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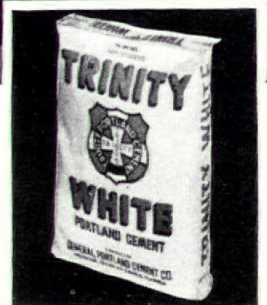
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TEXAS ARCHITECT

Official Publication of
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The Texas Regional Organization of
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Eugene George, Jr. Editor

John G. Flowers, Jr., Managing Editor

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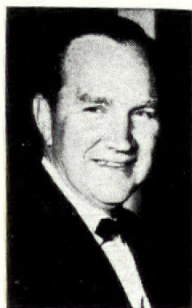
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OUR COVER

The front of the Baylor University Medi-
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month's cover through the courtesy of
The Formica Corporation, a subsidiary of
American Cyanamid Company. Please turn
to pages 6 and 7 for a story and pictures
on Baylor's new Women's and Children's
Hospital.



The President's Letter

By

JACK CORGAN

President

Texas Society of Architects

I have just returned from El Paso and a visit with the El Paso Chapter T.S.A. In addition to the warm fellowship of visiting with our El Paso architect friends, John Flowers and I availed ourselves of the opportunity to report to the chapter on T.S.A. activities over the state. These chapter visitations are always fruitful in that there seems to be a genuine thirst for an exchange of ideas and discussion of problems and possible solutions with fellow architects from other parts of the state. The chapter visits also seem to have the effect of bringing the profession closer together and to make it become a more cohesive unit. The farther away and the more isolated the Chapter, the more effective are the results in stimulating the T.S.A. member's interest in his professional organization.

Plans are shaping up well for the T.S.A. Convention to be held in El Paso 2, 3, 4 November. Convention Chairman Ed Carroll and his committees have done a splendid job of planning for this convention. The Seminar programs promise to be very stimulating and the social activities will be unusually different as they can only be in the thriving border city of El Paso.

Sincerely,

JACK CORGAN

• GHOST TOWN •

A Bit of History and Legend Along a Byway of the Brazos

THE KIMBALL BEND COUNTRY
PART 1: THE CITY OF KENT

BY EUGENE GEORGE, JR., A.I.A.

ONE of the delights of travel is the possibility of the circuitous route. The direct route, of course, from Dallas to Austin is via Hillsboro, Waco, Temple and Georgetown. But the roads designated 'farm road' or 'ranch road' have their obvious attractions — less traffic and more time to enjoy the scenery while the litter of billboards seems to confine itself elsewhere. On a recent trip from Dallas to Austin, I took the byways — with rewarding results.

During an earlier expedition not too long before, I had been attracted to a rich area of land which juts out as a peninsula into the Brazos. This country is known as the Kimball Bend of the river; the piles of stone which were once fences, as well as the toppled logs which were once houses, indicate an earlier prosperity and a region of long habitation. Too, there are the clustered remains of a settlement whose ancient walls of stone and 'tabby' concrete, though roofless, still stand.

So I turned toward Cleburne and enjoyed the reddish hills, the groves of post oak, and the intermittent streams flanked by willows and pecans. Through Cleburne and south toward Rio Vista, the country flattens and the cadence of the hills is much greater. The trees are found mostly by the farmsteads and watering places; the reddish soil changes to browns and buffs.

The few signs that exist herald a

'Fisherman's Paradise,' and one understands from this information that the raising of minnows is a major occupation. There is beef production, too, for it is mostly pasture land. In the few strips of cultivated land, there were flights of Franklin's Gulls (*larus pipixcan*) migrating coastward. Southward beyond Rio Vista, the woods begin to increase, and a reddish quality is reintroduced into the soil. On the west side of the road is Nolan River; on the east side lie the tracks of the Santa Fe Railroad. There is a slope of ground where road, railroad, and river merge. Somewhere nearby, Phillip Nolan built his fort early in 1801; and under a live oak just north of the bridge is a shaft of grey granite which states the following:

"Erected in memory of Philip Nolan. Born in Ireland. First came to Texas and established residence at Nacogdoches in 1791. When killed was a resident of Natchez, Miss. Killed near this site March 21, 1801 by the Spaniards. Was buried here by his Negro slaves Caesar and Robert. Nolan's death aroused a wave of indignation that led to the independence of Texas."

Veering to the southwest, the road assumes a new character. Limestone outcroppings anticipate the Brazos and mountain cedar becomes interspersed with the live oak. There is new and distant scenery as the country unfolds, and mesas appear in the

distance. These were the vistas described in the clear air of 1841 by George Wilkins Kendall, when the supplies and merchandise of the ill-fated Texan Santa Fe Expedition passed this way during July 8th and 9th of that year.

On March 23, 1847, the area acquired a new owner. His name was Richard B. Kimball, a prominent banker-lawyer of New York; and his patent of land was granted *en absentia*. Kimball, with a colorful person known as Jacob de Cordova, had dreams for its development.

SOON, a bridge appears as a wide span over what is now known as the upper reaches of Lake Whitney, and off to the north the Brazos arcs for eighteen miles where it gains but two. Within the arc is a fertile valley almost surrounded by an element of the river known as Kimball Bend. South of the valley, and closing the arc, is a prominence known as Bee Mountain. There are other elevations as well. Comanche Peak is one of them. There are the mesas known as the Twin Sisters — a sort of local buzzard roost. Also, at the lower end of the bend is a curving overhang known as Solomon's Nose. On studying the profile formed by the worn layers of limestone, it is easy to understand how the cliff got its name. This name has since been applied to the whole mountain.

The fertility of the valley hidden in the hills had far reaching attrac-

tions. A Pennsylvania artist named George Catlin came to Texas in 1834 with a company of dragoons officered by Henry Leavenworth. Staying with and recording the activities of the Comanche, Waco, and Tawakoni for one season, Catlin was later to inspire a group of English people to live in such a Utopia. His efforts were rewarding, for the *State-Gazette* of Austin, issued November 2, 1850, contained the following:

"We have heretofore alluded to the project of Mr. George Catlin, a gentleman who has spent several years upon the western frontier of the United States, and who is well known as perhaps the greatest delineator of Indian life and character, for colonizing a large tract of fertile and beautiful lands in the upper part of Milam County — now we believe embraced in the County of Bell — with English emigrants. We are happy to learn that a portion of them have already arrived at Galveston — to be followed by others in the course of the present fall and winter — and are now on their way to their new homes. From the representations we have had of these emigrants, we cannot doubt that they will prove a very desirable addition to our population. They are generally of what is known as the middling class in the old country, and are well provided with every requisite to commence their new settlement successfully."

