

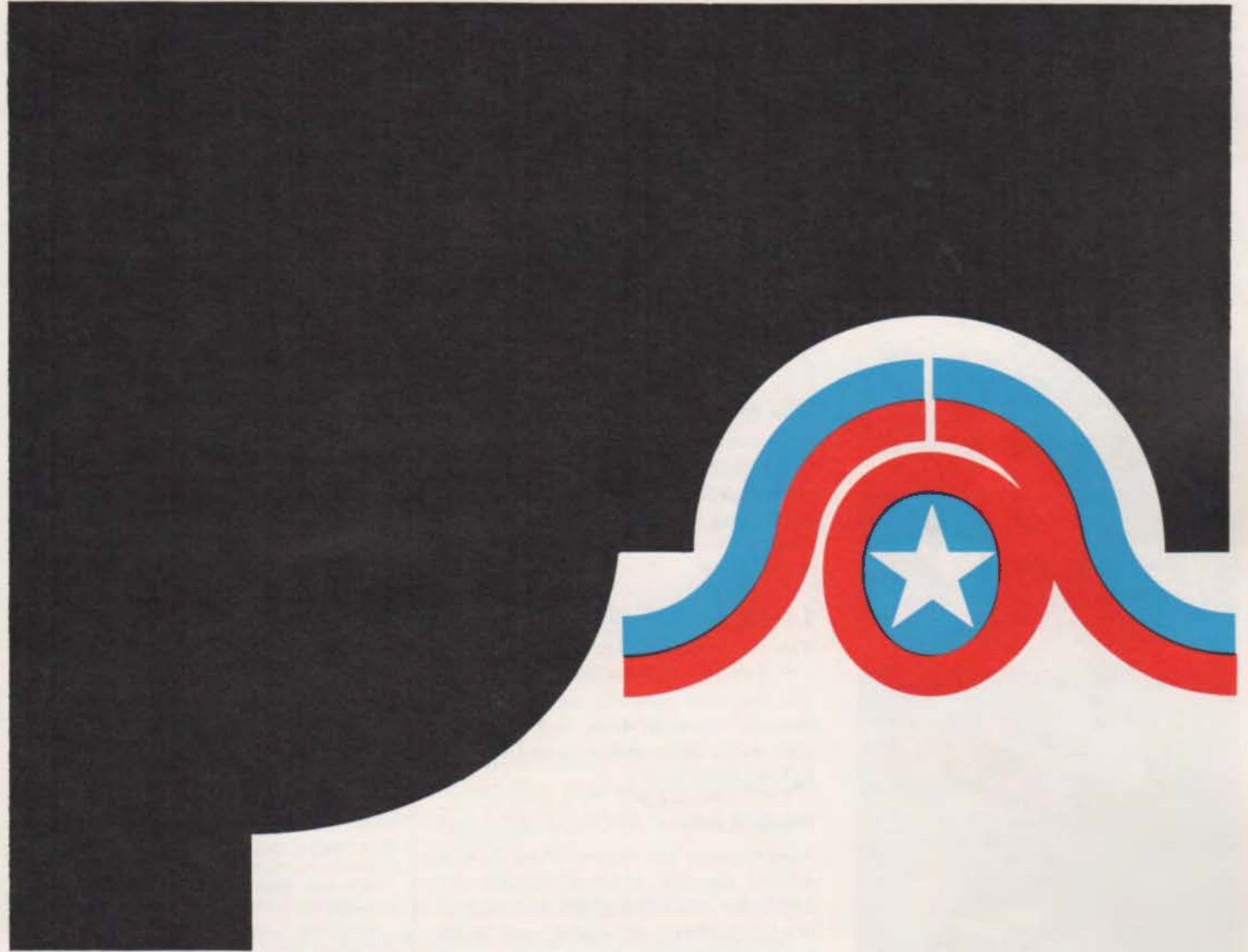
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NUMBER 5 VOLUME 23 SEPTEMBER/OCTOBER 1973

Texas Architect



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On the Cover

This month's cover is a tribute to San Antonio — enchanting city, contrast in cultures and site for TSA's Annual Meeting '73. Old missions, the little winding river, and the color of its Spanish heritage are all part of the charm which makes San Antonio "one of America's four unique cities." Design by Stan Haas, an advanced architectural student at The University of Texas at Austin.

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This San Antonio structure, which captured a First Honor Award in Texas Architecture '72, has been rightfully acclaimed as "a dramatic lesson in logic, in propriety of scale and in subtle, elegant ornament." The building itself is art.

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Architecture Shapes Man?

Just what is "Architecture"? And what are the forces of influence flowing to and from this creative profession?

The state law, under which Texas architects are registered, defines the "Practice of Architecture" as "any service or creative work, either public or private, applying the *art and science of developing design concepts*, planning for functional relationships and intended uses, and establishing the form, appearance, aesthetics, and construction details, for any building or buildings, or environs, to be constructed, enlarged or altered, the proper application of which requires architectural education, training and experience."

Vital issues to which architects in recent years have addressed themselves, in their search for improvement of their professional practice, have understandably dealt with such contemporary concerns as ecological and environmental impact, extended professional services, cost control, office practice techniques, construction systems and social awareness and responsibility.

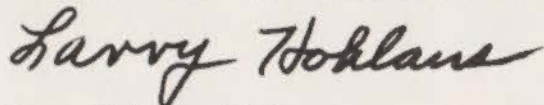
In consideration of a theme for the 34th Annual Meeting in San Antonio, Ed Mok and his Professional Program Committee decided that a timely subject would be a pause for a re-analysis, a re-statement and a re-dedication to our general commitment to the quality of architectural design in the creative process.

The architect's commitment to design excellence, more than almost any other factor, justifies his professional existence. This creative design ability is the element that separates "architect" from mere "builders."

The convention theme of "Architecture Shapes Man (?)", an adaptation of a quotation by Winston Churchill, was chosen not only to make a statement but also to ask a question as to the lasting values of the fruits of our profession.

Although the business of architecture is undergoing profound change, it is the fundamental ability to create good design which must be the final measure of our lasting worth to society. This year's theme encourages a re-vitalization of our design awareness and a new commitment of energies to the creation of quality architecture.

This stimulating theme and a landmark program, involving outstanding speakers of acknowledged stature and reputation, will provide a wonderful opportunity for the 34th Annual Meeting to be a memorable and worthwhile professional experience.



Larry Hohlaus, Chairman
34th Annual Meeting



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Honor Awards '73

When it comes to environmental matters, architects care. There is the task of designing man's physical surroundings to suit his way of life. And there is the equally important responsibility to see that what is constructive is not destructive in terms of its effect on the total environment. Special concern for problems environment poses on the quality of life is inherent in the architect's professional role.

In its bylaws, the Texas Society of Architects' response to the problem is couched in terms such as "coordination," "organization," and "ever-increasing service." By bringing architects into a fellowship, the Society hopes to promote the efficiency of the profession in its efforts to advance living standards through a shaped environment. As a Society, architects have endeavored to impress upon the legislature the need for intelligent land use planning. They have increased public awareness through measures such as the massive "Texas: Handle with Care" campaign. And they have heightened the awareness of the

profession itself through programs of continuing education and support of architectural schools in the state. In this the age of ecology, the Society has become a vehicle whereby architects can have a stronger voice.

But countless individuals in Texas are making their own response to environmental problems by organizing, by serving — by caring. So it is that in recent years the Society has endeavored to recognize outstanding contributions to the quality of life in the state. At its Annual Meeting, where the fellowship of architects is perhaps most apparent, the Society has effected its honor award program, reaffirming its own goals and commitments through commendation of others. This year's Annual Meeting — scheduled for October 31-November 2 in the unique, enchanting "Alamo City" — is no exception. The Society will present a dozen awards to honorees selected by committee from architects' nominations. Four persons will receive honorary membership in TSA, awarded to individuals who, by virtue of their continuing efforts

and association with architects, have made major contributions to the advancement of the goals of the profession or the improvement of the built environment. Three individuals and two organizations will receive citations of honor for their single or continued efforts to improve the quality of life by making opportunities for good architecture or environmental design. The John G. Flowers Memorial Award, presented for journalistic excellence in architectural criticism and reporting the built environment, will again be awarded this year. In addition, two TSA members will receive recognition: a Special Citation will be presented posthumously and the Llewelyn W. Pitts Award, given only in honor of outstanding example and contribution to the profession, will be awarded to an architect who is to remain anonymous until the award ceremony. In awarding the honors summarized on the following pages, Texas architects will be recognizing exemplary activities of fellow citizens, saying, in a collective voice, "We care."

