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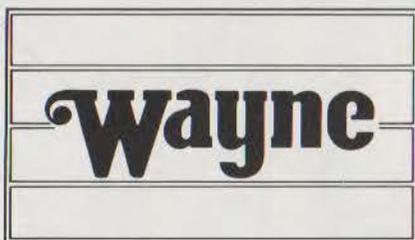
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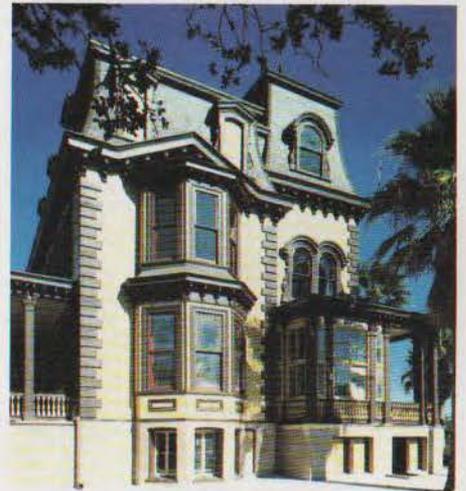
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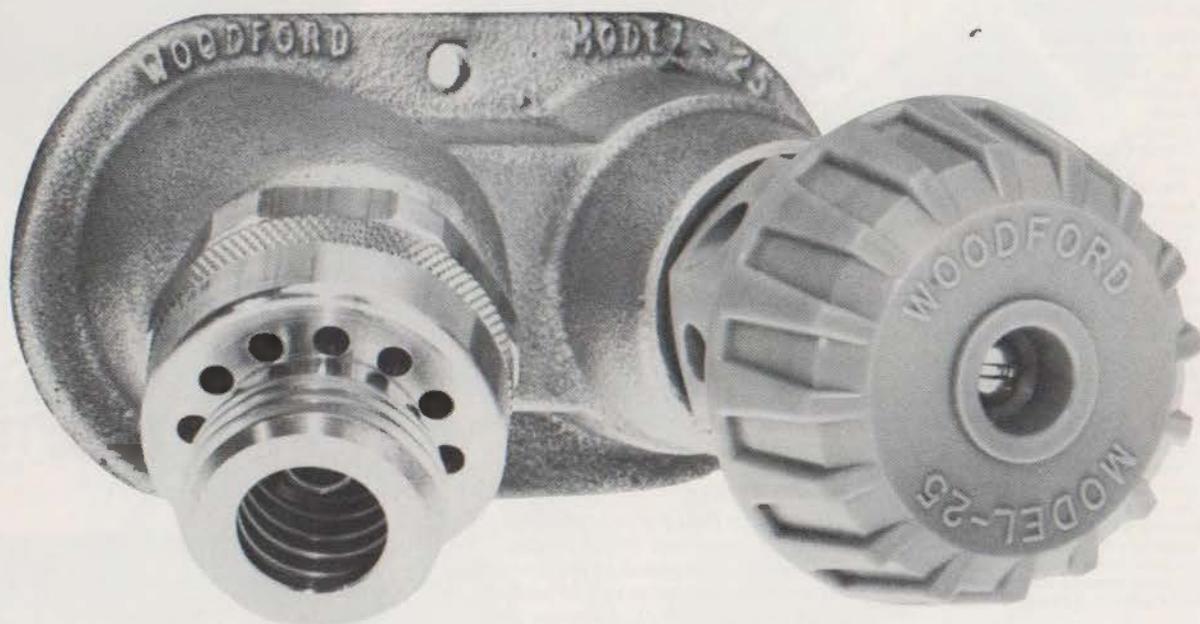
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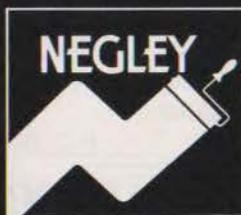
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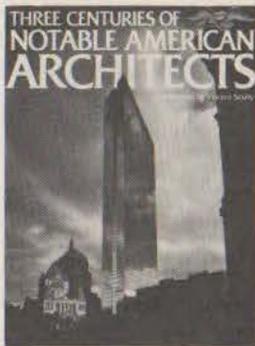
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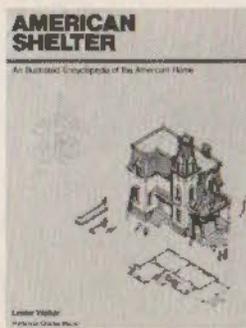
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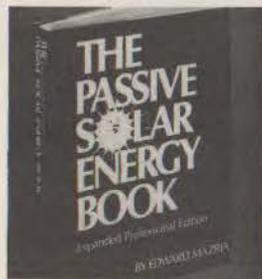
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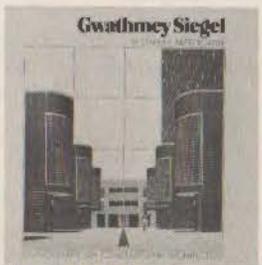
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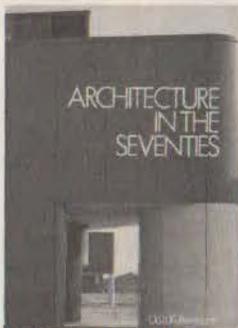
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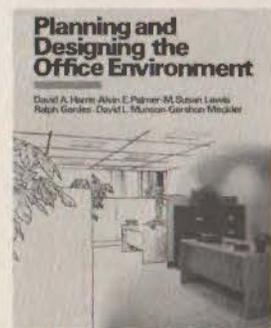
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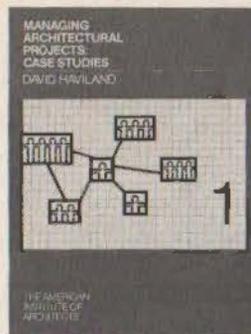
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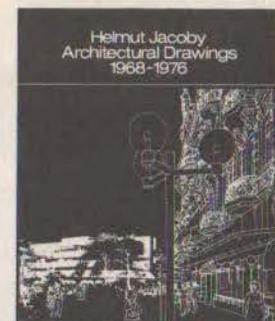
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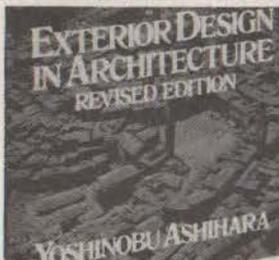
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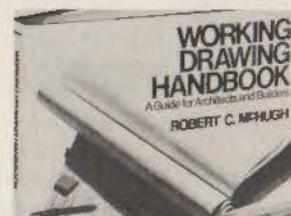
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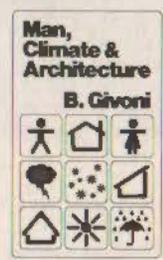
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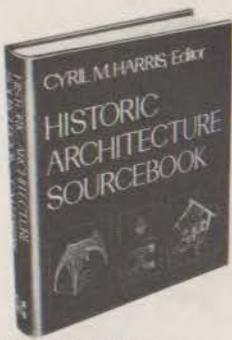


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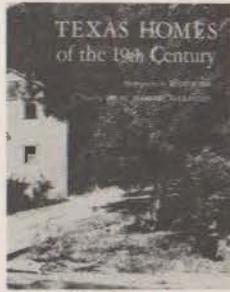


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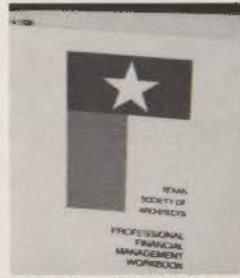
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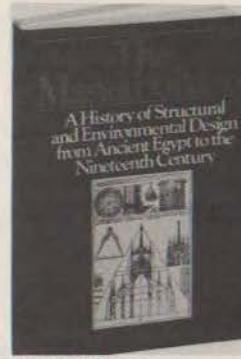
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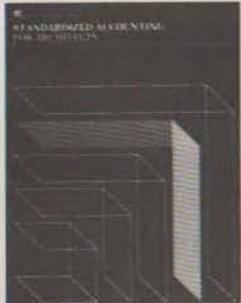
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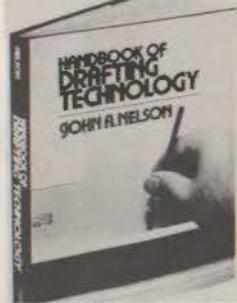
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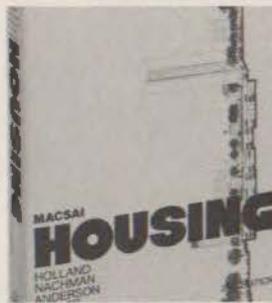
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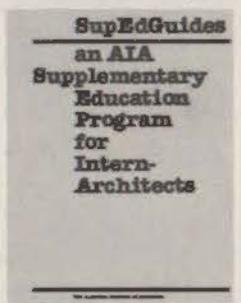
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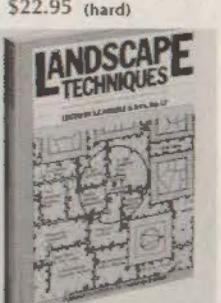
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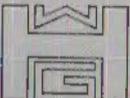


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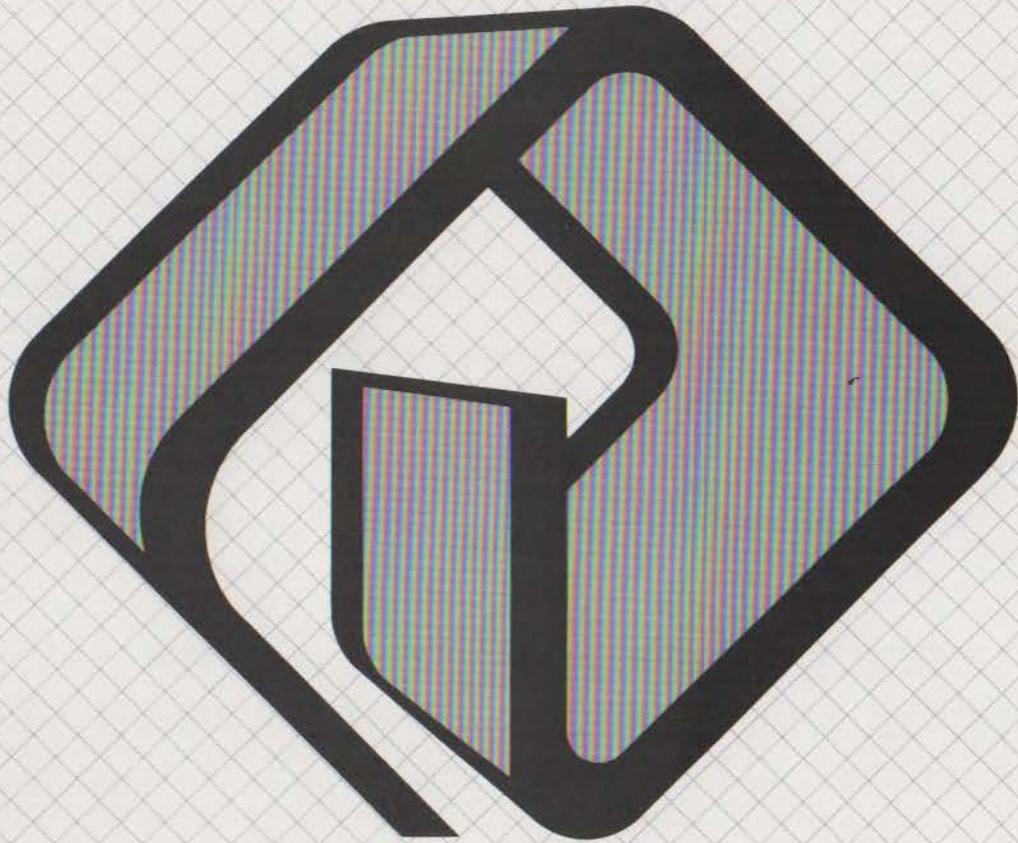
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<p><b>Space 605</b></p> <p>Contract Furniture, Accessories and Lighting</p>  <p><b>Glenn Hennings &amp; Associates</b> 214/651-1556</p>	<p><b>Space 611</b></p> <p>Representing Jansco, Contemporary Shells, L.S.I., Terfeste, Ltd., Salvarani Kitchens, Paul Hoppenfeld, Desience Corp., Lomac Marble, Coeval Contract</p>  <p><b>ernest low &amp; associates</b> 214/747-8839</p>	<p><b>Space 642</b></p> <p><b>Monarch Furniture</b> 214/741-5347</p>  <p>a Mohasco company</p>
<p><b>Space 608</b></p> <p>Furniture, Lighting, Art &amp; Accessories</p>  <p><b>Atelier International, Ltd.</b> 214/653-1161</p>	<p><b>Space 616</b></p>  <p><b>William Hammon &amp; Associates</b> 214/745-1371</p> <p>Commercial &amp; Institutional Furniture</p> <p><b>Showing:</b> Brickel Associates CI Designs Brunati Worden EOC Arconas and others</p>	<p><b>Space 645</b></p> <p>Representing Hiebert, Brueton, Gilbert, Rudd, Business Accessories, Architex</p>  <p><b>john alberti inc</b> 214/747-2431</p>

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<p>Space 646</p>  <p><b>Van Sant, Inc.</b> 214/747-4376</p>	<p>Space 662</p> <p>Seating, Desks, Conference Tables</p>  <p><b>Novikoff</b> 214/748-1976</p>	<p>Space 670</p> <p>Contract Furniture, Lighting &amp; Accessories</p>  <p><b>I. H. Pritchard, Inc.</b> 214/741-5097</p>
<p>Space 650</p> <p>Open Office Systems Contract Furniture</p>  <p><b>American Seating</b> 214/748-8383</p>	<p>Space 633</p>  <p><b>alma</b></p> <p>The AD system . . . Alma's open plan office system</p>  <p><b>Dick Lowe &amp; Associates</b> Alma Desk Company Box 581363 / Dallas 75258 214/747-7626</p>	<p>Space 635</p>  <p><b>krueger</b></p> <p>technical innovation . . . by design</p>  <p><b>Dick Lowe &amp; Associates</b> Krueger Contract Box 581345 / Dallas 75258 214/747-7629</p>
<p>Space 657</p>  <p><b>HAWORTH</b> OFFICE INTERIOR SYSTEMS</p> <p><b>Haworth, Inc.</b> Dallas Division 214/748-0506</p>	<p>Space 666</p> <p>Gregson, Continental Woodcrafters, McGraw Edison, Corry Jamestown, Color Shop, Gift Craft, Hoosier, Jefsteel, Stylex</p>  <p><b>Loyd Brotherton &amp; Assoc.</b> 214/742-3654</p>	<p>Space 679</p> <p>Open Plan Office Systems</p>  <p><b>Westinghouse ASD</b> 214/744-5685</p>
<p>Space 660</p> <p>Harvey Probbler, Inc., Taylor Chair Co., Davis Furniture Industries, Office Specialty, Ltd.</p>  <p><b>Bob Gray, Inc.</b> 214/747-6361</p>	<p>Space 668</p>  <p><b>Metro</b></p> <p>Metropolitan Furniture Corp. Robert Long Lighting, Inc. Helen Webber / Heron Intl.</p> <p>Metropolitan Showrooms, Inc. P.O. Box 58256 Dallas, Texas 75258 (214) 747-4135</p>	<p>Interior products for the architect, specifier and interior designer</p> <p><i>For further information on any of the showrooms listed in the ad, please circle the reader inquiry number. If you would like information from a specific showroom, please indicate so on the reader inquiry card.</i></p>



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# Letters

**Editor:** Your reaction ["About this Issue," Nov./Dec. 1981] to Tom Wolfe's book *From Bauhaus to Our House* is similar to that expressed by the art establishment when Mr. Wolfe's *The Painted Word* was released. Issues are present in current architecture which concerned (and still do) art at the time of that publication.

You touched on a point which is central to criticism of recent architectural trends: whether or not buildings have "overwhelming influence on our lives." Earlier than architects, perhaps, artists decided that their work had more importance as personal statement. Moshe Safdie says in December's *Atlantic Monthly*: "The artist's and architect's sense of social usefulness, or plain usefulness taken for granted through centuries of building and artistic activity, has now been replaced by a license to be arbitrary and introverted, and by a lessening of the burden to serve one's fellow beings."

Often design and/or art *per se* is rather one-dimensional, especially for those not familiar with the attendant "vocabulary." Mr. Wolfe merely assumes the role of the outsider. When the visual manifestations fail to satisfactorily communicate, he is forced to examine the verbal reports. Having done this, Post-Modernism's columns emerge "visibly" changed.

Garon Cagle  
Lubbock

**Editor:** The State Capitol Building in Austin is the most important historic and culturally significant building in Texas. The Capitol dominated Austin's skyline from 1887 until 1965, when a few high-rise buildings began to intrude and block important views of the Capitol. Now the explosive growth of Austin as a whole threatens to surround this important symbol of our state and obscure it from public view forever.

The City Council of Austin must take immediate action if the remaining Capitol views are to be protected. Success in this effort will depend largely on public support. Many citizens think that Austin has a responsibility to all Texans to preserve the Capitol's visibility; visitors and residents alike benefit from a continued reminder of the symbolic importance of our State Government.

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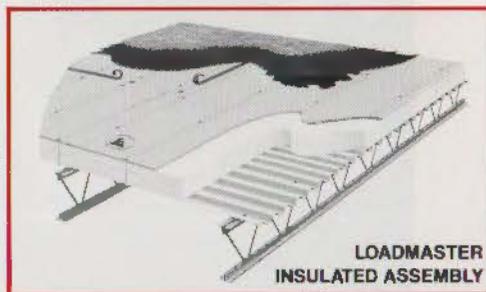
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## People, Projects, Events, Schools, Firms, Products

Edited by Michael McCullar



**Morton L. Levy  
Assumes 1982  
TSA Presidency**

Houston architect Morton L. Levy, Jr., has assumed the 1982 presidency of the Texas Society of Architects, succeeding Lee Roy Hahnfeld of Fort Worth.

Levy is president of Levy Associates Architects, Inc., an eight-person firm focusing primarily upon the design of retail spaces in shopping centers, ranging from small shops to junior department stores; single-user office buildings; and industrial/business parks. The 1956 Rice graduate brings to office a broad range of experience in professional affairs, having served as president of the Houston AIA chapter, as a TSA secretary and vice-president, and on a number of local, state and national committees.

Levy's objectives for his one-year term track closely with those established in TSA's official Goals Statement, a document he supports strongly and helped formulate as a member of the 1980 Goals Task Force. Drawing upon one of the overriding concerns expressed throughout the goals statement, Levy has adopted as his theme for the year: "Communication makes the difference."

The new president extends his concern for better communication to all levels of the organized profession, calling for a more effective transfer of information from TSA to its constituents, from member to member, from chapter to chapter, and throughout the local-state-national network. One incentive is to avoid duplication of efforts at these various levels; another is to make widely known the existence of the benefits and services that

are available. "Members often complain that AIA ought to be doing this or that," Levy says. "And chances are it *is* being done, but that fact isn't being communicated well enough, and people aren't aware of it."

Levy also hopes to help foster stronger channels of communication between the architectural profession and: the public-at-large (which he says needs a better understanding of what architects have to offer); students and teachers of architecture (to whom he feels the profession owes its support); and the various segments of the building industry (from whom he says architects have a lot to gain through an ongoing interchange).

Intrigued by the more esoteric notion of architecture itself as communication, Levy nevertheless emphasizes the basics as well. "We want to get architects talking with one another, sharing just as much helpful information as they possibly can," Levy says. And, at an even more basic level, he feels people still need to work on improving their use of the English language. "Being articulate is particularly important for architects," he adds. "We think of ourselves as idea people. But our ideas are of no value if we can't make them understood."

Other concerns Levy wants to address this year include "determining what is really needed in the way of professional development programs and how best to deliver them," and "continuing to emphasize energy-conscious design, perhaps, as an example, through our design awards criteria." Along with communication, Levy also cites several other "Cs" he considers to be significant: credibility, community, creativity.

Levy is quick to point out that *credibility* is essential for effective communication. "It's not enough to say to our members 'TSA is a great organization'; we have to back up what we say

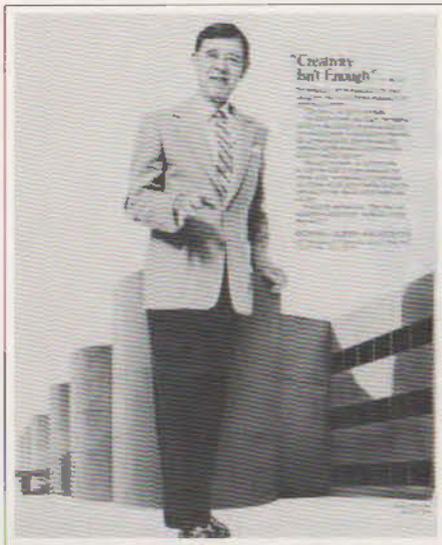
with meaningful programs and reliable services. And we can't convince our fellow citizens that architects are a bunch of great people unless we can demonstrate tangible contributions and accomplishments." In this same context, he sees *community* as an important responsibility. "We need to become more involved in addressing problems and issues within our communities," he says. "That means initiating ideas, not merely critiquing and reacting."

As for *creativity*, Levy feels the definition should be expanded. "We often think in terms of creative solutions," he says, "but we should also think about creative ways to approach a problem, creative ways to get people working together. Part of being creative is defining *new* problems, even asking the right questions."

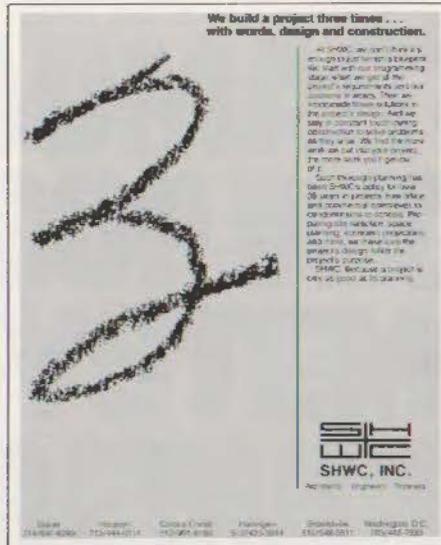
Another of Levy's favorite topics—and one he considers to be of paramount importance—is professionalism. "We've got to remember what a profession is," he says, "and the underlying concept is performing services. That means serving the client's needs, not only the needs he perceives, but those you perceive as his *real* needs. And it means serving those needs responsibly, in the context of what is good for his neighbors and the environment. The ever-present challenge is to figure out what is *appropriate*."

While professionalism entails service, Levy points out that a key concept behind the organized profession is *self-service*—a term which, in his opinion, carries an unwarranted stigma. "We shouldn't think of 'self-serving' as a dirty word," he says. "Improving our lot is one of the reasons we exist." In support of this thesis, he draws upon wisdom from the *Talmud*: "If I am not for myself, who will be for me? If I am only for myself, what good am I? And, if not now, when?"

—Larry Paul Faller



Inaugural ad for Morris \* Aubry.



Phase II ad in SHWC campaign.

## Texas Firms Break Ice for Advertising Architectural Services

Three years after the American Institute of Architects repealed its 69-year prohibition against member advertising, few architects have taken advantage of their new commercial freedom. From all indications, says the AIA, practitioners across the country are still reluctant to advertise themselves on anything more than a sign at a job site for fear of appearing "unprofessional."

At least two Texas architecture firms may be breaking the ice, however. Morris \* Aubry Architects of Houston is currently involved in a six-month, \$260,000 print campaign to firmly implant a regionally established name in the hearts and minds of investors in the East and Midwest. And in Dallas, SHWC, Inc., which also has offices in Houston, Corpus Christi, Harlingen and Brownsville, is two years into a \$35,000-a-year advertising effort to identify itself to developers migrating to the Sunbelt from Canada and the Northeast.

The Morris \* Aubry campaign, prepared by the Houston ad agency The Marshall Pengra Co., consists of a series of five ads running in *The Wall Street Journal*, *Time*, *Business Week*, *Newsweek* and *Texas Monthly*, among other periodicals. Each ad features one of the firm partners with one of his projects, along with headline and copy to convey an appropriate message to a specific target market. The first ad, for example, which ran in the October issue of *Texas Monthly*, shows firm founder S. I. Morris standing beside a model of the firm's Brown & Root headquarters in Houston, introducing the downtown corporate

market to the general business of architecture. The headline reads: "Creativity isn't enough."

The prime mover behind Morris \* Aubry's advertising is founder Morris, 67, who says that many younger members of the firm were reluctant to go along with it at first. "At my age," he says, "I didn't have anything to lose." Morris points out that the firm's advertising is just a logical outgrowth of its ongoing marketing program, which the firm has energetically conducted for years. Now, having achieved a certain regional prominence, Morris \* Aubry seeks to gain a national identity with such big, out-of-state firms as Skidmore, Owings & Merrill, I. M. Pei and Partners, Johnson/Burgee and Helmuth, Obata and Kassabaum—with whom they have often worked as unsung associate architects on Texas projects.

