Texas Architect

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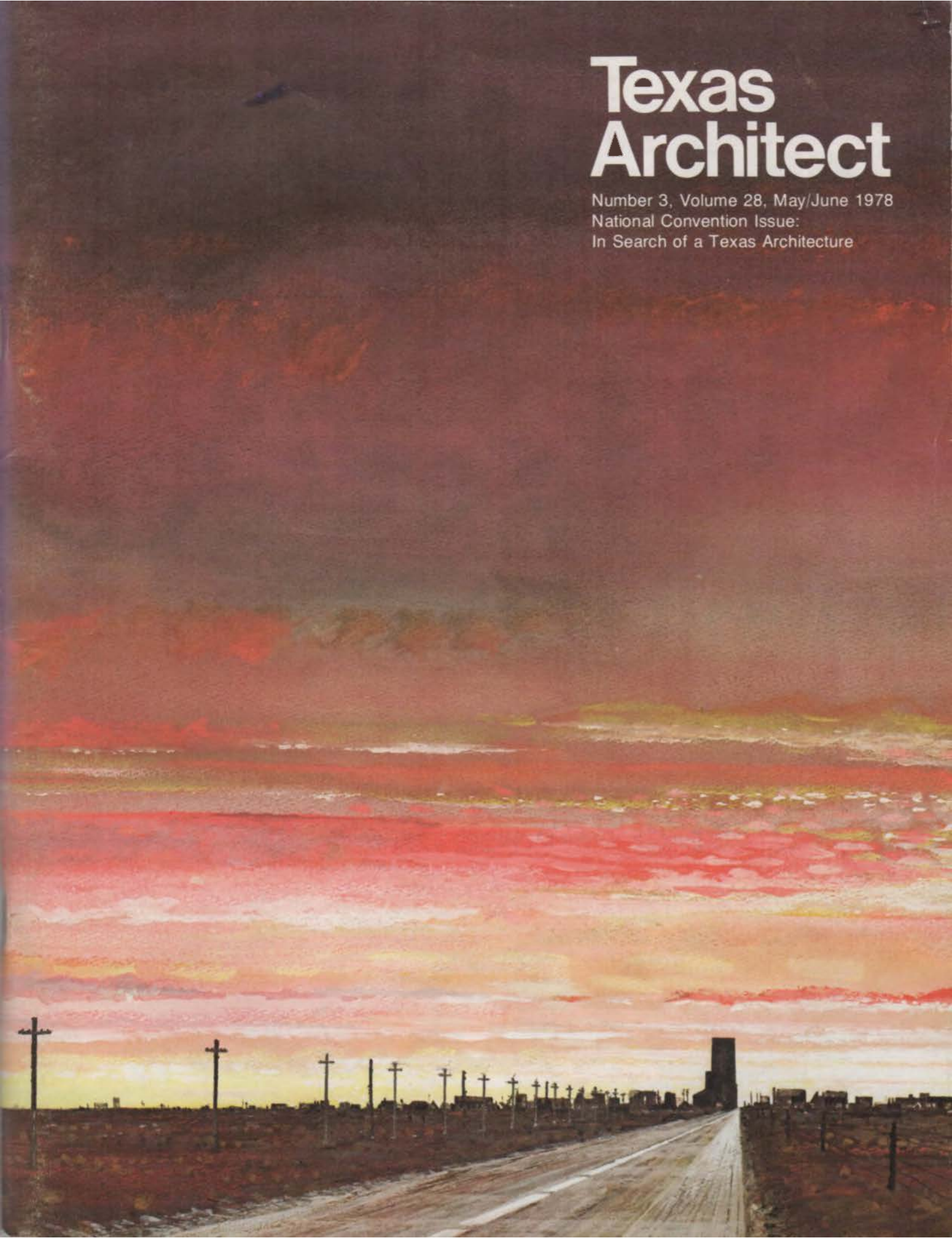
National Convention Issue:
In Search of a Texas Architecture



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Contents

On the Cover: *A cutaway from Austin artist Michael Frary's painting, "Grain Elevator at Sunrise," originally published in Frary's book,* Impressions of the Texas Panhandle. *Reproduced with permission of the Texas A&M University Press.*

Coming Up: *The July/August issue of* Texas Architect *will feature articles on recreational and leisure facilities in Texas: demands, designs and reasons for being. The issue also will look at award-winning interior projects in the state.*

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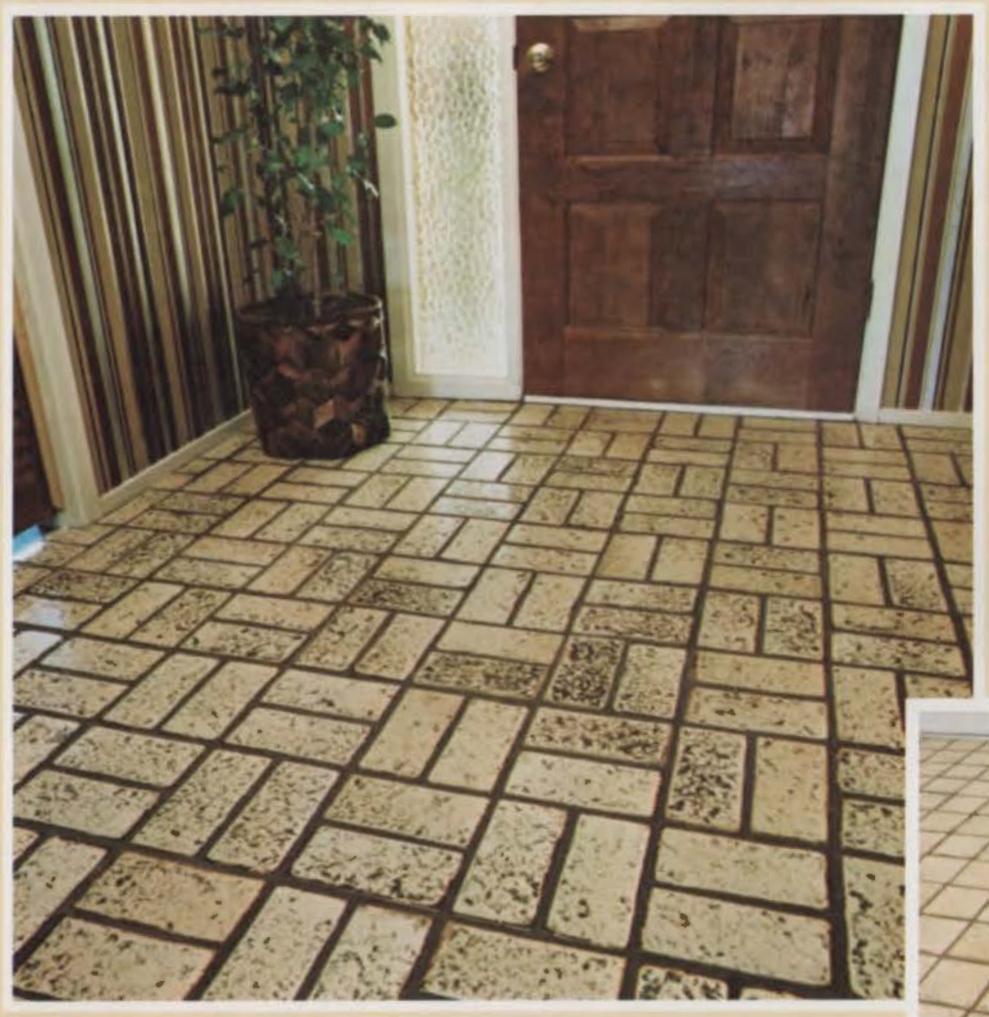

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In this Issue: An Introduction

Early this year, we began to conceive of an issue that would serve as an appropriate acknowledgement of Dallas' hosting the May 21-24 national convention of the American Institute of Architects. Conversations with *AIA Journal* Editor Don Canty revealed that, following established precedent, an issue of the *Journal* would devote itself to an analysis of the convention city. (And that issue, *AIA Journal* March '78, proved to be a perceptive examination of forces and form in Dallas.) Wanting to avoid duplication, we set about planning something of a companion issue to the *Journal*, an issue which would focus not on Dallas itself, but on the broad context in which it exists. In essence, we set about "In Search of a Texas Architecture."

We were not so naive as to envision anything more than a broad brushstroke toward the covering of such a vast subject. (After all, we continually deal with "Texas architecture," in every issue.) But we felt compelled by the occasion of the convention to attempt a cohesive treatment of somewhat broader than usual scope—for the benefit of both out-of-state visitors and our regular readers as well. It seems fitting that, once in a while, there should be a broadening of our perspective, a standing back for a look at the big-as-Texas picture.

It also seems fitting that the *Journal's* issue should precede our own as a kind of springboard from which to generalize about Texas. For the story of Dallas, how a teeming metropolis was willed into existence from bald prairie, conveys something of the driving frontier spirit in which the whole of Texas architecture has its roots.

Spaniards forcing the Baroque upon a land of aboriginal habitations; Mexicans claiming adobe from the earth for dwellings that conquered the sun; log cabin pioneers pushing west, leaving a tame wilderness with traces of diverse cultures—all were acts of will that seem not so far removed from the willful spirit that spawned a Dallas out of nothing. And, progressing from the Greek Revival style of the 1840s and '50s to the grand homes, courthouses and churches rendered in Victorian splendor, we find manifestations of an exuberance somewhat akin to the spirited flamboyance of a Reunion Tower in Dallas, or a Pennzoil Place in Houston, or a shimmering rocket of a bank in Fort Worth.

We are speaking of an architecture that, though contained within an arbitrary political boundary, is the sometimes arbitrary product of diverse political forces. We are speaking of an architecture rooted in the pride of a people who once comprised a Republic, an architecture rising from the wealth that came with cotton and cattle and oil and that still prevails in this golden age of the Sunbelt Superstate. Indeed, we are speaking of an architecture that is Texas.—**LPF**

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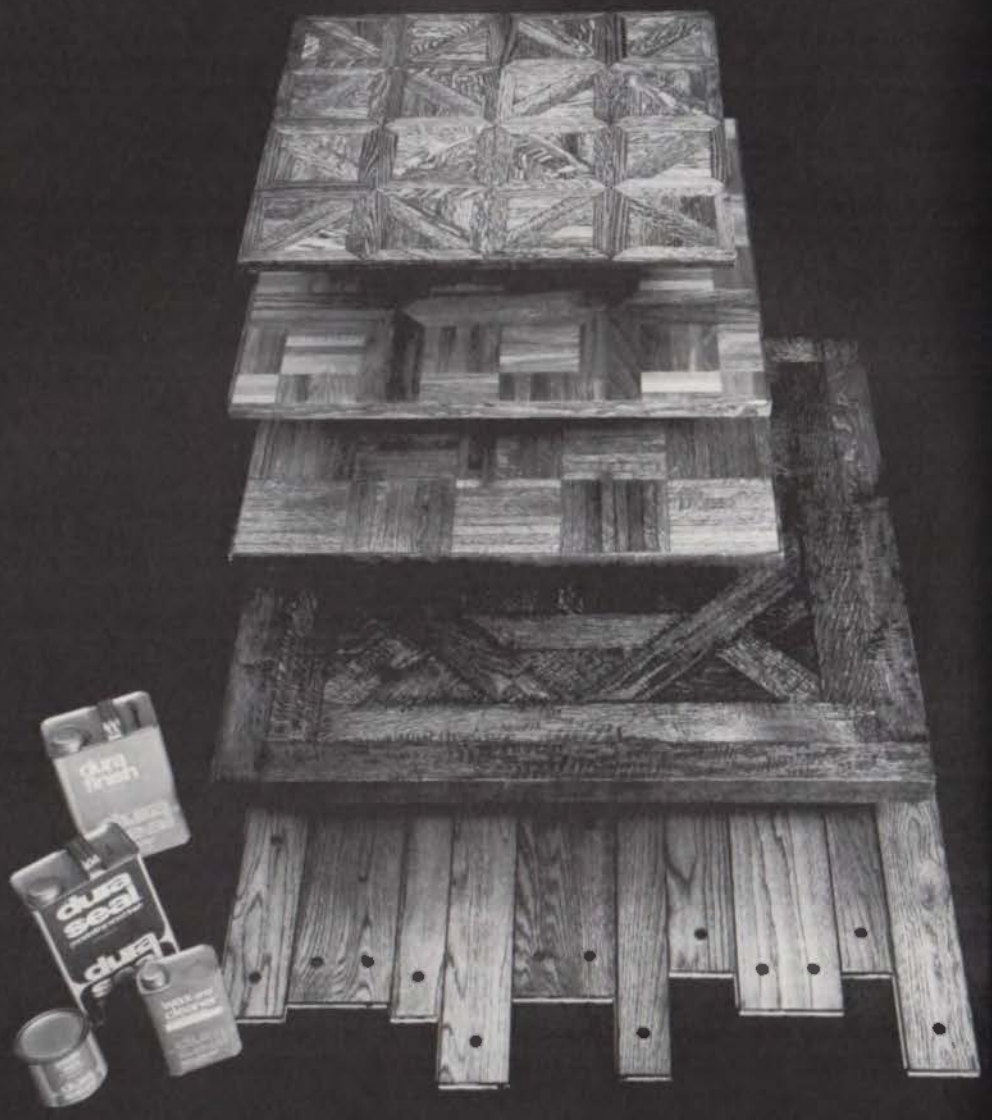

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Interview: O'Neil Ford

Editor's note: *In conceptualizing this special issue on architecture in Texas, we were convinced at the outset that not to include an item on San Antonio architect O'Neil Ford would be something of a startling omission. For those readers who know him —or of him—this conviction of ours needs no further explanation. And for those who do not, we trust that this interview will suffice as an introduction to the man widely referred to as Texas' most eminent architect.*

Born in Pink Hill, Texas, in 1905, Ford developed an early interest in arts and crafts and working with his hands. After two years at North Texas State Teachers College in Denton, he dropped out of school and, while running a hamburger stand, pursued his only "formal" education in architecture —a course from International Correspondence School. (Many years later, as a renowned architect and lecturer with several honorary doctorates—the latest being a very recent one from Skidmore College in New York—O'Neil Ford, FAIA, would also add the initials ICS after his name, to the befuddlement of those evaluating his credentials.) In 1926, Ford went to work for Dallas architect David Williams and, with Williams, became immersed in the study of early Texas and Southwestern architecture, from which he derived his regional approach to design. He was called to San Antonio in 1939 for the restoration of La Villita and today is senior partner of the firm of Ford, Powell and Carson.

Ford has been widely acclaimed for his residences, with which he began his career; for his structural innovations, including the lift-slab technique, which he helped to pioneer; and for a full range of notable projects, a few of which are: industrial design for Texas Instruments, continuing evolution of Trinity University and Skidmore College, Hemisfair planning and Tower of the Americas, and additions to and remodeling of McNay Art Museum. Pervasive in the firm's work is an emphasis on integrity and simplicity, a sensitivity to human scale, and an acknowledgement of traditional forms and indigenous materials, crafts and customs within a given locale.

We are delighted that both his architectural philosophy and his much celebrated (and authentic) nimble-wittedness are revealed in the following re-cap of a recent morning with Mr. Ford.

By Larry Paul Fuller

Seated in a wooden swivel chair in front of his antique pigeon-hole desk, Ford flops open a large date book and spreads it across his lap, revealing pages of multi-colored entries scrawled in felt tip pen. He finds the appropriately dated block and scribbles in yet another note, this time in red.

Ford begins flipping the pages. "This is my trouble, you see. There's January. February. March. And there's April, already just about solid. It's really staggering." *At 72, Ford isn't about to slow down, is frustrated by the lack of time to do what he wants to do.* "In other words I'm troubled. Because I want to go out and draw, and photograph old buildings and trees. Work on buildings. And I want to read. I want to go some places. And here I am 72. And, damn it, I don't know how to make more time. Because, really, I'm just too filled up."

Ford is still involved to some extent on each job the firm does. "I'm in on every one of them, in the design and structure. And I do a lot of rough drawing and some drafting. I'm working on a house in Austin all by myself; nobody's seen it, but they soon will. And I like to work out details."

He is still learning. His reading is voluminous. "Oh man, the reading. I don't know when to sleep. I don't know what to do about keeping up." *He has just finished a book on the mystery of the Mexican pyramid.* "It is something really remarkable. The author proved just about everything I ever suspected on the subject. People must have come to Mexico and Guatemala from other continents. Such sophistication could not have been developed in just 400-600 years the way they have said all along."

As a popular lecturer—throughout the U.S. and Europe—Ford is still in demand, but he confesses he is tiring of it. "I make a lot of lectures, which I've got to quit. I'm doing one in New Orleans at a conference on 'Latin Roots' and that's the last one I'm going to do—for a long time. It takes it out of you. I'll work two nights, four or five hours a night, and Saturday and Sunday, sorting slides and making notes. And then of course I never look at the notes. And besides that, I'm bored with most lectures, mine included. You can read it all in a good book, a magazine or a professional journal and get the real thing. A lecture is about half entertainment."

Ford also spends much time on panels, committees, boards, commissions. This particular morning he is thinking about his recent appointment, with Joe Esherick of San Francisco and Francis Lethbridge of Washington, D.C., to the Foreign Building Operations Committee, which is responsible for selecting architects for Federal building projects in other countries. "We are the only members on the committee and we're to make the selections. It's scary. But Lethbridge, Esherick and I are pretty sympathetic in our views, really much alike. Just the opposite, I should say, of a committee that would be made up of Venturi and Charlie Moore and Tigerman—who are bright but who do not have the same motivations that we do. Esherick's background is in making things with his hands and Lethbridge's is in simple, sensitively scaled brick buildings. We're a different kind altogether, the old fashioned kind, I guess."

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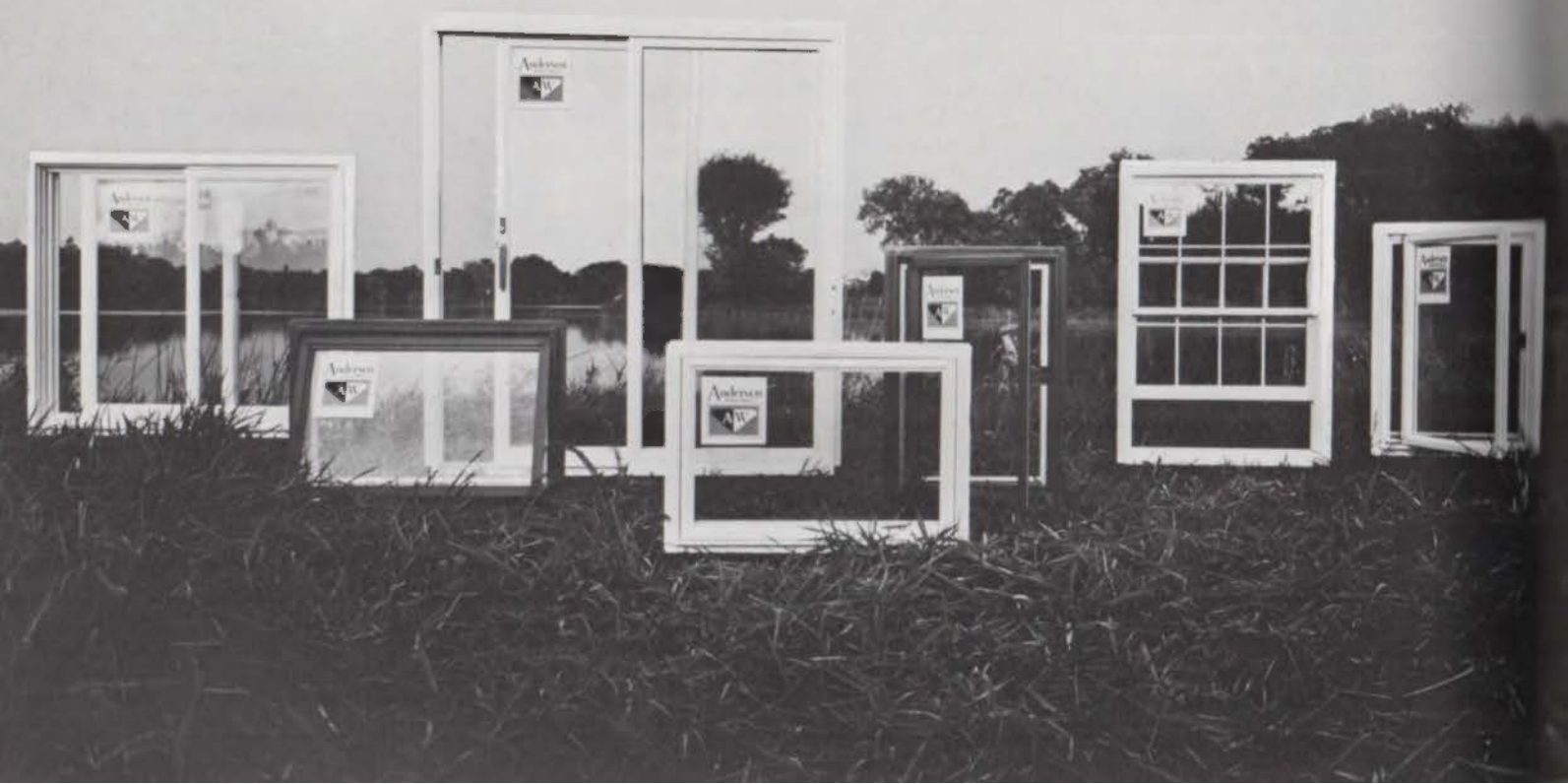


mostly the six or so architects whose names were in all the magazines and on the cover of Time. "The buildings those people did abroad were their own kinds of buildings. For instance, Eero's building in London was perhaps the least significant of anything he ever did in his whole wonderfully creative life. There's a lot of talk about it being in scale with the Georgian buildings around it. But it is not. It's got this crouching eagle sitting on the top looking like it's going to spring off, you know. The building is made of Portland stone, not brick. And it's got a moat around it, and an iron fence. It's pretty formidable. I'm not interested, particularly, in all the names that are fashionable and famous, but we have to be very serious about looking into who is able and talented and maybe has never done things of this scope and scale and seriousness."

Ford is also critical of the selection process for assigning domestic government work. "There are lots of people in government positions interested in doing their best to select architects on their merits—what they have done, what they are like, and what they believe and how they can relate to the project. But it's seldom done that way; the stuff in Washington wouldn't be so ghastly if it were—all those things with square holes in them all over town about the same height, variations on a very dull theme to start with."

Ford commends the recently revised selection process of the Naturalization & Immigration Agency, wherein applicants are studiously screened down to four or five firms and the selection is made after a day-long series of easy interviews with the finalists. He has hopes that the net effect will be the design of friendlier, more humane facilities. "Border stations are usually the most unwelcoming places on earth. Just shocking! They must make a stranger feel like a criminal just coming into the United States, as if he had done something wrong before he came in. If you go across to Laredo and come back you think, 'Am I clean?' It's altogether the wrong atmosphere and the wrong system."

The talk with Ford continues, and Ford does most of the talking. Eloquently, without hesitation, he clicks off his words, skillfully modulating his pitch—twinkling—expertly grunting and growling for emphasis. A modest attempt is made to proceed through a carefully prepared list of questions, but Ford won't be led. He dominates—captivates—with effortless charm and wit. Yet it doesn't matter, because he reveals himself freely, nullifying the role of interviewer as catalyst.

"Simple," "friendly," "honest." These words keep slipping into his sentences as modifiers of the buildings he likes. Then he gets started on "the new architecture." "A lot of the stuff we see going up around us, the buildings most often picked up and popularized by the architectural press, are simply trivial. It is smart-ass architecture. It is even insulting architecture. Some of the famous architects—those who have become household words—in some respects have become more irresponsible as they got more famous. The playful architects who are now becoming popular are just doing paper doll cut-out. They are in a stage of searching for something without a goal. They're just digging around. When you hear somebody say, 'Oh that's a fun building,' you know damn well it's a *bad* building.

"When you hear somebody say, 'Oh that's a fun building,' you know damn well it's a bad building."

"I think architecture is the most serious art—the responsible art—and is very limited, and ought to be limited, which is its virtue, and which gives us our task and opportunity. In sculpture, one can weld two pistons and an old crankshaft together and stick it up in a museum and give it a title. But who's to say it's not sculpture? And in painting, two stripes of red, one of green and five dots of purple and that's 'How the West Was Won,' or whatever you want to call it. And it's a painting.

"But architecture is terribly costly and has very strict purposes. Even if they are all-purpose buildings they have to be designed for all purposes. People say, 'Education is changing; we'll change the schools. Banking is changing; we'll change the banks.' Well that isn't quite right; too simplistic. Whatever the activity, you do it in a room. And it can be circular or square or hexagonal; it is most unlikely a triangle will work.

Ford places his ever-present cigar to his mouth, reflecting, for a moment, on the matter of imported architecture—prestige Texas projects being awarded to prominent, out-of-state architects. "In the '50s, Texas ranchers in Fort Worth, the oil men in Houston and the bankers in Dallas began to look upon architecture as having some significance in their identity. There was surplus money, and if they wanted to build a concert hall or a museum or a theater, they built it. And they wanted it to be the best.

"But of course this kind of thing has happened all through the centuries and all the uproar against it comes from a kind of naivete which I hope will change. Look at Ireland—those great Georgian houses. The Irish often went to Italy and got their architects. Many of the craftsmen were Italians. And the Mayans, the Aztec nations—they traded their artists a great deal back and forth. They were a very cherished commodity.

"But it brings good and bad. The assumption is that all these big name architects they hire are just superb on all occasions. But on some occasions they are not. And I don't mind saying I think Thanksgiving Square in Dallas is just a disaster. Philip Johnson is a man of genius, but he did this one playfully, maybe whimsically. It is involved, intricate, too ingenious and something like a pretty doodle.

"And Pei's Dallas City Hall has got me absolutely baffled because, having observed the work going on in a lot of architectural schools lately, it's become a super cliche to slope the facade of the building outward, or to slope it inward with terraces, or to slope it both ways. It seems to be an amazing perversity, structurally. It's costly. His sloping wall is his classic column, his Palladian gimmick. It's *modelling* a building, arbitrarily. You don't *model* a building, like sculpture, you *build* it, for well defined purposes. I must now say that I consider Mr. Pei one of the great designers of our time—so there!"

