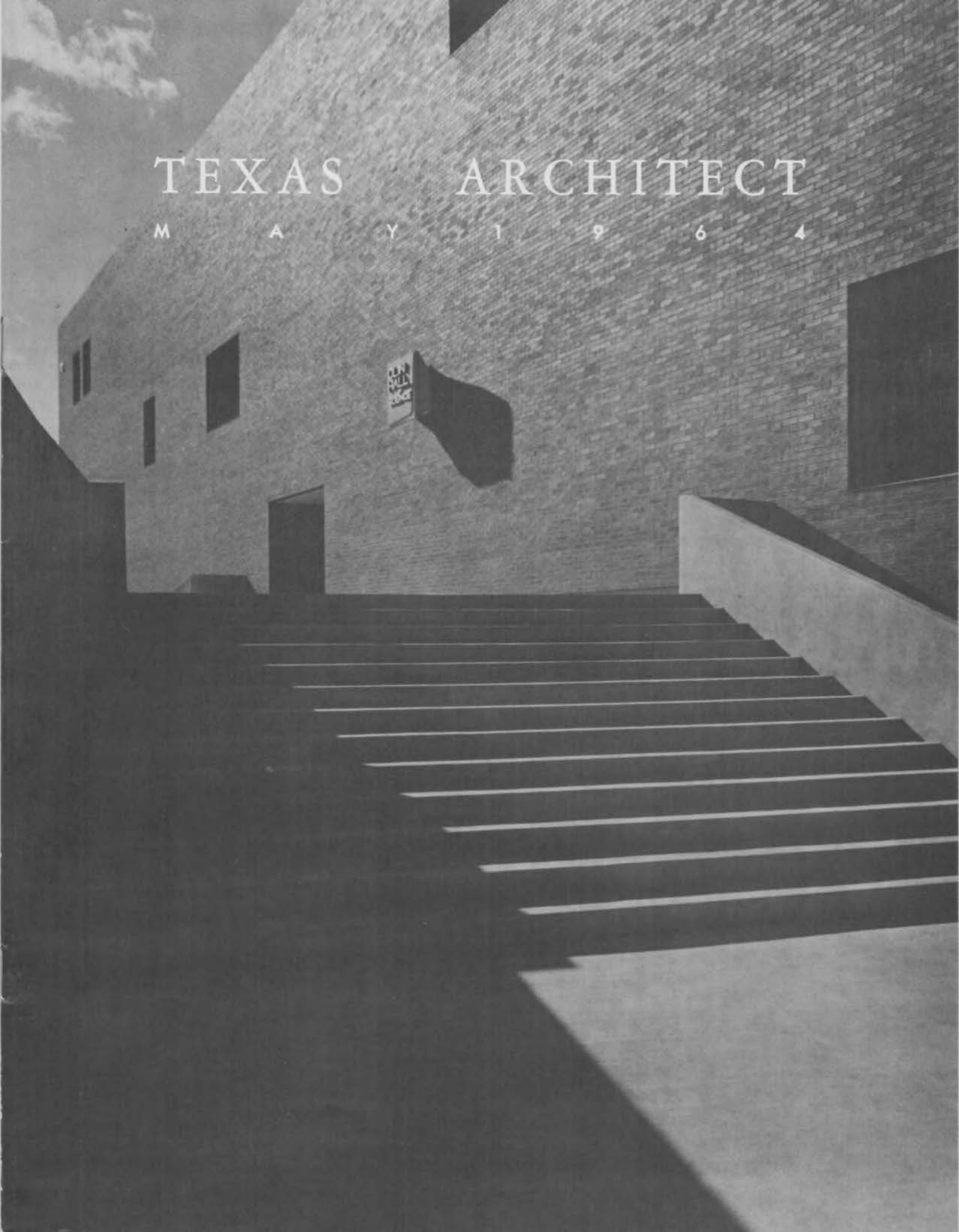


# TEXAS ARCHITECT

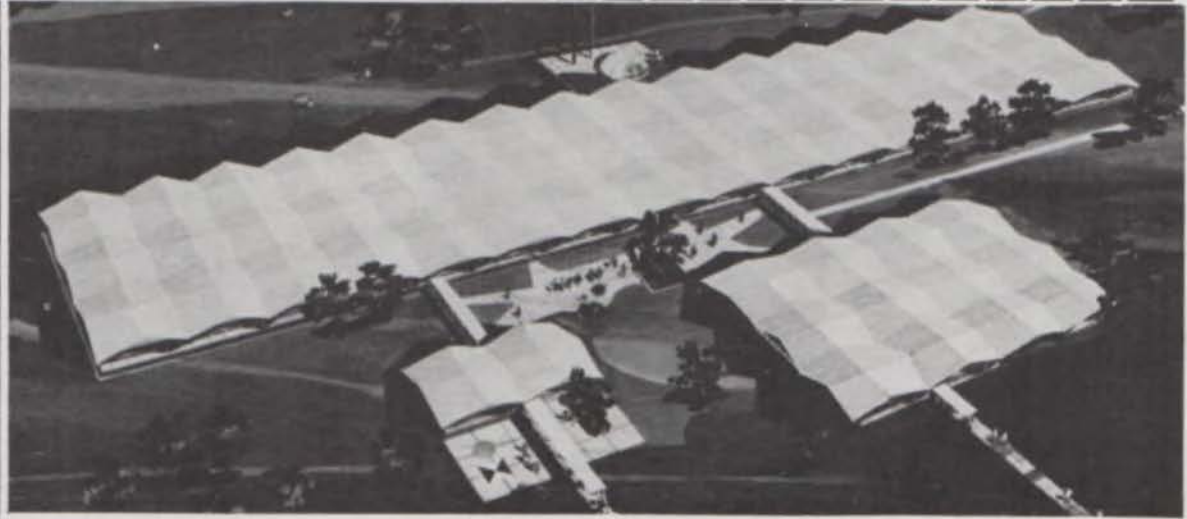
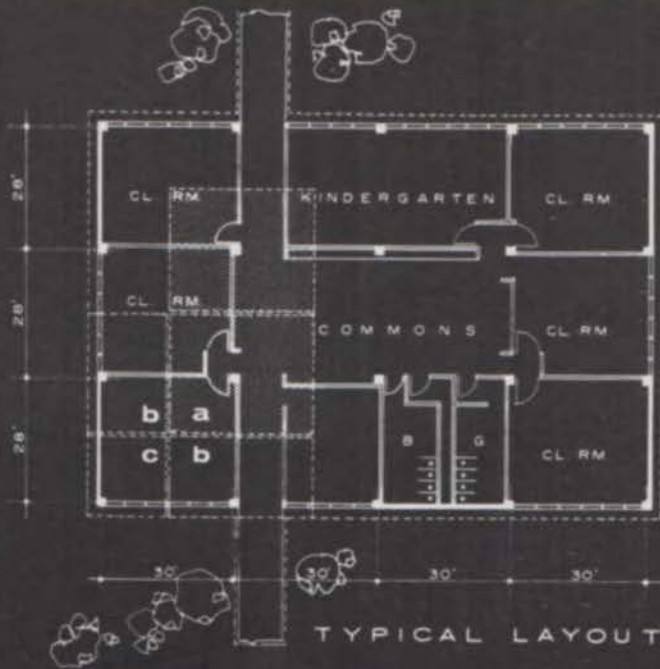
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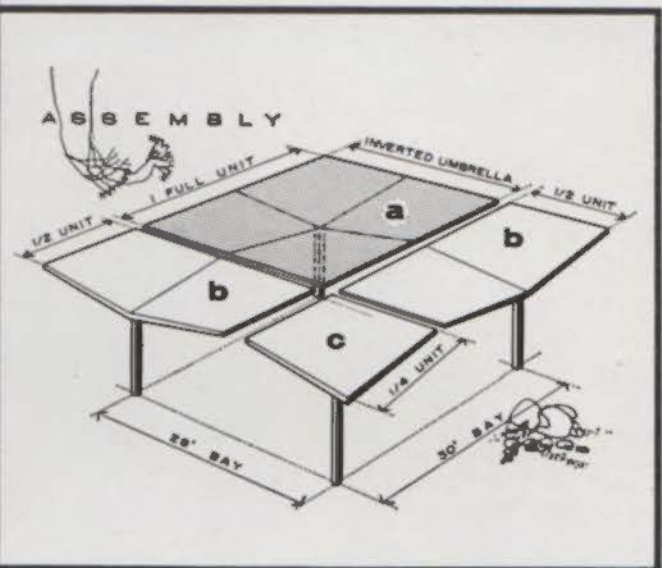
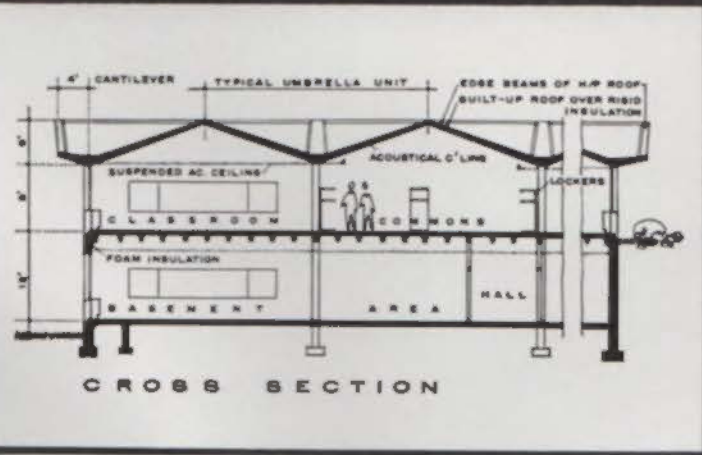
# NO. 9 | inverted umbrellas

a.i.a. file: 4-a

Prepared as a service to architects by Portland Cement Association  
Clip along dotted line



Arbor Heights Junior High and Elementary School, Omaha, Nebraska. Architects and Engineers: Leo A. Daly Company, Omaha, Nebraska.



Concrete shell roofs in the form of inverted umbrellas provide for great versatility of interior space arrangement. The hyperbolic paraboloid shells are supported by single columns. Walls are not load bearing. Thus, they can be located as desired—and relocated with minimum expense.

The structure illustrated here shows how this concept meets the changing needs of a school in a growing suburban area. It is readily adaptable to increased pupil population or new educational philosophies.

The economy of the repeating H/P's was well demonstrated in the bids and actual construction.

In this design, the conventional straight line fascia arrangement was avoided by exposing half a unit on the outside. This decorative, gabled treatment complements the suburban neighborhood of well-kept homes.

TEXAS ARCHITECT

PORTLAND CEMENT ASSOCIATION

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A national organization to improve and extend the uses of concrete

# THE TEXAS ARCHITECT

VOLUME 14

MAY 1964

NO. 5

Official Publication of

## THE TEXAS SOCIETY OF ARCHITECTS

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The American Institute of Architects  
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John G. Flowers, Jr., Managing Editor

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### COVER

The combination of forceful form and simplicity of materials blends into a dynamic entrance of the Olin Hall of Science, The Colorado College, Colorado Springs, Colo. This project by Caudill, Rowlett, Scott & Associates, Houston, Texas, is a Texas Architecture 1963 Selection.

