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COVER PHOTO:

EMPHASIS ON FLEXIBLE AND EFFICIENT INTERIOR SPACE PLUS CONCERN FOR AN ECONOMICAL STRUCTURE KEYNOTE THE INWOOD MANOR APARTMENTS. THE HOUSTON HIGHRISE PROJECT BY NEUHAUS AND TAYLOR, ARCHITECTS, IS A 1966 *TEXAS ARCHITECTURE* SELECTION.

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THE TEXAS ARCHITECT

VOLUME 17 / MAY 1967 / NUMBER 5

THE PRIDE IN CREATION

As I saw Joseph Pelich in the halls at St. Joseph Hospital Saturday following the ceremonies dedicating the seven new floors added out there, I thought what pride an architect must have in his creation.

Naturally, that's true of all who create, no matter what their profession.

But my mind was on the architect, particularly this talented member of his profession, as the crowds were bubbling with excitement at the new building.

A man like Joe Pelich puts not only his skill and his imagination into the buildings he creates, but his heart as well.

Certainly he put his heart in the new addition to St. Joseph's as he has in other parts of the hospital before this one.

I know that Joe Pelich doesn't see this magnificent hospital simply as a handsome building, but as a great and useful tool in caring for the sick, in protecting and preserving human life.

And the architect joins hands with the doctor and the nurse in their mission. That surely is part of his inspiration.

OFTEN I have thought about the architect and the builder, when they put their talents into such a wide variety of buildings.

To pursue the path I would think a great professional man would pursue, I think any man would have to put himself so often into the shoes and into the situation of those for whom a building is created.

So, the architect must have some of the soul of the doctor or nurse when he builds a hospital, of a banker when he designs a bank, of an artist when he plans a museum or an art gallery or a theater.

He must be a man of many appreciations, as if, each time, he were building the building for his own use.

And the great architect, I know, is the man who combines with his skill the imagination to move from creation to creation and always be at home . . . and maybe always in love with the job at hand.

I THINK that is true of those who paint and carve and play music and write.

And of those who provide the vehicles and instruments and homes for the service and performance of others.

Like the architect or the builder they can't stop with perfection on their own limited horizon, but must judge what they do by the way it affects the achievements and performance and service of others. ■

(fort worth press article reprinted by permission)

WALTER R. HUMPHREY
editor, the fort worth press

WINEDALE INN

Formal Dedication 1967



Miss Ima Hogg of Houston, daughter of James Stephen Hogg, first native Governor of Texas, restored the historic inn and gave it to The University of Texas for the benefit of the state. It is expected to become a major attraction for Texas and out-of-state travelers, as well as a center for studies in architectural history, the arts and letters, and Texas-German intellectual-social history.

Formal Dedication Remarks By Congressman J. J. Pickle

When I visited this quaint and delightful community last October during the 100th anniversary of the Lutheran Church, I marveled at and fell in love with the charm of the early-Texas structures here and the friendliness of the community.

And, as I stood in the church-yard and joined in the chorus of "My Master and My Friend" with the wonderful people who were at the ceremony, I took renewed strength in the faith of our forefathers and the dedication of the men and women who gave birth to and who have nurtured this unique community for more than 100 years. I told Round Top's mayor, Don Nagel, that I wanted to come back soon—to here, and Praha and LaGrange—to visit and to offer my help in any conservation or restoration project.

It pleases me, therefore, to have the honor and the opportunity to be here with you today and to have a part in this historic dedication.

Most of you will agree, I am sure, that this nation has had a long and stirring past—and that the spirit and direction of our nation was founded upon and reflected in this past as surely as early Texans shaded themselves from a shining sun under the galleried porch of this Inn. And, as we meet here to commemorate a living part of our heritage and to dedicate a famous historic Texas and Fayette County landmark, I am reminded of the words of an anonymous 19th century author.

Generation follows generation in sometimes monotonous procession, but each generation leaves a legacy of its cultural and spiritual achievement to the generation which succeeds. The floor of the world is strewn with the wreckage of vanished civilizations, of economic, political and religious systems which in their times have waxed and waned.

There can be little doubt as to the legacy that William S. Townsend left to this country when he built the original portion of this stately early-Texas home. And, there can be little doubt as to the legacy that Samuel Lewis left to this country when he enlarged the structure to its present size to accommodate weary travelers.

But there can be no doubt as to the legacy that Miss Ima Hogg has left this state and this country. Her actions in acquiring, restoring and preserving this property provide a tangible legacy not only of a physical vestige of our past, but an enduring legacy to those of the future who will use this Inn as a center for the study of the history and the culture of ethnic groups who migrated to Texas early in the nineteenth century.

I know how unnecessary it is for me to point out to you people—who have been demonstrating your concern in the matters of historic preservation—the clear and growing threat to our national heirlooms.

But it can hardly be emphasized too much or too often. The very survival of vast numbers of our irreplaceable historic buildings and places is at stake.

What menaces them, of course, is the dynamic contemporary society of which we are all a part—a society in which men and women and machines and pavement and structures proliferate at the expense of an older, quieter, less crowded world.

Some look upon our society positively and have used our modern methods and technical advances to ensure future generations a genuine opportunity to appreciate and enjoy the rich heritage of our state and nation.

Some Texans, including Miss Hogg, Mrs. Charles Bybee, and John Ben Sheppard, former chairman of the State Historical Survey Committee, and Harold Kennedy, a presidential appointee to the National Advisory Committee on Historic Preservation—to name a few—and countless hundreds of interested citizens, have set a goal to help preserve buildings and sites of historical significance.

Many fine old things have been saved temporarily or permanently through the efforts of such leaders.

The Inn we dedicate here today is continued evidence that Texans—and particularly our distinguished benefactor, Miss Hogg—care about their state's past and about its relics and traces.

I am aware, also, that much has been done in the state over the years toward preservation, and I am further aware of the forceful and well-focused RAMPS program with its systematic approach to these problems.

And, I am equally aware that it is hard to recapture the sense that once in this place or that place men struggled mightily against another, or built a rude stone house-fort that shoved the edge of our civilization a little further into the wilderness.

Yes, I am aware and your nation and your Congress is aware of the great work that lies before us if we are to expand and accelerate historic preservation and insure a continuing effort.

The new Historic Preservation Act—which was passed by the 89th Congress last fall—provides the partial answer to those Americans who care about the past. Basically, it establishes avenues for federal-state cooperation in the kind of endeavor that makes an invitation to those who care and to those who do not want “the floor of the world strewn with the wreckage of vanished civilizations.”

The act gives a new dimension to the effort to rescue a multitude of additional old sites and structures from beneath the poised ax of progress.

Up until now, as we all know, there has been a shortage of authority and money to protect many of these historic treasures properly.

