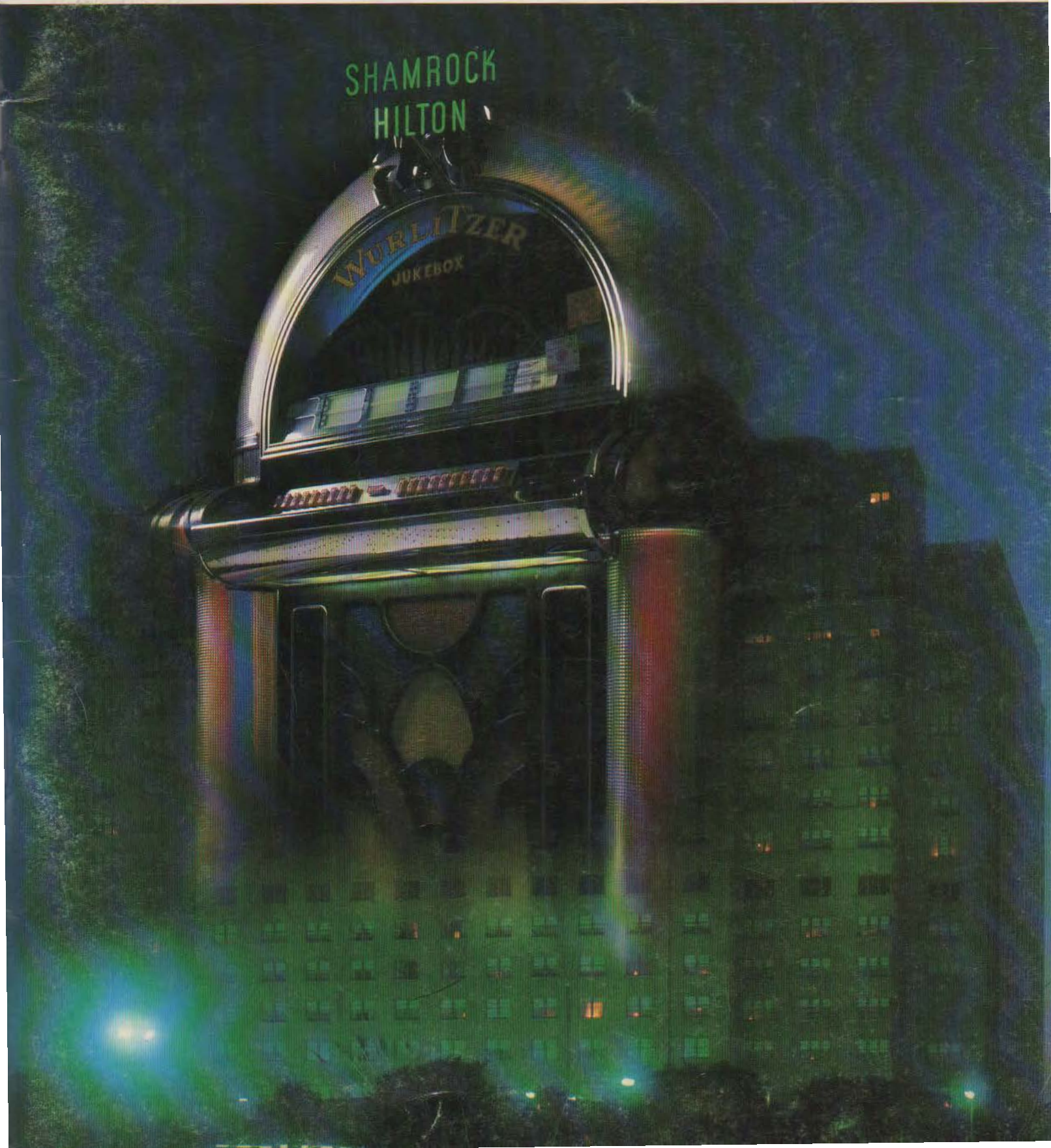


Nov./Dec. 1979  
Volume 29  
Number 6

In this issue  
*Doldrums in the Forties*  
*Breaking Out of the Box*  
*Houston in All Candor*  
*Rediscovering John Staub*

# Texas Architect





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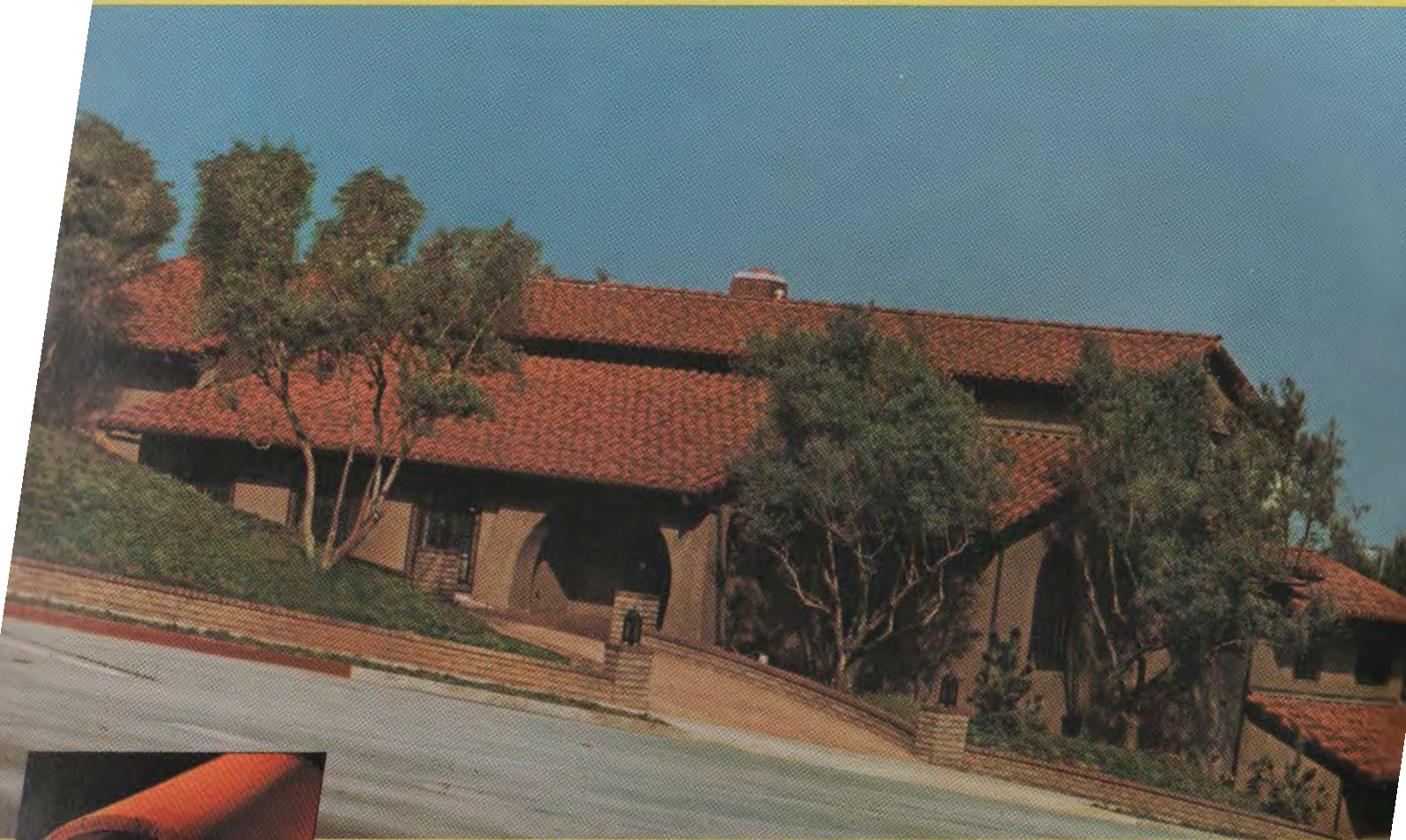
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# Contents



## On the Cover:

Photo illustration of the Shamrock Hilton Hotel in Houston, site of TSA's 40th Annual Meeting Oct. 31-Nov. 3, a "toast to the high style of a

glamorous era." Photo by Frank White, graphic design by Warren Moeckel, Linda Wong and Frank Douglas.

**In the News** 17

**About this Issue** 27

**Doldrums in the Forties** 28

*Contributing Editor Peter Papademetriou, Houston, looks back to Texas architecture of the 1940s, a transitional period in architectural fashion when "gawkiness" of form made it difficult for anything to fit just right.*

**Breaking Out of the Box** 36

*Editor Larry Paul Fuller outlines Houston's angular architectural profile of the 1970s, a study in geometric form.*

**Houston in All Candor** 42

*Houston expatriate architect and Contributing Editor Clovis Heimsath, FAIA, now practicing from rural Fayetteville, looks at his former place of residence and employ as the antithesis of where responsible urban design should lead us.*

**Rediscovering John Staub** 49

*Houston architect Howard Barnstone, FAIA, contributes an adaptation of the introduction to his new book, The Architecture of John Staub: Houston and the South, a rediscovery of the Houston River Oaks architect, now in his 80s and retired, whom Barnstone calls "one of the last of the great eclectic architects."*

**Cameron Iron Works** 56

*Houston-based 3D/International designs a world headquarters for Cameron Iron Works in Houston, one of 10 winning projects in TSA's 1978 Design Awards program.*

**TSA Honor Awards, Flowers Awards 1979** 58

*Brief introductions to 17 individuals and organizations honored this year in TSA's Honor Awards program and John G. Flowers Memorial Awards competition.*

**TSA Design Awards 1979** 63

*Pictorial of 20 projects by 15 individual Texas firms or joint ventures, all coequal winners in TSA's 1979 Design Awards program.*

**What's Hilarious About Houston?** 95

*Contributing Humor Editor Dave Braden, FAIA, Dallas, remembers his youth, The War, Houston and the Shamrock Hilton circa 1949, his first encounter with FLW, and imparts a thought or two on Houston 40 years hence.*

**Coming Up:** The January/February issue of Texas Architect will feature a cover story on hotels in Texas, the old, the new, the state of the art.

Texas Architect is the official publication of The Texas Society of Architects. TSA is the official organization of the Texas Region of the American Institute of Architects.

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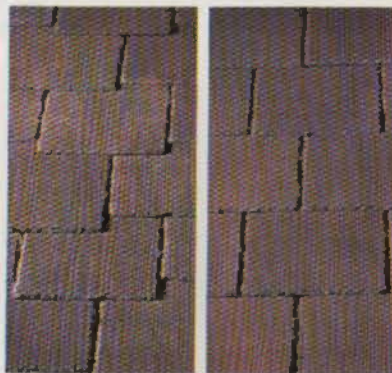


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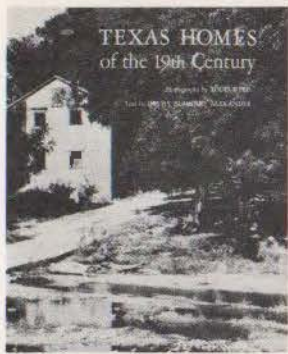
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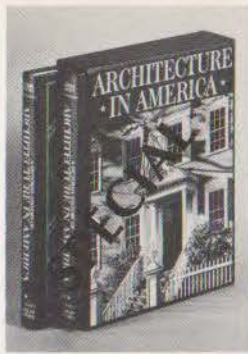
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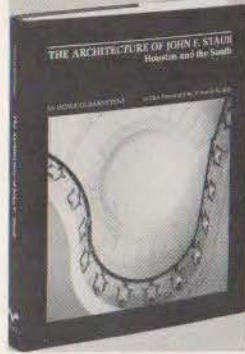
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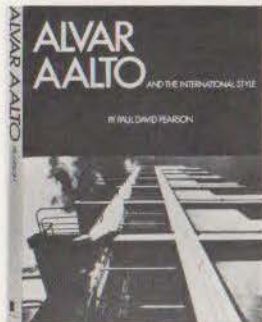
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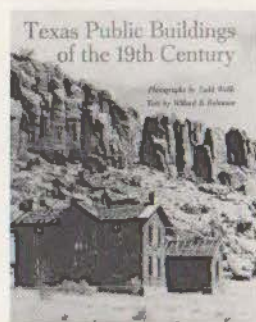
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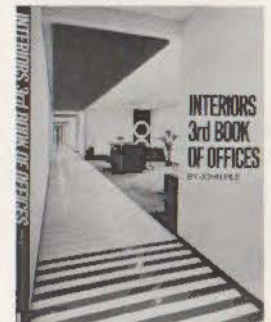
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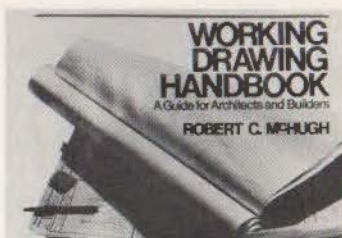
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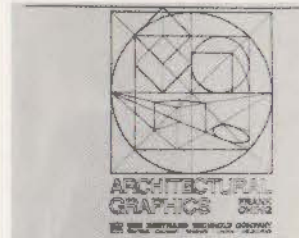
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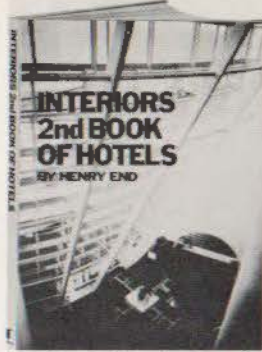
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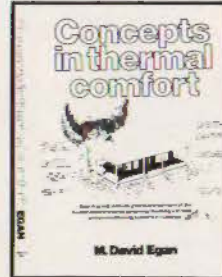
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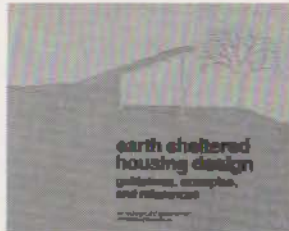
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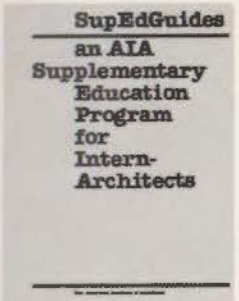
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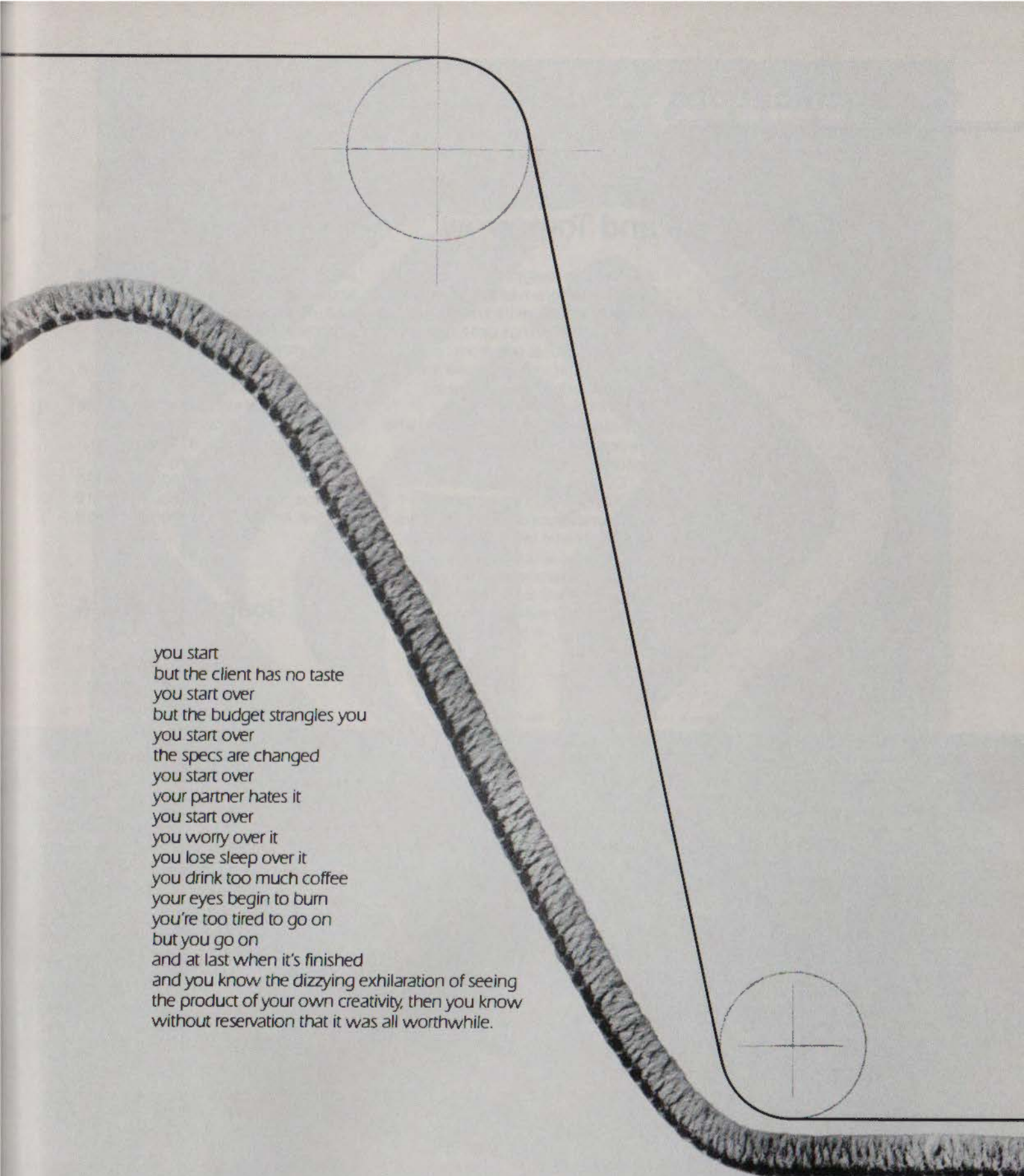
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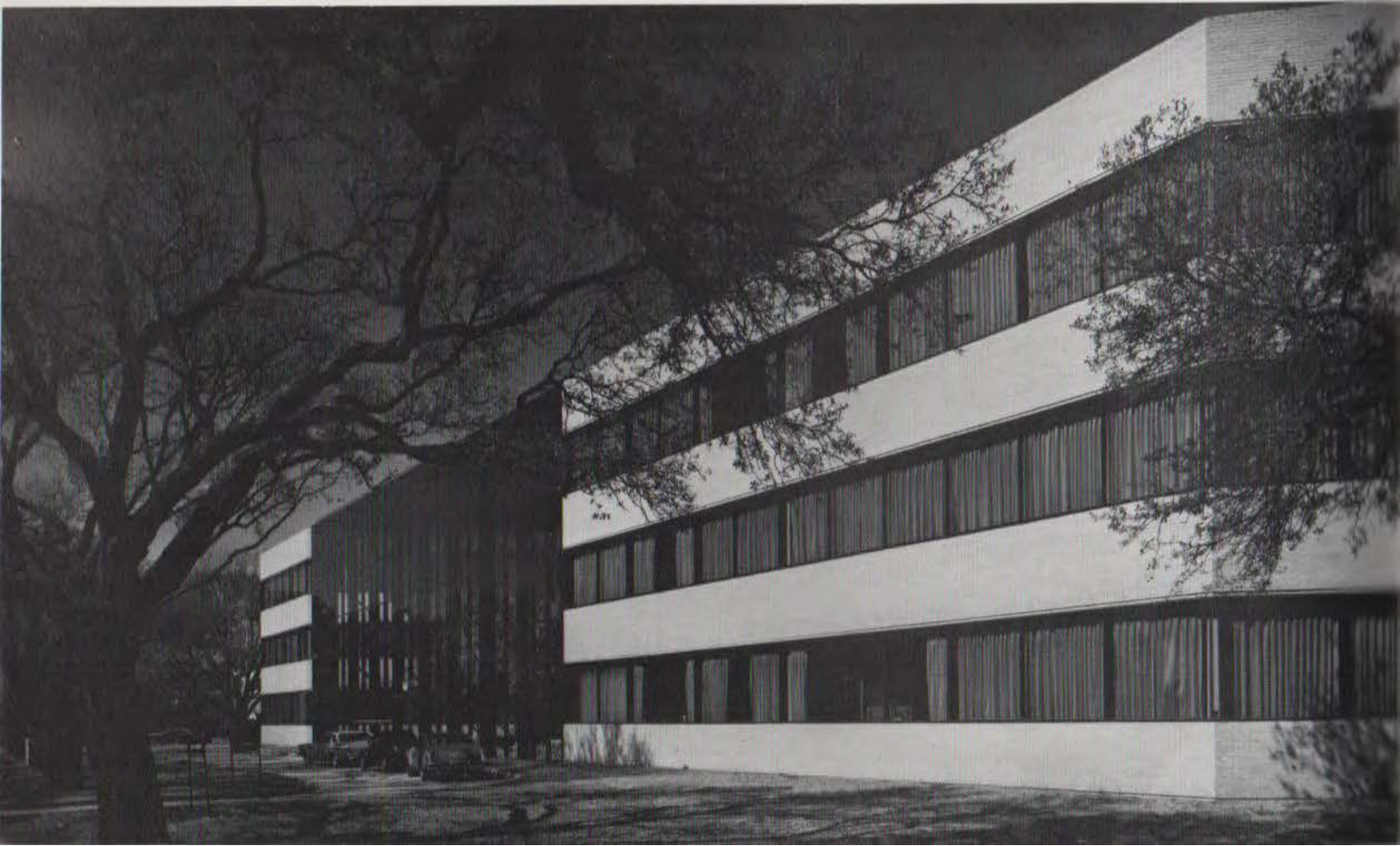
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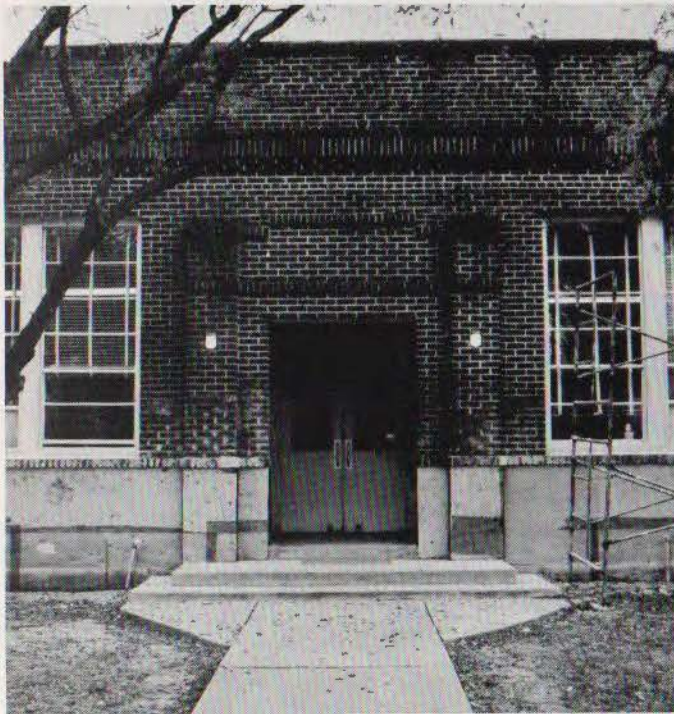
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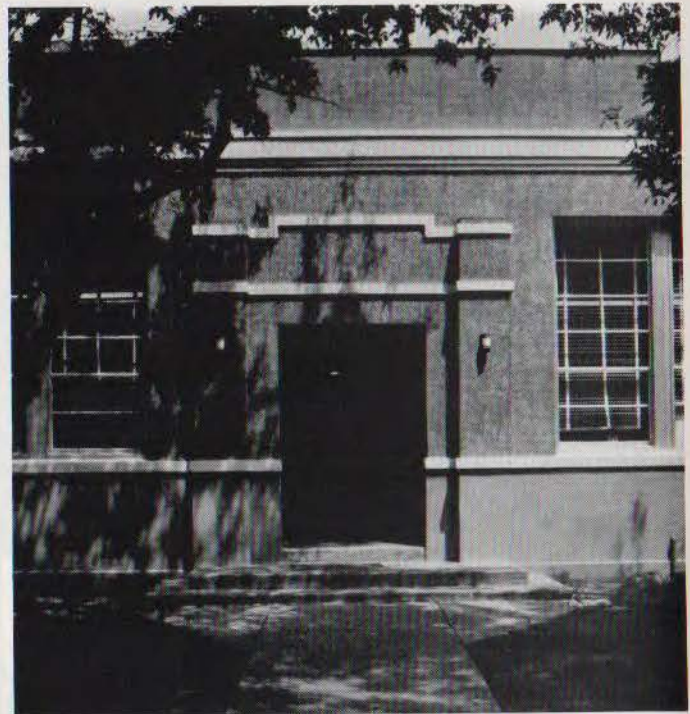


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## People, Projects, Schools, Books, Firms, Industry

### Austin Architect Charles Millhouse Dies in Austin at Age 72



Austin architect Charles A. Millhouse, charter member of TSA and founding partner of the firm Jessen Associates, Inc., died in Austin Sept. 23 at the age of 72.

An Austin native, Millhouse was a 1929 graduate of The University of Texas School of Architecture in Austin, where he returned to teach architecture from 1930 to 1933. He pursued his early career in Washington, D.C., where he was group chief in the office of the supervising architect for the U.S. Treasury Department. In that capacity, from 1934 to 1938, he participated in the design of post office buildings throughout the United States.

Returning to Austin in 1938, Millhouse formed a partnership with architects H. E. "Bubi" Jessen and Wolf E. Jessen, which was later joined by Austin architect A. E. Greeven, Herbert Crume, Fred Day and S. L. Newman. During World War II, Millhouse worked for the U.S. Army Corps of Engineers at Fort Sam Houston in San Antonio, designing structures for military use.

