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COVER PHOTO:
THE MAY 1966 "TEXAS ARCHITECT" 
ARTICLE: "BLIGHT: A FORETOLD 
AFFLICTION" CONCERNING HOUSTON'S FUTURE GROWTH IS CHALLENGED BY THE PROGRESSIVE AND 
IMAGINATIVE "BLUE PRINTS FOR THE FUTURE". "BLUEPRINTS" IS A 
COMBINED PLANNING PROJECT OF THE HOUSTON CHAPTER AMERICAN INSTITUTE OF ARCHITECTS.

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WASHINGTON

I extend greetings to the architects of the Americas: the artists and builders who create and sustain the cities of the New World.

We have learned—too often through the hard lessons of neglect and waste—that if man brutalizes the landscape, he wounds his own spirit; if he raises buildings which are trivial or offensive, he admits the poverty of his imagination; if he creates joyless cities, he imprisons himself.

And we have learned that an environment of order and beauty can delight, inspire and liberate men.

It is your responsibility as architects to communicate these essential truths.

You determine, in large part, the shape of our cities. Those cities, in turn, determine the shape of our lives—so profoundly that future generations will ponder our architecture to learn our deepest values.

Your work, therefore, has meaning which endures beyond the life of the most lasting buildings, and you have a great task: to influence men to use their technical and commercial power to beautify the earth—not to blemish it.

May you pursue that task with energy and vision. May your success be so great that when the judgment of the future is made, ours will be remembered as the Age of Beauty.

Lyndon B. Johnson
PRESIDENT OF THE UNITED STATES
June 7, 1965
JOHN G. FLOWERS, JR.

HONORARY MEMBER

AMERICAN INSTITUTE OF ARCHITECTS

John G. Flowers, Jr., Executive Director, Texas Society of Architects since 1954, died in an automobile accident September 15, 1967, near Austin. Born in Premont, Texas, December 20, 1917, he was educated in the public schools of Texas and preparatory schools in New Jersey. He attended the University of Michigan, received his Bachelor of Arts Degree with major in English from Cornell University and did graduate work at Columbia University. During World War II he served four years as Ordinance Officer.

In addition to coordinating the affairs of the Texas Society of Architects he was the Executive Director of the Texas Architectural Foundation & Executive Secretary of the Texas Board of Architectural Examiners. His energy and dedication made him a leader in architectural education and legislative affairs.

John Flowers was an honorary member of the American Institute of Architects, the Texas Society of Architects and the Austin Chapter. He was an honorary member of the Houston Chapter of Producer’s Council.

Mr. Flowers was a member of the Episcopal Church of the Good Shephard, the Community Council of Austin and Travis County, Austin Symphony Society, YMCA Board, Texas Fine Arts Association, Capital Area Council, Boy Scouts of America and the American Foreign Policy Association. He was also a member of the American Society of Association Executives, Past Director, Texas Society of Association Executives and an instructor in Association Management of three Institutes of American Society of Association Executives.

All members of the Texas Society of Architects will each have a bigger burden to carry without John Flowers’ counsel and leadership. We shall miss him and the inspiration he passed on to each of us.
TWENTY EIGHTH
ANNUAL MEETING
TEXAS SOCIETY OF ARCHITECTS

RICE HOTEL
HOUSTON, TEXAS

SCHEDULE OF EVENTS

WEDNESDAY OCTOBER 18

AM
8:30 Texas Quarries Breakfast Houston Country Club
9:30 Texas Quarries Golf Tournament Houston Country Club

PM
12:00 Registration—Sam Houston Room Mezzanine
3:00 Called Committee Meetings
6:30 Cocktails at Jones Hall
8:00 Architects At Home Parties
**OCTOBER 19**

**AM**
- 8:00: Registration—Sam Houston Room
- 8:00: Acme Brick Company Breakfast
- 9:30: Opening Business Session
- 10:30: Address by George Kassabaum, FAIA, Pres. Elect, American Institute of Architects
- 11:30: Cocktails

**PM**
- 12:30: Awards Luncheon
- 2:30: Exhibitors' Party
- 6:30: A Night On Old Market Square

**FRIDAY OCTOBER 20**

**AM**
- 7:30: Committee Breakfast
- 8:30: Registration—Sam Houston Room
- 9:00: Professional Program
- 11:30: Cocktails

**PM**
- 12:30: Lunch & Professional Program
- 2:30: Professional Program
- 5:00: Closing Business Session
- 6:30: President's Formal Dinner and Ball

**SATURDAY OCTOBER 21**

**AM**
- 9:30: National Public Relations Committee Workshop

**PM**
- 12:00: Adios!
George E. Kassabaum, FAIA, is a principal in the St. Louis firm of Hellmuth, Obata & Kassabaum, Inc. He was educated at Washington University, and was on the design faculty there for three years. His service to the AIA includes two years as national vice-president, Chairman of the Council of Commissioners and the Committees on Government Liaison and the National Capital, and President of the St. Louis Chapter. He was Chairman of the National Committee on Housing for the Aging. Mr. Kassabaum was the only architect on the HHFA Advisory Committee on Housing for the Elderly, a post he served in 1962-64. He is presently First Vice President of AIA.

Harry Weese, who was born in Evanston, Illinois, 52 years ago, received his Bachelor of Architecture degree from the Massachusetts Institute of Technology, did his graduate work at Yale University, and then received a Fellowship in City Planning at the Cranbrook Academy.

His wide-ranging public service activities include membership on the Public Advisory Panel on Architectural Services of the General Services Administration, the President's Advisory Committee on Recreation and Natural Beauty, the National Action Council of Urban America, Inc., the National Academy of Design, the Advisory Council of Princeton’s School of Architecture, the Visiting Committee of MIT's School of Planning and several Chicago civic-planning groups.

Mr. Weese was awarded the Brunner Prize of the National Institute of Arts and Letters in 1964; is a Fellow of The American Institute of Architects, for Design; won a $6000 grant from the Museum of Modern Art for research in low cost furniture design and honorable mention in the FDR Memorial Competition, among others.
GUEST SPEAKER PERSONALITIES

Paul Heyer, author of the book “Architects on Architecture”—the title borrowed for the 1967 TSA Convention—was born 31 years ago in England, where he studied architecture.

Mr. Heyer received his Master’s Degree in Architecture at the University of Michigan. His design thesis—a visual arts center for the University—was selected by Architectural Forum for their 1961 special issue on Young Talent. The following year he received his Master’s Degree in Urban Design from Harvard.

His versatility has led him into involvement in education. He is visiting Architectural Critic and Lecturer at several American universities.