Honorary Membership



Hershey

Terry Hershey Houston

Mrs. J. W. (Terry) Hershey, for almost a decade, has been a vital force in movements toward environmental improvement in Texas. As early as 1965, she began labors to preserve the natural beauty of Houston's Buffalo Bayou, a stream which runs through the heart of the city and which encompasses its finest residential district. Largely through her persistent efforts, a controversial plan to straighten and concrete the wooded upper reaches of the bayou was abandoned. Active in an impressive number of Harris County citizen's groups and conservation organizations, Mrs. Hershey spends hours each day in her efforts to preserve and develop for the common good those resources which have been endangered in the name of progress. Her contribution to the quality of life through tireless activity is applauded in her election to Honorary Membership in the Texas Society of Architects.

Gerald D. Hines Houston

Gerald D. Hines, nationally recognized investment builder/developer, made his initial investment in Houston real estate in 1951. Now, Gerald D. Hines Interests owns and manages over 135 diversified projects in several states, including such prominent Houston structures as One Shell Plaza, the Galleria complex and



Hines



McCalla

Pennzoil Place. In all his projects, Hines aims for well-designed structures with human scale and environmental compatibility.

In electing Mr. Hines to Honorary Membership in the Texas Society of Architects, the Society wishes to recognize the outstanding scale of his individual accomplishments. But, perhaps more importantly, it seeks to commend his strong concern for the environment and for good design.

Kenneth McCalla Austin

The support and cooperation of the construction industry is an essential and integral part of the profession's ability to maintain its vitality and ability to function. In his 18 years of association with architects of Texas, Ken McCalla has been widely appreciated for his outstanding contributions to the ongoing



Sullivan

working relationship between architects and other segments of the construction industry. Both as president of Texas Quarries and, since their merger, as president of Featherlite Pre-Cast Corporation, he has exemplified notable cooperation with and support of the profession.

Through his election to Honorary Membership, the Society seeks to commend the active involvement of industry with the profession which Mr. McCalla personifies, and his own individual achievement for, and regard by, the architects of Texas.

Thomas M. Sullivan Dallas

Tom Sullivan, Executive Director of the Dallas/Fort Worth Regional Airport Board, began a career in commercial aviation in 1940, realizing the importance and potential of the burgeoning industry. Trained as an architect and engineer, he has been concerned specifically with airport building and design. Among his accomplishments have been development and design of LaGuardia and Kennedy Airports and preliminary design of Newark Airport. He has served in advisory capacities at major airports throughout the world, including Oakland, Tampa, Puerto Rico, Zurich, Paris and London.

In naming him to Honorary Membership, the Society commends his unwavering dedication to rightness in function and form of the widely acclaimed Dallas/Fort Worth Airport, and his civic service to the area since the project began.

Citations of Honor



White

Erle White Wichita Falls

Erle White, businessman, civic leader, and patron of the arts in Wichita Falls, has an impressive list of titles including: founder of White's Auto Stores, president and owner of Beacon National Insurance Company, chairman of the board of the First Wichita National Bank, and former president and long-time board member of the Wichita Falls Board of Commerce and Industry. In the varied activities of his career, he has contributed immensely to the quality of life in his home city. As philanthropist, he has donated land for a museum and art center and a theater. In his role with the Board of Commerce and Industry, he has always supported the premise that growth is beneficial only when it does not adversely affect the city's environment and quality of living.

Mr. White's continuing efforts to improve the built environment and to contribute to the quality of life in his community are lauded by the Texas Society of Architects in presenting him a Citation of Honor.

Ethel Wilson Harris San Antonio

Known to many San Antonians as an alert and fascinating octogenarian, Ethel Wilson Harris has enriched the lives of thousands who don't even realize it. An expert on folkcraft, she began helping preserve the arts and crafts of the area in



Harris

the 1930s long before the general public thought it a good idea. Later, she almost single-handedly fought vast apathy and created the State Historical Theater at San Jose Mission from an old gravel pit. The San Antonio River was prevented from becoming a concrete sewer, partly due to her efforts. And later she created the mosaic tile plaques which adorn its banks. Involved extensively in many civic projects, she still demonstrates the almost boundless energy which has made her such an asset to the San Antonio community.

In bestowing upon Mrs. Harris a Citation of Honor, the Texas Society of Architects pays tribute to a gracious and lovely lady with unexcelled personal commitment to quality of life in her city and state.

Bryghte D. Godbold Dallas

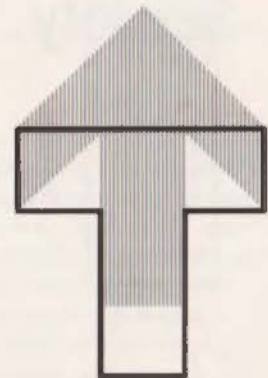
A resident of Dallas for ten years, Dr. Bryghte D. Godbold has employed his unique talents for the betterment of all citizens. Since 1965, his efforts as executive director of the Goals for Dallas program have received nation-



Godbold

wide publicity. The program's many-faceted, three-phase format, based on citizen participation, has served as a model for many American cities. In December 1971, the Dallas City Plan Commission appointed Dr. Godbold to serve as chairman of the Sign Ordinance Committee, resulting in the city's adoption of a progressive new ordinance on April 30, 1973. This signal accomplishment is due largely to the enthusiastic efforts of Chairman Godbold, including supervision of writing the ordinance and solicitation of citizen support.

In awarding Dr. Godbold a Citation of Honor, the Texas Society of Architects recognizes his untiring devotion of energies to the welfare of his community and, in particular, applauds his concern for the environment exhibited in his promotion of the new sign ordinance



Citations of Organizations



Armand Bayou



Society Headquarters — "Casa Villita"

San Antonio Conservation Society

Possible destruction of San Antonio's fine neoclassic stone Market House that gave Market Street its name was the spark that ignited the idea of conserving "everything admirably distinctive in San Antonio." Since the first small group of concerned citizens began to gather in the spring of 1924, the resulting San Antonio Conservation Society has done much to

encourage the preservation of historic buildings, objects and places relating to the history of Texas, and its natural beauty. The Society has contributed to such efforts as restoration of the Spanish Governor's Palace and the Franciscan Missions and protecting what is now Paseo Del Rio. Annual activities include such culture-oriented events as Los Pastores and Las Posadas at Christmas, Diez y Seis Week, Six Flags of Texas Tours and, since 1948, A Night in Old San Antonio, held during Fiesta Week.

In presenting a Citation to the San Antonio Conservation Society, The Texas Society of Architects commends invaluable contributions toward preservation of Texas' heritage.

Preservation of Armand Bayou Committee

Less than 30 minutes away from the flurry of Houston the evergreen forests merge with the salt grass marshes and the coastal prairies, a unique, but harmonious, blending of three ecological habitats where man can savor the solitude of nature. This is the site of Armand Bayou, a 15-mile thread of unspoiled water named after the late Armand Yramategui who dreamed of preserving the stream and its flanking terrain as a wildlife sanctuary and retreat for man. The bayou was once threatened by plans to make it a concrete storm sewer, and later by a company's intentions to develop the area for housing. Since early 1970, concerned citizens and organizations in Pasadena and Houston have waged a battle to fulfill Yramategui's dreams and have succeeded in establishing a large chunk of the 3,000-acre area as Armand Bayou Park.

The Texas Society of Architects applauds this ecological accomplishment and congratulates a primary source of success in awarding a Citation to the Preservation of Armand Bayou Committee, the Rev. Benjamin H. Skyles, Chairman.

