

“IF
EYES WERE
MADE FOR
SEEING, THEN
BEAUTY IS ITS
OWN EXCUSE
FOR BEING.”

texas
HANDLE WITH CARE

— Emerson

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THE TEXAS ARCHITECT

VOLUME 21 / JUNE, 1971 / NO.6

COPY COVER: The Texas Society of Architects is launching a massive, state wide campaign "TEXAS: HANDLE WITH CARE" to motivate other groups, businesses, government, industry, labor, trade association leaders and other individuals throughout the state as cosponsors in an environmental drive to extol the beauties and virtues of Texas and urge their protection and magnificence. See Page 9 for more information about this exciting new TSA campaign.

3 Wilson, Morris, Crain and Anderson, Houston architects designed the new Harris County Family Law Center. Considerable research was spent in developing this modern, efficient law center utilizing the latest court room procedures.



7 Delightful sketches by Dallas architect J. Herschel Fisher share his recent visit to England.



10 La Villita En El Paso is the result of the desire of a group of El Pasoans to preserve some of the city's heritage. Sensitive detailing in planning along with a variety of enthusiastic shop owners resulted in an exciting shopping experience.

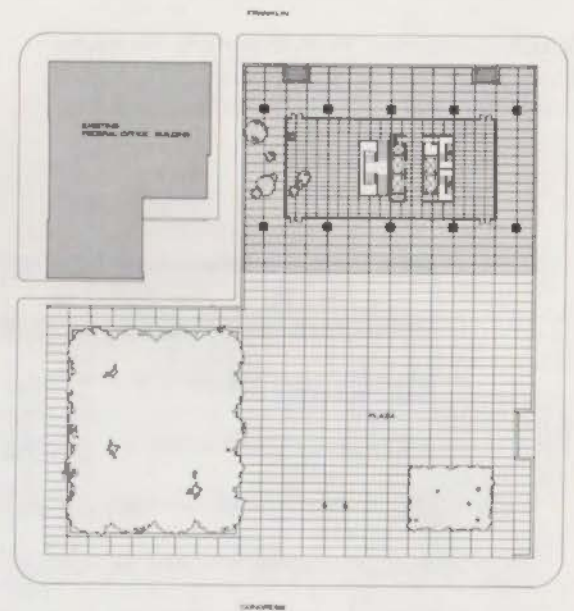
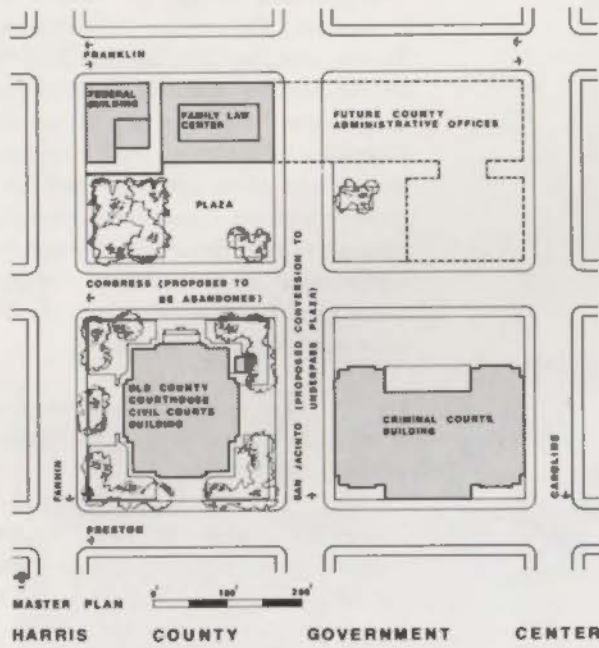
14 Dallas architect Harold Box has been appointed Professor of Architecture and Chairman of the Architecture Department at the University of Texas at Arlington.

15 All of us always want to be right but, "Is It Always Right To Be Right?"

19 Many old landmarks across the state provide opportunities to preserve our heritage and at the same time provide exciting and efficient buildings for variety of businesses and usage.

