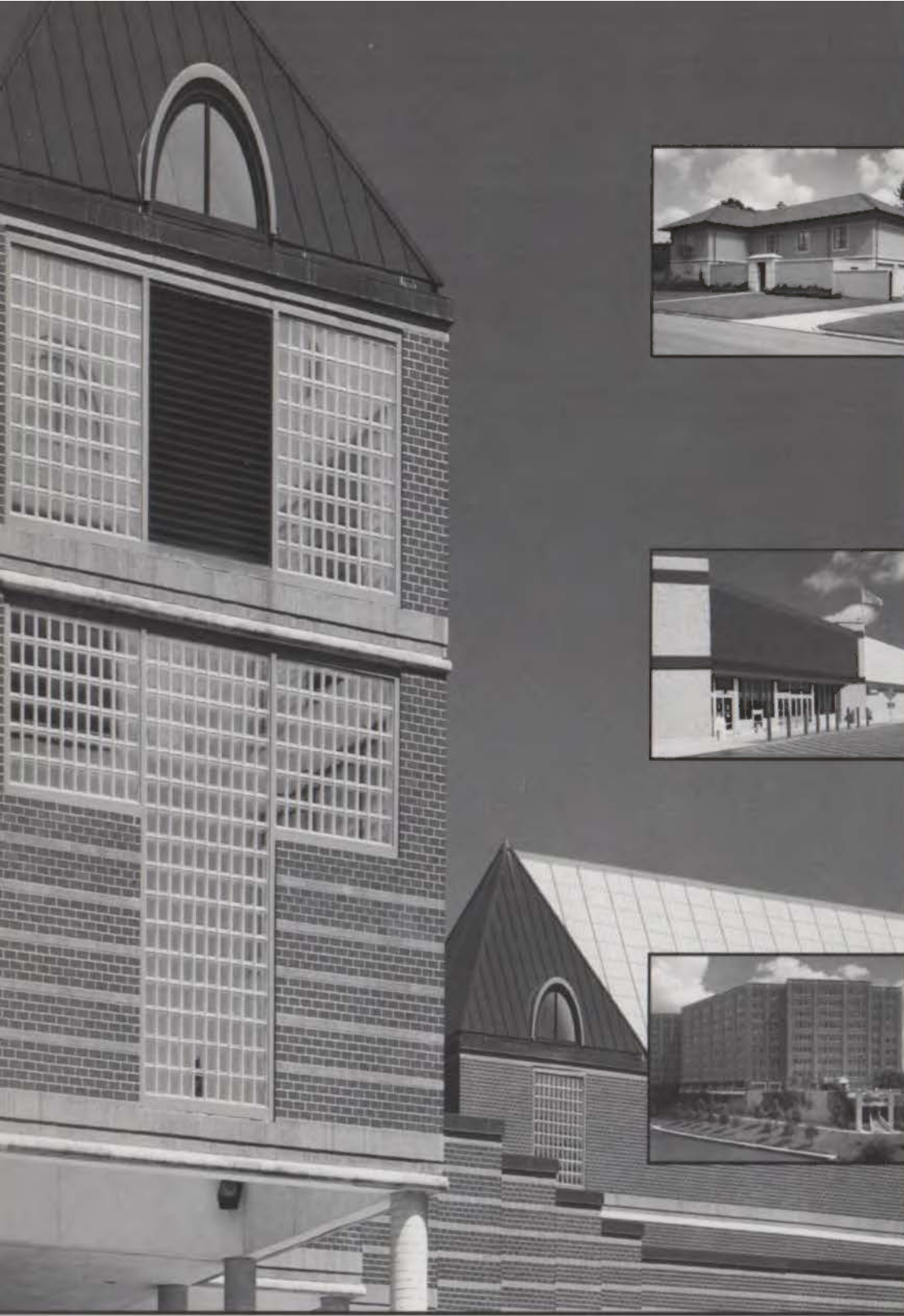


TEXASARCHITECT





INTRODUCING THE NEW HIGH PERFORMANCE CMU

Delivers Like No CMU You Knew Before

As more and more clients demand increasingly better price-performance throughout the building design, construction and occupancy lifecycle, balancing beauty and budget is getting tougher than ever. That's why it pays to check into High Performance Concrete Masonry Units (HPCMU) before you spec your next project. When you do, you'll find a whole new CMU waiting for you. In fact, the HPCMU has been re-engineered to reduce structural costs and increase mason productivity, making for earlier completion times and a significantly lower "in place" cost than other CMU wall systems. Best of all, specifying HPCMU gives you added flexibility to pass along the savings to your clients or re-allocate dollars for aesthetic or other project improvements.

It Isn't High Performance Unless It's 100% PyroTherm Aggregate Inside!

Produced to exacting specifications in a strictly controlled manufacturing process, strong, carefully graded PyroTherm aggregate is the essential ingredient that elevates High Performance CMUs above the rest. The result is a well-proportioned, highly durable, optimum density HPCMU infused with superior energy efficiency, fire resistance and sound insulation characteristics that far surpass those of tilt-wall, wood frame, metal frame, generic ASTM LWCMU and other CMU wall systems. In fact, recent analysis of a prototype retail facility in Houston revealed HPCMUs would save 50% on annual energy costs versus tilt-wall.

For unparalleled lifecycle savings from the prints to the project site, offer your clients the HPCMU advantage.

It Pays To Check Before You Spec.



PyroTherm™
The Cornerstone Of Value.

For an authorized producer of Certified High Performance CMUs near you, call 713-277-3202, ext. 31 or FAX 713-277-3310. PyroTherm is an optimized blend of ceramic aggregate produced by DSI. Photographs shown are for illustrative purposes only and may not represent actual structures constructed with HPCMU. Photographs do not necessarily imply endorsements of the owners or operators of the properties.



Licensed And Authorized Producers

Cordell Brick Company, Houston, Texas
Xtra High Performance Concrete Masonry Units
Ed Witt 713-672-7531

Eagle Concrete Products, Houston, Texas
Ultra HP High Performance Concrete Masonry Units
Lindsey Davidson 713-691-0022

Featherlite Building Products, Austin, Texas (6 Texas Locations)
Thermalite High Performance Concrete Masonry Units
Trey Atwood, Austin Corporate Office 512-472-2424

Palestine Concrete Tile Co., Palestine, Texas
Plus+ High Performance Concrete Masonry Units
Dale Wayne Smith 903-729-2217

Revels Brick and Block, Houston, Texas
Hi-Pro High Performance Concrete Masonry Units
Mark Revels 713-728-0160

Texas Industries Inc., Dallas, Texas
PerforMaxx High Performance Concrete Masonry Units
Winston Measures 214-263-5077

Louisiana Industries, Inc., Bossier City, LA
PerforMaxx High Performance Concrete Masonry Units
Bill Stampey 318-742-3111

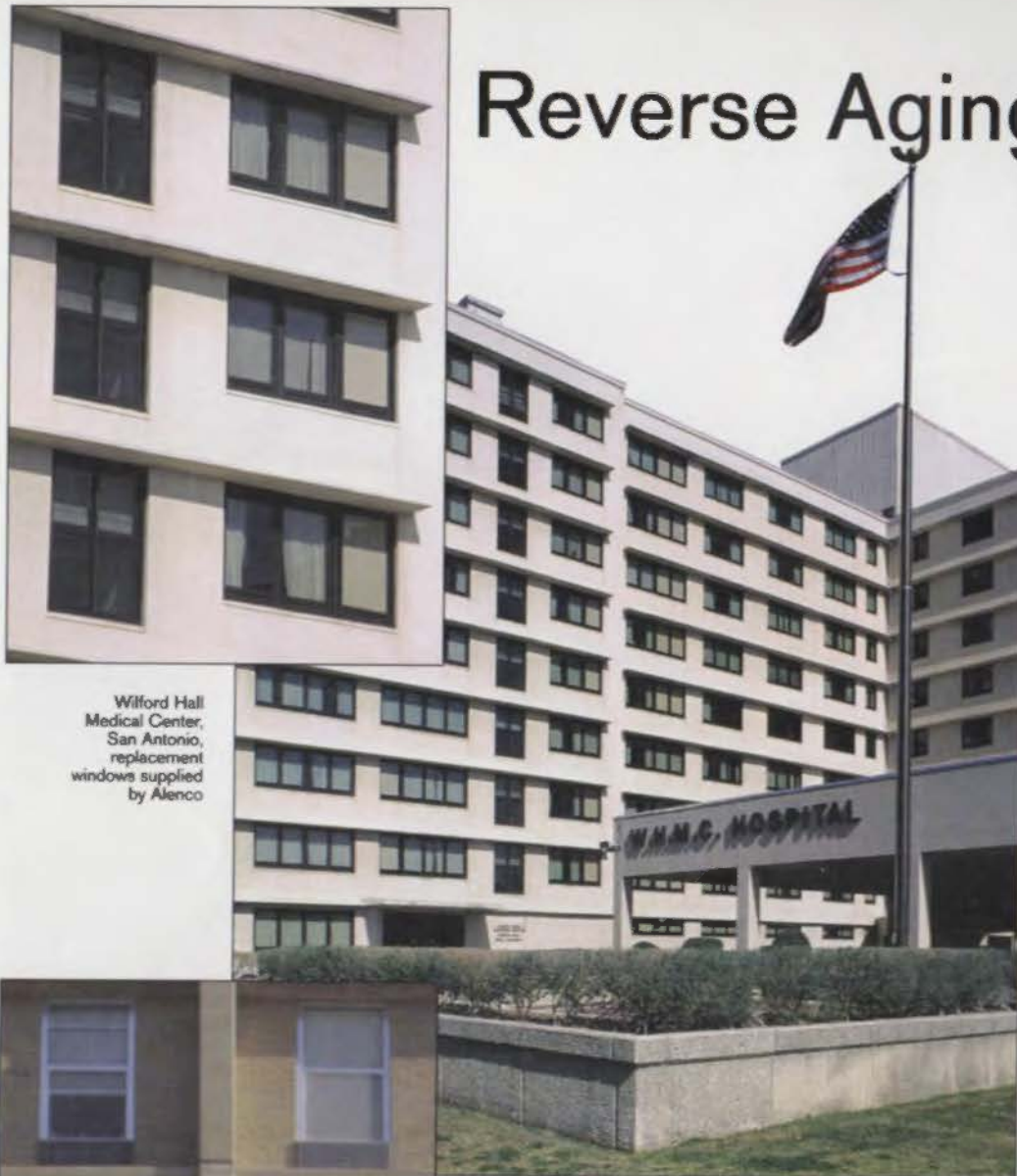


Graphics for Architecture. Fuller Dyal & Stamper. Austin 512.476.7733



Circle 1 on the reader inquiry card

Reverse Aging With Alenco



Wilford Hall Medical Center, San Antonio, replacement windows supplied by Alenco



For new installations or replacements, Alenco offers over 45 years of technological improvements and service leadership in aluminum window manufacturing. Alenco's windows and window wall systems are made entirely at our Bryan plant. Aluminum extrusion (including on-site remelting of scrap to save on cost and waste), insulated glass manufacturing, assembly, and painting are smooth steps in a tightly controlled process. Make the knowledgeable choice. Specify Alenco.



Circle 129 on the reader inquiry card

Cliff Manor, Dallas, replacement windows supplied by Alenco



ALENCO

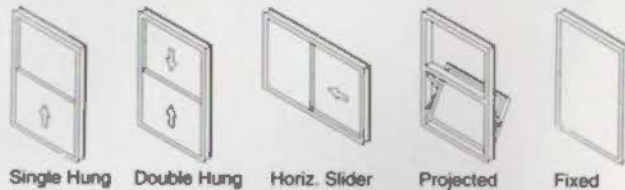
**Commercial Division
Redman Building Products**

1 800 444 1444 · Fax 409 823 1005
201 North FM 2818 Bryan, Texas 77803



Call today for our Architectural Aluminum Window and Wall Systems Guide and Product Selection Guide today!

Specify from a Full Selection of Windows for Commercial Construction



Use Alenco Windows for:

- Schools
- Public Housing
- Health Care Facilities
- Office Buildings
- Churches
- Military Installations
- Any Durable Project

Look to Alenco for:

- Long-term value
- Durable components
- Quality assembly
- Custom paint finishes
- Cost-effectiveness
- Detailed shop drawings



TEXAS ARCHITECT



Left: Bitter End Bistro and Brewery by Dick Clark Architecture, Austin, photographed by Paul Bardagiy

On the cover: EZ's Restaurant by Alamo Architects, San Antonio, photographed by Greg Hursley

RESTAURANTS

Busque la sinopsis que se encuentra al principio de cada historia principal.

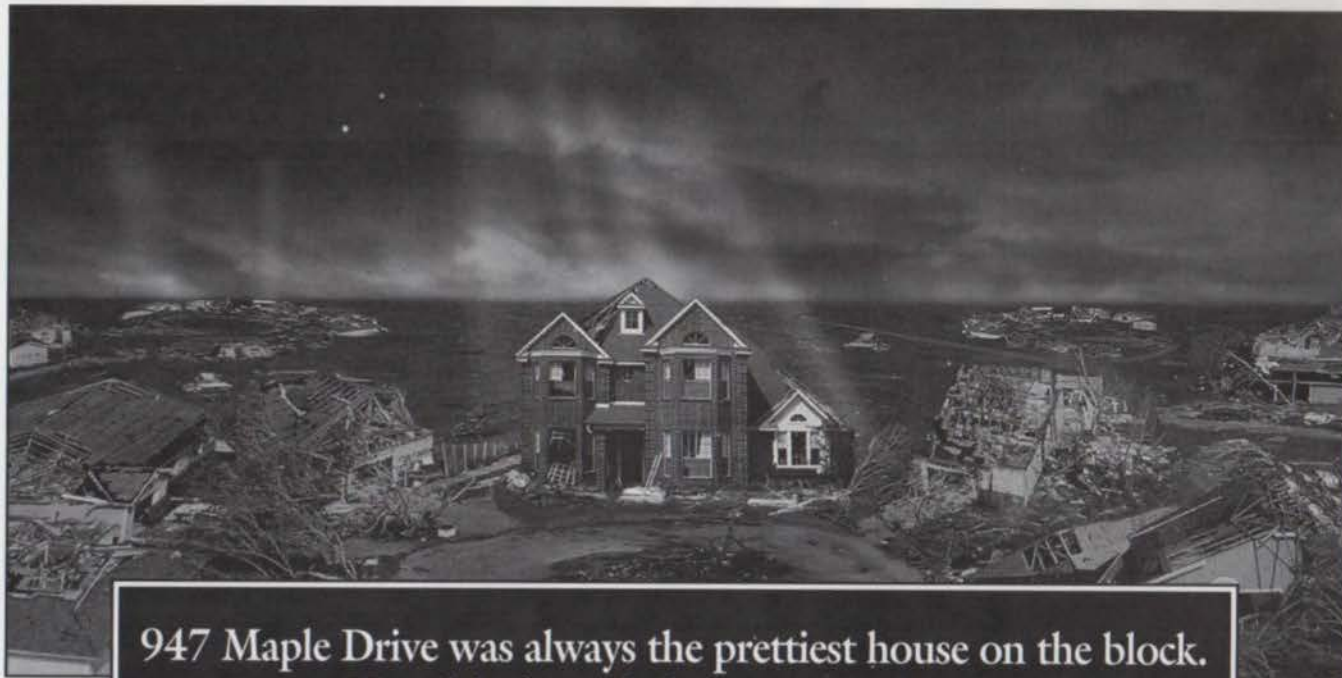
- A Food Palace Revisited*** 46
by Barry Moore, FAIA
- EZ's and Souper Salad, San Antonio*** 48
Alamo Architects, San Antonio
- Bitter End Bistro and Brewery and Star Bar, Austin*** 52
Dick Clark Architecture, Austin
- Star Canyon, Dallas*** 56
Wilson & Associates, Dallas

HOUSE

- North Carolina Lakehouse, Lake Gaston, North Carolina*** 60
Ibanez Architecture, Dallas

DEPARTMENTS

- Editor's note** 7
- Letters** 11
- News** 12
- TA Specifier** 27
- Market / Trends** 29
- Case Study: 1996
TAHDA Winners** 35
- Survey** 64



947 Maple Drive was always the prettiest house on the block.
Now it's the only house on the block.

- ◆ O.K., we admit it. We know,
and we know you know, not
even a brick house is going to
stand up to 200 mile an hour
winds. ◆ We just wanted to
make the point that masonry
construction offers outstanding
sturdiness and durability along
with its other excellent attri-
butes. Like warm and welcom-
ing good looks. Like natural
insulating advantages. Like
design flexibility and versatility.
- ◆ So whether your greatest
concern is outstanding beauty
or still standing durability, make
it masonry. And make it ever-
lastingly beautiful. ◆ For all
the facts about creating with
masonry, call or write.



Masonry Institute of Texas
P. O. Box 34583
Houston, Texas 77234
(713) 941-5668

Texas Architect (ISSN: 0040-4179) is published seven times per year (bimonthly and in April) by the Texas Society of Architects, 114 West Seventh, Suite 1400, Austin, Texas 78701. TSA is the official Texas state organization of the American Institute of Architects (David Lancaster, Executive Vice President). Copyright 1996 by the Texas Society of Architects.

Vincent P. Hauser, AIA Editor
 Susan Williamson Senior Editor
 Mark Forsyth Production Editor
 Kelly Roberson Associate Editor
 \$ \$
 Canan Yetmen Associate Publisher
 Carolyn Baker 512/979-9018 Advertising Representative
 Susan Cunningham Circulation Manager
 Joel Warren Barna Communications Director

TSA Publications Committee

C. Mark Seiley, AIA, Dallas (chairman); Dennis W. Clayton, AIA, Lubbock; Lawrence H. Connolly, AIA, Midland; Julius Gribou, AIA, College Station; Mark Gunderson, AIA, Fort Worth; Martin J. Harms, AIA, Lubbock; Douglas Koehne, AIA, Longview; Shafik I. Rifaat, AIA, Houston; Ed Soltero, AIA, El Paso; Dennis W. Stacy, AIA, Dallas; Dan Wigodsky, AIA, San Antonio

Contributing Editors

David Dillon, Dallas; Stephen Fox, Houston; Nestor Infanzón, AIA, Dallas; Barbara Koerble, Fort Worth; Gerald Moorhead, FAIA, Houston; Willis Winters, AIA, Dallas; David Woodcock, FAIA, RIBA, College Station

TSA Officers

Randall C. Gideon, AIA, Fort Worth, President; Jan Blackmon, AIA, Dallas, President-Elect; Brice Davis, AIA, Longview, Vice President; James Furr, FAIA, Houston, Vice President; Rolando García, AIA, McAllen, Vice President; Larry Priesmeyer, AIA, College Station, Vice President; Bill Wilson, AIA, Corpus Christi, Treasurer; Donna Carter, AIA, Austin, Secretary; David Lancaster, Austin, Executive Vice President

TSA Board of Directors by Chapter

Phillip Miller, AIA, Abilene Chapter; Stephen Brooks, AIA, Amarillo Chapter; John Nyfeler, AIA, Austin Chapter; Charles Graham, AIA, Brazos Chapter; Jerry Kramer, AIA, Corpus Christi Chapter; Ronald Shaw, AIA, Dallas Chapter; Leonard Nordell, AIA, El Paso Chapter; Aubrey Hallum, AIA, Fort Worth Chapter; Ernesto Maldonado, AIA, Houston Chapter; Rudolph Gomez, AIA, Lower Rio Grande Valley Chapter; Mary Crites, AIA, Lubbock Chapter; Duane Meyers, AIA, Northeast Texas Chapter; Gregory M. Davis, AIA, San Antonio Chapter; Dohn LaBiche, AIA, Southeast Texas Chapter; Billy Greaves, AIA, Waco Chapter; David Wayland, AIA, West Texas Chapter; Dick Higgins, AIA, Wichita Falls Chapter; Jim C. Doche, FAIA, Amarillo, and Ronald Skaggs, FAIA, Dallas, AIA Directors; John Only Greer, FAIA, College Station, TAF Chairman; Martin Harms, AIA, Lubbock, Educator Member; and Eleanor Tinsley, Hon. TSA, Public Member

Second-class postage paid at Austin, Texas, and additional mailing offices. **Postmaster:** Send address changes to *Texas Architect*, 114 West Seventh, Suite 1400, Austin, Texas 78701. Phone: (512) 478-7386. Printed in the U.S.A.

Subscription price is \$16 per year for TSA members, \$21 for nonmembers with addresses in the continental U.S. Reproduction of editorial content without written permission is prohibited. Use of names and images of products and services in either editorial or advertising does not constitute an endorsement by TSA or AIA, nor does comment necessarily reflect an official opinion of either organization. *Texas Architect* is indexed by the Avery Index of Architectural Periodicals, available in major libraries.

BPA membership applied for 3/95.

New Hearths

A WALK WITH MY GRANDFATHER in 1957 began on treads of rough concrete and broken-stone steps that cut through the retaining wall down to the sidewalk along Iowa Street in south St. Louis. The street was sunken really, and lined with cut-stone and brick walls, some topped with black-iron or twisted-wire fences. The rows of red-brick twin and single houses, as well as most of the old part of the city, still smelled of the coal once used in furnaces long-since changed to oil—the soot never washed away entirely. Past these houses and on the way to the grocery store and to Cherokee Street there was a tavern that offered schnitzel or a plate of sausages with a glass of dark beer, a place to listen to the conversations of white-haired men and to pick up the odd German phrase. It was a place to be seen and not heard. The walks with my grandfather were mostly for looking and for listening. For our own conversations the place to be was in the kitchen at the back of the house or on the back porch. When there was not a meal on the table, there was coffee and the newspaper. Open windows let supper cooking out of the house and brought all of the street sounds and smells in; the garden gate was a place to wait and watch the street below. The kitchen and the porch all became other rooms of a much larger house—the city—that included the street, the sidewalk, and the tavern.

The particularity of these places, rendered with the color of our own personal histories is what gives them meaning. And looking back, the most interesting architecture recognized this by being particular, by being of its time and place, and by not getting in the way of our own crayons—that is—by being genuine. Where are such taverns today? They are here among the brew pubs and restaurants and coffee shops, and are a part of our daily pattern of experience. Are they genuine? Each represents a unique response to restaurant business today: Food buying and menu design are new sciences, and the business plan requires positive cash flow almost immediately. And then there are restaurant critics and the investors...

Much of our personal history today is formed less in the kitchen or on the back porch than on the freeway or at stop lights, or at the airport—between places really. In this way—in between places—cafes and restaurants have become new hearths, the literal and symbolic extensions of the kitchen table. What are we to make of them? How frequently they turn tables is a matter of economics and some science. How well they accommodate our ritual and our emerging history is more a matter of art.

This month, Communications Director Joel Barna leaves TSA after eleven years to embark upon a new career, and leaves a legacy. During his decade-long tenure as editor of *Texas Architect* he received national critical and professional acclaim, culminating in the publication of his book *The See-Through Years* by Rice University Press, which documents Texas real-estate's boom and bust years of the 1980s. The acclaim and awards are only the smallest suggestion of his contributions to the profession of architecture, and to his craft. We will miss his insight and his art and certainly his writing, but mostly his presence here at *Texas Architect*.

Vincent P. Hauser

UPCOMING ISSUES

We invite submissions to *Texas Architect* for our upcoming issues:

Sept/Oct '96 (deadline 31 May)
 "Annual Review of Texas Architecture"

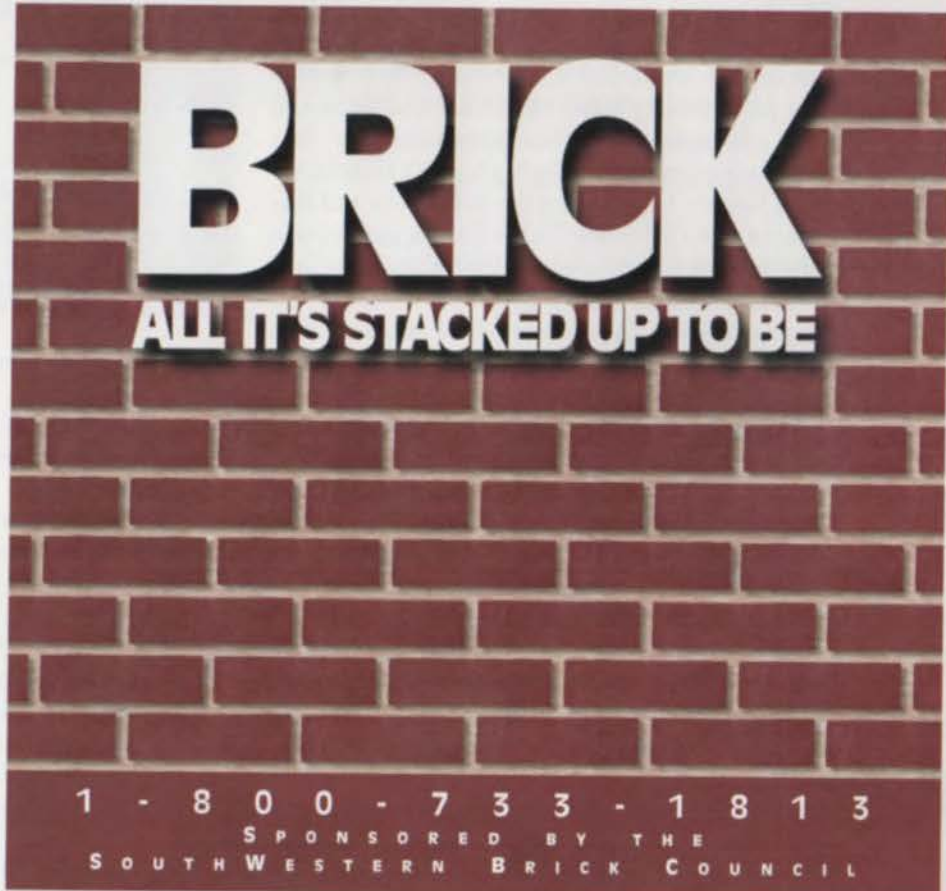
Nov/Dec '96 (deadline 15 Aug)
 "The City"

If you can help with any of these topics, please call us at 512/478-7386 or fax at 512/478-0528.



fame
honor
&
glory

Enter the 42nd Annual TSA Design Awards
See Call for Entries on page 17



BRICK
ALL IT'S STACKED UP TO BE

1 - 8 0 0 - 7 3 3 - 1 8 1 3
SPONSORED BY THE
SOUTH WESTERN BRICK COUNCIL

Circle 207 on the reader inquiry card

WEATHER SHIELD
WINDOWS & DOORS



For more information, visit one of the centers listed below, or circle 33 on the reader inquiry card.



Allen & Allen Company

SAN ANTONIO

Attn: Dale Berman
123 West Rhapsody
San Antonio, Texas 78216
210-344-6099 800-460-2099
Fax 210-344-2803



Lone Star
LONE STAR PLYWOOD & DOOR CORP.

DALLAS

Attn: Steve Sikkes
425 Airline Drive
Coppell, Texas 75019
214-304-1234 800-934-3501
Metro 214-471-1116
Fax 214-471-1311

WmCameron & Co.

HOUSTON

Attn: John Potts
5301 Bissonett
Houston, Texas 77401
713-349-8360
Fax 713-349-8758

Circle 33 on the reader inquiry card

Regional Flavor

"Like most restaurants, Alamo Cafe had a demanding construction budget, so we shopped for the best window value. With some manufacturers, we could do no better than single-pane units. But Weather Shield offered true wood windows and doors with double-pane insulation, at a cost that left room for some nice custom details, too. Weather Shield delivered them to the site, primed for painting, opening up unlimited color choices. We consider Weather Shield a strong residential and commercial window and door manufacturer."

— Alex Gonzalez, Project Architect

"As the contractors for Alamo Cafe, we relied on Weather Shield's local supplier. We knew them well enough to know they would stand behind the product. They really helped us pick the perfect window for not just budget, but heat and sound insulation."

— Joey Hart, HRH Construction Co.

Alamo Cafe, San Antonio, Texas
designed by Dean Dekker, Design Collaborative Dallas
architect-of-record O'Neill Conrad Oppelt Architects, Inc., San Antonio
constructed by HRH Construction Co., San Antonio



Photography: Larry Pearstone, San Antonio



THESE WINDOWS ADD

The Alamo Cafe may have hot food and hot conversation, but with Weather Shield, the windows and doors are nothing but cool. Cool colors and efficient double-pane insulation make these windows and doors the tastiest value not on the menu.

LOCAL COLOR WITHOUT

Weather Shield craftsmen combine graceful lines with energy efficient insulation to keep the environment inside comfortable, even in the hottest Texas summer. From performance to design flexibility, Weather Shield demands style with substance.

ALL THE LOCAL HEAT.

Weather Shield even delivers select True Oak, Cherrywood or pine across the entire product line for rich interiors. Match cabinets, flooring, wood trim and furnishings. Beauty and bankable value are yours in Weather Shield windows and doors.

THERE'S MORE TO SEE IN A WEATHER SHIELD WINDOW.

WEATHER SHIELD WINDOWS & DOORS

Circle 33 on the reader inquiry card



OWENS-CORNING'S ELAMINATOR®
THE METAL ROOF INSULATION SOLUTION
ELAMINATOR® IS INSTALLED CORRECTLY BY LICENSED INSTALLERS.

