston's better fashion stores in which one of her first tasks was to put together coordinated clothing ensembles to "tell a story" on a "waterfall" fixture specially designed for presenting such groupings. Fixture design has expanded in scope to include modules defining both the physical limits and the character of whole departments, thus covering the scale range from storage compartments for sales tickets to major elements of form and space definition.

Design Tools

Among the design tools available to the store designer are color, graphics ("super" and informational), motion and reflecting devices, lighting (functional and decorative), video monitors (a "visual merchandising" technique), a variety of materials (chrome and acrylics are currently popular, to a fault), fun things and funky things, and high-



RIGHT: Miller's Department Store, Knoxville, Tenn. Walls, fixtures, power lines, mechanical equipment and decorative baffles are hung—puppet-like—from the ceiling and relocated with ease. BELOW: Miller's in Bristol, Va. Both designed by Omniplan Architects, Dallas.



tech or industrial devices.

Of these tools, *color* is a major consideration. Color has been proven to play a role in perception modification. On this level, color is used to create images and to motivate. On a simpler level, color is used to make a statement about current fashion ideas (taupe is "in" this year).

Perhaps even more significant is *lighting*, the subject of many detailed discussions in books and articles. Lighting must be considered for its color rendition, must be designed for flexibility and must be evaluated for energy conservation economics. For the designer, light defines colors and spaces, creates traffic patterns, adds distinction and personality to an environment. For the merchant, it does these things and more; it attracts customers and promotes ease and comfort in their minds, hastens buying decisions, reveals the inherent qualities of the merchandise (thus reducing the frequency of returns) and enhances security. Light increases sales by increasing the effectiveness of displays as sales tools and promotes future business by helping to create lasting impressions.

Further considerations in design for merchandising include adaptation of services and equipment for automation, design for ease of maintenance and energy conservation, and—of ever greater importance—design for security.

Practical Considerations

There are several *practical aspects of the professional service* provided by the store designer that should be mentioned. One is the *nature of the client*. Merchandising is a large community which is neither static nor well-mannered. Within this community the keenest competition exists; it is led by talented and aggressive merchants who combine a unique ability for "big picture" conceptualizing with exhaustive attention to



LEFT: Bold and colorful graphics create a special ambience in this supermarket designed by James A. Bishop Associates, Houston.

detail. And the pressures of time are unlike those of any other building type. Due to the long lead time required to promote and stock a store for the specifically selected opening date and season, deadlines cannot be missed.

In addition, in the case of facilities located in shopping centers, the designer must deal with a whole series of natural conflicts between the landlord and the merchant, remain on a friendly and cooperative basis with both parties, and never get confused about who the client is. While both parties are primarily interested in bottom-line profits, different values are placed on such factors as storefront design, signs, energy management, parking facilities, construction quality, location relative to traffic and adjacent tenancy, limitations of the building shell and administrative and construction schedules. The designer must come to a project aware of landlord requirements that are often more extensive than those of the client; submittals to the landlord for preliminary and final approval are required for storefronts, signs, materials, colors, mechanical systems and energy conservation. To cite one example, there are often pages of instructions relative to policies on cutting holes in the roof—who does it, who pays for it, when and how it is to be accomplished.

Spin-offs

Expanded design opportunities are available for the development of a complete image for the client, including logos, shopping bags, other printed materials, even decoration of delivery trucks. And of course there is often an opportunity to further serve the client in the design of central office and distribution facilities.

Many store design services are provided by a specialist-consultant whose staff does nothing but design for mer-

chandising. Some chains have their own in-house architectural and construction management staff. Some architectural offices have departments or task-groups for this specialty; others handle it within their general organization as simply another building type to deal with. Often design teams are formed through collaboration between generalists and specialists.

A major appeal of the design of spaces for merchandising is its immediacy, since most designers seem to have limited concentration spans. The process of conceptualizing an interior space, and the time required for its realization, is relatively brief—a very attractive alternative to the often years-long process of designing and constructing many building types.

Even more appealing is the challenging opportunity to evoke the creativity of theater within the constraints of a highly competitive business, to participate in a creation not unlike Bulwer Lytton's Nineteenth Century characterization: "Theatrical representation awakens whatever romance belongs to our character. The magic lights, the pomp of scene, the fair, false, exciting life that is detailed before us, crowding into short hours almost all our busy ambition could desire—all these appeals to our senses are not made in vain."



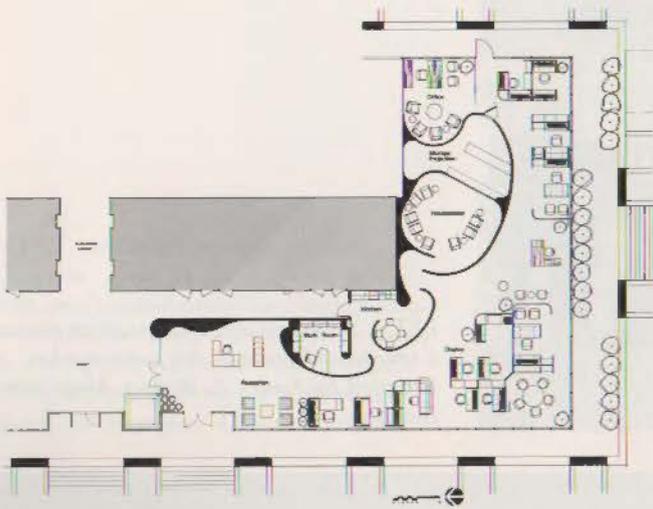
Morton L. Levy, Jr., of Levy Associates-Architects, has been architect for "close to two hundred" store spaces, located nationwide. Presently serving a second term as TSA vice president, Levy also is a steering committee member of the National AIA Committee on Architecture for Commerce and Industry.

The Range Of Design Services

The normal range of services provided by the designer for a merchandising facility includes:

- participation in development of merchandising concepts;
- schematic design of department sizes, flow, adjacencies;
- detailed design of each department's configuration, including stock and service areas;
- fixturing plan, including perimeter and center floor fixtures and feature displays;
- color and material selections for all surfaces;
- design of ceilings, especially relating to architectural details and lighting;
- layout of power and signal systems;
- construction details, including fixtures;
- determination of materials resources and costs;
- preparation of construction documents;
- receipt of bids and development of construction contracts;
- construction contract administration;
- coordination of the work of separate contractors.

Photos by Bill Cooksey



TOP: Vertical tubes of Steelcase fabrics form color spectrum on reception area wall. ABOVE: Corporate identity symbol was formed on glass entry doors by etching the glass around it, leaving "Steelcase" transparent. RIGHT: Employees are utilized as part of the showroom display in an effort to create an authentic working environment.

Steelcase Showroom

The problem: how to transform 5,000 square feet from an unwieldy L-shaped layout, 36 feet at its widest point, into an attractive and efficient showroom without diverting attention from the office furnishings on display.

The solution: curves.

The result: an eye-appealing and colorful new showroom in Houston for Steelcase Inc., a leading national producer of office furniture.

"The whole concept was to break down the feeling of walking into a rental office space, to create a different feeling for the showroom guests by destroying all those rectangular walls," said the principal in charge of design, Gyo Obata of Hellmuth, Obata & Kassabaum (HOK), Inc., St. Louis.

Project manager Terryl Rodrian of HOK's Dallas office said the plan was predicated upon interiors for selling. Obata created the curves to both highlight and camouflage, while the eye naturally sweeps past the smooth curves to the furnishings on display. Hidden is the original shape of the space and tucked beyond nearly invisible entrances are an audio visual room and a customer resource room.

Steelcase regional manager Thad Minyard calls the design a "symphony of curves" providing an extremely attractive, yet very functional showroom and office for Steelcase employees who work there.

"The employees are a living, breathing part of the showroom display," said Minyard, whose region includes the southern half of Texas, Mississippi and Louisiana. "In this manner, a businessman can walk in the door and see Steelcase furniture at work."

One of the first things the visitor sees



is the mood-setting spectrum of color composed of vertical tubes of Steelcase fabrics on the reception area wall. The spectrum is repeated beginning with the first work station in red and ending with the final work station in red violet, with orange, yellow, green, blue and blue violet in between.

The interior wall is a long, sweeping curve. The exterior walls are floor-to-

ceiling glass, providing natural lighting.

Artificial lighting is minimal and selectively located. Reflector lamps rim the spectrum wall and wall washers follow the curve of the interior walls. All lighting in the display area is produced by the task/ambient fixtures built into Steelcase's Series 9000 system.

The atmosphere is quiet; fabric walls and systems furnishings and panels on

Glass and acrylic panels form see-through sound barriers



Workroom



Informal conference area



Modular office units



display are sound absorbent for conversational privacy.

Rodrian said that although the showroom was designed to display Series 9000 systems furnishings, "We didn't want the design limited forever to that one system. Thus, the architecture had to be a backdrop to whatever furnishings the company displays there for years to come."

Obata said the curves provided the soft background he sought to highlight "the highly engineered, highly technical type of product that Steelcase makes. The showroom was a dichotomy between good architecture and a good background for the products," he explained. "It had to appeal to a wide range of people—to those knowledgeable of the products and to the lay person just shopping. So, actually, we used simple materials, shapes and fabrics to create the desired environment."

Steelcase's Minyard said the final design creates an atmosphere clearly displaying the furnishings in a non-traditional showroom setting. "You don't feel you're in the typical office furnishings showroom with desks and chairs and tables randomly scattered everywhere," he said. "You know you're in an office environment that could be effective for your business. You don't have to guess what your new office will look like when complete."

The showroom, located at 1455 W. Loop South, began operations in May and had its official opening in June.

Architects: *Hellmuth, Obata & Kassabaum, Inc., St. Louis and Dallas*

Design Principal: *Gyo Obata*

Project Manager: *Terryl Rodrian*

Project Designer: *Wayne Cage*

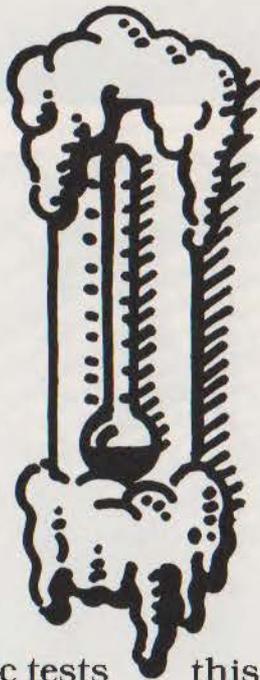
Project Architect: *Doug Harden*

Graphic Design: *Chip Reay*

Lighting Design: *Pamela Hull*

General Contractor: *Versi-Craft, Inc., Houston*

It's twenty below zero in Tyler, Texas today.



Just imagine an Air Conditioning system having to operate at 20°F below zero for weeks... then at 150°F.

Well, at the General Electric Product Development Laboratory in Tyler, Texas, General Electric Air Conditioning and Heating systems are tested under such extreme conditions every day. The Climatuff™ Compressors used in General Electric cooling units are the same as the ones used in our famous Weathertron® Heat Pumps. That's why General Elec-

tric tests this compressor to such varying temperature ranges. And, the data gained from these tests is used to make General Electric equipment even better... even more reliable than earlier models.

Your Central Air Conditioner may never be called upon to operate at these temperatures, but we want you to know we're building them the best way we know how.

When you need an air conditioning system, check out the complete line by General Electric. Tested under the *most* extreme conditions we can duplicate.



Campbell-Ince Distributing, Inc.

2233 Northwest Loop Expressway
San Antonio, TX 78230
512-341-7161

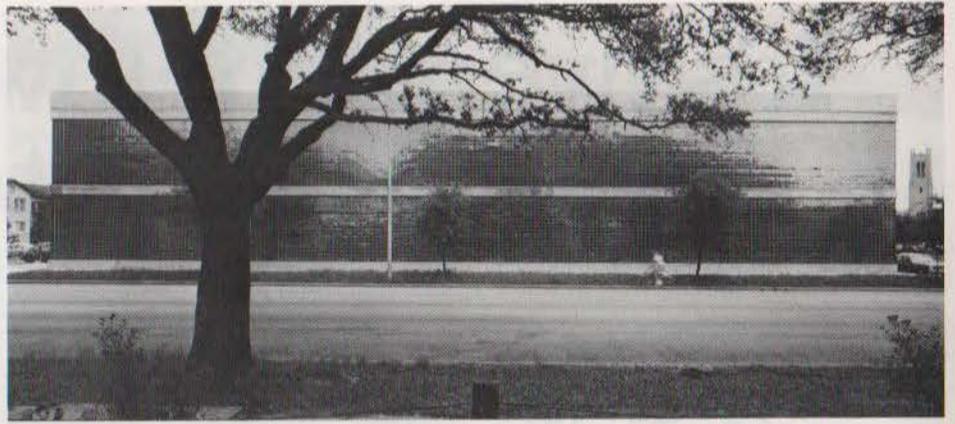
General Electric Company

2425 Broad Street
Houston, TX 77207
713-641-2261

Texas Distributors, Inc.

13737 North Stemmons
Dallas, TX 75234
214-620-1511

View from Montrose



Central concourse



Photos by Rick Gardner

By Peter C. Papademetriou

The 53-year-old School program of Houston's Museum of Fine Arts finally has a home all its own after years of making do in the basement, a converted church and rented quarters. Now billed as the Alfred C. Glassell, Jr., School of Art, it is the largest museum-affiliated art school in the Southwest and comprises nearly 42,000 square feet of enclosed space in a two-story structure which, with some 4000 square feet of enclosed outdoor sculpture yard and parking for 38 cars, occupies the east side of the 5100 block of Montrose Boulevard, completing Houston's "cultural corner."

Program needs for the School were developed by a team of board members working directly with teachers, among whom artist Dick Wray emphasized the need for a non-inhibiting work space. Director Ken Jewesson characterizes the product as "... not too pristine, something which lends itself to almost dictating work." While cost was a definite factor, there was an expressed wish for certain features such as interior ceiling height. The faculty also developed the concept that experience indicated a distinction between "quiet" and "noisy" sides of activities and expressed a concern that exhibition space be centrally located.

Gene Aubry, FAIA, of S. I. Morris Associates took these basic needs as the cue and developed the gallery as a central concourse dividing the two program sides of the building. This two-story space (some 33 feet in height and 38 feet at maximum width) becomes the major point of orientation and although circulation is possible between most rooms within the facility, the central gallery concourse is the place where the entire building comes together. This is a theme which Aubry has used before—to introduce a socializing element, solve the needs for separation of functions and resolve circulation in a direct way. Similar galleries appear in his design for the KPRC Building and Crooker Center at the University of St. Thomas.

This space is a positive space and is read as being, in a sense, the residual generalized space left over between the more densely-articulated blocks which define it. A vault composed of five-foot square panels in turn consisting of special one-foot square glass blocks (gray-coated on the exterior with a corrugated diffusion surface on the interior) connects the

Artwork in Glass

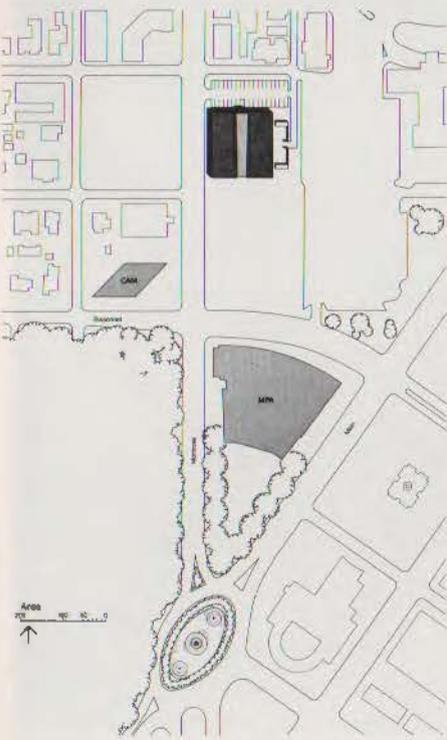


Noguchi's sculpture garden model



Photo by Allen Mewbourn

Sculpture studio



two sections and articulates the gallery space. Two stairs at opposing ends connect up to bridges directly over building entries (a small elevator also services the gallery and, in combination with other design features, makes the building entirely accessible to the handicapped). Several functions engage in and out of the second-floor gallery soffit, but a clean sweep of pipe handrails around the second floor circulation emphasizes the totality of the central space.

This gallery has a slight level in plan, a feature which Aubry introduced to work against a strictly static axial arrangement. This level is read in reference to the constant span of the vault over the interior space. In fact, the entire building is rendered as a discreet statement of components. Vault, entry glazing, parapet, slab and supports, exterior skin, mechanical services, lighting; the design is an elementary and neutral aggregation of building elements. The functional areas in the two basic blocks are contained in reinforced concrete structures divided by three rows of 18-inch round columns supporting one-way pan joists. The edge spandrel separates structure from enclosure, and it is the enclosing skin which is the School's most distinctive feature.

Director Jewesson is quick to point out that the glass block exterior is the virtual symbol for the School. A special coating was developed with the manufacturer of the 8-inch square block to eliminate significant solar loads, since primary walls faced east and west. These were laid up in twelve-foot square wall panels which shortened erection time. Ultimately, however, it is the constant lighting level which gives the School its unique interior quality.

The building never really pretends to be other than what it essentially is: a warehouse for working on art. Yet, special facilities include a two-story sculpture studio adjacent to a large exterior court; three sets of rolling doors open the two spaces to one another. There is also a modest 70-seat auditorium for lectures and slide shows. Lighting is a uniform mix of pink and blue fluorescent tubes, with incandescent spots in the gallery. Faulty location during construction of the service boxes for the track lights has given an unfortunate cutoff on the gallery walls in conjunction with the location of an air-conditioning duct. A lack of performance information on the glass block apparently forced the



mechanical engineers to design conservatively; as a result too much air is moving, causing noise. Noise problems from all the hard surfaces have begun to be solved through the installation of acoustic panels on room walls, however.

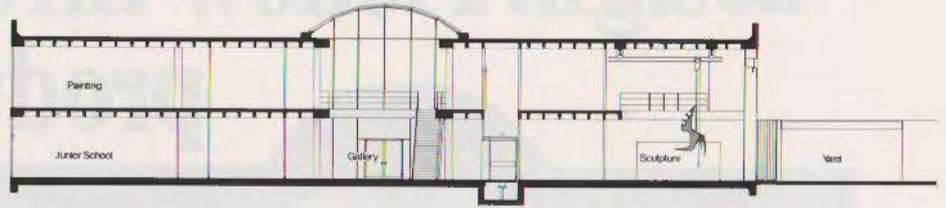
The sum total is a pleasant working environment which encourages working in a variety of materials. Both children and adults, with a 50% increase in enrollment, have begun to test out this environment with success. The architects chose their punches carefully: high image through the glass block, a sense of total community with the gallery concourse.

It is ultimately in the choices the architects were *not* able to make that some opportunities were missed. Site constraints were so tight that if one might fault the School with a lack of relationship to the Museum of Fine Arts itself, it must fairly be noted that the project was not defined in these terms. The recently unveiled Lillie and Roy Cullen Sculpture Garden designed by Isamu Noguchi, to occupy the space between both facilities, as well as the corner adjacent to the Contemporary Arts Museum, appears as just another event, not intended to pull the sum of the parts together into a whole. The effectiveness of the arts complex stays shy of an urban design solution and regretfully will thus rest with the positive success of each element. As the working environment it is proving to be, and with an image far in excess of the means used, the Glassell School of Art will hold its own on this basis.