Attired in khaki trousers, with woolen vest and jacket, a yellow rose in his lapel, Ford looks rather gentlemanly in an earthy sort of way. On his feet he wears well-worn leather "Adidas," a borderline eccentricity he gets by with quite easily. Engrossed in animated discourse, he swivels into a new position to make a next point, cocking his head at regular intervals, gesticulating with sensitive hands. One has the feeling his remarks are rooted in conviction rather than condescension; "arrogant" doesn't quite seem to fit. He is convincing.

"Now what concerns me is that all

these ultra popular architects are working from what they call a high level of creativity. Yet they may very well be the opposite, generally speaking, of the people who have always interested me most. I would use as illustration Bill Wurster's early work, and Mr. Gill of California and the Greene Brothers, Charles and Henry—fundamental type architects—and of course the great Alvar Aalto. And I would like to think that they were always on the side of nature and the land and the climate, the client and the cost. Those were their great concerns. They were not interested in doing things that would make them famous or win an award.

"They weren't doing a painting with their signature on it. They were building a building, for a purpose. When Mr. Gill was doing those wonderful buildings, he wasn't doing *Gill* buildings. That's come with academia and journalism. They *became* Gill buildings, precisely the way two masters—serious men—produced 'Richardson' and 'Sullivan' buildings.

We are interrupted by a phone call from Washington; the caller wants Ford's evaluation of certain candidates for a position with the National Endowment for the Arts. Ford is candid. Another caller inquires about his progress in remodelling a house. Ford is charming. Then privately he confesses, "These are the nicest people you've ever met, but they bought that *awful* thing. And I've got the plans right here and can't figure out any way to do *anything* without tearing all the roofs off and all the partitions out. Well that rather leaves you nothing but a little rock veneer . . . What they really need is a wrecking ball, but we will try."

Requested to discuss the influences on his work, Ford searches walls of impromptu shelves loaded with books and papers. He randomly sifts through various stacks of documents, uncovering an assortment of wrinkled—but impressive—photographs. They portray the "bold and simple" architecture of early Texas, indigenous houses in dusty border towns. "These are marvelous things . . . Look at the size of that chimney . . . Enormous, but harmonious . . . Here's a later one, a convent in Roma, just marvelous . . . And look here, one of those 'modernistic' shed roofs, made of thatch, of course . . . Look how far this overhang came down, so that you had real shade and protection at your door . . . Look at the chimney turned diagonally so the water will go around it more easily . . . There are lessons all over that stuff."

He shares fond memories of a 1924 excursion in a "brass radiator Ford." "I was working as a carpenter out in San Angelo in the summers and my uncle drove me and his kids to the border, to Bracketville, San Antonio, Fredericksburg, Castroville—all these places that, being from Dallas, I had never seen before. It was a revelation! I suddenly just fell apart over those Castroville houses. Just one little town, not an ugly thing in it, no junk, no modifications—really just an Alsatian town. I just fell for it, I remember so well. And I can't figure out to save my damn neck how I did that, a young kid, without the right kind of education. I had started my correspondence course, but nothing in it would indicate any appreciation for the nature of these old buildings and how perfectly fitting they were to the things around them."

How perfectly fitting. Ford's philosophy begins to unfold like a desert flower. "Take this hotel we're doing over here a few blocks away. We stuck to the limitations of pre-cast slabs and pre-cast slab partitions, eliminating all columns. So you see it doesn't appear to be anything super exciting, but it might turn out to be good-looking in the sense that the low adobe buildings in New Mexico and along the Rio Grande were sometimes the things that really set you off when you saw them—long, low buildings with holes in them, a blue stripe around the hole, maybe a white one, and a bougainvillea vine on it, and two anaqua trees growing. Great beauty and simplicity right there; just no doubt about it."

"You let the past have its influence, but you let esthetic change take place through changing technology, technique, experiment and invention."

He thinks of other projects which reveal his convictions. A building in Italy for Texas Instruments: "They had become intrigued with the fact that marble there was cheap, so they said, 'Ah, we can use marble.' And I said, 'Man, just think a moment. You go to any filling station to the toilet room and it's probably got marble floors and walls. It's very common. So we went out to look around (paid homage at Sophia Loren's house, went by there and all bowed) and found men crushing up a common gray stone for highway construction. I said, 'Can you slice that stuff?' They said, 'Oh, sure.' So I said, 'Well slice it up.' So the building became sort of modest gray and it fitted into the vineyard where we built it. If it were white marble it would look like a toilet fixture or a refrigerator."

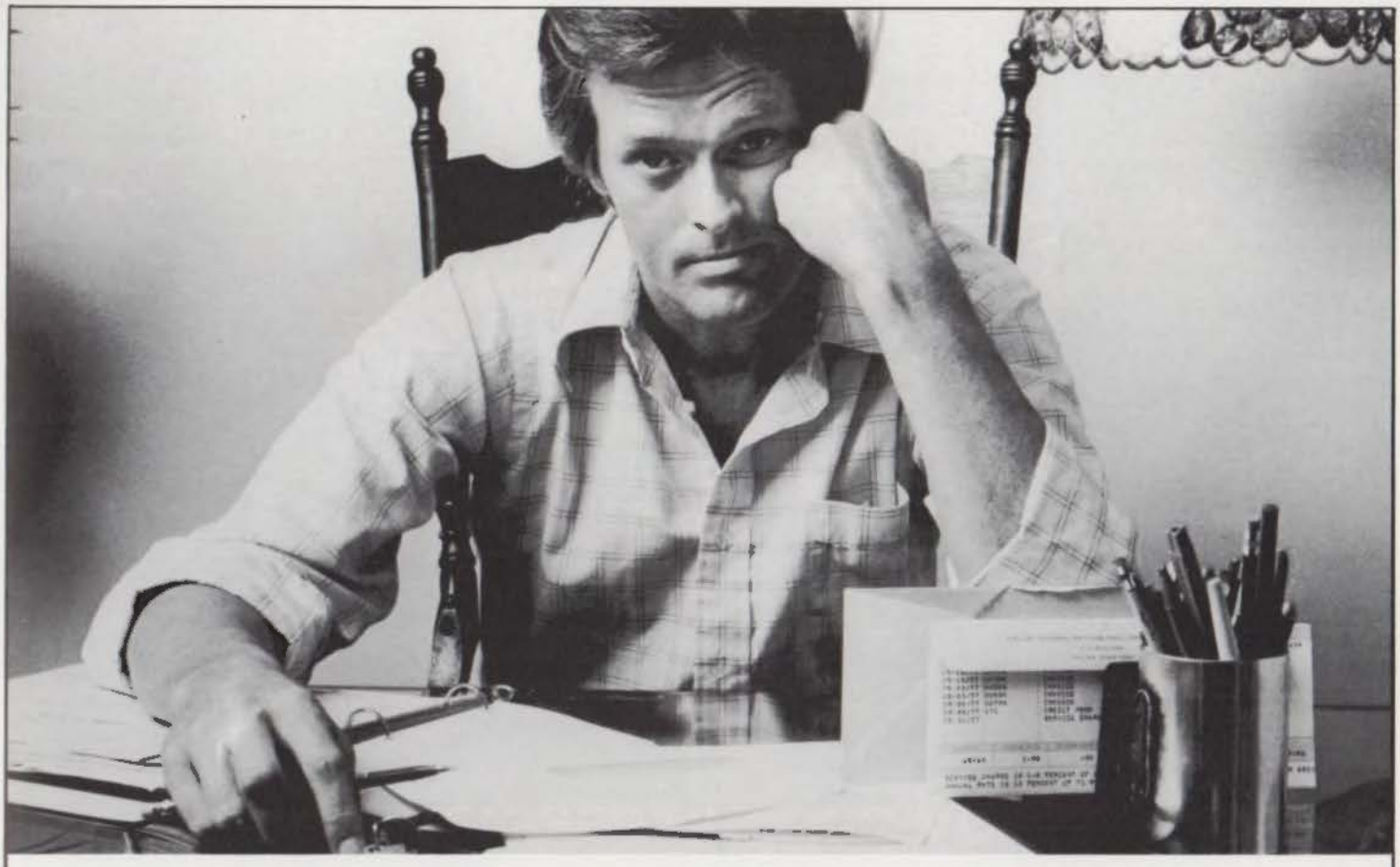
A church, beset with incongruities, which he simplified to its original purity: "The archbishop said, 'Do you think there's anything that can be done to this place?' I said, 'Something *better* be done to it. I feel the greatest shock when

Skidmore College, Saratoga Springs, N.Y.

Trinity University, San Antonio

Texas Instruments, Italy

(Continued on page 87.)



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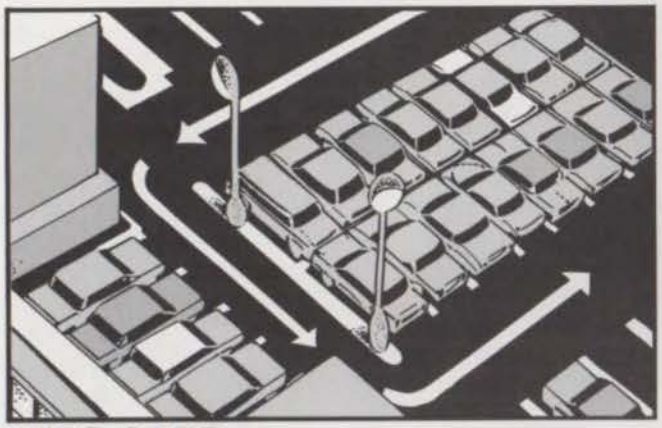
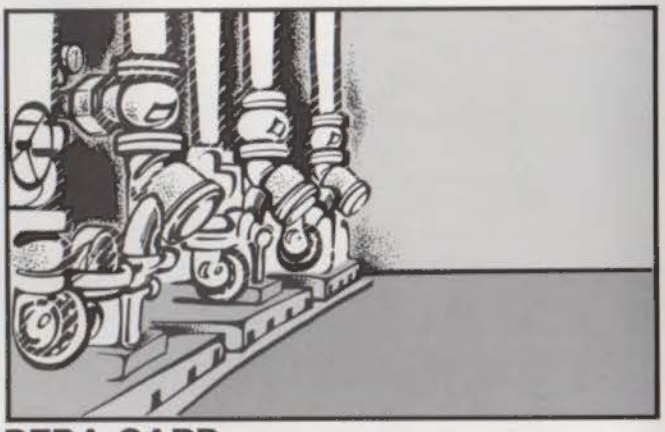
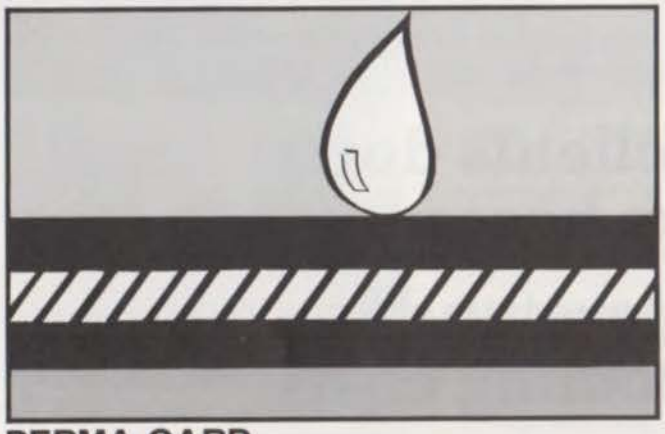


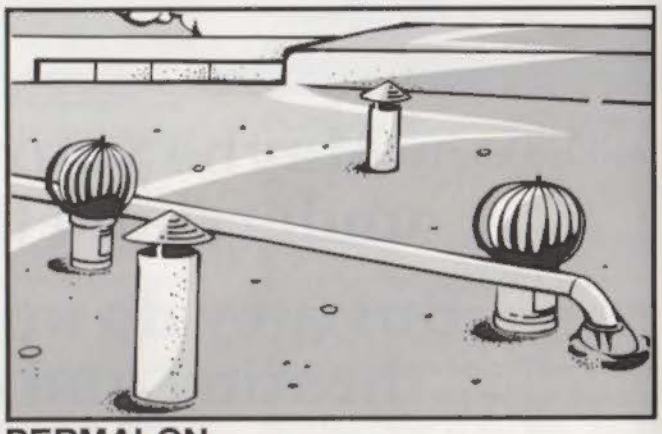
AUTO-GARD



PEDA-GARD



PERMA-GARD



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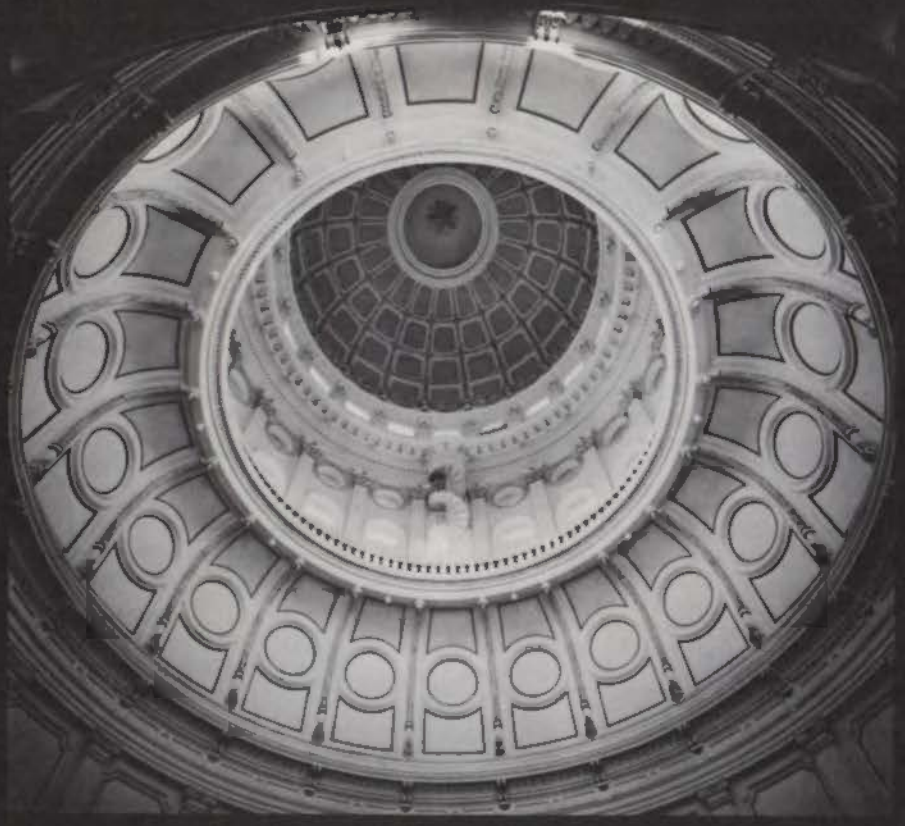


NATIONALISM-REGIONALISM-MODERNISM: IN SEARCH OF A TEXAS ARCHITECTURE

By Peter C. Papademetriou

Certain legacies are attached to any discussion of architecture in Texas, those having to do with the place itself. These conditions created a context for cultural expression, and are useful in examining the framework within which architectural practice was conducted.

Trite as it may seem, the idea of "frontier" was a pervasive first condition. By being the outer reaches of civilization, it is natural that a kind of looking-back-at the "real" sources would operate in the development of culture. Texas, at least in terms of being seen in the light of American cultural geography, was settled from without. This settlement was done in the course of considerable turbulence, involving among other things a revolution, a short-lived Republic and a war between two adjoining countries, all part of the colonialism of the Nineteenth Century. As a result, the acceptable cultural roots were unilaterally those of the Anglo power structure, as a way of consolidating continental expansion.

Colonial Architecture

In terms of architecture, the earliest settlements were clearly not done with pretense. The so-called "folk architecture" of this period 1820-1850 largely was the result of expediency and a lack of materials, skills and tools with which to execute the real thing. As Jerry Bywaters, writing in *Southwest Review* during the mid-1930s characterized it, "In the first stages, a colonial architecture labors under great handicaps: there is inclination to transplant the style of the mother country, but the customary materials are not always to hand. . . . Improvisation and substitution are the rule. It is a second stage of the development that usually has something to instruct later generations looking upon the architectural history of a province. . . . Architecture in this state tends to be sincerely functional and therefore effective; somewhat ascetic and therefore artistic. . . . Later stages in the development of the colony bring more wealth and more temptation to ostentation on the part of the newly rich, who cannot build without reflection. In this stage, too, the dweller in a new land tends to be self-conscious."

Texas architecture clearly mirrored the national impasse in design characterizing the 19th century. Where there were cities, the revival styles of the period were clearly sought initially in contrast to the more rural folk architecture (which curiously undergoes its own series of revivals with some regularity). By the 1800s, High Victorian and the Picturesque had begun to give way to Richardson Romanesque in public buildings and the Shingle Style or Prairie School in residential design. Of the former, James Reily Gordon of San Antonio and Nicholas Clayton of Galveston were among the notables, while Henry Trost of El Paso was probably the most prolific Prairie School designer.

Multiple Influence

Interestingly, many of these architects fairly matter-of-factly dabbled in classicism at the same time. Trost did many buildings cavalierly in a classical manner, with none of the guilt as expressed by Frank Lloyd Wright when he designed a Tudor-style house in 1895. Similarly, Clayton made references to the work of McKim, Mead and White as sources of influence. The Queen Anne style houses appearing in Texas by the 1890s marked a return to the Picturesque, particularly in terms of massing, while the detailing tended generally to be classical. Such simultaneous appearance of influences has

Photo by Rick Gardner; State Capitol dome.

Examples from the first phase of Texas architecture show contrast between pioneer building and "real" architecture. LEFT: Schumann House 1, Henkel Square, Round Top, 1850s, Eugene George—restoration architect. RIGHT: Pease Mansion, Austin, Abner Cook, 1855.

Henry Trost, one of the Southwest's leading Prairie School designers had no problem with simultaneously doing classical design. LEFT: W. W. Turney House, 1906. RIGHT: Trost House, 1908. Both in El Paso.

Turn-of-the-century national architecture as seen in Texas; Richardsonian Romanesque in public building ("Old Red," Galveston, Nicholas Clayton, 1890) and a compatible Queen Anne style house exhibiting classical details (Henrietta King house, Corpus Christi, 1895).

Beaux Arts Classicism became the "official" national style dominant in Texas from 1900 to 1930, with notable examples appearing in the form of university buildings. LEFT: Cass Gilbert's library at UT-Austin, 1908. RIGHT: Scottish Rite Cathedral, Dallas, Hubbel & Greene, 1914.

been seen as a particularly American trait, characterized by the historian George Hersey as "Replication Replicated," namely a free and easy adaptation of sources to suit often different circumstances, including the combination of separate ideas in one building.

It was in the Nineteenth Century that this would be possible, for as Hersey observes, ". . . American architects, unlike their European colleagues, have seldom felt called upon to restrict the relationship between siting and outer shell, shell and interior, and scale and building type. In American building these pairs do not relate to each other according to any *a priori* framework at all. They link and unlink freely, whereas in Europe they are permanently shackled. One might compare the situation to marriage versus free love. . . . The kind of architectural thinking . . . might be called 'free replication.' I use the term 'replication' in Kubler's sense of the copy or adaptation of some principal work of art, of 'prime object.' . . . For us style meant aggregates of forms to be used without regard to their associations. . . . Unlike European architects, Americans seemed to be able to change gears simultaneously without much compunction."

Urban Consciousness

Within its first half century, Texas had developed to a certain scale such that it was, at least in its cities, part of the mainstream. As Jerry Bywaters observed in the previously quoted article, ". . . when all Americans visited the World Columbian Exhibition at Chicago in 1893 they saw the Romanesque washed away for good by the gleaming White City." By the 1890s, there was lobbying to produce legislation governing architectural registration, and the period around 1900 saw the emergence of a middle-class elite interested in de-parochializing the cities. This was truly the emergence of an urban consciousness, and the Progressive Movement lent itself to such ideas as the Galveston Plan of City Government or the Cleaner Dallas League. Such an elite group commissioned George Kessler of Kansas City to develop a "City Plan for Dallas." Likewise, Hare and Hare were retained by a joint venture of the Houston City Planning Commission and the Forum of Civics, "An organization designed to stimulate civic pride and to combine many and varied forces for the betterment and beautification of our city and country." This consolidation of authority and the concept of "experts" to

plan city services naturally dovetailed with the City Beautiful Movement, the urban design wing of Beaux Arts Classicism in architecture.

Classicism

The emergence of this urban consciousness, in other words, coincided with a national ascendency of Classicism and its eventual offshoots, the various second-generation "Revivals"; both featured a concern for academic correctness. Reinforcing this were such decisions as the commissioning of Cass Gilbert for initial work at the University of Texas; Shepley, Rutan and Coolidge for Southern Methodist; and Cram, Goodhue and Ferguson for the Rice Institute. Hal Box, James Wiley and James Pratt observed in *The Prairie's Yield*, "Within our current perspective this was an architectural low point. Unfortunately, it occurred when Dallas needed its first large buildings," and the example cited *par excellence* (in the bad sense) is the Adolphus Hotel; the ". . . architects, the client, and the resulting building were foreign to Dallas."

Architecture schools produced an initial generation whose own work probably parallelled this national classical style, at Texas A&M after 1903, UT after 1908 and the Rice Institute after 1912. Many of the teachers were classical architects, and the work of the 1920s and 1930s was generally in this national style. Bill Caudill, FAIA, has an *analytique* in his CRS office, and a rendering of Sacristy Santo Spirito by Milton McGinty, FAIA, hangs at Rice (with the notation "Such a drawing—Oh well. Better luck next time. If you don't believe this is all measured, then measure it yourself and see" carefully lettered into the altar).

Regionalism

By the 1930s, however, and perhaps as a result of two significant apparent changes in society—an uneasiness with the emerging global scene to which Texas was by now linked through energy production, and the general dead end of classicism—a kind of "bad conscience" developed. It might also be observed that a new generation was emerging and falling into the proverbial "grandfather syndrome." This was an attitude dissatisfied with eclecticism and proud enough to want a unique, regional identity. It was a hybrid impulse, one perhaps springing from the sensibilities suggested by Hersey, and a mix of anti-style on one hand and proto-modern receptiveness on the other.

In 1928, architect David R. Williams wrote "An Indigenous Architecture" in *Southwest Review*, combining illustrations by O'Neil Ford of historic houses with several of their own collaborative projects. Several years later, he authored "Towards a Southwestern Architecture" in which he suggested that "In these neglected houses may be found proof that our ancestors possessed a culture for which lately we have been searching so eagerly abroad. . . . These houses are functional, free from improper use of old material, unnecessary ornament, imitated details, illogical, imported ideas of plan or style or inherited bad habit. Their style is modern, for it satisfies all the requirements of modern design and construction." *Southwest Review* in 1932 sponsored a two-part essay under the general heading "Toward a New Architecture." In his section "What is Modernism?" regarding the continuity of tradition Thomas Broad wrote, "All of the great works of architecture were 'modern' at the time of their creation . . . because they fulfilled functional needs of particular places and times. . . . But what have we as a foundation for our contemporary architecture? A heterogeneous mixture of contending revivals, long since become false. . . . if we avoid copying our traditions, but instead use them as a basis from which to develop in expressing the character of the present . . . our building will necessarily be contemporary, functional and modern." O'Neil Ford, in his companion article "Organic Building," shared with Broad an aversion to the emerging Art Deco, Moderne and International Style (exhibited that year at New York's Museum of Modern Art), for he stated, "But perhaps it is necessary, as a sort of appendix to this exhibit of pernicious influences, to mention the 'modernistic' fad—really another manifestation of the impulse toward imitation."

Toward Modernism

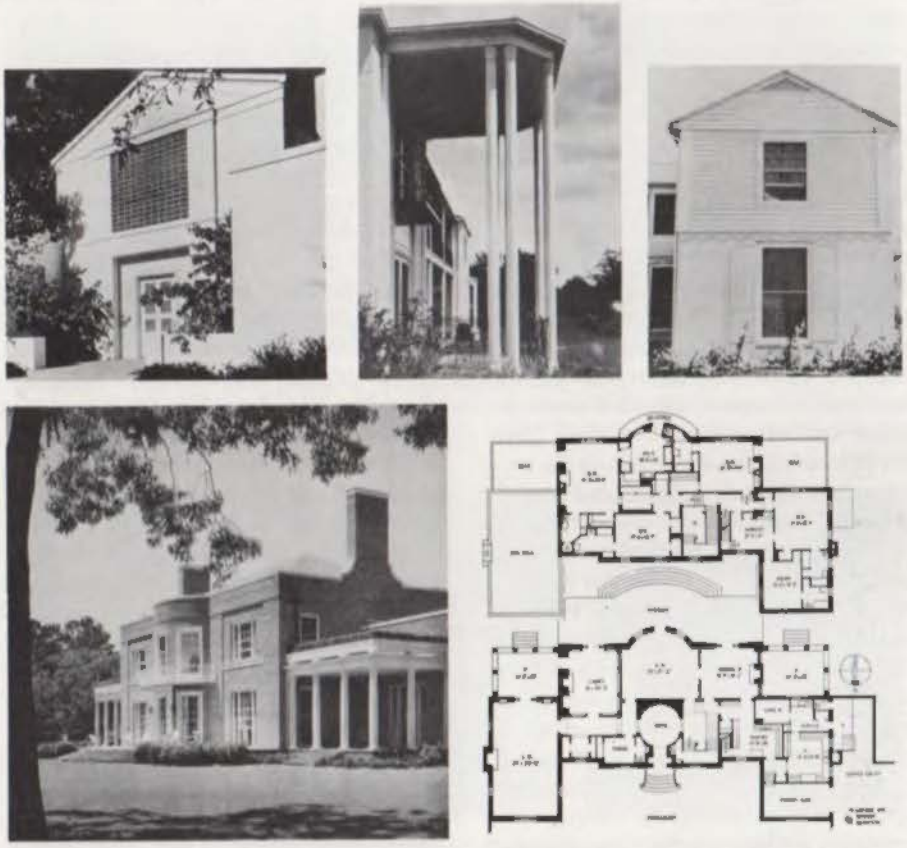
Regionalism in the 1930s became a diverse set of ideas. In part it was a cleansing reaction against revival architecture; in part it was a confidence in a provincial heritage. Its sensibilities, particularly against ornament, set the stage for an accommodation of modern architecture. Roscoe DeWitt, in an article "After Indigenous Architecture, What?" warned, "But here again we are copying an older style cut to the measure of older conditions, and are not taking into account new types of buildings—imagine an office-building in early Texas—or new materials and methods of construction, or the differences between country life in the fifties and urban life in nineteen thirty-one, and vast differences they are, if you stop to consider them."