After the war, in addition to serving as TSA's Austin chapter president in 1946, Millhouse participated in the design of numerous government and institutional buildings and in the planning of college and university campuses across the state. During the administration of Texas Gov. Beauford Jester, from 1947-49, he was responsible for restoration design of the Governor's Mansion in Austin. He also was associated with the design of the Texas Supreme Court Building, Austin's

Municipal Auditorium, The University of Texas System administration building in downtown Austin and nearly 20 buildings on the UT-Austin campus.

Outside of Austin, Millhouse was a member of his firm's planning team for the campuses of Sul Ross State University in Alpine, Texas A&I in Kingsville, Abilene Christian University and Midwestern University in Wichita Falls. He also participated in the master-planning of campuses for the entire University of Texas System.

He is survived by his wife, Sara Millhouse of Austin, and two sisters.

### Kerr County Man Wins Lady Bird Award

Chester D. Spenrath, state highway department maintenance construction supervisor in Kerr County, received a plaque and \$1,000 personal check from Mrs. Lady Bird Johnson as winner of the annual Lady Bird Johnson Award for highway beautification during ceremonies Sept. 27 near Stonewall.



(L-R) Des Taylor, Lady Bird, Chester Spenrath and wife Isabel, and George Loving.

A second place award of \$500 went to Mike Garcia of Laredo.

Those present at the ceremony and the following reception and barbecue at the Lyndon B. Johnson State Park included TSA President George Loving and Executive Vice President Des Taylor.

Mrs. Johnson established the award

in 1970 to recognize the highway department workers who have done most to beautify Texas highways during the year and to express her appreciation of the department's efforts to preserve and spread wildflowers throughout the state.

Spenrath was nominated for the award because of his active interest in establishing and preserving wildflowers, grasses and other plants indigenous to the Hill Country area. He and his crews have established mountain pinks along the rocky shoulders of I-10 in Kerr County with laurel, sumac, redbud and other native shrubs and trees, constructed several rest areas, and currently are rebuilding those that were destroyed or damaged by last year's flood.

### TSA's Houston Chapter Announces Annual Residential Design Awards Program

TSA's Houston chapter has announced its fifth annual residential design awards program, cosponsored by the chapter and *Houston Home and Garden* magazine, to recognize outstanding residential architecture in the Houston metropolitan and South Texas areas.

Submissions sought are single-family homes, custom-built or merchant-built townhouses utilizing abutting sidewalls, vacation homes and innovations in residential land use. Also encouraged for submission are remodeling projects of existing houses which involve structural change or addition and projects which concern themselves with significantly reducing building cost or long-range energy consumption. All submissions must be projects designed by architects.

Deadline for entries, which must be accompanied by a \$35 check payable to the Houston chapter, is Nov. 19. Entry slides must be received at the chapter



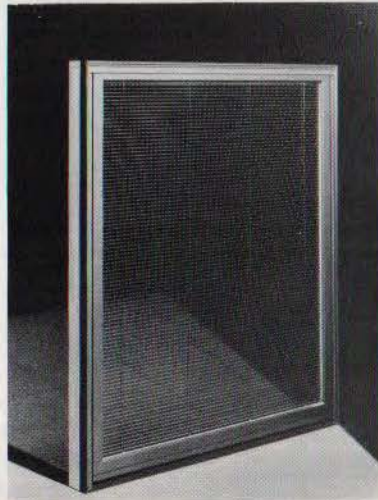
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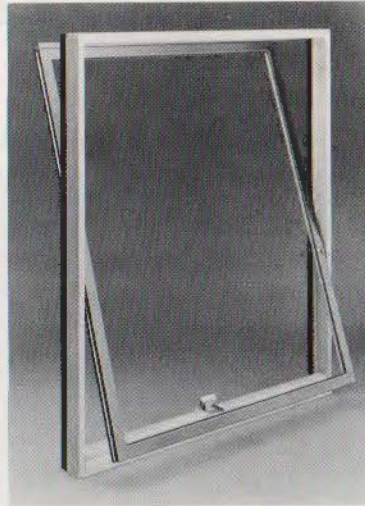


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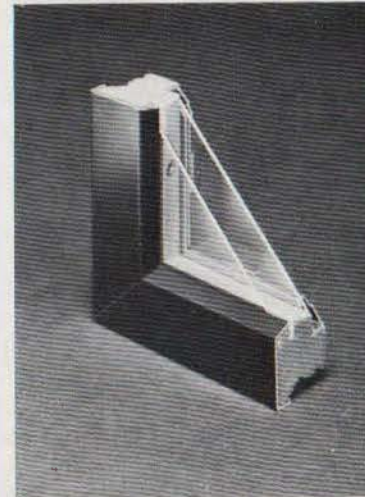


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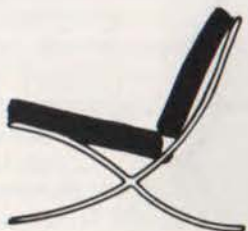
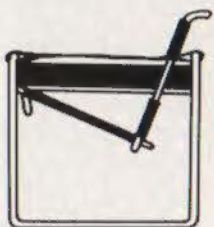
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In the News, continued.

office no later than 5 p.m. the same day.  
For more information, contact: Houston Chapter AIA, Houston Residential Design Awards Committee, 3121 Buffalo Speedway, Suite 404, Houston 77098. Telephone: (713) 629-0191.

### Caudill Nominated For AIA Directorship



William W. Caudill, FAIA, chairman of the Houston-based firm Caudill Rowlett Scott (CRS), has been nominated for a three-year term as AIA director for the

Texas Region, to replace Austin architect Jay Barnes, FAIA, whose term will expire in December.

Due to the Texas Region's continuing growth in membership (presently 2,500 registered architect members), AIA has allowed the Region to maintain a current level of three AIA directors under a new formula for apportionment approved during the AIA board meeting in September. (Caudill will join current Texas Region directors Pat Spillman, FAIA, Dallas; and Ted Maffitt, FAIA, Palestine.)

Caudill received his bachelor's degree in architecture from Oklahoma State University and his master's degree in architecture from the Massachusetts Institute of Technology (MIT), where he currently serves on the advisory panel. He is a registered architect in 37 states and has served as a principal of CRS since its founding in 1946.

### Building Reuse Seminar Set For San Antonio Nov. 12-13

"Building Reuse: Managing Costs, Codes and Design," a two day seminar sponsored by *Architectural Record* to impart "proven, workable guides for avoiding the pitfalls of building re-use projects," will be held Nov. 12-13 at the La Mansion del Rio Hotel in San Antonio.

The program will cover such topics as building evaluation procedures, the investment picture, marketing the project, cost control methods, design procedures, construction administration practices and codes and regulations conformance.

Lecturers will be Herbert McLaughlin, partner in the San Francisco firm Kap-

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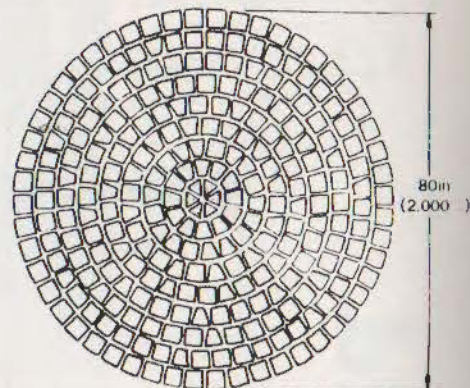




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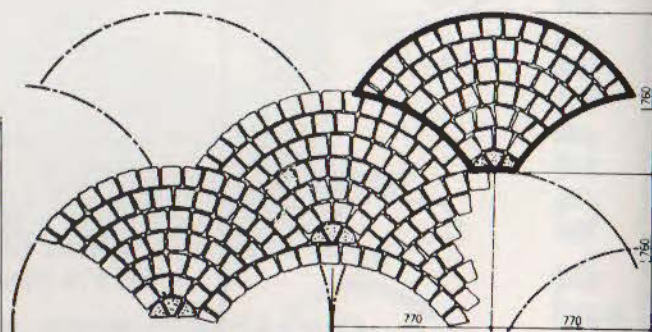
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lan/McLaughlin/Diaz; George M. Notter, Jr., FAIA, principal of the Boston firm Anderson Notter Finegold, Inc.; and Boston architect Roger P. Land.

Fee for the seminar is \$395, which includes cost of luncheons and seminar workbook. Attendees successfully completing the program will receive 1.4 Continuing Education Units and a certificate of completion.

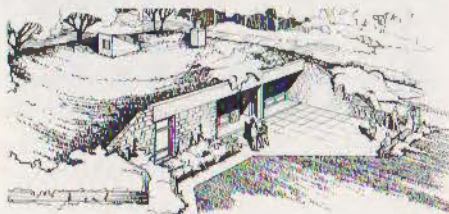
For more information, contact: *Architectural Record* Seminars, 1221 Avenue of the Americas, New York, N.Y. 10020. Telephone: (212) 997-3088.

### 'Underground' Houses By Austin Firm Featured in National Magazine

Featured in the September issue of *Better Homes and Gardens* magazine were two "underground" houses designed by Austin architect Jack Crier of Coffee & Crier Architects and Planners in Austin.



Bordie residence.

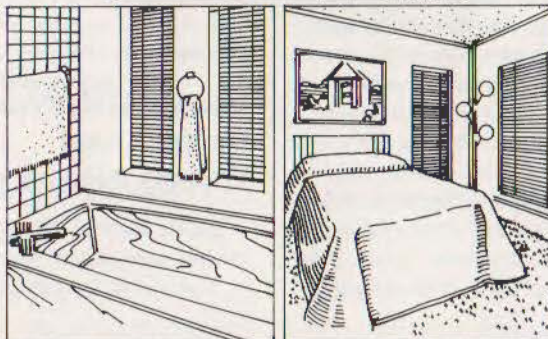


White residence.

Entitled "Underground Housing is Coming on Strong," the article includes photographs and descriptions of the John and Camille Bordie residence near Round Rock and the Jim and Naomi White residence near Georgetown to illustrate the earth-sheltered home as an emerging building type, one that is comfortable, energy efficient, safe, secure, low-maintenance and competitive in price with suburban tract housing.

The 2,000-square-foot Bordie house is partially buried in the northeast side of a hill, with a floor plan oriented around a sunken atrium. The foundation and perimeter walls are reinforced concrete,

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and the roof is precast, prestressed concrete planks, insulated with two inches of urethane foam under 18 inches of earth fill. A prime feature of the residence is an active solar energy system consisting of 240 square feet of flat plate collectors, detached from the house and facing south at a 40 degree slope to catch the winter sun.

The White residence, with one wall exposed, is an "elevational" earth-sheltered house, as the article points out, as opposed to the "atrium" style of the Bordie house, in which interior walls open onto a subgrade courtyard. The exposed

wall of the White house faces south to take advantage of winter sun and prevailing breezes from the southeast during the summer. Waterproof concrete walls are eight inches thick, and the roof is 10 inches thick, covered with four feet of dirt and sod.

### Interior Architecture Design Award Winners Announced

TSA's Interior Architecture Committee has announced 10 coequal winners in TSA's first interior architecture design

awards competition, with awards to be presented Nov. 1 during the opening session of TSA's 40th Annual Meeting in Houston.

A total of 50 submittals from firms large and small across the state represented "a good cross-section" of firms, projects and budgets, says committee member Stuart Nimmons.

The award-winning projects are:

Pierre Deux and Tane de Houston at Saks Fifth Avenue Center of Fashion in Houston, by Houston architect Ray Bailey (see *Texas Architect*, July/August 1979);

State & Mapleton Banking Center and the Fodrea Community School, both in Columbus, Ind., by the Houston firm Caudill Rowlett Scott;

Scores Electronic Game Center in Dallas, by Dallas architect Howard Glazbrook;

Coastal Tower in Greenway Plaza and the American General Home Office Building, both in Houston, by the Houston firm Lloyd Jones Brewer & Associates;

Denney Theatre Renovation, High School for Performing and Visual Arts in Houston, by the Houston firm Harvin Moore-Barry Moore (see *Texas Architect*, March/April 1978);

Richards Drilling Company Office Building in Bay City, by the Houston firm John Perry Associates;

The United Services Automobile Association Corporate Headquarters in San Antonio, by the Houston-based firm 3D/International.

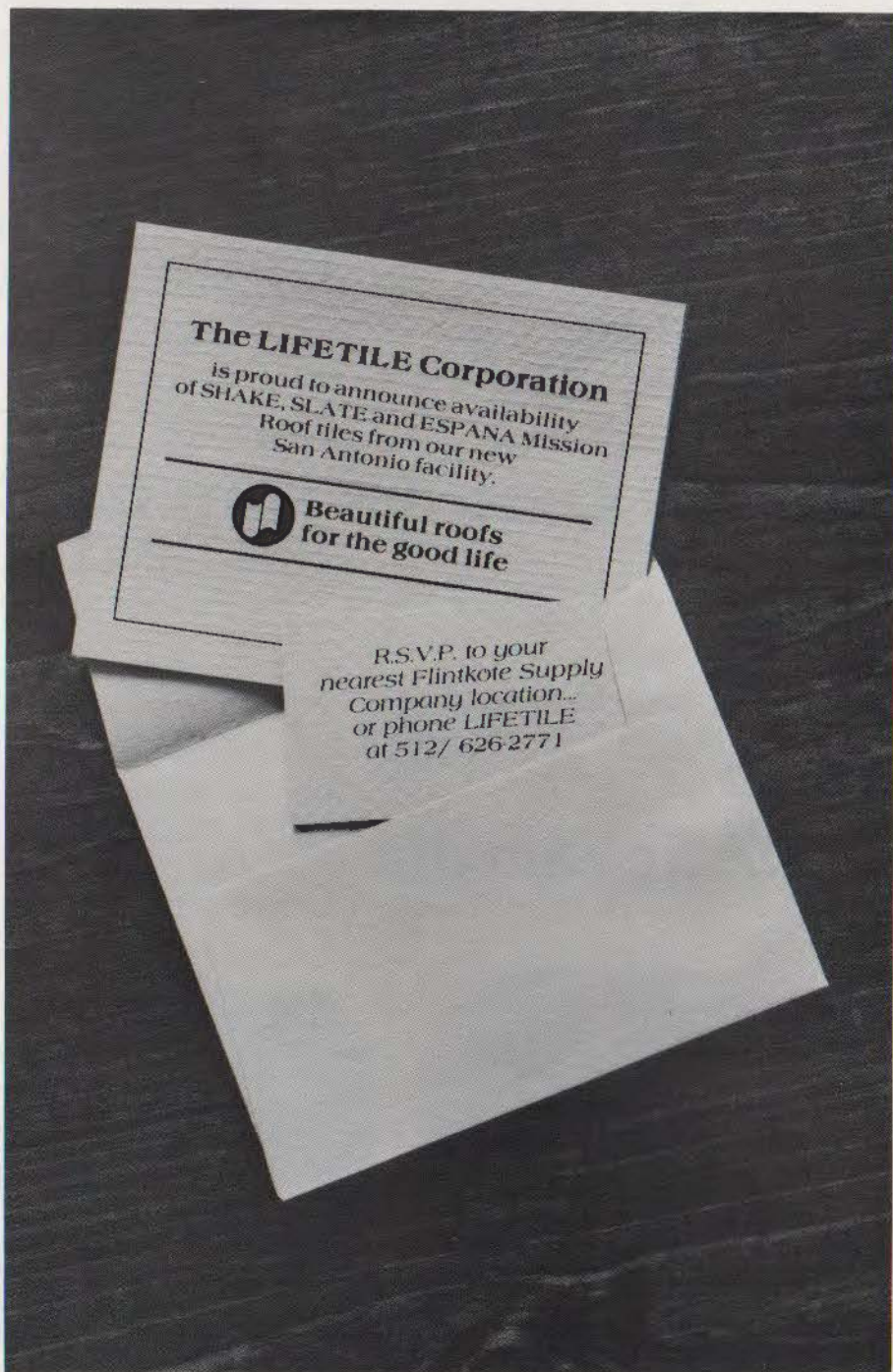
Jurors for the program were Sherman Emery, editor of *Interior Design* magazine; Charles Pfister of Skidmore Owings & Merrill in San Francisco; and George Woo, with I.M. Pei & Partners in New York.

Due to the volume and overall quality of the submittals, Nimmons says, plans are for the TSA interior architecture design awards program to be an annual event.

### 24th R. S. Reynolds Memorial Award Program Announced

National AIA has issued a call for entries in the 24th R. S. Reynolds Memorial Award 1980 for distinguished architecture using aluminum.

The program, sponsored by Reynolds Metal Company and administered by AIA, is conducted annually to cite a



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team of architects who, in the judgment of a three-person jury appointed by the AIA Board of Directors, "designed a permanent, significant work of architecture, in the creation of which aluminum has been an important contributing factor."

Nomination forms should be submitted to AIA headquarters in Washington, D.C., postmarked no later than Dec. 3, 1979. (An architect may nominate himself or be nominated by others.)

AIA will send a "data binder" to each nominee for use in submitting photographs, plans and descriptive materials of the project, which should be returned to AIA headquarters postmarked no later than Jan. 2, 1980. Jury review will take place Jan. 31-Feb. 1.

For more information, contact: R. S. Reynolds Memorial Award, American Institute of Architects, 1735 New York Avenue, N.W., Washington, D.C. 20006.

### **Texas Architect Wins Top Award In IABC Competition**



TA staff (L-R): Editor Fuller, Associate Editor Michael McCullar, Advertising Director John Lash.

Texas Architect Editor Larry Paul Fuller has been notified that *Texas Architect* was one of only two magazines in its category to win an Award of Excellence, the program's highest award, in the 1979 District 5 Evaluation and Awards Program of the International Association of Business Communicators (IABC).

Awards were presented and displayed with copies of the winning entries during the District 5 Conference in Wichita, Kans., Sept. 26-28. Winners were selected on the basis of writing, appearance and overall content.

There were a total of 231 entries in all categories in this year's District 5

competition, which included business, professional and trade magazine entries from throughout the district's five regions: Texas, Oklahoma, Kansas, Arizona and Colorado.

## **Projects in Progress**

### **Shoreline Hotel Planned for Corpus Christi**

Construction is scheduled to begin in mid-November on the 18-story Hershey Harbor Inn on Shoreline Boulevard in

downtown Corpus Christi.

The project, designed by the Corpus Christi firm Total Design Four, is intended to respond in siting, design and opening date to the nearby Bayfront Plaza Convention Center, now under construction and scheduled to open in the Spring of 1981.

The 400-room hotel, which will be the city's tallest and largest, is designed also to respond to non-convention markets—tourist and business—"since a major hotel cannot survive on convention business alone," concedes Hershey Resort Management Group, developer of the

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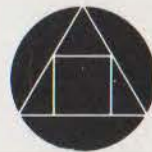
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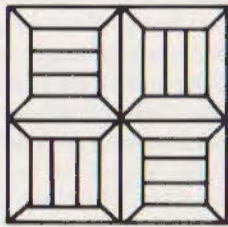
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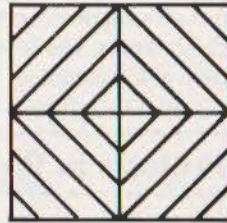


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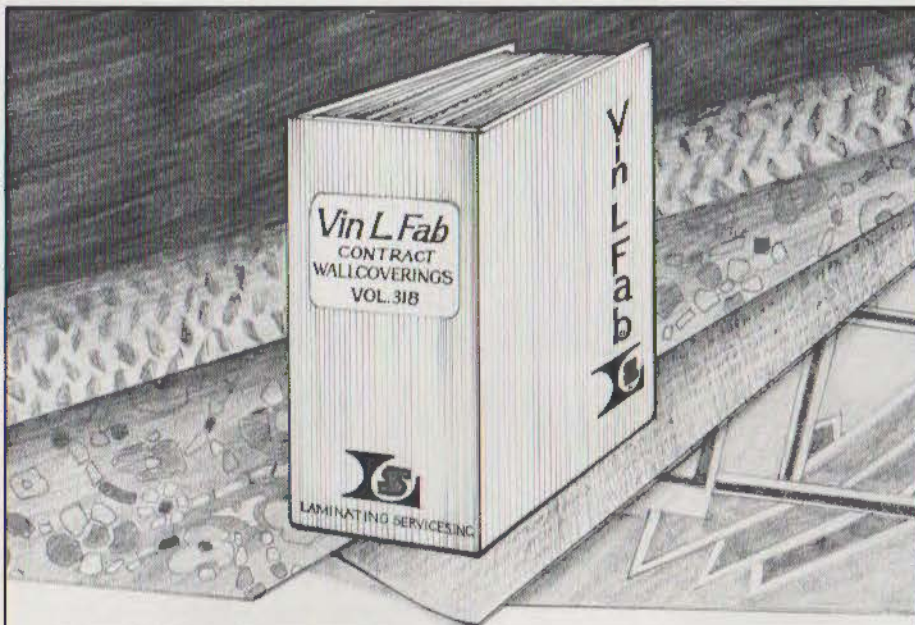
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Hershey Harbor Inn.

project.

The hotel will feature a revolving restaurant on the top floor, providing views of the city and bay, and include a 1,200-seat main banquet room, meeting rooms, game rooms, swimming pool, tennis courts, cocktail lounge and a 350-car parking facility.

### Medical Center Planned For Montgomery County

Construction is planned to begin later this year on a new 150-bed general acute-care hospital in Conroe, phase I of the new Montgomery County Medical Center complex on a wooded 91-acre site once part of the George Strake Boy Scout Camp.

The \$13.4 million hospital, designed in joint venture by the Houston firms Brooks/Collier and Pierce, Goodwin & Alexander, will feature a building expansion system that will allow any portion of the hospital to expand without relocating adjacent services or departments. The facility also will provide complete in-patient and out-patient care and full emergency services. For the sake of efficiency and infection control, arrangement of departments within the hospital separates the movements of visitors and staff in separate corridors.



Montgomery County Hospital.

Long-range plans call for construction of professional buildings, extended-care facilities, a rehabilitation center, hotel and motel, and a variety of other facilities on the 91-acre site to enhance the quality and comprehensiveness of health care for area residents. (The first of such buildings was recently announced by the A. P. Keller Company, which plans to build a multi-story professional building adjacent to the new hospital and connected to it by an enclosed passageway.)



## Construction Underway On Architects' Offices In West Fort Worth

Construction is nearing completion on a 7,000-square-foot building for the architectural firm Kirk, Voich and Gist on Fort Worth's near-west side, designed by the future tenants around and over an existing 2,000-square-foot structure occupied by Denture Centres of America.



Fort Worth architects' office.

The building will be steel-framed, of precast concrete with glass walls. Twenty-nine foot high windows will form all of the north wall at the second floor to bring maximum natural lighting into the drafting area. A hyperbolic paraboloid roof will be supported by steel trusses and feature a standing-seam metal deck.

Don Kirk, president of Kirk, Voich and Gist, says the firm expects to occupy the new building by the end of the year.

## News of Schools

### Texas Tech Professor Wins Arc Welding Award For 'Sculptured' House

A faculty member of the Division of Architecture at Texas Tech has won a \$250 award from the James F. Lincoln Arc Welding Foundation in Cleveland, Ohio, for his partially finished, "sculptured" house of welded steel plate, a landmark at Lake Ransom Canyon near Lubbock.

Associate professor of architecture Robert R. Bruno won the award in the foundation's annual Award Program for Improvement through Arc Welding in design, engineering and fabrication. The program seeks to recognize and reward arc welding projects that conserve material, time and energy and improve pro-

*Continued on page 78.*

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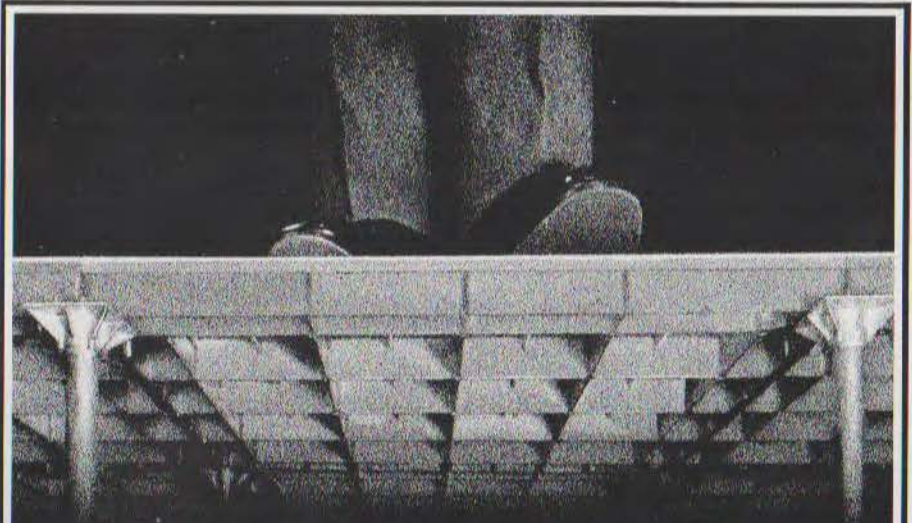
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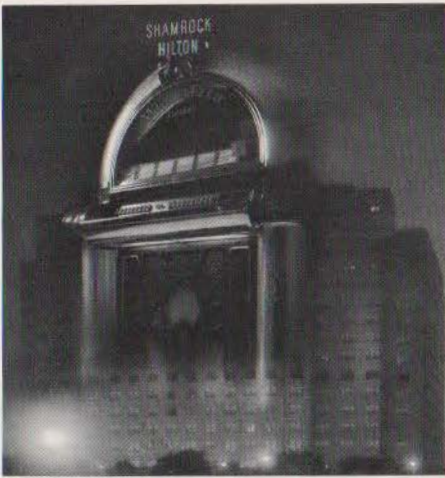
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## About this Issue



Whence the inspiration for our cover image? It is widely alleged, if not officially recorded, that Frank Lloyd Wright's initial response upon entering Houston's Shamrock Hilton was, "Now I know what the inside of a jukebox looks like." That was in 1949, when Wright was attending a convention of the American Institute of Architects to accept the AIA Gold Medal. Now (October 31-November 3), the Texas Society of Architects is convening in that same hotel for its 40th Annual Meeting. And this issue makes its debut on-site at the convention.

