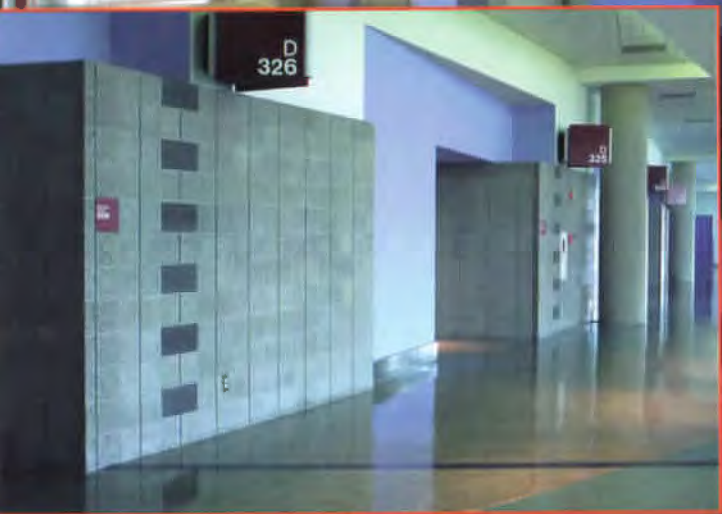


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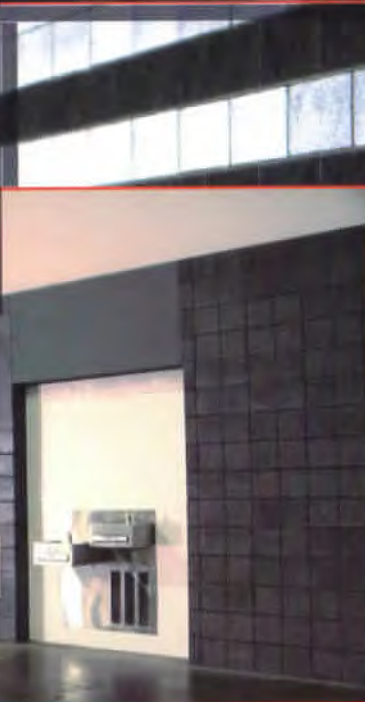
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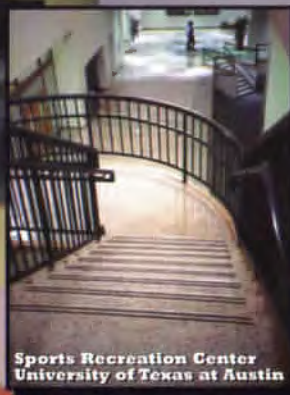
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Dallas Convention Center Expansion



Right: Concert Hall, Jesse H. Jones Hall for the Performing Arts, by Caudill Rowlett Scott, Houston, winner of the TSA 25-Year Award

On the cover: Rendering of the Balinskas House, Houston, by Natalye Appel, Architects, one of the winners of the 1994 TSA Design Awards; drawing by Lee Olvero

TEXAS ARCHITECT

FORTIETH ANNUAL TSA DESIGN AWARDS

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Wanting More

IN THIS ISSUE we present the winners of the 1994 TSA Design Awards Competition, celebrating the competition's fortieth year. The seven architecture firms that won this year come as no surprise: All have won several times before, and all can be counted among the best-regarded in the state. The only surprise, perhaps, is that there were not more award-winners from other firms with long-standing reputations for design excellence. It was a tough jury.

It is customary to draw auguries about the state of architecture in Texas from the awards program. This year, however, I think it is particularly hard to do so. Five of the seven winners this year are residential projects, and three of those are single-family houses. Seven, or five, or even three years ago, this might have been a representative sample of the type of work that was going on in Texas. But with the recovery of the design and construction industries gathering steam in Texas and nationwide, with the vast sums being spent on hospitals and on public projects from schools to prisons, with the growth of retail and industrial construction in the state, and with Texas architects playing such a prominent role in the international arena (the theme of our upcoming Nov/Dec 1994 issue), the focus of this year's Design Awards jury—with the exception of the Penn-Plax plant by Taft Architects—seems too narrow. Perhaps not enough of the new projects have been completed long enough, or perhaps potential entrants have been too busy to have projects photographed and documented for entry in the competition. Perhaps it's an example of what we sometimes call the gazebo effect—the advantage that small, clearly organized projects have over large, complicated ones, due to the way the Design Awards competition is organized and judged. For whatever reason, the winners this year, all of them good projects, all of them worthy of their awards, leave me wanting more.

UPCOMING ISSUES:

We invite submissions to *TEXAS ARCHITECT* for all our upcoming issues. Scheduled issue themes for 1994 include

NOV/DEC '94 (deadline 1 Oct)

"Free Trade and Design—Texas Architects and Worldwide Markets" and "Case Study: Public and Civic Buildings"

JAN/FEB '95 (deadline 4 Nov)

"Corrections Architecture"

MAR/APR '95 (deadline 16 Dec)

"Architecture for Leisure"

We also need stories about new architectural projects, interiors, historic preservation, urban design, zoning, mass transit and highway development, competitions, and education for our NEWS and SURVEY sections. In addition, we are looking for stories about innovations in technique and management for our SMALL PRACTICE ISSUES section.

If you can help with any of these topics, please call *TEXAS ARCHITECT* at 512/478-7386 or fax at 512/478-0528 **JWB**

THE EDITOR'S NOTE in the July/August *TA* touched on the sale of the architecture and engineering divisions of CRSS Architects to HOK. As the letters that begin on page 11 of this issue indicate, the piece elicited an unusual—and gratifying—number of replies. Many of the writers take issue with me on various points, but all leave open what I consider the pressing question: What, if anything, can architects do to produce returns on investment sufficient to make the profession competitive with widget manufacturing? And, in that context, does design matter?

Joel Warren Barna

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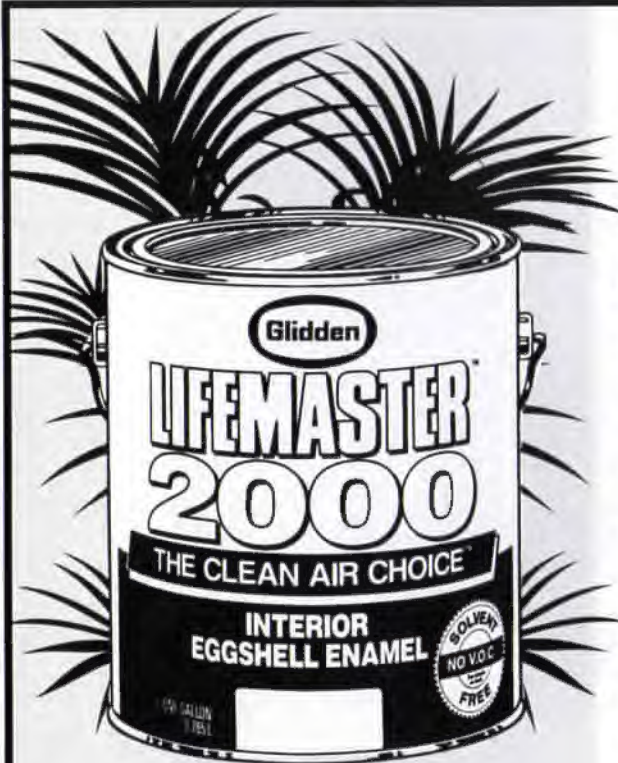
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Letters

Humor and the Work of Colleagues

IT'S ALWAYS INTERESTING to see the work of college students whose "inhibitions have been lifted" by some bright instructor (*TA*, "Survey," July/Aug 1994). The work of Mr. Swearer's students reminded me of some of the creations that came from Mr. Goff's Architecture 8 classes at the University of Oklahoma.

However, for pure old fashioned fun, nothing will ever top Max Greiner's whimsical creations during his days at Texas A&M in the early 1970s. John Fairy was Max's instructor, and I think Rodney Hill had some influence on what Max was doing. The examples of "fetishistic focusing" pale compared to what Max was creating: A completely functional wine decanter crafted from a real (albeit deceased) chicken; a hand mirror whose handle is mostly the legs of a real (also deceased) bull frog; and, a jewelry box that stands on four legs (same again) taken from a raccoon. Now, *that* was good stuff.

Don't get me wrong—I like the results from Austin. I just couldn't envision how you really use them. The "portable clothing-like conceal-

ing structure" holds promise, but not like being able to tuck a white leghorn under my arm and ask . . . "a little Madeira, my dear?"

Humor is a powerful weapon. Keep up the good work, and keep trying. I like this better than the architecture currently being produced by my colleagues.

Jim W. Sealy, FALA
Architect/Building Code Consultant
Dallas

Correcting an Exaggerated Rumor

IT HAS come to my attention that according to the [April 1994] *Texas Architect Practice Annual*, in the listing of past TSA presidents, I am declared deceased. I fear that others will believe such an exaggeration of my physical condition and go into deep mourning. Since it is too hot at this time to wear dark clothes, I hasten to advise them to continue wearing light-colored cottons. I feel great and do not plan to accept celestial residence for some time to come.

Incidentally, although it has been 25 years since I had the pleasure of serving as TSA president, I note that many of those who were active

at that time are still carrying leadership roles in TSA. All of you are doing great work for the profession and to the benefit of those who are just now coming into architecture. Your work is much appreciated.

Howard R. Barr, FALA
Austin

Editor's response: Mr. Barr's kind note makes light of a truly embarrassing editorial error.

Of Design, Service, and CRSS

YOUR EDITORIAL in the July/August issue was interesting, but as an ex-CRSer (1965-1975) I think the sale of their architectural practice falls into a category other than Process versus Design.

I was fortunate to work for Bill, John, Wally, and Willy Peña and to be one of CRS's six minor shareholders before it went public (there were eight major ones). However, after going public, management said that our responsibility was to have a 15-percent compounded return for the market. On the projects in which I was

"Letters," continued on page 13

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"Letters," continued from page 11

involved, service, quality, and integrity became sales terms rather than operating issues. Its only business, as with other publicly held companies, became to make money for its shareholders.

That has not changed. If tobacco companies can make biscuits, CRSS can make energy. Perhaps the example is a good one for architects, and maybe the stock will be a better investment. But the real CRS legacy continues. Their processes of programming and client involvement in reaching design solutions lives in many people and many firms—including ours.

James Falick, FAIA
The Falick/Klein Partnership, Inc.
Houston

MR. BARNA, your summary of the early history of CRSS Architects is eloquently and accurately expressed in your editorial in the July/August issue of *Texas Architect*. However, I wish to respond with some facts about the recent history of the firm. Over the past three years, CRSS Architects has received 44 planning and design awards. Of a total of eight awards presented in 1994, CRSS Architects received three design awards from the Houston Chapter of the American Institute of Architects. Also recently, CRSS has received a design award from the American Society of Interior Designers for 1994. CRSS Architects is ranked the 12th architectural/engineering firm in general buildings by *ENR*.

CRSS Architects' approach to architecture is a balance between design, technology, and management. Our architecture strives to satisfy physical, emotional, and intellectual needs. As a highly integrated process, design cannot be separated from service. The path to sustainable architecture is through this balance. CRSS's Problem Seeking® methodology has created a means to solve complex problems with enduring solutions.

To refer to the "demise of CRSS Architects" is inappropriate. CRSS Architects is joining with Hellmuth, Obata & Kassabaum. The strengths of both firms are being combined to provide our clients full service capabilities on a global scale. Design has always been important to our clients and remains at the forefront of our service approach. This is also true for HOK and will continue to be true for the new company created by this merger.

The CRSS Architects team looks forward to an exciting new future with HOK that continues the traditions of both CRS and HOK to innovate and achieve design excellence.

W. Thomas Harris, ALA
Vice President, CRSS Architects, Inc.
Houston

IT WAS ENJOYABLE reading your editorial in the July/August 1994 issue of *Texas Architect*. Rarely do I read something that requires a response. Instead of one subject, there were several on which I feel compelled to comment.

The "demise" of CRSS was self determined, not the result of a schism between design and service. One of the options available to management was to purchase themselves from their parent company. They have chosen to pursue the future with HOK, a firm with which they have associated on a variety of projects for almost 40 years, and a firm which has similar attitudes about design. CRSS was successful in the '60s and '70s as HOK has been in the '80s and '90s. CRSS chose to diversify into areas

other than a traditional A/E practice and become a publicly held corporation. It was an amazingly courageous experiment for an architectural practice. That it has not only survived but succeeded financially for almost a quarter of a century under that organization, and under the scrutiny of public shareholders, is a testament to architects as businesspersons. On the other hand, HOK has chosen to remain a privately held company and to refrain from diversifying into areas beyond those of the A/E design/service firm. It is for that reason that CRSS staff members have chosen to align themselves with HOK; to once again concentrate on the business of design.

Your suggestion that the path to a sustainable architectural practice is chaotic and not linear does not fit with the realities of either CRSS, HOK, or SOM for that matter. After almost half a century, all three firms consistently rank in the top 10 largest international practices in the world and are managed and

"Letters," continued on page 14

William Stern House
Architect: William F. Stern & Associates, Architects, Houston, TX;
William F. Stern;
Deborah Morris;
assisted by Paolino DiVece,
Peter Dreghorn
Client: William F. Stern

The Jesse H. Jones Hall for the Performing Arts
Architect: Caudell Rowlett Scott (CRS), Houston, TX;
Thomas A. Bullock, FAIA;
Charles E. Lawrence, FAIA;
James B. Gatton, FAIA
Client: Houston Endowment, Inc.

4401 Travis
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"Letters," continued from page 13

owned by individuals other than the named founders. Obviously, neither Eisenman nor Gehry (your examples) can yet demonstrate that their firms will survive their departure.

Service does not matter more than design. However, neither does design matter more than service. For the profession of architecture to survive, it is essential that the two go hand in hand. To suggest that CRSS concentrated more on service than design lacks evidence. CRSS has received more than 400 design awards.

I would agree with the premise that there is something enduring, if not endearing, in the concept of the 19th-century gentileperson-architect (to be politically correct). However, I contend that the client can find those historical qualities in talented individuals, regardless of whether they practice alone or in larger organizations. It is unlikely that a client will stumble across a Frank Gehry in the yellow pages. As often as not, clients find architects, not we them; they know enough of the image for which they are searching to eliminate most firms by their initial short lists. We are rarely "guiding

the taste of unschooled clients," but are usually attempting to rise to their expectations, both in design and delivery. To suggest anything less is demeaning to our clients.

