

July/August 1981

Volume 31

Number 4

\$2.25

In this Issue:

Regionalism in Architecture

Texas Regionalism 1925-1950

(Tall) Tales from the Borderland

The Regionalism of Henry Trost

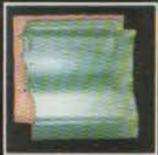
San Antonio Museum of Art

Texas Architect



FIRE

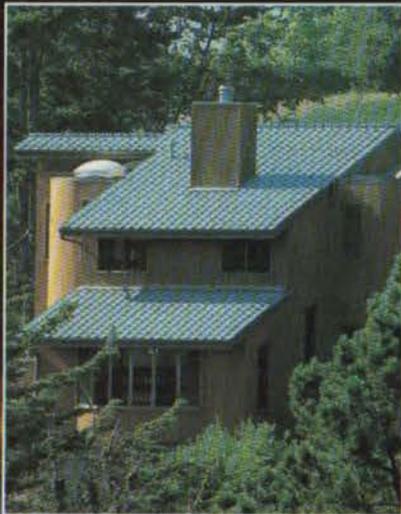
"Behold, the bush burned with fire, and the bush was not consumed." —Exodus



BRAND 117 CERAMIC GLAZED ROOFING TILE

Two natural elements, earth and fire, combine to produce perhaps the world's oldest fireproof material. Thus the paradox of clay...Born of the fire, yet forever immune to its heat. Brand 117 glazed ceramic roofing tiles, in rich and lustrous colors, provide superior resistance to flame. This classic design element is compatible with virtually any architectural style and construction method. Easily installed and maintenance free, these fine quality vitreous tiles are frostproof, resist wind damage and never require replacement. Now this most elegant roofing treatment is made available to you through International Tile and Supply Corporation.

For additional information and our color brochure entitled "Brand 117 The Classic Glazed Roofing Tile," please write to International Tile, 1288 South La Brea Ave. Los Angeles, CA 90019. Telephone (213) 931-1761.



**INTERNATIONAL TILE
& SUPPLY
CORPORATION**



Hang the best



CountryWest™



Masonite Corporation recreates an old look for the new West with the handsome new five-panel CountryWest interior door facing.

CountryWest is formed from a single sheet of $\frac{1}{8}$ " hardboard that has been embossed in a natural wood texture.

Best of all, it doesn't take a fistful of dollars to upgrade residential, commercial or office buildings from the ordinary appearance of standard paint-grade flush doors to the classic look of CountryWest.

Top value at modest cost
— CountryWest.



MASONITE
CORPORATION

Western Hardboard Division
300 Ford Road
Ukiah, California 95482
(707) 462-2961



A WINDOW SHOULD BE MADE TO FIT THE BUILDING. NOT VICE VERSA.

TEXAS JAMBS OFFERS SERVICE

All of the leading brands of windows are available in common sizes and shapes.

That's fine, if your goal is to design a common-looking building.

If not, you should know about Marvin Windows and their distributor Texas Jambs.

MARVIN WINDOWS FIT YOUR BUDGET, TOO.

With all the advantages we offer, you'll be glad to know you can get prompt delivery and you'll find our prices are very competitive. Getting exactly what you want doesn't have to cost extra.

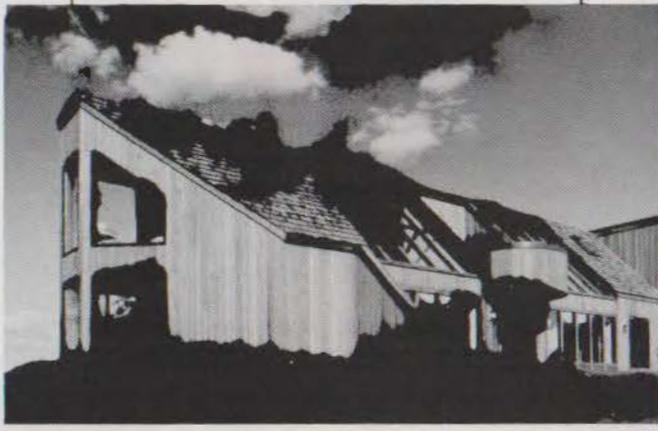
About all we handle at Texas Jambs is wood windows and we know our business. Our professional sales people can help you find the exact windows that fit your needs and budget. And should you need service after the sale, you can depend on prompt attention.

Whether it's new construction, remodeling, or renovating, we want to be your window company.

1456 WINDOWS NO WAITING

We offer 1456 sizes and shapes. And, if you need a size or shape we don't already offer we'll make it 1457.

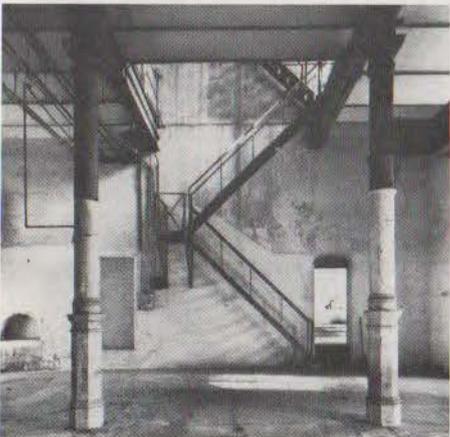
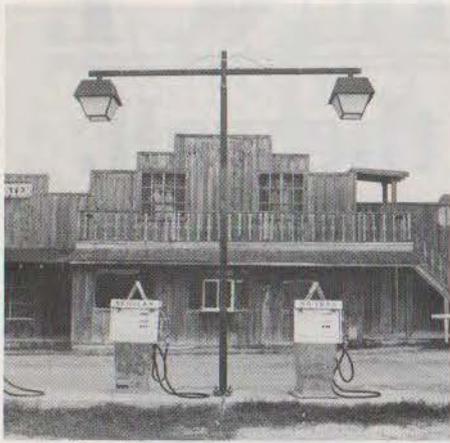
We offer special sizes, shapes, casings, and jamb dimensions. Everything from trapezoids and triangles to true divided lites and clad exteriors. Single, double, or triple glazing can be selected.



For more information and a catalog of our products call Texas Jambs in Houston (713) 669-1333 or in Austin (512) 476-9113.

Texas Jambs

Contents



On the Cover: This covered terrace at Fairway Plaza in Dallas, designed by The Oglesby Group, Inc., conveys a sense of shade and shelter which is so much a part of Regionalism in Texas architecture. Photo by Robt. Cook, Dallas.

In the News 17

About this Issue 31

Regionalism in Architecture 33
An insightful essay by an astute observer of the American landscape, J. B. Jackson.

Texas Regionalism 1925-1950 36
Architect, teacher and writer Peter Papademetriou discusses Regionalism's influence on Modernism in Texas architecture.

The Contemporary Regional Response 43
A series of project descriptions illustrating a broad range of interpretation.

(Tall) Tales from the Borderland 59
Writer and researcher Stephen Fox explores the Spanish Colonial Revival in Brownsville as a means of establishing a distinct identity for a region that was undergoing profound transformations.

The Regionalism of Henry Trost 71
Author and critic John Pastier assesses the impact of this early 20th century architect, who practiced widely in West Texas, New Mexico and Arizona as both regionalist and unabashed eclectic.

The San Antonio Museum of Art 76
TA contributor Michael Benedikt reviews the recently opened museum, housed in Cambridge Seven's renovation of the old Lone Star Brewery.

Andy, O'Neil, and You and Me 94
Ruminations on Regionalism from architect/humorist David Braden.

Letters 99

Coming Up: *The September/October issue of Texas Architect will take a look at the city of Corpus Christi in anticipation of the Texas Society of Architects' 42nd Annual Meeting, to be held there October 29-31. Also, continued discussions of Texas Regionalism.*

Texas Architect is published by the Texas Society of Architects, Des Taylor, Executive Vice-President.

Larry Paul Fuller Editor
Michael McCullar Associate Editor
John Lash Associate Publisher
Sandy Otey Circulation Manager
Jack Tisdale, AIA Editorial Consultant

Contributing Editors
David Braden, FAIA; James Coote; Clovis Heim-sath, FAIA; Peter Papademetriou, AIA; David Woodcock

Publications Committee
Larry Good (Chairman), David Browning, Jim Buie, Tom Davis, Dennis Felix, Eugene George, Tom Hatch, Craig Kennedy, Dave Mayfield, Larry O'Neill, Alan Sumner

Texas Architect is published six times yearly by the Texas Society of Architects, the official organization of the Texas Region of the American Institute of Architects. Address: 2121 Austin National Bank Tower, Congress at Sixth, Austin, Texas 78701. Telephone: 512/478-7386. Subscription price is \$8 per year for TSA members and \$12 for non-members per year for addresses within the continental United States excepting Hawaii and Alaska.

Texas Architect is available on microfilm and microfiche from Micropublishers. International, 58 Old South Country Road, South Haven, New York 11719.

Controlled circulation postage paid at Austin, Texas 78701.

Copyright 1981 by the Texas Society of Architects. Reproduction of all or part of editorial material herein without written permission is strictly prohibited. Editorial contributions, correspondence and advertising material is invited by the editor.

Appearances of names and pictures of products and services in either editorial or advertising does not constitute an endorsement of same by either the Texas Society of Architects or the American Institute of Architects. Nor does editorial comment necessarily reflect an official opinion of either organization.

Member Business Publications Audit of Circulation, Inc.

▽BPA

TSA Officers
Lee Roy Hahnfeld, Fort Worth President
Morton L. Levy, Houston President-Elect
Jerry Lee Clement, Dallas Vice-President
Paul Kinnison, Jr., San Antonio Vice-President
Robert H. LeMond, Fort Worth Vice-President
Nancy McAdams, Austin Vice-President
O. Jack Mitchell, FAIA, Houston Vice-President
Jim Rome, Corpus Christi Secretary
Hyder Joseph Brown, Jr., Austin Treasurer
Des Taylor, Austin Executive Vice-President

TSA Board of Directors
M. R. Newberry Abilene Chapter
Darrell Fleming Amarillo Chapter
Allen McCree Austin Chapter
Larry Priesmeyer Brazos Chapter
Ron W. Foster Corpus Christi Chapter
Reagan George Dallas Chapter
Charles DeVillier El Paso Chapter
James R. Wooten Fort Worth Chapter
A. William Modrall Houston Chapter
Calvin Walker Lower Rio Grande Valley Chapter
William Cartwright Lubbock Chapter
Carroll Sinclair Northeast Texas Chapter
John Williams San Antonio Chapter
Milton Bell Southeast Texas Chapter
David Carnahan Waco Chapter
Ernest W. Babb, Jr. West Texas Chapter
Ralph Perkins Wichita Falls Chapter
Christino Viña Association of Student Chapters/AIA

ENERGY EFFICIENCY.

It's in the bag.

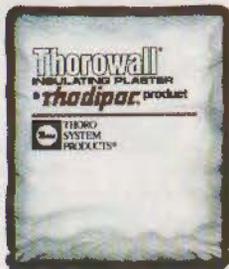


Restoring an old, run down, energy-leaking building into a modern, beautiful, energy-efficient building is now easier than ever before. All you need to remember is that the Insulation Solution is in the bag. In the Thorowall Insulating Plaster bag.

Thorowall is the cement-base, fire resistant insulating plaster brought to you by Thoro System Products, and designed specifically for exterior wall application.

A Rhodipor product, Thorowall Insulating Plaster is new to America, but yet an old favorite throughout Europe since its development in Germany nearly 15 years ago.

You see, Thorowall Insulating Plaster features a perfectly balanced combination of expanded polystyrene beads, hydraulic binders and chemical additives. Because of these extremely lightweight aggregates, Thorowall Insulating Plaster weighs only one-sixth that of plaster with conventional sand aggregates. Therefore, it puts little stress on the wall structure to which it's applied. Because it is packaged in powder form, it eliminates the need of fitting boards to special sizes.



All you have to do is add water and Thorowall Insulating Plaster is ready for application. And because it is a plaster it can be applied by either a spray gun or trowel. As easy and as fast as applying stucco.

But the most important thing is that Thorowall Insulating Plaster comes from us. And you know us well. We're Thoro System Products, the same company that has been protecting, beautifying and waterproofing masonry and concrete, for over 65 years with such products as Waterplug, Thoroseal and Acryl 60.

And when it comes to making energy-efficient buildings out of old structures, we've got the insulation solution wrapped up for you in the Thorowall bag.

Thorowall[®]

INSULATING PLASTER

a *rhodipor*^{*} product

*Rhodipor is a Registered Trademark of Gebrüder Rhodius.



THORO
SYSTEM
PRODUCTS[®]

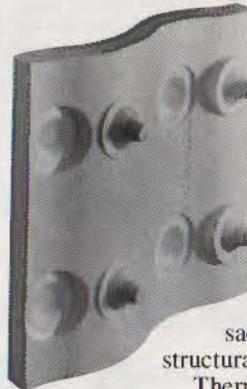
It's in the wall.



The perfect time for insulating a new concrete building is at the same time the walls are going up.

Meet Thermocurve, the revolutionary insulating system for new concrete structures that lets you put the energy efficiency right where it should be. *In* the wall.

Thermocurve panels are made of two inch thick cellular polystyrene and have a unique curved design that allows them to fit snugly within the wall forms and position themselves securely as concrete is poured.



In minutes, Thermocurve becomes an integral, totally encased, permanent part of the wall. A tough barrier against temperature extremes with a plus R-9 factor that reduces heat loss by as much as 75%, without sacrificing space, beauty, safety or structural strength.

Thermocurve panels are ideal for basement walls, where 20% of most heat loss occurs and, of course, for below- and above-grade poured walls, where temperature control and protected insulation are an essential factor. The panels come in three widths for all standard poured-in-place structures, and can be cut to any custom size the job calls for, with a simple hand saw. Additionally, using Thermocurve eliminates about 25% of the expensive concrete regularly needed.

And even better, Thermocurve is backed by us, Thoro System Products, the same company that for over 65 years has been protecting, beautifying and waterproofing masonry and concrete, more and better than anybody else in the world. And when it comes to building energy efficiency into new structures, with Thermocurve we've put the insulation where it belongs. In the wall.

Thermocurve^{**}

**Thermocurve is a Registered Trademark of The Thermocurve Company.



Texas Dealers

Best Service Building Materials

P.O. Box 17821
San Antonio, Texas 78217
512/349-4301

Blue Diamond Company

P.O. Box 15787
Dallas, Texas 75215
214/428-1331

Builders & Contractors Materials Co.

P.O. Box 26190
Dallas, Texas 75226
214/742-6902

Builders Equipment & Tool Co.

P.O. Box 8508
Houston, Texas 77009
713/869-3491

Lynwood Building Materials

1201 West Elsmere
San Antonio, Texas 78201
512/732-9052

Featherlite Corporation

P.O. Box 355
Abilene, Texas 79604
915/673-4201

Featherlite Corporation

P.O. Box 425
Austin, Texas 78664
512/255-2573

Featherlite Corporation

P.O. Box 357
Beaumont, Texas 77651
713/727-2334

Featherlite Corporation

P.O. Box 9977
El Paso, Texas 79990
915/859-9171

Featherlite Corporation

P.O. Box 489
Lubbock, Texas 79408
806/763-8202

Featherlite Corporation

P.O. Box 991
Midland, Texas 79702
915/684-8041

Featherlite Corporation

P.O. Box 67
San Antonio, Texas 78109
512/658-4631



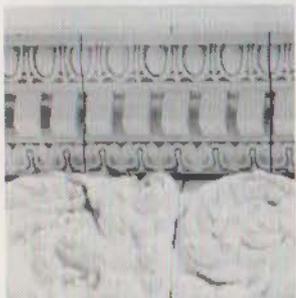
Our enlarged showroom in Dallas and our new showroom in Houston offer you a great selection of residential and contract carpet, area rugs and wall textiles.



9015 World Trade Center
Dallas (214) 744-1660
1205 West Loop North, Suite 130
Houston (713) 682-3700

Home office: P.O. Box 581316, Dallas, Texas 75258
Texas WATS 800-442-7550

Circle 5 on Reader Inquiry Card



Architectural Terra Cotta or Ceramic Veneer Call Great Southern Supply Company.

Whether you are refurbishing the old or creating the new, Great Southern can perfectly match existing ornamentation or precisely translate your design expression into architectural terra cotta of the finest quality.

It is the perfect medium for enduring architectural detail and ceramic veneer. And architectural terra cotta is available

in an almost limitless range of colors, textures, and shapes to satisfy even the most highly defined taste.

We have a thirty-five year reputation for providing the unique. Let Great Southern help you articulate *your* design statement. Call us today at 713/644-1751 or come and see our Houston showroom.



GREAT SOUTHERN SUPPLY COMPANY

P.O. Box 14507 • Houston, Texas 77021 • 713/644-1751
Houston Showroom, 3637 West Alabama at Timmons Lane
Suite 490 713/626-9172

“Guess who showed us how to save up to 20% on energy? Our Southwestern Bell Account Executive!”

There's a whole new breed of Account Executives coming along at Southwestern Bell. They're your up-to-the-minute generation of experts, specializing in your business field.

They've been trained on our complete line of information and communications systems. To the point where they're qualified to design systems, working with their account teams, maybe for your own office.

And to recognize where and how to put a good idea to work for you.

Like pointing out an extra advantage of our microprocessor-controlled Dimension® PBX for medium-size companies.

An optional feature even allows it to control heating, cooling and ventilation systems, year 'round, with documented energy savings of up to 20%...using load cycling, time-of-day load management and peak-demand load-shedding strategies.

Your Southwestern Bell Account Executive has a lot more going for him: a team of communications and data specialists, service experts, including energy

consultants, who are also trained to put their knowledge to work for you.

Not to mention the turn-of-the-century expertise of Bell Laboratories.

The 21st century, of course!

The knowledge business



Circle 7 on Reader Inquiry Card

Why Pay More For Walls That Do Less?

Harry Green of *Harry M. Green Interests* doesn't think he, or anyone, should pay more for walls that do less. So he chose Donn's vinyl covered demountable gypsum wall system, Highlander, for his new Houston office building, Park Green I.

As he says, "The tax advantages and quick installation of Highlander give me a competitive advantage in the marketplace."

But just as critical in his decision is Highlander's durability, the wide range of vinyl selections available, and the flexibility that the Donn system afforded him.

Harry Green is confident of Donn's Highlander. So confident, Highlander has already been planned into his newest eight story development, Richmond Plaza.

"Donn has a quality vinyl wall that is cost competitive with conventional walls . . . it's that simple."

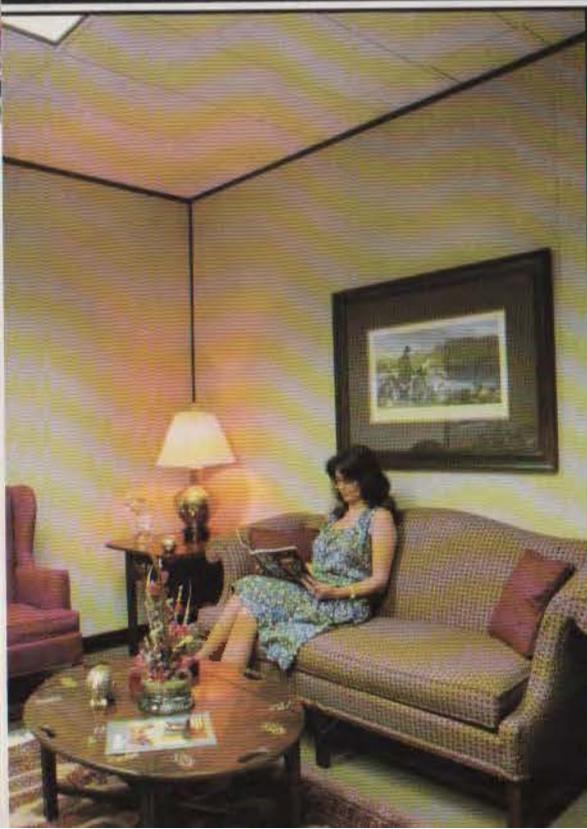
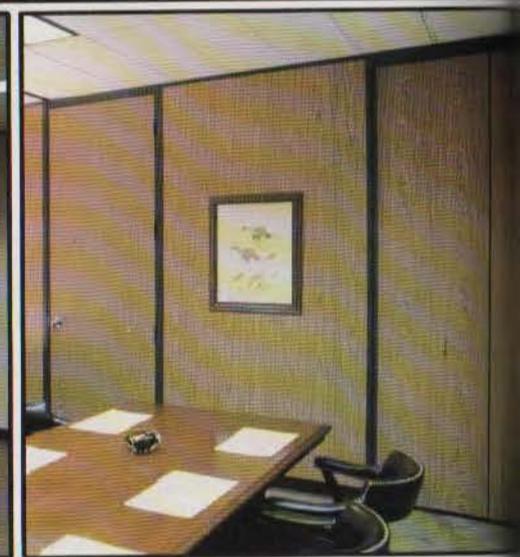
At Donn, we think everyone should be this confident. And with Donn, you can.

Donn Makes Sense.

DONN
DONN CORPORATION

1203 North Post Oak Road
Houston, Texas 77055
(713) 681-4697

Circle 8 on Reader Inquiry Card



Architecture, Art, Energy, Design, History, Business, Preservation. . . .



Cesar Pelli
Pastier, \$18.95 (hard)



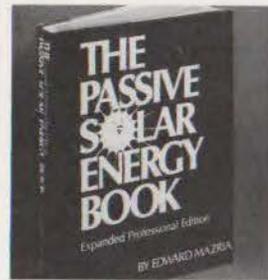
Gone From Texas
Robinson, \$29.95 (hard)



25 yrs. of Record Houses, \$29.95 (hard)



Architectural Graphic Standards, 7th Edition
\$68.00 (hard)



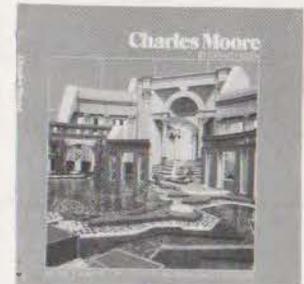
Passive Solar Energy Book
Pro. Ed., Mazria
\$24.95 (hard)



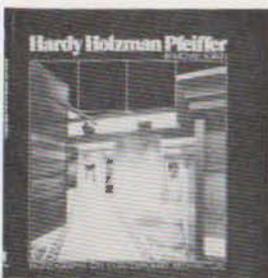
Indigenous African Architecture
Gardi, \$34.95 (hard)



General Plan of Rice;
Arch. at Rice Mono #29,
Stephen Fox, \$10.00 (soft)



Charles Moore
Allen, (hard) \$18.95



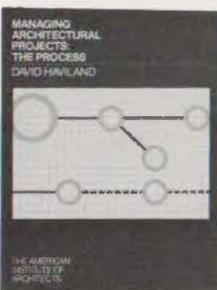
Hardy, Holzman, Pfeiffer
Sorkin, \$19.95 (hard)



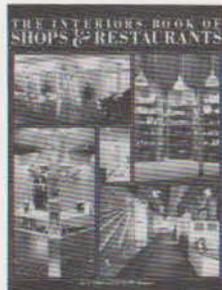
Apts., Townhouses & Condos, Schmetz,
\$29.95



- AD Profiles (paper)**
Post Modern Classicism (1981)
Jencks, \$19.95
Britain in the Thirties (1980)
Stamp, \$12.50
France (1979)
Edited by Beck, \$9.95
Neo-Classicism (1980)
Broadbent, \$12.50
Beaux Art, (1979)
edited by Beck, \$11.95
Les Halles, (1980) \$17.50
New Free Style (1980)
Latham, \$12.00



Managing Arch Projects: The Process,
(AIA), \$16.00



Interiors Book of Shops & Restaurants,
\$25.00 (hard)



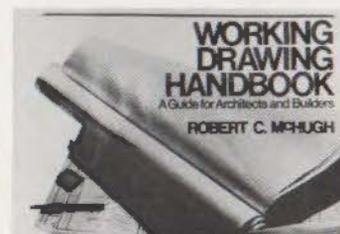
Old & New Arch: Design Relationships, \$25.00 (hard)



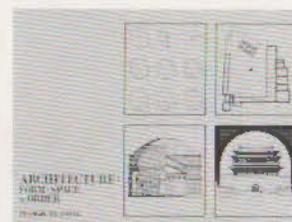
New Techniques of Arch. Rendering,
Jacoby, \$24.95 (hard), \$12.95 (paper)



Preparing Design Office Brochures: A Handbook
Travers, \$10.00 (paper)



Working Drawing Handbook
McHugh, \$8.95 (paper)



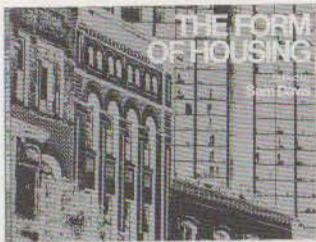
Architecture: Form, Order & Space, Ching, \$12.95



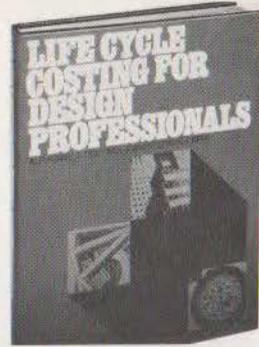
Natural Solar Architecture
Wright, \$9.95 (paper)

History, Business, Art, Energy, Design, Preservation...

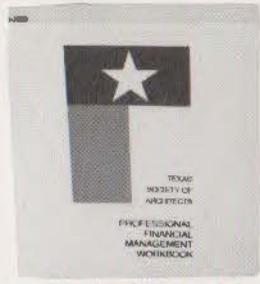
New



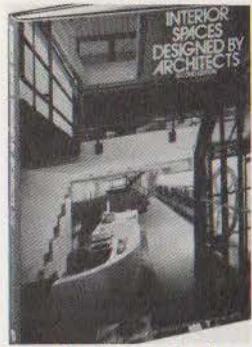
The Form of Housing
Davis, \$14.95



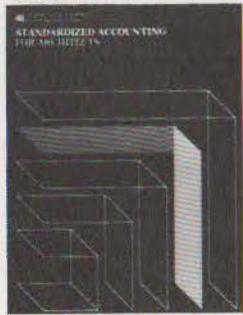
Life Cycle Costing for Design Professionals
\$27.50 (hard)



Professional Financial Management Workbook,
TSA, \$16.00



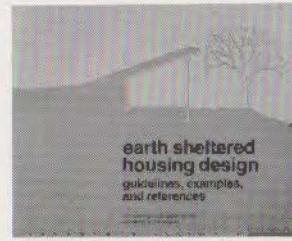
Interior Spaces Designed by Architects, Hoyt, \$32.50



Standardized Accounting for Architects AIA, \$16.00



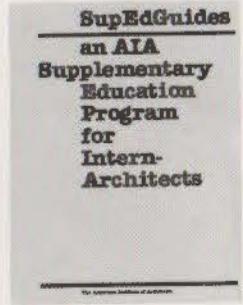
Financial Statistics Survey
TSA, \$4.95 (paper)



Earth Sheltered Housing
\$10.95 (soft)



Financial Mgt. For Architects, \$22.00 (soft)



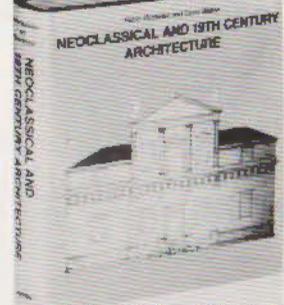
SupEd Guide
AIA, \$67.00



Monograph of McKim, Mead & White,
\$10.95 (soft)



Trees in Urban Design,
Arnold, \$24.50



Neoclassical & 19th Century Architecture, \$45.00 (hard)

Ordering Information

Please place all orders through the **Texas Society of Architects, 2121 Austin National Bank Tower, Austin, Texas 78701, 512/478-7386.** Orders can be placed either by phone or through the mail and are processed the day they are received. Payment must accompany order.

Quantity	Publication Title	Price	Total
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

Postage Charges:

- under \$10.00 — \$0.85
- 10.00 to 20.00 — 1.70
- 20.00 to 30.00 — 2.30
- 30.00 to 50.00 — 3.25
- over 50.00 — 3.50

Please send an AIA contract & documents price list and order form.

Sub-Total _____
 Plus 5% Sales Tax _____
 Plus Postage _____
 Total Due _____

All packages are sent fourth class. First-class or special delivery fees, when requested, will be billed to the purchaser.

Payment Must Accompany Order

Name _____
 Address _____
 City _____ State _____ Zip _____

When your next project calls for reflective glass, spec Rayflect™

Time and time again, glaziers and architects spec reflective glass that's energy efficient, durable and aesthetic. Time and again, they specify high performance Rayflect Silver from Advanced Coating Technology.

As our name implies, we've taken the latest state-of-the-art vacuum coating and applied it to Rayflect Silver. The resulting permanent metallic coating provides a visual effect that complements most architecture.

Color uniform Rayflect Silver reduces glare and provides more uniform daylighting. The solar efficiency designed into each pane of Rayflect glass reduces hourly interior temperature variations. Shading co-efficients, u-values and heat gain factors outperform other reflective glasses.

Annealed, heat strengthened and tempered, Rayflect Silver coatings are backed by a limited 10-year warranty against peeling, cracking or deterioration.

Best of all, Advanced Coating Technology provides complete service, from your initial specifications through a quick, efficient delivery. Our service professionals will examine your requirements and recommend the Rayflect Silver that's right, be it clear, gray, bronze or blue-green. Call us and see why *the more you look, the better we look.*

For more information, see Sweets #8.26, or write:

Advanced Coating Technology, Inc.
Rayflect Division
A subsidiary of Worthington Industries, Inc.
306 Beasley Drive
Franklin, Tennessee 37064
615-790-6001
Telex 55-5145

A PLAN FOR INSIDE SUPPORT THAT'S WORTH REPEATING.

The Whataburger® hamburger restaurant chain is rapidly expanding across Texas. In order to maintain the resulting accelerated building schedule, the architects at Whataburger needed an efficient roof truss system. One that would support Whataburger's distinctively complex roofline. And one that could be readily mass produced.

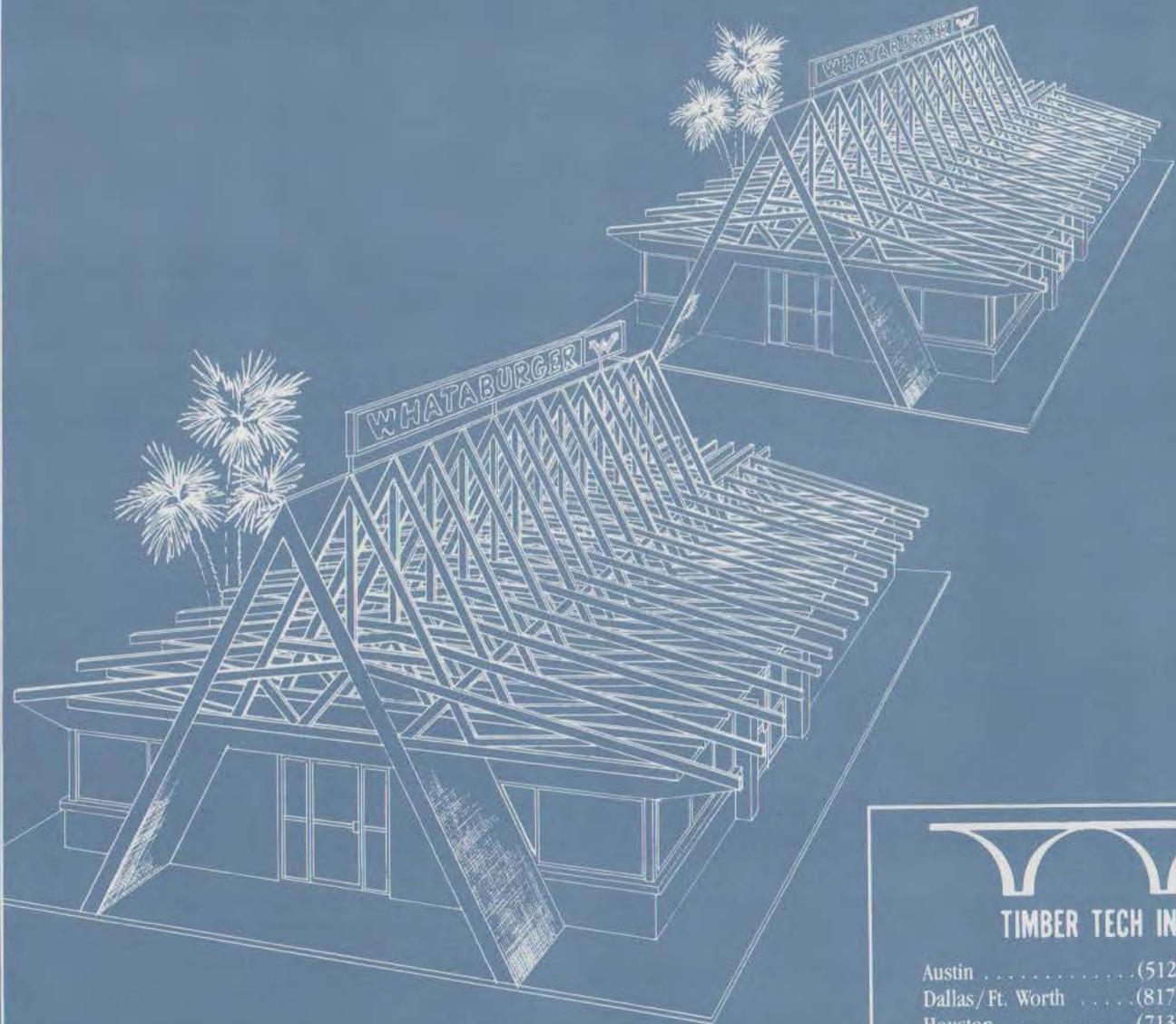
The Whataburger architects took this project to the professional truss designers

at Timber Tech. And they got the truss design to meet their demands.

The Timber Tech truss designers are experienced, dedicated professionals. Backed by proven facts and solid examples, like this Whataburger project, they can show you how innovative use of pre-engineered trusses can simplify the most complicated roofline structure. And, in turn, how an initial truss design can be accurately and efficiently mass produced.

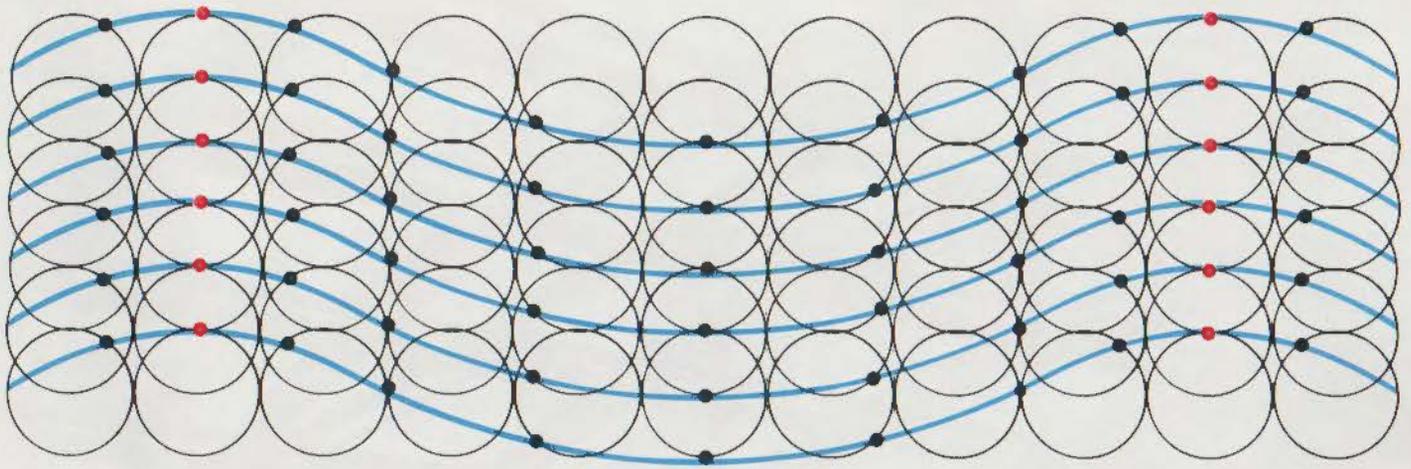
These truss designers are readily available for consultation at Timber Tech truss manufacturing plants in major Texas and Oklahoma cities. That's especially convenient if you're working on a multiple location project.

So why not give the professional truss designers at Timber Tech a call? And see how they can offer you some inside support. Again. And again. And again.



TIMBER TECH INC.

Austin(512) 441-7011
Dallas/Ft. Worth(817) 467-4673
Houston(713) 351-7117
San Antonio(512) 658-7057
Southern Calif.(714) 657-7491



WAVELENGTHS

Momentum is building now for **WAVELENGTHS**, the 42nd Annual Meeting of the Texas Society of Architects, set for Thursday, October 29, through Saturday, October 31, at the spectacular Bayfront Plaza Convention Center in Corpus Christi.

Don't miss the boat. Hear Keynote Speaker **Paul Goldberger**, the *New York Times* architecture critic, present his thoughts on the state of the art in Texas. Attend three of four possible mini-PDPs (on **Financial Management, Reprographics, Liability Insurance** and **Computers in Architecture**) as well as a special panel discussion on design led by Los Angeles author **John Pastier**. Help assess our progress (are we still on the right frequency?) in the wake of TSA's **TEXAS TOMORROW** goals program. And turn on to an electrifying agenda of social events, geared to the seaside setting.

All in all, this program is bound to get a high rating. Plan now to tune in.

TEXAS SOCIETY OF ARCHITECTS
FORTY-SECOND ANNUAL MEETING
BAYFRONT PLAZA • CORPUS CHRISTI • OCTOBER 29-31, 1981



Naturalite, your single source for skylights.

You are successful because your structures are design oriented and because they work. We became America's largest skylight company for the very same reasons.



