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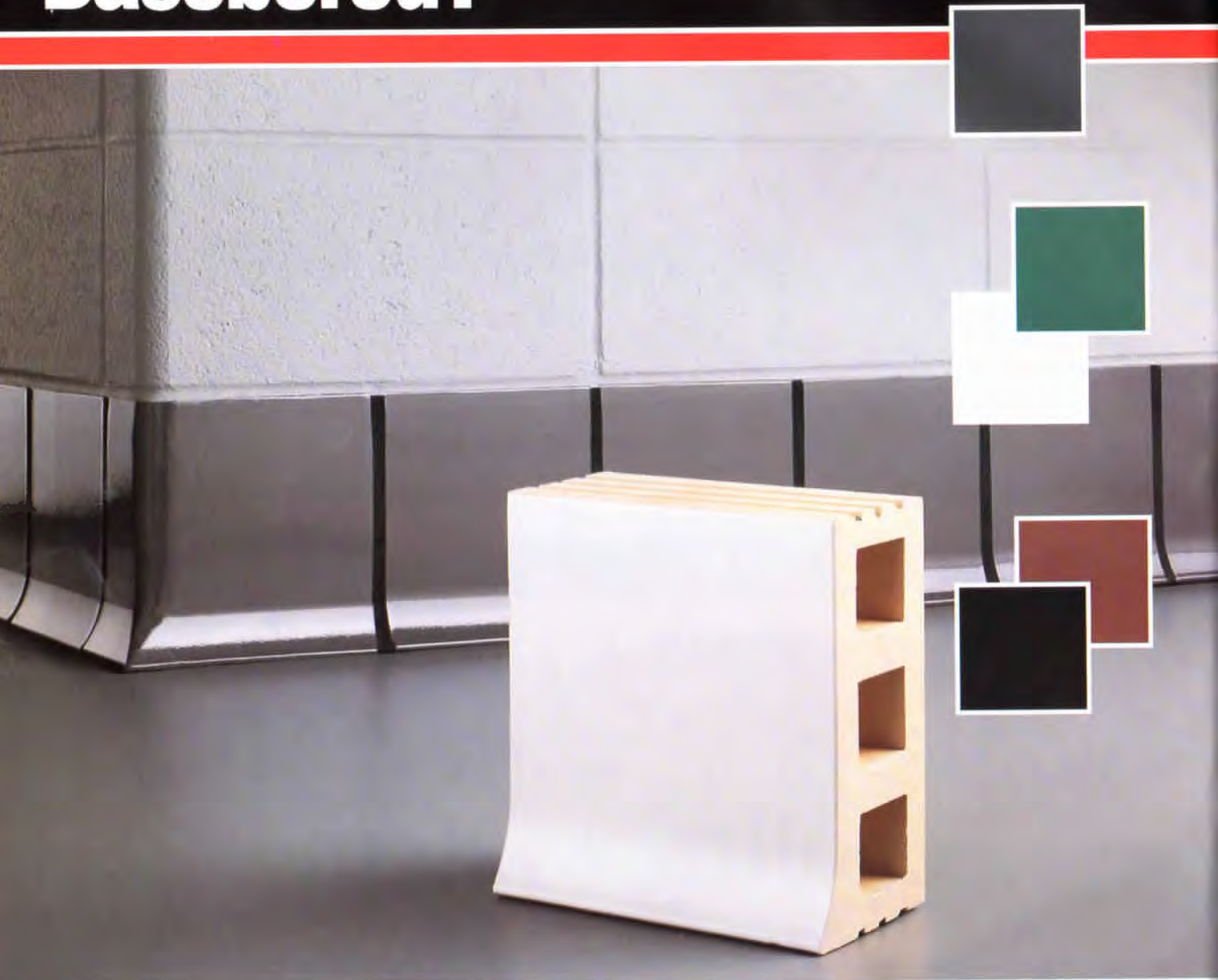
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On the Cover

From houses and schools to churches and office towers, from late eclectic to modern to postmodern, from one-man offices to thousand-person firms, *Texas Architect* celebrates Texas architecture since 1939.

A TEXAS FIFTY

NOVEMBER • DECEMBER 1989

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Thanks to the writers, editors, and others who made this special issue possible.