We at HOK are excited at the prospect of CRSS's heritage joining us. It is a unique undertaking within the profession of architecture, once again demonstrating CRSS's willingness to be innovative and creative.

Bill Lacey, AIA
Senior Vice President
Principal in Charge of Design
Hellmuth, Obata & Kassabaum, Inc.
Dallas

Editor: (Re: "Editor's Note," July/Aug 1994): Interesting thoughts. I am confused. Please help. Please define design. Please define service. Please define success. Please define demise.

Walter W. Wendler, Ph.D., AIA
Dean and William M. Peña Professor
Texas A&M University College of Architecture

No More Balkanization

WOULD YOU PLEASE have the author of "Rethink Parking" (*TA*, July/August 1994) explain the phrase "Architects, disenfranchised by the balkanization of the city-building project into narrow specialities, . . .".

This phrase is the basis for what follows, but is an example of "Pentagonese" obfuscation. In trying to be cute, he has obscured his meaning.

Les Center
Les Center Architect
Houston

Correction: On p. 40 of the May/June *TA*, the photographer's credits for The University of Houston Music Building (by The Mathes Group) and the Hilton College of Hotel and Restaurant Management (by Farrell Sundin + Partners) are incorrect. The photographer is Jud Haggard.



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News

Shelling Out 16

FORT WORTH David Schwarz is the design architect for an addition to the downtown library.

Grade A 16

DALLAS Schools from across the state were honored in the 1994 Exhibit of School Architecture design competition.

Of Note 17

Calendar 18

Eight projects honored 24

AUSTIN Eight projects were honored by AIA Austin's design-awards competition.

Health projects chosen 26

DALLAS Thirteen projects were named as winners in the 1994 Texas Architecture for Health design competition.

Busman's Holiday 29

SAN ANTONIO Artwork by San Antonio's design community was displayed at a local gallery.

Shelling Out

FORT WORTH Washington, D.C.-based architect David Schwarz's latest contribution to the Fort Worth cityscape—a cover for the leaky downtown library—is nearing completion. Schwarz, working mostly on behalf of his patrons Ed and Robert Bass, has built a number of high-profile projects in and near Fort Worth in the last few years, including Sundance West, the Ballpark at Arlington, and the library addition. Schwarz's Fort Worth work has received lots of press—due partly to his and his clients' penchant for self-promotion—and has led to the notion that he is single-handedly remaking the city; a congratulatory profile in the September issue of *Texas Monthly* says Schwarz "is making Fort Worth look more like Texas than any other city in the state." The library may contribute to Schwarz's reputation in ways he did not intend.

The addition—a two-block-long shell wearing a pseudo-classical facade—will remain empty for the foreseeable future; \$6 million must be raised before the interior can be finished. The shell was conceived by Fort Worth architect Martin Growald as a way to halt leakage problems in the original underground library building and to provide space for future expansion (see *TA*, "News," July/Aug 1992). After proposing several designs, Growald remained as architect-of-record, but was replaced—at the suggestion of Ed Bass—as design architect by Schwarz.

The library's neoclassical facade is constructed of three finishing systems, including one-inch stucco on flat-wall surfaces, with other portions of the second floor sheathed with EIFS. Columns and pilasters, bases, and capitals are cast in 3/8-inch reinforced cement. Already-oversimplified molded detail is further obscured by an overcoat of aggregate material.



Fort Worth photographs by Craig Blackmon, AIA

Above and opposite top: new Fort Worth Public Library addition

Opposite below: neoclassicism at First Christian Church, Fort Worth

Schwarz, speaking at the July meeting of the Fort Worth AIA (of which he is a member), provided a telling assessment of the library when he observed, seriously, that the building's polystyrene and stucco facade "should hold up pretty well, unless it gets kicked." When asked how the public would view his handiwork in 50 years, Schwarz retorted that he "never worried" about that sort of thing.

Schwarz deflected criticism of the project to city officials, saying he didn't want to design a neoclassical building, but that he had "no choice" and "no budget." However, with a \$7.2-million budget and the modernist context of the adjacent Tandy Center complex as givens, neoclassicism was a puzzling choice. Rendering of such grandiose stylistic aspirations in impermanent materials certainly undermines contemplation of the building as serious civic architecture.

Give these schools an A

DALLAS A total of 36 projects were selected as winners in the 1994 Exhibit of School Architecture, a statewide design competition co-sponsored by the Texas Association of School Administrators, the Texas Association of School Boards, and the Texas Society of Architects; the winning projects were chosen from among 71 entries; 53 were new construction and 18 were additions or remodels. Jurors for this year's competition were architects Randy Fromberg of Fromberg Associ-

ates, Inc., of Austin, and Tom Ashley of Ashley Humphries-Sanchez Partnership of McAllen; Alan Thompson, president of the school board, Lake Travis ISD; and Robert Spoonemore, superintendent, Pflugerville ISD.

Pearland Junior High School West Campus, Pearland ISD, by Ray Bailey Architects, Inc., of Houston was chosen to receive the competition's highest honor, the Caudill Award.

Honor awards with distinction went to three projects: Bethany Elementary School, Plano ISD, by Corgan Associates Architects

"Schools," continued on page 21



Schwarz's decision to break the southern facade into three "buildings" is welcome, as the other facades, with their unbroken stretches of applied columnar ornamentation, appear interminable. However, his differentiation of the eastern "wing" from the western "wing" by doubling its engaged columns results in an awkward quadrupling of columns at the corners. Other bothersome details include darkly tinted glass at street level and columns within front niches that are sliced in half by butt-glazed curtainwall. Schwarz's monumental new entry terminating Lamar Street is

unusable for the foreseeable future, and the current entry on the east side is indistinguishable from the rest of the Taylor Street facade. The north facade, seen by hundreds of people working in the Tandy and the Justice Center complexes, contains blind windows and a faux entrance, hardly an improvement over

the Tandy Center's blank street level, which Schwarz has often criticized.

Attention now shifts to Schwarz's design for Fort Worth's new downtown performing-arts hall, which features an opulently detailed Beaux Arts-style facade with 40-foot angels apparently inspired by Wyatt C. Hedrick's courthouse annex to the north. Initial publicity described a "facade of plaster made to resemble limestone," although officials indicate that some of the facade may be real limestone. If fundraising efforts fall short—\$20 million is still needed at present—will Fort Worth blunt its aspirations with another value-engineered facade?

Public education about architecture should begin with civic buildings that epitomize sound design principles and are stylistically coherent. A library box that "wants to be neoclassical," as Schwarz puts it, is a far cry from the refined neoclassicism of the nearby First Christian Church (1914, Van Slyke and Woodruff) or the subtle modern classicism of Fort Worth's landmark Kimbell Art Museum.

Barbara Koerble



Pearland Junior High School West Campus by Ray Bailey Architects, Inc., of Houston received top honors—the Caudill Award—in the 1994 TASA/TASB Exhibit of School Architecture design-award competition.

OF NOTE

Educators honored

UTA School of Architecture Dean Edward Baum and faculty member John Maruszczak were awarded first prize in a national urban-design competition that focused on Chicago's Northerly Island, the site of Meigs Field. Also, Hal Box, former dean of the U.T. Austin School of Architecture, was recently awarded the Distinguished Professor Award by the Association of Collegiate Schools of Architecture at its annual meeting in Montreal.

Going, going, gone. . .

Frank Gehry, John Hejduk, Steven Holl, Hugh Newell Jacobson, Helmut Jahn, Philip Johnson, Richard Meier, I.M. Pei, and Cesar Pelli are among the architects who have donated work to the Charles Moore Drawing Auction sponsored by AIA Austin. The auction is to be held Oct. 7 as part of the Host Chapter Party at the TSA Annual Meeting in Austin; proceeds will benefit the chapter's Charles Moore Scholarship fund (contact Lee Bash at TSA, 512/478-7386, for more information).

S.I. Morris: Master Builder

In August the Houston Chapter of the Associated General Contractors presented its first Master Builder Award to S.I. Morris, FAIA, of Houston; the award recognizes Morris for more than 50 years of contribution to the city's built environment. Morris's projects include the First City Bank Tower, the Houston Central Public Library, and the Astrodome.

Lubbock's Legacy

A guide to Lubbock's historic architecture is now available from the City of Lubbock and the Lubbock Heritage Society. The book traces the city's development from a frontier village to the "Hub of the Plains" in the early 19th century, ending with a few examples of '30s art deco and '40s moderne.

CALENDAR

"Leadership by Design"

The TSA Annual Meeting and Design Products Exhibition will feature seminars, a trade show with over 100 exhibitors, and social events like the Presidents' Gala, the Host Chapter Party, and the Awards Luncheon. The meeting and exhibition will be held at the Stouffer Hotel in

Austin. Texas Society of Architects (Lee Bash, 800/478-7386), OCT. 6-8

RDA Fall Lectures

The Fall Lecture Series will feature David Van Zanten, "Paris Design in American Eyes," (Sept. 28); Katherine Howe, "Herter Brothers and Classicism," (Oct. 5); Alexander

Tzonis, "The Enigma of Classical Architecture," (Oct. 12); Christopher Markhouse, "Inside Neo-Classicism: The Nineteenth Century's International Style," (Oct. 19). Rice Design Alliance, Houston (713/524-6297)

"Four San Angelo Masters"

Ceramics by Roger Allen, photographs by Tom Clemens, pastels by Joan Mertz, and watercolors by Mary Margaret Pipkin combine in a showcase of regional talent. San Angelo Museum of Fine Arts (915/658-4084), THROUGH OCT. 23

"Craft in Building"

Forged and worked metals, carved stone, ornamental glass, architectural ceramics, murals, woodwork, and neon will be displayed by the Austin Civic Architectural Artisans Team. Mebane Gallery, University of Texas at Austin (Lars Stanley, 512/445-0444), OCT. 7-21

National Preservation Conference "Preservation, Economics, and Community Rebirth" will be the theme of this Boston conference. Topics will include downtown revitalization, affordable housing, financing preservation, and heritage tourism. National Trust for Historic Preservation (Tuesday Georges, 202/673-4141), OCT. 26-30

"Innovations in Housing"

The winning designer of a 2,500-square-foot home will receive \$10,000 and publication of the project in BETTER HOMES AND GARDENS and PROGRESSIVE ARCHITECTURE magazines. Innovations in Housing, (206/565-6600), DEADLINE: DEC. 6

"ASLA Meeting and Expo"

The Annual Meeting In San Antonio will focus on water issues; seminars will allow participants to acquire practical skills on a variety of subjects. American Society of Landscape Architects (Jan Rothschild, 202/686-8319), OCT. 8-11

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"Schools," continued from page 16

of Dallas; Forestwood Middle School, Lewisville ISD, by SHW Group, Inc., of Dallas; and O'Donnell Middle School, Alief ISD, by PBK Architects, Inc., of Houston.

Ten projects were selected to receive honor awards for design excellence. They are Act Academy, McKinney ISD, by SHW Group, Inc.; Brookhaven Intermediate School, Killeen ISD, by JPJ Architects, Inc.,



Richard Payne, FAIA

of Dallas; C.F. Brewer High School, White Settlement ISD, by Hahnfeld Associates Architects/Planners, Inc., of Fort Worth; Cedar Brook Elementary School, Spring Branch ISD, by RWS Architects Inc., of Houston; Herrera Elementary School, Houston ISD, by Farrell Sundin + Partners Architects, Inc., of Houston; Kleb Intermediate School, Klein ISD, by Cavitt McKnight Weymouth, Inc., of Houston; and four projects by PBK Architects: Brookwood Elementary, Clear Creek ISD; Lamar Elementary, Conroe ISD; Outley Elementary, Alief ISD; and Susanna Dickinson Elementary, Lamar CISD.

An additional 22 projects were presented with merit awards.

All of the winning projects will be exhibited at the TASA/TASB Joint Annual Convention to be held in Dallas Sept. 30-Oct. 3;



Exhibit of School Architecture award winners: Cedar Brook Elementary School (top left); Brewer High School (top right); Bethany Elementary School (second row, left); Forestwood Middle School (second row, right); Brookhaven Intermediate School (third row, left); O'Donnell Middle School (third row, center); Herrera Elementary School (third row, right); Kleb Intermediate School (bottom)

the top 14 winners, including the Caudill Award winner and the honor-award winners, will also be exhibited during the TSA Annual Meeting in Austin Oct. 6-8. Following the two conventions, the top 14 winners will be part of a statewide travelling exhibition.

Susan Williamson

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Eight projects honored

AUSTIN Eight projects were selected as winners in the Austin AIA chapter design-award competition. Jurors for the competition were Carlos Jimenez of Carlos Jimenez Architectural



Pauli Bordegiy



Timothy Hursley



Lisa Carol Hardaway & Paul Hester, Photographers

Design Studio in Houston, Jerry Williams of Brooks/Collier in Houston, and Terry Sargent of Lord, Aeck, Sargent in Atlanta, Ga.

Two projects by Robert Jackson, AIA Architects—The Residence on Belle Hill and the Joanna Meis Home and Studio, both in Austin—were honor-award winners. A restaurant in Austin, 612 West, by Dick Clark Architecture; the Gethsemane Episcopal Cathedral in



Above left: 612 West

Above center: Gethsemane Cathedral

Above right: First Methodist Chapel

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Above center: Joanna Meis Home and Studio

Above: The Residence on Belle Hill

Fargo, N.D., by Moore/Andersson Architects; and the chapel renovation at the First Methodist Church in Austin by Clovis Heimsath Architects were also presented with honor awards.

Two unbuilt projects by Lawrence Speck Associates received commendation awards. They were the Travis Heights House and Salado Hall, a new community center for Salado. Elizabeth Rexrode, AIA, of Studio B, was also given a commendation award for her architectural object "7:55 Austin. . . In Honor of the Roman Empire." *Mark Haladyna*

Intern Mark Haladyna is a graduate student at the U.T. Austin College of Architecture.

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Health projects chosen

DALLAS Thirteen projects were honored in this year's Texas Architecture for Health Design Awards competition; the competition was co-sponsored by the Texas Society of Architects and the Texas Hospital Association.