Catlin's connections with the colony had in some way been severed in England sometime before embarkation. It was a young lieutenant, Charles Finch Mackenzie, formerly of the 41st Welsh Regiment of the British Army, who led the colony. Sir Edward Belcher, of the British Navy, acted as special agent for the group.

The John Garron sailed from Liverpool on September 2, 1850 with 125, more or less, 'middling' English colonists who were "out looking for a comfortable home, a country free from a state church, heavy taxation and aristocratic rule, where

capital labor and industry may have full scope and remuneration, and where a large rising family may be able to provide for their wants, and develop their capabilities . . ."

AMONG the colonists was the Reverend Richard Burton Pidcocke on a two year leave of absence from Warslaw Church of Staffordshire. With him came his wife, four sons and a 20-year-old daughter, Isabella. To the concern of the Pidcockes, shipboard life seemed to inspire great attraction between Isabella and Lt. Mackenzie.

The group disembarked at Galveston sometime in late September or October, 1850. There they purchased oxen and wagons to haul their new farming implements, English furniture, porcelain, and silver overland. Notes in passing were made at Clarksville ("A company of one hundred emigrants from England arrived here a few days ago." *North-ern Standard* published at Clarksville, November 30, 1850) and at Cameron (Lt. Mackenzie and Isabella Pidcocke were married by the bride's father on December 2, 1850, in a "little log house in Cameron, Milam County, Texas.").

Late in 1850, the first 30 families of the English Universal Immigration Company arrived at a flowing spring at the bend of the Brazos. Work began immediately on the laying out of a city which they called Kent. The mountain nearby they christened "Solomon's Nose," and their first log cabin was built at its foot.

Nearby, the Martin family built a "wattle and daub" house. A willow fence was woven from tree to tree to form a circular enclosure. A thatched roof was placed on top to shed the rain; and the wattled walls were plastered on each side with mud. As most of the colonists lived in dugouts (complete with English silver, china, and furniture!), the Martin house seemed palatial by comparison.

Immediately there were problems. The winter of 1850 and 1851 was extremely wet and, in addition, bitterly cold. There were problems of land ownership. Twenty seven thou-

sand acres of land had been purchased by the company from an owner by the name of Richard B. Kimball, Number 29 Wall Street, New York City. For some reason, there was a misunderstanding, and the colonists were forced to pay for the land a second time. This was discouraging but it was further discouraging when the use of the land was challenged by the Indians — probably the Wichitas, who existed partially on an agricultural subsistence.

Always there was the menace of the Comanche, who at any time might swoop to plunder, kidnap and kill.

In the spring of 1851, the colony began to decline. There had already been desertions to Houston, Cameron, and the new village called Waco. More discouraging than desertions were the number of graves which began to sprinkle the community. The English simply could not cope with this particular type of Texas wilderness.

Late in 1851, the company failed with the immigrants losing everything. Penniless, they disbanded and moved. The Pidcockes moved to Belton where the Reverend and his wife died within one day of each other. The Pidcocke boys and the Mackenzies moved on to Cowhouse Creek in present Coryell County in 1852, where they were almost immediately burned out by the Comanches. Others moved to the protection of Fort Gates or Fort Graham. Ultimately, the Mackenzies returned to England; and soon the lieutenant was serving valiantly in Crimea.

Before long, the city called Kent was no more than an unpleasant memory. The property reverted back to the ownership of Richard Kimball. The city lots were still defined with their stakes of cedar, the spring still flowed, but there came a time of silence.

It is said that the spring can still be found. Nearby might be some broken *sherds* of Staffordshire Ware. One might discover a cedar stake or a silver punch bowl owned by the Martins.

(Next Month: Part II — The City of Kimball.)

Women's and Children's Hospital

... is pleasant ... functional ... practical

AT an ultra-modern hospital in Dallas, expectant mothers get the soothing feeling that they are VIP's — Very Important Patients — while their husbands are treated as Very Important Papas-to-be.

The new Women's and Children's Hospital at the Baylor University Medical Center is the result of thoughtful planning which produced interiors that are practical and functional, pleasant and cheerful.

Architect Thomas Jameson Merrill of Dallas conferred with doctors, nurses and administrative staff members for many hours during initial planning. Even former patients were consulted for their suggestions. After attentively weighting the recommendations of all, Merrill put numerous innovations and special features into the hospital. Each is designed specifically to increase comfort and convenience.

When the patient arrives at the ambulance entrance, doors open automatically. While going up in the special elevator reserved exclusively for patients, the expectant mother is treated to pleasant music, which is also piped throughout the hospital.

Patients' rooms in the Women's and Children's Hospital have appointments that would do justice to suites in a luxury hotel. Included are pastel-colored walls, all-electric beds and large, lighted wardrobe units.

Perhaps the most striking feature of each room is the built-in bedside unit. A combination wash stand and modernistic control panel,

the unit includes vanity, telephone, electric clock, light switches and nurses' call system. At the flick of a finger, the patient can select radio, television or music.