Regardless of whether the Wright anecdote is true, it makes a good story. And the jukebox makes for a good image around which to build a convention theme—the "Top Forties"—for a 40th session "record event" in which registrants may assess the programming and make their own selections. Also, social events are being produced in the grand style of the "Fabulous Forties." Even the convention hotel lends itself admirably to the theme by having been designed in that decade (Hedrick & Lindsley, 1949).

In this issue, architectural writer and associate professor Peter Papademetriou, of Rice University, seizes upon the convention connection as appropriate justification for his lead article on Houston architecture of the forties, a time he views as a period of "gawkiness." Other of our features allude to some work of the forties, and we do summarize the annual meeting awards the Society is presenting. But in this "Houston Convention Issue," we patently have placed the emphasis on Houston the city, which just happens to be the convention location.

Fortuitously, though, that somewhat kooky jukebox image is a fitting symbol of Houston in and of itself, all convention allusions aside. Houston is a city of alluring affluence, of color and glitter and gleam. As the future darkens for many cities, Houston fairly glows with energy and vitality. Its new wave of look-at-me architecture is the ultimate in boldness and audacity, with or without neon. And like that larger-than-life jukebox of a building, Houston is Texas-size—big-time, big-scale—if a bit ungainly. It is bulging and bursting at its seams, but its inner workings—based on a system of individual choice—show no signs of playing out. Despite certain malfunctions, Houston sustains its equilibrium through a rhythm of its own. It's a city making noise throughout the world; Houstonians call it music.

—Larry Paul Fuller



# Doldrums in the 'Forties

## *Houston Building Design in Transition*

By Peter C. Papademetriou

There is that uncomfortable age in growing up when features are in the process of changing, but haven't quite reached the balance of maturity. "Gawkiness" is one of the best words to describe this period, since it often has associated with it a certain crudeness and over-exaggeration of physical features which indicate that things aren't quite there yet.

In many ways, the 1940s in Texas architecture was a "gawky" period, one in which fashions were changing but, since the scene was somewhat removed from the hotbeds of the avant-garde, an uncertain lack of commitment characterized the work in this transitional phase. Also, the period was one in which an older generation of architects was passing into retirement and a new generation was only beginning to get practices started. This situation was one in which an element of caution would be called for on the part of the younger architects as they began to build their practices.

### **Multiple Trends**

The doldrums in the 1940s reflect these transitions, as well as a general unwillingness to adhere totally to the current fashion declared in 1932 as the International Style. In many ways, the period was a time when multiple trends came together and exerted counter-influences on one another. The general trend of regionalism derived from the consciousness of the 1930s, while it never had a specific stylistic image, nonetheless resisted the all-inclusive "machine" esthetic of the International Style.

As it manifested itself, this tendency amounted to the continual use of natural materials as a feature. Since this range of materials implied a handicraft tradition, it created problems for advocates of the International Style, but was a factor which significantly altered the character of the new architecture as it came to

America. Even such advocates as Walter Gropius or Marcel Breuer, in their initial American work reflecting the New England traditions that included natural fieldstone, or the architects of the West Coast such as William Wurster who continued the woodsy tradition of the Bay Area, contributed to the softening of the modern International Style esthetic. It would be in this diluted form that the new architecture would be accepted in contexts such as Texas, a form which might best be designated as Contemporary. It should be noted that the Museum of Modern Art was sufficiently alarmed by the situation to convene a New York symposium in 1948 on the issue of "What is Happening to Modern Architecture?"

In a conservative society, the dominant feature in the architecture of the 1940s was the lingering vestige of eclecticism and its various offshoots which tended to exhibit compositional preferences for the centralized mass, a feature of all Beaux Arts design. Even where the architects tried to "be modern," they revealed themselves as "wolves in sheep's clothing" and contributed to the ambivalent character which architecture exhibits in this period.

### **Paradoxes**

The principal aspect is that of the mannerist treatment resulting from the somewhat contradictory goal of modernizing traditional architectural forms. This provoked strong contrasts which are often paradoxical as they are subjected to scrutiny—crazy juxtapositions of opposing intentions, all quite unconscious, perhaps, but suggestive of a state of being in-between.

Ornament—and the variety of surface through ornament—is one of the most obvious problem areas in the 1940s. Where the forms themselves are ornamental, they often exhibit funny con-

trasts of scale as well as a general quandary on the issue of how to be both historical and abstract. This creates in part what might be called the "outline syndrome," where forms have been reduced to plain surfaces, yet features are consistently picked out and articulated by a framed outline, indicating a conflict between the wish for surface decoration and the modern imperative of simplicity and abstraction.

### **Respectability**

The late vestiges of eclecticism reflect the most obvious continuation of traditional design, but not without some odd features. Where style is used in the most direct way, it nevertheless appears generally to be a means of maintaining a certain "respectability," although its effect is often somewhat diluted, perhaps slightly suburbanized. A certain degree of exaggeration is also apparent, generally in an overscaling of the formal reference. It is almost as though the building is overcompensating in some way.

A hybrid of this is a kind of Stripped Classicism, that is, the details are highly abstracted although still traditional in their persuasion. This often mixes with the vestiges of perhaps the only popular modern decorative style, the so-called Moderne. What often results is a hybrid offshoot which might reasonably be designated as the Classical Moderne.

In any event, the result of this combination of Classicism with abstraction is the phenomenon of the Classic Box, of which there are many examples. Additionally, as there was a tendency toward abstraction, there was a development of selected exaggerated features. Principal among these was the continued tendency toward centralized massing, often in a stepped pyramid form around a central axis. Additionally, the inflation of entry elements was another feature, perhaps in the hope that such elements



## 1940s Design Trends

might operate to organize the whole mass, contain a degree of ornament by virtue of their importance, and add a degree of "interest" to a composition which otherwise was becoming routine as it became Modern.

Late Moderne also lingered on in the 1940s, most often in the form of the Streamlined Moderne. This had always been an acceptable, popular compromise which additionally had the advantage, because of its decorative tendency, to be adaptable to commercial symbolism. It was Modern, but also less rigid in its adherence to a narrow set of visual features. Large areas of glass, cantilevers, corner windows—all could be used, in addition to decorated surfaces, often with overt as opposed to abstract symbolism.

An offshoot of this tendency was the Modern Box, contrasted to its classic cousin mainly by an emphasis on the horizontal. This was in part because of the suburban setting many of these buildings were placed in, but also because of the affectation of certain "modern" conceits such as horizontal strip windows. This, in combination with the buildings generally being low-rise, tended to make them read as being along lower lines (Modern) as opposed to more squat or cube-like (Classic).

### Sign Elements

Out in the suburbs of Post-War America, architects found that buildings had to be in a more direct relationship with the automobile, particularly if they were commercial buildings. Sign elements took on real architectonic character in this period. As they originally were part of the building mass, they tended to add visual interest to fairly simple elevations, to aid in articulating the entries in a situation where conventional devices such as porticoes and pediments were deemed passé, and to satisfy the continued impulse toward centralized massing as a result of the Beaux Arts heritage which the Modern style was never quite able to get rid of. Eventually, these signs began to migrate to the edge of the buildings, closer to the roadway, and finally detached themselves as the buildings had to set back to accommodate cars; at this point the signs often had a scale and level of articulation that made them building-like.

In the face of these conflicting trends, Modern architecture took on the somewhat neutral effects which allowed it to straddle progressive trends, yet not be truly avant-garde, and conservative

### Conservative Trends

Style:	Late Eclecticism
Offshoots:	Stripped Classicism "Classical Moderne"
Features:	Classic Box Centralized Massing Entry Elements

### Progressive Trends

Late Moderne	Contemporary
	"Wrightian"
Modern Box	Sign Elements

## Late Eclectics



*St. John's School (North Campus), 2401 Claremont Lane, by Hiram A. Salisbury, 1946-47. Country Cotswald a la Medieval/Suburbia in the manner appropriate for an Episcopal School.*



*First Presbyterian Church, 5300 S. Main, by Hobert Upjohn (New York) and Maurice J. Sullivan, 1939-49. "Bigger than Bullfinch," the church is in a national style for an American denomination, while its scale is Texas-sized Federal Style.*



*YMCA, 1600 Louisiana, by Kenneth Franzheim, 1939-41. Stripped Renaissance, perhaps in an attempt to be "respectable" by looking "hotel-like."*



*Central Church of Christ, 4100 Montrose Blvd., by William W. Watkin, 1939-47. Late Romanesque Revival.*

Photography by Michele Maier



## Late Eclectics (Continued)

trends, yet not be truly eclectic. Without a fully developed cultural vocabulary of form, this "contemporary" architecture often appeared a bit ungainly. By being abstract, it attempted to introduce visual variety through conscious form-making—"interesting" sculpted shapes, canted angles, variety of materials and surfaces, albeit used in an unadorned "honest" manner. Where it was traditional, it tended to take on the "Cranbrook look" of the work of Eliel Saarinen, with its emphasis on art handicraft in combination with reduced, simple geometries.

The 1940s set the stage for a reaction, the creation of forms which would somehow have more "life" than the reductionist abstractions. This would characterize the 1950s with its so-called "search for form," and usher in the era of often bizarre shapes in contrast to the more static compositions of the previous decades. In the meantime, the designs of Frank Lloyd Wright achieved a large professional acceptance, with theme issues of *Architectural Forum* both in 1939 and again in 1948, closed out in a sense by the AIA Gold Medal awarded to Wright in Houston in 1949.

Wrightian architecture was clearly an alternative, and there would be others in the decades to follow. Neo-classicism would eventually find a new form in the Mies steel-and-glass idiom, a conservative alternative to the more outrageous variations which appeared at the same time. In the 1950s, Modern architecture took on the mannerisms of an adolescent trying for instant adulthood, while in the 1940s it went through the ungainly gawkiness of a child rapidly outgrowing old clothes.

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**EDITOR'S NOTE:** Special thanks to Stephen Fox for assisting in preparation of this list, correcting building names to their original designation, updating our record of construction dates and more fully validating architects' attributions. Both the names of buildings and architectural firms are those used at the time of original construction.



*Garden Oaks School, 901 Sue Barnett, by Talbott Wilson and Irwin Morris, 1940. A kind of Greek Revival which gives it monumentality in a vivid scale juxtaposition with the delicate classroom wing contemporary to it.*

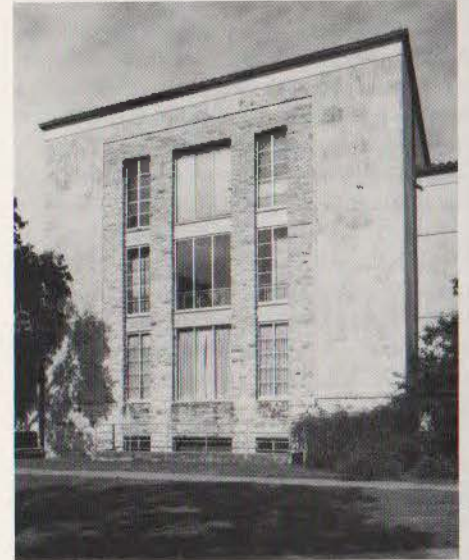


*Bayou Club, 8550 Memorial Dr., by John Staub, 1938-40. The verandah recalls the gentility of a Creole Plantation mixed with Jeffersonian Revival.*

## Stripped Classicism



*ABOVE and RIGHT: University of Houston Residence Halls Complex, Lamar Q. Cato and Alfred C. Finn, 1949. Centralized mass on a raised terrace plinth, "barely" asymmetrical. Texas limestone is often used as a regional material in monumental buildings. Also new elements: aluminum framed "picture windows" and pipe handrails.*



*Fondren Library, Rice University, Staub & Rather, William W. Watkin, consulting architect, 1945-49. Believe it or not, the building was deliberately designed in "asymmetrical balance," with "programmatic" massing contrasted to the formal symmetry of the Rice quad. However, the axial central mass ties it all together.*



*Hannah Hall, Texas Southern University, Lamar Q. Cato, 1947-49. A simple program, with tacked on monumentality using a readily understood, abstracted formal element.*



*Science Building, University of Houston, Lamar Q. Cato, 1939. Vestigial pilasters, Art Moderne in their abstraction.*



## Centralized Massing



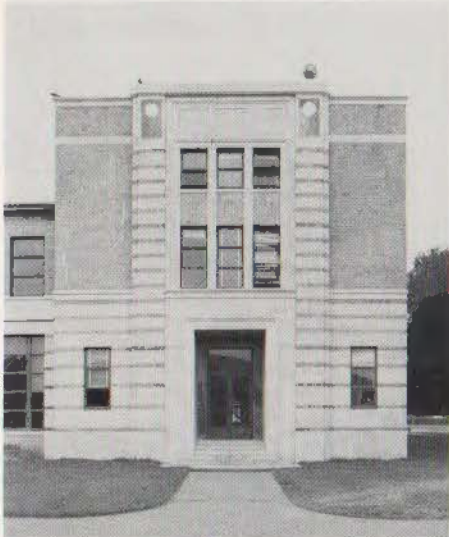
*Shell Oil Co. Production & Exploration Research Bldg., 3737 Bellaire Blvd., Austin Co., 1945-47. A big theme of the 1940s: the contrast of horizontal and vertical.*



*Holland Lodge #1, Masonic Temple, 4911 Montrose Blvd., Milton McGinty, 1953. Iconography dominates the architecture.*



*Roy Gustav Cullen Memorial Bldg., University of Houston, Alfred C. Finn, 1939. Stripped Classical Moderne.*



*M. D. Anderson Hall, Rice University, Staub & Rather, William W. Watkin, consulting, 1946-47. Stripped Classical Eclectic.*



*Shamrock Hotel, 6900 S. Main, Hedrick & Lindsley, 1949. High-rise, step-pyramid massing.*



*City National Bank (Southern National Bank), 921 Main, Alfred C. Finn, 1945-47. High-rise, stepped pyramid massing.*



*Congregation Beth Yeshurum (Lucian Lockhart Elementary), 3501 Southmore, Finger & Rustay, 1947-49. Monumental scale contrasts with the routine flanking wings.*



*U.S. Naval Hospital (Veterans' Hospital), 2002 Holcombe Blvd., Finn, Cummins & Taylor, 1944. The entrance, only marginally big scale, is emphasized by the central mass.*



## Entries



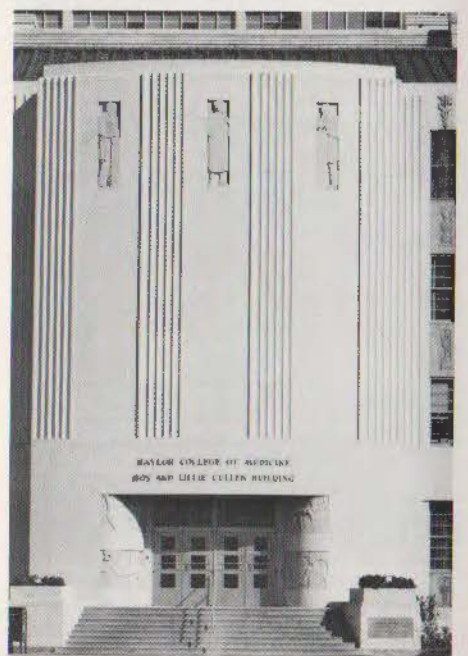
FROM LEFT: Hermann Hospital (new), Texas Medical Center, Kenneth Franzheim and Hedrick & Lindsley, 1945: a reductionist esthetic and inflated scale combined with two-story glass block entry walls. St. Thomas High School, 4500 Memorial Dr., Maurice J. Sullivan, 1940, and Ripley House, 4401 Lovejoy, Birdsall P. Briscoe and Maurice J. Sullivan, 1938-40: entry for each is a large scale element which functions as a pivot for flanking wings. Blue Triangle YWCA, 3005 McGowen, Birdsall P. Briscoe and Harrison A. Salisbury, 1949-51: smaller scale than Ripley House, with residual touches of Greek fretwork.



Julia C. Hester House, 2020 Solo, Eugene Werlin, 1949. The entry element is so enlarged that it becomes the building form, in turn requiring the insertion of yet one more entry feature.



Sakowitz Brothers, 1111 Main, Alfred C. Finn, 1949-51. The full-height slot leaves no doubt about the entry.



Baylor College of Medicine, Texas Medical Center, Hedrick & Lindsley, 1945-47. The flanking wings are bland in contrast to the strength of the entry.

## Classic Boxes



Foley Brothers, 1110 Main, Kenneth Franzheim, 1945-47. Some four stories were added in 1956.



Sakowitz Brothers, 1111 Main, Alfred C. Finn, 1949-51.

Foley's is the "shoe box." Sakowitz, with its more monumental treatment and elegant materials, is the "hat box."



## Late Moderne



*Carnation Company, 701 Waugh Drive, Finger & Rustay, 1945-48. Streamlined corners keep this building on the Moderne side of Stripped Classicism.*



*Knapp Chevrolet, 815 N. Houston Ave., R. Newell Waters and E. Kelly Gaffney, 1941. Streamlined, with slight International Style overtones, such as the "dissolving" corner.*



*St. Joseph's Hospital additions, 1919 LaBranch, I. E. Loveless (Los Angeles), Maurice J. Sullivan, mid-1940s. Horizontal banding is broken by stair, which in turn pushes mass up to central element capped by strip window, all of which is ultimately "programmatically."*



*Hermann Hospital (new), Texas Medical Center, Kenneth Franzheim and Hedrick & Lindsley, 1945. One can imagine different "facade studies" to pattern the simple mass.*

## Modern Boxes



*Sears Roebuck & Co., 6800 Harrisburg, Kenneth Franzheim, 1947. Raked brick joints emphasize horizontal lines, even with a stepped mass build-up.*



*Sears Roebuck & Co., 4000 N. Shepherd, George R. Dahl (Dallas), 1950. Suburban treatment; building has a variety of materials, but canopies emphasize the horizontal.*



*Sears Roebuck & Co., 4201 S. Main, Nimmmons, Carr & Wright (Chicago) and Alfred C. Finn, 1939. Sheathing covers the existing building; massing is all that remains. Compare this one with the other Sears stores.*



*Main & Elgin Building (Woolworth's), Kenneth Franzheim, 1948-49. The big debate must have been, "Shall it be vertical or horizontal?" Note the "programmatically" irregularity in the strip window placement.*



*Addition to Gulf Envelope Co., 1600 N. Main, Lloyd & Morgan, 1948-49. Strong, deliberate asymmetry inside an articulated frame; sunscreen emphasizes the horizontal.*



## Contemporary



*The Fashion (Palais Royal), 917 Main, Alfred C. Finn and Peter Gray (New York), 1945-47. Refacing of an earlier building by the same architect featured sophisticated outdoor terrace spaces which "extended" the sales floors.*



*Congregation Adath Emeth, Texas Southern University, Irving R. Klein, 1946-48. The massing is deliberately sculpted.*



*Melrose Building, Walker Ave. and San Jacinto St., Lloyd & Morgan, 1949-52. The essential plan is the L-shape 1920s skyscraper. Advantageous corner office space is curiously given over to the game of vertical vs. horizontal.*



*Kaphan's, 7900 S. Main, Claude E. Hooten & H. A. Turner, 1949-50. Early sign is a vestige of time when south Main was the tourist route from San Antonio. Structural bents of entry canopy echo sign form.*



*St. Rose of Lima Church and School, 3604 Brinkman Rd., Donald Barthelme & Associates, 1947. The canopy is a contrast to the full abstraction of the nearly cubic form. "Saarinen Modern," with an emphasis of reduced hand crafts.*

## Wrightian



*San Felipe Courts, 1600 Allen Parkway, Associated Housing Architects of Houston (Claude E. Hooten, Eugene Werlin, and MacKie & Kamrath, designing architects). Designed as Defense housing, the original scheme had a bridge connection to this section, as a gateway to the development.*



*Lyons Ave. Health Center, 5602 Lyons Ave., MacKie & Kamrath, 1949-51. Wright provided an alternative to the box.*

*Congregation Emanu-El Temple, 1500 Sunset Blvd., MacKie & Kamrath and Lenard Gabert, 1945-49. Super-scale Usonian.*

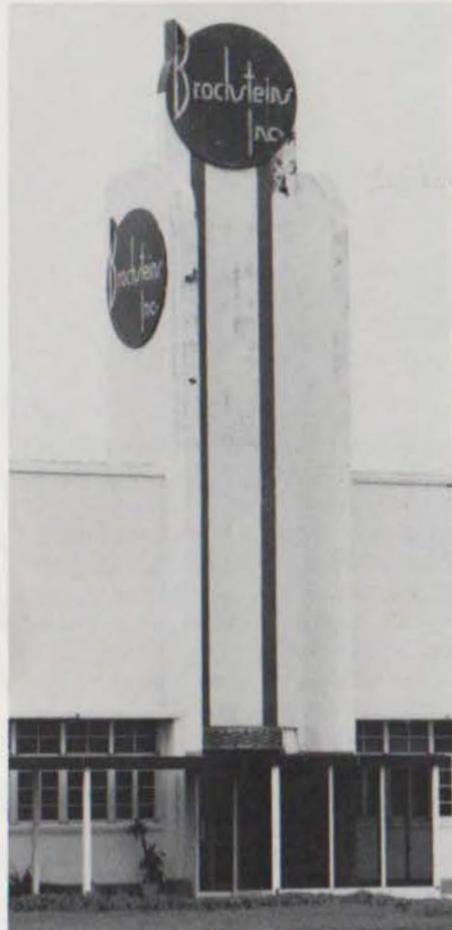


## Advertising Towers

The compositional game of horizontal vs. vertical continues as the sign form takes on greater architectonic character and gradually detaches itself from the building.



Knapp Chevrolet Co., 815 N. Houston Ave., R. Newell Waters and E. Kelly Gaffney, 1941.



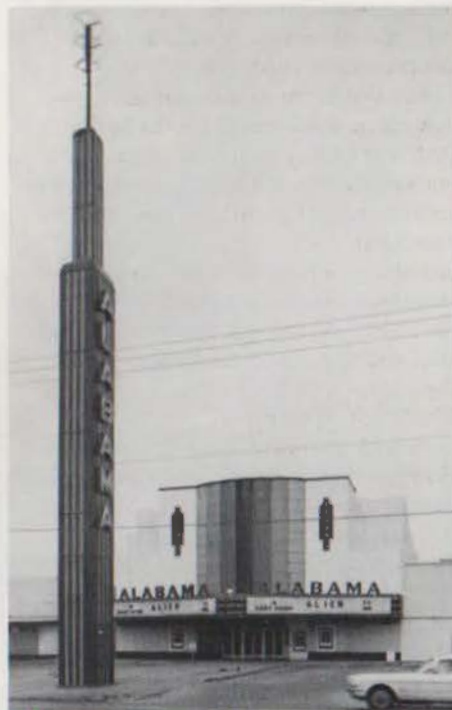
Brochstein's Inc., 10002 S. Main Street, I. S. Brochstein and Lenard Gabert, 1940.



Golden Girl (Captain John's), 1927 West Gray, Stayton Nunn & Milton McGinty, 1940.



Gates' Tire Center, 9111 Jessen Dr., Architects and Designers Associates, 1949.



Alabama Theater, 2922 S. Shepherd, Alfred C. Finn and W. Scott Dunne (Dallas), 1939.



Sears Roebuck & Co., 4000 N. Shepherd, George R. Dahl (Dallas), 1950.



# Breaking Out of the Box

## *Houston's New Breed of Skyscraper*

By Larry Paul Fuller

Houston, as well as every other major American city, must own up to its share of dreary, boxy buildings—glass-walled reflections of the Modern Movement erected in the name of efficiency but notable only for their shimmering anonymity. Predominant among them are structures which comprise that most underprivileged of architectural genres—the “speculative office building” (a term often linked condescendingly with “just a” or “only a”).

The economy and potential dazzle of steel-and-glass construction, as well as the unsurpassed efficiency of rectilinear form, brought about the emergence of the glass box as the developer's preferred container for/lease space. But it is obvious that Houston now is breaking out of the box with a boom—a boom in skyscraping office towers whose primary appeal is their flamboyant geometry, their daring defiance of convention.

Cropping up downtown are such bold forms as the five-sided Texas Commerce Tower (I.M. Pei and 3D/International); First City Bank Tower, a parallelogram in plan, with stair-stepping vertical slits notched out of both long facades (S. I. Morris Associates); and First International Plaza, with its sawtooth wall moving diagonally across the site (Skidmore Owings & Merrill—San Francisco and 3D/International). Out on the West Loop, one is taken with the rounded corners of a Post Oak Central (Johnson/Burgee and S. I. Morris Associates); the sweeping curve of a U. S. Home (Caudill Rowlett Scott); the staggered setbacks of an Allied Chemical (S. I. Morris Associates); or further north, the boat-shape plan of a Brookhollow (3D/International).

It is commonly conceded, however, that in Houston, it all began with Pennzoil Place (although a few less spectacular developer projects could be cited as

pre-Pennzoil examples of unusual shape). Designed for developer Gerald D. Hines by Philip Johnson and John Burgee (in association with S. I. Morris Associates), Pennzoil Place proved a developer could go beyond the box and still come out with the right numbers on the all-important bottom line.

The widely-publicized 36-story twin trapezoidal towers—positioned as mirror images—were made all the more dramatic with the 45-degree slicing off of the top eight floors of each tower (an idea attributed to Pennzoil Chairman J. Hugh Liedtke, who did not want just another “cigar box” top). In the process, the structure became more costly and complex—as in the case of that one-of-a-kind detail forming the upper ridge of each tower. Precious net leasable square footage was diminished. And the resulting upper-floor spaces were left three-dimensionally awkward.