Texas Architect

Special Award



Garza

**Gilbert
Garza**

San Antonio

High personal and professional regard of San Antonio architects for one of their colleagues has prompted a special TSA award this year — a citation in memory of the late Gilbert Garza. Born of an immigrant family from Mexico, Garza entered the profession as a draftsman without university training, yet distinguished himself in a brilliant architectural career. His firm pioneered the use of precast concrete modular construction which resulted in the Hilton Palacio Hotel and other major structures. But his contributions to his profession were matched by his service to his community. He won a highly contested race to a seat on the San Antonio City Council in 1971 and was later selected Mayor Pro tem by his fellow councilmen. Garza was serving in this capacity on November 9, 1972 when he suffered a heart attack and died two days later at the age of 44.

Through this special posthumous award, the Society honors a sensitive and dedicated man whose ideas and dreams will continue to shape the city in which he lived and practiced.

Flowers Award

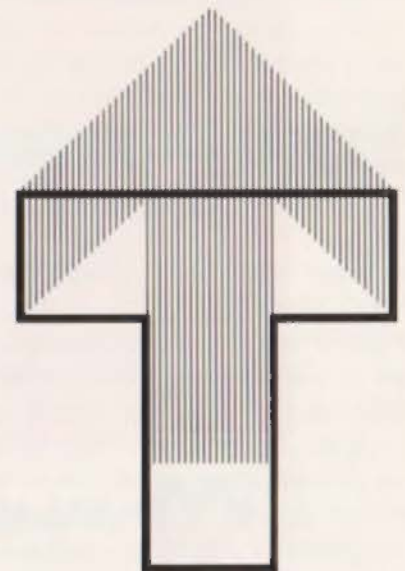


McFarland

**Gay
McFarland
Houston**

Gay McFarland, homefurnishings writer for the *Houston Post*, believes the term "homefurnishings" is more than just a pretty word used to describe furniture. It includes, in her definition, the people behind the design and the total environment in which a person surrounds himself — from the outside in. Motivated by this belief, she has ably written about architectural topics and man's contributions to the environment. It was the unanimous decision of the honors jury to present Ms. McFarland the John G. Flowers Memorial Award for journalistic excellence. A commendation was also given to Deborah Wasser of the *San Antonio Express/News*.

The award was established in honor of Mr. Flowers, distinguished journalist and executive director of TSA for 13 years, who died in an automobile accident in 1968. The honor carries with it a \$250 grant and is open to any professional journalist whose work has been published or broadcast.



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THE STORY OF A NEW OLD HOUSE



GARAGE • NEW ADDITION CIRCA 1972 • OLD HOUSE CIRCA 1932

Life on the eighth floor of a seaside highrise was fine for a while. But when it came time to get back to the land, the W. J. Blacks went looking for a home back in the same, pretty wooded section of San Antonio in which they had reared their children years ago. The neighborhood wasn't quite the same; it had aged some, but the trees were prettier than ever. So it was that the Blacks purchased a wooded lot and a 600-square foot stone cottage — circa 1932 — in hopes of converting it into a dream home.

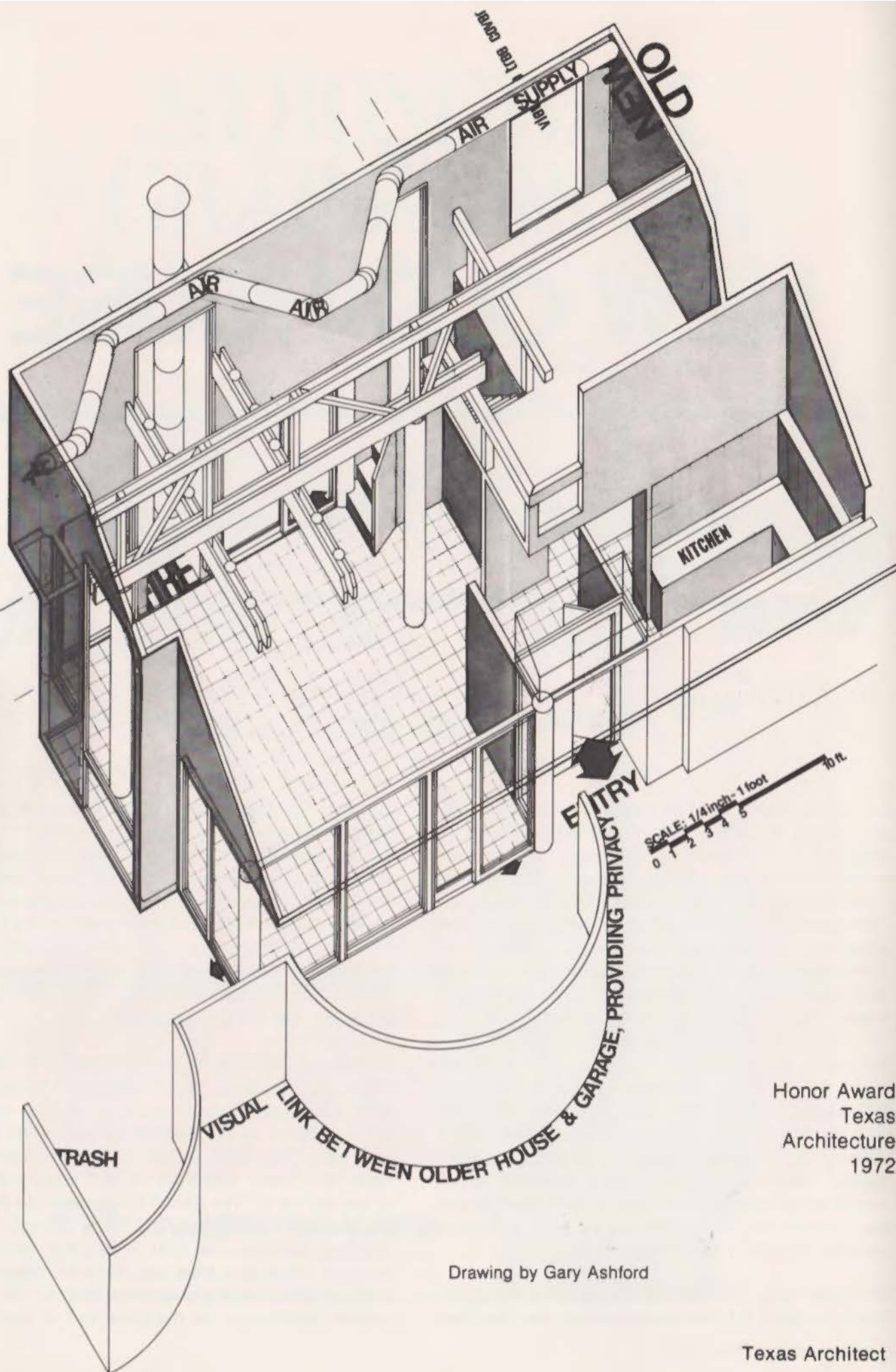
Selecting an architect was the least of their problems. Their son, Sinclair, had taken degrees at UT Austin and UC Berkeley, had spent five years with an Austin firm, and now was teaching at UT Austin. The challenge, as he saw it, was to design a logical extension of the existing structure which would be functionally appropriate and comfortable, yet “right” for the surroundings — a heavily wooded, relatively small corner site.

Retaining only the shell of the existing structure, Black designed a 35-foot extension to what was then

the rear of the cottage. The old interior was remodeled and the existing roof re-done to match the new one. Added to the resulting arrangement of the old quarters — two bedrooms, bath, living and dining area — was the new cedar and glass addition, which includes kitchen, family room, a bath and a 12' x 12' sleeping loft, as well as the new entry from the side street. A curved cedar strip fence creates a sense of privacy and provides a visual link between the house and the existing garage.

The center of activity in the residence, and the space which best utilizes the wooded site, is the family area, known as “the room.” Tall vertical windows are a response to the location of large trees — elm and oak. The trees create a veritable canopy of limbs and leaves which serves as a visual extension of the ceiling of “the room” from inside. In this sort of glass pavillion, filtered light sifts through the tree leaves in summer and falls in brighter rectangular patterns when the trees are bare in winter — a pleasing effect in any season. In summer the leaves provide protection for the glass and in winter this

Tall vertical windows are a response to the location of large trees



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SCALE: 1/4 inch = 1 foot
0 1 2 3 4 5 10 ft.

