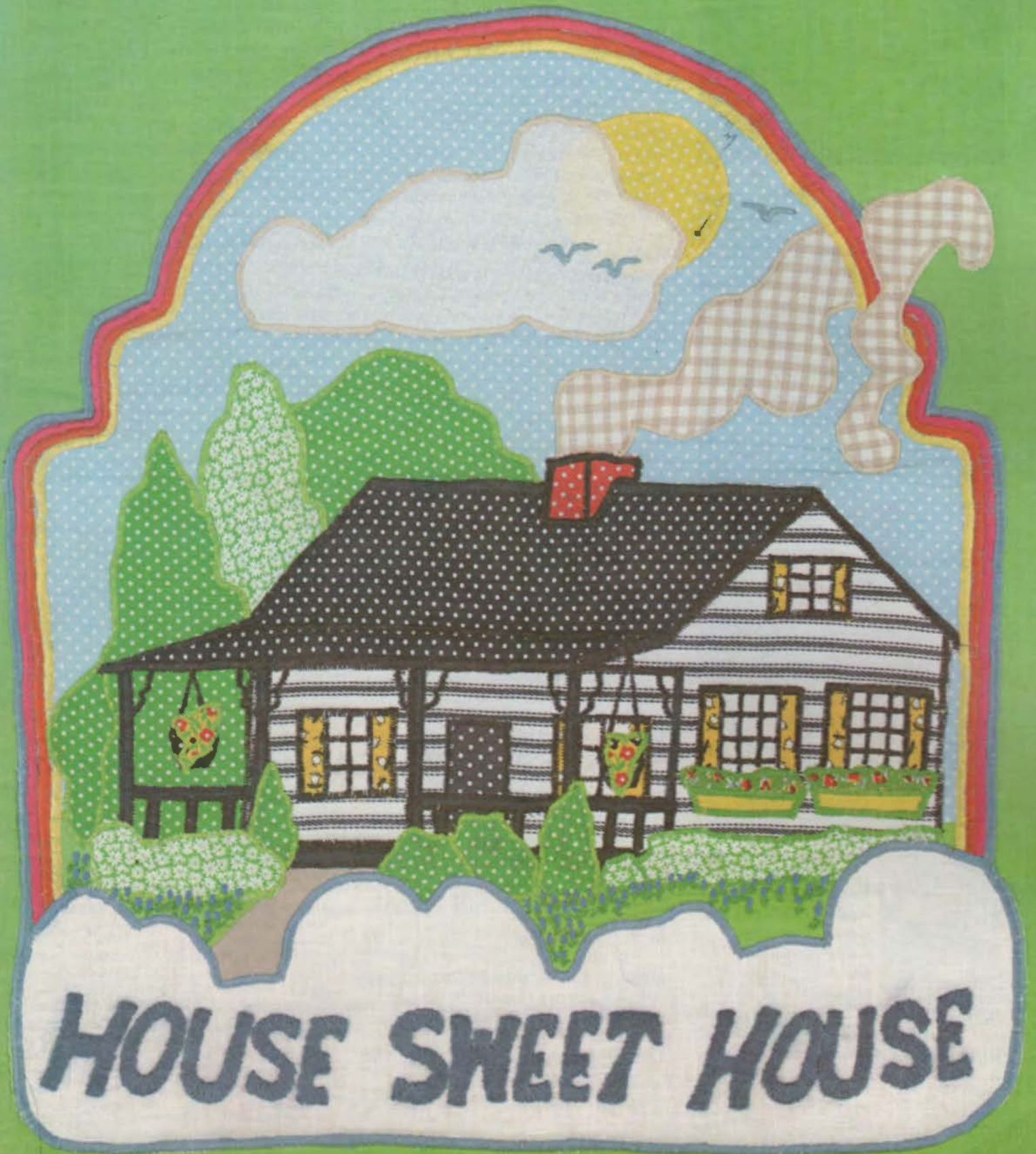


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Once Upon a Time . . .
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Homes on the Range
Plus regular columns.

Texas Architect

NO. 3 VOL. 27 MAY/JUNE 1977



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fabric hangings and banners. She is married to an architect: George N. Aldredge III of Andres-Caffall-Aldredge, in Dallas.

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Houses: Hanging On

Pessimistic predictions abound in articles about the future of the detached single family house. The cost of land, materials, labor, mortgage money, energy and regulation compliance all seem to be conspiring to rob us of this keystone of the American dream. We are told that masses of middle-income Americans should no longer aspire to a "home of their own."

Those of us who deal with housing from a public perspective view this trend with alarm, because it means that more families will look to government for help with their housing problems. Although the problem may be new to those middle income families who are just now unable to afford a home, it is a very old problem to us. We have always worked with families who are told that homeownership is beyond their means. And we have learned from that experience that they never quite accept it. Some have found homes through Federal mortgage insurance programs or direct subsidy programs such as Farmer's Home Administration 502 or HUD's off again—on again 235. Houses built under the latter two programs are small and distinctly "no frills," but that has not affected the demand for those programs. In fact, it was this tremendous demand for homeownership which triggered abuse of the HUD 235 program in many areas of the country.

Government subsidy for homeownership has left many gaps. Families with very low incomes are offered publicly-owned rental housing or rent supplements. Many families accept this alternative gratefully, but only as the last resort to obtaining a "safe and sanitary" place to live. They know it sets them apart from the American mainstream of homeowners. Consequently, we see families who stubbornly hold on to a substandard house which has been passed down through so many generations that a title search is hopeless. By signing a badly drawn contract for sale, others commit themselves to paying endlessly for a house. Many migrant families spend their off-season gathering scrap lumber to add on to a house which is already substandard.

What can the architectural community learn from the public sector experience? First of all, statistics, logic and doomsday publicity will not cause the market for single family homes to go away. Secondly, many families will be willing to make adjustments to obtain homeownership. Some will try to increase their family income, while others will simply commit more than the traditional 25% of their income to housing. Still others will consider rehabilitating an older house. Probably the greatest adjustment for many middle income Americans will be to accept new housing which does not offer the size or amenities which they have come to expect in a "standard" home. The architectural community can lead the way for these families by showing, through innovative design, that "small" need not equal "plain" or "crowded." We are already getting away from the standard two living areas of ten years ago. We might also find that Americans can forego two-car garages, wet bars, trash compactors, microwave ovens, guest bedrooms and neighborhood country clubs. They will be able to alter their expectations if an affordable home is pleasing to the eye and makes efficient, innovative use of land, space and energy.

These new developments with the single family market should attract architects rather than drive them away. The challenge is to use creative design to bridge the gap between what middle income Americans dream of and what they can actually afford.



**Earline Jewett, Director
Housing Division
Texas Department of
Community Affairs**

Earline Jewett

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NICHOLAS CLAYTON AWARDS EXCELLENCE IN DESIGN WITH MASONRY

Energy efficiency and bold geometric design characterize two striking examples of architectural achievement. The Houston Central Library and the Texaco Building were selected to receive Nicholas Clayton Awards of Excellence.

The awards are presented by the Masonry Institute of Houston-Galveston in recognition of outstanding architectural accomplishment utilizing masonry. These buildings were judged anonymously by AIA Fellows who are distinguished design architects from Chicago.

Both designs came from the firm of S. I. Morris Associates.

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The Houston Central Library utilized granite to complement the strong geometric design. The granite's warm tones convey an invitation to enter.

The Masonry Institute congratulates the winners and thanks all those who participated in this first Nicholas Clayton Awards Program.



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House Sweet House

An Introduction

Human habitat in the deepest sense is much more than mere shelter. It is the fulfillment of the search—in space—for happiness and emotional equilibrium. It is a matter of settling down at one point in the wide open spaces . . . to be with one's belongings and with those closest to one's self.—Richard Neutra

Home is home is home. We have idealized it and idolized it, revered it. We have romanticized it into poetry and song. And we have analyzed it, discovering along the way that the dwelling place exerts a profound influence on the quality of our lives, that *where* we live is *how* we live. In a sense, we have confirmed our own romantic notions; there is no place like home.

But, images of tranquillity notwithstanding, precisely *what* home should be in terms of form is a matter of some dispute—controversy inherent in a concept so universal as human habitat. The language of debate has included now-familiar sets of terms: "high-rise vs. low-rise," "high-density vs. low-density," "multiple-family dwelling vs. single-family dwelling." An early figure in the discussion was Jane Jacobs (*The Death and Life of Great American Cities*, Random House, New York, 1961) who 16 years ago popularized the notion that, in pursuing the American dream of a vine-covered cottage on their own plot of land, middle class Americans have fled the inner city to their own detriment, leaving it to economic and social decline that eventually permeates all of society.

Since that time, the ills of low-density

living have become more and more evident. We have been unable to ignore the sprawling of suburbs into our countryside, with their bland indifference and the attending neon clutter of franchise strips, the gobbling of productive land. And we have been sobered, our pocketbooks clobbered, by the increasingly costly toll on energy stemming from our stubborn insistence on auto-commuting—one suburban dweller per car.

Concurrently, high-density living has become more attractive to ever-growing numbers of people. Certain social trends—smaller family units, more singles, higher demand for mobility—have increased the general suitability of apartments and townhouses. Design innovations have incorporated into high-density dwellings the capacity for desirable attributes normally associated with low-density situations—privacy, territorial domain, individuality, modifiability. (See *Texas Architect*, July/August 1975.) And besides, the far-flung tract house—suburban symbol supreme—is edging further out of reach for those who would join the great white flight, recent gloomy but sophisticated predictions having set the price of an average new American home at \$78,000 by 1981.

It is no wonder then that the single-family detached dwelling has been pooh-poohed of late as irrelevant; or that professional and governmental attention toward housing has centered on high-density urban structures; or that herein we feel compelled to justify devoting this issue to our old friend, the house.

First off, let us not too quickly dismiss the house as a building type of

secondary significance. The custom house long has been, still is, the form in which many young, progressive architects establish their careers. As such, it has been the proving ground for innovative design ideas which later have influenced larger projects, indeed whole schools of thought. And as the form of architecture closest to people, its potential for intense impact on design consciousness in general is perhaps greater than that of any other form. For these reasons, the house has been the major building type through which the cause for modern architecture has been advanced in America. And today, as a symbol of self, the custom house remains the individual's last bastion of singularity and identity in a homogeneous, mass-produced culture.

But there is perhaps a more basic fact involved in our consideration of the house: the single-family detached dwelling still is too much with us to ignore. And the demand for it represents a valid opportunity for service on the part of the architectural profession. Conservative estimates state that six out of ten residential units constructed in Texas last year were single-family houses, representing 75-85 percent of the value of all housing units constructed. More importantly, studies have indicated a full 90 percent of all Texas residents, given their choice, would choose the single-family detached dwelling.

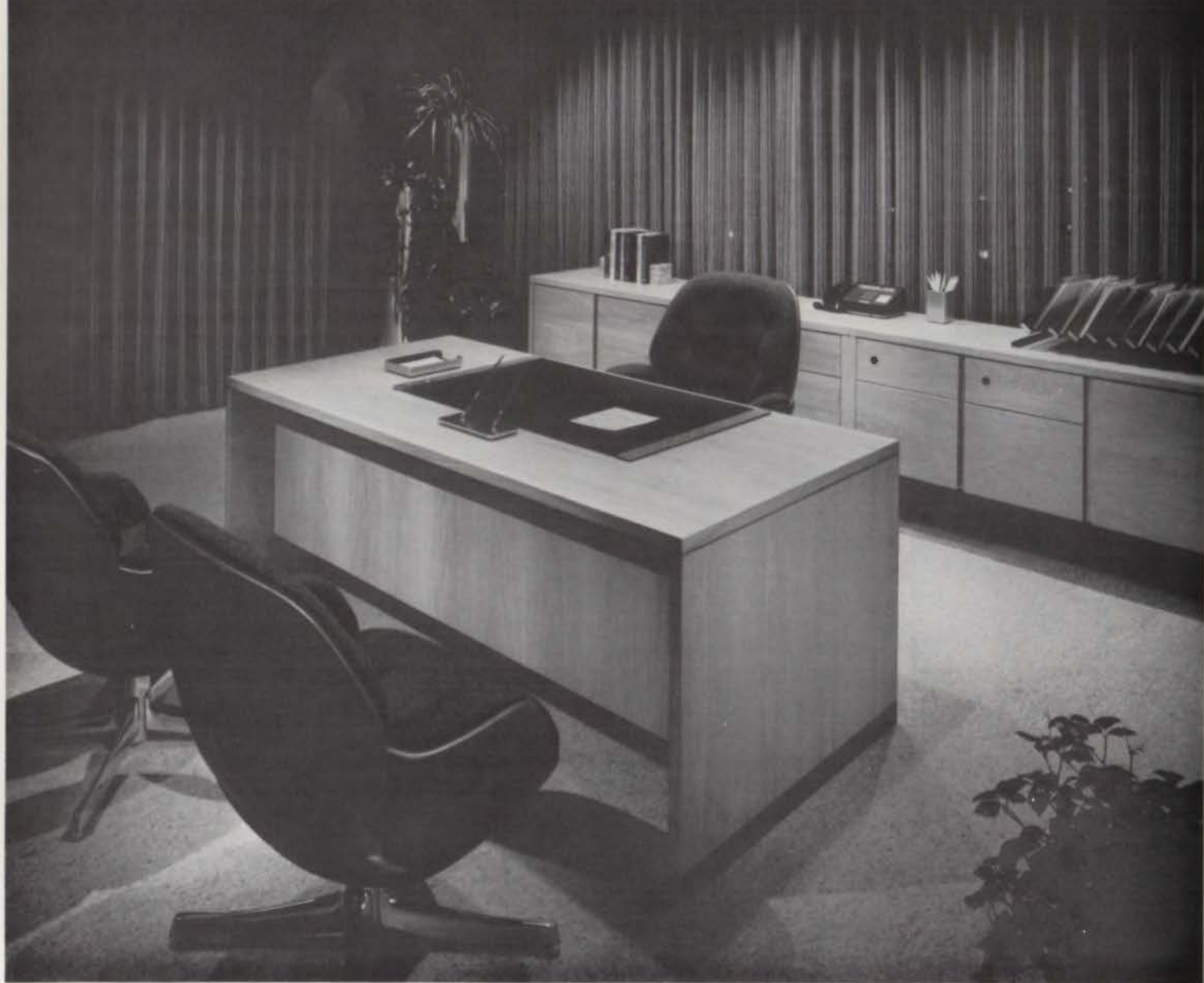
Perhaps we are being shortsighted. Or perhaps at work here is merely the last lingering of our frontier spirit. But in Texas, "home sweet home" is still "house sweet house." For better or worse, in a very real sense, the house is where we are. —LPF

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Circle 37 on Reader Inquiry Card

ON THE HOUSE

Four Architects Share Their Views

By Larry Paul Fuller

It's hard to get a handle on the house—so familiar, yet so intricately meshed with our existence that its full impact defies comprehension. But we have certain basic questions: What has been the role of the house in the history of architecture? As a symbol of the American Dream? Is its pursuit still valid in view of the crises we face today? Are we even still pursuing, or has the house declined as a symbol of status and stability? How can the architectural profession best address itself to housing needs? What is it like to design a good house. And what *is* a good house, anyway?

To get some answers we talked with four Texas architects from different cities: Preston Bolton, FAIA, P.M. Bolton Associates, Houston; Jack Craycroft, Craycroft-Lacy & Partners, Dallas; Tom Lea, Consultants and Architects, Austin; and Frank Welch, Frank Welch Associates, Midland. The four are in various stages of their architectural careers and they approach the subject of the house from different perspectives. But all four are experienced in residential design and have grappled with the house and its sweeping significance for people and for the profession. Some of their views, along with a smattering of their work, are incorporated into the four articles that follow in the next eight pages.

RIGHT AND FACING PAGE: Halpern-Humble House, Houston.



PRESTON BOLTON HOUSTON

Preston Bolton has never regretted that, many years ago, he decided to limit his professional practice to houses. In fact, he still has one of those small offices where the boss knows everything that's happening—and he wants it to stay that way. He still maintains design control over each project, still does most of the preliminary drawings—often spending hours at the drafting board—and he likes it. But his real joy and continuing satisfaction results from the fact that the house is that form of architecture which is closest to people.

"Designing a house requires intense interaction with people," Bolton says, "and I enjoy that very much. It's really a very personal relationship that we have with the client. And there's nothing more rewarding than to have one come back after ten years and say, 'You know, you really changed my life.'" Bolton admits that there are many frustrations in house design "simply because we're dealing with people." "But that's what makes it fun," he says. "Everybody is different."

Design Specialty

Despite Bolton's testimonial to the rewards of house design, the fact remains that most firms do only an occasional house now and then. And very few firms indeed practice house design as a specialty. "A custom house is usually a thing the small office starts out with and then gets rid of as quickly as possible," Bolton says. "They want to go on to what they consider more lucrative projects. And the environment has suffered from this lack of interest." But Bolton maintains—has demonstrated—that a practice emphasizing houses can prosper. "It's a matter of gearing up for it," he says. "In my office, we are used to dealing with the scale of the house. We know all the latest cook tops—the gadgets—people want to be ex-

posed to. We have our work flow down pat. In short, we are specialists."

Bolton feels demand for the single-family detached dwelling is such that it represents an opportunity for architects. "People still want their own little piece of ground, however small," he says. "They want to be king of their domain. As they become more affluent, they want a little bigger house, a nicer neighborhood. The house is their way of showing they are in a different category economically."

But, although demand is strong for houses in general, Bolton feels demand for architect-designed houses could be made stronger. "The majority of the housing done today is low-to-middle-income housing," he says, "and we're not part of the action. I think there are many reasons we aren't, and they're not all economic considerations. For one thing, homebuyers are usually satisfied with the average fare builders provide. If buyers demanded better design, the market place would provide it." Bolton has observed, for example, that in times of economic difficulty, when houses are moving slowly, the builder often approaches the architect for help in creating designs that will sell. He sees involvement with builders as a means for the profession to address itself to housing needs, to raise the common level of expectation among homebuyers.

