



VINCENT GERARD & ASSOCIATES, INC.

McMath House

Property Evaluation

- 1) Age: Building permits put the construction of the house and the addition in the year 1948 and 1952 respectively, making this a 74-year-old home.
- 2) The buildings structural integrity has degraded quickly since McMath's death in 1992. There are Trees that lean on the structure, patio support beams that have rotted and water damage on the garage I beam as seen in photos. (*See structural engineer John McIntyre report exhibit B*)
- 3) In our opinion this property meets one of the four proposed criteria for it to be determined for landmark designation.
 - a. The architecture is a mix of three or more architectures and does not conform to the styles of International or Mid-century Modern as shown below.
 - b. McMath and his wife Frances Marian, were a beloved member of the local University community hosting student study abroad trips to Monterey where the majority of Hugh's study and design took place. Hugh makes note that the majority of his work was on documenting the influence of American Architecture on Mexico, not the other way around. Hugh was the interim director of the school of architecture during its transition from the school of engineering but was not the author of the movement merely the acting director and then the official director for 1 and for 5 years respectively. During McMath's

tenure there were no news articles we discovered exhibiting his architectural prowess like what are seen by other Deans of the school of architecture, Deans who became Titans of the local Austin community. An example of a peer would be the following;

Deans, Directors, and Chairmen

1910-May 1912: Hugo F. Kuehne, Chairman
June 1912-August (?) 1927: F.E. Giesecke, Chairman
September (?) 1927-May 1928: T.U. Taylor, Acting Chairman
June 1928-May 1935: Goldwin Goldsmith, Chairman
June 1935-May 1946: Walter T. Rolfe, Chairman
June 1946-June 1950: Hugh McMath, Chairman
July 1950-August 1951: Robert Talley, Acting Director
September 1951-June 1955: Harwell Hamilton Harris, Director
July 1955-July 1956: Hugh McMath, Acting Director
August 1956-August 1967: Philip D. Creer, Dean
September 1967-August 1968: Alan Y. Taniguchi, Director
September 1968-May 1972: Alan Y. Taniguchi, Dean
June 1972-July 1973: Sinclair Black, Acting Dean
August 1973-December 1975: Charles Burnette, Dean
January 1976-August 1976: John A. Gallery, Acting Dean
September 1976-1992: Harold (Hal) Box, Dean
1992-July 2001: Larry Speck, Dean
August 2001-May 2016: Frederick (Fritz) Steiner, Dean
June 2016-present: Elizabeth Danze, Interim Dean

[Return to the Table of Contents](#)

- c. There are no known prehistoric features on this .4-acre site located at the city's core.
- d. The building does not possess a unique location, physical characteristic, or significant feature that contributes to the character image or cultural identity of the city, the neighborhood, or a particular demographic group. This building is barely visible to those off site.
- e. The landscape is very natural and has a great deal of erosion due to poor drainage of the property.

Features of Mid-century Modern Architecture*

- Glass and Large Windows
- Straight and Flat Lines
- Open and Split-Level Spaces
- Minimal Ornamentation and Furniture with Many Built-Ins
- Immersed in Nature

* <https://www.thespruce.com/mid-century-modern-architecture-5072981>

Mid-century Modern: Conforming and Nonconforming Features

- This home has only one wall of floor to ceiling glass. The window is a 9 paneled grid form which is in regular for Midcentury Modern as it separates the occupant from nature which is the opposite goal of the floor to ceiling window design.
 - Nonconforming
- This home would have straight lines if not for the materials it was used to be built from, irregular shaped stone and neglected wood siding does not help retain its clean lines that define midcentury modern. The roof is a jarring combination of Dutch Gable, Skillion Lean To/Clerestory, and Flat Roof.
 - Nonconforming
- There are no sunken living rooms, walkout basements, or half stairs anywhere in the home. A split-level home must include at least three distinct

levels separated by short flights of stairs, because there are no half stairs this home also does not qualify as a bi-level home. The connectivity to the outside is distinctly lacking with the faux double doors leading to the highly ornamented back patio creating separation from nature antithesis to Mid-Century Modern.

- Nonconforming
- There are quite a few built in cabinets in the home creating open space. There is a plethora of Vintage Spanish Gothic Wrought Iron chandeliers that ornament the home one nearly every corner of the building, with noncomplying electrical work exposing holes in the soffit. This is not only architecturally not congruent with Midcentury Modern but also a potential code violation.
 - Nonconforming
- There is no doubt that this home is immersed in Nature, it is barely visible from the road, but the amount of overgrown foliage has allowed for damage to the roof and foundation in certain areas where a tree is resting its load on the building. There is also a great deal of erosion from lack of grass, the property is in desperate need of demolition and rebuild with close attention to existing trees.
 - Conforming, deteriorated conditions due to neglect, is not conducive for restoration.

