INFORMATION TO USERS

This manuscript has been reproduced from the microfilm master. UMI films the text directly from the original or copy submitted. Thus, some thesis and dissertation copies are in typewriter face, while others may be from any type of computer printer.

The quality of this reproduction is dependent upon the quality of the copy submitted. Broken or indistinct print, colored or poor quality illustrations and photographs, print bleedthrough, substandard margins, and improper alignment can adversely affect reproduction.

In the unlikely event that the author did not send UMI a complete manuscript and there are missing pages, these will be noted. Also, if unauthorized copyright material had to be removed, a note will indicate the deletion.

Oversize materials (e.g., maps, drawings, charts) are reproduced by sectioning the original, beginning at the upper left-hand corner and continuing from left to right in equal sections with small overlaps. Each original is also photographed in one exposure and is included in reduced form at the back of the book.

Photographs included in the original manuscript have been reproduced xerographically in this copy. Higher quality 6" x 9" black and white photographic prints are available for any photographs or illustrations appearing in this copy for an additional charge. Contact UMI directly to order.
The architecture of MacKie and Kamrath

Miller, Scott Reagan, M.Arch.

Rice University, 1993
RICE UNIVERSITY
THE ARCHITECTURE OF MACKIE AND KAMRATH

by

SCOTT REAGAN MILLER

A THESIS SUBMITTED
IN PARTIAL FULFILLMENT OF THE
REQUIREMENTS FOR THE DEGREE
MASTER OF ARCHITECTURE

APPROVED, THESIS COMMITTEE

Richard Ingersoll
Professor of Architecture, Director

Stephen Fox
Lecturer in Architecture

Bruce Webb
Professor of Architecture
University of Houston

Houston, Texas

May 1993
ABSTRACT

The Architecture of Mackie and Kamrath

by

Scott Reagan Miller

The work of MacKie and Kamrath Architects is a testament to one individual's singular belief in the philosophy and principles of Frank Lloyd Wright. Though never a member of the Taliesin Fellowship, Karl Fred Kamrath faithfully explored the precepts of Organic Architecture as few disciples did. Kamrath, along with partner Fred James MacKie, introduced Wright's style of modernism to Houston during a period of intense urban growth in the 1940s and 50s. The breadth and quality of this work earned the firm numerous awards and extensive local and national recognition. Kamrath employed the vocabulary of 'Organic Architecture' with great skill and expanded its use to large and diverse buildings such as the M.D. Anderson Cancer and Research Hospital, Temple Emanu El, and First Pasadena State Bank. Their work, while relying heavily on the style established by Wright, succeeded in articulating the optimism and cultural imagination of post-war Houston.
ACKNOWLEDGEMENTS

I wish to thank the many people who have encouraged and supported this project;

My thanks to the thesis committee, Richard Ingersoll, Stephen Fox, and Bruce Webb, for their thoughtful criticism, advice, and information. Lloyd Borget, of MacKie and Kamrath, for his patience with my many questions and help in reconstructing the history of the firm. Genie Gonzalez for her endless energy and enthusiasm in this project. The owners who have answered questions and allowed me to tour their property. Louis Marchifava, Stephen Strom, and Nancy Hadley at the Houston Metropolitan Research Center, for their assistance and accommodation of my research. Eloise MacDonald and Lila Stillson at University of Texas Architectural Library and Archives. E. Fay Jones, Lisa Germany, Anthony Alofsin, and Kenneth Bentsen for their considerable insight. Jay Baker, Rob Civitello, and the rest of the office for their interest and input. My peers at Rice University. Kathleen Roberts for her untiring assistance. My family, both Miller and Jepsen, whose love and guidance have fostered my self-confidence. And finally, my wife Lynn, to whom this work is humbly dedicated. Thank you for your love and patience.
# TABLE OF CONTENTS

Abstract

Acknowledgements

Table of Contents

I  Introduction .................................................................................................................. 1

*Houston, Regionalism, and Wright:*

*The Architecture of MacKie and Kamrath*

II  MacKie and Kamrath Architects: A Brief History .............................................. 46
    1.  *The Formative Years*  1905 - 1936
    2.  *Early Explorations*  1937 - 1945

III. Case Studies ............................................................................................................. 116
    1.  Temple Emanu El
    2.  M. D. Anderson Hospital and Tumor Institute
    3.  Karl Kamrath Residence

IV.  Selected List of Works ............................................................................................ 146

V.  Bibliography .............................................................................................................. 187
V. Appendix ................................................................. 192
   A. Chronological List of Works
   B. Writings and Letters
   C. Karl F. Kamrath Library
   D. MacKie and Kamrath Bibliography
Introduction

Houston, Regionalism, and Wright:
The Architecture of MacKie and Kamrath

The architecture of MacKie and Kamrath is a testament to one individual's faith in the philosophy and principles of Frank Lloyd Wright. Though never a member of the Taliesin Fellowship, Karl Fred Kamrath diligently explored and promoted the tenets of organic architecture in Houston and Texas for over forty years. The breadth and quality of this work earned the firm numerous awards and extensive recognition during the 40s and 50s. Ironically it was Kamrath's ability to emulate Wright that prevented any critical examination of his career. His adherence to the stylistic vocabulary of Wright in residential and ecclesiastical design led to the general dismissal of his work and a trivialization of his role in Texas architecture.

Such neglect is undeserved. The significance of MacKie and Kamrath resides not merely in Kamrath's Wrightian affinities but in the firm's ability to articulate the individualistic optimism of post-war Houston. The heroic images of Temple Emanu El (1946, figs. 1-8), M.D. Anderson Hospital and Tumour Institute (1948, figs. 9-16), and the Schlumberger Headquarters (1950, figs. 95-97) demonstrate this skill and understanding. Their buildings remain today as a persistent feature of the Houston landscape, defiant of their changing surroundings. This architecture, while linked to the past, still seems to embody present day aspirations of identity and place. The purpose of this investigation is to reconsider the singular
role of MacKie and Kamrath in Houston architecture, their accommodation of Texas regionalism, and Kamrath's relationship to Frank Lloyd Wright. These issues constitute the major themes in the firm's work and reveal the conviction and contradictions that were inherent in Kamrath's vision of architecture.

*Houston*

Few of Frank Lloyd Wright's disciples had the opportunity to make as significant an architectural impact as Kamrath did on Houston. MacKie and Kamrath championed the introduction of modern architecture to Houston after opening their firm in 1937. Their specific and tempered version of modernism defined a standard for modern architecture in this architecturally conservative city. Such early works as the Houston Fire Alarm Building (1937, figs. 32-35) Kamrath Residence (1938, figs. 28-31) and San Felipe Courts (1940, figs. 39-46) earned the young firm both local and national recognition and promoted their reputation as 'modern architects.' While the majority of Houston's major residential and commercial commissions still went to such established architects as Alfred C. Finn, Joseph Finger, Maurice J. Sullivan, John F. Staub, and Birdsall P. Briscoe, a new generation of Houston architects had emerged that brought with it a learned vision of modern architecture. The early critical recognition of MacKie and Kamrath established their position of leadership among the emerging generation of architects which included

The work of MacKie and Kamrath from 1937 to 1942 distinguished itself from other early examples of modernism in Houston both in style and application. The architectural firms of Wirtz and Calhoun, Moore and Lloyd, and Wilson and Morris experimented with modern design and received generous recognition in the late 1930s. Their projects, however, were limited primarily to residential commissions and were more influenced by the features of International style design, including white stucco walls, flat roofs, glass block panels, and metal railings. These architects rarely had the opportunity to adapt their interests to large or complex projects. Joseph Finger and Alfred C. Finn, while receiving many of Houston's most important commissions, produced 'modernistic' buildings. Houston 'moderne' tended to be more conservative and classically influenced than the 'streamline moderne' of New York, Los Angeles, or Miami. These structures were firmly rooted in the Beaux-Arts tradition and were the preferred style for public buildings of this era. The Houston City Hall, (1939, Joseph Finger) clad in 'regional' Texas Cordova shell limestone, is representative of this style.

The modernism of MacKie and Kamrath mediated International style and modernistic stripped classicism and in doing so created a special niche for itself in Houston. This was achieved, in part, because of Kamrath's growing familiarity with Wright and his awareness of Dutch modernism. Wright's influence was most evident in residential design while European modernism surfaced in civic and public structures. This early work was predicated on the use of 'natural' materials such as brick, stone, and wood.
These materials were often rendered as 'skins' that defined discrete volumes. The volumes were plastic in nature and capable of penetrating one another to produce taut formal compositions. In residential design the buildings were often unified by a traditional hip or shed roof while the public work was flat roofed and and strongly defined by horizontal stone copings. The Kamrath Residence and San Felipe Courts are examples of Kamrath's attempt to soften the features of modern design. This work helped introduce the vocabulary of modern architecture to Houston including asymmetry, persistent horizontality, projecting canopies, and ribbon and corner windows, but did so in a manner that accommodated the reserved tastes of the region.

Kamrath's adaptation of modernism resulted in an identifiable signature that combined aspects of Wright and European modernism. This expression appealed to architectural journals seeking stylistic alternatives for modern American architecture. The relative economic prosperity of Houston, during the late 1930s and early 1940s, encouraged building and enabled Houston architects to receive a good deal of attention from these journals. MacKie and Kamrath were featured regularly in Architectural Record and Architectural Forum between 1939 and 1945 as were Wilson and Morris, and Moore and Lloyd.

World War II interrupted the architectural production of MacKie and Kamrath. From 1942 through 1946, the partners served in the U. S. Army Corps of Engineers. The role of modernism in Houston after World War II became much more established. Modern architecture was slowly accepted and symbolised the promise of post-war society. The war had put an effective end to the careers of a generation of architects associated with
the growth of the 20s. The traditional architecture with which they were associated maintained its presence in certain areas such as residential and ecclesiastical design while modernism was more apt to be found in commercial and civic projects. MacKie and Kamrath and their peers became the leaders of Houston's post-war architecture and helped define the architectural climate of the city. Lloyd and Morgan, Wilson and Morris, and Bailey Swenson maintained their influence and were joined by Donald Barthelme, Hugo V. Neuhaus Jr., and Howard Barnstone.

Kamrath's pivotal meeting with Frank Lloyd Wright in August 1947, dramatically determined the firm's future course. The stylistic conversion that defined this moment placed MacKie and Kamrath firmly in the Wrightian 'camp' and helped establish this movement in Houston. Such an allegiance proved to be helpful in post-war Houston where the suburban lifestyle seemed to support Wright’s Usonian vision. Architectural historian, Stephen Fox has commented on the ‘colonial’ aspirations of Houstonians, “eager to select from among what metropolitan centers of culture have to offer.” MacKie and Kamrath’s embrace of Wright’s organic architecture fulfilled the region’s fascination with Wright, peaking after his visit in 1949, and reinforced the architectural niche the firm had established prior to the war. The individualism and nationalism of Wright's architecture appealed to many Houstonians who cherished and promoted their self-made independence. Many of MacKie and Kamrath's clients were entrepreneurs who had acquired their wealth from the booming petrochemical industry. These individuals were not burdened with preconceived ideas of how wealth was to be displayed. They sought to express their character through the individualism that Wright represented.
The public influence of Wright reached its peak in the late 40s and mid 50s supported by his self-promotion in the popular press and numerous publications. This period also constituted the zenith of MacKie and Kamrath’s career. The quality and diversity of their work made them one of the most productive and visible firms in the city. They received commissions from many of the most important corporate and private clients in the area including Dow Chemical Co., DuPont, the University of Texas, Schlumberger Co., C.A. Detering, and George Mitchell. Their work was published extensively during the 50s and garnered a number of local AIA design awards. William Caudill, who was then teaching at Texas A & M, considered Karl Kamrath to be one of the foremost modernist architects in Texas. Both partners were also very active in local and state professional organizations. MacKie was actively involved with the Houston chapter of the American Institute of Architects and the Texas Society of Architects. Kamrath was a visiting critic at schools throughout the state and was a founding member of the Contemporary Arts Association. The associations they established through these activities, in addition to their membership in local private clubs, fostered a circle of client contacts and professional influence that perpetuated their success.

The influence of Wright, as distilled through the strong presence of MacKie and Kamrath, fostered organic architecture in Houston. This was evident not merely in its adaptation to the suburban ‘ranch’ house but by the active participation of Wright and his followers. Such architects as Bruce Goff, Herb Greene, Alden Dow, and even Frank Lloyd Wright completed residential projects in the city. Local architects John Chase, Lenard Gabert and W. Jackson Wisdom, Travis Broesche, and David D.
Red all embraced Wright and were often more indebted to MacKie and Kamrath than the master. Broesche's Faith American Church (1959) and Gabert's Triangle Refineries Building (1951) suggest this possibility.

As the popularity of Wright faded in the late 50s and 60s so did the influence of MacKie and Kamrath in Houston. The death of Wright in 1959 signaled the end of his overwhelming presence on contemporary American architecture. His romanticism and individualism was replaced by the academicism of Mies, Breuer, Neutra, and Gropius. This schism was no where more apparent than in Houston where the influence of Wright was soon overshadowed by the dominance of a Miesian school. The language of Mies had been introduced to the city by Philip Johnson who, in 1949, designed a house for Dominique and John de Menil. The construction of Mies' Cullinan Hall at the Museum of Fine Arts (1958) officially represented the shift of 'tastemakers' in Houston and legitimized the work of architects Hugo V. Neuhaus, Howard Barnstone, Burdette Keeland, Harwood Taylor, and Kenneth Bentsen. The relative concentration and strength of Mies' influence in Houston owes much to the polemical presence of MacKie and Kamrath. Their committed embrace of Wright produced an equally committed adoption of Mies by local architects. The followers of Mies were intent on rationalizing architecture, and eliminating the romanticism that, they felt, in lesser hands had led to kitsch reproductions of the master. This architecture would never replace the familiar suburban house but would become the architecture of choice in commercial, institutional, and civic work.

The 60s marked a period of relative obscurity for MacKie and Kamrath. Though the firm remained extremely busy, the nature of their
work shifted from highly visible commercial and residential work to industrial, institutional, and military work. Many of these commissions were located outside of Houston but usually within Texas. Much of this work was with former clients who were quite loyal to the firm. The nature of this work was welcomed not only for reasons of profit, but due to the lack of commissions offered them by the tastemakers in Houston. Their vision of architecture, which had displayed little change over the years, was no longer in vogue and perceived to be dated. The last building to be published in a major architectural journal was the First Pasadena State Bank (1962, figs.132-135) in Architectural Forum in April 1964. The G. Mitchell House (1964, figs. 128-131) was featured in Fortune in July 1966. They continued to submit projects for local award submissions but failed to receive recognition. The work of this period was inconsistent and lacked the inventiveness that marked their work of the 50s. Without the presence of his mentor, Kamrath was forced to reevaluate his own career. This led not to an exploration of new alternatives but a return to the early work of Wright. First Pasadena State Bank and the D. Walsh Residence (1963) demonstrate this emerging influence both in planning and image. Among their architectural peers, the firm’s later work was perceived as too submissive a tribute to the master. The unique architectural role that MacKie and Kamrath once assumed became a detriment and reduced the firm to a kind of 'one-liner' status in the profession.

Kamrath continued his exploration of Wright's early work during the 70s. As a decade earlier, most of the commissions came from repeat clients including M. D. Anderson and DuPont. The few clients who were
new, including H. A. Lott (Lott Residence, 1974, figs. 151-153), Emerson Unitarian Church (1975, figs. 148-150) and Saint Cyril's Church (1980) came either from acquaintances of Kamrath or clients who had an idea of what to expect from the firm. The buildings of this period bear striking resemblances to Wright. The Big Three Industries (1974, figs. 145-147) and Emerson Unitarian Church are literal interpretations of the Larkin Building and Unity Temple. These projects were not merely attempts to rejuvenate Kamrath's vision of architecture but opportunities to confirm the legacy of MacKie and Kamrath in Houston. Kamrath's consistent and dogmatic embrace of Wright did just that, producing a uniformity of expression that was unique among his Houston contemporaries. This was a mixed blessing that enabled the work to be instantly recognizable by the public and profession but also easily consumed and dispelled. For this reason the firm's role in Houston will always be overshadowed by Wright and their broader contributions to Houston modernism neglected.

*Regionalism*

Regionalism has had a strong impact on Texas architecture. It has surfaced at various moments in the 20th century in response to changing social conditions and values. As such, its definition has remained malleable and elusive. MacKie and Kamrath were a critical part of the regionalist tradition in Texas after opening their firm in 1937. Their pre-war work served as a transition from the late Revivalist Eclecticism of the 20s to mid 30s and the modernist aesthetic represented by International Style. By
blending the attributes of Wright, European modernism, and traditional design, MacKie and Kamrath provided a progressive alternative that responded to conservative notions about site, image and materiality. The Houston Fire Alarm Building, Kamrath Residence, Covington Residence (1941, figs. 47-49), Kivlin Residence (1941, figs.50-53) are examples of what Peter Papademetriou has outlined as "Regionalist Functionalism."\textsuperscript{10} This brand of regionalism which emerged during the mid 30s was defined by a pragmatic attitude toward orientation, sun control, prevailing breezes, open planning, and materials. Such considerations evolved from the stylistic limitations associated with the "Regionalist Formalism" of the preceding decade. By embracing Wright, MacKie and Kamrath avoided the sentimentality of formal regionalism. As Lewis Mumford stated at the time, "Wright depolarized regionalism from its connection with the historic and the archaic: he oriented it towards the living present."\textsuperscript{11}

Though Wright disavowed any connection with stylistic regionalism, the implied association with the regionalist movement was unavoidable given the site specific tenets of organic architecture. Within the conservative traditions of Texas, MacKie and Kamrath's appropriation of Wright's organic architecture provided an acceptable mediator for modern architecture while accommodating an existing regionalist movement. Peter Papademetriou has commented on the ideological conservatism of the architectural vanguard in Texas which allowed seemingly opposing attitudes to coexist. In the discussion of this point he compared the two houses belonging to MacKie and Kamrath,
"One may also turn to the two houses of 1940 belonging to the two principal partners of the Houston firm MacKie and Kamrath to illustrate the continuity of a conservative tradition in concert, or at least parallel, with progressive formalism. MacKie's own house is a traditional, almost classic, box while Kamrath's represents the obvious reflection of Frank Lloyd Wright as well as a regional sensibility, particularly in its configuration and orientation. These two aspects - the willingness to acknowledge tradition and the generally conservative stance towards avant-garde ideologies, were conditions to which the ideas of Regionalism could attach themselves."\textsuperscript{12}

Indeed, while students of architecture at the University of Texas both MacKie and Kamrath were exposed to the issues of regionalism by its leading protagonists; Sam Gideon, Robert Leon White, and Samuel C. P. Vosper. Such influence encouraged the exploration of regional identity and form and promoted the democratic value of architectural pluralism. For the young Kamrath, this was convincingly embodied in the work of Wright.

The early houses of MacKie and Kamrath demonstrate their understanding of the region's climatic conditions and a predisposition toward indigenous materials. A major dictate of MacKie and Kamrath's residential design is the buildings placement on the site. In the humid Gulf coast region it was necessary to capture the prevailing southeastern breezes as a means of cooling. In his own house, Kamrath placed the major living space and bedrooms on the southeast side with ample casement windows. Attached to the living room on the north was a screened porch
that could be opened to allow further cross ventilation. The plan of the house also reflects a single room depth that aided ventilation and admitted light. In the Covington Residence and Kivlin Residence this design was reinforced in an 'L' shaped plan that traps breezes. Sun control in the houses was typically handled by deep eaves and minimal and/or high set glazing on the west facade. In the Kamrath house there was no need for the typical deep overhangs on the south facade due to the presence of mature live oaks that screened the intense Texas sun. Kamrath favored the use of 'natural' materials from the onset of his career. He utilized a wide variety of brick that provided the texture and color he desired, including Mexican and St. Joe. Stone was used frequently, typically in an ashlar bond of Texas limestone or other ledge stones. Stone and brick were used in conjunction with stock, painted yellow pine siding and trim. The materials were used as compositional elements and were often revealed on the inside to create a feeling of continuity. With the introduction of air conditioning and more efficient building systems and materials after World War II, the architecture of MacKie and Kamrath became less affected by climatic responsibilities and more responsive to the specific issues of the site and expression. The latter was determined by Kamrath's profound commitment to Wright after the war and resulted in a subtle redefinition of their regionalism which became less specific to Texas and more inclusive of the Midwest and the changing nature of the post-war household.

Wright was a refuge of resistance to what the polemical architect derided as the 'sterile and offensive' character of European modernism. Within the architectural practice of the United States in the 1940s and 50s,
the European movement became more "domesticated, vernacularized, diversified, and adapted to popular taste." As stated in the publication *Built in U.S.A. - Since 1932*.

"The new European architecture opened our eyes, stimulated our minds and finally did materialize as an important influence on the American scene, but in conjunction with two factors; first a strong new interest in Frank Lloyd Wright, encouraged by his renewed creative activity in the middle and latter thirties; and second, a revaluation of that very dark horse, traditional vernacular building."*

The post war suburban house became the laboratory for such transformations. The assimilation of European architecture was represented in Gropius and Breuer's subtle blend of New England vernacular and Bauhaus modernism, the structural ingenuity of Mies van der Rohe, and the vernacularism of the Pacific Northwest and Northern California. Wright, with the Usonian house, remained influential primarily in the mid-section of the United States, though his ideas were widely disseminated in the popular press. Regionalism had, in essence, been subsumed by the polemics of modernism.

Karl Kamrath belonged to this second generation of Wright disciples who, in the period of the master's overwhelming popularity during the 1940s and 50s, embraced the notion of an American architecture. Most of these architects practiced in the Midwest and Southwest and many had worked for Wright. The most important of these included Alden B. Dow (Michigan), Bruce Goff (Oklahoma), Harwell Hamilton Harris (California
and Texas), John Lloyd Wright (Indiana), Paul Schweikher (Illinois),
Henry Kamphoefner (North Carolina), William Kaeser (Wisconsin),
David T. Henken (New York), Edgar Tafel (Massachusetts), and Blaine
Drake (Arizona). David George and Reagan George (Dallas) and Howard
Meyer (Dallas) were followers in Texas. Each of these architects
responded to Wright in different manners and intensities, and achieved
various degrees of professional success. What unified them as a group
though was their nationalist enthusiasm for a "democratic" architecture.17

The regional concentration of Wright's followers reflects both the
geographical distribution of Wright's body of work and a certain
conservative Midwestern pragmatism that embraced the doctrines of
Wright. As a consequence, MacKie and Kamrath and their Midwestern
contemporaries can ultimately be seen as part of an undeclared Midwestern
regionalism. In a 1951 publication, The American House Today, the
authors Katherine Morrow Ford and Thomas Creighton characterized the
"regional tendencies" in architecture, one of which was, "the brick and
wood, wide eaved midwestern house that grew up with no conscious
architectural direction in the last century."18 This regional characteristic
was also observed by Ian McCullom who stated that,

"The contemporary Middle West domestic architecture of such men as
Wright, Goff, and Schweikher was self-consciously American, expressing
itself also in wood, but with an even stronger sense of 'place,' a sense of
continuing tradition upheld by the longevity of Wright, and an
individualistic conception of detail sometimes verging on the eccentric.
Nevertheless it holds its place with ease as one of the three distinctive and
lively American contributions to regionalism in twentieth-century architecture."\(^19\)

The popularization of Wright in the 50s embodied what William Jordy described as a "new regionalism" that perpetuated modernism primarily through its consumable features. Features such as "redwood, the barbecue patio, the 'family room,' the 'picture window,' the kitchen 'pass through,' the 'carport,' the 'deck,' the 'storage wall,' the 'ranch house,' the 'split level,' and so on: these eventually became the bywords (rather buy-words) of the house builder."\(^20\) MacKie and Kamrath, with their Wrightian association, utilized these elements consistently in their domestic designs and as a consequence were a part of the broad definition of post-war regionalism.

The house constituted but one aspect of MacKie and Kamrath's affinity to regionalism. Their public and commercial work of the 40s and 50s also reveals their capacity to express certain aspects of Texas culture. This work responded directly to the conservative Texas client who had not fully accepted the ascetic imagery of modernism. The resulting conservative alternative has been described by Houston architect Howard Barnstone as "Out of Phase." This work, which attempted to mediate modernism and academicism, became a distinctive style in the Texas region and was characterized by "blocky massing, exaggerated juxtaposition of scale and the use of bold, atectonic patterns created with framing devices and mixtures of facing materials."\(^21\) Such architects as Wyatt C. Hedrick and Preston M. Geren (Fort Worth), George L. Dahl (Dallas), and Kenneth Franzheim (Houston) employed these design
features on the numerous large projects they designed. MacKie and Kamrath's architecture, which originated from a pragmatic synthesis of program, site, and climatic response, demonstrate the same sensibility. This is revealed on M. D. Anderson Hospital, Schlumberger Headquarters, the Humble Research Building (1954, figs. 98-100), and the Commercial Standard Insurance Co. (1957, figs. 109-112) to name a few. As the discussion of regionalism subsided in the 60s and Kamrath began to gravitate to the early work of Wright, the firm's association with regionalism became more tenuous. Their work no longer seemed to embody their contemporary culture.

Although Karl Kamrath never articulated a position on regionalism the firm's association with it evolved through the years. He as Wright, would refute the connection because of the perceived reliance on historical style. Wright provided an operative that ideally did not rely on the influence of style, but on the lessons of nature and democracy. Kamrath tailored his structures to these issues. The resulting work demonstrated that regionalism was not the mere adaptation of historical style but the response to a particular time, place and culture.

**Wright**

That our own greatest architect, Wright, still in active production in his nineties, has not had more influence in his homeland is a curious fact. Here
in Houston, however, the work of MacKie and Kamrath is something of an exception to this general rule.

Henry-Russell Hitchcock 22

Wright was the singular force in Kamrath's architectural career. His genius inspired the imagination of Kamrath and established a level of excellence that the architect aspired to his whole career. Kamrath's pursuit was not so much one of perfection as it was to perfect Wright. Kamrath himself, acknowledged his life-long "obsession" with the work of Wright.23 He never imagined competing with Wright, his presence loomed too large. By subordinating his architectural ego to Wright, Kamrath was able to focus his considerable talents with intensity and assurance. My examination of Kamrath and Wright will begin with an exploration of their personal relationship, Kamrath's assimilation of Wright's principles, and finally, Kamrath's adaptation of these principles to his architecture.

Kamrath embraced the doctrines of Frank Lloyd Wright early in his architectural career. As a student at the University of Texas he became fascinated with the conviction and vision of Wright's buildings, writings, and drawings. This work consisted primarily of the Prairie style house, as published in Ausgeführte Bauten und Entwürfe von Frank Lloyd Wright (1910), An Autobiography (1932), and in an important series of nine illustrated articles titled "In the Cause of Architecture" written for Architectural Record from March 1927 to December 1928. Kamrath's admiration for Wright increased after he moved to Chicago in 1934, where
he visited the buildings in Oak Park first hand. However, it was not until visiting Wright at Taliesin in 1947 that Kamrath understood his particular role in architecture. Thereafter he devoted his career to the cause of organic architecture. He made this enthusiastically clear in a letter written to Wright following the visit,

"I talked to Gene (Masselink) about the possibility of having a "little bit of Taliesin," from you personally, in our new office...as we attempt, to the best of our ability, to establish organic architecture here, bit by bit...We need organic buildings in Houston and everywhere."24

Such a conversion was not unlike those experienced by other followers of Wright who were dramatically moved after visiting one of Wright's buildings. Alden Dow was overwhelmed by the ornamental richness and spatial complexity of the Imperial Hotel. Goff recalled the "devastating beauty" he saw in photographs of Wright's houses. Harris gave up his career as a sculpture after visiting the Hollyhock House in Los Angeles. Kamrath's fascination with Wright, on the other hand, centered as much about the man as it did about the architecture. The few writings Kamrath left behind seem to reveal more about his admiration for the genius of Wright than his particular adaptation of the master's principles.25

Kamrath never seriously considered the idea of joining Taliesin. As an architectural graduate he had not yet 'converted' to Wright nor had the fellowship been in operation that long.26 The move to Houston and early success of the firm precluded any further consideration. Championing the genius of Wright confirmed Kamrath's own position within American
architecture and helped promote his individuality in the region. Kamrath was aware of this particular role and felt great responsibility representing in Wright in Texas. His relationship with Wright granted him this privilege. The disciples of Wright felt an ethical imperative to uphold and perpetuate the principles of organic architecture. Indeed, Kamrath held these values so closely that his career became precisely about the continuation of Wright's legacy. Kamrath's infrequent writings and prolific architectural production reflect this evolving commitment which became increasingly didactic as his career closed. This is evident in his later designs which display overt stylistic references to Wright's early work and in a revealing statement that conveys the sense of responsibility he felt,

"As an architect I have endeavoured to carry out, in the Texas area, the principles of Frank Lloyd Wright's Organic architecture, since very few of my colleagues, if any, are so doing. Mr. Wright gave us an American architecture worthy of our democratic way of life and I have attempted to carry on these principles. He was a long time friend and a great inspiration to me."27

Kamrath was extremely proud of his friendship with Wright and hosted him on two occasions he visited Houston.28 It was, in fact, Kamrath who recorded many of the comments that Wright made about Houston and the Shamrock Hotel during the 1949 AIA Gold Medal reception. Kamrath personally met with Wright on three other occasions, the first being at Taliesin, August 1947; Taliesin West, February 1952; and
in New York, November 1953 at the opening of Wright's Guggenheim exhibition. These meetings were brief but tremendously moving experiences for Kamrath. He was made to feel at perfect ease with Wright and never experienced the arrogance and sarcasm that elderly architect was known for.\(^{29}\) After Wright's death in 1959, Kamrath continued his friendships and correspondence with Olgiavana Wright, Eugene Masselink, and William Wesley Peters and visited Taliesin West as often as possible.\(^{30}\)

Kamrath thrilled to the challenge of emulating Wright. This encompassed all areas of his architectural development and practice. Kamrath's library contained an extensive collection of books and articles written by and about Frank Lloyd Wright.\(^{31}\) It also contained subject matter influential to Wright's career including books on Sullivan and Japanese art. Kamrath often quoted Frank Lloyd Wright to justify his actions, like not having a brochure for his firm.\(^{32}\) The firm also employed a red square insignia designed by Kamrath, not unlike Wright's own trademark. Such graphic exercises were common for Kamrath who was an extremely facile draughtsman. Wright's attitude toward total design which included, architecture, interiors, furniture, hardware, and graphics, encouraged this talent. Every project was an opportunity for Kamrath to improve his graphic skills. The title page, in a set of MacKie and Kamrath's construction documents, was often a deft composition of letters using the project's name. Kamrath borrowed techniques from Wright for his drawing style including a tight dotted line in plan for overhead elements and aspects of the hand lettering itself.\(^{33}\) Kamrath also produced magnificent presentation drawings that used perspective delineation as effectively as Wright. These drawings are typically two-point
perspectives taken from a very low vantage that privilege the corner. Such a technique, which owes much to Wright, exaggerates the building's horizontality and gives great depth to the drawing. Unlike Wright's delicate drawings however, Kamrath's are rendered with a thick, soft lead and applied with great assurance. These drawings not only demonstrate Kamrath's facile hand but his ability to visualize in three dimension.

Kamrath spoke and wrote little about his own work. When he did, it was often a reiteration of Wright's words. For this reason, it is difficult to discern how Kamrath consciously sought to differentiate himself from Wright. In the few writings and interviews Kamrath left behind it is apparent that he was most influenced by the 'organic' principles outlined by Wright in the article, "In the Cause of Architecture," written for Architectural Record in March, 1908. Wright defined these as follows;

I. Simplicity and repose are qualities that measure the true value of any work of art.

1. A building should contain as few rooms as will meet the condition which give it rise and under which we live, and which the architect should strive to continually simplify;
2. Openings should occur as integral features of the structure and form, if possible, its natural ornamentation.
3. An excessive love of detail has ruined more fine things from the standpoint of fine art or fine living than any one human shortcoming; it is hopelessly vulgar.
4. Appliances or fixtures as such are undesirable. Assimilate them together with all appurtenances into the design of the structure.
5. Pictures deface walls oftener than they decorate them. Pictures should be decorative and incorporated in the general scheme as decoration.
6. The most truly satisfactory apartments are those in which most or all of the furniture is built in as apart of the original scheme. The whole must always be considered as an integral unit.

II. Their should be as many kinds (styles) of houses as there are kinds (styles) of people and as many differentiations as there are different individuals. A man who has individuality (and what man lacks it?) has a right to its expression in his own environment.

III. A building should appear to grow easily from its site and be shaped to harmonize with its surroundings if nature is manifest there, and if not try to make it as quiet, substantial, and organic as she would have been were the opportunities hers.

IV. Colors require the same conventionalizing process to make them fit to live with that natural forms do; so go to the woods and fields for color schemes. Use the soft, warm, optimistic tones of earths and autumn leaves in preference to the pessimistic blues, purples or cold greens and grays of the ribbon counter; the are more wholesome and better adapted in most cases to good decoration.

