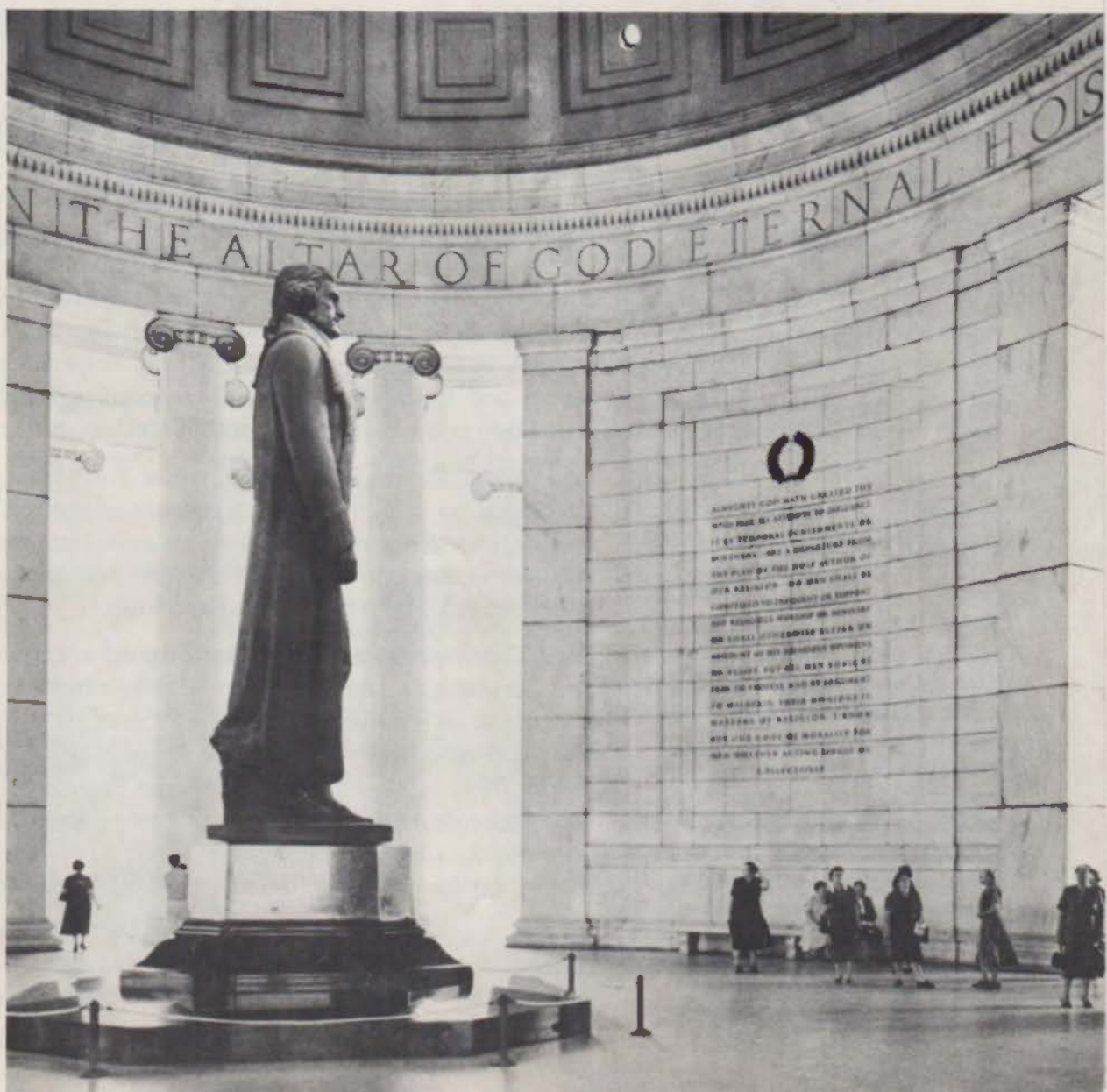


TEXAS ARCHITECT

E. DAVIS WILCOX
Architects • Engineers

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OUR COVER

Hundreds of thousands of Americans are inspired each year by their visits to the Jefferson Memorial, a shrine which honors a man of many talents. The cover picture shows the interior of the marble, colonnaded structure which was completed in 1942 and designed by John Russell Pope in the Graeco-Roman style that our third president admired. (Photo by Abble Rowe, courtesy of National Park Service).



The President's Letter

By

JACK CORGAN

President

Texas Society of Architects

In recent years there has been established in the minds of the building public an increasing awareness of the value of good architecture in its buildings. This is true of municipalities, school districts and governmental bodies. It is especially true, however, in industry.

Our corporate clients, whose management is charged with the responsibility of carefully using the stockholders' money wisely, have seen the wisdom of investing in excellence in architectural design.

A soap company, contemplating a new home office building in the world's largest city, purchases a piece of property at fantastic prices, then permits the architect to leave large open spaces in order to enhance the beauty of the architecture. The architect, working without shackles, creates a building and surrounding area of such beauty and utility that it becomes known throughout the world and from which the owner receives value from publicity alone that is worth hundreds of thousands of dollars.

A well known corporation, whose business is the manufacture and servicing of business machines, places such value on the architectural excellence of its buildings that it selects the very best architectural talent available and charges that it create outstanding architecture to house its various activities.

This awareness of the value of good architectural design and the increasing freedom given the architect by the client is a barometer of the increasing stature of the Profession. With this wider freedom is coupled the responsibility of creating architecture that will justify this confidence. It behooves the Profession to impress upon its membership the importance of recognizing that responsibility.

Sincerely,

JACK CORGAN



A product of Thomas Jefferson's genius is the Virginian's plantation home, Monticello. Completed in 1809, the house is one of the classic examples of American architecture of three stories and thirty-five rooms. One of the dominating features of the interior is the entrance hall (shown above) which shows Jefferson's seven day calendar clock, one of the many unique innovations of the statesman-architect. The home of Jefferson at Charlottesville, Virginia, is owned and maintained by the Thomas Jefferson Memorial Foundation, a patriotic, non-profit organization founded in 1923 to preserve the house and gardens as they were in Mr. Jefferson's day. (Photo courtesy of the Foundation).