The gold award went to F&S Partners for the Simmons Biomedical Research Building at The University of Texas Southwestern Medical Center in Dallas. F&S Partners also received one of two silver awards for the Dallas Child Guidance Clinic. The second silver award went to Watkins Carter Hamilton Architects of Houston for Kidsville, a renovated pediatric department at Providence Memorial Hospital in El Paso. Watkins Carter Hamilton also received an honorable mention for the Planetree Demonstration Unit at the Trinity Medical Center in Moline, Ill.

A bronze award went to Henningson, Durham & Richardson of Dallas for Centro Medico de la Mujer Hospital Los Angeles in Torreon, Mexico. HKS Inc. received a bronze award for St. Mary's Hospital Ozaukee in Port Washington, Wisc., as well as honorable mentions for the Yuma Women and Children's Hospital in Yuma, Ariz.; the Wellington Cancer Treatment Center in King of Prussia, Penn.; and the Children's Medical Center in Dallas.

Healthcare Environment Design of Dallas received a merit award for its reconstruction and expansion of Baylor University Medical Center's Nutrition Services Building. A second merit award was given to AC Associates of Lubbock for the Methodist Children's Hospital in



Simmons Biomedical Research Building (left); Dallas Child Guidance Clinic (below left); Kidsville pediatric center (below right)



AXONOMETRIC VIEW

Lubbock. AC Associates also received an honorable mention for its work on the Knipling Education/Conference Center, also at the Methodist Hospital in Lubbock. The Bower

Downing Partnership, Inc., of Austin received an honorable mention for the Women's and Children's Center at the Shannon Medical Center in San Angelo. *MH*

St. Mary's Hospital Ozaukee (above left); Centro Medico de la

Mujer Hospital Los Angeles (above right)

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Busman's Holiday

SAN ANTONIO Architects, graphic designers, and engineers put their *Hidden Talents* on display at a show at the Primary Object Gallery in Bluestar's art complex in May. The show displayed works created by members of San Antonio's design community. The field is crowded with those who utilize their fleeting leisure time to capture ideas and images that fall outside the boundaries of their workaday world. The *Hidden Talents* exhibition brought some of these works to public attention.

Architect Matt Morris displayed a sense of humor in his colorful caricature of downtown San Antonio, "Workers on Commerce Street." David Nobles, an intern architect, presented a more traditional work, "Renaissance III, Kansas City," a detailed watercolor and pencil drawing on delicate lace paper, while John Webb, another intern architect, displayed his interpretation of a folding chair.

Other work by architects displayed in the show included woodcut prints by Roy Lowey-Ball, FAIA; children's book illustrations by Rick Archer; contour art by Tim Blonkvist; photography by Scott Carpenter; paintings by

Xavier E. Gonzalez; a table by Bill McDonald; sculpture by Roland Rodriguez; ceramics by Shawn Sasse; collage by Bob Shemwell; illustrations by F. Andy Simpson; and a table and lamp by Davis Sprinkle.

Valerie C. Bugayong

Valerie C. Bugayong is an associate architect in San Antonio.



Folding chair by John Webb

Construction Rewarded

DALLAS Six projects were recently honored by the Associated General Contractors/Dallas Chapter as part of its Outstanding Construction Awards program.

In the \$0-1.5-million category, the winner was 2909 Gaston for the Meadows Foundation, by Keith Downing & Associates of Dallas. Bethany Elementary School in Plano by Corgan Associates was the winner in the \$1.5-5-million category, while John J. Robinson Middle School, also in Plano, by JPJ Architects of Dallas was the winner in the \$5-10-million category.

In the \$10-30-million category, the Nancy and Jake L. Hamon Building at the Dallas Museum of Art by Edward Larrabee Barnes/John M.Y. Lee & Partners with Booziotis & Company of Dallas was the winner. The Electronic Data Systems Headquarters by HKS Inc. of Dallas was the winner in the over \$30-million category.

Finally, a project for the Paris Housing Authority by Cameron Alread Architects of Dallas received the award in the \$1-5-million residential construction category. **MH**

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The Next Monday *After 20 Days*

"Detached reflection cannot be demanded in the presence of an uplifted knife."

Oliver Wendell Holmes, Jr.

Justice of the U.S. Supreme Court

When an architect is sued, he or she has to respond to notice of the lawsuit, according to the standard formula, by the first Monday following 20 days after the day of receiving notification. But, as the epigram above illustrates, it's hard to think effectively when you're under threat. And any architect who waits that long to begin preparing to respond to a suit is in trouble: In our society, every architect needs to be prepared to be sued, and the preparation must begin at the same time as the project itself.

Lawsuits can happen even when the client is a friend and when the project wins awards. In the past, before the Texas Deceptive Trade Practices Act went into effect, such a suit would have been limited to breach of contract and negligent design, which is bad enough. Now, under DTPA, your friend may also allege fraud and deception and sue for exemplary damages.

The difficulty architects face is that, even when they know they should prevail, they must first make the jury understand, remember, and believe the architect's side of the story. You have to convince the jury that you met the standard of care; this is where preparation, from the inception of the project, comes into play.

It is difficult to explain to a jury that each project is unique, that plans are never perfect, that design problems have no standard solutions, and that architects cannot guarantee the results of their work. The most difficult concept to explain is that architects do not supervise construction and that a failure to observe a deviation from contract documents is not necessarily malpractice.

Defense begins with the first document you prepare for a client: Never prepare a document that you do not want read to a jury. Use language that all can understand. Use technical words only when necessary. Avoid using adjectives like "first class" and "best." To the layperson "approved" denotes unconditional acceptance. Trial preparation begins with an immediate review of all your documents to ascertain your strengths and weaknesses. In marking up papers during this review, use working copies.

Do not mark originals. Documents should be chronologically arranged in notebooks and by subject and witness.

The next line of defense is your expert. The ultimate issue in professional liability is generally decided by which expert the jury believes. The ideal expert is someone who has had a distinguished career, maintains a high standing in the profession, and is articulate but not pedantic.

The expert will make an independent review, determine causation, and allocate fault. Remember, you may have to disclose in court everything that you give or say to your expert. Don't be shocked if your friend's expert has never sealed a set of drawings, or even graduated from the university shown on his résumé; there are many charlatans out there.

The ultimate responsibility for convincing the jury lies with you. My first experience in the defense of an architect was with a sole practitioner who had designed a dormitory for a state university in the Northeast. Many years after construction, a fire started in a hall closet because students had placed trash there. One of the allegations in the suit against my client was that smoke from a vinyl wallcovering had caused injury. As we prepared for trial, it came time for my client to give a deposition, to which my client and I were flying together; as we flew, my client read and reread all my legal research. At our meeting with local counsel just before the deposition, he engaged in a Socratic dialogue, testing his understanding of the issues.

Prior to the deposition, my client asked for and received permission to make a statement. Knowing him to be a mesmerizing raconteur, my instincts said yes. He began with his sorrow for human tragedy and ended with his low opinion of vinyl wallcovering.

He testified truthfully, explained the design process and voluntarily produced two documents: his license in the state, and the state agency's design handbook, which contained a requirement that architects were to use the problematic vinyl wallcovering. This simple presentation carried the day. Afterwards, the plaintiff's lawyer said to me that he had expected an arrogant Texan but found a warm and professional architect. My client had thoroughly prepared himself. In review of his files, he had discovered the agency's design handbook that required the vinyl. The agency had not



Architects who wait until being notified of a lawsuit to begin preparing a defense are in big trouble: Legal preparation must begin with the project itself.

produced the handbook at its own deposition. The litigation was resolved in my client's favor.

Remember, in your suit, that the basic facts cannot be changed, but that each party will have the opportunity to tell its tale from the same set of facts. Your presentation must be the better organized and more convincing. And if you are in Texas District Court, remember to file your answer on or before 10 A.M. on the first Monday after 20 days after the date on which you were served.

George Carson

George Carson is an attorney in San Antonio whose practice includes representation of architects.

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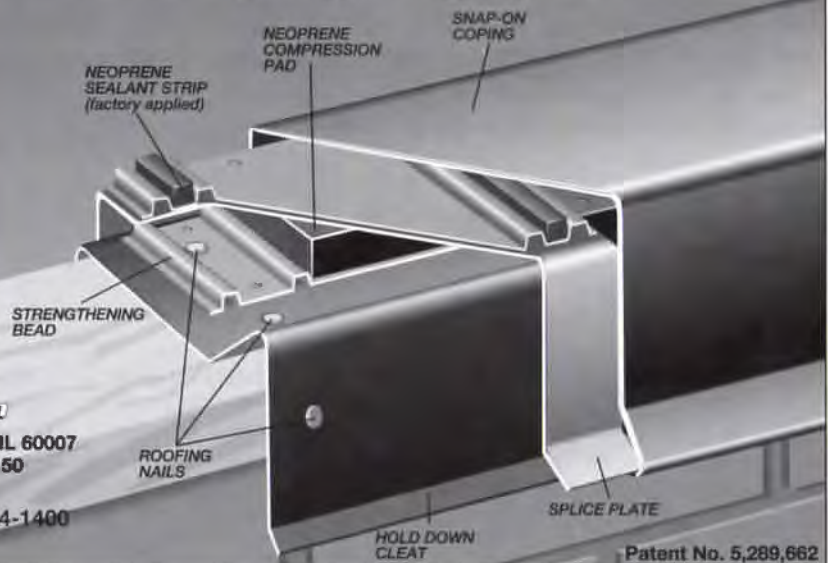
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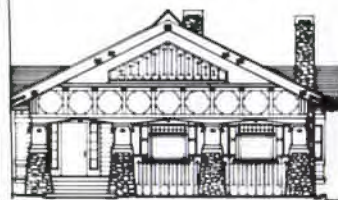
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94

Leadership

by design

Come Back to Austin . . .

Not since the 1960s has the Texas Society of Architects held its Annual Meeting in Austin—

Before Neil Armstrong and the first moon landing

Before President Nixon—and Ford, Carter, Reagan, and Bush

Before the 1970s Energy Crisis

Before the end of the Vietnam War

Before the 1980s Building Boom

Before the 1980s Building Bust

Before bell bottoms, Des Taylor, leisure suits, CAD, the end of 8-track, the UT Arlington School of Architecture, the beginning of CDs, disco music, rap music, the Architects' Practice Act, E.T., David Lancaster, Emmitt Smith, and over two dozen TSA past presidents.

A lot has happened since then, so join us in a historic return to TSA's home city. You'll get the flavor of Austin music and food, and maybe you can stir up some old memories, and create some new ones.

Note dates and site:

October 6–8, 1994
The Stouffer Hotel at
The Arboretum, Austin

Watch *Texas Architect*,
the *Report*, and your
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General Contractor: Dennis Construction Co., Weatherford

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— Larry Hoskins, Cauble Hoskins Architects, Fort Worth

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40th Annual TSA Design Awards

THIS YEAR, the jurors of the TSA Design Awards competition, meeting June 22 and 23 in Austin, chose seven winners from among 132 entries—101 in general design, 25 in interior architecture, 3 in restoration and adaptive use, and 3 entered for the newly instituted TSA 25-Year Award.

The jurors for the competition were Gyo Obata, FAIA, of Hellmuth Obata & Kassabaum, St. Louis, Mo.; Hsin-Ming Fung of Hodgetts & Fung, Santa Monica, Calif.; and Kevin Kennon of Kohn Pedersen Fox, New York.

As in 1993, the six winning contemporary projects presented on the following pages were all chosen from the category of general design. The seventh winning project was chosen for the 25-Year Award.

Presentation of the awards to architects and clients will take place during the TSA Annual Meeting, which will be held in Austin, Oct. 6–8.

Joel Warren Barna



The jurors for the 1994 TSA Design Awards competition were Hsin-Ming Fung of Hodgetts & Fung (above); Kevin Kennon of Kohn Pedersen Fox (below); and Gyo Obata, FAIA, of Hellmuth, Obata & Kassabaum (right).



The veranda (right) illustrates how the new building uses cottonwood beams, tiled floors, and adobe to reflect the adjacent historic site.

Below: An irrigation canal (acequia) runs in the foreground of this exterior view (below) with one of the two original fortified towers behind it.



Desert Shelter

**Cibolo Creek Ranch, Shafter
Ford, Powell & Carson Architects, San Antonio**

THE FIRM OF Ford, Powell and Carson restored, reconstructed, and added 12,000 square feet to El Fortin del Cibolo, an 8,000-square-foot 19th-century ranch located in the foothills of the Chinati Mountains in West Texas. Originally constructed in 1857 as the headquarters for a large ranching empire, Cibolo Creek Ranch's heavily fortified buildings also served as the first major federal army outpost between Fort Davis and the Rio Grande River. Drawing on historic photographs, existing building footings, and additional research by the owner, the architects used this information to faithfully recreate what had existed and to maintain consistency in the design of the new additions.

Although authentic materials such as handmade adobe and cottonwood beams (*vigas*) were used throughout, a desire to keep the new separate from the old is evident. Set behind the historic site and plastered a shade lighter, the new building embodies design elements from the original while also establishing its own aesthetic and functions. To minimize the impact of modern amenities on the restored building, the new space contains most of the heavy-use activities, such as the ranch-oriented areas (tack-room, stalls, and tool room), as well as living areas for the owner, guests, and staff.

