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Texas Architect

NO. 6 VOL. 28 NOV./DEC. 1978



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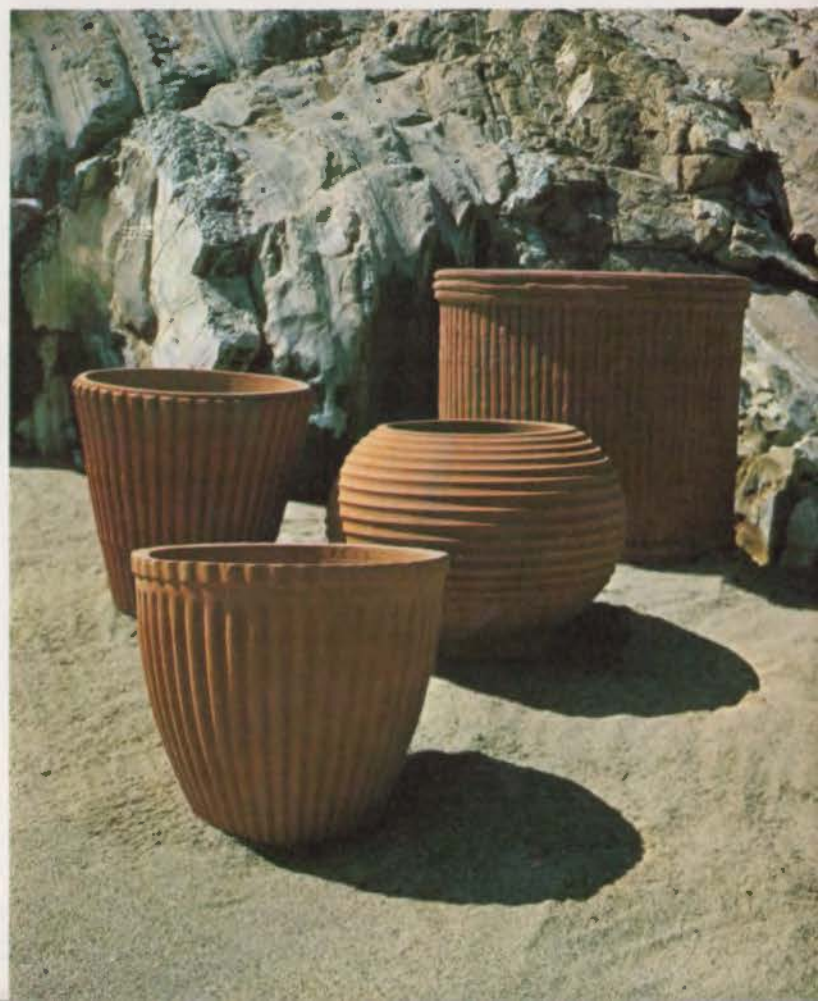
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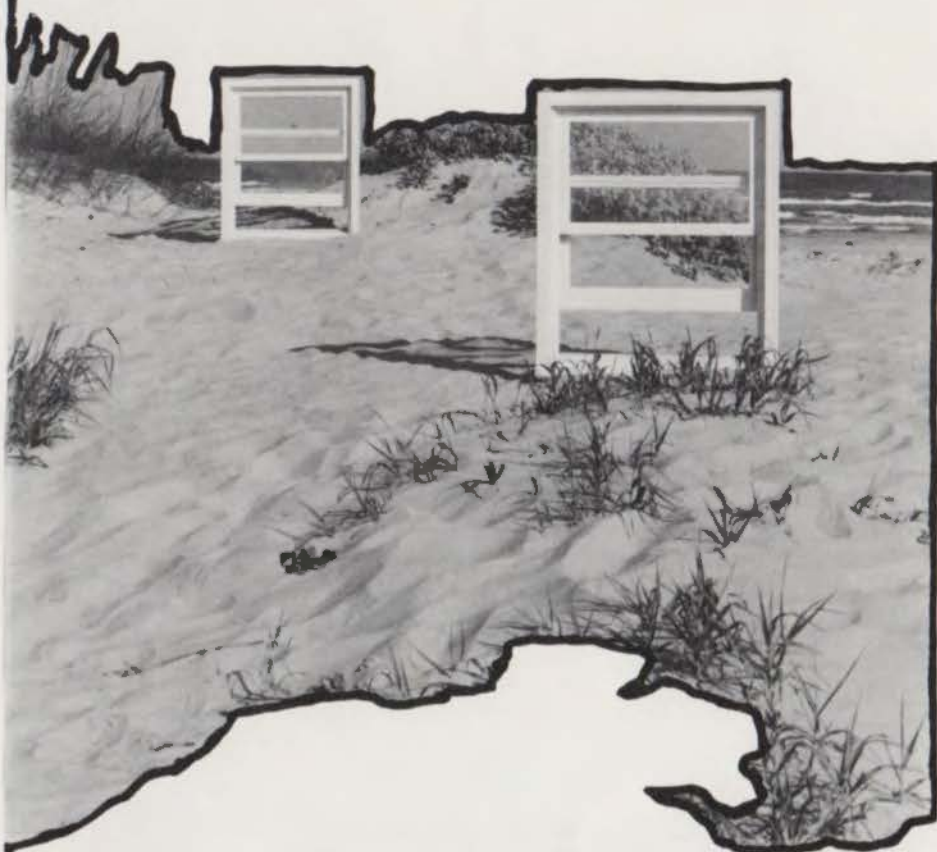
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About this Issue



Officially, though not labeled as such, this is our annual convention issue. It makes its debut on-site at the Texas Society of Architects' 39th Annual Meeting in San Antonio November 1-3, and introduces the convention theme—TEXAS: THE QUALITY LIFE. It summarizes the awards TSA will bestow upon various citizens, organizations and professionals. And it even comes packaged as a neat tie-in with this year's convention graphics.

In reality, however, this is an issue devoted to a city, a tribute—if you will—to San Antonio. Partly, this tack derives from San Antonio's happenstance status as this year's TSA convention city. Partly, it is an affirmation that looking at individual buildings out of context is of minimal value, that architecture, to be fully understood, must be recognized as the fabric of cities. And in part, it is because the fabric of San Antonio is so rich.

In fact, it is so rich that much verbiage about the city is nearly unpalatable; writers almost invariably find it difficult to resist being effusive—gushy—about San Antonio's charms. And indeed, with its heroic, blood-stained history; its friendly, meandering River Walk; and its unique architectural legacy, the city is undeniably seductive, if not a bit overwhelming. Wandering through its crooked streets, so humanly *ad hoc*, feeling the indomitable presence of the past, and basking in the easy mix of cultures, one can only remark, "Now this place is for real . . . or is it?"

Our approach to San Antonio in this issue is through the eyes of two of its residents, husband-and-wife co-authors Boone Powell, an architect, and Catherine Powell, a planner and university teacher. Their SA essay, "San Antonio at Heart," is a soulful but balanced treatment of one of their favorite subjects. We also see the city through the eyes of the camera, wielded by several serious photographers, in "San Antonio Portrait." And reaching back to the city's ecclesiastical roots, Michael McCullar reports on the status of those ancient and venerable landmarks, the five Spanish missions.

Here, then, is San Antonio. San Antonio and nowhere else.—LPP

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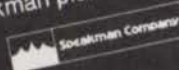


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Quality is the Theme

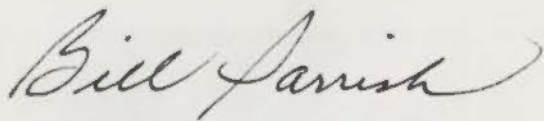
In this year's first issue of *Texas Architect*, President Preston Bolton, FAIA, proposed "The Quality Life" as the theme for all activities of TSA in 1978. Four chapters—San Antonio, Waco, Austin and Houston—have addressed the theme through various adaptations of the concept of Town Meetings. With strong support from the TSA staff, these chapters organized and sponsored their public seminars. These forums have helped to establish, at the grass roots level, better lines of communication between the public and Texas architects. The chapters noted have heard how citizens in their areas perceive the many facets of "a quality life." As we approach our 1978 annual meeting, several other TSA chapters are making final preparations for similar town meetings to be conducted before the end of the year.

From the start, it has seemed appropriate, from my position as chairman of the 1978 Annual Meeting, that we focus strongly on *Texas: The Quality Life* during our convention. It is especially fitting that San Antonio, every Texan's first or second home, is the location for such a discussion of "Quality."

In addition to being the highlight of the year's program of TSA activity, *Texas: The Quality Life* reminds us of our true purpose and highest worth as architects. In a decade of aesthetic neglect, mediocrity, heavy pressures, and questionable goals, our role as architects must clearly demonstrate that "the quality life" can exist only in a quality setting.

There really is no place like San Antonio. It is most appropriate that our meeting is being held in the city where "the quality life" has a special meaning. I admittedly have a love affair with this charming old city and can talk for hours on its challenges and virtues: its wonderful and friendly people derived from a rich admixture of cultures, its acute sense of history and heritage, its unique Paseo del Rio, its five ancient missions, its Market Square, its undeveloped resources, and its complex intra-urban problems. However, it is sufficient for my purpose here merely to state that in its true essence, "the quality life" found in San Antonio is based on a high level of authenticity and a lack of presumptuousness which pervades the entire city and defines its character. The result is a level of quality which is readily identifiable and which justifies the claim: "Nowhere Else But San Antonio."

I conclude with the hope that our efforts in 1978 will serve as a salute to QUALITY: a quality convention in the quality city of the quality state to contemplate *Texas: The Quality Life*.



Bill Parrish
General Chairman
39th Annual Meeting



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San Antonio at Heart



View from Tower of the Americas, Nate Lewis

Is San Antonio truly unique? Or is it just backwards? If Houston is a small Los Angeles, and Dallas a small New York, is San Antonio just a large Cotulla?

There is historical evidence to support the skeptical view. It was 1877 before the railroad came to San Antonio, the last large city in the country to "welcome the Iron Horse." And even then San Antonians saw its greatest value as bringing cold beer from St. Louis. Olmsted noted in his diary published in 1857 that San Antonio citizens resisted "the spirit of Manifest Destiny" and had none of the "boosterism" which characterized "upstart cities elsewhere on the frontier." In earlier decades, fads and fashions in architectural style lagged 20 years behind eastern cities. And today, current *haute couture* is rarely seen and apparently little missed.

The growth of the city itself has occurred in spurts, and almost always by fortuitous circumstance. The choice of location, in 1718, was brilliant, just where a city should be: on an abundant spring-fed stream with a gentle slope to the land inviting irrigation. It was at the down-dip edge of the Balcones Escarpment, with its back to the wall, so to speak, Mexico's farthest north readily defensible location. Although originally a mission only, San Antonio soon became

a triple-purpose city: ecclesiastical mission, military presidio and civil pueblo. (Only the pueblo was laid out with its accompanying plaza specified by the Law of the Indies. Facing that plaza today are the Bexar County Courthouse and San Fernando Cathedral. Two other important plazas were incorporated in the developing city: Plaza de Armas connected with the presidio, where City Hall stands today, and the plaza in front of the Alamo.)

The Spanish were not particularly skillful colonizers and there were never enough Indians to populate a city. And so, after the War of 1812, Americanized Europeans, largely from the South, began to push across the Mississippi into Texas, even though the Spanish in Mexico were suspicious of strangers and reluctant to open the region. Moses Austin became the first officially approved colonist. Soon after his death, his son Stephen F. arrived in Galveston Bay with the first group of colonists in 1822.

Throughout the turbulent years of the struggle for independence from an increasingly militaristic and authoritarian "republic," during the decade awaiting statehood, and through the national War Against Mexico, settlers hungry for land pushed into east and central Texas. The famines and religious confrontations in Europe in the mid-19th

By Boone and Catherine Powell



Mission Concepcion Church, Willis Cecil Winters

century sent many bands of colonizing farmers into the region: Alsatians to Castroville, Polish and British to Boerne, Germans to Fredericksburg and New Braunfels, Czechs to St. Hedwig. The gulf ports received the colonists and sent them north through San Antonio, which became the commercial center of a large area—a role strengthened during the Civil War when the Union navy cut off supplies to the Confederate ports.

New arrivals and visitors were enchanted with the “jumble of races, costumes, and buildings”; and Sidney Lanier reported the trilingual sign on the Commerce Street bridge:

“Walk your horse over this bridge, or you will be fined.”

“Schnelles Reiten uber diese Brucke ist verboten.”

“Anda despacio con su caballo, o teme la ley.”

Historian Donald Everett reports that there are still some San Antonians who remember that sign, which is not too surprising since German was spoken by many families in the King William Street area until the 1920's. (Today, San Antonio is a bilingual—English/Spanish—city in fact, although it lacks official recognition. Unfortunately, this is glaringly obvious at San Antonio International Airport, a major port of entry from Mexico, where bilingual graphics are conspicuously absent.)

So, from the beginning, San Antonio has been a cosmopolitan city. It is a place of convergence—of cultures, nationalities, races, religions. Fittingly, the state's exhibition at HemisFair 1968 was the permanent Institute of Texan Cultures, where the early contributions to Texas of some 26 cultures are documented in extraordinary displays, music and film.

Much of the Institute's material came from small towns in the region surrounding San Antonio. The collection is a rich source for researchers and throughout the school year groups of students witness demonstrations of various activities performed with the actual implements used by early settlers. The annual Folklife Festival, held in August on the Institute grounds, is a veritable reenactment of early Texas—from basic living skills to music, dancing, story telling, greased pole climbing, and Indian tomahawk throwing (demonstrated by the incomparable Cherokee Rocky Stallings and attempted by young men and a few adventurous young women).

San Antonio also has a cosmopolitan climate which sustains an astonishing variety of vegetation. It has just enough cold days each year to support dogwood and redbud, peach and pear, but not enough to kill banana and palm trees, poinsettias and an occasional bougainvillea. Cactus, senisa, yucca and mesquite reach in from the west; pines, cypress and magnolia from the east will thrive with proper care.

The location of San Antonio on the extreme edge of the frontier provided a kind of isolation which allowed each group of settlers to create its own comfortable environment: the “palaces” of the Spanish Governor and Veremendi fam-



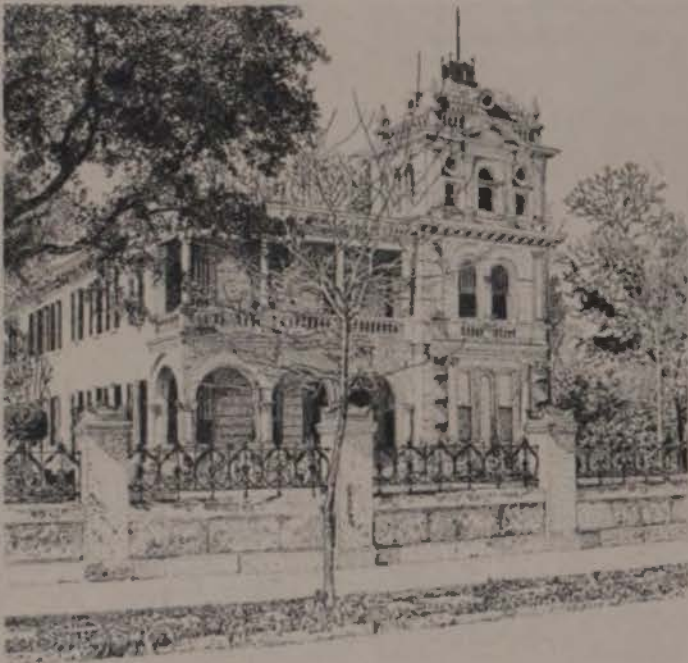
ily, the small Irish “flats,” the more elaborate late-19th-century homes of the successful German mill owners along King William Street. No one cultural posture dominated all others for any length of time. If the traditional Mexican lifestyle was gradually pushed toward the western part of the city, it was not obliterated. With the exception of the curious reworking of Milam Park, the recently redeveloped Market Square area has retained some of the flavor of the west side and is one of the busiest areas in downtown San Antonio.

Content to let the various life-styles coexist, and not particularly interested in encouraging rapid growth, neither did early-day San Antonio citizens feel particularly threatened when some of the finest and most interesting landmarks were demolished to make room for something “new.” Don Everett documents the city’s seeming indifference to the Alamo in 1840 (just 4 years after the heroic battle) with city council minutes from April 2 reflecting an agreement to sell Rev. Valdez “whatever [stones from the Alamo] he may need at four *reals* per cart load.” There was apparently little thought given to preservation of the Alamo until a newspaper article in 1877 suggested that the responsibility for preventing “absolute decay” belonged to the state. Also documented is the removal by tourists of pieces of carved stone from Mission San José in 1897.

Some residents, however, did appreciate the particular qualities of the city. Everett supplies the following remarkably insightful passage from the journal of James Pearson Newcomb in the last decade of the 19th Century.

When our city becomes a competitor with other cities in the struggle for modern improvements, we shall find that the new towns where the paint smells fresh—where the buildings stack up into stories—where the uniformity of business architecture marks with its monotonous commonplace the so-called genuine business city, San Antonio may have a hard time keeping in the race. But with some of our old-time charming customs still preserved, some of our old buildings still standing, some of our old narrow, crooked streets still left, we might still be, with our incomparable climate, the Mecca of the traveler. Restore the chili stands and save the new market house. Let us hang on to some semblance of the old days.

The Alamo was finally preserved and restored, primarily due to action by two women—Adina de Zavala and Clara Driscoll—who ended up fighting each other for several years, but who still deserve the credit for recognizing its importance. The list of landmarks lost, including the Veremendi Palace and the Vance House, is all too long and painful. But the founding of the San Antonio Conservation Society in 1924, led by Emily Edwards, saved the San Antonio River from being paved over as a service drive and marks the beginning of an increasingly strong movement to retain as much of the city’s historic charm and natural beauty as possible. The King William area was the first in the state to become an historic district under a local zoning ordinance, and today there are six other such districts in the city.