Texas Architect Advertisers:

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HARRIS COUNTY FAMILY LAW CENTER

HOUSTON

TEXAS ARCHITECTURE 1970 FIRST HONOR AWARD

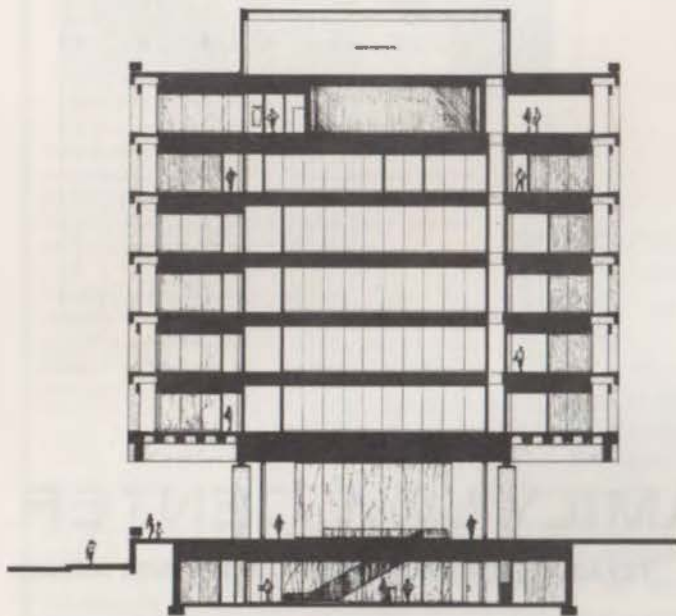


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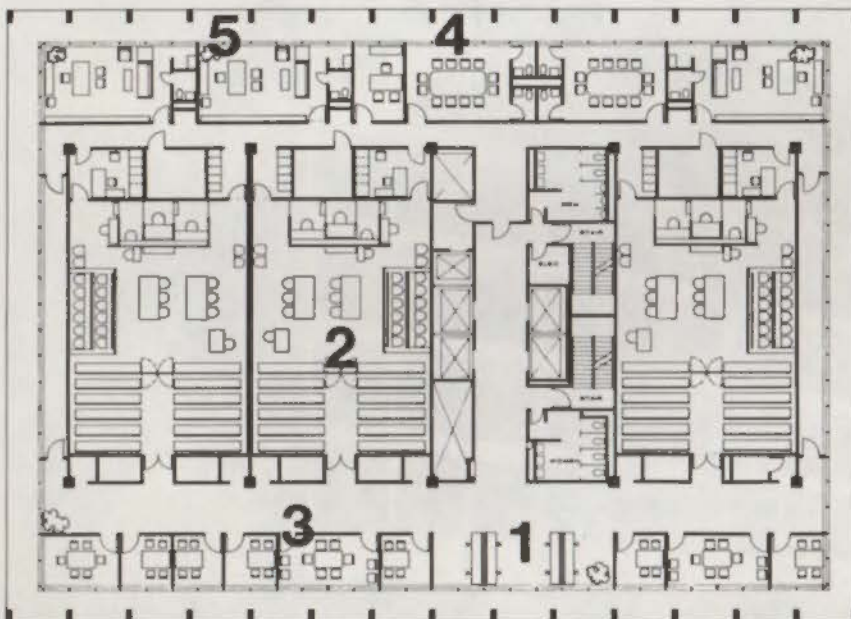
This building houses the Courts of Domestic Relations, the Probate Courts, and the Child Support Section of the Juvenile Probation Department. It provides space for six courts of Domestic Relations, two Probate Courts and office space for two hundred employees. Courtrooms were developed in accordance with the considerable research accomplished in recent years toward the achievement of efficient courtroom procedures.

Provision was made for electronic and pneumatic retrieval of filed documents to the Judge's bench.

There is a tunnel connecting to the existing tunnel between the Criminal Courts Building and the Civil Courts Building.

Since San Jacinto Street falls six feet from Congress Avenue to Franklin Avenue, the Family Law Center rests on a sunken plaza six feet below the Congress Avenue street level and on a level with Franklin Avenue.

The Family Law Center is seven stories tall and was designed to connect eventually across San Jacinto Street to a future County Offices Building.