Thomas Jefferson

... Our Third President, Statesman and Architect

By BENJAMIN E. IRBY

THERE ARE many roles we can assign to Thomas Jefferson, who in his time "played many parts," as Shakespeare aptly puts it.

This extraordinary man was as versatile in his activities and pursuits as Leonardo deVinci, who was famous for his many activities and artistic talents in Venice.

Sent as a young envoy to France, Jefferson soon was admiring French culture and their architecture. Then he went to work assiduously to perfect himself in these things. Buying books of Palladio and other famous architects, he soon was familiar with their works and he was able to make very presentable architectural drawings.

Back in this country, he started to work on his home, "Monticello," designed in the classic manner: With

brick walls and cornices of wood, all details being copied from good classic examples, but modified by the workmen and exigency of the materials. After a visit to this home, which now is a shrine, the visitor is impressed with Jefferson's inventive genius, for gadgets are worked out everywhere. These innovations which were invented by him through the years of his life, demonstrate his characteristic for change and improvement.

He is called the "Father of the University of Virginia," and truly, he was. For years he studied the complete organization of the architectural system and foundations of Europe before the organization as an academic body was complete. There was heart-breaking opposition to the founder and his theories, of almost superhuman patience and endeavor on his

side to so modify them as to make for the enlightenment and liberties of his people.

HE HELD that the permanency of our institutions depended upon a true education of our people. And he made use of the opportunities which high offices of state at home and abroad gave him, to study different educational methods with that exhaustive scrutiny which he brought to bear upon every subject which he chose to investigate.

The greatest work of his life was the foundation of the University of Virginia upon lines then new in the field of letters. And father he was, in every sense of the word, not simply of discipline and its curriculum, but

(Continued on
page 14)

(Editor's Note: The voters of these United States soon will elect a new president. It is an appropriate time, perhaps, that we observe some of the qualifications and accomplishments of our third president, Thomas Jefferson. A good architect who liked music and science, Jefferson was an outstanding statesman. We are grateful for the following monograph by Mr. Benjamin E. Irby, AIA, of Beaumont, on this truly great American.)

AT IRELAND SCHOOL IN ODESSA

Exciting and Inviting Classrooms Good Examples of Sound Planning

WIDE temperature ranges, severe glare intensities, infrequent moisture, dust—and a limited budget—were among the practical problems facing the Odessa architectural firm of Peters and Fields when it was commissioned two years ago to design a

new elementary school in Odessa.

Intensive, widespread research on these problems soon developed among the architects a philosophical concept that was to dominate their thinking on the entire project: the simple but indisputable belief that a school

should be interesting for children.

"We resolved that a child's first school is his introduction to society as well as to the quest of knowledge," explained Johnnie C. Fields. "If his first school is interesting, cheerful and colorful, an enthusiasm for learning can be developed as a basis for the growth toward a better citizen. It is obvious that the eager minds of the elementary school children have responded to the cheerful atmosphere."

There has also been a tremendous response in architectural circles to the ultimate design of the John Ireland Elementary School. It won a top award in the Ninth Annual Competition for Better School Design sponsored by "Overview, The Magazine for All Educational Executives," and then won an Award of Merit in the recent Texas Society of Architects' Architecture of Merit in the Past Ten Years competition.

Faced with a budget limitation of \$365,000 for a building with 14 classrooms housing a total of 420 students, the architects spent three months collecting, analyzing and evaluating information gathered through interviews, observation and study of research material.

Administrative officials of the school system gave information and statistics concerning the problems and the architects explored with the



Each classroom in the Ireland Elementary School opens onto a private court which helps reduce glare from the West Texas sun and also provides extra teaching space when desired.

curriculum department all phases of elementary education. Schools in all areas of Texas were visited for basic research and interviews conducted with principals, teachers, custodians and maintenance people.

This research enabled the architects to solve a number of problems which most people might consider minor—but which were of major importance to the people most directly involved, the teachers. It was found that they needed more chalk and tack board space, for instance, and additional storage facilities—which were provided.

Teachers also emphasized a serious problem which was illustrated prominently by existing classrooms—glare from the fierce West Texas sun. As a result, a system of efficiently-lighted classrooms with a minimum number of outside windows—opening onto a private court in each case—was developed.

Each of these courts is accessible only from its own classroom — and each serves a double purpose by providing extra teaching space when desired. The teaching court is paved and has a small planting area for nature study by the pupils. It provides light and fresh air for the class-

room, which gained additional wall area for chalk boards and tack boards from the minimum number of windows.

Individual heating and fresh air ventilator units serve each classroom, and each room is lighted by recessed fluorescent fixtures in the suspended acoustical ceiling.

AMONG the Ireland School's most outstanding features are two experimental classrooms for research—to help point the direction of future elementary schools. One of these has no windows and is provided with complete summer and winter air conditioning. The other has no wall between the room and the corridor and uses portable furniture exclusively except for the sink unit, thus offering more flexibility and freedom of circulation.