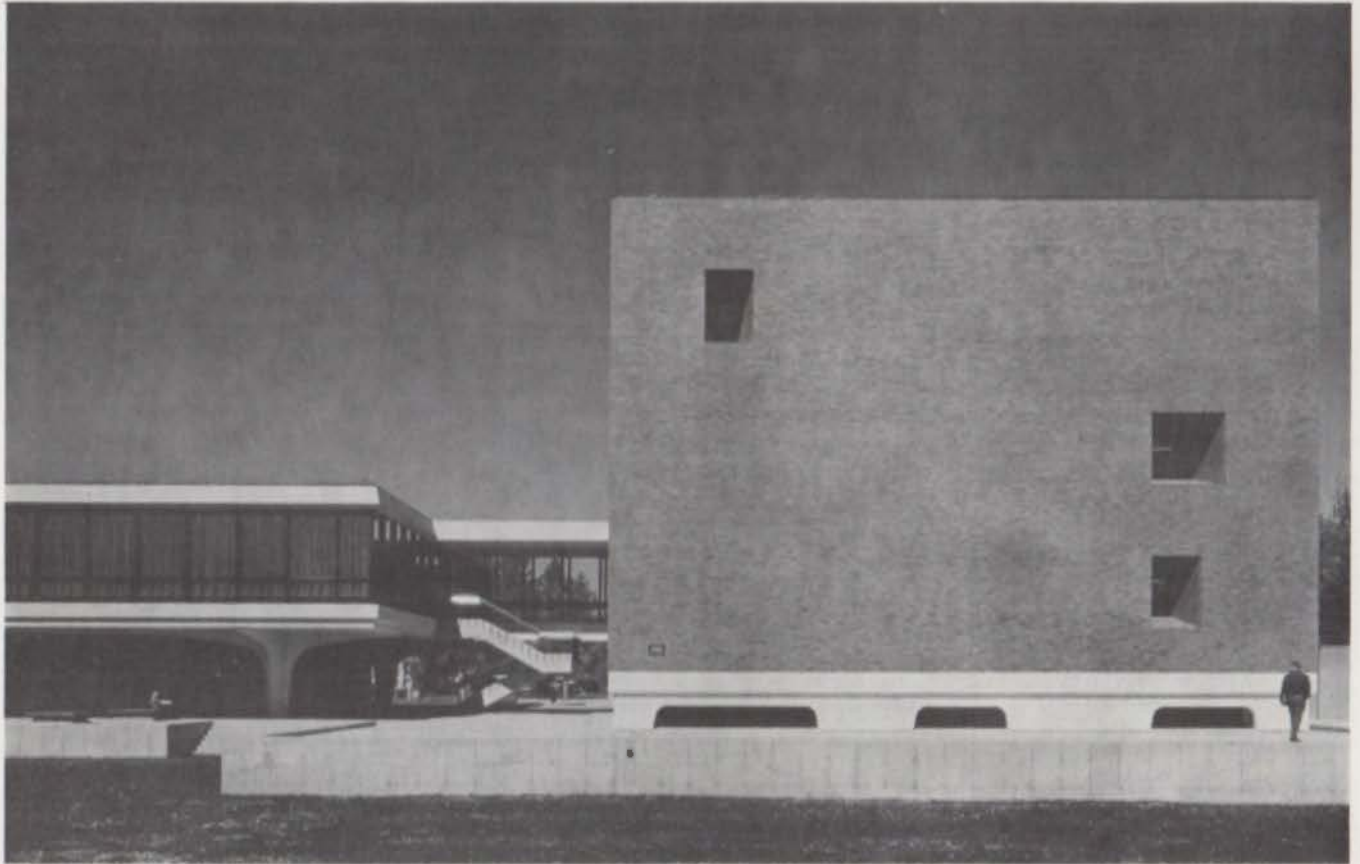
What should an architect do when he sincerely feels that a drastic mistake in design, which will materially affect the community's aesthetic environment, is about to be, or has been, made a reality, even when such a project is the work of a co-professional?

Public criticism of the work of another member of the design profession has always been a sensitive subject. Because of the A.I.A.'s Standards of Professional Practice and the obligations of ethical restraint in commenting on the work of other architects, our profession has often been criticized, from within and without, for failing to speak out on such matters of community concern.

The time has come for us to more clearly define the ways in which architects may ethically speak out when, in good conscience and with real sincerity, they feel it must be done. It is necessary in order to continually improve the work of our profession, and can obviously be of benefit to the public. With such opportunity, however, we must accept the responsibility of seeing that it is never misused for selfish, malicious or false purposes. It must only be exercised in the best interests of the community and the architectural profession.

George F. Pierce, Jr.

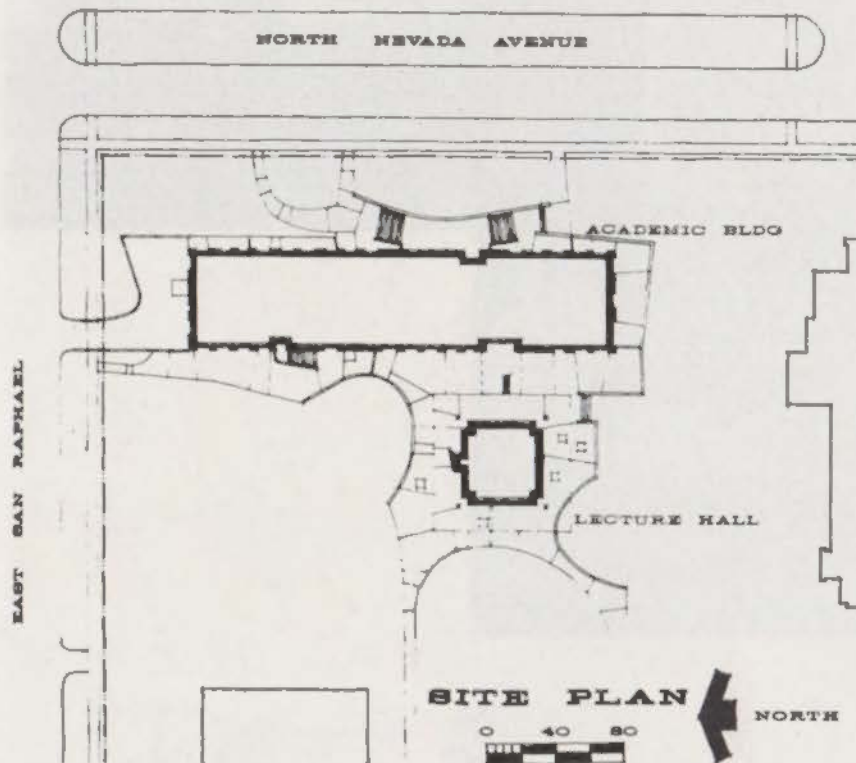
TEXAS ARCHITECTURE 1963  
HONORED FOR DISTINGUISHED DESIGN



OLIN HALL OF SCIENCE  
THE COLORADO COLLEGE COLORADO SPRINGS, COLO.