Honor Award
Texas
Architecture
1972

Drawing by Gary Ashford



additional light helps heat the space. The high flat and sloping roof is supported by a 4' deep wooden truss atop concrete sono-tube columns. As part of the interior design, air conditioning ducts are exposed and painted yellow-green. Saltillo tile provides an earthy quality, reinforcing the sense of continuity from inside to outside.

Several measures were taken to tailor the construction to the site. No large trees were destroyed in the remodeling process; one tree was preserved by an offset in the end wall. The existing garage was expanded slightly, but preserved because of its uniqueness (pseudo barn style popular in the 20s and 30s) and compatibility with the forms of the new construction. Painted dark green, about the color of oak leaves, the garage almost disappears completely under certain light conditions. In addition to storing two cars and an assorted collection of junk in the loft, it provides a perfect barrier to the street and to the garage of an adjacent house. The fence was curved to emphasize the trees on the streetside, and so as not to crowd the street.

Black attributes much of the success of the project to the contractor, Bacillio Gonzalez, whose specialty of restoration is compatible with Black's own interest in ecology — an interest which accounts for his active civic involvement. Still on the faculty at the University of Texas, Black, who served as acting dean of the architectural school, spends much of his time relating his ideas on design to aspiring young architects. The teaching ex-
September/October 1973

Above: The curved fence links the house visually to the garage, and emphasizes certain trees, creating interesting spaces while affording privacy. Below: "The room" from the back yard.



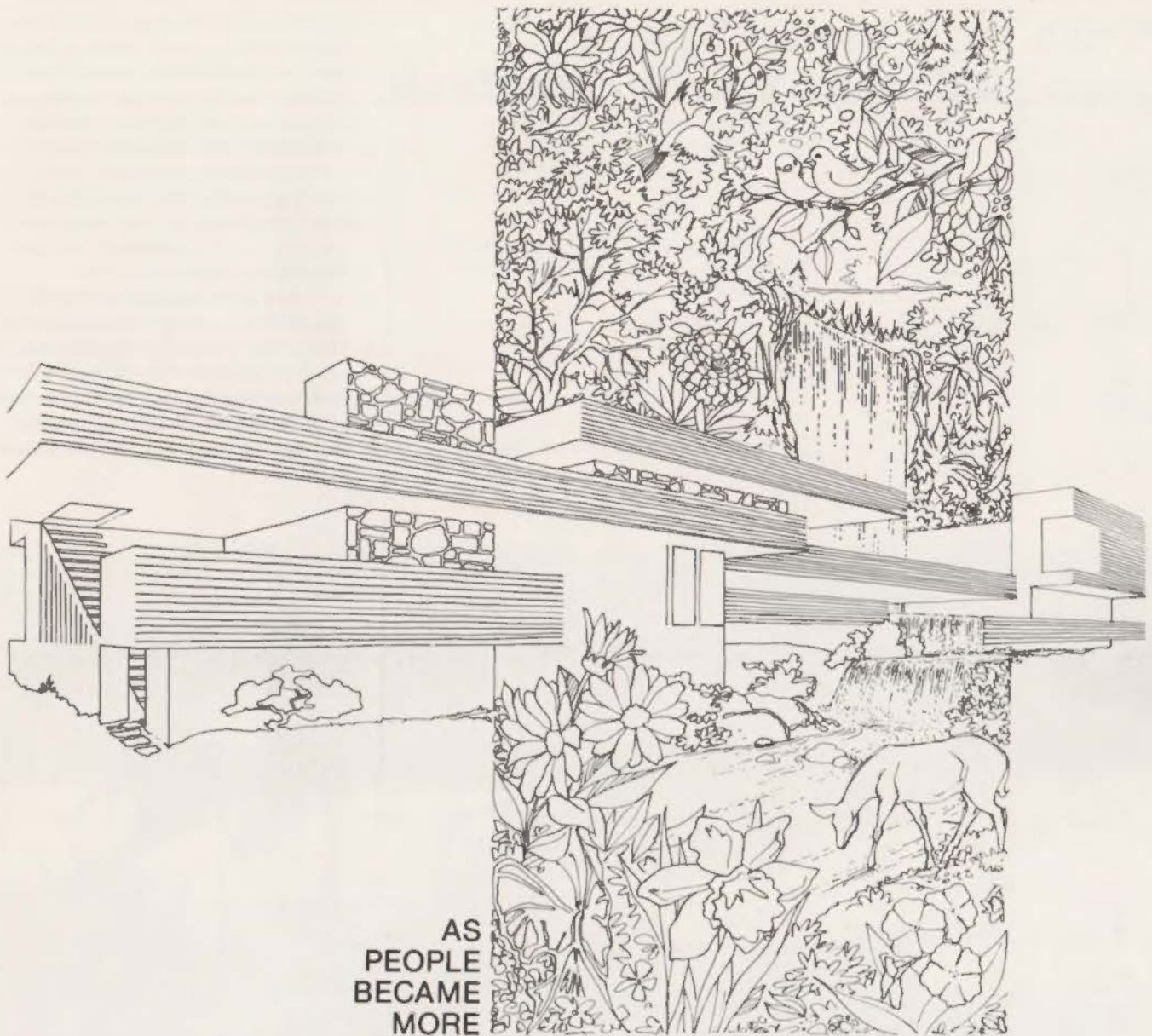


Within "the room," outside blends with inside. The tall vertical windows are located so as to make the best advantage of the wooded site. In summer, leaves soften the light. In winter, stronger light helps to heat the high-roofed room, as does the fire place.

perience, he says, is a source of knowledge in itself; after six years of teaching, he's still learning from students. Black thrives on the richness of ideas he finds in the university environment, but maintains that the ideal is to preserve a delicate balance between the teaching and the practice of architecture, to do both with some energy and conviction. Sinclair Black the teacher plans to maintain that balance and never get far from the real world of practice. And with every day in their new old house, his parents are glad for that.