BEAUTIFUL APPEARANCE

SPEEDS UP ROOFING

PURLINS AVAILABLE FOR COLLATERALS

SUPERIOR THERMAL PERFORMANCE

30 PLUS "R" VALUE

NO AIR INFILTRATION

PROVEN IN OVER 10 MILLION SQ. FT. INSTALLED IN TEXAS. CALL FOR BROCHURES AND GUIDE SPECIFICATIONS.

Circle 213 on the reader inquiry card

ENERGY BLANKET OF TEXAS, INC. 1-800-877-3350

"The effectiveness of thermal insulation is seriously impaired when it is installed incorrectly." ...Quote from ASHRAE Handbook of Fundamentals

Circle 213 on the reader inquiry card

FREE

DENTAL AND ORTHODONTIA INSURANCE

Employees and dependents participating in the TSA Medical Insurance Program will be provided with free Dental and Orthodontia Insurance from January 1, 1996 through December 31, 1996. (Orthodontia coverage is available to insured dependent children to age 19.)

- FOR ADDITIONAL INFORMATION PLEASE CONTACT MARVA MULLINEAUX AT 1 (800) 854-0491.

TSA Trust

INSURANCE

Making Peace of Mind Affordable

Circle 11 on the reader inquiry card



Support the
companies
that support
TSA.

Remember *Texas Architect* advertisers when you specify products, recommend consultants, or purchase equipment. Their generous financial support helps make this magazine possible.

Stephen D. Sprowls, CPCU
President



We've been around—
through boom and bust,
since 1981, providing
continuing professional
advice and support
to help you manage
the risks of your profession.
TSA's source for
professional liability insurance.

Professional Lines Underwriting
Specialists, Inc.

4201 Bee Caves Road,
Suite C-202
Austin, Texas 78746

(512) 328-8395
1 (800) 880-1019

Fax (512) 328-8121

Circle 12 on the reader inquiry card

Letters

Plans, Please

IN THE MARCH/APRIL 1996 *Texas Architect*, your presentation of all five featured buildings seemed handicapped by either insufficient plans or none at all. I have an architect friend who says, "Architecture is not a visual art, it just looks like one." He means the conceptual realm of a building often harbors as much pleasure for us as the perceptual one. When we are presented an unfamiliar building in the print media without accompanying floorplan, our potential for architectural pleasure is reduced by half. Treasure Island without the treasure map. . . . please give us a plan so that we may search for a glimpse of the building's soul.

Max Levy, Dallas

Design and the Weather

THE LAST SENTENCE OF Mark Forsyth's positive comments about the book *The Architecture of Edwin Lundie* refers to Texas designers consistent fight with modernism and the weather. While agreeing wholeheartedly with the modernism battle, I suggest that fortunately some of

our more thoughtful Texas residential designers, rather than fight the weather, celebrate it.

John Mullen, FAIA, Dallas

A Citation Request

YOUR "EDITOR'S NOTE" COLUMN, page 7 of the March/April issue of *Texas Architect*, comments that the Anasazi culture centered around New Mexico's Chaco Canyon was "not a pretty picture" and include "evidence of cannibalism." I would be very interested in obtaining the source of this "cannibalism" reference. . . . it has been my impression that most scholars believe that Chaco served as a ceremonial and trade center rather than as a residential settlement. . . . While I may disagree with your use of Chaco to illustrate it, I certainly agree that "the quest for place-making is at the root of the need to build, and that the need to build precedes the need to design."

Claude Thompson, Dallas

Editor: The references to cannibalism were anecdotal in nature, and part of a discussion with park staff.

EDITOR'S NOTES: The architect for Gaston Yards was Kaufman Meeks Inc. of Houston ("Downtown on the Move," *TA*, March/April 1996, pg. 28-29, 32).

The author's credit for "Architecture and the House," *TA*, March/April 1996, pg. 50-53, should have read: *Stephen Fox is a Fellow of the Anchorage Foundation of Texas.*

Midway High School is located in Hewitt ("Community Playhouses," *TA*, March/April 1996, pg. 64-65.).

ADDITIONS TO THE FIRM SECTION OF THE PRACTICE ANNUAL:

Browne Penland McGregor, 520 Post Oak Blvd. #380, Houston 77027, 713/850-1733, FAX 850-0833

Fehr, Grossman, Cox Architects, Inc., 7400 Fannin #1000, Houston 77054, 713/523-6616

Limbacher & Godfrey, Inc., 614 W. 31-1/2 St., Austin 78705, 512/450-1518, FAX 450-1518

Ron Wommack, Architect, 814 Bowman, Dallas 75060, 214/526-0367, FAX 559-3660

V I S I O N A R Y

Light on a Grand Scale.

**MASONRY & GLASS
SYSTEMS INC.**

9189-F Winkler
Houston, Texas 77017

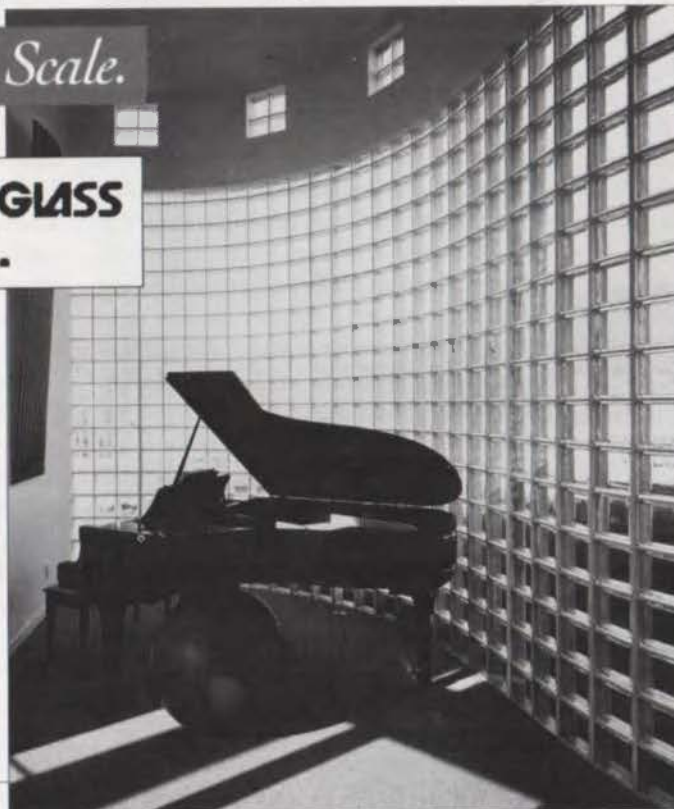
Phone: 713/944-9716
Fax: 713/944-1723

San Antonio: 210/654-8441

Toll-Free: 800/677-6393

Master Distributor
of American-Made

PITTSBURGH CORNING
PCGLASSBLOCK®
PRODUCTS



When designing this conservatory, a glass block curved wall seemed to strike a chord with W. Wayne Collins, AIA. Clearly distinctive glass block from Pittsburgh Corning can bring your visions to light, too. Just contact your local distributor.

*Hyma Residence,
Fallbrook, California*

Circle 10 on the reader inquiry card

News

UT plan approved 12

AUSTIN The recently approved University of Texas at Austin master plan may mean a renewed vision for the campus' future.

Of Note 13

Living with water 14

SAN ANTONIO An environmental design charrette tackles development strategies for five sections of the city.

Thirteen win honors 14

HOUSTON AIA Houston names recipients of its annual design awards.

Project gains attention 16

LUBBOCK A student project from Texas Tech University may be the basis for a renewed discussion about the future of Lubbock.

TAF awards scholarships 16

AUSTIN The Texas Architectural Foundation awarded recipients of its 1996 scholarships.

Calendar 22

Products and Information 24

UT plan approved

AUSTIN On February 8, the University of Texas Board of Regents accepted in principle the Cesar Pelli & Associates-designed University of Texas at Austin (UT) Master Plan. Ending 14 months of work but beginning a new future for UT, the plan seeks to bridge what some see are major gaps in the unity of the 350-acre campus and its community.

Several coincidental yet major events in 1993 led to the formation of a Campus Master Planning Committee. In January, Dr. Robert Berdahl began his tenure as president of the university. He arrived from the University of Illinois, which had recently completed its own master plan; according to Dr. Austin Gleeson, physics professor and chair of the master plan committee, he "recognized and appreciated what a master plan could give a campus."

Most people, including Gleeson and Lawrence Speck, FAIA, Dean of the School of Architecture and a committee member, cite two monumental new buildings as primary impetuses. The location and design of the Student Services and Molecular Biology buildings had put the Faculty Building Advisory Committee up in arms. For starters, says Gleeson, the Student Services building was located on the last single open block of university-owned space; whatever went there would set the tone for the site. According to Gleeson, "The university was just going to plop this building down."

Located on the north side of 26th Street at Speedway, thousands of students each day would have to cross the busy six-lane intersection to get to the building. Says Speck, "The Student Services center was too big, too hard to locate on the site, and created a problem with pedestrian movement." The Molecular Biology building was also too large for the site, says Speck, and replaced part of Anna Hiss gymnasium, creating a historic preservation question.

From the School of Architecture came another motivation. "We were handicapped, because we're a very good school on a campus that is not well designed. We wanted to turn that around and get buildings of high quality. The campus has such an incredible history of planning that it was an easy sell. They (university administration) could see the benefits of good planning. When we planned, we were more efficient in our use of land, it was more beautiful, and people got around easier," says Speck.

"Institutionally, a master plan would reduce conflict, delays, and inefficiencies," says Speck.

"The master plan, instead of trying to patch here and there, looks at the bigger picture. It has the promise of solving problems that are not so immediate."

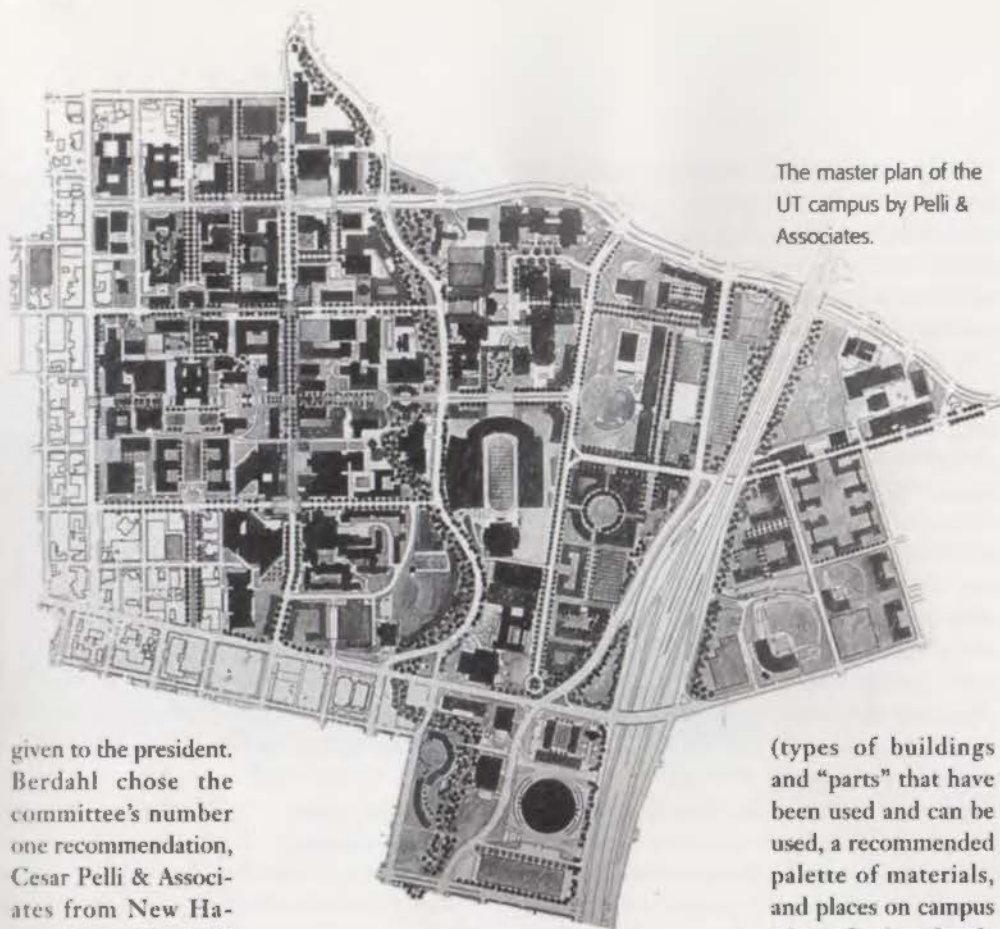
In the early part of the 20th century, planning was an integral part of UT's development. Cass Gilbert, consulting architect from 1910-1914, produced a general plan and several remarkable buildings, including Battle and Sutton halls. Paul Cret, consulting architect from 1930-1950, extended Gilbert's vision with a plan for the campus' central forty acres. He also began planning the quadrangles and malls, and contributed to the design of the University Tower, the Union, and Mary Gearing Hall.

But the aftermath of UT's massive post-World War II growth was a divergence from that tradition as less carefully planned expansions provided square footage without considering the campus' continuing fragmentation. The university has now grown from its original 40 acres to 350 acres; there are 2,200 faculty, a non-teaching staff of over 14,000, and 48,000 students. Only 5,000 student housing units are available on campus, and students and departments are scattered far and wide. At the present, says Gleeson, the campus does not adequately support faculty and staff needs, and almost everyone agrees the campus works best on those original, Cret-planned 40 acres.

In September 1993, the university appointed the 18-member master plan committee with representatives from the faculty, staff, administration, student body, and the UT System Office of Facilities, Planning, and Construction. Their charge: formulate a framework for the commissioning of a campus master plan. The committee spent the first year writing a request for qualifications and visiting schools similar in size, content, and climate, including the University of Illinois, the University of North Carolina-Chapel Hill, the University of Michigan, UCLA, and Rice University. It was to be the first time those on campus administered a selection process.

Speck believes the makeup of the committee contributed to its success. "The committee was wonderful, effective, and interesting. It was a lot of work, and they stuck with it. There were a wide diversity of perspectives, which helped make decisions easier, and helped us see bigger picture," says Speck.

Nineteen proposals from across the country were received; a list of three, rank ordered, was



The master plan of the UT campus by Pelli & Associates.

given to the president. Berdahl chose the committee's number one recommendation, Cesar Pelli & Associates from New Haven, Conn. The Pelli team included landscape architects Balmori Associates, New Haven, Conn; transportation, Travers and Associates, Clifton, N.J.; and the local team of Danze and Blood.

Gleeson says it was the Pelli team's romantic vision of the place, much in the spirit of Cret, that impressed the committee. He calls it an "incredibly fortunate choice."

Speck agrees. "I could not be more pleased with the work of Pelli & Associates. We were extremely demanding, and I didn't know how good they were. Not only are they good designers, but they interact so positively with clients. They listen and respond, and have become a part of this institution," he says.

The Pelli team had several issues to tackle: create an academic community; extend the core campus; campus organization; campus circulation; campus expansion; relation to adjacent environments; campus infrastructure; visual character of the campus; historical importance; and orientation and way-finding. What UT got for its master plan price tag of \$1.1 million were drawings and plans; a working model; and three books that, when finished in September, will be the concrete tool guiding future planning decisions.

The books include a description of the plan and its vision; architectural design guidelines

(types of buildings and "parts" that have been used and can be used, a recommended palette of materials, and places on campus where further devel-

opment can take place); and a strategic use of the plan, including processes that use the plan effectively and recommended subsequent studies on signage, space utilization, and current infrastructure.

The Pelli plan calls for 5,196,743 square feet of new construction (mostly infill), 4,562 units of student housing, and 10,881 parking spaces in garages. Primary recommendations include:

- create a pedestrian environment;
- extend the Gilbert/Cret esthetic;
- increase resident student housing;
- increase support of student activities with a union north and a union south;
- identify infill possibilities; and
- create new gateways with an east access.

John Rishling, committee member and Director of Campus Planning in the Vice President for Business Affairs Office, sees it as an ongoing effort. "It (the master plan) is a framework on which we can now go back and use as a checklist or a guideline. We've been challenged to take that set of principles and turn right around and apply it to a number of sizable issues. There is a sense of ongoing change that the planning process needs to allow for. The Pelli team put together a better anchor than we

"UT plan approved" continued on page 21

OF NOTE

Justice Department ends investigation

The U.S. Department of Justice terminated an investigation into a complaint by the National Society of Professional Engineers (NSPE) alleging the National Council of Architectural Registration Boards, the AIA, and others were engaged in a conspiracy in restraint of trade by seeking to prevent engineers from engaging in the practice of architecture. The NSPE complaint was an attempt to challenge the exclusive right of architects to design buildings for human habitation. The investigation was formally terminated in March 1996; the termination means the department found no basis to commence a lawsuit, a vindication of the AIA's position that there was never any unlawful conduct.

Local architects honored

Josiah Reynolds Baker, Carlos Jimenez, Mark Wamble, all of Houston, and Ted Flato of San Antonio, were selected by the architectural League of New York for inclusion in *40 Under 40*, a book showcasing "design leaders of the next millenium."

Craig King, a partner in FIRM X of Dallas, submitted a winning entry in the International Small Home Design Competition.

Russell Buchanan of Dallas and Bert Ray of Houston were the only architects selected among 20 winners in the 1996 American Society of Furniture Artists national competition for art furniture design. The winning entries make an exhibition premier in Houston.

Gabriella Gutierrez, assistant professor at the University of Houston College of Architecture, was named recipient of the New Faculty Award by the Association of Collegiate Schools of Architecture. The award recognizes outstanding teacher performance, innovation, and design studio work.

Spinning the Web

Mark the following sites to browse the next time you cruise the World Wide Web. *Periferia* (<http://nethomes.com/Periferia/>) showcases architecture and urban design in the Caribbean. *The AIA's Profile: The Directory of U.S. Architectural Design Firms* (<http://profile.cmdonl.com/aia/>) is now online. *Arcosanti*, the experimental city in Arizona that demonstrates ways to improve urban conditions and lessen our environmental impact, also has a site (<http://www.arcosanti.org>).

Living with water

SAN ANTONIO When the Spaniards laid out San Antonio in the 18th century, a respectful relationship between development and water resources was built into the planning code, known as the Law of the Indies. It's been downhill ever since, and some of the modern city's most fractious and intractable planning issues concern the effects of development on waterways, flood plains, and the Edwards Aquifer, San Antonio's sole source of drinking water.

The local dialogue advanced considerably with an environmental design charrette, "Living with Water," sponsored by AIA San Antonio on February 25 and 26. Several useful ideas and planning prototypes emerged from the charrette, and some have a good chance of implementation.

Key to the charrette's success was the interdisciplinary composition of its five teams, each of which brought together architects, environmentalists, hydrologists, developers, government officials, and neighborhood leaders to study a different area of the city. The necessity of satisfying diverse and sometimes divergent interests unleashed creative thinking with real-world applicability and the potential, at least, for wide community support. Taking place in the studios of San Antonio's public television station, the charrette was documented on videotape for future broadcast.

The most fully developed scheme came from the West Team, whose territory included a wide swath of a largely Hispanic and impoverished neighborhood flanking Apache Creek.

This San Antonio River tributary, subject to heavy flooding from upstream runoff, has been turned into a wide drainage ditch by the Army Corps of Engineers. For the most part, the neighborhood turns its back to the creek.

The West Team proposed radical surgery, including the removal of scores of houses and several businesses adjacent to the creek right-of-way. The additional space would allow the creek's banks to be widened and sloped more gradually in places, providing greater retention and natural filtration of runoff and an opportunity for trees and greatly needed park amenities. In addition, the team proposed a nearly continuous street along both sides of the creek, with 1,600 new units of multifamily housing in courtyard configurations occupying the neighborhood side of each street. The parkway would provide public access to the creek, enhance security through passive surveillance, and provide an additional unifying thread for the neighborhood.

The team also proposed building a mixed-use center around three sides of a new public square facing Commerce Street, the area's main east-west thoroughfare. The location of this

"zocalo" takes advantage of proximity to Our Lady of the Lake University and Elmendorf Lake, a wide section of Apache Creek just across Commerce Street, to create a focal point



1 the Central Team's view of San Antonio's River Walk

2 the Hilltop Village of the North Team's San Antonio plan

that the neighborhood now lacks.

West Team leader Davis Sprinkle and partner Thom Robey of Sprinkle-Robey Architects have been meeting with civic and government leaders, including nonprofit housing providers, in an effort to implement their vision. Leaders of Communities Organized for Public Service, an important political force in the neighborhood, have shown considerable interest in the scheme.

Thirteen win honors

HOUSTON Nine projects in architecture, interior architecture, renovation, and urban design, and four unrealized projects received Honor Awards at the AIA Houston "Celebrate Architecture" awards dinner, held April 13.

The Maher House, designed by the late Howard Barnstone, FAIA, in 1964, received the Twenty-five Year Award, recognizing distinguished architecture of lasting quality. Honor Awards in architecture went to Magnificat House by Leslie K. Elkins; Huffington Library, Culver Academy in Indiana by HOK Houston; and the Cockrell Butterfly Center and Donor Wing, Houston Museum of Natural Science, by Hoover Architects/3D/International Group.

Fuel Systems Plant, Cummins Engine Company by HOK Houston and Smith Graham & Company by Planning Design Research Corporation took honors in interior architecture. Three projects were recognized for renovation/restoration: David Taylor Classics Car Museum by Wm. T. Cannady & Associates, Inc., Architects; Esperson Buildings Renovation by Gensler; and a private residence by Wittenberg Partnership. Le Voisinage, a neighborhood development by Adams Architects, Inc., won the only award in urban design.

A Commendation for Research in the "On the Boards" competition was given to the

1 Magnificat House was one of three projects that received an Honor Award.

2 The Maher House received the Twenty-five Year Award from AIA Houston.



Paul Hester and Lisa Carol Hardaway



Spinelli-Rober Architects

The North Team studied a hilly green field site covering 1,700 acres in the Edwards Aquifer Recharge Zone. Here, the question was how to develop land in an economically viable way without funneling pollutants into the aquifer's recharge features and with minimal encroachment on natural habitats. The standard environmentalist answer had been to urge limiting development to large-lot residential projects.

The North Team's design solution concentrated medium-density, mixed-use development on the middle ranges of the hillsides, leaving hilltops and valleys undeveloped. Residential uses—apartments and row houses on lower levels, single family lots higher up—were placed mainly on north, east, and south slopes, with west slopes reserved for institutional uses. This strategy enabled the design of several compact, walkable "hill villages," more urban in feel than

large-lot suburban projects, but kept the total site within the 15-percent impervious cover limit mandated by the city's new aquifer protection regulations. Keeping the low areas free of development, except for limited connector streets, minimized interference with natural habitats. The drawings showed small groupings of retail and office development in several villages, though a build-out population of 5,000 to 8,000 for the entire site might not be adequate to support the amount of retailing shown.

The Central Team, dealing with the San Antonio River and its environs immediately north of downtown, suffered from a sharp internal split regarding the proper balance between commercial development and green space. The resulting design scheme was interesting mainly for proposing to convert some streets, now dead-ending at the river, into landscaped pedestrian passages that would extend the ambiance and economic value of the river to nearby blocks at street level.

The South Team studied a historically sensitive area flanking the San Antonio River south of downtown. Major resources include Mission San Jose, the ruins of the Hot Wells Hotel (with still-functioning hot sulfur springs), city and county parks, portions of the Spanish acequia system and remnants of the original San Antonio River channel.

In general, the South Team sought ways to make all of the resources connect with one another to coalesce into a "destination-oriented" whole. A pedestrian bridge would link

the parks on the river's west bank with the historic acequia and the Hot Wells property on the east bank. The river's edges would be softened with landscaping and integrated more effectively with the parks. A portion of the original river channel would become a marsh and lake to retain and filter runoff before it travels to the main channel. The city's last surviving drive-in theater would be redeveloped as a conference center and culinary institute, a project long promoted by one of the city's most prominent restaurateurs; the site plan would restore a natural draw that runs through the property and preserve a "viewshed" toward the Mission San Jose church tower.

The East Team's territory was a section of Salado Creek that snakes through mostly residential neighborhoods. Here, the challenge was to preserve the creek's natural beauty, habitat, and drainage functions while linking it more effectively to adjoining neighborhoods. The team also considered site issues of a creekside hike-and-bike trail, already approved in concept by neighborhood and government officials. Like the West Team, but on a more modest scale, the East Team proposed creating new parkways at street level to provide greater public access to the creek, link now-separated residential subdivisions, and open up opportunities for infill-housing development. **Mike Greenberg**

Mike Greenberg is a writer for the San Antonio Express-News.



Houston Public Library



Paul Hester and Lisa Carol Herdaway



Robert Miller

3 David Taylor Classics Car Museum was recognized for renovation/restoration.

4 Esperson Buildings Renovation by Gensler was also honored for renovation/restoration.

Historic District Plan for the City of Jefferson, Center for Historic Architecture, directed by Barry Moore, FAIA, at the University of Houston College of Architecture. Also in "On the Boards," a private residence by Oliver/Ray Architects and the Casa de y para Trabajadores, a studio project by Ruth Duenes of the University of Houston, received Honor Awards. Best of Show went to Fields and Fieldhouse for the Men's and Women's Rugby Clubs at Dartmouth College by Adams Architects.

The AIA Houston awards celebration included presentation of the Thomas Jefferson Award to Linda Ellerbee, recognizing a person who has demonstrated the creativity, expansive vision, and renaissance approach to the public good exemplified by Jefferson.

Kelly Roberson

Project gains attention

LUBBOCK A studio project on the reutilization of Reese Air Force Base by a team of architecture students at Texas Tech University was presented at a national forum on base closings, and may become the basis for a renewed development vision in the Lubbock community. The team, made up of fifth-year College of Architecture students Tom Coppedge, John Higgs, Brian Miller, Greg Stutheit, and Alberto Torres, and led by associate professor Dr. Joseph Bilello, completed a project which envisions the former base helping the Lubbock community become a vital counterpart to other regional metropolitan areas.

The project was presented at the Military Base Reuse Forum, held December 11-12, 1995, and sponsored by the American Institute of Architects and *Governing* magazine. The Texas Tech team was the only student group invited, and displayed their boards and discussed the project at a plenary session before members of the Department of Defense and Congress and attending architects. The students' project is now the focal point for a Lubbock community debate on the architectural issues of the base reuse, says Bilello.

Current efforts by the city have concentrated on filling the three-percent economic hole that will be left when the 3,953-acre base closes on September 30, 1997, says Bilello. The student project is the only existing vision for the use of the base as a new part of Lubbock; it creates a model community based on new and evolving design ideas about the

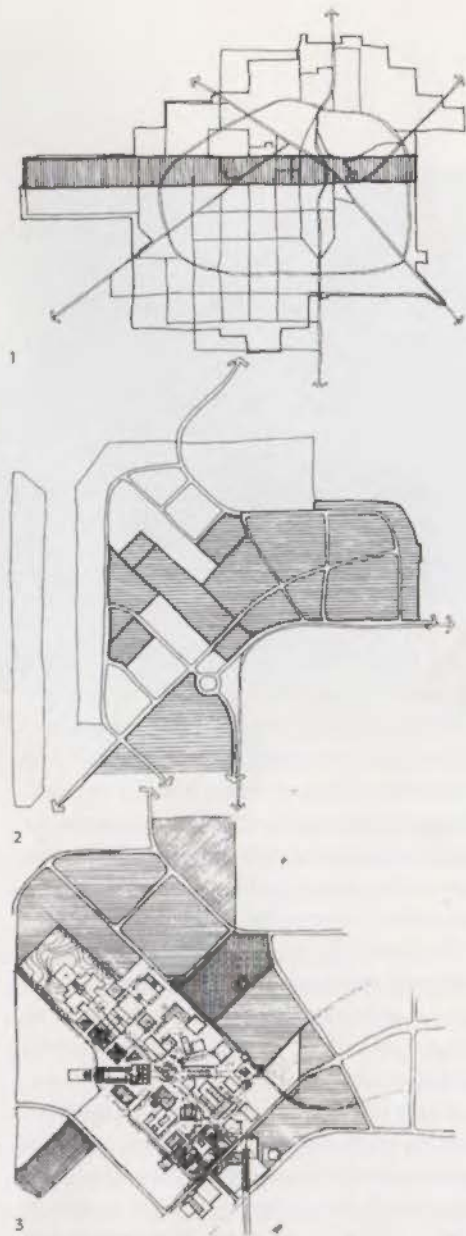
meaning of a good life in urban america.

The Texas Tech student concentrated their efforts on linking the base to the city through eco-sensitive rehabilitation of the base grounds, conservation of the base's architectural and infrastructure resources, and the creation of a viable thriving center with urban design ideas that address the re-creation of civic space and civic pride. The student project would create a community based on walking, not driving, with increased urban densities and environmentally sensitive energy generation. The project also establishes a major pedestrian and transit link, and reutilizes the existing facilities, including the airstrip and its supporting facilities.

The students from the team graduated in May 1996, and several members received job offers from firms whose work concentrates on base reutilization as a result of attending the conference, says Bilello. The students' project will also become the foundation for a summer or fall studio at Texas Tech that will revisit the issue of base reutilization. The vision of the students' project will continue to be discussed in the Lubbock community, and has been presented to civic leaders and local commercial realtors.

KR

Assistance provided by Dr. Joseph Bilello.