But also in the process a distinctive new image was created for the Houston skyline, yielding a prestige identity so marketable that the building was 97 percent leased—at premium rates—before construction was complete. Any cost penalties resulting from the design were more than offset by the building's superb leasability. And those “awkward” upper-level spaces became the most dramatic, the most sought-after of all.

### **The “New Skyscraper”**

Pennzoil, and the spate of exuberant Houston buildings which followed it, are part of a national trend away from the box and toward what architectural critic Paul Goldberger has dubbed the “new skyscraper.” Exemplified by such projects as Johnson/Burgee's IDS tower in Minneapolis (1972) and Hugh Stubbins' Citicorp Center in New York City (1977), the movement consists of buildings notable not only for flamboyant form, but for inside amenities, handsome

skins and—in high-density settings—for their social role as centers for a wide range of pedestrian activity.

But the buildings featured here are also very much a part of the unique, boom-town phenomenon that is Houston. Pennzoil, for example, came along only because Houston was ready for it. “I'm not really sure you could have done that building, at that time, anywhere else but Houston,” says Eugene Aubry, FAIA, of S. I. Morris Associates. “The Houston market is very receptive. People here are starved for the new and different, for something kind of wacko. It's a ‘By God I can do it’ attitude and ‘I can do it like I want to.’”

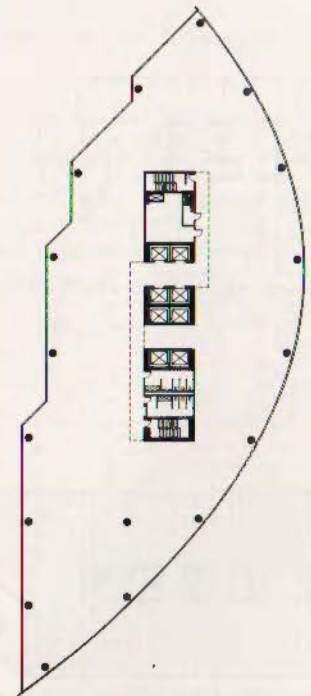
Another force behind the new wave of shapely Houston buildings is the element of competition. 3D/International Director of Architectural Design Marc Tucker observes that “Houston tends to ho-hum any new building that goes up unless it is particularly eye-catching. In many cities, anything new you do is likely to be the best in town,” he says. “It'll stand out in the crowd because there's no competition. But here, an excellent building can go virtually unrecognized because it's in such good company.”

Investment builder John Hansen, who is developing a choice 28-acre West Loop tract called Riverway, points out that Houston enjoys a strong, competitive economy because, “It's an energy-oriented city at a time when energy is the number one topic of conversation. All the related jobs constitute a big demand for space, and that's why so many buildings are being built.” Hansen—whose Riverway tract includes Allied Chemical, its partially completed companion building Three Riverway (S. I. Morris Associates), and IBM's new corporate facility now under construction (Caudill Rowlett Scott)—agrees that competition makes the buildings better and more un-





*U.S. Home Building, by Caudill Rowlett Scott, for Baker-Winter Development Co. Sweeping curve of west facade acknowledges the adjacent West Loop and acts as a sun shield. The stepped facade, of tinted glass, is a completely different skin optimizing views of a densely wooded landscape.*



*Typical floor plan, U.S. Home.*

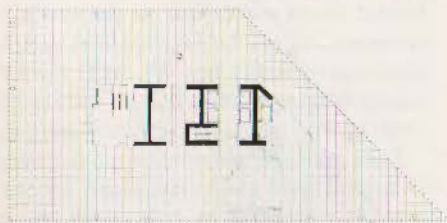




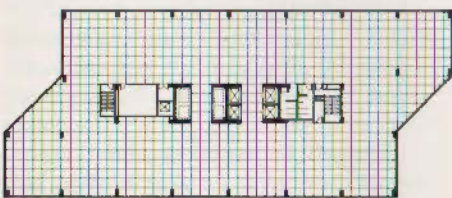
Typical floor plan, Brookhollow Two.



Pennzoil Place, Johnson/Burgee and S. I. Morris Associates, for Gerald D. Hines Interests.



Typical high-rise plans, floors 26-28, Pennzoil Place.



Typical floor plan, 3D/I Tower.



Brookhollow Central Two, by 3D/International, for P.I.C. Realty Corp. Oval configuration provides panoramic view.



3D/International Tower, by 3D/International, for Gerald D. Hines Interests. Setbacks create extra premium spaces in 22-level tower of stainless steel and reflective glass.

Richard Payne



usual. "Competition is a positive force here," he says. "If the man across the street puts up a good building, it forces me to put up a better building, if I'm going to compete."

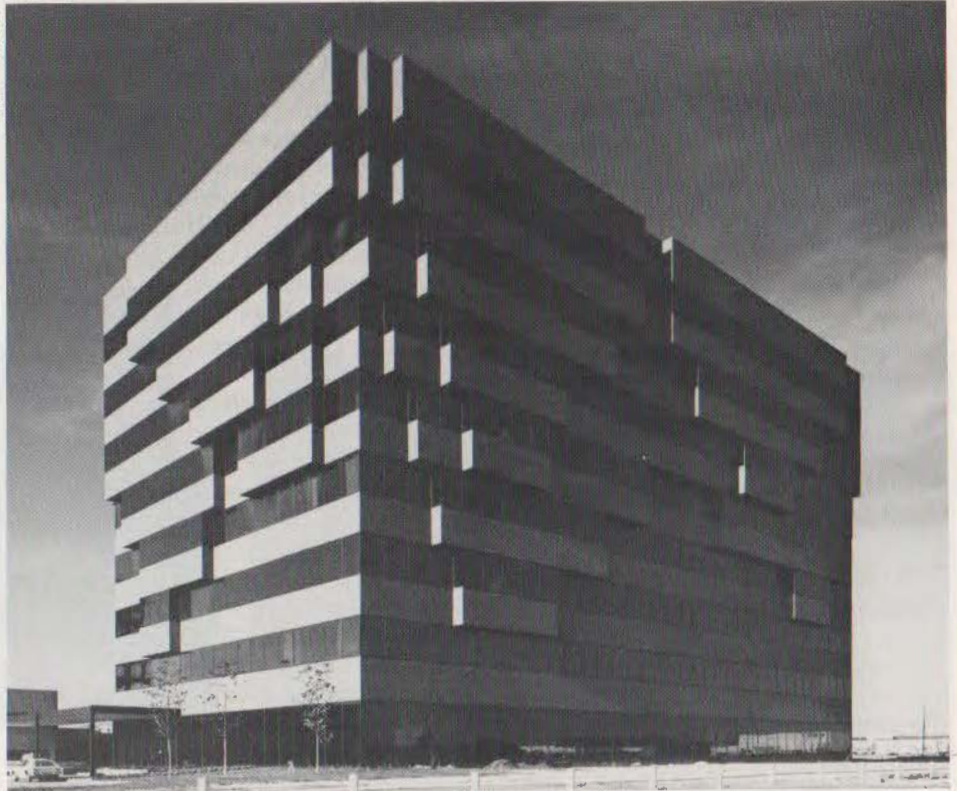
But Hansen makes the pertinent observation that Houston's real uniqueness lies in its overwhelming commitment to the notion that business is good for the city. In this same context, Eugene Aubry talks about "the Houston way of doing things" and cites the city's reaction to the Pennzoil proposal as a case-in-point. "If you look at that building you'll find that, technically, under the codes, you can't even build it, because of course it's really *two* buildings only ten feet apart. But codes are always being amended here, and we have fewer hassles with codes because the city fathers are willing to weigh things like that and to ask, 'What will the building mean for the city?'"

#### Outside Vs. Inside

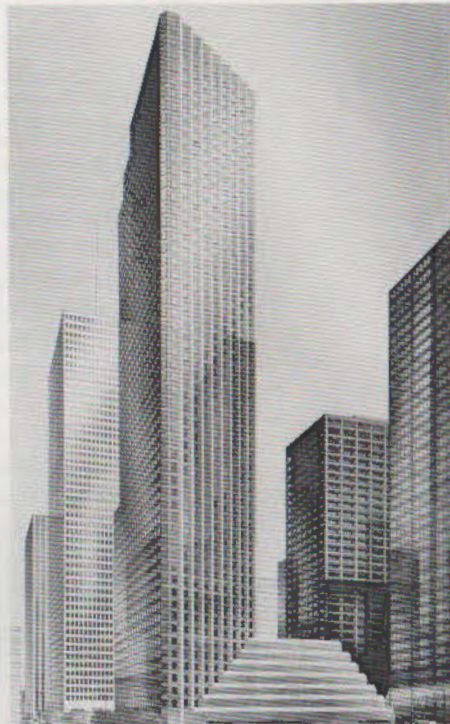
So it is that Houston's dynamics are right for office buildings of bold and unusual form. But are the buildings right for the tenants? Do those structural flourishes yield inside amenities, or are they primarily concessions to outward appeal and identifiability? 3D/I's Marc Tucker, who spent years in interior architecture honing the concept of designing buildings from the inside out, is acutely aware of how often it is done the other way. "A lot of the variations in shape are simply for exterior appeal," he says. "Somebody creates a nifty sculptural form and then has to *force* the interior to make it work. The ideal is for the *plan* to produce the unusual exterior configuration because of an interior functional need." But Tucker agrees the proper balance is difficult to achieve because "spec buildings have to be all things to all people."

One way in which structural deviations *do* commonly relate to interior function is in the creation of extra corner offices, traditionally seen by tenants as preferred spaces. Tucker points out that a rectangle yields only four corner offices per floor, whereas the offset configuration of 3D/I Tower affords six. The faceted, sawtooth wall design of First International Plaza produces a premium space with each notch. But the most extreme example is the Greenspoint complex, designed by S. I. Morris Associates for Friendswood Development Co., which is based on a box broken by an apparently random pattern of cantilev-

Richard Payne



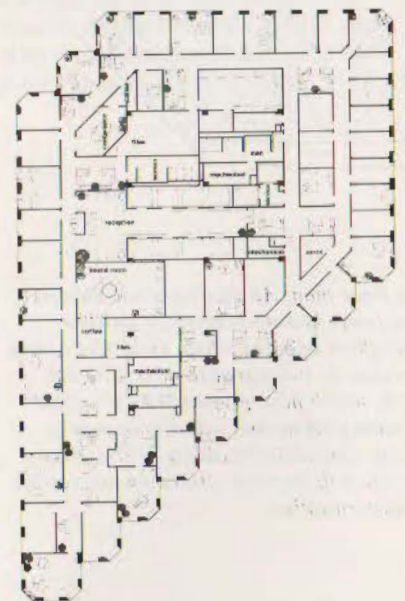
*Greenspoint I, by S. I. Morris Associates, for Friendswood Development Co. Cantilevered protrusions provide identity and extra corner offices.*



*First International Plaza, by Skidmore Owings & Merrill, San Francisco, and 3D/I International, for Gerald D. Hines Interests. Diagonal, sawtooth wall minimizes canyon effect on the site and maximizes the number of corner offices. Landscaped plaza occupies almost a quarter of the block on which the impressive polished granite tower is sited.*

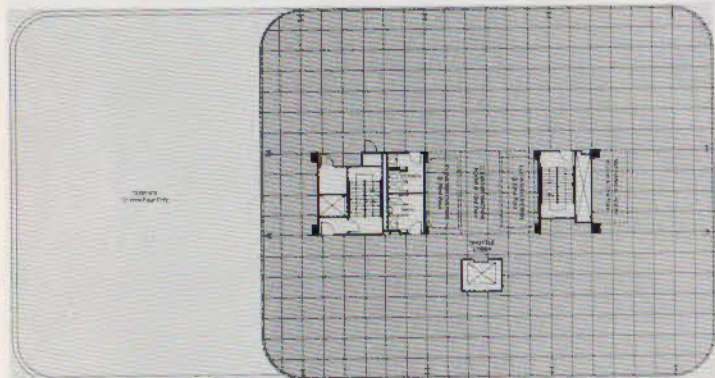


*Typical floor plan, Greenspoint I.*

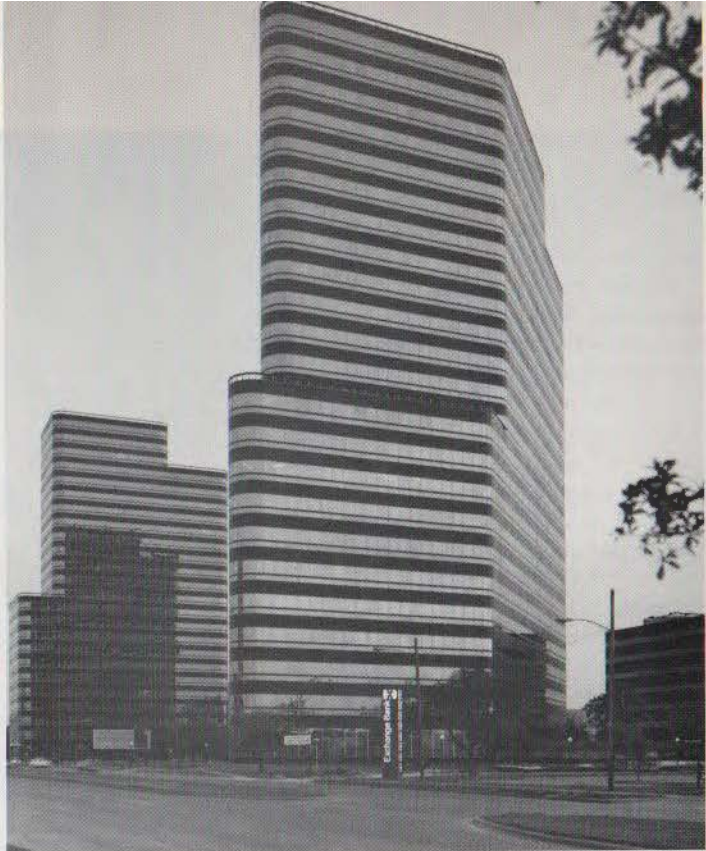


*Typical high-rise floor plan, First International Plaza.*

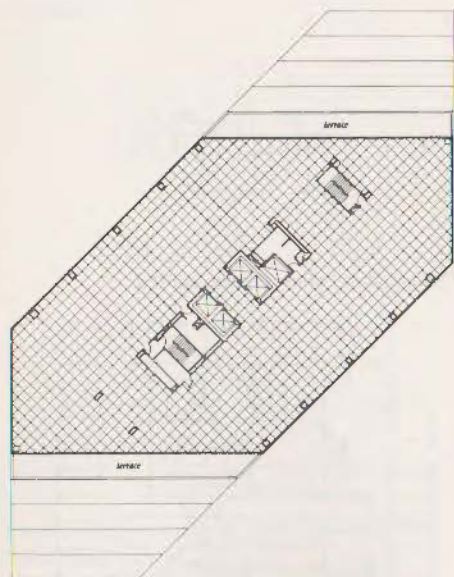




22nd floor plan, showing 22nd floor terrace, One Post Oak Central.



Gerald Hines' Post Oak Central One (left) and Two. Design by Johnson/Burgee, with S. I. Morris Associates (One) and Richard Fitzgerald & Associates (Two). Stepped profiles and rounded corners create striking companion images.



Chisholm & Kenyon

25th floor plan, Allied Chemical. This six-sided tower is distinguished by uniform upper-floor setbacks which yield five usable balconies on two opposite sides. The balconies, which have proved to be a successful leasing attraction, will also appear on Allied's companion building, Three Riverway, but will be concentrated on one cascading east elevation.



Allied Chemical Building, by S. I. Morris Associates, for John Hansen, Investment Builder. Part of a low-density, 28-acre West Loop tract.





22nd floor plan, showing 22nd floor terrace, Two Post Oak Central.



Three Riverway, by S. I. Morris, for John Hansen, Investment Builder.

ered protrusions yielding some 20 corner offices on upper floors. "They market like hotcakes," Aubry says.

Such structural devices cause a higher skin-to-floor area ratio and generally a five to ten percent premium in construction cost, which is more than offset by increased marketability and higher rental rates. (Location is of course another significant rate factor, the downtown per-square-foot range being about \$11-\$17, the West Loop range about \$11-\$13.50 and further out about \$9-\$11.) In addition, structural variations on the energy-inefficient glass box often reduce energy loads, since the variations can be designed in consideration of sun angles and shading.

On the whole, life within these dramatic new buildings seems to be a significant improvement over life within the box. Bill Burwell of Kinetic Systems, who has done space planning within several of the "new skyscrapers," maintains that the unusual forms have generated completely new attitudes among corporate tenants. "Formerly, most corporations would oppose an angular or unusual plan within a rectangular building, opting instead for an arrangement of sheetrock boxes," he says. "But now that a lot of the buildings have unusual exterior shapes, tenants are much more agreeable to open planning that optimizes appreciation of the structure and the views it creates. And they are more receptive to angular or curved walls and anything that creates visual interest or a distinctive image. Once in their new setting, they find it enjoyable. They *like* coming to work."

As for the anticipated space-planning headaches caused by awkwardly-dimensioned spaces, Burwell says that, for him, the pains have not materialized. Instead, he says the challenges involved in working within unusual spaces make such assignments all the more interesting and enjoyable, partly because the potential for drama is much higher than that afforded by the box.

#### Prestige Architect

Aside from capitalizing on exciting shape and higher overall quality, developers of Houston's "image" buildings are drawing with increasing frequency on an additional element of prestige—the reputation of the architect. Although it is commonly known that the local collaborating firm usually deserves most of the credit for producing a building that works, the trend among the larger de-

velopers is to bring in a big name—a Pei or a Johnson—for whatever extra mileage the name is worth. A big-league exception is developer John Hansen, who has utilized the local firm S. I. Morris Associates both for Allied Chemical and Three Riverway, maintaining there is plenty of design talent in Houston and that knowing the architect is important. "We had a day-to-day working relationship in which we could sit down with the general contractor and shout at each other and work together toward a solution," Hansen says. "And I think that relationship was more important than to assume you needed to go out and recruit one of the national greats."

Whether the architect is local or imported, the ultimate success of the building—both financially and aesthetically—depends a great deal upon the developer. In addition to the sheer wizardry necessary to consummate the financial package, the developer must exercise the ability to control costs, to know what materials to buy when and in what volume. To make the numbers work, he must position the building at the right level within the market and get it leased quickly. He must understand and insist upon certain trade-offs between economics and aesthetics, while simultaneously demanding design excellence and creativity. And, to produce that audacious breed of speculative building now cropping up all over Houston, he needs to possess a certain daring and intrepidity. But, perhaps most important of all, he must be convinced that design can make a difference in the way people live. As Eugene Aubry expresses it, "He needs to be a guy with some taste who sorta gives a damn about the world."

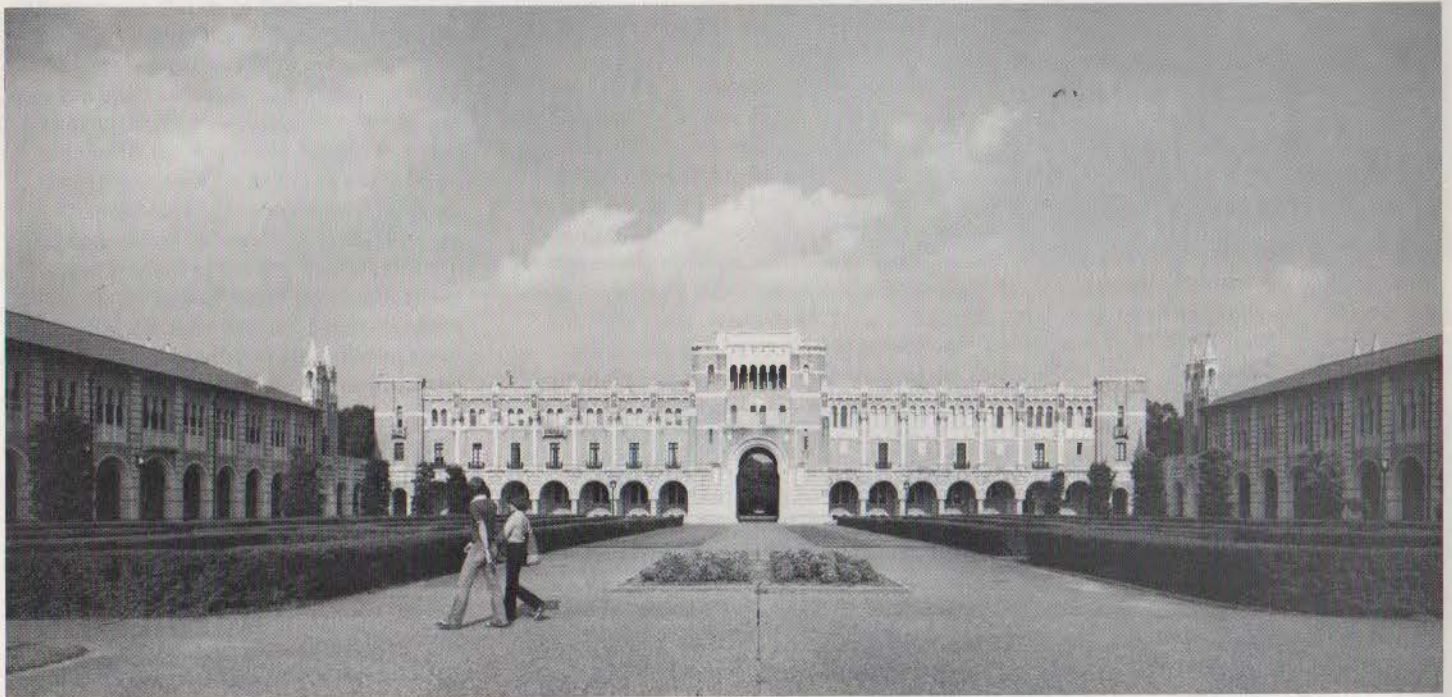


# Houston in All Candor

## *Is There Life After Modernism?*

By Clovis Heimsath, FAIA

Richard Payne



### Calling a Spade a Spade

Affluence has been a disappointment, and nowhere is this more apparent than in Houston, Texas. Just ask anyone and he will tell you he came to Houston to succeed. And success seems relatively assured in this most dynamic boom city in the United States. As Houston grows, success then is for the many, a fulfillment of the American dream of prosperity for the many, not the few.

Here's the rub. Architects, while affirming this extraordinary and commendable trend toward affluence, seldom recognize the revolution such affluence causes in the built environment. Historically, all our city models were built in another time of expectation when it seemed ordained that only the few would have significant affluence. The many would live frugal lives, if not lives of

poverty. As Americans, however, we have been conditioned to accept mass affluence as the expectation of all. We accept it without reservation, seldom if ever questioning the cities mass affluence produces.

Post-modern architecture questions the cities affluence produces. Psychologists can struggle with the emotional and institutional problems of mass affluence—problems that relate to urban crime, high incidence of divorce, the rootlessness of mobility. But as architects, we must struggle with the cities themselves, and Houston is a flagship example.

Simply stated, Houston is developed by uncontrolled business interests which return little or nothing to the commonweal. Philadelphia today is linking its historic center with parks. San Antonio today is developing a recreational and tourist center along its river. Houston

today is building competing closed economic environments such as the Galleria, the Domed Stadium, Greenway Plaza, the underground malls downtown, and lesser centers like the Sharpstown Center, Gulfway Center and the new, uncontrolled, rapid development around the Intercontinental Airport.

The Modern Movement so effectively discredited grandiose city schemes (such a part of late 19th century Europe and America) that Houston began pristine in its naivete. Arriving in Houston 17 years ago to teach at Rice and start a practice, I was impressed with the spatial quality at Rice University, a carry-over from 19th century planning, the reflecting pond in front of the City Hall, also a carry-over, and the structure and graciousness of River Oaks planning. Linking the country club and high school at either end of River Oaks Boulevard





*FACING PAGE: The "ordered space at Rice University" as perceived from the central quadrangle facing Lovett Hall (Cram, Goodhue & Ferguson, 1910). ABOVE: Houston City Hall, with its reflecting pool and mid-day visitors (Joseph Finger, 1939).*



seemed both architecturally dramatic and sociologically camp.

In 1960, all arriving architects were shown the campus at St. Thomas, designed by Philip Johnson as a rigid grid cutting through the ambiguities of a modest residential community. Johnson conceived of a campus as a mix of new buildings and renovated homes. Knowing that St. Thomas had modest funds, he designed a few axial mall buildings and they in turn were to give structure to a hodgepodge of surrounding homes renovated into classrooms. Perhaps this is giving too much credit to Johnson; perhaps he was accepting the homes only because he had to. Had St. Thomas been wealthy, he might have proudly leveled all the small homes and recreated a Bauhaus ordering of endless ho-hum sameness, like the Johnson Space Center. But St. Thomas was mercifully poor and the effect of the combined new and renovated buildings is startling; the campus merges with the surrounding community. A few years ago a street was closed and the whole axis enhanced, but the liveliness of the campus (a proper setting for the Rothko Chapel) maintains.

From a Post-modern eye, Houston has done little in 17 years to equal River Oaks, the reflecting pool at the City Hall, the ordered space at Rice University or the community liveliness of St. Thomas. Houston is filling up with affluent citizens at the rate of 30 or 40 thousand a year—the equivalent of another medium-size American city. As a Post-modern architect, I simply ask where are these city centers? Where are the community spaces one would associate with a town of 30,000? Where is the pomp and circumstance, if you will, associated with living in a smaller Texas town such as Waco, or Kerrville, or New Braunfels, or Victoria?

There are few new centers. There is little additional sense of community. Little or nothing has been given back to the commonweal. We argue at length about the Metropolitan Transit Authority, the MTA, and seldom mention the primary fact—that centers in Houston are extremely ambiguous and therefore linking them with rapid transit is equally ambiguous.