Sinclair Black



**AS
PEOPLE
BECAME
MORE
AWARE**

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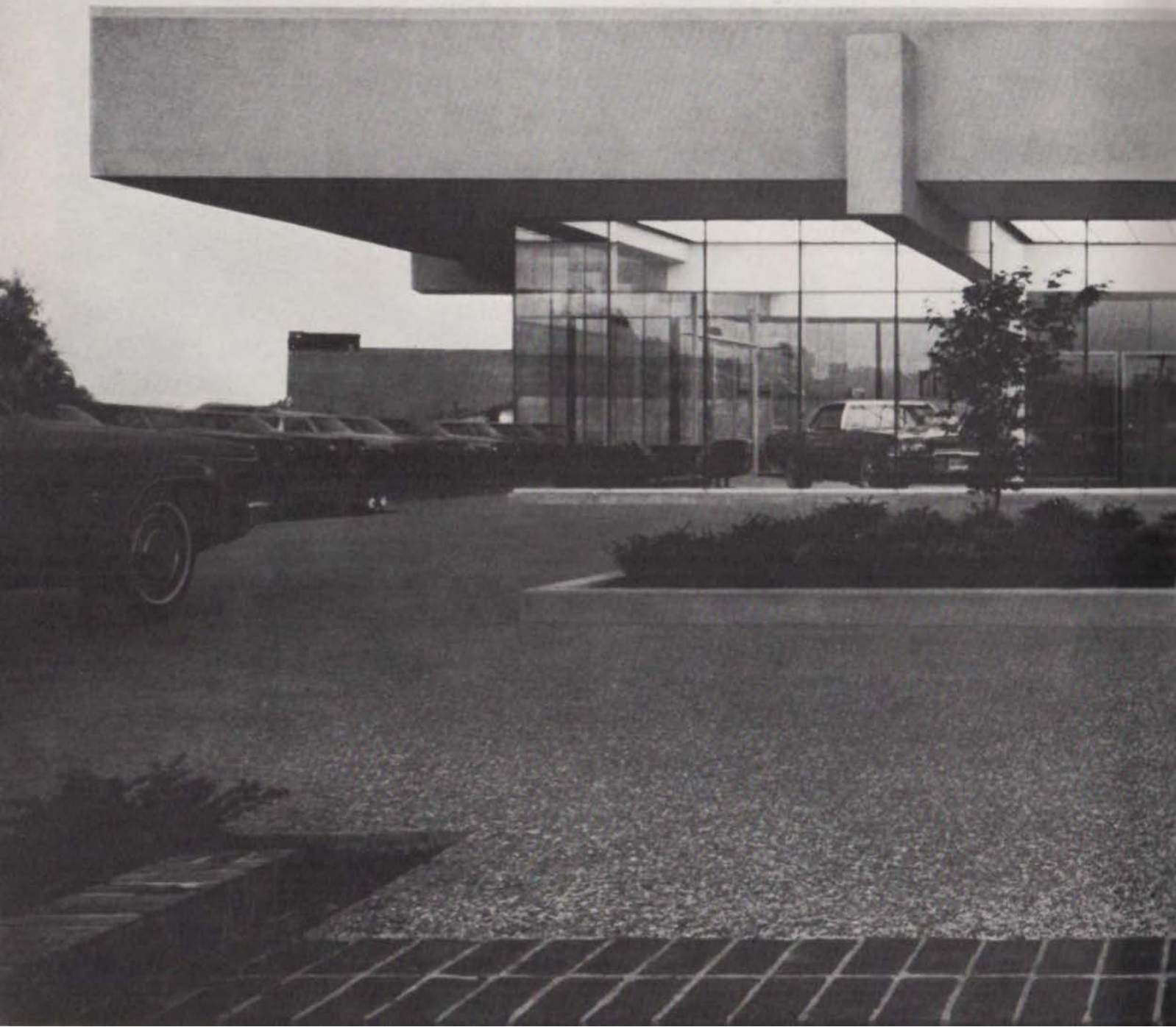
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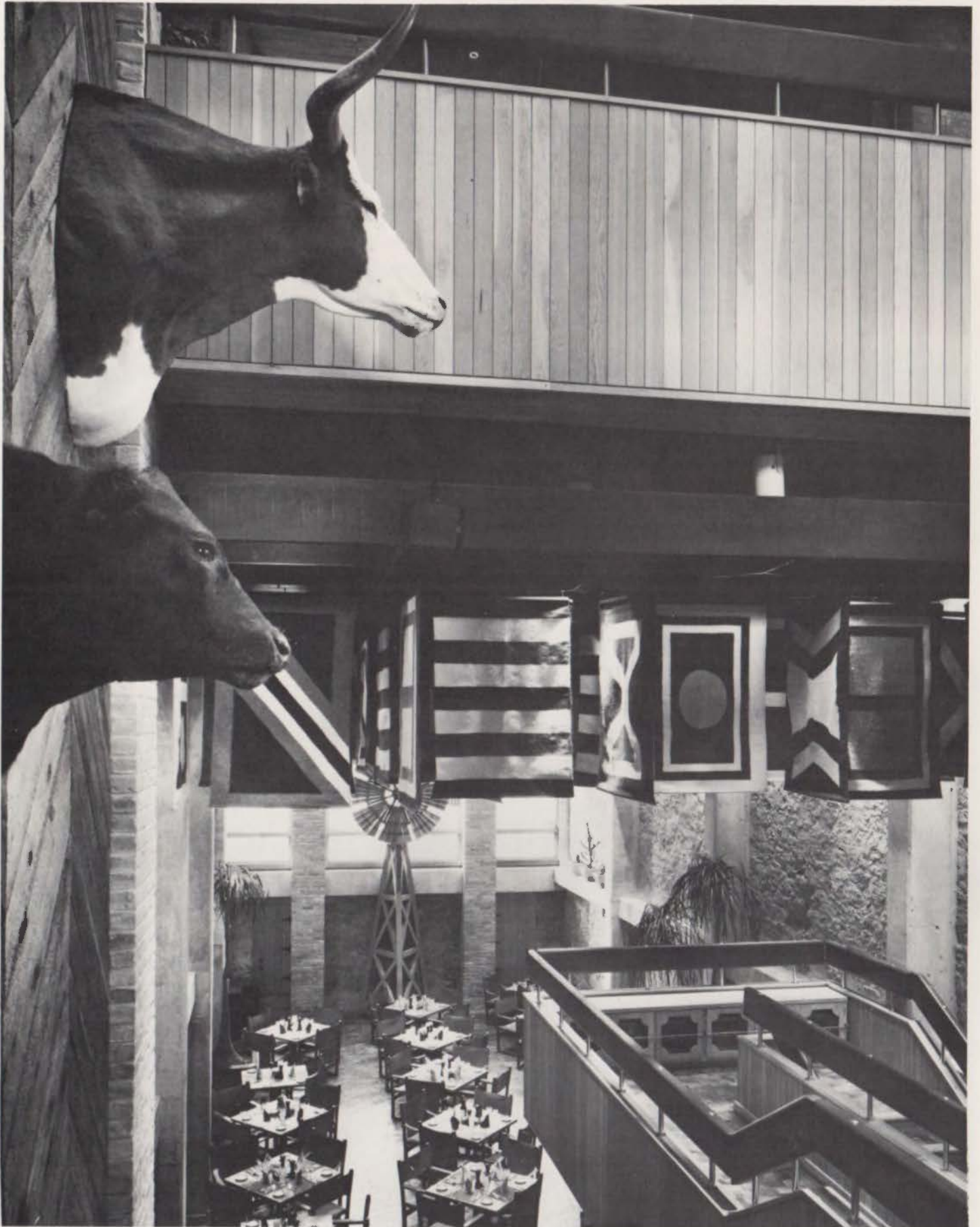
Owner: Joe King Oldsmobile, Spartanburg, S.C.
Architect: Lockwood Greene, Spartanburg, S.C.

PPG: a Concern for the Future



INDUSTRIES





Honor Award
Texas
Architecture
1972

THE STOCKMAN

... DINING EXCELLENCE

On San Antonio's Commerce Street, overlooking the beautiful Paseo del Rio, stood a couple of century-old, multi-level buildings which, judging from their appearance, had served their purpose long ago. But the same sort of imagination and inventiveness that has salvaged many historic sections of urban America was put to use in creating one of San Antonio's most unique restaurants — The Stockman.

The architectural firm of Ford, Powell and Carson, in association with Cy Wagner, was responsible for the renovation design, which affords Western flavor without "frontier town" cliches or devices.



The early concept called for a restaurant of real distinction in which about 400 persons could be provided for on several levels. Extravagant details and rich materials were dismissed in the early stages of talk and drawing. All materials were to be left almost wholly unpainted and undecorated, but the prospect of varying levels and heights of spaces indicated that dramatic effort from variety in visual

The Commerce Street facing of The Stockman, below right, is a radical departure from the former structure, left. Century-old buildings found new life in the remodeling project.





experience was part of the goal. At the same time, there were serious problems involving horizontal movement of people and services.

Almost insurmountable structural problems were inherent in the old buildings, but some were solved by strengthening the original stone walls with concrete columns. The unusually high ceilings in the buildings provide dramatic settings for dining. And existing space allowed room for five large inside dining areas and a patio, plus two large bars and a lounge. The restaurant faces Commerce Street and, by two successive levels downward, is accessible from the river walk.

By cooperation, argument and investigation, all the furnishings, fixtures, rugs and decor were accumulated to insure a series of spaces with variety but almost wholly without surface treatment in the usual sense. The floors, for example, are made of sawed sections of ordinary cedar timber. The reinforcement columns are left as plain concrete.



Inside and out, variety is a key appeal of the multi-level structure. High ceilings within afford dramatic dining settings. The patio, overshadowed by the restaurant, is accessible from the river walk below.

