



 THE TEXAS  
ARCHITECT



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THE TEXAS ARCHITECT

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# TRAILWOOD GREENWAY AND POOL PAVILION

HUMBLE

TEXAS

FIRST HONOR AWARD

TEXAS ARCHITECTURE 1971





# CHARLES TAPLEY & ASSOCIATES

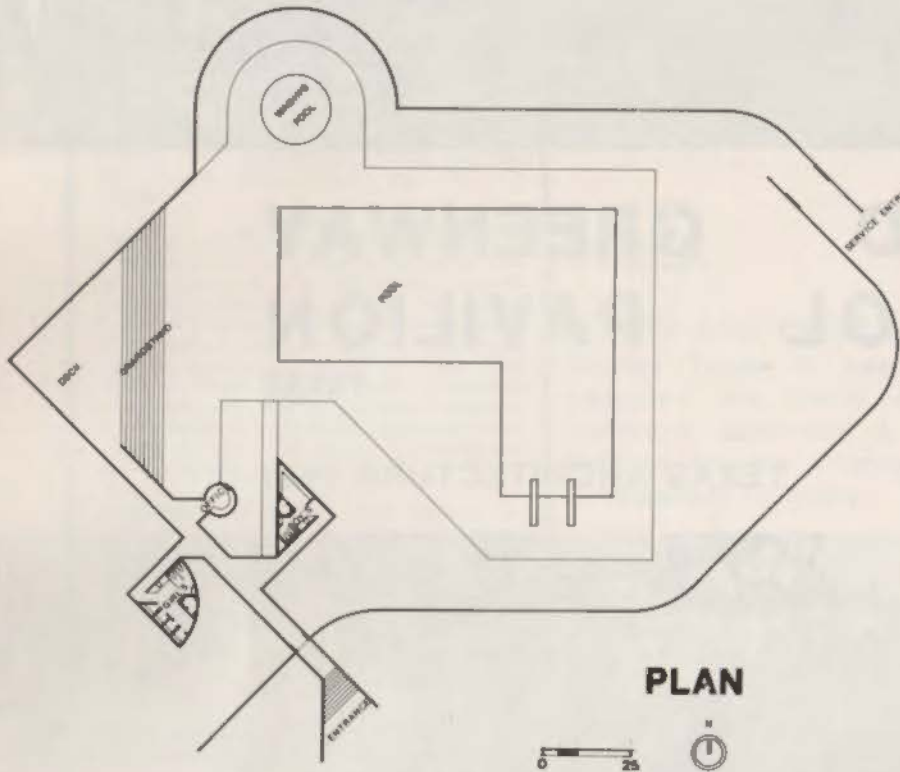
ARCHITECTS

HOUSTON, TEXAS

**OWNER & CONTRACTOR:**  
FRIENDSWOOD DEVELOPMENT COMPANY

**ENGINEER:**  
KARL KRAUSE

COVER PHOTO BY RICHARD PAYNE



Requirements for the project were to develop the first section of a greenway/path system for a 14,000-acre development on a heavily forested site. The greenways will eventually connect all of the housing and commercial projects of the development.

The first section connects a temporary sales office with the village green of a single family residential area. The green is surrounded by multi-family housing units, churches and commercial developments.

The path system provides for visual retreat and interest as well as pedestrian movement. The 17-acre site is left in a natural state with removal of only those trees and shrubs necessary to install the hard walking surface across the damp forest floor.

Along with children's playgrounds and nature areas, a swimming pool is provided within the greenway. A raised roofless pavilion has been installed to provide necessary changing facilities for the pool and to serve as a major reference point along the trail.







# ARCHITECT'S OFFICE

710 NORTH SAINT PAUL, DALLAS

THE PIERCE, LACEY PARTNERSHIP / ARCHITECTS AND PLANNERS

After several years of looking for a unique office location, an architectural firm found such a potential space in a 43-year-old abandoned loft building adjacent to the downtown area.