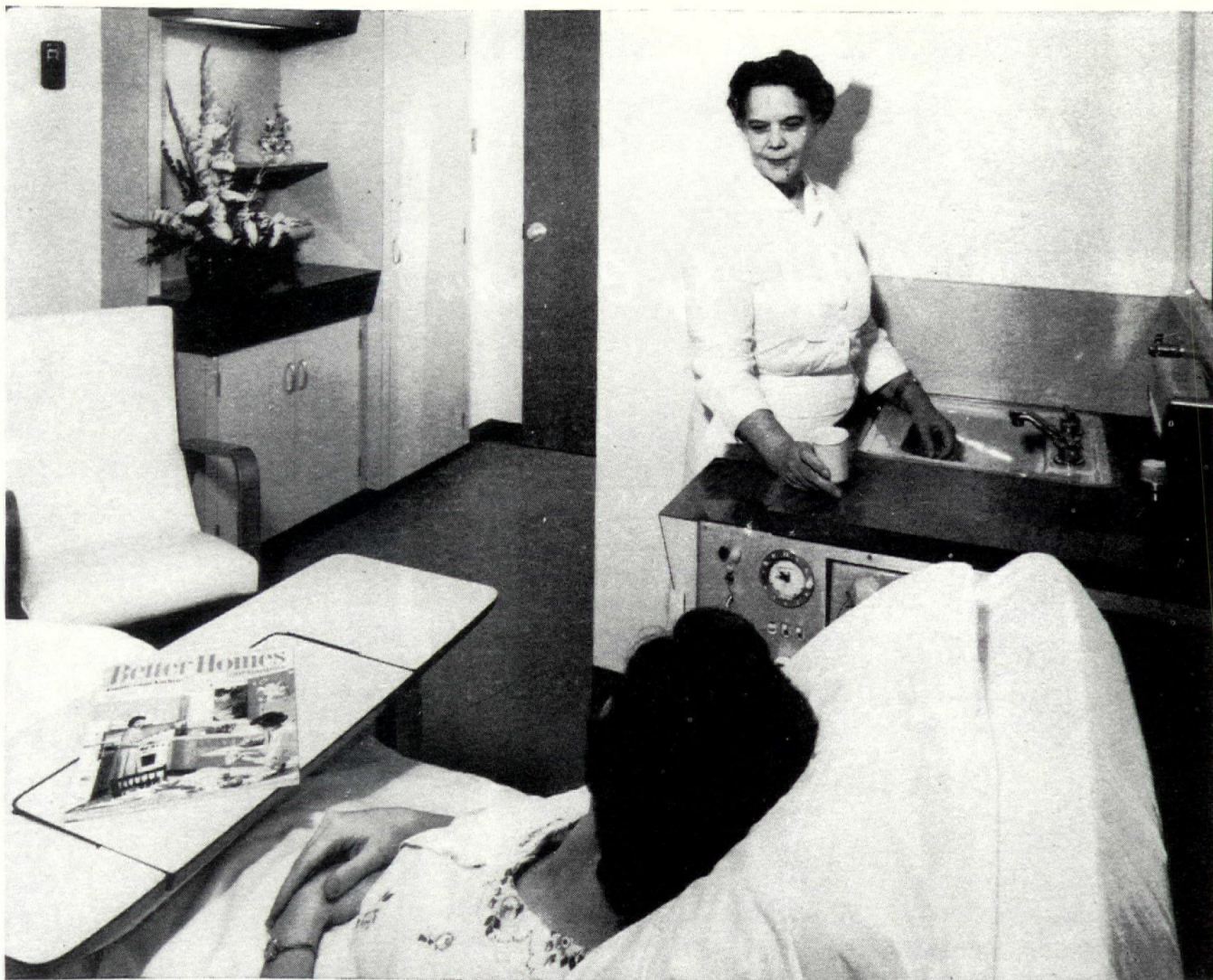
The welfare of expectant fathers hasn't been neglected. A lounge

called the "Dad's Den" provides comfortable furniture, magazines and a television set in restful, attractive surroundings.

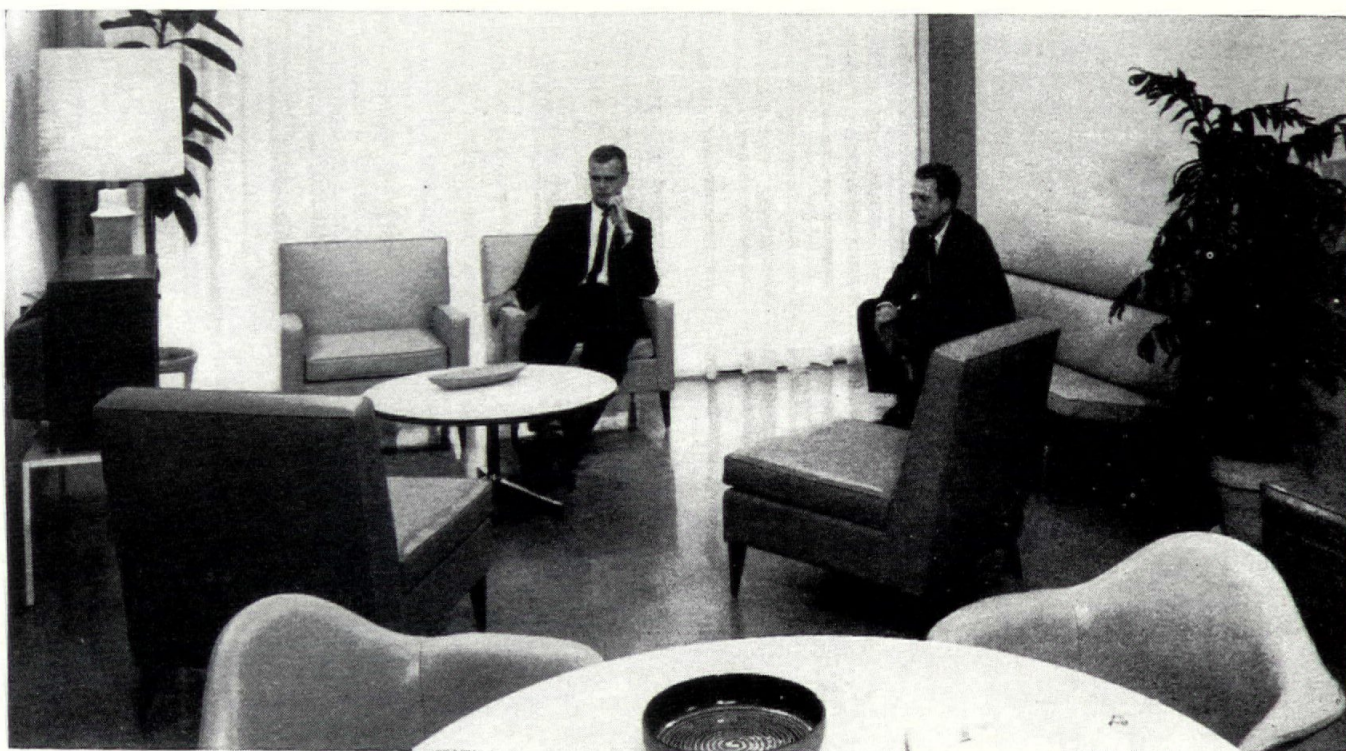
The "hospital of tomorrow" already is an outstanding, present-day reality at Baylor.



Built-in bedside unit is a combination wash stand and control panel. Within easy reaching distance, the patient can control television, radio and music, set the clock, call the nurses' station, use the telephone, flip an overhead light.



A typical private room in the Baylor Women's and Children's Hospital. Tray table over bed converts to a reading table, is finished in tan Formica laminated plastic to match front of bedside control unit.



In the "Dad's Den," expectant fathers can mark time in pleasant comfort. The lounge offers magazines and television.
(Photos courtesy of Formica Corporation, a subsidiary of American Cyanamid Company).