Kimbell Museum of Art
Fort Worth, Texas

You can count on Naturalite to meet your aesthetic requirements. Equally important, Naturalite will gladly assist you from the design phase forward to insure enduring performance.

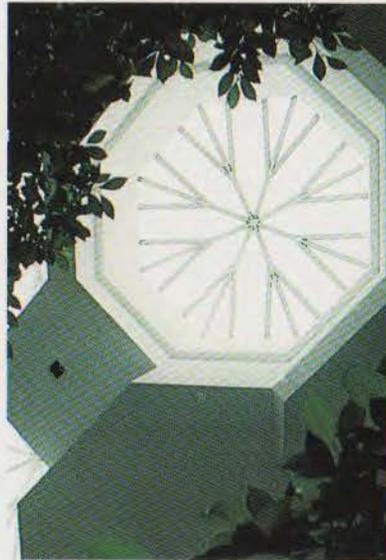
If you choose, Naturalite will work with you in determining proper illumination levels, taking into account such factors as activities, room sizes, and building orientation.

Naturalite will also help establish energy considerations through a computerized system which simulates local energy interactions. This data can then be interpreted into such facts as energy cost/savings and pay-back projections.

With Naturalite's Illuminometer system, daylight levels can be constantly monitored and artificial

Midway Motor Lodge
Milwaukee, Wisconsin

Elevated Walkway
Southwestern Bell Building
Dallas, Texas
(Inset)



Southlake Mall
Merrillville, Indiana

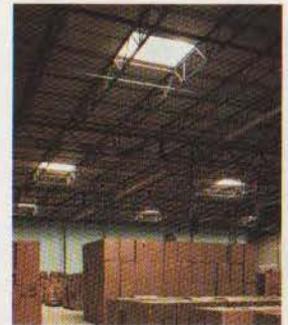
lighting automatically switched on or off, resulting in dramatic energy savings in many cases.

Finally, Naturalite can execute your design in acrylic, glass or polycarbonates. And, we are equipped to install larger custom applications almost anywhere.

See Sweets insert 7.8/Na or contact the factory. Specify Naturalite skylights. The only skylight source you really need.



Residence
Kansas City, Missouri



Tuesday Morning Company
Dallas, Texas



J.C. Penney Store
Abilene, Texas

NATURALITE® INC.

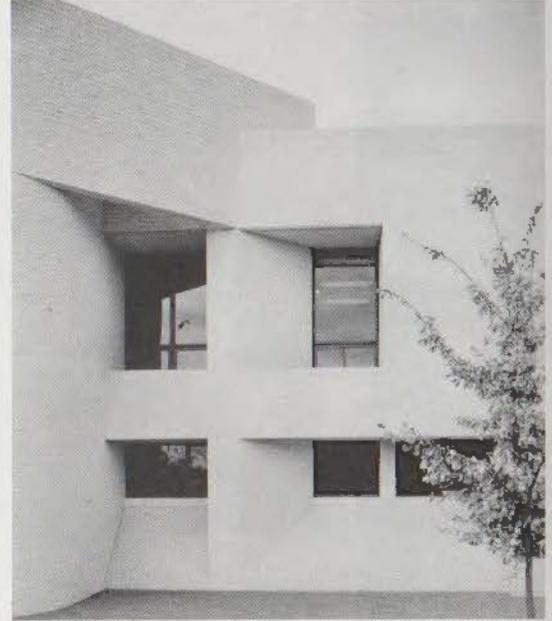
3233 West Kingsley Road,
Garland, Texas 75040
Box 28636, Dallas, Texas 75228

CALL TOLL FREE:
1-800-527-4018
Jim Wozniak, V.P.
Architectural Design

Deep-set Pella Clad Windows and thick masonry walls reflect more than the regional architecture of the Southwest.



Architect: Gardner & Froelich, Architects, Pueblo, Colorado
 General Contractor: Houston Construction Co., Pueblo, Colorado
 Owner: School District 60, Pueblo, Colorado



They also reflect a lot of heat.

And here in Pueblo, Colorado, keeping cool is much more of a problem than keeping warm. That's why the architects chose the ages-old adobe form of construction for the School District 60 Administration Building.

The 42,000 square foot, three-level building has load bearing walls of vertically reinforced oversize brick with insulated interior surfaces. The deep-set Pella Clad Windows with Solarcool® Bronze glazing admit an abundance of daylight, while shielding the interior from direct sunlight and glare.

Operable Pella Clad Windows relieve the occupants of the "sealed box" feeling and are integral to the efficient operation of the building's absorption air conditioning system as well. And the Pella Clad System keeps the exterior as maintenance free as possible while still providing the warmth and beauty of real wood in the inside.

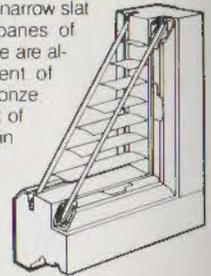
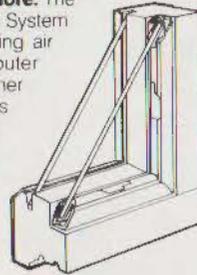
The Pella Clad System. Completely covering the exterior surface of doors and windows is a sturdy aluminum jacket that's finished with high-temperature baked enamel. This tough coat, in either White or Dark Brown, resists color degeneration, chipping, flaking, peeling, cracking, and a host of other plagues. The corners are carefully lap-jointed for effective weather protection and give a neat, mitered appearance. Underneath, the solid wood construction has been vacuum treated with a water and insect repellent preservative — after forming and before the units are assembled. Perhaps the

best part of the Pella Clad System is that custom sized and shaped fixed windows are available with the same low-maintenance Cladding to match doors and operable windows.

Air space. It's one of nature's best insulators. And Pella offers more.

The Pella Double Glass Insulation System features a full 1 3/16" of insulating air space between the fixed outer pane and the removable inner glass panel. Or specify Pella's Triple Glass Insulation System with a total of 3/4" of air space between the fixed outer pane and the removable inner double insulating glass panel. For Sliding Glass Doors and large Fixed Windows consider optional Pella Triple Insulating Glass with two 3/16" air spaces between three panes of glass. Standard glazing is double glass with 1/2" of air space. Where protection from heat gain and glare is the issue, specify reflective environmental glass.

Easy washing. A distinct advantage. Pella Casement and Awning windows feature a unique patented hinging system that allows the sash to open towards the center of the frame. There's more than ample room to reach both sides of the window without leaving the building or using ladders. Pella Double Hung windows have a special spring-loaded vinyl jamb that allows each sash to rotate 360°. Every corner can be easily reached for cleaning. And because the sash pivots at the center, the weight is counterbalanced for safe handling.



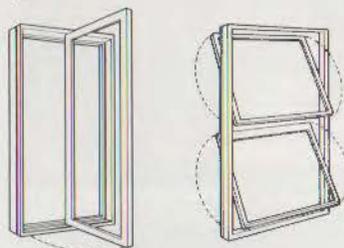
More Pella options to consider. Like the Pella Slimshade®.

Attractive narrow slat metal blinds set between panes of glass mean dust and damage are almost unheard of. Adjustment of these Oyster White or Dark Bronze blinds is easy with just a twist of the dial set inconspicuously in the lower corner of the sash. And they offer considerable heat retaining benefits as well as shading. Available on Pella Casement and Double Hung windows, the Pella Contemporary French Sliding Glass Door, and the new Pella Sunroom.

PELLA PRODUCTS CO. DIV. GERMOND CO., INC.

8900 Shoal Creek, Suite 105 Austin, Texas 78758 (512) 453-2301	717 Bradfield Rd. Houston, Texas 77060 (713) 931-4344
14902 Preston Rd., Suite 203 Dallas, Texas 75240 (214) 233-9605	2729C Fondren Houston, Texas 77063 (713) 784-2340
301 S.E. Loop 289 Lubbock, Texas 79404 (806) 745-1649	5214 Pershing Ave. Ft. Worth, Texas 76107 (817) 732-2661

For more detailed information including a full catalog contact one of the Texas Pella distributors.



Pella. The significant difference in windows.

People, Projects, Books, Schools, Events, Firms, Products

Edited by Michael McCullar



Hyder Joseph Brown, Jr., 1925-1981.

Editor's Note: *The time-worn appellation "a gentleman and a scholar" took on a fresh meaning when Joe Brown wore it, which was all the time, along with his ever-present coat and tie. He had the bearing of a small-town Texas nobleman—genteel, gracious, distinguished, though without any trace of stuffiness or condescension. Belying his aristocratic air, Joe Brown was warm and witty and always quick to smile and laugh, which put those around him continuously at ease, and made them glad to be continuously around him. He was a charmer. Joe Brown liked people and people liked him. He will be sorely missed by all who knew him, who are many, and who are certainly the better for it.*

Hyder Joe Brown, Jr. Dead in Austin at 55

Austin architect Hyder Joe Brown, former *Texas Architect* editorial consultant, was found dead in his West Austin home June 14, apparently the victim of robbery and murder, according to police.

Neighbors reported smoke coming from his two-bedroom brick residence early Sunday morning. When firemen arrived, however, they discovered that Brown had been killed before the fire, which had been deliberately set in a bedroom closet, apparently to mislead investigators.

Friends, relatives and associates across the country were stunned by the death of the popular and prominent 55-year-old Brown, who was the director of professional affairs at the University of Texas at Austin School of Architecture at the time of his death.

Hyder Joseph Brown, Jr., was born in Hillsboro on Oct. 16, 1925. Following graduation from Hillsboro High School in 1942 he briefly attended Hillsboro College, then joined the Navy, in which he served until 1946. After his discharge he enrolled in the University of Texas at Austin, where he received The Bachelor of Architecture Degree* in 1951.

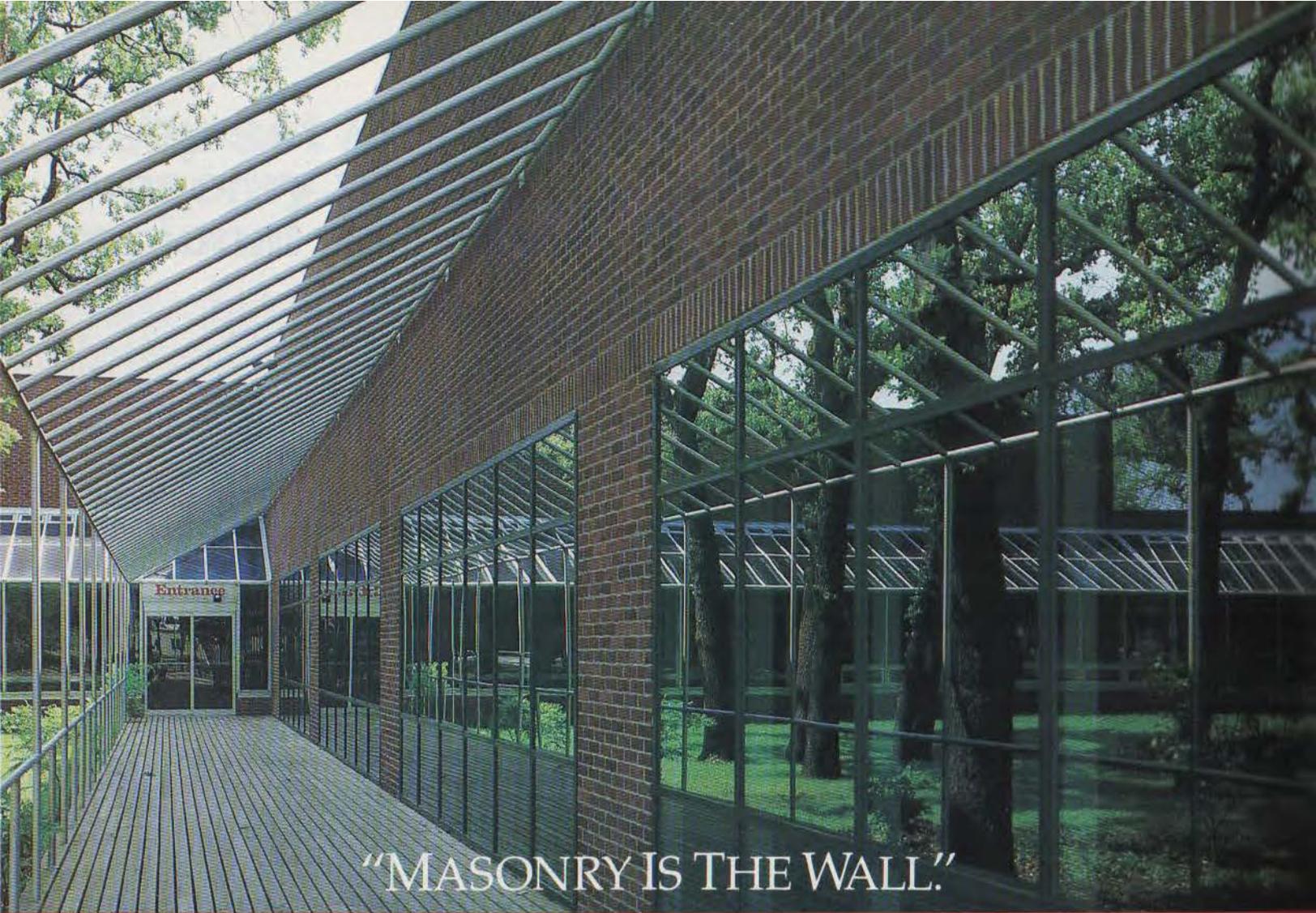
Following his graduation from college Brown served six years as a consultant in school architecture for the Texas Education Agency. Then from 1957 to 1967 he practiced architecture in San Diego and La Jolla, Calif., where he also was instrumental in producing the award-winning regional art and architecture magazine *Omniart*. He returned to Austin in 1967 and worked for two years with the firm Brooks, Barr, Graeber and White on the planning of the LBJ Library in Austin. From 1969 to 1978 he was senior associate and director of programming and development with the

Austin firm Jessen Associates. He had been director of professional affairs for the UT-Austin School of Architecture since 1979.

Long active in professional affairs, Brown served on TSA's Committee on Environmental Resources and Urban Planning and Editorial Policy Committee and as president of the Austin Chapter AIA. On the national level he served as a member of the AIA's National Judicial Committee.

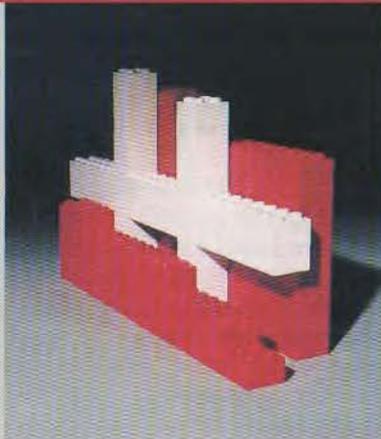
Memorial Services were held June 17 at St. David's Episcopal Church in Austin and June 18 at Marshall and Marshall Funeral Home in Hillsboro. The family has requested that, in lieu of flowers, memorial contributions be made to the O'Neil Ford Endowment Fund in Architecture at UT-Austin, a project to establish an O'Neil Ford Chair in Architecture in which Brown had most recently been involved. Checks should be made payable to The School of Architecture, UT-Austin, with the designation "Hyder Joe Brown O'Neil Ford Memorial," and mailed to Hal Box, FAIA, Dean, School of Architecture, The University of Texas at Austin, Austin 78712.

** Throughout his tenure as Texas Architect's editorial consultant, whose role it is to monitor each issue for technical accuracy, Brown tried time and again to get the editors to refer to academic degrees in a more formal fashion. Ink from his green felt tip would invariably be scrawled in the galley margins, changing the more conversational "bachelor's degree in architecture" to the more dignified "The Bachelor of Architecture Degree," as it was his nature to be so dignified. For three years the editors overruled him on this matter, which was a rather rare occurrence, since his guidance was always keen, artful and invaluable. We can't bring ourselves to overrule him on this one. We think he may even have had something there.*



"MASONRY IS THE WALL."

Masonry design has aligned with another basic form. The wall. A masonry wall is a load-bearing structural component. As simple as connecting Legos,[®] using a double wall system to include a concrete frame for increased strength. Brick and concrete act in concert, eliminating the need to erect and strip temporary forms. A masonry wall fulfills both the need for enclosing space and for loadbearing



Lego[®] model illustrates double wall system.

design, while saving time and money. The masonry wall is everything you know masonry to be. Beautiful, permanent, fire-resistant. Energy and sound insulating. And cost conscious. Innovate with masonry.

For more information contact the Texas Masonry Institute (713) 629-6949 or write: P.O. Box 42097 Houston, Texas 77042



Contributing cities include Austin, Corpus Christi, Dallas, El Paso, Fort Worth, San Antonio, Temple/Waco and Wichita Falls.

The Bachman Recreation Center for The Handicapped, Dallas, Texas
Architect: Parkey & Partners, Dallas, Texas
Engineer: Datum Structures, Inc.
General Contractor: Kugler-Morris, Dallas, Texas
Masonry Contractor: Dee Brown Masonry, Inc., Dallas, Texas

Circle 11 on Reader Inquiry Card

Austin Chapter AIA Lends Qualified Support To Alternate Avenue Plan

The Austin Chapter AIA has given its qualified blessings to a Congress Avenue beautification plan prepared by a special city task force in an effort to make all of the people happy at last.

A plan already approved and funded was scrapped by the city council last February after downtown merchants succeeded in gathering enough signatures on a petition to halt the project, which would have reduced the Avenue from six lanes to four and increased the width of the sidewalks to 19½ feet. (See *Texas Architect*, May/June 1981.)

The \$3 million task force alternative calls for the Avenue to retain its six lanes, according to task force chairman Robert Barnstone, but about 40 percent of existing head-in parking from Third Street to 11th Street would be replaced by concrete parking "peninsulas," which would extend the existing sidewalks 20 feet. These peninsulas would be designed to accommodate sidewalk cafes, kiosks, newsstands and public seating as well as angled parking. Texas red oaks would be planted every 42 feet.

Austin architect Allen McCree, a member of Austin AIA's executive committee, says the chapter is willing to endorse the plan if the following conditions are met:

- no trees are lost through "attrition," i.e., if no budgetary or political snags exclude any trees from the plan at the last minute;
- more trees are planted so that more shade is provided along the sidewalks; and
- the unity of the project is insured by employing only "design professionals" (architects and landscape architects) to control project design and cost.

The architects also want the trees to be placed symmetrically on both sides of the street to be compatible with the Beaux-Arts formality of the Capitol and other buildings along the Avenue.

If the conditions are not met, McCree says, Austin architects will present an alternative to the alternative, which they have designed to be simpler and to feature more trees.

Emphasizing the Avenue's importance as the "Main Street of Texas," McCree says local architects want to be able to support the plan 100 percent and to see more support come from across the state.

"What we're talking about," he says, "is a 200-year legacy, not the effects six months from now."



Grove Court townhouses, Houston.

Taft Architects Wins Design Award in Homes For Better Living Program

The Houston firm Taft Architects has won an award in the 1981 Homes for Better Living Program for its design of the Grove Court townhouse complex in Houston.

The residential design competition is sponsored by AIA in cooperation with *Housing*, a McGraw-Hill business publication for the housing and light construction industry.

Grove Court also was a winning project in the sixth annual residential design awards program sponsored by the Houston Chapter AIA and *Houston Home Garden* magazine. (See *Texas Architect*, May/June 1981.)

The winning projects in the Homes for Better Living competition are being published in *Housing*, beginning with the May 1981 issue.

Lubbock Chapter AIA Takes Part in Third Annual Lubbock Arts Festival

The first three days in May saw thousands of West Texans filling the Lubbock Memorial Civic Center for the third annual Lubbock Arts Festival. As a symphony orchestra and ballet as well as square dancers performed, some 175 artists and craftsmen sold more than \$100,000 of their wares to the milling crowds.

Among 25 other local non-profit organizations displaying their particular interest in the community was the Lubbock Chapter AIA, which exhibited scale models, color renderings and paintings by area architects in a booth labeled "Architecture is Art."

—Tom Davis



SOLAR CONTROL

Custom Draperies
Mini-Blinds
Vertical Blinds
Solar Screen Shades
Custom Window Treatments

Commercial and Institutional

We Make Installations
Anywhere

BETTY'S OF BELLVILLE

Bellville, Texas 77418

Workrooms: (713) 865-9117

Houston #: (713) 859-0504

Manufacturers & Installers

Circle 16 on Reader Inquiry Card

So what's the BIG DEAL?

Ginny's is offering speed and quality for your large document needs. Architectural sized drawings and mounted originals can be copied same size, reduced or enlarged, and on a variety of papers. Of course, our prices are super competitive. Give us a call. Ginny's, we have the BIG deal.

ginny's

COPYING SERVICE, INC.

(512) 454-6874

AUSTIN • LUBBOCK • SAN MARCOS

Circle 71 on Reader Inquiry Card

Security blanket.



San Vallé tile was selected to cover East Hill, designed by Frank Dubsky, California Federal Savings architect, and Donal D. Engen, A.I.A., architect.

Beautiful, durable San Vallé clay tile protecting these buildings against fire and the elements, providing them with insulation and not even asking for maintenance in return.

And it's no wonder that the designers and builders also enjoy a feeling of security — they specified the industry

leader. For years, San Vallé has been the nation's largest manufacturer of genuine clay roofing products.

Fortunately, San Vallé clay tile adapts beautifully to virtually every architectural style.

And every project can use all the security it can get.

TEST BY FIRE

Fired at approximately 1900°F., San Vallé clay tile is non-flammable, providing protection against fire storms, burning brands and direct flame.

Untreated wood shingles have an ignition point of less than 400°F.*

*Source: National Fire Protection Association.



If it isn't clay... it isn't tile.

San Vallé

TILE KILNS SINCE 1896

1717 North Highland Ave. • Los Angeles, Calif. 90028 • (213) 464-7289

Dallas(214) 748-4286

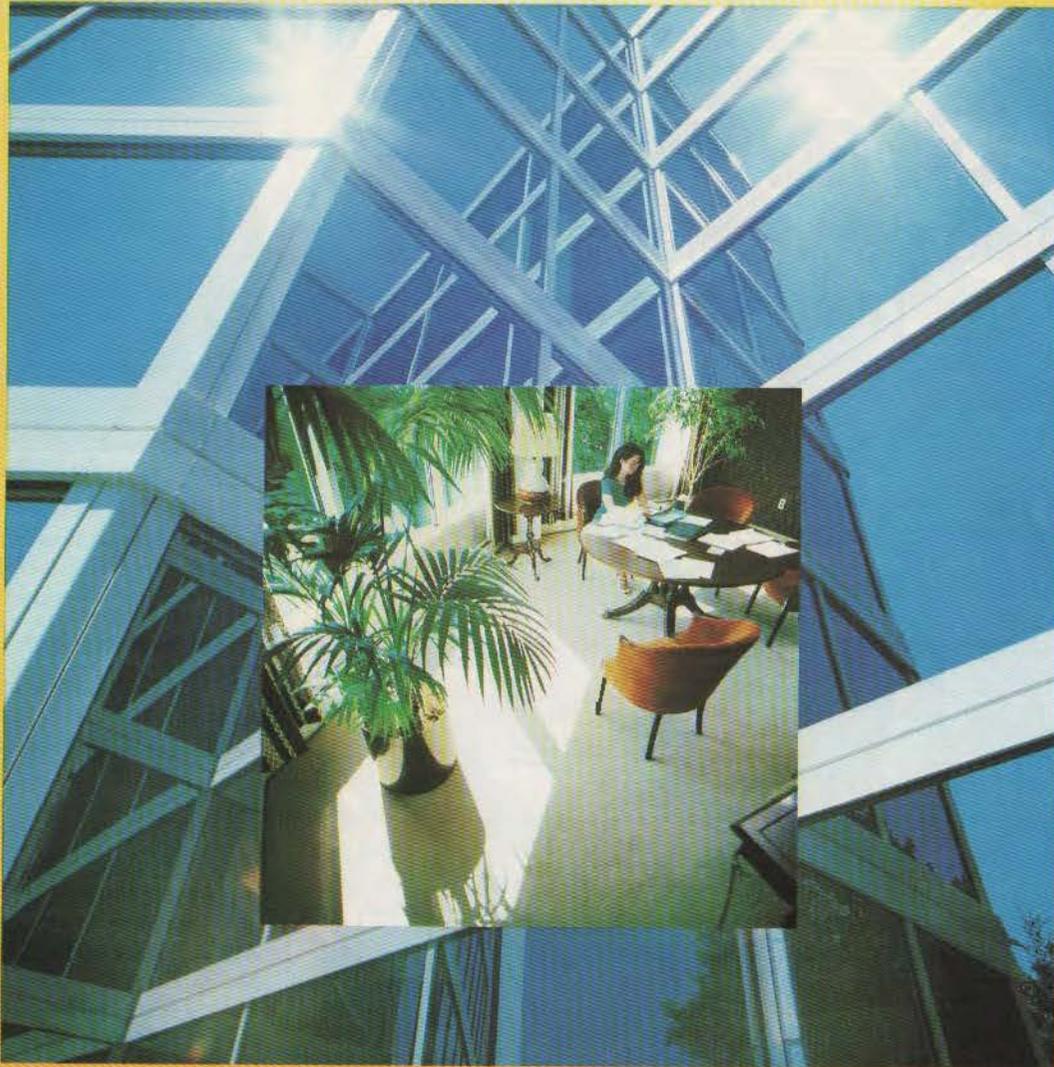
Phoenix(602) 253-6123

El Paso(915) 751-1163

Tucson(602) 622-7641

Genuine clay mission tile, one-piece mission tile, straight barrel tile, shingles and glazed Oriental tile — in natural red and custom colors.

Total Performance



Sunglas[®] Reflective. Less heat. More daylight. Low cost.

Sunglas[®] Reflective by Ford blocks up to 65% of the sun's heat, while letting in over 40% more natural daylight than the closest competitor, at a cost that's surprisingly low.

The next time you specify reflective glass, specify the total performance of Sunglas[®] Reflective.

For more information call:
1-800-521-6346.



GLASS DIVISION

**ROBT.
COOK**
photographer

Brochure Available Upon Request

P.O. Box 140587/Dallas, Texas 75214
(214) 821-4975

Circle 20 on Reader Inquiry Card

Granite.

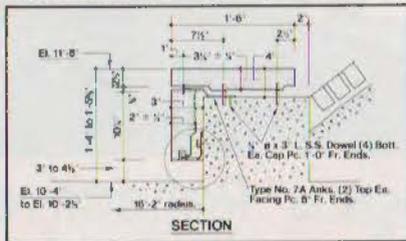
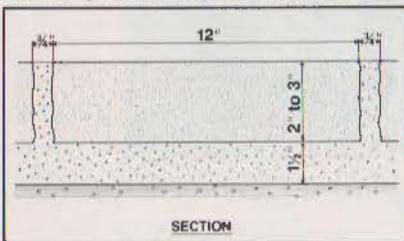
Not-so-pedestrian plazas for pedestrians.



Architect: Joe Karr & Associates, Chicago, IL
Sturr Young, Associate Architect, Oak Park, IL



Architect: Murphy Levy Wurman, Philadelphia, PA
Project Architect: Vincent Maiello, Philadelphia, PA



Granite is the elite paving material for plazas, walkways and mall areas where a combination of beauty, durability and ease of maintenance is required.

Granite is a natural building material and it naturally complements the landscaping portions of your architectural design. A wide selection of features including fountains and seating areas are available to enhance the overall appearance of your project.

For more information, plus a packet of full color literature illustrating our products in use, call toll free 800-328-7038. In Minnesota, call (612) 685-3621 or write to the address below.

Cold Spring Granite Company, Dept. C 202 South 3rd Avenue, Cold Spring, MN 56320

Circle 19 on Reader Inquiry Card

In the News, continued.

West Texas Chapter AIA Presents '81 Design Awards

The West Texas Chapter AIA cited nine projects for design excellence in its 1981 Design Awards Program during a dinner May 12 at the Midland Country Club.



Davenport residence, Midland.



O'Donnel residence, Dallas.

Winning top honors in the program was the Midland firm Frank Welch Associates, which received Honor Awards for its Robert Davenport residence in Midland and the Peter O'Donnel residence in Dallas.

Other awards in the general category went to Frank Welch Associates and Ford, Powell & Carson of San Antonio for their Midland Center in Midland; Ford Powell & Carson and Frank Welch Associates for the Midland Community Theater; Sellers, McSpadden, Gober of San Angelo for the Bobby Joe Davis residence in Throckmorton; Frank Welch Associates for a pool and pool house for Mr. and Mrs. Faye Sarofim in Houston; and Kilgore, Barbutti & Schmidt of San Angelo for the Service Office Building for General Telephone of the Southwest in Kilgore.

An award for excellence in interior design went to Midland architect Lawrence H. Connolly for his Winter House in Midland.

Midland architect Walter Pate received the program's award for design excellence in an unfinished project for the Williams Company office building in Fort Stockton.

Jurors for this year's program were Professor Walter Calvert, AIA, of Texas

Tech University in Lubbock; Austin architect Chartier Newton, AIA; and Downing Thomas, AIA, of Dallas.

Texas Projects And Architects Cited In APA Competition

An Austin residence by an Iowa architect and designs by two Houston architects were recently cited in two 1981 national design awards programs sponsored by the American Plywood Association.

Des Moines architect Tom Clause received a \$1,000 First Award in the tenth annual Plywood Design Awards Program, cosponsored by *Professional Builder & Apartment Business* magazine, for his de-



Clause residence, Lago Vista.

sign of the Clause residence in Lago Vista near Austin.

"The house gains a great deal of exciting space through the use of volume and a large amount of glazing," the jury said of the project. "The simplicity of the fireplace and the interior spaces is very elegant."

Jurors for the Plywood Design Awards program were John D. Bloodgood, AIA, president of John D. Bloodgood Architects in Des Moines; J. Donald Bowman, AIA, of Mithun Associates in Bellevue, Wash.; and Edward A. Schmitt, AIA, of Bob Schmitt Homes in Strongville, Ohio.

In the American Plywood Association's 1981 Innovations in Housing design competition, Houston architect John Cox, a designer with the Houston firm Caudill Rowlett Scott, won a citation of merit for his entry, described by judges as "a skillful expression, simple and unique."

And two-time Innovations in Housing award winner Peter Zweig, a professor of architecture at the University of Houston, received a citation of merit for his entry, which jurors judged to be "a thoughtful, flexible design."

Jurors for this year's competition were James I. Nagle, FAIA, principal in the Chicago firm Nagle, Hartray & Associ-



You have a reliable source of lightning protection information that is as much "do" as "say."

How many times have you searched for a source of technical information only to find that the so-called information center was just a literature distribution warehouse?

Lightning Protection-Southwest designs and installs lightning protection systems for such diverse building types as computer centers, storage tanks, petrochemical plants and cooling towers. We're a good source of information on what kind and how much lightning protection should be placed on your newly designed church building, high-rise condominium or corporate headquarters building.

We work with architects and engineers to provide design and cost data for new and remodeled structures. Our crews work throughout the Southwest and our work is inspected and certified by Underwriter's Laboratory. Call our district office in Houston at (713) 477-0071 or our Dallas-Fort Worth number, (214) 988-1216, for more information.

We make presentations for professional meetings.

Lightning Protection-Southwest

District Office: 10106-B Foreman / Houston, Texas 77017

Circle 22 on Reader Inquiry Card

Simple. Commercial and residential vinyls, suedes, wood veneers, corks, handprints, grasscloths, linens, woods, and other fabrics, leathers, chrome, brass, and copper laminates, flexible mirror tiles, carpets for the wall, custom wall coverings, and much more.

We cover it all. It's just that simple.

Wallpapers, Inc.
Of Houston/Dallas

Wallpapers, Inc. of Houston/Dallas
6110 Richmond, Houston, TX 77057 (713) 781-5510
P.O. Box 31318, Dallas, TX 75231 (214) 739-2490

CAROUSEL DESIGNS • CARLTON WALLCOVERING • CHEMETAL
CORK PRODUCTS CO. • DECOR INTERNATIONAL • EUROTEX • EXPANKO CORK
HAMILTON ADAMS IMPORTS • JOHN RUSIN • LAMINATING SERVICES
LAWRENCE PLASTICS • LEONARD HANDPRINTS • NATIONAL PRODUCTS
NILS ANDERSON • NORTHERN CALIFORNIA IMPORTS • PEACOCK PAPERS • VESCOM
WALLCOVERINGS UNLIMITED • WALLPAPERS INC. (OAKLAND) • WALLS ALIVE • WINFIELD

Circle 21 on Reader Inquiry Card

Hartco. Best cost per foot.

Hartco® Impregnated Solid Oak Parquet Flooring costs a little more than carpeting in the beginning. But long after your client has paid to have that carpeting replaced and replaced, Hartco is still beautiful. Which means it's less expensive in the long run—perhaps the least expensive floor you can specify.

Tough acrylic is forced deep into the pores of the oak to make an exceptionally hard surface that will endure, even in high-traffic commercial installations. And the stain goes all the way through the wood, so the color won't wear off.

Hartco is completely factory-finished so it's fast and easy to install. And



Cambridge color



Chesapeake color

easy to keep beautiful. All it takes is vacuuming, spraying with our exclusive Spray Shield and buffing.

And it's the only impregnated oak available with a foam back to add comfort underfoot, deaden sound, insulate and to act as a superior moisture barrier.

See Hartco Impregnated and other Hartco Solid Oak Parquet Floors at these distributors. Phone our Technical Service Manager at 615 569 8526, in Oneida. Or refer to Sweet's No. 9.22/Ti for more information.

Solid Oak Parquet
Hartco Flooring
TIBBALS FLOORING COMPANY, ONEIDA, TN 37841

DISTRIBUTOR LIST:

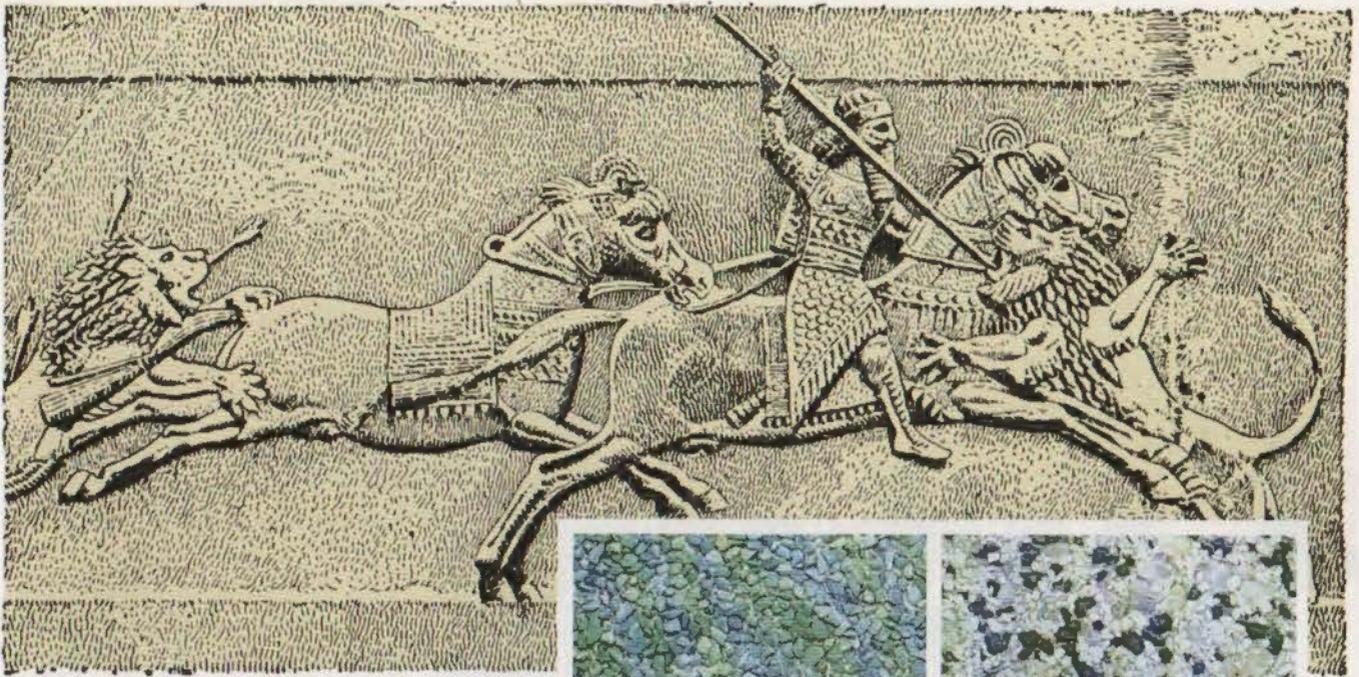
Tichenor Company, Inc.
P.O. Box 223805
Dallas, TX 75222
214 888-0049

Tichenor Company, Inc.
918 W. 34th Street
Houston, TX 77018
713 861-9667

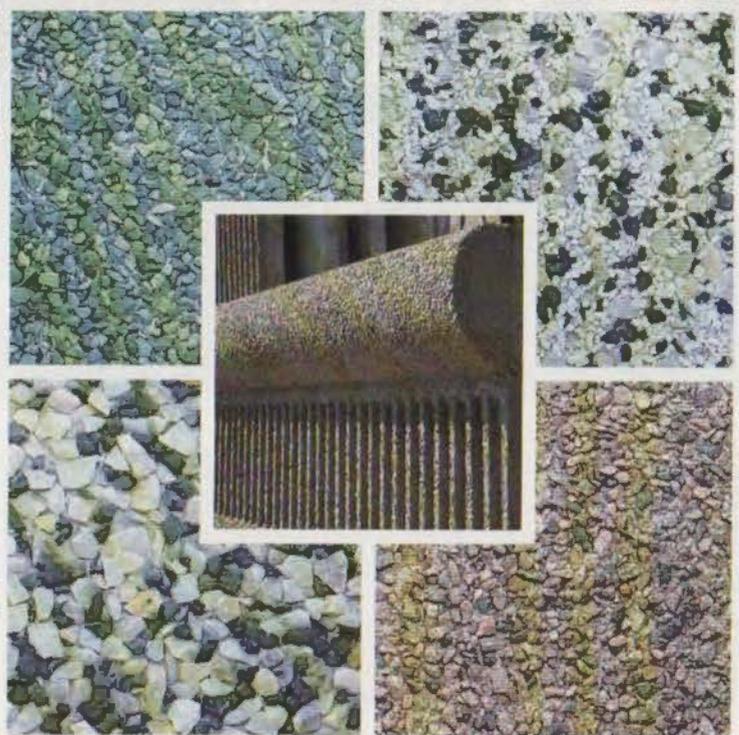
Stephens Company
6415 Allegheny
Houston, TX 77021
713 747-5200

Stephens Company
1441 W. Poplar
San Antonio, TX 78207
512 732-8191

Stephens Company
1331 E. 19th Street
Lubbock, TX 79408
806 763-4341



Assyrian Hunting Scene



If the ancient Assyrians knew then what we know now, they'd have gone with Martin Industries. Martin's Precast Architectural Panels would have added the finishing touch to all their temples, walls and buildings. For a variety of finishes, cast to your exact specifications, see Martin Industries. You can depend upon them for quality, service and economy.