In fact, at the national level, the Secretary of the Interior admitted in a speech in December in Fort Worth that “no one has had a clear and over-all view of which sites and structures really deserve preservation and which do not.”

The nation needs a dependable national inventory of historic properties, with information about them that would let administrators of the Historic Preservation Act and its Advisory Council evaluate their worth.

It is therefore with a certain amount of pride to note that the inventory the federal government is seeking is the kind of inventory that Texans have been working on for several years.

Under the guidelines of the act, each state is invited to prepare a comprehensive, statewide survey of its historic resources, together with a plan for their preservation. This state participation is not only desirable but essential to the entire program, for it is at the state level that the knowledge exists for identifying and evaluating historic properties.

And, as most of us Texans know, ample knowledge exists right now and it is being gathered and coordinated at county and regional and state levels in a way that fits beautifully with the aims of the act.

The new law speaks in broad terms because it seeks to protect the hundreds of properties that are significant to state and local history—the visible evidences of men who shaped the state and localities in days gone by.

Once a state has its survey of resources and its comprehensive plan, it can act upon the plan, acquiring sites or structures that merit preservation and take steps for the protection, rehabilitation, restoration, or reconstruction according to the need. Nor must every preservation project be undertaken directly by the state itself. As long as the project meets standards and conforms to the state's

comprehensive plan, the work may be done by a city, a county, or a private organization.

To carry out this policy, Congress has relied on one of the old established devices of the federal system—the grant-in-aid.

Normally, the federal assistance will be limited to 50 per cent of the total cost involved in a project as determined by the Secretary of the Interior.

As a sobering side note, I must admit to one cold fact, and that is there is no grant money presently available. But I am sure that in due time Congress will appropriate funds to implement this act. In fact, there is legislation before the Appropriation Subcommittee of the Interior and Insular Affairs Committee recommending that the act be funded at \$2,300,230 for the coming fiscal year.

The state-federal partnership, of course, is not intended to be merely financial. If the job is done right, it will take the best efforts of all of us.

Under the new law, each state must designate an existing unit of its government to manage its relations with the federal government in terms of the act, or must establish a new unit for this purpose.

Since Texas has had the foresight to establish officially and support the Texas State Historical Survey Committee, the state is starting way ahead of most states in both planning and action.

And since Texas does not have to start from scratch, I am hopeful individuals, communities and counties can join with the statewide goal to project a coordinated program of historic preservation.

Right here in Round Top, and surrounding communities, for example, we have the potential and the possibilities of turning this community into the Colonial Williamsburg of the Southwest.

Likewise, this entire area—from old Washington-on-the-Brazos, to Fayette and Bastrop Counties, to our wonderful and historic capitol complex in Austin, to the majestically rolling hill country west of Austin—has more potential and more significance to Texas and national history than any one section of the state. Central Texas was the cradle of Texas Independence and civilization on the frontier Southwest.

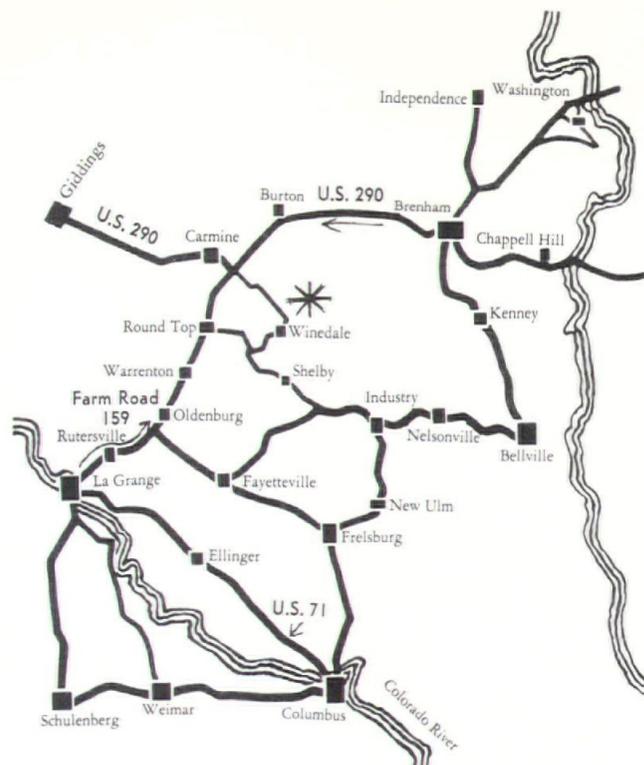
We must look ahead not only to the time when we can save these wonderful structures and sites but to the time when we can link our living past with a series of parkways and roadways.

Within the boundaries of this great state are harbored the accomplishments and dreams of our pioneer stock.

And as the writer notes, “these in their times have waxed and waned.”

Their legacy, however, is ours to protect and insure to future generations, and in a tradition, I hope, as grand as the restoration and rehabilitation of this magnificent Inn, and in a tradition that breathes the spirit and foresight of those who founded this nation. ■

Area Map



The museum, depicting early German settlement in Texas, will be open to the public on a regular schedule beginning April 14. Hours will be 10 a.m. to 6 p.m. each Friday, Saturday, Sunday and Monday. Single admission for adults (18 or older) will be \$1 and for students (under 18), 25 cents. Organized education groups will be admitted free when arrangements are made in advance.

Formal Dedication Remarks By Charles von Ravenswaay

Director, Henry Francis du Pont Winterthur Museum
Winterthur, Delaware

In this peaceful community the problems of our troubled world seem very far away, but their shadow falls across us even here, and they haunt the background of our thoughts. One can no longer go West to find a little elbow room for the physical frontiers of the New World have long since disappeared. One can't escape to the island paradises of the South Seas. They, too, are tied to reality by airlines and radio, taken over by civilization and tourists, and technology. Even here where the air seems so clean and the natural world so undisturbed, the impression is deceptive. The air is not as pure as it used to be; the soil is polluted with sprays and chemicals, and if one were foolish enough to drink from these streams the effects could not be cured with the pioneer housewife's tansy tea and calf's-foot jelly. And yet it is because of these shadows on our lives that old truths have taken on

brighter meanings. The age of technology which has so unbalanced the world, tumbled old faiths and made even man unsure of himself and his destiny, makes us appreciate all the more the familiar ways of the past. The buildings left to us by earlier generations, which we once took so easily for granted, now command our affection and respect. The quiet things, the unaffected, the direct and the simple, speak more clearly to us now by contrast with the glittering promises of science.