Bolton also feels there are many people who could afford the services of an architect but don't realize they need one. (Most of his clients are professional people, who tend to think in terms of utilizing the services of other professionals.) He maintains this general content with mediocrity is perpetuated to some extent by realtors and speculative builders who set criteria for mass appeal by pushing "proven" design formulas. The custom builder also comes into play. "Cus-



“Even the children are influenced unconsciously by good design to the extent that they will demand it when they become the client.”

tom builders generally are hesitant to get involved with an architect,” Bolton says. “If the builder can do things his own way, with nobody looking over his shoulder, he can make more money. Therefore, the client who goes to a builder first probably will not be encouraged to engage an architect.”

Bolton summarizes the problem as one of education—increasing general awareness of the merits of good design. And he is encouraged by his own observation that good design is self-perpetuating. “The environment in which a family lives is a tremendous influence. Even the children are influenced unconsciously by good design to the extent that they will demand it when they become the client.”

A Good House

What is good house design? Bolton says a good house is “one that fits the client.” He explains he has designed a number of houses he would be “very uncomfortable living in” himself. Nor must a good house be a “magazine house,” he says. “Some architects design for magazines—I used to do it myself—when they should be designing for individual clients.” As an example, Bolton observes that some people are very uncomfortable in a room with a high ceiling, yet from a purely aesthetic point of view, the design might be better as a two-story space.

Design of the good house begins, says Bolton, with that all-important very first encounter, for it is here that a basis of trust is set up, and here that “you feel out the clients to determine whether they might be worth the impending struggle.” Bolton immediately tells the clients (he prefers to work with both the man and wife, in the case of a married couple) that architecture is communication. “The more they tell me about themselves the more it is their house and the less it is

mine,” Bolton says. “And if they don’t tell me much, I’m going to make it my house.” He asks for photos, magazine clippings—anything they’ve been saving through the years representing their house ideas. “This is communication,” he says. “When they tell me they want a ranch-style house, that may mean something entirely different to them than to me. But with one picture, I know exactly what they mean; we’re at a starting place. Of course that doesn’t mean I’m a draftsman who simply draws what they envision. Often it’s a matter of education. You sometimes have to ask, ‘Is that really what you want?’”

As the design concept—a synthesis of data, emotion, intuition—begins to jell, “the relationship of the rooms, their sizes, the ideas in the house” are presented first. “Then we come up with the elevations we like,” Bolton says, “and the clients may approve or disapprove, might want this window bigger or that one smaller. We then say ‘yes’ or ‘no.’ It’s a matter of give-and-take.” In the process, Bolton says the clients become aware of the many items comprising a residence, things they’ve never thought about before: the style of door knob, the details, that ½ inch reveal around the cabinet—the touches of finesse that constitute character. And in the end, they will have a house that fits.

Bolton says all clients these days are concerned about energy. And though he has never done a solar house, he feels it is merely a matter of time, that we are in a transition period waiting for technology to catch up with demand. As for energy-conscious design in general, he says, “If we’ve been good architects, we’ve been doing it for a number of years. Measures such as proper siting and orientation, use of skylights instead of electricity for lighting, maximum insulation—these

have been basics for a long time, but they are just now receiving widespread attention.”

Related to prevalent concern for energy and resource conservation, as well as escalating construction costs, is the current trend toward remodeling in lieu of building new homes. Bolton does renovations himself and enjoys the challenge of working within the parameters set by an existing structure. Revitalization of older neighborhoods, he feels, is one answer to the problem of urban sprawl.

Bolton also does an occasional church, perhaps a theater, now and then—projects which offer a diversion without surpassing the bounds of familiar scale. But of course his major architectural contribution is embodied in the houses which bear his mark—so many, by now, that he has long since lost count. Out of all those projects, which stands out as his favorite house? (We couldn’t resist asking; he gave us his stock reply.) “The one I’m working on now.”

“The average guy on the street simply doesn’t have very high aspirations when it comes to houses. He’s perfectly willing to settle for a sheetrock box. And if it looks like every other house on the street he is really, generally speaking, all the more happy.”

Prototype tract house designed for Raldon Housing Corporation, Dallas.



JACK CRAYCROFT DALLAS

Jack Craycroft allows that, when it comes to houses, the American Dream is fast becoming the Impossible Dream. But don't get him wrong; he says the only real problem is with the dream itself.

“There is no question that Texans still see the single-family detached dwelling as the ultimate in housing types,” he says. “And I think we can continue to provide it. But its typical image will have to change considerably. We need to quit thinking in terms of the ‘Ranchette’—the big, rambling house with the greatly respected 40-foot lawn of plush St. Augustine grass.”

And he feels we could do with fewer frills, that the term “suitable housing” might need to take on a broader meaning. Harkening back to simpler days, Craycroft remembers his own boyhood home. “Its basic mechanical system consisted of some gas jets sticking out of the wall and a whirly-bird fan on the back

porch. There was no dishwasher, no disposal, no self-cleaning oven and we opened the garage door by hand. But I don't remember being uncomfortable in that house. It was always cool and breezy and nice—maybe a little dusty. But the point is that sometimes less is more.”

In a word, Craycroft's response to the question of the house is “efficiency,” an approach originating from his long involvement with high-density design, primarily developer-commissioned apartments and townhouses. This approach—bringing the high-density experience to bear on house design—is rather unique at a time when high-density advocates are seeking ways to incorporate desirable characteristics of the single-family house into the multi-family dwelling. But Craycroft says it works both ways and cites the evolution of his own practice as an example.

In Craycroft's first job, working for a young architect in the early 50s, he “didn't learn much about anything except houses . . . knew all the standards, everything about bathtubs and sinks and so on.” After his partnership with Larry Lacy was formed in 1961, the new firm ventured into doing contemporary designs for prototype speculative houses but soon became involved in Dallas' multi-family housing boom. “We found ourselves caught up in something relatively new to us,” Craycroft says. “But we felt we could improve upon the quality of what we saw being done. Projects were going up all around us that looked like motels, and they didn't reflect the fact that people were actually supposed to live there. It was obvious to us that, if 40 living groups were to be crammed into the ground area that normally would accommodate 4 houses, something pretty imaginative had to be

done just to prevent total chaos. So we began developing our own theories and ideas as to how we could make high-density living work.”

And over the years, their ideas have proved to be good ones. Although their practice has expanded to include a broad range of building types—office buildings, banks, schools, shopping centers, even whole communities—the firm still is best known for its expertise in high-density design.

Becoming Re-involved

Craycroft and Lacy have tended to avoid the single-family detached dwelling. “When a guy comes through our door wanting us to design him a house, our first thought is that we're about to lose some money,” Craycroft says. “Like many firms, we're simply not set up to do custom houses, so we normally don't undertake one unless it's as a favor to one of our regular clients.” And, until recently, it had been fifteen years since they had been involved in speculative single-family housing. But, early last year, Craycroft decided it was time to become re-involved with the house.

“Maybe they just caught us at the right time,” Craycroft says of a Dallas builder who wanted some new tract house prototypes. “After all, we were not exactly overwhelmed with work at that time. But I had thought for a long while that what we had learned about efficiency in designing apartments could be applied to single-family houses. So we decided to give it a try.”

Craycroft-Lacy agreed to produce 21 basic floor plans and three different elevations in a sales price range from \$30,000 to \$80,000. “Our financial arrangement with them was such that, initially, our work would cost them little more than if they had gone out to one

Craycroft's very favorite house, his own.



of the 'plan factories,'" Craycroft says. "But the royalties on this thing were to be the big pay-off. If we were right—if buyers could see the merits of our designs—then we all could make a lot of money. And so far, that has been the case."

Opportunity

Craycroft is enthusiastic about the arrangement, and not merely because of the money. He feels it represents an opportunity for the architectural profession, a way to overcome the economic realities of practice which heretofore have diminished the influence of architects on that form which people know best—the single-family house. And he is all the more excited because his theories of efficiency developed in the high-density experience are being applied successfully.

During the initial phases of the project, the proposed designs consistently yielded fewer square feet than the builders had envisioned. "They would tell me the house was too small," Craycroft says, "and I would ask 'why?' Then we would go down the list and they would have to admit that most of the rooms were actually larger than they had originally specified."

Craycroft says it is all a matter of "composing things in an efficient way," particularly in the case of circulation areas. "In school they used to place a lot of emphasis on the traffic patterns of the house. But let's say we have a living room planned out and we need to provide access to a bunch of bedrooms. Why create a hallway to get there? We have doors, don't we? It's when we start plotting all the traffic patterns and walling them into hallways that we begin to be inefficient with space."

Another way Craycroft says tract

housing can be improved—and that urban sprawl can be reduced—is through more efficient use of the tract itself. "We could live happily on smaller plots of ground if we would take greater care in relating the house to the site," Craycroft says. "If we have a little chunk of ground to work with, let's at least arrange the house so that the family lives on the whole chunk rather than only within the walls of the house. That, to my way of thinking, is the most important measure we can take with regard to the single-family house. We should learn a lesson from Mexico, where for years they have been building their houses right up to the street and turning them within."

Perceived Value

In any discussion about the speculative housing field, Craycroft is likely to bring up the matter of "perceived value"—what it is that makes a house sell. And often he is amused by builders' assumptions which influence the design of tract houses. "There was this one guy," he says, "who was convinced that Country French styling would always sell houses in the Plano area, and that the specific feature making them sell was a wing wall that every one of them had. These days, it's the master bathroom that's supposed to do the trick. It's got to look like the setting for a Roman orgy, with a sunken tub, shower spouts, and all kinds of glass and 'growies.'"

But whether wing walls sell houses or not, Craycroft maintains that buyer expectations and ideals are central to the whole issue of housing. "By and large," he says, "the homebuilding industry does a good job in meeting a need. Their production techniques are tremendous in terms of being able to produce the product efficiently and

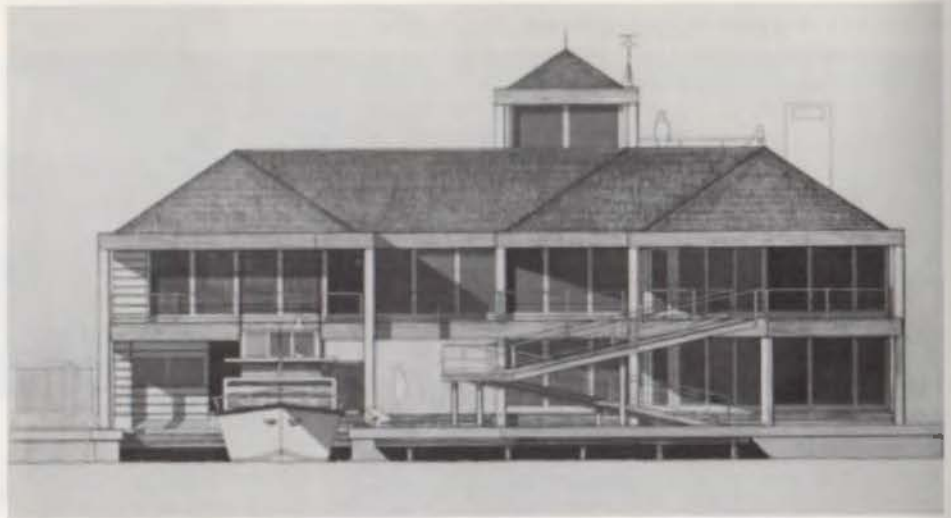
inexpensively. But their level of design quality is only as good as they feel their buying public will let them make it." He feels that as design standards are raised because of buyer demand, the tract house will represent a greater opportunity both for the architect in search of work and for the average family in search of the American dream.

It is only logical, according to Craycroft, that the tract house has met with such success as a housing alternative. "The average guy on the street simply doesn't have very high aspirations when it comes to houses," he says. "He's perfectly willing to settle for a sheetrock box. And if it looks like every other house on the street he is really, generally speaking, all the more happy. We are a nation of conformists, and people who go out and make some sort of statement with their house are considered kind of kooky."

Craycroft also points out that "the guy who wants to spend 30-70 thousand dollars is virtually priced out of the custom house market. To start with, he probably can't find an architect to do the thing. And secondly, he probably can't afford the construction since building on a one-at-a-time basis is prohibitively expensive." So it is that "the middle-income guy's best alternative may be to get the architect's input indirectly by patronizing a builder who is doing a good job with tract houses."

But there will always be those people who demand and can afford "the joy and inspiration, the capacity for self-expression, found only in the custom house." Here, too, says Craycroft, is a source of opportunity. "But, however it chooses to do so, the architectural profession needs to become involved—re-involved—with housing." Meanwhile, people continue to dream.

“Most low-income housing projects fail because their form or style is unique and readily identifiable.”



When Tom Lea left Eero Saarinen & Associates, they warned him: “You’ll wind up down there in Texas doing nothing but houses.” They hated to see a promising young colleague “waste” his energy and talent on private residences—with their limited social impact—and get caught up in developing his own personal style.

Lea says they needn’t have worried—only half of his practice is devoted to houses. But, more importantly, he has come to realize during the course of his career that house design is a worthy and defensible pursuit in itself.

After returning to Texas in the late 60s, while teaching design at UT-Austin, Lea began to explore and attempt to illustrate the unique complexity of the architect-client relationship necessary for successful house design. “In its conception,” says Lea, “the Graham House (Hintner & Lea, 1970) reinforced the necessity for an intimate relationship,

both artistic and practical, for a mutually successful project.” So he put into the form of an exhibit the complete Graham House documentation, underscoring for students the intricacies of a communication process missed in other types of projects—a process Lea still considers a main attraction of residential design.

Intrigued by the idea of alternative solutions to human housing needs, Lea turned in 1970 to investigation of free-form structures as co-founder of the Tao Design Group.* He and his associates experimented with sculptured free-form structures they felt might be more psychologically and environmentally responsive to human needs than conventional forms. “Our work required the re-investigation of every aspect of house design in a new vocabulary,” Lea says. “We had no models or imagery to rely upon except natural form. A bath tub was no longer an item to be selected from a catalog; rather it was a product of re-thinking and understanding the activity of bathing.” Since no previous technology existed, they developed their own tools and techniques and did their own construction. Lea feels he came away from the experience with valuable insights into how a house should function. Also, he developed an appreciation for design/build control which he subsequently applied to more conventional forms. He designed and built two prefabricated wood-and-glass duplexes, for example, gaining invaluable construction experience (he even did his own plumbing). But he was forced to balance the construction experience against limits imposed on his design time by his inability to design/build more than one project per year.

Also shaping Lea’s attitudes toward the house has been his experience with high-density dwellings. In 1972, Lea and for-

Photo by Ben Mason

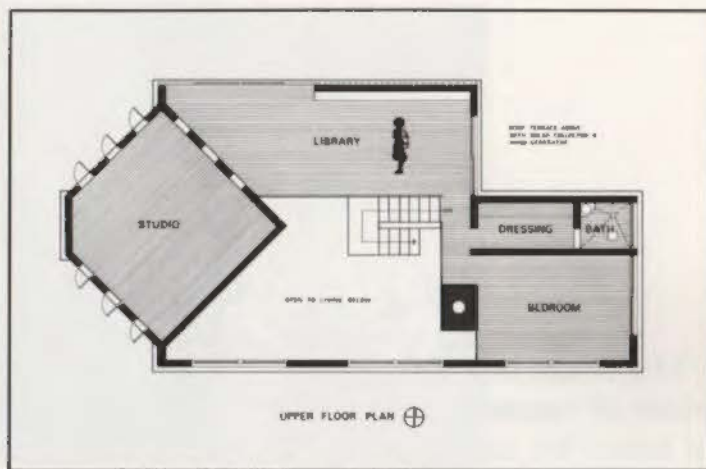
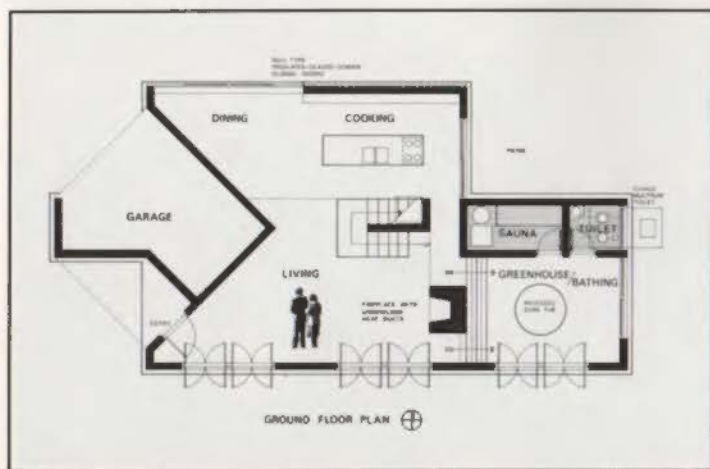


TOM LEA AUSTIN

TOP: Gilster House, Texas Coast. Consultants and Architects, 1977. RIGHT: Graham House, Woodville. Hintner and Lea, 1970. FACING PAGE: Plans for Hickman-Broussard House, Bryan. Under construction.



Photo by Hickey-Robertson



mer partner Evan Hintner participated in the federally-funded Austin Oaks project—the construction and subsequent sociological study of ten FHA-approved model homes—by designing the project's Housing Evaluation Center. It was here that Lea encountered most directly the significance of style and the general preference of Texans for the single-family detached dwelling. "The study showed conclusively that even those families who could least afford a private dwelling strongly wanted a house," Lea says. "And they wanted it to be in the style of the affluent, only smaller. Most low-income housing projects fail because their form or style is unique and readily identifiable."

