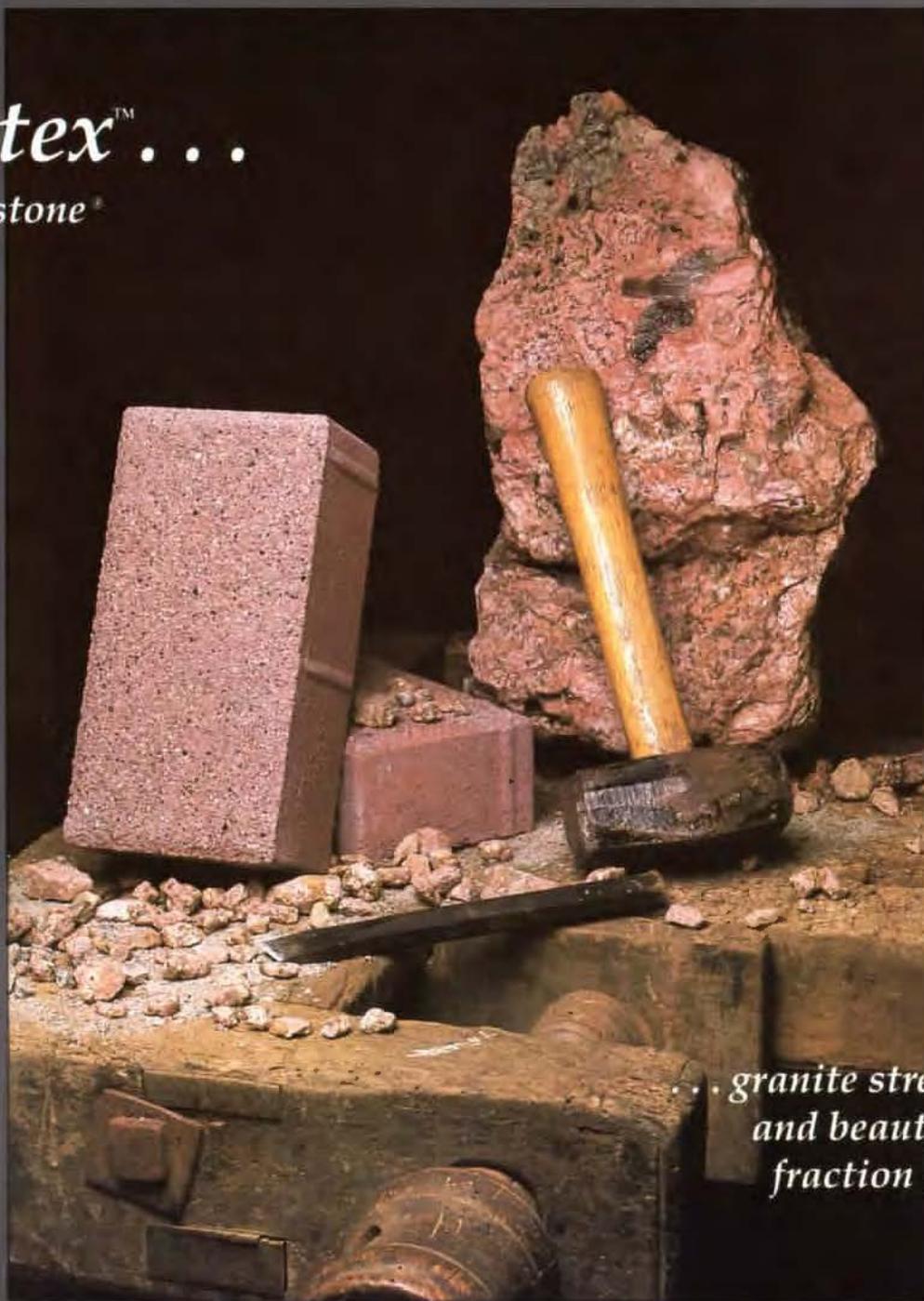


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# TEXASARCHITECT

## **37th Annual TSA Design Awards** 29

From 201 entries, judges Robert Evans, Marc Hinshaw, and Stephen Kliment, FAIA, selected eleven winners: six in General Design, three in Interior Architecture, and two in the new Restoration/Adaptive Use category. *by Joel Warren Barna*

## **Cement plant house** 30

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## **Midland: Evolving in boom and bust** 52

Rising up from the arid plains of West Texas is a modern-day Oz, an improbable hub in which Frank Welch's career began and grew for two decades. Welch recalls Midland then and ponders its architectural presence today. *by Frank Welch, FAIA*

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### **On the cover:**

TSA Design Awards winning project Northern Trust Bank, Dallas, by The Oglesby Group, Dallas; photograph by BlackmonWinters





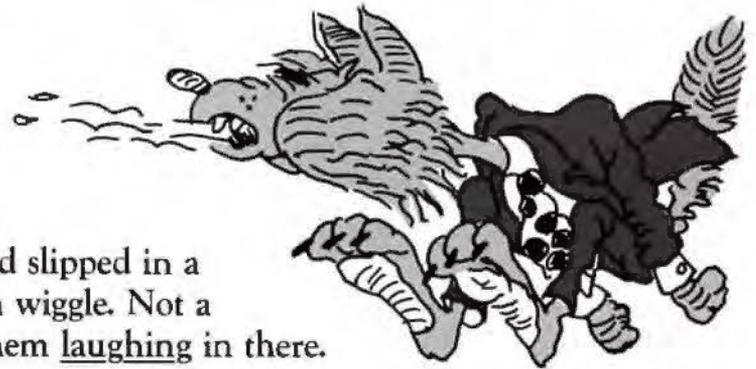
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“It’s not all it’s cracked up to be, being the wolf. Automatic Bad Guy, you know? But I’ve accepted myself and my impulses, my hungers if you will, and Dr. Ziebeck says I’m adjusting nicely.

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## Starting a new year

FEW PEOPLE, I suspect, ever read the list of Publications Committee members and Contributing Editors (found to the left of this column). If readers knew how much the members and contributors do for the magazine, however, the list might draw more notice. Willis Winters has been one of the most important members of the committee over the last six years. Not only has he written news stories and some of our best-received features, but he has helped produce a significant portion of the photogra-



**Retiring  
Publications  
Committee  
Chairman  
Willis  
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phy in almost every recent issue. Beyond that, he has served as chairman of the committee for the past two years, skillfully steering the magazine and the committee through some difficult times. Willis is retiring from the committee as I write this in late 1991; he is going to be working on some architectural projects of his own, as well as devoting more time to the photography he does with his partners, Craig Blackmon and Craig Kuhner. We on the magazine staff owe him an inestimable debt of gratitude.

*Joel Warren Barna*

# Letters

I REFER TO the interior retail design of the Armoire by RTKL Associates, Inc., featured in the excellent August 1991 *Interiors Annual*.

I recall observing in 1989 the exuberance and understandable pride of Michelle Zande (now a principal of Zande Newman Design of New Orleans) as she sat at our kitchen table displaying her work on the project.

In our relationship with her while she was in Dallas, she talked of all the good things that were happening at RTKL and the mass of talented people with whom she shared ideas. I vividly remember her talking about the clothing-and-jewelry-display fixtures that she designed, and particularly remember her sketch of the "armoire" display rack [shown in the photograph] on page 35.

Since she left the good folks at RTKL in early 1990 for a move to New Orleans, it is understandable that they may have inadvertently omitted her name from the project-team credits. However, irrespective of the probable routine assignment of intellectual property incident to employment agreements, inasmuch as rightful recognition is the lifeblood of the creative arts, and since she made a significant contribution to the design, she should get credit along with the other very skilled people.

**Morton D. Newman**

*Morton D. Newman Attorney at Law  
Dallas*

THE SEP/OCT 1991 issue of *Texas Architect* fails to read as serious criticism, but rather demonstrates a lack of rigor and seriousness by Texas architects toward the problem of architecture for education. The featured buildings exhibit a lack of solutions, or even attempted solutions, toward clarification of the fundamental programmatic issues associated with architecture for education. Neither empathy nor understanding of the complex relationship that must be developed between the architecture, the institution, and the student is treated at any level in this issue. Rather, we are treated to more demonstrations of superficial image-mongering, as well as the complete social and political dropout of today's architect.

It is degrading and offensive to a building's user to assert that the remnants of a now kitsch facade (p. 40) are more worthy of an architect's design time and a professional journal's attention than the planning and function of that building. Criticism has never been more spe-

ciously reductive than when a banal, trendy office addition is heralded as "Lutyensesque" (page 41). Furthermore, primary issues of personal scale, geometry, or programmatic spatial relations are not considered either in the drawings, photos, or text. Perhaps it is an ironic commentary on the poor education of the professional himself—who must know nothing of the work of Pietila (Taikurinhattu Day Care Center), Hertzberger (Utrecht Elementaries), or Neutra (UCLA Elementary School)—or who otherwise would certainly be ashamed to produce such uneducated schools as those shown in the pages of this journal.

I find the shallow nature of the projects, as well as the pretense of a critical forum on so vital an issue, degrading not only to the work of the past but to the genuine work of the present; the experimental work of architecture students, the learning process, students across Texas, and most of all the status of the profession.

**Ross Alden Brennan**  
*Austin*

AFTER READING your most current issue, I feel compelled to write and voice my opposition to what I feel is an educational injustice on the part of your magazine.

In two articles the work of Dallas architect Gary Cunningham is featured (see "In The Details," and "On Paper," *TA* Nov/Dec 1991). Both articles refer to a design and construction process which may be considered cutting edge and avant garde by some, but which I feel to be sheltered and unrealistic. Mr. Cunningham apparently enjoys a practice which allows him to instruct a subcontractor to "make it look like this" and to detail a roof-wall connection that depends on horizontal silicone jointing for watertightness. My experience in the professional world of contract documents, schedules, budgets, and liability insurance tells me that no client pays efficient money for instructions received after bid opening, and that the local Cistercian monks are in for a season in which more than the happy play of light washes down their stone walls.

I believe we are sending the wrong message to young architects by advocating an expanded design envelope at the potential expense of sound professional practice.

**Paul W. Maute**  
*Haldeman Powell Johns  
Dallas*



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# News

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**Dallas, DART make up** 9  
DALLAS Construction on Dallas's rail system is to begin this month.

**Austin looks at rail** 9  
AUSTIN A proposed rail system may help shape urban growth.

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**Houston zones out** 10  
HOUSTON Planning takes a back seat as Houston moves toward a zoning ordinance.

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AUSTIN State officials voted to reject all bids for the Capitol interior restoration project.

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AUSTIN Architects and artists from around the state helped TFAA celebrate its 80th birthday.

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HOUSTON Renovation of the Albert Thomas Convention Center will add a new flavor to downtown.

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CORPUS CHRISTI Teams of students and alumni worked together to design a dolphin language platform.

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SAN ANTONIO Historic preservation may be a path to affordable housing.

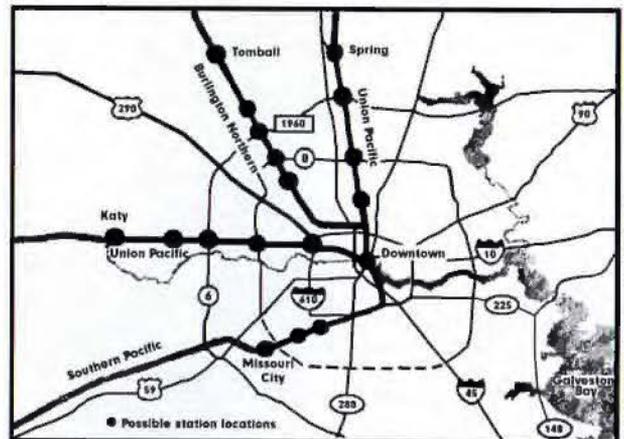
## Starting over

**HOUSTON** Houston's monorail plan was declared dead following the defeat of long-time Mayor Kathy Whitmire in November's election. Surprisingly though, the death of monorail may turn out to be a blessing in disguise for rail in Houston. "The monorail, was going to be a disaster for Houston," says Shafik Rifaat, architect and University of Houston professor of urban planning. "Now we can start from scratch."

The rail slate was wiped clean when Whitmire, monorail's main backer, was defeated by former Metro and state highway department head Bob Lanier and former State Representative Sylvester Turner (who faced Lanier in a runoff election in early December). Earlier in the year, the primary opposition came from U.S. Representative Tom DeLay, whose southwest Houston district would have been served by the monorail. DeLay persuaded a congressional conference committee to freeze \$177 million in federal funds allocated to Houston for rail until a community consensus on the issue could be established. Faced with a funding cutoff and the possibility of a hostile mayor, the Metro board in September put monorail plans on hold.

Opposition to monorail was a central theme for both Lanier and Turner during the regular election. Lanier, after campaigning against the \$1.2 billion monorail plan for a year, was accused of being a one-issue candidate when he entered the mayoral race. He countered the criticism by tying his anti-rail rhetoric to Turner's primary issue: crime. Lanier said that, as mayor, he would ax monorail and force Metro to use funds previously earmarked for rail to pay for road maintenance and traffic control now handled by the city. The city monies freed by that action could then be used to solve a host of urban problems: More policemen could be hired, firemen's wages could be raised, hike and bike trails could be built.

During the runoff campaign, Lanier changed his tune. Monorail was bad, he said, but all rail should not be tarred with the same brush. He proposed a plan, which he described as more economical than monorail, that involves commuter trains running along existing freight-train tracks from downtown to Katy, Tomball, Spring, and Missouri City. (The plan



**A Metro commuter rail study and mayoral candidate Bob Lanier both proposed essentially the same possible routes using existing rail lines.**

was substantially similar to a commuter rail study released by the Metro staff one day earlier.) Turner did not present a detailed rail plan during the campaign, but did say he was in favor of rail that made sense for Houston.

Rifaat says Lanier's plan utilizing existing tracks has the potential to serve what he calls "urban wedges," those areas that fall between the freeways. Although in some cases—along I-10 and the Hardy Tollroad, for example—existing tracks and freeways occur together, in other places the existing tracks do serve the urban wedges. Existing rail lines have a downside: They often serve industrial areas and run along the back of properties rather than the front. Those problems may be offset by time and cost savings, Rifaat says, as well as by route improvement—areas in need of public transportation service are more likely to get it with this plan than with monorail, he says.

"The monorail plan should have been re-evaluated in any case. It just took a mayor's defeat to get us to that," Rifaat says, adding that the forced reevaluation can only benefit the city. "Metro was going to stop every other [transit-related] project in favor of rail," he says. "Now we can finish other important projects, like the counter-flow bus lanes, at the same time we study a new rail alignment." Rifaat believes that the election of either candidate, even long-sworn rail foe Lanier, will benefit rail in Houston. If campaign rhetoric can be believed, he may be right.

*Susan Williamson*

## Dallas, DART make up

**DALLAS** Months of disagreement between the Dallas City Council and Dallas Area Rapid Transit (DART) culminated last fall in enough agreement to get the city's rail plan moving again. Contracts for the first two portions of the project—the Trinity River bridge crossing between downtown and Oak Cliff and a tunnel under North Central Expressway from downtown to Mockingbird Lane—were to be awarded in early December.

The tunnel was the sticking point between the city council and DART last summer. The two had previously agreed that rail lines would run in concrete boxes beside the roadway. However, DART announced last spring that a subway tunnel would save two to three years of construction time and \$28 million. The city council reacted strongly, saying it did not believe DART's budget claims; a majority voted against the subway, and three councilmembers threatened to call a referendum on withdrawing from DART if the subway proceeded.

The waters were calmed by DART's promise to reconsider the subway option if bids for the work came in higher than the estimate of \$223 million. An agreement spelling out those terms was approved by the council this fall, allowing DART to proceed with the bid process.

Work should begin on both the 3.5-mile tunnel and the Trinity River bridge by early



**Top: prototype DART station design by Hellmuth, Obata & Kassabaum, Inc.**  
**Above: artist's rendering of DART's Trinity bridge crossing**

February, according to Ron Whittington, DART spokesperson. Service to Oak Cliff from downtown's West End is scheduled to begin in April 1996, with service north along Central Expressway phased in later that year. *SW*

Although Croslin has concerns about the proposed route, particularly the portion along already congested Guadalupe Street near the university, he feels that the potential positive impact on both the city's economy and on urban growth patterns makes working out problems already mentioned in the public meetings—the negative impact of construction on downtown businesses and the location of the service yard in East Austin—worthwhile.

The Capital Metro board plans to vote in February on the affordability and feasibility of the plan; engineering and design work would probably not begin until 1993. Although Capital Metro can construct a rail project without voter approval, support from the City Council is crucial since much of the route as currently proposed would be laid on city streets. Given the history of rail projects in Houston and Dallas, building public consensus may prove to be the transit authority's most important task. *SW*

## Austin looks at rail

**AUSTIN** Capital Metro officials conducted a series of public meetings in mid-November to explain a proposed rail plan for Austin. The initial phase of the plan calls for a 14.5-mile line that would run from East Austin through downtown, past the University of Texas campus, and north to Parmer Lane; it would be built for about \$150 million and would be operational by 1998. Eventually, the system might include as much as 100 miles of track serving outlying areas like Round Rock and Oak Hill, as well as other areas of the city.

Austin architect and Capital Metro board member Chuck Croslin believes rail can help shape the Austin of the future. "I don't think any other element under consideration in Austin has the potential urban impact of rail. [Rail] can be a very dynamic form-giver in terms of defining commercial corridors and nodes."

## OF NOTE

### TBAE chairman named

Governor Ann Richards has named Pedro (Pete) Aguirre, FAIA, as chairman of the Texas Board of Architectural Examiners (TBAE). Aguirre, of Dallas, was appointed to the board last fall and will serve through Jan. 31, 1997. Governor Richards also appointed Henry R. Munoz, II, of the San Antonio firm Jones & Kell, to a four-year term on the State Transportation Commission (formerly the Texas Highway Commission.)

### Houston restricts demolition permits

The Houston City Council on Nov. 6 adopted a temporary moratorium on demolition of historic structures. Preservation groups hope that the suspension of demolition permits will protect the city's historic buildings until the city's zoning ordinance is approved. A public hearing was scheduled for Dec. 4 to discuss details of the moratorium's management.

### Historic Fort Worth visualized

The Historic Preservation Council for Tarrant County has published a guide to downtown Fort Worth's historic buildings. Illustrated with historic and contemporary photographs, the TARRANT COUNTY HISTORIC RESOURCES SURVEY: FORT WORTH CENTRAL BUSINESS DISTRICT presents a visual history of downtown Fort Worth.

### From a different point of view

The American Society of Architectural Perspectivists has published ARCHITECTURE IN PERSPECTIVE (Van Nostrand Reinhold, \$49.95), a collection of work by architectural illustrators that includes sketches, commercial work, elevations, details, unbuilt projects, and fantasy architecture.

### Church histories portrayed

A new calendar, COVENANTS ON THE PRAIRIE, features a history and a color illustration of 12 Dallas churches, including those designed by Nicholas J. Clayton, C.W. Bulger, William Sidney Pittman, C.D. Hill, and Albert Ulbrecht. Text and paintings are by Dallas writer-artist Bill Morgan. The 1992 calendar is available for \$9.95 per copy from Prairie Publications, 2334 Waycross Drive, Dallas 75227.

## Houston zones out

**HOUSTON** A crackling fire was not needed to heat up the discussion about the progress of planning and zoning in Houston during the Rice Design Alliance (RDA) Fireside Chat on Nov. 20. Although zoning seems to have the support of most Houstonians for the first time, there are plenty of misdirected expectations about what zoning actually is and can do. Community discussions, like this and the many others held in 1991, are an essential part of the education and consensus-building process. Houston architect William Stern moderated the panel, made up of University of Houston law professor John Mixon, City Councilmember Sheila Jackson Lee, director of the City of Houston's Planning and Development Department Donna Kristaponis, and environmental attorney James B. Blackburn, Jr.

Professor Mixon, one of the instigators of the popular uprising for zoning, declared that zoning has one purpose—to protect residential neighborhoods. He claimed that to attempt much more with zoning would only lead to disappointing results (a view opposed by the



Tommy La Vergne

urban design committee of the Houston Chapter/AIA). He left no clues for dealing with the rest of the city's land uses.

Planning Director Kristaponis reviewed the department's progress in meeting the benchmarks established in the ordinance passed by the city council in January 1991. The 90-day neighborhood stabilization goal was frailly met by beefing up the enforcement of 44 nuisance ordinances, consolidated from other city agencies under the enforcement umbrella of the Planning Department, she said. According to Kristaponis, at 120 days, the budget and staffing program for the next fiscal year was pre-

**Left to right: John Mixon, Donna Kristaponis, William Stern, Sheila Jackson Lee, and James B. Blackburn, Jr., discuss zoning in Houston at RDA's Fireside Chat.**

sented to the council and approved (approximately \$1.8 million each for comprehensive planning and zoning), and at the six-month deadline the work program for the planning process was submitted. The ultimate deadline is July 1992, when a zoning ordinance must be ready for council and public consideration.