V. Bring out the nature of the materials, let their nature intimately into your scheme. Strip the wood of varnish and let it alone; stain it. Develop the natural texture of the plastering and stain it. Reveal the nature of the wood, plaster, brick or stone in your designs; they are all by nature friendly and beautiful.

VI. A house that has character stands a good chance of growing more valuable as it grows older while a house in the prevailing mode, whatever that mode may be, is soon out of fashion, stale, and unprofitable.

Kamrath assimilated these principles and responded most specifically to the issues of simplicity (as expressed in Wright's phrase "Form and
Function as One"), site ("Indoor/Outdoor"), color, and materials. While such concerns were not specific to Wright, his ability to articulate them proved enormously influential. Kamrath also sought to replicate the more elusive qualities of the third dimension, or "depth" and "mystery" that he felt were expressed so convincingly in Wright's work. As Kamrath stated,

*Here is where Wright's organic architecture showed itself so well. It was individual, warm and friendly, was realized with natural materials, contained an air of mystery, and blended so well with the site it rested on and became a part of."

Kamrath did not explore these principles in a discursive or theoretical manner. He was first and foremost a practicing architect who explored organic architecture within a pragmatic business environment. Although he occasionally served as a visiting critic at Texas architectural schools, he did not benefit from an academic dialogue that may have refined or clarified his individual sensibilities. It was his talent as a designer however, that ensured his credibility. Kamrath was an intuitive designer who relied on an established idea or mental image to guide his design process. Kamrath had an ability to assimilate images and adapt them to his own work. For this reason his response to the principles at times appears superficial or willful. Those buildings that Kamrath visited personally, such as Taliesin, Taliesin West, the Lloyd Lewis House, and the Hilversum City Hall, were very important to his work. Their ideas and lessons recur frequently in Kamrath's buildings.
The principles of organic architecture established an architectural methodology for Kamrath that produced an unusually consistent body of work. This uniformity, however, often revealed Kamrath's inability to distinguish Wright's architecture from organic architecture. Kamrath applied the principles of Wright with great ability and skill but was often unable to distance himself from the formal vocabulary established by the master. Wright infused the expression 'organic' with such personal conviction that it was often difficult to separate principles from ideology. Wright never wished for architects to imitate his style but to understand the principles which generated his architecture. Wright however posed a particular challenge to devotees with his individualism and overwhelming personality. Many architects were so subsumed by his presence that it prevented any kind of architectural maturation. Kamrath never perceived his work to be a copy of Wright. Rather, he felt it worked conscientiously within the dictums of organic architecture. For Kamrath, Wright's architecture epitomized the successful and inevitable translation of organic principles to form. Consequently Kamrath's success at emulating Wright constituted his success at organic architecture.

Kamrath adapted the principles of Wright in two very distinct manners. This was determined primarily by building type. Residential, ecclesiastical, and small commercial commissions represented the most direct expressions of Wright's organic vocabulary. Such projects offered personal and expressive opportunities for Kamrath's organic design and also constituted the primary examples in Wright's own work. For civic, institutional, industrial, and large commercial projects, Kamrath relied on a variety of sources and made a conscious effort to respond to the times.
These large projects, in particular, reveal his evolving attempt to individualize and adapt the principles of Wright.

Kamrath was unique among the disciples of Wright due to the enormous diversity of his architectural commissions. He had the chance to expand the tenets of Organic architecture to large and complex projects, an opportunity even Wright seldom had. Because Wright provided no 'practical' model for buildings of this size, Kamrath was forced to look elsewhere for guidance including European and contemporary American modernism. Particularly influential to Kamrath was the work of Dutch architect Wilhem H. Dudok.39 Dudok combined the formal attributes of the De Stijl movement with the spatial and material qualities of Wright, producing structures of complex massing and heroric expressiveness.40 His influence on Kamrath is clearly reflected in such projects as the Edna City Hall (1948), Phyllis Wheatley High School (1949, figs. 64-67), M. D. Anderson Hospital and the Schlumberger Headquarters. These projects, which resemble Dudok in their articulated massing and planning, are also subtly defined by the principles of organic architecture. The buildings themselves are elongated not only to reinforce horizontality but in order to define exterior space. The horizontality is reinforced by ribbon windows, canopies, and copings that contrast with vertical masses.41 The continuity of indoor and outdoor is typically focused at the lobby where materials and details penetrate the wall plane. Brick is used, with the exception of M. D. Anderson, and detailed with great care. The buildings however, do not benefit from an integrating order that unifies all aspects of their design. They are deft compositions that pragmatically accommodate the client's program. The apparent contradiction this European model posed within
Kamrath's claimed aspirations toward an American architecture was never acknowledged. His admiration for European modernism was evident throughout his pre-war career and best demonstrated in San Felipe Courts (1941). Dudok provided a convincing model for Kamrath due to the acknowledged influence of Wright and the highly expressive quality of his work.

The influence of Dudok became more diffuse as Kamrath's career progressed. Two projects during the late 1950s, the Commercial Standard Insurance Co. Building and the Chicago Corporation Building (1958, figs. 116-117) demonstrate the then popular use of vertical aluminum louvers. The Chicago Corporation, in particular, resembles Richard Neutra's Northwestern Fire and Life Building with the use of framing walls, monolithic volumes, and one-story high louvers. Kamrath admired Neutra for his planning skills and his sensitivity to the indoor/outdoor dialectic. One may also assume that Neutra's brief association with Wright was symbolically important for Kamrath. The face of American architecture changed during the 1960s reflecting both the structural purity of Mies and the emerging influence of brutalism. Kamrath's later public architecture responded to the latter, becoming more massive, geometrized, and withdrawn. In conjunction with this was a renewed exploration of Wright, which clearly distinguished itself from the Kamrath's earlier work. The University of Houston Science and Research Center (1964, figs.139-141) reveals the two stylistic approaches embraced by Kamrath late in his career. One which was more derivative of Wright and the other more responsive to contemporary architecture. The built scheme would confirm the direction of his subsequent work.
The house represents Kamrath's most developed translation of organic principles. As with Wright, houses accounted for the largest number of his built works and were the laboratory for his architectural explorations. They were also the most problematic aspect of Kamrath's work due to their similarity to Wright. Through the following systematic investigation of Kamrath's residential work, the subtle differences and similarities between he and Wright will be revealed.42

Design and Process

The design process of Kamrath was unsupported by the obsessive search for ideal order that characterized Wright's own process. Robert McCarter has noted that Wright "was exhaustive in his endeavours to achieve a building that completely embodied his principles. He constantly reevaluated his own designs and attempted to improve them during design and construction, and he utilized later commissions to pursue the perfection of each design idea."43 This is not to suggest that Kamrath neglected design development. The designs of the R. J. Gonzalez Residence (1951, figs. 101-103), M. D. Anderson Hospital, and Mitchell Residence spanned over four years. However, Kamrath was often forced, by a pragmatic practice to expedite the design process. Kamrath possessed tremendous graphic skills and often relied on this ability to articulate his scheme early in the design process. After resolving the functional requirements of a program Kamrath could quickly develop a perspective rendering that often accurately represented the final form of the building. Models were typically used for client presentations rather than for study. After client approval, Kamrath handed the project to someone in the office to explore
further in plan, section, and detail. With houses he generally maintained more involvement and participated in all aspects of design, as demonstrated in the numerous sketches that border his drawings. True to Wright’s dictum “the part to the whole,” Kamrath explored all aspects of his structures to establish profiles, elevations, and details. The working drawings of MacKie and Kamrath were filled with information including construction notes and enlarged details. They were often color coded with pencil to denote individual building systems. Kamrath was involved with construction supervision on selected projects. The number of projects in the office prevented much further involvement. Various owners have recalled how particular he was about the integrity of his designs and unshakeable he was in his beliefs. This was to be expected from a follower of Wright.

_Dwelling, Architecture, and Nature_

The Usonian House, then aims to be a natural performance, one that is integral to site; integral to to environment; integral for the life of the inhabitants. A house integral with the nature of materials - wherein glass is used as glass, stone as stone, wood as wood - and all the elements of environment go into and throughout the house. Into this new integrity, once there, those who live in it will take root and grow. And most of all belonging by nature to the nature of its being."

Frank Lloyd Wright; _The Natural House_, 1954

For Wright, nature and architecture were inseparable. The site defined the realm of opportunities for built form. One of Kamrath's
greatest talents was site planning. In this area he transcended issues of style and demonstrated his ability to weave the landscape and architecture into a cohesive whole. Wright stated that, "The horizontal line is the line of domesticity." Kamrath observed this dictum by emphatically 'grounding' his buildings to their site. Unlike the ascetic interventions of Mies who sought to differentiate man and nature, Wright felt man and nature were inseparable. This is most apparent in the Tiel Way houses, which take full advantage of the dramatic topography and views, in the attempt to "make a structure of the site instead of on the site." These houses extend along the ridge of the site to capture the view of the ravine. In all of the houses Kamrath assertively projects the living spaces into the densely forested ravine. This is reinforced with dramatic wood decks that extend the presence of the living room. The kitchen and bedroom spaces, on the other hand, typically front a more contemplative landscaped area.

Kamrath placed great importance on the building's relationship to its site and its ability to define exterior space. Kamrath dealt with two distinct types of sites in Houston, flat and sloped. The flat site constituted the vast majority of projects, both commercial and residential, while the sloped site occurred less frequently and is best represented by the houses on Tiel Way. His approach to both was similar, dictated by orientation, views, and existing vegetation yet each produced subtly different responses in building form. Flat sites yielded either closed plans (limited primarily to narrow subdivision plots), as with the first Kamrath Residence, or more often, an 'L' shaped plan that took advantage of the whole site, as with the Covington Residence and Kivlin Residence. The sloped site was typically ordered by a 'spine' shaped plan that paralleled the ridge and might be bisected by
kitchen/dining/living wing to form a cruciform or an 'L'. This is evident on the second Kamrath Residence, the Gonzalez Residence, and the Mitchell Residence.

Like Wright, Kamrath's houses reject urbanity by deliberately turning their backs to the street. What is left is an austere facade with few windows cast in deep shadows by heavy overhanging eaves and occasionally a dark cavernous carport. This provokes a sense of 'mystery' that Kamrath hoped to translate from Wright's architecture. The logic of the plan was revealed only by experiencing the various parts of the building. These houses, rather than privileging the 'front yard,' open in plan and elevation, to a private rear landscape. This rear garden, in turn, represents the communal focus for family life. The building reinforces the embrace of the site by modulating exterior space. This is achieved by the configuration of the building itself, walls, planters, and terraces. These elements are integrated with, and extend the structure while simultaneously drawing the landscape into the house. This demonstrates Kamrath's concerted attempt to obscure or increase the boundaries between inside and outside. Kamrath, however clearly differentiated between nature and building. Unlike Goff, who often blurred the distinction between building and nature by incorporating rocks, plants, and water into his architecture, Kamrath used the sharp edges of building and landscape to contrast with the soft edge of nature. The extensive use of landscaping, often designed by Kamrath, radiates from the building to further extend its presence. Such an integration of landscape and building is what constituted Wright's idea of 'total architecture.' This notion of site planning was also extended to the numerous suburban offices that MacKie and Kamrath designed in the
1950s. In this new building type Kamrath continued his exploration of the landscape and architecture. The Farnsworth and Chambers Building (1956, figs. 104-106) exemplifies this idyllic combination of office environment and park through the communal use of interior courtyards.

*Plan, Axis, and Movement*

For Wright, the plan was a generative device, "A good plan is the beginning and the end...its development in all directions is inherent-inevitable."48 Paul Laseau and James Tice have demonstrated in their book, *Frank Lloyd Wright: Between Principle and Form*, that Wright consistently explored three distinct plan types during his career, the hearth, atrium, and tower. The residential work of MacKie and Kamrath is principally allied with 'the hearth' plan. In this plan type the "hearth" forms the physical and social core of the house. Numerous plans, in turn, are derived from this basic idea. As mentioned earlier, the choice of plan, for Kamrath, was determined by site and program. Kamrath preferred to design one-story houses. This enabled the building to radiate into the landscape. Kamrath also tried to limit the plan to single-depth rooms which tended to extend the wings of the structure. Kamrath unified the major spaces of the house including living room, dining room, and occasionally kitchen, through open planning and singular volumes. The dining room was almost nonexistent in the Usonian house, often treated as a subtle room divider by Wright. For Kamrath it received more attention. His clients were typically unwilling to give up the ability to entertain in the dining room. The bedrooms are grouped together to form a linear wing. In the Kamrath Residence, Mitchell Residence, and A. J. Ballantyne
Residence (1958, figs. 121-123) these bedrooms are fronted by a narrow hallway with five foot tall storage units to one side and clerestories above, a detail reminiscent of Wright.

The spaces of the various building wings are unified by defined and implied axis of movement. These axes pass through and beside spaces. The axes is often circuitous, as is the case with the Tiel Way houses. In these buildings one is led beneath the wide, low eave of the house and deposited in a dark exterior alcove. The entry doors are unusually stocky, often 3'-6" x 7'. Upon entering the dark, cavelike entry vestibule, distant vistas are revealed diagonally through the house. The entry constitutes a fulcrum from which the plan radiates. Dark, low hallways leading to the bedrooms and kitchen spring from this point. One typically descends into the main living space while the roof expands upward. The expansion of space is coupled with an immediate release outward by large amounts of glazing.

The circuitous experience of Kamrath's houses is not unlike such axial public designs as the University of Texas School of Public Health, Big Three Industries Building, and Emerson Unitarian Church. Kamrath, like Wright, often intentionally lengthened the path of entry and denied direct access. In these buildings one is forced to search for the entry and in the process discover the underlying order of the building. One is led around the edges of the exterior to see all angles of the building. These projects contrast to such earlier axial plans as the Houston Fire Alarm Building, and the Texas Supreme Court Building (1955, figs. 113-115) In these projects access is direct and modulated only by elevational changes.
Grid and Scale

All the buildings I have ever built, large and small, are fabricated upon a unit system as the pile of a rug is stitched to into the warp. Thus each structure is an ordered fabric; rhythm, consistent scale of parts, and economy of construction are greatly facilitated by this simple expedient - a mechanical one absorbed in a final result to which it has given more consistent texture, a tenuous quality as a whole."

Frank Lloyd Wright, from "In the Cause of Architecture," 1924

All of Wright's work was rigourously ordered by what he called a unit system. For Wright, this provided a necessary integration of parts and order to plan, section, and detail. The unit system, as defined by Wright, was different from a mere grid because it implied a three-dimensionality. Kamrath never employed the unit system as consistently or with such rigour as Wright. Indeed, in his hands it lacked the three dimensionality and depth of his mentor. His use of the grid was limited mainly to residential and ecclesiastical commissions, work that was more derivative of Wright. Larger commissions, while based on a structural grid, typically never benefitted from its inclusive ordering. Such projects accommodated functional requirements and compositional intentions. When Kamrath did use the grid in projects, it resulted in stronger, more cohesive buildings. Such an ordering device produced an integrity of plan and section that easily accommodated internal variations. Wright's unit system or 'grid' was employed convincingly by Kamrath on a number of projects including the 30-60 reflexive grid of the Mitchell Residence and Gonzalez Residence
and a six-by-six-foot grid of the Kamrath Residence and Ballantyne Residence. The larger grid not only accepted dimensional standards but also increased the minimum dimensions of the bedrooms to twelve-by-twelve. This was important for Kamrath, who felt that many features of the Usonian houses were scaled too intimately.

Wright maintained a relationship between the grid and the predominant material of construction. For the Usonian house this was most often the two-by-four-foot grid or four-by-four-foot grid. This rigorous dimensional system was an integral aspect of the Usonian house. For the custom designed homes of Kamrath this was less important and may explain part of the reason why his houses seem less controlled than Wright's. Though the presence of an integrating grid was often evident, it did not overwhelm the spaces. Wright employed a 1'-0" vertical grid in his Usonian houses that established material selection, mullion heights, horizontal surfaces, and elevation changes. Kamrath never took the unit system to this extreme. The grid did however facilitate issues of proportion and scale. Kamrath was very sensitive to issues of scale. This is evident in such public projects as the Fire Alarm Building, Texas Supreme Court Building, and the University of Houston Science and Research Center. These projects address their urban context with monumentality yet are intimately reduced at the entry with a narrow portal or compressive canopy. In residential design, Kamrath continued his exploration of scale, producing dramatic juxtapositions of interior space. Kamrath, however never achieved the same extremes in scale as Wright nor, did he necessarily intend so. This in part, may be attributed to the physical stature of the architects. Wright, as is well known, was diminutive
in size and often designed to the scale of his body. Kamrath, an avid tennis player, was tall and athletic. What was intimate for Wright was undoubtedly uncomfortable for Kamrath. This differing sensibility of scale is revealed not only in the spaces of their buildings but in the built-in furniture designed for those spaces.

Space and Continuity

Kamrath's house are composed of 'defined' rooms. The room constitutes the primary experience of dwelling in his residential designs. Kamrath's conception of space did not support the Miesian notion of 'universal space.' His spaces, in their articulation and scale, are personal and idiosyncratic. Rather than designing pure and stable spaces for these places of dwelling, Kamrath creates dynamic and complex volumes. This represented, in Wright's words, "the destruction of the box." Rooms are fused together through the use of floors, walls, ceilings, windows, materials, furniture, and detail. While each element maintains its independence, the edges are often blurred and plastic. This is revealed most clearly in ceiling treatments. Kamrath always preferred to reveal the slope of the roof in the interiors. He as Wright, articulated the ceilings to create, what Wright described as, 'tent' like spaces. The ceilings are frequently articulated with wood trim, spaced at a regular interval to conform with room. The ceilings 'fold' into walls at light coves or window heads to further reinforce the plastic nature of the space. These interior spaces are further divided to create distinct sub-spaces that accommodate different uses. These sub-spaces are articulated both in the ceiling plan as furr-downs, in the walls with materials, and in the ground plane with
materials and elevational changes. In the Mitchell Residence a fireplace alcove is inserted in the expansive living room by a simple, floating, wood-clad soffit. An interesting difference between Wright and Kamrath is revealed in this example. For Wright the hearth defined the center of the house and was located in a compressive space. Kamrath however typically placed the fireplace adjacent to the major living room space in a fairly expansive space. One can conclude this was due to Houston's mild climate.

*Form, Structure, and Material*

Wright consistently explored the connection between material and form. This can be seen throughout his career and represented in the numerous systems of construction he explored. Kamrath was less exploratory. He used a limited palette of materials that included wood, brick, and stone. Similar materials were used in the Usonian house but typically as part of modular construction system. Kamrath never adhered to the modular conception of the Usonian house. His residential work was strictly custom without the overarching social agenda to which Wright subscribed. Kamrath and his associates displayed great skill and inventiveness detailing these modest materials. Many of the details were derived from Wright including the raked brick joints, ship-lap fascias and paneling, board and batten cladding, and casement windows. Kamrath manipulated these elements with ease. Brick was one of Kamrath's favorite materials. He used it throughout his career. Brick was often rendered as a thin veneer in the early work of MacKie and Kamrath but later developed as a heavy load bearing walls. When brick was used as an exterior facing, it was often revealed on the inside. Brick provided a hard edge to interior
spaces and helped frame exterior views. Wood, in contrast, was used to soften interior spaces. Kamrath used a variety of hardwoods in his houses that were stained, painted, oiled, and even sandblasted to achieve the finish he desired. Wood was occasionally used on the ceiling but more frequently on walls and in conjunction with built-in-cabinetry. On the exterior, wood siding was rendered as a veneer and used to reinforce horizontality. Kamrath also employed wood shingles. These were often used to distort the form of the building itself as demonstrated in Rettig's (1947, figs. 61-63), MacKie and Kamrath Offices (1946, figs. 57-60), and the proposed Asbestos Cement Products Association Residence (1954). The material palette often was often adapted to large or unusual conditions. In Rettig's this preference for 'natural' materials found unusual company with the gleaming chrome and stainless steel of the soda fountain. With larger structures, details were often simply blown up and rendered in the same or different materials. Such is the case with First Pasadena State Bank and the University of Texas School of Public Health.

Kamrath's appropriation of Wrightian details is probably the most problematic aspect of Kamrath's work. Kamrath utilized recessed triangular light fixtures, wood ceiling trim, slotted plywood transoms, banding, and colors that replicated Wright's own work. These were often applied superficially in the desire to embody Wright. Wright acknowledged the place of ornament in his work as it derived from the internal logic of the project. The Coonley House represents the culmination of this attitude. The ornament of Kamrath however, is less convincing because it does not always appear integrated with the overall design and lacks the complexity of Wright's original work. As a result,
Kamrath's work often looses the strength of its individuality. This is an unfortunate aspect of what is otherwise, very compelling work.

Ultimately the work of MacKie and Kamrath stands on its own despite the presence of Wright. Kamrath, with the tremendous assistance of his associates, displayed a mastery of planning and construction that grants the firm recognition beyond the influence of Wright. The organic architecture of MacKie and Kamrath helped define and articulate the cultural imagination of Houston through the powers of an American architecture. It is for this reason that their vision remains vital today.
1 In an article entitled "Houston Citizens Vote on Recent Buildings," *Architectural Record*, November, 1939, the Houston Fire Alarm Building was one of three buildings that received Houston's favorite status. The other buildings included the Houston City Hall, (1938, Joseph Finger) and the Oil and Gas Building (1938, Kenneth Franzheim).

2 Such buildings include the L. D. Allen Residence (1938, Wirtz and Calhoun), Chilton House (1937, Moore and Lloyd), and Chilton Court Apts. (1941, Wilson and Morris). These architects appeared frequently in professional journals prior to the war.


4 This date has typically been documented as June/August 1946, a date recalled by Kamrath himself on numerous occasions. However, after reviewing the correspondence between Wright and Kamrath, I have discovered two letters that place this visit in August 1947.


6 Wright appeared frequently in *House Beautiful* and *House and Home* during the 50s. *House Beautiful* was directed toward a predominantly female audience with sophisticated and contemporary thoughts about the nature of homemaking and lifestyles. *House and Home* was a trade magazine that was geared for the building industry.


8 Goff designed the Durst House in Memorial at 323 Tynebrook Lane (1960). The construction was supervised by his former student, Herb Greene. Greene was a designer at Joseph Krakower's office during the 1950s and produced numerous buildings throughout Houston including the Lurie House at 7 Pine Forest Circle.
Alden B. Dow, in addition to his involvement with the planning of Lake Jackson in the 40s, designed the Reed House at 111 Carnarvon Lane. MacKie and Kamrath were associate architects for the project. Frank Lloyd Wright completed one of his three Texas residential commissions in Houston, The Thaxton House at 12020 Tall Oaks Road.

9 Kenneth Bentsen worked for MacKie and Kamrath from 1952 to 1958 before opening his own firm. While working at the office Bentsen designed and documented an austere, Miesian influenced house for his brother, Lloyd Bentsen. He recalled that Kamrath had little to say about the obvious influence of the house but provided helpful suggestions about the detailing. Interview with the author, 17 July 1992.


12 Papademetriou, "Texas Regionalism," p. 36.

13 The stock yellow pine of this period was of higher quality than today. It was generally from first growth forests and consisted of a tighter grain that was able to resist the humidity of the region. After the post-war housing boom, quality pine was depleted and thereafter was used primarily for framing.

14 Wright was undeniably influenced by European modernism as evidenced in Falling Water (1937-9) and the Usonian house (traced by John Sargeant in Frank Lloyd Wright's Usonian Houses, (New York, 1984). Wright, however dogmatically denied any influence from the machine aesthetic of European models and persistently insisted on the originality of his as an American model.


Though their projects were frequently published, the Wrightian resemblances often led to a dismissal of their work and prevented any serious appraisal of their individual impact beyond their association with the "Organic" school. Harris, Dow, and Goff achieved the greatest recognition of this group.


Jordy, "The Domestication of the Modern," p. 174. Wright took credit for most of these modern elements. Gary Hildebrand, in his book *The Wright Space: Pattern and Meaning in Frank Lloyd Wright's Houses*, (Seattle, 1991) suggests this type of 'renaming' was a means of "conceptual liberation" for Wright.


Karl Kamrath interview; transcript, 8 September, 1981, as conducted by D. C. Tharp and Charles Howard. Houston Metropolitan Research Center.


See Appendix for selected writings.


28 Wright's visited Houston from 17 - 18 March 1949 to receive the AIA Gold Medal. Kamrath gave him a tour of the city which included a visit to the MacKie and Kamrath offices. The second visit was 14 - 16 January 1953 to address the Cut Stone Association, the University of Houston School of Architecture, and the Houston A.I.A. Chapter. His observations of Houston were stated in 1949, "I went to Houston recently; I went down to be crowned titular head of the architectural profession. I came back with a gold medal and a marvellously beautiful citation. While there, I went over to see the Shamrock (Hotel) open and view six carloads of movie stars in a monument to Frenchified American vulgarity. Or, if you wish, you can put it differently, but that is what essentially it was. And the city itself - to point the features of the thoughts I've just thrown at you - was a capitalistic city. Now what is a capitalistic city? A capitalistic city is a broad way paved with pretty much everything on it. At one end and usually at the center of it are downtown skyscrapers - tall buildings. On the other end, little or no paving and shanties. Well, that's Houston. Only Houston has done something very remarkable, Houston has extended the center avenue seven miles and built a skyscraper at the other end of it. On each side of it there are shanties - and they are shanties - no pavements, and there is mud. That is your capitalistic city." From Truth Against the World, ed. Patrick J. Meehan, (John Wiley and Sons, New York, 1987), p.82-83.

29 Kamrath stated,"You always hear the story about how arrogant he and high-powered he was, haughty and everything else, but I never saw any of that in him at all. He was generous, he was willing to sit down and shoot the breeze with you, talk with you." Karl Kamrath interview transcript; 8 September 1981.

30 Kamrath was careful to avoid any mistaken association with the Taliesin Fellowship. This was made clear in a letter written to Frank Lloyd Wright 9 September 1952, "Today we have received a copy of a letter dated September 8, written
to you from Mr. Waitkus stating that he understood I had been a "Fellow" at Taliesin. I hasten to correct his misinterpretation of a recent conference as MacKie and I wish you know that we did not make this statement and in no way gave the impression as such, because we have no though of capitalizing on our personal friendship with you."

Courtesy Getty Center for the History of Art and the Humanities, Frank Lloyd Wright Archives.

31 See Appendix.

32 As related in an interview with Nory Miller, "Lone Stars: Howard Barnstone and Karl Kamrath," *Inland Architect*, July 1977, pp. 16-17. Such an attitude can be credited to a number of Wright's writings but the most likely from the well known, "To the Young Man in Architecture," which states, "It is undesirable to commercialize everything in life just because your lot happens to be cast in the machine-age. For instance, architecture is walking the streets today a prostitute because "to get the job" has become the first principle of architecture. In architecture the job should find the man and not the man the job." *Modern Architecture*, 1931.

33 One such trait is the delineation of o as o .

34 Kamrath produced two pencil renderings (1957?) on 5x7 Bristol board of the Contemporary Arts Association Museum (elevation) with the phrase, "Form and Function being One," and another with an amorphous pool passing beneath a large picture window with the the statement "Indoor/ Outdoor"

35 Kamrath interview; transcript 8 September 1981.

36 Wright isolated himself from academia and consequently failed to disseminate or perpetuate his teachings beyond the idyllic confines of Taliesin. Wright followers, Bruce Goff, Harwell Hamilton Harris, Paul Schweiker, and E. Fay Jones all held academic positions in their careers and became recognized for their personalization of Wright.
37 This was made explicit in an article written for *Architectural Record* in 1914, "Style is a byproduct of the process and comes of the man or the mind in the process. The style of the thing, therefore, will be the man - it is his. Let his forms alone." Frank Lloyd Wright, "In the Cause of Architecture", Second Paper, *Architectural Record*, May, 1914.

38 Taliesin Associated Architects represent the institutionalisation of this condition. See *The Prairie School Tradition*.

39 Kamrath first met Dudok in November 1953, when Dudok addressed the Texas Society of Architects. He later visited the Dutch architect in Hilversum in October 1954, while reviewing the post-war reconstruction of Europe by invitation of the the West German government. Dudok was also hosted by Kamrath in Houston when the Dutch architect visited the United States to receive his Honorary AIA Medal in 1958. Kamrath owned two publications on Dudok, *Wendigen* published in 1924 and 1928 that were presumably acquired before the design of Phyllis Wheatley High School in 1947.

40 Dudok expressed the influence of Wright as follows, "I don't know what attracts me more, the clear groundscheme of his harmonious construction or the characteristic way in which he treats his facades and the very fact that I don't know, proves that Wright, the true creator of spaces, makes no special distinction between ground-scheme and construction." "Baukunst", February 1926 as reprinted in *Wilhem M. Dudok* (Bussom, 1954). Within the strong masonry tradition of Dutch architecture, Wright provided an example of geometrical discipline and brick detailing that proved influential not only to Dudok but a host of Dutch architects including, J.J.P Oud.

41 Compare for example, the Schlumberger headquarters with Dudok's "John Calvijn" school in Hilversum (1930).


44 Dr. Schulman, the pastor of Emerson Unitarian Church, recalled an incident regarding the location of a pulpit, "He (Kamrath) said, 'No, the pulpit goes on the right.' 'No, I want it on the left.' He said, 'Look Schulman, I've been building churches for forty years, and I know where the pulpit goes.' I said, 'Mr. Kamrath, you may have been building churches, but you have never built a cathedral. In a cathedral the pulpit goes on the left.' He came back late and admitted I was right, which is the first time he ever admitted I was right." From "The History of Emerson Unitarian Church", Alice C. Cowles, 1982.

45 Frank Lloyd Wright, Ausgeführte Bauten und Entwürfe, as reprinted in On Architecture, (Duell, Sloane & Pearce, New York, 1941).

46 From a brochure describing the Houston Raquet Club architectural concept (1965), Houston Metropolitan Research Center.

47 Kamrath used the carport less emphatically than Wright. This was primarily because Kamrath's clients were wealthier and demanded more security. Kamrath's own house is the only exception on Tiel Way.

Fred James MacKie and Karl Fred Kamrath witnessed tremendous change in the culture and architecture of America during their early careers. The architects of their generation were confronted with the task of proposing an appropriate architectural expression for an advanced industrial society. For MacKie and Kamrath this ability was influenced by their Texas backgrounds and embodied in a conscious individualism and pragmatism that fulfilled not only the larger-than-life heritage of Texas but the prophetic promise of the modern era. MacKie and Kamrath, like many of their Texas peers, embraced aspects of modernism but attempted to soften it with qualities of traditional and regionalist architecture. The stylistic schism between traditional and modern architecture during the 1920s and 30s was represented in the contrasting architectural offices where MacKie and Kamrath worked after graduation, a coincident that served them well in their early diverse practice. Regardless of their individual experiences, it was ultimately the common backgrounds and complimentary personalities of MacKie and Kamrath that encouraged the formation of their partnership and its subsequent success.

Fred James MacKie Jr. was born in Cheyenne, Wyoming on 13 August 1905. His father Fred MacKie Sr., a general manager in the Atchesen, Topeka & Santa Fe Railway, and mother, Mayme Beachner, moved frequently but settled in San Antonio where MacKie attended high
school. MacKie excelled in academics and art and upon graduation in 1924 chose to study architecture at the University of Texas.

Karl Fred Kamrath was born on 25 April 1911 at Enid, Oklahoma. His parents, G. A. Kamrath and Martha Kreplin Kamrath, moved to Austin, Texas soon after his birth. G.A. Kamrath was an award-winning portrait photographer and maintained a downtown studio. Martha Kamrath, a housewife, helped with the family business, producing all the photographic color work, at that time done with oil paints. She had Karl enrolled in art classes by the age of ten and encouraged him to take up music. These activities however were secondary to his involvement with tennis. Kamrath excelled in the sport at an early age. By the age of 16 he had won the Boy's National Doubles Championship and was ranked 16th in the U.S. Lawn Tennis Association. His tennis allowed him to travel extensively, playing in tournaments throughout the Midwest. One such trip was to Milwaukee, Wisconsin in 1929 to participate in the state championships. A high school senior, Kamrath met his future wife Eugenie Sampson at the tournament. Kamrath's talent in tennis enabled him to receive a tennis scholarship from the University of Texas where he chose to study architecture.

The School of Architecture at the University of Texas had gained partial independence from the Department of Engineering in 1912, with the appointment of Frederick Giesecke as chairman of the Department of Architecture. Giesecke was a graduate of MIT and a capable administrator who helped establish a Beaux-Arts curriculum consisting of design studios, construction, drafting, architectural history and freehand drawing. By the 1920s the program flourished, due in part to the efforts
of two design critics, Robert Leon White and Samuel C.P. Vosper, who were placed in charge of all advanced design courses. White, with the assistance of Vosper, investigated Southwestern architecture, with particular attention given to Spanish missions. Consequently, when MacKie entered the school in 1924, regionalism was already an important aspect of the design curriculum. The regionalism that these instructors promoted attempted to bridge the chasm between traditional and modern architecture, an attitude that would resurface at various moments in the history of the department.