SHWC's campaign, designed by the Dallas agency DBG&H for print media, has been underway since 1979. Since January 1981 each ad has featured a red graphic—an arrow, checkmark, numeral, exclamation point—intended, according to director of corporate communications Karen Ellis, to strike a contrast between the ad's "artistic informality" and the formal precision of the advertised product. Ads have appeared in *Fortune*, *Business Week*, *Southwest Airlines*, *National Real Estate Investor* and chamber of commerce magazines in Houston and Dallas and will soon appear in *The Wall Street Journal*.

SHWC's advertising effort was the brainchild of architect and senior vice

president William Downs, who—like Morris—emphasizes that advertising is not the "total answer" but only a "natural part" of the firm's marketing effort. "We look forward to a forward-looking marketing policy," Ellis says, only a part of which will be advertising. When they do advertise, she says, the important things are: "to keep it tasteful, truthful and never do anything to put down a competing professional."

The professional canon prohibiting architects from advertising was a long-standing restriction. Since 1909, AIA had stipulated in its code of ethics a ban against using any kind of paid advertising. By 1918, the code even prohibited an architect from publishing his work in a publication supported by advertising. The philosophy placed the profession above the undignified clamour of the marketplace, insisting instead on the noble notion that an architect's building should speak for itself.

This all changed in 1978, when the AIA voted to allow its members to "purchase dignified advertisements . . . only in newspapers, periodicals, directories or other publications [and not including] testimonials, photographs or comparative references to other architects." This move was in response to a 1977 Supreme Court ruling that professionals have a constitutional right to advertise their services and a determination by the Federal Trade Commission and Justice Department that professional code-of-ethics restrictions on advertising constitute a restraint of trade. Unfettering its membership even more, the AIA abolished the mandatory code of ethics itself in 1980.

Since embarking upon their advertising campaigns, both firms have received mostly positive feedback. By now, says SHWC's Ellis, the firm has received a lot of response from magazine readers in the form of "reader inquiry" cards included in the issues. And although Morris \* Aubry doesn't expect much response from potential clients for a couple of years, the firm has heard good things from other architects, who may view the experiment as a bold and necessary step—glad, perhaps, that someone else is doing it first. "After the Supreme Court ruling," says Morris \* Aubry marketing coordinator Janet Goodman, "the lawyers really blew it, advertising divorces for \$9.95. What we'd like to do is set a high standard for other architects to follow."

# A SIGN OF THE TIMES

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Boys on the bus (left to right): architect Mabrey, critics Dillon and Goldberger.

### Architecture in Corpus Christi 'Bombs' with Out-of-Town Critics

It is fairly safe to say that, in the wake of the Texas Society of Architects' 42nd Annual Meeting Oct. 29-31 in Corpus Christi, residents of the "Sparkling City by the Sea" may never view their city's architecture in quite the same light.

Keynoting the convention Oct. 30 was noted *New York Times* architecture critic Paul Goldberger, who earlier in the day joined fellow architecture critics David Dillon of the *Dallas Morning News* and John Pastier, formerly of the *Los Angeles Times* and now teaching and writing at UT-Austin, for a bus tour of the city to assess its architectural quality, or the lack of it.

All was well and good, until the evening edition of the *Corpus Christi Caller-Times* hit the streets. "Downtown bombs with the critics," a report on the tour by staff writer Stephen Sharpe, who accompanied the trio, generated a small hurricane of local reaction to the critics' criticism, much of which was bad. According to the newspaper account, Pastier thought the tour never should have occurred in the first place and said the new Corpus Christi National Bank looked like a jail; Dillon described much of the new development downtown as being "half-backy" and "muscle-bound"; and Goldberger thought the *Corpus Christi Caller-Times* building was "pretty

dreary." In fact, wrote staff writer Sharpe, "The verbal barbs struck most every structure coveted by the business and cultural communities."

To help calm the waves, 1981 TSA President Lee Roy Hahnfeld of Fort Worth wrote a letter to the editor of the *Caller-Times*, calling the tour a "constructive attempt to raise local design issues to the level of public consciousness" and pointing out that "none of the positive comments (the critics) did make were reported. . . ."

Pastier and Dillon both agree that the newspaper report did have somewhat of a negative slant. Among their more positive observations, most of which indeed went unreported, were the grand and dramatic stature of the Harbor bridge, the appropriate massing and color of the Bayfront Plaza Convention Center (where the convention was held), the city's 1950s city hall and its laudable success in keeping industry on the outskirts of town. They also liked, among other aspects of the city, the Terrace Hotel, Philip Johnson's Art Museum of South Texas and the old Nueces County Courthouse.

The critics also thought the tour itself could have been a more comprehensive forum. Other issues they wish it could have touched upon include: how to ad-

dress urban waterfronts architecturally, how to respond to the Texas courthouse tradition, the urban design potential of the bluff, and the methods of renovation available to a struggling downtown.

All things considered, the candid criticism did a lot to stimulate a lively discussion of Corpus Christi's architecture, good and bad. And not everyone took it all that seriously. In response to Goldberger's reported comment about the newspaper building, *Caller-Times* publisher Ed Harte was quoted in an Oct. 31 edition of the paper as saying: "I would have to agree with them . . . If they think it's dreary on the outside, they ought to see it on the inside."

—John R. Dykema, Jr.

### Galvanizing Urban Design: A Report on IUD's Third International Conference

As the title of the Third International Conference on Urban Design indicates, the Institute for Urban Design has held two international conferences before—in Philadelphia in 1979 and Boston in 1980. Institute members—mainly architects—met in those cities to talk to themselves in 1979 and to mayors of the world in 1980. This year in Galveston, Oct. 28-31, they met at the grassroots to talk to local citizens. Unfortunately, the timing of the conference prevented them from talking to very many Texas architects, many of whom were attending the 42nd Annual Meeting of the Texas Society of Architects held concurrently in Corpus Christi.

Texas architects unable to attend the Galveston conference missed a stimulating, challenging—occasionally frustrating—three days. It was held in the Southwest to address "Sunbelt/Snowbelt" issues, and its cast of characters for the main topic sessions was impressive. On national economics, University of Texas political economist David Hicks argued that market forces would inevitably cause a national shift toward the south, and toward lower urban densities. He suggested that this would not cause greater energy consumption and that it would indeed reduce congestion and pollution. David Perry, also from the University of Texas (a cosponsor of the conference), suggested that the notion of the "market" as an abstract concept was misleading. The "market" is the people, Perry said, and city form and population shifts are the result of individual initia-

tive and private entrepreneurship. He also noted that poverty is not noticeably changed by geographic location. "In human terms," he said, "poverty is always bad."

Interesting though these discussions were, the main focus of the conference rapidly shifted to Texas. Good panel sessions here were led by Jack Mitchell, dean of the School of Architecture at Rice (also a conference cosponsor), and Sinclair Black of UT-Austin, on growth patterns in Houston and Austin. And a three-way presentation by Lewis Faulkner, Daryl Engle and Tom Neiderauer focused on recent urban design activity in Fort Worth, San Antonio and Dallas.

In the best traditions of this island venue some of the conference jewels were hidden as securely as Jean Lafitte's treasure. Galveston, according to the conference material, had been selected as "a microcosm of the world's problems." Under the guidance of David Lewis, an urban designer from Pittsburgh, citizen teams had been examining the urban design problems of Galveston since the early part of the year. The issues were certainly familiar: housing shortages, inadequate public housing, transportation, historic preservation, downtown decay, university-city relationships, the visual environment, and leadership—or the lack thereof. Galveston quickly revealed its special qualities, however: a community with its own special culture, rich in history and the arts and in ethnic and social traditions, and with a strong economic opportunity in the port, the University of Texas Medical Center and its thirty-two miles of beach.

The citizen teams were joined for an informal R/UDAT by the likes of Jonathan Barnett from New York, John Kriken from San Francisco, Moshe Safdie from Cambridge and conference registrants from England, Canada, Turkey and all parts of the United States. While unanimous in praise of their island city, neither George Mitchell, Anne Blocker, Mayor Gus Manuel, Harris Kempner, Jr., the Galveston Historic Foundation nor the mysterious Gaido's Coffee Club seemed able to muster a reason for the city's apparent lack of self-confidence. It was as though the Great Storm of 1900 had yet to play itself out.

The potential shone through the malaise, however. Having made such an investment in public soul-searching,

and having provided such a stimulating backdrop for visiting professionals, the citizens of Galveston hopefully will be able to develop a collective image that will help re-establish their city as the rightful "Queen of the Gulf."

—David Woodcock

## Latimer Resigns from Historical Commission



Truett Latimer, executive director of the Texas Historical Commission since 1965, has resigned his post to become the director of public relations for Spaw-Glass, Inc., a

general contractor in Houston.

Under Latimer's direction, the Commission gained national recognition as one of the country's most active and successful historic preservation groups. Latimer also gained national recognition for himself as quite an authority on historic preservation, frequently speaking at preservation conferences across the country and serving on the President's Council on Historic Preservation in 1975-76.

Before becoming director of the Historical Commission, Latimer was director of public relations for the Texas Real Estate Association, and from 1952 to 1962 was a member of the Texas House of Representatives from Abilene. He is a member of the Texas Conservation Foundation, Texas Antiquities Committee, Texas Sesquicentennial Commission, and serves on the Board of Development of Hardin-Simmons University in Abilene, where he received a bachelor's degree in business administration in 1951.

State Archaeologist Curtis Tunnell has been named acting executive director of the Commission, to serve in that capacity until the Commission hires a permanent replacement for Latimer.

## New Federal Tax Law Provides Incentives For Historic Preservation

The new Economic Recovery Tax Act, passed by the U.S. Congress last year and vigorously supported by AIA, provides substantial incentives for investing in the preservation and adaptive use of historic buildings.

The Act allows a 25 percent investment tax credit on the rehabilitation of any commercial or residential rental building listed on the National Register of Historic Places or certified as contributing to the significance of a National Register District.

Rehabilitation costs must exceed \$5,000 of the "adjusted basis" of the building (the cost of the building less land value and any depreciation), whichever is greater.

The tax credit became available for projects Jan. 1, 1982. For more information, contact Stan Kolbe at AIA headquarters in Washington, D.C., at (202) 626-7379, or Anice Read at the Texas Historical Commission in Austin at (512) 475-3057.

## Texas Construction Activity Shows 27 Percent Increase For First 10 Months of 1981

Total construction contracts in Texas reflect a 27 percent increase for the first 10 months of 1981 compared to the same 10-month period in 1980, according to McGraw-Hill's F. W. Dodge Division.

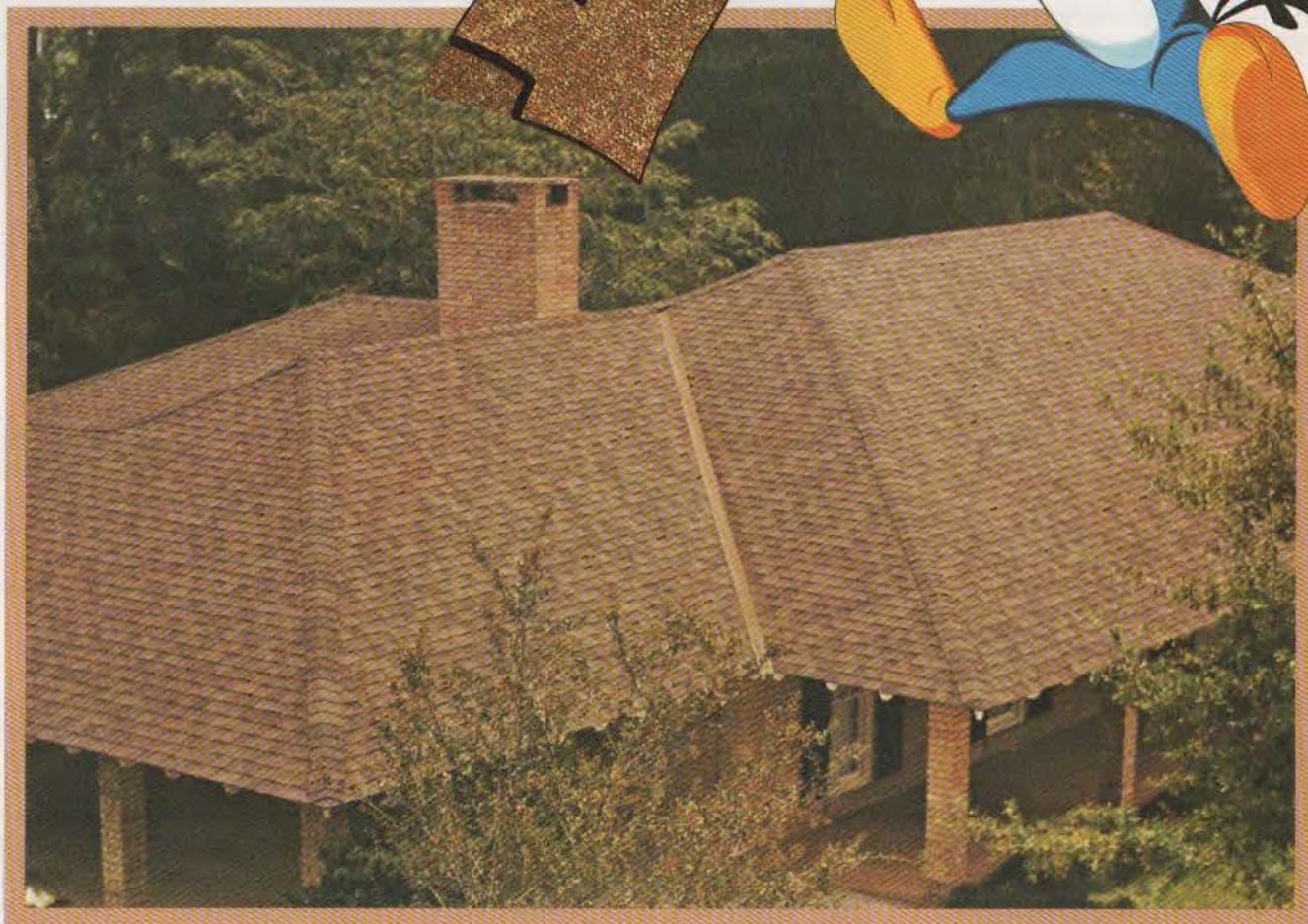
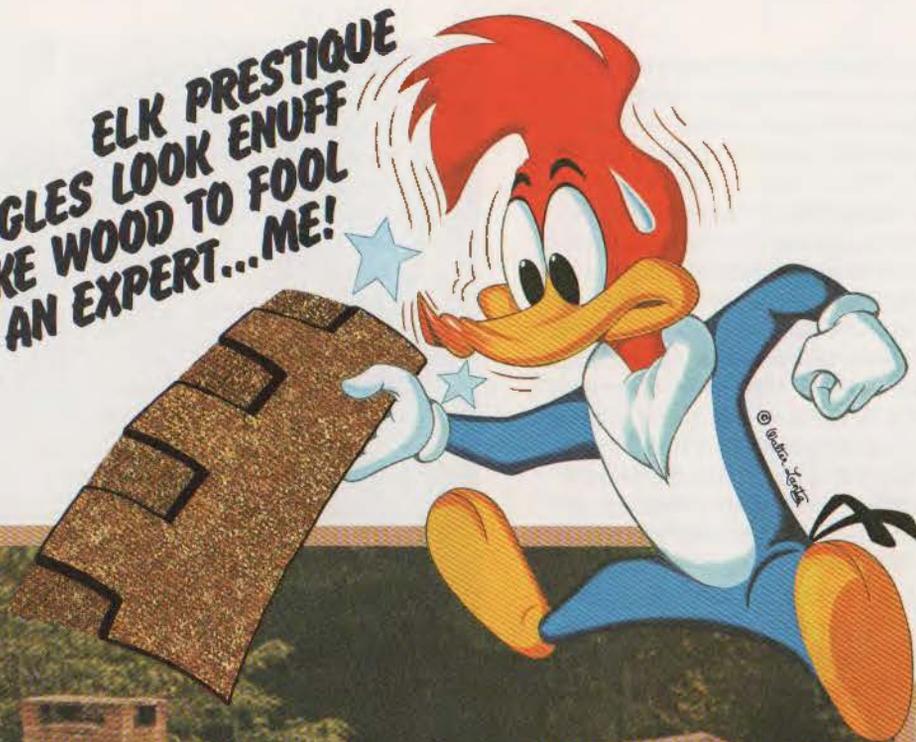
Dodge Vice President and Chief Economist George Christie reports that contracts for residential, non-residential and non-building construction statewide totalled \$13,910,903,000 from January through October 1981, up from a total of \$10,965,125,000 for the same period last year.

In the Houston metropolitan area, total residential and non-residential building contracts show a 45 percent increase for the first 10 months of 1981. In Brazoria, Fort Bend, Harris, Liberty, Montgomery and Waller Counties, building contracts from January through October 1981 totalled \$4,044,816,000, up from a total of \$2,796,443,000 for the first 10 months of 1980.

Building activity in the Dallas/Fort Worth area shows a 30 percent increase for the first 10 months of 1981. Residential and non-residential contracts in Collin, Dallas, Denton, Ellis, Hood, Johnson, Kaufman, Parker, Rockwall, Tarrant and Wise Counties totalled \$3,436,435,000 for the first 10 months of 1981, up from a total of \$2,639,760,000 for the same period last year.

*Continued on page 62.*

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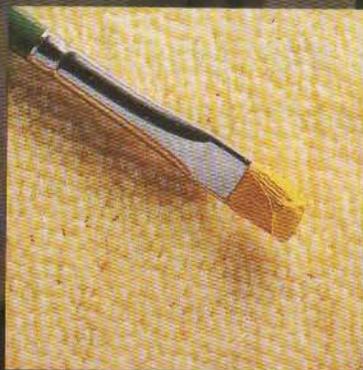
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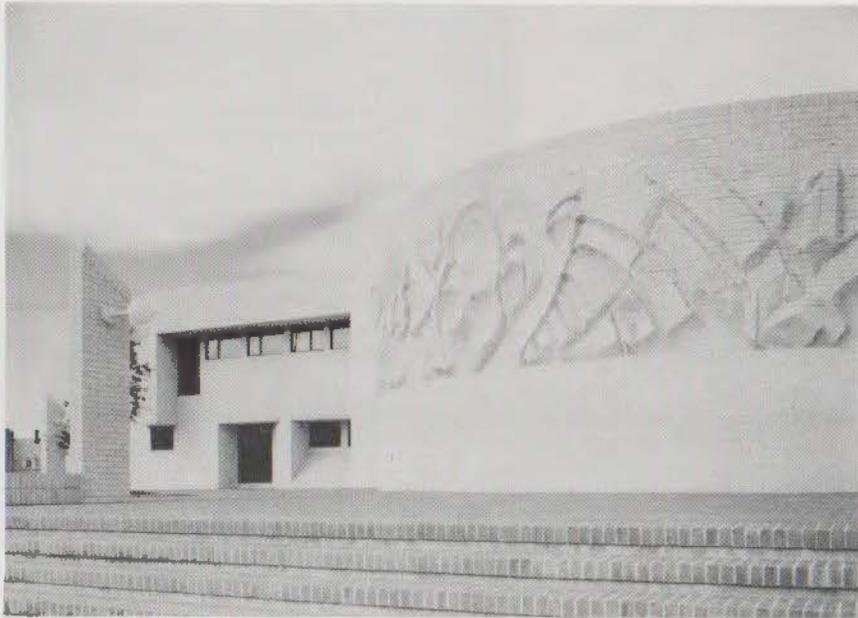
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General Contractor: Houston Construction Co., Pueblo, Colorado  
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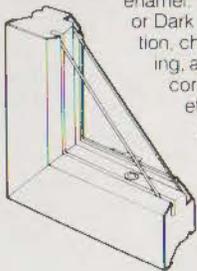
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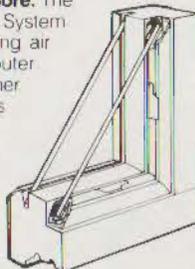
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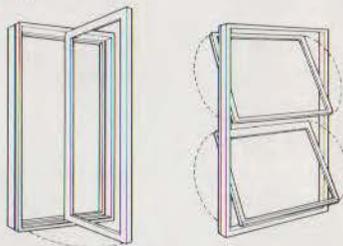
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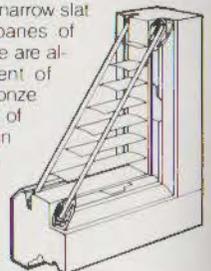


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# About this Issue

Until the last decade or so, America's preservation movement commonly was viewed as an activity of the social elite, if not the eccentric. It was a commitment grounded in patriotism and a love of history. And it was a struggle, an ongoing conflict with new development in which many skirmishes were lost due to the strength of the opposition. But, almost as if on cue, a number of factors began to coalesce into a broader and more powerful base of support for the historic preservation movement.

With the "greening" of America in the '60s came a renewed interest in crafts—the value of the human touch, as in the case of rich architectural details—and in conservation, which included the recycling of buildings. Similarly, the energy crisis of the early '70s reinforced the awareness of the energy-saving potential of old buildings, due to their often superior thermal performance, as well as their negation of energy expenditures for new construction. Economic conditions within the construction industry have encouraged more involvement in preservation and adaptive use on the part of architects, such that a recent *Progressive Architecture* survey indicated remodeling accounts for over a third of the total volume of work by U.S. architectural firms. Furthermore, architects' economic interest in preservation has been supplemented by changing patterns of taste reflected in a shift away from ahistorical Modernist dogma toward what has been labeled a Post-modern predilection for historic allusion. (What could be more tastefully Post-modern than the real thing?)

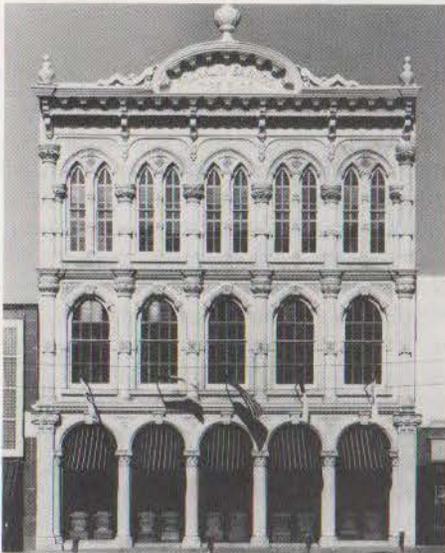
The emphasis on things past surrounding the nation's 200th birthday tended to boost the cause of preservation, as has the many-faceted new interest in inner-city living and its ramifications regarding the use of old buildings.

As a kind of clincher, in addition to the inherent economics of re-use, the federal government has come forward with generous new tax incentives for investment in historic properties (see page 60).

In short, it seems accurate to observe that preservation has come of age. While there still are many struggles in behalf of old buildings, public sentiment routinely now is with, rather than against, the preservationist. So it is that the emphasis of the organized preservation movement has shifted away from selling the cause toward seeing that preservation is done right. The concern is that, too often, well-intentioned efforts to save and re-use old buildings actually rob them of significant architectural and historical characteristics. Preservationists cite two common practices—the sandblasting of masonry surfaces and the insertion of anodized aluminum, fixed-glass windows—as examples of how a building's integrity can be damaged.

Perhaps there never will be widespread agreement on the parameters for appropriate adaptation of historic structures. But one principle seems worth citing here: Before major alterations are made to a building, its original form and composition at least should be accurately documented in the interest of the historic record. For once that sash has been removed, that cornice torn away, the building has been partially severed from its past. That rare and precious quality of authenticity has been sacrificed, willfully and forever.