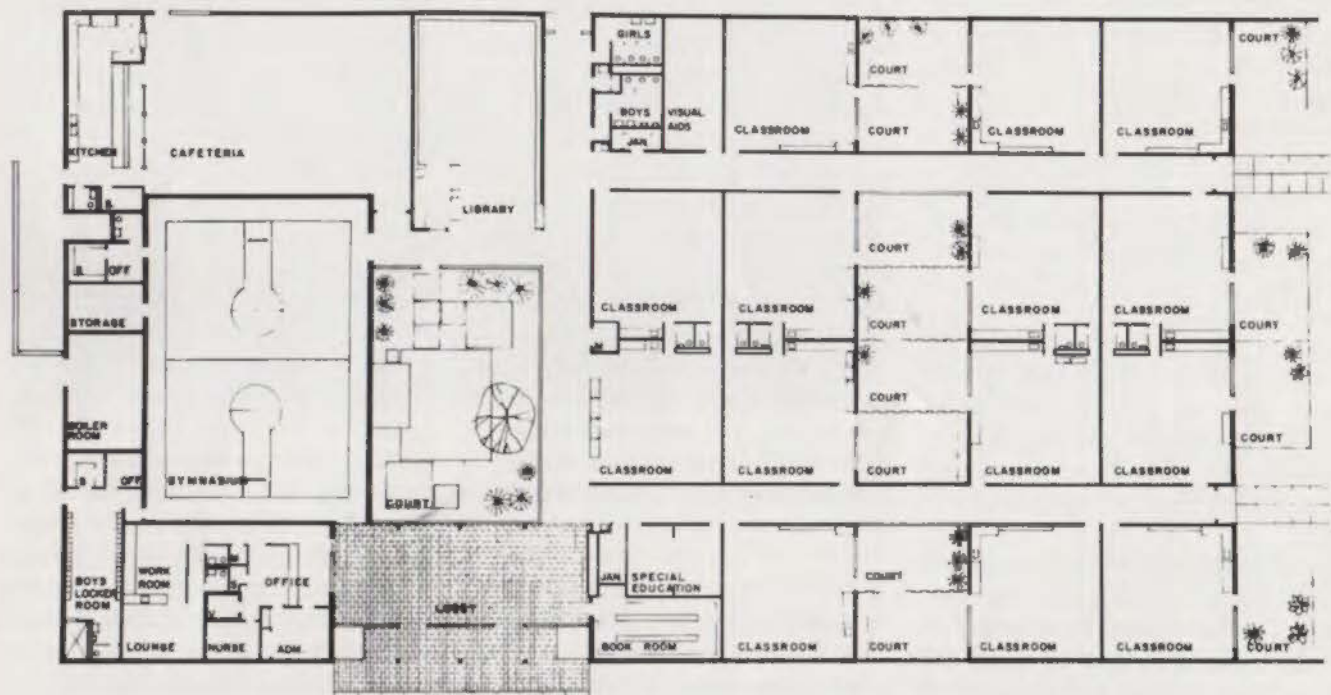
The architects feel that the entrance to a school should be exciting and inviting to the public as well as to the students. As you enter the Ireland School, the inviting entrance of plate glass in store front aluminum leads you into the lobby—which opens directly onto a landscaped court. The compact, air conditioned administration unit is on the left, the corridors

to classrooms on the right.

The court opens the school to a controlled inside environment rather than the outside winds and sandstorms of West Texas. It offers a sheltered area for group activities—one which can be used by two or three classes at the same time. It even includes a concrete stage for programs.

A corridor around the court is fronted by the open experimental classroom and the library; it leads to the gymnasium, which doubles as an auditorium, and to the cafeteria. The library is open to the corridor to encourage student participation. The cafeteria, like the gym, has a double purpose, too; it serves as a meeting room or music room as well as a lunchroom. It even has a portable stage, used flexibly between the two meeting areas.

Overall, the School is an excellent example of what can be accomplished by skilled architects who designed it with three basic principles in mind: that it was for children, was to be located in West Texas, and was to be within the framework of a definite budget. Total cost: \$313,826 for the 31,840 square feet—\$9.86 per square foot or \$747.21 per student.



Floor plan for the Ireland Elementary School shows the unique arrangement which gives each classroom its own private court. Note also the large landscaped court between the lobby and the library.

GONE are the days of isolation in our one-world existence, and equally past is the era of the pedestal-and-salaam attitude toward the arts. Architects and designers have reached with eager hands and taken painting, sculpture, creative weaving and fine ceramics from their pristine perches. Oddly enough, in this twentieth-century amalgamation of beauty and function, neither has suffered noticeable loss.

While world leaders speak of pacts and treaties, the men and women who envision the living and working quarters for the world's millions derive professional and emotional satisfaction from the fact that the arts have become their staunch allies. Such men and women are furthered cheered by the knowledge that when the arts also become allies of one another, the result of such cooperation can be a coalition in which each individual contribution complements the others to the mutual benefit of all.

Acutely cognizant of this relationship are a husband and wife who returned three years ago to the Austin scene: Edward B. T. and Evangeline Glass. Their present home is room-by-room proof of their mutual belief that art permeates all life and that all worthy expressions of the creative force may be included in an "art fellowship." Their personal collection includes oils, water colors, etchings, wood blocks, photography, ceramics and outstanding fabrics . . . all chosen because the owners feel they are expressions of talent and discrimination.

Ed was born in Corsicana because his Texan mother was determined to have her children in the Lone Star State. A graduate of the University of Texas School of Architecture, Ed is working toward a graduate degree in city planning and has been doing informal teaching in the department. When not on campus he is working for architects Bill O'Connell and Vic Probst.

Evangeline was born Evangeline Murchison in Grapeland. After attending Texas Women's University as a music education major in piano and organ, Van received her Bachelor of Music degree from the University of Texas.

Married in 1944, the Glasses work-

THE ARTS FORM A MODERN TRIUMVIRATE

By ANNE DURRUM ROBINSON

ed in 1945 for Boeing Aircraft until the end of World War II. They returned to Austin, gathered a group of friends (fellow architectural students), rented a 100-year-old house and had a stimulating year of cooperative living, study and exchange of ideas. Some members of the convivial group are (like the Glasses) still in Austin; others are practicing architects, scattered over the globe.

In 1948, Ed and Van moved to Harlingen, where Ed worked with Walter Bowman and Bartlett Cocke of San Antonio. Later John York joined the firm. With York as designer for Cocke, Bowman and York, the organization produced one of the first contemporary houses in the palm-studded Rio Grande Valley, which had formerly run almost entirely to various interpretations of the Spanish influence and to top-heavy "modernistic" bungalows. Contrary to several dire predictions from "curbstone experts," the home was an instant success. Says Van, "We did all the interiors, too, and held open house for a week. The younger people liked it tremendously, and the old folks loved it!"

BOTH Van and Ed found their years in the Rio Grande Valley fruitful in the production of a mature artistic philosophy. Ed discovered in Alan Taniguchi, with whom he worked for several years, another believer in the art-architecture-landscaping al-

liance. Like many creative and talented individuals with a background of Japanese tradition, Taniguchi felt that man's nature must be in tune with natural beauty and should be expressed in his surroundings. Before working in Texas, Taniguchi had practiced in the San Francisco area. He worked with several firms, including Anshen and Allen, and Jack Hillmer and Warren Callister, both of whom studied architecture at the University of Texas before World War II.

