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Architectural Illustrations

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Number One in a Series of Informational
Illustrations
Subject: Granite Cladding Systems

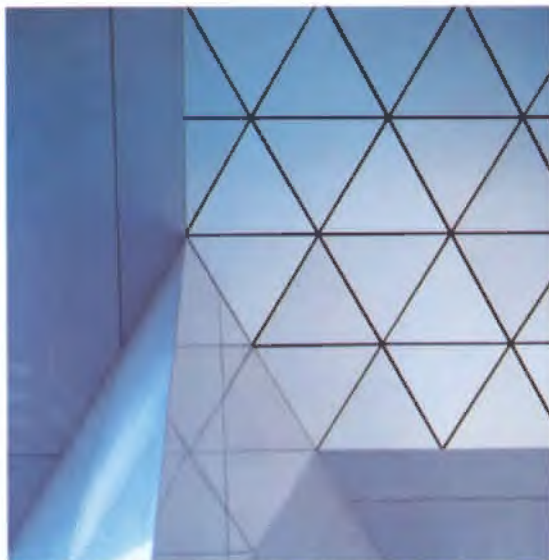
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▲ Granite sculpture, The Dallas Museum of Fine Arts Garden

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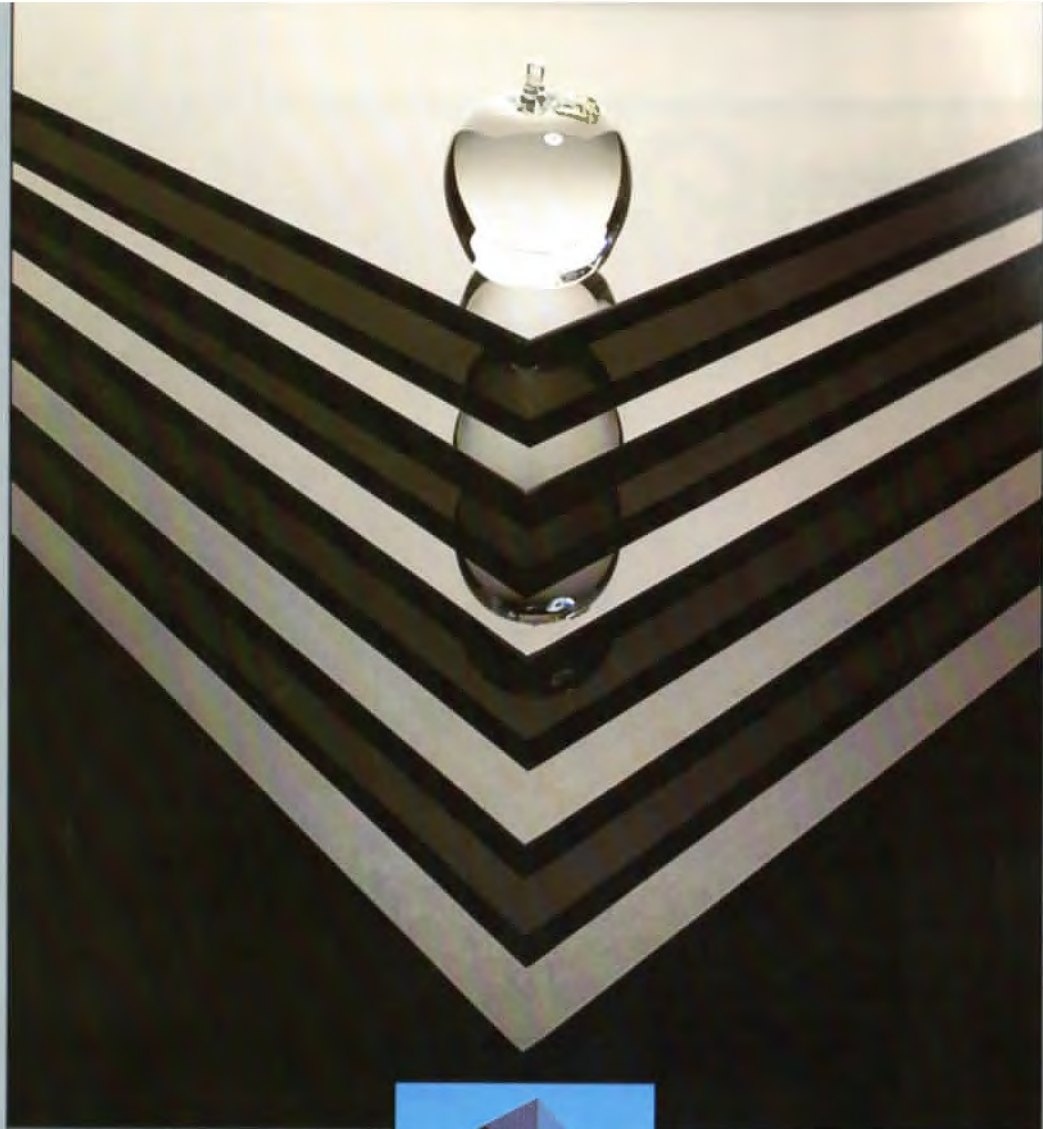
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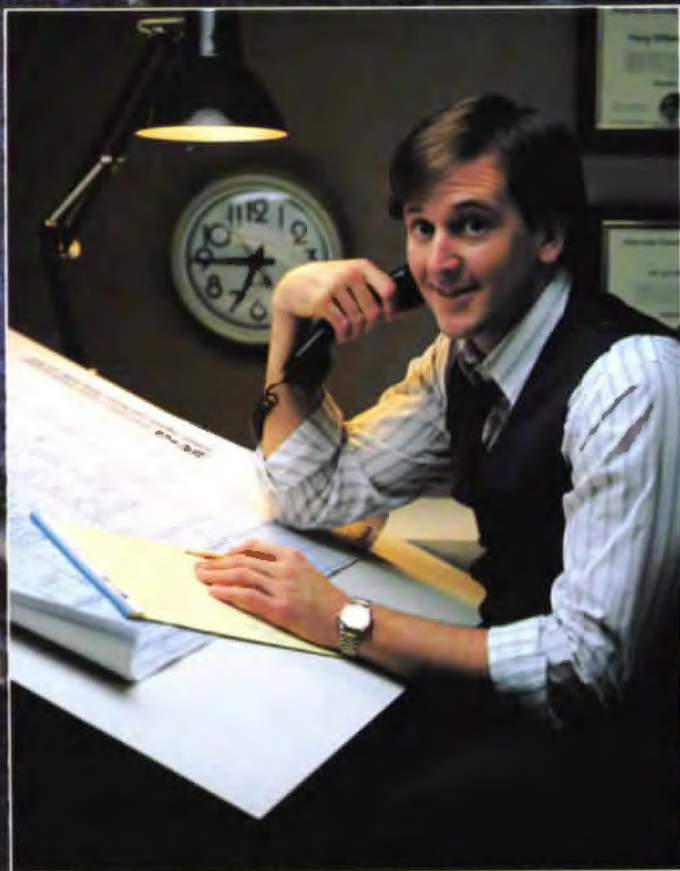
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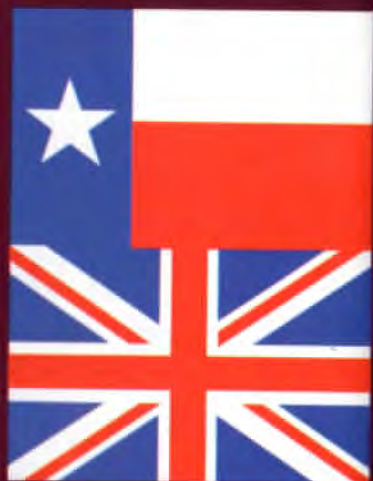
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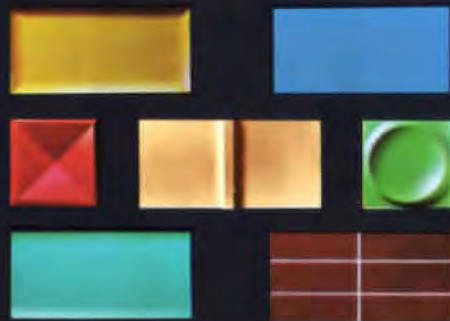
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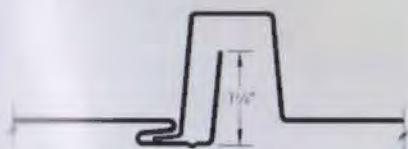
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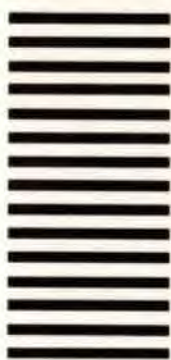
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reality. Thanks again for the article.

Michael Borne
Principal in charge
Setzer-Volk-Borne

CORRECTION: In the article "San Antonio: Coping With Prosperity in the Alamo City" (*Texas Architect*, September/October), the interior restoration of the Majestic Theater was incorrectly credited to the firm Cerna, Garza & Raba. Actually, the firm in charge of the restoration was Barry Moore Architects Inc. of Houston. Cerna, Garza & Raba are the architects for the restoration of the Majestic office building, to which the Majestic Theater is attached. *Texas Architect* regrets the error.

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Edited by Ray Ydoyaga



Expansion of I-30 would come within 40 feet of Ft. Worth's historic Main Post Office, right.

FORT WORTH CITIZENS BATTLE OVER DOWNTOWN FREEWAY

Fort Worth is currently embroiled in what architect Martin Growald calls "the most controversial, incandescent event I've ever been a part of or have ever seen in this city." The city's leaders are deeply divided on the state Department of Highways and Public Transportation's \$259 million plan to widen a relatively short 1.5-mile stretch of I-30 in downtown Fort Worth. Although almost everyone agrees that something has to be done to relieve the congested expressway, Fort

Worth's typically harmonious business community has split on the question of what changes should be made.

One group, the I-30 Citizen Advocates for Responsible Expansion, filed suit in Federal Court in late October charging the DHPT with failure to conduct adequate environmental studies and public hearings. I-CARE also claims in its suit that the expansion would violate federal laws protecting public parks—the expansion would come within eight feet of Philip Johnson's Water Garden. I-CARE, which numbers among its members some of Fort Worth's most powerful and wealthy business leaders, including mil-

lionaire Robert Bass, advocates demolishing the existing elevated freeway over Lancaster Avenue and building a depressed freeway in its place.

The opposing group lacks a catchy organizational name like I-CARE's but has an equally impressive membership roster. Millionaire Eddie "I'm Mad" Chiles is the most famous member of the group that supports the highway department's plan. They believe that demolishing and then building a depressed freeway would be outrageously expensive and far too time-consuming.

Two of the city's most prominent architects, Growald and Don Kirk, are

playing major roles in the debate as unofficial spokesmen of the opposing camps. "Overhead freeways are the Agent Orange of urban development," says Growald, a member of I-CARE and principal in the firm Martin Growald and Associates. "People simply do not build major developments next to elevated freeways. It would be like building next to a garbage dump."

Growald shares I-CARE's belief that the original construction of the elevated freeway was a mistake. The group claims that I-30 impedes the expansion of the central business district. Fort Worth, Growald explains, is surrounded by natural boundaries on three sides—the Trinity River and the river bluffs—and the only logical place for expansion, the south, is blocked by I-30.

I-CARE further claims that the freeway and the proposed expansion would adversely affect several historic buildings that border I-30. The group contends that the expansion would have a negative impact on two city landmarks designed by Wyatt C. Hedrick in the 1920s—the U.S. Post Office and the Texas & Pacific Terminal.

Don Kirk, principal in the firm of Kirk, Voich & Gist, feels differently about the issue. He and his group believe that the notion of a recessed highway's being less of a barrier to the downtown area is not true. "A depressed highway is a long, wide ditch; the overhead highway is a psychological barrier."

Kirk believes the problem can be solved architecturally. "In most highway construction you hire only civil engineers when you really should also hire an urban designer or an architect to bridge and blend the structure with the urban fabric."

He contends that building a new depressed freeway would mean closing the existing highway for at least four years while a new depressed highway is built. "I-30 can handle 1,800 vehicles per hour per lane; one lane of city street can handle 400 vehicles per hour. It would take 18 lanes of city street to replace four lanes of highway. Imagine if you had to do that for *four years*."

Cost is also cited by Kirk as an important factor in considering the freeway expansion. "It would cost \$29 million more to depress the freeway. It's doubtful that the Federal government is going to

pay to demolish an existing freeway that it funded in 1946."

"I just don't believe the money isn't there," says Growald about the federal highway department's funds. I-CARE also disagrees with Kirk's construction figures and claims that it would cost \$18 million more to build a new freeway.

I-CARE doesn't deny that motorists would be inconvenienced by the lengthy completion time to build a depressed freeway. But the members are quick to add that the temporary inconveniences might be more tolerable if one realizes the potential boom of building a depressed highway. I-CARE figures the city will gain over \$100 million from developments bordering the new freeway, which would lead to \$2.5 million in added tax revenues.

The Fort Worth AIA Chapter agreed in 1982 to recommend the concept of a depressed freeway. Kirk was president of the chapter at the time and agreed to the recommendation but now feels differently about the issue. "I know more now than I knew then."

Other Fort Worth leaders have changed their minds too. Ironically, the highway department originally wanted to build a depressed freeway in 1946 and yielded to the citizens' wishes for an elevated highway. One advertisement of the time by a group of civic leaders compares a depressed highway to the aftermath of an atomic bomb explosion on Lancaster Avenue.

Growald says the current battle is so emotional that "some of the most prominent people in this city, some of my friends that have known each other for years aren't even talking to each other." But Growald adds that the debate is important. "Fort Worth is the Rodney Dangerfield of Texas. Most people don't think this town is much, but Fort Worth is my Paris, my Rome, my London. I think it's important that we do the right thing."

At stake in the debate is not only a better way to get around in Fort Worth but the more far-reaching issue of a precedent for other cities faced with a similar problem. Although many other cities in America are trying to demolish or reroute elevated freeways, the Fort Worth battle over the Lancaster overpass may prove to be the textbook case on the subject.



Allied Bank Plaza; Tenneco Building, right.

ALICIA TRIGGERS SCRUTINY OF HOUSTON BUILDING CODES

Houston is currently reviewing its existing building codes in the aftermath of Hurricane Alicia's damage to downtown buildings. Deputy Building Inspector Horace Cude has referred the city's file of data on the 2000 high-rise windows broken in the hurricane to the Construction Industry Council for further study.

"We are using them (the CIC) as an investigative tool," says Cude. "They have the technical expertise to review all the facts and make recommendations to the Council."

Just days after the destruction, numerous stories in the local and national media questioned the appropriateness of designing curtain-wall structures for hurricane-prone areas like Houston. Most of the early accounts speculated that the windows loosened because the frames were not designed to resist hurricane wind loads.

But Bill Jumper, president of the CIC and a principal in the engineering firm of Ellis and Tanner, believes the broken windows in the downtown towers had nothing to do with faulty design. "We just formulated a committee to study the problem," says Jumper, "but as far as I understand it, all the buildings performed the way they were designed. The

buildings are all structurally undamaged—I doubt that the window breakage was a design problem; the buildings seem to be damaged from flying projectiles and debris.”

Four of the 15 committee members studying the problem are architects: Nolen Willis of Morris*Aubry; Bob Fillpot of Lloyd, Jones & Brewer; and Ray Cuca and Bob Halverson of Skidmore, Owings & Merrill-Houston. “There’s little doubt that the windows were damaged by flying debris,” says Halverson. Halverson’s firm designed the most heavily damaged downtown building, the Allied Bank Plaza. “The building suffered window damage only from mid-height down. Since the highest pressure is on the top of a building, it makes little sense to assume that Allied Bank Plaza suffered wind load damage.”

Although the cause of the breakage is still being debated, most of the experts who have inspected the buildings at least agree that the *major* cause of damage was flying debris. Still, at least one engineer studying the problem, H. Scott Norville of Texas Tech’s Institute for Disaster Research, has said he received “reports of windows being blown out intact, which suggests they may have been weak to start with or else were popped out by the motion of the building.” Norville also noted that, “. . . many windows broke on the back or leeward sides of buildings.”

The architects and developers of the damaged buildings, however, remain confident that flying debris was the sole cause of damage. “The truth of the matter,” says Brewer, whose firm (Lloyd, Jones & Brewer) was associate architect of Allied Bank Plaza, “is that an adjacent building was being re-roofed with gravel when the hurricane hit. When I went up in the Allied Bank building I picked up handfuls of gravel; some of it looked like it had been fired by a machine gun. I even found some gravel embedded in the insulation.”

Burt Fisher, vice president of Century Development Corp., developer and manager of Allied Bank Plaza, says that all the buildings that were damaged surround the 33-story Tenneco Building. “The Tenneco building has a gravel roof; all the buildings were damaged only on the faces fronting the Tenneco building and mostly on floors below 33.”

Fisher adds that only two of the five damaged buildings have all-glass curtain-wall exteriors—the Allied Bank Plaza and the Entex buildings. The other three buildings are made up of various materials: One Shell Plaza is concrete and glass, the Hyatt Regency Hotel is brick and glass, and First International Plaza is granite and glass. Although these same exterior systems are applied to structures in other areas of downtown by the same architects and engineers of the damaged buildings, only those towers near the Tenneco building suffered broken panes.

Brewer says all the buildings over 20 stories that his firm designs are tested in wind tunnels on a current model of downtown Houston. “You can’t build a high-rise without measuring the wind effects of the buildings around it,” he says. “What’s not tested is the building that’s built up after ours. The next building may not be compatible to the wind load that was originally calculated, but I don’t know how you could feasibly test for that kind of unknown.”

Fisher believes the existing Houston building code is one of the strongest in the nation. “The typical American city requires only half the testing; Houston has higher standards than Chicago and New York City. You could never build a tower designed for New York in Houston; it wouldn’t pass inspection. The Houston code should be revised to ban gravel roofs in downtown or to require that gravel-roofed buildings have an adequate parapet to contain the gravel.”

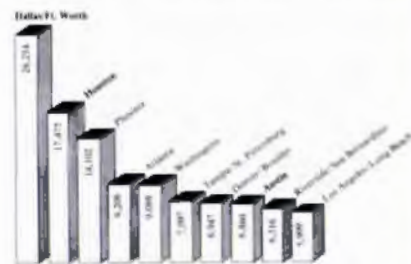
But a ban on gravel roofs may not solve the general problem of flying debris. A committee of the Southern Building Code Congress recently recommended changing the standard building code to require debris-resistant windows in hurricane-prone areas. The proposal is still under consideration.

Another hurricane-related problem, less visible than the glass breakage but no less serious, has been identified by Brewer on the Allied Bank Plaza. “The curtain wall’s anodized-aluminum members are pitted and scratched by the gravel,” says Brewer. “Once you remove that protective layer, the aluminum could oxidize, and that presents a large problem—should we replace the entire curtain-wall? The building is still under guarantee, but replacing the curtain wall

in an occupied building presents enormous problems and cost.”

But Brewer believes you can’t turn the clock back on curtain-wall buildings in Houston. “Otherwise what do you do—hide in caves! If you do that you might drown when the high tide comes in.”

SECOND QUARTER HOUSING LEADERS



TEXAS CONSTRUCTION ACTIVITY UP FIRST SEVEN MONTHS OF 1983

Construction contracts in Texas for the first seven months of 1983 reflect a 25 percent increase compared to the same seven-month period in 1982, according to McGraw-Hill’s F.W. Dodge Division.

Dodge Vice President and Chief Economist George Christi reports that contracts for residential and non-residential building statewide totalled \$111,407,800,000 for January through July 1983, up from a total of \$89,210,600,000 for the same period last year.

In the Houston metropolitan area, residential and non-residential building contracts show a 12 percent decrease for the first seven months of 1983. In Brazoria, Fort Bend, Harris, Liberty, Montgomery and Waller Counties, contracts for January through July this year totalled \$2,802,281,000, down from a total of \$3,180,191,000 for the first seven months of 1982.

Building activity in the Dallas/Fort Worth area shows a 60 percent increase for the first seven months of 1983. Residential and non-residential construction contracts in Collin, Dallas, Denton, Ellis, Hood, Johnson, Kaufman, Parker, Rockwall, Tarrant and Wise Counties totalled \$4,013,316,000 for January through July 1983, up from a total of \$2,504,403,000 last year.

Three Texas cities were among the top

ten homebuilders in the second quarter of 1983. Dallas/Fort Worth topped the nation's second-quarter housing starts with a total of 26,254 units—a 139 percent gain for the area over the comparable 1982 quarter. Houston ranked second

in the nation, although its total of 17,475 housing units represented a 24 percent decline from the same quarter last year. Austin ranked eighth in the nation with 6,316 units, up 101 percent from last year.



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NINE WINNING INTERIORS ANNOUNCED IN 1983 TSA DESIGN AWARDS PROGRAM

Nine projects have emerged as winners in the interior architecture category of the Texas Society of Architects' 1983 Design Awards Program. The other 12 winning projects—winning in the general design/adaptive-use category—are featured in this issue of *Texas Architect* (see pages 60-75).

The following winning interiors will be featured in the January/February 1984 issue. All the design awards will be presented to architects and clients during TSA's 44th Annual Meeting, Nov. 17-19 in San Antonio.

The winning interiors and their architects are: Treptow Development Corporation in Houston by Gensler and Associates, Houston; Bassett & Bassett Banking House in Brenham by Travis Broesche & Ben Boettcher Architects; Pella Commercial Design Center in

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In his 14 years at Mosher Steel, David Harwell has acquired experience in the structural steel business that is broad and diversified.

While still in school at the University of Texas-Arlington, David went to work in the Dallas plant as a draftsman trainee. Since that time, he has held responsible jobs in Operations, Sales, Quality Control and Production Management, before being named Manager of Sales-Dallas in 1981.

Harwell's a familiar name in Mosher, for David's father and his uncle have 70 years of service in the company between them. In his position, David is

primarily concerned with the high rise market in the Metroplex area. "Putting together a proposal for a major building is the most exciting part of my job," he says.

Enthusiasm, confidence and knowledge—they are attributes that David Harwell uses every day to help keep Mosher the big name in structural steel.



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FIRE IMPEDES STRAND BUILDING RESTORATION

Only a week after Galveston's Washington Hotel had weathered Hurricane Alicia, the building was ravaged by a fire that left what seemed to be only a smoke-blackened shell of a structure.

It was ironic that the Washington, located in Galveston's historic Strand area and scheduled for restoration, should succumb to such a small-scale catastrophe so soon after surviving a hurricane that had devastated many of Galveston Island's more recently built structures.

Nevertheless, despite the damage caused by the blaze, developers George and Cynthia Mitchell still plan to restore the 99-year-old hotel and convert it to office and retail space. "It was such a handsome building," Mitchell told a reporter for the *Galveston Daily News* shortly after the fire.

Whether restoration was still feasible depended on the results of studies conducted by the architects for the restoration project, Ford, Powell & Carson. Fortunately, they already had drawn up detailed plans for the building's restoration when the fire struck at 12:55 a.m. Aug. 26. So after a relatively brief interval during which they examined the remaining structure, the architects gave their go-ahead for restoration, now scheduled to begin late this fall.

The Washington is one of 11 restoration projects financed by the Mitchells in the city's Strand National Historic Landmark District. The Mitchells' first Galveston restoration was the 1871 Thomas Jefferson League Building on The Strand

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George and Cynthia Mitchell are planning to re-build the fire-damaged Washington Hotel.

at Tremont, which they purchased in 1976 and restored in 1979.

In the late 1800s the hotel was popular with businessmen visiting the city, which, as the Gulf Coast's only deep-water port, was for decades a major financial center of the Southwest. The hotel fell on hard times after the 20th century witnessed changes in the economic and political environment of Texas. The hotel had been boarded up for two decades when, in the mid-1970s, the Galveston Historical Foundation purchased several Strand-area buildings, including the Washington, for resale to developers.