Fort Worth / 817-293-8660 Houston / 713-877-1128

MARTIN
INDUSTRIES
PRECAST CONCRETE PRODUCTS

Waterproofing & Roofing

Railton, Inc., carries a complete line of materials and equipment for roofing and waterproofing. Distributors for Bird & Son, Celotex, Johns-Manville, Gulf State Asphalt, Koppers, Supradur, etc. . . . state wide distribution . . . complete inventory . . . job site delivery

Railton, Inc. (1-800-392-5526, Houston Only)
 2914 Sea Harbor Rd./Dallas 75212/214-631-3948, (metro) 263-2001
 4053 Homestead Road/Houston 77028/713-675-7456
 604 Carolina/San Antonio 78210/512-533-5023
 North Chester Park Rd./Harlingen 78550/512-425-6631



Circle 26 on Reader Inquiry Card

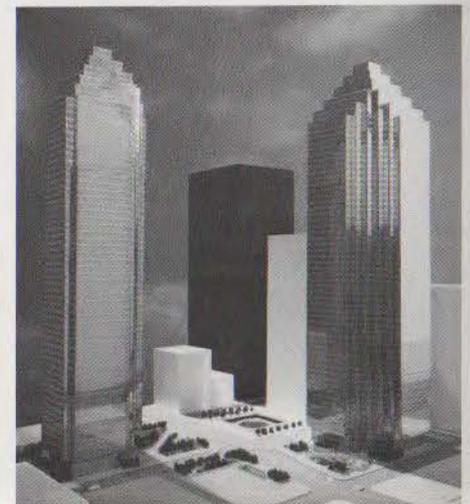
In the News, continued.

ates; James A. Murphy, executive editor of *Progressive Architecture* magazine; Frank Anton, editor of *Builder* magazine; Randall W. Lewis, with *Lewis Homes* in Upland, Calif.; and David Hauptert, building and remodeling editor of *Better Homes & Gardens* magazine.

Credit Omitted

We regret the inadvertent omission of the photo credit for Gunnar Birkerts' IBM Information Systems Center in Sterling Forest, N.Y., on page 63 of the May/June issue. Credit for this stunning image goes to Balthazar Korab.

Projects in Progress



First National Bank Towers, Dallas.

Plans Announced For Two 70-Story Towers in Dallas

Plans have been announced for construction of two 70- to 75-story office towers for First National Bank on a four-block site in downtown Dallas once slated as an expansion area for One Main Place.

According to project architects Jarvis Putty Jarvis of Dallas, the master plan for the \$400 million development also calls for a 600-room luxury hotel, a 3,000-car parking structure and an underground pedestrianway, complete with restaurants and shops, which will link all the buildings in the complex.

Architect Don Jarvis says they hope to begin "serious construction" on the first office tower sometime in late 1981 or

Continued on page 82.

HANG IT ALL

WITH



GUARD[®]

VINYL WALLCOVERING

35 designs and 900 colors to choose from. New textured patterns in stuccos, pebbles, linens, burlaps, corks, denims. All this beauty, plus durability, economy and ease of both installation and maintenance.

Offered exclusively in the state of Texas from the nation's number one distributor.



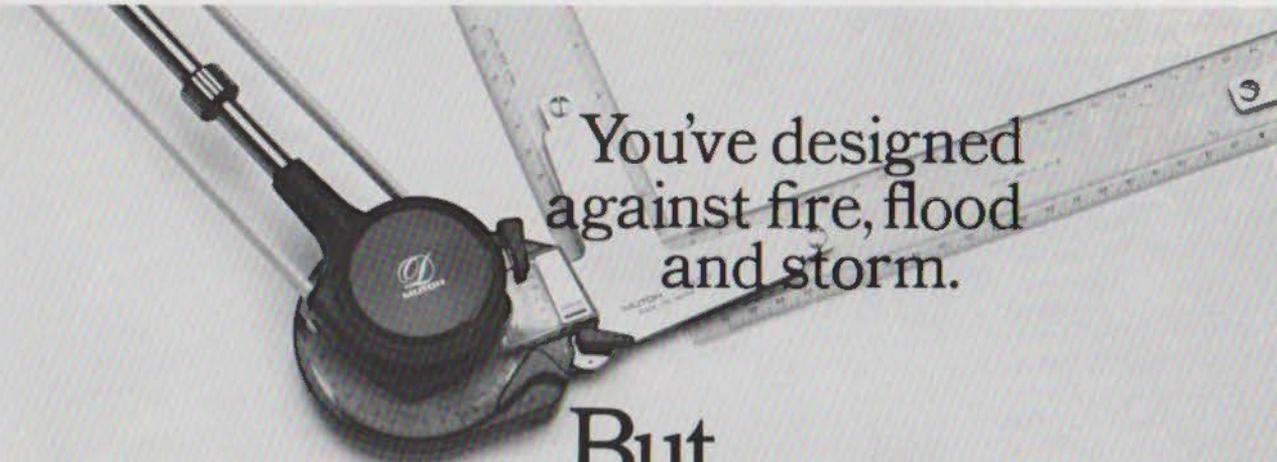
A full sales and service staff in Houston and in Dallas with warehouses containing quality wallcoverings.

Ken Deike
 Commercial Division
ISGO CORPORATION
 1237 Conveyor Lane
 Dallas, Texas 75247
 (214) 634-1313

Ed Tusa, Jr.
 Commercial Division
ISGO CORPORATION
 10530 Sentinel Drive
 San Antonio, Texas 78217
 (512) 657-6868

Bedell Rogers
 Commercial Division
ISGO CORPORATION
 5809 Chimney Rock
 Houston, Texas 77081
 (713) 666-3232

Circle 25 on Reader Inquiry Card



You've designed
against fire, flood
and storm.

But how about a communications explosion?

The communications explosion is only beginning. The buildings you design today must be capable of handling expanding needs for data communications, multiple video terminal installations and teletype units, as well as more sophisticated telephone systems.

Our Building Industry Consultants can help you avoid the pitfalls of over- or underdesigning for these coming communications needs. They're communications experts who know the ins and outs of building design and construction. They'll help you design for the most efficient and economical use of space and materials for the communications needs of today and the expanding needs of tomorrow.

Call your GTE Building Industry Consultants early in the design stages of your next project. The earlier the better. There's never any extra charge for their services. And they can help you and your client avoid design changes now, and expensive alterations in the future.

For more information about GTE's Building Industry Consultants call C. C. Scott, collect, at 915-944-5432 or use the coupon below.

General Telephone of the Southwest
Attention: C. C. Scott
P.O. Box 1001
San Angelo, Texas 76901



Building Industry Consulting Service

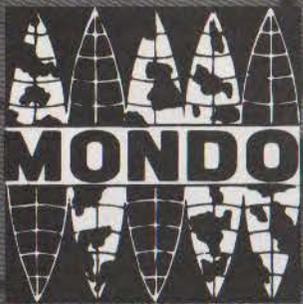
Please have a General Telephone Building Industry Consultant contact me to discuss how they can help in planning for my communications needs.

Name _____ Title _____

Company _____

Address _____

City _____ State _____ Zip _____



RUBBER
CANADA Ltd.

Available in Texas through:



Forms International, Inc.
6619 Denton Drive
Dallas, Texas 75235
(214) 358-5557

Rubber
floor covering

Circle 28 on Reader Inquiry Card

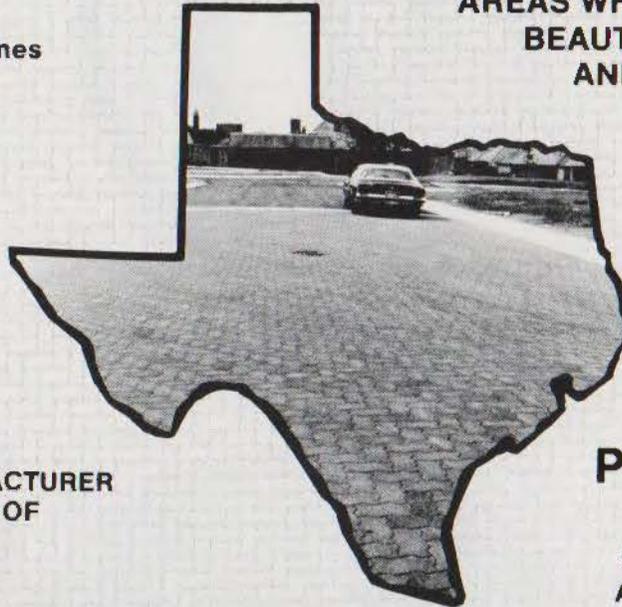
Residential — Commercial — Sport — Navy

UNI-STONE IS NOW IN TEXAS!

The world's finest interlocking paving stones are now being manufactured by

PAVESTONE CO.
in
Grapevine, Texas

TEXAS' ONLY MANUFACTURER
OF A COMPLETE LINE OF
 PRODUCTS



UNI-STONE IS THE PERMANENT
PAVING SOLUTION FOR ALL THOSE
AREAS WHERE YOU WANT
BEAUTY, VERSATILITY
AND MAINTENANCE-FREE
LONGEVITY.

FOR  PRODUCTS
AND A COMPLETE LINE
OF PRE-CAST
CONCRETE PRODUCTS

CONTACT
PAVESTONE CO.
P.O. BOX 413
GRAPEVINE, TEXAS 76051
AC/817 or Metro 481-5802

Circle 44 on Reader Inquiry Card

**A penny saved
can cost
you money.**



You may be able to find Professional Liability Insurance Coverage for your architectural or engineering practice for less money, but you won't find a program that works as hard or does as much for you as CNA's Architects' and Engineers' Professional Liability Insurance, administered by Victor O. Schinnerer & Company, Inc.

We've been in the business a lot longer than any other company that provides this type of coverage. We've worked every step of the way with AIA and NSPE/PEPP to develop a program that answers your specific needs.

Ours is the most comprehensive professional liability insurance program available, with special features like the Deductible Credit Plan, First Dollar Defense Cost Coverage and Fully Retroactive Coverage.

So when you're looking for Professional Liability Coverage, don't forget to check what you're getting for your money. What you give up to save a little now could cost you a lot later.

The CNA Architects' and Engineers' Professional Liability Program is commended by the American Institute of Architects and the National Society of Professional Engineers/PEPP.

Victor O.

Schinnerer

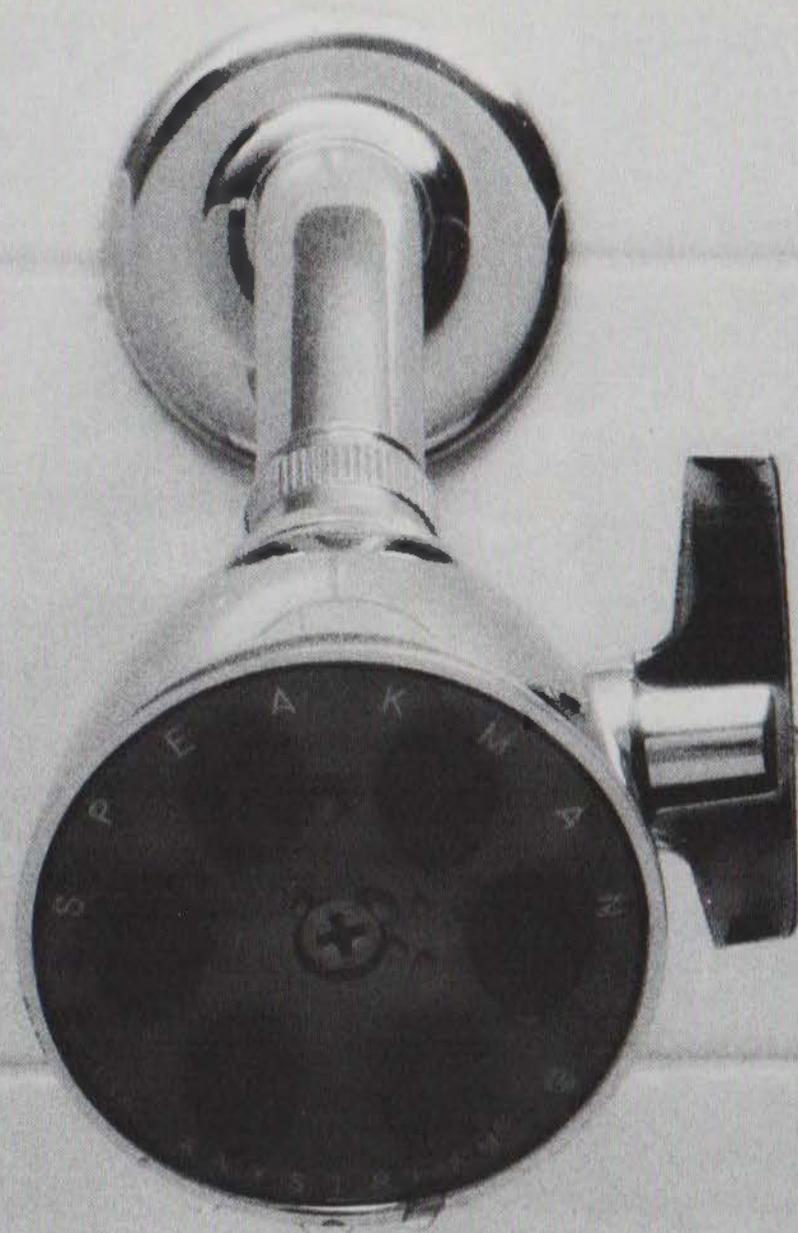
& Company, Inc. Ask your broker for details

The First Is Still The Best
Program Administrators & Underwriting Managers

5028 Wisconsin Ave., N.W.
Washington, D.C. 20016
Phone: (202) 686-2850
55 E. Jackson Boulevard
Chicago, Illinois 60604
Phone: (312) 939-1202

40 Wall Street
New York, New York 10005
Phone: (212) 344-1000
595 Market Street
San Francisco, CA 94105
Phone: (415) 495-3444

Circle 43 on Reader Inquiry Card



we didn't invent it . . .
but we did perfect it to the state of elegance.

model S-2252

Circle 30 on Reader Inquiry Card

High M. Cunningham

MANUFACTURED BY
CUNNINGHAM & COMPANY, INC.
CINCINNATI, OHIO 45202

About this Issue

The resurgence of Regionalism in architecture as a topic of some import can be ascribed to a number of related conditions. On a general level, the regional design approach—in its reverence for the past and its respect for local tradition—is merely one manifestation of a pervasive cultural phenomenon: the hearkening back of America to its roots. On a more basic level, Regionalism enjoys renewed respectability now that the days of cheap energy are over and climatological responsiveness—one of its hallmarks—is obligatory once again. Furthermore, during this time of ideological transition and re-appraisal within the realm of architecture, Regionalism holds some promise for those who seek a kind of bedrock philosophy—a set of immutable values—to which they can cling.

We do not set out within these pages to treat such a complex subject definitively; Regionalism is a topic which warrants periodic attention and focus. (Indeed, this discussion will continue in our very next issue with articles on pragmatic design and design for climate). Our approach herein has been to minimize the now-familiar historical account of early Texas architecture as a fusion of regional conditions and diverse ethnic influences. Accepting these antecedents as given, our primary attempt has been to address the question of their relevance for today. One authority on Texas Regionalism, UT-Austin School of Architecture Dean Hal Box, FAIA, has stated the regionalist hypothesis as follows: "There are qualities of the architecture of a region—evolved over a period of time through formative cultural and natural forces—which produce an architecture of intrinsic value and appropriateness to that region. The architecture so derived is distinguished from international, personal and individualistic styles and theories by the responses that architecture makes through design to the region's own particular cultural and natural forces." The articles which follow can be seen as a collection of direct and indirect responses to that hypotheses. It is hoped that, taken as a whole, these responses will serve as an amplification of Regionalism—that architectural movement, that form-giving philosophy, that elusive sensibility.

—Larry Paul Fuller



*Brooks/Drake House, Fayetteville,
renovation by Clovis Heimsath
Associates, Inc., Fayetteville.*

The editors wish to thank Contributing Editor Peter Papademetriou for his assistance in planning this issue on Regionalism.



Architectural accessories by Landscape Forms are notable for meticulous design and imaginative use of woods and fiberglass in tables and seats, benches, planters, planter-benches and receptacles. The complete catalog includes more than 5,000 products in a great variety of styles, sizes, materials, and finishes. For more information write to: Landscape Forms, Inc. Route 3, Kalamazoo, Michigan 49001 or call 616/381-0396.

LANDSCAPE FORMS

See our complete catalog in Sweet's 2.15/La.

*Represented in Texas by
Designers Choice Products, 214/221-2473*

Regionalism in Architecture

An Essay

By J. B. Jackson

The question reads like one of those multiple choice items we run across in exams designed for computerized scoring: "What have the following places in common: New England, the Ozarks, the West Coast, the Southwest, Central Texas?"

The answer is easy: they are all regions of the United States. There are others, of course: Cajun Louisiana, Tidewater Virginia, the Berkshires; and if we included places only locally recognized as regions, such as the Flint Hills of Kansas or the Finger Lakes in Upper New York State, we could enumerate at least fifty distinct regions in this supposedly homogenized country.

Who says so? Certainly not the geographers. There was a time in the past when they too thought in terms of such regions and went to great pains to define them as areas which were somehow unique—scenically, historically, or perhaps according to kinds of agriculture. But they have long since given up the effort. They point out, quite correctly, that Maine is very different from Connecticut, and that Tidewater Virginia belongs to Metropolitan Washington and none of them agree as to where the Southwest ends and begins. Does it include Oklahoma? Does it actually include all of New Mexico and Arizona?

The explanation for this rejection of the old-fashioned concept of the region is simple: regions (according to geographers and economists) are best understood in terms of centers and markets and the distribution of population; so we have regions based on important cities or the location of certain industries. Some geographers now identify half a hundred new-type regions, but at least one influential geographer divides the United States into two, and no more than two, regions—one East of the Mississippi, the other to the West.

Nevertheless, we laymen persist in defining regions in our own way. We admit that the regions we like to visit have no precise boundaries. Yet we recognize them, and agree among ourselves as to where they are. We recognize them in a very unscientific but very satisfactory way: by the impression they make on our senses.

That is to say, a region is a place, small or large, ugly or beautiful, which has its own sounds, its own smells, its own tastes, its own shape and color and feel. If this seems a hopelessly subjective approach, we should bear in mind that we identify a countryside or a city we are exploring as tourists by its special kind of food, by the accent we hear on the street, by the smells which greet us, to say nothing of the kind of weather, the quality of light at certain times of day.

All of these sensory impressions add up to a special atmosphere, a special experience—usually agreeable because it is new. And no doubt the strongest of these regional impressions comes from the forms we see.

By that I mean the man-made forms, the towns and streets and houses and gardens which we look at with a special kind of interest because we like to compare the setting of everyday existence in a strange region with the setting familiar to us when we are home. Here the sensory response is particularly direct and strong: how different the appearance of dwellings and churches and public buildings! How different the layout of the streets! How to account for these differences? Are they a matter of history or climate or building technology, or merely a matter of fashion? Architecture, in other words, is probably the most visual aspect—at least for the tourist—of regional uniqueness. It is at once the most superficial and the most cherished sign of a strictly regional way of

life; and often the simpler the specimen the better: its use of a local building material—adobe or stone, the pitch of its roof, its relation to street or garden or field, its primitive or old-fashioned construction, even its attempts at ornamentation and "style"—all make the regional house attractive and mystifying. They suggest hitherto unsuspected ways of living and working and adjusting to environmental factors; they suggest another age and another part of the world, and that is what we travel to see.

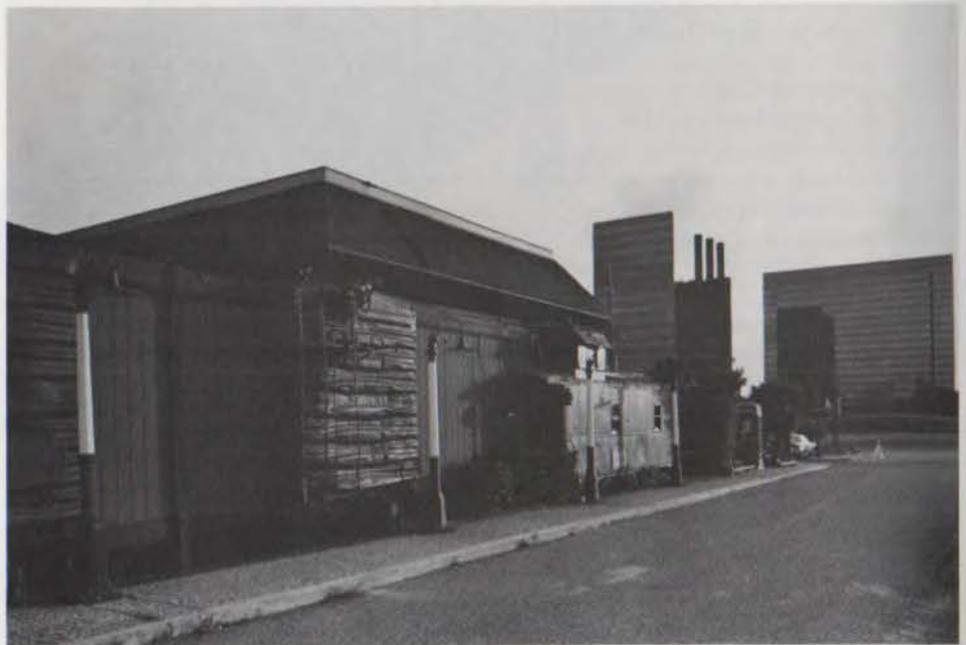
The irony of regional architecture in the United States is of course that the social and economic forces which once produced it have ceased almost everywhere to operate. We do not have to be reminded of how the diffusion of new and inexpensive building materials and techniques and new ways of living and working have largely done away with local dwelling types in all parts of the country—among the Navajo as well as among New Englanders, in cities as well as in remote villages. No matter how valiantly we try to save or restore the remnants of Colonial or 19th century regional design, the stock is fast disappearing, or what is perhaps even more regrettable, is being refurbished and gentrified and turned into "museums." In regions of unusual prosperity and historic self-consciousness, whole streets—even whole towns—have been embalmed, as it were, and robbed of all vitality.

How valuable these examples of "historic preservation" are remains a matter of opinion. But at the same time a new kind of regional architecture appears to be spreading throughout the country. It is a kind of commercial or tourist-oriented regionalism that many educated Americans like to ridicule: the "Colonial" motel, the "authentic" Williamsburg brick gas station, the adobe shopping center, the Texas Hill Country gift

shop, its parking lot enclosed by a snake fence. Reconditioned brick, weatherbeaten slab, shakes and fragments of Victorian scrollwork conceal the cement blocks and steel beams of thousands of new commercial buildings all across the nation. In size, in function, even in location, more often than not they are totally unsuited to the small, domestic-scale architectural idiom they seek to imitate.

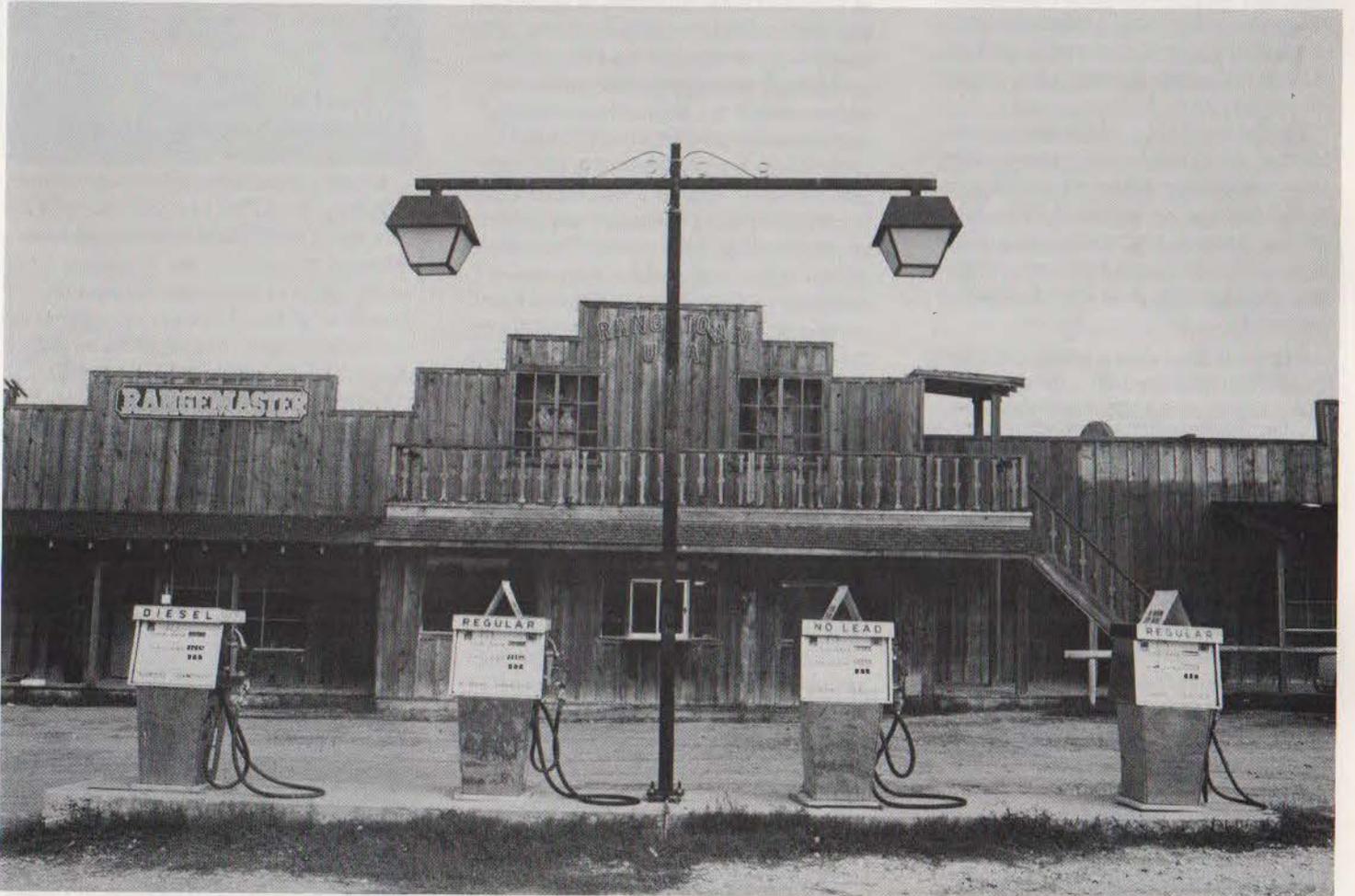
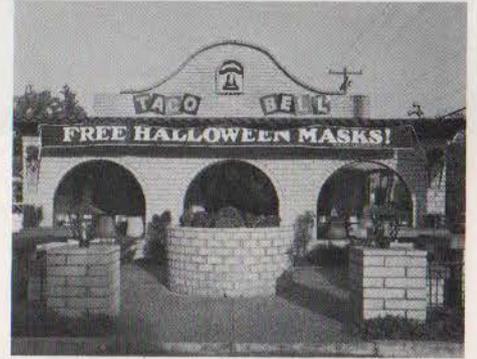
Is anybody fooled by this kind of architectural regionalism? I doubt it; but the response of some architectural critics amounts at times to a kind of self-deception: insofar as they deign to comment on a motel disguised (for instance) as a Southern plantation, they denounce the inappropriateness of the treatment, its vulgarity, and dismiss it as "pop-culture." The same authorities who devote many thousands of wise words to an analysis of Philip Johnson's flirting with Neo-Classic forms—is it or is it not true Post-Modernism?—will dismiss the new and subdued rusticism of McDonald's or any other roadside establishment as a shrewd attempt to woo the family trade or to devise "a new image."

Commercial neo-regionalism—if that is the right term—deserves a better press. It would be a mistake, certainly, to take it seriously as architecture, but what it does represent, it seems to me, is a new and awkward approach to the symbolic features of architecture. It represents, perhaps quite unconsciously, an attempt to re-introduce some of the sensual appeal, along with the historic appeal, which traditional architecture usually possessed. The motel or the bank or the fast food outlet is not by itself an ingratiating architectural form. It is natural for it to want to appeal to the public. We should, however, be thankful that the day is past when such establishments sought to suggest luxury and ostentation. We all grow tired of imitation textures, imitation antiques, imitation rusticity and small-town regionalism. But in time commercial neo-regionalism will *also* grow tired of them, and devise a style of its own. In the meantime, it is not unreasonable to interpret this attempt to appeal to the senses—and to historic sentiment—as a potential enrichment of *all* kinds of architecture. Regionalism, architecturally speaking, is not much helped by these inept adaptations, but the American scene is brighter—and I cannot help believing a little more human—as a consequence of these efforts to make architecture speak to us and please us.



John Brinckerhoff Jackson, of Santa Fe, was editor and publisher of Landscape Magazine from 1951 to 1968. He has written several books on forces affecting the American landscape and has been a popular lecturer on the subject at Harvard, Berkeley and UT-Austin.





Photographer Paul Hester drew upon examples of "commercial neo-regionalism" in and around Houston to produce this portfolio.

An Elusive Sensibility

By Peter C. Papademetriou, AIA

Regionalism as a concept and a sensibility has provoked a continuing interest during the Modern period. It remains as a constant theme, reappearing at intervals as a kind of mediating force, or even a potential point of synthesis. Our moment in history is another time in which the notion of regionalism seeks definition, although the historical evidence seems to suggest that with each reappraisal the definition changes slightly, and perhaps will remain ever-elusive.

By the late 1950s, second-generation Modern architects already were open in their acknowledgment of regionalism as an influence on architectural form. James Stirling wrote of the reassessment of indigenous building and traditional methods and materials. And Paul Rudolph observed:

The great architectural movements of the past have been precisely formulated in a given area, been adopted and spread to other regions, suiting themselves more or less to the particular way of life of the new area. . . . *Regionalism is one way toward that richness in Architecture which other movements enjoyed and which is so lacking today. . . .*

In 1948, the Museum of Modern Art held a symposium on "What is Happening to Modern Architecture?" at which it was observed that the early effects of regionalism on the International Style were being felt in England as the "New Empiricism" and in America as the "Bay Region Style." Henry-Russell Hitchcock, a participant in the MOMA symposium, could observe over a decade later:

Certainly it is time, however, that the extreme insistence on a sort of modernism in architecture that should be in its every aspect as different as possible from earlier architectures has diminished. Architects today are less afraid of continuity and partial identity in theory, in materials and in emotional content with buildings of the past than in the twenties. But it chiefly creates confusion, I believe, to call these tendencies "post-modern," "anti-modern"

or "neo-traditional," however badly some generic name for them has evidently come to be needed.

It further should be noted that a degree of precision in our use of terms is necessary. One glibly speaks of "mannerism" in architecture, but the specific phenomenon of Mannerism is limited to the period of the mid-1500s. Similarly, Regionalism was an actual historical movement, from the mid-1920s through the early 1930s. In Texas, it was this specific movement which created the sensibility remaining with us and is particularly key to an understanding of the transition of architecture into an altered Modernism. Texas Regionalism was a necessary historical bridge between late Revivalist Eclecticism and the Modernist esthetic represented initially by the International Style, which underwent its own transformation during the same period. Regionalism was at once a conservative formal tradition (in the true meaning of "conservation") and a sensibility in which the visual leap to a Modern building was not great.

Ideological Conservatism

The architectural vanguard in Texas generally has been ideologically conservative, reflecting a pragmatic tendency which has recognized the phenomenon of architecture-as-style. In the absence of a didactic tradition, seemingly opposing attitudes have been allowed to coexist.

An obvious example is the practice of El Paso's Henry C. Trost. His catholicity in architectural form was such that, as Lloyd Engelbrecht observed:

During the years in which Trost designed buildings which show an awareness and appreciation of the work of Frank Lloyd Wright and Louis Sullivan, he also turned out a number of designs in what would have been described by many at the time, disapprovingly, as the "historic styles."

One may also turn to two houses of 1940 belonging to the two principal partners of the Houston firm MacKie and

Kamrath to illustrate the continuity of a conservative tradition in consort, or at least parallel, with progressive formalism. MacKie's own house is a traditional, almost classic, box while Kamrath's represents the obvious reflection of Frank Lloyd Wright as well as a regional sensibility, particularly in its configuration and orientation. These two aspects—the willingness to acknowledge tradition and the generally conservative stance towards *avant-garde* ideologies—were conditions to which the ideas of Regionalism could attach themselves.

By the 1920s, during the isolationism following World War I, there emerged the concept of what Nancy Heller and Julia Williams termed ". . . an 'American Art,' an art that was not based on imported European styles, that was not centered in one or two major cities, and that was accessible and understandable to *all* Americans." This concept centered around Regionalism, which serviced as an understood catchall for the issues at hand, yet presented the difficulty of not being a comprehensive or intellectualized body of theory. As William Jordy observes, ". . . regionalism is a changing conception, assuming different meanings in different contexts." During this post-war period, significant social change was reflected in the arts; Regionalism is associated with a return to realism and may be viewed in part as the manifestation of the struggle to come to terms with a new cultural order.

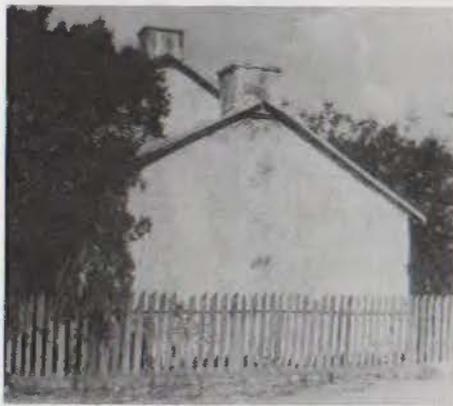
David Williams, O'Neil Ford

It is not surprising to learn, as Jordy notes, that those who identified the closest with the regionalist idea had ". . . themselves grown up on farms or had some intimate boyhood contact with . . . the indigenous world." Texas Regionalism centers around two such individuals, David R. Williams and O'Neil Ford. Both came from a rural background and de-

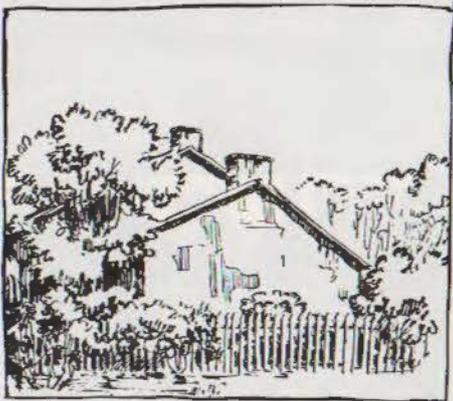
MacKie House: classic box.



Kamrath House: Wrightian/regional.



House in Castroville photographed by David Williams.



O'Neil Ford's sketch of same house as above.



National Youth Administration photo (1940) of Joseph Carle House in Castroville. Reminiscent of Elbert Williams House in Dallas (page 39).

veloped their unique attitudes in architecture outside established patterns. Partially because of the personalities involved, the vicissitudes of careers and personal indifference to accurate documentation, it is often difficult to separate the mutual influences between Williams and Ford. However, there is no doubt of their close collaboration, or of the extent to which their intense interest in Texas vernacular architecture contributed to their association.

David Williams was born in a dugout near Childress in 1890, took an International Correspondence School course in drafting while working for the Fort Worth and Denver City Railroad and in 1912 enrolled at the University of Texas. In 1916 he left before graduating and went to work as a civil engineer in Tampico, Mexico. In 1922, he had married and went first to Fontainebleau and then the American Academy in Rome, returning to Dallas in 1924. In the decade after his return, Williams began to visit and document the architecture of early Texas buildings, which led to both written and design formulations of Regionalist architecture.

O'Neil Ford, born in Pink Hill in 1905, was the son of a railroad engineer whose death left Ford the head of his family at age 11. A bond of crafts talent held the family together. His mother was a weaver, as is his sister; his younger brother Lynn was a craftsman whose wood carvings have always been a part of Ford's work. Ford likewise had taken an International Correspondence School course in drafting and briefly attended the Normal School (now North Texas State University) in Denton, but left after less than two years and sought out David Williams in 1926.