Van meanwhile accumulated a decade of experience in merchandising and decorating in her own shop and sponsored many shows of local and Mexican artists. In 1957, the Glasses' show was sold to Jones and Jones, of McAllen, and Ed and Van came back to Austin.

It was while they were traveling in California to buy paintings and American crafts that several major western galleries suggested that they should establish a "House of U. S. Art" gallery in the Texas capital city. The galleries are convinced that Texas is becoming the most significant "outpost of American art," and that Austin should have another gallery, one which would participate in exchange exhibits of American artists throughout the nation.

The Glasses responded to this suggestion and challenge by planning an all-arts gallery for Austin. The gallery, known as "in-VAN-tory,

U. S. A." includes in its permanent collection oils, water colors, etchings, wood blocks, sculpture, fine ceramics, photography and outstanding architectural presentations. Exchange exhibits with major galleries throughout the state and nation are already being arranged.

Gallery manager will be Jack Soles, who comes to "in-VAN-tory, U.S.A." after operating his own gallery in Los Angeles. Prior to that time, Soles worked with the Catalda Fine Arts Association in New York and had previously spent six years in Europe and in world travel. He shares his

new employers' enthusiasm for inter-arts relationships and is most impressed with the Texas artists he has met and their works which he has seen.

With each passing year such relationships among the arts and between the arts and architecture become more apparent in homes, stores, banks, railway stations, shopping centers, libraries, churches, air terminals and even filling stations. When Talbot Hamlin, professor of Architecture at Columbia University, said, "... as many modern architects believe, the first function of architecture is to improve and *beautify* the sur-

roundings of human beings...," he implied that such surroundings included far more than mere structures. He also indicated that architecture would do well to rely on other creative fields for aid in such beautification. Hamlin went on to say that "... as the proportion of industrially employed persons increases, the problem of making their working environment not only pleasant but inspiring becomes a pressing one..." So now, for twenty-four hours a day, the architect has an obligation not only to keep man sheltered at home or work, but to improve every place where he sleeps, eats, travels, works, plays or studies.

No longer is it enough to produce a structure that is just that and nothing more. The modern architect, if he considers his vocation as a creative profession and not a technical trade, must consider as his province for supervision everything within a building and everything around it. No longer can he simply "stretch the canvas over the board" and call his work finished. He must paint the picture and select the frame.

SO THE wise architect turns with open eye and mind to the painter, the sculptor, the interior-designer, the craftsman, the ceramist, the weaver. Doors and windows can become frames for pleasing vistas; walls, backgrounds for artistic display. Furniture, floor coverings, drapes and accessories (whether the components of home or office, of church or school, of factory or store, of station or dock or terminal) should be considered as interlocking pieces of a four-dimensional work of art; with height and breadth and depth and an obligation to time.

What such a gallery as "in-VAN-tory, U. S. A." can mean to the architects, decorators and designers of the state becomes immediately obvious. With its experienced personnel, its deep and valid interest in all the arts, its contacts with other galleries over the country, its access to all creative fields, "in-VAN-tory, U. S. A." can help make of Texas architects ideal ambassadors to prove that the arts are allies.



The bases for any successful alliance are mutual assistance and heightened effectiveness. Here multiple elements are combined for obvious proof that the arts are allies. A colorful painting by Enrique Montenegro rests comfortably against a bare white wall. Below, is an upholstered chair echoing the hues of the picture. The small occasional table holds articles of pleasing contrast: the earthiness of hand-thrown pottery, the warmth of pre-Columbian sculpture, a ceramic piece from Harding Black. Living and graceful bamboo shoots beckon each separate piece into a charming composite. Here, on a small scale, is the blend of texture, color, balance — the satisfying mixture of pottery and canvas, of linen, wood and metal, of glass, ceramics and nature that appears in a successful combination of architecture and its allied arts.

El Paso

CONVENTION CITY

... site of first Convention of the new decade

EL PASO is a Spanish phrase which in English means "The Pass."

The City of El Paso, at the farthest west tip of Texas, is the gateway to the great Southwest and to the Republic of Mexico. Here is the southern tip of the Rockies and where Mexico's Sierra Madres begin.

It is here, November 2-5, The Texas Society of Architects will start a new decade with a stimulating and informative 21st Annual Convention. The program is developed on the challenging theme, "Architecture For The Americas."

This vast and vividly different city provides a setting for a most delightful and interesting convention. It offers broad horizons as rich as its unusual and intriguing history which reaches back through the exciting days of cowboy, miner, prospector, stage coach, Indian warfare, through the days of the Conquistadores and the sturdy padres and into the haze of prehistoric times.

One interesting proof of this last rare point of ancient civilization and culture are the pictographs at Hueco Tanks, identified as being over 2,000 years old. In 1536 the first white man reached El Paso, and with him into Mexico went the tales of fabulous cities of gold. There followed many expeditions to explore, colonize, to Christianize the natives — and gradually a settlement came into being in the pass.

The traveler of early days instinctively sought the easiest and lowest pass through mountain ranges that lay in his path. The pass in the Rockies

where today the city of El Paso lies, and from which it derives its name, was of vast importance to the Span-

ish soldiers and priests who traveled throughout the Southwest.

By October, 1531, followers of



This church in Chihuahua, a short distance south of El Paso, is typical of many in Mexico, long noted as a country of intriguing architecture.

Cortez, conquerer of Mexico, had founded a settlement at Culiacan on the west coast of Mexico in what is now the State of Sinaloa. To them came rumors of Seven Cities to the North, where gold was plentiful and the people possessed great wealth. These rumors were augmented and new interest aroused when, in 1536, Cabeza de Vaca and his handful of followers arrived at Culiacan after months of wandering along the gulf and across country through the Pass into Mexico after a shipwreck off the Florida coast. In 1540, the famous Coronado expedition started from Culiacan—and other groups followed, exploring, seeking suitable locations for Colonization, until 1598, Don Juan de Onate established a settlement on the eastern bank of the Rio Grande, thirty miles north of Santa Fe.