He is currently engaged in development projects for the city of Philadelphia, where he is the planning consultant for the city of Philadelphia’s Civic Center. He maintains his own office in New York City.

IOeh Ming Pei, who was born in Canton, China, 50 years ago, came to the United States at the age of 18, received his Bachelor of Architect degree from MIT, went on to the Harvard Graduate School of Design where he remained on the faculty two years and was awarded the Harvard Wheelwright Fellowship in 1951.

As founder of I. M. Pei & Partners, his professional career has been distinguished, greatly varied and prodigiously productive. He has found time to serve on important professional and government organizations and is a Fellow of The American Institute of Architects, a member of the National Institute of Arts and Letters and of the American Academy of Arts and Sciences, and an Academician of the National Academy of Design. In the past three years he has served on the National Council on the Humanities, the State Department Committee on the Visual Arts, the Mayor’s Committee on Urban Design in New York City, the Council of the Harvard Graduate Society for Advanced Study and Research.

Mr. Pei was recipient of the Arnold Brunner Award given by the National Institute of Arts and Letters. In 1963 he was honored by Rice University as one of the “People’s Architects,” designers whose work has shown social significance and a sensitivity to the needs of the American people. The same year he received the Medal of Honor from the New York Chapter of the AIA.

Kevin Roche was born in Dublin, Ireland, 45 years ago and came to the United States when he was 26—three years after receiving his Bachelor of Architecture degree from the National University of Ireland.

Mr. Roche worked in architectural offices in Dublin, London, Chicago and New York before joining the firm of Eero Saarinen & Associates in 1950. There he was the principal associate in design for the six years preceding Mr. Saarinen’s death in 1961. The firm operated under its original name until last year, when it became Kevin Roche John Dinkeloo and Associates.

Mr. Roche is the recipient of the 1965 Brunner Award of the American Institute of Arts and Letters and this year’s Brandeis University Creative Arts Award in Architecture.
"We are increasingly building for a transient society. The majority of buildings in our communities are impersonal in nature and should in my opinion be so expressed. This is not to say that a church, a museum, or a city hall should all look alike. On the contrary, this uniqueness of design called for by their uniqueness of function is made all the more significant when not competing with unique apartment houses, unique office buildings, unique garages, and unique buildings everywhere. A city of prima donna buildings is a chaotic city aesthetically! This was brought about, I believe, when we lost the traditional hierarchy of values in our cities. In the Middle Ages the focus was the cathedral; one hundred years ago, the city hall; today, anything everything.

"In buildings designed for urban situations, generally I prefer a somewhat more unified building envelope expression. I see no need to express an arbitrary variety on the facade of an apartment house or an office building designed for a multiple and transient tenancy.

"We now see the plastic possibilities of reinforced concrete which has, in my opinion, contributed much to the present highly expressionistic trend which some call the 'new Baroque.' I see no danger in this provided, of course, we exercise a degree of self-restraint. This discipline of restraint is all the more important today when we are confronted with the enormously difficult task of remaking our cities. As artist-architects the temptation is to give self-expression to every building we design. We tend to forget our greater responsibility to the whole—which is the street, the square or the city itself."

"I. M. PEI

Lacy, Dinkeloo and Roche form the core of Saarinen Associates, and the original staff remains fairly intact. They have not lost a client since Saarinen's death, have completed the projects in hand, and secured some challenging commissions of their own. With an approach to architecture similar to Saarinen's, they are developing their own strength and identity—"there would be no point in our existing if we were just trading on Saarinen's name," Roche says, sincerely and emphatically.

The first important commission secured by Saarinen Associates, over some forty other well-known firms, was for the design of the Oakland Museum, across the Bay from San Francisco. The design process began by clarifying the reason for building: "Otherwise you are building shells for a function that may not exist," said Roche, "and you are building a monument, not a living thing."
In comparison to Saarinen's romantic tendencies, Roche is referred to as being more of a rational designer. Certainly there is the same preoccupying search for the strong generating idea, and its technical accomplishment. Clearly, as they should and must be, Saarinen Associates are an architectural force in their own right. Although their only completed building to date was the IBM Pavilion at the recent New York World's Fair designed in collaboration with Charles Eames, this is already apparent from their various projects.

Roche's situation and opportunity strikingly parallel Saarinen's own at the beginning of the 1950's. And today the future looks as promising and the effort as intense, as it undoubtly must have, and was, when General Motors was on the boards and Saarinen's was well-known as the office always enchantette.

"If present day architecture is ever to mature, it needs to eschew the fashion of the hour and consider the realities of decades." It is particularly Weese's concern for his origins and the Chicago tradition that reflect in and distinguish his work. While many architects have looked to the pioneers of modern architecture for inspiration, Weese has found his in the museum of his urban environment. As he says, "We feel the whole gamut of architecture is our preserve, and we are not afraid to use forms that are out-dated if they have any function. We are willing to risk seeming inconsistent. I get a great deal of pleasure in discovering old things that can be made new again as well as discovering new combinations." He often uses traditional materials to produce a modern and essentially urban robustness: "In some cases we find we must build along what seems to be nineteenth century standards. We cannot beat brick bearing walls and wood joists. It may be that the building industry is geared this way, but it may be for the reason that these materials are logical."

"Believing that architecture is simply a growing process, conditioned by the past, I am probably classed as an eclectic. But if we want to be civilized at all, we ought to know all that has gone before. This is the true measure of an architect. There are a lot of clever barbarians afoot—I do not know if they sprang out of test tubes—who celebrate nothing but contemporaneous conditions and ignore what has brought us to where we are. You never know where you are unless you know where you came from. Technologists who say that life would be simpler if houses did not weigh so much, oversimplify to a serious degree. Perhaps we need such shock treatment to prevent us from pursuing the same patterns, but I find most of it leads to dead ends. However, the age of plastics, glass and computers is very exciting. Engineering is equally as important as art in the forming of our environment. No artist could have thought of a suspension bridge, only someone motivated by a tremendous desire to span from here to there.

"Buildings are masculine and aggressive. You have to take the long view and assume they will last; therefore, they cannot be pretty—the adjective I least like applied to architecture. I am embarrassed when architects talk about beauty; like happiness it is only a by-product. A building should be handsome, elegant, strong, lean—beauty is too vague an attribute. A building comes from the inside out and has to be gutsy, though if it becomes too gutsy it becomes forced. To turn a building inside out to show its entrails is a short-lived fashion. Mechanical systems aren't that basic. Structure is the thing."
In creating "Blueprints for the Future", the Houston Chapter of the American Institute of Architects undertook a study of the architectural needs of our total city.