Attitudes Toward Home

Lea feels this phenomenon points to an obvious need for changes in attitudes about "home" if high-density housing is to become more acceptable as it becomes more necessary. "Our notion that 'home' requires an individual dwelling and a plot of land permeates all income levels," Lea says. "Some middle and upper income families are conforming to this image by building second homes in the country and are shifting to more centrally located townhouses and condominiums as permanent residences. Ironically, this trend could encourage the acceptance of high-density living by low-income families who really can't afford their own private dwelling."

Having been frustrated by design restrictions imposed upon him in several large developer-generated projects, Lea feels that more responsiveness to individual and community needs—less adherence to industry standards of style, design and construction—will help make high-density living more acceptable. "A high level of architectural involvement is

needed," he says, "to avoid the depersonalization that normally characterizes high-density, low-income projects." He feels the same principles are valid in single-family residential design.

Lea sees house design as "creatively responding to divergent problems and synthesizing those individual solutions into an appropriate, life-giving form that will continue to provide pleasure for many years." Lea's firm implements this concept of design for a wide variety of clients. "We prefer to work with a full range of budgets," he says. "The expensive house can benefit from the economy of design and construction found in the low-budget house. Yet, the expensive house expresses the celebration of human activity more exuberantly, thereby lending understanding toward a simplified, less expensive, expression."

Since he encounters a full range of housing budgets, many of Lea's houses require the approval of a lending institution. It has been a struggle, at times, to gain lender acceptance of new materials and construction methods, innovations regarding energy and environmental concerns, and unconventional forms. "Our practice definitely is limited by the lender, who generally has very little knowledge of architecture," Lea says. "This condition—lender control of design—results from architects' failure to make the public aware of good design criteria the lender should have to support."

Lea feels the builder also plays an important role. "It is the architect's responsibility not only to design but to actualize the solution to the client's building needs," Lea says. "This calls for the architect to be closely involved with and in control of the construction process—whether the house is detailed with 40 sheets of construction drawings, as in our

Gilster House (1977), or whether it's an owner-built house of basic construction like our Hickman-Broussard House (under construction). That is the only way to achieve the highest degree of success attainable within the parameters of the project."

Responsibility

It is only logical, says Lea, to expect that most single-family houses will continue to be designed by young architects. "After all, there are a lot more houses being built than skyscrapers or hospitals. And the big projects do require more advanced production knowledge and capabilities." But Lea plans to keep right on designing houses, along with larger projects, because he sees it as something of a responsibility. "The dwelling is a microcosm of the community," he says. "Its design requires an understanding of the basic architectural unit—man. And only through designing for man's individual needs can we retain our humanity in the design of our communities."

*See Charles Harker story, page 30.

“The home is a refuge, a place of renewal, a source of order for our lives.”



**FRANK WELCH
MIDLAND**



That Frank Welch the boy enjoyed looking at houses might have nothing to do with his current architectural prominence. But then again, it probably does.

Welch used to ride around Dallas with his parents looking at different neighborhoods, comparing the houses, sizing them up. Even today, when young architectural grads go to see him about a job, Welch wants to know: “Are they susceptible to the built environment? Do they make an appraisal of it? And do they do it sort of automatically?” Often the ones who do used to talk a lot about houses with their families, used to think houses were important.

Whatever the role his childhood might have played, Frank Welch the architect is good at designing houses. And though he maintains a diverse, full-range practice—objects to being “pigeon-holed”—the house is the form with which he is generally associated.

He learned a lot about the house from O’Neil Ford, who he terms “the biggest influence in my professional life,” although Welch worked primarily on commercial structures in Ford’s office. In 1959, when it came time to branch out on his own, Welch found himself in a situation familiar to many young architects. “I started out with houses because that was the only choice,” he says. “It was either start out with houses or not start out.”

But his practice has been rewarding through the years, and though he likes new challenges—“starting from scratch with a new building type”—he still has a lot of respect for the house. Of its significance in daily existence, Welch says the home—whether cave or castle—is the basic environment. “People tend to overlook its importance,” he says, “but the home is a refuge, a place of renewal, a source of order for our lives. It

is more important than the office or the clubhouse—the most important place we spend time. It is forced to carry such a big load.” And continuing as the predominant image of home, he says, is the house. “The American dream is as strong as ever: house on the hill, man and his castle. I encounter it every day. When the bundle of money is made, when the ship comes in, it’s time to build a house surrounded by land and embellish it with all the trappings of success.”

Welch’s first step in designing a house is “to get to know the clients, to learn in detail what their lives are like now and what they will become. It’s a matter of designing for individuals, with their own habits, tastes, idiosyncrasies.” Early on he tells them, “There are probably four or five good ways to do this house; ultimately, we’ll just have to pick one.” But the clients help mold the initial concept. “I take notes. I encourage them to bring clippings, anything that will communicate. I’m looking for clues—implications from their social life, family life, love life.”

Cold and Heartless

Welch says too many projects which have a certain amount of architectural distinction still seem very empty, cold and heartless. They reflect a lack of commitment on someone’s part, almost a kind of cynicism. He sees the productive client relationship as a situation in tension producing a kind of creative energy, as in the case of a portrait which is an expression of both the painter and the sitter. “I don’t have the guts to create some kind of monument the client is supposed to find a way to relate to,” he says. “I have to design for the individual.” He describes an example in which the client began with a picture of a Moorish castle. “I picked up some of the flavor, determined the mas-

Award of Honor
Texas
Architecture
1976

Weekend Retreat



Anthony Caporina





The Anthony Caporina house, a simple two-story box on a hilly, 100-acre site in Hearne, is a year-round weekend retreat with a 15-mile view over open meadow from the front door, a starkly different view of dense thicket from the rear.

Caporina designed the house himself for his five-member family, which includes three lively children. On the rolling site in the country near College Station, where he has taught at Texas A&M, Caporina decided to build south of the highest hill to capitalize on the contrast between forest and meadow. Not just visually appealing, this location has a functional purpose: the forest is a buffer against cold northern winds, while the southern meadow allows prevailing balmy breezes to blow unfettered onto the second-story Southern-style veranda.

The first floor, designed as a private area, contains two bedrooms, bathroom, closet, and a broad, open, wooden porch, complete with rockers and a bench. The second floor, designed for social and communal activities, contains the kitchen, dining room, family room, fireplace and a veranda ideal for whittling away the time doing anything or nothing at all.

Caporina labels his basic design philosophy "situation response," with each project "determining the disciplines and methods for solutions." —Patti Conner



Note: This project and the three described on the next six pages are winners in the Texas Society of Architects' 1976 statewide design competition. Out of some 165 entries, there were seven Awards of Honor and eight Merit Awards, all of which are being featured in Texas Architect this year.



GALLERY AS HOME



Robert Griffin



William Jenkins,
FAIA

David and Diana Hull wanted a new Houston home for themselves and for their expansive collection of paintings. What they got, from William Jenkins Architects, was a work of art in itself.

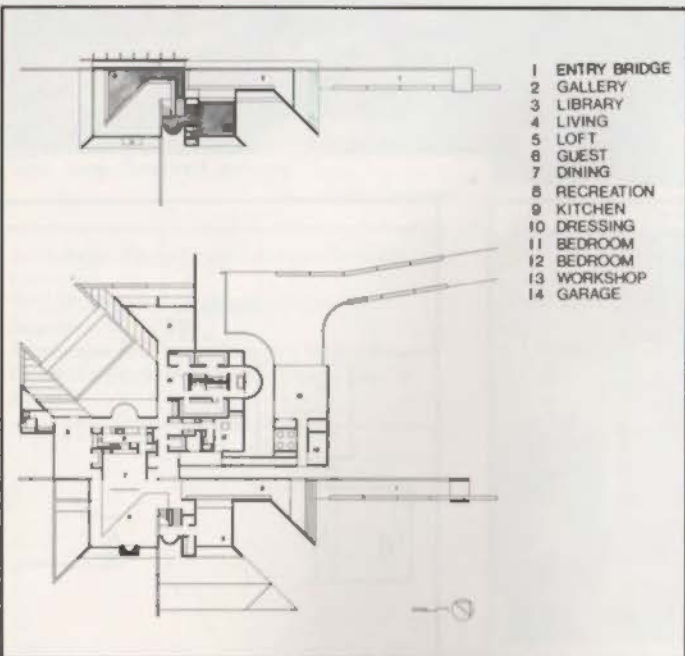
The idea for the house came from the desire to take maximum advantage of the site, a plot of land pierced by two heavily wooded ravines with intermediate meadow. Additionally, the need to display the paintings and to provide a separation of public and private areas were strong design determinants.

Project architect Robert Griffin's conceptual solution was to utilize a major axis—formed by a pedestrian bridge and gallery wall space—to create

a visual linkage between the two ravines as well as to separate the public and private functions of the house. A minor, more broken perpendicular axis forms the secondary circulation that sub-zones the public and private functions. Each major living space takes advantage of the site through strong visual and spatial connections.

—Patti Conner

Architects: William R. Jenkins Architects, Houston
Project Architect and Designer: Robert E. Griffin
Consultants: Olive-Gregory Associates, Mechanical Engineers, Houston
General Contractor: Willard & Associates, Houston

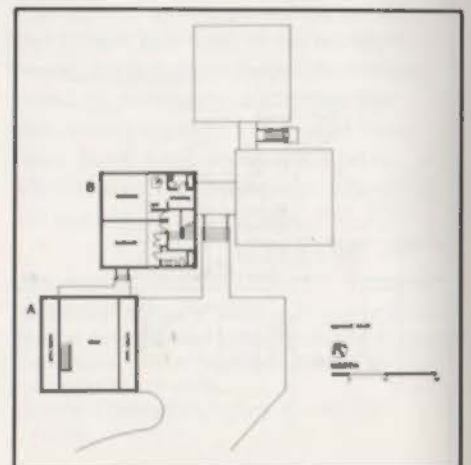


**Merit Award
Texas
Architecture
1976**

Photos by Hickey-Robertson



Ralph Anderson,
FAIA



New Life, New Scene

A change in lifestyle called for a change in scenery. Their children had grown up and moved away, so Mr. and Mrs. Robert A. Shepherd Jr. decided to strike out anew and build a home for themselves—a dwelling place tailored primarily to their own needs, but one which should graciously accommodate their offspring's return visits to home.

Located within the Houston city limits along an irregular ridge between two wooded ravines, the site was a major design concern for Houston architects Wilson, Crain, Anderson and Reynolds. So as to disturb the natural environment as little as possible, the architects designed a cluster of four small buildings on stilts which weave into the natural terrain and foliage and straddle the irregular land without using heavy foundation walls. The result is a village effect, a cabins-in-the-trees kind of atmosphere which makes coming home a delight.

One building unit houses a carport, servants' quarters, and storage space; the front entry links a living pavilion to a two-story unit containing the kitchen, dining, and guest facilities. The fourth unit—the owners' apartment—is connected to the living pavilion by a glass-enclosed hallway.

While conforming to the character of the land, this arrangement also accommodates the new lifestyle the Shepherds have undertaken. They can live in their own woody haven and welcome their children for visits, all the while retaining their long-deserved privacy.

—Patti Conner

Architects: *Wilson/Crain/Anderson/Reynolds, Houston*

Interior Design Consultant: *Herbert Wells, Houston*

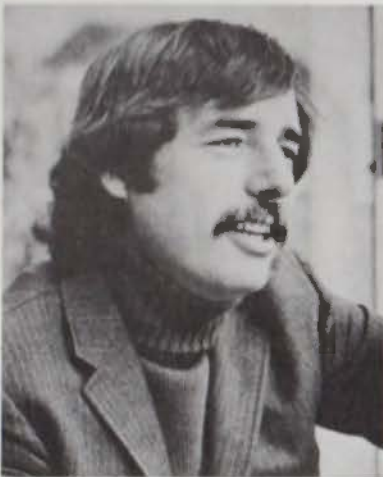
Landscape Architect: *Gregory Catlow, Houston*
General Contractor: *Clarac Construction Co., Houston*



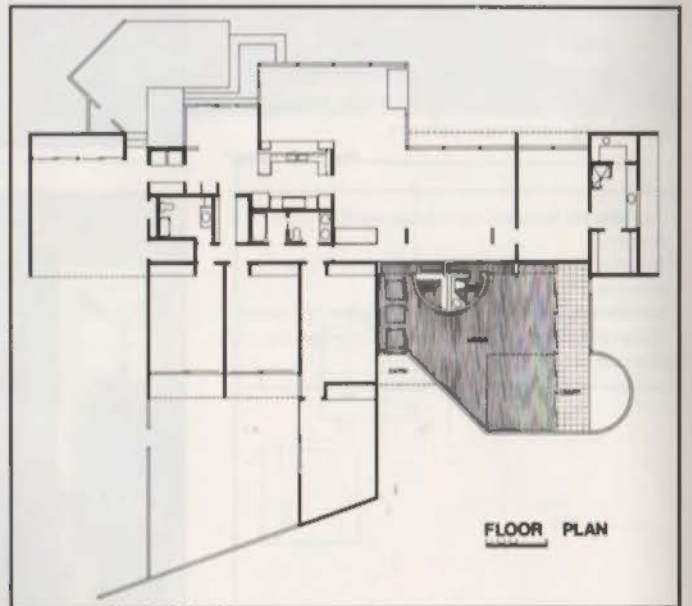
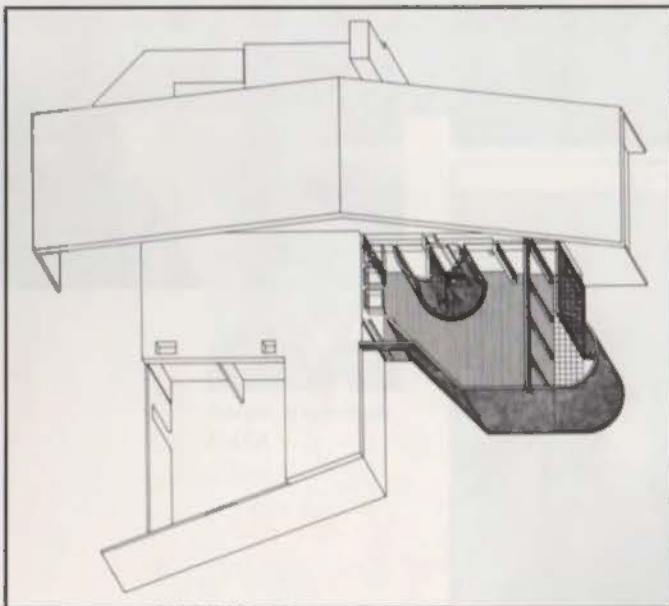
Photo by Richard Payne



Photo by Richard Payne



John Perry



**Merit Award
Texas
Architecture
1976**

Living Room

Ideally, a house should fit its owner like a suit of clothes; it should mirror the psyche like the garb one puts on. For it is a very special territory, a private palace, a place to perform those functions in which one is most oneself, most at leisure, most free. A house should fit one's situations and one's means, and one's dreams.

Ideally, then, a house, like its owner, might be expected to undergo transitions over the years—more space, a different look, a touch of class.

Houstonian Richard Mayor wanted an addition to his contemporary residence on a forested lot: a new entry, a major living space, bar, toilet, and garden. Of primary concern to architects John Perry Associates, Houston, were scale transitions from the low ceiling of the entry and living space to the graduated high volume space opening to the court and garden.

The solution provides a formalized transition into the house, adjacent to the new living space. The bar and toilet spaces are molded into a curved form to mirror the curved exterior wooden wall that encloses the outdoor garden; the roof rises to catch the sunlight. The sloping roof provides further definition of the seating area and relates back to the circular garden wall. Double glass doors open onto the garden, expanding the sensation of roominess, and causing the entire addition to focus on the garden, the outdoors, and the tall tree standing gracefully over the small tile patio. —Steven McBrearty

Architects: John Perry Associates, Houston
Contractor: Howard Spandau Construction Co., Houston
Interior Consultants: Bruce-Monicle Co., Houston

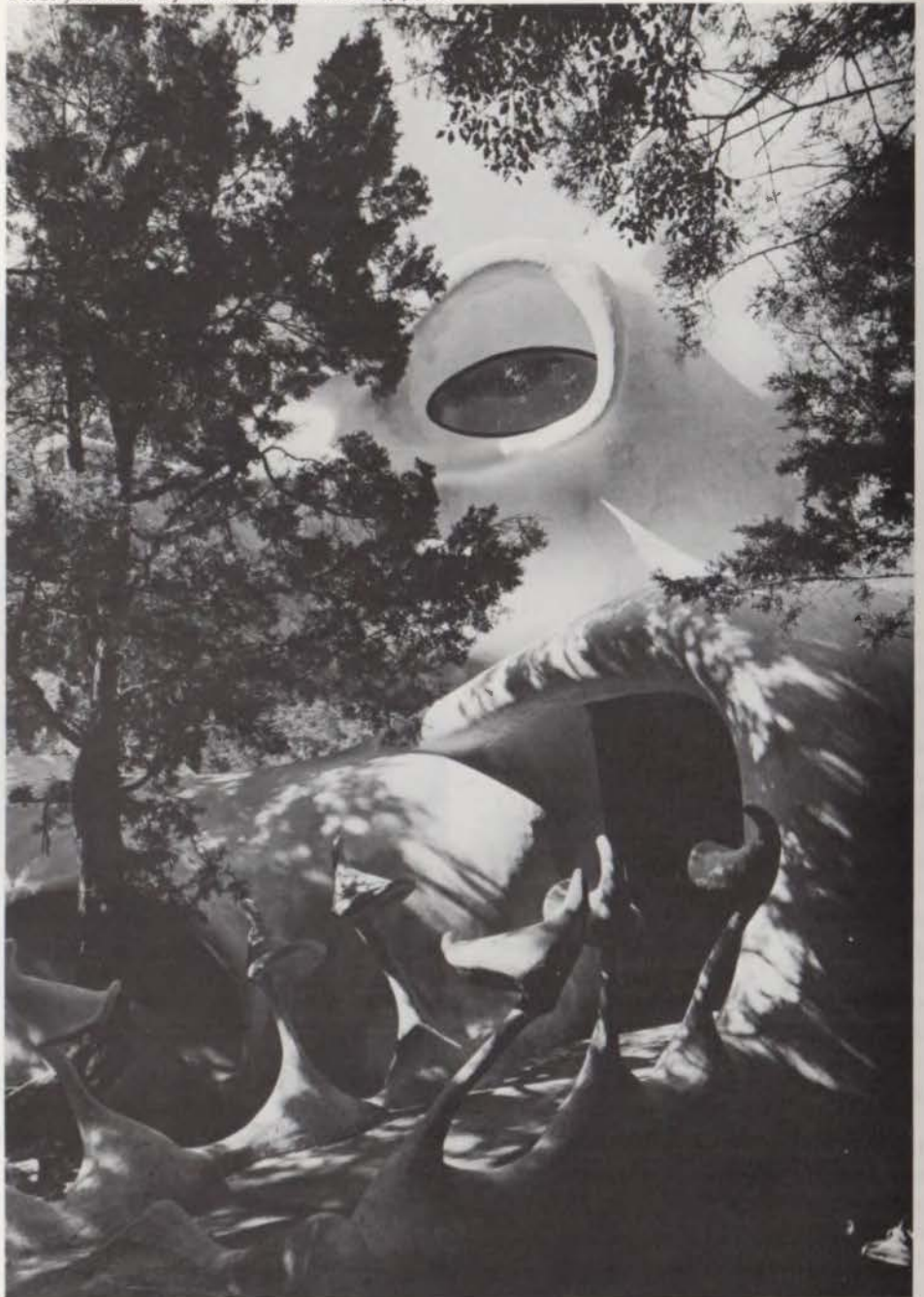


Below: Views from inside and out.