—Larry Paul Fuller

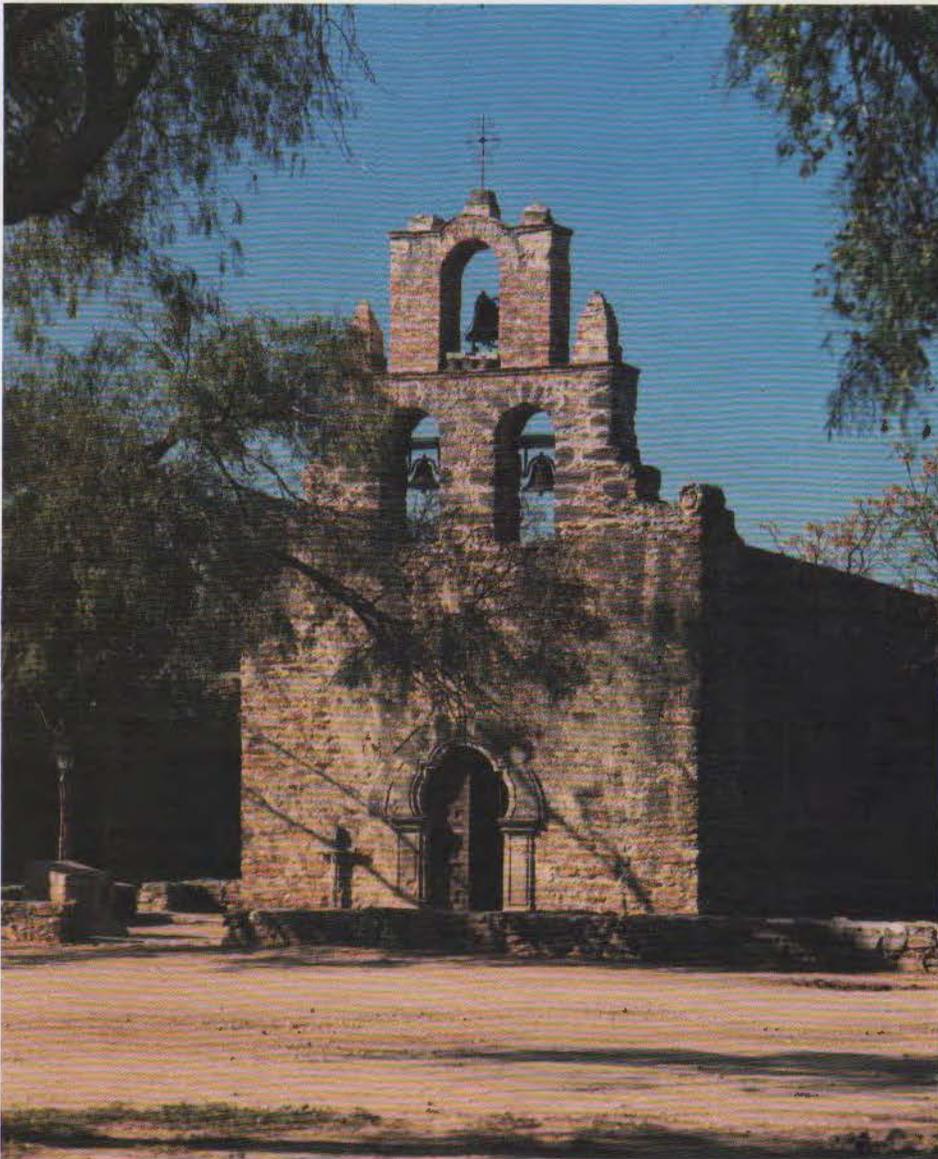


*Special thanks to Eugene George, AIA, for his advice and counsel during the preparation of this issue.*

# Developments in Historic Preservation

## *An Overview*

By James Marston Fitch



Zimgraf

*Mission San Francisco de la Espada, San Antonio. Built in 1731 and reconstructed by Father Francis Bouchu during the period 1858–1907. Subsequent restoration work by Harvey P. Smith and, in recent years, by Ford Powell & Carson, San Antonio.*

The rapid expansion of the field of historic preservation is marked by the need for more precise definitions and terminology. Indeed, were it not for the fact that the term has become generic, it might well be replaced by one more accurately descriptive, e.g., retrieval and recycling of the historic environment, or—even more comprehensively—the curatorial management of the built world. However, in the United States, the term will continue to serve as the umbrella name for the field for the simple reason that it has become institutionalized, e.g., the National Trust for *Historic Preservation*.

### **CHANGING PARAMETERS**

One of the most characteristic aspects of historic preservation today is that its domain is being constantly extended in two distinct ways. On the one hand, the *scale* of the artifact being considered as requiring preservation is being pushed upward to include very large ones (e.g., the entire island of Nantucket) as well as downward, to include very small ones (e.g., historic rooms or fragments thereof installed in art museums).

On the other hand, the domain is being enlarged by a radical increase in the *types* of artifacts being considered worthy of preservation. Thus, in addition to monumental high-style architecture—traditionally the concern of the preservationist—whole new categories of structures are now recognized as equally meritorious: vernacular, folkloristic, and industrial structures. In a parallel fashion, the time scale of historicity is being extended to include pre-Columbian settlements at one end and Art Deco skyscrapers at the other.

In terms of artifactual size, the expansion of the domain has been greater with large objects than with small ones. This is because of the discovery that the



Frank Armstrong

*Kitchen and smokehouse behind Stagecoach Inn, Winedale. Built circa 1848, reconstructed 1962-66 under supervision of Wayne Bell, Austin.*

future of the individual site or monument cannot be isolated from that of its environmental context. This can be clearly seen in the experience of cities like Charleston and Savannah, where in the past decades, battles to save individual buildings have inevitably been enlarged to include the surrounding district.

This shift of concern from the isolated artifact to concern for its context has had far-reaching consequences, some of which are only now beginning to be understood. When we undertake the rehabilitation or regeneration of an entire historic district, as opposed to that of an isolated building, we are immediately confronted with the responsibility for the indigenous population of that district. Should it be rehoused in the recycled structures? The historic cores of old cities have long ago lost much or all of their original populations. Instead of the rich and mighty who once lived there, they are more and more occupied by working people, especially the elderly, the poor, and ethnic minorities. By the same token, the housing stock of these districts, whatever its historic associations or aesthetic potentials, is usually substandard by today's standards. Hence restoration involves a large investment in basic amenities—new kitchens and baths, new heating and lighting, fire-proof halls, and so on—investments which inevitably mean increased rents or sale prices. In practice, this has meant that higher-income populations replace low-income people in the rehabilitated housing, while the displaced population is compelled to find new accommodations as best it can.

This internal migration, popularly termed "gentrification," has a number of unfortunate consequences. It alienates the displaced population even farther from its urban base, transposing the slum

and ghetto instead of eliminating it. It has the effect of pushing a wide range of small stores, workshops, and ateliers either into bankruptcy (because they cannot survive forced transplantation) or out of the central city altogether. Thus, while the physical fabric of the heritage may be preserved and enhanced, the lifestyles it has generated and supported may be impoverished. Minimizing or preventing these disruptive effects of retrieval and recycling of historic districts clearly calls for new levels of sociocultural engineering.

#### PROFUNDITY OF INTERVENTION

Because of the greatly increased activity in preservation, it becomes both necessary and possible to establish a broader and more precise nomenclature to accommodate both the immensely broadened scope of the field and the various types and levels of intervention. We must think of the artifacts with which we deal—cities, districts, individual buildings—as living organisms. Then it becomes apparent that they display all the pathological processes of life, including that of simple aging, and that therapeutic interventions will necessarily cover a wide spectrum of treatments, from the conservative to the radical. The medical analogies are not at all far-fetched. Specialized problem areas are already being described as "stone disease," "glass diseases," "diseases of timber structures." Such terms describe syndromes of cause and effect which must be understood before a successful therapy can be undertaken. And again, as in medicine, the most conservative treatment possible in any given case is usually the wisest, if for no other reason than that it is most easily reversed: least done, soonest mended. Reversibility is a criterion which has developed from a century's experience in archaeology and

art conservation, where radical interventions employing the "latest thing" in science and technology have often led to the irreversible degradation of the artifact in question. We can therefore classify levels of intervention according to a scale of increasing radicality, thus: (1) preservation; (2) restoration; (3) conservation and consolidation; (4) reconstitution; (5) adaptive reuse; (6) reconstruction; (7) replication.

**Preservation** implies the maintenance of the artifact in the same physical condition as when it was received by the curatorial agency. Nothing is added to or subtracted from the aesthetic corpus of the artifact. Any interventions necessary to preserve its physical integrity are to be cosmetically unobtrusive.

Of course, even the simplest preservation can involve substantial interventions in the fabric. Fire and security alarm systems may have to be installed. The project's program of interpretation may require the installation of new mechanical systems, e.g., summer cooling. The sheer weight and vibration of tourists passing through the building may demand structural reinforcing at strategic spots. Such interventions will naturally be kept as nearly invisible as possible.

**Restoration** describes the process of returning the artifact to the physical condition in which it would have been at some previous stage of its morphological development. The precise stage is determined either by historical association (the way it was when Washington slept there) or aesthetic integrity (the portico at Mount Vernon must have *all* its columns). Intervention at this level is more radical than simple preservation.

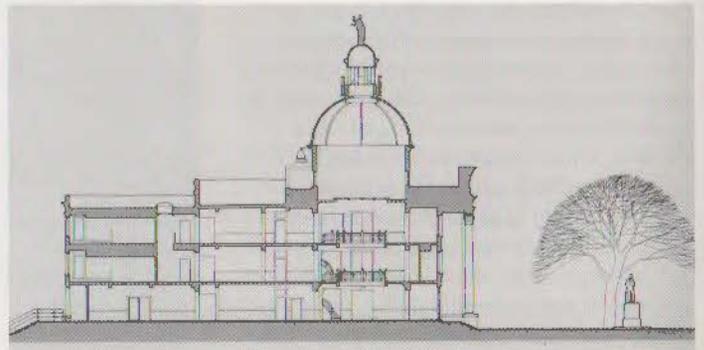
Until recently, the terms "preservation" and "restoration" have been used almost interchangeably. Thus, for example, the Society for the Preservation of New England Antiquities, although founded in



Fort Bend County Courthouse, Richmond, 1909. Designed by C. H. Page, Jr. & Brothers; restoration and adaptive use by Ray B. Bailey, Architects, Inc., Houston.



Paul Hester (also above)



LEFT: Courtroom from beneath balcony. ABOVE: Section. The ornate copper roof, painted silver years ago, was repaired and restored, as was the previously covered skylight. Brick was cleaned, joints repointed, limestone columns stripped of their paint. Inside, most original spaces were restored to as-built condition; spaces within subsequent additions (1935 and 1957) were remodeled to conform to the character of the original building.

Eugene George, AIA



Compound at Fort Leaton, Presidio. Established in the late 1840s as a fortified residence and trading post. Restoration and reconstruction in various phases from 1969–77 by Texas Department of Parks and Wildlife. Staff architect: Dennis Cordes.

1910, did not find it necessary to make any distinction between these two quite different levels of intervention until recently, when it had become obvious that the ambiguity of terms was much more than a mere problem in semantics. It had led to confusion in the policies followed in the management of the society's properties. In earlier years, there had been the assumption that (funds permitting) each property should be restored to some putatively golden period in its history. This had sometimes led to radical and, as is now all too often apparent, historically inaccurate manipulation of the fabric. Such manipulations have proved to be undesirable in several respects. Not only were many elements of the building removed and discarded, without their having been properly photographed, measured, and cataloged; also, by the same token, the changes became irreversible. As a result of its reexamination of this problem, the SPNEA has recently reformulated its policy toward its holdings and especially toward new acquisitions. This policy calls for keeping any newly acquired properties in precisely the condition in which they are received. The only physical intervention will be those necessary to preserve and maintain the physical integrity of the artifact.

**Conservation and Consolidation** describes physical intervention in the actual fabric of the building to ensure its continued structural integrity. Such measures can range from relatively minor therapies (fumigation against termites; stone cleaning) to very radical ones (consolidation of desiccated wood; insertion of new foundations).

All human artifacts, like all material objects generally, are subject to the continuous and ineluctable attrition of the terrestrial environment. These forces are bewilderingly complex. Heat and

cold; moisture and dryness; sunlight and darkness; gravity, wind pressure, and vibration—all are constantly at work. Their action can never be halted; only the consequences can be minimized by continual care and maintenance. Modern science and technology offer the architectural conservationist an unprecedented range of diagnostic tools and therapeutic measures which would have been inconceivable only a few decades ago. These make it possible, in theory at least, to reclaim even seriously damaged building fabrics and extend their effective life for decades into the future.

**Reconstitution** is a more radical version of the above, in which the building can be saved only by piece-by-piece reassembly, either in situ or on a new site. Reconstitution in situ is ordinarily the consequence of disasters such as war or earthquakes, where most of the original constituent parts remain in being but *disjecta*, or scattered. On occasion, it may be necessary to dismantle a building and reassemble it on the same site. Reconstitution on new sites is much more familiar, usually the consequence of the transplanted structure being too big or bulky to have been moved intact.

Unfortunately, all too many historic buildings cannot be saved in toto, either on their original site or in new outdoor locations. In such instances, the preservationist must retreat to the position of saving as many significant elements as possible. Sometimes architectural fragments can be preserved only by installation in a museum; sometimes they can be preserved out of doors, displayed in the landscape, like sculpture. In some cases, entire facades can be incorporated in new structures on the same site.

**Adaptive Use** is often the only economic way in which old buildings can be saved, i.e. adapting them to the requirements of new tenants. This can some-

times involve fairly radical interventions, especially in the internal organization of space, in which any or all of the above levels of intervention may be called for.

The remodeling of old buildings had characteristically involved "improving" or "modernizing" them—i.e., *concealing* the fact that they were old by manipulating their surfaces to "make them look like new." In other words, no value attached to either the historical or aesthetic attributes of the old buildings; the only justification for conserving them at all was strictly utilitarian. From this point of view, ornamental features were regarded as counterproductive since they tended to date the building. Thus they were stripped off, concealed behind veneers of various sorts, or simply painted over. Clearly this handling of old buildings reflected the American attitude toward used artifacts in general. Unless the artifact was a "genuine antique" (in which case it was subject to an entirely different evaluation), it was "used," "secondhand," "old-fashioned"; hence all traces of the aging process were to be concealed.

It is a measure of how profoundly our attitude toward the built environment is changing that this type of remodeling is now generally discredited. This changed attitude reflects our growing realization that *all* old buildings have a certain value—economically, scenographically, sentimentally—and not merely those whose historicity or artistic value is already established.

**Reconstruction** describes the recreation of vanished buildings on their original site. The reconstructed building acts as the tangible, three-dimensional surrogate of the original structure, its physical form being established by archaeological, archival, and literary evidence. This is one of the most radical levels of intervention. It is also one of the



*Palm Valley Lutheran Church, near Round Rock, 1894. An excellent example of true preservation, the church itself has suffered no changes or additions since its construction; it merely has been lovingly maintained throughout its history.*

most hazardous culturally; all attempts to reconstruct the past, no matter what academic and scientific resources are available to the preservationist, necessarily involve subjective hypotheses.

**Replication** in the art field implies the creation of a mirror image of an *extant* artifact; in the case of architecture, it implies the construction of an exact copy of a still-standing building on a site removed from the prototype. In other words, the replica *coexists* with the original. Physically, the replica can be more accurate than the reconstruction, since the prototype is available as a control for proportion, polychromy, texture. It is at once the most radical and the most hazardous of all forms of intervention; nevertheless, it has specific utility in certain situations, e.g., to stand in the open air as a surrogate for an original which must be moved to the controlled environment of a museum.

A reconstruction may be justified for urbanistic or ambiental reasons, as in situations where it played a vital role in some monumental composition. There are historical personages and events which might be so important to their nation as to justify the reconstruction of buildings in which they lived and acted, even though the building itself might long ago have disappeared. At a smaller scale, it may often be necessary to reproduce missing elements *within* a given building which has been mutilated by fire, neglect, or remodeling. And at a still smaller scale, there is the problem of missing elements in a decorative feature (a column missing from a portico; a bracket or coffer lost from a cornice). Such voids must be filled with replicas. For future curators, such replicas ought to be marked in a permanent way.



*Eugene George, AIA (also above and below)*



*LEFT: Rear facade. Shown in foreground is a cemetery with tombstones bearing dates as old as 1863.*



Bill Kennedy



Ellison

LEFT: Nieman Hanks & Puryear offices, Austin, 1979. Design for adaptive use by Eugene George, Austin. ABOVE: The original Spanish Colonial revival structure, utilized as an auto service center for some 50 years.

## TRAINING FOR PROFESSIONAL PRESERVATION: THE ARCHITECT

The need for specialized training in the so-called design professions (architecture, landscape architecture, interior design) is especially acute. In these areas, American undergraduate training has tended to be ahistorical, if not, indeed, anti-historical. The curricula place great emphasis upon creativity, self-expression, artistic freedom: admirable criteria in themselves. Unhappily, they have led students conceptually to picture themselves as being perpetually in the avant-garde, of working always on a clean slate, of designing *de novo*: of creating isolated, freestanding monuments without any context, temporal or environmental.

Since legally a licensed architect or engineer must prepare the working drawings and specifications for any building involving public health and safety, architects will be pivotal figures in most projects for restoration or adaptive use of old buildings. Unfortunately, they are often ill prepared for such interventions. For example: it will be comparatively easy for them to design and build conventional balloon-framed wooden houses, of new materials and sited on new land. But to restore an old wood-frame house which has been subjected to two centuries of use and abuse requires a quite different order of professional knowledge and competence. The differences are at once narrowly practical and broadly theoretical. An old house might have old brick chimneys or stone foundations which require consolidation, either by the injection of cement grouting or by the insertion of new structural elements. Such interventions must take into account the dangers of disturbing delicate static relationships, the hazards of new loads on old footings, the difference in strengths between old lime

mortar and new portland cement, and so forth. Moreover, the cosmetic integrity of the old structure will require the concealment of all new work and the cleaning and restoration of original systems of polychromy.

But the very act of conservation of old buildings (as of old paintings or sculptures) raises important theoretical questions as well. If, for example, this old frame house happens also to have some important historical association (Washington slept on this bed, Jefferson drafted the Declaration of Independence on this desk, John Brown and his raiders staged their last stand behind this door) then the bed, the desk, the bullet-ridden door achieve a symbolic importance quite without parallel in conventional design. No matter how fragile, faded or termite-ridden, their actual physical integument must be conserved at all costs, demanding prophylactic and prosthetic measures never to be found in the construction of new artifacts. Such problems as these confront architects who aspire to work in historic preservation with the need for a new kind of theoretical apparatus. They must develop the capacity to work in modes of stylistic expression which are not their own; to learn to respect the aesthetic criteria of long-dead designers and craftsmen—criteria which might not be at all congruent with their own taste. They must have a willingness to investigate and then respect the historical development of the artifact in hand; an ability to subordinate their own preferences and prejudices to that record; and a readiness to collaborate with other specialists.

Important as they may be, architects are only one kind of a number of professionals required in any comprehensive program for the preservation of the national patrimony: archaeologists, art historians, art conservators; landscape

architects, botanists, and geographers; chemists, engineers, photographers and photogrammetrists, etc., etc. In order to collaborate with maximum effectiveness, such specialists also require formal training in historic preservation; and the training should be of the synoptic, cross-disciplinary nature already described. To illustrate the problem: students interested in focusing on some specialized aspect of conservation such as the diseases of stone or stained glass will obviously need a first degree in chemistry. But no undergraduate curriculum in chemistry is apt to offer them the opportunity to study the special pathologies involved in the attrition of stone or glass by environmental forces. Nor, paradoxically, is the standard graduate course in chemistry apt to encourage them to work with architects or art historians to master the aesthetic and cosmetic aspects of old masonry or old glass. Neither undergraduate nor graduate curricula are apt to offer either incentive or opportunity to explore all the complex technical and cultural nuances of the problems thus raised. Only a new curriculum, specially designed to meet these new requirements, can fill the bill.



James Marston Fitch is well known for his pioneering work in historic preservation education. At Columbia University he established the country's first academic program in preservation. More recently

he has established a comparable degree program at the University of Pennsylvania's Graduate School of Fine Arts. He is currently Director of Historic Preservation at the New York architectural firm of Beyer Blinder Belle. This article is abstracted from Dr. Fitch's forthcoming book *Historic Preservation: Curatorial Management of the Built World*, to be published by McGraw-Hill in March 1982.

# Profile: Bell, Klein & Hoffman

## *Austin Architects and Restoration Consultants, Inc.*

By Michael McCullar

Above King David's Lebanese cafe in Austin, near the State Capitol and the northern terminus of historic Congress Avenue, are the offices of Bell, Klein & Hoffman, Architects and Restoration Consultants, Inc. The firm's physical presence on The Avenue is unassuming. A narrow doorway squeezed between two 19th century buildings opens to a creaky stairway, which leads up to offices on the second floor. As a whole, the firm seems as self-effacing as its principle parts: Wayne Bell, David Hoffman and John Klein, who modestly shun such things as promotional brochures and design awards programs. The firm is low-key, authoritative and quietly proficient in the art and science of making old buildings like new again.

If the firm's presence on Congress is discreet, its work is not. South on The Avenue a couple of blocks is one of Bell, Klein & Hoffman's latest and grandest recreations, The Tips Building, an architectural landmark on Congress Avenue for a hundred years yet only recently returned to glory as a home office for Austin's Franklin Savings Association. The building originally was designed by architect Jasper Preston for Austin hardware magnate Walter Tips and built for \$30,000 in 1877. After a century of the building's use and misuse, new owner Franklin Savings hired Bell, Klein & Hoffman to design a \$1.5 million restoration and adaptive use. The building's "Venetian Gothic-High Victorian Italianate" facade, "modernized" in the 1920s and '50s to make the building look like a Stop-N-Go, was artfully restored, complete with new hand-carved limestone arches and five doors made from the building's salvaged pine floor joists. Inside, architects created contemporary office space from scratch, incorporating new mezzanine levels and retaining an



*Firm principals (left to right): Wayne Bell, John Klein and David Hoffman.*

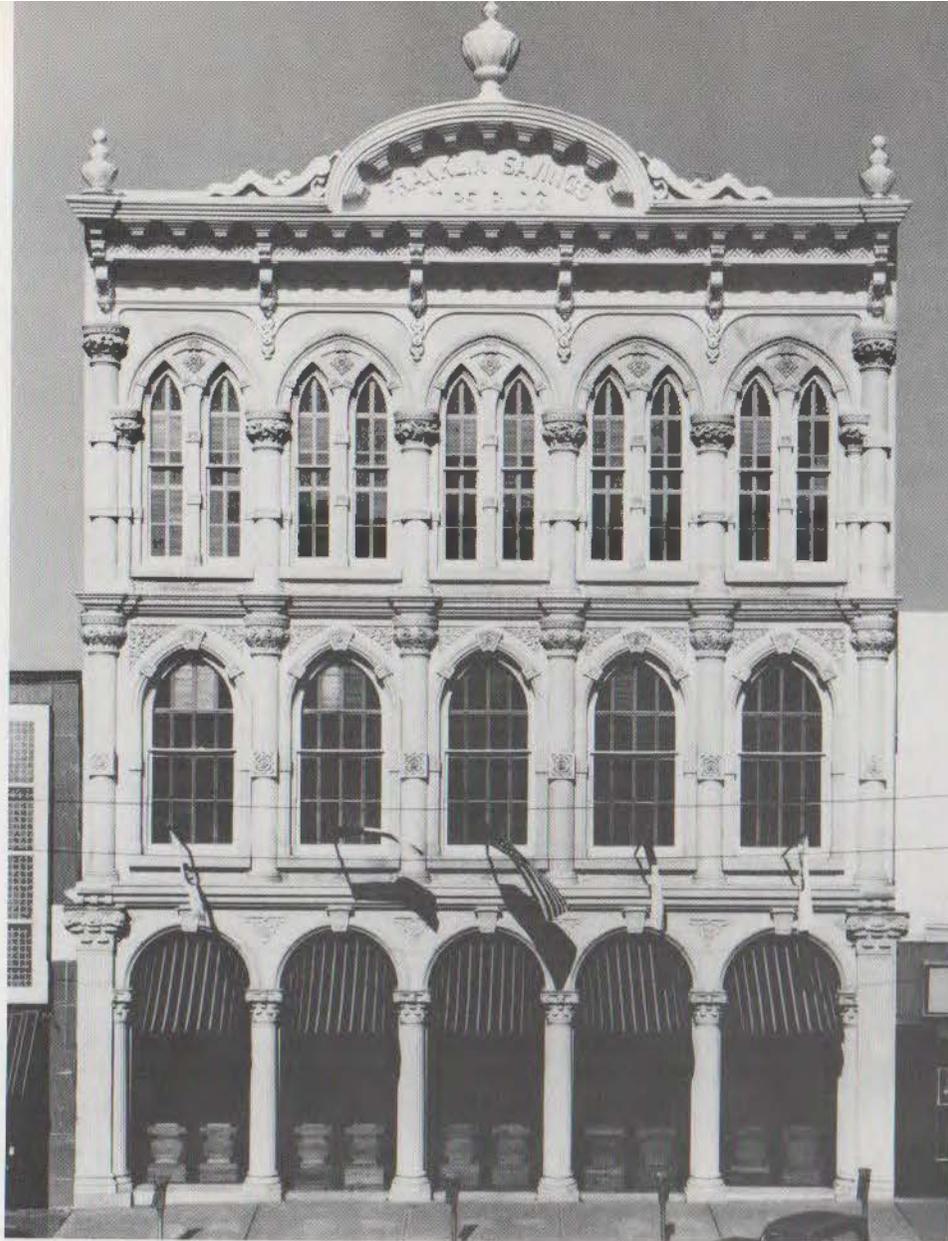
original cast-iron colonnade, fashioned from Confederate artillery shells, which runs the length of the building on the first floor.

In spite of the firm's low profile, another of its projects generated a whirlwind of controversy in Huntsville last year. Commissioned by Sam Houston State University to restore the Sam Houston Home in Huntsville as authentically as possible to the time when Houston lived there, the firm did almost too good of a job. Although no old photograph could be found showing Houston himself sitting on the front porch, painstaking research did reveal that, in all probability, the house was not a prim white clapboard dogtrot with Greek Revival portico when it sheltered Sam Houston in the 1850s. Following the client's program to the letter, architects proceeded to uncover and restore the house's original sawn wall timbers, covering cracks in

between with horizontal battens and whitewashing the exterior. The gabled front portico was removed and a rear porch and attached rooms were rebuilt. Walker County preservationists cherished the structure as is, however, complete with portico and clapboard, which they felt could very well have been added during Houston's time. In the end, after much publicity and litigation, the courts ruled in favor of the \$175,000 project, which is now nearing completion.