The architectural issue in Texas Regionalism was to respond to contemporary functional requirements with what

Stephen Fox has labeled "Regional cultural authenticity." As Williams himself observed, "... there is full proof that some of our grandfathers and most of our great-grandfathers possessed the refined taste and culture for which we have been searching abroad." These qualities were synthesized and given imagery through the surveys of Pioneer Texas buildings undertaken by Williams and Ford in a focus of some intensity from 1924 to 1928. Although both were talented draftsmen, Williams favored the camera and Ford the sketchpad. The images contained in Williams' photograph collections indicate less of a pure historicism than a process of observation which could lead to a more generalized borrowing. The photos often were worked over, with notes written directly on them; it is likely that they functioned as working sources. The images may also be seen as recurring themes, aspects looked at time and again. The translation from original sources to working model, not to mention the process of interaction between the two architects, may be observed in the fact that photographs by Williams bear sketches by Ford directly on the back, some Williams photographs were sketched by Ford, and once again translated by Williams into pen and ink.

The examples looked at centered around Fredericksburg and Castroville, as well as other towns such as Salado or Quili. What is relevant is that their visual attributes reflect what we might call a modern affinity toward simplicity—direct use of materials and a certain degree of abstraction in form. As Williams wrote in "An Indigenous Architecture," in 1928:

Their forebears have left for them an architectural art as beautiful in its purpose as anything that has yet been built . . . beautiful because they were simple and natural. It is better to throw away our habit of supposing everything beautiful in

UT-Austin architecture archives

UT-Austin architecture archives

Texas had a foreign origin, and to admit that these little houses are not French or Spanish or even English at all, but are natural, native Texas art suited to our climate and indigenous to our soil.

In a later article Williams declared:

We are discovering our traditions, our legends, our folk songs—and our native architecture. . . . Their style is modern, for it satisfies all the requirements of modern design and construction. It can be developed in perfect harmony with what is being done in modern architecture. . . .

The first phase of giving form to this sensibility might be called *Formal Regionalism*. That is, a direct heuristic connection was made with the Pioneer precedents, in an equation which also gave the early Regionalist designs an instantaneous pedigree. This use of direct borrowing was also appropriate in a conservative esthetic climate, representing as it did a reappraisal of form rather than its wholesale abandonment. Jerry Bywaters, a regional painter and personal friend of Williams and Ford (who designed two houses for Bywaters), observed, “. . . architecture, like language, is a continuous development, and . . . to advocate an architecture entirely cut off from the past is equivalent to advocating that we abandon English for Esperanto.”

Williams' McKie House in Corsicana (1929) embodies a certain classic refinement with both modern and Pioneer references—standing seam copper roof, screened porches, shutters, dormers and a modern emphasis of horizontality in projecting brick courses. The Warner Clark house in Dallas (1930) also combined old and new themes, particularly in its collection of details and handling of materials, while arcades facilitated cross ventilation. But it is with the Elbert Williams House in Dallas (1932) that Williams achieves the highest level of Formal Regionalism. Its visual antecedents are many, but the basic reference is Castrovilla, with the stone mass anchored by an opposing set of chimneys on the gable ends, specifically as in the Carle and Vance Houses. These are not simple quotations, but skilled reinterpretation to fit the specifics of a client. The Elbert Williams house also suggests an aspect of planning and orientation supportive of what might be called *Regionalist Functionalism*, as its dominant L-shape is oriented to catch the southeastern breezes and sited to pull these off the adjacent creek as a means of cooling.

Williams went to Washington after 1932 to join the Library of Congress Committee on the Historic American

Buildings Survey and over the next dozen years served in a variety of roles, being the director in 1936 of the Works Projects Division of the National Youth Administration. He remained in contact with O'Neil Ford, who after 1930 had his own practice. As an NYA director, Williams systematically revisited the sites of central Texas and had his beloved buildings documented. Fifty-five years old at the end of World War II, and slightly crippled from a war injury, Williams never resumed active practice, retiring to Louisiana.

It is in the work of his younger colleague, O'Neil Ford, that both the formal and functional aspects of Regionalism were developed, and because Ford was what Bywaters termed a “purist designer with modern inclinations,” an eventual merging with modernism was made possible. The Stephen Kahn House in Dallas (1932) shows functional distinctions of orientation in squared-off massing to the north and sheltering eaves over an open balcony on the South.

John Staub

In passing, it should be noted that even the work of essentially eclectic architects such as Houston's John Staub recognized that history and historical style were implicit in an analysis of the architectural problem. David Williams had given Staub a collection of his photographs, as well as a personally inscribed reprint copy of his article “Toward a Southwestern Architecture.” Staub himself had written:

Is it not wiser for us to seek inspiration in the architecture developed in our own climate with materials at hand and adjust it to the tastes and requirements of our day, rather than to force the adaptation of types derived in foreign environments under different climatic conditions?

This interpretation illustrated that Texas should have no single architectural character, for the humid Gulf Coast suggested a form Staub called “Latin Colonial,” derived from Louisiana sources and exemplified in Houston by his Junior League (now Brennan's Restaurant) building (1929) and the Bayou Club (1940), both of which also exhibit attributes of Regionalist Functionalism.

O'Neil Ford by the late 1930s had changed in his use of historical borrowing. When he was appointed project architect for the restoration of San Antonio La Villita in 1939, one of the first historic preservation projects in the United States, he wanted to avoid a sterile reconstruction and essentially failed to see the problem as one of historicism. In fact, Ford began to speak of

Williams' drawing of his McKie House in Corsicana, 1929.



Williams' drawing of his Clark House in Dallas, 1930.



Detail, Clark House.



Courtesy of Mrs. David R. Williams

Elbert Williams House, Dallas, 1932, by David Williams.

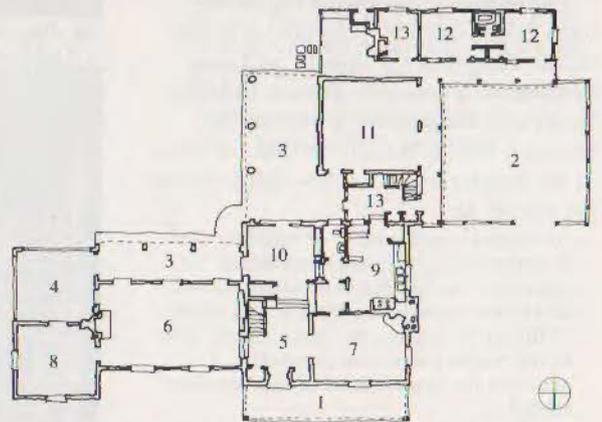


Doug Tomlinson



Bill Cox

Rear view, Elbert Williams House. L-shape catches breezes from adjacent creek.



Key to First Floor Plan: 1. Entry Terrace, 2. Motor Court, 3. Covered Porch, 4. Screen Porch, 5. Hall, 6. Living, 7. Dining, 8. Den, 9. Kitchen, 10. Breakfast, 11. Garage, 12. Servants' Rooms, 13. Utility, Laundry.

Note: Sketches and drawings by O'Neil Ford and Dave Williams courtesy of SMU Press (Southwest Review), which next year will publish a Williams biography by Muriel Quest McCarthy.

a new indigenous architecture.

The problem inherent in Formal Regionalism was observed by others as well. Buford Pickens of Tulane warned of "superficiality on the one hand, or sentimental fascination with archaeological forms on the other," maintaining that the architectural problem is "a contemporary and continuous one." Roscoe DeWitt of Dallas wrote in 1931:

But it is possible that the very principles which made this native architecture sound and suitable now threaten its capacity to endure. New conditions have intervened . . . imagine an office-building in early Texas.

O'Neil Ford himself contended:

The functionalist ideal is building that serves basic human purposes permanently . . . this is what we wanted to show Texans—that these houses were as modern when they were built as a skyscraper is today, as purposeful as a piston in a motor—machines to live in. . . A new style will be formulated by meeting the needs of today with the scientific developments of today.

By the end of the 1930s, Ford was moving his version of Regionalism away from the allusions of earlier work to a synthesis with modern architecture through Regionalist Functionalism. The Frank Murchison House in San Antonio of 1937 reflects such considerations as single-room-depth plans, orientation, control of openings, sun control and prevailing breezes. However, the use of lattices and triple-hung windows, and the handling of the entry door, are details in the manner of a Fredericksburg precedent of the 1850s.

The extent of borrowing was sometimes conditioned by program, as in the "Little Chapel in the Woods" at Texas Woman's University in Denton (1939), which was designed to be built by the National Youth Administration. A critic in the *Southwestern Review* characterized the chapel as:

an original, native style of building that is sometimes a little self-consciously "indigenous," an architecture which indeed takes into account the history and mode of life in the region, but owes a great deal to the modern stress on function . . . avoiding the mannerisms of the "modern" school.

San Jose Ranch on St. Joseph Island (1938) was designed as a low-lying box because of hurricanes and therefore exhibits closer affinities to the International Style. Lynn Ford actually constructed the house and was responsible for many of its details, such as louver screens—allowing through-ventilation of the bedrooms—reputed to be fabricated from driftwood found at the site.



Stephen Kahn House, Dallas, 1932, by O'Neil Ford and Joe Linz. Shaded porch and balcony on south elevation.



Frank Murchison House, San Antonio, 1937, by O'Neil Ford.



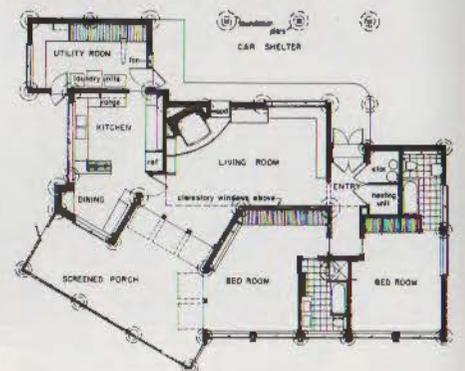
San Jose Ranch, St. Joseph Island, 1938, by O'Neil Ford.



Louvered walk in corridor of bedroom-wing, San Jose Ranch.



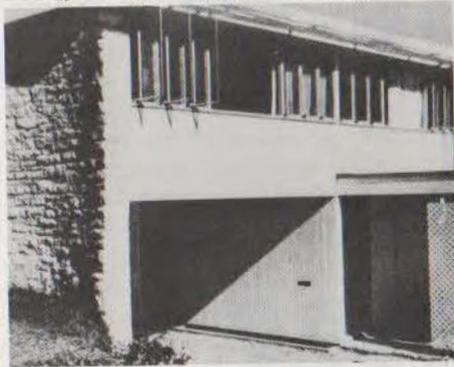
Little Chapel in the Woods, Denton, 1939, by O'Neil Ford and Arch Swank.



Plan, McNeel House, San Antonio, 1946, by Ford and Rogers.



ABOVE AND BELOW: Chester Nagel House, Austin, 1941, by Chester Nagel.



With the merging of the allusions of Formal Regionalism into the pragmatics of Regionalist Functionalism, the path to a modified International Style was all but complete. The International Style itself was undergoing change after 1930, characterized by William Jordy as an "... adaptation of the Style to normative needs and desires rather than the forging of an *avant-garde* image. ..." He observes that historical values and traditions endowed modern architectural form with "denser meanings," recognizing the importance of traditional materials and regional traditions, but also warns of "... those who would 'humanize' modern architecture by redwood and barbecue pits." Regionalism could become a reversion to nostalgia which would "... denigrate a heroic tradition." Therefore he calls for a sensibility "... not edged with residual prettiness and sentimentality" but derived from a "tougher vision."

Chester Nagel

The narrow gap between Regionalism and a transformed Modernism may be seen in the design of Chester Nagel, a student of Gropius, for his own house in Austin (1941), which evidences both the principles of his teacher and the degree to which they already had been altered in the American context. The house is organized on its site and in plan according to the best sensibilities of Regionalist Functionalism; overhangs dominate the

southern orientation, while the north face is rendered as a clipped-off box. Its detail expression includes both the shapes of the International Style and references to the Texas vernacular. By 1941, however, this seemed a logical synthesis and Nagel evidenced this philosophical integration when he wrote, "Beauty was sought in its true and natural forms, not borrowed, not imposed."

O'Neil Ford spent World War II in the United States Army Air Force, but resumed practice upon his return. A work of 1946, the William D. McNeel House in San Antonio by Ford and Rogers, represents the extent to which Ford's design work had adopted Modern trends while translating these in the sensibility of Regionalist Functionalism. Like Williams, Ford recalled "the old German towns near San Antonio" but maintained that "few architects have made any effort to move toward a comparably progressive architecture of and for today.

... Instead, there has arisen a new tradition that is generally characterized by 'peanut-brittle rockwork.' ... To this end, a trivialization of Regionalism may have been a contributing factor.

Reversion to nostalgia, misinterpretation through trivialization and reduction to the *kitsch* object were inherent problems with Formal Regionalism. The principles of Regionalist Functionalism, moreover, were often more elusive to codification and recognition as new type solutions. The use of obvious references was unable to sustain itself, and Regionalism became a transitional phase of formal evolution whose issues remain as yet to be successfully reconciled. The period of Texas Regionalism from 1925 to 1945 was inevitably backward-looking and somewhat reactionary, reflecting, according to Jordy, "... the confrontation between a dying rurality of the individual family farm and the small isolated village and emergent technological and institutional change. ..." In the best work, however, the historic borrowings of Regionalism served as a decisive element, through an interest in "first principles," which provided the necessary cultural resonance and ideological conservatism to facilitate Modern Architecture's ultimate acceptance in the Texas context. It is both this appeal and this dilemma which remain with us.

Peter Papademetriou teaches at the Rice University School of Architecture and is a contributor to Progressive Architecture and Texas Architect.

Selected Sources

- Barr, Alfred, et al. "What's Happening to Modern Architecture?" *Museum of Modern Art Bulletin*, Spring, 1948, p. 8.
- Bywaters, Jerry. "More About Southwestern Architecture." *Southwest Review*, Vol. 18, No. 3 (Spring, 1933), pp. 234-264.
- DeWitt, Roscoe. "After Indigenous Architecture, What?" *Southwest Review*, Vol. 16, No. 3 (April, 1931), pp. 314-324.
- Ford, O'Neil. "Organic Building" (Part Two of "Toward a New Architecture"). *Southwest Review*, Vol. 17, No. 2 (January, 1932), pp. 218-229.
- Heller, Nancy and Williams, Julia. *The Regionalists*. New York: Watson-Guptill, 1976.
- Hitchcock, Henry-Russell. "American Architecture in the Early Sixties." *Zodiac 10*, 1962, p. 7.
- Jordy, William H. "Humanism in Contemporary Architecture: Tough-and Tender-Minded." *Journal of Architectural Education*, Vol. 15, No. 2 (Summer, 1960), p. 5.
- Jordy, William H. "The International Style in the 1930's." *Journal of the Society of Architectural Historians*, Vol. 24, No. 1 (March, 1965), p. 12.
- Jordy, William H. "Four Approaches to Regionalism in the 1930's." In Luedtke, Luther (ed.), *Study of American Culture—Contemporary Conflict*, Deland, Florida: Everett Edwards, 1978, p. 20.
- Pickens, Buford. "Regional Possibilities in Design and Construction." *Journal of Architectural Education*, Vol. 5, No. 4 (Winter, 1949).
- Staub, John F. "Latin Colonial Architecture in the Southwest." *Civics for Houston*, Vol. 1, No. 2 (February, 1928), p. 6.
- Stirling, James. "Regionalism and Modern Architecture." *Architects' Yearbook 8*, London: Paul Elek, 1957, p. 62.
- Rudolph, Paul. "Regionalism in Architecture." *Perspecta 4, Yale Architectural Journal*, New Haven, 1957, pp. 13-19.
- Williams, David R. "An Indigenous Architecture." *Southwest Review*, Vol. 14, No. 4 (October, 1928), pp. 60-74.
- Williams, David R. "Toward a Southwestern Architecture." *Southwest Review*, Vol. 16, No. 3 (April, 1931), pp. 301-313.

BUILD IT FOR KEEPS WITH MASONRY.®

When you see this sign, you know you're getting the very best in masonry craftsmanship. This bold symbol is a new way for masonry contractors with union craftsmen to identify themselves. And, it's a sure way to say that you're getting the finest, best trained craftsmen in the construction industry.

In the Houston/Galveston area, masonry craftsmen are often the only union craft on a construction site. That's because masonry unions are known for their skill, their ability to produce, and their cooperation with management . . . in research, apprentice training, and industry development.



Open shop general contractors often choose union masonry subcontractors because they know the quality and competitiveness they can expect.

When you're building for keeps, look for this sign. It means you're getting the finest craftsmanship and the finest materials. Masonry construction saves time and money as the building goes up and keeps on saving through low maintenance, energy efficiency, and durability. For beauty that lasts, build with masonry.

 **Masonry Institute
Houston-Galveston**

Halbouty Center, 5100 Westheimer
Houston, Texas 77056
(713) 629-6024

LOOK FOR THE SIGN OF A MASONRY PRO.®
NOBODY BUILDS LIKE UNION CRAFTSMEN AND CONTRACTORS.®

Assorted Manifestations

Regionalism, like Post-Modernism or Inclusivism or Formalism, is one of the popular "isms" currently being tossed about within architectural circles. Yet it is a somewhat ambiguous term which deserves examination within the context of Texas architecture.

Certain criteria are commonly associated with the label: sensitivity to climate, use of indigenous materials and building techniques, allusion to historic form and local tradition, comfortable scale and clarity of structure. But regional architecture meets these criteria to varying degrees. And its form varies widely. It is helpful, then, to think of Regionalism not as a style, but as a sensibility. What are its contemporary manifestations? They include but go far beyond the custom ranch house of limestone and cedar, with sloping roof and screened-in porch. That is the point of the adjacent collage, and of the following series of articles.

KEY: 1. McCormick Country House, by W. Irving Phillips, Jr., Houston; 2. Pro Shop, Horseshoe Bay Resort, by The Architects Partnership, Dallas; 3. Armand Bayou Interpretive Building, Houston, by The Office of Pierce Goodwin Alexander, Houston; 4. House One, Lost Creek Development, Fort Worth, by William S. Austin and R. B. Ferrier, Arlington; 5. Residence on Mandalay, San Antonio, by Morris & McDonald, San Antonio; 6. house under construction in Austin, by Hal Box, FAIA, Austin; 7. Richards Drilling Company Office Building, Bay City, by John Perry Associates, Houston; 8. San Antonio Savings Association, San Antonio, by Hellmuth, Obata & Kassabaum, Dallas; 9. Patterson Residence, Midland, by Patterson/Yowell, Midland.



1.



2.

Richard Payne



3.



5.

Craig Kuhner



4.



6.



7.

Richard Payne



8.



9.



Any serious consideration of Regionalism eventually leads to the realization that there is broad latitude within that guiding philosophy we have labeled the "regional sensibility." In other words, Regional architecture in Texas doesn't all look alike. A basic reason is that, even within "the Texas region," stimuli vary drastically within different locales. But another variable affecting architectural form is the process of assimilating, filtering and interpreting regional influences. As in any art, some architectural interpretations are more literal than others. Two Texas campuses—one in El Paso, the other in San Antonio—serve as instructive examples.

Transmountain Campus, El Paso Community College

Located on 144 acres of raw desert at the foot of the Franklin Mountains, El Paso Community College's Transmountain Campus is the product of a patently regional design approach—a direct response to geography, climate, culture and immediate context.

Architects Fouts Langford Gomez Moore (now Fouts Gomez Moore) of El Paso addressed the college's need to be in

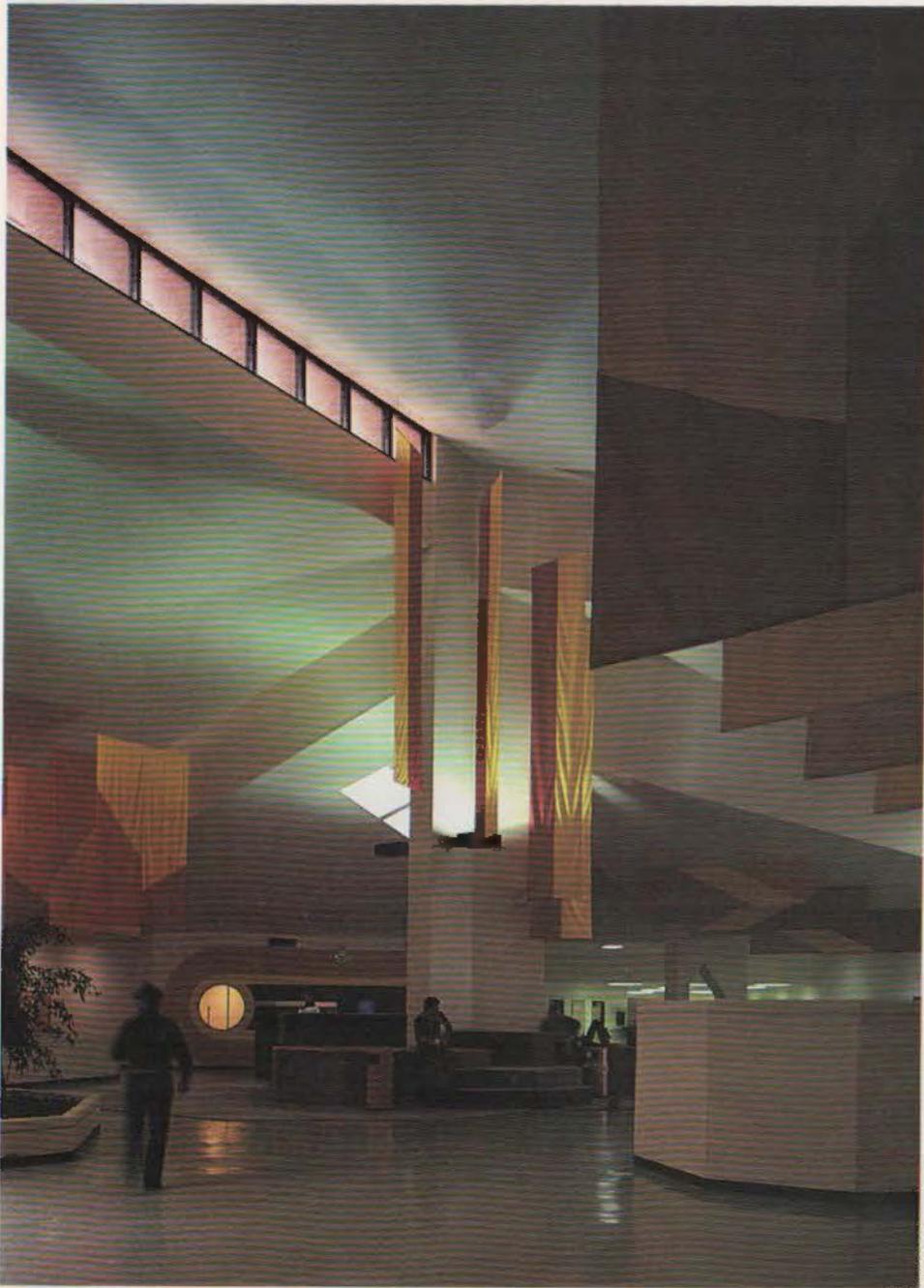
operation quickly by moving a phase-one grouping of portable buildings on site before the main facility was under way. Some 14 portable classrooms were placed in a casually arranged cluster for immediate use and were provided the same red metal roofing and stucco finish as specified for the primary campus building. The informality and small scale of this village-like cluster have made it a popular area of the campus; indeed, there was even some initial student resentment toward the large facility going up around it.

The form of the main campus building is an obvious allusion to the mountain range in whose shadow it rests. A site-hugging, winding spine—the Student Central—shifts with the terrain and serves as the circulation artery for the several instructional, administrative and service facility clusters grafted on at each end and along either side. Dramatically sloping and angular roof forms echo the jagged peaks nearby.

Inside, the regional Mexican influence is reflected in the use of bright colors for wall graphics and banners which, combined with a prevailing sense of free

movement and interaction, create an air reminiscent of the Mexican *mercado*. The rough-textured stucco exterior is compatible with the rugged surrounds and, topped with red metal roofs, the complex conforms convincingly to the familiar adobe and clay tile imagery of Southwestern architecture.

Orientation and fenestration throughout the campus are sensitive both to views and climate control. Windows are operable for natural ventilation under optimum conditions. Vertical fins for reduction of heat loads, as well as a proliferation of trellises and sheltered outdoor courts, further acknowledge the climatic conditions of the desert setting. Careful cultivation of existing and newly installed native plant life has helped soften the buildings' intrusion on the natural terrain. And the use of rocks from the site for berms and retaining walls goes one step further toward helping the campus meet what is perhaps the most basic criterion of regional architecture—it looks as if it belongs.



LEFT: Brightly colored graphics and banners reflect the local Mexican influence.



Aerial view shows cluster of portables at right.



Vertical fins and deep recesses reduce heat load.

Architects: Fouts Langford Gomez Moore, El Paso
Consultants: John Morrison (structural), Allison Engineering, Albuquerque (mechanical), Robert Borunda (electrical), Robert Anderson (interiors), Tito Garcia (landscaping), Ray Laird (food services), Tadlock Associates (educational).
Contractor: Wally Sheid, Inc.; Urban General Contractors, Inc.; John R. Lavis.



Berms and walls utilize rocks from the site.

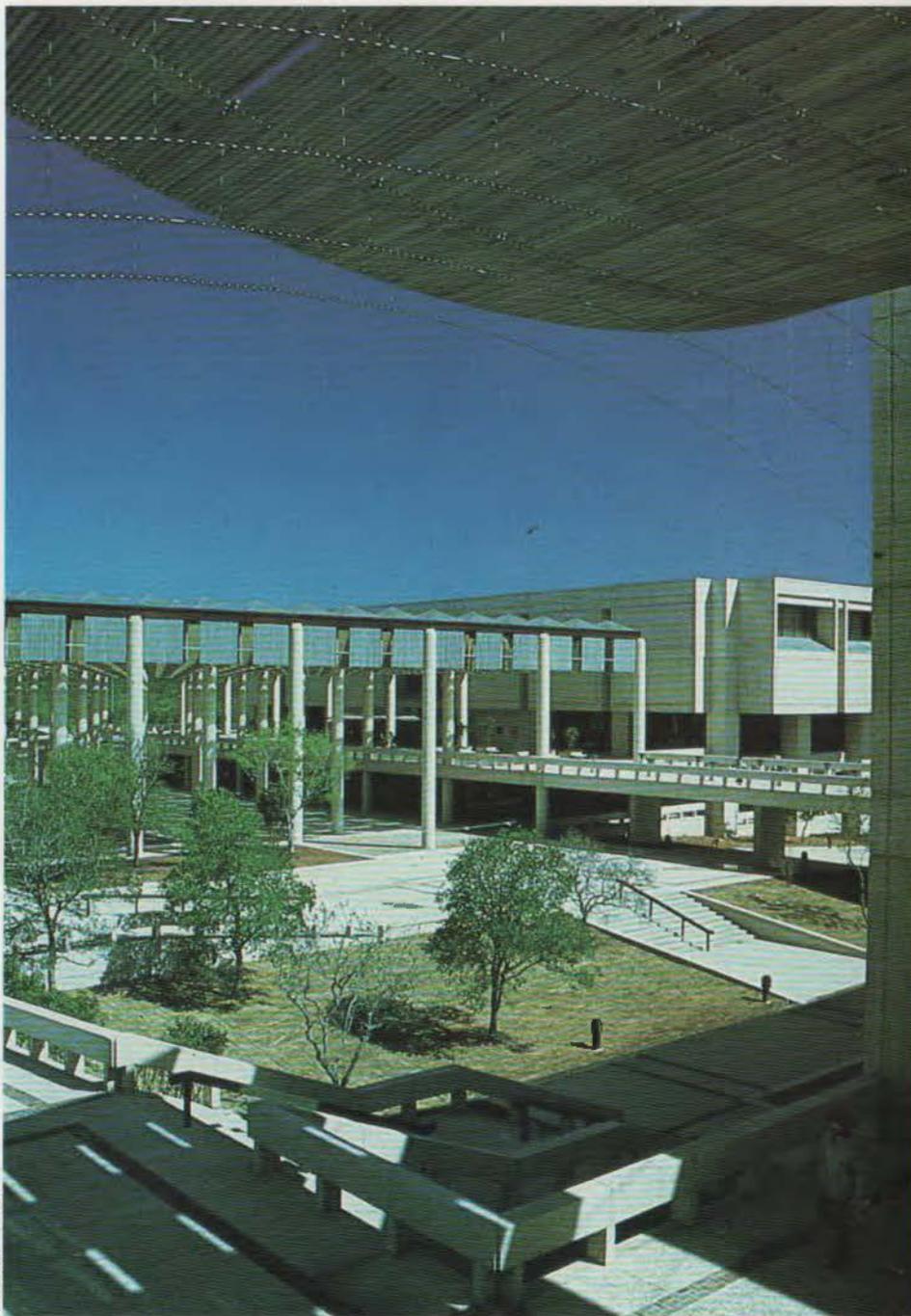
New Campus, University of Texas at San Antonio

In terms of basic form, the new campus of the University of Texas at San Antonio is a collection of rather plain, boxy buildings drawn straightway from amidst the strongest currents of mainstream American architecture. But through pervasive manifestations of a regional sensibility, the campus has been humanized and enriched, the commonplace transcended—all without a trace of quaintness or sentimentality.

Once one has penetrated the main campus complex, the regional cues begin to assert themselves. The architects, a joint venture of Ford Powell & Carson and Bartlett Cocke & Associates (now Chumney, Jones and Kell), addressed sun control through deeply recessed fenestration and a system of cable-hung cedar trellises which shade pedestrianways. The central plaza around which the individual buildings are organized is shaded by the "sombriilla," a large grid of hanging wood "sticks" which moderates the harsh light from 40 feet overhead. As for materials, warmth is provided through the use of wood on various walls and ceilings. Large (custom-scaled) brick pavers are used for interior walking surfaces and for patterns within outdoor open areas. The dominant material is a warm-tone cement specially fired to achieve a color acknowledging the limestone escarpment from which the campus rises. Other regional manifestations include the prevalence of shaded courts and native plants, the insertion of a fountain and pool within the plaza, and the use of handcrafted light fixtures within skylit circulation corridors.

It is important to observe, however, that such regional "cues" can fail to be convincing—can become mere accents—unless they are derived from a larger concept or underlying idea. In the case of the UTSA campus, the regional "touches" are all pieces of one campus fabric. The overall concept—an interconnected complex of similar buildings arranged around a square—was influenced by a centuries-old Spanish edict, the Laws of the Indies. Issued in 1573 by Philip II, the Laws established uniform standards and procedures for the planning of new towns and consequently influenced the form of many Spanish and Mexican settlements in North America. True to the spirit of the Laws, the campus scheme avoids individual monuments, making all structures somewhat

View to plaza from shaded vantage point.



Balthazar Korab

uniform in deference to the beauty of the whole and in stark contrast to the traditional practice of providing each academic discipline its own isolated sanctuary on a sumptuous mall. Also drawn from the Laws is the counterclockwise shift of the campus axis away from a true north-south orientation so as to ensure that, in winter, each elevation receives sunlight for at least part of the day—preventing perpetual "darkness" for certain walls and courtyards.

The fact that the campus plan represents the appropriation of a relatively

obscure cultural tradition has little significance, in and of itself, except as a footnote. But it is important as the reflection of an attitude—a sensibility—which holds that certain values are timeless, and that the past can be drawn upon as a vast source of enrichment for today.

—Larry Paul Fuller

Rick Gardner



Skylit galleria with hand-crafted fixtures.

Rick Gardner



Sombrilla moderates light falling on plaza.

Rick Gardner

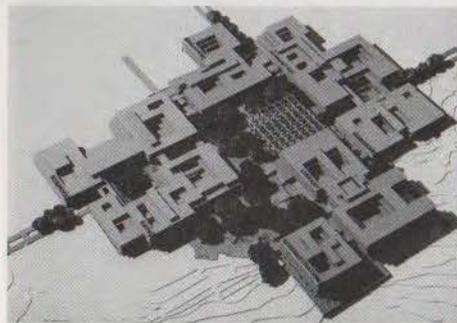


Courts provide shade, admit light into buildings.

Cable-hung wood trellises shade pedestrianways.



Rick Gardner



Architects: Ford Powell & Carson and Bartlett Cocke & Associates
Consultants: Feigenspan & Pinnell (structural), K. M. Ng & Associates, Inc. (site work engineers), William E. Wallis & Associates (mechanical), Buckley & Associates (electrical).
Contractor: T. C. Bateson, Inc., Dallas

Fairway Plaza, Dallas

Project architect Max Levy and firm principal Bud Oglesby, of The Oglesby Group in Dallas, strolled around the building site four years ago with owner and developer Ben Carpenter. "I like these trees," Carpenter told them, waving a hand out toward a stand of mesquite on the west and south sides of the site, "and I want you to save them."

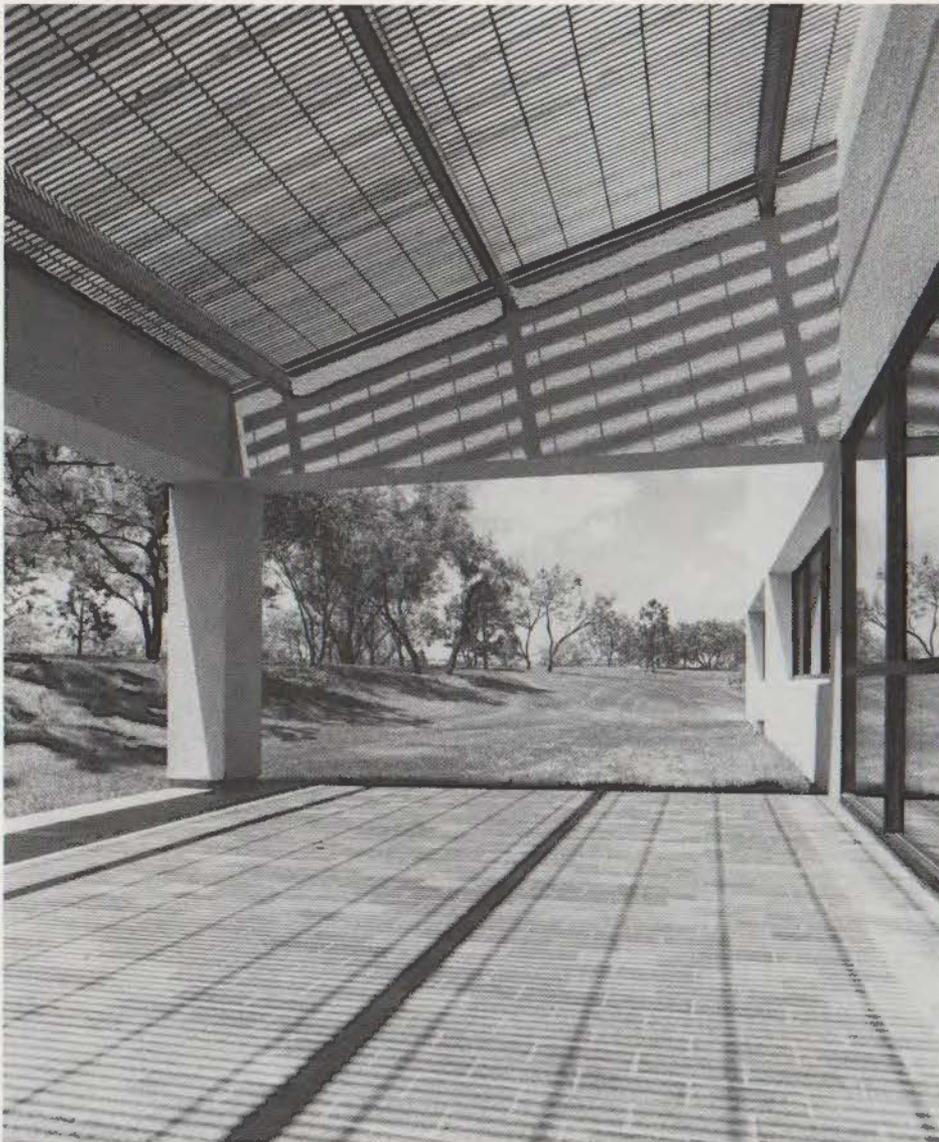
Architects attempted to do more than that with Fairway Plaza, two speculative office buildings next to a golf course at the Las Colinas "planned community" near Dallas (see *Texas Architect*, Nov./Dec. 1980). Levy says the mesquite became the "enlivening design resource" for a project that just wanted to be, as most spec office buildings do, "just another box." Instead of clearcutting the mesquite, architects "embroidered" it into the design scheme, picking up on the tree's distinctively delicate branches and leaves with cedar trellises, which project not only delicate shadow patterns but also a certain imagery which Levy feels is at the heart of contemporary regional design.

"Once Regionalism was very tangible," Levy says, "when your survival depended on it. Now it is more of an abstract issue, almost ephemeral."

Levy believes that a certain imagery of the Texas region—slanted shed roofs, the play of harsh sunlight through filtering foliage, the front porch comfort of shade and breeze—engenders an association in the user's mind with how things are supposed to look and feel rather than how they are supposed to work. In spite of a necessary move away from *total* reliance on mechanical systems, Levy says, architects still remain free to design buildings that can be built and used anywhere. Architecture becomes regional, according to Levy, when it reflects the imagery of its place.

In the case of Fairway Plaza, Levy says, the shed roofs read "shelter," the recessed windows "shade," the trellises "shadow" and "breeze." "All these things give life and locality to a building that may begin only as an economic equation."

Which was essentially how Fairway Plaza was conceived. Both buildings began as little more than long boxes, together providing a total of 80,000 square feet of lease space. The primary design intent was to maximize lease space and floor-area efficiency. But the buildings soon became more than mere economic equations with the addition of



View from trellis-covered terrace.