The fourth floor was built originally with huge monitor skylights oriented due north to fit the origi-

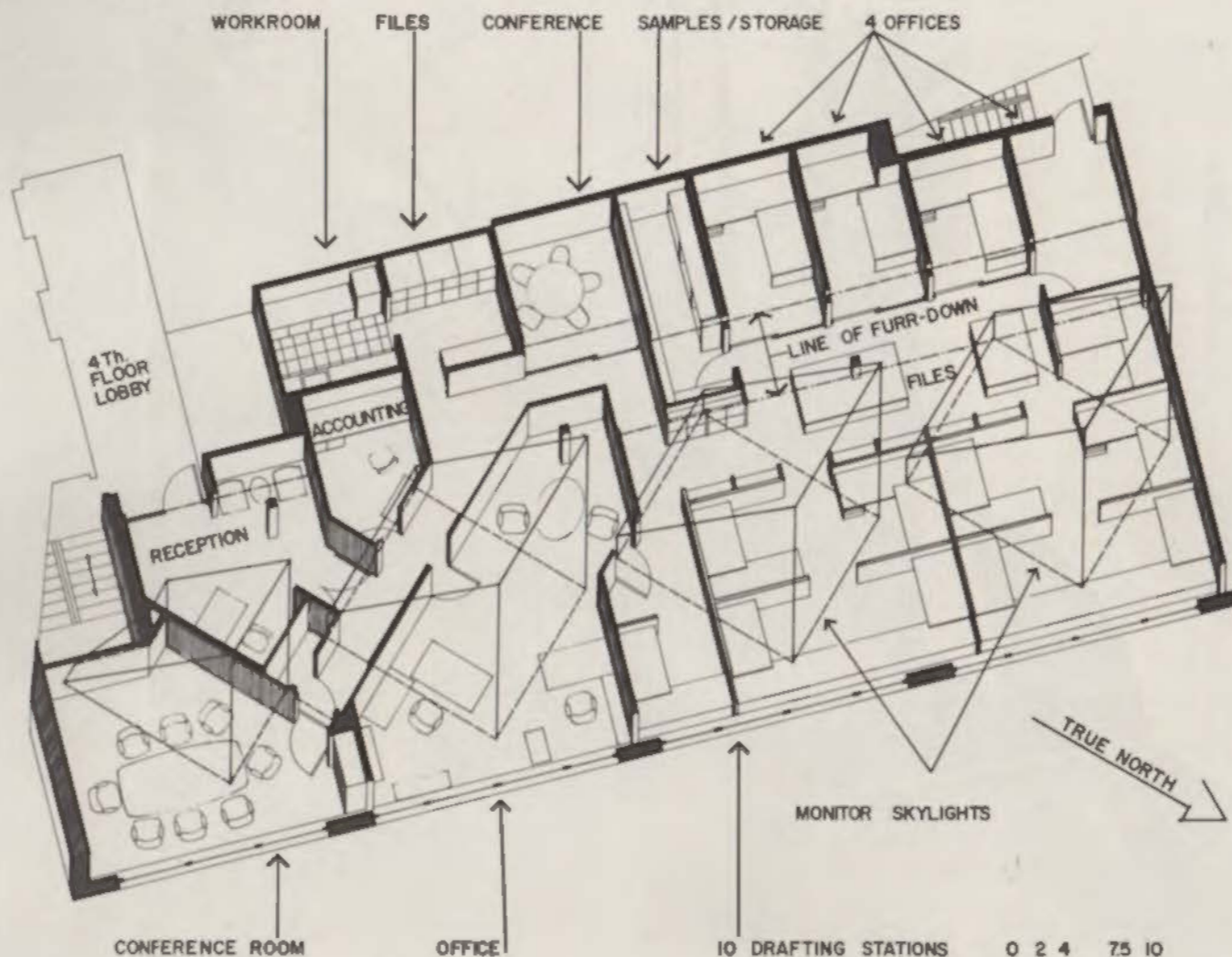
nal requirements in cotton grading.