All of these expeditions had come through the PASS (EL PASO) leaving a definite imprint of Spanish influence on the entire territory. Other expeditions, seeking conquest through force of arms or through the subtler influence of the church followed and in 1659, a settlement was founded in the PASS, on the site of what is now Juarez, Mexico, directly across the river from El Paso.

THE FOUNDING of a Mission and the establishment of a place where travelers might rest were the first steps and so well did the hardy padres build, that the Mission is still standing and in use today.

On September 21, 1827, Juan Maria Ponce de Leon obtained a grant of land and built his home—El Paso's permanent habitation on the site of the Mills Building. He had great vineyards where now stand the City Hall and the Court House. January 3, 1850, the town of El Paso was created. In 1852 the post office was established and El Paso given the name of FRANKLIN. The name was officially changed to El Paso in 1859.

EL PASO today is a modern metropolis, in vivid contrast to the struggling village of adobe huts of other centuries—a city with superb hotels and modern office buildings, with substantial homes, with play-



On the summit of Sierra de Cristo Rey, astride the Mexican border, stands the American continent's largest and most striking symbol of Christian devotion—a 42-foot stone figure of Christ on the cross.

grounds, schools and culture of modern man: All is enhanced by the magnificent setting in which the city of the PASS has grown.

The city, at an altitude of 3,762 feet above sea level enjoys an ideal year-round climate. The sun shines in El Paso over 82 per cent of all possible hours and temperatures range from a January average maximum of 62.1 degrees to a July average minimum of 70.1.

In El Paso, you will find a new world, where a rich heritage of Indian, Spanish and Mexican and

pioneer cultures have created a charmingly different atmosphere.

No passport is needed to visit colorful Juarez across the border in Old Mexico, just a short walk or drive from TSA convention headquarters at the Hotel Cortez in downtown El Paso.

Aside from a challenging convention program, there are things to do and see in El Paso and Juarez which you may long and pleasantly remember. They range from fascinating scenic and historic sights to spectacular sports events.

IN HOUSTON

AIA Chapter Aids City Planners on Center Master Plan

By YVONNE GABET

A STRIKING example of Houston's phenomenal growth are three new buildings which will be under construction simultaneously in the City's Civic Center—a Federal Office Building, a U. S. Post Office and a Recreation Center—all designed to harmonize with seven existing structures and help bring a long-cherished dream to fulfillment.

Although Houston has no overall master plan for its Civic Center, currently 138 acres in the center of downtown Houston have been set aside, and all but about 17.5 acres purchased. Bonds have been voted to provide approximately \$3,000,000

for land purchases, and currently the Department of City Planning, headed by Director Ralph Ellifritt, is conducting a research study among various cities to determine how best to finance and operate the civic center. A small scale (1"=50') table model of the present buildings and layout of the Civic Center, and indicating the present and proposed freeway system which bounds two sides of the Center, is being constructed now.

Karl Kamrath, president of the Houston Chapter of the American Institute of Architects, has offered the chapter's services to the City to help

in formulating a long-range master plan. Present plans call for the City Planning Department and the local chapter of AIA to work together on the master plan, once the preliminary study and scale model have been completed.

Houston is fortunate in having been planned from the start. Founded in 1836 by the Allen brothers, real estate promoters from New York City, the original design of the central business district included a block set aside for each of the following: a city hall, market, a county building, and a school.

IN 1912, when Houston had reached 80,000 population, Arthur Comey, a young planning professor at Harvard, studied the city carefully and developed a far-sighted report. Pointing out that Houston was about to waste an opportunity for an attractive civic development, he suggested grouping the necessary buildings about an open square or plaza so that the buildings would be part of a unified whole with each structure enhancing the others. Such a Civic Center would be a focal point of civic pride and a part of the city's park system. He recommended three possible locations, and his report influenced plans made in the 1920's which resulted in the location of the Library and later elements of the existing Center.

The Houston Public Library Building, designed by Architects Cram and Ferguson of Boston, and Watkin and Glover of Houston, associate architects, became the first building constructed in what is now the Houston Civic Center. Built in 1926, it was developed in the style of Renaissance of Spain, a style suitable for the locality and designed to gain in picturesque quality from additions of various sizes and heights.

The original design problem was to provide a small building that would meet current needs, and yet could receive additions at future dates without detracting from its beauty, or proper arrangement, as ultimately constructed.

The exterior is of golden brick and cream stone, with wrought iron window gratings and an orange tile

THE AUTHOR: *Unable to resist the call of "printer's ink", Yvonne Gabet, a Certified Professional Secretary, employed by a Houston oil operator, attended the University of Houston at night to complete a B. S. degree majoring in journalism. Formerly employed by the Houston Chamber of Commerce, she is now a public relations consultant and free lance writer, covering the Houston area for several trade publications and handling publicity for two firms. She also edits the monthly publication of the Houston Sales Executives Club. Married to a physician, she says her hobby is their two teen-age children.*



A dramatic example of the progress being made by Houston in developing its Civic Center is the U.S. Post Office Building, on which construction will begin in January. This artist's drawing was furnished by the architects, Wilson, Morris, Crain & Anderson of Houston.

roof. The nations whose flags have flown over Texas at various times (France, Spain, Mexico, the Confederacy) are represented by shields over the central windows. Over the main door the shield of the United States is superimposed on that of the Lone Star State.

Remodeling of the library in 1957 was supervised by Architect Louis A. Glover until his death in a car accident, and was concluded by H. Edward Maddox, Jr. At this time the building was air-conditioned, and five stories added as a west wing.

In 1929 a comprehensive study of the entire city was conducted, and plans made for a Civic Center. In this study a new City Hall (and other buildings) was proposed, to be located across from the Public Library Building.

Hare and Hare of Kansas City were employed as consultants to the City Planning Commission in 1938. Their revised plan provided for the location and development of the present City Hall, and, in the block to the east, a new Coliseum.

