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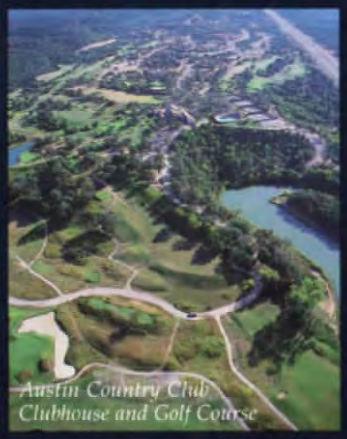

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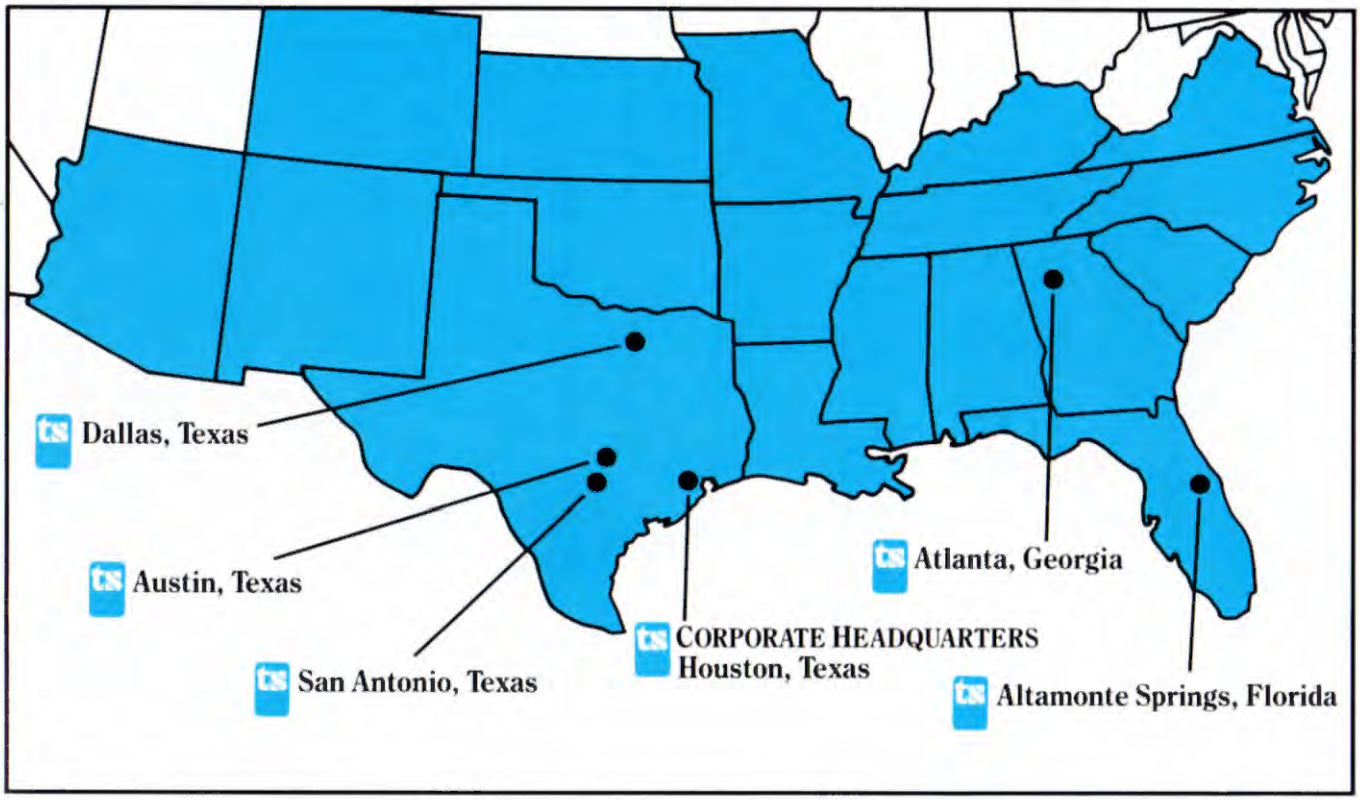

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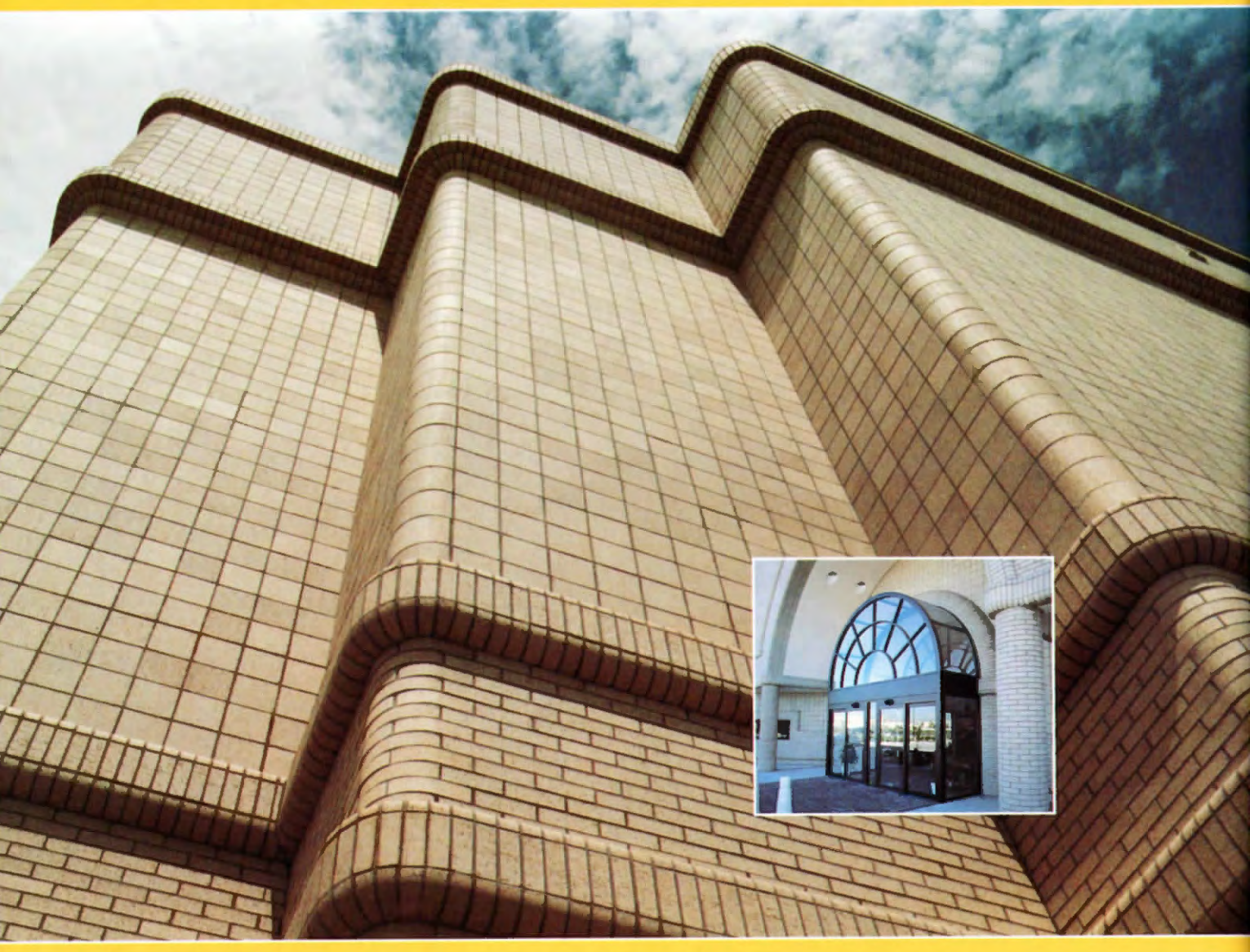

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ABOUT THIS ISSUE

National Parks Service

Circa 1730

Gus Humblett

1839

Architectural Drawings Collection, UT Austin

1892

Not the Texas Capitol. Not the Alamo. With more than 250 years of architecture in Texas to celebrate in this special Sesquicentennial issue of *Texas Architect*, we knew we had to avoid the most obvious and often-photographed subjects, even though those subjects are powerful symbols, and photogenic to boot. Not even a county courthouse: although we wanted a Texas building or a building detail, we also wanted an image that wasn't too easily pegged to a historic period—not a standard cover shot. What we were looking for was a star, in architectural materials, in a context associated with celebration. Herman Dyal of Austin suggested a photograph of the star atop Alfred C. Finn's San Jacinto Monument—close up, to fill the cover. Houston architect and photographer Richard Payne went up in a helicopter for the shot, but winds made it impossible to get close enough. Then Dallas photographer John Benoist sent his photographs of the Hall of State at Fair Park in Dallas, featuring the medallion by artist Joseph E. Renier, and our choice was made.

Besides the writers and photographers whose bylines appear in this issue, many people contributed, including those who assembled and sent the scores of archival photographs we needed. Carroll Tharp, FAIA, chairman of the TSA Historic Resources Committee, and his predecessors John P. White and Robert Steinbomer helped refine the plan for the issue over the last two years.

Special thanks go to architectural historian Stephen Fox of Houston, whose last-minute feature-writing help enabled us to round out the time line for this Sesquicentennial celebration of past and present achievements in Texas architecture.

—Joel Warren Barna

Janet Sanders

1914

J. Benoist Photography

1936

Akers Photography

1986

Edited by Charles E. Gallatin

THE SHAMROCK: ANOTHER HOUSTON LANDMARK SAYS GOODBYE?

Houston is known for many things: its hectic lifestyle, determined individualism, and an energy-based economy that has left the city knee deep in one of the worst recessions in its history. The Bayou City, however, is not known for any deep municipal concern over saving "old buildings."

That's why the recent furor over the Shamrock Hilton hotel, sold to the Texas Medical Center (TMC) late last year for the bargain-basement price of $14.9 million, is all the more unusual. The Shamrock is a once-luxurious 778-room hotel built in 1949 by oil millionaire Glenn McCarthy, the likes of which Houston had never seen before. And may never see again, because the TMC, a nearby complex of hospitals and related medical academic institutions, is considering demolishing the structure and using the 22.6 acres of land it sits on to expand Medical Center operations. Preservationists and neighborhood groups who don't want to see the hotel destroyed have pledged to do everything in their power to keep the building intact.

Hilton sold the structure and the land around it to the TMC as part of the company's goal of shifting to hotel management and away from ownership, according to William Hall, Shamrock manager. Dismal occupancy rates among the city's hotels as a result of the declining oil market no doubt also played a part in the decision, although the Shamrock was doing as well as, if not better than, the other hotels in that regard, Hall told the *Houston Post*. Hilton will continue to operate the Shamrock under a lease-back arrangement until June 30, when its doors will close for good.

Paul Hester

Houston's Shamrock Hilton has been sold to the Texas Medical Center, which may tear it down.

Total demolition of the old hotel would be an ungainly end indeed for the "Rock," as its supporters have dubbed it, especially in view of its start. When the 18-story hotel began operations on St. Patrick's Day, 1949, McCarthy threw an opening bash as grand as his new hotel. Chartered airplanes brought in some of the 3,500 guests, including a 16-car trainload of Hollywood celebrities and such famous stars of the day as Pat O'Brien and Dorothy Lamour. Guests managed to drink 1,200 bottles of champagne before dinner got started. Many people felt the expensive building, which cost $21 million to build, would be doomed by its location, about five miles south of downtown Houston in what was then nothing more than cow pastures.

Time has proven McCarthy's judgment sound. Not only has the city grown to engulf the building, but the famous and the infamous never stopped coming to the Shamrock: everyone from Fidel Castro to Prince Charles has spent the night there. The Shamrock was the kind of place where dictators and princes could feel at home. Its amenities include the world's largest

hotel pool, 165 feet by 142 feet, on which skiing exhibitions were once frequently held; an air-conditioned room for garbage; a self-contained water supply from the two wells on the property; and a lobby the size of a football field, paneled in Brazilian mahogany from a single huge tree. McCarthy, at 77 still active as an independent oilman, commissioned Wyatt C. Hedrick to do the design. Houston architectural historian Stephen Fox calls the style Late Modernistic, although Hedrick himself termed it Modern Romanesque, perhaps because of the brick surface and tile roof, Fox says.

The building is one worth keeping, according to Fox. "It is not a work of exceptional or transcendental architectural merit, but it is architecturally valuable because of the diagonal sense of place it creates facing the corner of South Main and Holcomb." Fox calls the ground level "superlative," noting generously proportioned public spaces and walks that are blended with strategically placed greenery. "It's a very strong building which creates an urban space around it that exceeds those created by newer skyscrapers downtown," he says.

The urge to save the building illustrates the effect of history, according to Fox. Although today groups are fighting to save the building, advanced architects of the day were disparaging. Frank Lloyd Wright, in town for an AIA convention when the Shamrock opened, called the building "tragic," and said instead of the large neon sign on top saying "Shamrock," it needed a big sign asking "Why?" San Antonio architect O'Neil Ford made what is perhaps the most famous jibe with his comment, "I always wondered what the inside of a jukebox looked like."

Despite the unkind remarks of some architects, the huge hotel, which is completely lit with green lights at night, has always been popular with those who use and visit it. In addition to the famous visitors, thousands of Houstonians have celebrated high-school proms, club gatherings, luncheons, banquets, or honeymoons there. Perhaps that explains why the Shamrock has been the focus of more preservationist energy than residents of Houston have shown in years.

"It's very impressive to me that so many people rallied to the Shamrock," says Fox, referring to a St. Patrick's Day "Save The Rock" parade and rally that drew about 3,000 people. Fox says saving buildings in Houston is always an uphill battle. "People who live here don't value the city in a physical sense the way people in Austin or San Antonio do. People expect it to be ugly." The city government could do something to help save landmark structures, but officials don't bother because their constituents are not concerned with the issue. "Their attitudes reflect that of the general populace—that there's no obvious tangible value and immediate personal benefit to saving buildings. And underlying that is the feeling that Houston has no past and so there's no sense in saving old buildings. People think of this city only as a vehicle which can make them money."

Frank Lloyd Wright, in town for an AIA convention, called the Shamrock "tragic."

Fox theorizes that the outburst of concern over the Shamrock might be due to the fact that the building itself is about as old as many of the people who are striving to save it. Supporters' comments seem to bear this out. Don Speck, an orthodontist with a practice in nearby West University and one of the organizers of a neighborhood group called Save The Shamrock, says he grew up seven houses behind the hotel and attended his senior prom there. "Everybody has their own reasons [for supporting the hotel]. Some people had their high school prom there; some people got married there; a lot of people stayed there when they first moved to town. A lot of people learned to swim at the hotel pool."

Speck says the group was organized because of comments by Texas Medical Center officials indicating that the building would be torn down, particularly by TMC president Richard Wainerdi. "He's told us in one conversation, he told a city councilman, he told the president of the Methodist Hospital and he told Glenn McCarthy himself that it's going to be turned into a parking lot. Now he will not admit that publicly. He's only said that in private conversations."

Marrie Richards, a physician and another of the organizers of the Save The Shamrock group, says she doesn't feel the hotel is a thing of beauty architecturally but it needs to be saved because of what it adds to the city's character. "I feel that it's important for us as a city to treasure our landmarks, and everyone I talk to about it feels the same way. The [Shamrock] architecturally is an abomination, but to me it's just a classic, just a vision of the 50s." Richards says one of the primary reasons she and the others are fighting to save the hotel is because of the swimming pool, which can be used by the public for an annual fee. Many of the people she knows go to the hotel just to sit by the pool and relax when the workaday pressures get to be too much. "You just feel like you're 100 miles out of Houston at that pool," she says. The thought that the Shamrock, which has always been there and seemed like it would always be part of their lives, could be torn down is unthinkable, she says. "There are certain anchors, and the Shamrock serves as that. I think we need to look forward and I think we need to look back—both are stabilizing forces. In Houston we seem to be willing

Texas Architect *evoked O'Neil Ford's famous comment referring to the Shamrock as a "jukebox" for its November/December 1979 cover celebrating TSA's 40th Annual Meeting in Houston.*

to look forward but not back."

Richards says her group is one that is going to be doing some looking back and taking some action if necessary. Most of those involved agree that structurally the hotel, which was built with longevity in mind, is still in good condition and would last many more years if cared for properly. Richards and her group believe that demolition is not a viable alternative. "Suffice to say that if they try to tear [the Shamrock] down, we're going to do something. We're not going to stop," she maintains.

The man who is the focal point of much of the group's unhappiness, TMC President Richard Wainerdi, says adamantly that no decision has been made on the fate of the hotel. "We acquired this property for the expansion of the Texas Medical Center. We plan to use the land, and right now we've employed the firm of [CRS/Sirrine] to advise us about the facilities on that land and what their state of code compliance and physical state are." Wainerdi emphasizes that no decision has been made, and says the board of directors for the TMC will not decide the hotel's fate until the study is finished. The study will be complete before the hotel closes permanently on June 30, according to Lee Fontenot, project director for CRS/Sirrine.

Although Wainerdi says the TMC does not have a demolition or liquidation contract with any company, Patti Harris, an official with the California firm of Jordan Liquidators, visited the hotel in March in order to inventory its contents and prepare a formal bid on disposition of the contents. TMC general counsel Richard Stefano told the *Houston Post* that they had not requested such a survey. Jordan Liquidators had come to them, he said, and the company was just one of several that had approached them about the hotel.

While he would not comment on the fate of the Shamrock, Wainerdi did make reference to the Rice Hotel, a historic but abandoned hotel in downtown Houston on the site of what was once the Capitol of Texas. "Do you know anything about the Rice Hotel? It's stood abandoned for the past few years. You should see what happens to an old building that just stands and stands. The windows are broken out and derelicts are there. I don't think it's very pretty, and I don't think it's a very great monument to anything. Somebody's got to operate it and the operating costs are very high. The historical significance of operating a building of that kind is true for some people and I can't argue with that, but the costs are very high too." Wainerdi says he does not know if the parade and rally in support of the Shamrock indicate Houstonians are interested in saving the building or not. He did cite a *Houston Post* telephone poll in which 60 percent of the 1,651 callers voted against the Shamrock Hilton's continued operation as a hotel.

Don Speck says that he believes Houston residents do want to save the Shamrock, adding, "we've got 6,000 signatures to prove it." Speck and the Save The Shamrock group, which has the public support of famed Houston heart surgeon Denton Cooley, have put together a petition which they plan to present to the TMC to show that people in Houston are interested in saving the building. "When people 10 years down the road realize that because of a fleeting, ephemeral moment of economic downturn they tore down one of the buildings which means the most to them, they are going to be upset," Speck says.

Marrie Richards attaches even more significance to the hotel. "I think this hotel symbolizes the swashbuckling spirit Houston was built on. We are going through some hard times right now because of the oil problems, and I believe we are going to have to start growing up. I think Houston is going to be called upon to mature as a city. If there's nothing that's valued here except money and spending, then this becomes a pretty yucky place to live," she says.

The Shamrock has served as a symbol of the prominence and the wealth oil has brought to the city, and it could continue to symbolize the city: adaptive re-use and resurgence in a new direction, or ignominious destruction. And perhaps leveling another landmark would serve as a symbol just as apt: Houston, the city that never looks back.

Richards believes people should be concerned about their city's past. "I think every Houstonian should really feel ashamed if this building comes down," she says.

—Charles E. Gallatin

Going beyond the humdrum of some
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NEW DALLAS ZONING RULES DEBATED

Dallas has long been known as a developer's town. Despite an active municipal planning department and decades of zoning, developers in Dallas have been free to follow market trends aggressively in developing their property—almost as free, observers say, as their counterparts in unzoned and all-but-unplanned Houston.

If proposed changes to the city's zoning regulations are enacted, however, that reputation could go the way of $30-per-barrel oil. The prospect has representatives of neighborhood groups pleased and developers—along with some architects—alarmed.

Now that eight of its 11 members are elected from single-member districts, the Dallas City Council has become more closely allied with neighborhood groups. With support from a majority of councilmembers, city officials are rewriting the rules governing future development of virtually all commercial property in the city.

"People in the city's residential neighborhoods want predictability. The old ordinance didn't provide that. The new one will," says Larry Duncan, president of the Dallas Homeowners' League, a coalition of 73 groups that has worked since 1982 to have the zoning regulations rewritten.

Architect Todd Gritch of Harwood K. Smith and Partners serves with Duncan on a 16-member committee formed to advise the Dallas city staff on proposed planning and zoning changes. Gritch says the Dallas AIA chapter neither opposes nor supports the proposed ordinance. But while the ordinance has good points, he says, many developers fear that some of its provisions could halt growth and development in the city.

"There's a consensus: the old ordinance did not provide enough predictability," Gritch says. "Predictability is an admirable goal. The largest investment most people make is in a home, and they don't want it to lose value because of some development next door. But in correcting the problem, the new ordinance may be creating a new set of problems. Developers don't oppose predictability, but they don't want to lose their investments either."

The proposed regulations would change the way land can be developed. The city's old zoning ordinance was *cumulative*. Properties were zoned in several categories, from the least intense, allowing only the most limited use, to the most intense, allowing the greatest freedom. Because zoning was cumulative, property could be used for its primary purpose or for any other less-intense use. Property zoned for single-family houses, for example, could be used only for that purpose. Property zoned for multi-family dwellings, however, could also be used for single-family houses.

Dallas officials are changing ordinances that allowed soaring office towers to be built atop residential areas.

Sometimes supposedly less intense uses turned out to be in greater demand. Property zoned for shopping centers provided the most controversial example. Such property could be used for apartments, single-family homes, or—as often happened in recent years—for office buildings up to 240 feet tall.

Neighborhood groups complained about the unforeseen results of the system: they were being surrounded not by services but by dense apartment complexes or office towers that generated traffic, which in turn strained road capacity at peak hours.

"This was bad for people in the neighborhoods, and it was bad for the city government," says the Dallas Homeowners' League's Duncan. "Because of the cumulative zoning, the city couldn't plan for roads, or sewers, or other services. There was no way to know how much demand there was going to be."

The development of the Galleria in Dallas caused the loudest uproar, according to Ray Stanland, planning policies coordinator with the Dallas Department of Planning and Development. "We had planned infrastructure for an industrial area that overnight became the hottest office market in town," says Stanland. "When the traffic impact was felt, people demanded to know how we could have let that happen. But we didn't let it happen—no review was required under the old zoning designation."

The new zoning ordinance would be non-cumulative, meaning that only the designated use of a given property would be allowed. All categories of commercial property would be affected. The greatest impact would be on properties zoned for the heaviest uses. Property zoned "industrial," which previously could have been used for office buildings of any legal height (limited only by Federal Aviation Administration regulations), or for retail,

would be reserved for its primary use.

Developers say that the value of such properties would be reduced under the new ordinance. Land available for an office tower sometime in the future is more valuable than land limited to the relatively low-density type of industry found in Dallas. Some predict that local banks, already hurt by the drop in oil prices, could be further hurt by losses on real estate loans that would result.

The proposed ordinance goes beyond a change from cumulative to non-cumulative zoning. It also reduces allowable building heights and the permissible floor-to-area ratio—the proportion of a given property that can developed—in almost every commercial category. Industrial property, for example, which previously could have buildings of unlimited height, would have a new height limit of 60 feet. Under the old rules, a 100,000-square-foot tract could accommodate a 400,000-square-foot building. Under the new rules, only a 60,000-square-foot building would be allowed.

General-retail property, on which structures of twice the lot's area, standing up to 120 feet tall, were previously allowed, now could be covered by structures no more than half the lot size in area, and with a height limit of 45 feet. Additionally, for the first time, parking structures would be included under the lot coverage limitation.

Some developers have charged that the city staff exceeded the city council's mandate in coming up with such provisions.

Not so, says Dallas official Stanland. "The city council directed us to design new zoning districts allowing fewer uses, and to develop design standards consistent with the intended use of each zoning district. That's what we did."

According to Stanland, dire predictions about the effects of the new ordinance are unfounded. The new ordinance still allows for high-rise construction and high density development, he says. "It's just a matter of where you map it, and we plan to map it where we can route infrastructure to serve it. This is not a no-growth ordinance. It allows all the uses permitted under the old ordinance, and it allows for 640-percent growth from current levels."

In addition, according to Stanland, special care is being taken to avoid economic damage in planning the new districts. "We are taking into account market factors, and if someone has a piece of property zoned industrial that is valued at far more than a continued industrial zoning would pay for, or if it's surrounded by other properties that have been developed for office towers, the owner can be certain that we *won't* zone it industrial."

Gritch and neighorhood activist Duncan both agree that much of the unease about the new regulations arises from the fact that city staffers have not yet prepared a map showing where the new zoning categories will fall within the city.

"All the problems currently exist because nobody knows where the city is going to put the zoning districts on the ground," says Duncan.

Once the application of the new zoning rules is known, some of the furor may die down, according to Gritch. "Whatever happens, it's going to be a long time working out," he says.

—Joel Warren Barna

Though not much to look at, El Paso's Silver Dollar, a former brothel, is long on historic significance.

THE MOST HISTORIC LITTLE WHOREHOUSE IN TEXAS

It is two steps forward and one step back for El Paso's Silver Dollar, the first brothel in Texas to be considered for inclusion on the National Register of Historic Places. Nominated last October by the Texas Historical Commission's Board of Review, its application has been returned by National Register officials with a request for more information.

The Silver Dollar was originally brought to the attention of the Historical Commission by its owner, Kent Halla. A local businessman who has refurbished four other old buildings in South El Paso, Halla wants to turn the Silver Dollar into a small apartment complex. In addition to the prestige National Register status would bring, Halla is also interested in the 25-percent investment tax-credit he would receive on the $135,000 project as a result.

A simple one-story brick and masonry structure, the Silver Dollar was submitted to the National Register office for consideration in the social/humanitarian and architecture categories, according to Peter Maxson, chief architectural historian for the Texas Historical Commission. The National Register office sent the nomination back for two reasons, Maxson says. First, illegal activities did not cease there until the mid-1940s, less than 50 years ago. The commission normally requires at least a 50-year interim before considering anything in order to gain "historical perspective." Maxson does not think this will be a problem, however, since the heyday of the structure was much earlier.

Secondly, and perhaps justifiably, the Register office is also questioning the appropriateness of the social/humanitarian category, suggesting that the Silver Dollar should be considered as a structure devoted to commerce instead. "There's an argument for that," Maxson says agreeably, although he defends the humanitarian aspect as well. "Apparently one of the reasons the owners built it was to give the girls a cleaner, safer, more sanitary place to work." In order to make sure the nomination is fully documented, Halla has contracted with a historic preservation consultant to revise the nomination. If the new research indicates the category should be changed, the

nomination will have to go back to the state Board of Review. Maxson says the Commission will probably resubmit the building this month, unless it goes back to the Board of Review, in which case it could be delayed until July. The National Register office then has 45 days to review and decide on the nomination. Maxson says Texas is not breaking new ground with the nomination since several brothels in Alaska are already listed on the National Register.

Historian Maxson believes the Silver Dollar's colorful history has earned it recognition. Built in 1918, specifically for use as a bordello in what was once a thriving red-light district, the Silver Dollar is only one of two such establishments that still exist there.

According to Al Tellez, El Paso's historic-preservation coordinator, the Silver Dollar is not as important for what it is as for why and how it came to be. "What makes this building unique is that it

Built in 1918, the Silver Dollar is only one of two such structures that still exist in South El Paso.

was designed to be a particular type of brothel called a 'crib' brothel," he says. Unlike a conventional bordello, which is usually a square, two-story house centrally managed by a madam, the Silver Dollar was laid out with separate rooms in an L-shaped building, much like a modern-day motel. Each of the rooms was very small, containing only a bed and a freestanding wardrobe. There was one faucet in the room for water, but only four toilets in a freestanding outhouse in back to serve all the residents.

The women who worked at the Silver Dollar simply rented the rooms on a daily basis from the building owners. They set their own rates and hours and enjoyed a greater degree of freedom than those in other establishments.

The building owners, a Mr. and Mrs. Lopez, ran a restaurant and bar at the corner of the building, even during the height of Prohibition. Prominently displayed outside the cafe door was a 12-

inch-diameter replica of a silver dollar, which was later stolen. The Silver Dollar was a full-service organization: it even offered gambling in the basement.

Tellez says no pretensions ever clouded the building's raison d'être—it was created solely to shelter ladies of the night and their pursuits, right down to back-lot parking and Dutch doors that could be opened on top to advertise availability.

Since 1944 the building has been used as low-rent housing and has been allowed to deteriorate. In 1981 El Paso condemned the building as unsafe for a variety of reasons, among them that it still sported its original wiring and that in many of the rooms the single faucet providing only cold water no longer worked.

El Paso businessman Kent Halla has set out to renovate the building, which he hopes to turn into a small apartment complex. "It's a good use of what basically is still a sound building," Halla says. Plans call for adding off-street parking, a children's play area, a laundry facility, and green space—standard stuff for most apartments but something special in depressed South El Paso. Halla will use the space from the original 28 cribs and corner restaurant to produce 11 apartments of various sizes.

Prior to his bid for a place on the National Register, Halla asked the local El Paso Historic Commission to recognize the Silver Dollar, but was turned down because of pressure from nearby residents who objected to the building's history. Although he would enjoy a historic marker from the local commission, Halla says, local approval is not necessary for him to be on the National Register. The developer says he understands why the Historic Commission refused his request, but believes they should look at the area and the building from a broader historical perspective.

Historic or not, El Pasoans living near

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the Silver Dollar still did not want it recognized as a brothel, according to Scott Huscroft, chairman of the city's Historic Landmark Commission. That, combined with the commissioners' own distaste for the structure's past, was reason enough for them to turn it down last March. "There is no need to keep shining a light on that kind of history for young children coming up," Huscroft says. "With all the problems of AIDS and venereal disease we have, why are we glorifying a whorehouse?"

Al Tellez, like Halla, also disagrees with the decision of the El Paso commission. "I think the building is of historical importance. You really can't rewrite history to suit your point of view; you've got to present it with all the warts or you'll end up with a distorted view.

"[The Silver Dollar] doesn't have any architectural significance, so it's very easy to regard it as just another old building in the second ward of El Paso," Tellez says. Civic pride being what it is, however, all but one other bordello have been torn down, making the Silver Dollar something of a rarity. Tellez also feels the 25-percent investment tax credit Halla would receive on the project if it were placed in the National Register helps justify it. "New units that provide decent housing are sorely needed in South El Paso. I think that was lost in the controversy," he says.

Historian Peter Maxson says the Texas Historical Commission is not burdened with the moral considerations the El Paso commission was wrangling with. "For better or for worse, prostitution was a booming business in the late 19th and early 20th century in El Paso," he says, and the Silver Dollar is one of the most visible reminders of that era. Maxson believes the old bawdy house merits recognition, and to that end will resubmit it to National Register officials with more information about its background and history.

In fact, the building's mundane appearance may actually be helping it gain National Register status. "In some ways we've taken a look at the Register and decided we're kind of top-heavy on Victorian mansions," Maxson says. To rectify that situation the commission is looking for historic structures that were used for business or social purposes. And in the case of the Silver Dollar, the shoe fits.

—CEG

A GORILLA HABITAT DESIGN SYMPOSIUM

Architects, researchers, and planners got together recently to take a look at the notion of "Home, Sweet Home" from a gorilla's point of view, during a symposium convened to help design a new gorilla habitat for the Dallas Zoo. The symposium was sponsored by the Dallas Zoological Society, the Dallas Zoo, the Crescent Hotel, and the University of Texas at Arlington School of Architecture, and funded in part under a grant from the National Endowment for the Arts.

A new gorilla habitat will be part of a major expansion of 55 acres for the Dallas Zoo's "The Wilds of Africa" exhibit. Dallas Zoo Director Warren Iliff, working with Truett James of the UT Arlington School of Architecture, organized the symposium to generate new ideas for the proposed habitat.

