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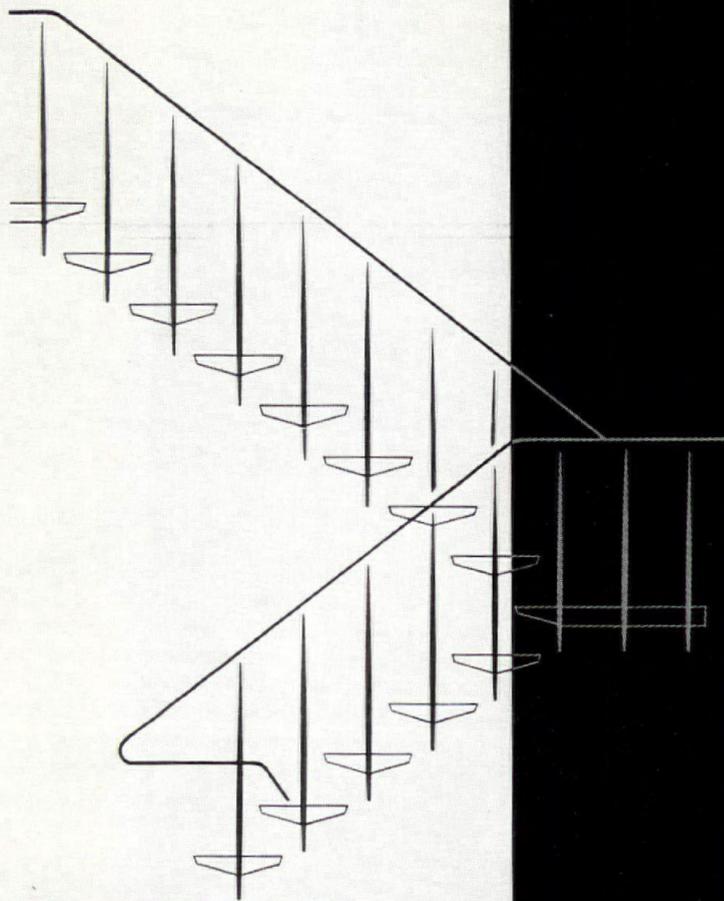


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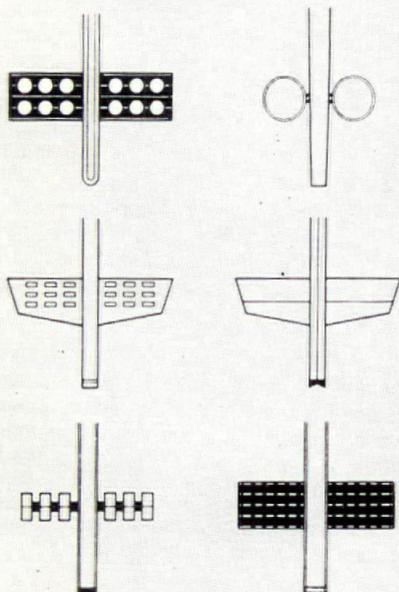
ARTHUR S. BERGER ON LANDSCAPE

DAVID R. WILLIAMS ON "AN INDIGENOUS ARCHITECTURE"

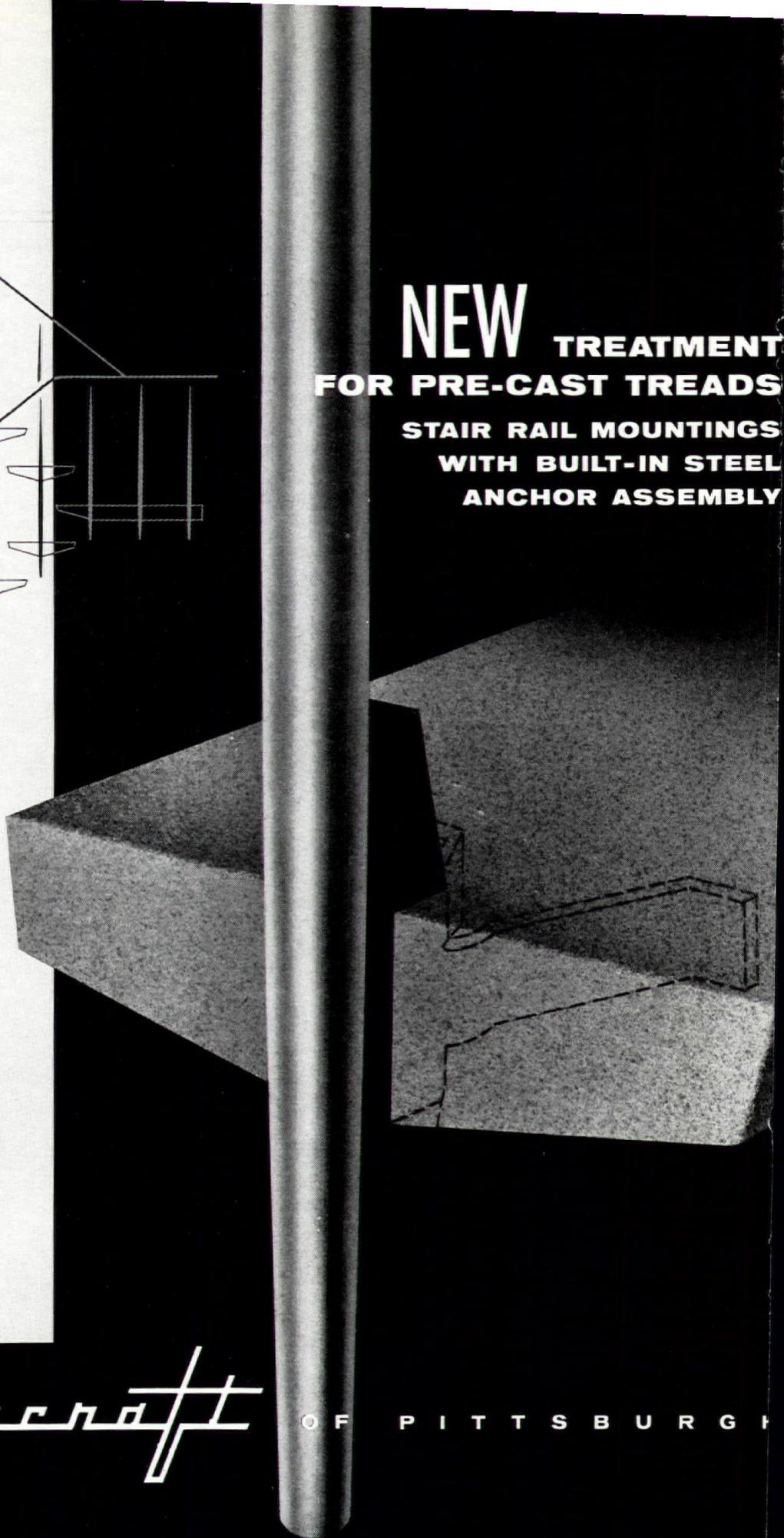
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OUR COVER