Constructed in 1938, the City Hall was designed by Joseph Finger. Built of Texas limestone, it has ten main floors, a finished basement, and a top floor used for storage. The block in front of the City Hall has been retained for a park-like area, and con-

tains a reflection pool and large shade trees, a welcome sight in downtown Houston.

The Coliseum, a federal PWA project, was designed by Alfred Finn. Originally conceived as a coliseum, it was found that a combination Coliseum and Music Hall would be more economical. Built at a cost of approximately \$2,000,000, the Coliseum proper has a seating capacity of 12,500. Until the remodeling in 1954, a common stage served both the Coliseum and the Music Hall. The Music Hall now seats 3,036, and both it and the Coliseum are completely air-conditioned. Construction is of light brick trimmed with Texas limestone.

The Criminal Courts Building was originally built by Harris County. Several years ago, the City and the County exchanged leases on this building and Houston's old police headquarters building, which is located outside the Center.

HOUSTON'S Fire Alarm Building was designed by MacKie and Kamrath, and constructed in 1938. Rated one of the ten best public buildings built in the United States in a 10-year period by the Pan American Congress of Architects, it includes 4,500 square feet and is three stories tall. It contains the city's fire alarm warning system in a huge panel

switchboard room and also the city electrician's office along with various others.

The big panel board room was raised for safety purposes and continuous operation despite flood waters, and was designed with sufficient panel board space for one million people, although at that time Houston had a population of only approximately 360,000. Today the board space is full.

The Police Administration Building was constructed in 1952 of light brick, at a cost of approximately \$5,000,000. Designed by Kenneth Franzheim, it includes three paneled court rooms, a trial section of approximately 30,000 square feet. Offices are on the first, second, third and fourth floors; the fifth and sixth floors contain court rooms. The jail occupies the top floors, and the communications and mechanical rooms are located in the basement.

Just being completed is a downtown Recreation Center designed by MacKie and Kamrath. It consists of two intercollegiate size gymnasiums which can be thrown together into one large court, seating approximately 2,000 persons around a basketball or tennis court. The building also

*(Continued on
next page)*

(Continued from
preceding page)

contains a Senior Citizens' room plus arts and crafts rooms.

An outstanding feature will be the outside patio entrance facing Memorial Drive. Six sculptured wood poles, carved, colored and illuminated, from 10 feet to 18 feet high, will be grouped at the entry. Frank Dolejska, a local artist, has been commissioned by MacKie and Kamrath for this project.

The Federal Office Building, started in November, 1959, will be completed in January, 1962. The United States government commissioned three architectural firms, Rustay and Martin, Harvin C. Moore and Staub Rather and Howze, to design it. Containing approximately 500,000 square feet, the upper four floors will provide new court rooms and offices for all federal courts in this area. The lower eight floors will furnish general office space for various federal agencies.

Of Texas limestone facing, it will

have a ceramic mosaic tile base. Present construction contracts are for \$8,800,000.

Construction of a new United States Post Office building, designed by Wilson, Morris, Crain and Anderson, will begin next January. It has been designed as two connecting units: one, a two-story mail handling unit, the other an administration building of five floors and basement. Basically a white and gray scheme, the exterior finish materials of the administration building will be white marble, precast concrete and glass curtain walls. In front of these glass walls of the administration building will be vertical fins of precast concrete, to decorate and to control the sun penetration of the rooms.

The mail handling unit will be of dark gray and white brick, with flat slab concrete construction. This unit will provide for highly mechanized handling of mail; the main mail sorting room will be 600 feet in length. Conveyor belts will facilitate sorting.

Plans call for an open landscaped

plaza of large pebble concrete, brick and redwood strips at the front of the building, covering 5,000 square feet.

The new building will serve as the central post office for Houston, and the present building will serve as a downtown sub station.

In the overall civic center plan, the United States Post Office Building will form the north end of a north-south axis, with City Hall at the opposite end.

Proposed additional projects, which have not as yet been accepted, are (1) a building for state government offices, (2) a new City Auditorium, (3) a possible museum and headquarters building for the oil and chemical industry, and (4) a heliport.

Various elements of the life of Houston have been extremely interested in this improvement, and the voters have shown themselves interested and willing to provide bond funds. Houston has the opportunity to develop a Civic Center that would be a focal point of pride and interest for its citizens.



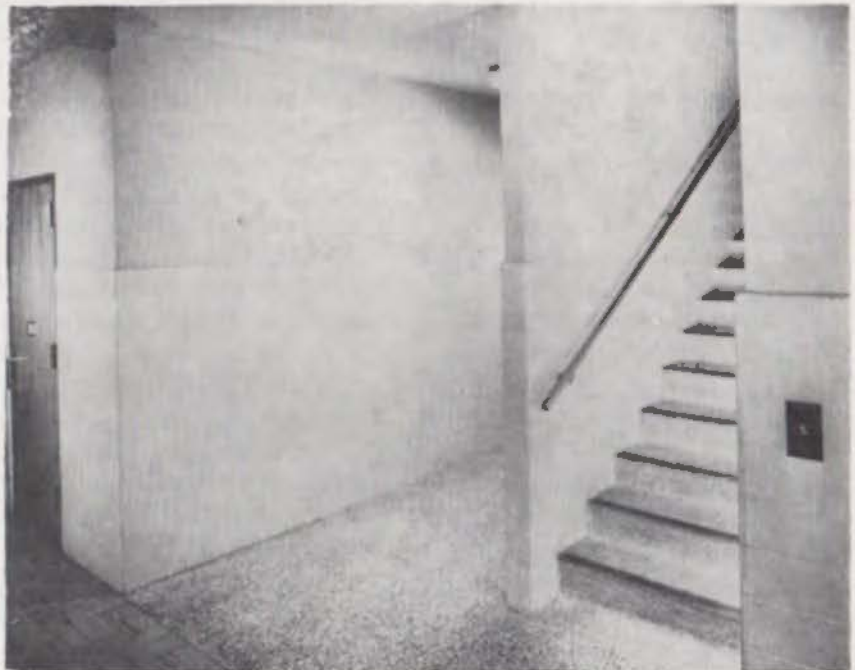
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TCU Inaugurates New Program In Construction Management

A new program in Construction Management has been established in the School of Business of Texas Christian University.