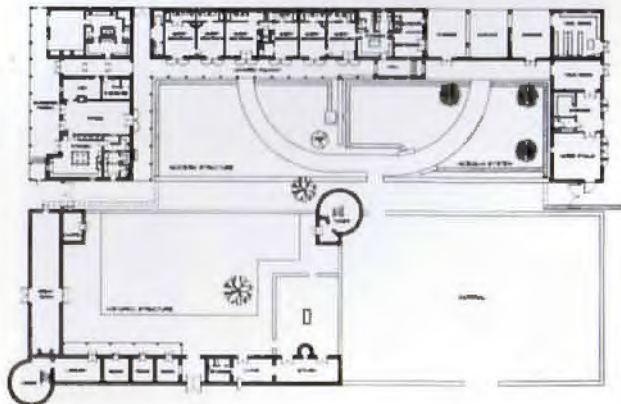
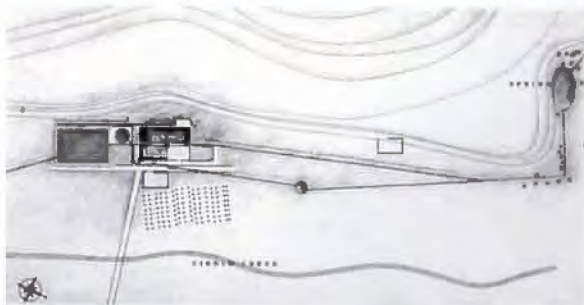
Reflecting the project's frontier-outpost ancestry, the buildings open up and interact only inside the compound. The ample screened porches that open into the shared courtyard expand the living areas while also providing a view of the historic building and its distinctive round defensive towers. Another element that links the buildings together is the restored acequia system. Cibolo Creek Ranch is named for the adjacent creek, which feeds the outer reservoir and which then separates into two streams—one to new orchards and gardens and the other to plantings within the courtyard. Connected to place and the past, Cibolo Creek Ranch is a major piece of Texas history reborn. *Emily Alexander*

CLIENT John Poindexter
PROJECT TEAM Chris Carson, FALA; John Gutzler; Michael Guarino
CONTRACTOR James Cook
CONSULTANTS Dan Ray (structural engineering)
PHOTOGRAPHER Tracy Lynch



Above: A tack room opens on the historic courtyard.

Site plan (above right) and plan (right)



As part of the restoration, the ranch entrance (above) now appears as it did in the 1850s to the original owner, Big Bend pioneer Milton Faver. The fortified towers were built with three-foot thick walls as protection against Apache and Comanche raids.



Tilt-Wall Variety

Travis Apartments, Dallas
Cunningham Architects, Dallas

THE TRAVIS APARTMENTS, a four-unit complex in Dallas, won a TSA Design Award in general design this year for Cunningham Architects. Located in Oak Lawn, a neighborhood including both manufacturing and residences, the design mirrors its environment, combining a construction technique with an housing type not often thought compatible.

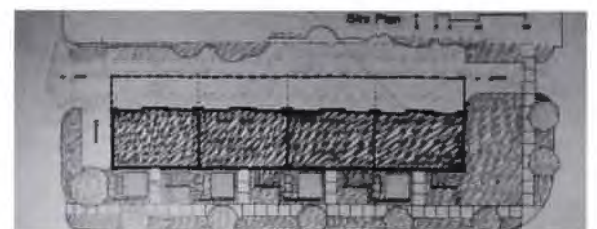
The three-story, 6,800-square-foot project used tilt-wall construction on the three sides that face the street—south, east, and west—and fiber concrete siding over a wood frame on the north. From a distance the visual monotony of tilt-wall construction is avoided by the different window sizes and orientations. Closer, the textured and mottled concrete and the scored regulating lines bring a surprising liveliness to a material not known for its ethereal qualities. Because the garage entrance is from the side street, the front entrances include the more typically residential details of front stoops and landscaped patios. The heavy concrete-and-steel floor of the second level, required for fire safety, makes possible a deep cantilever over the garage entry.

Inside the 1,700-square-foot apartments, the open spaces are reminiscent of the spaciousness usually found in converted warehouse lofts. Floors are divided by function: two-car garage on the ground floor, living/dining area on the second, and two identical bedrooms on the third. All of the staircases are interior: one from the garage and one for each bedroom. The concrete floor and exposed-wood frames continue the motif of undisguised materials. *Emily Alexander*

CLIENT Diane Cbeatham
DESIGN TEAM Gary Cunningham, FALA; Sharon Odum; Bill Lutter; Frank Gomillion
CONTRACTOR Diane Cbeatham
CONSULTANTS James F. Smith (structural engineer); Armstrong/Burger (landscape architects)
PHOTOGRAPHER James F. Wilson



Above and right: Beams of laminated wood particles, concrete floors, and steel framing provide the character for the second-floor living-room area in Cunningham Architects's Travis Apartments.





Above: street elevation



Top: Smooth-finished concrete marks the exterior wall of one of two bedrooms in a Travis Apartments unit; etched glass captures light for the stairwell.

SpecNotes

A 10-foot cantilever (one-third the depth of the building) over the garage entrance was made possible by the strength of the concrete tilt wall system and the deep, three-hour fire-rated concrete-and-steel floor plate separating the garage level from the first living-area floor.



Top: The Balinskas House's interior gallery, which looks out onto the fenced-in sideyard, channels natural light into the bedrooms.



Right: The metal-sided living wing and an antique mesquite-wood gate form the entrance, which leads into the courtyard.

Full Metal Jacket

Balinskas House, Houston
Natalye Appel Architects, Houston

THIS 1,700-SQUARE-FOOT Houston house, by Natalye Appel Architects, exemplifies how an intelligent design and a good site can combine with basic, low-cost materials to create a unique house within a small budget. Set in a rapidly changing inner-city neighborhood, the house is scaled to fit in with its 60- and 70-year-old neighbors, but in a harder, sharper palette of materials. Designed with the ideas and future needs of a young couple and their child in mind, it was conceived as an open-ended project that could accommodate later expansions and additional finishing touches.

Simple in design, the house consists of two staggered 20-foot-wide metal sheds, which contain the two interior areas: the bedroom wing and the living

wing. This diagram also divides the outdoor space into the courtyard and the sideyard, helping to further define the 50-by-109-foot lot.

Inside the house, all four areas are linked by the skylit "greenroom." This room functions as the axis of the house; it physically joins the two wings and visually connects the two outdoor spaces.

Sturdy materials, such as exposed-wood trusses, and strong color treatments, such as the stain on the concrete floor, are used to provide detail to the interior, whose overall simplicity provides an appropriate backdrop for the owners' collection of Latin American antiques.

Emily Alexander

PROJECT TEAM *Natalye Appel, principal; Lee Olvera*
CLIENTS *Ray and Sarah Balinskas*
CONTRACTOR *S. Paul Rife Construction*
CONSULTANT *Matrix Structural Engineering (Peter J. Hurely, project engineer)*
PHOTOGRAPHER *Lisa Carol Hardaway and Paul Hester, Photographers, Fayetteville, Texas*



SpecNotes

The wall section at left shows the focus on skillful detail that gives the Balinskas House strength and architectural clarity, despite a small budget that required the use of low-cost lumber, concrete masonry, metal siding, and aluminum-framed windows. The roof trusses connect with the wall system at the window header, with no redundant intermediate framing. This keeps the overall system simple and straightforward.

The architects also ganged the windows and set them in wood surrounds, making the otherwise thin-looking aluminum frames visually more substantial.



Far left: Plan; the house consists of two staggered 20-foot-wide metal sheds, one for the bedroom wing, the other for common areas. The wings also define protected outdoor spaces.

Left: A masonry wall marks the entry from the sideyard to the "greenroom," which links the house's zones.



The gallery (far left bottom row), with a stained-concrete floor, runs the length of the sideyard and opens into the "sitting gallery" (left, bottom row), located at the end of the bedroom wing.

Right: The William F. Stern House from the front southeast corner; the architect drew on elements of the neighborhood's bungalow origins in his design.

Below: the two-story living room/gallery facing the dining room and kitchen, with views past the stair to the second-level library

Facing page, bottom: Vista under stairs to the living room; spatial continuity results from the efforts to provide varying views of the art collection.



For Art's Sake

William F. Stern Residence, Houston
William F. Stern & Associates, Architects, Houston

INSPIRED BY its 1920s Houston suburban neighborhood, the Stern House, designed by William F. Stern & Associates, Architects, won a 1994 TSA Design Award in general design.

Hoping to evoke a sense of the neighborhood's established spatial relationships, Stern sited the house centrally on the lot; a north-south axial orientation captures the prevailing summer breezes. The plan includes a detached carport located at the rear of the lot. Further association to the bungalow type includes the gray clapboard siding with white wood-framed windows.

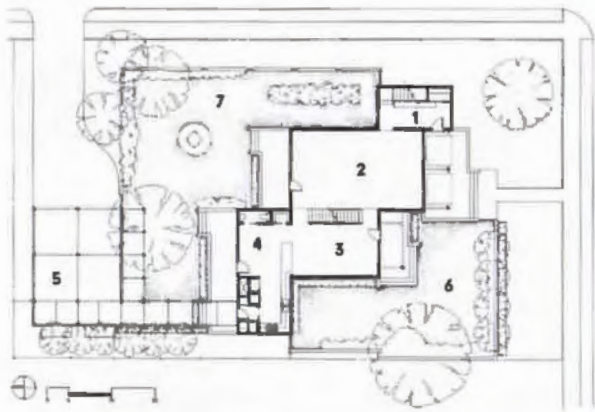
However, typological associations stop at the lot organization. Stepping the plan back and across the lot allows both the preservation of several prominent live oak trees and the opportunity for more windows. This arrangement also places various functions into separate but spatially connected volumes, thus maximizing the experience of the space as continuous and flowing—a result of the architect's wish to provide varying views of his extensive art collection.

The main volume of the house stretches vertically three stories. Stern's art collection includes several large pieces that are generously accommodated within a two-story living space that extends the full depth of the house. Natural light, from windows positioned to illuminate the art works, fills the house from north and south. Direct sunlight from the south is controlled by a steel-louvered shading device on the exterior facade.

The smaller volumes containing other functions—kitchen, dining room, library, office, bedroom—simultaneously function as living spaces and as intimate settings for the smaller pieces in the art collection.

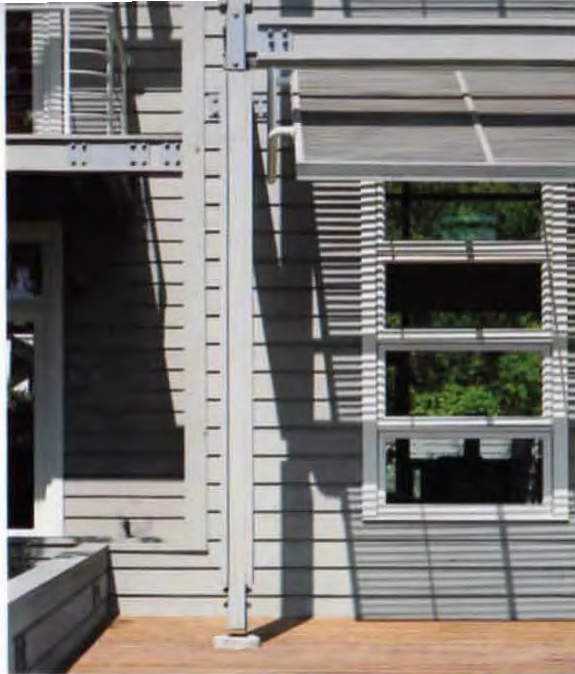
Carole Twitmyer

PROJECT TEAM William F. Stern and Deborah Morris, design team, assisted by Paolino DiVece and Peter Dregborn
CONTRACTOR Renaissance Builders, Inc., Houston
CONSULTANTS Structural Consulting, Inc., Houston (structural); Katy Ferguson (planting consultant, garden design); McDugald/Steele (garden installation)
PHOTOGRAPHY Lisa Carol Hardaway and Paul Hester, Fayetteville



KEY TO FIRST-FLOOR PLAN

- | | |
|---------------------|-------------------|
| 1 ENTRY HALL | 5 CARPORT |
| 2 LIVING ROOM | 6 SOUTH COURTYARD |
| 3 DINING ROOM | 7 NORTH COURTYARD |
| 4 KITCHEN/BREAKFAST | 8 LIBRARY |



SpecNotes

Simple connections are elaborated in Stern's south-facing sunshade system; bent pipe frames, connected to gray-painted wooden cross members, hold the fixed, white-painted sunshades, which protect the art work inside from direct southern sun.





Above: The second-story sheltered walkway at Jaral, the residence in Houston by Taft Architects, is set in front of expanses of casement windows, evidence of the emphasis on natural ventilation throughout the house.



Above: The main two-story volume of the house is clad in concrete block; a metal-clad living and dining wing divides the lot's courtyard spaces.

Open Air House

Jaral, Houston
Taft Architects, Houston

BY JOINING three 50-by-100-foot lots, Taft Architects found room in an inner-city Houston neighborhood for the large proportions and numerous distinctly defined spaces of the house project in Houston known as Jaral, winner of a 1994 TSA Design Award in general design. The linear, one-room deep design of the 6,000-square foot house takes advantage of cross-breezes; the recessed placement of the house emphasizes outdoor spaces which include a small grove of trees, a swimming pool, a garden, and a hardcourt. Gray cladding integrates the different forms and scales of the exterior forms fronting these spaces.

To take maximum advantage of the varying landscape, indoor areas were placed with their corresponding outdoor views in mind. The one-story bunker-like arm defines the entry court and houses the living and dining areas; its banks of casement windows provide cross-ventilation and views on both sides to the most visually appealing sections of the landscape: the pool and the garden with its ancient oak tree centerpiece. In the northeast corner, the covered porch and mini-orchard provide privacy to the game-room and guest bedroom. A deck and ample windows make all of the grounds visible from the second story.

While the interior was purposely kept simple, its spaces were given generous proportions and large-scaled details, such as the vaulted roof and freestanding fireplace of the living and dining area, which echo the monumental architectural forms of the exterior.

Emily Alexander

PROJECT TEAM John J. Casbarian, FALA; Danny Samuels, FALA; Robert H. Timme, FALA, partners; Larry A. Dailey, senior associate; Paul Blumenthal, Sammy Chow, Michael McIntyre, Victoria Christensen, support team

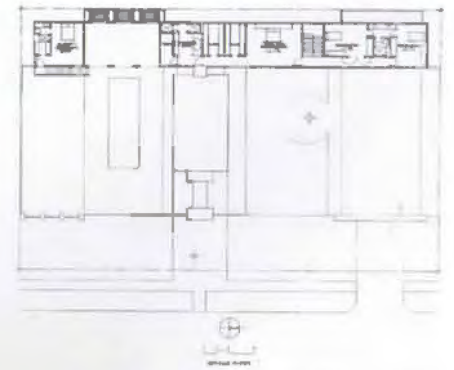
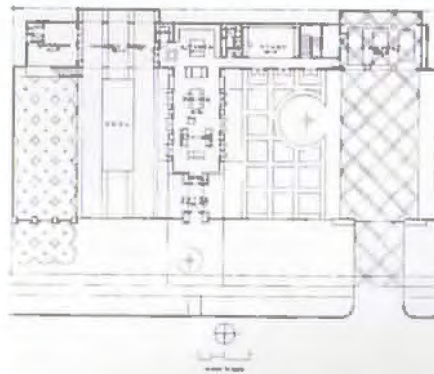
CONSULTANTS Erv Grafe & Associates (structural engineering); Burr & Associates (mechanical, electrical and plumbing engineering)

CONTRACTOR The Woodmark Group

Facing page, top: The living room, lined on either side by casement windows, features a freestanding fireplace, which marks the edge of the

kitchen and the main house pavilion.