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A TEXAS 50

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In the Next Issue

The 1989 TSA Design Awards program honors the best work by Texas architects. Our portfolio will describe and illustrate the winning projects.



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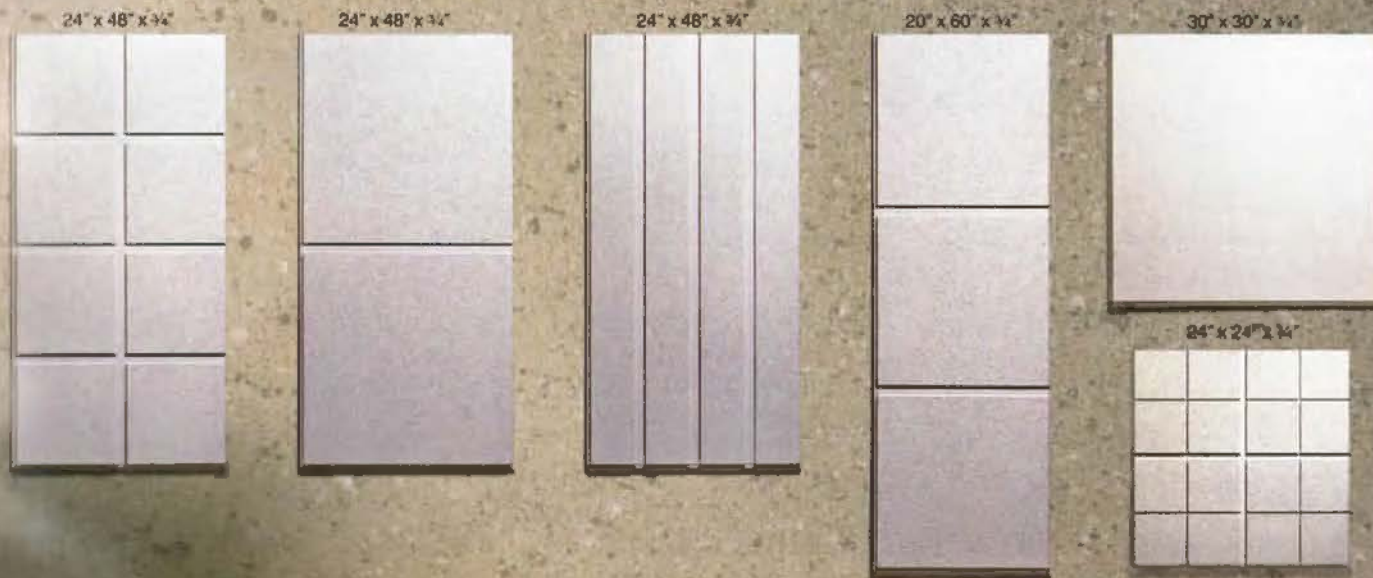


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Recognizing our many contributors

WHILE EVERY ISSUE of *Texas Architect* is a collaborative effort involving many contributions, this special issue, commemorating the 50th anniversary of the founding of TSA, required planning and hard work from several times more people than usual. Special thanks go to Lila Stillson and Eloise McDonald, respectively the curator of the Architectural Drawings Collection and the head librarian of the Architecture Library at the University of Texas at Austin; they began planning with us in February, then worked throughout the year. The errors here are ours, while the successes are in large part theirs. Among other contributors:

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For those misled by the editor's page in the September/October issue, *this* is the new graphic format I was talking about. Associate Editor (and now Art Director) Ray Don Tilley and the rest of us on the *TA* staff look forward to getting your comments on our new look. We await your comments, too, on this issue, which we think brings together, for the first time, some vital information. Please fax us a note at 512/478-0528, or write us at 114 West Seventh Street, Suite 1400, Austin, Texas 78701.

Joel Warren Barna

Debut of Meyerson erases public doubts

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SAN ANTONIO The chapter's design awards honors two projects from each of four firms.

IN 1980, when the Dallas Symphony Association leaders decided to build a new concert hall in downtown Dallas, they began a roll of the dice that would end either in a masterpiece or a multi-million-dollar dud, like the hall in New York's Lincoln Center, which cost millions to recondition acoustically. Russell Johnson of Artec Consultants, the acoustician hired by the Dallas Symphony Association to work with architect I.M. Pei & Partners, had technical expertise to spare, but no guarantee that his work would provide the sharp, sculptural sound that a great concert hall possesses.