The Modern architect has been a developer's delight. The Modern Movement founded in rationalism honestly believed a new tomorrow was arriving and the expression of industrialization affirmed that new tomorrow. Gesture in architecture was summarily ridiculed and put

aside. Not only was God dead, breaking the awesome spiritual direction of the West, but man was dead, setting aside the glorious vocabulary of Renaissance spaces, forms and public majesty. But somehow the new tomorrow never came. Instead we found the old tomorrow clogged by too many people, too many cars and things and relatively less and less structure to give them meaning.

A Post-modern view of Houston decries the lack of public place, of public scale, of public aspiration. A Post-modern view returns to the great expectations of our history and wonders why these bold concepts of space, form and gesture must be in conflict with industrial process.

Two myths sum up our spiritual and emotional dilemma. In Pinocchio, all the young boys later to be turned to donkeys crossed the river to a playland of servitude. Only as they grew long ears was the change in them made apparent. The moral of Pinocchio becomes clearer every day. By grasping for pleasure they were manipulated into the servitude of donkeys. By grasping for affluence in Houston, the successful newly arrived citizen is given an environment of sham. It takes time and cultural roots to develop real community. The pressure to build for mass affluence produces a series of sham environments. The newly arrived seeker in Houston reaches out for the full life he supposes success will bring. Instead, he becomes increasingly aware of the donkey ears as he sits in traffic jams, waits in line at supermarkets, dashes across streets from his apartment to franchise restaurants with names like "Baby Jane's" and plans his get-away in a European vacation.

The second myth is the myth of the child and the naked king. No one would tell the king he was naked, since all were so well-trained. But the child had not heard that all should overlook this royal anomaly and blurted out a fact that no one wanted to admit. In my opinion, we in the architectural profession are loath to speak out and to wonder why so much can be built so quickly and result in such a disappointment.

The fact is that *affluence* is a disappointment. We have not learned to design for mass affluence. Our social structures and our physical models break down when everyone has a car, when every house must be private, when every part of the city is everyone's domain.

So much for the overview. Is there life after Modernism? Of course.

## Calling a Spade a Beautiful Butterfly

Houston has a whale of a future after Modernism, after unbridled affluence. I have no doubt that in the next decade we will be moving rapidly to claim the grandeur a city like Houston deserves. While historians will see the early years of the 20th century as a bad period in which to build cities, I optimistically maintain that the next decade will be an increasingly *grand* time to build cities. And the change is coming more rapidly than we realize. The generation that reached out to tell us about Vietnam and racial inequities is coming of age. Simultaneously, we are accepting the truth of energy.

Post-modernism today is summed up in two major new concerns: defining of community and the restoration of buildings.

Take community first. Houston has much to build on. Fortunately, there were a surprising number of incorporated villages in the early years of Houston's development. In addition, the earliest subdivisions can be reclaimed and redefined; Montrose is well underway and the Heights Boulevard area is close behind. Young people today, far less concerned about the color of their neighbors, and more aware of the value—economic and otherwise—of older neighborhoods, are increasingly strengthening these centers by moving back into the structured city.

As for restoration, consider the last five years and notice how acceptable it has become. Restoration has shifted from the province of architectural "old fuddy-duddies" to PA Design Award Winners. Without mouthing the words which would explicitly affirm gesture in building, architects have been able to snuggle up to an architecture with just such gesture.

Let's look at progress in Houston. Gulf Oil removed its million dollar revolving sign which for many introduced Houston as "Gulf" for years. The First City National Bank renovated its magnificent richly decorated lobby and broadly publicized it as one might a new structure. A series of old gracious homes in the Montrose area is being revised by families. In marginal areas, decorative old apartment buildings are becoming offices, allowing a rich setting for business instead of the endless sameness of most of Houston.









Entrance to Courtland Place.



Mecom's Warwick and fountain.



The author's renovated mercantile building on the Fayetteville Square.



Fayetteville Courthouse.



Firemen's Feast community gathering.

When the lights went on again in Courtland Place, when white families began to return to the Riverside area of Houston, reversing the process of block-busting, when Montrose could begin building townhouses actually in the town, and when Mecom built his fountain by The Warwick, I knew the tide of Modernism had changed.

Developers will continue to build their sham communities, but architects will become increasingly defensive about them. Someday we will appreciate the extraordinary adventure of The Woodlands, but not until its rival along 1960 has grown to maturity and become as tawdry as possible.

It was the American Institute of Architects that made a strong Post-modern statement a number of years ago, when it instigated "Blueprints for the Future." Architects volunteered their time to show the city what planning could bring. I confidently predict that a Post-modern world is already arriving. I won't be surprised to find developers and civic leaders proposing axes and vistas and buildings of stature and gesture. I won't be surprised when we return to the aspirations we admire in the history of architecture and superimpose these aspirations on the industrial process.

### Postscript:

The challenge in Houston as we approach the 21st century is how to build for affluence. As a flagship city, it becomes a beacon which many will follow; the profession of architecture has an uncharted challenge.

My wife and I faced this challenge in an unconventional way, in—we feel—a Post-modern way. After 17 years pioneering the redevelopment of the Montrose area near downtown Houston, Maryann and I moved the family and office to Fayetteville, a Czech-German community between Houston and Austin, unchanged in 100 years, where community is exquisitely intact, and where it can be experienced and learned.

As a family, we live on and maintain a working farm, unairconditioned and as intact as it was under the Zapalac tutelage from whom we bought it. As an office, we practice in a renovated mercantile building on the square, with 14-foot ceilings and a country hotel above, and in a liturgical workshop in a second building, also on the square. The children attend the small school, big on basics,



250 strong, counting kindergarten through 12th grade. We worship at a church and can walk to it Sundays, as does a great percentage of the town. We helped reinstitute the Chamber of Commerce, which holds a Harvest Feast each fall, with the town turning out to make bingo and barbecue and a country auction come alive on the city square, with booths set up under the trees and a band playing in the bandstand.

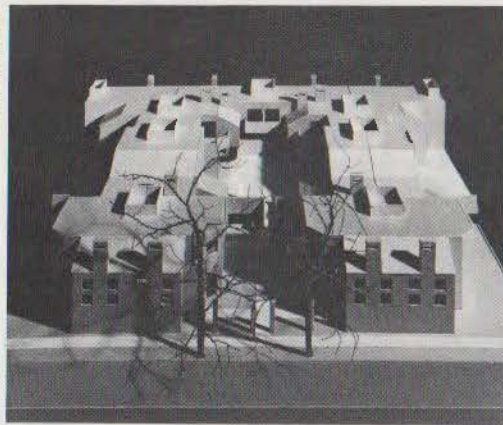
Living in Montrose, we discovered and helped strengthen an urban community, but the variables were many and it was seldom clear which variables came from the pressure of surrounding areas, and which came from the community itself. In a scientific sense (there's nothing scientific, of course, about living in Fayetteville) we have limited the variables and can discern the fabric of a healthy community unencumbered.

It's a behavioral approach to architecture, a participating approach and—we think—a Post-modern approach. We have learned, for example, that the square is extremely important to the sense of community. We hope Houston will build some. We have found that a small school is better equipped to support community than a large one. We hope Houston will decentralize. Fayetteville is Post-modern by being Pre-modern. The homes are built for cross-ventilation. There are no building setbacks, so the gardens come to the street and a large percentage of home produce is grown outside the door. There is a pedestrian scale to the town; the homes and businesses mix. What we are affirming is the quality of life community brings. In the years to come, we hope to bring some of this sense of community back to Houston as new areas are charted and old areas reclaimed.

In Fayetteville we have found important lessons for Houston struggling with growth at affluent speed. Community must blossom forth as an entity. Architecture must help the community find and express itself. Public spaces must be just that—public, not enclosed spaces surrounded by controlled shopping. There must be scale—pedestrian scale, family scale, children scale.

The adventure begins as a struggle to find the way to build for the many, not for the few. It will be an adventure very much a part of Houston and very much a part of our profession in the next decades.

Rick Gardner



**INNER CITY VITALITY—LEFT:** Model of Parker Estate speculative condominium project, designed by Wm. T. Cannady & Associates for a 6.67-acre undeveloped site adjacent to downtown and near the Fourth Ward. **BELOW:** Model of Taft Architects' Downtown YWCA, designed for a site overlooking Spotts Park, a neighborhood recreation area which is part of Houston's greenbeltway system. The facility consists of pool, multi-purpose, day-care and support and office spaces.



Richard Payne



**ABOVE:** A new church for the Woodlands community—Lord of Life Lutheran, designed by Clovis Heimsath Associates, which also designed and produced cross, fountain, ceramic fixtures, custom furniture and the yet-to-be placed stained glass window, 24 feet in diameter. **LEFT:** Cross defines deliberate axis between church and nearby school.

Larry Paul Fuller



Heimsath, a Texas Architect contributing editor, is the author of *Pioneer Texas Buildings—A Geometry Lesson* (University of Texas Press) and *Behavioral Architecture—Towards an Accountable Design Process* (McGraw-Hill).



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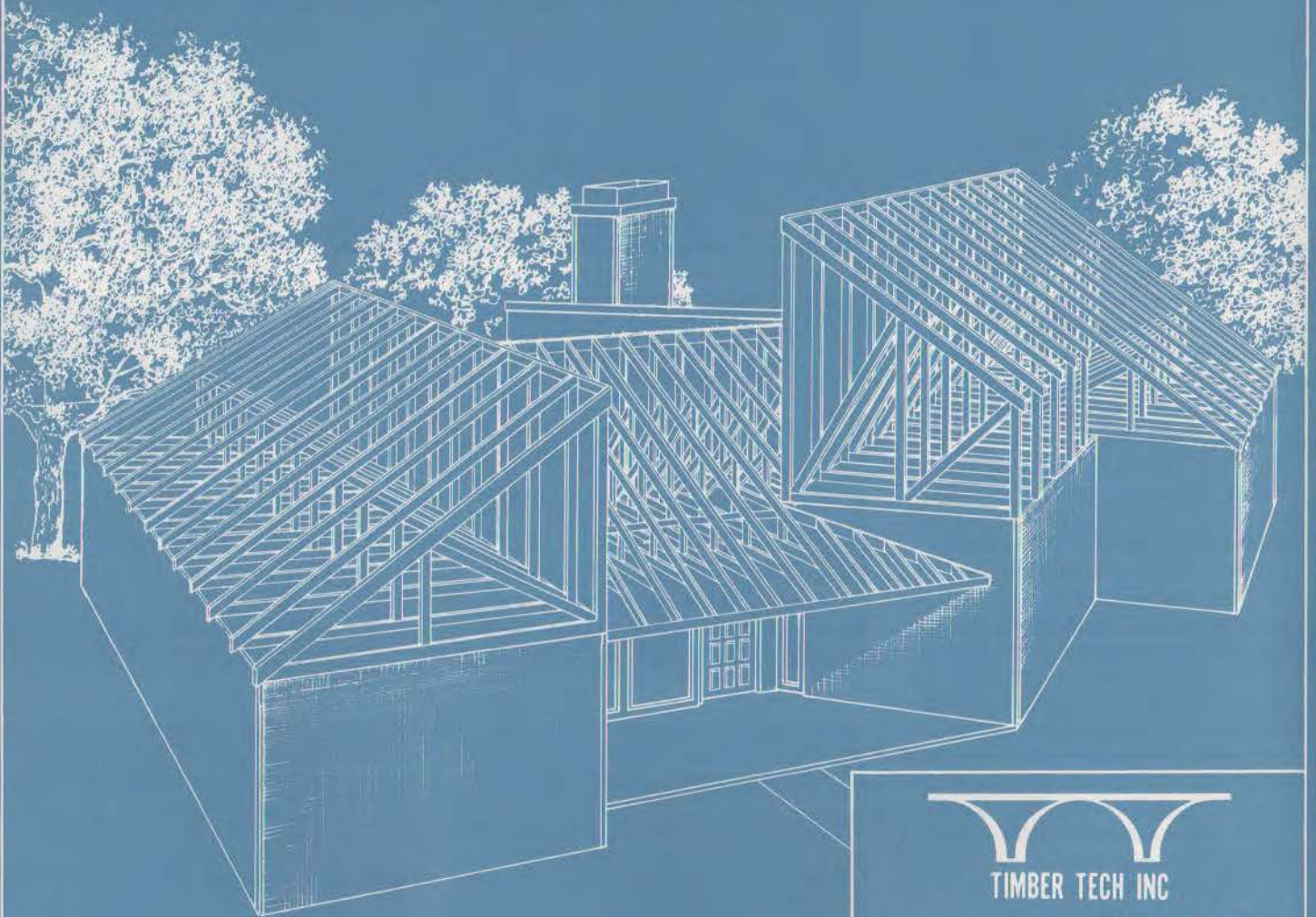
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# Rediscovering John Staub



John F. Staub

## *The Great Eclectic of Houston's Elite*

By Howard Barnstone, FAIA

*EDITOR'S NOTE: The author's recently published book (The Architecture of John F. Staub, The University of Texas Press, Austin, and The Museum of Fine Arts, Houston, 1979, 356 pp., \$35) has precipitated a new interest in the work of John F. Staub, who for five decades designed houses for the elite of Houston and the South. The following article is an adaptation of Barnstone's original draft introduction to the book, which was eventually expanded into an annotated preface and introduction with the assistance of David Courtwright, Jerome Iowa and Stephen Fox.*

John Staub is one of the last of the great eclectic architects. But, because of Staub's time, it is not surprising that even with so abundant and fine a body of work, he has received little attention from writers on architecture. Years ago, some of his houses were published in professional journals, always with appreciative commentary. But otherwise he has been overlooked and ignored by architectural history.

The Modern movement explains this: almost no 20th century American eclectic architect has been studied for four decades. The last of the sumptuous monographs dealing with period revival architecture date from the early 1940s, with the exception of four books, *Two Chicago Architects and their Clients* (1969), *David Adler* (1970), *Architecture of Neel Reid in Georgia* (1973), and *George Howe; Toward a Modern American Architecture* (1975).

How so? Starting in the 1930s, the International Style took over, first in the architectural schools in Cambridge, New Haven, and Chicago, which came under the total domination of the *emigres* from Germany. The gospel according to Ludwig Mies van der Rohe, Walter Gropius, and Marcel Breuer snuffed out in the schools the long tradition of designing in historic

Photography by Rick Gardner



*Ravenna, for Mr. and Mrs. Stephen P. Farish, Houston, 1934. The subtlety with which curvilinear form and detail activate this space constitutes a tour-de-force of design virtuosity.*





House for Mr. and Mrs. James O. Winston, Jr., Houston, 1938. Garden elevation.



Winston House entrance foyer. Admission to the house is transformed into a wonderful event.

styles, a tradition which in American architectural practice had reached dizzying peaks of *finesse* by 1930.

By 1948, with the European stars in charge of the seminal schools, the provincial schools were converting to the new faith. The architectural press had fallen into line about 1940, and few if any eclectic structures appeared after that date in the influential magazines which remain the basic crib books for disseminating the last word on style.

All the while, quite different was the affluent public which could afford architect-designed homes, or even architect-designed speculative houses. They cared little or nothing for the press or the young architectural school graduates. The endless variety of styles displayed in the great town and country houses of New York, Chicago and their suburbs since the 1880s served and serve as a continuing source for new generations of upper and upper-middle income householders. Whereas the battle for Modern architecture was won in commercial, institutional, even multi-family residential work, in the single-family residence category, Modern has capitulated, and the traditional (or pseudotraditional) proliferates. True, in many cities a small intelligentsia—often very rich—has built historically important modern houses, some quite early. But these often represent high quality, little quantity, and huge P. R.

A new interest in John Staub's work is warranted, although he has not sought its publication, content to let it speak for itself. The stratagems of professional publicity are distasteful to him. He shuns public notoriety. He has been able to sustain this reticence because his commissions have come, unsolicited, from an elite clientele centered in Houston.

Staub's roots stem from Charles F. McKim and Stanford White, John Russell Pope, Charles A. Platt, Howard Shaw, and William A. Delano and Chester H. Aldrich. These were the great architectural figures of the early 20th century. Harrie T. Lindeberg, for whom Staub worked after graduating from M.I.T. in 1916, was the connection between these men and Staub. Lindeberg spent the formative years of his career in McKim's employ, developing under the impact of an evolving eclectic tradition. Like his master, Lindeberg practiced his profession as an art. So too would his student, John Staub.

Due in large part to the influence of Lindeberg, Platt, and Shaw (no less





*House for Mr. and Mrs. Dan J. Harrison, Sr., Houston, 1938. Entrance Elevation.*



*Harrison House garden elevation.*



*Detail of capitul.*



*Rounded and depressed arch forms articulate the remarkable proportions of the central hall.*

*The roof and portico of the Harrison House (above) were adopted from Concord, a Creole plantation house outside Natchez, Mississippi. Staub's Winston House (facing page), with its hard-edge geometry combined with classic detail, bespeaks a tradition in country house design extending from the Romantic Rationalist architecture of the early 19th century to such modern work as Philip Johnson's first Boissonnas House.*



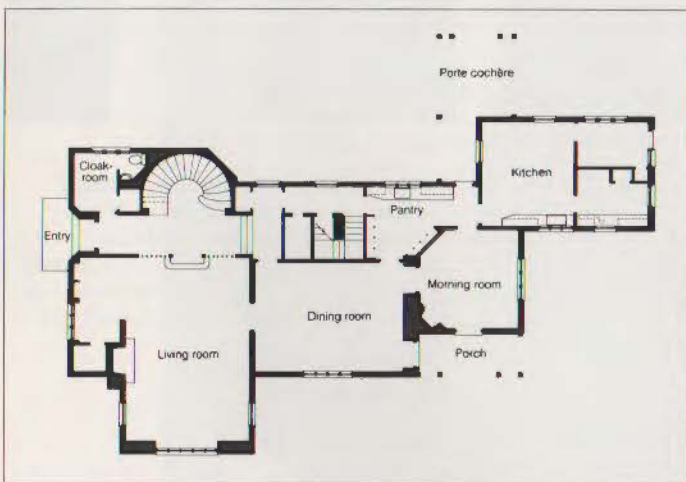


*House for Mr. and Mrs. Rudolph C. Kuldell, Houston, 1928. Ornament in a variety of materials animates facade without disrupting compositional clarity.*

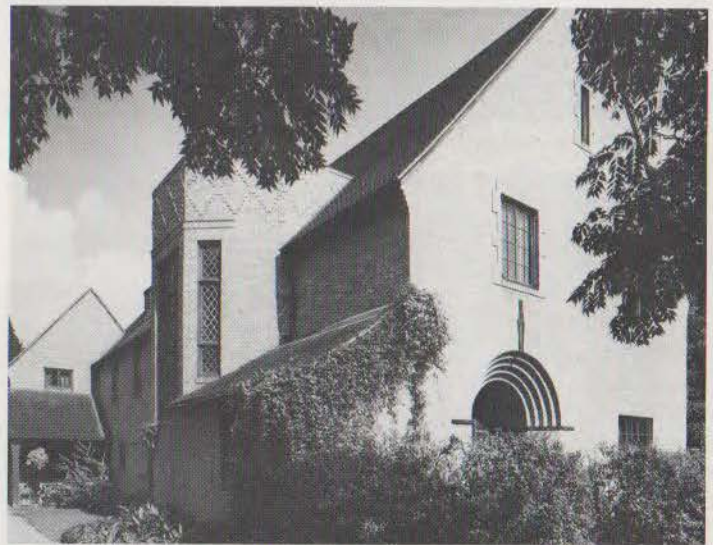
than their contemporary, Frank Lloyd Wright), the whole idea of "house" changed as Staub started his practice. A generation before, the ideal for the rich had been the great "show place," domestic theaters for the dramatization of their owners' vast wealth and power. With his endless succession of castles, palaces and chateaus designed for members of the Vanderbilt family in the 1880s and 1890s, Richard Morris Hunt exemplified this tendency in American architecture.

But by the early 1920s, people tended to reject that kind of house, even if it was well within their means. This explains why in Houston, with its legendary concentrations of personal wealth, one does not find the palaces which had been common to the very rich in eastern communities. Staub built large houses to be sure, and expensive ones, but they were very different from the older "show places." "I have always thought that the very term 'show place,' which applied to large country places when the demand for them was at its height, foretold their ultimate decline and fall," wrote the critic C. Matlack Price in a 1925 issue of the *House Beautiful*. "Who wants to live in a 'show place'? Very few people today."

Staub's vision of what a house should be comprehended that there were far more engaging qualities in architecture than grandeur and formality. He showed that a house was at its best when it looked as though it were meant to be lived in. Wilson Eyre, the great Philadelphia architect, had been expressing the same idea in his work, but much of it



*Cochran House, first-floor plan. To capture the prevailing breeze, Staub staggered the massing, giving principal living and bed rooms access to the south and east, and locating the principal entrance on the side of the house.*



*House for Mr. and Mrs. William S. Cochran, Houston, 1925. Romanesque portal set within the outline of a 17th century New England house.*



came before the time was ready. Staub's early work was more nearly synchronous with a real change in general taste.

John Staub was a creative architect. The styles of the past served only as a basis for design. Staub copied for authenticity; he rarely copied specific structures. Often combining the essence of many periods and styles, sometimes adding a-historic elements, he produced a unique Staub original that expressed a heightened stylistic expression—more than merely a reflection of the original source of inspiration.

The exteriors of Staub's houses exhibit a certain provincial class. Though derived from historic styles, their genius lies mostly in the orchestration of the plan. In this respect, Staub's sensibility was fundamentally different from architectural preoccupations of the moment. Unlike the schemes of the New York Five, whose plans are tortured and worked for exterior preconceptions, or the over-intellectualized mannerism of Robert Venturi, is the ambience of a Staub house. One moves with sublime grace from a handsomely proportioned entry to a still more quietly refined living room or library. The still photograph hardly suggests this ambulatory aspect—only a visit to one of the houses conveys an experience of the divine float. Staub's exceptional taste and discrimination in planning and in the use of detail draw his houses together into a single totality. He was a complete architect, often planning the decoration and furnishing of interiors to establish a compelling sense of unity and grace.

In his lifetime, Staub has achieved personal admiration. His peers know him as one of the most gifted of American eclectic architects, and Staub's houses enjoy more than a local reputation. The original owners of the houses he designed cherish them; new owners maintain them with equal pride. Designing in any given manner demands talent—maybe genius—taste, and great style. John Staub had all of these.



*Howard Barnstone, FAIA, whose own architecture has received widespread recognition, studied at Yale and began practicing in Houston in 1948. He teaches at the University of*

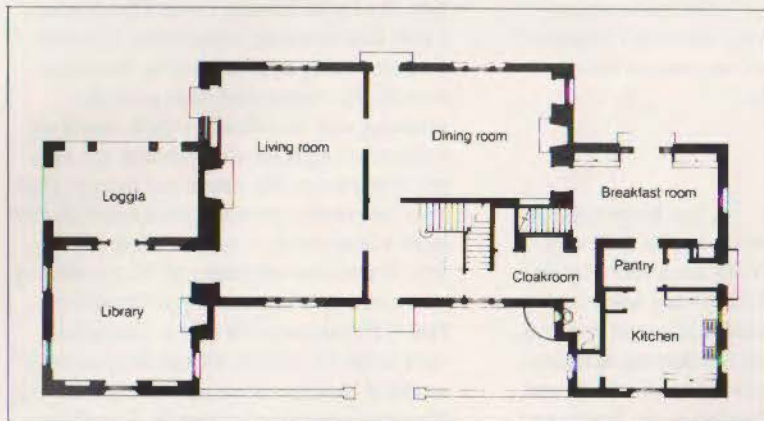
*Houston College of Architecture and is the author of The Galveston that Was.*



*House for Mr. and Mrs. William J. Crabb, Houston, 1935. Strangely compelling image evokes a North African garden on the rim of some Spanish world.*



*House for Mr. and Mrs. David D. Bruton, Houston, 1933. Four slender chimney stacks vertically contain the house's horizontal expanse.*



*Bruton House, first-floor plan. When a house site fell on the south side of the street, the main rooms were oriented toward a private rear garden while services and circulation lined the north-facing street elevation.*



# Recollections:

## Comments from Colleagues of Staub

### 'It's Staub, isn't it?'

In 1958, Mies van der Rohe was commissioned by the Houston Museum of Fine Arts to be the architect of its first major addition (Cullinan Hall). On a trip to Houston, Mies looked for a local architect to work as his associate on the

Jim Hedrich



Museum addition.

project, and he asked architect Donald Barthelme, FAIA, for suggestions. Barthelme prepared a checklist of local firms and, mindful of Mies' high standards, a set of qualifications. "Next day at lunch," Barthelme says, "I gave a list of 20 names to Mies. He looked over my notes very carefully and then, raising his head, he looked at me and said, 'It's Staub, isn't it?' I nodded."

Three years as Staub's employee in the late '30s gave Barthelme "a respect for Staub that has kept growing for the 40 years since." Barthelme says he "admires John Staub both as an architect and as a gentleman in the profession. His fine houses, their careful design, exquisite taste and fine finishes throughout are simply reflections of the man responsible. . . . He has made the word 'architect' something in which we all can take a good deal of pride."

### A Summer Job

Hugo Neuhaus, Jr., has known Staub since Neuhaus' childhood in the early '20s, when New York architect Harrie T. Lindeberg sent his young associate John Staub to Houston to supervise construction of several Lindeberg-designed houses in Shadyside—one of which was owned by Hugo Neuhaus, Sr. Staub and his wife, Madeleine Delabarre Staub, liked Houston so much they decided to stay, Neuhaus says, to the lasting benefit of city and state. "Houston and Texas were blessed when this enormously talented and disciplined architect chose to

make this city and state the home base for his life's work."

In 1940, while a student at the Harvard Graduate School of Design, Neuhaus needed a summer job in an architect's office to fulfill a degree requirement. The only architect he knew in his hometown of Houston was John Staub, who took him on as a courier (any job would do, Neuhaus says, as long as it was in an architect's office.) Although his contact with Staub as an "associate" that summer was brief, Neuhaus says he came away from there professionally inspired. And while Neuhaus was to go on in his career to embrace the International Style, he continued to value Staub's impression of his work.