Some years ago I came here for the first time. It was midsummer. The sun was warm but the air blew dry across the hills. I had come from a little New England valley, an enclosed and withdrawn world crowded in by pine woods. As I approached this gentle upland I had the same sense of wonder, the same excitement at discovering a new world, which must have been felt by those early families who came here from the forests and villages of Germany. Like them, each unfamiliar tree, each strange plant, the scents from the meadows, and most of all the friendly openness of the land, made my New England home seem very far away. I remember seeing a patch of rain lilies that had sprung up after a shower, and admiring that pestiferous weed, the prickly poppy. The live oak trees dominating the landscape seemed then, as they always will, one of the most beautiful trees in the world. Then in Round Top, I saw in the old church and the earlier houses the unmistakable hand of German masons and carpenters who continued in the New World the traditions of their homeland, but with an essential difference. Here was no medieval village with houses tightly clustered along narrow streets to conserve precious farm land, nor were the houses literal copies of older models. They were German in form, in construction; the men who had built them had been trained in old ways, but Round Top illustrates how quickly the New World influenced its builders and how those people accepted with dignity and industry the hardships which the years of settlement brought them.

Here at the Inn I saw even more clearly this reshaping of old ways by the new land. The rooms were not designed to focus family life around a great fireplace as they would have been in northern Europe, with its long grey winters. Instead they are opened to the sun and air, and the double porch invites one out of doors. The building has other concessions to its new environment, such as boarded interior walls instead of the traditional German plaster. But the German love of strong colors persisted here in combinations which seem strange to our Anglo-Saxon eyes. The walls and ceiling decorations are not only an art expression of great interest, but the circumstances under which they were painted make them a remarkable social document. Painted at a time when frugality was necessary for survival, they suggest how strongly those pioneers realized that life without beauty is meaningless.

Once it was believed that only buildings associated with some commanding historical personality or event were worthy of preservation. Later, early buildings came to be appreciated for their intrinsic beauty and interest. We

know that the real value of these structures doesn't come just from their age, their size, or their elegance, but rather from what these buildings mean; their significance in terms of human experience. This Inn is not a historic shrine; it is not one of the oldest buildings in our nation, it is not one of the most beautiful of our architectural monuments, but it is important as a biography of its time and place and the culture that produced it.

The buildings of the past are a personal expression in ways that modern structures can never be. They explain the men who built them and express the times in which they lived. They were not built as a package to be discarded when obsolescent but for many generations of use. I suspect that the appeal of these early buildings to us comes not only from their beauty or simplicity of line, but because of their quiet assurance.

In order to understand the past, we must not only study the records which earlier generations have left us, to listen to the songs they sang and remember their folk stories and sayings. We must also learn to read the things they made and built and through which they expressed themselves and their world. Historians and architects, anthropologists and other disciplines are beginning to appreciate that need. Here at the Winedale Inn an important step is being made to encourage such studies; to provide opportunities for listening to the quiet voices of the past and learning from them.

Here, too, is an opportunity to study a neglected part of our national history, the contributions made by various ethnic groups to the richness of our modern culture. In the German and Spanish towns of Texas, as in the French communities along the Mississippi; the Swedish and Norwegian settlements in Wisconsin, as well as in all parts of our nation where these people settled, the buildings of these early people remind us of our debt to the Old World, and to the courage of those who came to this new land. These buildings also remind us of the intangible contributions which these people made; the qualities of mind, of industry, their music, and their religious beliefs which have strengthened and enriched our national character. From these first villages, in the wilderness, the sons and grandsons of the pioneers went forth as their ancestors had done from their homeland, to contribute to the vigor of our national growth. Perhaps the greatest lesson this national experience teaches us is that different races can live together in harmony. Here in Winedale is a tiny microcosm of that great experiment.

There are other implications here today which are good to remember. The creation of this study center represents creative leadership at its best. It reminds us that the power of example still remains, that a wise individual can still work quietly, unselfishly and with good will to realize great objectives. You are fortunate in having such a citizen in your midst. She has won our affection and our admiration. Her ancestors pioneered on the physical frontiers of this state; she has chosen to pioneer on the frontiers of the mind and the spirit. Texas will always be richer for her victories. ■



INWOOD MANOR APARTMENTS

HOUSTON

TEXAS

NEUHAUS & TAYLOR

ARCHITECTS & PLANNING CONSULTANTS

HOUSTON

TEXAS

An out-of-town owner commissioned the Architects to design a luxury apartment building which would be competitive with several other projects recently completed and/or under construction, and which would completely cover the anticipated market, ranging from 800 square feet, one bedroom apartments, to 2500 square feet, three bedroom apartments with additional flexibility for "custom designed" apartments.