The wait is over, and luck has smiled on Dallas: opening week concerts in the center's 2,062-seat Eugene McDermott Concert Hall, ranging from Mahler's massive *Resurrection Symphony* to a solo cello recital by Mstislav Rostropovich and a rendition of Jimi Hendrix's "Purple Haze" by the Kronos Quartet, show that the Meyerson Center is a winner.

The McDermott hall is at the center of the Morton H. Meyerson Symphony Center in the Dallas Arts District (see *TA* Sep/Oct 1989), which was designed by architect I.M. Pei & Partners of New York and constructed by the contractor J.W. Bateson of Dallas. It was built as a public-private venture for an estimated \$81.5 million (some 64 percent over the original budget). But Symphony leaders announced during the opening festivities that, with a line of credit from NCSB, they had raised enough in private pledges to cover all the association's \$43.2-million share of the construction costs, calming worried city officials.

The spare, cool geometry of the Meyerson's exterior and public spaces seems a natural extension of the monumental modernism of Pei's other Dallas commissions: Dallas City Hall (1978), Dallas Center (1979), Arco Tower (1984), and First Interstate Bank Tower (1986).

But the concert hall interior, given its architectural expression primarily by architect Charles T. Young, an associate partner in Pei's firm, is something else again. It's part Wright, part Olbrich, and part 1920s atmospheric theater, featuring deep-toned gridded wood walls, brass accents, a red terrazzo floor, and



Eugene McDermott Concert Hall interior

backlit onyx panels set into the upper balcony fronts, all under a sky-blue ceiling and a giant movable acoustical canopy. Behind the scenes, Johnson's cloth panels, movable concrete doors opening into a ceiling-level reverberation chamber, and other features shape the experience in unseen ways. Johnson himself says that the hall will not sound the way it's supposed to until early next year, when all the equipment is operating and adjusted, but the intense, clearly defined sound heard during the first week had some concert-goers in tears.

"We tried to give a sense of architectural order to the hall that Mr. Johnson had designed as optimal acoustically," says Young. "When we disagreed, we gave in wherever a change would have had a negative acoustical effect." Records show that disagreements were, in fact, frequent, although Pei has tried to downplay them in recent interviews; he still disparages Johnson's original, unarticulated design for the acoustical canopy. "The tongue," Pei calls it. Even as the opening concert series began, architect and acoustician sparred about the height at which the canopy should be placed. Other adjustments may need to be made as well: one mink-clad patron took a very unfunny pratfall stepping from the entrance onto the steep and slippery orchestra aisle the night the Kronos Quartet played.

Clearly, however, Dallas has a new symphony center that just might one day replace Southfork when outsiders think of the city.

Joel Warren Barna

Eberson's Majestic is new concert hall

SAN ANTONIO

DALLAS IS NOT THE ONLY CITY with a new symphony hall. The San Antonio Symphony in September inaugurated a series of concerts in its new home, the restored 2,500-seat Majestic Theatre, which forms the first phase of a downtown arts district planned along Houston Street.