ARCHITECTS

CAUDILL, ROWLETT, SCOTT & ASSOCIATES  
HOUSTON, TEXAS



Olin Hall provides instructional and research facilities for the Biological Sciences, Chemistry and Physics. Common facilities (common research, auditorium, etc.) in the building are used by the three departments, as well as the community and visiting learned societies. More than half of the students using this facility are non-science majors. In the words of Dr. Benezet, President of Colorado College, "It should be the kind of building which attracts non-scientists: the greatest job of contemporary America is not to educate more scientists, but more intelligent scientists and more intelligent laymen who understand about what science is."

Faculty consensus was set down in a five-page report to the architects. It dealt with practical considerations: that the education of non-science majors in Olin Hall would be as important as that of science majors, but that the latter would require more space; that when classes or laboratory groups exceed certain numerical limits (1, 15, 30, 60, 180), the teaching situation changes markedly; that some fumes produced by Chemistry are hazardous to the plants and animals of the Life Sciences and corrosive to the apparatus of Physics; that Geology, Mathematics and Psychology—while remaining in Palmer Hall—would need easy access to Olin; that science teachers in a liberal arts college do not teach in a vacuum, but must have facilities for doing their own research; that the new building would upon occasion be used for scientific meetings and community service.

The faculty committee also described in broad terms what kind of architectural statement Olin Hall should be, and summarized its conclusions in a set of negative statements:

"The building should not be 'another science building' in the 'all science buildings are alike' tradition.

"It should not be a maze or rat-warren lying in wait for the unwary passer-by.

"It should not be a monument to the ultimate triumph of science over mankind.

"It should not be three or more separate buildings which happen to occupy the same space.

"It should not be ordinary; it should not be gimmicky."

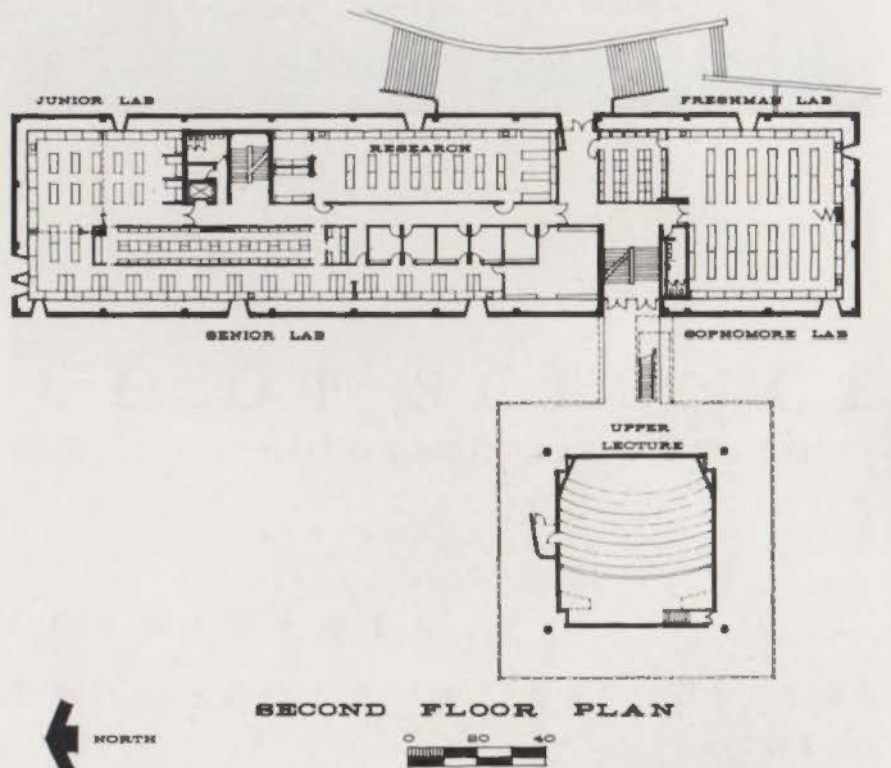
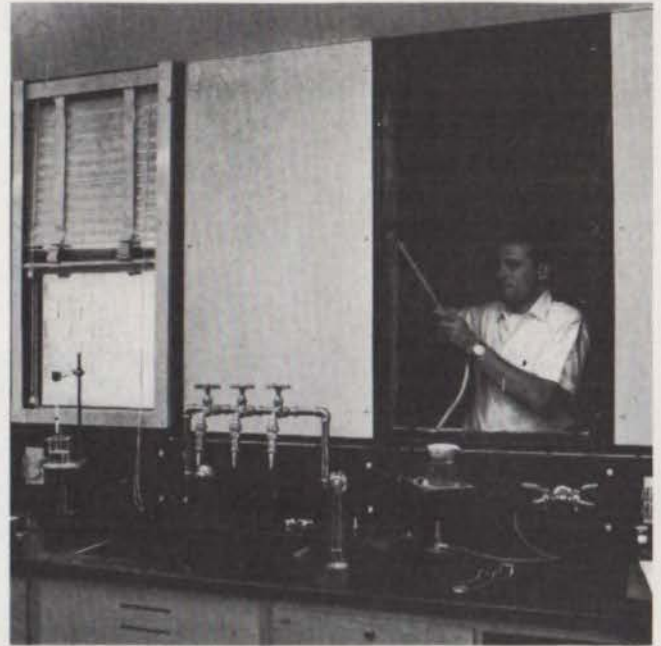
The nerve centers of science buildings are its utilities.

The laboratory wing of Olin Hall is a brick-faced steel and concrete shell sixty by 240 feet. The weight of the building is borne by this outer wall and concrete beams reinforced with post-stressed steel tendons. Just within the perimeter of the shell are the building's vital parts—the utilities.

A chase four feet wide encompasses the building from bottom to top. Inside it, more than a dozen different mechanical systems run horizontally or vertically with equal freedom. The inside wall of the chase is a mere skin that can be pierced at almost any point by removal of an asbestos cement panel.