Agreeing with Mixon, Councilmember Lee  
*"News," continued on page 12*



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## CALENDAR

### AIA interiors, urban design awards

The American Institute of Architects has announced new awards for urban design and interior architecture. The Urban Design Awards of Excellence are to recognize achievement in urban design, city planning, and community development. Applicants do not need to be architects or members of AIA. The Interior Architecture Awards for Excellence are to honor interior architecture projects; categories are residential, institutional, commercial, corporate, retail and hospitality, and other. AIA Honors and Awards Department (202/626-7586), DEADLINE: JAN. 27

### "The Contemporary City"

Dutch architect Rem Koolhaas, Rice University's 1991-92 Craig Francis Cullinan Chair, will present four lectures on "The Contemporary City." The lectures are scheduled for 7:30 p.m., Jan. 21 and 22, and Mar. 9 and 10, on the ninth floor of the Innova Building, 20 Greenway Plaza. Rice University (713/527-4929)

### Main Street solutions on display

Proposals for the renewal of Houston's blighted Main Street will be exhibited at the Museum of Fine Arts, Houston; included will be urban-planning studies developed during a three-day charrette last fall, as well as conceptual studies produced in design studios at the schools of architecture at Rice and the University of Houston following the charrette. The exhibition will be accompanied by a monograph, MAIN STREET HOUSTON, which will document existing conditions of the Main Street corridor and present the proposals for the area's renewal; it will be available at the exhibition and through the Houston Chapter/AIA. Houston Chapter/AIA (713/622-2081); Museum of Fine Arts, Houston (713/526-1361), JAN. 12 TO APR. 12

### Historic buildings as museums

The American Architectural Foundation (AAF) and the Pacific Preservation Consortium of the University of Hawaii will cosponsor a conference on the use of historic buildings as museums. Pacific Preservation Consortium (808/956-8570 or fax 808/956-4733), MAR. 23-27

"News," continued from page 10

said she thinks citizens see zoning as a relief from the aggravation of enforcing deed restrictions. The city should take responsibility for protecting neighborhoods against the intrusion of incompatible land uses, she said.

Attorney Blackburn wondered whether zoning can respond to environmental concerns and reminded the group that zoning is an outgrowth of planning. Zoning delineates land use, he said; planning must establish principles for the city's growth and set the framework for inter-governmental cooperation.

The panel agreed that zoning is a limited mechanism, useful only for classifying land. The social agenda must be addressed through ongoing planning. Blackburn continued to press his argument that the city has a moral obligation to do more than just protect the neighborhoods; it must lead a vital approach to

the growth and revitalization of all areas of the city, he said.

Except for Blackburn's proddings, the panel seldom mentioned comprehensive planning. Jim Greenwood, the councilmember responsible for bringing the zoning ordinance to maturity, finally spoke from the audience about the primacy of planning. His clarifications do not change the fact, however, that the city has hired consultants to write the zoning ordinance, which will be ready for approval long before the comprehensive plan is assembled.

The rapid imposition of zoning is starting to look like a political expedient to relieve pressure upon the city council from neighborhood groups. Houston may be losing its one chance to understand the nature of the modern city and to make constructive interventions towards its maturity. *Gerald Moorhead, FAIA*

## Interior work on hold

**AUSTIN** The State Preservation Board voted in late November to throw out all bids for the interior restoration of the Texas Capitol. The group, chaired by Governor Ann Richards, cited cost overruns and questions about the low bidder as reasons for its vote.

The board did agree to rebid the work, following revision of the bid requirements to include information about bidders' experience and financial background. Project Manager Kirby Keahey of 3D/I said that, although the exact consequences of the bid rejection are not clear, he believes that rebidding the project will "end up costing the state more to get the same work done." According to Keahey, if the board had accepted the low bid of \$53.9 million, the entire project would have been \$464,000 under budget.

The interior restoration—part of the three-phase Capitol renovation that also includes an underground expansion and exterior restoration—will be delayed for three months or more because of the rebidding, Keahey said. The other parts of the project, which are already underway, will continue as planned.

Gov. Richards, Lieutenant Governor Bob Bullock, State Senator Bill Haley, and Joe Pinelli, Richards' citizen appointee to the board, voted to reject the bids. House Speaker Gib Lewis and state Representative Edmund Kuempel voted to accept the low bid, from

Constructors & Associates of Dallas, which was \$6 million less than the next-lowest bid. According to the *Austin American-Statesman*, following the vote Bullock expressed reservations about the interior renovation, saying that, given Texas' budget crisis, perhaps the money could be better spent elsewhere.

When the renovation and expansion project was begun in May 1990, the estimated cost was \$149.5 million. However, cost overruns on the underground extension and revised cost estimates on the interior phase forced officials to ask the Legislature for additional funds; during the first special session last summer legislators approved an additional \$30.5 million, bringing the total project budget to \$180 million.

In October, the board voted for the first time to reject the interior bids. When Constructors & Associates threatened legal action, the board agreed to study the bids further, the *American-Statesman* reported. Constructors & Associates is the general contractor for the exterior restoration; that work is on schedule and on budget. Ford, Powell & Carson, Inc., of San Antonio is the architect for the interior and exterior restoration; 3D/I of Houston is the architect for the extension project.

A few days after the bid rejection vote, Gov. Richards selected a three-member panel to advise her on the Capitol project. The members are contractor Royce Faulkner, architect Robert Cline, and AFL-CIO official Gale Van Hoy, all of Austin. *SW*

"News," continued on page 14

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## NEW PROJECTS

### CRSS to design Bush library?

The FORT WORTH STAR-TELEGRAM reports that CRSS Architects, Inc., of Houston has been personally chosen by President George Bush to design his presidential library at Texas A&M University. According to the STAR-TELEGRAM, Bush has asked that the living quarters for himself and Barbara Bush be modest, because he considers himself a modest person. The library will be built on a 90-acre site in College Station. Construction is scheduled to begin in 1994, with work to be completed by 1996. CRSS would neither confirm nor deny the STAR-TELEGRAM report.

CRSS Architects has also been awarded a multi-year contract to provide architectural and engineering services for an \$8-billion modernization program for the Internal Revenue Service. The project will be managed from CRSS Architects' Washington, D.C., office; James Wright recently moved from CRSS's Houston office to head the D.C. branch.

### New A&M library in the works

Ray Bailey Architects of Houston is designing a new library at Texas A&M University, to be located on a 4.5-acre site adjacent to the Biochemistry Building in College Station. Clark Condon Associates of Houston is providing landscape architecture services for the project. Construction is scheduled to begin in July, with completion in the summer of 1994.

### Cox/Croslin works on arch project

Cox/Croslin and Associates of Austin has announced its selection for a number of projects: design of the 5,500-square-foot South Theatre at the Jefferson National Expansion Memorial in St. Louis, the final phase of the St. Louis Gateway Arch project; design of the new Student Health Services Building at the University of Texas at Austin; design of the new Texas State Treasury Building, including complete renovation of the 97,000-square-foot existing Guaranty Federal Savings Building, in Austin; and a \$600,000 renovation of the auditorium and addition of offices at Austin Community College's Rio Grande Campus.

"New Projects," continued on page 16

## A Japanese bonanza

HOUSTON Brown & Root Architecture of Houston will be involved in design work on a \$7-billion construction project in Japan, recently awarded to Brown & Root, Inc., its parent company. Brown & Root, Inc., was selected by Sanpo Land Industrial Co., Ltd., of Tokyo to oversee the design and construction of a major resort in Nagashima, Japan. The project is, according to the *Houston Chronicle*, one of the largest ever undertaken in Japan by an American firm.

Brown & Root Architecture will be involved in site planning and design for the venture, which includes a yacht harbor, a private airport, an aquarium, two championship golf courses, and resort hotels, among other facilities. A spokesperson says that, while Brown & Root Architecture will perform a large amount of the design work in-house, some of the work will be subcontracted to other firms.

Brown & Root has begun a feasibility study for the project, which is expected to involve reclamation of 2,100 acres of land currently under water, resulting in a total development



**Brown & Root Architecture has developed preliminary schematic design concepts for a huge island resort complex to be built in Japan.**

of 3,700 acres at the southern end of Nagashima Island in upper Ise Bay. Construction is expected to take about seven years.

U.S. officials last summer threatened Japan with trade sanctions; U.S. firms, they said, were being unfairly prevented from participating in the Japanese construction market. The Brown & Root deal, they hope, is the first step toward an improved relationship. *SW*

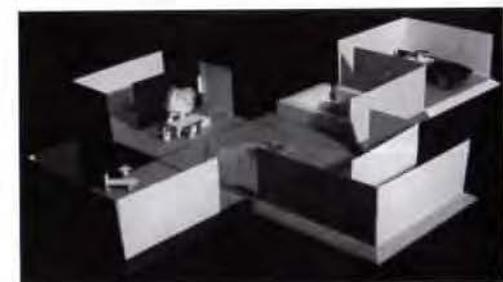
## Art for money for art

AUSTIN Fifty-seven architects and artists from sixteen Texas cities accepted invitations to "The Birthday Party," the Texas Fine Arts Association's fourth annual exhibition and art auction, this time celebrating TFAA's 80th anniversary. The architects and artists each created an art object for display in the exhibition in the San Jacinto Center lobby in Austin. Fanciful, playful, and often layered in complexity, the objects were entertaining opportunities for participants to indulge their creative juices.

Only three weeks after opening, the exhibition ended. All 57 pieces were auctioned off Dec. 6, with proceeds benefitting TFAA's Disaster Relief Fund for Artists and its program of exhibitions and services to emerging artists.

Participating architects included Kimberly R. Kohlhaas, Paul Lamb & Mell Lawrence, and Studio Texas of Austin; Tony Joseph Guzman, Dennis Stacy, and Jan and Willis Winters of Dallas; Gerald Moorhead, FAIA, and Yolita Schmidt of Houston; Mark Gunderson of Fort Worth; Rhotenberry Wellen Architects of Midland; and Lake/Flato Architects, Matthew Morris, and Sprinkle/Robey Architects of San Antonio.

Ray Don Tilley



**Houston architects Gerald Moorhead, FAIA, and Yolita Schmidt created the "Modernist Pop-Up Playhouse" for TFAA's "The Birthday Party."**

## Lubbock picks winners

**LUBBOCK** In October, the Lubbock Chapter/AIA conducted its first design awards competition. Three projects were chosen for awards from among eleven entries. Jurors were Frank D. Welch, FAIA, and Bill D. Smith, FAIA, of Dallas; John Only Greer, FAIA, of College Station; and Mark Wellen and James Rhotenberry, Jr., of Midland.

AC Associates Architects won an award of merit for its design of the First National Bank, Southwest Branch. The 9,000-square-foot facility was praised by jurors for its comprehensive plan organization and for its successful use of a limited materials palette.

A second award of merit went to David Driskill for his design of the Becknell Wholesale offices and warehouse, which was also praised for its consistent use of materials. The plan, jurors said, integrated the office/entry and warehouse with a bold focus.

Two intern architects, Peter Brown and Darwin Harrison of Texas Tech University, were awarded a special citation for their design of a Poolhouse for the Tipps Residence. *SW*



Top left: Becknell Wholesale  
Bottom left: First National Bank  
Below: Poolhouse for Tipps Residence



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"New Projects," continued from page 14

### Exxon Chemical to expand offices

Exxon Chemical Company has announced the selection of Pierce, Goodwin, Alexander & Linville of Houston as the architect for expansion of Exxon Chemical Americas Houston Office Facility building. Construction is slated to be complete by mid-1993.

### M.D. Anderson expansion planned

The University of Texas System Board of Regents has chosen Lockwood, Andrews & Newnam, Inc., of Houston, and HKS Inc., of Dallas, working as a joint-venture team, to design an 875,000-square-foot project at the university's M.D. Anderson Cancer Center in the Texas Medical Center in Houston. The project, the largest building program in the center's history, will include a new 726,000-square-foot patient-care and research complex and a separate clinical-services facility of 150,000 square feet. Much of the construction will replace obsolete facilities. The buildings should be ready for occupancy in phases, from late 1995 to late 1996. Project cost is \$248.6 million.

### BMC Software project underway

Ziegler Cooper, Inc., of Houston, has been selected to work on the design of the new BMC Software corporate headquarters in Houston. Ziegler Cooper is working on the 600,000-square-foot project in association with Keating Mann Jernigan Rottet of Los Angeles.

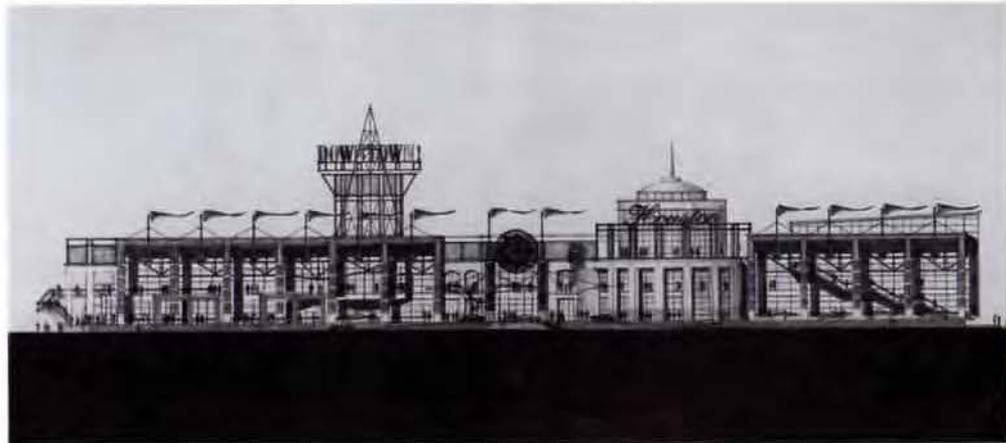
### A&M System builds new offices

Construction is under way on the state headquarters for the Texas A&M University System in College Station; the project was designed by Marion O. Lawrence, Jr., Inc. The shell of the seven-story, 120,000-square-foot facility was erected in 1985 but never occupied; completion of the current \$10-million project is scheduled for early 1992.

### Houston firm helps plan zoning

Llewelyn-Davies Sahni, Inc., of Houston, will assist the California firm Blayney, Dyett & Greenberg in preparing Houston's first zoning ordinance, scheduled for completion this summer.

## Downtown facelift



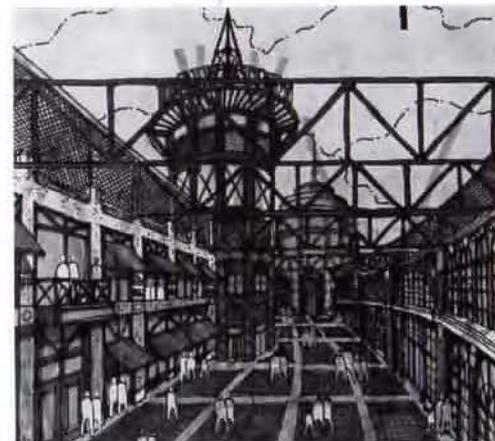
**HOUSTON** The Houston City Council, for the second time in two years, has selected a developer to convert the vacant Albert Thomas Convention Center (Caudill Rowlett & Scott, 1967) into an entertainment complex. In late October, the city council approved a 60-year lease of the center to Baltimore, Md., developer David Cordish.

The Cordish Company will transform the three-story, 300,000-square-foot center—left without a purpose when the George R. Brown Convention Center (Convention Center Architects, 1987) opened at the other end of downtown—into a complex featuring restaurants, nightclubs, theaters, and some retail shops. Company spokesperson Charles Jacobs says the emphasis will be on entertainment. He describes the center as a "sort of West End, Dallas Alley type of thing, all in one building."

Design work will be handled by the Columbia Design Collective of Baltimore, says Jacobs. Preliminary plans call for an interior street to be punched through the long, narrow building; the street will be either open-air or covered with a retractable roof. According to Jacobs, the streetscape design is loosely based on Rodeo Drive in Beverly Hills, Calif.

The main entrance is moved, in preliminary plans, to the Texas Avenue side of the building, facing Sesquicentennial Park. The redesign of the building's facade utilizes elements drawn from the architectural vocabulary of the park; the curving walls of the park's Buffalo Monument are translated into the rotunda-like spaces that, in the preliminary plans, terminate each end of the transformed convention center.

The project will not be named until anchor tenants have signed on, Jacobs says; tenant ne-



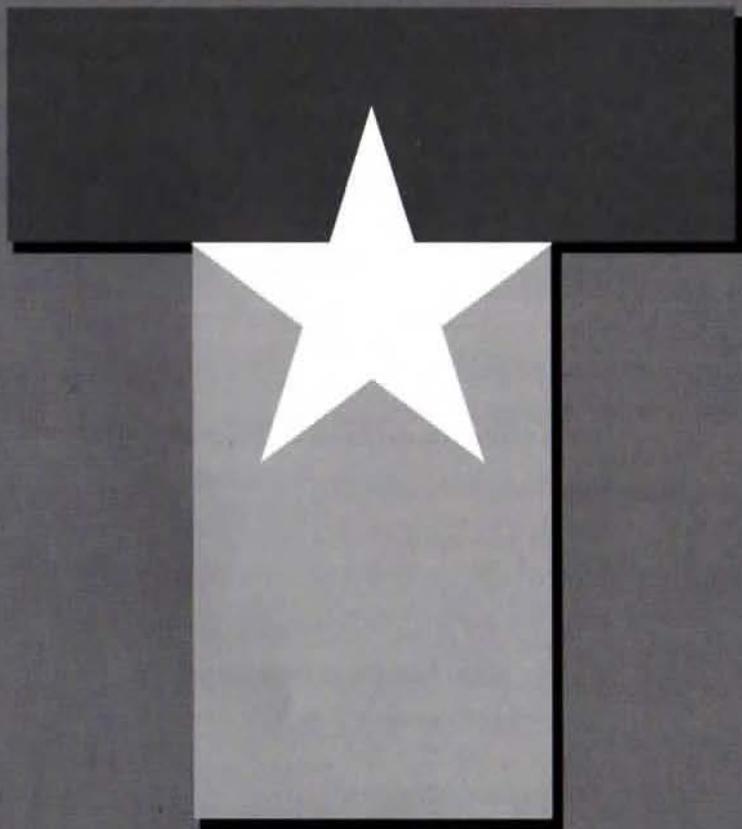
**Top: proposed Texas Avenue elevation of the renovated Thomas Convention Center**  
**Bottom: rendering of shop-lined interior streetscape**

gotiations were near completion in late November. Construction, delayed six months while the city council considered the Cordish proposal, was scheduled to begin by early this year; completion is planned for spring 1994.

The city began negotiating with Cordish in late 1990 after a joint venture of Houston-based Century Development and filmmaker George Lucas's Skywalker Development fell apart because of a lack of financing. The city had approved the Lucas-backed plan, called Luminaire Houston, in early 1989. Downtown business leaders and arts groups supported the conversion project then and now, hoping such a complex would both provide needed amenities for conventioners already downtown and draw others to the area who might otherwise stay away.

SW

"News," continued on page 22



# 38th Annual TSA Design Awards

**This Year's Competition Will Be Here Sooner Than . . .**

The Texas Society of Architects Design Awards competition is returning to the schedule it followed through the 1988 competition. The jury will be held in late July, instead of October or November at the TSA Annual Meeting. This means Texas architects need to watch for details soon. Entries will be due in late June or early July. A firm schedule will be

announced in the March/April 1992 issue of Texas Architect. The official Call for Entries, complete with profiles of this edition's jurors, will appear in the May/June 1992 issue of Texas Architect. Past entrants will be notified additionally by mail. Mark your calendar now for late June. Because the 38th Annual TSA Design Awards won't wait.



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# 4<sup>TH</sup>

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**JUDGES.** The 1992 jury will include one Texas graphic-design professional and two architects and graphics leaders nationwide. The jury's composition will represent a broad range and considerable depth of experience. The three judges will be announced in the March/April 1992 issue of *Texas Architect*.

**AWARDS.** Given in each category to as many entries as the judges feel merit award. Each entry is judged on its own merits. The judges can choose not to name a winner in a category if they feel no entries merit award. Winning entries will receive the following:

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**ENTRY FEE.** A fee of \$45 for each entry by a TSA member, \$30 for each student entry, or \$75 for each entry by a registered Texas architect who is not a TSA member must be included with your submission. After judging, an additional payment of \$75 will be required for each winning color entry to help offset the cost of four-color reproduction in *Texas Architect*.

**DEADLINE.** All entry materials must be received by *Texas Architect* no later than 5:00 p.m., April 30, 1992. Entries are to be mailed or delivered to: Texas Architect, 114 West Seventh Street, Suite 1400 (Norwood Tower, 14th Floor), Austin, Texas 78701.

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NEWS

## Learning from dolphins

**CORPUS CHRISTI** Perhaps the most interesting items on display in the Exhibit Hall at the TSA Annual Meeting last November were the strange edifices—constructions of rubber and bamboo and PVC pipe—being erected by teams of architecture students and alumni from Texas A&M University, the University of Texas at Austin, and Texas Tech University. The structures were the products of the second Herman Miller Student Design-Build Charette, a day-long exercise in design skill and in the creation of connections and dialogue between students and practicing members of the profession.

The team from Texas A&M walked away with the grand prize for its design of a floating platform for dolphin/human communication. The program was developed and the competition judged by Doug Michels of Washington, D.C. Michels, who has worked on a number of dolphin projects, said he chose the A&M design because it was a tool for dolphins to study humans, rather than vice versa. It was obvious from the design, he said, that the team ex-



pected dolphins to teach humans their language instead of humans imposing their will on the dolphins. The other two designs were also very good, Michels said. He described the UT design, the runner-up, as the "most unique," and the Tech design as the "most realistic and most buildable."