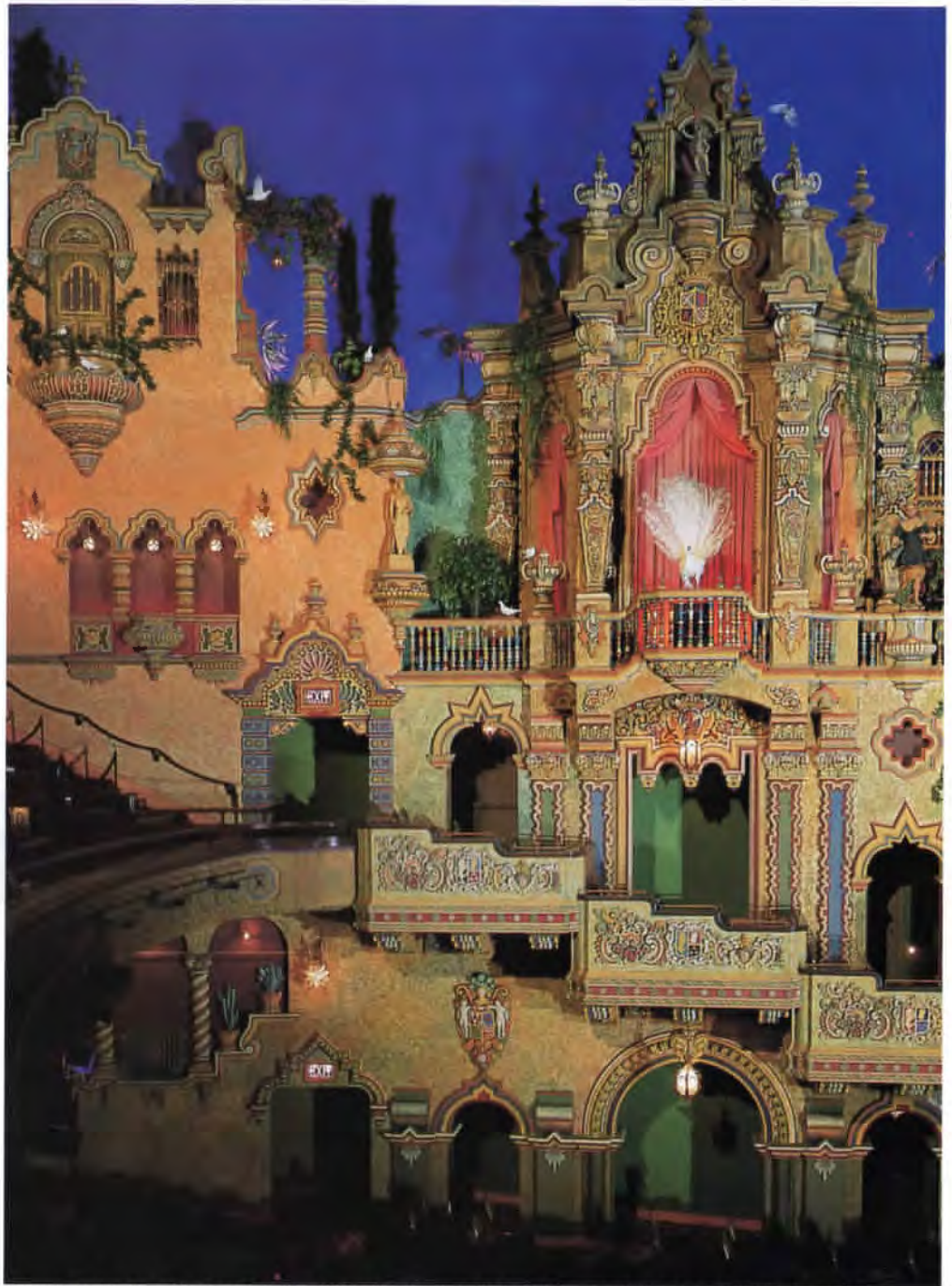
The Majestic, which originally opened in 1929, is an "atmospheric" theater designed by the Chicago architect John Eberson, decorated with three-dimensional Moorish-Spanish village scenes, mudajar ceilings, heraldic medallions, clouds and twinkling stars, even an aquarium—an almost delirious splendor created with plaster and paint.

The restoration work was funded with \$4.4 million from Las Casas, a non-profit group (headed by arts activist Jocelyn Krause) that is managing the formation of a San Antonio arts district. Las Casas leases the Majestic and the adjacent Empire Theatre, a traditional opera house, from the city.

The Majestic was revamped by an earlier owner in the early 1980s for use by Broadway road shows (the job won Barry Moore Architects of Houston a TSA Design Award in 1984), but much more extensive work was done in the latest restoration.

Theater-restoration experts Ray Sheperdson and Sonya Winner of Detroit joint-ventured with San Antonio architect Milton Babbitt & Partners on the project. They removed a lobby bar that had been added earlier, cleaned all the plasterwork for the first time in decades and rebuilt it where necessary, repainted, and replaced the wiring and restored lighting fixtures. Scraps of the original carpet and seat covers were found; new sets were loomed to match. Extensive work was done in the basement, where Babbitt combined dressing rooms for the Majestic and the Empire, alleviating cramped backstage conditions. The area now also houses a music library, instrument storage, and offices. Babbitt also created a new lobby bar in space leased from an adjacent parking garage, restoring the Majestic's lobby to its earlier size.

