



TEXAS POST OFFICE

# TEXAS ARCHITECT

MARCH 1964



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**Trinity White**  
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# THE TEXAS ARCHITECT

VOLUME 14

MARCH, 1964

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327 Perry-Brooks Building, Austin, Texas

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#### COVER

This view illustrates the generous architectural and landscaping treatment accomplished by Wilson, Morris, Crain & Anderson, A.I.A. Architects on the United States Post Office Building, Houston, Texas.

Our profession of architecture has for years indulged itself in the development of considerable criticism, of its own members and their work, and particularly of society in general in the way our increasingly complex urban patterns are adversely affecting the physical environment of our communities and cities. There is no question that we, as individuals and as dedicated professionals, must continue to examine these problems, but it is also clear that we must do more than speak to each other about these concerns.

We must now begin to act, immediately and effectively, upon all the critical evidence which has been assembled, evidence which has been vividly summarized recently in the frightful indictment that, while our society has created some of the world's most beautiful buildings, we have also developed some of the ugliest cities in the world. It has been done, piece by piece, building by building, area by area, each group acting essentially in good faith, each group usually honestly motivated, yet acting in essential isolation from the other. Each strangely ignorant of, or indifferent to, the total of the essential needs, spiritual and temporal, and of their effect on the whole body of the community.

Mankind, all people of whom we are, each one of us, an equal part, must awaken and pledge to do a better job of shaping the structure of our communities, of attaining in our lifetime order and beauty in our environment.

George F. Pierce, Jr.

TEXAS ARCHITECTURE 1963

HONORED FOR DISTINGUISHED DESIGN



UNITED STATES POST OFFICE

HOUSTON

TEXAS

ARCHITECTS

WILSON MORRIS CRANE & ANDERSON

HOUSTON

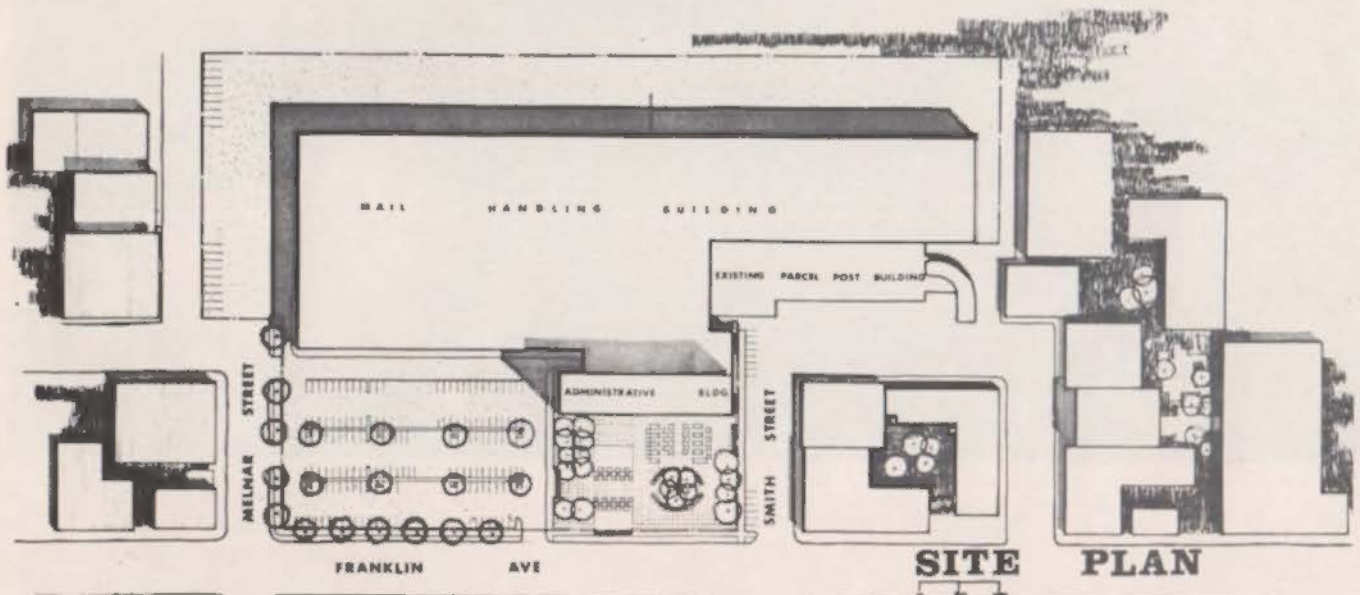
TEXAS



This project was blessed with a site facing a civic center which helped persuade the Post Office Department to permit more generous architectural and landscaping treatment than their policy usually permits.