1 Lobby 2 Courtroom 3 Conference Rooms 4 Jury Room 5 Judge's Office



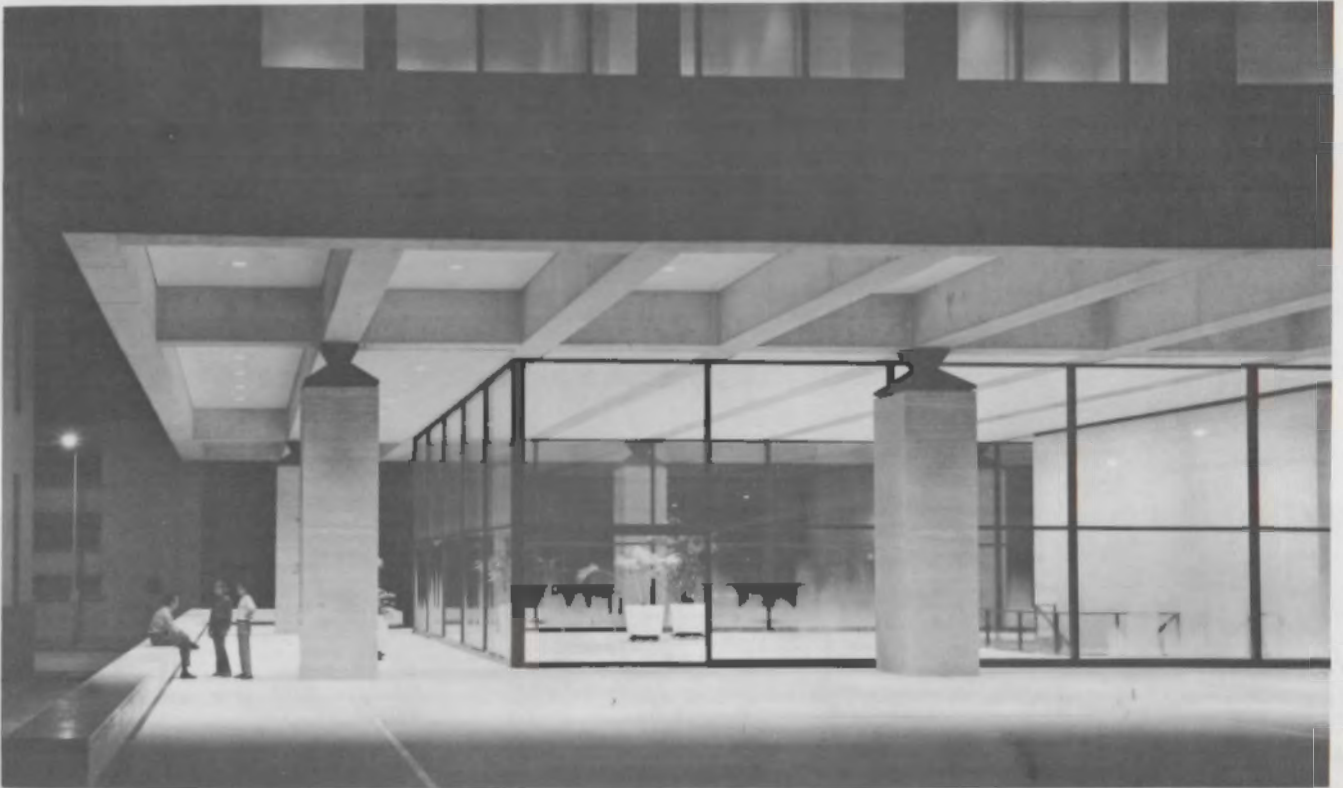


HARRIS COUNTY FAMILY LAW CENTER
HOUSTON

TEXAS ARCHITECTURE 1970 FIRST HONOR AWARD



photos by alexander georges



ENGLAND

Dallas Architect J. Herschel Fisher spent a few days in South Devon and Cornwall, on foot, visiting the land side of many channel ports he spent so much time in aboard an LST in 1943. By getting up a little earlier before breakfast he was able to squeeze in several thirty minute felt nib pen sketches.





ENGLAND





Enscribed on the boulder marking Ralph Waldo Emerson's grave are these words: "If eyes were made for seeing, then beauty is its own excuse for being."

Recognizing that beauty is not immortal, however, the Texas Society of Architects is launching a massive, statewide campaign to infect other groups and individuals with the same concern that architects themselves have tried to express during the past few years.