TAF awards scholarships

AUSTIN The Texas Architectural Foundation (TAF) awarded the 1996 recipients of its annual scholarships, grants, and fellowships, and announced several major contributions from TSA members that promise to enrich the future for architecture and architectural students.

Betty and George F. Pierce, FAIA, made a leadership contribution of \$100,000 to establish an endowment fund for the benefit of Rice University. The fund will provide an annual stipend for the architecture program, its students, the school, and the community. The Pierces met and married while students in the school of architecture at Rice. George Pierce, FAIA, founding partner of Pierce Goodwin Alexander & Linville, served as TSA president in 1963 and as TAF president from 1954 to 1974.

Joan and Lee Roy Hahnfeld, FAIA, established a scholarship endowment for the benefit of the architecture program at Texas A&M University. Hahnfeld, a graduate of Texas A&M, is president of Hahnfeld Associates. He was president of TSA in 1981 and served as TAF president from 1989 to 1995. TAF also received designated funding from Tommy Cowan for a scholarship at Texas Tech University in his father's memory. Cowan served as TSA president in 1995 and is chief operating officer of Graber, Simmons & Cowan.

This year, TAF awarded 58 scholarships, fellowships, and grants totaling \$63,400 to the seven accredited architecture schools in Texas.

KR

1 Olga Popova, winner of the Eva and Jay W. Barnes, FAIA, Endowed

Scholarship; and 2 Theodore Silver, winner of a TAF Grant.



Call for Entries

42nd Annual TSA Design Awards

The TSA Design Awards Program seeks to recognize outstanding architectural projects by architects who practice in Texas and to promote public interest in architectural excellence. In addition, one architectural project completed in 1971 or before may be selected again this year for a TSA 25-Year Design Award. All architects who are registered in Texas are invited to submit one or more entries for consideration by this year's jury. Out-of-state architects must enter Texas projects. Judging will take place in June in Austin. Winners and their clients will be honored by a special awards luncheon at the TSA Annual Meeting, October 10-12, 1996, in San Antonio. Winning projects will be publicized statewide and featured in the September/October 1996 issue of *Texas Architect* magazine.

ELIGIBILITY

Any new project in General Design (including adaptive re-use), Interior Architecture, Restoration, or Urban Design/Planning may be entered. Construction must have been completed after January 1, 1990, to be eligible. Urban Design/Planning projects must have construction completed or must have an active client and some portion under construction or completed. Any project completed on or before December 31, 1971, may be entered in the 25-Year Award category. Individuals or firms whose primary office is located in Texas may enter any number of projects anywhere in the world. Texas-registered architects located out of state may enter any number of Texas projects.

Entries must be submitted by the design architect, who must have been registered with the Texas Board of Architectural Examiners at the time the project was executed. Where responsibility for a project is shared, the design architect must be a registered Texas architect and all participants who substantially contributed to the work must be credited.

Projects must be submitted in the name of the firm that executed the commission. If that firm has been dissolved or its name has been

changed, an individual or successor firm may enter projects in the name of the firm in effect at the time the project was executed. Multiple entries of the same project by successor individuals or firms will not be accepted. For multi-building projects, the architect submitting the project (or portion thereof) must designate authorship of each portion of the project.

25-Year Award One project may be selected to receive the TSA 25-Year Design Award. Architectural projects completed on or before December 31, 1971, are eligible. Projects may be submitted by the original architect, original architecture firm, or a successor to the original architect or firm; or by a component of the AIA.

JUDGING

The jury for the 42nd annual TSA Design Awards will be announced in February. Project authorship will remain concealed throughout jury deliberations. Awards may be given in these categories: General Design (including adaptive re-use), Interior Architecture, Restoration, and Urban Design/Planning. One

award may be given in the 25-Year Award category. The list of project types on the entry form is for statistical purposes only and does not imply that a winner will be chosen from each project type. TSA reserves the right to disqualify entries not submitted in accordance with these rules.

DEADLINE

The fee, entry form, text, and slide submission must arrive at the Texas Society of Architects (Address: 114 W. 7th St. #1400, Austin, Texas 78701, 512/478-7386) in the same container, **BY 5:00 P.M., FRIDAY, MAY 31, 1996. LATE ENTRIES WILL NOT BE ACCEPTED.**

AWARDS

Architects and clients of winning projects will be honored at the TSA Annual Meeting in San Antonio, October 10-12, 1996.

For publicity purposes, architects of winning projects must submit six 8"x10" black-and-white photographs of one view of the project.

For publication, *Texas Architect* magazine will require original images—not duplicates—of each winning project. The original slides and transparencies will be returned after the magazine has been

42nd Annual TSA Design Awards Entry Form

Project Credits

Please provide the information requested on both sides of this form and read carefully the competition rules before preparing your entry(ies). Please print clearly in ink.

Entrant's Name _____

Title/Position _____

Firm Name(s) _____

Mail Address _____

City/State/Zip _____

Telephone _____

Fax _____

TBAE Registration Number _____

Owner
(at project completion) _____

Architect
(list firm name, team members) _____

Consultants
(landscape, structural, MEP, etc.) _____

Gen. Contractor _____

Photographer _____

Competition entry deadline: May 31, 1996. Use photocopies of this form if necessary.

Call for Entries

42nd Annual TSA Design Awards

(continued)

printed. In addition, the entrant of each winning project may (depending on the total number of entries) be required to pay a \$250 publication fee to defray the cost of four-color separations.

RETURN OF ENTRIES

Entries from firms in large cities will be returned to the local AIA chapter office and held for pick up. Entries from firms located in cities without staffed chapters will be mailed individually to entrants by UPS Ground or U.S. Mail. If you wish to have your carousel returned by other means, please attach instructions and an account number or check for additional cost.

ENTRY PACKAGE

CHECKLIST Each entry package must contain the following items, which must all be mailed or delivered to the TSA office in the same container on or before May 31, 1996:

- (1) a boxed slide carousel with slides,
- (2) four copies of the one-page data sheet,
- (3) a completed and signed entry form, in an envelope taped to the outside of the carousel box,
- (4) the appropriate registration fee(s) in the envelope with the entry form or, for multiple

entries, in any one of the envelopes.

SLIDES Entrants must submit slides in a working 80-slot Kodak Carousel tray for each project, in which the slides are in proper order and position. Any number of slides may be entered; a total of 20, including the slides below, is a recommended maximum.

The first slide of each entry must be a title slide, with the following information: project type (see entry form); project size, in gross square feet; and project location.

Following the title slide, each entry must include:

- (A) One slide of a site plan or aerial photograph with a graphic scale and compass points (interior architecture projects are exempt from this requirement).
- (B) At least one slide showing the plan of the project. For a multi-story building, include only those slides necessary to describe the building arrangement and envelope. Sections and other drawings are optional. If included, section location must be marked on the appropriate plans.
- (C) One text slide containing a brief description of the project, including the program

requirements and solution.

(D) For restorations and adaptive-use projects, at least one slide describing conditions before the current work started.

(E) For the 25-Year Award, at least one slide taken within three years of the project's original completion and at least one slide taken recently, which shows the project's current status.

DATA SHEET Each entry must include four copies of a data sheet with a single image and written text describing the project, with the program requirements and solution, on one side of a letter-size sheet of white paper. The image—a representative photograph or drawing—must be no larger than 5" x 7". The four copies of the data sheet must be folded and placed inside the slide-carousel box. For the 25-Year Award, up to four additional sheets of text and/or images may be submitted. **DO NOT WRITE YOUR NAME OR THE FIRM'S NAME ON THIS TEXT SHEET.**

ENTRY FORM Use the official entry form for your entry. Copies of the form should be used for multiple entries. Place the entry form(s) in an envelope with the fee(s) and tape the envelope to the outside of the carousel box.

FEE TSA Members: Include a registration check for \$100 for the first project, \$90 for the second, and \$80 for the third and further projects submitted by a TSA member; **Non-TSA Members:** Include a registration check for \$180 for the first project, \$160 for the second, and \$140 for the third and further projects submitted by a non-TSA member. Place the check in an envelope with the entry form and tape it to the outside of the carousel box. Make checks or money orders payable to TSA. **NO ENTRY FEES WILL BE REFUNDED.**

MORE INFORMATION

For additional information on rules, fees, and other matters, call Canan Yetmen at 512-478-7386.

Project Information

Project Name _____

Project Location _____

Bldg. size in sq. ft. _____

Yrs./yr. completed _____

Category General Design Interior Architecture Restoration
 Urban Design/Planning 25-year Award

Project type Commercial Residential
 Institutional Other (specify below)

I certify that the information provided on this entry form is correct; that the submitted work was done by the parties credited; that I am authorized to represent those credited; that I am an architect registered with TBAE; and that I have obtained permission to publish the project from both the owner and the photographer. I understand that any entry that fails to meet these requirements is subject to disqualification.

Signature _____

Date _____

Fee _____ TSA MEMBER: \$100 for first project, \$90 for second project, \$80 for third and further projects
 NON-TSA MEMBER: \$180 entry fee for first project, \$160 for second project, \$140 for third and further projects

Check Number _____

This is entry # _____ of _____ total entries.

Find out about TSA/AIA

Complete this card and mail it to TSA and we'll send you more information on the benefits of joining the Texas Society of Architects/American Institute of Architects.

TEXAS
SOCIETY
OF

ARCHITECTS



ESTABLISHED

1939

Please contact me about the services and benefits of joining the Texas Society of Architects / American Institute of Architects

Circle your Chapter (if known):

Abilene
Amarillo
Austin
Brazos
Corpus Christi
Dallas
El Paso
Fort Worth
Houston
Lower Rio Grande Valley
Lubbock
Northwest Texas
San Antonio
Southeast Texas
Waco
West Texas
Wichita Falls

Name: _____

Title/Position: _____

Firm/School: _____

Type of Firm: _____

Business Address: _____

City/State/Zip: _____

Phone Number: _____

Fax Number: _____

Home Address: _____

Subscribe and Save!

Receive every issue of *Texas Architect* - all six regular issues plus a bonus seventh issue, if you pre-pay. And you'll save at least 13% off the cover price! Complete the postage-paid card and return it to us to start your subscription.

- 1 year, 6 issues, \$21 13% off the cover (foreign: US \$35 per year)
 - 2 years, 12 issues, \$38 21% off the cover
 - Student rate, one-year, \$15 38% off the cover
- Payment enclosed. One free issue on a one-year subscription, 7 in all, or TWO free issues on a two-year subscription, 14 in all.

Bill me.
(Please send Northwest readers)

Name: _____

Title/Position: _____

Firm/School: _____

Type of Firm: _____

Mail Address: _____

City/State/Zip: _____

Billing Address (if different from above): _____

subscription action card

TEXASARCHITECT

What is your primary business or industry? (please check only one)

- Architecture or A/E firm
 - Engineering firm
 - Architectural design (not headed by reg. architect)
 - Interior design
 - Landscape architecture
 - Contractor or builder
 - Government
 - Commercial/Industrial/Institutional
 - College personnel or library
 - Architecture student
 - Public library, professional club, society, or trade association
 - Supplier of building or interior finishing products
 - Other allied to the field
- Please specify: _____

reader inquiry service

Name: _____

Firm/Company: _____

Address: _____

City/State/Zip: _____

Position: _____

Telephone: _____

I would also like to subscribe to *Texas Architect*. Please bill me (\$21/6 issues)

Circle the appropriate reader inquiry number(s)

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60
61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80
81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	00

May/June 1996
This card will not be processed after July 30, 1996

Please check the appropriate boxes below:

Job Function:

- Owner/Principal
- Project Manager
- Manager/Design Head
- Senior Architect
- Staff Architect
- Designer

- Interior Designer
- Engineer
- Designer

Do you write or approve product specifications? Yes No

Type of Business:

- Architects or A/E Firm
- Commercial, Industrial, or Institutional
- Consulting Engineering
- Government Agency
- Excavation or Builder
- Interior Design

Information needed for:

- General Project
- Future Project
- New Building
- Remodeling

Type of Contact Requested:

- Have your representative call me
- Send more detailed technical information
- Send literature or demonstration package

Free Product Information

Take advantage of additional information available about products and services advertised in this issue. Fill out the attached Reader Inquiry Service Card and drop it in the mail to us, free-of-charge. We will forward your requests immediately.

TEXASARCHITECT



NO POSTAGE
NECESSARY
IF MAILED
IN THE
UNITED STATES



BUSINESS REPLY MAIL

FIRST-CLASS MAIL PERMIT NO. 5149 AUSTIN, TEXAS

POSTAGE WILL BE PAID BY ADDRESSEE

TEXAS SOCIETY OF ARCHITECTS

114 W 7TH ST, STE 1400
AUSTIN, TX 78701-9833



NO POSTAGE
NECESSARY
IF MAILED
IN THE
UNITED STATES



BUSINESS REPLY MAIL

FIRST-CLASS MAIL PERMIT NO. 5149 AUSTIN, TEXAS

POSTAGE WILL BE PAID BY ADDRESSEE

TEXASARCHITECT

114 W 7TH ST, STE 1400
AUSTIN, TX 78701-9833



NO POSTAGE
NECESSARY
IF MAILED
IN THE
UNITED STATES



BUSINESS REPLY MAIL

FIRST-CLASS MAIL PERMIT NO. 5149 AUSTIN, TEXAS

POSTAGE WILL BE PAID BY ADDRESSEE

TEXASARCHITECT

114 W 7TH ST, STE 1400
AUSTIN, TX 78701-9833



"UT plan approved" continued from page 13

have had in recent years to have a intelligent discussion on how planning decisions ripple across the rest of campus," says Rishling.

With the Board of Regents' approval, the master plan becomes a set of principles and directions that guide policy. Future projects still go to the board for approval and implementation, but they must now be consistent with the plan. The Faculty Building Advisory Committee will continue to follow individual projects, but in the current recommendation, both a faculty committee and a master plan committee will study how projects fit into the master plan.



A view from the Tower looking north over the university; the

master plan calls for a north mall and a new Tower extension.

So what are the immediate changes for UT's campus? What decisions and buildings get priority? For starters, Jester Dormitory and Perry-Casteñada Library (PCL) won't be replaced by five-story, tiled roof, limestone structures. As Speck and Gleeson both reiterate, the university won't change past mistakes, but there are recommendations for facades and additions, such as a north Tower extension.

The master plan committee treated current construction as finished, including the Student Services and Molecular Biology buildings. The committee did review the facades of those two buildings, says Speck. "In the Student Services

Building, the brick was changed. In Molecular Biology, limestone replaced jumbo brick," he says. Several projects in early design development were taken through critical review steps with the architectural design guidelines and Speck says several projects were altered to respect the plan.

Eight to ten buildings were identified by the plan as totally dispensable, says Speck, because "they take up land, they aren't using that land well, and the buildings are in disrepair and not of any architectural note." Two sites have already been programmed for student housing, and renovations to Memorial Stadium are underway. About 50 smaller initiatives, including changes to vending policies and lighting, have begun.

It is the process through which planning decisions go through that has already impacted UT. Buildings that are already planned and those that will not be needed for years will all go through the master plan guidelines. Speck gives the example of a parking garage planned on Martin Luther King Drive. "It (the garage) has changed its whole relationship. It is now being planned with a transit station by Capital Metro (Austin's city bus system) to solve congestion problems," says Speck. A psychology building and a new art museum, already in programming, were taken through the plan guidelines to fit within the framework of new university policy.

A bigger change for UT has been the involvement of the community, including city and state government, neighborhood groups, and surrounding businesses. According to Speck, a planned renovation of "the Drag" (Guadalupe Street) was a spin-off of the master plan, and an effort by the university to work jointly with businesses and Capital Metro. Says Speck, "The university is changing its interface with the Drag. . . . It wouldn't have happened that way without the master plan."

And what about the unwelcome view of Jester and PCL? Speck says new student housing will mark a new gateway to the university. "It will give a softer feeling to blend in better with university, give it an urban quality. It will also work to veil the view of other buildings. We are cleverly infilling major public spaces to reduce bareness, humanize and scale them down, make them user-friendly," says Speck.

Pelli's team is back at work at UT, reevaluating several areas, including four blocks north

of 26th Street; they are also working on the stadium long-range plan. Says Rishling, "They proposed significant changes to the campus master plan, which is definitely indicative of the continuing process. It is also an indication of their commitment to not let it be a static, fixed-in-time document. It is a recognition that the needs of an institution change, and the ability of an institution to respond changes."

Rishling describes the current work as "zooming in" on areas, and "asking more specific questions, giving us more specific, thoughtful proposals." He says, "This is all the next step of the planning and design process. Now we are doing the preparation for architects who will come in and design structures. When buildings are designed and built, we will knit it together into more thoughtful package."

What may be an unexpected but beneficial effect of the master plan is the unity and cohesiveness, absent on the campus for some time, that has overtaken many students, faculty, and staff at the university. Says Rishling, "The master plan is a very positive force. It helps organize our thoughts, and gives us a process by which various interest groups can communicate. . . . The master plan gives us a common denominator to go back to, which is better than trying to outguess everyone."

Rishling also sees a significant change in the way the university deals with the surrounding community. "Any effort, be it physical planning or whatever, that brings this number of various interest groups together is a step towards mutual understanding and communication. We involved our neighbors, the city, the state, and Capital Metro. The university has looked around and acknowledged that it is not an island, and within the university there are not islands. There are groups of people who must work together. Now we will do everything we do in a more thoughtful manner. It has helped us realize we are part of larger whole."

Speck agrees, "The real benefit is in the future. We are creating better ways to utilize physical space, and use public spaces as a way of generating community life. No one has done a master plan this thorough and soulful. We have seized the opportunity for something, which doesn't happen here like it should. Good planning can make magic happen." **KR**

TEXASARCHITECT

O N ~ L I N E

<http://www.eden.com/~txarch>



Bargains Available Only to AIA Members

- 1** Term Life Insurance
- 2** Disability Income Protection
- 3** Business Overhead Expense Protection

800-367-7438

AIA Trust

CALENDAR

"The Path to Enlightenment"

The Kimbell Art Museum will present 71 icons of Asian sculpture from the renowned collections of the Musée Guimet, the French national museum of Asian Art in Paris. The exhibition traces the development of Buddhist art from its origins in India in the first century A.D. through all of Asia over the course of 1,000 years. A loan of this size has never been allowed to travel abroad; the Kimbell is the exclusive United States venue. Kimbell Art Museum, Fort Worth (214/332-8451), THROUGH SEPTEMBER 1

21 Artists and a Poet

Slover Mccutcheon Gallery will present *Interplay: Celebrating Pablo Neruda and his Poetry*, a group exhibition inspired by Neruda's collection *Twenty Love Poems and a Song of Despair*. Twenty-one artists created a work based on a personal response and association to a poem; the exhibit also illustrates cross-pollination and alliance building between art forms. Slover Mccutcheon Gallery, Houston (713/523-4236), THROUGH JULY 6

Call for Entries

The Fisher Gallery will sponsor a juried art exhibit open to registered architects in Arizona, California, Colorado, New Mexico, Nevada, and Texas. The exhibit offers a forum for the exhibition and sale of fine art works; two-dimensional paintings and three-dimensional sculpture on any subject will be accepted. Jurying will be from slides and/or photographs. IAC Contemporary Art/Fisher Gallery, Albuquerque, N.Mex. (505/277-6584), APPLICATIONS DUE JUNE 22

"Hot Cars, High Fashion, Cool Stuff"

Decorative items and fine arts from the Dallas Museum of Art's permanent collection are part of an exhibit showcasing the history of design in the 20th century. Dallas Museum of Art, Dallas (214/922-1200), THROUGH JULY 14

"Jackson Pollack: Defining the Heroic"

The 20-year progression of the career of one of the founders of Abstract Expressionism will be traced in an exhibit of 16 paintings, 21 drawings, and three never-before-exhibited sculptures. The paintings demonstrate Pollock's evolution from socially conscious imagery to the emergence of his famous gestural style. The Museum of Fine Arts, Houston (713/639-7300), THROUGH JUNE 30

Features

- Innovative new gutter splice plate
- Available with reinforced hold down cleat for FM I-60 and I-90 approval
- Finishes include Kynar 500,® anodized coatings and a wide variety of custom post-finished options
- Available in .040 - .125 aluminum and 24 ga. steel
- Produced at all three Petersen locations

TITE-LOC COPING

FM

APPROVED

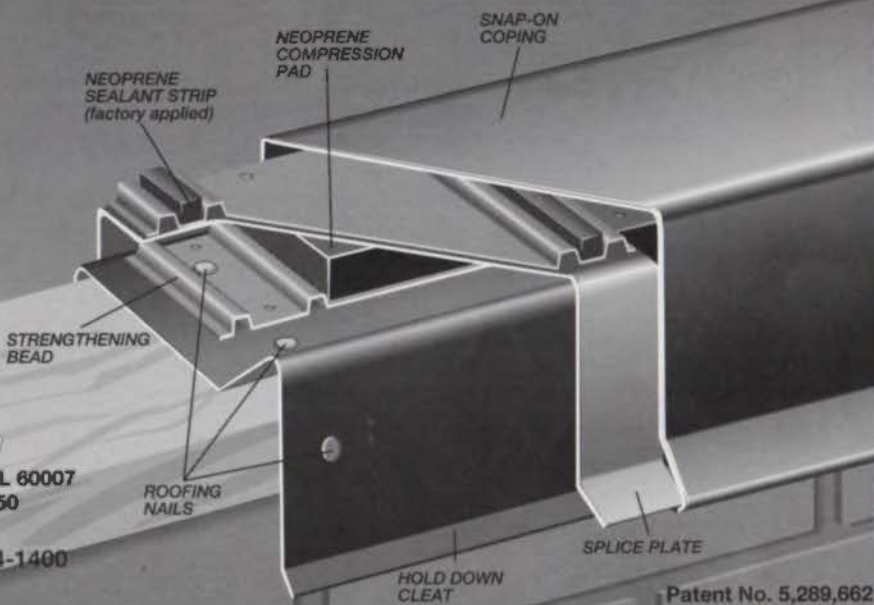
**Whatever the weather,
this coping stays put.**

Circle 83 on the reader inquiry card

PAC Petersen
Aluminum
Corporation

1005 Tonne Road • Elk Grove Village, IL 60007
1-800-PAC-CLAD • FAX: 1-800-722-7150

Other Plant Locations:
Annapolis Junction, MD: 1-800-344-1400
Tyler, TX: 1-800-441-8661



Patent No. 5,289,662



TSA's 57th Annual Meeting and
Design Products & Ideas Expo

October 10-12, 1996 • San Antonio

**The Only Comprehensive
Texas Forum Dedicated to
Helping You Achieve Your Potential**

- Dynamic presenters addressing current issues that impact your workplace and your community
- Exhibits that spotlight exceptional products and services
- Opportunities to form fresh strategies and open new business possibilities
- Powerful management, communications, marketing and professional development seminars

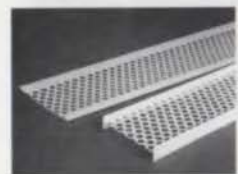
TSA architect, intern, and associate members automatically receive convention information. If you'd like to learn more about attending or exhibiting, call 512/478-7386.

NEW PRODUCTS AND INFORMATION

Designed by Dallas architect Greg Kent, the Third Hand from **GMK Industries** is a pocket-sized, hand-held carrier intended to assist architects, engineers, and interior designers in the transporting of large documents. The product is adjustable up to nine inches in diameter.



Circle 171 on reader inquiry card



Genova introduces two new gutter screens to prevent leaves and debris from clogging downspouts and gutters. The screens are

available in 60-foot lengths, are easily cut to size with scissors, and fit snugly without curling. They require no special tools and are guaranteed not to rust, rot, or corrode.

Circle 172 on reader inquiry card

"A chair you can take anywhere," the Louis 20 by **vitra** uses plastic made from recycled materials. Offered in six scratch-proof colors, the chair is lightweight and stackable for efficient storage. Blow-molding adds a cushion of air inside the chair



body, keeping it warm to the touch and allowing it to better cushion the user.

Circle 173 on reader inquiry card



The Pro-Level manometer from **R&A Products** incorporates a tripod stand and a stadia rod that adjusts for both floor and ceiling surveys. The assembly folds down to 40 inches for easy transport and storage.

Circle 174 on reader inquiry card

The Echelon Panel System from **BPI** is a furniture system engineered to provide a high level of acoustical absorption and a solid architectural look. The system uses universal panel connectors that allow flexibility during construction and integrates electrical and data raceways into the units.



Circle 175 on reader inquiry card



Kardex introduces a system of moveable shelving that allows two rows of shelves to be placed front to back. The system accepts any brand of four-post shelving and sizes are available for

book, letter, and legal filing applications.

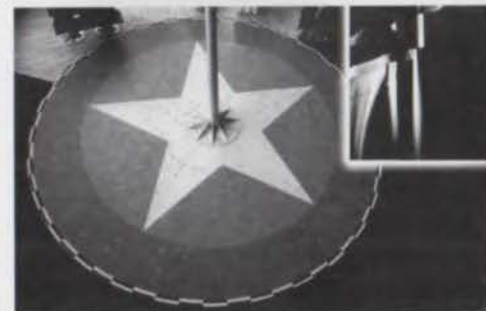
Circle 176 on reader inquiry card



Tex-Cote is a multi-texture wall coating system that provides a pleasing dimensional background while supporting multiple color schemes and a variety of design elements. The 100-percent water-based product can

be applied over virtually any substrate.

Circle 177 on reader inquiry card



LAI Midwest's high-definition waterjet processing combines motion control, process accuracy, and material reaction. The process can cut almost anything including titanium, steel, rubber, plastic, and wood.

Circle 178 on reader inquiry card

Free Literature

Specifying products?

Keep up-to-date with the latest materials and technologies and build your resource library with the free publications listed below. Just circle the appropriate number on the reader inquiry card on page 19, mail the card to us—postage free—and we will forward your request immediately.



A eight-page color Sweet's catalog describing a line of metal roof and wall systems, from **Custom Panel Industries, LLC**
Circle 179 on reader inquiry card

A full-color eight-page brochure displaying curved panel applications including metal roofing and wall panels from **Curvline**
Circle 180 on reader inquiry card



An eight-page color guide to shower floors, shower panels, bathtub wall panel kits, and other accessories from **Swanstone**
Circle 181 on reader inquiry card

A Sweet's catalog describing structural metal roof and wall systems from **Steelco Metal Construction Products**
Circle 182 on reader inquiry card



A four-page, full-color brochure describing the FRS-6000 system, a new fume filtration system from **Aercology, Inc.**
Circle 183 on reader inquiry card



Intensive Care Unit.

You're looking at the latest in state-of-the-art health care technology.

It's a zonal cooling and heating unit. Health Care facilities everywhere are making the switch to zonal units for two very vital reasons.

First, with their individual control and quiet operation, they can enhance the comfort and well-being of your patients. Second, with a wide array of designs available, you can find a zonal unit to fit

any room, as well as any budget.

Better still, Entergy will provide free assistance in planning your system, whether the facility is new or old. Our technical expertise is available to help select equipment and run operating cost projections, too. We can even help with financing.

Find out how much we care at Entergy. Call 713 362-8246 today for information on zonal cooling and heating.



ENTERGY

Gulf States Utilities

Time waits for no one...

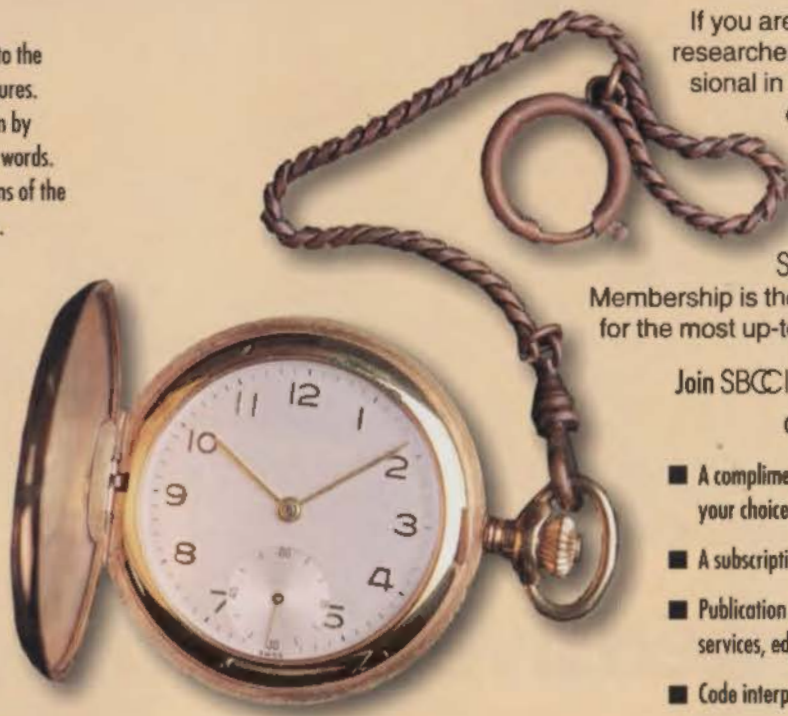
with SBCCI Standard Search™ and a Professional Membership saving time was never so easy.

When you need code information quickly, SBCCI's Standard Search™ makes your plan review and code compliance tasks faster and easier. Access any code section in the 1994 *Standard Codes*™ on your PC with a simple "search" command.