Early symposium sessions consisted of brief presentations by architects, zoo directors, and field researchers. David Hancocks, author of *Animals and*

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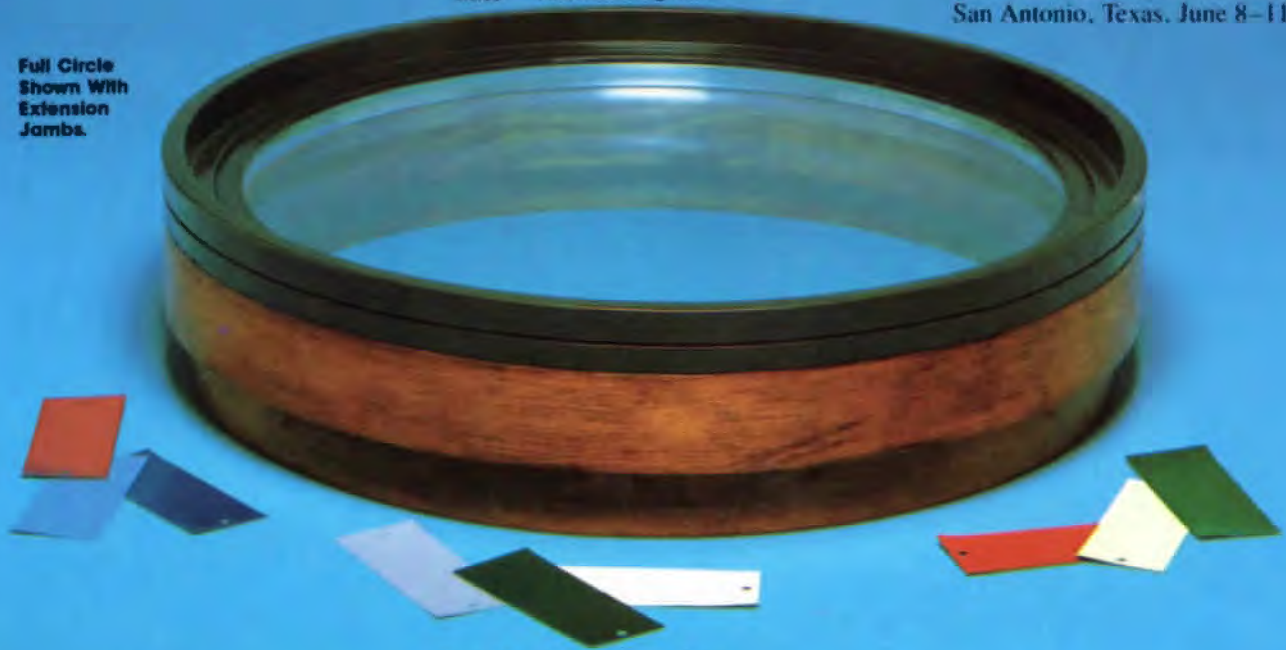

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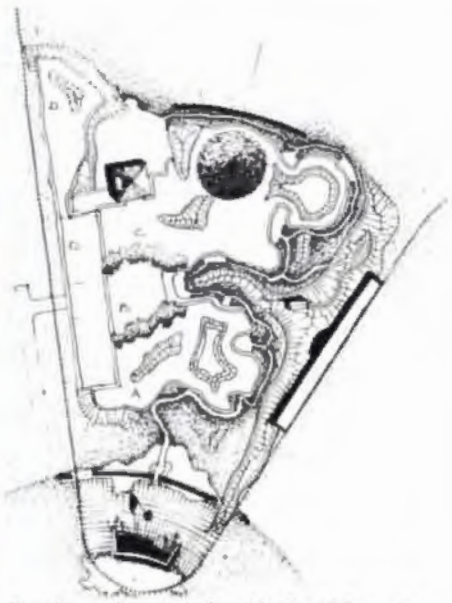
Suggested enclosure produced by the team of David Hancocks, Gary Cunningham, and Harry Garnham.

Architecture, set the tone for the presentations when he described the history of how "small and tidy minds [have] neatly divided the elements" in maintaining animals in captivity. Such attitudes have produced animal enclosures with "toilet-like environments," which could be easily flushed with water, he said. More elaborate, if equally wrong-headed installations, he said, have featured fanciful architectural stage sets, at best recalling the architecture of the country of origin for the animal on exhibit. This approach was described by Hancocks as the triumph of "structure over function, polemics over people, and style over everything," with animals treated as objects in a world that man dominates rather than comprehends.

The participants formed five design teams. The teams consisted of Dallas architects and landscape architects, zoo directors, students and faculty from UT Arlington, and the presenters.

All of the proposals made by the teams emphasize that visitors should be able to see the gorillas in an environment resembling their natural habitat. All also provide for a variety of places and activities for the animals, including the opportunity for complete seclusion and privacy. Other common factors in the proposals: a building or shelter for weather extremes and housing at night, views of other gorilla groups, and a system of rotation to allow plants to recover. In one proposal, visitors would enter the habitat through a replica of the old gorilla cage.

Some of the most intriguing ideas came from the team including David Hancocks, Dallas architect Gary Cunningham, and landscape architect Harry Garnham. In their scheme, visitors inside the habitat would view the gorillas through a screen of bamboo or other vegetation. The team proposed a canyon-like arrangement to make the best use of landforms and vegetation and to moderate the effects of climate. Areas where gorillas and people were close would be divided off with glass. In general, however, landforms and vegetation would be used to create openings or clearings instead of cages.



Possible enclosure produced by David Browning, Grant Jones, George Gintole, and Alice Reynolds-Tatum

Dallas architect David Browning spoke for a team that included landscape architect Grant Jones of Jones and Jones Architects, UT Arlington professor and architect George Gintole, and landscape architect Alice Reynolds-Tatum, among others. They focused on a diversified habitat, interspersed with other exhibits to make control of disease and noise easier and to provide a variety of experiences for both the animals and the visitors. They proposed an adjacent children's educational exhibit for sensory experiences similar to Venturi's Tree House at the Philadelphia Zoo. Members of this team and others drew attention to a proposed monorail in the "Wilds of Africa" addition, of which the gorilla habitat would be a part, arguing that the monorail "is a foreign object" and should not be built.

The design proposals and other proceedings will be published and copies will be available in a few months. Inquiries should be directed to Professor Truett James, University of Texas at Arlington School of Architecture, Box 19108, Arlington, TX 76019.

—Richard B. Ferrier

RECORD'S CAPITOL DOME SKETCH AIDS RESTORATION EFFORT

When artist James Record first envisioned sketching the State Capitol as part of the Sesquicentennial, he had no idea it would ultimately become a major force in his life. In the end he got far more than he bargained for: an eight-month-long project and a prospective wife as well.

Record, a native of Fort Worth, was introduced to the idea in 1983 by his friend Quentin McGown, then the bookkeeper for a small performing arts theater in Fort Worth. Shortly thereafter Record, who is completely self-taught, went to California to make his way as an artist and thought nothing more about the idea until a year later. Record says he was reflecting on what next to do with his life when he decided to call his old friend McGown and discovered he had become the Program Development Officer for the Texas Sesquicentennial Commission. "He said, 'Get on a plane right now and come back and do the Capitol'," Record recalls. Two weeks later he was back in Texas and the project was underway.

Record knew what he wanted to do but he needed to find a manager. While searching for the right person he agreed to do "another kid portrait" for a woman by the name of Trudy Moore, a successful commercial real estate agent. He visited her to arrange the sketch and immediately decided he had found what he was looking for. "When I left her house that evening, I decided she was the one I wanted to manage me," he says. For her part, Moore says she was "mildly interested" at first, but it took some convincing for her to believe the offbeat and laid-back Record could do what he said. "He was kind of like 'third world' from what I was accustomed to as an executive," she says with a smile.

"He said, 'Get on a plane right now and come back and do the Capitol'."—Record

Record managed to convince her and in March of 1985 they were off to Austin to get photographs of the Capitol. Although he had planned to obtain a picture of the entire building, Record says the overcast sky did not permit the shadows he wanted. He decided just to obtain detail shots of the dome on that trip and have the photographer mail him the panoramic shots later. During his visit to the Capitol, Record spotted a rooftop catwalk and obtained permission to go out and get pictures. He says he was struck at the time by the image of the Capitol dome rising up in front of him at such a close angle, even though he had planned to do a panoramic perspective sketch.

On receiving the pictures Record changed his mind and decided to undertake a sketch of the dome itself, despite the numerous challenges involved in attempting an oblique perspective of a building with such a large amount of detail on it. The technical problems involved were daunting. While printing three four-by-five transparencies of the dome taken with a perspective-correcting lens, Record says he still had to tilt the easel under the enlarger to get the proper perspective. After enlarging the three images to the size he wanted, a total of about 25 by 30 inches, the artist spent an entire day painstakingly piecing all three together. He then scored a very fine plumb line through the exact center of the piece to use as a reference.

With a complete picture in front of him, Record says his work had just begun. Because of the need to tilt the easel to obtain the correct perspective, the image was out of focus. In order to draw the detail accurately and in the proper perspective, Record had to look at separate detail shots that were focused, but in different perspective, then imagine them focused in the correct perspective and draw what he imagined. Record says it was the most difficult thing he has ever done. "The optical problems were phenomenal. I could only think about what I was seeing, I couldn't look at what I was seeing. There were days when I thought I was going to have a nervous breakdown." He says that he could only stand to work on the picture itself for 30 minutes at a time. An additional complication was that most of the lines required in the sketch were so fine that Record had to keep his pencils sharpened to needle points in order to draw them.

Record "built" the dome from the statue on down, which in itself was a major problem because he had no ground reference to work from. "The main thing I had to be concerned about was the visual equilibrium—whether it was balanced side-to-side or not. By every calculation I could do I was building it correctly." But he had no way of knowing if what he was drawing was going to turn out properly positioned. "Until that piece was absolutely finished I did not know if it was correct or not. Until it was finished, I was concerned."

The picture, which is so accurately detailed that many mistake smaller

Record spent eight months getting his Texas' Capitol Dome sketch letter-perfect.

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reproductions for a photograph, took a total of almost eight months. Record estimates that he had pencil to paper for about 500 hours, and spent triple that amount of time just studying the sketch and attendant images—a total of 18 different pictures. With the completion of the project the artist said he went through a period of depression because the picture had filled up so much of his time and been such a large part of his life. "When I finished it there was this giant void in my life," he says. Moore says he was obviously suffering from mixed feelings, since he took the completed sketch outside and sailed it 50 feet across her backyard, much to her dismay. Fortunately, the picture was undamaged by its short flight. Today he is quite proud of his accomplishment. Record says the view of the Capitol dome he presents is unique. "The only way this piece could be done is if an artist did what I did. You can't photograph this."

Printing and marketing the sketch kept the pair busy after the picture was complete. Record and Moore, who plan to marry "when we have more spare time," say they were involved in a "whirlwind" of activity, arranging the sketch's printing, distribution, and all the other myriad details involved in marketing an official Sesquicentennial commemorative product. A total of 1,986 limited-edition prints have been made in honor of the Sesquicentennial year.

"The only way this piece could be done is if an artist did what I did. You can't photograph this."—Record

Record reports that the prints have been well-received. According to Moore, sale of the prints helps fund Capitol restoration, since a portion of the proceeds will be donated by the artist to Capitol Committee Inc., the fundraising group for the Capitol restoration effort. Copies of the print are available from art dealers in most major cities, or direct from Record. The issue price is $200, plus tax and shipping costs of $22.75. To order direct contact James Record, P.O. Box 9664, Fort Worth 76107.

—CEG

TEXAS TECH FORMS COLLEGE OF ARCHITECTURE

After a four-year wait, Texas Tech University's proposal to form a College of Architecture has been given final approval by the Texas College and University System Coordinating Board. The college was previously a Division of Architecture within the College of Engineering. The Coordinating Board granted initial approval for the change Jan. 25 and final approval April 24.

Dudley Thompson, interim chairperson and associate dean for the new college, says the separation is a very positive move which will more accurately reflect the real-world situation. "In the real world, architecture and engineering are at least equal," he says. The split will enable the new college to do a better job of recruiting students and faculty and allow students to minor in other subjects such as business or art if they so desire, he says.

According to Thompson, the separate college of architecture will create a "sense of esprit de corps" and higher self-esteem among students. "They will feel better knowing their dean is an architect," he says.

The split began with an examination of the structure of Tech's Architecture Division by the National Architecture Accrediting Board in 1982. In May 1984, Texas Tech President Lauro Cavazos appointed an ad hoc committee comprised of Tech chairpersons, deans, and alumni to evaluate the university's architecture program. The committee recommended separation from engineering, and the split was approved by the Board of Regents in March 1985 before going to the Coordinating Board for approval.

Thompson says the new college maintains good relations with the College of Engineering and will continue to rely on it for several technical courses. The chairman said funding for the new College of Architecture will come from a reallocation of university funds previously administered by the College of Engineering, although the additional administrative and staff costs will add between $40,000 and $50,000 to the budget.

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Three Texas firms were among the winners chosen from 50 entries in the 1985 architectural design competition sponsored by the Interfaith Forum on Religion, Art, and Architecture, an affiliate of the AIA. The winning firms are:

Merit Award:
• StarnesStovall&Daniels, Houston, for the sanctuary renovation of Pines Presbyterian Church in Houston
• Landry & Landry, Dallas, for the Chapel at the University of Dallas

Citation
• Tapley Associates, Houston, for Christ the King Lutheran Church in Houston

NEWS, *continued on page 136*

Pines Presbyterian Church, Houston

University of Dallas Chapel, Dallas

Christ the King Lutheran, Houston

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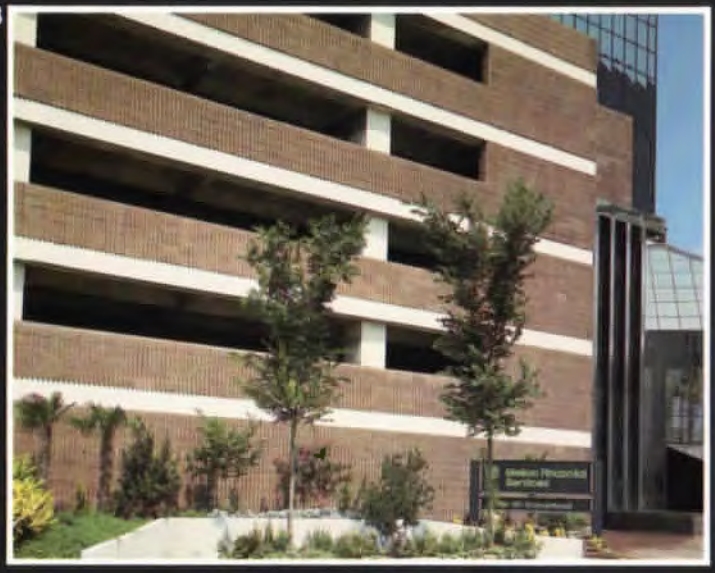

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4 FLUTE

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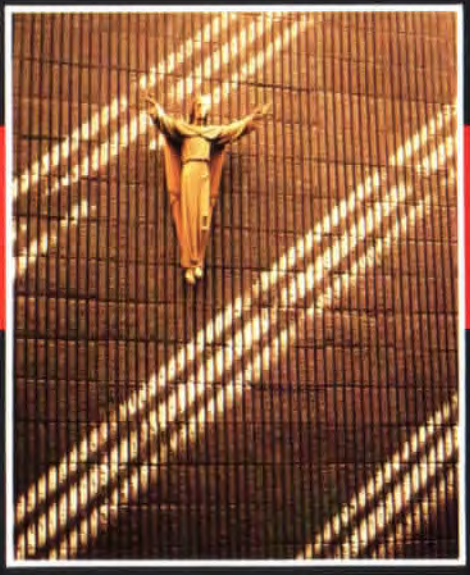

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A CELEBRATION OF OUR ARCHITECTURAL HERITAGE

We take the occasion of the 150th anniversary of our state's independence to celebrate more than 250 years of architecture in Texas. When Texans marked the Centennial in 1936, Governor James V. Allred urged artists and writers in the state to explore and amplify the special place of Texas "from the time when the Anglo-Saxons first crossed the Sabine River." The imperative to establish Texas' uniqueness in our national history has lost some of its force in the last 50 years. Perhaps this is because Texas is simply more like other places than we once cared to admit. Or perhaps the change comes from a greater intellectual maturity, a growing ease with the Lone Star State's role at or near the center of national life since the 1930s. The spirit animating this year's Sesquicentennial celebration is more inclusive, drawing on other traditions and more varied cultural attainments. That spirit shows in the stories about Texas architecture that follow. All present a strong sense of connectedness—from the Spanish missions, to buildings in the Greek Revival style and the Victorian period, to the myriad works of the booming 20th century. The heritage of architecture in Texas gathers strength and fullness from its many sources and many manifestations.

BUILDING THE MISSIONS OF SAN ANTONIO

By Marlys Bush Thurber

ABOVE: Nuestra Señora de la Purísima Concepción de Acuña, facade; OPPOSITE PAGE: Concepción, stairs to room above sacristy

Marlys Bush Thurber is the former chief of cultural resources at the San Antonio Missions National Historic Park. The author extends special thanks to James E. Ivey, co-author of a study they have written for the National Park Service titled, The Missions of San Antonio: A Historic Structures Report and Administrative History. *The work is currently awaiting publication. Photography for this story is courtesy of the National Park Service. Drawings are courtesy of the Historic American Building Survey, National Park Service.*

New Mexico has the early missions, California the late ones, and Arizona has San Xavier del Bac, arguably the best. But Texas has a single city, San Antonio, with more Spanish colonial missions than anywhere else in the United States.

Along an eight-mile segment of the San Antonio River, stretching south from the city's center, the missions of San Antonio were founded by Franciscans from the Mexican colleges of Zacatecas and Queretéro between 1718 and 1731. Spain chose San Antonio, the seat of her civil government in Texas, as the locus for six missions intended to turn nomadic Indian tribes into hispanicized Christians and thus help keep the Spanish entrenched on the northern frontier.

While throughout the New World the founding fathers had orders to locate the missions a day's ride apart, they bent the rules in San Antonio. There, a tighter grouping enabled them to make better use of the water available for irrigation of the fields in the narrow river valley and also afforded better protection from Indian raids. In the span of a century, the missions grew, prospered, and then fell into decline, until in 1824 the Church declared them no longer missions but parish churches, administered by the "secular" clergy.

Today, structures of five of the original six missions remain. They are as important for their differences as for their similarities. San Antonio de Valero, the first founded, is now revered as the Alamo, the shrine of Texas' independence from Mexico. For integrity of fabric and authenticity of workmanship, sedate Nuestra Señora de la Purísima Concepción is probably the best preserved Spanish colonial structure in the country. San José y San Miguel de Aguayo, with its reconstructed enclosing walls and large number of heavily restored ancillary buildings, is "the Queen" that dramatically conveys the complex interrelationship of structures within the huge mission compound. San José's church, with its fully developed Spanish baroque facade and rose window carved in exuberant high relief, is the most aspiring of the provincial manifestations of the style. More modest in aspiration and effect, but evoking the original rural character of the missions are "the little ones:" San Juan Capistrano and San Francisco de la Espada. All except San Antonio de Valero still function as active parish churches.

PLANNED FOR SELF-SUFFICIENCY

Derived from medieval European prototypes and adapted to the special conditions of a vast, unfamiliar frontier, the mission is a unique New World phenomenon. Like the monastery on which it was modeled (best exemplified by the idealized ninth-century Plan of St. Gall), each mission was envisioned as a self-sufficient entity that fostered not only spiritual contemplation, education, and training, but also commercial enterprise. Over time, many structures evolved to house these diverse activities. They were laid out in a fairly regular plan, with variations occasioned by topography, practical necessities, and possibly by the undocumented preferences of the individual builders.

The core structures of church and sacristy and the *convento*, with its arcaded cloister, formed a rectangle enclosing a principal patio. Ranged around a second patio adjoining the convento might be other, more utilitarian, structures: the *troje*, granary; the *obraje*, weaving room; also workrooms for cleaning, drying, and processing cotton and wool; *tapancos*, lofts above the work spaces for the storage of goods; and special purpose shops such as the *albañilería*, stonemason's; *fragua*, blacksmith's; and *carpentería*, carpenter's. Areas for growing things and for care of domestic animals would be clearly demarcated.

The principal structure of the mission complex was its church, basilican or cruciform in plan, occasionally domed, and frequently with towers or an *espadaña*, the gabled belfry shaped in gentle ascending curves. A sacristy with storage space for accoutrements to the mass would either be integral with the church or in a self-contained structure connected to it. Built like the church, with massive walls containing small window openings, the convento evolved from the

ABOVE: facade, San Francisco de la Espada; BELOW: site plan

medieval "dorter" or monks' dormitory into a structure which accommodated several functions. Primary among these was the friary, which housed the missionaries in small *celdas*, cells—cubicles for sleep and work sometimes differentiated into cell proper and alcove. A *hospedería* served as a guest room for visiting friars, or alternatively, as the mission infirmary. If the convento had two stories, the *necesario*, or privy, might be found under a staircase. Formal work areas in the convento consisted of *oficinas*, where supplies and equipment were stored; the *cocina*, mission kitchen; and the refectory where the inhabitants dined communally, as in the medieval monastery. One structure without European monastic precedent was the *pueblo*, the housing for the Indians of the mission.

Structuring the mission's functions into separated but related spaces was a process that evolved over two centuries of experimentation in Mexico and the borderlands. By the 18th century the construction sequence had also been regularized. First, an appropriate site was selected based upon specific criteria. Chief among these were suitable topography and the availability of water and raw materials for building. The site was then surveyed and staked out into subdivisions where specific structures would be built. Temporary structures for the missionaries and Indians, and for protecting the religious articles, tools, and supplies, went up first. These would usually be of *jacal* construction—posts set vertically, lashed together, and chinked and plastered in the Spanish colonial equivalent of the log cabin. At the same time, the fields would be marked out, cleared and plowed for planting, and the all-important *acequia* system would be laid out and ditches dug to carry life-giving water to the crops. The next construction phase consisted of interim structures—primarily the granary-storehouse and the church—both built frequently of adobe or rough stone. These were intended to serve until their more sophisticated, permanent replacements could be erected by master masons knowledgeable in engineered construction employing vaulting and buttressing.

In contrast to the arid high desert, where the native populations erected great pueblos, the nomadic tribes of Texas possessed no permanent building tradition. The San Antonio missionaries, who functioned more as master planners and coordinators of the construction process than as actual builders, soon found they needed skilled workers—a master carpenter, a stonemason, and a blacksmith among others—to train the Indians in the building trades and to supervise their work. Apparently this expertise was sought throughout the New World and the old: a French-

man and a Belgian are known to have worked at San Antonio de Valero, along with several Spaniards and a complement of Indians previously trained at other missions. Just how the San Antonio mission complexes were designed remains a mystery. Their orderly growth over several decades amidst a continual turnover in missionary fathers suggests that master plans existed in one form or another, but none has yet been found.

A VARIETY OF TOOLS AND MATERIALS

It is a popular misconception that builders on the colonial frontier were forced to work with a limited supply of primitive hand tools. On the contrary, inventories of the period show that each trade employed a large number of specialized tools and equipment. For example, in 1772 the carpenter's shop at Mission Espada had tools ranging from: a *sierra brazura*, frame pit saw, used to cut long planks; to *hachas viscainas*, axes in various sizes; to *gurbias* or *gubias*, gouges or chisels with a curved cutting edge; and a *compaz*, compass, used as a divider for setting curves, among others. Tool lists for the stonemason's and blacksmith's shops show a similar wide variety.

The materials for building corresponded generally to the anticipated longevity of the structures. Adobe bricks for the interim church and granary were mixed on site by foot in a puddling pit, packed into wooden forms, and allowed to sun-dry. The bricks made from 1720 to 1800 tended to be flat, with slightly mounded upper surfaces. They varied in size, but in San Antonio averaged about 18 inches by nine inches by five inches. Baked brick, low-fired in ovens, came into use as flooring and for door and window edging in the later colonial period. Mission Espada had a large brick-making operation: in 1772, 300 tiles and 10,000 bricks were being stored on site. Mortar was manufactured from limestone burned in large kilns and slaked vats; it was then stored until needed under a blanket of sand. Wood construction involved a variety of native species, commonly cedar for *jacales*, mesquite for shingles, and hardwoods, such as oak, black oak, black walnut, and ironwood, for *morillos*, the general term for structural members such as posts, lintels, or beams.

Techniques of stone construction varied according to the size and type of structure. Simple buildings had little or no foundation; the stone was laid directly on the ground. For massive structures, the foundation consisted of rubble stone or gravel, clay, and lime set into a round-bottomed trench. An alternative foundation, used in the church of San José, was smoothly cut, squared stone laid in carefully excavated trenches, with mortar filling the narrow space between the stone and the face of the trench. Stone construction allowed a greater variety of design options for wall openings than adobe or jacal. Door and window headers could be a wooden beam, a single stone, or any number of arch variants. Openings were usually splayed to the outside, probably to maximize natural light.

Several methods of roof construction were employed. Gable and shed roofs were thatched with bundles of *zacate*, grass, or *tule*, reeds; more rarely, because of the expense of handwrought nails, they were shingled. For substantial adobe and stone buildings, where the massive walls could carry the weight, flat earthen roofs were built. Their construction consisted either of *vigas*, peeled logs, or of squared beams supporting a layer of *saviños*, small poles, or *tabletas*, small boards. Woven matting, loose grass, or *paste*, Spanish moss (also spelled *pasthle* or *paxtle*) was placed above the wood surface and covered with clay packed to a depth of 18 or more inches and sloped to drain to *canales*, drainspouts.

Vaulting was employed only for the primary structures of church, sacristy, and granary. (The barrel-vaulted convento at Concepción is an anomaly; for reasons unknown, work on it was halted in 1759, and all subsequent convento construction was flat-roofed.) Construction of the vault involved three distinct operations, which could occur separately or in overlapping sequence. First, to support the vault ribs, *cimbras* (centerings) were built atop *andamios* (scaffolds). For a transepted church, as in Concepción, eight or more ribs would be required: one above the choir loft and another supporting it beneath; two or more down the length of the nave; and four more at the crossing, these serving as the principal support for the dome. After the *cimbras* were positioned, the precisely shaped *dovelas* (voussoirs) were lifted and mortared in place, followed by the *clave* (keystone). Finally, the vault itself was constructed of cut stone.

Although much is known about the building of the missions, speculation and even myth still exist. There is a tale told in San Antonio that the barrel-vaulted granary of San José was built by filling the huge structure with earth, mounded high to form the ceiling profile. Like other mission stories spun of imagination and wit, this one too can be disproved by studying the site and drawing some carefully wrought conclusions from the original Spanish colonial documents. Much remains to be unearthed about construction on the colonial frontier, but one fact is certain: that the mission structures have survived

ABOVE: San Juan de Capistrano

San José y San Miguel de Aguayo's west elevation, CENTER; circa 1900, ABOVE; and facade, today, OPPOSITE PAGE

for more than two centuries bears testimony not only to the tenacity of ecclesiastics and preservationists, but also to the considerable skills of their 18th-century builders.

The San Antonio missions have left a profound imprint on the American West. Ranching is one example. The Texas missions refined methods of livestock raising developed in Mexico over two centuries, and, as a result, formed the basis for the American cattle industry. Even the huge herds that made up the legendary Texas cattle drives had sprung from mission stock. The missions also brought irrigated farming to the frontier. Portions of the mission-built irrigation systems continue in use today.

The structures and ruins of the missions contain architectural elements that were once unique to the frontier but are now so familiar as to be almost commonplace, so much a part of the architectural vocabulary of the West that their origin tends to go unrecognized. For example, the patio, enclosed by an arcade of simple round arches supported by massive piers, subtly integrates structure with landscape, evoking the tranquil cloister where the Franciscan fathers walked and meditated. The plastered, whitewashed walls of the major mission structures, in colonial days covered with brightly colored quatrefoil designs, have been incorporated as unadorned surfaces into the vernacular buildings of the region. Moorish-inspired quinquefoil motifs, as found in arches at Espada and Concepción, and the Mexican concha, as at San José, frequently appear in domestic and public buildings throughout the Southwest. Finally, the espadaña of San Juan and Espada has survived in myriad variations as a hallmark of the style.

Today four of the five missions—Concepción, San José, San Juan, and Espada—together with the Espada Aqueduct (the sole remaining Spanish structure of its type still in use in the United States), the acequia systems, and the mission *labores* (farm lands), make up the San Antonio Missions National Historical Park, a unit of the National Park Service established in 1978. Thus, Texas can boast that only in San Antonio can one see Spanish colonial missions at the height of their development, remarkably intact, and in their most complete form. And San Antonio has five of them to savor. ▬▬

THE "PLAIN STYLE:" SOME SOURCES FOR THE GREEK REVIVAL IN TEXAS

By Gus Hamblett

Sam Houston Memorial Museum, Huntsville

Sam Houston's portrait, from 1831, TOP; Madame Recamier, ABOVE

One can easily ask what these two people had in common: Sam Houston, in a naive portrait as Marius amid the ruins of Carthage, and Mme. Recamier in the famous painting by Jacques-Louis David. They never met, and, for that matter, probably never knew of one another's existence. Their portraits, in distinctly classical settings, show the link; actually the settings are "Neo-Classical," in this instance romantic early-19th-century idealizations of the antique past. Sam Houston had his portrait painted at Nashville in 1831, in this strange pose which even he must have thought ridiculous. But his rationale was perfectly plain politics. The austere simplicity of the old Roman Republic had become an appealing metaphor in the popular ideology of the contemporary American "republican" experience. And it would play a similar role in the establishment of the Republic of Texas five years later.

On the other hand, the classical references in the great David portrait of Mme. Recamier, painted in 1800, are for the most part Greek, also interpreted with a great new simplicity, and a quality of undiluted space, a wonderful light. The fashionable Parisian banker's wife had herself portrayed *a la Grec*, the trend of the moment. The objects in the painting, especially the sofa, part of the artist's studio paraphernalia, were considered appropriately "Greek," though their design was based on Pompeiian prototypes. This mixing of elements is one of the keys to this entire period of romanticism, when two such portraits—the one almost comical, the other so studied, so "correct"—could be popular successes with seemingly nothing incongruous in their jumbling of disparate sources.

A heightened interest in classicism had been sparked in the 18th century by the discoveries at Pompeii and Herculaneum; suddenly the western world could see more of the antique past than the mere stubbed fragments of colossal Roman public buildings, which had survived at various European sites and which had been exhaustively analyzed since the beginning of the Renaissance. Now the world could see how the ancients had *lived* and could examine particularly their domestic arrangements, frescoes bright and fresh as the day they were painted, thousands of fascinating examples of furniture and implements of daily life. Artists and architects flocked to Naples to observe these marvels and began copying them precisely, using these models for the basis of what they called "the modern design." And another movement began simultaneously, produced by a growing interest in the origins of classical architecture, that is, in the ancient *Greek* principles of building. The East had been more or less closed to Europeans for a millennium when, in the 1750s, the London group of connoisseurs who called themselves The Society of the Dilettanti, sent two young delineators, James Stuart and Nicolas Revett, to Greece to do measured drawings of the structures on the Athenian acropolis. Their work in Greece continued for years, and the resulting magnificent publication, *The Antiquities of Athens*, was to supplant most other primary sources of design for decades. Intellectually, this series of volumes represented a true rediscovery of ancient Greece.

Naturally the new Pompeiian and Grecian design formulas affected the decorative arts first, and superb furniture and ceramics were created in various English and Continental interpretations. But the London publication of a series of books for carpenters and cabinetmakers by various authors, particularly those by Peter Nicholson, were responsible for the practical application of the Grecian design sources for the entire English-speaking world for the next 50 years.