It will do so with the help of a slogan urging, "TEXAS: HANDLE WITH CARE."

"We hope all the people in Texas will become environmentally conscious," says TSA President Tom Bullock, Houston. "We want to motivate them to become *users* of the resources of our planet—no longer only irresponsible consumers."

He was quick to point out that the purpose of the campaign is not to provide a final solution to all the environmental problems of our state. "But, we do hope to create an atmosphere in which solutions will some day soon be possible," the Society's president said.

The TSA hopes to motivate other groups, businesses and individuals to unite behind the campaign, thereby involving the maximum number of people. While the TSA created and is

launching the campaign, it hopes other will join with it to use the slogan and enlist as co-sponsors. Architects will go to business, government, industry, labor and trade association leaders throughout the state to make this the most massive and most single-minded environmental drive ever attempted in any state.

Unlike other environmental drives, the TSA campaign will be completely positive in tone. It will extoll the beauties and virtues of Texas, and urge their protection and magnification.

The first item to be produced to launch the campaign will be an audio-visual presentation designed to motivate other to join TSA in expressing its concern for the environment. The TSA, local chapters and individual architects will use it as a tool to infect the grass roots with the practitioners' concern.

When businesses, industries and other groups enlist as co-sponsors, the campaign will enter the mass media of Texas to reach the 12 million Texans.

At the same time, co-sponsors will begin using the Texas: Handle With Care symbol on their stationery, their product containers and in their own media advertising.

The message the campaign will convey will be that of the delicate balance between beauty and ugliness,

between a healthy and dynamic environment and the opposite.

The slogan of the campaign was selected because it was positive and it was adaptable to all the environmental concerns of the architect and other conservationists. The slogan can be used whether the topic is protection of our open spaces, our historic resources, our air and water, our educational opportunities, or our human resources.

"We hope this campaign will unite people to demand that new concepts be applied to preserving and improving our environment," TSA President Bullock explained.

"We hope they will demand of their legislators and local decision-makers that meaningful environmental legislation be enacted," Bullock said. "We hope they will demand also that planners recognize the patterns of the land necessary to support life, and that they know where *not* to build.

"And we hope they will each begin to make the daily decisions they can to improve our environment," he said.

But, why would TSA and co-sponsors devote themselves to such a campaign with the kind of commitment they promise? "Why?" Bullock says. "Why, Texas itself is compelling reason enough."

LA VILLITA EN EL PASO



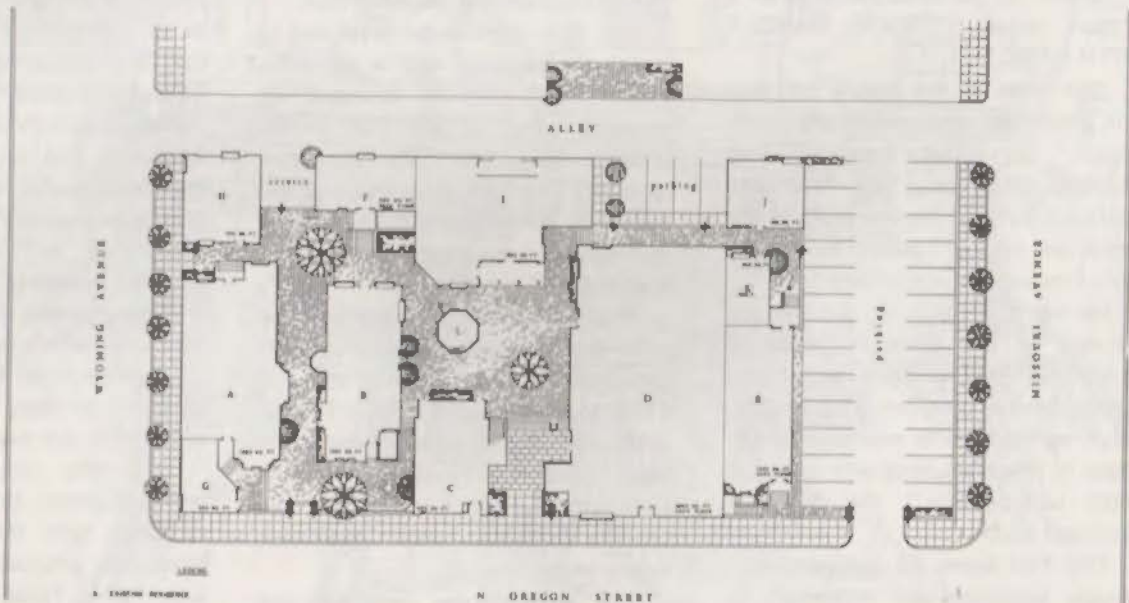
La Villita had its conception in the desire of a group of El Pasoans to preserve some of the city's most charming landmarks before time and the onslaught of progress erased them from the scene forever. They wanted not only to preserve these historical buildings, but to give them renewed life by making them a part of today's business community. From these aims has developed the reality of La Villita... an historically authentic recreation of an El Paso of another day, and an exciting adventure in modern creative merchandising.