Norton/Folk/Mathis House on King William, Steve Conrad

Still, of course, there are occasional painful losses. The demolition in 1969 of the Alfred Giles-designed Archbishop's residence on Dwyer Street to make way for a parking lot, and the see-saw fortunes of the Dullnig Building across from Joske's are examples. Also, the intensity of the fight to save the Schultze Store and other old buildings in HemisFair Plaza was in the Alamo tradition. But people now are more willing to consider the uniqueness of history and tradition as guidelines for future growth and development than they were 10 years ago, when almost every act of preservation was largely a personal battle requiring obvious economic justification as a benefit to tourism for public acceptance. And indeed, the fact that there were many personal battles is in itself a facet of San Antonio's uniqueness. Somehow all those early decades of quiet acceptance of the various life-styles had enhanced their value in the minds of many individuals—the greater proportion of the combatants being women who would rather fight than switch.

Epitomizing this spirit was the genteely indomitable Elizabeth Orynski Graham, a lady of Polish descent, the mother of Wanda Ford, who lived in a house she built near San José Mission in a quite unfashionable part of town on



Royalty Coin Co. Bldg., Carol LeGros

land bordering the San Antonio River. She was a lady who inexplicably saved every single item that found its way to "Willow Way," but her clarity of values enlightened all who knew her. She created a Harvest Festival—insisting on authenticity—which eventually became the ever-popular Night In Old San Antonio. And she initiated the long, hard struggle to restore Mission San José to a place of cultural prominence, a struggle taken up with Ethel Wilson Harris, who moved into the crumbling rooms at the mission to oversee the beginnings of restoration, to establish a crafts studio, and eventually to bring secular drama and music to the Mission grounds.

San Antonio's acceptance of progress at its own pace, the local stimulus of a variety of cultures, the city's isolated position on the edge of the frontier—all had some influence on the development of its architecture and architects. Although there are older sections of the city which clearly were built in identifiable styles—with the boisterous influences of the Victorian era predominating—the city as a whole is remarkably free from the excesses of fadism. Most of the work was and is done by architects of the region. Some of them were distinguished: Francois Giraud, Alfred Giles, James Reiley Gordon, John Fries, Albert Beckmann, Atlee B. Ayres, contractor J. H. Kampmann. Even those trained elsewhere (England and Germany) who were familiar with stylistic influences seemed to temper their designs to something less didactic and perhaps more suitable. Or, perhaps, their clients simply were not demanding "the latest thing."



Heart of the River Walk, David Harrison

Some clients did feel compelled, of course, to seek “outsiders” for major design commissions. Kenneth Franzheim’s National Bank of Commerce Building, the first major downtown building after World War II, is remarkable for having failed to incorporate its River Walk frontage in the site design, an oddity topped only by El Tropicano Hotel’s creating several hundred feet of fake river in its partially open ground floor paralleling the river itself. Two recent “imported” bank buildings are the new Frost Bank Building by William Pereira, and the San Antonio Bank and Trust on Travis Park by Edward Durell Stone. Fortunately for San Antonio, these banks are not typical of design by either Pereira or Stone.

Many of the major public landmarks were locally designed: Bexar County Courthouse (Gordon, 1892); Municipal Auditorium (Ayres & Ayres, 1926); Smith-Young Tower (Ayres & Ayres, 1928); and Post Office and Federal Building (Cameron, 1937) to name only a few. Overall—unlike Dallas, Fort Worth, or Houston—San Antonio has shown little interest in hiring famous outside architects simply to secure a reputation for the city.

After the crash of 1929, the continuity of growth in San Antonio, as elsewhere, was interrupted until after World War II; but the city profited in a most extraordinary way from several W.P.A. and N.Y.A. projects initiated by the incomparable former Mayor Maury Maverick: the reconstruction of La Villita (O’Neil Ford) and the construction of the River Walk (architect Robert Hugman and engineer Edwin P. Arneson), portions of the Zoo in Brackenridge Park, and Alamo Stadium (Phelps, Dewees & Simmons). These projects introduced a new concern and their solutions a new idiom: local, natural materials used unobtrusively to create a sense of harmony with the landscape—the beginnings of an architectural regionalism in San Antonio, in a style so simple its artfulness has sometimes been overlooked, but so appropriate it has been imitated ever since.

Shortly after World War II, a fortunate circumstance occurred which we believe is responsible for the early introduction and acceptance of modern design in San Antonio. A significant number of the city’s most influential citizens sat on the boards of two key developing institutions, Trinity University and Southwest Research Institute (SWRI), both of which were building new complexes. Tom Slick, a young and dynamic millionaire who sat on both boards, had, in fact, founded SWRI and encouraged the use of a new process of construction at both institutions. This new technique was lift-slab construction, developed at SWRI with Slick’s help. Its economy, compared with the expense of



McNay Art Institute, Hudson Lockett III

an imitative colonial style, made it the choice for Trinity on its magnificent site overlooking the city. Inexperience with designing for this type of structure led to the engagement of William Wurster, then Dean at M.I.T., as design consultant. Wurster suggested adding O'Neil Ford to the design team, and the resulting campus unfolding over the years from the offices of Ford and of Bartlett Cocke has set a superb design standard. This acceptance of contemporary design by the boards of both these institutions marked a departure that was not to occur on similar boards around the state for another 10 or 15 years.

In the San Antonio of today, civic leaders are exploring avenues for increased economic activity and development. The City Council is about to receive (and, we hope, accept) its first long-range comprehensive plan. Major issues still are unsettled, particularly the question of where major growth should occur, other than downtown. Two new factors have been introduced in recent years: concern that run-off from urban development over the recharge zone of the Edwards Aquifer might contribute to pollution of the

city's water; and the substantial political role now played by organized citizens' groups. The most powerful group is COPS (Communities Organized for Public Service), which has succeeded in deflecting large capital sums into improvements for existing Mexican-American neighborhoods which they argue have been consistently overlooked. They have used the Saul Alinsky technique of confrontation politics, holding elected representatives directly accountable to constituents. In addition to achieving many of their own goals, they have opened up the processes of local government to groups and interests ignored for many years.

The Aquifer Protection Association (APA) was formed in 1975, the same year as COPS, by members of other groups who were particularly concerned about water. Using its own techniques, such as a referendum to unzone a shopping center on the recharge zone, the APA has succeeded in raising the issues of growth management and water quality to the level of public debate. There are also many active neighborhood groups in all parts of the city which are concerned with maintaining viability in existing neighborhoods. All of these activities have introduced to civic debate a concern for historic, human and environmental values.

Still, much needs to be done. Paramount among items on the agenda is a reaffirmation of the river and tributary streams as the living structural element of San Antonio. This concept was put forth in an excellent study prepared for the San Antonio Development Agency in the 1960s,



but the organizational structure needed to implement its recommendations has been weak and intermittent in effectiveness.

Some developments along the river have been sensitive to the concept. The restoration of the old Ursuline Academy as the Southwest Craft Center has given San Antonio the largest center of this type in Texas. Inclusion of architectural crafts has been particularly welcome there. A condominium complex across the river from the Ursuline, now under construction, will enhance the residential mix. And the new LoVaca Gathering Company headquarters upstream should also benefit the river corridor.

Still further upstream, the adaptive reuse of the Old Lone Star Brewery by the Witte Museum will be a significant addition. And still in the planning stage is a proposal to link Alamo Plaza with the River Walk area, a project of great importance if the success of the River Walk development is to be extended in the downtown area.

San Antonio may never have a Galleria or a One Main Place. In its own time, and in its own way, it will merely enhance its uniqueness. For isn't San Antonio the spiritual home of all Texans—the mirror of our past, the genesis of our cultures, the crucible of our values? Its direct influence may wax and wane through the years, but its image and importance are permanently lodged within our souls.



Boone and Catherine Powell live and work in San Antonio, where Boone is a principal in the architectural firm of Ford, Powell & Carson and Catherine

is a planner and an assistant professor of urban studies at Trinity University. She teaches graduate courses in urban planning, research, land use and transportation and engages in consulting as time permits. Boone, educated as both an architect and planner, also pursues an active interest in historical preservation and the history of Texas architecture.

NOTE: We gratefully acknowledge the use of work from the Spring '78 third-year drawing class of Sinclair Black at the UT-Austin School of Architecture as illustrations for this article. Rendered from photographs, the drawings are the result of one exercise in the course which was intended to help students develop drawing technique.



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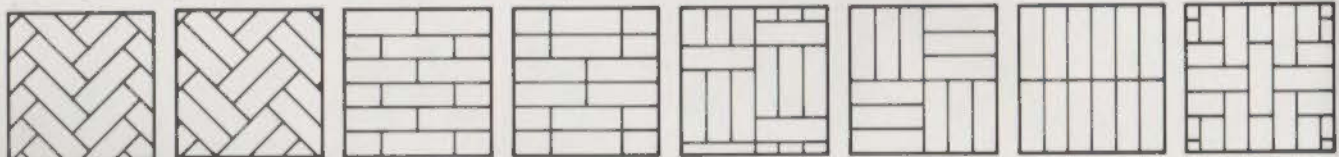


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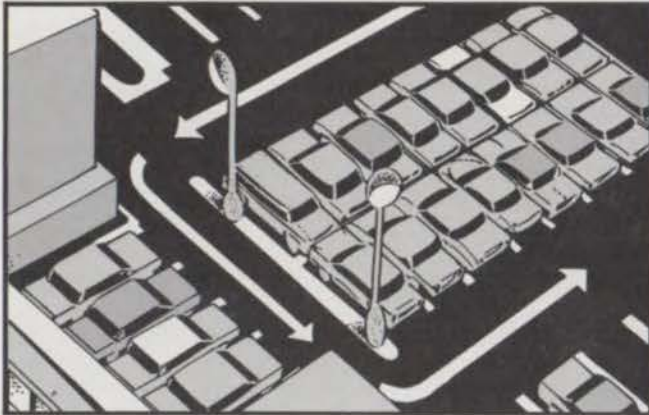
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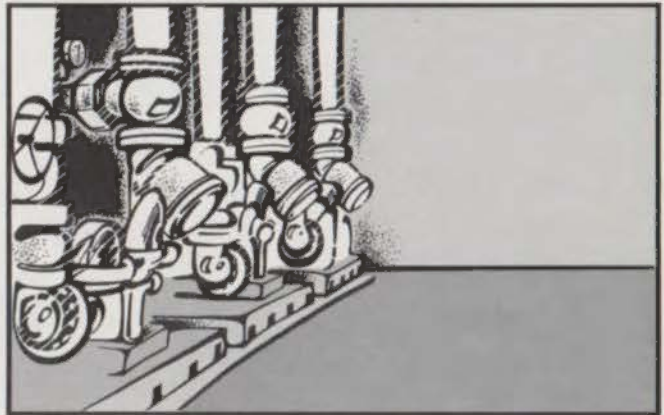
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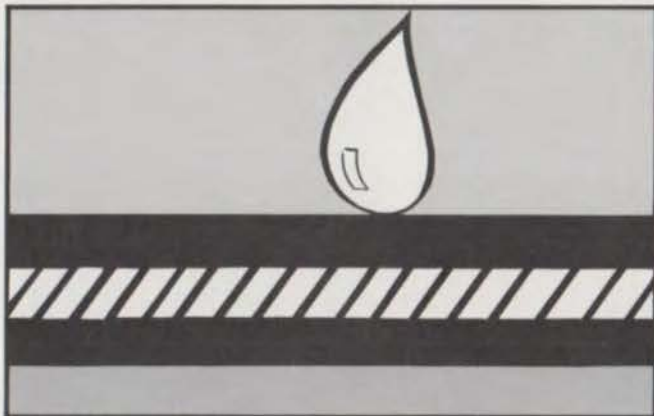
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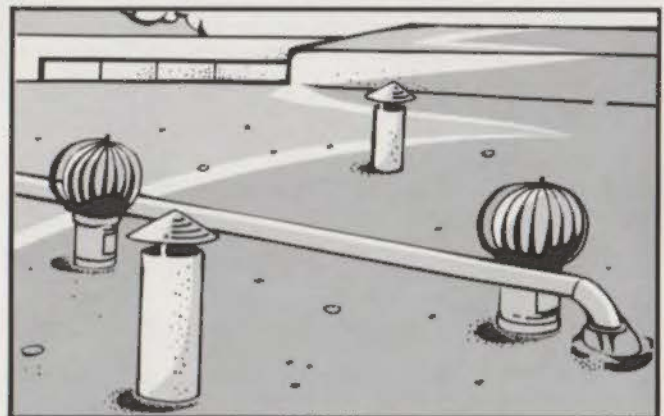
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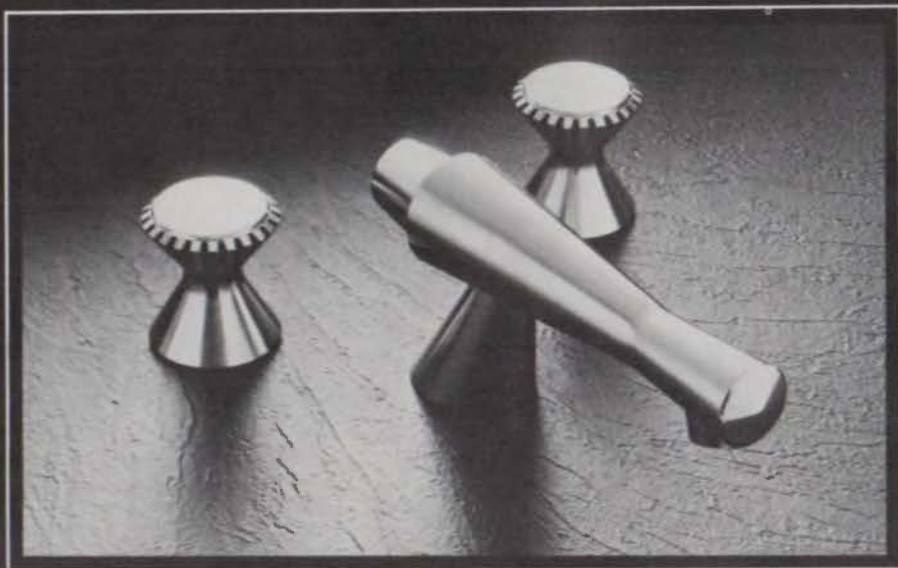
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Front porch scene, by Kathy Vargas.



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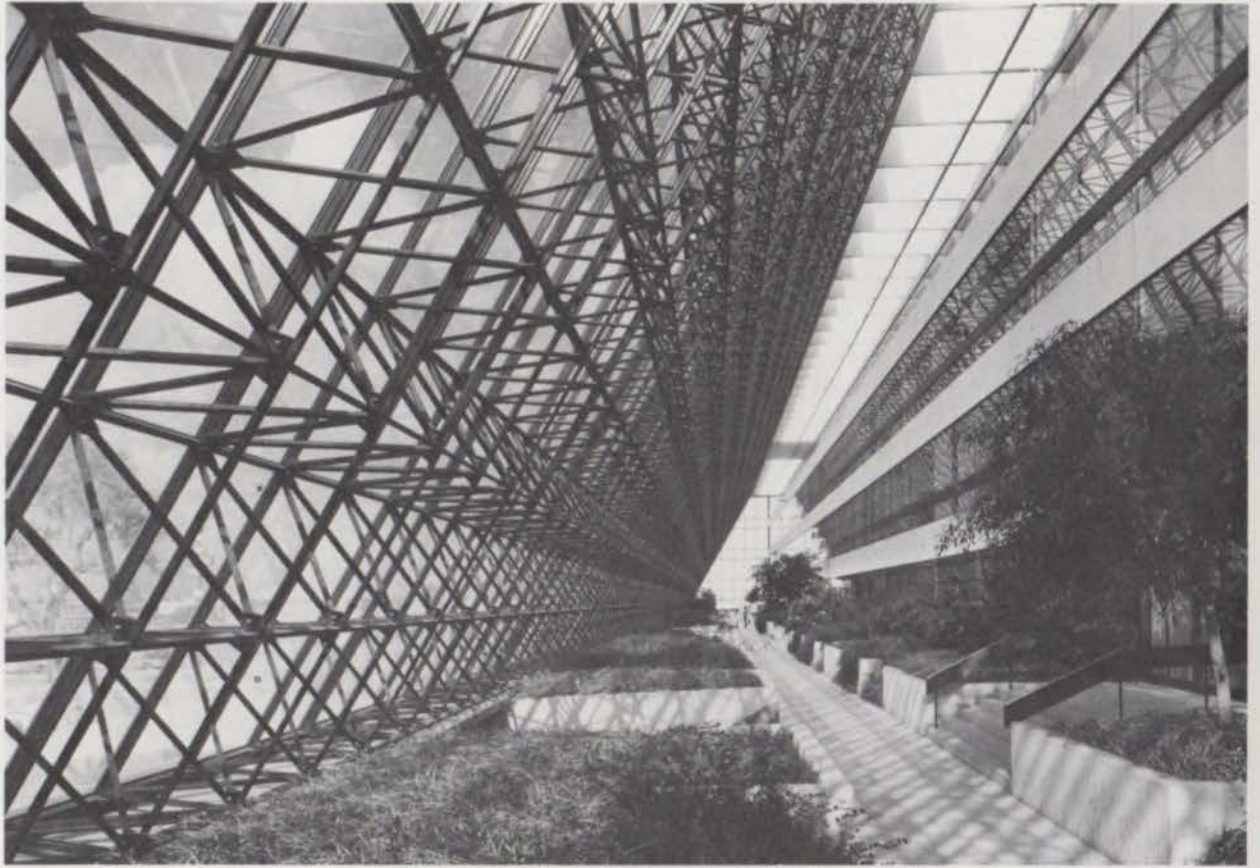
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Boy at Friendly Spot Ice House, by Richard Tichich.

For use of their photographs in this portfolio, we thank the following: Judy Bankhead, Artist in Residence in Photography at Healy-Murphy Learning Center in San Antonio; photography students of Jim Newberry at UTSA—Roy Coons, David M. Garcia, Melissa Herod, Jane Norton, Richard Tichich and Kathy Vargas; UT-Austin photography student Pam Meadows; San Antonio photographer Larry Pearlstone; and Austin architect Sinclair Black.