The physics student needing an additional electrical circuit can have one in a few moments by lifting aside one of the removable panels. The serviceman can reach in to repair a gas leak just as readily. And if sometime in the unforeseeable future the utilities require 'modernizing' the entire building need not be dismantled to get at the job.

The chase serves other purposes, too. It insulates the building. It serves as the air-return duct for the ventilating system and, with an air-tight plaster partition at each floor level, permits each department its own system. As an unplanned advantage, it serves as storage space for free-standing laboratory apparatus.





Photographs by  
RONALD PARTRIDGE

A building is first of all a shelter. The form it takes is chiefly determined by the purposes to be served within its walls. If the building is successful architecturally, it not only functions well for those who live or work in it, but it invites the outsider to enter and explore the activities it shelters. It balances excellence of function with esthetic qualities which state with vigor and beauty what kind of building it is.

Olin Hall of Science is such an architectural statement. It is a building of contrasts—curved and angular, dark and light, rough and polished—embracing within its final form the ideas of some thirty people, yet maintaining integrity; rejecting convention while serving tradition. It is, according to its chief architect, William W. Caudill, a generic solution to the problem of designing a building of its kind for its place. "It is a science building; it is for Colorado College. Nothing else."

Excelsior House c 1850



# *Jefferson, Texas*

Leland A. Guinn, AIA

TEXAS ARCHITECT



## Jefferson, Texas



House of the Four Seasons  
c 1872

Jay Gould, an early day financial genius, after being refused a railroad right-of-way through the prosperous East Texas town of Jefferson in the 1870's stormed out of town crying his famous curse, "Jefferson will see the day when hats will fly in the belfries, and grass will grow in the streets!" The railroad moved 16 miles to the south and grass might well be growing in the streets of Jefferson today if not for the efforts of the energetic, dedicated and tireless members of Jefferson's Jessie Allen Wise Garden Club. The story of their leadership in civic betterment should be an inspiration to towns and cities throughout the state.

Jefferson is located in the northeastern part of Texas on the Big Cypress Bayou. It is 165 miles east of Dallas, 51 miles south of Texarkana, 49 miles west of Shreveport, Louisiana, and 16 miles north of Marshall. Jefferson is one of the oldest towns in the state, dating back to 1836. In the 1870 U. S. Census it was reported to be the largest town in the state.

Situated on the Big Cypress Bayou, which flowed into Caddo Lake and connected through the Red River with the Mississippi, it soon became the principal port of Texas and a glamorous, cultural city of sternwheelers and wagon trains. All roads led to Jefferson, gateway to Texas! Culture and wealth came to Jefferson on the luxuriant side-wheelers from Shreveport, St. Louis, and New Orleans.

With the extension of the railroads into her trade territory and the destruction of the natural barrier that backed up the water that made the Big Cypress and the lakes navigable, the population of Jefferson diminished to a few thousand. The grass did indeed begin to get a footing in the streets, and it seemed that Jay Gould's prediction of the End of Jefferson was about to come true.

## Jefferson, Texas



Rowell House  
c 1860

The women of the Jessie Allen Wise Garden Club refused to let Jefferson die. Jefferson had a rich historical heritage, and homes and buildings that were worthy of preservation; thirteen buildings had been cited by Congress as being worthy of preservation. The ladies realized the historic value of the area and the buildings were important to the State and the County, and that this unique city should be of interest to the public. The group felt that with a concerted effort by its members and the cooperation of the town, they could stage a historical pilgrimage that would bring thousands of visitors to Jefferson each year. They began their program by interesting the townspeople in private preservation and restoration. The Garden Club engaged area Architects to aid in the restoration of several buildings, the Manse and the Excelsior Hotel among others. In 1946 the Jefferson Historical Pilgrimage was initiated to encourage people to visit Jefferson and to provide funds for restoration work. The Pilgrimage, grown from a one day tour at its inception to three days now, is held each year two weeks after Easter.

The Pilgrimage features a parade, visits to the homes and buildings of historical interest in the area, and performances of the "Diamond Bessie Murder Trial," a dramatization of Diamond Bessie Rothchild's murder and the trial which ensued in Jefferson. Thousands of people from throughout the State visit Jefferson each year to participate in the Pilgrimage.

Illustrated here are examples of buildings that have been restored by the people of Jefferson. Pictures of The Manse, taken before and after restoration attest to the care that has been taken, in most cases, to restore the buildings with historical accuracy.

*Jefferson, Texas*



Excelsior House  
restored



*Jefferson, Texas*



before



The Manse  
c 1839

before

c 1850  
Freeman Plantation





Mary Carlson House  
c 1868

As a result of the impetus given the city by the garden club, plans are being made for extensive development of commercial, recreational and tourist facilities in Jefferson and adjacent areas. A planning group, composed of planning consultants, consulting engineers and architects, have been commissioned by Jefferson to prepare feasibility studies for the development of tourism, and their report has been presented to the City. The development will be named *Rivertown U.S.A.* and will consist of five basic areas: (1) the re-created facilities of the Nineteenth Century called *The Village*, (2) the Big Cypress Bayou and Paddle Wheel Steamer, (3) the Flaura and Fauna Area across the Bayou to the south of the city, (4) the *Old Town* Section and (5) the Motel.

The project will consist of restoration of original buildings in the original part of Jefferson and the addition of new facilities for visitors, the construction of a nineteenth century village, development of the waterfront with paddle wheel excursion boats, and the development of a park to contain native plants and trees and a zoo. Concessions and entertainment will be provided for the tourist.

The Jefferson Story is important because it illustrates how a group of dedicated and industrious citizens developed the historical and natural resources of their city for the benefit of an entire area. The story should be an inspiration to the other cities and towns of Texas to recognize the inherent value of their own rich historical and architectural heritage.