Weeks of study and more weeks of searching produced genuine articles — the tools of the cowboy — so that one wall is a virtual museum of early-day gear and the opposite wall a catalog of present tools of the trade. There was no random, sentimental collection and display of odds and ends or bric-a-brac. Many of the furnishings — lighting fixtures, a sheet brass lid on the octagonal bar, a lead hood over the fry stove, woven blankets on the ceiling — are works of art in themselves, made by workmen whose crafts reflect the heritage of the Old West. It all adds up to a unique setting for dining with a Western flavor, and new life and purpose for an old part of town.



New All-Electric Tower Rises 31 Stories in West Texas!

A new addition to the Amarillo skyline is the beautiful new 340,000 sq. foot American National Bank Building. This gleaming edifice houses the bank, Southwestern Public Service Company, and miscellaneous tenants. Its elegance and beauty of design is visible for 30 miles at night, illuminated by 57 exterior floodlights.

Inside, illumination levels average 150-175 foot-candles, and the total connected interior lighting load is 812 KW.

Cooling for the building is accomplished by two 580-ton electrically-driven centrifugal compressors, and heating is supplied by 2,750 KW of duct heaters.

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Photos by Richard Payne



Laurie Auditorium

... art for art's sake





The problem was plain and forthright — design an auditorium and communications center for San Antonio's Trinity University which would be large enough for the entire student body and faculty to meet in one space. In addition to normal school related functions, the auditorium would be used by the public for symphony concerts, ballet performances, guest lectures and concerts by popular vocal groups. The communications center would provide radio, television and film facilities in which students could apply theoretical principles of communication to problems of the everyday world. Inherent in the design problem was the challenge to create the necessarily large structure so as not to dominate the campus, composed primarily of brick buildings built small in scale.

Utilization of the sloping site, as well as forming a gently curving structure rather than a rectangle, serves to prevent the necessarily large building from dominating the existing campus. Copper covered panels provided a quick, economical means of enclosing the auditorium.



First Honor Award
Texas
Architecture
1972



The eventual design solution — a “dramatic lesson in logic, in propriety of scale and in subtle, elegant ornament” — won a First Honor Award in Texas Architecture 1972. The San Antonio firms of Ford, Powell and Carson and Bartlett Cocks and Associates collaborated in the project.

The final structure incorporates the communications center, the auditorium and all support facilities, including parking, in a series of five levels. Parking occupies the entire first level and is integrated with the slope of the auditorium tiers and the core of the building on the second and third levels. The third floor, or entry level, has a service drive winding through all parking levels, which are linked by elevator to all floors.

By following the curvature of the interior seating, which fans out from the center stage, the dominant shape of the building is a gentle curve instead of a large rectangular box. This shape, incorporated into the sloping site, serves to join the new building gently with the existing campus.

Copper covered panels allowed a change from brick, the dominant material on campus, and also provided a quick and surprisingly economical way to enclose the large auditorium.

The interior of the auditorium proper utilizes brick cavity walls, plaster, western red cedar boards, plywood, carpet and brick pavers. Steel roof trusses, each with a row of light sockets and ex-

An overall dramatic effect is achieved within the auditorium through use of relatively simple materials. Steel roof trusses, with rows of exposed bulbs, fan out from the stage in arches and provide a lighting catwalk.

posed bulbs, fan out from the stage in arches and provide a lighting catwalk for the stage. The overall dramatic effect is achieved through use of relatively simple materials.

The original requirements have been met. And the structure does not intrude upon the rest of the campus. Yet it retains a certain distinction as an art form in itself, a fitting affirmation of its purpose.

Book Review

Photos by Gen. Joe Lawrie

ALFRED GILES: AN ENGLISH ARCHITECT IN TEXAS AND MEXICO

By Mary Carolyn Hollers Jutson
Trinity University Press, 178 pages
Reviewed by Amy Freeman Lee

Mary Carolyn Hollers Jutson



Amy Freeman Lee



San Antonio's Mother House of the Incarnate Word; 1900.



Architects have long claimed that architecture is the mother of the arts. I do not wish to argue the point, especially in the context of this publication! However, I would like to say in passing that if architecture is the mother, either dance and/or music must be the father, for man moved in the open fields at first, perhaps, to the rhythm of his own body and then, no doubt, to sounds made by himself and by surrounding nature. He learned to

Author Jutson is also an assistant professor in the art department of San Antonio College. Amy Freeman Lee is actively involved in art, education, civic affairs and the humane movement. Both Ms. Jutson and Ms. Lee have been honorees in the Community Excellence Award Program of the San Antonio Chapter of AIA.

repeat his performances, particularly when he wanted to propitiate the gods, and, in so doing, he gave birth to ceremonies.

When repeated over a period of time, ceremonies became not only traditional but tradition itself. Once an enacted thought is crystallized and classified, it begins to die, and sometimes the death is a slow, lingering one. The agony is often prolonged because after a certain basic number of repetitions, the ceremony is siphoned through a personator who is devoid of feeling and thought. In the midst of such bead counting, one can hear the death rattle! Every type of ceremony from graduation exercises to honors banquets have suffered this fate. Certainly, the usual master's thesis falls

in this lugubrious category. Of course, there is the exception to the rule without which man's margin for error would soon disappear. Specifically, one major exception to the thesis rule is found in **ALFRED GILES: AN ENGLISH ARCHITECT IN TEXAS AND MEXICO** by Mary Carolyn Hollers Jutson, a work which served originally as the thesis for her M.A. (Art and Architectural History) at the University of Texas at Austin.

Mrs. Jutson's choice of subject matter was a logical outgrowth of her longterm interest in old houses which she often depicted with sensitivity in her paintings. Fortunately for us all, her professorial guide, Blake Alexander, gave enthusiastic support to her desire to center her research on Alfred Giles, late 19th

and early 20th century architect in central Texas and northern Mexico. She spent a year and a half gathering and organizing material which culminated in her master's thesis in 1970.

What most of us term coincidence but what the late, distinguished psychiatrist, Dr. Carl G. Jung, more aptly called "synchronicity", played a role in Mary Carolyn Jutson's "discovery" of Alfred Giles. Among other dovetailing was the fact that the mother's brother of the author's roommate had Alfred Giles for a father-in-law! Even in the farthest corners of the web of circumstance, Alfred Giles seemed inescapable to Mrs. Jutson. Robert Frost in his short poem, "Design", put his finger on the point accurately when he wrote: "what but design of darkness to appall?/If design govern in a thing so small."

Almost from the very beginning of her thesis, her faculty advisers thought that the material should be published. Happily, it wound up being published by the Trinity University Press of San Antonio as "Number One in the San Antonio Conservation Society Series". This designation may well hold not only from the literal quantitative point of view but also from the symbolic qualitative point of view. With this volume the Conservation Society got off to a flying buttress start and one which may prove hard to surpass.

The reader is struck by a central congruity which proves salient: architectonic is the key to the subject of Giles' structures as well as to both the structure and style of Jutson's book. The author constructs her thesis on a solid and all-encompassing framework capable of supporting her comprehensive account of Giles.

From Preface through Glossary, she achieves what our young colleagues today refer to as "putting it all together" In between this Preface and Glossary, she has built a luxurious literary mansion which houses a Table of Contents; List of Illustrations (149); Part I. The Life and Times of Alfred Giles; Part II. The Works of Alfred Giles; Appendices (Appendix A., Chronological Listing of the Works of Alfred Giles; Appendix B., Monuments to Honor Heroes of the Alamo; Appendix C., Giles' Newspaper Advertisements), and Bibliography (Late 19th and Early 20th Century Ar-



Two additional works of Giles in San Antonio. Top: Carl Groos residence, 335 King William Street; 1880. Bottom: East porches of Meyer Halff residence, Hemisfair Plaza; 1893.

chitecture in the U. S. and Europe). And the structure is made available to us through a sturdy, clear prose that bespeaks the refined simplicity of Giles even when he was obviously influenced by High Victorian Italianate and Richardsonian Romanesque. In such a detail as that of the inevitable and scholarly footnotes, Mrs. Jutson uses the good judgment to make them simultaneously unobtrusive yet proximate by placing them immediately

back of the specific division to which they refer.