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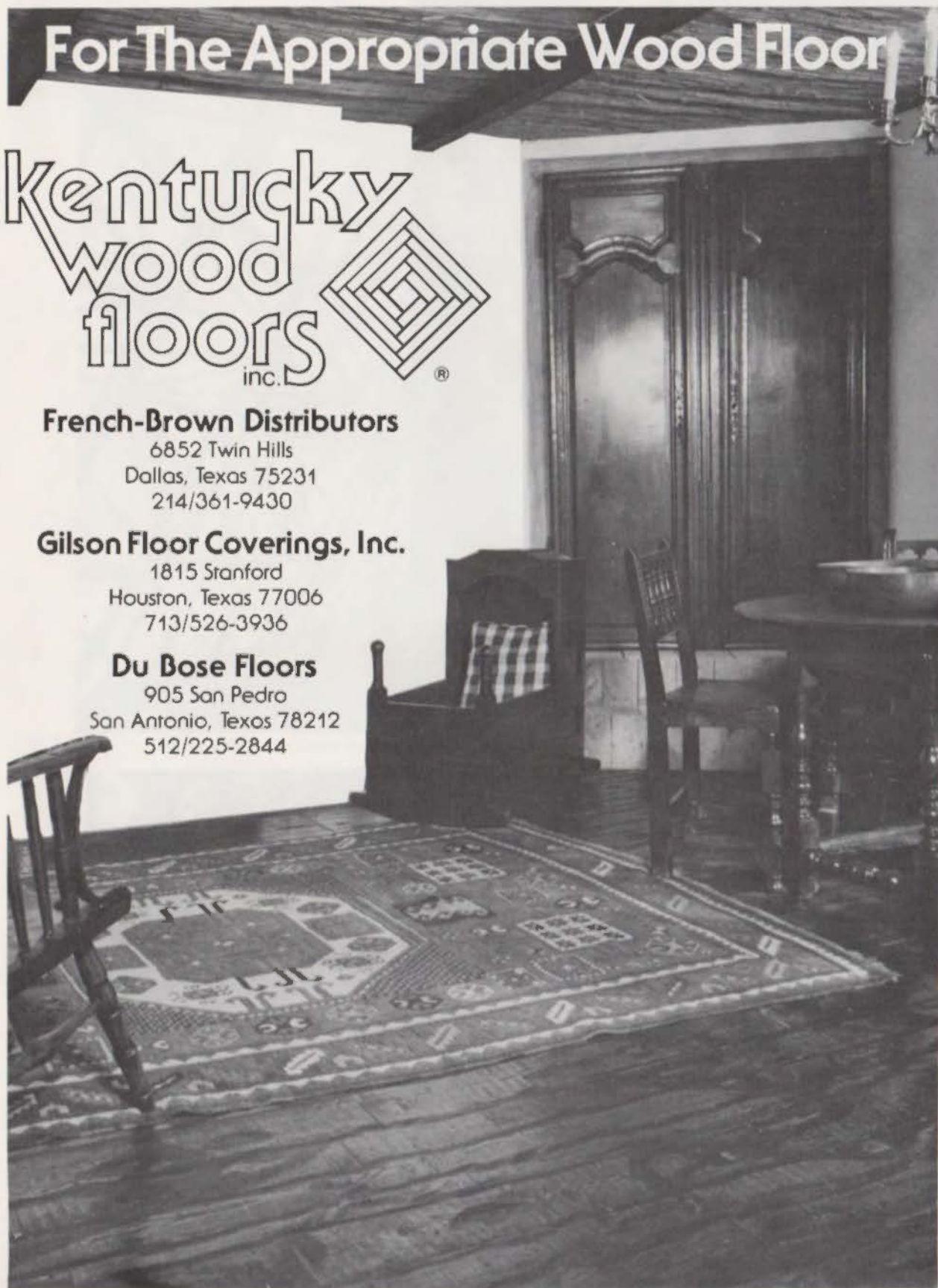
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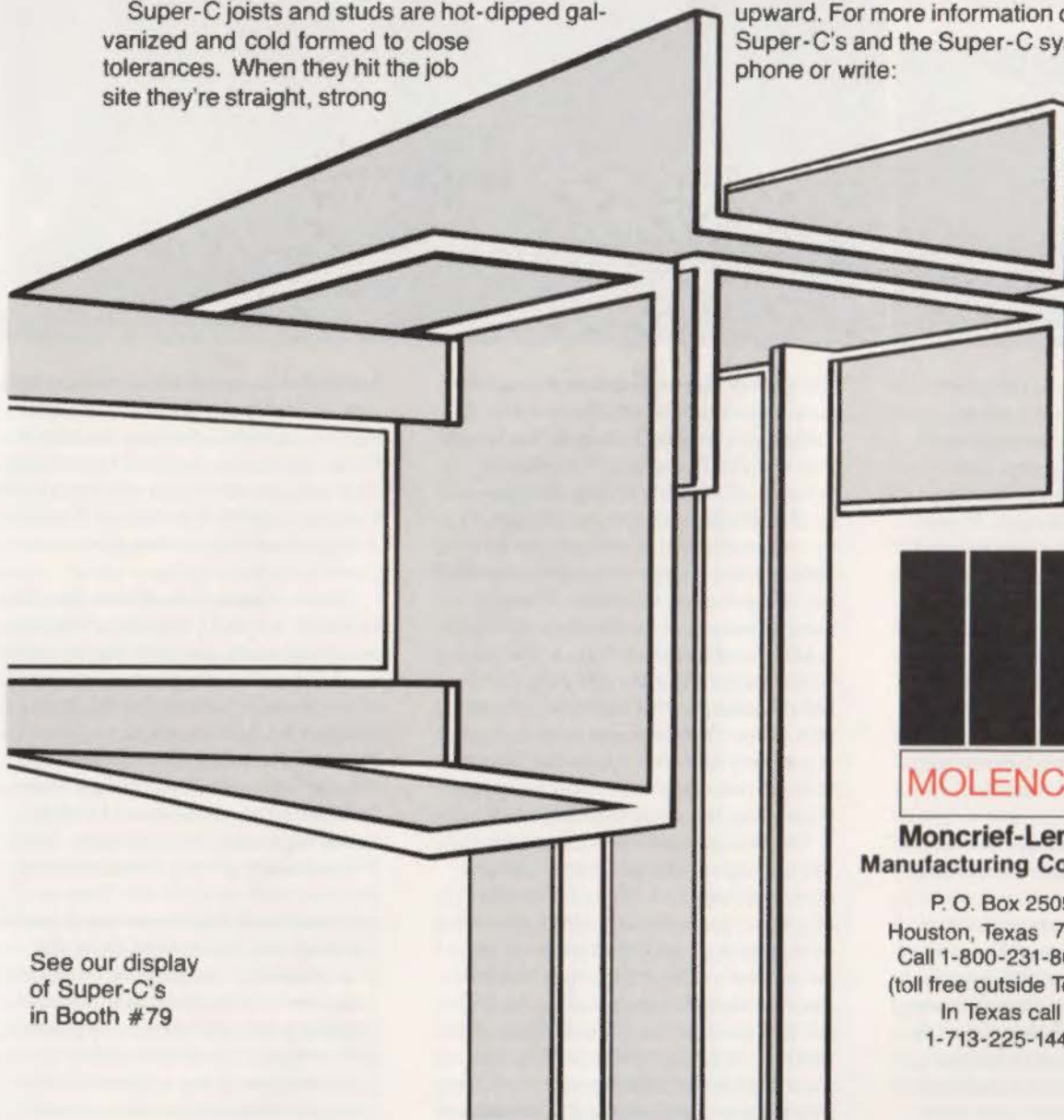
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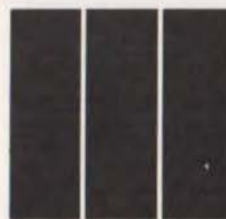
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THE MISSIONS OF SAN ANTONIO

Salvation, Once and for All

By Michael McCullar



Long seen as symbols of the wild American West, the Texas cowboy, Longhorn and tools and techniques of the ranching trade do not owe their origins to wild-West Americans. The Spanish gave cattle ranching to Texas and America, it should be remembered, long before Texas and America officially came to be. And these Spaniards weren't rough-riding vaqueros either, but gentle souls, Franciscan friars, who introduced the aboriginal inhabitants of early Tejas at once to God, Baroque architecture and the idea of tending cattle from horseback in the early 18th-century Spanish missions of San Antonio de Padua.

Periodic attempts over the last 150 years to reuse or restore San Antonio's five mission complexes—classic remnants of Spain's 18th-century colonial incursions into the new world and collectively the birthplace of the American ranching industry—have been piecemeal at best. Falling into decline in the early 1800s after their Indian populations dwindled, the missions lay abandoned or mistreated for years. Roofs and domes

fell, towers and walls crumbled and at least one—the Mission San Antonio de Valero, or "Alamo"—caught the bloody brunt of the Texas War for Independence in 1836. Only in this century—more specifically in the last 40 years or so—has concerted effort been made to authentically restore and seriously protect the aging mission buildings. And the most recent move, to establish a National Missions Historical Park, in the legislative hopper since the late '60s, met last-minute approval in the closing session of the 95th Congress in mid-October as part of a National Parks and Recreation Act, allotting \$10.5 million for implementing the mission park plan.

The federal funds will go toward linking four of the missions—Concepcion, San José, San Juan and Espada—in a linear park corridor along a seven-mile stretch of the San Antonio River on the south side of the city, a National Park Service Plan endorsed by the City, the County, the San Antonio River Authority, the Conservation Society, the County Historical Commission and, most importantly, the Catholic Archdiocese of

San Antonio, owner of the mission buildings. (The Alamo, San Antonio's first mission, already a thriving downtown tourist attraction, is owned by the State of Texas, preserved and protected by the Daughters of the Republic of Texas and is not part of the missions park proposal.)

The proposed plan, chosen from five included in a 1975 National Park Service feasibility study, calls for the four missions lying alternately on different sides of the river to be linked to the river park corridor by landscaped paths. The National Park Service either will buy the missions or strike a binding agreement with the Archdiocese for their preservation and interpretation. Since all four missions are still active parishes, provision will be made for them to continue to be. Scenic easements and buffer zones will be acquired along the river to protect the missions from future suburban and commercial sprawl and to return the area to at least a semblance of its historically rural atmosphere.

In addition to the missions, the Espada Acequia system—the original irri-



FACING PAGE: "Rosa's Window" on the south wall of the baptistry at San José. LEFT: Twin towers and canine-teeth serrations along the top of the church walls at Mission Concepcion. BELOW: Window detail and interior.



Photo by Greg Riedel



Photo by Greg Riedel

gation system for the farmlands of Mission Espada, including the only still-functional Spanish aqueduct in the United States—will be included in the park, along with historically significant agricultural land in the southern part of the missions area. No small concern, however, is the possible economic and social impact of such land acquisition. Although the national park will be a boon to the city's already thriving tourist industry, and most of the land to be included is already public, some of the land is owned and farmed by descendants of Espada Mission Indians and settlers who have strong ties to that historic ground and who are every bit as "historically significant," as even some park proponents point out, as the cherished missions are.

Aside from some opposition from residents of the Mission Road area, serious objections to the proposal have been few. Toward a more equitable land acquisition policy, the plan affords area inhabitants life-time residency and a voice in future land-use decisions. And a short-lived concern of the Office of

Management and Budget that the Missions National Park could violate the separation of church and state principle was convincingly put to rest by proponents of the project, who cited as a precedent Boston's old North Church, which is operated and maintained through cooperative agreement between the Church and federal government. They also pointed out that a mutually beneficial "treaty" has existed at Mission San José since the 1940s between the Church, which maintains ownership of the church building, and the County, the City, the State and the federal government in the operation of the mission as a state park, National Historic Landmark and Site and active parish.

The successful move to designate the missions area as a national historical park marks the culmination of a long and ardent campaign to finally insure their protection and to authorize and fund their continuous upkeep and restoration. Prime movers of the effort, since the national park idea was first proposed in the early '50s, have been the Conservation Society, Chamber of Commerce and

the Archdiocese, who have enjoyed a wide foundation of individual and institutional support over the years, from Lady Bird Johnson to, more recently, the Army Corps of Engineers.

One of the individual prime movers of the mission park plan, typifying the zeal of a host of others, has been San Antonio broadcaster and funeral home director Henry Guerra, who has chaired the Chamber of Commerce's Mission Road Task Force Committee since the early '50s. He is a staunch supporter of mission preservation, a passionate restorationist who would rather see nothing done to the missions than something done wrong or sloppily. A native San Antonian, he was baptized in the centuries-old baptismal font in San Fernando Cathedral. He marched in countless Christ-the-King processions along the old Mission Road as a boy and did his share of pool-shooting and beer-drinking as a teenager in the ruins of Espada Mission's outer wall, when the old sandstone bulwark was less the worse for wear and temporarily housed a pool hall during the '30s.

"The main reason behind this whole

FACING PAGE: Mission church with stone buttresses at San Juan. RIGHT: Restored tower and dome at San José. BELOW: San Antonio mission devotee Henry Guerra.



Photo by Pam Meadows



national park plan," he says, "is the desire of a number of people like me who think there should be a process by which the missions can be carefully studied, restored and protected, to make sure some enthusiastic amateur doesn't come in here one day just to 'fix things up.'"

Today the missions aren't exactly in a moribund state of decay. They're in good shape, for the most part, and generally well cared for. Two of them—San José and San Juan—have been extensively restored, the former during the Depression by the Works Progress Administration (WPA), under the guidance of San Antonio architect Harvey P. Smith, and the latter, almost from the ground up, by Smith and later San Antonio architect O'Neil Ford. Custodians are assigned to keep them clean and vandal-free (not near the problem it was when the missions were unattended). They are popular tourist attractions; busloads of San Antonio visitors, of every age and religious persuasion, make pilgrimages each day to the hallowed mission walls. But in spite of their popularity and recognized historical value,

Guerra says, seldom have restoration and preservation efforts on all four of the missions been adequately coordinated or funded. Expenses for upkeep have come out of a special Archdiocese Mission Fund, but even basic maintenance—let alone a scholarly insistence upon authentic restoration—has placed a financial burden on the Archdiocese, which gave the national park plan its blessing early on.

Abandoned and desecrated off and on throughout the 19th century, the missions have been well on the road to recovery since the WPA projects of the '30s. But 20th-century technology and attention have posed almost as many problems as they've solved. The ornate main-entrance facades of soft limestone—as opposed to the rugged "Tufa" stone of which the massive walls are composed—have shown an alarming rate of deterioration just in the last 20 years or so, particularly on the bases of the veneer columns at Mission Concepcion, where the stone is mysteriously crumbling and flaking off like dry clay. At first, Guerra says, everyone thought the culprit might

be a leaking water pipe underground. But a careful excavation revealed no pipes or water in the vicinity. The current guess: exhaust pollution from cars passing by on the nearby Mission Road.

Yet another 20th-century problem, says Guerra, a stickler for detail, is what he calls a "watershed of technology." When attempts were made simply to repair the missions in the 1800s for use as churches, among other things, not necessarily to restore them as historic shrines, unwitting duplication of original craftsmanship was more accurate than intentional restoration is today, since masonry and carpentry techniques were pretty much the same as those used by the original Franciscan and Indian builders in the early 18th century. Today, in fact, it is hard to distinguish original work and materials from craftsmanship that went into shoring up the missions until about 1900. But after the turn of the century, and after the Machine Age got well underway, Guerra says, accurate, hand-crafted duplication became increasingly more costly and harder to come by. "Often modern tech-



niques of mission restoration have been based on the latest Douglas Fairbanks movie."

The problems of land acquisition, painstaking research and restoration and deterioration caused by 20th-century air do indeed pose rigorous challenges to mission preservationists. But the challenges of the task are far more appealing to most than the idea of letting the Archdiocese and the missions fend for themselves. The national park plan gained widespread support, Guerra says, as a compromise at long last adopted because it will involve maximum participation by the National Park Service and the least amount of private property, will pave the way for substantial federal funding for mission preservation and will further enhance the city's southside environment, a relatively low-income area that has been a zoning hodge-podge for years and a target area for federal and city funding since the river was paved into a flood channel in the '30s (denuding its banks of 100-year-old pecan trees in the process.) Since the early '50s, when the archbishop got lost and almost broke

the axle on his car taking a group of visiting bishops on a tour of the missions, the old Mission Road has been improved and signs strategically placed. And under the national Open Spaces Act of the '60s, much of the land along the river has been donated by private owners and made into public parks, with picnic tables and hike-and-bike trails.

"It's more than just an historic project," Guerra says. "There are other benefits. We sold the whole idea to the city in the first place as a linear park for the south side. Much of the land has already been developed as public recreational space. There's a first-class, 18-hole municipal golf course. It's all proven to be very popular. You need people. And all we need is a small area around each mission to tie it together and make it all compatible."

Even with all its support and momentum, the national park plan still will face a few obstacles during implementation. For one, the lingering problem of scenic purity, all too clear near San José, "Queen of the Missions." It's what Guerra calls the "Big Problem," indicating the chal-

lenges involved in creating a national park with historical ambience where monuments of the past intermingle with monuments of the present. "That's the Mission Drive-In Theater," Guerra says, pointing toward two drive-in movie screens competing successfully with San José's mottled-grey Moorish tower and dome looming out of a distant treeline. "We're trying to get the state to buy it," he says, which would certainly make the mission view from that particular vantage point more vintage. What they're trying to form, in effect, is a well-funded, organized and scenically landscaped defense perimeter around the city's mission treasures, theoretically, in the long run, for the benefit of all—parishioners, preservationists, residents, businesses and tourists. Although none of the missions ever succumbed to attacks by hostile Indians, the general concern has been that the threats of time, urban growth and chronically insufficient funds may someday make marauding Apaches seem like the least of their historic woes.

San Antonio Missions:

An Historical Perspective

The historical significance of San Antonio's old Spanish missions is not to be denied. Introducing a curious mixture of artistic, agricultural, religious and martial concepts to the natives of New Spain's northernmost colonies in the early 18th century, the missions represented a combination of motives on the part of the Catholic Church and the Spanish Empire. Strategically, they were a means of establishing and holding a line of outposts across the northern territories at a time when the French were staking out Louisiana and threatening to encroach upon Spain's new world dominion. They were also designed to Christianize, civilize and educate the nomadic Coahuiltecan Indians, the predominate tribe of the area, and to train them ultimately to defend the missions against hostile Indians and, if necessary, the French. Along with learning how to grow corn, tan leather, tend cattle, fear God and speak Spanish, the Indians became proficient at firing muskets and swivel guns from the corner bastions of the compounds, mainly at Comanches and Apaches who frequently raided the rich and bountiful missions to steal horses, among other things.