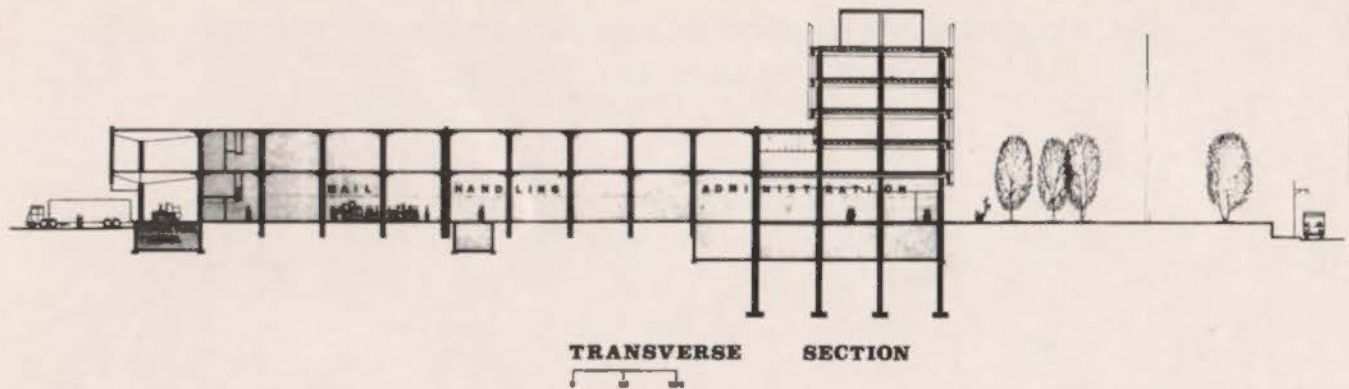
The problem was basically that of a truck terminal, mail processing warehouse (work rooms) and administration facilities. The "retail" facilities are a minimum part of the program.

Integration of an existing parcel post building into the complex was a second phase.



The solution maintains successful separation of public and service circulation of all kinds, locates the "retail" facilities logically in the first level of the administration tower and parcel post annex. The elevators are divided at the specific request of the Post Office Department. Truck circulation moves entirely around the building.





A poured concrete frame solved all structural problems efficiently and brick on concrete block back-up proved far less expensive than a favored precast insulated panel system which appeared to be a natural for the work room second floor since it required no interior finish. The black brick first level is a happy solution architectural-ly, as well as from the practical considerations of loading docks which comprise the bulk of the perimeter. The entire fin and spandrel system of the administration tower is Mosai.



Incorporation of elaborate conveying and sorting equipment in the work room areas with the complex of look-out galleries, air conditioning ducts and lighting was a formidable design problem, in addition to the basic ones of flow and circulation.

Photo by  
Ezra Stoller

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

## M I C H A E L F R A R Y

Michael Frary has been lauded as an artist who "is emerging as one of the leaders in contemporary painting." This emergence, now a reality, has not been a sudden phenomenon. It is supported by numerous private and public collectors throughout the country. Since 1954, he has appeared in more than sixty one-man exhibitions. His awards and prizes reflect the high regard his works command.

A Californian by birth, Michael Frary attended secondary school in Florida. Study at the University of Southern California resulted in a Bachelor of Architecture Degree in 1940 and a Master of Fine Arts Degree in Painting in 1941. During the summer of 1941, he studied on scholarship at the Chicago Art Institute Summer School of Painting at Saugatuck, Michigan. For the next four and one half years, during World War II, Mr. Frary served in the U. S. Navy and in 1945 was discharged as a lieutenant.

While employed as Assistant Art Director at Metro-Goldwyn Mayer, Paramount and Universal Studios in California, Mr. Frary was drawing instructor at Los Angeles City College. He has since taught both drawing and painting at the Chouinard Art Institute and the University of California in Los Angeles; and schools and museums in Utah, Missouri and Texas. Mr. Frary served for two years as Faculty Chairman at the San Antonio Art Institute and, as guest instructor, recently taught life drawing at Laguna Gloria in Austin. Since 1954, he has been on the faculty of the University of Texas, teaching life drawing and oil painting. He currently holds the rank of Associate Professor.

Frary's work reflects his alertness and sensitivity to the varied and wealthy resources of the Texas scene. Often objectively stated, his landscapes, coastal scenes and cityscapes are forceful and excitingly colorful. A strong architectural quality is frequently evident in his orderly statements. A sure draftsman, Frary's compositions are compelling and imaginative.