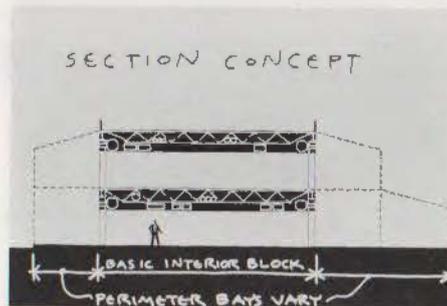


perimeter bays hung like saddlebags from each side of the box. Their sloping shed roofs are of standing-seam metal, with cedar trellises over glass areas where the glazing extends from floor to ceiling. The sloping roof motif is repeated on the flat roof of the box by "sheds" covering the conventional mechanical equipment, to shade as well as hide it when a high-rise goes up nearby. Recessed windows are of tinted glass, and the exterior finish is stucco.

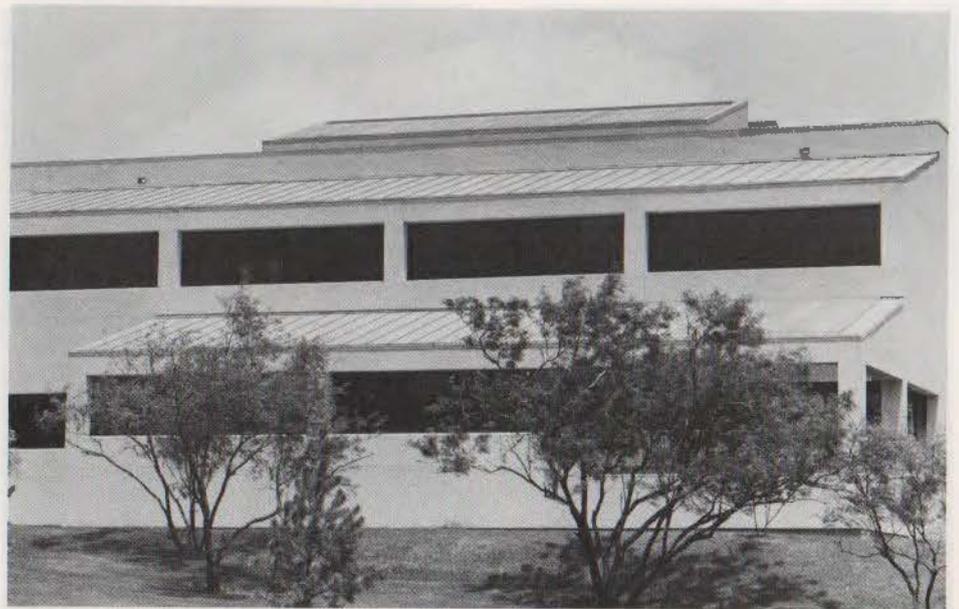
Levy says the project's primary feature, however, is the "lazer-like" quality of the shadow patterns cast by the mesquite trees, the trellises and the perimeter bay overhangs. Playing off the mesquite's delicate, mobile features, Fairway Plaza is designed to evoke the image of a "shady, breezy refuge" on an otherwise indelicate prairie panorama.

"Regionalism is now more a matter of pleasure than of survival," Levy says, "a matter of the mind and the heart and the eye. Those are the issues that people have clung to throughout history, and I think they're still worth clinging to, without denying the existence of technology. It's all that abstract, invisible stuff that's so fascinating. It's a tiny piece of that abstract imagery that we tried to layer onto Fairway Plaza, over the box."

—Michael McCullar



Architects: The Oglesby Group, Dallas
Consultants: Datum Engineers, Dallas (structural); PMI, Dallas (mechanical, electrical, plumbing)
General Contractor: Crockett Construction Company, Dallas
Owner: Southland Investment Properties, Dallas



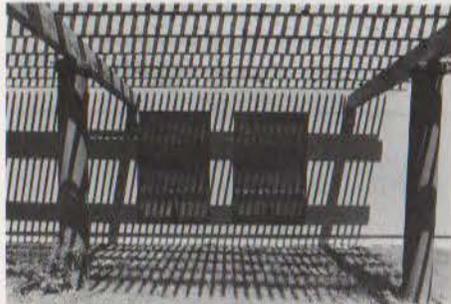
View of Fairway building from golf course showing rooftop "sheds."

South Austin Multipurpose Center, Austin

Photography by Rick Patrick



Main entry arcade of multipurpose building on east side of creek.



Light and shadow on northeast wall.



Southeast corner of east building.



Central mall space.

The South Austin Multipurpose Center is not Spanish Colonial Revival by design, says Austin architect Sinclair Black, who worked with the Austin firms Villalva-Cotera and Chartier Newton on the project. The red tile roof is actually more Japanese than Mexican, he says, and the tile sewer-pipe columns, wood frame and stucco finish were chosen more for low cost and low maintenance than stylistic expression.

As far as Black is concerned, if there is anything regional about this two-building complex, nestled in a liveoak grove along East Bouldin Creek, it's the buildings' direct and fundamental response to sun, site, context and program. "You don't begin with style," Black says, "you end with style." It is the inevitable result of the successful coming together of form, materials, scale, and color in response to a particular setting and function, he says. "When you talk about Regionalism in terms of style, you inevitably get into an eighth-generation regurgitation of somebody's myth, and it has nothing to do with the original basis for why things were that way to begin with."

The South Austin Multipurpose Center, says Black, is the way it is not because of any preconceived notion of regional style but because of its given premises, which include a site bisected by a tree-

covered creek in hot-humid Austin; a neighborhood setting consisting mainly of small houses and Mexican-American residents; and a program calling for providing such community services as day care, health care and arts and crafts.

The center consists of two buildings on either side of the creek, connected by a pedestrian bridge. The larger 12,000-square-foot building on the east side, heavily shaded by liveoaks, features a baffle system on the west wall to shade floor-to-ceiling glass from the western sun. Windows are actually sliding glass doors, operable for ventilation. (Site restrictions forced the buildings to be oriented east and west, rather than the optimum north and south.) Trellises over entryways spatter a latticework of light and shadow onto stucco walls and concrete walkways.

The building form is designed to be "large and sheltering," high in the center to accommodate a central mall space inside and low at the edges to afford human scale. Soffits and ceilings of exposed yellow pine highlight the arcade, portico, kiosk and reading room, and barrel vault skylights illuminate the interior mall during the day.

Black says he made no attempt to evoke associations in the user's mind through architectural allusion. To do so is to create little more than "an exterior stage set," he says. What counts to Black is clarity of expression and function, and steering clear of what he calls "Nouveau Regionalism," which is "simply a matter of doing what so-in-so in Maine did when he was copying what's-his-name in California when he was trying to do a Texas barn, without any understanding of where that barn came from. Or, worse than that, without even caring where it came from."

—Michael McCullar

Architects: Villalva-Cotera, Architects, Austin; Sinclair Black, Austin; Chartier Newton, Architect, Austin

Consultants: Jose I. Guerra, Austin (structural engineering); George Maxwell, Austin (mechanical engineering)

General Contractor: Ricks Construction Company, Austin

Owner: City of Austin



Beneath trellis looking west toward clinic across pedestrian bridge.

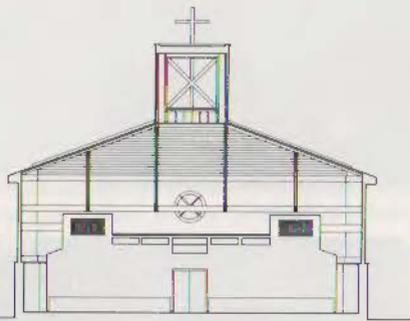
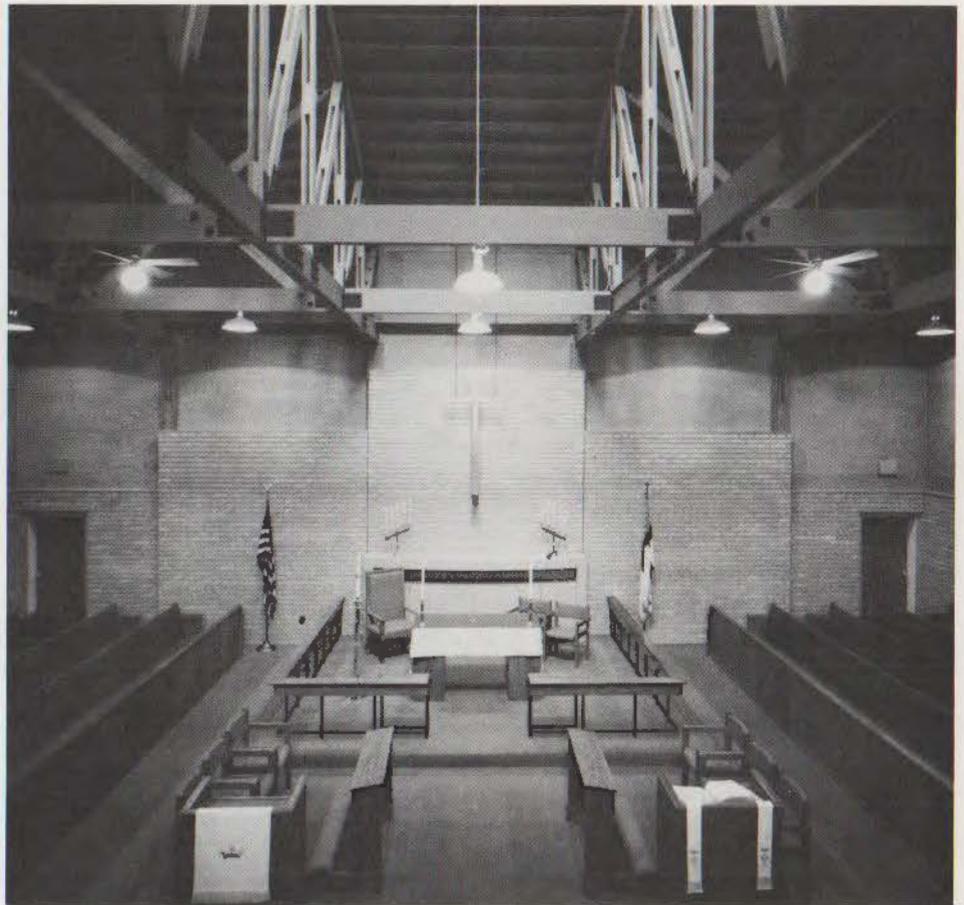
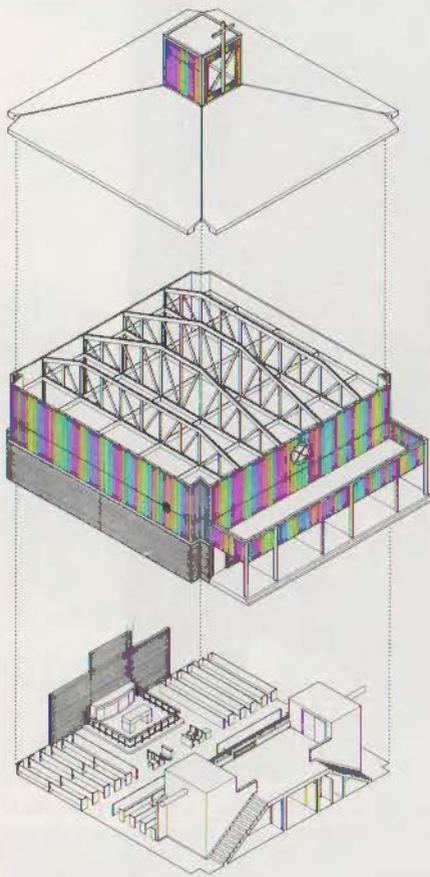


Portico on west side clinic.

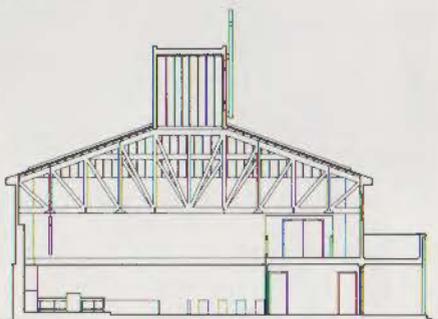


East building from pedestrian bridge.

Church of the Good Shepherd, Friendswood



Section.



Section.

In a green field at the edge of Friendswood, near Houston, the Episcopal Church of the Good Shepherd stands in persuasive opposition to gilded lavishness and vainglorious monumentality. Of modest scale and countenance, the church is an exercise in straightforward simplicity. Yet, like most of the work of Houston architect William T. Cannady, the building has been enriched by metaphor, allusion and multiple meaning. It is at once a response to its suburban setting, to Texas' rural heritage, and to the classicism that long has been revered in religious architecture.

In a sense, the church conveys a distinct "feel" of the suburbs, derived not from its form so much as from its scale and the components from which it was built. The small structure—actually a new sanctuary added to an existing church complex—seems at home in its neighborhood of single-family dwellings. In fact, it is easy to imagine that, during construction, building supply trucks delivered the same materials for the church as for tract houses going up nearby—composition shingles, cedar siding, and brick for a nine-foot high veneer inside and out.

The prevailing associations evoked by



the building's form, however, are more broadly regional. Simple geometry and massing creates images of agricultural buildings and of early Texas meeting halls. This is the village gathering place, where a sense of community and "family-ness" can be felt and reinforced. Inside, the seating plan enhances the feeling of



intimacy by placing the worshipers on three sides and the liturgical activities at the center. Above the nine-foot high band of brick, the walls are of lightly stained plywood, creating a certain warmth that sheetrock would not provide. Overhead, a straightforward system of exposed wood trusses complements the regional flavor and allows one to experience the total interior volume, which is penetrated by natural light from the light well atop the roof. So as to contain all functions within one expressive form, a kind of building-within-a-building was created just inside the main entrance to accommodate sacristy and choir and to house restrooms and mechanical systems.

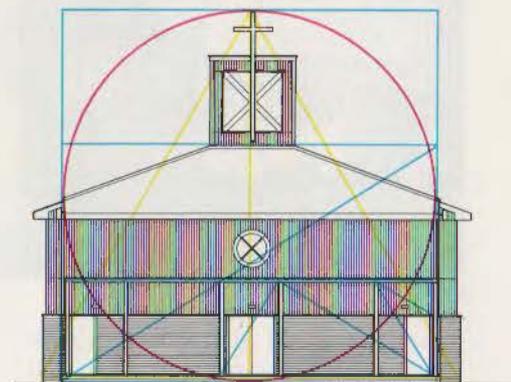
Endowing the pristine box with a covered "porch" can be viewed as a regional touch. Similarly, a walkway connecting the new sanctuary to the existing complex was covered to provide shade and shelter. The former sanctuary was shorn of its soaring steeple and the whole existing complex was "painted out" to become a backdrop for the new meeting place.

On yet another level, Cannady's design can be appreciated for its integration of classical elements drawn from religious

tradition. In plan, the "box" actually takes the symbolic form of a shortened Greek cross. Another symbolic gesture occurs as the brick lining the interior walls shifts in configuration so as to form a kind of triptych behind the altar. And the front facade has proportions and rhythms derived from Renaissance churches. Indeed, minor adjustments were made during the schematic design phase to reflect classical proportion in the form of the circle, the square and the golden triangle. The A-B-A spacing of the front loggia replaced an earlier even spacing of bays and the cross was shortened six inches so that the distance from ground to tip of cross would equal the width of each projecting facade. Such gestures toward the classical, though subtle in visual impact, constitute an acknowledgement of religious tradition which—quite appropriately—imbues the building with higher meaning.

—Larry Paul Fuller

Architect: Wm. T. Cannady & Associates, Houston
Consultants: Intefield Engineers
General Contractor: Tell-Kirk Construction Co.

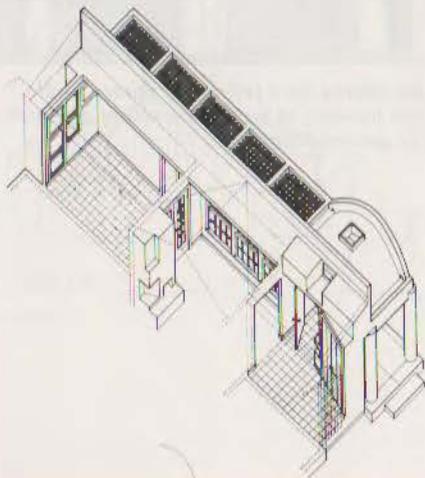


Regulating lines reflect the square, circle and triangle, as well as a series of diminishing golden triangles.

Photography by Paul Hester



Original front facade.



Closet unit in entry serves somewhat like a freestanding piece of furniture. Mail falls on its own special ledge at left. Light is admitted through clerestory above and through glass block wall.



View from den through living room to entry. Lighting soffit unifies the three spaces.

Davis House Addition, Houston

Through a process of what architect Peter Papademetriou has termed a "modest intervention in suburbia," a post-1950 Houston "ranchburger" has been endowed with a fresh image and a new level of livability. Labeled by the owners as the ugliest house on the block, the original structure was fronted by a three-window living room with a visually weak gable and two earlier additions—an ill-proportioned screened porch and an inadequate entry. Roof drainage problems, associated with the earlier additions required solving, and the owners also desired better accessibility and more usable space, as well as an upgraded residential image. A major constraint was that no interior space could extend forward of the face of the existing living room.

The solution responds to the fact that, in contrast to the heavily trafficked street and irregularly shaped lot at the rear, the front yard is quiet and faces a small park formed by the conjunction of two streets in opposing grids. Utilizing existing slabs, the entry and screened porch were enclosed, and a semi-open space—permissible under the building code—was extended across the front facade in the form of a continuous verandah/arbor which serves as a kind of outdoor room for Houston's semi-tropical climate. A series of overscaled columns establishes an orderly sequence of exterior bays, which is broken by the special treatment of the entrance. The newly formed sequence of three interior rooms—entry space, living room, and den—is given continuity by a lighting soffit which extends through each space. A prevailing range of colors including cream, peach and plum is derived from the Saltillo tile selected for floors of the entry and den.

Although the appellation "Post-Modern" perhaps seems more apt, it is not unreasonable to examine this project in the context of Regionalism. The Spanish motif is deliberately overstated—a candid exploration of images which are conventionally understood. Yet these formal allusions have a sound functional basis as well. The arbor provides a sheltered socializing space as well as a much-needed source of relief from summer heat loads on the front (south) exposure; inside, the sombrero effect ameliorates the glare, enhancing both the view to the outside and the overall ambience of the rooms. The one-foot-four-inch exterior columns are not overscaled simply for visual impact; they are *huggable*, and their heft also provides a greater sense of



View from driveway shows owner's usual approach.



FAR LEFT: View through verandah toward entry. LEFT: Oculus highlights entry at night. Niche displays plants and art objects.

enclosure.

The vaulted, skylit entry porch not only celebrates the rite of entry, but keeps rain from overhead and admits light through a clerestory window above the front door. The flared oculus, a form descended from the San Antonio missions, reflects a ring of light denoting the entry at night. And the side elevation of the verandah has its own formal portal, which acknowledges the *real* way the house is normally entered—from the family car parked in the driveway.

Other seemingly mundane, real-life considerations have been elevated into larger ideas. The trellis provides a place to hang pot plants. The cat has its own

ledge above the door. The mail no longer falls on the floor but onto a special shelf beneath the slot. And that favored piece of sculpture from Philadelphia now has its own niche. The architecture does not suffer from the fact that people use it, which is just as it should be with any modest intervention.—Larry Paul Fuller

Architects: Lonnecker + Papademetriou
Construction: Danny Kirkpatrick
Note: the remodelling of the Davis residence was one of four winning projects cited in the 1981 residential design awards program of the Houston Chapter AIA and Houston Home/Garden Magazine.

Professional Model Materials



PROFESSIONAL MODEL MATERIALS is a long awaited solution to a problem facing many Texas Architects over the past years. As client demand for more and more professional model presentations has increased, the demand for a local supply house for model materials has increased also. Professional Model Materials features a complete line of landscape materials and trees, cars, trucks and people, raw materials, plastics, adhesives, scoring tools, drills, knives, chipboard, cardboard and professional quality hot wire foam cutting machines.

Pictured above is the model of the Las Colinas Inn and Conference Center and the Las Colinas Sports Club developed by Southland Real Estate Resources, Inc., and designed by Architect Harwood K. Smith & Partners in Dallas, Texas. All materials, from the brick veneer to the raw plexiglass, landscape materials, ground foam, glues, adhesives and paints were furnished through Professional Model Materials. The presentation of the Inn and Sport Center is highlighted by 1300 hand-made trees of various sizes, styles and configurations.

While we have immediate stock of a large quantity and variety of trees, special orders of palm trees, pine trees or oak trees of varying sizes and types are available at a quantity discount. Please call or write to request any specific information you might need about materials. We would also like your name on our mailing list for our 1981 catalogue. Houston Architects will find our location convenient. For other Texas Architects our materials can be shipped immediately or expedited overnight at a slight additional charge.

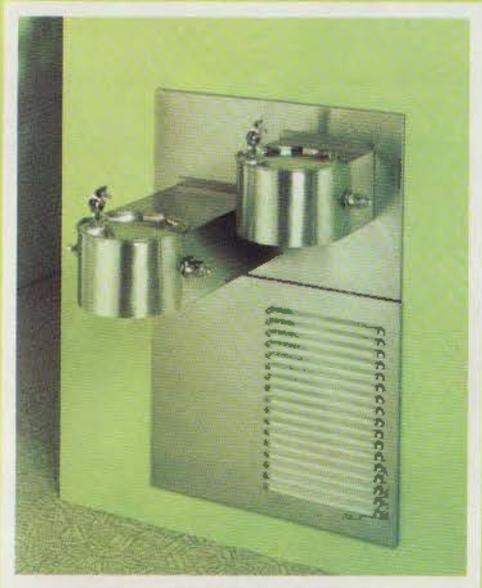


Professional Model Materials

General Offices & Manufacturing: P.O. Box 631 • Montgomery, Texas 77356 • (713) 597-4614

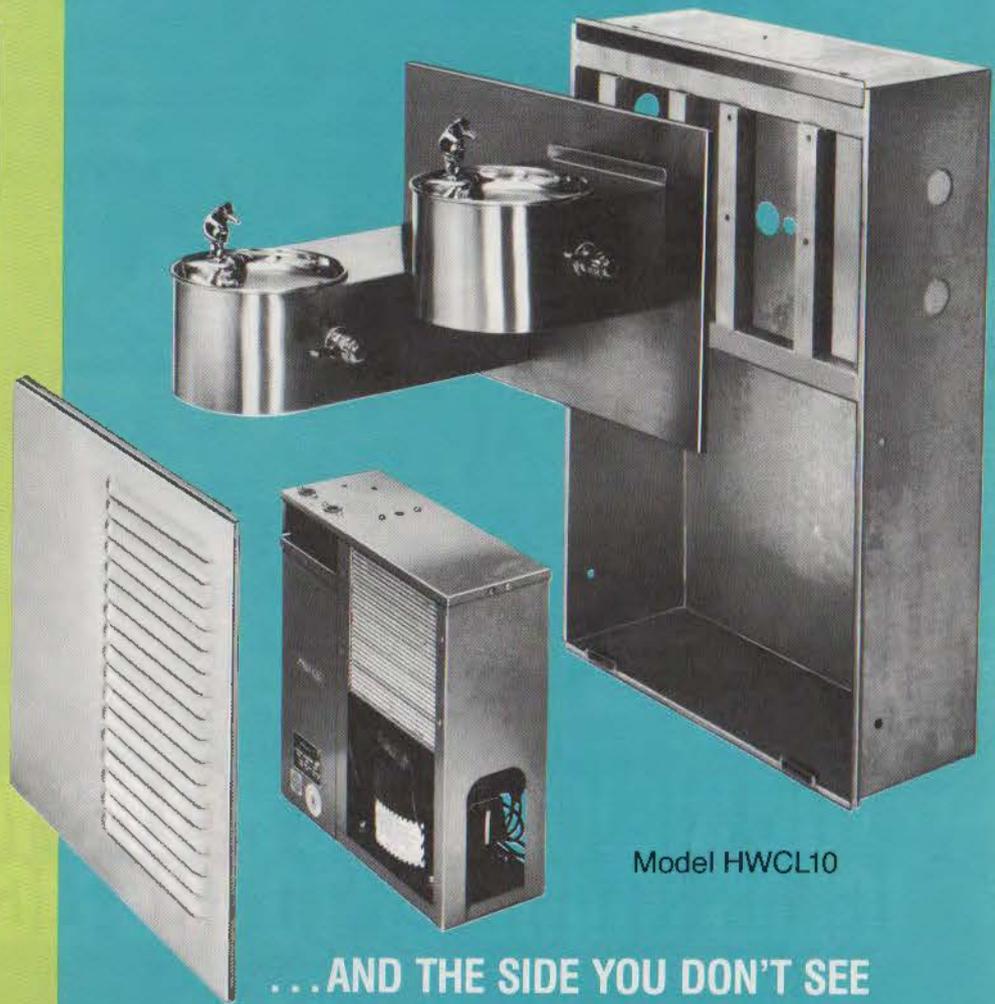
Retail Sales: 1177 West Loop South • Suite 1480 • Houston, Texas 77027 • (713) 621-9329

There are 2 sides to every fountain



THE SIDE YOU SEE

- Chrome-plated bubblers
- Circular stainless steel receptors
- Self-closing lever valve handles
- Extended receptor for wheelchair access
- Stainless steel backplate and louvered grille



Model HWCL10

...AND THE SIDE YOU DON'T SEE

- Angle steel support struts
- Steel mounting box
- Automatic stream control
- Vandal-resistant bottom plates
- 9.5 gallon per hour chiller with 1/4 hp compressor

At Haws we make the side you see stylish, strong and practical. We put that same quality workmanship in where you don't see it, too, because we know the hidden features pay off in performance. Look at the HWCL10. You don't see the steel mounting box with angle steel struts that provide added support and strength. You don't see the automatic stream control that keeps the flow arched and even... or the vandal-resistant bottom plate* that keeps vital parts safe from mischief makers. And you don't see the efficient chiller unit that can satisfy 114 thirsty users per hour with a cold drink of water. Haws takes care to include these and other special features — because even when you don't see them, you do benefit!

HAWS DRINKING FAUCET COMPANY
P.O. Box 1999 Berkeley, California 94701

Circle 33 on Reader Inquiry Card

*Optional at extra cost.



Haws®



THE RIGHT GLASS HELPS YOUR BEST IDEAS STAND UP TO THE LIGHT OF DAY.

Give full play to the noonday Denver sun in a generous atrium.

But shield the work space on the long western face from sizzling afternoons. While you hold heat gain and loss in check day and night, year round.

The right glass can meet those energy challenges. Beautifully. Efficiently. Even in the extremes of Colorado winters and summers.

The Jeppesen Sanderson building stands as living, simple proof. One high-performance glass—PPG's Solarban® 550-14 (2) Solex®—combines the energy efficiency, strength and stunning aesthetics architect Robert Root demanded to bring his vision to life.

The skylight's sloped, laminated Solarban glass construction drinks in plenty of sun. But the same

Solarban glass cuts glare and heat gain, too, in the office spaces that look west to the Rocky Mountains.

And with PPG's unique Exterior Flush Glazing System 502 in place, this new low-reflectance glass takes on a seamless look that lends a splendid, aquamarine accent to the building's sleek exterior lines.

PPG offers a broad range of high-performance glasses and glazing systems to meet the dual challenges of energy efficiency and aesthetics

head on. You'll find most of them in Sweet's 8.26/Pp.

So in your next search for the best design ideas, you'll know just where to look for the right glass to help them see the light of day.

PPG Industries, Inc., One Gateway Center, Pittsburgh, PA 15222.

PPG: a Concern
for the Future



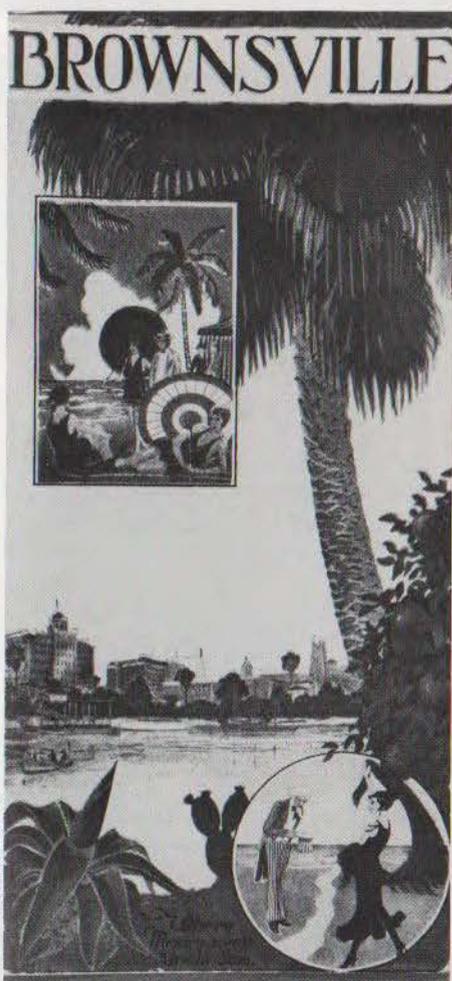
Atrium and west face of Jeppesen Sanderson headquarters, Denver, Colorado; Johnson • Hopsos & Partners Architects.

Circle 34 on Reader Inquiry Card

(Tall) Tales from the Borderland

Brownsville and the Spanish Colonial Revival

By Stephen Fox



Houston Public Library

Promotional brochure published by the Brownsville Chamber of Commerce, circa 1925.

One of the last frontiers to be settled in Texas was the Lower Río Grande Valley. For it was not until 1904-1905 that the St. Louis, Brownsville and Mexico Railway entered the Valley to link Brownsville with Corpus Christi and Houston. But political unrest connected with the Mexican Revolution and the capital investment required to transform arid chaparral into rich farmland hindered efforts at developing this unpopulated territory. Then, during the 1920s, the situation dramatically reversed. One consequence of this reversal was a building boom which began in 1925 and continued steadily until 1930.

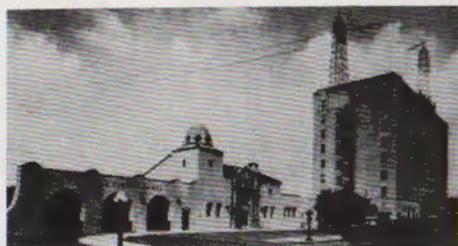
The most visually striking effect of this construction activity was the sheer number of buildings which conformed to an identifiable architectural genre, the Spanish Colonial Revival. This architectural manner had its genesis in southern California and, in a more broadly Mediterranean version, earlier had dominated the post-war building scene in Florida. Spanish Colonial Revival architecture was built throughout Texas during the height of its popularity in the 1920s. It was therefore not unique to the Valley. But the proliferation of what contemporary newspaper real estate reports customarily designated Spanish-type architecture suggests that in an era noted for its eclecticism this architectural manner exercised a persuasive fascination. Because of the geographic proximity to Mexico the source of such a fascination may seem self-evident. In fact, however, the appeal of Spanish Colonial Revival architecture depended neither upon cultural tradition, climatic congruence, nor the use of indigenous building materials or construction techniques. Instead, a conscious choice, and a collective one, was made to appropriate a popular architectural genre and use it to give mean-

ingful form to current building activity.

Attractions

What did the Spanish Colonial Revival offer that proved so compelling? To begin with, its ostensible historic derivation reminded the viewer that this region had once been a part of Spain's colonial empire and suggested that the architecture reflected a culture based on historically rooted, widely shared traditions, implying a stable way of life. Its actual derivation, in a more subtle fashion, posited a connection with Southern California. Newspaper descriptions of the period frequently stressed the Southern California-like attributes of the Lower Río Grande Valley: the distant Spanish heritage, a temperate climate and an abundance of fertile agricultural land. Spanish Colonial Revival architecture was perceived as capable of embodying these assertions or, more precisely, of conveying them by implicit analogy. Combined with the lush vegetation which Valley soil—once watered—made possible, and the many species of palm trees which were planted with abandon, the Spanish Colonial Revival completed the image of a tropical paradise, an association which all parties interested in stimulating investment in the Valley sought to impress on farmers from Kansas, Nebraska and Minnesota, newspaper reporters from Houston and Dallas, and the travelling public.

In Brownsville, the largest town in the Valley, and also the oldest, all these tendencies seemed to converge at the lower end of Levee Street. Concentrated on two blocks along the old Santa Cruz ferry boardwalk were the Missouri Pacific Passenger Station (1925-1927), the Hotel El Jardín (1925-1927), and the Brownsville Chamber of Commerce (1926-1927), all designed by Robert B. Kelly of San Antonio, a principal in the Kelwood Company, an architectural



COUNTER CLOCKWISE FROM TOP RIGHT: Southern Pacific passenger station, 1929, R. W. Barnes, chief engineer; three projects by the Kelwood Company: Missouri Pacific passenger station, 1927, demolished, Hotel El Jardín, 1927, and Brownsville Chamber of Commerce, 1927, demolished.

and contracting firm. These three buildings demonstrated the versatility of the Spanish Colonial Revival. Each was quite different in size, composition and detail. But the repetition of a single element—the round arch—and the use of buff-colored stucco with sandstone-colored cast concrete trim and red roof tiles caused the eight-story hotel, the attenuated passenger station and the compact chamber building to cohere visually. This tendency was reinforced by the use of uniform graphics, generous setbacks from the curbline which permitted ample off-street parking, and consistently “tropical” landscaping. Two elements might have seemed to compromise the purity of this vision: the twin, sixty-foot high radio masts atop the hotel. But these instruments of technological communication, broadcasting the inducements of Radio KWWG (“Kum to the World’s Winter Garden”) to the Middle West, are reminders that in the 1920s the Spanish Colonial Revival was not only romantic and evocative but, paradoxically, modern and up-to-date.

Local Identity

There was in all this, however, an ambiguous multiplicity of messages. Unlike the programmatic revivals of the 19th century, especially the Gothic revival in England, the eclectic revivals of the early 20th century were not intended to represent a specific set of ideals so much as to evoke an aura of belonging, to be taken as an expression of local identity. Like the tropical vegetation, the Spanish Colonial Revival was to be perceived as growing naturally in the Lower Río Grande Valley (just as it also did in southern California).

The work of the Kelwood Company provided only one of several architec-

tural gateways to Brownsville constructed during the 1920s. In each instance modern building types acquired Spanish Colonial countenances, reiterating the allusion of a broadly shared cultural tradition strong enough to affect even the most modern institutions. In 1926 the Southern Pacific Lines won the right to enter the Río Grande Valley with a road running through Hidalgo County into Cameron County. At the terminus of the line in Brownsville, a large passenger station was erected in 1928-1929. Designed in the Houston office of the Southern Pacific’s chief engineer, Ray W. Barnes, the Southern Pacific Passenger Station was a scenographic concoction in which elements of Spanish Renaissance classicism, the Spanish Baroque and the missions of Spanish America were confidently combined. Following the construction of the Gateway Bridge between Brownsville and the adjacent Mexican city of H. Matamoros, Tamaulipas, the Gateway Bridge Company retained Will D. Van Sicten, a Brownsville architect, to design a building for the U.S. Border Services (1928-1929). Relying upon examples of minor Spanish architecture, Van Sicten produced a long, two-story, stucco-surfaced building prefaced by an arched *portal*. This was much simpler than either of the railroad stations. So was the building designed by Ben V. Proctor during his tenure as City Architect of Brownsville for the city’s fourth new gateway, the Brownsville International Airport terminal (1928-1929). Proctor’s essay appeared to be of vaguely North African character and it was not convincing. As was the case with the radio masts at the Hotel El Jardín, a clash between the paradoxical attributes of quaintness and modernity threatened to

The New Encyclopedia of Texas (also above and below)



Detail, Southern Pacific passenger station.



ABOVE: Entrance, Southern Pacific passenger station.

ABOVE RIGHT: U. S. Border Services Building, 1929, W. D. Van Sieten, demolished. ABOVE MIDDLE: Brownsville International Airport Terminal, 1929, Ben V. Proctor, altered. RIGHT: Borderland Hardware Company Building, 1927, Stanley W. Bliss, altered.



Houston Public Library



The Aircraft Yearbook, 1930.



disrupt the apparent "charm" of the airport terminal.

By 1929 in fact, *au courant* eclectic architects would more likely have resorted to Art Déco as the appropriate means of characterizing an architecture of air transport. But the tenacity with which Spanish Colonial imagery was applied in Brownsville, even in so non-traditional a building type as this, reinforces the conclusion that it exerted a powerful influence on the collective imagination of progressive-minded Valley people. Yet a problem remains, for the Brownsville International Airport calls into question the plausibility of the Spanish Colonial Revival. What made the architecture of the airport appear slightly absurd was its mediocrity. Through a failure of taste and talent, of selection and composition, mediocrity exposed the made-up nature of the Spanish Colonial Revival. It was not after all a "natural" indigenous vernacular, but a genre which strove for plausibility through adherence to certain conventions. By failing to make the architecture believable, mediocrity betrayed its conventional nature.

Commercial Possibilities

This limitation was also evident in downtown Brownsville where the commercial possibilities of Spanish Colonial Revival architecture were displayed in a number of retail buildings constructed during the boom of the 1920s. One of the largest of these, the Borderland Hardware Company building (1926-1927), was designed by Stanley W. Bliss, a young architect from Little Rock who had recently established a practice in the neighboring town of Harlingen. Bliss's handling of the Borderland building's elevations was very assured. He abstracted key elements of the Spanish Colonial

BELOW: Aziz Brothers Building, 1927, Page Brothers. RIGHT: McDermott Motor Company Building, 1927, Harvey P. Smith.



Revival and adroitly manipulated them to achieve an illusion of Spanishness in a design which provided extensive glazing for natural illumination and product display. In contrast, the Aziz Brothers building, designed at the same time by the Brownsville office of Page Brothers, an Austin architectural firm, illustrates just how uninspiring the adaptation of Hispanic detail could be. A surer hand was visible in the McDermott Motor Company showroom (1926-1927), one of the many Valley buildings designed by Harvey P. Smith of San Antonio during this period. There, another advantage of the Spanish Colonial Revival became evident. Historically derived architectural ornament was used to bestow a heightened prestige upon (perhaps even sanction) the introduction of an auto showroom into what theretofore had been the most fashionable residential district in Brownsville.