First full view of house from winding path.



HABITABLE SCULPTURE

ONCE UPON A TIME
THERE WAS A FAIRY TALE HOUSE
IN THE WOODS . . .

By Steven McBrearty

Nestled into the hills west of Austin is a fairy tale dwelling place—architect Charles Harker's Bloomhouse. It's a beige mass of curving, swirling shapes; a curvilinear, cave-like, sculptured house. It is intended, as in a fairy tale, to be stumbled upon almost by accident in a merry stroll down a winding path through the woods. Rearing up like a genie out of the mesquite and oak, the Bloomhouse delights and bewilders the senses.

A humorous house it is, but not built simply for fun; bearded young Harker is a serious man. His house preaches a philosophy. His work is his message, like a painter's message on canvas. Walking through such a structure is intended to make one rethink the whole process of living, to intuit the age-old mysteries of man and nature and our place in this world.

Harmony is the key: an indivisible unity between nature and man. Western thought holds that man should conquer nature; Harker believes that in conquering nature we conquer ourselves. In his system, habitations should be designed to co-operate with nature, blend into nature so as not to upset the natural balance of things. "This and similar structures generate a feeling of peace within the individual," Harker says. "Peace and oneness with nature. At the same time, excitement and stimulation. Here we have a paradox, the generation of two opposing feelings. What has been created is something that does more than it could be expected to do. I've termed this phenomenon 'supermorphic'—'beyond the specified form.'"

Harker feels our culture has estranged itself from nature and from the natural processes. "Our thoughts are dominated by the incidental concerns of daily life," he says, "not the broader-based concerns most central to our existence. My structures are delightful and exciting because they go back to the instinctual feelings that link us all together on a subliminal level."

The Bloomhouse, sporadically under construction for an Austin businessman since 1974, is the second such dwelling Harker has designed. In 1971, after extensive research into new spray system technologies, Harker, Tom Lea and Evan Hintner formed the Tao Design Group* and began construction of the Earth House, conceived as an a-cultural structure radically different from traditional

West facade; carefully planned view corridors.



*See Tom Lea story, page 16.

Charles Harker



Photo by Ben Mason

Close-up of tower.



Tower rises above setting. Personality changes with each view.



modern architectural concepts. The overall forms were based upon studies of organic growth processes, and spatial considerations were based largely on emotional response.

During the construction period, some 10,000 people came to observe the strange structure being fashioned in a form of concrete sprayed over a polyurethane foam base. Their reactions varied considerably. The a-cultural exterior was so different, so foreign, that to some people it was frightening. Once inside, however, most people liked it. So in his second venture, Harker devised a plan that would invite the viewers inside. For the Bloomhouse, he chose that familiar phenomenon of Western culture—the fairy tale—as the basic structural mechanism. “It’s something that goes back to all of our childhoods,” Harker says. “I designed the house according to the structure of that literary form. People walk down the path, they come upon the house, and they are delighted.”

The basic form of the Bloomhouse was fashioned using the same techniques as in the Earth House, but the finishes are much smoother and welded steel ribs form stronger underpinnings. The interior is, indeed, like the mad imaginings of a fairy tale writer. Rooms dissolve into larger rooms. Two air scoops funnel in the prevailing breezes. Everything flows; there are no sharp lines.

When the project is complete late this summer, entry will be made through a solid wood door created by Austin sculptor H. Stephen Jackson. Down a spiraling staircase is a wide, irregularly-shaped living space, floored in circular cast tile. Down more steps to the right is a large, carpeted sitting area, and around a bend to the left is the kitchen, complete with conventional appliances sunken neatly into sculpted walls and cabinets and con-

cealed by carved cherry fronts. Cherry handrails curve down the stairs, accentuating the interior flow. Out of the kitchen, down more steps, is a sleeping area with a circular bed beneath the seashell form of a sculpted headboard. Above the entirety, approached by an enclosed spiral stair, is a private study and guest space opening onto the panorama of the wooded valley.

Harker’s work was preceded by a long line of architectural development. Gaudi, Wright, Keisler, Goff and Greene, he says, all share a similar intuitive approach. “Gaudi could see the true line,” Harker says. “He couldn’t help himself. He could see it. I have the same ability to see the one line out of all the possibilities which makes the whole flow together and

work. The visual proof of that is in the Bloomhouse.”

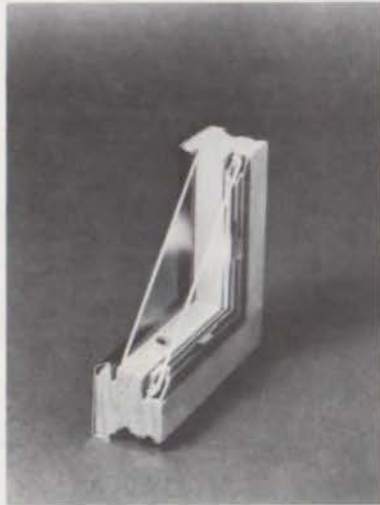
Harker considers himself an artist, his works “habitable sculpture” which can help elevate the daily experience of living to the level of art. He believes that the curved form is important and that the harmonic curve can generate an emotional response that nothing else can. But he is not obsessed with it. “It’s not just the curvilinear,” he says, “it’s the philosophy that’s critical.” Currently Harker is designing a house based not on the curve but on patterns of crystalline growth.

Harker is quick to admit that he doesn’t have all the answers. “I’m still a young man,” he says. “The important thing is that I’m asking a lot of questions.”

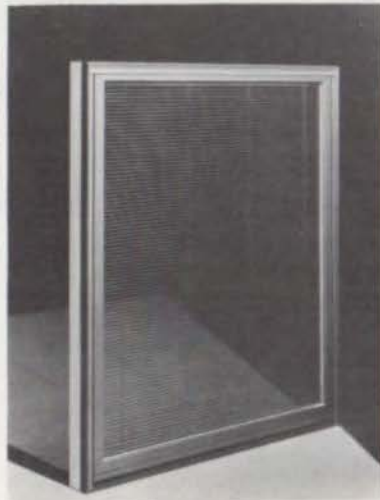
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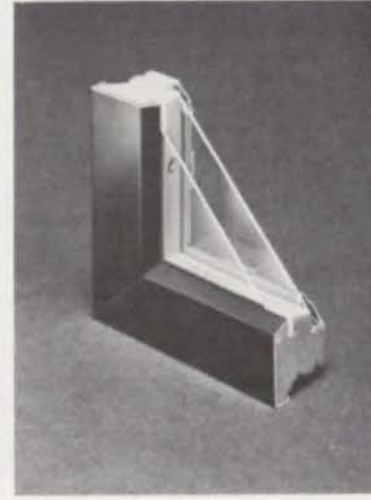


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Calvert Homes Tour

By Steven McBrearty

There is no denying it—the old homes had pizzaz. Ornamented, gilded, stylish, glittery, pretentious as an old dame with a parasol, say what you will, the houses of yesteryear had a lot of oomph to them. They were wish-fulfillments, mirrors of the Victorian mind, as perhaps the motion picture is the wish-fulfillment of the modern age. Graceful, yet larded with ornamentation, laden with intricate boxes and columns and colonnades, the Victorian houses of the late 1800s stand like dream visions of the past. The detail work that was poured into one of these homes is mind-boggling. Tiny crosses. Carvings on cornices. Miniature patterns repeated hundreds of times. Michael-angelos of detail, trellised, whorled, balconied. Undoubtedly the work of artisans. The kind of place kids of all ages love to ramble around in, explore like an amusement park; the kind of place that sets the senses on edge.

Calvert, Texas, has standing blocks of such beautiful old houses. Located in the middle of the green rolling farmland north of Bryan, it was, during the 1800s, a booming cotton town, a railroad town. The rails for the Houston & Texas Central out of Galveston ended here. Cotton chugged out, stuffed into box cars; cash rolled in. The folks in Calvert had walking-around money. Traveling New York theatrical troupes booked shows here; the main strip was a Bourbon Street of saloons. The Ringling Brothers Circus staked down its Big Top here. Casimir's Opera House booked lavish events. A baseball club played teams from San Antonio, Dallas, and Houston. A Dun & Bradstreet index for 1870 lists 104 businesses. Spacious plantations were built. And the houses: big, many-sided Victorian gingerbread dollhouses. Landmarks to the era.

Well, the Depression killed it all—flourishing businesses dried up like a

rain-famished creek, leaving the houses and the storefronts standing, untouched, like a Disneyland frontier town. But the Robertson County Historical Commission fortunately stepped in before all that glory fell to decay; many of the houses and churches and storefronts have been restored or are in the process of being restored. Many have been designated as historical landmarks. An historical museum has been resurrected out of the original jail. Antique stores dot this town that once sported the world's largest cotton gin. Every year for the last five years, the Commission has staged a Calvert Springtime Pilgrimage, offering visitors from all around the state (Calvert is conveniently located a practically equi-distant two-hour drive from Houston, Dallas, San Antonio, and Austin), or anywhere in the world, a chance to behold what it calls "The State's Largest Collection of Victoriana." On the pages that follow, *TA* provides a glimpse of this year's tour.

A pilgrimage through Calvert and the surrounding region is a journey through a set piece of history. It is like opening the covers of a book and stepping inside, as people do in fairy tales. These are houses which recall the bygone days. Houses the likes of which will never be built again. They conjure up storybook memories of simpler days—horse tracks on dusty roads and the clop-clop-clop of hooves. Porch swings and buggy rides. Rich men's slender daughters gussied up to dazzle their beaux. Ladies in lace and swanky hats. Trains chugging in, whistles blowing, hot white steam, pluming.

These homes typify a graciousness of living that likely will not come again, living that was manners and style and tradition. They are well-worth seeing; they stand for a way of life.

1.



1. Douglas McCrary House, 1879. Outstanding specimen of Victorian architecture. Central door is intricately carved; some windows are stained-glass; porches on both stories. Roof-piece is broken by a turret. 2. James Hucks House, 1892. Distinguished for fretwork and ornate carvings. Tall ceilings, graceful stairway, carved front door with etched glass panes surrounded by stained glass are characteristic of period.

2.





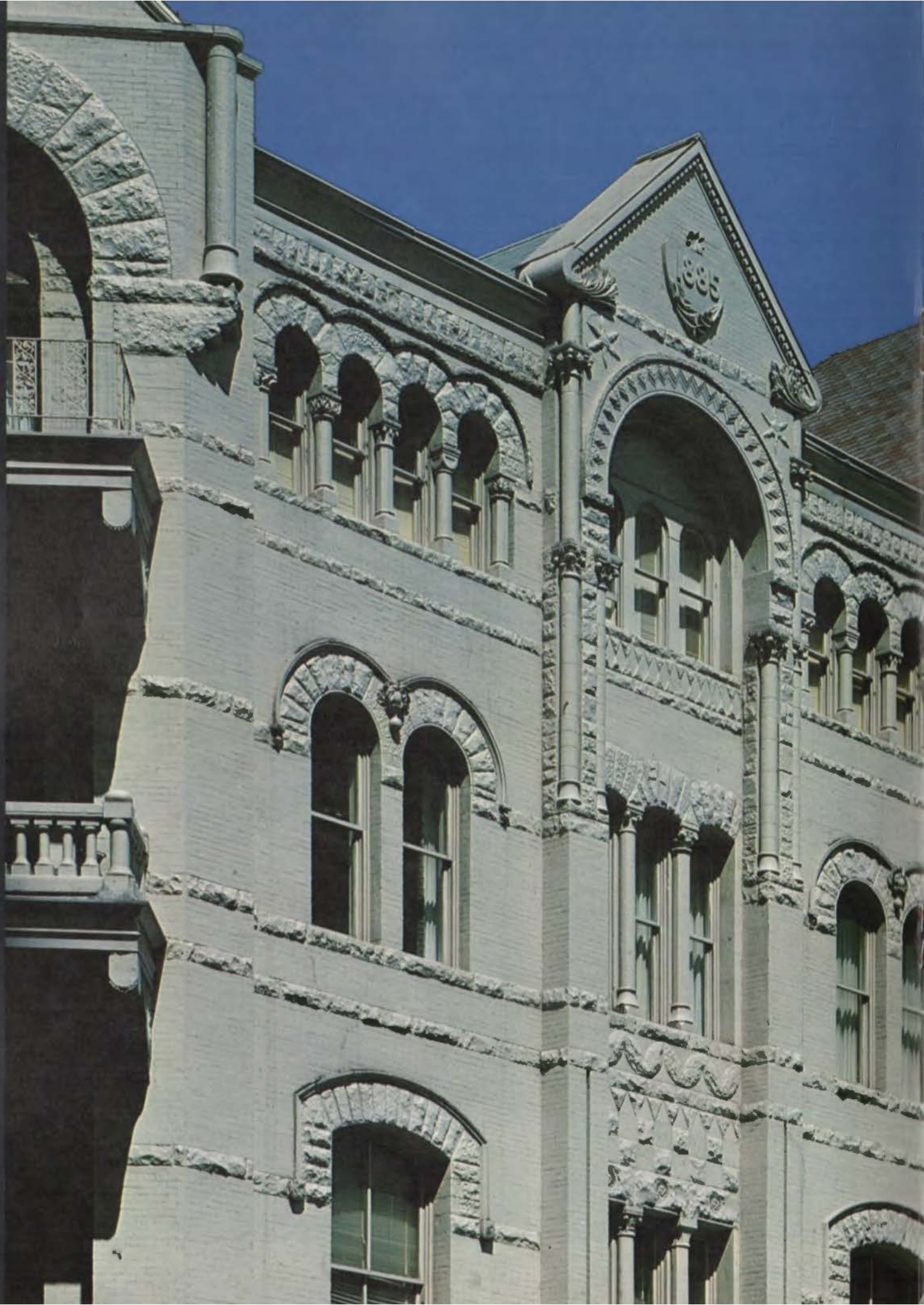
3. Jack Hart House, 1868. Shutters on tall central turret. High narrow windows. Delicate carved filigree on porch fence.

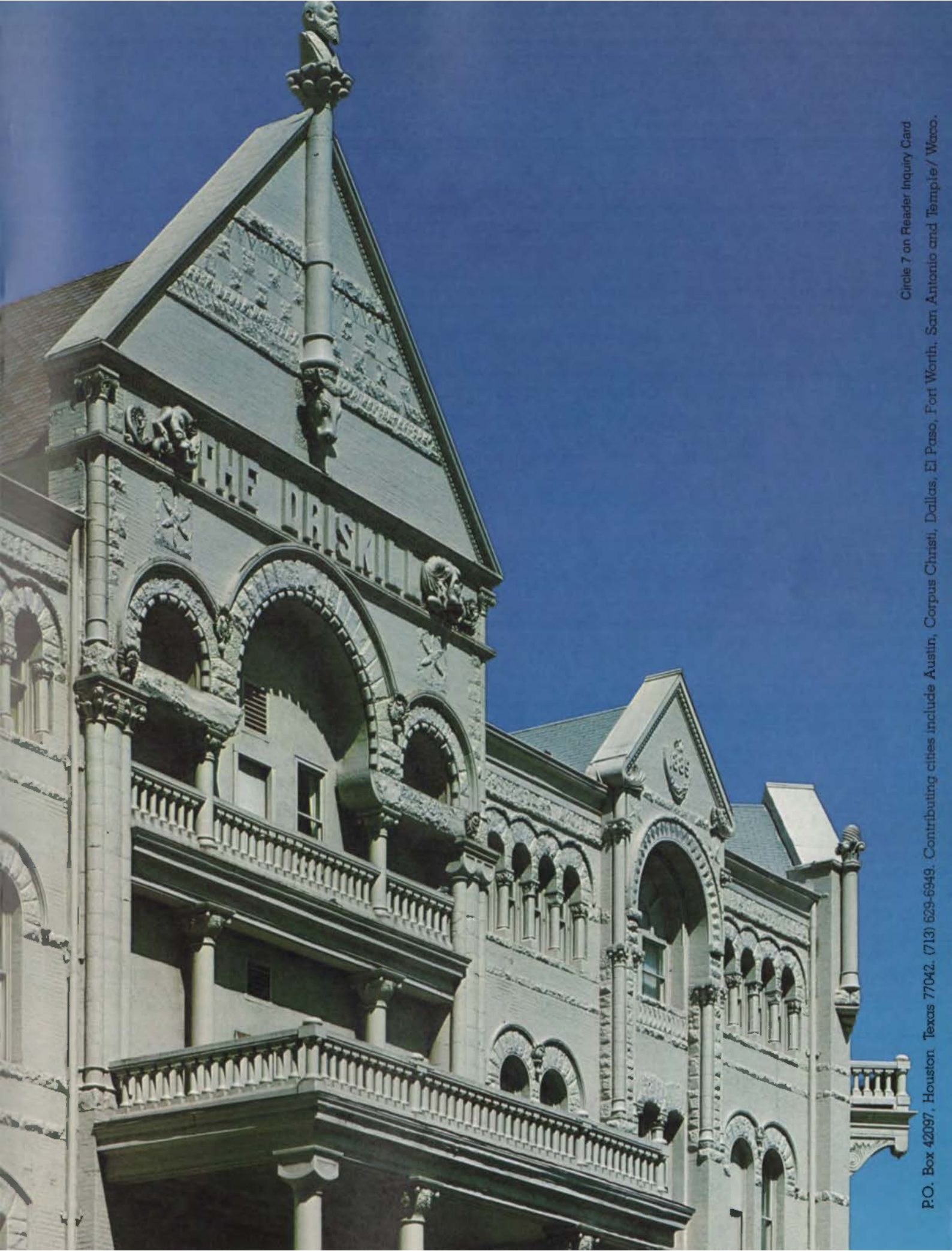
4. Knapp-Norman Restoration. Fine wood scrollwork at tops of porch beams. Built up off ground on brick foundation.