- Menuing system allows convenient access to the entire code, including text, tables, and figures.
- Electronic index gives access to information by subject, simply by searching for a few key words.
- Clipboard feature allows copying of portions of the code into your word processing documents.
- Electronic bookmarks locate often-used portions of text.
- Zoom feature provides close-up viewing of figures.

The 1994 *Standard Codes*™ are available on PC-DOS-compatible diskettes individually, as a package or network version.

	Standard Building Code	\$149 nonmember
\$99 member	Package	
\$336 member		\$506 nonmember



so what are you waiting for?
become an SBCCI Professional Member to save time and money

If you are an architect, engineer, researcher, inspector, or other professional in the building or code enforcement industry and your work must meet the requirements of the International Codes or *Standard Codes*™, an SBCCI Professional Membership is the most cost effective source for the most up-to-date code information.

Join SBCCI as a Professional Member and you receive:

- A complimentary copy of the Standard Code of your choice
- A subscription to *Southern Building*
- Publication discounts and reduced prices on services, educational courses, and seminars
- Code interpretations by telephone or mail



Package contains all five codes—Standard Building, Plumbing, Gas, Mechanical, and Fire Prevention Codes—and the package is designed to allow you to switch from one code to another quickly and conveniently. Call SBCCI Order Entry Department at 205-591-1853 for more information.

SBCCI Professional Members are also eligible to request the annual *Bluebook* of proposed revisions to the *Standard Codes*™ and the annual *Redbook* of code revision committee recommendations. The cost of a Professional Membership is only \$50, a 42% savings on the nonmember cost of the items listed above. Call SBCCI Membership Services at 205-591-1853 for more information.

Southern Building Code Congress International, Inc. • 900 Montclair Road • Birmingham, Alabama 35213-1206

FAX 205-591-0775 • TTY 205-599-9742

Circle 29 on the reader inquiry card

SBCCI

Restaurant Acoustics

YOU CAN HAVE TOO MUCH of a good thing. The Cocktail Party Effect is a venerable acoustical term describing a reverberant room with excessive background noise, which causes individuals to raise their voices. What usually follows is a degeneration of the acoustical environment as the overall noise increases, causing voices to be raised. While this provides an exciting ambience, the point is soon reached where conversation is impossible. Restaurateurs seem to like this effect in reasonable doses, but ambient noise levels can become overwhelming very quickly, and may not be what was actually intended.

For different dining environments, varying levels of ambient noise are appropriate. For entertainment-oriented eateries, as well as for most fast-food restaurants, high noise levels are the norm. However, restaurants that serve business lunches may consider providing an atmosphere where business can be discussed at more normal conversational levels. This requires that room shape and proportion, finishes, and background noise issues be carefully considered.

As a design professional, begin initial room acoustical planning early with a clear understanding and definition of the restaurant's clientele and menu. As this is the basis for the architectural design, it is also the basis for the acoustical design. Dining room shape and orientation, kitchen location and general materials selection will be affected. Will the diners be primarily individuals, pairs, or larger groups? Will their conversations be generally light or serious? Will confidential discussions be readily overheard, or will noise unduly distort business discussions? Finally, ADA requirements for hearing impaired individuals may be applicable.

Mechanical Noise Sources

THE COMMERCIAL KITCHEN, including dish washing and food preparation areas in the modern restaurant are tremendous noise generators. New restaurant-design trends, such as the display kitchen that presents cooking as a visual feature, compound the acoustical issues. The acoustical environment that results from the total of all these noise sources, and the buildup of reverberant sound within the space can be overwhelming. External sounds entering the space; mechanical, electrical, and kitchen equipment; occupant activity; and conversational and tran-

sient noises blend to create the ambient sound level. Architectural characteristics of the room also influence the sound buildup.

Technical Standards

THERE ARE SPECIFIC technical criteria that govern the acceptable noise levels. For building equipment and systems, ASHRAE Noise Criteria standards are used; normally a rating of NC 40-50 is appropriate, depending on occupancy (NC 30-35 where speakers address groups). This represents the maximum permissible continuous background noise from air conditioning, exhaust, make-up air, refrigeration, kitchen equipment, and other building elements. Government studies set a criterion for preferred or optimum maximum sound (time-weighted) of 58 dBA Leq, or approximately NC-50 over a five minute period, for restaurants requiring fair speech intelligibility for hearing impaired individuals. The criterion also specifies the average reverberation decay time (time required for sound to decrease by 60 dB in a room) to be not greater than 0.5 seconds in the voice frequencies. With the noise criteria established by the architect, the food service consultants and consulting engineers can select equipment and design systems based on a measurable specification.

External Noise Sources

THE EXTERNAL ACOUSTICAL environment is an important factor as well. Freeway sites, locations near airports, and locations near other noise generators can influence design and materials selection. Intrusive noise sources from adjacent rooms and tenants may be encountered as well. Walls, floor, and ceiling assemblies, doors, windows, and openings or penetrations should be designed for sound transmission loss (TL) to limit intrusive noises to levels below the continuous background noise level. Sound transmission class (STC) ratings are useful and relevant in the speech frequencies, but for intrusive noise sources dominated by low frequencies, such as bus, truck, and motorcycle events, low-frequency transmission loss should be specified.

Room Acoustics

STUDIES SHOW A DIRECT correlation between seating density and ambient noise, which should be considered by the architect. Individual sounds are influenced by the room

shape, volume, and surface finishes. Hard materials such as quarry tile floors reflect sound, while soft porous materials, such as curtains and other wall treatments absorb sound. Reverberation can magnify noise problems, but some level is acceptable where conversational distances are short. Much less reverberation is required to permit speech intelligibility over longer distances, such as at a banquet table, or where an individual addresses an audience.

Room Shape and Materials

PARALLEL WALLS AND OTHER surfaces, perpendicular walls, and curved reflective surfaces cause problems. Horizontal flutter echoes occur between wall pairs. Vertical flutters occur between floor and ceiling, or even ceiling and tabletop. Sounds directed into a 90-degree corner return to their origin. Sounds reflected out of a concave curve are focused, but sounds reflected from convex or articulated surfaces are diffused, or spread out. Except when special effects are desired, diffusion is preferable over flutter and focus. Absorption is usually desirable over direct reflection.

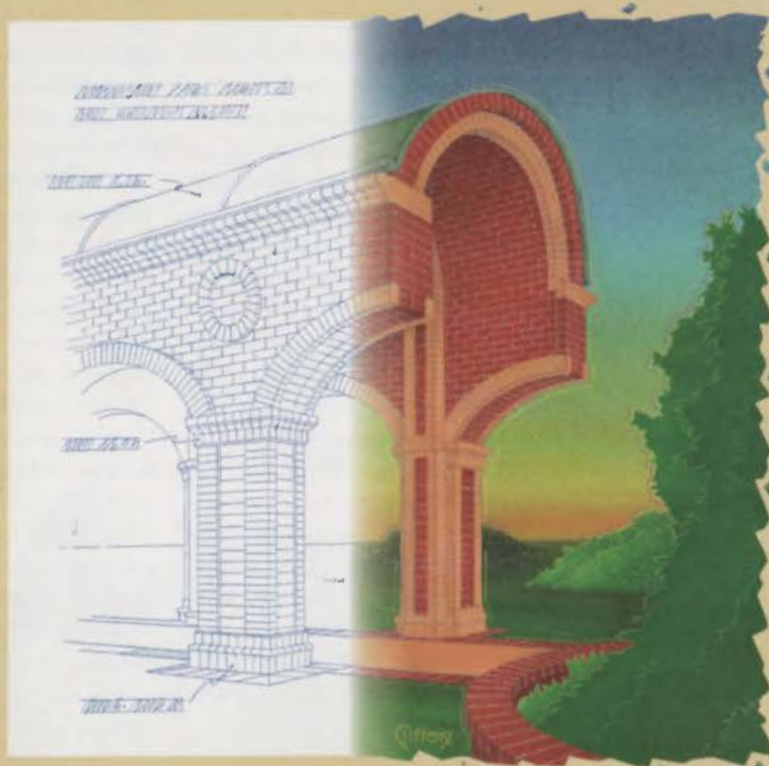
Room shape influences reflective or absorptive material placement. Long, narrow rooms with high ceilings, for example, benefit more from wall absorption, because walls are closer to speakers and listeners, and account for a greater percentage of overall surface. Wide rooms with proportionately lower ceilings benefit from absorption overhead for similar reasons. Acoustically absorptive material-selection choices should be guided by the Noise Reduction Coefficient (NRC), which is a scale from zero (no absorption) to 1.0 (100 percent). Reflections can be mitigated by visibly exposed absorption. Hidden from view, but physically exposed absorption above soffits or behind open architectural elements can also restrain reverberation. There are many other creative solutions to limiting noise problems. The first step is to identify and quantify them.

By evaluating the restaurant's clientele, as well as potential noise sources, the design team can produce a lively environment without overwhelming noise levels.

Jack B. Evans, P.E. and Edward Adamczyk

Jack B. Evans, P.E., and Edward Adamczyk are consultants with JEA Engineered Vibration Acoustic & Noise Solutions in Austin.

Congratulations!



Turning Your Possibilities Into Reality!

© 1998 Boral Bricks, Inc. ®

**Boral Bricks, Inc. Honors
Watkins Carter Hamilton Architects, Inc.
For An Award Winning Design**

We would like to take this opportunity to say "well done" to the creative folks at Watkins Carter Hamilton Architects, Inc. for their award winning entry of the St. Michael Health Center. This project demonstrates the creative use of a building material that stands the test of time - BRICK. We are proud to be associated with this new hospital by supplying the finest brick products and the widest range of colors available in the market today. So the next time you are creating an award winning design that will leave a lasting impression, look to Boral Bricks, Inc., ...A Solid Decision.SM

**See The Hospital Design Architecture
Merit Award winner on Page 38**

Boral Bricks, Inc. Products used:

Field Brick: McCarter FW Velour Modular
Accent: 803 FW Velour Modular
Paving: 803 FW Velour 4" x 8" Pavers

 **BORAL BRICKS**

A Solid Decision.SM

1400 North Boradway • Carrollton, TX 75006

(214) 245-1542

See our catalog in Sweet's: 04200BOR / BuyLine X4674

Testing the market

This is the second in a series of articles exploring the development of downtown housing in Texas cities.

CHANGES ARE UNFOLDING IN the Texas city best known for suburban sprawl. After years of focusing on outward annexations into its thousands of square miles of extra-territorial jurisdiction, Houston's city government and residents alike are rediscovering the benefits of life "within the loop."

Much of the credit for this turn-around must be given to Mayor Bob Lanier, who came into office in 1992 with a reputation as a suburban developer and former chair of the highway

commission. Like Richard Nixon, the anti-communist who surprised the world when he established relations with China, Mayor Lanier has used his suburban "know how" to set about rebuilding the inner city. Using massive infrastructure improvements made possible by cancellation of a billion-dollar monorail, the city of Houston has been rebuilding promising inner-city neighborhoods ten at a time.

The lowest crime rates in Texas and improved parks provide additional incentives for urban living. More recently, the city of Houston announced its "25 by 2000" campaign" to ensure construction of 25,000 affordable housing units within Loop 610 by the turn of the century through home builder and buyer incentives.

All of this is good news for downtown Houston, which has suffered in recent years from its self-imposed isolation from the larger residential life of the city. The growing momentum of neighborhoods surrounding downtown provides essential critical mass for inner city living, but in addition, downtown has a potential "boom" of residential development, the result of years of efforts by of downtown civic organizations and a little bit of good luck.

Since the 1980s, downtown organizations have been promoting the idea that many Houstonians would live downtown if given a real choice. At first, these ideas were met with outright skepticism. After all, there were close to 900 existing units located at Houston House and 2016 Main (both high-rise apartment towers), the Four Seasons (luxury apartments) and the Beaconsfield (a historic apartment building turned condos). The rents, occupancies, and sales of these older properties had not set the world on fire.

Fortunately, downtown interests did not give up, but upped the ante. After Central Houston, Inc. (CHI), downtown's primary business advocacy group, identified residential development as a major issue in 1990, the Downtown District, CHI's public improvement district partner, commissioned market research of the issue in 1993. Even the researchers were surprised by the depth and breadth of interest in downtown living. Among all Houstonians (900,000 households), 12.4 percent responded that they would be very likely to live in downtown or midtown (an urban area immediately adjacent to downtown) if the right product were available at the right price. Interest was almost twice as high among downtown employees and renters.

At the same time, the Randall Davis Company was testing the market with the 53-unit Dakota Lofts, located in the old Bute Paint Building in the far northern fringe of downtown. This project, a completely private deal, was made possible by an extremely low purchase price of about \$1.00 per built square foot. Just as the market research came out, it was fully leased with a big waiting list—results that turned some heads.

In 1994, Davis announced plans to convert the Hogg Building (see *TA*, March/April 1996, pg. 58-59), a downtown landmark near the Theater District, in another privately financed deal. For all concerned, this 81-unit project was viewed as the litmus test for downtown residential potential. After a delayed development due to building code issues, the project opened in the fall of 1995 to waiting lists and an unconfirmed rumor of \$1.25-per-square-foot rents. In a town where money talks and big profits shout, this news changed the character of the dialogue about downtown residential potential. Overwhelmingly positive response from Houstonians to the AIA's *Designing for Change* proposals for downtown residential neighborhoods lent further credence to the phenomenon.

At the same time, the years of effort began to pay off for the Market Square area, a focus of the preservation community and the Downtown Historic District, an urban Main Street office. Among downtown organizations, Market Square, along with the Theater District, was seen as critical in providing a neighborhood context, needed services, and amenities for downtown living. In 1995, one of the area's most historic buildings, the Foley Dry Goods Building (1889), was reopened as a small-scale



All photos courtesy of Houston Downtown District

1 New Hope apartments, a low-income SRO project sponsored by Christ Church Cathedral, will expand to 121 units.

2 Construction will begin soon on 220 Main, designed by Fehr Grossman Cox and developed by Q-Ratio Texas, Inc.



loft/art gallery project in the heart of what was considered a seedy block. The positive media attention further opened the eyes of Houstonians to the possibilities.

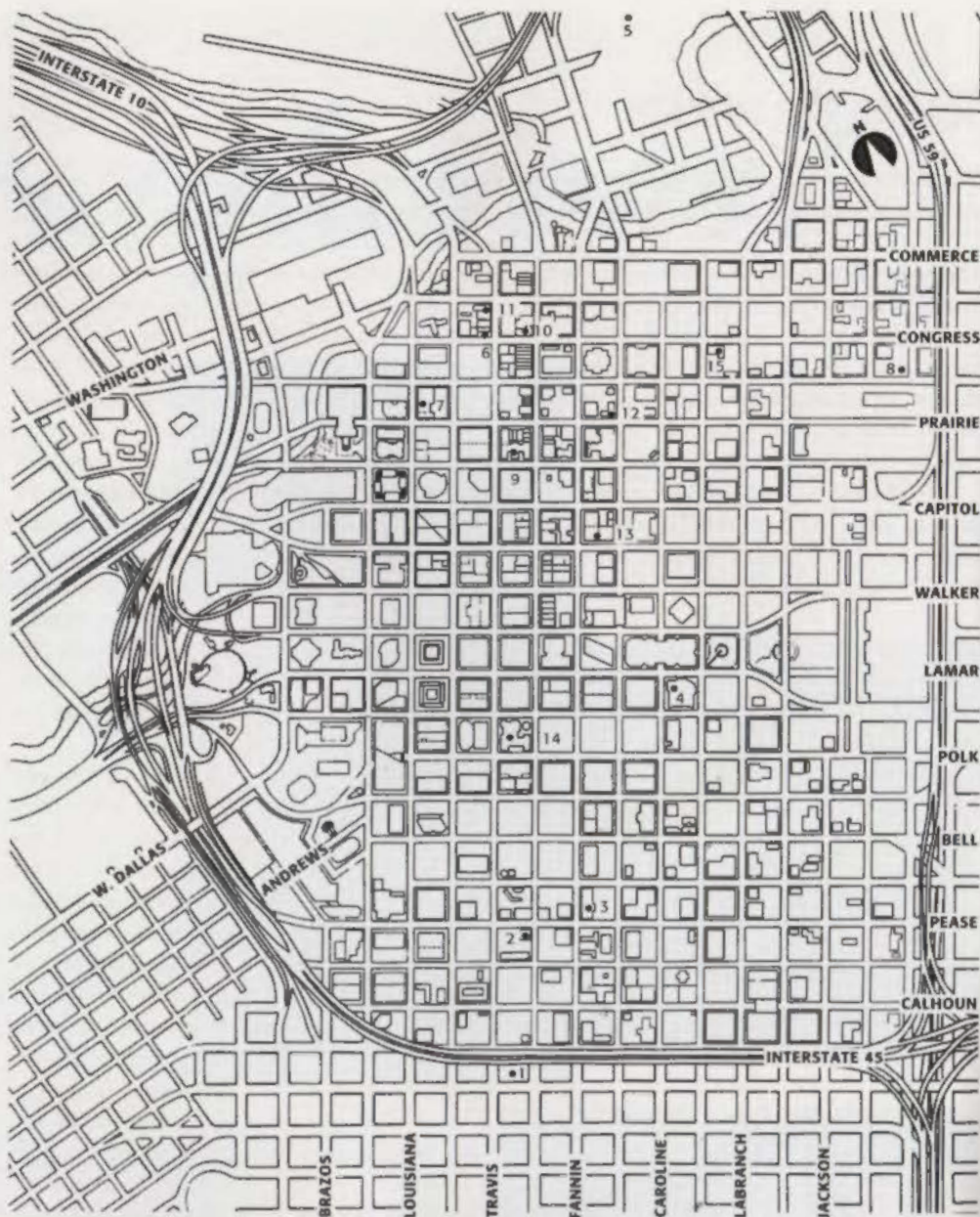
Since the Hogg Palace opened, five separate projects have been announced in various areas of downtown, all seeking to benefit from the new-found popularity of downtown living. The Rice Hotel has garnered the most attention, but it is joined by the Texaco Building and the Humble Building in the core of downtown. When combined, these projects could provide more than 1,200 dwelling units. Two additional projects in Market Square, the Hermann Lofts and 220 Main, with about 30 units each, have been announced as downtown's first condominium loft projects. Meanwhile, New Hope, a low-income SRO project sponsored by Christ Church Cathedral, is the first of several proposed projects; it is already planning an expansion to 121 units. And designs for 1414 Congress, a CHI-sponsored SRO, are complete.

But, as of this writing, only 220 Main appears to be going into construction in the near future. Even the Rice Hotel, whose announcement spurred the city to form a TIF (tax increment finance) district covering ten downtown blocks, remains in limbo. With the euphoria of the Hogg Palace fading, the city continues to lack a firm public policy for downtown residential property, the private sector continues to struggle with the development numbers and on-site parking, and downtown interests try to solve the puzzle of providing the services demanded by new residents whose numbers do not yet justify them. In addition, efforts on code and financing issues have not yet gelled into real progress.

While the city has not yet totally broken free of its laissez-faire tradition by adopting a clear, comprehensive policy, all signs indicate a willingness to make certain deals, such as the Rice Hotel, work. There are encouraging signs that a broader policy is emerging as well.

- Two housing policy advisors to the mayor were appointed to guide the city's programs both in and outside of downtown.
- Improvements to the Houston Building Code will make conversion of commercial buildings easier. The first step was the acceptance of the Uniform Code for Building Conservation, a historic building-

"Testing the market," continued on page 32



HOUSTON DOWNTOWN RESIDENTIAL PROJECTS AND PROPERTIES

- 1 2016 MAIN
- 2 BEACONSFIELD CONDOMINIUMS
- 3 HOUSTON HOUSE APARTMENTS
- 4 FOUR SEASONS PLACE
- 5 DAKOTA LOFTS
- 6 FOLEY BUILDING
- 7 HOGG PALACE
- 8 NEW HOPE
- 9 RICE HOTEL
- 10 220 MAIN
- 11 HERMANN LOFTS
- 12 SAM HOUSTON HOTEL
- 13 TEXACO BUILDING
- 14 1212 MAIN (OLD HUMBLE BUILDING)
- 15 1414 CONGRESS (SRO)

1 The building at 1212 Main may be developed into downtown housing.

NOW TWO CONVENIENTLY
LOCATED STORES . . .

MILLER

BLUEPRINT COMPANY NORTH
10713 METRIC BLVD
Austin, Texas
(512) 837-8888



MILLER

BLUEPRINT CO. DOWNTOWN
501 WEST 6TH ST.
Austin, Texas
(512) 478-8793

... TO SERVE BETTER THE
AUSTIN PROFESSIONAL!

Circle 13 on the reader inquiry card

Don't Forget Us!

Just because you are moving up, moving out, or simply moving on doesn't mean you have to miss *Texas Architect*. Fill out and return this notice six weeks in advance to 114 W 7th St, #1400, Austin, TX 78701. We'll make sure we move with you!

Attach mail label from current *Texas Architect* here.

Please print clearly your new address here.

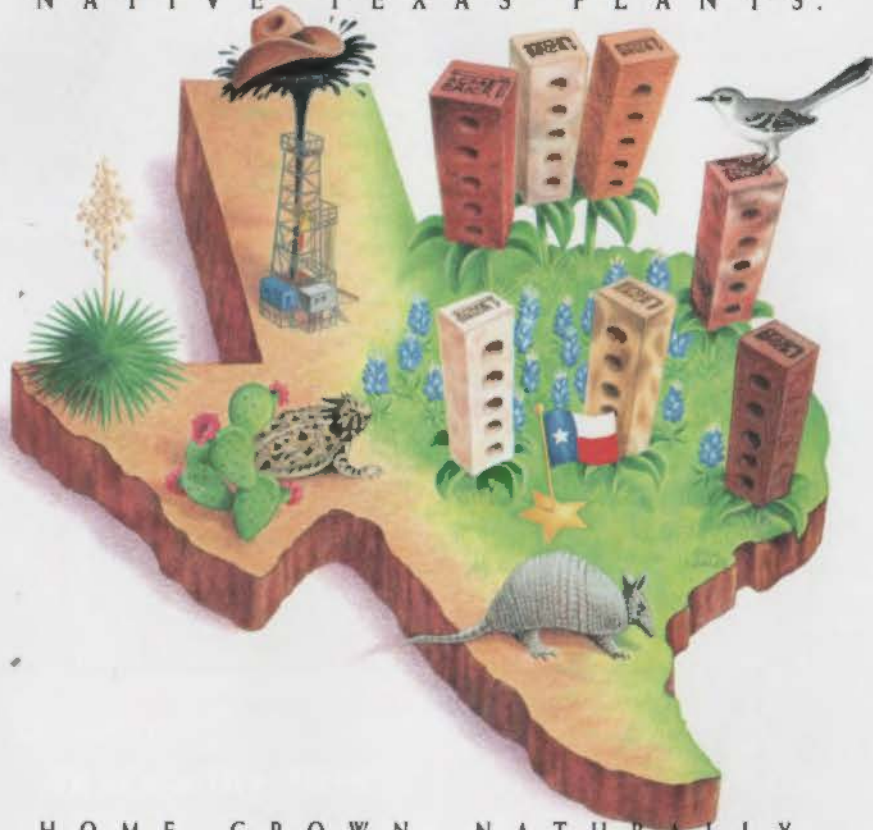
Name

Company

Address

City, State, Zip Code

NATIVE TEXAS PLANTS.



H O M E G R O W N , N A T U R A L L Y .

Acme Brick. Texas-based and Texas-proud.

The ideal building material for your next project is made right here in the Lone Star State from native soil. With seven plants and fourteen sales offices across the state, Acme Brick spends \$70 million in Texas each year. These dollars help bolster the local economy, which means more potential business for Texas architects. Insist on the same quality that architects have relied on since 1891.

Together, we keep Texans working and the Texas economy growing.



Check your phone directory to contact your local Acme Brick Company sales office.

Circle 16 on the reader inquiry card

"Testing the market," continued from page 30

friendly addendum to the UBC, into the 1995 draft code. Second, efforts are being made to design a review process to accommodate unique issues inherent in downtown residential conversion projects.

- The Federal Enhanced Enterprise Community targets a 20-square-mile area in and around downtown. The program offers \$200 million in Section 108 loan and "EDI" grant funding for affordable housing and low income job creation. Its specific programs are expected to include a combination of secondary gap financing, infrastructure support, and credit enhancement for designated projects.
- There has been more frequent use of TIF districts, such as the Market Square TIF, consisting of ten downtown blocks around the Rice Hotel and established in one month as an incentive for redevelopment.
- New historic preservation programs offer abatements on city taxes for renovation of historic structures, a big plus for downtown loft projects.

The lending community also is beginning to recognize that there may be a new market for its services, and important step for the future of Houston downtown housing. While financing these projects continues to require significant equity commitments and an established track record, lending officers are beginning to request additional background information as they prepare to respond to the trend. Potential use of Section 108 funds as gap financing through the Enhanced Enterprise Community has potential to limit their exposure.

In general, there is a sense of excitement in Houston as years of behind-the-scenes work begins to bear fruit, but it is too early to tell if the excitement will evolve into widespread development. Too many difficult and fundamental issues remain to be solved to predict success yet. It appears Houston has entered a phase where different developers are testing different approaches and ideas to determine an ongoing recipe for success. It is this period, when the development rules and the lending formulas are not yet set, that we will look back on as the most stressful, the most creative and the most rewarding—in other words, fertile ground for architects.

Guy Hagstette

Guy Hagstette is the Director of Capital Projects and Planning for the Houston Downtown District.



1



2



3



4

1 The Hermann Lofts, designed by Gensler and developed by Threshold Interests.

2 Plans for the Rice Hotel remain uncertain.

3 The Texaco Building may serve as downtown housing.

4 an interior view from the Foley Building

5 The second floor plan of the Hermann Lofts has five apartments.



5



Come on. You mean it's that easy?

Yep.

And I don't have to read a huge manual?

You got it.

Additional personnel not required for data entry?

Correcto-mundo.

It actually only takes a few minutes every month?

Uh-huh.

You're saying I don't have to be a programmer to use it?

Darn straight.

It'll help me organize my projects for RFPs and other proposals?

Affirmative.

I get free access to information worth thousands of dollars a year?

Dang right.

And it's really that easy?

That's a big 10-4.

All righty then. Revolutionizing the way architects distribute information about projects only takes a couple of minutes a month. Just input your data through TSA-Link, and you'll generate revenue that will help TSA and your local AIA chapter hold down dues and improve services. You'll also get free access to information, which will give you a better understanding of the market and help you and your clients make better business decisions. No question about it: TSA-Link is the easiest way to turn your knowledge into power.

TSA-Link

1-800-478-7386



TSA's 57th Annual Meeting and Design Products & Ideas Expo

October 10-12, 1996 • San Antonio

When Texas architects want to participate in making things happen—in having an impact—they come to the TSA Convention. Since 1939, the TSA Annual Meeting and Expo is *architecture come to life*: an interactive, up-front and personal look at the people, issues, products and services that envelope the profession. It's where design/build veterans network with peers...where interns find

solutions to special problems...where associates meet new vendors...where vendors meet new customers...and where everyone joins together to celebrate the past and plan the future.

TSA architect, associate, and intern members automatically receive convention information. To find out more, call 512/478-7386.

Special Advertising Section

HEALTH CARE FACILITIES

THIRTEEN PROJECTS WERE HONORED in this year's Texas Architecture for Health Design Awards competition, co-sponsored by the Texas Society of Architects and the Texas Hospital Association. The biannual competition received 50 entries this year, reflecting a steady growth in the number of entrants over past years.

This year's jurors were David J. Fine Vice Chancellor/Director of Tulane University Hospital and Clinic in New

Orleans, La.; Kurt Luchs, Managing Editor of *Health Facilities Magazine*, Chicago, Ill.; and Morris "Mo" Stein, AIA, President of the Stein-Cox Group in Phoenix, Ariz.

TEXAS ARCHITECT features the 13 winners as part of this Health Care Facilities Special Advertising Section. For more information on any of the advertisers on these pages, please fill out the reader inquiry card and drop it in the mail.



Resources

Brick: Endicott, Taylor; **composite panels:** Reynolds Aluminum; **glass block:** Pittsburgh Corning; **roof membrane:** Carlisle; **punch windows:** Wausau; **paint:** Tnemec, Glidden; **granite flooring:** Cold Spring Granite; **carpet:** Harbinger, Collins & Aikman; **vinyl flooring:** Armstrong Flooring; **ceramic tile:** Dal-Tile; **porcelain tile:** Ceramiche Talas Concorde; **plastic laminate:** Nevamar

Hospital Design
Architecture
Gold Award
Best of Show

Health Central

Client: West Orange Memorial Hospital

Project Location: Ocofee, Fla.