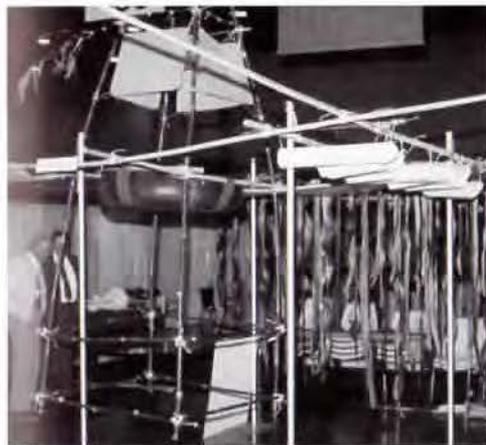
The eight-member teams—four students and four alumni—received a brief description of the program a few days before the convention, but had only one day to design and build a prototype from materials provided to them, including inner tubes, bamboo sticks, a cow bell, a beach ball, PVC pipe, and a car muffler.



Blackmon/Winters



Blackmon/Winters



Blackmon/Winters

**Left: A&M's winning design**  
**Above top: concentration under pressure**  
**Above middle: Tech team drilling away**  
**Above: UT's second-place entry**

Each member of the winning team—students Bill Truitt, Kenneth Luker, Kyle Talbott, and Chuck Smith, and alumni Kirk Teske, Joe Nilles, and David Zatopek—was presented with a Isamu Noguchi table from Herman Miller. Other sponsors of the student charette were HKS Inc., RTKL Associates Inc., and JPJ Architects, Inc.

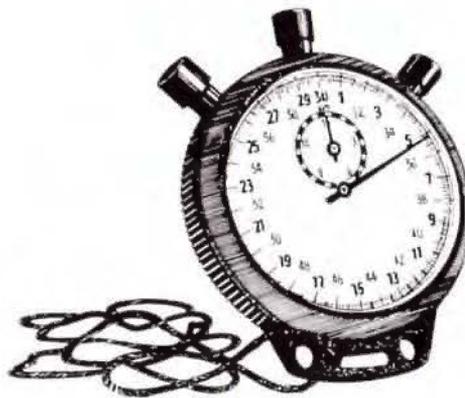
*SH*

*"News," continued on page 25*

## How most insurance programs measure claims processing time

JUNE										JULY										AUGUST																				
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New School Projects

AUGUST

INTERIORS ANNUAL  
Bank One and Interiors of the  
1990s; 1991 Interiors: A Portfolio

JULY-AUGUST

THE SIXTIES  
The Sixties in Texas; Irving Phillips;  
Willis—Moody Mansion

MAY-JUNE

HIGH-TECH TEXAS  
Choices for High Tech; Research and  
Jobs; 3M/IBM Austin; Fujitsu; Tandy

MARCH-APRIL

THE 1980s  
Money & Building in the 1990s;  
Projects of the '80s; Charles Moore;  
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JANUARY-FEBRUARY

1990 TSA DESIGN AWARDS  
A Portfolio of Winners

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NOVEMBER-DECEMBER

EXPORT ARCHITECTURE  
Export Architecture; Where Are  
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ARCHITECTURE FOR ENTERTAINMENT  
Entertainment Architecture; 2nd  
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JULY-AUGUST

STONE WALLS, IRON BARS, TIGHT MONEY  
Downtown Justice; Juvenile Centers;  
Border Stations; Tuscan Walk

MAY-JUNE

OUTER SPACE, INNER LIFE  
Sasakawa Center; Astrodome at 25;  
Houston Health Care

MARCH-APRIL

TRANSPORTATION AND URBAN FORM  
Trains, Planes, and Automobiles;  
Future of Cities

JANUARY-FEBRUARY

1989 TSA DESIGN AWARDS  
A Portfolio of Winners; The  
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NOVEMBER-DECEMBER

A TEXAS FIFTY  
Fifty Years of Texas Architecture;  
Goldsmith Hall

SEPTEMBER-OCTOBER

ARCHITECTURE FOR CHILDREN  
Design for Children: New Public  
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Meyerson Symphony Center

JULY-AUGUST

VISIONARY ARCHITECTS AND ARCHITECTURE  
Bruce Goff in Texas; Doug Michels;  
Peter Waldman; Dallas Townhouses

MAY-JUNE

NEW TEXAS HOUSES  
Texas Houses: Context vs. Subtext;  
Regionalism as Renewable Resource

MARCH-APRIL

FIRST GRAPHICS COMPETITION  
Winners' Portfolio; Capital  
Competition and its Legacy

JANUARY-FEBRUARY

NEW TOWNS, OLD AND NEW  
Las Colinas: Ultimate Bourgeois Utopia; Old New Towns; Contemporary  
Synthesis, Future Unity in Laredo

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NOVEMBER-DECEMBER

ANNUAL REVIEW OF TEXAS ARCHITECTURE  
1988 Design Awards Portfolio

SEPTEMBER-OCTOBER

EDUCATION AND ARCHITECTURE  
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JULY-AUGUST

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MAY-JUNE

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Style in 1920s Texas; Is Modernism  
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PRACTICE FOR THE 1990s  
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Design

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NOVEMBER-DECEMBER

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## Award winners named

**FORT WORTH** The Fort Worth Chapter/AIA 1991 design-award competition produced seven winners, including two honor awards. Jurors Lawrence W. Speck of Austin; John Kell of San Antonio; and David Farrell of Dallas chose the winners from among 48 entries.

Both honor awards went to Kirk, Voich & Gist, Inc. The first was for the firm's restoration of the Thistle Hill mansion (see pages 48-49); the second for design of the Western Currency Facility for the Bureau of Engraving and Printing. Both projects are in Fort Worth.

Merit awards were won by Richard Wintersole, Architect, for an Addition to the Bodycomb Residence, Fort Worth; by Hahnfeld Associates Architects/Planners for the Northeast YMCA Day Care Addition, North Richland Hills; and by Ward Bogard & Associates, Inc., for the Texas Exhibit at the Fort Worth Zoo.

Kirk, Voich & Gist, Inc., won a citation for an unbuilt project, the Broyles Residence; and Jess Galloway was presented with a citation for a student project, an Urban Connection to the Villa Medici in Rome, Italy. *SW*



Left: Western Currency Facility  
Below left: Bodycomb Residence  
Below right: YMCA Day Care Addition  
Bottom right: Texas Exhibit, Ft. Worth Zoo



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## NEWS

### Preserving dreams

**SAN ANTONIO** The annual conference of the Certified Local Government Program of the Texas Historical Commission, held in San Antonio Oct. 31 through Nov. 1, focused attention on low- and moderate-income housing and its relationship to historic preservation. The conference's theme was "Affordable Housing: Forming Partnerships to Preserve Dreams."

The conference sought to build new partnerships between preservationists and government-sponsored housing programs. This goal was reflected in the long list of co-sponsors of the conference, which included the San Antonio Housing Trust, the National Trust for Historic Preservation, the Texas Department of Housing and Community Affairs, the San Antonio Conservation Society, and Preservation Texas Alliance.

Charleston, S.C., Mayor Joseph P. Riley, Jr., the meeting's keynote speaker, delivered an emotional plea for the utilization of historic structures for affordable housing; the beauty of such structures, he said, can help raise the self-esteem of their residents, in marked contrast to the impersonality of the monolithic housing projects of the recent past.

Information presented at the conference made clear that the preservation of low- and moderate-income historic districts and the rehabilitation of abandoned historic buildings for multi-use and housing projects will present new challenges for the field of historic preservation. A series of case studies of low-income preservation projects from around the state, including the Rainbow Row development in Galveston, the Hemisfair South Lavaca neighborhood in San Antonio, and the Blacklands neighborhood in Austin, illustrated innovative funding techniques for such preservation projects—revolving loan funds and community land trusts, for example.

The field of historic preservation has broadened its scope in the last decade to encompass a vast array of structures, including early-20th-century housing and vernacular buildings. Resources, however, are always the problem. Whether preservationists will be able to accommodate differing economic levels of our society is a question beyond the scope of a conference such as this one.

*Lila Stillson*

*Contributing editor Lila Stillson is curator of the UT Architectural Drawings Collection.*

# TEXAS ARCHITECT

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# Coming up in 1992 . . .

## TEXASARCHITECT

# Editorial Calendar

### MAR/APR

#### **Urban Design: The City in the 1990s**

Compact city form or urban sprawl? O. Jack Mitchell, FAIA, of Houston will survey the opportunities and advances taking shape in urban design in Texas in the 1990s.

#### **Special Advertising Section Kitchens & Baths**

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SPACE RESERVATIONS Mar. 20

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### JULY/AUG

#### **After Deconstruction: Modernisms Old and New**

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MATERIALS DEADLINE June 1

### SEP/OCT

#### **Columbian Quincentennial**

Five hundred years after Columbus landed, we look at the Hispanic heritage that has influenced Texas design and urbanism. Writers will include Chris Long and Mario L. Sánchez.

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SPACE RESERVATIONS July 20

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### NOV/DEC

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Winners of the 1992 TSA Design Awards and winners of the *Texas Architect* Graphics Competition

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SPACE RESERVATIONS Sept. 13

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# 37th Annual TSA Design Awards

AT 201, THE NUMBER OF ENTRIES in the 1991 TSA Design Awards competition was up from last year. The increase in entries may have resulted from some significant changes in the rules governing the competition. In 1991, any architect registered in Texas

could enter (previously, only TSA members could enter). In addition, projects finished in the last six (not five) years were eligible.

The jurors were Robert Evans of Kohn Pedersen Fox, New York; Marc Hinshaw of Holt Hinshaw Pfau Jones, San Francisco; and Stephen Klimment, FAIA, editor-in-chief of *Architectural Record*. They met in Corpus

Christi during the TSA Annual Meeting, Oct. 31 and Nov. 1.

They chose 11 winners, presented in the following pages: six in general design; three in interior architecture; and two in the category of restoration/adaptive use.

*Joel Warren Barna*

**From left: Marc Hinshaw of Holt Hinshaw Pfau Jones; Stephen Klimment, FAIA, of ARCHITECTURAL RECORD; and Robert Evans of Kohn Pedersen Fox.**

**A total of 201 entries was received for the competition, up from the year before. This may be because of significant changes in competition rules.**



BlackmanWinners



Gerald Moorhead

# Cement plant house

**Carraro Residence, Wimberley**  
**Lake/Flato Architects, San Antonio**

THE CARRARO HOUSE in Wimberley by Lake/Flato Architects of San Antonio, winner of a design award for general design, is both a wonderful example of scrounging and a lyrical evocation of the industrial and agricultural buildings that lie at the wellsprings of Texas regionalist architecture.

The house is built from the steel-truss framework of a small factory building at the abandoned Alamo Cement plant in San Antonio (the site was to be redeveloped, and the buildings were being auctioned off for scrap). Architect Ted Flato recalls that his clients, who had a piece of property along a dry creek bed near Wimberley, proposed using a standard pre-engineered metal building frame to hold down costs, and that Flato suggested using the Alamo Cement building instead. The building was too long for the site or for a single-family house, so the architects broke it into three sections and arranged them to frame public and private zones along the creek bed. The first section is a brick-paved, screened-in porch with a relatively diminutive limestone building tucked into a corner; this stone building contains the kitchen, dining room, and living room, as well as a guest bedroom at the top of an open-treaded industrial stair. The interior has a simple plan, focusing on the living room. Projecting from the living room's north wall is a massive stone fireplace and a deep, arched inglenook. Beyond the fireplace to the west, glass doors open onto the porch.

The second, narrower section is sheathed in corrugated galvanized metal, with bright yellow paint on its rafters and awning brackets; it contains a downstairs library and, upstairs, the master bedroom suite.

The third section is an open carport that can be used as a party pavilion, its steel frame painted red.

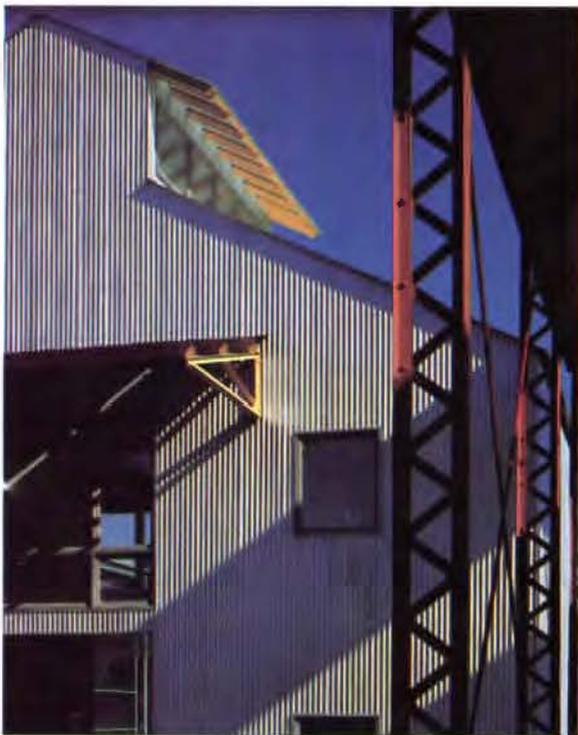
The project fits its secluded Hill Country site well, allowing the main house pavilion to draw breezes from the nearby creek bed while sheltering the living quarters from winter winds. *JWB*

**PROJECT TEAM** Ted Flato, David Lake, Graham Martin  
**CLIENT** Henry and Francine Carraro  
**CONTRACTOR** Allen Custom Homes  
**CONSULTANT** Reynolds-Schlattner-Cbetter-Roll, Inc.  
*(structural)*  
**PHOTOGRAPHER** Paul Hester

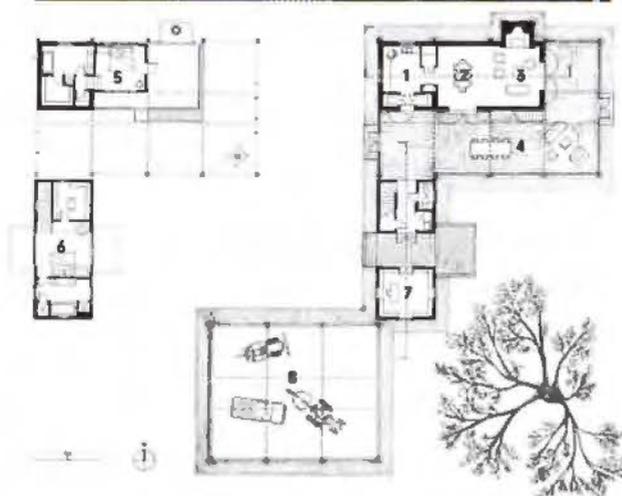
Top right: The Carraro House near Wimberly, by Lake/Flato Architects of San Antonio, is set beside a dry creekbed in a rural landscape.



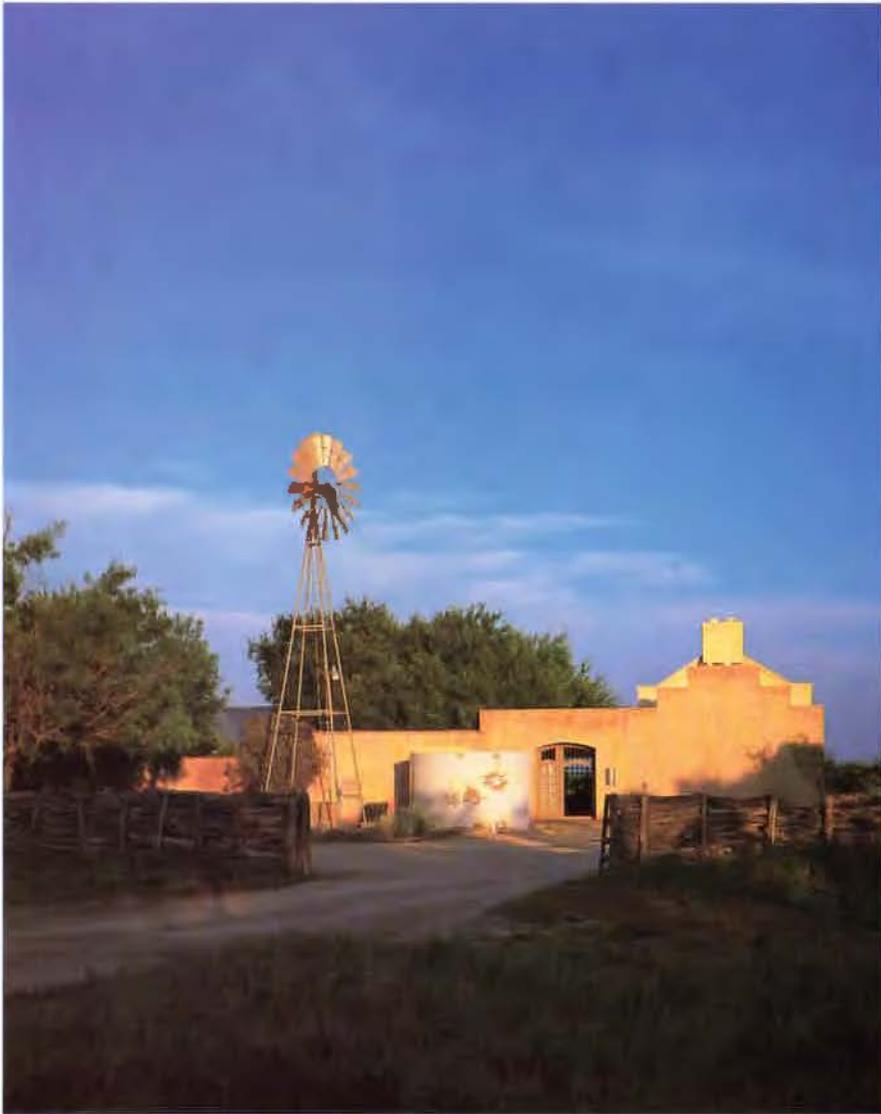
The Carraro house was built using the frame of a shed from the abandoned Alamo Cement factory in San Antonio. The architects broke this frame into three sections that were staggered along the site, creating a large living pavilion (facing page) with a stone living/dining/kitchen building set in the corner of a two-story brick-paved screened-in space, a metal-skinned bedroom/study pavilion (right), with sunshades highlighted in yellow, and an open carport/party pavilion.



- KEY TO PLAN**
- 1 KITCHEN
  - 2 DINING ROOM
  - 3 LIVING ROOM
  - 4 SCREENED PORCH
  - 5 GUEST BEDROOM
  - 6 MASTER BEDROOM
  - 7 LIBRARY/STUDY
  - 8 CARPORT







# Star of Starr County

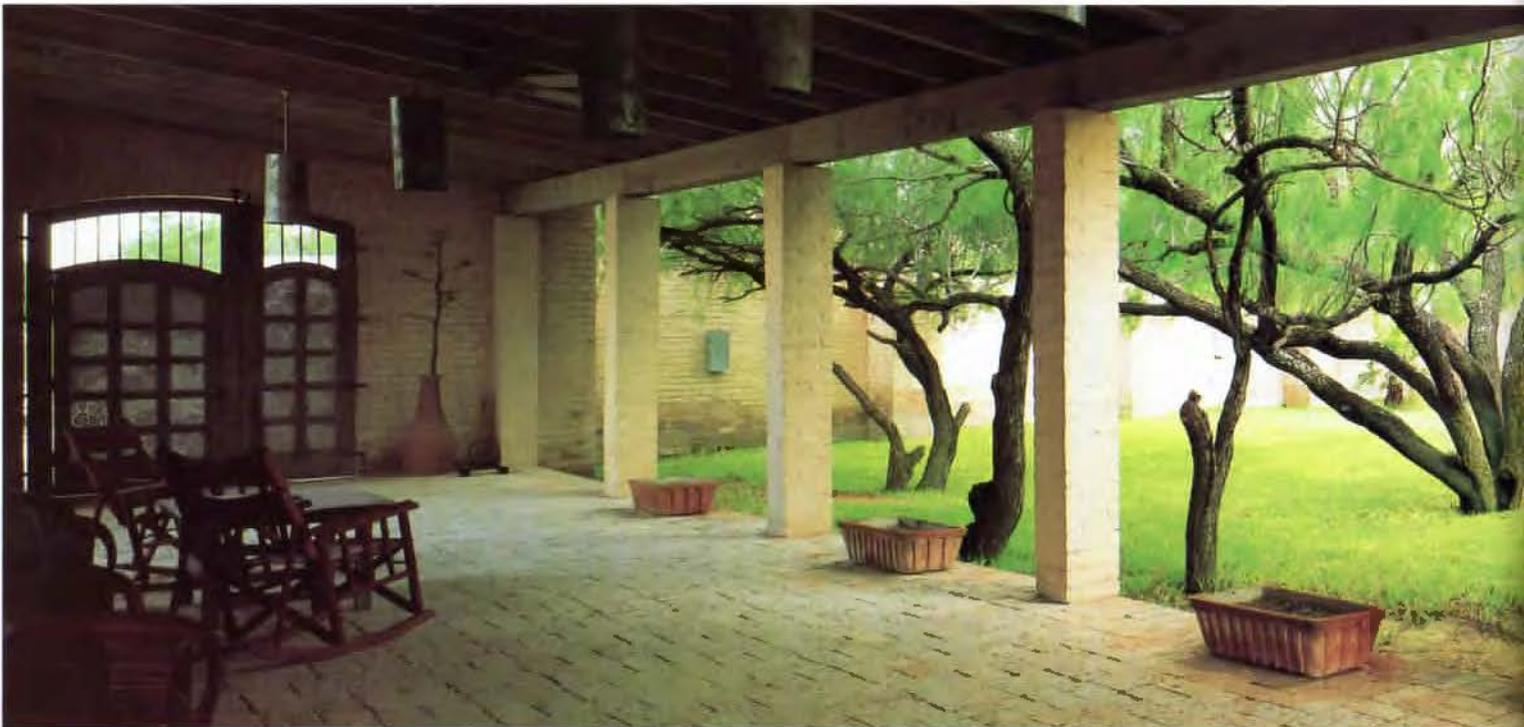
**La Estrella Ranch House, Starr County  
Lake/Flato Architects, San Antonio**

LA ESTRELLA, the ranch house in Starr County designed by Lake/Flato Architects of San Antonio for the family of Tommy Funk, was an immediate favorite with the judges of the TSA Design Awards because of the quiet dignity the house projects and the undemonstrative confidence with which the architects adapted local architectural traditions.