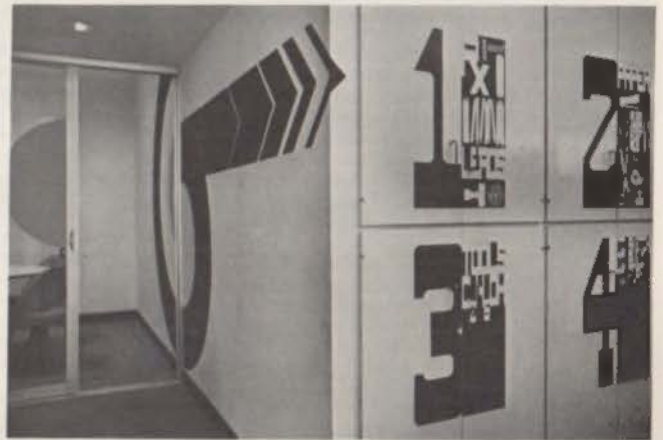
It was necessary to build very compactly and inexpensively in the 2600 square feet available to house the firm and to create an exciting working atmosphere. The drafting area has ten semiprivate stations under the

skylights and four adjacent glass enclosed private offices. The drafting area is lighted by only four high intensity quartz-iodine lights.

The graphics throughout were designed and executed by individuals in the firm.

photos by Rick Barron







# AT A TIME WHEN NOTHING SEEMS TO BE WORKING, WE'RE WORKING.

Everyone knows the stories. We all recite them daily. We all know that America seems to have come upon curious times.

People seem more self-interested than ever before.

Many seem less aware of responsibility than ever before.

We all can tell stories of difficulties as consumers, difficulties ranging from repair services to government bureaucracy.

And we all tell stories how everything seems to be made of thin plastic.

We complain about traffic, dirty air, dirty water, noise, fast food service, slow food service, young people, old people, smoking, drinking, drugs, and war.

We say that if civilization were to end tomorrow, to be restarted in some distant time on some distant mountain top after some new flood, we might not even be worth digging up.

## IT SEEMS AS SERIOUS AS IT CAN BE

When you get to that point—when you don't even think you have any archeological value—there is no way to measure a day's true meaninglessness.

But we want to ask a new question, simple

enough, but vast.

The question is, "Is everything as bad as we say, as bad as we think?"

How quickly the quipster fires off a "Yes."

But how quickly that yes denies the truth.

## HOW ARE THINGS IN AMERICA TODAY?

If there are problems in our country, and there are problems in our country, it just isn't reasonable that there are only problems in our country.

If there is selfishness, it just isn't reasonable that everyone is selfish.

If a lot of things are made of thin plastic and break, it just isn't reasonable that a whole country is made of thin plastic and will break.

We think America, as they used to say in the old days, is made of some pretty tough stuff.

It's called Americans. And Americans don't break easily.

## MAYBE THERE ARE MORE STORIES THAN YOU KNOW OF

It's trite, of course, to talk about America and the dreams of freedom that put us all here.

It's trite, of course, to

talk about the American creed, promises of liberty, and our belief that so long as one man is enslaved none of us is free.

So we shall be trite.

We shall tell you that while all these bad and curious things are going on in America—whatever number of them actually are going on—that while so many of us cry in despair, perhaps there are hopeful things going on, too.

And maybe you just haven't heard about them.

## SOME THINGS THAT HAPPEN TO PEOPLE IN AMERICA

Maybe you haven't heard about United Way's Senior Centers, a place where forgotten and lonely people no longer are forgotten and lonely.

Maybe you haven't heard about United Way's Councils on Alcoholism, where drinker and family can start life over, clean.

Maybe you haven't heard about United Way's many urban programs where black people and white people can get together and just be people.

Maybe you haven't heard about the Red Cross and how they keep a family together when disaster would rip it apart.

Maybe you haven't

heard of the Family Service agencies that give people who have no place to turn places to turn.

Maybe you haven't heard of Children's Centers, where children who are doomed to never walk learn to walk.

Maybe you've never heard of the hundreds of other efforts—Americans helping Americans—hundreds of other examples of how people in this country are not selfish, how they are not caught up in their own personal quests, how they do care whether you live or die.