Architect: HKS, Inc., Dallas

Contractor: The Robins & Morton Corporation

Consultants: Smith Seckman Reid, Inc. (mechanical, electrical & plumbing engineering); HKS/Structural (structural engineering); Mitchell International (medical equipment planner); The McCleary Partnership (formerly Mulhauser & McCleary Associates, Inc.; food service)

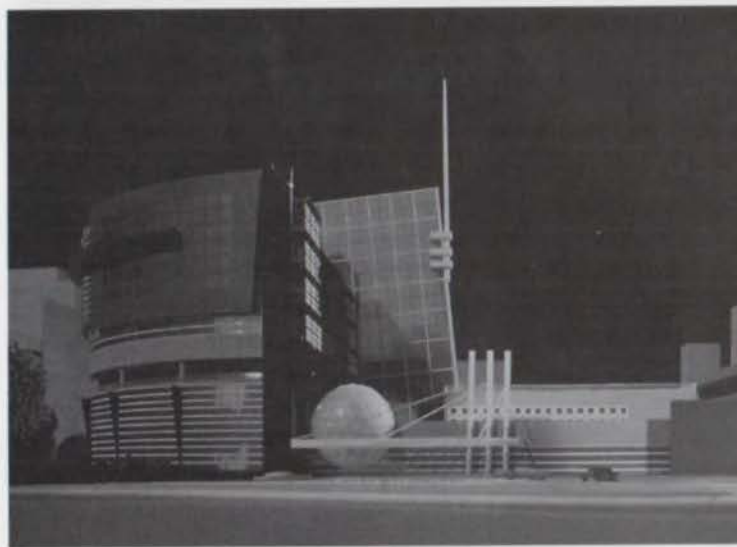


Hospital Design
Architecture
Silver Award

Centro Medico Integral -
Hospital Santa Engracia



Client: ABA/Inmuebles S.A. De C.V.
Project Location: Monterrey, Nuevo Leon, Mexico
Architect: Hennigson, Durham & Richardson, Inc., Dallas
Contractor: Planeacion Technica S.A.



Medical Specialty
Architecture
*Special Recognition for
Design Concept*

Connecticut Children's Hospital



Client: Connecticut Health Systems, Inc.
Project Location: Hartford, Conn.
Architect: HKS, Inc., Dallas
Contractor: The Robins & Morton Corporation
Consultants: Close Jensen & Miller, P.C. (civil engineering); HKS/Structural (structural engineering); Smith Seckman Reid, Inc. (mechanical, electrical & plumbing engineering); The McCleary Partnership (formerly Mulhauser & McCleary Associates, Inc.; food service)

Outpatient Care
Architecture
Gold Award

Longview Regional Cancer Center

Client: Physician Reliance Network

Project Location: Longview

Architect: Brinkely Sargent Architects, Inc., Dallas

Contractor: Paul Pogue, Inc.

Consultants: Brockette/Davis/Drake (structural engineering); Koegel Associates, Inc. (mechanical, electrical & plumbing engineering); Kendall Landscape Architecture (landscaping); ZBS Studio (interiors)

Resources

Exposed steel: Plyler; **joists/decking:** Vulcraft; **structural studs:** A&S Manufacturing; **trellis:** Cedar Supply; **brick:** St. Joe; **stone:** Wayne Emory; **metal wall panels:** Al Polic; **exterior-finish system:** Finestone; **brick water repellent:** Hydrozo; **windows:** Pella; **doors:** WS Aluminum, Novodoor; **slate, ceramic tile:** American Olean; **VCT:** Armstrong; **acoustical tile:** Armstrong; **roofing:** Firestone; **sealants:** Tremco; **insulation:** Firestone; **roof deck:** Vulcraft; **drywall:** Gold Bond; **paint:** Tnemec, Sherwin-Williams; **signage:** ASI, Apco; **wash-room accessories:** Bradley; **wall panels:** Boriak

Outpatient Care
Architecture
Bronze Award

Bayfront Medical Plaza

Client: Bayfront Medical Center

Project Location: St. Petersburg, Fla.

Architect: HKS, Inc., Dallas

Contractor: Beers Construction

Consultants: George F. Young, Inc. (civil engineering); HKS/Structural (structural engineering); Smith Seckman Reid, Inc. (mechanical, electrical & plumbing engineering); FMG Design (graphics); HKS Designcare (interiors)





Hospital Design
Architecture
Bronze Award

Mary Washington Hospital

Client: Mary Washington Hospital
Project Location: Fredericksburg, Va.
Architect: HKS, Inc., Dallas
Contractor: Centex-Rodgers Construction Company
Consultants: The Cox Company (civil engineering); HKS/Structural (structural engineering); Smith Seckman Reid (mechanical, electrical & plumbing engineering); HKS Designcare (interiors)

Hospital Design
Architecture
Merit Award

St. Michael Health Care Center Replacement Hospital

Client: St. Michael Health Center
Project Location: Texarkana, Tex.
Architect: Watkins Carter Hamilton Architects, Inc., Bellaire
Contractor: Manhattan/Whittaker
Consultants: Haynes Whaley Associates (structural engineering);
Smith Seckman Reid (mechanical, electrical & plumbing engineering);
Frank Clements Associates (food service)

Resources

Brick: Acme Brick, Boral Brick-Henderson Division; **glass:** Veracon; **carpet:** Collins & Aikman, Shaw Industries; **millwork, wood veneer panels:** Terrill Manufacturing Co.; **stone flooring:** Cangelosi Marble & Granite; **lighting:** Lithonia; **paint:** Benjamin Moore



TexasArchitect
Special
Advertising
Sections



Targeted Audience.
Bonus distribution.
Free bonus ad space

July/August 1996.

Computers in Architecture

September/October 1996.

Roofing

November/December 1996.

Green Building - Restoration

Call 800.478.7386 to place your ad today.

Quality
Is
Timeless...

Faulkner
Construction Company

General Contracting
Construction Management
(512) 441-1111

Circle 20 on the reader inquiry card



THE MCCLEARY PARTNERSHIP, INC.
FOODSERVICE PROJECT ADVISORS

3040 Post Oak Boulevard; Suite 1010
Houston, Texas 77056+6510
713.840.9030 Fax 713.840.8515
Email mcpartner@aol.com

RICHARD C. MCCLEARY
PAUL D. MCCLEARY

*Project Definition, Strategic Planning &
Peer Review + Second Opinion Services*

Continuing the 43-year practice of our parent company, Mulhauser/McCleary Associates, Inc.

Circle 240 on the reader inquiry card



Benjamin Moore & Co.

Made in Texas at our new manufacturing facility.

700 West Kearney Street, Mesquite, Texas, 75149
phone-214/285-6346, fax-214/285-6450

Logan Gray, District Sales Manager

Established 1883

Circle 89 on the reader inquiry card

COLLINS & AIKMAN

Andrew Gillum
Healthcare Account Manager

voice mail 800.241.4902
ext. 1508
office 214.749.0663
fax 214.741.6632

Floorcoverings
1519-B Hi Line Drive
Dallas, TX 75207

Circle 45 on the reader inquiry card

ARCHITECTURAL
WOODWORK

MODULAR
CASEWORK

TERRILL MANUFACTURING CO.
KENT TERRILL

P.O. BOX 3646
SAN ANGELO, TEXAS 76902

PHONE (915) 655-7133
FAX (915) 658-4719

Circle 22 on the reader inquiry card

Medical Specialty
Interiors
Bronze Award

Children's Hospital at Community Hospital of Roanoke Valley

Client: Community Hospital of Roanoke Valley
Project Location: Roanoke, Va.

Architect: Watkins Carter Hamilton Architects, Inc., Bellaire

Contractor: Community Hospital's In-house Facility Department

Consultants: Whitescarver, Hurd & Obenchain (mechanical, electrical & plumbing engineering); Sofya Smith & Associates, Inc. (kinetic artwork)



Medical Specialty
Architecture
Silver Award

Mary Birch Women's Hospital

Client: Sharp Memorial Hospital

Project Location: San Diego, Calif.

Architect: HKS, Inc., Dallas

Contractor: Ninteman Construction, Inc.

Consultants: The Stichler Design Group, Inc. (associate architect); Merle Strum & Associates, Inc., Randall Lamb Associates (mechanical, electrical & plumbing engineering); Blaylock Willis & Associates (structural engineering); The Stichler Design Group, Inc. (interiors)

Medical Specialty
Architecture
Gold Award

LeBonheur Children's Hospital

Client: LeBonheur Health Systems

Project Location: Memphis, Tenn.

Architect: HKS, Inc., Dallas

Contractor: Martin, Cole, Dando & Robertson, Inc.

Consultants: J. Wise Smith Associates, Inc. (associate architect); Jim Burns (mechanical, electrical & plumbing engineering); HKS/Structural (structural engineering); Reeves & Sweeney (civil engineering); J. Wise Smith Associates, Inc. (interiors); Craig A. Roedner Associates (lighting)



Hospital Design
Interiors
Bronze Award

Spohn Hospital South & Spohn South Health Plaza

Client: Spohn Health Systems

Project Location: Corpus Christi, Tex.

Architect: PageSoutherlandPage, Austin

Contractor: Fulton Construction/Coastcon Corporation

Consultants: Urban Engineering (civil engineering); PageSoutherlandPage (structural engineering); PageSoutherlandPage (mechanical, electrical & plumbing engineering); HELP International (medical equipment); Dearing and Associates (program planning); Hering Design Group (interiors)

Resources

Vinyl wall covering: Bolta Wall; **paint:** Polomyx; **carpet tile:** Mannington; **broadloom:** J&J Industries; **porcelain pavers:** Crossville; **VCT:** Tarkett, Armstrong; **ceilings:** Armstrong; **wall sconces:** Lightolier; **simulated stone:** Forms & Surfaces; **drilled piers:** Large & Sons; **reinforcing steel:** Katy Steel; **masonry:** Acme; **millwork:** Hoffman/Imperial, Mill & Fixtures, Inc., A Joint Venture; **glass:** Safety Glass; **drywall:** KMR Interiors; **toilet partitions:** General Worthing; **acoustical ceilings:** Coastal Ads; **hard tile:** Versatile; **elevators:** Dover; **miscellaneous steel:** Western Steel; **hollow metal doors:** Pearland; **metal louvers:** Tex-Air; **radiation protection:** Lone Star Lead

campbell & associates
CAMPBELL & ASSOCIATES CONSULTING ENGINEERS, INC.

3625 NORTH HALL STREET • SUITE 500
DALLAS, TX 75219 • (214) 559-2600 • FAX (214) 528-4735

Circle 67 on the reader inquiry card



AMICO can now offer three separate options to the construction industry to ease the ever increasing demands for security.

Secura Fence System™...available for exterior perimeter fencing areas in either new construction or as retrofit to the existing fencing framework.

Secura Lath™ is designed for plastered ceiling application. It is paper-backed for ease of plaster keying and to aid in curing.

Security Mesh...steel sheets used primarily in wall applications behind new drywall construction for a formidable penetration barrier.

More products for more security...
from AMICO
• Strength • Durability • Confidence

AMICO Houston
120 North Latham
Houston, Texas 77011
800-433-9945 • 713-921-5355
Fax: 713-921-5636

ALABAMA METAL INDUSTRIES CORPORATION
3245 Fayette Avenue • Birmingham, AL 35208 • 205/787-2611
WATS: 800/366-2642 FAX: 205/786-6527

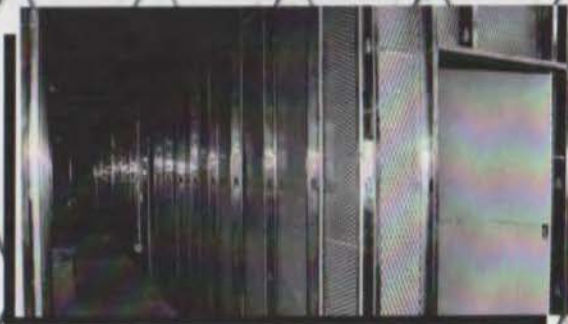
SECURITY PRODUCTS



SECURA FENCE SYSTEM™



SECURA LATH™



SECURITY MESH

Circle 36 on the reader inquiry card



Support the Companies that Support TSA

Want more information on any of the advertisers in this section? Fill out the reader inquiry card and drop it in the mail to us. We will forward your request immediately.

Hospital Design
Interiors
Gold Award

HealthPark Medical Center

Client: Lee Memorial Hospital

Project Location: Fort Myers, Fla.

Architect: HKS, Inc., Dallas

Contractor: Centex-Rodgers, Inc.

Consultants: Johnson Engineering, Inc. (civil engineering); Campbell & Associates (formerly Gunnin & Campbell) (structural engineering); Smith Seckman Reid, Inc. (mechanical, electrical & plumbing engineering); Herbert Halback, Inc. (landscape); HKS Designcare (interiors); Craig A. Reeder Associates (lighting)



Outpatient Care
Interiors
Bronze Award

Texas Oncology P.A.

Client: Physician Reliance Network

Project Location: Dallas, Tex.

Architect: Brinkley Sargent Architects, Inc., Dallas

Contractor: Medco

Consultants: PageSouthernlandPage (mechanical, electrical & plumbing engineering)



Resources

Studs, drywall: Amico; **cherry wood and ebonyized marble wall surfacings:** Facility Construction Services, Inc. (FCS, Inc.); **bird's eye maple:** Manthei Inc.; **fabric panels:** FCS, Inc.; **windows:** RTC Glass & Mirror, Inc.; **interior doors:** Won-Door Corp., Weyerhaeuser; **VCT:** Mannington Commercial; **sheet vinyl:** Johnsonite; **marble flooring, wood flooring:** Texas Stone & Tile, Inc.; **acoustical ceiling tile:** Armstrong; **gypsum board ceiling:** FCS, Inc.; **metal panels:** Astro Sheet Metal; **cherry beams:** FCS, Inc.; **carpets:** Durkan Contract, Atlas Carpet Mills, Collins & Aikman; **paint:** Benjamin Moore, Pratt & Lambert; **plastic laminates:** Wilsonart, Nevamar, Formica, Pionite, Laminart; **fluorescent lighting:** Lithonia; Zumtobel, ALS; **tungsten halogen lighting:** Elliptipar; **stainless steel tubs & lavatories:** Elkay Manufacturing Co.; **water closets:** American Standard; **plumbing fittings:** Chicago Faucets; **plastic laminate millwork:** Medco; **hardwood millwork:** FCS, Inc.



GAS-FIRED CHILLER/HEATERS: EASY ON THE ENVIRONMENT AND YOUR UTILITY BILLS

Gas-fired double-effect absorption chiller/heaters efficiently provide space cooling and heating with a single, compact unit.

More importantly, these units are easy on the environment. Unlike electric chillers, gas chiller/heaters do not use ozone damaging chlorofluorocarbons (CFCs) or hydrochlorofluorocarbons (HCFCs) as refrigerant.

Because of their effect on the earth's protective ozone layer, production of these substances is being phased out and an excise tax is currently being levied on the use of CFCs.

In addition to being highly efficient, gas-fired chiller/heaters can significantly reduce demand penalty charges incurred by using electricity for air conditioning. And because they both heat and cool, the need for boilers is eliminated.

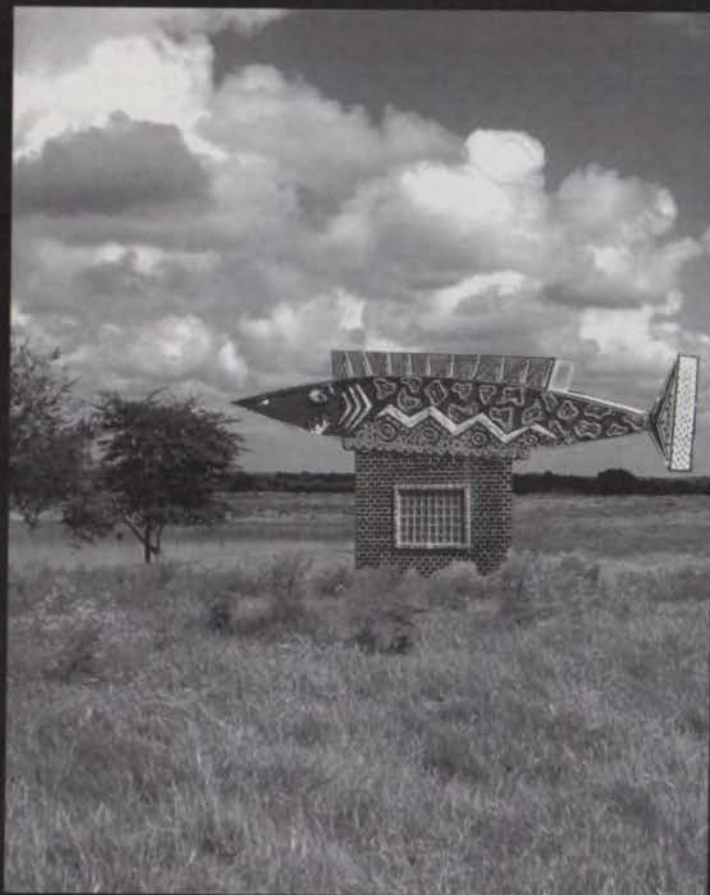
For efficient space conditioning — now and in the future — rely on gas-fired chiller/heaters.

For more information, contact your local gas utility marketing representative.



Texas Gas Utilities

Arkla • Energas • Entex • Lone Star Gas



A Moveable Feast

More akin to roadside television than the once-familiar cafe on the square, today's restaurant design no longer resembles the simple formulas that built the roadhouses on Route 66. Demographic trends, traffic counts, mass marketing, and rapidly-changing food trends pressure the menu, graphics, and interior design in a manner once reserved for location selection alone. Combining theater with art, craft, and common sense, architects and restaurateurs team up to get us through the front door.

A Texas Food Palace Revisited

Food, of course, is the main thing—it's a restaurant after all

ONE OF THE BIGGEST phenomena in the Texas restaurant world has gone all but unremarked in the architectural press. Even though packed night after night with thousands of our happy neighbors, the buildings exist beyond the range of our normal design radar. The Pappas restaurant chain, forged in Houston with links now in Dallas, San Antonio, and Austin, has shaped a total and winning concept of what eating out should be and how it looks. But is it architecture?

These emporiums are hard to miss: the Pappas progeny includes Pappasito's Cantina, Pappas Seafood House, Pappamia Italian Kitchen, Pappadeaux Seafood Kitchen, Pappas Dot Coffee Shop, Pappas Bar BQ, and the next high-concept offspring prototype, Pappas Brothers Steakhouse. Talk about a marketing textbook example of corporate naming design to expand customer awareness! These guys are the General Motors of food. And they've got the architectural envelope down pat.

1 A large fish graces the facade of Cafe Pappadeaux, located at 2410 Richmond in Houston.



111 Photographs by Gerald Moonhead, FAIA

So, how would you describe "Pappas-style" design? On a recent visit to my neighborhood Pappadeaux's, a tour around back of the parking lot revealed the most modest of retail foundation garments—light steel framing, tastefully colored dryvit, fairly lightweight composition shingles. Not so surprising. But around on the front, and throughout the waiting area, bar, and series of dining rooms, the eye gets no rest. I counted the fol-

lowing as finish materials or accent features before I quit counting: camouflage netting, carpet, particleboard (as ceiling tiles), fishnet, terrazzo, lattice, gingham curtains, ceramic tile, wood siding, pressed metal ceiling (not on the ceiling), onyx marble, brick, recycled billboards, sand dollars, sculptural electric conduit, Christmas tree lights, tank tops (the real kind), sculptural ductwork, schoolhouse lights, ceiling fans, neon, structural paint, and a fishing boat. It was as if some super tornado dumped the contents of my sample room right in the middle of a really good hardware store. No doubt in the mind of a buzzed-up customer, this interior is the perfect suggestion of a really cool Cajun bait camp, or Tex-Mex border bar, or funky mom-and-pop trattoria—you get the idea.

As haphazard as all this looks, it is much more likely a serious manifestation of a carefully worked out corporate philosophy, honed over three generations of a family focused on maximum yield on investment, which is, after all, the American way. Grandfather Pappas, originally in the restaurant equipment business, frustrated that the cyclical nature of the restaurant business unduly affected his, soon got into the ice vending machine business. If his customers couldn't pay for the ice machine, at least they had to drop cash in the slot to get the ice out.

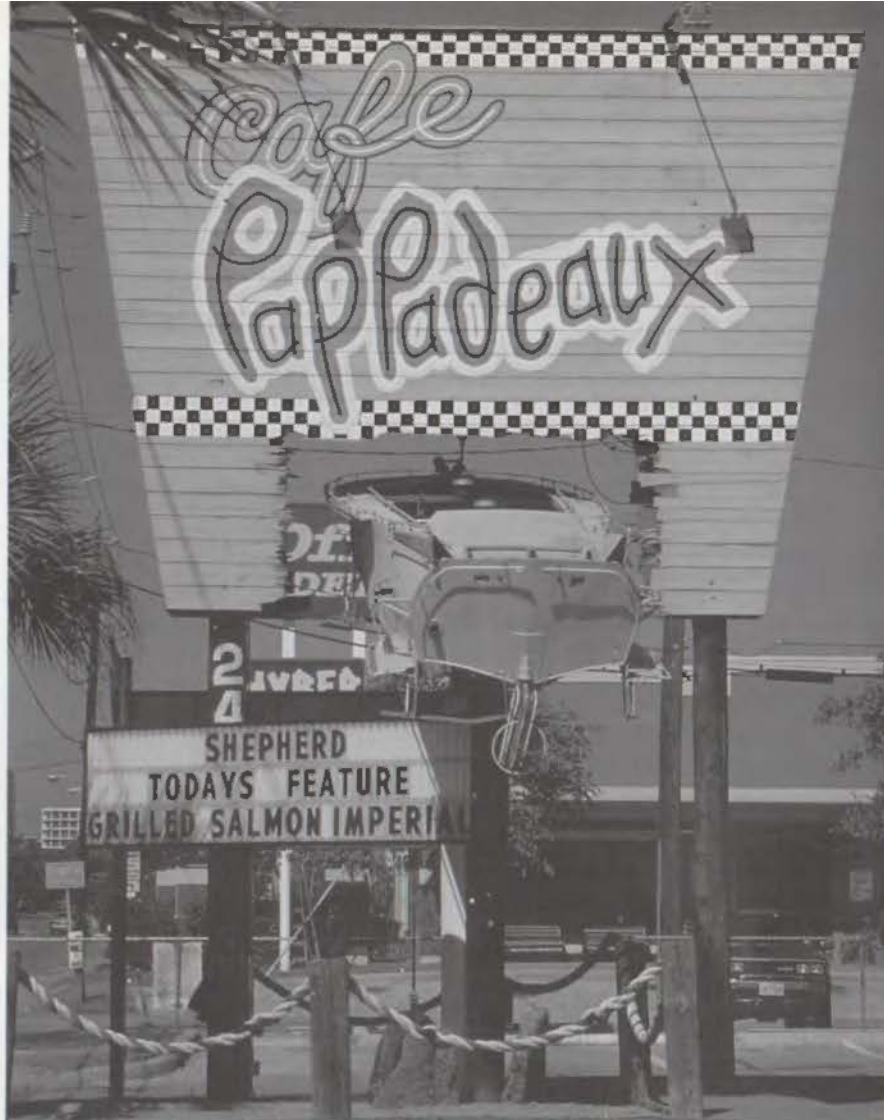
The ice business eventually grew into a large vending machine operation, providing the next generation with a lot of jobs to do and when a national concern bought them out, cash to go into the restaurant business on their own terms. The Dot Coffee Shop and the Brisket House in downtown Houston provided the schooling for the third generation, who are now running the show. They are the ones that got the Pappas name back on the marquee and started the thematic expansion. The lessons in this corporate family are accumulative, not the least of which is, whenever possible, avoid the middleman and buy direct. You don't see too many wholesale food trucks out back; these guys go straight to the men who catch the fish. It is also, along those lines, a good bet that they design their own places and build them, too, at least with the exception of the building shell. This corporation

can prove they know what people like simply by pointing to their own bottom line. What people actually like, architecturally speaking, is hard to put your finger on. Food, of course, is the main thing—it's a restaurant, after all; "the best fried shrimp," "great fajitas and spicy butter," "no-hassle entree splitting." The service is as good as you could expect from an enthusiastic staff, drilled in ingredients and cooking times. And kids love to go, but kids like anyplace where their parents can't find them. The best I could get in my informal survey was, "good food, lot of it, fairly priced." And the atmosphere? "Memorable!"

As much as architects like to think of Phillippe Starck, Morphosis, or Philip Johnson restaurants as the ultimate culinary destination, our clients are happily waiting in line at the Pappas family establishments.

Atmosphere, not Architecture, is what goes on in these jolly restaurants. Ersatz atmosphere, at that. When possessed of the opportunity to capitalize on real historic architecture a few years ago in Houston, Pappas, the corporation, demolished a national register commercial structure in the Market Square Historic District late on a Friday night, unwilling to adapt the corporate formula to the reuse of a 130-year old building.

I like to think of the Pappas restaurants as a modern version of the great movie palaces of the



3

1920's. They too were created from scratch, driven by a competitive Hollywood studio environment to entertain the masses and maximize profit. The theaters offered escape into Moorish palaces, renaissance gardens, Aztec cities and millions of people loved them, but no one paid a nickel just to go in and admire the building; they were there for Doug Fairbanks, or Greta Garbo, or for the door prize on Wednesday night.

But the theaters were designed by architects who were great students of classicism and built by experienced scenic craftsmen. That's one of the reasons any ones still standing are bona fide historic landmarks.

Pappas restaurants also promise a trip to somewhere else the minute you walk in the door, even if its just 120 miles over the Louisiana line. The difference is, this is an every man's escape environment, like a corporate Orange Show. Pappas Restaurants don't offer condescending, up-scale design references to the prevailing cuisine; this is the real junk, carefully selected to serve the corporate end.

Barry Moore, FAIA

Barry Moore is an architect practicing in Houston.

2 Pappasito's Cantina, located at 15280 I-45 North in Houston, is topped with part of a theater marquee.

3 Accompanying the oversized fish at Cafe Pappadeaux, a boat makes its way through the restaurant's sign.





A Little Neon on the Side

By Mark Forsyth

Tres restaurantes en San Antonio crean un nuevo estandar de eccentricidad en la arquitectura comercial de esa ciudad. Estos establecimientos, un Souper Salad y dos EZ's, son obras de la oficina local Alamo Arquitectos. Los dos EZ son categóricamente distintos, ya que uno es una estructura aislada y el otro es parte de un centro comercial. Sin embargo, ambos contienen cierta homogeneidad estética que cumple con el requisito de consistencia de la franquicia. El Souper Salad se basa en un formato de auto-servicio. Michael Lanford, socio de la oficina, menciona ideas de "Aprendiendo de Las Vegas," de Robert Venturi, como influencia principal. A los letreros, grandes y visibles, se les da cuidado especial ya que no son simplemente indicadores, sino parte íntegra de la arquitectura.

1 Neon strips decorate EZ's Restaurant at the Sunset Ridge Shopping Center.

2 The first stand-alone Souper Salad opened in 1993 in San Antonio.

3 A variation on the first EZ's at Sunset Ridge, this carnival-themed 4000-square-foot restaurant is located at the intersection of Bandera Road and Loop 410 in San Antonio.

IN A MARKET WHERE GOLDEN arches and an oversized "W" have become standard fare, exterior walls of black-and-white tile and strands of neon wrapping the facade may seem quite normal. However, three San Antonio restaurants have set new standards for eccentricity, much to the delight of their owners and patrons.

Designed by Alamo Architects of San Antonio, a prototype model for a stand-alone Souper Salad located in Loehmans Village Shopping Center, and two EZ's Restaurants, one at the intersection of Bandera Road and Loop 410 and the other in Sunset Ridge Shopping Center, represent innovative advances in the design of franchised restaurants. In both stand-alone and in-line strip center arrangements, these advances have retained the franchise's desire for consistency while treating each location as a unique opportunity to expand on the restaurant's central theme.

These projects, which can be grouped loosely as strip-center restaurants, have as a major focus the traffic passing on the adjacent roadway. Therefore, the facade and its accompanying signage are crucial elements in the overall design. And, more specifically, adjusting the scale of these elements to match the speed of the passing traffic becomes a very important issue, says Michael Lanford, a partner at Alamo Architects.

A critical component of this highway "curb appeal" is the design of the restaurant's signage. Lanford, who credits Robert Venturi's *Learning From Las Vegas* as having influenced the firm's design, says that the approach used in the EZ's and Souper Salad projects has viewed the sign as a distinct

physical element, independent from the rest of the facade. This separation allows the sign to become part of the architecture rather than an afterthought controlled by the franchise's purchasing campaign.

At the pedestrian scale, the use of materials and the manipulation of the size of certain elements becomes a critical design tool and serves as a way to attract the attention of the restaurant's customers. Layers of perforated metal lit from behind by colored neon create a moiré effect as customers pass by, checkerboard tile patterns are used to mark the entrance, and strands of neon cover the facade. In general, says Lanford, elements on the outside that are used to attract drivers on the highway are reduced in scale for the customers inside the restaurant.

While the interiors of these franchise establishments are often controlled by rigid calculations, the theme used on the exterior often finds its way inside. By doing so, what sells the restaurant to the traffic outside works to entertain customers while they eat their burgers and salads.