Not confined to the mere design of structures, the studies encompassed the settings for them and the needs they were to serve in a changing and mobile age. This research program was based on the concept that a municipality's health and growth must be viewed, planned and dreamed in terms of a total picture.

Developed as a community service, these nine studies point out different ways of creating a better physical environment for us and our children. Each has been developed in depth as a series of guide posts which can give direction in correcting past mistakes and creating new vistas of beauty, order and efficiency for the Houston of tomorrow.

This work was not conceived as a master plan for the city's development. Its various parts, however, do graphically demonstrate the kinds of growth opportunities that exist for Houston. They are flexible. They are realistic. They are created to fire the imaginations of others with a will to act.
The Montrose area, a part of near West Houston, is located between the downtown area and residential Southwest Houston. Not many years ago, this area was a suburb with fine houses and quiet streets. Since the Second World War, Montrose has declined. Recently, however, it has shown encouraging signs of new vigor and renewal.

Montrose Blvd. is 2½ miles long, from the Mecom Fountain at the South, to the Buffalo Bayou at the North. It is endowed with interesting features such as the Warwick and Plaza Hotels and the Museum of Fine Arts. The economic facts of its high urbanization require high density living for ten families or more per acre, rather than three families per acre common to the suburbs. The high density land use is justified by the higher land cost. In a truly urban area, the houses, shops, schools and restaurants are all within walking or biking distance of home.

Planning Proposals:
1. Sponsor new cultural buildings at the Bissonnet end of Montrose.
2. Allow parking under the throughway where it crosses Montrose.
3. St. Thomas University needs more orientation to Montrose.
4. Connect the Montrose School to Montrose Blvd. by closing Branard Street to traffic and turning the street into a city park.
5. Develop a complete shopping, town house and high-rise complex on the three blocks extending from Hawthorne to Westheimer.
6. Create a new park at the North end of Montrose with a toy boat basin and elevated restaurant on axis with the street.

Montrose, with the proper guidance, can become the first quality urban area of Houston, and an exciting place to live.
Historically, in Houston, Parks are what was left over after everything else was built. Parks and recreation have been Houston's budgetary stepchild. Our sister city, Dallas, has nearly twice the parkland of Houston. The comparison of Buffalo Bayou—which runs through the heart of Houston—to its counterpart in San Antonio where the river is one of the scenic attractions of Texas, is an odious but correctable one. The children of Houston who are fortunate enough to live near a park facility are far out-numbered by those who are forced to play in the streets because of inadequate park funds. Houston lost 1250 acres of its prime parkland to roadways and institutions since 1944, with practically no awareness upon the consciousness of the city.

The time is now to reverse this harmful trend.

- Old neighborhoods, where children customarily play in the streets, should have scaled-down versions of the playground in Hermann Park.
- Desolate corners, which abound, could easily be turned into urbane plazas, like Peggy's Point, with its trees, grass and fountain, across from Sear's on Main Street.
- Schoolyards, often sealed off behind fences after classes let out, could be used all day and all year as parks and playgrounds if the fences were removed.
- Houston could use the bayous that cross it as magnets for rest and recreation, as San Antonio has done with its river.
- Attractive commercial signs are no more expensive to make than those we normally see along our streets. The city could retain artists to advise businessmen.

- The inclusion of parks and recreation facilities could be made a prerequisite for a building permit. Massive subdivisions of tract housing either have or don't have these necessities at the whim of the developer. Our parks and recreational needs are not just the responsibility of the city or state government, they are just as much the responsibility of each and every one of us. The land developer who refuses to recognize these needs; the business man who doesn't care and even the litterbug who abuses existing facilities—all need awakening.
BEAUTY AND ORDER — YOUR CHALLENGE is a study to increase public awareness of Houston’s Visual environment.

Signs can add much to the beauty and order of Houston or can become visual clutter. We propose an annual city-wide award for any area which contributes the most improvement in this important area. Billboards too often come into conflict with trees, houses, buildings, and the skyline of Houston. We propose a city ordinance which would regulate the number and placement of billboards and would preserve certain areas as scenic drives. We encourage the outdoor advertising industry to study devices which reduce rather than increase the number of advertising structures.

Utility lines can now be placed underground . . . out of sight. We propose a two-part program. The first part would require new utilities to be placed underground. The second part would require underground relocation for all existing lines in future years.

Improvements in Houston’s beauty and order depend on YOUR individual action.

I think that I shall never see
A billboard lovely as a tree;
Perhaps, unless the billboards fall,
I’ll never see a tree at all.
—Ogden Nash
A TRANSIT AND TRANSPORTATION STUDY. START is a project with a double objective. Its first aim is to make Houston aware of the urgency for planning a mass rapid transit system on a scale and with the vision necessary to support the movement of people and goods in a giant metropolis of the 1980's. Secondly, it seeks the creation of an organization to plan in detail and execute the development of such an efficient, balanced transportation system.

START are the initials for a Southeast Texas Authority for Rapid Transit—the suggested multi-county organization which could be created by legislation and given the powers of taxation and condemnation necessary to provide high capacity, high speed, safe and desirable transport facilities at prices people and business can afford. Its sphere of responsibility and influence must, of course, extend beyond city and county limits to embrace the area from Corpus Christi into Louisiana.

The Concept of START is based on the premise that a balanced transportation complex must consider, develop and use modes of travel where and for what they do best at the least cost—buses to convey people on minor and secondary streets; autos on the freeway system if unimpeded by the large mass of commuting workers who need no transportation during the work day; rapid transit trains capable of moving 17.5 times as many people as one freeway lane.

The complexities of the problem defy condensation to the brief space allotted here. However, Project START is a continuing study which will be given further public exposure this year.
The Inner Ring is the area bordering the central business district. It would be a permanent green belt separating the business district from the surrounding area. The Inner Ring would be to Houston what Central Park is to New York. Its activities could include a permanent exhibition ground, living facilities, recreation and civic centers, places of higher learning and some governmental agencies. It would be free of busy streets and conflicting traffic.

A person could ideally walk completely around the ring never crossing a street. Traffic to the central city would be tunneled or bridged in. At the four corners of the central business district, on the edges of the green belt, there would be a quartet of office towers rising above several floors of parking space to handle 15,000 cars per building. Each of these 90 story buildings, which would become the universally accepted symbol of Houston, also would serve as the transit terminals for the metropolis.

An Inner Ring transit system would link up with the Southwest Texas Authority for Rapid Transit at these four points of the compass. This area could be created as a result of a World's Fair, and parts of it could be permanently utilized as a continuing exhibition.
Houston had its beginning on the south bank of Buffalo Bayou. In 1837 the foot of Main Street was known as "The Landing." This historic area is now called Allen's Landing, named after the founding brothers August C. and John K. Allen. On the site opposite the confluence of White Oak Bayou and Buffalo Bayou, the Allen Brothers selected the townsite. The blocks on either side of Main Street are designated on the original map as Commerce Square.