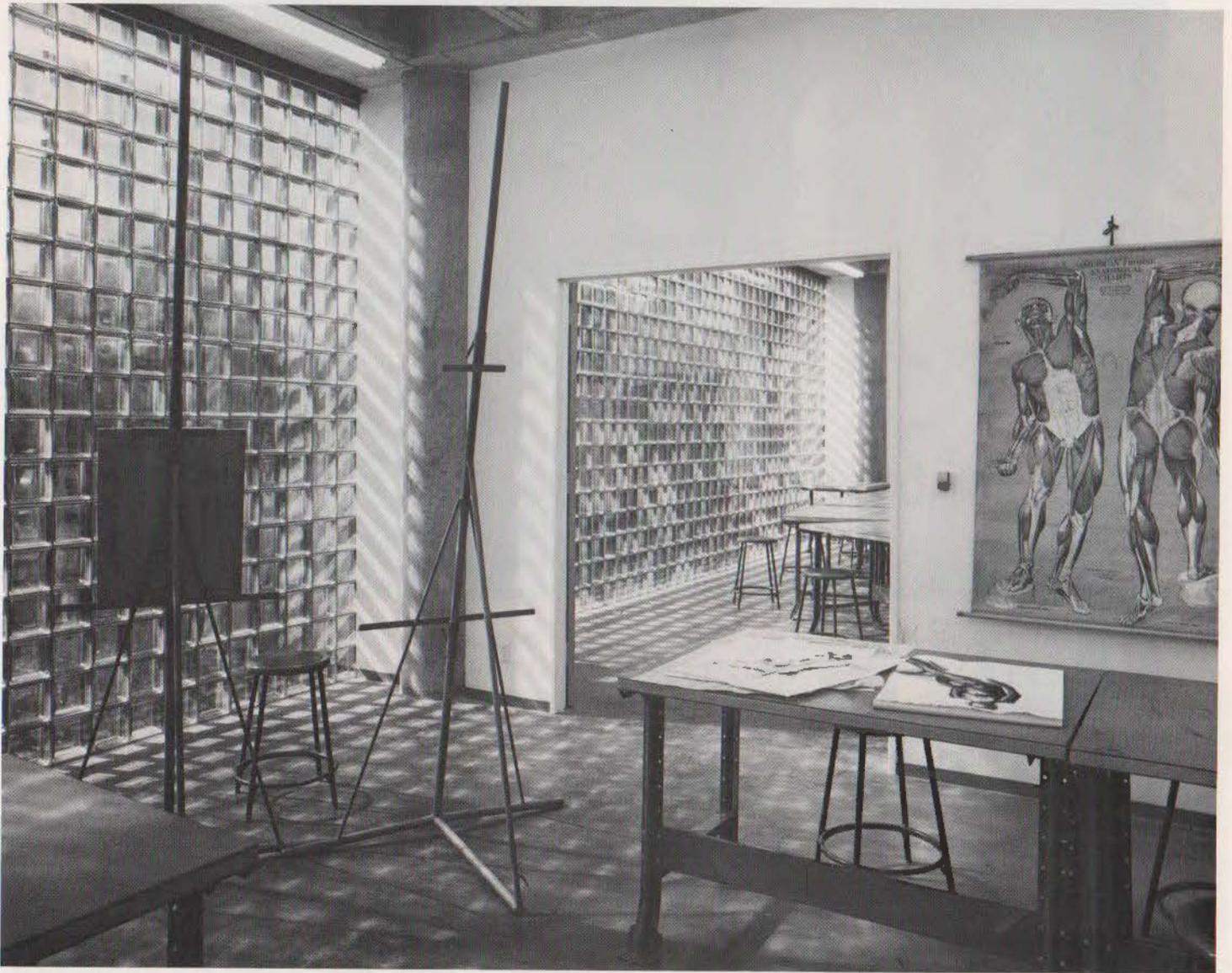
Peter Papademetriou, an architect, a writer and an associate professor at Rice University, is Southwest correspondent for Progressive Architecture and a Texas Architect contributing editor.



Second Floor Plan



Section Looking North



Architects: *S.I. Morris Associates, Houston*
Design Architect: *Eugene Aubry, FAIA*
Partner-in-Charge: *R. Nolen Willis*
General Contractor: *McGregor Construction Co., Houston*
Mechanical-Electrical-Plumbing:

I.A. Naman & Associates, Houston
Structural Engineer: *Walter P. Moore & Associates, Houston*

“My job doesn't stop with truss design. I follow through on production.”



“And that's to your advantage.”

Marty Himmelberg, Engineering Manager, is one of the dedicated engineers on the Timber Tech staff. He knows the value of pre-construction planning, and he's willing to work with you to determine the best truss designs for your specific job.

He also knows the importance of production follow-through, and checks each order carefully during plant construction to insure that every truss is engineered to exceed applicable building codes, including VA and FHA.

Timber Tech pre-engineered roof and floor

trusses offer you consistent quality and workmanship and dependable timely delivery. All at a cost lower than conventional roof and floor framing methods. And that's definitely a Timber Tech advantage.

Choose Timber Tech trusses for your next building project. It's a choice you can make with confidence.

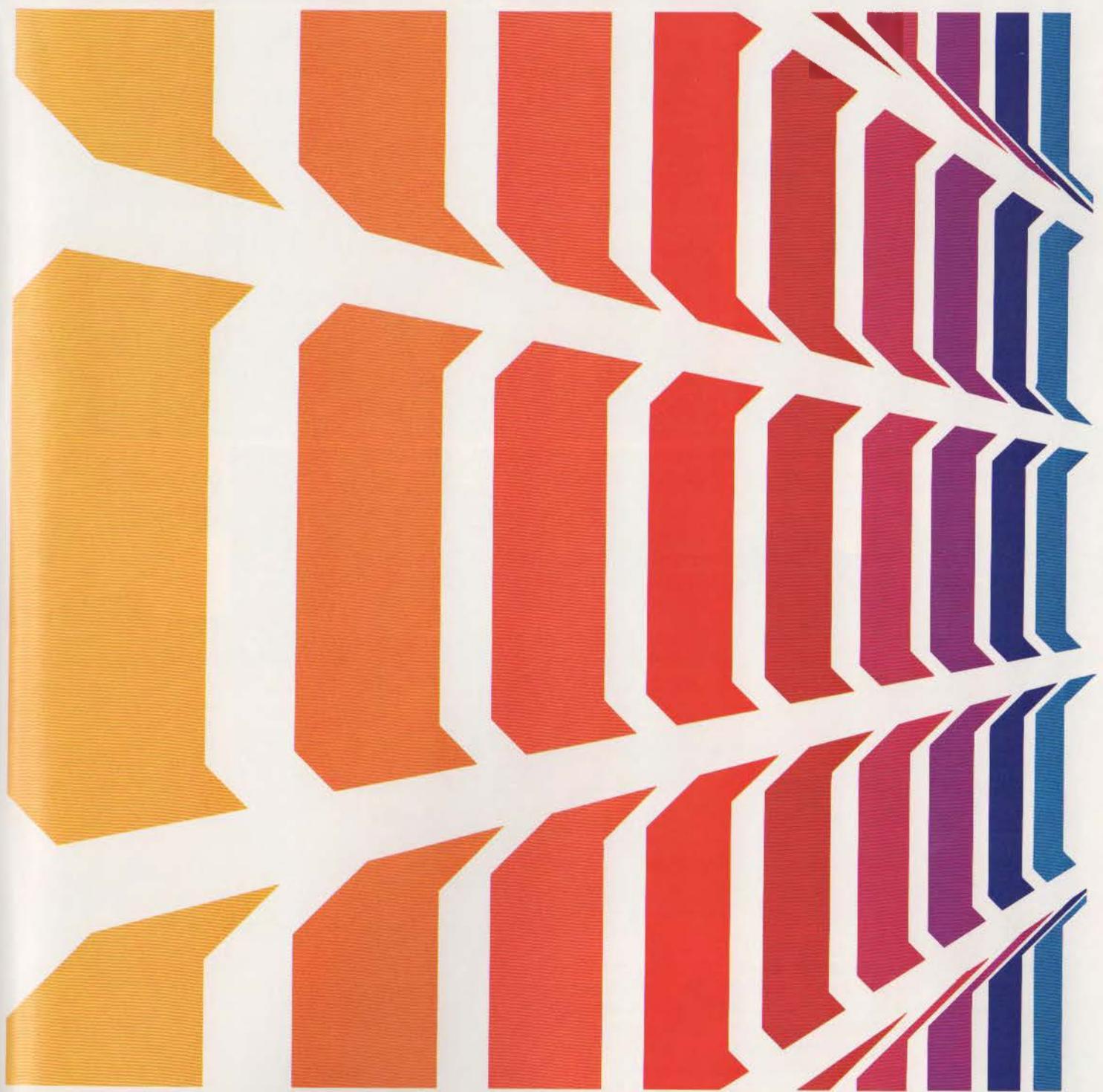
Southwest's most modern truss manufacturing facility



TIMBER TECH INC
SALES OFFICE
7115 Burnet Rd. • Austin
458-3159

San Antonio plant: P.O. Box 57, Hwy. 78
Cibolo, Texas 78108 512/458-8529

Quality



La Mansion del Norte
San Antonio, Texas

Architect & Structural Engineer
Harwood K. Smith & Partners
Dallas, Texas

General Contractor
Henry C. Beck
Dallas, Texas



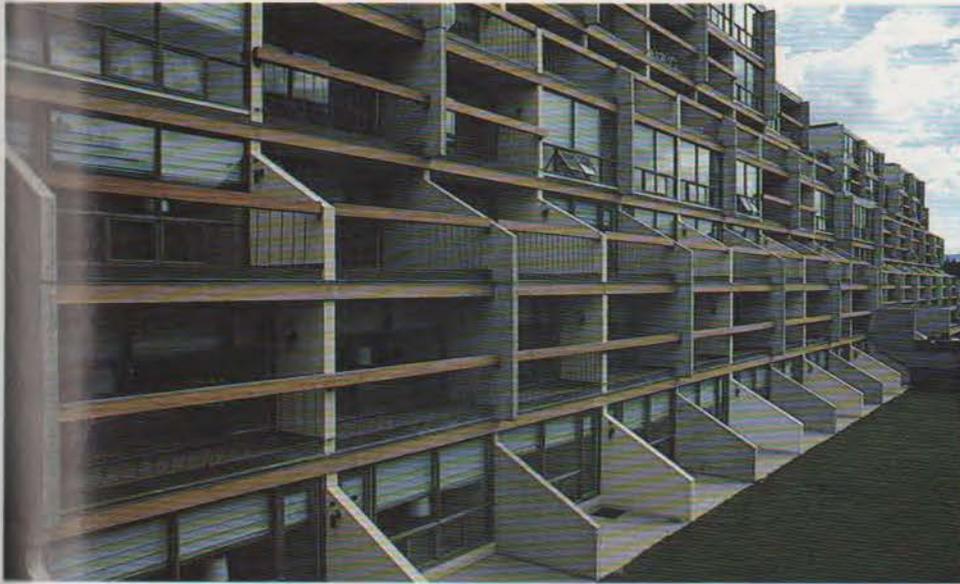
Prestressed Concrete Puts Quality Where It Counts In Hotel and Motel Construction

Keystone Resort Hotel
Dillon, Colorado

Architect
Flood, Meyer & Associates, Inc.
Los Angeles, California
General Contractor
Olson Construction Company
Denver, Colorado
Structural Engineer
Wheeler & Gray
Los Angeles, California

Albuquerque Inn
Albuquerque, New Mexico

Architect
Fuji, Parsons, Inc.
Fowler, California
General Contractor
George Rutherford Construction
Albuquerque, New Mexico
Structural Engineer
Design Professionals, Inc.
Albuquerque, New Mexico



 **Stanley Structures**

Stanley Structures produces a complete range of architectural and structural prestressed concrete products for construction of hotels and motels. Our products offer the advantages of soundproof construction, low maintenance costs, fire resistance and fast construction.

Prestressed concrete buildings represent significant savings to investors and owners.

Insurance rates are lower. As a noncombustible material, concrete will contain fires and permanently protect the structure, thus providing safety and security for guests.

More precise pricing of building materials and a reduced contingency margin can be realized by the owner or developer who chooses prestressed concrete. Expensive and often inefficient on-site labor can be significantly reduced. Work stoppage factors, like inclement weather, are practically eliminated.

Since a greater portion of the project is handled on a fixed cost basis to the builder, the effects of spiraling inflation can be better controlled. A shorter construction period means a faster payback of the construction loan. The investors can also realize income

sooner through earlier occupancy of the building. Overall, all parties benefit from savings in time and money.

In hotel and motel design, prestressed concrete's aesthetic appeal is limited only by the architect's imagination. Durable and attractive concrete finishes enhance exterior and interior design features. Structural concrete units functionally accommodate space requirements of the total building, including rooms, lobbies, parking garages, corridors and swimming pools.

Prestressed concrete hotels and motels are built for wear and endurance with features designed to keep operating expenses low and maximize profits for the owners.

The use of prestressed concrete in walls and floors also helps assure acoustical control, which is an absolutely essential quality in hotel or motel construction.

Stanley Structures has built a network of prestressed concrete plants throughout the west. Give us a call. We have the capabilities and experienced personnel to help you incorporate prestressed concrete into your next construction project and put quality where it counts.

The Right Results From The Right Approach



We've put it all together before — countless times. Our experience in design, production, delivery and erection of structural and architectural concrete is second to none. We have the know-how to economically construct sound structures with broad appeal — the right results.

Our network of companies produces a wide range of standard and custom building components, permitting a variety of combinations and assemblies — the right approach.

When the subject is prestressed concrete structures, professional design consultants welcome our specialized knowledge. Be sure to talk to us at an early stage in your planning.



A Subsidiary of The Stanley Works

Colorado
5801 Pecos Street
P.O. Box 21070
Denver, Colorado 80221
Phone 303-458-6301

New Mexico
2340 Alamo Southeast
Suite 106
Albuquerque, New Mexico 87106
Phone 505-247-0391

Montana
1537 Avenue D.
P.O. Box 20336
Billings, Montana 59104
Phone 406-248-7131

Texas
First National Bank Tower
Suite 570
6243 I-H 10
San Antonio, Texas 78201
Phone 512-734-7923

Damson Oil Building
Suite 180
260 North Belt East
Houston, Texas 77060
Phone 713-448-8495

Wyoming
421 Livingston Avenue
P.O. Box 527
Cheyenne, Wyoming 82001
Phone 307-638-8931

What's prettier than insulation, cheaper than oil and saves fuel?

In today's energy crunch, outdated single-pane windows may be the biggest pain of all.

Andersen® windows can help ease that pain.

That's because Andersen insulates where heat loss might otherwise be the greatest—in the window area itself.

The windows' snug-fitting design is built at least two times more weather-tight than industry air-infiltration standards require.* The better to keep out drafts, and keep in comfort.

And compared to old-fashioned, single-pane glass, Andersen's use of double-pane insulating glass can reduce heat loss conducted through the

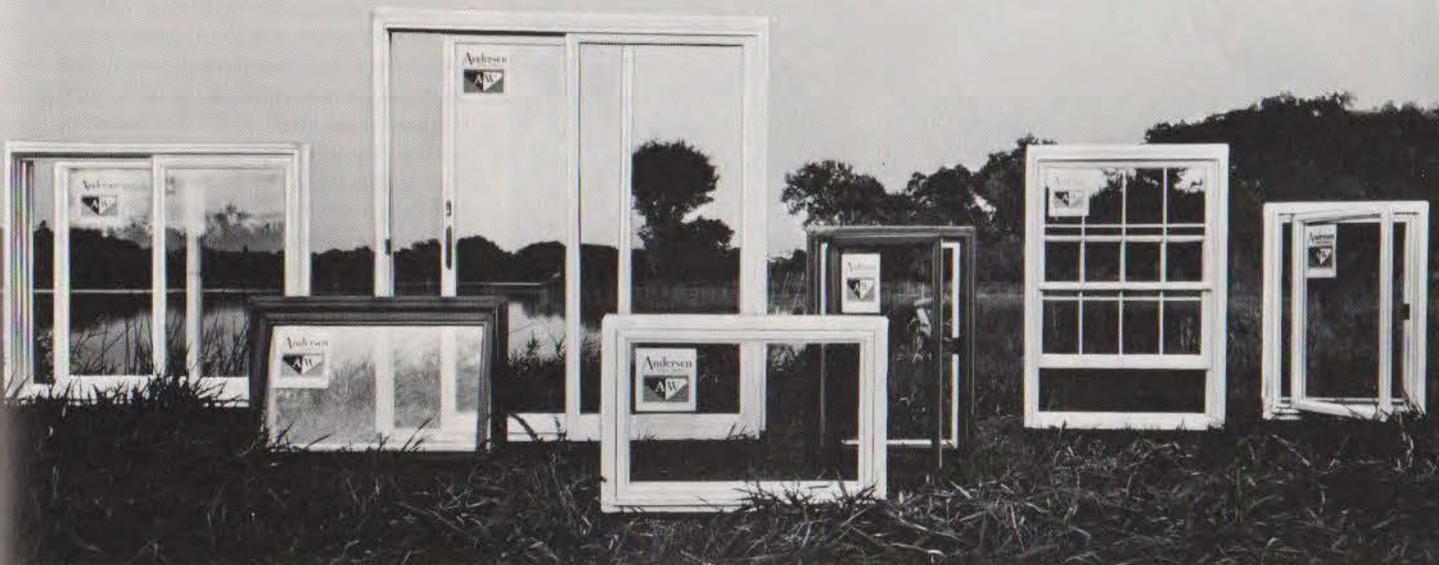
glass by almost 50 percent. A savings made practical, in part, by the insulating quality of wood used in every frame and sash.

This unique combination of energy efficient features results in Andersen's low average infiltration rate and .52 U-value. Both help save on heating and air conditioning costs.

So specify as much insulation as you need, but insist on quality Andersen windows, too. See Sweet's file 8.16/An or ask us to show you the many ways to insulate with a view.

The beautiful way to save fuel®

Andersen Windowalls® 



*NWMA industry air-infiltration standard I.S.2-73

1986 Copyright © Andersen Corp., Bayport, MN 55799

 **Davidson**
Texas, Inc.

600 Industrial Blvd.
P.O. Box 1904
Austin, Texas 78767
(512) 444-6701


LSW
LONE STAR WHOLESALE
BUILDING MATERIALS

11220 Harry Hines
P.O. Box 29335 • Dallas 75229
(214) 247-6161 or (1-800) 492-9337

URBAN FORESTRY

Striking a Balance Between Concrete and Plant Life



ABOVE: Briar Hollow office park in Houston. Building was sited in relation to existing trees.

"Urban forestry" is not a contradiction in terms. Although traditionally trees and buildings have not mixed very well, that has been due less to incompatibility than the simple fact that the tree has traditionally been a ready source of building material, and it has always been easier to bulldoze a site and start from scratch than ponder the puzzle of integrating new structure with existing vegetation.

In recent years, however, natural shade and greenery—not to mention the aesthetic grandeur of a big old tree—have gained a niche in urban design. And in Houston, on the southern tip of the East Texas piney woods, one of only a handful of "urban foresters" in the country is weaving every tree he can get his hands on into the city's urban fabric.

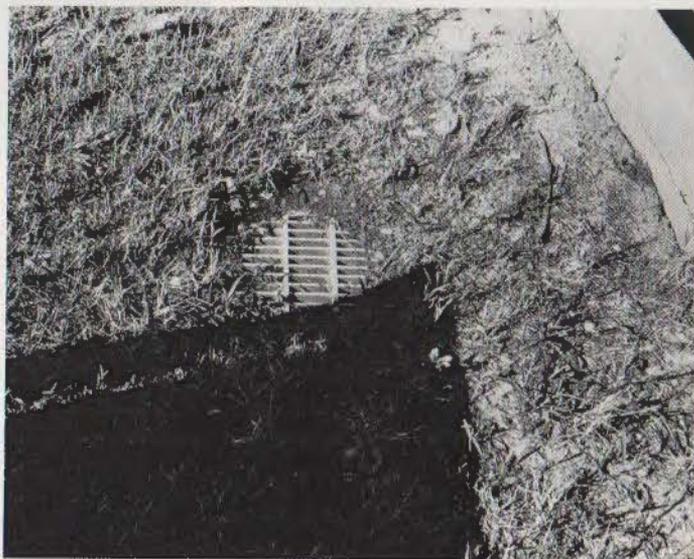
Since 1974, Steve Clark, with a master's degree in forestry from Stephen F. Austin University in Nacogdoches, has worked with Houston architects, landscape architects, developers and builders to help them strike a balance between concrete and plant life. His firm, Steve Clark & Associates, with a staff of three graduate foresters, will determine whether to save a tree, move it, treat it, trim it or—if worse comes to worse—sell it for lumber or firewood.

"Most developers realize that trees provide some esthetic value to their property," Clark says, "but often they have no idea how much they can hurt trees while they think they're preserving them."

According to Clark, 50 percent of tree preservation problems in Houston are caused by root compaction, when a developer, for instance, takes great pains to put boards around trees to protect them from bulldozers, then drives tons of steel into or piles tons of bricks onto the ground nearby. This compacts the root systems, Clark says, and eventually kills the tree after the project is completed.