Peter Tata

2



George Gomez

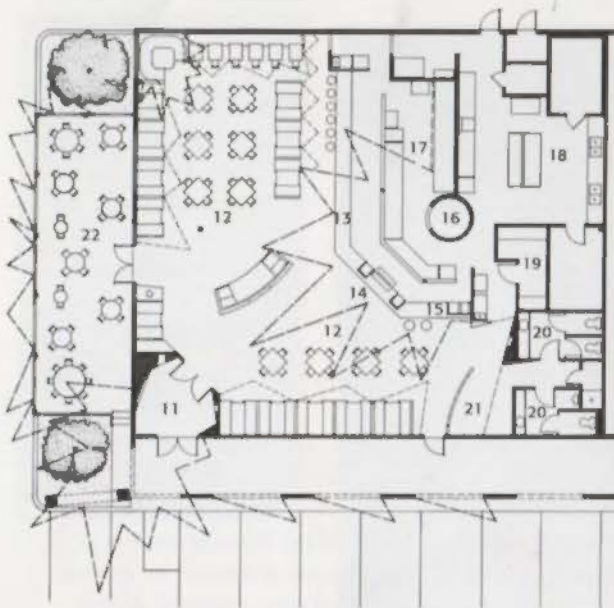
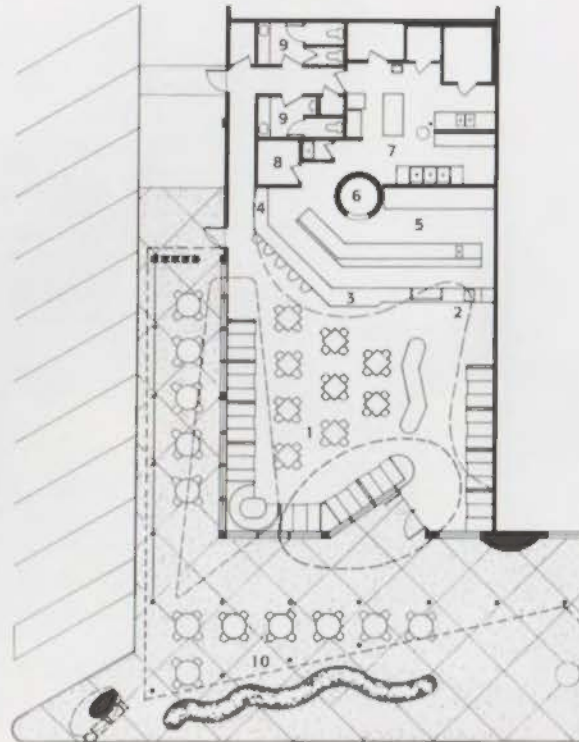
- ON THE MENU -**
- EZ'S RESTAURANT**
 World Famous Beanburger
 Curly Cheese Fries
 Traditional Caesar Salad
 16-oz. Coke
 Hot Fudge Sundae
- SOUPER SALAD**
 "The Freshest" Salad Bar
 Vegetable Beef Soup
 Ginger Bread
 Baked Potato
 Iced Tea

RIGHT: EZ'S SUNSET RIDGE

- 1 DINING
- 2 ORDER
- 3 PICKUP
- 4 TAKE OUT
- 5 DISPLAY KITCHEN
- 6 PIZZA OVEN
- 7 PREP KITCHEN
- 8 OFFICE
- 9 RESTROOM
- 10 PATIO

BELOW: EZ'S BANDERA ROAD

- 11 VESTIBULE
- 12 DINING
- 13 PICK UP
- 14 ORDER
- 15 TAKE OUT
- 16 PIZZA OVEN
- 17 DISPLAY KITCHEN
- 18 PREP KITCHEN
- 19 OFFICE
- 20 RESTROOM
- 21 GAME AREA
- 22 PATIO



1 The first EZ's Restaurant, located in the Sunset Ridge Shopping Center, uses the forms and details found in many hamburger and pizza stands of the 1950s.

2 The EZ's Restaurant on Bandera Road expanded on both the size and the design ideas of the original prototype.

2

PROJECT EZ's Restaurants (Sunset Ridge Shopping Center), San Antonio
ARCHITECT Alamo Architects; San Antonio (Irby Hightower; Billy Lawrence)
CLIENT EZ's No. 1, Cheers, Inc.
CONTRACTOR HRH Construction, San Antonio

CONSULTANTS Glen Williams (mechanical, electrical, and plumbing engineering)
PROJECT EZ's Restaurants (Bandera at Loop 410), San Antonio
ARCHITECT Alamo Architects; San Antonio (Mike Lanford,

Billy Lawrence)
CLIENT EZ's Restaurants, Cheers, Inc.
CONTRACTOR HRH Construction, San Antonio
CONSULTANTS Glen Williams (mechanical, electrical, and plumbing engineering)

EZ's Sunset Ridge/EZ's Bandera Road

EZ'S IS A MODERN-DAY VERSION of the 1950s hamburger and pizza stands, and is described by former owner Cappy Lawton as a "family restaurant that is 'easy' to go to."

The Sunset Ridge project, which was the first EZ's Restaurant, was located in a building originally occupied by the Waitz Model Market. The architects knew this site well; a year earlier they designed the exterior of the adjacent Bookstop. Building on the design motif they had established in the Bookstop, Alamo Architects emphasized the horizontal orientation of the existing canopy, using strands of neon to trace the edge of the roof line. The 3,000-square-foot restaurant was also fitted with a large, freestanding, three-dimensional sign decorated in pink, green, and orange neon.

In the EZ's Restaurant on Bandera Road, the curvilinear shapes used in Sunset Ridge project are replaced by spikes that jut out from the side of the building. The freestanding sign here reaches even higher and is accented by bright

yellow neon to attract customers from the adjacent Loop 410. Inside, the spikes are used to create a circus theme, which is further emphasized by a distorting mirror and row of horses that run alongside the drink stand.

Souper Salad Loehmans Village

SOUPER SALAD EMPHASIZES healthy eating, offering fresh salads, soups, breads, and baked potatoes in a self-service bar format. Although Alamo Architects has designed 45 stores for the franchise, this is the only stand-alone restaurant.

Like the EZ's projects, the sign plays an important role; here, an abstracted soup bowl sits atop carrot-shaped columns. Inside, the design focuses on the presentation of the food. Since the salad bar concept demands an appealing display, the architects were careful to adjust the lighting conditions accordingly; clerestory windows bring in natural light, incandescent lamps are used in place of fluorescent lamps, and coves control the amount of light each area of the restaurant receives.

TA

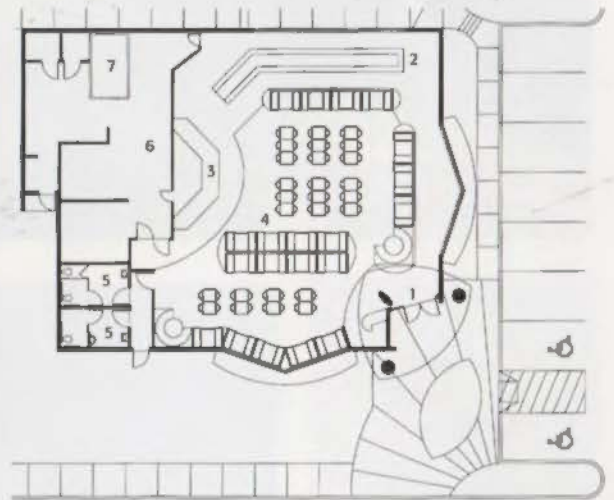
PROJECT Souper Salad, San Antonio

ARCHITECT Alamo Architects (Billy Lawrence, partner in charge; Jerry Lammers, project architect; Catherin Nored, job captain; David Valadez, team member)

CLIENT Souper Salad Franchises, Inc.

CONTRACTOR Souper Salad Franchises, Inc.

CONSULTANTS Reynolds, Schlattner, Chetter & Roll, Inc. (structural engineering); Glen Williams and Associates (mechanical, electrical, and plumbing engineering); Slay Engineering (civil engineering)



- SOUPER SALAD**
 1 ENTRY
 2 SALAD BAR
 3 FOOD BAR
 4 DINING AREA
 5 RESTROOM
 6 FOOD STORAGE/KITCHEN
 7 FREEZER

RESOURCES

Lighting: Halo, Abolite; **lavatories, water closets, faucets:** Kohler; **flush valves:** Sloan; **toilet stalls, bathroom accessories:** Bobrick; **HVAC system:** Trane; **counter tops:** Alamo Counter Tops; **tables, booths:** Shafer

3 Salad, bread, and soup bars wrap around the dining area at Souper Salad. This organization is reflected in the arrangement of the three-dimensional ceiling panels that hold many of the restaurant's light fixtures.

Peter Tala



Revitalization on Tap

By Kelly Roberson

Diferentes comercios pequeños aparecen poco a poco en un antiguo "distrito de almacén" de Austin, brindando vida a un área urbana que sufría deterioro. Dos ejemplos son los restaurantes Bitter End y Star Bar, obras arquitectónicas de Dick Clark Arquitectura. El primero, también cervecería, ocupa una estructura que servía de carnicería a principios de siglo. Su estética mantiene las cualidades rústicas del edificio original, que dan al interior una atmósfera casual y confortable.

En el Star Bar, situado en una antigua tienda de pinturas, se disfruta de un ambiente nostálgico similar, rodeado de colores naturales y cobre. El símbolo gráfico de la estrella es elemento repetitivo de su diseño.

THE LAND BETWEEN CONGRESS AVENUE, Sixth Street, and Lamar Boulevard south to Town Lake in downtown Austin used to be the site of industry and commerce, with factories, car repair shops, and warehouses scattered throughout the 60-block radius. Like most urban areas, the loosely-named "warehouse district" entered a gradual yet inevitable decline, turning a once vibrant neighborhood into a collection of abandoned two- and three-story buildings surrounded by an ever-increasing number of surface parking lots.

A change may be in the air as a gradual turnaround in the area's fortunes continues on a small scale with intimate and welcoming projects. With two new restaurants, the Bitter End Bistro & Brewery and Star Bar, the warehouse district continues its evolution into the adult version of Sixth Street.

The Bitter End, opened in 1994 and designed by Dick Clark Architecture, is located in a long warehouse that served as a meat market in the early part of the century. Its owner, Reed Clemons, has an investment in the area stretching beyond Bitter End; he opened Mezzaluna, also designed by Dick Clark, across



1 The Bitter End takes advantage of its existing structure, with sandblasted brick walls and a wood truss ceiling.

2 The "star" of the Star Bar is a repeating theme throughout, from the ceiling line to the bar mirror.

3 The Star Bar's sign is both eye-catching and functional: it hides the new air conditioning unit.

the street in 1989. Before housing Bitter End, the building was an teen club; the interior, including the windows, was painted black, and there was no electricity in the building, says Dick Clark. "We didn't know what they would have until they signed the lease," he says.

What they got, after sandblasting every surface, was a sturdy, open space that allows the essence of the building to bring character to the restaurant. Clemons says, "We haven't done a lot of treatment because we have a unique structure. We are using the synergy of the area and the physical structure."

Bitter End strives to attract an upper-scale, older clientele, with space for a bar, a restaurant, and a brewery. The brew house is located in the front of the restaurant, open to the street but separated from the fermentation and cold storage rooms. Clemons says in a brewery the three elements are usually kept together, "but aesthetics outweighed functionality." The bar snakes along one side, separated from and overlooking the restaurant area. Tabletops, made from Long Leaf pine salvaged from warehouses in New Orleans, and booths com-



- ON THE MENU -

STAR BAR
 Cheese Terrine
 Pilgrim Salad
 The Italian
 Creme Brulee
 Orange Pekoe

BITTER END BISTRO
 Semolina Fried Calamari
 Bistro Cesar
 Grilled Lamb Loin
 with Mint Harissa
 Bitter End Raspberry Ale

PROJECT Bitter End Bistro & Brewery, Austin
ARCHITECT Dick Clark Architecture, Austin (Dick Clark, Chris Lewis, Heidi Goebel)
CLIENT Reed Clemons
CONTRACTOR Pinnacle Construction of Austin, Inc.
CONSULTANTS M.Tech (air-conditioning equipment); Jerry Garcia (structural engineering); Jerry Fleming (mechanical, electrical, plumbing engineering)
PHOTOGRAPHER Paul Bardagjy Photography (except as noted)

bine with warm colors, brick walls, and a green-painted wood truss ceiling to create a comfortable, casual atmosphere. Windows and a porch to the south further open the space by flooding it with natural light. Handcrafted spines of neon trail over the bar and repeat by the restrooms.

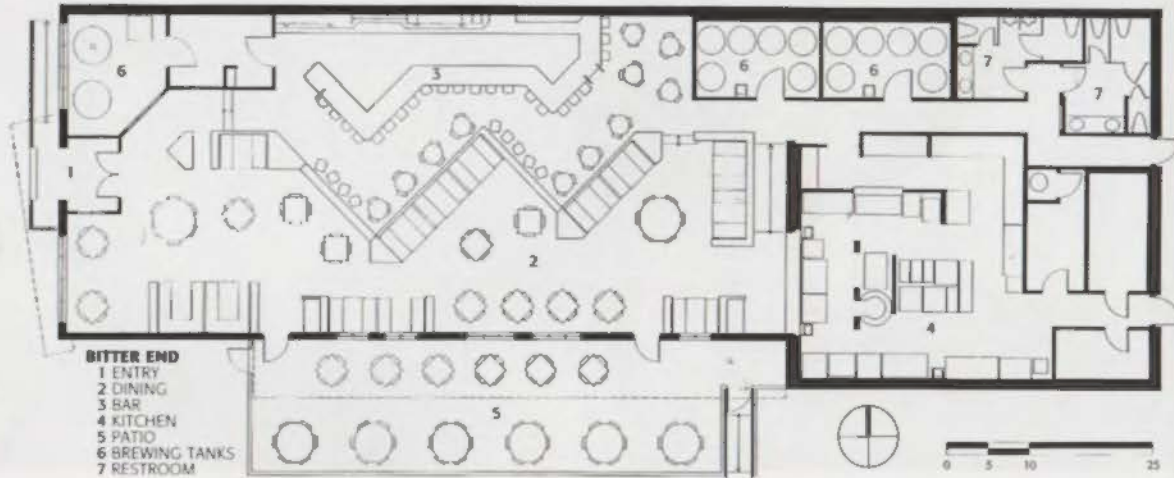
The Bitter End hopes to build on its success with an expansion, the B-Side, adding 100 people in what Clemons hopes is a space to “drink beer and get comfortable with booths and couches.”

Star Bar, another Dick Clark Architecture project, serves drinks and gourmet sandwiches at the edge of the warehouse district in a converted paint store. Co-owners Zane Baker and Mike Melton picked the location on the West Sixth



RESOURCES

Interior floors: Lithochrome, L.M. Scofield;
kitchen equipment: ABC Supply; **brew kettle:** Bohemian Brewery Importers;
lighting: Louis Poulsen, Bega, Abolite; **tables:** Walter Smith, Dick Hedgepeth;
booths: Comiche Cabinetry; **metalwork:** Laura Garanzuay; **upholstery:** Pacific Hide; **neon:** Beneon;
mirror: Floyd's Glass;
millwork: Groves Millwork



THE WAREHOUSE DISTRICT

Kerry Tate, president of TateAustin, an advertising/public relations firm, and Chair of the Board of the Greater Austin Chamber of Commerce, thinks places like the Bitter End help make the warehouse district a “destination place.” Tate says, “A healthy downtown is active 24 hours per day; people live, work, and play there.” She says, “Downtown currently doesn’t live up to the otherwise progressive city that Austin is. We need investment and energy to live up to our reputation. Most private investors will only invest in partnership with the public. If we do that, downtown becomes an economic tax base. If we don’t, the heart and soul will be lost and the economic engine will run on empty.”



A Area 51, a night club with enormous panels of glass-block on its facade

B Ginger Man, a bar offering a wide variety of beers



C Mezzaluna, a Dick Clark-designed Italian restaurant across from the Bitter End

D an abandoned warehouse located at the corner of Third and Colorado



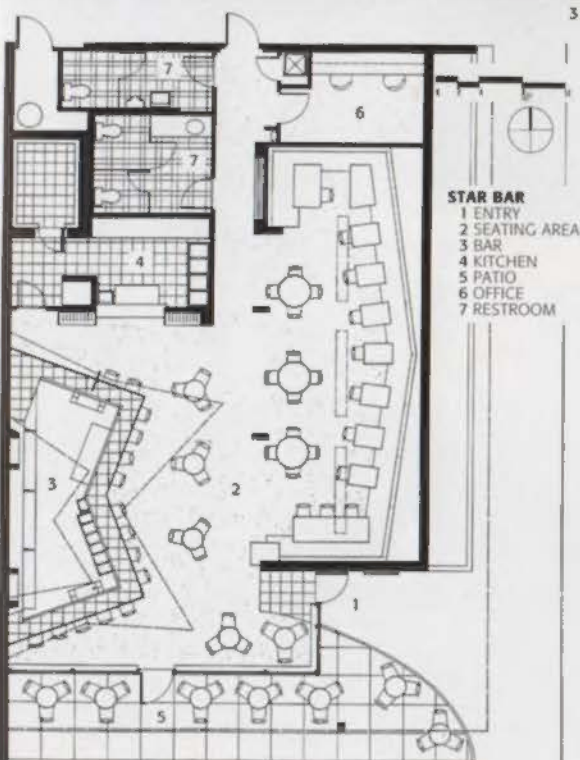
1 The Bitter End Bistro & Brewery, which served as a meat market in the early 20th century and, more recently, a teenage night-club, is located in Austin’s warehouse district.

2 Inside the Bitter End, the bar overlooks the restaurant, while the brewery is located towards the front. Cold storage and fermentation areas are in the back.

Street corridor because they liked the building and wanted to attract the same upper-scale, older clientele as the Bitter End.

Star Bar provides an unpretentious, comfortable atmosphere; Patrick Ousey of Dick Clark Architecture says the project was a fast and fun one. Baker and Melton contacted Clark's office in February 1995 and wanted to be open April 1. "We had a 40-day build-out and a three and one-half week design and drawing time," says Ousey.

The name, says Ousey, was the creation of Dick Clark, and lent itself to graphics and imagery throughout the space. The off-center "star" of Star Bar is a repeating theme, from the ceiling line to the mirror behind the bar. Ceiling-height windows



along one wall and a flood of light from south windows contribute to what Ousey calls "a crisp, modern environment during the day, and a moody, darker quality with an edge at night."

From creating a name to designing the light fixtures, Star Bar was an effort in craft and collaboration. Greens, reds, and coppers comprise the color scheme, from the copper mesh of the sconces, pendant lights, and lamps to the green stain and natural steel finish of the customized bar stools and chairs. Table bases were purchased, and tops were customized. Because the space was small, Ousey says they knew right away where the bar would be, but there were other structural decisions to make, such as the location of a new air conditioning unit (it's hidden behind the copper and neon sign). A front patio allows access to the outside but provides a veil for the interior; the owners plan to add a patio in the rear, increasing capacity by 50 to 170.

Design decisions were also affected by time and money. The bar top is granite 12 x 12 tiles "cut in a funny way," says Clark. The bar face was originally designed using sheets of copper, but an earthquake in Japan resulted in inflated copper prices, so a copper automotive paint with a metallic wood graining effect was substituted.

The Bitter End and Star Bar display a sensitivity to structure and a responsiveness to atmosphere. Coupled with attention to craft and utility, they are welcome additions to the continuing revitalization of an essential part of Austin's downtown. **TA**

3 The Star Bar, located on West Sixth Street in Austin, features custom-designed details and furniture.

PROJECT Star Bar
ARCHITECT Dick Clark Architecture, Austin (Dick Clark, Patrick Ousey, Heidi Goebel)
CLIENT Mike Melton, Zane Baker
CONTRACTOR Pinnacle Construction of Austin, Inc.
CONSULTANTS Ion Art (neon signage); David Black (metalwork, lighting); ECMF
PHOTOGRAPHER Paul Bardagy Photography

RESOURCES

Lighting: David Black, Halo, Ion Art; **seating, tables:** Groves Millwork; **upholstery:** Pacific Hide; **chairs:** Dennis Kinsel; **tile:** Moe Fried Marble; **paint and other finishes:** ECM², Benjamin Moore, Clements; **signage:** Ion Art

WEST SIXTH CORRIDOR

José Martínez, executive director of the Downtown Austin Alliance, believes bringing and keeping people downtown is a key. "West of Congress continues to attract older people with more disposable income, and a significant number of entrepreneurs are interested in investing in downtown... A large number of affluent people with discretionary income visit or relocate here. At any time of the night and day, you can dine or entertain.

"Creative people want to live and work downtown. You have more eyes and ears at all hours, and if you bring more people, it will be safer; if you enhance municipal services, it will be better. We are at the break point to facilitate housing development."



E Katz's, a kosher deli specializing in corned beef sandwiches



G Coyote Cafe, a Santa Fe-based restaurant offering Southwestern cuisine



F Hut's, a quick-and-easy burger joint with an art deco facade



H Whole Foods Market, a grocery store featuring fresh produce and a juice bar

content photos by Mark Forsyth

Star Canyon

By Vincent P. Hauser

El restaurante Star Canyon, en Dallas, utiliza símbolos iconográficos del Oeste y Texas como temática de diseño. Sus arquitectos, Wilson y Asociados, crearon un lugar lleno de memorias de pueblos vaqueros en un esquema contemporáneo. Su organización recuerda típicos salones del Oeste tradicional, en contraste con elementos modernos. En el comedor también se exponen obras de arte de artistas de nuestro estado.

Su localización es parte del Centrum en Oak Lawn, un área de zonificación mixta que atrae una clientela deseable. Su desarrollador excedió considerablemente el límite de área de construcción permitida al proponer usos mixtos, contribuyendo a su vez a un diseño urbano prometedor.

LACED WITH BARBED WIRE and cactus, Star Canyon restaurant in Dallas serves up the iconography of the West along with its menu of new Texas cuisine. The modern cowboy and cowgirl can now happily add chicken-mango quesadillas, grilled quail, and coriander-cured venison to the weekly scramble for meals. The traditional can of beans has become White Bean-Winter Vegetable Ragout.

The setting, designed by Wilson Associates of Dallas, is as dramatic as the menu. Loosely based on a saloon theme in its organization and presentation, the restaurant focuses on a display kitchen near the main entrance with bar stools placed near the wood-burning oven. On the soffit above, backlit panels, certainly inspired by depression-era murals by painters such as Tom Lea, Xavier Gonzales, and others, dominate the view. The restaurant is filled with art; contemporary photographs, paintings and a host of other works by Texas artists cover the minimal wall space to great advantage. "The lack of significant wall space was a serious problem for the de-

Star Canyon restaurant in Dallas presents "New Texas" cuisine in a dramatic setting that combines themed art with a rich palette of native Texas materials and iconography.





2 Paintings alluding to Depression-era muralists decorate the soffit above the display kitchen, and barbed-wire suspended light fixtures highlight the entrance to Star Canyon.

- ON THE MENU -

STAR CANYON

- Barbecued Shrimp
- Enchilada with Pasilla-Corn Salsa
- Bone-In Cowboy Ribeye with Pinto-Wild Mushrooms
- Ragout and Red Chile
- Onion Rings
- Heaven and Hell Cake
- Pheasant Ridge Cabernet



Mark Forsyth

1



2



Mark Forsyth

3

1 Star Canyon is located in The Centrum at Oak Lawn and Cedar Springs, a mixed-use development.

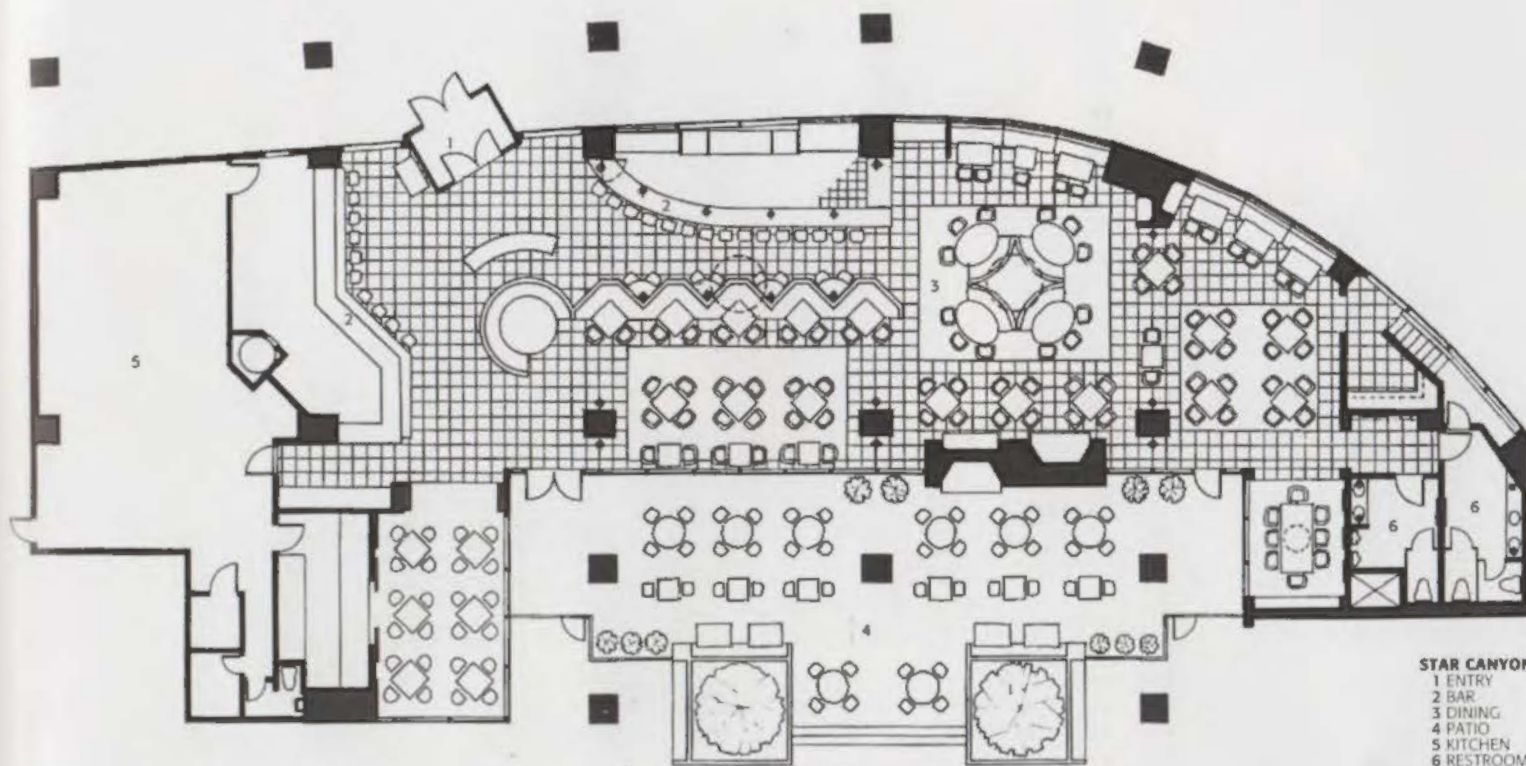
2 Branded ceiling panels made by artist Susan Browder transform the ceiling.

3 A patio-seating area in the atrium adds all-important tables for the lunch and dinner rush hours.

4 A private dining area off the main room includes a chandelier by Dallas artist Walt Buster.



4



STAR CANYON
 1 ENTRY
 2 BAR
 3 DINING
 4 PATIO
 5 KITCHEN
 6 RESTROOM

sign," says project architect Jim Rimelspach. "In addition to the lack of wall space, we needed to work with storefront glass on two sides of the seating area," he continues. Rawhide-leather panels placed on the interior face of the storefront were designed to screen the restaurant interior and to provide some privacy for the patrons, and to screen automobile headlights at night. Among other technical problems to be solved included running kitchen exhaust flues through the entire height of the building, sometimes through finished tenant space above. According to the architect, the design and construction were completed in three months, including the design of menus, uniforms, and tabletop items.

Star Canyon is located in The Centrum, at Oak Lawn and Cedar Springs—the 100 percent corner of the Oak Lawn neighborhood of Dallas. Containing four floors of apartments and seven floors of offices above two floors of retail, it is the largest mixed-use building in this part of Dallas, according to Dallas architect Larry Good. "The developer was able to build four times the allowable floor area at this location because of the mix of uses proposed as part of urban design plans approved for the neighborhood," continues Good. This location has been considered a good one for restaurants because of its proximity to a very desirable clientele, and Star Canyon takes advantage of this important asset. Adding to the menu and the reputation of chef Stephan Pyles, the architects have contributed to

the financial opportunity of the restaurant by designing an efficient interior seating plan, and by adding a functional patio-seating area in the enclosed atrium. The added seatings at lunch and dinner afforded by just a few additional tables often make a great difference in the success or failure of a restaurant. The selective use of barrel vaults, wood ceiling panels branded with the names of Texas towns, and leather banquettes create an impression that the restaurant contains a number of small connected dining rooms. In fact, the design disguises a very dense seating chart in a luxurious way. Draperies patterned after Native American designs, carpets decorated with cactus motifs and the leather panels, soften some of the hard visual edges, as well as adding much-needed sound absorption.

While the food is certainly the attraction, the design and the art make the wait for the first course an interesting one: Austin artists Matthew St. Louis and Carla Umlauf's horn and iron wall sconces highlight the entrance, niches, and walls. Suspended with iron rods, chandeliers made by Dallas artist Walt Buster, who also made the fireplace screen, are generously scaled to the setting. Blacksmith Santiago Pena and artist Polly Gessell's sandblasted-glass panels depict cactus and barbed-wire landscapes, and Susan Browder's branded-ceiling panels complete the dude-ranch send-up, and remind me why I miss Dale Evans and Roy Rogers.