Kamrath entered the School of Architecture in 1930, two years after MacKie graduated with a Bachelor of Architecture degree. Kamrath's decision to study architecture was due in part to the facility he had shown in high school art classes and to his lack of a high school language prerequisite. "I found I could get into the engineering school without having to have a foreign language in high school, so I looked under engineering and found that architecture at that time was under engineering. I was, or at least thought I was, pretty good at drawing and that sort of thing." In the two years since MacKie's departure, the School of Architecture had experienced tremendous change under the new leadership of Dean Goldwin Goldsmith and design critic Walter Rolfe. The school was still dominated by Beaux-Arts instruction and regionalism, symbolised in the new architecture building of 1933, designed by Paul Philippe Cret and based on 16th century Spanish Renaissance architecture. Increasingly however, the school was beginning to confront the requirements for a modern professional architect, both in office practice and design, as demonstrated by the institution of a five year professional degree, the
addition of technical courses, and a course in the history of modern architecture.

Kamrath excelled in his drawing classes and design studios. Due to his involvement with the tennis team, a tentative arrangement was made with his studio critic Rolfe that allowed him to practice tennis in the afternoon and make up the studio time in the evening. This worked quite well. One afternoon, in the spring of his fifth year, Walter Rolfe called Kamrath to his office. "Karl, we've just added up your grades in design, and we found that over the time you've been in school, you have made the highest average anybody has ever made in design at this university." 7

Kamrath discovered Wright while a student at the University of Texas. "I was going to the library and looking up something, probably for some work there, and I ran across these books. The more I looked at them and studied them, the more fascinated I became. I discussed this with Walter Rolfe and he encouraged me to find out all I could about this sort of thing. What fascinated me was the development of an American architecture." 8 Wright was an enigmatic figure for architectural educators. His individualism and romanticism were difficult to accommodate within Beaux-Arts dominated institutions. Paul Philippe Cret commented that Wright had "struggled to open a trail to a barren country." 9 Indeed, in the early 1930s, most critics felt his career was finished due to the decline of the Prairie School and his relative inactivity during the 1920s and early 30s. 10 This impression was reinforced by his exclusion from the "Modern Architecture: International Exhibition," at the Museum of Modern Art in 1932. Wright's reputation however, was established and he continued to remain a force, due to his lectures, publications and the
series of articles written for *Architectural Record* in 1928 titled "In the Cause of Architecture." These all seemed to target the "young and impressionable" architect.

The tenets of Organic architecture that Wright advocated, did not seem far removed from the concerns articulated by the proponents of regionalsim. Wright emphasized designing for the particular locale and using indigenous materials. Similarly, the Dallas architect, David R. Williams, who was the spokesman for regionalsim in Texas, called for a regional architecture which was a "natural, native Texas art, suited to our climate and indigenous to our soil."\(^{11}\) He went on to state, "We are discovering our traditions, our legends, our folk songs, and our native architecture... Their style is modern, for it satisfies all the requirements of modern design and construction. It can be developed in perfect harmony with what is being done in modern architecture."\(^{12}\) Wright seemed to stress these same themes. His convictions were the same, the manifestations different. As a consequence, Wright was hard to ignore within academia, particularly in regionalist centers. His impact on architecture was irrefutable and his writings, drawings, and buildings continued to mesmerize young architects.

Kamrath graduated with a Bachelor of Architecture in 1934, during the midst of the Depression. He hoped to remain in Austin, but the city offered little hope of employment for recent architectural graduates. Chicago seemed to provide the best opportunity for Kamrath due to its size and his numerous contacts. One such contact was Fred MacKie, who had moved to Chicago in 1928, just prior to the onset of the Depression, to accept a position at Graham, Anderson, Probst, and White. The two met
through mutual friends while Kamrath was still a student at the University of Texas. They kept in touch when MacKie visited Austin in the summers.

Chicago and New York were the most important cities for American architecture in the 1920s and early 30s, though they were hard hit by the depression. Both were major centers for transportation, finance, trade and commerce. Chicago, which had established its reputation with the pragmatic and revolutionary Chicago School, was dominated by a revivalist architecture confronting the demands of modern building types and construction. The influence of European modernism was primarily visible in the residential work of architects Keck and Keck, Barry Byrne, and Howard Fisher. Frank Lloyd Wright, even with his relative seclusion, remained a powerful influence on such local architects as Paul Schweikher and Wright's son John Lloyd Wright, who practiced in nearby Indiana. These architects struggled to adapt the vocabulary that Wright used in his Prairie Style houses to contemporary design. Thus, Chicago represented an unusual clash of ideology which would make a strong impression on the young MacKie and Kamrath.  

Graham, Anderson, Probst, and White during the mid 1920s was one of the nation's largest firms, with offices in the major cities and 200-300 employees. MacKie worked in the design department under Alfred Shaw, who was responsible for such projects as the Chicago Union Station, the Wrigley Building, and the Merchandise Mart. MacKie's Beaux Arts education served him well in this environment though the limitations of the firm's earlier historicist architecture was increasingly evident. More important was MacKie's exposure to the firm's numerous large and complex projects. Involvement with such projects as the Merchandise Mart
gave him an appreciation of the planning and management skills required for such facilities. This background would prove important in MacKie and Kamrath's later work.

Kamrath moved to Chicago upon graduation in 1934 and soon after married Eugenie Sampson. Through MacKie, Kamrath hoped to obtain a job at Graham, Anderson, Probst, and White. However, with the reduced office workload this plan fell through, as did his other prospects. In the meantime, Kamrath initiated contacts by visiting architects' offices and playing tennis at the area country clubs. In his spare time, Kamrath visited the buildings of Frank Lloyd Wright in Oak Park, making numerous sketches. These Prairie Style houses made a lasting impression on the young architect. In the fall of 1934 Kamrath, still unemployed, was invited to try out for Bill Tilden's travelling tennis team. Impressed with his play, Tilden offered Kamrath a position on the team. Kamrath was prepared to accept the offer when he received a call from the office of Pereira, Sensone, and Pereira, an architectural firm he had visited earlier, "They wanted me to come to work for $50 a month. I figured I could barely make it - I had married a girl from Winnetka, and we were saving money by living with her parents. Twelve-fifty a week paid my train fare into Chicago and paid for my lunches." After some deliberation Kamrath chose to accept Pereria's offer.

William and Hal Pereria established their reputation as modernist architects during the 30s in Chicago. Both were educated at the University of Illinois and had worked at various firms in the city before opening their own practice. At the time the firm was extensively involved with theater design and remodelings for the entertainment company of
Balaban and Katz, for whom Kamrath's father-in-law, Jack Sampson, worked. Kamrath's first assignment was to do measured drawings of a number of run down theaters. "Day after day I'd take a pencil, a notebook, a 6-foot ruler, and a 2x4, and spend hours along the walls of those dirty, dark places. The 2x4 was to beat rats over the head."\(^{16}\) One such project was the Esquire Theater built in Chicago in 1937. This striking modern building was a landmark of theater design in Chicago during the thirties. It was formally expressive with a rich contrast of materials. There are similarities between this project and MacKie and Kamrath's Village Theater in Houston (1942, figs. 54-56) notably in the dramatic marquis.\(^{17}\) The work at Pereria, Sesone, and Pereria (soon after renamed Pereria and Pereria) was important for Kamrath, for it placed him firmly within the modernist camp. William Pereria maintained close contact with the other Chicago modernists and was deeply influenced by Keck and Keck. More important however, Pereria, Sensone, and Pereria provided Kamrath with proof that an office could succeed by designing modern architecture.

By 1936 the conditions at Graham, Anderson, Probst and White had grown desperate. Due to the economy, the firm had reduced its staff to 50, leaving MacKie uneasy about his future. "It got pretty tough up there and in the afternoons I'd take a roll of blueprints and roll them up and put them under my arm like I was going out and doing a little supervision on one of the buildings and would spend the afternoon in the burlesques on south State Street."\(^{18}\) In the spring of 1936, MacKie decided to resign and accepted a position as chief designer for the Architectural Decorating Company. This company designed traveling displays and exhibitions for large industries such as Ford, Chrysler, and U.S. Steel. MacKie, aware of
Kamrath's poor pay at Pereria's, convinced his friend to join him at the Architectural Decorating Company. The traveling displays posed constant deadlines and design challenges. Kamrath would say later, "It made you think and learn how to draw and put it down fast." 19

MacKie and Kamrath were well compensated for their work at the company, but the work was very stressful and not architectural fulfilling. They did discover, though, that they had a good working relationship and discussion soon turned to starting up an architectural firm. MacKie was a licensed architect with six years of experience, Kamrath had two years of experience and was preparing for his architectural exams. Their strengths complemented each other, MacKie as a project architect and Kamrath as a designer. The two men wrote numerous letters to architects and various city governments inquiring about places to start a practice. The overwhelming response was from the South. Texas in particular had not been hit as hard by the Depression because of its involvement with the oil industry. Returning to Austin seemed unfeasable due to it's small size. Kamrath recalled, "We wrote letters to friends inquiring about the best place to go, and every reply was Houston." 20 In December 1936, MacKie and Kamrath drove down and discovered the reports to be true. The following month they moved their families to Houston and opened the office of MacKie and Kamrath, Architects in the downtown Shell Building.
1 Kamrath had respiratory problems as a child and was encouraged to play the saxophone in order to improve his condition. He played for the Longhorn Marching Band throughout his college career in addition to his many other activities.

2 Eugenie, the daughter of Jack Sampson was from Winnetka, Illinois and also played in the tournament. Eugenie and Kamrath maintained close contact after this meeting. Eugenie was an excellent tennis player and Kamrath eventually convinced Eugenie's father to let her play tennis at the University of Texas.

3 For more on the history of the School of Architecture at the University of Texas at Austin see; Prospectus; Vol. 3, ed. Lawrence Speck, (Austin 1991)

4 Samuel Gideon taught architectural history and design, Frederick E. Giesecke construction and working drawings, Hugo Keuhne and later Raymond Everett all drawing courses.

5 Interview with Karl Kamrath; transcript, 8 September 1981, conducted by D.C. Tharp and Charles Howard, Houston Metropolitan Research Center; Houston Public Library.

6 "Robert Leon White was influential in determining the Spanish imagery of the campus, which also reflected an emerging regionalistic influence within the Department of Architecture. It was at his suggestion that Paul Cret was selected as consulting architect for the University. The close collaboration of these two men produced an architectural imagery for the campus that evoked Spanish colonial architecture within the classical tradition." Prospectus: Vol. 3, p. 67.

7 Karl Kamrath interview, 8 September 1981, Houston Metropolitan Research Center; Houston Public Library.

8 Ibid. Wright's books were kept locked up in the Librarian's office for fear of Wright's ability to 'corrupt' the students. The librarian, Miss Junkins, was a family friend of the Kamrath's and made sure that Karl received any new books on Wright.
The collection consisted of the Wasmuth Portfolio (1911), The Princeton Lectures (1930), and An Autobiography (1932).


10 It is a widely held opinion that the Prairie School all but vanished between 1920 - 1930 due to the apparent inactivity of principle members Frank Lloyd Wright, Purcell and Elmslie, and Walter Burley Griffen & Marion Mahoney. Richard Guy Wilson however, suggests the tradition was alive, propagated and adapted by such individuals as George G. Elmslie, John Lloyd Wright, and Alden Dow. See “Themes of Continuity: The Prairie School in the 1920s and 1930s” by Richard Guy Wilson in Modern Architecture in America: Visions and Revisions, ed. Richard Guy Wilson and Sidney K. Robinson, (Ames, 1991).


12 "An Indigenous Architecture." p. 73.


14 Karl Kamrath Interview; transcript. 8 September 1981.

15 Two well publicized building of this period were the Esquire Theater (1937) and the Tuberculin Sanitarium (1938) in Waukegan, Illinois designed with Ganster and Henninghausen. Both were modernist buildings however the the theater was more expressive in material and form than the streamlined sanitarium. See Stuart Cohen, Chicago Architects, (Chicago, 1976).

16 Karl Kamrath Interview; transcript. 8 September 1981.

17 One may also observe that the Pink Georgia Marble used to clad M.D. Anderson Cancer and Research Center (1948) is strikingly similar to the richly varigated Rainbow Granite used in the Esquire Theater. See Stuart Cohen, Chicago Architects, (Chicago, 1976).

19 Ibid.

20 Ibid.
Houston in the late 1930s displayed renewed optimism as it recovered from the Depression that had terminated the tremendous growth of the 1920s. The architects associated with that growth, Joseph Finger and Alfred C. Finn in commercial architecture and John F. Staub and Birdsell C. Briscoe in residential design, had endured the depression only to discover the emergence of a new society that was rapidly changing. The inter-war era revealed a dramatic schism beginning to take place in Houston architecture. A new generation of architects were exploring the role of modernism in architecture. Such architects as Bailey Swenson, Harvin C. Moore, Hermon Lloyd, J. D. Wirtz and Harold E. Calhoun had already experimented with the features of International Style. These individuals, along with MacKie and Kamrath were instrumental in introducing modern architecture to conservative Houston. Evident in the work of this period was the search for an appropriate expression for the region, a challenge to which much of MacKie and Kamrath's early work responded.

MacKie and Kamrath had no projects when they arrived in Houston January 1937, only referrals and names of family friends. One such friend provided MacKie and Kamrath with a letter of introduction to Mayor Oscar F. Holcombe. "We introduced ourselves and the first thing he said was, 'We need young architects down here. Sure glad to have you here. Y'all got any work?' We said not yet, he said, 'Well I give you some. This is private work for me.'"1 MacKie and Kamrath received
their first commissions from this meeting. They were asked to design three modest houses in a new subdivision Holcombe was developing called Richwood. These dwellings not only confirmed the early influence of Wright but also exhibit the sensibilities that would characterize MacKie and Kamrath's future work including persistent horizontality, asymmetric composition, and use of materials. These houses demonstrate a concerted attempt to combine traditional and modern styling. They are composed of discrete, boxy volumes unified by pavilion and gabled roofs. The elevations are asymmetrical, with the entries tucked deep in the recesses of the building. Lapped wood siding and raked mortar joints emphasize horizontality, along with the use of corner windows and overhangs. This same sensibility was displayed in a number of other early residential projects including the W. L. Edmundson Residence (1937), Stone Residence (1938), and the Hard Residence (1940). Similarities can be found with this work and the Wrightian inspired work found throughout the Midwest, two such examples being the Will Residence (1937) designed by Phillip Will, of Perkins & Will, in Chicago and the A. C. Barclay Residence (1937) by Alden Dow.3

By word-of-mouth referrals, the workload of MacKie and Kamrath steadily increased. The foundation of this work was the single-family house in the expanding River Oaks district. Begun in the 1920s, River Oaks was a planned garden suburban community of upper-middle and upper income families. John Staub and Birdsall Briscoe had made names for themselves in the '20s designing traditional houses for Houston's rich in this area. MacKie and Kamrath's River Oaks clients were not receptive to modern architecture, nor did they possess the wealth of Staub's clients.
As a consequence, these houses were typically traditional two-story colonial residences often displaying a regionalist character through the use of materials and detailing. The L.H. Favrot Residence (1940) was a notable exception. Built with a larger budget than most, this French chateau style house demonstrated the traditional extreme of their early practice.

Though most of the early residential work was traditional, a number of houses in the '30s and early '40s displayed a clear allegiance to modernism with a few receiving national exposure. These projects reflected both the influence of Wright and International Style on MacKie and Kamrath's work. Kamrath's preference for Wright in his residential design was already evident at this early stage, demonstrated in the use of natural materials, persistent horizontality, and detailing. The James Winston Residence (1938) outside Edinburgh, Texas and a proposal for the Tower Apartments (1938) were rare instances of strict International Style. In the Kamrath Residence (1939), which was published 1940 in the *Architectural Forum*, the architect attempted to combine, in his own house, the characteristics of Wright with the formal qualities of International Style. The result is a streamlined two-story residence composed of taut, penetrating volumes, defined by corner windows and flat roofs. The first floor is clad with splitfaced limestone and the second with wide horizontal, painted, pine clapboard siding. The house is compact but spacious because of the open plan and a screened porch, which extends off the living room. The space above the living room is used as a deck with a solid parapet of clapboard siding for privacy. The Lucius Lamar Residence (1940) shares similar qualities but is somewhat more boxy.
Two other houses received national recognition during the period, the R. Covington Residence (1941) and A. Kivlin Residence (1941).6 These modest single-family houses display the subtle, emerging influence of Wright's Usonian houses, which were gaining widespread attention, on Kamrath. This is apparent both in the plans and massing. The plans are 'L' shaped to take advantage of their sites. Thoughtful consideration was given to orientation, locating the major living areas toward the southeast to capture the prevailing breezes. The living and dining areas are unified and open, while the bedrooms occupy their own wing. Large divided picture windows in the living room provide scale to the front elevation of both houses and help reduce the privativeness usually associated with the Usonian houses. The roof in these projects define exterior masses and interior volumes while wide overhanging eaves reinforce the horizontality already established in the elongated plans.

By 1940, the firm's workload had increased considerably. The majority of their work remained residential. However, the firm was beginning to receive a variety of both public and commercial building types. Unlike their residential work, this work was clearly situated within the field of influence of European modernism. This was evident in the Biggers Printing Company Building (1938) and in a series of proposals for theaters operated by Interstate Circuit Co. The partnership with Interstate Circuit had been established with the aid Kamrath's father-in-law, who worked for the sister company Balaban & Katz in Chicago. In 1939 four such theaters were proposed. The Austin Theater (1939) in Austin, Texas was one of those built. It is a discreet modernistic box of painted stucco and contrasting brick detailing with horizontal windows that
articulate the corner. The Village Theater (1941), also built, was featured in Architectural Record in 1944 and won an industry award for its spare appointments and expressive exterior. Two other proposed theaters by MacKie and Kamrath accompanied the article on The Village Theater. They are reminiscent of Eric Mendohlson both in the building's expressionistic curves and quality of presentation.

Two projects established MacKie and Kamrath's reputation nationally as modern architects. These were the City of Houston's Fire Alarm Building (1939; demolished), and San Felipe Courts (1941-1944). Both projects were convincing demonstrations of Kamrath's modernist sensibilities and important introductions of modernism to Houston architecture. The relationship MacKie and Kamrath had established with Mayor Holcombe proved helpful in their selection for these commissions. The Fire Alarm Building presented an incredible challenge for the young architects. They and the city engineers were faced with revamping the entire fire alarm system of the city and providing additional alarm systems to take care of a future population of 1,000,000. The building itself housed the central fire alarm control space for the Houston Fire Department. MacKie and Kamrath's main design objective was to give this essentially non-municipal building a civic identity. Located across from the new City Hall, the building successfully achieved a monumental presence despite its diminutive size. MacKie and Kamrath's solution was to place the control panels on the second level and support facilities on the ground level to avoid any potential flooding. This allowed for the introduction of a grand hall and staircase to link the two levels. Kamrath's ability to manipulate scale was demonstrated on the sheer front facade which was
punctured in the center by the slender entry portal. Kamrath rarely employed symmetry except when scale was an issue and with structures of civic and public importance. This early project also demonstrated Kamrath's fascination with natural materials. Using split face Texas limestone, brick, and concrete Kamrath was able to weave the materials together by articulating the various parts of the program. The limestone, which formed the front facade, sharply dropped and turned the corner to continue as a base. Brick, with horizontally raked joints, formed a taught skin that defined the flanks of the building. This 'thinness' was reinforced by the projecting ribbon windows that wrapped the building and diffused the load bearing qualities of the brick. The conscious use of brick as a 'veneer' was a persistent feature in the work of MacKie and Kamrath and can also be seen in San Felipe Courts. The Fire Alarm Building was an austere addition to the downtown Civic Center, and would remain as one of Kamrath's favorite buildings.

San Felipe Courts was initiated in 1940, in conjunction with the formation of the Housing Authority of the City of Houston. The Housing Authority's purpose was to develop low cost housing in the Fourth Ward area with funds allocated by the United States Housing Authority. A consortium of architects, Associated Housing Architects of Houston, was established to develop schemes for the design. This consortium included the foremost practitioners of modernism in Houston, Joseph Finger, Claude E. Hooton, Eugene Werlin, Bailey Swenson, C. A. Johnson, and MacKie and Kamrath. MacKie and Kamrath were chosen to lead the team and given the responsibility of designing the exteriors. Claude Hooton designed the unit plan and C. A. Johnson developed the site planning. The
housing originally consisted of 80 rowhouses, sixty-eight that were two story, and the remainder three story. The buildings were arranged to form a snaking line of dwellings that provided both a small front yard and landscaped, communal backyard not unlike Clarence Stein's and Henry Wright's Sunnyside Gardens of 1924-1928. They were oriented to face north and south in order to take advantage of the prevailing breezes. The buildings, themselves, were built to a much higher standard than most government housing. They were fabricated of reinforced concrete structures and faced in polychrome brick. Integral canopies and entry doorsteps provided both shelter and shade. The imagery of the structures was reminiscent of Dutch modernism, particularly J.J.P. Oud, a fact that was observed by Aldo Rossi. MacKie and Kamrath and the consortium did, in fact, look at European housing, while developing the scheme. The Fifth Annual Report of the Houston Housing Authority (1943) reflects this with the statement, "The United States has virtually telescoped into one decade fifty years of European housing and planning."

The war brought a decline in the workload. In the summer of 1942 MacKie was called to service by the draft. Kamrath was left to close the office while he waited for his notice. With work still in the office, Kamrath had to arrange for its completion after his departure. Kamrath did not feel confident turning the work over to any local architects. As a result, he approached Alden Dow, who had set up a temporary Houston office in 1941. Dow was preparing the master plan for the new town of Lake Jackson, 50 miles southwest of Houston, for the Dow Chemical Company. Dow was an established architect who had briefly apprenticed with Wright at Taliesin. His practice was based in Midland, Michigan,
close to his family's corporate headquarters. Kamrath had never met Dow but deeply admired the work of the former Wright student. Kamrath recalled, "He was the nicest guy you ever saw," and he said, "Yes, Karl I know who you are and I've seen your work in town. Yeah, I'd be delighted to do it." They became close friends after this meeting and corresponded frequently. The friendship with Dow was important not only for MacKie and Kamrath's future involvement with the Dow Chemical Company but also for Kamrath's pivotal introduction to Wright in 1947.
1 Karl Kamrath interview; transcript, 8 September 1981. Houston Metropolitan Research Center.

2 Two of these houses still stand including: 1811 Portsmouth (1937, Richwood Subdivision #13) and 2001 Portsmouth (1937, Richwood Subdivision #11). The porch on 1811 Portsmouth was added at a later date.


4 Two houses that demonstrate this regionalist influence are the W. Spice Residence (1937) in San Antonio and the W. Perkins Residence (1939) in Corpus Christi. Both exhibit massive gable roofs, large covered balconies, exposed framing, and use limestone and wood siding.

5 The Kamrath Residence was featured in Architectural Forum, December 1940, along with its immediate neighbor the Stone Residence (1939) and the Houston Fire Alarm Building (1939). The traditionally styled MacKie Residence (1939) was published just one month earlier in Architectural Record, November 1940. Architectural historian Peter Papademetriou has thoughtfully commented on the stylistic disparity between the two projects. For Papademetriou this represented the parallel condition of conservative traditionalism and progressive formalism in Texas architecture of the 1930s and 40s. This may also be attributed to the subtle differences in education and professional experience of the two architects.

6 The Kivlin Residence was published in Architectural Record, November 1942 under the title "House for an Unusual Site" and the Covington Residence in Architectural Forum, February 1943. The N. V. Hansell Residence (1941) demonstrates similar design features.

7 E. M. Biggers was instrumental in securing MacKie and Kamrath's involvement with San Felipe Courts. Biggers owned the Fourth Ward property that San Felipe
Courts was to be built on. Kamrath's involvement with Biggers began as next door neighbors after the architect moved to Houston in 1937. Kamrath later designed his place of business (Biggers Printing Company, 110 Sabine, 1938) and residence (3620 Sunset, 1938). See index.


10 Dow was published frequently in Architectural Forum and Architectural Record prior to the war. In November 1937 he was featured in Life magazine, "Midland, Michigan Leads the Way in Private Housing." In May 1942 he received a seventeen page review in Pencil Points that included thoughts, plans, and photographs. The introductory article was written by Talbot Hamlin. For more information see Sidney K. Robinson, The Architecture of Alden Dow, Wayne State University Press, Detroit 1983.

11 Karl Kamrath interview; transcript, 8 September 1981.
The early success of MacKie and Kamrath's practice was interrupted by World War II. From 1942 to 1946, MacKie and Kamrath served in the U.S. Army Corps of Engineers, MacKie as a lieutenant colonel stationed in Alamogordo, New Mexico, and Kamrath a captain at Brooke Medical Center in San Antonio, Texas. During this period Kamrath corresponded occasionally with Alden Dow, who was supervising the completion of MacKie and Kamrath's projects. In one letter Kamrath expressed his desire to meet Frank Lloyd Wright. Dow, having been a member of Taliesin in 1933, facilitated a meeting between Kamrath and Wright. Kamrath scheduled a visit to Spring Green, Wisconsin in late August 1947. Accompanied by his wife, Kamrath checked into hotel in Spring Green. They arrived at Taliesin in the afternoon and were greeted by Eugene Masselink, Frank Lloyd Wright's personal secretary. Kamrath recalled the meeting in a later interview,

"Gene Masselink met us up there and said, 'We've been expecting you. Mr. Wright is taking a little siesta right now, but he ought to be up and around in about thirty minutes, so why don't you just make yourself at home up here and he'll be out.' So we just looked around the area there and in about thirty minutes Mr. Wright appeared at the door. The first thing he said to me was, 'You mean you came all the way up here from Texas to see me?' And I said, 'Well, yes sir. I've always admired your work a lot. I appreciate Alden Dow arranging through Gene to have this meeting.' He asked where we were staying and I said, 'We've just checked in the little
hotel, the Spring Green Hotel.' At that he didn't say a word, just turned around and snapped his fingers. This little oriental manservant appeared at the door and he told him, 'Go down to the Spring Green Hotel and get Kamrath's bags and put them in our guest room.' Then he turned to me and said, 'Anybody that builds buildings ought to stay here.' He couldn't have said more in thirty minutes! "3

Kamrath spent the entire weekend at Taliesin walking the grounds, talking with Wright and members of the Taliesin Fellowship, and examining drawings. This was the beginning of a long friendship between Kamrath and Wright and a pivotal moment in Kamrath's architectural career. The meeting had considerable impact on the psyche of Kamrath. Wright's overwhelming presence and heroric architectural agenda became the measure of truth for Kamrath. What before had been a fascination with Wright became, for Kamrath, a studied lifetime commitment to the doctrines of Wright. This was clearly evident in MacKie and Kamrath's post-war practice, which was charged with a consistent, almost didactic vision not seen in the firm's earlier work.

MacKie and Kamrath returned from their military service in 1946. Houston's economy had benefited from the demands of the war. The city and was confronted with an urgent need for housing and buildings for commerce. The immediate post-war practice of MacKie and Kamrath reflected these demands. In fact, few single-family residential commissions would appear in the office until 1948.4 One of the first projects the firm undertook upon return was the design of their own architectural offices (1947, figs. 57-60). Located in the River Oaks area,
the new office was testimony to Kamrath's commitment to Wright. The nature of the building and spaces were unprecedented to Houston, for they radically reconsidered the notion of the workplace by setting the offices in a garden environment. In many respects the buildings were as much prototypes for a house as they were for an office. MacKie and Kamrath developed a program for two office buildings, one for their own use, the other for business rental separated by a landscaped courtyard. The diminutively scaled buildings are clad in Arkansas ledge stone and diagonally aligned cedar shake shingles. The roof has a subtle pitch and wide overhangs which control the intense sunlight creating dark interiors. The ledge stone is carried into the reception lobby creating a cave like interior broken only by a small window, placed high in the corner of the room to dissolve the corner and full height window behind the receptionist covered by a gold curtain. The buildings, though obviously influenced by Wright in material, scale, and form do not achieve the same ordered integration of plan, section, material, and detail that is found in their later work. They are enthusiastic but not dogmatic explorations of Wright's principles.

One of the most important projects for MacKie and Kamrath during the immediate post-war period was Temple Emanu El (1946). This project clearly displays Kamrath's emerging facility with Wrightian principles. The building represented a dramatic departure for religious architecture in Houston for its modernist sensibilities. The day after his return from service, Kamrath received an invitation from the Houston architect Lenard Gabert to participate in the design of the temple. Gabert was a member of the building committee and persuaded the board to consider a modern
building. Gabert was familiar with the work of MacKie and Kamrath, and briefly, with designer/partner W. Jack Wisdom, embraced Wright. The temple was Kamrath's first literal application of Wright's principles to a building of this size and importance. The form and structure were integral aspects of the design. The assembly hall and sanctuary are defined in plan by a simple square and separated by a folding door along the diagonal. The classrooms and offices are housed in a modest linear appendage to the main sanctuary. The dramatically cantilevered roof of the main worship space is the dominant feature of the building. Its profile is made possible by an inverted cantilevered truss which spans 110 feet. The diagonal arrangement of the spaces and features diffuse any perception of centrality. The interiors are spartan and light, due in part, to the original limited budget. The exterior is clad in an orange brick accented horizontally with limestone sills. The detailing, which includes painted wood ceiling trim and masonry piers, is reminiscent of Taliesin. Temple Emanu El was a landmark project. It received national recognition in both Time and Newsweek as an example of modern religious design and won a Texas Society of Architects Merit Award in 1950. Most of all it was an achievement that confirmed Kamrath's facility with organic architecture.

Given the increased diversity of MacKie and Kamrath's work in the late 1940s, Kamrath was forced to adapt the principles of Wright to a variety of programs and clients. Differences in influence between residential and commercial-public buildings was already evident in their inter-war work, with the latter relying on primarily on European Modernism. Kamrath's commitment to Wright directed that focus toward the Dutch architect Wilhem Dudok. Dudok, who is best known for the
Hilversum Town Hall (1936), was known among American architects through American architectural journals. His work combined elements of Wright with De Stijl resulting in structures that were expressive and adaptable. The formal qualities of his buildings and his thoughtful use of brick impressed Kamrath. This was a model that both successfully adapted the principles of Wright and seemed to embody the optimism of the Houston's post-war culture.

The influence of Dudok was first demonstrated in the design for the Edna City Hall (1946). MacKie and Kamrath succeeded in giving this modest project a scale and dignity worthy of its civic purpose. The structure housed both the city offices and the fire department. Kamrath articulated the various parts of the program to create an asymmetric composition balanced by the verticality of the hose drying tower. The building was constructed of Roman brick with horizontally raked joints and was unified by flat roofs and projecting overhangs.

The stylistic devices employed by Kamrath in this project were expanded the following year, 1947, when the office received the commission for Phyllis Wheatley High School. This was the firm's largest commission to date and represented a tremendous opportunity for the young firm. Phyllis Wheatley High School served a predominantly black neighborhood in the Fifth Ward of Houston. The construction was part of a postwar program that responded to the need for more educational facilities in Houston. The stylistic details of Dudok are thoughtfully translated to this large structure. The $2,500,000 building skillfully accommodated four main areas; auditorium, classrooms, gymnasium, and shop. The success of the plan resulted from the distribution of these
functions to face the street and form a communal 'J' shape around a track and football field. The entry is the most engaging feature of the building, located deep beneath the cantilever of the second floor classrooms at the hook of the 'J.' As with most of MacKie and Kamrath's work, special attention was given to the corners of the building. At the entry, planes and masses overlap and penetrate to produce a dynamic composition reminiscent of Dudok. There was also precedent for this imagery in the work of Dow, whose Dow Headquarters (1937) in Midland, Michigan had the same plastic qualities. The attention to detail on the interior is particularly thoughtful given the restrictive budget. Wrightian details are utilized to articulate ceiling planes and allow the walls to 'fold' into the ceiling. The care and thought given to the buildings construction reduced costs by 20% compared with similar schools built in Houston at the same time. The success of Phyllis Wheatley High School earned MacKie and Kamrath a Houston Chapter Honorable Mention in 1951. The buildings was also featured in Architectural Forum in July 1953.

The year 1948, marked a decisive turning point in the practice of MacKie and Kamrath. A number of important commissions entered the office that enabled the firm to establish itself as a leader of modern architecture in the region and nationally. The projects represented a wide range of building types and clearly revealed the design sensibilities of Kamrath. They exemplify the distinctions Kamrath made in the expression for various building types, from the burgeoning suburban office buildings of Houston -- Thornhill Craver (1948), Seismic Explorations Company (1948); to residential -- Revere Quality House (1948, figs. 70-73), R.L. Gray Residence (1948; proposal), and most important, the University of
Texas Dental School (1948) and M.D. Anderson Hospital for Cancer Research (1948), both located in the Medical Center. These projects are diverse in their size, program, and expression. All of the buildings were influenced by the tenets of Wright, some more explicitly than others, particularly the houses.