The most sensitively designed Spanish Colonial Revival building in Brownsville is the Church of the Advent (1926-1927). The architect was Thomas MacLaren of Colorado Springs, a Scottish-born, English-trained architect who had immigrated to Colorado around the turn of the century. MacLaren initially proposed a neo-Gothic scheme for the parish group. Why a Spanish Colonial Revival design was implemented instead is not recorded. Possibly it was a question of expense. But it is also possible that the parishioners of the Church of the Advent desired that MacLaren employ the Spanish Colonial Revival to underscore the parish's 75-year association with the borderland. This was not of course because the style had any intrinsic connection with the Río Grande Valley's actual past or with the mid-19th century missionary efforts of the Epis-



Detail, McDermott Motor Company



ABOVE: Palm Boulevard looking northeast from the Elizabeth Street intersection. The boulevard recently lost its ornamental shrubbery and most of its central esplanade to a street-widening operation. ABOVE LEFT AND RIGHT: Church of the Advent, 1927, Thomas MacLaren, Stanley Bliss (associate).



LEFT: Valley View Apartments, 1929, W. D. Van Sicten. BELOW: Quarters House, circa 1930. The Quarters and Rockwell Houses are two of approximately 35 Spanish-style houses constructed in the Los Ebanos subdivision in the late 1920s and early 1930s.



BELOW: Rockwell House, 1931, R. Newell Waters.



copal Church. Rather it was because in 1926 the Spanish Colonial Revival popularly denoted tradition. It was understood that it would be interpreted as a sign of long-standing identification with the locale. That these architecturally transmitted inferences were true in the case of the Church of the Advent was a fortuitous coincidence.

Surprisingly, use of the Spanish Colonial Revival was not as widespread in institutional architecture in Brownsville as in other Valley towns. The only school building constructed during the height of the building boom, Brownsville High School and Junior College (1926-1928), by the San Antonio firms of Phelps and Dewees and Atlee B. Ayres and Robert M. Ayres, had to fit in between two existing buildings, both of which were finished in brick. So it got a low-budget, Lombard Romanesque countenance instead. But the harmoniza-

tion of color and material and the binding together of all three school buildings were treated by the associated architects as being of paramount concern. This was because these schools constituted an important civic node at the point where the main thoroughfare, Elizabeth Street, intersected Palm Boulevard.

Tropical Image

Palm Boulevard was Brownsville's one gesture of civic planning in the City Beautiful tradition. It was comparatively modest: two double carriage-ways separated by a central esplanade. But staggered rows of *Washingtonia* palms and the cultivation of *bougainvillea* produced the desired effect: an image of tropical verdure. As on Levee Street, suburban improvements were pressed into advertising Brownsville's newly devised regional ambience. And so did the Spanish-style Valley View Apart-

ments (1928-1929). This was built in two phases to the designs of W. D. Van Sicten. The first phase of the Valley View comprised a compact symmetrical block. But when called upon for the second phase, Van Sicten accorded it a completely different treatment: a picturesque, stepped-back plan configuration, a high parapet with tile coping, and a flamboyantly articulated external stairway, lending Palm Boulevard exactly the sort of romantic architectural aspect which its name and landscaping seemed to anticipate.

As was customary with City Beautiful boulevards, Palm Boulevard led directly from the older precincts of the town to the most ambitious garden suburb planned in Brownsville in the 1920s, Los Ebanos Addition. That the Spanish Colonial Revival prevailed in the earliest phase of its development was to be expected. Like other eclectic manners favored in the 1920s, the style was especially suited to domestic projects. Its vernacular origins made it amenable to picturesque composition, and the relatively few elements needed to characterize a building as Spanish meant that even modest dwellings were susceptible to Hispanicization. The finest Spanish Colonial Revival house in Los Ebanos was designed and built by the Brownsville architect Edward G. Holliday between 1929 and 1931 for Fausto Yturria, an attorney and rancher. The Yturria house is an extraordinarily evocative composition. It is one and two stories in height, and is configured around an internal patio garden. An array of roof forms lends the house a varied silhouette. Tile work, iron grillwork and *citarillas* are combined with differently shaped arches to invest the house with a multitude of romantic allusions. Embowered

RIGHT: Yturria House, 1931, E. G. Holliday. BELOW RIGHT: Goodrich House, 1927, Stanley W. Bliss.



in lush foliage, the Yturria house presents in a highly concentrated form the Spanish Colonial genre at its most exotic, far removed from mean little stucco-splattered bungalows, and yet still related.

Suburban real estate promoters in Brownsville sought to capitalize upon the Mediterranean exoticism latent in Spanish Colonial Revival architecture to attract public response. Along Old Alice Road, north of Brownsville, E. K. Goodrich, an attorney and landowner, had Stanley W. Bliss design a Venetian tower-house in 1927 in his not especially successful attempt to develop a country estate section at Media Luna. Surrounded by suburban ranch houses of the 1970s, the Goodrich house now presents an anomalous spectacle. The (sub)-architectural conventions of a half century later have alienated it from its setting, causing it no longer to seem natural. A certain pathos adheres to this condition since it was the quality of naturalness which Valley architects and their clients, by appropriating the forms of the Spanish Colonial Revival in the 1920s, sought to induce.

Utopia

As a mechanism for making any form of architecture seem appropriate, the affect of naturalness figures in several recently published essays by the architect Jorge Silvetti. Silvetti discusses naturalness in conjunction with the phenomenon of mythification: "Mythification naturalizes historical contingencies, by borrowing uncritically to establish an iconography that [can] symbolize a utopia." One can argue that the utopia which the Spanish Colonial Revival projected in the Lower Río Grande Valley was a kitsch utopia, a transparent if occasionally ingratiating deception proffered to heguile popular consumption. As a

general condemnation of eclecticism in 20th century architecture, the terms of this argument are familiar. But is this argument misplaced?

An examination of Brownsville's Spanish Colonial Revival buildings discloses that the impulse to endow them with attributes of the past was not archaic or merely cynical. Rather it was an attempt to establish a distinct identity for a region undergoing profound transformations, its own indigenous types—clogged with memories of isolation and poverty—neither applicable nor desired. Spanish Colonial architecture allowed the Río Grande Valley to portray itself as a place which was progressive yet maintained a reverence for shared traditions. In the realm of imagery, conflicting tendencies were synthesized. This project was utopian: in the Lower Río Grande Valley, the Spanish Colonial Revival was a myth that worked.

But only for a while. For the Spanish Colonial Revival, as well as the other eclectic styles of the period, the end of the 1920s brought crisis. Bad architecture was the *agent provocateur*. As scathing criticism from outside the eclectic ranks, this type of what Silvetti calls "criticism from within" functioned to undermine the power of the Spanish Colonial Revival myth. Through inappropriate and indiscriminate replication of the genre's characteristic elements, mediocrity exhausted the appeal of its formal products.

Countermythology

The result was the generation of a countermythology of the Spanish Colonial Revival. Bad taste, bad conscience, inappropriateness (it had more to do with California than anything else) and philistine excess were constituent elements of this new myth. But it required 20



years to become naturalized. In the interim, the style maintained a residual appeal, as was evident in 1948-49 when Ellis F. Albaugh and Associates added to and altered the century-old Brownsville City Hall and Market House in Market Square. Since then, circumstances have from time to time made Spanish architecture seem an appropriate medium, notably at the Stillman Chapel of the Blessed Sacrament at Immaculate Conception Cathedral, dedicated in 1959. Built as a memorial to one of the founders of Brownsville, the chapel contains a magnificent Spanish Baroque altarpiece, designed by Joseph Sanford Shanley of New York to complement the Murillo painting which it frames. But this was an exceptional project.

Alternative Myths

By the later 1930s, alternative myths had begun to be formulated. The most persuasive of these also made use of stucco finishes, picturesque outlines, and perhaps most importantly, the imprimatur of southern California. In 1937, George W. Kraigher, a Brownsville importer, built a small, two-story country house on Paredes Line Road. This was designed by the Los Angeles architect Richard J. Neutra and was the first example of the architecture of the Mod-



FAR LEFT: Alterations and additions to Brownsville City Hall and Market House, 1949, Ellis F. Albaugh and Associates. **LEFT:** Kraigher House, 1937, Richard J. Neutra, Frank W. Godwin (associate).



Detail of altar and reredoes, Stillman Chapel of the Blessed Sacrament, Immaculate Conception Cathedral, 1959, Joseph Sanford Shanley, W. Knight Sturges (associate).

ern Movement to appear in Texas. After World War II the Lower Río Grande Valley was to experience another outburst of architectural production comparable to that of the late 1920s. Guided principally by two inventive Harlingen architects, John G. York and Alan Y. Taniguchi, this architecture sought to project a new utopia through lyrical demonstrations of constructional technique, industrially fabricated building components and minimal enclosure. And it drew upon a number of the constituents of the old Spanish Colonial Revival myth to formulate an appeal. Tropicallity was once again subsumed, modernity of course was of the essence, and after a fashion even the past was invoked—not through the replication of historic detail but by citing the asperity of the border's 19th century vernacular brick style as precedent for the economies inherent in the constructional ethos pursued in the Valley during the 1950s. As they had with the Spanish Colonial Revival, these mythic elements functioned to naturalize modern architecture in the borderland as an appropriate expression of regional conditions and preferences.



Stephen Fox has conducted research on a number of topics relating to 19th and 20th century Texas architecture. He wishes to acknowledge the assistance of the following in the

preparation of this article: D. Turner and J. K. Ochsner, Rice University; B. Scardino, D. Glasser and C. Bean, Metropolitan Research Center of the Houston Public Library; Y. González, City-College Library, Brownsville; and K. Camarillo, Brownsville Historical Association.

Selected Sources

- Gebhard, David. "The Spanish Colonial Revival in Southern California, 1895-1930." *Journal of the Society of Architectural Historians*, 26 (May 1967), pp. 131-147.
- Gebhard, David. "Architectural Imagery, the Mission and California." *The Harvard Architectural Review*, 1 (Spring 1980), pp. 136-145.
- Papademetriou, Peter and Hester, Paul. *La Arquitectura: Spanish Influences on Houston's Architecture*. Houston: Houston Public Library, 1979.
- Silvetti, Jorge. "The Beauty of Shadows." *Oppositions* 9, (Summer 1977), pp. 43-61.
- Silvetti, Jorge. "On Realism in Architecture." *The Harvard Architectural Review*, 1 (Spring 1980), pp. 10-31.
- Texas General Contractors Association Monthly Bulletin*. 1922-1937.

Manufacturer, Inc.
Tiles
Artistic



LE FIANDRE
Porcelain stoneware, totally
vitrified pavers.



SANT'AGOSTINO
Decorative floor and
wall tiles.

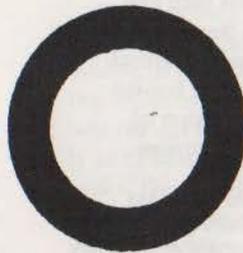
Anna **Keramik**

ANNAKERAMIK
Complete line of extruded
German pavers.



Cerlux s.p.a.

LUX
Architectural monocottura
in various sizes and shapes.



VICANO
Mini and maxi klinkers in
bright colors and commercial
glazes.

.....
For further information, call
any one of the following offices:

1980 Afton Rd.
Houston, Tex. 77055
713/681-4096

11319 Indian Trail
Dallas, Tex. 75229
214/247-5333

Contract Design Center

Sixth Floor / World Trade Center / Dallas Texas



"Marcatre Furniture Systems"
Contract and residential furniture/lighting

Circle 81 on Reader Inquiry Card



Circle 82 on Reader Inquiry Card



Circle 83 on Reader Inquiry Card



Circle 84 on Reader Inquiry Card



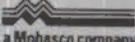
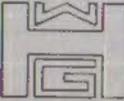
Circle 85 on Reader Inquiry Card



Circle 86 on Reader Inquiry Card

For further information on the showrooms exhibiting the items pictured, please refer to the following two pages

Contract Design Center / Sixth Floor

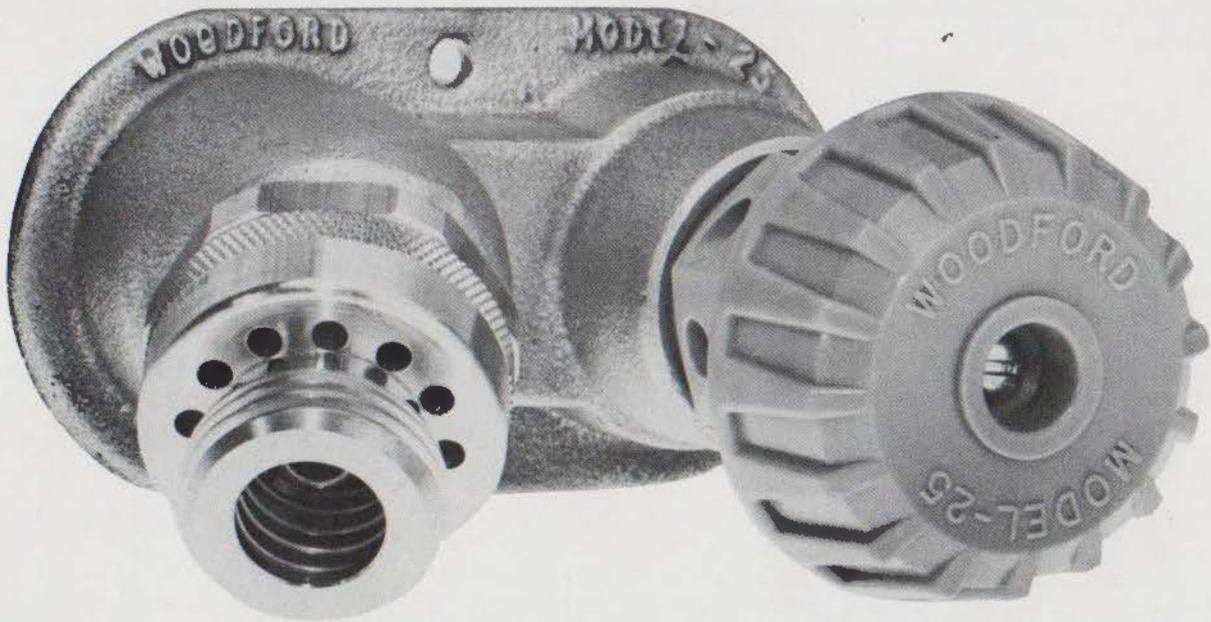
<p>Space 600</p>  <p>THONET 214/741-2271</p>	<p>Space 609</p>  <p>herman miller 214/741-4937</p>	<p>Space 623</p> <p>Armstrong, American of Martinsville, Fabricut, Seabrook Wallcoverings, Sico, Simmons and many more.</p> <p>Turn-Key Furnishers Houston & Dallas</p> <p>Bill Chattaway Associates 214/651-0845 713/960-9538</p>
<p>Space 604</p> <p>Nemschoff, Precision, Charlotte, Fine Arts, P.T. & C., Elevations/Design, APCO Graphics, L & B Products, L & B Manufacturing</p> <p>MARLBOROUGH & LORD ASSOC. 214/748-3051 713/776-8569</p>	<p>Space 610</p> <p>Contract and Institutional Furniture</p>  <p>Endecor 214/748-0394</p>	<p>Space 638</p> <p>Chromcraft Furniture 214/748-2706</p>  <p>a Mohasco company</p>
<p>Space 605</p> <p>Contract Furniture, Accessories and Lighting</p>  <p>Glenn Hennings & Associates 214/651-1556</p>	<p>Space 611</p> <p>Representing Jansco, Contemporary Shells, L.S.I., Terfeste, Ltd., Salvarani Kitchens, Paul Hoppenfeld, Desience Corp., Lomac Marble, Coeval Contract</p>  <p>ernest low & associates 214/747-8839</p>	<p>Space 642</p> <p>Monarch Furniture 214/741-5347</p>  <p>a Mohasco company</p>
<p>Space 608</p> <p>Furniture, Lighting, Art & Accessories</p>  <p>Atelier International, Ltd. 214/653-1161</p>	<p>Space 616</p>  <p>William Hammon & Associates 214/745-1371</p> <p>Commercial & Institutional Furniture</p> <p>Showing: Brickel Associates CI Designs David Edward, Ltd. Modern Mode, Inc. and others</p>	<p>Space 645</p> <p>Representing Hiebert, Brueton, Gilbert, Rudd, Business Accessories</p>  <p>john alberti inc 214/747-2431</p>

World Trade Center / Dallas Texas

<p>Space 646</p>  <p>Van Sant, Inc. 214/747-4376</p>	<p>Space 662</p> <p>Seating, Desks, Conference Tables</p>  <p>Novikoff 214/748-1976</p>	<p>Space 670</p> <p>Contract Furniture, Lighting & Accessories</p>  <p>I. H. Pritchard, Inc. 214/741-5097</p>
<p>Space 650</p> <p>Open Office Systems Contract Furniture</p>  <p>American Seating 214/748-8383</p>		<p>Space 676</p>  <p>Knoll International 214/741-5819</p>
<p>Space 657</p>  <p>HAWORTH OFFICE INTERIOR SYSTEMS</p> <p>Haworth, Inc. Dallas Division 214/748-0506</p>	<p>Space 666</p> <p>Gregson, Continental Woodcrafters, McGraw Edison, Corry Jamestown, Color Shops, Gift Craft, Stylex</p>  <p>Loyd Brotherton & Assoc. 214/742-3654</p>	<p>Space 679</p> <p>Open Plan Office Systems</p>  <p>Westinghouse ASD 214/744-5685</p>
<p>Space 660</p> <p>Harvey Propper, Inc., Taylor Chair Co., Davis Furniture Industries, Office Specialty, Ltd.</p>  <p>Bob Gray, Inc. 214/747-6361</p>	<p>Space 668</p>  <p>Metro</p> <p>Metropolitan Furniture Corp. Robert Long Lighting, Inc. Helen Webber / Heron Intl.</p> <p>Metropolitan Showrooms, Inc. P.O. Box 58256 Dallas, Texas 75258 (214) 747-4135</p>	<p>Interior products for the architect, specifier and interior designer</p> <p><i>For further information on any of the showrooms listed in the ad, please circle the reader inquiry number. If you would like information from a specific showroom, please indicate so on the reader inquiry card.</i></p>

**No home should hibernate
without one.**

**Woodford automatic
freezeless wall faucet.**



Woodford automatic draining freezeless wall faucets are available with or without vacuum breaker.



Hugh H. Cunningham

41 FUELS - THE ENCLOSED SYSTEM 
MANUFACTURERS REPRESENTATIVE
Dallas • Houston • San Antonio

The Regionalism of Henry Trost

A Legacy for Arid America

By John Pastier

Perhaps because we have packaged it in a single word, the issue of regionalism in architecture can easily be equated with a single, clear-cut approach to design. The phrase conjures up visions of buildings whose form grows logically out of their physical and cultural geography, buildings that are responsive to site, climate, and local materials, and which reflect the deep-rooted human patterns peculiar to a given setting.

Yet regionalism can also be willed into existence, as it was in Chicago and Oak Park at the turn of the century, where a collective exploration of the tall office building and Frank Lloyd Wright's experiments in residential form were so convincing that they quickly inspired offspring and later came to stand for the essence of a time and place. This second phenomenon could be called *de facto* regionalism, where the sheer prevalence of a style or system of design, coupled with its architectural merit, causes us to include it under the definition of authentic local tradition.

Related to this second form of regionalism is a third, in which the prevalent building forms do not originate locally but arrive from outside. The courthouse square, that grand archetype of Texas urban form, is thought to have originated in Tennessee, and many of the characteristic house types of eastern Texas came out of the coastal and inland regions of the Old South.

These ruminations about the varieties of regionalism are prompted by the career of Henry C. Trost (1860-1933), a talented midwesterner who initially defined the architecture of a large part of west Texas, New Mexico, and Arizona. Some of that definition was the result of a conscious response to the geography and traditions of what he called "arid America," but at least as much was due



Henry C. Trost, 1860-1933.

to the simple fact that he arrived on the scene early, seized opportunity, and delivered a good product consistently, although in an amazing variety of styles. Trost was an unabashed eclectic as well as a regionalist, and seemed to be able to play either role with equal ease. In the mature phase of his career, practicing in Tucson from 1899 to 1903 and then in El Paso for the next 30 years, he worked in such diverse idioms as Mission Revival and Spanish Colonial Revival, Beaux-Arts Classicism, Sullivanian and Prairie School, a simplified poured concrete commercial vernacular, Bhutanese, Pueblo Style, Art Deco setback skyscraper, and Venetian Gothic, to cite the more easily named examples. European-derived modernism was one style conspicuously absent from his repertoire, and its ascendancy was a major reason that Trost's fame did not survive his own death.

Now that modernism seems on the wane, the architectural profession is more inclined to appreciate the accomplishments of a skilled and sometimes inspired eclectic such as Henry Trost. With fortuitous timing, a book-length first study of his work has just appeared

after fifteen years of work by Lloyd C. and June-Marie Englebrecht. *Henry C. Trost, Architect of the Southwest* (El Paso Public Library Assn., 154 pp., \$27) is, as its subtitle implies, an examination of the architect's career that attempts to emphasize place as well as subject.

What emerges from the text is an incomplete portrait* of a talented and restless man moving from this place to that and from one style to another. Born in Toledo, Ohio, Trost changed his residence and workplace so often at the beginning of his career that the authors cannot establish a definitive chronology or a clear rationale for many of his migrations. Between 1880 and 1888 he worked as either an artist or an architect in Toledo, Denver, Pueblo, Colorado Springs, Dallas, Fort Worth, Galveston (in the office of Nicholas J. Clayton), New Orleans, Topeka, Dodge City, and finally Chicago, where he stayed for the next eight years.

At the time, of course, the midwestern metropolis was the American center of progressive architecture, and there Trost came into contact with such figures as Sullivan, Root, Jenney, and possibly Elmslie and Wright. His principal activity in Chicago was designing ornamental metal, working deftly in a florid idiom that could be classified as both Art Nouveau and Sullivanian. Louis Sullivan was possibly the strongest single influence on Trost, but it wasn't until he left Chicago that this influence would

*The authors describe their book as "essentially a progress report detailing some of what we have learned about the work of Trost . . ." Although belied by the volume's impressive physical format, this self-assessment is accurate; an adequate presentation and analysis of Trost's architecture still remains to be undertaken.



Trost residence, El Paso: triumph of fashion over geography.



Carnegie Library, Tucson: Beaux-Arts classicism hovering between monumentalism and intimacy.

be manifest in complete buildings rather than confined to architectural details.

The next stop after Chicago was Colorado, but the three years Trost spent there are a virtual blank in the record of his life and work. Only with his arrival in Tucson in 1899 does he emerge as a clear architectural figure. There, he built in several styles: The two Owls Club buildings are hybrids of Mission and Spanish Colonial Revival overlaid with Sullivanesque ornament rather than Churrigueresque decoration. The Carnegie Library's Beaux-Arts classicism hovers tantalizingly between monumentalism and comfortable intimacy, and the Donau House would not appear out of place in Chicago—its massing pays

homage to Wright and its decoration to Sullivan.

Four years after arriving in Arizona, he once again moved, this time to Texas and this time to stay. Perhaps fittingly for such a gypsy, he settled in El Paso, at the edge of another country and a scant three miles from another state. He came to join a brother 16 years younger who had come a year earlier to practice architecture. Eventually, another brother and a nephew arrived to join the firm of Trost & Trost, which soon virtually monopolized the architectural scene of far west Texas and which had significant presence in much of Arizona, New Mexico, and northern Mexico as well. In an irony of regionalism, the



Owl's Club II, Tucson: a hybrid of Mission and Spanish Colonial Revival styles with Sullivanesque rather than Churrigueresque ornament.

task of initiating and defining the modern architecture of a Southwestern land of mountains and deserts fell largely to a clan born and raised on the level green shores of Lake Erie.

That process of regional definition was not always conscious nor always pursued in a direct or consistent way. Trost's buildings were most clearly regionalist when they followed colonialistic styles or were adaptations of native building forms. Texas examples of the former include the El Paso Country Club, the Williams and Wingo houses in the same city, and most notably the La Tuna Federal Correction Institution at Anthony. The latter approach is epitomized by the Pueblo Style Franciscan Hotel in Albuquerque, whose spatial complexity and brooding Expressionist overtones mark that work as Trost's most original and arguably his finest. In pursuing the native and colonial styles of the Southwest, the architect was aware of both their practical advantages in a hot, dry climate and their visual suitability to the desert light and landscape.

Use of native materials is another hallmark of regionalism, and, under a liberal definition, concrete became a native material in El Paso when cement began to be produced locally in 1910. Just before that, Trost had built two multistory office blocks in poured and partially exposed concrete. Soon after, he built three more, two mainly exposed and one entirely so. All five were simple and relatively free of ornament, but none displayed the sort of reductionism that a modern European might have attempted. The fifth and finest of these, the somewhat Sullivanesque 12-story Mills Building, was also claimed by Trost to be "the tallest all-concrete building in the world." Unfortunately, its design quality and



Bassett Tower, El Paso: proof of Trost's mastery of the tall building as well as the "low firm masses" particularly appropriate to the region.

technological accomplishment, and its designer's role in Texas architecture, were not enough to save the building from a recent insensitive "facelift" of mirrored glass.

Yet for all these examples of indigenously responsive design, Trost seems to have been basically a stylistic jack-of-all-trades. This is not to say that he lacked mastery—far from it—but that the physical restlessness of his earlier years seems to have persisted in his preference for varied styles. His own hillside house in El Paso could safely be called Prairie School, and although it is very well executed it is nonetheless a triumph of fashion over geography. He worked equally well in the manifold other styles mentioned earlier, and through those styles imparted a cosmopolitan air to several Southwestern cities and towns, particularly El Paso and Albuquerque. For all his rhapsodizing about the "low firm masses" appropriate to the region, he proved himself a prolific and often masterful designer of tall buildings, best exemplified by El Paso's Bassett Tower and its near-twin, the Lubrs Tower in Phoenix.

Henry Trost was an eclectic *par excellence*. What held his work together was not any single approach to architecture, nor any consistent philosophical basis for design, but rather an extraordinarily sensitive eye and hand. Above all else, he



Franciscan Hotel, Albuquerque: perhaps his finest adaptation of native building forms.



La Tuna correctional facility, Anthony: following colonialistic styles.

practiced architecture as an expressive art, and when the profession became primarily concerned with other matters it forgot about his legacy. Now that architecture is once again interesting itself in formalism, ornament and history, and now that at least a fraction of his work has been put into book form, Trost should gain the wider recognition he has always deserved. His work paid homage to a unique region in two very different ways: it celebrated its geography and history in an almost mythic fashion, and it brought the most sophisticated American building styles to a locale that might otherwise have been fated to architectural provincialism and isolation.



John Pastier, former architecture and urban design critic for the Los Angeles Times, is currently living in Austin where he is writing a book for the Texas Society of Architects on the history of architecture in Texas and the Southwest. He is a 1966 graduate of Cooper Union in New York with a bachelor's degree in architecture and has taught architecture and urban design at Berkeley and been a visiting critic at Yale. He also is a contributing editor for New West magazine and Arts & Architecture.

**“SPECIFYING
NATURAL
GAS IS ONE
OF THE
FEW EASY
DECISIONS
WE HAVE
TO MAKE.”**

In my business, you choose an energy source for two basic reasons: economy and viability. Which is why, over the past 25 years, natural gas has become our overwhelming choice for heating buildings, large and small.

For one thing, natural gas costs less than any other heating source. That's a fact our customers appreciate.

Secondly, natural gas is in great abundance. In fact, there's still twice as much natural gas underground as we've used in all of our years of consumption.

So when it comes to specifying an energy source, we choose the most economic and available fuel in the marketplace.

Natural gas: It's the solution that works.

Beryl Durham, architect



**TEXAS
GAS
UTILITIES**

Southern Union Gas Company

Lone Star Gas Company

Energas Company

Entex



Perma Retractable Fabric Awnings A Beautiful Way To Save Energy

Tests have proven that fabric awnings block out up to 77% of the sun's direct heat. This lowers room temperatures by eight to fifteen degrees, therefore reducing air-conditioning costs considerably.

The PERMA SYSTEM awnings not only help to conserve energy and eliminate glare, they also add beauty and protect drapes, carpets and furnishings from fading.

The hardware for retractable fabric awnings from the PERMA SYSTEM line has, for many years, been the most accepted and sought after throughout energy-conscious Europe and other parts of the world. Since the hardware is made of the highest quality corrosion-resistant material, the PERMA awnings are 100% maintenance-free. The fabric does not require removal during winter months as all PERMA awnings feature roll-up construction, which means that the fabric is protected by either the roof overhang or by the hood when the awning is rolled up and not in use.

PERMA awnings become more efficient with the addition of a SOMFY electrically operated system. This efficiency results from the convenience of operating the system by the simple touch of a switch.

Maintenance

Rust proof, maintenance-free aluminum hardware; awning fabric and valance are interchangeable and easily replaced.

Operation

Awnings can be either manually or automatically controlled. Automatic controls have environmental sensors available.

Fabric

Weatherproof polyester fabric available in a wide variety of colors; fabric treated against mildew and fading and is water repellent.

The advance technology, the high degree of craftsmanship and the use of modern materials are some of the reasons why you will find PERMA SYSTEM the most sophisticated awning system available in the United States. For further information, please contact one of the Texas distributors listed below.

Dallas Tent and Awning
1815 S. Good Latimer
Dallas, Tx. 75226
(214) 421-5402

**Enduro Products by
Hendee Enterprises Inc.**
2115 Runnels Street
Houston, Tx. 77003
(713) 223-8338

San Antonio Museum of Art

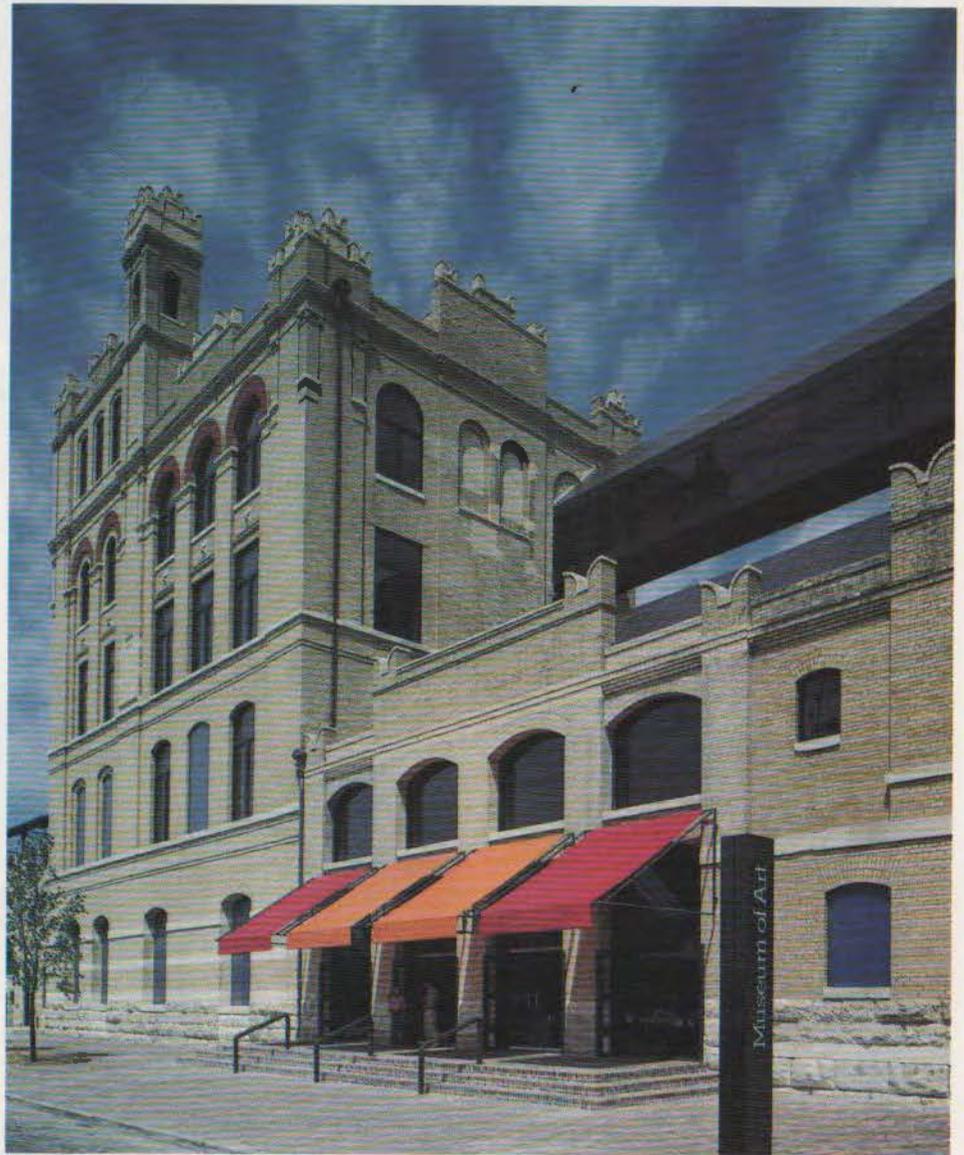
The Lone Star Brewery's Canny Conversion

By Michael Benedikt

Turning off Broadway onto West St. Johns, one comes across the San Antonio Museum of Art obliquely. The brick mass of the old Lone Star Brewery within which the Museum is housed seems small, even frail, with its arched openings, mottled color, and delicate castellation. The road is potholed and grooved with the rail tracks that once served the brewery as it leads past electrical and plumbing distributors, body shops and empty lots to the Museum parking lot across the street. From there the true width and scale of the building can be appreciated. Its organization is clear; its image, well, interesting.

The Lone Star Brewery was built between 1895 and 1904 and designed by Anheuser Busch's plant architects, E. Jungerfeld and Co. of St. Louis. Its conversion began in early 1977, although planning and design had begun long before. In 1972, a University of Texas at Austin architecture class taught by Roy Graham had been asked by the San Antonio Museum Association (under the chairmanship of Jack McGregor, who had first seen the potential) to prepare a feasibility study. Encouraged, the Association sought and won entry for the building into the National Register of Historic Places, and hence brought about the possibility of federal funding. In 1973, Cambridge Seven Associates of Cambridge, Mass., were retained to execute the planning and design, which in 1979 won the firm a *Progressive Architecture* design award. The museum opened to capacity crowds in March 1981. For \$7.2 million, San Antonio had been given some 80,000 square feet of eminently usable gallery and museum space with restaurant and auditorium, as well as the momentum to continue transformation of the entire brewery complex into a significant stop in the national art circuit and—perhaps

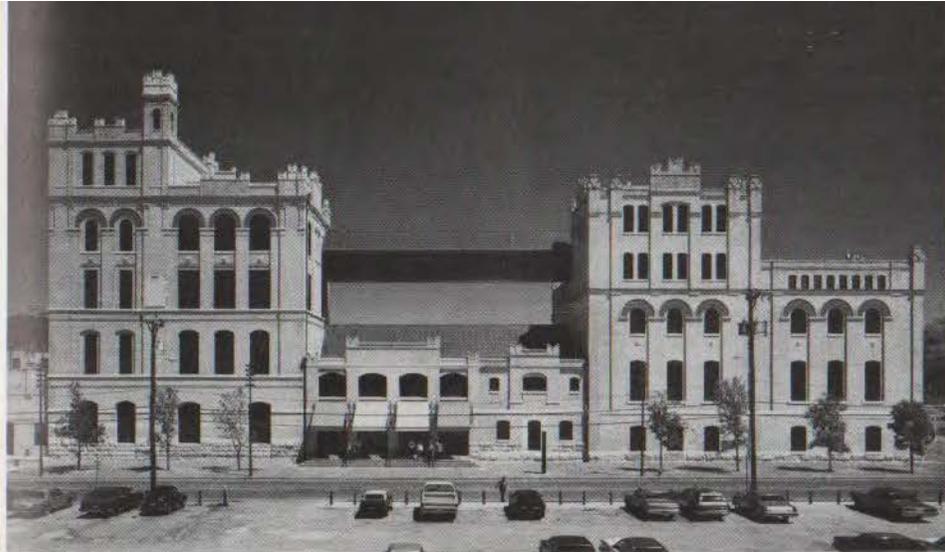
Nick Wheeler



Entry and West Tower.

Architects: Cambridge Seven Associates, Inc., Boston; Peter Chermayeff, principal-in-charge; Richard Tuve, project architect. Edward C. Benner, designer. Associated architects: Chumney, Jones and Kell, San Antonio. Consultants: Le Messurier/SCI (structural); Galson & Galson Consulting Engineers (mechanical/electrical); Howard Brandston Lighting Design; Greyhound Designgroup (gallery exhibits). General Contractor: Guido Construction Co.; Roy McGinnis & Co. (phase one).

Nick Wheeler



South facade.

Nick Wheeler



View through west gallery to lobby.

Nick Wheeler



Underside of elevator and mirror-clad pit; chrome springs and gear wheels.

San Antonio Museum Association



Before: East Tower, first level.

more importantly—into a new physical and cultural growth focus for the city.

The project was executed in two phases. Phase 1, involving mainly the restoration of the exterior masonry, was done in association with San Antonio architects Martin & Ortega, who worked during the design stage with local officials and who also had produced extensive as-built measured drawings and a photographic survey of the brewery complex. Phase 2 completed the structural work and interiors, this under the supervision of local architects Chumney, Jones and Kell.