TA

RESOURCES

Chairs: Chaircraft; **chair fabric:** Maharam, Robert Allen; **carpet:** Brintons Carpets; **host/display counter:** Santiago Pena; **stools, cactus sculpture:** Joe Schneider; **mural:** Sonya Devine; **pendant lights:** Leucos U.S.A.; **art at fireplace:** David Bierk; **chandeliers:** Studio Buster; **longhorn wall sconce:** Saint Louis Smithing; **banquette fabric:** Majilite; **china:** Rega; **dining table:** Ambiente

PROJECT Star Canyon, Dallas
ARCHITECT Wilson & Associates, Dallas (Jim Rimelspach, principal in charge and design director; Michael Fiebrich, project designer)
CLIENT Herren Hickingbotham, Stephan Pyles, and Michael Cox
CONTRACTOR George Sheban
CONSULTANTS Craig Roberts (lighting); Joan Warren/Annex Gallery (art); Susan Browder (leatherwork, branding); Saint Louis Smithing (steelwork); S. Pena Designs (ironwork); Polly Gessell (carved glass)
PHOTOGRAPHER Matthew Savins (except as noted)



An Eclectic Lakehouse

By Vincent P. Hauser

A la orilla de un lago en Carolina del Norte, entre altos y diversos árboles se encuentra una casa de fin de semana diseñada por Ibanez Arquitectos de Dallas.

Esta residencia de retiro evolucionó a través de oportunidades especiales provistas por un terreno con pendiente y el deseo del cliente de una casa sustancial.

El diseño consiste de tres distintas estructuras, construidas en madera, sobre una plataforma elevada. Sus arquitectos atribuyen influencias a costumbres regionales sureñas, en combinación con elementos formales modernistas. Sus espacios interiores exponen la atractiva naturaleza que los rodea, y las áreas públicas principales disfrutan de vistas panorámicas hacia el lago.

SITED ON A SMALL POINT ON a North Carolina lake, a weekend-retreat house designed by Ibanez Architecture of Dallas seems comfortable in its setting among the 60-foot tall pine, beech, and maple trees. Originally envisioned as a modest fishing camp for a family of four, the house grew in response to the special opportunities of the site and the owner's desires for a more substantial home. Organized as a group of three two-story gabled blocks on a raised platform, the scale and massing of the house provides a rich contrast to the shaggy woods and sloping topography of the site. The simple geometry of the individual blocks alludes to the regional vernacular of tobacco-drying barns, the architects say, but the overall composition suggests additional influences of the traditional raised-cottage design of nineteenth-century homes evident throughout the South, as well as formal concerns of a modernist bent.

Balancing needs for privacy within the wooded setting with desires for dramatic lake views determined much of the site and plan design. By step-



2



3

ping the blocks incrementally, each of the primary living areas is afforded an unobstructed view of the lake. Blocks containing more private areas of the house are stepped back from the entrance, and the house itself is shielded by the foliage from the main road. Protected from logging by the local power company since the 1950s, the area contains mostly old-growth pine and hardwood trees. Only a few newer pines were removed for construction. From the main road, a drive was constructed using crushed granite, and care was taken not to disturb the pine needle floor of the balance of the site.

The Shaker-like simplicity of the overall composition is derived from the massing, as well as the scale, placement, and detailing of the small windows. Facing the entrance and drive to the east and south, these windows allow the tree-filtered eastern sun into the house in chunks, and in a much more controlled way than the light that enters the lake-facing rooms. The varying number of these smaller windows in each block is intended to suggest the interior use, and to



4

1 the Eilerson residence by Ibanez Architecture of Dallas in its wooded lakefront setting

2 The geometry and massing of the three blocks was influenced by North Carolina tobacco-drying barns.

3 A shower box is one exception to the rigid geometry of the sheds.

4 the kitchen gable end wall, decorated with birch plywood panels fabricated by the owner



1

1 Each block is afforded an unobstructed view of the lake.

2 The house is grandly scaled to the pines and hardwoods.

3 site plan of the Eilerson residence

RESOURCES

Stain: Sherwin Williams; windows and doors: Marvin



2

differentiate one block from another. Large panels of fixed glass combined with awning windows provide expansive views of the woods and the lake to the north and the northwest from the living room, porch, and master bedroom.

The entrance hall, flanked by the dining and living rooms, suggests the formality of a traditional center stair hall, and provides a contained view of the lake beyond the deck as seen from the front door. In the living room itself, varnished birch-plywood panels fabricated by the owner decorate the gable-end walls, and are fastened with the screw heads exposed. Similar detailing in the kitchen, integrated with the cabinet work, provides a finished look with relatively inexpensive materials. Interior flush, birch-veneer doors, a staple in suburban homes of the 1950s and '60s, were readily available, inexpensive, and were finished in a similar manner as the cabinet work and wall panels, with the addition of an inscribed grid.

Two exceptions to the rigid geometry of the exterior are the shower and the fireplace. The

initial desire for an exterior shower evolved into the more practical built solution, but kept the spirit of the original idea by dressing it in purple. The fieldstone fireplace and sheet-metal flue is located and detailed as an object attached to the living room block.

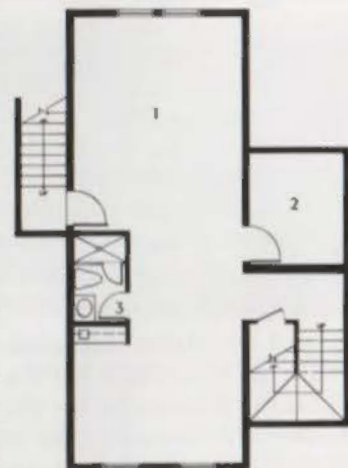
Principal Greg Ibanez and project architect Kurt Goll both credit owner Tom Eilerson with the success of the project. "Tom was able to visualize the house very quickly while we were designing it," says Goll. "He brought his considerable construction experience and expertise to the project—he was continually working through the construction details, and was very involved in the design," continues Ibanez. The design was initiated by a series of sketches from the Eilersons in the spring of 1994, indicating a "great hall" as the central living space, with a kitchen and sleeping spaces attached. "The basic design came together very quickly," says Goll. "We made a number of 3D CAD drawings that we always rendered with some color to indicate materials and textures," he continues. During the

construction of the house, the Eilerson's extensive commercial and residential experience put the project team in a position to work closely with the local builders' vocabulary of construction. Continuous concrete footings were designed for the mildly-expansive soils, and the balloon-framed walls were constructed of two-by-six members to accommodate the unbraced height of many of the walls, as well as to provide additional insulation. Timber roof trusses, initially intended to be shop-built, were field-fabricated when lift equipment proved to be unavailable. As part of their collaboration with the contractor, the Eilersons located most of the special fixtures and materials, such as the wide-plank pine flooring and timbers for the roof trusses, and furnished most of the shop-fabricated items. This collaboration also contributed to achieving the close construction tolerances of the minimalist details that were clearly required for the design to be successful.

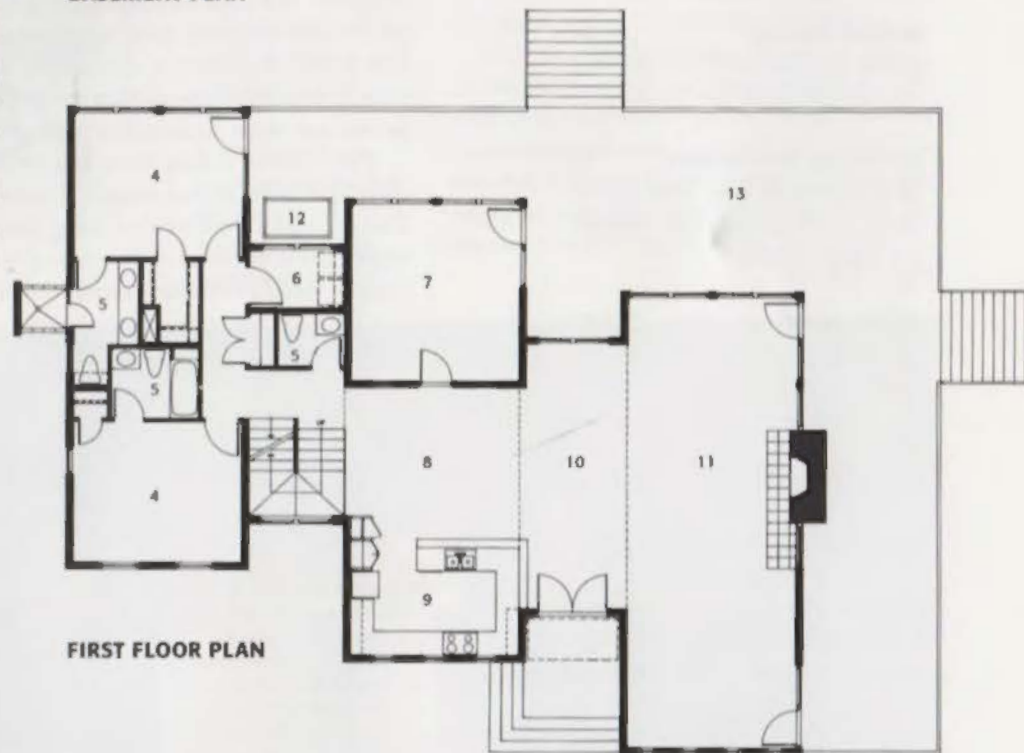
In the landscape, the house is grandly scaled for the forest it inhabits. In its massing, selection of materials, and finishes, it clearly reflects its more humble origins.

TA

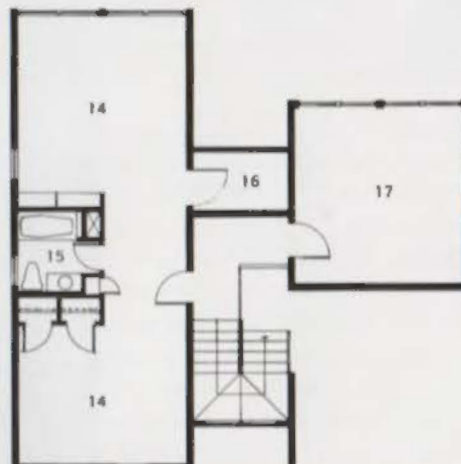
PROJECT North Carolina Lakehouse
ARCHITECT Ibanez Architecture (Kurt David Goll, Gregory S. Ibanez)
CLIENT Thomas Eilerson
CONTRACTOR Shipley Builders, Inc.
PHOTOGRAPHER Gregory S. Ibanez



BASEMENT PLAN

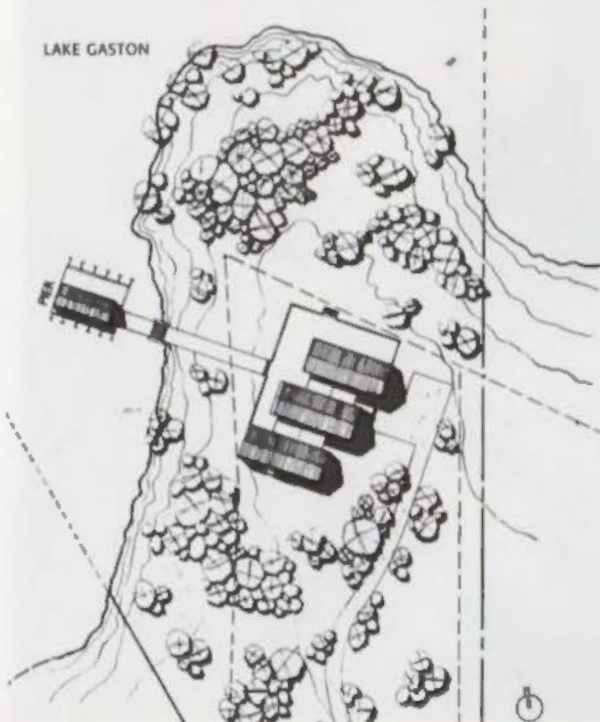


FIRST FLOOR PLAN



SECOND FLOOR PLAN

- BASEMENT**
- 1 GAME ROOM
- 2 STORAGE
- 3 BATHROOM
- FIRST FLOOR**
- 4 BEDROOM
- 5 BATHROOM
- 6 UTILITY CLOSET
- 7 SCREENED PORCH
- 8 DINING AREA
- 9 KITCHEN
- 10 ENTRY
- 11 LIVING ROOM
- 12 SPA
- 13 DECK
- SECOND FLOOR**
- 14 BUNKROOM
- 15 BATHROOM
- 16 STORAGE
- 17 OFFICE



Survey

Brewing a New Look 64

ARCHITECTURE Dallas's Yegua Creek Brewing Company was the city's first microbrewery.

Moneo in Houston 65

ARCHITECTURE Rafael Moneo has designed the Audrey Jones Beck Building of Houston's Museum of Fine Arts.

Lubbock's Depot District 66

ARCHITECTURE Restaurants, bars, brew pubs, and night clubs are moving into the historic neighborhood.

Medical Musings 67

BOOKS Sara Marberry has edited a new book on healthcare design.

No Burning Rubber Here 67

ARCHITECTURE A new restaurant in Odessa combines industrial materials and elegant details.

On the Square 68

ARCHITECTURE Fitzpatrick Butler Architects have designed two new projects in downtown Tyler.

Protegés of Wright 68

BOOKS A new book follows the work of Frank Lloyd Wright's apprentices.

Schlitzsky's 69

ARCHITECTURE Austin's own deli franchise moves into a building left vacant by a neighborhood grocery store.

Index to Advertisers 69

Resources 70

Marketplace 71

Texas Diners 76

TRAVEL/TREASURES Dwayne Jones gives a tour of historic roadside eateries across Texas.

Brewing a New Look

ARCHITECTURE Sixty-seven years ago, when the Republic Ice Company moved into their new building on Henderson Street, beer drinkers in Dallas were suffering under Prohibition. Central Expressway, which would later pass by the icehouse, was but a path of rubble leading north from downtown. Today, the highway still smacks of rubble, but beer now flows freely from the site of former icehouse.

Designed by Dallas architect Mark Lauterbach, the Yegua Creek Brewing Company opened in February as the city's first microbrewery and restaurant. The 15-barrel brewing facility, which retains much of the character and structure of the original icehouse, also operates as a casual restaurant with public and private dining and bar accommodations inside and an informal beer garden and stage on an exterior patio.

The indoor dining area is a two-story space that is organized around the main bar. The curved shape of this long terrazzo-topped bar is reflected in the ceiling by a corrugated metal panel that extends through the

exterior wall to cover the outdoor dining area. While the bold shapes and materials are intriguing, it is the height of the dining area that best contributes to the spirit of the establishment. A relatively small space seems much larger and the air and noise circulate freely in the open volume, allowing the brew pub to be pleasantly loud without feeling uncomfortably cramped.



Mark Forsyth

PROJECT Yegua Creek Brewing Company, Dallas
CLIENT Rancho Sereno Restaurants, Dallas
ARCHITECT Mark W. Lauterbach, Dallas
CONTRACTOR Wright Commercial Contracting, Inc.
CONSULTANTS Suzanne Schwartz/Mark Lauterbach (graphic design); Rita Godfrey (materials consultant); Steven Bliss (lighting); Bobemian Brewery Importers (brewing equipment); Dallas Plumbing (plumbing engineering); Mathis Electric (electrical engineering); Bill Benson/Gary Stowe (mechanical engineering); Velmer (mechanical engineering)



Blackmon Winters Photography



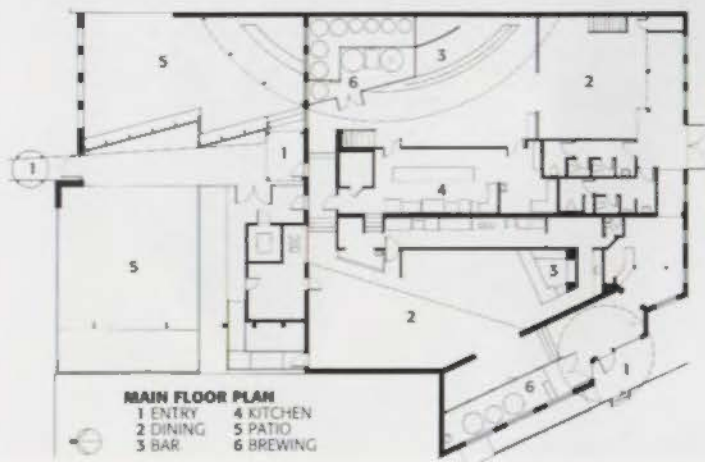
3

TERRAZZO BAR TOPS

A variety of items were hand set into the terrazzo before it was ground. Included were branding irons from the owner's ranch, the restaurant's logo, and the contractor's wrench used during construction.

GLASS WALL ENCLOSURE AROUND BREWING TANKS

Dallas Metal Fabricators found the only remaining pre-war bar stock in a storage rack in New York to duplicate the industrial framed windows of the existing building.



1 A silo-shaped sign serves as an entry point to the Yegua Creek Brewing Company.

2 The two-story dining area is oriented around a large curving bar.

3 The Republic Ice Company was the first occupant of the building, which was constructed in 1929.

The exterior beer garden, which is flanked by a small stage, is guarded by walls that run along the edge of the site. This area is also protected by three elements that reach over the walls: a large tree, an existing billboard, and a steel-framed "sign silo" that marks the rear entrance to the restaurant.

In addition to the silo, Lauterbach includes many interesting details in the project. Five large beer emblems hang over the bar, giving the mostly gray-and-black restaurant a colorful highlight. In addition, the stainless steel and copper-clad brewing tanks play a prominent role in the restaurant; three stand at the main entrance while the other twelve are displayed on a raised steel platform.

Many of the details and the use of corrugated metal, concrete floors, and stainless steel give the restaurant the industrial look found in many new bars and brew pubs. In the case of Yegua Creek, however, the rough edges are a bit closer to home as they reflect the character of the owner's South Texas ranch.

Mark Forsyth

Moneo in Houston

BOOKS Final designs by Rafael Moneo have been announced for the Audrey Jones Beck Building of the Museum of Fine Arts, Houston (MFAH). Located on an open city block across Main Street for the present museum (William Ward Watkin, 1924; Ludwig Mies van der Rohe, 1958, 1974), the 185,000-square-foot Beck Building will improve the museum's national standing for exhibit space from 30th to 6th. Moneo's design completely fills the block and will be connected to the present museum by galleries under Main Street. After two years of design work, ground breaking is expected for January 1997, with completion in 1999. Kendall/Heaton Associates, Inc., of Houston, is the associate architect.

Although freestanding from other museum structures and quite distinctive in its dense massing, the Beck Building is identified with the MFAH complex by shared materials. The base of the new museum is gray granite used in the Noguchi-designed sculpture garden and the walls are clad in Indiana limestone like the Watkin portions of the MFAH and the administration building completed last year by Carlos Jimenez.



The roofline of the Beck Building is crenelated with rectangular skylights. "Natural light is critical to enjoying painting," says Moneo, and the skylights will provide "amazing, serene light, providing an atmosphere to contemplate the paintings." To study the natural lighting, full-size mockups of several skylight designs were constructed and light readings were taken throughout the day.

The MFAH has nationally known collections in Renaissance, Baroque, and 19th-cen-

tury American and European art that will find a permanent home in the Beck Building. Mies' Brown Pavilion will be renovated for the 20th-century collection, most of which has never been out of the storage for lack of exhibit space. The three stories and basement of the Beck Building will also contain curatorial offices, a museum shop, and a restaurant.

Gerald Moorhead, FAIA

Gerald Moorhead is an architect practicing in Houston.

Lubbock's Depot District

ARCHITECTURE "Interstate 27—A new front door for downtown Lubbock." These words from the 1988 Redevelopment Plan for Downtown Lubbock caught the interest of at least one person—Ronnie Thompson, who developed the Depot Restaurant and Bar in the Fort Worth and Denver Railway Depot, located at 19th Street and the now-completed I-27. The Depot, built in 1928, stands at the entrance to the growing Depot District at the southeast corner of downtown Lubbock. The Depot was designed by Wyatt C. Hedrick in the Spanish Renaissance style prevalent in his designs for buildings on the Texas Tech University campus.

The district began with Thompson's 1989 opening of the Depot Warehouse, a catering and concert venue. Following the success of the Depot, many other projects followed: Lubbock architect Hal Schauer designed Stubbs Barbeque (1993), the Palladium nightclub (1994) and the Hub City Brewery (1995) for Thompson. Lubbock's first brewpub, the Hub City Brewery, is a popular destination for the downtown lunch crowd and late-night revelers.

Adding to the nightclub scene is the 1940 Cactus Theater in the heart of the Depot District. A group of local investors, led by recording studio owner Don Caldwell, refurbished and opened the theater in 1994. The 420-seat hall is an intimate setting for live theater, small concerts, private parties and old movies. With an exterior restored as a National Register Tax Act project, the theater features new seating and sound equipment, and murals of the Caprock by local artist John Thomasson, who also created the Palladium's tromp-l'oeil exterior.

As local awareness grew about the district and its attractions, more diverse businesses came into the area. The district's organizers realize that a variety of attractions are needed to sustain the area's growth. Recent additions include Kyle's 88 Key Cafe, Einstein's Coffee House, Lubbock Home Brew Supply, and the Bijou hair salon. Hopes for an arts component in the area are increasing with the addition of Lubbock Magazine and Gallery and a studio owned by local artists including Paul Milosovich and Romeo Reyna.



1 Hub City Brewery, a brew pub and restaurant, operates from Lubbock's Depot District.

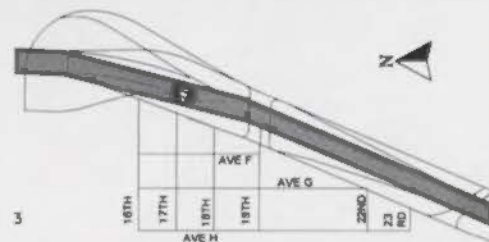
2 The Depot Restaurant was originally constructed as the Santa Fe railroad depot c. 1925.

3 The Depot District is located just off I-27 in Lubbock.



2

While the effort to create the Depot District came from the private sector, the City of Lubbock is supporting the endeavor as well. Recently, the city has addressed parking, accessory residential units, and separation for bars. The Park Development Department has planned for much-needed streetscape improvements that have yet to be funded. Lubbock Power and Light is providing grants for facade renovation and sidewalk improvements in the Depot District in conjunction with the city's Urban Design and Historic Preservation Commission.



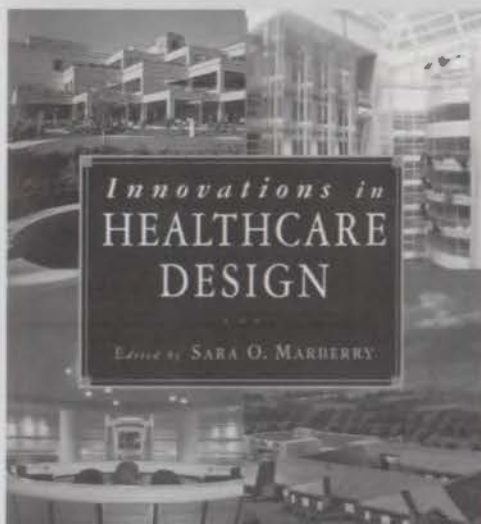
3

Mary Kelly Crites and Sally Still Abbe

Mary Kelly Crites is an architect with Parkbill, Smith & Cooper, Inc., of Lubbock. Sally Still Abbe is a planner with the city of Lubbock.

Medical Musings

Innovations in Healthcare Design
by Sara Marberry (Ed.)
Van Nostrand Reinhold, (New York, 1995)
299 pages, \$59.95 hardcover



BOOKS *Innovations in Healthcare Design* is the latest in a series of recently published, long-needed works on the design of healthcare environments. In the same graphic and philosophical genre as Jain Malkin's two works (*Design of Medical and Dental Facilities* and *Healthcare Interior Architecture*), *Innovations in Healthcare Design* is a well-illustrated work that emphasizes user-supportive design. This book represents select presentation from five conferences sponsored by the National Symposium of Healthcare Design (Martinez, California). These symposia, which may be the most significant health design forums in the world, address a variety of design-related issues, ranging from future trends in healing by physician Richard Gerber to the definition of design value by architect Barbara Geddis.

Like most conferences of this nature, not all the presentations are of equally high caliber. The benefit of this publication is that it culls the best of the proceedings and simultaneously seeks diversity in topics. Although text generated from verbal presentations can

be cumbersome, Sara Marberry's editing coordination has done much to make the work palatable. Specific entries were particularly fluid, such as George Pressler's "Ambulatory Care Design" and Helen Orem's "Art for Health." Also recommended, due to the substantiality of the information they provide, are Roger Ulrich's "Effects of Interior Health Care Design on Wellness" and Russell Coile's "The Outlook for Healthcare Design in the Era of Reform."

All in all, Marberry's work represents a good overview of current discourse in health care design. For those architects, academicians, and facility managers interested in health care environments, *Innovations in Healthcare Design* should be included in their library of resources.

Dr. Mardelle McCuskey Shepley

Dr. Mardelle McCuskey Shepley is an assistant professor in the Department of Architecture at Texas A&M University.



No Burning Rubber Here

ARCHITECTURE Adjacent to the award-winning Proteus art gallery and hair salon (see *TA*, Jan/Feb 1994), Riley's restaurant is the latest adaptive reuse project by the Main Street Odessa program. Located in a former tire storage room of Goodyear Tire and Brake, the restaurant, with a menu featuring pork tenderloin, various pastas, and wines from around the world, uses an "oil-field aesthetic" to reflect the everyday experiences of the west Texas community.

Collaborating with proprietor Riley Williams and Main Street Odessa Director J. Mitchell Fields, designers Dale Jenkins and Steve Sofge allowed many existing features of the building to influence the design. For example, tire markings on the walls were amplified by decorative chalk tracings and the original concrete floors and overhead "T" beams were left exposed to give the restaurant an industrial feel. In addition, walls constructed from corrugated metal and exposed metal studs contribute to this approach.

The reuse of existing conditions and the integration of inexpensive materials allowed for an extremely low building cost of just \$14 per square foot. However simple or industrial it may look, the restaurant is actually quite elegant. The work of local artists hangs on the walls and is complemented by traditional furniture and fabrics as well as a built-in wine rack. Fields says that this juxtaposition of oil-field materials and elegant details allows the fine dining to stand out against its industrial backdrop. **MF**



1 Exposed utilities and ceilings beams, metal studs, corrugated metal walls, and stained concrete floors give Riley's an industrial feel, while the display of work by local artists contributes to a sense of elegance.

2 A former tire store now houses a fine west Texas restaurant.

PROJECT Riley's, Odessa
CLIENT Riley Williams
CONSULTANTS Main Street Odessa (J. Mitchell Fields, Dave Jenkins, Steve Sofge)
PHOTOGRAPHER Steve Goff

On the Square

ARCHITECTURE A residence for a young entrepreneur above his antique shop, and a new jazz haunt on the square in downtown Tyler represent some of the recent fruit of dedicated owners, a patient architect, and long-standing downtown revitalization efforts. Both projects, designed by Fitzpatrick Butler Architects of Tyler, show what can be done with modest budgets and a great deal of patience.

The construction of Rick's has been as storied locally as the famous Rick's in the film *Casablanca*, centering around the efforts of owner Rick Eltife to purchase and rehabilitate the building and the adjacent vacant lot. Beginning in 1991 when the late 19th-century building was acquired sans cornice, the owner methodically searched ruined building sites in northeast Texas for bricks. Adding to his shopping list a back bar, light fixtures, and iron fencing, the owner kept up his search, using the bargaining skills honed as a landman negotiating oil leases. Architect Michael Butler worked with the owner and his collection of found materials to create Rick's. After two years of negotiating for the adjacent lot, Rick's opened without the additional seating area. Now a fixture on the square for lunch during court recesses, Rick's provides a much-needed gathering spot, and a reason to stay downtown after work.

John Sauls Antiques, around the corner from Rick's, is part of a growing collection of antique shops downtown, and one of the many such destinations during the Rose Festival and other Tyler events. The project was begun in 1994 with careful interior demolition work that exposed layers of color on the original beaded-wood ceiling—a scheme used as the basis for finishing ceilings in the residence upstairs. Antique casework and light fixtures accent the original construction in the antique shop, a scheme that carries over into the design of the upstairs apartment. Upstairs, trim and walls are painted to contrast with the wood floors and multicolored stained-wood ceiling. The store and residence are located just off the square in a 5,000-square-foot, two-story structure originally constructed c.1910. **Vincent P. Hauser**

PROJECT Rick's, Tyler

CLIENT Rick Eltife

ARCHITECT Fitzpatrick Butler Architects (Mike Butler, Brandy Adams, Coye Wardell)

CONTRACTOR John O'Sullivan

CONSULTANTS Jerry Kassaw, Inc. (structural engineering)

PHOTOGRAPHER Mike Butler



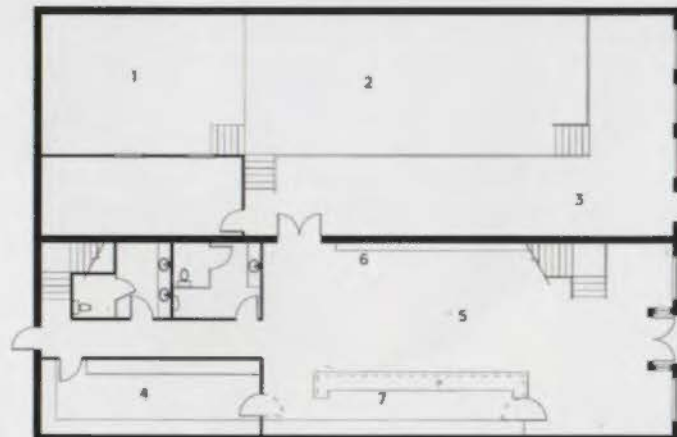
1

1 Rick's, on the square in downtown Tyler, features burgers and jazz music.

2 John Sauls Antiques and residence by Fitzpatrick Butler Architects of Tyler

KEY TO PLAN OF RICK'S

- 1 STAGE
- 2 LOWER DECK
- 3 UPPER DECK
- 4 KITCHEN
- 5 DINING AREA
- 6 STANDING BAR
- 7 BAR



2

Proteges of Wright

A Taliesin Legacy: The Architecture of Frank Lloyd Wright's Apprentices

by Tobias S. Guggenheimer

Van Nostrand Reinhold (New York, 1995)

256 pages, \$59.95 hardback

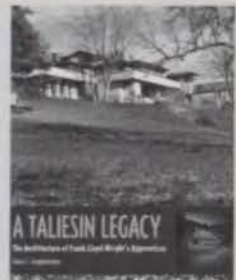
BOOKS Guggenheimer has documented a rare multi-faceted view of Frank Lloyd Wright by 39 of his former apprentices that later went on to establish their own practices. The first third of the book is a rambling essay on the course of organic architecture since the death of its founder. The last two-thirds is formatted like a professionally produced school yearbook; instead of senior class portraits of the selected apprentices, there are finely reproduced drawings of their work coupled with their personal reminiscences of their Taliesin experiences. Among the more acclaimed apprentice architects featured are Fay Jones, John Lautner, and Paolo Soleri.