A program is now under way to develop the area as a memorial park site. The Mayor and City Council have approved the program to officially designate the area as the founding site of Houston.
In a few years the area of the Near Northside of Houston will be rediscovered and re-evaluated when Highway U.S. 10 is completed through the heart of the railroad yards, wholesale buildings, warehouses and slums which presently occupy land close to the center of the city.

Large tracts of land occupied by businesses and transport facilities which can improve their operations and be more efficient in other outlying areas can be freed to create development tracts unparalleled anywhere within the central city. The inevitable result will be a higher level of land use and the increased tax base that will inevitably go with it.

The study proposal is based on the assumption that much, if not all of a major development program could be accomplished by enlightened private enterprise with an assist occasionally from city government.

The study points out that the confluence of Buffalo and White Oak Bayous, where the city began, is a prime natural asset hidden for years by a railroad trestle and the ugly Main Street viaduct and is beset with a weight of outmoded business structures. Removal of these elements is essential to rejuvenation.
The appearance of Houston's turning basin and upper ship channel area will be revealed to countless millions of American motorists when a 140 foot high bridge over this mainspring of Houston's commerce becomes part of the U.S. 10 highway loop system.

Motorists soon will be getting this first good look at key elements of the nation's third-ranking seaport regarded as one of the world's most intensely developed industrial concentrations.

A long-needed Seaman's Center is needed to provide recreational and free-time facilities for the 125,000 seamen who visit the port annually. Seafaring men from all nations will have a better image of our city when this long needed facility has been added.

A tourist center with shops and heliport is to provide a general information center with shops featuring merchandise unique to Houston and world trade; helicopter port facilities linking the waterfront with the airports and downtown Houston; waterfront dining with the allure of such ports as San Francisco and New York, berthing sites for ship channel tour boats including new docking facilities for the port inspection boat the "Sam Houston," and berthing for the U.S. Naval Reserve Submarine, U.S.S. Cabrilla.

The development of a sizable museum and observation deck at the water's edge at the San Jacinto State Park would provide a new home for the museum presently housed in the base of the San Jacinto Monument. This museum building located between the reflection pool and the ship channel would complement the existing park facilities.
This is a proposal to give Houston the most interesting, comfortable, attractive and profitable Main Street in America. It is flexible, allowing its central concepts to extend cross-town into other downtown areas. It has two key features: Expansive use of air conditioning, and a three-level redevelopment based on excavating Main Street to the present basement-floor level. It proposes retaining present ground floor facilities and converting today’s second floor level to a balcony of more walks and shops. Increased value to the buildings through greater use of existing space, better traffic flow, higher tax yield, greater shopping comfort and convenience and increased beauty are built-in features of the revolutionary concept.

Central features of the project run the length of Main Street from Buffalo Bayou to Pierce. Cross streets will continue to carry surface auto traffic. Free of automobiles and busses, Main Street will be converted into an air conditioned, tri-level mall.

It allows for sun-lighted tunnel systems throughout the downtown area at the present basement level, stores in the middle of the mall, terraced restaurants overlooking the surface street level, a pedestrian traffic pattern with an entrance to the Main Street mall or tunnel to the plaza level within a block and a half of 90 per cent of the downtown parking lots. Shuttle-bus service on the mall itself is proposed.

The plan claims that retail rental value of newly created space alone will amortize principal and interest for the undertaking in 35 years, with no increase in current rent levels.

Here is an antidote for a common big-city sickness—downtown blight.
Here then are the messages of “Blueprints for the future”! We must learn from past mistakes, face up to present needs, boldly and courageously control and shape our future with confidence that we can head off many of tomorrow’s problems and avoid crushing costs to future generations through original thinking, imaginative planning and positive action.

“The city is not an assembly of shops and buildings . . . It is a community for the enrichment of the life of man . . . Our task . . . is to create and preserve the sense of community with others which gives us significance and security, a sense of belonging and sharing in the common life.

President Lyndon B. Johnson
Message on the Problems and Future of the Central City and Its Suburbs
March 2, 1965

Photos by: Ed Stewart & Paul Peters
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FOUNDER'S BRICK

TXI's Founder's Brick turns an ageless face to the future with the enduring beauty and quality of genuine concrete, autoclaved to provide unequaled strength and durability at reasonable cost. Available in a wide variety of colors, Founder's Limestone Concrete Brick allows unlimited scope in design for residential and commercial construction.

New 4-C shrinkage compensating cement practically eliminates cracks caused by drying shrinkage in concrete! Chemically formulated to offset shrinkage by expanding slightly during first few days of curing, 4-C handles exactly like conventional portland cement concrete...yet extends the advantages of concrete in building by reducing the number of construction and expansion joints required; lowering costs of forming, sealing, finishing, and maintenance; and increasing design freedom as well as service life.

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Long identified as the leading source of concrete and concrete-related products, TXI provides the raw materials as well as ready-mix concrete, modular masonry units, prestressed concrete wall panels, and many other concrete materials to give expression to the architect's and engineer's ideas. The products which have earned the TXI trademark have been tested and proven for the unsurpassed quality and versatility you know you'll get when you specify TXI.

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MARSHALL CONSTRUCTION COMPANY
This project programmed into three basic areas—executive, administrative, and warehouse.

The problem: to design a unified structure to house all three having quiet dignity appropriate to the national credit association that is Owner.

The three-wing plan provided desirable separation of the basic areas and permitted variation of finishes, lighting and climate control to suit the functions of each. An enclosed garden was chosen as the hub of the plan to provide relief from the atmosphere of the working areas and afford a controlled interior view. The flat, bright and often hot exterior neighborhood and adjacent freeway has been closed out except in a few places where walls and sun screens of bronze glass control glare and view. Raised roof areas conceal mechanical equipment, exhausts and intakes, as well as providing a visual break in the silhouette against the sky.
ASSOCIATED CREDIT BUREAUS
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HOUSTON

Detailing is handled with sensitivity to accentuate the varying masses of structure.

Brick masonry exposed and painted in most inside spaces encloses the light steel frame. Interior partitions are generally gypsum board on steel studs. Ceilings are ventilating type acoustic tile in combination with acoustic plaster.
The historic Christ Church, Episcopal, San Augustine, Texas, is an outstanding monument to Episcopalians and to the region's most important product, Texas Yellow Pine Lumber. Founded in 1848, records of the church show that its first building was of stone, masonry and brick. The building was in ruins before 1869.