Facing page, bottom right: a two-story covered porch opens onto the swimming pool.



Above: first floor plan (left) and second-floor plan (right)

Left: perspective view of model



Throwing a Curve

Penn-Plax Assembly Plant, Saintes, France
Taft Architects, Houston

THE PENN-PLAX Assembly Plant by Taft Architects of Houston, winner of a 1994 TSA Design Award in general design, curves gracefully along the edge of its site on the outskirts of Saintes, France. The building, a 15,000-square-foot manufacturing plant and distribution center for a U.S.-based maker of hamster toys and other animal accessories, was designed, built, and occupied within six months.

A curving masonry wall on the building's eastern facade contrasts with the rigidly orthogonal interior plan—a series of structural bays and modules required for assembly and storage—and terminates in a rotated tower housing administration offices, a conference room, and a rooftop terrace that includes a barbecue pit. A winglike trellis tops the tower and, the architects say, will eventually provide shade for the terrace when plantings mature.

The curved wall and the tower are faced in stone-colored plaster, scored in horizontal bands. A continuous row of clerestory windows echoes the same band pattern along the top of the wall; the windows illuminate the interior assembly space.



Top left: Rigidly structured interior assembly and storage space is contained within the Penn-Plax plant's curving eastern wall.

Left: The rectilinear north and west facades are clad in gray metal panels; the entrance tower is faced with stone-colored plaster.



The north and west rectilinear facades are clad in a gray integrated-metal panel system.

The plant was built by the city of Saintes for the U.S. company as part of a new commercial development zone and was required to meet strict zoning, setback, height, parking, and landscaping restrictions.

Susan Williamson

PROJECT TEAM partners: *John J. Casbarian, FAIA; Danny Samuels, FAIA; Robert H. Timme, FAIA; support team: Larry A. Dailey, senior associate; Paul Blumenthal, Sammy Chow, Gerald Knowles (Saintes)*

LOCAL REPRESENTATIVE ARCHITECT *Gravière & Foulon, Saintes, France*

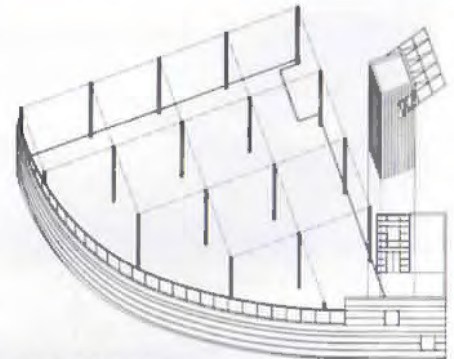
CLIENT *Penn-Plax Plastics, Inc., Garden City, New York*

OWNER *SEMIS, City of Saintes, France*

CONTRACTOR *SEMIS*

Facing page, lower right: The entrance tower joins curved and rectilinear facades; a winglike trellis will shade a rooftop terrace.

Above: The assembly plant's eastern wall curves along the edge of its site; a band of clerestory windows runs along the wall's top edge.



Left: site plan

Above: axonometric

Hall's Jubilee

Jesse H. Jones Hall
for the Performing Arts, Houston
Caudill Rowlett Scott (CRS), Houston

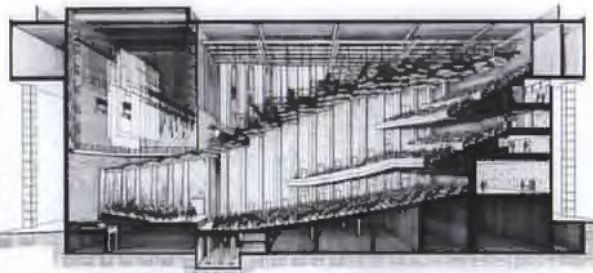
THE PURITY of the elegant curved form and deceptively simple plan mark the staying power of the Jesse H. Jones Hall for the Performing Arts in Houston, winner of TSA's 25-Year Award. Designed by architects Caudill Rowlett Scott (CRS) of Houston and completed in October of 1966, the project recalls the best formal and philosophical aspects of its modern era.

To create the volume of the performance space, three gently curved travertine walls extend uninterrupted six stories to a square canopy. The eccentric spatial intersections of the edges of these three walls create the openings necessary for access to the interior and allow the walls, and indeed, the volume to maintain their formal geometric purity. The canopy, supported by columns on four sides, extends past the limit of the curved volume to the square boundary of the lot, evoking the grandeur and dignity of the Greek temple form and enhancing the theatricality of the building's function.

The main lobby, with its full height extension and low-stepped curved balconies, builds on the



Bill Brandt & Associates, Houston



Sections courtesy George C. Izenor, Theater Design Consultant

Drawings show changes in ceiling, seating, and backstage configurations for concerts (top section) and opera (bottom section).





impression of simple grandeur established by the exterior. Visitors gather under a light-catching metal-strand suspended sculpture.

The hall was envisioned to serve opera, symphony, ballet, recitals and drama. To accommodate audiences ranging from 1,800 to 3,000, the architects designed an adjustable counterweighted acoustic ceiling that can be raised and lowered to fit changing seating capacity, audience configuration, and performance requirements. Changing only to meet new ADA regulations, Jones Hall stands today relatively unchanged after 28 years of continuous use, a monument to careful planning and inspired design. *Carole Twitmyer*

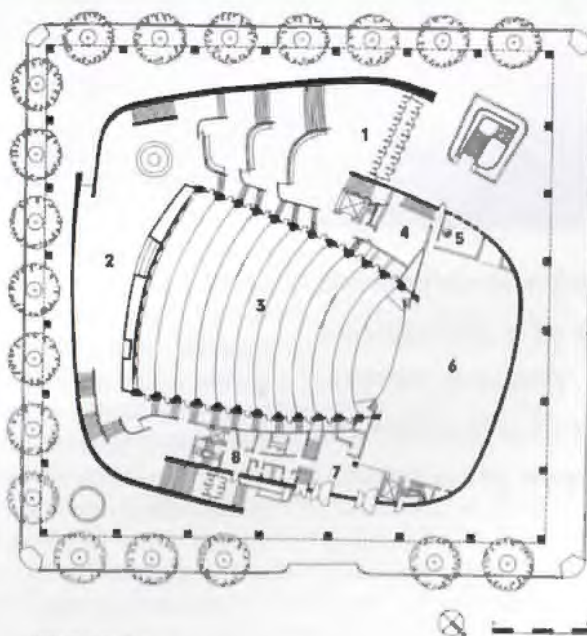
CLIENT Houston Endowment, Inc.; the City of Houston

PROJECT TEAM Thomas A. Bullock, FAIA, management partner; Charles E. Lawrence, FAIA, design partner; James B. Gatton, FAIA, technology partner; Willie Peña, FAIA, programmer

CONSULTANTS Walter P. Moore (structural); Bernard Johnson Engineers, Inc. (mechanical & electrical); Bolt, Beranek and Newman (acoustical); George Izenour (theater design); Robert H. Reed & Michael L. Ilse (landscape)

CONTRACTOR George A. Fuller Company, Houston

PHOTOGRAPHER Mark Scheyer



KEY TO PLAN

- | | |
|---------------------|----------------------|
| 1 LOBBY | 5 TICKET OFFICE |
| 2 ORCHESTRA LOBBY | 6 STAGE |
| 3 ORCHESTRA SEATING | 7 RECEIVING |
| 4 GREEN ROOM | 8 STAR DRESSING ROOM |

Facing page, top:
Jones Hall lobby on
opening night, 1966

Facing page, bottom
right: concert hall
interior

Above: A modern-
classical colonnade
surrounds irregular
nested walls faced in
travertine.

Life Work:

The Architecture of Joseph Esherick

By Frank D. Welch, FAIA



Frank Welch

Joseph Esherick's architecture grows out of a disciplined lifelong quest—not just for a sense of place but for a sense of humanity.

THE WORK OF CALIFORNIA ARCHITECT JOSEPH ESHERICK has been recognized at the highest levels of his profession: In 1989, he was awarded the Gold Medal by the American Institute of Architects; in 1986 his firm, Esherick Homsey Dodge and Davis, won the AIA's Firm of the Year Award; and in 1982 he was named the AIA/ACSA Educator of the Year.

Despite this recognition, Esherick's work remains relatively unknown, even within the profession. In a time when architects are questioning the very idea of what it means to practice their profession, the work of someone like Esherick—dedicated to his craft, idealistic, humanistic—should be better known and better understood.

Diffident by nature, Esherick has never sought publicity or architectural fame, preferring instead the low profile, both in his life and in the buildings he designs. Recently, he said that he doesn't care for buildings that demand the viewer's attention. "I like for the stuff to move into the background—to become an architecture that you don't 'see'," he says. This attitude has guided him from the beginning of his career.

Esherick is a careful man with a quiet drawl, who for almost 50 years has been creating and advocating an architecture of restraint, reason, and responsiveness to place. Although Esherick's 58-member firm, Esherick Homsey Dodge and Davis, is successful and busy with large-scale projects, the bearded, lean Esherick—over six feet tall—regularly wears blue denim work shirts and khakis to the firm's offices on the second floor of a remodeled loft building in San Francisco's Mission District.

The emphasis on simplicity, restraint, and cerebral inquiry in every aspect of life started in Esherick's childhood. He was born at home in 1914 in Philadelphia. He and his sister were raised in comfort, by a successful engineer father and a mother, an ardent pacifist, with broad cultural and literary interests. Esherick entered the University of Pennsylvania's department of architecture in 1932. Penn at that time offered, under Paul Cret, one of the better Beaux Arts-style architecture educations, but Esherick's attention was easily diverted from the classical orders by the writings of such European "new world" designers as le Corbusier. At the same time, Esherick was introduced to Philadelphia's George Howe, the Beaux Arts architect who converted to modernism in middle age and who, with William Lescaze, created the landmark Philadelphia Saving Fund Society Building, the first international-style high-rise in the U.S. "Howe spoke about the dynamics of space in a building, how it moves around you in subtle, asymmetric ways," Esherick remembers. Esherick himself was influenced by this freer aesthetic vision. Howe's modernist prescription for an architecture that could remake an imperfect world also had a potent effect on Esherick, who, as he matured during those Depression years, was becoming a political idealist seeking broad, people-focused solutions.

Esherick's primary teacher and inspiration, however, was Wharton Esherick, his father's older brother, a painter, sculptor, and creator of organic, hand-crafted furniture. Wharton Esherick felt strongly that certain ethical truths concerning art, process, and craft were inherent in the materials employed for the job at hand. He espoused a simple, direct approach, unfet



Courtesy Wharton Esherick Museum

Left: The spiraling oak-trunk stair in Wharton Esherick's studio; the sculptor said of it: "No one will fall down this stair. It's too dangerous."

Below: Young Joe Esherick helping his uncle, Wharton Esherick, a renowned sculptor and furniture maker, c. 1936 in Paoli, Pa.



Courtesy Wharton Esherick Museum

Facing page: Philadelphian turned Bay Area architect Joseph Esherick, photographed in 1993, during his first visit to the Kimbell Art Museum in Fort Worth

tered by formal preconception. "How would a farmer do it?" he would ask. These homespun, entirely American assertions blended seamlessly with the moral emphasis on honesty in Esherick's European influences.

Uncle Wharton shared a warm, bantering friendship with Louis Kahn, with whom he spent many evenings of drink and talk, sometimes including young Joe. Once, on a visit home to Philadelphia, Joe spent the night at his uncle's when Kahn was there at his most voluble. Joe served the drinks and Wharton cooked. Helping his uncle clean up the kitchen the next morning, he recalled Wharton's first words, muttered through the fog of a hangover, "Lou would make a helluva good architect if he didn't talk so goddam much!" Kahn helped design and build Wharton Esherick's workshop, which is now the Wharton Esherick Museum with its famous sculptural spiraling staircase crafted from an oak trunk. (The sculptor said of it: "No one will fall down this stair. It's too dangerous.")

Following a trip to Europe after his graduation from Penn, Esherick made plans to move to San Francisco. To Esherick, then 24 years old, California seemed warm with possibility and tolerance, a place where new design ideas were taking hold. Philadelphia and the East Coast seemed by comparison conservative and crippled with old ways of thinking.

The design ideas that drew Esherick to California had their origins in the work of a group of ar-



Mortley Bear

Left: Houses, 3200 block of Pacific Avenue, San Francisco, by Ernest Coxhead, et al. (1902), showing hallmarks of what historian David Gebhard calls the first-generation Bay Area style, which would influence Esherick's mentors and later Esherick himself

chitects who came to the Bay Area in the late 19th century—Ernest Coxhead, Willis Polk, Bernard Maybeck, A. C. Schweinfurth, and A. Page Brown. They blended the woody vernacular that evolved in the instant mining towns of the mid-19th century with an eclectic language of medieval, gothic, Queen Anne, and arts and crafts sources.

Added to this brew was, in historian David Gebhard's opinion, an odd tendency toward contradiction within an overall orderly format: interior spaces that are partially open and partially closed-up, along with plans that, at first glance, seem logical and clear, but turn out to be complicated and quirky. Maybe most significant was a tendency to create awkward and often visually



Wesley Swadley

Above: Esherick with Gardner Dailey, c. 1940

Right: House in Woodside, Calif. (1940), by Gardner Dailey



Morley Boer

Below: William Wurster, c. 1935, whose work Esherick preferred to Dailey's because of the directness and "ordinariness" of Wurster's style."



Roger Sturtevant photo, Courtesy Daniel Gregory



Roger Sturtevant

discordant forms, textures, and details, joined with refined and polished characteristics to produce a response to the non-formalistic influences associated with the Bay Area's terrain, way of life, and climate, itself both opaque and clear.