NEW TEXAS MUSEUMS: AN OVERVIEW

Throughout the United States an unprecedented amount of new museum construction is under way. The August 1983 issue of *Progressive Architecture* suggests more than 30 projects nationwide. Judging by the activity in Texas, where two new museums are mostly finished, another is under construction, and a host of others are either contemplated or on hold, this number could be conservative.

Dallas Museum of Fine Arts

The largest of the new Texas museums, the Dallas Museum of Fine Arts (DMFA), was designed by Edward Larabee Barnes Associates with Pratt, Box,

At press time the city fire marshal's office was investigating the possibility that the fire was caused by arson, but no suspects have been charged. Telephone company records show that several long distance calls were placed from the R& Drug Store—located next door to the Washington—shortly before the fire started in the drug store and spread to the hotel.

It took 75 firefighters to quell the blaze, which also damaged a nearby nightclub and at one point threatened to spread to other historic buildings along The Strand.

—Mike Godwin



Dallas Museum of Fine Arts.

Henderson and is scheduled for public opening in late January of 1984. This museum is the cornerstone of the ambitious Dallas Arts District, which includes a Pei-designed concert hall, an arts high school, office space, and residences. The 200,000-square-foot museum, the first finished building in the

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district, completes the 2000-foot axis of the proposed development along Flora Street with a giant 40-foot barrel vault atop the body of the museum.

The detailing of the DMFA and the planning of the interiors is squarely within the Modernist canon. Nevertheless, the cross-axial scheme off a formal entrance courtyard suggests an older method of planning. The neoclassical tradition recalled by this plan can be traced via the great museums of New York, Boston, Philadelphia, etc., to early 19th-century examples such as Schinkel's Altes Museum. Unlike its forbears, with their strict axial symmetry, the programmatic needs of the DMFA resulted in a variety of entrances and means of using the building. This is a building that must reach out to the conservative business community, and while the building may reflect the sober, grey-suited tastes of its clients for classical monumentality, a false symmetry does not result, as the building accurately inflects toward the program.

Cowboy Artists of America

Whereas in Dallas the new museum is symbolic of an aspiration to refined sophistication which looks north and east, the Cowboy Artists of America Museum (CAA) in Kerrville sophisticatedly refines southwestern forms. This small 14,000-square-foot museum opened last April. Designed by Ford, Powell & Carson of San Antonio, the form of the building resembles an old Spanish mission pueblo without being slavishly literal to any of these precedents. This recollection of another time and place is reinforced throughout the detailing—



Cowboy Artists of America Museum.

carved wood doors, stucco over block, and native stone wall at the entryway.

The interior continues the themes established on the exterior. The vaulted skylights that cover the gallery spaces are the traditional bovedos found in Gua-

Texas Architect November/December 1986

dajara. The CAA vaults, however, unlike their traditional counterparts, spring from a grid of beams and deny a clear resolution of the bearing properties of masonry. A tension results between modern methods and timeworn techniques—a tension ironically analogous to that of the works of art displayed at the CAA.

The modern cowboy art exhibited, like the building, recalls earlier forms and themes. Yet if the new western art is often sentimental and overly nostalgic about a West that no longer exists, the architecture of the museum is always precise about its method, which can reinterpret the architectural lessons of the past for today. That the museum can accomplish this difficult task and still remain visually accessible for the public that uses it is a credit to the genius of the architect.

Menil Collection

In Houston the foundation work of the Menil Collection, designed by the European Renzo Piano with Richard Fitzgerald and Partners of Houston, is almost complete. The site of this new museum is an intimate neighborhood of wood-and-brick bungalows just west of the Rothko Chapel on the St. Thomas University campus. While it is too early to determine the impact of the building on its immediate surroundings, the drawings of the structure show clear concessions to the neighborhood in which it is set. Earlier structures by Piano such as the strident but wonderful Centre Georges Pompidou in Paris (designed in collaboration with Richard Rogers) succeeded through the use of violent architectural juxtaposition with an existing environment. The intent of the architect of the Menil Collection is to make an uncompromisingly modern building, but certain proportions and details such as the infilling wood clapboards set within the Miesian steel frame clearly begin to relate the parts of the building to the whole of the neighborhood.

If the exterior suggests a new formulation of the work of Mies, the interior of the Menil Collection, with its clearly defined rectangular and skylit galleries, suggests the museums of Louis I. Kahn. The most dominant feature of the entire building is in fact the skylights. These are made up of a series of structural baffles that integrate the lighting and



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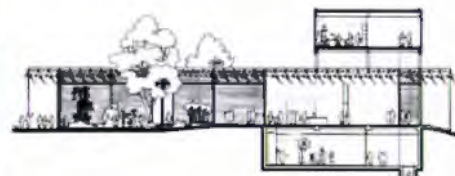
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mechanical systems and are hung from the frame of the building.



Menil Collection, by Piano & Fitzgerald.

Like the DMFA, the Menil is cross-axially planned. The entrance to the museum faces the street forthrightly and is approached through a stoa-like porch that runs the length of the building. Throughout this building there is an exacting attention to detail (several full-size mock-ups of various aspects of the building have been constructed in a vacant lot south of the site), and a subtle yet monumental building in harmony with its surroundings should result.

Other projects in Texas that are currently being planned include the Laguna Gloria Museum in Austin and the recently announced Museum of Art of the American West (MAAW) in Houston. Venturi, Rauch, and Scott Brown are the architects of the former, while Caudill Rowlett Scott is designing the latter.

Laguna Gloria

The Laguna Gloria Museum is part of a downtown development scheme for Austin being proposed by the Watson-Casey Companies. As the project was originally announced, the Venturi firm was only going to design the interior of a predetermined shell. Responsibility for the exterior walls and indeed the whole project was being borne by the Austin firm of Holt+Fatter+Scott Inc.

At the present time, however, the controversial Philadelphia architects have assumed complete responsibility over the design of the museum. They are also now heavily involved with Holt+Fatter+Scott in the masterplanning of the entire scheme. While Venturi and Scott Brown have made several visits to Austin to become familiar with the city, no plans for the museum will be drawn until the initial planning studies are complete.

American West

The MAAW has gotten off to a somewhat shakier start. Despite announce-

ments of an October opening in the Houston newspapers in late June, construction of the museum has been temporarily delayed while fundraising continues.

This museum is unique in that the site of the structure is located in the empty lobby of One Houston Center, a 46-story dark-tinted glass and steel building. The site of the Museum was donated by Texas Eastern Inc., Cadillac Fairview Urban Development Inc., and the Southwest Art Foundation, utilizing a space that had been unrentable for six years. The proposal is to construct a neo-pueblo-style building-within-a-building. This structure will house temporary exhibits and will be within walking distance of hundreds of thousands of downtown office workers.

The idea is an exemplary case of corporate sponsorship of the arts. The quality of the Western art that is proposed to be exhibited is high. One hopes that the architect's assurances that the museum won't match the previously published kitschy rendering will be borne out. A recent model photograph suggests that the design does in fact continue to be refined.

Museum of the Southwest

Midland is to be the site of a new Museum of the Southwest. Ford, Powell & Carson developed a scheme for the museum, but the economic woes of the region and a long transition period in which a new museum administration took charge have temporarily caused the shelving of the project. The museum remains committed to expansion but the plans as originally drawn by the San Antonio firm are expected to be completely revised.

Other projects that have been held up indefinitely are the proposed State Museum and expansion (or new structure) of the Archer M. Huntington Gallery at The University of Texas at Austin.

Reports outlining the needs for these institutions remain unacted upon by the university and the state legislature after nearly three years. There is no expectation that anything will happen in the near future.

Finally, the Museum of Fine Arts (MFA) in Houston is once again moving ahead with its Noguchi sculpture garden. The garden has been revised to address



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some of the criticisms that were originally directed toward the design. The MFA is also rumored to be contemplating a major expansion on its present site.

The breadth of purposes, functions, and audiences of the new and proposed Texas museums is reflective of a national trend in museums toward meeting the divergent interests of different segments of the population. The Texas museums range from monumental architectural edifices to stage sets. Some of the buildings, such as the DMFA, express the traditional role of the Museum as treasure house. Here the art takes on a transcendent significance and the experience of the art is no doubt meant to be religious-contemplative. Other structures address the viewing of art in a populist manner; museums like the MAAW or even the CAA have narrowly defined collections with broad public appeal. The experience of these structures does not have to be critical (though at the CAA it is); rather, the intent is to entertain. One observation that an overview of new Texas museums permits is that the form of the museum is as much dependent on the collection displayed and the manner of the endowment as it is on the willfulness of the architect.

—John Kaliski

13 PROJECTS RECEIVE ENVIRONMENTAL AWARDS

Thirteen projects were recognized in the 17th Annual Environmental Improvement Awards Competition for their substantial contributions to an improved environment in Houston and surrounding communities.

The competition was sponsored by the Houston Chapter of the American Institute of Architects, the Houston-Gulf Coast Section of the American Society of Landscape Architects and the Houston Municipal Arts Commission. The award were presented by Barry Moore, president of the Houston Chapter, at a luncheon honoring the winning projects.

The projects were:

- *Rotating Sculpture Exhibition in Allen Center* for being "an unusual civic

contribution in support of Texas artists." SWA is landscape artist for the plaza; Lloyd Jones Brewer is architect for Allen Center; Henderson and Massengill Art Resources handled acquisition of the sculpture.

* *The adaptive re-use of the 711 West Texas Building* in Baytown for "being exceptional in its context and a model for future redevelopment." Herman Dyal and Bernie Babendure, architects, accepted the award.

* *Clean Builder Program of Clean Houston* for "setting environmental standards for the construction industry." The award was accepted by John Paul Grunz, chairman of a 21-member steering committee, which developed standard commercial construction job site letter abatement practices, already being exported to Dallas, Fort Worth and San Antonio.

* *Medical Center Park* for being "an oasis of green space in the high-tech, high pressure Texas Medical Center." Landscape Architects: Charles Tapley Associates Architects.

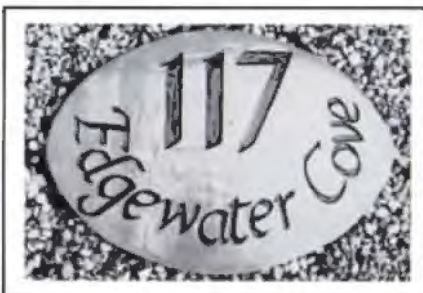
* *The Development Ordinance* for being "an unprecedented guide to orderly growth for the city," accepted by Councilmember Eleanor Tinsley on behalf of the City Council, the City Planning Department, developers, architects, and citizens who participated in the writing and passage of the ordinance.

* *Lanier Middle School Landscape Project* for being "an example of extraordinary community cooperation to create a park serving both school and neighborhood." Landscape architect for the project was SWA Group.

* *Post Oak Park* for being "an inviting public space in the midst of business development." The award was accepted by Earl Broussard of 3/D International, landscape architects for the project.

* *Trees for Allen Parkway* for being a "realization of Allen Parkway as a scenic drive into the city." Landscape Architects: Charles Tapley Associates Architects.

* *Jimmy Martyn Farm* for "preserving the cultural and natural environment of the Gulf Coast," accepted by Don Perkins, executive director, and Ralph Davidson, chairman of the board, of Armand Hayou Nature Center. The restoration of the farm, settled in 1878, is being carried out with the aid of a grant from the



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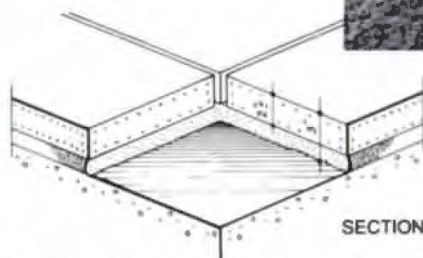
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Post Oak Park.



Medical Center Park.



Lanier Middle School Project.

• The *Green Ribbon Committee* for "developing a visionary plan to meet Houston's needs for parks," accepted by S.I. Morris and Donald Williams, co-chairmen of the committee. Daniel B. Stauffer was technical advisor.

H.A.B.S. CELEBRATES 50th ANNIVERSARY

Fifty years ago Nov. 9, after only eight months in office, President Franklin D. Roosevelt established the Civil Works Administration. Its mandate was to create four million jobs to help carry vast numbers of unemployed through the winter. Almost immediately the National Park Service proposed a plan for nationwide employment of architects and architectural draftsmen in the Historic American Buildings Survey. In a special meeting of its Executive Committee held Nov. 18-21, the American Institute of Architects endorsed the plan. Telegrams were sent to AIA chapter presidents requesting nominations for district officers.

At the AIA chapter meeting at Phelps and Dewees' office in the Gunter Building in San Antonio, the names of six interested men were placed in a hat. Only two names would be drawn; one as district supervisor, the other as squad leader. Times were rough. "When I tell you how rough it was, you just wouldn't believe that we were spending a *nickel* at noon for lunch," recalls Bartlett Cocke, FAIA. What could you buy for a nickel? "An apple."

The first name drawn was that of Marvin Eickenroht. Thus, he became the district officer of Texas, District 33 in 39 national districts. The second name was Bartlett Cocke, squad leader. By March 1934 funding for the project had run out; by late 1934, however, the project was re-funded federally under the auspices of the National Park Service, the American Institute of Architects, and the Library of Congress. Marvin Eickenroht was appointed Division Director of the Southern Division, and the districts were restructured to conform to the 67 chapters of the AIA.

The 40 men employed in Texas were paid one dollar an hour, not to exceed 40 hours a week, and four or five cents a

mile for the use of their cars. Travel time was not compensated for. Each squad had a photographer who furnished his own camera.

Their early Beaux-Arts training served these men well as they traveled the state measuring and photographing significant structures built in 1860 or earlier. Particularly handsome drawings are those of the ornamental ironwork details of the Conrad Meuly House in Corpus Christi and the sacristy window at San Antonio's Mission San Jose, all drawn by Zeb Rike. C.T. Weidner and John H. Morris created works of art detailing the James Vance House in San Antonio. These men were professionals, polishing the presentation skills of the classroom *projet*.

Interest in the nationwide program



H.A.B.S. drawing of Nicholas Clayton's Sangerfest Hall in Galveston.

was immediate. The *Architectural Forum* featured the H.A.B.S. work in its "Master Detail Series" published in the magazines from 1934 through 1937. The long-term effects on Texas architects employed by H.A.B.S. during the depression years became manifest in their involvement in historic preservation and their regionally influenced designs. Interest in H.A.B.S. continues today as architectural students working with more sophisticated tools and current drafting techniques emulate the virtuosity of the 1930s masters.

Approximately 200 H.A.B.S. drawings of structures throughout Texas are highlighted in an exhibit that began and coincided with the 37th National Preservation Conference in San Antonio. The exhibit, sponsored by TSA, the Texas Historical Commission and the San Antonio Conservation Society, will remain on view through Dec. 17 at Bolivar Hall, La Villita.

—Sharon Smith-Savage

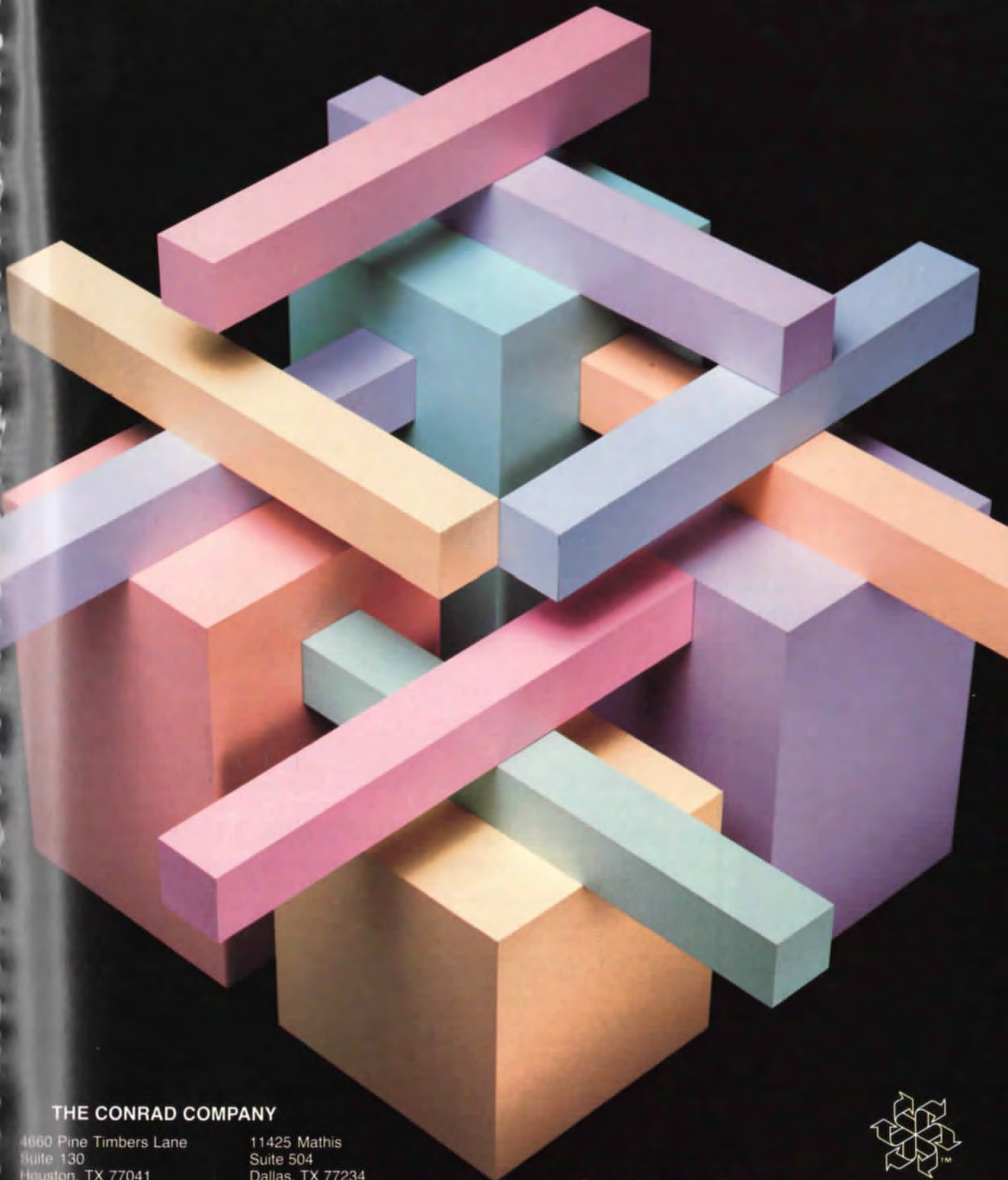
American Hoeschst Corporation.

• *Freedmen's Town Association* for "preserving Houston's cultural heritage by undertaking an historical survey of the oldest black community."

• *Blanche K. Bruce Community Park Project* for being "a remarkable example of public and private, individual and institutional shared effort to create a neighborhood park." Landscape architects were Sweitzer and Associates.

• *Operation Plant Rescue* for "preserving endangered species—rare and desirable native plants," accepted by Glenda Barrett, president of the Park People, and John Koros, director of the project.

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TFA ANNOUNCES 1983 DESIGN AWARDS

Three projects by Texas architects have been recognized by the Texas Forestry Association for outstanding designs of Texas buildings featuring wood construction.

The winners of TFA's 1983 design

awards are: in the commercial category, the Sunset Gardens project in College Station, by G. Philip Morley & Associates; in the institutional category, All Saints Episcopal Church in Atlanta, Texas, by Winston Sullivan; in the residential category, the Spennilli Residence in Denton, by Gary Juren Architects.

The awards will be presented Oct. 21 at the association's annual meeting.



Sunset Gardens, College Station.

RAIFORD STRIPLING HONORED AT SAN ANTONIO SYMPOSIUM

A symposium at the Institute of Texan Cultures in San Antonio entitled "Raiford Stripling, Dean of Historic Preservation in Texas" and subtitled "Texas: A Sense of Place, A Spirit of Independence" honored the San Augustine architect for having been a pioneer in historic preservation long before it became a household phrase.

Recalling a visit last summer to the Rio Grande Valley, symposium panelist Eugene George described how the importance of a "sense of place" was brought home to him in a most moving way. On a Sunday afternoon in May, many of the displaced people of Old Zapata, a portion of the Valley settlement inundated by the Falcon Reservoir 30 years ago, returned to behold the ruins of their former houses and stores. Demands of irrigation in an unusually dry year had caused the waters over the

village to recede, and the people gathered on the old community basketball court—which was in remarkably good shape—to celebrate a kind of homecoming. Former residents wept as they embraced old neighbors and took children and grandchildren through the town on streets that were eerily passable once again. Not actually a witness to the event, George—an Austin architect and architectural historian—was invited down in August to survey the old town site, by then already choked with weeds. It was clear to him then, however, that the people had returned there to regain something important. Although the waters will reclaim Old Zapata in time, if ever there is a plan to restore the community and give back to the people what they lost, the man for the job is architect Raiford Stripling, 73, the subject of the symposium George took part in Sept. 10.