The sketch on our cover was entitled simply, "Fredericksburg," by its creator, O'Neil Ford, to whom we are also indebted for the delightful drawing illustrating David R. Williams' article, "An Indigenous Architecture," which starts on page 4 of this issue. Like the article, the sketches appeared in the Autumn, 1928 issue of SOUTHWEST REVIEW — which advertised the efforts of both Williams and Ford on its cover along with another article entitled "THE MOVIE TALKS."

The President's Letter

By

JACK CORGAN

President

Texas Society of Architects



On the 24th and 25th of this month of March the Texas Council of Churches and the Texas Society of Architects are co-sponsors of the Texas Conference on Church Building and Architecture in Fort Worth.

This statement is of considerably more importance than just the announcement of an important conference of interest to Architects in cooperation with one of architecture's most important client groups. It is significant that the Texas Council of Churches is joining hands *with* the architectural profession in Texas to discuss and attempt to solve problems of mutual interest.

Probably no other client group enters into a building program with as little professional help as does that of those who direct the building of churches. It is indeed a rare occasion that a new church building program has the good fortune of starting its initial phase with a Master Plan that will allow it to develop in an orderly and economical fashion. Too many churches find out too late that the fees they 'saved' when they chose *not* to employ capable architectural services in the early stages were the *least* expensive costs in the initial stages and the *most* expensive *mistakes* as they look back in retrospect.

The Texas Society of Architects is pleased with the opportunity to jointly sponsor this important Conference. We congratulate the leadership of The Texas Council of Churches for setting the wheels in motion that will culminate in this important meeting. Under the capable direction and leadership of Churchmen, Dr. Hayden Edwards of Fort Worth, Rev. Hugh Riley of Dallas, and Rev. Daniel Cummins of Fort Worth, and Architects Clyde Hueppelsheuser of Fort Worth and Don Jarvis of Dallas, this Conference promises to be a most successful one, and will undoubtedly bear fruit far beyond the efforts expended.

It is an unusual occasion that we, as a profession, are asked to participate in such a worthwhile endeavor. It is truly an indication of our 'coming of age.' We sincerely hope that there will be more such joint efforts in the future and that they will be handled so capably.

Sincerely,

JACK CORGAN

Houses designed in - - -

- - - the early Texas manner inspiring

EDITOR'S NOTE:

Not long ago an old three story house on Pearl Street near downtown Dallas was razed to permit more profitable ventures. Removals of this sort herald new beginnings . . . fresh possibilities.

David Reichard Williams was elected recently to the College of Fellows of the American Institute of Architects. This particular fellowship was the acknowledgement of a particularly fertile design mind.

Much of this fertility was inspired within the house on Pearl Street.

"Dallas is to have a salon des artistes at last," wrote Kay Jefferson in the Dallas Times Herald on September 22, 1929, "one which has all the proper accessories for inspiration, but dedicated almost exclusively to serious creative work. The group of artists and craftsmen who will occupy this studio, located at 2411 North Pearl Street, is composed of men who have already accomplished

a great deal in their chosen field and are assiduously trying to make Dallas an art center, on the basis of their work."

From this 'salon des artistes' came many messages. A most worthwhile message was printed in the Southwest Review for autumn, 1928. We thank the Southwest Review for permission to reprint same in hopes that you will find these statements, issued over thirty years ago, still have fresh possibilities.

Some Texas Colonial Houses By David R. Williams, F.A.I.A.

With drawings by O'Neil Ford

Our Texas people, for about three and a half decades, have been traveling. Sent forth by a vague impulse, they have spent a considerable part of their money, much of their leisure, and some of their thinking in going out over the world to find for themselves, and bring back for their neighbors, that hazy, foreign something which they seemed to feel they needed — a something which they hoped those neighbors might welcome and look at and dress themselves in; and then they hoped they might call it culture, and maybe they might call it art.

The neighbors were usually obliging: their minds began to wear French and Spanish and Italian and Chinese costumes about the time their legs wore peg-top pants and their heads flat brown derbies, or

their wives affected hobble skirts, and "rats" under sailor hats. This impulse to seek to bring culture and art from afar has made latter-day Texas folk great travelers, but it has not yet been responsible for even one square inch of indigenous Texas art.

It has, however, left ample evidence which the next generation will use when it brings its indictment against us for the crimes we have committed in the building up of our English and Spanish and Chinese architecture. Worse still, when this indictment is made we shall not be able to excuse our sins by laying the blame on the tradition we inherited, for almost all the perversion of our taste has come about since the time when Queen Victoria was growing old. When she took the throne we

were, architecturally, much nicer people — for reasons which will soon appear.