"The authenticity and meticulous detailing of his residential architecture has inspired more than one generation of architects," Neuhaus says, "contributing immeasurably to the ambience of Houston. . . . And although John's training was in the traditional style of architecture, nothing has given me more pleasure in my architectural career than his compliments on a modern building I've designed or a modern detail that has caught his eye."

### A Meeting on the Lawn

It was a Sunday morning in 1926 when Houston architect Vance Phenix, then a struggling neophyte, first met Mr. Staub, "in a rather unorthodox manner," Phenix says.

"I had seen photographs of some of his published work, liked what I saw and resolved to seek employment in his office. As I was driving toward his home, I saw him working in his yard. I parked and nervously approached to introduce myself. He responded with a cordial greeting and handshake which eased my tension enough for me to relate my meager experience. He promised to call whenever he needed another draftsman. A few weeks later he did call and offer me a job. It was the beginning of 12 rewarding years of experience in John Staub's office." Phenix says his office was never very large in number of employees, which enabled Staub to keep in close touch with the development of projects, "resulting in a uniformly high quality of work."

"I remember him as a friend, employer and mentor," Phenix says, "and as a gentleman of the highest integrity and ethical conduct—a credit to the architectural profession."

### A Perfectionist

Working as a draftsman for Staub soon after a sojourn in Europe as a Rice Travelling Scholar, Milton McGinty, FAIA, learned that Staub was a perfectionist, and that he wasn't afraid to entrust design responsibility to an intern.

"He was willing for me to exercise my design ability on the French Palace project," McGinty says, "to the extent that everything I had learned in France pertaining to such a project could be tried."

Rob Muir



\*French Palace

As a result of that opportunity, McGinty says, "and of having observed and admired him as a colleague over a period of 50 years, I owe to him, in large measure, my sensitivity to refinement and authenticity in traditional architecture."

### Reasons for the Choice

"When he is not vigorously dancing away all evidence of his 86 years," says Anderson Todd, FAIA, Wortham Professor of Architecture at Rice, "John Staub may be found surrounded by three generations of admiring clients in one of the many handsome spaces he's designed—all with impeccable taste, an unerring sense of proportion, and a matchless eye for color and materials."

Also recalling Mies van der Rohe's selection of Staub for the Museum of Fine Arts addition, Todd says Mies gave the building committee the following reasons for his choice: "Here is an architect who clearly felt the need for beautiful and generous spaces, who fully understood the expressive possibilities for rich materials, and who, because he was an eclectic architect, would respect the work of another architect."

\*House for Mr. and Mrs. J. Robert Neal, Houston, 1931. Neal informed Staub that he wanted a "pure Louis Quinze" house. And he got it.



## an announcement

Design Award  
Texas  
Architecture  
1978

**Robert E. McKee, Inc.**, announces the opening of a new office in Houston, Texas, to support our growing activities in the surrounding area. To be managed by Mr. Russell Mai, this office will improve our service to clients in Houston and will augment the operations of our offices in El Paso, Dallas and Los Angeles.

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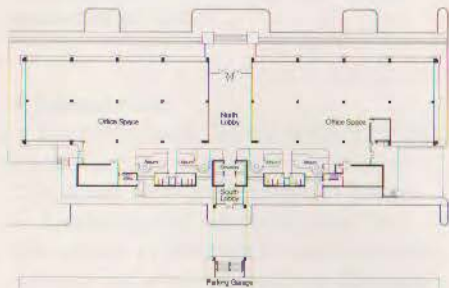
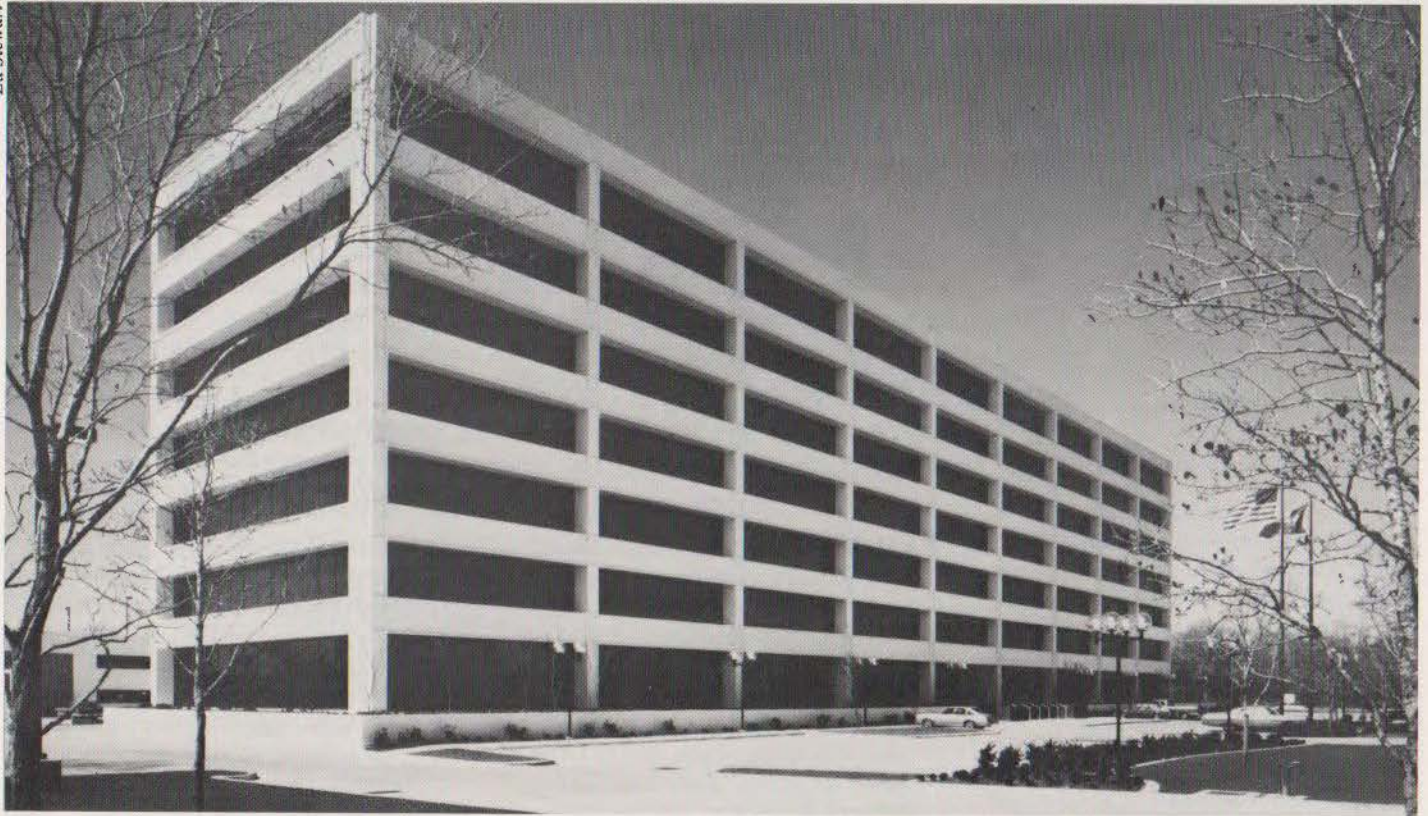
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CONSTRUCTION REAL ESTATE



# Cameron Iron Works

## *Symbolic as Well as All-Encompassing*

Ed Stewart



*Ground floor plan.*

When Cameron Iron Works, Inc., a Houston-based multinational supplier of petroleum drilling and production systems, decided it needed to consolidate its various corporate functions under one roof, the company wanted a new headquarters building that would be symbolic as well as all-encompassing. Founded in 1920 as a small iron manufacturing and repair company employing a total of five people, Cameron had grown over the years to employ more than 8,000 people in 75 locations the world over. Its new headquarters would have to impart the strong corporate image such growth had created while responding to the more practical concerns of the day as well—energy conservation, flexibility of space,

the need for a stimulating working environment.

To symbolize the company's size and scope of operations, architects of Houston-based 3D/International came up with a seven-story atrium design visually linking the seven floors of the building and admitting natural light into the interior, with balconies on each floor affording views of the atrium. In addition, the atrium serves to separate interior "core areas" (elevators, stairs, mechanical rooms and restrooms) from large, open-office areas, 70-foot by 360-foot spaces interrupted only by a single row of columns. Open-landscape furniture systems are used on most of the seven floors—all of which comprise the total 240,000-



**Patsy Swank  
Dallas  
Honorary Membership**



Dallas journalist Patsy Swank is a past winner in TSA's Flowers Award competition, a program which recognizes excellence in architectural reporting and criticism. Be-

cause of her previously distinguished accomplishments, Swank's Honorary Membership "seeks additionally to commend and acknowledge her incisive written and visual commentary which continues to enlighten the Texas citizenry concerning art and architecture."

The attention Swank has given to the welfare of the community is reflected in her articles written for numerous newspapers and magazines, having served as assistant to the amusements editor of the Dallas *Morning News* for six years, the regional editor of *Living* for young homemakers for four years and as a regional correspondent for Time, Inc., for 10 years.

As a charter member of the KERA-TV newsroom staff, Swank has been active since 1970 in reporting developments and events relating to the arts and the environment and since March 1978 has produced a series of weekly television programs entitled "Swank In The Arts."

**Billboards, Limited!  
Houston  
Citation of Honor**

**BILLBOARDS  
LIMITED!**

Billboards, Limited! receives a Citation of Honor in recognition of its efforts to establish "statewide outdoor advertising regulations which have succeeded in preserving and improving the visual environment."

A non-profit organization formed in 1967 to study the various problems of visual pollution along city streets and state highways, Billboards, Limited! has become almost the only organized effort in Texas to concern itself specifically with the problems of visual pollution and its effects on the built environment.

The formation of Billboards, Limited! came in response to a specific proposal of "Blueprints for the Future," a program sponsored by TSA's Houston chapter to suggest ways in which the environmental quality and liveability of Houston could be improved.

Since that time, Billboards, Limited! also has been involved in the successful programs of the federal and state highway beautification campaigns, addressing the problems of sign control on both national and state levels. (See *Texas Architect*, Sept. /Oct. 1979.)

**Harris County Heritage Society  
Houston  
Citation of Honor**



The Harris County Heritage Society is cited for its "powerful influence and daily contributions to preserving and promoting the historic aspects of the built environment."

The Society, which last year celebrated its 25th anniversary, operates five restored houses, a small church and a row of reconstructed mid-19th century shops as living museums, all of which are located in the shadows of Houston's downtown skyscrapers in Sam Houston Park. In addition to maintaining these buildings, the Harris County Heritage Society sponsors a variety of public education programs, ranging from lecture series to craft classes. Featured this year was a major inner-city tour of possible preservation areas to increase awareness of the potential available for adaptive reuse within Houston's Loop 610.

**Donald S. Henderson  
El Paso  
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Donald S. Henderson, mayor of El Paso from 1975 to 1977, is recognized for his "daring leadership . . . in support of El Corridor, a project which brought new life into downtown El Paso."

One year into his term as mayor, in 1976, Henderson directed the El Paso City Council as it embarked upon a

downtown revitalization program called El Corridor, designed to improve a pedestrian path connecting the new Civic Center with San Jacinto Plaza and Transit Terminal. (See *Texas Architect*, Sept./Oct. 1977).

Instrumental in obtaining funds for the project, Henderson engineered a joint public-private financial partnership, a revolutionary concept for property owners in downtown El Paso. Eventually, Henderson urged the city staff to prepare a grant application for \$2,575,000 from the U.S. Economic Development Administration (EDA). In January 1977, the EDA selected El Corridor as the highest priority of eight applications submitted and fully funded the project.

Henderson remains active in the El Paso community as a member of the Chamber of Commerce, the El Paso Estate Planning Council and as a board member of the Arthritis Foundation and the El Paso Public Broadcasting Council.

**Historic Preservation League  
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The Historic Preservation League in Dallas has been named a recipient of a Citation of Honor for "succeeding through its programs to preserve historic landmarks in Dallas and informing the community of these vital historic undertakings."

Organized in 1972 by a group of Swiss Avenue neighbors who recognized the need to protect the historic Swiss Avenue area, the Historic Preservation League has since grown into Dallas' leading preservation organization and now concentrates its efforts on a variety of city-wide projects involving endangered historic buildings.

Among the programs in which the



# TSA Honor Awards and Flowers Awards 1979

## *Recognizing Concern for Environmental Quality as its Own Reward*

*Concern for the quality of life is inherent in the everyday thoughts and activities of architects as shapers of the built environment. And in Texas, where that environment is relatively young and dynamic, an awareness of the quality life as an achievable goal is growing in the public as well as the professional consciousness. To recognize and gauge that developing concern, and to reaffirm its own professional goals and commitments, the Texas Society of Architects seeks to recognize civic and professional efforts which demonstrate a genuine and sensitive concern for environmental quality as its own reward. So it is that, during its annual meeting each year, TSA presents Honorary Membership to individuals, Citations of Honor to individuals and organizations, and John G. Flowers Memorial Awards to journalists, in recognition of significant contributions to the quality of life in Texas and of excellence in architectural reporting and criticism.*

*On the following pages are brief introductions to this year's honorees: 13 individual and institutional recipients of TSA Honor Awards, selected by committee from chapter nominations across the state, and four winners of the 1979 John G. Flowers Memorial Award, chosen by leading experts in various media.*

*Texas Architect commends the honorees for their exemplary accomplishments, which will be more formally cited Nov. 2 during presentations at the annual meeting awards luncheon at the Shamrock Hilton Hotel in Houston.*

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### Honor Awards

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#### **Orabel 'Pinkie' Foster Martin San Antonio Honorary Membership**



Orabel "Pinkie" Foster Martin, a past president of the San Antonio Conservation Society and currently a volunteer lobbyist for that organization, is awarded an Honorary TSA Membership for her "countless contributions to historic preservation in and around San Antonio and for her active participation in architectural legislation on all levels of government."

During the two years Pinkie Martin served as president of the San Antonio Conservation Society, she established a Texas Historic Resources Fellowship which is given annually through the Texas Architectural Foundation. Following this term as president, Mrs. Martin became involved in organizing programs and legislation which have set the mood for adaptive reuse and preservation of San Antonio's historic architectural resources.

In addition, Mrs. Martin has served as chairwoman of "A Night in Old San Antonio," as past president of the Texas Historical Theatre Foundation and as a member of the San Antonio Symphony's board of directors. Currently, Mrs. Martin is a member of the open space advisory committee for the Alamo Area Council of Governments.

#### **Walter P. Moore, Sr., P.E. Houston Honorary Membership**



Houston engineer Walter P. Moore, Sr., is cited for the "constant creative association which he and his firm have afforded architects by actively collaborating in the design process of the built environment."

A professional engineer who founded his own Houston-based consulting firm in 1931, Moore has gained the respect of both the community and his colleagues by serving as structural engineer on some of Houston's most notable projects, including Rice University Stadium, the Astrodome, the Jesse H. Jones Hall for the Performing Arts, the Hyatt Regency Hotel, 1100 Milam Building, One and Two Houston Center, the Prudential Building and First City Tower.

Moore, who was graduated from Rice University with a bachelor's degree in civil engineering conferred with distinction, spent his first four years out of college with another consulting firm before founding his own, which today has a staff of 115 and specializes in structural, civil and traffic engineering and land-planning.

One of the first registered professional engineers in Texas, Moore also is registered in nine other states and in 1974 was awarded the Engineer of the Year Award by the San Jacinto chapter of the Texas Society of Professional Engineers. In 1976 he was selected as an Outstanding Engineering Alumnus of Rice University.



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Dallas  
Citation of Honor**



Doug Tomlinson

The Historic Preservation League in Dallas has been named a recipient of a Citation of Honor for "succeeding through its programs to preserve historic landmarks in Dallas and informing the community of these vital historic undertakings."

Organized in 1972 by a group of Swiss Avenue neighbors who recognized the need to protect the historic Swiss Avenue area, the Historic Preservation League has since grown into Dallas' leading preservation organization and now concentrates its efforts on a variety of city-wide projects involving endangered historic buildings.

Among the programs in which the



League has been involved include the preservation of both Trinity Methodist Church and Munger Place and the public awareness campaign which the League launched in order to call attention to the historical significance of the Magnolia Oil Building (Mobil Building). The Historic Preservation League also has been active in sponsoring landmark building tours, inner-city tours, restoration workshops and seminars, publications and the nomination of Dallas' historic Wilson Block for the National Register.

### **Las Colinas Corporation Irving Citation of Honor**



The Las Colinas Corporation in Irving is awarded a Citation of Honor as a result of the "insight which has been displayed in the conceptual planning and achievement of the Las Colinas development with respect to the natural and built environments."

This 6,000 acres of land just west of Dallas represents a total commitment by the Las Colinas Corporation to achieve and maintain a high quality of life through careful blending of architecture and open space among single- and multi-family residences, office buildings, clubhouses, gardens, parks and restaurants.

Envisioned more than 15 years ago as a "total living environment," the Las Colinas area today features some 3,450 acres used as (or dedicated for) a junior college, a university, tennis clubs, gun clubs, public and private country clubs, lakes, greenways, bikeways, an equestrian center, stables, polo field, and riding, biking and pedestrian paths.

Architectural covenants and design guidelines have insured high standards of design, efficiency, economy and flexibility in these facilities, and reflected Las Colinas Corporation's dedication to creating not a "first class" development but a "superior class" development.

### **Mr. and Mrs. George Mitchell Houston Citation of Honor**

Mr. and Mrs. George P. Mitchell are awarded a Citation of Honor for their "dedicated affirmations of art, architecture and historic preservation." As chairman and president of Mitchell Energy & Development Corporation in Houston, George Mitchell's most significant involvement with architecture has been the planning and development of The Woodlands, a 23,000-acre "new town" 25 miles north of Houston whose successfully planned environment has received national acclaim.

Mitchell, a graduate of Texas A&M University with a bachelor's degree in petroleum engineering, first envisioned this particular real estate project in the late 1960s. Following the opening of The Woodlands in late 1974, it attracted attention as the site of the Houston Open Golf Tournament, the U.S. Professional Doubles Tennis Championship, the AAU diving meets and other prestigious sporting events.

Mitchell, a past member of the National Petroleum Council, has served repeated terms as president and chairman of the Texas Independent Producers & Royalty Owners Association and in 1977 was named by Texas A&M University as a Distinguished Alumnus.



Cynthia Mitchell has been active in coordinating various restoration projects, and most recently has played an instrumental role in selecting and procuring the T. Jeff League Building on The Strand in Galveston.

Her educational background in art and psychology has fueled her interests in art and architecture; she was primarily responsible for selecting the period pieces of artwork which have been placed in the T. Jeff League Building's first floor restaurant, the Wentletrap.

The Mitchell's interest in art and architecture also is reflected in the \$100,000 Mitchell Prize awards program which they established in 1975 to encourage research into the problems of urban growth.

### **Ray Salazar El Paso Citation of Honor**



Ray Salazar, El Paso mayor from 1977 to 1979, also receives a Citation of Honor in recognition of his "daring leadership" in the El Corridor revitalization project in downtown El Paso.

Succeeding Donald Henderson as El Paso mayor in 1977, Salazar picked up where Henderson left off in shepherding the El Corridor project on through to completion. The project had caused some concern among downtown merchants, whose businesses were being hampered by torn-up sidewalks and construction delays. Salazar set up an advisory committee for downtown merchants, hired a construction manager to provide continuous liaison between the city and the business community and, setting aside partisan loyalties, worked closely with former mayor Henderson to rally continued support for the project. This done, work on El Corridor proceeded, bringing a bright new face to the sidewalks and streets of downtown El Paso and sparking new life into a somewhat lethargic business environment.

Salazar also continues to be actively involved in the El Paso community, serving as president of the Organization of U.S. Border Cities and as a member of the El Paso Metropolitan Criminal Justice Council, the Public Service Board and the Economic Development Board.

### **Conrad True San Antonio Citation of Honor**



Conrad True is awarded a Citation of Honor due to his efforts in "areas of architectural education, legislation and historic preservation on local, state and federal levels."



Currently the administrative director of the San Antonio Conservation Society, True has been instrumental in helping establish historic preservation organizations throughout Texas, and his involvement in all facets of architecture has had significant impact on education and on legislation concerning the environment and historic preservation.

True repeatedly has proved to be an important resource due to his involvement in the Economic Development Association, and has made himself available on numerous occasions as a guest lecturer and juror in association with programs being sponsored by the University of Texas, Texas A&M University, Rice University and the University of Houston.

As a lobbyist, True has been instrumental in the passage of five federal bills, including last year's Mission Parks Bill and the 1978 Tax Act which gives a ten per cent investment tax credit for the reuse of historically significant buildings.

True is visibly active in the San Antonio community, serving as a member of the San Antonio Arts Council Advisory Board, the Painting and Sculpture Council and Fund Drive Committee of the San Antonio Museum Association and the San Antonio Chamber of Commerce Task Force on the Missions of San Antonio National Park. True also represented San Antonio by serving as a delegate to the National Trust for Historic Preservation in Williamsburg, Va., this past spring.

### Rice Design Alliance Houston Special Award



The Rice Design Alliance in Houston is named a recipient of one of the two TSA Special Awards bestowed this year in recognition of the encouragement which it has supplied in "enlightening the Houston community with regard to art, architecture and environmental design." The Rice Design Alliance continues to exhibit its daily influence as an organization which was formed only six years ago as a means of stimulating greater public awareness in these areas.

Founded by the faculty and alumni of the Rice School of Architecture, the organization seeks to strengthen the ties between the business community and those trained in the various fields of architecture through its programs held in cooperation with the Museum of Fine Arts, the Contemporary Arts Museum and Sewall Art Gallery.

In recent years, these programs have included lecture series, exhibitions, conferences, symposia, architectural tours and special publications, all dealing in some way with involving the general public in the improvement of the quality of life in Houston and Harris County.

### Center for Civic Leadership University of Dallas Special Award



The University of Dallas' Center For Civic Leadership is named a recipient of a TSA Special Award in recognition of "its ability to assemble an extraordinary combination of resources in a community-oriented program which explores the urban environment."

Addressing the imperatives of human freedom in a society where people have tended to lose any kind of personal group contact, programs undertaken by the Center for Civic Leadership have emphasized and nourished the quality of private and public life within Dallas' urban environment, a philosophy around which architecture indeed revolves.

These programs include a curriculum for a master's degree in civic affairs, civic internships, community education courses, seminars, Goals for Dallas implementation, publications and special projects.

These programs are accomplished by bringing together eminent practitioners from the business sector of the Dallas community, then combining them with the University's resources of faculty and literature. Programs have been enhanced further by the participation of such well-regarded visitors as Christian Norberg-Schulz, Edmund Bacon, Donald Appleyard and Robert Einsweiler.

## Flowers Awards

*EDITOR'S NOTE: The John G. Flowers Memorial Award was established in 1968 following the death of former TSA Executive Director John G. Flowers. It is awarded each year to journalists in the four media categories of newspaper, magazine, television and radio whose reporting best serves as a means of "intensifying public demand for a better built environment."*

### Harold Scarlett Houston Newspaper Category



The winning newspaper entry in this year's competition was a collection of articles written by Houston *Post* environmental editor Harold Scarlett which illustrated the

*Post's* coverage of architectural developments during the past year.

Scarlett was cited by print media judge Donald Canty, editor of the *AIA Journal*, for his display of "clarity and force about a wide range of architectural and environmental issues." Commenting further on Scarlett's writing, Canty said "it is heartening to see a newspaper man of his quality assigned to this beat."

Scarlett is a 1948 graduate of the University of Missouri School of Journalism. He took a master's degree from the Columbia University School of Journalism in 1949 and also won a Pulitzer Travelling Fellowship, which he used for travel in Europe and subsequent work as a civilian copy reader and copy desk chief for the U.S. Army newspaper, *The Stars and Stripes*, at Darmstadt, Germany. He has been a full-time environmental reporter at the *Post* since 1970.

### David Dillon Dallas Magazine Category



David Dillon, an associate editor of *D* magazine and a contributing editor of *Texas Homes* magazine—both Dallas-based publications—placed first in the magazine



category for two articles he wrote which appeared this year in *Texas Homes*.

Print judge Canty said that "David Dillon's profile of Howard Meyer is gracefully written and displays a good knowledge of architectural history. His article on the Winston House goes beyond description to put it in the context of the architect's work and thought and of current design directions."

Dillon received his B.A. from Boston College in 1963, his M.A. from Harvard in 1965 and his Ph.D from Harvard in 1970. He was a Texaco Foundation Fellow in 1963 and a Rotary International Fellow at the University of London in 1965. From 1973 to 1976, Dillon worked as an assistant professor of English at Southern Methodist University, receiving the Mortar Board Award in 1973 for outstanding teaching.

### **Jane Horwitz** **Dallas** **Television Category**



Jane Horwitz, fine arts critic for WFAA-TV in Dallas, took first place honors in the television category for four news segments aired in Dallas which dealt with a

wide variety of architectural and environmental topics.

Broadcast media judge Howard Falkenberg, senior vice president of the Austin-based advertising and public relations firm Neal Spelce Associates, cited Ms. Horwitz's winning entry as "impressive because of the range of subject matter relating to the built environment. The entry consists of news reports which covered not only restoration, renovation and adaptive reuse, but also large-scale commercial/corporate architecture and residential architecture."

Falkenberg also noted that while "there were a number of excellent television entries, Ms. Horwitz best met the test of 'overall impact' by providing excellent discussion of the role of architecture in the built environment."

Ms. Horwitz received a bachelor's degree in English from Stanford University and completed her master's work at Northwestern University in Evanston, Ill. She joined WFAA-TV in 1975 after working as a reporter-newscaster for WTAX-WDBR Radio in Springfield, Ill.

