

BICENTENNIAL ISSUE:

Picturebook

Bicentennial Texas Style

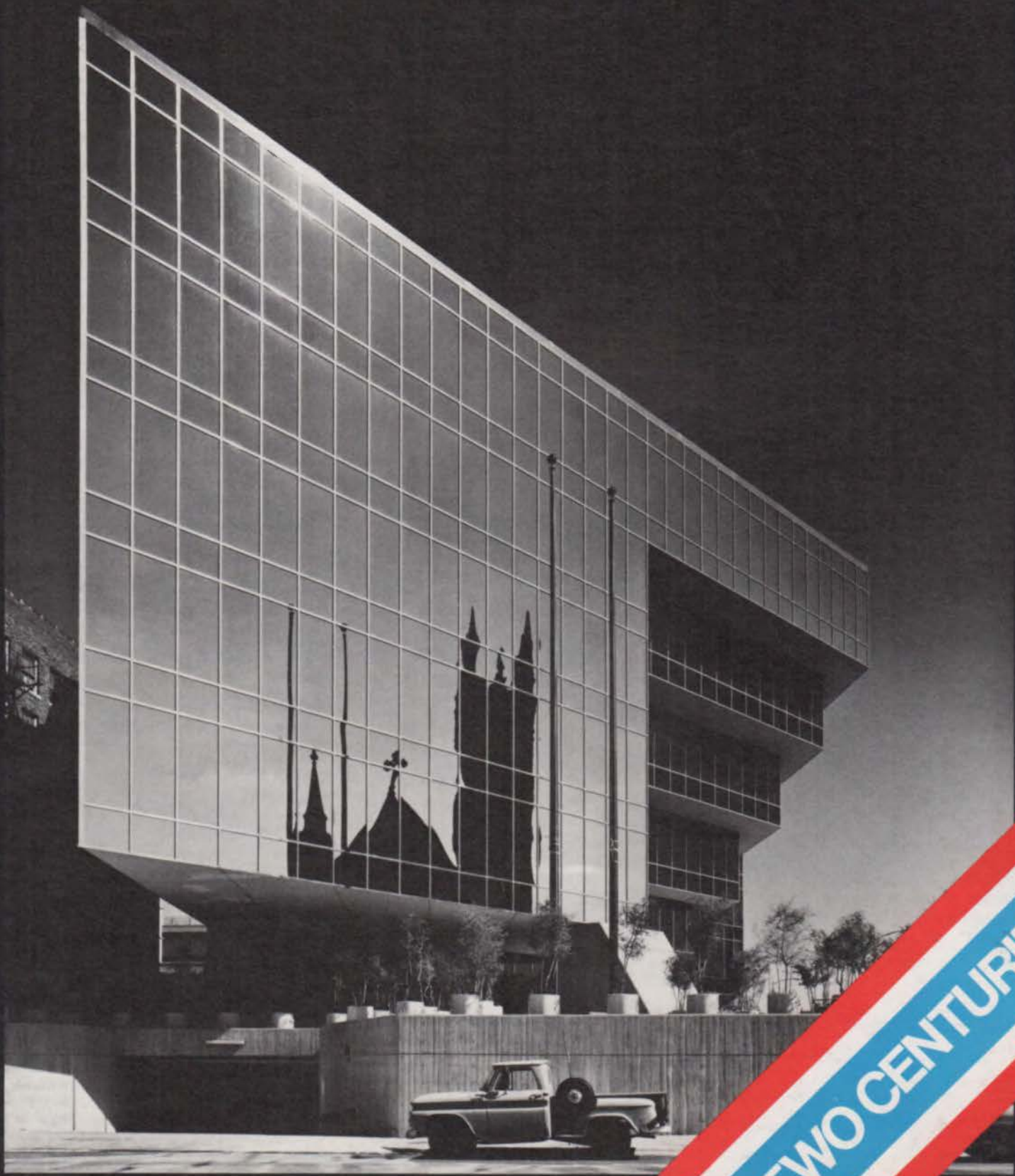
The Architecture of Democracy

Profile on Nicholas Clayton

Plus regular columns. See Contents.

Texas Architect

NUMBER 4 VOL 26 JULY/AUGUST 1976



TWO CENTURIES

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We the People

Amidst all the trappings of this American Birthday season — the parades and fireworks, the red, white and bicentennial blue — let us stop to remember that there was a revolution going on a couple of centuries ago. And, more importantly, "we the people" constituted the moving force behind it. It was the common people — farmers, craftsmen, laborers — who died in the Boston Massacre, who implemented boycotts against the British, who, stirred by Tom Paine's *Common Sense*, demanded liberty from oppression even months before Jefferson drafted the Declaration of Independence. Not without popular support did the impending struggle end in victory.

This mini-lesson from history is significant, I feel, as we face our third century and the myriad problems it holds for us — dwindling fuel supplies, environmental decline, economic instability, disease and world hunger. For, on a general level, it serves as a reminder that we Americans must continue to be "revolutionary" in our approach to problem solving, unafraid to experiment with new ideas, bold enough to accept them when shown to be valid. We must preserve something of that American spirit which prevailed in 1776 as we struggle today toward the fulfillment of our Revolutionary promise.

But, more particularly, the lesson serves as a reminder that the will of the people is all-powerful, that any worthy cause needs popular support to survive. So it is that as we assess the progress of the architectural profession toward shaping a quality built environment, we must remember the influence of the common people — everyday Americans who live out their lives in the buildings which comprise our cities and towns.

It is true that, if America is to be a land of livable cities, architects must bear the responsibility for sensitive, humane design. They must encourage more extensive participation in the design process to better define user needs. And they must keep abreast of ever-changing technologies in the face of rising costs, materials shortages and environmental concerns. But we the people must also have a voice in determining the quality of our surroundings.

In years past we have stood idly by as "progress" blotted out much of our architectural heritage — staunch old buildings of character and charm, irreplaceable links with days gone by. Victims of the Madison Avenue mentality, we have allowed our cities and highways to suffer the blight of neon strips and billboard jungles. We have abandoned the very hearts of our cities, leaving them — unnourished — to decay. And we have fled, enslaved by the automobile, to the suburbs which steadily sprawl into our countryside.

In this our Bicentennial year, then, let us determine that a beautiful America need not be but a dream or a promise. For we the people can demand it.



Des Taylor

Des Taylor
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Pittsburgh's Golden Triangle now boasts a new 34-story jewel with 14 glimmering facets. (The two octagons share a side, if you're counting.)

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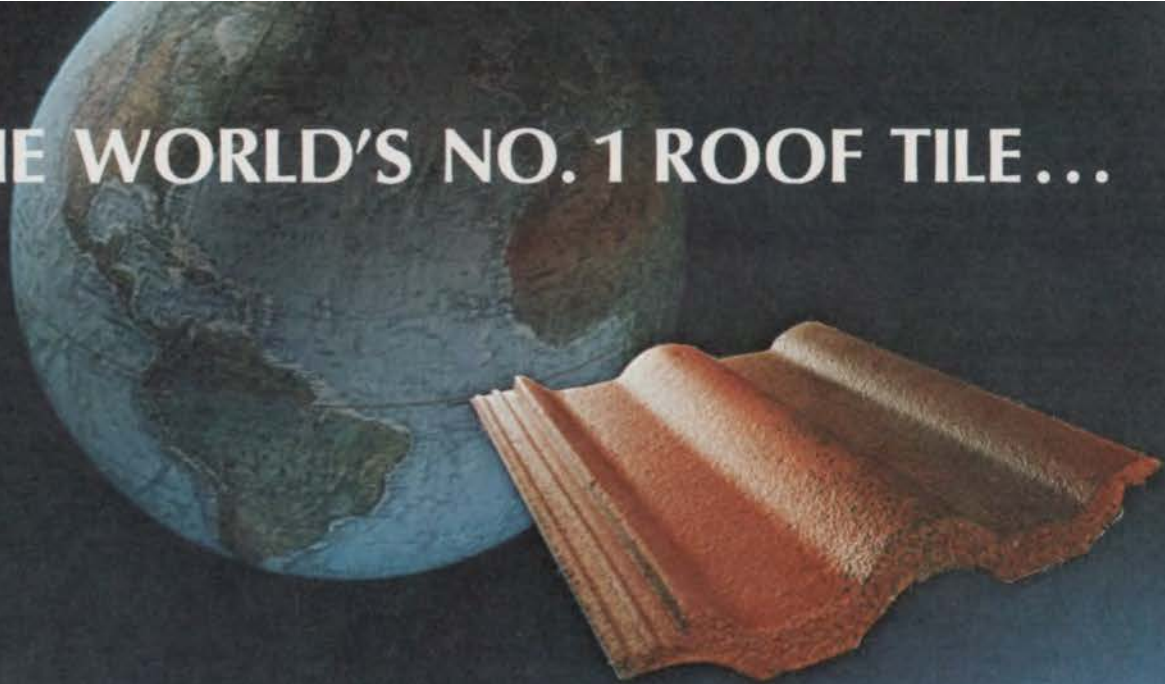
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Texas Picturebook

A Bicentennial Tribute

In architecture, as in virtually everything else, we are compelled to heed the Bicentennial imperative, to take a look behind us—our perch but a point in time—as we go tumbling into America's third century. The looking back, we trust, will help us see where we are going, as well as where we have been. But our perspective in Texas is multi-faceted, and this retracing, editorially, is not a tidy task. For architecture always has mirrored the culture which produced it, and the history of Texas' architecture is tightly intertwined with the history of the diverse peoples who settled it—the Indians, Spaniards, English, Africans, Irish, Germans, French, Swedes—a melting pot that was the stock of America. Indeed, as diverse as its people was the land itself, each geographic region adopting its own "pure" architectural styles, as well as giving rise to its portion of that vast and timeless middleground of buildings—honest, indigenous architecture whose functioning is its beauty.

There is, then, no single thread of architectural development in Texas which easily can be traced from its beginning, as is done with some success in various eastern states. We could, however, within the scope of this Bicentennial issue, try to weave into a fabric the basic strands of our architectural heritage. Such an attempt would begin with aboriginal habitations of the Indians—massive rock shelters, adobe dwellings, or skillfully lashed saplings covered with skins and thatch—and would continue with the ornate Spanish missions, sculpted in the Baroque by cultured friars in a primitive land.

In such an account we would mention the rise of log structures in East Texas, products of the pioneer spirit, spontaneous, earthy responses to the basic need for shelter and protection. And we would speak of a "logical transition" from basic structures—log and frame cabins, adobe and palisado houses of the Mexicans, and half-timber or Fachwerk homes of the Germans—to the Greek Revival style of the 1840s and 50s. Having pushed the frontier west, we would outline the cultural forces that led to the grand homes, courthouses and churches of the exuberant Victorian style which ushered us into our own Twentieth Century, itself an era of cultural and architectural diversity.

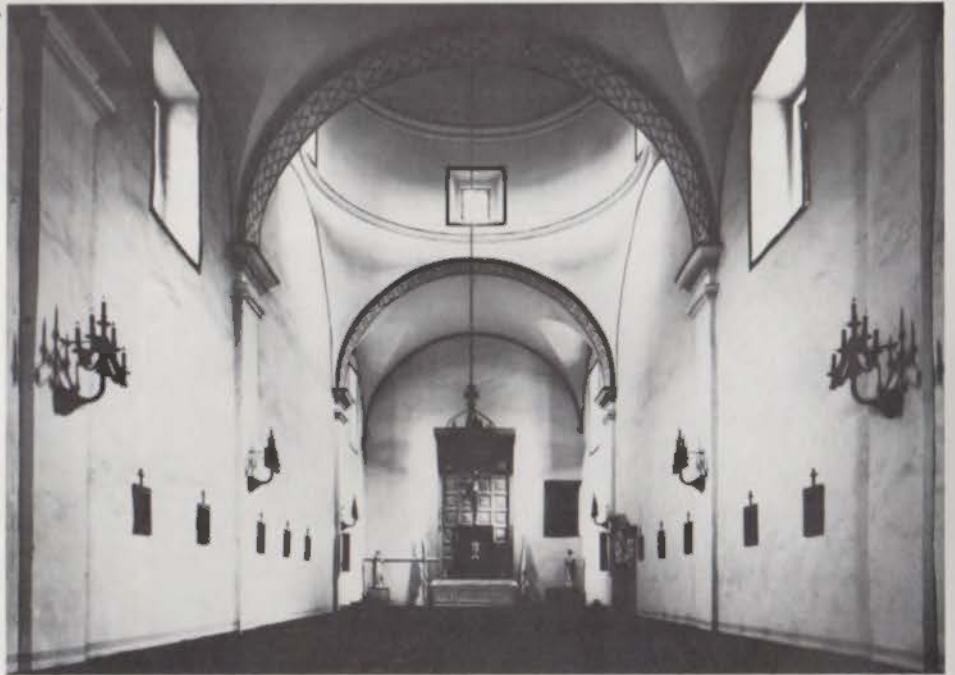
But the story having been told before,* and more completely than we could hope to tell it here, we offer the following pictorial collection as our tribute on the occasion of the two hundredth birthday. Eagerly, lovingly—but not without much frustration—have we approached the formidable task of assembling a portfolio of Texas architecture that reaches from "then" to "now." Having done the best we could within the limits of our resources, we offer it, not as an encyclopedia of architectural styles or an illustrated history, but as a simple picture-book of diversity. We have abided by the impulse to arrange the photographs somewhat in chronological order. It would behoove us, however, to think of these buildings, not as "consecutive steps along the historic path of architectural design," but as old and new parts of a whole—our architectural heritage in this Bicentennial year.—LPF

*Some suggested sources: Alexander, D. B., *Texas Homes of the Nineteenth Century*; Barnstone, Howard, *The Galveston that Was*; Bracken, Dorothy Kendall and Redway, Maurine Whorton, *Early Texas Homes*; Goeldner, Paul, *Texas Catalog: Historic American Buildings Survey*; and Robinson, Willard B., *Texas Public Buildings of the Nineteenth Century*.