5. Kimbrough Gray House, 1900. Conservative-style Victorian residence. Doric beams on porch. Third story attic. 6. W. D. Landers House, 1873. Greek Revival cottage designated as historical landmark by Texas State Historical Survey Committee in 1970. Wide, heavy columns on porch. Twin chimneys.



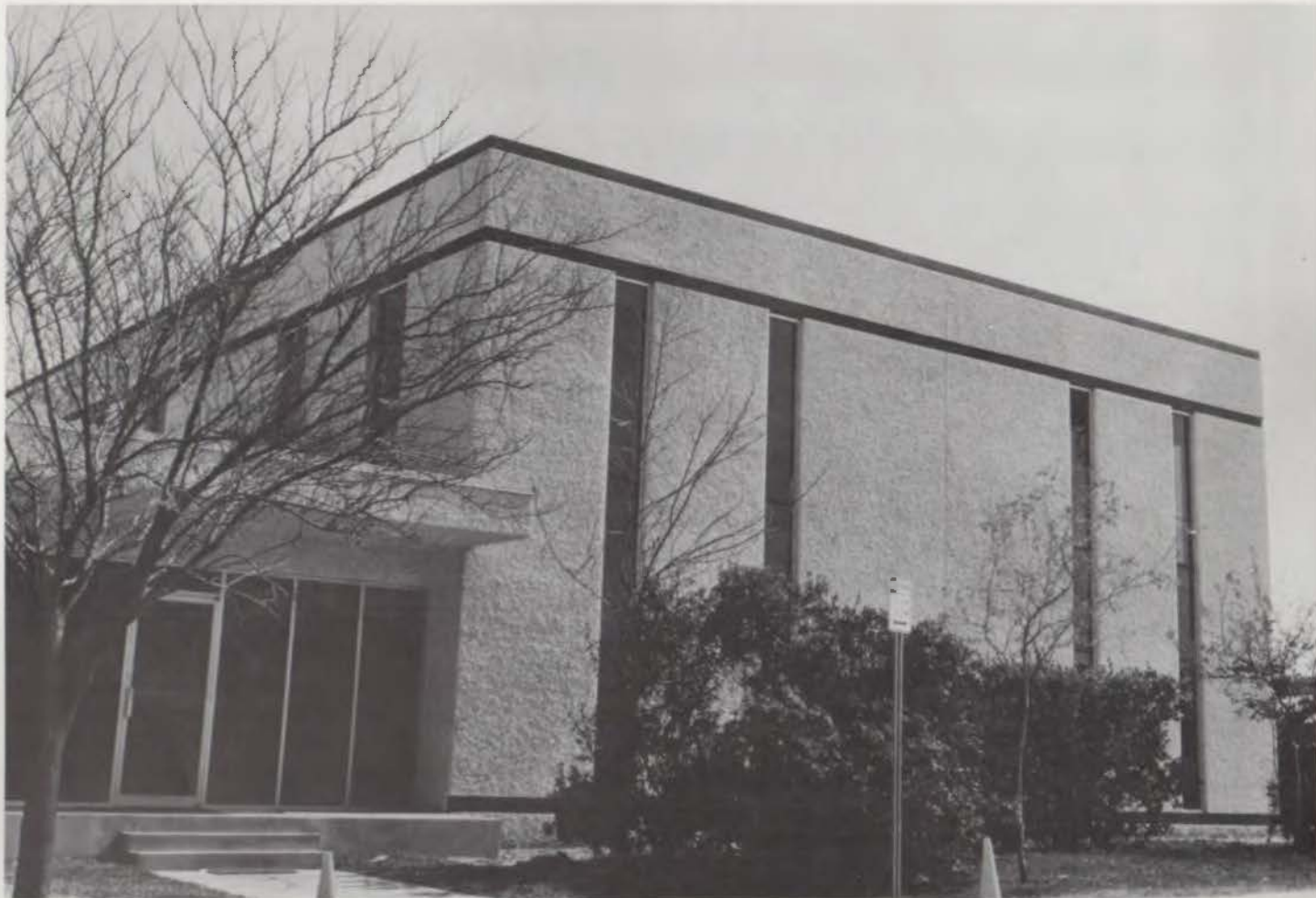
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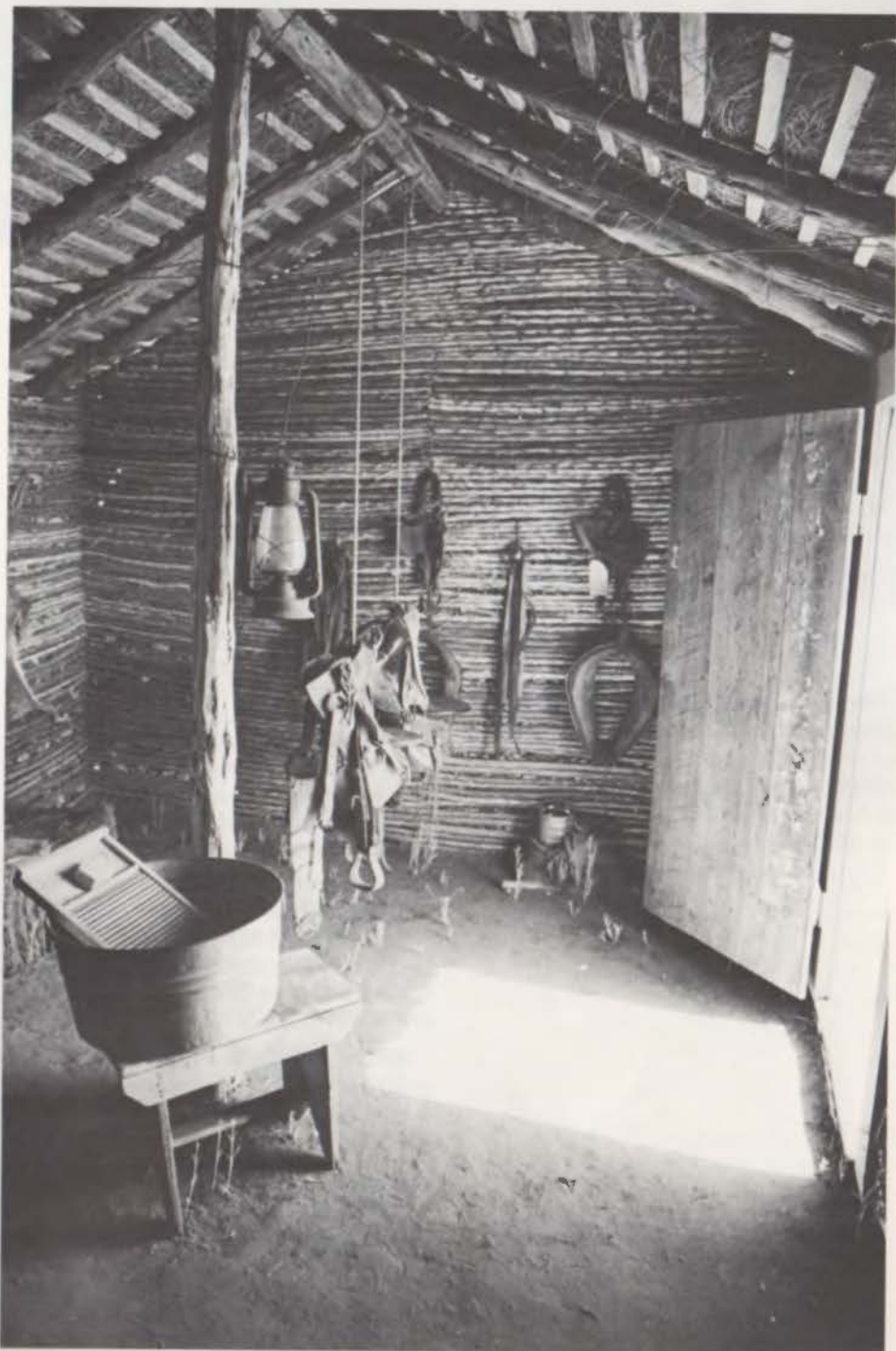
Homes on the Range

Herein we push way back, when the sixshooter was the law of the land and when houses were, shall we say, a little more basic than they are in the present age. But they worked—they had fireplaces and water wells and places to sit and eat. They blocked wind and rain and sun. They weren't exactly pretty, but they got the job done. And they are visible signs of that from whence we sprang; they sing the saga of the open range, of pioneers and cowpokes, Indian fighters and ranchhands, the settlement of our land. Here the acting director of Texas Tech University Ranching Heritage Center discusses these old buildings in the context of restoration techniques used to preserve a near-forgotten portion of our Texas heritage.

By Willard B. Robinson

Located in Lubbock, the Ranching Heritage Center of the Museum of Texas Tech University is an outdoor exhibition consisting of some twenty-five restored structures situated on a twelve-acre site. These historic buildings, moved to the center from various Texas locations, provide a means of interpreting the chronological history and geographical development of ranch life and range operations.

In view of this important role, a high level of historical authenticity has been pursued in the work of conservation, repair and restoration. To provide a sense of history that only the patina of time can communicate, as much original material as possible has been retained in each historic structure, conforming to the concept set forth by the National Park Service and others: it is better to preserve than repair; it is better to repair than restore; it is better to restore than reconstruct. In many instances, material weakened from deterioration has been simply reinforced as unobtrusively as





TOP RIGHT: Jowell House on original site near Possum Kingdom Lake, Palo Pinto County. TOP CENTER: Remnants of stone outbuilding with trough for cooling foods at Jowell House. ABOVE: Restoration work in progress on El Capote cabin, log shelter from era of the Republic.



possible rather than replaced.

When new components were installed, the original type of material was employed. Then, insofar as today's skills allow, original techniques of fabrication were utilized. Thus in the restoration of the El Capote Cabin, a log shelter from the era of the Republic, the froe and mallet were used to split the shakes for the roof and the shaving horse was used to refine them in the same manner the tasks would have been accomplished a century-and-a-half ago. In the same spirit, the adze was employed to hew puncheons for the floor.

While every effort was made to minimize the visual incompatibility of new materials, it was considered essential that reconstructed details be discernible. No attempt was made to "antique" materials to make them appear old. Careful notes relating to the installation of new materials as well as to steps taken to conserve historic work were recorded on drawings to aid future curators in conservation work.

Before restoration was begun on any structure, the history of construction was documented as thoroughly as possible. When they were available, the occupants of the various buildings as well as early visitors were interviewed and their recollections of colors, furnishings, and remodelings were recorded on tape. Then textual sources were studied to obtain additional information. Various archival sources, courthouse documents,

and family records were searched for official information, correspondence and travelers' journals and historic photos and paintings were studied to glean details of typical architecture from the period to assist decisions where documentation of a detail was missing.

Basic to the philosophy followed in constructing the exhibit was the recognition that taste and methodologies change, and that restoration decisions should be made only with adequate evidence and without the prejudice of 1970's taste. Moreover, every effort was made to avoid "over-restoration." With the exception of work necessary for public safety, care was exercised to avoid improving any structure beyond its original condition. This approach also is being used in recreating the historical setting with plant materials.

Archeological excavations were made at those building sites offering the greatest potential for historical information. These excavations provided clues to past life-styles as well as artifacts with antiquarian interest. Archaeology also uncovered architectural artifacts that provided patterns from which components could be reconstructed and exposed important architectural features. At the site of the historic Jowell House, built in 1870 in Palo Pinto County, archeologist Marsha Jackson excavated the remains of a stone outbuilding believed to have been a springhouse, or cooler, along with a large cistern and filter system. The cistern furnished water for a cool-



ing trough in the outbuilding. Cooling was accomplished through evaporation from saturated cloths draping containers in the trough. Water for the cistern was filtered through an underground cavity containing charcoal and pebbles. These features are being reconstructed as a part of the exhibit depicting self-sufficient life in the wilderness, the research for which has been funded by a grant from the National Endowment for the Humanities.

The excavated outbuilding, along with the Jowell House itself, may have been built by one of the European immigrant stone masons listed in the 1880 census of Palo Pinto County. The house was constructed with walls of both limestone and sandstone. Abundant in the vicinity, limestone was employed for the walls and lintels. Desirable for ease of cutting, but not so readily available, sandstone was employed for the wall corners, sides of openings, and sills. Margins cut into the vertical corners provided beauty and precision of workmanship.

The walls and stone floor of the house, its only remains, were completely disassembled for moving. Prior to dismantling, individual stones were identified with waterproof tags affixed with latex caulking. To control the locations of stones in the reassembly and the width of mortar joints, the centers of the large stones were marked. Then the vertical distances from a base line, plus the horizontal distances from the corners,

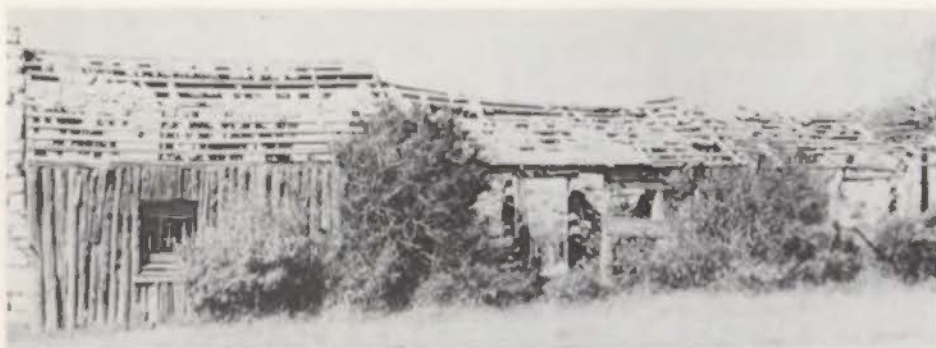
were noted on the tags. (Only those stones that had been originally cut to fit into a precise location were marked; those that were placed spontaneously by the mason in the original assembly were placed spontaneously in the reassembly.) After the tags were all in place, the figures were recorded on drawings. Photographs were made of each elevation of the building. As an additional control, horizontal chalk lines were struck around the building at two-foot intervals. Since clay had been used for mortar, each stone was easily removed, packed in straw, and loaded onto pallets. After reassembly, the tags and caulking were easily removed, leaving no marks.

The Jowell House has been reassembled into the as-found condition and now is being completely restored. Since no early photographs have been found, the configurations of details will depend upon early visitors' recollections and upon study of other historic buildings of the region. Cedar, sandstone, and limestone from the vicinity of the house are on hand to complete the work.

Original materials used in the buildings at the center have been duplicated in the restorations as closely as possible, requiring in the case of primitive architecture the importing of materials indigenous to the locale where the structure was originally located. This procedure was well demonstrated in the restoration of the Picket and Sotol House, an early 1900s shelter originally located in Crockett County. Built in several stages,



TOP: Jowell House after relocation and reassembly to as-found condition at Ranching Heritage Center. ABOVE: Part of meticulous procedure in Jowell House reconstruction.



TOP, LEFT: Picket and Sotol House on original site. Note overgrowth, gaps in roof, pickets. LEFT: Picket and Sotol House after reconstruction. BELOW: Reconstructed interior of Sotol and Picket House.

the walls of the earliest part were structured with posts planted into the ground three to four feet apart. Stalks of blooms from the sotol, a yucca-like plant, were nailed to both sides of the posts. To seal and insulate the walls, earth was then placed between the sandwich of sotol stalks. The last part to be added to the house was a room formed with walls of cedar pickets and a roof framed with sawn lumber which became available after the railroads reached the region.

Details of restoration on indigenous shelters such as the Picket and Sotol House are among the most difficult to develop. Descriptions of architecture are not often the subject of written records and the buildings deteriorate rapidly, leaving little evidence of details. Adding to the complexity of restoration of primitive structures is the wide variety of indigenous materials used. For example, although a simple technique, thatching varies from region to region with the types of indigenous materials available.

In reconstructing the Picket and Sotol house, the study of other restorations in various parts of the country indicated the thatching could be applied in bundles tied to the roof framing in a pattern yielding a smooth appearance. This method was used on the center section of the three-room house. Investigations into thatching techniques also led to the discovery of traditional methods passed down from generation to generation.