### **Dave O'Brien** **Dallas** **Radio Category**



In the radio category, KBOX News Director Dave O'Brien emerged as the winner for his efforts in "Dallas Dialogue," a documentary program he produced which

took an in-depth look at architecture.

A 12-year veteran of KBOX Radio, O'Brien drew praise from broadcast judge Falkenberg for "thoroughly examining architectural developments of the 1970s and anticipating directions of architecture in the 1980s." The program, which was developed around the comments and opinions of architectural deans of three Texas universities, also was commended for its "serious architectural criticism."

O'Brien attended Northern Illinois University and Richmond College. He has been news director at KBOX/KMEZ for the past seven years and was named operations manager for KMEZ in 1977.

O'Brien was the winner of a TSA Flowers Award in 1977 for producing and broadcasting a three-part special series on subterranean housing, described as "intriguing and professionally produced."



# TSA Design Awards 1979

## *Twenty Winning Projects by 15 Individual Texas Firms or Joint Ventures*

Twenty architectural projects—16 in one general category and four restorations—emerged as winners in this year's TSA design awards competition, with awards to be presented Nov. 2 during TSA's 40th Annual Meeting in Houston. The 20 winning projects represent the work of some 15 firms or joint ventures from Houston, Dallas, San Antonio and Midland.

In the general category, the winning firms are:

### **Houston**

Ray B. Bailey Architects for the Peck Beach House in Galveston and the Southampton Office Building in Houston.

Kenneth Bentsen Associates for The Summit in Houston (Lloyd, Jones & Brewer, consulting architects) and a University of Houston classroom and office building.

William T. Cannady and Associates for Lovett Square Townhouses in Houston.

Caudill Rowlett Scott for the Indiana Bell 37X ESS Building in Columbus, Ind.

S. I. Morris Associates for the Prudential Southwest Home Office Building in Bellaire and the Alfred C. Glassell, Jr., School of Art in Houston.

Skidmore Owings & Merrill for the Central Trust Center in Cincinnati.

Anderson Todd, FAIA, and William T. Cannady, FAIA, for Sunset Terrace Townhouses in Houston.

Urban Architecture for the Texas International Airlines Reservations Facility in Houston.

### **Dallas**

Fisher & Spillman Architects for the Fine Arts Studio at the University of Dallas.

Thompson/Parkey Associates for the retail strip at 5441 Alpha Road in Dallas.

Richard Payne



*Peck beach house.*

### **San Antonio**

Ford, Powell & Carson, with Bartlett Cocke & Associates, Inc., for the new campus at the University of Texas at San Antonio.

Larry O'Neill & Andrew Perez, Architects, for the Don R. Mullins ranch house near Houston.

### **Midland**

Frank Welch Associates for the Hacienda Restaurant at Los Patios in San Antonio.

Winning firms in the restoration category were: from Dallas, Thomas E.

Woodward & Associates for the Fort Worth Livestock Exchange Building and West & Humphries Architects for the Metropolitan Savings Tower in Dallas; from Houston, S. I. Morris Associates for the Julia Ideson Building in Houston; and from San Antonio, Ford, Powell & Carson for the San Fernando Cathedral in San Antonio.

The awards jury, which met in Austin Aug. 24-25, consisted of Bennie M. Gonzales, FAIA, Phoenix; William C. Muchow, FAIA, Denver; and Walter Netsch, FAIA, Chicago.



Rick Gardner



*Lovett Square.*

Richard Payne



*Southampton Office Building.*

Rick Gardner



*Texas International Reservations Facility.*

Rick Gardner



*Alfred C. Glassell, Jr., School of Art.*

Balthazar Korab



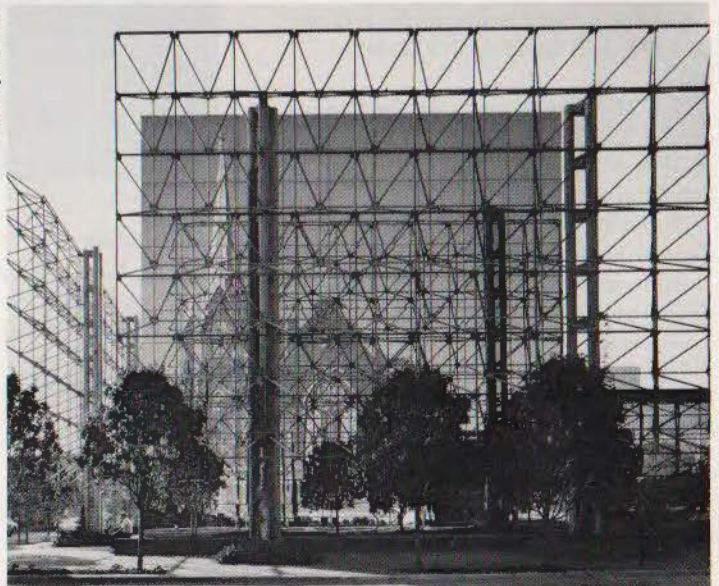
*Classroom and office building.*

Rick Gardner



*Sunset Terrace.*

Balthazar Korab

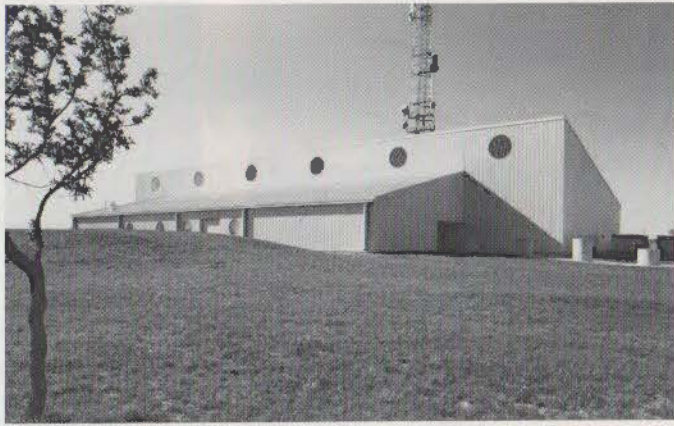


*Indiana Bell 37X ESS Building.*

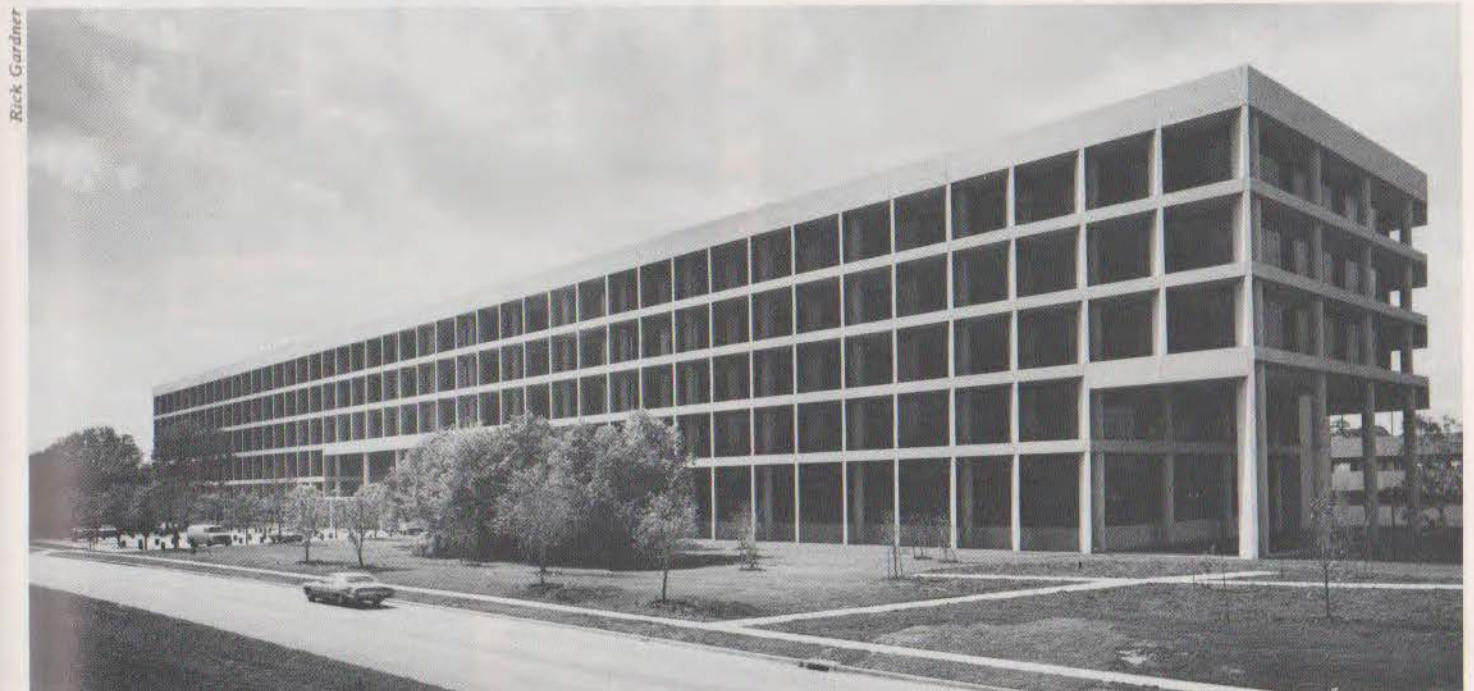




*The Summit.*



*Fine arts studio.*



*Prudential Southwest home office building.*



*Central Trust Center.*



*Retail strip at 5441 Alpha Road.*

Balshazar Korab

Rick Gardiner

Nick Wheeler



Rick Gardner



Julia Ideson Building.

Rick Gardner



New campus, University of Texas at San Antonio.



Fort Worth Livestock Exchange.



Don R. Mullins ranch house.



Metropolitan Savings Tower.

Rick Gardner



San Fernando Cathedral.



Hacienda Restaurant.





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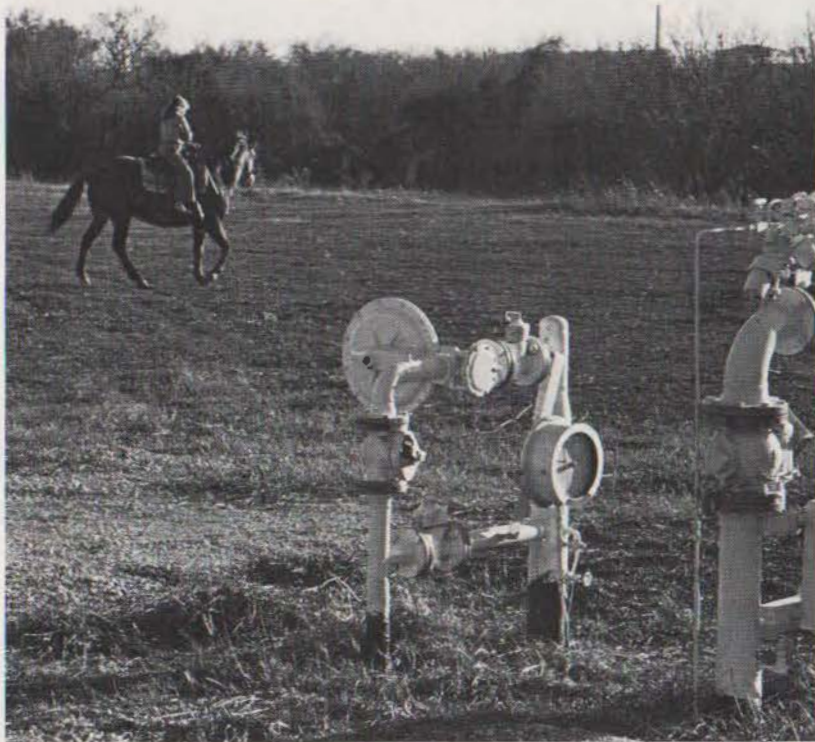
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It's a fact. You save gas by using gas. And the reason is simple.

Gas equipment and appliances use gas directly. Electricity, on the other hand, must be produced by some other form of energy. In Texas, that other energy form is usually natural gas. And a lot of the gas energy is lost in the process of conversion.

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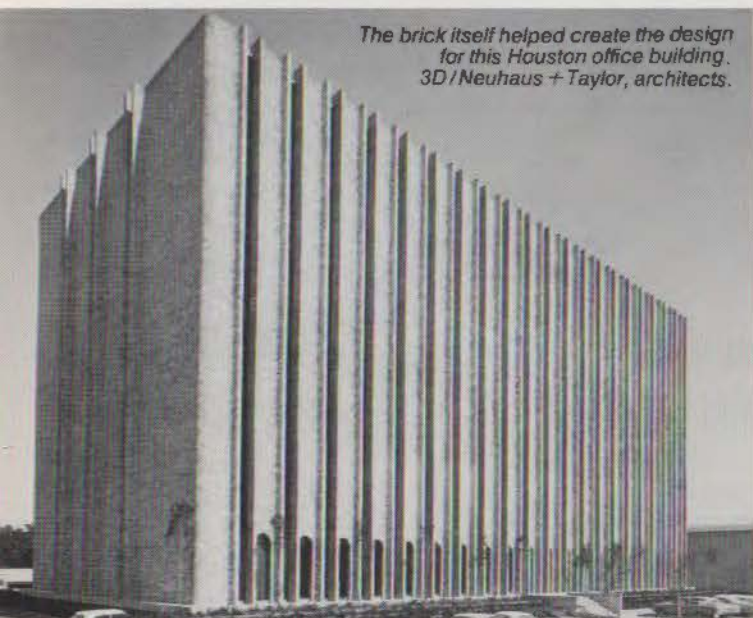
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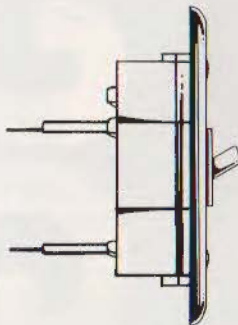
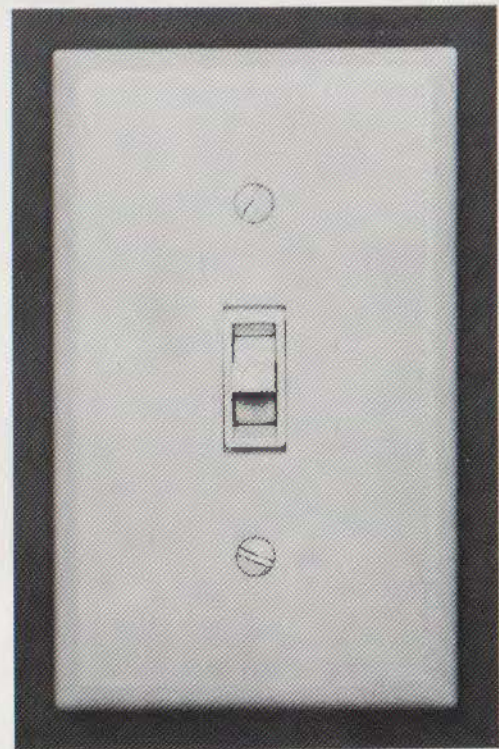
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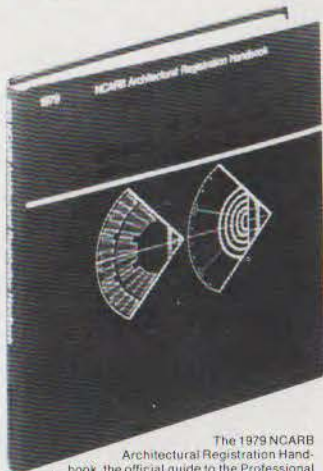
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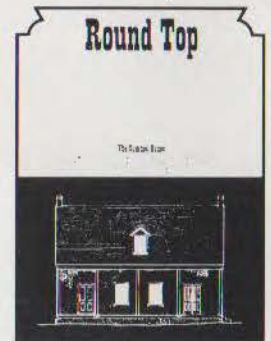
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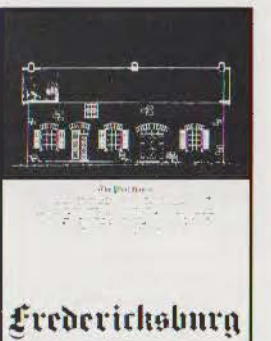
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purple

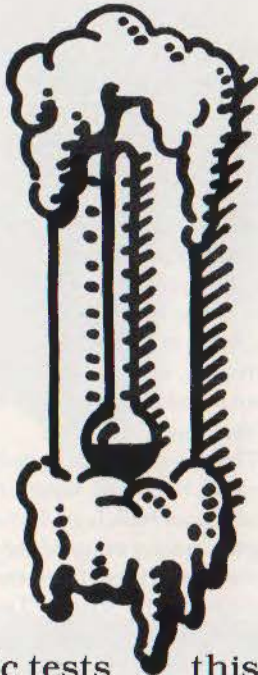
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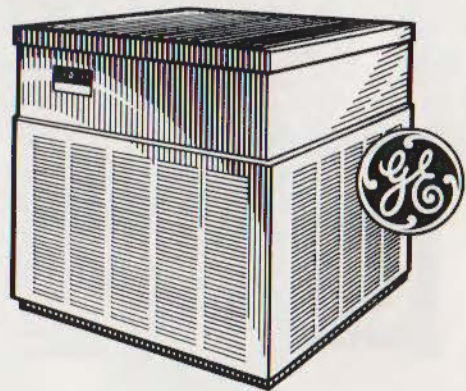
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Bruno (left) receiving award.

ductivity, quality and function or appearance.

Bruno designed the home and is building it himself, using a welder and simple hand tools. He's been working on it for more than four years, during which time the house has received acclaim from other sources as well: among them, a 45-picture exhibit on the project in July at national AIA headquarters in Washington, D.C., and a feature story in the *Washington Post*.

The Texas Tech Division of Architecture received a plaque from the foundation for the project.



*Thanks-Giving Square* detail by Payne.

### Payne Photographs To be Exhibited At University of Houston

"Beyond the Box," a selection of 140 black-and-white and color photographs by Houston architectural photographer Richard Payne, will be exhibited Nov. 9 through Dec. 23 in the Sarah Campbell Blaffer Gallery at the University of Houston.

The photographs, depicting virtually all the work of architect Philip Johnson and his partner John Burgee since 1972, will illustrate a book on Johnson/Burgee to be published later this year by Random House.

Guest curator for the exhibit is Mimi Crossley, art writer for the *Houston Post*.

### Ayres and Ayres Exhibit At UT-Austin Through Nov. 15

An exhibit of architectural drawings, recently given to The University of Texas at Austin, is on view through Nov. 15 on the second floor of UT's Battle Hall.

Entitled "Ayres and Ayres Architectural Drawings," the public exhibit includes selected works of the San Antonio father-and-son partnership of Atlee B. Ayres (1874-1969) and Robert M. Ayres (1898-1977). The family of Robert M. Ayres gave the collection of more than 700 projects, as well as specifications and documents, to the School of Architecture. It will be housed in the Architecture Library, which is part of the UT General Libraries.

A ceremony opening the exhibit and honoring the donors was held Saturday, Oct. 6, in Battle Hall. Attending were Mrs. Atlee B. Ayres and Mrs. Robert M. Ayres of San Antonio and Robert M. Ayres, Jr., of San Antonio and Sewanee, Tenn., who is president of the University of the South.

The Ayres firm designed such projects as office buildings, hotels, residences and educational buildings. Included in the display are drawings of the Smith-Young Tower, the Plaza Hotel, the Land Office Building of the State of Texas and the Administration Building of Randolph Field, as well as several residences.

The exhibit may be seen Monday through Thursday from 8 a.m. to 10 p.m., Friday from 8 a.m. to 5 p.m., Saturday from 12 noon to 5 p.m. and Sunday from 1 to 5 p.m.

### Texas A&M Announces Faculty Openings

Texas A&M University is now seeking applicants for positions on its environmental design faculty, available Jan. 16 and Sept. 1, 1980.

The jobs involve instruction at the undergraduate level (in beginning and advanced classes) in architectural and environmental design and graphics.

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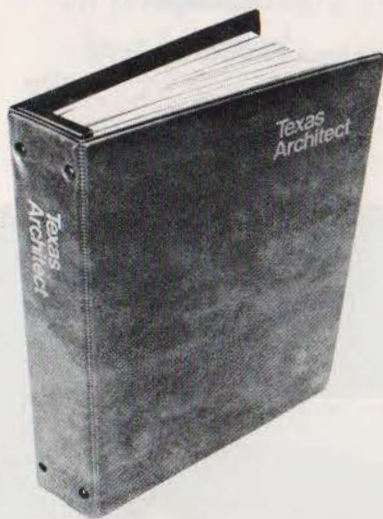
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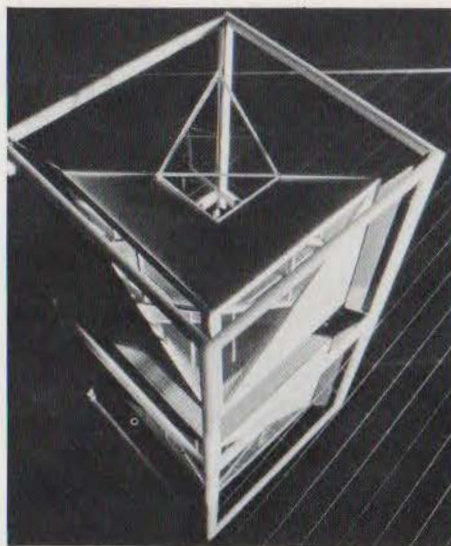
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In the News, continued.

resume, academic credentials and letters of reference, should be sent to: John O. Greer, AIA, Head, Department of Environmental Design, College of Architecture and Environmental Design, Texas A&M University, College Station 77843. (A portfolio or slides also should be available if called for.)

## 'Cube<sup>3</sup>' Design By A&M Faculty Members Cited in National Competition

Architect Peter Jay Zweig and designer James E. Deininger, both faculty members at Texas A&M's College of Architecture and Environmental Design, have received a Special Citation of Merit created especially for their entry in the 1979 Innovations in Housing design competition, sponsored jointly by the American Plywood Association, *Better Homes and Gardens* and *Progressive Architecture*.



Cube<sup>3</sup> model.

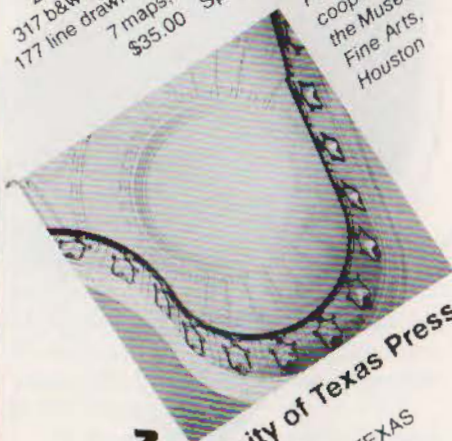
Their entry, a theoretical three-dimensional cube residence, was one of eight house designs selected as award winners from 390 entries from architects, designers and students in the United States, Canada and Europe. The designs will be featured in a fall issue of *Progressive Architecture*.

The "Cube<sup>3</sup>" design, complete with a host of energy-saving and ventilation features, consists of an external frame (the "primary cube"), an internal triangular area (the "secondary cube") and the point of entry (the "tertiary cube"). The outer cube forms a framework from which fabrics can be stretched, visually suspending the cube from the exterior frame and providing shade for the in-

## The Architecture of John F. Staub HOUSTON AND THE SOUTH

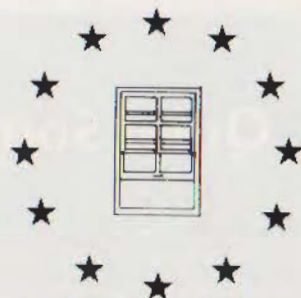
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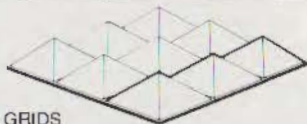
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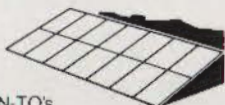
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terior living spaces. According to the architects, "the house is organized as a layering of three cubes that are perceived as a transformation from the outer to the inner worlds. The home's vertical organizing element, (a) glass spine used as a transparent circulation system, moves the dwellers from one layer to another."

While the design did not fully meet competition criteria for a "marketable, viable housing alternative," the jury felt that it should be especially commended so that other architects and designers would be encouraged to pursue future housing alternatives.

### Krause Appointed New ASC/AIA Director



John Krause, a fifth-year student at The University of Texas at Austin School of Architecture, has assumed the office of Associated Student Chapters/American

Institute of Architects (ASC/AIA) director for the Texas Region for 1980, replacing Susan Dieterich, whose term expired in July.

Krause, 22, is a native of San Antonio, where he has worked for the past four summers at Southwestern Bell's architects office, under San Antonio architect Charlie Jackson. Krause transferred to UT-Austin this fall from Texas Tech University's Division of Architecture in Lubbock, where he was one of three recipients of a \$500 TSA Lubbock chapter scholarship his junior year and served as 1978-79 president of the local ASC/AIA chapter.

Duties of ASC/AIA Regional Directors include representing the ASC membership as national officers at ASC Board of Directors meetings, administering ASC funds at the regional level and maintaining an open line of communication with regional AIA chapters, often serving as student members of local AIA councils and boards of directors.

### ASC/AIA Annual Meeting Set For Nov. 21-24 in Houston

Some 600 students representing schools of architecture nationwide are expected to attend "Forum 79," this year's ASC/AIA convention, scheduled for Nov. 21-24 at Stouffers Greenway



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Plaza Hotel in Houston.

This 21st ASC/AIA Annual Meeting, sponsored by the local chapter at the University of Houston, will feature seminars, displays, films, slide shows and addresses on such topics as: climate and regional architecture, natural and man-made environmental logistics, building with natural materials, low-cost housing in urban areas, passive and active solar design criteria, the sociological and psychological implications of design, transportation and its effects on architecture, and design responsibilities, liabilities and legalities.