Recognition of Frary's ability has taken many forms. In addition to being widely collected and published, his work has been commissioned to become an integral part of several private and public buildings throughout the southwest. His talents comprise a significant contribution to the cultural enrichment of Texans.

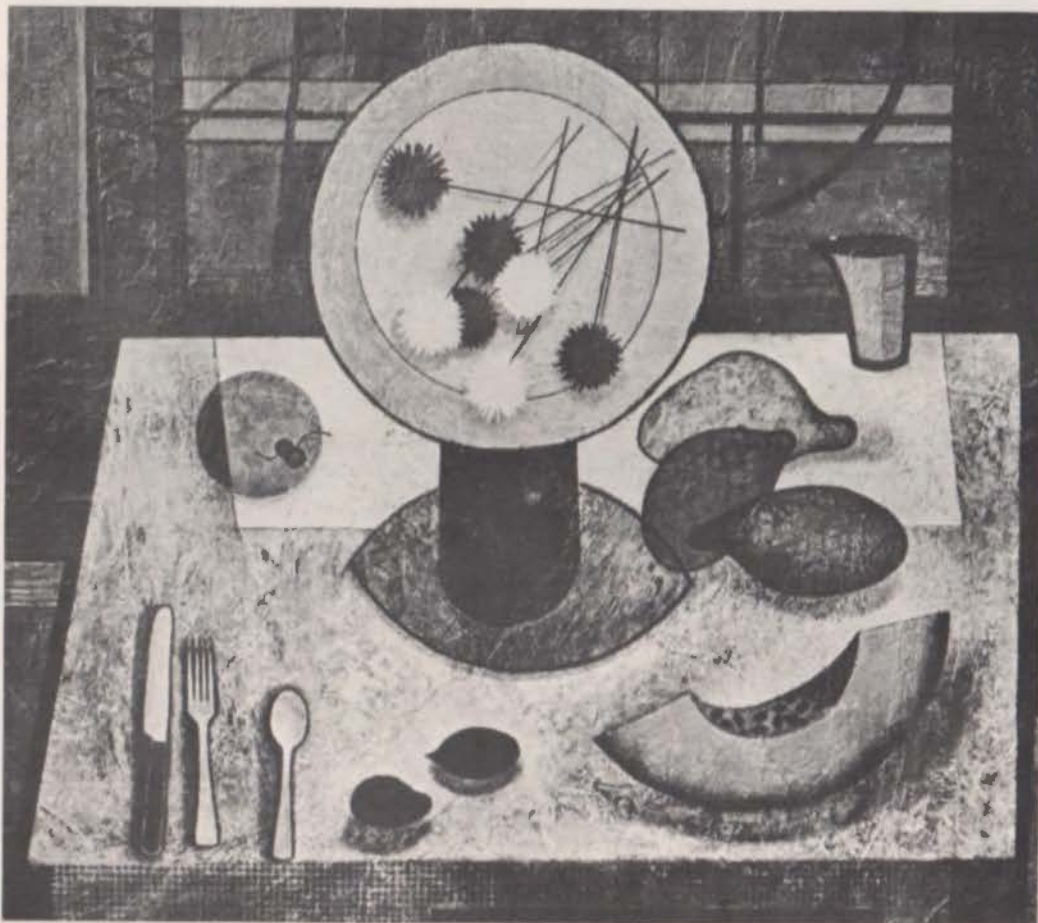




F R A R Y



"BEFORE THE RACE"  
Watercolor



"STILL LIFE  
WITH THISTLES"  
Oil

F R A R Y

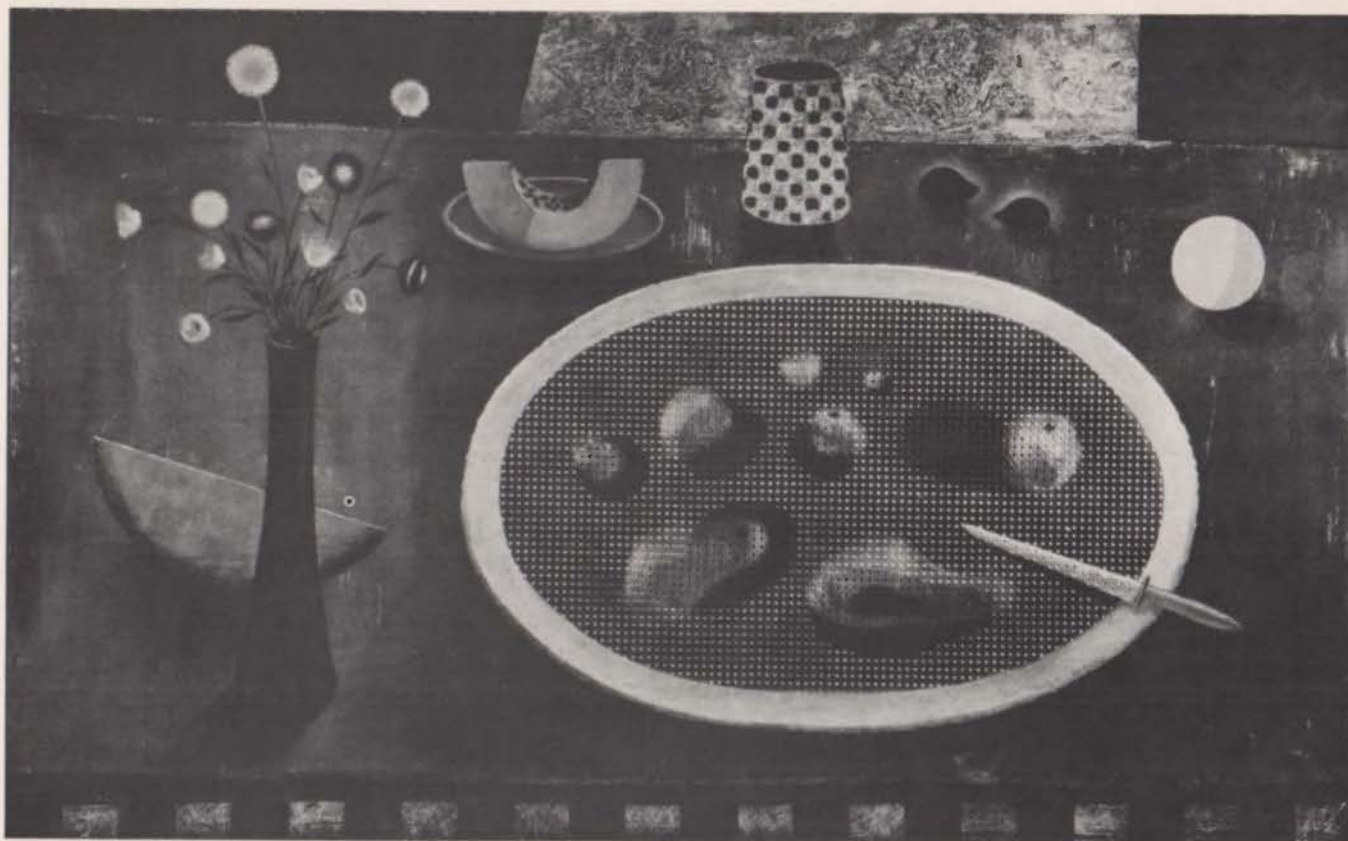
THE TEXAS ARCHITECT

"CHARTRES"  
Oil

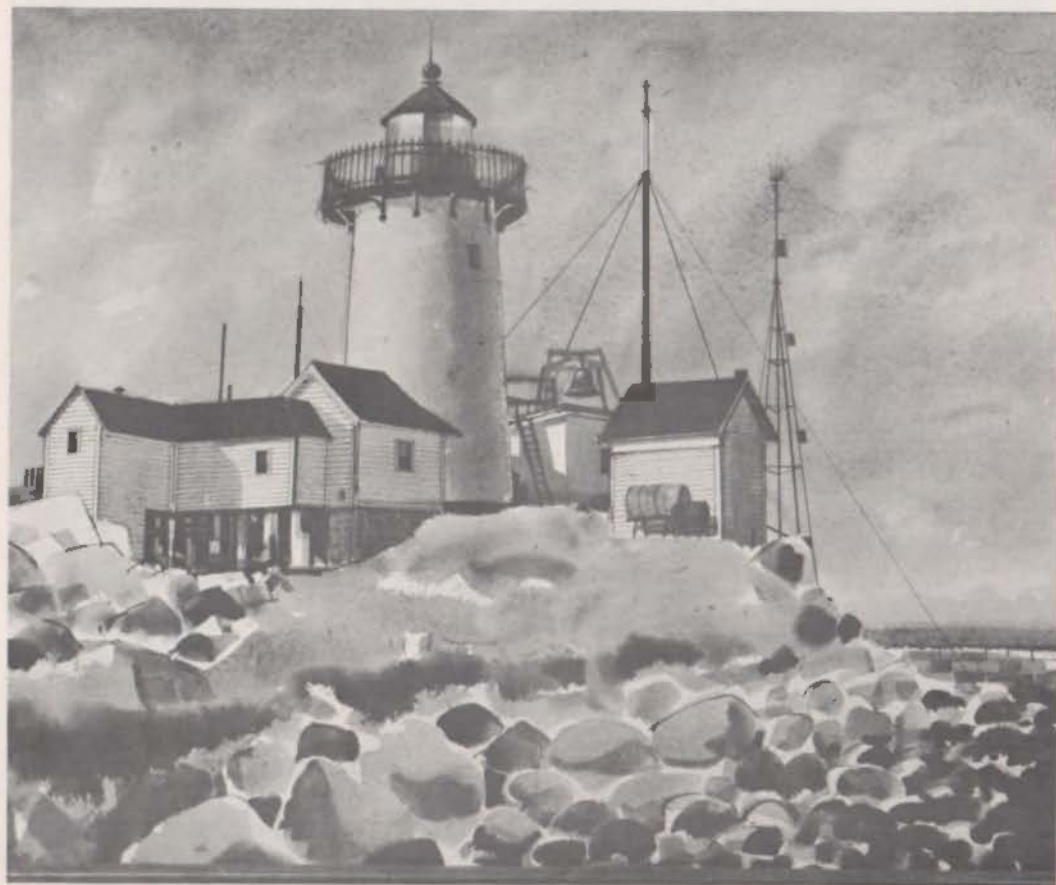


F R A R Y

MARCH 1964



"STILL LIFE WITH WHITE PLATER"  
Oil



"EASTERN POINT  
LIGHT"  