Mary Carolyn Jutson is not only responsible for the text but also the general layout marked by spaciousness and clarity, and, through the thesis stage, also for the photographs. But when her material was to be presented to the general public in book form, she had the good taste to select and the equally good fortune to secure the able eye and hand of Major General Joe S. Lawrie (U.S. Army Ret.). General Lawrie travelled some three thousand miles to photograph Giles' achievements, and through his sparkling photographs, which combine the rare quality of detailed accuracy so necessary to history with fresh composition so essential to fine art, the reader is presented with the striking evidence of Giles; architecture that can best be provided by direct visual impact. The volume is sprinkled appropriately and generously with General Lawrie's stunning photographs.

In summary, Mrs. Jutson forcefully reminds us that the chief purpose of art is to stop us all in our routine tracks and say, in essence, "Behold!" Ironically, entities become commonplace primarily because we are not able to see them in the definitive sense. Through her study of Alfred Giles, Mary Carolyn Jutson made me aware that I have lived in the midst of so much Giles architecture in my home town of San Antonio as well as in my second home of Monterrey, Mexico without being aware of my blindness or my ignorance. As we all know, the essence of art demands of us all a kind of humility, obviously, because those of us who attempt to practice any of the arts know we are treading where much genius has already blossomed. Genius always casts a giant shadow in which it is quite possible for even the shadows of giants to get lost. We are also familiar with the kind of self-imposed humility consciously assumed by the creators of gargoyles who chose to remain anonymous in order to serve God better. But thanks to Mary Carolyn Jutson, the work of Alfred Giles, which though extant, was "lost" with respect to personal identity, has been rediscovered. We are grateful for her preservation and for sharing it with us through her handsome and comprehensive study of Giles, a true son of the mother of the arts, and for the chance to join her as a buff of historical structures with the passion to preserve them.

In the News



Robert Fowler's Excellence Award-winning "Gorilla for Zoo."



Bronze door pull sculptured by Charles Pebworth, on a wooden door laminated by Nan Dietert.

Collaboration

Creative Collaboration 1973, the fifth biennial exhibition sponsored by the Women's Auxiliary to the Houston Chapter, American Institute of Architects, met with greater success than ever before in its endeavor to show sculpture and crafts created specifically for the architectural environment.

Presented recently at the new Sarah Campbell Blaffer Gallery on the University of Houston campus, the exhibit showed that acceptance of the concept of mutual enhancement of art and architecture is coming of age.

Installation was designed and executed by the Houston architectural firm of Langwith, Wilson, King, and House. Overall high quality of individual entries and the gallery setting contributed to the successful presentation of work designed to be a significant and integral part of public buildings, schools, churches, in-

stitutions, residences, and parks.

Donald Wyckoff, Executive Vice President of the American Crafts Council, New York, selected 139 entries by 84 Texas artists as outstanding work showing a potential for architectural application. Five Excellence Awards and twelve Merit Awards were presented at a preview reception. Sculpture, wall design, furniture, lighting fixtures, garden accessories, play equipment, door pulls, stitched, constructed or woven wall treatment, printed fabric and stained glass were well represented.

The show was presented with the support of the Houston Chapter, AIA, the Texas Commission on the Arts and Humanities, and the National Endowment for the Arts, a Federal Agency. Mrs. Cal Dean Hill, Jr., Show Chairman, was assisted by over a hundred Houston architects' wives.

Scholarships

Three Texas students who might not otherwise have attended college will enter schools of architecture this year as a result of the AIA Minority Disadvantaged Scholarship Program.

Jose Santillan of Laredo received a scholarship to Texas A&M. Two students, John Casanova of San Antonio and Kenneth Simpkins of Austin, will attend the University of Texas at Austin.

The three were among twenty-five students designated 1973 recipients of the scholarships. The group includes 16 black, five Mexican American and four Spanish-surnamed youths. Three are women. They represent 15 states and will attend 19 different schools of architecture throughout the country.

The recipients were selected from among 102 applicants on the basis of need, scholastic record and interest and experience in architecture. They were nominated by architects, AIA chapters, architecture schools and high school guidance counselors.

The 25 winners bring to 120 the total number of students who have been given an opportunity to obtain architectural educations as AIA Minority Disadvantaged Scholarship winners. Continued success of the program depends upon further contributions toward the scholarship fund goal of \$600,000 by 1975; more

than \$125,000 has been donated.

Mini PDP

As a part of its continuing education program, the Northeast Texas Chapter of AIA scheduled a "Mini PDP" (Professional Development Program) on "Organizing for Practice" October 5 in Longview.

Awards Juror

James E. Wheeler, president of the Dallas firm Wheeler and Stefoniak Inc., has been selected as a member of the awards jury for the second annual Energy Conservation Awards Program sponsored by Owens-Corning Fiberglas Corporation.

The nation-wide program was instituted in 1972 to recognize engineers, architects and owners of buildings specifically designed or equipped to conserve energy.

President

Harold L. Adams, a native of Palmer, Texas, has been elected President of the Baltimore Chapter of AIA for a one-year term. Adams received his bachelor of architecture degree from Texas A&M.

Civic Leaders

Austin architect Fred Winfield Day, of Jessen Associates Inc., has been designated president-elect of the Board of Directors of the Austin-Travis County Mental Health Association.

Another member of the firm, H. Joseph Brown, has just completed a two-year term as Chairman of the Planning and Zoning Commission of the City of West Lake Hills and is currently serving on the Citizen's Advisory Committee for the master plan and as a member of the Architectural Advisory Committee.

Rotary Head

Austin architect Chuck Stahl, of Barrow and Stahl, Architects, has been elected president of the West Austin Rotary Club. Stahl is Director of the Austin Chapter of AIA and chairman of TSA's public relations committee.

Tamalada

Melvin M. Rotsch, retiring professor of architectural history at Texas A & M will be the honoree at a "tamalada" in con-

junction with the TSA Annual Meeting in San Antonio. Past students from A & M and Texas are invited to contact Larry Raba, phone: 512/224-9247 or Jim Foster, P.O. Box 2169, San Antonio, Texas 78297, phone: 512/223-9492 for ticket information.

Specifications

Two Texans were among the honorees of the Construction Specifications Institute's 17th annual convention recently in

Washington, D.C.

Winning a Merit Award in the competition, conducted to recognize and encourage building specifications practices, was **Waldon Nash, Jr.** of Dallas. Nash won in Category B — Buildings for Public Use, one of nine categories, for his project specifications for the Plano Fire Station No. 2.

Dorland C. Shelton of Fort Worth won

an Honorable Mention Award for his specifications for the Malvey Ave. Office Building in Fort Worth.

News of Schools

Professor **David G. Woodcock** has been named head of the Architecture Department at Texas A&M University, succeeding **W. Weston Harper**, who has returned to full-time graduate instruction and research after heading the department for four years.

A native of Manchester, England, Woodcock joined the faculty in 1962, returned to practice in England for a period, and rejoined the faculty in 1970 to head the urban design option for the master of architecture degree program.

John Andrew Gallery, formerly of the University of Pennsylvania, is the new associate dean of the School of Architecture and director of the graduate program in Community and Regional Planning at the University of Texas at Austin.

He was graduated cum laude from Harvard University in 1961 and three years later received a Master of Architecture degree from the Harvard Graduate School of Design. Since that time, Gallery has done extensive work in Philadelphia.

John Only Greer has been named assistant dean of the College of Architecture at Texas A & M University, replacing **Jim Foster**, who entered practice with the San Antonio firm of Marmion and Mok Associates, architects and planning consultants.

Greer was formerly management services director and assistant research architect with the Architecture Research Center.

He received his B Arch degree from A&M in 1957 and the M Arch in 1964. His professional experience includes positions with CRS in Bryan (1956-57), Killebrew and Associates in Wichita Falls (1959-61), Matthews and Associates, Bryan (1965-66) and Maynard and Greer, Nacogdoches (1966-71).



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Roy E. Graham, a member of the architecture and planning faculty at the University of Texas at Austin, has begun duties as resident architect for the Colonial Williamsburg Foundation.

He will direct the departments of architecture and engineering, architectural research and records and landscape architecture.