LEFT: Workman sprays insecticide on damaged trees at the Woodway Manor condominium project in Houston. BELOW: Experimental drain in tree well at the Woodstone project. In lieu of an underground network of drain pipes, Clark simply dug a 12-foot hole to a strata of sand through which water draining from the tree well could dissipate.



Another common inconsideration, says Clark, is the practice of preparing ground for a concrete or asphalt parking lot by running a bulldozer around and under trees to be "saved," then leaving an opening in the topping just slightly larger than the trunk of the tree. "The developer may think he's preserved it, but if 60 percent of the root system is covered by concrete, in most cases the tree will be dead within a month to five years."

Yet another problem, Clark says, is the common practice of cutting through root systems with underground utility lines, which virtually guarantees a tree's demise eventually, again after the project is finished and after building tenants or residents have grown accustomed to the shade.

It all boils down to poor planning, Clark says, bad figuring in the beginning on where to lay asphalt and concrete, where to put underground utilities, where to put the building. Developers often have been prone to take the "stone-age" approach, he says, building homes and offices without realizing the impact that

construction will have on the natural environment that was there to begin with. "It's like an architect designing a building while he's building it. Time and money as well as trees can be saved just by thinking ahead."

If a tree poses an insurmountable barrier to construction on the site, Clark says, it can be dug up until construction is finished, then put back into the landscape design in a new location. If there's no real reason to save the tree, Clark says, or if it's not practical to transplant it, it can be marketed as firewood, lumber or pulpwood. "That way it isn't a complete loss."

An example of Clark's preservation efforts in Houston is the Woodstone Business Plaza, just off the Katy Freeway, a new office park that sits in the heart of a 50-year-old pecan grove. With Clark's help, the design and construction of the project incorporated the existing grove rather than supplanting it. More than half of the original grove remained intact, adding an estimated \$250,000 to the value of the property.

Expanding the science of forestry from the woods to the city does not, in Clark's mind, usurp the role of landscape architect in urban design. Although the two roles do overlap, he says, they are complementary rather than competitive. Clark is more a consulting scientist, planner and preservationist than designer. His forte is determining the best way to keep what is already there, for the most part, consulting with structural as well as landscape designers to make the most of the site's natural offerings.

Aside from the fact that they look nice, and that they help enhance the man-made cityscape—as houseplants add a decorative and comfortable touch to interior spaces—trees help screen out traffic noise, purify the air and cut down on airconditioning costs. And, like adaptive reuse of historical structures, preserving a native tree on a construction site is a good investment, Clark says, since you don't have to buy one and bring it in. And, in many cases, it's not a spindly sappling but a full-grown tree, worth its weight in gold.

Clustered dwellings minimize street length and utility consumption.



Photos by Lance Smith

Plant materials on south and west exposures minimize solar heat absorption.



Deciduous trees on south exposure provide shade in summer, permit sun penetration in winter.



Zoning for Energy Conservation

By Thomas R. Sokol

Early last year, TSA's San Antonio Chapter saw an opportunity to provide policy guidance in a critical area when the City of San Antonio announced a commission given a Chicago law firm to review the City's zoning ordinance and subdivision regulations. Through its Urban and Regional Design Task Force, the Chapter initiated a cooperative effort with the City Planning Department to provide local input to this review through the inclusion of energy conservation requirements for new and existing developments.

This notion is not new, but relatively few municipalities have formalized such regulations. In those which have, the contradiction of dwindling conventional energy resources and accelerating energy usage has stimulated efforts toward conservation awareness and has suggested regulatory relief in the development of alternate energy sources. When it has become apparent that energy scarcity could force regressive changes in the accustomed lifestyle, public interest has shifted to public action. Part of that action has taken the form of energy conservation regulations in land use and development patterns.

In like manner, the San Antonio Chapter voiced its concern, recommending modifications to current development regulations. Primary emphasis was placed upon passive conservation measures since recent experience has shown this emphasis to yield a relatively certain payback with minimum extra investment.

The broad scope of this task required

that architects work in collaboration with other professionals from the fields of planning, engineering and law. These volunteer professionals represented both private and governmental organizations, including the City Planning Department itself.

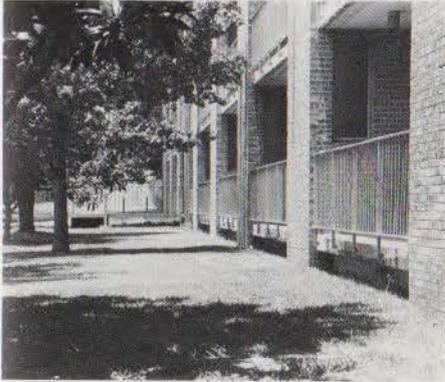
Emphasizing the major energy consumers, automotive travel and space heating and cooling, Task Force members reviewed the zoning and subdivision regulations from their own professional viewpoints. After a series of discussion meetings, a statement of findings was assembled into a report to the City Planning Department and later was formally presented to the City Planning Commission.

The recommendations, primarily statements of encouragement developed around six areas of concentration, are as follows:

Land Requirements

- Promote clustered developments to gain advantages of reduced street length and lower consumption of utilities.
- Encourage proper use of topography, vegetation, orientation, and climate to reduce energy requirements for heating and cooling.
- Encourage the use of landscaping for shading, buffering undesirable winds, and directing favorable breezes.
- Minimize paving of streets and parking lots to restrict heat concentration around habitable structures. Establish a shading ratio over paved areas to serve the same purpose.

Grass planted at south exposure minimizes heat radiation affecting building temperature.



Narrow street with canopy shading reduces heat build-up on pavement.



Wide street radiates heat.



Use Classifications

- Discourage large exclusive-use zoning districts in favor of mixed-use development, integrating residential, commercial and office uses to lessen the need for extended auto travel.
- Discourage strip commercial development in favor of clustered commercial areas.

Transportation

- Encourage areas of higher density residential to create favorable economic conditions for mass transportation.
- Reduce aggregate street length by restricting excessive single family frontages.
- Encourage pedestrian and bicycle travel.

Utilities

- Relax restrictions on new technologies by allowing development of integrated community energy systems, waste heat recycling, and common septic systems.
- Reduce line loss in utility conduits by restricting service of leapfrog developments.
- Reduce proliferation of service lines by promoting cluster development.

Procedures and Enforcement

- Provide recommendations of specific energy-efficient techniques as a supplement to the general requirements for energy conservation in the zoning ordinance.
- Relax certain requirements in exchange for energy conservation measures.

- Include energy-saving and energy-wasting characteristics as weighting factors in deliberations over variance requests, development proposals, nonconforming uses, and re-zoning plans.

Alternate Energy Sources

- Allow for proper clearances to encourage small scale energy systems such as solar and wind collection.
- Designate solar districts with proper orientations, setbacks, and height restrictions.
- Permit energy collecting/saving additions to structures currently restricted from modifications.
- Initiate the concept of "transferable development rights" to promote open solar space across adjacent properties.
- Place controls on severe solar reflectance from adjoining properties.
- Consider the use of performance standards on new alternative energy systems to allow design development flexibility.

The City Planning Commission strongly endorsed the efforts of the Task Force and requested the Planning Department to work closely with the Chapter as more conclusive recommendations are developed, thereby acknowledging the architectural community as a credible source of expertise on energy conservation techniques in physical development.

Currently, the Task Force is compiling its recommendations into a series of specific interjections cited throughout the proposed city development code. A proposal containing these recommenda-

tions will be presented to the City in the near future. After review and discussion among the City offices, the revisions will be considered for final approval by the City Council.

Implementation of these recommendations as part of an approved ordinance was discussed during the early deliberations of the Task Force. At that time, it was felt that strict regulatory measures on energy conservation in advance of critical energy shortages would be a difficult exercise. Therefore, the Committee decided its program would best be initiated in the zoning and subdivision regulations as statements of active encouragement. To that end, the general statements are being written to imply reference to detailed energy conservation techniques contained in a supplementary publication which is proposed for preparation and distribution by the City. This initial concept of encouragement is intended to be replaced later by more definitive requirements.

Strict regulatory energy measures in zoning regulations has little legal precedent at this time; however, increasing scarcity of energy seems certain to create what will be perceived as a direct threat to the health, safety and welfare of any community. Evidence of this trend is seen in recent Federal legislation wherein the governor of each state must certify by February 1980 that each unit of local government has implemented building codes ensuring performance standards in compliance with the Energy Conservation and Production Act. The direct carry-over from building codes to

Unshaded paved lot forms huge heat sink.



Shaded parking reduces heat gain next to building.

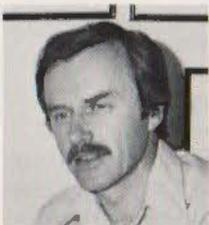


Bike routes designated by city government promote bicycle travel.



zoning regulations is obvious.

For architects, the implications of regulatory energy conservation measures are encouraging. Inclusion of these measures in the design process requires a professional sophistication which is basic to the training and character of the architect. It is that sophistication which sets the architect apart and provides a distinct advantage in the growing consumer demand for astute conservation awareness.



Thomas R. Sokol is an associate in the San Antonio firm Kinnison & Associates, Architects. He studied architecture at

Pennsylvania State University and subsequently received a graduate degree in urban planning from Texas A&M and in business from the University of Hawaii.

San Antonio Chapter Urban and Regional Design Task Force

Chairman:

Thomas R. Sokol, Architect
Kinnison & Associates, Architects

Members:

George De La Garza, Architect
Barry P. Middleman & Associates

Patricia D. Frost, Research Engineer
Associate
Texas Energy Extension Service,
UTSA

Ronald P. Gothberg, Architect
Cerna - Garza - Raba

Stephen Hann, Community Planner
United States Air Force

Linda L. Lattimore, Attorney

Manuel F. Lizcano, Engineer
Ford, Powell and Carson, Architects
& Planners

Richard A. Maddern, Planner
City of San Antonio, Department of
Planning

Peggy Matchette-Daise, Intern-
Architect
United States Air Force

Richard L. Miller, Planner
San Antonio Development Agency

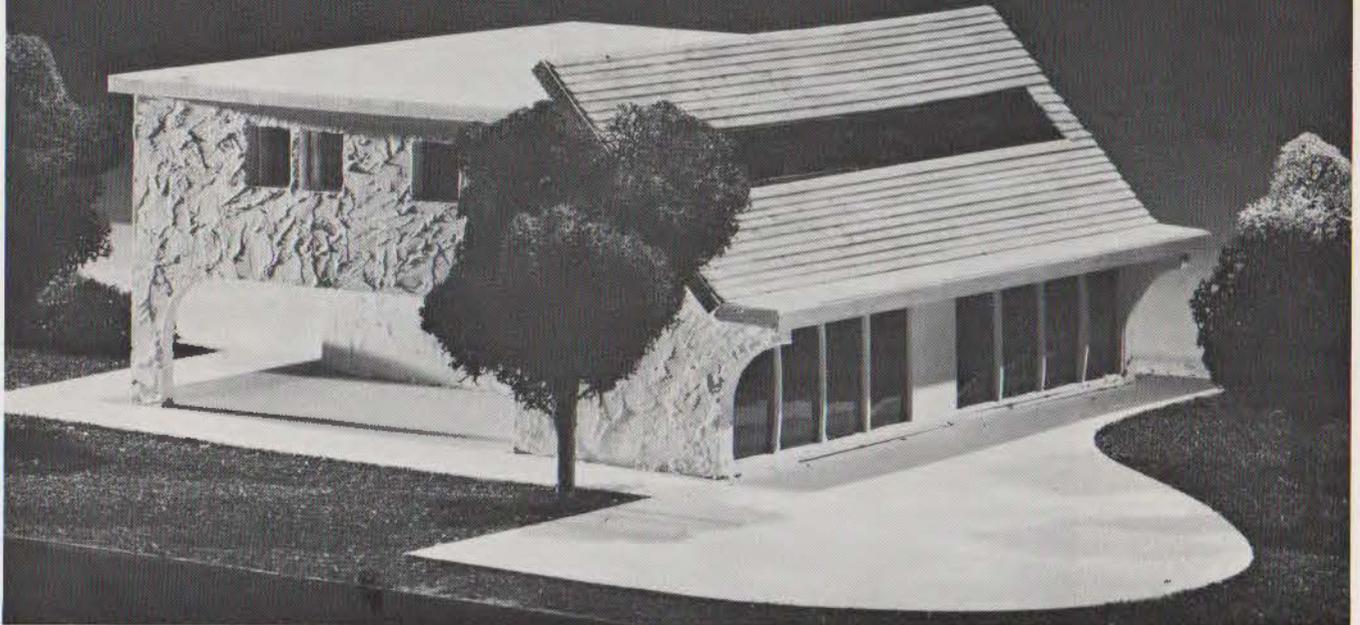
Generous clearance for solar panels ensures continuing sun exposure.



Glass wall reflection spoils outdoor amenity.



A MODEL FOR THE FUTURE.



Architectural Design: Leonard Bachman, Houston, Texas. Builder: Larry Lyons Construction, Woodlands, Texas. Now under construction at 58 West Wavy Oak in Woodlands.

A prototype for an energy-conscious future, this home design by Houston architects used passive solar energy and an entirely new method of construction with SUREWALL® Surface Bonding Cement to become a 1978 H.U.D. Design Award House.

To keep the home cool in the summer and retain heat in the winter months, the design incorporates a natural ventilation system based on the prevailing winds. On the Southern facade, double glazed solar windows are used above the 40-foot garden atrium, which extends the full width of the home and acts as a thermal mass to collect heat.

Especially designed for the high humidity of the Gulf Coast region, the entire 1235 square foot living area of the home is on the second floor over the open carport.

The home is built of concrete blocks and SUREWALL® Surface Bonding Cement. SUREWALL® Cement, which contains glass fibers in a cement matrix, produces walls twice as strong as ordinary block construc-

tion. And the attractive stucco-like finish never needs painting.

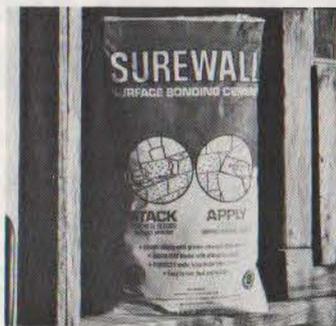
To build the home, blocks were dry stacked — without mortar. A 4-inch layer of expanded polystyrene was attached to the outside of the walls and SUREWALL® Surface Bonding Cement was troweled onto both the interior and exterior to completely seal and finish the walls.

A conservative estimate of the energy efficiency of the walls of the home is R-25. The concrete panel roof is R-20.

By selecting SUREWALL® Cement, the architects have created a low-maintenance home that will give its owner lasting beauty and strength as well as outstanding energy efficiency.

SUREWALL® Surface Bonding Cement is manufactured by Barrett Industries in San Antonio, Texas. If you'd like more information about this innovative (and award-winning) way of building, write or call us.

Our toll-free number is 1-800-292-5302. In San Antonio, call 651-6550.



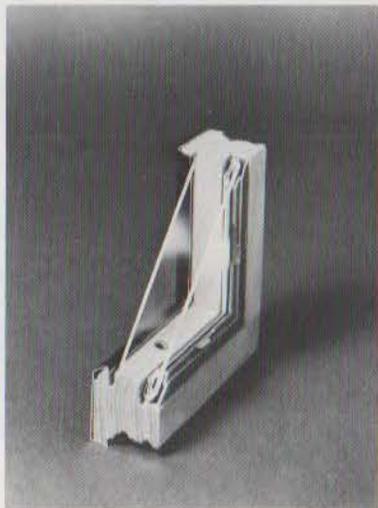
 **Barrett Industries**
6889 Evans Rd. • Rt. 3, Box 211 BI • San Antonio, Texas 78218
SUREWALL® is a trademark of the W.R. Bonsal Co.

Circle 23 on Reader Inquiry Card

Whether building or renovating, you want windows that —

cut energy costs

Pella's Energy-Tight Double Glass Insulation System has a full 13/16" dead air space between panes — provides maximum insulation at lowest costs. Tight-fitting wood construction and wind-proof weatherstripping make it truly Energy-Tight. Insulating glass also available.



Pella's optional Slimshade® fits in the dust-free space between the panes of the Pella Double Glass Insulation System and provides privacy and light control at the touch of a dial. Helps reduce heat loss and solar heat gain, as well.

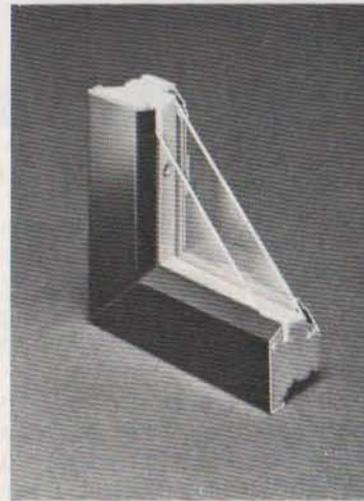


cut maintenance costs

Pella makes a full line of wood windows specially engineered for easy washing of outside glass from inside. Cleaning expense is reduced and any extraordinary maintenance that may be required, such as sash removal and reglazing, is easy and economical.



Pella offers a tough aluminum cladding in attractive colors outside — the warmth and beauty of wood inside. Aluminum exterior is cleaned, etched and coated with a high-temperature baked acrylic polymer. It won't chip, crack, or peel.



Only the Pella package delivers it all!



FREE catalog! For more detailed information send for your free copy of our 28-page, full color catalog on Pella Clad Windows & Sliding Glass Doors. Or look in the Yellow Pages under "windows" for the phone number of your Pella Distributor.



Texas Pella Distributors

Pella Products Co.
8900 Shoal Creek, Suite 105
Austin, Texas 78758
512/453-2301

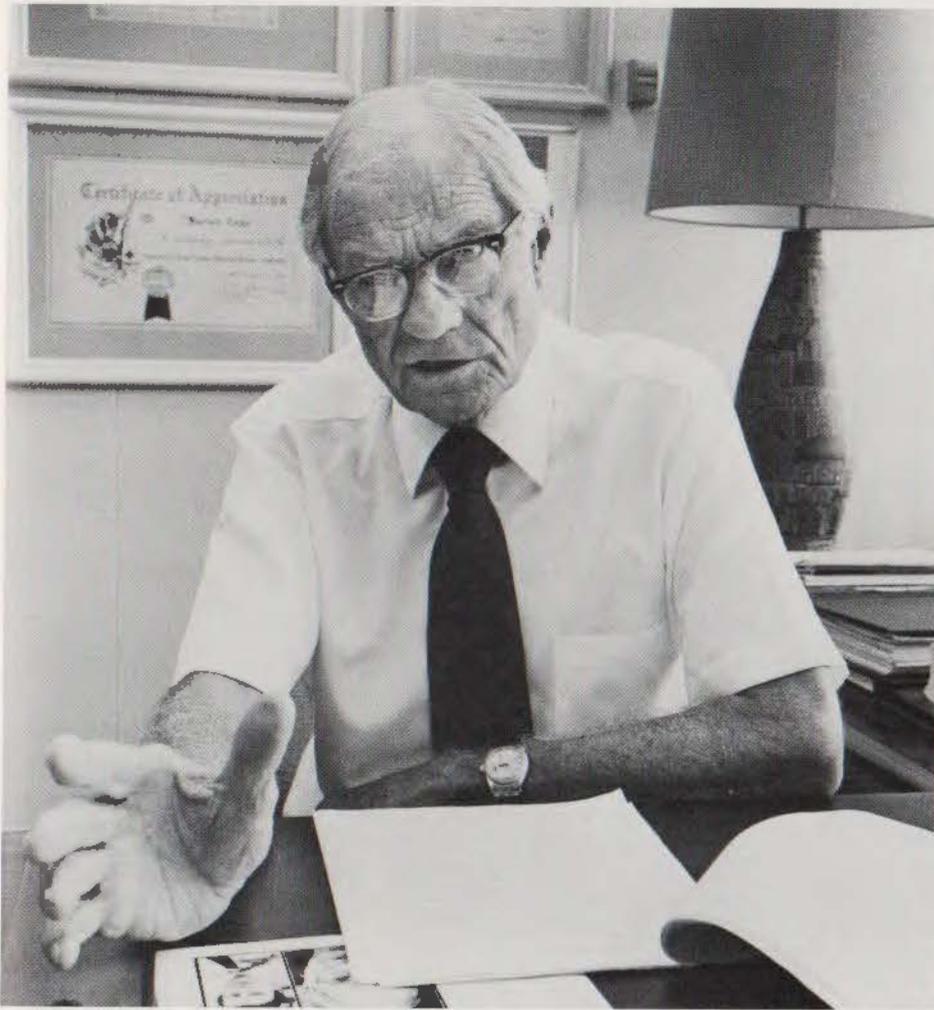
Pella Products Co.
904 Fountain Parkway
Grand Prairie, Texas 75050
(metro) 214/647-4321

Pella Products/West Texas
301 S. E. Loop 289
Lubbock, Texas 79404
(806) 745-1649

Louis P. White Co.
8802 Tradeway
San Antonio, Texas 78217
512/826-8641

Pella Products Co.
717 Bradfield Rd.
Greenbriar North Center
Houston, Texas 77060

Profile: Bartlett Cocke, FAIA



By Michael McCullar

He compares the practice of architecture today to a "brilliant-cut diamond." The gem's largest, most predominant facet is Design—the creative process of refining the raw elements of construction to form Architecture, aesthetically pleasing as well as habitable shelter for man. There is no question, he says, that design is still the force behind the effort, the architect's primary motivation. But now—and he says there is no question here either—"it takes all facets to make that diamond sparkle."