Typically, a mission consisted of a four- or five-acre compound surrounded by a stone or adobe wall which housed quarters for the Indians. In addition to the mission church, the complex usually included a granary, workhouses, a mill and cemetery. Beyond the walls was mission farm- and ranchland and its acequia, or irrigation system. Out there the Indians raised crops and livestock, fashioning all sorts of regional tools of the trade, including broad squares of rawhide to wrap around their legs as they worked cattle from horseback in thickets of cactus, mesquite and white-thorn bush. Eventually those leather pants came to be commonly known as "chaps."

A somewhat incongruous feature of these missions-on-the-range was their classic architectural style. Much closer to New Spain's cultural heart than the missions of New Mexico or California, the



missions of San Antonio exhibited a rich artistic sophistication. Delicately carved Baroque facades and Moorish towers and domes reflected the imported old-world craftsmanship of expert sculptors and artisans. And to appeal to the Indian's penchant for color, the mission exteriors were painted in geometric red and blue quatrefoil patterns, a far cry from today's popular conception of old missions as having always been a dull, earthy grey. (During the 1920s and '30s, San Antonio artist Ernst Schuchard studied the visible traces of the mission frescoes and created a series of paintings depicting their originally colorful exteriors. He duplicated the pattern on a portion of the church wall at Mission San José which is still there to give visitors a refreshing idea of what the missions originally looked like.)

Following is a brief profile on each of San Antonio's park-plan missions, from Mission Nuestra Señora de la Purísima Concepción de Acuña, the

northernmost on Mission Road and the most structurally pristine, to Mission San Francisco de la Espada, the southernmost, where an original, intact corner bastion still commands the fertile bottom lands from the southeast corner of the mission wall, just as it has done for more than 200 years.

Mission Nuestra Señora de la Purísima Concepción de Acuña

Legend has it that Mexican General Santa Anna was somewhat surprised that Travis, Bowie and Crockett chose to defend the Alamo instead of Mission Concepción, with its massive walls and forbidding, fortress-like design. Proof of the mission's durability is the fact that it is the oldest unrestored church structure in the United States.

Originally founded in 1716 in East Texas, the mission eventually was moved (due to trouble with the Indians and French) to San Antonio, where its cor-

*FACING PAGE: Original facade and reconstructed stone structure at Mission Espada.
BELOW: San Antonio artist Ernst Schuchard's conception of original color pattern on church exteriors, recreated on a portion of the tower wall at San José.*



Photo by Greg Riedel

nerstone was laid in 1731. The stone structure, with dome and twin towers, was completed in 1754. The church faces due west and is built in the form of a cross, with altars in the north and south transepts and in the sanctuary on the east end. Its name reflects a controversial religious question of the day—the Doctrine of the Immaculate Conception of the Virgin. “Acuña” is derived from the name of the Viceroy of Mexico at the time of the mission’s founding.

In 1794 Conception was secularized and its land distributed among some 15 remaining Indian families. It was abandoned in 1819 and not used again for religious purposes until 1861. It was rededicated a Catholic church in 1887.

Mission San José y San Miguel de Aguayo

As the only one of the five missions in San Antonio sponsored by the Franciscan College of Zacatecas, the Mission San José received the college’s constant

attention and support, eventually becoming the largest, most ornately designed and prosperous of the missions in the area.

The mission church, completed in 1781, features an intricately carved limestone facade and the famous “Rosa’s Window” on the south wall of the baptistry. Over the years the structure’s original dome and tower fell but were rebuilt by the WPA in the ‘30s when the entire mission complex was restored.

Throughout most of the 18th century, Mission San José flourished, with about 1,200 acres under irrigation and herds of up to 4,000 Longhorns during its best years.

During the 1760s, the mission Indians, who had learned their lessons well, were given charge of the mission ranch lands. San José was partially secularized in 1794, with the mission church continuing to function as such until 1824, when the Mexican government ordered it abandoned.

Mission San Juan de Capistrano

Another of the missions originally established in East Texas, San Juan was moved to San Antonio and dedicated in 1731. Mission activity lasted until about 1824 but was never vibrant, nor the mission very economically successful.

The mission chapel, the most prominent restored building on the site, is of rubble construction with stucco-covered walls, with stone buttresses on the east and west walls. The church features a two-tiered belfry with three bells, one on the top level and two on the bottom. Visible portions of foundations and walls on the east side of the compound tell of unsuccessful efforts to build a larger church in the 1760s and 1770s.

Following secularization in 1824, the building was neglected. In 1890 the roof collapsed, and reconstruction did not begin until 1907. Rededicated in 1909, the church, like the other three missions, is an active parish.

Mission San Francisco de la Espada

Mission Espada is yet another transplanted East Texas mission, reportedly the oldest of all missions in Texas, originally founded as Mission San Francisco de los Tejas in 1690 in what is now northeastern Houston County. The San Antonio mission was dedicated on its present site, on the west bank of the San Antonio River, in 1731.

The mission’s first structures in San Antonio were only temporary. Not until the early 1740s were permanent stone buildings constructed. By 1745, the Espada complex had a two-story friary, stone church, granary, irrigation system and aqueduct across Piedra Creek, still functional and now a National Historic Landmark. A surrounding stone parapet included corner bastions for defense, one of which is still standing unrestored.

The mission buildings deteriorated after secularization in 1824. By 1858, only the church facade and rear walls remained standing. Restoration and repair of the complex has been underway, off and on, since the late 1800s.

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AWARDS '78

Honor Awards, Design Awards, Flowers Awards

Concern for the quality of life—beyond a year-long TSA theme—is inherent in the everyday thoughts and activities of architects as shapers of the built environment. And in Texas, where that environment is relatively young and dynamic, an awareness of the quality life as an achievable goal is growing in the public as well as the professional consciousness. To recognize and gauge that developing concern, and to reaffirm its own professional goals and commitments, the Texas Society of Architects seeks to recognize civic and professional efforts which demonstrate a genuine and sensitive concern for environmental quality as its own reward. So it is that, during its annual meeting each year, TSA presents Honorary Membership to individuals, and Citations of Honor to individuals and organizations, in recognition of significant contributions to the quality of life in Texas. The John G. Flowers Memorial Awards Program, intended to stimulate excellence in architectural reporting and criticism, also culminates during the annual meeting, as does TSA's design awards program, intended not only to recognize architects for outstanding design achievement but clients for making it possible.

On the following pages are brief introductions to this year's honorees: nine individual and institutional recipients of TSA Honor Awards for civic achievement, selected by committee from chapter nominations across the state; three winners of the 1978 John G. Flowers Memorial Award, for journalistic excellence in various media; and the 10 winning projects in the 1978 design awards competition.

Texas Architect commends the honorees for their exemplary accomplishments, which will be more formally cited during presentations at the annual meeting awards luncheon in San Antonio November 3.

Honor Awards



Nina Cullinan



Dr. Philip Hoffman

Nina Cullinan Houston Honorary Membership

There was no art museum in the state of Texas in 1909 when Joseph S. Cullinan acquired a triangle of land adjacent to Herman Park in Houston for the Art League of Houston to use as a site for a new art museum, opened in 1924 and now called the Museum of Fine Arts. In the years since, of course, every major city in the state has come to boast of at least one major art museum and many, Houston for one, have managed to lay claim to two. A good deal of the credit for Houston's fortunate wealth of fine and contemporary art—and fine and contemporary architecture to shelter and display it—remains in the Cullinan family. After Joseph Cullinan's death in 1939, the standard of patron and supporter of the arts in Houston passed to his daughter, Nina, who over the years has played an invaluable leading role in the growth and development of Houston's Museum of Fine Arts and Contemporary Arts Museum.



Houston Home & Garden



Houston Urban Bunch in action.



Robert Hugman on the River Walk.



Dr. Rupert Richardson

Keenly interested in a wide range of community activities, from the Houston Symphony to mental health units of the Texas Medical Center, Nina Cullinan has devoted perhaps the greatest interest and support to the visual arts—including architecture. In the early '50s, recognizing the need to expand the Museum of Fine Arts on the original site her father acquired for the Art League of Houston some 30 years before, Nina Cullinan commissioned the renowned international architect Mies Van der Rohe to design the new additions and in 1958 dedicated the new Cullinan Wing to her parents. Recognizing the need for the establishment of a museum for the contemporary as well as fine historical arts in Houston, Miss Cullinan was one of the early organizers and leaders of Houston's Contemporary Arts Association, formed shortly after World War II to bring to Houston exhibitions demonstrating the trends then developing in the major art centers of the world.

Valuing the pioneers of the day as well as those of the past, Nina Cullinan has also promoted the acceptance of the best contemporary architectural design in Houston.



City seal, San Antonio.



Frances Sturgis



Curtis Hunt

Dr. Philip G. Hoffman Houston Citation of Honor

In 1961, the first year for Dr. Philip Hoffman as president, the University of Houston had a total enrollment of 12,000 students on one campus and a budget of little more than \$7 million. It was also a relatively obscure private school, looking ahead to a time when private schools all over the country would face dwindling enrollments and funds.

Seventeen years later, the university's profile, size and stature have changed dramatically. Today, a tour of the Houston central campus, one of four state-supported University of Houston campuses statewide, reveals a thriving academic and built environment, with a budget of \$56 million and a system-wide enrollment of 40,000, reflecting the extraordinary growth and maturity of the university under the leadership of Dr. Hoffman. During his tenure, over \$200 million has been spent on campus facilities development. By selecting highly qualified design professionals for the rapid and ongoing building program, Dr. Hoffman has encouraged and promoted quality architecture, while at the same time protecting the campus through strict adherence to environmental standards and recognition of the importance of natural elements in an area of increasing urbanization. Grass, trees, shrubs and flowers enhance every approach to the university; new buildings on campus reflect freedom of design while retaining a sense of unity with older structures and a consideration for the development of the total campus environment. The establishment of the University of Houston Clear Lake campus in 1971 exemplified the same emphasis on blending architecture with the environment.

The result of all this attention to quality in the development of the University of Houston's natural and built environment under the aegis of Dr. Hoffman has resulted in a lively, stimulating, community-oriented institution, upon which, as Dr. Hoffman says, "we are building the future."

Houston Home & Garden Citation of Honor

Since the first issue rolled off the presses in October 1974, the monthly magazine *Houston Home & Garden*, published by Bayland Publishing, Inc., of Houston, has devoted a substantial amount of space and editorial attention to Houston's architecture—not only residential design and landscaping, as its name would suggest, but other topics of vital and current concern to architects and homeowners alike, such as solar energy, city life, preservation and adaptive reuse and neighborhood revitalization.

Through photo essays, feature articles and almost monthly interviews with Houston architects, the magazine encourages its readership (expanding monthly) to be concerned with quality design—both residential and commercial, inside and out. Each month at least one Houston home is featured in some detail with credit prominently given its architects. Regular articles advise readers how best to decorate their homes; other stories are educational: describing classic chair designs, for example, (and where to find them); still others keep readers up to date on new products, from the latest bathroom fixtures and ceramic tiles to greenhouses and skylights. Other regular topics include energy-saving, remodeling, home improvement, decorating and current books.

Houston Home & Garden has addressed current architectural concerns not only by reporting and photographing Houston projects but also by co-sponsoring (in conjunction with TSA's Houston chapter) the annual Houston Home Design Awards, the annual Environmental Improvement Competition (along with the TSA Houston chapter and the Houston Municipal Art Commission), the annual Tour of Homes and the Showcase Home (presented by the Houston Urban Bunch, another of this year's Citation of Honor recipients, and the Interior Architecture Committee of the Houston TSA chapter).

Houston Urban Bunch Houston Citation of Honor

The Houston Urban Bunch (HUB) was organized by TSA's Houston chapter in 1970 as a private, tax-exempt, non-profit "community design center," one of numerous volunteer groups of architects, planners, engineers, graphics designers, craftsmen and students formed nationwide in the late '60s and early '70s to provide professional design services to people and neighborhoods normally unable to afford such services. Largely a response to the gauntlet of "social responsibility" thrown before the AIA and other professional organizations by the activist movements of the late '60s, the community design center concept in many cities across the country over the years has gone the way of the smoldering draft card. Not so in Houston, where for the past eight years the Houston Urban Bunch has played an integral role in coordinating what it likes to call a "city gardening" effort: as Houston grows by leaps and bounds, HUB has continuously focused attention on the "overlooked" people of the inner city who may not be profiting all that much from the city's new economic bounty. "A plant blooms best," HUB volunteers like to say, "when its roots are given equal attention—even though one's hands are apt to get dirty."

HUB projects have ranged from site planning and housing renovation to vest-pocket parks and comprehensive plans for rehabilitating entire neighborhoods. Total value of 113 HUB projects undertaken between 1973 and 1977, including donated labor, materials and professional time, is estimated to have been more than \$500,000.

HUB's longevity is due in part to its organization. A board of directors represents both the participating design and building professions and the people of the city for whom the services are intended. And a full- and part-time staff coordinates the effort, consisting of an executive director, project coordinator, secretary, draftsmen and VISTA volunteers.

HUB's long-lasting success, of course, is due in even greater measure to the dedication of its members and the appreciation and cooperation of the public it serves.

Robert H. H. Hugman San Antonio Citation of Honor

As a possible solution to the periodic threat of flooding, the City of San Antonio proposed in the 1920s the straightening of the San Antonio River between Olmos Basin and Gunther Mills and the building of a channel cut-off from Commerce Street to Villita Street. But to many San Antonio citizens, the remedy was almost worse than the ailment. Objections to removing the meandering kinks in the river arose among those who feared the project would desecrate one of the river's most picturesque parts, known as the Big Bend.

The effort to do both—lessen the threat of flooding and preserve the beauty of the river—was ultimately realized, of course, with the development of San Antonio's famed Paseo del Rio, or River Walk, thanks in large measure to the vision and planning expertise of young San Antonio architect Robert H. H. Hugman. Envisioning a stretch of river lined with sidewalk cafes, mariachi bands and shops selling Mexican food and crafts, with Gondoliers poling their boats through floating patches of colorful lilies, Hugman devised a plan that would beautify the flood channel, enhance the Big Bend section of the river and bring merchants to the riverside. He presented his "river street" proposal to local businessmen and city officials. The idea was well-received—with one nagging reservation: the project would undoubtedly cost too much. But the oncoming Depression, ironically, gave Hugman and his supporters the means to get the ambitious plan underway. With the Depression came the Works Progress Administration (WPA) with its battalions of unemployed craftsmen and laborers. By the late 1930s, with Hugman as project architect, work had begun on the San Antonio River Beautification Project, all but completed by 1942 (in September of this year, installation of five bronze bells in the restored Arneson River Theater in honor of Hugman marked the completion of Hugman's original River Walk scheme). Now El Paseo Del Rio is one of the major tourist attractions in the state, one of the finest urban amenities in the country and, according to one Austin architect, "one of the most vital urban spaces in the world."

Dr. Rupert N. Richardson Abilene Citation of Honor

One of the most active state historical agencies in the country, the Texas State Historical Commission has its origins in the grassroots historical marker program, begun in the late '50s to solicit citizen input in finding, marking and preserving buildings of historical and architectural significance statewide. One of the prime movers of that successful grass-roots effort was Dr. Rupert N. Richardson, historian and President Emeritus of Hardin-Simmons University in Abilene, who as chairman of the nascent Texas State Historical Survey Committee in the early '60s travelled throughout the state encouraging local survey committees, dedicating historical markers and otherwise getting the program successfully off the ground. Public response was overwhelming. Today, approximately 2,000 structures in Texas carry the Recorded Texas Historic Landmark designation (the familiar medallion with interpretive plate), providing not only some degree of protection for the structures but, due to a state constitutional amendment adopted in November 1977, also making the properties eligible for ad valorem tax relief.

Dr. Richardson served almost 13 years as a member and two years as chairman of the survey committee, which was redesignated the Texas Historical Commission in 1973. Many effective preservation policies adopted during his tenure still exist. Once, while reflecting on those years of helping preserve Texas' heritage during an address to the Texas State Historical Association, Dr. Richardson cited the historical marker program as "History for the People," a program which gives travellers reason to pause in their journeys throughout the state, "history written so that he who runs may read."

The City of San Antonio Citation of Honor

The site of this year's TSA annual meeting and hence the focus of this special convention issue, the City of San Antonio is recognized as a Texas city with a special quality in its life, a unique urban ambience of colorful faces, places and sounds that tracks well with TSA's year-long theme TEXAS: THE QUALITY LIFE. But San Antonio is worthy of recognition in more ways than one. Exemplifying the quality life in Texas, the city reminds us that it takes work, dedication—and action—to create and preserve such quality of life, and few cities in the country have done more to that end than San Antonio.

Continually rallying its resources to protect the cultural, historical and architectural heritage that make San Antonio life so unique, the city has been a leader on the national as well as state level in historic zoning, preservation and urban revitalization. San Antonio was one of three cities, for example, along with New Orleans and Boston, to join with New York City in the successful landmark lawsuit to save New York City's 65-year-old Grand Central Station. Declaring New York's landmark designation statute constitutional, the U.S. Supreme Court in June upheld a city's right to designate and protect specific historical landmarks for the benefit of the public, a victory for historic preservationists nationwide.

San Antonio's local efforts have been no less effective. Among its major policies officially adopted to protect the city's heritage and style: establishment of the first historic zoning ordinance in the state and formal recognition of the King William area as the state's first historic district; purchase and restoration of La Villita as the first restored village in the state; establishment of a revolving fund for property owners to convert abandoned downtown structures into residential apartments; and establishment of an historic preservation fund from the city's hotel-motel tax to be used to restore city-owned historic properties.

Frances Sturgis Waco Citation of Honor

Last summer the City of Waco won the Governor's Community Achievement Award for the second time in the last three years (competing against all Texas cities 60,000 or more in population). No small part of that honor was recognition of Waco's successful community-wide effort to raise funds for the Indian Springs Park, a \$500,000 beautification and recreation project now underway along the Brazos River in downtown Waco. And no small part of that successful fund-raising campaign was Frances Sturgis, co-chairman of the Lake Brazos Project—of which the park project is a major focus—and mover and shaker in countless Waco community improvement projects over the years, a self-assumed role which has led to at least one *Waco Tribune-Herald* editorial "warning" Waco citizens: "If you see Mrs. Carroll (Frances) Sturgis coming toward you with a determined gleam in her eye, be prepared to go to work. Smile and say, 'Yes, ma'am.'"