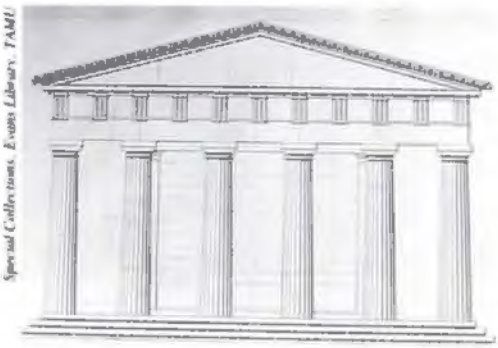
Neo-Classicism made its first real impact in America after the Revolution, introduced by various amateurs, particularly Thomas Jefferson, who returned from the ministry at Paris with new French ideas, with which he updated his own old-fashioned Palladian version of classicism. The resulting American work in the cultural centers of Boston and Philadelphia and the new "Federal City" at Washington we refer to nowadays as the Federal Style. It can be seen at its most competent at Washington, where the first public buildings were designed by clever immigrants with some architectural training. But

the new style was disseminated to American carpenters and was introduced into the American bloodstream through the Boston-published builder's handbooks of a talented woodworker, Asher Benjamin; the designs included instructions for the new elliptical staircases and a wealth of light, refined decoration, generally Roman (Pompeiian) in inspiration. Somewhat later, specifically Greek designs were introduced at Washington, Baltimore, and Philadelphia by various European architects.

TOWN AND DAVIS

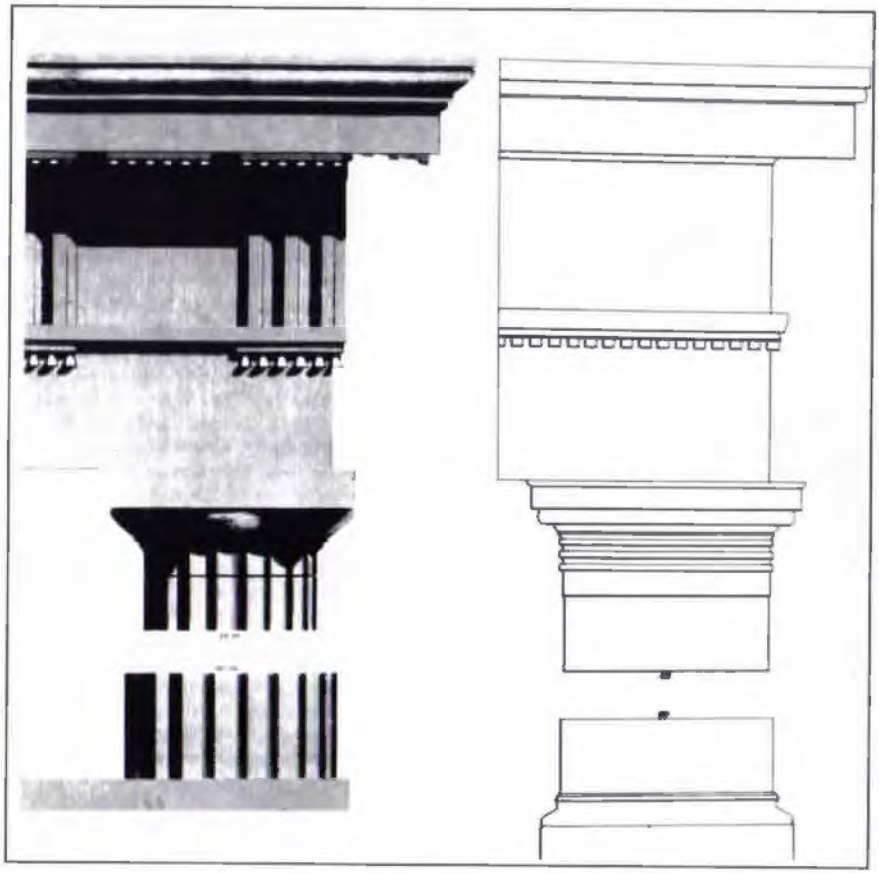
By the 1820s and early 1830s the Greek style was being practiced in the cultural centers by native-born American architects, notably the great New York firm of Town and Davis, which became the training ground of a group of talented men who would lead American architectural thought until the Civil War. Town and Davis trained the architects who went to the frontier at Nashville and who came to the deep South, to Mobile and New Orleans, men such as James Dakin, James Gallier, and Henry Howard, who brought the Greek style south at the very moment that Texas was opening up for development. The Anglo infiltration of New Orleans had resulted in a great building boom there, and almost overnight great rows of structures colonnaded in the Greek orders sprang up, creating a new and monumental environment referred to locally as the "New York Style."

By the 1830s Asher Benjamin had re-geared and begun to publish a revised series of carpenters' books, with which he introduced the new Greek elements into the vernacular to supplant his earlier, rather fussy, Federal Style designs. His problem had always been the difficulty of translating designs for a stone architecture into American wood construction, and the simplicity of the Greek Doric order made this translation both easier and cheaper. American carpenters enthusiastically received the new Benjamin handbooks, never referring to a "Greek Revival," but rather to the "New Plain Style." Other books were published by other builders, but Benjamin's only serious rival in the 1830s was Minard Lafever, whose published works in the Greek style presented a somewhat fancier version in a more expensive format, with meticulously rendered illustrations by the Town and Davis team. Lafever gave full credit to Peter Nicholson's earlier designs, which by 1800 had been themselves republished in America. But the simplified carpenters' language of Asher Benjamin continued to have the greater popularity, and the ease with which the style was translated into American wood made it the natural choice for the new buildings on the frontiers.



Special Collections, Evans Library, TAMU

The measured drawings taken in Greece in the 18th century by Stuart and Revett were published in their monumental Antiquities of Athens, *the most popular source for all the later Greek Revival design and pattern books. The original drawings themselves have proved to be amazingly accurate in their dimensions, for instance in the hexastyle Greek Doric temple.*



Rare Books Collection, TAMU College of Architecture

Asher Benjamin presented his version of a high-style Doric order, ABOVE LEFT, accompanied by a simplified version, ABOVE RIGHT, which could be translated easily into wood by American carpenters: the familiar "box column," easily made up of planks and molding strips.

Peter Nicholson's late 18th- and early 19th-century Greek-inspired pattern books were published at London and republished in America in numerous editions. The anthemion designs, LEFT, were copied by both Asher Benjamin and Minard Lafever for publication in their Boston and New York carpenters' books.

Todd Eads

The house constructed for Colonel Stephen Blount at San Augustine in 1839 by the young master builder Augustus Phelps represents one of the earliest Texas attempts at an academically correct Doric frieze, faithfully based on Nicholson-Benjamin prototypes, painstakingly detailed. More ambitious than successful, its scale dwarfs the little house. The Texas star appears as a motif above the door lunette and on the leader heads.

The Samuel May Williams house, RIGHT, TOP, was constructed in 1838 at Galveston for a founder of the city. The raising of the land grade following the 1900 storm has partially obscured its West Indies raised-cottage massing; the 1880s photograph shows its original appearance. Wide Greek Revival splayed doorcases and interior mantelpiece designs are from Asher Benjamin models. Williams's partner and co-founder of Galveston, Michel Menard, contracted for a tall colonnaded house, RIGHT, BOTTOM, in the same year. Its Ionic capitals were possibly the debut of that order in Texas. Both the Williams and Menard houses were prefabricated and shipped to Galveston Island from Maine lumber ports.

The Lake Jackson plantation house in Brazoria County, FAR RIGHT, TOP, is an example of the common tetrastyle portico attached to the typical foursquare American double-pile configuration. It was constructed in 1851 of bricks made on the site, which were then plastered as a weathering device. Its cupola is from an Asher Benjamin prototype. The Lake Jackson house no longer exists, but a more typical wood-frame example, the Liendo plantation house near Hempstead, FAR RIGHT, BOTTOM, survives. The date (1853) and a Texas star appear in the simple pediment tympanum.

Rosenberg Library, Galveston

Rosenberg Library, Galveston

The Greek Revival in this straightforward interpretation had a freshness and solidity very appealing to the American spirit of the 1830s.

The so-called Texas colonial period, those few years between 1821 and the Battle of San Jacinto, was a time of Anglo-American development in a vast and diverse geography. Clearing land to plant and using the felled trees to construct buildings, these Americans were only continuing a practice that had become a convention in the movements through western Pennsylvania, the Valley of Virginia, the new developments in western Georgia, and the first settlements of Alabama and Mississippi—developments that had occurred only a generation before the Anglo infiltration into Texas. And this log construction continued as the usual building method for many years in areas of Texas that lacked sawmills. Frame structures were so rare in this early period as always to be noted in travelers' letters and journals; before 1830 the only frame houses in all of Texas had been prefabricated at Eastern building centers. Stephen F. Austin's frustration in this regard is well-documented; as early as 1824 he had begun plans for a house for his sister to be constructed in the Austin colony in the Gulf Coast region. It was seven years before he got a steam mill established and the new frame house at the Peach Point plantation constructed. If any of these rare frame structures of the colonial period in Texas possessed Greek Revival elements, they have not survived to be examined, and, for that matter, they would have pre-dated Asher Benjamin's first guidebooks to the style: the very early (probably prefabricated) frame house of the Nacogdoches merchant Adolphus Sterne still exists, and its only "stylish" element, a decorated mantlepiece, is taken from one of the earlier Federal Style sources.

The architectural pattern of the brief period of the Republic of Texas was for the most part an adaptation of a standardized form, regardless of function, the necessary new public buildings following more or less the same pattern as domestic structures, whether wood-frame or brick masonry. That form was the traditional American formula of symmetrical bays flanking a central entrance, the plan either a single or a double pile of rooms, developed in the third dimension usually as one story, sometimes two; and now the rare decorative or "stylish" elements were more often than not Asher Benjamin's new simplified Greek. Quick population growth caused a little building boom to house the new farmers and merchants as well as to replace in some cases the log houses of some of the older planter population. If the pre-Republic popula-

Dave Cunningham

The peripteral colonnaded form was developed in America for public buildings such as courthouses and for large-scale double-pile houses, particularly in the South. A Texas version survives in the General Thomas Harrison house at Waco. A wood-frame structure with a fine Doric colonnade and full entablature, it apparently was never completed as originally conceived, consisting of only two-thirds of the peripteral prototype.

The idea of a portico "in antis," that is, recessed into the body of the building, was successfully realized in the 1858 San Antonio market house designed by architects John Fries and David Russi; the handsome building, which no longer exists, was loosely based on Minard Lafever designs. The square end columns and pilasters relate to Asher Benjamin's simplified Doric, which was translated by wood carpenters in the almost standard "boxed column."

Ruth Schilling

An example of the very common boxed-column type, developed as a little portico, appears at the Colonel G.R. Howard house at Palestine, constructed in 1851.

The Nichols-Rice-Cherry house was built in Houston around 1850. Its doorcase and door and the painted and grained interior details are all derived from the Lafever-Benjamin repertoire. These details represent the ultimate level of decoration reached in Texas in the antebellum period, and are the most elaborate surviving examples in the state.

tion had been too apprehensive to build in a substantial manner during the troubled times of the late 1820s and early 1830s, they rapidly made up for lost time. New sawmills and brick kilns were set up everywhere; and carpenters, master builders, even architects assembled at the recently established town sites of Galveston, Houston, and Austin in much the same way that their predecessors had swarmed over the raw new site of Washington in the 1790s.

MASTER BUILDERS

It is a mistake to think of these building craftsmen as Southerners bringing the Greek Revival as a particularly Southern style to Texas. Rather, again as in the Washington precedent, there were among this group many European immigrants, as well as builders from the northeastern states. In fact, only relatively few Southerners' names emerge from among this first group of trained builders, notably that of Abner Cook, a native of North Carolina who came to the new Austin site in 1839, via Nashville, presumably with the fourth edition of Asher Benjamin's *The Practice of Architecture* in his baggage. The Allen brothers, who were then laying out and developing Houston, rounded up builders at New Orleans, among them the Irish-trained architect Thomas William Ward. The Irish master builder John de Young also came to Houston at this time, as did the French architect Michael de Chaumes, who had several years of American building experience at Philadelphia and Washington. Ward and de Young are credited with the construction of the first Capitol of the Republic at Houston, a West Indies raised-cottage type translated through the Mississippi Valley vernacular with only the vaguest reference to the Greek Revival. Some of these men also worked on Galveston Island, but the first houses of the co-founders of Galveston, Samuel May Williams and Michel Menard, were prefabricated in the Northeast and transported in ships owned by this enterprising mercantile partnership. Also during this period there are isolated examples of highly-skilled builders at work in regions some distance from the new coastal developments, particularly a number of remarkably well-constructed houses built at San Augustine in the late 1830s by the talented Vermont carpenter Augustus Phelps, although his slavish adherence to the Nicholson-Benjamin-Lafever details overpowers his relatively small buildings. Phelps died very young in Austin, and it is interesting to speculate what he might have contributed to the building of the new capital had he lived to reach a maturity in his art.

The site for Austin was chosen by President

Austin-Travis County Collection

Barker History Center, University of Texas

Austin-Travis County Collection

The Capitol at Austin, begun in 1852, was the first monumental stone building in Texas since the construction of the Spanish mission churches. Apparently committee-designed, it was constructed of the local cream-colored limestone, designed as a massive block a full two stories above a high rusticated ground floor. There was a marble portico of fluted Ionic columns and a somewhat abrupt flight of stone steps. A French immigrant architect, Michael de Chaumes, supervised the construction, and the carpentry work was by John Brandon and Abner Cook. The cupola was derived from Cook's copy of a Benjamin handbook. Never accepted locally as a successful design, the building burned in 1881, to be replaced by the present structure. De Chaumes seems to have been given complete control for the design of the stone Treasury building, begun northeast of the Capitol in the following year. This elegant building, with its double flight of curvilinear stairs, is perhaps the most sophisticated design executed in Texas in the Greek Revival style. It also burned in the 1881 fire, and this old photograph is the only known full view.

Abner Cook constructed the brick mansion house called Woodlawn with two full-height porticoes of wood, one a hexastyle Ionic colonnade, the other a curious three-columned Doric portico. The house was purchased in 1859 by Governor Elisha Pease and was occupied by his descendants for a century. It exists in an altered condition, but this late-19th-century photograph shows it as the nucleus of a large town estate on the western fringe of the little capital. The beautifully joined wheat-sheaf design on the gallery grille appears on many Cook structures; it was possibly part of the ornamental stock of his Bastrop sawmill.

Gus Hamblett

Ruth Schilling

Mirabeau Lamar; it had been decided to move the capital of the Republic from Houston to this rather desolate place in 1839, and the rough natural beauty of the landscape—its *romantic* quality—was one of the chief considerations. A commissioners' report from that year asserts: "The imagination of even the romantic will not be disappointed on viewing the valley of the Colorado and the woodlands and prairies at a distance . . . and the citizen's bosom will swell with pride when . . . he looks abroad upon a region worthy of being the home of the brave and free."

It was agreed to erect a capitol in the Greek Style at Austin, with other governmental structures to suit; by the outbreak of the Civil War the ensemble would resemble a crude little acropolis, and a popular image of "Austin as Athens" would evolve. The Capitol site was laid out on an important promontory and a long tree-lined vista planned. Texans would have to wait more than a decade for their stone capitol, but several frame structures were built in this first phase. There being no building timber available at Austin, wood had to be cut at the Bastrop pine forest and shaped at a sawmill established there by Abner Cook. A very rudimentary "President's House" was constructed—an old drawing depicts a sort of double-height dogtrot with a simple box-columned portico of the Asher Benjamin type.

The Greek Style, where it existed at all in the period of the Republic, was applied only as a surface treatment. But in the years from statehood until the war, those golden years of the cotton and sugar boom, more sophisticated applications would appear for the architecture of new courthouses, churches, little academies and colleges, hotels, houses for towns and farms and plantations, and for the new state government buildings at Austin. Various building types evolved to become prototypes for a generation of structures, and more builders arrived: for instance, the very competent architects John Fries and David Russi, working in San Antonio; and Charles Bryant and Ammi B. Young in Galveston; the delineator Richard Payne in Austin; master builder Isaac Peacock in Houston County. The sources for their buildings remained the same but the challenge to make buildings for a vast and rapidly developing geography was met with renewed vigor and resourcefulness.

At this time the stone Capitol building was built at Austin; a series of compromises resulted in an unsuccessful design that pleased no one. But the experience was a good one, and as the expertise of the various participants became

Gus Humblen

The details of the Governor's Mansion, FACING PAGE and ABOVE, begun in 1853, were based on Asher Benjamin's designs from the same volume used for the Capitol, delineated by Richard Payne, probably refined by the Irish immigrant architect Thomas Ward, and constructed by Abner Cook. These designs are of the simplest nature, possibly because of the low budget, but the scale is extremely large, and the execution of the woodwork is of very high quality. Particularly fine are the geometric staircase and the massive wood doorcases, those of the interior splayed in the typical "Greek" manner.

apparent, other Austin public projects of the 1850s were delegated to specific and very competent individuals. Michael de Chaumes from Houston designed the new stone Treasury, the handsomest building at that time in Texas. The derivation of its design is puzzling: it certainly was not from the Benjamin-Lafever repertoire, and though several known Southern buildings of similar design are suggested, De Chaumes's Paris training and previous experience in Philadelphia and Washington might suggest a currently unknown prototype at one of those building centers. On his return to Houston he designed several important buildings there, including an academically correct Neo-Classical courthouse that no longer exists. Unfortunately his Treasury was destroyed in the Capitol fire of the 1880s.

Master builder and sawmill-owner Abner Cook built the new Governor's Mansion at Austin, based on designs drawn up by Richard Payne and probably refined by Thomas Ward; it is possible that Governor Elisha Pease had a hand in the design, as he is known to have been interested in the earlier Greek Revival developments in his native New England. The square brick structure was faced with an accomplished double-height Ionic portico in wood; the geometric staircase and modest Benjamin-Lafever wood details were of the highest-quality workmanship. Thereafter Cook constructed a number of Austin houses in a similar format, none, however, approaching the massive scale of the Mansion. Actually, this group of Cook-built houses may have been a collaboration of the Payne-Ward-Cook team: Ward's Irish architectural training and New Orleans experience should be noted; Payne was from upper New York state, which had just experienced a rich Greek Revival development; Abner Cook's building experience and his reliance on Asher Benjamin design sources are well-documented. Fifty years ago the Austin architect Samuel Gideon interviewed the original owner of one of these houses, who was then almost 100 years old; she said of the design sources available in Texas in the 1850s: "We lived in the North and were brought up in such houses, our contractors had good handbooks and knew the art of building beautifully and well." The bricks for her house had been made at Austin, the lumber was from Cook's sawmill at Bastrop, and other materials (probably the Ionic column capitals) were shipped from New York.

Pat Ryan

The Greek Revival flourished as a type of "high style" in Texas in the same years during which the style waned as a fashion on the East Coast, supplanted there by a concurrent Gothic Revival and particularly by an eclectic movement toward a Renaissance Revival and even more exotic styles. In antebellum Texas these latter ideas were rarely expressed: the conservative Greek formulas continued in use well after the Civil War. Again, the formulas were derived from books, and only a handful of books at that. But the Texas country carpenters had made the Plain Style their own, and the merging of old vernacular forms with a few Greek details, sometimes only applied sawmill decorations, had established a pattern that would linger in many parts of the state until the turn of the century, a pattern of unselfconscious individualism not unlike the "Texas character" itself.

Architectural historian Gus Hamblett teaches in the Department of Architecture at Texas A&M University. This article touches on certain aspects of a study of the sources of the 19th-century Classical Revival in Texas, which in turn has turned into a book in progress, Athenian Dreams; the Country Carpenter and the Greek Revival in Texas.

Texas State Archives

The limited Greek Revival elements in antebellum Texas architecture were further simplified and individualized at the hands of the country carpenters as they translated the new forms into the vernacular. These examples are chosen from a wide range of startling designs: the entablature with no architrave and crude flat disc-shield forms in the frieze of the Austin College portico at Huntsville, FACING PAGE, an early Abner Cook project; the nearly identical frieze treatment of the glorified dogtrot at the Drummond farm in Franklin County, LEFT; and the new portico attached to an older log nucleus at the Prairie Woods plantation of General James Barnes in Grimes County.

Pia Ryan

U.S. FORTS ON THE TEXAS FRONTIER

By Willard B. Robinson

The military role of forts in American frontier settlement is well documented. For three centuries, virtually every land and sea frontier was the scene of actual or potential conflict, requiring some form of military architecture to obtain or maintain the authority necessary to occupy the land. Several colonial powers erected numerous forts in the wilderness of America before the Revolutionary War. After independence, the United States Army began a vast program of constructing frontier posts to protect immigrants as the expansion to Texas and other western territories got underway. However, since Indians of the West ordinarily did not attack military establishments, the forts simply consisted of open complexes of buildings located near water and pasture, rather than fortified enclosures.

Early construction at some western forts was based on stick-and-mud structures like these Mexican-built jacales *photographed circa 1890 near Fort McIntosh. Except as noted, historic photographs and drawings are provided courtesy Barker Texas History Center.*

In addition to their military role the forts of Texas provided numerous benefits. They opened new roads and offered protection for energetic travelers, as well as for established settlers. They also provided bases from which enterprising sutlers could bring commerce to the West by providing supplies and refreshments to soldiers as well as to immigrants. Some posts became stations for the Pony Express; still others were stagecoach stops for weary travelers, all of which suggest that the contributions of the forts to the civilizing and development of the West extended beyond patrol duty and Indian campaigns.

ECONOMY, EFFICIENCY, AND SPEED

The construction of Texas posts, many of which were not considered permanent installations, presented unique problems to commanding officers. Most CO's were graduates of the United States Military Academy, where they learned techniques of durable construction rather than temporary fabrication of shelters. Yet in the wilds of Texas the initial shelter requisites were economy, efficiency, and speed of erection. To meet these needs, Parmenas T. Turnley, a quartermaster in the army who had served in Texas in 1854, invented a portable shelter. Known as the Turnley Cottage, it was developed specifically for the regions of Texas, Arizona, and New Mexico in response to the need for a shelter better than canvas, which was widely used in the early stages of construction of most forts. The cottage was available in two sizes and was made of prefabricated frames with pineboard walls. The smallest unit, 15 by 30 feet, could be hauled in a single wagon and could reportedly be set up by three men in only four hours. Among the Texas posts where these were used were Forts Clark and Lancaster. While the number of Turnley cottages erected on the Southwestern frontier was relatively small, they demonstrated the efficiency of a concept that is widely used in construction today: prefabrication of building components.

Military builders, however, usually adopted the traditional building techniques used by the settlers who had preceded them in a particular

region. These were generally the most efficient for the materials at hand. Several of the buildings of Fort Worth, for example, were log of Anglo-American style, roofed with clapboards which only partially diverted the rain, according to official reports. At both Fort Croghan and Fort Graham cabins with hewn log walls were thrown up for dwellings, while unhewn logs were used for several other types of buildings. On the other hand, the structures at Fort McIntosh, established in 1840 near the Rio Grande, were *jacales* built according to Hispanic technique: walls of mesquite poles planted vertically in the ground. Similarly, several of the shelters at Fort Inge had walls described by Frederick Law Olmsted, noted landscape architect, as "very rough and temporary, some of the officers' lodgings being mere Jacales of sticks and mud." As in many Spanish colonial buildings, the walls were plastered with mud and the floors were simply tamped earth. The walls of Fort Stockton, a post established in 1858, were adobe on stone foundations, also similar to Spanish and Mexican architecture in other arid, treeless regions of the Southwest. There were no trees in the vicinity of Fort Stockton, except one lonely cottonwood that was incorporated into the post garden. While lumber was unavailable at many remote posts, the builders at Fort Gates were more fortunate—some of the buildings were frame covered with oak clapboards.

Although the army did not develop many unique solutions to building problems in the West, it did provide training for numerous soldiers in the use of traditional techniques as finer buildings were eventually realized. As in today's army, many soldiers learned skills that were useful later in civilian life. Several evidently became excellent craftsmen, perhaps to the detriment of their military training. After visiting several posts in Texas, official inspector W. G. Freeman reported that, "military instruction invariably subordinated . . . to the labors of the axe, saw, and hammer." Not all men appreciated the skills which they were given the opportunity to learn, however. H. H. McConnell, a cavalryman who assisted in the construction of picket walls for the buildings at Fort Richardson, expressed disappointment when he lamented in the narrative of his life experiences that "the spade appeared mightier than the sword."

DESIGN AND HEALTH

Construction and design were also the subject of study and observation by many military physicians. One of the army's most significant contributions to life in the West was the investigation of the relationship between health, climate,

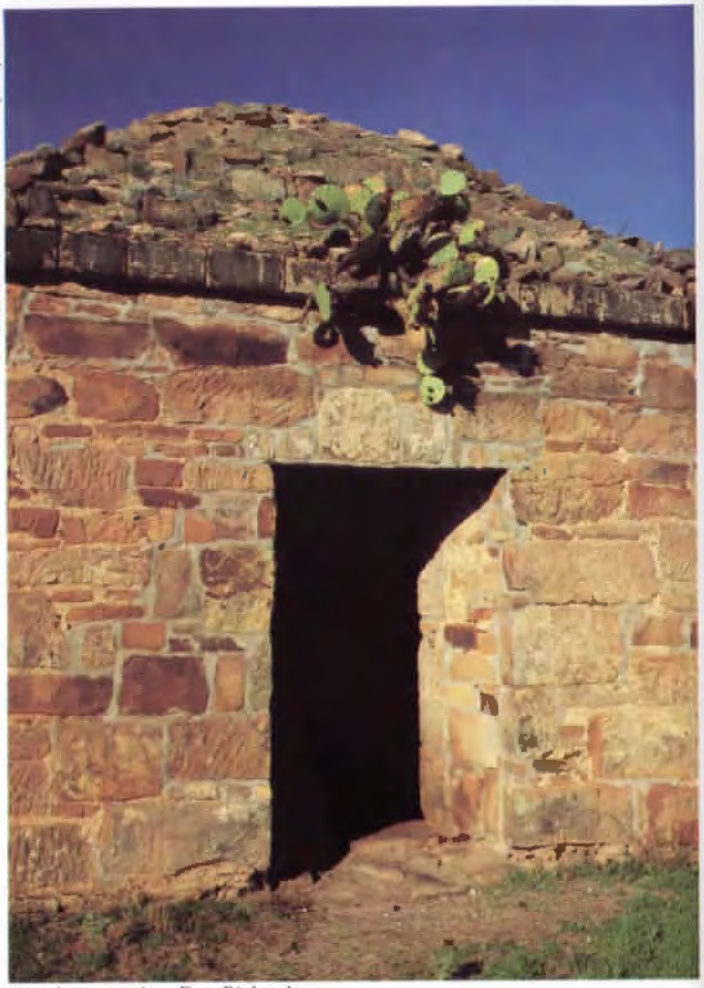
TOP: Fort Davis, circa 1890, showing the open, unfortified grounds typical of a place where army units trained and rested after patrolling the frontier country. ABOVE: Site plan of Fort Davis, circa 1883, shows the standard form adapted throughout the West, with quarters for officers and enlisted men separated by parade grounds.

From an unsigned letter in the Fort Davis archives, circa 1860: "I have a bush fence around my pavilion and . . . into one of the sides of my residence is built a stone chimney. There are no windows, for there is no need of them, the front is generally open, and if not, it is well lighted by the rays passing through the canvas. I wish I could draw a plan of the interior for I have three apartments. Writing table, set of curtained shelves, rocking chair, fireplace, chairs, etc. in the middle room in which I am now writing and in the front a lounge with big pillows. . . . Then outside I have a kind of pavement on which I can place my chair and gather my friends around me in the cool evening."

Orion Knox, Texas Parks and Wildlife Department

Hospital ward, Fort Richardson

Orion Knox, Texas Parks and Wildlife Department

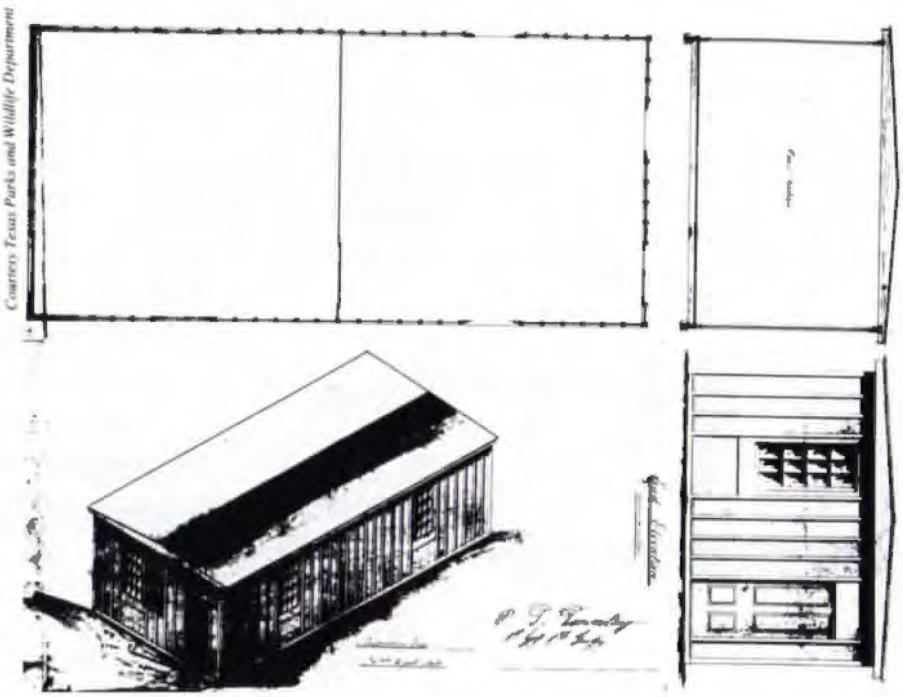


Powder magazine, Fort Richardson

and architecture. From the earliest colonial times throughout the 19th century, illness was a major problem. It slowed construction of forts and inhibited their military function. Official documents contain numerous reports of sickness which virtually incapacitated entire garrisons. During the late 1800s, the Surgeon General observed that the military not only lost many days of service, but also many lives as a result of illness. In response to the problem, a study of architecture, climate, and their relationship to the frequency of various diseases was undertaken at posts across the nation by military surgeons. The results of this recordkeeping, along with statistics on sickness and mortality, were published in 1856 in a congressional document. According to the Surgeon General, the purpose of this publication was to "make the records . . . practically useful to the physician in civil life, and to render them subservient to the elucidation of the effects of climate in causation and development of disease." The reports also contained statistics relating illness to natural environment. Whenever possible, it was intended that the conclusions based upon the analysis of reports be used by officers in locating new posts. Because of failure to respect good criteria for site selection, for instance, Fort Worth had been moved shortly after it was initially established. According to an official report, ". . . the first location was thought to be unhealthy."

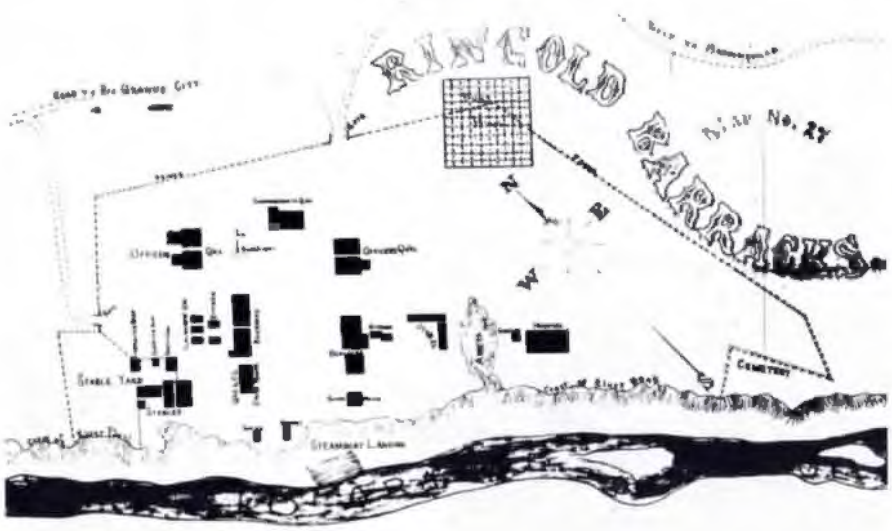
Although physicians at the various posts were required to report only factual observation, some occasionally felt the urge to speculate upon the influence of architecture on various psychological and physical ailments. At Fort Union, New Mexico, for example, the post surgeon conjectured that "adobe buildings were a fruitful source not only of rheumatism, but of sciatica and other forms of neuralgia." It seems little wonder that they would not cause something, since one resident wrote that the roofs leaked so profusely during rains that umbrellas were required inside.