Watercolor

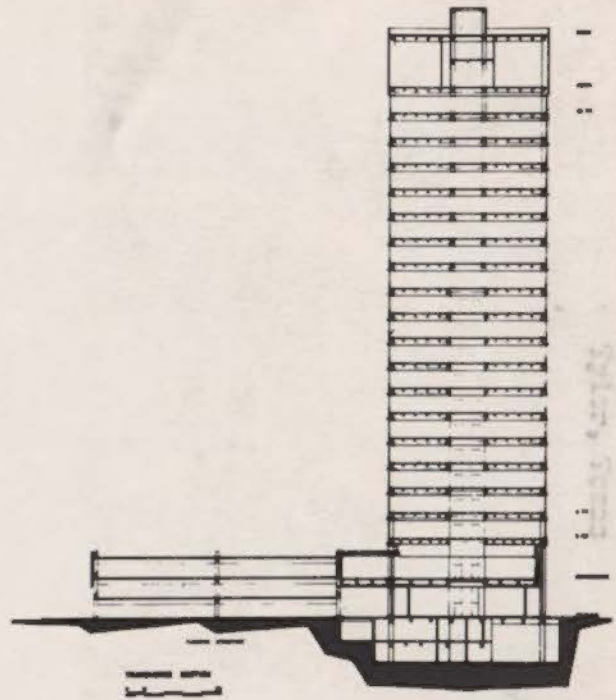
F R A R Y

TEXAS ARCHITECTURE 1963  
HONORED FOR DISTINGUISHED DESIGN



500 JEFFERSON BUILDING  
CULLEN CENTER HOUSTON, TEXAS

ARCHITECTS  
WELTON BECKET AND ASSOCIATES  
HOUSTON OFFICE  
CHARLES R. SIKES, JR., DIRECTOR



### *THE PROBLEM*

To design an office building of 400,000 square feet with supporting parking on a full city block 250' x 250'. Economic studies indicate that the construction cost of the building could not exceed \$22 per square foot. The building is ultimately to become a part of a six block complex of buildings to form a center. The site is bounded by one-way streets clockwise around the building.

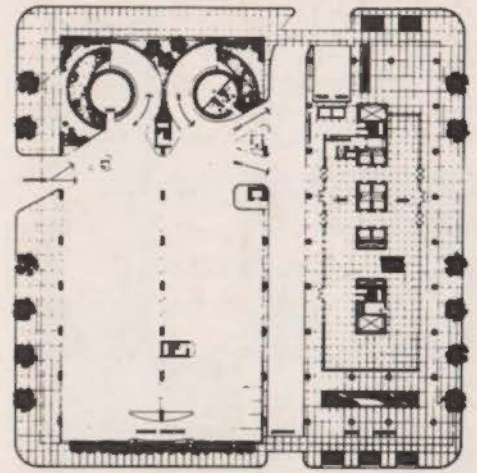
### *THE SOLUTION*

A 21-story high rise building with approximately 14,500 square feet per floor and parking for 285 cars. The building is served by four low rise and four high rise elevators. The second level or concourse floor has 20,000 square feet of retail area and is served from the ground floor by an escalator. A driveway through the center of the property divides the office building from the parking garage. They are connected, however, at the concourse level by a pedestrian overhead. As other buildings are completed, they will be connected by pedestrian bridges across streets at the concourse level.