In the many beautiful little houses left scattered over Texas by early settlers, there is full proof that some of our grandfathers and most of our great grandfathers possessed the refined taste and culture for which we have been searching abroad. But to tell Texas folk that their forbears have left for them an architectural art as beautiful in its purpose as anything that has yet been built, is most times rather difficult. It would be much easier to tell the same thing to a Frenchman or to a Spaniard, who might know something of the antecedents and the quality of the people who built up the first permanent colonies in Texas.

These colonies included men of a

*. . . Soft in our
Sunshine
and at home
in our
landscape*



*Detail - W. C. Atreuba House
— Corsicana*

great number of nationalities, many of them well educated people. They were Spaniards, Frenchmen, Canary Islanders, Englishmen, Irishmen, German noblemen, and quite a romantic sprinkling of gentlemen from the Old South, most of whom had felt the spell and lingered for a time in the neighborhood of the Absinthe House in French New Orleans. Then along with the romanticists and idealists came Stephen Fuller Austin, the greatest idealist of them all, with his "sober and industrious people." He brought artisans, stone-carvers, men who could fashion things of wood, workers in metals. He also brought doctors and lawyers and architects; and together they set to work to carve an empire from a wilderness left almost unchanged by centuries of Spanish efforts at colonizing. This they accomplished in the second twenty years of the nineteenth century.

These people, different though they might seem, became quickly of one nationality: they were Texans, seeking the same freedom of action, following the same ideals, fighting the same fight. And since they had come so ardently desiring freedom, they were not to be bound down by tradition; so that they began building, not as they had built in England or France or Germany, but to suit their own needs and to satisfy as best they could the exactions of climate and the limitations of the natural materials to be found close at hand. The houses they made were

nice-ly suited to their purpose. Built of the native stone and clay and wood from the immediate locality, they seemed to grow out of the ground on which they stood; and they were beautiful because they were simple and natural, and because their builders were honest enough to be satisfied with beauty of line, and simplicity and delicacy of details. Those builders wanted no tin cornices, painted to look like stone; no fake "half-timber," nor tin tile roofs, nor fake chimneys built for effect. They wanted honest houses, and they got them—houses which have stood and served out a century, and will yet serve.

The Frenchman's house was a simple Texas house, and the Englishman's and the German's too were indigenous to Texas soil. And so too was that of the Spaniard, who built here before them and no doubt showed them a little of the way; for he also was blessed with a free mind and built economically of natural materials to suit the climate, and to suit himself and his own comfort—which, since he was a Latin, connoted a little beauty and a great deal of good taste.

We habitually think that the houses in which the early Texas colonists lived were crude things made of logs and mud, just as some of us habitually assume that the first colonists were illiterate adventurers bent upon trouble; but some of them wrote our Declaration of Independence and our Constitution, and one of them said and most of them believed that "the cultivated mind is the guardian genius of democracy." Their homes were not stick-and-mud houses, but buildings put up by men who knew and felt what they were about, and who built solidly with squarely cut stones, bold stone mouldings for details, and beams hewn from oak or cedar. Their homes were good houses, of beautiful proportions; and they have remained good houses, some of them, for more than a century.

The Spanish charter given to Moses Austin and his son Stephen, in 1820, permitted the paying of a premium on education and craftsmanship. An artisan, a stone-carver, a doctor, or an engineer was to receive a much larger grant in lands

(Continued Next Page)

(Continued from Page 5)

than an uneducated man. Stephen Austin was not slow to use this provision as an inducement to secure educated people for his colonies. No doubt a great many skilled artisans joined him—probably Anglo-Americans from New Orleans and Louisiana who had been influenced there by the French manner of building, for the houses built by Austin's colonists and their descendants have a decided French flavor. This French influence is found more or less in most of the early Texas work and, strangely, seems to be much stronger than even the Spanish, though the two influences are frequently found in the same building.

There is no need to mention here the fine plantation houses of East and South Texas. These follow rather closely the old Louisiana type. Most of them are quite beautiful and pretentious; many were built as early as 1830 some of the owners holding half a thousand slaves; but they are not of a distinctly Texas architecture, they do not enter this discussion. They can speak for themselves and for the romantic days which were theirs,

while other buildings serve as texts for a sermon on more indigenous things.

The illustrations were drawn from photographs. Those used included one on the Leon River near Moody (south of Waco), one in San Antonio, and the Strouble house in Corsicana.

Dropping into Castroville, a little village which still has the spirit of the Count de Castro, who built it, is finding peace. A weight is lifted from your soul; for here you are free from the strident discord of the multitudes of false forms and lines and colors that scream at you from almost every angle of our modern streets. Castroville is quiet. Each house is interestingly different from its neighbors, but still they are alike in friendliness of color and form. They are in good taste, for they sit quietly and make no noisy clamor after attention. They have done this for ninety years, but they are fresher and younger than our ten- or fifteen-year-old bungalows whose "ginger bread" is falling off and whose sheetmetal decorations are already rusting away.

The houses at Castroville are built of stone, but have been whitewashed fifty or sixty times until the outlines of the stones are nearly lost and a soft, pleasing texture and color, quite impossible to attain in stucco, are left. The color of age shows through like the color of mellow old parchment. An attempt after the traditional manner to place these houses in some certain style would reveal French tendencies, with a hint of Spanish ancestry which is felt rather than seen; and the South-of-England cottage might be felt in them in the same way. But that would entirely fail to describe their real beauty. It is better to throw away our habit of supposing everything beautiful in Texas had a foreign origin, and to admit that these little houses are not French or Spanish or even English at all, but are natural, native Texas art, suited to our climate and indigenous to our soil. We should use them as sources from which to draw a beautiful architecture which we could call our own and then invite the world to come and see.