Designed to give university-level training in the vast and growing area of residential and light construction, utilization of land and development, finance and related fields, the four-year course will lead to a Bachelor of Science in Commerce degree.

The plan calls eventually for a research center to work in the many phases of the field.

The program, one of the first of its kind in the Southwest, is sponsored by the Home Builders Association of Fort Worth and Tarrant County in cooperation with TCU.

Dr. C. Allen True, long-time educator, government economist, builder and director of the National Association of Home Builders, is director of the program.

Thomas D. Caldwell, former executive vice-president of the Texas Association of Home Builders and assistant to the president of Burke Homes, San Antonio builders and de-

velopers, is program co-ordinator. Both will teach specialized courses in the program.

The appointments and plans for the new program were announced by Dr. Ray Lindley, TCU president and M. D. Buchannan, president of the Home Builders Association of Fort Worth and Tarrant County.

As a regular program in the School of Business, all courses will be on the university level and students must meet TCU's requirements for admission and graduation. The curriculum will be based on a broad, general education with specialization in a half dozen fields bearing on construction management.

The 20-billion-dollar-a-year home-building industry has become the largest in the U. S. Predictions are that within the next 10 to 15 years, the industry will be asked to build homes and facilities equivalent to a complete new city the size of present-day, metropolitan Fort Worth. Nation-wide, it will be asked to produce the equivalent of a city the size of Chicago every two years.

Although relatively new on the U. S. scene, the construction manager of today buys the land, plans and develops it, designs houses and facilities, arranges financing, develops an advertising and sales program and delivers a completed product in a pre-planned neighborhood.

To be successful in the future, leaders in the industry will need to be trained or have a working knowledge of many phases. A panel on the problem reached a decision that a student would need seventeen years of college work to be fully prepared!

After thorough investigation of the situation, TCU officials headed by Chancellor M. E. Sadler decided to inaugurate the new degree program. The Home Builders Association of Fort Worth and Tarrant County agree

to underwrite the plan to the extent of some \$30,000 annually at the start.

These funds will provide a number of scholarships for promising students as well as teaching personnel and some equipment. Later research activities will be started.

Dr. True, the program director, is a graduate of Fort Worth's Polytechnic High, he holds his B.S. and M.A. degrees from TCU and his Ph.D. from the University of California. After some high school teaching, he returned to TCU and was professor of history from 1934-1942.

He has been senior economist in the Office of Price Administration and the National Housing Agency in Dallas. Since 1944, he has been continuously president of three Fort Worth construction firms and is also currently vice-president in charge of production of Hughes Investment Corporation. He was president of the Home Builders Association of Fort Worth in 1949 and is now serving his tenth year as a director of the National Association of Home Builders.

Caldwell, program coordinator, is a graduate of the University of Virginia, has taught in high school and college, was executive vice-president of the Texas Association of Home Builders, 1950-54. Recently he has been assistant to the president of Burke Homes, builders and land developers in San Antonio. He has also served as a director of the National Association of Home Builders.

First students in the new Construction Management program were enrolled by TCU this fall. Specialized courses will start in the spring.

Dallas Bank Underway

Construction is underway of the North Dallas Bank & Trust Co., located in the Preston Forest Shopping Village, Dallas, according to H. L. Kimsey, president.

The basic building is of face brick with a predominance of Granbury Rubble stone which gives a contemporary design balanced with a comfortable look of solidity. The building was created by Carter Minor, AIA, architect, and W. F. Richardson, designer. Construction is to be completed January 1.



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Movable Vaughan Walls, distributed by the L. R. Ward Steel Products Co., Dallas and Houston, has opened a new vogue in wall interiors with an unlimited freedom of design with function and utility in partitioning.

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Vaughan Walls may be used in new construction or for modernizing old buildings. They form any partition—cornice height or ceiling height, and offer complete flexibility in locating glazed panels and doorways. They require no expansion or control joints.

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JULY CONTRACTS

ARE HIGHEST

FOR THE YEAR

Sharp gains in the heavy engineering sector sent construction contracts in July to \$3,596,909,000, the highest monthly total so far this year, F. W. Dodge Corporation reported in its August summary. However, the July, 1960 total was two per cent below the very high level of the same month last year, as non-residential contracts dipped slightly and contracts for residential buildings remained well below year-earlier levels.

The Dodge Index of construction contracts, which is adjusted for normal seasonal fluctuations, rose to 285 in July (1947-49-100) compared with 272 in June, 244 in May, and 235 at the beginning of the year.

Heavy engineering contracts in July amounted to \$1,115,686,000, up 44 per cent from the July 1959 level. Chief factor in the gain was a very sharp rise in contracts for electric light and power systems which nearly tripled their year-earlier performance. Highways and water supply systems also showed notable gains over last year.

Contracts for non-residential buildings in July totalled \$1,151,980,000 down three per cent from a year ago. Despite the overall drop in this category, there were some bright spots. Contracts for hospital buildings rose 46 per cent over last year, manufacturing buildings were up 18 per cent, and social and recreational buildings and schools also showed gains.

Residential building contracts in July amounted to \$1,329,243,000, down 21 per cent from a year ago. Among the major residential building types, only apartment building contracts showed a gain, rising 6 per cent over last year. The number of dwelling units represented by the July residential contracts totalled 96,935, down 23 per cent from July 1959.

Thomas Jefferson -

Statesman and Architect

*(Continued from
page 3)*

the planner and modeller of its outward forms, which were unique at that time, and today are interesting and rarely beautiful.

He not only drew the plans and estimates for every important feature of this group of university buildings, and the campus plan, but in addition, he trained brickmoulders and had brick made on the campus, taught

masons and carpenters their trades, designed tools and implements for all his men, and established in his own yard a forge where all nails, bolts and ironworks used were turned out under his direction by his own household slaves.

He imported skilled workmen from Italy to carve the capitals of his columns from native stone. Caps and shafts for the Rotunda columns were gotten out of the Carrara quarries in Italy, when native stone was found unfit for the work.