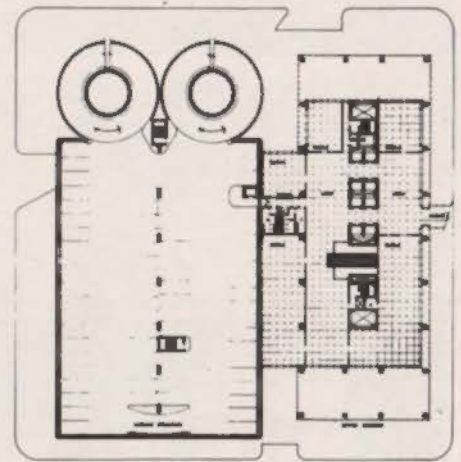


### *THE MATERIALS AND CONSTRUCTION*

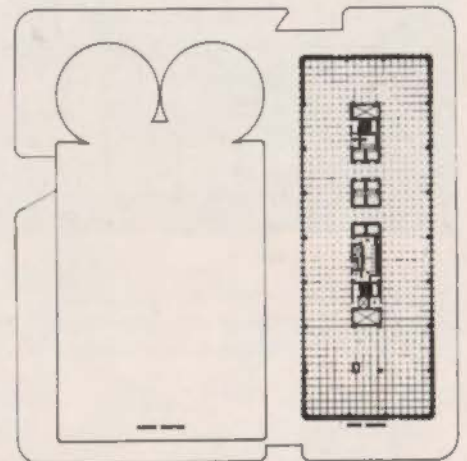
The office building is of steel construction with concrete fireproofing and steel decking. The curtain wall of the building is made-up of precast preglazed window units of white exposed marble and quartz aggregate. The glass which is set back one foot in the concrete frames (thus giving partial shading) and glazed with neoprene structural seals is a gray heat absorbing glass. The construction of the garage adjacent to the office building is long-span reinforced concrete with post-tensioned concrete slabs. The structure is four levels in height and is served by two circular ramps. The exterior of the parking structure is faced with flat panels of exposed black obsidian.



GROUND FLOOR



CONCOURSE LEVEL



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Sheraton Hotel —  
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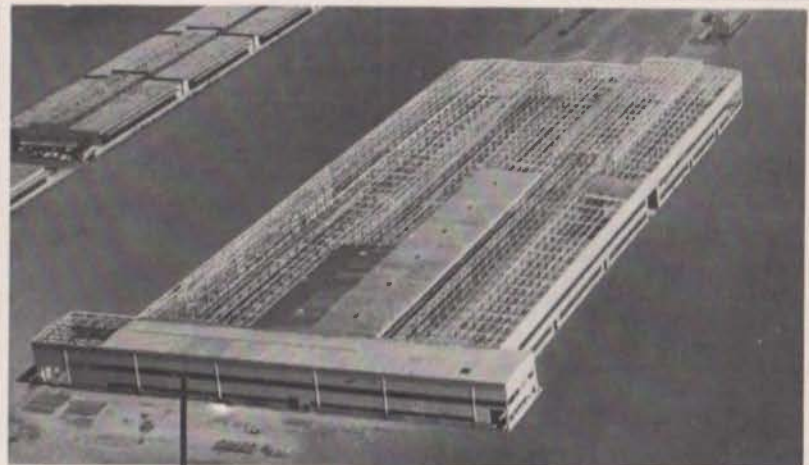
Felix Candela

"STRUCTURAL FORM IN  
THE SERVICE OF  
ELOQUENT ARCHITECTURE"

THE FINE ARTS  
IN THE SERVICE  
OF THE CHURCH

The church Architectural Guild of America, having held exhibitions of ecclesiastical architecture since its beginning in 1938, established in 1959 an annual exhibition of native ecclesiastical arts in conjunction with the Church Architectural Conference sponsored jointly by the Guild and the Department of Church Building and Architecture, National Council of Churches of Christ in the U.S.A. Nationwide in scope, the exhibition offers a cross-section of significant work currently being executed in this area of the arts.