Indeed, the museum seems to have been designed with these two phases in mind. Architectural manipulations to the exterior have been kept to a minimum—color accents, some windows filled in for light and energy control—while the interior has been lined and finished completely and crisply in gypsum wallboard, plaster, glass and metal. Two reminders of the old brewery inside are the handsome cast-iron columns and concrete “washboard” vaults of the ceiling, whose visibility was preserved by ducting the air conditioning in large vertical service volumes. These read as deep walls between the gallery spaces. Inside, other material evidence of the age and original function of the building is scant; we are not informed, for example, that the three octagonal beam patterns in the ceilings of the West Tower once permitted the tall brewing vats to penetrate between levels.

But if Cambridge Seven designers Peter Chermayeff and Richard Tuve drew back from preserving, say, parts of the brewery’s brick interior—probably for fear of a predictable sentimentality *a la* San Francisco’s Cannery—they have done a highly creditable job of orchestrating the given volumes into a coherent experience of art and architecture. The basic organization of the building is simple: a sky-lit central entrance space, East and West gallery towers joined at the top by a bridge, bookstore and auditorium on the first level off the entry space, restaurant atop the East Tower. For all this simplicity, however, the building abounds in sophisticated spatial delights. Instead of making the central space a tall atrium with elevators and bridges out to the flanking towers, as many architects would be tempted to do, Chermayeff and Tuve placed two elevators, one within each tower, made them from glass, enclosed them in a glass shaft, and celebrated the

exposed machinery in chrome. The effect is only mildly Portmanesque. Like moving sections of floor—and not unlike old open freight elevators—the configuration provides uninterrupted views across the modest-sized gallery spaces. The elevators also afford precisely what the philosopher John Dewey called for in his book *Art and Experience*—the valuable experiences of preview and summary and a constant sense of orientation with respect to the whole. And of course the pure visual novelty of these elevators should not be underestimated, nor should one discount the unreasoned smiles of all who travel in them.

In the West Tower, to take the stairs up or down a level one essentially steps outside the building. The glass enclosed landings place the visitor suddenly and serendipitously in the alley amongst the brick walls of the brewery's ancillary buildings. On the second level of the East Tower there is a place where, if one happens to look up, a skylight frames the far tower bridge, floating, and reflecting the sky. Later, on the bridge, one stops for an expansive view over San Antonio in two directions—a welcome, if over-warm (the air-conditioning is not up to the job here), relief from the strictly interior experience of the galleries between which one is traveling.

Though open only a few months, the museum seems to function quite well. Its collection is displayed with a minimum of fuss. A pleasant natural light is provided by the interior wooden louvres which slide back into the space between the old brick walls and the new stud and gypboard lining walls. The artificial lighting lacks flexibility in placement but nevertheless avoids creating the usual parabolas on the walls. The interior color scheme is subtle, picking out the old structure in slightly darker tones, while in the West Tower delicate green walls and honey pine floors (the wood recovered from the old roof of the East Tower) provide the appropriate ambiance for the museum's collection of 19th century paintings. In general, circulation flows smoothly, providing a pleasing sense of progress and revelation, though the space on the first level of the East Tower is somewhat tight, especially on busier days, and detracts from its function as a photography gallery.

If one is disposed to broader criticism of the architecture, however, it must center around the appropriateness of

Nineteenth century collection, West Gallery, second level. Octagonal beam pattern once accommodated brewing vats.



Nick Wheeler

Cambridge Seven's late-modern, fairly high-tech vocabulary in the context of a turn-of-the-century, quasi-romanesque industrial building. The contrast is stark but generally easy to accommodate due to the clear inside/outside new/old distinctions. Only when the two styles are seen side-by-side in equal mass—as on the roof terrace off the cafe atop the East Tower—is the potential for mismatch evident.

Inside, one misses trim and detail around the openings and in reveals. Outside, the banner-bright colors of the skylight baffles, the entry awnings and the window openings seem unnecessarily aquarium/airport-like.

The name of the building, instead of being inscribed on a chic little slab planted end-up in the sidewalk, might more appropriately have been rendered quite forthrightly on the face of the building in a manner befitting its bluff style. The absence, in fact, of name or sign, together with the empty-dark windows, slightly scarred brickwork and high-tech bridge, can somehow conspire to give the building's "visage" the curiously blank and worked-over mien of a bionic boxer.

Operationally, there are minor problems, some foreseeable, others not. Front access for the handicapped is not catered to; the auditorium turned out to be too small for the demand; and it is difficult to close off parts of the museum to change exhibits. The handling and placement of the reception desk makes strict control of access dif-



San Antonio Museum Association

Before: foyer.



Nick Wheeler

After: foyer.

difficult, and this situation is likely to intensify when the proposed river entry from the south side of the building becomes operational.

But in proportion to the building's successes, these design criticisms matter little. With economy and freshness, an old and useless building has indeed been transformed into something modern and useful and very much worth having. Such is the consensus of the many critics and journalists who gave the museum's arrival extended coverage and acclaim; such, apparently, is the consensus of the people of San Antonio. The care and pride with which Roy McGinnis and Co. and Guido Bros. Construction Co. built the museum is evident. The continued energy and entrepreneurship of the San Antonio Museum Association will benefit the development of the entire brewery complex. Plans are for the old Hops House to become a restaurant adjacent to a boat landing on the San Antonio River. The Boiler House beside the existing west galleries will become additional gallery space of more generous size. The Storage Building will be used for receiving, storage and for special exhibits while the Ice House will house the museum's administration. To the east will be a sculpture garden, the Carriage House an open pavilion overlooking it.

Property values on West St. Johns Avenue are certain to escalate. The body shops and paint suppliers and empty lots will likely give way to fashionable apparel stores and restaurants and dealers in *objets d'art*. This is urban renewal by culture.

Once, railroad cars rumbled past the brewery, steam billowed behind the castellated parapets, and the air hung with the smell of hops. Is it beside the point to call to mind such scenes? No. Part of the museum's identity is, and always will be, tied up with that of the brewery.

Hops House, Boiler House, Ice House—is it worth keeping the names?

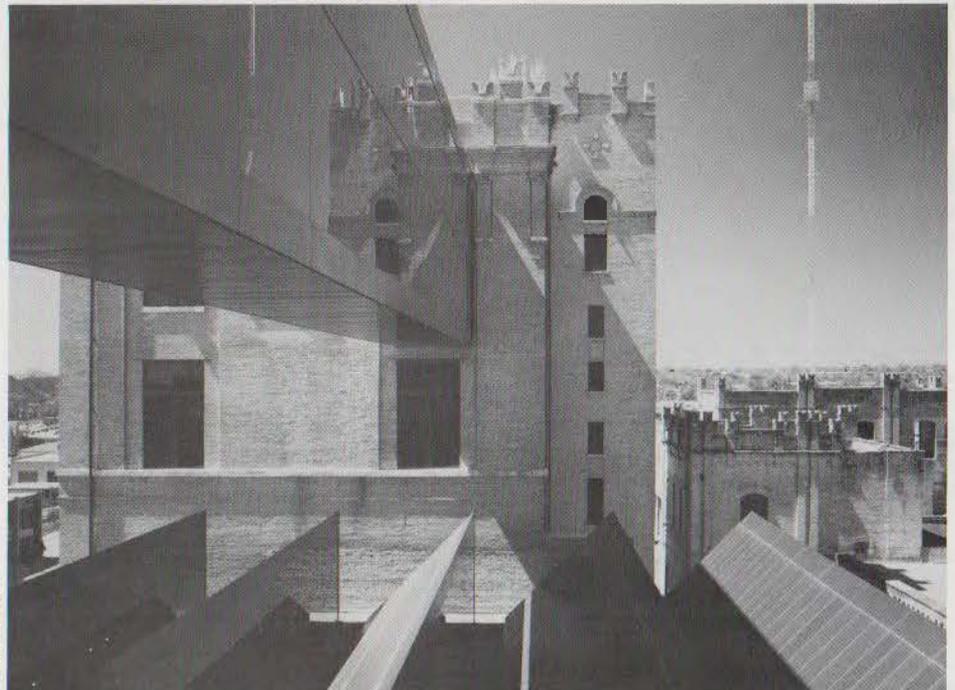
Michael Benedikt teaches in the School of Architecture at the University of Texas at Austin.

Note: The architectural community should be particularly interested in one of the Museum of Art's forthcoming exhibits—"The Drawings of Andrea Palladio," a showing of 130 drawings now being exhibited at the National Gallery in Washington, D.C., which will be in San Antonio from November 15 through December 31, 1981.



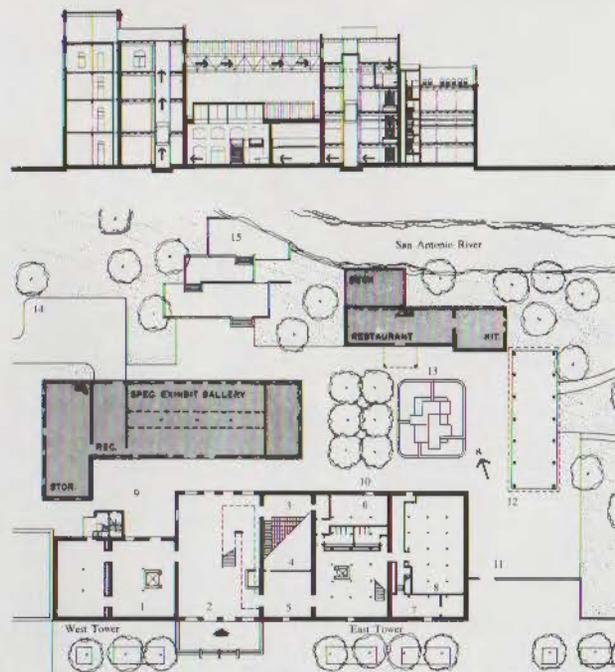
Michael Benedikt

Bridge meets West Tower above skylit lobby.



Nick Wheeler

View from roof terrace to cafe and East Tower. Two styles in equal mass: a mismatch?



LEFT: Section (top) and ground floor plan (bottom), also showing site features and plans for Storage Building and Hops House (shaded areas). Key: 1. Galleries, 2. Lobby, 3. Auditorium, 4. Storage, 5. Shop, 6. and 7. Mechanical, 8. Gallery, 9. Sculpture Court, 10. Main Courtyard, 11. Entry Courtyard, 12. Open Pavilion, 13. Fountain, 14. Service, 15. Future Boat Landing.



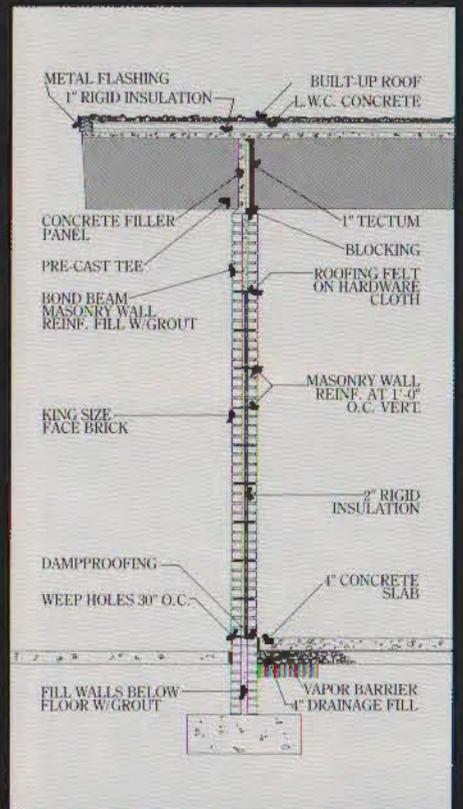
THE SCHOOL BOARD ASKED FOR A BARGAIN. ACME BRICK GAVE THEM MORE THAN THEY BARGAINED FOR.

Loadbearing Acme Brick were selected for the Barling Elementary School for Fort Smith, Arkansas. Its curved walls at every corner were accomplished by a very simple factory modification to standard king-size brick. The double wythe wall provides its own finish surface, both inside and out. A wall, that for the life of the school has been, and will continue to be, totally maintenance-free. Maintenance and energy costs have been further reduced by limiting the number of exterior windows. Glass breakage has been reduced to an absolute minimum.

Miles Shopfner, Director of Maintenance and Purchasing, Fort Smith Public Schools: "Glass breakage savings alone can justify the selection of brick." He further added, "Our average school interior needs to be completely repainted every ten years, or even more often. This is eliminated at Barling. And besides, the building is less costly construction-wise."

Fire safety is another factor all parents and school officials are concerned with. Walls of Acme Brick are totally fire-resistant. Principal Rex Cochran: "The fire drill is an exercise we really don't need — with walls that just can't burn."

In this school's seven-year life, the 200,000 Acme Brick have paid for themselves several times over by savings to the School District and the people of Fort Smith, Arkansas.



For more information on Acme Brick's Loadbearing Design, and for cost data on Barling Elementary School, call collect (817) 332-4101; ext. 365. Or write Acme Brick Technical Services, P.O. Box 425, Fort Worth, Texas 76107.

ACME BRICK. THE BEST ALL-AROUND BUILDING MATERIAL.

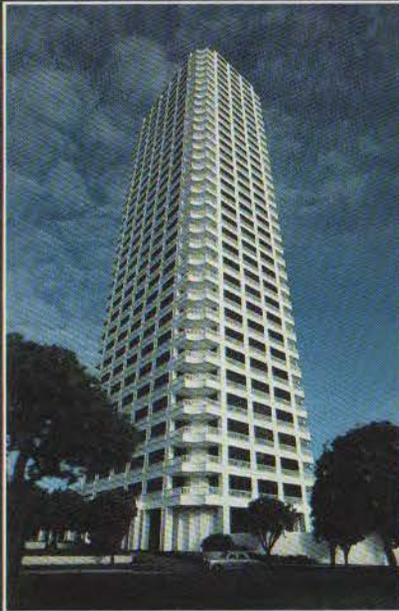
Barling Elementary School
 Owner: Special School District of Fort Smith, Fort Smith, Arkansas
 Architect: Saxton Wanslow Smith Associates, Fort Smith, Arkansas
 Structural: Burrough-Uerling-Brasuell, Engineers, Fort Smith, Arkansas
 General Contractor: Gary Crawford Construction Co., Fort Smith, Arkansas
 Masonry Contractor: Ronald Ray Masonry Contractor, Fort Smith, Arkansas



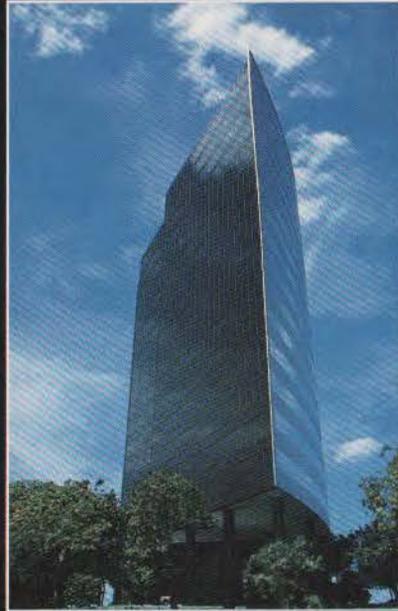
1.



2.



3.



4.



5.

HENRY FORD HAD HIS FAMOUS MODELS AND EILEEN FORD HAS HERS.

We'd like to present ours.

They can't be mass-produced, and they won't make you sigh in your sleep. But they can make life much easier for people who design and build buildings.

You might call our models "facilitators." They are architectural models, and they bring design concepts into visual perspective — for developers, for building users, for approval agencies, even for the design team itself. In the process, they help people make better decisions about buildings.

We've spent a lot of time over the last eight years perfecting the craft of model building (first as Kinetic Systems, Inc. and now as William M. Burwell, Incorporated). And we've learned that models have to convey the feeling of the architecture and the setting, not simply document details. We've also learned how to make our models do that.

If you'd like to learn more, call us. Our architects, craftsmen, and models can show you more.

- 1) Riverway, Houston, Morris * Aubry Architects/CRS
- 2) Mercantile Bank, San Antonio, Skidmore, Owings and Merrill
- 3) The Huntingdon, Houston, Talbot Wilson
- 4) U.S. Home Building, Houston, CRS
- 5) 5000 Montrose, Houston, Harwood Taylor/Goleman and Rolfe

**WILLIAM M. BURWELL
INCORPORATED**

1177 West Loop South • Suite 1450
Houston, Texas 77027
713/621-9329

"PRO-CLIENT"

AA&C's Word For "Service"

You'll discover Association Administrators & Consultants Pro-Client Claim Service when you join the Texas Society of Architects Group Insurance Program.

IT'S A PERSONAL CLAIM SERVICE; Human voices and faces, personal letters, and sympathetic help.

A RAPID CLAIM SERVICE; We work fast. Most claims payments are on the way from us to you within 48 hours.

AND A TOTAL CLAIM SERVICE; We handle the claims ourselves. Our people are client oriented, working for you.

CALL OUR MEN IN TEXAS



Randy
Jeffs

Winston
Whittemore

800/854-0491

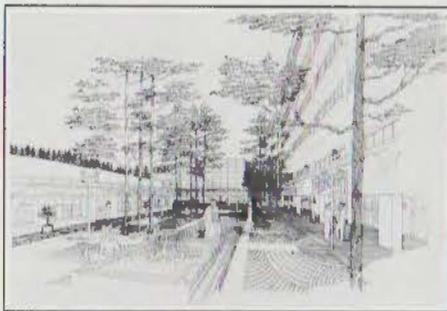


**Association
Administrators
& Consultants**

18872 MacArthur Blvd.,
Irvine, CA 92715

In the News, continued.

early '82. When completed, the buildings will be the tallest structures ever built in Dallas and will rival Houston's 75-story Texas Commerce Tower by I. M. Pei, now nearing completion; the 71-story Allied Bank Plaza by the Houston office of Skidmore, Owings & Merrill, now under construction; and a recently announced 71-story office tower designed by SOM for the Canadian-based Campeau Corporation.



Kingwood Place West, near Houston.

Multi-use Development Planned for Kingwood

The Houston office of Helmut Obata and Kassabaum has prepared a master plan for the development of Kingwood Place, a 1,500-acre mixed-use development in the Kingwood "total community" just north of Houston.

The plan calls for more than five million square feet of office space in low-to mid-rise buildings; one million square feet of retail and commercial space; some 2,000 apartments and townhouse units; motel, hotel and conference facilities; and one and a half million square feet of service distribution and showroom facilities. Separate phases of the development plan also include a hospital and medical center, a community college and research and development facilities.

Phase one of the development, now under way, includes site work and utility installation. Construction of the first buildings in the project is scheduled to begin in 1982.

Plans Announced For 28-Story Bank Tower In Downtown San Antonio

Construction of a 28-story bank tower is now under way on a two-acre city block in downtown San Antonio, designed to complement and blend subtly with the Gothic Revival architecture so prevalent in the area.

The \$50 million First International Tower by the Houston office of Skid-

more, Owings & Merrill will have an exterior of bronze tinted glass and dark red precast granite chip and will feature colonnades running the length of the building and three vaulted forms topping the building at staggered heights.

According to architects, historical allusion will be evident in the building's slender proportions and strong vertical expression. Also recalling the period, they say, will be the window wall configuration, detailing on the east and west elevations and the deeply shaded colonnades. The three vaulted forms are to suggest the characteristic towers of the Gothic style.

The building also is designed to represent the state of the art in energy efficiency. The building is oriented on its two-acre site so that its long sides face north and south, and its total glass area is kept to a minimum.

First International complex also will



First International Plaza, San Antonio.

include a 500-car parking garage and retail and restaurant services for office tenants and surrounding businesses. The focal point of the complex will be a landscaped public plaza featuring large scale sculpture.

Construction is scheduled to be completed in mid-1983.

Books

How to Save Your Own Street, by Raquel Ramati. Dolphin Books, Doubleday & Co. Inc., New York, 159 pages, \$19.95.

Raquel Ramati, director of New York City's Urban Design Group since 1974, has a unique background from which to

STILL COMPARING?



ACCENTS & GIFTS

North Hills Mall
Fort Worth, Texas

Architect: Pat Fraley RYA Retail Designs, Inc.

General Contractor: Marco & Associates, Inc.

Glazing Contractor: Allied Glass

Glass by — Tempglass

TEMPGLASS is more often the preferred tempered glass in architectural applications where beauty and elegance are as important as strength, utility and safety.

In each and every TEMPGLASS lite — no matter the thickness, 1/8" through 3/4" and no matter the size, from 12" x 12" to 84" x 170", our exclusive horizontal process produces a handsomely flat surface, remarkable clarity and an absence of all marks and distortions typically found in other tempered glass.

Absolute accuracy of finished size is just one of the special features that prompts architects, builders, laminators, glazing contractors and other large-scale users to specify TEMPGLASS.

If in the past you've faced difficult applications such as butt-glazing and the tem-

pered glass supplied just didn't measure up, we challenge you to specify TEMPGLASS and achieve results like you see in the application above.



There's a whole bushel of horizontal temperers surfacing around the country . . . Stop comparing!

Stay out front with TEMPGLASS!

Look for us in Sweet's Catalogue 8.26/TE



TEMPGLASS

SAN FRANCISCO
48999 Kato Road
Fremont, California 94538
415-651-2292

TORONTO
151 Ormont Drive
Weston, Ontario M9M2S5
416-749-7932

DALLAS/FT. WORTH
1101 Fountain Parkway
Grand Prairie, Texas 75050
800-527-7375
214-647-4028

TOLEDO
291 M Street
Perrysburg, Ohio 43551
Call Toll-Free 800-537-4064
in Ohio, call 800-472-4024

ATLANTA
P.O. Box 928
Norcross, Georgia 30071
404-476-4123

One of the world's largest selections of publications on
Architecture • Construction • Interiors • Landscape • Urban Design
Ask for our July 81 New Titles List

GRAYBOOKS

1909 Brunson St. #2, Houston, TX, U.S.A. 77030
Tel: (713) 797-0494

Circle 46 on Reader Inquiry Card



Landscape architecture,
construction, maintenance, lighting
and a very special garden shop.

Lambert's

Shown here: Nandina in bonsai container
10" high by 6-1/2" wide by 5" deep, \$35.00.

7300 Volley View Lane • P.O. Box 30031 • Dallas, Texas 75230
(214) 239-0121 • Metro 263-3285

Circle 45 on Reader Inquiry Card

In the News, continued.

address the topic of neighborhood conservation. Trained at the Technion Haifa School of Architecture and Pratt Institute, she joined the Department of City Planning in New York when Mayor Lindsay first included the discipline of urban design in the function of government. Her experiences with the preservation and development of residential and business districts in that city, often pioneering the use of new legislative and incentive techniques, form the basis for this highly readable book. The importance of community involvement in the planning and design process, and the recognition that a public/private partnership is essential for effective action at this level, was demonstrated in the early 1970s when the proposed Lower Manhattan Expressway threatened Little Italy, one of the oldest ethnic enclaves in New York City. The history of the struggles against poverty and environmental disintegration in Little Italy is a familiar one, but Ms. Ramati uses this and two other New York case studies to develop a strategic plan that can assist any community, and its professional advisors, to develop programs that go beyond the traditional "urban facelift" and really attack the issues of economic and cultural revitalization. Like the Main Street Project, which is currently addressing similar issues in five Texas towns, *How to Save Your Own Street* is both practical and idealistic. Mr. Ramati "believes" in the community's ability to re-create, not as a museum, but as a living and working environment. The book is colorful, direct, realistic, useful, enthusiastic and encouraging.

—David Woodcock

Gone from Texas: Our Lost Architectural Heritage, by Willard B. Robinson. Texas A&M University Press, College Station, 296 pages, \$29.95.

The title is a play on the legendary inscription "G. T. T.," found on doors of vacant buildings throughout the South following the Civil War indicating that the former occupants had "Gone to Texas." It also reminds us of the irrevocable fact that much of Texas' most historically and architecturally significant structures no longer grace the state's towns and countryside. Mourning that loss, author Willard Robinson, a professor of architecture at Texas Tech, describes a cross-section of Texas architecture from Spanish Colonial to the early 20th century that is either no longer with us or in such a pitiful state that it would be well

to go ahead and put it out of its misery. Nevertheless, the book is not "intended merely to lament the destruction of historic structures," Robinson writes. It is also meant to provide a "history of the types and qualities of works that once were in Texas" and to encourage preservation of the significant structures that remain.

News of Schools

S.I. Morris Honored As 1981 Distinguished Rice Alumnus



S. I. Morris, FAIA, founding principal of the award-winning Houston firm Morris* Aubry Architects, was one of two Rice graduates honored as 1981 Distinguished

Rice Alumni during a reception May 9 at Rice University in Houston.

The honor is one of the highest the University can bestow upon its alumni. Rice does not award honorary degrees.

Morris received his bachelor's degree from Rice in 1935. In 1938 he helped found the Houston firm Wilson and Morris, which became Wilson, Morris, Crain and Anderson in 1952. Morris established his own firm, S. I. Morris Associates (now Morris* Aubry), in 1972.

The firm has garnered numerous design awards for its projects, which have included the Alfred C. Glassell, Jr., School of Art, the Prudential Southwest Home Office Building and renovation of the Julia Ideson Building, all in Houston.

Morris has been actively involved in civic affairs in Houston. He is chairman of the Houston Cultural Arts Council, on the Board of Directors of the Houston Museum of Fine Arts and the Houston Chamber of Commerce and on Rice University's Board of Governors.

Work by UTA Faculty Exhibited At Ohio State University

Drawings and paintings by three faculty members of the UT-Arlington School of Architecture were among works by Emilio Ambasz, Michael Graves and Richard Haas, among others, exhibited in "Artist as Architect/ Architect as



Unique Personnel Consulting Service to the Architectural, Engineering and Construction professions.

For further information, respond to:

909 Investors Trust
Indianapolis, IN 46204
(317) 632-1391

P.O. Box 19876
Dallas, TX 75219
(214) 526-2626

Membership: American Institute of Architects

Circle 48 on Reader Inquiry Card

You've Got Style!

Global Tile's
oak strip flooring
mounts directly
to concrete slabs
for a classic look
that's always
in style.

TALK ABOUT STYLE! These 1' x 6' Miyata-Plank hardwood flooring sections of natural white oak patterns from Global Tile & Wood provide instant renovation. The laminated strips are tongue and groove-end matched for a high quality look.

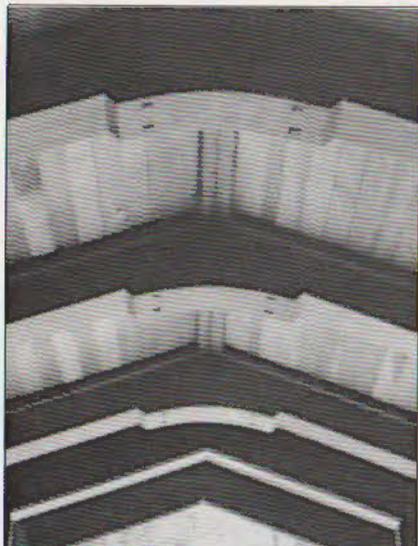
THE PERFECT ANSWER for homes, offices and stores, they reflect Global's 20 years of wood flooring experience. As distributors, we offer expertise along with our hardwood products which apply easily to floors, walls and counter-tops. Call us and we'll help with your specs.



Global Tile & Wood, Inc.

P.O. Box 19281, Houston, Texas 77024
Showroom: 1400 West Belt North, Houston
(713) 464-8889

Circle 47 on Reader Inquiry Card



**Timber Trusses
Timber Decking
Laminated Timbers**

Texas Timbers, Inc.
*Texas Oldest Fabricator Of
Structural Laminated Timber*

Box 267 / LaGrange 78945 / (713) 968-3256

Circle 50 on Reader Inquiry Card



ENGINEERS
ARCHITECTS
ARTISTS
SUPPLIES

REPRODUCTION
SPECIALISTS

M

MILLER
BLUE PRINT CO.

501 WEST SIXTH ST.
AUSTIN, TEXAS 78767
PHONE 512/478-8793
MAIL ADD BOX 2065

Circle 51 on Reader Inquiry Card

Artist" March 30 through April 17 at Ohio State University in Columbus.

The exhibition included "watercolor drawings" (watercolor and pencil) by UTA's assistant dean of architecture Richard Ferrier; poster designs by Fabio Fabiano, director of interior design; and photographic postcards by associate professor Craig Kuhner.

The show, sponsored by the Ohio State University Gallery of Fine Art, in cooperation with the School of Architecture and the Departments of Art and Industrial Design, included drawings, paintings, graphics, photographs, slide presentations and mixed media, works spanning a "wide spectrum of approaches and issues common to art and architecture."

David Woodcock Elected ACSA Regional Director



David G. Woodcock, professor of architecture at Texas A&M University and a contributing editor to *Texas Architect*, has been elected to a three-year term as regional director of the Association of Collegiate Schools of Architecture, succeeding O. Jack Mitchell of Rice. The Southwest Region consists of Texas, Louisiana and Arkansas and has twelve accredited programs of architectural education. Woodcock, a native of Manchester, England, first came to Texas in 1962 on a Fulbright Teaching Grant. He returned to Texas A&M in 1970 and was head of the graduate program in architecture from 1973 to 1978.

Woodcock, a native of Manchester, England, first came to Texas in 1962 on a Fulbright Teaching Grant. He returned to Texas A&M in 1970 and was head of the graduate program in architecture from 1973 to 1978.

MHMR Design Competition Announced for Students In Texas, Arkansas, Louisiana

Information packets are now being sent to schools of architecture in Texas, Arkansas and Louisiana announcing a 1981 student design competition sponsored by the Texas Society of Architects in cooperation with the Texas and American Hospital Associations.

The program, open to fourth- and fifth-year architecture students in the tri-state region, calls for the design of a "mental health and mental retardation facility in a community setting."

For more information, contact H. Ralph Hawkins, Chairman, Subcommittee on 1981 Student Design Competition,



If you build homes for today's lifestyles, you need to know about Kent Moore Cabinets. We build space efficient, high quality Oak, Ash and Birch cabinets that rival site-built cabinets in both cost and eye appeal. With our wide variety of door styles, coordinating cabinets with the interior design is no longer a problem. *Call us today and find out why more builders are using Kent Moore Cabinets.*

Kent Moore Cabinets

3206 Longmire, College Station, Texas 77840 713-693-2906

Circle 49 on Reader Inquiry Card

TSA Committee on Architecture for Health, Harwood K. Smith & Partners, 1111 Plaza of the Americas North, LB 307, Dallas 75201. Telephone: (214) 748-5261.

Coming Up

Aug. 7-8: Texas Society of Architects Board of Directors Meeting. San Antonio.

Aug. 28: Deadline for entries in the tenth annual Energy Conservation Awards Program, sponsored by Owens-Corning Fiberglas. Contact Mary G. Reinbolt, Owens-Corning Fiberglas Corp., Fiberglass Tower, Toledo, Ohio 43659. Telephone: (419) 248-8053.

Sept. 4: "Thermal Inertia in Architectural Walls," workshop sponsored by the UT-Austin School of Architecture with the support of the Division of Continuing Education, at the Joe C. Thompson Conference Center in Austin. Contact Lynn Cooksey, program development specialist for architecture, UT Division of Continuing Education, Main Building #2500, Austin 78712. Telephone: (512) 471-3123.

Sept. 10-11: Energy in Architecture Level

II Seminar, sponsored by the Dallas and Fort Worth Chapters AIA and the Texas Society of Architects, in Dallas. Contact Loretta Thomas, Dallas Chapter AIA, 2800 Routh, The Quadrangle, #141, Dallas 75201. Telephone: (214) 748-4264.

Sept. 12-Nov. 1: "Texas Space," exhibition featuring the works of 12 Texas artists and the unusual ways they deal with space, San Antonio Museum of Art. Contact Ruth Fawcett, San Antonio Museum of Art, 200 West Jones Ave., San Antonio 78215. Telephone: (512) 226-5544.

Oct. 2: "Classical Tradition: The Wave of the Future," symposium on classical tradition and its implications for today's art and architecture, sponsored by the UT-Austin School of Architecture with the support of the Division of Continuing Education, at Hogg Auditorium in Austin. Contact Lynn Cooksey, program development specialist for architecture, UT Division of Continuing Education, Main Building #2500, Austin 78712. Telephone: (512) 471-3123.

Oct. 3-6: "The Roles of the Private Sector," fourth Woodlands Conference on Sustainable Societies, in The Woodlands.

Contact Tony Lentini, Mitchell Energy Development Corp., P.O. Box 4000. The Woodlands 77380. Telephone: (713) 363-5654.

News of Firms

The Houston firm **Morris * Aubry Architects** has named Ben M. Hurst, H. Davis Mayfield III and Donald M. Palmer partners in the firm.

The Houston firm **Cavitt McKnight Weymouth** has promoted the following firm members to vice president: Madeline Chu, Jack Villagomez and Gordon Tong.

Kirk, Voich and Gist of Fort Worth has named Lynwood Jekel a partner in the firm and Paul Y. Creager an associate.

Dallas architect **James C. Noack** has moved his offices to 5327 North Central Expressway, Dallas 75205. Telephone: (214) 528-3130.

Bernard Johnson Incorporated in Houston has named Edward J. Davis senior vice president of the firm and announced that J. Carter Howald has joined the firm as manager of business development and architectural services.



NOTES:

1. ITALIAN TERRACOTTA PLANTERS ARE AVAILABLE IN A VARIETY OF SIZES & STYLES.

2. SIZES - 10" TO 42"

3. STOCKED IN HOUSTON FOR IMMEDIATE DELIVERY.

* WRITE FOR CATALOGUE WHOLESALE/RETAIL

San Jacinto House
2627 Westheimer · Houston, Texas 77098 (713) 523-1208

The Lubbock firm Whitaker Hall McQueen Jones has changed its name to **Whitaker McQueen Jones & Associates** and the interior design firm Whitaker and Hall Interiors is now **W M J Design Associates**. Both have relocated to new offices at 2517 74th Street, Lubbock 79423. Telephone: (806) 745-5485.

The Dallas firm Concept Consultants, Inc., has changed its name to **Interior Space Architects (INSPEACE)**. Awaiting a move into an historic home on South Griffin, the firm is temporarily officed at 2911 Lemmon Ave., Dallas 75201. Telephone: (214) 526-4171.

The Houston firm **Lockwood, Andrews & Newman** has added Dan Stewart to the firm as a project manager in charge of the architecture-engineering-planning division.

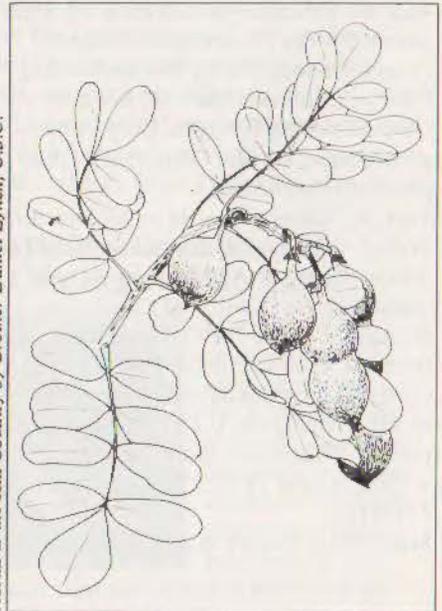
Dallas-based **SHWC, Inc.**, has added Roger Brownlow to the firm's production department as a project architect and Cameron Duncan to the production department as graduate architect.

The Dallas firm **EDI/Cape Hopkins Clement** has announced that Pamella Jordan and Julie A. Wait have joined the firm's interior design and space-planning division.

The San Antonio firm **Phelps & Simmons & Garza** has relocated its offices to 5545 Fredericksburg Road, Suite 100, San Antonio 78229. Telephone: (512) 349-7000.

The **Pierce Partnership** in Dallas has promoted Sid Trest to associate.

Industry News



Nancy McGowan, from Native & Naturalized Woody Plants of Austin & the Hill Country by Brother Daniel Lynch, C.S.C.

Texas mountain laurel.

Regional Flora: An Alternative to The 'FHA Approach'

If there is less of a natural imperative for architecture to be of its region than there used to be, there is still a strong obligation for plants. Flora indigenous to an area, as a rule, is that which is the most suitable to that area's climate and soil. Unlike buildings, plants will either grow well in a particular place or they won't.

Nevertheless, as Austin horticulturalist Jill Nokes has observed, native Texas trees, shrubs and cacti—growing in abundance statewide—traditionally have not been used in Texas landscaping. Nurseries have preferred to stock more exotic species in response to consumers' demand for "something different" in their yards.

That could be changing. Recognizing the many benefits of using locally grown flora for landscaping (low maintenance, for one)—as well as the potential demand as the popularity of the "natural look" gained momentum—Nokes started her own Texas Native Plants Nursery on 15 acres near Elgio in 1979. Since



WHERE THERE'S A WALL . . .
there's a way

select programme martin modular wall systems to fit your personal needs. above: options include built-in vanity, abundant storage for clothing, T.V., stereo, books and magazines. opposite: our chaise/bed invites lounging, listening or reading.

programme

martin

3601 west alabama, houston, texas 77027 (713)961-1130
6833 san pedro, san antonio, texas 78216 (512)341-4451



then she has been carefully nurturing a small inventory in hopes of establishing a good gene pool of drought-tolerant woody plants native to the Edwards Plateau and Transpecos regions for use by architects, landscape architects and interested homeowners.

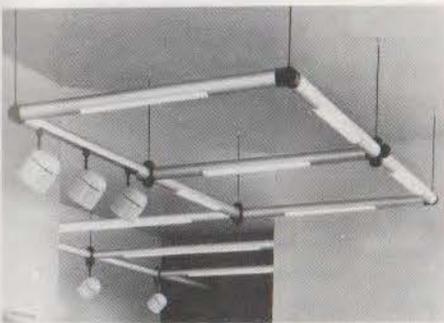
Some of the native trees and shrubs Nokes is propagating are Spanish red oak, guajillo, Texas mountain laurel, Texas pestachio, evergreen and flame-leaf sumac and the anacacho orchid tree. She scouts the rocky Hill Country around Austin to find just the right seeds from just the right trees—those that have, from all indications, adapted best to the region.