Regionalism may be seen as a bridge between modernism and the revivals of Beaux Arts Classicism. While its purest form was a reappraisal of things Texan, its main feature was an attempt to reconcile tradition with emerging modernism. Even in the case of eclectics such as architect John F. Staub, there began to be a free mix of modern functional plans within classical envelopes, as well as instances of modern detailing within overall traditional forms. Pure International Style modern, or variations such as the Wright-inspired designs of MacKie and Kamrath, had to compete for patronage with sensibilities somewhat removed from the *avant garde* of modern art.

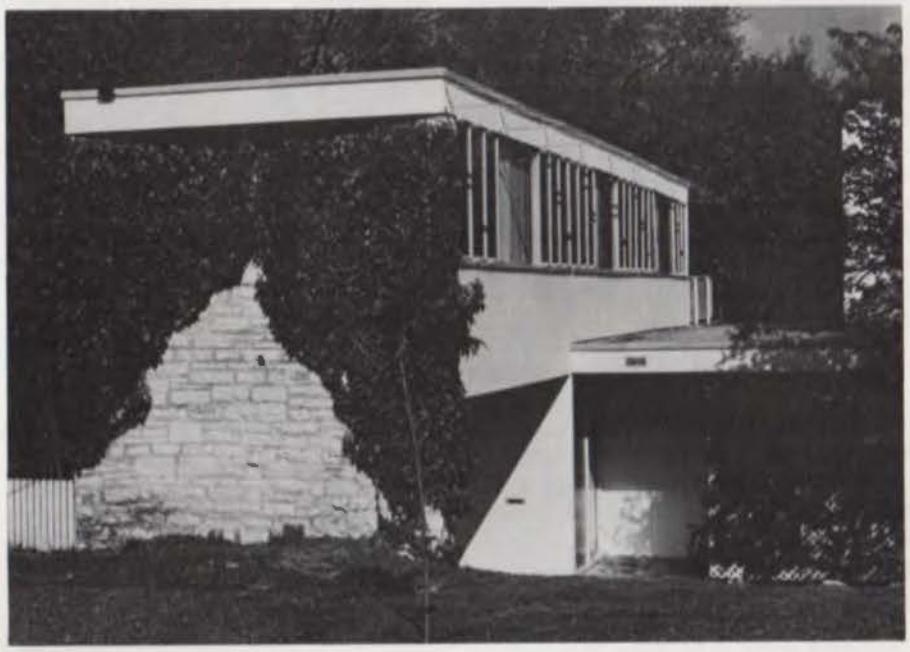
William Ward Watkin, a protege of Ralph Adams Cram and first Chairman of Architecture at Rice, authored a three-part essay "Impressions of Modern Architecture" in the 1931 *Pencil Points*. Watkin was clearly a traditionalist who nevertheless observed that times were changing in stating, "There is no measure, which either the modern or the sustained classicism can eventually approach, for architectural merit, in which beauty is not the final critic." These elements of beauty represented an affinity for the kind of simplicity represented on one hand by Regionalism, on the other by the changing inclinations of the eclectics and beyond a certain scale by stripped-down Art Moderne.

A Mind for Change

By the 1940s and 1950s, a new generation of architects was of a mind for change. The intervening war had somewhat cooled down the rhetorical stance of modernism, while the suburb became the place where the action was in most cities (notably except Dallas). Older architects such as Franzheim and Fino still got the big jobs downtown, although younger firms began to make inroads. The general "humanization" of International Style characterizing the period of the 1950s effectuated a softening of the esthetic and a kind of connection back to the Regionalism of the precious decade. Certain Western influences were introduced as William Wurster collaborated on several Dallas projects, and H. H. Harris became the head of Architecture at UT. This "Bay Area" woodsi-



Regionalism began to occupy a thin line from the late work of the best eclectic designers. Traditional forms yielded modern plans; modern details softened classical forms. Architects who considered themselves "modern" often continued a simultaneous tradition of referential work. CLOCKWISE FROM TOP LEFT: Strauss House, Houston, John Staub, 1940; Stevens House, Houston, Harvin Moore and Hermann Lloyd, 1940; Browning House, Dallas, O'Neil Ford, 1932; plan and photo, Winston House, Houston, John Staub, 1942.



Chester Nagel House, Austin, 1943, Chester Nagel. True International Style from a Gropius student, but already at a phase where natural (Regional) and machine-like (International) forms were being combined.

ness had already been of concern at the Museum of Modern Art, which held a symposium in 1948 entitled "What is Happening to Modern Architecture?," but such sensibilities were a convenient edge-cutter for promotion of Modernism by younger architects in what was clearly to be a boom period in Texas.

Among the features of this period of the 1950s was the gradual development of the architecture of Mies van der Rohe into a neo-classical phase, at some departure from his European work. That Mies should be selected to extend Houston's Museum of Fine Arts at this point should be no surprise, for this aspect of modernism was but the "sustained classicism" referred to by Watkin. Many Texas architects such as Preston Bolton, FAIA, and Howard Barnstone, FAIA, produced works in this idiom; Barnstone observed that neo-classical Mies was an easy style to relate to, and early products of the University of Houston College of Architecture (after 1946) fell into a pattern clearly acceptable to many Texas clients.

By the 1960s, the general acceptability of Modernism as a style had been facilitated both through the softening of the inherited esthetic and the clarity of latter-day neo-classicism. In the October 1961 *Fortune*, the editors could observe in an article "The New Face of Texas" that "If the quality of what men build on the face of the earth is an index to their civilization, then Texans are fast becoming the most civilized people in the U.S. . . . Modern Architecture is the one art form in which Texas seems to excel beyond a shadow of doubt."

Battle of Styles

However, a new battle of styles emerged on the American scene, characterized by a "search for form" not unlike a contemporary version of the revival styles. In retrospect, modern functionalism is seen not to have had cultural references to sustain it, and its largely intuitive procedure paved the way for a demise into formalism characterizing the past two decades. What has also happened frequently has been symptomatic of the continuance of George Hersey's "Replication Replicated," a free-wheeling mix of scale, typology, function, expression and style. In more recent years, the box has given way to boxes of different shapes.

If there is to be a new Regionalism, or at least an architecture reflective of Texas as a place, the answer may come

from a deeper understanding of the nature of our evolving urban context. One characteristic shared by the form of all Texas cities is a clear embodiment of the forces set in motion since the Second World War. Any comparison of size at the time of the first Centennial in 1936 and now in 1978 clearly shows that the dominant fabric is that which has come into being since 1945.

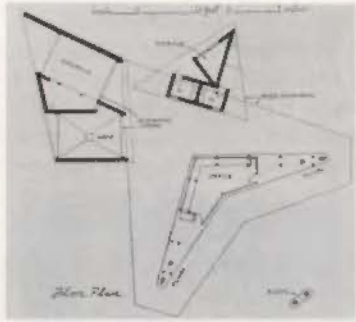
A New Urban Vernacular

Building types are the stuff and substance of urban form, and their interdependent functioning characterizes its fabric. Simplistic or seemingly self-exclusive and diametrically opposed urban myths such as the Ville Radieuse or Broadacre City more often than not coexist in our new cities. Consequently, the formal variation both within building types as well as between building types points to a complex taxonomy suggestive of a new urban vernacular.

Style is thus not the issue, and very much the issue. In principle, the explanatory role of architecture criticism has often centered around a clear definition of form embodied in a comparatively small selection of formal expressions, the so-called "key monuments" used in art history. New taxonomies based not only on function but also containing elements of style shared between building types of differing functions further confuse, or perhaps we should say potentially enrich, the role of architectural criticism.

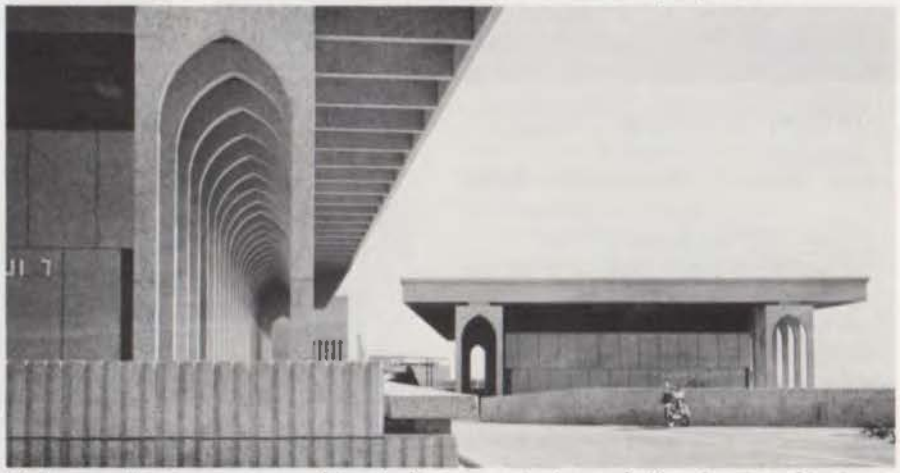
As Texas, the "Buckle on the Sunbelt," emerges in a national consciousness, it will be looked to in hopes that its cities, for their newness, may be made to work. And if architecture might inform rather than confuse our perceptions of this new collective environment, then a truly meaningful style can emerge in the formation of a contemporary design discourse.

Peter Papademetriou is a teacher, writer and practicing architect in Houston. A graduate of Princeton and Yale, he is currently an associate professor at the School of Architecture at Rice University, southwest correspondent to Progressive Architecture *and associate partner with Taft Architects in Houston. Papademetriou wishes to acknowledge the assistance of Stephen Fox in the preparation of this article.*



In the 1950s, a general softening of the International Style resulted from the "humanizing" of surfaces with many materials and shapes. Further interests in the period included a "search for form," modular industrialization and structural exhibitionism. CLOCKWISE FROM TOP LEFT: Keith-Weiss Geology Lab, Rice University, Pierce & Pierce, 1960; plan and photo, Magnolia filling station, Harlingen, Cocke Bowman & York, 1954; Crossroads Restaurant, Dallas/Fort Worth, O'Neil Ford & Richard Calley, with associates A. B. Swank and S. B. Zisman.

A new "battle of style" in the 1960s, ranging from the decorative to the purist to the brutalist. Texas architecture echoed trends found at an international scale. LEFT: National Gallery, Berlin, Mies, 1968 (above) and Bank of Houston, Wilson Morris Crain & Anderson, 1968. RIGHT: Boston City Hall, Kallman McKinnell & Knowles, 1967 (above) and Houston ISD Administration Building, Neuhaus & Taylor, 1970.



Modern architecture accommodates itself once again to symbolic reference, this time a "New Regionalism" completing the circle for Texas architecture in a new export context. University of Petroleum & Minerals, Dhahran, Saudi Arabia, Caudill Rowlett Scott, 1976.

Photo by Richard Payne

One Brook Hollow, Dallas, 1970. Paul Rudolph, New York, and Harwood K. Smith & Partners, Dallas, architects.

Photo by Richard Payne

Pennzoil Place, Houston, 1976. Johnson/ Burgee, New York. S. I. Morris Associates, Houston, associate architects.

Photo by Phillip Poole Associates

Fort Worth National Bank, Fort Worth, 1974. John Portman and Associates, Atlanta.

Photo by Richard Payne

LBJ Library, Austin, 1971. Skidmore Owings and Merrill, Chicago. Brooks, Barr, Graeber and White, Austin (now 3D/International), associate architects.

Reunion Hyatt Regency Hotel, Dallas, 1978. Welton Beckett Associates, Los Angeles.

IMPORTS...

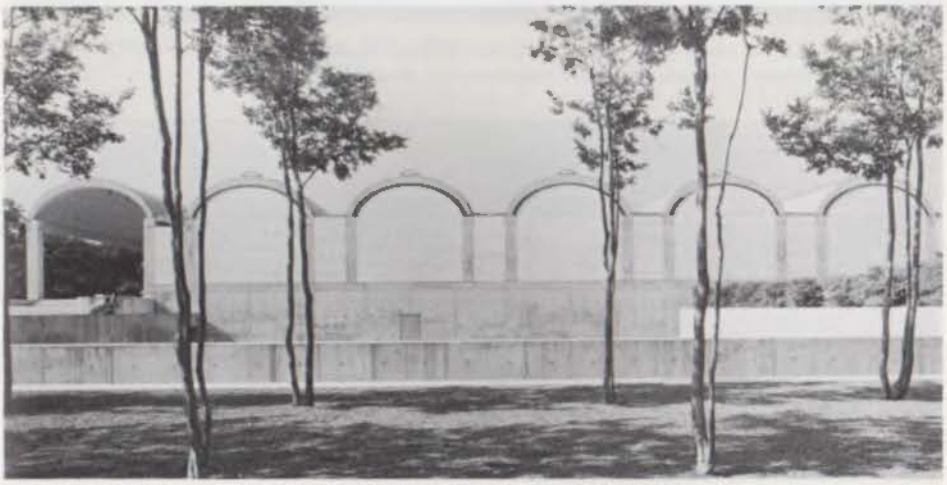
Photo by Doug Tomlinson

Dallas City Hall, Dallas, 1977. I. M. Pei and Partners, New York. Harper and Kemp, Dallas, associate architects.

Photo by Richard Payne

Brown Pavilion, Museum of Fine Arts, Houston, 1974. Mies van der Rohe.

Photo by Phillip Poole Associates



Kimbell Art Museum, Fort Worth, 1974. Louis I. Kahn, Philadelphia. Preston Geren and Associates, Fort Worth, associate architects.

It is said in Texas—sometimes only half in jest—that the best way for an architect to land an important Texas project is to move to New York . . . or Chicago, or California. To be sure, many a prestige project has been the product of imported design talent. And the roster of out-of-state architects who have done significant Texas work reads like a Who's Who of American Design.

For starters, Wright, Mies and Kahn have won commissions in Texas, as have Stone, Pei, Rudolph and others. Richard Neutra designed a house in the Valley, Bucky Fuller a dome in Fort Worth. Skidmore, Owings & Merrill have been such a part of the Texas scene in recent years that they have finally opened a Houston office. And Philip "Pennzoil" Johnson has probably garnered more Texas column inches of late than most resident architects combined.

The most significant recent example of the "we want a big name" phenomenon is that only two Texas firms—The Oglesby Group in Dallas and Ford, Powell & Carson in San Antonio—were in serious contention to land the contract for the new Dallas Museum, ultimately awarded to Edward L. Barnes of, yes, New York. Results of the Dallas competition occasioned yet another round of controversy and of speculation regarding the reasons for what has become a predictable predilection among those who award the cream of Texas commissions. Some observers have ventured that Texans still are caught up in the "newly rich" syndrome—big names have special snob appeal. (As well, some find it surprising that "Lone Star philistines" even *recognize* the big names, much less display a readily apparent level of discrimination and good taste as clients.) Others seize upon the notion that Texas is still an expanding region and—since it can afford it—might as well pursue the luxury of imported experimentation, if only as a hedge against provincialism.

As "juicy" projects slip from their grasps, one might expect to hear a certain amount of whining from architects who live and pay taxes in Texas. And some is heard, here and there. But by and large (as revealed in a recent informal poll relating to architects' favorite buildings), Texas architects are quick to acknowledge the significant in-state accomplishments of the Eastern and Western "stars." The moot but nagging question that persists, however, is whether at least equally laudable results

AND EXPORTS

couldn't be achieved through use of Texas talent, given the same liberal budget and license to create the spectacular. Indeed, it is widely argued that the *best* architecture is likely to be that which springs from its own region, that which is a product of thinking tinged with local color.

But of course the reality of it all, one that architects—all artists—must face, is that patrons of the arts invariably seem to equate "imported" with "quality." Putting aside any further deliberation on the matter of justness, it is interesting to note that Texas firms have made their own share of exports—both to other states and out of the country. The smattering of examples featured herein shows that out-of-state clients have drawn on Texas talent for a full range of projects. And particularly significant is the Middle East connection, which has put work of unprecedented scale on the boards of Texas firms.

Houston architects—notably Caudill Rowlett Scott, 3D/International, and James M. Sink Associates—are among the biggest beneficiaries of the rapport which has been struck between the Arab States and Houston, headquarters city for the giant Arabian American Oil Company and channel for an endless stream of petrodollars. Several other Texas firms are also active in the Middle East, competing for contracts to design contemporary housing, luxury hotels, vast industrial complexes and splendid educational centers—even whole new towns—in the desert sands, a crash development effort expected ultimately to represent an expenditure of some $200 billion. All in all, it seems evident that, despite the existence in Texas of prestige architectural imports, the profession has managed to maintain a pretty fair balance of trade.—**LPF**

Dr. and Mrs. Edward Okun residence, St. Louis, Missouri, 1977. Frank Welch Associates, Midland.

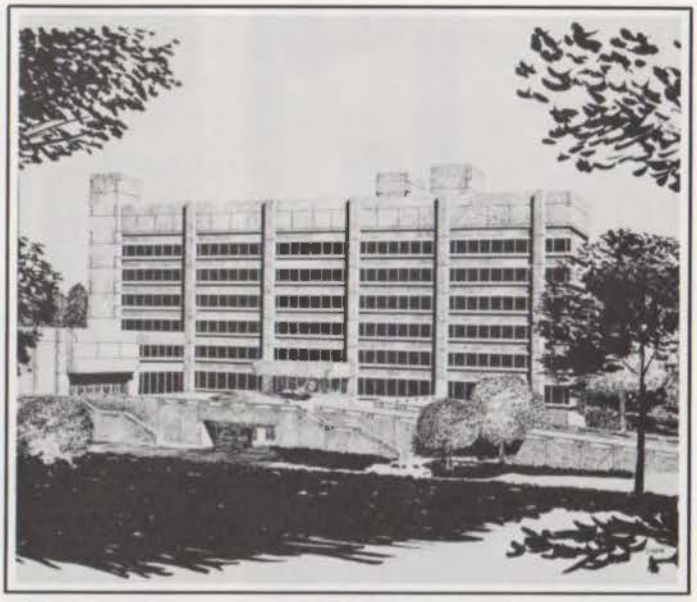
Town Center Office and Theme Building, Southfield, Michigan, phase I (right) 1977, phase II (left) under construction. 3D/International, Houston.

Junior college complex, Riyadh, Saudi Arabia, under construction. James M. Sink Associates, Houston.

Photo by Bill Maris

De Menil-Carpenter project, East Hampton, Long Island, 1977. Howard Barnstone Architects, Houston. Associate architects: William Chaffee, Denver; Morey & Hollenbeck, East Hampton; Daniel M. C. Hopping, New York City.

Merchants Plaza, Indianapolis, Indiana, 1977. JVIII Architects (Koetter Tharp Cowell & Bartlett, Caudill Rowlett Scott, 3D/International), Houston.



United States Mission Office Building, Geneva, Switzerland, under construction. Omniplan, Dallas.

Photo by Richard Payne

FBI Academy, Quantico, Virginia, 1972. Golemon & Rolfe, Houston.

Colorado State Bank Building, Denver, 1971. Harwood K. Smith & Partners, Dallas. Roger-Nagel-Langhart, Denver, associate architects.

Photo by Joseph W. Molitor

Therese W. Filene Music Building, Skidmore College, Saratoga Springs, New York, 1970. Ford, Powell and Carson, San Antonio.

Exports Continued

University of Petroleum and Minerals, Dhahran, Saudi Arabia, 1974. Caudill Rowlett Scott, Houston.

Photo by Richard Payne

One Valley Square, Charleston, West Virginia, 1975. S. I. Morris Associates, Houston.

Inter-Continental Plaza, Dubai, United Arab Emirates, under construction. 3D/International, Houston.

Breckenridge Village Shopping Center, Little Rock, Arkansas, 1976. ANPH, Dallas.

Kresge Center Administration Building, Tuskegee Institute, Tuskegee, Alabama, 1977. John S. Chase, Houston. Paul Rudolph, New York, associate architect.

Photo by Balthazar Korab

Charles E. Klumb residence, Gulfport, Mississippi, 1974. P. M. Bolton Associates, Houston.

Galleria, Glendale, Colorado, 1976. Dahl/Braden/Chapman, Inc., Dallas.

Photo by Balthazar Korab

Edwin J. Thomas Performing Arts Hall, University of Akron, Akron, Ohio, 1973. Caudill Rowlett Scott, Houston. Dalton, Van Dijk, Johnson & Partners, Cleveland, associate architects.

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Photo by Barbara Martin

TEXAS PORTFOLIO

Photo by Rick Patrick

TOP: Dallas/Fort Worth Regional Airport, 1974. Architects: Hellmuth, Obata & Kassabaum, and Brodsky, Hopf & Adler. Associate architects: Preston Geren and Harrell & Hamilton. ABOVE LEFT: The Alamo, San Antonio, begun in 1774, Texas' most famous—though not its most architecturally significant—18th-century Spanish mission. ABOVE RIGHT: State Capitol Building, Austin, 1888. Elijah E. Myers.

We felt obliged by our issue theme—"In Search of a Texas Architecture"—to represent that quest pictorially, to reveal through photographs the diversity which characterizes buildings in Texas. We also felt obliged, in the putting together of such a collection, to avail ourselves of professional opinion, gleaned systematically from far and wide throughout the state. What follows, then, is a portfolio of buildings and places intended to portray in dramatic fashion the spirit of Texas architecture past and present, based primarily on the suggestions of some 33 Texas architects and historians. (See page 40 for a list of contributors.)

The criteria we gave our "jury" were not intended to yield "winners" or judgements from which we could present the definitive collection of Texas' proudest architectural achievements. We haven't even bothered to rank the buildings according to the number of nominations received (though, if you're interested, Kahn's Kimbell was by far the favorite). What we asked was that the nominated projects represent a broader range which would include not only the obvious "significant" choices, but also "buildings, even in out-of-the-way places, which you consider to be among your favorites. Buildings which you find easy to like, buildings which turn you on."

Having made our selections from all the nominations, sometimes rather arbitrarily in deference to space restrictions, we present this picturebook of diversity. It is what we like to call our own "Texas Portfolio"— 34 places we'd like you to know.—**LPF**

Photo by Gary Juren

Central Texas barn, date unknown.

Photo by Frank Armstrong

Sam Lewis House, Winedale museum complex, Round Top, 1848. Restoration begun 1961, Wayne Bell, architect.

Photo by Dan Jansen

Muckleroy House, Pioneer Arts Foundation, Henkel Square, Round Top, 1850's, Eugene George, restoration architect.

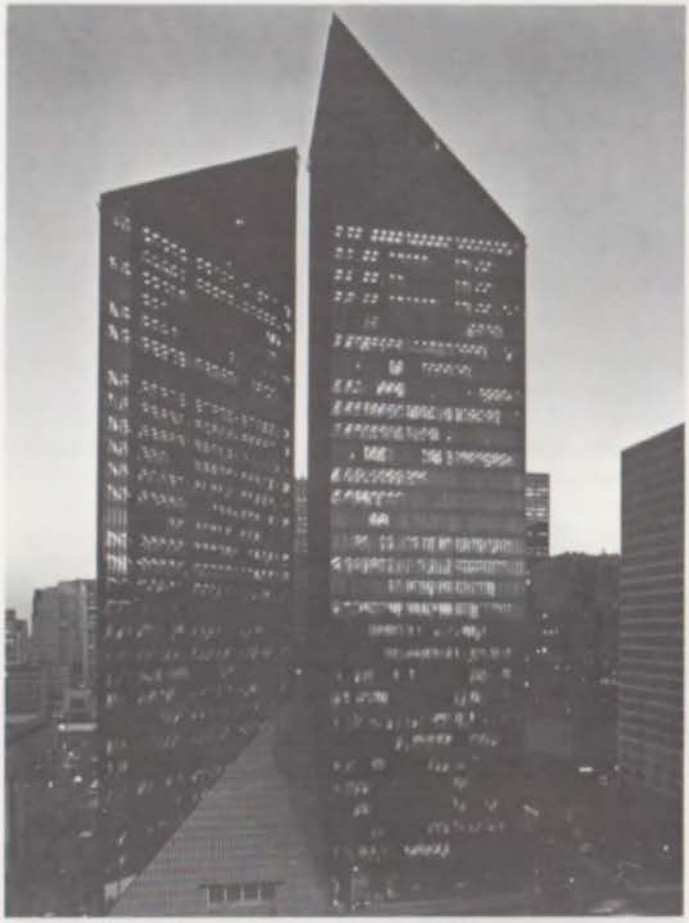
Photo by Frank Armstrong

Kitchen and smoke house, Winedale museum complex, Round Top, 1854-1855. Restoration begun 1961, Wayne Bell, architect.

Photo by Richard Payne

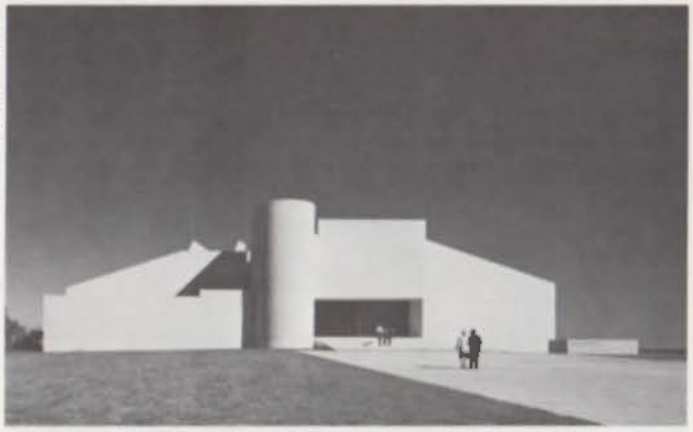
Photo by Richard Payne

Kimbell Art Museum, Fort Worth, Louis I. Kahn, 1974. Preston Geren & Associates, associate architects. "Here, in arguably his finest building, Kahn's mystic verbal ramblings assume tangible form in a design of great beauty. Like his great mentor, Le Corbusier, Kahn's belief in the power of natural light and its necessity in the making of architecture were hallmarks of his designs. In the Kimbell, Kahn's manipulation of light and his billowing roofs are a testament to his tremendous creative forces."—Edward Mok, FAIA, San Antonio.