Society

Can Be Judged by Concern for Fine Arts

(THE FOLLOWING EXCELLENT ARTICLE BY DR. JOSEPH SMILEY APPEARED IN THE EL PASO TIMES AS A GUEST COLUMN IN CONNECTION WITH THE FIRST ANNUAL TEXAS WESTERN FINE ARTS FESTIVAL THIS SUMMER. DR. SMILEY WAS THEN PRESIDENT OF TEXAS WESTERN COLLEGE. RECENTLY HE HAS BEEN PROMOTED TO VICE PRESIDENT AND PROVOST OF THE UNIVERSITY OF TEXAS — THE THIRD HIGHEST POSITION IN THE UNIVERSITY OF TEXAS SYSTEM.)

ON a large measure society can be judged by its concern for the fine arts.

On the one hand, if it shows no interest or concern, it can be said to be primitive; on the other hand, if it shows sustained and grave concern, it can be said to be highly civilized. But what is the basis for this measure; how are the fine arts to be defined, to be distinguished from other arts and from crafts?

Actually, the fine arts are the beautiful arts (*cf. beaux arts, belle arti, bellas artes, schone Kunste*) and the emphasis is upon beauty. With the exception of architecture, as we shall presently see, the fine arts serve no utilitarian purpose (*ars gratia artis*); their sole aim is to create various kinds of beauty; they are not to be confused with the useful arts such as agriculture, astronomy, navigation, or, to use a classic phrase, the arts of war.

They are: music, painting, sculpture, poetry and architecture. One half of the function of architecture is, of course, utilitarian: It

must provide a durable structure built upon proven principles of mechanics, but the other half is pure art.

Art in the broadest sense is often contrasted with Nature, the two

representing the most comprehensive genera of which the mind has conceived. (*cf. Dr. Johnson's definition of art as "the power of doing something which is not taught by Nature or by instinct."*)

In the chief Indo-European languages the noun for art invariably comes from a root meaning to put or fit things together, thus emphasizing the act of creation. But creation and invention must be clearly distinguished. Once a thing or process is invented, the rules or steps can be set down and followed; with artistic creation of any kind, the quality of inspiration, of genius marks it as unique. No one can say, for example, so as to be understood and followed by others exactly how Beethoven or Stravinsky mastered hitherto unknown areas of harmony or dissonance.

By the same token it is not possible to explain, notwithstanding Hippolyte Taine's theories of the history of art, why there occurred what Ruskin has called an efflorescence in the arts in certain times

Texas Architectural Foundation

A dignified and thoughtful way to remember a departed friend is to make a donation to the memorial funds of the Texas Architectural Foundation. Chapters, firms and individuals increasingly are taking advantage of this method of demonstrating high regard through a constructive and meaningful expression.

All donations are acknowledged by the officers of the Foundation to the donor and the family or associates of the person memorialized. The application of the gift to further architectural education in Texas is explained.

Next time, send a check to: Texas Architectural Foundation, 327 Perry-Brooks Bldg., Austin.

and places and not in others. For example, how to explain the extraordinary achievement in the second third of the 19th Century in France of contemporaries such as Hugo, Delacroix and Berlioz?

IN a sense, each of the fine arts has had its origin in a social milieu, for the artist creates not only for his own pleasure, but for the pleasure of others. The first primitive man, for example, who scratched with flint on the bone handle of his knife or spear the figure of a familiar animal did so, not for any useful purpose, but to give pleasure to himself and to others.

And so the first to clap his hands, stamp his feet and repeat some cadenced sounds, and for him who first determined to contrive his dwelling to please the eye. The fine arts from the beginning have thus been inextricably entwined with society and the rise or decline of civilization at a given time or place has been accompanied by identical movements in the arts.

The fine arts can be grouped or

divided into certain categories, although all have the same fundamental purpose of appealing through beauty to the emotions. One classification calls architecture, sculpture and painting "shaping arts" (*bildende Kunste*); music and poetry "speaking arts" (*redende Kunste*). Another labels the first three arts of space, the latter two arts of time; yet another refers to manual or vocal; another to imitative or non-imitative.

No single classification seems entirely satisfactory. I prefer a more general attempt at definition which encompasses the fundamental concept that each of the fine arts undertakes to express and arouse emotions as follows: architecture by "combinations of ordered and decorated mass;" music by "successions and combinations of regulated sounds;" sculpture by "the imitation in three dimensions of natural objects;" painting by "the imitation on a plane surface of all kinds of objects;" poetry by imitating or evoking any phenomena of nature and life by means of words arranged with musical regularity.

It is perhaps pertinent here to refer to Aristotle's three chief forms of poetry as epic, lyric and dramatic. And the drama, as we know, combines when it is performed, several of the other arts to create its transitory but profound effects.

WHAT of the abstract, the non-objective in the plastic arts? Here the traditional concept of beauty as "nature corrected by art" must be enlarged to permit the artist the full range of his own genius. Each of the fine arts has its own stern techniques which must be thoroughly mastered before the artist is prepared to undertake to go beyond the representational, the pictorial, the academic.

In all serious attempts to create non-conventional symbols in the fine arts, the so-called "grotesque" has had its role. The important thing to remember, in the words of a noted contemporary art critic and historian, is that "the act or artistic creation is bound to be an affirmation of the most positive and most constructive side of human nature."

The intrinsic value of the fine arts is so evident that the colleges and universities have long since assumed their proper obligation to society by providing instruction in these arts. There is no reputable institution of general higher learning in America today that does not have its school or department of fine arts. Philanthropic foundations foster them, underwrite the creative genius at work and many a college has continuously in residence an artist or musician or playwright. In many countries of the world national governments have long supported with tax funds art institutes and galleries, conservatories, theater and opera.

In conclusion it needs to be emphasized that the fine arts are selfless; they exist to create beauty, and in so doing they render an incalculable contribution to the society which maintains them. The honored and enduring tradition of the arts contrasted with the ebb and flow of civilization is reflected in the well-known aphorism of Hippocrates: *Ars longa vita brevis*.