Stripling happens to be, in the words of symposium moderator Amy Freeman

NEWS, continued on page 95



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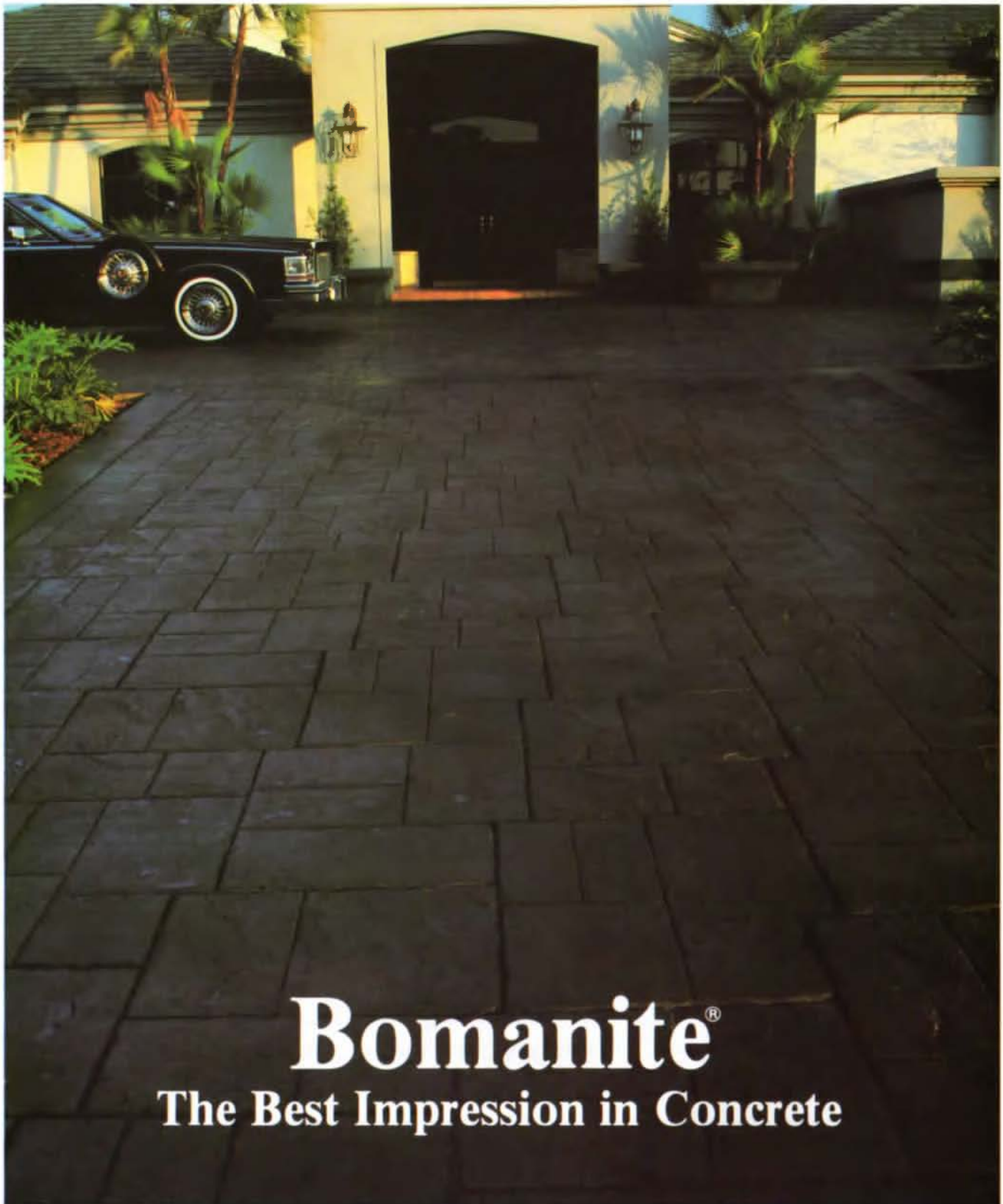
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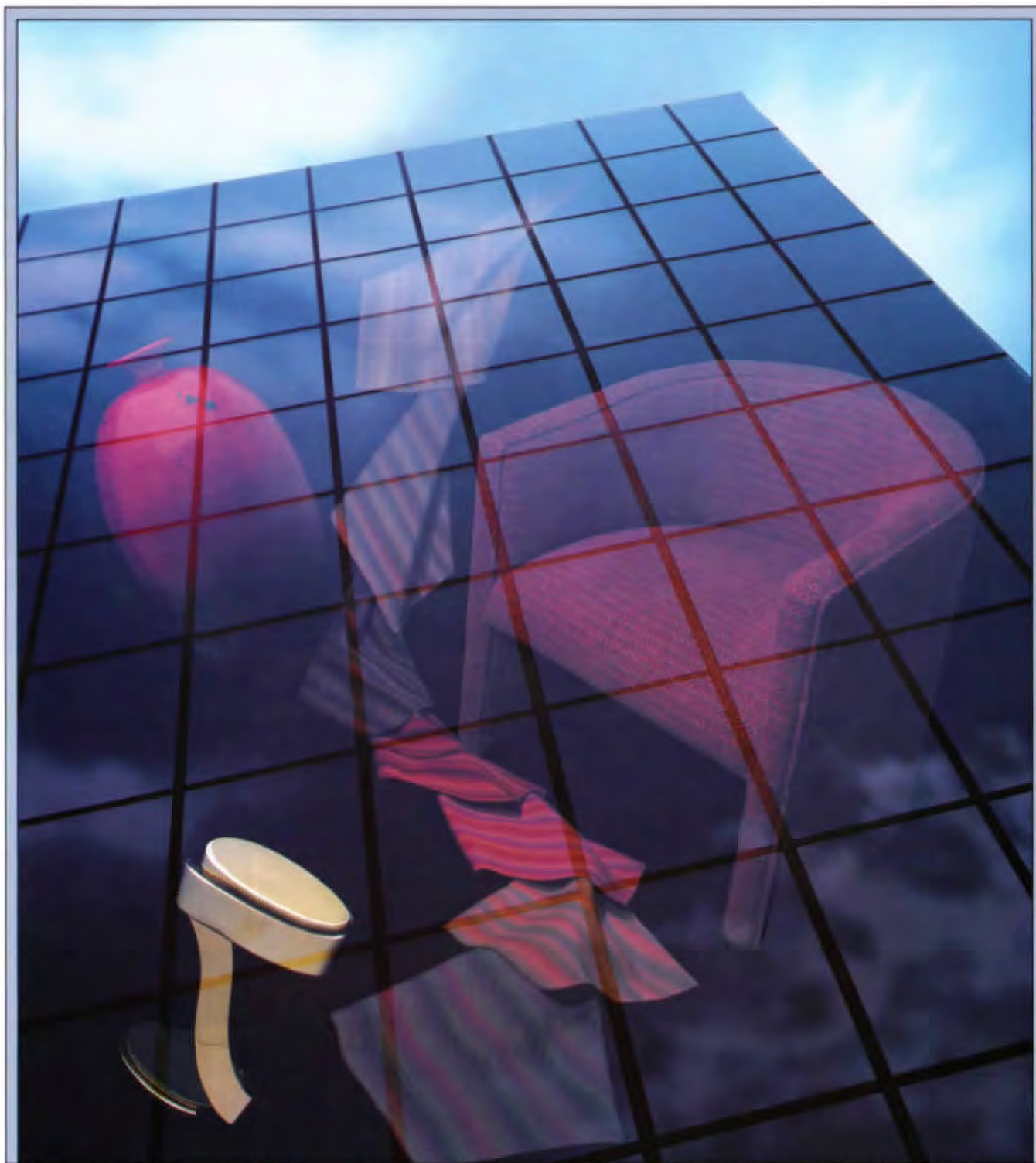
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As is our custom, we are devoting a major portion of this annual Architecture Review to presentation of current award-winning design, based on the recent design awards competition of the Texas Society of Architects. These twelve projects, which emerged as winners from a field of 269 entries by Texas firms, represent the best of a broad cross-section of work and serve as a collective benchmark for assessing the state of architectural design in Texas.

We also are pleased to present, beginning on the next page, a momentous additional dimension of this annual Review—a lavishly illustrated essay, written by UT-Austin Architecture Professor Lawrence Speck, on Texas' proudest architectural achievements of all time. As explained in the introduction to his essay, the 20 buildings and places featured are based on an exhibition of Richard Payne photographs representing those works held in highest esteem by the architectural profession in Texas.

Entitled "Creating Tomorrow's Heritage," the exhibit is sponsored by the Texas Society of Architects as part of the program of its 1983 president, Jerry L. Clement. His inspiration was the multifaceted idea that Texas has an estimable architectural heritage, that buildings designed today will be the heritage of tomorrow, and that both architects and clients should aspire to architectural excellence as a means of continuing a proud tradition. The marks of that tradition, as established and as being continued today, are well documented on the following pages.

It has been said that architecture has no spectators, only participants. Indeed, verbal and pictorial representations of buildings are only faint shadows of real experience. But unlike actual architecture, words and two-dimensional images can be assimilated, sorted out, and organ-

ized as a whole to convey a message or a range of ideas.

One of the strongest impressions conveyed by the collections of words and images in this issue is the notion of Texas building as a long, slow-moving performance—a lifeline of continuity that links us with our past. To the extent that an exhibition or an article can reinforce this idea of architecture as continuum, it is helping to assure the preservation of existing physical connections with our history and our roots.

A related impression is that ours is an architecture of diversity. This observation is true not only because architecture serves a complete spectrum of purpose ranging from the ceremonial to the wholly utilitarian, but also because it mirrors the culture that produced it. In Texas, the built environment is richer for the fact that it reflects the varied responses of diverse cultures to disparate geographical conditions.

Among the buildings included herein are some that can claim one superlative or another—the first, the biggest, the finest. Others are historic, or technologically innovative, or unusually picturesque—of "timeless" appeal. But all contribute to an architectural heritage of which Texas can be proud.

—Larry Paul Fuller

CREATING TOMORROW'S HERITAGE

*A Photographic Exhibition
Depicting Texas' Proudest
Architectural Achievements*

The following essay, by University of Texas at Austin Architecture Professor Lawrence Speck, was commissioned to accompany an exhibition of photographs sponsored by the Texas Society of Architects as a means of recognizing Texas' most significant architectural works. Conceived by 1983 TSA President Jerry Clement of Dallas, "Creating Tomorrow's Heritage" spotlights the proudest components of our architectural legacy in Texas while reminding us of the sobering reality that architecture endures and that buildings of today are the heritage of tomorrow.

Photographed by renowned architectural photographer Richard Payne of Houston, the free-standing exhibit debuts November 19 at the InterFirst Bank in San Antonio in conjunction with the Society's 44th Annual Meeting. After a six-week stay at InterFirst, the exhibit will begin a statewide tour.

The twenty buildings and places included in the exhibit are based on the results of a statewide survey in which architects were asked to name Texas' most significant architectural works of all time. The survey stipulated that nominations should fall within one or more of the following categories:

- *an archetype—the best of a particular breed;*
 - *a design triumph to which architects have looked for inspiration;*
 - *a technological advance which pointed a direction for future work; or*
 - *a component of the brilliant oeuvre of an influential architect.*
-



IMPRESSIONS

Twenty places that have left their mark on the history of Texas architecture



By Lawrence Speck

Photography by Richard Payne

IMPRESSIONS of a TRAVELER I

Four and a half centuries ago, the shipwrecked Spanish explorer Nuñez Cabeza de Vaca was cast ashore along the Texas coast on an island the Spaniards called Malhado—"Wretched." For six long years he and three companions trekked across the sparsely inhabited Indian territories from what is now Galveston to Corpus Christi, Austin, San Antonio, Big Spring, and El Paso.

In the first published account of this new land, printed in 1542, Cabeza de Vaca describes a vast empty landscape—sweeping coastal plains, rugged sun-parched hills cut by river oases, majestic mountain ranges, and endless flat deserts. He details specific places—the "prickly-pear region" where Indians migrated annually to gather and eat the cactus fruit, the "river of nuts," which was probably the Guadalupe or Colorado.

As one might imagine, Cabeza de Vaca's account created no rush to settle the newly discovered land. Although the interior of Texas continued to be penetrated by occasional parties of French and Spanish explorers for the next 150 years, the tough, hardscrabble life the region offered attracted no known settlers. In the fury of 17th-century European colonization, this was not judged to be a hospitable place.

One can imagine the awesome scale, the sense of vastness and isolation, and the formidable challenge of self-sufficiency that must have met the European eye.

When settlement did begin in the early 18th century, the pioneers were not "your tired, your poor, your huddled masses" but your restless, your independent, and your strong-willed. The physical form of the place—its disparate climates and landscapes—shaped the society that inhabited it and began a reciprocal relationship which continues to the present.

The land shaped its inhabitants who, in turn, reshaped the land by the act of building—making it more habitable and hospitable. This act, in turn, shaped a subsequent generation of settlers who, likewise, left their own environmental mark to affect later generations—and so on and so on until today. More, perhaps, than it would have been in a gentle, benign landscape, the act of settlement in Texas was an assertive act of place-making—establishing the presence of human habitation in a strong, indomitable land.

First Settlement—The Missions

Although both the French and the Spanish had made periodic attempts to establish outposts in Texas beginning in 1690, the first important permanent settlement was marked by the founding of San Antonio in

The San Antonio Missions.
 PREVIOUS PAGE: San Antonio de Valero (The Alamo), 1744–1777. RIGHT: Nuestra Señora de la Purísima Concepción, 1731. FAR RIGHT: San Juan Capistrano, 1731. BELOW: San Francisco de la Espada, 1731. FACING PAGE: San Jose, 1739.



1718. During the following decade the great missions of San Antonio were built as part of an energetic effort by Spanish governors and missionaries to colonize Texas and civilize the Indians. They remain remarkably intact after two and a half centuries, constituting one of the more impressive historical and architectural monuments in the United States.

The buildings express eloquently the austerity, the simplicity, and the devotion of mission life. Their thick stone walls make a bold, unflinching gesture on the landscape—a remarkably permanent gesture for a frail new settlement. The architecture here offers comfort and security in an untamed land—a confidence that may, in fact, have been essential for the success of the new colony.

The emphasis of the missions' builders on spiritual comfort as well as physical comfort in an alien place is also impressive. The buildings touch the heart and soul and psyche. Sparse but expressive ornamentation enlivens portals, windows, and towers. Simple but dramatic interior spaces go far beyond the provision of pioneer shelter to give spiritual support for what was certainly a lonely and trying endeavor. Much remodeled and unevenly restored, the missions nevertheless still communicate much to us about the values and lifestyles of the state's earliest colonial inhabitants.

IMPRESSIONS of a TRAVELER II

In 1854, more than three centuries after Cabeza de Vaca, the Yankee explorer and noted landscape architect Frederick Law Olmsted, made a six-month trek across Texas, taking an amazingly similar route to that traveled by the Spaniard. He reported his findings in regular articles in

The New York Times and later expanded them into a book titled *Journey Through Texas*. In what was for many Americans the first extensive exposure to the newly annexed state, Olmsted describes a varied and sometimes dangerous frontier ranging from "disagreeable in the extreme—an unpleasant country" to regions with "a great deal of natural beauty" and a population of "agreeable, free-thinking, cultivated brave men."

Olmsted was particularly impressed by the Hill Country of central Texas, with its "varied grassy surfaces, thick wooded borders, and many trees and shrubs standing singly and in small islands." He admired the industrious German communities in San Antonio, New Braunfels, Sinterdale and Boerne, with their simple stone and wood homes, shops and farm buildings.

Texas, like most of the United States, was experiencing a period of great prosperity and material development in the 1850s. The state's population almost tripled during that decade, producing many new settlements such as those Olmsted admired. The development of the railroad, beginning in 1853, conquered the formidable distances that had always hampered settlement of the region and made commercial agriculture possible. It was this prosperity and developing commerce that provoked the rapid growth of towns in a region that previously had been almost wholly rural.

The most prodigious growth in these new towns was in Austin, which had been founded in 1839. Its site was selected as the permanent Capital of Texas by a group of commissioners who, like Olmsted, found the Hill Country to be the loveliest of Texas' varied landscapes. By the mid-1850s, with a growing population of just under three thousand, the town had begun to attempt a few public buildings of grace and monumentality that would befit the growing and prospering region.





The Governor's Mansion

The finest of these is the Governor's Mansion, completed in 1856, by Master Builder Abner Cook. Simple, but elegantly refined, the building is strong and frontal in its massing, making a bold claiming gesture not unlike that of the missions. Even in the city, a strong presence on the land seemed important.

The Mansion's plain orthogonal shape is characteristic of the German-influenced homes that Olmsted admired in the area, but its graceful ornamented porch draws associations from the more elaborate antebellum homes of the Deep South. This is a plain building with a fancy front—a frontier plan and shape with a civilized porch. It combines the necessary straightforwardness of a new land with an already obvious aspiration to grandeur. It bespeaks both the hardscrabble past and the flamboyant future of the emerging state it was meant to represent at mid-century.

The State Capitol

Across the lawn from the Governor's Mansion the old Greek Revival Capitol building of 1853 was badly gutted by fire in 1881 and, with little regret, was demolished to make way for a much larger and grander capitol building at the terminus of Congress Avenue. The first capitol had always been too small, timid, and homely to live up to its focal location in the city plan. The state resolved in its second effort to create a suitable crown for the capitol hill around which Austin was, by then, rapidly developing.

The state, which had grown very little from 1860 to 1870, was beginning to recover from the setbacks of the Civil War, Reconstruction, and the Panic of 1873. By 1880, a new era of prosperity and expan-

sion had begun which the new Capitol building would come to epitomize. Texas was moving from a frontier to a rich agricultural and commercial region. Indicative of this rapid transformation, the number of banks in the state increased fifteen-fold in a ten-year period from 1880 to 1890.

The architecture of the Texas State Capitol, completed in 1888, is far richer and more elaborate than that of the Governor's Mansion across the way. The building is immense—second in size among the statehouses of its time only to the national Capitol. Its ground floor covers an area of two and a quarter acres and its dome reaches to a height of 311 feet—even taller than the dome of the Capitol in Washington.

The building is expressive of the state's coming of age. Its classic configuration is elegantly proportioned and richly festooned with ornamentation, particularly around the dome. It would be a graceful addition to a capital city anywhere in the world. But its massive walls of local Burnet County pink granite tie it firmly to Texas. Their craggy rustication and simplified detail bespeak their place and time far more eloquently than the elaborate refinements originally proposed by the building's architect, Elijah E. Myers. Its warm, richly colored interiors are informal and inviting as well as monumental—especially in the dramatic balconied shaft of the rotunda.

The Capitol is rugged *and* refined; elaborate *and* straightforward; aware of the world, but suitable to its place. It has served appropriately and endearingly for almost a century as a potent symbol of the government of the State of Texas.

ABOVE: The Governor's Mansion, Austin, designed by Richard Payne. Built by Master Builder Abner Cook, 1856. Restored by Burson Hendricks and Walls, Dallas, 1981. RIGHT: Texas State Capitol, Austin, Elijah E. Myers, 1888.





Victorian Exuberance

The State Capitol was but one of many built expressions of the flamboyant prosperity of the late 19th century in Texas. A great building boom filled the state with eclectic Victorian confections that not only followed international trends of the time but also satisfied a particular Texan penchant for exuberance and show.

The muscular and wildly ornamented Ashbel Smith Building (“Old Red”) in Galveston, by Nicholas J. Clayton, 1890, is a parvenu pile of unrestrained invention. It mixes Renaissance arcades with Spanish Baroque parapets, Italian Gothic gables, and almost Oriental pinnacles. Layered onto a robust Richardsonian massing and rendered in seemingly endless inventions of stone and brick patterning, the disparate styles are as compatible as the Greeks, Turks, Scandanavians, Germans, Spaniards and Anglos who rubbed shoulders in Galveston bars at the time. Immigrants were flooding into the state from all over the world, particularly into the port of Galveston, and were bringing with them ideas, crafts and backgrounds that were quickly assimilated into the cultural richness of the state. Privileged Texans were also traveling abroad and bringing back with them the beauties of exotic places.

The Gresham House in Galveston (Bishop’s Palace), of 1892, by Nicholas Clayton, was built around collections of fireplaces, woodwork, stone carving and other building elements imported by its owner from Europe. It is a museum of building forms, materials and details knit together only loosely in an asymmetrical aggregation common in residential building of the time. The interiors of the house are dazzling and sensual, voluptuous and excessive. Restraint and modesty be damned—the building revels in visual delights.

Perhaps not quite as eclectic as these Galveston works, but certainly as bold and exuberant, the Ellis County Courthouse by James Riely Gordon, completed in 1896, is typical of a genre of public buildings that gave physical presence to governmental law and order in small towns across the state. An incredible, massive assembly of granite, sandstone, and marble, the hefty courthouse dominates the little town of Waxahachie and even the surrounding countryside. This was a building expression that matched the power of the vast Texas prairie, that grabbed a part of the infinite sky, that broke and marked the boundless horizons. The tough Texas terrain had been matched by a tough and strong-willed populace that was prospering and growing and leaving its bold mark on the built environment.

Refinement

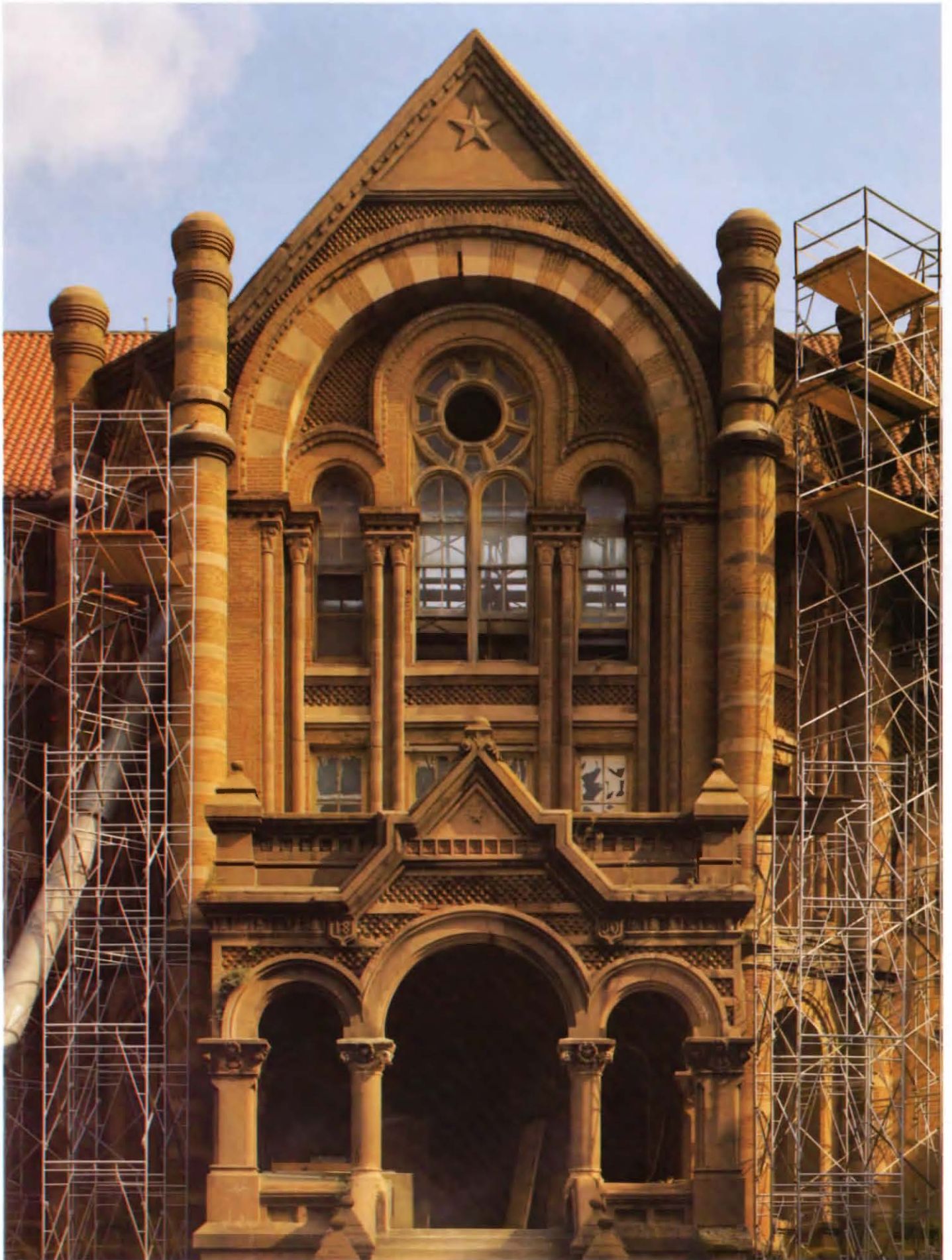
By the beginning of the new century, the frontier of Texas had passed. Agriculture, especially ranching, which had been the economic lifeblood of the state, began to share its position with mineral exploration and industry. The year 1901 marked both the bringing in of the Spindletop gusher in Beaumont and the building of two large meat-packing plants in Fort Worth. Urban concentrations became more important as centers for manufacturing, business and commerce. Educational institutions grew and matured to develop leadership for these new endeavors.

Two urban universities—the University of Texas, in Austin, and Rice Institute, in Houston—commissioned major master plans for their campuses in the early decades of the century. Both of them sought the best architectural talent in the country for their planning—the University of Texas selecting the well-known New York architect, Cass Gilbert, and Rice commis-

BELOW: Gresham House (Bishop’s Palace), Galveston, Nicholas Clayton, 1892.

ABOVE: Ellis County Courthouse, Waxahachie, James Riely Gordon, 1896. FACING PAGE: Ashbel Smith Building (Old Red), University of Texas Medical Branch, Galveston, Nicholas Clayton, 1890.







ABOVE: Battle Hall, University of Texas at Austin, Cass Gilbert, 1910. ABOVE RIGHT: Highland Park Village, Dallas, Fooshee & Cheek, 1931. Renovation: Selzer Associates, 1982. FACING PAGE: Lovett Hall, Rice University, Houston, Cram, Goodhue & Ferguson, 1912 (above) and Elbert Williams House, Dallas, David R. Williams, 1932. (Current owners: Dr. and Mrs. William Seybold.)

sioning the equally well-respected Boston architect, Ralph Adams Cram.

These were architects of broad experience, refinement and immaculate taste. They were best known for their transmuted Gothic and Classical styles popular in the northeastern United States at the time. Both found, however, that their accustomed stylistic predilections seemed inappropriate in Texas. As Cram wrote, "What were we to do here when there was no possible *point d'appui*? A level and stupid site—no historical precedent."