Pennzoil Place, Houston, Johnson/Burgee, 1976. S. I. Morris Associates, Houston, associate architects. "This is not important as a 'successful' design, but rather, because it may herald the introduction to Texas of current architectural trends being investigated in other parts of America."—Edward Mok, FAIA, San Antonio.

Photo by Ezra Stoller



Art Museum of South Texas, Corpus Christi, Johnson/Burgee, 1972.

Photo by Frank Armstrong

Littlefield House, Austin, J. W. Wahrenberger, 1893. BELOW: Front parlor. "The finest Victorian house in the United States (probably)."—Sinclair Black, Austin.

Photo by Frank Armstrong

Photo by Phillip Poole Associates

Bishop's Palace, Galveston, Nicholas J. Clayton, 1886.

The Norton/Polk/Mathis House, King William Historic District, San Antonio, 1881. One of many in this district, which is undoubtedly "a superb collection of eclectic styles."—Sinclair Black, Austin.

Photo by Ezra Stoller

Residence on Haraby Court, Dallas, Oglesby Group, 1968. A step in the continual evolution of indigenous architecture.

Henry C. Trost House, El Paso, Henry C. Trost, 1908. "A faithful rendition of the 'Prairie Style' by an early southwestern adherent of Frank Lloyd Wright."—Stephen Fox, Houston.

Photo by Mike Riehm

Marshall Steves House, San Antonio (BELOW: Interior), O'Neil Ford, 1965. "O'Neil Ford's best house."—Ed Beran, Dallas.

Photo by Rick Gardner

George Fulton Mansion, Fulton Beach, 1895.

Photo by Julius Shulman

Great Hall of State, Fair Park, Dallas, 1936. Architects: Ralph Bryan, DeWitt & Washburn, Flint & Broad, Fooshe & Cheek, T. J. Galbraith, Anton F. Korn, Mark Lemmon, Walter C. Sharp, Arthur E. Thomas, H. B. Thomson, Adams & Adams. "Outstanding Art Deco. Interesting civic space and unique mix of fairgrounds and cultural center."—Jack Craycroft, Dallas.

Gulf Photo, Houston

Astrodome, Houston, Lloyd & Morgan, and Wilson, Morris, Crain & Anderson, 1965. "Bold when it was built—the prototype for a generation of large indoor stadiums." —Jack Craycroft, Dallas.

Brick Row, The Strand, Galveston. LEFT TO RIGHT: First National Bank Building, 1878; Trueheart-Adriance Building, 1882, Nicholas J. Clayton; Stewart Title Building, 1881, Eugene T. Heiner.

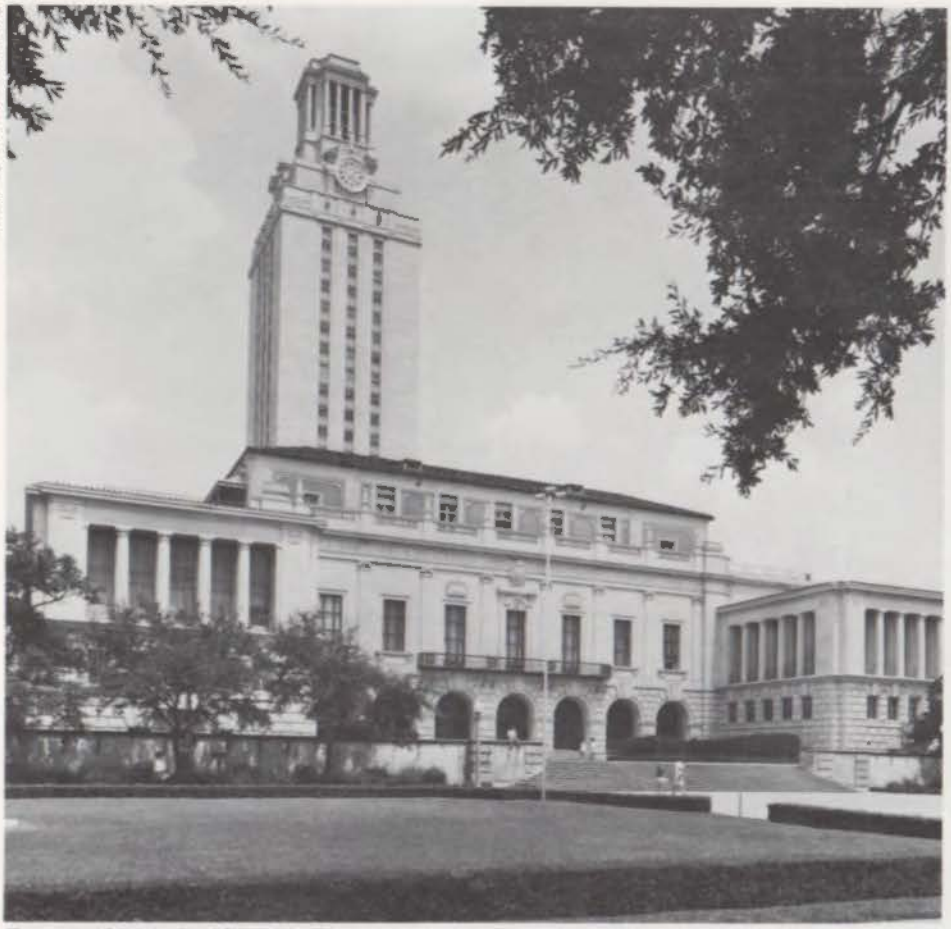
Photo by Phillip Poole Associates

Water Gardens, Fort Worth, Johnson/Burgee, 1975. "Has to be seen—in the spring and fall if you're smart."—Robert LeMond, Fort Worth.

Photo by Richard Payne

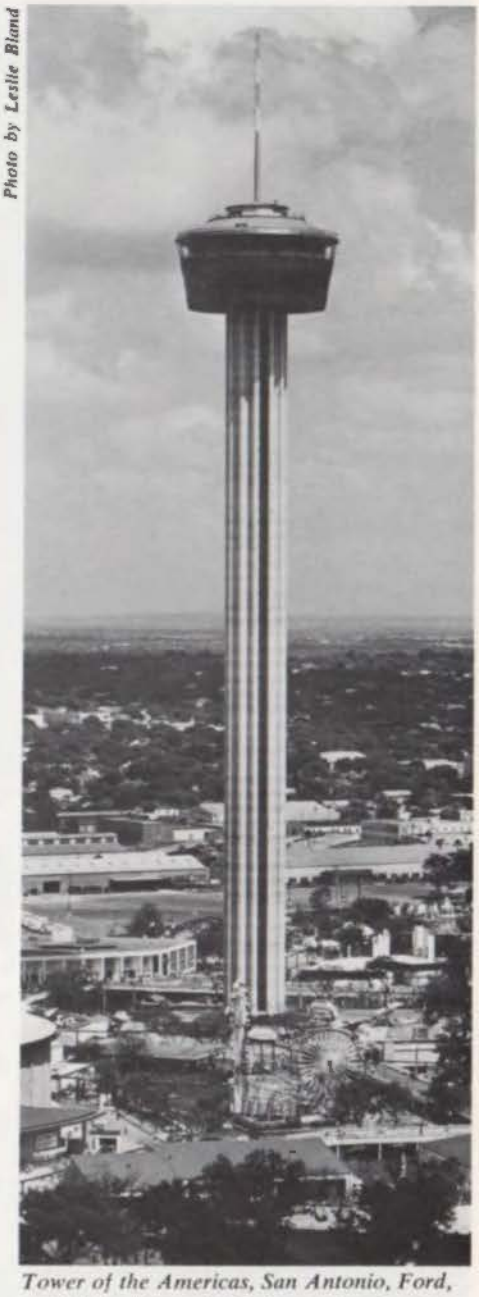
Rice Stadium, Rice University, Houston, Lloyd & Morgan and Milton McGinty, 1950. "Still the strong, graceful image as when it was built."—Frank Welch, Midland.

Photo by Frank Armstrong



Tower and Main Building, The University of Texas at Austin. Tower: Paul P. Cret, architect; Robert Leon White, associate architect, 1937. Main Building: Herbert M. Greene, Laroche and Dahl, architects; Paul P. Cret, consulting architect, 1932.

Photo by Leslie Bland



Tower of the Americas, San Antonio, Ford, Powell & Carson, 1968. "An eminent urban symbol, admirably conceived and executed." —Frank Welch, Midland.

River Walk, San Antonio. "Clearly the most active and humane urban space in the United States. One of the most vital spaces in the world."—Sinclair Black, Austin.

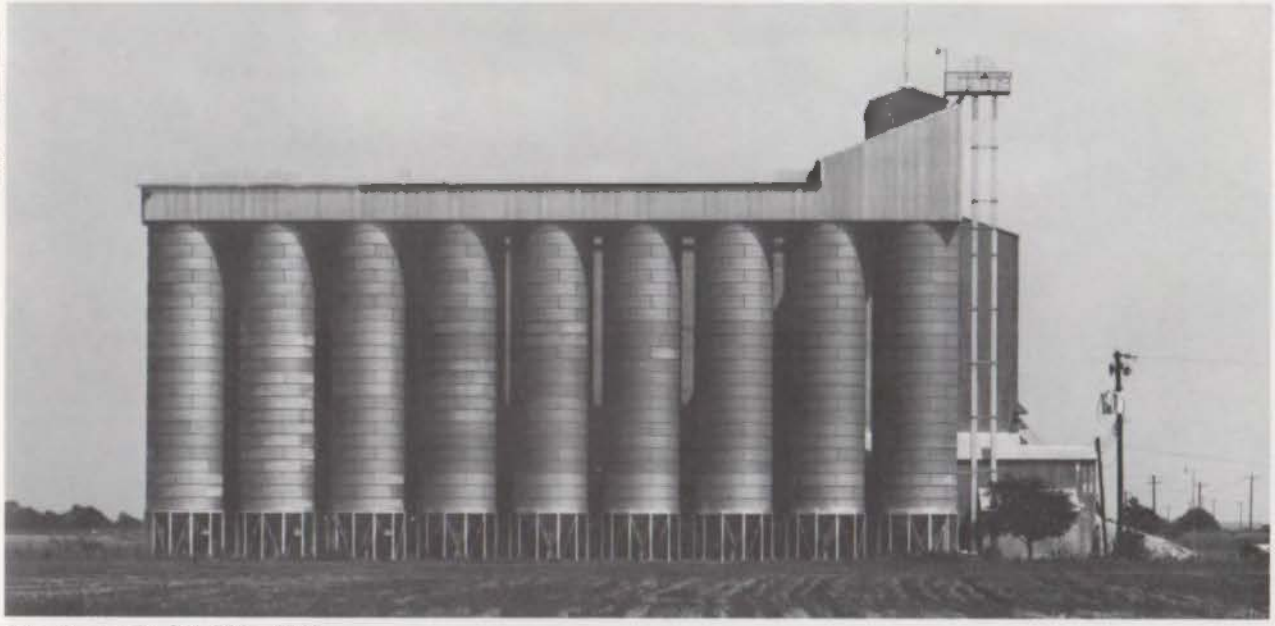
Photo by Rick Gardner

DeWitt County Courthouse, Cuero, A. O. Watson, circa 1895. One of a distinctive genre of Texas buildings. "The dominant, central position in the town square and the imposing solidity of these structures seems to be a ubiquitous feature."—Edward Mok, FAIA, San Antonio.

Photo by W. D. Smith, Inc.

Texas and Pacific Railroad passenger station and office building, Fort Worth, Wyatt C. Hedrick, 1931. "An impressive bulwark structure at downtown's south edge."—Frank Welch, Midland.

Photo by Paul Hester



Rice Dryer, Cardiff, 1955, 1968.

Hyatt Regency Hotel, Houston, JVIII Architects (Koetter, Tharp, Cowell; Caudill Rowlett Scott; 3D/International), 1973.

Photo by Rick Patrick

Driskill Hotel, Austin, J. M. Preston & Son, 1886.

Photo by Julius Shulman

El Paso Civic Center, El Paso, Carroll, Daeuble, DuSang & Rand, and Garland & Hilles, 1974. "Regional multi-purpose design in the contemporary idiom."—Ed Carroll, FAIA, El Paso.

Photo by Jack Richburg

Photo by Messina Studios

LEFT: Temple Emanuel, Houston, MacKie & Kamrath, 1949. "One of the three Houston buildings of which 'the master' approved, designed by his faithful adherents."—Stephen Fox, Houston. RIGHT: Temple Emanu-El, Dallas, Howard Meyer and Max Sandfield, William Wurster consulting, 1957. "First major Dallas design achievement after WWII that stands well the test of time."—Frank Welch, Midland.

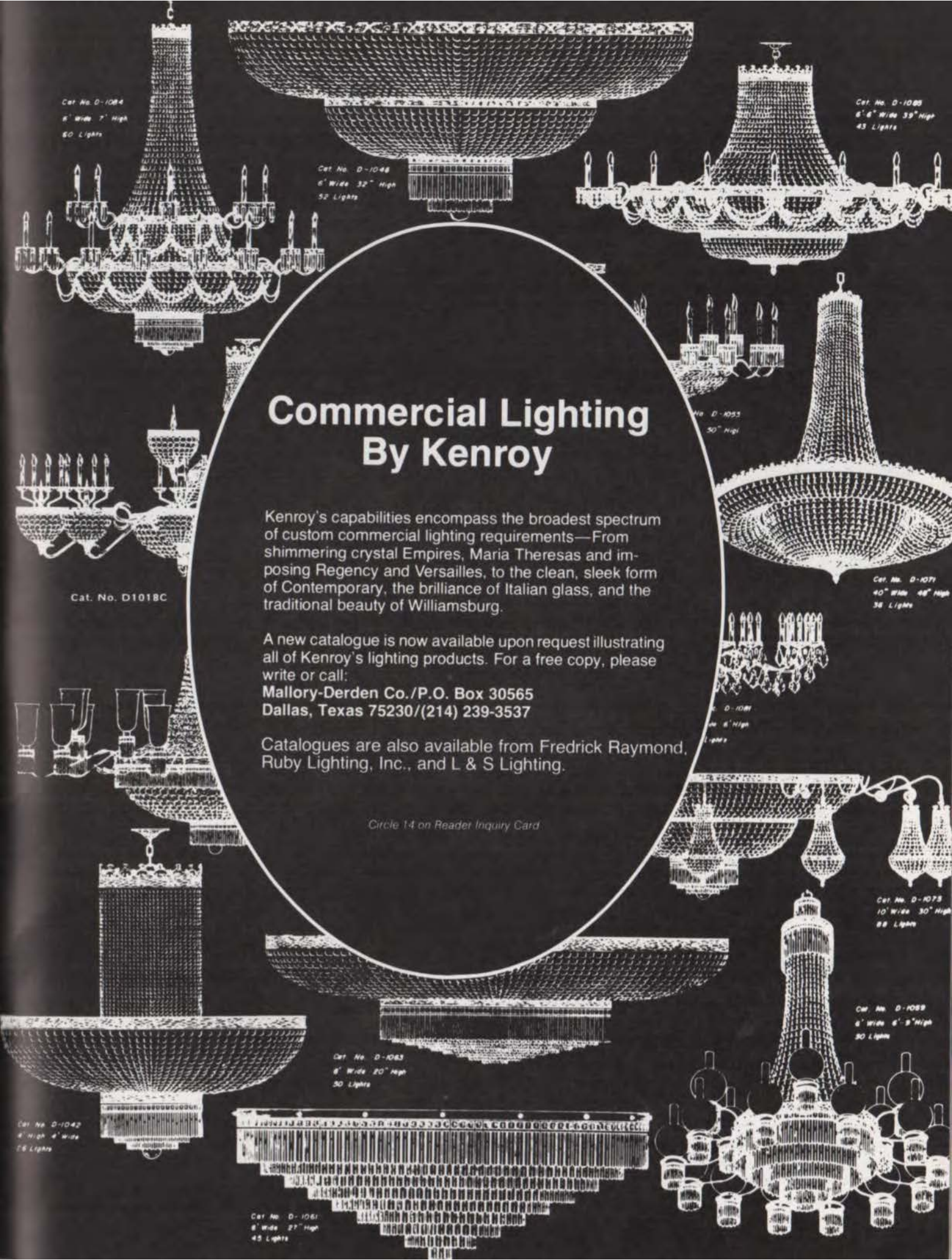
Photo by Phillip Poole Associates

"Old Red," University of Texas Medical Building, Galveston, Nicholas J. Clayton, 1889. "University of Texas Medical Branch's greatest building, when they stop to realize it. Classic Clayton."—Robert LeMond, Fort Worth.

Photo by Debbe Sharpe

Luckenbach General Store, Luckenbach. "The ultimate in 'Texas chic.'"—David Braden, FAIA, Dallas.

We wish to acknowledge the input of the following, who suggested projects to include in "Texas Portfolio": E. E. Beran, *Beran & Shelmire, Dallas;* Sinclair Black, *UT-Austin;* Harold Box, *FAIA, UT-Austin;* David Braden, *FAIA, Dahl/Braden/Chapman, Dallas; Edwin W. Carroll, FAIA, Carroll, DuSang & Rund, El Paso;* Bartlett Cocke, *Bartlett Cocke & Associates, San Antonio;* Jim Coote, *UT-Austin;* Jack Craycroft, *Craycroft-Lacy & Partners, Dallas;* Jim Foster, *Marmon & Mok, San Antonio;* Stephen Fox, *Houston;* Preston Geren, Jr., *FAIA, Geren Associates, Fort Worth;* Larry Good, *Thompson/Parkey Associates, Dallas;* Karl Kamrath, *FAIA, MacKie & Kamrath, Houston;* Paul Kennon, *FAIA, Caudill Rowlett Scott, Houston;* W. E. Kuykendall, *Kuykendall, McCombs & Associates, El Paso;* Robert LeMond, *LeMond Associates, Fort Worth;* Mort Levy, *Levy and Vane, Houston;* George Loving, *FAIA, Tittle, Luther, Loving, Abilene;* Graham B. Luhn, *Houston;* James J. McDonald, *Texas A&M, College Station;* John M. McGinty, *FAIA, The McGinty Partnership, Houston;* Jack Meek, *San Angelo;* Jim Meyer, *James H. Meyer & Associates, Richardson;* A. William Modrall, *KTC, Houston;* Edward Mok, *FAIA, Marmon & Mok, San Antonio;* Howard C. Parker, *FAIA, Harper, Kemp, Clutts and Parker, Dallas;* William E. Parrish, *San Antonio;* James Pfluger, *Pfluger-Polkinghorn, Austin;* Boone Powell, *Ford, Powell & Carson, San Antonio;* Danny Samuels, *Taft Architects, Houston;* James D. Tittle, *Tittle, Luther, Loving, Abilene;* Frank D. Welch, *Frank Welch Associates, Midland;* James E. White, *Texas Tech, Lubbock.*



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Stafford Bank and Opera House on the courthouse square, designed by Nicholas Clayton and built in 1886.

Photo by Pam Meadows

MAGNOLIA HOME

Pride and Preservation in a Small Texas Town

By Michael McCullar

The traveler nearing the town from the northwest on Highway 71 notices the live oaks multiply and thicken on the low hills, their branches draped with curly, gray strands of Spanish moss, with live-oak clumps like broccoli shading houses and weathered barns beside the roadway. Pine is scarce, belying the automatic assumption that east Texas is nothing but pine, or suggesting that, although you are 120 miles east of San Antonio, this is Texas, remember, and you have miles to go before you are really in East Texas. But stark-white plantation houses as well as moss on the tree limbs do suggest an old East Texas-Deep South connection, when cotton was king and the magnolia, mint-julep culture of the antebellum South was deep and pervasive. Onward, minutes after crossing the Colorado, the traveler is through the familiar trappings of a new small town—hamburger joints, supermarkets, gas-station complexes, most localized by design on the new-commercial periphery of town—and in no time is upon the town's old but vibrant heart, a courthouse square bordered by magnolias, turn-of-the-century storefronts and, further outward, an open-air museum inhabited by some 4,000 souls staunchly and somewhat creatively proud of their past.

Columbus, Texas, at the junction of Interstate 10 and Highway 71, long has been a strategic gas and lunch stop for travelers going to and from San Antonio, Houston and Austin. But it is now establishing itself as a place worth spending the weekend, a destination all its own. In a sense, a report on Columbus is an account of small-town Texas, where high school football games and livestock shows are social occasions, where people speak on the street, where folks still know their neighbors. But like Calvert, Granbury, Bastrop and a host of other small Texas towns with historical survey medallions at every turn, Columbus is especially rich in Texas history, and its residents savor it. The most tangible mile-markers of its past—the 19th-century homes and buildings that contained it—are still there, for the most part, good as new. Whether Columbus ever becomes a full-fledged "city" or not, its real wealth has been realized,

Photo by Larry Paul Fuller

RIGHT: "Raumonda," built in 1887, bought and restored by Buddy Rau and wife Laura Ann (Bottom) in 1965. Inside (BELOW) the classic Victorian home features pine floors beneath Victorian carpets, fireplaces with marble mantels and vintage furnishings.

Photo by Larry Paul Fuller

Photo by Pam Meadows

and turned to pretty good account.

Columbus' most recent claim to fame is its Magnolia Homes Tour, the third weekend in May set aside for bus- and carloads of "foreigners" to view some 50 officially designated historical landmarks in and around town, many of which are classic Victorian structures preserved with painstaking care and accuracy. Magnolia Homes Tour, Inc., a non-profit, state-chartered organization has been sponsoring and promoting the tour since the early 60s, after townspeople realized their wealth of authentic Victorian homes and buildings which, with a few coats of paint and a lot of tender loving care, finally could be restored and appreciated.

But Victorian architecture in Columbus represents—albeit magnificently—a mere flit in a long and revered span of Texas history. A foundation of family pride and a keen awareness of the region's past, going well beyond nostalgia, support not only the successful Magnolia Homes Tour but active chapters of the Daughters of the Republic of Texas (DRT), the United Daughters of the Confederacy (UDC) and the Daughters of the American Revolution (DAR). Many of the landmark homes date from before the Civil War and were simply embellished with Victorian gingerbread in the 1880s and '90s when local contractors "went wild" decorating the town with the signs of the times.

Columbus exudes the breath of the past, and understandably. Settled in 1823 as "Beason's Ferry" by some of the original members of the Stephen F. Austin colony (Texas' first Mexican-land-grant settlers), the town helped form in later years the spawning ground of Texas independence, with Victoria to the south, Gonzales and San Antonio to the west, Bastrop to the north and the San Jacinto battleground to the east, wherein the drama of Texas' last-ditch struggle for independence from Mexico was played out in 1836.

The town was named Columbus in 1835, the year the first call-to-arms went out in resistance to Mexico's demand that its upstart colonists behave obediently. Texans defied that demand, needless to say. Following the fall of the Alamo and the infamous Goliad massacre, Gen. Sam Houston's army retreated from Gonzales in March, 1836, with the Mexican army in hot pursuit. Both forces camped near the small settlement of Columbus, the Mexicans on the west bank of the Colorado, the Texans on the east. Outnumbered and ill-equipped, Houston's army burned Columbus to the ground to deprive the enemy of valuable shelter and ware, then withdrew to the San Jacinto plain, where the Texans surprised the Mexican army in late April and won the victory that won Texas.

Columbus folks are proud of their town's fateful role in that running battle, in spite of the fact that Sam Houston, in his strategic wisdom, razed the place as Sherman razed Atlanta. The ancestors of today's proudest residents, having fled with Houston's army in the mad scramble known as the "Runaway Scrape," returned to Columbus after San Jacinto to sift through the ashes and rebuild. By 1837, the town was platted and organized, if not completely reconstructed; the first district court was held under a magnificent live oak in town (its stump and dead limbs still stand as an historic landmark) with Judge Robert ("Three-Legged Willie") Williamson presiding with distinctive flourish, using the butt of his pistol as a gavel.

Today, some residents say, if you can't claim direct blood link to a character in that historic Texas drama, you're a foreigner. "You have to be born here, and it's nice to have three or four generations behind you," says Bernice Koliba, 70, long-time teacher, fifth-generation Columbusite, wife of former state representative Homer Koliba and co-curator of the Koliba Home Museum in Columbus. "Most of the people here are pretty proud of this place."

An indicator of Homer and Bernice Koliba's filial and communal pride is

Photo by Larry Paul Fuller

LEFT: Koliba Home Museum. Original structure was built in mid-1800s. BELOW: Homer and Bernice Koliba at home in Mr. Koliba's "legislative office."

Photo by Pam Meadows

their home, the Koliba Home Museum, a 15-room frame house built in the mid-1800s housing an eclectic collection of antiques and curios without equal, they claim—convincingly. The house originally was owned by Stephen Townsend, veteran of San Jacinto, Colorado County's first sheriff and Bernice Koliba's main ancestral link to Columbus and the DRT.

"I'm so proud of this town and this place and my ancestors," Mrs. Koliba says, "and I'm getting old and falling apart and I just wanted to leave something here for the future. Kids today can't imagine people actually using and living in these old things."

It's hard for any visitor to the museum to imagine anyone living in the house as it is today—which the Kolibas do with gusto, cooking their meals on an antique stove, living around their ever-expanding collection of Texas artifacts, ranging from "one of the most extensive collections of hand irons in existence" to milk bottles, farm implements and blacksmith tools. Hardly a square inch of wall space remains uncovered. Homer Koliba's "legislative office," an addition to the original structure, features a 360-degree montage of his 10-year political career—photographs of presidents, state diplomats, citations and certificates of honor and appreciation, old guns, lanterns, hand-crank telephones, the novel and souvenir mementos of a proud servant of The Republic.