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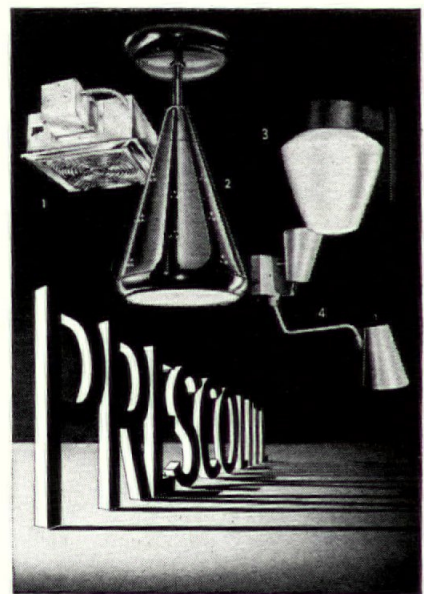
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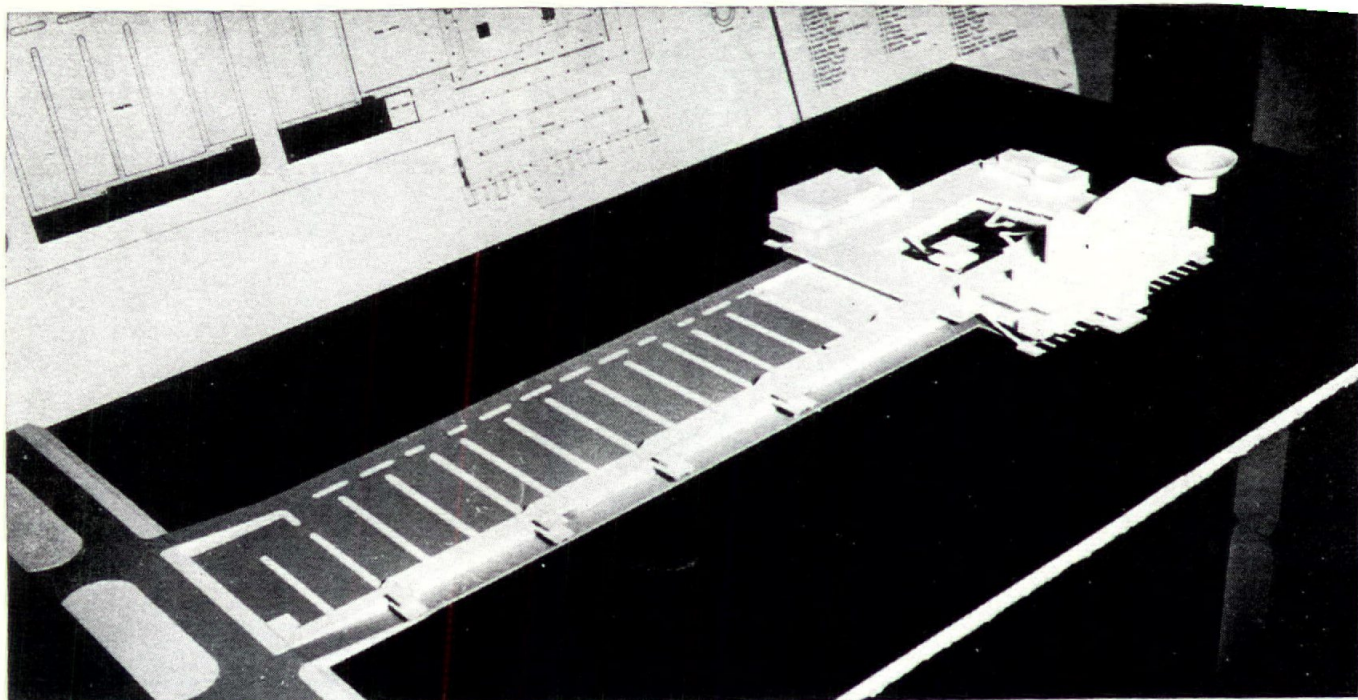


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A model of the prize winning design for a new Corpus Christi Art and Science Center submitted by Virgil Raymond Smith, a University of Texas student from Houston, is shown above with the black table-top area representing the Gulf of Mexico.

For Fighting Exodus to Suburbs . . .

A STUDENT'S PRIZE-WINNING DESIGN

A SPARK of genius struck recently by the Corpus Christi Junior League may ignite the fire needed to fight fire — the fire that is sweeping across prairies and turning them into ultra-modern shopping centers which leave downtown business areas ravaged by lack of business.

The idea is simply to provide a new attraction that will pull shoppers into the downtown area.

Imagination along this line has been fired in Corpus Christi by the Junior League's business-like approach to the problem. The League took it up with Professor Hugo Leipziger-Pearce, the University of Texas' noted authority on city and

regional planning, after it had surveyed 29 local organizations on civic facilities likely to be needed in the future.

As a result, 17 senior architecture students at the University offered suggested designs for a multi-million dollar art and science center, which would be constructed on a man-made island connected to the City's seawall — and exploiting its coastal location.

The Junior League offered \$250 in prizes for the best designs. Virgil Raymond Smith of Houston won the \$125 first prize, Bill Collins Bauder of Denison the \$75 second-place award and Thomas Neil Brown of Fort Worth the \$50 third

prize.

Leipziger presented the designs offered by his students, emphasizing the fact that they were intended to be "idea springboards" for the community in developing a program that would ultimately be turned over to professional architects for final planning.

"Corpus Christi's Junior League initiated the idea of an art and science center not only for its educational and cultural value," he noted, "But to counteract flight of business from the city's central business district.

"Dispersion of the city to the outskirts is common in United States cities today," he said, "Although the

central business district is still the vital part of a city from the standpoint of both business and governmental activities."

The central business area, Leipziger observed, remains the most valuable area of American cities from a tax value standpoint. However, he added, this value declines rapidly as businesses move into outlying areas.

In addition to the automobile parking factor, he said, business is keyed more now to attracting "impulse" shopping. One-owner shopping centers have an advantage in providing parking over downtown areas, where multi-ownership frequently blocks development of large parking areas and the creation of things attractive to shoppers who become pedestrians after parking.

"The pedestrian is king and downtown is on the spot when attempting to cater to him," according to Leipziger.

The next best thing, he believes,

is to provide an additional point of interest — such as the proposed art and science center — to lure people downtown with the idea that many of them will take time to shop while they are in the business area.

In the long run, he believes, such a center would be economical.

"Something as involved as a civic center may seem to be comparatively high in cost at the outset," he said, "but generally is considered to be quite an economical investment after its value is established as an attraction to the downtown area."