Mission San Jose, San Antonio, 1768.

Photo by Frank Tilley



Interior, Mission San Jose.



Photo by Frank Tilley



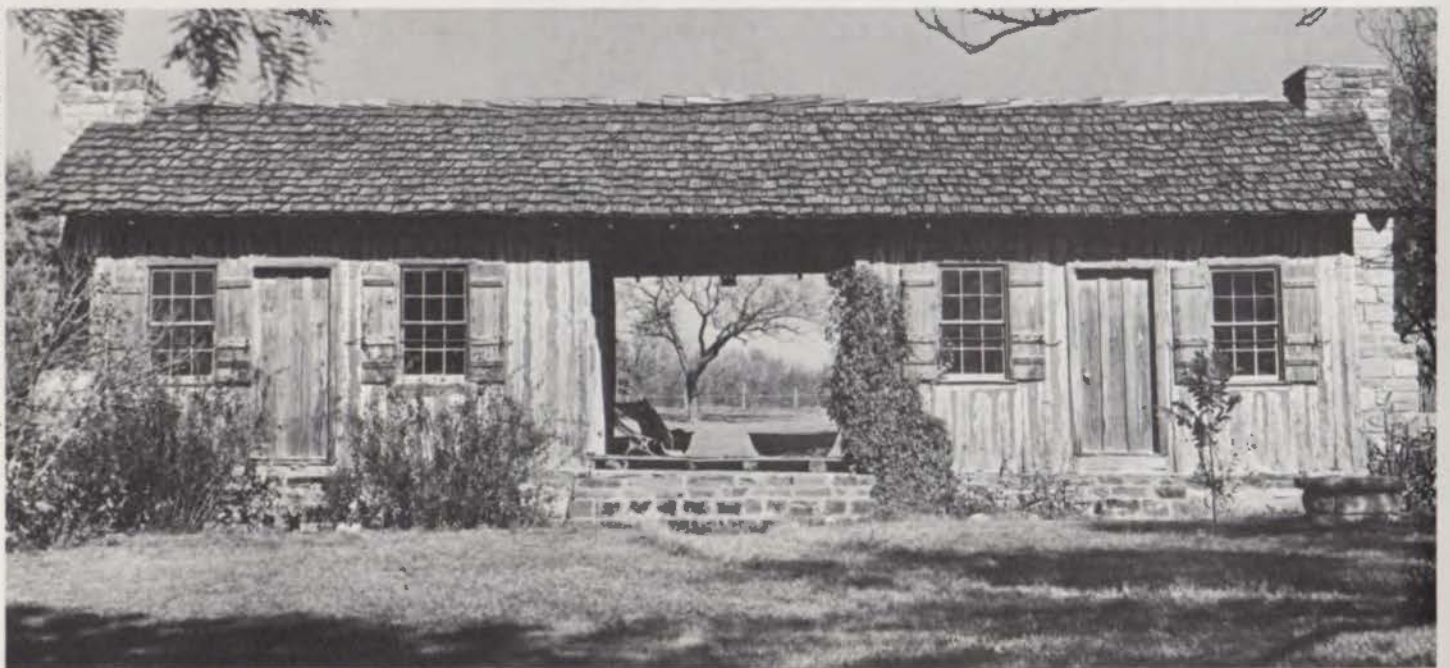
Detail above entrance, Mission San Jose.

Courtesy Amon Carter Museum, Fort Worth. Photo by Todd Webb



Log structures reminiscent of early frontier architecture. Above: outbuilding in Llano County.

Courtesy Amon Carter Museum, Fort Worth. Photo by Todd Webb



W. H. Ledbetter "dog-run" house, Albany.

Courtesy Aman Carter Museum, Fort Worth. Photo by Todd Webb



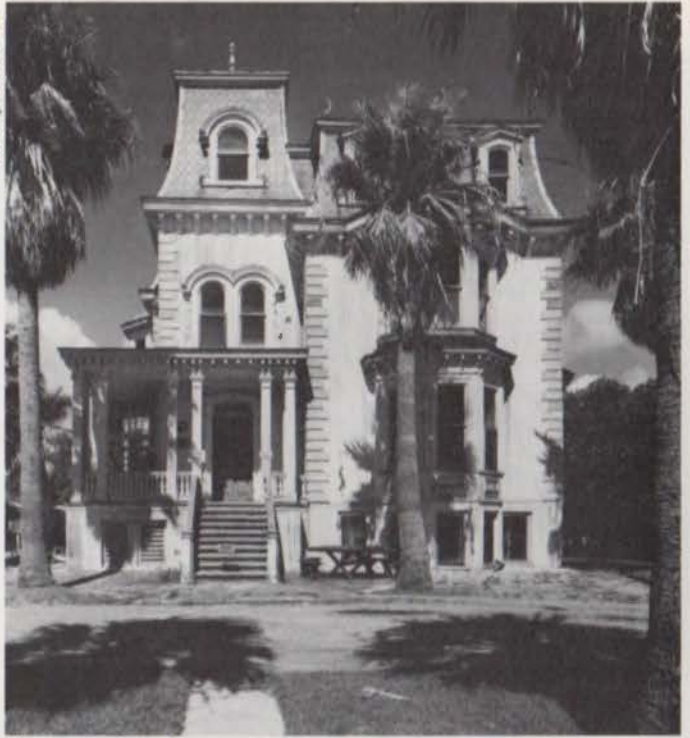
Former home of Texas' second oldest newspaper. Original structure established circa 1850.

Photo by Larry Paul Fuller



Tait Town House, Columbus, 1856.

Photo by Rick Gardner



George Fulton House, Fulton Beach, 1872.

Photo by Rick Gardner



Lay-Bozka House, Hallettsville, 1878.



Trueheart-Adriance Building, Galveston, 1882. Nicholas J. Clayton, architect.

Photo by Richard Payne



Annunciation Church, Houston, 1889 (remodeling and additions). Nicholas J. Clayton, architect.

Photo by Richard Payne



Photo by Rick Gardner



John Bremond House, Austin, 1886.

Photography Collection, Humanities Research Center, University of Texas at Austin. Photo by Fred Gilderleeve.



North Seventh Street School, Waco, circa 1890.

July/August 1976

Photo by Rick Gardner



Victoria County Courthouse, Victoria, 1892.

Photo by Rick Gardner



Courtesy Amon Carter Museum, Fort Worth. Photo by Todd Webb



Hartley County Jail, 1892.

Photo by Rick Gardner



Kennard House, Gonzales, 1895.

Photo by Rick Gardner



Wood House, Brenham, 1897.



Waco Auditorium, Waco, 1899.



Santa Fe Railroad Depot, Orchard, 1911.

Courtesy Amon Carter Museum, Fort Worth. Photo by Todd Webb



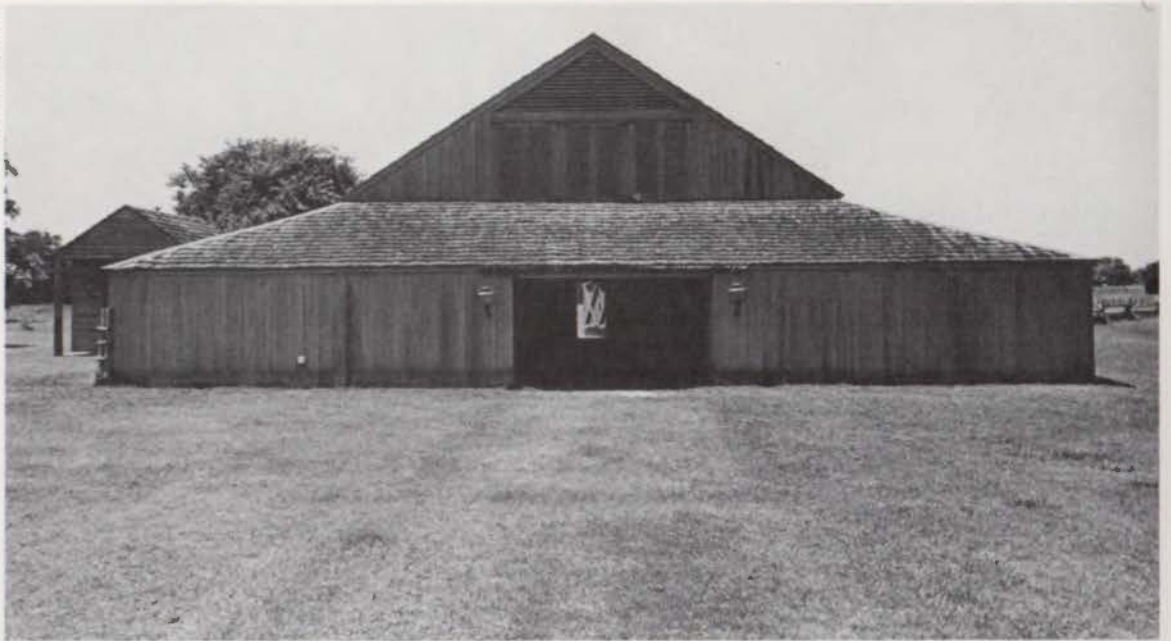
Cabiness House, near Huntsville, 1915.

Photography Collection, Humanities Research Center, University of Texas at Austin



Littlefield Building, Austin, 1916. C. H. Page & Brothers, architects.

Photo by Gary Jereen



Central Texas barn, date unknown.

Photo by Dewey G. Mearns



Mutual Savings Building, Austin, 1951. Kuehne, Brooks & Barr, architects.

Photo by Dewey G. Mearns



Sigma Alpha Epsilon Fraternity House, Austin, 1953. Jessen, Jessen, Millhouse & Greeven, architects.

Photo by Dewey G. Mearns



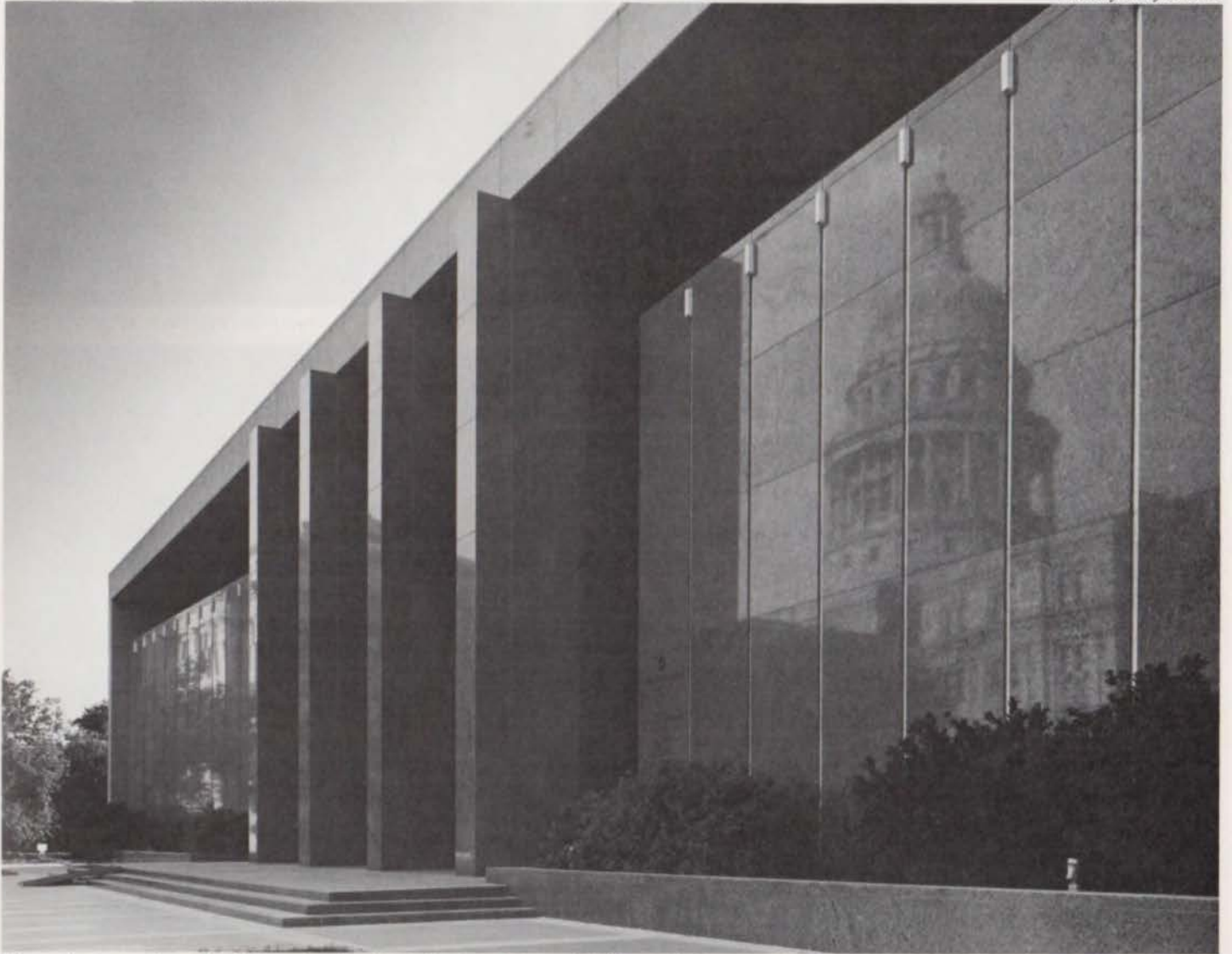
Texas Department of Public Safety Headquarters Building, Austin, 1954. Kuehne, Brooks & Barr, architects.