The house stands about 30 miles from the Rio Grande River, near the Texas border towns of Roma and Rio Grande City, with their polyglot social and architectural heritage.

The program called for a new ranch headquarters incorporating two existing buildings, which were to be restored, with new building to be constructed with "local" materials from Mexico and to incorporate 19th-century architectural details adapted from models in Roma and Rio Grande City. The owner "requested that the finished project appear 'old.'" Mesquite, olive, and ebony trees on the site were to be preserved.

The existing and new buildings (a guest room with an observation deck; a master bedroom with a private courtyard and an outdoor shower; a family





**Facing page, top: A new wall frames the courtyard; it incorporates a water tank and windmill.**

**Bottom: A porch joins the buildings. Furniture and lighting fixtures were designed by the architects.**

**Left: Building details echo models in Roma and Rio Grande City.**

room; and a barbeque) were connected by a new porch, which forms a breezeway cooling the buildings. A new wall, incorporating a windmill and water tank, delineates a courtyard; it and the tall family-room building to the north shelter the compound from winter winds. All new construction uses Mexican brick and pavers, mesquite floors from trees on the ranch, and corrugated metal roofs. Furniture and lamps were designed by the architects and built in Mexico.

*JWB*

**PROJECT TEAM** David Lake, Ted Flato, Graham Martin  
**CLIENT** Tommy Funk  
**CONTRACTOR** Charles Scott  
**CONSULTANT** Richard Chetter (structural)  
**PHOTOGRAPHER** BlackmonWinters



**KEY TO PLAN**

- 1 FAMILY ROOM
- 2 BARBEQUE
- 3 PORCH
- 4 MASTER BEDROOM
- 5 BEDROOM
- 6 GUEST BEDROOM
- 7 OBSERVATION DECK
- 8 DINING ROOM
- 9 LIVING ROOM
- 10 KITCHEN





# Highway House A+B

**Caldwell Beach House, Galveston**  
**Natalye L. Appel, AIA, Architects, Houston**

HIGHWAY HOUSE A+B was the working title used by architect Natalye Appel of Houston to describe the Galveston beach house for Thomas and Carolyn Caldwell, completed in 1989, that won a TSA Design Award for general design in this year's competition. Appel explains that the working title referred to the method she used in developing the house's design, which began with a study of the typology of buildings in Galveston. Most Galveston buildings fall into two types, according to Appel: Vertically arranged commercial buildings line the major thoroughfares, drawing attention to themselves like their accompanying billboards; and smaller, residentially scaled buildings, in traditional and modern styles, cluster in neighborhoods behind the screening commercial buildings.

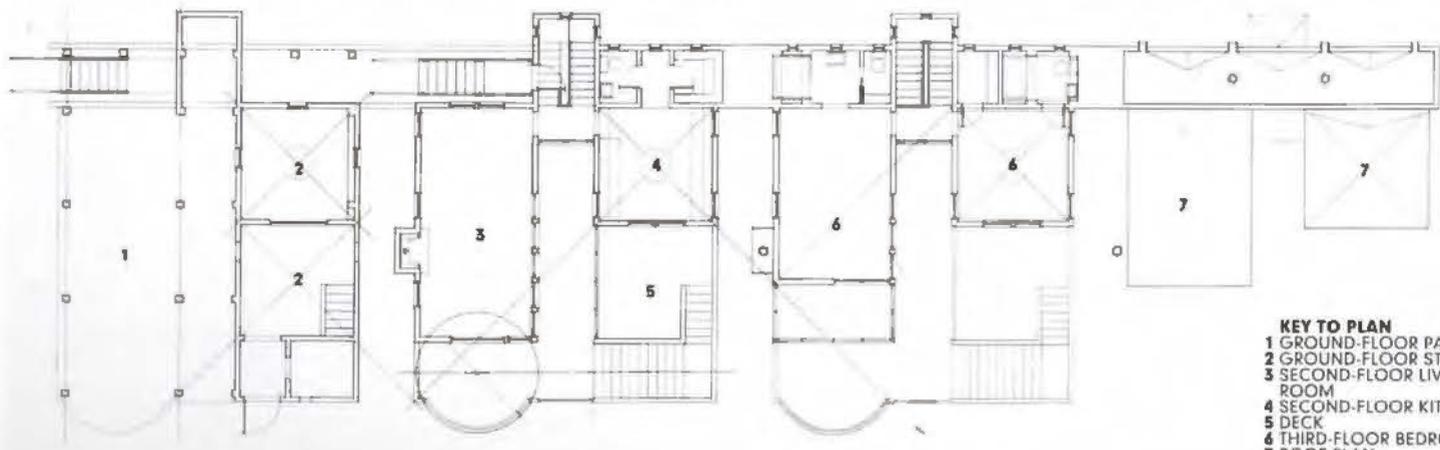
Since the Caldwell Beach house is one of a group of vernacular houses on a narrow strip of beach, one side facing a heavily traveled road, Appel integrated this typology by giving the roadside surface a flat, billboard-like facade, punctuated by a grid of small windows and broken by a central stair tower; behind this is set the house's living quarters, arranged in twin two-story towers around a central circulation spine that frames views of the Gulf, creating a sheltered private domain within the forms of Galveston's public architecture. *JWB*

**PROJECT TEAM** Natalye Appel, project architect; Victoria Christensen, drawing assistant  
**CLIENT** Thomas & Carolyn Caldwell  
**CONSULTANT** Cunningham Engineering Co. (structural)

**Above:** From the beach side, the Caldwell Beach House presents itself as two two-story pavilions, each echoing types of Galveston houses.

**Facing page, top:** The house presents a billboard-like facade to the nearby highway, punctuated by a grid of small windows and a central stair.

**Facing page, bottom:** The second-floor living room has windows and glass doors facing protected views of the Gulf of Mexico and opening onto a deck.



**KEY TO PLAN**  
**1** GROUND-FLOOR PARKING  
**2** GROUND-FLOOR STORAGE  
**3** SECOND-FLOOR LIVING ROOM  
**4** SECOND-FLOOR KITCHEN  
**5** DECK  
**6** THIRD-FLOOR BEDROOM  
**7** ROOF PLAN





# Northern Exposure

**Northern Trust Bank, Dallas**  
**The Oglesby Group, Dallas**

ACCORDING TO THE STATEMENT supplied by the architects as part of their TSA Design Awards competition entry, the generating idea for Northern Trust Bank derived from the narrow site in suburban North-Central Dallas that the clients had purchased; it was a long, narrow site with a four-story building housing a competing bank on one side and the same competitor's drive-in facility on the other, with a small office building on the corner, a golf course to the rear, and residential development across the street in two directions. The client wanted a 10,000-square-foot, two-story building that would establish a foothold in the area and that could be occupied in phases, with two drive-through stations and an automatic teller machine.

What won a Design Award in the category of general design for The Oglesby Group, however, was the way the architects turned this list of limitations into a small headquarters building with a commanding presence.

The planning of the project was straightforward: The new building was pushed to one side of the lot and toward the street, creating parking at the front, back, and side, and at the same time creating a pedestrian axis leading to the building entry between the circulation tower and the main bank building. A narrow shaded garden on the south side of the building provides a small private space into which the windows of the offices look.

The stone, stucco, steel, and wood used in the building, while substantial, are not lavish. They are detailed, however, with a combination of traditional simplicity and up-to-the-minute precision, giving every surface animation. The wide-shading eaves of the copper roofs, with their stained-cedar soffits, balance on sturdy tapering steel brackets, while copper drain pipes run lines of contrasting color along the ashlar limestone-faced walls. The Oglesby Group has produced one of the best small commercial buildings in Texas in years. **JWB**

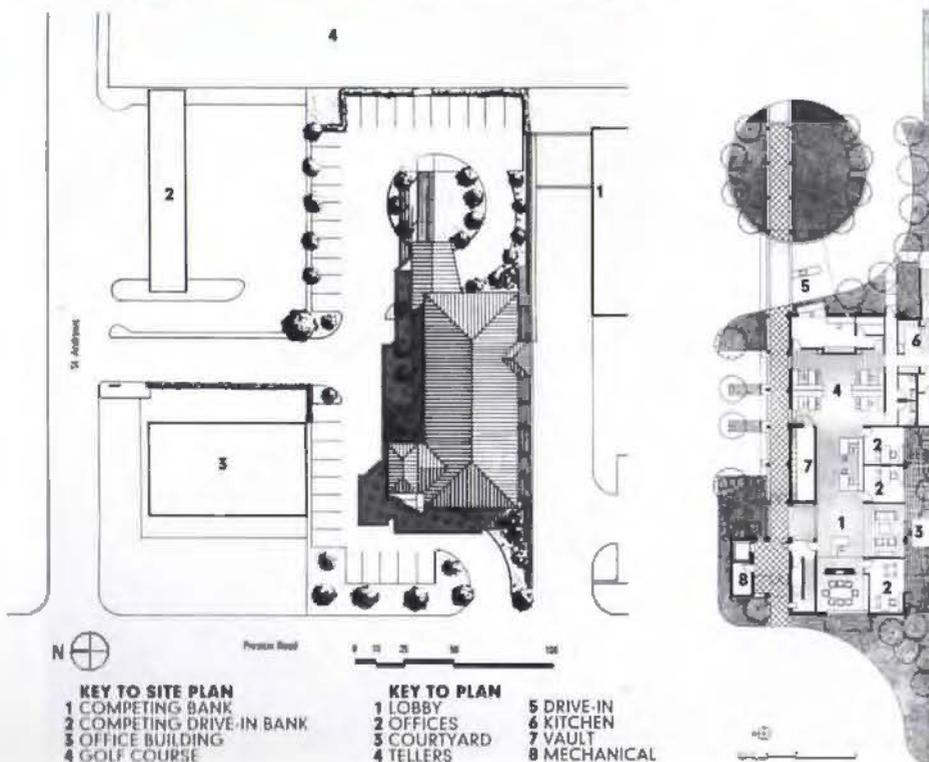
**PROJECT TEAM** Joe M. McCall, principal; Craig Post, project architect; Cliff Welch, project team member

**CLIENT** Northern Trust Company

**CONTRACTOR** Hill & Wilkinson, Inc

**CONSULTANTS** R.L. Goodson, Inc. (structural); MEP Systems, Inc. (mechanical, electrical, and plumbing); Boyd & Heiderich (landscape)

**PHOTOGRAPHER** BlackmonWintersKubner





**Facing page, top:** Wide eaves with stained-cedar soffits are held on tapering steel brackets, while copper gutters and painted window frames bring contrasting color to a cleanly detailed limestone wall; a steel-columned pergola shades a walkway.

**Above:** The tower provides elevators for the two-story bank building.

**Left:** The bank interiors are finished in cool neutral colors, like those of the green and gray stone lobby floor.





## Camp for Special Kids

**Camp John Marc Myers, Bosque County  
Good Fulton & Farrell Architects, Dallas**

CAMP JOHN MARC MEYERS, winner of an award in general design for Good, Fulton & Farrell of Dallas, was built with funds raised as a special project by the Junior League of Dallas, after members of the organization became aware that a need existed for a summer camp to serve children with severe and chronic illnesses. The camp stands on a 137-acre site of rolling hills, creeks, and limestone outcrops in Bosque County, near Meridian. The land was formerly the favorite place of John Marc Myers, who died in 1987 at age nine; his parents donated the land for the site and helped get the real estate and construction communities involved in creating a camp in their son's honor.

The architects say that in early discussions users said that porches, which would allow the children to be outside but to be protected from heat and rain, were important features for every building. From this the architects derived their primary organizational idea: linking all the buildings with a continuous deep verandah. Siting and organization to help with mobility was a constant concern: The main building and verandah sit between an oak grove and a grassy area that falls gently to the lake, taking advantage of breezes while allowing ease of access to the lake so that waterfront programs did not have to be staged as separate activities.

The buildings are inexpensively but expressively built using architectural forms and materials derived from rural Texas Hill Country vernacular buildings: stone walls, corrugated metal roofs, the use of rough cedar posts. The architects say that, because the camp is a rural retreat for city children, these elements were dramatized in sharp outlines, craggy walls and columns, and a relaxed, unregimented organization. *JWB*

**PROJECT TEAM** Duncan Fulton, principal-in-charge; David Farrell, design principal; Tammy Chambless, project architect; Production team: Merriman Associates (camp administration office); Gromatsky Dupree & Associates (arts and crafts building); Meinhart & Associates (multipurpose pavilion); Good, Fulton & Farrell (all other buildings and facilities)

**CLIENT** Special Camp for Special Kids (Don Madsen, building committee chairman and head motivator)

**CONTRACTORS** Izzareli Company; Dal-Mac Construction

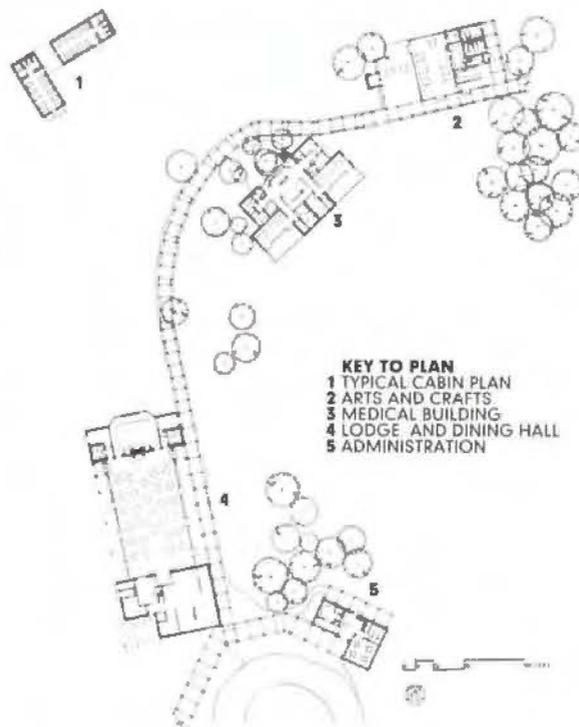
**CONSULTANTS** Steve Rabn, ASLA (landscape); Trent Cragin, P.E. (structural); Mullhauser/McCleary (kitchen design); Lynn Sears (interiors)

**PHOTOGRAPHER** BlackmonWintersKubner

The Lodge and Dining Hall, above, is the social center of Camp John Marc Myers. Dormer windows intersect with the sloping ceiling to form the faceted "capitals" of the columns.

Right: The buildings are roofed in galvanized metal, which the architects used in a decorative ridge-line frieze.





**Top:** Stone infill, with exaggerated rustication, was used for walls throughout the complex.

**Above:** The administration building stands next to a curving entry drive.

**Far left:** site plan

**Left:** plan



**Right: A fanciful galvanized-metal weathervane tops the welded steel roof frame.**



**Below: Cabinets on casters form the stand's walls, while canvas flaps are raised on welded brackets to form awnings for the serving area.**

**Facing page: Max Levy's structure fits the Dallas Arboretum's need for an easily demountable refreshment stand.**

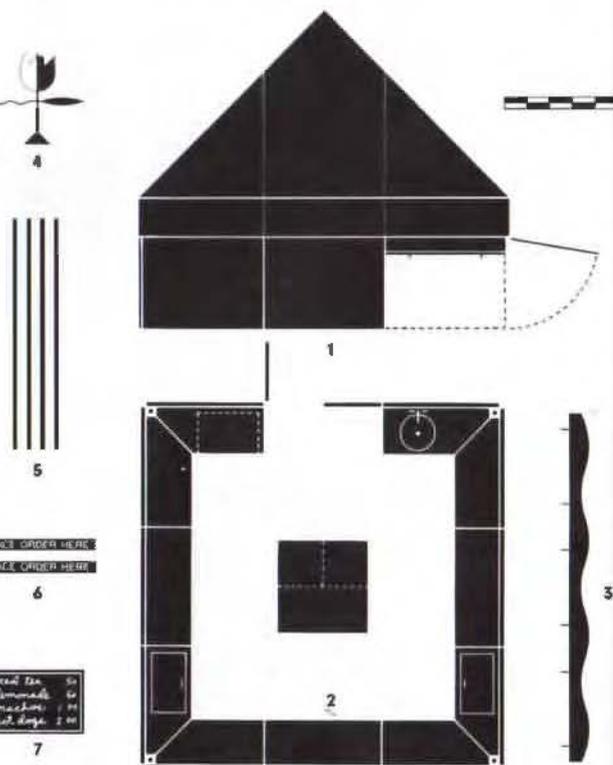
- KEY TO PLAN**
- 1 CANVAS TENT STRUCTURE
  - 2 TWELVE CABINET UNITS ON CASTERS
  - 3 GALVANIZED-STEEL SERVING COUNTER
  - 4 GALVANIZED-STEEL WEATHERVANE
  - 5 TENT-SUPPORT POLES
  - 6 SHEET-METAL SERVING SIGNS
  - 7 MENU BLACKBOARD

# A Movable Feast

**Refreshment Stand at the Dallas Arboretum**  
**Max Levy Architect, Dallas**

EACH DESIGN AWARDS JURY has a unique personality. Some favor modernist design, others post-modernism, and so on. But, in recent years, most juries have a trait in common: They have given an award to a small project—a gazebo, an exhibition design, a tiny house—that expresses a pleasing clarity of purpose with an economy of means. Such a description is apt for Max Levy's Refreshment Stand at the Dallas Arboretum. The client needed a refreshment stand; it had to be easy to put up and to take down, leaving no trace in the open-air setting. Levy's design is all elegant structure: it consists of a welded pyramidal roof frame covered with canvas, with supports for swing-out canvas awnings, all topped by a sculptural sheet-metal weathervane; four thin steel corner posts; twelve cabinet units on casters, which are rolled into position to form the stand's walls; a wavy galvanized-steel serving counter and punched sheet-metal serving signs, and a menu blackboard. *JWB*

**CLIENT** *The Dallas Arboretum*  
**PHOTOGRAPHER** *Max Levy*







**Above:** The bar of the Solana Marriott Hotel is set under a 40-foot-tall angled cone, topped with a glass oculus that fills the room with sunlight.

**Facing page, top:** The angled green-marble wall separating the entry from the wood-paneled reception-desk area is one of the devices used to create a series of distinct interior spaces joined in a sequence of discovery and surprise.

**Facing page, bottom:** Brilliant colors and folk-art pieces bring both grandeur and intimate scale to the Solana Marriott bar.

## Solana Marriott

**Solana Marriott Hotel Interiors, Southlake  
Skidmore, Owings & Merrill, Los Angeles**

THE DESIGN TEAM of Skidmore, Owings & Merrill of Los Angeles (headed by Richard Keating, FAIA, Lauren Rottet, and Michael Mann, who now are all partners with Keating Mann Jernigan Rottet of Los Angeles), wanted to break with what they call the hospitality industry's assumption that "familiarity of environment" is what draws customers to hotels, an assumption that they say leads hoteliers to avoid freshness in design and to demand an explicit repetitiousness in hotel facilities.

But if experimentation could be justified anywhere, the Solana Marriott is the place. The building was designed by Mexican architect Ricardo Legorreta as part of the innovative Solana office park in North Texas, where strong architectural set-pieces by Legorreta and Mitchell/Giurgola Architects are complemented by the exceptionally poetic landscape architecture by the firm Peter Walker Martha Schwartz.