For Bartlett Cocke, FAIA, founding principal, now advisory chairman, of the San Antonio firm Bartlett Cocke & Associates, Inc., architecture today is a "business profession and a professional business," an "art *and* a science." Over a 52-year career that has spanned, among other things, a Great Depression, enactment of a state Architects Registration Law, a world war, and revolutions in building technology and social and environmental awareness, Cocke has watched the discipline grow to encom-

pass a range of essential skills far wider than just the ability to "draw what you think."

"Lighting, sound systems, energy input, security controls, acoustics, building codes, state and federal building limitations, finance projections, taxes and insurance, land-use planning, traffic patterns, parking, landscaping, site development, specifications, construction drawings, professional liability, service to the profession and the community, office management," Cocke ticks off a list of "other facets" he propounded in response to a recent survey from the National Endowment for the Arts, a follow-up questionnaire to a study done 20 years ago to which he was also a respondent. They wanted to know, to flesh out their original survey findings on the economic situation of the arts nationwide, "the satisfactions, vicissitudes, failures, or frustrations of the practicing artist in a changing society." Cocke told them that architecture, as an art *and* science, was changing right along with it.

While he laments what has been lost

in the evolution—a certain charm and purity that characterized the sole proprietor "practicing in his attic in smock and bow tie," when artistic design had a singular value—he believes there is professional challenge in the complexities of modern architectural practice. And none is more important, he says, than molding and managing a well-rounded and productive office. Known for a wide assortment of projects statewide—in San Antonio, notably, the downtown Joskes and Trinity Baptist Church—Cocke takes as much pride in the formation and evolution of his San Antonio firm, from sole proprietorship to corporation, as in any other facet of the "diamond."

A Recounting

With a firm footing in Beaux Arts classicism, and a 1922 bachelor's degree in architecture from the University of Texas at Austin, Cocke founded his original San Antonio practice in 1927. He was hardly settled into real-world architecture when the effects of the '29 stock market crash rippled down into Texas, and by 1931 work was scarce. Cocke spent much of his time, along with legions of other out-of-work architects, with the Historic American Buildings Survey, traveling around the state measuring and documenting ante-bellum structures for the U.S. Library of Congress (at \$1 an hour, while the federal funding lasted). When the economy started on its upswing in 1936, Cocke started getting more work as a practicing architect, realizing a profit for the first time in years. As the volume of work increased, so did the number of architects and draftsmen on his staff. He then devised a plan to share his "remuneration" (he dislikes the word "profit") with those who were helpful in producing the work. Cocke placed his associates under contract with the firm—now Bartlett Cocke & Associates—which in turn charged the firm with certain obligations to the associates, profit-sharing, for one.

"I was probably the first architectural firm in San Antonio to establish such a genuine associateship," Cocke says, "one that wasn't just window-dressing. These men were working so faithfully to help me get a good level of production, I knew I would share my remuneration with them until I went broke."

Cocke did not go broke. In 1937 things began to look even better. He was commissioned that year to design a Joskes department store on Alamo Plaza

Joskes department store on Alamo Plaza in downtown San Antonio. *FACING PAGE: Trinity Baptist Church.*



Photo by Zintgraf

in downtown San Antonio, a project he calls his first “really big assignment.” Cocke traveled all over the country investigating the current state of the art in department store design, exploring some 57 department stores, then returned to San Antonio to settle on a “softened, modified Spanish Renaissance” style for the San Antonio Joskes.

The project took an interesting turn when St. Joseph’s Catholic Church on the proposed department store site refused to budge. Joskes had bought all the property around the church, Cocke says, and was offering to dismantle the structure stone by stone and rebuild it somewhere else, at Joskes’ expense. The church, however, refused to sell, and as the design developed, the original L-shape of the department store took on a slight kink with its massive facade engulfing the small church on three sides.

“I’m not the least bit unhappy with the way it turned out,” Cocke says. “It might have been inconvenient for Joskes, but I’m a strong believer in preserving old things that are worth pre-

serving. That old church buried there in all that commercialism is just a jewel.”

The Joskes project established a sound reputation for Cocke, who was to develop a lasting relationship with Joskes and later Sears, designing department stores and shopping centers across the state (Joskes stores in Houston; Sears stores in San Antonio, Austin, Corpus Christi and El Paso). During the war years, however, private work slacked off, and when Cocke wasn’t busy with government projects or war-relief work he was involved with the fledgling Texas Society of Architects (TSA). Founded in 1939, two years after the passage of a state Architects Registration Law (for which Cocke campaigned vigorously), TSA had hardly been organized when the war drained its ranks of able-bodied men. Cocke says 50 architects in attendance at TSA annual meetings between 1941 and 1945 was considered a good showing.

Of primary concern to the Society during the war, says Cocke, who served two terms as TSA president (1944 and

“These men were working so faithfully to help me get a good level of production, I knew I would share my remuneration with them until I went broke.”

1945), was to make it as easy as possible for Texas architects serving in the armed forces to re-enter the profession after the war. Home-front architects refrained from lining up all the work in their absence, he says, “ear-marking certain projects for GI architects so they could pick up where they left off and not have to wait around for work.”

After the war Cocke redirected his full-time attention to his maturing practice, while still maintaining a hand in the continuing growth of TSA and an extra-professional interest in civic and community affairs. “I have always been



one to believe that an architect must plow back into the profession and the community whatever benefit the profession and the community have afforded him," Cocke says. "Activity, it takes 60 hours a week to be an architect. You have to express yourself all the time and let architecture be felt by the community, in other ways than just designing its buildings—Chamber of Commerce, Church, whatever. The more we can do for the profession and the community, the better off we are as individual architects."

The postwar years saw new associates trickle in to join the firm: John Kell (1945) and war veteran Lawrence Holhaus ('46); later arrivals William Rupe ('56), Pat Chumney ('59), Carlos Jones ('60), John Kell, Jr. ('65), all of whom comprise today's cadre of firm associates and officers. In 1970, following passage of a state law allowing corporations to practice architecture, Bartlett Cocke & Associates was incorporated. It was a turning point for the firm in more ways than one. A serious illness—temporary,

as it turned out—forced Cocke, then 69, to pass a good portion of the firm's leadership on to his younger associates. He assumed the role of advisory chairman, while Holhaus became the corporation's chairman of the board. Cocke says, however, that the timing couldn't have been better.

"I had already turned over a good bit of the responsibility to my associates, establishing Carlos Jones as my understudy on the ongoing UT-San Antonio project," Cocke says. "He was just breaking in when I got sick. For a year I could work only on a limited basis, working in the morning and resting in the afternoon. I'm fine now and there's no problem. But the important thing was, recognizing this need to pass on the torch ahead of time, before the illness, permitted the firm to continue functioning smoothly—and I soon found out that anyone is fallible and vulnerable, and that these partners of mine could take the responsibility and produce the work just beautifully, without any need of my personal concern."

Today, at 78, Cocke still works on a limited basis, coming into the office around 9:30 on weekday mornings, leaving for a leisurely lunch at noon, golfing and resting in the afternoon. His part-time involvement with the firm gives him time to reflect on the past 52 years of practice, and to try to foresee what the future holds for the profession, art, business and science of architecture.

On Design

Recognizing the ever-important facet of design in the architectural diamond, Cocke admits to a certain intransigence in accepting its 20th-century evolution. Drilled in the classics, Cocke says he was slow to adapt to the "cold brutality" of the Bauhaus, preferring instead a somewhat neo-classical approach to design. "So much of the quick-sudden work of Mies van der Rohe was merely an expression of German brutality," Cocke says. "And I didn't like that. I felt a much greater affinity for the style of Frank Lloyd Wright, who may have been a little bit 45-degree diagonal and eccentric, but who knew how to use materials and put them together in a warm and friendly way."

Cocke also admires the design ability of fellow San Antonio architect O'Neil Ford, contemporary, friendly rival and joint-venture associate for the last 30 years. "He has a marvelous feeling for the use of natural woods and masonry,"

"An architect must plow back into the profession and the community whatever benefit the profession and the community have afforded him."

Cocke says.

Their working relationship goes back to 1951, when Cocke and Ford entered into a joint-venture agreement "to perform architectural services" for Trinity University in San Antonio, a joint venture that has been ongoing ever since. While Ford took the lead in designing the buildings, Cocke says, Bartlett Cocke & Associates was responsible for many of the construction drawings, contracts and project management. The two firms also have joint-ventured on the University of Texas at San Antonio, with a



similar division of responsibility.

Over the years, as Ford developed a certain eminence and panache as a Texas regional *designer*, Cocke honed his firm's behind-the-scenes specialty in construction documents and project management, a role that has often gone unsung in Cocke-Ford joint-ventures.

Nevertheless, Cocke says "We don't want publicity. This office puts out excellent construction documents. We emphasize thoroughness in detail—we don't believe in just throwing out glorified sketches and asking someone to make a building out of them."

Although Cocke says his firm has established no particular design "trademark" or image, its projects have undergone a marked transition from the neoclassicism of the '40s and '50s to the more contemporary designs of today—the Perry Castaneda Library at UT-Austin, for example, or the Liberty National Bank in San Antonio. This increasing flexibility in the firm's design direction is due largely to the influence of the "young Turks" on the staff. John

Kell, Jr., a 1962 graduate of Rice who joined the firm in 1965 and is now its coordinator of design, says a concerted effort is underway to pick up where Cocke left off, to complete the transition from classical to contemporary design, basing the move, of course, on the solid firm foundation that Cocke has already poured.

On the Future

"What does the future hold?" Cocke repeats the question. "I wish I knew." The trends are obvious, he says, but it is difficult to conceive of the discipline's maintaining its professional distinction and "personal touch" when the architect is simply part of a "big team." "Buildings are becoming more and more complex. While there will always be architects of major buildings, they will probably be absorbed into complex organizations which are more capable of handling a major project from conception to detailed completion. Architects are going to be part of a complete package—engineers, acoustical people, contractors, realtors—and the one-to-one

relationship with the client will become secondary. That close intimate feeling with the overall project and the client will not be there."

Cocke sees as much change coming in the practice of architecture as has already passed. From his 52-year vantage point, how does he view his present?

"I'm a local architect," he says, "a local yokel having aspired to be a damned good architect in my region. And it took me 30 or 35 years to be recognized as such, to the point where I could keep jobs sold. I've established a smooth operating team with continuity . . . the profession has rewarded me reasonably well, and permitted me to achieve some social status in my community. I did not aspire to anything more."

POWER CONTROLS CORPORATION INTRODUCES

Tog-L-Dim-R^{T.M.}

Tog-L-Dim-R

Tog-L-Dim-R

Tog-L-Dim-R

It's a whole new way of light

Here's a totally new line of specification grade full range dimmers, perfect for both residential and commercial application.

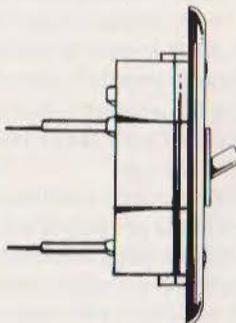
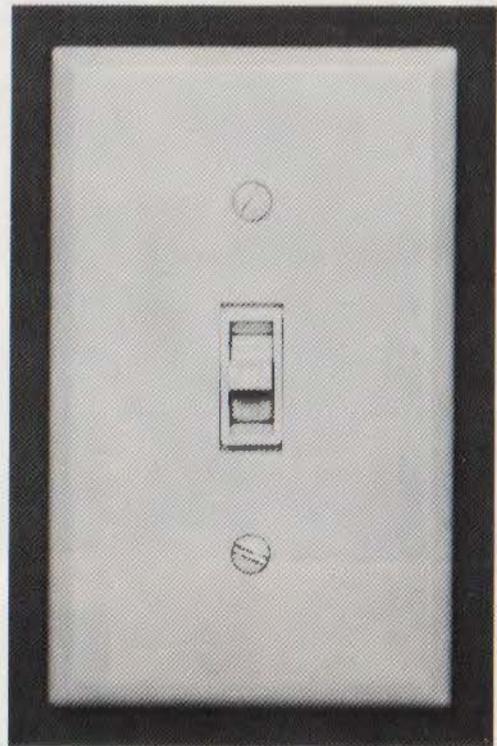
TOG-L-DIM-R is truly a giant step forward in engineering and design. Outwardly, it looks and functions like an ordinary snap switch, and it's easily installed in any location. No more broken or lost rotary knobs to worry about in high traffic areas.

On the inside, TOG-L-DIM-R's heart is 100% solid state, featuring advanced (RFI) Radio Frequency Noise Suppression (ideal for use near intercoms).

Heat buildup at highest light levels has been totally eliminated by integrating a mechanical "ON" position that completely bypasses the electronics when maximum lumen output is required (no more bulky heat fins on 1,000 watt models).

Dual three-way dimming control, energy savings, bulb life extension . . . the list goes on and on.

Interested? See your distributor or ask us for complete details on TOG-L-DIM-R. It's a whole new way of light.



SLIM LINE PROFILE

Available in 600 and 1,000 Watt Models*

Colors: Ivory, Brown and White

Optional "Lighted Lever" Feature

UL Approved for Indoor/Outdoor Installation

*2 Year Limited Warranty on 600 Watt Model

*1 Year Limited Warranty on 1,000 Watt Model

POWER CONTROLS CORPORATION

P.O. BOX 5860

SAN ANTONIO, TX 78201

TEL. (512) 734-7155

"THE LIGHT CONDITIONING SPECIALISTS"

Photo by Pete Szilagyi



**Design Award
Texas
Architecture
1978**

Waller Creek Hike and Bike Trail

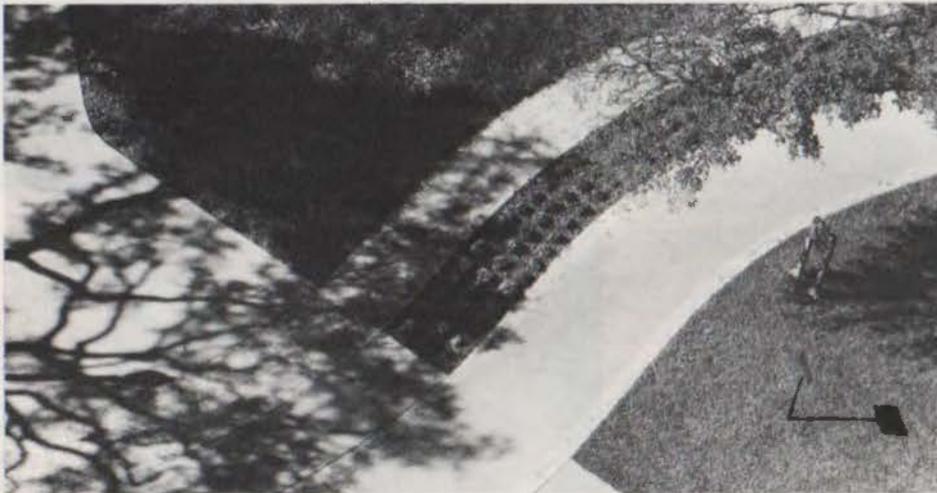


Photo by Pete Szilagyi

Lyndon Johnson walked along it in 1938 and bemoaned the array of squalid shacks along its banks, calling them "hotbeds of crime . . . profits of the moment but community losses in the end."

Thirty-eight years later his widow, Lady Bird Johnson, walked the same creek on the eastern flank of downtown Austin to celebrate the kick-off of the Waller Creek Improvement Project, a Bicentennial "gift to the city" from The University of Texas at Austin.

Under study for years as an ideal spine for a linear urban park, Waller Creek has been considered by many to offer the closest thing Austin has to San Antonio's famed River Walk, similar in ambience if not size and scope.

As a first step in preserving Waller Creek as a natural urban amenity, UT's Office of Facilities Planning and Construction in 1975 commissioned the Austin firm John Robinson & Associates to prepare a master plan for a hike and bike trail along the one-and-a-half-mile portion of Waller Creek that runs through the UT campus.

Phase II of the project, the first part of the trail system to be completed, runs from Martin Luther King Boulevard northward past UT's alumni center to 23rd Street. Plans call for the trail system eventually to connect with the city's proposed hike and bike trail which will

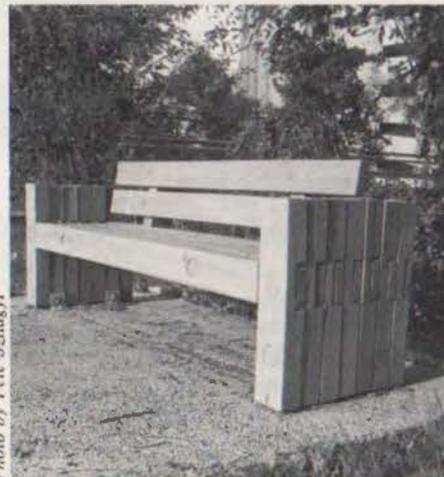


Photo by Pete Szilagyi

Photo by Pete Szilagyi



Photo by Pam Meadows



Photo by Pam Meadows



begin at 15th Street and continue south to Town Lake.

Many of the design decisions for phase II were made after careful study of the creek's flooding potential, as well as to meet primary program criteria for low maintenance. Permanent trails were located out of the creek's flash-flood zone, in areas no lower than four feet above the creek bed.

Robinson also studied characteristics of the pedestrian-bicycle mix in the typical hike and bike trail and determined that, for the sake of both safety and function, the two should be kept physically separate. To further enhance that separation, Robinson used limestone

paving blocks for the surface of the hiking trail and a fine-graded exposed aggregate concrete surface for the bikeways.

The trail system includes site amenities such as graphics, lighting, landscaping, and benches and trash receptacles made locally of cypress for durability and easy maintenance. The project also includes an amphitheater at 22nd Street and redwood deck and terrace areas overlooking the creek at the University's alumni center.

Architect: John Robinson & Associates, Austin

Contractor: J. C. Evans Construction Co., Inc., Austin



Cabot's INTERIOR STAINS

To bring out the
best in wood

Cabot's Interior Stains provide the traditional flat finish so popular for paneling, beams, woodwork, floors, and unfinished furniture. Easy to apply with brush or cloth, Cabot's Interior Stains accent the beauty of the wood grain, protect by penetrating deep into the wood fibers. Choose from 17 mellow colors.



Cabot's Stains of Houston

P.O. Box 27164
2520 Drexel Drive
Houston, Texas 77027
713/622-7042

In the News
Continued from page 19.



Harker and Tao/Ono-designed Clarksville residence.

Neighborhood Revitalization: to the Barricades in Austin

Residents of a low-income West Austin neighborhood squared off recently against an Austin architect who may mean well in trying to upgrade the area in a "sympathetic way" but whose designs on the community, residents feel, are far more threatening than beneficial.

"We're being cast as a big Houston developer who wants to come in, scrape the neighborhood clean, drive away the long-time residents and build a bunch of condominiums," says architect Charles Harker, president of Tao/Ono, Inc.

Nothing, Harker says, could be further from his mind.