The proposed center would contain a large auditorium with 2,500 seats, a separate 200-seat auditorium, a Little Theatre with complete stage facilities, a specialized arts and sciences branch of La Retama Public Library, the Junior Museum, a marineland with aquaria for salt and fresh water fish, a 2,000-square-foot art exhibit area, a 4,000-square-foot work area for artists and sculptors, various conference and meet-

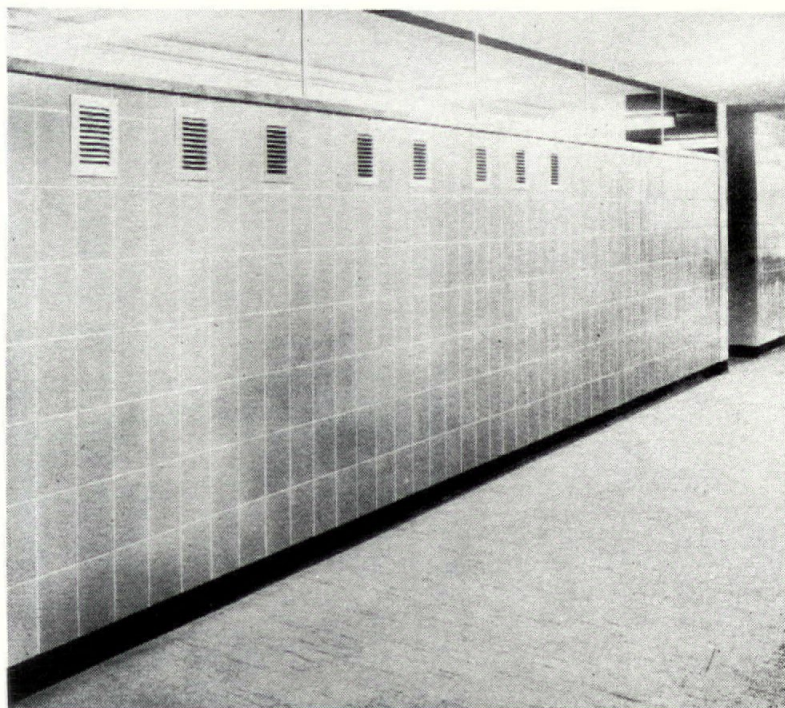
ing rooms and a yacht club with docking facilities.

Parking would be provided for 1,200 cars.

Winning designs by the University students were chosen by a jury composed of Horace McCord, president of the Coastal Bend Chapter of the American Institute of Architects; William Anderson, Corpus Christi's city planning director, and Mrs. James Naismith, president of the City's Parks and Recreation Board.

The Coastal Bend Chapter helped the Junior League in developing the planning in program in cooperation with the University. In addition to the \$250 in prizes, the Junior League provided \$250 for expenses of the class project.

Models of the eight top designs were placed on display at La Retama Library — so Corpus Christi citizens could see a practical method for fighting the exodus to the suburbs.



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THE WOMEN

SAY:

Families Are Seeking More Elbow Room, Privacy and Craftsmanship in Homes

A MOVE of families from suburban developments to the country, a revival of interest in the two-story house, and a desire for neighbors who "respect privacy," were highlights of the findings of the first session of McCall's third National Congress on Better Living which convened in Washington, D. C., last month.

The women homemaker delegates from all parts of the country defined "quality" in any product as "the ability to endure." They saw the quality home as one of enduring craftsmanship—a house which would "at least outlast the mortgage." They look for home products to be as advertised—do what they're supposed to.

They do not want longer term mortgages; twenty years was felt to be the maximum time needed. They agreed to pay an additional \$1,000 for a house with an "individually designed" exterior, and criticized as "abortive modern" much of today's "too much alike" housing where "one modern feature is tacked on to a conventional house to make it look modern."

Their future home, according to the McCall's delegates, will cost \$5,000 to \$15,000 more than their present home; it will not have a terrace unless the terrace has a roof; it will have fireplaces; an old-fashioned "walk-in" pantry; much stor-

age space, and the television set will be anywhere but in the living room. It will have two baths (one shower off the master bedroom, the other with a tub for the children), and the two-story house must have a bedroom on the first floor.

Delegates suggested that homebuilders take a lead from automobile manufacturers and install glare-proof glass in picture windows and glass walls. They feel that the total amount of window space in the average home today is "sufficient."

The most important factors in determining a desirable neighborhood will be educational and cultural facilities for both children and adults. Shopping centers and churches need not be local, "we can travel to them," delegates say.

NEIGHBORS should not be too intimate—in and out of the house uninvited. The coffee clatch may be on the way out. Neighbors are fine. However, they say, "We do not want to be isolated from them—but we do not want to become wailing walls for them, either."

The delegates' kitchen will be bright, airy, cozy, and will be planned for the woman *solely*. She sees no room in her kitchen for laundry, children's hobbies, husbands' cooking or drink-mixing. She

would like specialized storage space for small appliances, paper bags and wrapping. She wants an eating area, a telephone desk and menu-planning area. The kitchen's colors will be more sophisticated, softer and "more like living room colors."

The laundry area assumes increasing importance. Most delegates see it as a separate room complete with television set and telephone, lots of counter space and storage space for un-ironed clothes — and, of course, washer, dryer and ironing equipment.

These and other points were developed by the women homemakers from all over the country in five hours of roundtable discussions on the home, its structure and its equipment, under the general theme "The Pursuit of Quality." The Congress on Better Living, developed by McCall's magazine, is a direct outgrowth of the Government-sponsored "Women's Congress on Housing" of 1956 under the aegis of the U.S. Housing and Home Finance Agency. National congresses sponsored by McCall's were held in 1957 and 1958, and last October regional meetings were held throughout the country in which approximately 1500 women participated. The purpose of the Congress is to provide women with an important platform to present their views about today's home products and services.



James Ingraham Clark

JAMES CLARK RECEIVES FULBRIGHT LECTURESHIP

THE State Department has notified James Ingraham Clark that he is the recipient of a Fulbright Lectureship for the academic year of 1960-61.

The award is for lecturing in architecture and urban planning at the Finland Institute of Technology in Helsinki. The award states that the lectures will be attended by advanced students in architecture and state officials.

Clark formerly practiced in Corpus Christi and in the lower Rio Grande Valley. He was a director of the Coastal Bend Chapter and in 1957 received a chapter award for the outstanding building produced during the year. He later became a charter member of the Lubbock Chapter. At the present time he is an Assistant-Professor of Architecture at Texas Tech, on leave to lecture at the University of Southern California, Los Angeles. His leave of absence will be extended at Texas Tech in order that he may accept the Fulbright award.