Photo by Dewey G. Mears



Goodall H. Wooten Dormitory, Austin, 1955. Jessen, Jessen, Millhouse & Greeven, architects.

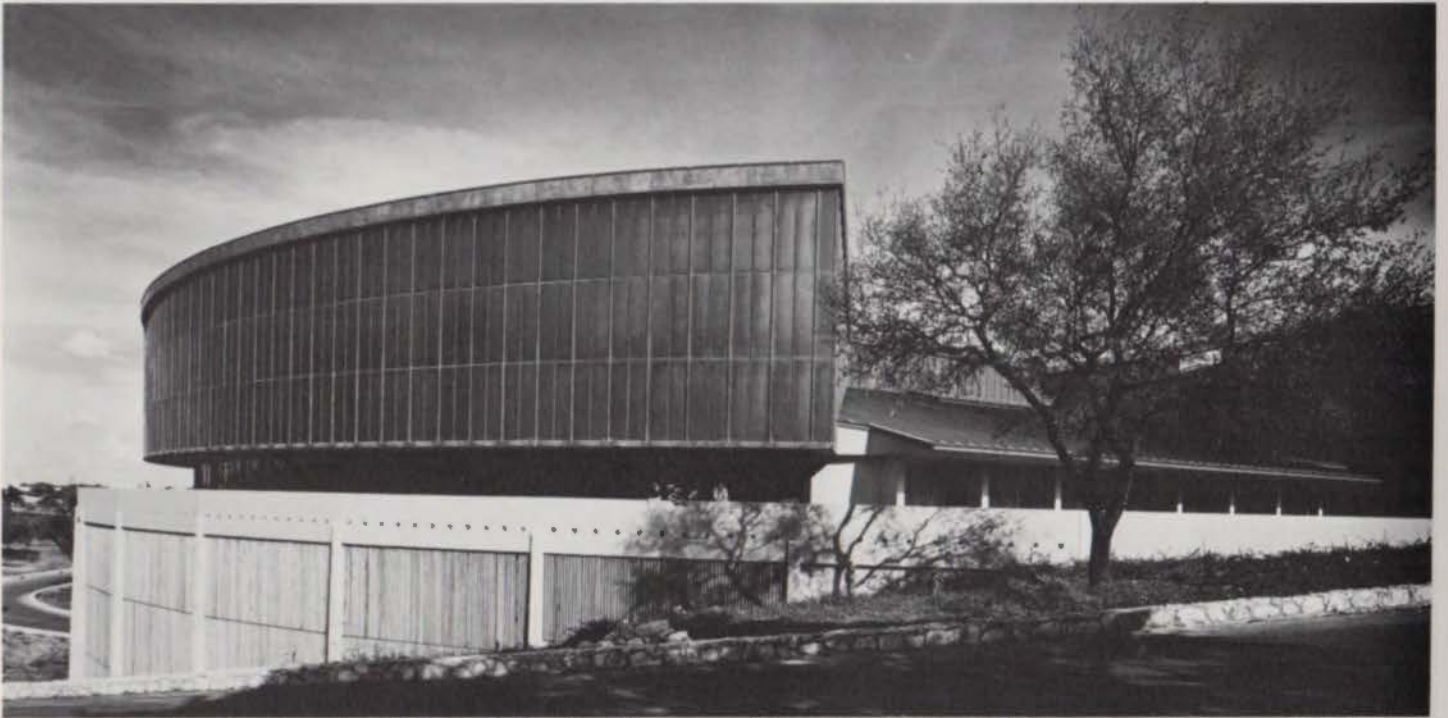
Photo by Dewey G. Mears



Texas Supreme Court Building, Austin, 1956. Jessen, Jessen, Millhouse & Greeven/MacKie and Kamrath/Page, Southerland and Page, architects.

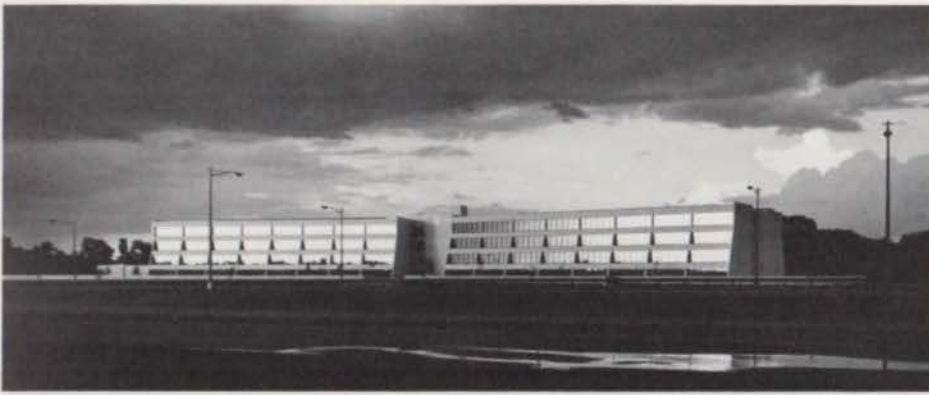


Left: Electric Tower, Houston, 1968. Wilson, Morris, Crane & Anderson, architects. Robert O. Biering, associate architect. Below: Kimbell Museum, Fort Worth, 1972. Louis I. Kahn, architect. Preston M. Geren Associates, associate architects.



Laurie Auditorium, San Antonio, 1972. Ford, Powell & Carson, architects. Bartlett Cocke & Associates, associate architects.

Photo by Richard Payne



Bruton Park, Dallas, 1972. Neuhaus + Taylor, architects.

Photo by Richard Payne



Faye Sarofim residence, Houston, 1972. Frank D. Welch Associates, Midland.

Photo by Richard Payne



Bellaire Building for Texaco, Inc., Houston, 1976. S. I. Morris Associates, architects.



Pennzoil Place, Houston, 1976. Johnson|Burgee, architects. S. I. Morris Associates, associate architects.

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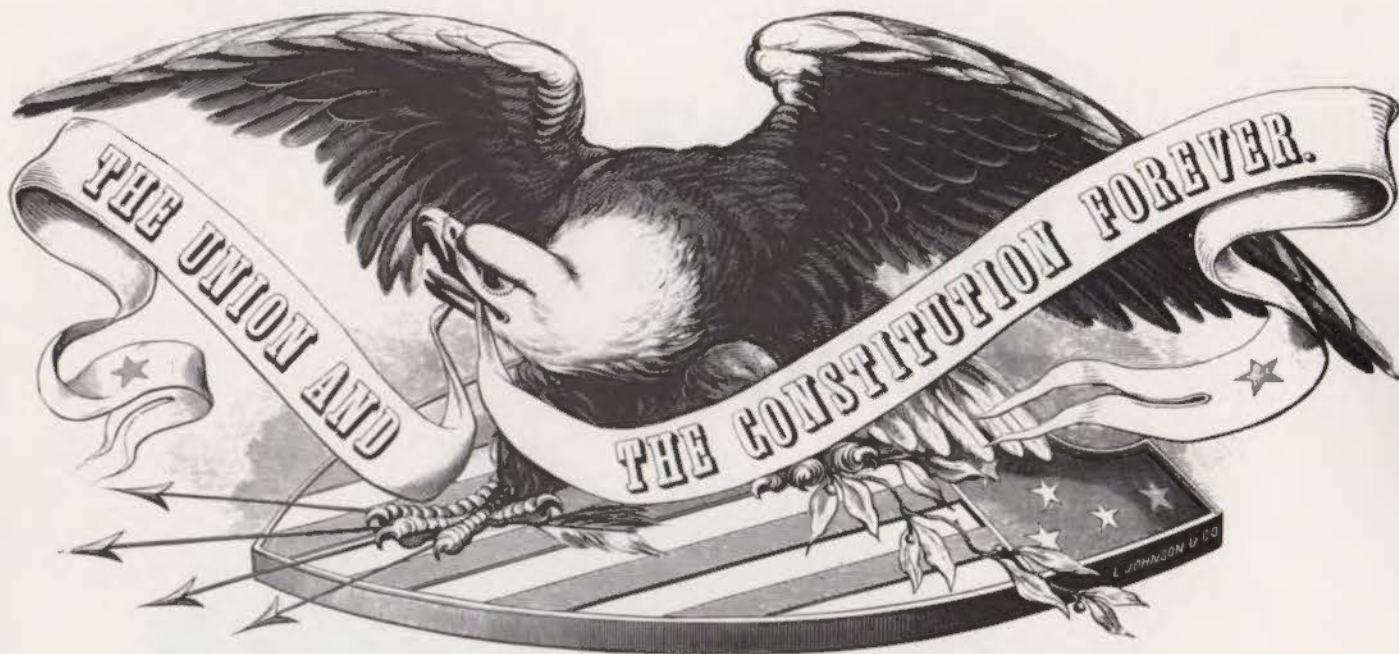
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BICENTENNIAL TEXAS-STYLE

Compiled and Edited by Ray Reece

Texas folks are taking their nation's 200th birthday seriously — I mean, they ain't foolin' around. Based on a mini-survey by *Texas Architect*, it would appear that every man, woman, child, and dog in the state, from dusty village to bustling metropole, will by year's end have been exposed to something of red, white and blue in their own backyards. Some towns are building whole towns, replicas of their pioneer ancestors, while others are striking original coins, creating parks and bandstands, renovating courthouses, churches, rail depots, mounting old cannons, and planning hang-up celebrations for the Fourth of July.

So prolific are these patriotic gestures, in fact, that we at *Texas Architect*, in trying to present a cross-section of the state's Bicentennial observations, have been forced by limits of time and space merely to skim the surface. We have been obliged, for ex-

ample, to restrict our coverage to one measly project from each community surveyed, despite the fact that some of the larger cities, like Austin, have initiated scores of Bicentennial happenings. Worse, from the hundreds of Texas communities formally celebrating the dawn of America's third century, we can accommodate only a smattering of 30 or so.

To those who have helped us assemble the material, thanks. And to those Texans who have worked on the Bicentennial, including the thousands we haven't mentioned by name — congratulations and best wishes.

(Editor's Note: Where a Bicentennial project has involved the work of an architect, and where we were able to procure that architect's name, we have tried to give appropriate credit. The absence of a credit does not necessarily mean that no architect was involved in the job.)



ABILENE: ELEMENTARY SCHOOL GAZEBO. The new Bicentennial Gazebo at Johnston Elementary School, dedicated April 26, was financed by a Bicentennial Fair and supper on school grounds, where students appeared in costumes representing diverse periods of American history. The students in the photo, Ellen Cranfill and Joe Sheehy, look for their own personalized bricks under the watchful eye of principal Jack Herring.

Architect: Vaughan and Associates



AMARILLO: WORLDS OF NATURE PARK. The ubiquitous horned toad is only one of myriad species of wildlife and flora, as well as human cultural achievements, to be memorialized in Amarillo's Worlds of Nature Park. This ambitious Bicentennial Project, ultimately to comprise a 105-acre maze of "theme parks", wildlife exhibits, gardens, Nature Center, and domed "Tropical American Rain Forest", is sponsored by the Amarillo Zoological Society.

AUSTIN: CONGRESS AVENUE FACELIFT. Austinites and visitors will find a perkier Congress Avenue these days, at least along the two blocks immediately before the Capitol. Four little Bicentennial Islands have been constructed, with hexagonal bricks, landscaping, overhead shelters, benches and kiosks offering transit information, telephones, and newspaper racks. Plans call for these islands eventually to grace Congress from the Capitol to the river 11 blocks south.



Architect: Brooks, Barr, Graeber and White

Architect: S. E. Texas Chapter, AIA



BEAUMONT: SPINDLETOP BOOMTOWN. Spindletop blew in on Jan. 10, 1901, spewing black gold 100 feet into the air for nine days. When the hole was finally capped, the Age of Petroleum was born. Almost as quickly a boomtown sprang up, to be christened Gladys City, and now, 75 years later, a coterie of interests in Beaumont have constructed a replica of that historic town at the southern edge of the Lamar University campus, less than a mile from the Original Hole itself.

CORPUS CHRISTI: BICENTENNIAL AMPHITHEATER. Following approval by Corpus Christi voters of \$200,000 in bonds, an architectural competition was held to solicit designs for a Bicentennial Amphitheater in Cole Park. The winning design was submitted by Gale Garth Carroll, and the structure was dedicated May 16 to the tune of a narrated local symphonic production called "American Celebration."



Photo by Dick Harp

Architect: Gale Garth Carroll

Architect: Burson, Hendricks and Associates



DALLAS: OLD CITY PARK. The opening of rail lines into Dallas in 1872 and 1873 helped launch the city toward the metropolis it has today become. Pictured is a railroad section leader's house from around 1880. This and some 30 other historic structures, all restored to original specifications, will eventually comprise a permanent composite exhibit at Old City Park, to be dedicated July 4 with speeches and a pop concert by the Dallas Symphony.



EL PASO: THE MAGOFFIN HOME-STEAD. The lady in the picture is Jeannie Lucker, a great-great granddaughter of Josephine Magoffin Glasgow, whose father, Joseph Magoffin, built the famous Magoffin Homestead in the pioneer settlement of El Paso in 1875. (Jeannie is dressed in her great-great grandmother's wedding gown). The house is 105 feet long, built around a patio, with four-foot walls of sundried brick. It was dedicated to the City of El Paso on May 8 as "a permanent tribute to the past and guidepost to the future."