Clarksville, a low-income neighborhood pocket in the affluent hills of West Austin, is a predominantly black community with more than half of its 96 houses occupied by renters, according to the Clarksville Community Development Corporation. The 30.5-acre core of the neighborhood was entered into the National Register of Historic Places in 1976, based on its historical significance as an all-black rural settlement founded by former slaves in the 1870s. Clarksville's distinction is due also to its continued existence ever since as a primarily black enclave surrounded by later West Austin suburban development, despite the growth of the city's major black community in East Austin.

In recent years, however, due largely to a city-sponsored road and utility improvement project in the area and an increasing demand for near-town hous-

ing, Clarksville's property values and its appeal to middle-income "urban pioneers" have soared correspondingly, to the point that the neighborhood is practically up for grabs in Austin's thriving real estate market.

To forestall any rampant high-density development of the area, Harker says, he began buying vacant lots in Clarksville two years ago on which to build modest single-family homes that would blend with the historic character of the neighborhood—an effort, he says, at "preventive development." His company put together a design criteria booklet to encourage other developers to limit any new construction to conform to the styles of existing housing stock, ranging from 1870s-vintage shanties to 1920s and '30s bungalows.

In two years Tao/Ono has completed three houses in the area, with one currently under construction and several on the drawing boards. All are wood-frame, one to one-and-a-half story, single-family, with appropriate roof lines and composition, and all ranging in price from \$22,000 to \$48,000.

"For development to be responsible development," Harker says, "it must be done slowly and sympathetically, by working within the fabric of the neighborhood and responding to what's happening there."

What's happening there now is organized resistance to the threat of displacement, "upgrading" of the neighborhood so much that the low-income

STEWART OFFICE SUPPLY CO.

TEXAS' LEADING CONTRACT DEALER
FOR COMMERCIAL INTERIORS

Offering these full services
to the Professional:

Procurement & Expediting

Showroom Facilities

Delivery/Installation

Continuing Service

Product Research

Survey Analysis

Warehousing

Make-Ready

Budgeting

Receiving

Authorized
dealer for the
following
manufacturers:

GF
Herman Miller
Knoll
Lehigh-Leopold
Kimball
Kittinger
Gunlocke
Jens Risom

plus many others

Showrooms: 401 So. Lamar • Dallas



400 So. Austin • Dallas 75202
214/747-8581

Circle 29 on Reader Inquiry Card

July/August 1979

Sample our 79 Catalog

Then send for your copy.
16 detailed color pages on
our newest units & systems.
Plasteco, Inc., PO Box 24158
Houston, Texas 77029
(713) 674-7689

Structural Skylights

Skylight units and alur
up a complete packag



Preglazed Structural Pyramids

Model 160 Single Glazed
Model 161 Double Glazed

1/4 SCALE

SECTION SMP
thru split mull
and side rafter

ACRYLIC PANEL

UNIT FRAMES

CURB RAIL

FLASHING BY OTHERS

SECTION PCP
thru perimeter curb

5 1/2" MIN CURB
THICKNESS

OUTSIDE CURB DIMENSION A

SECTION HMP
thru split mull
and hip rafter

HIP RAFTER

5/12 SLOPE
STANDARD

APEX HEIGHT L

SECTION AP
thru apex

UNIT FRAMES

COMPRESSION RING 11" OD

FORMED PLASTIC CLOSURE

WEEPAGE

SELF-COUNTING FLASHING

ACRYL OR PY

WEEPAGE

SELF-COUNTING FLASHING

SINGLE PYRAMID	DOUBLE GLAZED	OUTSIDE CURB DIMENSION A	APEX HEIGHT
160-12	161-12	12 ft. x 12 ft.	40"
160-16	161-16	16 ft. x 16 ft.	50"
160-20	161-20	20 ft. x 20 ft.	60"

Specifications: Structural pyramid skylights shall be Model 160 (or 161 double glazed) as manufactured by Plasteco, Inc., Houston, Texas. Manufacturer shall furnish (1) complete K-D structural framing consisting of curb rail, compression ring, hip and side rafters to support a live load of 25 psf. (2) aluminum for field assembly by others to finish of a (specify color) formed acrylic panel mounted in a 6063-T5 mill finish extruded aluminum frame. (For Model 161, add: Inner glazing shall be of white (or colorless) acrylic.) Curbs shall be constructed (by others) in accordance with manufacturer's specification as to dimension and curb thickness. Curbs to be flashed by others. Assembled skylight shall have an integral system of condensation gutters with drainage to exterior.

8.

Circle 30 on Reader Inquiry Card



BIG MAN IN STRUCTURAL STEEL

Reliable. Competent. Respected.

Take your pick.

They all describe Jorge Abi Rached, Class A Fitter in Mosher's San Antonio plant.

Born in Tampico, Jorge emigrated to the United States in 1952 and went to work in the steel business two years later. He's been contributing to Mosher's success ever since—making certain that the thousands of tons of steel he works on meet the Mosher standard of quality in every respect.

The print he's checking is for a massive column to be used in building an aluminum plant in South Carolina. When that steel arrives as scheduled on the site,

it will fit like a glove. Because Jorge Rached cares about the kind of job he does.

Mosher's reputation as the big name in structural steel is unequalled.

And it's people like Jorge who keep it that way.



Home Office and Plant
P.O. Box 1579, Houston, 77001
(713) 861-8181
Plants in Dallas, San Antonio, Tulsa



A Trinity Industries Company

Circle 31 on Reader Inquiry Card

renters in Clarksville—many of whom are minority families that have lived in the community for generations—are forced to relocate. Although Tao/Ono has focused primarily on vacant lots and new construction, the company did say recently that it could not rule out the possibility of buying some rental property to refurbish and resell to homeowners. With that, the Clarksville Community Development Corp. went to the barricades, protesting the company's development plans and charging Tao/Ono with "murder."

Pauline Brown, director of the community corporation, says "lives are at stake" in the development of Clarksville, whether the approach is in keeping with the architectural styles of the neighborhood or not. "If you move those renters out of their homes," she says "they will have no place to go." Brown says many of the residents are elderly on fixed incomes who are renting houses and duplexes for \$50 to \$150 per month and simply can't afford to turn around and buy their newly refurbished homes or the new houses that might replace them. (As far as blending new construction with the old, Brown says she has lived in Clarksville 50 years, all her life, and the tin roofs and loft bedrooms of Tao/Ono's new houses seem as alien as their white, middle-income occupants. "I don't even know what a loft is.")

Viewing the displacement problem as an unavoidable evil at this point, Harker believes that it can be minimized with prudent and restrictive development, which he says is exactly what Tao/Ono is trying to do. The ice has already been broken for the development of Clarksville with the city improvement project, Harker says, so it is not really a matter of keeping developers out altogether but of keeping the wrong *kind* out. "The houses in Clarksville are mostly absentee-owned, and the area's been slowly deteriorating for the last 10 or 15 years. Now landlords are sitting on their properties watching the values go higher and higher, waiting to sell them eventually, one way or another."

Texas Firms Represented In New York Museum Exhibit

Eight projects by five Texas architectural firms were included in a photographic exhibition entitled "Transformations in Modern Architecture" Feb. 23-April 24 at the Museum of Modern Art in New York City.

Among more than 400 projects representing the work of 300 architects worldwide were the University of Petroleum and Minerals in Dhahran, Saudi Arabia, and the Indiana Bell Telephone Switching Center in Columbus, Ind., both designed by the Houston firm Caudill Rowlett Scott; the Earth House in Austin, by the Tao Design Group in Austin; the Citizens Bank Center in Richardson, by the Dallas firm Omniplan Architects; the Campbell Centre in Dallas, Century Center in San Antonio and Century Center Office Building #5 in Atlanta, all by



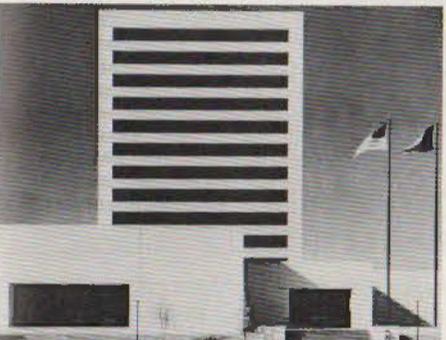
University of Petroleum and Minerals.



Indiana Bell Switching Center.



Earth House.



Citizens Bank Center.

Houston-based 3D/International; and the Heights State Bank in Houston, by the Houston firm Wilson, Morris, Crain & Anderson (now Crain/Anderson, Inc).

The exhibition was organized in three major categories: architecture as the invention of sculptural form, architecture as structural form and vernacular archi-

ARTVENTURES LTD.



ART SPECIFIERS

3100 Richmond Avenue, Suite 211
Houston, Texas 77098
713/529-4273

Corporate Collections
Appraisals · Restorations
Programs · Planning
Contract Installations
Commissions

Circle 32 on Reader Inquiry Card

Features
you'll like
in Residential
& Commercial
kitchen
ventilation



- Convenient switches
- Easy clean oil filter
- Recessed light
- Frosted glass
- Custom units made to specification
- Island
- Conventional

*Sales
&
Service*

*Open 7:30
for your
convenience.*

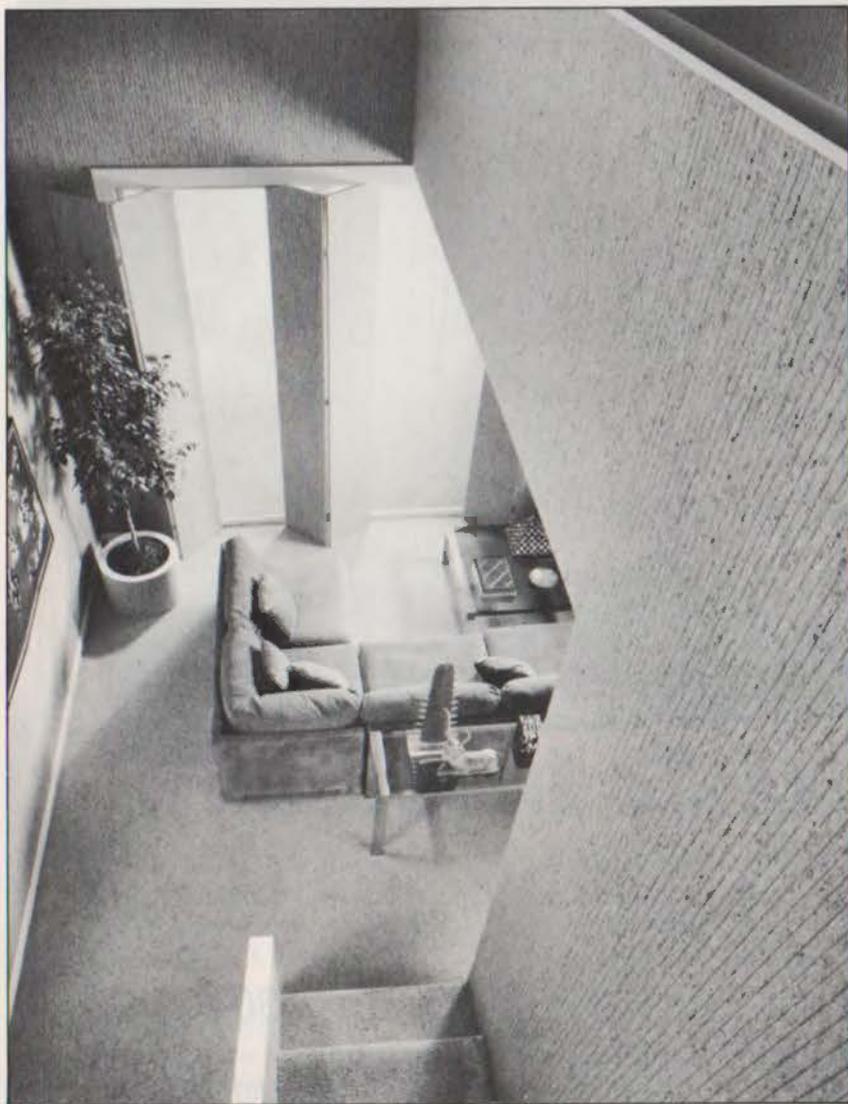


8225 Scyene Road
Dallas, Texas 75227
214/388-2126

Circle 33 on Reader Inquiry Card

Wylie climbs the walls

The company that carpets the floors is now climbing the walls. Hush-Craft textures in wool, acrylic and nylon combinations are the latest addition to a contract wallcovering selection that also includes sisals and suede cloths in a wide range of patterns and colors. All meet Class A codes. Visit our Dallas showroom, or make a toll-free call to 800-442-7550.



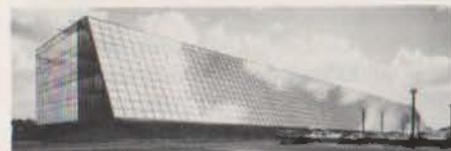
● Jim Wylie and company



3234 Dallas Trade Mart
Dallas, Texas 75207



Campbell Centre.



Century Center.



Century Center Office Building #5.



Heights State Bank.

texture.

According to the museum, the photographs—"many of which seem to reject familiar notions of what modern architecture is"—illustrate the claim that the "history of modern architecture during the last two decades involves the elaboration of ideas first propounded 30 or 40 years ago."

Texas Architect Introduces New Contributing Editors

Herein, *Texas Architect* officially welcomes and introduces five new contributing editors, the first to serve in that capacity since the magazine's inception in 1950.

Editor Larry Paul Fuller said the unpaid honorary positions were established "as a means of broadening the scope of the magazine and helping us go beyond the plateau of editorial quality we currently occupy." In addition, Fuller said this supplementary source of editorial

When the waterproofing system must be high security:



Installed cost of a Volclay Panel system is lower than a 5-ply membrane. Much lower.

Because Volclay Panels can be installed quickly.

Compared with conventional waterproofing systems, Volclay Panels go in quickly, in any season. Some have been installed during winter, in temperatures as low as 12° below zero.

You need only a minimum of skilled labor.

Volclay Panels are light to handle, easy to put in place. So you save labor costs during installation.

Volclay Panels save even more in underslab installations.

For underslab installations Volclay Panels eliminate the need for a work slab, saving labor, material and time costs.

Volclay Panels have proven unusually effective over the years.

Since they're permanent and self-healing, Volclay Panels protect walls and underslabs against ground

water for years. Volclay Panels have been used in the Washington, D.C. subway system; the Lloyd Noble Arena at the University of Oklahoma, Norman, Okla.; in a mine crusher pit at Eveleth, Minn., where there is 97 feet of hydrostatic pressure; and in the San Francisco Subway System (BART).

Texas Representatives:

Architectural Systems, Inc.,
7824 el Pensador
Dallas, Texas 75248
(214) 387-9038

Leach-Hurley Associates
3810 Westheimer, Suite 234
Houston, Texas 77027
(713) 960-8124

attn: Mr. Michael F. Gibbons attn: Dick Leach, Richard Hurley
They can call upon American Colloid's vast, worldwide experience to help you with your waterproofing plans. And with warehouses in both Houston and Dallas, these representatives can supply Volclay Panels as you need them.

For complete information, write to the American Colloid representative nearest you.

 **VOLCLAY
PANELS**
Bentonite Waterproofing Systems



meroform

MEROFORM space frames are functional, decorative systems engaging standard parts of light weight metal or plastic. MEROFORM encourages creativity in the contemporary design of exhibits and displays or store and office interiors.

MEROFORM offers a design latitude which permits architects, designers, and decorators versatility in combining form with function. Easy application of a variety of fixturing devices enables the system to work for you; supporting lights, sound systems, and promotional aids, as well as dramatically displaying merchandise.

MEROFORM is used by a men's clothing store, Stamina in Texarkana and Tucson, as an attractive ceiling grid, supporting light and sound fixtures as well as utilizing the effective display qualities of the system.

The MEROFORM system is available in North America through UNISTRUT CORPORATION and its conveniently located service centers. For further information, please contact your local UNISTRUT Service Center, or write: Unistrut Corporation, 35005 Michigan Avenue West, Wayne, Michigan 48184, Phone (313) 721-4040.

Unistrut Gulf
1212 Hahlo Street
Houston, TX 77020
(713) 675-3261

Unistrut Texas
3315 E. Randol Mill Rd
Arlington, TX 76011
(817) 261-3691

Unistrut Gulf
P.O. Box 29897
10847 Vandale
San Antonio, TX 78216
(512) 349-3987

**Unistrut El Paso, Div. of
ARK Enterprises, Inc.**
P.O. Box 27007-Zip 79926
1138 Kastrin Street
El Paso, TX 79907
(915) 592-5897

Circle 36 on Reader Inquiry Card



International Terra Cotta, Inc.

TURTLE CREEK BUSINESS CENTER / 109
1931 Industrial Blvd., Dallas, Texas 75207, (214) 744-1269

Located 2 blocks south of ANATOLE HOTEL

HOURS: MON. thru FRI., 9 a.m. - 5 p.m., SAT. 9 a.m. - 3 p.m.



Circle 37 on Reader Inquiry Card



CLOCKWISE
(from top left):
David Braden,
James Coote,
Clovis Heimsath,
Peter Papademetriou and David
Woodcock.

content would help enable the staff to keep pace with the magazine's ever-increasing volume of advertising (since 1973, *Texas Architect's* average total pages have increased from 32 to over 80).

Chosen for their status within the profession as well as their writing ability, the new contributing editors are: David Braden, FAIA, Dallas; James Coote, Austin; Clovis Heimsath, FAIA, Fayetteville; Peter Papademetriou, Houston; and David Woodcock, College Station.

Braden, president of the Dallas firm Dahl/Braden/Chapman, is a 1949 graduate of The University of Texas at Austin with a bachelor's degree in architecture. In addition to being a practicing architect, Braden prides himself as being an avocational humorist in the "topical and political arena," annually delivering some 50 to 70 major addresses to state, regional and national conventions. He is a recipient of the George Washington Honor Medal for Public Address from the Freedom Foundation of Valley Forge, Penn.

Coote is an associate professor at UT-Austin's School of Architecture, where he teaches design and the history of 20th century architecture. After receiving a master's degree in architecture from Harvard's Graduate School of Design in 1960, Coote spent a year in Italy on a

Fulbright Grant. In Austin, in addition to his teaching duties, he has maintained a private practice, specializing in residential design (his own Austin residence has been published in *Architectural Review* and *Architectural Record*). Coote also has gained considerable exposure with his architectural sketches, having had pencil drawings included in the 1977 exhibition, "America Now: Drawing Toward a More Modern Architecture," at the Smithsonian Institution's Cooper-Hewitt Museum in New York City.

Heimsath, a former "big-city" architect in Houston, now lives on an active farm and practices architecture in the small (pop. 400) town of Fayetteville near La Grange. He considers himself one of a "new breed of post-modern architects," equally interested in progressive innovation and the traditions of regionalism. A Yale graduate with a master's degree in architecture, Heimsath also spent a year in Italy on a Fulbright Scholarship, and taught at Rice University for three years. He is the author of the books *Behavioral Architecture* (McGraw-Hill, 1977) and *Pioneer Texas Buildings* (University of Texas Press,

tax-free income

Nuveen Tax-Exempt Bond Fund consists of a diversified portfolio of State and Municipal bonds. Interest income from this Fund is totally exempt from Federal income taxes, in the opinion of counsel.



Income may be subject to state and local taxes.

Talk to your IDS Representative.

It's your future.

IDS

2201 N. Lamar
Austin, Texas 78705
(512) 474-2328



Investors Diversified Services, Inc.

Please write for a prospectus containing more complete information, including all charges and expenses. Read it carefully before you invest. Send no money.

Name _____

Street _____

City _____ State _____

Zip _____ Phone _____

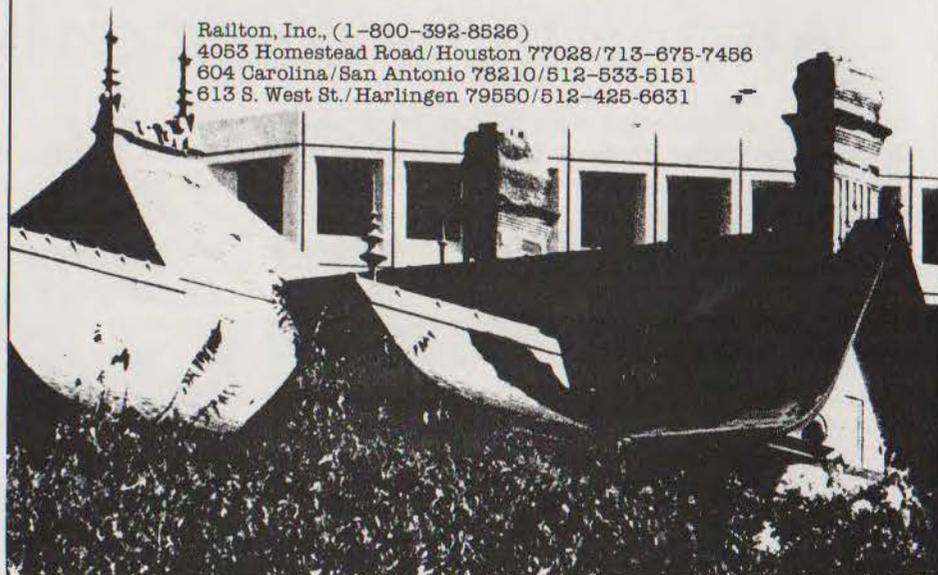
We help people manage money.