After World War II, when he served with the Marine Corps overseas, Clark opened his architectural office in Kansas City, Missouri. In 1948, *Progressive Architecture* selected one of his residential designs as one of the eight most outstanding built in the United States. The following year, the same magazine awarded him honorable mention for a school design.

The University of Virginia, School of Architecture invited Clark to be "Visiting Critic" in the fall of 1957 and the following year he joined the staff at Texas Tech, where he will return following the year in Helsinki.

Freedom Is The Fountainhead Of Our Good Fortune, Homemakers Hear

THE concept of better living is possible in America because of the high standard of living our society has achieved in less than ten generations, and freedom is the fountainhead of our good fortune, Julian Zimmerman, Commissioner of the Federal Housing Administration, told an audience of more than 100 homemakers who attended McCall's third National Congress on Better Living banquet last month. The Commissioner, keynote speaker, was introduced by A. Edward Miller, publisher of McCall's magazine.

"Elements of the freedom factor," the Commissioner said, "act upon each other, resulting in a fury of material production and services — dynamic creation of almost immeasurable quality. These elements are intangibles which in themselves are

qualities of better living. The accomplishments they make possible add up to the most successful economic system the world has ever known, an economy of abundance — another essence of higher living standards.

He continued, "The patio, for instance, which some call a luxury, adds to the high quality of living, enabling families to gather for closer living. Thus the patio — a tangible — goes to the intangible of better family living — which goes to better spirit, which goes to happier people — which goes to better workers, which goes to better homemakers, which goes to better children — which goes to better citizens—which goes to better living. This is the circle operating with the freedom factor as the perfect stimulus."



A.H.C.

Announces

A letter to all architects explaining the purpose and services of the

Lone Star Chapter

of the

**AMERICAN SOCIETY OF ARCHITECTURAL
HARDWARE CONSULTANTS**

●
(Outstanding service on city planning commissions is too often overlooked not only by citizens of a community but by others who visit that city as well. The Houston Chapter deserves credit from the profession at large for its recognition of an able and deserving public servant upon his retirement. TSA joins in recognition of the distinguished service of Mr. Jesse Andrews as chairman of the Houston City Planning Commission.)

●
"The men whose keen, trained minds and hands create and detail our projects-to-be — our architects — could pick no more worthy man to honor than Jesse Andrews."

"The architects did well to honor Jesse Andrews as they did Thursday night. Their fellow citizens join them in recognizing his contributions to the community and in wishing him many more useful and hap-

Chapter Honors

Jesse Andrews

py years."

These two quotes, the first from an editorial in the Houston Press and the second from an editorial in the Houston Chronicle, were written in conjunction with ceremonies held by the Houston Chapter, American Institute of Architects, honoring Houston's former city planning commission chairman, Jesse Andrews.

Mr. Andrews, 86 year old senior

partner in the law firm of Baker, Botts, Andrews and Shepherd, was Houston's planning commission chairman from 1940 to 1956.

Mayor Lewis Cutrer presented Mr. Andrews with a framed citation for service to his community during the Houston architects' meeting, last month at the Engineers Club.

Mayor Cutrer said that Mr. Andrews' 16 years as chairman of the city planning commission were impressive because of "his fairness, his keen intellect, his dedication to service and the way he performed that very valuable and important work and service for Houston and this entire area."

Chronicle Editor M. E. Walter, who succeeded Mr. Andrews as commission chairman, was the evening's principal speaker. He traced the work of the commission under Mr. Andrews' guidance and noted that during that time Houston had grown from 73 square miles and a population of about 385,000 to 349 square miles and a population of some 1,000,000.

Mr. Walter said the commission has never been under fire for a single act that reflected on the integrity of the members. "And I think this has been due primarily to the leadership exercised by Mr. Andrews and to the high regard in which he is held by the community," Mr. Walter declared.

Chapter President Karl Kamrath said it is "a rare occasion when the chapter has the honor to present such an award." He called Andrews "a loved and dedicated person" who "will be remembered as the outstanding senior planner of our city."

Called on to speak, Mr. Andrews said he gained very much more "from my work on the commission than I gave." Among these were friendships and the satisfaction of the work, he said.

Each of Houston's three daily newspapers had stories and pictures on the presentation ceremonies, reviewing the accomplishments of Mr. Andrews. Editorials praised the Houston A.I.A. chapter for honoring the former planning commission chairman.

Building Dollar Still Shrinking

Construction costs in the United States (excluding Alaska and Hawaii) rose one per cent between October, 1959, and April of this year, according to Myron L. Matthews, manager-editor of the Dow Building Cost Calculator, an F. W. Dodge Corporation service.

This one per cent increase is an average figure based on building materials prices and hourly wage data received from 144 metropolitan areas throughout the country, as well as other elements of cost such as design, taxes, insurance, money and competitive conditions.