The Indian Springs Park project, in fact, may have died a quiet and forgotten death if it hadn't been for Mrs. Sturgis' rejuvenation efforts. The park originally was conceived as a Bicentennial project and was considered a major part of the development of the Lake Brazos area and the revitalization of downtown Waco. But lack of funds in 1976 delayed the project's beginning and threatened to diminish the project's momentum indefinitely. Enter Frances Sturgis, who in short order generated the support and rounded up the funds necessary to get the project underway.

Indian Springs Park isn't the first community improvement project owing much of its success to Frances Sturgis. In 1975, because of a similar effort on her part as Chairman of the Beautify Waco Committee, a major beautification project was achieved along Lake Brazos. This also involved an ambitious community-wide fundraising effort and also resulted in a Governor's Community Achievement Award for Waco.

Curtis R. Hunt, Jr. San Antonio Special Award

His father was a stonemason, his father's father was a stonemason and his son is a stonemason. And at 62, living proof that stonemasonry—one of the oldest crafts going—is nowhere close to being a dying art, Curtis R. Hunt is a master mason, with a special bent for historic stonework which has kept him in frequent contact with restoration architects who find old-style masonry problems beyond their grasp.

Proof also that old-fashioned craftsmanship is alive and well—at least in his hands—Hunt has been actively involved in many of the more notable restoration projects in San Antonio, including: preservation of the historic Ursuline Academy; Wulff House restoration, King William District; San Fernando Cathedral; Steves Carriage House; the Yates House; and the San José Mission.

His work on the San José Mission goes back a few years. As a young apprentice stonemason in the 1930s, Hunt worked on the original restoration of the mission as part of the Depression-spawned Works Progress Administration (WPA). He worked only for two days, he confesses, but the brief introduction to restoration rock-work did help generate a life-long interest in making decaying stone buildings look both vital and vintage.

It's not easy, to say the least. Today's approach to masonry construction—a veneer of brick or stone on an existing tar-papered wall—is a far cry from the techniques of the German masons of the 1800s or the Indian masons of the 1700s which characterize many of the old buildings in San Antonio restored today. And studying and applying those ancient techniques is a lot more gratifying, says Hunt, even though it takes more time. The trick, he says, is not to make it look "too perfect." He quotes a San Antonio architect famous for several San Antonio restoration projects, among other things: "Like O'Neil Ford says, 'just throw it in there, it'll look a lot more natural.'"

Design Awards



Waller Creek Improvements



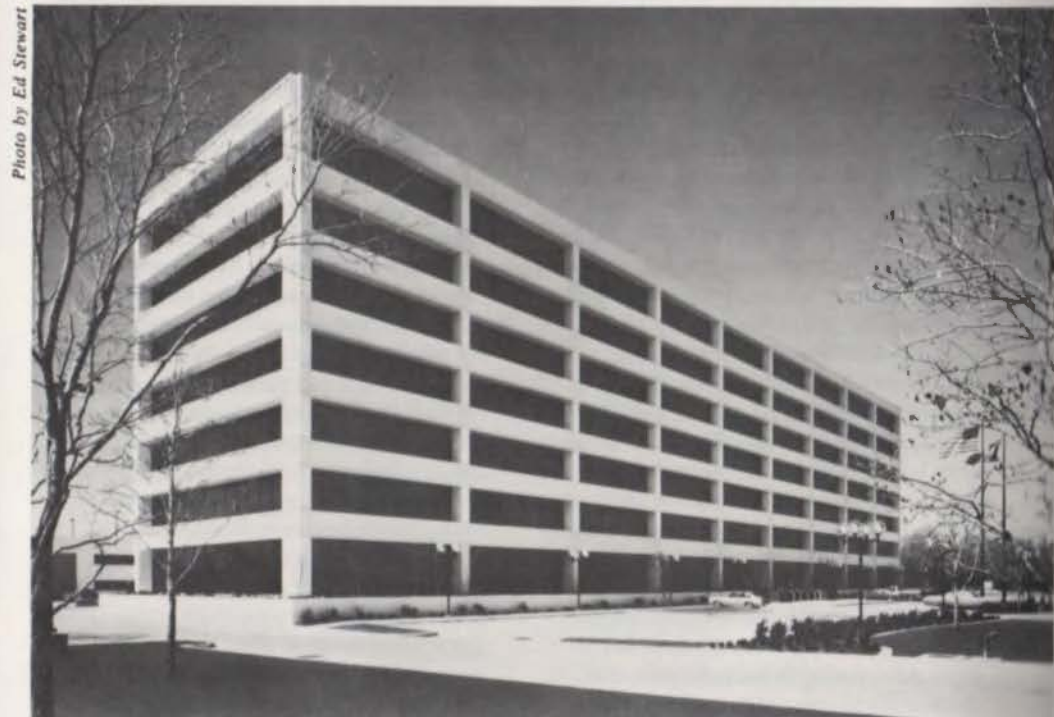
Three "H" Services Center



Stephen Pyle Residence



Adaptive Reuse of Victorian Warehouse



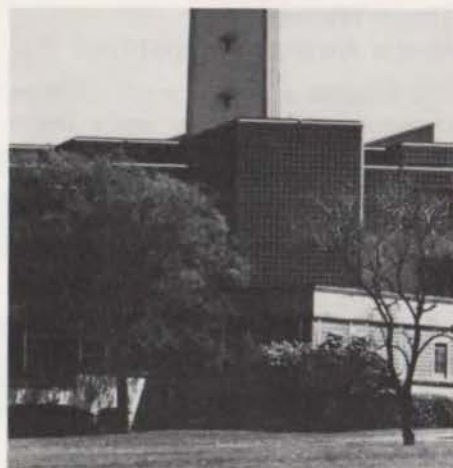
Cameron Iron Works



Early Texas Farmhouse



Student Activities Center



Dr. Pepper Addition



Baird Country House



Katy Railroad Building

Texas Architecture: 1978 Ten Projects Cited

Ten projects by ten Texas firms emerged as coequal winners in this year's TSA design awards competition. Out of 142 entries, the jury selected the projects listed below as those most deserving of recognition as good design solutions.

Jurors were: Antoine Predock, Albuquerque; Gene Summers, FAIA, Newport Beach; and Robert Venturi, Philadelphia.

See 1979 issues of Texas Architect for further coverage of these winning designs, pictured clockwise from top left:

Waller Creek Improvements, Phase II, for UT-Austin, by John Robinson & Associates, Austin.

Three "H" Services Center, Houston, for Bordersville Neighborhood Council, by John Zemanek, Houston.

Stephen Pyle Residence, Austin, by Sinclair Black, Austin.

Addition to Dr. Pepper Company Headquarters Building, Dallas, Environmental Space Design, Inc., Dallas.

Country House, Marble Falls, for Dr. & Mrs. R. W. Baird, by Larry O'Neill & Andrew Perez Architects, San Antonio.

Katy Railroad Building, Dallas, for MKT Railroad Company, by Thomas E. Woodward & Associates, Inc., Dallas.

Student Activities Center, for University of Santa Clara, Santa Clara, California, by Caudill Rowlett Scott, Houston, and Albert A. Hoover & Associates, Palo Alto, California.

Early Texas Farmhouse, by Burson Hendricks & Walls, Dallas.

Adaptive Reuse of Victorian Warehouse, 213-215 Tremont Street, Galveston, for Daniel K. Thorne, by Taft Architects, Houston.

Cameron Iron Works World Headquarters Building, Houston, by 3D/International, Houston.

Flowers Awards

Three Win in Media Awards Competition

A Houston newspaper writer, a Dallas freelance magazine writer and a Dallas television producer/anchorwoman are winners in the eighth annual Flowers Memorial Awards program for excellence in architectural reporting and criticism.

The award—for professionals in Texas newspaper, magazine, television and radio—was established in 1968 following the death of former TSA Executive Director John G. Flowers. It consists of a certificate and \$500 for the winner in each of the four categories. No radio award will be presented this year, however, in compliance with the radio/television judge's recommendation.

Mimi Crossley, art writer for the *Houston Post*, placed first in the newspaper category for a collection of articles, including reportage and criticism, illustrating *Post* architectural coverage during the past year. Print media judge John Morris Dixon, editor of *Progressive Architecture*, commented about the entry, "In these articles, architecture is presented to the public without apologies. They are given prominent positions, with large illustrations of strong visual impact (and well chosen for newspaper reproduction), a rare practice among newspapers covering architecture. There is no attempt to slip architectural coverage in by slanting articles primarily toward the interests of investors, say, or homemakers. . . . They represent sound judgement on architectural questions, in terms a large part of the public should be able to appreciate."

The winning magazine entry was "The Park that Peter Built," an account of the development of Thanks-Giving Square in Dallas, written by Jane Sumner as a freelancer for *D Magazine* in the November, 1977 issue. Terming the article an unusually successful combination of investigative report and architectural criticism, Dixon said it is "a gripping chronicle of interaction between various individuals and forces in shaping a special public environment, apparently accomplished through some skillfull newsgathering strategies. Yet attention is not allowed to wander too far from the actual architectural product of this intriguing process. . . . The writing style is polished, the illustrations and graphics exceptionally effective in supporting the

article, in both explicit content and implicit messages."

Patsy Swank, a producer for KERA-TV in Dallas, won in the television category for a segment of her weekly half-hour program, "Swank in the Arts," which consisted of her interview with architect Philip Johnson when he was in Dallas to receive the AIA Gold Medal last May. The interview illuminates both Johnson's personal philosophy of architecture and his opinions regarding directions within the profession. Radio/television category judge Robert E. Davis, Chairman of the Department of Radio-Television-Film at UT-Austin, said the interview was skillfully executed and best satisfied the award criteria encouraging "serious and competent architectural criticism as a means of intensifying public demand for a better built environment."



Mimi Crossley

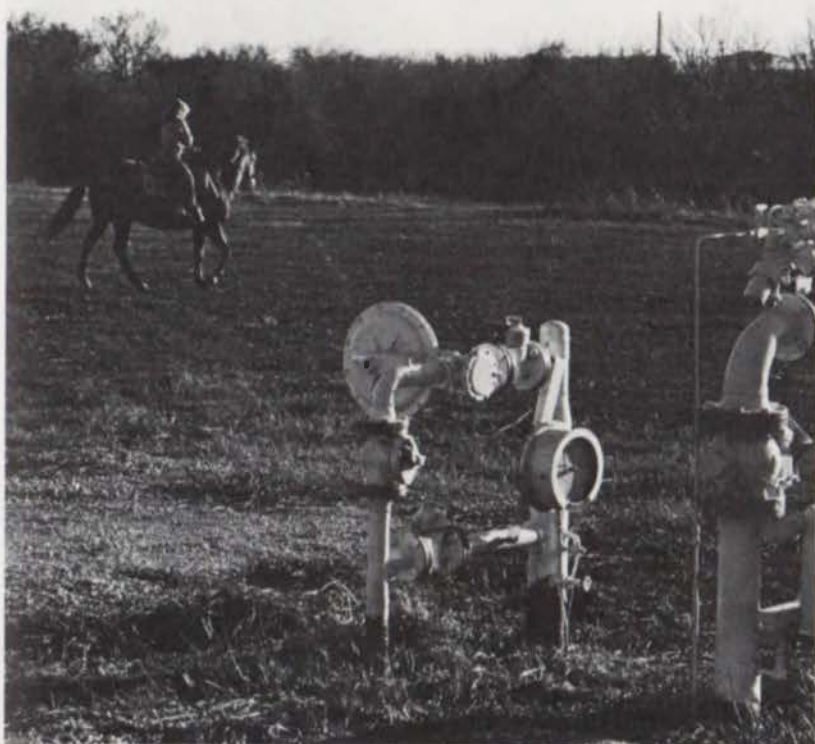


Jane Sumner



Patsy Swank

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SINCE 1754

**Award of Merit
Texas
Architecture
1977**



Architects: *Frank Welch Associates,
Midland, in association with Carrington
and Watson Associates, San Antonio*
General Contractor: *Pat H. Symons, San
Antonio*





Los Patios Additions

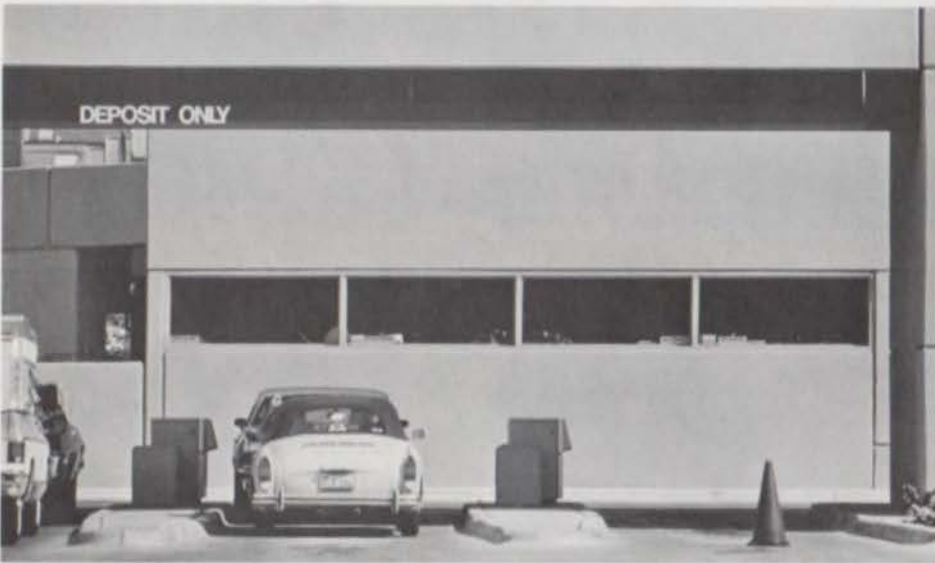
The owner of Los Patios, a landscaping and gardening center on Salado Creek in northeast San Antonio, wanted to expand the facility to accommodate the increasing demand for lease space in the complex and to add a few extra touches, such as a restaurant and tea room.

To avoid the image of a conventional commercial shopping center, architects of the original Los Patios building, Frank Welch Associates of Midland, designed the new addition to emerge as a subtle "discovered world" from its heavily-wooded site. With the program calling for one new building (as opposed to several smaller ones) and for every tree on the site to remain standing, a rambling "organic" building shape evolved, with each new element extending from the last in whatever direction was treeless.

To provide continuity from old to new, load-bearing masonry walls with stucco and standing-seam metal shed, gabled and hipped roofs were used on the new addition, as they were on the original, with the high pitch of the roofs allowing for mezzanines and clerestory lighting in the shopping spaces. Windows repeat the 8-foot-by-8-foot-modules established with the first building, a mixture of simple rectangles and barrel vaults. The materials and vaulted shapes are a regional tribute, architects say, with some inspiration drawn from O'Neil Ford's Arts Building at the University of Dallas.

The Gazebo restaurant and tea room is L-shaped, surrounded by a wood-deck patio and a patio wall of recycled, dry-stacked stone (masonry without mortar) which the client obtained from an old building razed in downtown San Antonio.







**Award of Merit
Texas
Architecture
1977**



Republic Motor Bank

In 1972, the Republic National Bank of Dallas, the largest bank in Texas, began looking for a new site for a motor bank facility, one which would allow customers to drive in and out quickly, conveniently and with a minimum of traffic congestion. As with many drive-in banks, Republic's existing drive-in facility—located in the basement of the main bank downtown—was ill-suited and sited for drive-in service at peak banking hours.

Using detailed traffic studies, architects of the Dallas firm Omniplan Architects worked with the bank in selecting a site adjacent to the soon-to-be-built Woodall-Rodgers Freeway forming the north leg of the downtown freeway loop. The studies indicated that this location would intercept a major portion of the motor bank traffic before it penetrated the central business district and provide faster and more convenient access for customers.

Architects designed the facility's own traffic system to be as simple and easy to understand as possible, with the entrance on one street enabling flow-through traffic to exit on the opposite street. Personal banking is located on the entrance side with a head-on visual pneumatic

cash-carrying system to allow all of the tellers to be inside the main building, providing maximum security.

The building itself is an all-concrete structure made of large precast pieces to provide a bold scale in relation to the tall downtown buildings and the nearby freeway. A 50-foot-tall precast tower serves as a counterbalance to the lower canopy buildings and establishes an easily recognized symbol for the facility. The cantilevered main canopy provides a continuous view down the line of customer cars at the teller stations, while allowing for four solid support walls to provide a sense of enclosure. And the color of the motor bank, a blue-grey, relates it to the main bank building while forming a contrast to the immediate surroundings and providing a darker than usual color for comfortable customer vision in the bright Texas sun.

Architects: *Omniplan Architects Harrell & Hamilton, Dallas*

Structural Engineers: *Datum Structures, Inc., Dallas*

Mechanical and Electrical Engineers: *Brady, Freeman & Lohrman, Dallas*

General Contractor: *Joe Funk Construction Engineers, Dallas*





Midland National Bank Tower

Photo by Richard Payne



In the dry, hot climate of West Texas, considerations of the sun in the design of a building are paramount. With that ever-present sun in mind, architects of the Houston firm S.I. Morris Associates designed the 14-story, 23,000-square-foot Midland National Bank Tower to consume 30 percent less energy than the typical high-rise office building. This was achieved mainly by facing all glass surfaces of the building north and south, thus avoiding the intense solar loads of an east-west orientation, and by providing faceted window-wall projections on all north-south exposures so that interior spaces enjoy natural lighting without the discomfort and heat of direct sunlight.

Orientation also was an important concern in taking maximum advantage of the two-block downtown site. Architects designed the building to be situated diagonally in one corner of the site and to front directly on a plaza which separates it from two main downtown streets. A parking deck immediately adjacent to the rear of the building provides space for 380 automobiles and also incorporates a 12-lane, drive-in bank.

Yet another design consideration was interior space flexibility. With main

Photo by Richard Payne



**Award of Merit
Texas
Architecture
1977**



bank facilities located in an area of 60,000 square feet on the ground floor of the tower, the remaining space was designated as commercial lease space and for future bank expansion. Since the commercial space would be serving a variety of different functions, depending on the occupant leasing it, architects had to provide for a flexible, efficient combination of bank activities and rental space under one roof.