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The Texas Architectural Foundation offers scholarships in architectural education and sponsors research in the profession.

Contributions may be made as memorials: a remembrance with purpose and dignity.

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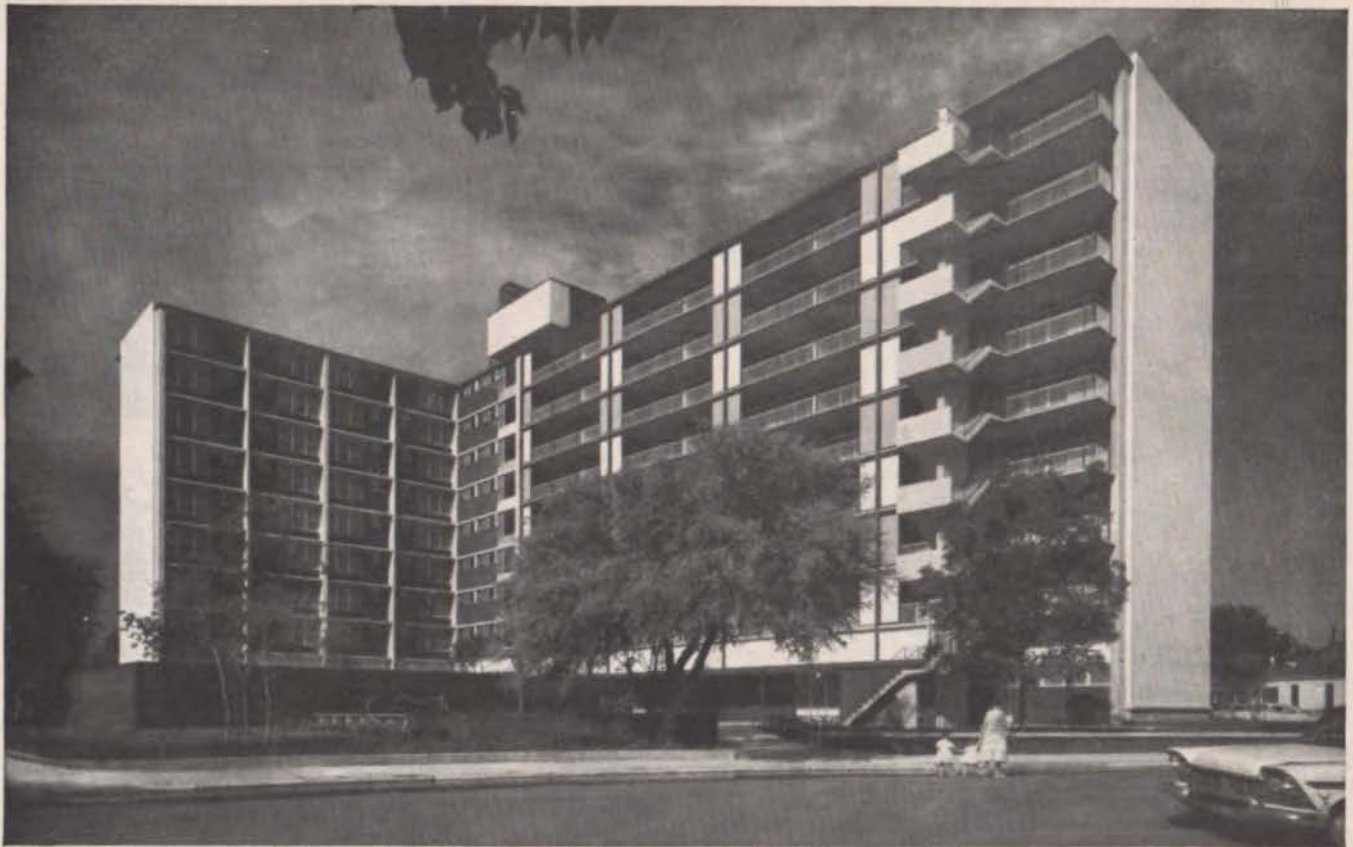
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*Victoria Plaza, San Antonio, Texas. Photo by Roland Chatham. Associated Architects and Engineers: Noonan & Thompson & Krockner, and Marmon & Mok, San Antonio, Texas; Contractor: Farnsworth and Chambers, Houston.*