shopping center, it generates addition foot traffic in the neighborhood.

La Villita is planned in every detail to encourage leisurely browsing and window-shopping. In the shadow of downtown skyscrapers, it offers an oasis of quiet court yards, lush green plants, gnarled old trees, and the textured patina of mellow woods and ancient brick. From the outside streets, the passerby is offered a provocative glimpse of the interior, an invitation into the complex to browse and shop.

La Villita includes nearly two dozen of the city's finest, most unusual specialty shops and services. La Villita is within easy walking distance of every part of the downtown area and the new Civic-Convention Center. As a sight-seeing attraction as well as a

Louis Daeuble, AIA, partner in Carroll, Daeuble, DuSang and Rand, El Paso Architects, is a partner in development of La Villita.



A&B Existing Residence
C Existing Shop

D Existing 2-Story Building
E&F Existing 2-Story Building with
Basement

G,H,I,J,K—New Specialty Shop
L new "Gazebo" Band Stand with
Speciality Shop Below.



Neil Franklin's Branding Iron Steak House offers the ultimate in South-western atmosphere.



Miguel, warm, quaint, downstairs.

The Merchants of La Villita



Sherry Ayoub watches over 'Neath the Bandstand offering distinctive crystal and cut glass.

Page 11, 12 and 13 photos, copy and layout from Kalidoscope, monthly publication for El Paso and Juarez visitors. Photos by Brad Cooper Kalidoscope Associate Editor.



The Merchants of La Villita



Gourmet cookware and imported cooking items



MARIE BOND owns Boutique Vivienne featuring exquisite women's accessories.



ADELA GUZMAN manages the Tony Lama Store, featuring boots and leather goods.



GARY, son of MR. AND MRS. BART McCORY, watches over Botica de la Villita, a modern day apothecary.



...n be found in DON CAREY's Dutch Oven.



KAREN POWERS, and her mother, own For Him-For Her, a speciality shop featuring items for that "hard-to-buy-for" someone.



...can be found in the Oriental Shoppe, one of La... west shops.



GREGORY WILHELM owns Decorator's Delight with distinctive gifts for the home, including treasured retablos.

MARY MAUD MASSEY (Top) and CANDY REEDER serve customers at Casa Bonita, a treasury of women's apparel and accessories.



MR. AND MRS. VICTOR NAVARRO are found in Casa Navarro featuring various decorator items including the art work of Raul Ayali of Juarez.



IRENE RAMIREZ overlooks the selection of pipes and tabaccos at Smoker's Potpourri.



MRS. HASKELL JOHNSON and her husband own Everything Nice, featuring items from local handcraft artisans.

UNIVERSITY OF TEXAS AT ARLINGTON

Harold Box, a member of the Dallas architectural firm of Pratt, Box, Henderson & Partners, has been appointed professor of architecture and chairman of the architecture department at the University of Texas at Arlington. Box succeeds acting chairman George Shupee, who will return to fulltime teaching.




UTA's architectural program was elevated from a two to four-year degree granting program in the fall of 1969. With 450 students, UTA has the largest liberal arts program of architecture in the state. The department will be one of the occupants in the university's proposed \$6.5 million Fine Arts complex recently approved by the UT System Board of Regents.