The R.L. Gray Residence displayed the direct influence of Wright's Usonian houses. Never built, this house was a predecessor to MacKie and Kamrath's work on Tiel Way. In this project Kamrath organizes the open plan in a pin-wheel fashion, which radiates from a central fireplace. The wings of the buildings, separated between the open spaces of the living/dining room and compartmentalized bedrooms, extended into the site to define exterior spaces. The rooms opened up to outdoor vistas with large expanses of glass. As with much of their work, the roof unified the disparate elements of the house both on the interior and exterior. In this case it was a heavy hip roof with deep eaves and shallow pitch broken by the slender profile of the chimney. The slope of the roof was revealed on the inside. The Revere House was sponsored by Revere Copper and Brass Co. and the Architectural Forum and built by Houston's foremost suburban real estate developer, Frank Sharp. It was an attempt to display "by doing, how builders and buyers of American homes may be assured of quality construction in low-cost homes." The house, which was designed to sell for around $13,000, utilized elements of Usonian design and received much attention in the popular press. The 'T' shaped plan was designed for Houston's climate and was oriented to capture the prevailing Southeastern breezes. The house has an open floor plan with operable partitions to subdivide space and foster ventilation. Windows of the living-dining-
recreation area are placed high on the street side to ensure privacy. All interior ceilings are sloped and walls are clad in redwood or painted drywall. The exterior is a composition of materials including Mexican adobe brick, cedar shingles, and stained clapboard siding. The carport is cleverly concealed behind an sliding, clapboard sided gate, that is integrated to become the sideyard fence. The house was successful enough to be included in the book, *The American House Today*, published by Thomas Creighton and Elizabeth Morrow Ford in 1951. It demonstrated, on a modest scale, the adaptation of Wright to the suburban site in Houston.

The commissions for M. D. Anderson and the University of Texas Dental School defined a pivotal moment in the careers of MacKie and Kamrath. These projects presented great challenges for the firm. They demonstrate not only the design abilities of Kamrath but the adroit planning and management skills of MacKie and the firm's new associate Lloyd Borget. Borget assumed the role of associate in 1949 to supervise the administration and construction of M.D. Anderson. He was also accompanied by Ross Belle Gillette who was placed in charge of interiors and casework. Borget had a wide variety of architectural experience. A graduate of the University of Minnesota (BArch '37), he moved to Texas and worked in Alden Dow's Houston office from 1942 to 1946 and briefly thereafter, in the offices of Lloyd and Morgan and John Staub. Borget shared Kamrath's appreciation of Wright's organic architecture but was less zealous about his commitment. It was however, his ability to creatively and skillfully give form to the ideas of Kamrath that made him an integral aspect of MacKie and Kamrath. He was responsible for many of the technical innovations employed in M.D. Anderson. As the number
of projects increased so did the firm's staff. It became the responsibility of Borget to direct the operations of architectural production and scheduling. MacKie handled the business operations of the office and participated in the programming and planning stages of the project. Kamrath remained the designer both at the conceptual and the detailed level.

MacKie and Kamrath received the commission for the University of Texas Dental School in 1947. Unlike many of their projects, which were obtained by word of mouth, MacKie and Kamrath actively pursued the Dental School. The commission was granted with the enthusiastic approval of director Dr. Fred C. Elliot. Impressed with the young architects, Elliot introduced them to Dr. R. Lee Clark, director of M. D. Anderson Hospital, who was also looking for architects to design his proposed cancer and research facility. M. D. Anderson, at the time, was unique since its functions included teaching, research, and patient care. Because Clark wanted such an unorthodoxed facility he went out of his way to select an architectual firm that had no prior experience in hospital design. This was to prevent any chance of preconceived ideas. MacKie and Kamrath assured him of their ability to accomplish the task. Clark also enlisted the help of Schmidt, Garden, and Erickson, of Chicago, as hospital consultants and Knoll Associates to design the interiors.

The Dental School and M. D. Anderson were planned and designed with the proposed School of Public Health to form an integrated complex. The School of Public Health however, was built at a later date by MacKie and Kamrath as a separate structure. The relationship of the Dental School to M. D. Anderson responded to the unusually wedge-shaped site and a proposed motor court and covered walkway on the north, that were
designed to link the buildings. M. D. Anderson was composed of three slab-like buildings that contained the distinct program elements. Kamrath articulated the elevations by responding to orientation. On the south facade, deep balconies with individual sun screens defined the patient wing, while elsewhere eyebrow overhangs, ribbon windows, glass block, and planter boxes enlivened the elevations. The whole complex was capped with subtle cantilevered roof projections, similar to Dudok's Hilversum Town Hall to help unify the building's mass. Perhaps the most unique feature of the building was the richly variegated Georgia Etowa Pink marble used for the exterior curtain wall. In order to cut costs and eliminate the wall thickness of typical masonry construction, Borget devised an efficient wall system that utilized a marble veneer. This proved to be extremely efficient and cost effective and also unusually resistant to radiation. When first built, the marble stood in remarkable contrast to the pine trees it bordered.

M. D. Anderson was completed in 1954 and published extensively. It represented the most innovative example of modern hospital design in the United States. The institution was featured in *Time* magazine and numerous architectural journals and received a Merit Award from the Houston Chapter of the American Institute of Architects in 1955. The hospital was also recognized in Europe where it was exhibited in Moscow in 1959. The success of the facility and friendship with Dr. Clark, insured MacKie and Kamrath's involvement with M. D. Anderson for the next 30 years.

While M. D. Anderson required enormous effort and met with critical success, two modest projects of this period, which no longer exist,
stand out as fascinating expressions of Kamrath's design skills and thoughts on architecture. They are Rettig's Ice Cream Shop (1948, figs. 61-63) and the Contemporary Arts Museum (1948, figs. 68-69). The buildings, though quite different in appearance, successfully integrate structure, material, and space in exuberant and idiosyncratic forms. Rettig's, a division of the Borden Company, was a small restaurant and drive-in through located in the River Oaks Community Center. The linear building was placed to one side of the property, with parking occupying the other. The gently sloping roof of the building inflected dramatically toward the street where it appeared to hang from the angular front pylon with signage. The interior ceiling was clad in 12-by-12-inch acoustical tile and trimmed with Wrightian wood banding which turned the ceiling plane into a sculpted volume. In the booths were wood 'carving panels' for customers signatures. The building was sheathed in diagonally placed split cedar shingles and painted redwood trim. The combination of shapes and materials produced a building whose eccentric appearance and purposeful distortion was reminiscent of Bruce Goff's work.

The Contemporary Arts Museum was intended to be a temporary structure although it remained in use for almost two decades. Kamrath played an active role in the Houston art community as a co-founder of the Contemporary Arts Association. In 1948, Kamrath designed and produced the working drawings for a temporary exhibition space for the CAA. The original site was located at 302 Dallas and leased for $1 per year. Kamrath designed and completed the plans in one weekend. The structure was inspired by the simplicity of a 30 - 60 degree triangle and fabricated with exposed steel trusses. The exterior was clad with
corrugated asbestos siding and sprayed on the interior with asbestos insulation. The unconventional building form provided a surprisingly functional space for the display of changing exhibits. The building was built in twenty days with an estimated $30,000 in donated materials, bringing the total cost to $4000. The building remained at the downtown location until 1955. It was then cut in half and moved on a site next to the Prudential Building and lengthened by 16 feet. The building was eventually demolished in August 1969. There are striking similarities between the form of this building and the Taliesin West studios, a structure Kamrath was intimately familiar with. And while Kamrath may have been influenced by Taliesin, the lack of overt stylistic references make this project unique in Kamrath's career. It demonstrates his personal ingenuity and sense of appropriateness without the burden of Wright.
1 This date has typically been documented as June/August 1946, a date recalled by Kamrath himself on numerous occasions. However, after reviewing the correspondence between Wright and Kamrath, I have discovered two letters that place this visit in August 1947.

2 Kamrath and his wife spent the weekend at Alden Dow's studio in Midland, Michigan prior to visiting Taliesin. Kamrath recalled in a later interview with Lisa Germany, that "He could see the stars from the bedroom." Karl Kamrath interview; transcript, August 1987, courtesy of Lisa Germany.

3 Karl Kamrath interview; transcript, 8 September 1981.

4 The only residential commissions built from 1946 to 1947 were the A.C. Bullen Residence (1946), the T.M. Melden Residence (1946), the V.A. De Friend Residence (1946), the C.J. Jax Residence (1947) and the M. Murphy Residence (1947). These were modest ranch houses that demonstrate Kamrath's early attempt to engage Wright. Of these, the A.C. Bullen is the most influenced by the Usonian model.

5 Donald Barthelme's Saint Rose of Lima Catholic Church and School (1948) is a notable exception.

6 Houston, June 1948, p. 45. Eight other homes were built by architect-builder teams in different parts of the country.

7 Borget has recalled that Wright spoke at the University of Minnesota a couple of times a year while he was a student. While Borget admired the talent of Wright he was suspicious of his pedagogy. As he stated, "Wright would ignore questions he didn't want to tackle." Lloyd Borget interview, 11 April 1991, conducted by Louis Marchifava. Houston Center for Research.

8 It was the success of M. D. Anderson that enabled Kamrath to travel to Europe to oversee the reconstruction efforts in Europe. He was invited by the West German government along with four other American architects, including Richard Neutra.
9 Karl Kamrath interview; transcript, 8 September 1981.


11 Kamrath first visited Taliesin West in February 1952. He was, however, familiar with the project through numerous publications and journals. It is also interesting to compare an exhibition space designed by George Keisler in 1942 with the CAA Museum. It is possible that Kamrath was influenced by this project since it appeared in Architectural Record, February 1943. The same issue that featured MacKie and Kamrath's Covington Residence (1942).
By 1950 MacKie and Kamrath were Houston's best known modern architects. This was the zenith of their careers and it coincided with the popular appeal of Frank Lloyd Wright. There was a youthful confidence in the work that seemed to reflect the optimism and burgeoning economy of Houston. The quantity and variety of work in the office was impressive. Residential, commercial, and institutional projects were equally represented. The success of such projects as M.D. Anderson and the University of Texas Dental School established a course for MacKie and Kamrath's work in the fifties, enabling them to work on larger and more complex programs. These new projects forced Kamrath to adapt the principles of Wright to unprecedented building types. M.D. Anderson, with its emphatic horizontality and contrasting vertical masses, constituted the example of success.

A referral from Alden Dow in 1950, provided MacKie and Kamrath with an important new client, the Dow Chemical Company (Headquarters; 1950, figs. 86-89). This marked the firm's first, of many, commissions from local petrochemical companies. The following year MacKie and Kamrath received commissions for both the Schlumberger Well Surveying Company's Headquarters (1951) and The Humble Oil and Refining Company's Research Center (1951, figs. 98-100). These were major commissions that required expert planning and organization to execute. Both Schlumberger and Humble were enthusiastic, streamlined modern buildings that exhibited two very different formal strategies.
Schlumberger was located on the newly completed Gulf Freeway south of downtown. Kamrath responded to this location by designing an expressionistic building that seemed to acknowledge the speed of the automobile. The building extends itself horizontally along the freeway, a perception reinforced by ribbon windows, slight volumetric offsets, and walls of which project past the building to extend into the landscape. The building is severed in the middle by a large brick vertical pylon, reminiscent of Dudok's "Calvijn School" (1930), which boldly displays the company's name. The lobby is anchored by the pylon and is a dynamic composition of masonry, water, and light. The Humble Research Center is a three story structure that faces Buffalo Speedway, forming a wide shallow symmetrical U-shape, with the entry located at the center. The building employs the same horizontality using ribbon windows, aluminum spandrel panels, and Roman Brick with horizontally raked brick joints. The entry is articulated by a large blank wall that denies direct passage but forces one to enter on the side. Such a denial of center is reminiscent of Frank Lloyd Wright's own symmetrical compositions. The lobby is compact but made spacious with tall, slender windows that reveal exterior planting. The interior is unified with stained wood ceiling trim and lighting fixtures that delicately cantilever in the space not unlike the Robie House.

Beyond their involvement with these large oil-related facilities, MacKie and Kamrath also designed a series of modest suburban headquarters. The suburban headquarter was a relatively new building type that MacKie and Kamrath thoughtfully explored. The buildings and settings enabled Kamrath to continue his investigation of organic
architecture. Included in this category was the Rives Dykes Company (1950), Mathieson Chemical Company (1951, figs. 90-91), Lockwood and Andrews (1953), and Farnsworth and Chambers (1953). Also included were a series of health centers funded by the city for low-income neighborhoods throughout Houston such as the Lyons Avenue Health Center (1949, figs. 80-82) and the Canal Street Health Center (1949). These were all single story structures that sought to introduce a garden environment to the workplace. They expanded on the success of MacKie and Kamrath's own offices. The Farnsworth Chambers Building is perhaps the most successful of these. Located in a light industrial area of town, Farnsworth and Chambers' site is heavily wooded with tall pine and oak trees. Great care was given to the orientation and placement of the building on the site. The plan consists of a series of linked buildings with integral inner courtyards. Such a configuration defines formal and natural landscapes and introduces abundant light. Circulation is placed at the perimeter of the buildings to front the courtyards. The battered walls of ashlar green Arizona mint stone hug the ground and are reinforced by the horizontality of windows set high in the rooms, eyebrow overhangs, and a dramatically heavy porte cochere.

The need for increased housing in Houston was demonstrated by the number of high-rise apartment buildings proposed and constructed during the 50s. MacKie and Kamrath were involved with a number of such projects, none of which were realized. These were the South Main Luxury Apartments (1952), the Tower Apartments (1952), the Dickey Apartments (1952), and the Montrose Apartments (1953). These projects did not develop beyond the schematic stage. The proposals typically consisted of
color highlighted floor plans and exterior renderings. The projects did not display the direct influence of Wright. Rather, they reflected the stylistic language used in M.D. Anderson Hospital, with its distinct plastic volumes, overlapping planes, and projecting balconies. The stylistic influence of Wright's Price Tower (1955) in Barlettsville, Oklahoma, did not become evident in the firm's work until the late 1950's in such projects as the Detering Office Building (1958) and the Lanco Office Building (1959).

With the amount of work now in their office, MacKie and Kamrath were able to be more selective about the residential commissions they accepted. The house still provided the laboratory for Kamrath's explorations into the ideas of Wright. In 1949, Kamrath designed the Keating Residence, the first of the firm's houses on Tiel Way. Tiel Way is a loop road in River Oaks that borders the steep ravines of Buffalo Bayou. This property had been neglected in the original development of River Oaks due to the difficulties its topography posed in planning. However, the densely wooded site and varied topography provided Kamrath with the opportunity to fully exploit the tenants of organic architecture. The Keating Residence is placed unobtrusively on the heavily landscaped and sloping site. The one-story house is barely visible from the street. The entry is tucked secretively around the corner of the garage. The plan is elongated along the ridge of the site to take advantage of the views. Kamrath designed wood terrace decks to extend the major living spaces above the ravine and creek. The light, vaulted space of the living room contrasts with the compressive spaces of the circulation. The Keating House received an Honorable Mention from the American Institute of
Architects Houston Chapter in 1950. In addition to this recognition, the house demonstrated Kamrath's strategy for his future work on Tiel Way.

In 1951, Kamrath began design on two of his finest houses, his own Kamrath Residence and the Gonzalez Residence, both on Tiel Way. The two houses were programmaticaly quite different. The Gonzalez house was designed for a middle-aged couple without children. Kamrath’s house, on the other hand, had to accommodate his four growing children. The placement of the houses display Kamrath’s attitude towards the landscape. Both are nestled securely in the ground, attempting to synthesize nature and architecture. The houses are diminutively-scaled and hidden from the street. The Gonzalez house took six years to plan and was completed in 1957. The 4000 square-foot house is built on a terraced knoll that borders the bayou. It is planned on three different levels in order to conform to the existing contours. The living room opens toward an expansive view of the property and cantilevers dramatically above the ravine. The master bedroom, in contrast, is placed in a serene and intimate setting. The interiors are unusually dark and textured. The interior walls and ceilings are clad with lapped redwood board ceiling while the floors are slate. There are numerous custom designed built-ins such as a sunken tile bath and special cabinets. The exterior is sheathed with stained horizontal siding accented by copper trim and red tile accents.

Kamrath's own house took four years to design and build. Unlike the Gonzalez Residence, Kamrath had a site of undulating terraces. Kamrath developed a cruciform plan that corresponded to this varied topography. The house of St. Joe brick and lapped redwood siding bridged the unevenness of the site with its persistent horizontality. The master
bedroom and children's bedrooms occupy one arm of the cruciform while the kitchen, dining, and living room form the transept. The entry is concealed in shadows beneath the deep eaves at the intersection of the wings. One ascends fourteen risers interrupted by a planter, and is left in a compressive outdoor vestibule. The intimacy extends on the inside to a wood batten entry vestibule with seven-foot ceilings. As one leaves this space the ceiling expands upwards while dramatic views of the site are revealed through the house. The living room is situated below the level of the entry and projects above the terraces of the backyard. The room is anchored by a massive fireplace and frames the views created by large expanses of glass. Like many of his houses, the master bedroom is placed in a serene garden setting. The three childrens' bedrooms, in contrast, levitate above the landscaped backyard. The interiors are quite refined with ceilings and walls clad in lapped redwood siding. Kamrath was also responsible for the extensive landscaping which included wood decks, planters, and paths. The Kamrath Residence stands as one of the architects best works. While derived from Wrightean imagery, the house successfully engages the site, providing both drama and intimacy. Kamrath's attention to space, light, and detail are thoughtfully integrated to create a house that embodies the tenants organic architecture.

The late 1950s marked a subtle shift in the workload of MacKie and Kamrath. The work of this period was more refined and assured. Commercial and industrial projects were also more streamlined, perhaps in response to the increasing influence of Mies Van der Rohe on Houston's modern architects. The firm became increasingly active in large corporate design and master planning. Much of the work revolved around
repeat clients and was located outside of Houston. The involvement with Dow in Lake Jackson increased, now encompassing extensive town planning in addition to the original industrial work. The firm was also active with such institutional clients as the Champlin Refining Company, and the Borden Company. Within this period a number of projects stand out, including the Chicago Corporation (1954; Fort Worth), Commercial Standard Insurance Company (1955; Fort Worth), the Texas Supreme Court Building (1955; Austin, Page Southerland and Page; Jessen and Jessen Associated Architects), Champlin Oil and Refining Company (1957; Fort Worth), Memorial Drive Presbyterian Church (1957, figs. 118-120), Temple Rodef Shalom (1958; figs. 124-127 Waco, Bush and Witt Associates Architects), Ballantyne Residence (1958) and the Mitchell Residence (1958). This diverse work displays a confidence and facility only suggested in the firm's earlier work.

Among the office buildings, the Commercial Standard Insurance Company Building stands out as the most inventive. Located in the suburbs of Fort Worth, Commercial Standard is a heroic office building that demonstrates Kamrath's sensitivity to site and scale. The building occupies the extent of the site with two wings that form an 'L.' A one-story structure, clad in brick, houses corporate offices and conference rooms. This extends the length of the site parallel to the slope of the land. It is emphatically horizontal, with broad overhanging eaves and a weighty lapped board fascia. At the street the building is capped with an eccentric chimney cap that seems out of place in the otherwise streamlined composition. Forming the other leg of the 'L' is a two story structure containing general offices. It is raised on a massive concrete plinth to
respond to the sloping site. In contrast to the horizontality of the other wing, slender, vertical aluminum louvers are used on its long elevations to provide a unifying order and imposing scale. This use of louvers resembles Neutra's Northwestern Mutual Life and Fire Building in Los Angeles.

With the success of Temple Emanu El, MacKie and Kamrath became increasingly involved with religious architecture. For Kamrath the church was the most fulfilling of all architectural programs, "because what you are doing generally, is creating space with a lot of atmosphere...usually on a pretty tight budget."4 Mackie and Kamrath's adaptation of organic principles was attractive to newly formed or progressive congregations who wanted to distance themselves from traditional architecture. The Temple Rodef Shalom (1959) in Waco, Texas followed the success of Temple Emanu El a decade earlier. The plan is rigourously ordered on a 30 degree - 60 degree grid to form a star shaped plan of classrooms and offices centered about a small landscaped courtyard. The sanctuary is triangulated in section and contrasts with the compressive flat roof of classrooms. The sanctuary is modestly appointed with integral detailing. Local architects, Bush and Witt, were associate architects on the projects. Temple Rodef Shalom received an honor award from the Texas Society of Architects in 1961.

Although churches presented an opportunity to experiment with organic design, houses remained the basis of Kamrath's explorations and his most direct adaptations of Wright. The Ballantyne and Mitchell residences are convincing demonstrations of Kamrath's mature talents. Both are located on a steeply sloping and densely wooded sites near Buffalo.
Bayou, the Ballantyne Residence on Tiel Way and the Mitchell Residence in a heavily wooded suburban section of Houston called Memorial.

The Ballantyne Residence, located at 8 Tiel Way, was successful despite its modest budget. Like Kamrath's other houses on Tiel Way, it is nestled on the ridge of a steeply sloping site. The plan is an 'L' with the entry at the intersection. One leg of the 'L' consists of a bedroom wing. The hallway side of this wing faces a placid interior grass courtyard. The bedrooms front a wood plank terrace that overlooks the ravine. The other leg of the 'L' is comprised of the kitchen, dining room, family room, and garages. These spaces look out to the grass courtyard. At the junction of the 'L' is the entry and immediately to the left, a sunken living room that projects out above the ravine. Part of the success of the Ballantyne Residence derives from its unusually spartan finishes. Kamrath left the joists, beams, and lounge and groove decking exposed to reveal simple bolted connections. Patterned concrete block is used at the entry and brought inside in an integrated fireplace. There is a strong integration of landscape and architecture due to the horticultural talents of Dr. Ballantyne, who was responsible for the landscaping. Because of the restricted budget, this house doesn't suffer from the burden of Wright. Rather it projects a clean west coast aesthetic rarely found in Kamrath's work.

Although the Ballantyne and Mitchell houses share similar concerns of siting, expression, and detailing, the Mitchell Residence benefitted from a substantially larger budget. This facilitated the total integration of landscape, architecture, and interiors, an "organic mansion," as architectural historian, Stephen Fox, aptly characterized it. Cynthia and
George Mitchell approached MacKie and Kamrath about the design of their house in 1958. George Mitchell was a geologist turned independent oilman who appreciated the organic quality of MacKie and Kamrath's work. Over the years, Cynthia Mitchell had compiled a 247-page color-coded program for the architects to follow. This was developed into a 12,500-square-foot house. It is to Kamrath's credit that such a large program did not produce a house of overwhelming presence. Kamrath placed the house on a slight ridge, parallel to and stepping down with the sloping site. The plan, based on a 30 degree -60 degree reflexive grid, forms a cruciform shape that extends over three hundred feet in length. The central spine contains the children's bedrooms at one end, and the living room at the other. The angled transept is marked by the entry. It is occupied by the master bedroom suite on the ravine side and the kitchen and dining area on the street side. The house is built of river boulders from central Texas, which form an unusual contrast to the house's persistent horizontality. The low pitched roof, which is the most visible feature of the house from the street, is surfaced with limestone pebbles contained by copper battens that step with angular roof form. Deep green and red trim is used to accent the stained redwood fascias and board-and-batten siding. The interior of the house is generously scaled, in contrast to Wright's Usonian houses. As with most of Kamrath's houses, circulation radiates from the entry vestibule. A skylit stone fireplace pylon defines this point of arrival and leads the view toward the living room, with its expansive glass windows and soaring ceiling. The living room contains a separate sunken fireplace inglenook, with built in seating and lowered wood ceiling. Elsewhere, sloped ceilings are articulated with flat oak trim.
and pass above integrated closet and bathroom compartments. The interiors are unusually refined, with recessed and cove lighting in the manner of Wright and numerous built-ins. The elaborate landscaping designed by James Dalrymple of Dallas reinforces the characteristics of the site with sensitive terracing, an exotic pool, and a man made 'mountain stream.' The Mitchell Residence was Kamrath's most complete architectural translation of Wright to date. And while it is one of Kamrath's best works it also begins to reveal his unfortunate stylistic dependency on Wright, one which, given his talent, he could have overcome.

The 1950s were the golden years of MacKie and Kamrath. Their work exhibits an inventiveness and assurance unrivalled in Houston at the time. In the sheer volume and diversity of their work, the firm demonstrated its ability to integrate issues of planning, design, and detail. Both MacKie and Kamrath were active in the local and state chapters of the American Institute of Architects. MacKie served as a director of the Houston Chapter from 1946-48 and was president in 1947. From 1949-54 he served as a director of the Texas Society of Architects and was its president in 1957. Kamrath too, was active in the organization, serving as director of the Houston Chapter from 1950-53 and president in 1960. In addition to these activities, Kamrath frequently served as a visiting critic at architectural schools including the University of Illinois (1949), University of Texas (1950,'52,'61,'74), University of Oregon (1951), University of Arkansas (1954,'67), University of Houston (1972,'74), Texas A&M (1955), Texas Tech (1960), Kansas State (1961), and Louisiana State University (1961,'66). These contributions to the
profession and their distinct talents did not go unnoticed. Both were elected to the Fellowship of the American Institute of Architects, Kamrath in 1955 for design and public service, and MacKie in 1957 for design, public service, and administration.
1 Schlumberger Headquarters is threatened by demolition as are many MacKie and Kamrath buildings due of the presence of asbestos.

2 The drawings for these projects are held at the Houston Metropolitan Research Center.


4 Karl Kamrath interview; transcript, 8 September, 1981, as conducted by D. C. Tharp and Charles Howard. Houston Metropolitan Research Center.
The 60s were a period of transition for MacKie and Kamrath's practice. A recession that affected Houston in the late 1950s reduced the number of incoming commissions and forced the firm to look elsewhere for work. The once stable base of commercial and residential projects no longer provided the security needed to maintain the expanded office. Large institutional work and facility planning, much of it for such repeat clients as Borden's, Du Pont, and Dow Chemical Co. continued to provide commissions. This included new buildings, additions, and alterations for their expanding Texas operations. For Borden's, MacKie and Kamrath designed a series of 'Colonial' style headquarters throughout the south. M.D. Anderson Hospital also provided a steady stream of work. MacKie and Kamrath sensitively expanded the building with a 6th and 7th floor addition (1965) and were involved with numerous alterations throughout the decade. In addition to this work, MacKie and Kamrath received large commissions for military housing and facilities at regional bases including Lackland Air Force Base (San Antonio) and Brooks Air Force Base (Fort Worth). These commissions were obtained through a partnership with Bernard Johnson, a local engineer. Few of these large commissions provided design opportunities but were steady and lucrative contracts that kept the office busy.

The emphasis placed on these larger industrial and institutional commissions reflected MacKie and Kamrath's changing position on the architectural scene. After the death of Wright in 1959, Mackie and
Kamrath's architecture began to lose the authority it once had. Wright's vision seemed too romantic and dated for the New Frontier and Great Society of Texas which were based on rational and empirical models of progress. In Houston, this was evidenced in the prestigious commissions granted not only to Houston firms sympathetic to Mies and Gropius such as Howard Barnstone, Hugo V. Neuhaus Jr., and Wilson Morris Crain and Anderson, but to Mies himself, Philip Johnson, and Skidmore Owings and Merrill.² In the realm of evolving architectural theories, MacKie and Kamrath found themselves championing a cause few others were willing to acknowledge.

Institutional work was not the only area of MacKie and Kamrath's practice to expand. In addition to the many ecclesiastical projects received after the success of Temple Emanu El, the firm became involved with a number of bank commissions during the 1960s. Like churches, this became a building type for which MacKie and Kamrath developed a reputation. Their first experience with bank design was the Industrial State Bank (1948). This was a simple modernist project stylistically similar to their commercial work of the period. During the 1950s MacKie and Kamrath designed the First National Bank of McAllen (1954), Lufkin National Bank (1956), and the Long Point National Bank (1956). In 1960, the firm received the commission for the First Pasadena State Bank. This was the only high-rise office building the firm completed and demonstrates Kamrath's application of organic principles to a tall building. The 15-story skyscraper of glass and brick is very prominent amidst the lowrise office building of suburban Pasadena. Pasadena is a small city south of Houston that is dependent on the local petro-chemical industries. The building is
located on a 5 1/2 acre site near the city's business district. The building committee chose to build a skyscraper in order to make an architectural statement. The committee also informed MacKie and Kamrath that they were not impressed with most modern office structures, they sought a building that was unique and responsive to "to the personal feeling of the bank."\(^{3}\) This distinctiveness was to be reinforced by a prominent roof sign which MacKie and Kamrath accommodated with a vertical element emblazoned with "1st." *Architectural Forum* likened this to a 'giant Indian feather' that capped the structure.\(^{4}\) MacKie and Kamrath associated with Doughtie and Porterfield who handled administration and job supervision. The construction was handled by W. R. Grimshaw Construction Co., a local firm who Mackie and Kamrath had not used before.

Wright provided a handful of models for the high rise, those being the Price Tower and Mile High Skyscraper. Both projects were based on the strong integration of structure and form, and were quite idiosyncratic. Kamrath expanded the vocabulary developed in the firm's commercial and institutional projects by vertical extrusion. The building is a 57,000 square foot, 15 story tower that rises from a 35,00 sq. ft., semi-circular banking lobby. Kamrath distinguished First Pasedena from other office towers by locating the service core to the rear of the structure. This was possible due to local building codes which did not require fire stairs to be located at opposite ends of the building. The individual functions of the core are articulated in plan and extruded vertically to form brick clad shafts which rise the height of the building. The office core abuts and is appears to be cantilevered from this spine. In reality the offices are supported by 4 deeply set interior columns and two large brick piers that rise from the
main entrance to support a projecting roof element. The piers define a special area in plan that is used for conference rooms, executive offices, and lounges. The tower floors were designed on a module of 4 foot by 8 inch sq. The resulting grid established floor plans of 4000 sq. ft. each. The steel of the structure was actually designed to accommodate five more floors for the future. The office core is clad in dark gray plate glass with alternating bands of darker spandrel glass and contrasted with slender aluminum vertical mullions. The tower, whose broad sides face the east and west, are protected from the Texas sun by white fireproof drapes that create ever-changing compositions on the facades. The banking lobby forms a strong base for the building. Banking tellers and officers occupy the outside of the semi-circular building while customers occupy the center. The interior space is centered around a rather unconvincing fountain and reception area. The interior space is tight in plan but relieved by the height of the space and clerestory windows that provide light. The circular lobby is surrounded by ten drive-thru windows connected by canopies and overhead pneumatic tubex system.

This project reveals subtle indications of Kamrath's return to Wright's early work as demonstrated in the rooftop canopy and detailing which resemble the Larkin Building. This influence would become much more obvious in the years to come. The importance of this building resides in Kamrath's attempt to differentiate it from the "flat-bosomed" facades of that period. By reconsidering the placement of the core Kamrath articulated and composed the various parts of the building with specific organic details.
The stylistic language used on the First Pasedena State Bank was an indication of things to come. Kamrath's public architecture of the 1960s and 70s drew not only on stylistic details of early Wright, but responded to trends in contemporary architecture. Kamrath's structures became more massive and brooding. These buildings were typically faced with brick. Windows became less expansive and were often set deep within brick faced walls. Cantilevered canopies and eyebrow overhangs continued to be used to counteract the mass of the building. Blocky detailing and ornament articulated these features and gave scale to the building. Such design intentions stood in contrast to the work of Mies and were more sympathetic with the emerging brutalist aesthetic of Paul Rudolph and I. M. Pei without the structural integrity. The Houston Department of Public Health (1961, figs.136-138) typified these design tendencies. Housing offices for city health officials, the three-story building is located in the Texas Medical Center not far from M. D. Anderson. Formally it is composed of a long 3-story bar raised on a plinth. It is fronted by a two-story monolithic cube clad in light blue glazed brick that houses an auditorium. Like M. D. Anderson, the main structure is emphatically horizontal and reinforced by horizontally raked brick joints, thin lines of ribbon windows capped with cast stone overhangs, and a cantilevered canopy that hovers over the entry. The building is articulated with projecting stone dentils that are used as graphic elements on the elevations, much in the manner of Dudok.

This architectural language was used frequently and with seemingly unlabored effort, showing up not only in major commissions but in minor work for Du Pont and Dow Chemical Co. This formal language responded primarily to functional requirements and could easily accommodate
diverse programs entering the office. It was particularly well suited to the institutional work that MacKie and Kamrath were occupied with during the middle and late 1960s. This included extensive work for Wharton Junior College in Wharton, Texas and for the University of Houston. Wharton County Junior College was a small community college consisting of a few buildings prior to 1965. MacKie and Kamrath were commissioned to develop both a master plan and design the proposed buildings for the college's expansion. These new buildings included a Library, a Science Building, a Fine Arts Building, and a Student Union. The budget was modest. However, Kamrath relied on his graphic sensibilities to articulate the restrained brick buildings with projecting canopies and Wrightian details.