The Kolibas have been collecting their curios for 20 years, something they always wanted to do before they both retired so they could have something to do when they did retire. "And it just kept growing and growing." But the Koliba Home Museum is no longer officially on the Magnolia Homes Tour, they say, in part because tour sponsors "didn't think it was in keeping with the tour's Victorian flavor." But the Kolibas think the tour should offer "a good many things so people can have a choice. A lot of people would like to see an Indian wigwam," Mrs. Koliba says. "And you don't hang chandeliers in an Indian wigwam." Although they belong to state and national museum associations, entitling them to the expert advice of museum planning consultants, they say they don't need it or want it. "This is a Koliba idea, and it's going to be run *a la* Koliba."

Although the Koliba Home Museum is no longer on the Homes Tour, it is still one of the 50 some-odd historical sites in town, and still one of the town's most unique attractions for "foreign" tourists. And economically revitalizing tourism, tour leaders are quick to admit, is the whole idea behind the Magnolia Homes Tour in the first place.

"It's the only thing we have that will place Columbus in a category other than that of any other little old town," says Laura Ann Rau, former city councilwoman, antique dealer and restoration specialist in her own right. "That's just what we had in mind—to develop this tour specifically for tourism," to bring in enough money, in other words, to keep the community restoration project —a labor of love—as self-sustaining as possible. In the process, the tourist dollar nudges the town's economy more securely into the black, and historical pride proves profitable.

Arthur J. Willrodt, local building designer, restoration specialist and one of the prime movers of the Homes Tour, says that in the late 50s as many as 40 percent of the downtown buildings in Columbus were vacant. "You couldn't get anybody to lease the space. The economy and the buildings were both deteriorating; there just wasn't anything moving." After realizing the town's vintage architectural wealth, Willrodt says, members of the "Live Oak Art Club" organized the first tour in 1961, cajoling various homeowners into opening their antique homes for a Saturday afternoon. Two hundred and eighty-six dollars were put into the bank, accolades poured in and the Magnolia Homes Tour was off and running. After a few more successful tours under its belt, the newly formed Magnolia Homes Tour, Inc.,

approached the local savings and loan.

"The common idea for development at that time," Willrodt says, "was to finance $10- and $15,000 little two-bedroom shotgun houses with asbestos siding. But we convinced financiers that those little houses would need repair in five years, while these older homes had weathered 30 or 40 years without so much as a coat of paint, and most were still structurally sound." Willrodt says owners of the old homes, proud of their heritage, simply couldn't afford to restore them without help. "We tried to show that in helping to save these old homes, they weren't just doing something for the heritage of the community, but they would also have a much better product—something that had already lasted 80 years—than the ones they were refinancing every five years."

Support—both moral and financial—came from other sources as well. Tour leaders attribute a large part of the program's success to the Texas Historical Commission, one of the most active in the country, and source of the tour's largest contribution—$115,000. Galveston restorationist Mary Moody Northen also has lent tangible as well as philosophical support, contributing $50,000 for the first phase of the Stafford Bank and Opera House restoration.

Although the community restoration project is necessarily a local effort, city government hasn't been able to contribute very much financially. But local officials have been cooperative, Willrodt says. "We have met no opposition." Although Columbus, like Houston, has no zoning ordinance, tour leaders are confident that the city's ordinance-passing powers can be marshalled in support of the Homes Tour if the antique ambience of the town is threatened by uncooperative developers.

"They recognize what it's doing for the town" Laura Ann Rau says. "They've helped us as much as they can. There have been no big battles, no desperate conflicts. We're all just trying to ease along and do the best we can with what we have."

There is money in Columbus, pockets of old wealth here and there. And there is industry, too. Sand and gravel quarries around town have been producing since the 30s, and marble and concrete manufacturing and construction companies are settled in and expanding. There's Holiday Inn in town now, bringing the combined total of available hotel and motel rooms to 205, most of which

Tait mansion, begun in 1856 by slaves of Dr. Charles Tait, planter, legislator, surgeon.

Photo by Larry Paul Fuller

are booked well in advance of the annual Homes Tour. New houses are being built west of town. And reports indicate that Columbus youth is returning home after bouts of city life in Houston, 72 miles away. "A good sign," townspeople say.

"I feel like we're growing as much as we could be," says Chamber of Commerce secretary Peggy Andress, a Columbus resident since 1959. "We've seen a trend of young people coming back. The Homes Tour gets larger every year. I don't see how anybody could have a negative attitude about it. I think it's been a big, big help to Columbus. Some people have the feeling that the Homes Tour doesn't help that much, but if it's not helping them, it's helping their neighbor down the block."

But some merchants in town—primarily grocers and clothiers—say the Homes Tour weekend is the "deadest of the year." As Bernice Koliba says, tourists don't come to Columbus to buy groceries, shoes or a suit of clothes, "they come to look."

Leon and Ruby Berger, proprietors of a small, independent grocery on the courthouse square since 1961, say that if anything, business slacks off during the Homes Tour weekend, "with so many people everywhere, cars blocking the street for our regular customers." But the town's notoriety helps business a little in the long run, they say, when tourists come back through during quieter times of the year, just to look around and see the old buildings being worked and lived in, not just on display. At times like that, the foreigner can watch Leon and Ruby Berger selling fresh, home-grown produce in their long, narrow, high-ceilinged grocery (built in 1898), slicing blocks of cheese, summer sausage and bacon to package and sell at the counter. And they deliver, too.

Berger's grocery is one of several well-preserved buildings around the courthouse. Across the street, at the corner of Spring and Milam, is the town's pride and joy, the Stafford Bank and Opera House, designed by Galveston architect Nicholas Clayton and built in 1886. Magnolia Homes Tour, Inc., bought the building in 1972 and is now in the process of restoring it to its Victorian splendor. The domed Courthouse itself, built in 1890, now is slated for restoration. And at the corner of Milam and Walnut, across the street from the 120-year-old Fehrenkamp Grocery, is the town's most predominant and somewhat incongruous link to the Space Age —the flat-topped, stucco white and tinted-glassed First State Bank.

What do the people think about it? Some think its a "modernistic monstrosity"; many others like it. Plopped down on the courthouse square, along with the colonial Savings and Loan and the renovated and restored Columbus State Bank, First State makes no token pretense of conformity. Some folks think it's a nice change of pace, adding a certain contemporary dimension to the town, as if to suggest there is room for the progressive in Columbus, that the town is not a Victorian vacuum.

"Beautiful, really nice," says Leon Berger, "much better than the old one. In the Columbus State, they used the old ceilings, see, and I never liked the old

Walter Fehrenkamp

Photo by Pam Meadows

ceilings. And they used the brick floors, and I never liked brick floors."

Bernice Koliba says she likes the new bank too, in part because "the people who work there are so friendly," and in part because it's nice to have a balance. "If you wanted to have Fehrenkamp's corner and have everything in keeping with that, that's all right. And if you want to modernize, that's all right too. I don't object to that. It's good to have a mixture."

And Walter Fehrenkamp, 86, doesn't care either way, really, although he has his doubts about both the structural stamina of the new and the comforts of the old. "The old buildings and the new buildings are all the same to me. But I don't think the new buildings will last as long as the old ones. Then, of course, some of us grew up in those old houses, with those high ceilings, the rooms hard to heat. There's no use looking at 'em again."

The old, and what there is of the new, seem to get along just fine in Columbus. There are enough people around who never lived in an old, hard-to-heat house, who do like to look at them again and again. And there are enough people who want to preserve the rich dignity of fine old architecture, hard to heat or not. It's a costly, painstaking task, of course, preserving a heritage board by board, house by house. But as Bernice Koliba said, picking her way through her antique kitchen and explaining the 19th-century process of home-making mayonnaise, "When you can say something's worth the effort, nothing tastes any better."

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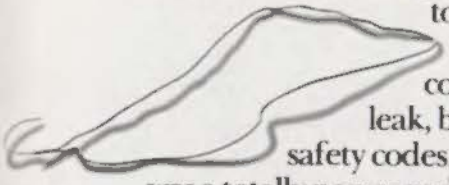

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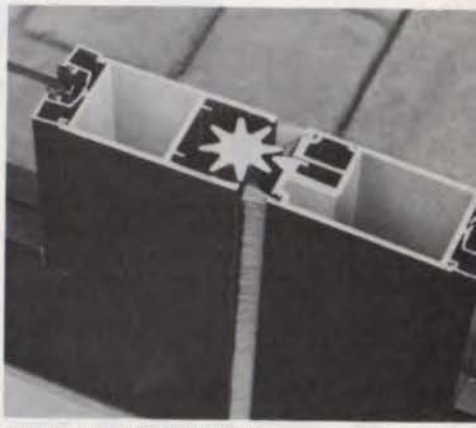

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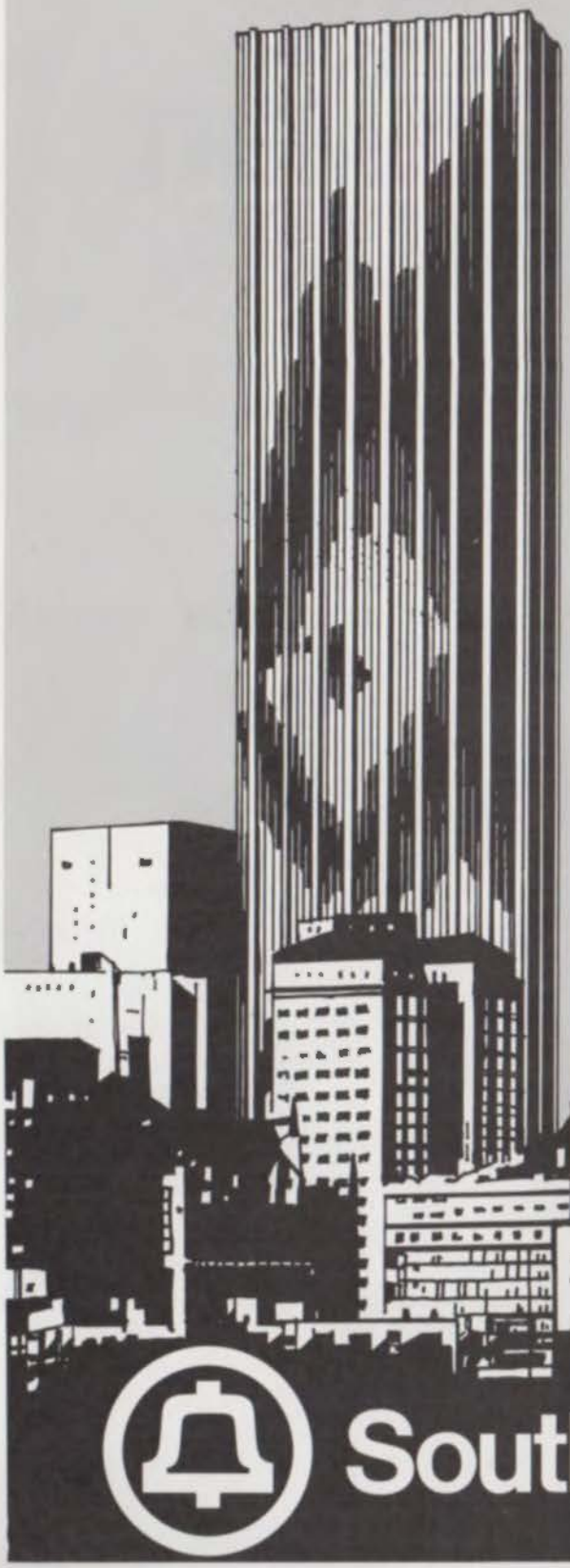

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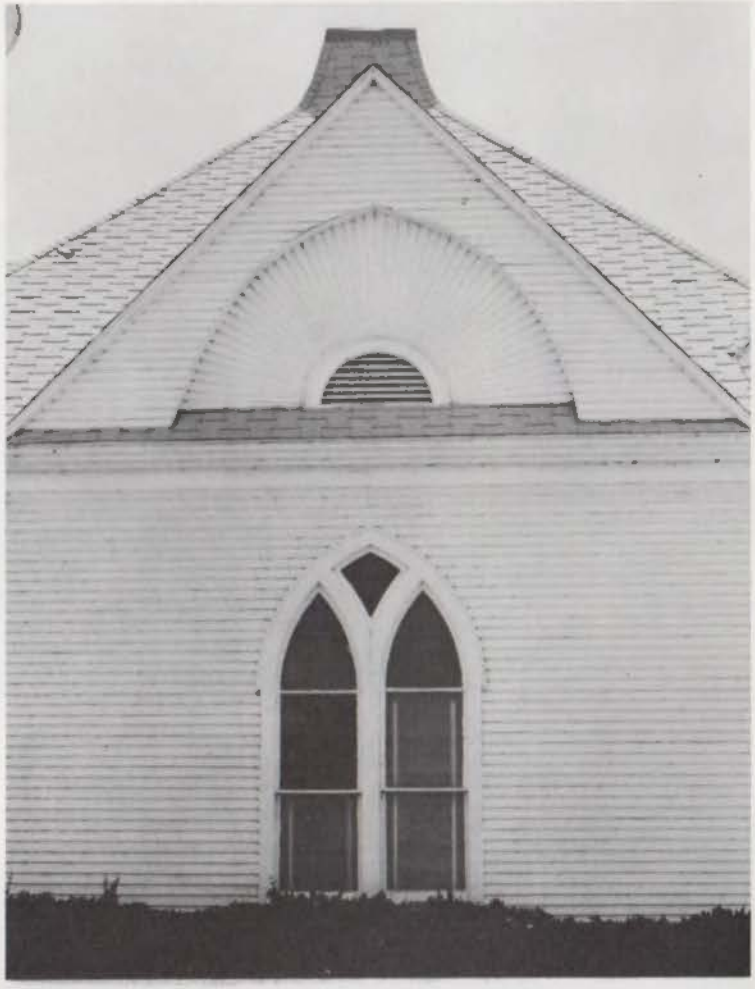
Rock Church of the St. Olaf Congregation near Cranfills Gap, built in 1886 by brothers Andrew, Christian and Ole Mickelson.

Small Churches on the Land

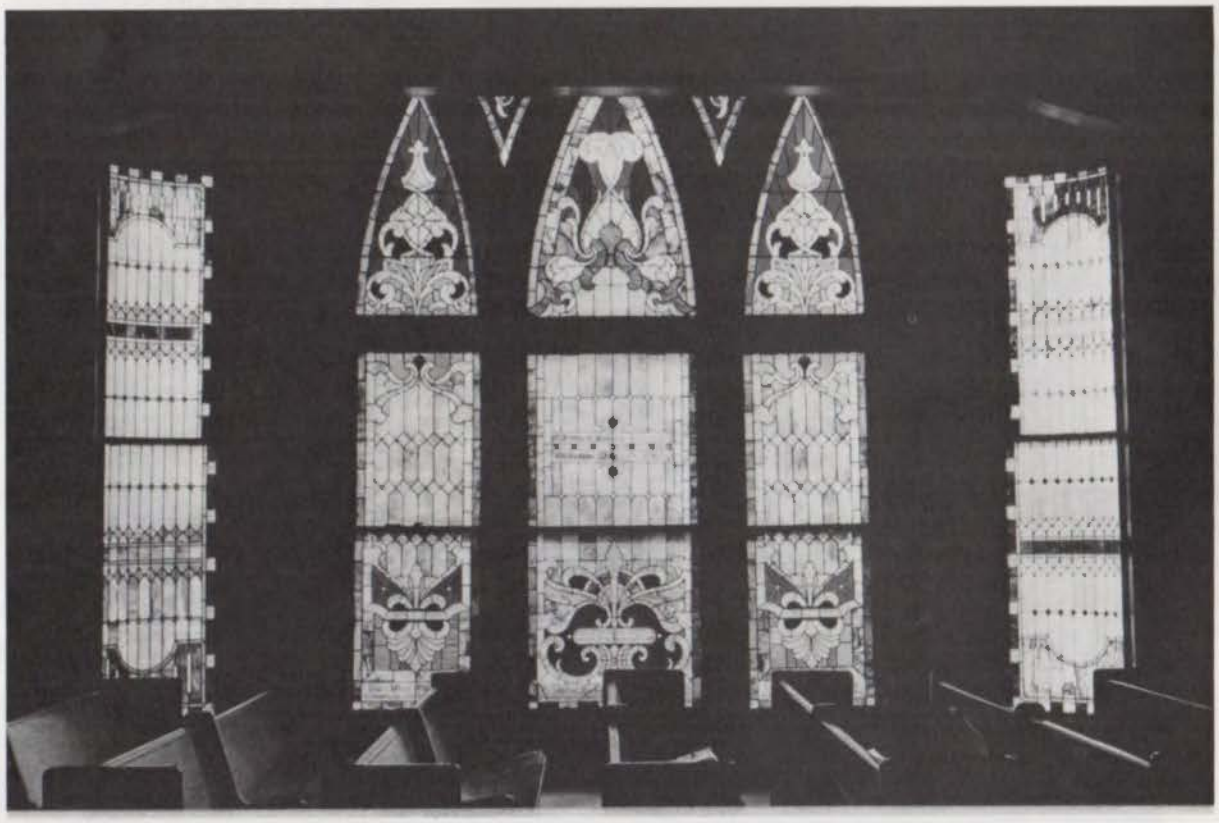
Text and Photographs by Margaret Culbertson

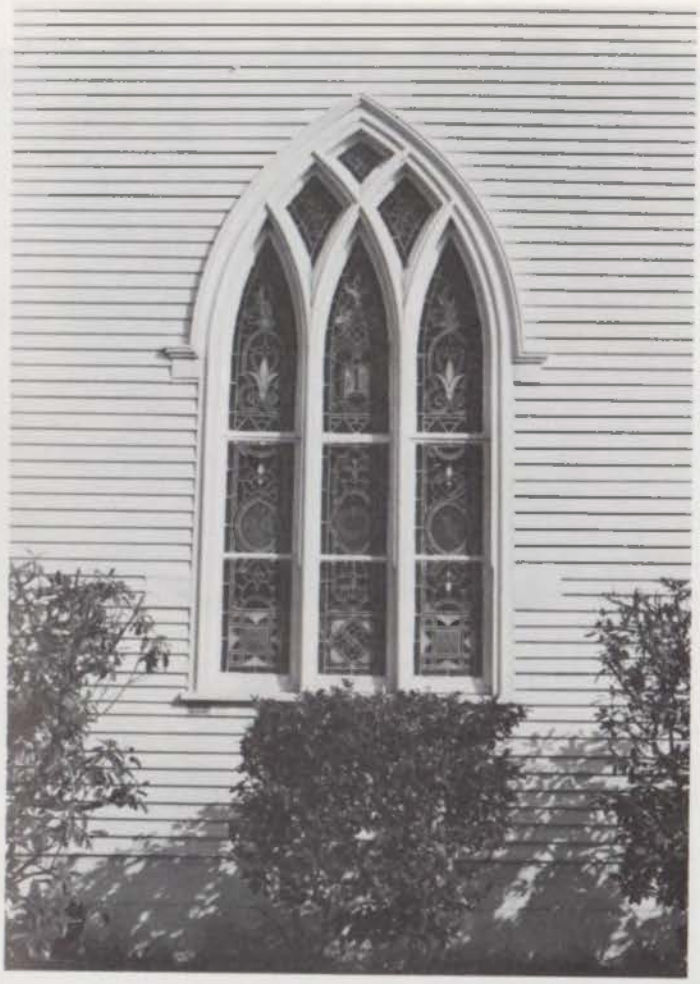
There is an incredible richness and diversity of design and invention in the small rural churches of Texas. Although the following examples were all built within a period of less than 50 years—1855 to 1900—they are anything but similar in style. The stark simplicity of pioneer churches, such as the Cumberland Presbyterian Church, forms a strong contrast to the more ornate churches as the First Presbyterian Church of Mexia, with its late-Victorian embellishments and delicate stained-glass windows. European elements of design brought to Texas by German and Norwegian immigrants can be found in such structures as the Bethlehem Lutheran Church of Round Top and the Rock Church near Cranfills Gap. Windows range from rectangular to round arched to single, double and triple lancet. These small Texas churches were built throughout the 19th century, reflecting the pioneer faith, stamina and style of settlers in a new land. And as the land and surnames have survived, so have many of the structures, limestone and clapboard alike. Such endurance says something of a sensitive hand for craftsmanship and a keen eye for design found commonly among people simply looking for permanence, a measure of prosperity and, when their search proved fruitful, a modest medium for thanksgiving.

Margaret Culbertson, a graduate of Rice University with a bachelor's degree in fine arts, has a master's degree in library sciences from Columbia University and is now the art and architecture librarian at the University of Houston.

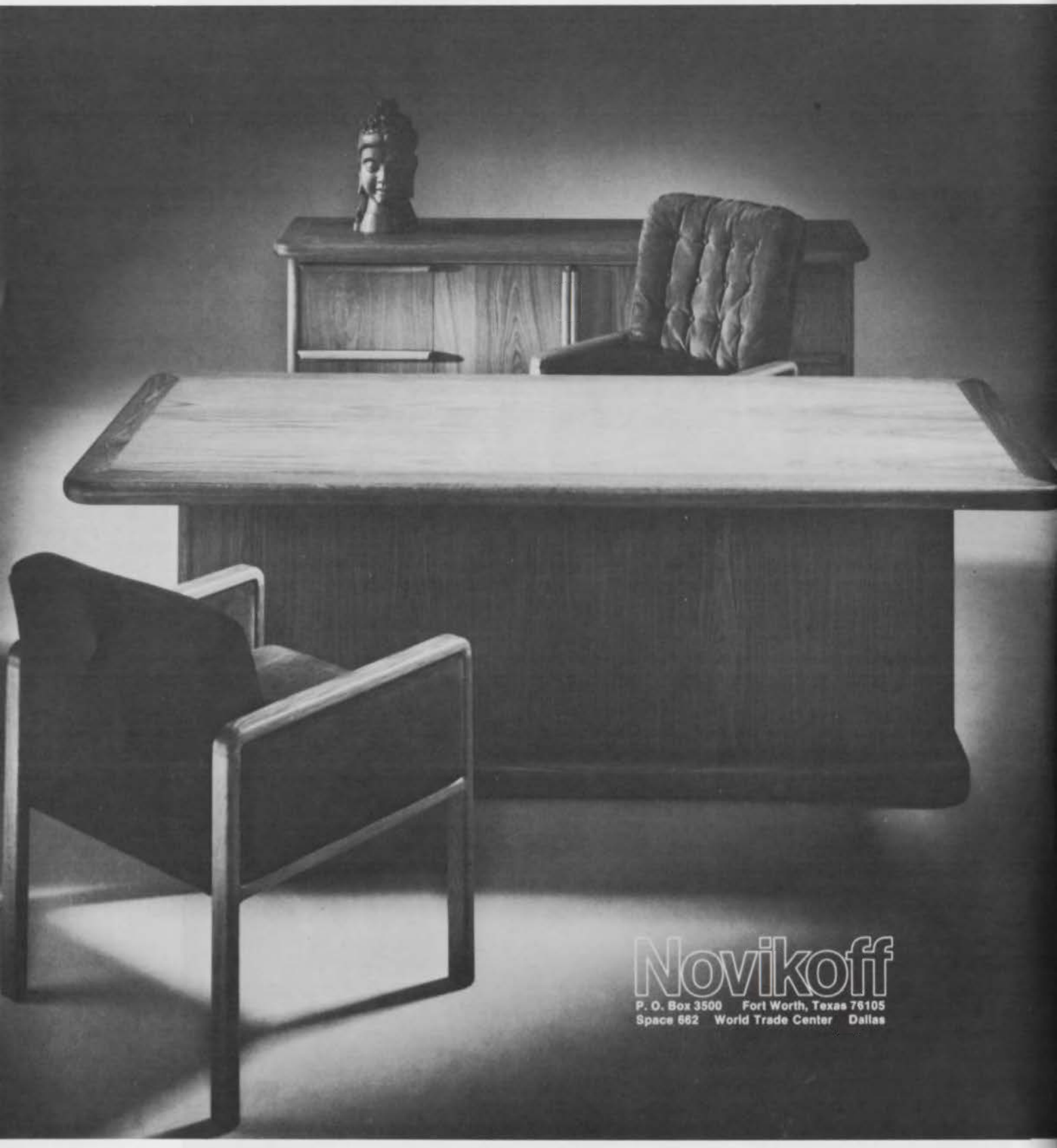


Interior of Christ Episcopal Church (ABOVE), San Augustine, designed by the Rev. R. R. Richardson and built in 1870 of simple vertical boarding with the door and arched transom the only openings on the facade. RIGHT: Palmer Baptist Church, Palmer, designed by Frank Schwartz and built by him and his brother, Jake, in 1900. The building originally was constructed as a square auditorium, then two shingled towers were added at opposite corners of the square and the hipped roof was brought to a peak with a third tower, which has since been removed. BELOW: Curved stained-glass windows of First Presbyterian Church in Mexia, designed by an imaginative—and unknown—architect of the late 1800s.





Triple lancet windows (LEFT) on west facade of Travis Street Methodist Church, La Grange, built in 1883. Hood molding above window contains upward surge of lancet arches and defines the curving upper portion of the window. BELOW: Native sandstone wall, two feet thick, of Bethlehem Lutheran Church, built by German settlers in Round Top in 1886. BELOW LEFT: Cumberland Presbyterian Church, Peoria, 1855. A descendant of the Greek Revival style, the church has few distinctive elements of design. The building is a simple rectangular frame with pitched roof and separate entrances for males and females.



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SOURCES:

Interior Market Centers in Texas

Dallas

The Dallas furniture market, held in January and July, now ranks on many scales as No. 1 in the United States. And in the showrooms serving the architect and interior designer, business goes on the year around, with sales often as good in the interim months as during the heavy market traffic. What started out as a regional market has long since become a national one and is gaining rapidly in international stature.

Geographic location and climate, both business and meteorological, have been significant factors in the success of the market. Dallas winters are relatively mild, and in comparison to cities on the east and west coasts, Dallas is centrally located and is accessible by direct flights from major cities in most parts of the country.

Still another contributor to the success of the Dallas market is the fact that the buildings and complexes themselves that house showrooms are concentrated in a conveniently located area in the city, readily accessible from the downtown business district, the Dallas-Fort Worth Regional Airport, Lovefield Airport and major highways.

And a large part of the market's success, of course, goes to Trammell Crow, developer of the Dallas Market Center, who took strategic advantage of the natural assets of location, climate and general economy.