Circle 38 on Reader Inquiry Card

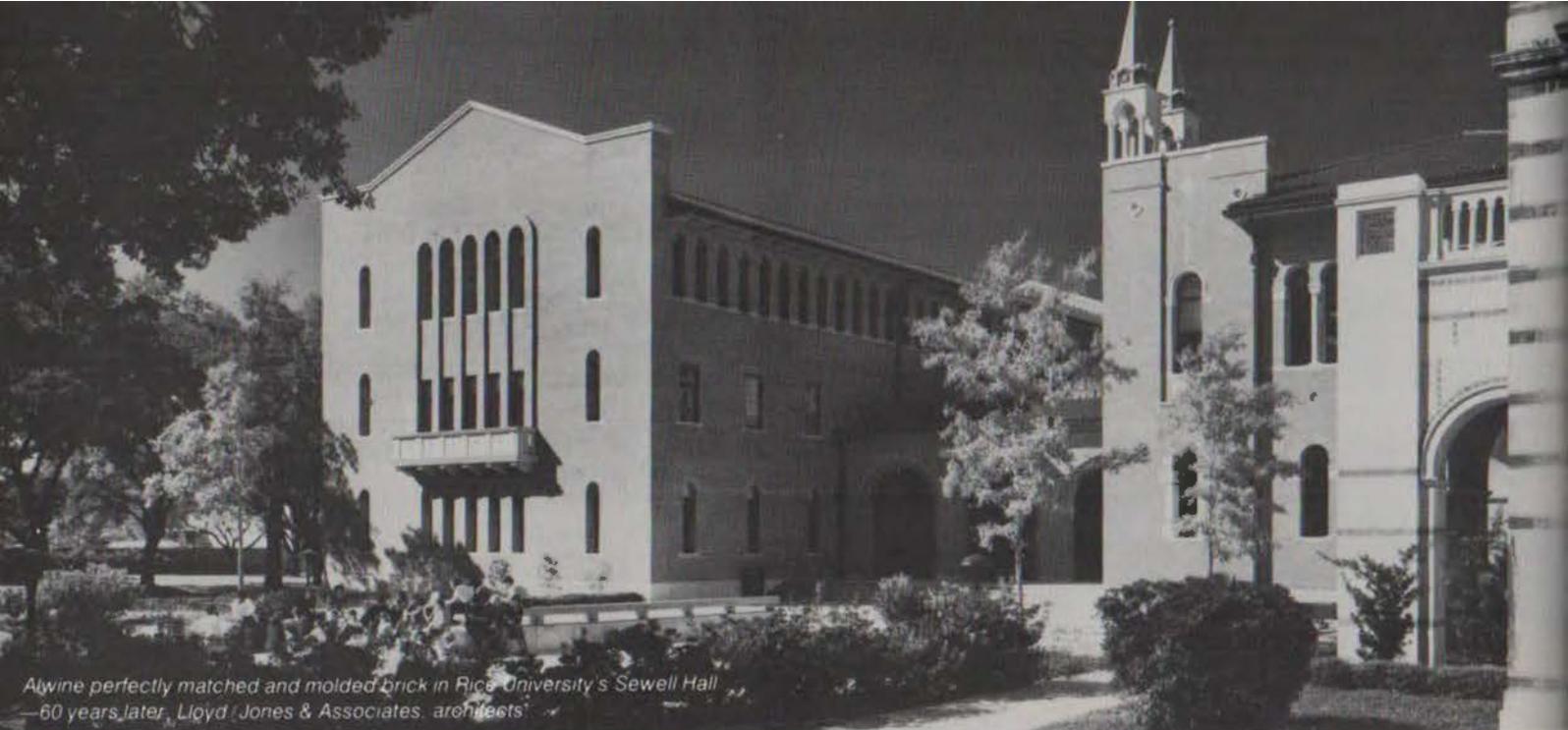
Waterproofing & Roofing

Railton, Inc., carries a complete line of materials and equipment for roofing and waterproofing. Distributors for Bird & Son, Celotex, Johns-Manville, Gulf State Asphalt, Lloyd A. Fry, Koppers, Carlisle, Chemprobe, etc. . . .
state wide distribution . . . complete inventory . . . job site delivery

Railton, Inc., (1-800-392-8626)
4053 Homestead Road/Houston 77028/713-875-7466
604 Carolina/San Antonio 78210/512-833-5151
613 S. West St./Harlingen 79560/512-425-6631



Circle 39 on Reader Inquiry Card



*Alwine perfectly matched and molded brick in Rice University's Sewell Hall
—60 years later, Lloyd Jones & Associates, architects*



*The brick itself helped create the design
for this Houston office building.
3D/Neuhaus + Taylor, architects.*



*Anything's possible with
Alwine's unlimited brick shapes.*

Alwine: the uncommon brickmakers

Use brick in unexpected ways to execute a design. Explore the almost limitless possibilities offered by Alwine's complete selection of unusual brick shapes, sizes and colors. Do it with confidence, because behind all Alwine products is a 100-year record of quality, integrity and continuity.

Get the Alwine story from Great Southern Supply Company — where you will always find everything that's new — and uncommon — in brick and clay products.

Great Southern has the largest selection of the unusual in brick, architectural pavers, tile and flooring in Texas, with prompt and dependable delivery anywhere in the State. We also have a thirty-year reputation for always providing the unique to Texas architects.

Contact Great Southern Supply. We'll come to see you anywhere in Texas. If you like, we are even available to work with your design team. Just ask for Howard Dudding or Gene Ballard at Great Southern Supply. Come see it all in our Houston showroom.

GREAT SOUTHERN SUPPLY COMPANY

3637 W. Alabama St., P.O. Box 14507, Houston, Texas 77021, 713/644-1751.



Circle 40 on Reader Inquiry Card

Design for Today and Tomorrow.

Any building designed to meet only the communications needs of today may be obsolete before it's finished.

Modern buildings call for modern communications: telephone, data, teletypewriter, video. If these are planned early — well before the blueprint stage — expensive alterations can often be avoided when the occupants' communications needs increase.

Our Building Industry Consultants can help pre-plan your client's communications facilities. They are specialists who talk your language. They know construction procedures and communications. Their primary responsibility is to work with developers, owners, architects and designers . . . to offer professional

advice on communications techniques and procedures that will simplify your jobs — and help keep your clients or occupants happy.

No matter what kind of building you're planning — an office complex, a residential building, a school, a supermarket, a medical center or even a home, give us a call.

The best news of all is there's no extra charge for this service.

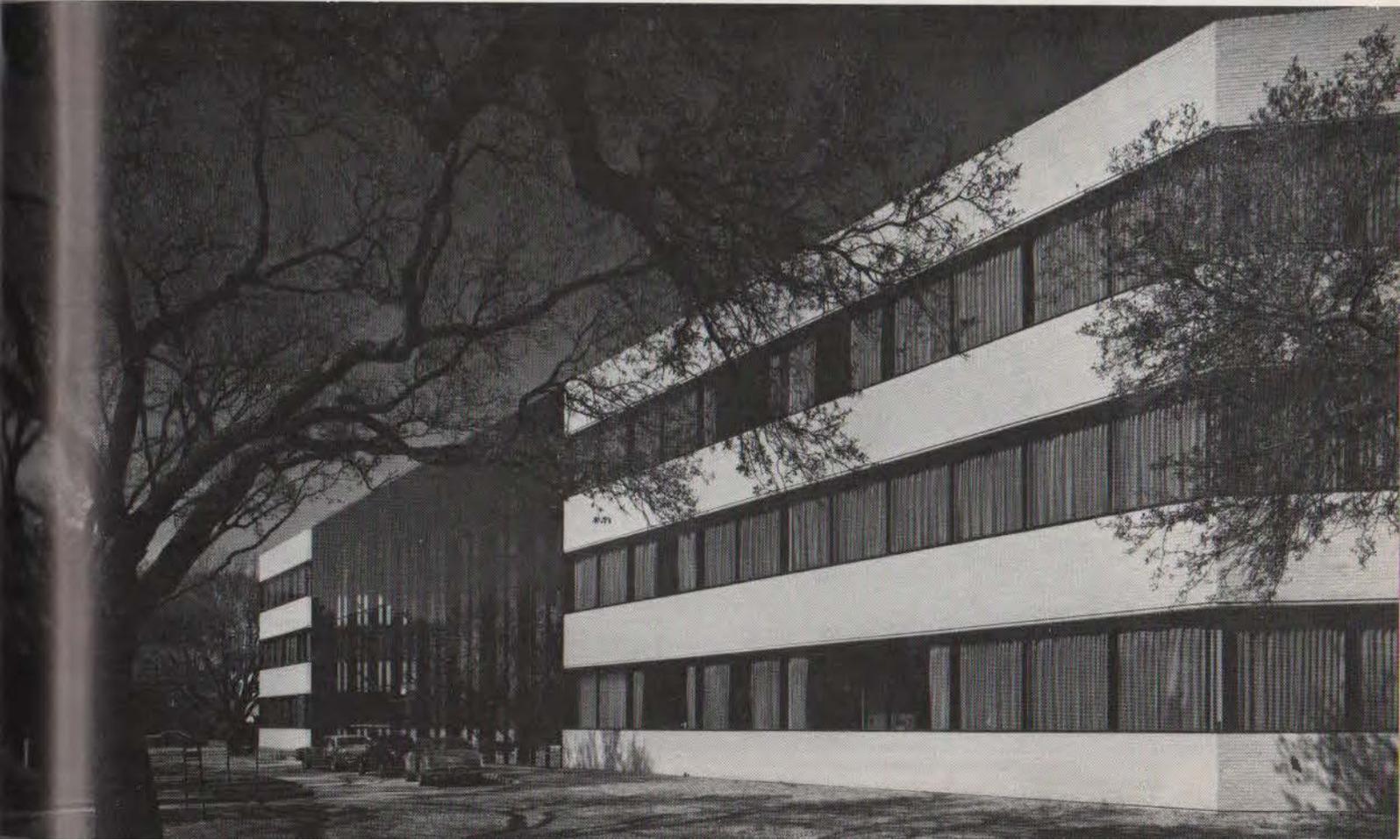
Dallas	1-800-492-6728
Houston	1-800-392-4912
San Antonio	1-800-292-5416



Southwestern Bell

Circle 41 on Reader Inquiry Card

4710 Bellaire Building Houston, Tx John Hansen, Investment Builder SI Morris Associates, Architects



1968).

Papademetriou, an associate professor of architecture at Rice, is a graduate of Yale and Princeton and is the Southwest correspondent for *Progressive Architecture* magazine. While at Yale, he was co-editor of *Perspecta 12*, recipient of the 1971 AIA Architecture Critics Citation. Since then, he has designed and edited titles for the series *Architecture at Rice*, authored and designed several books, including *Houston: An Architectural Guide*, and has contributed numerous articles and reviews in the inter-

national professional press.

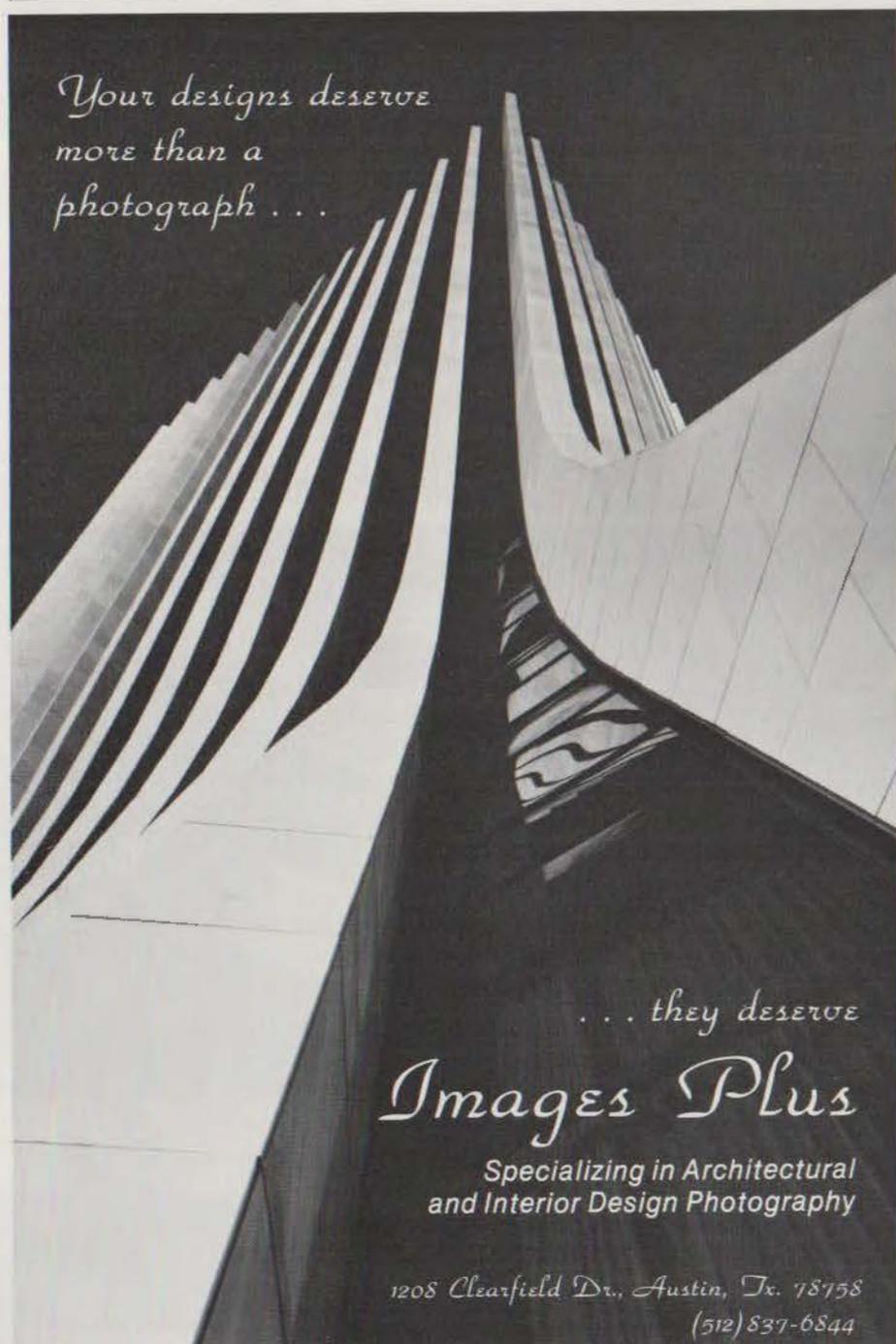
Woodecock, a native of Manchester, England, is currently a professor of architecture at Texas A&M University, where he teaches courses in design and historic preservation. He received his bachelor's degree in architecture from the University of Manchester in 1960, along with the Heywood Medal in Architecture that same year. In 1962 he came to Texas A&M on a Fulbright Travel Grant, returning to England in 1966 to complete a postgraduate degree in town and country planning at the University

of Manchester. He returned to A&M in 1970 to develop an urban design program at the graduate level.

12 Projects Cited In TSA Dallas Chapter's 1979 Design Awards Program

Twelve projects, by nine Dallas-area firms, have been cited in the TSA Dallas Chapter Design Awards Program for 1979.

During ceremonies May 15 in the Dallas City Hall, the chapter presented



*Your designs deserve
more than a
photograph . . .*

. . . they deserve
Images Plus
*Specializing in Architectural
and Interior Design Photography*

*1208 Clearfield Dr., Austin, Tx. 78758
(512) 837-6844*



Endangered office building.



Galleria II.



Hulen Mall.



UT-Dallas Conference Center.



Katy Railroad Building.



Winston School.

Honor Awards to the Oglesby Group for its preservation of an endangered office building in Dallas (Howard Glazbrook III, associate architect) and to the Dallas office of Helmuth, Obata and Kassabaum (HOK) for the design of the Hulen Mall shopping center in Fort Worth.

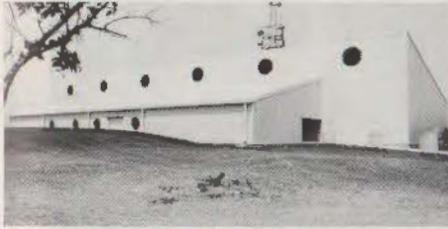
Merit Awards went to HOK for the Galleria II in Houston, Fisher and Spillman Architects for the Conference Center at The University of Texas at Dallas, Thomas E. Woodward and As-

sociates for restoration of the Katy Railroad Building in Dallas, John W. Mullen III for the Winston School in Dallas, Fisher and Spillman for the Fine Arts Studio at The University of Texas at Dallas, Jarvis Putty Jarvis for the Cedar Valley Community College in Dallas, Fisher and Spillman for the Texas Olympic Swimming Center at The University of Texas at Austin, and Thompson/Parkey Associates for design of a retail-strip shopping center in Dallas.

Hendricks and Walls for the Sedco Corporate Office complex in Dallas and to Howard A. Meyer, FAIA, for the St. Paul Lutheran Church and Student Center in Denton (Mount-Miller, associate architects).

Jurors for the 1979 Dallas competition were William W. Caudill, FAIA, of Caudill Rowlett Scott in Houston; William Turnbull, Jr., FAIA, of MLTW/Turnbull Associates, San Francisco; and Estaban Padilla of San Juan, Puerto Rico.

Citations were awarded to Burson,



UT-Dallas Fine Arts Studio.



Cedar Valley Community College.



UT-Austin swimming center.



Retail strip shopping center.



Sedco complex.



Lutheran Church.

Roach: Paints for the Professional



Collum residence in Dallas. Leon Chandler, architect. Another job by Roach Paint Co.

So when you specify paints, specify Roach. Paints for the Professional. And don't forget the special Architect's Hot Line. Just Phone (toll-free) 800-492-6766.

Roach

PAINT COMPANY, INC.

SINCE 1934

Phone (214) 748-9421 • 1306 River Street
DALLAS, TEXAS 75202

We put the finishing touches on Frank Lloyd Wright's masterpiece.

Despite the concerned and diligent efforts of the Western Pennsylvania Conservancy, decades of intense weathering and constant exposure to water had taken a heavy toll on Frank Lloyd Wright's famous "Fallingwater". A five-year-old coat of paint was blistered and peeling, and much of the concrete was pitted and spalled.

Because of its artistic and historic value, restoration architects Curry, Martin and Highberger took the absolute strongest corrective and protective measures possible. They specified that Thoro System Products be used throughout.

After sandblasting, contractors Mariani and Richards brought the surface back to its original form with Thorite, a non-slumping, quick-setting patching material (mixed with Acryl 60 for enhanced bonding and curing).

Then the entire home was covered with ThoroSeal. ThoroSeal is harder and more wear-resistant than concrete, 100% waterproof, and bonds so tenaciously that it

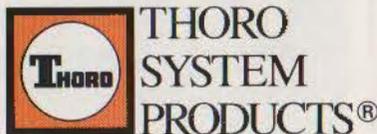
becomes an actual part of the wall. Permanently locking out moisture and dampness.

To match the original architects' color specification, a coat of Thorosheen masonry paint was applied over the ThoroSeal.