MacKie and Kamrath's association with the University of Houston began in 1955 when they completed the very conservative Lamar Fleming Hall, housing the Chemistry and Pharmacy departments. Two other major commissions were received in the 1960s, the Science and Research Center (1966, figs. 139-141) and the General Services Building (1967). Kamrath considered the Science and Research Center one of his best buildings. It demonstrates his sensitivity to issues of scale at both the pedestrian and campus level and his persistent attempt to expand the application of organic principles. Kamrath placed the enormous program requirements in a tall vertical slab. Stairs, elevators, and bathrooms, and mechanical chaises are separated from the anonymous floors and rendered as distinct plastic volumes that engage the slab and give it relief. The building is clad in buff colored brick and articulated with tall brick vertical piers that unify the expanses of horizontally banded curtain wall. The entries are located
beneath compressive, cantilevered canopies that form a visual base for the building and acknowledge the scale of the individual person. The parking lot that fronts the building is depressed to minimize its presence on the street. This project clearly displays the priority Kamrath gave to architectural composition versus rigorous architectural spatial order. The piers are not all structural, but were used to give scale to the huge facade. The result is not unlike the sidewalks on Wright's Larkin building, which were unified by the use of similar brick shafts. Although successful compositionally, the building lacks an integrating order that could have granted it further richness. This is a shortcoming common of Kamrath's larger work.

With the disproportionate amount of institutional work, MacKie and Kamrath had few opportunities for residential commissions. This may also have reflected the changing tastes of progressive clients who felt that Wright was no longer appropriate for the times. The few houses that did come from this period were quite refined in design and execution. The C.B. Ellis Residence (1963; Fort Worth), John White Residence (1964; Houston), and the J. Gonce Residence (1964; Baton Rouge) were all directly influenced by Usonian models. In each case the floor plan radiates from the entry, which separates the living and dining space from an elongated bedroom wing. The one-story houses consist of articulated volumes that are faced in brick and horizontal redwood siding. The roofs are flat and varied in height to accommodate clerestories and to define the rooms beneath. Though the houses were extremely well designed and crafted, they seemed to lack the inventiveness and experimentation of Kamrath's earlier residential work. The Walsh Residence (1963) was
based on Wright's Isabela Roberts House (1908) in River Forest, Illinois. This project, in particular, demonstrates Kamrath's rediscovery of Wright's early work and its literal adaptation for his own creative purposes. The plan is an elongated cruciform with the front-most feature being a 1-1/2 story living room, complete with triangulated paned glass. A dining room and family room occupy the two ends of the transept, while the bedrooms are raised one-half story (like Wright's Lloyd Lewis House) and extend back into the property. Surprisingly, this Prairie School house appears somewhat out of place on the densely wooded site requiring instead the regularity of a more urban site.

Another project to emerge from this period was the Memorial Drive Presbyterian Church (1967). MacKie and Kamrath designed the first phase of the congregation's complex in 1959. This consisted of a modest chapel, offices, and classrooms. Stylistically these buildings expanded themes and details used in Temple Emanu El and Wright's Taliesin. By 1967 the congregation had raised enough money to consider the construction of the church. Like Temple Emanu El, the Memorial Drive Presbyterian Church is based on a rotated square plan that occupies the corner of a prominent site on Memorial Drive. The church defines an inner courtyard by its relation to the earlier buildings. The church is placed diagonal to the corner, exposing a dramatically rising roof and expansive stained glass windows that are articulated by vertical stained wood mullions. The plan is strikingly similar to that of Temple Emanu El. One enters the church at a corner, beneath a dark canopy, and is immediately reoriented toward the alter. The roof rises dramatically toward the altar and terminates on the outside in a carillon that is suspended from the tip of the ridge beam.
Light is admitted through large stained glass windows on the sidewalls of sanctuary.

The work of MacKie and Kamrath during the 1960s reveals the subtle adaptation of their architecture to the changing times. This was combined with Kamrath's effort to reassess the foundations of his own work, to rejuvenate it. This did not yield self discovery but a rediscovery of Wright's Prairie School work. It demonstrated the limit to which Kamrath was able to draw from the imagination of Wright. Consistently the buildings from this decade demonstrate Kamrath's reliance on his earlier work or the more direct reference of Wright. Much of this has to be attributed to Kamrath's commitment to keeping the legacy of Wright alive. This interest is demonstrated by his involvement with the AIA's Committee on Preservation of Frank Lloyd Wright Buildings from 1960 to 1966.
1 During the period of increased production in the 1950s, the office remained comparatively small. The number of architects never exceeded 12 people. As stated by Kamrath, "In the '50s we were doing most of the major work in town. We had to decide whether to grow and become a plan factory or stay small and do architecture. We'd had enough of plan factory boxes in Chicago." Nory Miller, "Lone Stars: Howard Barnstone and Karl Kamrath," *Inland Architect*, July 1977, p.17.

2 Such projects included a house for John and Dominique De Menil by Philip Johnson, (1948), The Cullinan Addition to the Museum of Fine Art by Mies Van der Rohe (1958).


6 Rebirth and Regeneration  1968 - 1977

The year 1968, marked the end of three decades of practice for MacKie and Kamrath. To date, the firm had been involved with over 400 projects ranging in size from single family residences to involvement with the master planning of Lake Jackson. They had worked for many of the major industries and institutions in Houston and for many important individual clients. The breadth and quality of their work had earned them professional recognition and notoriety at a relatively early age. Now reaching their sixties, the partners decided to limit the amount of work in the office. Beginning in 1968 the firm reduced the number of projects to around ten a year with a number of those being new and large commissions. The remaining projects were predominantly additions and alterations for such repeat clients as M. D. Anderson Hospital, Dow Chemical Co., and Du Pont.

MacKie and Kamrath's fame declined in the 1960s. The strength of the Miesian school and the emergence of Brutalism as defined locally by Howard Barnstone, Burdette Keeland, Kenneth Bentsen and William R. Jenkins and the relative obscurity of MacKie and Kamrath's industrial work contributed to the firm's lack of recognition. Their vision of organic architecture did not have the public appeal it once did under the leadership of Wright. Such neglect forced Kamrath to reassess his place in architecture. The projects of the 1960s and 70s revealed Kamrath's response, which was the exploration of Wright's early work. The effort to look back was intended not merely to rejuvenate his own architectural
vision, but that of Wright's. Sensing the completion of his own architectural career, Wright provided a renewable source of life and ironically self-identity. Kamrath, in a sense, perpetuated his own legacy by championing the genius of Wright. He did this not out of opportunism but devotion. The literal interpretations of the 1970s, Big Three Industries (1971) and Emerson Unitarian Church (1972), were attempts to keep the memory of Wright alive, to teach by example. They were also attempts to reinstate the firm's leadership role in Houston architecture, a role they lost during the 60s.

The architecture of the 1970s expanded upon the massive, blocky, formalism that marked the work of the previous decade. It lacked many of the streamlined canopies and window projections that relieved the earlier work. Kamrath also used symmetry more frequently, in distinct contrast to his earlier work. Symmetry was employed in his earlier work but sparingly and typically on buildings of civic importance. Such symmetry also reveals the more conscious use of ordering grids and geometries not found in his earlier work. This can be traced to the Wrightian work he attempted to emulate. This order, however, often seemed to be applied rather than derived organically. Such is the case with the Emerson Unitarian Church, where ornament merely suggests spatial ideas rather than defining them. The lack of order is also revealed in his failure to integrate structure and form. Structure was often subordinate to formal intentions. A number of buildings from this period were generated from the vertical extrusion of plans. These often lacked the sectional manipulations found in Wright's work and became mere wrappers for the discreet functions behind.
MacKie and Kamrath completed three major commissions in the Texas Medical Center during the 1970s, making them one of the best represented firms in this center. The first of these was the M. D. Anderson Hospital Lutheran Pavilion and Clinic. MacKie and Kamrath had the unenviable task of designing a 350 bed addition to the original M.D. Anderson Hospital. To complicate the situation, they were restricted to a very small site. The addition consisted of two large, separate buildings placed on the south side of the complex. The Lutheran Pavilion is defined by pair of 8 story towers attached to the southwest end of the original hospital. Rectangular volumes that house mechanical and service functions engage the existing structure and are fronted by two symmetrical octagonal towers that redefine the main entry toward Holcombe Avenue. The octagonal plans accommodate centrally located nursing stations and peripheral patient rooms. The towers are clad in rose colored marblecrete panels and are broken only by slender shafts of windows that rise the height of the building and are terminated by 'elevator' like projections clad in bronze anodized aluminum. At the foot of the structure MacKie and Kamrath designed the Dunn Memorial Chapel, a small free-standing building that is clad in Georgia Etowa Marble and capped with a copper spire.

The Lutheran Pavilion represents a necessary but unfortunate addition to the original M. D. Anderson complex. The success of the cancer center made additional patient space mandatory. This was impossible to accommodate within the architectural framework established by the original building. New medical technology, advances in architectural and mechanical systems, different notions about the most
efficient modes of spatial organization, and reduced budgets required new solutions that resulted in an unsympathetic addition. In addition to these conditions, the language that Kamrath employed for the pavilion seems out of place with the streamlined expression of the original complex. The polygonal shapes of the pavilion do not compliment the planar, slab-like forms of Kamrath's original design. Kamrath was responsible for other sensitive alterations, such as the 6th & 7th floor additions in 1965. However, toward the end of his career, many additions to his earlier buildings appeared out of character or scale, such as the proposed additions to the Fire Alarm Building and Big Three Industries.¹

The University of Texas Graduate School of Public Health (1967, figs. 142-144) is located across Holcombe Boulevard from M. D. Anderson Hospital. In the original master plan of the University of Texas complex, drawn up in 1950, the School of Public Health accompanied M.D. Anderson Hospital and the University of Texas Dental School. However, due to the success of M.D. Anderson this land was reserved for the hospital's future expansion while land was obtained across the street for the School of Public Health. Like the Lutheran Pavilion, the School of Public Health is an eight-story structure that rises above a grove of pine trees. Built in 1976, it seems older than its immediate neighbors, perhaps due to the muted colors of the brick and integral detailing not found elsewhere in the medical center. The language employed for the school is not unlike that used in the First Pasadena State Bank. The building is symmetrical and composed of three interlocking squares set on the diagonal to each other. The buildings are extruded vertically from this plan and clad in light brown brick that defines the corners of the buildings. Amber glass
with alternating bands of darker spandrel glass infill the brick towers and are articulated by slender sculpted cast stone shafts. The shafts rise the height of the building to support a cantilevered roof projection. These vertical piers, derived from Wright and Sullivan, are a consistent theme in the later work of Kamrath. The lobby is a disappointing feature of the building. It is a claustrophobia double height space whose sectional qualities are subordinate to the functional requirements of the program.

The University of Houston Pharmacy Building (1976, figs. 154-155) is a literal appropriation of Alden Dow's Midland City Hall (1967). Kamrath respected Dow declaring him the "second best architect in the world," next to Wright.² Kamrath was familiar with his work through architectural journals and Alden Dow's memoirs, Reflections, published in 1970. Like the Midland City Hall, Kamrath's Pharmacy building is an inverted ziggurat. The 5 story structure is faced with an brown brick that forms a base and steps back symmetrically with each successive floor, terminating at the third floor. The brick is topped with horizontal bands of stucco and glass that conversely step outward. The entry is defined by a shallow semi-circular arch, like that used by Sullivan. Like many of Kamrath's buildings of the era, this building is rigidly symmetrical and stands in direct contrast to its neighbor, the Houston Department of Public Health. The symmetry is unresponsive to the confined and unusually shaped site. The detailing is careless, rendering the building quite thin looking, an uncharacteristic oversight for the firm. And like the School of Public Health, the lobby is virtually nonexistent, defined merely by a compressive hallway.
Kamrath's most striking Wrightian appropriations are the Big Three Industries Office Building (1971) and the Emerson Unitarian Church (1972). The former owes a debt to the planning of Wright's Unity Temple (1906) and the composite formal expression of the Coonley Playhouse (1912). The Emerson Unitarian Church, too, derives its formal clues from Unity Temple and also the Larkin Building (1904). Like many other buildings designed by MacKie and Kamrath during this period, Emerson Unitarian is symmetrical in plan. The church focuses inward. The two-story centered sanctuary is surrounded by discreet masses that contain the functional parts of the program. Built on a limited budget, the church is clad in stucco (rather than cast concrete originally intended) and articulated with wood trim. The application of the trim reinforces the plastic nature of the forms and complicates the legibility of the masses. Such ornamental banding was used frequently by Wright and most elaborately on the interior of Unity Temple. Kamrath, however, adapted this technique to the exterior and achieved similar but less complex results. The interior is spatially dissapointing. Skylights were originally proposed but ultimately eliminated due to cost. As a consequence, the sanctuary is 'box-like', articulated superficially with oak trim. The only relief is the colorful stained glass windows on the north and south elevations.

The Big Three Industries Company Headquarters is perhaps the more successful of the two projects since it did not suffer from the same budget constraints. MacKie and Kamrath's first association with the gas-based company began in 1964 when the firm designed a modest office and warehouse for the company in Odessa, Texas. By 1970 the Big Three Industries had expanded greatly, requiring a regional headquarters in
Houston. The president of Big Three, Carl Smith, was acquainted with MacKie and Kamrath because of their memberships at the River Oaks Country Club. Smith admired the work of Wright and allowed Kamrath to indulge himself. The plan of Big Three is consciously derived from Unity Temple. Square in plan, Kamrath placed the entry, elevators, stairs and service spaces in an unarticulated slab on the side of the building. Open office space occupies the center of the building, while the more important offices are placed at the perimeter. The building is extruded vertically in cast concrete from this ordered plan, resulting in solid corner masses that frame windows divided by slender piers. The piers rise to support a projecting cornice. The resulting structure resembles Wright's Coonley Playhouse, though it lacks the horizontal emphasis.

It is difficult to assess these buildings precisely because of their unnerving similarity to Wright. They reflect Kamrath's unshakeable faith in Wright and perhaps his own lack of personal vision in the later years. Their polemical nature must be considered intentional. While Kamrath's early work payed tribute to the work of the master, these two buildings are near replications of his work. Kamrath was demonstrating the lessons of Wright for the future generation of architects. He challenged young architects to embrace organic architecture. In one such appeal Kamrath stated, "It is now up to the young men in our profession to carry on the principles he (Wright) created and nobly fought for. Our cultural heritage is surely and squarely in their hands."

The H.A. Lott Residence (1973, figs. 151-153) in Sugarland was one of the few residential commissions of the period. The house was designed for the owner of the H. A. Lott Construction Company., a frequent
contractor for MacKie and Kamrath buildings. It displays immaculate craftsmanship and detailing. The house is sited parallel to a gently sloping grade that provides an open view of Oyster Creek beyond. The building is organized in a linear fashion and uses the entry as a datum from which a lapped wood balcony is cantilevered from the rear of the building. As with many of Kamrath's residential projects, the expression owes much to Wright's Lloyd Lewis Residence. The interior is minimally appointed and quite open. Unlike many of Wright's interiors, the Lott residence is finished in drywall and painted, yielding a much softer and brighter appearance. This finish was not unusual for MacKie and Kamrath, who often dealt with clients who liked Wright's style but were unwilling to forego traditional finishes.

In 1977, after 40 years of practice, Fred MacKie went into semi-retirement. At the age of 72, MacKie was experiencing heart problems that made it difficult to maintain an active involvement in the practice. He continued to work half-days, on paper work in the still busy office. MacKie sold his half of the partnership to four of the firm's most important associates, Lloyd Borget (30 yrs.), Ross Belle Gillette (30 yrs.), Pete Brunson (24 yrs.), and Vincent Hughes (16 yrs). Borget assumed much of the leadership in the office, as he had throughout his years as Associate. Kamrath continued to stay busy in the office, though he took more time off for travelling and personal interests.
1. The documents for these proposals are held at the Houston Metropolitan Research Center.

2. Karl Kamrath interview; August, 1987, as conducted by Lisa Germany. Courtesy of Lisa Germany.

3. From the plaquing ceremonies of Frank Lloyd Wright's Hanna House; 6 July 1966. Houston Metropolitan Research Center.
Fred MacKie and his wife moved to Palm Desert, California to help his failing health. Karl and Eugenie Kamrath divorced in 1975, but both soon remarried. Kamrath married Gardina McCarthy, and Eugenie married Dr. Richard Gonzalez. Kamrath remained active in the operations of the office, but was too beginning to experience health problems. One of the last projects Kamrath designed was a small house for himself and Gardina Kamrath in Dime Box, Texas.

Kamrath was despondent about the firm's lack of recognition in his final years. He was featured in a number of articles and interviews including one in Inland Architect (along with Howard Barnstone) and Houston Home and Garden. There were also plans for a retrospective of the firm's work in Architectural Record that never transpired. The contributions of Kamrath to Texas architecture however, did not go completely overlooked. In 1987, a Regents Professorship in Architecture was established in Kamrath's name at the University of Texas. He bequeathed his personal library to the architectural archives at his alma mater. The firm's drawings were donated to the Houston Metropolitan Research Center in Houston. This recognition was little consolation for the attention he felt his work deserved. Though Kamrath submitted his architectural ego to Wright he still had a sizeable ego of his own. However, it was Kamrath's adherence to Frank Lloyd Wright that made it difficult to approach his work. His inability to articulate his own
architectural response to Wright, beyond the mere reiteration of Wright, obscured the significance of his own work.

MacKie died in 1984 and was survived by his wife Helen and son Fred James II. Kamrath died four years later in 1988, survived by Gardina and his four children, Karl Fred, Eugenie (Mygdal), John Robert, and Thomas Ramser. The architecture of MacKie and Kamrath is only now being reevaluated in a city known for its lack of memory. In 1991, the Rice Design Alliance sponsored an architectural tour of the firm's Tiel Way projects and supplemented this with a presentation by historian Stephen Fox. An evaluation of MacKie and Kamrath has been made difficult by the problematic nature of Kamrath's relationship to Wright. Yet, it is worthy of investigation not only to assess the firm's work but to understand Houston architecture. Ultimately the work of MacKie and Kamrath remains a testament to one firm's, and in particular, one individual's commitment to a cause. The ability for the work to have permeated Houston's culture is a powerful legacy.
Case Studies

Temple Emanu El
1500 Sunset Boulevard
Houston, Texas

Design: 1946 - 1948 (Fence; 1951, Ark and Windows; 1953)
Built: 1949

Temple Emanu El was a landmark project for MacKie and Kamrath. Designed just prior to Kamrath's pivotal meeting with Frank Lloyd Wright in August 1947, this building demonstrates the young designer's resolute commitment to the tenets of Organic architecture. The building brought the firm a great deal of notoriety and established their position of leadership among modern architects in Houston. The planning of Emanu El reveals Kamrath's strategy for suburban design which focused on orientation and the definition of exterior space. The structure's spatial organization and expression was unprecedented in Houston and distinguished it as one of the first modern religious buildings in Houston.¹

In June 1946, a day after returning from military service, Kamrath was approached by Houston architect, Lenard Gabert, of the Temple Emanu El Building Committee regarding the design of a new temple.² The members of Temple Emanu El had separated from another Jewish congregation in 1944 and were holding services in Central Presbyterian Church and St. Paul's Methodist Church in the interim. In just two years the members, led by the enthusiasm of the young Rabbi Robert I. Kahn, had raised enough money to seriously discuss ideas and architects. Gabert convinced the building committee to consider the construction of a
contemporary structure, "instead of the usual domed structure."\(^3\) Gabert was familiar with Frank Lloyd Wright and saw in MacKie and Kamrath both the talent and vision that might appeal to the newly formed congregation. MacKie and Kamrath enthusiastically accepted the commission and agreed to associate with Gabert on the project. MacKie and Kamrath were responsible for design and construction documents while Gabert wrote the specifications and shared responsibilities for job supervision. Martin Nadleman a member of the congregation and local house builder and developer, was selected as the contractor for the building.

MacKie and Kamrath had designed two religious buildings prior to Temple Emanu El, the Church of St. John the Divine (Houston; 1940) and St. Peter's Lutheran Church (Hallettsville, Mississippi; 1941). Both churches were derived from historical imagery. St. John the Divine was designed in association with Houston architect, Hiram Salisbury. It was a modest gothic inspired chapel built with Texas limestone. The interiors were Spartan and well detailed. The chapel was successful enough to earn the firm a Medal of Honor from the Houston Chapter of the American Institute of Architects. It also insured MacKie and Kamrath's involvement with the church's expansion during the 1950s.\(^4\)

The site for the Temple Emanu El was a seven acre tract of land located at the intersection of Rice and Sunset Boulevards across from the Rice University campus. This is a suburban setting bordered by distinguished homes built in the 20s and 30s and graceful Live Oaks. The flat site is defined on the south by the arcing sweep of Sunset Boulevard reducing the influence of any orthogonal grid or axis. MacKie and
Kamrath performed extensive research on traditional and contemporary synagogue design and visited specific projects firsthand during the design of Emanu El, including the Medinah Temple in Chicago. Kamrath produced the first schematic plans for Temple Emanu El in September 1946, following two months of intense discussions with the 22 member building committee. This proposal included floor plans, elevations, and a perspective rendering. The drawings reveal that the building concept and form were firmly established even at this early point. A subtle difference occurs at the main entry which is smaller and less articulated. The windows on the sidewalls of the main temple are also smaller. And missing are the triangular windows placed high in the assembly room. On the elevations faint lines remain that suggest Kamrath considered increasing the slope and overhangs of the roof. In January 1947, MacKie and Kamrath presented new drawings and models to the building committee. There were no changes to the plan but minor modifications to the elevations. Included was a large copper ridge vent that was reduced in size per the committee's request and the introduction of windows to the assembly room. This final scheme was approved and MacKie and Kamrath started construction documents. Kamrath himself, was responsible for most of the working drawings. The final plans were issued for construction in September 1947.

The preliminary bid came in $200,000 over the targeted $800,000 budget. This forced dramatic cost reductions in an already lean project. MacKie and Kamrath eliminated items that could be added at later dates, this included two triangular balconies over each entrance, exterior covered passages, a comprehensive landscape scheme, ornamental metal, carpeting,
and a copper batten roof over the entire building. With these modifications the final price was reduced to $780,000, or 73 cents per cu. ft. Construction began in the summer of 1948. Kamrath separated the program into four areas, the temple, assembly hall, classrooms, and offices. As Kamrath stated in his project description,

"The building is essentially a plan problem in the planning, little thought was given to exterior elevations until a satisfactory solution and plan was reached. The exteriors are simply a functional expression of the plan."6

The temple and assembly hall are grouped in plan to form a square. This square is set on a diagonal to the street with the main entry portal located at the south corner of the building. The temple occupies the east half of the diagonal while the assembly hall is placed on the west side. The two areas are unified by a gently sloped gable roof. The space of the main temple and assembly hall was designed to be uninterrupted by columns. This was achieved with the assistance of structural engineer, Walter P. Moore who frequently collaborated with Mackie and Kamrath. An inverted cantilever truss forms the top of the east-west ridge and is supported by two large steel trusses that carry the loads to columns concealed in the building. The main temple and assembly hall are separated by automatic, folding partitions that open to accommodate periods of high attendance. The classrooms and offices form a one-story bar that extends along the west side of the temple. There was originally sixteen schoolrooms built to accommodate four hundred pupils. This wing
is capped with a shallow roof and deep overhangs that reinforce the horizontality of the building.

The main entry is located on the south corner of the building beneath an expansive, cantilevered roof. The underside of this roof is painted white and articulated with painted wood trim that unifies the elements of the facade and interior vestibule. After entering the tall but compact vestibule, one is immediately reoriented to the main temple. The diagonal orientation of the plan diffuses the notion of symmetry introduced at the entry. The rise of the roof and drop of the floor intensifies this feeling and directs attention toward the almecmar. A lighting valence establishes a datum at seven-foot and reinforces the subtle elevational changes in the space. Windows are located high on the sidewalls. Ceiling trim is carried down the walls to engage these windows. The interior plaster walls were originally left unfinished and accented with lightly stained oak trim. Kamrath was also responsible for the design of the furnishings in the temple. The exterior of the building is faced with a warm, red-orange brick with horizontally raked mortar joints. Cast stone sills and copings, stained redwood fascia, and a gray slag roof with copper flashing to give a sharp edge to the building.

The building was dedicated September 9, 1949. In 1953 MacKie and Kamrath completed designs for the Ark in the sanctuary and stained glass windows and doors. In 1975 the Freda and Jackie Proler Chapel became the first major addition to the original temple. The hexagonal structure was designed by Clovis Heimsath and placed on the north side of the main temple. The addition includes not only a chapel but classrooms and offices. It is sympathetic to Kamrath's vocabulary in materials, scale, and detailing.
Most recently the congregation added the Al and Ethel Hertzein Religious Education Center which was designed by Ray Bailey Architects and built in 1990. This substantial addition includes classrooms and a library.

Temple Emanu El received a great deal of publicity both locally and nationally. In Houston the building proved controversial since it didn't conform with the traditional idea of a church. This controversy however seemed to stem more from the critics' inability to define its style than its success as a place of worship. George Fuermann of the Houston Post described it as follows, "The building is newer than tomorrow. It is unlike any other in the world. The spirit it will house is profound and older than Christianity, yet at the same time modern and liberal." 7 Moselle Jacobs of the Houston Chronicle stated, "For the building, an expression of a new congregation which saw no reason for being bound by old forms, is about as close to the traditional conception of "church" as the Wright brothers', first flying contraption is to a jet plane." 8

Temple Emanu El also received much critical recognition and praise. It earned a Merit Award from the Texas Society of Architects in 1950 and was published in both Time Magazine and Newsweek to represent the pioneering movement in contemporary church architecture. For Newsweek, the building represented the ability for the modern church design to "adapt to the architecture of their own locale, like the modified ranch style of Temple Emanu El in Houston." 9 Emanu El also illicit praise from Philip Johnson, who after being quoted as saying that Houston architecture was dull responded in an editorial by "specifically commending firms like MacKie and Kamrath and Donald Barthelme for their very modern work in a field which is so traditional in the east." 10
The most meaningful remarks however, came from Wright himself. Wright visited Houston in March 1949 to receive his Honorary AIA Gold Medal. Temple Emanu El was one of only three buildings which Wright looked on with favor. Wright visited the office of MacKie and Kamrath and reviewed drawings and a model of the new building. Kamrath recalled later, "We drove down Sunset and Temple Emanu El was about two-thirds finished and I said, 'That's one of our jobs.' He looked at it and said, 'Karl, your roof ought to be steeper.' Kamrath however, always felt he achieved the correct roof pitch, "Wright liked steeples. I was trying to blend this thing into the ground, I wanted to keep it homogeneous with the landscaping and the long classroom we had on the end of it."
1 The other building worthy of this distinction was Donald Barthelme's Rose of St. Lima, which was published extensively.

2 Karl Kamrath interview; transcript, 8 September 1981. Metropolitan Research Center; Houston Public Library.

3 As recalled by Kamrath, Karl Kamrath interview. Ibid.

4 See Appendix; Chronological List of Buildings.

5 These drawings are held at the Metropolitan Research Center; Houston Public Library.

6 Taken from "General Notes on Emanu El Synagogue," Karl Kamrath (1949). Held at the Offices of MacKie and Kamrath.


8 "They Take a Second Look," April 30, 1950 Houston Chronicle.

9 "Many Mansions," July 9, 1951, Newsweek. Also included in this article was the Wayfarer's Chapel by Lloyd Wright and Bethlehem Baptist Church by R.M. Schindler.

10 "Was Misquoted, Says Architect," Philip C. Johnson; Editorial, Houston Post, 26 January, 1950. He went on to say, "The anecdote about the mud hole being found halfway between my hotel and the Contemporary Arts Museum was told as an illustration of the rapid growth and progress in Houston and not as a slur on your street building department."

11 There are snapshots of this event in the archives of MacKie and Kamrath.

12 Karl Kamrath interview. 8 September 1981.
fig. 1  South entry

fig. 2  View from street

fig. 3  Classrooms
fig. 4  View from east
fig. 5  Sanctuary
fig. 6  Structure
fig. 7  Ark
fig. 8  Plan
M.D. Anderson Hospital and Tumour Institute
University of Texas Medical Center
Houston, Texas

Design: 1948 - 1952
Built: 1952 - 1954

M.D. Anderson Hospital was one of MacKie and Kamrath's most important commissions. This project demonstrates Kamrath's ability to expand the tenets of Organic architecture to large and complex buildings. Kamrath synthesized the styles of Organic architecture and European modernism, particularly the work of Dutch architect Wilhem Dudok, to create a building of heroic expressiveness and function. This unique hospital set a standard for cancer facilities both in its progressive program and design. The success of the hospital also secured MacKie and Kamrath's thirty year architectural association with M.D. Anderson. This on-going involvement resulted in an unusual collection of additions that represent Kamrath's evolving adaptation of Wright.

In late 1947 Mackie and Kamrath were introduced to Dr. R. Lee Clark Jr., Director and Surgeon-in-Chief of M.D. Anderson Hospital. The introductions were made by Dr. Frederick C. Elliot, Vice President and Dean of the University of Texas Dental Branch. Dr. Elliot had recently commissioned MacKie and Kamrath to design the new Dental School in the rapidly expanding medical center. Elliot's hope was to architecturally unify the Dental School, M.D. Anderson Hospital, and the proposed University of Texas School of Public Health. Such a project would be an enormous undertaking for any architectural firm and especially for MacKie and Kamrath who only had a staff of eight. To date, Phyllis
Wheatley High School was the largest project MacKie and Kamrath had completed at a cost of $1,500,00. The combined cost for the Dental School and M.D. Anderson was expected to be around $12,000,000. MacKie and Kamrath however, assured Elliot and Clark of their ability to plan both facilities after Kamrath "kicked a hesitant MacKie in the leg.”

Dr. Clark was impressed with the talent and confidence of the young architects. Because the program for M.D. Anderson was unusual Clark went out of his way to select an architectural firm that had no prior experience in hospital design. This was to avoid any preconceptions that might limit the design of the facility. MacKie and Kamrath were awarded the commission for M.D. Anderson in January 1948. Dr. Clark also retained experienced hospital consultants, Schmidt, Garden, and Erickson of Chicago to facilitate planning and Knoll Associates to furnish the interiors. Due to the size of the project MacKie and Kamrath introduced Lloyd Borget to the firm as an Associate. Borget had prior experience in Texas with Stanley Bliss, Alden Dow, Herman Lloyd, and briefly with John Staub. He was responsible for the production and administration of construction documents. His role and importance in the firm expanded through the years. MacKie and Kamrath also hired Ross Belle Gillette to coordinate all casework. It was the contribution of these two individuals that insured the success of M.D. Anderson.

The first schematic design for M.D. Anderson was presented May 25 1948. This consisted of detailed plans demonstrating programmatic relationships. The drawings reveal that the concept of the building was firmly established at this early stage. M.D. Anderson was unique among cancer institutions because it included teaching, research, and patient care.
The hospital contained approximately 320,000 sq. ft. allocated to the three basic functions: a 310-bed nursing wing, medical services wing, and a research laboratory wing. MacKie and Kamrath separated these functions into three tall, slab-like buildings that radiated from another. The broad face of the nursing wing faced south to provide abundant light for patient rooms. The medical services wing was connected on the north side of the nursing wing forming a T. Finally, the smaller research wing extended from the west side of the medical services wing to complete the facility. MacKie and Kamrath worked on this scheme for the following year and a half to finalize functional requirements and adjacencies. Meetings between the architects and small building committee occurred at least once-a-month. During this period MacKie and Kamrath also visited other cancer institutions and medical facilities including Oak Ridge in Chicago. On October 21, 1949 MacKie and Kamrath presented both plans and elevations to Dr. Clark. The massing of the elevations are similar to the completed building but less articulated. Brick is shown as the exterior cladding for the entire complex. The building lacks the horizontality offered by the subsequent addition of ribbon windows and sun screens.

M.D. Anderson was sited as part of a larger master plan with the Dental School and the proposed University of Texas School of Public Health. The siting of M.D. Anderson took advantage of the southern exposure offered by the wedge-shaped-site. The skewed placement of the Dental School responded to the north end of this site. On the north side was a circular drive fronted by a covered walkway that linked the three complexes. Because the School of Public Health was built elsewhere, the two completed buildings seem haphazardly located. Indeed, even if the
building complex had been completed as intended, the centered siting would have appeared out of place with the asymmetric image of the buildings. MacKie and Kamrath received final design approval from the University of Texas Board of Regents in the spring of 1950. The firm worked diligently to complete construction documents by August 1950 and in October final bids were submitted. The Farnsworth and Chambers Company was named as the general contractor with a bid of $7,500,000. Construction began in January 1951 and was completed in the summer of 1953. Much of the funding for construction was provided by state and federal aid but more than half of the funds came from private sources.

The design of M.D. Anderson marked a stylistic synthesis for Kamrath. The organic and modern influences are thoughtfully integrated in this project. The tall masses of the building rise from the flat, horizontally accented base of the first floor wings. In order to avoid the "flat-bosomed" geometry associated with buildings of this size, Kamrath articulated the elevations by taking advantage of orientation. On the south side side deep balconies which serve the patients are faced in bronze aluminum panels and give tremendous horizontality and relief to this facade. Elsewhere Kamrath introduced eyebrow overhangs and tiny 'planting' balconies to cast shadows and provide scale to the large building. The projections and ribbon windows are not confined to a particular building volume but turn corners to exaggerate the plastic nature of the building. Finally, each slab is capped with a roof overhang to help unify the adjoining wings.