Cram and Gilbert solved their dilemma by searching through the historical styles with which they were so familiar for *elements* that seemed appropriate for Texas. Both quickly gravitated to the Mediterranean—for Cram "southern France, Italy, Dalmatia, the Peloponnesus, Byzantium, Anatolia, Syria, Sicily and Spain;" for Gilbert a simpler reinterpretation of the Spanish and Italian Renaissance. In the resultant Lovett Hall, by Cram at Rice, and Battle Hall, by Gilbert at UT, the imports seem at home. Indeed, both buildings set stylistic modes for their respective campuses that were followed judiciously for decades and that are being reasserted even today.

The simple stereometric volumes, the broad red-tile roofs, and the gentle rhythmic arches of both campuses evoke a congenial, relaxed feeling that has suited Texas campus lifestyles well. Cram's rose-hued brick mixed with Oklahoma marble and Texas granite, and Gilbert's cream-colored Texas limestone, root the buildings in their region. The thick walls, deep eaves and shadowy arcades borrowed from the Mediterranean bask comfortably in the bright Texas sun.

In the 1920s and '30s Texans became, in fact, quite enamored with imported Mediterranean styles. Along with their counterparts in California and, to some extent, Florida, Texas architects mined their Span-



ish heritage, combining it freely with Tuscan motifs. Whole neighborhoods of houses, churches and schools adopted the pleasant, relaxed styles of southern Europe.

Highland Park Village in Dallas (1931) fits easily into this popular mode. But its innovation lies in the use of this imported style in creating a new building type—the shopping center. Here, red-tile roofs, stucco walls, timber balconies and heavy carved doors give rise to department stores, boutiques, movie theaters and lots of parked cars. If you think too hard, the combination is anachronistic, but if you simply experience the place, it feels wonderful—convenient, congenially scaled, gentle, and lovely—a striking contrast to the stark behemoths this innovative building type later spawned.

Back to Roots and Basics

A new stringency began to check the lavish use of imported styles during the decade of the 1930s. Economic hard times provoked by the Great Depression dramatically reduced building volumes as well as individual building budgets. This was not a time for prodigal show, but for belt-tightening.

For a small group of free-thinking architects of the period, it seemed high time for a purge anyway. Like free-thinking Modernists around the globe, they decried the decadence of imported architectural styles and promoted a greater reason and genuineness in design.

David R. Williams, a leader of this radical cadre, built an eloquent expression of reason and simplicity in this 1932 Elbert Williams house in Dallas. The plain-speaking but genuinely elegant house owes much to the simple rural buildings of the early 19th century in Texas, which Williams had studied and admired. The



house is sensible and straightforward rather than stylish or showy. It is built honestly of common materials. It was shaped according to the domestic functions of its family of seven, with careful concern for orientation to view, sun and breezes.

Williams admired early Texas buildings because, "They are in good taste. . . . They sit quietly and make no noisy clamor after attention. . . . They are comfortable and beautiful, and there is not a useless detail nor a bit of unnecessary applied ornament." He matched those intentions in his Elbert Williams house, making evident a philosophy that was to have a significant impact on architectural leadership in Texas for decades to come.

Fair Park

A variant on Williams' notion of stringency and regional expression, and yet equally indicative of a spirit of the times, Fair Park complex in Dallas was built to



house the Centennial celebration for the state in 1936. The degree of ornamentation here has less to do with pioneer simplicity or genuineness than with prominent styles of the day. The crisp, white step-forms, elongated proportions, and processional massing came straight from East Coast Art Deco. The muscled ladies in the elaborate bas-reliefs could almost have stepped right out of Rockefeller Center. But only almost. Details bring the buildings back to Texas. Lone Stars crown the Grand Dames. Artwork depicts pioneers battling the Mexicans. The austerity that was characteristic of the times is again regionalized to Texas.

O'Neil Ford

The growing desire in the 1930s for an architectural expression in Texas appropriate to its place is nowhere more evident than in the work of the young architect O'Neil Ford. A cohort and traveling companion of David Williams, Ford was an outspoken advocate of the same sort of unaffected simplicity based on pioneer values that the Elbert Williams house illustrates. But Ford was more concerned than Williams for new developments in architecture outside the region as well. A voracious reader and seeker, Ford absorbed a broad variety of architectural concerns and incorporated them into his work.

His Chapel in the Woods at Texas Woman's University in Denton, done with A. B. Swank, is an impressive confluence of frontier simplicity, lingering Mediterranean ambiance, hands-on craft and construction and contemporary European engineering. Built by trainees as a National Youth Administration project in 1939, the simple brick-and-stone volumes adopt the character rather than the specific forms of the early Texas buildings Ford so admired. To these plain-speaking elements

a vaguely Romanesque romance is added by traditional church motifs such as the nave organization and rose window.

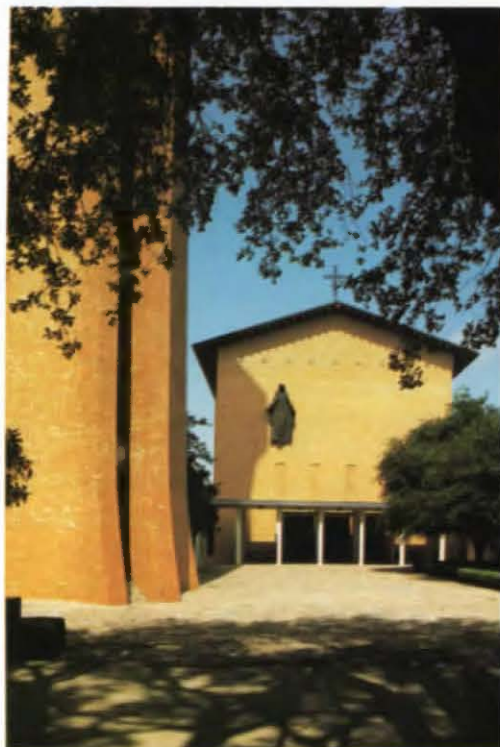
Inside, the hand labor of trainees and art students is highlighted in stained glass windows, stenciled beams, metal light fixtures, patterned floors, crafty doors, carved altar pieces and pew ends. The chapel was a labor of love, and it shows. But high above these ancient hand crafts looms 20th-century technology in the form of great parabolic arches spanning the space. Ford's eye for engineering innovation had caught experiments in France and Germany with unconventional geometries used to create efficient load-bearing structures. The chapel merges these evocative new forms gently and unassumingly into more common building elements, creating a synthesis of tradition and innovation that was to become a trademark of Ford's work.

In the 1958 Texas Industries Semiconductor Building in Dallas, Ford, with architect Richard Colley, and associate architects Arch Swank and Sam Zisman, created big house-like shapes out of innovative thin-shell concrete hyperbolic paraboloids, then sheathed them in marble. Old materials and new materials coexist. Old forms and new forms become a unified whole. The result is eye-catching, yet familiar; new, yet not so alien as to be disturbing.

Bridging the forties, fifties, sixties and seventies, Ford worked with associate architect Bartlett Cocke for 25 years on the planning and building of Trinity University in San Antonio—a project that has become an impressive built catalogue of his ideals. Begun in 1949, the campus charts Ford's progressive development through 46 separate building projects varying from plain and parsimonious in the early years to rich and generous in the end. The result is a charming, congenial, livable campus with many distinguished buildings woven into its dramatic and inviting landscape.



FACING PAGE: Fair Park, Dallas, George Dahl (executive architect), Paul Cret (design consultant), 1936. ABOVE: Chapel in the Woods, Texas Woman's University, Denton, O'Neil Ford and Arch B. Swank, 1939. ABOVE, RIGHT: Texas Instruments Semi-Conductor Building, Dallas, 1958. Architects: O'Neil Ford and Richard Colley. Associate Architects: Arch B. Swank and Sam Zisman. RIGHT: Trinity University (shown here: Margarite B. Parker Chapel, 1966), San Antonio. The campus represents a collaboration of the firms of O'Neil Ford and Bartlett Cocke from 1949 into the 1980s.



The campus is, as Ford intended, "in harmony with the site, preserving its beauty, utilizing its unique topography." The rugged Texas landscape is occupied, but not conquered. The toughness and strength that once seemed so formidable to pioneers is accepted and made a dramatic asset.

Urbanism

If Trinity University proves that simplicity, charm, informal congeniality and a healthy respect for natural topography can make a successful urban environment at the scale of a campus, then the Paseo del Rio below it in downtown San Antonio is certainly similar proof that such values work at the scale of the city. Often associated with O'Neil Ford, who worked on and around its banks for almost 45 years,

LEFT: Paseo del Rio, San Antonio, a product of concept architect Robert H. H. Hugman and widespread efforts of other design professionals and civic leaders. RIGHT: San Antonio Museum of Art. Original building by E. Jungerfeld and Co., St. Louis, 1895-1904, served in recent years as the Lone Star Brewery. Adaptive reuse, 1981—Architects: Cambridge Seven Associates, Boston. Associate Architects: Chumney, Jones & Kell, San Antonio.



the “River Walk” is the product of efforts by hundreds of citizens, politicians and business proprietors, as well as architects and planners from Robert H.H. Hugman in the 1930s to Cyrus Wagner in the 1960s.

The Paseo del Rio is a slice of vital urbanity that continues today to grow and change as it has through almost half a century of development. It has seen the transformation of a neglected flood-prone sewer lined by blank basement walls into a garden paradise for tourists and citizens alike. It represents the very best of American and Texas urbanism. It is varied, dynamic, ad hoc and unpredictable. It is commercial, but humane; free, but sensibly restrained. It is deservedly winning growing recognition as a model for urban revitalization and has provoked, on its own home front, reuse of other urban artifacts as illustrated by the transformation of the old Lone Star Brewery into the San Antonio Museum of Art.

IMPRESSIONS of a TRAVELER III

In 1976, almost a century and a quarter after Frederick Law Olmsted, another Yankee explorer made a short plane and car’s-eye trip to Houston. Ada Louise Huxtable, then architecture critic for *The New York Times*, reported her mini-journey, like Olmsted, in a series of articles in that venerable publication. These were, one may assume, for many New Yorkers, eye-opening essays on the *new* Texas. Huxtable describes Houston as “the city of the second half of the 20th century . . . the American present and future . . . an exciting and disturbing place.” She found Houston a “study in paradoxes.” There are pines and palm trees, skyscrapers and sprawl; Tudor townhouses stop abruptly as cows and prairie take over.” She deter-

mined that the city was “an act of real estate . . . Houston has been willed on the flat uniform prairie by the expediency of land investment economics.” She was not charmed.

Huxtable found, however, a number of architectural jewels amongst the city’s “unabashed commercial eclecticism.” She noted, for example, the “handsome” extensions to the Museum of Fine Arts by Mies van der Rohe, 1958 and 1973, sitting “among odd vacant lots in a state of decaying or becoming, next to a psychoanalytical center.” Despite their setting, the extensions are, along with the equally handsome Tenneco Building by Skidmore Owings and Merrill (1963) consummate American Modernism. Clean, rational, and immaculately tectonic, both works use a powerful generosity of space to gain drama and grandeur. They are landmarks of an era.

But Huxtable was even more impressed with Pennzoil Place, the late-Modern fare of Philip Johnson, which was just being completed at the time of her visit and which she called “Houston’s Towering Achievement.” She lauded the building for its marriage of “the art of architecture and the business of investment construction—a union essential to the American economy and the urban environment.” But she also admired its “complex and unconventional three-dimensional form . . . that meets the eye differently from every viewing point, changing as the perspective changes in a brilliant, shifting geometry.” She liked the building best, “from the freeway, where the elements come together and apart, compose and recompose, with the kinetic advantage of the moving car.”

Unlike the Museum of Fine Arts extensions or the Tenneco Building, which refined and applied a mature genre of architecture developed elsewhere, Pennzoil broke new ground. It shed the constraints



LEFT: Pennzoil Place, Houston, 1975. Architects: Philip Johnson and John Burgee. Associate Architects: S.I. Morris Associates. BELOW: Museum of Fine Arts, Houston, Mies van der Rohe, 1973. BOTTOM: Tenneco Building, Houston, Skidmore Owings & Merrill, 1963.



of rational Modernism in favor of art, excitement, flair and dynamism. It became the calling card for a new generation of high-rise buildings, and it singled out Houston as fertile soil in which such emerging architectural directions could be nurtured.

Kimbell Museum, Fort Worth, 1972. Architect: Louis Kahn, Philadelphia. Associate Architects: Preston M. Geren & Associates, Fort Worth.

Confluence

Pennzoil Place and the Paseo del Rio are the radical extremes of Texas post-war urbanism. In the late 20th century, the state maintains an environmental diversity almost comparable to that noted by Cabeza de Vaca in the 16th century. Downtown Houston is no more like downtown San Antonio than it is like New York. Austin has more in common with Perth, Australia, than it does with Dallas. And certainly Anson, Burnet, Mineola, and Gonzales are worlds apart from each other as well as from their urban neighbors. In this homogenizing era, it is a diversity which will be hard to maintain.

But even amongst this appropriate variety, there is occasionally an instance where a single environment captures much of what Texas is and has been. The Kimbell Museum in Fort Worth is one such instance. Designed by the renowned American architect, Louis I. Kahn, and completed in 1972, the Kimbell is a timeless expression of the very best of what architecture can be. It is no surprise that it makes the "significant Texas architecture" list of more Texas architects than any other building.

Like the early museums, there is a toughness and severity in the Kimbell Museum evident in its simple, repetitive massing and unabashed use of concrete. It is strong and elemental, clear and uncompromising. It stakes itself broadly into the landscape.

It is like the pioneer buildings that David Williams and O'Neil Ford admired—"honest and comfortable and beautiful . . . not a useless detail nor a bit of applied ornament on it." The building's ruggedness, flatness, its tawny naturalness of surface and color—and especially the way it copes with the sometimes brutal Texas sun—all tie it comfortably to its place. It

is part and parcel of Texas.

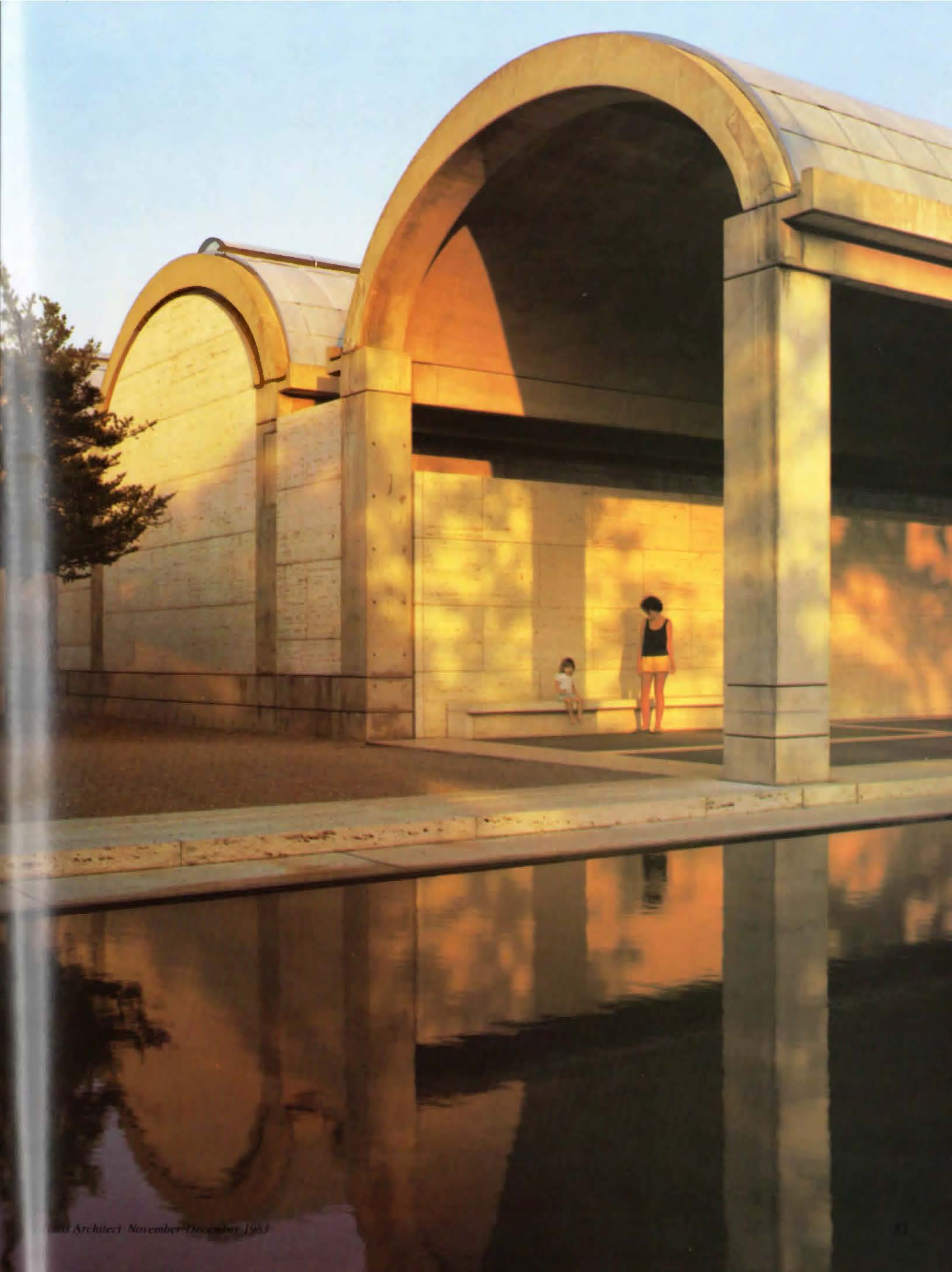
But like so many of Texas' other great buildings—the State Capitol, the Bishop's Palace, Battle Hall, the Chapel in the Woods, the Tenneco Building—it is also part and parcel of a broader world of architecture. It imports from other times and places, from ancient Rome and Egypt to 20th-century Le Corbusier. It bends and warps diverse precedents, molding them into new and appropriate forms.

The Kimbell Museum, like Pennzoil Place, has also become an influential, world-class piece of architecture known and admired from Japan to Scandinavia. It is a crowning achievement, a symbol of a society that is not just striving, but is reaching a cultural maturity.

Looking Ahead

The next decade offers a stimulating challenge for the environmental future of Texas. Again we are in the midst of significant growth and building. Again the society is reassessing its values—altering its aspirations and their environmental implications. Again, great opportunities present themselves—opportunities to capture for future generations an architectural expression of this place and time.

But more so than in the past, architecture in Texas now has the potential to impact environmental thinking beyond its borders. The eyes of more than Texans are upon us. Important new buildings are sprouting up in the region and immediately gaining national and international attention. A new capacity for architectural leadership is evolving along with a capacity to develop for this place a rich, mature cultural expression based on a fertile architectural heritage. It is a hopeful and challenging time for building in Texas, and an appropriate one for reflecting on the best of our environmental inheritance.



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ABOUT THE PHOTOGRAPHER

Houston Architect Richard Payne
began his career as a designer for
major firms in Dallas, Austin and
Houston. His interest in photography,
which began during an Army tour of
duty in Germany, led in 1968 to the
opening of his private practice in the
photography of architecture. The
most widely acclaimed architectural
photographer in the Southwest, Payne
has worked for many leading firms
and his pictures have been published
in all major architecture journals. In
1979, Random House published his
photographs of the work of Philip
Johnson in *Johnson/Burgee:
Architecture*, written by Nory
Miller.

Pennzoil Place,
1975.



Kimbell Museum,
1972.



Texas
Instruments,
1958.



Chapel in the
Woods, 1939.



Fair Park, 1936.



Highland Park
Village, 1931.



Battle Hall, 1910.



Bishop's Palace,
1892.



State Capitol,
1888.



The Alamo,
1744-1777.



Mission San Jose,
1739.



Mission Espada,
1731.



Reassessment

Conservation

International

Art Deco

Spanish "Renaissance"

Regionalism

Romanesque/Victorian

Spanish



San Antonio
Museum of Art,
1981.



Museum of Fine
Arts, 1973.



Tenneco Building,
1963.



Trinity University,
1949 - present.



Paseo del Rio,
1938.



Elbert Williams
House, 1932.



Lovett Hall, 1912.



Ellis County
Courthouse,
1896.



Old Red, 1891.



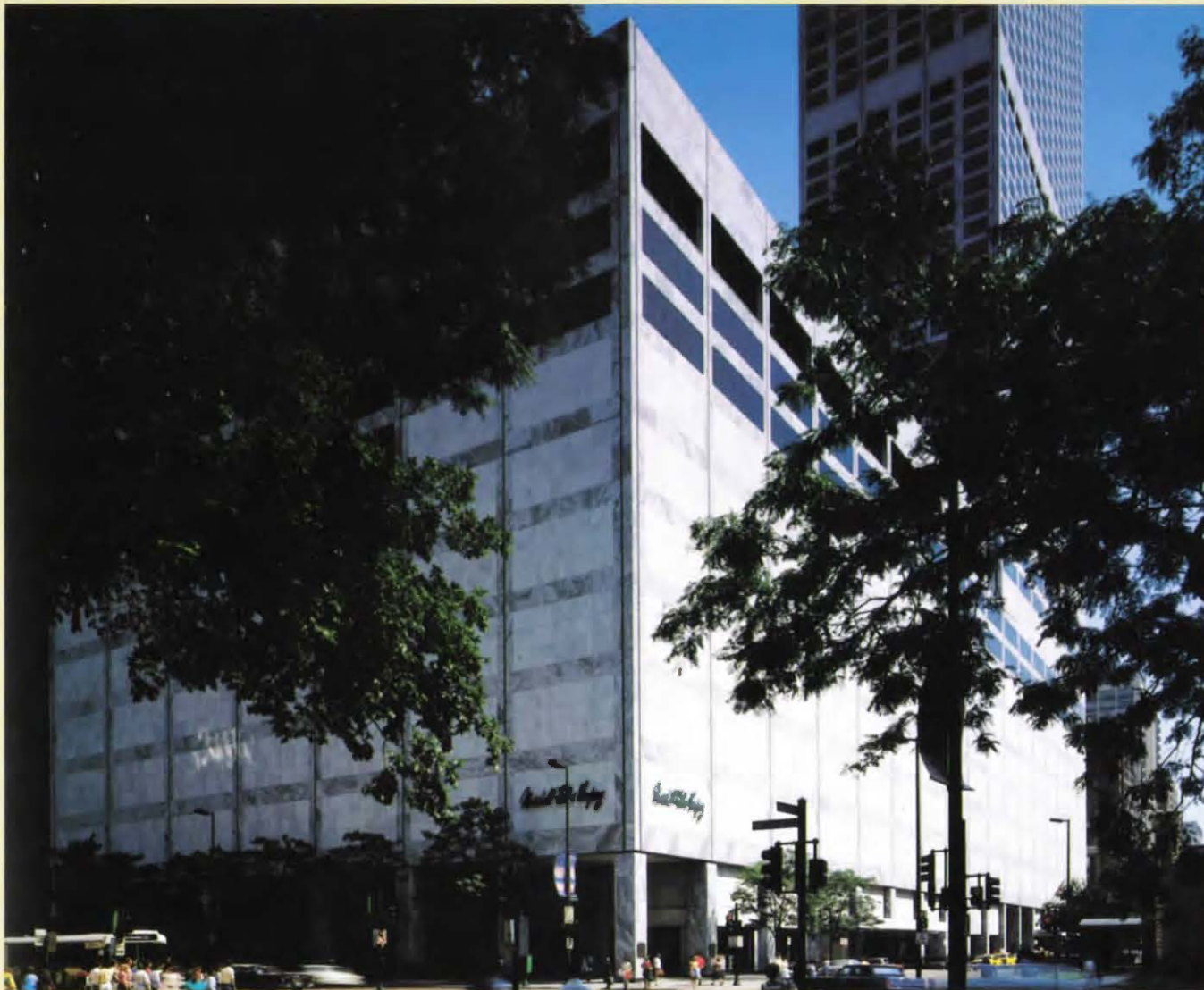
Governor's
Mansion, 1856.