His drawings with estimates made on the reverse sides are preserved and a comparison with photographs of the buildings as they stand today serve to show how closely the original sketches were followed and also how much they were battered in execution.

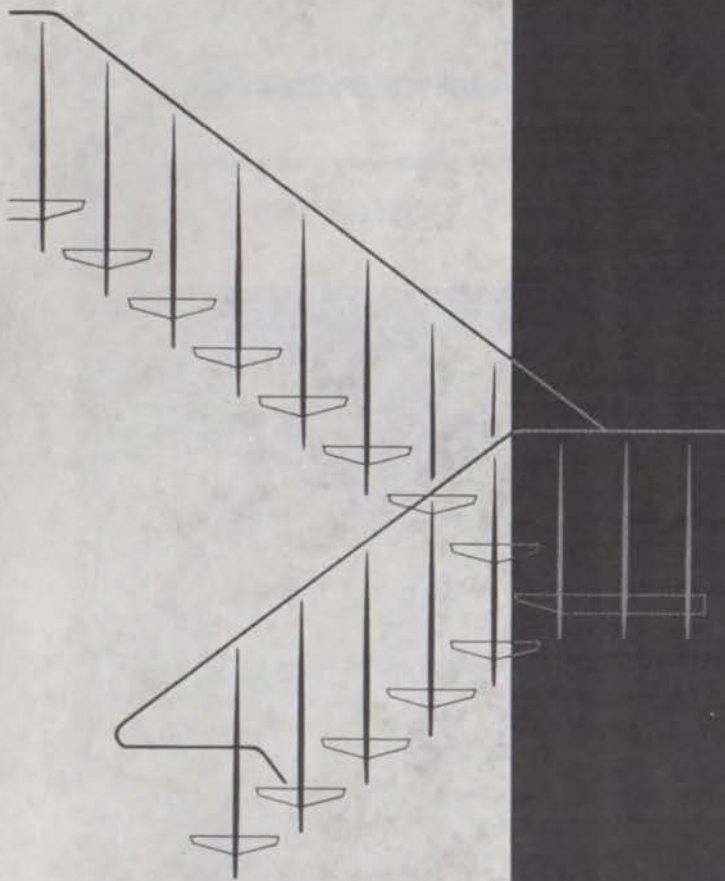
He spent forty years of his life in this work, so he can truly be classed as a Father of the University and a great architect in addition to his many functions as a statesman.

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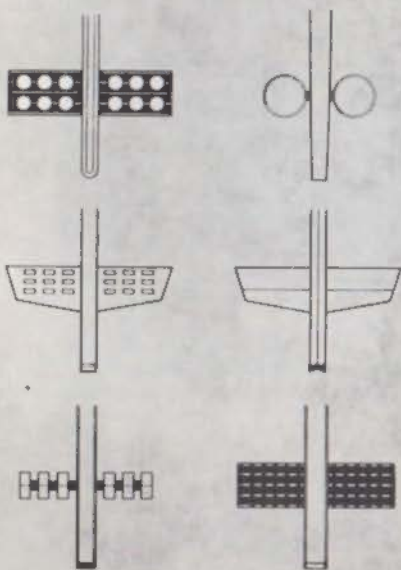
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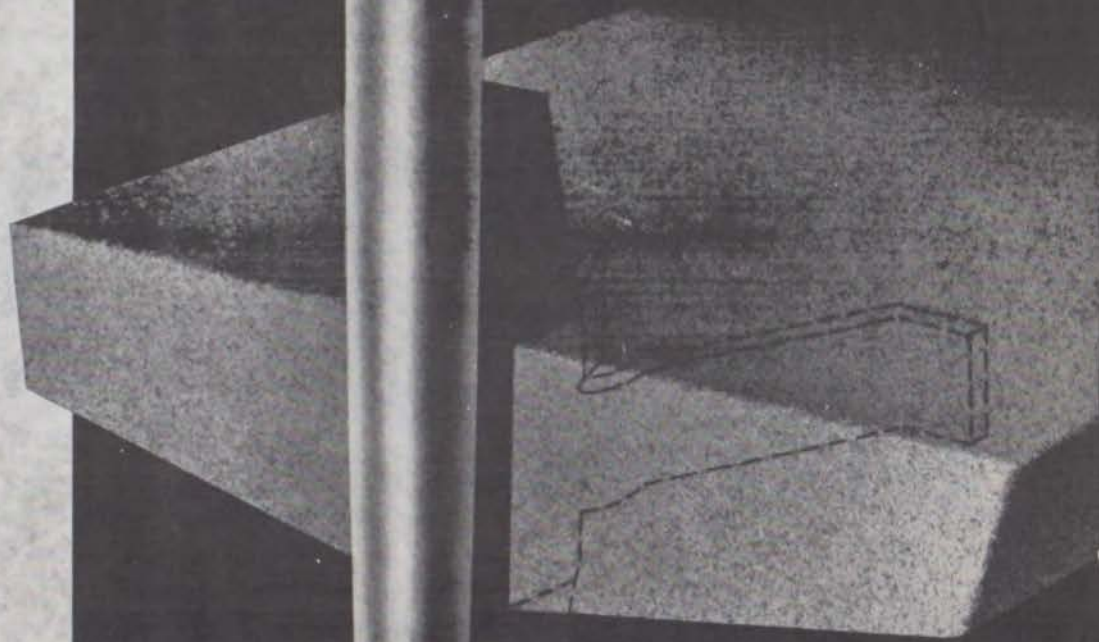
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Only in precast concrete... curtain walls of sculptured beauty!

To achieve the striking design effect pictured here, the architects chose precast concrete. With it they turned the fronting wall of the building into an heroic bas-relief.

Famed sculptor Costantino Nivola "carved" the designs in damp sand. Cast directly from these sand molds in 132 panels, the concrete captured all the detail and rich texture of the original sculpture. Color variations on buff-toned background increase the feeling of depth.

This is just one example of how today's architects are using concrete to create outstanding decorative effects in buildings of every purpose, every size and type.

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