FORT STOCKTON: PONY EXPRESS DAYS. In 1973, with the trucks and jeeps of the U.S. Post Office requiring 28 hours to deliver a letter from Fort Stockton to Alpine, 66 miles away, some local folks resurrected the old Pony Express, whose riders made the trip in a scant four hours. The last leg was covered by Galloping Bob Krueger, U.S. Congressman from the area, who appears in the photo. This year's ride, which has become an annual event, took place on June 5, along with a passel of other Bicentennial activities.



FT. WORTH: TRINITY RIVER BLUFFS AND HERITAGE PARK. In 1849, on a bluff facing north across the Trinity River, Camp Worth was established as a frontier outpost whose primary function was to protect Dallas. Now that bluff and its environs down to the river have become the site of a 112-acre historic park. It will feature, among other things, a hike and bike trail connecting with a trail through Trinity Park farther south. The "Bicentennial" bridge supports in the photograph are located in Trinity Park.



GOLIAD: DOWNTOWN REVITALIZATION. This unique structure, which served for years as Goliad's fire station, has been remodeled as the Old Market House Museum and office of the Goliad Chamber of Commerce. It is one of a number of projects aimed at revitalizing the entire downtown core of the city under the auspices of a newly created Goliad Historic District.



HARLINGEN: STAGE COACH INN RECONSTRUCTION. The Paso Real Stagecoach Inn is thought to have been constructed between 1840 and 1860 at Taylor's Crossing (after General Zachary Taylor) on the banks of the Arroyo Colorado. Most of the building was destroyed by Hurricane Beulah in 1967, but it is being reconstructed on the grounds of the Rio Grande Valley Museum by students from Texas State Technical Institute in Harlingen.

Architect: Vaughan and Associates (Amarillo)



HEREFORD: NATIONAL COWGIRL OF FAME. It was in May of 1975, during the Hustlin' Hereford Hall of Fame Rodeo, that the National Cowgirl Hall of Fame was established and its first three honorees selected. Now, as part of Deaf Smith

County's Bicentennial celebration, ground has been broken for a sleek new museum to be constructed, according to country singer and museum trustee Tanya Tucker, "in memory of the free spirit of the American Woman."

HOUSTON: HARRIS COUNTY BICENTENNIAL YOUTH FAIR. This mammoth celebration, which the Bicentennial Administration in Washington has called "the largest Bicentennial youth event in America," was conducted at Houston's Astrodome May 13-15. Built around the theme of "Excellence in America," at a cost of \$90,000 and countless hours of volunteer labor, the Youth Fair was expected to draw some half a million young people to tour exhibits in 1,174 booths, plus a dizzying array of bands, choirs, plays, sports events, and media presentations.



KILGORE: KICKING OFF THE BICENTENNIAL. Pictured is a scene from last year's Bicentennial Picnic in City Park, which set the stage for a local drive to erect a new bandshell/amphitheatre in the park. To be constructed at a cost of \$10,000, the amphitheatre will represent Kilgore's permanent contribution to the Bicentennial.



LAREDO: SEVEN FLAGS PARK. Seems Laredo is the only city in Texas over which seven national flags have fluttered, instead of the traditional Texas six (the seventh was that of the "Republic of the Rio Grande," founded in 1840 and destined to exist only 283 days before being dismantled by a military force of the government of Mexico). A recently completed city park — among whose features is the "pumpkin" carriage in the photograph — was designed to commemorate this multi-ethnic heritage.

LUBBOCK: RANCHED HERITAGE CENTER. A local cowboy helps himself to biscuits and coffee from a chuckwagon at the Ranching Heritage Center at Texas Tech Museum in Lubbock. To be dedicated July 2, the Ranching Center will eventually feature some 22 authentic restorations of historic Texas ranch structures.



Architect: Willard B. Robinson



MARFA: PRESIDIO COUNTY COURTHOUSE. This imposing edifice, built in 1886 of locally made brick with interior fittings of pecan, has been the focus of a wide variety of Bicentennial events: landscaping of the courthouse square, West Texas Fiesta (July 4), 21-Day Flag Salute (commencing June 12), Junior Historian Museum (under construction on the second floor).



Photo by Charles McCain

Architect: Frank Welch Associates

MIDLAND: BICENTENNIAL PLAZA. Since plans for the new county courthouse had not provided the customary space for folks to sit around the square to visit and whittle, Midland county commissioners elected to construct a Bicentennial Plaza to serve that purpose. Dedicated on March 2, the Plaza features a clock tower, brick benches and landscaping.



MISSION: LA LOMITA RESTORATION. As with many Texas towns, Mission was originally settled (in 1849) by Catholic missionaries, in this case the French Order of Oblates of Mary Immaculate. The chapel in the photograph was constructed by the clerics at La Lomita in 1865. Last restored in 1930, the chapel, which has been registered as a National Historic Site, is now due a complete salvage and facelift through a matching grant of \$2500 from the Texas Historical Commission.

Architect: Covington-Shelton-Taylor



ODESSA: FREEDOM PARK (WHERE THE BUFFALO ROAMED). An old "buffalo wallow" in Odessa, where countless thousands of the shaggy beasts rolled and frolicked through the decades, has been transformed into Freedom Park, replete with a pond, sculpted steel fountain, landscaping and walkways. The park will be dedicated July 4.

PALESTINE: BICENTENNIAL BANDSTAND. Back in the good old days, the bandstand in the park was Summer Itself for Texas folks, especially on July 4, when musicians would play and speakers would speechify as families spread their picnic spreads on the lawn. Palestine has returned to those golden years with a spanking new bandstand dedicated last July 4, now the focus of an annual celebration.

Architect: Ted Maffitt



QUANAH: RESTORATION OF HARDEMAN COUNTY JAIL. As of March 23, 1891, lawbreakers in Hardeman County were impounded on the second floor of the burly stone building in the photograph — while the sheriff and his family occupied the floor below. The jailhouse, built at a cost of \$9,225, is being restored as a Hardeman County Museum whose features will include a Law and Order Room, a Quanah Parker Room (after the famous Indian chief), and a Science Room (one of the original U.S. astronauts was a native of Quanah).

Architect: Tuggle and Graves



SAN ANTONIO: ALAMO PLAZA RENOVATION. This bandstand is a replica of one that stood on the compound in front of the Alamo from 1902 to 1915. It is the focus of a complete renovation, to be finished this year, which will include heavy flagstone paving, landscaping, and removal of unrelated visual obstructions, like parking meters.

SHINER: GETTING ITS CANNON BACK. For many years prior to World War II, folks in Shiner had taken pride in an old World War I trench mortar ensconced on the town square. But during the second War they felt obliged to donate the mortar to the war effort — to be melted down as scrap. Now, thanks to the efforts of Mrs. Jean Kaspar, who wrote a lot of letters, Shiner has acquired a replacement cannon from the U.S. Army — an eight-inch howitzer 28 feet long and eight feet wide. It was dedicated on Flag Day, 1975.



Photo by Victoria Advocate

SUGAR LAND: CITY LIMIT WELCOME SIGNS.

Two of these large wooden signs have been erected, one at the east and one at the west entrance to Sugar Land (home of Imperial Sugar) on Highway 90-A. The signs were a project of the Sugar Land Jaycees, Lions, and Fort Bend Exchange clubs.



THREE RIVERS: PROUD OF ITS PAST.

According to Mrs. Viola Adlof, this mural atop the Rialto Theatre in Three Rivers is merely a symbol of the spirit of the townspeople as they have marched through one Bicentennial event after another, including a Flag-raising Spectacular, attended by 1,000 people, and a Grand Birthday Party on May 1, celebrating Three Rivers' 62nd anniversary.



WICHITA FALLS: TIME CAPSULE.

It is fitting perhaps that Wichita Falls, host city to Sheppard Air Force Base, has decided to convert a jet engine container into a time capsule to be dug up and opened by city residents in 2076. What these celebrants of the Tricentennial will find is an assortment of artifacts and memorabilia relevant to contemporary Wichita Falls.



TEMPLE: RAILROAD TOWN PAR EXCELLENCE.

Temple will be 95 years old on June 29, and, since the town was named after a construction engineer (Bernard M. Temple) for the Santa Fe Railway, which has served the city for lo these many years, the townsfolk have chosen that day to dedicate their new Railroad and Pioneer museum. The museum is located in an immaculately restored depot which was moved to Temple from Moody in 1974.

WACO: RESTORATION OF THE OLD SUSPENSION BRIDGE.

Originally completed as a toll bridge in 1870, this remarkable structure of brick and steel has now become the central feature of a Waco urban design project called Indian Spring Park. The park will include a restoration of the old Indian Spring itself, plus an "informal" amphitheatre, hike and bike trails, and a series of concrete historical markers. President Ford attended the April 29 dedication of the bridge.

Photo courtesy Baylor University



WAXAHACHIE: CHAUTAUQUA BUILDING RESTORATION.

Octagonal in shape, with sliding wood panels all around for natural airconditioning, this Chautauqua building in Waxahachie is the last known survivor of its type in the United States. It was built in 1902 as the site of summer cultural events which came to town on the national Chautauqua Circuit (Waxahachie Chautauquas included Will Rogers, John Phillip Sousa, and William Jennings Bryan).

The Architecture of Democracy

By Joseph A. Burton

*"We hold these Truths to be self-evident, that all Men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty, and the Pursuit of Happiness."*¹

The architecture of democracy expresses a specific philosophy, a world view, which was first articulated in ancient Greece, the birthplace both of democracy and of classic western philosophy. The theory of democracy, distilled, centers around the idea that man is capable of recognizing beauty and goodness in material phenomena (such as art and government) because these things ultimately reflect an Absolute Eternal Order which man "remembers" within his being. Man perceives beauty and goodness because they are in essence aspects of "remembered" Wholeness. (An Absolute Order would not be absolute unless whole.)

F. M. Cornford has written that Pythagoras, a pre-Socratic mathematician and philosopher, was an early proponent of an absolute vision of order that determined all reality: "The very essence of order is a measure or limit imposed upon the infinite or unlimited; and looking out into the world of nature, Pythagoras saw here the secret of beauty and of rational truth."² Pythagoras argued that man recognized the order of beauty in things because he possessed a similar order within his soul. Pythagoras related this innate order to musical harmony and number. He believed it to be found universally and eternally throughout nature, concluding that man perceives beauty and goodness in things because their order strikes a similar chord within his being.

The Eye of the Soul

According to Cornford, Plato developed and elaborated this Pythagorean philosophy. In *The Republic*, Plato depicted a world of beauty and good government founded upon an inner

remembrance of Eternal Order. Plato explained that all people share an impersonal dimension of mind, akin to memory, which he called anamnesis.³ Herein resides that "eye of the soul" which recognizes beauty and goodness in forms as diverse as music, a "noble person", or, indeed, a government. Through such forms of beauty, or Wholeness, man seeks instinctively to "reunite" with Absolute Order, and Plato defines this impulse, in its broadest terms, as *eros*, or love — a



Great Seal of the United States.

mortal bid for immortality (and therefore happiness) through Wholeness.

Democracy and its architecture are heirs to this ancient philosophy, and Thomas Jefferson was among the first Americans to try and express it in symbolic forms. Along with John Adams and Benjamin Franklin, who also helped him polish the final draft of the Declaration of Independence, Jefferson diagrammed a mysterious image of Absolute Order on the back of the Great Seal of the United States. He believed Platonically that good government, as well as beautiful art (architecture), were dim shadows delineated by the light of Absolute Order. Therefore he placed an image of it on the back of the Great Seal of the United States to indicate subtly that *this* is the eternal truth *behind* the new democracy. In Latin, Jefferson assured the world that the Absolute Order behind American democracy will aid good government. "*Annuit Coep-*

tis" translates as: "He (Absolute Order) has favored our undertaking" because it expresses a universal, innate order. Hence the statesman's second Latin inscription: "*Novus Ordo Seclorum*" — "A new order of the ages."⁴