## IT'S PRETTY HARD TO INVENT SUCCESS

We can prove they care.

There's no way to make up stories like these. They must be true.

They are true. Americans work and help other Americans.

They give their time. They give their money. They give their emotions, their energies.

No thin plastic, these Americans.

That's why we say that at a time when nothing seems to be working, we're working.

And, apparently, so are you.

THE UNITED WAY: Thanks to you, it's working.







# Done Right; Done Ahead Of Schedule

Manufacturing the smooth, white concrete architectural panels for the 40-story Dresser Tower in downtown Houston's Cullen Center was the first job for Kirby's new, \$1 million concrete plant at Katy, Texas.

It was a big job, calling for 1500 panels ranging in length to 37 feet; in weight to 22,000 pounds. It gave Kirby a chance to thoroughly test its ultra-modern batching plant; its advanced casting process; all the elements that make for a winning concrete manufacturing operation.

The results are here for all to see: smooth, dense panels faithful to the creative design of Neuhaus and Taylor, architects; structurally sound—to the satisfaction of

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## KIRBY BUILDING SYSTEMS







T H E

*Staff*





*Word*

R E S I D E N C

Faint, illegible text visible in the background on the right side of the page.



It has been said that the Stafford residence may be haunted, that a dungeon is located in the cellar, and even that one room is lined with steel walls. A person could think of the place as being haunted if he believed in that sort of thing, but it is doubtful that there are steel walls and incredible that there could be a dungeon because there is no cellar.

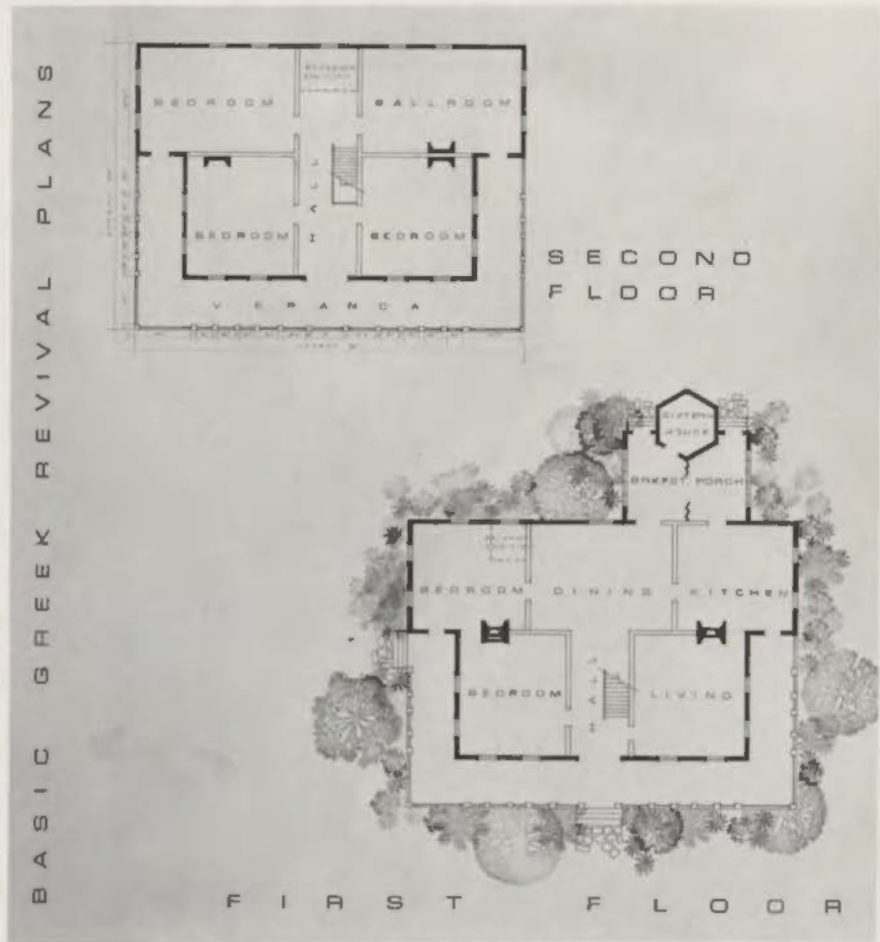
The Stafford family migrated from Georgia several years prior to 1880 and settled in Texas. Once established with a prosperous ranch, Joe Stafford built the residence in 1881. There are two outer buildings, a garage, as well as several barns.