HARVESTTIME MERRYMAKERS  
Reproduced in *Ananse*

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

The forceful and dramatic work of John T. Biggers is, no doubt, finding its place into the ranks of contemporary masters. The same quality of forceful simplicity is found in his drawings, murals, and sculpture. Although his painted murals have been commissioned in Texas and throughout the United States, his favorite means of expression employs the line. His fascinating achievements in charcoal and conté crayon have unusual strength and unity. His manner is sure.

Dr. Biggers was born in Gastonia, North Carolina in 1924. While studying at Hampton Institute in Virginia to become a plumbing and heating contractor he became, in his freshman year, an outstanding pupil in art. Although he had no previous contact or training, his progress in his new-found field was extraordinarily rapid. His murals had already gained wide attention prior to entry at Pennsylvania State University, where he ultimately earned three degrees. Before obtaining his doctorate in 1954 he taught in Pennsylvania, Alabama, and Texas. First as associate professor and after 1954 as professor, Dr. Biggers since 1949 has been head of the Art Department at Texas Southern University in Houston.

Honored by the Architectural League for mural decoration in 1955, the artist's work has been widely shown. Invitations to exhibit have taken his work to museums in New York, Baltimore, Pennsylvania, and Virginia. Among locations for his many shows in Texas are included the State Capitol Building and Laguna Gloria Museum in Austin, the Houston Museum of Fine Arts, and the Lubbock Museum of Fine Arts.

Dr. Biggers's mural commissions date from 1946 when in Chicago he executed two panels in the United Transport Workers Labor Temple. A recent and masterful effort depicting the world of life as a single great balanced system of nature is located in the New Science Building of Texas Southern University in Houston.

His illustrations of books include *Hawk* by Vivian Ayers and *Aunt Dicy Tales* and *Dog Ghost*, both by J. Mason Brewer, the celebrated Texas author. Of several publications the most noted is *Ananse*, which grew from a UNESCO fellowship in 1957 for six months study of traditional cultural patterns in West Africa. In his superb drawings Dr. Biggers, a gifted American Negro artist, provides an intimate view of "the web of life" on a continent which becomes increasingly important with every passing day. Through these drawings he captures the spirit of the African people in a way all his own.

Biggers's work, which frequently depicts historical, cultural, and social events and transitions, as with the artist personally, reflects a depth and clarity of thought and tenacious adherence to principle. His work suggests a thorough, unyielding search for truth and equally unyielding and graphic portrayal.

A recipient of numerous grants and awards, Biggers is a Fellow in the International Institute of Arts and Letters and is listed in *Who's Who in American Art*.

# J O H N T. B I G G E R S

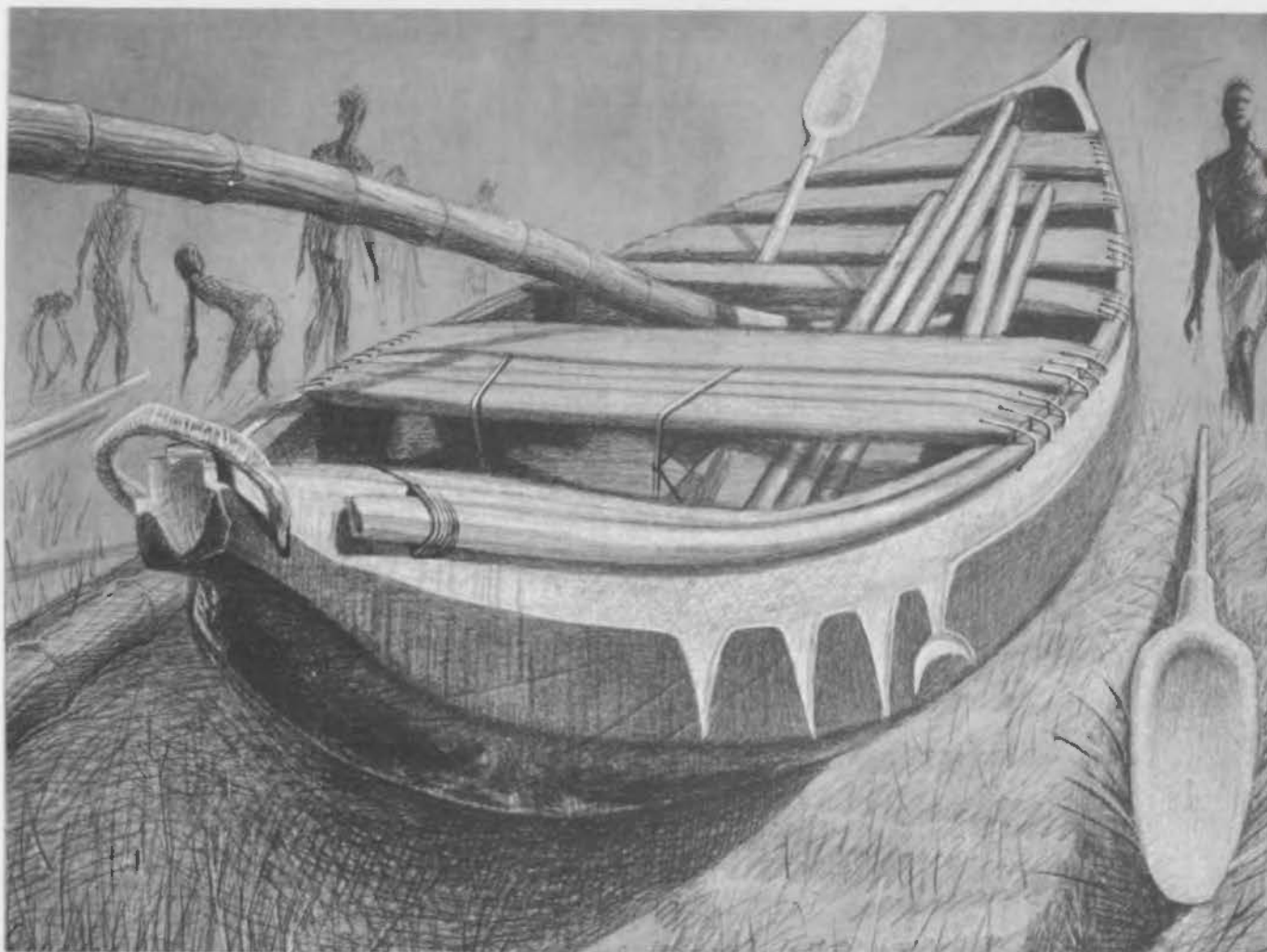


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Plans for the second Architectural Tour of Europe designed especially for the Texas Society of Architects have been announced. Similar to the 1962 TSA tour, this summer's program is designed with special emphasis on architectural monuments of the past as well as the exciting new European buildings. Included in the planned schedule are a number of free days to allow for individual excursions and shopping.