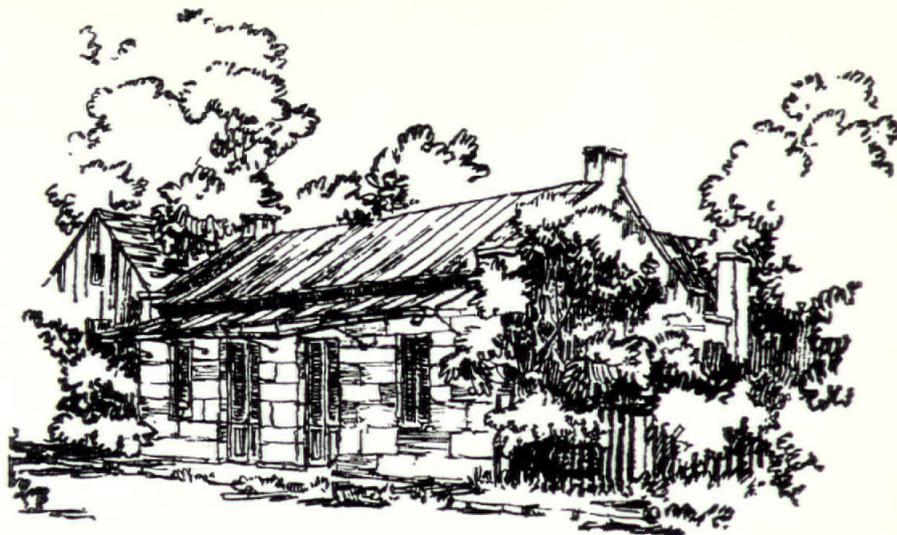
These houses have shady places—wide verandahs and porches along the wings that run off to the rear on the west side, forming shady courts and little gardens full of flowers and potted plants, where one may be at ease and have peace. They have slatted shutters which are closed into the deep reveals of thick stone walls, during the heat of the day, to keep out the glare of the sun; and ample chimneys to cheer the winter through. The little symmetrical house at Castroville with the shed wings at either end and the frank central entrance, is built this way: it is honest and comfortable and beautiful, and there is not a useless detail nor a bit of unnecessary applied ornament on it.

Let us compare with this house one of the usual porchless "English Type" cottages of similar size which are so prevalent today in all of our cities and towns. "I want an English house," they say; "I want an English house, with a fake chimney on the front for effect, veneered with stones an inch and a half thick



Farm House Near Moody

(which seem solid until the corners are seen), with tin chimney pots, painted to look like terra cotta, and an 'S' chimney-brace that doesn't brace anything, made also of tin. I must have long wrought-iron hinges made of sheet-metal, which are not hinges at all; but they must be nailed to the entrance door, which may be made of pine, but must look like walnut. I must have three gables in three sizes sticking up through the roof where there is no reason for a gable at all, and these gables must have fake half-timber made of one-by-four scantlings which will warp the third day they're up; but they must be adzed to imitate heavy hand-hewn timbers just the same. I want imitation shutters with no hinges; and they must be nailed solidly to the wall, for I can't stand shutters that rattle. I want a little wall of brick, four inches thick, running to the lot line from one end of the house; and I want a wrought-iron gate in this wall and a brick arch over it with a wooden bell in it. The bell may be made of wood because the gate will not have to be opened; folks will naturally walk around the end of the wall—it's so much easier. There must be a little uncovered porch in front, made of cement to imitate flagstones, with a wrought-iron rail at one end (where it serves no purpose), and just wide enough for a chair to fall off every once in a while. We'll not bother about the back of the house; nobody will see it anyway"—and so on, expensive imitation ad infinitum. And this is not necessarily a cheap speculator's house: the description fits many homes, done by reputable architects, which cost a great deal of money. Any architect knows, for he has had to do some of them himself. But let us think about the little house in Castroville again. There is not in any of these houses built in Texas before 1850 a single observable instance of imitation, or sham, or dishonest use of materials, or any striving for effect, or use of unnatural ornaments or of any material that is not structural and fit for its purpose; and yet these houses are beautiful and pleasing and picturesque.



San Antonio - Salado Street

The house at Salado and the one near Moody must have been built by the same man. This conclusion is to be reached not so much from the similarity of the most excellent stonemasonry in each, as from the various legends that have grown up around the memory of the man who built them. Whiskey-Jack Green was an Irishman, the finest stonemason in all of Central Texas in the days when a stone-mason was a man of importance in the land. It seems that Jack acquired the prefix to his name quite honestly, for Jack frequently got drunk; and when he got drunk he did strange things. One thing he always did was to get into a well and then yell loudly until he was pulled out again. It is known that Whiskey-Jack built the house in Salado; and the only thing anyone seems to know about the origin of the house near Moody is the legend that the man who built it got drunk and fell into the well, and started yelling until someone threw an empty whiskey-barrel in after him and he was either killed or nearly killed. This surely must have been Whiskey-Jack Green again. Mr. Green's name, by the way, is not listed

among Stephen Austin's "sober and industrious" colonists; he seems to have got there all by himself to build his excellent houses, somewhat French in feeling.

By all the rules for inherited tendencies the little house in San Antonio ought to be Spanish; but it isn't. Its doors and shutters are like those the Spaniards make, but that's about all—the rest of it is Texan. The quality of the stonemasonry in the little house cannot be bought now; it is a lost art.

As examples of the sort of houses that may be done now to stand as indigenous Texas art, the homes of Mr. Drane, Mr. Stroube, and Mr. McKie are illustrated with this essay. These houses were designed in the Texas manner, using the early Texas work as a source of inspiration. Care was taken to exclude any foreign forms or details. These houses are much larger and more pretentious than any of the houses built by the colonists of Texas, but they show what the style may grow into, and how pleasing and natural it may be, soft in our sunshine and at home in our landscape.

PLANNING AND PLANTING

Many people have learned the hard way
that landscaping is an important phase
of building -- and a wise investment

Texas is blooming. Redbuds sprinkle the slopes of her northern portions, dogwood will soon be at its east Texas best, laurel is perfuming the central limestone hills, and the western prairies are carpeted with the first bloom of spring flowers.

More important to our immediate city living, that great unifier of the landscape, the deciduous tree, is beginning to issue young leaves to blot out the worst effects of our wintry electric polescape and our newer TVscape.