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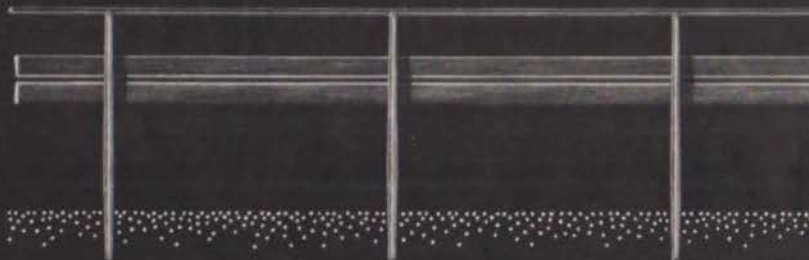
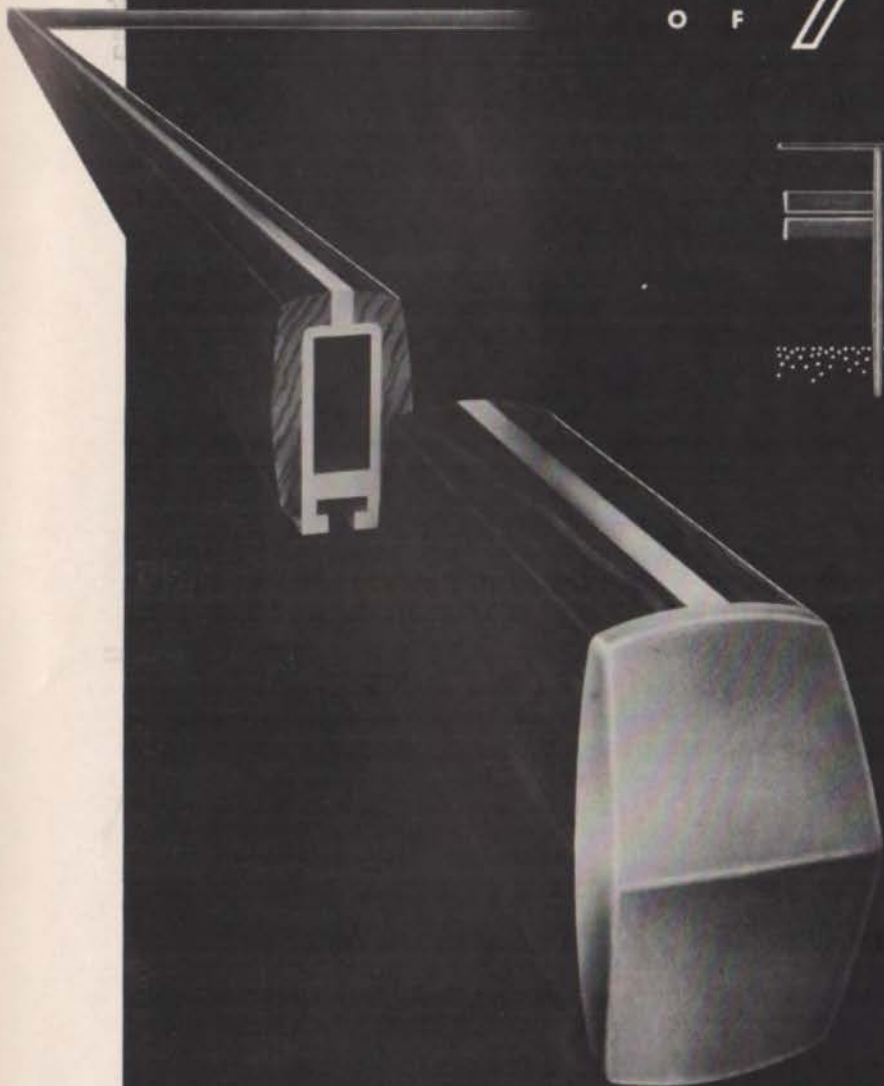
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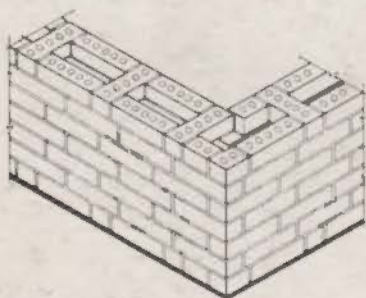
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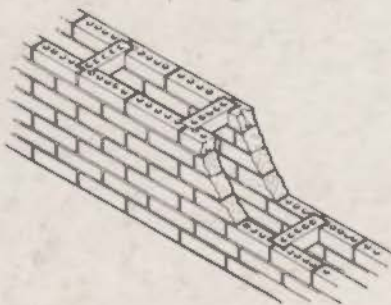


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