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TEXAS ARCHITECT
JESSE H. JONES HALL
FOR THE PERFORMING ARTS

CAUDILL ROWLETT SCOTT, ARCHITECTS

CHARLES E. LAWRENCE, Design Partner
JAMES B. GATTON, Technology Partner
THOMAS A. BULLOCK, Managing Partner

Structural Engineer: Walter P. Moore
Mechanical & Electrical Engineers: Bernard Johnson Engineers, Inc.
Landscape Architects: Robert H. Reed & Michael L. Ilse, ASLA
Acoustical Consultants: Bolt Beranek and Newman
Theatre Design Consultant: George Izenour
General Contractor: George A. Fuller Company

1967 AMERICAN INSTITUTE OF ARCHITECTS HONOR AWARD
TEXAS SOCIETY OF ARCHITECTS "TEXAS ARCHITECTURE 1967" AWARD

OCTOBER, 1967
The Jesse H. Jones Hall for the Performing Arts is first a concert hall. We were more concerned with creating a climate for a magnificent performance than we were with creating a magnificent building.

Our main concern, from conceptualization of the architectural mass to the selection of the fabric of the dark red seats, was for the pleasure and comfort of the users—both patrons and performers.

The multi-form, multi-function aspects of this building were dictated by practicality. Houston may some day have separate halls for concerts, opera, ballet and drama. But in Jones Hall all these needs are to be served in a building confined to the limits of a city block 250 feet square.

In the downtown area land is precious. But it couldn’t be a better place for the hall. It is as if it were centered in a Grand Central Station. We hope, then, that Jones Hall suggests at first glance a signal point where commerce and culture overlap.

The heart of Jones Hall is the inner house, where people can be a part of the music that is played. We wanted the spectators to feel they were sitting with the orchestra, not in front of a hi-fi set. Also, we wanted the members of the orchestra to feel they were performing in concert with the people. That is why, for example, the lines of boxes on both sides sweep down toward the stage as two arms reaching out to the players. That is why, too, the boxes are not sequestered from the rest of the environment by roofs and walls. We sought a harmony between patron and player.

The house can seat 3001 in comfort. By pushing buttons, it can be redesigned for full house of 1800. Careful steps have been taken to achieve proper acoustics for each function.

Continental orchestra seating permits people to enter the great concert hall from side entrances in small, decentralized groups from all levels without crowd confusion. By continental seating arrangement we mean that there are no center aisles, and there is more room between the seated person and the row in front. Conventional seating is provided in the mezzanine and balcony.

The individual enters as an individual, and when he is seated, he will feel like an individual among fellow patrons, prepared to respond to the excitement and magic of a great performance. We wanted this grand, formal space to be impressive but still humanistic. We are using teak walls and sober, rich browns overhead to make a color environment subordinate to the spectator.
The ceiling is mechanized to, on occasion, eliminate the top balcony. There are operable screens which can blank out the mezzanine. The ceiling grid consists of five-foot steel pyramidal hexagons—some solid and some perforated.

The orchestral shell serves an acoustical necessity. However, its walls and ceiling are treated as extensions of the walls and ceiling of the house, to create the effect of sitting in one room with the orchestra.

The enclosure ceiling and walls swing out of the way to convert the stage for opera and drama. For symphony, we are striving for rich sound with long reverberation time. Sound absorption devices will reduce reverberation times as required for drama and speech.

The inner house, we believe, will be a social space always, alive in sound and serene in form and color.

In contrast, concert-goers will have dynamic space and light in the ordered and multi-level promenades of the Grand Lobby. It's the middle distance, with sweeping view lines, between the main hall and the roof-high glass wall of the main entrance. As architects, we are interested in space flow, but we are more interested in people flow. The curving walls lead the individual along his way, up the red-carpeted grand stairs to one of the 40 entrances into the main hall itself. Lighting effects in the lobby can be designed to create moods appropriate to the program before curtain time and at intermission. We employ the capabilities of the back-stage lighting controls to do this.

The hall is primarily a night building. At night, curvilinear walls will be washed with light and silhouette the columns. Throughout the day, the combination of shapes will create vitality and personality as the shadows change. The column shadows constantly moving across curved free-form walls behind the rectangular frame give this structure life. These slender columns serve as a transitional form to wed the curvilinear walls to the rectilinear form of the downtown buildings.

Our aspiration for the Jesse H. Jones Hall for the Performing Arts is to demonstrate the cultural vitality of Houston. We had to answer this question: Could there be a successful concert hall that would work well for opera, drama, and ballet? If so, then Houston, by its precept and example, can contribute to culture throughout the United States where desire and appetite for the performing arts are often greater than the pocket-book capacity of the community.
The client engaged the architects to investigate and determine what kind of performing arts facilities should be built on a selected downtown block owned by the city. The architects recommended a multi-form, multi-purpose concert hall that would accommodate opera, drama and musical recital as well. The hall was to evoke a sense of enjoyment, not only of the performance, but of seeing and being seen.
Lobby viewed from stairway to boxes and mezzanine.

Main lobby and grand stairs with Lippold aerial sculpture.
Jones Hall

The building is colonnaded to define the entire block as the environment of the hall. A series of curving walls encloses the public circulation and lobby spaces. The inner house, with continental orchestra seating and side entrances, is located to one side, to create one large scale public entry. Orchestral and recital enclosures establish the effect of a performance being played in one room. A full stage proscenium arrangement serves the other performing arts. The movable ceiling adapts to required acoustics and seating capacities. An air conditioned passage links the parking garage beneath the adjoining plaza with the court of the hall.

Reinforced concrete and steel construction were used, and travertine marble veneer, teak veneer, plaster, carpet, and bronze-tinted glass employed in the finishing.

LEFT: Entrance viewed from lower court.

BELOW LEFT: Continental seating view with teak walls and graphics.

BELOW: Exterior of main entrance area.
COMMENTS FROM AIA AWARDS JULY:

“This theatre combines dignity and gaiety in and under a classically disciplined structure. Good theatre — good architecture — good fun, it is black tie all the way. What more can be expected of a theatre? The performing arts have no alibi here — they have been challenged. The generous and imaginative design of the public spaces recognizes that the audience is part of the show.”

Bert Brandt & Associates Photographs

OCTOBER, 1967
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The American Institute of Architects has announced the opening of the 47th annual scholarship program of the AIA and the AIA Foundation for students and professional architects. By November 1, application forms for students will be available from the deans of all accredited schools of architecture. Interns and professionals may apply directly to the AIA scholarship secretary at AIA headquarters in Washington.