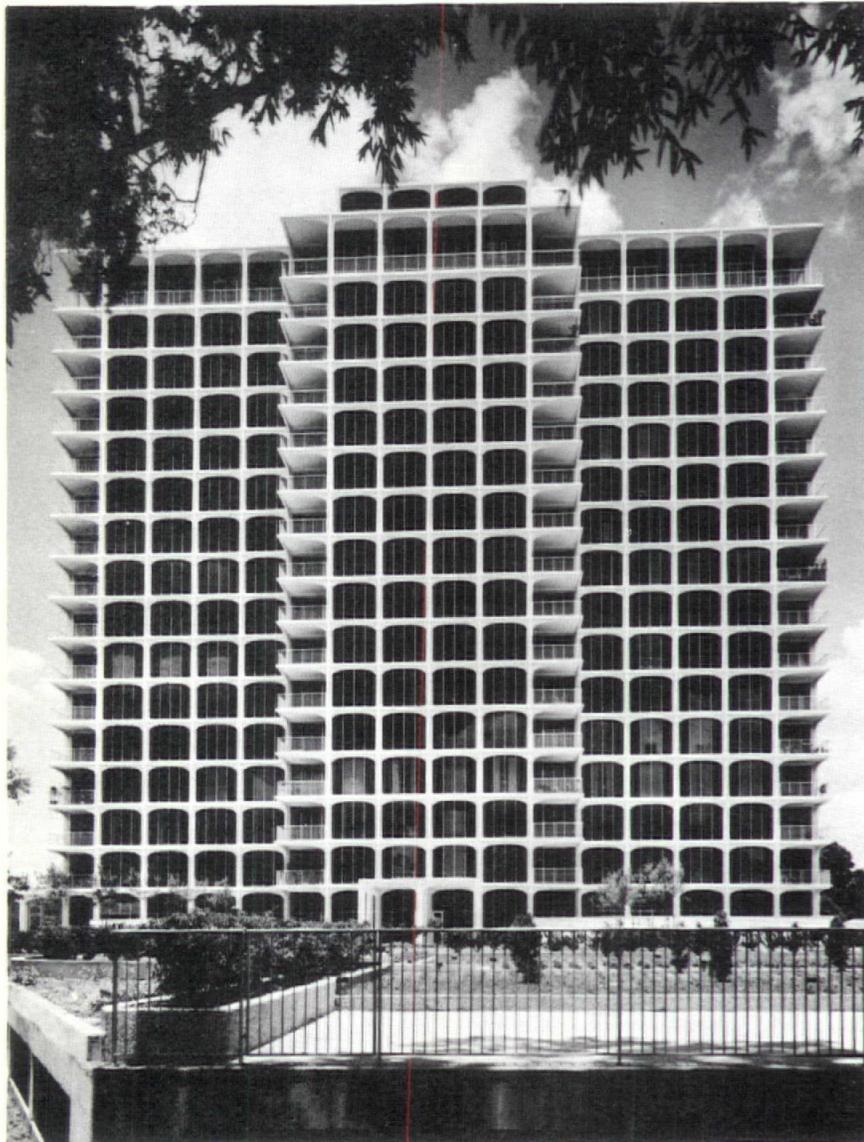


The Architects designed the apartment in a cruciform shape with square balconies at the eight corners of the building. This solution afforded all apartments, except 16 small one bedroom apartments, with two exposures and created a balcony which would serve as a "garden room", "patio" or "private yard". After considerable experimentation with structural modules, the Architects determined a 13 foot exterior module as most compatible with the varying room sizes of the whole range of apartments, and a 26 foot interior column module which facilitates a wide variety of interior room dimensions unlimited by column location.

The irregular shape of the site, coupled with beautiful trees at the extreme rear, influenced the decision to provide covered parking encircling the tower portion in a half basement solution. This enables all of the rear apartments and ground floor public area to open onto the landscaped roof of the garage and achieve an uninterrupted vista to the wooded swimming pool area at the rear of the site. Overflow parking for Christmas parties, etc., is provided on a portion of the garage roof screened from the formal garden area by hedges and trees.

photos by: paul peters, houston





The Architects placed the elevators in the center of the building in such a way as to create three short hall segments eliminating the usual dreary vista down a long interior corridor encountered in most apartment and hotel buildings. Metal forms were used to form the sculptured exterior columns and spandrel beams, in lieu of conventional forming. The cost "premium" of the metal forms enabled the Architect to utilize a synthetic coating for the approximate 100,000 square feet of exposed surface. The cost of this system resulted in a surface treatment approximately one-half that of common brick.

Individual apartment air handling units are located in corridor closets so that the filters may be cleaned and the units serviced without entering the apartment. Package receiving and garbage pick-up doors are also provided in the corridor wall of each apartment to accommodate these necessary services with minimum inconvenience to the tenants.

All interior partitions are of sound insulating gypsum board construction with reusable metal door frames. The floors of the interior corridors and public spaces are carpet or terra cotta tile, and the apartment floors are resilient tile, ceramic tile, carpeting, and parquet wood block. ■

MUNICIPAL RESPONSIBILITY IN THE ARTS

address by

JAMES E. HUSSEY A.I.A.

seattle fine arts commission
architect, seattle, wash.

before the houston chapter
american institute of architects

It's a pleasure to come here tonight to talk to you about the municipal art commission of Seattle, and the commission influence throughout the United States today. The great desire for urban environment improvement is growing, is growing tremendously in the last three or four years. I think President Kennedy probably gave us our first impetus to this, and President Johnson is now continuing on in this area, too.

I think I might open this meeting with a quotation from President Johnson which he made in a speech at the University of Michigan in May of 1964:

"It is harder and harder to live a good life in an American city today. The catalogue of ills is long. There are the decay of the centers, the despoiling of the suburbs, there is not enough land, or housing, or transportation for our traffic. Open land is vanishing and old landmarks are violated. Worst of all, expansion is eroding the precious and time-honored values of our community, the neighborhood, and our communion with nature. The loss of these values breeds loneliness and boredom and indifference. Our society will never be great until our cities are great. Today, the frontier of imagination and innovation is inside those cities and not beyond their borders. In the next forty years we must re-build the entire urban United States."

I note that your general program here is devoted toward the Total City, and you had, I understand, Mr. Charles Blessing who is one of our foremost city planners or urban designers in the United States. I think he has probably spoken well to the real problems that face our community today, and that is really our total environment.

Architects have been talking about this for probably

twenty years, but we have never really got out and tried to do something. It was probably after an AIA meeting similar to this, about fifteen years ago, where somebody got up and spoke eloquently about the great goals that we should achieve and a few of us sat down and said, "What can we really do to make some of these things be accomplished?" That was where the first idea of the Seattle Art Commission was conceived.

Well, our next procedure was to talk to the local political people to find out what method should be used to achieve such a program. This was primarily a group of architects although there were a few other related art people at this particular meeting. We were advised that to really achieve this, we needed a much broader base to our program.

In our city we created what was called Allied Arts, like your Arts Council here. At the end of a two-year period, we had over twenty thousand people in Allied Arts. With twenty thousand votes behind us, we went to the City Council. After possibly a year of negotiation and rewriting the ordinance, we finally came up with the first ordinance for the city. This was basically a twelve member commission with no power, no money, no office, practically nothing.

This floundered for the first year and then after that a more comprehensive ordinance was written establishing a little more authority and power to the commission, and a little bit of financial support to the program. At that time we received a part-time executive secretary for the commission and office space and that was primarily about it. I can't stress too much how important the executive secretary is to such an organization.

We had originally fifteen members which consisted of representatives from architecture, landscape architecture, sculpture, painting, writing, the graphic arts, theatre,

music, and lay members (we had three at that time). I might emphasize the importance of the lay members. Too often, we who are interested in art and design, find ourselves talking only to ourselves most of the time. You will find, as your commission continues, that you are going to have to have the top key people in your business world also with you to help sell this program. The path is much easier now than in the past few years. But these are very key people in a program and their selection is also very important. I feel strongly that we actually should have more lay members on our own commission than we presently do.

After we had been in existence four or five years, there was great conversation about establishing another commission. We probably have more committees or commissions in the city of Seattle than in any other city in the United States. We have committees on everything from garbage to street signs to any subject you like. But, rather than establishing another commission, it was decided by the city council to add two members to our council who would be selected from the field of historic sites interest. This added another architect to the commission because one member was to be drawn from the Historical Sites Commission of the AIA and one member from the Historical Museum in Seattle.

The purpose of the commission is rather difficult to define even after you read the ordinance. It is rather broad and encompasses many, many things. In fact, the members of the city government say it sometimes encompasses too many things. We constantly struggle over some of the items that we would like to get our fingers into, but primarily in relationship to architecture. The commission reviews anything physical that is built by the city or on city property. We also review any gifts that are given to the city, subject to refusal. We also get into the actual promotion of cultural programs where there is a deficit in the community.

Something we have to deal with is that we are an advisory commission. Nobody has to listen to us if they really don't want to. However, as the time has gone and with, fortunately, good press relations, we have basically had our way most of the time. A lot of the time it is a compromise between the departments and ourselves. But, I think the success has been quite outstanding.