Low and wide, with three balconies and all those crannies for sound to get



A back-to-basics effort makes the Majestic Theatre the new home of the San Antonio Symphony.

lost in, the Majestic would seem an acoustical nightmare. But acoustician Christopher Jaffe installed an "eyebrow"—a shell that fits under the proscenium arch for performances—along with a network of concealed speakers, creating sound that Dallas's David Dillon called "serviceable, if not remarkable."

The Empire Theatre, to be restored in the next phase, will be used by chamber-music groups and opera productions. Phase three will include reopening old entrances and expanded seating in both theaters. Work on phase two is scheduled to start in 1990. *JWB*



Architect Milton Babbitt reclaimed the Majestic's original lobby spaces.

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Steve Wiman's mixed-media "Time in a Bottle"

It's About Time

The Texas Fine Arts Association has invited 80 Texas artists and architects to create two- and three-dimensional works that express the theme "Time." The pieces, which will be judged and then auctioned Dec. 3, will be exhibited in Trammell Crow Center's Upper West Pavilion in Dallas. For auction tickets, call 214/939-0064. Nov. 5 to Dec. 2

Late '80s German Art

A look at art created since 1985 by 26 young, often little-known West German artists. Their art collectively presents a restraint, detachment, and precise execution in contrast to the neo-expressionism of the early 1980s. Contemporary Arts Museum, Houston, and the Blaffer Gallery, University of Houston (713/526-0773), Nov. 18 to Feb. 4

Border Architecture

The bi-national conference "Border Architecture: Division or integration in the design of the built environment between Mexico and the United States?" will be held at the Autonomous University of Baja California in Mexicali, Mex. Box 826, Calexico, Calif. 92231 (619/357-3193), Feb. 8-11

Heart Strings

The Design Industries Foundation for AIDS/Houston will host "Heart Strings: The National Tour" at Jones Hall. Proceeds from the musical will go to the Bering Foundation's AIDS programs and DIFEA/Houston (713/850-1293). Feb. 3

Icons of Faith

A symposium and workshop on the preservation of religious architecture in Mexico and the Southwest, sponsored by the National Trust for Historic Preservation, the National Park Service, and Lubbock groups. Texas Tech University College of Architecture (806/742-3136), Nov. 2-3

That Exceptional One

An exhibition that celebrates 100 years of progress for women architects. TSA Annual Meeting (512/478-7386), Tarrant County Convention Center, Fort Worth, Oct. 27-28. Texas Tech University College of Architecture (806/742-3136), Nov. 1-22

The Work of Hasan Fathy

A lecture on Fathy's work by James Steele, professor and author of *Hasan Fathy*. Texas Tech University College of Architecture (806/742-3136), Nov. 15, 4 p.m.

Czech Modernism: 1900-1945

An exhibition of Czechoslovakian art from expressionism to surrealism. More than 300 works—paintings, sculpture, works on paper, photography, and film—are included. Museum of Fine Arts, Houston (713/639-7540), through Jan. 7

IBD Student Day

An educational program and an opportunity to talk to practicing interior designers, with factory tours, seminars on CAD and lighting, and showroom visits. The Design District, Dallas (214/742-4250), Oct. 27-28



Rive Gauche: An RDA Soiree

The third annual fund-raising gala by the Rice Design Alliance will honor Gerald D. Hines, developer of One Shell Plaza, Pennzoil Place, Transco Tower, and RepublicBank Plaza. Dinner, entertainment, and a silent auction. 1100 Louisiana Building lobby (713/520-7111), Nov. 4

Transco Tower, Houston; Gerald Hines

Healthy Downtowns

The 7th Annual Downtown Revitalization Conference, sponsored by the Texas Historical Commission and the Texas Downtown Association. Driskill Hotel, Austin (512/463-6092), Nov. 8-9

Matteson Public Library Design Competition

Matteson, Ill., a suburb of Chicago, is holding a competition for the design of a \$2.6-million public library. Rules: 801 South School Ave., Matteson, Ill. 60443. Registration closes Dec. 2. Submissions due Feb. 23.