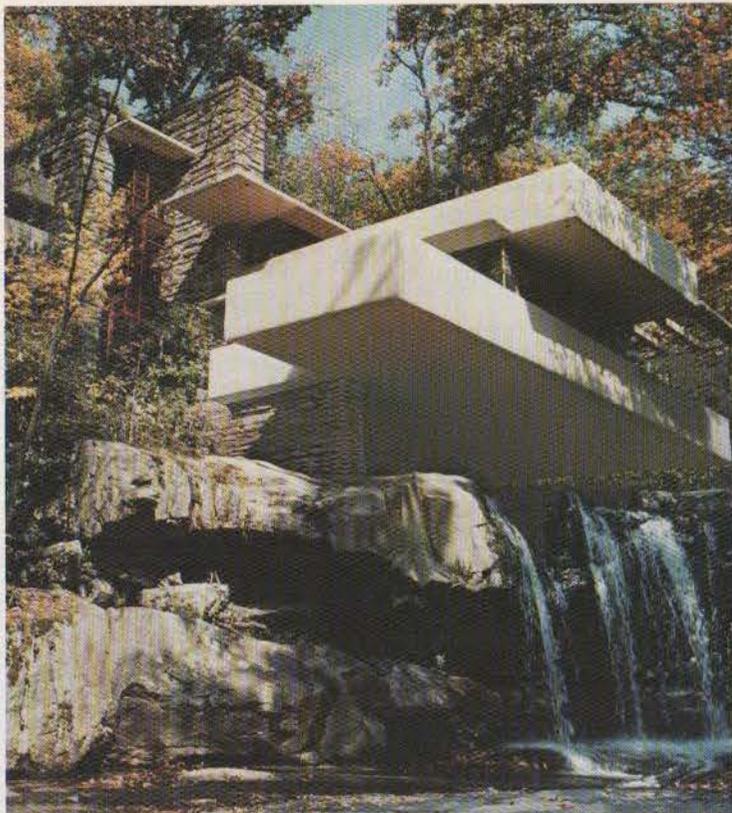
An ounce of prevention and a pound of cure.

We're Thoro System Products, and when it comes to restoring or protecting an architect's designs in masonry and concrete, we've been doing it better and more often than anybody else for over 65 years.

For further information, write, detailing your specific needs.



Standard Dry Wall Products • Dept. AIA 795
 Main Office: 7800 N.W. 38th Street, Miami, Florida 33166
 Western Office: 38403 Cherry Street, Newark, California 94560
 Circle 44 on Reader Inquiry Card



*ThoroSeal, Acryl 60, Thorite and Thorosheen are registered Trademarks of Standard Dry Wall Products.

©1979. Standard Dry Wall Products

THORO
SYSTEM
® PRODUCTS



Texas Dealers

Best Service Building Materials

P.O. Box 17821
San Antonio, Texas 78217
512/349-4301

Blue Diamond Company

P.O. Box 15787
Dallas, Texas 75215
214/428-1331

Builders & Contractors Materials Co.

P.O. Box 26190
Dallas, Texas 75226
214/742-6902

Builders Equipment & Tool Co.

P.O. Box 8508
Houston, Texas 77009
713/869-3491

Contractors Equipment & Supply

P.O. Box 17067
Austin, Texas 78760
512/444-4884

Featherlite Corporation

P.O. Box 355
Abilene, Texas 79604
915/673-4201

Featherlite Corporation

P.O. Box 425
Austin, Texas 78664
512/255-2573

Featherlite Corporation

P.O. Box 357
Beaumont, Texas 77651
713/727-2334

Featherlite Corporation

P.O. Box 9977
El Paso, Texas 79990
915/859-9171

Featherlite Corporation

P.O. Box 489
Lubbock, Texas 79408
806/763-8202

Featherlite Corporation

P.O. Box 991
Midland, Texas 79702
915/684-8041

Featherlite Corporation

P.O. Box 67
San Antonio, Texas 78109
512/658-4631

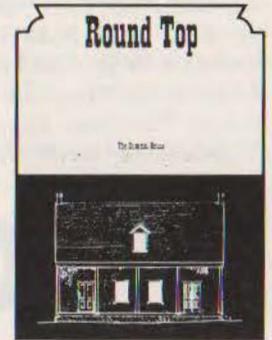
Texas Historic Poster Series



yellow



blue



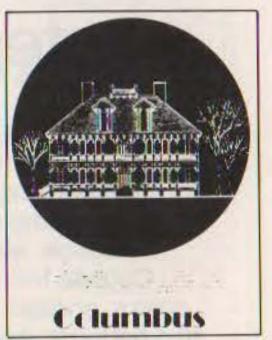
brown



green



royal blue



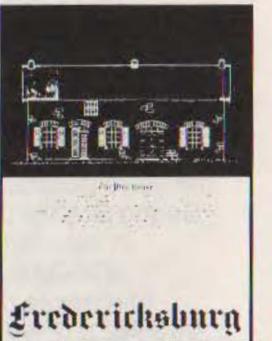
orange



red



yellow



purple

Texas Historic Poster Series Designed by James A. Bishop & Associates

The posters are silkscreened in two colors. \$5.00 each; \$40.00 set of nine; plus 5% sales tax. Dimensions: 18" x 24"

Order From:
Texas Society of Architects
2121 Austin National Bank Tower
Austin, Texas 78701
(512) 478-7386

Northeast Texas Chapter Presents 1978 Design Awards

Six projects among 14 entrants emerged as winners in the TSA Northeast Texas Chapter bi-annual design award program for 1978.

First Honor Awards went to Wilcox Associates of Tyler for renovation of the First State Bank in Timpson and Sinclair & Wright Architects of Tyler for design of the Corporate Headquarters of Lake Ronel Oil Co. office building in Tyler and design of the T9C Ranch Headquarters in Leaky and to Sinclair

Awards of Merit were presented to



First State Bank.

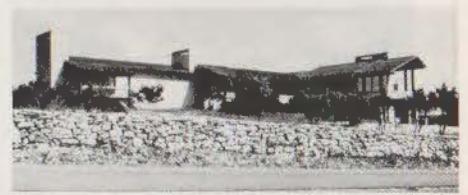
Wilcox Associates for renovation of the Lake Ronel Oil Co. office building in Tyler and design of the T9C Ranch Headquarters in Leaky and to Sinclair



Buford Television headquarters.



Lake Ronel Oil Co. office building.



T9C Ranch headquarters.



Mr. and Mrs. Mart McMillan residence.



Hallsville High School.

& Wright for the Mr. and Mrs. Mart McMillan residence in Flint.

The Longview firm Scott Singleton and Associates received an Award of Commendation for the Hallsville High School in Hallsville.

Jurors for the competition were architects William S. Wilson, B. J. Massey, of Haas & Massey and Associates, and Joe Middleton, of Newman & Middleton Architects, all of Shreveport, La.

Granite.

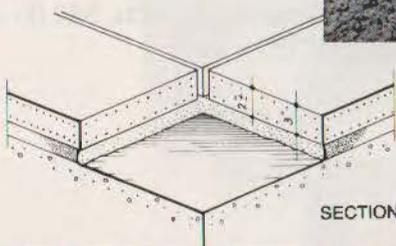
A step up to beauty.

A step up to wearability.

Forever-lasting beauty that requires no maintenance, adds a stepping stone to prestige, elegance. Choose from twenty colors, endless shapes and patterns, and all the expert help we can give you. Consider the character of mixing more than one color or pattern in an application.

For more information, and a packet of full color literature illustrating Cold Spring Granite products in use, call toll free **800-328-7038**. In Minnesota call (612) 685-3621, or write to the address below.

I.D.S. Center, Minneapolis, MN
Architect: Philip Johnson & John Burgee, New York, N.Y.



SECTION

Cold Spring Granite Company, Dept. F

202 South 3rd Avenue, Cold Spring, MN 56320



Projects in Progress

Pyramid-Shaped Office Building Underway in San Antonio

Scheduled for completion in the fall of 1980 is a nine-story office building for the San Antonio Savings Association at Interstate 410 and San Pedro Avenue in northwest San Antonio.



San Antonio Savings office building.

The 250,000-square-foot pyramid-shaped structure, designed by the Dallas office of Hellmuth, Obata & Kassabaum, is delineated by "planter lines" of terraces at odd level floors to maximize the amount of desirable lease space on the usually undesirable south side.

The site, one of the highest points in San Antonio, will afford building tenants views of the downtown skyline.

Deeply recessed, bronze-tinted windows will provide shading on the west and south sides of the building and help cut down on energy consumption.

Architects, in adherence to the architectural heritage of the region, used native materials such as Cordova limestone and locally-quarried paving tile for the public spaces and terraces.

Books

Design for Independent Living: The Environment and Physically Disabled People, Raymond Lifchez and Barbara Winslow. Whitney Library of Design, New York, N.Y., 208 pages, \$25.

Lifchez, a practicing architect and university professor, and Winslow, a social worker with a master's degree in architecture, present profiles of seven physically disabled men and women striving for independent lifestyles in a community of the disabled in Berkeley, Calif. The authors discuss the special needs of the disabled, those profiled as well as the disabled in general, and formulate design solutions for meeting those needs in a barrier-free architecture.

News of Firms

Noonan & Krocker & Dockery, San Antonio, has announced a change in the firm's mailing address to P.O. Box 12638, San Antonio 78212.

The Fort Worth firm **Cauble Hoskins Architects** has announced the appointment of Bill R. Pruett as project manager.

Dahl/Braden/Chapman, Inc., Dallas, has announced the appointment of Jerrell

Sutton as an associate in the firm.

The Victoria firm Warren Young Architects has announced the formation of the new partnership, **Young & McCoy Architects**, 308 Young Street, Victoria 77901. Telephone: (512) 575-4935.

George R. Rodgers has announced the relocation of his office to 204 S. Wellington, Suite B, Marshall 75670. Telephone: (214) 938-4348.

Charles R. Womack & Associates of Dallas has announced the addition of B. Craig Robertson as an associate in the firm.

The Houston firm Eugene Werlin & Associates has announced a change in the firm's name to **Werlin-Deane & Associates, Architects**, Riviana Building, 2777 Allen Parkway, Houston 77019. Telephone: (713) 523-7426.

Harry A. Golemon, FAIA, president and chairman of the board of the Houston firm **Golemon & Rolfe**, has announced the opening of the firm's Austin office at 1586 Austin National Bank Tower, Austin 78701. Telephone: (512) 477-4709.

Total Design Four in Corpus Christi

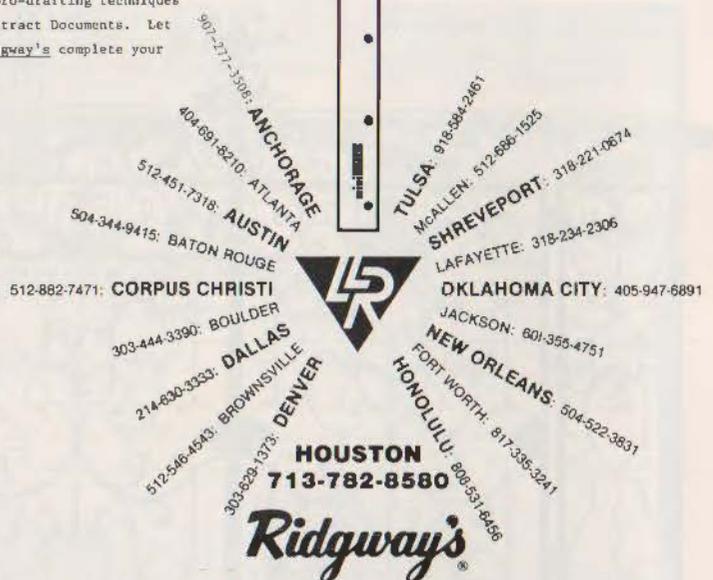
don't draw the same line twice!

GET THE POINT?

Join the PRO RIDGWAY'S team

PRO: Pin Registered Overlays provides savings in drafting time and checking time. Team Drafting utilizing the advantages of precise pin-bar registration of pre-punched drafting film will enhance your Architectural and Engineering drawings.

CALL your local Ridgway's REPROfessional for a full demonstration of the repro-drafting techniques available for all of your Contract Documents. Let the Fifth Discipline: PRO/Ridgway's complete your production team!



RIDGWAY'S, INC. 5711 HILLCROFT P.O. BOX 36150 HOUSTON, TEXAS 77036 (713)782-8580



Computer Support Equipment

- Manufacturers, sales and service of raised access panel flooring under the trade name "Besco".
- Factory representatives for **Pomona Air** packaged environmental modules. Services include sales and installation.
- Representing **Walter Kidde** in the sale and installation of **Halon 1301** fire detection and suppression systems.
- Dealers of **Schlage Electronics** door access control systems.



Computer Environments, Inc.
1428 Slocum, Dallas, (214) 744-5533

Circle 48 on Reader Inquiry Card

Au Forgeron De La Cour-Dieu, Inc.

Astie Art Metal Studio

Two Generations of Experience Beautify the Inside and Outside of Houses with Hand Forged Ornamental Iron

RESIDENTIAL ■ INSTITUTIONAL ■ COMMERCIAL

Antique Reproduction
Antique Restoration
Sculptures

211 W. Comstock St.
Dallas, Texas
(214) 748-3983



Circle 49 on Reader Inquiry Card

has announced the promotion of Michael R. Gilkerson to project architect.

Levy & Vane Architects in Houston has announced a change in the firm's name to **LevyAssociatesArchitects**.

Houston architects Alfred S. Osborn, Jr., and Richard J. Vane have announced the formation of the new Houston firm **Osborn & Vane Architects**, with offices at 6100 Richmond Ave., Suite 220, Houston 77057. Telephone: (713) 781-5262.

The Houston firm **James Falick/The Klein Partnership** has announced the relocation of its offices to 3000 Wesleyan, Suite 350, Houston 77027. Mailing address: P.O. Box 27708. Telephone: (713) 623-6050.

The Dallas-based firm **SHWC, Inc.**, has announced the relocation of its Dallas and Houston offices. Dallas: 10300 North Central Expressway, Suite 100, Building #4, Dallas 75231. Telephone: (214) 661-6629. Houston: 13231 Champion Forest Drive, Suite 401, Houston 77069. Telephone: (713) 444-0114.

The Austin firm **Pfluger-Polkinghorn** has announced the expansion of the partnership to include Robert R. Cline, Jr., as a new partner in the firm.

Houston-based **3D/International** has announced the relocation of its headquarters to the recently completed 3D/International Tower, 1900 West Loop South, Suite 200, Houston 77027. Telephone: (713) 871-7000.

The Houston firm **Charles Tapley Associates** has announced the relocation of its offices to 1729 Sunset Blvd., Houston 77005. Telephone: (713) 522-2776.

Industry News

Outdoor Furniture: Something Different

In 1963, while working for the Houston architectural firm MacKie & Kamrath, architect Walter Duson designed some custom outdoor furniture for one of the firm's residential projects, a house for Houston oil man and developer George Mitchell and his wife, Cynthia.

The architect designed benches for the tennis court area, and for seating areas along a path through the forest near Buffalo Bayou. A three-legged triangular table was designed for the terrace area around the pool, its three-legged configuration serving to stabilize the table on the terrace's uneven surface.

To Subscribe

Complete and return the adjacent subscription card to join a growing readership interested in the built environment of Texas.

Texas Architect Subscription Card

Please enter the following subscription for the coming year. Six issues mailed bi-monthly.

Name _____

Mailing Address _____

Occupation _____ Firm or School _____

Method of Payment:

___ Yearly rate, \$8. ___ Payment enclosed. ___ Bill me.

___ Gift subscription. ___ Payment enclosed. ___ Bill me at following address:

For More Information

We invite you to obtain more information about the products and services advertised in this issue of *Texas Architect* by utilizing the adjacent Reader Inquiry Card. To take advantage of this convenient service:

(1) Circle the number on the reader inquiry card which corresponds to the number at the bottom of the advertisement.

(2) Fill in your name and company address on the card.

(3) Detach and mail to us. Card is postage-paid and pre-addressed.

(4) We will forward a copy of the card to each advertiser whose number you have circled.

Texas Architect Reader Inquiry Service Card

Name _____

Company _____

Address _____

City _____ State _____ Zip _____

Title _____

Please Circle Number

1	2	3	4	5	6	7	8	9	10
11	12	13	14	15	16	17	18	19	20
21	22	23	24	25	26	27	28	29	30
31	32	33	34	35	36	37	38	39	40
41	42	43	44	45	46	47	48	49	50
51	52	53	54	55	56	57	58	59	60
61	62	63	64	65	66	67	68	69	70
71	72	73	74	75	76	77	78	79	80
81	82	83	84	85	86	87	88	89	90
91	92	93	94	95	96	97	98	99	100

I / A

Please check the appropriate box

- Owner/Partner/Principal
 Staff Architect
 Designer
 Project Manager
 Specification Writer
 Interior Designer
 Engineer
Type _____
 Client
 Other _____

Texas Architect Reader Inquiry Service Card

Name _____

Company _____

Address _____

City _____ State _____ Zip _____

Title _____

Please Circle Number

1	2	3	4	5	6	7	8	9	10
11	12	13	14	15	16	17	18	19	20
21	22	23	24	25	26	27	28	29	30
31	32	33	34	35	36	37	38	39	40
41	42	43	44	45	46	47	48	49	50
51	52	53	54	55	56	57	58	59	60
61	62	63	64	65	66	67	68	69	70
71	72	73	74	75	76	77	78	79	80
81	82	83	84	85	86	87	88	89	90
91	92	93	94	95	96	97	98	99	100

I / A

Please check the appropriate box

- Owner/Partner/Principal
 Staff Architect
 Designer
 Project Manager
 Specification Writer
 Interior Designer
 Engineer
Type _____
 Client
 Other _____



NO POSTAGE
NECESSARY
IF MAILED
IN THE
UNITED STATES

BUSINESS REPLY MAIL
FIRST CLASS PERMIT NO. 3149 AUSTIN, TEXAS

POSTAGE WILL BE PAID BY ADDRESSEE

Texas Architect
Texas Society of Architects
2121 Austin National Bank Tower
Austin, Texas 78701



Subscription
Card



NO POSTAGE
NECESSARY
IF MAILED
IN THE
UNITED STATES

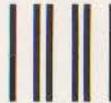
BUSINESS REPLY MAIL
FIRST CLASS PERMIT NO. 3149 AUSTIN, TEXAS

POSTAGE WILL BE PAID BY ADDRESSEE

Texas Architect Reader Inquiry Service
Texas Society of Architects
2121 Austin National Bank Tower
Austin, Texas 78701



Reader
Inquiry Card

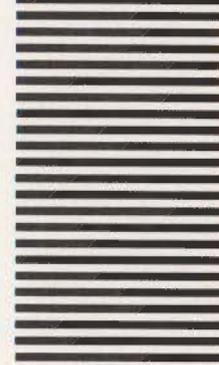


NO POSTAGE
NECESSARY
IF MAILED
IN THE
UNITED STATES

BUSINESS REPLY MAIL
FIRST CLASS PERMIT NO. 3149 AUSTIN, TEXAS

POSTAGE WILL BE PAID BY ADDRESSEE

Texas Architect Reader Inquiry Service
Texas Society of Architects
2121 Austin National Bank Tower
Austin, Texas 78701



Reader
Inquiry Card

Energy-saving PPG glass should go on your building before your building goes on paper.

Examine all your options. Make sure you specify cladding materials as engineered parts of a total energy system. Many allow you to build in significant energy savings while creating perfectly stunning esthetics.

Some of the most effective cladding materials are the imaginative glasses created by PPG. Especially the Solarban® family of glass products, with its wide range of colors and reflectivity. Any of the Solarban group is beautifully reflective, attracting tenants while delivering significant operating economies.

And the range of appearances is limitless. If you find that your building will work better wearing an all-glass skin, how could we object? But we can also show you how to effectively combine glass with granite, or with aluminum, or with brick, to create a dramatic, energy-sensitive outer skin.

For instance, here's the charge of a Boston developer to his team of architects: Design an energy-

sensitive building that appeals to professional tenants. And design that building in a manner that does not intrude on the historic landmarks so dear to the community.

The result? A fitting, elegant and

energy-saving statement known as Sixty State Street. By using large-sized PPG Solarban 575-20 glass, a specially designed lighting system and an HVAC system geared to complement both glass and lighting, Cabot, Cabot & Forbes realized an energy savings of approximately 40% per square foot over their neighboring properties. And the combination of glass with granite projected a look of quality, a look that particularly suited the adjoining landscape. Plus, the unusually strict Boston building codes were strictly satisfied.

That's just one shining example. To learn more, send for our newest Architectural Glass Products book. Then get together with your building team and talk glass before you start all those papers. PPG Industries, Inc., One Gateway Center, Pittsburgh, Pa. 15222.