Box, 41, was born and raised at Commerce, Tex. He attended East Texas State University from 1944 to 1946 and was graduated from UT Austin in 1950 with a bachelor of architecture degree. He is a registered architect in Texas and Louisiana and holds a National Council of Architectural registration board certificate.

He is currently a vice president of the Texas Society of Architects and a commissioner for the group's education and research committee. He is a past president of Dallas' AIA Chapter.

Hal has been a partner in Pratt, Box, Henderson since 1958. His firm has received many honors, including awards for design of the Great Hall of the Apparel Mart, Children's Development Center, St. Stephens Methodist Church and The Quadrangle Shopping Center. Currently Box has been responsible for Dallas Tower, expected to be the tallest concrete building in the world, and the recently completed Solarium for the Dallas Garden Center in Fair Park. He also participated in planning the 32-acre downtown Dallas development project called Griffin Square.

Hal is co-author of "The Prairie's Yield, Forces Shaping Dallas Architecture from 1840-1962". He is a chairman of Goals for Dallas' Design of the City Task Force and vice president of "Save Open Spaces". He authored the "Design of the City" portion in the Goals for Dallas written proposal. 



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IS IT ALWAYS RIGHT TO BE RIGHT?

BY WARREN H. SCHMIDT
Assistant Dean, UCLA Graduate
School of Business Administration.



©1970 by Wadsworth Publishing Company, Inc., Belmont, California 94002. Reprinted by permission of the publisher. A four-color gift edition of *Is It Always Right To Be Right?* will be published by Wadsworth in Spring 1971. A 16mm animated color film, narrated by Orson Welles, is available from Stephen Bosustow Productions, Malibu, California 90265.

There once was a land where men were always right
They knew it...and they were proud of it.

It was a land where a man was proud to say, "I am right" and "You are wrong".

For these were words of conviction, of strength and of courage.
No one was ever heard to say, "I may be wrong" or "You may be right"
For these were words of weakness, uncertainty and cowardice.

When differences arose among the people of this land they sought not to re-examine and explore
But only to justify and persuade.

When differences arose between the old and the young, the *older* would say,

"We have worked hard to build this great and prosperous land.

We have produced cars and highways that permit us to move quickly from place to place.

We fly planes that surpass the speed of sound

We have built computers that solve problems in milliseconds.

We have even touched the moon.

We expect those who inherit this good land to appreciate what we have accomplished and to build on the heritage we have given to them."

THESE OLDER PEOPLE WERE RIGHT, OF COURSE... AND THEY KNEW IT AND WERE PROUD OF IT.

But the *younger* people of that land would respond,

"We see around us a land that has been befouled and exploited.

People starve where food is plentiful.

Laws and practices prevent some from having an equal chance to develop and to influence.

Noble and moral words are matched by selfish and sordid deeds

Leaders urge us to fight wars to preserve peace — and the fighting does not end.

The whole scene is phony and polluted and inhuman and out of control.

We want no part of this money-mad Establishment."

THESE YOUNGER PEOPLE WERE RIGHT, OF COURSE... AND THEY KNEW IT AND WERE PROUD OF IT.

... And the gap between the generations grew wider

When differences arose between men of different races, those from the *majority* race would say,

"We are working steadily to build a land of justice and equality for all our citizens.

We have made considerable progress — but social progress does not come swiftly.

Those whom we seek to help and lift can only hurt their own cause when they push and intrude and pressure us.

Let them show some patience — and let them use more fully the opportunities we have already supplied.

Then we will feel like doing even more for them."

THESE PEOPLE OF THE MAJORITY WERE RIGHT, OF COURSE... AND THEY KNEW IT AND THEY WERE PROUD OF IT.

But those from the *minority* group would reply,

"We have been pushed around too long and we are angry.

We have been confined to a ghetto. Our children's education has been stunted in second-rate schools.

We have seen jobs go to the less qualified while our people are rejected or shunted into menial tasks.

We see a thousand subtle signs that brand us and our children as second-class citizens in this land.

We will tolerate lofty promises and meagre deeds no longer."

THESE PEOPLE FROM THE MINORITY WERE RIGHT, OF

COURSE... AND THEY KNEW IT
AND WERE PROUD OF IT.

*...and the gap between the races
grew wider*

* * * * *

And so it went in this land...

Group after group defined the right
And took their stand

And upheld their position against
those who opposed them.