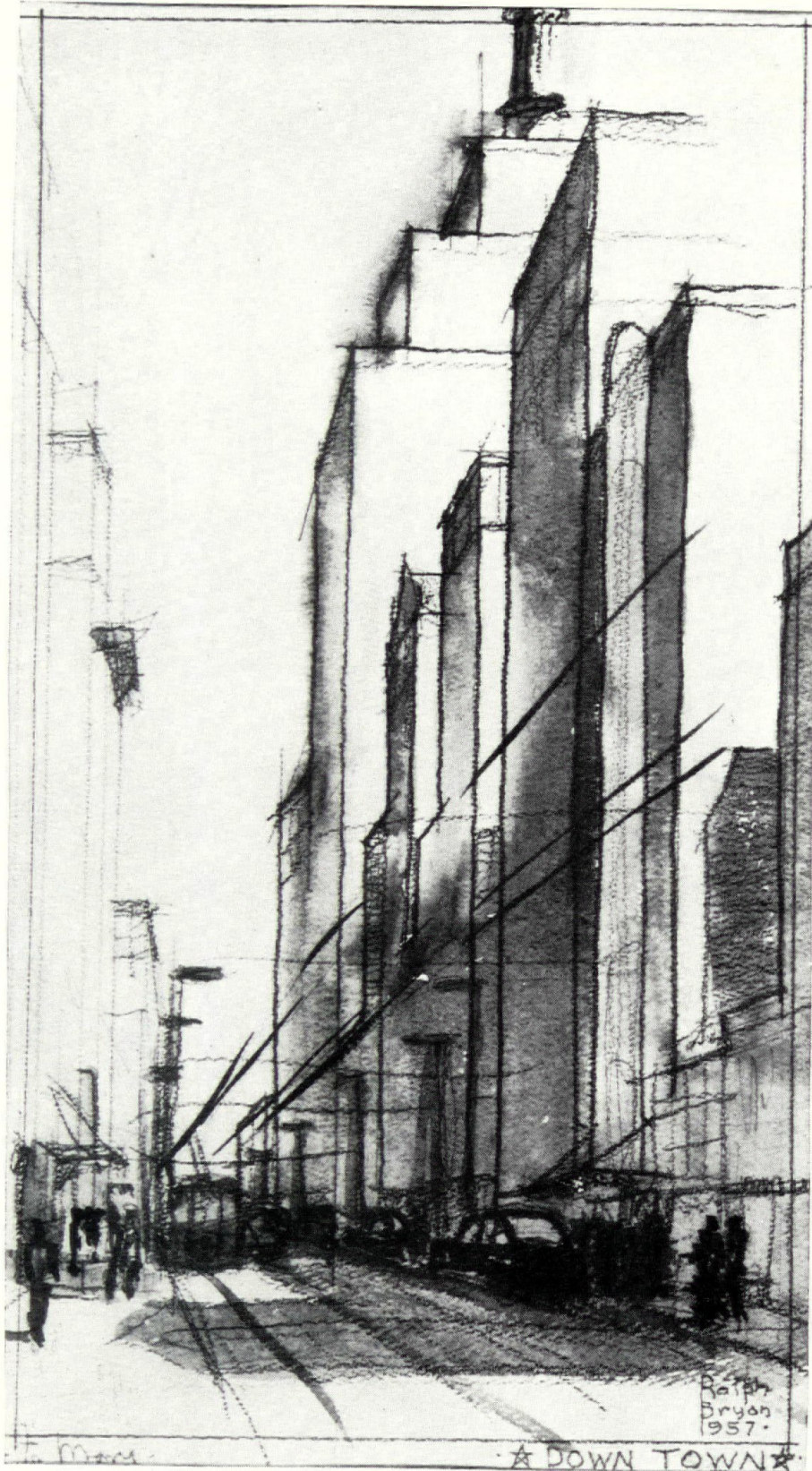
"Costs for erecting buildings now average about 2.59 times what they did in 1941," commented Mr. Matthews. "Generally, it takes \$2.59 to buy and assemble the materials that \$1.00 did 19 years ago. This means that the 1941 building dollar has shrunk an average of 3.2 cents annually until now 61 of the original 100 cents have faded away."

Each dollar spent for construction

in 1941 has increased in value to \$2.59, less depreciation of at least 20 per cent. This leaves 2.07, a gain of \$1.07 on each dollar invested, or a little less than an annual average increase of 5.63 per cent.

The resale value of a 19-year-old building can be either more or less than the remainder value of the building materials that went into it. This resale price is determined by considering such economic aspects as obsolescence, the facilities and utilities within the building, changes in the neighborhood (improvement or detriment), and physical wear and tear.

Of the major components of construction costs (materials and labor at the site of construction), labor has again exhibited the greater strength. In the 6 months ending April 1, building material prices to builders (in contractors quantities) did not change in 95 of the reporting areas, decreased slightly in 3 areas, and rose modestly in 46 areas.



"Downtown" is the simple but intriguing title chosen by Ralph Bryan, F.A.I.A., for the watercolor painting reproduced above. Bryan painted this scene in 1957 and we are indebted to him for sharing it with us.

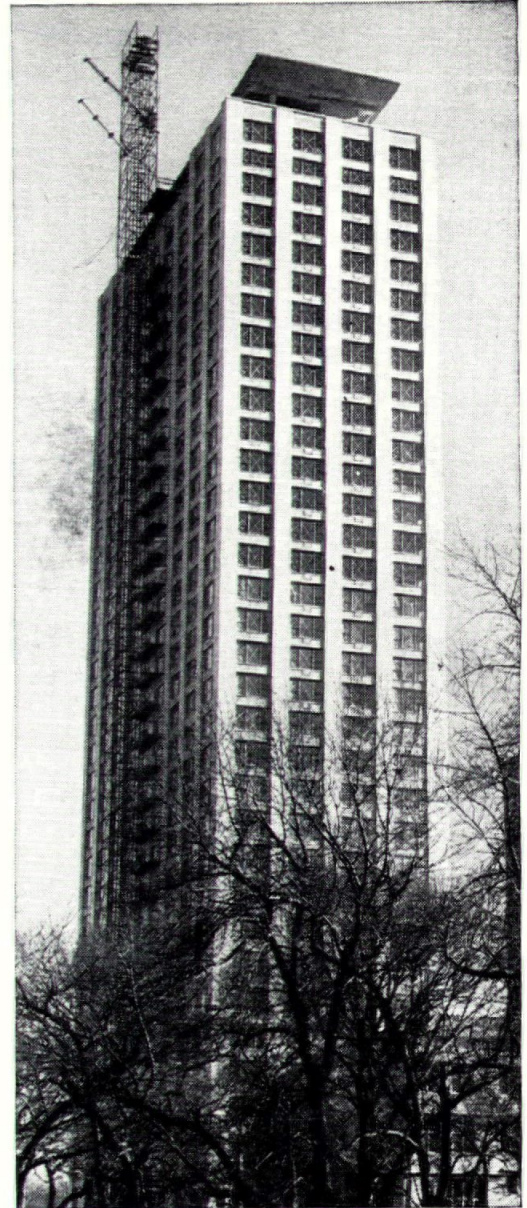
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Construction goes fast at 1550 N. Lake Shore Drive. Architects: Shaw, Metz & Dolio, Chicago, Ill. Contractor: Crane Construction Company, Inc., Chicago, Ill.



Here, the 35-story apartment building nears completion

“30 floors in 90 days! Fast construction comes easy with concrete frame and floors!”



Says **MORTON J. CRANE**, President, Crane Construction Company, Inc.

“This is the new 35-story apartment building at 1550 Lake Shore Drive in Chicago. With just 3 sets of forms and a precise timetable for concreting, stripping and reshoring, we made fast work of it. From the 5th floor up, we cast one story every 3 working days!

“Planning concrete frame and floor construction this way lets the other trades follow right up. When the 35th floor was cast, the building was enclosed up to the 30th floor, and trim carpenters, lathers and plasterers weren't far behind.

“And with concrete, your material is always right there when you need it. We topped out this job 2 months ahead of time. That means extra rent for the owners.”

Such construction efficiencies plus the ready availability and versatility of concrete are good reasons why more and more engineers and builders today are choosing concrete for structures of all kinds and sizes.

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