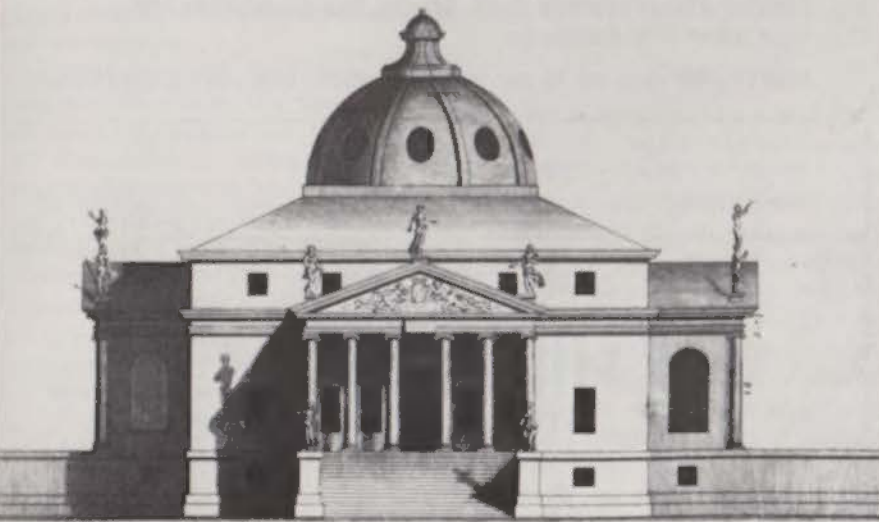
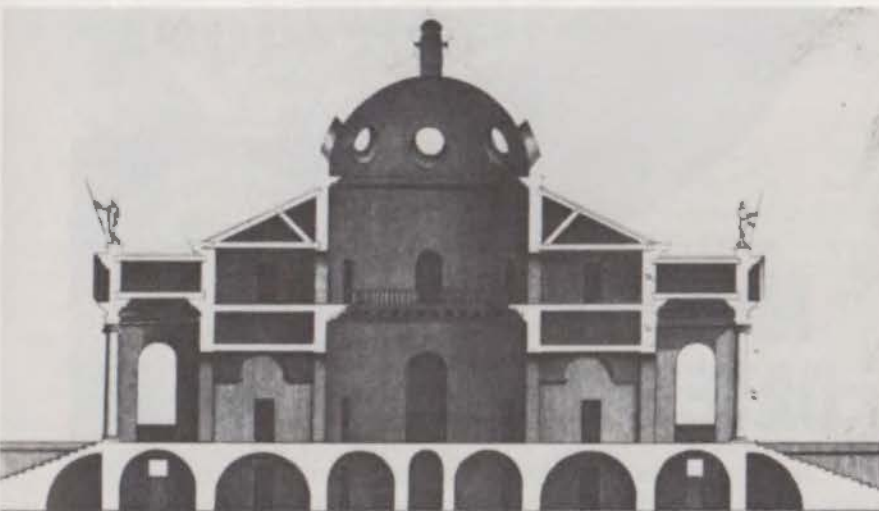
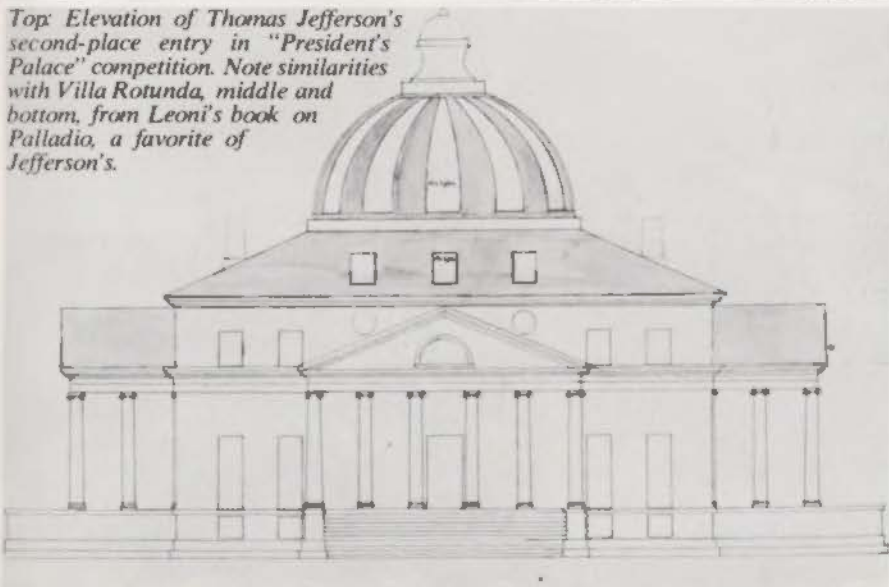
Jefferson's Cosmology

The blueprint for Jefferson's cosmology can be interpreted in the following manner. The eye against the sky is an image of Absolute Order. It is framed by a triangle, which symbolizes an "unbendable" (eternal) order. There is one eye to illustrate that it is a complete, unified (universal) vision. Natural law is the reflection of this ordered vision, and the eye looks in order that Order may be seen.

The eye in the sky is also a symbol of the sun, and Jefferson reinforced this solar imagery with the Platonic symbol of fire, the triangle. (Throughout history man has linked first cause to the sun. Even modern cosmologies center around the sun. The planets of our solar system are believed to have been spewed from the sun, which is further credited by modern science as the source of all life on this planet.) The pyramid below is Jefferson's symbol of democracy because it is a man-made microcosm Platonically mirroring the macrocosm above, although incompletely. (The microcosm below is completed only by the vision of Absolute Order above.) The individual stones in the pyramid represent the individual units of the collective political body. Because each individual possesses an inner vision of Absolute Order, due to the impersonal and collective function of anamnesis, each is considered equal in the eye of Absolute Order no matter his or her station in life: *We hold these Truths to be self-evident* (Absolute Order seen from within), *that all men are created equal*. . .⁵

Because everyone is equal in this sense, all share in the protected equal rights of "Life, Liberty, and the Pursuit of Happiness" (ultimately the pursuit of Wholeness.) The only law that constrains the individual is the law of majority rule by the

Top: Elevation of Thomas Jefferson's second-place entry in "President's Palace" competition. Note similarities with Villa Rotunda, middle and bottom, from Leoni's book on Palladio, a favorite of Jefferson's.



collective political body which reflects the law of the Whole — the microcosm.

Republican Architecture

Jefferson's pattern of Absolute Order is also Platonically fundamental to his creation of "beautiful" architecture. One can see another version of Jefferson's seal in the Pantheon, a favorite of his, which he termed "Republican" architecture. If one imagines oneself standing on Jefferson's truncated pyramid, a new Pantheon is reproduced. The pyramid becomes the elevated base, while the surrounding horizon — circular walls and sky full of stars — becomes the hemispherical ceiling. The eye which hovers above is the oculus. According to R. Furneaux, this is exactly with the Pantheon originally symbolized:

*"The Pantheon is a circular temple, 142 feet, 6 inches in diameter. Its internal height is exactly the same, and the dome is semi-circular. In other words, a sphere 142 feet, 6 inches in diameter would fit inside the Pantheon. It was dedicated to the deities of the seven planets (all individual aspects of Wholeness). Its spherical form is symbolic of the cosmos. The great eye in the dome, 27 feet across, is the only source of light, and was symbolic of the sun; the bronze stars originally set in each coffer were the stars of heaven. Externally the dome was once covered with golden tiles so that seen from the surrounding hills it again symbolized the sun."*⁶

Thomas Jefferson considered the architecture of the *Pantheon* to be suitable for *democracy* because each embodies the same eternal and universal Order. He may have titled the Pantheon "Republican" architecture because it exemplifies the Platonic thought which informs *The Republic*.

Influence of Palladio

Jefferson studied the Pantheon in drawings rendered by Palladio in a book he owned, the 1721 edition of Palladio by Giacomo Leoni, and the Library Rotunda at the University of Virginia is Jefferson's architectural homage to the famous Roman temple. Although Stanford White's reconstruction after a fire did alter the building's exterior, the original interior of the Rotunda continued to reflect its Roman precedent.⁸ In other Jeffersonian schemes one can glimpse the prototypical pattern of the Pantheon through the intermediating influence of Palladio's Villa Rotunda, which was Palladio's updated Pantheon, a symbolic temple/house for Renaissance aristocracy. Jefferson's entry in the "President's

House" competition, as well as The Governor's House at Richmond and Shadewell, were further expressions of the Palladian model.⁹

Monticello: a Personal Statement

But Jefferson's most personal statement of "Republican" architecture was Monticello, his own residence, where, indeed, one finds again the prototypical pattern symbolized on the back of the Great Seal through the obvious architectural influences of the Pantheon and Palladio. Monticello, or "Little Mountain," was erected on a hill which Jefferson had flattened on top. This truncated hill is the pyramidal base represented on the back of the Great Seal, while the dome completes the rest of the prototypical Pantheon. Appropriately enough, Jefferson called the room under the dome the Sky Room.¹⁰

In summary, democracy and "Republican" architecture are symbolic expressions of an Absolute, Eternal Order. The sun, the Eye in the Sky, illustrates this Absolute Order which looks out and determines reality. It was through such forms and symbols that Jefferson affirmed, as he had in the Declaration of Independence, his Platonic political faith in good government based on a trust that all human beings share an innate vision of Wholeness within their being.

Footnotes

1. Jefferson, Thomas, *The Declaration of American Independence*.
2. Cornford, F. M., *The Unwritten Philosophy*.
3. Ibid.
4. U.S. Treasury Department Release, Press Service No. 5-59.
5. Jefferson, Thomas, Op. cit., my parentheses.
6. Jordan, R. Furneaux, *A Concise History of Western Architecture*, my parentheses.
7. Guinness, Desmond and Sadler, Jr., J. T., *Mr. Jefferson, Architect*.
8. Ibid.
9. Ibid.
10. Ibid.

Editor's Note: This article is a slightly abridged version of a chapter from Joseph Burton's recent master's thesis (School of Architecture, University of Texas at Austin) entitled "Thomas Jefferson, Louis Sullivan, Frank Lloyd Wright, Louis I. Kahn and the Image of Democracy."

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Endangered Species



Stephenville Church Preserved

By C. Richard King

Eleven Stephenville residents — among them a college professor, banker, car dealer, farmer, retired lumber dealer, and housewives — met in Stephenville's Carriage House last July to discuss whether citizens of that community of 10,000 persons would be interested in preserving the old Presbyterian church. The "Gothic" pine structure, sheathed in cypress and crowned with a fish-scale shingle steeple, had been erected in 1899 but now faced wrecking bars.

Members of the board of the First Baptist Church, which had owned the building since 1966, were preparing to clear the site for construction of a new \$750,000 sanctuary. If the town would move the church to museum property, the Baptists would donate the building and its original curved oak pews.

A \$1000 memorial check late in August convinced the citizens that the project was of community interest, and they committed themselves to raising \$17,800 for moving and restoring the building on a rise overlooking the Bosque River. Mrs. Paul Hickie, a leader in the movement, said at the time: "We are authorizing this contract on our faith that the citizens will be generous enough to contribute the money needed."

Faith of the People

That faith was warranted; before the end of the year more than 116 individuals and 36 organizations had contributed, and

a rededication service was planned for July 4, 1976. The City of Stephenville adopted the restoration as its Bicentennial project, and townspeople pitched in with fund-raising concerts, barbecues, "sales" of new roof shingles (at a dollar each), and a Bicentennial Ball. Elementary school students wrote essays explaining why the church should be preserved, not knowing that in March, 1899, when the building was first nearing completion, the editor of *The Erath Appeal* had also written of the church: "That it will be one of the most beautiful edifices in the city is not doubted. The *Appeal* speaks of this church with more pride in that it was designed by W. J. Wilson, who is now superintending the work. Many of the prettiest buildings in Stephenville owe much of their attractiveness to the skill of this architect and builder."

Cable Snaps

When actual moving time came, so did problems. The building was too wide to go down city streets and too high, with steeple, to go under utility lines. So the structure was cut in half to be trucked to the historical park, five blocks east of the courthouse on U.S. Highways 67 and 377. The steeple was removed. Original stones from the foundation formed a new resting place. The building was in position, and the steeple within inches of being secured when the cable holding it snapped. The steeple crashed 40 feet.

Insurance eased the pain, but a job originally scheduled to be finished by January

1, 1976 dragged on to February 7, when a small cluster of citizens gathered to watch the last nail lock in the steeple. Workers then began removing the partitions that had been installed when the building was converted to church school classrooms, and by late March, the sanctuary again held its original pews.

Plans call for using the anteroom of the building as a museum of the religious development of the community, while the church itself will be available for meetings for religious purposes.

C. Richard King, a Stephenville native, is a professor of journalism at the University of Texas at Austin.

Texans Enrich Courthouse Conference

By Tom Miller

Three Texans made important contributions to the success of a recent conference in St. Louis on "The Conservation of the Older Courthouse." Former Supreme Court Justice Tom C. Clark delivered the keynote address, a poetic evocation of the importance of courts and courthouses in American life and democratic tradition. Fritz Lobpreis, County Judge of Fayette County, gave an account both informative and hilarious of how the Fayette County

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Shackelford County Courthouse: prime example of a threatened breed.



Courthouse was saved from desecration in the form of some tasteless aluminum windows (the original wood windows were repaired, weatherstripped, and made workable). Truett Latimer, executive director of the Texas Historical Commission, discussed the legalities of courthouse preservation, and distributed copies of the Texas Courthouse Statute, which elicited admiration from many of those present. (Actually, the present statute merely buys time — six months — for a courthouse threatened with sale, lease, damage, or destruction. A much toothier proposal, to block demolition of any courthouse, past or present, without a referendum in a general election, will be presented at the next session of the legislature.)

Problems and Success Stories

The problem which produced the conference, a desperate emergency for many county governments, architects, and concerned citizens, is twofold: (1) the community's need for the courthouse, usually a 19th-century monument, to continue serving its unique community function; (2) the widespread growth of county government beyond the space which is available, or at least easily visible, in the existing courthouse (such growth is often accompanied by impatience, frustration, and rejection of the old building by those who spend their days in it).

Some conference speakers dramatized the importance of the courthouse, as a *courthouse*, to the continuing integrity of the community's social fabric, while others analyzed the needs of modern

county governments and courts, showing ways in which these needs can be met without violating the noble old structures. There were success stories from people who have actually done this, including slides of beautiful and imposing old buildings juxtaposed with unimposing "modern" replacements more appropriate as schools, warehouses, or motels than as seats of government.

The most glittering success story was from Marshall County, Iowa, where an imaginative, well-funded education campaign turned the community around and saved the 1886 courthouse (the building had been allowed to deteriorate to the point of being condemned by the state fire marshal). This rescue and rebirth operation, scheduled for completion in 1977, is described in detail in *A Courthouse Conservation Handbook*, published by the National Trust for Historic Preservation and distributed to everyone who attended the conference.

National Assistance

Perhaps the most important tool presented was the technical assistance available from the National Clearinghouse for Criminal Justice Planning and Architecture. For many who had scarcely heard of the NCCJPA before coming to St. Louis, it was a revelation to learn that this agency, funded by the Department of Justice through the Law Enforcement Assistance Administration, will send architectural and legal research staff to a local community to survey its needs and available space (existing or contemplated), and



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make comprehensive recommendations for space allotment, procedural revision, new equipment — all without cost to the local government. Though most of the funding for actual construction must of course be raised locally, both the NCC-JPA and the National Trust for Historic Preservation can assist by recommending specific procedures and sources of grants for planning and construction of special facilities.