Following the example of Jose Martinez, a descendant of Spanish Colonial ranchers of the Laredo area, sacahuiste grass was tied into bundles with strips of Spanish dagger (*pita*) which had been warmed by an open fire to make them pliable. Then the bundles were placed over strips spanning the cedar rafters of the end room. Securing the thatching were Sotol stalks (*huilotes*) tied tightly to the strips with Spanish dagger.

In an effort to retain as much original material as possible for the Picket and Sotol House, the picket walls were repaired rather than replaced. Extensively deteriorated picket ends were cut off and new sections of cedar were doweled into place with epoxy glue.

Authentic restoration of course presents significant maintenance problems. However, at the Ranching Heritage Center this maintenance is accepted as an aspect of the living museum concept—one of the objectives of the building exhibit. Periodic repair of chinking and adobe and replacement of thatching are interpretable aspects of life in the wilderness that improvements made possible by twentieth-century technology would fail to convey. Moreover, continual restoration work assures that knowledge of certain indigenous building techniques which might otherwise be lost will be maintained for the appreciation of future generations.



Willard B. Robinson is Acting Director of the Ranching Heritage Center and serves on the faculty of the Texas Tech University Division of Architecture.

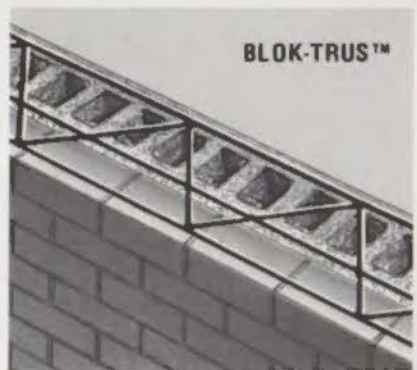
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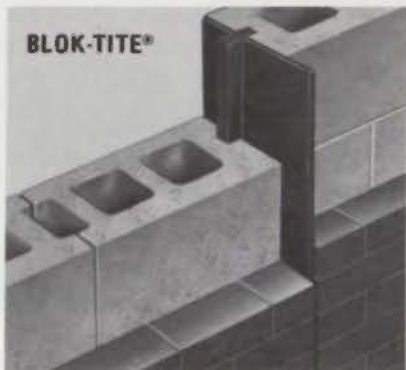
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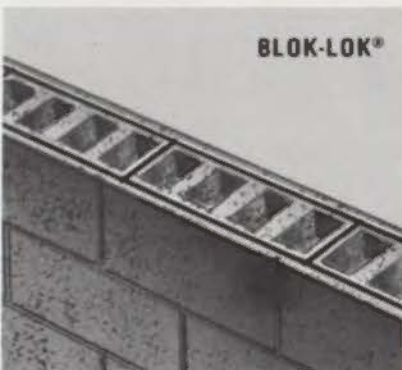
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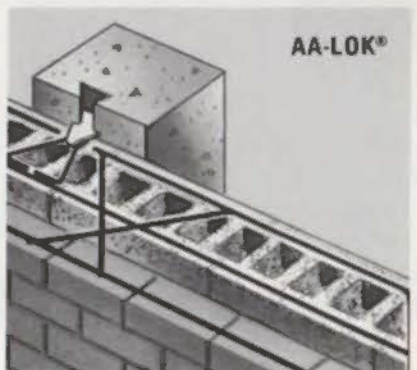
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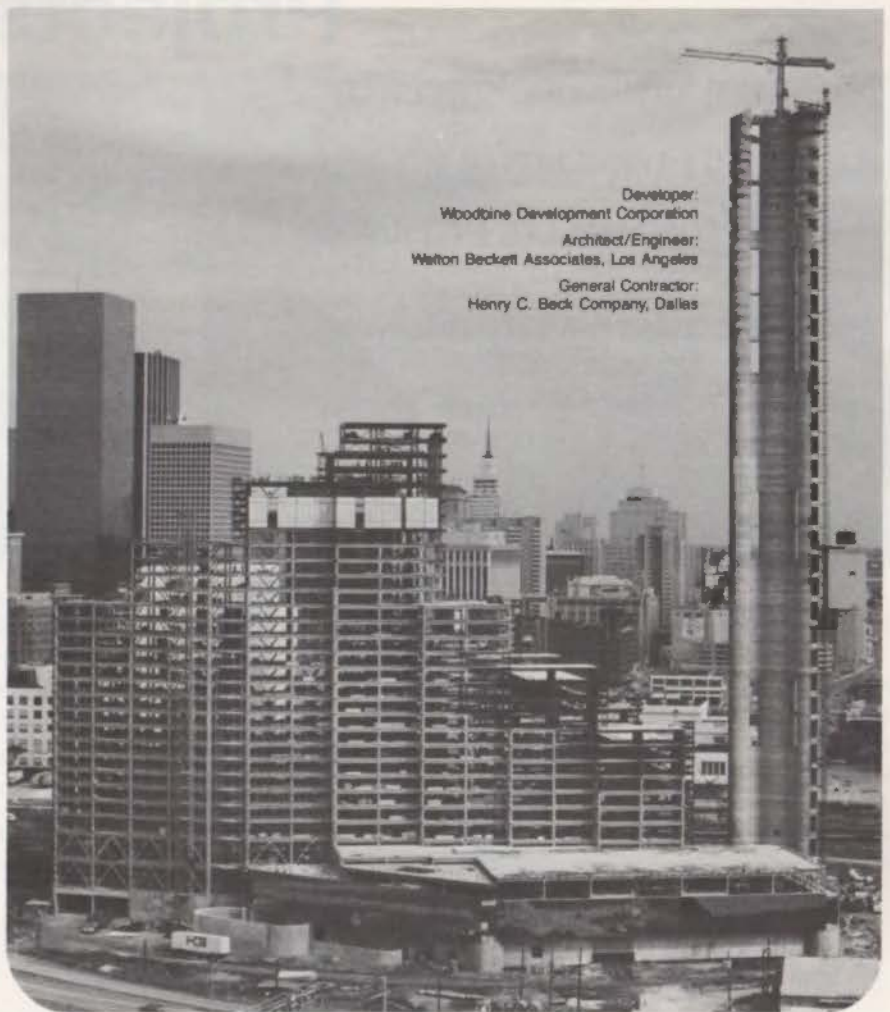
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Trumpets blaring, we now introduce "Projects in Progress"—a new *Texas Architect* feature for which we harbor great expectations. A representative sampling of building designs in various stages of completion, it is intended to convey to the reader something of what is going on, architecturally speaking, around the Lone Star State—what the trends are, both in the big cities and in the towns and hamlets that dot our far-flung expanse of countryside.

This first time around, our five selections range from a San Angelo office complex to twin, glass-sheathed skyscrapers gleaming high above the Houston freeway. All by Texas architects. We hope you find them interesting.

And if you are excited about an unfinished project—no matter how large or small—which has reached the stage of signed construction documents, tell us about it. Send along a good reproduction of a rendering or two, plus basic information—square footage, cost estimate, anticipated completion date, that kind of thing. And tell us something about the design problem and how it was solved. Appropriately submitted projects will be published as time and space permit.

Please send submittals to: Editor, *Texas Architect*, 2121 Austin National Bank Tower, Austin 78701.





New City Hall for Eagle Pass

Eagle Pass soon will have a new city hall, a single-story 18,000 sq. ft. cast-in-place concrete facility adjacent to the existing police building, which will be remodeled and incorporated into the total design. The new building will house the city staff and provide municipal services to the public. It is scheduled to be completed in about 16 months.

Designed by the architectural firm of

Rehler, Vaughn, Beaty & Koone, Inc., San Antonio, the facility will feature a skylit central corridor and recessed windows to soften the effects of the incandescent South Texas sun. Skylights will also help illuminate the City Council chambers. A bronze glass hallway across the front of the building will link the City Hall lobby to the refurbished police station. The west face of the building overlooks an arroyo, which the city is planning to develop. The sloping site will

accommodate parking for 40 cars beneath the building.

Projected cost is \$1.1 million, to be financed by a public works capital grant from the Economic Development Administration of the U. S. Department of Commerce. The project was selected for the grant out of 767 applicants statewide and is expected to create 325 jobs for the Eagle Pass area during its construction.



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**Office Complex to Open
in San Angelo**

Slated for completion in June, *Adobe Place*, a downtown, riverside office complex in San Angelo, is a flat-roofed, earth-toned masonry structure featuring a Mexican-style interior plaza festooned with potted plants and wood benches and trees sunk into the earth. All offices look inward, shaded from the hot West Texas sun; rear windows open the offices to the world outside. The exterior, patterned after traditional Santa Fe adobe struc-

tures, is trimmed in natural cedar. Entrance to the complex can be made from any direction. A 55-car parking lot will front the southern side.

Architect **Jack Meek** says the arrangement will provide 98 percent leasable space, since there are no elevators or interior hallways. At a total of 22,000 sq. ft., the project will cost about \$600,000. It is being financed by a partnership of six San Angelo investors.

The spaces will be leased to professionals such as attorneys or accountants, Meek said.

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Arabs Accept Houston Firm's Plans for Academic Facilities

The Ministry of Education of the oil-rich Kingdom of Saudi Arabia has accepted plans developed by **James M. Sink Associates**, Houston-based architects and planners, for a combination science-mathematics center and Junior College in the capital city of Riyadh. The facility

will be a prototype for a potential kingdom-wide system of teacher training facilities.

The first phase of the development calls for construction of a concrete mega-structure consisting of six academic wings, each containing classrooms and laboratories. These are connected by an enclosed pedestrian concourse to a parallel structure housing administrative serv-



ices and library. The plan also calls for development of housing for 2,000 married and single students in apartments within easy walking distance of the main campus building, and a mosque accommodating up to 1,200 for daily prayers.

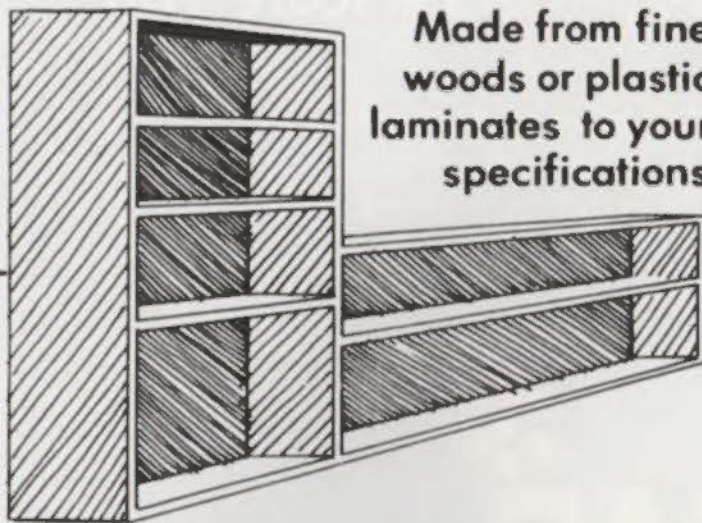
The Saudi Government will begin construction on 1.4 million square feet of structures this year; construction on the second phase, containing an additional 600,000 square feet, will begin after 1980.

The buildings will be clustered for protection from the intense heat and will be oriented on an optimum solar axis to reduce the daily heat load. Limestone concrete will compose the exteriors. A central chilled water system will serve the entire college complex with air handling equipment geared to individual buildings. A separate waste water treatment plant will provide irrigation water for landscaped outdoor courts, walkways and recreational areas. Much of the land will be left in its natural state with native desert vegetation which blooms during the winter season.

The completed college will accommodate 6,500 students and a faculty and technical staff of 500. It will be constructed on a 440-acre site near the Riyadh International Airport.

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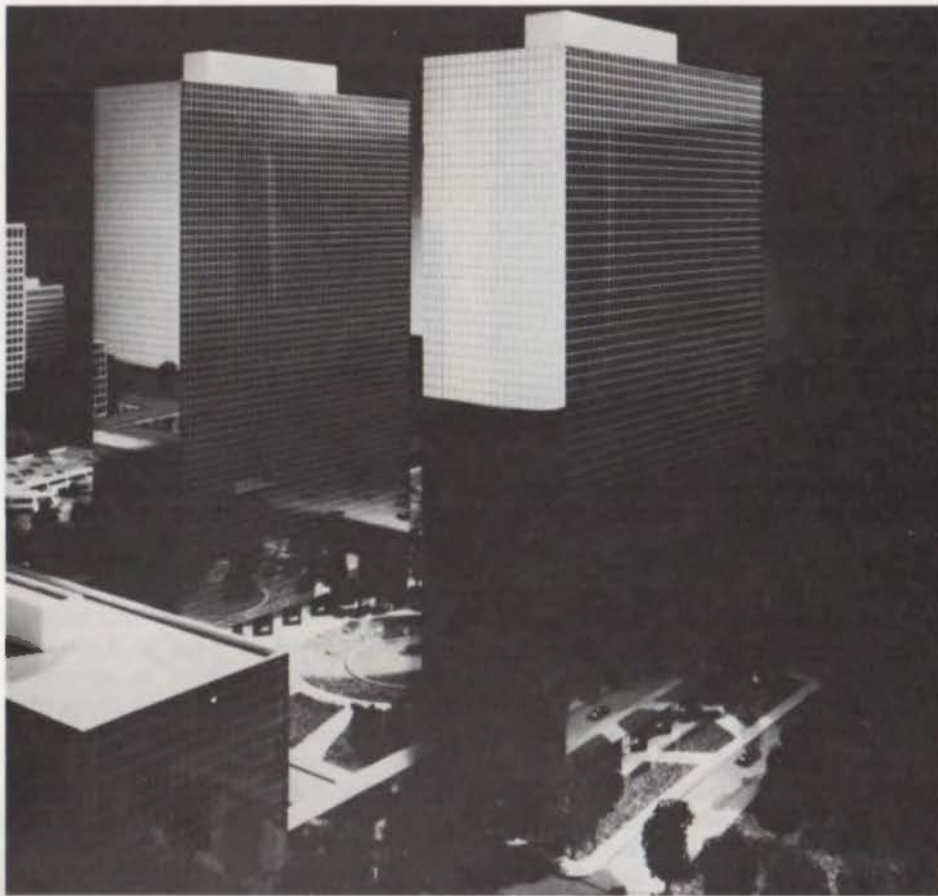
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Twin Towers Rising in Houston

New twin skyscrapers soon will grace Houston's already teeming skyline. Steel erection has been completed on Summit Tower East, the first of twin 31-story rectangles to rise in Greenway Plaza's \$120 million Phase II office park complex at Southwest Freeway and Buffalo Speedway. The tower is scheduled for completion during the first half of 1978.

Summit Towers East and West, to be sheathed in gleaming silver-tinted solar heat reflective glass, will add 800,000 sq. ft. each to the office project being built by Century Development Corporation. A third structure planned for Phase II is an 11-story office building containing 400,000 sq. ft.

Designed by the Houston architectural firm of **Lloyd Jones Brewer & Associates**, this new phase of development will up total office space in Greenway Plaza to 4.1 million sq. ft. Construction of the second tower is expected to begin sometime this year.

Summit East is three bays wide and eight bays long and measures approximately 100 feet by 250 feet. It rises 412 feet above ground level, not including the penthouse.

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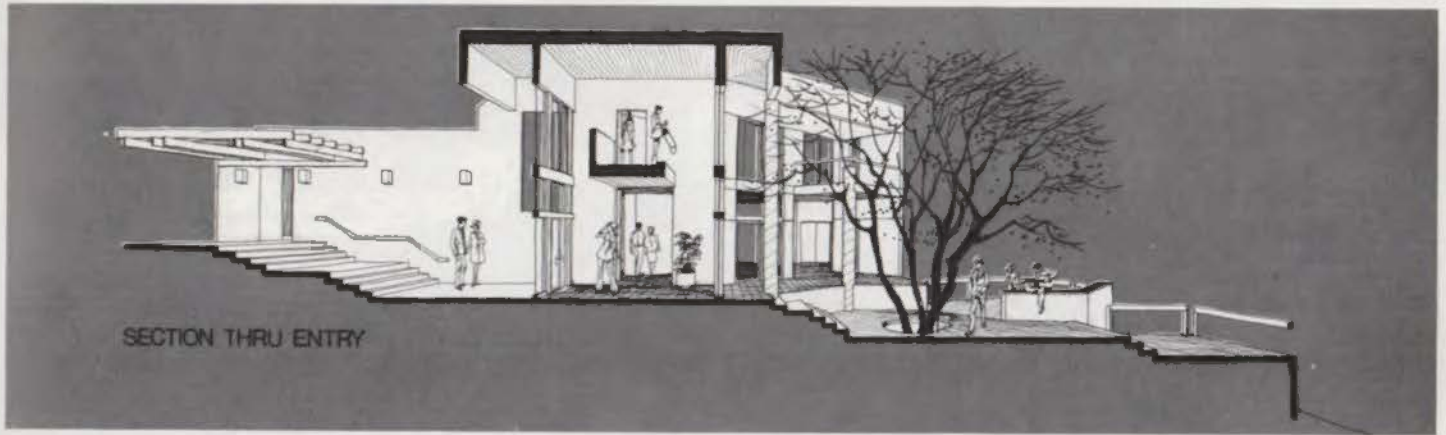
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Solar Heat for a House in the Hills

A solar-heated house is going up in the hills west of Austin, where the smell of prickly cedars percolates through the breeze. Just down the slope from the ridge of a very high hill, it is a compact, linear, two-story element open to the east to maximize the view of the city skyline and to receive prevailing summertime southeasterly breezes. Designed by architect **Sinclair Black** for Austin doctor T. R. McElhenney and wife, the residence will utilize flat plate collectors in

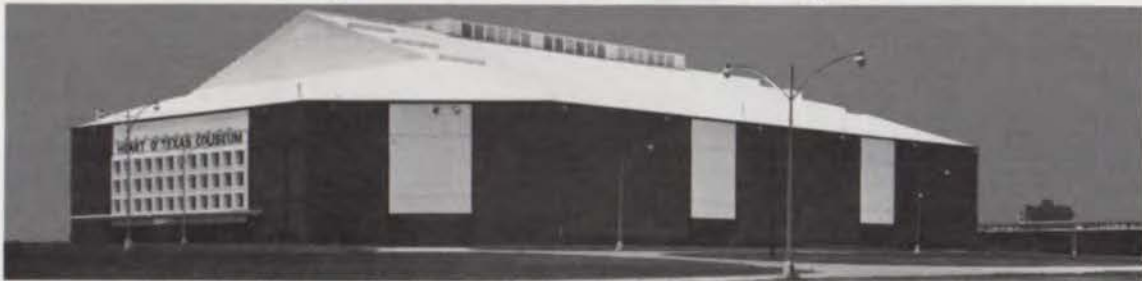
conjunction with a 1500 gallon basement storage tank to generate up to 80 percent of the energy needed to heat it and 100 percent of domestic hot water needs.