The residence is now owned by Mrs. J. W. Stafford, better known as "Cabbie" to her family. Mrs. Stafford lived in the house until about twenty years ago, when she moved to Columbus.

It is evident that the structure was quite a residence during its time. Had it been properly maintained, the house could still be a showplace. Though there has been a new roof within the last ten years, the house has not been painted in 43 years. Two bathrooms were installed but there is limited electrical wiring.

One of the large rooms on the second floor was used as a ballroom for social gatherings. Cresting the house is a widow's walk where John Stafford liked to stand and look over his cattle domain, which is said to have gone as far as Palacios, Texas (about 75 miles). The widow's walk has a one-inch lightning rod around its perimeter for protection against frequent strikes of lightning during thunderstorms.

John Stafford was assassinated in downtown Columbus on July 7, 1890. His son, Joe, later married Carrie "Cabbie" Townsend, the present owner.



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# CAMERON IRON WORKS

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TEXAS ARCHITECTURE 1971



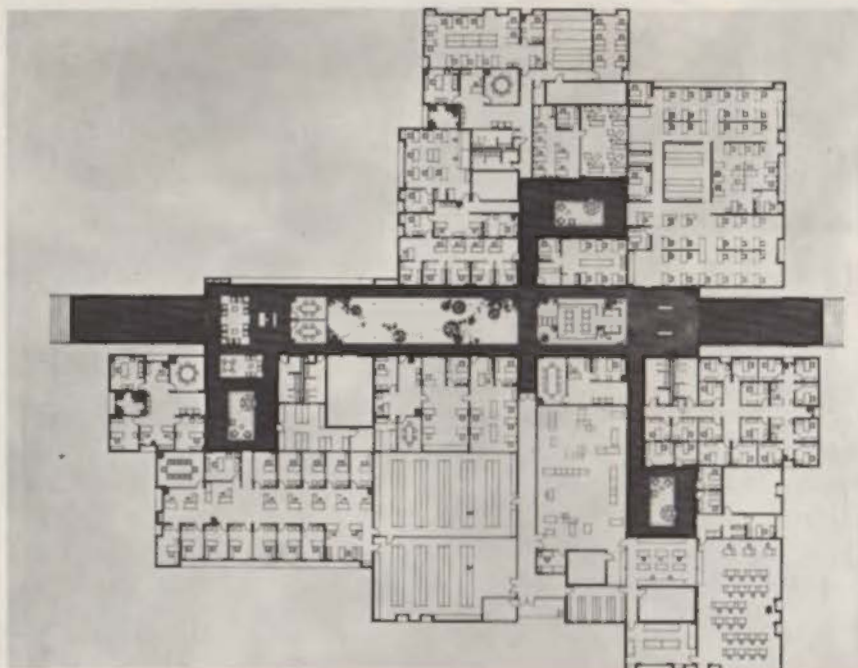
## NEUHAUS

ARCHITECTS

+

## TAYLOR

HOUSTON, TEXAS



Client required corporate offices of approximately 85,000 square feet to house the finance, purchasing and computer operations of a metal products company. Future development would also require an additional office tower to house administrative personnel. Because the surrounding environment was very mundane, a design solution favored an architecture of introspective nature with minimum windows.

A 350-foot length of central interior court provides access and design theme for the single level building. Each of the three functional areas, purchasing, financing and the computer





operations, are grouped around other smaller interior courtyards. In the future, the rear parking area can be decked and the central courtyard can provide access through to a tower structure on the undeveloped northwest corner of the property. The circulation area of the courtyard can provide access for multi-tenant occupancy should the need develop.