Mission
Concepción,
1731.



Mission San Juan
Capistrano, 1731.



Watertower Place, Chicago, IL. / Architect: Loebl, Schlossman & Hackl, Chicago, IL.



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TSA DESIGN AWARDS

Twelve buildings that represent the best of recent Texas architecture

The 1983 Texas Society of Architects' Design Awards Program attracted more entries than ever before: a three-member panel of jurors selected by the TSA Design Awards Committee judged a total of 269 submissions in a single category—general design/adaptive-reuse. (A separate three-member jury selected the interior award winners—see page 21—which will be featured in the January/February issue of *Texas Architect*.) The projects honored were selected from submissions based on photographic representation in the form of black-and-white or color slides.

The competition, which TSA archives date to 1950, is open to Texas firms and represents work completed within the last five years. Though the range of submissions may not represent up-to-the-minute designs on the drawing boards (given the lag time from building concept to completion), it does provide some measure of the quality and inventiveness of recent Texas architecture.

Be they trend-setting or conventional, the winning projects are certainly some of the state's most significant designs. Thus, the TSA Design Awards Program provides a unique opportunity for reflection on the state of Texas' eclectic built environment.

This year's distinguished jury included members of some of the nation's most prominent firms: Bernardo Fort-Brescia, a principal in the Coral Gables, Florida, firm Arquitectonica; Fred Clarke, a partner with Cesar Pelli & Associates in New Haven, Connecticut, and a University of Texas at Austin graduate; and Bruce McCarty, president of the Knoxville, Tennessee, firm McCarty Bullock Holsaple, Architects. The jury's 12 selections, which are presented on the following pages, differ from unexceptional buildings in their careful attention to such issues as site, program, energy, and context—as well as aesthetic appeal. The following comments, taped during a discussion immediately after the judging, focus on design considerations which, if addressed more carefully, would make buildings better and design award competitions harder to judge.

OVERALL DESIGN

McCarty: I felt generally that the siting of the buildings didn't show too much thought; many of the buildings didn't look like they had any landscape help at all.

Clarke: That's why we all really lit up when we saw that one building which had an idea—that cutaway tree building (Electronic Data Systems). All it was was an office building with one intelligent move. It somehow had some strength and some weight. Almost every other (submission) was arbitrary in plan and that's gotten to be a real disease in architecture. It's a kind of virus and we all do it—it's all our problem.

How you set a building, which is programmatically very neutral, into an environment and make a statement is a very tough problem—but it *is* a problem, and it's not addressed at all in most of those buildings.

There is an overall lack of a sense of the natural environment. There were some very unfortunate landscape designs, and in Texas that doesn't necessarily have to happen. When it was attempted, it was attempted in an unthoughtful, small-scale, uninteresting kind of way. There should be as many ideas in landscape as there are in buildings.

Fort-Brescia: We were searching all the buildings to determine if they had a concept, if they tried to represent some idea. Buildings that are architecture have an idea, have a concept. Therefore, they generate some kind of emotion when you see them.

McCarty: Unfortunately, we didn't give any awards for any *group* of buildings. Most (architects) are still doing individual buildings, and that doesn't resolve the issue of how to make our cities look like anything.

Clarke: The CRS arena (Carver-Hawkeye) is a really refreshing breakthrough.

Fort-Brescia: The arena was a real surprise because usually those buildings are just feats of engineering, and architecturally they are doing nothing. It was a very pleasant surprise that people are doing buildings of that type.



Bernardo Fort-Brescia



Fred Clarke



Bruce McCarty

TRENDS

Clarke: I was expecting to see more Texas regional architecture, and by that I literally mean heavy stone German architecture or good Victorian architecture, or very good medium-rise masonry buildings. But none of those were really here. You can talk about trying to find trends and currents and all, but I don't really see a trend or a current in it at all.

In some past years it's been easier to identify (a trend). Maybe that's because most of the ideas we saw today are not nearly as fresh as they were two or three years ago. It seemed to me each building was trying its own avenue, totally disconnected from other searches. It's funny, there's not a pattern.

McCarty: We've already gotten tired of the forms that everybody grabbed onto two or three years ago . . .

Fort-Brescia: There are certain elements of the now-dying Post-Modernist movement that are very easy to pick up by people and to totally misuse. And we have seen a lot of examples of architects who have been following buildings of that movement who finally feel that the movement is on, and that they have to do it, and they do it in a very superficial way, and it comes off very badly. I'd rather have them do a very good Modern building . . .

Clarke: Or a very straightforward, non-gestural building. There weren't very many straightforward (submissions).

McCarty: I'd like to have seen more buildings that just fit into the cityscape—background buildings that were still good.

cept and they are basically good buildings that would stand very well anywhere in the country.

Clarke: When I think about Texas regional architecture, I don't think about a style. What I think about is an array of buildings. The cities are full of many, many very fine structures that have not been used well, and cues have not been picked up from them in new buildings.

What it really implies is that Texas is still ready for a regional architecture to appear. One wasn't appearing here (among the entries). They are still all isolated experiments that don't seem to be really going in a direction. Not that they have to, but that's what would make a regional architecture. So far, it's all very isolated object buildings. For there to ever evolve a regional architecture there would have to be some artificial controls . . .

McCarty: People are talking about regionalism, but it is getting awfully hard to do regional architecture in most places . . .

Fort-Brescia: It is almost impossible to achieve in modern times, I think. It's a dream to think of having a regional architecture with the kind of communications that we have today. It is almost impossible to separate America from Singapore and Hong Kong from Germany. I mean the world is one thing. Communications are such that regionalism would have to be created artificially. We can control the effects of weather and we no longer have isolation, which is what created regionalism in the first place. We can do anything anywhere; technology allows you to do that.

REGIONALISM

Fort-Brescia: I really can't imagine thinking of Texas as a place where there is something really called Texas architecture. I mean, this is a fairly new state, a pioneering place. Its growth is almost entirely from this century and the examples of previous architecture are really very, very few.

Texas in general is ahead of other areas of the country in experimenting with Modern architecture, so I had expected to see a lot more experimentation. (Instead) there was a lot of following of trends, but not a lot of creating. That was a disappointment.

There is so much construction going on here, there is so much opportunity . . . I don't want to be so critical either, because we have selected a group of buildings that are good. Some of them are very, very interesting. The winners are experimenting, they have a con-

OFFICE BUILDINGS

McCarty: Most of these office buildings are just a simple envelope and they don't respond to all the things small buildings should.

Clarke: Without controls, and with us all simply reacting to the givens of the moment, what you wind up creating is chaos. And that's the primary problem we three had, for instance, with the office building category.

Our problem with what we are calling arbitrary building shapes is that they don't result in very handsome buildings, even in the case of a purely aesthetic exercise. We are all very close to eliminating the reflective glass building from consideration and, what I would maintain is, that that's very dangerous, because they're gonna still be built. What we need to do, just as with anything else that is offensive, is to keep hashing it and rehashing it and trying to make it better. ■■■■■



CARVER-HAWKEYE SPORTS ARENA

The program called for a university sports arena that could contain 13,200 fixed seats and 2,000 movable seats and that could maximize the potential of an awkward ravined site. Architects spanned the ravine with lightweight "skew-chord" trusses, which soften the transition from structure to nature with their tree-limb-like tracery and "connect the building to the sky." The contours of the ravine also allow the arena seating to be tucked into the site, minimizing exterior mass as a gesture toward human scale and using the earth as insulation. Unobstructed views are possible from all seats in the column-free interior. Natural light is transmitted through a teflon-coated fiberglass fabric skylight over the main arena and through glass and glass-block walls around the perimeter. Clear and inviting entryways are provided by large vestibules at all four corners.



Section perspective.



LEFT: Glass-block walls emit light to perimeter corridors.

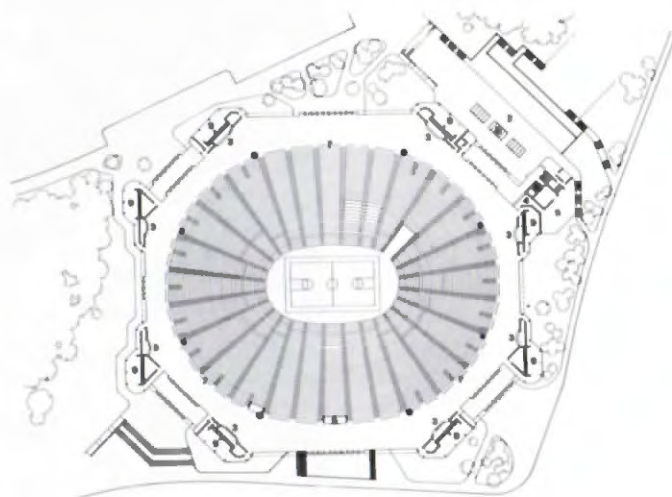
PROJECT: Carver-Hawkeye Sports Arena, University of Iowa, Iowa City, Iowa
ARCHITECT: CRS/Caudill Rowlett Scott, Houston
ASSOCIATE ARCHITECT: The Durrant Group, New York, New York
CLIENT: Iowa Board of Regents
CONSULTANTS: CRS Group/Durrant Group (MEP), Shive-Hattery and Associates (civil), Coffeen Anderson Fricke Associates (acoustical).
CONSTRUCTION MANAGER: CRS Group Inc., Aurora, Colorado



Photography by Bill Hunter, Korda



Tree-limb-like tracery.



Plaza-level plan.



SUTTON HALL

Sutton Hall was designed by noted New York architect Cass Gilbert and built in 1918 as a classroom building for the School of Education at the University of Texas at Austin. Over the years, the growing UT School of Architecture expanded into the facility, and by 1977 it was apparent that all three of the school's buildings—Sutton, Battle and Goldsmith halls—needed to be extensively renovated to accommodate increasing enrollment. The adaptive reuse of 40,000-square-foot Sutton Hall into studio and office space (see *Texas Architect*, March/April 1983) is phase one of a master plan that also calls for a complete reworking of circulation patterns and creation of a central courtyard as well as the remodeling of Battle and Goldsmith Halls. Usable space was increased by transforming an attic into a clerestory-lit studio. To conform to life-safety codes, stairways were enclosed, and a new air-conditioning system was discreetly incorporated using the existing chases. To be on axis with the new courtyard, a new entrance was cut into the building's north side.

PROJECT: *Renovation and restoration of Sutton Hall, The University of Texas at Austin*
ARCHITECTS: *Thomas, Booziotis & Associates, Dallas; and Chartier Newton & Associates, Austin*
CONSULTANTS: *Brockette, Davis & Drake (structural engineering), Alan H. Smith, Inc. (mechanical and electrical engineering)*
CONTRACTOR: *Rio Construction Co.*



ABOVE: *New stair enclosure.*
RIGHT: *Attic space was reclaimed as clerestory-lit studio.*



LANCASTER HOTEL

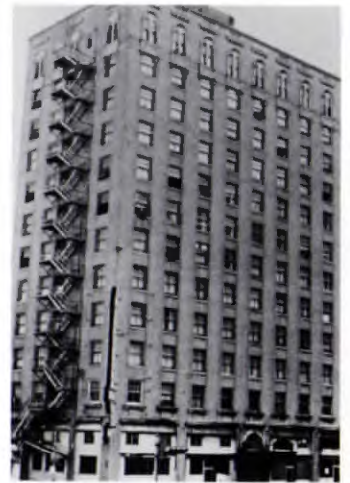
Owners wanted to renovate this 12-story, 165-room brick and concrete hotel in downtown Houston into a first-class "European-style" luxury hotel that also would afford the kind of warm, intimate "at-home" feeling that only a small hotel can. Originally named the Auditorium Hotel, the building was designed by Houston architect Joseph Finger and built in 1926, and it had certainly seen better days. The 5,000-square-foot ground floor contained a coffee shop, a gloomy lobby and some small, abandoned retail spaces facing the sidewalks. The 11 upper floors each contained 4,500 square feet, with a floor-to-floor height of nine feet, six inches. Architects determined that the best approach would be to gut the building from the ground floor to the roof, leaving only the elevator core and the fire stair. Upper floors were re-fashioned around shorter corridors to increase room sizes, for a new total of 94 guest rooms. An existing mezzanine was replanned to provide meeting rooms, public restrooms and offices, and the ground floor now contains a restaurant and bar as well as new check-in desk, concierge station and offices in the lobby.

The exterior was returned as much as possible to its original state by removing signage, a water tower and street-level stone veneer; repairing and repainting terra-cotta trim and decoration; cleaning, repointing and painting brick; and replacing wood-frame windows with aluminum, double-glazed operable windows. Where removal of the street-level veneer revealed structural bays that opened onto the street, awnings were added, along with the street lamps, flower and tree boxes and cut-stone pavers for the sidewalks.



Murray Getz

After.



Before.

PROJECT: Renovation and restoration of the Lancaster Hotel, Houston
ARCHITECTS: Hightower/Alexander, Bellaire (Joseph Finger, Houston, original design)
CLIENT: The Lancaster Partnership Limited
CONSULTANTS: Schmitz/Lamb Engineers (structural engineering), Goetting and Associates (consulting)
INTERIORS: Bordelon-Henry
CONTRACTOR: Linbeck Constructors Corporation



Steve Henry

Main lobby.



TALBOT HOUSE

This residence for a Vermont syrup farmer and his wife and child is located halfway up a mountainside overlooking the Caribbean on the island of Nevis, a former British colony and a small volcanic part of the Lesser Antilles. Local building traditions call for native-cut stone and wood painted in complementary colors, with roofs of red or green, colors which islanders feel denote a sense of neighborliness. Making use of this customary palette, architects arranged four towers made of cut stone found on the site (where a plantation house once stood) to define a central living pavilion. Three of the towers contain bedrooms, while the fourth contains a kitchen. This organization forces movement through the living room prior to entering the private areas, imparting a sense of "family structure." Spaces between the towers are terraces; those beneath serve as garages and workrooms. Since the house has no electricity (lighting, food preparation and refrigeration are powered by kerosene), and since island breezes are variable, it was important for the organization of the house to allow cross-ventilation in all rooms; this is provided by oversized casement windows. Exterior wood is painted in complementary red-orange and blue-green, with lighter values on stone structures and darker values on the wood-frame central pavilion. Inside, each room is painted in a different pair of colors, with floral patterns hand-stencilled in bands across the top of each room.

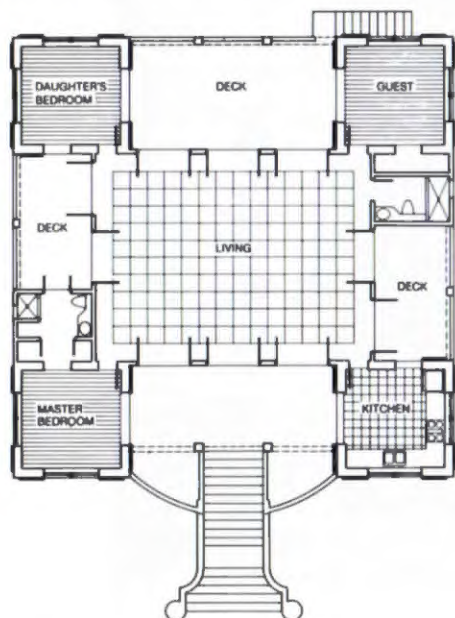


Living room.

Photography by Taft Architects



Kitchen detail shows hand-stenciled floral pattern.



PROJECT: *Talbot House, Nevis, West Indies*
 ARCHITECT: *Taft Architects, Houston*
 CLIENT: *Mr. and Mrs. Tom Talbot*
 CONTRACTOR: *Noral Lescott Construction Company*



LIVEOAK POINT RECREATIONAL CENTER

The first phase of a master-planned recreational center for the H. E. Butt Grocery Company lies at the confluence of Aransas and Copano Bays, near Rockport. The site is also on the Central American flyway for migratory birds and features such environmentally rich coastal characteristics as an estuary, lagoon, freshening ponds and beaches that rise to wind-swept liveoaks. Well aware of the site's sensitivity and significance, the architects specified certain zones for development and non-development as well as procedures for preserving and enhancing such valuable beachscape and wildlife habitat. Phase-one structures—an observation tower and office, screened shelter and two cabins—were inspired in form and material by local building traditions and were situated to minimize site disturbance and to take advantage of Gulf breezes, views and sunshine. Site and gulf are revealed by elevated observation points and by pedestrian paths that connect the various zones of the complex.

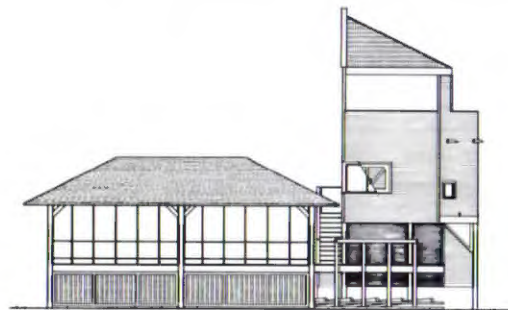
PROJECT: Liveoak Point Recreational Center, Rockport
ARCHITECT: Charles Tapley Associates, Houston
OWNER: H.E. Butt Grocery Company
CONSULTANTS: Walter P. Moore Associates (structural), Jochen & Henderson (electrical)
CONTRACTOR: H.E.B. Construction



Gerald Moorhead



Northeast elevation.



Southeast elevation.



Section looking northwest.



COLONY GRANT RECREATION CENTER

First Colony is a \$6-billion master-planned community on 10,000 historic acres of former sugar-cane fields in the Brazos River Valley of Southwest Houston. The development includes the site of Stephen F. Austin's first Texas colony (hence the name) as well as a 37-acre office park designed by Philip Johnson and John Burgee. It also includes an abundance of recreational facilities, one of which, in the Colony Grant neighborhood, features this training facility for a local boy-girl swim team. The lakefront site is located between existing tennis courts and a clubhouse. Essentially a link, the building connects all parts of the center—pool, courts, dressing rooms, weight rooms and clubhouse. A central arcade separates weight-training and pool-training areas while providing clear circulation from the clubhouse to the tennis courts. Dressing rooms have high, sloping ceilings with mechanical ventilation and skylights for natural daylighting.

PROJECT: *Colony Grant Recreation Center, Sugarland*
ARCHITECT: *Melton Henry/Architects, Houston*
OWNER: *Sugarland Properties*
CONTRACTOR: *Industrial Building Systems*

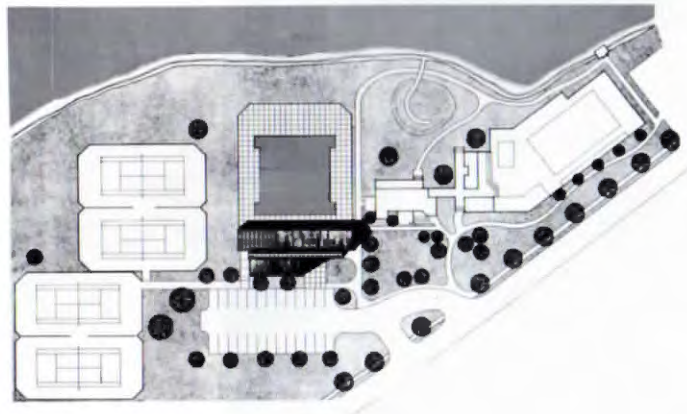


Photography by Rick Gardner

Approach to main entrance.



Central arcade.



Site plan.

Gerald Moorhead



South facade.

Richard Payne



Parish hall serves as temporary sanctuary.

Gerald Moorhead



ST. THOMAS AQUINAS CATHOLIC CHURCH

The 10-acre site for this Catholic church, located in the rapidly expanding suburbs of southwest Houston, is a former cotton field. Since strip centers and tract houses will soon replace cultivated ground out here, architects wanted to give the church a strong identity and sense of place. So they focused all the functions called for in the master plan—sanctuary, parish hall, offices, classrooms, nursery and food service—onto a courtyard, which will serve as a serene central space, insulated from its soon-to-be-cluttered context. Principal exterior materials are compositional roofing and horizontal bands of brick and stucco. The two-tone brick walls are intended to convey the image of the church in simple "Tuscan-like" masonry forms, linking the building to its architectural heritage and reinforcing its presence in a sprawling community.

PROJECT: *St. Thomas Aquinas Catholic Church, phase one, Houston*

ARCHITECT: *Charles Tapley Associates, Houston*

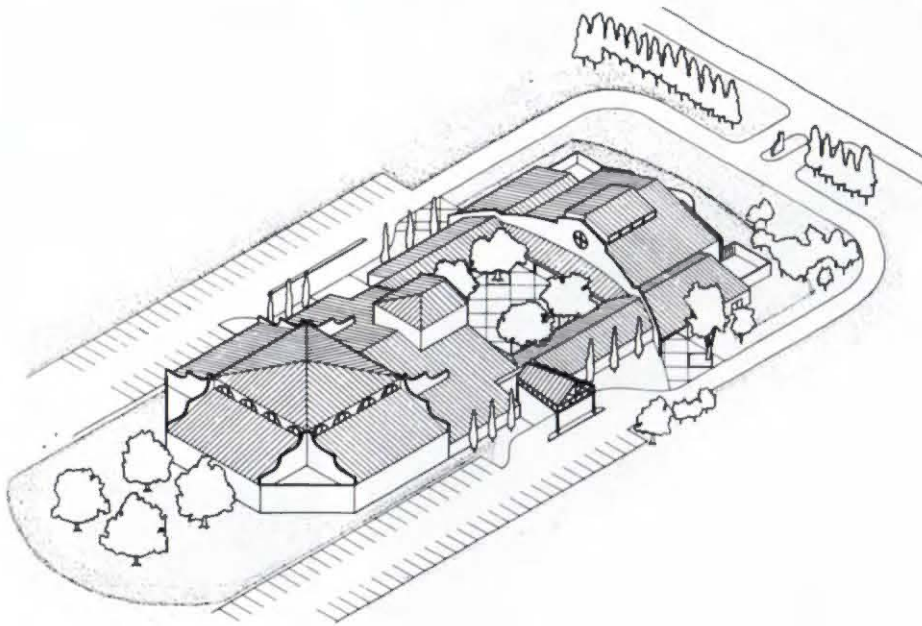
CLIENT: *Diocese of Galveston-Houston*

CONSULTANTS: *Walter P. Moore Associates (structural); Bible Engineering Corporation (MEP)*

CONTRACTOR: *Brookstone Corporation*



Richard Payne

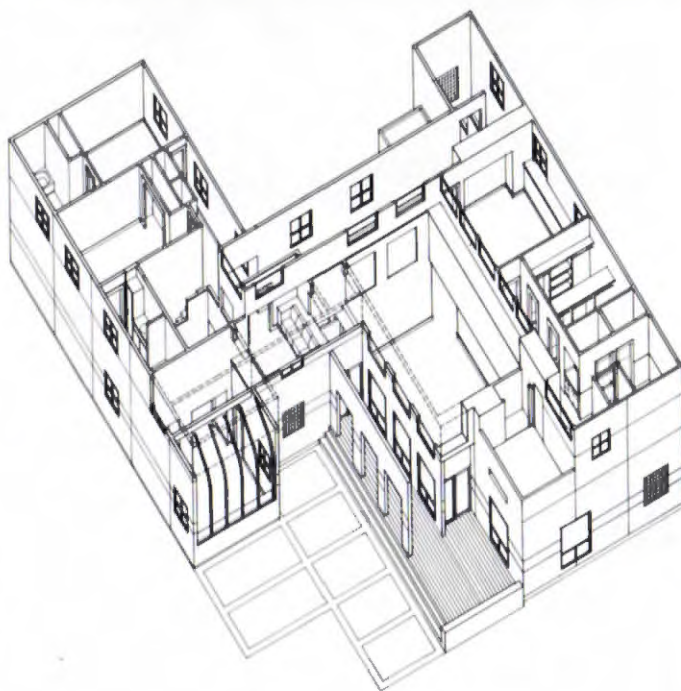




ABOVE: Bayou side.