The Classic tour will leave Dallas on July 30 for 2 days in Copenhagen, going on to Heidelberg and Lucerne. Venice, Florence, and Rome are the next 7 days on the itinerary before going to Madrid and Paris. Three days in London end the tour with departure for Dallas on August 20.

An option to the Classic tour leaves directly from Copenhagen for Milan, Venice, Florence, and Rome and rejoins the regular schedule at Madrid.

The 22 day tour includes all the outstanding points of interest in the cities to be visited—cable-car excursions in the Alps, a fondue-folk dancing evening in Switzerland, gondola tours in Venice, fashion showings by leading couturiers in Paris, and some 11 or 12 free half-days for shopping, wandering, or resting. Too, arrangements are being made for visits in the offices and homes of leading European architects.

This is a superior-class program, with accommodations at the best hotels, and excellent equipment, services, and guides. The all-inclusive tour includes most meals, taxes, tips, and fees, as well as well-trained multi-lingual couriers.

Rates for the Classic tour are \$995.00 per person, \$1050 for the optional tour. Requests for additional information and reservations should be made to the Tour Director, P. O. Box 1005, Austin 66, Texas. Due to space limitations, priority for reservations will be assigned by date of application.

TEXAS SOCIETY OF ARCHITECTS  
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"This year's meeting will be one of the most intensely design oriented in the fourteen years the Aspen conference has been held," says Eliot Noyes, architect, industrial design and program chairman of the 1964 meeting. Titled "Design '64: Directions and Dilemmas," the Aspen conference this year will concern itself with the freedoms and restraints in design, architecture and visual communication.

Speakers at the 1964 Aspen Design Conference will include Philip Johnson, architect; Ivan Chermayeff, graphic designer, Chermayeff & Geismar Associates; Dr. Reyner Banham, Executive Associate Editor, "Architectural Review," London; Seymour Silverman, industrial designer, from the Westinghouse Electric Corporation; and André Francois, graphics designer and cartoonist whose book "The Tattooed Sailor" is widely known.

Other speaker-panelists are Allen Hurlburt, art director, "Look" magazine; Paul Rudolph, architect; Jay Doblin, Chairman of Design, Illinois Institute of Technology; Joseph Passonneau, Dean of the Washington University School of Architecture, St. Louis, Mo.; Robin Boyd, architect from Australia; William Bernbach, Doyle Dane Bernbach, Inc.; Dexter Masters, consulting editor, "Consumer Reports" magazine; and Ralph Caplan, author and former editor of "Industrial Design" magazine.

Information about this year's conference may be obtained from Mrs. Ford at IDCA, Box 1247, Aspen, Colorado. Information on travel and hotel reservations is available through the Aspen Travel Service, Box "X" in Aspen.

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For further information, please contact Mr. George A. Lindsley, Department of Public Health, 518 State Office Building, Springfield, Illinois.

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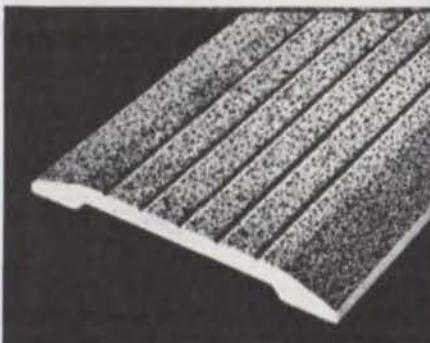
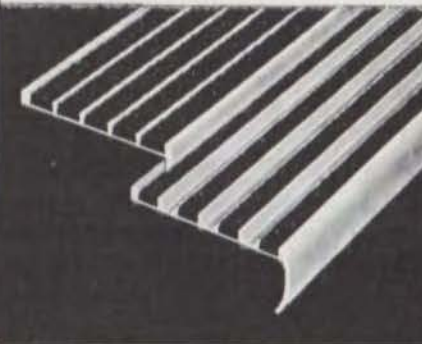
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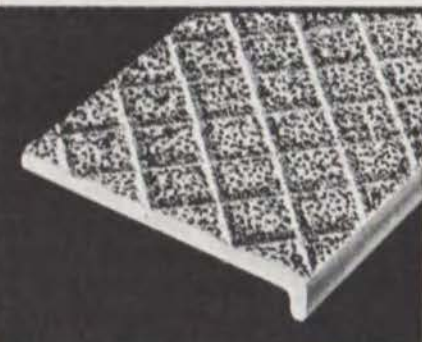