Speakers will include urban planner Ian McHarg, anthropologist Edward Hall and AIA President Ehrman Mitchell, Jr., FAIA.

Funded in part by grants and a portion of the national ASC budget, ASC/AIA annual meetings depend largely on contributions from firms and individual architects.

For more information, contact: Randall E. Hickey, College of Architecture, University of Houston, 4800 Calhoun, Houston 77004. Telephone: (713) 749-1188.

## In Brief . . .

The Texas A&M College of Architecture and Environmental Design will host an open house for friends and former students and faculty at 9 a.m. Saturday, Nov. 17, in conjunction with the Texas A&M-Arkansas football game. The gathering will include a barbecue lunch (\$4.50 per person) just before the noon march-in preceding the game, scheduled to begin at 1:30 p.m. (Tickets for the football game are \$8.50 each, plus a 50-cent handling charge per order, and will be available on a first-come, first-serve basis.) Registration deadline is Nov. 5. Contact: Gordon Echols, Associate Dean, College of Architecture and Environmental Design, Texas A&M University, College Station 77843. Telephone: (713) 845-1222.

Texas A&M also has announced 1979-80 visiting lecturers for the College of Architecture and Environmental Design: Howard Barnstone, FAIA, "Coterie Neighborhoods in Houston," Nov. 14; Curt M. Elmberg, "Trends in European Transportation," Nov. 15; William Caudill, FAIA, "Aspects of Design," Jan. 30; Peter Papademetriou, "Houston: A Tale of Two Cities," Feb. 20; Frank Welch, "Practicing with History," March 26; James Marston Fitch, "Curatorial Management of the Built World," April 14; and Tadashi Kubo, "Historical and Contemporary Development of Landscape Design in Japan" (time, date and place to be announced).

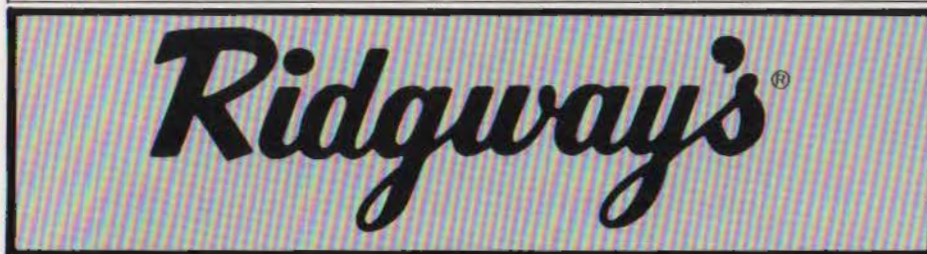
The University of Texas at Austin School of Architecture is sponsoring a workshop on thermal inertia in architectural walls, to be held Nov. 15 at the Joe C. Thompson Conference Center in Austin. Physicist Francisco Arumi will conduct the program, fee for which is \$100. For more information, contact: Lynn Cooksey, Conference Coordinator for Architecture, Division of Continuing Education, The University of Texas at Austin, Austin 78712. Telephone: (512) 471-3123.

The UT-Austin School of Architecture also has announced the appointment of seven new faculty members: Assistant Professors Ben Refuerzo, Patricia Salinas, Jon Hunter Thompson and Gabrielle Yablonsky; Lecturer David C. Ekroth; Adjunct Assistant Professor Andy Vernoo; and Assistant Instructor John Stanley Rabun.

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## Books

**Specifications for Commercial Interiors: Professional Liabilities, Regulations and Performance Criteria.** S. C. Reznikoff. Whitney Library of Design, New York, N.Y., 256 pages, \$27.50.

More than slick and fashionable interiors are necessary nowadays to satisfy the health and safety criteria established by federal, state and local regulations. To shed some definitive light on this area of increasing liability, the author has assembled a host of topics and concerns ranging from liabilities and regulations to specification technology in a single reference volume for use by interior architects and designers in complying with regulations and avoiding liabilities. Reznikoff is an associate professor of interior architecture in the College of Architecture at Arizona State University.

**Affordable Houses Designed by Architects.** Edited by Jeremy Robinson. McGraw-Hill Book Company, New York, N.Y., 168 pages, \$18.95.

Houses described herein, all originally selected to appear in *Architectural Record* because of their architectural distinction, happened also to compare favorably in cost per square foot with developer-built houses. To shatter the myth that architect-designed houses are invariably more expensive, the book makes a case for designing and building custom homes on limited budgets. Among 60 houses described are two in Texas: the Cannady House in Houston by Houston architect William T. Cannady, FAIA (\$15 per square foot in 1973), and the Fowler House in Houston by Fayetteville architect (and *Texas Architect* contributing editor) Clovis Heimsath, FAIA (\$12 per square foot in 1968).

**Earth Sheltered Housing Design: Guidelines, Examples and References.** The Underground Space Center, University of Minnesota. Van Nostrand Reinhold Company, New York, N.Y., 318 pages, \$9.95.

A reconsideration of the benefits of habitation below the earth's surface, in view of ever-dwindling fuel supplies and ever-rising fuel prices. The book offers guidelines for architects and homeowners to follow in designing and building underground houses and includes plans, details and photographs of existing examples across the country. *AIA Journal* calls it, "The first comprehensive underground design manual."

**Solar Heating and Cooling Demonstration Program: A Descriptive Summary of HUD Cycle 4 and 4A Solar Residential Projects.** U.S. Department of Housing and Urban Development (HUD), Washington, D.C., 157 pages, free.

This new publication, available through the National Solar Heating and Cooling Information Center in Rockville, Md., is a companion edition to three earlier volumes prepared by the AIA Research Corporation describing houses which have received solar demonstration grants from HUD. The book summarizes 144 solar demonstration projects, ranging

from single-family houses to high-rise apartment complexes, from new construction to retrofit, from passive systems to active.

**Part 19—Natural Building Stone; Soil and Rock; Mosses and Humus.** American Society for Testing and Materials (ASTM), Philadelphia, Pa., 648 pages, \$21.

Part 19 of the 1979 Annual ASTM Standards contains some 120 standards on field and laboratory sampling and testing of soil and rock for engineering purposes. Building and structural uses for natural stone also are included.

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## News of Firms

Bartlett Cocke & Associates, Inc., San Antonio, has announced a change in the firm's name to **Chumney, Jones & Kell, Inc., Architecture, Planning & Interior Design**. Offices will remain at 700 GPM South, San Antonio 78216.

The Dallas firm **Jarvis Putty Jarvis, Architects, Inc.**, has announced the appointment of Pat Johnson as director of interiors.

Dallas-based **SHWC, Inc.**, has announced the addition of Michael Elmore, Kamran Elahi, William Lushbaugh and James Larson, Jr., to the production staff at its Dallas office; David Martin to the Dallas design staff; Mark P. Johnson as construction coordinator for the firm's Houston office; and George W. Lotwick, Jr., as project architect in the Harlingen office.

**William T. Cannady Associates, Inc.**, Houston, has announced the appointment of Richard D. Beard as an associate in the firm.

**Rapp Fash Sundin**, with offices in Houston and Galveston, has announced the appointment of Joseph M. Santopetro as associate.

The Houston firm **John Kirksey Associates** has announced the addition of Jim Dietzman, Terry Greiner, Juan Romero and Lauren Wood to the firm and the promotion of Mike Meyers to vice president and Jim Gewinner to senior associate.

**Geren Associates**, Fort Worth, has announced the addition of Walter A. Smith III to the firm as controller.

The Houston firm **Pierce Goodwin Alexander** has announced the relocation of its offices to 2 Bering Park, 800 Bering Drive, P.O. Box 13319, Houston 77019. Telephone: (713) 977-5777.

**CM Inc., Constructors/Managers**, Houston, has announced that Robert D. Wyatt and John D. Flanagan have been named senior managers of the firm.

The Dallas firm **Ralph Davis Architects** has announced the opening of a new office at 7424 Greenville Ave., Suite 114, Dallas 75231. Telephone: (214) 363-0701.

Irving architect Douglas R. Grogan has announced the formation of the firm **Grogan/Associates/Architects**, 1711 W. Irving Blvd., Suite 313, Irving 75061. Telephone: (214) 254-3174.

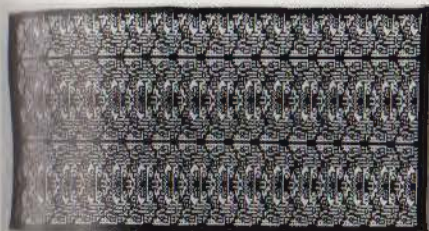
**Sikes Jennings Kelly, Architects and Project Consultants**, Houston, has announced the addition of Manuel C. Ze-



peda to the firm.

Houston-based **3D/International** has announced the following appointments within its interior architecture division: Thomas P. Hughes, division director; James E. Furr, manager of the division's Houston office; Vick F. Giles, manager of division administration; Leonard D. Cooper, manager of the division's New York City office; D. Jeff Waters, director of programming; Richard A. Boyer, director of design; George W. McDermott, director of contract documents; and Bill J. David, director of contract administration.

## Industry News



*Kaplan tapestry.*

### Unico Carpet to Display Tapestry by Annette Kaplan At TSA Annual Meeting

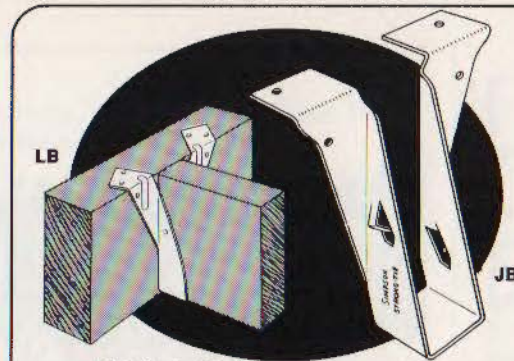
Unico Carpet Co., a Dallas-based importer and distributor of commercial carpeting, will exhibit a tapestry by noted textile artist Annette Kaplan during the upcoming TSA Annual Meeting Product Exhibition Oct. 31-Nov. 2 at the Shamrock Hilton Hotel in Houston.

Ms. Kaplan, a resident of Oakland, Calif., has participated in numerous group exhibitions and is represented in many private collections. She is one of only a handful of contemporary textile artists who uses a loom equipped with a "Jacquard" mechanism, a method of weaving developed in France in 1804 which makes use of punched cards to control the development of woven patterns.

The Unico booth also will display a rug to be given away during the product exhibition prize drawing.

### In Brief . . .

Dallas architect **Stephen Nall**, senior partner of the firm Nall-Brown, Architects/Interior Designers, has been elected president of the Institute of Business Designers' (IBD) North Texas chapter, one



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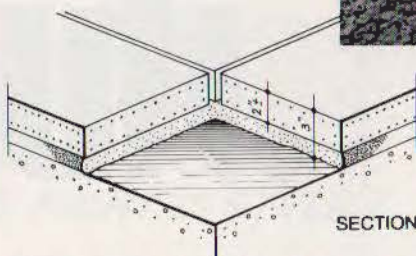
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of 28 IBD chapters nationwide whose members include both architects and contract interior designers.

**Texas Jambs, Inc.**, Houston, has been named a distributor of Marvin Windows' full line of insulating wood windows and sliding glass doors. The Houston distributor will serve all of the Southeast Texas region, including Houston, San Antonio, Austin and Beaumont. For a complete catalogue, contact: Gary Daugherty, Manager, Texas Jambs, 6330 Alder, Suite 2, Houston 77081. Telephone: (713) 669-1333.



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**Kentucky Wood Floors**, with distributorships in Dallas, Houston and San Antonio, has introduced "Select Ash Louvre" in three-fourths inch by 28 inch by 28 inch preassembled sections, unfinished or prefinished with penetrating white oil. The glue-down sections are available "scaled up or down in your choice of domestic or exotic wood species." For the name of the distributor nearest you, contact: Kentucky Wood Floors, Inc., 7761 National Turnpike, Louisville, Ky. 40214. Telephone: (512) 368-5836.

Now available from the **Texas Coastal and Marine Council** is a brochure featuring a checklist for the design and construction of buildings along the Texas Gulf Coast and shoreline. The checklist is intended to be a guide for persons investing in shoreline properties that are "exposed to high winds, flood waters, erosion, subsidence and highly corrosive environments." Texas Coastal and Marine Council, P.O. Box 13407, Austin 78711. Telephone: (512) 475-5849.

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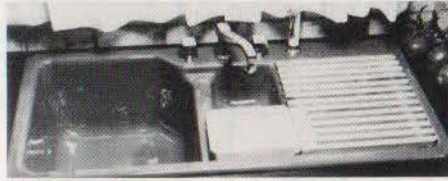


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Sanspray of Santa Clara, Calif., has suggested a new use for its prefinished natural stone panels. Used primarily for exterior walls, the panels "offer interesting possibilities inside as well," according to Sanspray: regular Monterey Sand panels may be used as interior ceiling, providing a structural roof deck when placed across rafters, with tongue and groove edges making a "tight and almost invisible joint." To construct a built-up roof, Sanspray says, furring strips can be added on top of the panels with rigid urethane insulation in between. This is covered by plywood, roofing paper and asphalt shingles. The panels are available in four textures and 10 colors. Texas distributors: Johnson Construction Specialties, 3420 Rusk, P.O. Box 1360, Houston 77001, telephone: (713) 224-8830; Bill Darwin Company, Inc., 2741 Satsuma,

Suite 108, P.O. Box 26925, Dallas 75229, telephone: (214) 241-9866.



Kohler "Epicurean" sink.

Kohler Co. of Kohler, Wis., with Texas distributors statewide, has produced a 12-page booklet illustrating its line of enameled castiron kitchen sinks in countertop settings. One, two and three compartment sinks are shown, along with acrylic bar sinks, faucets, cutting boards and other accessories. For the booklet (25 cents), and for the Texas distributor nearest you, write: Kohler Co., Kohler, Wis. 53044.



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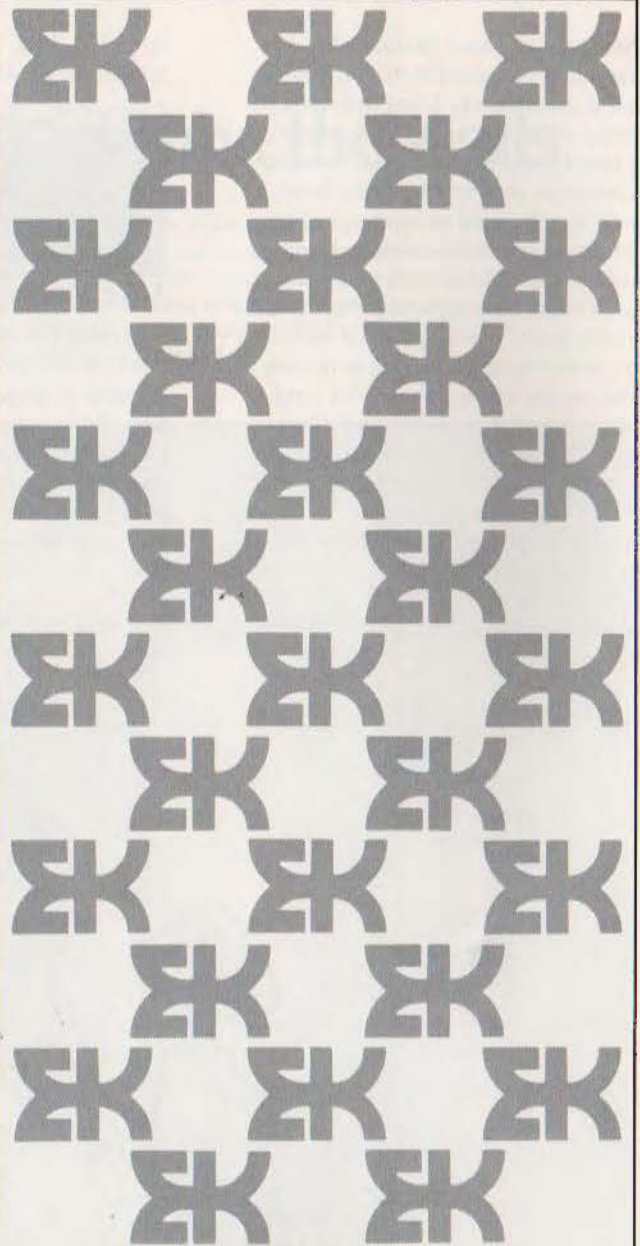
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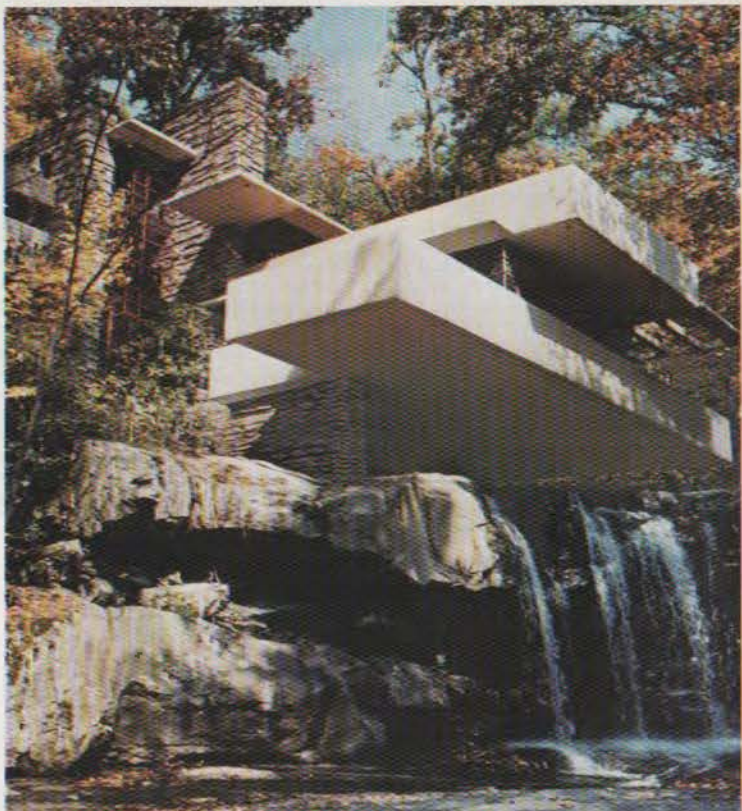
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# What's Hilarious About Houston?



## Humor by Braden

A learned man once said, "If God had not invented air-conditioning, Houston would consist of three houses, one 'Serv-Sta-Gro,' a watermelon patch, and the marketing staffs of CRS and 3D/International." Indeed, I have a 1936 photograph of Houston's entire population. It shows 23 real estate agents standing on a flat, treeless piece of ground profusely shaking hands with one another. Somewhere, here, there's food for thought.

So you ask, "What's so hilarious about Houston?" TSA's Top Forty—Fortieth Annual Meeting—that's what. By the time you architects read this, you'll probably be at the Shamrock Hilton for the convention—October 31 through November 3—having a blast. Or you will have decided to miss it. I hope you made the right choice.

I am no stranger to the Shamrock, having been there when it opened in 1949. A trip to Houston was the field trip for my 1949 U.T. School of Architecture graduating class, so we included the Shamrock opening. All the important architects were there—Frank Lloyd Wright and us.

The most memorable part of the convention was the presentation of the AIA Gold Medal to FLW. The architects rose to their collective feet and saluted as had never been done before in all of America. The Maestro carefully tucked the medal into his vest pocket and said, "Well, it's been a long time coming from home!" Then he endeared himself to all of Houston by suggesting that the huge neon sign atop the hotel should be changed from "SHAMROCK" to "WHY?"

Why would a group of fledgling architects opt to travel to Houston for their graduation field trip? After all, today's kids go to Europe, or at least to Boston. Basically, it was because the Shamrock stood in a *field*, I guess (no Astrodome,

no Astroworld . . . no nothing except a field). Also, we were the post World War II crowd and we had already been everywhere and seen everything—or so we thought. But it was from the back of a G.I. truck or the fan tail or plastic nose of a B-17. Aw, let's face it. The real reason was that we were too poor to go anywhere else. We might have seen the world, but we'd never seen *anything* like Houston.

Today's Houston is still a unique city. It has planning, but no zoning; I'm not sure it works. In Dallas we have zoning but (up to now) no planning. Dallas does have a committee that meets weekly and rearranges where everything should go on the basis of emotion. That doesn't work either.

In six days God created heaven and earth (this was before He invented air-conditioning) but Houston and Dallas are still messed up. At the present time, the shortest distance between two points in either place is always under construction. It goes without saying that Big H and Big D are last in city planning, but first in parking lots.

The politics in Houston are diverse and, at times, downright scary. I know this won't bother you Ft. Worth people (you are used to it), but it may shake everyone else up. The only things that are solid are the ship channel and the freeways. The ship channel solidifies just inside the city limits. The freeways solidify from 7 a.m. to 9 a.m. and 4 p.m. to 6:30 p.m. each day. (Don't worry about running out of gas on the freeway . . . you won't know you're out until you hit the exit ramp.)

But even at that, the private automobile is still the best way to get around, due to the status of Houston's public transit system. Taxies are so scarce that, if you get one, you may want to consider having it stuffed and mounted. And all



bus stop benches carry mortuary advertisements, which indicates you could die before a bus shows up. There are two airports—Houston International and William P. Hobby. International is fine if you live in Conroe. And as for Hobby, I wouldn't say it's antiquated, but I saw some men's room graffiti there which read, "Orville: please call Wilbur at the bicycle shop immediately."

The economy in Houston is as scary as the politics. Things are so bad that I have a rich lawyer son-in-law who lives with my daughter, my 23-month old granddaughter, Sara Kate, and the new twins, in a two-bedroom, one-bath house in Southside. The house was originally built in 1946. They bought it a few years ago for \$36,000 and it was appraised last month at \$4,250,000.

But Houston's not all that bad a place to visit, or to have a convention. Those of you who are attending TSA's Top Forty will particularly enjoy the Shamrock, built by Texas oil wildcatter Glen McCarthy. I don't know who designed the Shamrock, if anybody did, but you nostalgia buffs will love the trip back in time. (Remember operable windows?) As for the younger crowd, you've probably never seen a coin-operated sprinkler system before.

If you venture out on your own in Houston, there are several things to remember:

- "In" dress for men is a double-knit leisure suit, white patent leather belt and Adidas; for women a bright yellow double knit pant suit will do nicely. (The whole city always looks like a Shriners' convention.)

- Houston weather is variable—some-where between bad and terrible—primarily because of the humidity. Although sweating profusely is considered chic in Houston, don't believe those TV deodorant ads. Instead, pick up a bottle of anti-mildew solution like you use on your shower curtain at home.

- Houston has many fine places to dine, but avoid those restaurants featuring a "soup of the month."

Finally, remember that TSA conventions are family affairs—no hanky panky. Well, maybe a little hanky, but definitely no panky. And if you decided to stay home this year, just remember the rest of us will be talking about you.

*Braden is a Dallas architect and a Texas Architect contributing editor.*



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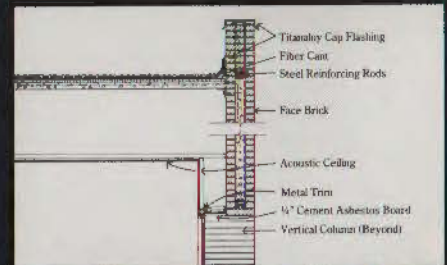
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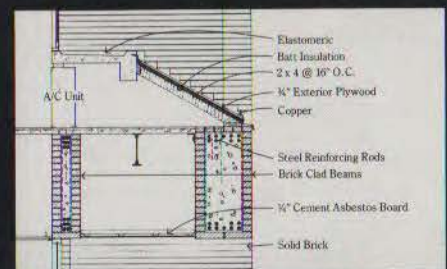
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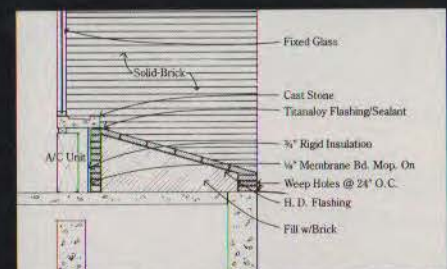
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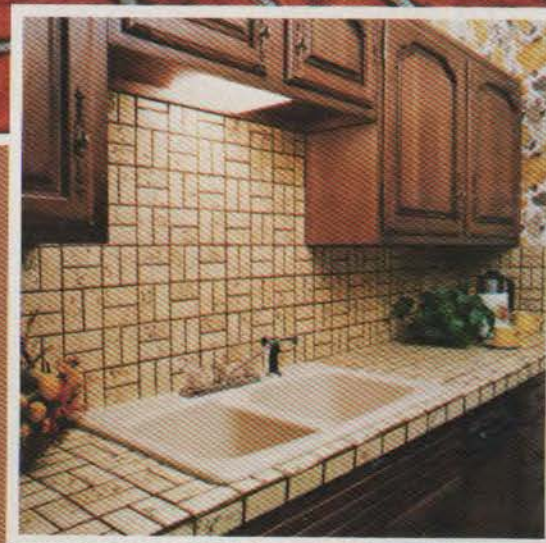


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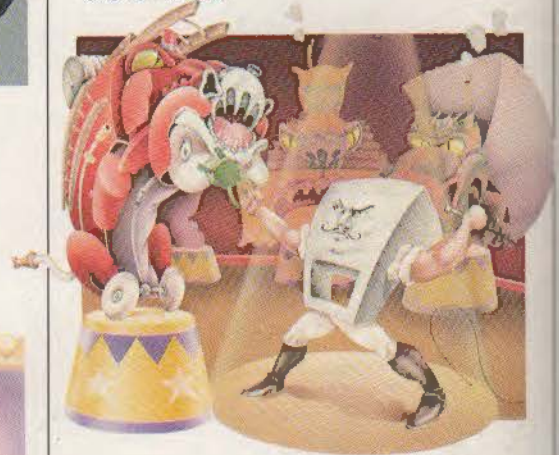
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