STRAUSS HOUSE

Owners wanted a flexible, "modern" house for use by parents, grown children and guests on a wooded, gently sloping site next to a bayou in Lake Charles, La. (see *Texas Architect*, May/June 1983). Architects correctly interpreted "modern" to mean minimalist and somewhat abstract, which makes for an appropriate form for yet another specified function: to contain and display contemporary furniture and collections of contemporary art, 19th-century glass and early 20th-century photography. The design is intended also to evoke the massing and color of American versions of the International Style and Art Deco. The blue color scheme on the exterior alludes to the nautical nature of the bayou setting by suggesting a "displacement line," as on a ship's hull, in the form of a blue stripe around the building.



PROJECT: *Strauss House, Lake Charles, La.*
ARCHITECT: *Lonnecker + Papatdemetriou Architects, Houston*
CLIENT AND CONTRACTOR: *Kenneth and Julie Ann Strauss*
CONSULTANT: *Karl A. Krauss Engineering (structural)*



Entry side.



Living room.



ALLEN HOUSE

Developing a piney-woods subdivision in Longview, architects were stuck with a narrow, sloping, wooded lot that potential buyers considered unbuildable (see *Texas Architect*, May/June 1983). Challenged by this left-over parcel, one of the architects took it for his own. Tucked into the trees is a three-level, terracotta-colored Modernist box, symmetrical in plan and features, with a long axis extending to a 100-foot-long water cascade. A narrow wooden bridge runs from the street to the second level, which contains the major living spaces. Three bedrooms are on the upper level, carport and game room on the lower. The three levels are linked by an interior circular stair. A barrel-vault skylight illuminates and opens up the major living spaces, which are also lighted and ventilated by large sliding glass doors.



PROJECT: *Allen House, Longview*
 ARCHITECT: *The Allen/Buie Partnership, Longview*
 CLIENT: *Robert E. Allen*
 CONSULTANTS: *B. J. Harris & Associates (structural engineering), Joseph B. Bramlette (landscaping)*
 CONTRACTOR: *M. Clint Brown Construction*

LEFT: Rear view.



WEST FOURTH STREET COURTYARD

To seed the revitalization of Austin's old warehouse district, architects bought five lots and three dilapidated warehouses on Fourth Street in 1979 (see *Texas Architect*, May/June 1981). Although of little architectural distinction, the circa-1910 buildings did represent an early city scale and color and, once refurbished, would show that the district was salvageable. Between two of the warehouses was a vacant lot, site of another warehouse that had burned down in the 1960s. Instead of infilling another building, thereby providing more lease space for their retail-office complex, architects chose simply to enhance what they already had by excavating the filled-in basement between the two buildings and creating a courtyard below street level, which opened up the long edges of the two buildings to daylight for the first time in more than 70 years. The exterior wall on the east side of the courtyard, with much of its loadbearing brick weakened by fire, was stuccoed to silhouette the building that was originally there. Trees were planted, pavers put down and sculpture installed, all to provide a nice, off-the-street "people place," which enhanced the character of Fourth Street by brightening two old warehouses with a comfortable pedestrian niche.



Photography by Sinclair Black



PROJECT: *West Fourth Street Courtyard*
ARCHITECTS: *Black Atkinson & Vernooy, Austin; and Chartier Newton & Associates, Austin*
OWNERS: *Sinclair Black, Jose Guerra and Chartier Newton*
CONSULTANT: *Jose Guerra (structural engineering)*
CONTRACTOR: *Huebner Construction*

LEFT: Stucco applied to existing wall silhouettes original building destroyed by fire.



ABOVE: View from entry.

YWCA MASTERSON BRANCH

The limitations of this site, located in a transitional mixed-use neighborhood near the Buffalo Bayou greenbelt, helped shape this flagship facility for the Houston YWCA into a 350-foot-long linear building, with system headquarters on the west end and branch YWCA on the east (see *Texas Architect*, March/April 1982). The 20,000-square-foot facility contains offices, classrooms, a crafts room, locker rooms, a day-care center, a racquetball court, a swimming pool and a multi-purpose room. The main entry plaza on the east end features a central ramp leading to the second level that helps define space as well as provide barrier-free access to all parts of the building. Color, texture and pattern on the facade—gray-and-beige stucco and red-and-blue tile—are intended to define scale and express form and function.



Photography by Taft Architects

Pool pavilion.



Main entry.

PROJECT: YWCA Masterson Branch and Metropolitan Offices, Houston

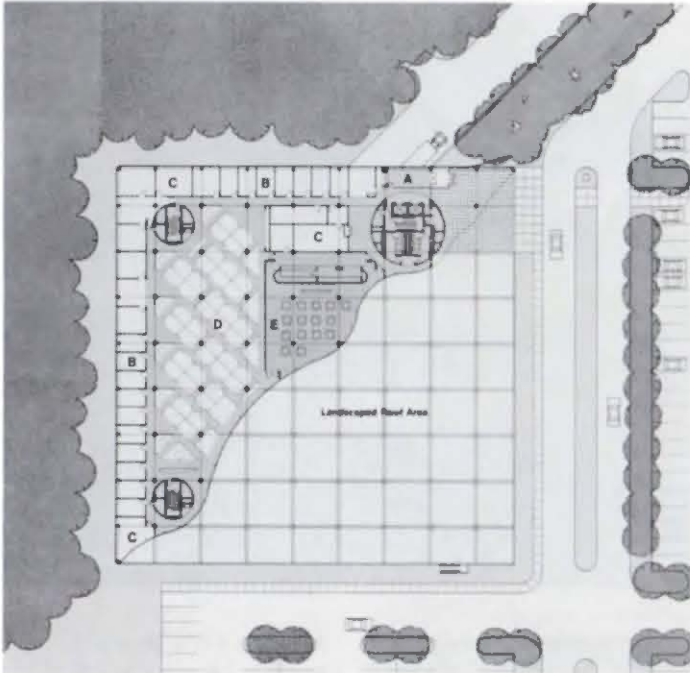
ARCHITECT: Taft Architects, Houston

CLIENT: YWCA of Houston

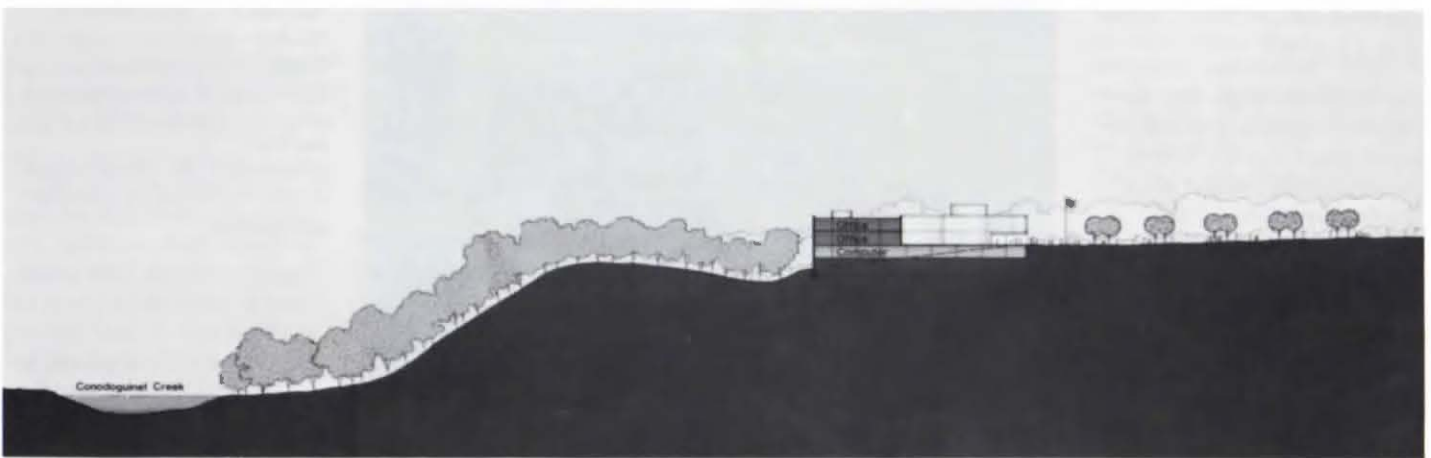
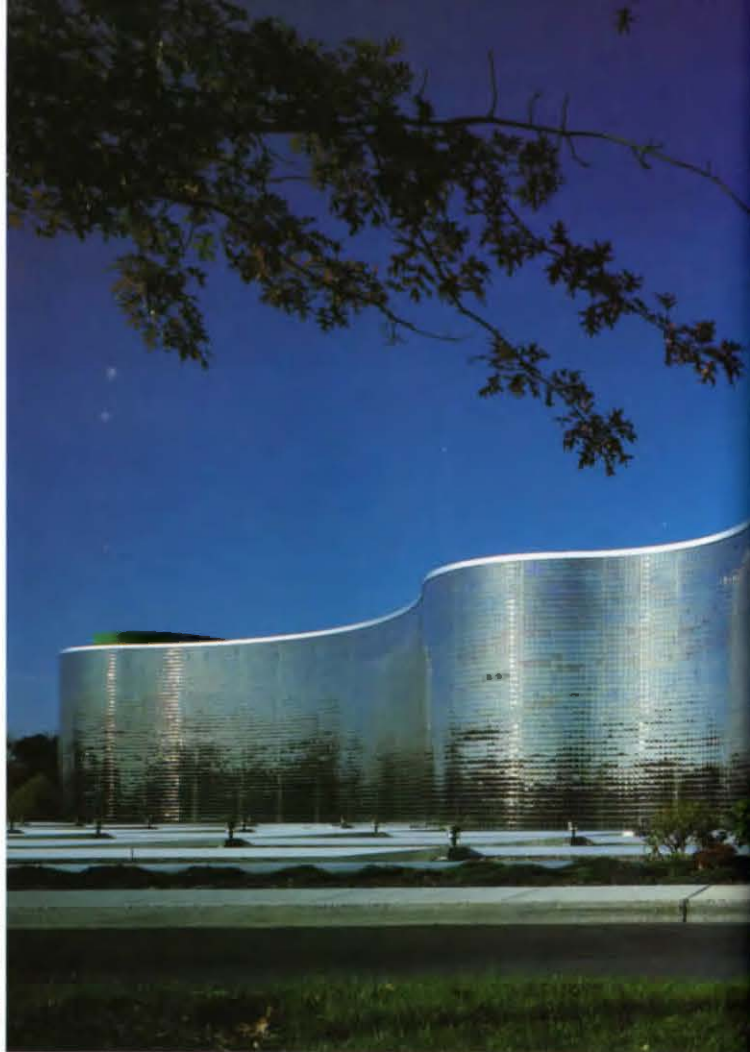
CONSULTANTS: Karl Krause Engineers (structural), MNM Associates (MEP)

CONTRACTORS: Volume Builders (Creole Investments for swimming-pool pavilion)

BELOW: Second-floor/entry plan. Key: A—Lobby, B—Office, C—Conference, D—System Engineers, E—Cafeteria.



Photography by Bulthazar Korab



Section.



LEFT: Aerial view shows position on ravine. TOP: Wavy facade alludes to undulating treeline. RIGHT: Large-scale metal grid atop below-grade computer room contains pedestal lights that form a pattern of illumination. FAR RIGHT: Glass-block wall admits natural light.



ELECTRONIC DATA SYSTEMS REGIONAL CENTER

Electronic Data Systems wanted a regional data-processing center with 50,000 square feet of secure and environmentally controlled computer space and another 50,000 square feet of flexible office space in Harrisburg, Penn. To provide security and panoramic views of the Allegheny Mountains to the north and west, architects took advantage of the 10-acre site's natural features, which include an undulating treeline and a pronounced ridge, on the other side of which is a 120-foot drop to the Conodoguinet River. Square in plan, the building is sited diagonally at the edge of the ravine. All computer equipment is housed underground, on a 50,000-square-foot single level accessible only from a service drive on the ravine side. Two 25,000-square-foot upper levels are triangular in form and bisect the square lower level along its east-west diagonal with an undulating wall of reflective glass block that continues the natural treeline and provides views of the mountains.

PROJECT: *Electronic Data Systems Regional Center, Camp Hill, Penn.*
ARCHITECT: *Rossetti Associates, Dallas*
CLIENT: *Luedtke, Aldridge, Pendleton, Dallas*
CONSULTANTS: *McClurg & Associates, Bloomfield Hills, Mich. (structural); Syska & Hennessy, Washington, D.C. (mechanical and electrical); D.P. Raffensperger Associates, Camp Hill, Penn. (civil)*
CONTRACTOR: *H.B. Alexander & Son, Harrisburg, Penn.*



PERILS OF THE ARCHITECTURE CRITIC

By David Dillon

As the only full-time architecture critic working for a Texas newspaper, David Dillon must daily confront the task of educating the general public about architectural issues. In the following article, *Texas Architect* Contributing Editor Dillon recounts some of the challenges he has faced during his more than two years as Architecture Critic for the *Dallas Morning News*.

Every critic should get run out of town once in a while. It keeps the job in perspective.

I got the boot two years ago in Corpus Christi, during the annual TSA convention. I wasn't alone; Paul Goldberger of *The New York Times* and John Pastier, from The University of Texas, departed along with me.

We'd all been persuaded to make a critic's tour of Corpus Christi for purposes of giving local architects a broader view of their city. Such hit-and-run critiques are always risky, even when there's a lot to see. Which there isn't in Corpus Christi. It's a city with a superb waterfront, one or two interesting buildings, and enormous untapped potential. Given the choice, we would have taken the long view, focusing on what could happen in Corpus Christi rather than on the merits of individual buildings.

Instead, we were hustled aboard a bus at 7 a.m., along with city officials, a TV cameraman and several local newspaper reporters. At every stop our fellow travelers plied us with leading questions: What did we think of the convention center? The new courthouse? How about that new office tower on the bay? Clearly, the assumption was that working critics—unlike ordinary mortals—would have no trouble making insightful observations at a moment's notice.

We did our best. Occasionally, however, glibness got the better of good sense, and we let fly at some particularly mundane project. That night, moments before the TSA awards banquet, the quips turned up on page one of the *Corpus Christi Caller-Times* under the headline "Corpus Christi Bombs With Critics." The article didn't mention the leading questions. Just the barbs.

For the next two hours, one speaker after another rose to defend the architectural honor of Corpus Christi and denounce the knowing out-of-town experts. It was clear that several of the denouncers hadn't spent any more time in Corpus Christi than we had, but that didn't stop them. I peeled off my name tag and stuck it to the bottom of my chair. I also

discreetly reconnoitered the exits.

The brouhaha continued in the morning paper with a story headlined "Critics' Brickbats Batted Back." Our indefatigable *Caller-Times* reporter had spent the night calling the owners of the maligned buildings and asking them to talk back to the critics—whom, of course, they had never met. The owners responded in fits of provincial wrath. Only the publisher of the *Caller-Times* saw any humor in the situation; he remarked that if we thought his building looked bad on the outside, we should see the inside.

FACING THE FACTS ABOUT CRITICISM

For all its bizarre twists, the incident dramatized a couple of basic truths about architecture criticism. First, no matter how enthusiastically people embrace criticism in theory, they generally have problems with it in fact. Criticism is routinely dismissed as nay-saying, dyspepsia or plain bad manners. In the business community, it is also regularly regarded as having the same purpose as public relations and civic boosterism—putting in a good word for a good cause. The possibility that criticism is more serious and consequential than any of the above, that it should serve as a way of interpreting and possibly altering the way a city looks, is not widely understood.

The second basic truth, unappreciated by architects and most newspapers, is that the public takes architecture and urban issues very seriously. The Corpus Christi flap followed me to Dallas in the form of letters and phone calls from local residents, all wanting to have their say. They may not know anything about massing or Modernism, but they understand the basic issues. *Texas Architect* did a follow-up story on the controversy, noting that after our visit, Corpus Christi would never see its architecture in quite the same light. If nothing else, our fractured commentary sparked a lively public debate about design. Where there's heat, there eventually may be light.

Unlike a critic for a professional journal or

"First, no matter how enthusiastically people embrace criticism in theory, they generally have problems with it in fact. Criticism is routinely dismissed as nay-saying, dyspepsia or plain bad manners."

academic review, a newspaper critic writes primarily for the general public. My first responsibility is to the bewildered man in the street, who sees his city being rebuilt overnight and can't make head or tails of it. I'm the interpreter, the go-between, who translates the technical data and near-impenetrable jargon of the profession into information the average reader can understand. I can't write above my audience, in the private language of a critical *coterie*; I have to stick to the vernacular, in hopes that it will spark a dialogue, a real conversation over matters that count.

Sometimes it does. On my desk now is a commendation from a planner for "identifying the important public-interest issues" in a major downtown development. Next to it is a letter castigating me for consistently ignoring those issues in favor of "minor considerations of site and circulation." I'll pin the first letter to the wall and think long and hard about the second.

I also have several letters from local architects urging me to back the hometown boys in the ongoing struggle against carpet-bagging New Yorkers like Pei and Johnson. One reader asks why I waste space on such a mundane building as the Dallas Power and Light Steam Power Generating Station. (Why? Because it's a rarity in Dallas and strangely beautiful.) At the bottom of the stack is a handwritten note from an 80-year-old in Richardson who hates all the new glass buildings in the area, and who believes, incorrectly, that she's found an ally in me.

In general, the public has written most in response to articles about projects and issues in which they believe they have a big stake—neighborhood redevelopment, mass transit, historic preservation, the opening of a new library or museum. More specialized topics, such as skybridges and zoning variances, are usually treated like answers to questions nobody asked.

THE CRITIC AND THE PUBLIC

In addition to letting me know that I'm read—nothing to sniff at on a newspaper—letters help keep me anchored in the real world. Which wasn't where I stood 28 months ago, when I took this job. My initial job description contained this Olympian comment from critic Havelock-Ellis: "The art of building, or architecture, is the beginning of all the arts that lie outside the person."

He may be right, but the high-minded, aesthetic road is a dangerous one for a newspaper critic to travel. Though architecture is certainly art, it is also the product of less rarified factors such as zoning, codes, easements, interest rates and the whims of clients. To focus primarily on aesthetics is to treat buildings as if they were sculptures, and to imply that they are somehow the creations of a single consciousness rather than of a broad political and cultural consensus. Yet plan commissions and boards of adjustment can have as much influence on a project as its architect. The critic who ignores this creates a skewed impression of how cities get built.

The danger, of course, is that you can get so immersed in these details that you lose perspective. Perspective is the critic's coin, the thing that sets him apart from other reporters. Critics are paid to *judge* things, to express a point of view. Readers have a right to expect the critic to be thorough and thoughtful, to avoid personal attacks and favoritism. But they can't expect him to be "objective"—there's no such thing as "objective criticism."

HOW THE CRITIC WORKS

Like most architecture critics at major papers, I choose my own stories. Some of them, such as the opening of the new art museum or major changes in city zoning ordinances, I couldn't ignore if I wanted to. Other stories—a recent piece on the decorative lighting of skyscrapers, for example—are purely discretionary, bringing architecture to the people. In

"To focus primarily on aesthetics is to treat buildings as if they were sculptures, and to imply that they are somehow the creations of a single consciousness rather than of a broad political and cultural consensus."

a typical week, I may write about a new office building, a neighborhood park, a gallery exhibition, an influential public official. My story ideas come from telephone calls, press releases, even gossip. And I spend at least one day a week on the streets, looking at new work or re-evaluating old work that may have something fresh to say—thus the piece on the "mundane" Dallas Steam Power Generating Station.

From time to time, I travel to other cities in order to be able to answer the inevitable question: How does Dallas stack up against such and such a place? I went to the opening of Atlanta's High Museum of Art to see how it compares to the new Dallas Museum of Art, scheduled to open in January. I traveled to Minneapolis and St. Paul to study skybridges because our own system is being expanded. I flew to Seattle for a series of stories on urban design because right now Dallas needs all the help it can get.

But most of my stories are irremediably and unapologetically local. This is where the architecture critic earns his keep—monitoring the day-to-day changes in his own community, helping readers understand how it works and what makes it different from other places. Visiting critics can light fires—we inadvertently lit a few in Corpus Christi—but it's the local critic who must keep them burning.

One of the biggest challenges in a boom city like Dallas or Houston is keeping up with new projects, which can pop up like mushrooms after a spring rain. Frequently, all the critic has to look at are models and blue-sky renderings, which can be captivating, like toys, yet dangerous in that they may bear no relationship to what finally gets built. Many building announcements are only trial balloons, designed to test which way the leasing winds are blowing, and the critic risks getting suckered into writing about a project that isn't real, becoming a pawn in a marketing game instead of a thoughtful, detached observer.

Yet *not* writing about projects in progress—at least major ones—creates the impression

that architecture is less newsworthy than, say, city politics or the activities of a school board. And in cities like Dallas and Houston, such an impression is simply not true. Beyond that, it sharpens a critic's wits when he has to think and write about a building or an issue at the same time that a lot of other people are thinking and writing about it. This is when the opportunities for public discussion are greatest—not months after the fact.

THE ROLE CRITICS PLAY

Architecture critics on major newspapers have powerful forums from which they can raise questions that architects and planners, for various political and business reasons, cannot. I've managed to provoke a modicum of public discussion on such diverse subjects as the proposed downtown Arts District and the extension of the skybridge system. I like to think it wouldn't have occurred otherwise.

But as to whether in the long run my presence will improve the overall quality of design in Dallas, who's to say? Influence is a subtle thing, earned slowly and probably best assessed after ten years rather than one or two. In the meantime I prod and provoke and praise, in hopes that, over time, many other people will make their voices heard as well.

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Redland Bricks

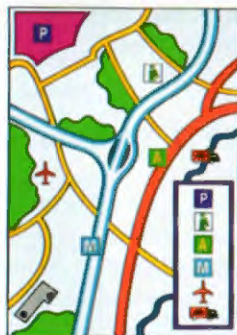
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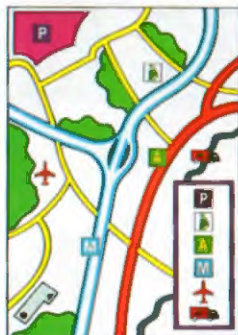
Bullnose, Cant and Squint.

Redland Bricks

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TSA HONOR AWARDS

Each year the Texas Society of Architects recognizes individuals and groups who share its commitment to the quality of life in Texas. The Society presents Honorary Memberships and Citations of Honor to non-architects and organizations that have demonstrated an effective and genuine concern for environmental quality. *Texas Architect* commends them for their exemplary accomplishments, which will be more formally honored during TSA's 44th Annual Meeting in San Antonio. Following are profiles of this year's honorees.

WANDA GRAHAM FORD,
San Antonio, Honorary Membership

Wanda Graham Ford receives an Honorary Membership for her work in historic preservation. As president of the San Antonio Conservation Society from 1955 to 1957, Ford worked actively for the establishment of the Junior Associates membership, a program still active today. Sponsorship of Paul Baker's memorable "A Cloud of Witnesses," commemorating the defense of the Alamo, was also undertaken, and this production continued at San Jose Theater for several years. The effort to save Travis Park, a lengthy dispute, was also concluded under Ford's presidency.

Though she has not always prevailed in her efforts, Ford has never ceased to remind San Antonio citizens of their responsibility to "protect the parts of the city that people enjoy most." In her campaigns for the San Antonio City Council, as well as in her leadership of the fight against construction of the North Expressway, she has remained consistent in her strong environmental beliefs.