We think it appropriate at this time to talk of landscaping. To this end we asked Arthur S. Berger of Dallas, a Fellow in the American Society of Landscape Architects, to explain landscape services.

The idea of extending interior living spaces into adjacent exterior living spaces is, of course, not a new one. The ancient Romans commonly did so with great ingenuity. This is a science, and requires considerable study. To quote Mr. Berger:

"Outdoor areas to have the greatest use and beauty will be planned with the same care and logic as indoor rooms. An area for arrival will not intrude itself upon an outdoor living area any more than the kitchen will enforce itself upon the living or sleeping rooms of a house. The units of a good garden will further relate directly to units within a building which are devoted to the

same use. For example, outdoor and indoor living areas should relate, both visually and for ease of access, to each other as naturally as possible so that anyone can readily see and go from one to the other in as direct a manner as possible.

"In addition, outdoor gardens, courts, and patios, are often an integral part of a building and may well be seen from the indoors without going out into the garden area at all. With night lighting, this inter-relation can well be had after dark as well as by daylight. Garden units of this kind are visually as much a part of the house as the actual furnishings within a room. The house can so completely partake of the garden that this borrowed space from outdoors changes the rooms within, giving them a greater spaciousness and a variety of richness in the interest created, in the play of light and shadow that sparkles up an outward looking room."

Not only do considerations need to be made in the early planning stages with the architect, but some exterior spaces are defined by existing trees, natural slopes, or necessary grading. Or, in terms of the landscape architect:

"Land shaping, into either a natural rolling terrain or a frankly man-made appearance with terraced banks or retaining walls, may be the first effort that a landscape architect makes on a new site. This will always be governed by practicality of drain-

age, whether the problem be one of flat land from which standing water must be removed, or of steep slopes on which erosion must be prevented — as well as by what will look best. This grading is permanent and so basic that all other work, such as planting, will follow upon this initial procedure."

A necessary adjunct to any functional space is the circulation system which joins the various spaces. Vehicular traffic zoning and handling is most obvious in an overall city plan. Minor traffic is equally important on the building site in terms of the immediate landscape:

"Drives and paths for circulation, any off-street parking, the getting of people to and from buildings and access streets will set a pattern for the design layout of any property. Accommodating the car is necessary, but should not take too much space from a place that the living and relaxing areas will suffer. Normally, arrival and departure are best when they are direct and do not eat into space that should be reserved for leisure, for living outdoors; for time spent in enjoyment of the garden will be more pleasant if one does not see drives, car turn-arounds or semi-public paths which are intrusions on privacy."

It is obvious that the landscape architect deals not with just planting materials alone but with every phase of design in reference to people in terms of the exterior site. Mr. Ber-

ger has this to say in regard to planting:

"Planting, though it be an important part of a landscape architect's work, will normally follow the basic design for grading, construction, and paving. Planting is the last, if the greatest, of the refinements in developing a place. Shade from trees or overhead vine supports can create welcome sitting areas without glare and provide a cool haven from heat. Imaginative planting results from contrasting texture of bold plants with that of fine foliage. Shadow patterns are created by interesting planting. A continual change with the seasons may be planned so that at every time of year there is something of interest blooming, berrying, or in foliage."

The landscape architect is a creative artist serving basic needs of mankind. Perhaps his greatest function is that of relating the living requirements of an immediate site to those of the total environment. In the main, he accomplishes this by the selective handling of living plants. In summation, Mr. Berger states:

"A landscape architect plans out-of-door spaces for the use and enjoyment of people just as an architect plans space enclosed within buildings. This has to do with gardens, parks, land subdivision for home or industrial sites, areas about buildings whether these be schools, campuses, hospitals, or factories. His work often starts with site planning as to placing and orienting the build-

ing for best view, breeze, or setting — particularly if the site is a sloping one.

"Landscape architects, because of their training and their constant contact with problems of outdoor planning, can normally accomplish the most for an owner on a given property. Just as an architect works on various stages of the building, so does the landscape architect start with preliminary sketches, then prepares working drawings, specifications, and cost estimates — finally, guiding in the installation of the work. Changes can be prohibitively expensive. Many an experienced client has said that the cost of employing a landscape architect is not nearly so expensive as redoing the work once installed."



Outdoor areas require the same type of careful, detailed planning as indoor spaces, utilizing such things as plants, trees and rockwork to separate various units which have their own individual, special purposes. This specialized planning also must relate indoor and outdoor living areas to each other as naturally as possible.

EDITOR'S NOTE: *This article is reprinted from the series of excellent pamphlets on architecture published recently by the American Institute of Architects, as was the article on school buildings which appeared in our January issue. Copies of these pamphlets, along with others in the series which we have published from time to time, are available from TSA headquarters.*

LEADING economists predict that 600 billion dollars worth of construction will be undertaken in the next decade. A large share of this huge sum will be spent on business buildings. As a businessman, it is a fair assumption that you will yourself buy, build, remodel, or share in the planning of a business building during this period.

An understanding of business architecture and the professional services of the architect may be of help to you.

Good business architecture has at its heart the fulfillment of function. The form of the building should grow out of what is to happen in the structure, how it is to be done, by how many, and for what purpose. The design should create the maximum useful space; provide the straightest possible work-flow traffic pattern; encourage production and working efficiency in a carefully - controlled environment, and specify construction materials and methods which keep operating and maintenance expenses to a minimum.

But even these prime elements of building function and sound structure do not, in themselves, answer the complete architectural needs of the businessman. Esthetics, which might be termed the science of beauty, is both an intrinsic part of design and an economic tool of today's business. Retail sales are made, corporations express their powerful personalities, factories denote their willingness to be good community neighbors, and banks provide a modern institutional image through the skillful use of esthetics.

buildings for business

A Design for Profit

Good business architecture is a professional synthesis of functional space planning, sound engineering, and beauty — a design for profit.