To insure against a "metallic" interior atmosphere, designers used polished bronze in combination with all wood desks and cabinetware and for ease of maintenance used travertine for the counters and brick pavers in high-traffic areas. Installment loan offices on the

first floor use free-standing glass partitions, with commercial loan offices on the third level using solid partitions between officers and tinted glass from floor to ceiling to separate the offices from the waiting area.

The \$6,500,000 bank tower was completed in 1976, operational approximately 16 months after groundbreaking.

Architects: *S.I. Morris Associates, Houston*

Design Architect: *Eugene Aubry, FAIA*

Partner-in-Charge: *Thomas Dakly*

Interior Architect: *Alsey Newton*

Consulting Engineers: *I. A. Naman & Associates, Houston; Ellisor Engineers, Houston*

San Antonio Chapter DESIGN AWARDS

TSA's San Antonio chapter, which will celebrate its 25th birthday November 1 in conjunction with this year's TSA annual meeting, held its own annual design awards presentation September 21 at the Southwest Craft Center Chapel on the grounds of San Antonio's old Ursuline Academy, attended by more than 100 local architects and spouses. Five winning projects were cited in this year's program, chosen from a total of 26 entries submitted by San Antonio firms. Winning projects (pictured clockwise from immediate right) were:

Way residence, Gruene. Owner: Dr. David Way. Architect: Joe Stubblefield.

Adaptive reuse of existing school building, now a community resource center for the Mexican-American Unity Council, San Antonio. Owner: Mexican-American Unity Council. Architects: Larry O'Neill & Andrew Perez.

Holland Hall Lower School, Tulsa, Okla. Owner: Holland Hall School. Architects: Ford, Powell & Carson, in association with Barnard & Starr, Tulsa.

Renovation of Our Lady of Refuge Church, Refugio. Owner: Our Lady of Refuge Church. Architects: Kinnison & Associates.

Ranch house, Muldoon. Owner: Mr. and Mrs. Don R. Mullins. Architects: Larry O'Neill & Andrew Perez.

Jurors for the 1978 San Antonio competition were Key Kolb of Omniplan Architects, Dallas; William Cannady of Rice University in Houston; and Arthur Cotton Moore of Arthur Cotton Moore/Associates, Washington, D.C.



Way residence, Gruene.



Ranch house, Muldoon.



Mexican-American Unity Council Center, San Antonio.



Our Lady of Refuge Church, Refugio.



Holland Hall Lower School, Tulsa, Okla.

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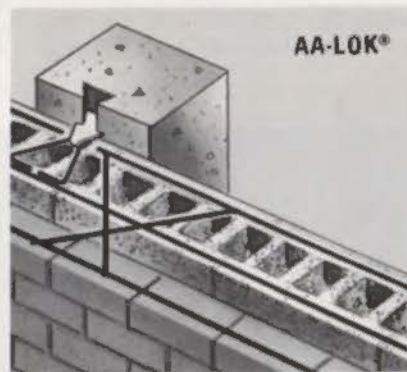
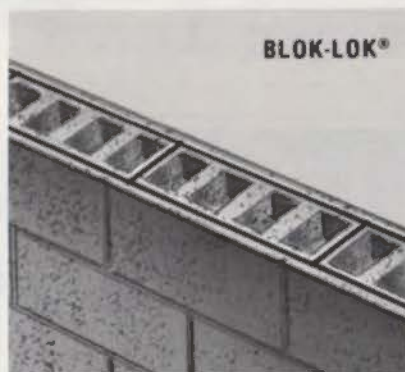
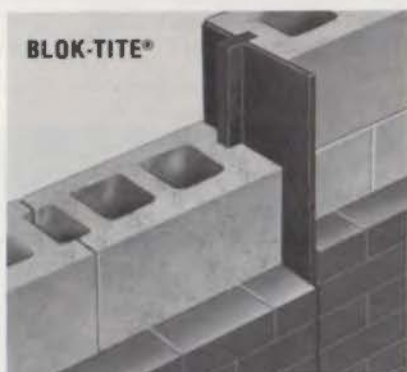
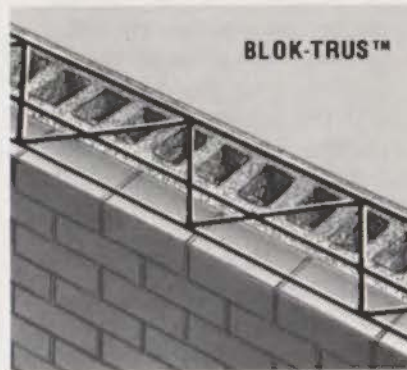
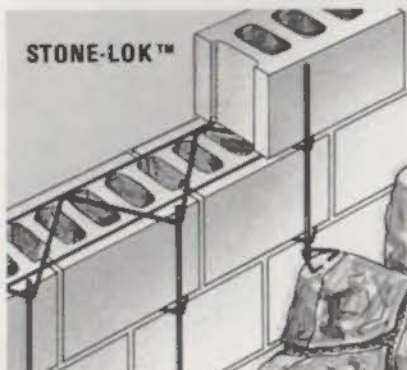
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Projects in Progress

Construction Begins in Tyler On Peoples National Bank

Groundbreaking ceremonies were held in July for the 20-story Peoples National Bank office and tower complex in downtown Tyler, designed by the Houston firm **3D/International** and scheduled for completion in December 1979.

The building program includes approximately 250,000 gross square feet of new construction and the remodeling of 14,000 square feet of existing bank space. New facilities include public banking space, a luncheon club, ancillary parking areas and rental office space.

The new office tower is designed to be an integral part of the new banking facilities, forming a counterpoint with the existing structure. To provide optimum rental space, architects designed the tower with eight corners per floor. Floors of several heights were created by varying the heights of the three interlocking tower elements, which rise to 13, 16 and 20 stories. As a result, floors range from 4,410 square feet to 12,260 gross square feet to accommodate a variety of tenant requirements.



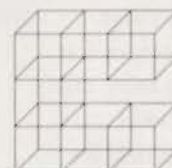
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Corporate Headquarters Planned for the Woodlands

Construction will begin soon on a new corporate headquarters building for the Mitchell Energy and Development Corporation, designed by the Houston firm **S.I. Morris Associates** to serve as a symbolic gateway to the Woodlands, a rapidly growing commercial and residential

community in the piney woods north of Houston.

The 350,000-square-foot complex will be located on a 12-acre site near the northwest intersection of Interstate 45 and Woodlands Parkway, the main thoroughfare into the new community, and will overlook a 24-acre lake to be built parallel to and about 200 feet from the freeway. Architects designed the building

to be linear in configuration and north-east-by-southwest in orientation for maximum exposure along the highway.

The structure actually will be composed of three trapezoidal, six-story units connected on the upper floors by glass atriums rising to the full height of the building, lighted at night to appear as sparkling vertical spaces. The exterior of the complex will be tree-bark colored precast concrete spandrels and tinted reflecting glass, colors and materials chosen for their compatibility with the surrounding landscape.

Construction of two units is scheduled to begin late in 1978 and to be ready for occupancy in mid-1980. Construction of the third building is slated to begin several months later and completed in 1981 or '82.

SCALE MODELS

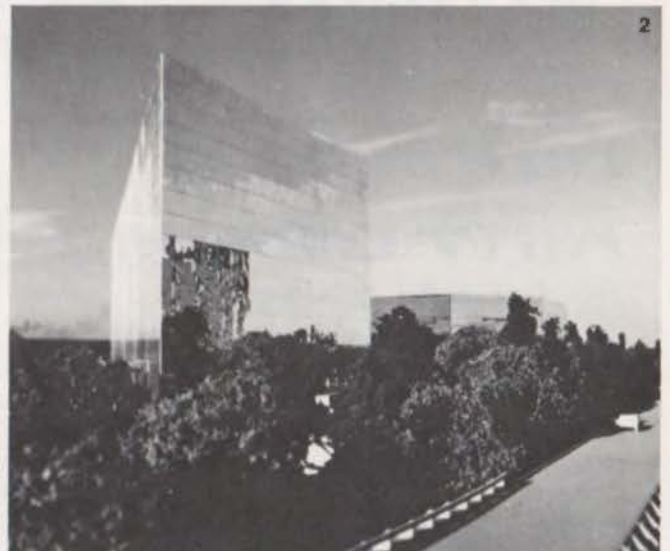
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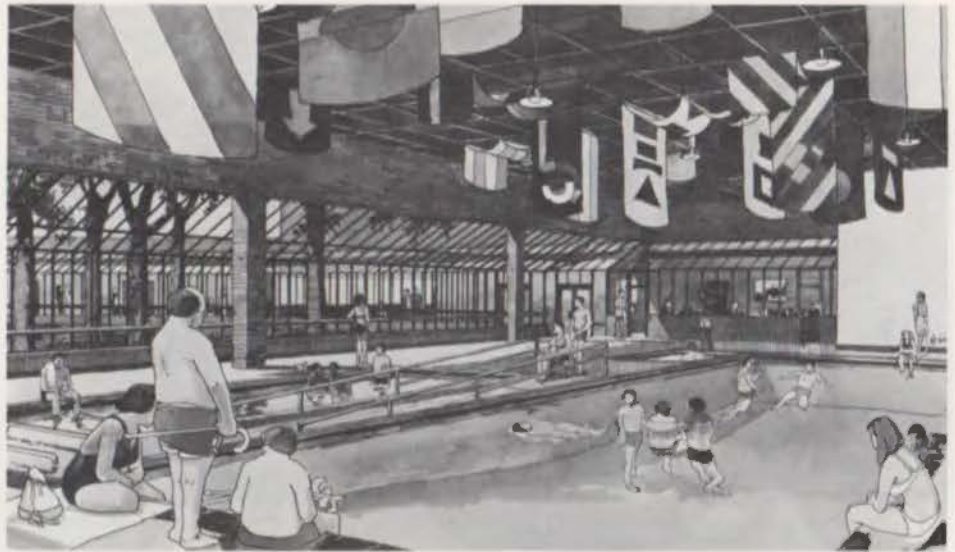
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Dallas Recreation Center Planned for Handicapped

To broaden recreational opportunities for its mentally and physically handicapped citizens, the City of Dallas commissioned the Dallas firm **Thompson/Parkey Associates, Inc.**, to design a recreation center which would be exclusively tailored to user needs and abilities not ordinarily associated with a program for active play. To determine currently favored program standards for such a facility in Dallas, to be one of only a handful in the country, architects surveyed more than 60 service agencies and special interest groups for the handicapped.

As a result of extensive research, major program elements of the \$2.5 million Dallas Recreation Center for the Handicapped, scheduled for groundbreaking in April 1979 and completion in April 1980, evolved into five independent "activity clusters"—Administration, Assembly/Dramatics, Multi-Purpose/Arts, Adapted Physical Education and Adapted Aquatics. A simple linear organization of the 42,000-square-foot building, on a linear, wooded, 8.5-acre site in



Bachman Lake Park, is intended to provide an easily accessible and understandable plan for its handicapped users. And by separating the activity clusters along a greenhouse-gallery "main street," symbolizing the building's accessibility, architects hope to create easily supervised spaces and allow views to the nearby lake from every space in the building.

Courtyards are controlled by a continuous low brick wall, which at times intersects the south end of the building and is projected to fascia height to form a solar screen. This wall also serves as a remnant of masonry masses at each end of the building, providing continuity across the four activity clusters on the lake side of the structure.

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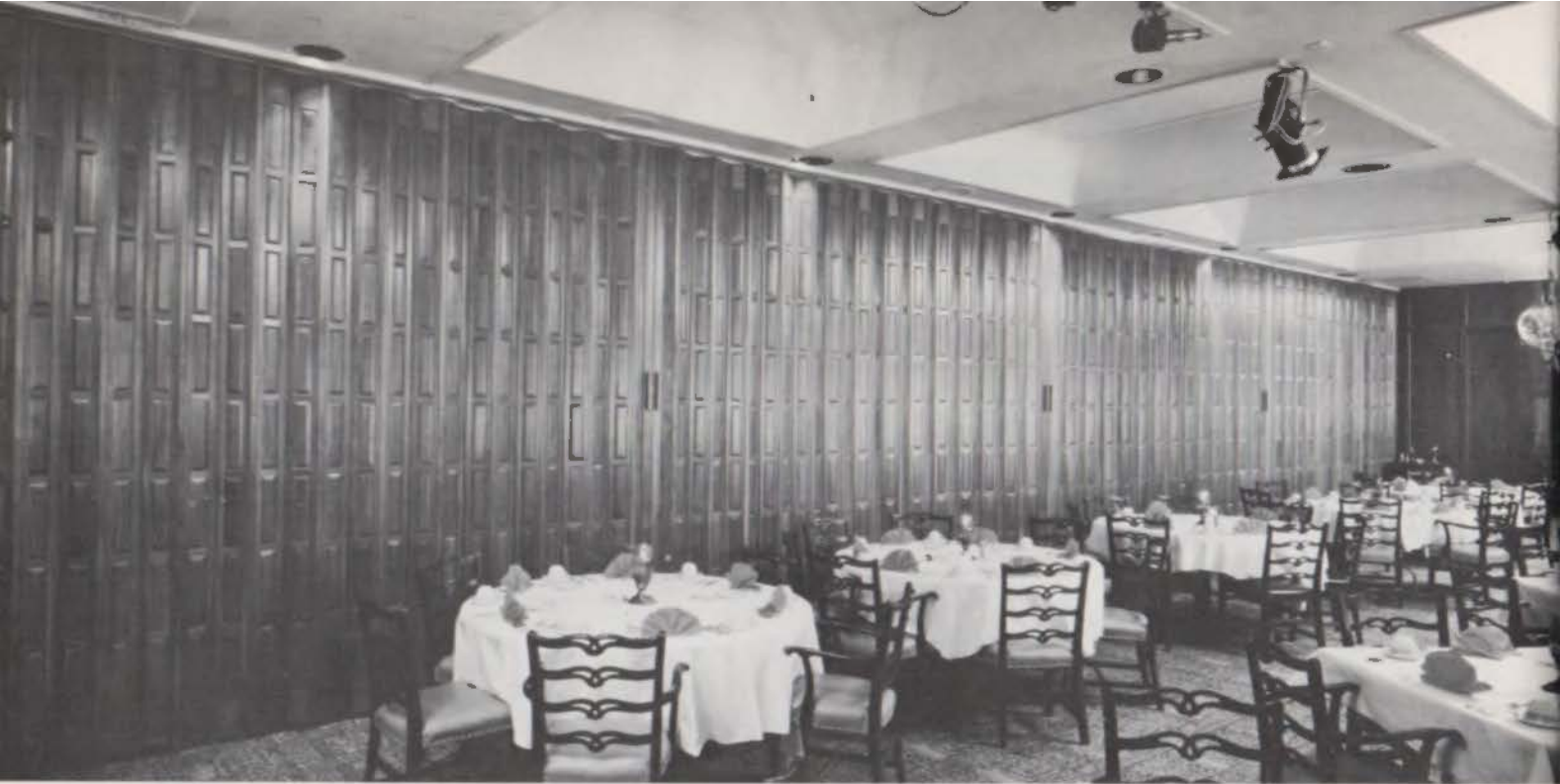
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TSA Town Meetings



Panelists (L-R): Robinson, Welch, Goodman, Miller, Hines, Harman Meeker and Lindsay.



Houston Meeting Explores Quality Growth

More than 300 citizens, businessmen, architects and civic officials gathered at the Hyatt Regency Houston Hotel September 29 for "In Search of Quality Growth," a conference organized by TSA's Houston chapter as the fourth (following San Antonio, Waco and Austin) in TSA's year-long series of "Town Meetings" on TEXAS: THE QUALITY LIFE.

Undersecretary of Commerce Dr. Sidney Harman was luncheon speaker for the conference, co-sponsored with the Houston chapter by the City of Houston, the Chamber of Commerce and Harris County Commissioners Court. Harman, addressing the quality of working life, said positive attitudes among employees of government agencies and private firms can significantly improve the quality of life in America. A primary force in work humanization programs, Harman said employer confidence in employees, the seeking and utilization of employee suggestions, and sensitive design and layout of buildings and work stations contribute to employees' self-worth and esteem.

Opening the conference was Chairman Kenneth Bentsen, FAIA, who introduced Houston City Councilman Judson Robinson, speaking in place of Mayor Jim McConn who was called away to a White House conference. Robinson cited "the role played by private enterprise in planning urban design, coupled with the freedom (from city interference) to implement that design" as being central to Houston's economic vitality.

Harris County Judge Jon Lindsay called attention to a "near-crisis" situation involving lack of parklands and open spaces. He said county government is addressing the problem by acquiring "otherwise useless" lands in flood-prone areas for use as parks.

Conference moderator Ray Miller,

KPRC-TV news director, acknowledged that "the heart of Houston is alive" but lamented that "Nobody lives downtown in Houston. . . . That is the main thing we are lacking in our inner city—residential buildings really close in."

Keynote speaker Louie Welch, former Houston mayor, labeled the downtown area as the business, government and cultural center which is "vital to the vitality of the city." He called for support of the recently approved Mass Transit Authority (MTA) and its plans to create quality mobility downtown and throughout the city as being important to the future well-being of Houston.

AIA Executive Vice-President David O. Meeker, FAIA, presented slides of exemplary urban design accomplishments in such cities as San Francisco, Atlanta, Cincinnati, Minneapolis and Portland as a contrast to the "visual pollution" he cited as one of Houston's major problems.

Ray Miller moderated a panel discussion including Robinson, Lindsay, Welch, and Meeker, as well as developer Gerald Hines and MTA interim executive director Barry Goodman. The panel fielded questions from the audience.

Dallas Conference Featuring Vincent Ponte

At presstime, TSA's Dallas chapter is completing plans for its "Town Meeting," a luncheon address by internationally known planner Vincent Ponte entitled, "Dallas Downtown: Visions of the Future," to be held at the Sheraton-Dallas Hotel October 24. Ponte, who has done some of his most renowned work in Dallas, is to make a slide presentation on what the city has accomplished since the introduction nearly ten years ago of the Ponte-Travers Master Plan, as well as his vision of what the future could hold for Dallas. The session is being co-sponsored by the Dallas Central Business District Association.