In the 26 years since her presidency of the Society, Ford has been an active board member and advocate of the Society's purposes and projects. Her love of her city and of Texas have given her a rare insight and appreciation of the value and meaning of historic preservation for the livability of today's San Antonio.

SYBIL HARRINGTON, *Amarillo,*
Honorary Membership

Sybil Harrington is awarded an Honorary Membership for her significant contributions to cultural, medical, education, and civic institutions and organizations. In the words of Amarillo Mayor Richard P. Klein, "The City of Amarillo is a better place in which to live because of generous citizens [such as] Mrs. Harrington."

The Amarillo Medical Center, which provides health care for the entire area, has been one focal point of Mrs. Harrington's generosity through the Harrington Foundation. Several of its buildings stand as significant landmarks of architectural importance as well as of delivery of health care. The center and its programs touch the lives of thousands of people throughout the state.

The Harrington Foundation also has served as a catalyst for cooperation among institutions. The City of Amarillo is itself a participant in one such endeavor, heavily funded by the Foundation—a library consortium involving the Amarillo Public Library, together with Texas Tech, Texas A&M, West Texas State University, and Amarillo College. This concept, unique in the Panhandle, promises greater cooperation and better educational resources for the entire area.

MRS. D.K. "LOTTIE" CALDWELL, *Tyler,*
Honorary Membership

Mrs. Caldwell, who receives an Honorary Membership, is president of Caldwell Schools Inc., a charitable corporation which operates Caldwell Schools and Caldwell Zoo in Tyler. For several years she has provided active direction for Caldwell Schools and has been closely involved with several architect's expansions of both the Caldwell Zoo and the Caldwell Auditorium. Caldwell Zoo, one of the most remarkable private operations of its type in the country, was designed primarily for the purpose of entertaining children. The major changes and remodeling of Caldwell Auditorium, which will be completed in the fall of 1983, will make that facility one of the finest of its type in East Texas.

Mrs. Caldwell has been active in the East Texas Fair Association, serving as its first woman president in 1982. She serves on the boards of Goodwill Industries and the Texas Eastern School of Nursing. She has served three terms on, and is past president of, the



Wanda Graham Ford

Tyler Library Board. Mrs. Caldwell is a past president of the Tyler Branch of American Association of University Women and has received the Outstanding Person's Award and a certificate for a Name Endowed Unit of the Texas Division General Fellowship Endowment AAUW.

DAVID DILLON, *Dallas*, *Honorary Membership*

David Dillon, architecture critic for *The Dallas Morning News*, receives an Honorary Membership for his work in increasing public awareness of suburban design and environmental issues, and for encouraging architectural journalism both in Texas and across the country. Dillon is a regular contributor to the *AIA Journal*, *Progressive Architecture*, *Arts and Architecture*, *Texas Homes*, and *Texas Architect*. He is the only magazine writer twice to have won the John G. Flowers Award for outstanding architectural reporting and criticism (1979 and 1980). In addition, he has won the National Endowment for the Arts Critic's Grant (1980). Among his works in progress is a history of Dallas architecture from 1936 to 1986, to be published by Texas Monthly Press in 1985.

Though Dillon has supported Texas architecture primarily as a journalist, he also has aided the Houston Chapter in its efforts to encourage local architectural journalism, and he has served as chairman of the National AIA Media Task Force.

ELEANOR TINSLEY, *Houston*, *Honorary Membership*

Eleanor Tinsley receives an Honorary Membership in recognition of her leadership in city government on issues concerning orderly growth and the quality of life in the city.

During her two terms as an at-large member of the Houston City Council, she has initiated or supported more than a dozen pieces of legislation that address both the quality and quantity of the built environment of Houston. Her strategy for generating responsive and responsible city ordinances has been to involve people directly affected by those ordinances in the process of drafting them. The successes in her legislative record show that this strategy has been effective in getting people with strongly held yet differing points of view to work together for an improved city environment.

SAN ANTONIO DEVELOPMENT AGENCY, *San Antonio*, *Citation of Honor*

The San Antonio Development Agency (SADA) receives a TSA Citation of Honor for its work in a variety of urban redevelopment activities. As the central acquisition and relocation authority in Bexar County, SADA has been a catalyst for the preservation and revitalization of San Antonio. SADA's usual strategy has been first to develop sound conceptual framework for a project, then to employ well-qualified architects to implement that framework.

Following is a partial list of its achievements: the rehabilitation of the city's El Mercado and St. Paul Square, in which careful restoration and compatible landfill have turned blighted areas into attractive commercial environments; encouragement of the restoration of historic facades through low-interest loans, and the promotion of industrial development through planning and successful grant applications. Finally, for the past eight years SADA has provided loans and grants for San Antonio's lower-income population to repair and rehabilitate their homes.

THE FORT WORTH PARK BOARD
and
THE FORT WORTH PARKS AND
RECREATION DEPARTMENT,
Fort Worth, *Citation of Honor*

The Fort Worth Park Board and the Fort Worth Parks and Recreation Department receive a Citation of Honor for their development of the Fort Worth Botanical Gardens.

The Park Board, an advisory committee, had a great influence on the development of the gardens in their early years; the initial success of the gardens is attributable in part to the board's early planning. Since the Botanical Gardens' opening, the city's Parks and Recreation Department has devoted its considerable energy and resources to maintaining and expanding the gardens.

Working together, the two agencies not only have provided the citizens of Fort Worth with a nationally recognized place for self-reflection and learning, but also have updated and expanded the gardens to meet the growing needs of the community. —



Sybil Harrington



Mrs. D.K. Caldwell



David Dillon



Eleanor Tinsley

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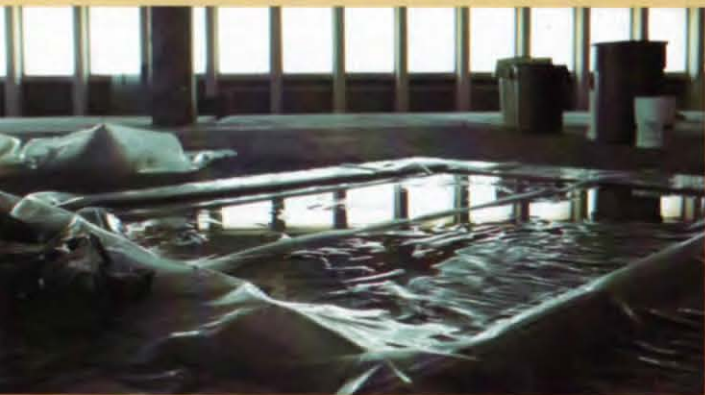


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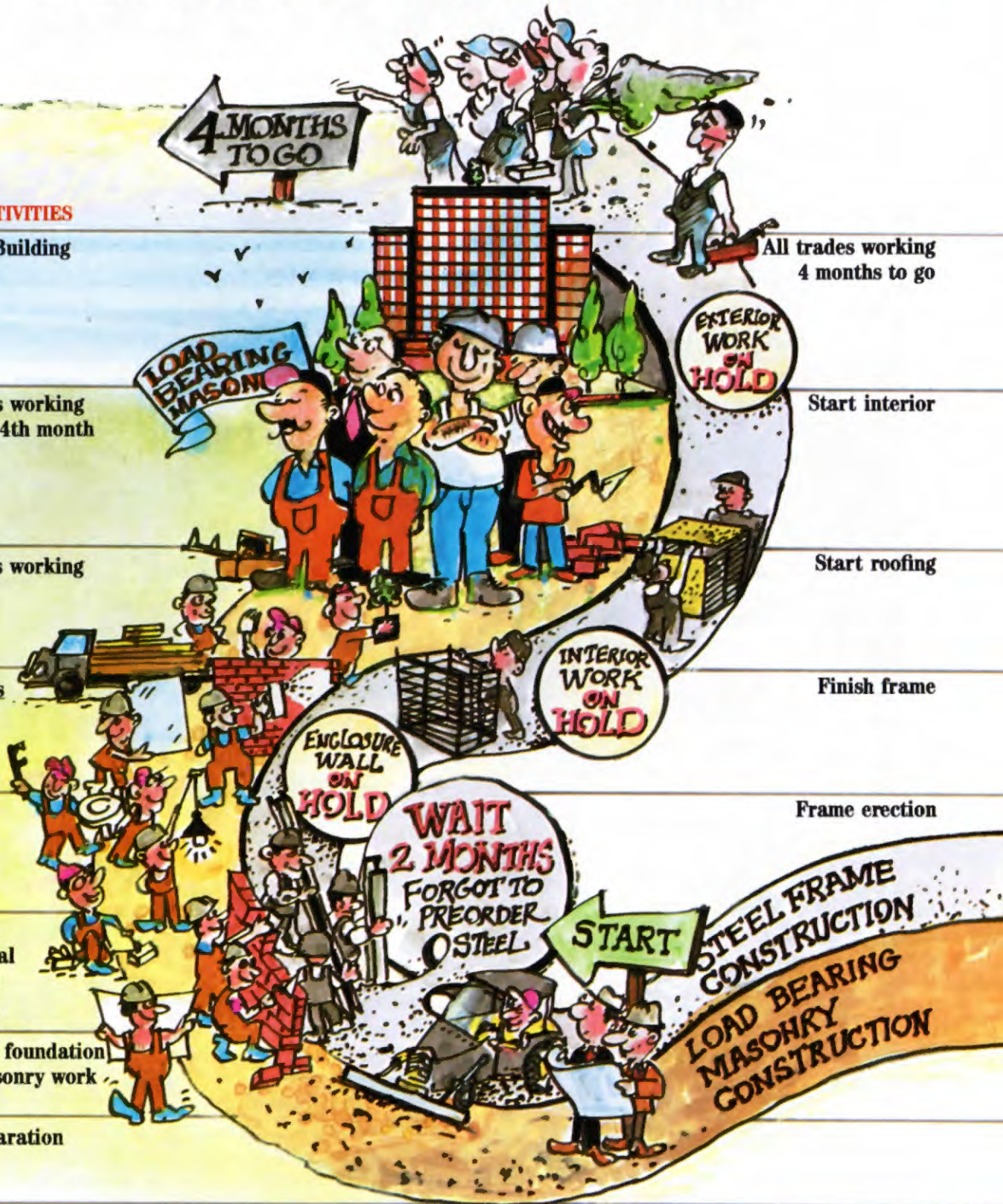
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By David G. Woodcock

Architectural Crafts: A Handbook and A Catalog, by Bridget Beattie McCarthy in conjunction with the Western States Arts Foundation, Madona Publishers, Seattle, 150 pages, \$11.95 (paperback).

The Western States Arts Foundation is a regional alliance of 10 states and agencies formed to operate programs requiring regional coordination. Among its objectives is "the expansion of professional opportunities for artists who live and work in the west." It is therefore appropriate that three-quarters of Bridget McCarthy's book is a series of one-page portfolios of artist-craftsmen whose work has been applied to the built environment and who are eager for further opportunities.

The introductory text attempts to provide an historical overview of the relation between art and building, together with an explanation of the processes needed to work successfully with craftsmen. In a total of 30 pages the result is necessarily superficial and has a tendency to become condescending. The integration of arts and crafts in the history of architecture is surely not in dispute, although the argument rages still as to the dividing line between integration and decoration. Twentieth-century "craftsmanship" that inspired the Modern movement was more likely to stem from the airplane or automobile than the arts-and-crafts tradition. Certainly one cannot look at Kahn in Fort Worth or Pei at the National Gallery and declare craftsmanship to be dead.

Whatever the reaction engendered by the work of Norman Foster or Nicholas Grimshaw, its technical precision can only be achieved by craftsmanship at least as competent as that of medieval cathedral builders—albeit in steel, glass and plastic rather than stone. The satisfaction in all of these examples stems



Reinforced concrete shelters at Cherry Creek Recreation Area, by Robert Karl Behrens, Denver, Colorado

from the fusion of the craftsmanship with the design. The skill of the builder is expressed in every detail, and celebrated in every surface and every connection. "Introduced art" has a tendency to turn a perfectly successful space into a cluttered warehouse—the Kennedy Center syndrome, where a diverse array of undecidable gifts is tenuously strung together in a glittering but uneasy tension.

In fairness to McCarthy her advice is for cooperation and discussion between architect, client and craftsman from the inception of the project. While some of her examples represent pure whimsy, and are honest enough to admit it, many of them demonstrate that by proper understanding of the architectural concept and a knowledge of material, color, texture and technique, the artist-craftsman can produce a total environment in which the whole is indeed greater than the sum of the parts. It is probably inevitable that the most powerful of McCarthy's ex-

amples are also the largest in physical terms. A sculptured brick wall in Pueblo, Colorado, a clerestory light in an office building in Salem, Oregon, and an opulent ceramic-tile spillway for a pool and spa in Tucson, Arizona.

Yet there are some exciting metal gates, wooden doors and tile floors that also respond to Raiford Stripling's recent dictum that "people appreciate things that give them pleasure." Expatriate American artist Mitzi Cunliffe was experimenting with architectural-scale art in England in the 1950s and there is good reason to suppose that opportunities for mutual benefit will continue to occur. *Architectural Crafts* provides a useful reminder and a few rich models.

David Woodcock is Head of the Architecture Department at Texas A&M University, and a Texas Architect contributing editor.

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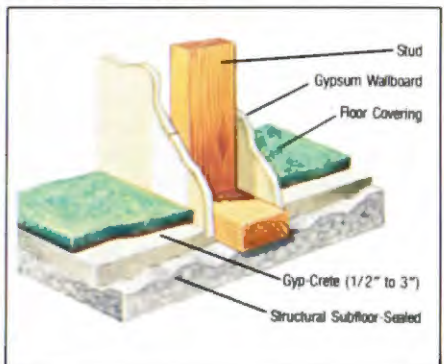
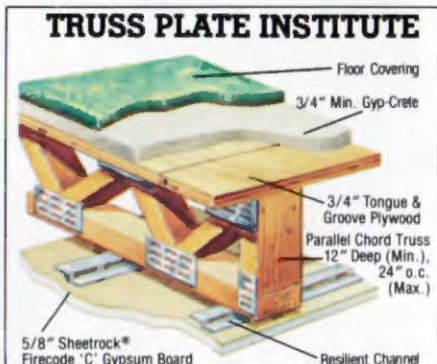
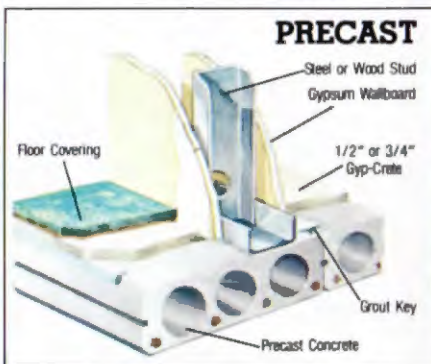
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Raiford Stripling in front of Cullen House.

Lee, one of those unmistakably "True Texans" like J. Frank Dobie, Walter Webb, Roy Bedichek and O'Neil Ford ("what the British call a glorious eccentric") who is as much a product of his region as the object of his livelihood—in this case old architecture. Unlike his more notorious fellow eccentrics, however, Stripling has spent some 50 years in private practice in deep East Texas, *private* in the strictest sense of the term. Whereas O'Neil Ford influenced others in part by traveling all over and giving wonderful lectures, theorizes San Antonio architect and former Ford partner Boone Powell, Stripling has kept to himself and taught mainly by example. His work, illustrated in an excellent exhibit at the Institute that opened with the symposium (with photographs by Texas A&M photographer J. Griffis Smith) pretty much speaks for itself. From Fort Parker in Mexia to Ashton Villa in Galveston, Stripling's projects reflect a painstaking attention to historical fact and technical detail and a tender appreciation of things past that any archaeologist would admire.

There is a happy irony in the fact that Amy Freeman Lee—eminent San Antonio poet, essayist and speaker, and a consummate animal-lover—should hit it off so well with Raiford Stripling. Although abundantly creative and sensitive in his own right, Stripling is also something of a rough-hewn East Texan who loves—more than anything else—bird dogs and bird hunting. "Did Raiford Stripling agree to be here because dove season is open in the central zone," asked Texas A&M President Frank E. Vandiver in his opening remarks, "or be-

cause it is *not* open in the Rio Grande zone?" Pointing out a few things viewers would not see in the videotaped interviews prepared for the exhibit downstairs, Lee recalled the first time she met Stripling shortly before taping began. "There were 13 men and me in the room," she said, "and Raiford sat across the table and X-rayed me. Gordon Echols (A&M professor and symposium organizer) asked, 'When do we set up the filming?' And Raiford said, 'I'm not settin' up anything as long as bird season is on.'" Later, Stripling called Lee to ask if she liked quail, which he was preparing for a dinner party that Lee was invited to attend. As it turned out, Lee took a potato to bake and had a marvelous time. "I looked upon this," she said, "as a kind of spiritual challenge."

Raiford Leak Stripling was born Nov. 23, 1910, in San Augustine, one of the state's oldest settlements and one of those small Texas towns with an historical medallion on every other building (many of which Stripling has restored). Earning his bachelor's degree in architectural design from Texas A&M in 1931, Stripling entered the job market at a less than opportune time. Nevertheless, he did manage to find work on campus building projects at A&M and at UT—activity made possible by the Permanent University Fund that both schools



Goliad Presidio.

shared. In 1935 Stripling teamed up with Samuel Charles Vosper, a New York architect trained at Pratt Institute, to reconstruct Mission Espiritu Santo in Goliad. Vosper had been Stripling's professor at A&M and had worked with Stripling on the College Station projects.

Goliad later figured prominently in Stripling's career (as would Vosper) when he returned there to restore the Presidio la Bahia, site of the infamous



Christ Church, San Augustine.

Goliad Massacre in 1836. Other of Stripling's more notable projects around the state, in addition to Fort Parker and Ashton Villa, are the French Legation in Austin, a number of historic homes in Waco and several historic buildings in San Augustine—including his own home, a log cabin built in 1826, and his office, the old San Augustine jail, circa 1884.

"I'm nearly a little nonplussed," Stripling said about all the fanfare as he took the podium. Characteristically self-effacing—at least in front of a crowd this large—he passed much of the credit for his fine body of work on to "the ladies." Stripling began his practice in the days before tax incentives enticed investors into the act. So he has worked with a number of philanthropic female clients over the years, women like Kathryn Stoner O'Conner of Victoria, who funded the La Bahia project and whose knowledgeable and generous patronage made the project a gratifying adventure for Stripling. No stones were left unturned in investigating the site and researching the history of the fort. "Whatever the job required," Stripling said, "Mrs. O'Conner said yes. There were no 'Nos,' no 'Take it easies'—just 'Do it right.'"

Stripling narrated a slide presentation of his projects; then panelists assembled to explore the notions of place and independence and how they might apply to Texas and to Stripling's life and work. Panelist Bob Coffee, also an Austin architect, asked Stripling how he is able to know 18th- and 19th-century construction techniques well enough to show modern-day craftsmen how to do it right.

For one thing, Stripling responded, one can study the marks left by old-fashioned tools. "The tools used then left no sharp marks," he said, "only semi-curved cuts."

"What about the conglomeration of cultures in our society in terms of history and preservation," George asked. "How do we sort them out?"

"We should take the good of all cultural influences," Stripling said. "Use common sense. Every age has a certain expression of itself. As long as you strive for quality. Human senses respond to good design, whether it's in color or black and white, crossways or backwards."

What about *new* design? moderator Lee asked. Does he ever design new buildings that incorporate his principles of preservation? Certainly, said Stripling, who went on to describe a county hospital that he and his architect son, Ray, designed in the Greek Revival style. "This idea of austerity and looking good by not being there is gone," he said.

Gone too, as far as Stripling is concerned, is the idea that the art and science of architecture could ever be

practiced separately. In his meticulous approach to preservation, Stripling—whom Lee likes to call a "detective of the spirit"—picks through the bones of old buildings with the focus and precision of a surgeon. As a result, he puts as much flesh on Texas history as he does on Texas architecture, knowing full well that nothing can reveal a sense of place and independence in this state quite like an historic building or a big old liveoak, if you look close enough.

—Michael McCullar

TAYLOR APPOINTED TO DPSA BOARD

TSA Executive Vice President Des Taylor, Hon. AIA, was elected on Sept. 13 to the Design Professionals Safety Association Board. The DPSA is a national non-profit organization that insures design professionals.

DPSA insures nearly 600 member firms in seven states at an annual premium of \$600,000. The DPSA group workers compensation plan was designed specifically so that architectural and en-



Des Taylor

gineering firms could obtain a dividend return on their insurance premiums for this form of coverage. The TSA Group Workers Compensation Plan, a DPSA-administered program, declared a 46.7-percent dividend for the 1982 policy year.

Taylor was nominated for a position on the DPSA Board by the TSA Board of Directors at its summer meeting in Sante Fe, New Mexico. He will serve as a board member for an unspecified term with seven previously appointed members: Jim Cramer, Washington, D.C.; Raymond Ziegler, Los Angeles; William



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A. White, Sacramento; Wallace E. Jeffs, Irvine, Cal.; Ralph Sprang, Irvine, Cal.; Melton Ferris, Corte Madera, Cal.; and Randy Jeffs, Irvine, Cal.

CRS TO SPONSOR CAUDILL EXHIBIT

The officers of CRS Group Inc. invite former members of the firm to an exhibit in tribute to the life and work of Bill Caudill, at the CRS offices, 1111 West Loop South, Houston, 2-5 p.m., Dec. 4.

The exhibit, consisting of a series of 40 four-foot-by-four-foot panels, later will be displayed at Texas A&M University, where Caudill taught architecture; at Rice University, where he was director of the architecture program; and at the



Bill Caudill

University of Oklahoma, where he earned his bachelor's degree.

The purpose of the exhibit, says Willie Pena, a partner in Caudill's firm, is "not to deify Caudill but to humanize him." To that end, many of the panels will portray the architect's humble beginnings and his family.

Other sections of the exhibit will feature renderings and photographs of his most significant projects, selections from Caudill's travel sketches, quotations from his other writings and speeches, and samples of his work in architectural research and education.

JERRY MOORE WINS LADY BIRD JOHNSON AWARD

Jerry Moore, a state Department of Highways and Public Transportation employee, won the 14th annual Lady Bird



TSA President Jerry Clement (left) and Lady Bird Johnson congratulate Moore.

Johnson award Oct. 11 for his work in beautifying Texas highways.

Moore received the \$1000 award from

Johnson at the LBJ State Park near Stonewall. Moore was commended for protecting wildflowers and preventing wind erosion in Garza County in the Panhandle.

Pete Croy of Fort Worth, another DHPT employee, received \$500 as the runner-up. Other finalists include Tommie Jones of Linden, Billy Ponder of San Augustine, Waymon Sowell of Sweetwater and Luther Toungate of Austin. Johnson also cited the DHPT's Atlanta district in Northeast Texas for planting its one-millionth pine tree.

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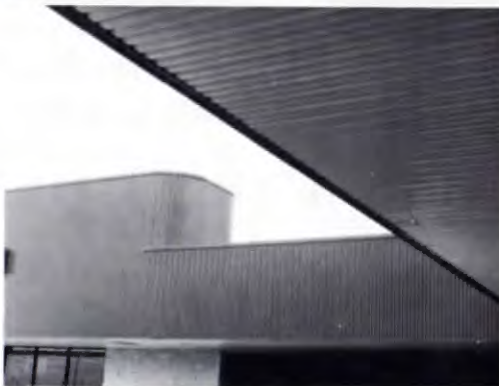
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CALIFORNIA AIA CALLS FOR 1984 HONOR ENTRIES

The California Council of the American Institute of Architects (CCAIA) has announced a call for entries for its 1984 Honor Awards Program. The program is an unusual one in that entries are accepted from non-California architects, provided the project is located in California.

The awards, to honor and publicize excellent design in California, are open to any type of project, including remodeling, restorations, parks and plazas.