A native of Louisiana, Graham received degrees from Louisiana State University and the University of Virginia. In 1972, he conducted an architectural survey of the Mexican border town of Guerrero (see *Texas Architect*, July/August, 1973).

News of Firms

Craycroft-Lacy & Partners, of Dallas, have announced the promotions of **Paul Jones** to Partner and **Steve Johnson, Ed Rawls, Pete Skarzenski** and **J. Robert Welty** to Associates.

Fouts, Langford and Associates, of El Paso, have announced a new firm name and location: Fouts Langford Gomez Moore, Inc., 333 East Missouri Ave, El Paso, Texas 79901.

Swanson Hiester Wilson Claycomb, of Corpus Christi, have announced a new corporate name, SWHC, Inc. and a new office at 5314 Everhart, Suite B, Corpus Christi, 78411.

Barnes, Landes, Goodman & Youngblood, of Austin, have announced the promotion of **William Clay Grobe** to Associate and the relocation of their offices to Suite 100, Jefferson Building, 38th and Jefferson, in Austin.

The stockholders of **Turner, Collie & Braden, Inc.**, Houston and Port Arthur; **Knowlton - Ratliff - English - Collins, Inc.**, Fort Worth, Dallas and Austin; and **INCON, Inc.**, Houston, have announced a merger of their practices to form TCB INC., Houston, and the formation of member firm CECON INC., Austin. The organization thus formed is the largest consulting engineering and design firm in the state of Texas.

Deaths

J. Murrell Bennett, FAIA, of Dallas, July 28.

Eugene McDermott, founder of Texas Instruments, Inc., in Dallas, August 24.

September/October 1973



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Letters

Dear Editor:

Since some of the most imaginative, creative, and practical people I've known are architects, I hope that your journal and society will play a leading role in such energy conservation design measures as:

1. Solar hot water heaters.
2. Solar heating and cooling systems.
3. Total energy sub centers.
4. Thermal and life cycle cost analysis of the energy consuming systems and structures in which we live, work, learn, love and die.

Sincerely,
Frank L. Dickson

Dear Editor:

I received my copy of the *Texas Architect*, Number 4, Vol. 23 July/August 1973 and I was greatly flattered, but quite embarrassed to read on page 26 that I was recently a visiting architect lecturer at the School of Architecture at the University of Texas.

It should be corrected in the next issue, that in truth, the lecturer was my talented, Frank Lloyd Wright oriented partner, Karl Kamrath, who has the slide collection and made the lecture.

Kindest regards,
F. J. Mackie, Jr., FAIA

Dear Editor:

The Woodlands article, which appeared in the July/August issue of the *Texas Architect*, was an excellent job of reporting and writing. Congratulations on a fine piece.

Cordially,
Charles Simpson
Assistant Director of Communications
Mitchell Energy & Development
Corporation

Dear Editor:

I wish to take this opportunity to compliment Larry Paul Fuller on the fine article entitled "The Company Drawing Board" appearing in the July/August *Texas Architect*.

I appreciate the manner in which the article was written and presented. It is done in a superbly dignified approach that is a credit to the magazine and also to all Architects in Industry.

Sincerely yours,
Robert O. Biering, AIA
Principal Architect
Houston Power & Light Company

Dear Editor:

Congratulations on the new format! I find it visually crisp and the content quite readable.

Sincerely,
James R. Foster

Dear Editor:

I concur in the complimentary comments in the "Letters" in the May-June issue.

Although this comment is not directed to the Editorial Policy, it is related to that policy as it applies to the objective of the *Texas Architect*.

It is my understanding that the *Texas Architect* is not self-supporting and is subsidized by the dues of the TSA. Is this correct?

I also understand that the material published in the *Texas Architect* in the past has been selected primarily to direct the attention of public officials and others toward a favorable impression of the architectural profession.

Has a survey ever been made of a cross-section of the *Texas Architect's* mailing list to determine if it is reaching the decision-making list to whom it is addressed or if it goes into the round file along with the mass of similar material these people receive?

Very truly yours,
Grayson Gill, FAIA

Ed: Yes, a survey was made of a cross section of TSA members, and the decision-making persons of Texas in 1972. The results of the survey were used in the redesign of the *Texas Architect* and revision of the mailing list.

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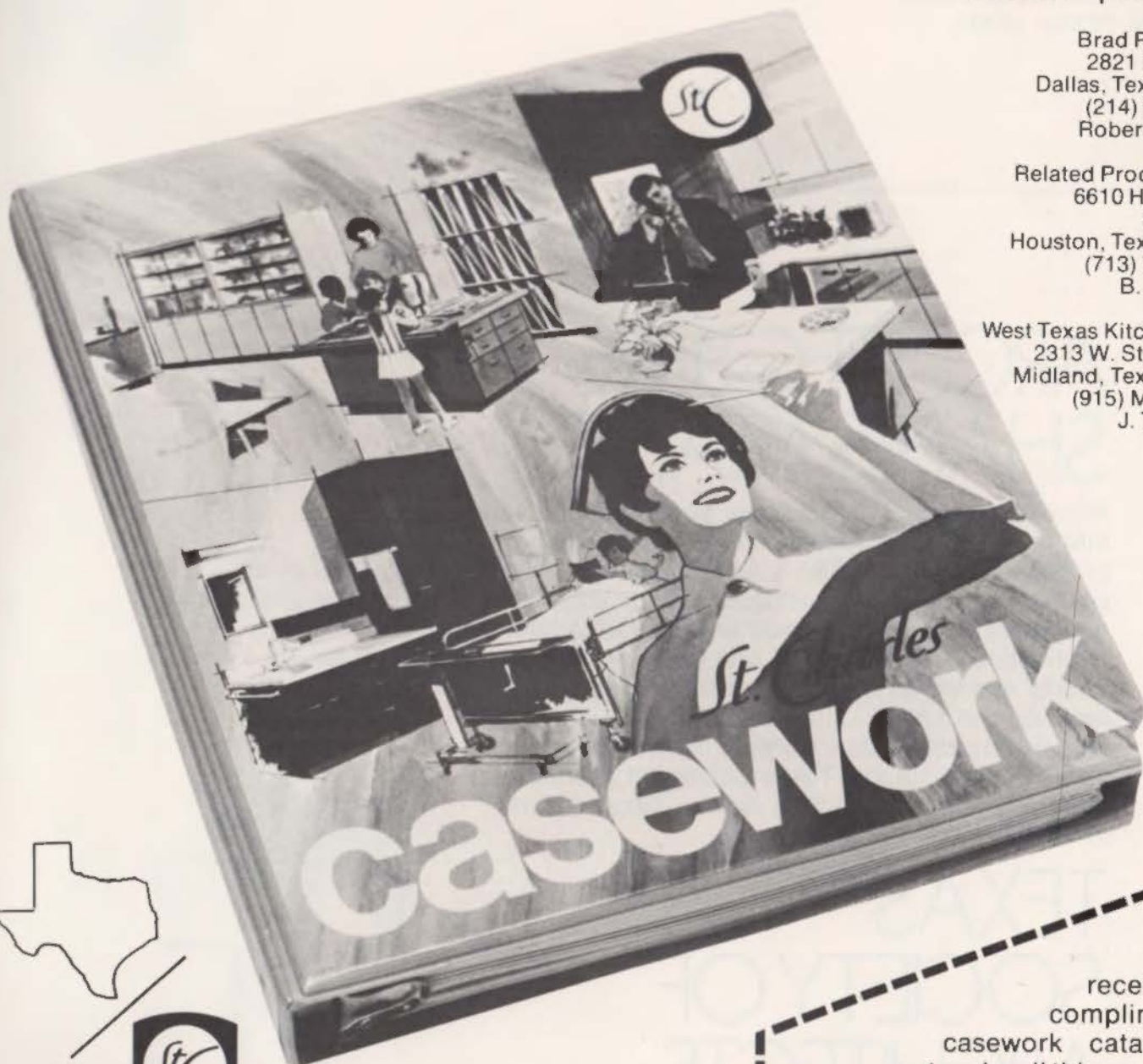
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