Design does not necessarily begin with the building itself. Often, architectural consultation can be of major importance in the selection of a site. The potential building owner may save thousands of dollars as a result of professional advice on price, location, soil conditions, and adaptability to building design. One site which appears to be promising may harbor hidden sub-surface conditions that would require heavy foundation costs. Another, which to the layman might appear too uneven for his use, might be eminently adaptable to a design that wraps the building around the rugged land contours.

Professional advice can make the difference.

Modern building is a complex process. Consider *today's factory*, for example. Factory design starts with the basic manufacturing or processing unit. It may be a single conveyor, around which the supporting spaces and equipment are planned.

Raw materials must be received and finished materials taken away. Both may have to be stored. Access to power, transportation and water must be considered. The range of temperature and humidity may

be important to the industrial process and may affect the building design. And a factory houses people as well as machines. This means efficient heating and cooling, acoustics, sanitation, rest and health facilities, landscaping, and parking.

Architectural harmony with the community is another design requirement. Economic conditions, too, will affect design. Anticipated expansion means planning for *ultimate* use, so that subsequent additions may be made without expensive alteration and re-building.

These principles apply similarly to other business buildings. *Today's retail store* consists generally of a front, a selling space, and a service space which supplies and moves goods and keeps the books.

The front must be designed to pull the customer inside in minimum "impression" time. It is often desirable for the front to be recessed, slanted inward from the top, or set back so that the passerby can examine the window displays without being jostled down the street. Inside, the sales space may be divided into three areas for the sale of *impulse, convenience, and demand* merchandise. A dress, for example, is *demand* merchandise, since the woman buying it usually knows that she wants it. Thus, the dress is placed at the rear of the selling space. This draws the customer past

the initial, or *impulse* display. Perfume is a classic *impulse* item. (If businesses had to depend upon demand buying, retail trade would go bankrupt.) On the way to the demand merchandise, the customer will pass the *convenience* display and be attracted by a convenience item — say a pair of shoes or gloves.

If walking distances become too great, vertical selling — utilizing these same principles — may be considered. Here again, impulse items are placed nearest the door, convenience merchandise is located midway up the building, and demand merchandise and customer service departments are placed at the top.

In the office building which is planned to provide income through the renting of space, the square foot is all-important, and every foot that can be taken from the service area and put into the rental area means more profit — within limits. Sometimes, the architect can create premium space which rents for more by building slightly less and utilizing greenery and an attractive plaza to create a prestige environment.

Office building design often starts with a basic space unit known as a *module*. This unit may be the space necessary to contain one person with a desk and chair. Deciding on this unit can be extremely important. Each tenant may have definite ideas of interior needs, calling for maximum flexibility of design. A demountable partition may be moved without much cost but such items as wiring, electrical connections, air vents, and lights cannot easily or inexpensively be moved. Also to be considered are the service areas — elevators, storage, rest rooms, air-conditioning equipment. In a confined site, these may be located in a central core. But today, when the site permits or is unusual in shape, architects often locate this core on the outside of the building, thus freeing the interior for maximum use; using free-span engineering, when possible, to eliminate space-robbing column placements.

Today's bank building is another example of the design pioneering of

contemporary architects. This planning revolution has swept away the massive and forbidden facades of yesterday's financial institutions and replaced them with a light airiness that welcomes the visitor rather than intimidates him. Today's bank expresses in form and appearance the wealth of new services which it offers to society without sacrifice of its traditional dignity.

These services differ from bank to bank, and so do individual space requirements, personnel needs, and local customs and traditions. The bank represents an architectural problem which must be solved individually by the professional whose only interest is the satisfaction of his client's needs.

THE bank designer must be free to choose from today's wide palette of materials and construction techniques, unhindered by vested interests in the sale or use of either. Many bank projects today are on-site remodeling jobs requiring imaginative re-planning of space to provide more working room within the same site boundaries. Unnecessary partitions and old tellers' cages come down. Waste motion is eliminated by equipment design and location which allow the teller to compute figures and check signatures without either turning around or leaving his station. The loan officers emerge from the box-like, dark offices of yesterday to demonstrate their talents in attractively-zoned open areas within view of the bank's patrons.

In this vast enterprise, it is the architect's responsibility to serve as the building owner's professional counsel, unbound to any interest but that of his client. The ethics of his practice and the fulfillment of this responsibility prohibit him from accepting any monetary gain from the sale or use of building materials or services, or from assuming the job of building as well as designing. The architect's duties begin with careful analysis of the owner's needs and wants. Only after these have been studied fully and measured against a host of alternative solu-

tions does the actual design preparation begin. This may include the services of many specialists and consultants who are paid out of the architect's fee.

After acceptance of the design by the client, the architect prepares working drawings and a voluminous book of specifications which may involve hundreds of pages. These make tight competitive bidding possible. The architect will also assist the owner with the screening and awarding of bids. During the construction phase, he will supervise the project. This service includes periodic inspections of the site, as required by the individual project, the checking of suppliers' shop drawings, monthly reports to the owner that the contractors' bills are in order and should be paid, and, finally, certification that the building has been satisfactorily completed and is ready for occupancy.

This is what the businessman should look for and get in launching a new building project. At the same time, he should beware of the non-professional building service, offered by the package merchant, who purports to offer both design and building services in one contract. A common lure is the guaranteed-price "package" contract. No human being can look into the future and accurately guess at the exact future cost of materials and services. Thus the only way in which such a contract can be offered is either to pad the price or leave the specifications purposely vague to allow later skimping. This practice destroys the economic advantages of competitive bidding; nor will there be professional supervision during construction. The packager supervises his own work. Finally, the back-room designer hired by the packager cannot provide the imagination or experience of the professional architect who competes on the sole basis of talent.

Good business architecture is produced by the professional building team — the *businessman* who spells out the needs and objectives, and the *architect* who translates them into design and structure.

Automation

Speeds

Productivity

WILL Automation cost you your job?