The inheritors of this Bay Area tradition, when Esherick arrived in the San Francisco, included Gardner Dailey, his competitor William Wurster, John Dinwiddie, and Michael Goodman; Wurster (1895–1973) and Dailey (1895–1967) were the Bay Area's most influential residential architects. "Gardner was a completely charming Irish storyteller who could talk anyone into anything—a lot like O'Neil Ford," Esherick remembers. Wurster was a strong presence in architectural circles, and though Esherick ended up working for Dailey—starting at \$20 a week—he says Wurster had a larger influence on him. "Bill just did it, while Gardner would fuss around with various details for the pictorial value. By contrast, Wurster's houses had a plain, ordinary, 'artless' quality about them that I liked." Not everyone found this quality praiseworthy: Henry-Russell Hitchcock, the critic



Morley Boer

The Grover House of 1939 (left) and the Harley-Stevens House of 1940 (above) were examples of the work by Wurster that

critic Henry-Russell Hitchcock found disturbing for its "unexpected harshness."

and expert on European urbanism, visited the area in 1940 and was continually disturbed by the “unexpected harshness” of Wurster’s buildings.

Before leaving to serve as a Navy air combat officer in World War II, and while he was working for Dailey, Esherick and his then-wife Becky, also an architect, designed a small two-story house on a sloping wooded site in Ross, a Marin County suburb. The house exemplified a format that would become Esherick’s signature in the years following the war and that he later described as “packing the box.” The parts of the double-layered plan fit carefully into a redwood-sheathed cube anchored with an L-shaped deck wrapped around living and dining areas. The limited interior space expands vertically, with a double-height living room, and horizontally, through walls of glass carried to the floor and adjoining wall.

When the war ended, Esherick, with Becky joining him, opened a practice of his own in downtown San Francisco in a former dentist’s office. In 1946, the first year of Esherick’s private practice, most of the 30 jobs logged in are residential and most were sent by Gardner Dailey; the only nonresidential job was a facility for training guide dogs for the blind that he did with Bob Steiner, a partner for a brief time. Many more commissions for residential work came in subsequent years, although many were never built. In 1947, however, Esherick designed the two boldly modeled Metcalf vacation houses at Lake Tahoe, which began attracting attention to his work. The houses’ barn-like silhouettes—part of the regional vernacular—employ broad, gabled facades with recessed porches defined by large, unpeeled redwood-trunk columns.

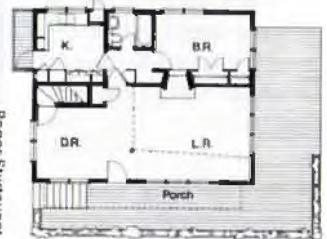
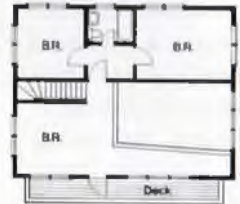
In 1949, Esherick and Becky designed a larger house for their growing family in Kentfield, also in Marin County. Employed again was a simple, broad-faced gable, with a shallow plan, the ridge running the short rather than the long way of a typical barn-form. Becky, who still lives in the house, says the design was hers: “Joe’s great contribution was urging the orientation of the glassy facade away from Mt. Tamalpais [a Marin county landmark] and toward the great oak tree. I’m very grateful for that,” she says. The earth-hovering, barn-like form, echoing the work of Bay Area pioneers Maybeck and Schweinfurth, as well as the Metcalf houses, dominates the composition fore and aft. Six years later, the low-slung barn form appeared again in Kentwoodlands, but with shingle siding and a freestanding redwood pergola running the length of the garden-side terrace.

In 1951, Esherick was asked to design an urban residence for Mr. and Mrs. Richard Gold-



Roger Sturtevant

Left: The Esherick House in Ross, Calif. (1941), was the first example of the strategy Esherick calls “packing the box”; plan (below).



Roy Flamm

Above: The Metcalf House (1948), with its unpeeled redwood columns, was one of a pair of houses at Lake Tahoe, Calif., designed in 1947, that brought Esherick wider notice.



Morley Baer

Left: Esherick House (1950) in Kentfield, Calif., focuses views on an old oak.



Above right: Esherick's Goldman House (1951) forms an L around a landscaped, walled entry patio pushed up to the street corner. Like many of Esherick's clients, the Goldmans still live in the house; it is unchanged except for an updated kitchen

man on a corner lot in Pacific Heights, an historic district south of the Presidio. The flat-roofed two-story plan forms an L on two sides of a landscaped, walled entry patio pushed up to the street corner. Light and views are gathered through large white, double-hung windows and expanses of wood "factory sash" built of sugar pine. The interior is marked by a soaring, pristine shaft of space at the entrance that reinterprets a local Victorian device for uniting two floors.

Through the '50s, Esherick continued his commitment to space-packed volumes with an emphasis on the vertical, but, as he puts it, in the latter part of the decade he "shifted metaphorically into reverse" and "unpacked" the box. He wanted the functional parts of these buildings to speak as visually autonomous parts, expressive of the plan's workings. The 1958 McIntyre house in Hillsborough, south of San Francisco, was the first important result of this altered approach. It is a series of easily identifiable, hip-roofed pavilion blocks clustered around a lofty solarium volume with a fully skylighted roof. There was an idiosyncratic, sculptured elegance to the composition, rich with architectural thrust and retreat, return and reveal. As Esherick says, it led to the Cary house of 1960.

The compact, two-story Cary house in Mill Valley harks back to the "packed-box" of the '40s and '50s, but with a sculptural massing reflecting the plan's workings. It perches on a hillside like the 1941 house in Ross but part of the shed-

roofed second-floor—sloping sympathetically with the hill—cantilevers five feet over a rambling deck. On the house's opposite side, the turn of the stair landing pushes out of the sheer, shingled exterior as a projecting "saddlebag" (a term that gained currency in the mid-'60s after the first Sea Ranch buildings were completed). Esherick, using a favorite word, calls it a much more "ordinary" house than the expressionist McIntyre house. But the Cary house is extraordinary for the way the wood-sheathed interiors contain a dynamic play of light. The seemingly casual fenestration is actually carefully orchestrated to produce the desired sequence of shifting, lambent light washing honey-hued surfaces. Esherick's rough-sawn version of California's characteristic arbor does its own particular job of creating slow, sweeping shadow on wall and floor panes.

Another house with blood-ties to the Cary house is the Bermak house of 1961, notable not only for its gravity-defying perch on a precipice high in the Oakland hills, but for the method Esherick used in developing the design. For a year, Dr. and Mrs. Bermak met once a week at Esherick's office. Bermak, a psychiatrist, says, "Joe would make a great analyst; my wife and I were newly married and we all talked while we ate and he made upside-down diagram sketches for us on the opposite side of the table, leading us through to a knowledge about ourselves and the kind of house we really wanted."

In 1955, William Wurster was instrumental in securing for Esherick his first campus commission, a modest facility for *The Pelican*, the U.C. Berkeley humor magazine. In his design, Esherick adroitly paid homage to Bernard Maybeck, the aging dean of Bay Area architecture, whose venerated Christian Science Church stood only a short distance away. Originally the *Pelican* job was to go to Maybeck, but Maybeck's wife vetoed this, concerned about the 89-year-old's health; Maybeck did help Esherick unofficially through the building's design development.

In the mid-'60s, two commissions brought national attention to Esherick and his associates (which now included future partners George Homsey, Peter Dodge, and Charles Davis). The first, The Cannery, was an early adaptive reuse project, and was highly successful—both commercially and critically. A half-block, multistory 19th-century canning factory was gutted and refitted with contemporary design components in a way that exalted the "ordinariness" of the red-brick shell. Esherick and his partners devised a complex of levels, terraces, and angular flow pat-



Morley Baer

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terns that retained the integrity of a utilitarian building distinguished by its varied ranges of segmental arches.

Writing in *Architectural Forum* a few years later, Esherick said: "The problem was the production of a commercially successful center in the middle of a city. Unlike suburban shopping centers which have space to sprawl, this one had to rise vertically and people must know immediately there is an up; people must see other people moving up and then they must see other people up there." Charles Moore later compared The Cannery to the Japanese tea ceremony, in which "ordinary" objects are the most coveted. "In the case of the Cannery, Joseph Esherick is the tea

Roy Flamm



Roy Flamm

Above: The Bermak House (1962) in the hills of Oakland, Calif.

Right: The Pelican Building (1955), Esherick's first U.C. Berkeley commission; his design is a homage to the work of Bernard Maybeck.



Courtesy University of California at Berkeley

Bottom: Maybeck's Mathewson House, Berkeley (1916)



Morley Baer

master, who presses the super-aristocratic ritual of understatement," Moore wrote.

Around the same time, Esherick and his small crew were asked to join the team planning and designing buildings for an unusual development 100 miles up the Pacific coast: Sea Ranch. The developers wanted a second-home community with a sensitivity to the ecology and the vernacular architectural tradition. Landscape architect Lawrence Halprin of San Francisco master planned the acreage and chose Esherick, by then the most respected interpreter of the Bay Area tradition, and Charles Moore, 40 years old and newly appointed chairman of U. C. Berkeley's Department of Architecture, as architects.

Esherick's firm, then called Joseph Esherick and Associates, was asked to design a general store and develop the first cluster of freestanding houses. "We looked for the most hostile building site on the property," Esherick says, "thinking if the buildings worked there, then others could succeed." Esherick chose an exposed point of land, near the shore, as the site for a group of houses woven into one of the cypress hedgerows. Moore's firm, M.L.T.W., was given the job of designing a 10-unit condominium on a prominent bluff jutting into the ocean.

Esherick and his staff used Halprin's ecology study, particularly the wind patterns, and designed simple plans with shallow shed roofs sloping on their leeward sides to provide outdoor areas protected from the offshore wind. The weathered shingle exteriors hug the ground and, with their sod-covered roofs, now seem to almost disappear. Moore and his partners, in their condominium project, saw the architects' responsibility to be, in Moore's words, "not a marriage of buildings and land but more of a limited partnership." The condominiums' great sloping roofs echo the site's slope and the flush, redwood skin weathered grey and then black like the nearby rocky shore, but the structure's silhouette of opposing shed-shapes and projecting wall bays stake a territorial claim to its site. It wasn't the first shed-roof assemblage in those years but it became the transcendent example in its spectacular setting. Esherick and Moore were joined at Sea Ranch as co-practitioners of regional vernacular; one's buildings were dug in and absorbed by the site, the other's design was dramatic and site-claiming.

In 1965, a new home for architecture, planning, and allied disciplines was completed on the Berkeley campus and named for William and Catherine Bauer Wurster. In 1959, Esherick had been asked

by the university to join Vernon DeMars, Donald Olsen, and Donald Hardison in designing the new building. Dean Wurster hoped that the group of four, with their differing views, would, through a deliberate process of synthesis, produce a building of distinction. In general, Esherick's views—and one could surmise Wurster's—led the design team in a painstaking analysis of needs from which the design emerged.

What evolved was a multistory concrete structure of rational functionalism, but not without the virtue of some pleasant massing of a slab tower and lower, flanking wings. The building's raw prominence at the foot of the Berkeley hills and its rather freewheeling Corbusian fenestration struck a dissonant chord on the sedate, romantic, and eclectically tile-roofed campus. Conceived from the inside out, the new building possesses, on all but its north side, a uniform language of horizontal concrete sunshades that knits the diversely fenestrated facades together. A cantilevered, nose-like balcony at the top of the hole-punched tower is a quirky but welcome humanizing note similar to The Cannery's elevator penthouse (which cantilevers over an open shaft). The interiors are aggressively utilitarian with exposed mechanical systems anchored against the concrete structure above wall panels of raw fir plywood.

In 1972, Joseph Esherick and Associates became Esherick Homsey Dodge and Davis. In the '50s, U.C. Berkeley graduate George Homsey had joined the small firm. Peter Dodge and Charles Davis, who joined the firm in 1959 and 1962, had each been students of Esherick's at Berkeley. Although the scope of EHDD's commissions has increased through the years to include projects like the complex, prize-winning Monterey Bay Aquarium of 1984 as well as many university buildings, there has always been work on residences.

One 1979 residence, in Marin County's Kentfield, was for artist Dan Romano and his wife Reva. It is a shingle-walled longitudinal plan that snakes with angular inflections along the sloping site's contour line. Beneath its shed roof, the house's massing shifts down and up the hill's slope. Topologically, it is a strung-out Cary House. It is responsive in different ways to a unique client and site, but with a similar choreography of light-activated interiors: Various windows in wall and roof (arranged ad hoc) embellish the sensuous life of light within the house in a luxurious yet subtle way.

Esherick had begun teaching in the department of architecture at the University of Califor-

nia in Berkeley in 1952 when he was 38. What started as an eight-week job filling in for his friend Vernon DeMars turned, at the urging of then Dean William Wurster, into a 33-year association with the school. He taught at Berkeley until 1985, serving as chairman of the School of Architecture from 1977 to 1981.



Sea Ranch photos by George Homsey

Joshua Frieuwald

For the General Store (above) and Hedgerow Houses at Sea Ranch (left) of 1964, Esherick "looked for the most hostile building site on the property," he says, "thinking if the buildings worked there, then others could succeed." The buildings's design draws on Lawrence Halprin's earlier ecological site study.

Left: The Cannery In San Francisco (1965), a commercially and critically successful adaptive-use project, brought specialized retail to an urban site.

In the late '60s, Max Levy, now an architect in Dallas, studied under Esherick at Berkeley and, after graduation, worked briefly in the Esherick office. "I never saw Joe pick up a pencil or heard him talking about architecture or about light or form or space. Instead, he would talk about anthropology or sociology or politics or literature, and somehow, through all this, you got his feelings about architecture."

Esherick has found the novels of James Joyce and E. M. Forster as well as the writings of English poet and critic Stephen Spender to be particularly relevant to design, he says. "In Forster's novels, the stories are laid out simply and pleasantly and then suddenly something unexpected happens. I think our successful buildings are pleasant, logical arrangements intensified by the unexpected spatial or formal surprise, an embodiment of the way things are in life." He also equates design with comedy: "You set someone up here, and then the punch line is over there. That sudden abrupt flip can be a revelation, or a Joycean epiphany—which is close to what architecture is. . . . Let me assure you that we don't have sessions here in the office where we have readings from *Finnegan's Wake*, but the ideas are there."