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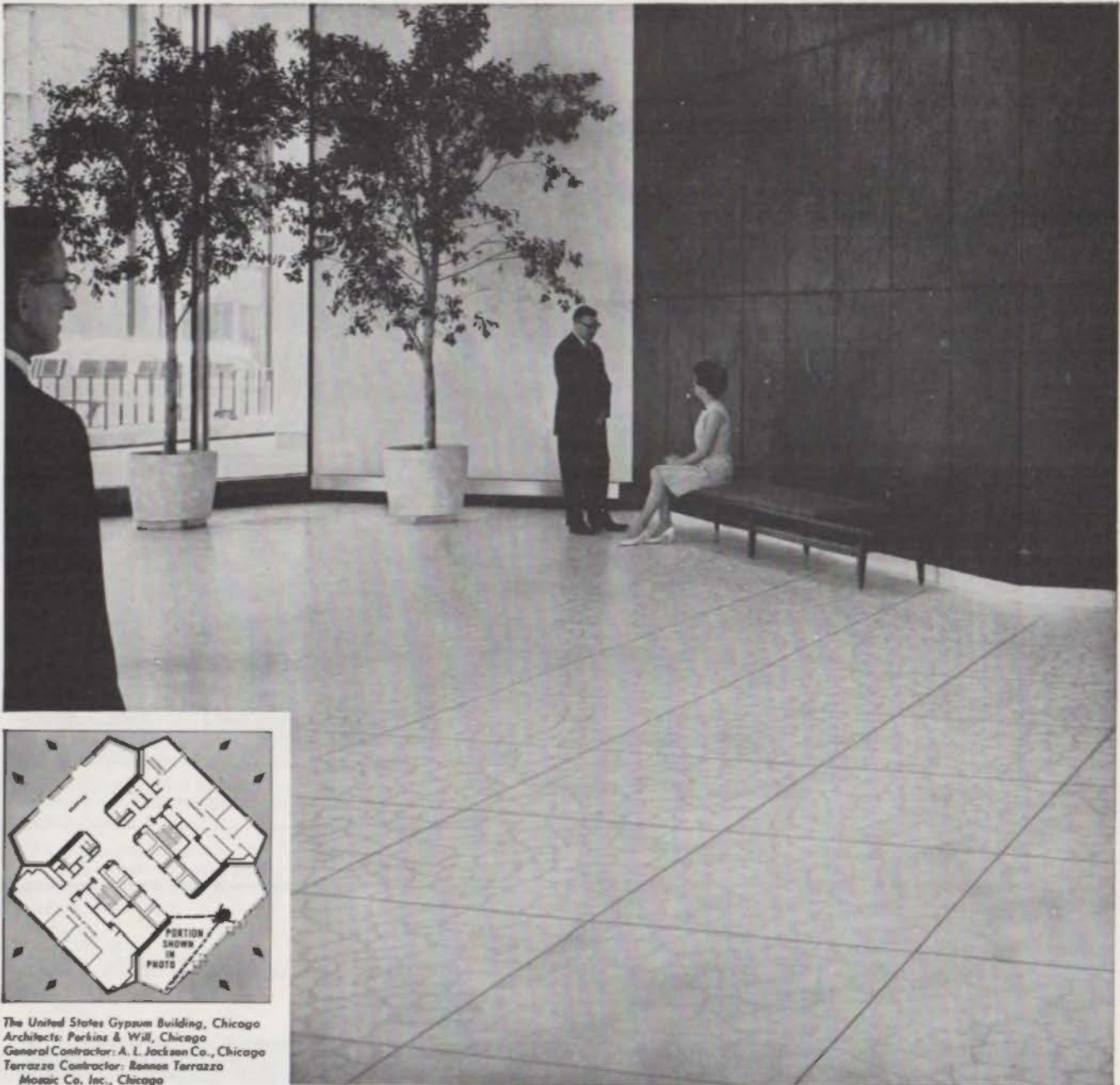


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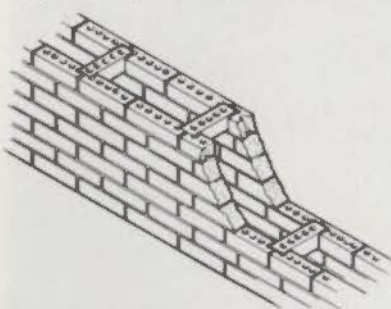
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IN A SERIES

## THE HIDDEN FACTORS

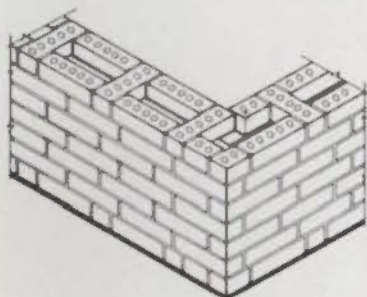
IN WALL SYSTEMS

# Build Acme Brick Double-Wall Systems For Greater Strength and Durability

Nominal 12" Double-Wall Requiring  
4% Masonry Bonders



Nominal 10" Double-Wall Requiring  
4% or Less Masonry Bonders



FOR COMPLETE INFORMATION  
call your local Acme Brick  
representative.

The *strength* of a wall, and its ability to withstand wear and abuse, are not always evident to the eye. They are *hidden* factors in a wall's value. They deserve the most careful consideration when selecting the type of walls for new construction.

Exterior and interior walls of Acme Brick's 10" and 12" load-bearing Double-Wall Systems are masonry bonded. The two walls thus form a single structural unit having exceptional strength. Maximum height allowances without lateral support are 15' for the 10" Double-Wall, and 18' for the 12" Double-Wall.

Acme King Size Brick colors and textures give a wide new range of design and decorative opportunities. Double-Wall Systems completely eliminate finishing and *most* maintenance costs. They protect against moisture penetration and are far less subject to cracking than other types of walls.

In planning to build or expand present facilities, look closely at the clear-cut benefits and new design alternatives offered by Acme Brick Double-Wall Systems.

NEW DIMENSIONS IN CREATING WITH MASONRY



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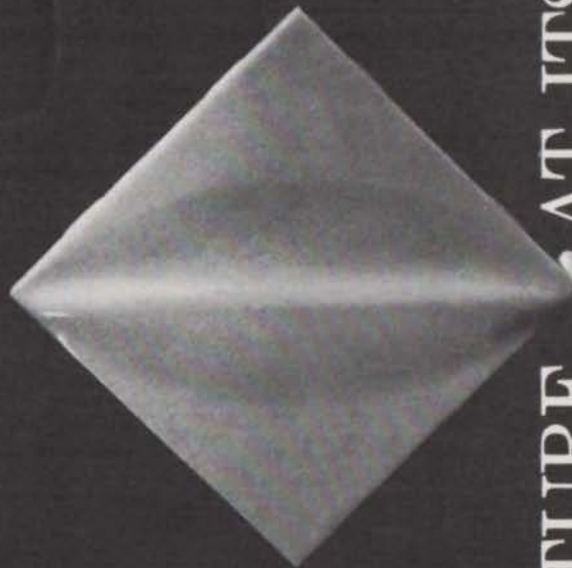
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