Built of low-maintenance, fire-resistant, limestone-colored stucco, the house blends with limestone outcroppings in rugged surrounding hills. It features graceful curved promenades and walkways, elevated crossovers, and extensive decks for large gatherings out-of-doors. Openings to the west have been eliminated and the garage is situated to screen the house from the blue northers which howl down through the hills in the wintertime.

Twelve-inch clay tiles, imported from Saltillo, Mexico, will line the downstairs floors. The second floor will be carpeted. Ceilings throughout are to be fashioned of re-sawn cedar, and all walls in the public sector will be painted white as a backdrop for the owners' art collection.

The solar heating system was designed by Stan Johnson, who owns Stan's Heating & Air Conditioning in Austin. Black terms it "very realistic." While functional now, it also anticipates the development of more sophisticated solar heating materials and techniques.

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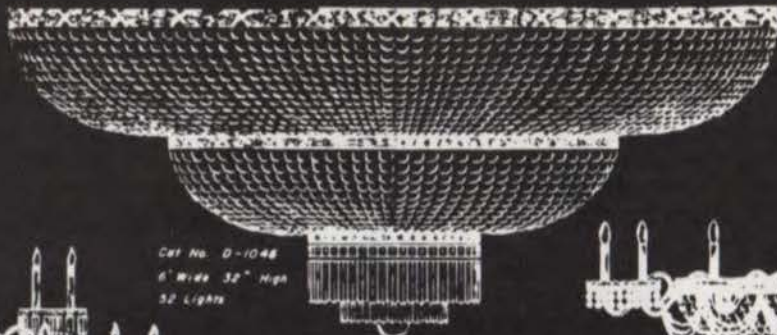


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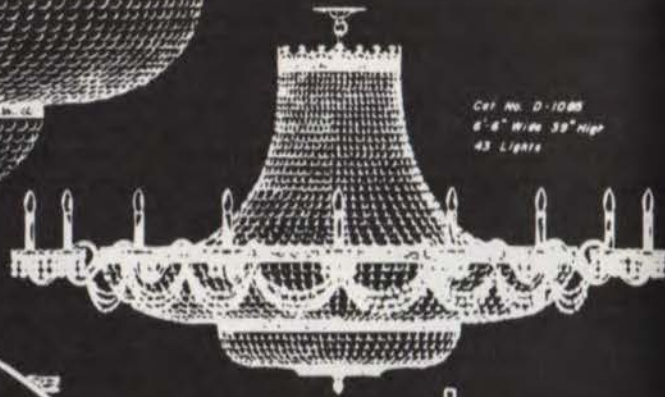
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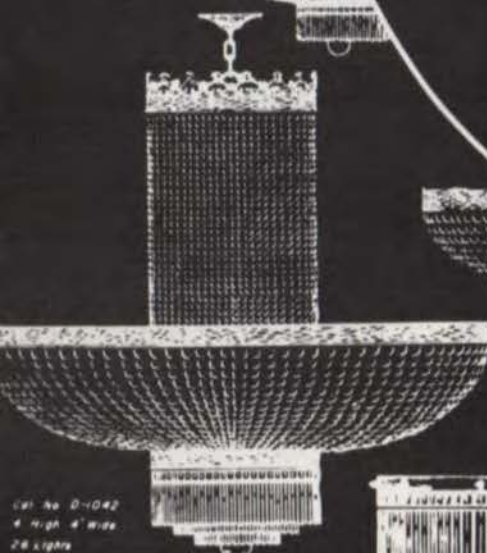
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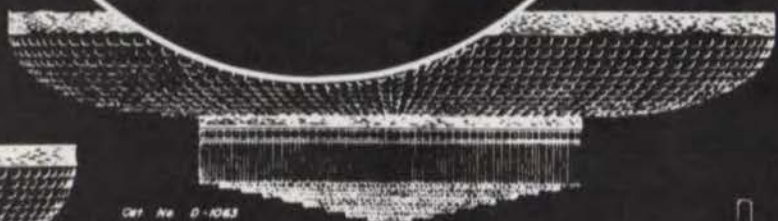
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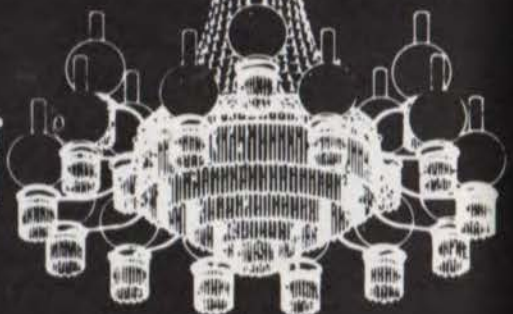
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In the News



Stark Museum of Art



Tucker Award Winner

The Austin architectural firm of Page, Southerland, Page has received a nationwide honor—the 1977 Tucker Award—for its design of the Stark Museum of Art in Orange. The award is presented by the Building Stone Institute to recognize firms contributing to the building of an outstanding stone structure in the last two years. Dilworth Plaza, in Philadelphia, was the only other project cited in this year's awards program.

The Tucker Award, named after past Building Stone Institute President Beverly R. Tucker Jr., is bestowed on the owner, architect, general contractor, stone quarrier, and stone installer of a winning project. Vermont Marble Company, of Proctor, Vermont, quarried, fabricated and installed the 33,000 square feet of Imperial White Danby Marble constituting the exterior facade of the museum. General Contractor for the project was W.S. Bellows Construction Company of Houston. The owner is the Nelda C. and H.J. Lutch Stark Foundation. Accepting the award, in behalf of the architects at their office April 21 was Louis F. Southerland, FAIA.

AIA Gold Medal

The late Richard J. Neutra, FAIA, one of the 20th Century's most influential architects, has been selected by the Ameri-

can Institute of Architects to receive its 1977 Gold Medal.

The Gold Medal—the highest award bestowed by the 26,000-member national professional society—will be presented during the Institute's 1977 national convention in San Diego, June 5-8. This will be the first time the Gold Medal has been awarded since 1972, when its recipient was Pietro Belluschi, FAIA.

Neutra, who died in 1970 at the age of 78, had a worldwide reputation as one of the practitioners of the international style. One of the first architects to consciously apply the findings of biology and the behavioral sciences to the design of human environments, he was also a pioneer in using modern industrialized building materials and techniques. His work has had a profound effect on architectural thinking over the last 50 years.

Born in Austria, Neutra came to the United States in 1923, worked briefly in New York and in Chicago, and in 1924 went to Taliesin where he studied and worked with Frank Lloyd Wright.

Throughout his half-century of practice, Neutra designed a wide range of building types, from the homes and schools by which he first became known, to office buildings, churches, clinics, industrial structures, libraries, and museums.

Falcon Reservoir Study

A study of 18th and 19th century villages and ranch sites now flooded by the Falcon Reservoir has been published through funding by the Texas Historical Commission and Texas Historical Foundation.

Eugene George, adjunct professor of architecture and planning at The University of Texas at Austin, has written *Historic Architecture of Texas: The Falcon Reservoir* from surveys conducted at the sites before the land was flooded. Falcon Reservoir, located on the Texas-Mexico border near Del Rio, was built in the 1950's as an international project intended to reduce a critical water shortage and damage from frequent flooding by the Rio Grande.

In the study, George has presented photographs, drawings and maps of the sites, along with a history of the area's development, eyewitness descriptions of the settlement process and information on the culture of settlers in the area.



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Goldwin Goldsmith Hall?

The Architecture Building on The University of Texas Austin campus might be destined to receive a new name: Goldwin Goldsmith Hall. A group of ex-students and interested professionals is circulating a petition entreating University officials to effect the name change next year in honor of the late architect, educator and former department head. Initiators of the petition cite Goldwin C. Goldsmith's influence in securing the building, his leadership in early architectural education and his contributions to the archi-

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tectural profession as justification for the proposed change.

Born in 1871, Goldsmith (or Goldy, the nickname he liked) devoted a long life to architecture. In 1898, he was graduated from Columbia University with the Bachelor of Philosophy in Architecture. During his student years, he had helped support himself working in the office of McKim, Mead and White. After graduation and a successful practice in Montclair, New Jersey, he founded and chaired the Department of Architecture at the University of Kansas, Lawrence. In 1928, he accepted an invitation from UT to reorganize and head the architectural curriculum.

For eight years, Goldsmith chaired and revitalized the Department of Architecture (then under the College of Engineering), which led to approval of the Department by the National Architectural Accrediting Board. He was supported by a quality faculty, and students came to study from all parts of Texas, the U.S. and Latin America.

Goldy was a champion of architectural education. He founded Texas' first chapter of Tau Sigma Delta, national honor society for architecture students, and held every office in the Association of Collegiate Schools of Architecture. Professor Goldsmith was known as a preacher and practitioner of exacting professional ethics and taught thorough required courses in office practices and technical specification writing.

A scholar and author, Goldsmith wrote the book *Architects' Specifications* and donated its royalties to the publisher, The American Institute of Architects. The book was adopted as a popular textbook and is still an important treatise and reference. Goldsmith was a distinguished AIA member and leader, helping establish the Texas Society of Architects and its chapters. In 1930, he became the first in Texas to be admitted into the College of Fellows of AIA.

Goldsmith was elevated to Professor Emeritus in 1955 and maintained an interest in the school until his death in 1962. He bequeathed \$20,000 for student scholarships in architecture both at UT and at the University of Kansas. If implemented next year as requested, the hoped-for name change will mark the semicentennial of Goldy's arrival at the Forty Acres.

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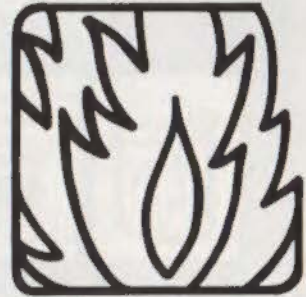
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News of Firms

The Dallas firm of **Jarvis-Putty-Jarvis Architects** has appointed David L. Atteberry as senior associate architect.

Dales Y. Foster, Inc., Architects & Planners, is now **Foster + Meier Architects, Inc.**, with offices at 800 LTV Tower, Dallas 75201. Telephone: (214) 748-5055.

M. R. "Newt" Newberry, and Gary C. Pullin, have organized the new firm **Newberry/Pullin Architects** located at 302 First National-Ely Building, Abilene

79601. Telephone: (915) 672-6571.

The Houston firm of **Theodore M. Heesch, Inc., Architects, Planners, and Interior Designers**, has announced the following new appointments: Doyle Wayman as project manager for architectural projects; Jerry C. Williams as project interior designer; Sam Crawford as project architect; and Holly B. Greaves as assistant interior designer.

JV III Architects, Houston has relocated to 1535 W. Loop South, Suite 430, Houston 77027.

Fred J. MacKie Jr., FAIA, retired

from active practice in the Houston firm of **Mackie and Kamrath Architects** January 1—forty years after forming the firm with Karl Kamrath, FAIA. MacKie served as president of TSA and of AIA's Houston chapter and was on the board of the Texas Architectural Foundation for many years. Since MacKie's retirement, four firm members have been named partner to join Kamrath, senior partner, continuing the practice under the same firm name. They are Lloyd Borget, FAIA; Mrs. Ross Belle Gillette, Eldred Brunson, and Vincent Hughes Jr. Prior to MacKie's retirement, the firm was one of the oldest in the country not to have added partners or associates.

The McGinty Partnership Architects, Inc., Houston, has announced that founder and Board Chairman Milton B. McGinty, FAIA, has become a consultant to the firm. J. L. Parish and Milton McGinty Jr. now are vice-presidents of the firm.

The Houston firm of **Golemon & Rolfe, Architects**, has named John M. Farrell as a partner in the firm. Samuel G. Catli Jr., Janita Lo, Robert Kester and Harry A. Harwood have been named associate members.

The international firm **Skidmore, Owings & Merrill** has opened a full-service office in Houston at 5333 Westheimer, 77027. Telephone: 965-9350. SOM Associate Partner Richard Keating is managing director of the Houston office, the firm's 11th worldwide.

Architect Robert A. Brooks and James T. Collier have announced the formation of a new firm, **Brooks/Collier Architects**, located at Suite 220, 3133 Buffalo Speedway, Houston.

Diversified Design Disciplines, Inc. (3D), has changed its firm name to 3D/International (3D/I), J. Victor Neuhaus III, FAIA, president of the Houston-based company has announced. The new name formerly was used by a subsidiary of the company.

Since 1972, the company has been functioning under central management as four operational groups: 3D/Neuhaus + Taylor and 3D/Engineering (Chenault & Brady) of Houston; 3D/Brooks, Barr, Graeber & White of Austin; and 3D/International, a New York-based offshore corporation offering international project management services.

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In addition to Neuhaus, senior officers of 3D/I include Jack M. Rains, executive vice president and chief operating officer; Charles R. Sikes Jr., executive vice president and director of technical services; William N. Bonham, executive vice president and managing director of international operations; Walter Cunningham, senior vice president and director of engineering; and senior vice presidents Howard R. Barr, FAIA, David C. Graeber, Richard W. Jennings, and Harwood Taylor, FAIA. Bonham is headquartered in New York City; Barr, Graeber and Jennings are based in Austin; and all other officers are located in Houston. The firm also recently announced that Connie Sanders has joined the firm to coordinate its public relations program.

Architect Jeri L. S. Morey has joined the Corpus Christi firm of **Bennet, Martin and Solka**, 4707 Everhart, Corpus Christi, 78411.

Wild Basin Update

Two years ago, a group of Austin citizens began a struggle to keep intact some 288 acres of unspoiled woods, creeks and limestone canyons just outside the western city limits (See **Texas Architect**, May-June, 1975). Now, with the help of a wide range of Travis County citizens, including environmental groups, businessmen, school children, church groups and senior citizens—the proposal to create the Wild Basin Wilderness Park is fast becoming a reality.

Total funds raised by the Committee for Wild Basin Wilderness Park are approaching 75 percent of the \$175,000 plus required to receive matching federal funds for the tract. The U.S. Bureau of Outdoor Recreation already has presented \$80,228 of its money to match local funds raised by the citizen's committee. Financial help is needed primarily to acquire two remaining core tracts still on the market and in danger of being developed. Although the deadline for raising the remaining funds is July 1978, the committee "is under tremendous pressure to buy land before people begin developing it," said Janet Poage, coordinator of the Wild Basin committee.

Within the past year, several new developments have occurred. Travis County has agreed to maintain and operate the park. A \$5,000 grant from Texas Department of Community Affairs will allow Travis County to develop a plan for the

maintenance and operation of the park and to pay for equipment and materials needed for an environmental education program. From July 11 through August 5, 25 in-service teachers and community leaders will participate in a field-centered program designed to help them develop plans for educational use of the park and to develop a preliminary park guide.

The Wild Basin committee hopes to have a nature trail completed by next fall so that Central Texas schools can use it. The Natural Science Subcommittee of the Advisory Group to the Wild Basin committee is planning the nature trail, which the Sierra Club has volunteered to install. And to prevent vehicles from endangering the sanctuary, the Capitol Cats Motorcycle Club has started a public relations campaign.

Benefits and fund-raising activities will continue until the \$175,000 goal is reached. Persons or organizations wishing to help can send donations or inquiries to: Wild Basin Fund, P.O. Box 13455, Austin, Texas 78711. Make checks payable to Wild Basin Park Fund.

Position Open Staff Architect

The Fort Worth Independent School District is accepting applications for the position of staff architect to administer the \$70 million Facilities Improvement Program. This is a five-year position. The successful architect will be entitled to all Fort Worth Independent School District fringe benefits. Interested persons should apply by letter, including a resume, to Dr. Richard M. Burnett, Director of Personnel, Fort Worth Independent School District, 3210 West Lancaster, Fort Worth, 76107 by May 27, 1977.

Qualifications:

- Must be a licensed architect in Texas and have practiced in an administrative capacity on similar projects.
- Must have knowledge of educational architecture.
- Must have overall administrative ability and should have experience in the administration of remodeling and new building construction.

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Taylor Lectures at A&M

TSA Executive Director Des Taylor lectured to a Professional Practice class of 4th year architecture students at Texas A&M University April 19 about "Architecture and the Law." During the lecture, Taylor presented a report on current legislative and legal questions confronting the architectural profession.

Taylor, an attorney, monitors ongoing developments in the legislative sphere affecting architects and architecture.

Architect Wes Harper is instructor for the course.

Industry News

The Dallas chapter of **Associated General Contractors** has moved to 10210 Monroe Drive, Dallas 75229. Telephone: (214) 358-1473.

Henderson Clay Products, Inc., has acquired the physical assets of the Major Brick Company in Henderson. Known as Henderson Clay Products Plant #2, the additional plant increases production of Henderson Clay Products to 150 million bricks per year.