Reasonably accurate conclusions concerning effects of architecture upon health, however, were published after studies were made of the relationships between the frequency of illness and the quantity of natural ventilation in barracks and hospitals. As a result, regulations were developed specifying interior volumes per occupant in various climates. In addition, requirements were adopted regulating devices designed to furnish fresh air circulation. Some officer-architects at primitive frontier posts may have been a bit bewildered by these specifications, since ventilation of buildings developed quite naturally as a result of the complete lack of doors and windows, and the shrinking and warp-



Courtesy Texas Parks and Wildlife Department

TOP: Parmenas T. Turnley made this drawing of the Turnley cottage, the prefabricated portable shelter he invented for use in the new forts of Texas, Arizona, and New Mexico. ABOVE: The hospital at Fort Richardson, built in stone as required by military regulations, has the standard two-story central block with one-story wings.



The informal early plan of Fort Ringgold Barracks, TOP, changed, until by the turn of the century it matched the standard form used throughout the West. ABOVE and BELOW: Fort Ringgold Barracks, circa 1900

ing of green wood framing around openings.

Even when well built, however, barracks were often poorly ventilated, a factor that contributed to poor health. The problem was epitomized by the soldiers' quarters at Ringgold Barracks, where it was officially reported by the Surgeon General's Office that little attention had been paid "to the proper space between barracks; . . . nor to the proper height of ceiling; nor proper breadth of the barracks; nor to the cubic air-space and the superficial area per man." Such problems motivated the issuance of stipulations for dormitory design. In the South, requirements called for 800 cubic feet of air space and 70 square feet of area per man. Regulation plans issued by the Quartermaster General's Office showed barracks with narrow dormitories and high ceilings fulfilling these stipulations. Late in the 19th century barracks in Texas were long narrow buildings with high ceilings and roof ventilators.

Circulars publishing standard plans were issued by the Surgeon General for hospitals, with some allowable variations of details designed to account for climatic differences. Acknowledging vast differences in climate between the manifold regions, the Surgeon General allowed variations intended to ameliorate the climate. In Texas and the Southwest, hot weather was accounted for by a wide veranda extending around the hospital, which consisted of a central two-story block with one-story wings. In the central block were a dispensary, office, store rooms, and dining room served by an attached kitchen. Narrow wings, well cross-ventilated and extending from two opposite sides, contained wards. Official plans issued in 1867 were followed in the construction of hospitals at Fort Brown, Fort Concho, and Fort Richardson. A circular published in 1871 was followed at Fort Clark.

A STANDARD PLAN

While hospitals were always isolated, barracks and officers' quarters ordinarily were sited around a parade ground with the officers on one side and enlisted men on the other. Service buildings, including stables, were situated in the vicinity of the barracks, all of which were downwind from the officers' housing.

The plan of Fort Davis, established in 1854 and now partially restored by the National Park Service, is representative of posts built around a parade. Officers' quarters lined the westerly side of the parade and barracks the easterly side. At one end was a chapel, at the other a sutler's store. Stables and storehouses were placed behind the barracks. A hospital built according to an official plan issued by the Surgeon General's Office was isolated in back of officers' row. Both adobe and

stone were used for construction.

While forts such as Davis, intended as bases for Indian control, were ordinarily without fortifications, Fort Brown at the mouth of the Rio Grande was provided with earthworks as defenses to resist attacks by enemies armed with cannons. Established in 1846, by the time of the Civil War it had six bastioned fronts.

Fort Brown and the other Texas forts are a remarkable accomplishment in the civilization of the frontier. Functional and indigenous, they reflected a reassuring sense of order and successful adaptation to environments often unaccommodating. Yet even in the face of difficult conditions, they reveal an intent to systematically improve living conditions through design.

Willard B. Robinson is professor of architecture at Texas Tech University. He is the author of several architectural books, including American Forts: Architectural Form and Function, *and* Texas Public Buildings of the 19th Century.

The plan of Fort Concho, LEFT and BELOW, as well as that of Fort Stockton, BOTTOM, grew in part out of military investigations into the relationship between environment and health.

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CENTRAL SYMBOLS: HISTORIC TEXAS COURTHOUSES

By Paul Goeldner

Greg Hursley

ABOVE: Courtroom, Ellis County Courthouse in Waxahachie; FACING PAGE: Clocktower of the Ellis County Courthouse

In his award-winning motion picture "Places in the Heart," Robert Benton established the setting in his native Waxahachie with lingering shots of the Ellis County Courthouse. The building did not participate in the action of the story, but it symbolized all county seat communities as it identified a specific one.

Few American buildings touch as broad a spectrum of humanity as courthouses do. Courthouse records encompass property and poverty, criminality and public service, marriage licenses and hunting licenses, registration of births, deaths, and taxes. National political careers as well as local gossip are spawned in county courthouses.

Although newer courthouses may excel in efficiency and comfort, their architects rarely create symbols to rival the work of their 19th-century counterparts. We who can consult the time on our wrists, our radios, and a dozen other sources, cannot appreciate the importance of the clock in the courthouse tower as it measured the lives of earlier generations. They looked to the courthouse as the principal stage for the drama of public life and as a mark of achievement in rivalry with other communities.

With 254 counties, Texas has more county courthouses than any other state. Their architecture is as varied as their geography, populations, and wealth. Although permanence of construction is a quality which historically protected county seat status as well as irreplaceable records, few Texas courthouses are more than 100 years old.

Who were the architects who designed these "places in the heart" in the 1880s and 1890s? A few were local builders; some were contractors with statewide operations. Those who practiced as professionals came out of apprenticeships rather than academic training. Architectural registration came to Texas decades later; the American Institute of Architects was concentrated in the older cities of the North and East.

Perhaps the greatest advantage to the Texas architects of the late 19th century was a wealth of high-quality, locally-available brick and stone with skilled stone carvers and masons to shape and place them. Mansard roofs, domes, cornices, and statuary could be assembled from prefabricated stamped metal or cast iron.

These materials were important for more than aesthetic reasons: even in recent years, courthouses have been burned in Texas by criminals who expected to profit from the destruction of records. Masonry construction and increasingly sophisticated fireproofing and vaults became courthouse requirements. For example, on June 5, 1882, the Shelby County Commissioners Court ordered, " . . . a reward of One thousand dollars be and is hereby offered by Shelby County for the arrest and conviction of the party or parties who burned the Court house of said County."

COURTHOUSE DESIGN AND CONSTRUCTION

Among the 37 counties organized under the Republic of Texas, Shelby was already 46 years old when its present courthouse was built. Its design is unique but its construction history in many respects epitomizes courthouse building of its era. In November 1882, when the commissioners finally ordered construction of a new courthouse, they specified its exterior dimensions; the number of rooms and their disposition; materials for walls, roof, and floors; even the width of halls. As can be seen, specialization was not the norm in that day and time. The roles of client, architect, and contractor have become more clearly defined over the past 100 years.

It was another full year before the Shelby County commissioners adopted "Plan No. 3 furnished by J.J.E. Gibson." Architect Gibson's complete specifications for the courthouse appear on two pages of the *Shelby County Commissioners Court Minutes*, dated February 16, 1884. They are of particular interest for their descriptions of acoustical barriers and sanitary facilities. "Deafening" was a system of rough floors laid between joists with the space under the finished floor filled with a mortar of lime and sawdust. Restroom facilities included a patented "dry earth closet," a wooden device much like a modern toilet that used dirt instead of water; and

Geoff Winningham photo courtesy of the Library of Congress

a urinal that was piped to a barrel.

Gibson was also awarded the construction contract on April 8, 1884, in the amount of $26,725, which included plans and specifications. The Court officially received the building on February 12, 1886. On that same day they rejected a bill from Gibson in the amount of $1,773.47, for repairs required by freezes of the winter of 1884, "the same being seen and considered was disallowed and sit down on by the Court."

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J. Benoist Photography

Greg Hursley

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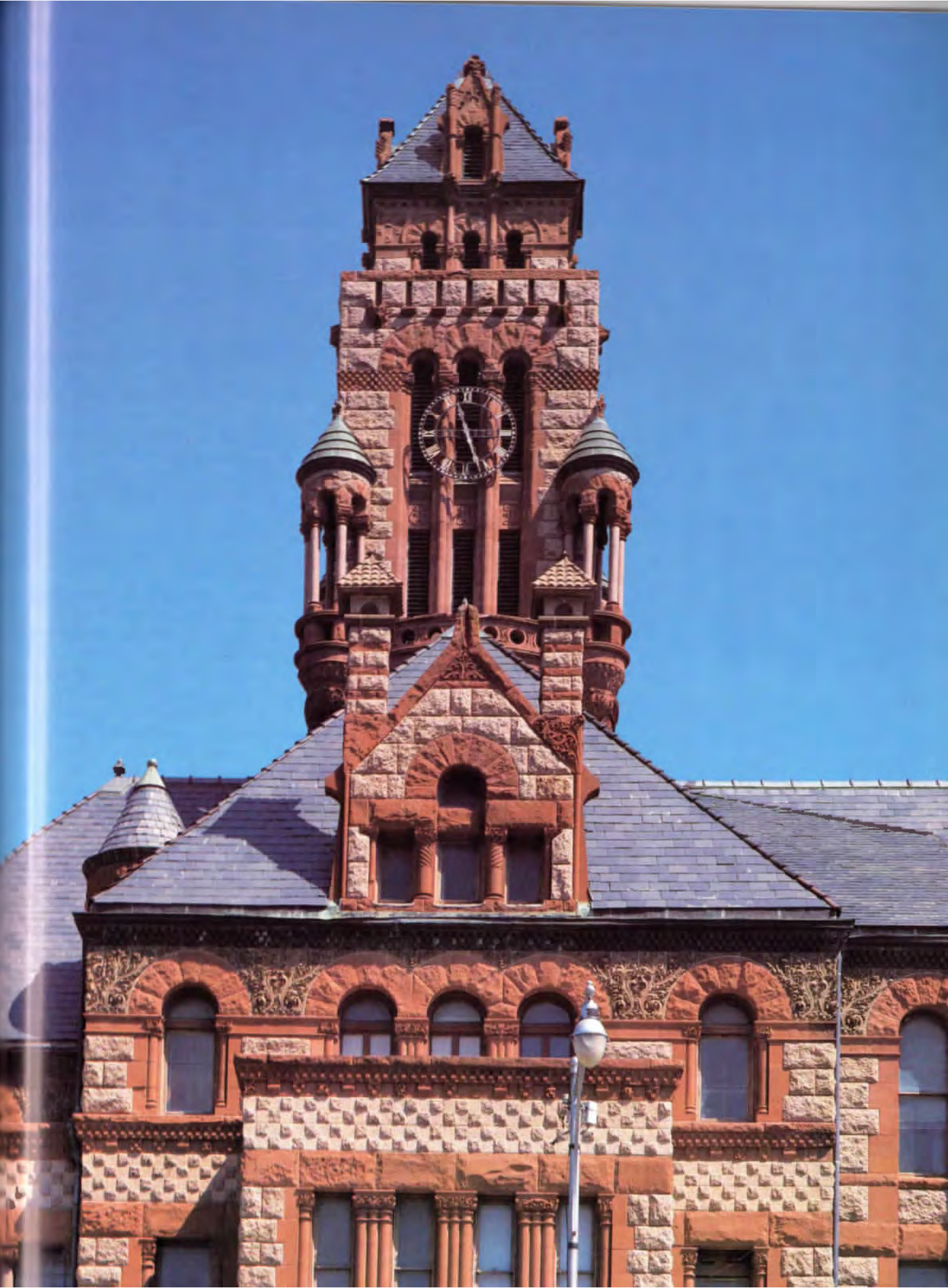
As winner, Giles designed a handsome two-story, H-plan structure of local limestone completed in 1882. Restored as a community library in 1966-67, it is a commendable example of adaptive use. Giles' next courthouse commission may have resulted from a struggle to relocate the county seat of Wilson County. After an 1883 election defeated a bid by Sutherland Springs to move the court from Floresville, poor losers were suspected of setting a fire which totally destroyed the 10-year-old courthouse. In October 1883, Giles was employed to design Floresville's new courthouse. Its steep-roofed cupola and a statue of Justice above the front gable are the principal elements which distinguish this building from mansions Giles was building for San Antonio clients. In the mid-1880s his office also produced courthouses for Kerr, Kimble, Guadalupe, Bexar, and El Paso



TOP: South elevation of the McClennan County Courthouse in Waco; ABOVE: J. Riely Gordon

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Of the hundreds of buildings that have been Texas courthouses, the ghosts outnumber the survivors. Of the 14 courthouses advertised by the Waco firm of Dodson and Dudley in an 1886 directory, only those at Lampasas and Weatherford remain. W. C. Dodson's later courthouses at Granbury and Hillsboro, (both 1890-91), have the same silhouette with a central mansarded clock tower dominating its surroundings. To generations of local citizens and travelers, these are what a courthouse ought to be, proudly identifying the center of its community, a landmark in every sense of the word.

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Before J. Riely Gordon left Texas for New York in 1904, he designed the McLennan County Courthouse in Waco, a neo-Renaissance achievement that rivals his Arizona State Capitol. It is admirable, but it lacks the emotional power of those courthouses that dominate their communities with domes or towers that can be identified from afar.

Before leaving the Romanesque Revival, three other examples should be noted. Eugene

TOP: Roof detail from the Bexar County Courthouse in San Antonio. MIDDLE: Courtroom of the Shelby County Courthouse in Center. BOTTOM: J. Riely Gordon's rendering of the Bexar County Courthouse.

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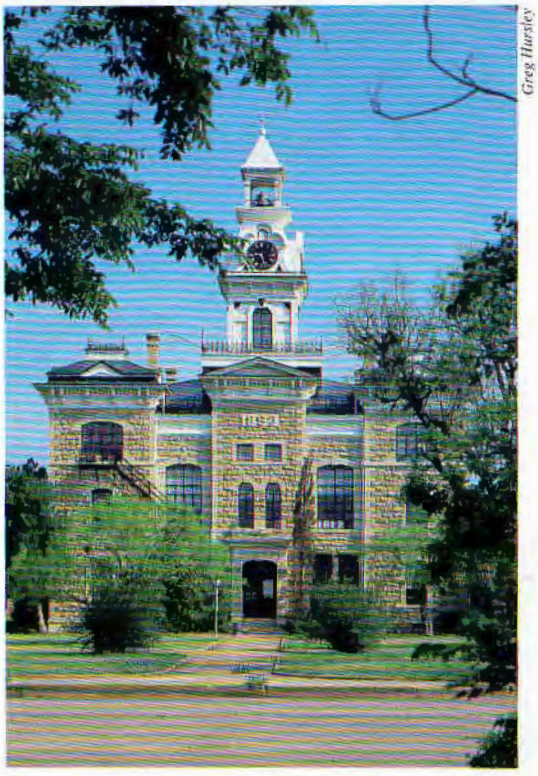

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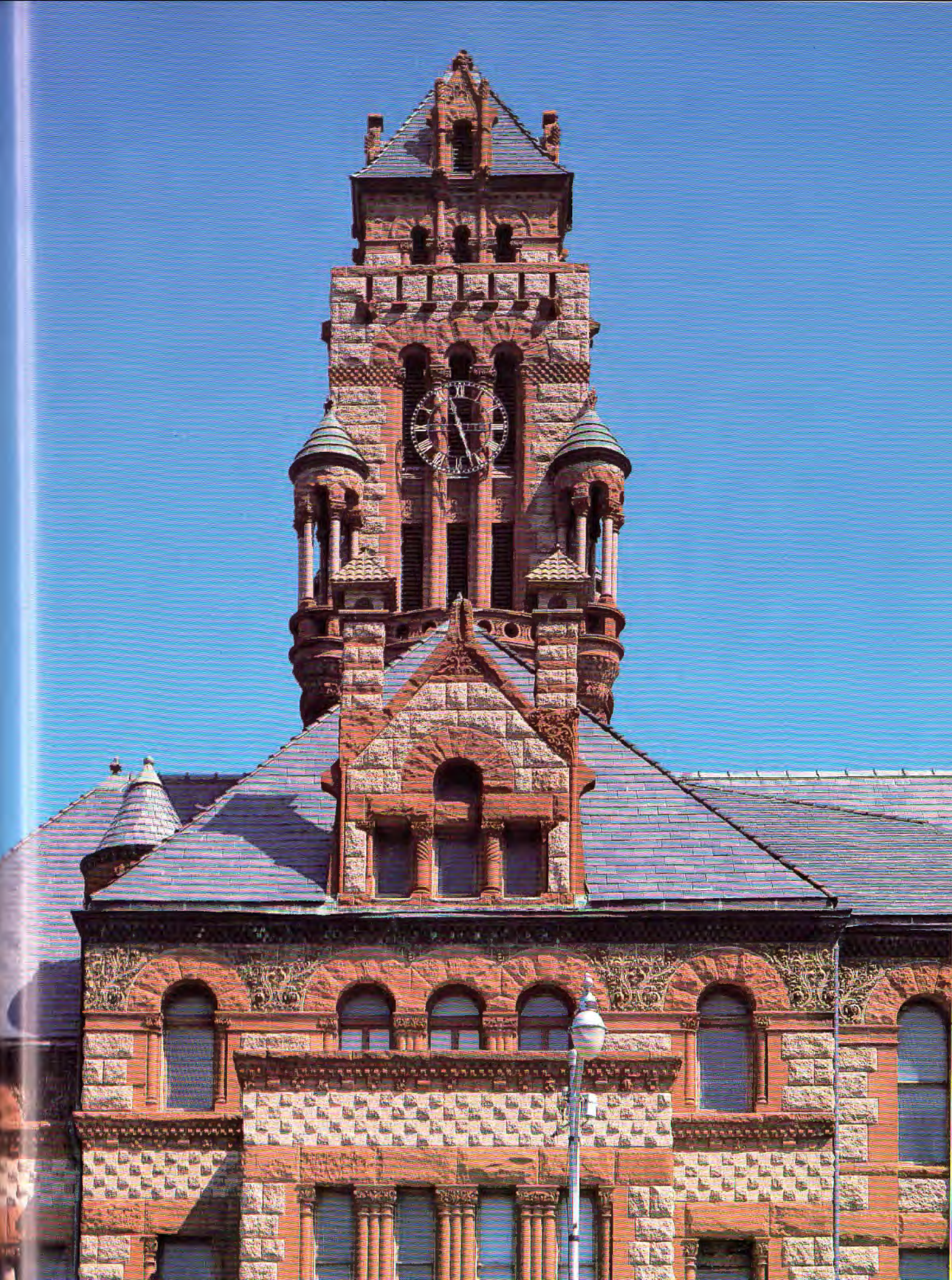

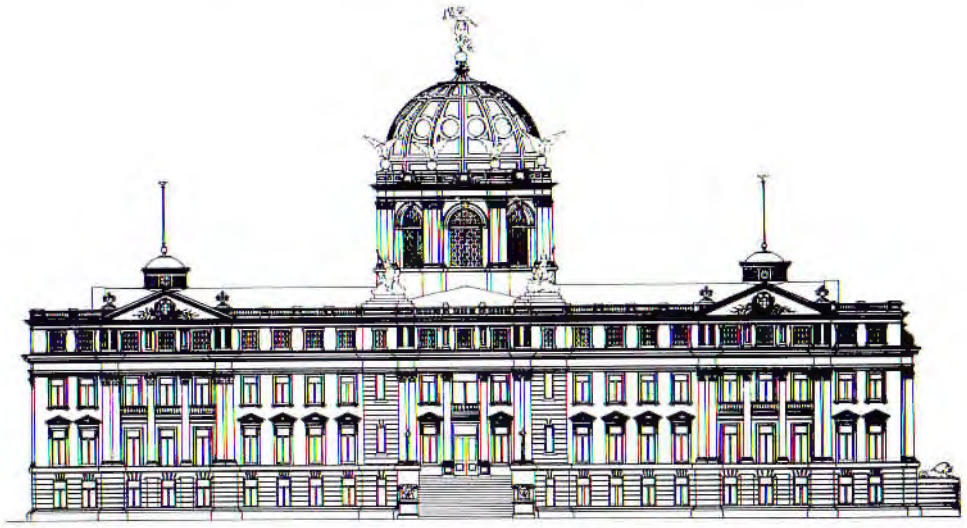

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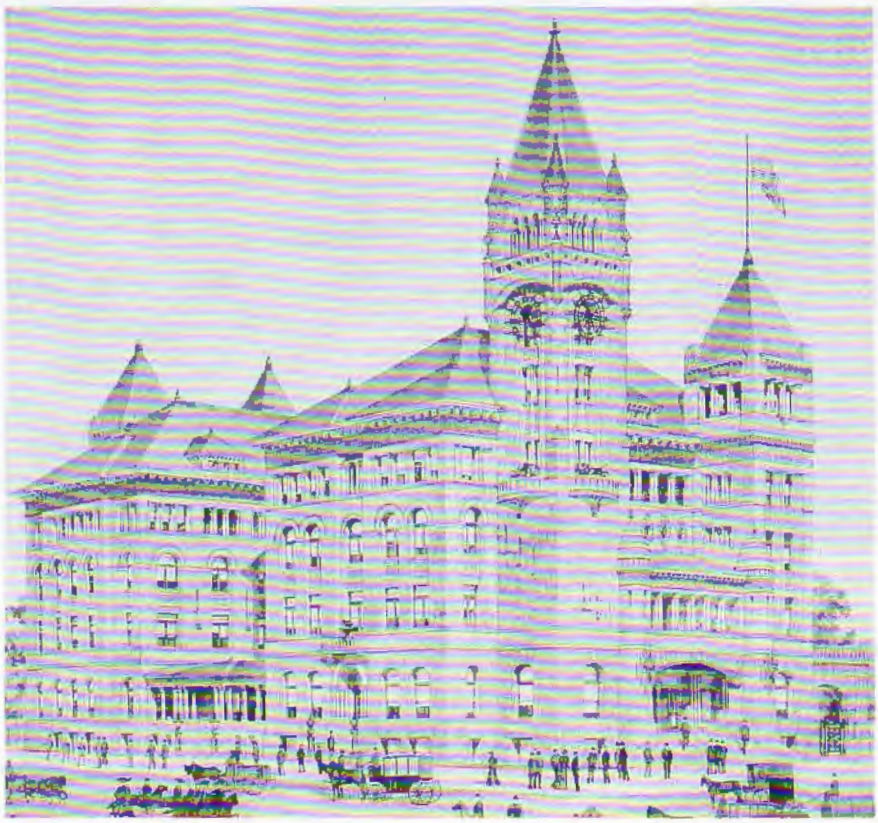
While the Ellis County Courthouse was under construction, its contractor, Otto P. Kroeger, was building a very similar courthouse for Gonzales County, but of red brick. Its barrel tile roof and arcades of pointed arches give it a somewhat Moorish look. Although Gordon is not recognized officially for its design, it would have been impossible without him.

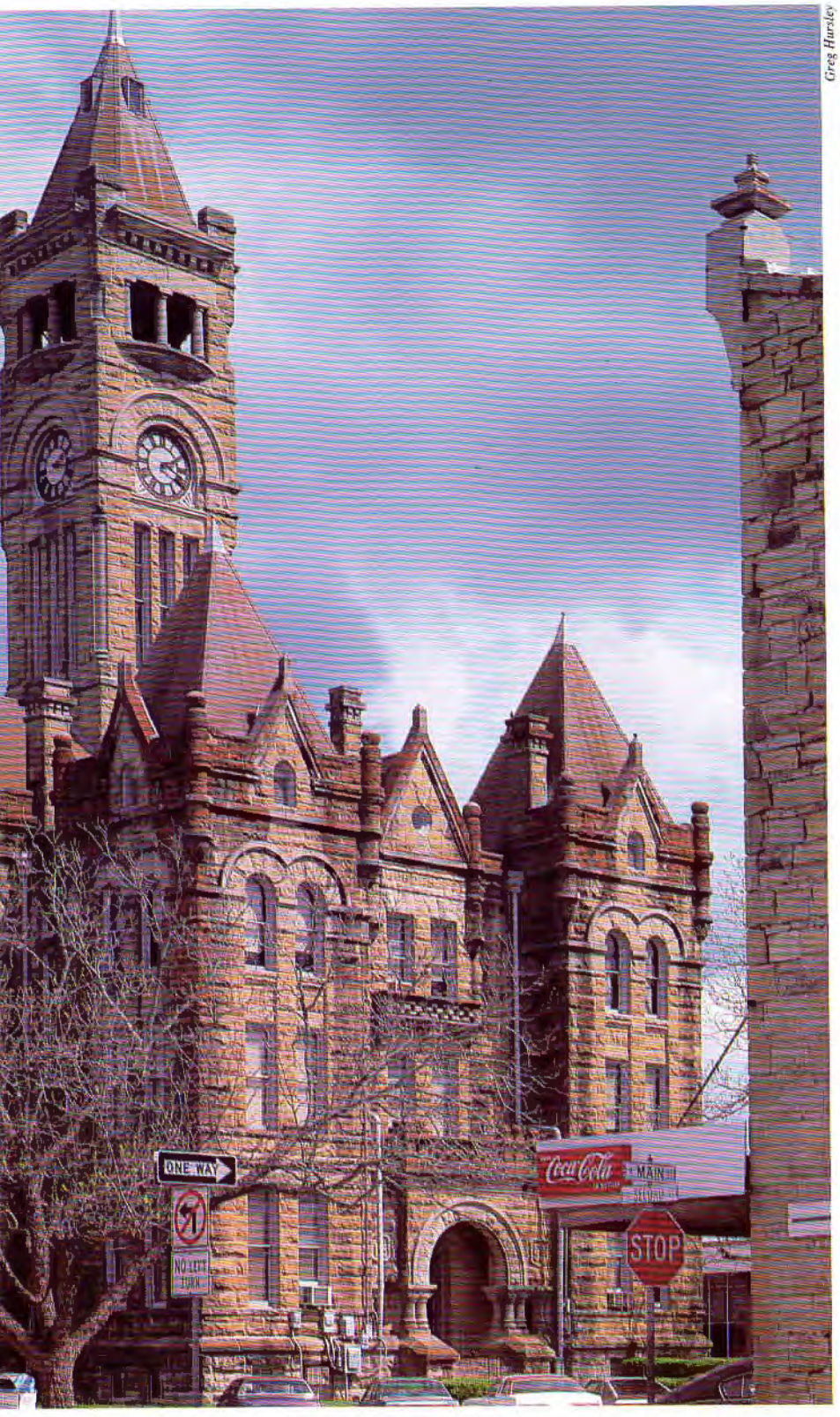
Other Gordon courthouses are in Decatur, Wise County (1895-97), very similar to Ellis County; Sulphur Springs, Hopkins County (1894-95); Giddings, Lee County (1898); and New Braunfels, Comal County (1898). All of these adhere to the plan with the central square stairwell but the tower design and other ornamentation had become increasingly simple. Adaptation was also required where a courthouse did not have a site requiring four fronts. Regularizing his plan, changing the square stairwell to an open rotunda and the tower to a dome, and adopting a new ornamental vocabulary, Gordon moved into the 20th century with his Harrison County Courthouse in Marshall (1899-1900).

Before J. Riely Gordon left Texas for New York in 1904, he designed the McLennan County Courthouse in Waco, a neo-Renaissance achievement that rivals his Arizona State Capitol. It is admirable, but it lacks the emotional power of those courthouses that dominate their communities with domes or towers that can be identified from afar.

Before leaving the Romanesque Revival, three other examples should be noted. Eugene

TOP: Roof detail from the Bexar County Courthouse in San Antonio. MIDDLE: Courtroom of the Shelby County Courthouse in Center. BOTTOM: J. Riely Gordon's rendering of the Bexar County Courthouse.





Greg Hursley

Street view of the Lavaca County Courthouse in Halletsville

T. Heiner's Lavaca County Courthouse in Hallettsville (1897) has a very impressive central tower. A.O. Watson's DeWitt County Courthouse in Cuero (1894-96) is as Richardsonian as any in Texas and its combination of white and rose sandstone is elegant. In contrast, W.C. Dodson's Denton County Courthouse (1895-96) is an assemblage of Romanesque details by an architect who was clearly uncomfortable with the style.

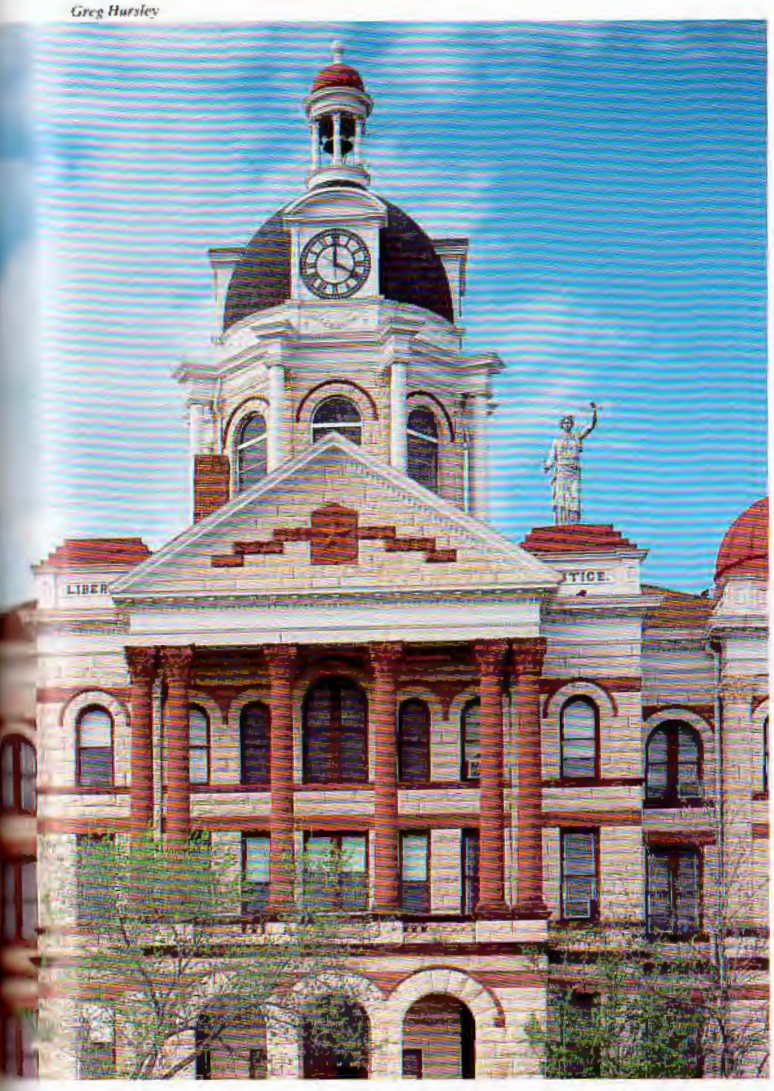
Dodson showed virtuosity, however, in his Renaissance Revival Coryell County Courthouse in Gatesville (1897-98). A miniature capitol, its central dome surmounts an octagonal drum with engaged columns separating enormous arched windows which light a handsome, stained-glass skylight in the rotunda. Its pedimented portico has red sandstone Corinthian columns which contrast with the cream-colored limestone of the walls.

Not all Texas courthouses were built by Texas architects. Courthouses built in Dallas and Fort Worth in the 1890s are atypical in being designed by out-of-state architects. Plans of Orlopp and Kusener of Little Rock, Arkansas, were accepted by the Dallas County commissioners in 1890. Plans of Gunn and Curtiss of Kansas City, Missouri, were accepted by the Tarrant County commissioners in 1893 after a competition which attracted architects from as far away as Boston. Constructed of red Pecos sandstone, the Dallas courthouse is a Romanesque design which lost its central tower in 1919. Anticipating the Renaissance revival, the pink granite Tarrant County Courthouse still raises its classic tower among the skyscrapers of downtown Fort Worth. Both of these structures today serve specialized uses as they satisfy a hunger for historic values in their communities.

Did Gibson, Flanders, Wilson, Giles, Ruffini, Dodson, Heiner, Watson, or Gordon know they were designing places in the heart? Did their clients suspect? It seems doubtful. In all probability they regarded themselves as unsentimental, hard-headed businessmen and politicians most of the time. Even so, their legacy lives on in the landmark buildings they left behind.