"We considered the Sam Houston Home to be an artifact just like something in a display case," Hoffman says, "or as in underwater archaeology, when they take all the incrustations off the beautiful gold cross."

While the firm thinks the Sam Houston project is the closest thing it has done to a pure "restoration"—faithfully taking a building back to a specific point in time—its Maxey House project in



*Tips Building facade in Austin, after restoration.*



*Sam Houston Home in Huntsville, after restoration.*



*Tips Building interior, with colonnade.*

Paris, in northeast Texas, is a good example of a more inclusive "preservation." The historical significance of the house stems not only from its architecture—which is considered an excellent example of the transition between Greek Revival and Victorian—but also from the fact that it was lived in by one family for almost 100 years. Descendants of Sam Bell Maxey, Confederate general, lawyer and U.S. Senator, inhabited the house from the time it was built in 1867 to the time it ceased being a home upon the death of Maxey descendent Sallie Lee Lightfoot in 1966. The family then donated the house to the Texas Parks and Wildlife Department, which commissioned the firm in 1976 to preserve it as it was in 1966, including all additions and alterations. The idea, in effect, was to preserve 99 years of the house's history as a home. Architects developed a preservation plan "to illustrate not only the historical significance of the architecture but to illuminate the fact that change is a part of the natural life of buildings and only increases their worth and interest as historic structures."

Historical significance, Hoffman says, is an ever-changing value. "What is a 21st century architectural historian going to view as significant?" It is very possible, he says, that the 1950s facades that everyone slapped onto old downtown buildings to make them modern may someday be considered historically significant. In that sense, opponents of their Sam Houston project may have had a valid point. There are certain risks one takes in tearing away too much of a building to get at its original state or to conform to the vicissitudes of style, Bell says. In England, for example, they stripped away some of their finest Victorian architecture when Victoriana was no longer in vogue. In Huntsville, archi-

Clifton Wendel



*A celebration of preservation: Austinites crowd The Avenue for unveiling of restored Tips Building in 1981.*

jects were charged with isolating a brief part of the building's history, which is exactly what the university regents wanted them to do, and which they did as accurately and as honestly as they could. The fact remained, however, that the house—with all its modifications—reflected 130 years of history. The changes themselves had become historically significant, at least to members of the Walker County Historical Commission.

The firm's attitudes toward historic preservation also are ever-changing. Bell has become less of a purist than he was when he first worked on the University of Texas' Winedale Historical Center near Round Top and the Littlefield Home in Austin in the mid-'60s. Then, he says, he took the "highly polished" approach, trying to make the houses into museums that you could look at but not touch. Now, he says, he's more "radical," willing to do more to a building to make

it useful and "real." Ironically, as Bell becomes more liberal with age, Hoffman and Klein are becoming more conservative. "We are the purists now," Hoffman says. "John and I make ourselves more subservient to the building than a more design-oriented person would, someone who wants to make a statement."

Bell, Klein and Hoffman have been together since 1972, when all three worked for the Parks and Wildlife Department. Bell, a 1960 graduate of UT-Austin with a bachelor's degree in architecture, had been director of the National Register Program for the Texas Historical Commission, and Hoffman and Klein had just graduated from UT-Austin, also with bachelor's degrees in architecture. Parks and Wildlife had just organized its Historic Sites and Restoration Branch, for which Hoffman went to work as a draftsman as soon as he got out of school. In 1972, Bell accepted a

job as branch head and promoted Hoffman to branch architect. Hoffman in turn hired Klein to take his place as draftsman. Within a year, Bell accepted another job offer, this time to teach historic preservation at UT-Austin. Before he left, he proposed to Hoffman and Klein the idea of forming a partnership to moonlight on some private work that Bell had accumulated but didn't have the time to do. Since they worked so well together, Hoffman and Klein accepted his offer, forming the partnership in 1973. By the summer of 1974, due to an increasing workload, Hoffman and Klein were both working full time with the firm, while Bell continued, as he has ever since, to divide his time between classroom and office.

In the years since its founding, Bell, Klein & Hoffman has become one of the state's preeminent architectural firms specializing in historic preservation.

Their volume of work over the last 10 years—some 30 projects a year statewide, including master plans as well as restoration, preservation and adaptive use projects—has earned it an excellent reputation and a loyal clientele. Their success, Klein says, is due to a variety of reasons, not the least of which is the fact that an old building to them is always a glass half full.

"We look at an old house and immediately see positive things," Klein says. "We see things happening, and we get excited. Our whole attitude is, hey, this place is neat, it's got all these things going for it. We see the potential there."

Klein also attributes the firm's success to the people on its staff. "The firm is comprised of the people we employ," he says. "and we employ good people." In addition to the three principals, the firm roster includes project architects Cyrus Jones, Kim Williams and John Volz; research historian Bennie Hoffman; a production staff consisting of Laurie Limbacher, Trip Bennett, Rick Lewis, Elizabeth Danze and Janet Cornelius; administrative assistants Susie Hoes and Chris Garner; and a "special project team" consisting of Scott Fields, David Porter and Cindy Brandimarte.

With Bell more or less a part-time principal, Hoffman and Klein handle the day-to-day management of the firm. But the three of them stay equally involved in major firm and project decisions. The three of them have also developed, as have many of their employees, certain special interests and capabilities. "I would never contemplate moving a structure without having John look at it," Bell says. By the same token, Klein says, "If there's a paint color decision to be made, Wayne's the best person for that."

Of the firm's special capabilities, one they consider most important is documentation, proving that the changes they make to a building are as historically accurate as possible. Documentation occurs on two fronts, says Hoffman, whose wife Bennie is the firm's research historian (a position she held before she became his wife, Hoffman emphasizes). One is historical research, which is done by a person trained in it, who knows sources and how to contact people and follow up tips. "That kind of research may not uncover that all-informative letter in Aunt Minnie's trunk in the attic," Hoffman says, "but you can never uncover all the possibilities."

Then there's architectural investiga-

tion, which is something that's learned on the job, Hoffman says, not in school. "It is not something an architect would ordinarily know." It's sort of a sixth sense, a developed expertise that "tells you where to lift a piece of material to see what's underneath, then it tells you what you're looking at."

With such expertise, as well as an everlasting affinity for fine old architecture, does the firm have a secret desire to design a new building? To "make a statement?" Are they afraid of being typecast as restoration specialists who



*Maxey House in Paris, Texas.*

don't know anything about contemporary architectural design?

"We are architects first," Bell says, "then restoration consultants." Indeed, that's how they bill themselves on their storefront shingle. Bell says that he's not afraid of being typecast, however, though he is aware that they have a problem being recognized as architects who also can do contemporary design, a service they have emphasized more in recent years. Hoffman has two new residential projects underway in Austin, and the firm has done an infill project on Austin's celebrated Sixth Street, also under construction. Nevertheless, all three take pride in what they do best, historic preservation, which they also believe is every bit as creatively challenging as new design.

"I've always maintained that it's the same process," Hoffman says. "An old building comes to you as part of the

client's program just like any other requirement. It's all part of the project's parameters."

"You have to have the same design ability to handle it," Klein contends. "The best example of that is the Tips Building, where real creativity took place." Architects were confined by a hollow shell of four walls, Klein says. And only the exterior walls were to be restored. Virtually everything else was originally created. "We were confined by space requirements just as you are on any project."

In a more conventional restoration, however, where more of the vintage fabric is retained or replicated, inside and out, juries often ask: who gets the design award? The original architect—posthumously, perhaps—or the restorationists, for their technical rather than original design expertise?

"That's a logical question," Bell says. "Certainly, there is a difference between original design and restoration." The former may require more raw creativity, the latter more of a mastery of the technical and historical aspects of the building arts. But in acquiring that mastery, Bell says, restoration architects have to be imaginative problem-solvers, and they develop a much more sensitive understanding of building materials, regardless of the period.

While there are creative as well as technical differences between new design and historic preservation, there are also such differences between restoration, preservation and adaptive use.

And it is not so hard to say which is the most difficult, according to Hoffman. The hardest kind of historic preservation, he says, is when accurate restoration and updating a building's systems are of equal importance. In theater restoration, for example, the building's systems—acoustics, lighting and climate control—are just as critical to the success of the project, if not more so, as re-creating ornate detailing and period color. The problem, Hoffman says, is accommodating both.

A good case in point is the old Saenger Theatre in Texarkana, originally designed by New Orleans architect Einile Weil and built in 1924 as a facility for viewing films as well as live performances. The city commissioned Bell, Klein & Hoffman to restore and update the theater for reuse as a 1,600-seat community performing arts center for ballet, musicals, symphonies, lectures, operas



*Perot Theatre in Texarkana.*

and films, among other things. The \$2 million project was funded in part by grants from the Texas Historical Commission, the National Endowment for the Arts and a Dallas foundation established by H. Ross Perot, whose parents are lifelong residents of Texarkana and in whose honor the theater was renamed.

Restoration of the Perot Theatre included plastering, gold-leafing, painting, refurbishing original seats and reproducing the original 1924 carpet. Fortunately, alterations the theater had undergone over the years were minor, and enough evidence of the original decoration existed for it to be accurately reproduced. Although some of the 1924 color highlights and tonal qualities may not be aesthetically pleasing to today's theatergoers, architects concede, they were accurately restored for the higher purpose of authenticity. Every effort also was made to modernize the wiring, plumbing, heating and airconditioning systems, stage, lighting, sound equipment and dressing rooms, as well as to retain the building's original spatial qualities.

The Perot Theatre, as well as the Tips Building, represents an important reason for historic preservation that Hoffman thinks has not been sufficiently popularized in this day of materials shortages and high labor costs: recycling. But the old saying that it's cheaper to restore than build anew is not necessarily true, Hoffman says. As in most things, it is unwise to generalize on such a point. A lot depends on how sound and adaptable the building is and what its new use is to be. Hoffman even debunks the popular notion that "they don't build them like they use to." "In some cases," he says, "it's good that they don't."

"You just can't generalize about historic preservation," Klein says. "Every building is unique. From a structural



*Detail of Perot Theatre's interior gild and color.*

sense, however, if an old building is still standing, it must have something going for it."

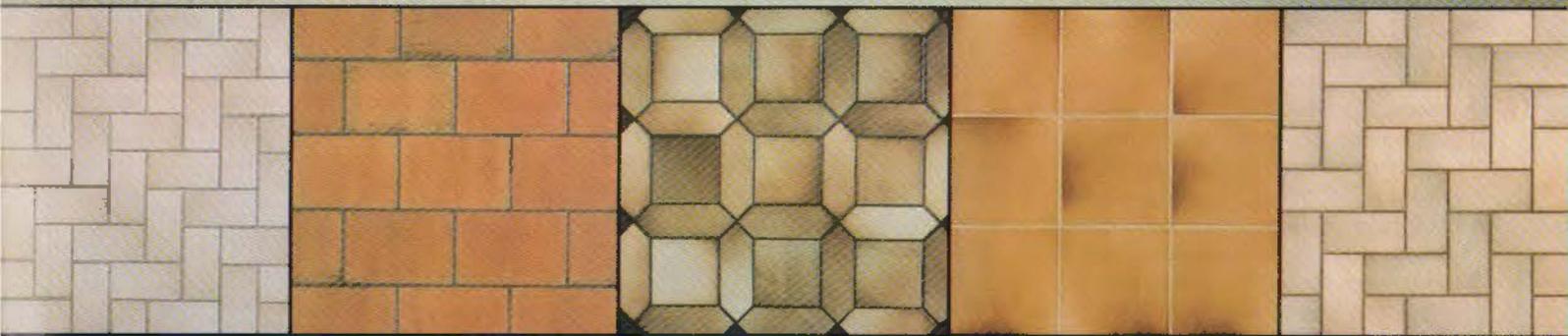
A lasting veneration for such old buildings is the partnership's common bond. Referring to another Austin project now in the works, Klein describes his anxiety over the removal of a 1950s facade as though he were a doctor talking to the relative of an elderly patient with internal injuries about to go under the knife. "We expect to find some damage underneath there," he says. "But we really don't know how bad it is. And that's scary."

Public appreciation of historic architecture also is on the rise. Hoffman cites the firm's survey of quality architecture in Beaumont, in which one of the town's most deteriorated and least respected structures, the Kyle Building, ended up on top of their list. "It was the building you threw your beer bottle at on your

way out of town," Hoffman says. That was in 1976. Recently, he says, the building sold for half a million dollars, and developers are going to put another couple of million into fixing it up.

Business is good for Bell, Klein & Hoffman, and it promises to become even better, Klein says, as attitudes toward historic preservation continue to become more refined and ambitious. The field has expanded greatly from its origins as mainly a local heritage society effort to restore old homes for weekend tourists to today's mega-developments in which historic preservation is a profitable part.

"We're just on the edge of historic preservation," Klein says. "There's so much more that needs to be done that we just haven't gotten to yet. And projects will be getting bigger and better all the time."



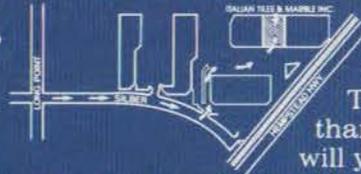
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# Profile: Raiford Stripling

## *The Dean of Restoration Architects in Texas*

By Gordon Echols

San Augustine architect Raiford Stripling, 71, acquired an awareness of Texas' heritage at an early age. He had childhood contact with Texans who had been pioneer settlers of San Augustine County. They imparted to him a concern for "the spirit of place" that has served him well over the years as one of the state's leading practitioners of historic preservation, a field in which he first became involved long before it became a household word. Still living and practicing in San Augustine, Stripling is widely considered the dean of restoration architects in Texas.

He became a student of architecture because he had appreciation for the arts, design and concepts of assembly. He enrolled in the Agricultural and Mechanical College of Texas (now Texas A&M University) against the advice of his father, who encouraged him to attend Rice Institute. He graduated in 1931 and was the recipient of the F. O. Wittchell Gold Medal, the most prestigious award offered by the school.

Jobs were almost non-existent at the time, however. Stripling graduated at the peak of the Depression. Fortunately, he and one of his professors, Samuel Charles Phelps Vosper, an architect with great appreciation for the arts who was to exert a great influence on Stripling's career, were employed by the campus architect's office to design six new buildings funded by \$3.5 million from the Permanent University Fund. Stripling and Vosper worked at Texas A&M for two years designing the System Administration Building, Animal Industries Building, Petroleum Engineering Building (now Halbounty Geosciences Building), Chemistry Building, Agriculture Building, (now Scoates Hall), and the Veterinary Hospital (now the Highway Research Center).

Upon completion of this work at Texas A&M, Stripling was employed by The University of Texas in Austin, where ap-



*Stripling at La Bahia in Goliad, 1981.*

proximately \$5 million from the Permanent University Fund was allocated for the building program. The University architect, Paul Cret of Philadelphia, had adopted the Spanish Renaissance as the official campus architecture. Cret planned and designed the building forms, then assigned the elevation designs and the detailing to the campus architect, R. L. White. As a member of White's office, Stripling detailed the facades of the University Tower.

Subsequently, Stripling and Vosper formed a partnership which lasted until Vosper's death in the late 1950s. Their first major commission was the restoration of Mission Espiritu Santo de Zuniga (established in 1749) at Goliad and owned by the Department of the Interior. In 1939, Stripling was commissioned to undertake the research and restoration of Mission Rosario (founded in 1754), also at Goliad. He found that the walls of Mission Rosario were constructed of stone with mud, rather than with limestone mortar. When World War II came along, however, budgetary constraints terminated the project. Realizing that the rain and sun would cause the remaining walls to deteriorate, Stripling had the excavation covered with earth. This an-

noyed Secretary of the Interior Harold Ickes, who was interested in seeing these plans completed. As Stripling describes it, Secretary Ickes addressed him "with unmitigated hell" for covering the excavation in order to preserve it.

While Stripling was working in Goliad, in 1937, the state's first architects registration law was enacted. Stripling applied for registration and was awarded Texas License Number 198. As he says, "I now had a license to starve to death on my own terms."

After World War II, Stripling again was commissioned by the Catherine O'Conner Foundation to work in Goliad to restore the remains of the Presidio La Bahia. The fortress, established in 1749 by the Spanish for protection of the Goliad missions, later became the headquarters of Colonel James W. Fannin, Jr., during the Texas war against Mexico and the site of the infamous Goliad Massacre, in which 342 of Fannin's men were executed on orders of Mexican General Santa Anna.

In August 1954, Stripling was commissioned by the Daughters of the Republic of Texas to restore the French Legation in Austin. The Robinson family had bought the house in 1846 and had preserved it well. An early problem Stripling encountered, however, was that drawings from the Library of Congress showed the detached kitchen at the northwest corner of the house. Excavation of the area showed that this was not correct. Stripling quizzed a contemporary Robinson family member who recalled that the kitchen existed at the northeast corner of the property. After extensive excavation and research, Stripling determined that the northwest corner of the property was the location of the outdoor privy, not the kitchen. The kitchen and the privy were reconstructed in their respective and proper locations, allowing due honor to each.



Belfry and statue of Our Lady of Loreto on chapel wall at La Bahia.



Parapet on research center at A & M.



Iron grillwork on A&M's Scoates Hall.



Blount House, San Augustine.



Stripling's home, San Augustine.



Mathew-Cartwright House, San Augustine.

Some of Stripling's most interesting restoration work is in the San Augustine area, where a young craftsman named Augustus Phelps had arrived in 1838. He was a New Englander who had come by way of Philadelphia, where he had learned the skills of design and construction of the then-popular Greek Revival architecture. Phelps' first commission was the Stephen W. Blount House, begun in the fall of 1838 and finished in 1839, and considered one of the finest examples of Greek Revival architecture in Texas. Phelps was a master in understanding the design and construction of this style of architecture, as was Stripling, who restored the Blount House, along with seven other "medallion houses" in the San Augustine area.

As a restoration architect, Stripling has a comprehensive understanding of the history of Texas from the early days of Spanish settlement to the migration of Anglo-Americans and Europeans during and after the Republic. He also has gained a deep appreciation for building materials and techniques that are rare today, and in some cases forever extinct.

"Many structures have materials and details incorporating available natural materials of the time that absolutely do not exist today," he says. "An example is the Milton Garrett House in San Augustine County, built in 1826 of massive hand-hewn logs cut from rich heart pine timber harvested from virgin forests. You cannot duplicate these materials and details as they were 200 years ago."

Of the challenges in historic preservation, he says one of the most difficult is "separating the additions, modifications and alterations of the successive owners or occupants from the original construction."

As far as adaptive reuse is concerned, Stripling says "it is desirable to use older buildings appropriate to current times, if the integrity of the original building is maintained. It is a waste not to use a building to its finest function."

Regarding historic preservation in general, Stripling's philosophy is this: "You must dedicate yourself to something that is not yours. You have no latitude to deviate or modify any of the authentic previous work. You must be 100 percent correct throughout the complete archaeological investigation and restoration of the building. You must respect the integrity of the building."

Gordon Echols is an architect and a professor of urban regional planning at Texas A&M.

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# The Fulton Mansion

## Coastal Bend Landmark

By Peter Flagg Maxson

The Fulton Mansion has been a major Coastal Bend landmark since its completion in 1877. Overlooking Aransas Bay near Rockport, the Mansion is as much of a surprise to travellers today as it was a century ago—a massive High Victorian dwelling towering above the surrounding 1950s motels and beach cottages built on its former grounds.

The Fulton Mansion achieves its significance for a variety of reasons. It is a classic example of the French Second Empire Style, a building form used occasionally in Texas for courthouses or institutions but seldom for high-style residences. The mansion featured practically every known modern convenience of its day and several very innovative structural and mechanical systems. Its owner was Col. George Ware Fulton (1810-1893), one of the most prominent figures in the history of the development of the Coastal Bend region. And the restoration (nearing completion) is one of the more ambitious projects of its kind yet done in Texas.

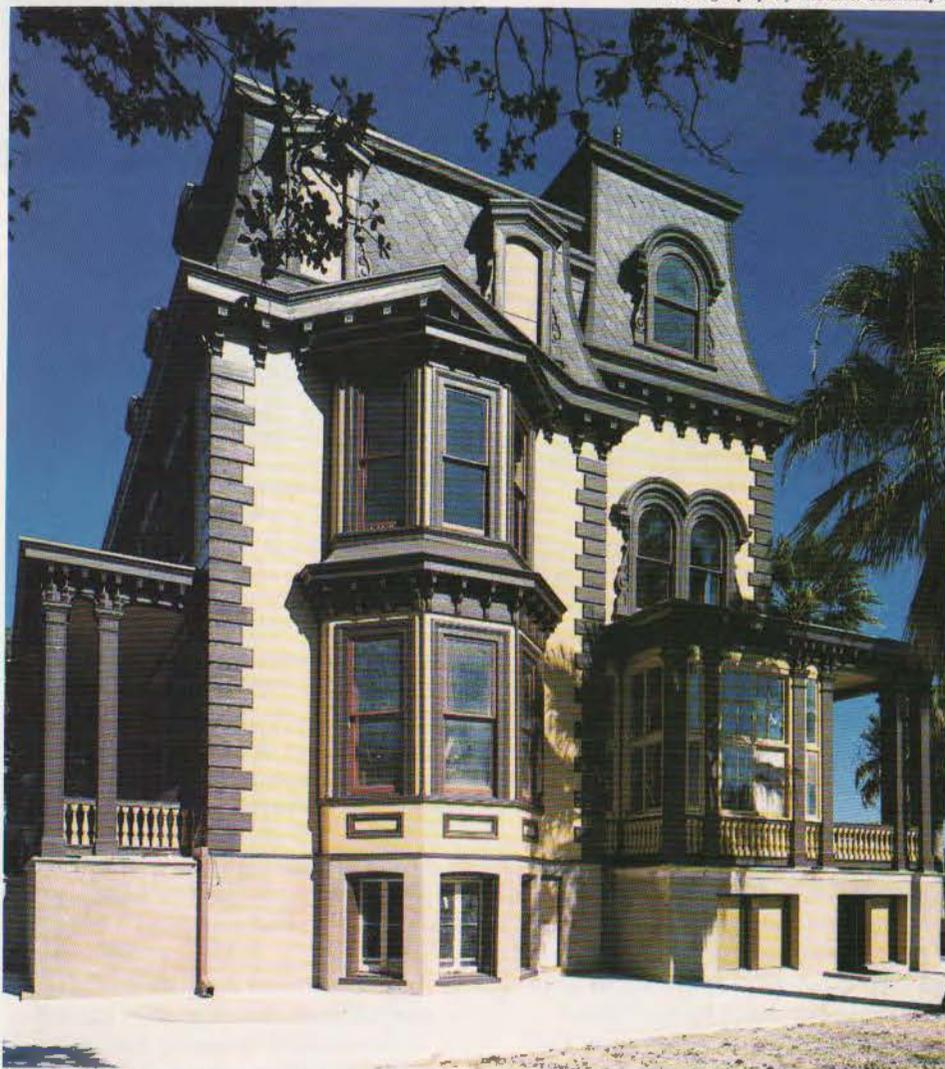
Like the mansion, its builder, George Fulton, was highly individualistic. A Philadelphian by birth (and purported kinsman of inventor Robert Fulton), Fulton came to Texas in 1837 to assist in the Texas struggle for independence from Mexico and in 1840 married Harriet Gillett Smith, daughter of Texas' 1835-36 Provisional Governor, Henry Smith. Harriet Fulton later inherited the large tracts of land along the South Texas coast to which Governor Smith laid claim in the 1840s.

The Fultons returned to the Northeast in 1846 for twenty years, where George Fulton worked in supervisory positions with various railroads and as a civil engineer. On his return to Texas in 1867, Fulton and his partners set about enlarging and transforming Harriet Fulton's undeveloped land covering much of



Before restoration.

Photography by Ronald Randolph



South elevation of the Fulton Mansion, restoration nearing completion. Mrs. Fulton's conservatory is visible within the porch at right. Bay windows project from first-floor library and second-floor bedroom. The original approach to the house was on a diagonal axis toward the tower at right, revealing the mirror-image south and east facades.

Aransas and San Patricio Counties to create the 167,000-acre Coleman-Fulton Pasture Company. It was thus a combination of his imagination, engineering skills and cattle fortune that enabled Col. Fulton to create his extraordinary bay-side villa.

In 1874, George and Harriet Fulton began work on their new home. While neighboring cattle barons such as Thomas Mathis or John Howland Wood were still building modified Greek Revival dwellings, the Colonel selected the Second Empire style. Most easily recognized by the prominent use of Mansard roofs, the Second Empire was a self-consciously modern style based on the contemporaneous architecture of Napoleon III's Paris, not the remote past, as in the Greek or Gothic Revivals. Fulton's house was thus asymmetrical and very vertical with a picturesque silhouette accentuated by a corner tower, telescoping bay windows and rich Italianate detailing.