Separate air-conditioning units and toilet facilities provide further flexibility of operation for separate units of the building. Individual department identity is provided by color coordination and furnishings with accents of red, blue and yellow in the respective areas of the three departments.

Building is sheathed in

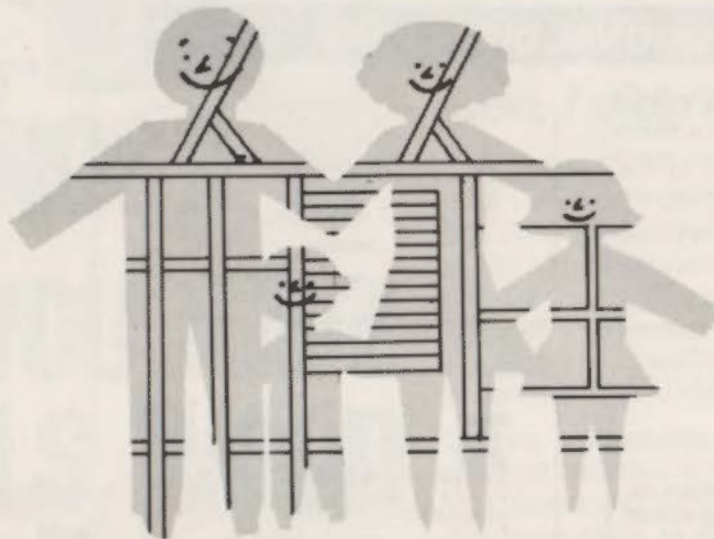
weathering steel, reflecting the metal products nature of the company. The structure is steel frame with bar joists and metal deck. Glazing is high-performance gold reflective glass. Clear glass and dry wall construction is used throughout the interior with brick pavers in the courtyard areas. The building contains 84,225 square feet and cost \$1,460,600.

photos by Frank Lotz Miller





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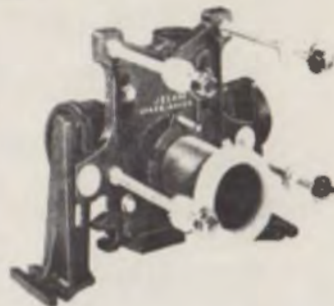


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# TYLER MUSEUM OF ART

TYLER

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TEXAS ARCHITECTURE 1972



## E. DAVIS WILCOX ASSOCIATES, ARCHITECTS, TYLER

Design for a museum of art, located on a community college campus, sponsored, funded and administered by civic enterprise.

First phase includes two exhibit galleries with flexible and adaptable provisions for exhibiting and lighting a multiple variety of graphic art and sculpture. The upper level gallery, the board

room, will house a permanent collection. Public space will accommodate large groups of visitors.

Ancillary spaces are located in respect of future expansion which will provide additional galleries and a connected college fine arts school. The small gallery will adequately serve for teas and hors