Most of our members serve a three year term. We have six that go off every three years, and five on an alternating year. In the setting up of your new members it might be good to establish the fact that your commission members probably do not serve more than two terms. This is always hard because you sometimes get one or two men, or women I might say, that are really the go-getters, the real doers, on your commission and you hate to send them off to pasture. But, I think for the benefit of the commission, it is better to do this. In some places they have established that a member has to be off one year and then possibly re-appointed after that year. I think that this gives new life and vigor to the commission. It spreads the base of understanding of the commission because these people who have served gain an understand-

ing of the problems and go out into the community and keep selling the commission.

One of the problems of our commission is to keep it from being an action group. We are an advisory body and we try to retain this air. There is only one area, our Civic Arts Fund, which has really become an action group and I'll mention that a little later.

Another very important thing is the cooperation of the press. We found this to be true almost throughout the United States. These people are very vital in your program. They are the ones who are going to tell your story to the public. And this is the biggest problem of architects. We can convince ourselves of all these things that we should do but we have really got to get to the public and public officials to sell the programs that we have to offer.

I was chairman of the Seattle Fine Arts Commission for two years. During the period of my chairmanship, when I was looking around for the right people to carry on a program or attend a certain meeting, too often the architects were very key people because they have a wide comprehension of all the problems that involve environment. You send an artist, and this is nothing derogatory about these people, or a sculptor or a writer to a meeting with a state highway commission to discuss bridges and you will find that it is very difficult for them to understand the drawings that they are usually shown. This is where the value of the architect on the commission becomes very important.

Our commission is broken down into committees. We meet once a month in a public meeting which is attended by the press. Intermediate meetings are held by committees. Things are always referred to a sub-committee before they appear at the commission meeting. These committees are: (a) Landscape and Architectural (not landscape and architecture separately, but two committees on landscape and architecture because we find a large amount of our work is in this area), (b) Performing Arts Committee, (c) Visual Arts Committee, (d) Civic Arts Fund, (e) Underground Wiring, (f) Billboards, and (g) Historic Sites.

The Civic Arts Fund, which I mentioned earlier, is one of our programs which we look upon with great pride because we really administer it. It is the only program that we do. In the last four or five years, the commission accounted for \$300,000 worth of art work and sculpture that has been donated to the city. This does not count the amount of art work that we have encouraged the city to incorporate into the basic buildings. We have been shooting for a one to two percent portion of the budget for works of art to be involved as part of the building budget. Sometimes we get down to the last line and the buildings cost too much, so they have to go back and take out some money. Unfortunately, the arts account is usually taken out first.

The Billboards program in Washington State has been very stimulating. It has been primarily pushed by the

Roadside Council in the past few years. We have a state law that has become a guide for many states throughout the union and we find that every year we have to go down and fight all the billboard people all over again to keep the billboard legislation the way it is. When the billboard legislation went in, the amount of correspondence that came from voters throughout the state was the largest amount of correspondence that had been received on any one subject in the entire history of the legislature of Washington. But each year we have to go down and convince them all over again that the people are really vitally interested in this. Now, whether the leadership from our national level will start to influence our state legislators in maintaining this program, we don't know. But it is a constant fight and the commission has always been involved in this program. (Note: We are now writing a new billboard ordinance to strengthen our existing one for signs facing freeways and scenic routes.)

In addition to our normal duties and the various things which come before the commission, we have found it necessary to become really involved as ex-officio members of many of the other committees within the city structure. Mainly because it is the only way we can keep track of what is going on. Now we have become members of the Civic Center Advisory Commission, the Lake Union Park Commission, and any number of them with meetings that must be attended.

This really is involved with the operation of the committee in relation to the various departments that are within the city structure. To be very honest, most of the departments thought, "Well, here's a bunch of arty people. They have their heads in the clouds and they don't know anything about the practical world and how much things cost and so forth". We were getting things primarily at the stage of finished working drawings and levels of completion where it was very difficult to say, "Well, we are sorry, but we don't like it."

In the period of the last four or five years we have got the commission involved in projects at the very early, preliminary stages of the program. I know all you architects are probably shuddering and saying, "Oh no, another committee is going to have to look over what we are going to do."

We have tried to avoid being involved in actual programs of the building, or the cost of the building, but have tried to be more or less an observer to understand the program so that by the time the building comes to us, we know the problems. Because, as you know, if a building comes before you and you look at it and there may be things wrong with it, there are lots of reasons sometimes why the result is what it is; if you have an understanding of the program, things will operate much better.

I had a complaint from the press the other day. He said, "You know the trouble in the last two years, we haven't had any fights on the commission." We used to have some pretty exciting commission meetings where we were taking various departments to task. But we have now got

to the level of working with these departments so that they understand and know how we can really help them. We find them coming and asking our advice on things, far before a program is written.

We do not get involved with the selection of the architect; and a large portion of the commission feels that this still is not a responsibility of the commission. This leads to many problems. We have had design commissions in the city and other areas of government where problems have risen out of favorite architects being selected and that type of thing. However, we are working toward this: We would like a department to select four or five architects they are considering, and we would sit down and discuss with them the various architects and give them our comments, and that would be all. We would still not select the architect, but would review the works of the architects they are considering. The design qualities of most of the prime projects within the city in the last few years have been highly upgraded, mainly because they are selecting far better architects, much more qualified architects, to do their programming.

We find, however, that we are still fighting the battle on the smaller projects and we try to tell them that you really need just as good an architect to do an outhouse as you do a major building. In fact, the biggest problems have been over toilet facilities in our park. We had two buildings presented which were teepees with 'squaw' and 'brave' tattooed across the buildings. Well, fortunately, one of our members had just come back from a meeting somewhere in Colorado where he had taken a picture of almost identically the same kind of buildings that were built back in about 1920 when they were doing gas stations which looked like cowboy hats or boots, etc. Well, we won our battle there.

But, this is the type of problem we get into. The park department came to us about two years ago with the idea of a children's zoo. Well, the drawings were done and they were to be the fairyland approach to the zoo. We weren't convinced ourselves that this was necessarily the right approach to a zoo design, but we felt that this was their business. However, the drawings were done by a parttime cartoonist who was a mechanical engineer and, I must admit, they were pretty poor. We suggested that they employ some talented artists and sculptors and people in the arts because we thought that here was an opportunity for some artists to come up with the same basic philosophy but a more imaginative type of design. This went around for at least six months. Then, all of a sudden, they hired an architect. They were going to take another approach. Well, he came up with another design and then, pardon me, but all hell broke loose. We had camps form on both sides. His first solution had lots of shortcomings and, unfortunately, he had not worked too closely with the staff and there were a lot of technical problems which immediately tore the plan apart. Finally, they decided to hire another architect. They considered several, but wound up hiring the first architect, who is, incidentally, one of our very talented architects in the northwest. He has now come up with a new solution that is going to be quite revolutionary in children's zoo de-

MUNICIPAL RESPONSIBILITY IN THE ARTS

HUSSEY

sign and it will be quite an example throughout the country. We keep thinking, well, we finally did this. But the park director happened to come back from a meeting in New York which he attended with all his fellow zoo directors and they said, "Oh, for God's sake, don't do a theme zoo." Well, he came back all converted to our side of the fence and that made everything much easier.