Most High Victorian homes had very emphatic interior color schemes and made extensive use of wallpaper, but the Fulton Mansion walls had a glossy white calcimine plaster finish. Color was found rather in the patterned wall-to-wall Axminster and Brussels carpeting, velvet curtains, varnished cypress and walnut woodwork, and in pictures hung from porcelain knobs under the deep cornices. The house was apparently furnished from top to bottom with new furniture from Cincinnati at the time of its completion.

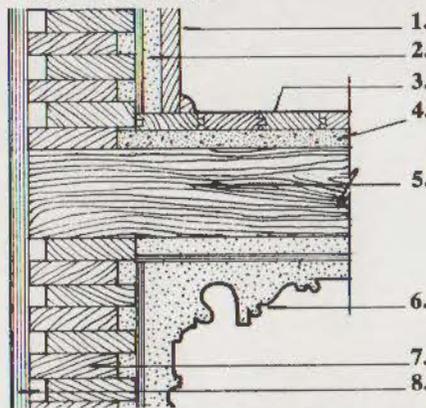
The main floor of the mansion was for entertaining and included the parlor, library, dining room and conservatory. Seven ample bedrooms were located upstairs, as was, apparently, a billiard room. Atop the tower was the Colonel's inner sanctum known as the Growlery, where he "sought refuge when in ill humor." Service facilities were located in the full raised basement.

Perhaps the most noteworthy features of the Mansion were its various structural and mechanical systems. The architect of the house is not known. Granddaughters believed the design came from one of the popular architectural pattern books of the period, and New Orleans architect-builder-lumberman George Purves (from whom the Fultons acquired many of their building materials) has also been mentioned as the possible designer. But there can be little doubt that the plethora of innovative structural and mechanical systems resulted from the Colonel's own interest in technology.

The various systems are worth noting.



The mansion circa 1942. Stables and carriage house located at right; cypress cistern barely visible at left.



Floor and wall intersection, first and third floors. 1) cypress baseboard, 2) 1" gypsum wall plaster with  $\frac{3}{8}$ " cypress lath, 3) 1" tongue and groove pine flooring, 4) 1" crushed shell infill, 5)  $1\frac{1}{2}$ " x 5" & 6" pine joists, 6) gypsum plaster cornice molding, typical for first and second floors, 7)  $1\frac{1}{4}$ " x 5" stacked pine boards, 8) 1" tongue and groove cypress siding.



Window in tower room, with decorative cypress trim and scrolled cheeks.



Walnut mantel mirror and slate fireplace in parlor. Grate conceals duct from basement furnace, the actual heat source.

The house was built of board wall construction, in which 1" x 5" pieces of pine were stacked and slightly staggered one on top of another, spiked together and sheathed in cypress on the outside and an inch or more of plaster and lath on the inside. The three upper stories, walls and floors alike, were built of board wall construction and the basement of shellcrete blocks made from hydraulic cement with seashell aggregate.

Another noteworthy feature of the house was its central heating and ventilating system. The nine marbleized slate mantelpieces with registers concealed not fireplaces but ductwork for heating and an intricate ventilating system designed to insure maximum air circulation in the summer and circulation of heat and fresh air in the winter. Also, a U-shaped cooling trough in the basement had continuously circulating water to keep perishable food cool.

The mansion had its own carbide gas plant to illuminate the gaslights throughout the house and perhaps fire the copper boiler for the then-rare hot and cold running water in the kitchen, butler's pantry and three bathrooms. A final feature of interest, long-since gone but remembered by an octogenarian Fulton nephew, was the main gate which automatically opened by a series of levers and gears which were activated by the weight of an approaching carriage.

The Fultons moved into the mansion in early 1877, and lived there in great style for the next sixteen years, surrounded by family and frequent guests. The Colonel died, much mourned, in 1893, and control of the ranch was assumed by Cincinnati industrialist Charles Phelps Taft, half-brother of President William Howard Taft. It subsequently became known as the Taft Ranch, and the last of its lands were sold in 1928. Lonely and financially embarrassed, Harriet Smith Fulton left the mansion and in 1907 her heirs sold the neglected structure to Lillian and Joseph Davidson.

The Fulton Mansion was acquired by the Texas Parks and Wildlife Department in 1976 as part of its ongoing Historic Sites program. The house was of considerable architectural and historical interest, yet it was endangered as a result of vandalism, the elements and only sporadic maintenance since Col. Fulton's death in 1893. After emergency stabilization of the structure, the planning process began for the tremendous task of a restoration/rehabilitation.

Fortunately, a great deal of documen-

tation on the house has survived. Probably the most valuable documents were an almost complete set of building and furnishing invoices in the Fulton Papers at the University of Texas Archives; virtually all were from major manufacturers, building supply and furnishing companies in the Northeast and New Orleans. Family correspondence in the same collection was also invaluable, giving worthwhile insights into daily family life and changes to the property (planting oleanders to give the chickens a place to hide from hawks, etc.). And because the mansion has attracted much attention since its construction, several newspaper accounts described the house and its environs in the 1880s.

Descendants of the Fultons have been very helpful in the research process, allowing surviving family furnishings to be photographed and relating important family traditions. Also, old family albums belonging to the Fulton and Davidson families showed landscaping, plant materials, garden ornaments and lost outbuildings (including the Fultons' lattice-work portable bathing pavilion). Historic archeology revealed large sections of the old shell driveway, sidewalks and shellcrete curbing, all hidden beneath the turf and trailer pads.

After full documentation of the architecture and history of the house and its occupants, it was decided to restore the majority of the mansion to its appearance during the Fulton occupancy, the interpretive program focusing on the architecture, unusual mechanical and structural systems and on the life and career of George Ware Fulton. Financed by the penny tax on cigarettes that funds the acquisition and development of state parks, the actual restoration work began in January, 1980, under the guidance of Parks and Wildlife architect James D. Bigger and architect James Rome, of the Corpus Christi firm Turner, Rome, Boultinghouse.

Demolition work revealed greater damage to the structure than had been anticipated, primarily from moisture penetration. Some major problems resulted from the mansion's being so sturdily built, particularly in replacing sections of the board wall walls and floors. On the whole, however, area craftsmen have responded very well to the special restoration problems. Plasterers from Corpus Christi have beautifully restored the ceiling medallions, arches and thick cornices. The copper bathtub, the cabinetry, the dumbwaiter and the wash-

basins all have been reconstructed. Missing floor and hearth tiles are being reproduced, and original exterior paint colors have been restored. But plans for reconstructing the exterior cypress cistern and creating a period landscape have been shelved in the interest of economy.

In 1898, Harriet Fulton wrote of the mansion which had been her home for many years, "It is such a lovely house . . . I wish some millionaire who is fond of hunting and fishing would come and buy it. It does seem too bad for the place to go to complete ruin for want of paint, etc." Eighty-three years later, the mansion has at long last found an appreciative owner. The restoration is certainly more complex than Mrs. Fulton would have imagined, and not the least of the challenges has been second-guessing the operation of the Colonel's ingenious systems. But when finished, the mansion will be one of the major historic house museums in the state and a very visible reminder of Texas' rich and varied architectural heritage.



*Peter Flagg Maxson is an architectural historian who serves as Director of Survey and Registration with the Texas Historical Commission.*

*Architect: Jim Rome, of Turner, Rome, Boultinghouse, Corpus Christi*  
*Owner: Texas Parks and Wildlife Department, James Bigger, preservation architect*  
*Consultants: Miller & Grigsby (mechanical-electrical), Maverick Engineering (structural)*  
*Historical Research: Peter Flagg Maxson*  
*Contractor: William J. Shaw, Builder.*  
*John Carle, construction supervisor*

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# Dallas' Adolphus

## Old-World Elegance Anew

By David Dillon

The renovated Adolphus Hotel has been open only three months and already people are comparing it to the Plaza and the Pierre. It's not quite that good, particularly in the dark recesses of the later additions, but it is an oasis of civility and old-world elegance in the middle of an aggressively new-world city. Here's where people of means, and merely grand pretensions, gather for cocktails and a little uptown people watching, where a Lord Peter Whimsey might rob elbows with Amarillo Slim beneath a portrait of Anne Boleyn. If it lacks the skylight atriums and the soaring elevators of the newer convention hotels, it is apparently giving Dallas something that it wants just as much—a taste of history and a feeling of continuity with the past.

The Adolphus has stood at Akard and Main, the busiest corner in the city, for nearly 70 years. Along with the Mobil Building's flying red horse, it is the most familiar shape on the Dallas skyline. The \$45 million renovation by Westgroup Inc. of Los Angeles has recaptured most of the old elegance without turning the hotel into a period museum.

Back in 1910, Adolphus Busch told architects Barnett, Hayes, and Barnett, of St. Louis, that he wanted to build an opulent European-style hotel in Dallas, which also happened to be consuming record quantities of his beer. They responded with a richly ornamented brick-and-granite tower that was about equal parts Beaux-Arts and beer baron baroque: gargoyles, heraldic figures, mansard roofs, even a small turret shaped like a bottle of Bud. Between 1912, when the east tower opened, and 1950, when Dallas developer Leo Corrigan completed his 500-room addition, the Adolphus suffered through half a dozen additions and renovations, each worse than the last. By the time the hotel closed in 1979 it looked more like an arrangement of chil-

Gary Studios



dren's blocks than a treasured Dallas landmark.

The challenge facing the developers and the architects, Beran & Shelmire of Dallas, was to create a new hotel out of an old hodgepodge. Wisely, they decided to knock the tops off of Lang and Witchell's 1916 addition on Commerce Street and step down the remains into a series of small terraces. The terraces are a treat for the guests who can afford them as well as a visual relief for pedestrians, who no longer have to look up at a bleak expanse of mismatched bricks. Gaps between the additions were closed with false fronts, then all of the additions were refinished in a tan plaster-base cement that picks up the coloring of the original tower. Not only does the new finish make the individual sections read like a coherent unit, it also sets the original tower off visually, the way a piece of velvet might be used to set off an ornate brooch. A porte-cochere for horseless carriages has been cut into the Commerce street side of the hotel,

*The Adolphus complex before renovation: old hodgepodge.*



Robt. Cook

enhanced by a series of small fountains and gardens that soften the harshness of the street. Westgroup reduced the number of rooms from 850 to 436 (during the fifties the total was approximately 1200) in order to give the Adolphus a more intimate, luxurious atmosphere. But to do this, Beran & Shelmire first had to figure out how the different parts of the hotel had been put together, no easy task as it turned out. According to architect Diane Collier, complete structural drawings existed only for the 1916 West Tower; elsewhere the architects had to play it by ear, and frequently found themselves surprised by columns and beams that they didn't know existed.

Most of the guest rooms are spacious and airy, averaging just over 500 square feet compared to around 400 for a standard convention hotel. They are furnished in reproduction antiques, mostly 18th and 19th century, that create a relaxed guest house feel.

The architects and interior designers did some of their best work in the lob-

bies, restaurants, and other public spaces. The overall look is of an exclusive men's club—great expanses of dark walnut paneling broken up by gleaming brass handrails and doorknobs. A large eagle-and-hops encrusted chandelier, the only fixture remaining from the original hotel, dangles over the escalator. Everything else fits the old-world opulence motif that both Busch and the new owners were striving for: two Belgian tapestries flank the entrance to the main lobby; Chippendale tables and mantels are arranged in the bars and lounges; the thick floral carpet springs back reassuringly.

The *piece de resistance* is the refurbished French Room. According to Jill Kurtin, who coordinated the interior design for Milton I. Swimmer of Beverly Hills, the original French Room was a great wedding cake of a space with arches and vaulted ceilings and acres of unpainted white plaster. The new version, modeled loosely on the Hotel de Paris in Monaco, is far more colorful. All the ornamental plaster was repainted pink



Robt. Cook

ABOVE LEFT: Recent photo shows proud old tower offset by its additions, now reworked, unified and terraced. ABOVE: Canopy treatment on Commerce facade.

The refurbished French Room, modeled loosely after the Hotel de Paris in Monaco.

Robt. Cook



and tan, and the columns at either end of the dining room have been marbled to resemble the remains of a classical temple. James Frazer, of Peter Wolf Concepts in Dallas, decorated the walls and ceilings with scenes from Boucher, Fragonard, and other 18th-century rococo painters. Pudgy putti float across the ceiling carrying flowers and lutes and other appropriately classical apparatus. If the history is sometimes a bit puzzling, the mood definitely is not.

An architect wandering into the French Room might assume that Michael Graves

had been commissioned to create another of his neoclassical fantasies. The general public assumes, quite properly, that they are stepping into a Hollywood stage set. This is undoubtedly another source of the Adolphus' popular appeal. It satisfies a need, felt in many places besides Dallas, for an architecture rich in symbols and historical references and all kinds of hand-crafted excess. It is the kind of building that makes modernists blush and everyone else nostalgic, at least momentarily, for the gilded age.

*Architects:* The Jerde Partnership, Los Angeles, and Beran & Shelmire, Dallas  
*Owner:* The Westgroup, Inc., Los Angeles  
*Consultants:* Joe Nagler and Jim Joiner (structural), Brandt Engineering (mechanical), Ling-Oliver-O'Dwyer (electrical).  
*Interiors:* Milton I. Swimmer, Beverly Hills  
*General Contractor:* Henry C. Beck

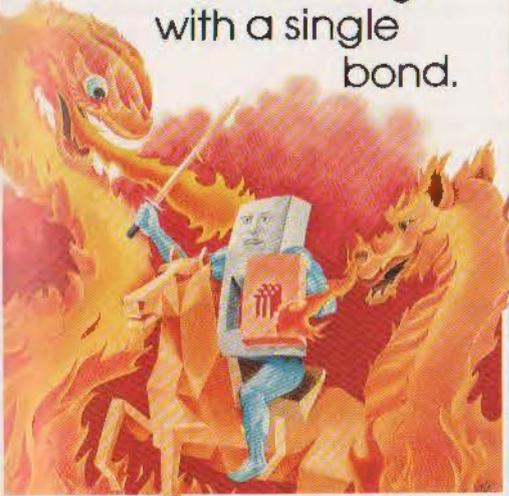
*David Dillon is the architecture critic for the Dallas Morning News and a Texas Architect contributing editor.*

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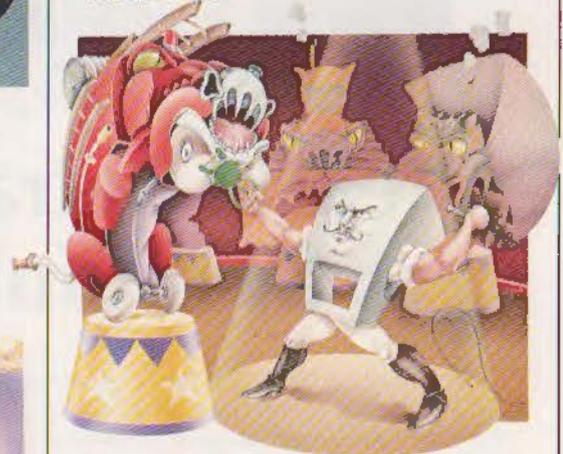
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# The Dullnig Block

## *Reviving a Piece of Old San Antonio*

By Larry Paul Fuller

Photography by Richard Payne AIA



In the heart of San Antonio, a significant piece of old urban fabric has been de-modernized—stripped of a paint and stucco mask applied to conceal its age—and rehabilitated to reflect something of its original character and exuberance.

Situated along Commerce Street between Broadway and Alamo, the conspicuous three-story red brick building occupying what is known as the Dullnig Block was erected in 1884 to house the thriving wholesale/retail grocery business of George Dullnig (1846–1908). The original structure, advertised as San Antonio's first large building, was designed by

architect James Murphy, who incorporated an interesting if unrefined assemblage of details representing Victorian, Italianate and Gothic Revival styles. Described in 1885 as “grandly imposing” and “visible for miles,” the early structure was endowed with a five-story octagonal tower at each corner on the south (Commerce Street) side, ornate gables punctuating each end of the Mansard roof, and a large metal arch above the front (south) roofline bearing the label “The Geo. Dullnig Block.” Other adornment included fluted cast-iron columns with ornate bases and capi-

tals, an elaborate roof cornice and string cornice, several iron balconies, and upper windows articulated with terra cotta segmented lintels. But this image of the building in its heyday was to change drastically.

A major alteration resulted from the widening of Alamo Street in 1912–15, which necessitated removing the southeast tower entirely and setting back the east facade some 16 feet. During subsequent years, alterations continued until the building hardly resembled its former self. The second tower was removed, as were the Mansard roof, its pediments and



*LEFT: View of building before rejuvenation shows Broadway and Commerce facades. Once owned by the Joske family, the Dullnig Block is across Alamo from Joske's department store. BELOW: Second-floor executive office, the Duncan-Smith Co. Interior design by Tim Wood.*

cornice, the iron balconies, and the string cornice. A recessed areaway on the Broadway side was filled in and modern storefronts were added on the other two facades (completely covering the Alamo Street elevation). The impressive red St. Louis pressed brick was stuccoed over and the entire building was "painted out" in dull beige.

After repeated threats of demolition, the deteriorating Dullnig Block received a permanent reprieve with the commissioning of DeLara-Almond Architects, of San Antonio, to revive it. Various obstacles—including a reduced site and absence of certain original details—precluded a consistent and accurate restoration. Accordingly, the approach was to recreate qualities of detailing, color, texture and scale similar to the original expression of the building and consistent with budget restraints.

As in many projects involving old buildings, some of the most dramatic results were achieved merely by undoing attempts to modernize. Stucco and paint were removed to expose handsome brick and ornate columns; covered-up areaways were reopened; tacked-on storefronts were torn away. Fiberglass reproduction techniques were utilized to restore various details, such as the string cornice and the bases and capitals on cast iron columns. The impressive second- and third-floor fenestration was restored to its original condition.

Inside, modern partitions were removed and the spaces have been reworked to suit a range of tenants, including several fast-food establishments occupying the first level and the newly accessible basement. At the urging of the architects, even the most readily identifiable signage is an exercise in restraint.

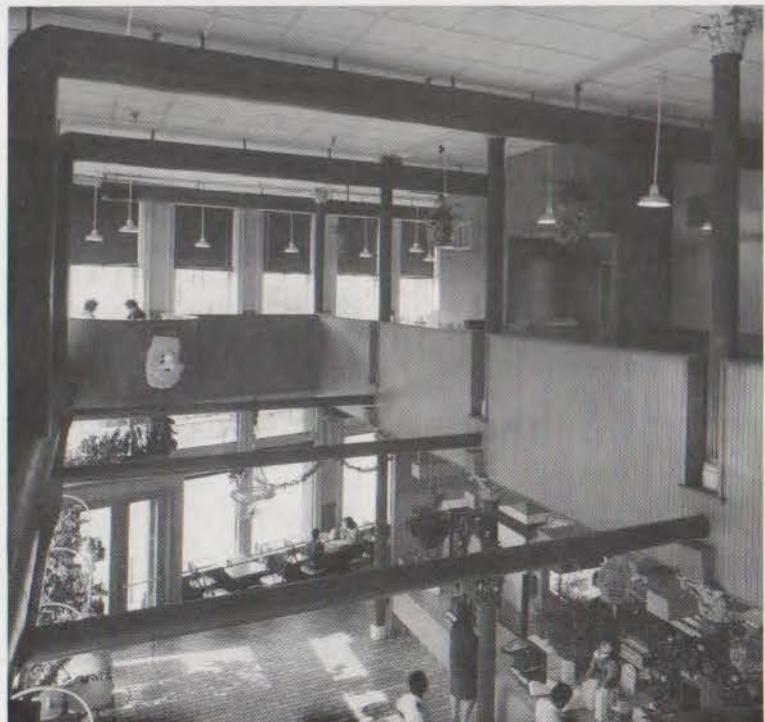
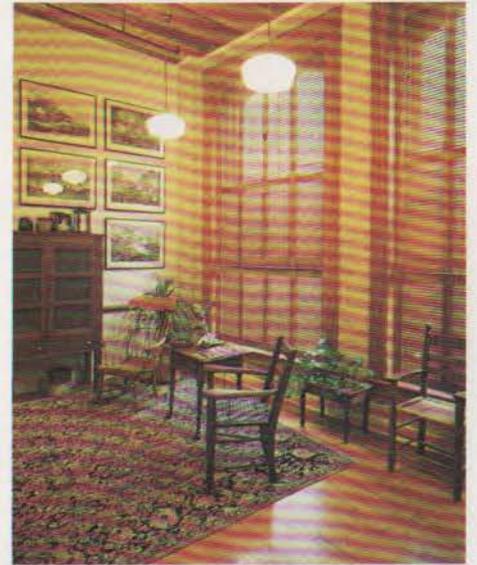
The architects' most creative maneuver was perhaps their solution to the problem of a budget which would not accommo-

date an expensive reconstruction of the elaborate roof cornice that had provided an ornate and much-needed cap for the building. Utilizing the parapet added as part of the modernization, they simply stenciled on a schematic representation of the cornice as a kind of *trompe l'oeil*, sans realism. It makes for a bold and straightforward crowning touch which hints at the past while affirming the present.

*Architects:* DeLara-Almond Architects, Inc., San Antonio

*Owner:* The Dullnig Building Partnership  
*Consultants:* Goettings and Associates (mechanical), Williams and Schneider (structural)

*Historical Research:* Lynn Osborne Bobbitt  
*General Contractor:* Prassel Construction Company



*McDonald's interior. Design by Joel Brand Associates, Houston.*

# Stirling at Rice

## A Study in Contextualism

By Larry Paul Fuller

While James Stirling steadfastly maintains that restraint has always been an element of his work, a common assessment of his addition and renovation for the Rice University School of Architecture has been that the scheme is uncharacteristically reserved, even bland. To be sure, the building lacks the sheer flamboyance of which the Stirling firm is capable. But the architects should be credited with a measure of success in building upon a venerable existing fabric while transcending mere replication.

The Rice project, which was opened with great fanfare Sept. 27, represents the first project of London architect Stirling and his partner, Michael Wilford, to be completed in the United States (though they also have commissions for the Fogg Museum addition at Harvard and a chemistry building at Columbia.) The work at Rice includes the renovation of the existing M. D. Anderson Hall—a relatively pedestrian postwar building designed by John Staub and John Rather as a component of the Rice Quadrangle—and a 16,500-square-foot, L-shaped addition, which enlarges the facility by slightly more than one half.

A major premise in the Stirling/Wilford approach was that the new construction should not be a harsh intrusion upon the original campus buildings, which were created in a kind of eclectic Mediterranean style by Cram, Goodhue and Ferguson circa 1912. Accordingly, the addition utilizes the same exterior materials found on the existing building—brick, stone and pantile roof—such that it is quite difficult, at first glance, to distinguish between old and new. Yet, on second reading, certain exterior flourishes signal a transformation beyond the banality of the original Anderson Hall.

The most conspicuous elements of departure are the conical metal-and-glass spires adorning the entrances at either



*New wing, north facade.*

end of the gallery concourse, which serves as a spine connecting old and new wings. These rocket-like pinnacles, which allude to the spires rising from earlier Rice buildings, admit daylight into the rounded entryways and serve as lanterns marking the entrances at night. Another exterior hint of something special inside is the clerestory-lit jury space, discernible on the east elevation as a two-story volume faced with stone and slightly extruded from the building mass. Similarly, a single round window penetrating the west end wall of the new wing is conspicuous in its asymmetrical placement within an otherwise symmetrical composition that includes a large, recessed arch framing the doorway.

The arch motif—also apparent in entrances and first-floor windows of the new construction—represents an attempt to establish an affinity with neighboring



*View from west.*

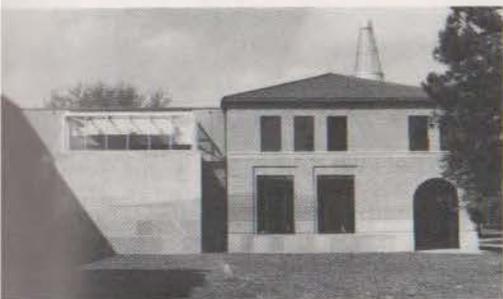
*Photography by Paul Hester*

buildings and arcades that was lacking in the old Anderson Hall. Inside, however, one experiences a total and somewhat jarring shift toward newness reflected in the use of raised rubber flooring, track lights and broad expanses of stark white—sometimes pastel—dry-wall partitions. The sense of permanence conveyed by the brick and carefully detailed stone on the exterior is offset by a temporary quality which characterizes the interior spaces.