"No," comes the reply from Thomas Roy Jones, one of the country's leading industrialists.

"I'll go even further," he says. "More men and women — skilled technicians rather than old-fashioned labor — will be needed than ever before in our history."

President of Daystrom, Incorporated, a leading producer of the instruments and electronic equipment which makes automation possible and economically feasible, 69-year-old, gray-mustached Jones confidently looks to a future that "defies the imagination."

He sees two areas of industrial expansion that will change the life of all of us.

"Number one," he points out, "will be the complete automation of continuous manufacturing processes; the automatic factory will be commonplace.

"Second will be nuclear energy. Just as water power, electrical energy and the internal combustion engine wrought revolutionary changes in our economy and brought new levels of prosperity, nuclear energy will become a boon to mankind."

Will there be technological unemployment — loss of jobs through mechanization — just as there was when machinery replaced human effort a century ago? Possibly, Mr. Jones reports, but such dislocation of workers will be only temporary and limited to small segments of our industrial life. Enlightened management, he says makes every effort to place these people in other jobs and uses two methods to ac-

complish the task. The first is teaching the workers new skills needed for the improved production techniques. The second is fitting them into the ever-increasing service and new industries created by the advanced technologies.

"Take the matter of office computers in the insurance field," he says. "While these computers actually replace many people, our booming populations and higher standard of living has doubled the amount of insurance business. As a result, few, if any, employees have lost their jobs because of office computers. Our office forces, like our shop forces, are continually growing.

"The true role of automation," he continues, "is not to displace workers but to upgrade them and increase their individual productivity — and to give all of us more and better goods and services. These are necessary if we are to achieve the standard of living to which we all aspire."

Automation, Mr. Jones believes, is the key to economic plenty. It will increase the quality of our products and avoid waste. It will permit mass production of new products which cannot be made with present processes. By almost instantaneous computation and decision and elimination of human error, it will produce purer and more accurate products. It is vital to the continuing economic growth of our country.

Such industrial growth is nothing new to Jones, an outstanding engineer (U. of Kansas, Class of '13) who took a money-losing printing equipment firm during the depression and turned it into a leader in the electronic field. The company was American Type Founders.

TRANSFORMING a printing plant into an electronics firm isn't easy, but through Jones' guidance, it was accomplished smoothly. He bought plants making gyroscopes, computer parts, automation systems, hi-fi components, missile instruments — even metal dinette sets.

Then he sold American Type (for

\$9 million), changed the name of the remaining company to Daystrom, and multiplied sales by ten. The conversion was accomplished so successfully that 85% of Daystrom's current production is electronic.

A man who foresaw a big electronics future when it was only a small spark, Jones foresees an electronic world of plenty. In it, he stresses, "Unskilled workers must become skilled. It's an obvious fact that labor will have to be more sophisticated technologically. If our science and education is expanded and upgraded, our economy can soar far beyond anything we dream of today."

Conversely, Jones points out, "without this development of skills our growing population cannot even maintain its current living standards.

"Our undeniable need," he firmly believes, "is an ever-increasing productivity per employee." This will be accomplished through automation.

"Automation promises a bright future for industry through higher productivity; for workers, through jobs that will pay better and be less menial, and for consumers, through lower costs and better products," he concludes.

Meanwhile, from his Daystrom office in Murray Hill, New Jersey, Thomas Roy Jones keeps an eye over a dozen plants in the U. S. and Europe — and on our changing world in electronics and atomic energy.



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Midland Bank Building

Practical & Functional

THE First National Bank of Midland, a multi-million dollar structure boldly impressed on the rapidly growing skyline of a young West Texas city of 50,000, is symbolic of the great progress directly attributable to the products of the good earth.

Midland is the capital of an historic beef raising area. In more recent times the solid economy of the region has been greatly bolstered by petroleum development of the Permian Basin. Row crop farming still maintains a large place in the overall economy.

Throughout this period of growth, the City of Midland has played a vital role as a financial center; the First National Bank has

been a big factor in supporting and encouraging this growth.

The new bank building represents a new philosophy of architecture. The structure combining banking facilities, office building, parking garage and motor bank expresses a practical and functional solution to the modern way of life, according to the firm of George L. Dahl, Architects and Engineers, Dallas, who designed the structure and supervised its construction.

The building is 10 stories high with the bank facilities occupying two floors and leased office space six floors with the two top floors devoted to the elevator penthouse, cooling tower, stacks and vents. These two top stories are screened by a beautiful cast stone grill.

On the exterior of the new building the architect has successfully blended practical and durable materials with simplicity. Plate glass windows, tempered glass panels, Italian marble, pre-cast terrazzo, cast stone grilles, granite and glass mosaic, all contribute to the form, character and quality of the structure. A 37-foot sign, bearing only the legend "1ST", stands atop the structure. On the front, or north side, there is a series of arches two stories high which follow the same lines as the arches in the ceiling of the main banking lobby.

THE facilities in the new building set aside for the use of the bank cover the basement and the first two floors for a total square footage of 56,005. The main banking lobby, two stories high and featuring a luminous ceiling with eleven bays, has entrances from two streets.

The first and second floors are connected both by elevators and moving stairways while the eleva-

tors and a stairway lead to the basement. At the foot of the stairway is a huge planter serving as a break-front between the stairs themselves and the safe deposit rooms. Six coupon rooms are ornately furnished with marble table tops and paneled walls.

Also in the basement will be found two conference rooms, proof department, the money vault, the check file room, the records vault, a supply room, telephone equipment, PBX, engineering facilities and other general storage facilities.

On the main banking floor are the 12 tellers, the savings, statements, loans and discount departments and the executive offices. The office of the president is done in beautiful Rosewood paneling while teakwood has been used extensively both for the paneling in the main lobby and in the other executive offices.

The main floor also houses the library, the bookkeeping department, the ledger vault and the credit files.