Justin Industries, of Fort Worth, has fully acquired Featherlite Corporation as of Jan. 31. Keeping its headquarters in Austin, Featherlite will continue operating as a separate division, as well as taking on eight Justin concrete products operations. Featherlite has 21 plants under its jurisdiction in a six-state area.

The **Prestressed Concrete Institute (PCI)** has issued a "call for entries" for the 1977 PCI Awards Program, annually recognizing excellence in design using precast and/or prestressed concrete.

Any kind or type of structure in the United States or Canada using prestressed concrete or architectural precast concrete may be entered. The program is open to all architects and engineers practicing in the U.S., its possessions, and Canada, and to interested government agencies.

Deadline for entries to be received at PCI is August 8. Entry rules and additional information are available from the Prestressed Concrete Institute, 20 North Wacker Drive, Chicago, Illinois 60606.

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Houston Central Library



Texaco Building

Masonry Institute Award

The Masonry Institute of Houston-Galveston announced its first masonry design award competition winners at the Nicholas Clayton Awards Program in Houston's Hyatt Regency Hotel April 22. Two awards for design excellence were presented to the Houston architectural firm of S. I. Morris Associates for outstanding architectural accomplishment utilizing masonry in their design of the Houston Central library and the Texaco Building.

Architect Nicholas Clayton, who practiced in the Gulf Coast Area at the turn of the century, is famous for imaginative use of masonry in projects such as the Bishop's Palace in Galveston.

Appointments

Clyde Pope Jr., corporate architect for The Southland Corporation in Dallas, has been appointed to the AIA National Architects in Industry committee.

Pope, who has taught "environmental awareness" at Southern Methodist University and "architectural technology" at El Centro College, will also serve on AIA's Subcommittee of Educational Liaison. He currently is a member of the Advisory Committee for Mountain View College in Dallas.

The National Architects in Industry

committee, composed of staff architects from companies including IBM, Dupont, Exxon, and Xerox, develops programs to assist corporate architects in their practice and to promote greater cooperation among members of the profession in improving the environment.

Ralph Anderson, partner in Wilson / Crain / Anderson / Reynolds Architects, Houston, has been named to the College of Education Foundation Advisory Council of The University of Texas at Austin by University President Dr. Lorene Rogers.

The council provides advice and suggestions to the dean on future directions of the College of Education programs and assists in seeking private gifts and financial grants to fund educational programs.

Anderson was a principal in the design and planning of the new structure which houses the College of Education on the Austin campus. The National School Board Association jury has selected the 250,000-square-foot building as one of the ten most outstanding educational buildings of the year.



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Marcus R. Tucker, vice president of the Houston-based firm of 3D/International, has been appointed to the AIA Steering Committee on Interior Architecture.

The committee coordinates professional development activities and develops information resources for AIA members, intern-architects and students. It also serves as liaison between AIA and related professions, universities and the public.

Tucker is director of Interior Architecture for 3D/International and immediate past chairman of the Interior Architecture Committee of TSA.

News of Schools

UT-Austin—The School of Architecture at UT-Austin will receive a \$14,000 grant next year from the Energy Research and Development Administration for two graduate traineeships.

The grant will support two architecture graduate students for a year in research on energy conservation as it applies to architecture. The students, to be selected by a faculty committee next fall, will be required to focus their research on building conservation.

Applications for the traineeships will be accepted until July 1, 1977, in the office of the School of Architecture. It is required that the applicants be United States citizens, admitted into the Master of Architecture program at UT by July 1, hold a bachelor of architecture degree and carry a full-time graduate load next year.

Texas A&M—Texas A&M University is accepting applications and nominations for Environmental Design faculty positions which will be available September 1.

The positions involve teaching architectural and environmental design at the undergraduate level. A Master's degree from an accredited school is required, as well as a professional license or intent to obtain professional registration. Candidates should have office practice experience. Salaries are commensurate with full-time, nine-month employment

at instructor, assistant professor and associate professor ranks.

Applications should include a resume, academic credentials and letters of reference. A portfolio, or slides, should be available upon request. Deadline is July 1. Send applications to John O. Greer, Head, Department of Environmental Design, College of Architecture and Environmental Design, Texas A&M University, College Station, 77843.

Young Architect Award

David K. Williams has been named Dallas Young Architect of the Year by TSA's Dallas chapter.

Williams has been associated with two architectural firms in Dallas. For Ralph Kelman, he worked on the Preston del Norte Villas Recreation Building. For Burson, Hendricks & Walls, in which he has been promoted to an associate-ship, Williams worked on the Cumberland Hill Tower and the Old City Park preservation project.

Williams received the AIA School Medal when he graduated from Texas A&M in 1971.

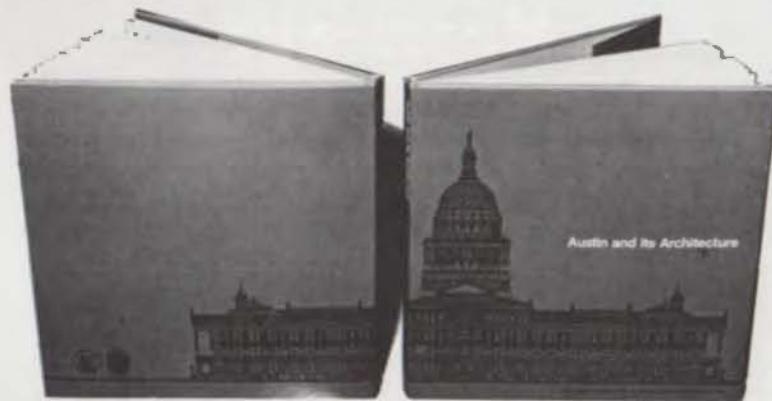
School Board Member

Becky Garner, TSA Austin chapter executive secretary, was elected April 2 to a three-year term on the Hays Consolidated Independent School District. Garner, the first woman ever elected to the post, defeated two male opponents for Place 7 on the seven member board.

Death

Benjamin K. Wyatt, San Antonio Chapter member emeritus, died April 20.

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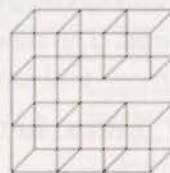
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3.



Minority Scholarship Update

Upon a request by the Board of Directors of the Texas Society of Architects, the Texas Architectural Foundation (TAF) was chartered by the State of Texas in 1952 to provide financial assistance to architecture schools and students throughout the state. It provides scholarships, loans and grants both to institutions and directly to individuals.

One important program of the Foundation is the Disadvantaged-Minority Scholarship Fund, for persons of minority backgrounds who otherwise might be unable to begin their architectural education. Four separate three-year scholarships are currently being funded in the amounts of \$5,000 each through moneys donated by individuals and firms throughout Texas. By way of congratulations, here is a photo and capsule description of each recipient. And here is wishing them continued success in school and in the professional world beyond.

To continue its Disadvantaged Minority Scholarship Program, TAF welcomes contributions. Special gifts and grants from individuals, corporations and foundations are regularly accepted and administered by the TAF according to the wishes or detailed instructions dictated by the donor. Gifts and grants to the Texas Architectural Foundation have been approved by the Internal Revenue Service as non-taxable donations when calculating personal or corporate income tax. The IRS also has ruled that non-profit foundations may properly make gifts to TAF. To contribute, make checks payable to the Texas Architectural Foundation, 2121 Austin National Bank Tower, Austin 78701, specifying Texas Disadvantaged/Minority Scholarship Fund. Or contact the Board of Trustees of the Foundation for more information through the above address.



David Alvidrez



Lennerd Byrd



Jesus Limon



Joseph Sanchez

A double major in Fine Arts and Architecture, **David Alvidrez** of El Paso finds time during his free moments at Rice University for intramural football, softball and racquetball, while maintaining a 3.0 grade point average in the School of Architecture and being named to the President's Honor Roll in the Fall Semester.

Alvidrez says financial support from the TAF Disadvantaged Minority Scholarship enabled him to transfer from UT-El Paso (which has no architecture school) to the School of Architecture at Rice. "The financial burden on myself and my family was partially removed, thus allowing me full opportunity to concentrate solely on my studies," he said. Alvidrez also enjoys traveling and photography.

Lennerd Byrd, a grandson of Louisiana sharecroppers, wanted a career which combined construction and drawing. So he chose architecture. He was reared in San Antonio and Dallas and before enrolling in the Department of Building Construction at Texas A&M was employed as a draftsman at Dallas Power and Light Company.

Through his first two years on the scholarship program at A&M, Byrd has a 2.8 grade point average. Having taken basic design courses and academic requirements, he next semester will begin specialized courses in building construction. Last fall he joined the Association of General Contractors, Student Chapter, in the College of Architecture at A&M.

Born in Pharr, **Jesus Limon** decided early on he wanted to be an architect because he enjoyed tinkering with plans of future buildings, and because of the encouragement of his father, a carpenter who emigrated from Mexico during World War II. After college and his architectural apprenticeship, he plans to return to the valley and, eventually, to open his own architecture firm. He is interested in sports, especially baseball, and in learning to play the guitar.

Currently enrolled in the Department of Environmental Design at Texas A&M, Limon maintained a 2.0 grade point average during his first semester last fall. He will be 20 years old in September.

Joseph Sanchez, who is studying architecture at the University of Houston, claims that when the "going gets rough," thinking about the scholarship gives him the incentive to push onward and maintain high standards "deserving of such an honorable award."

"It has helped me tremendously," Sanchez says, "because it has totally covered my tuition, books, project materials and supplies. Over the past several years I have discovered that architecture is one of the more expensive degree programs."

In his second year in the program at U of H, Joseph has achieved a 2.65 grade point average while maintaining an interest in skydiving, rugby, intramural sports, football, and coaching Little League baseball. This semester he is pledging the architecture fraternity Alpha Rho Chi.

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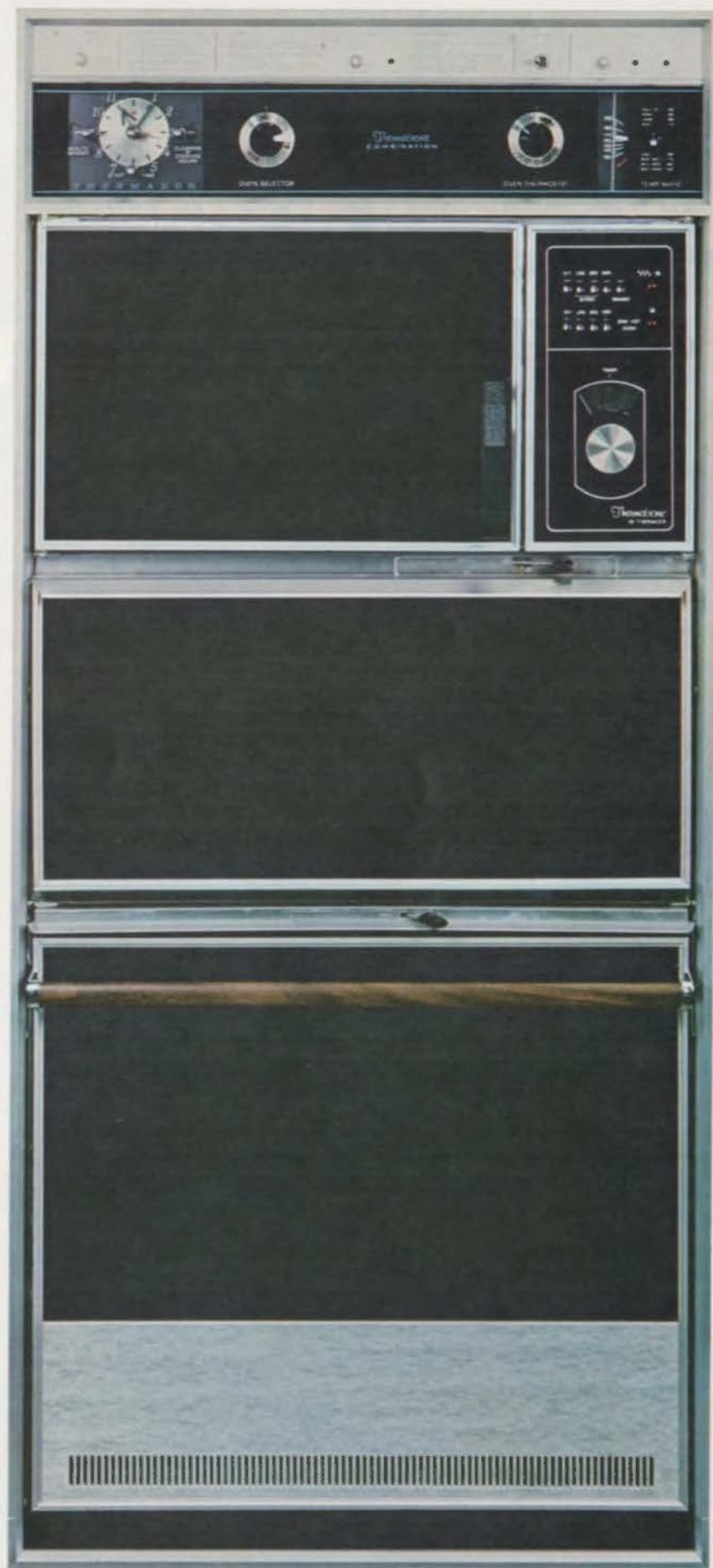
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Letters

Editor: I just wanted to say that I was impressed with your January/February 1977 issue. The "Legislature," "Profile," and "Financial Manager" articles were particularly good demonstrations of clear thinking and straight talk.

Congratulations also on the IABC citation.

Marc Brewster
El Campo

Editor: Congratulations on the March/April issue of *Texas Architect*. I enjoyed and profited from all the articles.

Mary E. Osman
Associate Editor
AIA Journal
Washington, D.C.

Editor: For some time the *Texas Architect* has made a valuable contribution to our classes. An example of its motivational impact is three students who

have won regional science fair honors with structural oriented projects and one presently majoring in architecture.

We appreciate receiving the magazine. The March/April issue is very timely and important.

Charles H. Price
Science Department
Winnsboro High School
Winnsboro



"Now, now, Frisby! I realize you've worked very hard on this project, but don't you think that's a bit of an overstatement?"

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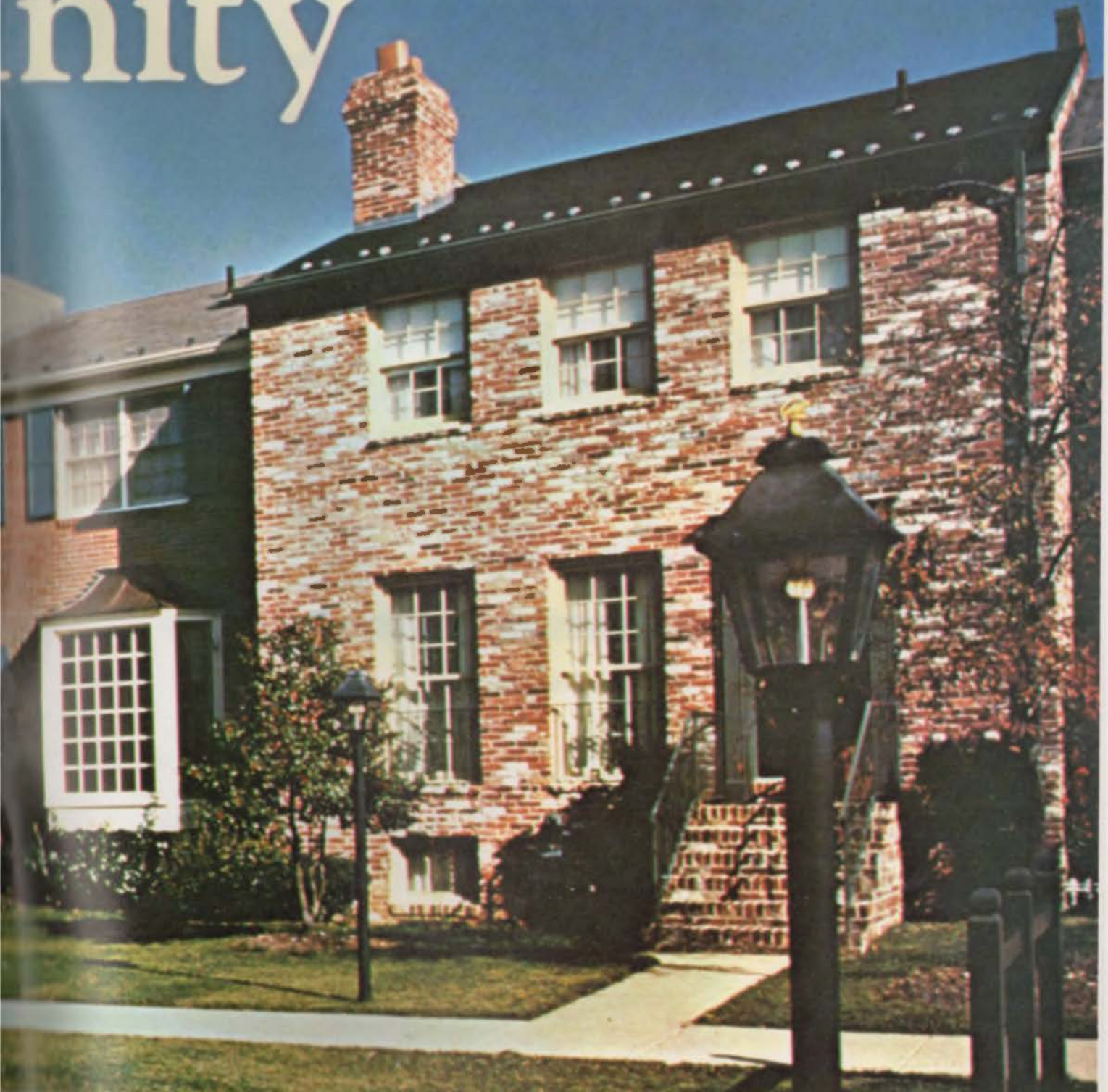


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