We Do Windows

A seminar on architect and designer collaboration, with Mary Ann Bryan and Barry Moore, FAIA. Decorative Center Houston (713/961-9292), Nov. 9

News, continued on page 13

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Austin planners see the future of cities

A PROFESSIONAL TEAM led by architect Milosav Cekic of Austin and two student teams led by Simon Atkinson and Wayne Attoe at the UT Austin School of Architecture won all three gold medals awarded in the recent International City Design Competition.

The event, sponsored by the University of Wisconsin-Milwaukee School of Architecture and Urban Planning and subtitled "Future of the Industrial City," asked competing architects, planners, and students to generate visions of a prototypical future industrial city. Specifically, they were asked to pay attention to areas that are common to all such cities: the central city district, mature residential neighborhoods, and the growing edge of the city. Milwaukee served as the prototype city for the 260 entrants.

Santiago Abasolok of Argentina was the sole student on one UT team, while Sunalini Hedge, Meera Sanghavi, Sandhya Savant, Naila Shamsi, and Shoba Sivakolundo, all of India, composed the other team. The Cekic-led group included James L. Cormier, Niko Letunic, Roy B. Mann, Anthony DeGrazia, and Neal Hubbel, all of Austin. The winners will divide the \$75,000 gold medal prize.

HOUSTON ARCHITECT and UT Austin instructor Natalye Appel was named the 1989 Houston Chapter/AIA Young Architect of the Year at the chapter's awards program Sept. 25. Highway House A+B, a project she designed for Galveston Island, was featured in the May/June 1989 issue of *Texas Architect*.

Architecture magazine has named Deborah K Dietsch editor-in-chief, effective Nov. 1. Dietsch had been executive editor of *Architectural Record* since 1988. She joined the magazine in 1985 after writing about architecture for such magazines as *Progressive Architecture*, *Interiors*, *Skyline*, *Contract*, and *Old House Journal*. Dietsch replaces Donald J. Canty, Hon. AIA, who left *Architecture* in August and now, ironically, has been named editor-at-large on the staff of *Architectural Record*.



THE HOUSTON development group The City Partnership announced Oct. 11 that it will reconstruct the historic Pilot Building on the project's original site across the street from the Harris County Courthouse at Congress and Fannin streets in downtown Houston. The reconstruction is planned to recreate the original appearance of the building, using as many existing elements as possible and reproducing others, most notably the missing cast-iron Corinthian columns.

The 15,000-square-foot project's design, by the Houston firms Morris* Architects and Barry Moore Architects, Inc., calls for the first-floor Pilot Cafe restaurant with two floors above intended as office lease space. Construction is scheduled for completion in August 1990.

The building dates to somewhere between 1858 and 1869 and ranks as the city's second-oldest structure. It was threatened by demolition in the early 1970s to make way for a new county administration building, but was spared when local preservationists succeeded in a campaign to reorient the new building so that the Pilot and another building could remain. It was placed on the National Register in 1974, but suffered a structural failure in 1977. Restoration efforts, including one in 1986 by the current developer, failed (see "News," *TA* Jul/Aug 1984 and Nov/Dec 1985), and in June 1988 a significant portion of the building's remains collapsed.

News, continued on page 15

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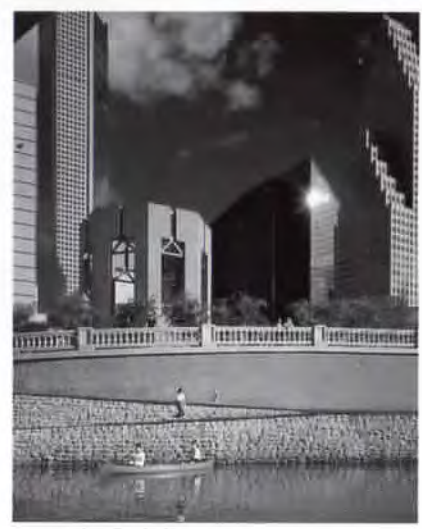
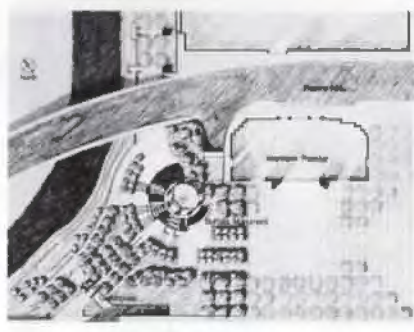
THE FIRST PHASE of downtown Houston's Sesquicentennial Park, a commission that Team HOU won in a 1985-86 design competition, was dedicated Aug. 22. The built portion brackets the west edge of Wortham Theatre Plaza with brick pavilions and ramps that lead to the Buffalo Bayou watercourse. A water cascade and mini-plaza beneath the large overlook pavilion (Buffalo Monument) will be the southern terminus of a future promenade, which will run alongside Wortham Theatre and connect to larger, northern park areas. The overall concept contains linkages to future parks in the Buffalo Bayou Master Plan.