Nokes also works as a consultant with designers to identify hardy native plants already on a building site which can be artfully and economically incorporated into landscaping and passive solar design schemes. And drought-resistant plants help homeowners conserve water.

In the past, Nokes says, builders often took the "FHA approach" to landscaping, planting a handful of mulberry or Arizona ash trees on a lot because they're fast-growing, and in the process creating an environment that could be anywhere—Atlanta, Dallas or Los Angeles.

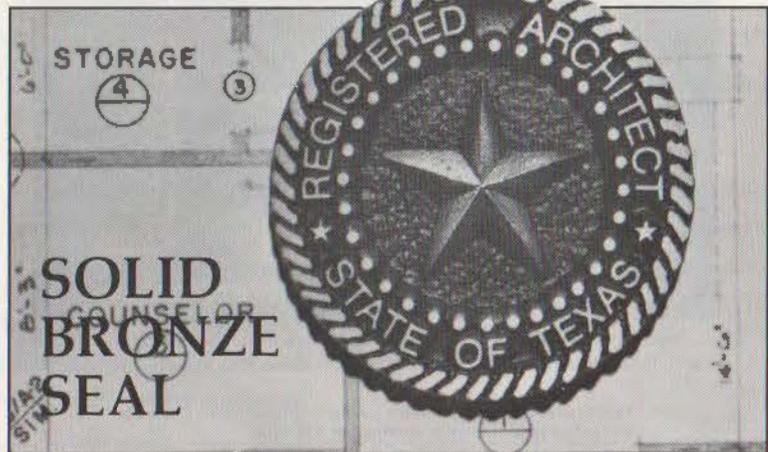
Texas Native Plants Nursery (business office), 3105 Lafayette, Austin 78722. Telephone: (512) 473-8718. Please call first; tours of the Elgin nursery by appointment only.

In Brief . . .



Tubular lighting system by Staff.

Staff Lighting in Highland, N.Y., has introduced a new "Tubular Lighting System" (TLS) designed so that an incandescent track section can be coupled directly with a fluorescent section of the same diameter and appearance. The system's basic module, a three-inch diameter tube, is available in various lengths and may be outfitted with a variety of connections. The system is designed to provide direct, indirect, spot or floodlighting



This three-inch diameter seal is a beautiful conversation piece. It has a deep cast star with raised polished letters and borders.

Please send me _____ bronze seal(s) at a cost of \$19.50 plus \$2.50 each for postage and handling. (Texas residence include 5% tax). My check for _____ is enclosed. Bill my MASTERCARD VISA

My card number is _____

Signature _____

SEND TO: PROFESSIONAL SPECIALTIES
P.O. BOX 9249
COLLEGE STATION, TEXAS 77840
Please allow 4 to 6 weeks delivery.

Circle 55 on Reader Inquiry Card

Question: What is one of the most significant things TSA has done for me lately?

Answer: Negotiated a new professional liability insurance program with greatly reduced premiums.

TSA members now have available a professional liability insurance plan offered by INAX, underwriting subsidiary of the Insurance Co. of North America.

Designed to provide quality coverage at a reasonable price, the program affords members a substantial premium discount.

TSA has endorsed the program and has appointed Assurance Services, Inc. of Austin as administrator.

Please call or have your agent contact Steve Sprowls or Tracey Flinn at Assurance Services for details.

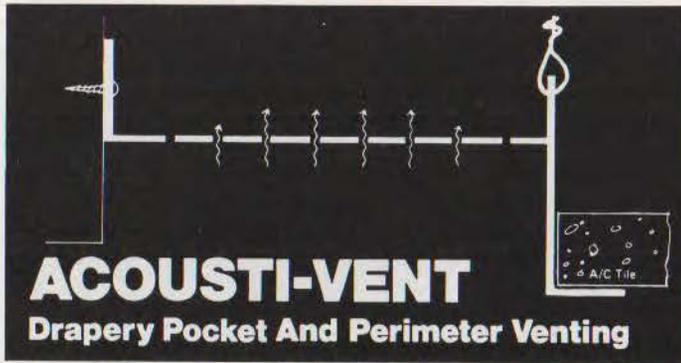


Assurance Services, Inc.
3303 Northland Dr.
Austin, Texas 78731
(512) 458-4147
(800) 252-9113



Circle 54 on Reader Inquiry Card

Low-Cost Concept for Ventilation . . .



ACOUSTI-VENT
Drapery Pocket And Perimeter Venting

"Acousti-Vent" from Fry Reglet is a departure from conventional ventilation ideas. Installed above and between window glass and drapery, Acousti-Vent will:

- Equalize temperature between glass and drapery, both incoming and outgoing air . . . lower heating and a/c costs.
- Reduce uncomfortable downdrafts and cold gusts near windows.
- Reduce window fogging, thereby decreasing window cleaning costs.
- Reduce window breakage where extreme temperature causes glass expansion & contraction.
- Reduce drapery wear by reducing the extreme temperature and humidity variations which cause deterioration.
- Made of extruded aluminum. Acousti-Vent is available in a variety of sizes for application with plaster, gypsum, concrete or other materials.

Samples and a complete catalog available upon request. Please contact:
 Doug Harper, Manufacturers Representatives, Inc.
 Box 5202, Shreveport, La 71105
 (318) 868-1289

FRY REGLET CORPORATION

625 South Palm Avenue, Alhambra, CA 91803/ (213) 289-4744

Circle 58 on Reader Inquiry Card

and comes in bronze, matt aluminum or white. Available in Texas through: First Electric, 6400 West Park, Suite 289, Houston 77057, (713) 789-9447; Barr-Bennison, 2221 Vantage St., Dallas 75207, (214) 688-0535; and Ayres and Associates, 314 East Nakoma, Suite N, San Antonio 78216, (512) 494-8892.

Martin Industries in Fort Worth has appointed Mark W. McClendon manager of the company's precast concrete products division.

Barrett Industries in San Antonio recently named Jerry Jones vice president in charge of the company's advertising, marketing and package products division.

Naturalite, Inc., in Garland has introduced a new "thermalized" skylight designed to minimize heat loss as well as condensation on the inside of the skylight frame. The skylight is made of acrylic and aluminum with a polyurethane thermal break. According to Naturalite, installation of both types of thermalized skylights now available—L-frame and insulated curb—is virtually the same as the installation of more conventional units. Naturalite, Inc., P.O. Box 2267, Garland 75041. Telephone: (214) 278-1354.

...why **FULLSPACE[®]???**



FILE CABINETS



53% LESS SQ. FT.



FULLSPACE



73% LESS SQ. FT. THAN DRAWER FILING
 46% LESS SQ. FT. THAN OPEN SHELF FILING

Specify **FULLSPACE** and cut the areas reserved for 4-drawer filing in half!



Cabinets of shelving on movable carriages roll left or right to open one access aisle. **FULLSPACE** performs equally well in stockrooms, libraries, pharmacies, etc. Guaranteed installations by factory-trained personnel. Ask for free literature, case histories, layouts, estimates and specs.



POSITION AVAILABLE

STRUCTURAL ENGINEER to conduct regional technical promotion program in Houston for national trade association. Work with developers, architects, engineers, building officials, insurance groups to develop opportunities for use of wood roof systems. Wood structural design and marketing experience helpful. Send resume and salary requirements to AITC, 333 W. Hampden Ave., Englewood, CO 80110.

Lundia Northeast Texas & Dallas
 1015 North IH 35, Suite 204
 Carrollton, Texas 75006
 (214) 245-9279

Lundia of Ft. Worth
 6941-B East Lancaster
 Ft. Worth, Texas 76112
 (817) 654-1985

Lundia of Houston
 P.O. Box 55372
 Houston, Texas 77055
 (713) 467-1982

Lundia of South Central Texas
 P.O. Box 55372
 Houston, Texas 77055
 (713) 467-1982

Circle 56 on Reader Inquiry Card

To Subscribe

Complete and return the adjacent subscription card to join a growing readership interested in the built environment of Texas.

Texas Architect Subscription Card

Please enter the following subscription for the coming year. Six issues mailed bi-monthly.

Name _____

Mailing Address _____

Occupation _____ Firm or School _____

Method of Payment:

- 1 year, 6 issues, \$12.00 Payment Enclosed (*one extra issue for saving us billing cost*)
 2 years, 12 issues, \$21.00 Bill me

Billing Address (if different than mailing address):

J-A

For More Information

We invite you to obtain more information about the products and services advertised in this issue of *Texas Architect* by utilizing the adjacent Reader Inquiry Card. To take advantage of this convenient service:

(1) Circle the number on the reader inquiry card which corresponds to the number at the bottom of the advertisement.

(2) Fill in your name and company address on the card.

(3) Detach and mail to us. Card is postage-paid and pre-addressed.

(4) We will forward a copy of the card to each advertiser whose number you have circled.

Texas Architect Reader Inquiry Service Card

Name _____

Company _____

Address _____

City _____ State _____ Zip _____

Title _____

Please Circle Number

1	2	3	4	5	6	7	8	9	10
11	12	13	14	15	16	17	18	19	20
21	22	23	24	25	26	27	28	29	30
31	32	33	34	35	36	37	38	39	40
41	42	43	44	45	46	47	48	49	50
51	52	53	54	55	56	57	58	59	60
61	62	63	64	65	66	67	68	69	70
71	72	73	74	75	76	77	78	79	80
81	82	83	84	85	86	87	88	89	90
91	92	93	94	95	96	97	98	99	100

Please check the appropriate box

- Owner/Partner/Principal
 Staff Architect
 Designer
 Project Manager
 Specification Writer
 Interior Designer
 Engineer
Type _____
 Client
 Other _____

J-A

Texas Architect Reader Inquiry Service Card

Name _____

Company _____

Address _____

City _____ State _____ Zip _____

Title _____

Please Circle Number

1	2	3	4	5	6	7	8	9	10
11	12	13	14	15	16	17	18	19	20
21	22	23	24	25	26	27	28	29	30
31	32	33	34	35	36	37	38	39	40
41	42	43	44	45	46	47	48	49	50
51	52	53	54	55	56	57	58	59	60
61	62	63	64	65	66	67	68	69	70
71	72	73	74	75	76	77	78	79	80
81	82	83	84	85	86	87	88	89	90
91	92	93	94	95	96	97	98	99	100

Please check the appropriate box

- Owner/Partner/Principal
 Staff Architect
 Designer
 Project Manager
 Specification Writer
 Interior Designer
 Engineer
Type _____
 Client
 Other _____

J-A



NO POSTAGE
NECESSARY
IF MAILED
IN THE
UNITED STATES

BUSINESS REPLY MAIL
FIRST CLASS PERMIT NO. 3149 AUSTIN, TEXAS

POSTAGE WILL BE PAID BY ADDRESSEE

Texas Architect
Texas Society of Architects
2121 Austin National Bank Tower
Austin, Texas 78701



Subscription
Card



NO POSTAGE
NECESSARY
IF MAILED
IN THE
UNITED STATES

BUSINESS REPLY MAIL
FIRST CLASS PERMIT NO. 3149 AUSTIN, TEXAS

POSTAGE WILL BE PAID BY ADDRESSEE

Texas Architect Reader Inquiry Service
Texas Society of Architects
2121 Austin National Bank Tower
Austin, Texas 78701



Reader
Inquiry Card



NO POSTAGE
NECESSARY
IF MAILED
IN THE
UNITED STATES

BUSINESS REPLY MAIL
FIRST CLASS PERMIT NO. 3149 AUSTIN, TEXAS

POSTAGE WILL BE PAID BY ADDRESSEE

Texas Architect Reader Inquiry Service
Texas Society of Architects
2121 Austin National Bank Tower
Austin, Texas 78701



Reader
Inquiry Card



"Tough roof insulation for tough Texas weather!"



One of the truly beautiful architectural achievements in Texas is the Cedar Valley College in Dallas by architects Jarvis Putty Jarvis, Inc. of Dallas. The structure is topped with a truly energy saving, tough roof deck insulation - All-weather Crete.

"Multiple protection" is achieved with AWC because of its unique features. It is applied hot and dry in a completely seamless application. AWC also transmits vapors. Thus, without seams and trapped vapors, membranes applied over the AWC insulation are far less apt to blister and crack in hot Texas weather. AWC is applied in varying thicknesses, sloped to drains, offering positive water runoff. This added protection against ponding water and trapped vapors spells a

longer lasting trouble free roof deck.

On your next "architectural achievement" consider AWC roof deck insulation. Owners and architects of major buildings realize AWC "multiple protection" costs slightly more - yet through the years is one of the best money saving values put into any building.

Ask for a free AWC brochure.



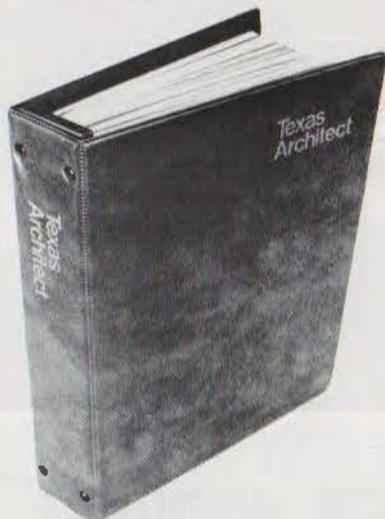
SILBRICO
CORPORATION

306 AMHERST DRIVE • RICHARDSON, TEXAS 75081
PHONE (214) 234-1515

Custom Binders for Texas Architect

Now there is an easy way to keep up with all those back issues of *Texas Architect*. This new custom binder, available from the TSA office, is designed to accommodate six issues (a year's worth) of the magazine for efficient storage and easy reference. The brown vinyl binder comes with metal rods which allow for "instant binding" of each issue in such a way that it can be easily read as part of the whole volume or removed completely if necessary.

Place your order today, and make it easy on yourself.



Texas Architect
2121 Austin National Bank Tower
Austin, Texas 78701

Please send me _____ binders at a cost of \$5.95 each (including postage and handling).

____ My check for _____ is enclosed.

____ Please bill me.

Name _____

Address _____

City _____

Zip _____

Andy, O'Neil, and You and Me



Humor by Braden

Whenever I think of "Regionalism," I think of Andy Rooney. Please understand; I don't know Andy personally, but I watch him on CBS's "Sixty Minutes" every Sunday night and I read his writings in my daily paper.

To me, Andy personifies his turf, which—if you don't know—is the Big Apple. Having seen Andy on TV, I read his column and my imagination hears his words. I promise you Andy sounds just like a New Yorker is supposed to. I have every confidence that if Andy read me (I ain't in no dailies) he would say I sound just like a Texan. Of course, I am not on television (at least the New York stations don't carry me on a regular basis). Therefore, Andy has never heard me; but then, I have great faith in his sense of regional perspective.

I am jealous of Andy Rooney because he can write about anything he wants. The other day he described his pleasure with his morning shower. As I read, I could literally feel the warm soapy water trickling down my spine hone (architects are sooo sensitive, you know). Here was Rooney taking a New York shower, and I'm enjoying it in Texas. What a marvelous illustration of how one region can relate to another without either giving up that which is unique and personal.

For years I have had a line in my standard-issue, hired-out stump oratory wherein I explain to my audience (sometimes called the "great unwashed" and in better circles "the bourgeoisie") that "Regionalism" is an architectural term which means that some parts of the country are separate, and distinct, and unique from others because of their developed speech patterns, their topography, their climate, their cultural roots, their crops, their products, and ultimately (due to all of the above), their architecture. All of which is to say there are a lot of different flavors in the old U.S. of A.,

precious to their region, which should be retained. It is necessary to explain this because a lot of my audiences are so out of it they think Cadillac Fairview is a North Dallas car dealer.

Along with a lot of other cultural items of intrinsic value, we seem to have given up Regionalism in this country. Actually, the process has been gradual—it just sort of snuck up on us. As I look back over the years, I believe the conspiracy to stamp out Regionalism began when McDonalds pilfered the Golden Arch from St. Louis and adopted it as their corporate symbol. Thanks to that, we have two full generations who think the Big Mac was designed by Eero Saarinen. No longer is the arch a shining symbol of the gateway to the Golden West, but rather everybody's front door to heartburn.

I knew the decline in Regionalism had reached epidemic proportions when New Yorkers started wearing cowboy boots. That makes absolutely no sense. How could you ever run away from a mugger if you were wearing cowboy boots?

Nevertheless, Regionalism has been replaced in America by Faddism. Thanks to air conditioning, we can now create the same climate in Texas that Minnesota provides naturally. We have joined hands to take Dale Carnegie courses in order that we might speak, think, and dress alike. TV news anchors are interchangeable in our various regions just like fuses in a circuit breaker.

Interest rates are so high that our common man and his current "relationship" can now only reside in affordable "mobile" homes grouped in cloned communities, all of which resemble Peoria, Illinois, no matter where they are. This lack of Regionalism and individualism poses a threat to the continuity of the human race. Trailer parks will hasten the end of the world because everyone knows even God doesn't like mobile homes—

that's why he sends us tornados.

The earth's surface is slowly being covered by a stream of theme restaurants and the franchised architecture of Jack-in-the-Box, Burger King and Col. Sanders. Joe & Tillies Bar & Grill in Milwaukee and Sellers Cafeteria on the Sulphur Springs Square are disappearing into the sunset as Detroit designs a Monarch to look like a German Mercedes (and brags about it). Sixty-year-old executives don the uniform of youth as they shed the three piece suit and slip into designer jeans and Adidas jogging shoes.

We are so laid back and super cool that we just want to grab some gusto, tone our bodies, watch the tube, see a flick, lock our doors, get skinny, go skiing, ride a raft, get high, and be a pepper just like everybody else. Why worry about Regionalism and roots in our lives when we have issues like rampant inflation, computer technology, genetic engineering, and dull and dingy hair to cope with? Let's build the same boxes everywhere to house our fragile society. The world really doesn't have the time for regionalism in architecture.

There are those who are of the opinion that you should see your doctor if you feel a need to express Texas in your design. They have saved some old swine flu shots left over from a free clinic in Waukegan as a possible cure. The bad news expressed in that camp is that Regionalism is really a disease. The good news is that O'Neil Ford is a carrier.

This is to say "not to worry." Regionalism is alive, if not too well, and perhaps on a strong road to recovery in our state. Texas still possesses a few things nobody else will steal; i.e., the Legislature. Every once in a while a regional butterfly breaks from the cocoon, such as the wonderful art museum San Antonio has brewed from the old Lone Star Brewery.

There is that great hope on the horizon that perhaps *all* forms of communication will disintegrate to the level of the U. S. Postal Service, thus slowing down our lives to a pace which allows time for an occasional inward look. And in the end, there are still those who love their region, like Andy, O'Neil, and you and me!

Dave Braden is a partner in the Dallas firm Dahl/Braden/Chapman, Inc., and a Texas Architect contributing editor.



BIG MAN IN STRUCTURAL STEEL



When Chief Inspector Marvin Froehlich went to work for Mosher Steel 44 years ago, he was hired as a temporary employee. He jokes that nobody at Mosher has ever told him he's permanent.

The fact is, Marvin has left his mark on hundreds of steel structures in those 44 years. He's helped change the skyline of Houston, and he's still doing it.

One of the newest additions to downtown Houston is 3 Allen Center, a 50-story tower using more than 16,000 tons of steel.

The steel is by Mosher.

And because it is Mosher Steel, it's built to specifications, delivered on time and it fits the way it's supposed to fit.

Mosher people like Marvin Froehlich know there are no shortcuts to quality.

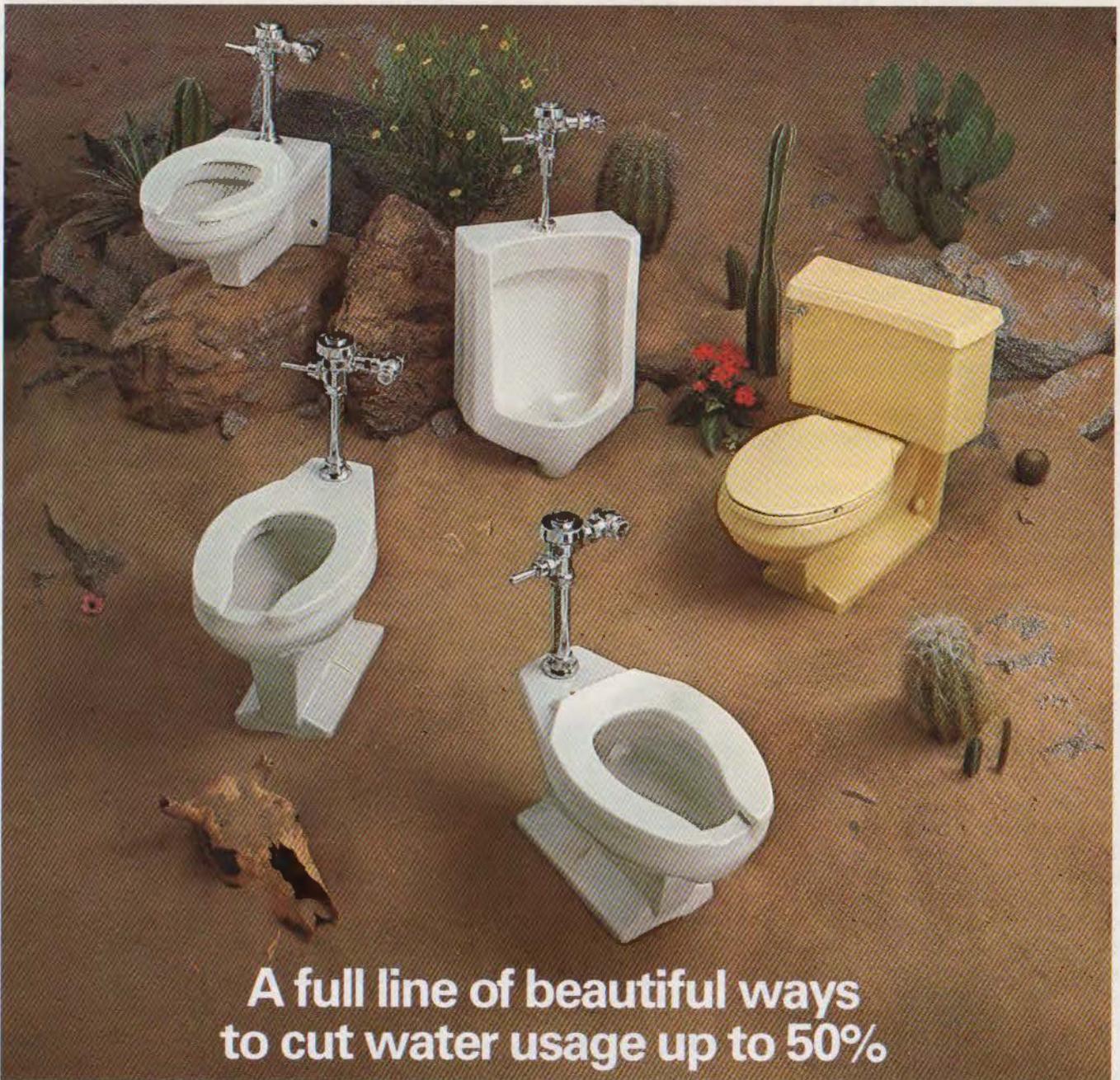
Another reason Mosher is the big name in structural steel.



Home Office and Plant
P.O. Box 1579, Houston, 77001
(713) 861-8181
Plants in Dallas, San Antonio, Tulsa



A Trinity Industries Company



A full line of beautiful ways to cut water usage up to 50%

□ Where will it all end? Water and sewage costs keep climbing—while supplies of clean, usable water keep dwindling. Communities are establishing codes that mandate specific water usage limits for fixtures and fittings. □ That's why we offer watersaving fixtures and fittings for every building need, including urinals, faucets, showerheads, wall hung and floor mounted flush-valve toilets, residential water closets, and special high fixtures for nursing homes. No other manufacturer has such a complete line of fixtures that save water. In total, laboratory tests indicate that they can cut water usage up to 50%. □ Eljer saves more than just water—because there's no premium price on our watersaving fixtures. They are normal production models so there's no special ordering needed to get what you want. Eljer watersavers are in stock and ready to ship right now. □ We'd like to share our complete data on how our products affect water usage—as determined by an independent testing laboratory. □ Just see your Eljer Wholesaler or write and ask about Eljer's full line of watersavers.

ELJER PLUMBINGWARE
Wallace Murray Corporation
Dept. SL, 3 Gateway Center
Pittsburgh, Pennsylvania 15222

ELJER

WallaceMurray

ELJER

Texas Distributors

Abilene
Western Plumbing Wholesalers
915/672-3201

Austin & San Antonio
International Supply of Austin
512/452-5912
International Supply of San Antonio
512/223-4275

Baytown
Moore Supply Co.
713/427-5601

Beaumont
Moore Supply Co.
713/832-8429

Bryan
Moore Supply Co.
713/832-8151

Conroe
Moore Supply Co.
713/756-4445

Dallas
Apex Supply Co.
214/741-5463
Goodman Supply Co.
214/565-1005

El Paso
Central Supply Co.
915/544-7770

Garland
International Supply
214/494-2329

Houston
Economy Plumbing Supply
713/223-4921

Killeen
Barnhart Supply, Inc.
817/526-3028

**Lubbock, Amarillo,
Midland-Odessa**
Fields & Co.
(Lubbock) 806/762-0241
(Amarillo) 806/374-4672
(Midland-Odessa) 915/563-0501

Nacogdoches
Moore Supply Co.
713/564-8331

Pharr
S & S Wholesale Supply
512/787-8855

Texarkana
Double Jay Supply
214/793-2211

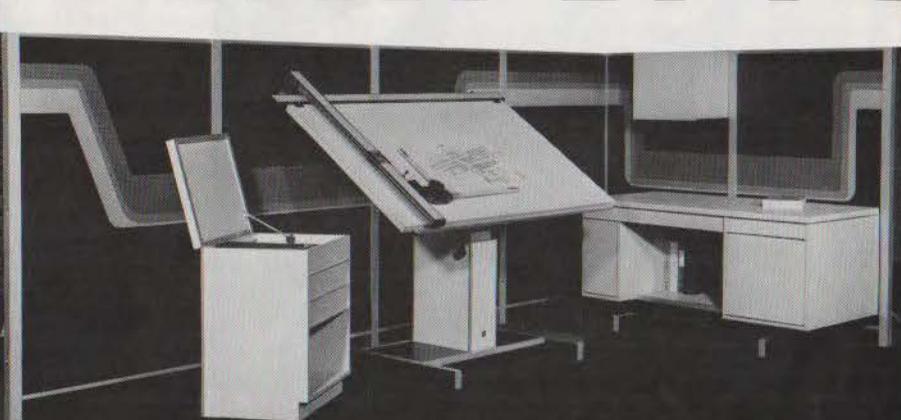
Wichita Falls
Connor-Gibson Supply
817/767-2506



an exciting new innovation
in drafting room furniture
available from

Thomas Repprographics

formatec™



formatec™ the new concept in drafting furniture
a product of creative dimensions

DESIGN: Formatec's contemporary, appealing designs, with carefully balanced color selections, create motivating work environments.

FUNCTION: The design and engineering concept of all furniture is based upon function and minimal maintenance.

COMPETITIVE: The low, competitive cost makes any purchase not only desirable, but justified.

Dallas 4718 Greenville Ave.
Dallas, Texas 75206
363-6561

1555 W. Mockingbird
Dallas, Texas 75247
634-8761

3528 McKinney
Dallas, Texas 75204
522-3320

420 S. Ervay
Dallas, Texas 75201
741-1782

2518 Forest Lane
Dallas, Texas 75234
620-1861

Richardson 805 S. Sherman
Richardson, Texas 75081
231-7161

Houston 5151 Mitchelldale
Houston, Texas 77092
682-1139

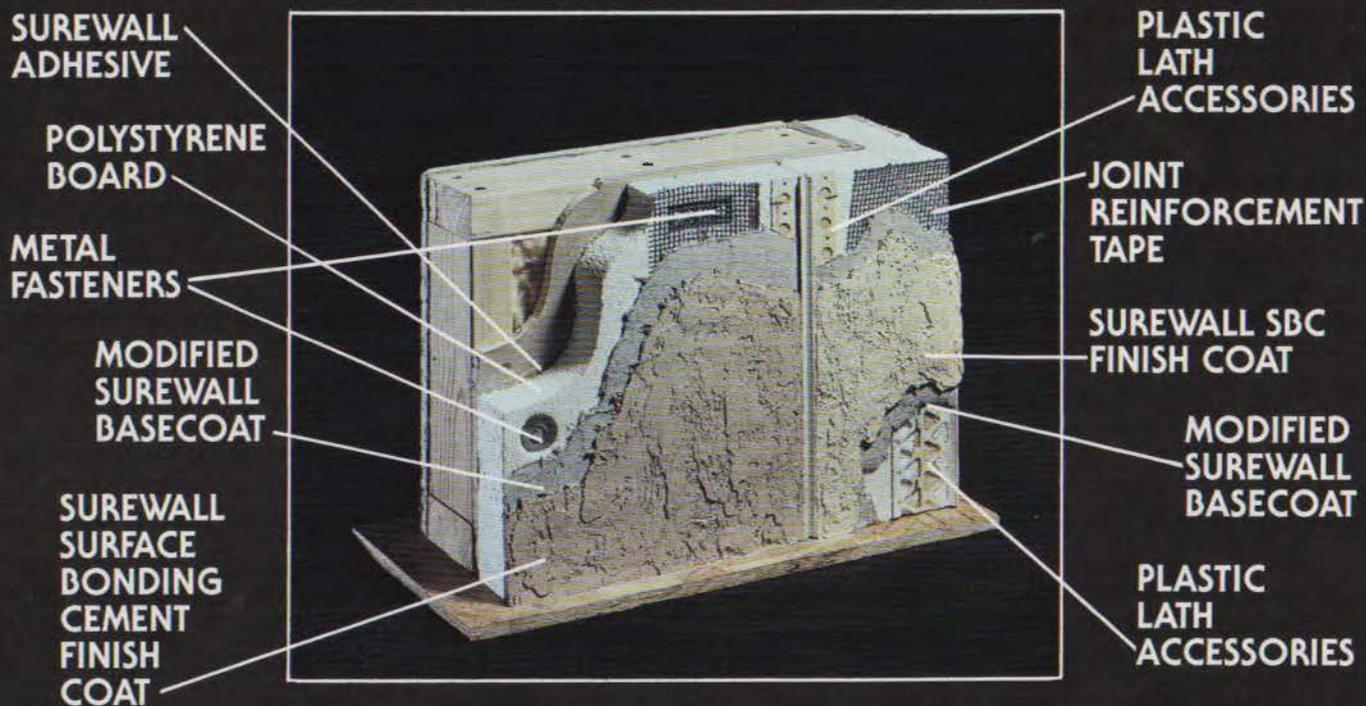
3310 Eastside
Houston, Texas 77098
528-5303

Farmers Branch 14430 Midway Rd.
Farmers Branch, Texas 75240
386-0386

Arlington 2500 East Randal Mill Rd.
Arlington, Texas 76011
261-1021 Metro

Garland 2521 Forest Lane
Garland, Texas 75042
276-9456

THE SUREWALL® SBC INSULATION SYSTEM LEAVES THE OTHERS OUT IN THE COLD.

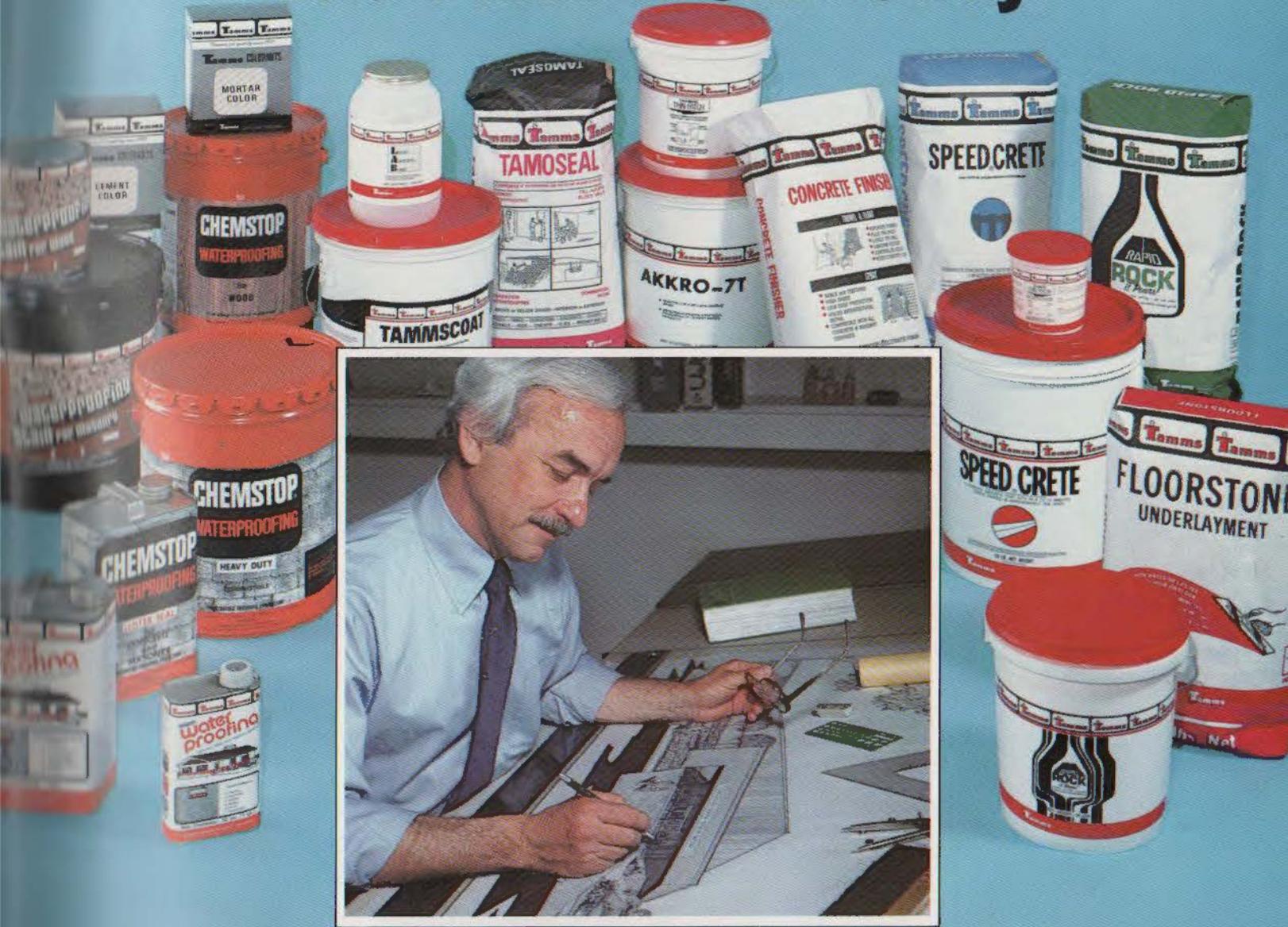


Introducing the SUREWALL® SBC Insulation System from Barrett Industries. This innovative new system is more versatile, less expensive and more efficient than other insulation systems. Utilizing a special adhesive, expanded polystyrene boards, unique mechanical fasteners, plastic lath accessories, joint reinforcement tape, acrylic bonding admixture and SUREWALL® Surface Bonding Cement; you'll find the SUREWALL® SBC Insulation System can be applied to both metal or stud framing,

concrete, or concrete block. Use the system for both new construction and renovation. All components have been extensively tested to meet precise specifications to assure quality control and cost efficiency. The SUREWALL® SBC Insulation System from Barrett Industries. The system that leaves the others out in the cold. For more information contact:

Barrett Industries
6889 Evans Rd., Rt. 3, Box 211 B1
San Antonio, Texas 78218
(512)651-6550 800/292-5302

Reflecting Your Creativity... 100 Years From Today.



Always Specify Tamms And Protect Your Great Ideas.

Chemstop® Waterproofing actually penetrates deep into wood or masonry for long lasting beauty and protection, year in and year out. Choose from our wide selection of Chemstop Stain colors to enhance and complement your designs and surface textures.

Tammsway® Masonry Coatings System provides protection, restoration, waterproofing, and decoration for all masonry and concrete surfaces. The complete line of coordinated cement-based products gives you total freedom when designing with concrete or masonry . . . regardless of environment!

Tamms Pigments for Masonry and Concrete will let your imagination run free. Choose from twelve designer mortar colors that will really complement your ideas or tell us what you want and we'll custom make a color to match.

Tamms offers a complete selection of masonry products specially formulated for the construction industry, including Floorstone, S-C Seal Cure®, Speed®-Crete, FCP®, and Rapid Rock®. Remember, there are no masonry problems . . . only Tamms solutions.

To protect your great ideas, ask the Idea People—Tamms.



General Offices: 1222 Ardmore Avenue, Itasca, Illinois 60143, 312-773-2350
Western Division: 9920 Flora Vista Avenue, Bellflower, Calif. 90706, 213-925-5506



106 MISSION RED FLASHED



118 ADOBE



114 TERRA COTTA FLASHED

ESPAÑATM MISSION TILE

The authentic Spanish mission tile look — faithfully reproduced by modern technology — with proven benefits today's buyer wants: Ageless beauty, lifetime resistance to wear, fire, rot and vermin. The best roofing investment for today and the years to come.

Beautiful roofs for the good life.



CALL OR WRITE FOR TILE SELECTOR KIT

CALIFORNIA TILE, Inc.

5111 RIVERSIDE AVENUE, RIALTO, CA 92376 • 714 / 822-4407
45111 INDUSTRIAL DRIVE, FREMONT, CA 94538 • 415 / 657-0414

LIFETILE Corporation

P.O. 21516, SAN ANTONIO, TX 78221 • 512 / 626-2771

Circle 70 on Reader Inquiry Card