Architect Paul Goeldner, a former Texas resident, is the author of Temples of Justice, Nineteenth Century County Courthouses in the Midwest and Texas. *Since 1971 he has been Principal Architect of the Historic American Buildings Survey and Survey Architect of the National Historic Landmarks Program with the National Parks Service.*

Greg Hursley



Greg Hursley

Texas Historical Commission

TOP LEFT: Coryell County Courthouse in Gatesville; ABOVE: Hill County Courthouse in Hillsboro; LEFT: Like many other courthouses, the Presidio County Courthouse in Marfa was the most prominent structure for many miles when it was first built. To the right of the courthouse is the jail.

ENDANGERED COUNTY COURTHOUSES

Hard Times, Soft Money

By R. Gene Brooks

The rural Texas county courthouse, with its dome or clock tower dominating the houses and businesses of the town around it, is no casual facade maintaining an unfulfillable pretense. City dwellers often forget that, in the many small Texas townships designated as county seats, the county government once provided the foundation of law and cultnre for a growing democratic society. Today, Texas' county courthouses remain vital symbols of and links to the collective history and identity of the state's people and their land.

The tragedy is that many of the state's courthouses are threatened with destruction—not just because of the ignorance of urbanites, but because many county governments, which face dwindling funds, growing obligations, and the inroads of time on their courthouses, treat historic structures as liabilities instead of assets, as if our state's architectural heritage could be exchanged for automobile access or newness.

The counties, and the commissioners courts running them, are battling numerous problems in preserving historic courthouses. The first is fiscal: even during the last decade, when the state's economy was booming, many rural counties had to stave off funding shortages, deciding who or what would do without. Commissioners, who are often running for re-election from the day they take office, know the bald fact of Texas politics: above all, voters prize at least the appearance of thrift, and proposing a tax increase is practically suicidal. "Never do today what you can obligate someone else to do tomorrow" is frequently the operative political policy. Additionally, sinking tax funds into an old structure often looks chancy: today's repairs may not be sufficient, and further problems may crop up at any time. If money must be spent, office holders often want it to go for a modern structure that will bear *their* names into posterity. Forty new county courthouses have been built in the state since 1941. Even where the local government is dedicated to preservation, fiscal and political conditions sometimes cause commissioners to neglect repairs until a crisis is at hand. Unfortunately, a new facility looks all the more attractive in such a situation.

Four historic county courthouses head the endangered list. The Bowie County Courthouse, in the Northeast Texas town of Boston, now has yawning cracks in its walls. The Victorian structure was designed by Sonnefield, Emms and Albright in 1889, remodeled in 1937, and expanded in 1951. In 1982, Bowie County voters authorized funding for a new facility. Now only a few clerks remain in the old building—which is rapidly deteriorating.

The Nueces County Courthouse in Corpus Christi has been abandoned for more modern qnarters in another part of the city. Designed by Harvey L. Page in 1914, the heavy Beaux Arts structure had two additions before it was sold to a private developer in the early 1970s. Now the brick veneer is falling off. Corpus Christi has lost more of its historic fabric than any other Texas county seat of its size and age. Further decay of Page's courthouse would be a significant loss to Texas history.

The Red River County Courthouse in Clarksville, designed by W.H. Wilson, is still physically striking—despite the fact that its clock tower has been shifted. There is broad citizen support for its maintenance, but work remaining to be done may strain even that public support. Water stains on interior ceiling tiles are not unusual in many older structures. But the evidence of structural problems shows in the stopgap measures employed in the past—such as the pipe columns, standing six inches free from interior partitions. Unfortunately, a long-term solution may be some time away. The Texas Historical Commission has offered financial assistance to the county, but local

Janet Saunders

ABOVE: The 1914 Nueces County Courthouse, Corpus Christi

R. Gene Brooks

Titus County Courthouse, Mt. Pleasant

R. Gene Brooks

The 1889 Bowie County Courthouse in Northeast Texas heads the endangered courthouse list.

R. Gene Brooks

Yawning cracks are starting to show in its walls.

officials are still debating whether to accept it.

The Titus County Courthouse in Mt. Pleasant evokes more expletives of disbelief than nods of appreciation. The once-handsome Victorian structure, designed by W.H. Taylon in 1897, was renovated in 1938, when the clock tower was removed and an Art Moderne facade added. A second renovation was done in the 1960s, transforming the courthouse into a dumb box. Today, Titus County Commissioners are considering razing the building and constructing a new facility on the same site. The Texas Historical Commission has opposed this move, maintaining that, since the original facade is irrecoverable, the 1938 renovation should be saved.

POSSIBLE SOLUTION: A STATEWIDE EFFORT

To many, a historic courthouse is just another old building. Texans just don't seem to value their state's architecture the way people in other states do. Until that changes, the chances of saving these and other historic courthouses are slim. The fiscal problems counties face can only be expected to intensify in the near future, as federal and state contributions to local government dwindle. What is needed is some sort of statewide preservation effort, with a statewide funding base.

There are at least two methods of financing that might be considered. One is allocating the windfall revenue that comes to the state through the Unclaimed Money Fund, which is drawn from abandoned bank and savings accounts. Although the revenue generated could not fund the renovation of every courthouse, it could create the basis for a low-interest-loan revolving fund that could supplement major repairs or renovations. The program could be structured so that funding would revert to the general fund at a specified date. The problem is that these funds currently go into the state's general revenues: preservation efforts would still be competing with sorely strapped state agencies.

The second method is the creation of a new tax on real estate sales, with proceeds dedicated to preservation. This would probably be no more popular than an increase in insurance rates would be among architects. Nevertheless, it should be considered, since other states have made it work. In Maryland, when a property is sold, the seller pays a tax. For many years, the income generated from the tax was used (along with federal funds) to acquire property for the Maryland parks system. The sales tax percentage was less than half a percent, smaller than the other increments discussed in the normal bargaining process, but it generated a substantial amount. A preservation/conservation program for Texas could be based on a real-estate transfer tax.

Others will suggest that the best aspect of such a concept is that it is not used in Texas. The concept provokes strong reactions—mentioning it, in some circles is like asserting that beer consumption causes impotence. But we know the alternative—we will either pay now in terms of dollars or later in terms in history.

R. Gene Brooks is associate professor of architecture at the University of Texas at Arlington School of Architecture and Environmental Design.

J. Benoist Photography

The Red River County Courthouse in Clarksville has broad citizen support.

HIGH VICTORIAN ARCHITECTURE IN TEXAS

By Stephen Fox

The High Victorian episode in American architecture, which ran its course between the middle 1860s and the 1890s, coincided with an emerging architectural profession in Texas. Architectural practices were first securely established in Texas towns in the 1870s. Most of the architects involved were newcomers to the state; they were economically marginal small-time entrepreneurs seeking to insinuate themselves into the production process. Their success became possible because of an outpouring of capital investment in infrastructure improvements—usually railroad construction throughout Texas—that led to intensive economic development and economic stability unknown before the Civil War. Not only was this affluence reflected in the growth of incipient cities—almost inevitably towns with the most advantageous railroad connections—but in the demand for an array of specialized building types.

The Harris County Courthouse by E.J. Duhamel, BELOW, is instantly recognizable as Victorian, yet its jumbled styles make most architectural guidebooks seem simpleminded.

J. Riely Gordon's Staacke Brothers Building in San Antonio, OPPOSITE PAGE, evokes strong spatial sensations.

Houston Metropolitan Research Center

The sense of style that informed the banks and exchanges, mercantile and wholesale blocks, schools, academies, colleges, churches, hospitals, railroad stations, courthouses, market houses, mansions, and cottages—the buildings that reshaped the appearance of Texas towns between the middle 1870s and the middle 1890s—is instantly recognizable as "Victorian." Yet more precise analytical descriptions often prove elusive. A representative example, the Harris County Courthouse in Houston (1884) by E. J. Duhamel, indicates why this is so. Its attributes invite classification as Second Empire (it had Mansard roofs), Gothic Revival (pointed arches), Renaissance Revival (panelled pilasters with composite capitals), Neo-Grec (incised linear grooves), and Victorian Gothic (a symmetrical composition of interlocked cubic masses culminating in triangulated profiles). It is just the sort of Victorian building that makes most guidebooks to American architectural styles seem absurdly simpleminded, if not futile.

AMERICAN VERNACULAR

American High Victorian architecture consisted of an unstable mixture of English Victorian Gothic and French Rationalist properties, susceptible to combinatorial extremes at the hands of American architects. Although any one strain might be employed in an internally consistent fashion, it was just as likely to be decomposed, combined with other elements, and reconstituted in an "original" design, as at the First Baptist Church in Galveston (1884) by N. Tobey, Jr., or the First Baptist Church in Dallas (1891) by Albert Ullrich. Advanced architectural critics of the 1870s and 1880s, writing from the established centers of architectural culture in the United States, routinely described such architecture as "American Vernacular." This was not intended as a compliment. More sympathetic accounts indicate that Texas architects of the period aimed for an American adaptation of Neo-Grec ornamental techniques: manneristic distortion of conventional Renaissance and Gothic architectural forms (or even unorthodox combinations of both) in an attempt to articulate,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First Baptist Church, Dallas, by N. Tobey, Jr., ABOVE, and First Baptist Church, Galveston, by Albert Ullrich, ABOVE RIGHT, show "American Vernacular" style.

Houston Metropolitan Research Center

Houston Cotton Exchange Building

Texas Farmer's Alliance Building in Dallas, by Albert Ullrich

in a picturesque, expressive way, contemporary conditions of construction, use, and institutional identity.

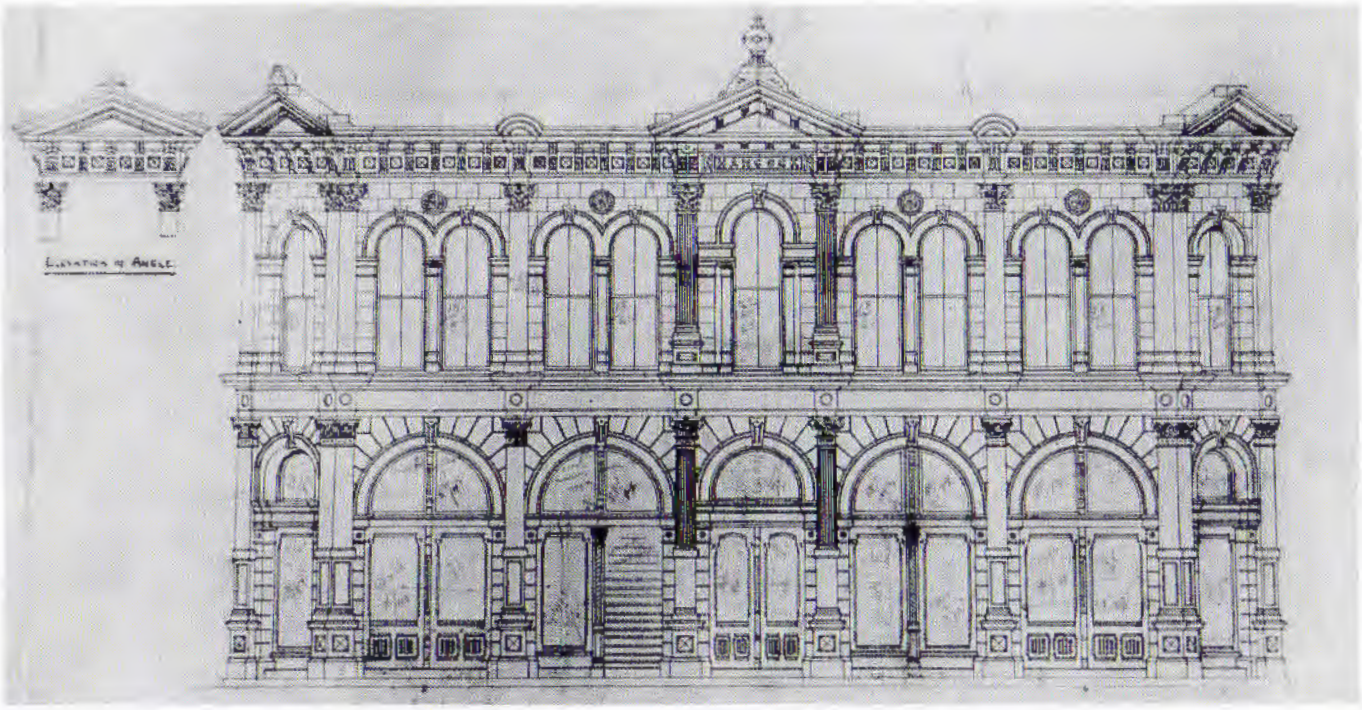
The first Texas building to be illustrated in an architectural journal, the Galveston Cotton Exchange (1878) by John Moser, exemplified this tendency in a non-"Vernacular" way: it was a virtual case study of American High Victorian techniques of composition. The two street elevations were organized in a compositional grid, with belt courses and pilasters defining a rhythmic pattern of compartments into which openings were inserted. Within the depths of the masonry bearing walls, shallow planar layers were defined to create a sense of plasticity. In contrast to the regularity implied by this architectural frame, individual components were highly differentiated through variations in shape, material, surface texture, and color. Architectural ornament was divided into a hierarchy of types, as icons for the building's civic standing, its typological antecedents, and for its tectonic, spatial, and material composition.

Similar themes can be deduced from the Merchants Exchange Building in Dallas (1884) by J. E. Flanders, the Houston Cotton Exchange and Board of Trade Building (1884) by Eugene T. Heiner, and from a Populist counterpoint to these capitalist institutions, Albert Ullrich's extravagantly "Vernacular" Texas Farmers Alliance Building in Dallas (1887).

NATIONAL INFLUENCES

In Texas, the aberrant excesses of the American Vernacular architect were not universal.

Texas State Archives



There were numerous buildings in which it was possible to discern the classicizing tendency active in the English Victorian Gothic movement at midcentury, described by Charles L. Eastlake in his book, *A History of the Gothic Revival* (1872). A penchant for horizontal alignment, symmetry, and regular distribution was evident in the Hancock Building in Austin (1880) by F.E. Ruffini, the Albert Maverick Building in San Antonio (1881) by Alfred Giles, the Driskill in Austin (1886) by J.N. Preston and Son, and the Chemistry Laboratory at the University of Texas (1891) by Burt McDonald, along with triple-bay fronts, triangular centralized gables, chamfered corners, and planar setbacks. When handled with discipline, these Victorian Gothic traits endowed buildings with an impression of equilibrium and stability that did not overwhelm their buoyancy and animation. That none of these buildings was Gothic in style indicates how frequently American High Victorian architects borrowed compositional strategies from imported stylistic contexts.

It is possible to observe other national influences in late 19th-century Texas architecture. In his writings, Eastlake had acknowledged the effect that Eugene-Emmanuel Viollet-le-Duc, the unorthodox French architect, restorer, and theorist, had on English Victorian Gothic architects. This showed, Eastlake said, especially in their taste for "muscular" detail: thick, flat-sectioned piers and full-bodied but simply profiled moldings subdividing flat, planar facades. French "muscularity" was visible in Texas, too, as in the stone walls of San Fernando Cathedral

Austin History Center

ABOVE and LEFT: F.E. Ruffini's Hancock Building, Austin

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University of Texas Chemistry Laboratory, 1891

Austin History Center

Driskill Hotel

Summa Rush

James Wahrenberger's Turn-Verein Building in San Antonio, ABOVE; the austere French influence shows in the First Presbyterian Church, Galveston, BELOW, completed in 1887.

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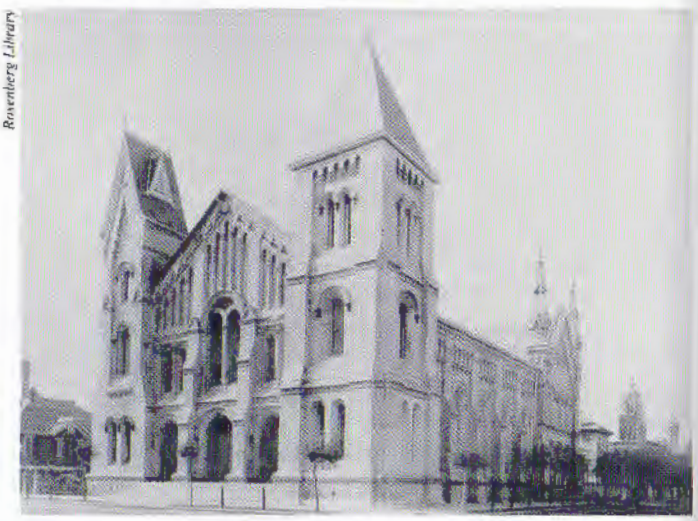

in San Antonio (1873), detailed by the San Antonio architect F. Giraud. (Giraud, although born in the United States, was educated at the *Ecole Central des Arts et Manufactures* in Paris in the late 1830s.) However, the most knowing and refined example of Viollet-le-Duc's austere, planar, tectonic manner was the First Presbyterian Church in Galveston. It was begun in 1872 to the designs of the Memphis architects Jones and Baldwin (both American-born and -trained) but not completed externally until 1887 by Nicholas J. Clayton.

The German contribution to High Victorian architecture in Texas was a certain static aspect, visible in the buildings of three German architects who practiced in Galveston: John Moser; the Bavarian-born and -trained Franz Baumann; and the Prussian-born and -trained Alfred Muller. It showed also in the work of two San Antonio architects, Albert F. Beckmann and James Wahrenberger, both of whom—extraordinarily—were native-born Texans who had received academic instruction in architecture in Germany. Among the Germans, the compositional grid tended to ossify, inhibiting vertical rise. To compensate for the resulting sluggishness, ornamentation and the upper levels of a building were often over-elaborated, as in Baumann's Ball High School in Galveston (1884); Muller's Sam Houston Normal in Huntsville (1889), or Wahrenberger's Turn-Verein Building in San Antonio (1892).

THE USE OF STYLE

National origin played a less obvious role in the production of Victorian architecture in Texas than did contemporary notions about the role of style in architecture. From a historical perspective, however, it is the *use* of style (rather than the fact that particular styles were employed) that illuminates the conditions of architectural practice in late 19th-century Texas.

The emergence of the English Queen Anne movement in the late 1870s and the slightly later appearance of a modern Romanesque style, based on the southern French sources that inspired the Boston architect H. H. Richardson, succeeded the High Victorian episode at the forefront of American architectural practice. In Texas, these tendencies were absorbed uncritically as the latest advances in style (albeit from five to 10 years after their initial appearances in the northeastern United States), with only minimal sacrifice of the exaggerated contrasts and manneristic detail of High Victorian design. In the realm of Queen Anne, one need only juxtapose the Sealy House in Galveston (1886-1891) by McKim, Mead and White to a competent example of locally produced picturesque

Rosenberg Library

Franz Baumann's Ball High School, Galveston

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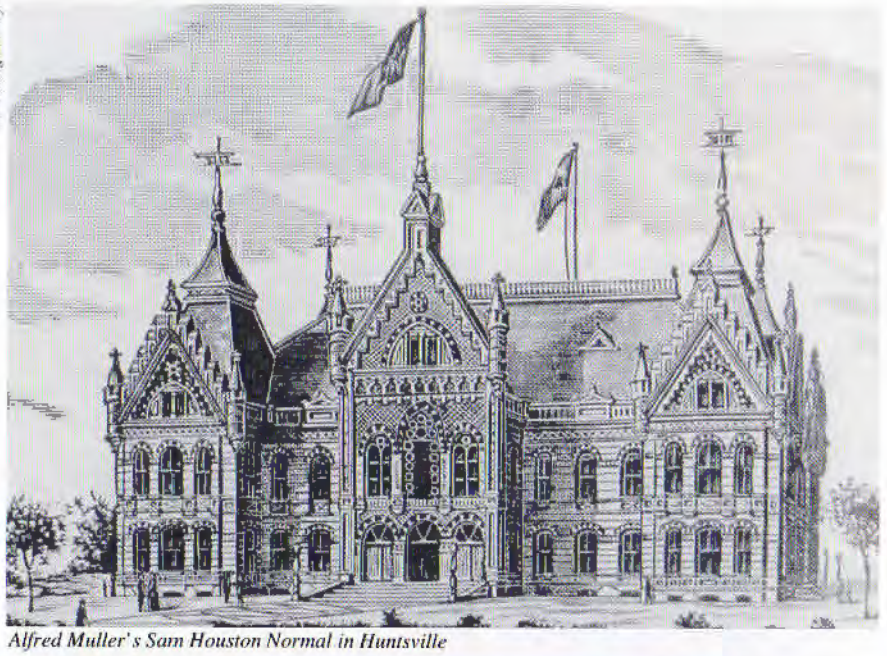
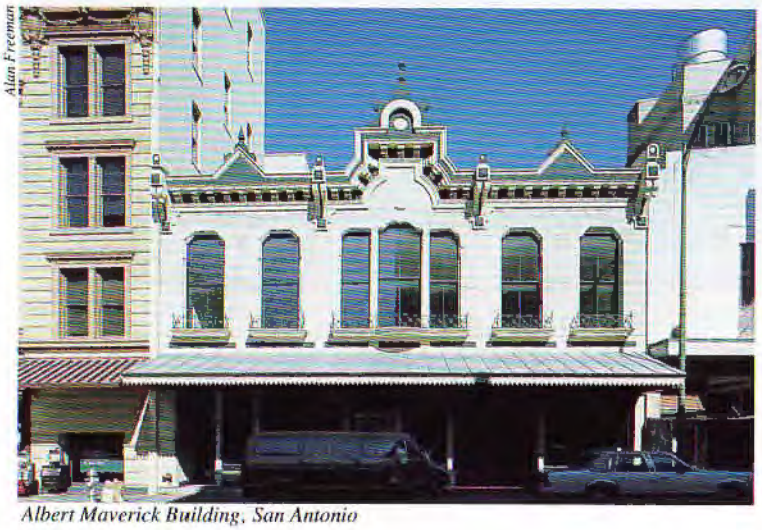
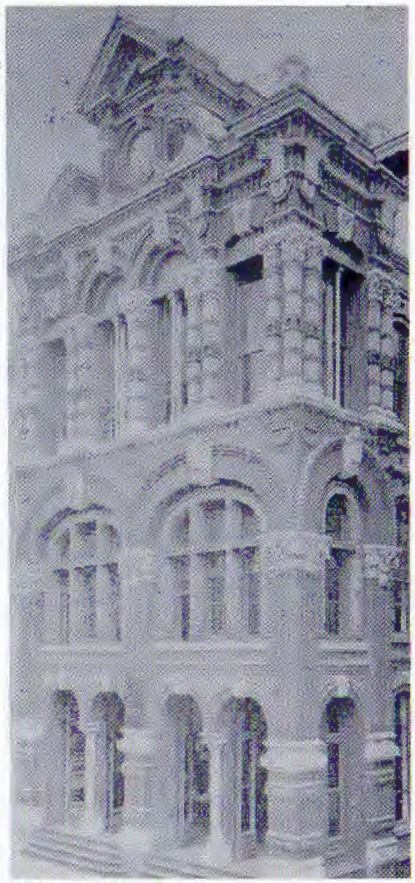


Alfred Muller's Sam Houston Normal in Huntsville

Alan Freeman



Albert Maverick Building, San Antonio



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Galveston News Building

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Sealy House, Galveston

classicism—the Dallas Club Building (1888) by Stewart and Fuller—and then to two riotous American Vernacular versions of Queen Anne—Dallas City Hall (1889) by A.B. Bristol, and the T.W. House Bank Building in Houston (1890) by Eugene T. Heiner. The comparison affords a glimpse of the distance between metropolitan prototype and misunderstood provincial stereotype.

Rapid turnovers in style exposed the aesthetic conservatism, if not inflexibility, of Texas architects of the generation of the 1870s. In the 1890s, when a younger generation of architects made its presence felt in the state, the assimilation of style began to be used for competitive advantage—as a way of distinguishing facile youth from old fogey. Even so, the Dallas City Hall and the House Bank Building, far from being exceptional, represented a pervasive condition in late 19th- and early 20th-century architecture in Texas, remarked by Colin Rowe in discussing St. Mary's Church, Lockhart (1915, Leo M.J. Dielmann of San Antonio): the intractable persistence of American High Victorian compositional habits.

VIRTUOSITY, THE SENSE OF STYLE

The two outstanding architects in Texas during the last quarter of the 19th century, Nicholas J. Clayton of Galveston and J. Riely Gordon of San Antonio, did not entirely escape this predicament. However, it is a profound and consistent display of architectural skill, rather than simple stylistic dexterity, that distinguishes their buildings as superior to those of their peers.

Clayton's Galveston News Building (1884) exemplified his ability to orchestrate compositional complexity, proportional relations, rhythmic movement, and ornamental virtuosity. Its quintessentially High Victorian parts and combinations do not obtrude as isolated incidents but cohere into an integral work of architecture that, even in photographs, exudes authority. In the typologically similar but less intense Staacke Brothers Building in San Antonio (1894), J. Riely Gordon exhibited his ability to evoke strong spatial sensations from within the facades of his buildings. The front of the Staacke Brothers Building is experienced not as a series of shallow, layered planes, but of projecting volumes and receding voids encased within the compositional grid, which again, in a typically High Victorian way, seem calculated to engage the observer in an almost physical sense.

CRITICAL EXAMINATION

A critical survey of the High Victorian buildings of Texas reveals the inadequacy of the two

standard responses to artifacts from the past: sentimental enthusiasm or contemptuous dismissal. Although seeming opposites, both such attitudes treat the past as mythology, a neatly summed-up story for better or worse divorced from present experience. Critical evaluation, on the other hand, leads instead to a recovery of historical fact. Texas has benefited from much solid critical work. Piece by piece over the past 20 years, the history of late 19th-century architecture in Texas has been restored through the books of Howard Barnstone and Drury Blakeley Alexander, in the bountiful scholarship of Willard B. Robinson, in the essays and monographs of Jay C. Henry, William B. McDonald, Mary Carolyn Hollers George, Roxanne Kuter Williamson, Glenn Patton, Paul Goeldner, and Hank Todd Smith, among other distinguished historians. It has been further advanced through the preservation and restoration architecture of architects and firms including Ford, Powell and Carson; Bell, Klein and Hoffman; Graham B. Luhn; Burson, Hendricks and Walls; Emmit R. Tuggle and Kenneth M. Graves; Richard MyCue; DeLara Almond; and Walker Doty Freeman—to cite only the most prolific.

Scholarship and rehabilitation enable us to rediscover and confront again the multiplicity and richness of Texas' High Victorian architecture. Having done so, what we see is not only how different it is from our own architecture, but the many ways in which we still conform to the attitudes and practices it represented. ▬▬

Stephen Fox is a Fellow of the Anchorage Foundation of Texas.

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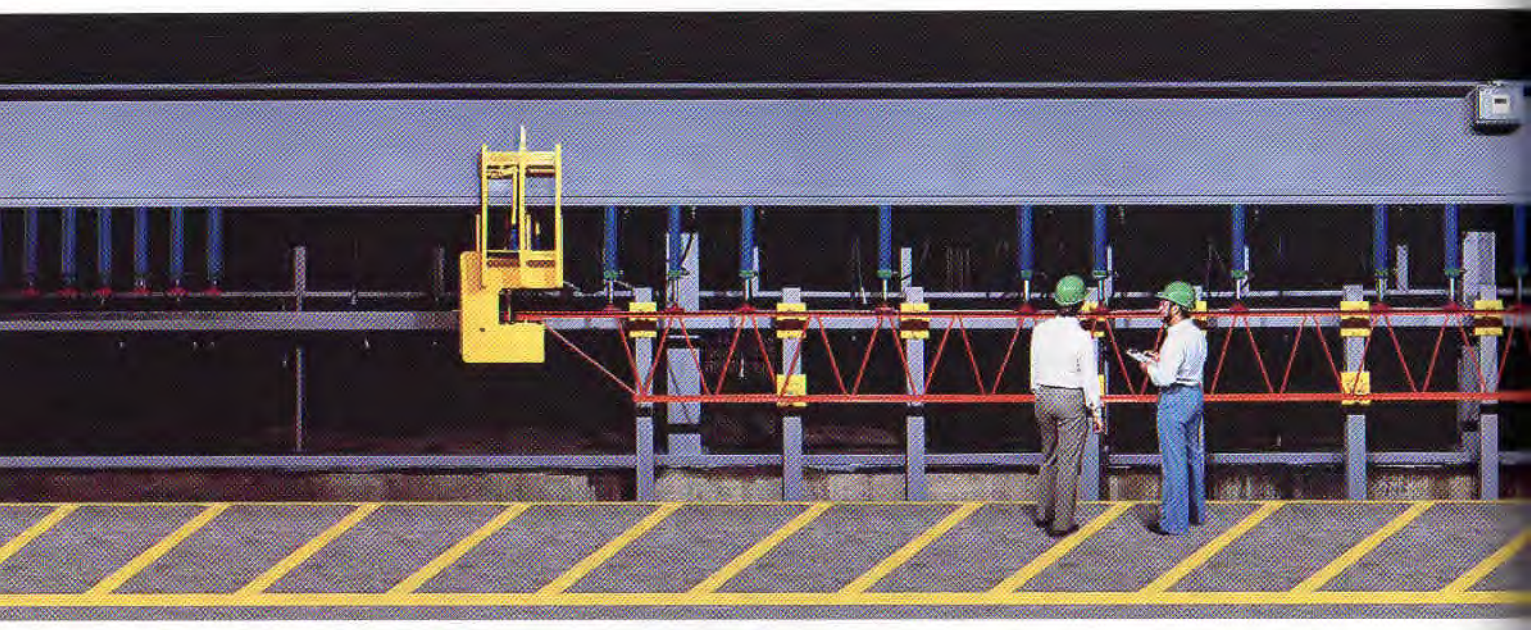
Houston Metropolitan Research Center

T.W. House Bank Building, Dallas

Texas/Dallas History Division, Dallas Public Library

Dallas Club Building, 1888, by Stewart & Fuller

QUALITY CONTROL CARRIES A



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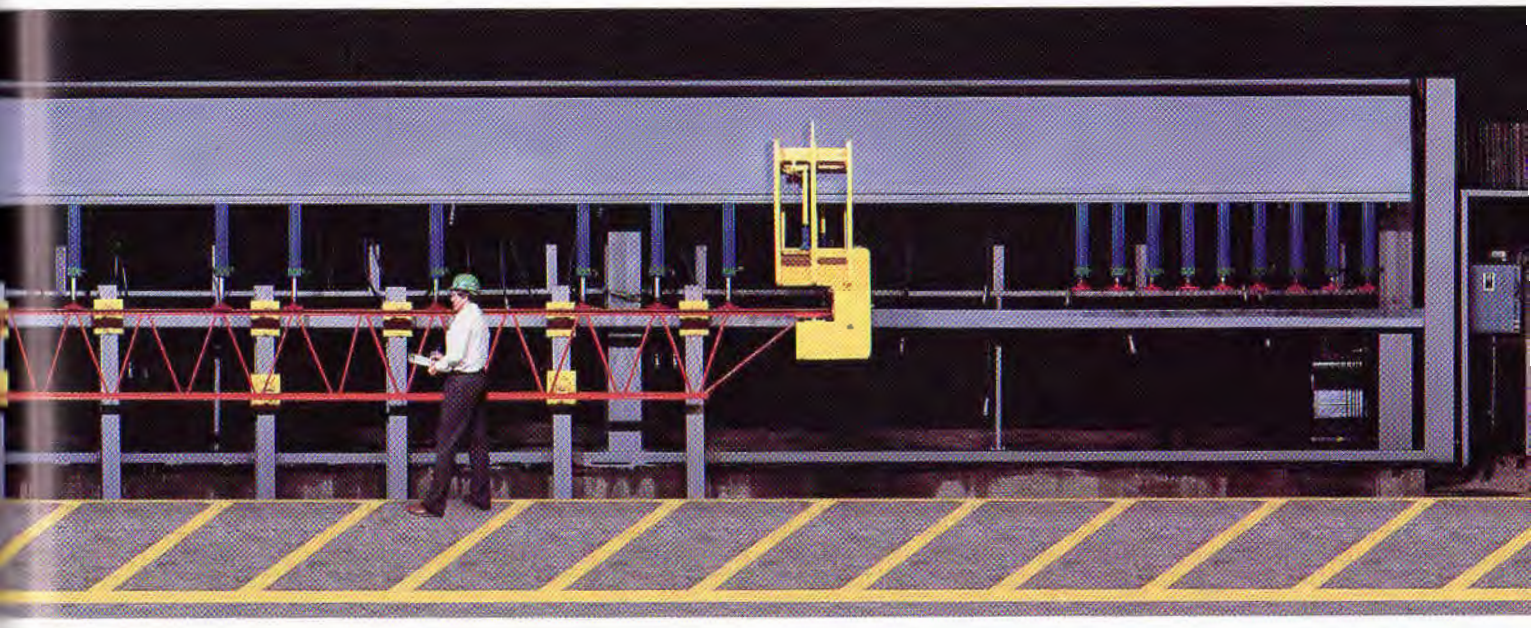