The scholarships, ranging from $200 to $2,000 for students, $1,000 to $3,000 for post-graduates, totaled approximately $37,000 for 58 awardees in the 1967-68 program. In addition to AIA endowments, donors include Blumcraft of Pittsburgh, Desco International Association, Eaton Yale & Towne Inc., Pittsburg Plate Glass Foundation, and Syska and Hennessy, Inc. of New York.

Deadline for all submissions is November 30. The AIA scholarship committee meets in January, and awards—based on scholarship and need—will be announced in the spring.
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OCTOBER, 1967

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NOVEMBER 30-
DECEMBER 2, 1967
The name, *Creative Collaboration*, signifies the attempt by The Women’s Auxiliary to the Houston Chapter of the American Institute of Architects to recognize the professional Craftsmen of Houston and area who are doing work especially designed for the Architectural setting.—Sculpture, ceramics, furniture and garden accessories, fountains, lighting fixtures, weaving, stitchery, stained and facetted glass, enamel on metal, mosaic and plastic work.

The *Creative Collaboration 1967* idea started with the first exhibition in 1965 when many members of the Auxiliary felt that there were artisans in the Houston area executing handsome work and who were willing and capable of working with the Architect and client during the planning and construction period of a building, so that the ultimate result of his work...
Bird of Welded Steel Rods by David Parsons.

Houston Chapter, AIA President, Tom Bullock and Mrs. Bullock, Opening Night. Owen Cappleman's Batik in background.

Arrangement of several of the packing-case-rooms or booths. Some twenty of these were set up with spot and flood lighting. All natural light blacked out.

A concrete plaque with glazed stoneware emblems by Louise and Charles Clement.

TEXAS ARCHITECT
creative collaboration

"Winged Figure" of Welded Cor-Ten Steel by Robert Fowler, installed now at Hemisfair in San Antonio.

might be an integrated embellishment to the whole. There are other artisans whose work is of such quality that it could be added to the product of the Architect at any time to lend enrichment and charm without interrupting the existing atmosphere. The idea of bringing the work of the craftsmen, sculptors, painters before the public in a forceful and meaningful manner became a goal for the group. Work toward this goal continued for over six months and became reality in the form of the Creative Collaboration 1967 exhibit in the Grand Hall of the Rice University Memorial Center. Mrs. Ben. F. Greenwood was show chairman.

Harry Guffee and Doss Mabe, fifth year students at Rice University School of Architecture, were given the problem of exhibiting approximately 250 entries of Sculpture and varied crafts from 81 artists in a coordinated, original and well designed manner, but handicapped by the lack of space for building the properties, little money and a need to dispose of the properties at show's close. The problem was solved cleverly by arranging an effective setting at minimal costs by using wooden packing crates borrowed from storage warehouses as modular space dividers and wall flats.

Sculpture for University of Houston Student Center, Houston. Welded steel, by Robert Fowler.
creative collaboration

Sculptured Lights, Welded Metal, Oxidized Finish by Alsey Newton, AIA. Installed in the University of Houston Student Center.

Fountain of Welded Cor-Ten Steel, Epoxy-Coated and Stoneware Insets, by Robert Fowler in collaboration with Ruth Laird. Installed in home of Mr. and Mrs. Henry David, Houston.

Cast Metal "See through" Door, double panel, employing Aluminum letters and suggestions of the media of advertising agency Goodwin, Danenbaum, Littman, and Wingfield, Houston. By Alsey Newton, AIA.

One satisfaction in sponsoring such an exhibition is that the works of many artists are being commissioned and are appearing in public buildings, institutions and homes.
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Building costs in Texas have increased about 12% in the last five years. The constant pressure of rising costs stimulates the building industry to a diligent search for creative cost control techniques. The authors’ recent interviews with a number of general and subcontractors have revealed several ways in which architects can contribute significantly to reduced building costs. Some of these are general, applying to the total building process, and many are specifically related to a single trade. The authors here list eight general recommendations for architectural cost control and seventeen recommendations specifically relating to the reduced cost of masonry construction. The perennial question of mason productivity is faced squarely and discussed in candid terms.

Building Cost Control

1. Consult a General Contractor on a fee basis for an in depth discussion of the building in the preliminary design stage. Show him renderings, models, sketches, and other drawings. Discuss costs of various roof types, wall systems, structural frames, floors, mechanical systems, alternates that should be included in bid, time of construction, anticipated wage changes, availability of competent local labor and suppliers, and the actual performance of products and systems. From time to time as a project progresses on the drawing boards, ask the contractor to comment on cost-saving alternates and details. If differences of opinion arise, ask the general contractor to prove his point with detailed calculations. This preliminary discussion can save building costs and often much more. The Associated General Contractors can furnish a list of contractors who provide this service. For comprehensive appraisal and detailed cost-saving suggestions, a contractor’s advisory fee of 1/10 of 1% of the project cost is reasonable. As an alternative, a fee of $25.00 per hour is sometimes used.

2. Listen to competent salesmen, but do not accept their claims without verification. Get the salesmen and a general contractor together so the general contractor can evaluate the salesmen’s suggestions. Often salesmen have excellent ideas, but they seldom know everything about the “whole” system. It is a mistake not to listen to salesmen, because they are paid to present new ideas, and they are often experts in their product. It is worse not to verify their claims.

3. Study bid strategy. This can save a client more than the architect’s fee. Most clients never heard of bid strategy. Do not allow your project to be bid on the same day as another job bid by the same group of contractors. Allow time between the bidding of another job and your project to permit the bidders to figure more closely. Do not open bids on Monday. You will get lower bids after 4:00 p.m. The best possible time for a low bid is 7:00 p.m. Open bids in a well-known location. Open bids when contractors need work. Get
as many responsible bidders as possible. Be sure that the subcontractors submit bids to the generals. Do not trust to luck on this point. It is not unusual for a masonry bid to be 50% higher than the low bid. Frequently the spread is 30%. If only one or two subcontractors are bidding, job cost will likely be high. In this case consider delaying the bid date for a few weeks. Contact bidders 2 to 3 weeks before the bid date; explain details; correct errors; stimulate competition.

4. Good public relations. Preserve good relations and a reputation for fairness with the contractors. Many contractors will not bid, or may increase their bids, if they feel that they may be treated unfairly by an architectural firm. It is well to have frank conversations with general contractors on this point. Include a 1% to 3% (or set lump sum) contingency fund to pay for imperfections and changes in the plans. Do not let the owner spend the contingency fund on extras.

5. Relate construction costs to function. A building that will not perform efficiently is not cheap at any cost. Often “public image,” sociological values, esthetics, holding top employees, and advertising value are major functions of the building, but this should be documented, not guessed at. Ask an advertising agency and a personnel officer to comment and put a dollars and cents estimate on what the client will spend to build image, increase public awareness, or satisfy employees, e.g., beautiful schools can attract and retain good teachers, which is worth money to a school board. How much?