These are typical of the things that we get involved with. We feel that through the commission's efforts we have elevated the design quality of all municipal buildings. We don't feel that we are as far as we would like to go, but it is progressing year by year. It is a slow educational problem, not only of city people but really the entire community. If you can get the people of a community to demand better design, you will get your city officials to do the same.

It is always amazing to me that millions are spent every year in the design of a cigarette package, or your automobile, or your clothing, and we all pay for this design cost without complaint. But, when it comes to the most important thing that is dear to us all, our city, the cities are not willing to pay for this cost because it is always earmarked—so much for design fees. Perhaps if the design fee for your cigarette package was printed across it you might object to that, too.

One of our programs was a fountain competition that we held prior to the Fair. This was a \$250,000 fountain to be built by the city with city funds to be basically in the center of the Fair. The winners were a pair of Japanese architects, two relatively young men. Their budget, as it often is with competitions, was far greater than the budget allowed. However, it was pared down and altered to a point and \$250,000 was put into the fountain the first year. Another \$100,000 was added last year, and it will take probably another \$100,000 to finish it. The people of the city are really looking forward to the final completion. They keep asking, "When is it going to be done?" It is a rather spectacular fountain, as it gets improved.

The problem the first year was that it had about one third of the nozzles that it was originally designed for, and it fell rather short of its final programming. It is basically a round form in the bottom of a rather large moat and there is probably 250 nozzles in the first program, they added 100 and 100 is the final programming. These are all keyed to music. Each nozzle takes different patterns so you get rather fluctuating design patterns in the fountain. It's becoming quite a program for the community.

Every time somebody says, "Let's have a competition" I shudder. But there is great value to come out of some of these things. They become very challenging and the public really is ready to accept it now much more than they were five or ten years ago.

Another program that was a universal problem around the country was freeway landscaping. I notice that the President is now pushing for a program of beautification for our highways. For two years we fought with the state

highway department. They were under no obligation to even talk to us. But, on their own, they came to us and asked "What do you want?" and so forth. We would tell them what we wanted and they would go back and do what they wanted, and then they would come back and we would start all over again. This went on for about two years, and we were no further than when we started. Finally, after lots of meetings and good press relations (again), they hired Sasaki and Walker Associates, one of the foremost landscape architects in the country, who are now coming up with rather spectacular freeway planning.

I might point out that landscaping in the northwest is very different; you plant a plant one year and next year it is at least six feet tall, so we have extensive landscaping which is relatively inexpensive. However, they were using the small garden variety types of planting, very small in detail. We kept saying, "Well, when you are going 60 mph you just don't have time to see the petunias along side the road." We called our program a "re-forestation" program; they are now going back over areas and adding two or three thousand trees.

Another is our historic program. This is probably the most difficult problem we have. It's all right if the city happens to own a building, but once you get beyond that jurisdiction, it is very difficult to maintain some of these old historic sites. The problem is that many of the historic buildings that have been saved, have only been saved because "George Washington slept there", or there is some other historic significance, and not truly because of its architecture. There are a few examples, but darn few. This year we made a singular goal when we finally got the city council to sell a fire station which has rather significant charm and period architecture, and which, at its time was published throughout the United States as an outstanding piece of fire station architecture. They are selling the property on the basis that whoever buys it has to restore the building to its original form. Whether we are going to find anybody who is going to do this is our next problem. But we do have a few people interested in the program. It is a tough one because the city let the building deteriorate rather rapidly and there will have to be a lot of work done to bring it up into use. It's in a residential area so that precludes lots of people using it. But they are even stretching our zoning to allow uses that might not usually get into a residential area. We are pleased with that. (Note: Unfortunately no satisfactory solution could be achieved and the station was torn down. We are now writing a new historic building ordinance.)

We are also pleased with the comment of one of our councilmen who recently returned from Europe (he has not been one of our stronger advocates) and said, "You know, I'm just beginning to understand what our Commission is talking about in saving our old buildings." We really do have some rather charming old buildings that we would like to save but, economically, they present some very difficult problems.

We, like Houston, are a relatively young city, we are younger than you. We just had our 100th anniversary. We do not have large areas of older buildings, but we do

have some sections we would like to preserve.

We got into tree planting programs, and it sort of got out of hand. We started down some city streets where it was almost impossible to put the trees down into the ground because of underground wiring and so they started planting in tubs. Well, pretty soon we had ten varieties of tubs on each street, so that was curtailed to an approved design, and there couldn't be more than one per block and a few other rules and regulations. Then we finally came to the conclusion that we didn't like the trees in pots. We found that the trees really don't do too well. They just don't thrive and there are relatively few varieties that have done fairly well. We found that this was really beginning to add to the street clutter, along with the newspaper stands and mail boxes and the few other things that we are all familiar with. So now all trees have to be planted in the ground except in the very downtown area; even in the downtown central business district, they have gone about a little cleaning up their tree program, getting the variety of trees that have done better. Certain trees only are allowed to be planted in the downtown area now. But, every once in awhile, I'm driving down the street and there's a pot on the street that isn't in the area it's supposed to be. I think the problem is that most of the people don't know—they just go out and get a pot and don't get a permit. Then the city comes along and says, "Well, gee, they spent all this money, we better let them have it." So we have forty or fifty horrible concrete pipes down in our oriental section with dead fir trees now. We find that the evergreen trees are not at all successful, particularly in a downtown area, and that they really need to be deciduous.

One of our major accomplishments in the last year or so is that the central business district, in conjunction with the planning commission, put together a study of what to do with the downtown area. We have a rather unique situation in Seattle in that our residential area is to the north of the city proper and our industrial area is to the south, and right through the middle of town we are three miles wide. We have a lake that is twenty-five miles on one side and Puget Sound, which is rather extensive, on the other. This creates many, many traffic problems and the state highway department has come right smack down the middle with a eight lane freeway, I swear, and this has been one of our main projects: to try and come up with more suitable designs for some of their structures.

As many of you know, this is a pretty futile battle at times. But I think the landscaping will help cover some of it up. But in this plan, they would peel off the freeway into a ring-road complex around the downtown area. This brought out all the people of the community that were interested in this sort of thing. There were many who thought it was terrible and we were strangling the downtown and so forth. We finally got the city council to accept the plan only on the basis of adding this statement to their piece of legislation that was going to pass it:

"It is recognized that said comprehensive plan providing a general framework for general

public and private development should now be used as a foundation for urban design study. That the criteria and content of such a study should be determined in consultation with interested business and civic leaders and with the assistance of architects, landscape architects and related professions. That the result of the study be used in progressive refinement of the general plan providing alternate proposals where necessary and in detailing segments and elements of that plan."