The Dallas Market Center that now comprises the Decorative Center, Homefurnishings Mart, Trade Mart, Apparel Mart, Market Hall, and World Trade Center, started back in 1955 with the Decorative Center, one of the first such projects in the country. Prior to that time the Dallas showrooms serving interior designers were largely concentrated in the Fairmount Street area on the fringes of downtown and were housed in converted residences. The studios of many of the designers and architects were—and still are—located in the same area.

The site of the Decorative Center along Oak Lawn Avenue at Hi-Line Drive was then surrounded by wide open spaces. Only two buildings were constructed at the outset. They were clean-lined, single-story brick structures with glass window walls along the front and wide overhanging roofs protecting the walkways. Subsequent expansions, the last in 1973, increased the project to five buildings totaling 135,000 square feet. They are situated on three sides of a tree-shaded quadrangle with an internal driveway and parking space near the entrance of each showroom. Architect of the two original buildings was Jacob E. Anderson, and the expansions were designed by Harold A. Berry, who also designed the next two units of the Market Center—the Homefurnishings Mart and the Trade Mart. Today, the Decorative Center houses 28 showrooms.

The Homefurnishings Mart, a two-story, 437,000-square-foot building on Stemmons Freeway a short distance from the Decorative Center, was opened in 1957. It is devoted primarily to furniture sold through retail stores, and most of its showrooms are open only by appointment except during the two major furniture markets and two interim markets.

The five-story Trade Mart (approximately one million square feet), the second building on the Stemmons site, was opened in 1959. Its Grand Courtyard, four stories high, skylighted and spanned by bridges at each floor, is enhanced by a fountain at one end and a pool and gazebo at the other. In addition to homefurnishings, floorcoverings and accessories, it houses gifts, toys and housewares.

The World Trade Center, the largest and most recent of the Market Center buildings, was opened in the summer of 1974. The seven-story structure was designed by Dallas architects Beran & Shelmire to support an additional 13 floors. The first phase of expansion, already under way, will add seven floors, bringing total floor space to 2.8 million square feet.

PRECEDING PAGE: Edmund Kirk Associates showroom, Oak Lawn Plaza. RIGHT: Hall of Nations, World Trade Center. BELOW: Breuton Display, Decorative Center, Dallas.

Photo courtesy Dallas Market Center

The World Trade Center features a seven-story, naturally lighted atrium with two glass capsule elevators that carry buyers to the surrounding balconied floors. Live plants, trees, a pool and flags of many nations contribute to the open interior effect. The ground floor, housing consulates and travel services, among other things, is open to the public. The wholesale floors above are devoted to a variety of goods, with a predominance of home-furnishings on the second floor and contract furnishings on the sixth.

In 1971, with the Decorative Center long since filled and the World Trade Center yet to be built, firms seeking appropriate showroom space for designer- and architect-oriented lines had little choice. Recognizing this need, Vantage Companies, a major developer of business and industrial parks, acquired a ten-acre tract on Oak Lawn next door to the Decorative Center and built the Oak Lawn Plaza design complex. This project, designed by Robert W. Butler, Vantage's vice president for architecture, comprises seven buildings totaling 185,000 square feet. The single-story brick buildings face inward on a landscaped plaza with parking space at the door of each showroom. A perimeter service driveway gives access to delivery doors at the area of the showrooms.

This new complex attracted firms that previously had no showrooms in this market as well as local showrooms that wanted to expand. It now houses 36 showrooms, some manufacturer-owned and some representing a variety of furnishings lines. Some, such as Steelcase, Shelby Williams and Bollen & Associates, are strictly contract, some are exclusively or primarily residential, and some carry both residential and contract lines. The Oak Lawn Plaza management feels that all three categories of tenants have profited from the mix.

The newcomer to the Dallas market scene is Trinity Market Center, located at 1350 Manufacturing in the same general area as the other market buildings. This project, owned and developed by Jim Lake and designed by Jacob E. Anderson, comprises two buildings totaling 130,000 square feet. The first building was opened in October 1977 and is already fully leased. The second building, just completed, is being leased rapidly. Predominantly wholesale, this center houses showrooms of three different types—furniture, gifts, and fixtures and supplies for the apparel industry. Of those showrooms devoted to furniture, the two largest are Trinity International Galleries, specializing in imported reproductions of English, Italian and Oriental antiques, and Innovators, whose own Marion Emanual Ltd. line of custom acrylic tables and accent furniture shares showroom space with a selection of antique furniture and accessories.

The growth of the Dallas market that began in the '50s accelerated in the '60s and '70s, and there is no slowdown in sight. Interior products now available through Dallas showrooms are almost unlimited. In anticipation of increasing numbers of visiting buyers, Loews Anatole, a 1,001-room hotel with exhibit hall, theatre, ballrooms, tennis courts, two health clubs and six restaurants is rising in the heart of the market district. It is scheduled for completion by January 1979. Downtown, the Hyatt-Regency Dallas has just opened, another hotel is under construction and still another has just been announced. Obviously, there is no lack of confidence in the future.

Houston

By William Culbert

Approximately 80 years after the incorporation of the City of Houston, in the early 1920s, the city became exposed to the interior products market. The headquarters for this activity was the second floor sample rooms of the Rice Hotel.

Road salesmen, mostly from New York, brought sample collections from such firms as Stroheim & Romann, Lehman-Cornor, F. Schumacher, Johnson & Falkner, Arthur H. Lee(which we now know as Lee/Jofa), and Consolidated Trimming, along with about 14

LEFT: Knoll International showroom, Design Center, Houston. BELOW: Rice Hotel, circa 1930.

other firms, setting up their displays in the sample rooms for a week's showing twice a year. Only the interior designer and buyers were allowed to these showings. The retail clients were never permitted.

There were three large stores in Houston with a complete line of home furnishings: Waddell's, G. A. Stowers and Black Brothers. Each firm had from four to five interior designers on its staff. Aside from these stores there were six or eight independent interior designers who maintained shops and were for the most part stocking dealers for such lines as Baker Furniture, Hickory Chair and Kittinger. The furniture salesmen did then what they still do today, calling on each account individually, twice a year.

The 1920s and '30s were rather "wide open times" in the interior design business in the area, according to such long-time salesmen and designers as Tom Miller of Suniland Furniture Company, who has been designing in Houston for over fifty years, and Inez McHale and J. Herbert Doughlas, who also are still as actively involved in design today as they were in the early days. They say some of the big jobs at that time came from Galveston. Places such as the Hollywood and later the Balinese Room and the Galvez Hotel were some of the commercial work. Thousands of yards of fabric, carpeting and wallcoverings were installed in these public places as well as in the grand homes on the island. Even in those early days there was a definite feeling of expansion and growth.

The Second World War brought to a halt most manufacturing not directly linked to the war effort. Then 1947 and the "rush to buy" struck the country like a tidal wave. The interiors industry, along with architecture and interior design, saw a demand for merchandise for the home and office the likes of which had not been seen before.

In Texas, Dallas was the major city with showrooms for manufacturers and representatives, with road salesman still servicing the Houston area. The showrooms began opening in Houston in the late 1940s. F. Schumacher was one of the first, along with Tex Miller representing Ramsona, Victoria, Ferguson-Upright, Acquavella and Biscayne. Miller still represents these lines today. The same is true of Eloise Abbott, who was next to open, representing Brunschwig & Fils, Fortuny, V'Soske and Maria Kipp. Indeed, after 25 to 35 years in the Houston market, the manufacturer's name is synonymous with that of the representative.

Today there are approximately 49 showrooms "to the trade" in Houston. Eight are located in the Design Center, 3133 Buffalo Speedway, which also houses studio offices for designers as well as art galleries which are open to the retail public. In November 1974, the Decorative Center of Houston opened at 5120 Woodway with an additional 31 showrooms. The other showrooms are scattered throughout the Montrose area with several being operated out of large homes in an informal atmosphere. Two or three additional showrooms are located in the Galleria area. Until the heavy-traffic problems of the last two

years, it was not too great a problem to get around to several of the showrooms in a day's time. However, the city's greatest problem today is a problem common to all who live and work in Houston, that of getting from one place to another.

Plans for an international design community are now under way for Houston. It will offer manufacturers and representatives a complete marketing facility. Of equal importance, it will afford the architect and designer for the first time a more complete market at one location, with a strong emphasis on the contract market. With such large firms as S. I. Morris, 3D/International and Gensler & Associates, to name but a few, designing and building entire cities for the rest of the world from their Houston offices, it is not hard to see the enormous need for a well organized contract market. The specifications from these firms alone constitute some of the largest orders ever recorded in the history of the home furnishings industry. Indeed, the buying power of these firms is in itself industry.

It is hardly necessary to review the great economic growth which has taken place in Houston. Ada Louise Huxtable in a two part series in the *New York Times* last year spelled a lot of it out architecturally and economically, one of many writers from various fields who have written in-depth articles on Houston. When major banking interests in the state move their headquarters from Dallas to Houston, it is a clear indication of what these financial giants know for the future of the area. This switch in banking capitals took place approximately three and a half years ago and since that time some of the leading banking institutions of the world have been moving into the corporate skyline of Houston.

Dallas has long been the "only show in town," as far as interior product marketing was concerned. But as Emerson so aptly put it, "There are no armies or legions in the world whose forces can stop an idea whose time is now!" And Houston, apparently, is an idea whose time has come.

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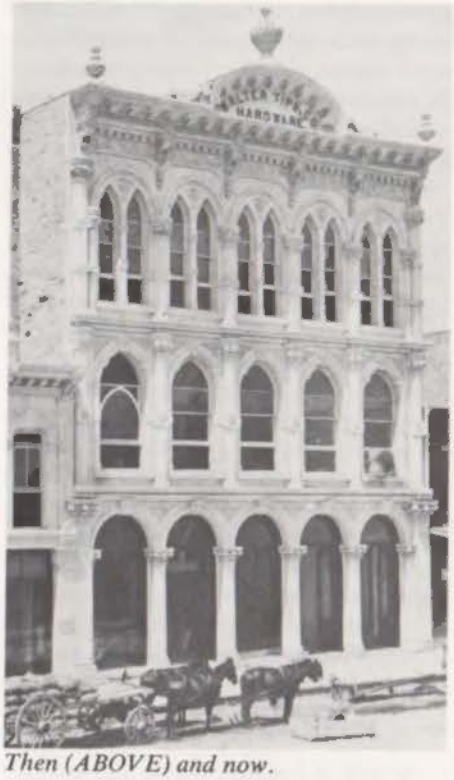


Then (ABOVE) and now.

TIPS BUILDING

A Style Unto Itself

By Daniel Wilson Randle

"For in one point of view Gothic is not only the best, but the only rational *architecture, as being that which can fit itself most easily to all services, vulgar or noble."*

The Stones of Venice (1851)

So wrote the noted English art critic John Ruskin whose companion piece to *The Stones of Venice, The Seven Lamps of Architecture,* is considered by art historian Kenneth Clark to be "a book which was, in the history of taste, perhaps the most influential ever published." Although Ruskin staunchly insisted that the books were only appreciations of Venetian Gothic, they had the effect of being proselytory upon a generation of mid-century architects whose stylistic vocabulary was wearing thin through monotony. The sweeping power of Ruskin's prose introduced into acceptance a new vein of forms and colors to be mined, and with a vigor characteristic of the age, architects substituted the main streets of scores of countries for the canals of the Veneto and raised their versions of palazzi in the new style. No less aware of public taste, Austin, Texas, stood as no exception, and like countless others, Walter Tips and his architect, Jasper Preston, were drawn into the wake of Ruskin's prose.

"Mammoth," the *Daily Statesman* labelled the new Walter Tips and Company building. Spreading over two city lots and standing nearly twice the height of most of its neighbors along Congress Avenue, the building's completion in June, 1877, marked an important point in the ascending career of Walter Tips, who as an immigrant, left fatherless at age nine, had risen to build a family hardware business into one of Austin's great commercial institutions. By the mid-1870s the store's burgeoning wholesale and retail trade demanded a new structure, and Tips engaged architect Jasper N. Preston to design it.

Middle aged and without a reputation in Texas, Preston had only recently arrived in the capital from his home in Lansing, Michigan, where he had left his family while trying to establish himself in the new city. The Tips Company commission justified the gamble of the move.

Preston's accepted design for Tips was a three-story, cut limestone facade of mixed style with adjoining walls of rubble. Now shorn of its original ground floor facade, the building is perceived as Gothic, but its original state was markedly different. In reality, the design was a sort of stylistic sandwich of Gothic between an enormous Victorian Italianate metal cornice with fan-shaped pediment and a Renaissance styled five-bay entrance facade. Juxtaposed between these classically inspired elements are the second and third stories which, the *Daily Statesman* noted in March, 1876,

Preston had designed in Venetian Gothic. The unfluted columns with foliated capitals and the strong horizontality of the string courses, in contrast to typical Gothic verticality, are distinctly Venetian and reflect the city's conservative absorption of Gothic into the classical tradition.

Those features notwithstanding, there is little about the upper floors for which Venice would claim patrimony. The second floor's shaftless arches do not spring from columns as they would in Venice and the distinctive carved bandings on columns and arches alike are not Venetian and, indeed, are not even Gothic traits.

The third story is likewise divergent from any Venetian model. Although the columns are used in a more orthodox manner, uncharacteristic tracery has been introduced into arches too flat for Venetian ones and without the distinctive cusping which is the most specific characteristic of Venetian secular Gothic. Even the column capitals are too rounded for Venetian examples.

In this catalog of the unconventional, one must note the omissions of what are some of the most archetypical Venetian Gothic elements. Notably absent are projecting porches and the visual relief of unornamented surface, but the total lack of color is the most strident departure from canons of the style. Ruskin's adoration of color was thoroughly absorbed by Victorian architects, examples of whose work were as close at hand to Preston as the polychrome voissoirs of the Lundberg Bakery, yet the architect ignored them. Ultimately, one is bound to ask why an architect of over a quarter century in practice would form a composition with such unusual characteristics and label it "Venetian Gothic."

Design by Patternbook

When Jasper Preston began his practice in the 1850s, architecture as a profession in the United States was poorly defined and unorganized. Virtually anyone desiring to could set up practice and assume the title "architect." With no registration laws and without even a single school of architecture in the country, education, such as it was, revolved around apprenticeships. In the absence of more formal training and physically removed from ancient models, it is understandable that architects of the era came to rely heavily upon pattern books and occasional periodicals. As few in the profession had the means or freedom to travel, these volumes served as the touchstone for the ideas of changing fashion. In addition, they provided the practitioner with a rough set of plans which could be adapted to the wishes of the client. Pieces of one plan might be incorporated into another to suit the wishes of a prospective owner or the ideas of the architect. Clearly Jasper Preston was no foreigner to the system.

Few pattern books published before 1875 dealt with the relatively prosaic subject of storefronts. Instead, their authors concentrated on the houses, churches and minor public buildings which constituted the staple of the journeyman architect-builder. If patternbook storefront designs were unusual, then those in Venetian Gothic were rare indeed, and none are similar to the highly individualistic interpretation of the Tips Building—with a single, notable exception.

Influence and Confluence

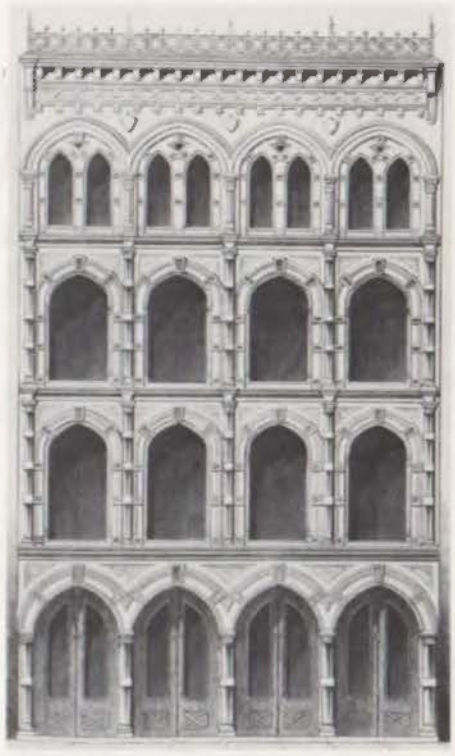
With a successful practice and several well received pattern books to his credit, Samuel Sloan of Philadelphia began in 1868 the *Architectural Review and Builder's Journal*. Although the magazine did not survive through its third year, it printed a design by Sloan in September, 1868, which appears to have provided Jasper Preston with his idea of Venetian Gothic.

There are obvious differences in the designs, but it should be remembered that the ground floor facade and cornice of the Tips Building are not Gothic in derivation, but rather are reasonably orthodox examples of High Victorian Italianate, a style founded on more classical sources. What we are then left with is a consideration of the remarkably similar upper two floors of the designs. Although the scale and massing differ for reasons to be suggested later, the composition of the parts, their relationship and detail, are virtually identical. Every noted divergence and omission from the basic elements of Venetian Gothic are present here. Most obvious are the use of the columns and the numerous bandings.

Also of note is the journal's recommendation of a building stone in "the lightest shades possible." Although it is in contradiction to the generous Venetian use of color, Preston picked up the cue and employed a uniform limestone.

Beyond even the design itself, the influence of Sloan might be gathered from

Venetian Gothic by Sloan



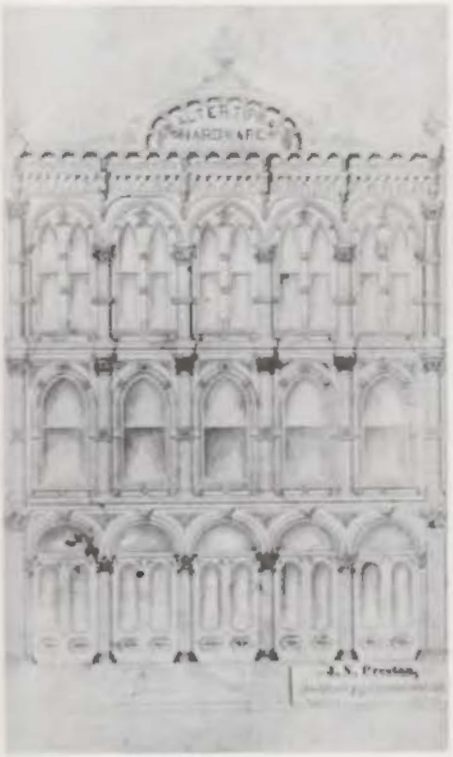
his recommendation of this "First Class Elevation" for "a large wholesale business, or retailing . . . more costly goods." The Tips Company filled the bill on both counts.

Finally, there is nothing in Preston's other known designs, such as the Driskill Hotel, the Tillotson Institute, and the Bell County Courthouse, that suggests the architect had any aesthetic commitment to Gothic. In fact, shortly after the design of the Tips Building, Preston designed the Hannig Building in Austin in conventional Victorian Italianate.

While the integration of widely differing styles of architecture in a single building was not uncommon during the Victorian period, seldom are styles integrated as convincingly into a unified whole as in the Tips Building. To suggest that Preston was a mere copyist would be to render both him and a distinctly unique building a disservice. In adapting Sloan's plan, Preston handled a great deal of material—both stylistically and physically —with sensitivity.

For instance, although the choice of a classical first floor facade may initially seem whimsical, it appears Preston may have selected it to harmonize with the *old* Tips building which adjoins the new structure on the south side. Unlike their neighbors, both buildings have deep exaggerated cornices with pediments and roof ornaments, and the repetition of Corinthian columns on the new build-

Venetian Gothic by Preston



ing at an almost identical height and rhythm further serves to unify the two structures.

Of course, the most difficult unity to achieve was with the disparate stylistic elements within the facade itself. Here again Preston moved with a deft hand. The formal treatment of the bandings, the omission of tracery and the carrying of the columns to full height all help to integrate the second floor with the one below. The more clearly Gothic third floor makes a notable departure from Sloan's plan by running the end columns to full height. Although structurally fictitious, they give visual support to the oversized cornice. At the same time, when linked with the corresponding members on the second floor and the pilasters of the first, a vertical emphasis is introduced to counter the horizontal layering.

Preston's hand can be seen blending details as well. Cornice brackets dip down between the arches as unifying ornamentation festooned with grapes, a motif which appeared on the capitals of the story below. An interesting editing of Sloan is the substitution of a stump of Gothic tracery for the formal banding in the bottom center of the third story window traceries. Apparently, that is Preston's recognition that Gothic tracery should not be flat, even if he felt wedded to Sloan's pattern.

At the time of its erection, the scale of the Tips Building was as notable as its style. The double frontage and exaggerated vertical scale that so set it apart have strong functional overtones. The company's dealings on both a wholesale and retail level with hardware and machinery necessitated the broad open interior areas that Preston was able to supply by employing a row of cast iron columns along the center of the first floor and corresponding wood ones on the level above. The third floor, occupied by Walter Tips' chapter of the Masonic order, was roofed without columns by a wooden truss which had nonstructural spandrels added, then was plastered over to give the appearance of a vault.

The jump in vertical scale is likewise a sensible alteration of Sloan's northern scheme to the Texas climate where cooling rather than heating is the central concern. The generous ceiling heights and double hung windows are not only an important concession to comfort, but also allowed the interior to be flooded with natural light in a period when artifical light was neither very safe nor effective.

Predictable Changes

Since its completion in 1877, Walter Tips' commercial monument has endured all the vicissitudes one might sadly expect of a Victorian urban building. Early on, the Tips Company replaced all but one set of entrance doors with plate glass, and since that time the rocky round of alteration has mostly been downward. The roof's urns and the scrolls buttressing the pediment had disappeared by the time a dime store moved in during the '20s. Of the opinion that a Renaissance gesture was less commercially appealing than a storefront, the dime store pulled down the Corinthian orders and infilled with steel and glass. Successive clients who sensed that the world trafficked more in fashion than taste covered up the second floor's arched windows with stucco and advertisements. Only the third story windows remained to peek out from beneath the cornice like the weary eyes of an old face with a garish cosmetic mask drawn over it. Ironically, the succeeding client had become a wig shop. The old building deserves a better fate. It is a unique representative of a Victorian genre that, while defying categorization, nonetheless possesses great style.

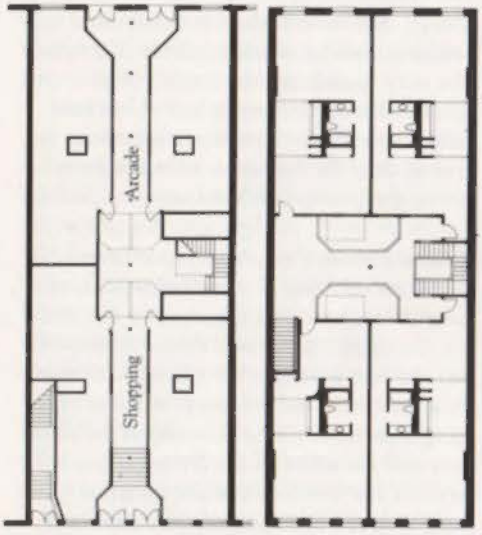
"I would endeavour to trace the lines of this image before it be forever lost, and to record, as far as I may, the warning which seems to me to be uttered by every one of the fast-gaining waves, that beat like passing bells, against the *Stones Of Venice*." So Ruskin wrote in impassioned prose to preserve that which he cherished, and in so doing set into motion a chain of events which lead to one of Austin's most unique, and now endangered, monuments.

Recognizing that breakers come in forms other than waves, the Heritage Society of Austin has purchased the Tips Building and has restored to view that which was covered up by a less appreciative owner. A new client is earnestly being sought to restore the first floor to its former dignity, and to fill up the cavernous upper floors whose sole occupant now is the bright sunshine which cascades in on the whitewashed limestone walls and worn floors where the goods and machinery that helped build the commerce of Texas were once stored, and where Masons acted out lavish rituals by candelight. Up there, the only sounds are the cooing of pigeons who nestle among leafed capitals and preen themselves beneath arches, just as they do thousands of miles away along the piazzas of Venice.

Editor's Note: *The preceding article was the winning essay in a statewide student award competition sponsored by the Austin Heritage Society and* Texas Architect *for the best essay on historic architecture in Austin or Travis County. A panel of judges consisting of a restoration architect and members of the Heritage Society and the* Texas Architect *editorial staff selected the essay for its editorial quality, accuracy, originality and the extent to which its author established the historical and architectural significance of the subject treated. The winning author, Daniel Wilson Randle, received a $500 cash prize from the Heritage Society, which plans to make the contest an annual program.*

Daniel Wilson Randle received his bachelor's degree in architecture from the University of the South in Sewanee, Tenn. He has done graduate work at Princeton and is now a graduate student in architecture at The University of Texas at Austin.

Honor Award
Texas
Architecture
1977

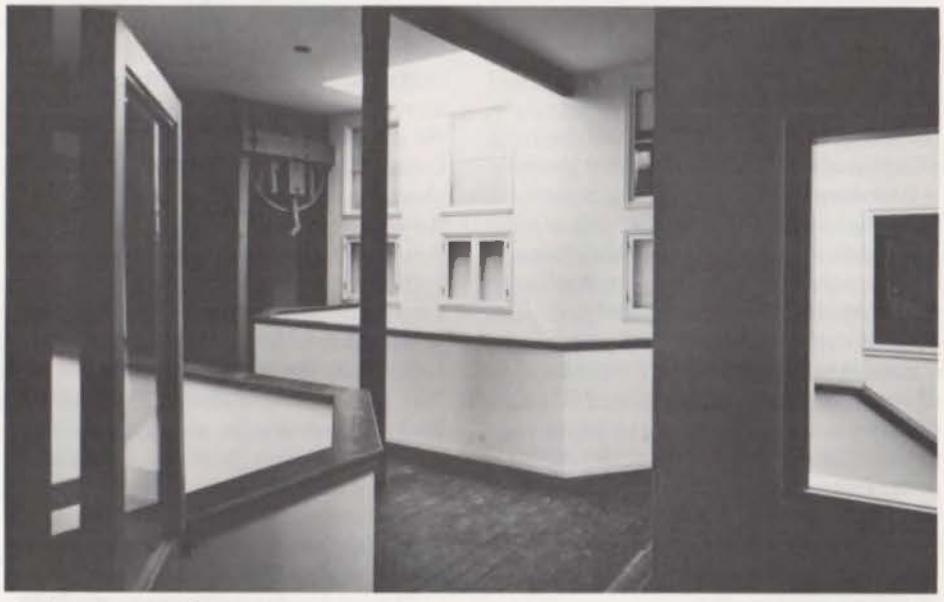


LEFT: First-floor plan; second and third.