International*

- Visible Steel Frame
- Large Panes of Glass

- Flat Roof
- No Applied Ornament

**<https://abeautifulmess.com/design-style-101-international-style/>*

**<https://www.architecture.org/learn/resources/architecture-dictionary/entry/international-style/>*

International: Conforming and Nonconforming Features

- There is no Steel frame or industrial feel to this building
 - Nonconforming
- There are only grid patterned panes of glass, not the sweeping floor to ceiling glass houses one would expect from the austere international style
 - Nonconforming
- This roof is flat, but has several different pitches on the North West side and a Dutch gable running the length north to south where it dead ends into a Clerestory pitched roof. It is very apparent are three competing styles in the roof alone.
 - Nonconforming
- There is the Spanish Gothic Wrought Iron chandeliers and much southwestern styled paint on the outside making it very different than the international adherence to no ornamentation.
 - Nonconforming

Final Analysis

- This home is an eclectic mix of architecture and does not conform with midcentury modern or international's "Must-Have" Elements. This theme while quaint is not conforming to two types or styles of architecture and is very bohemian in theme. The owner, Hugh McMath, while endeared by the community at the university, he does not register as an influential director of the school of architecture especially when compared to his peers. The assumed builder Ned Ansel Cole had a very notable career and was a veteran who built infrastructure for the military was also a successful home builder building many homes in many different cities in Texas and Louisiana. His notable work on the superdome is balanced out by his later work in infrastructure on oil pipelines. He, in our humble opinion did not spend enough time on this house to genuinely cause us to see it as a special project in his long career.



Example of nonconforming floor to ceiling glass windows of 2501 Inwood, the lack of glass elsewhere and split level/ Clerestory pitched roof



The irregular stone work, deteriorating wood siding, Spanish Gothic ornamentation, and 9-grid windows are strikingly different from the featured Mid Century Modern homes single pane floor to ceiling glass, and clean, minimal exterior features





The back addition has a little connectivity to the outside with one working door and no floor to ceiling windows. There are what seem to be international windows but lacks the feel of “architecture of the machine age” that industrial steel or any other supporting critical features would have provided.



On the rear addition of this building applied for in 1954 there was added a flat roof with Dutch gable running its length strangely enough.

Exhibit A – Hugh McMath Reference

Battle Hall Highlights

Tag Archives: Hugh McMath



ARCHIVE

THE VISUAL RESOURCES COLLECTION RECORDS—AN ARCHIVE OF HUMAN CAPITAL

FEBRUARY 23, 2017 | JADE SNELLING

Part I: Charles Moore, Harwell Harris, and the Texas Rangers

Since last fall I've been processing the primarily photographic archive from the Visual Resources Collection. To date, the archived collection consists of 20 manuscript boxes, 8 binders, 3 oversized flat file boxes, 1 negative box, and other large posters scattered among select flat file drawers. With materials spanning the 1930s to the present, the archive offers a unique glimpse into the history of the School of Architecture. A key component of the Visual Resources Collection's mission has been research and documentation support for the School of Architecture's faculty and students, and it is this particular orientation that has generated so many of the on-site photographs that are now part of the Architectural Archives' growing collections. In Frederick Steiner's foreword to *Traces and*

Trajectories, a compilation of scholarly output about the history of UT's School of Architecture, he writes that "[t]he success and advancement of universities depend on people."¹ This aspect of the collection (investment in human capital, that is) has been part of what has made it particularly captivating and rewarding to process.



Charles W. Moore, 1984



Charles Moore's likeness, media: pumpkin, wire

Renowned architect Charles W. Moore began teaching at the UT-Austin SOA in 1985 as the O'Neil Ford Chair of Architecture—this would be his final teaching post.



Above are several long-serving faculty members, including Peter Oakley Coltman (left), one of the chief faculty members for Community and Regional Planning, Blake Alexander (center), preservationist and namesake of the Alexander Architectural Archives, and Hugh McMath (right), former acting dean before Harwell Hamilton Harris accepted the position of director in 1951.



In 1951, Harris became the first to direct the newly independent School of Architecture (up to this time, it had been administered through the Department of Engineering). Though his tenure at the University of Texas would be short-lived due to in-fighting and his strong desire to return to his own design projects, he left an indelible mark upon the School.² During his stay, he hired some remarkable teachers that later became part of an informal cohort known as the "Texas Rangers"—known for their emphasis on form, embrace of interdisciplinary modes of art production, and their recognition of the generative capacity of idiomatic and regional architecture.³⁴ Among the "Rangers" were Colin Rowe, Bernhard Hoesli, Lee Hirsche, John Hejduk, and Robert Slutsky (all of whom were hired by Harris and are pictured above); and later, shortly after Harris's re-location to Fort Worth where he devoted himself to the Ruth Carter Stevenson commission, Werner Seligman, Lee Hodgden, and John Shaw also joined the SOA faculty, and came to form part of the group as well. Though few of the Rangers would stay for long, the curriculum they collectively created shaped the development of the School and their legacy can still be espied in the School's "foundational" pedagogy.⁵

1. Frederick Steiner, "Human Capital" in *Traces and Trajectories* (Austin: The University of Texas, 2010), viii-ix.

2. Lisa Germany, "'We're Not Canning Tomatoes': The University of Texas at Austin, 1951-1955" in *Harwell Hamilton Harris* (Austin: The University of Texas, 2010), 139-156.

3. Smilja Milovanovic-Bertram, "In the Spirit of the Texas Rangers" in *Traces and Trajectories* (Austin: The University of Texas, 1991), 63-65.

4. Alexander Caragionne, *The Texas Rangers: Notes from an Architectural Underground* (Cambridge: MIT Press, 1995).

5. Milovanovic-Bertram, 64.

Exhibit B – McIntyre Structural Report



Tree's placing extra load on walls and roof.





Extensive erosion into detached garage due to lack of landscaping.



Self-installed lighting, code violation



Cracked mortar indicates foundation movement or mortar failure



Siding from the addition





Detached garage water damage of main support cross beam.



Wiring and Roof extension



Addition's foundation next to chimney is built of stone and mortar, must be demolished