Elizabeth Wright Ingraham offers two observations that prevailed throughout the apprentices' descriptions of her famous architect grandfather. The first is that her architect father (the inventor of Lincoln Logs and

designer of the Wayfarer Chapel) "practiced architecture as a profession . . . and her grandfather practiced it as a way of life." The second and more surprising observation was her de-

scription of one of her grandfather's curious dichotomies; Wright, although known as an arrogant and self-righteous proselytizer of organic theory of design, also had a teacher's ". . . appreciation for each person as an individual," and accordingly seldom approved of his apprentices' derivations of his original style.

It is unlikely that this book will read like a novel because it does not have a seamless story to tell. Its documentary-like organization lends itself to being picked up and put down at will without compromising the content. For the devout Wright fan, this is a "must-have" resource. Guggenheimer's collection of reminiscences offers an important epilogue to Wright's work.



Larry Connolly

Larry Connolly is an architect practicing in Midland.

Schlotszky's

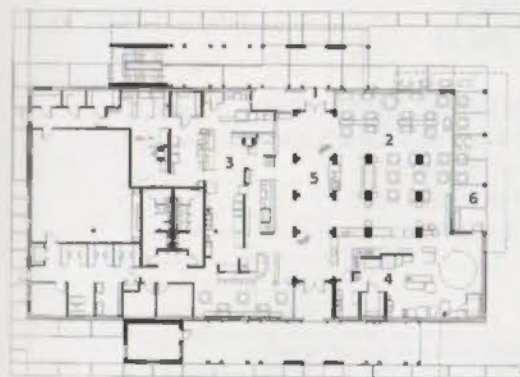
ARCHITECTURE Collaborating on the design of a sandwich shop and the national training center for Schlotszky's sandwich chain, John Nyfeler and Sinclair Black have designed a new destination for downtown Austin and Barton Springs commuters. Located on South Lamar near Barton Springs Road, the new shop adds Bread Alone baked goods to the familiar Schlotszky's sandwich and deli formula. Included in the project is the national training center for the restaurant chain, responding to the inevitable growing pains of an

emerging business with aggressive expansion plans. Rebuilding a vacant grocery store building formerly operating as Fresh Plus, an independent grocery chain, the new restaurant adds a central collonade and skylight that separates the sandwich shop from the bakery. New exterior work locates the new entrances, and is similar in vocabulary and detailing to designs completed for Central Market by Black and Vernooy (see *TA*, July/August 1995). New designs add limestone-block slabs and bracketed trellises to a predominantly horizontal original brick and metal storefront structure. The airy and open interior is the result of the addition of the skylight to the open-web joist ceiling construction and the generously-spaced columns of the original structure. According to architect Nyfeler, it was important to retain the original structure in order to accommodate the dense building program within the zoning regulations—only a much smaller building could have been constructed new. The macarons are worth the trip. **VPH**



1 Austin architects John Nyfeler and Sinclair Black collaborated on the design of a new Schlotszky's franchise and the restaurant's national training center.

2 A central collonade separates the dining area from the kitchen and order counter at the south Austin deli.



KEY TO PLAN
 1 ENTRY 4 BAKERY
 2 SEATING 5 COLLONADE
 3 KITCHEN 6 PATIO

PROJECT Schlotszky's Deli, Austin
CLIENT Schlotszky's, Inc., Austin
ARCHITECT OF RECORD The Nyfeler Organization, Inc., Architecture and Allied Services, Austin (John Nyfeler, principal; Luis Duron, project manager; Janet L. Howard, project architect; Jaiy Braulick, CADD services)
DESIGN ARCHITECT Sinclair Black and Andrew Vernooy, Austin
CONTRACTOR Flynn Construction, Inc.
CONSULTANTS Quinn-Nodler Design, Inc. (interior design); Howard Engineers, Inc. (civil engineering); The Howell Company (site development planning); John B. Buford (structural engineering); Jerry Fleming (mechanical and electrical engineering); Law Engineering (roofing consultant); Austin Permit Service, Inc. (life safety, code, and permitting consulting)
PHOTOGRAPHER Ivy Associates

Index to Advertisers

Page	Advertiser	Circle No.
31,77	Acme Brick	16
10	Acordia Benefit Services (TSA Trust)	11
22	AIA Trust	14
4	Alenco	129
42	AMICO	36
39	Benjamin Moore	89
74	Blade Technologies, Inc.	28
28	Boral Brick - Henderson Division	46
71	Brian Hole & Associates	164
42	Campbell & Associates	67
78	Castelite Steel Products	158
39	Collins & Aikman	45
71	Construction Estimating & Costs	8
75	Crawford Friend Consultants	96
71	Dallas Metal Fabricators	23
74	Dickensheets Design Associates	162
73	Drive-by-Plotting	76
71	Early Texas/Heritage Millworks	225
10	Energy Blanket of Texas	213
25	Entergy	52
39	Faulkner Construction	20
3	Fuller Dyal & Stamper	1
75	Glass Block Shop	104
75	Hoover & Keith, Inc.	224
72	ICI Paint Stores	133
9	IMC Marble & Granite	43
74	Interlock Concrete Products, Inc.	202
71	Jack Evans & Associates, Inc.	54
75	Kelly Moore Paint Co.	118
73	KETIV Technologies	56
11	Masonry & Glass Systems, Inc.	10
6	Masonry Institute	3
31	Miller Blueprint	13
73	Pelton Marsh Kinsella	81
23	Petersen Aluminum	83
10	Professional Lines Underwriting Services	12
2	PyroTherm - Texas Industries	242
75	Robert Stanford & Associates	2
26	Southern Building Code Congress Int'l	29
71	Southwest Terrazzo	99
8	Southwestern Brick Council	207
73	Stairways, Inc.	39
73	Sundek	123
72	Superior Shakes of Texas	209
39	Terrill Manufacturing	22
44	Texas Gas Utilities	55
72	Texas Kiln Products	106
39, 72	The McCleary Partnership	240
8, 9	WeatherShield	33
74	What Its Worth	87
74	Wrightson, Johnson, Haddon & Williams	212
74	York Metal Fabricators	72

Resources

Yegua Creek Brewing Company, Dallas

Mark W. Lauterbach

page 64

Exterior bar: Staley Steel; **entrance canopies, silo tower, galvanized metal panels, partitions:** Dallas Metal Fabricators, American Iron; **aluminum wire cloth:** McNichols; **glass wall, brewing room doors:** Julius Blum, American Iron; **stained concrete:** Tolman-Snow; **paint:** Sherwin Williams; **signage:** Acme Sign; **brewing tanks:** Bohemian Brewery Importers; **deck railing:** Kee Klamp; **lighting:** Stonco, Altman Stage Lighting; **air-conditioning system:** Carrier; **carpet:** Design Weave; **tables:** Schaffer Commercial Seating; **laminates:** Pionite, Nevamar; **chairs:** Loenstein; **terrazzo bar top:** American Terrazzo

Riley's, Odessa

Main Street Odessa

page 67

Exterior paving finish: Kemiko Stain; **plumbing fixtures:** Manfield; **faucets:** Moen; **air handler and compressor:** Lennox

Rick's, Tyler

Fitzpatrick Butler Architects

page 68

Insulation: Owens Corning; **paint:** Sherwin Williams; **plumbing fittings, water closets:** American Standard

Schlatsky's, Austin

The Nyfeler Organization, Inc.

page 69

Storefront windows: Vistawall; **doors:** Mohawk; **pavers:** Pavestone; **wood floors:** Artisan Floors; **roofing:** GAF; **paint and stain:** Devoe; **hardware:** Hagar, Russwin, LCN, Monarch; **lighting:** Columbia, G.E., Capri, Prescolite, Marco, Bronzelite, Canlet; **electric distribution:** Westinghouse; **lavatories, water closets, washroom accessories:** Universal Rundle; **plumbing fittings:** American Standard; **flush valves:** Sloan; **toilet stalls:** Tex Lam; **heating system:** Rheem; **air-conditioning system:** Trane



Star Quality

Texas Architect t-shirts designed by Fuller Dyal & Stamper

Printed in red, silver, blue, and black on
100% cotton white Beefy-T's
\$15.00 each
Sizes: M and XL

To place your credit-card order, please call
800/478-7386, or, send a check for \$15 to:
Texas Society of Architects
114 West 7TH Street, Suite 1400
Austin, TX 78701

MARKETPLACE

BRIAN HOLE & ASSOCIATES, INC.

PROJECT MANAGEMENT
CONSTRUCTION COST ESTIMATING
QUANTITY SURVEYS & SCHEDULING

P.O. BOX 218080 (713) 589-6332
HOUSTON, TX 77218 Fax (713) 589-6362

NEW ORLEANS, LA (504) 595-5611
FORT LAUDERDALE, FL (305) 522-6268

Circle 164 on the reader inquiry card

Terrazzo • Thin-Set Terrazzo Floors
Polyester • Epoxy • Polyacrylate
Chemical Industrial Flooring

Southwest Terrazzo Association, Inc.
"Our Aim - Better Terrazzo for the Southwest!"

309 Gold Street
Garland, Texas 75042
Phone (214) 272-8084
Fax (214) 276-4736

BRENT FLABIANO

Circle 99 on the reader inquiry card

W.V. (BILL) ROSS

DALLAS METAL FABRICATORS, INC.
STAINLESS STEEL, ALUMINUM, COPPER & BRASS FABRICATORS

BANK FIXTURES - STAIR RAILINGS	2930 COMMERCE
ALUMINUM & BRONZE TABLETS	DALLAS, TX 75226
METAL SIGNS, ETC.	214-741-1034
ALUMINUM WELDING	214-748-4117 FAX

Circle 23 on the reader inquiry card

POTTER WOODWORK

Architectural Artwork in Wood

Carving, wood turning, millwork for
churches, theaters, institutions and
residences

Mark B. Potter, Owner
Route 1, Box 1838-A, Columbus, TX 78954
(409) 732-8263

Circle 21 on the reader inquiry card

Construction Estimating
& Claims

Construction Estimating & Claims, Inc.
500 N. E. 23rd Street
Fort Worth, Texas 76106
Fax (817) 740-0646
(817) 624-4160

Jerome M. Block Certified Professional Estimators
Licensed Claims Adjusters

Circle 8 on the reader inquiry card

Master
Distributor

WECK®
Glass Blocks

NORTH ★ AMERICAN
TILE & STONE

HOUSTON • DALLAS • SAN ANTONIO
800-713-1333

- ★ BLOCKUP Mortarless System
- ★ Pre-Assembled Glass Block Panels
- ★ Radius Pieces for Curved Walls
and Other Unique Shapes & Finishes

Circle 73 on the reader inquiry card

ACOUSTICS

JACK EVANS & ASSOC., INC.

ENGINEERED VIBRATION ACOUSTIC & NOISE SOLUTIONS

5806 Mesa Drive, Ste. 380 FAX (512) 371-0825
Austin, Texas 78731 ☎ (512) 371-0800

Circle 54 on the reader inquiry card

MARKETPLACE



Early Texas
Kearney Craftsmen

- 100-year-old Heart Pine Flooring
- Early Texas Style Furniture
- Heart Pine Doors, Cabinets, Millwork

(512) 243-2702
10209 FM 812 Austin, Tx. 78719

Circle 225 on the reader inquiry card

Native Texas Woods

Diverse choices for beautiful, durable flooring, molding and lumber typically not available in the trade. Native Texas Woods are salvaged, not clear-cut, to preserve our landscape. Native Texas Mesquite and two distinct Native Texas Pecan varieties head up a family of rich woods. Get them direct from our Custom Mill in Bastrop's Lost Pines.



Our featured wood this issue:

Spalted Pecan
Incipient beauty with unique patterns in each piece. Limited availability.

Texas Kiln Products
Call David Miller: (800) 825-9158



Circle 106 on the reader inquiry card

MIRROLAC-WB™ Interior/Exterior Waterborne Acrylic High Gloss and Semi Gloss Enamels

MIRROLAC-WB™ Waterborne Acrylic High Gloss and Semi Gloss Enamels combine the gloss, hardness, adhesion, flow/leveling, and durability of alkyd enamels with the VOC compliance, non-yellowing, low odor, gloss/color retention, fast dry, flexibility, and water clean-up of latex enamels. They dry hard and develop adhesion fast, enabling doors, windows, cabinets, shelving, equipment, or hand rails to be handled quickly. Their gloss level, adhesion, and durability are unique for waterborne enamels. **MIRROLAC-WB™ Enamels** can be used inside or outside on walls, wood or metal trim doors, prefinished siding, metal fences, structural steel, or storage tanks.



For more information, call Jack Stout (713) 680-3377.

Circle 133 on the reader inquiry card



THE MCCLEARY PARTNERSHIP, INC.
FOODSERVICE PROJECT ADVISORS

3040 Post Oak Boulevard, Suite 1010
Houston, Texas 77056+6510
713.840.9030 Fax 713.840.8515
Email mcpartner@aol.com

RICHARD C. MCCLEARY
PAUL D. MCCLEARY

Project Definition, Strategic Planning & Peer Review + Second Opinion Services

Continuing the 43-year practice of our parent company, Mulhauser/McCleary Associates, Inc.

Circle 69 on the reader inquiry card

Southern Pine Shakes The Alternative Wood Roofing Material

For a durable, energy-efficient and affordable roofing material, consider Southern Pine Shakes ... made from the highest-quality Southern Pine timber, preservative-treated and cost competitive with cedar shakes and shingles.

Consider these advantages:

- Energy-efficient—the R-value ratings are 300% better than asphalt shingles
- Durable—50 years of service life
- Warranty—50-year limited warranty against insects and decay

Call for more information and a free brochure:
Superior Shakes of Texas, Inc.

P.O. Box 405, Willis, TX 77378, 800/635-0573, fax 409/856-1794

Circle 209 on the reader inquiry card

MARKETPLACE

ARCH T
 Architectural Software for AutoCAD®

Realize time savings, increased productivity, and outstanding value.

- Support your architectural design process.
- Create production drawings and design visualizations.
- Uses industry standard layering formats or create your own.
- ARCH T comes with over 2,100 pre-defined blocks in plan, elevation, and 3D.
- On-line help, manuals and tutorials.

KETIV Autodesk

6601 NE 78th Court, A-8 • Portland, Oregon 97218 USA
 800-458-0690 / 503-252-3230 / Fax 503-252-3668

DRAW IT ONCE

Circle 56 on the reader inquiry card

DRIVE-BY PLOTTING 
 Richardson Texas (214) 907-1566

CAD PLOTS & BLUELINES
 Scanning... CAD Services... Drawing Conversion
EASY-ONLINE 24-hr MODEM PLOTTING
 E-Bond 7.90 E-VELLUM 9.90 E-FILM 13.90

Circle 76 on the reader inquiry card

CEMENT COATINGS

SUNDEK CEMENT COATINGS—the premier resurfacing material to restore and revitalize worn, deteriorated concrete. This sophisticated combination of cement, acrylics, and epoxies eliminates delamination and resealing requirements. The Sundek multi-layered coating system is available in rich, slip-resistant Texture Effects or in the classic Masonry Effects—brick, tile, and stone.

- DURABLE
- FREEZE/THAW RESISTANT
- SLIP RESISTANT
- NON-POROUS
- ECONOMICAL
- UNLIMITED COLORS

MASONRY EFFECT **TEXTURE EFFECT**

SUNDEK COLOR FINISH SUNDEK TEXTURE SUNDEK BASE SUNDEK PRIMER

SUNDEK TEXTURE SUNDEK MASONRY EFFECT TEMPLATE (OPTIONAL) SUBSTRATE

SUNDEK®

Sundek of Austin 512-928-8000 Sundek of San Antonio 210-491-0280
 Sundek of Houston 713-460-3330 Sundek of Dallas/Fort Worth 214-243-3535
<http://www.a1net.com/sundek>

Circle 123 on the reader inquiry card

STAIRWAYS INC.

ANY SIZE
 STEEL • ALUMINUM
 WOOD • BRASS
 STAINLESS

Shipped in a Complete Unit or Kit
\$425 & up

Stock for Fast Shipping
 Free Brochure
 Toll Free 1-800-231-0793 4166 Pinemont
 Fax 1-713-680-2571 Houston, Tx 77018

Circle 39 on the reader inquiry card

PMK Pelton Marsh Kinsella

Consultants in Acoustics, Theatre, Television and Audio/Visual Design

Howard K. Pelton, P.E. Jack P. Hagler, ASTC
 Christopher "Topper" Sowden, P.E. David E. Marsh

7960 Elmbrook Drive Suite 100 Dallas, Texas 76247
 (800) 229-7444 (214) 688-7444 Fax: (214) 951-7408

Circle 81 on the reader inquiry card

MARKETPLACE

WHAT ITS WORTH
 P.O. BOX 162135 • AUSTIN, TX 78716
 512-328-8837



Flooring • Treads & Risers
 Dimensional Lumber

TEXAS ANTIQUE HEART PINE

Circle 87 on the reader inquiry card



**DICKENSHEETS
 DESIGN
 ASSOCIATES**

CONSULTANTS IN ACOUSTICS
 AND ELECTRONIC MEDIA
 SYSTEM DESIGN

Ken Dickensheets

SPRINGWOODS OFFICE CENTER, SUITE 306
 13581 POND SPRINGS ROAD
 AUSTIN, TEXAS 78729

(512) 331-8977
 FAX (512) 331-8947

Circle 162 on the reader inquiry card

INTERLOCK
 CONCRETE PRODUCTS, INC.

Site Furnishings

Lightweight GFRC
 Over 150 Designs/Shapes
 12 Standard Colors
 Sizes up to 8' diameter
 Call or Fax **(214)780-7212**



Ruth Collie, Manufacturer's Rep

Circle 202 on the reader inquiry card

- ★ Buchtal Architectural Ceramics
- ★ Chroma Glazed Tiles
- ★ Caesar (Atlantis II) Porcelain Tiles
- ★ Nova Porcelain Tiles
- ★ Exceed Porcelain Tiles
- ★ Arc-i-tec Brick Pavers
- ★ Bisazza Glass Mosaics
- ★ Weck Glass Block
The widest range of designer shapes and finishes.
- ★ Natural Stone
 Marble • Granite • Limestone
Available in Tiles and Slab



**NORTH ★ AMERICAN
 TILE & STONE**

HOUSTON • DALLAS • SAN ANTONIO
 800.713.1333

Circle 73 on the reader inquiry card

y m f DAVID C. YORK

Award-winning fabricator for award-winning projects

York Metal Fabricators, Inc.

ALUMINUM - STAINLESS STEEL - BRASS
 GLASS RAILS - PIPE RAILS - PICKET RAILS - CUSTOM HANDRAILS

800-255-4703
 405-528-7495
 FAX 405-528-7426

27 N.E. 28th St. (73105)
 P.O. BOX 18149
 OKLAHOMA CITY, OK 73154


Circle 72 on the reader inquiry card

AutoCAD Support Services
ie. drafting

The BLADE Facilities Manager
ie. software

800-568-8003

Circle 28 on the reader inquiry card



A professional corporation providing consulting and design services in acoustics, sound, noise control, audio visual and video systems.

Wrightson, Johnson, Haddon & Williams, Inc.
 Wrightson, Johnson, Haddon & Williams, Inc.

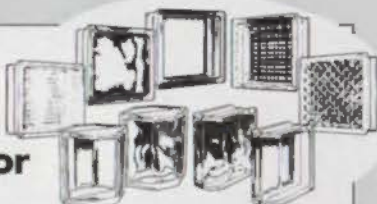
**Bill Haddon
 Chris Williams**

13714 Gamma Road, Suite 110
 Dallas, Texas 75244
 214 934-3700
 FAX 214 934-3720

Circle 212 on the reader inquiry card

MARKETPLACE

PITTSBURGH CORNING
PC GLASSBLOCK
PRODUCTS



Master Distributor

*Wholesale and Contractor Sales
of PC GlassBlock and Accessories*

The Glass Block Shop

Dallas (214) 243-7343 (800) 777-2107 Fax (214) 243-3666
San Antonio (800) 786-4884 (210) 590-4807



Circle 106 on the reader inquiry card

JOHN MULLINS, C.S.I.
Architectural Services Representative



PREMIUM QUALITY PRODUCTS

301 West Hurst Blvd.
Hurst, Texas 76053
VOICE (800) 874-4436 #634

(817) 268-3131
Fax: (817) 268-8108

Circle 118 on the reader inquiry card



Crawford & Friend Sound & Video
3003 Bledsoe Street Rigging & Drapery
Fort Worth, Texas Lighting & Dimming
76107 • 2905 Acoustics & Noise Control
817 • 336 • 8886 Theatre Safety Assessments

**INDEPENDENT THEATRE CONSULTANTS
PROVIDING DESIGN SERVICES
FOR NEW FACILITIES AND RENOVATIONS**

Specializing In Performing Arts Technology And Planning

Circle 96 on the reader inquiry card

HOOVER & KEITH INC.
Consultants in Acoustics



- > Architectural and Building Acoustics
- > Mechanical System and HVAC Noise Control
- > Sound Reinforcement and A/V System Design
- > Experience dating back to the mid-1950's

*Professional Engineers
National Council of Acoustical Consultants
Institute of Noise Control Engineering*

11381 Meadowglen, Suite I Phone: (713) 496-9876
Houston, TX 77082 FAX: (713) 496-0016

Circle 224 on the reader inquiry card

Robert Stanford & Associates
Metal Roofing Consultants

4106 Waterstone Drive
Missouri City, Texas 77459

Office: 713/261.8522 * Fax: 713/499.4840
Pager: 713/616.1600

Services Provided:

- Scheduled Inspections During Construction
- Written & Photographic Reports
- Manufacturer Installation Certified
- Product Selection/Specifications
- Contract Document Preparation & Review
- Detail/Drawing Review & Recommendations
- Expert Witness Testimony

*25 years experience in the architectural metal roofing industry
Member RCI / Roof Consultants Institute*

Circle 2 on the reader inquiry card

Roadside Eateries

TRAVEL/TREASURE Texas' roadsides offer an array of 20th-century eateries, including drive-in restaurants and diners that date from the creation of these unique automobile-culture building types. Although most of the earliest examples are now gone, it is still possible to relish some of the finest in 20th-century roadside architecture in Texas—and get some good old-fashioned food in the bargain.

Drive-in Restaurants

THE DRIVE-IN IS LARGELY a Texas innovation. The first example of this building type was the Pig Stand No. 1, which opened in September 1921 at the intersection of Chalk Hill Road and the Dallas-Fort Worth Turnpike. Owner Jesse G. Kirby's idea of inexpensive barbecue pork sandwiches and curb service caught on rapidly. Pig Stands began to appear all over the state and in other areas of the country in almost identical form: small white board-and-batten rectangular roadside stands with large drop-front windows. Most patrons ate and socialized in their cars, although there were a few stools near the customer windows. Contemporary photographs of the Pig Stands show festive crowds, mingling among randomly parked automobiles.



2



3

photos courtesy of the Texas Historical Commission



Three early roadside locations of the Texas Pig Stand Company

- 1 Dallas
- 2 San Antonio
- 3 Beaumont

The Pig Stands continued to prosper under the director of one of the original partners, a Dallas physician named Reuben M. Jackson, who introduced a new standardized architectural form—a square-shaped building with pagoda-like tile roof and corner pylons. This form represented a corporate effort to use architecture as the character-defining attraction, with the food as a secondary element (a strategy still used by many roadside businesses). An example of the Pig Stand form from the Jackson period survives in a modified state in San Antonio on South Presa. You can still see the concept where the pagoda roof rises above the main food-preparation area and visually connects, along a horizontal awning, to one of the state's early neon signs.

If San Antonio does not fit your touring and dining schedule, the Pig Stand on Calder in Beaumont might. This drive-in, built in 1941, is one of the few examples remaining in the state of the circular form, based on designs from the 1930s by architect Wayne McAllister in Los Angeles. A circular footprint with a band of windows and towering rooftop pylons characterized the form. Much like McAllister's, Simon's, Carpenter's, Herbert's, and Van de Kamp's restaurants, all in Los Angeles, this Pig Stand was heavily laden with neon around the pylons and roofline. Although the Calder Pig Stand was modified in later decades, the form and influence of the original are clearly evident. In addition, historical photographs of Pig Stands are on display around the dining area.

In the post-World War II years, the Pig Stand Company shifted its architectural designs toward the "coffee shop" form, with larger interior seating and service areas. In some locations, however, Pig Stands retained a drive-in service. Two good examples of Pig Stands from the late 1950s and 1960s remain in operation as restaurants, one on Broadway in San Antonio and another on South Con-

gress in Austin. While the latter location is no longer a Pig Stand, the building retains its earlier appearance and extraordinary "rock and roll" canopy.

Most of the drive-in restaurants across Texas have disappeared. Some of the grand examples like Sivil's (Houston and Dallas), Lobello's (Dallas), the Oasis (El Paso), and scores of mom and pop local businesses are gone forever. Besides the Pig Stands in Beaumont, San Antonio, and Houston, remaining drive-in originals include Kim's (Waco), Keller's (Dallas), and the Bun 'n Barrel (San Antonio).

Diners

THE TRUE ROADSIDE DINER IS MORE at home in the Northeastern states than in Texas. One exception was Simpson's Diner in Houston, owned and operated by Emmett Simpson, a former railroad conductor who turned restaurateur around 1930. Simpson operated several Brill and Sterling Streamliner diner models at 1413 Main in Houston before opening the surviving model, a 1947 O'Mahoney diner. The diner closed in 1976 and moved to Midway, Texas, where it operated as the Orange Cup Restaurant. A second move took the diner to Madisonville, Texas, where it became the Madisonville Diner. In late 1995, Simpson's Diner returned to Houston and back to its original use at the corner of Westheimer and Fondren, making it one of the few really historic roadside diners in operation in the state.

The roadside eateries of this century make for stimulating visits and great architectural treats. While fewer and fewer survive, the tenacity of some eateries and resurrection of others is promising. *W. Dwayne Jones*

Dwayne Jones is the assistant director of the Texas Historical Commission. The photographs are from the collection of Richard Hailey.

A C M E B R I C K

Color Versatility By Nature.



Just as the chameleon assumes the visual character of its environment, Acme Brick's perceived color is influenced by its surroundings...which include mortar, trim accents, brick patterning, and texture variations. Blending well with a wide range of palettes, brick can produce unlimited visual impressions through the use of imaginative accents. And through the years hard-fired Acme Brick will retain the beauty of its earth born colors. Sun, wind, rain, and even time have virtually no effect on the natural colors that are burned into and through every brick. You can depend upon Acme Brick for endurance and for creative versatility. Our colors never change, unless you want them to.



Visit us on the internet: <http://www.acmebrick.com>
Check the phone directory to contact your local Acme Brick Company sales office. Or call 1-800-792-1334, extension 363.

Circle 16 on the reader inquiry card

OUR LATEST IDEA IN STEEL IS FULL OF HOLES.



Introducing new Castelite Steel Beams—the latest from Chaparral Steel. Stronger, lighter, and better looking, Castelite beams provide the ultimate architectural alternative for large, open-spanned areas.

Made from 100% recycled material, Castelite Beams have a high strength/weight ratio, making them perfect for supporting light and moderate concentrated loads, minimizing the need for costly reinforcement. The holes also allow for easy electrical, sprinkler, and mechanical service.

Castelite Beams are made by cutting a hot-rolled beam with computer-controlled, plasma-arc torches. Then, the beam halves are separated, staggered, and welded together. The resulting Castelite Beam weighs the same but is deeper and much stronger than the original hot-rolled beam.

If you'd like to find out more about this new, cost-effective idea from Chaparral Steel, give us a call at (800) 775-4611. We'll be happy to show you how an idea that's full of holes can solidify and beautify your next construction project.

castelite
steel products

A Chaparral Steel Company