Performance Codes

In a discussion of building-code requirements for historic structures which do not meet the letter of new-building codes without violation of their historic integrity, it was pointed out that model building codes now accept "performance code" compliance, which allows compensatory measures as a way to meet modern safety requirements.

The St. Louis meeting was jointly sponsored by the National Trust for Historic Preservation, the National Clearinghouse for Criminal Justice Planning and Architecture, and the National Endowment for the Arts, with a generous assist from Joseph E. Seagram & Sons, whose Bicentennial project is the photographic



Collum residence in Dallas.

documentation of the American courthouse. At the festive opening reception in the rotunda of the famous Old St. Louis Courthouse, a preview of some of the Seagram photographs was exhibited, along with a sumptuously catered buffet and a Seagram-stocked bar. The photographs on view, primarily from the 19th century, included a half-dozen of the best historic Texas examples.

Tom Miller is an architect in Denton.

Victorian Jigsaw Puzzle In Dallas

Big D photographer Charles Collum has long had a dreamhouse in mind which makes the ordinary dreamhouse look like an afterthought — a combination Victorian mansion and Ultimate Penthouse which, moreover, has now been completed.

The architect on this "restoration", Leon Chandler of Austin, has said: "It was like putting together a marvelous jigsaw puzzle." The core of the project was a typical Dallas Victorian house which now boasts, among other things, two additional stories, a mammoth hand-carved bedroom lifted from a mansion in Buffalo, New York, and a steel balcony from the old Hotel Dallas. The home, at 3519 Dickason, will be open to the public July 1-5 in observance of the Bicentennial (\$2.50 for adults, \$1 for children).

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Pre-registration deadline: Sep-
tember 3, 1976

Rolf Jensen and Associates, fire protection engineers recognized for their innovations in fire safety, are presenting a seminar for Texas architects entitled "Fire Protection and the Design Process." The seminar has been developed to explain to architects why the fire safety provisions are in the building codes and to discuss alternative methods of code compliance.

Subjects will include:

- fire safety as a design element
- fire safety of the structure
- design of fire exits
- systems engineering
- protective systems
- smoke control systems
- equivalency of the systems approach

The seminar will be presented Wednesday September 15, 1976 at the Sheraton-Houston Hotel. Registration is \$50.00 per person (\$65.00 at the door) and includes coffee breaks and handout materials. Pre-registration ends September 3. Attendance will be limited to the first 120 registrants. For further information call or write:

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In the News

Energy Conservation Bill

A new energy conservation bill would provide a much needed stimulus for the depressed construction industry, AIA Vice President Carl L. Bradley, FAIA, said recently in testimony before the Senate Committee on Banking, Housing, and Urban Affairs. Bradley strongly endorsed the Energy Conservation Act of 1976, saying the bill (S. 3424) would provide for a variety of economic incentives for homeowners and business people to invest in energy conserving measures in existing buildings.

The creation of new jobs in the construction industry would be only one of many short term benefits of the bill, said Bradley. The programs, including loan guarantees and interest subsidies for homeowners, small businesses, and commercial and industrial consumers, would also result in substantially lowered energy costs for those taking advantage of the loans, according to the Fort Wayne, Indiana, architect.

Bradley stressed the importance of dealing with the nation's existing stock of more than 70 million residential and commercial buildings, most of which were designed and built in an era of abundant energy supplies. The bill, he said, would be an important step toward removing the institutional and economic constraints to realizing the energy conservation potential in these buildings.

"Many building owners and operators are aware of the potential for saving energy," he noted. "But they are simply unable, in the current market, to acquire the capital to make the necessary modifications. It is precisely this problem that is addressed by S. 3424."

AIA's major energy policy study, "Energy and the Built Environment: A Gap in Current Strategies," (1974) found that energy savings equivalent to 12.5 million barrels of oil a day could be achieved by 1990 if all existing buildings were retrofitted for energy efficiency and if all new buildings were designed with energy savings in mind.

Appointments

TSA President **Theodore S. Maffitt, Jr.**, of Palestine, has accepted an appointment to a three-year term on the School of Architecture Foundation Advisory Council at the University of Texas at Austin.

Houston architect **Laverne A. Williams** has been appointed to the Advisory Committee of the Governor's Energy Advisory Council (GEAC).

Swiss Exhibit

Seven Texas architectural firms were represented in the recent American Exhibition of School Architecture at "DIDACTA 76" in Basel, Switzerland. The projects were selected from those previously displayed at the 1975 annual exhibition of school architecture sponsored jointly by the American Association of School Administrators and AIA, presented at the AASA national convention.

The seven firms and projects were: **Brasher, Goyette & Rapier** of Lubbock — Academic Center and Middle School in Abernathy; **Caudill, Rowlett, Scott** of Houston — Chapparral High School in Las Vegas and North Community High School in Minneapolis; **Jarvis, Putty, Jarvis** of Dallas — Prestonwood Elementary School in Dallas; **Pratt, Box & Henderson** of Dallas — Greenhill Middle School and Lab Theater in Addison; **Riherd, Huckabee & Donham** of Lubbock and Andrews — Junior High School in Monahans; **SHWC** of Dallas — Granbury High School in Granbury; and **Wiener, Hill, Morgan & O'Neal** of Lufkin — Brookhollow Elementary School in Lufkin.

Industry News

Wolco Corporation, a prestressed and precast concrete manufacturer headquartered in San Antonio, has been acquired by The Stanley Works of New Britain, Connecticut, for an undisclosed amount of The Stanley Works common stock, according to an announcement by Palmer M. Woldhagen, Wolco president. Woldhagen, who founded the company in 1958, will remain as president of Wolco, and management personnel will remain the same.

Directors of **Monarch Tile Manufacturing, Inc.**, recently elected officers for the company. Elected to new offices are: Jack W. Godbold, Executive Vice-President; Jack Tompkins, Senior Vice-President; Scott Holcomb, Vice-President, Finance, Secretary and Treasurer and Tom E. Ward, Vice-President, Sales. All other officers were reelected.

Pecora Corporation, manufacturers of sealants and adhesives, has announced the appointment of Anthony J. Tysenn as National Sales Manager. Tysenn will be directly responsible for all company sales and marketing functions for the Harleysville, Pennsylvania, Atlanta and Dallas plant operations. He will be based in the Pennsylvania home office.

San Antonio Awards

Two honor awards and five merit awards were presented from 29 entries in the recent design awards program of TSA's San Antonio Chapter.

Honor awards went to architect **William E. Parrish** for the restoration of Plaza Nacional in La Villita and to **Marmon & Mok Associates** for an interim modular structure for Churchill National Bank of San Antonio. The Plaza Nacional project involved transforming five old residences — the oldest having survived since 1813 — from a jumble of patchwork construction to useful space for the city of San Antonio. The structure for Churchill National Bank, constructed within rigid time and economic constraints, consists of four reusable portable building modules and a portable steel vault assembled



Plaza Nacional, before



Plaza Nacional, after.



Churchill National Bank, interim building.

creatively to satisfy the bank's interim requirements.

Merit awards went to **Ford, Powell & Carson** for Dallas University Student Center in El Centro, for the Lutheran Student Center in Austin, and for the Fort Worth Art Museum. The firm of **Martin & Ortega** received a merit award for the renovation of Ursuline Academy in San Antonio. In addition to its honor award, the firm of **Marmon & Mok** received a merit award for Disch-Faulk Baseball Stadium at the University of Texas at Austin.

Dallas Awards

Five individuals and organizations were cited recently by TSA's Dallas Chapter for significant contributions to the community environment and the achievement of a higher quality of life.

Citations of honor were presented to the Dallas County Community College District; the Dallas County Heritage Society, Inc.; Dr. William B. Dean, past chairman of the Dallas Park Board; the Lakewood Bank and Trust Company; and Dr. Charles C. Sprague, president of Dallas Health Science Center.



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The presentations were made at the Dallas Museum of Fine Arts in conjunction with the opening of Design '76, a display of award-winning projects by chapter firms as well as the museum's exhibit "Dallas from the Ground Up," an architectural history of the city.

The design award winners were: **Beran & Shelmire** — World Trade Center in Dallas; **The Oglesby Group, Inc.** — Eugene McDermott Library at the University of Texas at Dallas; **Dale Selzer Associates** — a Dallas residence; **Omniplan, Architects Harrell & Hamilton** — Northcross Mall in Austin and Miller's Department Store in Bristol, Virginia; **Pratt, Box & Henderson** — Arlington Children's Clinic; and **ANPH, Inc.** — Breckinridge Village Shopping Center, Little Rock, Arkansas.

News of Firms

John S. Crane, James B. Gwin, Jr., and Allen Rice have been named partners in the firm of **Golemon & Rolfe, Architects**, of Houston. Formerly, they were associates in the firm. Crane is responsible for management of selected medical projects and Gwin for various commercial projects. Rice is a lead designer for the firm.

The Wichita Falls firm of Lambert Associates, Sidney K. Lambert, principal, has announced that Charles Dunham has become a partner in the firm. **Lambert-Dunham-Associates** is located at Suite 212, Parker Square Bank Building, Wichita Falls 76308.

Dallas architect Charles W. Cook, has retired from practice and has formed **Architects Financial Management Consultants**, with offices located at 3003 Carlisle, Dallas. Telephone: (214) 651-9318. The firm offers financial planning and management services for architects, including design and maintenance of accounting and budgeting systems.

The Houston office of the San Francisco-based firm of **Gensler and Associates** has announced that Anthony Harbour and Margo Grant have been appointed to the Management Committee of the firm. Harbour is manager and director of projects for the Houston office and Grant is involved in interior design and space planning.

The Fort Worth architectural and engineering firm of **Lawrence D. White Associates, Inc.**, has announced the addition of Albert Gregor as executive vice

president and James R. Jones, P.E., as director of engineering. Gregor is responsible for general management of the firm, direction of all professional design and planning services, project management and client relations. Jones will manage the firm's engineering design services.

Preservation Books

Three new books on topics including restoration economics, recycling old courthouses and principles and practices of the historic preservation field have been published by the Preservation Press of the National Trust for Historic Preservation. The books are: *Economic Benefits of Preserving Old Buildings* (168 pages, illus., \$5.50 paperbound); *A Courthouse Conservation Handbook* (80 pages, illus., \$3 paperbound); and *Preservation and Conservation: Principles and Practices* (547 pages, illus., \$15 hardcover).

All three books may be purchased from the Preservation Bookshop, National Trust, 740 Jackson Place, N.W., Washington, D.C. 20006. Please add 50 cents each for postage and handling (\$1.00 on *Preservation and Conservation*). A complete Preservation Press catalogue is available on request.

Awards Program

The Prestressed Concrete Institute has issued a "call for entries" for the 1976 PCI Awards Program. This annual event recognizes excellence in design using precast and/or prestressed concrete.

Any type of structure in the United States or Canada using prestressed concrete or architectural precast concrete may be entered. The awards program is open to all architects and engineers practicing professionally in the U.S., its possessions, and Canada, and to interested government agencies.

Deadline for entries to be received at PCI is July 26, 1976. Entry rules and additional information are available from Prestressed Concrete Institute, 20 North Wacker Drive, Chicago, Illinois 60606.

Deaths

Frank J. Woerner, 89, of Dallas, died May 2. He founded the now-dissolved firm F. J. Woerner Architects and Engineers in 1910, one of the first architectural firms in Dallas, and in 1928 joined the AIA, later helping to establish the Texas Society of Architects.

Galveston architect **Joseph Frank Cooley** died May 4; he was 63.

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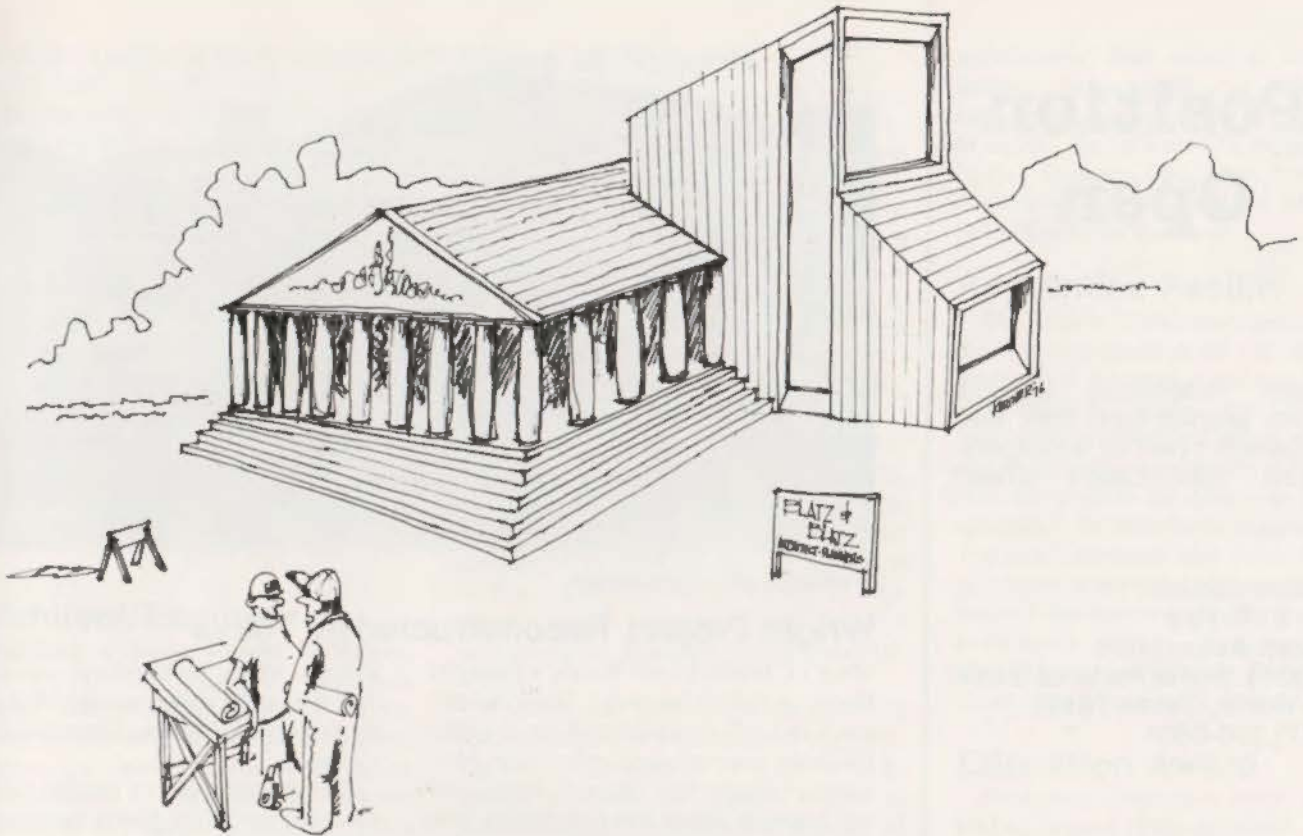
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Imperial Hotel reconstruction.