PPG: a Concern for the Future

Circle 50 on Reader Inquiry Card



Sixty State Street, Boston.
Architect: Skidmore,
Owings & Merrill, Chicago.
Owner-Developer: Cabot,
Cabot & Forbes Company,
Boston.





ENGINEERS
ARCHITECTS
ARTISTS
SUPPLIES

REPRODUCTION
SPECIALISTS



MILLER

BLUE PRINT CO.

501 WEST SIXTH ST
AUSTIN, TEXAS 78767
PHONE 512/476-8793
MAIL ADD Box 2065

Circle 51 on Reader Inquiry Card

CERAMIC DESIGN



CERAMIC SIGNAGE
GRAPHIC CONCEPTS IN CLAY

342 W. SUNSET SAN ANTONIO
TEXAS 78209 512/824-5572

Circle 52 on Reader Inquiry Card



Duson (right), Walker and furniture.

At the time, aside from three pieces Duson had a carpenter make for his own use, the Mitchell outdoor furniture was a strictly limited edition. Over the years, however, Duson spent a lot of time fielding questions about the furniture, from people wanting to know where it could be purchased, from cabinetmakers proposing prototypes. Nothing worked out, Duson says, until a cabinetmaker friend of his, Wade Walker, saw the furniture and was impressed by its quality of design. Walker made several prototypes, "fine-tuning" the angles of the bench seats and backs, and the two formed a partnership—Walker/Duson Outdoor Furniture—which has been marketing the furniture since December 1978.

The idea, as it was in the very beginning, Duson says, is to offer something different in outdoor furniture, "something more compatible with contemporary architecture." And as Walker and Duson market the furniture and test its profitable appeal, Duson says, neither partner is relying on the enterprise as a livelihood—"more as an interesting hobby than anything else."

The furniture—made of pine or redwood—comes in chair, bench and table form, ranging in price respectively from \$150 to \$245 (redwood is the top of the line). Initially, the company will build the furniture upon receipt of a 25 percent deposit, with the balance due upon the customer's receipt of the finished product. Delivery time is from two to three weeks.

Walker/Duson Outdoor Furniture, W.W. Duson Associates, 160 Reinicke St., Houston 77007. Telephone: (713) 861-3106.

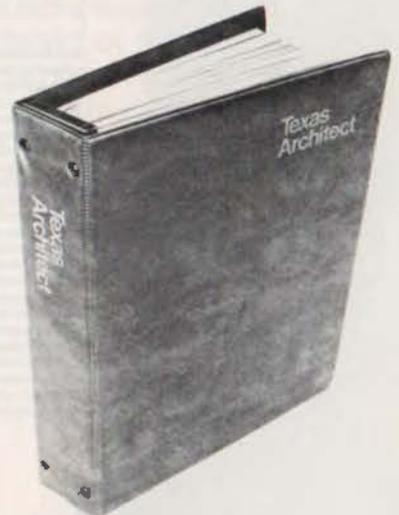
In Brief . . .

Texwood Furniture Corporation in Austin now has available a catalogue of its line of American Library Furniture. Texwood Furniture Corporation, P.O. Box 6280, Austin 78762. Telephone: (512) 385-3323.

Custom Binders for Texas Architect

Now there is an easy way to keep up with all those back issues of *Texas Architect*. This new custom binder, available from the TSA office, is designed to accommodate six issues (a year's worth) of the magazine for efficient storage and easy reference. The brown vinyl binder comes with metal rods which allow for "instant binding" of each issue in such a way that it can be easily read as part of the whole volume or removed completely if necessary.

Place your order today, and make it easy on yourself.



Texas Architect
2121 Austin National Bank Tower
Austin, Texas 78701

Please send me ___ binders at a cost of \$5.95 each (including postage and handling).

___ My check for _____ is enclosed.

___ Please bill me.

Name _____

Address _____

City _____

Zip _____

THE DETAILS
BEHIND THE DETAILS
A SERIES FROM
ACME BRICK

T O P F O R T Y • T S A F O R T I E T H C O N V E N T I O N



For those of you who remember, and even for those who don't, come celebrate the fabulous forties at our fortieth annual convention. We'll toast the high style of this glamorous era at the showplace of the decade, the Shamrock Hilton in Houston, October 31-November 3.

THE DETAILS BEHIND THE DETAILS. A SERIES FROM ACME BRICK.

These structural details are made possible by Acme's Engineered Brick Design. A technology which has opened bold, new solutions in today's architecture. Solutions which were unthinkable only a few years ago.

The real beauty of Engineered Brick Design is in

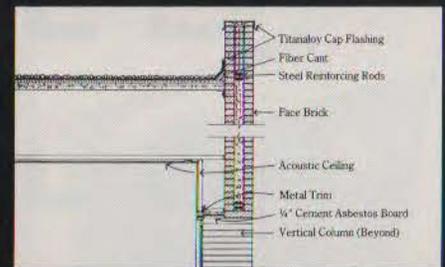
how it provides maximum function and design with minimum cost. Walls are not only structural, but are also energy-conserving, fire resistive, sound attenuating, and finished both interior and exterior with no "hidden" costs.

All this, with little or no maintenance. And at an initial construction price which, according to a 1979 analysis by the American Appraisal Company, is dramatically more cost efficient than comparable steel or concrete systems.

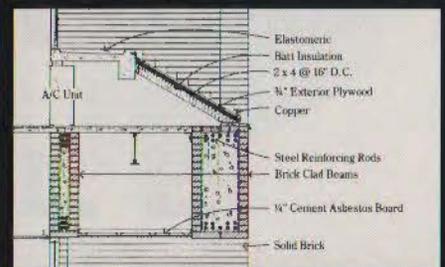
Whether you consider cost, flexibility, or beauty, no other system can match the total performance of Acme Brick and Engineered Brick Design. It's the best all-around choice for your next building commission.

For more details, call collect, 817/332-4101, ext. 365. Or write Acme Brick Technical Services, P. O. Box 425, Fort Worth, Texas 76107.

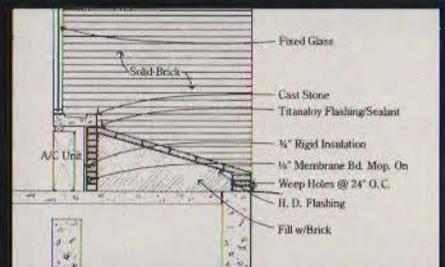
ACME BRICK. THE BEST ALL-AROUND BUILDING MATERIAL.



The tower is terminated by a flush reinforced Acme Brick parapet beam supported on loadbearing walls.



A reinforced Acme Brick clad beam carries the load of the recessed loadbearing walls above and offers a transition element.



Sloping Acme Brick sills soften the effects of the deep set voids at the building's entry.

The Fred Parris Tower, Little Rock, Arkansas;
Architect-Engineer: Wittenberg, Delony & Davidson, Little Rock, Arkansas;
General Masonry Contractor: Pickens-Bond Construction Company, Little Rock, Arkansas



Being a Funny Architect Is Serious Business

By Dave Braden

The editor's letter inviting me to become a *Texas Architect* contributing editor arrived in May. Signals reached my ego indicating my chosen profession, at last, had recognized my yet-untapped reservoir of knowledge and wisdom. The letter also named four other contributing editors: Jim Coote, Clovis Heimsath, Peter Papademetriou and David Woodcock—all architects of recognized intellectual prowess. Surely Braden was included because the editor understood that, with the possible exception of Hugh Hefner, I am this nation's leading philosopher. Overwhelmed by this wave of latent recognition, I made sure my acceptance went out in the afternoon mail.

In June, the editor wrote again. It seems Papademetriou has been assigned to write "The Rise of Urban Decline in Houston," Coote and Heimsath will collaborate on a piece entitled "Symbolism and Dallas' Reunion Tower," and Woodcock will labor over something called "The Emergence of the English Tudor Style at College Station." To me the editor stated, "I've been thinking about what you might contribute in the way of an article, and am hoping you could do a humorous piece (although I realize written humor is harder to achieve than verbal humor)." This last statement, you understand, was made by a man who has never laid an egg on a public platform.

The editor further suggested my contribution might be "something of a satire

or a spoof of what it's like to be an architect—the trials, the tribulations, the inequities, etc., which are sometimes so absurd they are funny." "Somehow, though," he wrote, "the humor needs to revolve around a central theme, and preferably convey a serious message." Someone does understand, I thought; being a funny architect is serious business.

It is a terrible jolt to one's ego to be demoted from the pundit pages to the humor column. But at least I'm honest; I'm the only architect in America who admits to being a humorist.

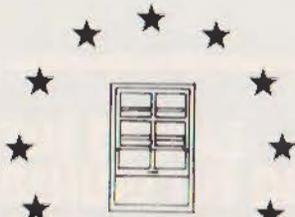
To prepare for my assignment, I wrote to my writer friends of the platform for advice. Erma Bombeck fired back, "Dave, just stay out of the kitchen and the laundry; that's my domain. Besides, architects apparently don't know anything about either one!" Bill Buckley allowed, "I know you're a genius; just don't overextend yourself!" Buchwald expressed relief that I was to write for *Texas Architect* rather than the *Music City News*, where he had long expected my gift to "explode in print."

What no one seems to remember is that I have been asked to be humorous in print before. Seven years ago, after an appearance before the Architectural Aluminum Manufacturers Association convention, having delivered a stirring address entitled, "The Aluminum House and You All," I was "discovered" by Bob Koehler, then editor of the *AIA Journal*. Bob felt the *Journal* had been devoid of humor since the death of Al Bendiner

and asked that I try my hand as a replacement. "Say something funny, Dave," he said.

After a lengthy search, my topic was prompted by a newsletter headline: "Film Queen Jane Russell, Architect at 50." You might remember my piece that appeared in the *Journal* (printed as a letter to the editor). It was what I thought to be a rather clever satire on Jane Russell's qualifications, that is, her architectural credentials, implied in the news account of her having "designed" a California apartment house. I pointed out that the movies had already given us Gary Cooper as the architect in *The Fountainhead* ("Come on down to the rock quarry, honey, I'll get a little bolder there.") and Kirk Douglas in *Strangers When We Meet* (whose performance convinced all of America that architects have cleft chins and a steady diet of sports car seductions). So why not "Jane Russell: Girl Architect," I asked, observing that any red-blooded American male over 35 who knew a cantilever when he saw one had associated Jane with architecture, or at least with structure.

I went on to describe my original difficulty, as an architecture student at UT-Austin, in assessing Miss Russell's considerable talents: "She was ahead of her time, having starred in Howard Hughes' production *The Outlaw* when our community was still blushing if 'breast of chicken' was on the menu . . . I was to find out, much to my chagrin, that Miss Russell and *The Outlaw* were banned in Austin—probably because it



ENERGY SAVING
★ WOOD ★
WINDOWS

manufactured by
WEATHERSHIELD
INSULATED GLASS
AND MAINTENANCE
FREE EXTERIORS
AVAILABLE



TEXAS JAMBS

6330 ALDER, SUITE
HOUSTON, TX 77081

(713) 669-1333

Circle 56 on Reader Inquiry Card

- Stendig
- B&B America
- Carnegie Fabrics
- Mueller
- Scope
- Tuohy
- Claud Bunyard
- Egan Visual
-

Furnishings for interior architects

Call us toll-free from anywhere in Texas
1-800-492-9553



Sam Schenck
P.O. Box 5485
Richardson, TX 75080
(214) 386-4691

Circle 57 on Reader Inquiry Card

rhymed with 'banned in Boston!' " But as one who finally did see the movie, and who remained a faithful admirer, I concluded the article by observing that—registration law or not—"Jane Russell: Girl Architect" was a pleasing development.

This effort at written humor was generally successful; a few architects wrote me to say they enjoyed it, Jane Russell baked me a cake, and Howard Hughes promised to remember me in his will. But then came the "fan mail" from all these "Mses." Many of the letters are candidates for inclusion in the recently published book, *Dear Sir, Drop Dead: Hate Mail Through the Ages*, edited by Donald Carroll. The following is typical of the feminist responses that began coming in to the editor: "I was disappointed to see your letters column used for the display of offensive fantasies of a boy architect, or is it a male chauvinist suckling pig?"

I had to think about that one for a long time, but finally I concluded that if someone calls you a "suckling pig," at today's meat prices, that's a compliment! Now, at least, I understand why I got published as a letter; the *Journal* wanted the heat to be all mine. Such courage is not admirable, especially since the satire was directed at the practice of architecture, not at women. Satire is hard to explain to those devoid of a sense of humor. I keep reminding myself that, after all, my wife Sara Bird and my three beautiful daughters think I'm a grand old man.

I really wonder if the editor knows what he's in for when he asks Braden to contribute. I have checked the AIA Code of Ethics and found that it is acceptable to practice architecture and have a sense of humor too. Continental Casualty and Victor O. Shinerer (have you ever suspected that H&R Block and Victor O. Shinerer are really one person?) tell me my professional liability premium will not be increased by being humorous. In fact, they said we might solve some of our problems if we could get people to laugh at themselves a little. So I am ready, Mr. editor, to begin work, if I can find something inoffensive to write about.

Over the years, as I have rambled the length and breadth of America with my ear to the ground and my foot in my mouth, I have kept a record of the issues and people I have talked about on the platform that could possibly offend. Not in order of priority, they include:

Nixon, Carter, Ford, Reagan, lending agencies, the energy crisis, Detroit, porno movies, bussing, the CIA, inflation, Boy Scouts, Raquel Welch, Howard Cosell, Nazis, doctors, lawyers, militants, the city council, my kids, Preston Smith, pantyhose, Lester Maddox, taxes, James Schlesinger, Andrew Young, Amy, the Dallas Symphony, Texas, Briscoe, Congress, Ted Kennedy, red necks, flat chests, Dolly Parton, fat people, thin people, the Geritol for Lunch Bunch, young people, white people, brown people, black people, gay people, Arabs, SEX, Republicans, Democrats, Independents, Methodists, Catholics, Madalyn Murray O'Hare, water beds, Willie Nelson, Earl Butz, Jane Fonda, Miss Lillian, the Dallas Cowboys, Ralph Nader, Henry Kissinger, Philip Johnson, New York, libbers, Harold Stassen, chiropractors, my wife, ERA, topless waitresses, Weight Watchers, the Texas Legislature, my partners, John Connally, CRS, LBJ, politics and architects and architecture.

As requested, I am now looking for something I can write a humorous essay about that won't offend anybody. I started one about Rep. Wayne Hayes and immediately received a nasty letter from Wilbur Mills, and an obscene phone call from Elizabeth Ray. I started one about a trip the five of us took in our Datsun, then some guy from Japan slapped an injunction on me! During Thanksgiving I was momentarily inspired, until I heard a Pilgrim roll over in his grave. I have some swell material on reflective glass, but I'm afraid to use it since it might offend P.P.G. or L.O.F. or I.M. Pei.

I had come to the point of deciding *Texas Architect* was doomed—there wasn't anything I could write humor about that wouldn't offend. Then it dawned on me! The one subject I can kid about without offending anyone is me! After all, "Braden" is a Polish name, you know.

If there are better suggestions about humorous subject matter, please write to me in care of T.A. Or maybe we should just forget the whole thing. I don't really need this, or architecture either, you know. After all, I still have my massage parlor in Irving.

Dallas architect Dave Braden, president of the firm Dahl/Braden/Chapman, is an avocational humorist and a Texas Architect contributing editor.

Spanish Smooth Red



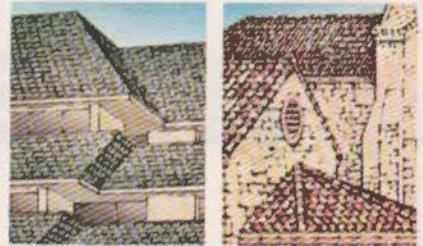
Ludowici-Celadon offers clay roof tile in more shapes, sizes, textures and colors than any other company in the world.

The unique variety of our clay tiles is highly adaptable to many different building applications.

We are experiencing a renaissance for clay roofs. There is a revival of this durable roofing material among architects and builders across the country. They recognize the value of the Ludowici roof system in which vitrified clay tile is a lasting armor against sun, snow, wind and rain...defying not only temperature but decay and erosion.

Owners can enjoy both versatile service and significant energy savings for their constructions with our products.

We are proud to produce for discriminating architects, builders, and owners a timeless product, a masterful variety of tiles



for traditional, modern and innovative architecture.

Create a masterpiece. An architectural expression that is succinctly individual and one that will defy the passage of time.

For further information, write or call:

LUDOWICI-CELADON

Division of CSC, Incorporated
201 North Talman
Chicago, IL 60612 • (312) 722-7700



Americana Earth Gray



Mission Granada Flash



Williamsburg Forest Green

Circle 58 on Reader Inquiry Card



EDMUND KIRK ASSOCIATES

- furniture
- fabrics
- filing systems
- carpets
- lighting
- accessories
- art and artifacts

604 Oak Lawn Plaza Dallas, Texas 75207
(214) 744-0696

Letters

Editor: If design can be defined as bringing order out of chaos, then you have succeeded in "designing" an excellent article ("Design," May/June 1979). I know that it was a difficult topic to tackle, but you pulled it all together in a very digestible style; your interest in and understanding of the subject is obvious. Frankly, it should be required reading for every first-year architectural student in Texas. Congratulations on a very successful piece.

H. Davis Mayfield III
3D/International
Houston

Editor: Having been a faithful reader of *Texas Architect* for over 10 years, let me thank you and your predecessors for many hours of enjoyment, both in reading your distinctive copy and in viewing the structures, many times in person. This activity has become a vital avocation for me, especially when I travel throughout the United States. Good luck in future issues, and congratulations on your excellent article on design in the May/June issue.

Hall Street Hammond
San Antonio





The Palace at Versailles, constructed of cut stone masonry, completed 1683; architects: Louis LeVau and Jules Hardouin-Mansart.

“Sure, it looks great. But it’ll cost a fortune to build.”

What was true of masonry in the age of Louis XIV certainly is not in the age of Louis Kahn.

Granted, a contemporary Versailles is still going to require something of a king’s ransom.

However, modern technological applications of loadbearing masonry allow the designer to maintain the majestic

hand craftsmanship of masonry without the exorbitant cost.

The exoskeletal nature of loadbearing masonry virtually eliminates duplication of support and finishing structures common to most other building systems. Which can mean less initial cost.

And thanks to its

inherent thermal lag properties, masonry costs radically less to heat and cool. And much less to maintain and insure, meaning long-term savings for the owner.

So before making the age-old mistake of writing off masonry as too expensive, write us for the real truth. Contact Gregg Borchelt at the

Texas Masonry Institute, (713) 629-6949. Or write P.O. Box 42097, Houston, Texas 77042.



Contributing cities include Austin, Corpus Christi, Dallas, El Paso, Fort Worth, San Antonio, Temple/Waco and Wichita Falls.

Circle 60 on Reader Inquiry Card

MEET YOUR TSA INSURANCE TEAM-AA&C ☆



Here's your AA&C team (l to r): Morton, Fortier, Sprang, Proffitt, Bartetzko, W. Jeffs, Ferris, Wright, R. Jeffs, Burton, Whittemore

We'll be in Texas to serve All TSA Members and Their Employees

Effective August 1 the Texas Society of Architects group life, major medical, and disability income program will be insured by the John Hancock Life Insurance Company under a national AIA program tailored for the state of Texas and endorsed by the TSA.

Association Administrators & Consultants, with a record of seven years of nation-wide service to AIA members, assumes the responsibilities of maintaining the TSA program and handling all claims under the policy control of the Texas Society of Architects. An AA&C service office will be established in Austin to bring in-state service to Texas architects.

AA&C now provides insurance programs for some 1600 architectural and engineering firms embracing more than 13,000 employees, and covering 40,000 persons in total, including dependents.

Our officers, account executives, and a staff of more than 40 people are now hard at work to make the TSA insurance program one of the most important benefits of membership in the Texas Society of Architects, both for current participants and TSA firms which wish to enter the program for the first time.

CALL ANY OF US TOLL FREE AT 1/800/854-0491 IF YOU NEED A HAND!

☆ **ASSOCIATION ADMINISTRATORS & CONSULTANTS, INC.**



The National AIA Insurance Service Organization
18872 Mac Arthur Boulevard, Suite 400
Irvine, California 92715