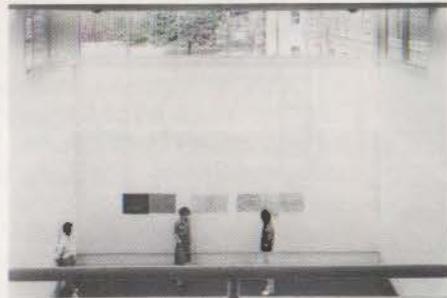
The organization of the complex is such that the renovated existing building includes studios, classrooms and faculty offices; the new wing, situated on a parallel axis, accommodates studios and administrative and support spaces; and a perpendicular link, the gallery concourse, features a second-level bridge which serves as a circulation corridor and provides visual access to several double-



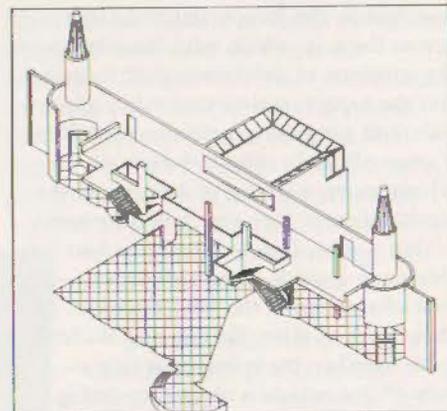
*Concourse bridge overlooks Farish Gallery to right and jury space to left.*



*East facade, protruding jury space.*



*LEFT: Jury space from bridge. ABOVE: View from bridge to gallery and beyond to garden. See section on following page for original fenestration scheme.*



*Cutaway isometric view of concourse.*

height spaces. A garden nestled into the "L" formed by the concourse and the new wing is a kind of bonus element providing a pleasant alternative to the sweeping openness of the quadrangle.

The two wings are fairly straightforward, each having two floors organized as double-loaded corridors. On the second level of the old wing, however, the corridor was shifted north to provide deeper studios on one side and a row of small faculty offices on the other. The dreary, tunnel effect of long, minimal corridors has been reduced somewhat by pastel colors, large "porthole" windows into and between studios, strip lighting set at 45 degrees along the juncture of ceiling and wall, and continuous clerestory glazing above the row of faculty offices.

Stirling likens his merging of the old and new wings to a handshake. And, indeed, the center of the handshake—the concourse—is where the action is and where the various parts are brought together. The underlying concept is that of a link—between old and new wings and between old and new parts of the campus—but also as a place of convergence, a kind of focal point for the school. Its elements include a student activity area, a 50-seat lecture room, and the cylinder-like entryways capped by conical skylight/spires. But the most vital spaces are at the heart of the concourse where two double-height volumes—the jury space and an exhibition gallery—are separated by the first-level corridor and the bridge above it.

The success of the cubiform jury space, with its clerestory windows, is not matched by the loosely defined gallery across the way, which relies heavily on the presence of exhibits to give it form. But the bridge, replete with white pipe rails and projecting balconies, provides a sense of celebration and animation which seems a fitting gesture, given the significance of jury and gallery spaces within a school of architecture. And it is this same quality—appropriateness—that best characterizes the whole project. In their work at Rice, Stirling and Wilford have forsaken the spectacular in pursuit of that which is altogether fitting.

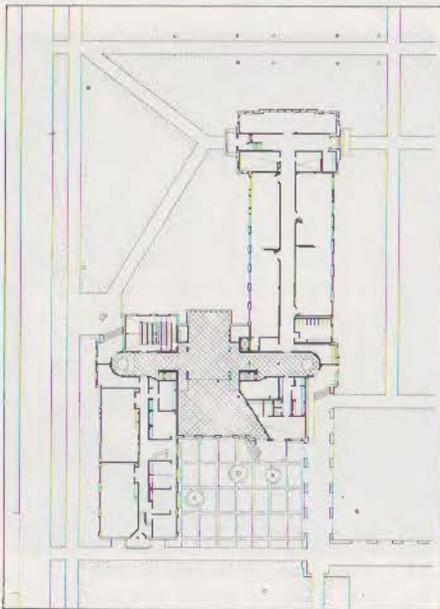
*Architects:* James Stirling, Michael Wilford & Associates, London; in association with Ambrose & McEnany, Houston.

*Consultants:* Walter P. Moore and Associates, structural; Cooke and Holle, mechanical.

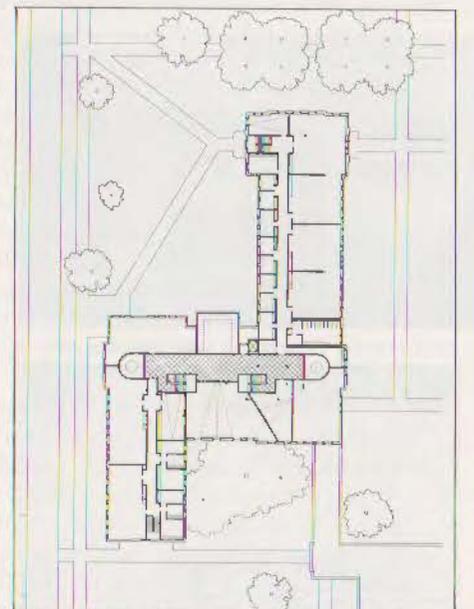
*General Contractor:* Miner-Dederick Construction Company.



*ABOVE:* Tunnel effect in potentially dreary corridor is reduced by pastel colors, porthole and clerestory windows, and 45-degree lighting strip. *BELOW:* Section through garden illustrates rejected scheme for bottle-shaped windows in gallery.



*First floor plan.*



*Second floor plan.*



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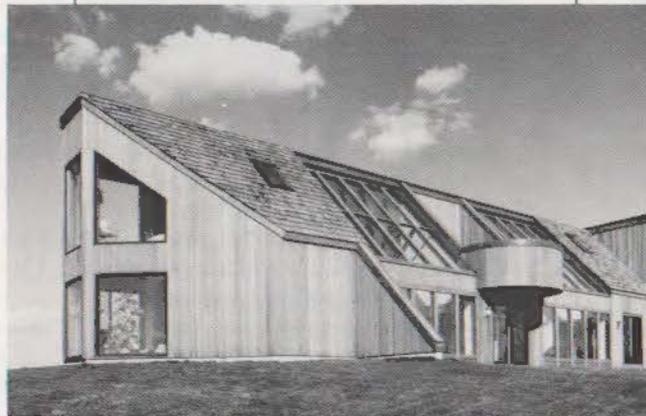
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# Main Streets

## *Small Town Texas is Coming Back*

By Tom Moriarity

Efforts to revitalize small-town America have faced a plethora of problems in recent years: oversized signage, a jumbled assortment of storefronts, lack of maintenance, out-of-date merchandizing techniques and a general reluctance to invest in downtown's future. After three decades of decline, however, the downtown areas of small towns in Texas—as well as five other states—are starting to come back as vibrant commercial centers, due largely to a project sponsored by the National Trust for Historic Preservation in Washington, D.C. Texas is one of six states nationwide participating in the Trust's Main Street Program, designed to encourage economic redevelopment and historic preservation, rather than one or the other.

The Main Street Program began in 1977 when the Trust selected three towns—Hot Springs, S.D.; Galesburg, Ill.; and Madison, Ind.—to try a new approach to downtown renewal. Instead of viewing historic preservation and economic revitalization as being mutually exclusive, the Main Street project attempted to encourage both at once. Owners and merchants had to be convinced that preserving a building's historic fabric could be good for business. Indeed it was. As a result of the demonstration project, all three towns reported marked improvement in their central business districts due to appropriate storefront renovation and providing new uses for vacant spaces.

The Texas Historical Commission applied to the Trust for Texas to be selected as a "Main Street" state in 1980. Texas was chosen, along with Colorado, Georgia, North Carolina, Pennsylvania and Massachusetts, to receive technical assistance in establishing its own program. Designated by the governor as the lead agency for Texas, the Historical Commission houses the Texas Main Street

Center, a source for help in a variety of areas that go considerably beyond traditional historic preservation. The Commission is working closely with other state agencies, but the Main Street Program is essentially a private enterprise, and the Texas Main Street Center is also establishing partnerships with private sector groups like the Texas Society of Architects, the Texas Retailers Association, Texas Restaurant Association, and state associations of bankers and realtors, all of whom have a stake in keeping Texas' downtowns healthy.

The Main Street approach is a simple one. A full-time project manager is hired by the town to coordinate storefront design assistance, joint promotional events and sales, and better organization of downtown businesses. The project manager is a downtown advocate who functions more like the manager of a shopping center to increase customer traffic while urging merchants to upgrade product selection and marketing. The manager works to form a new image for downtown based on its architecture, a more genuine approach than imposing artificial themes on super-scaled pedestrian malls.

Texas established one of the most ambitious state programs by making a commitment to select five Main Street communities each year to receive special assistance. Eagle Pass, Plainview, Navasota, Hillsboro and Seguin were chosen in 1980 as the first network of Texas Main Street towns. Project managers, trained by the National Trust, began efforts to improve the towns in four areas: organization (coordinating efforts between merchants, the Chamber of Commerce, property owners, banks, city government, and local historical commissions); design (storefront improvements, signs, window displays, streetscape enhancement); promotion (news-



*Downtown Seguin.*

paper and radio advertisement, special events and festivals, tourism development); and economic restructuring (adaptation of unused upper-floors into apartments and offices, small business management training, recruiting new businesses downtown to improve the store mix). All five towns have reported substantial success in their first year.

One reason for that success is the Texas program's unique financial structure. Commercial banks and savings and loan institutions in all five communities agreed to establish low interest loan pools to counter high prime interest rates. They agreed to do so to show their confidence in the downtown areas and to take a leading role in encouraging others. Patterned after loan pools in Jefferson and Fredericksburg, the Main Street pools offer facade renovation loans at eight to nine percent interest, with a \$10,000 maximum per building.

The Texas Main Street Program expanded its network last October when five new towns were selected and announced at the Texas Municipal League Annual Meeting in San Antonio. Out of 14 applicant cities, Gainesville, Georgetown, Kingsville, Marshall, and McKinney were selected. There is no doubt that the new towns will see improvement; they have already demonstrated their initiative and desire for change by competing in this year's selection process. But, most important, five more Texas towns will begin a special kind of rebirth, an economic strategy for the future based on creative use of the past.

---

*Tom Moriarity, a Temple native, is a 1974 graduate of the University of Texas at Austin with a bachelor's degree in architecture and is currently a program associate with the National Trust's Main Street Center in Washington, D.C.*

# What Price Preservation?

## *Financial Incentives for Saving Old Buildings*

Preservation advocates long have been quick to point out that a reverential regard for history and a preference for architectural character are not the only valid incentives for continued use of old building stock as an alternative to building anew. They often bring into the picture the aspect of conservation: it makes good sense, in an age of dwindling resources, to preserve what we already have. But perhaps the most convincing arguments—given the nature of our free enterprise system—have to do with money: saving old buildings can also mean saving dollars.

Sometimes the financial advantage is indirect or intangible. An example is the case of Franklin Savings and Loan, in Austin, an institution which has invested hefty sums in restoring and adapting old structures for its headquarters and branch offices. Granting Franklin a genuine interest in preservation, it is also accurate to observe that the good will generated within the community has been good business.

As for actual construction cost comparisons, the case for preservation/adaptive use is not clear-cut. While it is fairly safe to generalize that adapting a building falls within the cost of new construction, any of numerous variables could prove the generalization inaccurate—condition of the building stock, the extent to which its structure and various systems must be modified, architectural fees, etc.

Perhaps the most significant financial incentives, however, are the tax advantages initiated in recent federal legislation which the preservation movement sees as a major victory. These incentives are explained in the following detailed summary provided by the *National Trust for Historic Preservation*, 1785 Massachusetts Avenue, N.W., Washington, D.C. 20036, (202) 673-4000.

*Since eligibility for these tax advantages must be established through certain procedures, architects and clients should contact the Texas Historical Commission while still in the schematic phase of rehabilitation so as to circumvent certification problems: P.O. Box 12276, Austin 78711, (512) 475-3094.*

*It also should be noted that, in addition to the incentives summarized in the following, some cities allow property tax reductions for historic properties.*

### **Summary of Preservation Tax Incentives in the Economic Recovery Tax Act of 1981**

The Economic Recovery Tax Act of 1981, approved by the President on August 13, makes dramatic and sweeping changes in the federal tax treatment of investment in real estate. The Internal Revenue Code has been revised to add a new accelerated cost recovery system, to repeal existing incentives for rehabilitation of older buildings and for certified rehabilitation of certified historic buildings, and to substitute a new three-tiered investment tax credit (ITC) for rehabilitation. The bias in favor of new construction has been effectively eliminated. The tax incentives for rehabilitating older buildings have been simplified and substantially improved, especially in the case of historic buildings.

The investment tax credit now allowed for certified historic rehabilitations should be significant stimulus to the identification and designation of individual historic buildings, as well as of historic commercial districts and residential neighborhoods.

### **Revised Investment Tax Credit for Qualified Rehabilitation**

The new ITC for "qualified rehabilitation," effective *January 1, 1982*, is as follows: 15-percent for structures at least 30 years old, 20-percent for structures at

least 40 years old, and 25-percent for certified historic structures. No ITC is allowed for rehabilitation of a building (other than a certified historic structure) less than 30 years old. A qualified rehabilitation means any building which has been substantially rehabilitated, which was in use prior to beginning the rehabilitation and which retains at least 75-percent of the existing external walls.

An ITC may be deducted from the amount of taxes owed in contrast to a deduction, which merely reduces a taxpayer's income subject to taxation.

### **Eligible Categories of Rehabilitation**

The 25-percent credit for certified historic rehabilitation is available to both depreciable nonresidential and residential buildings. However, the 15 and 20-percent credits are limited, as under the old law, to non-residential industrial and commercial buildings used for income producing purposes. Thus, Congress has included a significant incentive for the creation of rental housing in historic buildings.

A certified historic building owned and occupied in part by a taxpayer may take the credit, on a pro-rata basis, for that portion of the building that is income-producing.

### **Substantial Rehabilitation Test**

The Act allows the ITC only if there has been a "substantial rehabilitation" of a building. This means that the rehabilitation expenditures must exceed the *greater* of the taxpayer's adjusted basis in the property (cost of the building plus capital improvements, less depreciation) or \$5,000, within a 24-month period.

The Act provides an alternative 60-month period to meet the substantial rehabilitation test in the case of any rehabilitation which may reasonably be expected to be completed in phases set forth in architectural plans *completed before the rehabilitation begins*. This restrictive substantial rehabilitation test,

which is both unnecessary and redundant when applied to rehabilitations of historic structures which are certified by the Secretary of the Interior, will disqualify approximately one-third of the projects formerly certified under old preservation tax incentives, according to the Department of the Interior.

#### **Adjustment to Basis Rule**

Only a certified rehabilitation of an historic structure qualifies to depreciate the full amount of rehabilitation expenditures because certified historic structures are exempt from the adjustment to basis rule. This rule requires that the tax credit be subtracted from the total rehabilitation costs in computing the amount to be depreciated.

For example, in the case of a \$100,000 rehabilitation of a 40-year old building, the 20% ITC of \$20,000 can be deducted from taxes owed, but only the remainder—\$80,000—can be depreciated.

In the case of a \$100,000 certified rehabilitation of a certified historic structure, the 25% ITC of \$25,000 can be deducted from taxes owed and the entire \$100,000 can be depreciated.

This adjustment to basis rule is designed to favor certified historic rehabilitations. When coupled with the additional 5-percent credit, the margin of tax savings for certified rehabilitation of historic properties is substantial.

#### **Who May Take the ITC**

The ITC may be taken by the *owner* or *owners* of an eligible building when expenditures are incurred on a qualified rehabilitation. The Act further amends old investment credit limitations so that the owner of a rehabilitated building leased and used by a *tax-exempt organization* or *governmental unit* is allowed the ITC. This provision was made effective retroactive to *July 30, 1980*. In addition, a *lessee* is eligible for the ITC for qualified rehabilitation expenditures incurred by the lessee if, on the date the rehabilitation is completed, the remaining term of the lease is at least 15 years.

#### **Which Buildings Qualify as Historic**

As under existing law, a building may be certified by the Secretary of the Interior as historic if (1) it is listed in the National Register of Historic Places, or (2) it is located in a Registered Historic District and the Secretary certifies that the building is of historic significance to the district. A Registered Historic District is one listed in the National Register of Historic Places, or one designated by a state or local government under a statute certified by the Secretary, in which case

the Secretary must also certify the district itself.

To qualify for the 25-percent ITC and to assure consistent standards of quality of rehabilitation of certified historic structures, *the rehabilitation must be certified by the Secretary* as being consistent with the historic character of the building or the district in which the building is located. Thus, the Act creates a presumption that a building within a district is historic, and any rehabilitation must be certified to qualify for the ITC. On the other hand, if a building is not of historic significance to a district, it can be certified as such by the Secretary to avoid these limitations and qualify for the lesser tax credits.

The existing certification process, administered for the Secretary of the Interior by the National Park Service in cooperation with the state historic preservation officers, will be used to identify eligible buildings and qualify their rehabilitations for the new ITC.

#### **Changes to Existing Preservation Tax Incentives**

In an effort to simplify the tax law and to improve the incentives for rehabilitation, the Act repeals the current preservation tax incentives and replaces them, effective *January 1, 1982*, with the new 25-percent investment tax credit. In addition to repealing the 10-percent ITC, the Act repealed provisions for:

- 60-month amortization of certified historic rehabilitation expenditures (Code Section 191);
- accelerated depreciation of substantially rehabilitated certified historic structures (Code Section 167(o)); and
- denial of accelerated depreciation for a building constructed or reconstructed on the site of a demolished or substantially altered certified historic structure (Code Section 167(n)).

The rule in Section 280B of the Code, requiring demolition costs to be capitalized as part of the cost of the land rather than deducted, is retained.

#### **Tax Preferences and Recapture**

Repeal of Code Sections 167(o) and 191 removed tax incentives for historic structures from the category of "tax preferences." Under the old law, the 60-month amortization and accelerated depreciation incentives were treated as items of tax preference, thereby subjecting the taxpayer to a minimum tax of 15-percent on these items, often in addition to a person's regular liability. Because neither the ITC nor the straight-line method of depreciation is classified as an item of tax prefer-

ence, taxpayers investing in qualified rehabilitations are no longer subject to the minimum tax penalty.

Repeal of these sections also substantially alleviated the "recapture" problems previously associated with the historic preservation tax incentives. Under the recapture rules applicable to early disposition of real estate prior to passage of the Act, depreciation in excess of that which would have been allowable under the straight-line method (depreciation computed in equal amounts over the recovery period) was subject to recapture—that is, to being taxed as income to the taxpayer in the year of disposal.

The availability of an ITC for qualified rehabilitations, if taken with straight-line depreciation, eliminates the recapture problem associated with the historic preservation tax incentives under the old law. However, premature disposal of a qualified rehabilitated building may still result in a recapture of a portion of the ITC.

Generally, if a qualified rehabilitated building is held by the taxpayer for longer than five years after the rehabilitation is completed and the building is placed in service, there is no recapture of the ITC. If the property is disposed of after a holding period of less than one year after it is placed in service, 100-percent of the ITC is recaptured. For properties held between one and five years, the ITC recapture amount is reduced by 20 percent per year.

#### **Impact on Projects in Process**

Generally, the Act applies to all expenditures incurred after December 31, 1981. A transition rule, however, permits projects on which the physical work began before January 1, 1982, to use a combination of the old and new law. Consequently, where qualified historic rehabilitation expenditures are incurred before and after January 1, 1982, prior expenditures can qualify for the present 10-percent ITC (plus accelerated depreciation) or 60-month amortization. Expenditures incurred on or after January 1, 1982, will continue to be treated under the old law *unless* the rehabilitation meets the new law's substantial rehabilitation test. If the test is met, the new law applies, and the 25-percent ITC is the only tax incentive option. Rehabilitation work on 20 to 30-year old buildings begun before January 1, 1982, may continue to use the provisions of the old law until completion if the rehabilitation would have qualified under the old law.



Good



Dillon

### Good, Dillon Join *TA* As Contributing Editors

Dallas architect Larry Good and *Dallas Morning News* architecture critic David Dillon have been named contributing editors of *Texas Architect*.

They join five other *TA* contributing editors: David Braden, FAIA, Dallas; James Coote, Austin; Clovis Heimsath, FAIA, Fayetteville; Peter Papademetriou, Houston; and David Woodcock, College Station.

Woodcock also has been appointed the 1982 chairman of the Texas Society of Architects' Publications Committee, a position Good previously held.

Good, a 1972 graduate—*summa cum laude*—from UT-Austin with a bachelor's degree in architecture, is executive vice president and design partner for the Dallas firm Parkey & Partners. He was named Young Architect of the Year in 1977 by the Dallas Chapter AIA and co-authored the chapter's AIA convention guidebook, *Dallasites: An Anthology of Architecture and Open Spaces*, in 1978.

Before becoming a full-time writer, Dillon—who holds a PhD in English Literature from Harvard—was an assistant professor of English at SMU, where he won the Mortar Board Award for outstanding teaching in 1974. He also is a two-time winner of TSA's John G. Flower's Award for architectural reporting and criticism, won while he was a senior editor for *D* magazine and a contributing editor of *Texas Homes*.

### Ford Receives Dallas AIA Chapter's Highest Honor

Preeminent Texas architect O'Neil Ford, FAIA, of San Antonio, received the Dallas Chapter AIA's first George Foster Harrell Award, the chapter's highest honor, in ceremonies Nov. 14 in Waxahachie.

Ford was honored for "a lifetime of recognizing, preserving, enhancing, conceiving, championing and celebrating

the best of the built environment," according to a recent issue of the chapter newsletter.

The award was established in memory of noted Dallas architect George Foster Harrell, FAIA, who died in Dallas in 1980 at the age of 74. Harrell is remembered as "an excellent architect," and "a man of total integrity and responsibility" whose "gentle manner masked iron determination" and whose "standards are a lasting measure."

### Projects in Progress



Four Oaks Place, Houston.

### Four Oaks Place by Pelli Now Under Way in Houston

Ground was broken in October for construction of a commercial and office development in Houston's Post Oak area designed by Cesar Pelli.

Upon completion, which is set for the fall of 1983, Four Oaks Place will consist of a 30-story tower flanked by two

25-story towers and a 12-story mid-rise, all containing about 1,750,000 square feet of rentable space.

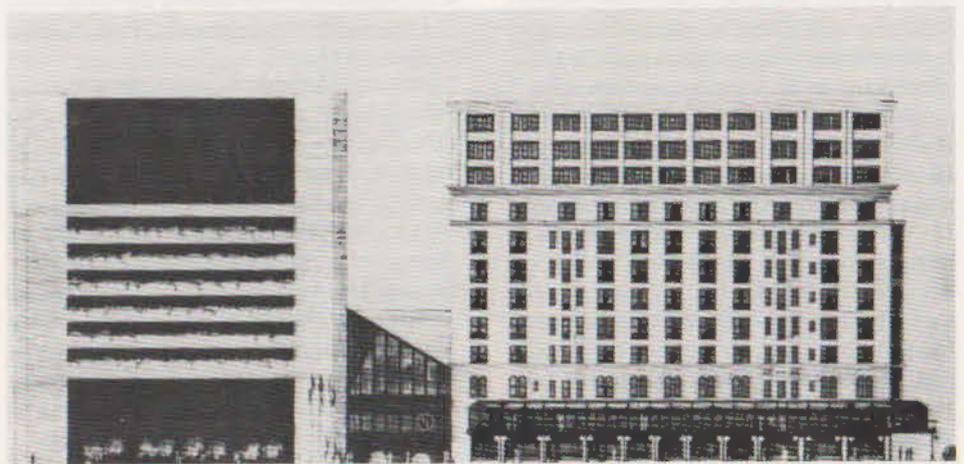
"Four Oaks Place has been specifically designed to complement the expansive Post Oak site," says Pelli, dean of the Yale School of Architecture and principal of the New Haven, Conn., firm Cesar Pelli & Associates. Pelli says the project also is designed "to impart the optimism, vigor and self-confidence of the dynamic Houston business environment."

Four Oaks Place follows Pelli's celebrated Four Leaf Towers, a \$10 million condominium project now under construction nearby and scheduled to be completed in early 1982.

All four buildings in the Four Oaks complex will be clad in alternating bands of colored, reflective glass, which will provide a "subtly changing contrast of hues," says Pelli, "resulting in a dramatic visual interplay between sky and building."

The octagonal buildings will contain square, column-free cores for flexibility in space arrangement and unobstructed views to the outside.

To maintain a "responsible balance between architecture and the surrounding environment," says developer Giorgio Borlenghi, more than 60 percent of the 20-acre site will be devoted to open space, with fountains, park benches, oaks, crape myrtles and other greenery.



Gunter Hotel (right) and Athletic Center, San Antonio.

### Historic Gunter Hotel to be Revived in Downtown San Antonio

Plans have been announced to renovate and restore the historic Gunter Hotel in San Antonio for use as a combination hotel and athletic center.

The \$20 million project, by the San Antonio architecture firm Robert V. Buck & Associates, with consulting architect Brooks Martin, also of San Antonio,

will be a "return to traditional European elegance and Southern comfort" in the renovation of the 73-year-old hotel and construction of an adjacent 12-story parking garage and athletic center.