Wright Project Reconstructed in Tokyo

Part of Frank Lloyd Wright's Imperial Hotel, a 1923 Mayan-Art Deco masterpiece and a Tokyo landmark for decades, has been reconstructed recently at Meijimura Village, near Nagoya, Japan. The old Imperial Hotel was demolished nine years ago to make way for the construction of a new one, but its entrance and main lobby wing were brought to Meijimura

Village, where architectural relics from the Meiji and Taisho periods (1868-1926) are preserved. The reconstruction cost \$2 million.

The structure, one of the few buildings surviving the Great Kanto earthquake of 1923, became a legend among international hotels because of its fantastic Mayan-Aztec design and elegant service. Parts of the old Imperial have also been reincorporated into a bar in the present Imperial Hotel, and an official at the new hotel said that inquiries on the Frank Lloyd Wright building are still pouring in from people abroad.

Reconstruction of the interior is to begin shortly.

Energy Budgets

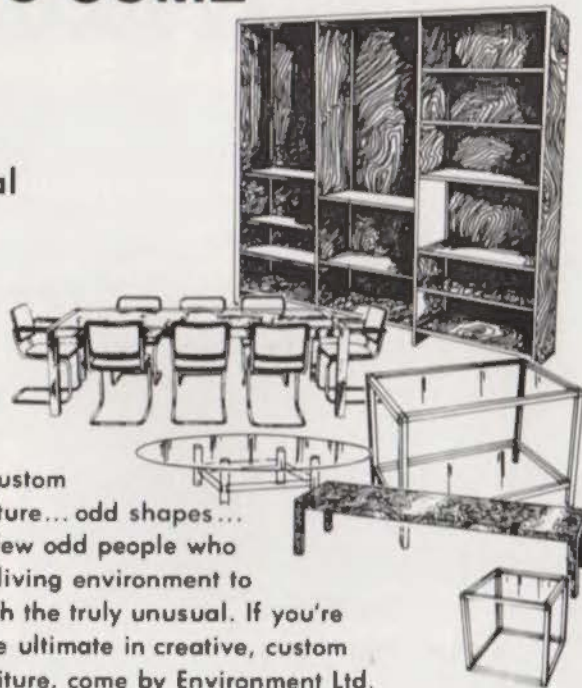
Architect David Bullen, formerly a vice president of Caudill Rowlett Scott in Houston, will direct a new program initiated by the AIA Board of Directors' Energy Committee to develop prototype energy budgets for several building types and locations.

The four-month project has two principal goals. The first is to evolve a clear concept and basic framework from which energy budgets can be developed for future application. The project also will propose budget figures for specific building types in various locations.

The energy budget approach is supported by the AIA as an alternative to prescriptive standards for energy use in buildings. The budget would set performance objectives for energy use, depending upon the building type and climatic conditions. This approach would leave the design professional free to determine the

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methods for achieving the desired level of energy use.

During leave of absence from CRS, Bullen was project manager for the AIA Research Corporation in the preparation of "Energy Conservation Design Guidelines for Office Buildings," and "Energy Conservation Guidelines for Existing Office Buildings," both produced for the General Services Administration.

Bullen also acted as an independent consultant to the U.S. Department of Housing and Urban Development in the review and evaluation of applications for grants for "Innovative Community Development Demonstration Projects" as related to energy conservation.

Architect/Engineer

Lubbock architect **Robert E. Rapier**, also a registered engineer, has been elected vice president, region 1, of the Texas Society of Professional Engineers. Rapier is a past president of the South Plains chapter of TSPE and in 1968 was selected as its Engineer of the Year. He is a principal in the firm of Brasher, Goyette and Rapier — BGR, Inc.

News of Schools

Del Mar College — Corpus Christi's Del Mar College has a fall opening for an instructor of drafting and architectural technology. Minimum requirements for the position include: five years practical experience, bachelor's level degree and professional registration. Application deadline is August 1. Contact: E. E. Walters, Assistant Dean for Technical and Allied Programs, Del Mar College, Baldwin and Ayers, Corpus Christi, 78404, (512) 882-6141.

Texas Tech — Evan E. Roberts, Jr., Lubbock architect and member of the firm of Stiles, Roberts, Messersmith & Johnson, was named "Distinguished Architect" by the College of Engineering at Texas Tech University during its 10th annual awards program. He is the first architectural engineer to receive the honor.

Roberts was awarded a Bachelor of Science degree in architectural engineering from Texas Tech in 1948. In 1952, he earned a Master of Science degree in meteorology from California Institute of Technology. In 1954 Roberts became one of the original partners in the Lubbock

architectural firm which is now Stiles, Roberts, Messersmith and Johnson. He has won design awards for the Texas Tech Museum, the university's Wiggins Dormitory Complex, the First Presbyterian Church in Plainview and the M. S. Doss Scout Center in Seminole.

Apprentice Facility

The largest bricklaying apprenticeship training organization in the South has dedicated a new facility at 9105 Edgebrook in Houston. The 5700 square foot building comprises office, classroom and shop space to serve the 120 apprentices enrolled in the four year program, sponsored by the Joint Apprenticeship Training Committee and Trust. Its board of trustees is made up of four mason contractors and four representatives from the Bricklayers, Masons, Plasterers International Union, locals seven and one, from Houston and Galveston respectively.

Education Award

Professor Emeritus Jean Labatut, FAIA, whose distinguished teaching career at Princeton University spans fifty years, was the first recipient of the Joint



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Award for Lasting Achievement in Architectural Education, given by the Association of Collegiate Schools of Architecture and AIA.

Labatut received a specially designed certificate signed by many of his former students and a cut, unset citrine topaz, a jewel which traditionally symbolizes the search for wisdom. The presentation took place May 5 at the AIA's 1976 national convention in Philadelphia.

Consideration for the new award was limited to living educators who must have taught for at least a decade and made their

primary contribution to architectural education on the North American continent. Selection of the award winner was made by a joint ACSA-AIA committee from nominations submitted by architects and architectural educators from throughout the country.

Born in France in 1899, Labatut was educated at the Ecole Nationale des Beaux-Arts in Paris and practiced architecture, urban planning, and landscape architecture in Europe before coming to Princeton in 1928. From that time until his retirement in 1967, he served as

resident critic at Princeton's School of Architecture and the Princeton Graduate School of Architecture.

During his tenure at Princeton, Labatut taught many architects who have since achieved distinction, both in the U.S. and abroad. Among Labatut's former students are the heads of 12 schools of architecture; AIA president-elect John M. McGinty, FAIA, of Texas, and three past presidents of AIA; Donlyn Lyndon, AIA, president-elect of ACSA, and a number of noted practitioners including Charles Moore, FAIA; Louis Skidmore; William Turnbull, Jr.; Robert Venturi; Robert S. Harris; and Hugh Hardy.

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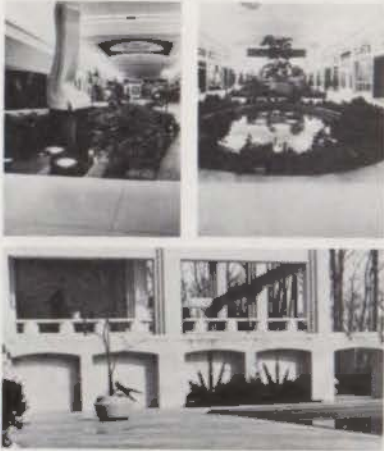
The Brick Institute of Texas recently completed a week-long school on Masonry Design and Construction.

Don Halsell, President of B.I.T., said their industry association felt "an urgent need for a program of concentrated college level instruction in masonry design." The first school, held May 24-28, was offered to professors of architecture and engineering at colleges of architecture throughout the state.

Instruction took place in Austin and Dallas and at a Henderson brick plant. Presentations included a pictorial history of masonry construction, bricklaying demonstrations and lectures on a variety of subjects including loadbearing masonry construction, types of mortars and masonry's role in energy conservation.

Plans are being made to offer the school on a continuing yearly basis.

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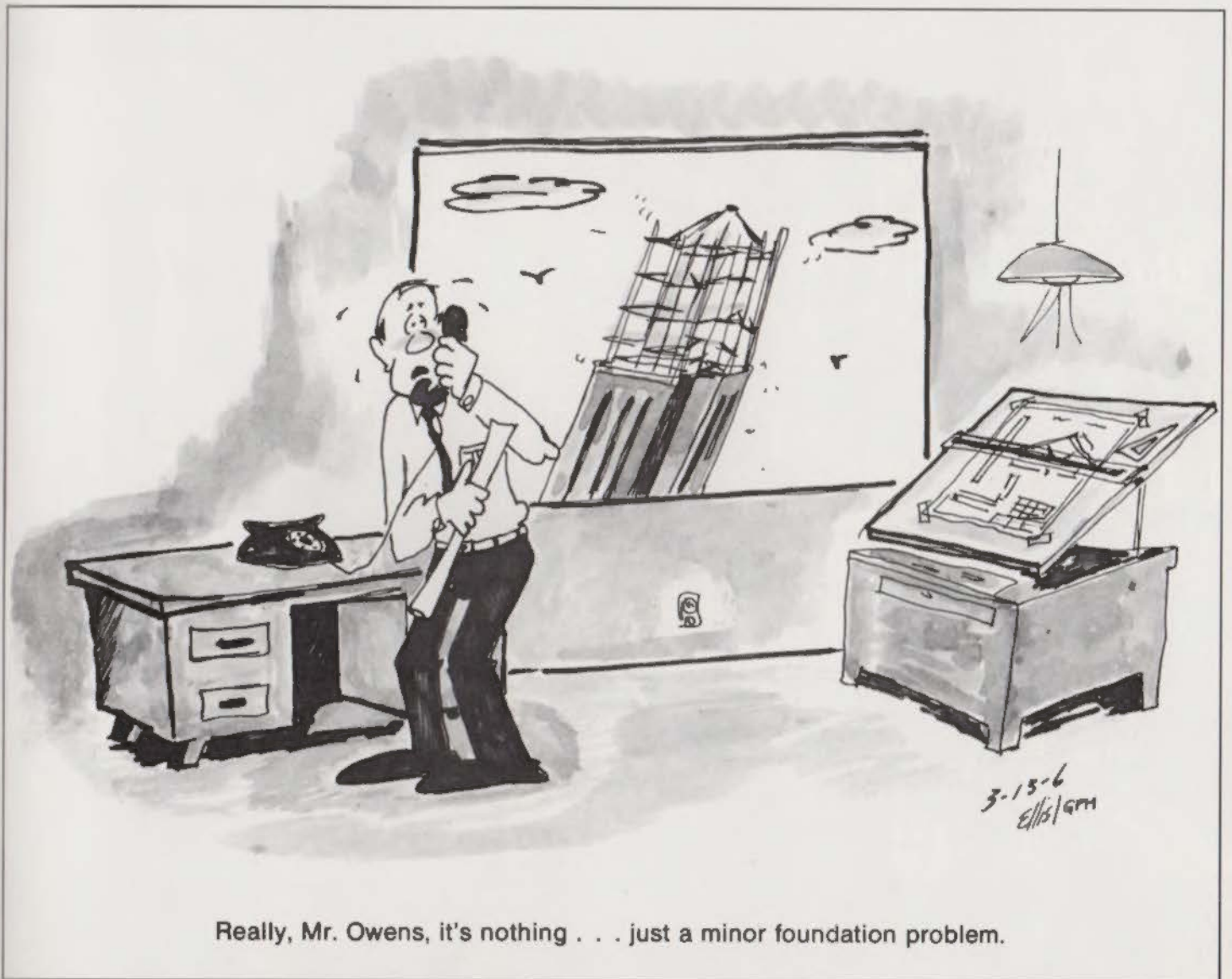
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Profile: Nicholas J. Clayton, Architect

By Stephen Fox

Nicholas J. Clayton (1840-1916) is perhaps the best-known Texas architect of the Nineteenth Century. In company of men like J. J. Larmour and J. N. Preston of Austin, J. E. Flanders of Dallas, Nathaniel W. Tobey of Galveston, George E. Dickey and Eugene T. Heiner of Houston, Alfred Giles of San Antonio and W. C. Dodson and W. W. Larmour of Waco, he established architecture as a professional endeavor in the burgeoning city-towns of post-bellum Texas.