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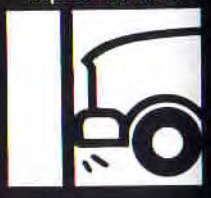

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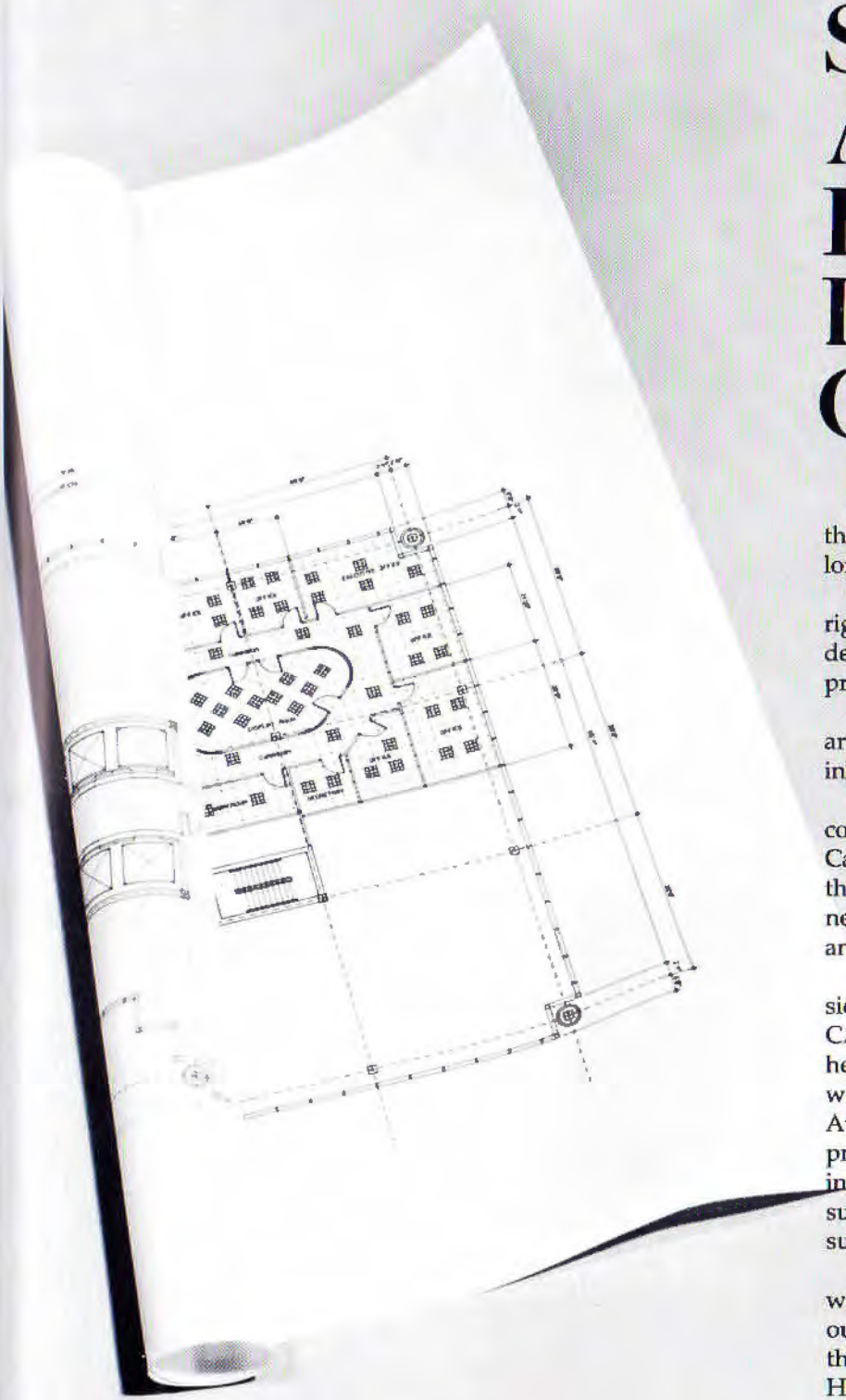

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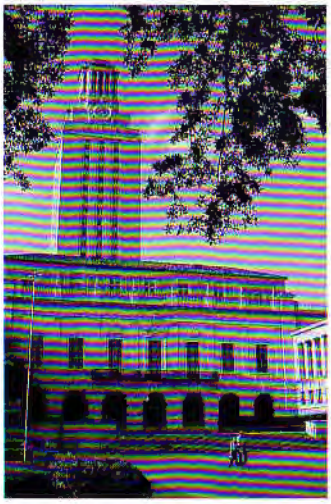
PUBLIC WORKS OF THE DEPRESSION ERA

By Jim Steely



The University of Texas architecture building, TOP, 1931-33, was designed by Paul Philippe Cret with Herbert M. Greene and LaRoche & Dahl as part of a massive campus building program in the 1930s. The University Library (now an administration building), BOTTOM, 1931-37, was designed by Cret and paid for with UT oil money and a grant from the Public Works Administration.

Unless otherwise noted, all photographs for this story are by Jim Steely.

Dramatic changes rolled over Texas and the nation like tidal waves in the early 1930s, brought on by a hurricane of economic disaster called the Great Depression. As with all other aspects of society, the building industry and its architects were staggered by the economic blows that followed the 1929 U.S. stock market crash. By 1933 a third of America's work force and 85 percent of its engineers and architects were unemployed.

In the wake of economic disaster, America suffered a "collapse of fixed values," wrote historian Frederick L. Allen in 1931. Yet in the struggle to cope with unprecedented changes in the 1930s, Americans created a new society marked by what Allen called the "fresh and independent work," of art, architecture, and other design disciplines.

The funding for these works came increasingly from government relief programs. Architectural works in particular were considered "fresh" because of their non-Classical ornament, and "independent" because they rejected the authority of European movements—both Beaux Arts and Bauhaus. Government projects clearly served as the major forum for new ideas in architecture during the Depression. From 1933 to about 1940, federally sponsored projects employed 80 percent of America's engineers and architects.

PRECEDENTS FROM THE '20s

In Texas, designers of the ubiquitous public buildings of the 1930s usually translated "fresh and independent" into what they termed "modern," and what we now call Art Deco. What is not well known is that the precedents for many '30s public works projects were actually large private commissions conceived in the '20s.

One inspiration was the fabulous 32-story Gulf Building in Houston, built between 1927 and 1929. This Art Deco giant was architect Alfred Finn's Texas-size answer to Eliel Saarinen's 1922 design for the Chicago *Tribune* competition. Financier Jesse H. Jones paid for the elaborate floral decorations and interior appointments that carried the structure beyond its Gothic inspiration to Art Deco Modernism. Jones also assisted Finn by bringing in architects Kenneth Franzheim and J. Edwin R. Carpenter, men who had the skyscraper experience he lacked.

Another sprawling Art Deco exercise built between 1928 and 1930 was the Texas & Pacific (T&P) Terminal Complex in Fort Worth, designed by architect/engineer Wyatt C. Hedrick. A 13-story main building, ponderous warehouse, and smaller buildings nearby were included with a giant marshalling yard in the railroad's multi-million-dollar investment in Cowtown. The T&P Terminal complex's influence outstripped its profitability, however. The main building's offices were never rented during the Depression, and Fort Worth magnate Amon Carter never persuaded J.L. Lancaster to move his railroad's headquarters from Dallas into the complex.

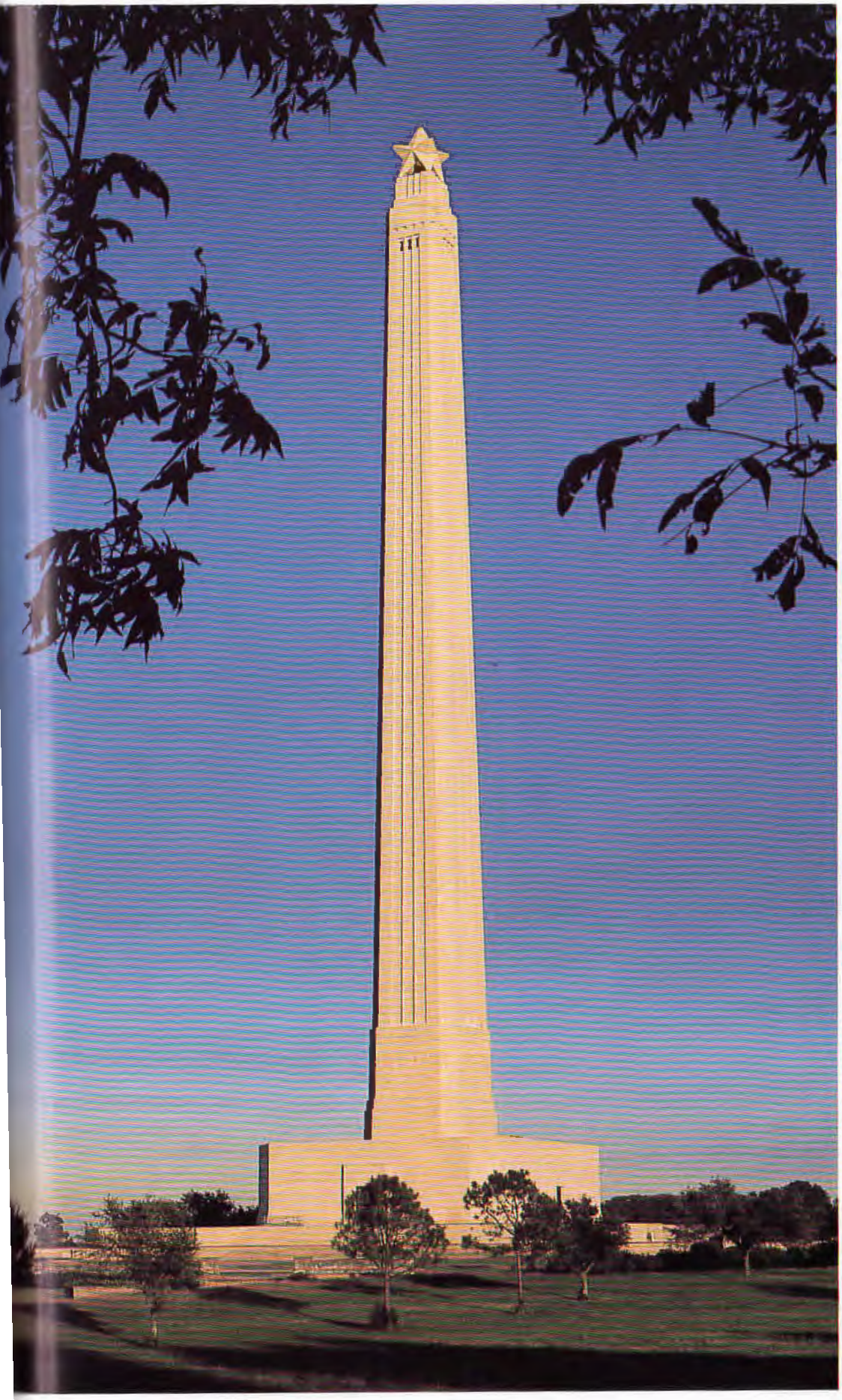
TAKING CARE OF THEIR OWN

Private investment capital disappeared in Texas as the Depression swept over the nation in 1930. Relief measures for the destitute and unemployed were at first assumed by private organizations such as the Salvation Army and Community Chest. Only as the situation grew worse did state and local governments expand the traditional role of taking care of their own. "Dependence on the federal government," writes historian Donald W. Whisenhunt of the early 1930s, "was a fate worse than starving to death."

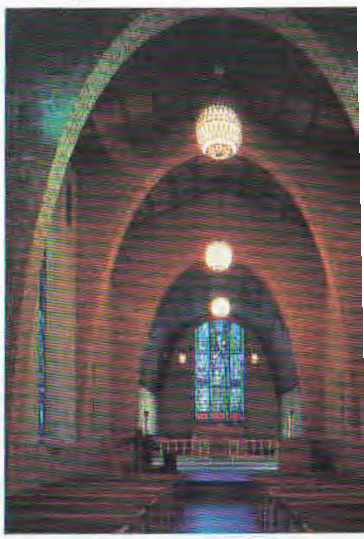
In fact, President Herbert Hoover officially encouraged local initiative to deal with the problems. He would not recommend upsetting a balanced federal budget to finance public works, and besides, conservative governors like Texas' Ross Sterling at first believed relief could be "controlled or aided by the state."

In keeping with the push for work relief via local initiative, Travis County commissioners in Austin pushed up the date for their projected new building in 1930, and enlisted brothers Charles and Louis Page of Page Bros. (now Page Southerland Page) to design a bulky Art Deco courthouse with stepbacks and decorative

Bill Reaves



Richard Payne



ABOVE: Texas Woman's University's Chapel in the Woods, designed by O'Neil Ford, was built by trainees as a National Youth Administration project in 1939.

The San Jacinto Monument, 1936, designed by Alfred C. Finn, is today freely advertised as 570 feet tall, but the Public Works Administration granted $225,000 to the $800,000 project with the provision it would not exceed the Washington Monument's 555 feet.

Texas Historical Commission

State Highway Building in Austin, 1932, designed by Adams & Adams, San Antonio, and Lang & Witchell, Dallas

floral reliefs. Jefferson County commissioners in Beaumont broke ground in 1931 on their own Art Deco temple of justice, anchored by a massive 12-story office tower designed by Fred C. Stone and A. Babin. Both these public buildings sported elaborate interiors recalling the colorful spaces of the earlier Gulf and T&P Terminal buildings.

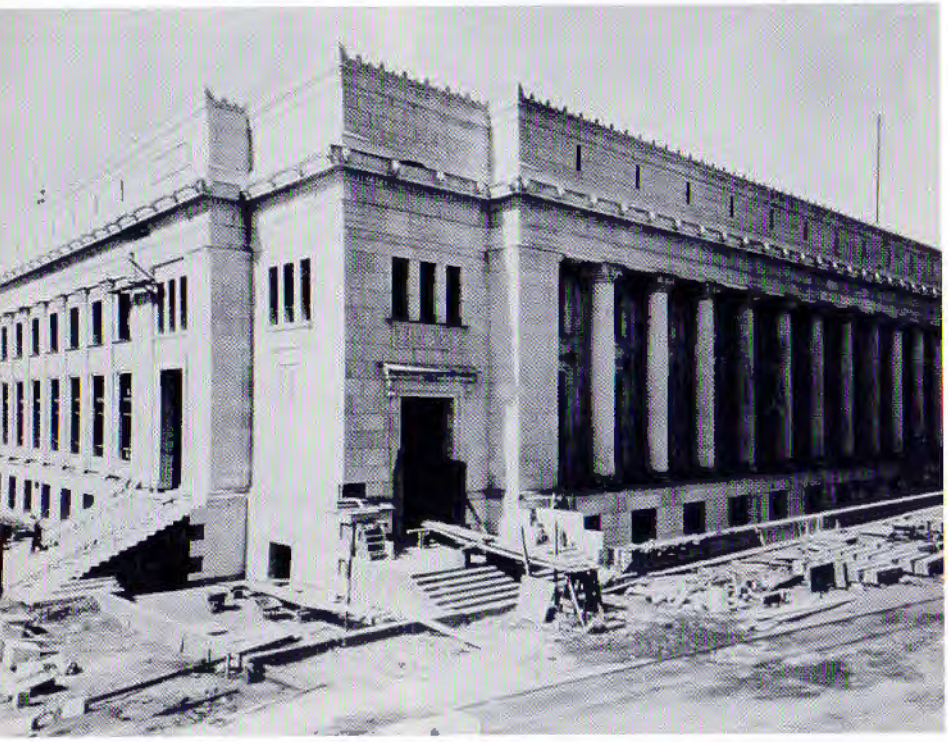
The University of Texas joined the spirit of locally sponsored public works projects, launching a $4 million building program at the Austin campus in 1931. The expansion of facilities was made possible by a new constitutional amendment that allowed the sale of bonds against the university's burgeoning oil revenues. The Texas Highway Department also stepped up plans for road and bridge projects all over the state and began construction of its new headquarters—a fine Art Deco edifice designed by Adams and Adams of San Antonio and Lang & Witchell of Dallas—in downtown Austin in 1932.

FEDERAL INTEREST IN PUBLIC WORKS

Although he promoted local initiative, Hoover deserves credit for some successful, if timid, support of certain federal public works programs. Post offices continued to be built by the Treasury Department during Hoover's tenure, including the imposing Classical Revival facility in Fort Worth, ironically begun by Wyatt Hedrick in 1931 next to his just-completed Art Deco T&P Terminal. Hoover also supported sizable increases in the National Park Service budget after 1929, boosting construction of its small but carefully executed "rustic" buildings in the Western national parks.

But even his creation in 1931 of the Reconstruction Finance Corporation (RFC)—from which stubborn Governor Sterling finally consented to solicit $1.5 million in relief funds for Texas—could not save his administration or the nation's economy. Hoover was swept out of office by an election in 1932 that developed into one of the Depression's more pronounced tidal waves. The RFC remained (with Jesse Jones as its chairman) but it became part of Franklin Delano Roosevelt's alphabet soup of relief agencies called the New Deal.

FDR entered the White House in March, 1933, immediately prodding Congress into chartering numerous federal agencies committed to economic reform and the distribution of billions of dollars in relief programs. The new agencies did nothing less than alter the daily lives of American citizens, establishing the federal presence in previously unimagined realms. The resulting federal sponsorship of architecture through public works projects literally changed the American landscape over the next decade.



Fort Worth's U.S. Post Office, ABOVE, 1931, was designed in the Treasury Department's standard Classical style, but local architect Wyatt C. Hedrick added a few humorous "regional touches" for Cowtown, RIGHT.

THE ALPHABET AGENCIES

The first wave of public works agencies created by the New Deal were moderately successful. The Civilian Conservation Corps (CCC) was founded in 1933 as a result of Roosevelt's personal desire to promote the conservation of America's natural resources by employing the nation's young men. Texas was able to build a sophisticated state park system with CCC labor between 1933 and 1941, carrying out construction projects designed by local professionals assigned to the 200-man camps. With no hope of private commissions during the Depression, architects such as Austin's Arthur Fehr were willing to work for the National Park Service for $3,600 per year—including room, board, and transportation—to design park facilities. Ironically, his designs for labor-intensive "rustic" structures of indigenous materials were carefully scrutinized and approved by veteran NPS architects and engineers in faraway regional offices. Fehr also acted as CCC construction foreman on his job at Bastrop State Park.

The Civil Works Administration (CWA) was a labor-sponsoring agency founded in 1933 and headed by Roosevelt's friend and advisor, Harry L. Hopkins. Using a shotgun approach to work relief, the CWA provided money for temporary jobs ranging from pest control to repairing military buildings. Landscaping of the Alamo church grounds at San Antonio, as well as parts of the limestone rubble walls now surrounding the old mission, were projects involving CWA labor.

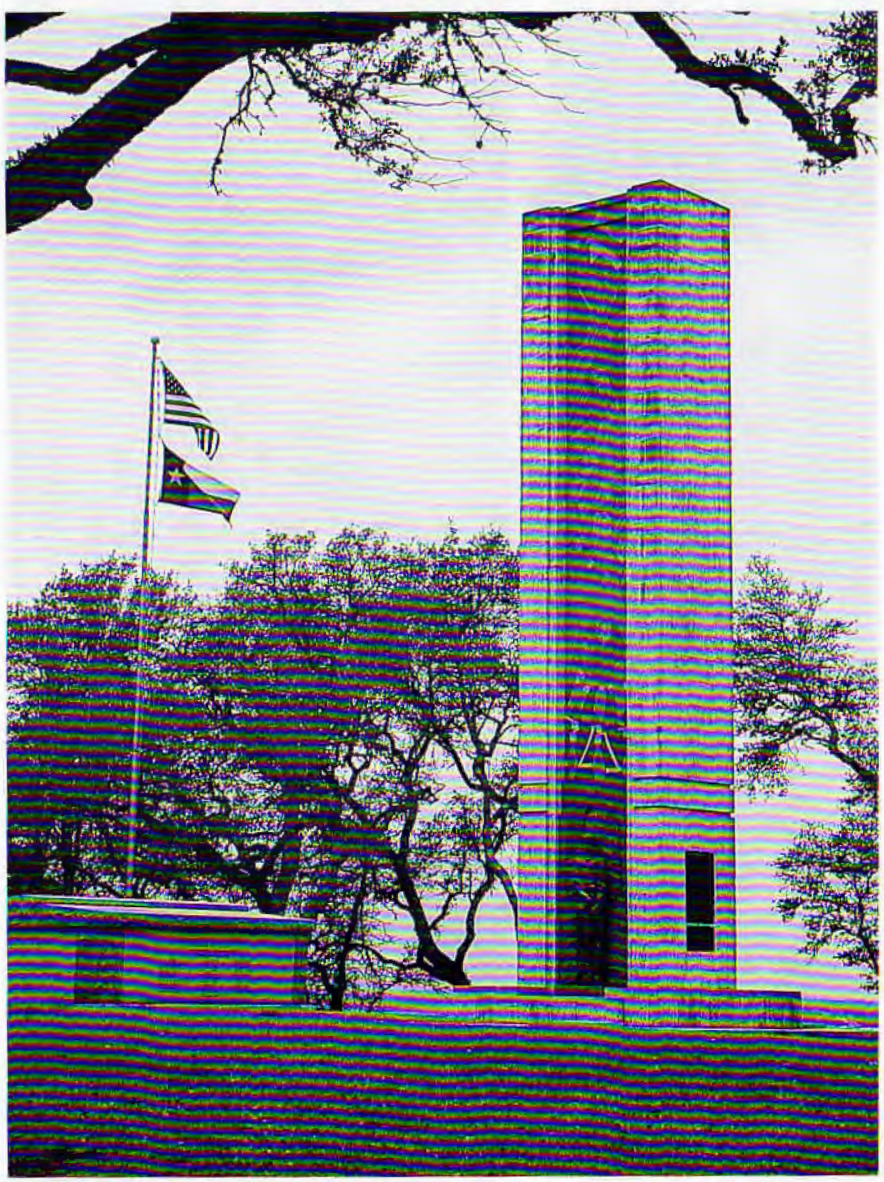
The Public Works Administration (PWA) was a grant and loan agency begun in 1933 and headed by Harold Ickes (who was also Secretary of the Interior). The PWA provided substantial funding for some of the largest federal public works projects of the Depression, such as contributing $38 million to the $140 million cost of Boulder (later called Hoover) Dam. In Texas, building projects ranging from the Cedar Springs Place housing project in Dallas to the Museum of Natural History at Dallas's Fair Park received PWA funds.

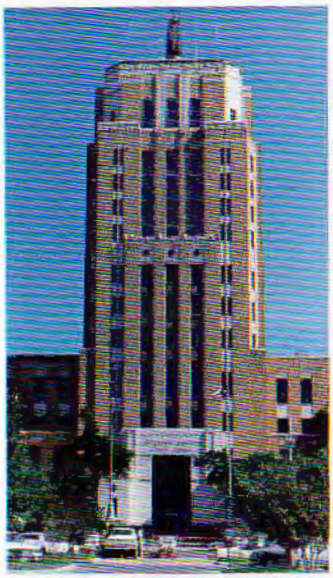
As the success of these early agencies became apparent, other New Deal programs were created, further expanding the role of the federal government in the employment of architects.

The Historic American Buildings Survey (HABS) was initiated in late 1933 with $500,000 from the CWA to employ architects and draftsmen in documenting the nation's early architectural heritage. HABS was eventually co-sponsored by the National Park Service, the Library of Congress, and the American Institute of Architects, and is one of the few New Deal programs to survive today. San Antonio architects Marvin Eichenroht and Bartlett Cocke

The concrete roof of the Alamo, designed in 1920 by E. Palmer Giles, was clad with lead sheets in 1937 as a Centennial Project.

A 1936 Centennial shaft at Monument Hill near La Grange memorializes members of the ill-fated 1842 Mier Expedition. It was designed by Austin's Page & Southerland with plaster relief sculpture by Pierre Bourdelle.





Jefferson County Courthouse in Beaumont, 1931-32, designed by Fred C. Stone and A. Babin, perhaps mirroring nearby Louisiana's new Art Deco skyscraper State Capitol

pioneered HABS in Texas, at one time supervising 40 men who were paid $1 per hour plus four to five cents per mile for gathering data on historic buildings. Together they documented some 130 structures in Texas between 1934 and 1937.

The Works Progress Administration (WPA), which changed its name to Work Projects Administration in 1939, took the place of the CWA in early 1935. Harry L. Hopkins stayed on as head of the new organization and under his leadership the WPA became one of the best-known New Deal agencies. Whereas Harold Ickes was excruciatingly tight with his PWA funds, Hopkins continued his "shotgun" approach to work relief: the WPA spent almost $11 billion employing a total of 8.5 million workers between 1935 and 1942. WPA programs ranged from dramatic productions to the celebrated guidebooks of the Writer's Project. The scores of school buildings, courthouses, city halls, city parks, and road bridges in Texas bearing bronze "WPA" plaques were built by federally paid labor utilizing locally provided construction materials. The San Antonio Riverwalk, initially designed by architect Robert H.H. Hugman, was one of the WPA's finest achievements in Texas.

The National Youth Administration (NYA) expanded the CCC concept of sustaining America's young men to include young women as well. NYA employed high school and college students either part time in their home towns, or for several months at camps such as the one in Bastrop, where they operated the former CCC furniture shop. The NYA built roadside parks and other recreational facilities across the state. Texas architect David R. Williams, after designing model communities for various agencies, became deputy administrator of the NYA from 1936 to 1941. Williams secured two major NYA design jobs in 1939 for his protege O'Neil Ford: the La Villita restoration in San Antonio, and the Chapel in the Woods in Denton. Lyndon Baines Johnson served as Texas state administrator of the NYA from 1935 to 1937, developing several lasting statewide contacts as a result of his appointed position.

The state of Texas also solicited federal funds in the mid-1930s to help celebrate the centennial of its independence from Mexico. The Centenary of Texas Independence, observed in 1936, resulted in the building of numerous Art Deco monuments, museums, and exposition halls in the state, partially financed with $3 million in federal funds, which matched a like amount from the state. The city of Dallas pledged $10 million for staging the principal celebration, and Fair Park was rebuilt with new landscaping, service facilities, and permanent exhibit halls. Two centennial structures that received PWA funding are the San Jacinto monument, designed by architect Alfred Finn, and the Municipal (Will Rogers) Coliseum in Fort Worth, designed by Wyatt C. Hedrick, which boasts a dramatic roof structure designed by engineer Herbert M. Hinckley.

RECOVERY

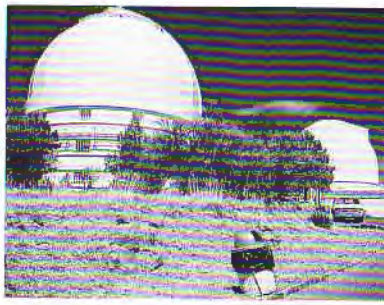
After the depth of the Great Depression in 1935, the American economy began a slow climb back to stability. By 1936, the federal government began returning the burden of dealing with the unemployed back to state and local governments. Federal relief programs like the CCC, PWA, WPA, and NYA hung on through the early '40s, but their intense focus on work relief through public building projects had passed its prime, and fortunately for most Americans, its necessity.

Yet all government efforts to alleviate the effects of the Depression through public works projects had not solved the nation's economic woes. Local, state, and national building programs changed the landscape and provided a new generation of public facilities, but even Roosevelt's celebrated New Deal and its public works projects provided no permanent solutions. Not until the massive federal spending after December 7, 1941, did America grasp hold of the changing world and recover from the tidal waves of the Depression. ▬

Architectural historian Jim Steely works for the Texas Historical Commission.

The College of Mines and Metallurgy, LEFT, (now UT El Paso) field house, c. 1935, was designed in the campus's unusual "Bhutanese" style, but was left unplastered to differ from its neighbors.

McDonald Observatory on the left, BELOW, 1934-39, was joined in 1968 on Mount Locke by a NASA telescope, and more recently by a trash receptacle of coincidentally sympathetic design.



The 1935 refectory at Palmetto State Park, ABOVE, designed by architect Olin Smith, probed the limits of Civilian Conservation Corps' rustic styling; there is no separation between walls and ground.

The Victoria County Jail, LEFT, by Kai J. Leffland with Atlee B. and Robert M. Ayers, reflected the popular Art Deco style for public buildings during the depression.

FAIR PARK THEN AND NOW

By David Dillon

If Dallas has a social melting pot, a populist center, Fair Park is undoubtedly it. Since its beginning as a dusty fairgrounds in the 1850s, it has been the one place in the city to which most residents feel allegiance. Within its 277 acres are vestiges of everything Dallas has been: railhead, agricultural hub, retail and marketing center, football capital of the Southwest. Until recently, it was also the city's cultural nexus, the site of its art, science, and natural history museums; its concert hall and garden center, even the tower for its classical music radio station. Some of these organizations are moving out, but new ones are moving in, so continuity of sorts has been maintained.

Fair Park as we know it today is mainly the product of the 1936 Texas Centennial. The saga of how this celebration ended up in Dallas instead of a more historically deserving city is encrusted with myth and folklore, beneath which lies some solid empirical data.

PLANNING THE TEXAS CENTENNIAL

Planning for the Centennial began in 1923, at a meeting of the Advertising Clubs of Texas in Corsicana. Wouldn't it be nice, the members speculated, to stage a major exhibition in honor of the state's 100th birthday, one that would capture the imagination not only of Texans but of the entire country? The Texas Centennial Commission was formed to do precisely this, and in 1934 announced it would anoint the city "that offers to Texas the largest financial inducement and support therefor."

Dallas, Houston, San Antonio, and Fort Worth were the leading contenders. The Dallas

When Fair Park opened in 1936 for the Texas Centennial, the Esplanade was liberally decorated with flags, colored and white lights, and even anti-aircraft lights.

Dallas Historical Society

group, led by the indefatigable R.L. Thornton, president of Mercantile Bank, offered a large and underused site, a pledge of new museums and other needed cultural facilities, and $9 million in property and money, a hefty portion of which Thornton didn't actually have in hand. The group was assisted by Dallas architect George Dahl, who dazzled the selection committee with 10 dramatic color renderings of the proposed celebration.

Dahl later admitted the drawings were romantic, blue-sky fantasies, but they did the job. After considerable back-room lobbying by all parties, Dallas won the celebration on the second ballot, with Houston and San Antonio the runners-up. Fort Worth opted to hold a competing extravaganza, staged with riotous abandon by New York impresario Billy Rose.