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In the News



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Japanese Architects Come to Houston

Five Japanese architects whose works exemplify the post-war wave of bold, monumental architecture in Japan known as "Metabolism" and "Post-Metabolism," began a lecture tour of the United States in late September, with Houston one of 10 cities on the circuit.

Beginning September 8 and continuing each Thursday through October 26, architects Takefumi Aida, Hiroshi Hara, Hiromi Fujui, Minoru Takeyama and Arata Izosaki each gave public lectures and slide presentations at the University of Houston, demonstrating the significant aspects of the new wave of architecture in Japan.

The tour was accompanied by original drawings and photographs of the works of the five speakers, as well as the works of fellow Japanese architects Tadao Ando, Toyoo Ito, Monta Mozuna, Osamu Ishiyama and Atelier Zo.

The lecture tour is part of a national architecture exchange program of the Institute of Architecture and Urban Studies in New York, with funding from the National Endowment for the Arts, the John D. Rockefeller III Fund, the Japan/U.S. Friendship Commission and the Japan Foundation. The Houston portion of the tour was sponsored by the University of Houston's College of Architecture.

After the Houston lecture, the criss-cross-country lecture tour, beginning September 25 in San Francisco, continued on to Miami (Sept. 29-Oct. 27); Washington, D.C. (Oct. 4-Nov. 1); New York (Oct. 5-Nov. 12); Chicago (Oct. 9-Nov. 6); Minneapolis (Oct. 11-Nov. 8); Salt Lake City (Oct. 13-Nov. 10); and Seattle (Oct. 16-Nov. 13).

Persons interested in learning more about the Japanese tour, or other scheduled lecture tours, may contact Silvia Kolbowski at the Institute of Architecture and Urban Studies, 8 W. 40th St., New York, N.Y. 10018. Telephone: (212) 398-9474.

Exam Preparation Seminars Scheduled

The TSA office has learned of the following preparation seminars for this year's professional registration examination, scheduled for December 11-12 in Austin:

- Houston, 7-10 p.m., October 25, November 1, 15 and 21. Place: Rice University Physics Building, #210. Registration Fee: \$5. Contact Ruth Fuller, TSA Houston chapter, 3121 Buffalo Speedway, #404, Houston 77098. Telephone: (713) 629-0191.

- Texas A&M University, College Station, November 17-18. Place: College of Architecture and Environmental Design. Registration Fee: \$25. Contact Gordon Echols, Department of Architecture, Texas A&M University, College Station 77843. Telephone: (713) 845-1221. (This seminar is limited to 70 persons.)

Dallas Firm Receives Forestry Association Award

The Dallas firm Selzer Associates has received the Texas Forestry Association's 1978 design award for outstanding

use of wood in design and modern construction for its Chandler's Landing Yacht Club in Rockwall. An engraved plaque was presented to firm representatives October 20 during an awards luncheon at Sam Houston State University in Huntsville.

The yacht club, on the eastern shore of Lake Ray Hubbard near Dallas, is the focal point and activities center for the 350-acre Chandler's Landing residential community. The building offers panoramic views of the lake, the 500-slip



Chandler's Landing Yacht Club.

marina, swimming pool terrace and tennis courts. Roof overhangs, timber trellises and awnings shade glass from the sun and a stair, required by building codes as a deck exit, extends upward to

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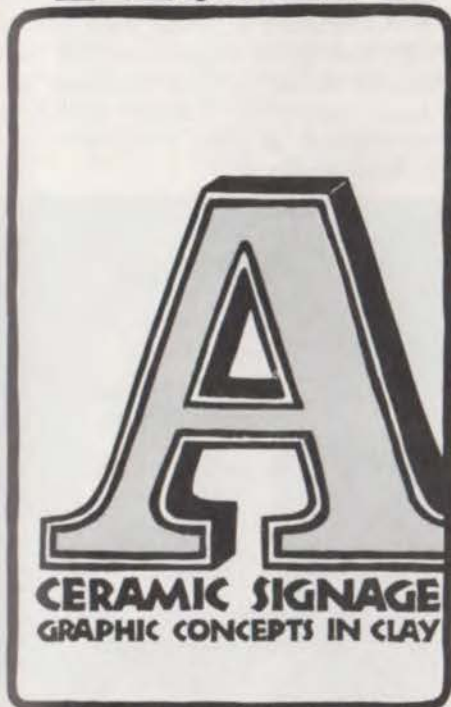
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serve as an observation tower.

The most visually prominent materials are the heavy timber structural frame, re-sawn pine siding, wood shingle roofing, timber decking and railings and canvas awnings. All exposed wood is stained and signal flag banners and awnings provide accents of color.

The club also received a Merit Award in 1977 from TSA's Dallas chapter.

Historic Preservation Seminar Scheduled

"The Bottom Line—Reuse," an historic preservation seminar sponsored by the San Antonio Conservation Society, will be held from 9 a.m. to 4 p.m. Friday, December 8, at the Market Square Cultural Center in San Antonio.

Focusing on building rehabilitation for reuse, the seminar will cover such topics as feasible new uses for older buildings, available private and public funds for rehabilitation, ramifications of the 1976 Tax Act and taking advantage of other tax benefits in packaging real estate projects.

Speakers will include architect and planner Herbert McLaughlin, San Francisco; Don Wright, president of Lake-wood Bank and Trust in Dallas; Nellie Longworth, president of Preservation Action in Washington, D.C.; and San Antonio attorney Stanley Blend.

Registration is \$15 per person (\$8 for students) and includes lunch. Checks, which will confirm reservation, should be made payable to the San Antonio Conservation Society, 107 King William St., San Antonio 78204. Deadline is December 4.

Guidelines Now Available

Construction Administration Guidelines, compiled by TSA's 1976 and 1977 Committees on Construction Administration and Management, is now available at no cost from TSA offices in Austin.

The 26-page document is essentially a check-list of considerations for each step of the construction administration process, from "opening" to "middle game" on through "end game." Covering such topics as issuance of plans and specs, bidding, permit application, testing, field and office work and final project review, among others, the guidelines are supplemented by corresponding comments from general contractors across the state.

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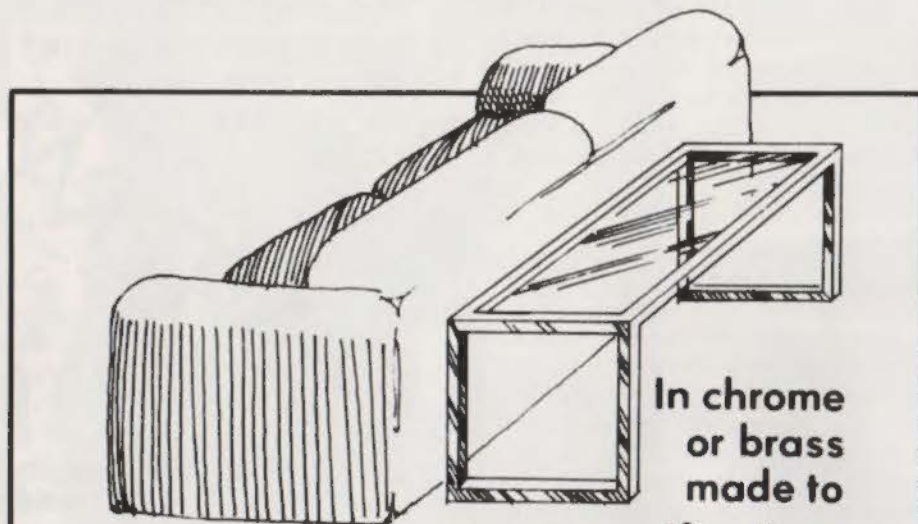
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News of Schools

Texas Tech—Associate dean Lawrence W. Garvin, head of the Division of Architecture at Texas Tech University's College of Engineering, has been selected as one of four American academic experts to evaluate curriculum development at King Faisal University in Saudi Arabia.



Lawrence Garvin

Garvin will visit the university's Riyadh campus October 20-November 5 on a trip sponsored by the U.S.-Saudi Arabian Joint Commission on Economic Development. He will be accompanied by Dr. James Bond Hensen, professor of veterinary medicine at Washington State University; Dr. Anthony F. Vuturo, associate dean of medicine at the University of Arizona; and Dr. Gerald M. Burke, associate academic vice president at New Mexico State University.

The group has been selected from member-universities of the Consortium for International Development (CID). Texas Tech, through its International Center for Arid and Semi-Arid Land Studies, is a member of CID.

Garvin will evaluate the present status of the King Faisal University curriculum and make recommendations for future planning in the division of architecture.

UT-Arlington—The American Institute of Planners (AIP) has awarded official recognition to the city and regional planning program at the University of Texas at Arlington's School of Architecture and Environmental Design.

The recognition, similar to accreditation awarded in other fields of study, was presented to the UT-Arlington program two years after the School of Ar-

chitecture introduced city and regional planning as a graduate track—and unusually short period of time for a program to receive recognition after implementation. The UT-Arlington program is one of three city and regional planning programs in the state.

Graduates from the UT-Arlington program receive a master of city and regional planning degree.

Texas A&M—The Department of Architecture at Texas A&M University is now seeking a nationally prominent architect-educator to replace professor David G. Woodcock as Head of the department. Woodcock resigned, effective January 1, 1979, to return to full-time teaching.

Candidates should meet the following qualifications:

- Possess appropriate academic credentials.
- Possess the NCARB "Blue Cover" Certificate.
- Have received national recognition in some aspect of architectural practice (design, programming, systems, interior space, etc.).
- Demonstrate aptitudes for teaching



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and academic administration.

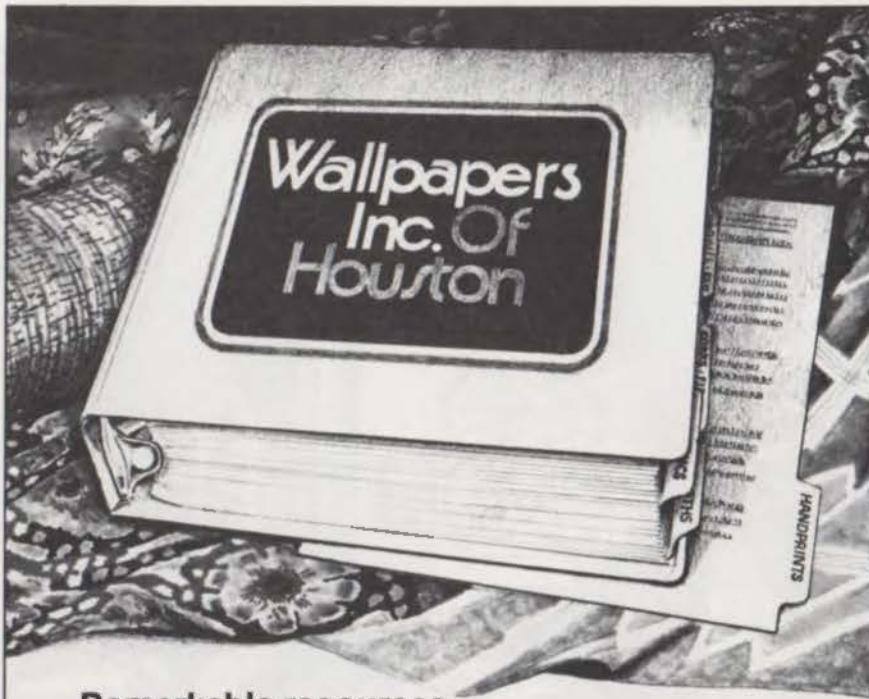
- Be committed to helping students develop their individual talents as creative and capable architects.
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Salary and academic rank will be commensurate with the candidate's qualifications. The effective date of appointment should not be earlier than January 1, 1979, nor later than September 1, 1979.

Interested persons may contact James H. Marsh, III, Chairman of the Architecture Search Committee, Office of the Dean, College of Architecture and Environmental Design, Texas A&M University, College Station 77843.

Educational Toy Design Competition Set

Educational toys will be the subject of the 1979 Arango International Design Competition, sponsored by Arango, Inc., of Miami, Fla., in cooperation with the




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Texas Architect

University of Miami's Lowe Art Museum.

A cash prize of \$1,000 will be awarded to winning entries based on the following criteria: educational value, use of form and color, ease and cost of production, durability, delight and originality. All designs must meet internationally accepted criteria for product safety.

Entries, together with completed application form and \$10 registration fee, must be received by January 10, 1979. Winners will be announced at a reception and exhibition March 7 at the Lowe Art Museum.

Interested persons may obtain application forms and more information about the contest by contacting Brian A. Dursum, Project Director, Arango Design Competition, Lowe Art Museum, University of Miami, 1301 Miller Drive, Coral Gables, Fla., 33146.

Realistic Drawing Topic of New Book

The first printing of *Architecture Perspective Shadows Reflections*, by Texas A&M University professor of architecture Dik Vrooman, FAIA, is now off the presses, available for students of architecture, design and illustration, or anyone who wants to learn techniques of drawing shadows, reflections and their combinations in various perspectives.

The 151-page, spiral-bound book includes 86 drawing studies and 20 exercises for students and covers such topics as three-point perspective, odd-angular and curvilinear forms, shadows, pool and mirror reflections, scale figures and trees and the curvilinear aspect of straight-line perspective.

Copies (at \$10 each, plus 50 cents tax for Texas residents) may be ordered from Pebble-Path Publishers, P.O. Box 1328, College Station 77840.

Industry News

The **F. H. Maloney Company** in Houston, a window gasket manufacturer, has recently introduced a cold weather gasket made from a new neoprene formulation that will retain its flexibility up to five times longer than conventional gaskets and at temperatures as low as zero degrees Fahrenheit, according to the company. The new gasket is available in both tongue and groove and H-section designs in a variety of sizes, including configurations for one-inch insulating



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glass. F. H. Maloney Company, P.O. Box 287, Houston 77001. Telephone: (713) 223-3161.

Vecta Contract, a Dallas contract furniture design and manufacturing firm, has announced that a new 300,000-square-foot plant in the Dallas/Fort Worth area is scheduled to be completed within 17 months. Along with this expansion, the company also is launching an "aggressive" search for new product designs, extending to designers with ability who have lacked a vehicle for their talents as well as to designers with established international reputations. Vecta

Contract, 740 West Mockingbird Lane, Dallas 75247. Telephone: (214) 631-2880.

Agency Tile, Inc., has announced the opening of a new showroom at 15103 Surveyor Blvd., Dallas 75001. Telephone: (214) 386-7581.

Herman Miller, Inc., has announced the opening of a new and larger showroom in Houston's Allied Chemical Building. The showroom includes a display of the Action Office System and other products in their working-environment habitats. An audio-visual room also has been incorporated into the design and

an expanded Co/Struc display illustrates systems solutions for health care environments. Herman Miller, Inc., One Riverway Plaza, Suite 100, Houston 77056. Telephone: (713) 627-7670.

Dallas-based manufacturer's representative **Van Sant, Inc.**, has announced the appointment of Cascha C. Shade as its Houston representative. Van Sant represents such lines as Intrex Furniture, Architectural Supplements, Cooper Architectural Signs, Nessen Lamps and Metcor Bank Accessories. Shade can be contacted in Houston at (713) 664-7587.

Gene Garramone, of **Unico Carpet Co.**, a Dallas-based importer and distributor of commercial carpeting, has donated a rug for the prize drawing during

FLOORING FOR TOMORROW



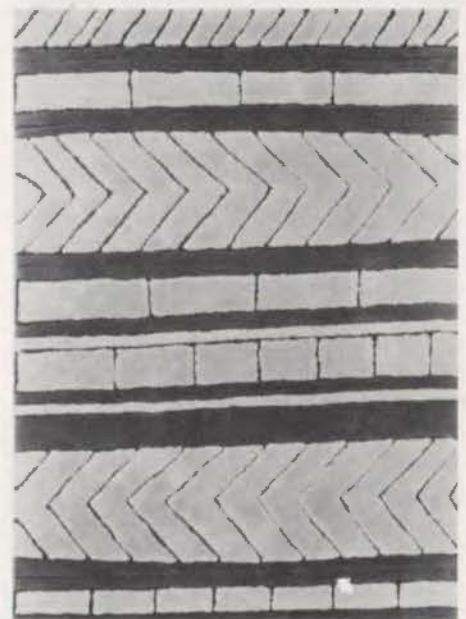
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Bunker Hill (at top) is a handsome contract carpet of wooly Berber acrylic textured with a muted underlying design. Coordinates with Park Square and other Berbers.

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Unico's prize rug.

this year's TSA annual meeting in San Antonio. The rug was designed by noted designer Paul V'Soske, who also will exhibit in Unico's booth at the convention's product exhibition a custom wall piece designed to reflect his personal interpretation of Texas.

Kentucky Wood Floors, of Louisville, has introduced a new product brochure including photographs of available floor patterns, ordering information, and installation and maintenance accessories. The brochure may be ordered from Kentucky Wood Floors' Texas distributors: Du Bose Architectural Floors, San Antonio; Gilson Floor Covering, Houston; and French Brown Distributors in Dallas.

Moldovan, Ltd., of Houston, which recently joined marketing and production capabilities with Artistic Tiles Manufacturer of Sassuolo, Italy, to distribute

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Moldovan tile.

a new glazed quarry tile, will be introducing a new material for high-traffic and high-stress floors during the product exhibit at TSA's annual meeting in San Antonio. The new ceramic stoneware tile, available in six colors and five sizes, is made of china and plastic clays, fired to 1,250 degrees Centigrade. The tile is designed for areas where the floors are subject to continuous wear, either by severe mechanical stress or chemical attack. Moldovan, Ltd., 2814 Virginia, Houston 77098. Telephone: (713) 526-9732.

El Paso Creates First Landmark Commission

A latent municipal concern for historic preservation in El Paso was stirred into action in June when the City Council hurriedly passed an ordinance creating the city's first Historic Landmark Commission, largely in response to public outcry over plans to demolish a 70-year-old downtown building designed by noted early-20th-century El Paso architect Henry Trost.

The emergency vote did not, as it turned out, prevent the planned demolition of the Trost-designed Brazos Apartment building, which got underway to make room for a downtown savings and loan before the ordinance went into effect. But it will serve to regulate demolition of downtown buildings in the future. Included in the city action was designation of some 750 El Paso structures, mainly in the downtown area, as being of potential historical or architectural significance, requiring that plans to demolish or substantially alter any of the buildings be reviewed by the Landmark

Commission and ultimately approved by the City Council.