Note: *TSA's 1977 design awards competition yielded three First Honor Awards, five Honor Awards and eight Awards of Merit, projects which will be featured in* Texas Architect *throughout the year.*

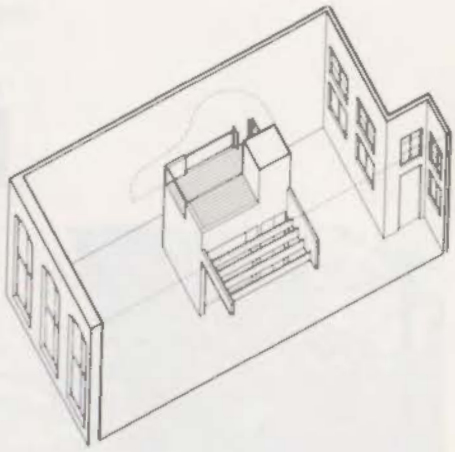
Photos by Rob Muir

Strand-side facade, with all original ironwork restored.



Atrium at upper level.

BELOW: Apartment living room. BELOW RIGHT: Drawing of typical apartment.



New Life on the Strand

As part of the notable Strand Historic District in Galveston, The Rosenberg Building project by Houston's Taft Architects is a mutually enhancing blend of old and new. Building owner and Galveston contractor Robert L. K. Lynch's idea was to have the 108-year-old, three-story loft warehouse renovated to provide space for a shopping arcade on the ground floor and apartments on the second and third floors. In doing so, the architects wanted to preserve as much of the original character of the spacious open floors as possible while accommodating the uniquely contemporary interior needs of the program.

Throughout the renovation process, many of the original artifacts of the old warehouse were incorporated into the new interior design. Extra stair spindles were used in the design of new handrails. Wood from an old storage platform became the decking on apartment sleeping lofts and was used for joists to define the kitchen areas. High, multi-pane windows for the atrium were taken from old partitioning within the building itself.

In blending the old with the new, the ground floor shopping area was organized into a linear arcade connecting the Strand with a tile-paved shopping alley. The arcade opens into a three-story atrium that provides light for interior spaces and creates a second access stair location. Heavy timber floor framing was left in place to emphasize a vertical layering of space. To avoid lowering any ceilings, four vertical cores were positioned to provide all service distribution to the three floors. On the upper floors each core expands to contain a kitchen, bathroom and closet, defining by its position the spaces of a one bedroom apartment with a sleeping loft. The core also contains heating and air conditioning units, supplying conditioned air to each space without the use of duct runs.

Ceiling joists in the atrium and above the apartment sleeping lofts are exposed. The space above the apartment joists, called "the cloud," contains a marquis of blue-filament light bulbs which can be controlled to allow lighting levels from a soft glow to a bright illumination. Access to the roof is achieved by means of a ladder through "the cloud," leading to a combination skylight-hatch cover.

The project approach to adaptive reuse of the Rosenberg Building was not an attempt to recreate a museum from the past piece by piece, architects say, "but to breathe new life into an old structure, to give it meaning in today's world."

Apartment core with sleeping loft and "cloud."

Architects: *Taft Architects, Houston*
Engineer: *Nat Krahl and Associates, Houston*
General Contractor: *Robert L. K. Lynch, Galveston*
Construction Management: *Gauthier Company, Galveston*

No Place Like Home

Photos by Chris Axe

Architects: *Emery Young Associates, Fort Worth*
Structural Engineer: *Dan P. Ray, Fort Worth*
Interior Designer: *James Foy, Fort Worth*
Contractor: *Russell A. Gill, Weatherford*

Library.

Wanting more room, but unwilling just to pick up and move into a larger house, interior designer James Foy and family of Fort Worth retained the Fort Worth firm Emery Young Associates to enlarge and modify their house where it sat—in the shade of a tree-covered, triangular-shaped lot with a creek running parallel and close to the rear of the house.

The design problem was sizeable: how to add more space to the house without plopping on a second story, since the triangular shape of the lot and the location of the creek left only the point of the triangle and creek as possible areas for expansion. Another "given" was that no trees be removed in the design process.

Within these restrictions, requirements included providing a new master bedroom with separate baths and dressing areas, creating another boy's bedroom and bath, reworking the kitchen and providing a two-car garage with ample storage space.

Architects decided to bridge the new master bedroom over the creek, with Mrs. Foy's bath and dressing room located at the end of the bridge to serve as a sound buffer against the street running along the rear property line.

The boy's bedroom, bath and garage addition was located toward the triangular point of the lot. Though not the most functional location for the garage, it was the only area with enough space for maneuvering the family cars.

The kitchen was relocated to the playroom area of the existing house, while the old kitchen was reformed into a laundry area.

Where the existing structure is joined with the new bridge wing, architects added a "light monitor" extending five feet above the roof level. The shingled, chimney-like extension the width of the new wing allows light to enter the in-

Award of Merit
Texas
Architecture
1977

LEFT TO RIGHT: Emery Young, partner in charge; James Emmrich, partner; Ken Smith, project captain.

Living room with light monitor.

terior from the east, with shadows from a nearby willow tree playing across the walls of the monitor in continuously changing patterns. A similar light monitor was added at the end of the living-dining area.

Seen as a whole from the vantage point of the street, the original house appeared low and squat, since the lot sloped downward from the street, making the top of the flat roof its predominant feature. To add some height to the house, architects removed overhangs (surrounding trees provided enough shade from the sun) and added a parapet to the roof. The light monitors also provided vertical emphasis.

Finally, to unify the new sculptural form of the house, designers added cedar shingles to all exterior wall surfaces, leaving them to weather naturally.

View toward living room and "bridge" wing from lower deck.

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New Texas Fellows

Paul A. Kennon, Jr.

Nathaniel Key Kolb, Jr.

Theodore S. Maffitt, Jr.

Eugene Werlin

Four Texas architects were among 65 AIA members nationwide elected to the Institute's College of Fellows this year, with formal investiture to take place May 21 at the AIA national convention in Dallas.

Fellowship is a lifetime honor bestowed for outstanding contributions to the architectural profession. Aside from the Gold Medal—which may be awarded each year to one architect from any part of the world—AIA Fellowship is the Institute's highest honor. All AIA Fellows may use the initials FAIA after their names, symbolizing the high esteem in which they are held by the profession.

With the following brief sketches of their careers, Texas Architect *recognizes and pays tribute to these TSA members who over the years have accomplished so much for themselves, their profession and for those who have beheld their work.*

Paul A. Kennon, Jr.
Caudill Rowlett Scott
Houston

Paul A. Kennon, Jr., president of Caudill Rowlett Scott, has been with the Houston firm for more than ten years, five of which were spent as director of the firm's Los Angeles office. During that time, Kennon became one of the Los Angeles "Silvers," a group noted for its innovative solutions to the design problems posed by ever-changing times. His pacesetting designs include the Desert Samaritan Hospital in Mesa, Arizona, known as a prime example of contemporary medical planning; the Alumni and Development Center at the University of California-Los Angeles, recognized for its urban design and aesthetic contributions to the campus; and the Fodrea School in Columbus, Indiana, considered an innovation in the "open plan" concept.

Much of Kennon's experience in innovative design was gained during a seven-and-a-half-year stint as lead designer with the office of architect Eero Saarinen, prior to joining CRS. He also was the Ford Foundation advisor to the Chilean government from 1964 to 1966 in the community facilities design program.

Kennon's academic experience includes a bachelor's degree in architecture from Texas A&M University, a master of architecture from the Cranbrook Academy of Art, Bloomfield Hills, Michigan, and participation in the Harvard University Graduate School of Business Administration's Advanced Management Program. Before joining CRS, he also was associate director of the School of Architecture at Rice University in Houston.

Current CRS projects in Houston of which Kennon is leading the design effort include the IBM Headquarters Building and the Houstonian Convention/Office/Fitness Center. Past projects in Texas which he directed include Brazosport College in Lake Jackson and First Hutchings Sealy National Bank in Galveston.

Nathaniel Key Kolb, Jr.
Omniplan Architects
Dallas

Nathaniel Key Kolb, Jr., principal and vice president of Omniplan, has been with the Dallas firm since 1963. During much of that time, he has taken a tirelessly active interest in the urban vitality of Dallas, serving on a number of city planning committees and task forces, including the Chamber of Commerce's Urban Affairs Committee, the city's Urban Design Task Force, Environmental Quality Committee, Landmark Survey Task Force, Historic Landmark Committee, Main Street Task Force and the Neighborhood Conservation Alliance.

Kolb's professional affiliations have been no less active than his civic ones. Currently president-elect of the AIA Dallas chapter, Kolb has previously served as chapter secretary and commissioner. And in 1971 he served as chairman of TSA's Practitioners Business Development Committee.

A native of Sherman, Kolb received his bachelor's degree in architecture from Texas A&M University in 1957. From 1957 to 1959 he served as Director of Program for Basic Studies in

Architecture at A&M. While attending graduate school at the University of Pennsylvania, and for awhile after receiving his master's degree in architecture in 1960, Kolb worked for Philadelphia architect Vincent G. Kling. From 1961 to 1963, prior to joining Omniplan, he was adjunct assistant professor of architecture, assistant to the dean in the master's degree program, coordinator of the Special One Main Place project at Columbia University and worked for architect William B. Tabler in New York City.

Texas projects of which Kolb was either sole or primary designer include the Northcross Shopping Center in Austin, winner of an AIA Dallas Chapter Merit Award in 1976, and the Medical Arts Clinic addition in Corsicana, winner of an AIA Dallas Chapter Honor Award in 1974.

Theodore S. Maffitt, Jr.
Theodore S. Maffitt, Architect
Palestine

A lifelong resident of Palestine, Theodore S. Maffitt, Jr., continued in 1948 the practice established by his father, Theodore S. Maffitt, Sr., and still works in his father's original office, in a building constructed in 1890 by his grandfather, contractor Stuart Maffitt.

The junior Maffitt returned to Palestine in 1948 to take over the reigns of the family practice following graduation from Texas A&M University, where he was honored as a Distinguished Student. He studied architecture at A&M on the G.I. Bill, after four years of service with the U.S. Army in World War II, during which time he rose in rank from private to infantry captain, receiving several combat decorations in the process.

Among Maffitt's architectural projects over the years have been the Anderson County Hospital, Palestine High School, the Tucker Royall residence and the continuing renovation of the Anderson County courthouse.

Maffitt has been active in the Texas Society of Architects (TSA), having held several offices, including that of president in 1976. He also served as president and in other major offices of TSA's Northeast Texas chapter and throughout his career has been active on committees at the local, state and national levels.

He served on the Texas Board of Architectural Examiners from 1969 to 1974, and as chairman of the board in 1971. At the national level, he has been a member of the National Council of Architectural Registration Boards (NCARB) and was on the NCARB Examination Committee from 1973 to 1975.

Also active in local civic affairs, Maffitt is past president of the American Cancer Society, the Anderson County United Fund and the Palestine Lion's Club, and is an elder in the First Christian Church where he has taught Sunday school for 29 years.

Eugene Werlin
Eugene Werlin & Associates
Houston

Principal of Eugene Werlin & Associates, one of the oldest architectural firms in Houston still practicing under its founding name, Eugene Werlin has been on the ground floor in the development of architecture in Texas as a licensed, organized profession.

After graduating from Rice University in 1927, Werlin worked for four years in several architects' offices in Houston. Then in 1931, along with countless other young Americans, Werlin found himself unemployed. Figuring the best way to insure steady employment was to employ himself, Werlin opened his own office. Times were rough, however, and he often had to depend upon clients for office space. Then in 1935, Werlin joined the American Institute of Architects (AIA), and in the following years was to take an active role in the development of the profession in the state, campaigning for an architect's registration law (enacted in 1937), helping organize the Texas Society of Architects (TSA) in 1939 and serving in a host of organizational capacities, including TSA vice president, Houston chapter president and member of the national committee of the AIA and Associated General Contractors (AIA/AGC).

Werlin's venerable Houston practice has encompassed residential, commercial and institutional work. Projects include the Miller Outdoor Theater, Warwick Hotel, Mecom Fountain, Houston's Municipal Courts Building, Sakowitz Post Oak Store and some 40 homes in Houston's River Oaks area.

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The John and Willette Clark residence in Austin, Tex., was custom built by designer/ builder Ray Brown. Brown refers to the house as an "Austin 1978" or a "boots 'n' jeans" house. Brown believes that residential design should follow the lifestyles of today and not reflect pre-conceived notions of how a house should be built.

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Projects in Progress

'Plaza of Americas' Planned for Dallas

"Plaza of the Americas," a $100 million, multi-use complex featuring two 25-story office towers and a 15-story hotel to be operated in the "European tradition" by a London firm, has been planned for a 5½ acre site in downtown Dallas.

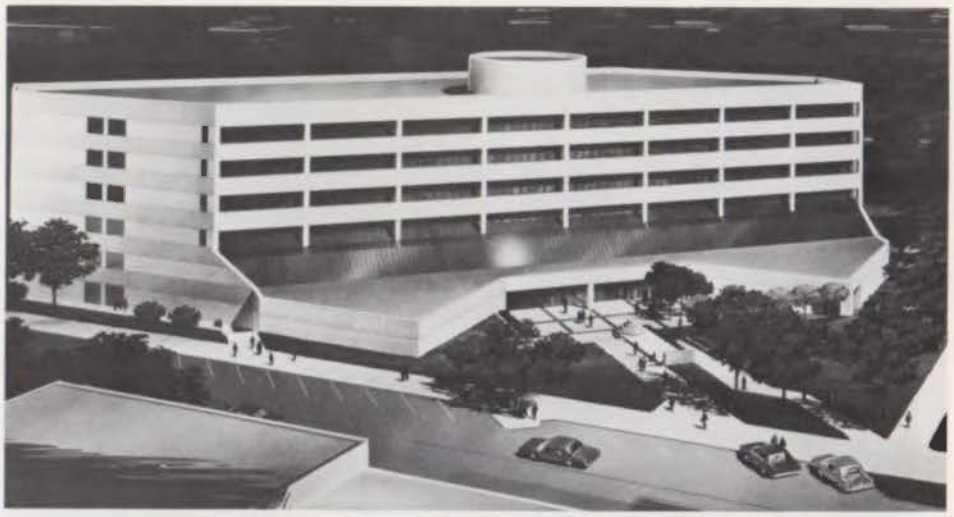
The two million square-foot complex, designed by **Harwood K. Smith & Partners** of Dallas, will blend the office towers and 442-room hotel with a 950-car parking garage, all of which will be encompassed by a 15-story atrium. The atrium's focal point will be an ice arena and chalet.

The two glass curtainwall office towers, with approximately 1.2 million square feet of space, will anchor the north and south sides of the complex. The first two levels of the plaza will have retail space, restaurants and entertainment centers opening into the atrium, the first level of which will feature a garden atmosphere with landscaped islands within the ice arena. Four glass elevators projecting into the atrium will serve the parking levels of the complex.

Atop the parking garage will be an athletic club with tennis courts, swimming pool, jogging track, racquetball courts and full exercise facilities.

Scheduled for completion in early 1980, the complex will be operated by Trust House Forte, Ltd., of London.

New Building Planned For TAMU Campus



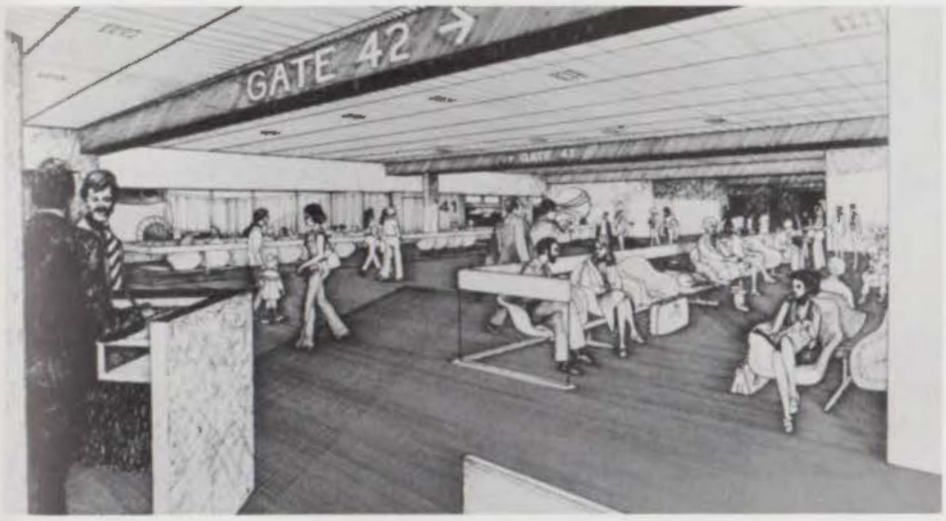
To address two major problems facing the Texas A&M University campus in College Station—accommodating representative state offices on campus and consolidating various college classroom and office space—the Houston firm **Koetter Tharp Cowell & Bartlett** is working with university officials in the design of a 250,000-square-foot, six-story "Academic and Agency Building" expected to be ready for use in 1981.

The $16 million facility, to be one of the largest buildings on campus, will be constructed on an east-west axis, at a 45-degree angle to all other campus buildings, to allow for optimum solar orientation and energy conservation. Long faces of the building will be located due north and south, and minimum glass will be used on the east and west ends. The south side will be shaded by extending concrete spandrels and columns four feet from the window wall.

Architects took advantage of a 10-foot change in elevation between the east and west ends of the building by designing a first-level entrance on the campus side and a second-level entrance on the visitors' side for pedestrian traffic control.

All classrooms will be located on the first level with access from the main campus. First-floor lecture rooms will be connected to the building by skylighted corridors, designed as waiting areas for students. Outside, landscaped plazas at both main entrances will provide a meeting place for students and visitors.

The pre-cast concrete and bronze-tinted glass structure has been designed with large, flexible floor areas to facilitate future expansion and to allow for changes in the building's uses.



Construction Underway On Houston Airport Expansion

As the major part of Houston's $75 million airport expansion project, a third major terminal complex for the Houston Intercontinental Airport now is under construction, scheduled to be completed January 1, 1981.

Designed by Houston-based airport architects **Golemon & Rolfe** and **Pierce, Goodwin, Alexander,** the $52 million Terminal "C" ultimately will provide approximately 504,000 square feet of floor space and 20 wide-bodied plane gates to accommodate the larger DC-10, L-1011 and 747B jets and their increased passenger loads. The new terminal is expected to meet demands for additional terminal capacity until 1990.

Terminal C's design remains similar to the design of existing terminals A and B, the major change being the linear configuration of the flight station, compared to the circular, satellite shapes of the two existing terminals. One of the advantages of the linear shape is flexibility for expansion, since the flight stations can be enlarged simply by adding preplanned extensions as passenger travel increases.

Other improvements upon the design of existing terminals include the relocation of concession stands from the lobbies, as in terminals A and B, to the flight stations for passenger convenience; more efficient passenger and baggage security screening; and expandable work areas for airline operations.

Decathlon Athletic Club, Bloomington, Minnesota.

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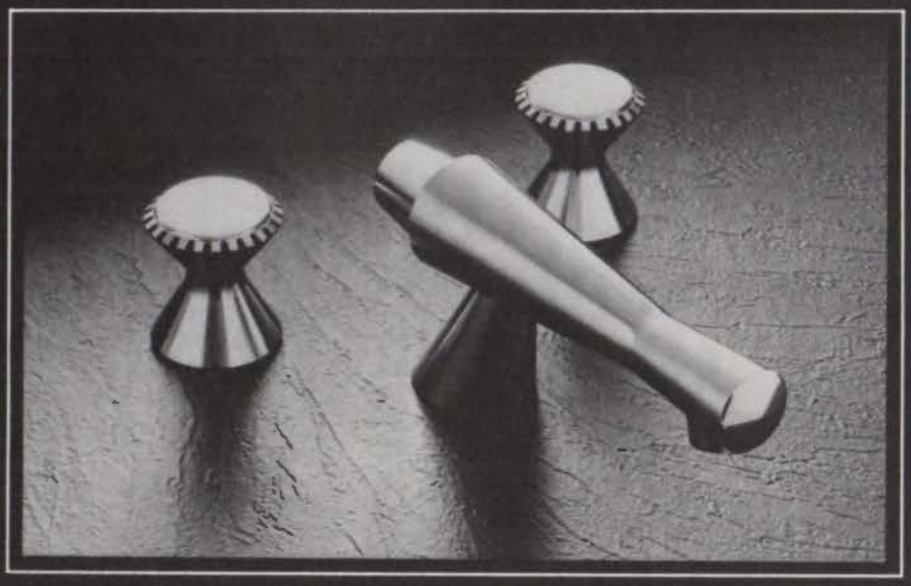

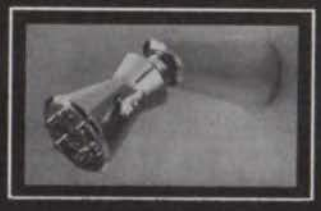

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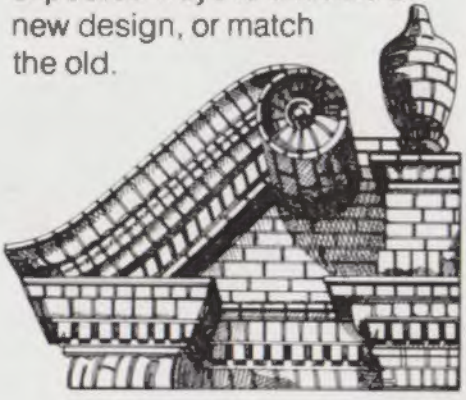

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In the News

Photo by Frank Armstrong

Symposium panelists (left to right): Eugene George, Frank Welch, O'Neil Ford, James Marston Fitch, Boone Powell, James Pratt.

Regional Architecture Symposium Held at UT-Austin

Texas regional architecture, the corporate image of architecture and architectural preservation were among topics examined by internationally recognized architects and historians April 10-13 during a symposium at The University of Texas at Austin.

Billed as an "occasion to explore the appropriate architectural response to the physical and cultural forces of Texas," the symposium featured a panel discussion by seven leading figures in the field: James Marston Fitch, architectural historian and professor emeritus at Columbia University; architect O'Neil Ford of San Antonio; Dallas architect James Pratt; Joe B. Frantz, UT-Austin professor of history and specialist on Texas and the American West; architect Boone Powell of San Antonio; and Midland architect Frank Welch.

In an attempt to pinpoint the "appropriate architectural response" in Texas, panelists were asked to respond to a series of prepared questions, including the question of whether there is indeed an "identifiable and consistent architecture" in the state, a "Texas nexus"; whether panelists thought some of their own work exemplified the "metaphors" and "connections" of Texas architecture, whatever they are; and what makes architecture which is appropriate to Texas seem inappropriate elsewhere, and vice versa.

The symposium also featured talks on the "Corporate Image of Architecture," by 3D/International vice president David Graeber; "The Modern American City is Alive and Well and Living in Texas," by architect and Rice University professor Peter Papademetriou; "Top of the Line: Houston Residences in the 1920s," by architect and UT-Austin professor James Coote; and "Paul Cret's Master Plan for the University of Texas," by architectural historian and professor Roxanne Williamson.

Texas Architect will report on the findings of the symposium at a later date.

Historic Preservation Manual Now Available

The Texas Historical Preservation Manual, compiled and published by the Texas Society of Architects' (TSA) Historic Resources Committee, is now ready for distribution from TSA offices in Austin.

The purpose of the manual is to aid and educate Texas architects and laymen in the increasing practice of preservation, restoration and adaptive reuse of older buildings across the state.

The manual includes sections on the history of preservation in Texas, preservation and the law, procedures for obtaining funds for preservation, procedures of the Register of Texas Historical Monuments and the National Register of Historic Properties, case histories, important steps in historic preservation and "the architect as preservationist."

It is designed to be continuously expanded and updated with newly acquired information and case studies.

The manual will be distributed from TSA offices at a cost of $20 per copy. Copies may be ordered by contacting the Texas Society of Architects, 2121 Austin National Bank Tower, Austin 78701. Telephone (512) 478-7386.

Mitchell Named Dean of Rice School of Architecture

O. Jack Mitchell, a member of the Rice faculty since 1966, has been named dean of Rice's School of Architecture. Mitchell succeeds David A. Crane, who resigned several months ago to enter private practice.

Mitchell's promotion to dean is effective immediately. With it, the position of director of the School of Architecture, which Mitchell has held since 1974, is being discontinued.

The 46-year-old Mitchell is a native of Little Rock, Arkansas. After graduating in 1954 with a bachelor of architecture from Washington University in St. Louis, Mitchell worked in St. Louis with the architectural firm Hellmuth, Obata and Kassabaum.

From 1957 through 1959 Mitchell taught architecture at Texas A&M University. In 1959 he received the master of architecture and master of city planning degrees simultaneously from the University of Pennsylvania, then returned to Little Rock and became a partner in Wittenberg, Delony and Davidson, the largest architectural firm in Arkansas.

O. Jack Mitchell

In 1966, Mitchell moved to Houston and became associate director of the School of Architecture at Rice. In 1969 he became head of graduate studies in the school and organized Rice's Urban Design Program. He also has helped form two urban research centers in Houston, the Southwest Center for Urban Research and the Rice Center for Community Design + Research.

Mitchell also is a trustee of the Texas Architectural Foundation.

'Dallasights' Due Out Soon

Dallasights: An Anthology of Architecture and Open Spaces, a 192-page, soft-cover book designed and published by the AIA Dallas chapter to be something more than the traditional host-chapter convention guidebook, will be off the presses soon to coincide with the AIA national convention in Dallas May 21-24.

Editorial staff member Larry Good says the 12-chapter publication, with 526 photographs and an accompanying text written by Dallas architects, city planners and other professionals involved in the city's built environment, is an attempt to "transcend its primary reason-to-be as a convention guidebook."