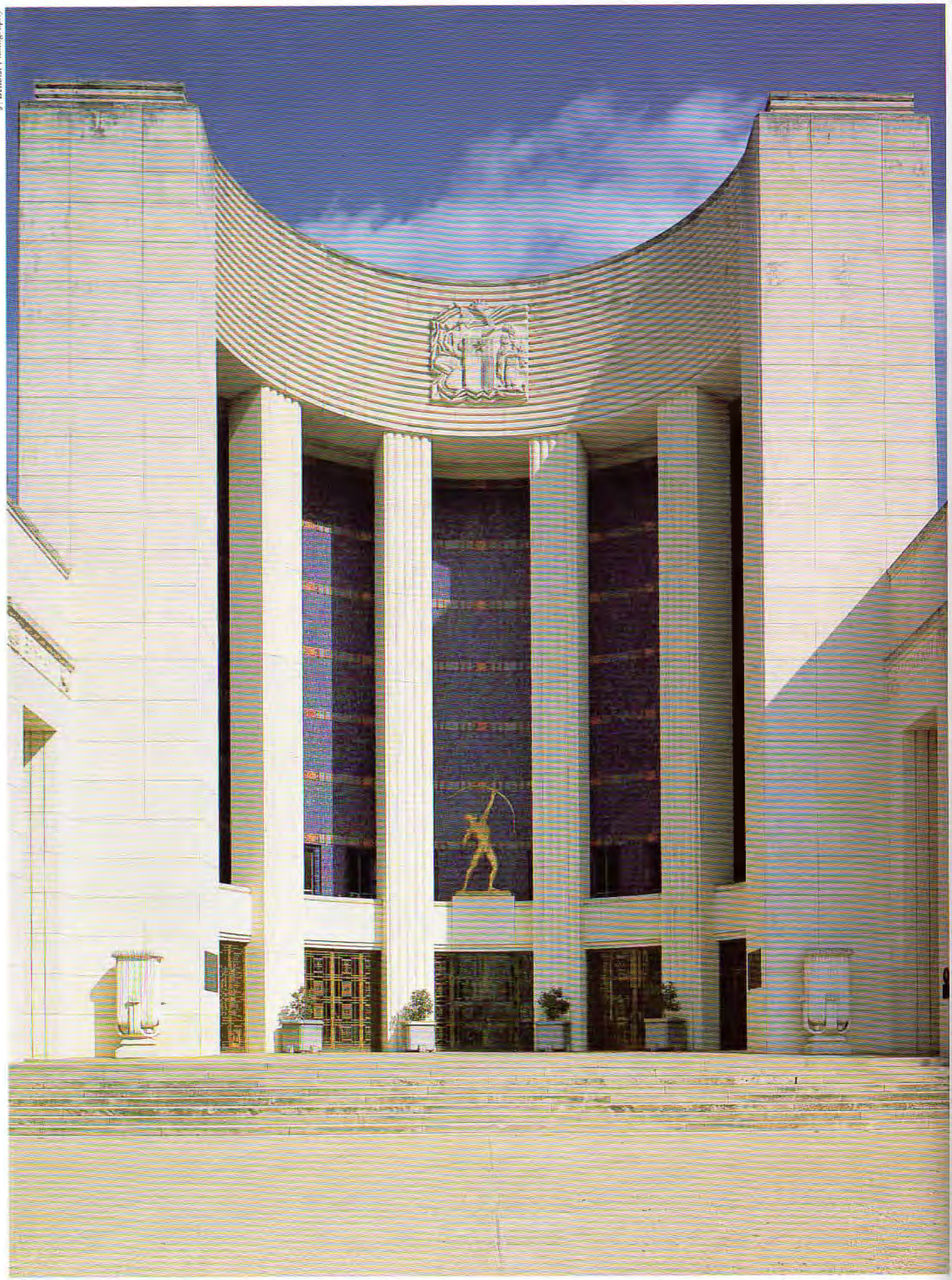
In its planning and execution, the Texas Centennial was very much a product of its time. Other great expositions of the 1930s—Philadelphia, Chicago, San Diego, New York—were romantic extravaganzas in which idealism, instruction, and illusion merged into futuristic fairy tales. The 1933 Century of Progress Exposition in Chicago and the 1939 New York World's Fair—with their Buck Rogers-ish pavilions and utopian visions of streamlined automobiles sailing along uncluttered freeways—were paeans to modern technology, as well as magical distractions from the miseries of the Great Depression. The Texas Centennial of 1936 fell somewhere between the Chicago and New York expositions, lacking their polemical edge and architectural bravura, yet conceding nothing on the educational or exotica fronts. Among the featured exhibits were reconstructions of a "Pygmy Village," the Alamo, Admiral Byrd's camp in Antarctica, and Judge Roy Bean's courtroom in Langtry, as well as frequent performances by Corinne the Apple Dancer, Texas' answer to the sensational fan-dancing Sally Rand of the Century of Progress.

Like the other expositions, the Centennial also had its homes of the future, clustered in the southeast corner of Fair Park near the present Dallas Garden Center. Masonite Corporation, the Portland Cement and Southern Pine Associations, and Centennial Modern Homes built demonstration houses to highlight their products, and, in the process, to hold out promises of better things to come for thousands of Depression-weary visitors. These were not escapist houses, the architectural equivalents of a Busby Berkeley musical, but rather appealing visions of an affordable future.

For all its romance, the Centennial also solved the real-world problem of providing work for

The Fair Park gates during the opening in June, 1936.

Dallas Historical Society



J. Bevolst Photography

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LEFT: An aerial view of Fair Park on June 24, 1936. FACING PAGE: The Hall of State stood at the end of the Esplanade and served as the symbolic center of the exposition. Donald Barthelme was the principal designer, assisted by Ralph Bryan, DeWitt & Washburn, Flint & Broad, Fooshee & Cheek, T.J. Galbraith, Anton Korn, Mark Lemmon, Walter Sharp, Arthur Thomas, H.B. Thomson, and Adams & Adams.

hundreds of unemployed Dallas architects and draftsmen. Ten Dallas firms, directed by Dahl and consultant Paul Cret, were hired to design 26 major buildings in the space of nine months. The budget was $25 million, of which the architects got 4.5 percent ($1,125,000) and an opportunity to work on monumental buildings.

Out of these unpromising circumstances emerged one of the most extraordinary ensembles of civic architecture of the decade, a gigantic period piece that speaks volumes about Dallas and Texas at a critical moment in its history.

Dahl's master plan was a variation on the traditional Beaux Arts scheme—symmetrical and strongly axial, with grand plazas and dramatic framed vistas complemented by a carefully balanced arrangement of porticoes, fountains, and promenades. The main ceremonial entrance was at Perry and Exposition avenues, on axis with the major approaches from downtown.

Immediately beyond the entrance lay a grand plaza leading directly to the Esplanade, with its ranks of low, massive exhibition buildings and 700-foot-long reflecting pool drawing the eye inexorably toward the Hall of State, the symbolic center of the exposition.

Contemporary photographs show the Esplanade decorated with thousands of flags and banners, with the plazas in front of the exhibition buildings serving as outdoor stages for barbershop quartets, trick ropers, and assorted other amateur and professional performers. Enveloping everything like a gigantic halo was an astonishing array of clear and colored lights that transformed the buildings and plazas into something like the Land of Oz. Some of this lighting is being reinstalled for the Sesquicentennial.

Beyond the Hall of State stood three new museums and an aquarium—known collectively as the Civic Center—all arranged around a man-made lagoon. In contrast to the Beaux Arts formality of the Esplanade, this area was considered a kind of natural retreat, a neighborhood park with soft edges and abundant native plantings.

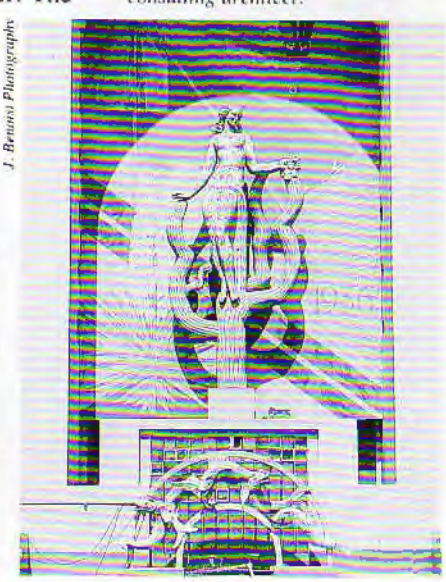
Dahl referred to the style of the exposition as "Texanic," a personal abbreviation for what the official brochures described more magniloquently as "severe and monumental, interpreted as modern, flavored with the condiments of Egypt and Archaic Greece, and finally seasoned with the warmth and sunshine of the Southwest."

Except for the Hall of State, the major exposition buildings were simple, massive shapes, low slung like desert mesas, and painted mostly terra-cotta with blue trim. The combination of simple shapes and large blank surfaces provided a suitably neutral backdrop for the flags, banners, lights, and public performances that created the Centennial's festive character. The

BELOW: Peering out from the World Exhibits Building, the Spirit of the Centennial was striking when she was first unveiled, LEFT. She is still beautiful, although time and weather have robbed her of some of her impact. George Dahl was the chief architect of the World Exhibits Building, with Paul Cret as consulting architect.

Dallas Historical Society

J. Benoist Photography



TOP: A figure symbolic of the Republic of Texas decorates the Transportation Building. MIDDLE: For the most part Fair Park structures were like Lester Flint and H.B. Thomson's Aquarium Building, simple massive shapes in neutral colors that provided a good backdrop for the flags, lights, and other Fair decorations. BOTTOM: The Music Hall, designed by Lang & Witchell and seen here in a 1938 photo, was originally the GM Building when the Centennial opened.

Photos this page courtesy Dallas Historical Society

principal departure from the prevailing style was New Yorker William Lescaze's Magnolia Lounge, a sleek, unembellished structure built for the Magnolia (later Mobil) Oil Corporation, which was the first International Style building in Texas. It too is being restored for the Sesquicentennial.

The architectural decoration, mostly murals and wall reliefs, was an intriguing blend of classicism, Art Deco, and traditional Texas motifs. Art Deco was the most influential style of the period, dynamic and crisply geometric, with an obvious basis in the repetition of machine-made forms. More importantly, it was also the last style to foster collaboration between architects, artists, and craftsmen. In the buildings at Fair Park this synthesis reached a kind of zenith, an epitome of collaborative public art.

The director for art exhibitions for the Centennial was Dr. Robert B. Harshe, who had also been in charge of art activities at the Century of Progress Exposition. Through the efforts of Harshe and George Dahl, a number of key artists in the Chicago fair came to Dallas, including Lawrence Tenney Stevens, who did two major sculptures for the Centennial buildings. Raoul Josset's "Spirit of the Centennial," in front of the former World Exhibits Building, was designed originally for the Chicago exposition. Though in many respects overblown and vacuously allegorical, the public sculpture of the Centennial complements the architecture in ways today's public sculpture never does.

The centerpiece of the Exposition, and the clearest expression of its overall intentions, is the Hall of State, executed by Houston architect Donald Barthelme and a small army of architects from around the state in what one architect referred to as "Paul Cret Modern" and others might call Southwestern Neo-Classical. At $1.2 million it was the most expensive building per square foot ever built in Texas, and predictably the only one not finished by opening day.

That aside, it remains one of the greatest architect/artist collaborations in this part of the country. Allie Tennant, Lynn Ford, Buck Winn, Tom Lea, and others all contributed masterfully executed pieces of regional propaganda. Yet the project was not without its controversial side. The appointment of New York artist Eugene Savage to do the major murals rankled Dallas artists, who felt that such a major commission should have gone to proven local talent instead of merely competent outsiders. Painter Alexander Hogue was especially bitter. He censured Dahl and others "for being blind to the great publicity opportunity offered by the discovery of the Texas artist to the world outside . . . . These artists who years ago decided to stay at home and

LEFT: George Dahl's master plan for Fair Park was a variation on the traditional Beaux Arts scheme: symmetrical and strongly axial, with dramatic framed vistas and grand plazas, such as the one shown here in front of the Hall of State. MIDDLE: The Dallas Historical Society maintains exhibits on the main floor of the Hall of State, and serves as a research center for Texas historians. BOTTOM: Murals and wall reliefs in traditional Texas motifs served as one of the primary forms of architectural decoration.

make success slowly in order that they might develop out of their own soil and region find their first real opportunity stupidly withheld."

EVOLUTION OF FAIR PARK

The Centennial of 1936 drew 6.2 million visitors and generated many times that in revenue. Its successor, the 1937 Greater Texas and Pan American Exposition, drew another two million. These two events were instrumental in pulling Dallas out of the Depression; equally important, they established Dallas in the minds of thousands of visitors as a progressive and far-sighted community, a good place to live as well as visit.

Over the next 40 years, Fair Park changed very little. A new Automobile Exhibits Building was built on the Esplanade in the 1940s to replace one that burned. But for the most part, the grounds and the buildings remained untouched except for occasional cosmetic improvements, usually connected with the annual State Fair. Eventually the state fair became synonymous with the place in the public's mind, to the exclusion of many other activities. It came alive two weeks each October and slept the rest of the time. As development shifted strongly to the north and east, its fortunes slipped even further, until it came to be perceived as little more than a bleak island in a low-income, minority sea off the mainland of downtown.

Fair Park's rebirth coincided, ironically, with what initially appeared to be its death throes. In the late 1970s the Dallas Museum of Fine Arts announced it was leaving Fair Park for a new home in the downtown arts district. The Dallas Symphony orchestra, housed for decades in the Fair Park Music Hall, announced it would follow suit. Fair Park, the argument went, was too remote and too outmoded to be a cultural center for a major city. Only new facilities in a more central location would do. While there was validity in these positions, they also reflected some of the social and racial bias that plagued Fair

BELOW: The entry hall of the Hall of State. At $1.3 million the structure was at that time the most expensive structure per square foot ever built in Texas, and the only one not finished by opening day.

J. Benoist Photography

J. Bennett Photography

RIGHT: In the Hall of State murals designed by New Yorker Eugene Savage decorate the walls of the Great Hall of Texas.

Park for several decades.

The museum has moved, and the symphony will be gone by 1989. But in 1983, Dallas voters appropriated over $18 million for a major renovation of Fair Park, including extensive new landscaping and restoration of the Esplanade, band shell, and several other structures. In 1985, voters appropriated another $9.4 million to convert the old art museum into a new wing for Science Place, construct a new museum of African-American Life and Culture, renovate the Hall of State, and expand the Garden Center and several other buildings. In early 1985, the Friends of Fair Park was formed to rekindle some of the broad civic support Fair Park once enjoyed. Fair Park has also been nominated as a National Historic landmark, and should receive final designation by June of 1986. It will thus join the Alamo, the State Capitol, and a handful of other buildings in the pantheon of Texas architecture.

The rediscovery and revitalization of Fair Park marks a key phase in Dallas's late-blooming attempt to recapture its past and its myths. It is a

Dallas Historical Society

The Federal Building circa 1936.

J. Benoist Photography

RIGHT: The Hall of Heroes within the Hall of State building is a memorial to the Texan cowboys and ranchers who tamed the wild lands in the early days of the state.

place that evokes memories and tells stories. Fifty years after it was conceived, Fair Park remains Dallas' finest example of monumental civic planning, carried out with a rigor and singleness of purpose rivaled only by the development of the Dallas/Fort Worth Airport 40 years later. Fair Park is not timeless architecture. Rather it is superb period architecture, which tells us, as all good art does, what society was like at a certain critical moment.

David Dillon is the architecture critic for The Dallas Morning News.

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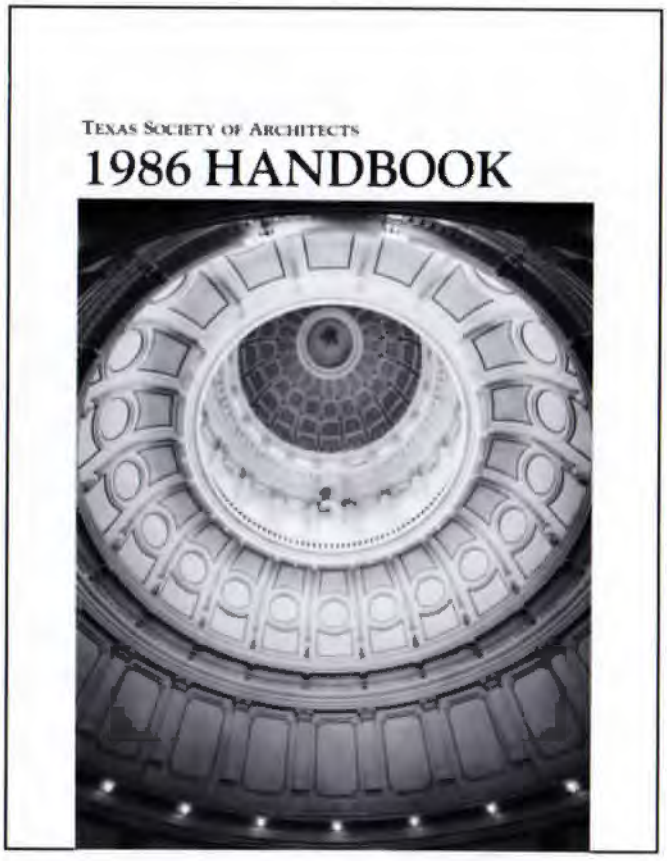

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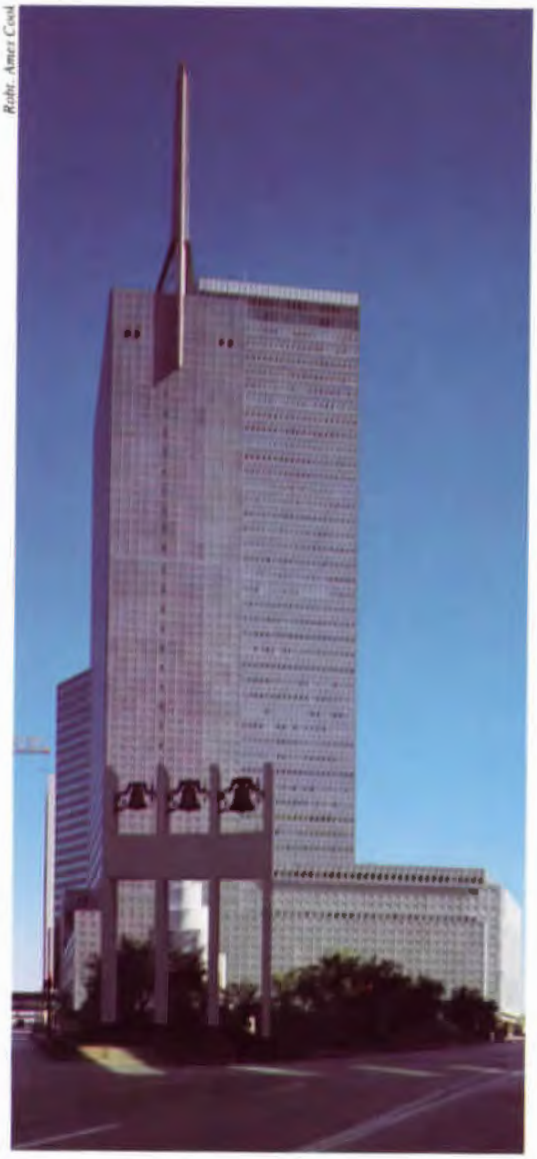
The resurgence of interest in architectural history has stimulated an awareness of the history of the skyscraper.



Robt. Amez Cook

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The technologically produced curtain wall adds a symbol of progressiveness: from structurally articulated enclosure (Republic National Bank, Dallas, TOP, by Harrison & Abramovitz and Gill & Harrell), to lithe chromatic sheath (Allied Bank Plaza, Houston, RIGHT, by Skidmore, Owings & Merrill and Lloyd Jones Brewer Associates).

TRANSFORMATION: CORPORATE IMAGERY IN TALL BUILDINGS

By Stephen Fox

The dominant theme in American corporate architecture—the message that a corporate client expects a building to project—is progressiveness. A review of the last 40 years of American corporate architecture, especially the design of tall buildings, leads to the conclusion that progressiveness is asserted rhetorically by a phenomenon that might be described as stylistic shift: the implied distance separating a building from those that immediately precede it.

Begin with the Daily News Building in New York (1930, Raymond Hood), which is not so anachronistic, since Texas architects designed tall office buildings well into the 1950s that exhibited a formal dependence on it. It apotheosizes a favorite theme in the folklore of Art Deco, the Romance of the Skyscraper, a dynamically stepped slab that rises out of the fabric of the city—heroic, surging, and (by abandoning the pyramidal, telescoping composition favored in the 1920s) more modern than its immediate predecessors.

The Philadelphia Saving Fund Society Building (1932, Howe & Lescaze) reorganized the tall building according to the functionalist precepts of the Modern Movement (banking hall at the base, office tower above, service core rotated to form a third massing element). Substituted for the emphatic linear patterns of the brick-faced Daily News Building was a direct representation of the PSFS building's structural support system and spatial layers. Rather than rhapsodizing the condition of modernity, the PSFS Building acknowledged it as fact. So persuasively that 20 years later its impact was visible not only in the Mercantile National Bank Building in Dallas (1944, W. W. Ahlschlager), but in its architectural rival, the Republic National Bank Building (1954, Harrison & Abramovitz and Gill & Harrell).

The Secretariat of the United Nations in New York (1950, Wallace K. Harrison, Max Abramovitz, and the Board of Design) was relieved of conflicting programmatic components in order to stand free, creating a thin, flat-roofed slab, like the Daily News Building but without its stair-stepped bays. The architecture was refined to a glossy representation of enclosure and servicing (a gridded metal, glass, and porcelain-enamel curtain wall that veiled the building's columns and slabs), bracketed by marble-sheathed end walls. The starkness of this silhouette and the elimination of any distracting point of focus on the building's elevations guaranteed a striking visual contrast with the chaotic jumble of heavy, opaque, stepped towers that studded the adjacent city. This contrast was not just confined to the edge of the city. At Lever House (1952, Skidmore, Owings & Merrill), the building is organized programmatically, but the neutrality of its gridded, industrially fabricated elevations does not subvert the drama of its lightness, its transparency, its modernity. Southland Center in Dallas (1958, Welton Becket & Associates and Mark Lemmon) and the Medical Towers in Houston (1956, Golemon & Rolfe with Skidmore, Owings & Merrill) were local reflections of these two icons of modernity.

Frontal, static, and fixed; light-weight, industrially-produced, and modern; the Seagram

Hedrich Blessing

On the horizon, LTV Center's tapered shaft is fixed by a pyramid of power.

It is in service to the ideal of progressiveness that the vanguard of the 1980s now confronts the rear guard of the 1950s.

John Rogers

Dallas' s Southland Center, TOP, and Houston's Medical Tower, BOTTOM, are local reflections of the United Nations Building and Lever House, two icons of modernity.

Building in New York (1958, Ludwig Mies van der Rohe, Philip Johnson, and Kahn & Jacobs) embodied a new ideal, the poetry of perfect order. Unavoidable programmatic complexities were suppressed. The building was conceived as a monument, not of its occupant or its place in the city, but of time, of the history of architecture. Its gravity, nobility, and authority were irresistible. Here the idea of modernity transcended progressiveness to attain a state of Olympian silence and repose. The pure, uncorrupted power of its architecture compelled a reassessment of the modern corporate office building; it had to appear as a rare and exalted presence within the city, the city of stepped towers *and* of floating, gridded, transparent slabs. The typological transformations that the Seagram Building entailed are visible in a sequence of Texas buildings, beginning with the First National Bank Building in Fort Worth (1960, Skidmore, Owings & Merrill and P. M. Geren & Associates), the First City National Bank Building in Houston (1961, Skidmore, Owings & Merrill and Wilson, Morris, Crain & Anderson), and the Tennessee Building in Houston (1963, Skidmore, Owings & Merrill), where the troublesome banking hall was subsumed into the recessed base of the tower, thereby achieving the monumental proportions at ground level that eluded the two preceding buildings.

The Seagram Building might challenge other architects to attempt even more extreme formal reductions (CBS Building, New York, 1964, Eero Saarinen & Associates), or, admitting the impossibility of surpassing it, explore some alternative approach, as in the Ford Foundation Building in New York (1968, Kevin Roche, John Dinkeloo & Associates), where the austere terrace in front of the Seagram Building was internalized and transformed into a planted, watered, stepped, and conditioned winter garden. A renewed engagement with the city, ever so tentatively suggested by the plaza of the Seagram Building, was pursued at the Bank of America Building in San Francisco (1971, Wurster, Bernardi & Emmons and Skidmore, Owings & Merrill with Pietro Belluschi). Its faceted, stone-surfaced external walls do not articulate the building's construction but rather reinterpret and project at colossal scale a local vernacular detail, the bay window. Its setback top provides a distinctive terminal feature *within* the city's skyline, rather than an emphatic contrast to be read against it. In Texas these tendencies were reiterated as strategic moves—the glazed apron that shields an air-conditioned plaza at the base of the Fort Worth National Bank Building (1972, John Portman & Associates and P. M. Geren & Associates); or as formal echoes—the Electric Tower (1968, Wilson, Morris, Crain & Anderson) and the Dresser Tower (1972, Neuhaus & Taylor) in Houston on the one hand, or First International Plaza in Houston (1978, Skidmore, Owings & Merrill and 3D/International), Lincoln Plaza in Dallas (1984, Harwood K. Smith & Partners), and RepublicBank in San Antonio (1985, Ford, Powell & Carson and Fisher & Spillman) on the other.

Two pivotal buildings constructed in Texas document the stylistic shift that re directed the course of corporate architecture in the United States in a most unexpected direction: One Shell Plaza (1971, Skidmore, Owings & Merrill and Wilson, Morris, Crain & Anderson) and Pennzoil Place (1975, Johnson/Burgee Architects and S.I. Morris Associates) in Houston. Both were built not by the corporation whose names they bore—these were simply corporate tenants—but by a developer and investment builder, Gerald D. Hines Interests.

One Shell Plaza was the epitome of the tall office building: structurally optimized (it was a pioneer in Fazlur Khan's development of the framed-tube structural system), architecturally expressive (its external bearing walls undulated in profile to denote the distribution of structural loads, rationally planned (there were only four internal columns per floor), and economical (Khan's advances made it much cheaper to build than a conventionally framed tall building). Pennzoil Place airily disregarded the reasonableness of limits established at One Shell Plaza by appealing to a bigher order of economic determinism and translating its striking, unconven-

tional image into lucrative profit in response to the principal tenant's desire for a building that did *not* look like One Shell Plaza. With Pennzoil Place the tall office building made a bid for popular awareness, offering itself with surprisingly successful results as a new form of mass entertainment.

The resurgence of an interest in architectural history has stimulated an awareness of the history of the skyscraper, especially of those willfully romantic towers that culminated in the design of the Daily News Building. The Transco Tower in Houston (1984, Johnson/Burgee Architects and Morris/Aubry Architects) pays homage to the pyramidal setback Art Deco towers of the 1920s. It is a masterpiece of ironic inversion, however. All profile, proportion, and passive, ambivalent reflections, the Transco Tower is profoundly subversive: a tower exiled from the city, a ghostly apparition, a phantom from the collective memory of a vanished metropolis. Its stunning profile also animates the LTV Center in Dallas (1985, Skidmore, Owings & Merrill). There an honest effort is made to reintroduce in a desolated sector of downtown Dallas the lost urbanity now ascribed to the 1920s. On the horizon, its tapered shaft is fixed by a pyramid of power. Projecting bays of polished granite and glass activate the faces of the cruciform shaft from the middle distance. On the ground there is a rich sequence of internal and external public spaces to captivate and beguile the pedestrian. Condensed in the LTV Center is an enthusiasm and excess, even a hint of garishness, that represents city life as a cause for celebration.

To discern meaning in American corporate architecture is to explore the process of the dialectic. The same message is projected. But the means of its representation are an incessant series of shifts away from that which has just been said. It is in service to the ideal of progressiveness that the vanguard of the 1980s now confronts the rear guard of the 1950s. ■

Stephen Fox is a Fellow of the Anchorage Foundation of Texas.

Richard Payne

With Pennzoil Place the tall office building made a bid for popular awareness, offering itself with surprisingly successful results as a new form of mass entertainment.

The belated arrival of the Modern Movement in Texas was registered in tall buildings of the 1950s that were, in Howard Barnstone's term, "Out of Phase." By the early 1960s, the introduction of nationally known architectural firms had resulted in the attainment of new standards of architectural sophistication that, by the middle of the decade, were being relayed in locally produced tall buildings.

First National Bank, Fort Worth, 1961, by Skidmore, Owings & Merrill and Preston M. Geren Architect and Engineer

ABOVE, LEFT: First City Bank in Houston, 1961, was designed by Skidmore, Owings & Merrill, with Wilson, Morris, Crain & Anderson, associated architects. ABOVE, RIGHT: Tenneco Building in Houston, 1962, was designed by Skidmore, Owings & Merrill. RIGHT: El Paso Natural Gas Building, El Paso, of 1963, was designed by George L. Dahl and Caroll & Daeuble, El Paso.

BELOW, LEFT: American General Building, Houston, 1965, by Lloyd Morgan & Jones; BELOW, RIGHT: Electric Tower (now Houston Lighting and Power Building), Houston, 1967, by Wilson, Morris, Crain & Anderson

Gerald Moorhead

LEFT: Humble Building, Houston, 1963, by Welton Becket Associates; ABOVE: City National Bank, Houston, 1947, by Alfred C. Finn

Balthazar Korab

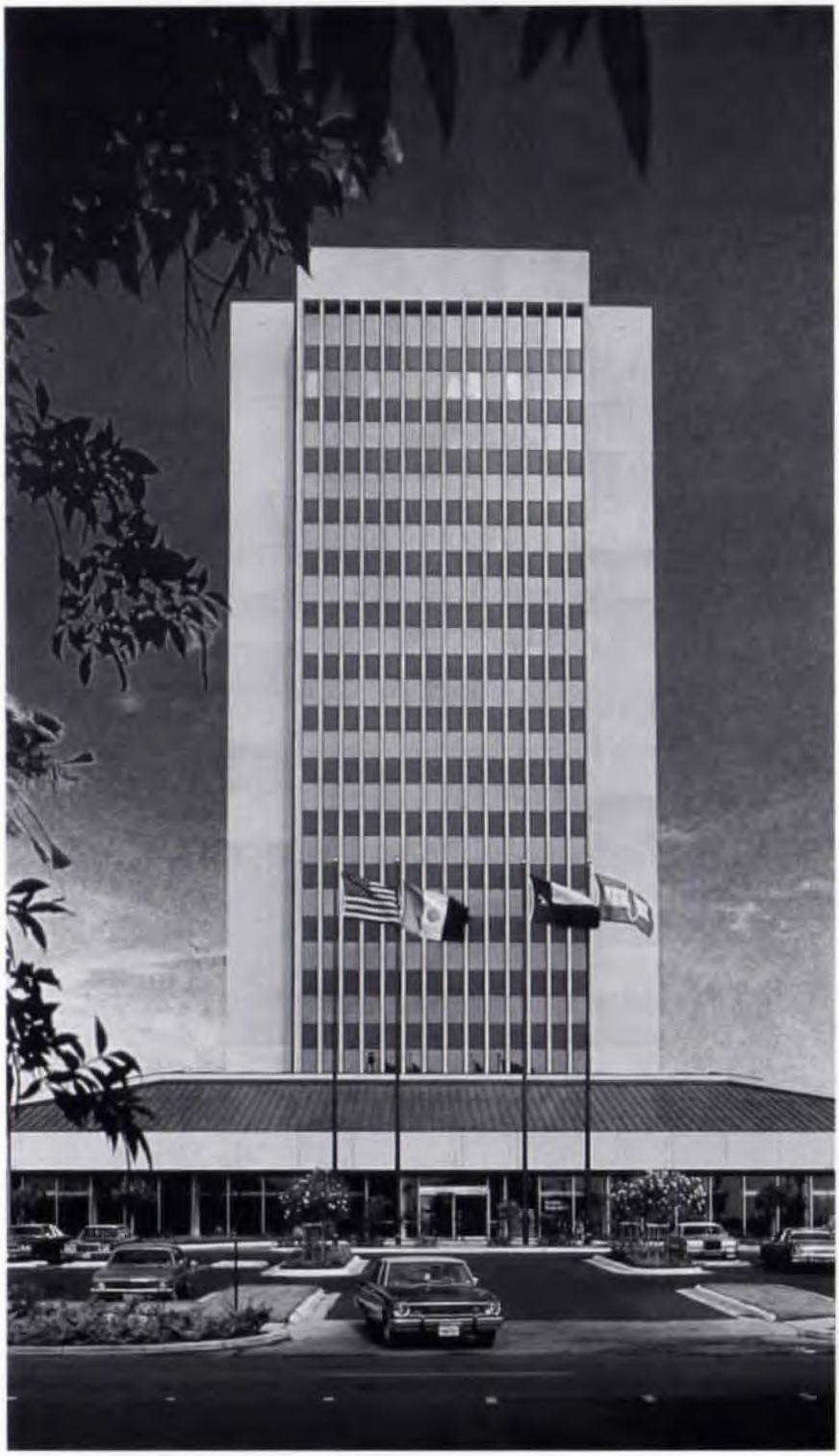
BELOW: First International Building (now Interfirst), Houston, 1981, was designed by Skidmore, Owings & Merrill, with 3D/International, associated architects. RIGHT: First International Building (now Interfirst II) in Dallas, 1974, by Hellmuth, Obata, and Kassabaum and Harwood K. Smith & Partners

R. Greg Hursley

R. Greg Hursley

ABOVE, LEFT: Marathon Oil Tower, Houston, 1983, was designed by Pierce Goodwin Alexander. ABOVE, RIGHT: Lincoln Plaza, Dallas, 1984, was designed by Harwood K. Smith & Partners.