M.D. Anderson is clad in Georgia Etowa Pink marble an unusually paterned and rosy stone which earned the building its reputation as the
"pink elephant." When first built, the building was a striking compliment to the dark green canopy of the surrounding pine trees. Dr. Clark saw this stone used at the campus of Emory University and suggested that the architects consider it. The use of a panelized curtain wall was unusual for Kamrath since he typically favored brick. The material selection, however, was ultimately based on the ability to both reduce the wall thickness from 13" to 9" (and gain interior space) and its ability to withstand weather and radiation. In doing so MacKie and Kamrath succeeded in reducing the overall cost of the curtain wall to $2.82 sq. ft. The choice of materials was controversial and required approval from the State Board of Regents.

The planning was extremely difficult and had to accommodate the separation of doctors, nurses, in-patients, out-patients, kitchen supplies, and animals. The complex coordination of services and communication between departments was handled by the 'state-of-the-art' technology including two-way radio, color TV, and pneumatic tubes. Monitors were used to televise operations eliminating the old-fashioned theaters. The interiors, designed by the Knoll Planning Unit, were intended to give vibrancy and color to the solemn surroundings. Colors were chosen, "not wildly bright, but clear bright," as described by Florence Knoll. Stronger colors were used in public areas while rose, blue, and yellow curtains were arranged to form a controlled pattern over the facade.

The success of M. D. Anderson led to its continuous expansion. MacKie and Kamrath were involved in all aspects its physical expansion from 1952 to 1988. Major additions included the 6th and 7th Floor Additions (1965), Therapy Building (1967), Clinic Building (1971), and
the 11-story Lutheran Pavilion and chapel (1971). These numerous additions eventually obscured the original structure.

M. D. Anderson earned MacKie and Kamrath a great deal of recognition. The facility was hailed as the most innovative building of its kind by both the medical and architectural press. It was featured in Time Magazine and Architectural Forum in December 1954 and Architectural Record in 1958. It received a Medal of Honor from the Houston Chapter of the American Institute of Architects in 1955 and was included in the International Exhibit of Architecture in Moscow in 1959. The success of this building was also recognized by the Europeans who invited Kamrath to Germany to visit its postwar reconstruction. M. D. Anderson remains one of Kamrath's most distinctive designs. This must, in part, be attributed to Dr Clark's inspiring presence but also Kamrath's architectural confidence. The influences of Wright and Dudok are brilliantly integrated into a unique personal expression. As stated in Architectural Record,

"Whether they planned it or not, the architects may arrive at a solution that will help resolve some of the current conflicts between the opposite extremes or organic design on the one hand and abstract design on the other. But whatever their success in this respect, MacKie and Kamrath will have built one of the freshest hospitals put up in the U.S. in some time - a fresh hospital because its problems were approached with fresh, unprejudiced minds; an encouragement to all young American architects whose access to large building commissions is so often blocked by narrow clients who place more value upon past
performance than upon uncluttered vision and future advance."


Ibid.
fig. 9  View from southwest

fig. 10  Main entrance at west facade

fig. 11  Proposed site plan
fig. 12  View from southeast

fig. 13  Schematic floor plan

fig. 14  Building during construction
fig. 15  South facing patient wing

fig. 16  Typical patient room
Karl Kamrath designed this house for his family during the height of architectural powers. It convincingly demonstrates Kamrath's understanding of organic architecture and his ability to translate that knowledge to built form. The house is indebted to the stylistic imagery of Wright but reveals Kamrath's enormous talent in the areas of site planning, construction, and detailing. It was also one of the first projects in which Kamrath controlled all aspects of design including landscaping and furnishings.

Having outgrown their house at 3448 Locke Lane, Kamrath and wife Eugenie began to discuss plans for a new house in 1949. The lucrative commissions that MacKie and Kamrath received for the University of Texas Dental School and M. D. Anderson made it possible to consider such a project. The property was located on Tiel Way, a heavily wooded cul-de-sac on the northern edge of River Oaks. This area had been left undeveloped in the initial development of River Oaks due to the challenging site conditions. Kamrath, at the same time, was designing three other houses in the same subdivision, the L.M. Keating Residence, the J.L. Adler Residence, and the J.C. McCollum Residence.

In the summer of 1949 Kamrath obtained a detailed topographic and tree survey of his lot, 8 Tiel Way. This document was critical for the siting of the proposed building. Kamrath's site fronted a steeply sloping ravine bordering Buffalo Bayou. The property was bordered on the south
and east side by the ravine forcing Kamrath to place the building in the northwest corner of the site. There are few sketches left that show the early design development of the house. The first plans were completed in August 1949. The drawings reveal that the floor plan was firmly established even at this early stage. Kamrath's main objective was to minimize the 4000 square-ft. building's impact on the site. He did this by extending the footprint of the building along the undulating east-west ridge of the site. This enabled Kamrath to open up the major living spaces and bedrooms to the south. The living room and dining room were unified spatially with a sitting nook that projected from the south face. The kitchen, utility rooms, and greenhouse were placed on the north side forming a V shape with the entry located at the intersection. Kamrath also designed a minimal carport that was integrated with the house on the north side at the end of the driveway.

Kamrath utilized a six foot grid in order to regularize planning and construction. The 'Unit System' was one of the hallmarks of the Wright's Usonian house but one that Kamrath used less dogmatically in his own residential designs. In Kamrath's house the grid not only facilitated issues of design but also simplified the construction documents. Kamrath preferred a six-foot grid as opposed to Wright's four-foot grid. For Kamrath the larger grid was adequate for scale and detail and established the minimum bedroom as twelve-foot by twelve-foot. An overall grid also enabled Kamrath to reduce the number of dimensions typically required for a set of drawings.

Kamrath made revisions to these preliminary plans a few weeks later. Changes included making the living room projection orthogonal to
the main structure and terminating the bedroom and master bedroom wing with triangular ends. Kamrath also modified the configuration of the seating in the fireplace alcove and introduced a serrated window wall with integral planters at the dining room. These were simply subtle modifications to an already established plan. With the amount of work in the office, Kamrath had very little time to work on his house during the remainder of 1949. This was a personal project that Kamrath worked on when time allowed. But Kamrath also wanted this house to be a crystalline expression of his convictions. He took time to consider all options and opportunities.

Kamrath did not return to the project until a year later in October 1950. He again made subtle changes to the plans, improving spatial relationships on the inside and integrating the exterior. The final floor plan was dated May 23, 1951. This plan shows that Kamrath returned to the earlier angular living room projection and rectilinear end bays at the bedrooms. This plan also indicates the addition of a small fireplace in the Master bedroom. Kamrath selected A.J. Schreider as the contractor on a cost plus basis. Schreider was a carpenter by trade and had never assumed the responsibility of general contractor. Kamrath however, was familiar with his work and felt comfortable with his abilities. There was never a standard set of working drawings. Rather, Kamrath produced additional drawings as were required during the process of construction. He spent much of his time in the field working directly with the contractor. Interior elevations and millwork details were not provided until the house was well under way.
Like Wright, Kamrath thoughtfully choreographed the entry experience of his houses. One descends slightly while entering the driveway. Terminating the driveway is a dark, cavernous carport and to the right is the bedroom wing which appears to hover above the ground much like Wright's Lloyd Lewis House. Kamrath capped the east-west linear bedroom wing with a flat roof and deep overhangs while the north-south communal spaces were unified with a shallow asymmetrical gabled roof. Kamrath used St. Joe brick with horizontally raked joints to terminate the bedroom wings and form the base of the house. The horizontal board and batten siding of the bedroom wing visually leads one to the entry. One ascends twelve shallow brick risers which are inflected by a brick planter and arrives at the dark reclusive entry. The entry door is unusually stocky in proportion and articulated by narrow glass slits. The interior entry vestibule itself is dark and compressive. The walls and door of the intimately scaled entry is clad in narrow, random sizes of vertical redwood siding. This contrasts with the horizontal and compressive nature of the space. As one is drawn from the entry the roof expands sharply upward exposing a clerestory of stained glass immediately above and behind. The tongue and groove redwood ceiling then slopes gently down to meet the serrated edge of the dining room window wall beyond. The ridge of this sloped roof is oriented north-south and unifies the living room, dining room, and kitchen. The kitchen is defined by a slender millwork wall with shoji-like screens. The custom designed dining room table extends from the serrated window wall into a communal space. Kamrath placed the family room four risers below the entry level. This space is focused about a fireplace with built in seating around the perimeter. The brick wall of
the fireplace gives a hard edge to this space and contrasts with the plantings immediately outside the cantilevered seating nook. Like Wright's houses, the bedrooms are fronted by a narrow hallway with storage against the walls and transoms above.

The children's bedrooms elevate above a landscaped terrace to the south. Beneath these bedrooms at the terrace level is a gameroom made possible by the fall of the site. The master bedroom, in contrast, is much more intimate. It is firmly planted in the ground and feels like a pavilion in the woods. On the south it is bordered by dense plantings and on the north it fronts a serenely planted clearing.

Kamrath was responsible for much of the landscaping. He completed these plans in May 1955 after the house was completed. Using a modest palette of materials, Kamrath demonstrated skill and inventiveness in the design of retaining walls, walkways, railings, and lighting fixtures. The geometries were derived from a simple right angle and integrated in all aspects of the designs. Kamrath was assisted by the well known firm of Eckbo, Royston and Williams who were responsible for the terrace layout and plantings.

The house was submitted for the Houston Chapter Awards in 1955 but never received an award. While one of Kamrath's most successful residential projects, it was perhaps too stylistically similar to Wright to garner much critical recognition. It does however represent an articulate vision of a suburban lifestyle through the principles of organic architecture.
1. This job would not appear on the office job list until 1951.

2. These drawings are held at the Metropolitan Research Center; Houston Public Library.

3. Indeed Kamrath did visit the Lloyd Lewis house in September 1948 just prior to designing his own house.
fig. 17 View from street

fig. 18 Entry

fig. 19 Detail of landscape elements
fig. 20  View from southeast toward terrace

fig. 21  Master bedroom wing

fig. 22  Plan
fig. 23  View toward Living room

fig. 24  View toward dining room

fig. 25  Master bedroom
Selected Works

F. MacKie Residence
3409 Wickersham
Houston, Texas

Design: 1938
Built: 1939  (Demolished)

fig. 26 View from street

fig. 27 Interior
K. Kamrath Residence
3448 Locke Lane
Houston, Texas

Design: 1938
Built: 1939

fig. 28 View from east toward patio

fig. 29 Detail at entry

fig. 30 Living room

fig. 31 Plan
Houston Fire Alarm Building
1020 Bagby
Houston, Texas

Design: 1938
Built: 1939
Coole Clinic
102 Portland
Houston, Texas

Design: 1940
Built: 1941

fig. 36 View from street

fig. 37 Detail at entry from southeast

fig. 38 Site plan
San Felipe Courts
1 Allen Parkway
Houston, Texas

Design: 1940
Built: 1942 (Additions: 1944)
Associated Housing Architects of Houston:
(Design Committee; MacKie and Kamrath, Claude E. Hooten, Eugene Werlin)

fig. 39 Typical side entrance

fig. 40 Site plan

fig. 41 View from interior courtyard

fig. 42 Integral concrete canopy
fig. 4.3  Structure

fig. 4.4  Typical end unit

fig. 4.5  Wall section

fig. 4.6  Adjacent entrances separated by fin
R. Covington Residence
424 E. Cowan
Houston, Texas

Design: 1941
Built: 1941

fig. 47 View of entry from southwest

fig. 48 Plan

fig. 49 View of screen porch from southeast
A. Kivlin Residence
2221 N. MacGregor
Houston, Texas

Design: 1941
Built: 1942

fig. 50 Perspective rendering
fig. 52 Living room

fig. 51 View from southeast
fig. 53 Plan
Village Theater
2400 University Boulevard
Houston, Texas

Design: 1941
Built: 1942

fig. 54 View from street
fig. 55 Lobby
fig. 56 Plan
MacKie and Kamrath Offices
2709 - 2713 Ferndale
Houston, Texas

Design: 1946
Built: 1947 (Addition: 1951)

fig. 57 View from street

fig. 58 Lobby interior

fig. 59 Plan

fig. 60 Detail at entry
Rettig's
1932 W. Gray
Houston, Texas

Design: 1947
Built: 1948 (Alterations; 1959, Demolished)

fig. 61 View from street

fig. 62 Interior

fig. 63 Plan
Phillis Wheatley Senior High School
4910 Market Street
Houston, Texas

Design: 1947
Built: 1949 (Alterations; 1961)

fig. 64 View from street
fig. 65 Detail of exterior
fig. 66 Auditorium
fig. 67 Lobby
Contemporary Arts Association Museum
302 Dallas & 6945 Fannin
Houston, Texas

Design: 1948
Built: 1949 (Moved; 1955, Alterations; 1955, Demolished)

fig. 68 View of entry
fig. 69 Interior
Revere Quality Institute House
Wakefield at DuBarry Drive
Houston, Texas

Design: 1948
Built: 1949

fig. 70 View from street

fig. 71 Floor plan

fig. 72 Living room

fig. 73 Bedroom
Weldon’s Cafeteria
4912 Main Street
Houston, Texas

Design: 1948
Built: 1949 (Alterations; 1959)

fig. 74 View from street

fig. 75 Interior dining room

fig. 76 Detail
University of Texas Dental School
6516 John Freeman Ave.
University of Texas Medical Center
Houston, Texas

Design: 1948

fig. 77 View from street

fig. 78 Interior lobby

fig. 79 Detail of exterior
Lyons Avenue Health Center
5602 Lyons Ave.
Houston, Texas

Design: 1949
Built: 1950

fig. 80  View from street

fig. 81  View from street, detail of projecting roof

fig. 82  Interior hallway
B. McCollum Residence
950 Kirby Drive
Houston, Texas

Design: 1949
Built: 1952 (Additions; 1954)

fig. 83 View from street
fig. 84 View from southwest

fig. 85 Detail of balcony
Dow Chemical Company
Administration Headquarters
Freeport, Texas

Design: 1950
Built: 1952

fig. 86  View from street
fig. 87  Interior courtyard
fig. 88  Cafeteria, exterior view
fig. 89  Lobby
Mathieson Oil Company
Recreation Building
Pasadena, Texas

Design: 1951
Built: 1952

fig. 90  View from southwest

fig. 91  Interior view
Church of Saint John the Divine
2540 River Oaks Boulevard
Houston, Texas

Design: 1951
Built: 1953 (Additions; 1957)

fig. 92 View from southeast

fig. 93 Interior of sanctuary

fig. 94 View of transept from porte cochere
Schlumberger Company Headquarters
5000 Gulf Freeway
Houston, Texas

Design: 1951
Built: 1953 (Additions; 1973)

fig. 95  View from freeway

fig. 97  Lobby

fig. 96  Detail at entry

fig. 97  View toward south
**Humble Oil Company**

3102 Buffalo Speedway  
Houston, Texas

*Design: 1951*  
*Built: 1954 (Additions: 1959)*

---

**fig. 98** View from street

**fig. 99** Interior lobby

**fig. 100** Lobby exterior
R. J. Gonzalez Residence
48 Tiel Way
Houston, Texas

Design: 1951
Built: 1957

fig. 101  Living room balcony

fig. 102  Front entry

fig. 103  View from street
Farnsworth Chambers
2999 S. Wayside
Houston, Texas

Design: 1953
Built: 1956

fig. 104 View from street

fig. 105 Interior courtyard

fig. 106 Service entry
**Schudy Office Building**

2615 Cameron St.
Houston Texas

*Design: 1954*

*Built: 1955*

---

**fig. 107** View from north

**fig. 108** View from southeast
Commercial Standard Insurance Company
Camp Bowie at Prevost
Fort Worth, Texas

Design: 1954
Built: 1956

fig. 109 Detail at Entry
fig. 110 Plan
fig. 111 View from street
fig. 112 View of plinth from southeast
Texas Supreme Court Building
209 W. 14th Street
Austin, Texas
Associate Architects:
Page Southerland Page, Jessen Jessen Millhouse & Greeven

Design: 1955
Built: 1957

fig. 113 View from street

fig. 114 Detail at entry

fig. 115 Office tower in rear
Chicago Corporation
5301 Camp Bowie
Fort Worth, Texas

Design: 1957
Built: 1959

fig. 116  View from street

fig. 117  View from southeast
Memorial Drive Presbyterian Church
11612 Memorial Drive
Houston, Texas

Design: 1957
Built: 1959 (Additions; 1963, Sanctuary; 1972)

fig. 118  View of sanctuary from southeast

fig. 119  Interior of sanctuary

fig. 120  Original chapel
A. J. Ballantyne Residence
2 Tiel Way
Houston, Texas

Design: 1958
Built: 1961 (Alterations; 1965)

fig. 121 View of entry from southwest

fig. 122 View of kitchen from living room

fig. 123 Detail at entry
Temple Rodef Sholom
1717 New Road
Waco, Texas

Design: 1958
Built: 1961
Associate Architects: Bush and Witt

fig. 124  View from southwest

fig. 126  Interior

fig. 125  Plan

fig. 127  Overall view
G. Mitchell Residence
11010 Wickwood Drive
Houston, Texas

Design: 1958
Built: 1963 (Alterations; 1980)
Landscape Architect: James Dalrymple

fig. 128 Entry

fig. 129 Living room

fig. 130 Plan

fig. 131 Fireplace alcove
First Pasadena State Bank
1001 E. Southmore Avenue
Pasadena, Texas

Design: 1959
Built: 1962

fig. 132 View from southeast

fig. 133 Floor plan

fig. 134 Interior lobby
fig. 135 Ext. detail
City of Houston Department of Public Health
1115 N. MacGregor
Houston, Texas

Design: 1961
Built: 1963 (Additions; 1977)

fig. 136 View of entry from south

fig. 137 Overall view from west

fig. 138 View from southeast
University of Houston Science and Research Center
University of Houston
Houston, Texas

Design: 1964
Built: 1969

fig. 139 View from west

fig. 140 Original proposal

fig. 141 Detail of entry canopy
University of Texas Graduate School of Public Health
1200 Holcombe Avenue
Houston, Texas

Design: 1967
Built: 1970

fig. 14.2 View from street
fig. 14.3 Entry

fig. 14.4 Detail
Big Three Industries Inc. Headquarters
3535 W. 12th Street
Houston, Texas

Design: 1971
Built: 1974

fig. 145 View of northwest corner

fig. 146 View from street

fig. 147 Entry at southeast
Emerson Unitarian Church
1900 Bering Drive
Houston, Texas

Design: 1972
Built: 1975

fig. 148 View from street

fig. 149 Sanctuary

fig. 150 Detail of stained glass
H. A. Lott Residence
818 Sugar Creek
Sugarland, Texas

Design: 1973
Built: 1975

fig. 151 View from southeast

fig. 152 Interior

fig. 153 Entry
University of Houston  School of Pharmacy
1441 Moursund Avenue
Houston, Texas

Design : 1976
Built : 1978

fig. 154  View from west
fig. 155  Detail of entry
Bibliography


Gutheim, Frederick, ed. In The Cause of Architecture: Essays by Frank Lloyd Wright for Architectural Record 1908-1952 with a Symposium on Architecture with


*Wilhem Dudok.* (Bussom, 1954).


Articles


Chronological List of Work

All buildings listed below, denoted by an asterisk, are represented by drawings, sketches, correspondence, and publications at the Houston Metropolitan Research Center Architectural Archives. The archive contains over 700 entries. For further information regarding specific holdings please contact the Houston Metropolitan Research Center. The following list has been derived from MacKie and Kamrath's "Job Number Index," a copy of which is held by the archives. I have excluded the individual job numbers and have included the date of known additions and alterations with the original job listing. I have also attempted to verify the location and existing condition of each entry. Further verification is required in this area.

1937  Perkins Residence/Business *
       Corpus Christi, Texas
       (Additions - 1947)

1937  Richwood Subdivision #13 *
       1811 Portsmouth
       Houston, Texas

1937  W.L. Edmundson Residence *
       2901 Avalon Place
       Houston, Texas

1937  San Jacinto Battle Grounds *
       Mens and Womens Restrooms
       Houston, Texas

1937  Richwood Subdivision # 11 *
       2001 Portsmouth
       Houston, Texas

1937  Richwood Subdivision # 12 *
       Portsmouth
       Houston, Texas
       (Demolished)
1937  H & H Tailor's Store Front  
      Corpus Christi, Texas

1937  S.E. Dunnam Residence  
      3410 N. MacGregor Drive  
      Houston, Texas

1937  Motor Repair Shop *  
      Houston Fire Department  
      702 Hogan Street  
      Houston, Texas

1937  Ammons Dental Clinic *  
      DeFeet Street at Ashbell Street  
      Goose Creek, Texas

1938  Golfcrest Country Club *  
      Long Drive at Telephone Road  
      Alteration and Addition  
      Houston, Texas

1938  Biggers Printing Company *  
      100 Sabine Street  
      Houston, Texas

1938  William Spice Jr. Residence *  
      San Antonio, Texas

1938  Ammons Residence *  
      Goose Creek, Texas

1938  K. Kamrath Residence *  
      3448 Locke Lane  
      Houston, Texas

1938  F. Mackie Residence *  
      3409 Wickersham  
      Houston, Texas  
      (Addition - 1947, Demolished)

1938  R. H. Goodwin Residence *  
      3256 Ella Lee Lane  
      Houston, Texas

1938  J. E. Winston Residence *  
      Edinburg, Texas  
      (Alterations - 1946)
1938 R.R. Rowles Residence *
3601 Piping Rock
Houston, Texas
(Alterations - 1941, 1948)

1938 E.M. Biggers Residence *
3620 Sunset
Houston, Texas

1938 J. Stone Residence *
3444 Lock Lane
Houston, Texas
(Demolished)

1938 Houston Fire Alarm Building
1020 Bagby Street
Houston, Texas
(Alterations - 1942, 1950; Demolished)

1939 W. Cricket Residence *
River Oaks
Houston, Texas

1939 Smith Residence

1939 A.G. Peden Residence *
3003 Reba Drive
Houston, Texas
(Additions - 1959)

1939 Christie Residence *
2320 River Oaks Boulevard
Houston, Texas
(Alterations - 1947)

1939 D.C. Mitchell Residence *
3228 Westheimer Road
Houston, Texas

1939 W.P. Allen Residence *
3432 Overbrook
Houston, Texas

1939 Smith Building *
Community Center
Lufkin, Texas
1939  D. Kemp Residence *
      3734 Charleston
      Houston, Texas

1939  E.H. Stafford Residence *
      5409 Oak
      Bellaire, Texas

1939  R. Hard Residence *
      5312 Norhill
      Houston, Texas

1939  Liberty Cold Storage Lockers *
      Liberty, Texas

1939  H. Brown Residence *
      2505 Yorktown
      Houston, Texas
      (Alterations - 1950)

1939  Benedum Residence *
      2404 Brentwood Drive
      Houston, Texas

1939  Coleman Residence

1939  Fairbanks - Cypress School

1939  Humble Grammar School

1939  Tower Apartments *
      (Project)

1939  North Main Theater
      Houston, Texas

1939  Majestic Theater
      805 Travis
      Houston, Texas
      (Majestic Theater Shops - 1950)

1939  Austin Theater *
      West Live Oak Street
      Austin, Texas

1939  Almeda Theater

1939  E. B. Quaile Residence

1939  B. Murphree Residence
1939  D. Looher Residence
1939  T. E. McEachern Residence

1940  Benedum Cabana *
      Corinthian Yacht Club
      Kemah, Texas

1940  Coole Clinic *
      102 Portland
      Houston, Texas

1940  C.R. Allen Residence *
      3710 Southmore
      Houston, Texas

1940  Bobbitt Residence *
      3100 Tampa Street
      Houston, Texas

1940  M. Peden Residence *
      904 Bonar
      Houston, Texas

1940  Stafford Bathhouse *
      5409 Oak
      Bellaire, Texas

1940  L. H. Favrot Residence *
      (Alterations - 1952, Carport - 1956)
      3617 Inverness
      Houston, Texas

1940  W.A. Clark Residence *
      3661 Wickersham
      Houston, Texas
      (Alterations - 1954)

1940  St. John The Divine *
      2450 River Oaks Boulevard
      Houston, Texas
      (Memorial Tablets - 1947)

1940  L. Lamar Residence *
      5401 Palmer Street
      Houston, Texas
      (Alterations - 1964)
1940  M. Burton Residence *
      4415 Caduceus Street
      Houston, Texas

1940  O. Goedecke Office *
      Hallettsville, Texas

1940  F. Craddock Residence *
      Crockett, Texas

1940  V. Neuhaus Residence *
      3454 Wickersham
      Houston, Texas

1940  F. Benton Residence *
      3655 Ella Lee Lane
      Houston, Texas

1940  C. Cook Residence *
      1112 Hawthorne
      Houston, Texas
      (Alterations - 1950, Additions - 1964)

1940  Harris County Medical Society

1940  D. Collett Office *
      Houston, Texas

1940  San Felipe Courts
      Houston Housing Authority
      1 Allen Parkway
      Houston, Texas
      (Additions - 1942)

1940  C. Nelms Residence *
      Houston, Texas

1940  Rusk Settlement

1940  Maresh Service Station

1941  Yerger Hill Building *
      1725 W. Main Street
      Houston, Texas

1941  University Theater
1941 Village Theater *
   2400 University Boulevard
   Houston, Texas

1941 M. Pearce Residence *
   Bryan, Texas

1941 Hannon Residence & Stables *
   12 Briar Hollow
   Houston, Texas

1941 R. Covington Residence *
   424 E. Cowan
   Houston, Texas

1941 H. Homfeld Residence *
   974 Gardenia Drive
   Houston, Texas
   (Alterations - 1956)

1941 John Allen Post Office *
   Washington Avenue at Yale Street
   Houston, Texas

1941 Moody Service Station *
   2011 Dunstan
   Houston, Texas

1941 L. Brown Duplex *
   3409 La Branch
   Houston, Texas

1941 J.H. Wright Residence *
   3834 Inwood
   Houston, Texas

1941 N.V. Hansell Residence *
   Colonial Drive Road # 12
   Houston, Texas

1941 J.H. Dean Residence *
   Houston, Texas

1941 St. Peter's Lutheran Church *
   Hallettsville, Mississippi

1941 A.G. Schlosstein Residence *
   6122 Charlotte
   Houston, Texas
1941  H. Brown Office *
      5200 Westheimer Road
      Houston, Texas

1941  A. Kivlin Residence *
      2221 N. MacGregor
      Houston, Texas

1941  Garden Villas Apartments *
      Texas City, Texas
      (Project)

1941  D.J. Dincans *
      3690 Inwood
      Houston, Texas

1941  B. Connaly Residence *
      2425 Shakespeare
      Houston, Texas

1941  T.B. Leverton Apartments

1941  Yale Community Center

1941  L.H. Berthea Shell Station #1

1941  L.H. Berthea Shell Station #2

1941  L.H. Bethea Shell Station #4

1941  Superior Oil Offices
      Houston, Texas

1941  Superior Oil Company
      Tomball, Texas

1942  O.A. Wright Residence *
      2539 Addison
      Houston, Texas

1942  J. Greenwood Residence

1942  Martin Investment Company Office *
      Texas City, Texas

1942  A.C. Fennekohl Residence *
      3827 Inwood
      Houston, Texas
      (Alterations - 1953)
1942  Ruska Company Office
1942  General Metals Corporation
1942  D.D. Thomas Residence *
5512 Jackson
Houston, Texas
1942  Wayside Theater
1942  Harris County Health Center

1946  A.C. Bullen Residence *
3702 Chevy Chase
Houston, Texas
1946  Tower Theater Shops
1800 Westheimer Road
Houston, Texas
(Additions - 1949, 1950)
1946  J.M. West Office *
1909 River Oaks Boulevard
Houston, Texas
1946  Pine Forest Country Club Tennis Courts
1946  MacKie and Kamrath Office *
2709 - 2713 Ferndale
Houston, Texas
(Addition - 1951)
1946  G. Peterkin Cabana *
1946  Finnigan Park Recreation Building *
5100 Sonora Street
Houston, Texas
1946  Rusk Avenue Shops *
1010 Rusk Avenue
Houston, Texas
(Demolished)
1946  Singer Sewing Company Building *
4214 S. Main Street
Houston, Texas
(Warehouse Alterations- 1949, Addition - 1952)
1946  Latex Construction Company Office Building
       11th Street at Ella Drive
       Houston, Texas
       (Plant and Alterations - 1949, Warehouse Alterations - 1950 and
       Addition - 1951)

1946  Etchison's Shop and Cafeteria *
       Rusk Avenue Shops
       1010 Rusk Avenue
       Houston, Texas
       (Demolished)

1946  Winston Terrace *
       Richmond, Texas

1946  B and J Spring Company Office *
       1615 Bell Avenue
       Houston, Texas

1946  Temple Emanu El *
       3500 Sunset Boulevard
       Houston, Texas
       (Fence - 1951, Ark and Windows - 1953, Organ - 1964)

1946  T.M. Melden Residence *
       Mission, Texas

1946  Saks Shoe Store *
       Tower Theater Shops
       1800 Westheimer Road
       Houston, Texas

1946  River Oaks Shopping Center *
       Houston, Texas
       (Project)

1946  Edna City Hall *
       Hackberry at Galveston
       Edna, Texas

1946  Parkham Airport System *
       (Project)

1946  North Shepherd Shops and Post Office *
       4434 N. Shepherd
       Houston, Texas

1946  Elliot's Waffle Shop *
       Tower Theater Shops
       1800 Westheimer Road
       Houston, Texas
1946  Dr. J.A. Wall Residence Alterations
2403 Fannin
Houston, Texas

1946  Dr. F. Schudy Office Building
2615 Cameron Street
Houston, Texas

1946  P. Roetelle Residence
Mission, Texas

1946  R.D. Mebane
San Antonio, Texas

1946  C. Jenkins Tourist Hotel *
(Project)

1946  Galveston County Hospital

1946  Grayson Dental Lab

1946  R.S. Duke Professional Building

1946  V.A. DeFriend Residence *
2349 Wroxton
Houston, Texas

1946  Baker Oil Tools

1946  Woolworth Building

1946  Davis-Culpepper Clinic

1946  H.M. Cohen Residence Addition
2133 Moroneal Boulevard
Houston, Texas

1947  C.C. Kroll Cottage

1947  A. Fink Wonder Fabric Shop
Rusk Avenue Shops
1010 Rusk Avenue
Houston, Texas
(Demolished)
1947  Luggage Shop  
    Rusk Avenue Shops  
    1010 Rusk Avenue  
    Houston, Texas  
    (Demolished)

1947  Barber and Beauty Shop *  
    Rusk Avenue Shops  
    1010 Rusk Avenue  
    Houston, Texas  
    (Demolished)

1947  Veteran's Administration Hospital - Alterations *  
    Navy Hospital  
    Almeda at Spanish Trail  
    Houston, Texas  
    (Officer's Duplex Quarters - 1948, Addition - 1954, Addition - 1959)

1947  Technical Instrument Company *  
    3732 Westheimer Road  
    Houston, Texas  
    (Alterations - 1954)

1947  C.G. Jax Residence #1 *  
    5129 Longmont  
    Houston, Texas

1947  G. Montgomery Residence and Auto Sales *  
    4419 Laurel Drive  
    Houston, Texas

1947  M. Murphy Residence *  
    3737 Meadow Lake Lane  
    Houston, Texas

1947  Borden's  
    Rettig's  
    1932 W. Gray  
    Houston, Texas  
    (Alterations - 1959, Demolished)

1947  Chicken Shack Restaurant *  
    1940 W. Gray  
    Houston, Texas  
    (Demolished)

1947  C.G. Jax Residence #2 *  
    3016 Jarrad  
    Houston, Texas
1947  Phyllis Wheatley High School *
      4910 Market Street
      Houston, Texas
      (Alterations - 1961)

1947  Detering Development Company
      3028 Washington Avenue
      Houston, Texas
      Alterations

1947  F. Reynolds

1947  A.M. Ball Residence

1947  Dr. J.R. Elliott - Knoll Furniture

1947  Cunningham Post Office

1947  Dumble Road Post Office

1947  Ten-Nineteen Corporation

1947  Multiple Housing
      Pasadena, Texas
      (Project)

1947  N. Gill Commercial Building

1947  Braes Development

1947  Dr. J Schultz Residence - Alteration

1948  G. Peterkin Residence - Addition *
      3239 Ella Lee Lane
      Houston, Texas

1948  Weldon's Cafeteria *
      4912 Main Street
      Houston, Texas
      (Alterations - 1959)

1948  H. Stude Residence

1948  E. Gose Residence *
      5808 Bayou Bend
      Houston, Texas
1948  Industrial State Bank *
       Capital at Wayside
       Houston, Texas
       (Alterations - 1957, 1963)