After this, we organized another board. This is called the Urban Design Advisory Board. This is done basically in conjunction with our commission because we felt it was to be a six-month study by this group, primarily composed of architects and landscape people and some very prominent civic leaders. Charles Blessing was brought in as a consultant during part of this program and added many valuable things to their report.

Going on to another area, we seem to always be having trouble with the Park Department. Under this department we have the Music and Art program within the city structure, which we have nothing to do with, but we are interested vitally in the program and we slowly made inroads into a cooperative effort.

Then we went to work on the Light Company. This is basically an independent body of the government, although somewhat responsible to the Mayor's office and the city council. They have their own board and operate fairly independently. We are, of course, concerned with them regarding wiring.

We are fortunate to be a community that has spectacular views. We have on one side of us the entire range of the Olympics which are always snow-capped in the winter and many in the summer. On the other side we have the entire Olympic range with the Puget Sound body of water between us. To the south we have Mount Rainier which is a rather majestic mountain. We have Lake Washington in the center of our city as well as a series of small lakes within our city limits. And lots of hillsides. But, with all these views and all these hills, we also have strings of wires. Thousands of miles.

First of all, we had two systems to start with. One was a private organization and one was a city organization. The city went down one side of the street and the private company went down the other. So we had double poles to begin with. We are slowly getting rid of the one set of poles as they decay, and we are beginning to make inroads in under-grounding certain sections of the town. It is a slow process, tackling mainly the business communities first.

Of course, people say, "Well, down in Portland they are under-grounding their wires at \$100 a house." But they don't say that this is out in the outskirts of town where the streets and sidewalks are not yet in. Practically all of Seattle, within the city limits, is developed. And so this means going in with rather expensive installations;

City Light has made inroads in their cooperation as to what they will pay as their part of it. The mayor has just recently appointed a committee to study the financing, which is another serious phase of it because the assessment program has to be based on the value or the square footage of the property. We find that the houses that are on the waterfront, particularly, could care less about having underground wiring since the poles are all behind them. The people across the street are the ones that the poles are in front of, but their assessment is perhaps \$400 and the man across the street, because of the size of his property, gets assessed as high as \$3000 or \$4000. We are hoping that through the current study and through state legislation, we will be able to bring this into an equality of assessment program.

Another program that we have is the Man of the Year in the Arts. This is awarded not only to artists, per se, but also to people who contribute to the arts. Milton Katims, who many of you are familiar with, (you keep trying to hire him away from us) has received the award and Mark Tobey has also. Last year it was given to a man who was highly instrumental in the development of a repertory theatre. He is not in theatre himself, but without him the program would never have gone. We feel that this has been an excellent public relations program.

Another sign of the growing importance of art commissions is the tremendous growth in them. When we first started, which was ten years ago, there were maybe three or four commissions in the country; New York and Philadelphia were the prime ones. New York is probably the strongest commission in the United States. They have complete authority. They are not just an advisory body. If they don't like the building, it just doesn't get built. As I understand it, there is hardly even an appeal to their decisions. We feel that this is not really the right approach, that our approach is still a better one and will sell better in time.

In the bay area, the San Francisco commission was formed about the time ours was. They have a rather substantial budget because they run the Festival of the Arts, which I think has a \$200,000 to \$300,000 budget program.

In the northwest in the last two years or so, there have been at least twelve new commissions formed. There are commissions in Idaho, Alaska, Honolulu, and many other states. I am serving on a committee now to establish a Western States Council Commission to coordinate some of the programming and thinking of these various commissions.

I would like to close with a quote from John Kennedy, to whom we owe a great deal to the surge of the arts in this country. He wrote this shortly after his inauguration:

"I hope that in the next quarter century we will make progress in protecting the natural charm of America. Ours is a lovely nation. Too often in the pursuit of public convenience and private gain, we have disfigured the beauty of our land and permitted the squalor of our cities." ■

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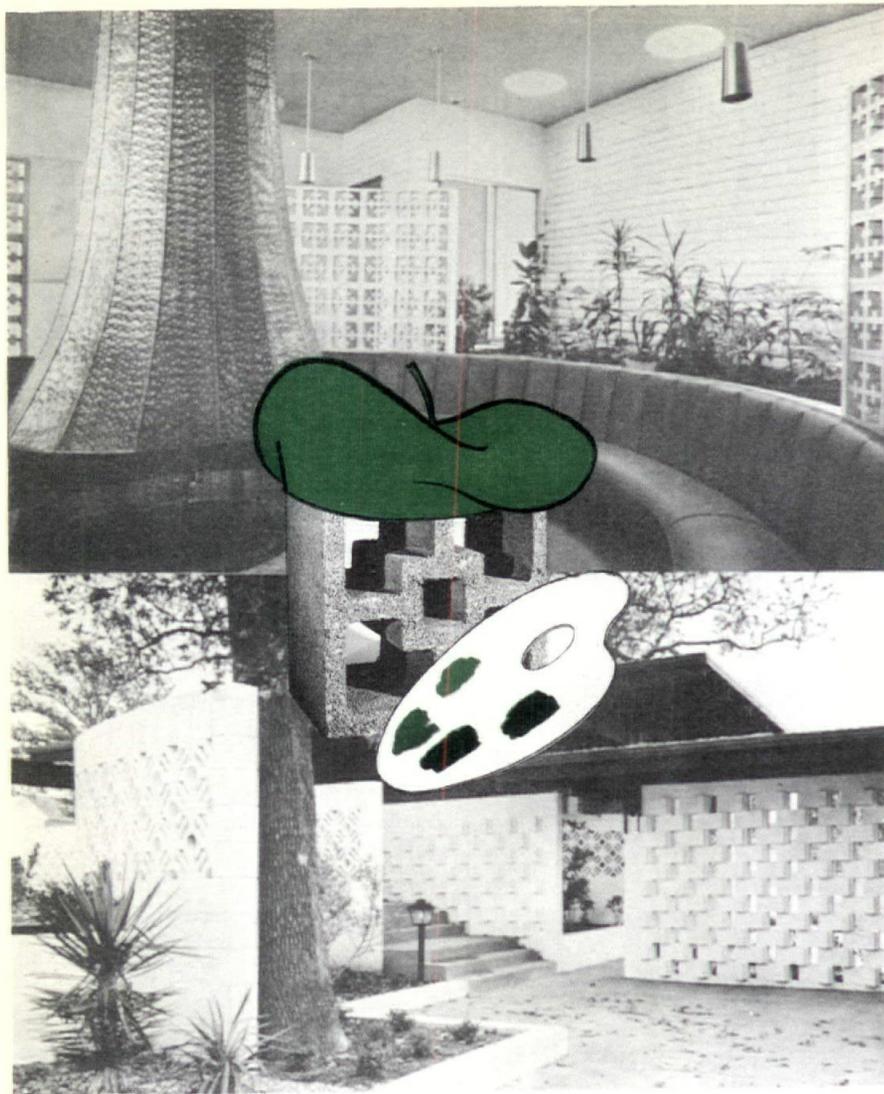
The preliminary program for The University of Texas' International Conference on Masonry Structural Systems, to be held in Austin November 30-December 2, 1967 lists 43 papers by authors from 10 nations. Ultimately the conference is expected to present more than 50 papers and to attract 500 architects, engineers, academicians, and industrialists from 15 nations in Europe, Asia and the Americas.