6. Relate construction costs to maintenance and operation expenses. Compare costs of air conditioning, heating, painting, cleaning, caulking, repairing, vertical transportation, resale, and insurance. Consult a mechanical engineer, insurance agent, painting contractor, realtor, and the like. Be prepared to present owners with actual figures. They will be impressed at how well you are looking out for their interests and will have a greater appreciation of the economics of good design.

7. Include alternate bids. Masonry on steel stud partitions may be less expensive than wood stud partitions. Build up a file of alternates that usually save money. Alternate bids, however, are often expensive for contractors to prepare and should not be requested promiscuously.

8. Thorough architectural drawings, specifications, and inspection lower construction costs and improve building quality. No plans are perfect. An experienced inspector or “observer” should have the authority to make prudent adjustments on the job. An arbitrary or unqualified inspector can cost the owner money at the bid table and during construction. Inspectors should be adequately compensated to attract qualified persons.

Masonry Cost Reduction

St. Augustine says, “If you ask me whether I know what time is, I answer that I know very well. But if you ask me to define it, I find I cannot.” The philosophic definition of time may have been a problem in the year 400, but its monetary meaning has since been well defined, and Texas masonry contractors know that definition well. A team of one mason with one helper, including overhead, supervision, taxes, insurance, and profit, may cost $100.00 per day, $12.50 per hour, or $21 per minute. A thoughtful consideration of a mason's time by the specification writer and the draftsman can reduce the cost of masonry substantially. There are seventeen ways to do it.

1. Baked or recessed mortar joints increase the costs of masonry $.07 to $.10 a square foot per face, compared with concave or “V” tooled joints.

2. Although stack bonded walls must be reinforced, surprisingly, they are usually bid at the same cost as common, 1/2 or 1/2 bond. However, in stack bonded walls size variation of brick will be more noticeable, unless closer dimensional tolerances are specified for the units. Face brick are manufactured to conform to ASTM C 216-65, Type FBS, which provides for variation of plus or minus 1/4 inch from a specified dimension of 7 5/8 inches. Thus, a brick of this type may range from 7 5/8 inches to 7 5/8 inches in length. Closer tolerances of plus or minus 5/32 in. in 8 in. are provided by Type FBX brick, but some brick are not available in this type. When available, there is usually no increase in cost for Type FBX brick. If dimensional tolerances closer than those provided by ASTM standards are specified, production cost will be greatly increased and may well be prohibitive. The labor cost in laying Type FBX brick precisely may increase wall cost by $.35 per square foot over conventional workmanship with Type FBS brick. The variation in joint thicknesses usually tolerated with rough textured brick may reduce cost $.15 to $.19 per square foot below the cost of precisely laid units.

3. Laying a nominal 3” x 3” x 10” brick in 1/2 bond instead of 1/3 bond increases cost about $.07 a square
foot, depending on how many corners there are—the fewer corners the less extra it will cost.

4. Sawed masonry units may cost $.25 per cut on brick, $.50 per cut on structural clay tile, and $.75 per cut on glazed facing tile. Therefore, mitered corners on a composite wall of brick and clay tile will cost $2.25 per vertical foot more than the cost of an ordinary corner, but this often achieves a pleasing aesthetic effect.

5. The aesthetic value of special shape brick should be compared with their economic value. On a recent project, the 60,000 regular brick cost $4,000 and the 2,800 special shape brick cost $3,800 for an increase of $.42 a square foot for the entire job. A full-size drawing should be submitted in advance for a cost estimate from the manufacturer’s production department. A salesman is usually no judge of these production costs. The average special shape costs $.20 to $.35 each, but some may cost as much as $3.00 each or more.

6. Colored mortar joints increase cost $.05 to $.10 per square foot. In addition, some contractors add a flat sum of $500 to $600 to a large job with colored mortar for “samples, foolishness and fiddling around.” However, colored mortar significantly improves appearance of many buildings.

7. Wall designs which permit both wythes to be constructed together, rather than one wythe at a time, can save $.20 per square foot.

8. Designing geometric patterns in brick work may be the least expensive method to achieve aesthetic distinction. Typically, it costs about $2.00 per square foot more than running bond to build intricate bond patterns, but there is really no way to average such costs. A simple arch over a 4 foot opening costs about $25.00 more than a flat lintel.

9. Running electrical conduct in 4 in. masonry partitions so as to require sawing, typically increases the cost of such partitions $.35 to $.70 per square foot. The mason’s production is cut more than half, and each cut costs from $.25 to $.50. This is even more costly where plumbing is placed in 4 in. bathroom walls. Carefully weight the other alternatives, such as chase walls, before placing pipe or conduct in 4 in. partitions. Consider the use of interior cavity walls.
There's nothing new or exciting about brick...except...

like in this new college complex:

The use of an Acme Brick Double Wall System in curtain walls simplifies growth plans for the new Bee County College buildings at Beeville, Texas.

First of all, construction time was saved. Walls were finished as they were topped out. The use of Acme King Size Brick meant the laying of 1/3 fewer brick. And brick can be removed for future expansions without jeopardizing the structures.

Two more plusses: Insurance rates will be lower because of Double Wall Brick construction, and utility costs will be held to a minimum because of the superior insulative qualities.

And the beauty, warmth and informality desired by the architect is there right from the start.

Nothing new or exciting? Look again!
10. Using 3 in. wide brick instead of standard modular brick decreases costs $.17 to $.25 per square foot per wythe, and saves up to $.50 a square foot on cavity walls.

11. If you use 6-8 colors or more of glazed structural tile, rather than limiting the job to 2 colors or less, this will typically increase the contractor’s cost by 10% to 15%. On the other hand, using ceramic colors instead of clear glaze increases costs only $.10 a square foot in 5 ¼ x 12 in. face size units.

12. To reduce the cost of glazed facing tile walls do not use cove base units except in sanitary areas, where feathered cove base may be used instead of recessed slab cove base. Modular job layout will avoid the cost of many masonry cuts. If jambs are concealed by the buck and trim so as not to require sawing of brick, deduct $8.00 per opening. If the material is glazed tile, this eliminates bullnose fittings—deduct $30.00 per opening. If the tops of doors and tops and bottoms of windows course out modularly, so as not to require sawing of brick, deduct $.75 a running foot.

13. Enforcing specifications for a clean, level, well-drained job site, so that trucks can deliver material close to the job reduces cost at least $.20 per square foot of masonry wall. Scaffolding can be erected safely and efficiently, and masons working on level, steady scaffolds work faster and with less fatigue. Lift trucks can move more efficiently. Laborers can move about quicker and with less fatigue. Merely bulldozing soft, wet clay against the foundation is almost worse than no effort at all.