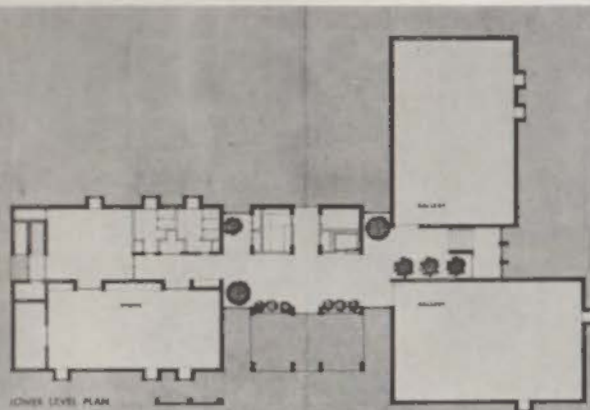
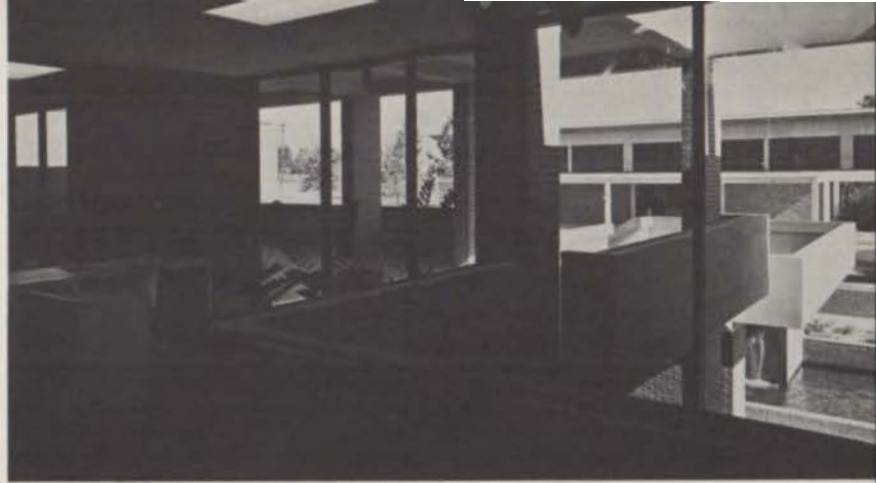
d'oeuvres. Existing conveniently located college facilities are available for group lecture and dining occasions. The small museum library is supplemented by the college comprehensive resource center.

Approaches, courts, pools and landscape are the setting for permanent sculpture exhibits as accumulated.

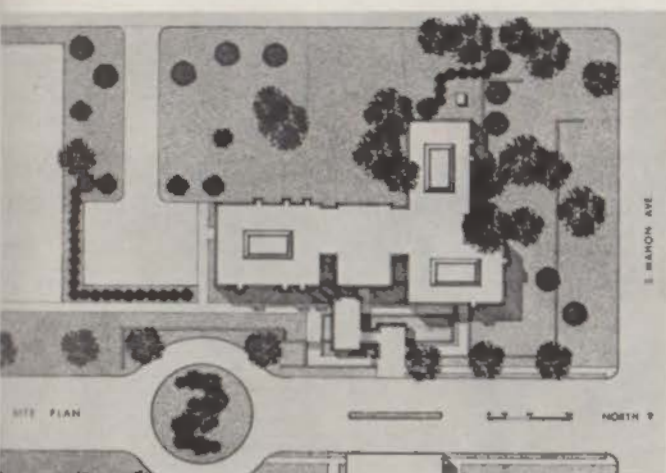




UPPER LEVEL PLAN

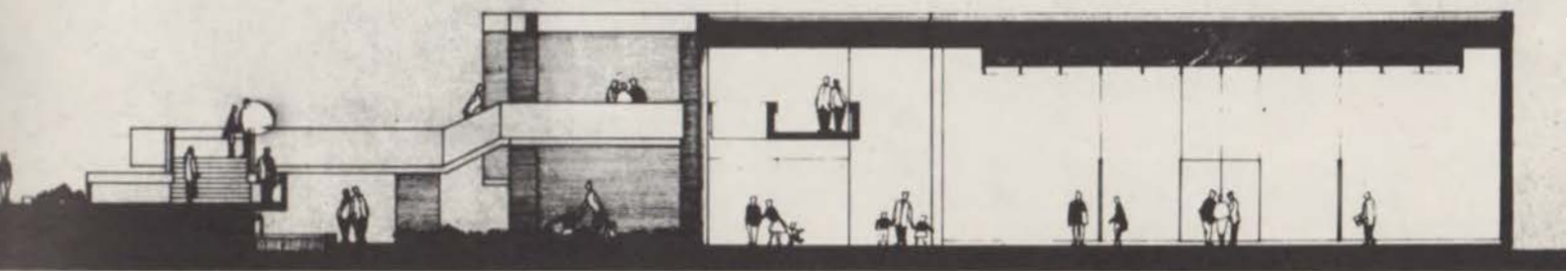


LOWER LEVEL PLAN



SITE PLAN

NORTH ↑



SECTION







Photos by Richard Payne







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