Large firms, specializing in the design of tall buildings, exported skyscrapers to medium-size cities around the state during the 1970s. New materials and a desire for architectural singularity led to the design of towers that reflected their environment or were in deflected, shaped masses.



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LEFT: McAllen State Bank, 1978, by 3D/International, with Rike/Ogden, associated architects; TOP: Citizens Bank Center (now First City Bank) Richardson, 1974, was designed by Omniplan, Dallas. ABOVE, LEFT: American National Insurance, Galveston, 1972, was designed by Neuhaus & Taylor. ABOVE RIGHT: First Hutchings Sealy Bank, Galveston, of 1971, was designed by CRS, with Thomas M. Price, associated architect.

Competing trends in American architecture during the 1980s—from traditional Modernism to radical eclecticism—have been writ large against the Texas sky. As recurring corporate names imply, new tall buildings, of whatever shape, texture, or color, remain potent devices for the symbolic assertion of progressiveness.

ABOVE, LEFT: Gulf States Building (now Edison Plaza) in Beaumont, 1980, by Morris/Aubry Architects; ABOVE, RIGHT: U.S. Homes Building in Houston, 1981, by CRS

The Maddison in Addison, 1984, was designed by Shepherd & Partners.

Providence Towers in Farmers Branch, 1986, by Morris/Aubry Architects

Wolfgang Hoyt/ESTO

ABOVE: First City Bank Northbelt in Houston, 1982, was designed by Gwathmey/Siegel & Associates Architects, with Urban Architecture, Houston, associated architects. LEFT: One American Centre, Austin, 1984, was designed by Morris/Aubry Architects.

Craig Kuhner

BELOW, LEFT: El Paso Tower (now Texas Commerce Tower), Houston, 1981, was designed by I.M. Pei & Partners in association with 3D/International. BELOW, RIGHT: Interfirst Tower, Fort Worth, of 1983, was designed by Sikes Jennings Kelly, in association with Preston M. Geren Associates.

ABOVE: Administrative Tower, Texas Headquarters Complex, Southwestern Bell, Dallas, of 1984, designed by JPJ Architects; LEFT: First City Center, Dallas, 1984, was designed by WZMH Group.

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Senior vice president and director of graphics for 3D/I, Douglas has received over 50 awards for design excellence, demonstrating that architectural graphics programs can support and complement architecture.

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Among other recent award-winning projects are the Gulf Oil Company Prototype and the Mississippi Pavilion for the 1985 Louisiana World Exposition.

ROBERT DOUGLASS, FAIA

Robert Douglass Associates, Inc.
Houston

Douglass, a principal in the Houston firm Robert Douglass Associates, Inc., is known for innovation in hospital planning. His firm pioneered the integration of architects' and healthcare specialists' talents—forming a practice model now used by most major hospital planning firms.

Douglass founded and directed a graduate program in architecture and healthcare planning at Rice University and the University of Texas School of Public Health. In 10 years, he has completed over 300 projects totaling more than 40 million square feet. He has also set planning and design standards for the national hospital construction programs of Colombia and Bolivia and has completed projects in 14 developing nations.

CHARLES HARPER, FAIA

Harper Perkins Architects
Wichita Falls

Honored for "advancement of the profession," Harper is president of Harper Perkins Architects, Inc. A member of the AIA Urban Planning and Design Committee, he has chaired the AIA Disaster Task Force, helped establish TSA's Disaster Action, Inc., and is a former TSA vice president.

Harper is a member of the Institute for Religious Arts and Architecture and has served the United Methodist Church as chairman of the Conference Delegation to the General Conference in 1984. He is mayor of Wichita Falls, has served on the city council, and was chairman of the city's planning board. He is also a member of the Wichita County Heritage Society and National Trust for Historic Preservation.

CHARTIER NEWTON, FAIA

Chartier Newton & Associates
Austin

Newton, principal of Chartier Newton & Associates, helped establish the Wild Basin Preserve, presented to the city the idea of Town Lake and other hike-and-bike trails as Austin's Bicentennial project, and helped persuade the Texas Highway Department to design the arch-suspension bridge over Lake Austin. He has served as a volunteer consultant to the Texas

Main Street programs, advising several small towns on the renewal of their downtown areas. His own offices in downtown Austin are in former warehouses he helped remodel, a project that promoted renewal of Austin's warehouse district.

Newton has taught architectural design at Texas A&M University, Rice University, and the University of Texas, and is a past president of the Austin Chapter/AIA.

W. IRVING PHILLIPS, FAIA

Phillips & Brown
Houston

Phillips' talent is best expressed by Bach violinist Sergiu Luca, who commissioned him to remodel his residence. " . . . (his) artistry evokes the sound of Bach in bricks and mortar," Luca said. His firm, Phillips & Brown, is also landscaping the Buffalo Bayou area to improve downtown Houston's image. His latest award is from the South Florida Chapter/AIA for the winning entry in a national competition for the 9th Street Mall in Miami.

Phillips has been the recipient of numerous awards, including three *Progressive Architecture* awards in 1974 for two planned communities and merchant-built housing. His first residence won a design award from TSA and his current residence has been featured in such publications as *Home and Garden* in New York and *Casa Vogue* in Milan.

RONALD L. SKAGGS, FAIA

Harwood K. Smith & Partners
Dallas

Executive vice president of Harwood K. Smith & Partners, Skaggs is a national leader in healthcare facilities, with over 120 to his credit. He is a former AIA Architecture for Health Committee chairman, and facilities designed under his direction have been published in over 30 periodicals.

Skaggs has been chairman of the American Institute of Architects Committee on Architecture for Health and served as chairman of a Review and Comment Committee during State Certificate of Need hearings. He is presently a member of the Board of Directors of the American Association for Hospital Planning. Skaggs has authored several articles on healthcare facility design and planning and frequently gives presentations on the subject.

BILL D. SMITH, FAIA

JPJ Architects, Inc.
Dallas

President of JPJ Architects, Smith pioneered the application of photography/lithography techniques to construction document preparation. As a result of this and other innovations, his firm has been named "Architect of the Year" twice by national contractors' and subcontractors' associations.

Involved in both professional and civic organizations, Smith has served the AIA's Dallas Chapter as an Office Practice Committee member and Commissioner of Professional Development. He currently chairs Design Professionals for Dallas, a joint committee of the AIA and the Consulting Engineers Council, and is a member of the Architectural Advisory Committee to the Dallas Independent School District.

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Frank Gehry: Buildings and Projects
By Mason Andrews
Essay by Germano Celant
Rizzoli, New York, 1985
$45.00, 311 pages, hardbound


Michael Moran

Norton House, 1983, by Frank Gehry

The architectural profession's interest in Los Angeles architecture has grown at an astonishing rate over the past decade. Many of the most visible avant-garde architectural talents featured during this period have been young designers involved in both teaching and practice. Behind many of these emerging designers is one influential figure: Frank Gehry. He has truly become the design guru of Southern California, helping clear away the barriers for development of an avant-garde architecture and avoiding the historicist post-modern fashion so prevalent in contemporary design.

Critical interest in the "L.A. School" has prompted the publication of numerous journal articles, exhibition catalogues, and other more superficial examinations of new West Coast design. By contrast *Frank Gehry: Buildings and Projects* for the first time offers a depth and breadth of information which will assist in understanding the intentions of this important Los Angeles architect.

Projects featured include his own house, Loyola Law School, the Los Angeles Aerospace Museum, and his offbeat corrugated cardboard furniture designs. Some designs include the scratchy and sometimes childlike drawings which Gehry himself describes as "searching in the paper," as well as the scrappy development models most architects would hide in the basement. These items are artifacts of an idiosyncratic personality whose attitudes and design practices deviate significantly from the architectural mainstream.

Particularly revealing are the interview and pictures regarding the existence of Gehry's two "parallel" architectural design careers: one which includes stunning, highly experimental work, and one which includes a slew of rather bland, mainstream designs. Gehry's description of the radical difference between his concurrent design careers is itself a comment on the pressures in contemporary architectural practice:

"If you look at the firm's work from the beginning of my practice you'll see that I was doing matter-of-fact developer work at the same time I was doing projects like the Danziger building and the O'Neil Hay Barn . . . I had these little projects which for me were very beautiful, where I could really be expressive. My house was a turning point . . . but it freaked out my developer clients. [They] just fled the pasture after they saw it . . . so the last five years I've had to rebuild the practice from scratch. It has been scary financially and gratifying personally."

Germano Celant's essay, "Reflections on Frank Gehry," provides a meaningful analysis of the sources, intentions, and symbols utilized by Gehry. Celant draws upon a number of graphic analogies, such as the "architectural earthquake," the excavation, surgical incision, and visual and spatial dismemberment, to interpret the buildings. Not surprisingly, Celant views Gehry's own house as a key work in a vision of architecture rooted in fragmentation, instability, and decomposition. The essay is itself a highlight of the volume, analyzing this dynamic and explosive design.

A much less thoughtful aspect of the volume is its unwieldly format. Essays appear in a standard fashion, but the book must be rotated to read the illustrations. This causes particular difficulty when reading project descriptions and is an unfortunate annoyance which one hopes will not reappear in future volumes.

Although much of Gehry's work has been published elsewhere, the completeness of this monograph, combined with a meaningful insight into the persona of Frank Gehry, makes it a very desirable addition to a personal architectural library.

—*David Thurman*

NEWS, *continued from page 40*

AUSTIN CITY COUNCIL REJECTS WATSON-CASEY

After weeks of strained negotiations, the Austin City Council voted unanimously April 3 to permanently end consideration of Watson-Casey as the development firm to build a new city hall.

The council took the action after a Watson-Casey subsidiary missed a mortgage payment on its First City Centre office building in downtown Austin, although the company made good on the payment within a few days. Mayor Frank Cooksey said the missed payment caused him and the other council members to question the financial ability of Watson-Casey to handle the city hall project. Watson-Casey officials maintain their company is in sound fiscal shape, and that the reason they missed the payment to begin with was the added expense caused by council foot-dragging. Company officials say they have spent $1.7 million in preparation for the project.

Other factors also contributed to Watson-Casey's cancellation. Principals in the company have publicly criticized the council in the past few months, which Cooksey indicated he did not appreciate.

Watson-Casey officials had cause for feeling irritated, however. Selected as the developers for the new project in December of 1984, they were still developing the initial plans when Mayor Cooksey and two new councilmembers were voted into office. The new members immediately wanted to make changes, and the project was delayed as arguments broke out over what should be built and how it should be financed. Eventually the situation ground to a halt from which it never recovered.

The architects for the project, Black Atkinson & Vernooy, whose design won a nationwide competition, teamed up with Watson-Casey to produce what was to be called the Municipal Office Complex. Principal Sinclair Black, FAIA, says his firm has been left out in the cold. "We were a member of the development team, so when they threw out the developer, they threw out the development team."

"Mark Twain said it all: 'Never try to teach a pig to sing—it's a waste of time and it annoys the pig.'"

He is clearly not happy with the end result. "Mark Twain said it all: 'Never try to teach a pig to sing—it's a waste of time and it annoys the pig.'"

Although the recent decision does not change the fact that BAV won the design

Black Atkinson & Vernooy's Municipal Office Complex will probably never be built.

Sinclair Black, FAIA

competition, it may not matter because the council apparently has no interest in building a city hall. The council is considering consolidating city offices (currently spread out among several buildings) by leasing office space in one building for the next five years, and dropping discussion of a new city hall.

Although they are down, Watson-Casey officials may not be out. Company representative Reg Todd told the *Austin American-Statesman* that they were talking the matter over with their attorneys. "We have asked our attorneys to review the legal options open to us," he said.

—CEG

TECHNOLOGY'S ROLE SUBJECT OF ROWLETT LECTURES

The meaning of technological imagery in architecture has changed radically since the early days of Modernism, according to Peter Blake, nationally known critic, educator, and architect. Blake, along with Peter McCleary, Paul Kennon, and philosopher John McDermott, on April 4 presented the 1986 Rowlett lectures sponsored by the Texas A&M architecture department. A&M Professor Malcolm Quantrill moderated the lectures.

"The duality of the dream and reality is at the heart of architectural creation in the

second half of this century," Blake said. Early Modernists used technological imagery "to make architecture more real" in a time when technological change seemed to be reshaping society, according to Blake. In the early days of the century, right up to the present, architects have used technological imagery to evoke a mystique of social, political, and intellectual change.

Today architects need to recognize a new reality, he said. With the global population approaching six billion, and with most of the world's people in poverty, the notion that people all over the world can use high technology to change their lives is no longer realistic. The type of technology celebrated by the Modern movement, Blake said, requires lots of capital, and is based on mass production. Such technology is not appropriate for most areas of the world. "In other words, it is entirely possible that building technology should *regress* instead of *progress*, in sophistication, as the globe acquires more hands that can make bricks and lay them up in walls," said Blake.

Blake gave as an example the People's Republic of China, where "there was not enough money to build the kinds of assembly lines that might mass-produce housing and other buildings, and where the authorities discovered that Soviet-style concrete prefabs were not only dreary to the point of desolation but also more expensive to erect than traditional buildings."

"What architects should design for is the reality of that situation. When we offer high-tech solutions, we are writing off three-fourths of humanity—in effect telling them they should eat cake. We need prudent, appropriate technologies."

Nevertheless, for young architects, Blake said, dreams are valuable, even

McDermott: Has a fixation on technology produced soulless architecture?

including dreams based "on the geometric vocabulary of machine forms [as] a language of vision." There will be time enough to get used to the real world, Blake said: "Dreams are still needed." The Modernist dream had been explored by such figures as Ludwig Mies van der Rohe, "to whom technology was structure, a visual artist who ignored the technology of environmental systems because they produce invisible results," and Louis Kahn, who explored the architectural expression of environmental systems in the Richards Medical Center in Philadelphia. Blake also cited Renzo Piano and Richard Rogers, who produced "the prototypical dream of technology" in the Centre Pompidou in Paris, and the air-supported U.S. Pavilion at Expo '70 in Osaka Japan, by Davis Brody and Associates, which he called "stunning" and praised for "the use of a totally new kind of technology," in which the skin and the air itself are structural.

Such examples may not point to appropriate technological solutions for the world's architectural problems, according to Blake, but they do provide a basis for the best strategy for learning and thinking about architecture, "which is to raise and encourage questions rather than to supply pat answers."

Paul Kennon, president of the architectural division of CRS/Sirrine of Houston, presented a different view of the role of technology in architecture. According to Kennon, technology, "both the scientific method of achieving a purpose and the products of that method," is now converging with other, seemingly opposed forms of human expression. We are in a time in which every technological advance stimulates a compensatory development of human emotional or spiritual capacity, or it is discarded, Kennon said.

Peter McCleary, head of the University of Pennsylvania School of Architecture, traced the evolution of technological imagery through several 19th- and 20th-century examples, showing, he said, a "shift from the experience in the art of building to knowledge of the theories of the science of building." Architecture is a mediating device between people and environment, according to McCleary: the problem with technological expression in architecture, he said, is that "it has gotten too far from the environment it is supposed to be mediating."

That point was further developed by Texas A&M philosophy professor John McDermott. The fixation on technology found in Houston and other Texas cities has produced soulless mirror-glass canyons, McDermott said, "reflecting reflections in an energy journey that goes nowhere, the architectural equivalent of Parkinson's disease." According to McDermott, the challenge for architects, in an age in which people are never taught how to humanize the products of technology, is to create environments in which people can establish intellectual, emotional, and spiritual connections with the world they live in. Until that is done, McDermott said, architecture will exert a barren, alienating influence.

The conference ended with a brief panel discussion, during which the participants agreed to disagree on their decidedly mixed views of the role of technology in architecture.

—JWB

THE TEXAS CONNECTION AT THE 1986 AIA CONVENTION

Although there will be much to interest Texas architects at the 1986 American Institute of Architects Convention in San Antonio, some of the subjects and speakers hit closer to home than others. Of particular interest to those from the Lone Star State will be San Antonio Mayor Henry Cisneros's theme presentation on design and development in his city, and three case studies exploring regional growth issues as models for Sunbelt development. All will take place at the San Antonio Convention Center.

Cisneros, a planner by training, has been a rising star in the political realm for several years. He made Walter Mondale's short-list of potential Democratic vice-presidential nominees in 1984, and this year is serving as president of the National League of Cities. Cisneros heads up a community-based coalition which strives to create a market for sensitive, responsible design and development in the urban core. At his theme presentation, "Public Opportunities/Public Responsibilities," set for June 9, 8:30 to 9:30 a.m., Cisneros will share his insights on public responsibility, public involvement and the quality of design.

San Antonio's Riverwalk is just one of the Texas-oriented topics the AIA will take on during its national convention there in June.

Three case studies of San Antonio and its regional development will continue the Texas flavor. "The Entrepreneurial City: Guiding the Public/Private Mix," will look at what San Antonio has learned about public/private partnership, exploring three of the city's UDAG projects and its "Target '90: Goals for San Antonio" program. Jane Macon with the law firm of Fulbright and Jaworski of San Antonio will moderate. Also participating is Louis J. Fox, San Antonio's city manager; David Garcia, the city's special projects manager; Ronnie Landry with Lincoln Properties; and Nelson W. Wolfe, chairman of Target '90: Goals for San Antonio. June 9, from 2:30 to 5 p.m.

"The San Antonio River: Urban Design Issues," will present some of the design problems and potential solutions that remain for the Paseo del Rio, including pedestrian access, light and shadow, density controls, extensions of the system, and its linkage to other areas of the city. O. Jack Mitchell, FAIA, dean of the Rice University School of Architecture will moderate. Also participating is Sinclair Black, FAIA, from Austin; John Kriken, with Skidmore, Owings & Merrill of San Francisco; and Boone Powell, FAIA, with

Ford, Powell & Carson of San Antonio. June 10 from 2:30 to 5 p.m.

"The Austin-San Antonio Corridor: An Experiment in Planned Regional Urbanization," will address the innovative work being done to address such issues as regional transportation and quality of life in a period of projected rapid regional growth along the 80-mile corridor from Austin to San Antonio. Robert R. Ashcroft, AICP, with Ralph Bender & Associates of San Antonio, will moderate. Also participating are Ralph C. Bender, A.C. Gonzalez, city manager of San Marcos; Richard S. Howe, Ph.D., University of Texas at San Antonio and Austin; and Richard Lillie, AICP, with Barnes/Connally Investments in Austin. June 11 from 2:30 to 5 p.m.

—CEG

TEXAS HOMES FURNISHINGS WINNERS NAMED

Eight winners in the 1986 *Texas Homes* home furnishings design competition were announced in January. Editors for the magazine chose the winners from among nearly 200 entries by Texas designers. The winners are:

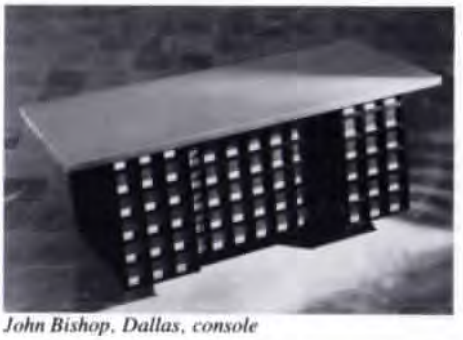
- Console, by John Bishop, Dallas
- Recamier, by Tim Condra, Dallas
- Coffee Table, by Dick Hedgepath, Austin
- Clamp-Top-Leg Love Seat, by Mark Parrish, Pflugerville
- Media Cabinet and Mobile Monitor, by James Sailor, Dallas
- Torchere Lamp, by Thomas J. Schlesser, Dallas
- "Ullage" Table, by Michael Young, Houston
- Steel Table, by Thomas H. Vanderzyl, Fort Worth

Michael Young, Houston, "Ullage" table

Thomas J. Schlesser, Dallas, Torchere lamp

James Sailor, Dallas, Media Cabinet and Mobile Monitor

Tim Condra, Dallas, Recamier



John Bishop, Dallas, console

Dick Hedgepath, Austin, coffee table

Mark Parrish, Pflugerville, clamp-top-leg love seat

Thomas H. Vanderzyl, Fort Worth, steel table

Vista Verde Plaza, San Antonio

IN PROGRESS

MEDICAL OFFICE BUILDING, SAN ANTONIO; CLOVIS HEIMSATH ASSOCIATES, AUSTIN

Phase one of Vista Verde Plaza, a two and one-half acre complex located in the Cattleman's Square Redevelopment District on the west side of downtown San Antonio, will soon be home to a new/old-style 75,000 square foot medical office building. Designed by Clovis Heimsath Associates of Austin, the five-story structure will integrate such historical details as decorative brickwork, arches, and columns with modern glass curtainwall skin.

The challenge in designing the building was to integrate the new structure with some older, smaller-scale structures on

Medical office building

the site that will be renovated. At the same time the developer, Tesoro Development Co., requested the building be visible to the double-decker highway traffic east of the site while serving as an appropriate gateway to the historic Cattleman's Square area. Another significant constraint was the requirement that construction costs not exceed $42 per square foot.

Designer Clovis Heimsath says consultations with local contractors, however, revealed that decorative brickwork is cheaper than curtain wall construction. The prominent facade is a composition of two-colored brick, and includes three-story brick columns and a decorated pediment. Between the brick facades a curtainwall skin wraps around the corners and flanking walls. Both curtain wall and brick facades share a common brick base. At street level the three entrances are set off with intricate metal-work canopies to allow for a pedestrian scale in keeping with the nearby, smaller historic structures. An elaborate lobby is achieved with simple wood moldings and carefully mixed color schemes.

Plans for the Phase II development of Vista Verde Plaza include an open air plaza as a focal point for restaurant and

retail activity. A covered arcade will link this space to the office building. Completion is scheduled for July, 1987.

THE RONALD McDONALD HOUSE, GALVESTON, ADAMS ARCHITECTS INC., HOUSTON

Balance seems to have been uppermost in the minds of the architects at Adams Architects Inc. of Houston when they designed the 16,950-square-foot Ronald McDonald House of Galveston. The residential-looking building is actually a small hotel which can provide free housing for up to 20 needy families whose sick children are being treated at a nearby medical center. The structure balances the institutional nature of the facility with the need for a residential character, the serious nature of the purpose with the lighthearted atmosphere necessary for children, and the institutional hospital district on one side with the historical residential neighborhood on the other.

Despite its size, the building evokes the Victorian image prevalent in the rest of the neighborhood through strategic use of such details as roof spires, tall French windows, and rondelles. A typically Galvestonian detail is the large covered porch that runs around the front right-hand corner of the building.

An outside play space physically connected to the entry hall and the interior playroom (both seen from the lobby) gives the instant visual message to anyone entering that *children* are the main focus of this building's purpose. A variety of first-floor functions cluster around a generous, two-story entry hall with fireplace, which serves as a common meeting area. The second-floor dining room is dramatized with a corner location and vaulted ceiling. Eighteen bedrooms of varying sizes are found on both floors.

Overall the building suggests an inviting, open attitude to the neighborhood while at the same time providing an efficient yet warm environment in which families can live and function harmoniously. The building is scheduled for completion in June, 1987.

Ronald McDonald House, Galveston

SCHOOLS

From Spanish colonial missions to modern-day office towers, San Antonio enjoys a rich architectural heritage. To emphasize that inheritance, an exhibition entitled "Drawing on the Past: Graphic Examples of San Antonio's Architectural Heritage" will open at **The University of Texas at San Antonio** Art Teaching Gallery on June 6. A wide range of architectural drawings will be on display, as well as photographs of the architects, their notes, letters, and other related items gathered from public and private collections. Architects featured include James Riely Gordon, Robert H.H. Hugman, and O'Neil Ford. Organized to coincide with the national convention of the AIA, "Drawing on the Past" will close July 3. Exhibition hours are 11 a.m. until 4 p.m. Monday through Friday and Sundays. Admission to the Gallery is free. An opening reception will be held starting at 6 p.m. at the Gallery and is also free and open to the public. For more information call 512/691-4299.

The University of Texas at Austin and the **University of Cambridge, England,** have combined forces to offer U.S. students the opportunity to learn and study in England. Courses include such diverse fare as "The Archaeology of Britain" and "British Intelligence Operations in the 20th Century." Classes include lectures and field trips to historic sites, and weekends are free. Participants may elect to receive three semester hours of credit from UT Austin. Housing and meals will be in Clare College, founded in 1326. For more information call 512/471-3124, or 800/252-3461 (Texas only).

Nine graduating Masters of Fine Arts candidates of the **University of Houston, University Park** Department of Art program will present their work in an exhibition to be held May 11 through May 25 at Blaffer Gallery. Works in various media will be displayed, including sculpture, painting, graphics, and jewelry. A public reception with the artists in attendance will be held at the Gallery May 9 from 7 to 10 p.m.

The School of Architecture at **UT Austin** will give high school students interested in an architecture career a sample of the educational experience during "42 Hot Summer Days," July 6 through August 16. The program introduces students to a broad spectrum of university life experiences, from design studios and technology workshops to field trips. Participants will live at the campus and have access to the library and recreational facilities. Cost is $700 for tuition plus $550 for room and board. A limited number of partial scholarships is available based on need and academic merit. Application deadline is May 15. For more information contact the UT School of Architecture, Austin, 78712.

EVENTS

Through May 15: "Texas Time Machine," a sesquicentennial exhibit for which prominent artists have produced works that interpret Texas history or myth. The theme of the show is a view of the past in contemporary vernacular. At 1600 Smith in Cullen Center in Houston. Monday through Friday, 7 a.m. to 7 p.m.; and Saturday 7 a.m. to 1 p.m.

Through May 24: "Harvin C. Moore—Houston Architect," a special sesquicentennial exhibit of architectural drawings and other materials illustrating Moore's career. First and second floors of the Houston Public Library's Julia Ideson

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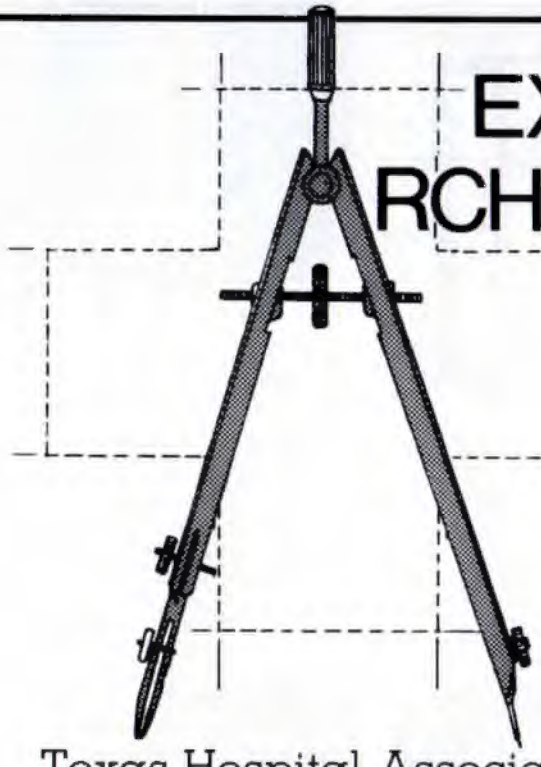

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Building at 500 McKinney.

Through June 30: "Outdoor Sculpture by Texas Artists." Six recently created, large outdoor works by major contemporary Texas sculptors. On view at the Laguna Gloria Art Museum in Austin. Tuesday through Saturday, 10 a.m. to 5 p.m.; Thursday, 10 a.m. to 9 p.m.; and Sunday, 1 to 5 p.m.

Through June 29: A sesquicentennial exhibit of 60 works of Joseph Glasco, an accomplished American painter, dating from 1948 to the present. Glasco grew up in Texas during the 1930s. Work shown includes his early figurative, surrealist, and cubist-influenced works of the 1950s to his current abstract work. Contemporary Arts Museum, Houston.

May 17-August 24: "The Blood of Kings: A New Interpretation of Maya Art." Over 110 objects of Mayan art and culture spanning 1,800 years. Kimbell Art Museum, Fort Worth. Tuesday through Saturday, 10 a.m. to 5 p.m.; and Sunday, 11 a.m. to 5 p.m.

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COMING FULL CIRCLE IN TEXAS

Between 1836 (our beginning as a sovereign republic) and the late 1850s, nothing much architectural happened in Texas, with the possible exception of the dog-run cabin. Then in the late 1880s architects began to show up in our state, mostly for the purpose of courthouse design. The coming of W.C. (Dub) Dodson to Hillsboro, Texas, in the spring of 1889 was an event! In a buggy pulled by two matched bays, W.C. brought culture to the Commissioners Court of Grimes County—an act they are still struggling to emulate in Denton County in 1986.

The early architects of Texas were movers (literally) as they scouted the virgin countryside looking for work in accordance with their Weld Coxe marketing plan. Their idea of a cold call was to ride horseback across the desert to El Paso with T squares strapped across their saddles. Professional liability suits were settled, then and there, with a Colt 45. Such was the life of these legendary forefather architects on the Texas courthouse trail—there were no foremother architects until at least 1951.

It was 1924 at the earliest before an urban architectural practice began to surface in this state. In quick succession C.D. Hill designed the Melrose Hotel, the Oaklawn Methodist Church, and the Dallas Municipal building. Even before Hill, Lang & Witchell and Herbert M. Greene found steady work in Big D. Greene's ultimate successor, George L. Dahl, became Mr. Texas Architect of the '50s and the managing architect of the Art Deco style Centennial Exposition. The works of the earliest pioneers indicate great artistry, but not great technical skills. It was only when Houston was born that technical skills were required of architects.

The first Houston settlers arrived on the scene in 10 covered wagons, five of which were loaded with York air-conditioning equipment. As they looked out across that barren coastal plain, covered with saw grass, sticker-burrs, and rattlesnakes, they were overcome with the inspiration to build a great city of schools and houses and churches and hospitals and hospitals and hospitals. Consequently Houston not only became the best place in the world to be sick, it became a great center of commerce and the birthplace of contemporary architectural practice and air conditioning as well.

The waves of prosperity that swept over Houston in the '60s and '70s once again lured the pioneer architects of the East. And thus it came to pass that Philip Johnson created a tribute to Modernism called Pennzoil Place, and then seeing the folly of his ways, moved to Dallas in the 80s to create the Crescent in the modified French Empire style of W.C. (Dub) Dodson. One might draw the conclusion that we have come the full architectural circle! Progress has been made, but it has gone on too long. We have progressed from simplistic practice styles, which produced artistic works, to incredibly complex systems that deliver projects of questionable worth.

A Sesquicentennial gives us the opportunity to reflect on the fads and fortunes, the trends, triumphs and failures of our society; but perhaps one has to be around awhile to comprehend it. In the immortal words of Leonard Levinson: "By the time you're wise enough to read the fine print, your eyes are too weak to do it."

David Braden, FAIA, is a partner in Dahl/Braden/PTM, Dallas.

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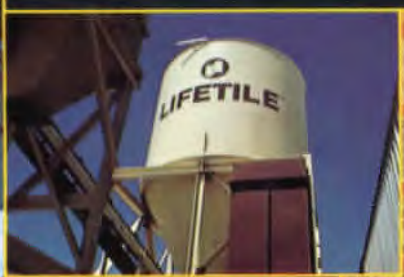



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