SOM Los Angeles worked to incorporate the bold forms and bright colors of Legorreta's building into the interior design, while introducing more intimate detail and texture. The architectural language is established by the stone wedge and curved ceiling element of the main entry, the asymmetrical cone over the bar, and the columned, vaulted "prefunction" area, combined with vivid colors and diverse textures in stone, plaster, wood, fabric, and other materials. Despite the varied forms and colors, the public areas are relaxed and quiet. The exception is the bar, under its 40-foot-tall angled-cone skylight, with its sculptural lighting element; this is the centerpiece of the firm's successful experiment in hotel design. *JWB*

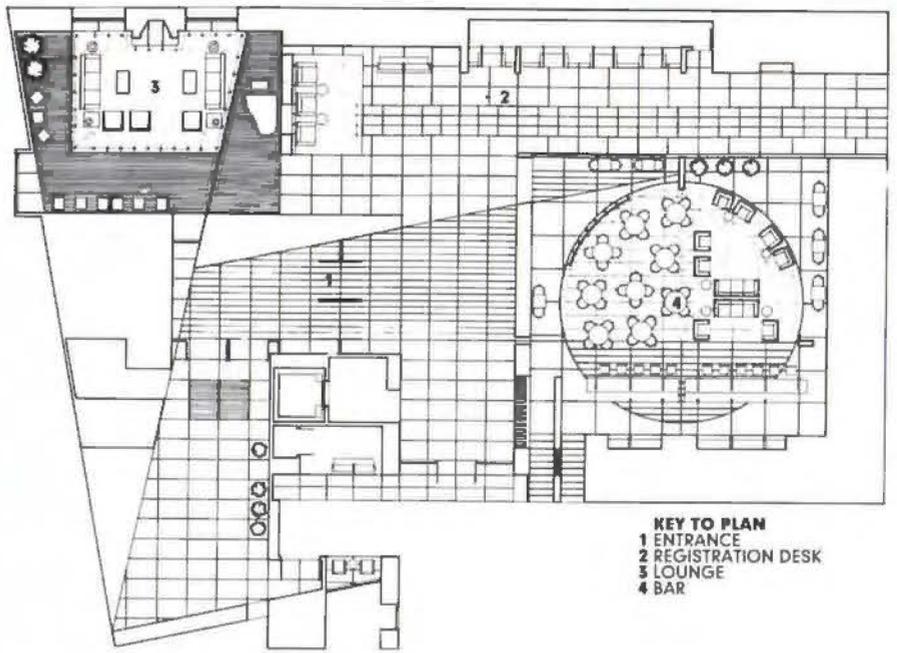
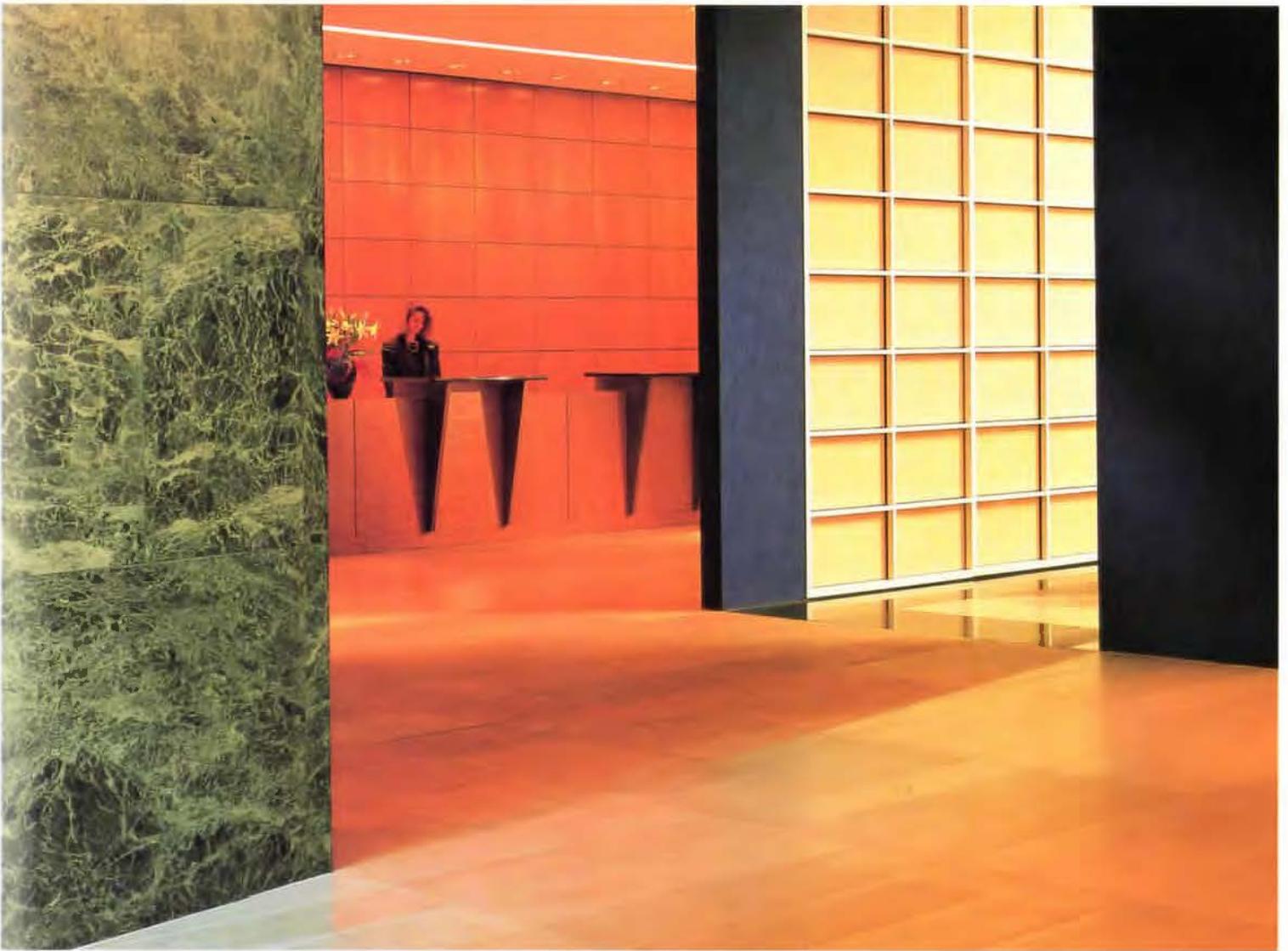
**PROJECT TEAM** Richard Keating, FAIA (partner in charge); Lauren Rottet (director of interiors); Michael Mann and George Metzger (project managers); Katherine Millan (senior interior designer); Michelle Marks, Drew White, Cory Tickin, Bruce Stewart, Elizabeth Guthrie (design team)

**CLIENT** Maguire Thomas Partners

**CONTRACTOR** HCB Contractors

**CONSULTANTS** Building Architect: Legorreta Arquitectos, Ricardo Legorreta (principal in charge); Max Betancourt (project architect); Executive Architect: Leason Pomeroy Associates, Leason E. Pomeroy III (partner in charge); Steve Kendrick and Greg McCants (projects managers); Graphics: Skidmore, Owings & Merrill, San Francisco, Debra Nichols (principal); Blum Consulting (mechanical, electrical, and plumbing); CBM Engineers (structural)

**PHOTOGRAPHER** Hedrich Blessing



**KEY TO PLAN**  
 1 ENTRANCE  
 2 REGISTRATION DESK  
 3 LOUNGE  
 4 BAR

# Strand-board Village

**World Neighbors, Oklahoma City**  
**Elliott+Associates Architects, Oklahoma City**

DURING THE TSA DESIGN AWARDS judging in October, when the slides of the World Neighbors headquarters were shown the first time and it became clear that almost every surface in the project was faced in unpainted oriented-strand “flake-board,” juror Robert Evans made one of the few quips essayed during the process. “This project shows a certain resoluteness in the use of materials,” Evans said. The other jurors laughed. But as time passed and the jurors took subsequent looks at the project while studying the information on the program submitted by the architects, the laughter was replaced by admiration.

World Neighbors is a nonprofit organization working to eliminate hunger, disease, and poverty in the poor countries of Asia, Africa, and Latin America. The organization’s focus has always been on nurturing local leadership and simple, appropriate technologies that can be made to produce results in Third-World communities.

To fit such clients, Elliott + Associates decided that typical office planning would be inappropriate; instead, the offices were planned, according to the architects, “as an abstraction of a village in Tanzania, Togo, or Nepal.” Structures are arranged in loose “villages,” clustered by function along a “foot path” stained into the concrete floor. Low-cost materials, from an inflatable globe in the lobby, to off-the-shelf fixtures, to hand-made doorpulls, were used throughout; the clients particularly liked the flakeboard, which is molded together from recycled lumber waste, and which made all the walls into tackable surfaces. The rooms are defined by their shapes: The “round house” conference room has an undulating rear wall for acoustics; its projection screen is the vertical plane of the audiovisual room. A residential overhead door opens wide between the conference area and the lounge for food service. The liveliness of these spaces, the skill with which they were planned, and the budget of \$19.63 per square foot won the jurors over: World Neighbors looks like a pun, but it works as a workplace. *JWB*

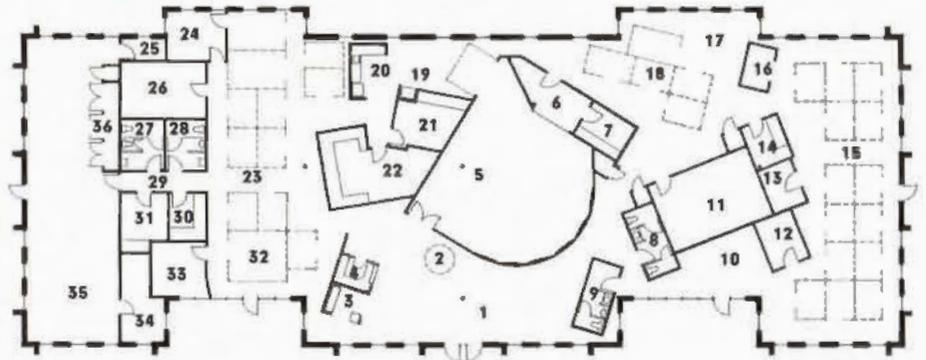
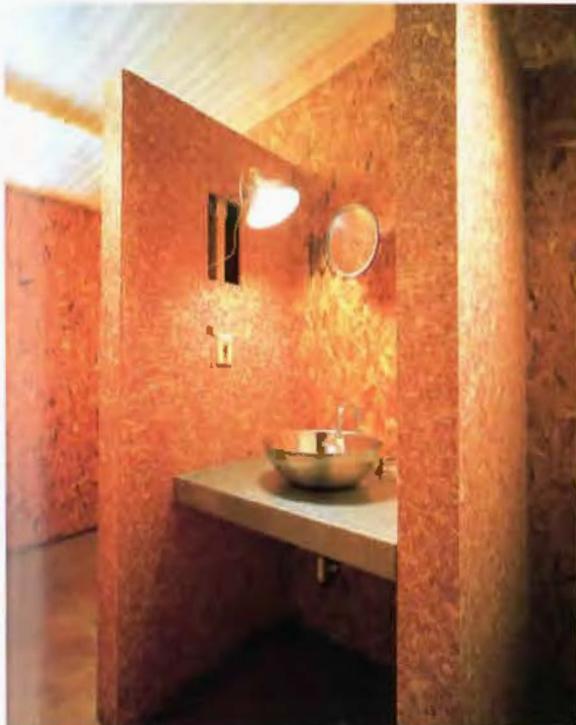
**PROJECT TEAM** *Rand Elliott, designer*  
**CLIENT** *World Neighbors, Oklahoma City, Okla.*  
**CONTRACTOR** *Yordi, Smith, Pickel*  
**CONSULTANTS** *Moody Coffman, PhD (acoustics)*  
**PHOTOGRAPHER** *Bob Shimer, Hedrich Blessing*



**Above: The World Neighbors headquarters was built on a budget of less than \$20 per square foot by emphasizing such materials as concrete, corrugated fiberglass panels, and oriented-strand-board walls.**

**Facing page, top: The organization’s lobby features an inflatable globe.**

**Facing page, lower left: The washrooms feature sinks made from variety-store metal bowls set on sheet-metal-covered tables. Mirrors are “recycled” from local junk shops.**



**KEY TO PLAN**

- 1 RECEPTION/GALLERY
- 2 GLOBE
- 3 RETAIL AREA
- 4 RECEPTIONIST
- 5 CONFERENCE ROOM
- 6 PROJECTOR ROOM
- 7 VIDEO EDITING
- 8 WOMEN
- 9 MEN
- 10 CONFERENCE
- 11 LIBRARY
- 12 RECORDS
- 13 STORAGE
- 14 DARK ROOM
- 15 OFFICE
- 16 OFFICE
- 17 CONFERENCE
- 18 OFFICE
- 19 BREAK
- 20 KITCHEN

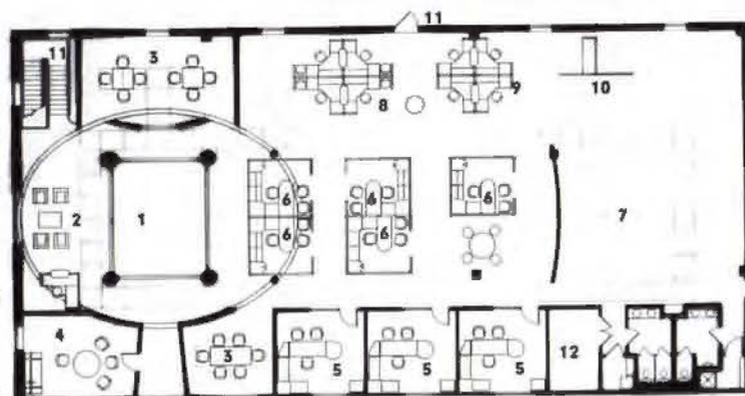
- 21 WORK ROOM
- 22 COPY/COMPUTER
- 23 OFFICE
- 24 CONFERENCE
- 25 JANITOR
- 26 STORAGE
- 27 WOMEN
- 28 MEN
- 29 CORRIDOR
- 30 PC/RESOURCE ROOM
- 31 COMPUTER ROOM
- 32 OFFICE
- 33 CONFERENCE
- 34 OFFICE
- 35 INVENTORY
- 36 MECHANICAL



Above: Jones & Kell of San Antonio organized the office and product-display space in the client's existing warehouse building by creating an elliptical area around a skylit atrium. Office-systems furniture was used to respond to the fast-changing workload and staffing needs of the client, a sportswear manufacturer.

Right and facing page: Conference rooms open from the atrium.

Below: plan of the office/product-display area



## Sportswear Focus

Sunbelt Sportswear, San Antonio  
Jones & Kell, Inc., San Antonio

JONES & KELL, INC., won one of three TSA Design Awards given in the category of interior architecture. What they had to work with was as architecturally unprepossessing as it gets: a 12,000-square-foot warehouse building in a San Antonio industrial park with a skylight and atrium and some massively scaled interior columns. What the architects produced from this is a textbook example of the unique value that design can bring to a standardized building.

The client wanted to turn a portion of its warehouse space into offices that were nicer than those typical of the warehouse building type. In addition, the client wanted to create an environment in which the company's clothing products could be shown to wholesalers and retailers, potential buyers for whom an atmosphere portraying efficient production and dependable turn-around would be more impressive than a glitzy showroom.

Jones & Kell set the new showroom space around the skylit atrium in an ellipse created in plan and elevation by shaping walls, columns, and flooring patterns. A monochrome color scheme was used to provide an optimum background for the display of the various sportswear lines. The architects joined the industrial and office functions in the space, exposing the mechanical, electrical, and plumbing services and making them part of the decor; highlighting the company's manufacturing operations by opening office windows to the manufacturing areas; and juxtaposing office-type finishes with industrial materials. Offices were kept flexible by the use of office-systems furniture, reflecting the changing workload and personnel level of the company.

**JWB**

**PROJECT TEAM** John H. Kell, Jr.; Steve Land Tillotson; Michael G. Imber; Thomas R. Jackson; Marsha Bruner; Reagan W. Cocke

**CLIENT** Sunbelt Sportswear, San Antonio

**CONTRACTOR** Bartlett Cocke, Jr. Construction Co., San Antonio

**CONSULTANTS** W.E. Simpson Co. (structural); James T. Rodriguez Consulting Engineers (mechanical, electrical, and plumbing)

**PHOTOGRAPHER** R. Greg Hursley, Inc.



# Baronial Restoration

**Thistle Hill Restoration, Fort Worth**  
**Kirk Voich Gist, Inc., Fort Worth**

FOR ALMOST 20 YEARS, since it was slated to be cleared for a parking lot in the early 1970s, preservation activists, architects, craftspeople, and scholars have been working to preserve Thistle Hill, the 1901 Sanguinet & Staats mansion in Fort Worth, one of Fort Worth's best surviving Cattle Baroner houses and among the region's finest examples of Georgian-revival architecture.

For their work in restoring the mansion, Kirk Voich Gist, Inc., of Fort Worth won one of two design awards in this year's competition given for historic preservation. Said juror Robert Evans of Kohn Pedersen Fox: "This is clearly a world-class restoration."

The actual restoration work took over nine years, the architects say, and it involved many cycles of fund-raising, thousands of hours of work by craftspeople and artisans, and dedication from the staff and members of the nonprofit organization set up to oversee the mansion's rebirth.

Several owners had altered the mansion, and it had been allowed to decay during a long period of vacancy. Researchers began by investigating and testing within the house; they discovered the rich influence of the arts-and-crafts movement on the interior decoration. Inadequate beams and columns on every floor had to be supplemented or replaced; the stairs, with their double-cantilevered landings, presented a particular problem. The long span of the upper stair landing was reinforced from the attic floor above, preserving the hand-painted oil decorations on the plaster coves. The house's plumbing system was rebuilt, and to bring the house up-to-date, a nearly invisible heating and air-conditioning system was designed and installed, allowing control of humidity and temperature to preserve the interior finishes of the house.

Today Thistle Hill is open to the public as a house museum and for use for weddings, parties, and other special events.

**JWB**

**PROJECT TEAM** Raymond M. O'Connor (architect-in-charge of the restoration)  
**CLIENT** Texas Heritage, Inc. (Deborah Pbelan, executive director)  
**CONTRACTOR** Lydick Associates, Inc.  
**CONSULTANTS** Friberg Associates (mechanical, electrical, and plumbing); Staskia Star (art conservation)  
**PHOTOGRAPHER** James F. Wilson

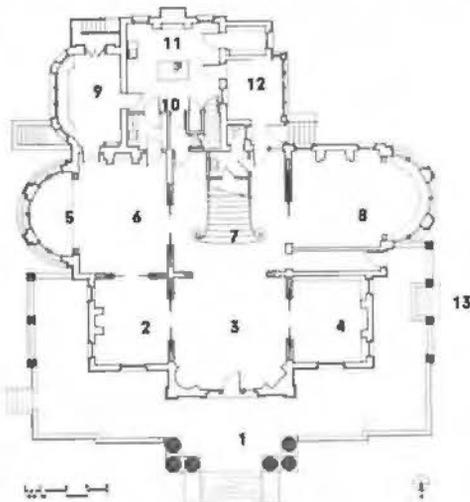


**Above:** Thistle Hill mansion in Fort Worth is considered one of the finest extant examples of Georgian-revival architecture in Texas.

**Right:** The mansion had deteriorated during a period of abandonment before Fort Worth preservationists began working to save it.

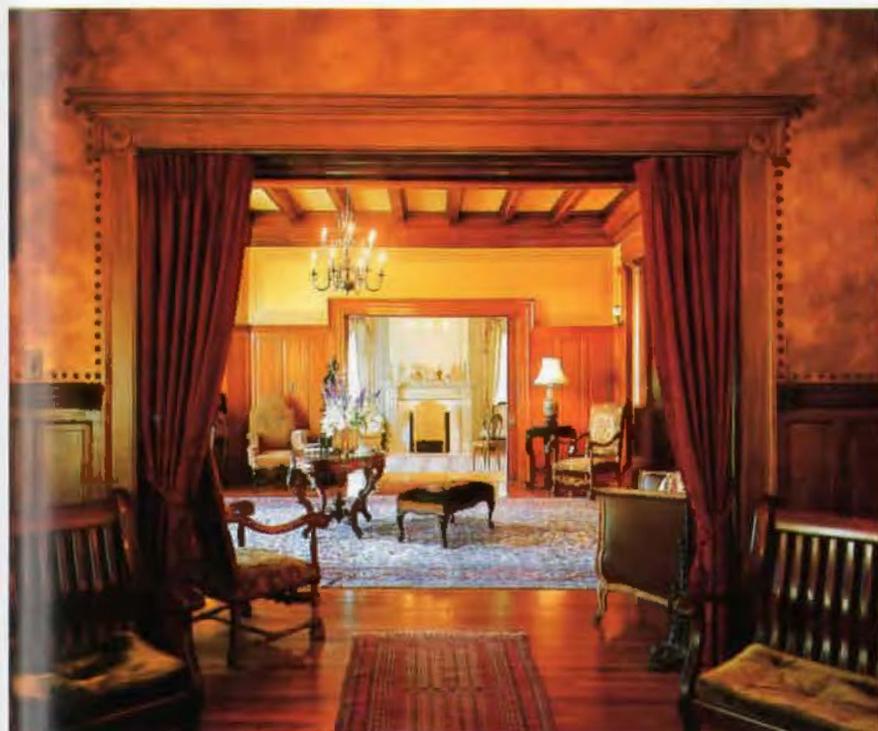


- KEY TO FIRST-FLOOR PLAN**
- 1 PORTICO
  - 2 PARLOR
  - 3 FOYER
  - 4 LIBRARY
  - 5 SOLARIUM
  - 6 DINING ROOM
  - 7 GRAND STAIR
  - 8 BILLIARD ROOM
  - 9 MORNING ROOM
  - 10 PANTRY
  - 11 KITCHEN
  - 12 SERVICE PORCH
  - 13 PORTE COCHERE





**Above:** The grand stairs, with their double-cantilevered landings, were visibly sagging when the restoration process began. At the top of the stairs, the long clear span was reached and restructured from the attic floor above, thus preserving the free-hand oil painting on the plaster coves.



**Left:** View from the library into the parlor; the colors and finishes of each room were painstakingly researched and recreated.



**Robert Jackson Architects of Austin** turned an abandoned vehicle maintenance facility into a farmers' market, turning the sheds into produce

stalls and creating specialty shops all tied together by an inherited vocabulary of stone walls, painted clapboard siding, and metal roofs.