14. Investigate mortarless brick floors. The saving is at least $.51 a square foot compared to a floor of split paving brick laid in mortar. Mortarless brick floors wax and polish beautifully and require practically no maintenance for two years or more, at which time they need only be re-waxed.

15. Specifying brick walls to be cleaned only with water increases cost $.05 to $.07 per square foot above the price when muriatic acid or commercial cleaners are specified.

It may not be possible to combine all of these recommendations in any one project. One gets the impression that, if these cost reductions were additive, masonry would be free. However, these suggestions will, if followed, reduce the cost of masonry greatly.
Concrete block—once a lowly background building material of practical, if not aesthetic, character—has finally decided to come up in the world. And, according to one specialist in construction materials, it's even reaching new heights in urban and suburban buildings.

More and more the once lowly concrete block is being seen increasingly in new and modern applications of multi-storied urban and suburban office and apartment buildings. In fact, modern concrete masonry has recently established itself as one of the most economical and practical of materials for use in the construction of tall buildings.

Why the sudden change? The fact is the transition has been anything but speedy. The concrete masonry industry has spent an amazing amount of money—and, more important, time—in conducting research and development studies toward providing an attractive, economical and structurally sound construction material for multi-storied building development. Only recently, through the aegis of such widely recognized research groups as the National Concrete Masonry Association, has block come to the fore as one of the most practical and profitable structural multi-storied materials.

What has made modern day concrete masonry so readily adaptable for use in tall buildings is its extremely high load carrying capacity. The high compressive strength of concrete block, the use of modern mortar and grouting which gives added bond strength and the advantages of steel reinforcing, have given architects and developers the "enclose-and-support" benefits they need for multi-storied construction.

With rising land costs forcing developers into higher construction and—consequently—higher material costs, the new innovations in load bearing concrete masonry are being increasingly welcomed as a method of holding down construction costs. Savings come in two areas. First, concrete block has held its price line more rigidly over the years than any other building material. And, secondly, block is one of the most time-saving construction materials available.

Up-to-date methods of handling by professional masons allow rapid completion of structural connections and ties in multi-storied buildings. As each wall is stacked from floor to floor by mason crews, sub-trades can quickly follow. The result is economy in construction scheduling.

Of course, in addition to the recent strides in concrete masonry research, many of block's traditional qualities have not been lost on the developers of multi-storied buildings. Sound isolation and fire-safety are inherent in concrete block, and these are important factors to consider in any multi-story building. Then, too, the industry has made great strides in the area of aesthetics. Concrete block units now come in nearly ever conceivable size, shape and color.
Seven new assistant professors and a visiting lecturer have been added to The University of Texas School of Architecture faculty for the fall semester.

The assistant professors are:

— Claudio Arenas, who has a bachelor’s degree in sociology from The University of Texas at El Paso and a master’s in planning from the University of Washington, Seattle.

— Sinclair Black, a graduate of UT Austin who has professional experience with the architectural firm of Barnes, Landes, Goodman and Youngblood of Austin.

— Sanford Collins, who has a bachelor’s degree from Texas A&M University and a master’s from Columbia University. He has previous teaching experience at Louisiana State University and has worked with the architectural firms of Perkins and Will in Chicago and Caudill, Rowlett and Scott in Houston.

— Gunter Dittmar of Germany, who has a master’s degree from Yale University.

— Richard Dodge, whose undergraduate degree is from the University of California at Berkeley and who also has a master’s from Yale. He has worked in the private practice of architecture with Charles Moore, chairman of the Yale architecture department.

— Philip Hendren, who has an architectural engineering degree from UT Austin and a master’s from Massachusetts Institute of Technology. Interested in computer graphics, Mr. Hendren had a research grant during the past summer for study at the University of California at Santa Barbara.

— Richard Oliver, who has a bachelor’s degree from the University of California at Berkeley and a master’s from the University of Pennsylvania. He also spent a year studying in England at Pembrook College of Cambridge University.

The new visiting lecturer is Fred Buxton, a Houston landscape architect. He will be on the UT campus twice each week during the semester to teach a class in his specialty.

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A handsome house built about 1850 by General Ebenezer B. Nichols, a prosperous, cultured native of Cooperstown, New York, is one of the restored homes in Sam Houston Historical Park, a downtown area project of the Harris County Heritage Society. The Greek Revival house reflects the Eastern background of General Nichols, who was in partnership in Houston with William Marsh Rice, philanthropist after whom Rice University is named. When General Nichols moved to Galveston in 1851, Rice bought the house and used it as his home until his wife's funeral in 1863, after which he never re-entered it. Mrs. E. Richardson Cherry bought the house in 1897, moving it to another location. The final move of the Nichols-Rice-Cherry House was to Sam Houston Historical Park, near City Hall in downtown Houston.

Sam Houston Park, a project of the Harris County Heritage Society, is a monument to the early history of Houston. Near the Civic Center, at the edge of Downtown Houston, it now contains four restored buildings dating back to the early Houston era, and the ultimate plan encompasses a small village on its 21.4 acres. The Kellum-Noble House, pictured, was built in 1847 by Nathaniel Kellum, who operated his own brick kiln, and this was probably the first brick house in Houston. It is considered a good example of a large East Texas house with double galleries and an outside staircase common to early Texas homes.
San Felipe Cottage is a typical home of pioneer days in Texas and is one of the restored homes in Sam Houston Historical Park in downtown Houston. A project of Harris County Heritage Society, the Park is a monument to the early history of Houston. The ultimate plan encompasses a small village on its 21.4 acres. A village Band Stand is the scene of special summer concerts.

Many of Houston’s oldest buildings and certainly some of the city’s most unique restaurant clubs are found in Old Market Square.

The Square area, near Buffalo Bayou downtown, offers the visitor a step back into Houston’s early years as a boisterous pioneer swamp settlement.

A variety of clubs provide entertainment ranging from mariachis to au-go-go, or French folies and vaudeville to country music and dixieland.

Restaurant offerings range from a Belgian Sandwich to pizza and Danish cuisine to imported ales and cheeses.

Other attractions around the Square include an art gallery, old west taverns and beer gardens, a mod clothing store, import shops, and a colorful international art show and festival of song and dance on the Square in October.

Houston’s oldest building still standing on its original site faces the Square. The two-story leaning structure, now a quaint tavern, was an Indian trading post during the early 1800’s.

Houston both old and new will provide a T.S.A. members new sights, sounds, and experiences.
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