Entries will be judged by three jurors: David H. Wright of The Bumgardner Architects PS of Seattle; William C. Muchow, FAIA, W.C. Muchow & Partners Inc. of Denver; and Dan Kiley, a Vermont landscape architect. Entry forms with fee are due Dec. 30, and completed entries must be submitted by Jan. 20. The awards will be presented in March 1984 at the CCAIA Monterey Design Conference.

For further information on entry requirements and fees, contact Ann Gowen, CCAIA, 1414 K St., Suite 320, Sacramento, Ca. 95814. Telephone: (916) 488-9082.

SCHOOLS

A&M DESIGN STUDENT WINS TMC COMPETITION

A Texas A&M University senior was accorded First Prize Honors in a design competition co-sponsored by the American Institute of Architects Committee on Architecture for Health and the Texas Medical Center in Houston. Jim Vandenberg, an environmental design student, won for his fourth-year Environmental Design semester project, which was put on display in Houston during a reception for students and architects at the American Hospital Association's National Convention in August.

Vandenberg's project, which included a model, an assemblage of drawings on two boards and a 160-page Program Analysis, was an entry in a contest to design a Central Facilities Building for

NEWS, continued on page 102

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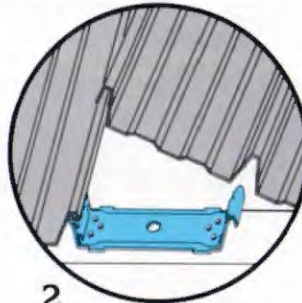
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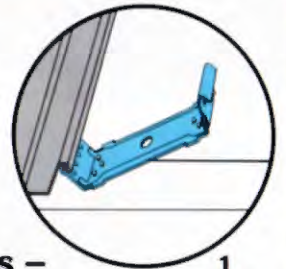
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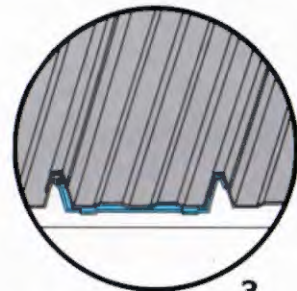
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the TMC. His solution provides for 500,000 square feet of various spaces, including a central library and administrative offices for the TMC, recreational facilities, and retail space. A 63-acre-foot retention pond and an Automated Elevated Rapid Transit System (AERTS) were also included on the site.

"The main concept," Vandenberg said, "was to establish a visible landmark and new symbol for the Texas Medical Center. The building will become a 'super student union' offering multi-faceted activities for TMC employees and students. The complex is the 'hub of activity' for the TMC as it is located at the core and is a link to all of its functions."

As winner of the competition, Vandenberg will receive \$1000 First Place Prize money and the design will be constructed as soon as monies are available. The project will be on display at the Texas Medical Center for one year and published in a number of trade publications.

Jim Vandenberg was also the designer of the Class of '83 gift to Texas A&M University, "The Aggie Eternal Flame," which was lit at the first Midnight Yell Practice, Sept. 2, 1983.

EVENTS

Sept. 20-Jan. 13: The 1984 Annual National Exhibition, sponsored by the Texas Fine Arts Association, is open to all artists living in the United States. Works in any medium are eligible. Tentative slide deadline is Jan. 13. Henry Hopkins, director of the San Francisco Museum of Modern Art, is the juror for this exhibition, which opens at Laguna Gloria Art Museum on April 13 through May 27. Selected works will tour from September 1984 through June 1985. Cash awards and purchase prizes available. For more information contact Texas Fine Arts Association, P.O. Box 5023, Austin 78763 or call (512) 453-5312.

Oct. 10-Dec. 4: Rice University's Farish Gallery will host "Jules Guérin: Master Delineator," the first contemporary exhibition devoted solely to the artist's work. The gallery will present a sampling of the more than 1000 architect-



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tural renderings he executed during his long career. For more information, write to the Farish Gallery, School of Architecture, Rice University, P.O. Box 1892, Houston 77251.

Oct. 21-Dec. 4: "Printed Art of The Seventies," an exhibition of 93 prints and 35 artists' books from the 1970s, will be shown at Austin's Laguna Gloria Art Museum. The exhibit will include print media works by artists as diverse as Vito Acconci, Gilbert and George, Edward Ruscha, Laurie Anderson and Hanne Darboven. For further information contact Sherry Smith, (512) 478-7742.

Nov. 20-Jan. 15: The Fort Worth Art Museum is exhibiting "Twentieth-Century Drawings," a selection of drawings from private collections and from the museum's permanent collection. The exhibition is organized in conjunction with concurrent drawings exhibitions at the Amon Carter Museum and the Kimbell Art Museum. For further information, contact Rosalind de Rolon, (817) 738-9215.

Dec. 8-Feb. 26: A second series of three "Successful Rehabilitation" workshops will be held this winter in New Orleans, San Francisco and Savannah. The workshops are cosponsored by the National Trust for Historic Preservation, the Association for Preservation Technology, and the National Park Service, and will be held Dec. 8-11 in New Orleans, Jan. 19-22 in San Francisco, and Feb. 23-26 in Savannah. For additional information, contact Miriam Reid, (202) 673-4092.

Dec. 9-Feb. 12: Austin's Laguna Gloria Art Museum is sponsoring "Luis Jimenez," an exhibition of the Texas artist's sculptures and prints. Organized by Laguna Gloria curator Annette DiMeo Carozzi, the exhibit will feature four large sculptures, four small models of work commissioned for public places, 15 major prints and approximately 10 working drawings and photodocumentation pieces. For further information contact Sherry Smith, (512) 478-7742.

Dec. 17-Jan. 15: A photographic exhibition chronicling the architectural heritage of American city halls, sponsored by the American Institute of Architects and the National Parks Service, will be

NEWS continued on page 108



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NEWS, continued from page 104

displayed at the Austin City Hall Annex by the Smithsonian Institution Traveling Exhibition Service. Entitled "America's City Halls," the exhibition commemorates the 50th anniversary of the Historic American Buildings Survey (H.A.B.S.).

FIRMS

The Austin firm **O'Connell, Probst & Grobe Inc. Architects and Engineers** has announced the election of Tabor Stone, AIA, as a vice president in the firm and the promotion of Noel G. Robinson to senior vice president of the firm.

The Dallas firm **Myrick-Newman-Dahlberg & Partners Inc.** has announced the move of its corporate offices to the top floor of the Glen Lakes Tower at 9400 N. Central Expressway, Suite 1600, Dallas.

Brendler-Dove Associates Inc., Architects, of San Antonio, has announced the promotion of William J. Dial Jr. to vice president in the firm.

The Texas office of **Hamill and McKinney Architects and Engineers** has announced its relocation to 1304 Walnut Hill Lane, Suite 222, Irving 75062. Telephone: (214) 257-1611.

The Dallas firm **EDI Architects Inc.** has announced its affiliation with the Indianapolis-based **Everitt I. Brown Company**.

Tim Pelham, Ron Brown, Christian Crookless and John Ferguson have announced the establishment of their firm **Pelham, Brown, Crookless Architecture and Planning Consultants**, located at 12700 Hillcrest Road, Suite 214, Dallas, Texas 75230; Telephone (214) 661-5454. Jeff Platt has joined the firm as an associate.

Robert H. McGhee has joined Houston's **Ray Bailey Architects** as Director of Health and Education facilities.

Charles W. Graybeal has joined the Houston firm of **Sikes Jennings Kelly, Architects and Project Consultants** as Director of Business Development.

Houston's **Kirksey-Meyers Architects** has announced that Robert C. Anaba has been named Senior Associate and Director of Design.

The El Paso firm **Carroll, DuSang, Hart & Rand**, has announced the opening of its new office at 122 Castellano, El Paso 79912. Telephone: (915) 542-1591.

CRS Group Inc. has announced that Gerald S. Pfeffer has been named senior vice president of CRS Systems and that Gustave Akselrod has been named executive vice president of CRS Systems.

Donald M. Isaacs has joined the Fort Worth firm of **Cone and Stuckey** as an associate.

IN PROGRESS

BLUM BUILDING RENOVATION, GALVESTON, BY FORD POWELL & CARSON

George Mitchell is developing an adaptive-reuse project for Galveston's Strand National Historic Landmark District. The three-story Neo-Renaissance-styled Leon & H. Blum Building will be revived and refitted as a 120-room luxury hotel, The Tremont House. Named and styled to recreate the atmosphere of Galveston's legendary 19th-century hotel, Ford Powell & Carson's new Tremont House will feature a four-story, sky-lighted atrium with trees. Guest rooms



Blum Building, Galveston.

on upper floors in the former Blum wholesale store will open through glazed French doors onto ironwork balconies. Interior bridges will connect the upper-level hallways. Exterior restoration of the building, originally designed by Eugene T. Heiner, will include work on the brick facade, which was plastered in the 1880s to create the appearance of stone. A fourth floor with dormer windows will be added to provide light for upper rooms. In addition, the building's enormous ornamental cornice will be restored. The Tremont House is scheduled to open in the fall of 1984.

CITYPLACE, DALLAS, BY COSSUTTA & ASSOCIATES

A mammoth 130-acre office, retail and residential development, Cityplace, has been targeted for construction near Dallas' Oak Lawn area in 1984. The Southland Corporation, operator and franchiser of 7,200 7-Eleven convenience stores, is the developer of the project and plans to move its headquarters into twin 50-story towers in the heart of the complex. First phase of the project includes a 21-acre quadrangle containing the two Southland towers, connected by a pedestrian bridge spanning the Central Expressway, and four nine-story buildings. All parking in the



Cityplace—Phase I, Dallas.

quad will be underground, allowing 70 percent of the land to be devoted to open green space. Occupancy for phase one is scheduled for 1987.

Future phases for the remainder of the 130-acre site—to take place over the next two decades—include the transformation of Haskell-Blackburn Boulevard into a tree-lined avenue, and the construction of several multi-family residential structures and numerous office and retail spaces. Araldo Cossutta & Associates of New York City is the architect and master planner of the complex and Vincent Ponte of Montreal is the urban planner.

GULF BUILDING RENOVATION, HOUSTON, BY SIKES JENNINGS KELLY

The grand art-deco Gulf Building—once the tallest building in Houston—is in the midst of a \$50 million renovation by the



Gulf Building, Houston.

structure's owners, Texas Commerce Bank-Houston. Built in 1929 as the headquarters for the Gulf Oil Companies and the National Bank of Commerce, the Gulf Building dominated the city's skyline for three decades. Designed by Houston architect Alfred C. Finn, the building has been nominated for listing on the National Register of Historic Places. Sikes Jennings Kelly, the architectural firm in charge of the renovation, plans to clean, repaint and restore the exterior as well as extensively remodel some of the interior office spaces. All exterior windows—over 2,000 panels—will be replaced with insulated fixed glass matching the existing configuration. Texas Commerce Bank plans to occupy three-quarters of the building left open after Gulf Oil Companies moved to a new tower in Houston Center. The building will be renamed the Texas Commerce Bank Building when the work is completed in December 1986.

PRODUCTS

TSA'S 44th ANNUAL MEETING WILL FEATURE A POTPOURRI OF PRODUCTS

One of the major events at TSA's Annual Meeting will be the annual products exhibition, and this year's exhibition—rivalled in size and sophistication only by the AIA National Convention exhibition—will be no exception. The event, held Nov. 17-18 at the San Antonio Convention Center, will feature more than 225 manufacturers and distributors showcasing the latest in building technol-



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ogy and interior furnishings. Following is a sampling of the offerings in the TSA products exhibition, which has become the largest regional exhibition in the country.



Magnum Chair.

Kisabeth Furniture Co. of Fort Worth will be exhibiting a number of items from its "John S" line of contract furnishings. Among the Kisabeth products displayed will be: the CHARGER swivel-tilt executive chair with adjustable seat height, available in four styles; the DATA-1 posture chair with ergonomic back and adjustable seat height; and the MAGNUM lounge series with soft back and seat, available as chair and as two- or three-seat sofa.

Berridge Manufacturing Company of Houston will be exhibiting its architectural metal products for roofs, walls, soffits, facades, mansards, equipment screens, and reproductions for restoration. The company is introducing its Tee-Panel Standing Seam with a vinyl weather-seal gasket as an integral part of the snap-on seam.



Glasweld panels.

The **Shelton W. Greer Co.** of Dallas will display GLASWELD system panels and steel studs. The new veneer cladding

NEWS, continued on page 114

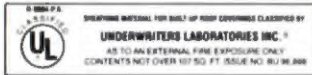
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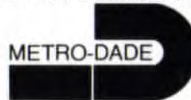
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Drafting Furniture, McAllen - 512 / 686-1525

Surveying Instruments, Midland - 915 / 686-0622



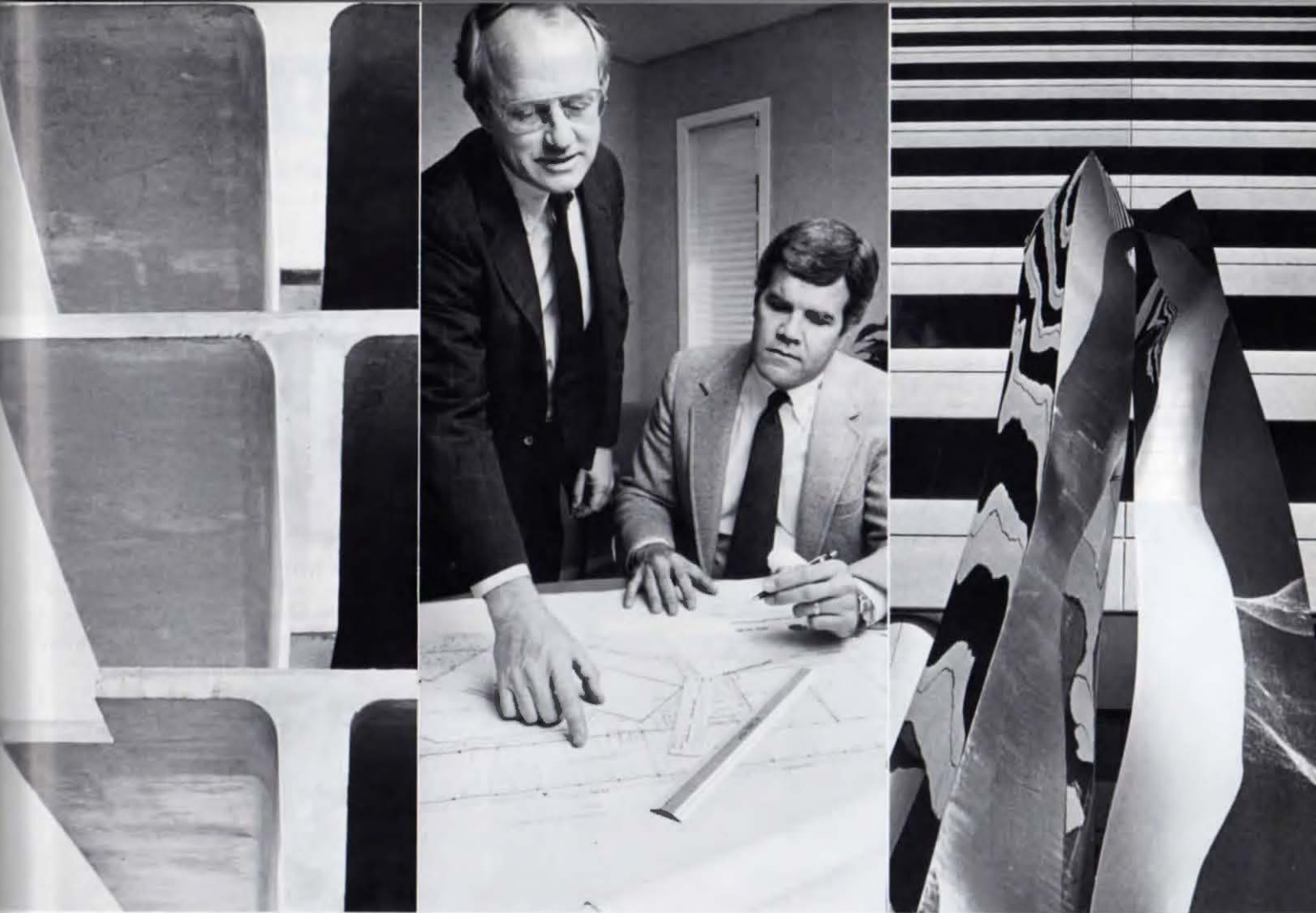
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NEWS continued from page 110

system is reported to be lower in cost than pre-cast concrete for mid-rise buildings.



Mora single-lever faucet.

Hugh Cunningham Manufacturers Representatives is introducing the Mora single-lever faucet, designed for residential or commercial use.

Alamo Lundia of San Antonio will exhibit its Lundia filing and storage systems, stationary and high-density mobile shelving, and the Lundia bookcase.

Allen and Allen Company of San Antonio will display a selection of its commercial and residential hardware, with emphasis on decorative items such as plumbing fixtures, bath accessories, door and cabinet hardware.

Antique Street Lamps Inc. of Austin will exhibit its line of architectural lighting systems that combine classic designs with today's efficient light sources. The line utilizes cast-iron or fiberglass standards, and many distinctive styles and combinations are available.



PHD Easy Fold mouldings.

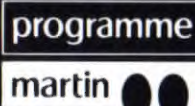
PHD Industries of Burbank, Calif., will be displaying ARCHITECTURAL EASY FOLDS, a new line of fire-rated moldings available in bright and satin metal finishings and color-coordinated with PHD's ceiling and wall systems.



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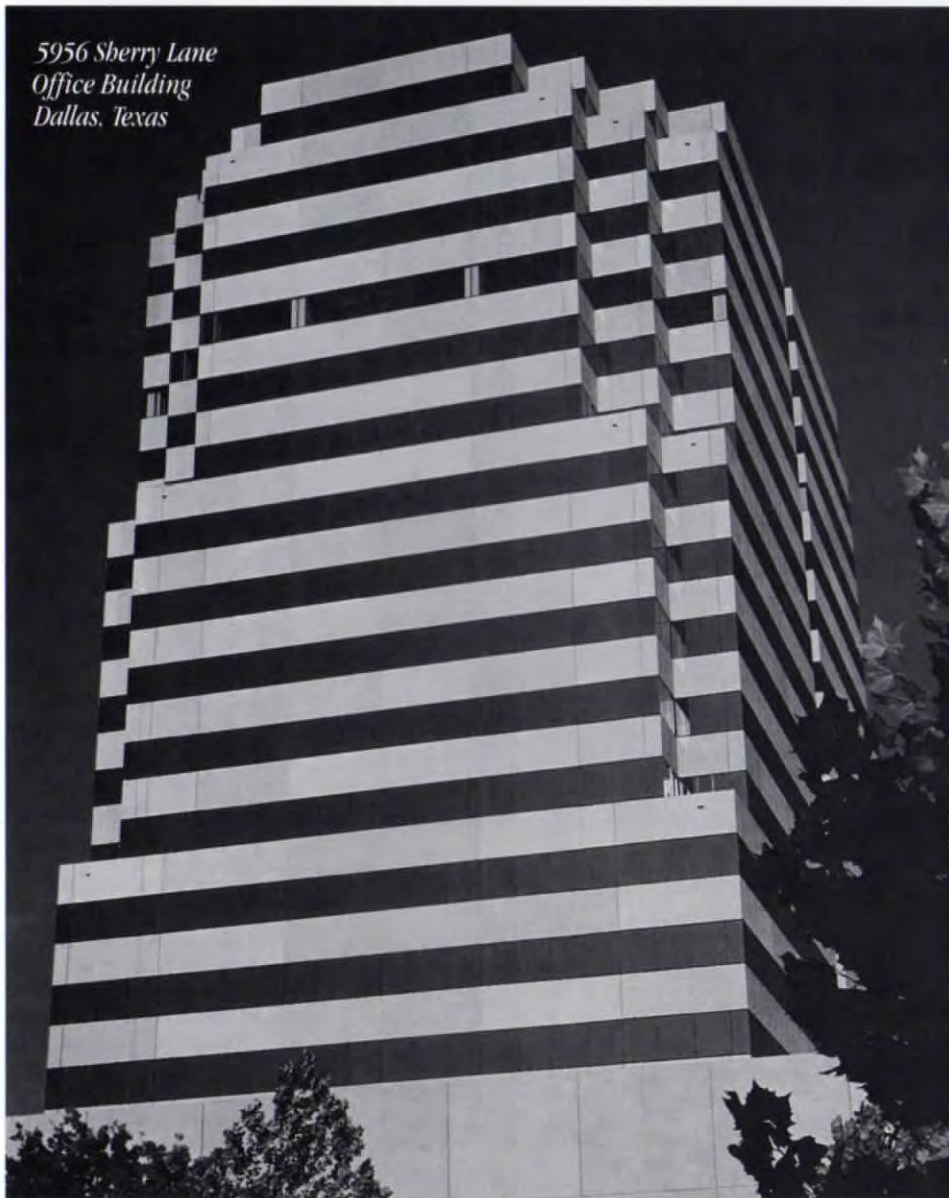
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It is the custom of the architectural profession to recognize good design on a regular and continuing basis—and, by spin-off, to honor designers of superior-quality works. Such is the nature of architects. As a corollary, it seems that we should, on occasion, stop along the way to reflect on those professionals in other areas whose contributions have significantly changed the practice of our craft.

Our unsung, almost-forgotten heroes are legendary—and include:

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The cards, thought by most to have been an original CRS graphics idea, actually were first developed for the architectural shirt pocket by Raphael in 1450 A.D., the year when he noticed that Roman architects no longer wore togas.

- **JOHN WALDORF**, father of the Postmodern movement. Waldorf's introduction of the Waldorf salad to New York cafe society in the early '20s has influenced architectural design in the '80s beyond his greatest dreams.

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- **PRISCILLA MADISON**, recognized as a major architectural critic and writer. Ms. Madison's gift to the profession, an extensive vocabulary of architectural buzz words, aided it through rough times during the '60s when architectural schools first began to turn out architects

who could write but not draw.

- **BOLT HENNE**, creator of marketing techniques for architects. Mr. Henne's series of books, lectures, articles, and seminars has drawn great attention in our recent recessionary times. Henne will always be remembered affectionately, for it was he who gave architects something to do during those slack periods.

- **JOHN DE MILLE**, creator of the slide show. Beginning his work in the late '40s shortly after the introduction of the Argus C-3 35-mm camera, de Mille (a superb technician) over the next 3 decades developed a film format utilized by architects the world over to present their work to others.

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- **SAMUEL BROCHURE**, a creative genius who brought forth the architect's major marketing tool (named in his honor).

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- **LARRY PAUL FULLER**, architectural journalist, editor, and creator of the first architectural humor-by-computer column.

In 1979 Fuller successfully placed "Architecture through the Ages" and Joey Adams' "Encyclopedia of Humor" into the data base of an INTERGRAPH CAD system. Utilizing a digital plotter, Fuller drew upon the computerized resources to create a column, authored under the pseudonym "DAVE BRADEN/MUSINGS." ■■■■■

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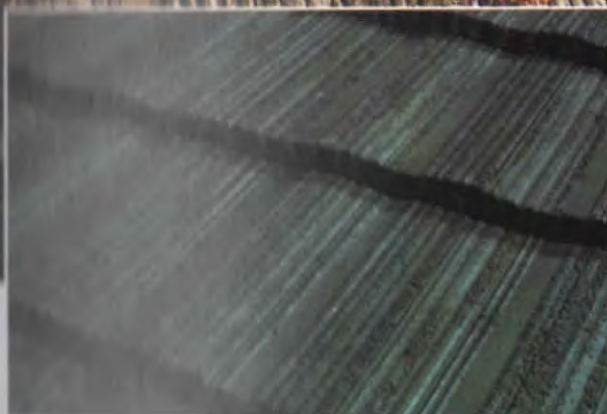
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