## Farmers' Market

**Travis County Farmers' Market, Austin**  
**Robert Jackson Architects, Austin**

ROBERT JACKSON ARCHITECTS of Austin won one of two design awards given this year in the category of historic preservation/adaptive use. The firm's winning project was the Travis County Farmers Market, a project encompassing some 14,860 square feet of space.

Travis County owned an abandoned vehicle maintenance facility on the site, beside a once-thriving thoroughfare in north-central Austin. Robert Jackson was hired to prepare a master plan for reusing the facility within a tight budget, and to design a market and parking areas for its use as a farmers' market.

Jackson says his plan retained and reinforced the existing site organization and the simple buildings, with their stone-and-wood walls and metal roofs. His new entrance structure, containing the required new restrooms, expands on this vocabulary on a scale that announces the project to the street. Jackson expanded the perimeter farmers' stalls to create an open enclosure for the market, and he added small retail shops and stalls for the sale of specialty goods, complementing the open-air stalls for the sale of produce. To help order the project, he called for a central green created by planting trees to match the building's column grid.

The jurors praised the project for its direct and respectful treatment of the forms and materials on the site and the possibilities inherent in its organization, using them within a tight budget to create a public space animated by a sense of relaxation and fun, but without resorting to the postmodern tricks that dominate most retail environments. *JWB*

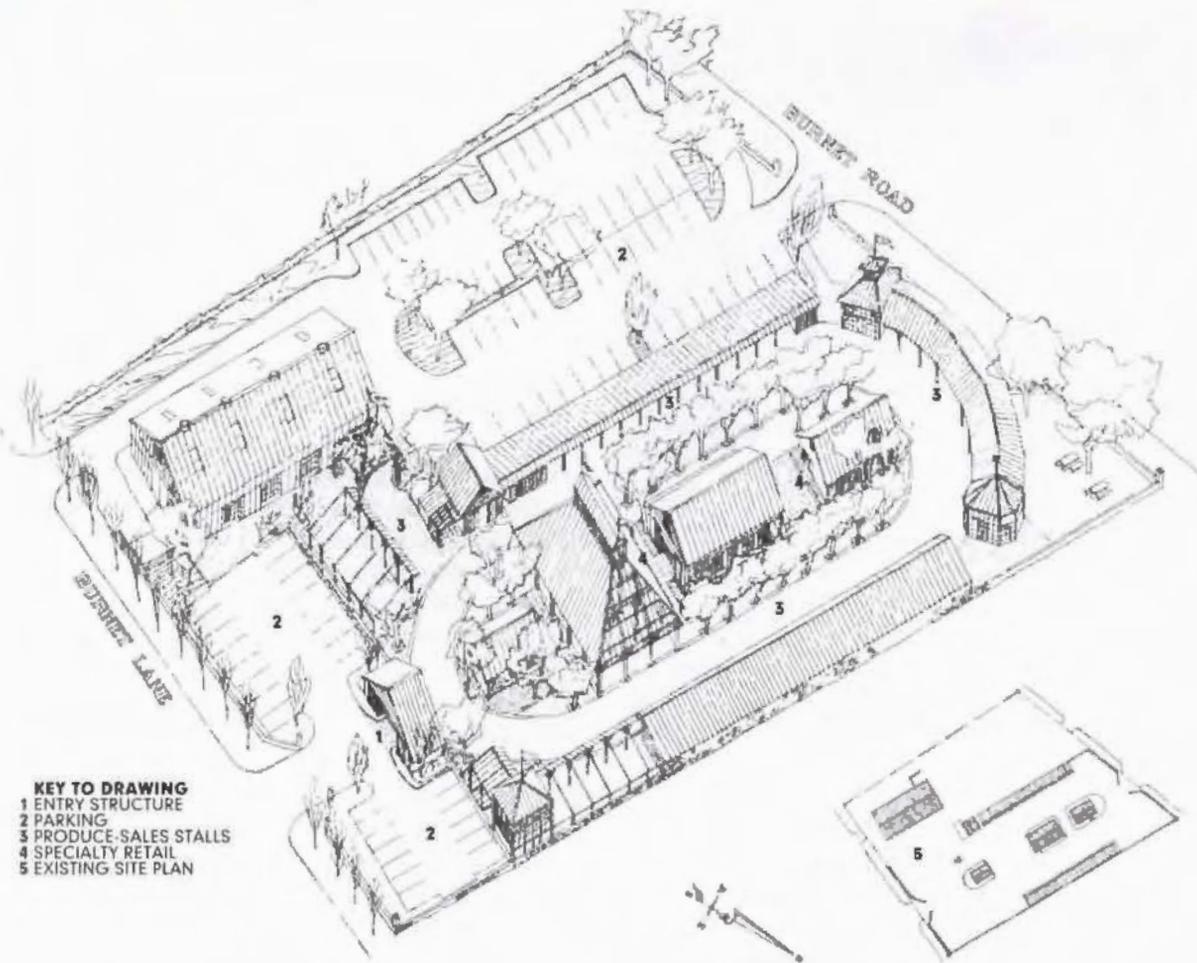
**PROJECT TEAM** Robert Jackson, Michael McElbany

**CLIENT** Travis County

**CONTRACTOR** Jack Susarrey-Builder

**CONSULTANTS** JanCom, Inc. (mechanical, electrical, and plumbing); Jose Guerra (structural); Metzler/Kauffman (landscape)

**PHOTOGRAPHER** Michael McElbany



**KEY TO DRAWING**  
 1 ENTRY STRUCTURE  
 2 PARKING  
 3 PRODUCE SALES STALLS  
 4 SPECIALTY RETAIL  
 5 EXISTING SITE PLAN

Jackson created a new entry element, behind a wood fence, which announces the project to the street and contains new restrooms.

**A few offices and hotels built for ranchers helped give Midland its start as an oil-and-gas city; they later evolved into a skyline defining the city's character.**



# Midland: Evolving in boom and bust

**Story and photographs by Frank Welch, FAIA**



APPROACHING MIDLAND from the east is as startling today as it was 35 years ago, when my wife and I drove there from Houston for a wedding weekend. There is no preparation for the sudden Oz-like mirage of planar masses rising irregularly from the utterly flat, treeless lower *Llano Estacado*. What are these closely grouped tall buildings doing here? This is, after all, a landscape of which O'Neil Ford said, "Out there you can watch the sun set between a cow's legs," and which one of my clients, Clayton Brantley, called "the land of the blowing hamburger napkin." Midland's downtown presents an image as unlikely in its way as that of the Victorian mansion standing lofty and alone on the pan-flat ranch plain in the film *Giant*.

Since its founding in the late 19th century as a water storage point on the Texas and Pacific Railroad, Midland (first called Midway because of its location halfway between Fort Worth and El Paso) has experienced leaps of growth reflecting the town's importance, initially as a ranch community—cattle were first brought in in 1888—and later as a center combining established land-owning ranching interests and an influx of oil-and-gas seekers. The Santa Rita #1 oil well blew in at Big Lake in 1923, forever changing the character of West Texas and forming the basis of what became the Permanent University Fund, which endows the University of Texas and Texas A&M systems. Periods of boom and bust have enriched and bedeviled the petroleum people ever since, culminating in the biggest bust of all in 1985.

Midland's role as a center for oil and gas exploration in the vast Permian Basin developed from the presence in its downtown of a few handy office build-



**Left: As seen on the approach from the east, Midland is a sharply defined cluster of planar masses rising irregularly from the utterly flat, treeless lower Llano Estacado.**

ings and hotels that had been built to serve the ranching industry; these and the city's favorable position on the railroad and a transcontinental highway gave Midland an advantage over older, larger Texas towns such as San Angelo in meeting the needs of the newcomers who flooded in after Santa Rita. It is fitting and a little poetic that the cluster of modest buildings that gave Midland its start as an oil-and-gas headquarters city should develop into the strikingly clustered high rises, neat and new on the arid plain, that define the city's character. (Only 20 miles to the west, Odessa, a larger city, sprawls featurelessly.)

The regular grid of streets around Midland's buildings is generously broad, flat, and straight; it seems swept clean by the fabled north wind, which occasionally darkens the spring sky with topsoil snatched from Lubbock and Lamesa. (Drifts of this red sand form "hedgerows" along the barbed-wire boundaries of country roads, and its accumulations can literally raise the level of lawns.) In the '50s, no-nonsense concrete and asphalt filled the spaces between the buildings, but now there are trees lining the streets throughout downtown, with landscaping and flowing fountains to soften the harsh edges and to bring the city up to date.

### **Midland's Downtown**

THE FIRST COUNTY COURTHOUSE, around which the town developed, was a frame structure built in the 1880s. It was replaced by a J. Riely Gordon-type red sandstone building in 1909 (William Martin, builder); this was followed by a municipal moderne structure in 1930 (Voelcker & Dixon), which was cloaked in a Yamasaki-style remodeling during the '70s (Dixon, Staley, Pierce, Pace & Leath). The Briercroft Building, facing the square on the northeast, is a late-modern tower (1979, Skidmore, Owings & Merrill of Houston)

designed in a style that Dallas pundit David Braden, FAIA, might describe as wet T-shirt.

Farther west around the square, past one of the many parking lots now checkered through the central district, stands the most historic and handsome building of the oil-active '20s, the 12-story Petroleum Building. (Indeed, it is one of the few left from that period: Like other young cities of Texas, when it comes to buildings, Midland has never hesitated about replacing old models with new ones.) A man from Montana named Thomas Hogan was led to the area by his oil-scout son and did well enough in land speculation in 1927 to hire Wyatt C. Hedrick of Fort Worth to design the Petroleum Building, then the tallest office building in

**Facing page, below: A few office buildings and hotels provided a home base for oil prospectors who came to Midland after oil was discovered in the Permian Basin. These, and a favorable location on a railroad and a transcontinental highway, gave Midland the advantage over older, larger towns such as San Angelo.**

**Below: In the 1960s, the Midland skyline shimmered like a mirage framed by soapberry trees along Highway 80.**





West Texas; it and an adjoining movie theater, the venerable Yucca, were completed in 1929.

Practically all offices were rented when the building opened, but they quickly emptied when the Great Depression reached the area, and the Petroleum Building was given its nickname, Hogan's Folly. Some of the building's floors were reportedly used to store hay until 1936, when the second oil boom occurred and the offices filled again. It is a handsomely detailed building of a Gothic Ascendant style, rendered in rough and tawny precast concrete panels the color of Midland soil. Today, Hogan's Folly dominates and enhances the square not by height or volume, but by the grace, scale, and composition of its parts. Conversely, a few doors away to the south is 200 West Wall (formerly Midland Savings), a 14-story cube structure (Sorey Hill & Sorey, 1959) occupying a full quarter of a block with a curtain-wall cladding of warped blue panels tightly strapped vertically and horizontally with aluminum.

Facing this jarring note on Wall Street, the primary east-west avenue, is a thin, soaring 24-story tower of white marble and aluminum curtain wall, with yellow accents. This is the First National Bank Building, which started as a 12-story building by George Dahl (1958) and was heightened with an additional 12 floors in 1978 (Wood & Associates) to make the building dominant on the skyline, but only marginally. A block to the west is the 22-story two-toned brick Wilco Building (Boone & Pope, 1958), almost identical to a sibling in Lubbock designed by the same architects. With a muffled debt to Philadelphia's P.S.F.S. Building, the ribbon-windowed Wilco held the height title to the land between Fort Worth and El Paso for 20 years until the First National Bank Building upped the ante. (Shortly after completion of the 12-story addition, the First National suffered the second-largest bank failure in U.S. history, a victim of 1980s overreach. The bank was a major factor in Midland's history since the 1890s and long a symbol of the city's prominent position in the ranching and petroleum worlds; its fall left a large, demoralizing hole in the community. NCNB is the current owner.)

One block east of the bank, also on Wall Street, and located diagonally from the courthouse, the historic Scharbauer hotel (designed by E.A. Nolan) once sat, six stories squat and a block long, built with cash in 1927 by the ranching Scharbauer family; it was razed and replaced in 1973 by the Hilton Hotel chain (Pierce & Pace Associates designed the replacement). The old yellowish-brick Scharbauer Hotel was for almost 50 years the city's social and business center, attracting ranchers and oil-lease



250 ROOM HOTEL SCHARBAUER MIDLAND TEXAS

traders to its lobby daily, and generating copious lore of the off-hour lives led in the rooms upstairs. Oil discoveries created great and sudden wealth for ranchers in the '30s and '40s, resulting often in some very, very colorful behavior. A demolition firm tried three times before it could successfully bring the seasoned old place down.

Other office buildings closely spaced and edging out from the courthouse square (on a grid of streets with the names of states in one direction and West Texas towns in the other) reflect in various ways the temper of the times of their construction. In fact, some 3.5 million square feet of office space had been constructed in downtown before the late '80s: There are deco and moderne buildings of the '30s and '40s, curtain-wall buildings of the '60s, and sculpted and heavily modeled designs of the '70s, but very little '80s postmodern.

A few modern buildings responded to the particulars of the place. The poured concrete Honolulu Oil Building (1947, by John Dinwiddie of San Francisco) is still architecturally and environmentally effective with its deep sun-controlling over-

**Facing page, top: William Martin built the 1905 County Courthouse, a provincial homage to J. Riely Gordon.**

**Facing page, center: Voelcker & Dixon designed a municipal moderne courthouse, built in 1930, which was given a '70s "new formalist" facelift (facing page, bottom).**

**Top, left to right: the 1979 Briercroft Building, by SOM Houston; Wyatt C. Hedrick's Petroleum Building (1929) was called Hogan's Folly; 200 West Wall (1959, by Sorey Hill & Sorey) occupies a quarter block near the courthouse; The First National Bank started as a 12-story tower by George Dahl.**

**Above left: George Dahl designed this '60s Corbusian bank building, with its wide West Texas parking garage, a mile from downtown Midland.**

**Above: The now-demolished Scharbauer hotel, built with cash in the 1920s, served as a trading and social center for almost 50 years.**



**Above: The Wilco and First National Bank buildings vie for dominance on the skyline.**

**Right, top to bottom: The Honolulu Building (1947, by John Dinwiddle of San Francisco); The Paragon (1982, The Oglesby Group); the book-matched slabs of the Midland National Bank (1978, designed by Morris\* Aubry); CRS of Houston fractured the Gulf Building (1983); and Pierce and Pace designed the downtown "belt-buckle" building.**

hangs and a facing of Austin Chalk limestone. The modest one-story Patio Building (1959, Hamilton Brown of Houston) features a landscaped and trellis-covered court entry to the office suites. The Oglesby Group topped the 10-story building The Paragon (1982) with gently pitched standing-seam roofs in a gesture toward the regionalist vernacular. It provides a contrast to Pierce and Pace's '70s midrise, dubbed the "belt-buckle" building because of its gold-painted precast *brise-soleil*.

Most notable of the recent buildings built downtown is the book-matched pair of trapezoidal slabs for the Midland National Bank (Morris\* Aubry, 1978) which effectively counterbalance their landscaped orthogonal block in a formal, stately way. Several miles north in the Claydesta office-park development of the '80s is the Gulf Building (CRS, 1983) whose sleek, sloped face and perverse but precisely fractured end walls make it the most "advanced" design in the area.

### Midland Houses

IN THE '60S AND '70S, housing spread north and west through the shifting and meshing street grids of subsequent plats, leading a retailers' exodus from the town's center. As in larger cities, builders sought cheap land for offices and shopping centers and reshaped the way Midlanders used their city. The innocent and lamented days of the family-owned grocery and drug stores, downtown retail and movie houses, and a domestic life not far from the courthouse square are characteristics as absent in Midland today as they are in Dallas or Houston. (Midland's center was never surrounded by middle- and upper-class dwellings. Hard by the railroad and the highway to the south, which runs east-west next to the gathered office buildings, is an area stretching several miles and appropriately but regrettably still called The Flats. Its low-income de-



# Projects of 25 years

MIDLAND'S COOL, DRY WEATHER is much on people's minds, but to me, what was most pleasing about the place was the presence of people who actually wanted me to design buildings for them. Work for three clients formed the basis for leaving Ford & Colley and the Texas Instruments buildings in Dallas. O'Neil Ford always encouraged me to look for such an opportunity, and it had come with two jobs in Odessa and one in Midland. We moved to Odessa in July 1959, and I set up a drawing table and a Dazor lamp in the concrete basement of my brother-in-law's clothing store. There, surrounded by mannequins and empty suit and hat boxes, I drew up plans for the Odessa house of Dr. and Mrs. Clayton Brantley (of Danville, Va.) and Midland additions for Mr. and Mrs. John Dorn (he from Pennsylvania, she from Wichita Falls). I also designed a motel in Big Spring, on an eroded slope near Highway 80 and the Cosden Refinery.

The Brantley and Dorn houses got under way, the motel project evaporated, and more work developed in Midland, so in 1960, I moved my family there, where we lived for 25 years. It was like a second life for me (after the first one growing up in Sherman, with college, the U.S. Army, and a year in Paris on scholarship in between).

The clients and friends and acquaintances in Midland were a young, energetic, and cosmopolitan group with no fear about "the correct move"—after all, they had settled themselves in this outback colony, hadn't they? This was lucky for me. It meant they had no qualms about hiring an inexperienced architect to design many houses, along with a school, a planetarium, theater sets, office buildings, townhouses, restaurants, and ranch houses—even a three-level dwelling for five cats for a Dallas lady who was being wooed by a local oilman.

Through the influence of these Midland patrons, my practice spread statewide to Houston, Austin, San Antonio, and Dallas, and places in between. (Since Southwest Airlines started in 1971, I have made over 5,000 boardings on that carrier alone.) I decided to move to Dallas in 1981 because of Dallas's central location and the base of work I had already completed there. But Midland, the home of my second life, is in my bones. There is no place and no better group of people to have spent 25 years with. *FW*



Top: One of Frank Welch's first projects was the Dorn House, Midland (1962)

Left: Episcopal Day School and Chapel, Midland (1964)

Below left: Blakemore Planetarium, Midland (1972)

Bottom left: Courtyard of the Forest Oil Company Building in Midland, completed in 1973

Bottom right: Frank Welch Associates office building, Midland (1978)

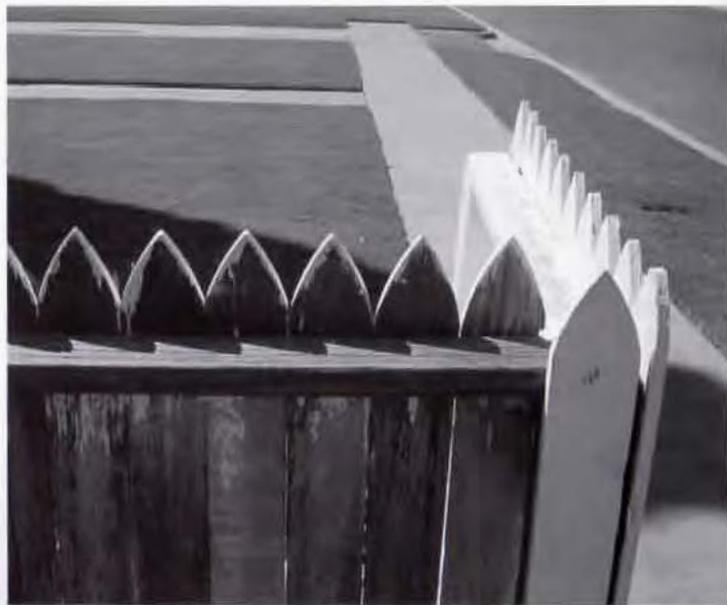


mographics change, but it remains a street grid of thinly developed housing, reflecting the community's lack of interest in the other side of the tracks.)

With its well-documented high per-capita income and college-educated middle and upper classes, the town has always lavished money freely on its private realm. (New wealth requires validation in the form of a new house, the signal of social elevation and higher income.) The wealthy, near-wealthy, and non-wealthy communities, united by their fear of taxes, don't seek the public support necessary for the kind of municipal and civic facilities (airport, auditorium, courthouse, city hall, library) of a quality commensurate with and expressive of the education and resources of the majority of its citizens. Nevertheless, the city's people are often generous with each other and ready to support certain civic amenities missing from the public agenda: Private funds have backed construction of a museum, a planetarium, a children's museum (1989, Lawrence Connolly Associates), a community theater, a YMCA, and a natatorium. The chief ornament of the private sector, however, is houses.

From the late 19th century, when ranchers began building houses in town for the ease of their children's educations, Midlanders have built well for themselves and, as in other communities, have reflected the design *zeitgeist*. The Dorsey House, refurbished sweetly as an icon of early settlement, is mail-order Queen Anne, which suits its 1887 date. Other existing early examples, some very large, were built after the turn of the century below the divisive tracks when the town was developing centrifugally. They embody elements of the fashionable Queen Anne and Shingle styles of the period but with a horizontal emphasis and deep, spacious porches keying the structures to their locale.

From earliest days, Midlanders defined and protected their properties from the wind-driven tum-



bleweed with a variety of decorative fencing, some of which still exists. Today's houses, without exception, have fenced or walled rear yards creating comfortable areas for private recreation, along with patios, pools, arbors, and gardens. Often as much is lavished on these areas as on the interiors of the houses. Outdoor living and entertaining are natural, since the weather is moderate and summer evenings are cool and usually insect-free.