The Irish-born Clayton, who studied in Memphis and came to Texas in 1872, is most famous for his Galveston work: the Walter Gresham house, the University of Texas Medical Branch, the Trueheart-Adriance Building, St. Patrick's Catholic Church, and the no longer extant Beach Hotel, Galveston Pavilion and Ursuline Academy. Yet his practice spread throughout Texas, with commissions extending into Louisiana, Alabama, Florida, Georgia and even Mexico and Colombia. The recent establishment by Galveston's Rosenberg Library of a special archive devoted to preserving Clayton's existing drawings (or copies thereof) and other relevant documentary materials now enables a partial reconstruction of the record of a prominent Texas architect's practice during America's Gilded Age.

Standard Diary

A source of particular interest is the "Standard Diary" of 1887, Clayton's office day-book for that year, in which official transactions were entered on a daily basis. N. J. Clayton, Architect and Superintendent, was very busy that year. A bank and "opera house" for R. E. Stafford was being built in Columbus. Construction had begun in late 1886 on the Gresham house. Churches were being finished, underway or planned in New Iberia, Louisiana, Waco, Austin, Houston, West (near Waco), Galveston, Dallas and Mexico. Commenced and completed within the year was a major addition to the Synagogue of Congregation B'nai Israel, a large residence for Galveston physician Dr. Henry P. Cooke and a wharf warehouse for the New York & Texas Steamship Company. Clayton was in consultation with the Supervising Architect of the Treasury, for whom he was superintending Galveston's projected U.S. Custom House and Post Office while serving on a special board to advise the Building Commission of the Texas State Capitol on the construction of the Capitol dome.



Photo courtesy of Mrs. N. J. Clayton, Jr.

Clayton in 1891 at age 51.

He entered a design competition for a new Galveston City Hall and Market House and engaged in voluminous correspondence with materials suppliers.

Clayton's cash book itemizing expenditures and income for the same year indicates that the office staff grew from five to seven members over the course of the year. Clayton and Patrick L. Rabitt, who had entered Clayton's office in 1880 and eventually became his partner, met with clients, negotiated with contractors and prospective contractors, supervised construction and travelled to procure information or inspect progress on out-of-town jobs. The volume of work demanded a constant application of the staff, but despite the normal sixty-hour week, the principal seems often to have continued work into the night hours.

Clayton made a number of trips to Austin — usually examining work at the Stafford Building in Columbus on the way — to take newly finished drawings to Walter Gresham who was then serving in the legislature. Gresham was "up" at Clayton's office virtually every day when he was in Galveston; on one occasion, noted in the Standard Diary, the architect was summoned to conduct the representative and his guest, Attorney General James S. Hogg, on a tour of the Gresham house construction site.

The unavailability of finished building materials in Texas compelled Clayton to enter into extensive exchanges of correspondence and materials samples in specifying different products. Bids for supplying the steel I-beams used in constructing the Gresham conservatory were

Stephen Fox is a research assistant who has been involved in Clayton research since Fall of last year.

solicited in foundries in Philadelphia, Pittsburgh, Trenton and Chicago. Firms in Perth Amboy, New Jersey; Baltimore; New York and New Orleans were contacted for information on roofing tiles. Awarding construction contracts was also time-consuming inasmuch as contracts were, for the most part, let by building trade. This meant that the building owner assumed the role of general contractor, although the architect, as his agent, acquired the actual responsibilities of coordinating the various crafts and regulating materials deliveries, in addition to approving the progress of the work and certifying payments.

Clayton tendered construction contracts on the basis of general design drawings and specifications; detail drawings could be produced as the work progressed, simplifying, somewhat, the architect's multiple tasks. Furthermore, Clayton could rely on a number of skilled local craftsmen to carefully and patiently execute his work. The names appearing in the 1887 daybook are familiar from a host of Clayton projects: brick masons Benjamin Barnes and Hugh Pritchard, stone masons John Hart and Charles S. Ott, carpenters Harry Devlin, William Hart and B. O. Hamilton, the stone-carvers John O'Brien and George Werner, and interior finishings contractor and stained-glass fabricator Daniel W. Ducie, whose daughter, Mary Lorena, Clayton was to marry in 1891.

Promotion

While modest in personal conduct, Clayton assiduously promoted his architectural practice. From 1884 until 1902, each successive edition of Morrison & Fourmy's Galveston *City Directory* contained his full-page advertisement, illustrated with engravings of the architect's work and providing copious "references" (i.e. lists of Clayton buildings), both "city" and "state." The Standard Diary records the transmittal of notices on current projects to both Galveston and Houston newspapers. Such information was also disseminated through the architectural press; an entry for August 10, 1887, relates that lists of current work had been mailed to the *American Architect and Building News*, the *Inland Architect, Building* and the *Building Trades Journal*. Notices of current work and bid solicitations regularly appeared in the *American Architect* and the regional journals, the *Inland Architect* and the *Southern Architect*. Strangely, Clayton seems only once to have had one of his buildings published in a trade journal; the

Sylvain Blum house (Galveston) appeared in an 1893 number of the *Southern Architect*. However, his work twice received national attention in the popular press. In 1890, *Frank Leslie's Illustrated Newspaper* and in 1895 *Harper's Weekly* published articles on Galveston; the piece in *Leslie's* even contained a short professional profile on Clayton.

The design work produced in Clayton's office during 1887 reflects his awareness of and interest in then-current movements in American architecture. One dominant influence, evident in his architecture since the early 80's, was that of the Anglophile group of Boston architects and their magazine, the *American Architect*, manifested in his concern for surface coloration, in the use of fictile materials and in the deployment of constructive ornament. Another influence was the French *Neo-grec*, which had found its prime American exposition in the work of Richard Morris Hunt in the late '60's and early 70's. In those buildings whose designs began to emerge in 1887, one senses Clayton's apprehension of H. H. Richardson's architecture. The result is not a pastiche of Richardson but, rather, a resorting to his sources, the Romanesque of southern France and northern Spain. The Gresham house and Sacred Heart Church, next door to each other at the gateway to Galveston's lavish "Castle District" along East Broadway, are the first fruits of Clayton's Romanesque research. The commissions for both buildings were received in 1884 and both were completed in the early 1890's; together they comprised a bold and exuberant medieval fantasy, one effected with all the vigor and panache Clayton's High Victorian sensibility could muster.

After twenty-five years as the first architect of the city, Clayton, for a variety of reasons, suffered a swift and painful professional decline just after the turn of the century. When he died in 1916, at the age of seventy-six, his burial site was marked with one of his marble samples because his family could not afford a gravestone. Yet his bequest to Galveston and to the other cities which have retained his buildings (Austin, Columbus, Dallas, Denison, Houston, Palestine, Sherman and Victoria in Texas and Alexandria, Monroe and Shreveport in Louisiana) is of irreplaceable value. As his reassembled drawings and records reveal, it represents a lifetime, worked out day by day under the most ordinary and circumstantial conditions, dedicated to the cause of architecture as, par excellence, the public art.

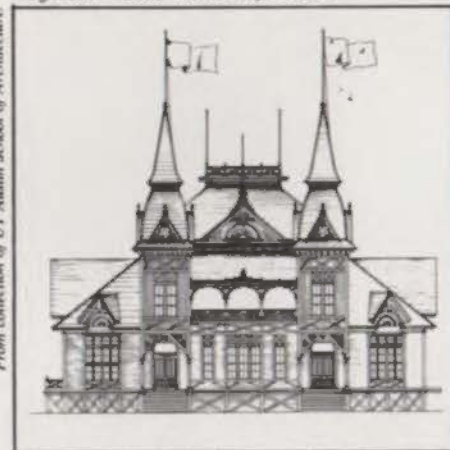
Photos by Marilyn Marshall Jones.



Hutchings-Sealy & Co. Building, Galveston, 1895-1896.



Thomas H. Sweeney House, now Sweeney Royston House museum, 1885.



Sangerfest Hall (Galveston Pavillion), 1881. Destroyed by fire in 1883.

From collection of UT Austin School of Architecture

Editor's Note: Nicholas J. Clayton has obtained increasing popular recognition since the house he designed for Walter Gresham (the Bishop's Palace) was included in the American Institute of Architect's centennial retrospective "100 Years of American Architecture" in 1957. With the assistance of the Moody Foundation of Galveston, the National Endowment for the Arts and the American Revolution Bicentennial Administration, the Rosenberg Library of Galveston has copied all of Clayton's existing drawings and will issue, in conjunction with the University of Houston College of Architecture, an illustrated catalogue of Clayton's work. The book will be published next year by the Texas A & M University Press, under the editorial direction of Drexel Turner.

Publications dealing with Clayton's work:

Barnstone, Howard. The Galveston That Was. New York: The Macmillan Company, 1966.

Robinson, Willard B. Texas Public Buildings of the 19th Century. Austin: University of Texas Press, 1974.

Eisenhour, Virginia. The Strand of Galveston. Galveston, Texas, 1974.

Goeldner, Paul et. al. Texas Catalog; Historic American Buildings Survey. San Antonio: Trinity University Press, 1975.

Biographical:

Nesbitt, Robert A. "The Legend of Nicholas Clayton." Port of Galveston Magazine, Vol. 26, No 6, 1974, p. 5. (available in reprint edition)

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Letters

Editor: Having had Cy Wagner for Design, I don't doubt the accuracy of the quotations in the article, "On Cultivating Creativity: Comments by a Teacher of Design" in the May/June issue of *Texas Architect*. However, their presentation, which is totally at odds with the well-written article, "Creativity," lacks the organization and cohesion that would give these comments credibility and value. Less "straight" reporting and more creative writing of the quality that is typical of *Texas Architect* would be appreciated.

Robin M. Douglas
Student of Architecture
U.T. Austin

Editor: Did you intentionally choose for this issue men who appear strong, alert, and are extremely handsome, or is that the general caliber of architects? I peruse trade journals and various magazines regularly and am particularly impressed with your May/June edition. Who needs *Cosmopolitan* with mags like this?

Minta B. Hall
Friendswood, Texas

Editor: The job you did on creativity in the *Texas Architect* was superb! Accumulating that much information from so many different people and presenting it the way you did was miraculously done.

You are to be congratulated. Thanks for the opportunity of my being a part of it.

James D. Tittle
Abilene

Editor: I'm not sure how my name was added to the mailing list for *Texas Architect* but I'm very pleased to have a regular opportunity to read it.

As an executive of a land development firm whose mother is a graduate architect and who serves as chairman of a large public housing authority I have several points of contact with the professional architect. I hope your magazine will increase my perception of the contribution architects are making to the world around me.

Thank you.

George McGonigle
Houston, Texas

IF OUR BRICK LOOKS A LITTLE SMUG, IT'S NOT WITHOUT GOOD REASON.

Six good reasons, actually. Reasons that could save you quite a bit of money on your next building.

There's a new study out, done by the Texas State Building Materials and Systems Testing Laboratory. In it are some rather impressive facts comparing brick versus glass exterior walls on office buildings.

Comparing a typical 15-story office building with exterior walls of 80% brick (20% window area) to an all glass exterior building, brick will outperform glass as follows:

(1) The brick building will save 9% in initial construction cost, (in this study, \$848,735); (2) the brick building saves nearly 34% in cash equity required; (3) the brick building reduces heating and air conditioning bills by 9.8%; (4) the brick building's annual operating costs are nearly 4% less, (\$29,436 savings the first year); (5) the brick building's maximum rate of return is 28% higher; (6) the brick building's rental income is the same as the glass building.

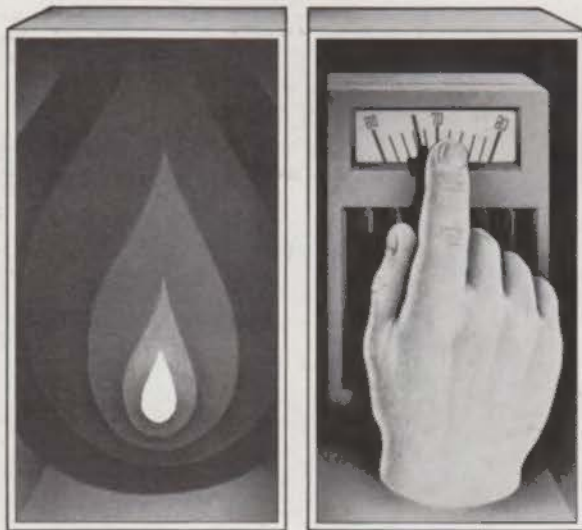
What all of this means to you as an investor or architect is a larger budget for those luxuries that attract clients. A building with a prestige image, low upkeep and a high return.

Not bad for a 5,000 year old building material. Especially in a time when economic performance is critical. Smug? Maybe. But for reasons important to you. And to us, Acme Brick. Think of us next time you build. We're reasonable in more ways than one.

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Because nothing saves gas like equipment and appliances that are designed to use gas in the first place. They give you more for your energy dollar because they actually use less gas than their electric counterparts. Gas heating equipment uses less gas than electric heating equipment. Gas kitchens use less gas than electric kitchens. And so on.

The reason is that electricity has to be generated by another form of energy.

In Texas, that's usually natural gas. But a lot of gas is wasted in the conversion process.

Gas equipment, however, uses gas directly. Without unnecessary waste. In a gas kitchen, an instant-on blue flame heats food to the right temperature quickly. Evenly. Fast-recovery gas water heaters give you plenty of hot water when you need it. And gas heating provides gentle, controlled heat for efficient institutional use.

You can increase your energy savings even more by practicing sound conservation of all forms of energy. Remember: when you save electricity, you save gas. So, if you're planning to purchase new equipment, specify gas. The more gas appliances you use, the more gas you save. And the more you save on your energy costs.

Entex, Lone Star Gas, Pioneer Natural Gas and Southern Union Gas.