Upon scheduled completion in 1984, in time for the hotel's 75th birthday, The Gunter Hotel and Athletic Center

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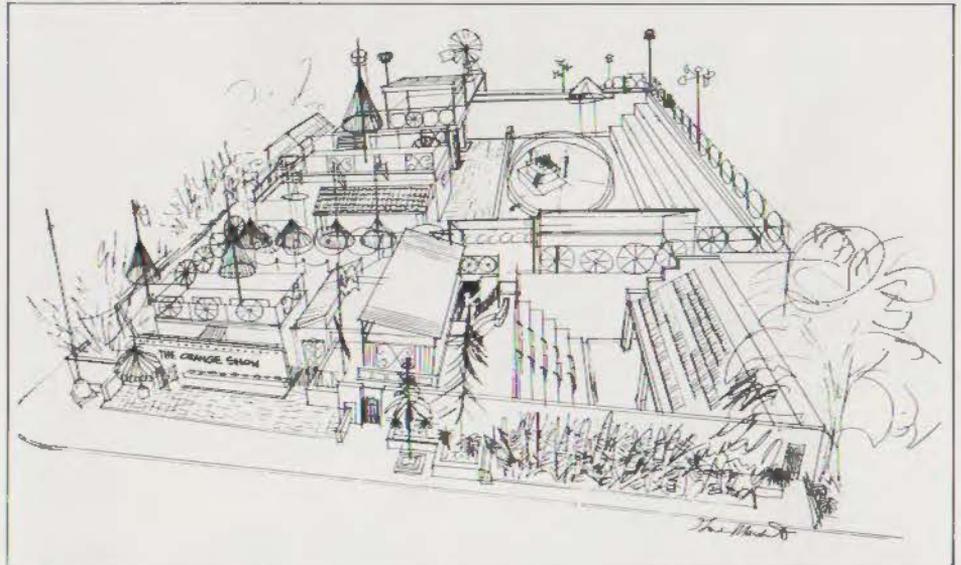
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In the News, continued.

will have 325 guestrooms, an assortment of shops, services, retail space, specialty restaurants and bars, 20,000 square feet of convention and banquet space, parking for 350 cars, and a gymnasium, racquetball courts, jogging track and swimming pool. And in the hotel's grand lobby, the front desk, shops and restaurant will be returned to their original 1909 locations.

The nine-story Gunter Hotel origi-

nally opened in 1909, the city's first steel-frame building. In 1925, three more floors were added and owners opened one of the nation's first hotel "coffee shops." For years the hotel served as a gathering place for Texas cattlemen and politicians, and the downtown street corner where it sits—at the intersection of Houston and St. Mary's Streets—was long considered the commercial hub of downtown San Antonio.



The Orange Show, Houston.

### 'The Orange Show' Undergoing Restoration in Southeast Houston

Nearing completion on a small lot in a working class neighborhood in Houston is the \$75,000 restoration of one man's monument to the orange.

Under the direction of the Houston firm Harvin Moore Barry Moore Architects, workers are cleaning and repairing "The Orange Show," "Houston's contribution to American urban folk art," *Houston Post* architecture critic Mimi Crossley calls it, and brainchild of the late Jeff McKissack, former longshoreman and Florida farmworker.

McKissack began the project in the mid '50s, after his retirement. With an almost spiritual devotion to the orange as a unique source of good health and longevity, he built his monument to the citrus fruit on a vacant lot across the street from his residence in southeast Houston. It is a kind of amusement park, a compound of concrete-block buildings, multi-colored terraces, towers with spinning weather vanes and fluttering Texas flags, mosaic inlays, welded scrap-iron ornamentation and open air theaters. There is also a museum featuring such things as a mannequin of an Indian

chief holding a sign that reads, "Redmen love oranges."

McKissack was still working on The Orange Show when he died in 1980, at the age of 77, upon which a group of sympathetic Houstonites established The Orange Foundation to see the project through to fruition.

"The Orange Show, in its own way, is just as much Houston as Pennzoil Place," writes Crossley. "The Orange Show is all about personal vision and the heroic act of making your surroundings into art—whether that be the glass and shiny metal of the financial district or the handmade birds and windmills in Jeff McKissack's yard."

### Ft. Concho Storehouse To become Art Museum

Scheduled to begin construction in early 1982 is the \$250,000 restoration and adaptive reuse of the Quartermaster Storehouse at historic Ft. Concho into the San Angelo Museum of Fine Arts.

According to plans by the Dallas firm The Oglesby Group, the exterior of the



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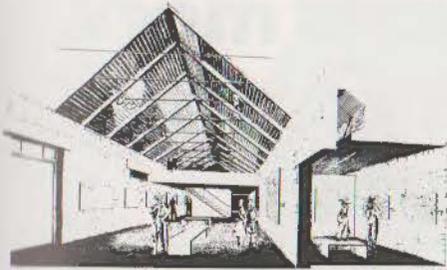
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*Storehouse turned museum, San Angelo.*

4,368-square-foot limestone building will be restored and its cedar roof shingles replaced. Inside, exposed stone walls will be whitewashed, the floor (now dirt) will become brick, and wood ceilings will be exposed in the main gallery and plastered in smaller galleries.

The Quartermaster Storehouse, built in 1868, was the second permanent building at Ft. Concho, one of several frontier military outposts built in Texas shortly before and after the Civil War to protect westward-moving settlers from the Indians. A master plan prepared by the Austin firm, Bell, Klein & Hoffman calls for the entire fort, which is on the National Register of Historic Places, eventually to be restored and used for community cultural events.

Funding for the project has come mainly from private sources, along with \$80,000 from federal community development programs. Architect Bud Oglesby, a San Angelo native, is donating his firm's architectural services at cost as a community contribution.

### **Texas Commerce Plaza, City's Tallest Building, Under Way in Corpus Christi**

Construction is scheduled to begin soon on a 23-story bank and office tower in Corpus Christi designed by the Houston firm Morris \* Aubry Architects that will be the city's tallest building upon completion, which is set for late 1983.

In designing Texas Commerce Plaza, architects paid special attention to the threat of hurricanes in the Coastal Bend region. Insulating bronze reflective glass in the tower, alternating with bands of precast concrete, is designed to withstand 200 mph winds.

The tower's two-level base, where main banking functions will occur, will be clad in two-tone travertine, which will be repeated inside the banking hall.

The 338,000-square-foot tower will be connected to a 1,000-car parking

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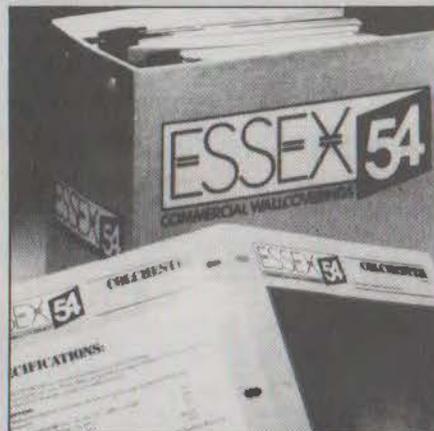
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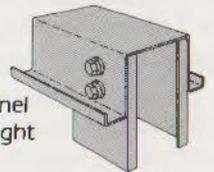
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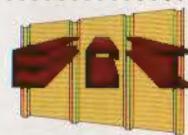
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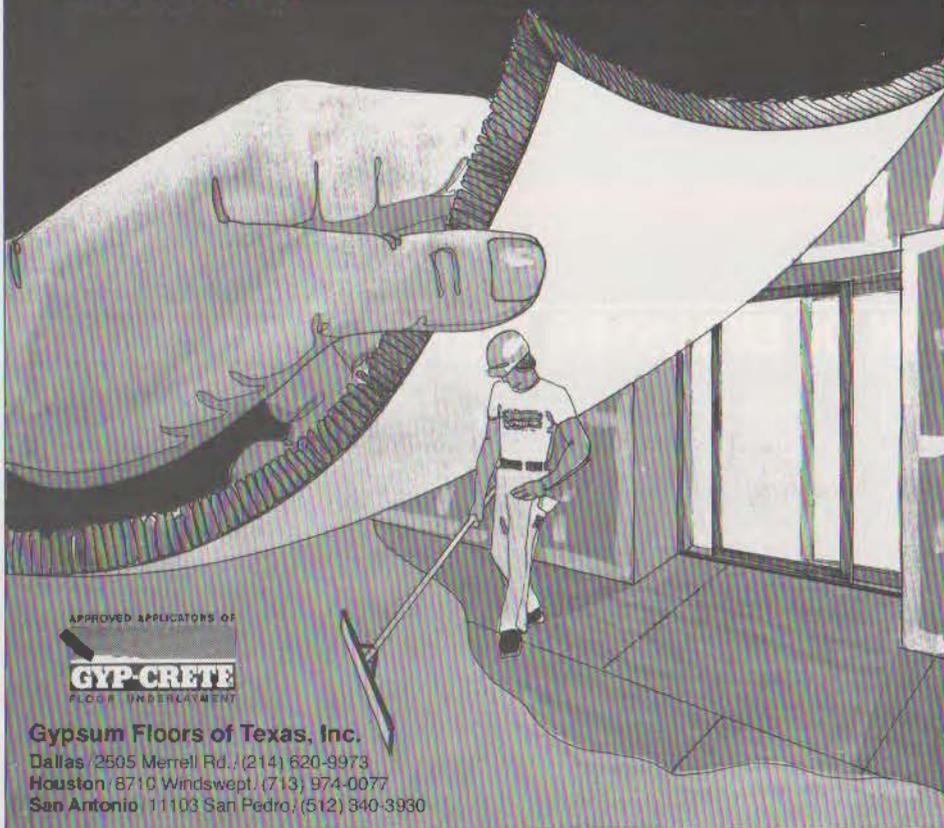
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In the News, continued.



Texas Commerce Plaza, Corpus Christi.

garage by an airconditioned "skyway." Located on the bluff of the city's central business district, where the downtown Post Office now stands, the tower will overlook Corpus Christi Bay and provide unobstructed views in all directions.

## News of Schools

### Paul Rudolph Lectures At University of Houston

Paul Rudolph shared his views on Texas regional architecture and design in general with architecture students Nov. 16-20 in a special graduate studio at the University of Houston.

Six third-year graduate students and five undergraduate seniors took part in the seminar, which was Rudolph's first teaching experience since 1965. Rudolph, currently practicing in New York, is former dean of the school of architecture at Yale.

The two-semester graduate program in which Rudolph's studio was a part is designed to bring nationally prominent architects together with UH architecture students in exploring the nature of Texas regionalism.

During the week-long studio, under the direction of associate professor Peter Zweig, Rudolph emphasized the manipulation of space and scale as important issues which are often misinterpreted in designing a building. He also enumerated four important issues in regional design: 1) the site and how it relates to climate and context; 2) scale; 3) the sequence of space from interior to exterior; and 4) the character and appropriateness of the solution, whether it maintains an "inte-

gral growth" as opposed to imposing an extrinsic "stage set."

Convinced that architectural beauty is not really important in the long run, Rudolph defined architecture as "used space which has been modified to meet its user's needs."

He also critiqued students' work, which he considered generally good, and assigned a number of sections, perspectives and details for students to complete as part of a studio assignment to design a university facility on a 10-acre site.

All in all, the experience was invaluable for the students, and Rudolph seemed to enjoy it too.

—Theresa M. Shine

### Texas Tech Professor Developing Urban Plan For Border Towns

George T. C. Peng, a professor of urban planning at Texas Tech University in Lubbock, is developing what he believes is the first comprehensive master plan for any of a dozen pairs of sister cities that straddle the U.S.-Mexico border.

Working jointly with city officials in Eagle Pass and Piedras Negras, and with faculty at the Universidad de Coahuila in Mexico, Peng is studying ways to remedy the political and socio-economic maladies of border cities on both sides: migration, high unemployment, chronic poverty, the language barrier and cultural friction.

Peng suggests, among other things, locating more U.S. industry along the border and opening the border to allow Mexican nationals to work in that industry. By providing more jobs, Peng says, immigration to the U.S. would be contained largely in the border regions.

As far as the language barrier is concerned, Peng says that improving the education system would do much to alleviate that. And while cultural differences would always remain, he says, improving the regional economy would help reduce the friction.

Peng also suggests creating a binational border planning commission, which actually would be an extension of a cooperative agreement on urban development that both countries signed in 1979.

### Fire Destroys Historic UT House/Dorm in Winedale

A fire Oct. 20 at the University of Texas' Winedale Historical Center near Round Top completely destroyed the 123-year-

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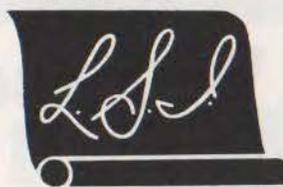


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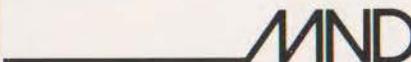
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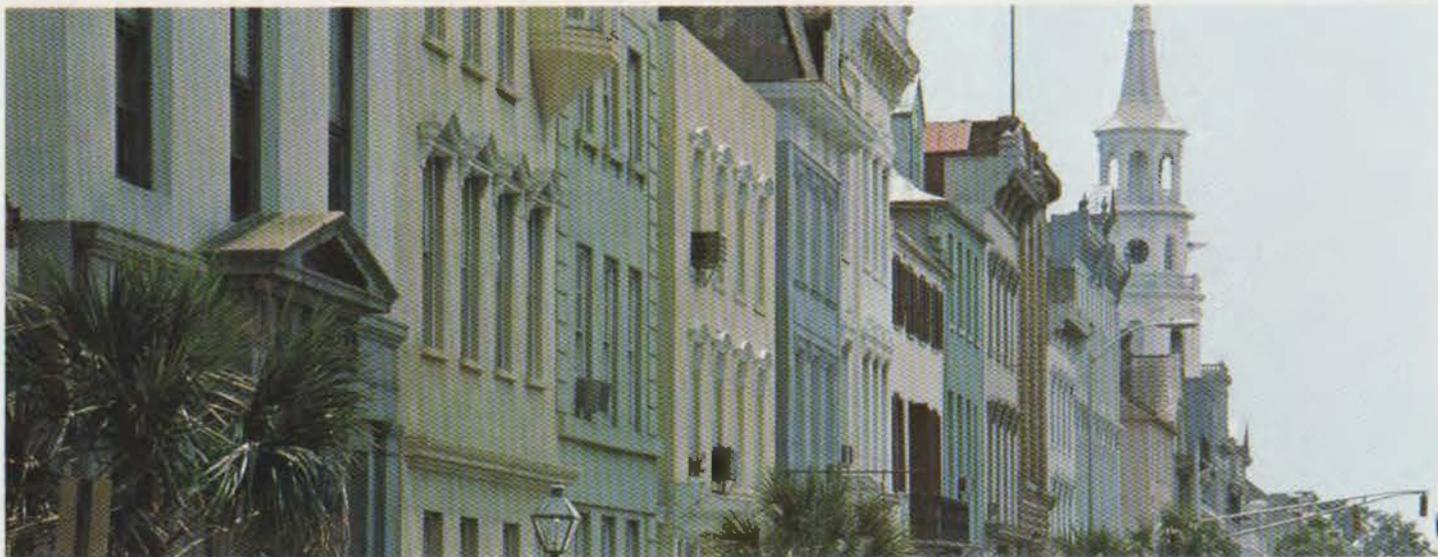
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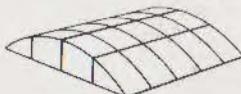
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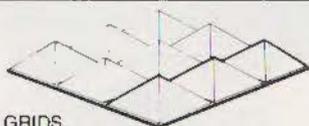
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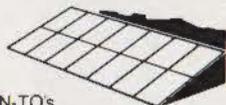
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In the News, continued.

old Lauderdale House, which had been restored and adapted for use as a dormitory and conference center.

No classes were being conducted in the house at the time of the fire, and no injuries were reported, according to Ed Sharpe, assistant to the UT-Austin vice president for business affairs.

Sharpe surveyed the damage Oct. 20 with Wayne Bell, professor of architecture, acting director of the Historical Center and restoration architect for the complex. All that remained standing, Sharpe says, were two brick chimney stacks on each side of the foundation. Nothing was salvaged. Sharpe was particularly saddened by the loss of the building's contents: among other things, a Steinway concert piano and four-poster bedroom set that once belonged to Ima Hogg.

Sharpe says that in light of the fire, which investigators say was caused by a faulty electrical conduit, a new master plan is being developed for the Winedale center, with a fundraising effort scheduled to begin in the spring.

## News of Products

### Plinths, Finials, Fretwork: Assembling Assorted Parts Of the Restorationist's Art

When Dallas interior designer Tom McDowell became involved in remodeling old houses, he soon discovered that a lot of the vintage architectural details he needed—such things as shutters, finials, gingerbread and moldings—were hard to come by. "There was a world of renovation products out there," he says, "that for some reason no one had ever gathered into one place."

To that end, McDowell started his own Renovations Products, a retail store and showroom, in Dallas in 1980. Using old Victorian patternbooks and catalogues for ideas, he created his own designs and commissioned artisans in Dallas, Teague and Hillsboro and Cowetta, Okla., to make such things as screen doors, plinth blocks, turret finials and roof cresting. Other items, such as gargoyles, street lamps, park benches, table bases, moldings, posts and columns come from Mexico, Taiwan, Italy and California.

Business is good, McDowell says, and it probably will become even better, considering the rising demand for preserva-

tion products. But he's also getting more involved in new construction, which he thinks may eventually become his primary market as more period architectural styles are replicated from scratch.

Renovation Products, 5302 Junius, Dallas 75214, Telephone: (214) 827-5111.

## In Brief

**John Lemons Company** in San Antonio has been named a distributor for Stauffer Chemical Company's "Tontine" division. In addition to stocking Tontine shade materials and vertical vanes for manufacturers, Lemons also will manufacture Tontine custom window shades and vertical blinds for sale to architects and interior designers. John Lemons Company, 1316 East Grayson St., P.O. Box 8066, San Antonio 78208. Telephone: (512) 226-5379.

**Ernest Low Associates** in Dallas has been named Texas representative for Lighting Services Inc., of New York, a specialty manufacturer for display and exhibition lighting. Low will display LSI equipment in its showroom on the sixth floor of the World Trade Center in Dallas, Space 611. Telephone: (214) 747-8839.



Silhouette Group by Landscape Forms.

**Landscape Forms** in Kalamazoo, Mich., has introduced The Silhouette Group, a line of planters, seating modules, litter receptacles and ash urns, all finished in red oak with radiused edges and corners "to give each member a distinctive form." A fiberglass lining is bonded to the wood shell during manufacturing for strength and watertightness. Landscape Forms, Inc., Route 3, Kalamazoo, Mich., 49001. Telephone: (616) 381-0396.

San Francisco furniture designer **Bruce Burdick** has received the Industrial Design Excellence Award for Furniture from the Industrial Designers Society

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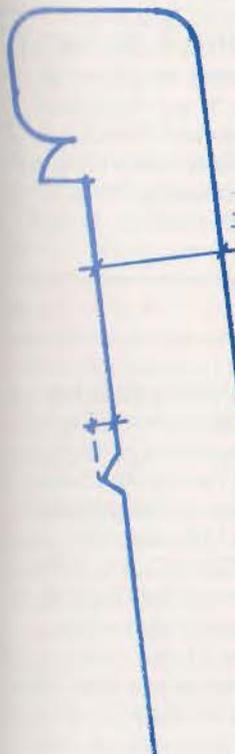
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### In the News, continued.

of America for The Burdick Group, which he designed for **Herman Miller, Inc.**, Zeeland, Mich.



Maestro #859 by Brayton.

**Brayton International**, High Point, N.C., had added a new chair to its "Maestro" line, available with a new five-prong "E" base in black or chrome and a five-prong wood base in natural light or dark ash or solid hand-rubbed walnut. The chair can be used as a manager's armchair, visitor's chair or conference room seating, on skids or a five-arm swivel base. **Timco Associates, Inc.**, 2702 McKinney Ave., Dallas 75204. Telephone: (214) 747-7130; 3333 Eastside, Suite 146, Houston 77098. Telephone: (713) 523-4900.

### Coming Up

**Feb. 18:** Seminar on fluid-applied and single ply roofing at the Galleria Plaza Hotel in Houston, sponsored by the Houston Chapter of the Construction Specifications Institute. Contact Dorothy Gumm at (713) 622-1180, ext. 260.

**March 11-13:** CONDES '82, the Dallas Contract Design Show at the Dallas Market Center. In addition to showroom displays in the World Trade Center, Trade Mart, Homefurnishings Mart and Decorative Center, CONDES '82 will feature seminars on such topics as marketing techniques, architectural adaptive use and automated offices. Contact Dolores Lehr, Dallas Market Center, 2100 Stemmons Freeway, Dallas 75207. Tele-

phone: (214) 655-6100.

**April 1-May 16:** "Collaborations: Artists and Architects," an exhibit documenting realizable as well as visionary projects on which artists and architects have collaborated to address major architectural problems of the 1980s, at the Harry Ransom Center at UT-Austin, sponsored by the National Endowment for the Arts and Philip Morris Incorporated.

**April 16-17:** Texas Society of Architects Board of Directors Meeting in Lubbock. Contact TSA, 1400 Norwood Tower, Austin 78701. Telephone: (512) 478-7386.

**Oct. 24-27:** The Maintenance and Stabilization of Historic and Cultural Resources, the 1982 Annual Conference of the Association for Preservation Technology in Banff, Alberta, Canada. Contact Program Chairman Thomas Taylor, c/o APT-82, P.O. Box 341, Williamsburg, Va., 23187. Telephone: (804) 299-1000, ext. 2314.

**Feb. 11-12:** Energy in Architecture workshop, level 3b (practice), in Houston, sponsored by the American Institute of Architects. Contact Brenda Henderson, AIA, 1735 New York Ave., N.W., Washington, D.C. 20006. Telephone: (202) 626-7353.

## News of Firms

Thom Earnest has formed the Austin firm **ETA Associates** for the practice of architecture and space planning, with offices at 515 West 15th St., Austin 78701. Telephone: (512) 473-2708.

**Stem Associates**, Houston, has moved its offices to 4515 Yoakum Blvd., Houston 77006. Telephone: (713) 529-7615.

The San Antonio firm **Ralph C. Bender & Associates** has relocated its offices to 4815 Fredericksburg Road, San Antonio 78229. Telephone: (512) 342-3291.

**O'Neill & Perez, Architects**, San Antonio, has moved its offices to 454 Soledad, River Level, San Antonio 78205. Telephone: (512) 227-4181.

Dallas architect Marvin E. Beck has resumed his original practice founded in 1968. **Marvin E. Beck and Associates**, 3414 Oak Grove, Suite 200, Dallas 75204. Telephone: (214) 559-0990.

**William Thomas Odum** of Dallas has relocated his architectural practice to 5331 Vanderbilt, Dallas 75206. Telephone: (214) 522-0862.

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William P. Z. German has been elected to executive vice president and David A. Lewis to vice president of the Houston firm **McCleary Associates**.

**SP Group/Southwest** in Houston has promoted Frederick C. Mathews to vice president and director of architecture.

**CRS** in Houston has promoted Joey R. Horn, Walter Lenskold and Steven A. Parshall to vice president.

The Dallas firm **Omniplan Architects** has promoted Michael H. Archer, B. Robert Hunter and Richard L. Solomon to senior vice president and Mark Dilworth, Grace Kissell, Lionel Morrison, John Hafker, Michael Carr and Joseph Guthrie to vice president.

**Sikes Jennings Kelly** in Houston has promoted David A. Lehman to vice president and treasurer.

Onton G. Lindy and William E. Kuykendall have joined **3D/International** in Houston as vice presidents.

The Houston firm **Melton Henry/Architects** has promoted Joseph R. Milton to partner in the firm.

**Johnson-Dempsey & Associates** has been awarded the Partner in Progress Award by the North San Antonio Chamber of Commerce for its "unselfish contributions made for community progress and the enhancement of the community through volunteerism, activism or other involvement."

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## Appraising a Compilation of Additions 'Writ Big'

By Clovis Heimsath, FAIA



Steve Rosenthal

East Cambridge Savings Bank, Cambridge, Mass., by Charles Hilgenhurst.

**Contextual Architecture: Responding to Existing Style**, edited by Keith Ray and the editors of *Architectural Record*. McGraw-Hill, New York, N.Y., 196 pages, \$27.50.

Now that architectural books all carry double-digit price tags, it's essential to ask the dollar question right up front: is this book worth \$27.50? There are so many new books and there is so much to learn—two facets of the heady '80s that require us to scrutinize our book purchases with care. Contextualism, for example, is simply *additions* "writ big," and the word is expanded to keep pace with an expanding field.

Frankly, I don't normally like books that are compilations—in this case, articles from *Architectural Record*. But read on: to my pleasant surprise, *Contextual Architecture* is a tight-knit package. The editors of *Record* organized the material well into four distinct areas of contextual design: 1) interiors, 2) alter-

ations, 3) additions, and 4) infill.

In each context, they spell out the parameters to be considered. For example, they suggest that interiors have fewer constraints than the other categories, with *contrast* or *continuation* the major design alternatives. One can reuse a facade "as is" or interweave the old and the new so both are clearly visible or overlay a dominant new element upon the old facade. Similarly, design alternatives are presented for alterations, additions and infill.

The organization of the material is a major function of the book, for it helps the designer to organize a perspective on contextualism. Once organized, there are two additional values of the book: the first is a discussion of the various active government programs which aid restorations of all kinds; the second is a description of 35 projects presented under one or another of the four categories.