Following the densely eclectic period of the '30s and '40s, when imitation Tudor, Spanish colonial, and a Monterrey style were favored over Georgian and Southern colonial (although these styles are represented), the houses of Midland have settled for the most part into a stylistic amalgam employing relaxed low lines, informal massing, and nonaggressive detailing, along with prominent roof forms that help create a welcome counterpoint to the relentlessly flat terrain. (It used to be a little less flat: In the '50s, before falling victim to disease and insects, rows of poplar trees punctuated the horizon in a manner as place-informing as the clustered blocks of office buildings downtown.)

Midland's house architecture has never been gaudy or aggressively ill-informed as in other places tarted up with quick money. Old Midland ranching families observed established precedent, following a well-mannered, decorous traditionalism when they built larger houses. The young, educated immigrants of the '40s and '50s, pulled to the prairie colony by a surge of oil activity, also built well-designed dwellings, some quite fresh in detail or concept. (One heavily rendered prairie-style type with a mammoth carport, designed by William McPherson and completed in 1947, was dubbed the "bus station.") Though some moved on soon, these immigrants, many from the East, contributed a welcome transfusion of enthusiasm to the community. Though social life was active, a



**These pages, top, left to right: From earliest days, Midlanders have defined and protected their properties from the wind-driven tumbleweed with decorative fencing.**

**Facing page, below: The Dorsey House, in a mail-order Queen Anne style, dates from 1887. The poplar trees at the left edge of the photograph were an important place-informing element in Midland until insects wiped them out in the 1960s.**

**Upper and middle left: The Lineberry house of 1912, with its deep surrounding porches, shows the typical horizontal emphasis which Midlanders have overlayed on imported house-design styles for a century.**

**Bottom: the Bavely-Lawrence House, which dates from 1908**



**Top right and right:** William McPherson designed a house with a giant carport, dubbed the "bus station," that was completed in 1947.



**Below:** Midland architect J.J. Black's sharply detailed Woods House (1952) is now hidden by trees.



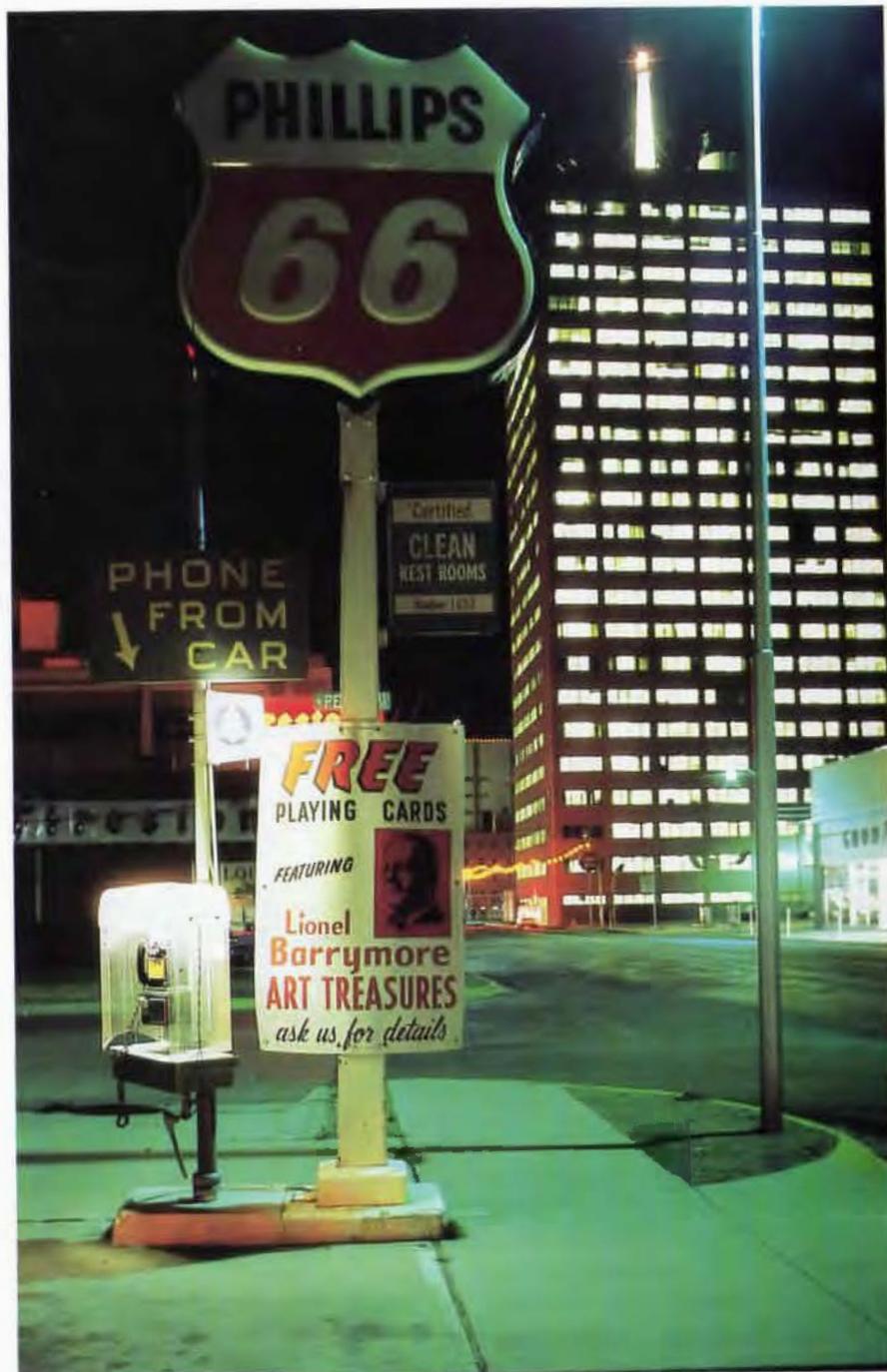
"desire to succeed" ethic was always in place. A new YMCA and the first Midland Community Theater were built with contributed cash in the '50s. There were bird hunts, polo, backyard tennis, golf, and hamburgers and beer at George and Barbara Bush's on Sunday. Midland is where the future president began his public service, serving on boards, raising money, and starting to lead.

J.J. Black, originally of Waynesburgh, Penn., and educated at Ohio State, was the first architect to practice and make a life in Midland, between 1935 and 1964. He responded with a large body of work both eclectic and original, and he often managed to provide a creative, personal fillip to a project whether its stylistic genesis was English or Spanish. An example is the Scharbauer house (1959). Even when Joe Black fell under the spell of some Bruce Goff proteges who passed through in the '50s and associated with him briefly, the results were well managed with coherence and unity, as shown by his Commercial Bank and Trust of 1955.

There is a new generation of architects in Midland, including Connolly & Company, Rhotenberry Wellen Associates, and Alton Yowell, maintaining practices and their seriousness about architecture in spite of the bad times and producing buildings that are responsive, well-detailed, and causes for pride and pleasure to their clients. Before them, Neuhardt and Babb, Pierce Norris and Pace, and Hank Avery built houses, schools, churches, and office buildings that lent distinction to Midland's architecture from the '40s to the '70s.

Midland is no longer that engagingly optimistic, breezy, short-sleeved place that was always more than a village and less than a city, though with qualities of both. It's more like a city now, but not quite. The air beneath that great encompassing blue dome is as clear as ever, the sunsets just as spectacular, and the early spring mornings just as cool and fragrant (wildflowers, perhaps Huisache Daisy, blooming unseen out there on the prairie). And though the people are as open and big-hearted with newcomers as they ever were with each other, a slight urban hardness has emerged. Along with the tree-lined one-way streets, dire economic reality has come to town again as an unwelcome settler.

Someone once said about Midland: "The people are the scenery," noting the warmth of the citizens and its contrast with the absence of anything usually considered "scenic." That absence defines Midland's *character*; it dramatically makes the built world more significant. In Midland, there is no place to hide: Architects are more accountable than elsewhere in making the right choices and creating responses respectful of a unique place. **TA**



Facing page right, top to bottom: projects by Midland architect J.J. Black show personal fillips in traditional styles, including the Warren House (1950);

the Oliver House (1955); the Scharbauer House (1959); and Commercial Bank & Trust (1956), a project showing the influence of Bruce Gaff.

Above: The 22-story two-toned brick Wilcox Building (Boone & Pope, 1958) is almost identical to a sibling in Lubbock designed by the same architects.

# Survey

**Rice's Shepherd School** 62  
HOUSTON Ricardo Bofill's first built work in the United States is a new music hall at Rice.

**Barcelona Architecture** 63  
BOOKS Gerald Moorhead of Houston reviews a new monograph on Barcelona architects.

**Lang and Wittchell** 64  
FIRM PROFILE Two immigrants brought grand design to Dallas for almost 50 years.

**Products and Information** 65

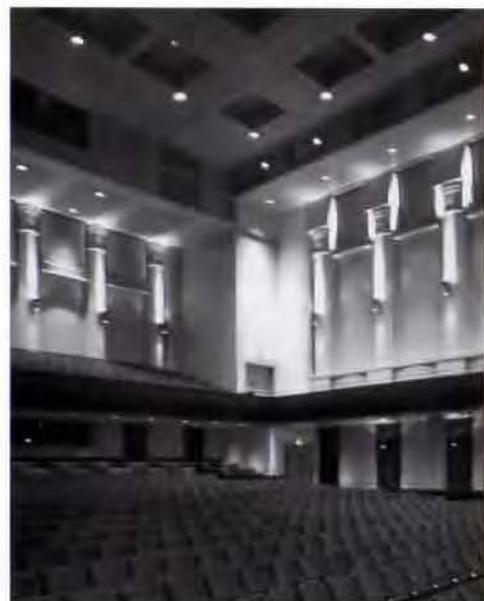
**Resources** 66

**Marketplace** 67

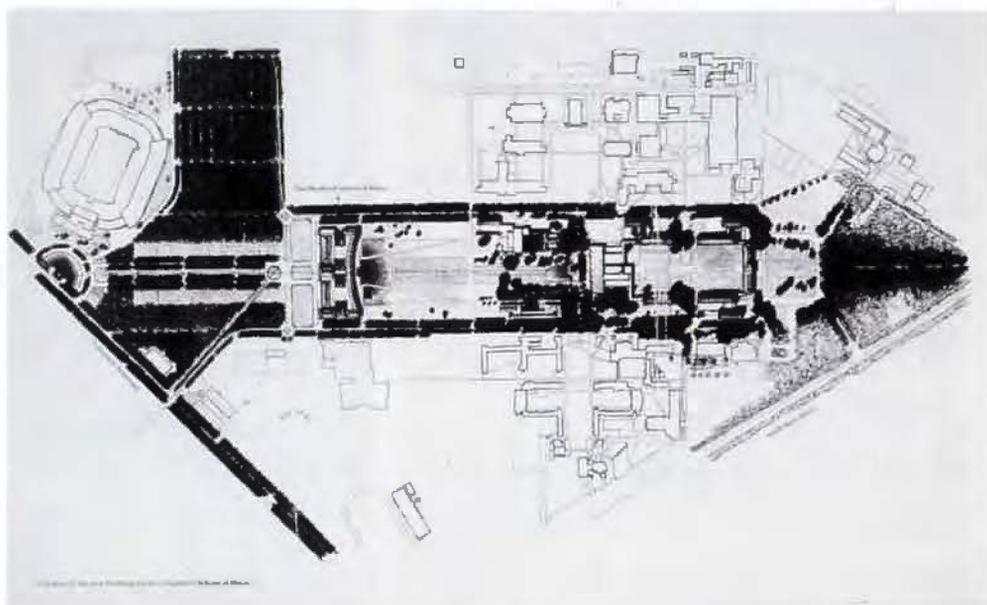
**Travels of Hoffman** 68  
ON PAPER Architect Gilbert Hoffman of Houston catches the character of distant places.

## Shepherd School at Rice

**ARCHITECTURE** The Alice Pratt Brown Hall for the Shepherd School of Music at Rice University in Houston is the first built project in the United States by Spanish architect Ricardo Bofill and the Taller de Arquitectura. When announced in 1988, the project promised to be another essay in Beaux-Arts gigantism by Bofill, creator of the public housing projects Les Arcades du Lac and La Maison d'Abraxas. The project's scale was appropriate for the football-stadium parking lot on which the building would stand; it would terminate a planned academic quadrangle, with landscaping that would recall the forest that once covered the site.



Shepherd School photos by Gerald Moorhead



**Top:** Interior of the Stude Concert Hall

**Center:** Ricardo Bofill's 1988 plan for siting and landscaping of Alice Pratt Brown Hall

**Bottom left:** The east elevation is slightly curved, which helps the acoustics of the studios and practice rooms.

**Bottom right:** Grand Foyer

**Facing page:** first- and second-floor plans



As completed in October 1991 (with Houston-based Kendall/Heaton Associates, Inc., as architect of record and Ricardo Bofill as design consultant), however, Alice Pratt Brown Hall is a much smaller gesture, a building that should serve its faculty and students and visiting music patrons admirably, but that suffers visually from budget cuts, programmatic restraints, and the emptiness of its surroundings.

Faced in St. Joe brick, like most of its predecessors, Brown Hall is large (470 feet wide by 240 feet deep) and it has massive engaged pre-cast concrete columns on its east and west facades. The campus-facing eastern side of the school, behind a slightly concave facade, is all two stories tall. This zone holds the school's administrative offices, recital halls, and practice rooms (the curved wall makes them irregular in

# Celebrating Barcelona

**BARCELONA: CITY AND ARCHITECTURE 1980-1992**  
 by Oriol Bohigas, Peter Buchanan, and  
 Vittorio Magnano Lampugnani

Rizzoli International Publications, Inc.,  
 1991

238 pgs., 500 illustrations, \$40  
 (paperback)

**BOOKS** Barcelona is no longer only the city of Gaudi and his expressionist-romantic compatriots of the fin-de-siecle. Liberated from generations of fascist repression, the city has been on a decade-long binge of renewal, and its selection as host for the 1992 Olympics has added an atmosphere of urgency.

Local architects and international stars are contributing their talents to buildings of every type: housing, parks, high rises, numerous sports facilities, art museums, theaters, hotels, schools, and airports—virtually enough for a whole new city, displaying what is called, in the publisher's foreword, "an act of technical and political confidence in the potential of good design to improve the urban landscape."

This gloriously yellow book, 10 inches square and bright as the Mediterranean sun, with cadmium red and ultramarine blue lettering, surveys these many enrichments to the essentially 19th-century Barcelona grid. The projects chosen address the often conflicting issues of modern urban design: the traditional cityscape versus experimental public space; large visions and small-scale detail; conservation, contextualism, and renewal. Several essays outline these issues for the Barcelona experience. Vittorio Magnano Lampugnani (former editor of *Domus* and now director of Frankfurt's German Architecture Museum) compares Barcelona's renewal to the International Architecture Exhibition in Berlin, and deems the cities "the most important test laboratories for contemporary architecture and urban design."

Lacking even a hint of international post-modernism, with the sole exception of Bofill's bombastic classicism, Barcelona's Catalan architects are designing a richly varied modern architecture reflecting both their local cultural identity and an important contribution to European modernism.

You can judge their success from this well-printed volume and avoid the crowds in 1992.

*Gerald Moorhead, FAIA*

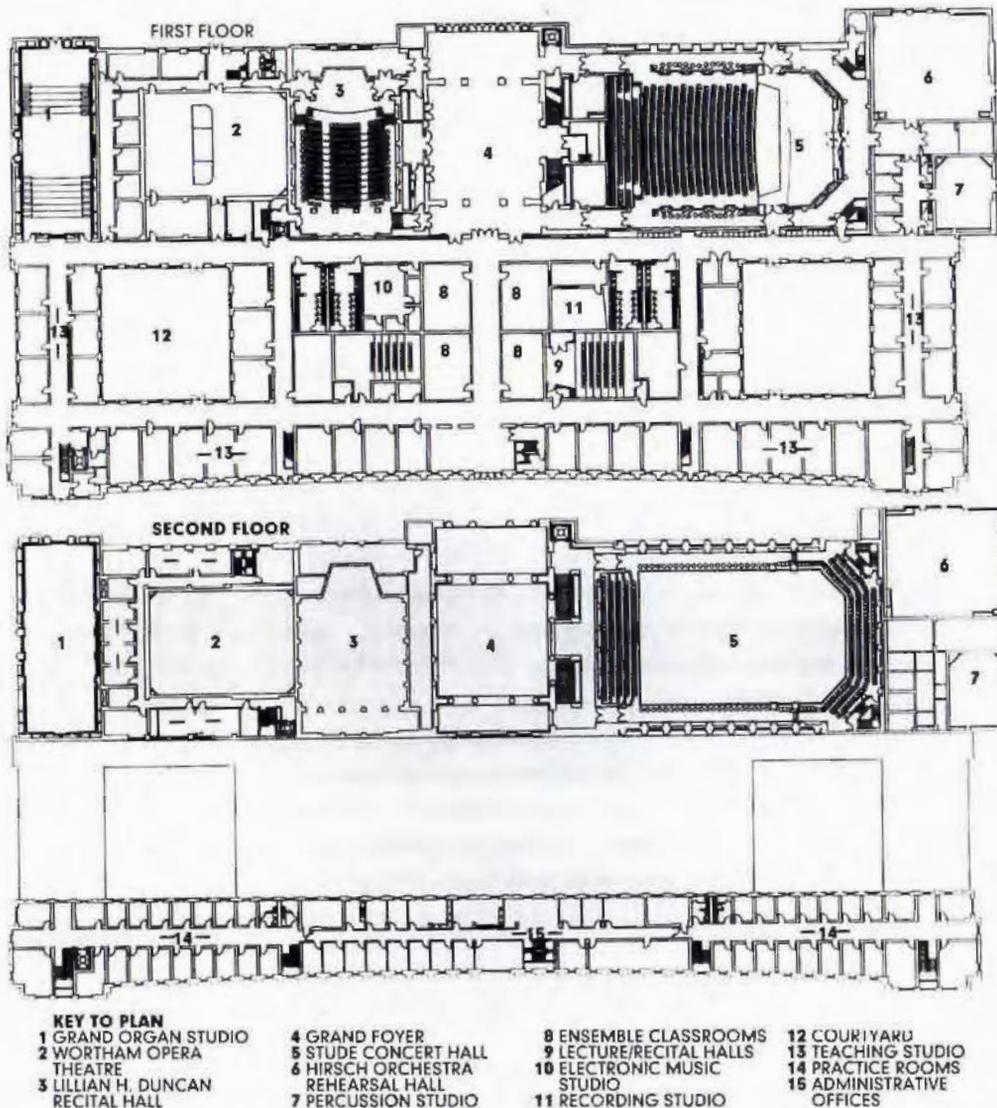
*Gerald Moorhead, FAIA, is a TA contributing editor.*

shape, preventing the standing sound waves that can plague rectangular rooms). The western zone, facing the parking lot, is organized asymmetrically around a central lobby space, with the 1,000-seat Stude Concert Hall and its backstage spaces to the north and with an opera lab theater and the tall, narrow organ recital hall to the south. The interiors (with the exception of the Stude Concert Hall, finished in warm African sapele-wood paneling) are simple, gray-painted spaces with large expanses of gypsum board and concrete block, punctuated by suburban-office metal door frames and windows. The corridors hum with the return air from the carefully tuned, massively scaled air-conditioning system, while the performance spaces and practice rooms are so quiet that, as the Shepherd School's Dean Michael Hammond pointed out on a recent tour, "You can

hear your blood pumping in your ears," even with a piano playing in one adjacent room and a trumpet playing in another.

Indeed, it is the quality of the soundproofing, rather than the architecture, that is most striking: In shaping the interiors, Bofill clearly took a back seat to acoustician Lawrence Kierkegaard, at whose direction most of the budget was spent. Houston arts patron Dominique de Menil has loaned some art pieces, although for now these merely point up how long and blank the corridors are; with more such donations and a decade or so of building to fill in the wide expanse between Brown Hall and the eastern zone of the Rice campus, the rough edges of this rather forlorn building will smooth away, and it will become what it clearly longs to be—another of the background buildings of Rice University.

*Joel Warren Barna*



## Lang and Witchell

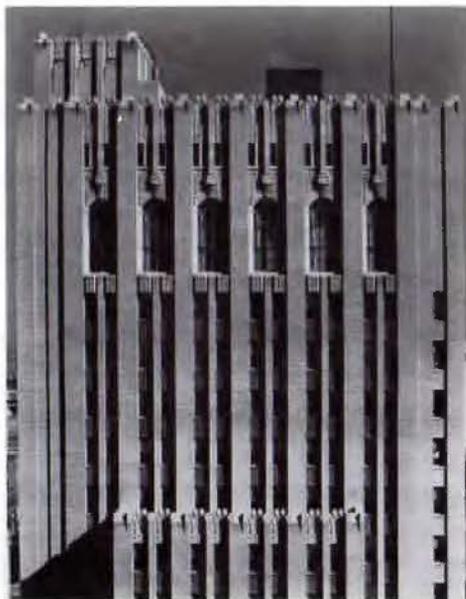
**FIRM PROFILE** Work by the firm of Lang and Witchell is difficult to see, not just because many of the firm's 50 buildings have been destroyed but because the context of their work has become clouded by present-day images and experiences. Profiling an architectural firm that expired over 50 years ago requires looking into the past without focusing on the present. The architects' buildings must be imagined as the tall skyscrapers they were, leaving aside today's computers and air conditioning to recall the feeling of an open window and perhaps the sound of clanky typewriters. Recalling these things also helps in recapturing the future as the architects of Lang and Witchell envisioned it, in which their adopted town of Dallas would emerge from the Texas prairie as a grand city.