In "Timelessness and Change," a speech he gave during the mid-'80s Esherick made the following observations: "We need to maintain a sense of humor, not just in case we are wrong, but to help us understand and deal with differences of opinion. And in more specific terms we need not just sense of place but a sense of humanity. The timelessness of architects' concern for the aesthetic environment, for beauty, for a lively and spirited grace can be enhanced by a strengthened commitment to the humanitarian foundations of architecture."

Within a period of seven years, Joseph Esherick received the Educator of the Year Award, the Firm of the Year Award, and the Gold Medal. This grand-slam of recognition makes Esherick unique in the profession's award annals and does honor to his principles of restraint, reason, and humanitarian idealism.

Maybe Joseph Esherick's contribution to architecture is best explained in these words he once wrote: "Beauty is a consequential thing, a by-product of solving problems correctly. No successful architecture can be formulated on a generalized system of aesthetics; it must be based on a way of life." **TA**

Frank D. Welch, FALA, winner of many regional and state design awards, is an architect practicing in Dallas.



Roy Partridge



Robert Brandeis



Top: Wurster Hall, U.C. Berkeley (1964), is a tough presence on its eclectic campus.

The Romano House (1979), Kentfield, Calif.: the box "unpacked" along a spectacular site (above); site plan (left)



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Texas Society of Architects

October
6-8, 1994

Austin,
Texas

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HONORS Pat Y. Spillman, FAIA, of Dallas leads the slate of people and organizations to be honored during the TSA Annual Meeting for their contributions to the architecture profession and the built environment of Texas.

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TSA Honors Announced

HONORS PAT Y. SPILLMAN, FAIA, of Dallas has been named to receive the top TSA honor, the Llewelyn W. Pitts Award for lifetime achievement by a TSA member, at the Society's Annual Meeting in Austin, Oct. 6-8. TSA will also recognize an outstanding architecture educator, journalist, and young professional. Community-improvement organizations will be given citations of honor, and individuals will be named TSA honorary members.

With over 45 years of work in the architectural profession, Spillman, of F&S Partners, Inc. of Dallas, formerly Fisher and Spillman Architects, is "a great role model for architects and a mentor in the truest sense of the word," according to Robert L. Shaw, president of F&S Partners.

In his wide-ranging practice, Spillman has overseen planning, design, and construction for performing-arts facilities, university campuses, educational facilities, libraries, conference centers, and natatoria. In addition to his contributions as an architect, Spillman is being honored for commitment to his profession: He has served twice as the president of Dallas AIA, as vice president of TSA, as a member of the AIA Board of Directors, as chairman of the AIA Insurance Trust, and as chairman of the AIA College of Fellows. He has also been active in community affairs.

Spillman "has served Dallas and the profession in so many ways. I have admired Pat's career in both his practice of architecture and service to the profession," says Spillman's colleague James Clutts, FAIA, of Dallas.

Maricela Rodriguez Barr of Austin will receive the William W. Caudill, FAIA, Award for Young Professional Achievement in Recognition of Outstanding Service in Leadership Development. Barr, the owner and principal of the Barr Company, received her bachelor of architecture degree from the University of Texas at Austin in 1977. She serves on the Texas Board



Above: Pat Y. Spillman, FAIA: Pitts Award



Far left: Maricela Rodriguez Barr: Caudill Award



Above left: Drury Blake Alexander: Educator Award



Joel Barna (far left) and William F. Stern (left): Flowers Award



Below: Lera Millard Thomas: Citation

of Architectural Examiners and is active in professional and civic affairs. As her colleague, Greater Austin Chamber of Commerce President Glenn E. West, points out, Barr "has shown that she goes beyond the call of duty in serving her profession, her family, and her community."

Drury Blake Alexander, University of Texas at Austin Professor Emeritus, is the winner of the award for Distinguished Achievement in Architectural Education. For over 35 years, Alexander balanced his teaching of history with accessibility to students and community involvement. He founded the Architectural



Drawings Collection at the UT Austin Architecture Library (once housed in his office closet and now up to more than 200,000 drawings). The author of *Texas Homes of the 19th Century*, he has received numerous local and national historic-preservation awards. UT Austin professor and former architecture dean Hal Box, FAIA, said of Alexander, "It would be hard to visualize what Texas cities and towns would look like had we not had the benefit of Blake's teaching, scholarship, and public awareness."

Both **Joel Warren Barna** and Houston architect **William F. Stern** will receive the John G. Flowers Award, which recognizes contribu-



Kay Yeager (above left), B.F. Hicks (above middle), Lt. Governor Bob Bullock (above right), and Gloria Wise (right): Honorary Members



tions to architecture by a member of the media. Barna, editor of *Texas Architect* since 1985, is author of *The See-Through Years*, which was named "Architecture Book of the Year" by Herbert Muschamp in *The New York Times* in 1992, and which won an AIA International Book Award in 1994. Stern is honored for work on the Rice Design Alliance's publication, *Cite: The Architecture and Design Review of Houston*. Since *Cite's* inception in 1982, Stern has served as a guest editor, editorial-committee member and co-chairman, and contributor. Stern is the principal of William F. Stern and Associates in Houston (see also pp. 46-47) and a University of Houston adjunct professor since 1979. Houston architect and author Bruce Webb says he has never known Stern "to lose faith in the importance of [*Cite*] and its mission to inform the public about the importance of good design."

For efforts in preserving or improving communities, TSA will award three Citations of Honor at the annual meeting—to the Junior League of Lubbock, to the City of Austin Architectural Management Division, and to Lera Millard Thomas with the Communities Foundation of Texas.

The **Junior League of Lubbock** has had an impressive impact on the built environment. The group was responsible for developing the Lubbock Fire Safety House, a building used to teach children how to escape fires; supported the building of Safety City, a facility for teaching traffic safety to children; provided security

lighting for the Early Learning Centers of Lubbock; contributed to the local Habitat for Humanity chapter and the Lubbock Ronald McDonald House; and funded the South Plains Children's Shelter Murfee House.

The **Architectural Management Division** of Austin's Department of Public Works and Transportation provides architectural and project management services to 22 City of Austin departments with a focus on quality. The division succeeds by developing project teams with its client departments and consultants, providing training to all project managers and support staff, and continuously improving services.

The third Citation of Honor recipient is the late **Lera Millard Thomas**, who began a legacy of preservation in Nacagdoches that now continues through the efforts of the Dallas-based Communities Foundation of Texas. Before Thomas' death in 1993, she purchased several buildings representing 19th-century East Texas architecture and had them moved to and restored on her family's property, Millard's Crossing (now owned and maintained by The Communities Foundation of Texas). Since its inception in 1953, the Communities Foundation of Texas has awarded more than \$260 million to thousands of non-profit organizations.

Four individuals—Kay Yeager, B.F. Hicks, Lt. Governor Bob Bullock, and Gloria Wise—will be awarded TSA Honorary Memberships for their contributions to architecture and the built environment.

Kay Yeager was able to secure public support and the initial funding for the Multi-Purpose Events Center of Wichita Falls. She was also instrumental in all the phases of the center's realization and is currently assisting AIA Wichita Falls in completing fund raising for the project. According to Wichita Falls Mayor Michael A. Lam, "[Yeager's] motive is nothing more than a love and desire to see her hometown prosper and thrive."

Passionate and committed to restoring historic buildings, Mount Vernon native **B.F. Hicks** has been active in saving his hometown's historic architecture. He was directly responsible for saving four structures, and his influence has indirectly led to restoration of 45 homes and public buildings. Hicks has received numerous awards from the state of Texas for his commitment to historic preservation. His efforts were important to the redevelopment of the small East Texas community.

With years of public service to Texans, **Lt. Governor Bob Bullock** of Austin has made a mark on the built environment, most recently through his efforts to establish financial support for the preservation and restoration of Hill County Courthouse in his hometown of Hillsboro. Bullock also directed the South Texas Border Initiative, which led to the establishment of the Texas A&M International University, and he supported the Texas A&M University's Colonias Program for the establishment of Community Resource Centers and techniques for sustainable economic development in the South Texas *colonias* (see *TA*, Mar/Apr 1994).

Since 1990, **Gloria Wise** has served as the Executive Director of AIA Dallas. During her tenure, Wise has provided needed support to architects who lost their jobs during the economic downturn of the early 1990s. She recently established a communications network with officials in Lancaster, a town south of Dallas stuck by a tornado in January 1994. Her early coordination efforts provided Lancaster officials with needed help and provided a visibly useful role for architects in the area. Wise also instituted a Public Affairs program to promote the profession of architecture and establish dialogue between Dallas architects and local government and business officials.

Leigh Hubbard

Leigh Hubbard, a graduate student at the University of Texas, is a Texas Architect editorial intern.

Back to Cadillac Ranch

EARTHWORKS It is difficult to escape the cultural significance accompanying the image of Cadillac Ranch, which celebrated its 20th anniversary last June in its wheat-field site just west of Amarillo.

Conceived by Ant Farm (Chip Lord, Hudson Marquez, Doug Michels) in 1974, as a tribute to the Cadillac tail fin, it became a pop art symbol of the American mystique of independence and mobility, a roadside commentary on the American dream. An engaging mixture of pop art and earthworks, Cadillac Ranch immediately became popular. Its sweetly quizzical critique of the self-assured automobile culture melded nicely with environmental pronouncements emanating from the counter-culture movement of the time. In addition, corporate challengers to the General Motors throne were eager to feature the half-buried automobiles in ad campaigns that splashed surreal images of the GM "dinosaurs" behind their own putatively "new and improved" products.

Photogenic and culturally accessible, Cadillac Ranch created an image that both challenged and reinforced the American experience of the open road. After enduring 20 years of petty vandalism and graphic assaults, along with uncountable chameleon-like layers of paint (applied by the agencies that were permitted to use the sculptural installation in their advertisements), Cadillac Ranch on this anniversary became a metallic tabloid for so many graffiti artists, redefining the icon through a most proletarian form of art. Armed with a battalion of spray paint cans and markers supplied by Stanley



Top and above: Guests gave the Cadillacs another coat of graffiti for the Cadillac Ranch 20th anniversary.

Above right: Stanley Marsh (in top hat), with Hudson Marquez (left to right) Chip Lord, and Doug Michels



Photography by Tom Diehl

Marsh, the ebullient owner of Cadillac Ranch, the invited guests committed a Michael Fay to it by either delivering the coup-de-grace to so much dilapidated roadside architecture or further supporting its claim to be the most famous piece of modern sculpture in the world by reshaping its image for renewed cultural commentary.

In the end, this polychromatic rendering may have succeeded in allowing Cadillac Ranch to regenerate itself in accordance with a new reality. The metal car-casses now possess an anonymous relationship to their former selves, corresponding less to a general conception of a dream and more to individual expressions looking for a common denominator. In so doing, Cadillac Ranch may again represent an American vision; this time just a little farther down the road. *Tom Diehl*

Tom Diehl is Associate Professor of Architecture at the University of Houston College of Architecture.

The companies listed in "Products and Information" are exhibitors in the 55th Annual TSA Design Products & Ideas Exposition in Austin, Oct. 7-8.

PRODUCTS AND INFORMATION

A-Lert Roof Systems, booth 715: A-Lert Roofing Systems will have information available on the manufacturing and installation of their standing-seam metal roofs.

Circle 223 on reader inquiry card

Acoustics & Specialty Systems, booth 414: Acoustics & Specialty Systems represents manufacturers of fine commercial finishing systems. The following will be exhibited: M'zaic, molded GFRC panels featuring fossilized "sea stone" and other inorganic textures by Triarch Industries; industrial noise control systems by Alpro Acoustics; and custom acoustical treatments by Sound Reduction Corporation.

Circle 165 on reader inquiry card

Alenco Commercial Division, booth 922: Alenco is enjoying its 48th year of continuous operation and is one of America's largest producers of quality window systems. We offer both residential and commercially rated and tested products. Please always "buy Texas" and help to keep Texans working and consider Alenco Commercial Division for your window requirements.

Circle 129 on reader inquiry card

Alloy Casting, booth 513: Alloy Casting provides custom architectural aluminum casting, including turnkey service from drawings through the creation of master drawings and casting of the final product. Other services Alloy Casting provides are wood carving, tooling, powder coating, and finishing.

Circle 232 on reader inquiry card

Alpine Structures, booth 3: Alpine Structures will exhibit engineered wood products including Advantage I joists; Parallam beams and columns; Timbermax headers; and Advantage I garage door headers.

Circle 206 on reader inquiry card

Aluminum Roofing Specialists, Inc., booth 16: Aluminum Roofing Specialists will display metal roofing products.

Circle 88 on reader inquiry card

Andersen Windows/Black Millwork Co., booth 813: Distributed by Black Millwork, Andersen Windows, with High Performance Sun Glass to beat the Texas sun, continues to expand its product line. The most recent additions include the D.C. tilt-sash double-hung window and the Art Glass collection. Designed for residential and light commercial projects, the D.C. is weather-tight and easy-to-operate. The Art Glass collection, in seven designs, enhances the beauty of Andersen products. Now with a written 20-year warranty, Andersen continues to combine functionality with aesthetics.

Circle 20 on reader inquiry card

Anne Moore Ltd., booth 14: A division of the Moore Supply Company, Anne Moore Ltd. specializes in plumbing fixtures, faucets, whirlpools, showerheads, steambaths, and decorative hardware for the bath and kitchen. In-stock brands include American Standard, Elkay, Jacuzzi Whirlpool Bath, Grohe, St. Thomas, KWC, Sherle Wagner, Conceinity, and more.

Circle 94 on reader inquiry card

Association Administrators & Consultants, Inc., booth 705: Association Administrators & Consultants, Inc. will be providing information on a life/health program and a group worker's compensation plan, both endorsed by the TSA Insurance Benefit Trust, as well as other health insurance plans.

Circle 11 on reader inquiry card

Blimp Photo/Video Service, booth 826: Blimp Photo is a flying-camera service that uses a tethered 21-foot blimp (unmanned, non-motorized, helium-filled). The mobile ground-based operator can, by remote control, operate either an infrared imager or a Hi-8mm video or still camera for low level close-up perspectives that are unmatched, even by helicopter. This patented flying-camera system is totally silent, very maneuverable, and excels at altitudes under 200 feet.