Each reader will have his or her favorites. Mine included Ed Barnes' Visual

Arts Center, Bowdoin College, an example of infill. The parameters for the design are carefully stated and it's a pleasure to follow the logic in the built example. Similarly, the design premises behind other favorites I checked against the finished work. Charles Hilgenhurst, in developing an addition to the East Cambridge Savings Bank, continued the frontal plane of the Byzantine Revival facade by reproducing a segment of it, yet setting it apart from the original facade to become a typological recall. Slick. Again, his skill in blending a new vocabulary of design elements with existing forms is worth following.

A small but bright addition by Hugh Jacobsen is fun to follow. In each of these examples, the older, established practitioner is being told loudly and clearly that we must understand the traditional *meaning systems* of buildings if we are to work happily with them. To duplicate or modify details is just not enough—the excitement of the fine examples is the uncomprising way the designers understood both what the traditional design motifs meant and, more importantly, what the contemporary motifs meant. It is as easy to mess up a contextual project by poor contemporary detailing as it is by poor traditional detailing.

Alas, to fill out the book, one or two of the examples just aren't up to standards. For example, the Park-Danforth Home for the Elderly is an interesting project (perhaps the addition is better than the original), but the contextual design logic is difficult to follow. In a similar way, the Teknor Apex Company office building is O.K., but I couldn't help feeling there were more inspired examples that might have been included in its place.

Finally, remember the national AIA headquarters building, the paragon of

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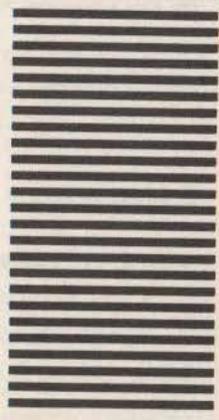


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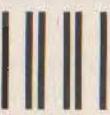
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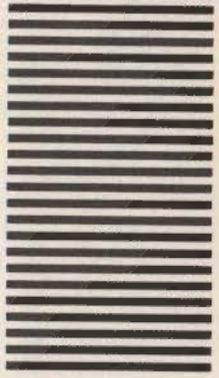


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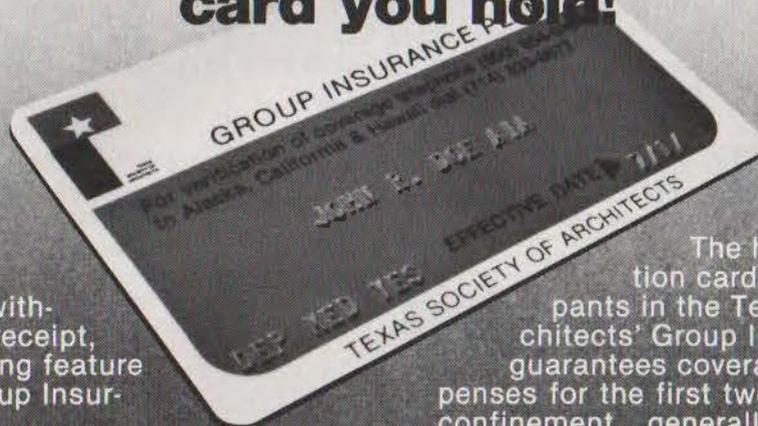
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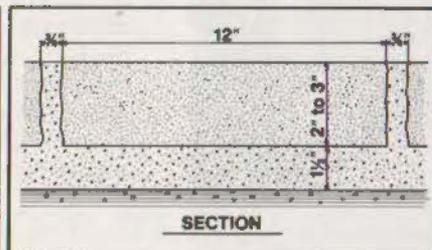
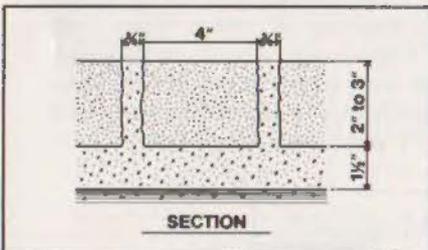
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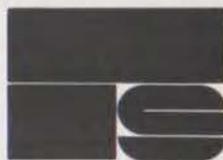


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Books, continued.

infill projects? If you don't remember, this is the place to have the whole issue reviewed in careful detail, beginning with the original Guirgola winning design and ending with what they have today.

Here is the cutting edge of contextualism—if the AIA headquarters works as well in contextual terms as they say, why do many feel the building is both bland and contrived? Perhaps you must end the book as I did—with the conclusion that all the “rules” toward good contextual design are not sufficient to produce great architecture. In the introduction, we learn that the Campadoglio by Michelangelo was a remodeling of the Palazzo del Senatori and an infill of the Capitoline Museum. Is it possible that Michelangelo knew something about contextual architecture that the modern world hasn't learned? Yes, Contextualism is worth \$27.50, or its equivalent in lira.

*Fayetteville architect Clovis Heimsath, FAIA, is a Texas Architect contributing editor.*

### In Brief

**Building to Last: Architecture as Ongoing Art**, by Herb Greene, with Nanine Hilliard Greene, Architectural Book Publishing Co., Inc., New York. 128 pages, \$26.95.

Eschewing the machine as architectural model, architect Herb Greene offers a strategy of rebuilding for the city a malleable sense of history and place. This is not a “how-to” book, he says, but a what-to-do and a why-do-it book, suggesting ways of creating a building type of “ongoing structures”—what he calls an “armature”—that is receptive to continuous addition, alteration and ornamentation.

**American Shelter: An Illustrated Encyclopedia of the American Home**, by Lester Walker, with a preface by Charles Moore. The Overlook Press, New York, N.Y., 320 pages, \$27.95.

This is a survey of the evolution of American housing styles, from the tipi to the passive solar house, including references to the what, how, why, when, where and who of the American tradition, as well as its departure from, and continuity with, its European models. Includes exploded diagrams, plans and elevations. In his preface, Charles Moore calls it “a genuine feast for the eyes and the mind.”

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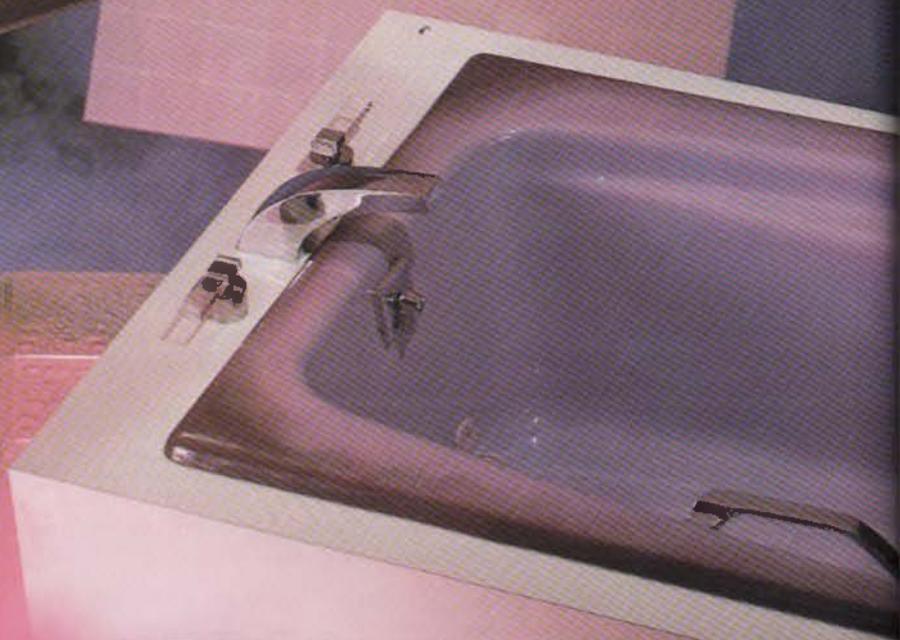
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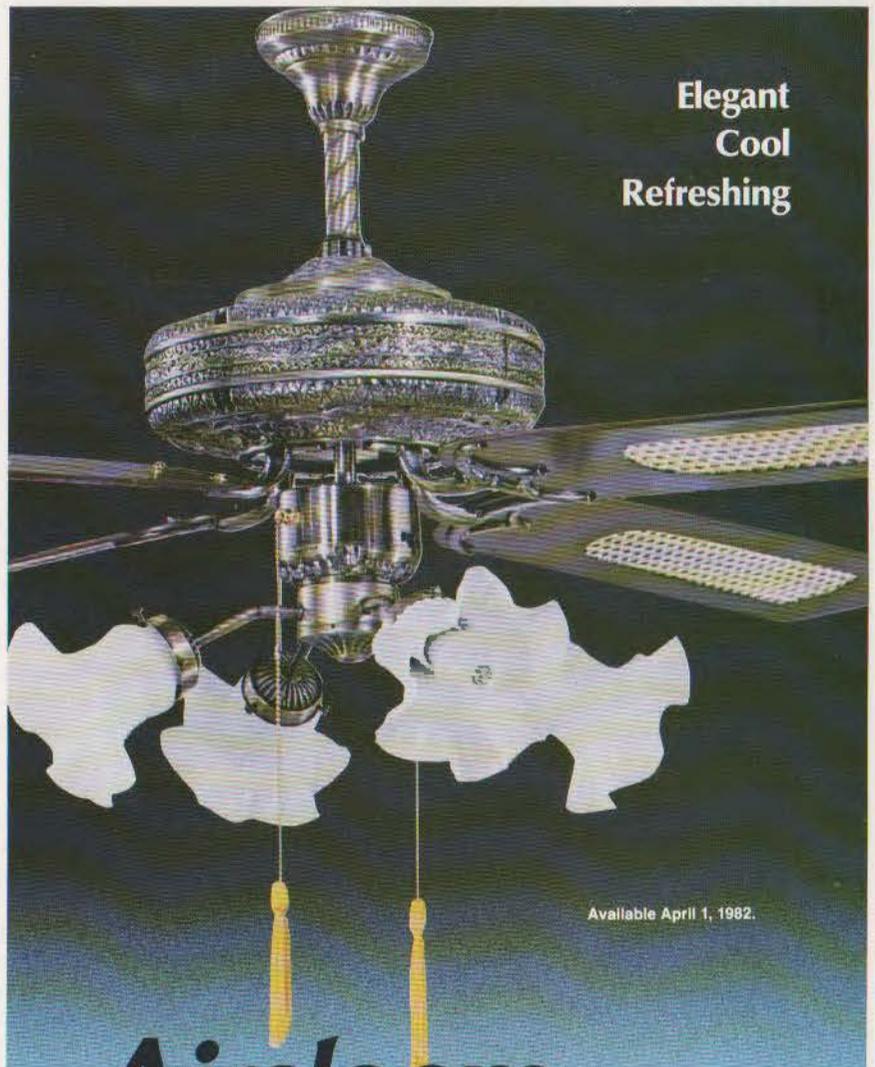
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## *Hysterical Marker Ahead*

I missed the last issue. Did you notice? Was there a gap in your life when the poignant sallies from this column failed to spring from these pages? I apologize. My bride of 35 years and I feel it necessary on occasion to traipse forth into the hinterlands and sharpen our intellects and ample posteriors through travel.

We returned from 4000 miles on the trains of Europe to find America in an uproar over—of all things—architecture! It seemed this upstart dandy in a white suit, and shoes of a thousand eyes, by the name of Tom Wolfe had dared to voice opinions publicly on the mother of the arts. Wolfe's book, *From Bauhaus to Our House*, had attracted the national media. Like World War II, it was in all the papers. Stunned, the architectural critics of this great nation shouted hoarsely from the sidelines: "Defense, Defense, Dece-fense!"

- *NY Times* critic Paul Goldberger said Wolfe obviously did not "look at the architecture." (There may be a really good reason for this you know.)
- Professors of the academe had heart attacks.
- Modernists and Post-Modernists, alike, jointly foamed at the mouth.
- *Dallas Times Herald* critic Bill Marvel was moved to state: "If this is so, where oh where did we get all these buildings that everyone supposedly detests so much?" (We know, don't we gang!)
- *The Wall Street Journal's* Manuela Hollterhoff ponderously pontificated: "Thank the increasingly less visible heavens that facades can't kill. A lot of us would be dead by now!"
- Flowers Award Winner David Dillon wrote: "What is missing in *From Bauhaus to Our House* isn't simply a grasp of architectural history, although Wolfe's is shaky enough, but any appreciation of the grand, at times noble,

aspirations of the early Modernists."

This leaves out what John Pastier and the *Houston Post* thought—I do not subscribe to either one.

Personally, I have elevated Wolfe to my shelf of guru. Everybody needs a guru. If you don't have one, get one. Even us wielders of the poison pen, the literate nudge and broad axe oratory have gurus. I have progressed through a series from Mark Twain, through Will Rogers to S. J. Perelman, via Brother Dave Gardner to the latest satirical shrine proffered by Wolfe.

Satirists, of which I am hopefully one, are not placed on earth to be historical, but to be hysterical. Satirists don't take anything seriously except pretentious people. Our little lapses into hyperbole are designed to shake up the smug hauteur of the intellects who have pronounced their opinions onto mythical tablets of stone. Wolfe is a falling-down-funny satirist who has shaken our tree. How marvelous to see what fell out!

First of all, you had better believe that Wolfe's grasp of architectural history is quite firm. One does not write satire of such exceptional nature by being uninformed or stupid. What Wolfe has said to the architectural profession is "Please don't philosophy yourselves into infinity."

We may be taking this thing of historical preservation to infinity too. Texas cities and towns are mostly bereft of historical structures which possess true architectural significance. We are too young to have made many true historical contributions in individual buildings. Thus we have fallen into the trap of trying to preserve buildings just because they are old, not because they are good or have readaptive use in our society. The strong candidates for historical preservation in Texas should be those *groups* of buildings which provide a sense of place-in-time

like Ft. Worth's Stockyards, or Dallas' West End, San Antonio's La Villita, Round Top, Texas, and the Waxahachie Square.

One of the recommended structures for historical designation and preservation in Dallas is the Good Luck Service Station on Ross Avenue. On reflection, this must be an act of masochism on the part of the Dallas Historic Preservation League, equalled only by the conductor on the Swiss Railway run from Lugano to Lucerne who looked out the window every day and prayed to Almighty God that just once in his life he might see something ugly.

The Good Luck Service Station, a conglomeration of square-block ceramic tiles and grease-smearing white stucco, is Dallas' most prevalent Art Deco example of man's visual inhumanity to man. Unlike Honest Joe's Pawn Shop and Victor McLaglen (both of which were so ugly they were beautiful), the Good Luck is merely ugly. What kind of readaptive use could it possibly have in our society? Maybe a broken fortune cookie store? Why should the Good Luck Service Station be allowed to stand in the way of a 100 million dollar, 70-story, reflective glass skyscraper which we all know will be appreciated as historically significant in the year 2500?

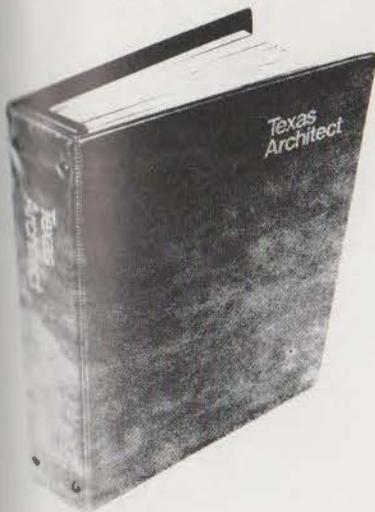
We must put ourselves in the place of the Texas Historical Society of the future, busily filing law suits and placing 240-day demolition moratorium ordinances on the books, to preserve, *forever*, the reflective glass buildings of today. Why? What better way to remind the world of cultural abandon and fiscal expediency in our time? Obviously, some of us should concern ourselves with creating history while others preserve it. Good luck, "GOOD LUCK"—Hysterical marker ahead!

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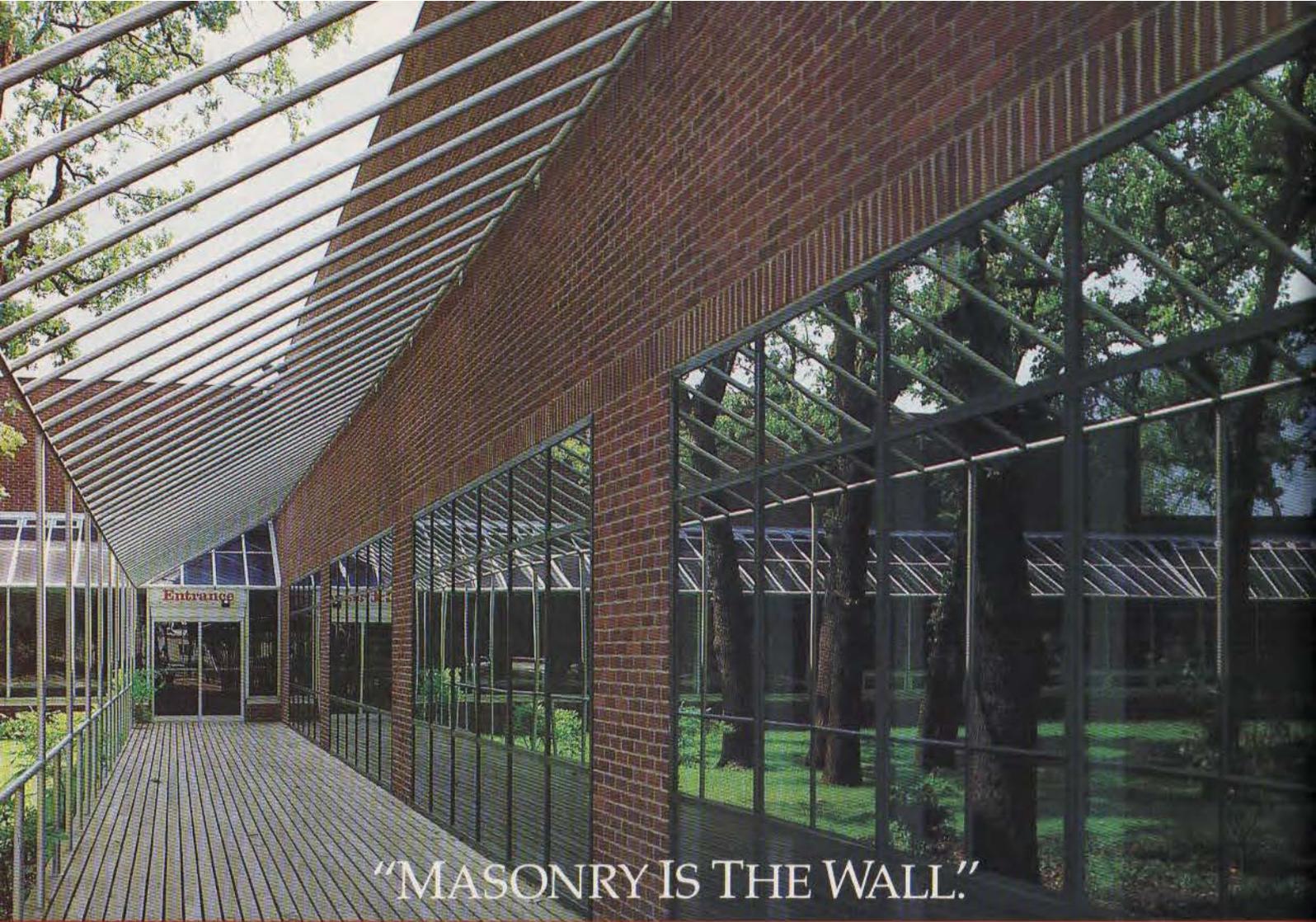
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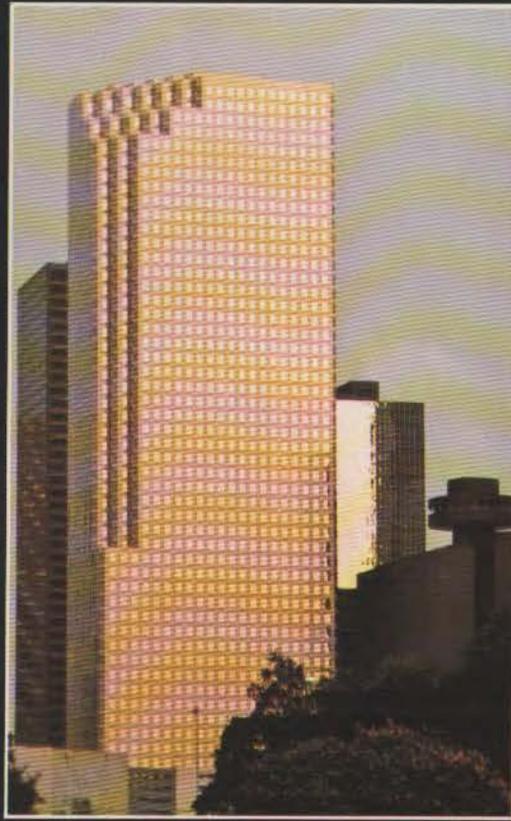
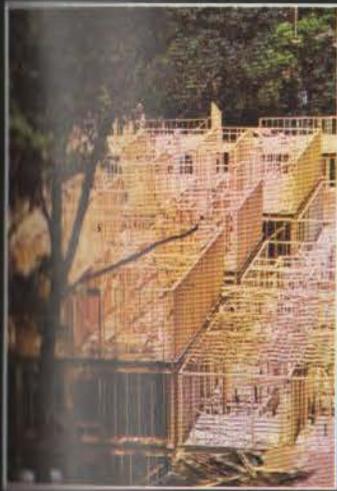


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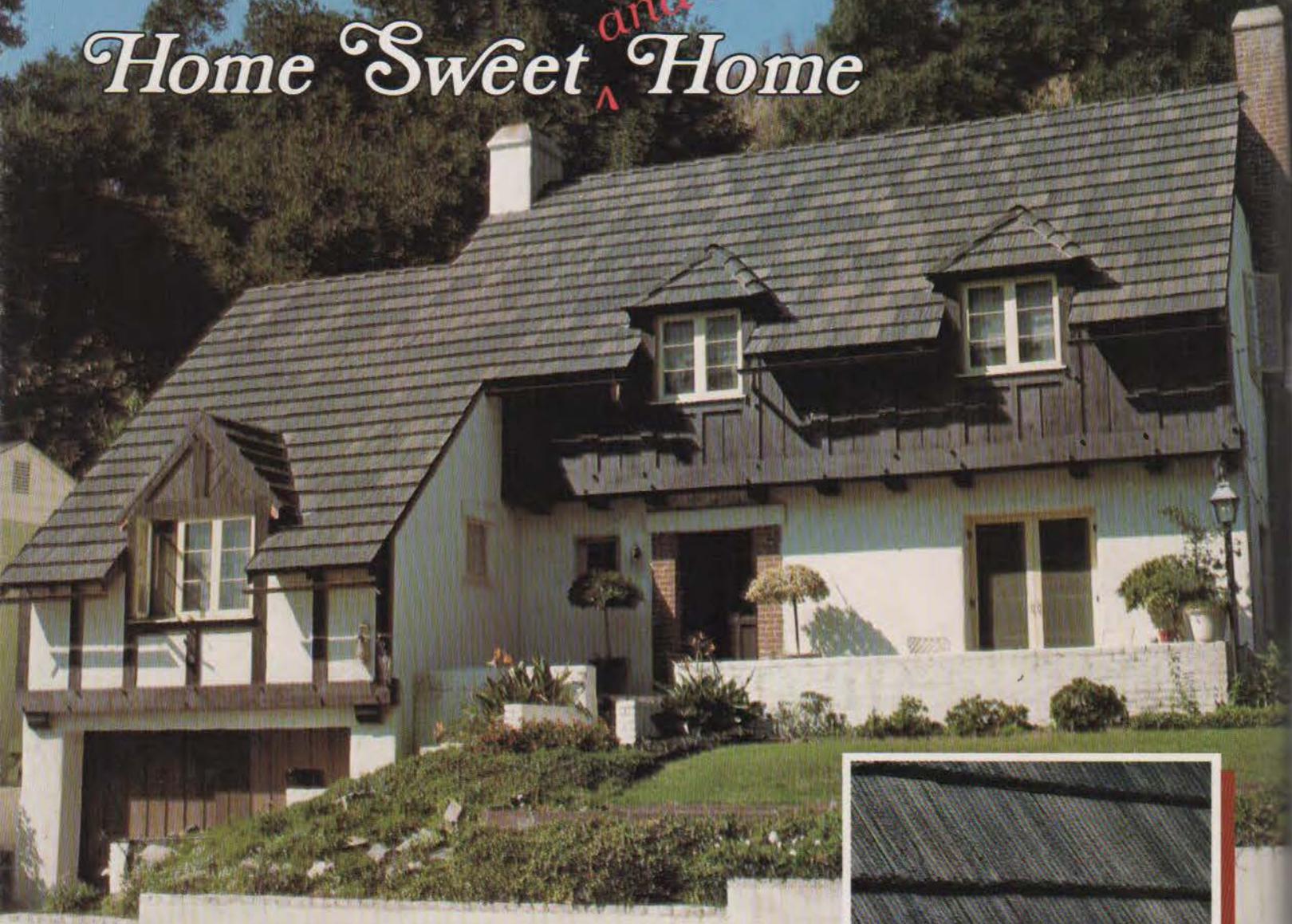
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