Otto H. Lang was born in 1864 in Freiburg Baden, Germany, and received a professional education in architecture and engineering at the Polytechnic University at Karlsruhe, Baden. When he was 24 years old, he came to Dallas, where he first worked as an engineer for the Texas and Pacific Railroad. In 1903 he opened his own architectural office, and in 1905, he entered a partnership with Frank Witchell, creating a firm that was to last 33 years.

Frank O. Witchell was born in Auberdale, England, on May 30, 1879. When he was two years old, his family immigrated to the United States and settled in San Antonio. Witchell had no professional education and only attended public school until he was 13. But at age 14, he began training in an architect's office. In 1898, he moved to Dallas to work for Sanguinet and Staats as a designer and draftsman, apparently until he joined Otto Lang in 1905.

Lang and Witchell's firm included Charles Witchell and Dudley M. Greene (who was the chief designer), and, at various times, up to nine draftsmen and twelve assistants. Their offices were in downtown Dallas in the Wilson building (1902, Sanguinet and Staats). It appears that Lang was the predominant partner, in that he was considered an authority on construction in the South. In 1915, enhancing his reputation, Lang was elected Commissioner of Streets and Public Property for the City of Dallas, a post he held for four years. Witchell was also respected: He was the only person to hold honorary membership in the Dallas Chapter of the AIA throughout his lifetime.

Lang and Witchell designed everything from gas stations to skyscrapers. Although they



**Top: Dallas Power and Light (1931) is one of Lang and Witchell's best-detailed art deco buildings.**

**Right: Wichita Falls City Hall (1928)**



**Above: Shaareth Israel Synagogue in Dallas (c. 1920)**

**Right: The Magnolia Service Station on Pershing Square, downtown Dallas (c. 1925)**



designed projects all over North Texas, their greatest impact was seen in Dallas, where they helped shape not just Dallas's skyline but its self-image—an image of strength and progress that helped propel Dallas into its role as a regional metropolis in the late 20th century.

Among Lang and Witchell's most important works were the Sanger Department Store in Dallas (1910), the Cooke County Courthouse in Gainesville (1910), and the State Fair Music Hall in Dallas (1926). The entry portals of Wichita Falls City Hall and Auditorium (1928) are thick with Sullivanesque details. The firm acted as local associates for Alfred C. Bossom on

the design of the Magnolia Building (1922), and the design influenced the Hilton Hotel in Dallas (1925). Their Shaareth Israel Synagogue in Dallas (c. 1920) carries the residue of a Tuscan cornice, but its flat walls with thin, crisp

shadows proclaim a more modern temperament. Dallas Power and Light (1931), was one of the firm's best-detailed art deco buildings, largely because Dudley Greene had attended the *Exposition des Arts Decoratifs* in Paris. The drive-through Magnolia Service Station on Pershing Square in downtown Dallas (c. 1925), although altered, can still be seen.

The firm dissolved in 1938 when Witchell retired because of failing health; Lang continued to work for four more years. Lang died at the age of 82 in 1947, and Witchell died in 1952 at age 73.

Lang and Witchell worked in no single signature architectural style; instead they showed influences from all the eclectic trends of the early part of the century, from Louis Sullivan to neoclassicism to art deco. But the masterful detail to be found in their buildings implies an intensity of study and understanding of fundamental architectural issues; it identifies the architects as "grand" craftsmen lovingly introducing progressive styles to their adopted land.

*Sharon E. Woodworth*

## PRODUCTS AND INFORMATION

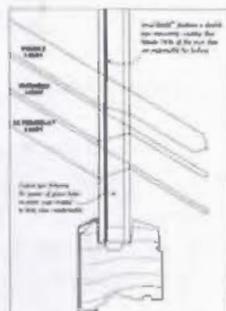


**Legion Lighting Company** has introduced a new recessed compact fluorescent downlight, the Paralume/CC, for Biax and PL lamps. The Paralume/CC is a

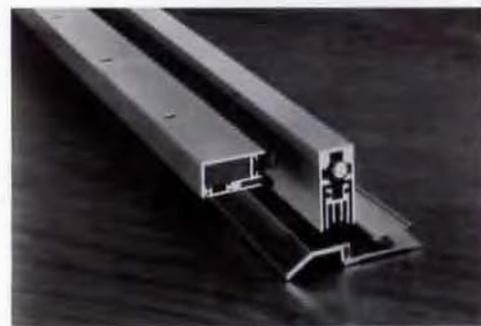
high-performance light that offers compact size with high efficiency, excellent color rendering with long lamp life, and reduced energy costs. It is available with a wide variety of shielding media.

Circle 118 on the reader inquiry card

**Pella/Rolscreen**, using improved glazing technology, now offers a new glazing system, InsulShield™, which blocks 74 percent of the light rays that cause fading. Argon-filled, double-coated, low-E InsulShield features neutralized color and improved thermal performance, and produces lower energy bills.

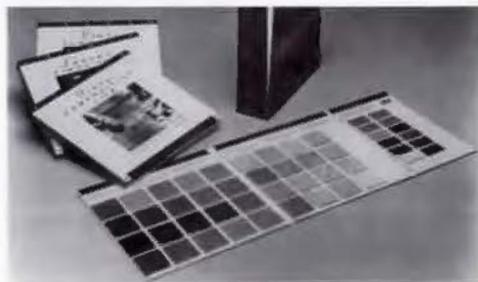


Circle 119 on the reader inquiry card



**Zero International's** Sound Trap door-sealing systems deliver the highest rating available in a sound-control system. The systems are composed of four components that interact to form a tight seal around the entire perimeter of a door, thereby providing a high level of sound control. When doors are properly fitted with the Sound Trap system, sounds originating from outside or inside the room will be heard only faintly, or not at all, on the other side of the door.

Circle 120 on the reader inquiry card



A new, all-inclusive product reference kit is now available for Azrock's line of vinyl floor tiles. The Azrock Color and Style Selector Kit is packed in a container sized to fit on a library shelf. The albums included are Vinyl Composition Tile—Standard Patterns; Vinyl Composition Tile—Premium Patterns; Luxury Vinyl Tile; and Product Information.

Circle 26 on the reader inquiry card

**Juno Lighting, Inc.**, has added four sloped-ceiling multipliers to its patented sloped-ceiling product line. Juno's sloped-ceiling multipliers direct light straight down, and produce low surface brightness. The new multipliers are available in four finishes: specular-metalized clear, specular-metalized gold, high-gloss black, and high-gloss white.



Circle 122 on the reader inquiry card



The new Medallion Maxim™ Series recently introduced by **Ceco Door Products** is an extra-heavy-duty steel-door system engineered specifically for the heavy traffic, high-impact usage of school openings. Medallion Maxim is a long-term, low-maintenance door system that is guaranteed for 10 years of service in educational-building applications.

Circle 143 on the reader inquiry card

**Foster Manufacturing** has introduced a new line of presentation storage cases, specifically designed for artists, designers, and other graphics professionals. The cases are available in

eight sizes and in either white translucent plastic with blue hardware or black plastic with red hardware. The cases resist chipping and spotting from water, and are inexpensive enough to imprint with a logo and give to customers.

Circle 141 on the reader inquiry card



**Spotfloor**, from **Pirelli Industrial Products Corp.**, is a new concept in rubber flooring. The smooth flooring consists of a black or colored background interspersed with multicolored spots. Spotfloor 100 features a black, antistatic background, making it useful for raised floors in computer rooms, laboratories, offices, and banks. Spotfloor 200 features a variety of color combinations specially designed for schools, nursery schools, and playrooms. Pirelli Spotfloor is available in seven color combinations and is offered in both tiles and rolls in standard, antistatic, and conductive varieties.

Circle 129 on the reader inquiry card



**FireLite**, a clear, wireless ceramic glass, looks and cuts like real glass. Distributed by **Technical Glass Products**, FireLite can be installed in standard fire-rated frames. Listed by Underwriters Laboratories and Warnock Hersey International, FireLite carries a fire-rating of 60 minutes in sizes to 1,296 square inches and 90 minutes in sizes to 100 square inches.

Circle 138 on the reader inquiry card

## Resources

### Carraro House (pp. 30-31)

**Paint:** Kelley-Moore; **Clear corrugated roofing:** Filon; **Lights:** Capri (recessed canisters), Graham Martin (custom exterior); **Plumbing trim:** Speakman; **Lavatory, shower, and tub surround:** Dal-Tile; **Toilets:** American Standard; **Windows:** Marvin; **Refrigerator:** Sub Zero

### La Estrella (pp. 32-33)

**New windows:** Marvin; **Custom light fixtures:** Graham Martin; **Plumbing fixture trim:** Speakman

### Caldwell Beach House (pp. 34-35)

**Plywood-backed shingle boards:** Shakertown (Bison Materials); **Aluminum windows and sliding doors:** Skotty (Tomball Windows); **Bath hardware:** Price-Pfister; **Tubs:** Aquaglass; **Toilets:** Kohler; **Pedestal lavatories:** Home Depot; **Tile:** American Olean; **Lumber:** Galveston Wholesale Lumber, Ideal Lumber; **Roofing:** TAMCO (roll roofing, Seal-Tab shingles); **HVAC:** Superior (furnace), Metalbestos (flue)

### Northern Trust Bank of Texas (pp. 36-37)

**Limestone:** Leander Cut Stone (Lueders); **Stucco:** STO Industries; **Glazing:** PPG Industries (Solex insulated glass); **Glazing frame:** Kawneer; **Slate pavers:** Eurocal; **Elevator:** Otis Industries; **Air conditioning:** Lennox; **Exterior lighting:** Sterner, Hydrell, Bega, Shaper; **Interior lighting:** Edison Price (incandescent); Hubbell (fluorescent); **Clock:** Electric Time; **Security/bank equipment:** LeFebure; **Copper roof:** Armetco (standing seam); **Millwork:** Whitson Industries; **Roof trusses:** Vulcraft; **Acoustical ceiling tiles:** Armstrong; **Exterior primed and painted steel:** TNEMEC; **Interior veneer plaster:** USG; **Exterior paving:** Patterned Concrete of Dallas

### Camp John Marc Myers (pp. 38-39)

**Corrugated metal roofs:** Wheeling Corrugated Industries; **Cedar wood siding:** Rafter-D, Meridian; **Wood timbers:** Bowie Simms Prange; **Prefabricated trusses:** Associated Trusses; **Wood windows:** Caradeo

### Refreshment Stand (pp. 40-41)

**Tent fabrication:** Accent Canvas and Awning; **Weather-vane:** Beach Sheet Metal

### World Neighbors (pp. 44-45)

**Carpet:** Queen Commercial Carpet (Aegina: 100 percent Monsanto LXI nylon); **Concrete:** L.M. Scofield Co.; **Paint:** Sherwin Williams; **Full-height walls (oriented-strand-board, flakeboard):** The Lumber Shed; **Ceilings:** Laminates Unlimited (Alsynite/Structoglas); **Door hardware:** National Saddlery Co.; **Sky-lights:** Skyline Products; **Lighting:** Metalux Perfect Line, Surelite, Lumark; **Signage:** W&W Steel Structure; **Globe:** Goldman Arts; **Toilets and lavatories:** American Standard; **Kitchen fixtures:** American Standard; **Seating and upholstery fabrics:** Haworth, Kimball, United Chair; **Systems furniture and desks:** Haworth; **Laminate for conference table:** Wilsonart (plum); **Conference table fabricators:** Farrar Millwork; **Custom furniture fabricators:** Farrar Millwork and Yordi, Smith, Pickel

### Sunbelt Sportswear (pp. 46-47)

**Furniture and systems:** Herman Miller; **Lighting:** Lumark, GE, Litelab; **Crouse-Hinds;** **Glass:** Standard Bent Glass, Inc., Enhanced Glass Co., PPG; **Hardware:** Russwin; **Acoustical ceilings:** Armstrong; **Carpet:** Karastan Bigelow; **Ceramic tile:** American Olean; **Limestone:** Austin Cut Limestone, Texas Quarries; **Granite:** Rock of Ages (Bethel White); **Plumbing fixtures:** Eljer; **Millwork:** Architectural Millwork, San Antonio

### Thistle Hill (pp. 48-49)

**"Sarasota linen":** Tara Materials, Inc.; **Porcelain tile:** Acme Tile Sales, Agrob Tile, American Olean, Trends in Tile; **Brass restoration:** B&H Plating; **Air-conditioning equipment:** Carrier Corporation, Magic-Air Corporation; **Limestone:** Featherlite (Lueders Buff Limestone); **Paint:** Benjamin Moore Co.; **Replacement plumbing fixtures:** Renovator's Supply Co.; **Replacement glass:** Binswanger Glass Co.; **Replacement glazed clay roofing tile:** Ludowici Celadon; **Structural steel:** Allied Iron; **Security system:** Sonitrol Security & Fire Alarm Systems

### Travis County Farmers' Market (pp. 50-51)

**Interior walls:** Marlite; **Floors:** Bradco, Inc.; **Building graphics:** Cat Deleon

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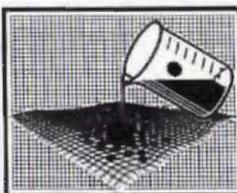
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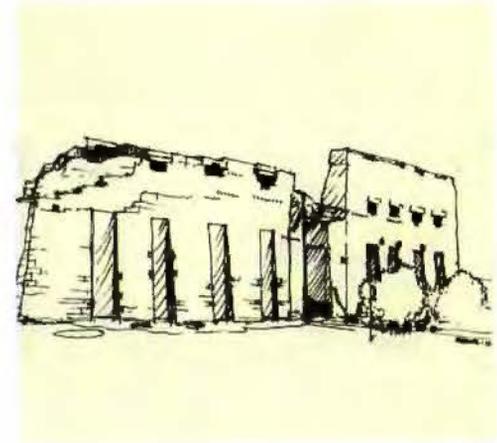
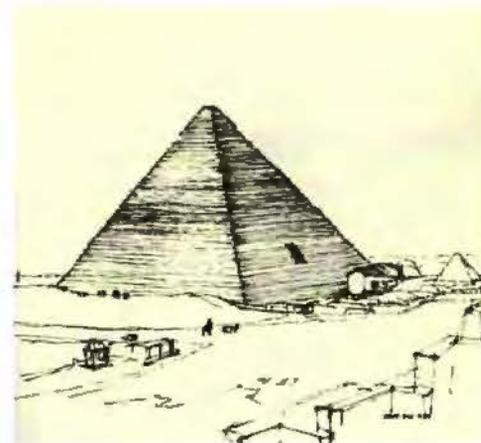
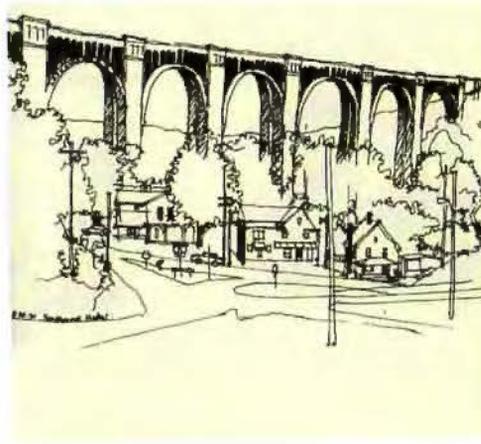
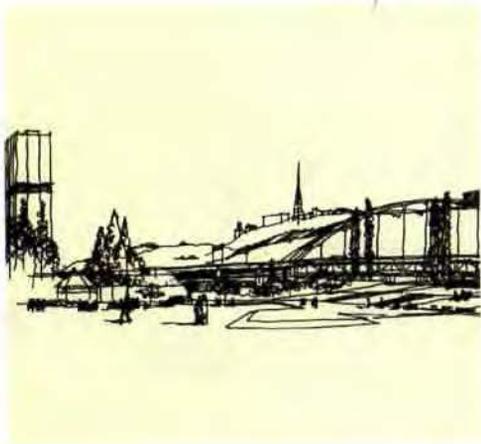
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## Pages from a Well-Traveled Career

**ON PAPER** These sketches represent snapshots from long series of sketches that Houston architect Gilbert Hoffman has executed, as his schedule has allowed, during 20 years of practice for such prominent firms as Roche Dinkeloo, 3D/International, and The White Budd Van Ness Partnership. Now a principal of Hoffman/Liu Design Associates in Houston, Hoffman made good use of free time and opportunities for travel during assignments in Saudi Arabia and Malaysia and various points

across the U.S., from the early 1970s through the late 1980s.

Sometimes, says Hoffman, the urge to sketch was simply the desire to record something ordinary but memorable, such as the Ft. Pitt Bridge in Pittsburgh (top left), a railway bridge in eastern Pennsylvania (top middle), a scene from Stoney Creek in New Haven, Conn. (top right), or even a traditional pavilion (middle left) that Hoffman noticed one night in the back yard of a dinner host's Malaysian residence.

Other sketches, depicting more "architecturally significant" sites, go beyond recording

to present Hoffman's individualistic perception of a well-documented subject. The Great Pyramid (middle), views of the Temple of Karnak (middle right, bottom left), and Queen Hatshepsut's mortuary temple (bottom middle), all in Egypt, are rendered as subjectively isolated pieces of the "whole picture."

Highlighting scale, composition, procession, and sheer aura, Hoffman even brings a modern project, such as Cambridge Seven's San Antonio Museum of Art renovation (bottom right), into comfortable comparison with both icons of architectural history and simple scenes of unusual presence. *Ray Don Tilley*



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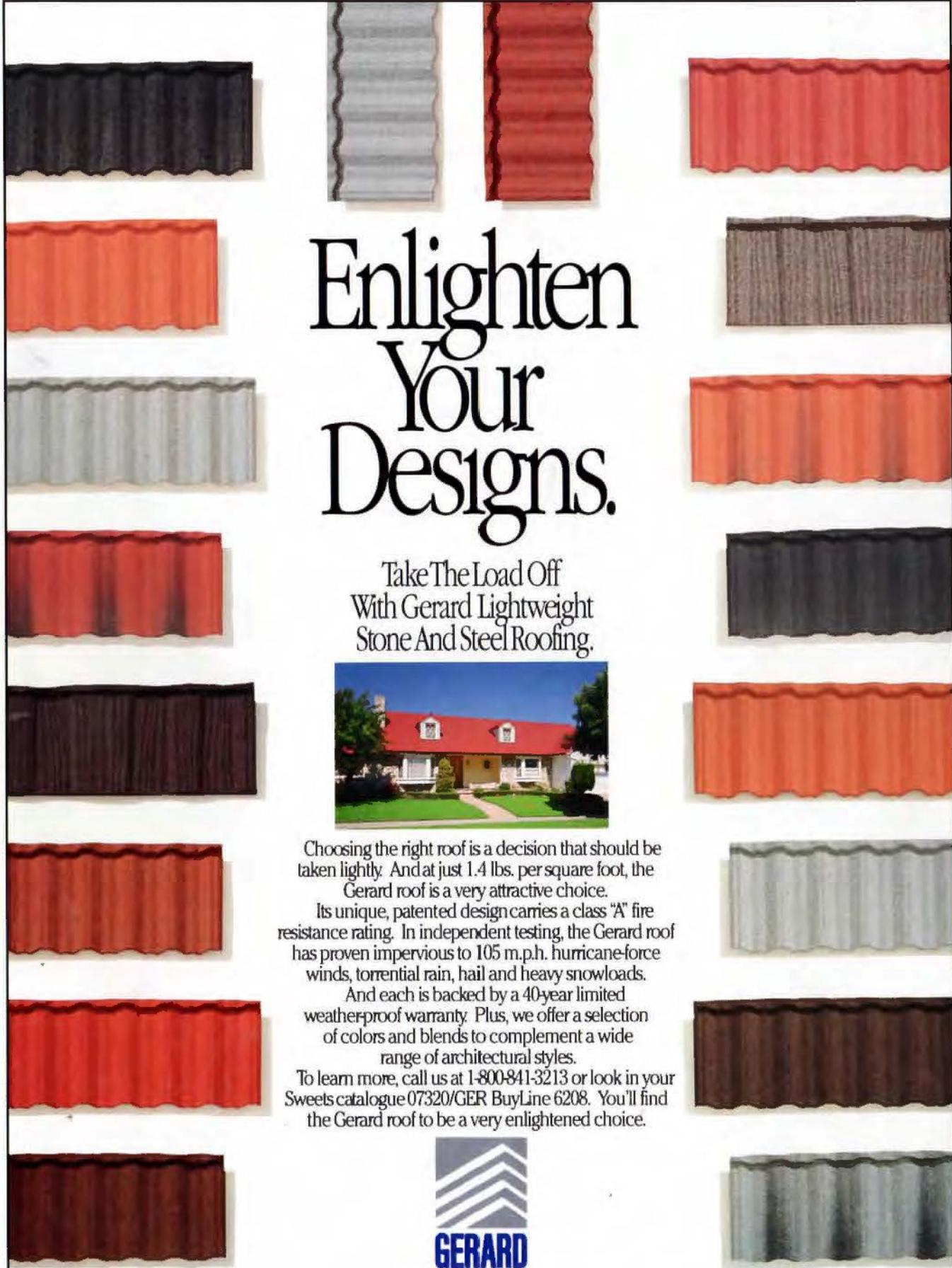
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