It happened between those who
taught in the school and those
who provided the funds.

It happened between those who
gave priority to a strong defense
and those who gave priority to
better cities.

It happened between those who
pleaded for peace at any price
and those who argued for national
honor at any cost.

EVERYONE WAS RIGHT, OF
COURSE... AND THEY KNEW IT
AND WERE PROUD OF IT.

*...and the gaps between groups
grew wider*

* * * * *

Until the day came when the rigidity
of rightness caused all activity to
come to a halt.

Each group stood in its solitary
rightness

Glaring with proud eyes at those
too blind to see their truth

Determined to maintain their position
at all costs

(For this is the responsibility of
being right).

No one traveled across the giant
gaps

No one talked to those on the other
side

No one listened

The quality of life declined and
grew more grim

People became more angry and
more afraid

Violence increased...

* * * * *

Then...

One day a strange new sound was
heard in the land.

Someone said, "I may be wrong...
You may be right."

The people were shocked that anyone
could be so weak and so
confused.

But the voice persisted

And some began to listen

It now seemed safe to listen to
opposing — and even "wrong" —
views.

As they listened, they discovered
common beliefs they had not
known before.

They even began to see signs of
humanity and noble purpose in
those whom they once only
knew as adversaries.

Here and there men expressed their
common desires in deeds — and
bright examples of joint action
were seen in the land.

With each new effort, men's faith in
one another grew...

And their faith in the future...

And in their ability to shape their
own destiny.

They stated these beliefs in a Declaration
of Interdependence which read
in part...

"All men are created equal — but
each develops in a unique way.

All men are endowed with certain
inalienable rights — but each
must assume certain inevitable
responsibilities.

For the happiness and fulfillment
of all depends on the commitment
of each to accept equality
and uniqueness — Rights and
responsibilities"

In this land men had learned how two
rights could make a costly wrong.

That it may take less courage to point
the finger of blame than to extend
the hand of partnership and less
wisdom to defend a narrow right
than to seek a broader understanding.

Most important of all, the people of
this land had learned that the quest
for truth is never over... that the
challenge is always the same...

To stop fighting long enough to
listen

To learn from those who differ

To try new approaches

To seek and test new relationships

And to keep at a task that never
ends...



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BRINGING NEW LIFE TO OLD LANDMARKS

By 1967 the once-splendid United States Hotel in Jacksonville, Ore., built in 1884 at the height of Oregon's gold rush, was a hollow shell awaiting the thud of the wrecker's ball. The local historical society and other preservation-minded people hoped to save it. The question was how.

At about the same time the U.S. National Bank of Portland was making plans to build a branch office in Jacksonville. To the preservationists this was a special opportunity. With the help of architects, museum directors and other community leaders they persuaded the bank to locate its branch office in a restored United States Hotel. A nonprofit company was formed, took over the hotel building and, on the strength of a lease signed by the bank, borrowed the money for the restoration work. The bank, in turn, prepaid ten years' rent, putting the project on pretty solid financial footing.

Today the historic hotel building is a nineteenth-century showplace au-

thentic to its ink wells and carved wooden fixtures as well as an efficient and profitable banking office.

Across the country, in Atlanta, Ga., two young businessmen saw restoration possibilities in a historic section that had been the original heart of their city's business district. Since the 1920's the area had been bridged over and cut off from modern downtown Atlanta by a network of viaducts. By 1968 it had become an abandoned city beneath the streets.

First requirement for restoration was development capital. "Underground Atlanta" was incorporated and sold common stock to the residents of Georgia. It bought or leased the buildings in the designated area, helped get a historic-zoning law through the Georgia legislature, and attracted additional financial support and other cooperation from the community.

Today more than 40 shops, restau-

rants, museums and entertainment places operate in the authentically restored Gay Nineties buildings; room for 100 more is planned. "Underground Atlanta" has already become a major tourist attraction and entertainment center—and its real estate income value has jumped from 50 cents to as much as \$14 a square foot.

These are but two of scores of examples of how historically important, but neglected, buildings and sites can be preserved and often made profitable by being put to lively use.