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Pre-conference registration may be made through the Conference Secretary, International Conference on Masonry Structural Systems, P. O. Box 1726, Austin, Texas 78767.

RELIGION, ARCHITECTURE AND THE VISUAL ARTS

The 1967 International Congress on Religion, Architecture and the Visual Arts to be held at the New York Hilton Hotel August 28-September 2 has defined its purpose as "to re-examine the relationship of religion, architecture and the visual arts in the light of contemporary revolutions—both political and technological—and shifting human values." A splendid program is planned and additional information may be had by writing the 1967 International Congress on Religion, Architecture and the Visual Arts, 287 Park Ave. South, New York, N. Y. 10010.



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architectural education TEXAS A&M

The Texas A&M University School of Architecture is engaged in a one year research project to determine the goals and directions of architectural education in the state of Texas through 1990. This project is co-sponsored by the Coordinating Board of the Texas College and University System and Texas A&M University. The principal investigator is Edward J. Romieniec, Chairman of the School of Architecture. Assisting Professor Romieniec in this study are Professors W. W. Harper, Cecil Steward, and Alan Stacell.

DR. ERNEST CONNALLY
archeology & historic preservation
national park service

Dr. Ernest Allen Connally has been appointed Chief of the newly established office of Archeology and Historic Preservation, National Park Service.

Dr. Connally, 46, a native of Groesbeck, Tex., is presently Professor of the History of Architecture at the University of Illinois. Since June 1966, he has been collaborating on a special report on historic preservation for the National Park Service.

He has conducted Historic American Buildings Survey projects on Cape Cod, and in Salem, Mass., and made initial studies for the restoration of Andrew Johnson's home at Greenville, Tenn.

A graduate of the University of Texas in 1950, Connally received his doctorate in 1955 at Harvard University. He is the author of a number of articles on American architectural history, has participated in National Trust regional and national preservation conferences, and has served as a national officer of the Society of Architectural Historians.

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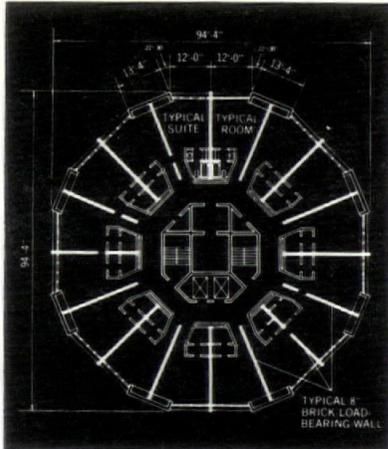
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DECAYING CITIES, URBAN SPRAWL COLLEGES AND UNIVERSITIES UNPREPARED

Despite the wide-ranging public and private dialogue concerning America's growing problems of decaying cities, urban sprawl and "metropolitan malaise," the nation's colleges and universities are not meeting the demand for new curricula offering training and professional careers in land development or city planning.

This is the broad implication of a nationwide survey of some 300 major U.S. colleges and universities taken by the Committee for National Land Development Policy.

The CNLDP is a non-profit association of leading architects, educators, sociologists and developers with broad interests in solving city problems. The group recently proposed to Washington Housing Department officials a plan for alleviating future urban problems which would divert population and industrial growth into 25 brand new metropolitan centers, established as joint Government-private industry projects.

"Analysis of survey results made evident a lag throughout the educational establishment in dealing with pressing urban problems, despite newspaper stories, books and utterances of national leaders indicating the country is unable to cope with the monumental problems of population and industrial growth in cities."

Of the 300 institutions surveyed by CNLDP 43 reported offering some kind of formal curriculum at least related to land development or city planning but *none* offered undergraduate degrees in anything resembling land development and city planning.

Only six schools offered graduate degrees in land development; 14 offered graduate degrees in city planning.

Not surprisingly, *every* school replying to the CNLDP questionnaire agreed that the fields of study in question should be expanded.

All except those otherwise limited by size or purpose, agreed that their own curriculums should be enlarged to include more subjects in these essential fields.

Many schools commented that the one difficulty, insofar as expansion is concerned, is the lack of undergraduate training generally available.

An indication of the depth of training possible in the field was indicated in the more than 300 subjects suggested by the colleges as appropriate courses of study in land development or city planning.

In land development field, such courses as Land Economics, Physiography, Developmental Engineering, Regional Transportation, Property Systems, Economic Geography, Laws of Development, and Land-Micro, Macro-Regional Economics, were mentioned.

Some suggested studies in the city planning field were: Urban Sociology, Planning and Zoning, Human Ecology, Urban Design, Regional Planning, Traffic Planning, Statistics, System Analysis, Public Administration, and Real Estate.

The survey brought out that two kinds of shortages exist; one in the number of students taking preparatory undergraduate work leading to higher degrees in land development or city planning; and second, in the number of qualified professionals—with or without degrees—to tackle the monumental urban problems we face. ■

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O'NEIL FORD UNIVERSITY OF VIRGINIA

O'Neil Ford, San Antonio architect, this week undertook duties as a Thomas Jefferson Professor of Architecture at the University of Virginia.

The special chair, which Ford will occupy while continuing his private practice, is supported by a grant from the Thomas Jefferson Memorial Foundation. Both this year and last, the foundation awarded one Medal in Architecture and two professorships to outstanding members of the profession.

Alvar Aalto, internationally famed Finnish architect probably best known in this country for his dormitory at the Massachusetts Institute of Technology, received the 1967 Medal. It was awarded in ceremonies at "Monticello," home of the nation's third President, in which Ford participated this past week end.

The Jefferson Professorship is the latest of several academic honors Ford has received. In 1951 he delivered a series of guest lectures to schools in Great Britain, including Edinburgh and Liverpool universities and the University of the City of Birmingham. From 1957 to 1962, he was a member of the Visiting Committee to the School of Architecture, M.I.T., and from 1959 to 1965, he served in a similar capacity to the School of Design, Harvard University. Ford has been a Fellow of the American Institute of Architects, recognized for design, since 1960.

THE Texas Architectural Foundation offers scholarships in architectural education and sponsors research in the profession. Contributions may be made as memorials: a remembrance with purpose and dignity.

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