1948  Doyle - Fonville Pharmacy - Alteration *
       1216 Walker Avenue
       Houston, Texas
       (Demolished)

1948  V. Cohen Residence *
       3416 Wenworth Avenue
       Houston, Texas

1948  Thornhill - Craver Company Office Building *
       1701 Lockwood
       Houston, Texas

1948  L. Linbeck Residence - Alteration *
       2407 Reba
       Houston, Texas

1948  Revere Quality House *
       Wakefield at Dubarry
       Houston, Texas

1948  C. Thornhill Residence *
       New Braunfels, Texas
       (Alterations - 1949)

1948  Cohen - Butler Seaside Retreat *

1948  Gregg Residence *
       1039 Kirby Drive
       Houston, Texas

1948  Austin High School - Addition *
       1700 Dumble
       Houston, Texas

1948  Singer Warehouse *
       Capital at 67th
       Houston, Texas
       (Alterations - 1949)

1948  Contemporary Arts Museum *
       Houston, Texas
       (Addition - 1954)
1948  Seismic Explorations *
       1002 S. Shepherd
       Houston, Texas
       (Demolished)

1948  A. Key Residence *
       2400 Brazoria Street
       Houston, Texas

1948  University of Texas Dental Branch
       University of Texas Medical Center
       6516 John Freeman Avenue
       Houston, Texas
       Additions - 1972, Additions - 1978)

1948  University of Texas M.D. Anderson Cancer Center
       (Alterations to Physics Labs and Storage - 1949, Sixth & Seventh Floor Addition -
       Revisions - 1961, Animal Revisions - 1963, Sixth and Seventh Floor Alterations -
       1965, Remodeling - 1966, Master Plan - 1966, Therapy Addition; Clinic - 1967,
       Laboratory Addition - 1971, Sixth and Seventh Floor Addition - 1972, Ninth
       Floor - 1973)
       University of Texas Medical Center
       1515 Holcomb Boulevard
       Houston, Texas

1948  Allen & Casperson Jewelry Store *
       912 Fannin
       Houston, Texas

1948  H. Thornhill Residence - Alterations

1948  L.G. Butler Residence

1948  W. Bellows Garage Apartment

1948  McGehee Clinic

1948  Clear Lake Country Club

1948  R.L. Gray Residence *
       (Project)

1948  Houston Freight Service Warehouse
       Houston, Texas

1948  K.L. Puffer Residence

1948  D. McNeel Residence
1948  P.E. Wise Residence Alterations

1948  L.M. Barber Residence *

1949  Good Houskeeping Magazine House *
      (Project)

1949  J. Hornberger Residence *
      3761 Willowick
      Houston, Texas

1949  River Oaks Country Club, Tennis Stadium
      1600 River Oaks Boulevard
      Houston, Texas
      (Additions - 1962)

1949  Cook Heat Treating Plant *
      6233 Navigation Boulevard
      Houston, Texas

1949  Singer Company Store *
      6702 Harrisburg
      Houston, Texas

1949  L.M. Keating Residence *
      59 Tiel Way
      Houston, Texas
      (Alterations - 1975, Poolroom - 1977)

1949  J.L. Adler Residence *
      24 Tiel Way
      Houston, Texas
      (Additions - 1967)

1949  W.O. Huggins Residence *
      3501 Locke Lane
      Houston, Texas

1949  J. C. McCollum Residence *
      950 Kirby Drive
      Houston, Texas
      (Alterations - 1952, Toolhouse - 1955)

1949  S.K. Boatner Residence *
      Gueydan, Louisianna

1949  R.F. Fly Residence *
      Goliad, Texas
1949  K. Baldwin Residence *
       69 S. Huntley Dr.
       Houston, Texas

1949  J.R. Brown Residence - Alterations
       Houston, Texas

1949  P. Dakin Residence

1949  Kroll Residence #2, Guest House *

1949  Ley - Cap Corporation Post Office *
       Houston, Texas

1949  Crutcher - Rolfs - Cummins Office Building *
       11001 Katy Road
       Houston, Texas
       (Addition - 1952)

1949  E.L. Rolfs Residence *
       67 Tiel Way
       Houston, Texas
       (Additions - 1970)

1949  Texas Abstract & Title Building - Alterations *
       617 Caroline
       Houston, Texas

1949  T.H. Bearden Residence *
       4011 Sul Ross
       Houston, Texas

1949  A.C. Crutcher Residence - Alterations *
       3438 Chevy Chase Drive
       Houston, Texas

1949  Lyons Avenue Health Center *
       Lyons Avenue at Lockwood
       Houston, Texas

1949  N. Moody Apartment Building

1949  Dr. F. Schudy Residence *
       804 W. Friar Tuck
       Houston, Texas
       (Alterations - 1957)
1949  St. John's School, Classroom Building *
      (Covered Passages, Athletic Building and Cafeteria - 1952,
       School Auditorium - 1962)
      2540 River Oaks Boulevard
      Houston, Texas

1949  Canal Street Health Center *
      7228 Canal Street
      Houston, Texas

1949  D.B. McDaniel Residence - Alterations *
      7400 South Main
      Houston, Texas

1949  Paige and Bell Corporation Building *
      Paige St. at Bell St.
      Houston, Texas

1949  J. Dailey Residence - Alterations

1950  W.S. Montgomery Residence *
      Dallas, Texas

1950  Dr. J. Elliott Residence
      403 Little John Lane
      Houston, Texas

1950  Secretarial Service Building *
      4219 Yoakum
      Houston, Texas
      (Additions - 1961)

1950  E. F. Boettcher Residence

1950  DeGeorge Ambassador Hotel *
      (Project)

1950  Rives - Dyke Company *
      2503 Richmond Avenue
      Houston, Texas
      (Demolished)

1950  Majestic Theater Shops
      803 Travis Street
      Houston, Texas

1950  Psychiatric Hospital
1950 Superior Oil Company
Sinton, Texas

1950 Modern Optics Inc.*
4001 Bellaire Boulevard
Houston, Texas

1950 Pine Forest Country Club
18003 Clay Road
Houston, Texas
(Tennis Courts - 1949, Entrance Gates & Reflecting Pool - 1951,
Kitchen - 1954, Alterations - 1956)

1950 Variety Boy's Club *
Airline at Live Oak Boulevard
Houston, Texas

1950 Wilson Office Building

1950 G.J. Darnelle Residence - Alterations

1950 Delta Sigma Phi Fraternity House
Austin, Texas

1950 National Lead Company
Baroid Sales Division

1950 Dr. D.M. Paton Residence

1950 Dow Chemical Company *
Offices and Engineering Administration,
Research Laboratories,
Maintenance and Storage Building
(Utility Building - 1952, Recreation Building - 1953,
Engineering, Purchasing & Construction Office - 1953,
Traffic Department Building - 1953, Central Lab Building - 1953,
Concession Building - 1953, Freeport Country Club - 1953,
Metering Station - 1953, Exhibition House - 1953,
Poultry Building - 1953, Guest House - 1953)
Freeport, Texas

1950 Harrisburg Shops

1950 Houston Coliseum, Sound Systems *
810 Bagby Street
Houston, Texas
1951  Schlumberger Office Building *
      5000 Gulf Freeway
      Houston, Texas
      (Alterations - 1968, Computer Building; Guardhouse; Chartroom; Cafeteria - 1971, Additions - 1971)

1951  H.E. Williams Residence - Alterations

1951  St. John's Church - Sanctuary *
      2450 River Oaks Boulevard
      Houston, Texas

1951  Mission General Hospital

1951  Mathieson Chemical Co. - Recreation Building *
      Freeport, Texas

1951  R.J. Gonzalez Residence *
      48 Tiel Way
      Houston, Texas

1951  Humble Oil & Refining Company *
      Humble Research Center
      3120 Buffalo Speedway
      Houston, Texas
      Laboratory and Office Building

1951  J.P. Bryan Residnece - Addition & Alterations

1951  Memorial Oaks Presbyterian Church

1951  K.F. Kamrath Residence *
      8 Tiel Way
      Houston, Texas

1951  D.E. Bloxsom Residence

1951  Superior Oil Company
      Lake Creek, Texas

1951  Kirby Court Swimming Pool *

1951  Dow Chemical Company *
      Lake Jackson,Texas
1951 Battelstein's Warehouse and Service Center
   2010 S. Shepherd
   Houston, Texas
   (Additions)

1951 Dr. R.L. Clark Residence - Alterations

1952 Auto - Car Sales & Service *
   (Project)

1952 St. George Church
   Port Arthur, Texas

1952 Carrier Air Conditioning Company Residence

1952 Carter Research Laboratory - Addition

1952 Boys' Athletic Club of Houston *
   1520 Airline
   Houston, Texas

1952 Hockley Recreational Camp Buildings *
   Tennessee Gas & Transmission Company
   Camp Boulevard
   Hockley, Texas

1952 Riverside Country Club *
   Lake Jackson, Texas
   (Additions - 1968)

1952 Dickey Apartments *
   (Project)

1952 Alkro Office Building and Garage *
   (Proposal)

1952 South Main Luxury Apartments *
   (Project)

1952 Insurance Company of Texas *
   Central Expressway at Haskell
   Dallas, Texas

1952 Villa - Vista Fashion Park *
   Houston, Texas
   (Project)
1952  G.R. Tucker Residence - Alterations *
      3838 Olympia Drive
      Houston, Texas

1952  W.P. Cunningham Company

1952  The Tower Apartments *
      (Project)

1953  Insurance Company of Texas *
      1803 Calumet
      Houston, Texas

1953  Pearsall Hospital

1953  Doctors Medical Building
      Texas Medical Center
      Houston, Texas

1953  Episcopal Theological Seminary Of The Southwest
      Austin, Texas

1953  Medical Center Apartments
      Houston, Texas

1953  Northside Health Center

1953  Lockwood & Andrews Building *
      1010 Waugh Drive
      Houston, Texas
      (Office Building - 1968)

1953  Port City State Bank *
      Crane Street at Jensen Drive
      Houston, Texas

1953  Fogle West Mortuary Chapel *
      Houston, Texas

1953  Houston Worlds Fair

1953  Apartment Hotel
      San Antonio, Texas

1953  Doyle's Prescription Pharmacy
      1216 Walker Avenue
      Houston, Texas

1953  Detering Ranch House *
      Rio Frio, Texas
1953  W.O. Huggins Residence - Addition *
      3051 Locke Lane
      Houston, Texas

1953  Montrose Apartments *
      Houston, Texas
      (Project)

1953  Farnsworth & Chambers Office Building *
      2999 S. Wayside
      Houston, Texas

1953  Sheffield Steel Corporation

1954  S.M. Myers Residence *
      3203 Melva
      Houston, Texas

1954  Dow Chemical Company
      Area K, Area N, Commercial Buildings Block 7
      Lake Jackson, Texas

1954  MacKie and Kamrath Apartments
      Houston, Texas

1954  Japhet Residence

1954  B. Sullivan Garage Apartment *

1954  Standard Oil Geology Building *
      Houston, Texas
      (Project)

1954  Cancer Hospital *
      Caracas, Venezuela
      (Project)

1954  Lazy 'C' Kids Ranch
      Fort Bend County, Texas

1954  Chicago Corporation Office Building *
      5301 Camp Bowie Boulevard
      Fort Worth, Texas

1954  Asbestos Cement Products Association Residence *
      (Project)
1954  Parkcrest Methodist Church *
      7415 St. Lou
      Houston, Texas
      (Master Plan - 1955, Educational Building - 1955)

1954  Champlin Refining Company *
      Office Building, Laboratory, Service Station, Clock and Change House,
      Central Warehouse, Machine Shop, Pipe and Welding Shop,
      Instrument and Electrical Shop
      Enid, Oklahoma

1954  Westinghouse Warehouse *

1954  Two Million Syndicate, Inc.

1954  Houston Municipal Tennis Courts *
      Houston, Texas

1954  Ridgeway Alterations *
      Houston, Texas

1954  Commercial Standard Insurance Company *
      Camp Bowie at Prevost
      Fort Worth, Texas

1954  Detering Residence - Porch
      10020 Memorial Drive
      Houston, Texas
      (Alterations)

1954  Schudy Office Building *
      2615 Cameron Street
      Houston, Texas

1954  J. Crooker Apartments *
      La Porte Freeway at Plum Creek
      Houston, Texas

1954  First National Bank Building *
      McAllen, Texas

1955  Champlin Refining Company
      Service Station (Type 'C')
      Enid, Oklahoma

1955  Dr. R. Lee Clark Residence *
      1909 Sharp Place
      Houston, Texas
      (Addition - 1966)
1955  Dickey Office Building  
      Houston, Texas  
      (Project)

1955  Dr. Beutel Residence Alterations  
      Lake Jackson, Texas

1955  Ridgeway Office Building *  
      Dallas, Texas  
      (Project)

1955  Dow Chemical Company  
      Lake Jackson, Block 4, Area J, Laboratory Building, Research Center  
      Lake Jackson, Texas

1955  Sharpstown Country Club - Swimming Pool *  
      8200 Bellaire Boulevard  
      Houston, Texas

1955  Detering Shopping Center *  
      Houston, Texas  
      (Project)

1955  Lloyd Bentsen Residence *  
      9030 Sandrigham Lane  
      Houston, Texas  
      (Kenneth Bentsen, Architect)

1955  McCollum Laboratories Additions *  
      6231 Foster  
      Houston, Texas

1955  Phi Kappa Psi Fraternity House *  
      Austin, Texas  
      (MacKie and Kamrath; Consulting Architect)

1955  Victoria Housing Project *  
      Foster Air Force Base  
      San Antonio, Texas

1955  Sharpstown Community Center - Bomb Shelter *  
      Houston, Texas  
      (Project)

1955  Continental Oil Bulk Plant Office Building *  
      San Antonio, Texas

1955  Bremond Properties *  
      3300 Kirby Drive  
      Houston, Texas
1955  McLemore Shop and Office Building *
      Old Richmond at 1st Avenue
      Bellaire, Texas

1955  Clarke and Courts Warehouse and Display Building
      Houston, Texas

1955  J.P. Bryan Additions
      1020 Roy Avenue
      Houston, Texas

1955  Texas Supreme Court Building *
      Austin, Texas
      (Supreme Court Furnishings - 1958)
      (Page Southerland Page, Jessen and Jessen; Associate Architects)

1956  Burrus High School *
      701 E. 33rd
      Houston, Texas

1956  National Cultural Center
      Washington, D.C.
      (Project)

1956  Gesthemane Methodist Church
      6856 Bellaire Boulevard
      Houston, Texas
      (Addition - 1961, Parking - 1962, Classrooms - 1963, Checking Clock Room and
       Nursery - 1963, Activity Building - 1964, Sanctuary Revisions - 1965)

1956  Pierre Schlumberger Residence
      France
      (Project)

1956  Dow Chemical Company
      Vault, Office Revisions, Polyethylene Lab., Clock House, Telephone Building,
      Lab. Block 14, Organic Pilot Plant Lab., Radiation Chemical Lab.
      Lake Jackson, Texas

1956  Lake Jackson Dry Goods Addition
      Lake Jackson, Texas

1956  Lake Jackson Methodist Church *
      Lake Jackson, Texas
      (Additions - 1967, 1979; Church Parlor - 1980)

1956  Lakeside Tennis Courts

1956  J.P. Bryan Guest House
      Freeport, Texas
1956  Champlain Oil Station
1956  Detering Main Ranch House  
      Rio Frio, Texas  
1956  Fred Astaire Studio  
      Houston, Texas  
      (Interstate Circuit)  
1956  Phil Bernard Residence - Alterations  
1956  Lufkin National Bank  
      Lufkin, Texas  
      (Project)  
1956  Carbide and Carbon Chemicals Company *  
      Administration, Engineering, and Dispensery Building  
      Texas, City  
1956  Pan American Shop  
      Yerger Hill Shops  
      1725 W. Main Street  
      Houston, Texas  
1956  Lake Jackson Grocery Store, Aquarium, Pavilion, 200 Acre Area, Drug Store *  
      Lake Jackson, Texas  
1956  University of Houston Chemistry Building  
      University of Houston  
      Houston, Texas  
      (Alterations - 1965)  
1956  Frank Evans Residence  
1956  Brazos Engineering Company Office Building *  
      5907 Navigation  
      Houston, Texas  
      (Alterations - 1965)  
1956  Pan American Shop  
      Dallas, Texas  
1956  Episcopal Theological Seminary - Chapel  
1956  White Sewing Machine Store  
      Houston, Texas  
1956  Houston Contracting Company *  
      Buffalo Speedway  
      Houston, Texas  
      (Alterations - 1977, Demolished)
<table>
<thead>
<tr>
<th>Year</th>
<th>Project Name</th>
<th>Address Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>1956</td>
<td>Long Point National Bank *</td>
<td>7803 Longpoint</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Houston, Texas</td>
</tr>
<tr>
<td>1956</td>
<td>Texsteam</td>
<td>320 Hughes</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Houston, Texas</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(Addition - 1961)</td>
</tr>
<tr>
<td>1957</td>
<td>Carl Detering Guest Houses</td>
<td>Rio Frio, Texas</td>
</tr>
<tr>
<td>1957</td>
<td>Brazos Alterations</td>
<td>5907 Navigation</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Houston, Texas</td>
</tr>
<tr>
<td>1957</td>
<td>Dunbar Chambers Chapel</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Houston, Texas</td>
</tr>
<tr>
<td>1957</td>
<td>Dow Chemical Company Labs., B2401 Entrance</td>
<td>Cafeteria Parking, Administration, Electro-Chemical</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Lab.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Lake Jackson, Texas</td>
</tr>
<tr>
<td>1957</td>
<td>Brazos Alterations</td>
<td>2717 Main Street</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Houston, Texas</td>
</tr>
<tr>
<td>1957</td>
<td>Memorial Drive Presbyterian Church *</td>
<td>11612 Memorial Drive</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Houston, Texas</td>
</tr>
<tr>
<td>1957</td>
<td>Mission Manufacturing Company Office Building *</td>
<td>8760 Clay Road</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Houston, Texas</td>
</tr>
<tr>
<td>1957</td>
<td>Borden's *</td>
<td>Beaumont, Texas</td>
</tr>
<tr>
<td>1957</td>
<td>Albert Ower's Residence Additions</td>
<td>5326 Meadow Lake Lane</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Houston, Texas</td>
</tr>
<tr>
<td>1957</td>
<td>&quot;Teeco&quot; Office Building *</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Houston, Texas</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(Project)</td>
</tr>
<tr>
<td>1957</td>
<td>Lake Jackson Theater</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Lake Jackson, Texas</td>
</tr>
</tbody>
</table>
1958 James Connally Air Force Housing *
   James Connally Air Force Base
   San Antonio, Texas

1958 R. Kamrath Residence *
   4516 Banning Drive
   Houston, Texas
   Project

1958 George Mitchell Residence *
   11010 Wickwood Drive
   Houston, Texas
   (Landscaping and Furnishings - 1958, Cook's Branch - 1979)

1958 Temple Rodef Shalom *
   1717 New Road
   Waco, Texas
   (Bush and Witt; Associate Architects)

1958 Albert Ball Cottage *
   Huntsville, Texas

1958 Dr. R.F. Bonham Dance Studio *
   Houston, Texas

1958 Detering Motel *
   Houston, Texas
   (Project)

1958 Detering Office Building *
   Houston, Texas
   (Project)

1958 Ineeda Survey *
   Houston, Texas

1958 Our Saviour Lutheran Church *
   4425 N. Shepherd Drive
   Houston, Texas

1958 Downtown Recreation Center *
   110 Sabine
   Houston, Texas

1958 Detering Commercial Central *
   Houston, Texas
   (Project)
1958  Dr. A. J. Ballantyne Residence *
       2 Tiel Way
       Houston, Texas
       (Alterations - 1965)

1959  The Raquet Club *
       Midland, Texas

1959  J. Pieringer Jr. Residence *
       Dallas, Texas

1959  Borden's
       Company Remodeling
       Houston, Texas

1959  Parkes Building *
       Houston, Texas

1959  Sorg Printing Company *
       1801 Walker
       Houston, Texas

1959  Bamell Plot Development
       (Project)

1959  MacKie and Kamrath Building
       Houston, Texas
       (Project)

1959  Waldron House *
       Houston, Texas

1959  Spring Branch Hospital *
       Houston, Texas
       (Project)

1959  Memorial Drive Country Club Tennis Courts *
       10709 Memorial Drive
       Houston, Texas

1959  LAN Apartment Remodeling *
       1104 Waugh Drive
       Houston, Texas
       (Project)

1959  Reed Residence *
       111 Carnarvon Drive
       Houston, Texas
       (Alden Dow, Architect; MacKie and Kamrath Associate Architects)
1959  Borden's
      District Office
      Houston, Texas

1959  Detering Warehouse *
      3028 Washington Avenue
      Houston, Texas

1959  Frost Office Building *
      Houston, Texas
      (Project)

1959  MacBride Apartment Project *
      Houston, Texas
      (Project)

1959  Village Theater *
      Houston, Texas
      (Project)

1959  Lanco Office Building *
      Houston, Texas
      (Project)

1959  School of Aviation Medicine
      San Antonio, Texas
      (Project)

1959  Lutheran Hospital
      Houston, Texas
      (Project)

1959  Temple Judea *
      Florida
      (Project)

1960  Dupont
      Lab, Guard House

1960  ABC Office City *
      Victoria, Texas

1960  Dow Chemical Company
      Chemical Research Center and Technical Research, Electro-Chemical Research Laboratory, Cafeteria Doors
      Freeport, Texas

1960  Dow Chemical Company
      Electro-Chemical Research Laboratory
      Freeport, Texas
1960  First Baptist Church
       Lake Jackson
       (Project)

1960  Brooks Air Force Base Housing *
       San Antonio, Texas

1960  Our Saviour Lutheran Church #2
       Houston, Texas
       (Project)

1960  Battelstein Motel
       Houston, Texas

1960  MacGregor Park Tennis Center
       Houston, Texas

1960  Kaiser-Gypsum Company
       Houston, Texas
       (Project)

1960  Brook Hollow Tennis Courts
       Dallas, Texas
       (Consultation)

1960  Community Inn Motel *
       Kilgore, Texas

1960  Lee McLemore Apartment *
       Houston, Texas
       (Project)

1960  Farmer's Market *
       Houston, Texas
       (Project)

1960  Downtown Motel *
       Houston, Texas
       (Project)

1960  Longpoint Bank
       7803 Longpoint
       Houston, Texas
       (Addition - 1964)

1960  Dr. Fred J. Mullins Residence
       Galveston, Texas

1960  Warwick Hotel Additions
       Houston, Texas
1960  Borden's
       Amarillo, Abilene, New Orleans, Jackson

1960  First Pasadena State Bank *
       1001 E. Southmore
       Pasadena Texas

1960  Detering Office City # 1 *
       Woodbridge at Gulf Freeway
       Houston, Texas

1960  Lyric "2" Dial Building Southwestern Bell *
       Cleveland, Texas

1960  Dow Chemical Company
       Labs High Temperature Facility
       Freeport, Texas

1960  First Presbyterian Church *
       Victoria, Texas
       (Project)

1960  Beth El Temple
       Fort Worth, Texas
       (Project)

1961  Dow Chemical Company
       Administration Center - IBM, General Manager's Office
       Freeport, Texas

1961  City Health Center *
       1115 W. MacGregor
       Houston, Texas
       (Addition - 1973)

1961  Dow Chemical Company
       Auditorium
       Lake Jackson, Texas

1961  DuPont
       Victoria, Texas

1961  E. Dunnam Residence Addition *
       403 Blalock
       Houston, Texas

1961  Lackland Dental Research Lab *
       Fort Worth, Texas
       Lackland Air Force Base
1961  Borden's
       Biloxi, Mississippi; Phoenix, Arizona; Greenville, Mississippi; Meridian, Mississippi

1961  Kerr Apartments *
       Houston, Texas

1961  Borden's
       Southwest Houston Loading Box
       Houston, Texas

1961  Chidsey Residence *
       Sugarland, Texas
       (Additions - 1969)

1961  Du Pont
       La Porte Site Developments - Administration and Cafeteria
       Houston, Texas

1961  River Oaks Apartments *
       Houston, Texas
       (Project)

1962  Hugh Buck Residence

1962  River Oaks Tower Apartments *
       Houston, Texas
       (Project)

1962  Granite Construction Company Residence

1962  Borden's
       Ice Cream Plant,
       Amarillo, Texas

1962  Borden's
       Amarillo, Texas; Corpus Christi, Texas; Lafayette, Louisiana, Waco, Texas

1962  Holoman Air Force Base Lab
       Holoman Air Force Base, New Mexico

1962  Detering Office City #2 *
       Houston, Texas
       (Project)

1962  Detering Office City #3
       Houston, Texas
       (Project)
1962  Medina Lackland *
      Dorms, Training
      Lackland Air Force Base
      Fort Worth, Texas

1962  Holoman Air Force Base Air Conditioning
      Holoman Air Force Base, New Mexico

1962  Westwood Country Club Tennis Courts
      8888 Country Creek
      Houston, Texas

1962  Monterey Cancer Center *
      Monterey, Mexico
      (Project)

1962  Epstein Clinic *
      Pasedena, Texas

1962  Dr. Berumen Residence *
      Houston, Texas
      (Project)

1962  Du Pont
      Laboratory, Warehouse
      Victoria, Texas

1962  Bellaire National Bank *
      Bellaire, Texas
      (Drive-In Windows - 1967)

1962  Southern Inspection Alterations

1962  Du Pont
      Warehouse
      Victoria, Texas

1963  Diboll Motel - Southern Pines Restraunt & Hotel *
      Diboll, Texas

1963  Lake Jackson Civic Center *
      Lake Jackson, Texas

1963  Du Pont
      Laboratory Addition
      La Porte, Texas
1963  D. Walsh Residence *
       26 Liberty Bell Circle
       Houston, Texas
       (Alterations - 1980)

1963  J. Clark Residence Additions *
       Houston, Texas

1963  Commercial Standard Insurance Company Branch Buildings
       Fort Worth, Texas

1963  Victoria Country Club Remodeling
       (Teen Room, Parking, Furnishings)
       Victoria, Texas

1963  St. John's Tennis Courts
       Houston, Texas
       (Project)

1963  Lake Jackson Fire Station *
       Lake Jackson, Texas

1963  River Oaks Tennis Courts
       Houston, Texas
       (Project)

1963  C. B. Ellis Residence *
       Fort Worth, Texas

1964  Dr. John White Residence *
       14 Pine Creek Court
       Houston, Texas

1964  University of Texas Children's Hospital
       Houston, Texas
       (Project)

1964  D. Glidden Residence
       503 Timber Terrace Rd.
       Houston, Texas

1964  First National Bank of Brenham *
       N. Baylor Street
       Brenham, Texas

1964  Big Three Welding Equipment Company Office & Warehouse *
       Odessa, Texas
       (Alterations - 1970)
1964  John Gonce Residence
       Baton Rouge, Texas
       (Teen Room - 1972)

1964  University of Houston Science and Research *
       University of Houston
       Houston, Texas

1964  Dr. Daniel Roark Residence *
       402 Flintdale
       Houston, Texas

1964  Stafford Residence
       Houston, Texas

1964  Lake Jackson Recreation Building *
       Lake Jackson, Texas

1964  Memorial Drive Presbyterian Church Sanctuary *
       11612 Memorial Drive
       Houston, Texas

1964  Liquid Carbonic Warehouse *
       West Hemphill at Center
       Houston, Texas

1964  Alley Theatre *
       615 Texas Avenue
       Houston, Texas
       (Erlich Franzen Architect; MacKie and Kamrath Associate Arch.)

1964  Brenham Post Office
       Brenham, Texas

1964  Big Three Welding Equipment Company
       Beaumont, Texas

1964  Borden's
       Tulsa, Oklahoma

1964  Riverside Methodist Church Chancel
       4920 Cullen Boulevard
       Houston, Texas

1964  River Oaks Country Club Master Plan
       Houston, Texas

1964  Ransome Company (Big Three Equipment Co.) *
       South Plainfield, New Jersey
1964  Medical Arts Publishing Foundation  Exhibition Room *
      Houston, Texas

1964  Du Pont
      Administration Building *
      Freeport, Texas

1964  St. John's Cemetary Garden
      Houston, Texas

1965  Shell Research Pilot Plant Building
      Dear Park, Texas

1965  Wharton County Junior College *
      Wharton, Texas

1965  Du Pont  Additions
      Freeport, Texas

1965  Liquid Carbonic Foundation  Depot & Building *
      Kansas City, Missouri

1965  Denman Moody Residence - Additions
      Houston, Texas

1965  Battlestein's Mezzanine Floor
      2010 S. Shepherd
      Houston, Texas

1965  D. Euwer Residence *
      390 Blue Lake Estates
      Marble Falls, Texas

1965  Long Point Office Building *
      Houston, Texas
      (Project)

1965  Du Pont
      Orange, Texas, Beaumont, Texas

1965  Du Pont
      Acid Plant *
      Victoria, Texas

1965  Holland Office Building

1965  Houston Racquet Club *
      10709 Memorial Drive
      Houston, Texas
1965  Wharton County Junior College Master Plan *
      Science Building, Library, Fine Arts Building, Student Center
      Wharton, Texas
      (Administrative Offices - 1967, Agricultural Building - 1968)

1965  Battlestein’s Tailors *
      2918 1/2 W. Dallas
      Houston, Texas

1965  El Campo First National Bank *
      El Campo, Texas
      (Alterations - 1976)

1965  Fort Sam Houston Medical Laboratory *

1965  Lutheran Hospital
      Houston, Texas
      (Project)

1965  Hayes Building
      Houston, Texas

1965  Bergstrom Air Force Base

1966  L. Schmidt Residence *
      Houston, Texas

1966  Big Three Company Additions
      Houston, Texas

1966  Tallwood Baptist Church Sanctuary

1966  Liquid Carbonic Company
      Toledo, Ohio

1966  Battlestein's
      Houston, Texas

1966  Du Pont
      Alterations
      Victoria, Texas

1966  University of Houston Parking
      Houston, Texas

1966  Du Pont
      Service Building, Office Building #2 Change Room and Shop
      La Porte, Texas

1966  Montgomery Woodlands
1966 Monument Hill
   La Grange, Texas

1966 River Oaks Country Club House
   Houston, Texas
1966 Nature Museum *
   Sulpher, Oklahoma

1966 Cottonwood Motel
   La Grange, Texas

1966 Theatre, Inc.

1966 Eastwood Post Office *

1966 Du Pont
   Sabine River Works *
   Orange, Texas

1966 Upjohn Laboratory *
   La Porte, Texas

1966 Dow Chemical Company
   Library and Additions *
   Freeport, Texas

1966 University of Houston Power Plant Additions
   Houston, Texas

1966 Braeburn Presbyterian Church
   Houston, Texas

1966 Raun Residence
   El Campo, Texas

1966 Health and Medical Facility
   Houston, Texas

1967 University of Houston General Service Building *
   University of Houston
   Houston, Texas

1967 Delia Mares Cottage *

1967 University of Texas Public Health *
   1200 Holcombe Blvd.
   Houston, Texas

1967 Robison Gerrard Inc. Building
1967  Memorial Forest Tennis Club Courts  
      12122 Memorial Drive  
      Houston, Texas

1967  Union Carbide Building #2

1967  El Campo City Hall *  
      El Campo, Texas

1967  Lackland Air Force Base *  
      Fort Worth, Texas

1967  Reese Air Force Base Hospital *  
      Lubbock, Texas

1967  Webb Air Force Base *  
      Big Spring Texas

1967  Deluxe Check Printers

1967  Epstein Clinic Alterations

1967  Lutheran Hospital Memorial and Pavilion *  
      1515 Holcombe Boulevard  
      University of Texas Medical Center  
      Houston, Texas  
      (11th and 12th Floor Additions - 1972)

1967  University of Texas Biomedical Sciences *

1968  Beck Residence *  
      Corpus Christi, Texas

1968  Don Walsh Vacation House *  
      Berry Islands, Bahamas

1968  St. John's Burial Garden *  
      Houston, Texas

1968  Saint Francis Episcopal Church *  
      Temple, Texas

1968  Wilcox Residence

1968  Hal Biggers Recreation Cottage

1968  Frisch Auf! Country Club *  
      La Grange, Texas
1968  Du Pont *
      Lannate Building
      La Porte, Texas
      (Additions - 1972, Service Building and Mechanical Building - 1972)

1968  Burkhart Residence

1968  Stewart Campbell Residence *
      414 Thames Lane
      Houston, Texas

1969  Kelly Dorms

1969  Blythville Dorms

1969  Du Pont *
      Office Building, Shop Building
      Orange, Texas

1969  Space Center Hospital *
      Clear Lake, Texas

1969  Du Pont
      Service Building Addition
      La Porte, Texas
      (Alterations - 1972)

1970  City Health Buildings
      Houston, Texas

1970  Du Pont
      Lab. Addition, Warehouse, Office Conversion
      La Porte, Texas
      (Lab. Additions - 1978)

1970  Du Pont
      Burnside, Lousiana

1970  DeLuxe Check Printing Plant
      Houston, Texas

1970  Southwestern Tennis Center
      Gessner at Bissonett
      Houston, Texas

1970  Liquid Carbonic
      Geismer, Louisiana
1971 Methodist Hospital
Houston, Texas
(Proposal)

1971 First National Bank of Bellaire
Bellaire, Texas
(Additions - 1974)

1971 Lutheran Chapel
M. D. Anderson Hospital
1515 Holcombe
University of Texas Medical Center
Houston, Texas

1971 Houston Racquet Club Pro Shop, Cabana
Houston, Texas

1971 Big Three Office Building *
3511 W. 12 th Street
Houston, Texas

1972 McCarthy Residence

1972 Emerson Unitarian Church Sanctuary
1900 Bering Drive
Houston, Texas

1973 Lott Residence
818 Sugar Creek
Sugar Land, Texas

1973 Lee's Huddle House

1973 Du Pont
Orange, Texas

1973 Fort Hood Hospital

1973 Du Pont
Addition 101
La Porte, Texas

1973 Du Pont
Office Building
Beaumont, Texas

1974 Woodlands Tennis Club
1974  First National Bank of Bellaire #2 *
      Bellaire, Texas

1975  Darnell Army Hospital *
      Fort Hood, Texas

1975  Texas Christian University Tennis Center *
      Dallas, Texas

1975  City of Houston Tennis Facilities
      Houston, Texas

1976  Telephone Company *
      Ellington Field
      Houston, Texas

1976  University of Houston Pharmacy Building *
      1414 Moursund
      Houston, Texas

1976  Saint Cyril of Alexandria Church *
      10503 Westheimer
      Houston, Texas

1977  Du Pont
      Change Building Modifications
      Houston, Texas

1978  Systems Applications Engineering Office Building *
      Houston, Texas

1978  Du Pont
      Additions to Lab. Building
      La Porte, Texas

1978  Wesley School Community Center *
      Houston, Texas

1979  Lurie Townhouse

1979  Du Pont
      Guard House, Computer, Administration, Change House, Additions
      La Porte, Texas

1979  Dobor Residence
      Dime Box, Texas
1979  Du Pont
     Administration, Additions
     Victoria, Texas

1979  Weldon Property

1980  Rudolf George Residence *
      22 West Still Forest
      Houston, Texas
Correspondence between Karl Kamrath and Frank Lloyd Wright is reprinted with permission from the Frank Lloyd Wright Foundation in Scottsdale, Arizona. Copies of this correspondence is held by the Getty Center for the History of Art and the Humanities Special Collections.