Commission member and El Paso architect Jose Melendez says that although attempts by the El Paso Historical Society over the years to protect the city's notable architectural heritage have been admirable, preservation efforts needed some kind of city authority to really be effective. "In the past," Melendez says, "about the only thing the historical society could do was put up a plaque at the site of building that had already been razed, saying, in effect, 'There was a nice building here once.'"

Other El Paso architects on the new 15-member Landmark Commission are David Hilles, Bart Fischer and Pete Herrera.

Port Lavaca Man Wins Lady Bird Award

Olen Tschatschula, state highway department maintenance construction supervisor in Calhoun county, received a plaque and personal check for \$1,000 from Mrs. Lady Bird Johnson as winner of the annual Lady Bird Johnson Award for highway beautification during cere-

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

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(L-R): Johnson, Tschatschula, Bolton

monies October 12 in Stonewall.

A second place award of \$500 went to James A. (Buddy) Morgan of Goldthwaite.

Present at the awards ceremony, including TSA president Preston Bolton, FAIA, and executive director Des Taylor, was U.S. Secretary of the Interior Cecil Andrus, who applauded the efforts of the highway department employees for "working with Mother Nature and not against her."

Mrs. Johnson established the award in 1970 to recognize the highway department workers who have performed the

best job of highway beautification during the year.

News of Firms

Haywood Jordon McCowan, Inc., San Antonio and Houston, has announced the addition of architect Fred Alexander to the firm to handle work in the Dallas/Fort Worth area on the Lincoln High School and the Student Union Building for the University of Texas at Dallas.

Peter Corbin Parciany, Architect, has announced the relocation of offices and staff to 6363 Richmond, Suite 207, Houston 77057. Telephone: (713) 784-0994.

Jason Frye and Associates, Houston, has announced the addition of architect and engineer Nathaniel Firestone to its staff.

Raymond H. Conley has joined the Houston firm **Calhoun, Tungate, Jackson & Dill** as a senior project architect.

Blake & Associates, Austin, has announced the relocation of its offices to 419½ East Sixth St., Austin 78701. Telephone: (512) 477-4435.

Kenneth M. Nuhn has joined the Houston firm **Golemon and Rolfe** as a partner and director of Medical Facilities Marketing. Nuhn will be headquartered in Austin at 2302 Rundell Place, Austin 78704. Telephone: (512) 443-5436.

Total Design Four, Corpus Christi, has announced the employment of H. Weldon Bender as senior architect to assist in the direction of the firm's design division.

Architect M. T. Crump has announced the opening of the office of **MT Crump Architects and Planning Consultants** at 3101 Richmond, Suite 206, Houston 77098. Telephone: (713) 524-7356.

The San Francisco-based firm **Gensler and Associates** has announced the appointments of five architects and interior designers as senior associates and associates in the firm's Houston office. New senior associates are Michael Farley and Clyde Jackson; new associates: Richard Maxwell, Wayne Trull and David Wyckoff.

Kent R. Keirse and James A. Wofford have announced their partnership in the firm **Keirse/Wofford Architects**, 5555 North Mesa, El Paso 79912. Telephone: (915) 581-6426.

Benny L. Canizaro and Michael W. Holeman have announced their partnership in the firm **Canizaro/Holeman Architects**, with offices at 2121 South

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Douglas Hartman and James E. Crandell, Jr., have been named associates in the Dallas firm **Hatfield-Halcomb, Inc.**

Joseph Raso, Jr., & Associates, Architects, Waco, has announced the relocation of its offices to the Woods Office Park, 4525 Lake Shore Drive, Waco 76710. Telephone: (817) 772-5525.

Koetter Tharp Cowell & Bartlett, Houston, has announced the addition of Waihon Wong to its staff as production leader, Betty Olson as project leader and Norman Kenney as project manager.

Paul Kinnison, Jr., Architect, San Antonio, has announced a change in the firm's name and address to **Kinnison & Associates, Architects**, 342 W. Woodlawn Ave., Suite 200, San Antonio 78212. Telephone: (512) 732-2248.

Artist Donating Painting For Exhibit Hall Prize

San Antonio artist Mildred Cocke, wife of San Antonio architect Bartlett Cocke, FAIA, has donated a contemporary oil painting for a prize drawing during the TSA annual meeting November 1-3 in San Antonio.

The untitled abstract painting is one of many works of art produced by the noted San Antonio painter, many of which have been displayed in major exhibitions across the state and have found their way into numerous private, museum and university collections.

Mrs. Cocke is the recipient of, among other honors, the American Institute of Architects' Citation of Merit, the San Antonio Art League's Artist of the Year Award and the San Antonio Artists Top Award and Best of Show.

UT-Austin Developing Passive Energy Systems Computer Program

Buildings with design and construction details which create thermal comfort with little or no auxiliary heating, cooling or ventilating equipment, may be designed in the future with the help of a computer program from The University of Texas.

Called "passive" energy systems, these features are being analyzed by the Numerical Simulation Laboratory (NSL) at UT Austin's School of Architecture.

In a story in the latest issue of UT's *Discovery* magazine, Dr. Francisco Arumi-Noe, the school's director of re-

search, explained that the NSL has a major responsibility in the development and validation of passive energy programs under study across the country by the Energy Research and Development Administration.

"As of March 1978, ninety-eight documented passive buildings were in operation in the United States," said Arumi-Noe. "On the average they outperform active solar systems and appear to be more cost-effective. Preliminary findings of this kind persuaded officials of the Energy Research and Development Administration (now part of the Depart-

ment of Energy) to include passive systems in their research, development and demonstration programs in solar energy."

With funds from the Department of Energy and from the university, NSL plans to provide a computer program which can simulate the performance of passive energy system mechanisms for anyone to use in designing buildings. The master program, Dynamic Energy Response of Buildings (DEROB), is being designed to compute performance of passive energy mechanisms in relation to the specific climatological data of a region. (Basic heating mechanisms in exist-

Granite.

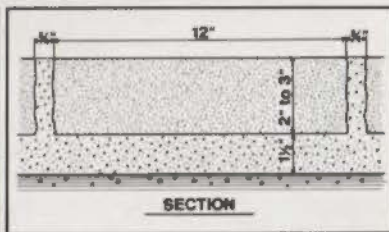
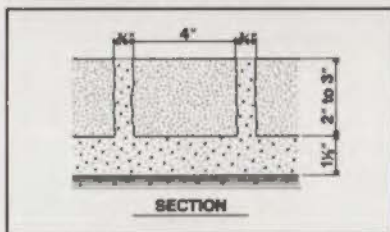
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Architect: Joe Karr & Associates, Chicago, IL



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POSITION OPEN

TEXAS A&M UNIVERSITY, College of Architecture and Environmental Design, an affirmative, equal opportunity employer requests applications for the position of Head, Department of Architecture. The Department offers the two year Master of Architecture and the Doctor of Environmental Design in Architecture Degree programs. Approximately 100 students are currently enrolled. Enrollment of the five departments in the college numbers 1,700. Applicants should possess the Master of Architecture Degree, the NCARB certificate and recognition through architectural practice. Academic experience is a consideration, though not a requirement. The position will be filled between January 1, 1979–September 1, 1979, and it carries the rank of professor and provides a salary commensurate with qualifications. Inquiries and applications with vita should be addressed to: Search Committee, College of Architecture and Environmental Design, Texas A&M University, College Station, Texas 77843.

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ing passive buildings consist of three elements: a solar gain opening, usually a large south-facing glass, to bring in heat; a storage device, usually in the form of massive walls or floors to absorb heat to keep the building from overheating and to make heat available into the night and on cloudy days; and a heat distribution system which relies on temperature to achieve air motion, or convection loops.)

"When these programs have been validated more completely under different climatological characteristics and for different structures, Arumi-Noe said, then we will be able to use them confidently to evaluate new design concepts that are both responsive to climate and to human comfort."

Suppliers to Furnish Exhibit Hall Spaces

Four furniture suppliers will be furnishing exhibit hall booth, activity and lounge areas for the upcoming TSA annual meeting in the Henry B. Gonzales Convention Center in San Antonio.

Litton Office Products (Perry Shieler, San Antonio branch manager) will be supplying Steelcase and Krueger seating for hospitality and activity areas; J G Furniture (Gary Longbotham, Houston district manager) will be providing seating for an activity center; Interface Flooring Systems of Carpets International (Gerald Vogue, territorial manager in Houston) will be furnishing carpet tiles for the hospitality areas and the TSA booth; and Newman Office Products (Buhl T. Newman, president) will be supplying a Westinghouse ASD open-office system and seating for the TSA booth.

Construction Cost Trends

(The following report on current Texas construction economics was submitted by William R. Orr, PE, CCE, president, Cost Systems Engineers, Inc., Fort Worth.)

Construction costs in Texas are probably as stable as in any part of the United States at present. There has been one rogue item, however, that has plagued the nation for the last three months—the shortage of cement, which is also affecting our local economy.

The trend has always been for cost to escalate rapidly in the first half of each year and begin to stabilize during the last two quarters. Presently, labor is more predictable than material since some

materials are becoming short on the market. Part of this is due to overseas shipment and part to intracontinental transportation.

There was a national trend, beginning approximately three months ago, of inflation in construction cost which is not escalation but merely an indication of a loaded market. Some of this is beginning to appear in Texas currently, but much less than that being experienced in the northern and eastern states.

The two charts below provide some indication of recent construction cost fluctuation in Texas.

**CONSTRUCTION COST ESCALATION
BY MAJOR TRADES—AUSTIN METRO AREA**

Trade & Task Description	% Increase	
	4th Qtr. '75-	3rd Qtr. '78
1 General Conditions: Fences	45.8	
2 Sitework: Asphalt Paving	16.7	
3 Concrete: Patch Concrete	25.9	
4 Masonry: Face Brick Wall	35.2	
5 Metals: Fabricated Structural Shapes	22.5	
6 Carpentry: 2x4 Random Length Lumber	38.6	
7 Moisture Protection: Built-up Roof w/Gravel	27.3	
8 Doors & Windows: Exterior		
Solid-Core Door	33.8	
9 Finishes: Gypsum Lath	60.6	
10 Specialties: Towel Bar	25.9	
11 Equipment: Fume Hood	37.7	
12 Furnishings: Carpet	66.2	
13 Special Construction: Complete		
Swimming Pool	43.9	
14 Conveying Systems: Freight Elevator	33.3	
15 Mechanical: Waste Drain & Vent Line	15.9	
16 Electrical: Trolley-Duct	-2.0	
17 Pipe Fitter: 6" Cast Iron Pipe	20.5	
18 Heavy Construction: Tractor Crawler, Bulldozer	10.1	
19 Sheet Metal: 12"x8" Registers	21.3	

Utilizing the same trade and task descriptions as above, the chart below compares percentage of difference in construction cost between that of the Austin area as base (100%) and the metro areas of Dallas, El Paso, Houston and San Antonio.

**CONSTRUCTION COST COMPARISONS
BETWEEN AUSTIN (100%) AND OTHER MAJOR
TEXAS METRO AREAS, SEPTEMBER '78**

Trade	Cities:			
	Dal.	E.P.	Hou.	S.A.
1	105.2	100.8	110.1	99.1
2	102.1	94.6	111.7	103.1
3	107.2	78.2	115.8	99.1
4	100.7	93.2	112.5	101.5
5	99.4	92.0	103.3	94.8
6	100.9	94.0	114.8	91.1
7	112.7	98.8	124.4	99.7
8	101.1	100.2	112.2	95.5
9	101.0	85.1	118.2	90.8
10	99.9	89.1	106.0	94.5
11	108.7	91.6	109.5	95.8
12	105.5	97.9	104.3	101.3
13	95.7	78.1	100.2	93.1
14	99.5	92.6	105.5	93.8
15	99.2	91.4	105.8	103.3
16	107.1	96.6	108.6	100.7
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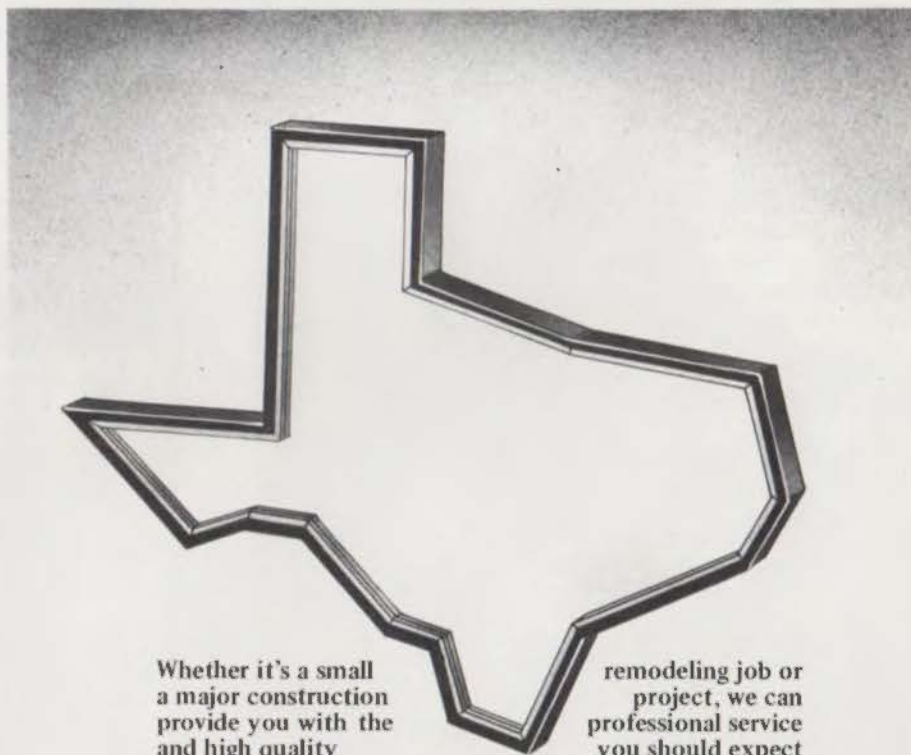
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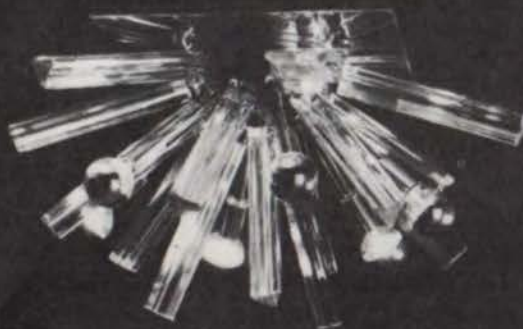
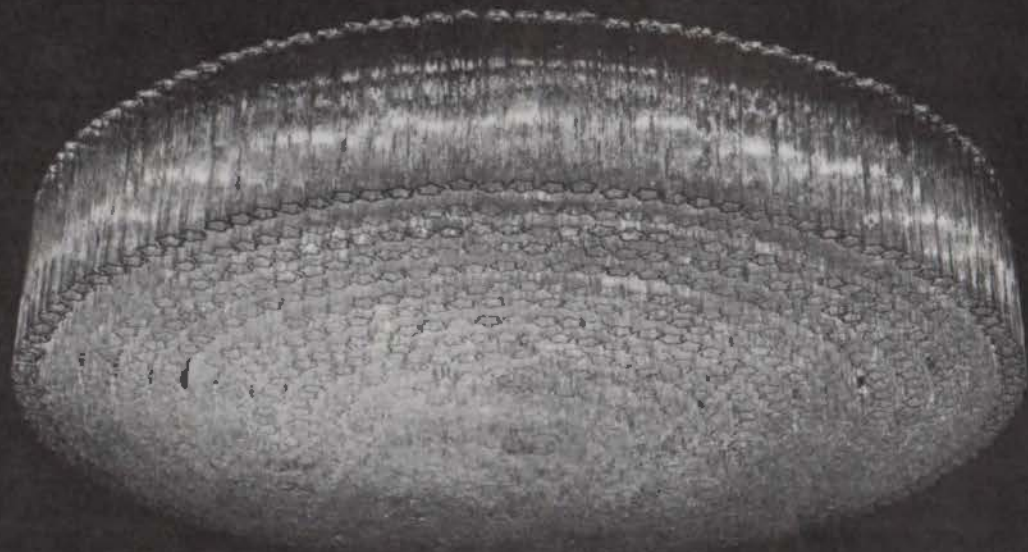
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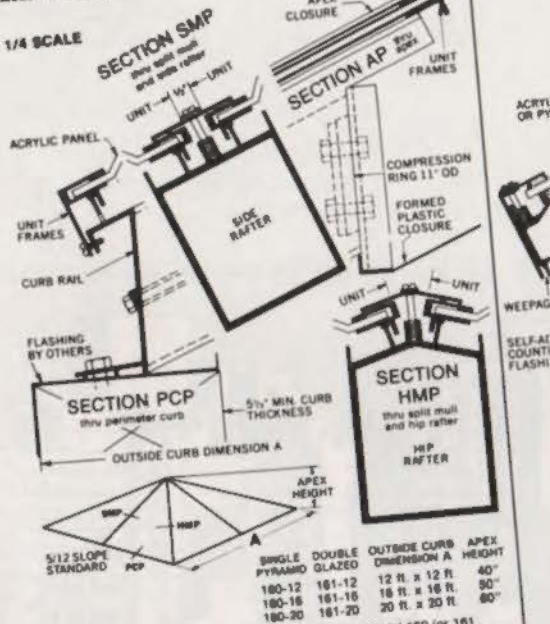
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8.

Letters

Editor: I want to congratulate you and the entire staff for producing such an excellent issue on school facilities (Sept./Oct.). It came at a very important time because our next senior design project for this semester will be a K-6 school for Houston. Keep up your excellent work.

Edward J. Romieniec, FAIA
Department of Architecture
Texas A&M University
College Station

Editor: I recently read Bill Caudill's article "That Precious Tomato" in the September/October issue of *Texas Architect*, and it was a pleasure to see some creative thought in a publication that should, but usually does not, read that philosophically. I appreciated his logical insight into priorities, along with the often-overlooked reality that 1+1+1+1 can equal 5. It was very enjoyable to find such a piece of writing in the architectural field.

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