Perhaps there are similar opportunities in your own community. According to some accounts, there are about 300,000 buildings, sites and districts of historic or architectural significance in the United States. Many of them are endangered by freeways, urban renewal projects, suburban developments, or simply the inexorable spread of urban decay. Since 1930 one-fourth of the 15,000 buildings

recorded by the Department of the Interior's Historic American Buildings Survey have been destroyed.

Many historic buildings are used as museums and showpieces. Obviously, not all structures worthy of preservation can support themselves in this way. But with imagination and plenty of will, many such places can be put to new use.

Suppose your community has some significant old buildings that are in danger of being destroyed. If you'd like to help save them, here's what to do. Get in touch with your local historical or preservation societies. Most cities and towns have them. Also check at city hall and at your state capitol for help from historical agencies or bureaus there.

You may want to contact the Interior Department, which certifies buildings as National Historic Landmarks and may, through state and local historical agencies, help evaluate the importance of other buildings; the American Institute of Architects, which designates one of its members as a Preservation Coordinator in every state; and the National Trust for Historic preservation.

Agencies like these can give you assistance on historical research and authentication, restoration construction and design, landscaping, land use and historic-area zoning and other aspects of preservation.

True antiquity is not the only criterion for deciding whether a structure is worth saving. Also to be considered are such things as its connection with the history of your community or state or the nation, or its significance as an example of an architectural style, whether it be pre-revolu-

tionary residential or early twentieth-century commercial.

Costs of restoration will vary, depending on whether only the exterior of a building is restored or the interior as well; on whether structural rebuilding is involved; and on how much additional land is required for the project. Craftsmen skilled enough to do restoration may be more expensive than those who work on conventional construction.

Often banks and other mortgage lenders hesitate to finance preservation projects because of the generally higher costs involved and because the location or unproved potential of the projects makes them risky investments. There are exceptions, of course, and as the story at the beginning of this article illustrates, banks themselves have made use of restored buildings.

For a strictly private, commercial restoration project, you may have to use your own funds or exercise plenty of ingenuity to raise the needed capital. If your project involves properties in public ownership and is administered by public agencies or private nonprofit operators, funds may be available from a government agency or private foundation.

Historic-preservation organizations will be familiar with these programs and know what kinds of projects qualify for their funds. That's why it's important to contact them at the start. Guides to all state and federal assistance programs for preservation are being prepared for publication by the National Trust for Historic Preservation, 748 Jackson Pl., N.W., Washington, D.C. 20006. In the meantime you can request the National Trust's free current publications list. It is a comprehensive guide to a variety of preservation material—from examples of successful restoration to how-to and planning manuals.



A paddle wheeler, a mill, a movie house

Maybe one of these projects will give you an idea of what you could do in your town.

- The restored home of Commodore Stephen Decatur (the hero of Tripoli) in Washington, D.C., now houses—in modern quarters on its upper floors—the offices of the National Trust for Historic Preservation.

- The elegant Charleston, S.C., Rodgers Mansion, noted for its magnificent mahogany paneling, has been restored for use as a computer facility of an insurance company.

- The *Sprague*, the largest paddle wheel steamer to ply the Mississippi, is now permanently docked at Vicksburg, Miss., and used as a combination theater, yacht club, gift shop and museum.

- A five-story stone mill in Clinton, N.J., that once ground grain for George Washington's troops has now become the flourishing Hunterdon Art Center.

- A mammoth, ornate movie palace built in St. Louis in the heyday of Hollywood era is now the Powell Symphony Hall.

- An old farm house preserved amidst a huge suburban shopping center in Fremont, Cal., is used as a unique and historically significant focal point in the landscape of the shopping complex.

- You can probably add examples of your own: from such shopping and entertainment complexes as San Francisco's Ghirardelli Square and Chicago's Old Town to individual restored buildings used as offices of lawyers and architects, private homes and community activity centers.



The all-electric merchandising concept...

Star Furniture, Houston, Texas

This beautiful new furniture store which recently opened in Houston, Texas boasts 55,000 square feet of electrically-heated and air conditioned comfort in which customers may shop for home furnishings.

The building is enhanced by interior and exterior landscaping, including sunken gardens, brick patios and fountains.

Customers wander through hundreds of room settings, each complete with decorative accessories and accented by special lighting to show it off to

its best advantage.

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