Floor coverings on the main banking floor have caused considerable comment from decorators. In the lobby, the concessions area, the entrance lobby, vestibule, elevator lobby, the lounge, the main room and other public areas, excellent use has been made of terrazzo. Rubber tile covers the floor in the bookkeeping department and the floors in all executive offices are carpeted.

The main banking room features a new concept in teller windows. A three-fourth inch plate glass, 16 inches high, separates the teller from the customer. The front of the windows combine a granite marble base, metallic walls and a marble shelf. The bookkeeping department is finished in acoustical tile to keep down the noise factor.

The second floor houses the installment loans department, the board room, the trust department and a mechanical equipment room. Here, also, is a large, attractive public meeting room complete with kitchen and pantry and an em-

(Continued on Page 14)

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(Continued from Page 13)

ployees lounge with kitchenette and pantry.

EACH of the 11 bays in the curved, luminous ceiling at the bank are 22 feet by 24 feet. The lighting is in the space between the true ceiling and the suspended ceiling and aluminum honeycombing is used to diffuse the light. Air conditioning outlets are also in this suspended ceiling.

Included in the building are an intricate inter-communication system, piped music and provisions for central television. The building has an underfloor duct system, low voltage switches, fluorescent lighting throughout and automatic thermostatic controls for heating and cooling.

The total motor bank area of 8,530 square feet includes unique tunnels, vestibules and stairs, in addition to the space for autos and the area occupied by the tellers.

Two-lane vehicle circulation is provided at the motor bank from the entrance on South Colorado Street to the 20-foot alley on the west. Continuous traffic flow is possible from the five teller cages to the exit on West Missouri Avenue.

The parking garage contains a basement and two levels. The roof is also used for parking. The garage can park more than 250 cars and there is a direct passageway to the main banking room through the garage lobby and gallery which borders on South Colorado Street.

The six floors which have been leased as office space total 55,073 square feet of floor space. Each level, in addition to the offices which are designed to the specifications of the tenant, has an elevator lobby, men's and women's rest rooms, two stairways and a machine room.

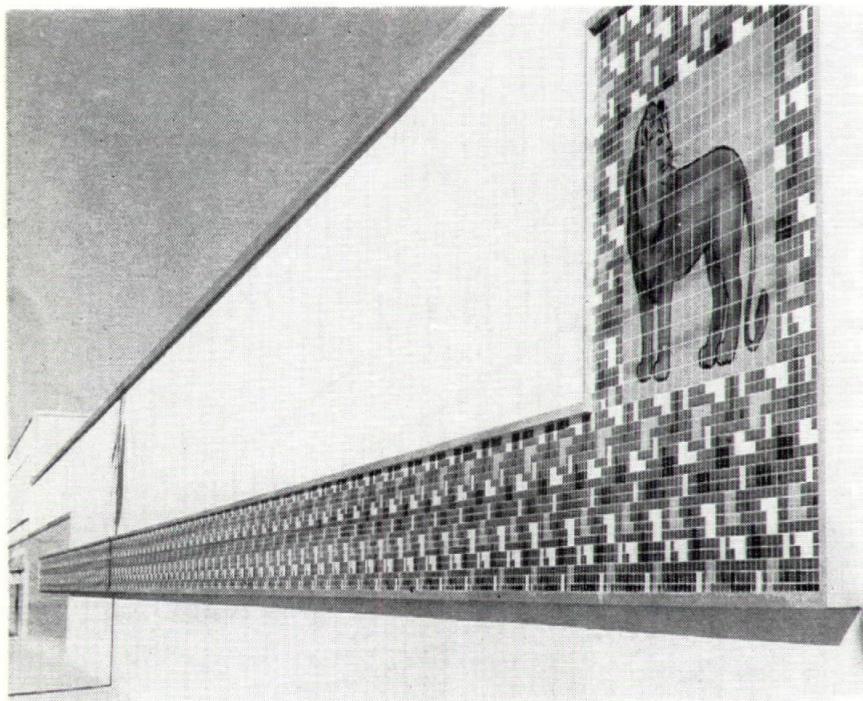
Built-in files, special fixtures, screens and kitchenettes are some of the items included by agreement with the tenants. Modern de-

cor marks all of these six floors.

THE structural frame of the new First National Bank is reinforced concrete. The reinforced concrete terminates at the roof of the present building at the ninth floor level. Future additions, up to 22 stories, can be added at any time with the use of a structural steel frame. The garage can support an additional four floors.

Visitors to the bank will be delighted with the interior decoration. The main board room has one of the most unique tables in the Southwest. It is a huge teakwood affair with decorations in Mexican onyx. Teakwood paneling has been used to good advantage throughout the bank.

There are 476 tons of air conditioning to provide comfort throughout the building in both summer and winter. There is a dehumidifier of the spray coil type to keep the building comfortable at all times.



Exterior view of the block-long, recently enlarged factory of Monarch glazed ceramic wall tile, in San Angelo.

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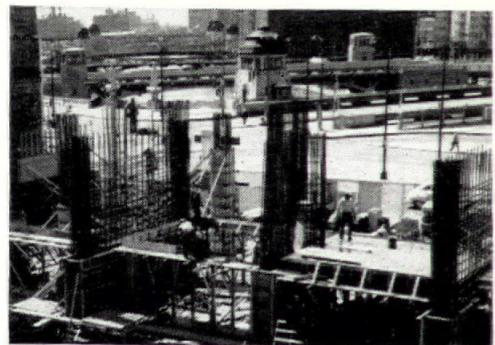


This impressive \$6,000,000 building with its 446 apartments brings luxury living to Chicago's business district.

On the 100 ft. x 150 ft. lot, space was at a premium. To make the most of it, architects Milton M. Schwartz & Associates, Inc., and the Miller Engineering Company, both of Chicago, chose *concrete*. With it, apartments are big... ceilings a full eight feet. Yet floor to floor height is only 8 ft. 10½ in. Plaster is applied directly to the concrete.

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