Traditionally, AIA convention host chapters are charged with furnishing a publication characterizing the host city's architecture and other unique features of its urban and regional scene which might be of interest to convention-goers.

"But *Dallasights* is not simply a guidebook," Good says. "It's more of a catalogue of the city's history and significant architecture—new and old—which we hope will be of interest not only to conventioneers but to the Dallas community as a whole and to interested persons across the state."

Good says the book can be read on two levels: with 526 photographs its main design emphasis is on "visual impact," allowing the reader a choice of just reading captions and looking at photographs or getting more deeply involved in the accompanying text.

Chapter topics include Dallas commerce, government, education, parks and recreation, industry, residences and a discussion of Fort Worth and the entire region.

All AIA members who have pre-registered for the convention will receive a copy of the book, at no charge, with the convention packet. The book also will be available for sale at a retail price of $10, and can be ordered from the AIA Dallas Chapter Bookshop, 2800 Routh, the Quadrangle, #141, Dallas 75201.

Caudill Wins TSD Medallion

The Tau Sigma Delta Medallion for "distinction in architectural practice" was awarded to William W. Caudill, FAIA, chairman of the board of directors of Caudill Rowlett Scott, Houston, during the annual meeting of the Association of Collegiate Schools of Architecture April 7 in Tucson, Arizona.

Past recipients of the award include Harry Weese, FAIA, Chicago (1977), and Vincent Kling, FAIA, Philadelphia (1976).

Tau Sigma Delta is the honorary national architecture students' society.

William W. Caudill, FAIA

Texas Architects Win AIA Awards

The projects of a Texas architectural firm and a college associate professor of architecture were among 15 projects nationwide awarded the American Institute of Architects' (AIA) highest honor for design excellence in the 1978 AIA Honor Awards program.

Howard Barnstone, Architects, Houston, and John Zemanek of the University of Houston College of Architecture, will be among the award recipients during the AIA national convention May 21-24 in Dallas.

Principal of the Houston firm, Howard Barnstone, FAIA, also is a professor of architecture at the University of Houston.

Photo by Bill Marr

Barnstone project, Long Island, N.Y.

Three "H" Service Center, Houston.

The two projects represented both design categories in the Honor Awards program, "Extended Use" and "Current." The Barnstone project involved the relocation and restoration for use as a private residence of two 18th century farm houses and an early 19th century barn on Eastern Long Island, New York. (The project also was a First Honor Award winner in the Texas Society of Architects' 1977 design awards competition. See *Texas Architect*, March/April 1978.) According to judges, "the project exhibits a level of care . . . that is amazing and wonderful. In detail after detail, the issues have been faced and thoughtfully dealt with. The sense of oldness of the buildings comes through clearly, while the underground inclusion of the new and technical areas insures an extended use. . . ."

In the Current category, the Zemanek project—a college class effort involving instructors, students and former students alike—was the design of a community services center for a rural slum area annexed to Houston which was without community service facilities. The jury found Zemanek's "Three 'H' Service Center" project to be "well conceived, well planned and a direct response to a real need. The architectural statement, its structural and mechanical systems, is simple and direct, almost oriental in its understatement . . . This is a project that is both architecturally and socially successful."

Vecta to Furnish AIA Convention

Vecta Contract, a Dallas contract furniture design and manufacturing firm, has been selected to furnish the host chapter lounge areas for the AIA national convention in the Dallas Convention Center May 21-24.

Twelve thousand square feet of convention center floor space will be devoted to one host lounge and three conversation areas with dining facilities, containing approximately two hundred units of Vecta Contract's Tappo Seating System, designed by John Mascheroni. The host lounge also will include Zermatt chairs, designed by Duncan Burke, and I-frame desks/credenzas, designed by Hugh Acton.

In addition to the Tappo Seating System, the conversation/dining areas will feature Karin chairs and KDX tables, designed by Gunter Eberle, the same chairs and tables specified by New York architect I. M. Pei for the new Dallas City Hall.

Vecta Contract also furnished the host lounges for the AIA National Conventions in Atlanta and San Diego.

Tappo seating system.

HUD Project Involves Texas Firms

Seven Texas architectural firms are among 168 design firms nationwide chosen to participate in a national research project to develop energy performance standards for the design of new buildings. The contract to take part in the project, sponsored by the U.S. Department of Housing and Urban Development (HUD) and the Department of Energy (DOE), was made by the AIA Research Corporation in Washington, D.C.

Included in the 168 design firms chosen from some 600 applicants nationwide to participate in the multi-million dollar project are: Corgan Associates, Inc., Dallas; Kneer-Hamm Associates, Fort Worth; White Associates, Lubbock; David G. Maker, San Antonio; Paul Wharton and Associates, Arlington; Paul Garcia, San Antonio; and Golemon & Rolfe, Houston.

Under Title III of the Energy Conservation Standards for New Buildings Act, HUD has been directed to develop and implement energy performance standards for the design of new buildings by 1980. HUD and DOE have contracted with the AIA Research Corporation to carry out Phases One and Two of the three-part program.

Phase One of the project, just completed by the Research Corporation, assessed how much energy buildings are currently designed to use. An energy-use survey was sent to the designers of 3,200 randomly selected non-residential and multi-family high-rise buildings, all designed since the 1973 oil embargo. Buildings selected represented variations in type, climate and location and included hospitals, schools, auditoriums, night clubs, restaurants, hotels and mobile homes. Designers were asked to provide such information as the fuel types and capacities of the heating, cooling and hot water systems, the thermal characteristics of the building envelope and whether the buildings use any non-depletable energy sources.

Phase Two of the project will assess how much less energy the Phase One

buildings can be designed to use. The 168 design firms participating in the project will undertake to redesign their original buildings to obtain maximum technically achievable levels of energy conservation, based on the original building program. An architect and engineer from each project will be involved in the program.

Phase Three will include testing the trial standards by architects and engineers on actual building projects. This demonstration period will run approximately one year before the final promulgation of standards in late 1979.

Schroeder Named Honorary AIA Member

Rosemary Schroeder, executive director of the AIA Dallas Chapter, was one of 11 persons elected in February to honorary AIA membership for "distinguished contributions made to the architectural profession or to its allied arts and sciences."

She will receive her honorary membership at the AIA national convention in Dallas May 21-24.

Rosemary Schroeder

During the past 20 years she has served as Dallas chapter executive director, Schroeder's contributions to the profession have included involvement with the Dallas policy goals study, chapter publications and special events, help in establishing a local community design center and coordination of "Design for Dallas," a series of civic planning concepts drafted by the Dallas chapter in conjunction with the Greater Dallas Planning Council.

TAR Embarks on Home Revitalization

The Texas Association of Realtors (TAR) has embarked upon a statewide program of neighborhood revitalization as part of a nationwide effort outlined by its parent organization, the National Association of Realtors.

The program is aimed at revitalizing and preserving existing city housing primarily by private means, encouraging homeowners, neighborhood organizations, landlords, churches, financial institutions and city governments to pool their efforts and resources in reversing the deterioration of city neighborhoods.

Steps in reversing this trend may begin with a local board of realtors pinpointing an area in the early stages of decline, buying an abandoned house in the area, then renovating it to sell at little or no profit. The initial renovation is intended to provide incentive for neighboring homeowners to improve their houses and, hence, the whole neighborhood. The local board of realtors would coordinate the overall effort, serving in sort of a liaison/lobbying capacity with local governments, businesses and banks,

and contributing their real-estate expertise to the community program.

Boards of realtors in Lubbock, San Antonio, Waco and Fort Worth already have organized local revitalization projects, ranging from rehabilitating entire neighborhoods (in part with federal funding) to renovating individual houses and selling them at no profit "just to get the ball rolling." The Wise County board is in the process of buying and restoring three houses in three different towns in the county. In all, sponsors say, some 35 boards statewide are actively engaged in "varying stages" of the program.

Introduced during the national association convention last November, the program has gained strong momentum in recent months. But sponsors say the effort, predictably, has hit a few frustrating snags. For one, homeowners and landlords have had the occasional tendency to price their rundown houses way out of reach of rehabilitation groups, once owners get wind that the well-intentioned renovationists are interested in buying. Such a tendency, sponsors say, is discouraging to a group trying to rehabilitate its tarnished "hard-sell" image as well as city neighborhoods.

Projects Displayed In El Paso

Fifteen displays of architectural projects in El Paso, originally submitted for exhibit by El Paso architects during the Texas Society of Architects' annual meeting there last October, will be exhibited throughout May in the Department of Art at the University of Texas at El Paso.

Included in the exhibit will be four projects judged during TSA's October meeting to be outstanding examples of architectural excellence in El Paso.

Civic Center, El Paso

Civic Center Theater

Winning top honors was the El Paso Civic Center Theater, designed by Carroll, Daeuble, DuSang & Rand, Architects, and Garland and Hilles, Architects, and completed in 1974. (All of the projects had to have been completed in the past 10 years.) Theater consultant for the Civic Center project was George Izenaur of Yale University. Judges chose the theater project for its "excellence as a performing theater, its excellent acoustics and its imaginative use of materials."

The UT-El Paso exhibit also will include the Bowie High School complex, designed by Carroll, Daeuble, DuSang & Rand; Garland & Hilles and Kuykendall, McCombs & Associates; the Chamizal Visitors Center for the National Park Service, designed by Carroll, Daeuble, DuSang & Rand; and the Centro Legal Center Office Building, designed by Garland & Hilles.

The convention exhibit jury consisted of Preston Bolton, FAIA, Houston (panel chairman and 1978 TSA president); Karl Kamrath, FAIA, Houston; and Roland Roessner, FAIA, Austin.

Taft Architects Receives National Award

Taft Architects of Houston received an Award of Merit for its Rosenberg Building Restoration project in Galveston in the 1978 "Homes for Better Living Awards Program," a national housing competition sponsored jointly by the AIA and the McGraw-Hill publication *Housing*.

Judging took place February 27 and 28 at AIA headquarters in Washington, D.C. The award will be presented at the AIA national convention in Dallas May 22-24.

Members of the jury included architect Louis Sauer and Walter Wagner, editor of *Architectural Record*.

Owned by Robert L. K. Lynch, the Rosenberg Building is a warehouse built in 1870 in Galveston's Strand Historic District. The adaptive reuse project involved turning the ground level of the building into a shopping arcade and the upper levels into apartments, all tied together by a central skylighted atrium.

The project previously received a TSA Honor Award for 1977 (see page 64) and an award in the 1977 "Houston Home and Garden/Houston AIA Awards Program."

Kahn Sketches On Exhibition

Two concurrent exhibitions of architect Louis I. Kahn's charcoal drawings, "Sketches for the Kimbell Art Museum" and "Travel Sketches," are now being shown at the Kimbell Art Museum in Fort Worth, continuing through June 4.

The Kimbell sketches show the conceptual development of the building's acclaimed design during its four-year evolution, from 1967 to 1971, as well as Kahn's unique drawing style. Organized by Kimbell chief curator David M. Robb, the Kimbell show is the first exhibition of materials from the newly established Louis I. Kahn Archive of the Pennsylvania Historical and Museum Commission. The sketches were lent to the museum by the University of Pennsylvania, Philadelphia, where Kahn was professor of architecture for several years before his death in 1974.

The Kimbell sketches also will be shown at Austin's Laguna Gloria Art Museum, July 4 through August 28.

The "Travel Sketches" exhibition, organized by the Pennsylvania Academy of Fine Arts, reveals Kahn's artistic concerns before his major architectural commissions of the 1950s and '60s. Composed primarily of sketches made during Kahn's European trips of 1928-29 and 1951, the show also includes several early student works, three self portraits and a number of works he showed in Philadelphia exhibitions.

Industry News

Maurice Burke of **Maurice Burke Associates,** Dallas, has been named Texas and southern Oklahoma sales representative of the J. M. Lynne Company, Inc., of Westbury, New York.

Ludowici-Celadon, clay roofing tile manufaeturer, has become a division of CSC Incorporated, a Chicago based marketing and manufacturing firm. Texas representatives of the Ludowici produet line are C. L. McGee, El Paso; Bettye Clifford Gray, Dallas; and Sue Porter, San Antonio.

Documents Available

SupEd Guides/An AIA Supplementary Education Program for Intern Architects, is now available from TSA offices in Austin. Cost is $32 (plus $1.60 tax).

Price lists, order forms and documents may be obtained by contacting TSA offices, 2121 Austin National Bank Tower, Austin 78701. Telephone: (512) 478-7386.

News of Firms

Andres-Aldredge Architects/Planners has announced the relocation of its office to 3003 Carlisle St., Suite 103, Dallas 75204. Telephone: (214) 748-9882.

Morganelli-Heumann & Associates has announced the addition of Janita Lo to its Houston staff as an interior architectural designer and space planner.

Ross I. Ramsay & Stephen O. Nall, Architects and Planners, of Dallas, has announced that the name of the firm has been changed to **Ramsay Nall Brown, Architects and Planners.** The change came with the addition of Floyd I. Brown to the firm as a partner.

Levy & Vane Architects, Houston, has announced the promotion of Howard A. Martin from associate to associate partner in the firm. Newly added to the staff are Robert L. Nesbett as designer and senior project architect and Michael Williams with responsibilities in construction document production.

Envirodynamics, Inc., Dallas, has announced that the firm's name has been changed to **EDI/Cape Hopkins Clement Guthrie, Inc.,** and that its offices have been relocated to Two Northpark East, Suite 120, Dallas 75231. Telephone: (214) 750-1945.

Caudill Rowlett Scott, Houston, has announced the addition of J. Jeffrey Conroy to its staff as director of educational facilities and Carlton J. Roberts as higher education specialist.

The **White Budd Van Ness Partnership** has announced that its new business address is: 4200 Westheimer, Suite 250, Houston 77027.

William T. Cannady & Associates, Houston, has announced the appointment of Jeffrey Karl Ochsner as associate in the firm. Ochsner will serve as a project architect handling all phases of residential, multi-family, institutional and commercial projects.

(Continued from page 14.)

I come into this cathedral. I'm not a Catholic, but I come here a lot, and I've come here since I was a young person, and it's accumulated something else every year that's irrelevant, out of place, rather tacky. The place is tacky.' I said, 'It's an atmosphere you would expect in a discotheque. And the altars, they are very sad. They're like juke boxes. It ought not to be this way.' So we put it back to the way it used to be, when the fine architect Francois Giraud did it, and it was a pleasure—a great rewarding pleasure."

Skidmore College, in Upstate New York: "So here we are confronted with this job in 600 acres of forest, 25-30 below zero in the winter, a racehorse town—altogether different from anything down here. So we studied the hell out of that town. We didn't see any sense in going up there with white brick and stucco and Brave New World. The houses around there were beautiful, astonishing, mostly brick. And of course in the forest a pinkish, reddish, brownish brick looks very good indeed, though it would look kind of hot in Laredo. So this is one thing that was understood to fit up there.

"Then, they want the sun so badly in the winter—all the houses in town have bay windows. So we used bay windows, but we didn't make bay windows like *those* bay windows. We made square bay windows, very simple, big enough so the kids could get *in* the sun.

"So you look at those superficial things like color and available materials. And you look at customs and native buildings. But you plagiarize and blaspheme the architecture by copying it. You make a fool of yourself to try, because you can't do it, can't copy it literally. We didn't even do it as a derivative thing, didn't pick up any of the details. We just did something that would fit that New York forested site; which would look like hell at the University of Arizona (which you can prove by going there and squinting at those bright red bricks)."

Ford sits back and pauses to sum it all up. "What has happened is that there is a tremendous influence from early Texas, but we have no intention or thought of copying it. You just fill your head with the right things and they will come out. We're not just studying the architecture as historians, but—subconsciously perhaps—it leaks into our work.

"None of us here have sawed ourselves off from the past. We've never sawed ourselves off from what is old, because . . . Hell. Take the university out here (Trinity in San Antonio) with all its structural innovations. There's not anything revolutionary about it over all because, traditionally and historically, everything has changed, a little bit all along the way, with every advance in material and technology. Now we're not so stupid as to bounce back and do a Georgian university, because it wouldn't be in the line of tradition. You let the past have its influence, but you let esthetic change take place through changing technology and technique and experiment and invention."

We continue over lunch at the Calico Cat, a familiar, jovial place, where Ford smiles and laughs and flirts. With interview time running short, a couple more topics are brought up in desperation to inspire further comment, to cover the preconceived territory, to ward off the inevitable end.

Solar energy: "We've *got* to try to use solar energy. We've got to do it. Individual buildings if necessary, until we can develop systems of cells, all the magic of optics and any conceivable possibility."

Education: "I'm interested in the arts without a capital 'A,' and I'm interested in elementary and secondary education insofar as it can be greatly abetted and changed in direction and kind if they would employ the arts in all subject areas."

Finally, though the commentary is still fresh and lively, it is well into the afternoon and, downing his last swig of buttermilk, Ford announces he "must jar loose." He slips into the warmth of the San Antonio streets, near the river he helped to develop, and not far from La Villita, the restoration project that brought him here years ago. ("They were talking about roof tile and stucco and arches and trying to convert it into a Little Spanish Village, like some California shopping center. But we stopped them—Dave Williams, Mayor Maverick and I. It's La Villita, not the Little Spanish Village, it's *always* been La Villita.") *He seems to savor these familiar surroundings, but there is a certain quickness of pace because this is yet another busy day. And there is much left to be done before he sleeps.*

TSA Town Meetings

Town meetings in San Antonio and Waco marked the March and April segment of TSA's 1978 campaign, TEXAS —THE QUALITY LIFE. The year-long program is intended to stimulate local-level discussion between architects and Texas citizens regarding community issues that affect "the quality life" as citizens perceive it. Following are reports on both meetings as part of Texas Architect's *continuing coverage of the statewide campaign.*

Orski

Blumenfeld

Mobility panel

Fuller

Waco Hall

Mobility and the Good Life In San Antonio

Some 250 San Antonio area citizens assembled at Trinity University's Laurie Auditorium in San Antonio March 17 for a half-day forum sponsored by TSA's San Antonio chapter on "Mobility and the Good Life: A Challenge for San Antonio," the first in the year-long series of TSA "town meetings."

The theme of mobility was selected as an appropriate topic for the San Antonio meeting in view of the recent implementation in the San Antonio area of Texas' first metropolitan-wide public transit system—VIA Metropolitan Transit. The meeting format included addresses by C. Kenneth Orski, Associate Administrator for Policy and Program Development of the Urban Mass Transportation Administration in Washington, D.C., and Hans Blumenfeld, internationally known planner, professor of urban and regional planning at the University of Toronto, and author of the books *The Modern Metropolis* and (to be published late this year) *Beyond the Metropolis*. Following each address, a panel of area citizens, civic leaders, architects and planners responded to queries and comments.

In his speech, "Transportation and Urban Revitalization," Orski addressed the problem of mobility in the context of better use of existing transportation sources. He affirmed a "people-oriented strategy which respects human scale" and called for a "greater willingness to consider the needs of pedestrians in the interest of better environment and urban economic revitalization." Orski suggested San Antonio consider more pedestrian-only areas downtown and pay more attention to community-based transportation needs, perhaps in the form of mini-bus service within residential areas.

Blumenfeld, in his address "Where Do We Want to Go?," pointed out that benefits of auto-mobility are accompanied in addition to monetary costs by social costs—"malefits"—such as noise, air pollution, interference with other types of movement, and danger to life and limb. He said pedestrian-only areas such as San Antonio's riverwalk are effective in reducing such social costs.

Regarding public funding of transportation, Blumenfeld said, "The greatest beneficiary of public transit is the driver of the private car, therefore he should be willing to help pay for it whether he actually uses it or not." Among the "incremental rather than revolutionary" measures Blumenfeld suggested for improving mobility were: systemetized carpooling in company-owned or private vans, reducing traffic obstacles for buses through special center lanes and expediting bus loading time through use of mandatory center exits front and rear entrances, and automated passenger ticketing.

Collaborating with the San Antonio Chapter on plans for the meeting were VIA Metropolitan Transit (the San Antonio Metropolitan Transit Authority), the Alamo Area Council of Governments, the City of San Antonio Department of Planning and Centro 21, the Department of Urban Studies of Trinity University, the Division of Environmental Studies of the University of Texas at San Antonio, and the San Antonio Section of the American Institute of Planners. Jimmy Gause, executive director of San Antonio's Centro 21 Task Force, served as moderator.

Architect James R. Foster chaired the San Antonio chapter steering committee. Other members were architects Tom Sokol, vice-chairman; Boone Powell, TSA vice president; John Williams, chapter president; John Geyer, publicity; Paul Kinnison, Emil Golla and Barry Brensinger.

Energy Emphasis In Waco

The second town meeting of the year April 4 introduced "Energy Emphasis Week" in Waco, a series of programs sponsored by Baylor University's Institute of Environmental Studies beginning March 20 and continuing citywide through the first week in April.

Highlighting the Waco town meeting, and following the week-long program theme, "Environment—Energy and Our Quality of Life," was a speech by Dr. Buckminster Fuller addressing a wide range of topics concerning energy, the human condition and "total life on earth."

The 82-year-old scientist, architect, engineer and inventor is best known for his design of the geodesic and tensegrity domes which drew worldwide recognition in 1951. Since then, more than 100,000 domes have been built in 50 countries.

Fuller told some 800 persons assembled in Waco Hall on the Baylor campus that "with the knowledge we now have using our proven technology, it's feasible within the next 10 years that all humanity can live up to the highest standard of living the world has ever known."

"Society is constantly learning how to do more with less," Fuller said, citing his

famed geodesic dome as a case in point. In designing the dome, he said, he learned that every time he doubled the geometric structure, there would be eight times more volume but four times less surface area.

Mankind's knowledge has accelerated at a fantastic rate, he said, and in the process disparate cultures have grown closer and more familiar. With today's means of transportation, he said, cultures are no more than a few minutes away from each other.

But people are still "operating at an incredibly low efficiency," he said. The prevailing political philosophy is—and always has been—"It's either you or me," particularly in the "power-oriented" countries like the United States and the Soviet Union.

Fuller said Man must use the mind—which will always win over muscle and cunning—to learn to exercise the options available to him on "what needs to be done in the world and how we can handle it."

Primary organizer of the Waco town meeting was Waco chapter director John Dudley, assisted by chapter president-elect Keith Bailey. Also involved were architect Don Dillard, assistant to the city manager for planning and urban development; Dr. William Falco, Waco's director of comprehensive planning; and architect David Carnahan, chairman of the Waco Environmental Commission.

Coming Up in Austin

At presstime, the Austin chapter is engaged in last minute activity in preparation for the third town meeting of the year, a two-day symposium entitled, "Austin Upturn: A Symposium on Revitalizing and Restoring the Heart of the City," scheduled for May 8-9 at Austin's Municipal Auditorium.

The seminar will feature an overview of revitalization and restoration efforts nationwide with addresses by architect and planner Edmund N. Bacon of Philadelphia; Leopold Adler II, president of the Savannah Landmark Rehabilitation Project in Georgia; transportation consultant Alan M. Voorhees of Chicago; and Robert J. Holmes, director of development for the City of Portland, Oregon.

Scheduled for the fall are town meetings in Abilene, Amarillo, Beaumont, Corpus Christi, Dallas, Houston and Lubbock.

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Letters

Editor: I was very disappointed to see that someone at *Texas Architect* felt it necessary to change the gag line on my cartoon in the March/April issue. As I submitted it, the last sentence read "How are you at . . Uh . . Drawing Blueprints?"

Now, I realize, as an architect, that the term "drawing blueprints" is technically inaccurate, as one does not really "draw blueprints." However, the phrase is an old in-house architectural joke from the classic story of the rather unsophisticated client who "knows what he wants, but just needs someone *to draw the blueprints*."

The architect-employer in the cartoon stammers a bit, trying to come up with a graphic way to ask if the young graduate has had any experience in construction drawings. As he is not quite sure they speak the same language, he decides to use this approach (perhaps a little bit sarcastically).

I don't know how the cartoon was received generally without the last word, but I feel that most architects would have enjoyed it more my way. I think you took a lot of the punch out of it and changed the meaning a great deal.

I also hope the educators and students don't mind a little ribbing. After all, if we can't laugh a little at ourselves, we do have a problem, don't we?

Well, I must get back to drawing blueprints.

W. E. "Dub" Kuykendall
Kuykendall, McCombs & Associates
El Paso

Editor: The March/April 1978 issue of *Texas Architect* should be required reading for anyone interested in what the profession is—or can be. Much of the material is familiar, at least to some of us, but the calm, reasonable expressions in Phil Creer's "Continuing Education," Michael McCullar's "Architectural Education" and the IDP story are superb. The members of the Texas Region have always enjoyed the privilege of speaking plainly and honestly to each other, and the contributors to those stories have said it all.

Given more space, Phil Creer might have advised us there is no evidence of widespread legislative pressure in the country for mandatory continuing education as a condition for license renewal. Out of the 55 jurisdictions, the half-dozen states involved do not represent a ground-swell of public opinion. NCARB expects to test a system with its nearly 17,000 certificate holders for renewal of the certificate, not for license renewal.

The system could be adopted by Registration Boards, if ever they are directed by legislature to implement a requirement of professional development for license renewal. The major difference between the proposed AIA and NCARB professional development programs is the requirement of an evaluation, or test, and that seems to concern some practitioners. Most of us are involved in professional development of some sort, in order to survive in practice, and a requirement that this activity be verified should not be a worrisome thing.

Mace Tungate, FAIA
Calhoun, Tungate, Jackson & Dill, Architects
Houston

Mr. Creer replies: *Mace Tungate is absolutely right in pointing out that, to date, very few states have adopted mandatory re-*

quirements for continuing education as requisite for license renewal. As a former chairman of TBAE and currently treasurer of NCARB, he is as knowledgeable as anyone on the subject of continuing education in the architectural profession.

It has been noted, however, that in those states already contending with "Sunset Laws" (Texas is one) and those already contending with proposed legislation, legislators are making close inquiry into what programs, if any, are available or are being undertaken to assure the public that professionals are keeping abreast of new developments in practice. As Mr. Tungate pointed out, programs should be ready for adoption by registration boards should they be directed by their legislatures to implement such requirements.

Indeed, as Mr. Tungate says, architects are continually involved in professional development in their day-to-day discharge of commissions. A system for verification of that development should cause no excessive concern.

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