On Architecture and Frank Lloyd Wright

(Talk given to Museum Guild at Houston Museum of Fine Arts. November 13, 1951)

I noticed the Museum Guild Program is about Three Dimensional Structure. When I apply that to architecture, I think of only one source, the master architect of three dimensional structure, Frank Lloyd Wright.

We all know that every building had three dimensions, but so very few designers are able to express all these. Width and height are always present, but the 3rd dimension of Depth, which is required to make a solid out of a plane, is the woefully lacking element in our structures. That is why so many of our modern buildings appear flat-chested and uninteresting. The necessary form is lacking to make it a solid or whole, because the quality of Depth is not evident - yes, depth is there in any building, just as width and height are, but it is not expressed by the architect.

And that very lack of being able to express depth by the designer makes him an everyday run-of-the-mill architect, whereas he becomes a good designer or great architect if he can design and build in all three dimensions.
It is a very difficult thing to do, and because it is difficult is the reason we have so many flat-bosomed modern buildings, because architects are like all other humans— we take the course of least resistance, the easy way, and design in height and width, with very little, if any consideration given to the third element to accomplish entity.

So many people have asked me why I am devoted to the work of Frank Lloyd Wright. That's a very easy question to answer. It is easy if you believe that architecture should be expressed in three dimensions Since Wright left the employee of Louis Sullivan in 1893 in Chicago to strike out for himself, he found a distinct and refreshing way to express the quality of depth in his work, that to my mind, was never even approached, let alone equaled by his fellow men until some 40 years later, and even now there are a mere handful that have been able to capture the spirit of his organic architecture.

Today at 82, Wright is still taking long strides ahead of the field. Believe me, it is thrilling to study his new work, because therein lies a message and a challenge to the rest of us. How can one improve upon genius? Obviously, it would not be genius if it could be improved upon.

There may be one day be a better architect than Frank Lloyd Wright and I hope to see the time, but I know I shan't, because in my opinion, this man would have to prove himself for 60 years of active constant work as Wright has, and I doubt if I will be around that long.

I feel very deeply for those who do not appreciate Wright's work, it only means they haven't taken the obviously vast amount of time to study and grasp the philosophy of his organic architecture. For instance, since my college days 20 years ago, I have studied his executed work, his writings, and drawings, and only now am in a small way able to comprehend this master's work. However, it is coming easier and faster to me now as I grow older and more mature. I'm very sure a bright person could accomplish my limited knowledge in much less time.

One thing I've always admired about Wright is his ability to draw. He is a master draftsman, I say is because even today he still puts on paper with T-square and triangle (and sometimes a compass) his own designs. Nobody can do the original scheme for him because the scheme evolves from his prolific mind and flows from his pencil to the paper in untiring effort. He does have help in producing the mechanical drawings to work by, but even those are done under his watchful and critical eye.

One thing sure and that is there is no "copying" Wright's work without immediately being recognized for what it is. It is the spirit and integrity of architecture that counts.
Wright was no copyist. He learned and conceived the hard way. And when I say hard, I mean it. Very few humans have ever overcome the hardships and trials he did, the rest of us would have given up long ago. But he believed strongly in the truth of his convictions that he simply could not stop, and each trial made him stronger and a better man and better architect. The modern day glamour boy architects look pale beside Frank Lloyd Wright. They come and go with their cliche's and press agents in the manner of architectural publications, but what real three dimensional work are they leaving behind? What integrity? Just plain what? Nothing in comparison.

Wright could not only do architecture he could write it, and he could talk it, a like wise rare combinations for an artist. It was easy for him because his work stemmed from integrity, and what is easier to write and talk about than truth. He had it all down the line Clear Thru.

Of his own writings Wright has said, "There is more between the lines, still, than appears in them." I think that can be said of is architecture, as psychological impact of his work most often is the greatest impact. To see photos of his work is helpful, but nothing compared to experiencing it. His conception of enclosed spaces was established in the in which the inside of his structures went outside and the outside became the inside, all in one continuos flow of natural material. How did he do this? Look at his work and study it. I can't tell you. You have to find out for yourself, the hard way, and then when you finally do, you won't forget it.

This is itself a thrilling experience, and particularly it should be for you students here because you are learning, but you'll only begin to learn after you finish school.

Wright mentioned he has built over 200 buildings and planned and detailed 37 more that have not been built, and altogether they do not classify as a "style." Nevertheless, he says, they all have "style." In his architecture "form not only follows function," but form and function are made one. The sense of interior space is made exterior architecture.

Yes, Wright has produced for us real, live democratic architecture, befitting of our great Democracy. He has a word for it, Usonian, United States-onian. Through this tool we can help carve our own American culture with this American architecture. It will be a great day for us when a little man in some far away country when asked by his architect what kind of a house he would prefer, and have the man say, "I want my house to be American Architecture," instead of English, Greek, French, Spanish, or the rest of them including "International Style." He will know the meaning of freedom and integrity.
Walt Whitman said, "If I were to apply the word 'genius' to one American, that man would be Frank Lloyd Wright."
Toward an American Architecture

(From In the Cause of Architecture, New York: Architectural Record Press, 1975)

Frank Lloyd Wright's influence and significance to architecture today has only recently begun to make itself felt. However, for years his design attitude has been noticeable on the American scene, as in the popular horizontal American "ranch house," the widespread emphasized use of natural materials such as stone, brick, wood, and concrete, the use of corner windows, and the use of the open plan letting to outside and the inside become more nearly unifies.

What Wright really gave us was a democratic architecture, an architecture that expressed for the first time unabated freedom, an American architecture. It more fully expresses the individualism, freedom, and democratic way of life of our country than any other architecture. Often Wright referred to it as "Usonian," meaning "United Statesonian," a word coined by Samuel Butler.

We all know that Wright drew upon nature itself for his design inspiration. Organic, as he termed it, simply means a natural architecture. Several time he mentioned to me that nature (in design) was difficult to improve upon.

Nature, in itself, has the inherent quality of the third dimension, or depth. The fascinating quality of depth expressed so strongly and beautifully in Frank Lloyd Wright's work is one of the outstanding qualities attained in his designs. The significance of this aspect is beginning to show itself in current architecture. However the vast difference in Wright's designs and the designs of the current architects is clearly shown by the mysterious way Wright achieved depth in his work compared to the rather clumsy way today's architects attempt to achieve it. The difference, in my opinion, lies in the unusual ability of Wright as a talented and gifted designer. Perhaps as time passes, designers will improve on their ability to achieve balance and depth to the point of producing more beautiful and individual structures; and American architecture could be the leader, in the same way we achieved the highest standard of living.

The quality of mystery developed by Wright has always intrigued me. He almost always shunned the obvious to create the mysterious. He often placed the entrance to a
structure where one had to look for it, and upon finding it, realize it was tucked into the plan in a very logical and protected manner. Therefore, the beauty and talent of his design became even more apparent as a delightful discovery. An achievement of the beholder.

Further significance of Wright's work for architecture today is seen in the way he conceived a project in the whole. A happy union of exterior landscaping expressed on through to the sensitive development of all interior design is what made his projects so completely and beautifully integrated. It is often difficult to discern where the building stops and the landscape begins, as the outside seems to flow on into the outside. His sensitive use of materials and textures and color are beginning to have some influence on current design.

It would be well for designers analyze Wright's organic architecture carefully and fully but not copy it; this according to Wright, is the worst form of flattery. Instead, he urged designers to apply the principle of organic architecture. This is tedious learning for today's architects, but none the less more meaningful when a designer finally begins to achieve the knowledge that lets him understand the meaning of organic architecture and can experience the thrill of developing his own expression of these principles.

Until about a decade ago, contemporary architecture flourished in every type of project. Unfortunately, the average American designer was turning out work that was very mediocre, uninspired and often downright ugly, all in the name of modern architecture. It wholly lacked the character of liveability and good design. Such debased and self-proclaimed modern or contemporary architecture did not fill the need of most clients. After W.W. II newer materials were developed which too often resulted in the flimsy flat-chested architecture commonly known as curtain wall construction. This was the antithesis of organic architecture and its essential ingredient of depth.

At last, about a decade ago, the American people began to rebel against the so-called modern architecture. It lacked the comfortable feeling and warmth contained in many traditional designs. This was primarily the result of modern architecture ignoring the public craving for a coziness, a warmer, more meaningful character in its structures. Some of the modern houses, churches or business structures were cold and forbidding, and bright raucous colors were not at all easy to live with on a permanent basis. Contemporary architecture had generally become so sterile and offensive and lacking in character that the public sought the more comfortable and pleasing designs offered by the various traditional styles. In came the mansard roof era with all its many ramifications. Traditional design
was in again! Modern buildings were and are being remodeled to traditional styles by sticking on mansard roofs and false columns.

Here is where Wright's organic architecture showed itself so well. It was individual, warm and friendly, was realized with natural materials, contained an air of mystery, and blended so well with the site it rested on and became a part of.

If American designers can capture, without copying, the basic spirit and integrity of Wright's organic architecture in all types of projects, large and small, we may yet see the rise and more universal development of an individual American architecture. It will take great time and sacrifice along with unusual talent and dedication of young designers to accomplish this. But consider the titanic effort of Wright. He never gave up and was working harder than ever before. He knew he had a message for America. A favorite 1954 quote of Mr. Wright's was: "In integrity is not something to be put on and taken off like a garment. Integrity is a quality WITHIN an OF the man himself. So it is i a building." The least we can do is to carry on his great effort with courage and talent. He showed us that the way and I trust we have enough good young talent that one day we will truly achieve a known and recognizable American architecture, democratic, beautiful, useful, and full of American spirit.
Karl Kamrath
Kackie and Kamrath Architects
2713 Ferndale Place
Houston 6

Dear Mr. Kamrath: We shall be glad to show you
and Mrs. Kamrath through Taliesin and the
Fellowship buildings when you come late in
August. Mr. Wright will very likely be here
and would be pleased to meet you. I am sure.

The Myers Hotel in Spring Green is un-
pretentious but clean and you could find
accommodations there.

The Taliesin Square Paper appears more or less
spontaneously from time to time and there is
no charge for it - I am mailing you several
back numbers that are available.

Sincerely yours,

Eugene Haeckelink
Secretary to Frank Lloyd Wright

July 17th, 1947
MACKIE AND KAMRATH ARCHITECTS
2713 FERNDALE PLACE HOUSTON 6 TELEPHONE 1-260
FRED J. MACKIE JNR AIA
KARL F. KAMRATH AIA

5 SEPTEMBER 1957

MR. FRANK LLOYD WRIGHT
TALIESIN
SPRING GREEN, WISCONSIN

DEAR MR. WRIGHT:

MRS. KAMRATH AND I WISH TO EXPRESS OUR SINCERE GRATITUDE
FOR YOUR MOST GENEROUS WELCOME EXTENDED US ON OUR RECENT
TRIP TO TALIESIN. "KOP" TO "YOU THEREFORE WAS EXCITING,
AND EXPERIENCE YOU IS A THRILLING INSPIRATION AND
HOSTILE REMINISCENCE WE SHALL SELL NEVER FORGET.

WHAT IS BUILT IN TEXAS IS BUILT IN TEXAS IS SADLY COM-
PARISON TO YOUR WORK. WE CAN'T WAIT UNTIL THE HOTEL IS
DONE, EVEN IF IN DALLAS (OUR RIVAL CITY). HOWEVER, I
SHALL " NOT FORGET " YOUR SUGGESTION THAT " AN " ORG. OF
" AN " ORG. DEVELOP IT MAY BE USD FOR YOU TO
ASSOCIATE ON IT. WE NEED ORGANIC BUILDINGS EVERYWHERE.

I DID " NOT " TO SEE YOU THE DAY YOU LEFT FOR ORIGAN, BUT
I TALKED TO " ORGAN " ABOUT THE POSSIBILITY OF HAVING A " LITTLE
" ORGAN " OF TALIESIN " FROM " ORGAN PERSONALLY, IN OUR NEW OFFICE
SOMETHING IN THE NATURE OF, PERHAPS, ONE OF YOUR CONCRETE
BUILDINGS, A PART OF YOUR " ORGAN " BUILDING " ORGAN " OF
" ORGAN " YOU COULD USE " ORGAN " ME AND " ORGAN " US, AS AN ATTEMPT TO THE LIST OF OUR ABILITY TO ESTABLISH
ORGANIC ARCHITECTURE HERE. GUT " ORGAN " WHATEVER IT IS
SHOULD BE SHIPPED D.O.C. TO US, OF COURSE.

THANK YOU AGAIN FOR A MOST INSPIRING REMINISCENCE. THROUGH
HERE A WONDERFUL TRIP WE ARE ABLE TO SEE OUR HEARTS FULL.

SHEERLY,

KARL KAMRATH
DEAR MR. WRIGHT:

I WISH TO ACKNOWLEDGE YOUR NOTE OF 6 AUGUST 1948, IN WHICH YOU SAID YOU WOULD SEND A MODEL OF ONE OF YOUR HOUSES TO BE USED IN OUR OPENING EXHIBIT OF THE CONTEMPORARY ARTS ASSOCIATION OF HOUSTON. THE BOARD IS EXTREMELY ENTHUSIASTIC OVER YOUR GENEROUS OFFER AND ASKS ME TO CONVEY THEIR APPRECIATION TO YOU.

LAST WEEK, WHILE IN WINNETKA, MRS. KAMRATH AND I DROVE OUT TO LIBERTVILLE TO SEE YOUR LLOYD LEWIS HOUSE. MRS. LEWIS WAS HOME AND VERY GRACIOUSLY SHOWED US AROUND. WE WERE SO IMPRESSED WITH THE WHOLE THAT IS OCCURRED TO ME IT WOULD BE WONDERFUL, PROVIDING IT MADE NO DIFFERENCE TO YOU, IF THE LEWIS MODEL COULD BE SENT. AS I RECALL, IT WAS AMONG OTHERS IN YOUR DRAFTING ROOM LAST SUMMER, BUT WE SHALL BE HAPPY WITH ANY MODEL YOU SEND.

SHIPMENT SHOULD BE MADE TO ARRIVE IN HOUSTON ABOUT 15 OCTOBER AND SHOULD BE ADDRESSED TO OUR OFFICE AT 2713 FERNDALE PLACE, HOUSTON 6.

I AM ANXIOUSLY LOOKING FORWARD TO THE ARRIVAL AND WILL TAKE PERSONAL CHARGE OF THE MODEL.

KINDEST REGARDS,

Karl Kamrath
MR. FRANK LLOYD WRIGHT
TALIESIN WEST
PHOENIX, ARIZONA

DEAR MR. WRIGHT:

I TRIED BUT WITHOUT SUCCESS TO REACH YOU AFTER YOUR "OLD MEDAL" TALK TO SEE IF I COULD BE OF ASSISTANCE IN GETTING YOU AND MRS. WRIGHT TO YOUR TRAIN AND FOUND YOU HAD CHECKED OUT ONLY A FEW MINUTES PRIOR.

MAC KIE AND I WISH TO EXPRESS OUR EXTREME GRATIFICATION FOR THE GENEROUS AMOUNT OF TIME YOU SPENT IN OUR OFFICE. WE AND OUR BOYS KNOW THAT VISIT TO BE AN OUTSTANDING EVENT IN OUR STRUGGLE. YOUR FRANK COMMENTS ON SOME COMPLETED WORKS AND CRANKINGS YOU SAW ARE "GRATEFULLY ACKNOWLEDGED" AND APPRECIATED.

I'LL SORRY I COULDN'T GET DAVY GAVIN'S FOLKS TICKETS TO THE AIA DINNER MEETING, BUT THE HOUSE WAS SOLD OUT EARLY IN THE WEEK.

YOU MIGHT BE INTERESTED TO KNOW THAT WHEN ARCHITECT HELLERICK OF THE SHAMROCK LEARNED OF YOUR REMARKS ABOUT HIS BUILDING HE HAD THE SCRAPING TO SAY THAT AFTER ALL, IT WAS ONLY ONE ARCHITECT, AND THAT TWO THOUSAND OTHER ARCHITECTS HAD ALL ACCLAIMED IT!

I SINCERELY HOPE YOU AND MRS. WRIGHT HAD AN ENJOYABLE TRIP BACK. PLEASE GIVE HER OUR REGARDS AND THE SAME TO DAVY.

THANK YOU AGAIN FOR COMING HERE AND BEING SO GENEROUS WITH US.

KINDLY REGARDS,

[Signature]

KARL KAMRATH

K K

G M
7 MARCH 1952

MR. FRANK LLOYD WRIGHT
TALIESIN WEST
PHOENIX, ARIZONA

DEAR MR. WRIGHT:

JUST A NOTE TO LET YOU KNOW HOW MUCH JEANIE AND I ENJOYED SEEING YOU AGAIN, A COUPLE OF WEEKS AGO. SINCE WE HAD NEVER BEFORE SEEN TALIESIN WEST, WE HAD A PRECONCEIVED IDEA ABOUT HOW IT WOULD BE, BUT AS USUAL, THE MAGNIFICENCE OF ALL OF IT HAS TO BE EXPERIENCED TO BE APPRECIATED; AND, OF COURSE, IT WOULD NOT BE THE SAME WITHOUT YOUR PRESENCE.

I DROPPED A NOTE TO GENE IN REGARD TO SENDING OUR LITTLE MUSEUM A FEW SHEETS OF DRAWINGS OF SOME OF YOUR RECENT HOUSES AND I EXPECT TO HEAR FROM HIM SOON. WE ARE VERY GRATEFUL TO YOU TO HELP US OUT WITH EXHIBITING ORGANIC ARCHITECTURE TO HOUSTON. GENE AND DAVY WERE MOST HELPFUL IN SHOWING US AROUND, AND WE PARTICULARLY ENJOYED SEEING DAVID WRIGHT'S HOUSE.

AGAIN, I WOULD LIKE TO EXPRESS OUR ENTUSIASM IN TALKING WITH YOU AGAIN AND SEEING TALIESIN WEST, A COLLECTIVE MEMORABLE EXPERIENCE.

PLEASE EXPRESS OUR REGARDS TO MRS. WRIGHT.

SINCERELY,

[Signature]

KARL KAMRATH

X X

E O
MR. FRANK LLOYD WRIGHT  
TALIESIN  
SPRING GREEN, WISCONSIN  

RE: VILLA VISTA PROJECT  
HOUSTON, TEXAS  

DEAR MR. WRIGHT: 

TODAY WE HAVE RECEIVED A COPY OF A LETTER DATED SEPTEMBER 8, WRITTEN TO YOU FROM MR. WAITKUS STATING THAT HE UNDERSTOOD I HAD SEEN A "FELLOW" AT TALIESIN. I HASTEN TO CORRECT HIS MISINTERPRETATION OF A RECENT CONFERENCE AS MAC KIE AND I WISH YOU TO KNOW THAT WE DID NOT MAKE THIS STATEMENT AND IN NO WAY GAVE THE IMPRESSION AS SUCH, BECAUSE WE HAVE NO THOUGHT OF CAPITALIZING ON OUR PERSONAL FRIENDSHIP WITH YOU.

IN REGARD TO THE VILLA VISTA PROJECT, AT SUCH TIME AS THIS WORK BECOMES MORE CONCRETE INFORMATION, WE WILL CONTACT YOU IN THE MANNER IN WHICH YOU MAY WISH TO PARTICIPATE IN ITS FORMULATION.

CORDIALLY YOURS, 

MAC KIE AND KAMRATH, ARCHITECTS  

[Signature]

KARL KAMRATH  

[Signature]

CC: A. A. WAITKUS
AIR MAIL

9 FEBRUARY 1959

MR. FRANK LLOYD WRIGHT
TALIESIN WEST
PHOENIX, ARIZONA

DEAR MR. WRIGHT:

JUST TO LET YOU KNOW HOW MUCH WE ENJOYED YOUR HOUSTON VISIT LAST MONTH. THE HOUSTON A.I.A. CHAPTER IS PARTICULARLY GRATEFUL TO YOU FOR JOINING OUR MEETING, AND HEARING YOUR THOUGHTS ON SOUTHERN HOSPITALITY, AND THE CHAPTER WISHES ME TO EXPRESS OUR APPRECIATION.

IT WAS A GREAT DEAL OF PERSONAL PLEASURE FOR ME TO BE WITH YOU DURING MOST OF THE DAY, AND MY ONLY REGRET IS THAT WE WERE UNABLE TO KEEP OUR BREAKFAST APPOINTMENT AT OUR NEW HOUSE THE MORNING YOU LEFT, DUE TO YOUR PLANE SCHEDULE. WE WILL PLAN TO DO THIS NEXT TIME.

I HOPE THAT SOMETHING CONCRETE WILL COME OF THE "HOUSTON WORLD FAIR" PROJECT AS OUTLINED TO YOU BY MR. ASBETT IN YOUR ROOM. IF IN ANY WAY OUR FIRM CAN BE OF ANY ASSISTANCE, PLEASE LET ME KNOW.

I TRUST THE BURCHFIELD PRINT, WHICH HARWELL AND I "LIFTED" IN THE SHAMROCK FOR YOU, ARRIVED SATISFACTORILY. PLEASE TELL GENE TO LET ME KNOW, AS I MAILED IT FEBRUARY 17.

FRED MAC KIE AND JEANNIE JOIN ME IN SENDING OUR KINDEST REGARDS TO YOU AND MRS. WRIGHT.

CORDIALLY,

KARL KAMRATH

K K

E O
Karl F. Kamrath 2713 Ferndale Place, Houston

Dear Karl,

Enclosed is letter from Shamrock. Ridiculous assumption that the Thing we took off the wall is a painting. It is a glass print worth about two dollars and fifty cents. Kindly see these people and tell them off.

Enjoyed my Houston experience, maybe something will come of it. It is about time my country made some more extensive use of me before it is too late.

Come up any time. Glad to see you here.

Sincerely,

Frank Lloyd Wright

February 7th, 1953
DEAR MR. WRIGHT:

IT WAS INDEED A PLEASURE TO SEE YOU AGAIN IN NEW YORK A COUPLE OF WEEKS AGO, AND JEANNIE AND I ENJOYED VERY MUCH HAVING DINNER WITH AND YOUR DAUGHTER.

I'M TERRIBLY SORRY YOU WERE NOT ABLE TO BE OUT TO YOUR BURGERHEIM EXHIBIT AFTER I HAD TALKED TO YOU ON THE TELEPHONE, AS IT WOULD HAVE BEEN MOST EXCITING TO BE THERE WITH YOU. THE EXHIBITION WAS EXCITING IN EVERY WAY. IT WAS WORTHY OF OUR TRIP FROM HOUSTON.

THE BOYS FROM THE UNIVERSITY OF HOUSTON INFORMED ME TODAY OF YOUR ACCEPTANCE TO SPEAK HERE ON JANUARY 7. I WAS HAPPY TO LEARN OF THIS, AS YOUR REMARKS AND PRESENCE IS NEEDED AFTER MR. HITCHCOCK'S RATHER DULL COMMENTARY LAST WEEK.

THE UNIVERSITY OF HOUSTON Fellows ARE CONCERNED ABOUT FINANCING YOUR TRIP, BUT I TRIED TO ASSURE THEM THAT THEY WOULD COME OUT ALL RIGHT, PARTICULARLY IF THEY LET YOUR VISIT BE GENERALLY KNOWN.

JEANNIE AND I DO HOPE YOU CAN ARRANGE TO COME OUT TO OUR NEW HOME THIS TRIP. ACTUALLY, IT WOULD BE OUR DESIRE AND PLEASURE TO HAVE YOU (AND MRS. WRIGHT IF SHE WILL BE WITH YOU) AS OUR HOUSE GUEST DURING YOUR HOUSTON STAY. WE BELIEVE WE CAN AFFORD YOU MOST OF THE COMFORTS OF THE SHANKOCK WITHOUT THE NOSTALGIA. PLEASE LET ME KNOW YOUR DESIRE.

CORDIALLY,
Dear Karl: Man proposes, God disposes. Will see you in Houston but please put me up at a hotel where I can fully relax. I am not good company these days.

Affection,

Frank Lloyd Wright

December 18th, 1953
This collection of books, magazines, and miscellaneous articles was donated by Karl Kamrath to the University of Texas Architectural Archives in Austin, Texas in 1988.

BOOKS BY FRANK LLOYD WRIGHT


*Magazines Re: Frank Lloyd Wright*

AIA Monthly bulletin--Michigan Society of Architects. December 1959 (special issue in F.L. Wright). (2 copies)

Architectural Forum. January 1938. (special issue devoted to Frank Lloyd Wright)
Architectural Forum, January 1948. (special issue on Frank Lloyd Wright)

Architectural Forum, January 1951. (special issue on Frank Lloyd Wright)

Architectural Forum, June 1959. (special issue on Frank Lloyd Wright)


Architecture de Lumiere #11 (1964). (special issue on Frank Lloyd Wright)


"One of Five Wright's," Arizona Living, September 16, 1976, p. 15.

The Arizonian (Scottsdale, Arizona), June 5, 1969, Vol. 17, No.23. (special issue: "Frank Lloyd Wright—Genius of Taliesin") (2 copies)


Everyday Art, Winter 1968, publ. by American Crayon Co. (special issue on Prairie School)

Global Architecture #1. (includes Johnson Administration Building, 1936-39)

Global Architecture #2. (includes Fallingwater)

Global Architecture #15. (Taliesin East and Taliesin West)

Global Architecture #25. (Houses in Oak Park and River Forest, 1889-1913)


"House Beautiful's 12th Annual Small House Competition--House of Mr. and Mrs. Karl Kamrath," *House Beautiful*, February 1940, pp. 24-25.

*House Beautiful*, November 1955. (special issue: Frank Lloyd Wright--His Contribution to the Beauty of American Life) (3 copies)


*House Beautiful*, September 1958. (special issue on architectural influence of South Seas)

*House Beautiful*, October 1959. (special issue devoted to work of Frank Lloyd Wright: "Your Heritage from Frank Lloyd Wright") (bound in buckram)

*House Beautiful*, October 1959. (special issue: "Your Heritage from Frank Lloyd Wright")


*House Beautiful*, August 1960. (special issue on Japanese architecture) (2 copies)

*House Beautiful*, September 1960. (special issue on Japanese architecture)


"Curves Make a Small House Seem Big," *House Beautiful*, June 1962, pp. 96-99. (Laurent Residence by Frank Lloyd Wright)

*House Beautiful*, January 1963. (special issue devoted to the Hanna House)


*Pacific Arts Association Bulletin*, Summer 1959. (special issue on Frank Lloyd Wright)


Books on Frank Lloyd Wright

Schumacher's Taliesin Line of Decorative Wallpapers. (c. 1950)


---

**Not**

*GROPA* Architecture #58 (Willem Dudok—Town Hall, Hilversum, Netherlands). (2 copies)

Willem Dudok. Bussum, 1954. (Inscription: "I shall always remember your kind reception in Houston in '58"—Dudok [signed])
Wendigen  (first of 9th series),  1928. (on W. M. Dudok)

Wendigen  (8th number of 6th series),  1924. (on W. M. Dudok)

Books : General

Gutheim, Frederick.  1857-1957: One hundred Years of Architecture in America:
Celebrating the Centennial of American Institute of Architects. New York: Reinhold

Publishing Co.,  1943.


inscription)

Hitchcock, Henry-Russell.  Painting Toward Architecture. New York: Duell, Sloan and
Pearce,  1948. (with inscription)

Birrell, James.  Walter Burley Griffin. Queensland: University of Queensland Press,
1964.


Monroe, Harriet.  John Wellborn Root: A Study of His Life and Work. Park Forest:


Sullivan, Louis H.  Kindergarten Chats and Other Writings. New York: Dover

Frederick A. Praeger Publications,  1959. (with inscription from author)


Dow, Alden B. Reflections. Midland, Michigan: Northwood Institute, 1970. (autographed by author; with letter from Alden B. Dow attached to frontispiece)


Trial by Fire: Loyalty Rebuilds Historic Wisconsin Sigma Phi House after the 1972 Disaster. Madison: Wisconsin Chapter of the Sigma Phi Society, 1976(?). (Re: Louis Sullivan's Bradley Residence)


Jørgensen, Erik Ejlers Og Bo. 21 Danske Enfamiliehuse (21 Danish One-Family Houses). Branner og Korch, 1949.


Mexico: Ciudad Universitaria. (brochure)


(with note from giver)


MacKie and Kamrath Bibliography

1939

*Architectural Record.* May, p.12, Fire Alarm Building. Houston.


1940

*River Oaks Magazine.* June, p.2, St. John the Divine Chapel. Houston


1941

*House Beautiful.* January, Williams House. Houston

*Architectural Record.* July, p.52, Biggers Printing Co., Houston

*River Oaks Magazine.* September, p.27, Williams House. Houston

*River Oaks Magazine.* October, p.18, Favrot House. Houston

1942

*Architectural Record.* April, p.47 and May, p. 52, San Felipe Courts. Houston.


1943


1944

*Architectural Record.* June, p.100, Village Theater. Houston

*Architectural Record.* July, p.78, Coole Clinic. Houston

1946

*Architectural Record.* May, p.86, Downtown Efficiency Apartment Project and 2900 Broadway Apartment Project. Houston.
1948


*Houston.* June, p.45, Revere Institute House. Houston.

*Houston.* July, p.50, Seismic Explorations. Houston.


*Progressive Architecture.* December, p.50, MacKie and Kamrath Buildings

1949

*Houston.* April, p.41, Industrial State Bank. Houston.


*Houston.* September, p.34, Temple Emanu-El. Houston.


1950


*Houston.* August, p. 8, M.D. Anderson Hospital and U.T. Dental Branch. Houston.


1951

*Progressive Architecture.* June, p.85, Weldon's Cafeteria. Houston

*Newsweek.* July 9, Temple Emanu-El. Houston.

1952

*Progressive Architecture.* January, p.95, Dow Chemical Co. Laboratories. Freeport.


1953


*Houston.* April, p. 25, Schlumberger. Houston.


*Houston.* August, p. 16, St. John's School. Houston.

1954

*Houston.* September, p. 42, Port City State Bank. Houston.


*Time.* December 13, p. 44, M.D. Anderson Hospital. Houston.

1955


*Houston.* April, p. 18, Port City State Bank. Houston.

*Time.* September 19, St. John the Divine. Houston.

1956


1957


1958


1959

*Houston.* October, p. 65, Houston Contracting Co. Houston.

1960 - 1970


*Texas Architect.* March 1961, p. 10, Our Saviour Luthern Church. Houston


1970 - Present