Circle 166 on reader inquiry card

Boral Bricks-Henderson Division, booth 408: Henderson Division of Boral Bricks, Inc., is a manufacturer of quality face brick for architectural and residential applications. In conjunction with other Boral plants,

Henderson Brick offers a wide range of products and services. Henderson Brick's combination of colors, sizes, shapes, and textures offer the architectural community unlimited design opportunities.

Circle 46 on reader inquiry card

Classic Products, Inc., booth 2: Rustic Shingle, in use since 1959, combines the look of wood shakes with the advantages of aluminum. Protected by a baked-on Kynar coating in seven standard colors, it carries a 50-year limited warranty. At just 40 pounds per square, it can be installed over existing roofs. The aluminum reflects radiant heat, reducing cooling loads. The base metal is 98-percent recycled in content, making this a sound ecological choice.

Circle 226 on reader inquiry card

Clayworks, booth 526: Clayworks represents three custom studios that create handcrafted architectural elements in forged metal, terra-cotta, and tile. Metal railings, pierced ceramic light sconces, and terra cotta fireplace surrounds will be exhibited.

Circle 121 on reader inquiry card

Cold Spring Granite Company, booth 409: Cold Spring Granite Company is a full-service supplier of domestically quarried granite for building facing (interior and exterior), paving, landscape areas, and industrial uses. Included in the product line are slabs and thin tile.

Circle 26 on reader inquiry card

The Dictionary of Art, booth 321: The Dictionary of Art is the only comprehensive reference on the visual arts, covering every civilization from prehistory through the 1990s.

Circle 167 on reader inquiry card

Elgin-Butler Brick Co., booth 412: A manufacturer of structural glazed brick and tile, Elgin-Butler will be introducing its new line of "Designer Shapes" that will be available in custom glaze and colors. The "Designer Shapes" will enable design architects to achieve unique three-dimensional effects in walls, on windows, columns, doors, and trim.

Circle 18 on reader inquiry card

Energy Wise Energy Management Systems, Inc., booth 512: Energy Wise Energy Management Systems will display structural insulated R-Control Panels; the panels are constructed of foam core pressure-bonded to oriented-strand board. Energy Wise conducts complete computerized HVAC energy analyses based on the constructed energy envelope and other defined variables.

Circle 168 on reader inquiry card

Eternit, Inc., booth 5: Eternit Slates are fiber-reinforced cement roofing slates and are an affordable and durable option to natural slates. Promat is a range of fire-protective calcium silicate cement boards. Eterline is a product group of high-performance fiber-reinforced cement panels for a wide variety of uses. Eternit Siding is an affordable premium performance fiber cement siding made to resemble cedar.

Circle 169 on reader inquiry card

Fiberworks Corporation, booth 415: Fibreworks will display their Sisal Wallcovering, an anti-static, sound-absorbent wallcovering, perfect for surfaces such as concrete block and for high-abuse areas.

Circle 170 on reader inquiry card

Fry Reglet Corporation, booth 508: Fry Reglet offers an extensive line of molding products, suitable for a multiplicity of applications, and is introducing aluminum ceiling suspension systems, mobius-edge trim, two-piece drywall control joints, and 100 new shapes. A complete listing of Fry products is available in an electronic format.

Circle 171 on reader inquiry card

Fypon Molded Millwork, booth 815: The architectural millwork offered by Fypon Molded Millwork includes: colonial features, Victorian gingerbread entrance features, window trim, louvers, baluster systems, and columns, as well as custom millwork and items for historic restoration.

Circle 172 on reader inquiry card

The Glidden Company, booth 323: Glidden Lifemaster 2000 is formulated without the need for petroleum base or organic solvents that were traditionally necessary to achieve superior product performance without sacrificing product quality. Lifemaster 2000 latex eggshell enamel maintains the performance standard customers expect from all our products. The Master Palette color system was created by Glidden to assist professionals with color selection and matching. With 6,134 colors, it is not a small spectral sampling of colors, but a large sweeping overview of the entire universe of possible colors, offering users the best overall selection of today's color possibilities.

Circle 140 on reader inquiry card

International Conference of Building Officials, booth 614: ICBO publishes building, mechanical, fire, and related codes. Information concerning education, training materials, product evaluation, and membership services will also be available.

Circle 173 on reader inquiry card

Interstate Brick, booth 707: Interstate Brick will exhibit Atlas Brick, a hollow-core structural brick that provides structural support, enclosure, and fire protection; Atlas Brick is available for both exterior and interior finishes.

Circle 135 on reader inquiry card

IPC-Institutional Products Corporation, booth 15: IPC-Institutional Products Corporation is a manufacturer and supplier of wall-protection systems such as handrails, wall guards, corner guards, and PVC sheet material.

Circle 174 on reader inquiry card

James Hardie Building Products, Inc., booth 714: Information on all James Hardie products and services will be displayed.

Circle 47 on reader inquiry card

Kohler Company, booth 812: Kohler Company is a manufacturer of plumbing fixtures for residential, commercial, institutional, and barrier-free installations; air-cooled engines up to 20 horsepower; and portable and stand-by generators.

Circle 175 on reader inquiry card

Lifetile Texas, booth 701: Lifetile will display the lightweight concrete roofing tile, Trulite®, along with Lifetile's standard-weight interlocking roof tiles in new, exciting colors. All tiles pass Class A requirements, are completely noncombustible, and are covered by Lifetile's limited lifetime warranty. Profiles include shake, slate, and mission (high or low barrel).

Circle 176 on reader inquiry card

List Industries Inc., booth 500: List Industries will display corridor and athletic lockers, locker room benches, portable gates, and storage shelving.

Circle 177 on reader inquiry card

MAPEI Corporation, booth 1: MAPEI manufactures a diverse, technologically advanced line of products for substrate preparation and tile/stone installations. Comprehensive technical assistance is provided through in-house support and field sales. MAPEI also offers a wide array of tools to aid the architect/specifier in preparing detailed specifications.

Circle 207 on reader inquiry card

Pavestone Company, booth 617: Pavestone Company, the Southwest's largest modular concrete producer, offers the design professional 38 different paver shapes in 15 colors and three textures. In addition to pavers, three modular-wall systems are now available in over 13 states. Unmatched in technical expertise, let Pavestone assist you on your next project.

Circle 17 on reader inquiry card

Pioneer Plastics Corporation, booth 814: Pioneer Plastics Corporation will introduce two new products: Pionite Santo Series, a new design compatible with both new and existing color palettes; the new colors are Neutral, Pebble, Gray, and Peppermint; and Pionite Bianco Marble, a nostalgic style evoking a sense of classic elegance.

Circle 178 on reader inquiry card

The companies listed in "Products and Information" are exhibitors in the 55th Annual TSA Design Products & Ideas Exposition in Austin, Oct. 7-8.

Roofing Contractors Association of Texas, booth 103: The Roofing Contractors Association of Texas will display information on the Certified Roofing Contractor and Manager program. Brochures and lists of certified contractors will be distributed.

Circle 61 on reader inquiry card

Roppe-Longhorn Carpet Distributors, booth 809: With warehouses in Austin and San Antonio, Longhorn has been serving Central and South Texas since 1972. Commercial and residential flooring products include Roppe, manufacturer of specialty rubber and vinyl flooring, including five new commercial sheet vinyl products, available in 50 colors. Other brands available through Longhorn Carpet Distributors include W.F. Taylor Envirotech Adhesives, North American Hardwoods, and others.

Circle 230 on reader inquiry card

San Jacinto Materials, Inc., booth 404: San Jacinto Materials is a wholesale and retail seller of building stone and flagstone and offers stone carving and fabrication services. San Jacinto Materials is a full-service stone yard and is a member of the Building Stone Institute.

Circle 179 on reader inquiry card

Schacht Lighting, booth 521: The So-Luminaire Active Daylighting System utilizes mirrors, reflective light shafts, and diffusion lenses to illuminate commercial, industrial, and school buildings. The So-Luminaire system shuts off costly electrical lights all day long 90-percent of the year. Each unit illuminates 400 to 800 square feet by actively tracking the sun, even on light cloudy days, for one penny a year.

Circle 180 on reader inquiry card

Southern Building Code Congress International, booth 506: Standard Search™ allows a user to access information from the 1994 Standard Codes™ on a PC with the ease of a simple "search" command. The PC-DOS-compatible diskettes are available individually, as a package, or in a network version, and feature a convenient menuing system, electronic index, clipboard, electronic bookmarks, and handy zoom.

Circle 29 on reader inquiry card

Southwest Terrazzo Association, Inc., booth 612: Southwest Terrazzo Association, Inc., is a group of terrazzo contractors conducting business in the Southwest, specializing in poured-in-place terrazzo flooring.

Circle 99 on reader inquiry card

Tectum Inc., booth 324: Tectum Inc. manufactures wood fiber and structural roof deck products, including Tectum III™, a composite panel that offers structure, insulation, and a nailable surface. Tectum also manufactures interior acoustical, abuse-resistant ceiling and wall panels. Tectum offers a lifetime warranty against breakage on the Acousti-Tough™ Ceiling System. All Tectum products are Class A.

Circle 181 on reader inquiry card

Texas Kiln Products, booth 713: Texas Kiln Products will display mesquite and pecan custom-milled flooring and moldings.

Circle 106 on reader inquiry card

Texwood Furniture Corp., booth 514: Texwood Furniture Corp. will display wood library furniture and science laboratory case-work and equipment.

Circle 182 on reader inquiry card

Ugly & Cheap Products, booth 520: Ugly & Cheap Products are plan storage boxes that are a little uglier and a lot cheaper than the boxes selling for \$50. Ugly & Cheap Products has rolled plan boxes and flat files in popular sizes. Every box is made of extra-sturdy double-walled corrugated fiberboard (cardboard).

Circle 183 on reader inquiry card

What Its Worth, booth 13: What Its Worth will display antique longleaf heart pine flooring, treads, risers, and dimensional lumber milled from hand-selected timbers that are salvaged from structures built in the 1800s. Also displayed will be Louisiana virgin tide-water red sinker cypress, cut from sunken 18th and 19th century saw logs recovered from river and lake bottoms in South Louisiana.

Circle 87 on reader inquiry card

Wilsonart®, booth 615: Wilsonart® will exhibit Wilsonart Brand decorative high-pressure laminate, Gibraltar Brand solid-surfacing material, Perma-Edge Brand decorative edge moldings, and Lokweld Brand adhesives.

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Porches I have Known

RECENTLY, SOMEONE asked me about porches and it made me think: "What is a porch? Where did porches come from?"

The first image that came to mind, as it probably would for most Americans, was of a shady place on the front of the house, a swing or rocking chair, a cool drink, a breeze. The front porch is a cultural archetype of a contented life. It is a place between the chores and obligations of the home and the fears and responsibilities of the world outside; a neutral intermediate zone where doing nothing is permissible, where it is possible just to sit and watch and think, or just to sit. This image is fixed in my mind, even though I have never lived in a house with a porch. It could have come from movies and TV (although I seldom saw those while growing up) or from reading (lots of Faulkner) or from places I saw while traveling. Maybe I'm searching for a place of refuge from the phone and computer: In my imagination, this long-dreamed-of porch is as real by now as the real thing.

Houses have side and back porches too, but these are utilitarian places, full of bicycles, barbecues, coolers, and dog bowls. My grandfather's back porch was enclosed at some point to be used as an electronics workshop, supplementing his Depression-era income. Filled with small boxes of radio tubes, even smaller boxes of resistors, and coils of wire, it had the peculiar smell of bakelite and solder. Porches have a variety of associations for all of us.

I started to make a list of my favorite porches, searching for clues to the origins of this most prevalent, pleasant, and enduring of architectural elements, but it became evident that the porch is almost universal. Examples may be found in every culture, in every climate, in all periods of architectural history. The comforting breezes of cross-pollination make it impossible to find the source of the first seed.

In its simplest, most generic form, a porch is an open structure with a roof that is attached to another, usually solid, structure. The porch thus forms an intermediate zone between the protection of indoors and the exposure of outdoors. The porch provides shelter to the building and its occupants from the sun and rain, but it may not necessarily be intended for any use or activity. A porch may be linear, attached to one side of a building, or it

may wrap around the corners. A porch may be one or more stories tall, but the relationship between the porch space and the outside is considerably different at upper levels than it is at the ground. The floor of the porch may be at ground level, a little above ground, or it may be simply the earth itself.

The homey stereotype dreamed above is really just one form, or use, of the porch. Porches contribute to the full range of building types and functions and are used differently in each, although the porches themselves may be identical in form. Porches go by many names: arcade, loggia, narthex, cloister, shed, lean-to, verandah, gallery, portico, piazza, lanai, patio. A porch can be civic or private, monumental or humble, spiritual or playful, restful or stimulating. Unlike some portions of buildings that are intended just for looking at or that do their service unnoticed, the porch only works when it is occupied, when it is experienced. By its open nature, it may not be much to look at. Only by being under it, protected by it, looking out from it, do we bring it into existence. A porch is thus more perception than reality.

To foreshorten another thousand words, these pictures of porches may conjure up more images, remembrances, perceptions.

Take a seat on the porch and watch the world go by.

Gerald Moorhead

Contributing editor Gerald Moorhead, FAIA, is an architect practicing in Houston.



Above: The temple in its final devolution as an 1890's "box house," Milano

Above right: Elaborate porch at the Sonnenthiel House, 1887, Galveston



Top: Market Hall, 1841, Charleston, S.C.—the temple of the gods transformed to serve mammon during the Greek Revival period of the early 1800s

Background image: Capitoline Temple, Dougga, Tunisia, 167 AD

Above: The elemental porch, on a single-pen log cabin in Round Top



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Barnes is a principal in the Dallas firm Haldeman Powell + Partners, winners of a 1993 TSA Design Award for the \$27-million Delta Airlines Remote Support Area at D/FW Airport (pictured here).

Barnes says he finds useful information in every TEXAS ARCHITECT issue. “TEXAS ARCHITECT has the latest in project design,” he says, “plus it keeps me abreast of new products on the market, as well as creative uses or new sources for existing products. In fact, it’s the only architecture magazine that I bother to save for future reference.”

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