The park has required few changes from the competition design, consisting primarily of refinements during the design-development process. Although construction cost, especially for a 150-foot-deep retaining system, was more than expected, only one major element was deleted: an island, eliminated more for flood control than for cost reasons.

The design was divided into two phases to facilitate funding. The City of Houston, along with private donors, paid for the first phase; the second phase will be financed by Harris County and private donors. Consultants were engineers VanSickle Mickelson & Klein, civil and hydraulic; Republic-3D/I, civil and structural; and Esmond & Clifford, mechanical, electrical, and plumbing; landscape architects Lauren Griffith and 3D/International; fountain designer CMS Collaborative; and lighting consultant Richard Jeter. Construction on the second phase should begin in mid-1990.

The pavilions, ramps, and retaining walls are faced in two tones of brick, which unfortunately neither complement nor contrast each other or the adjacent watercourse. Although Mark Hewitt has commented (see *TA* Jul/Aug 1986) on the park's kit-of-parts postmodernism, the built artifacts seem less stridently avant-garde than they appeared in the marvelous competition watercolor renderings. **Gerald Moorhead**

Contributing Editor Gerald Moorhead is an architect practicing in Houston.
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Sesquicentennial Park: night view of Buffalo Monument (top), plan (above left), Buffalo Bayou elevation (above), and relationship to the Wortham (left).

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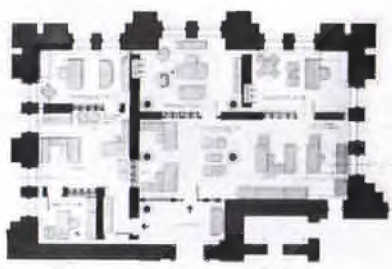
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Schematic design for Capitol approved

AUSTIN

AS IF TO REMIND the State Preservation Board of the dire need for its current \$154-million restoration and addition project, the State Capitol suffered a minor basement fire just four days before the board's Oct. 2 meeting to approve schematic designs by architects Ford, Powell & Carson, Inc., of San Antonio (restoration) and 3D/International of Houston (addition). The fire was small but required the building's temporary closing until dislodged asbestos particles could be cleaned up.

At the Oct. 2 meeting, Gov. Bill Clements restated the concerns he had voiced at the board's Aug. 24 meeting about the need for the addition to be aesthetically compatible with the Capitol. "Some radical departure to a '1990' scheme is not appropriate," Clements said in August, adding disparagingly that



the UT Austin campus exemplified a lack of compatibility. The architects reassured Clements that a Dec. 15 meeting to review design-development drawings would provide a chance to evaluate the addition at a greater level of detail.

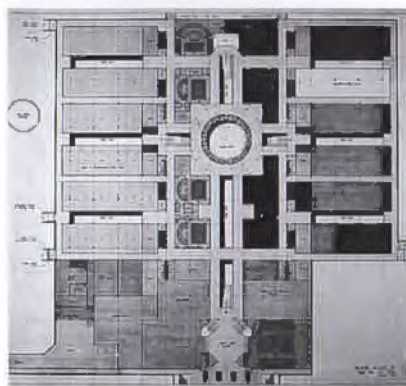
The restoration architects have completed detailed surveys of the 1888 building and are developing alternatives for repairing and modernizing its structure and service-distribution system. The architects are refining an interior parti-

News, continued on page 23



Far left: sample offices and partition scheme for restoration

Left: site plan with addition above the Capitol



Left: Capitol addition schematic first-floor plan



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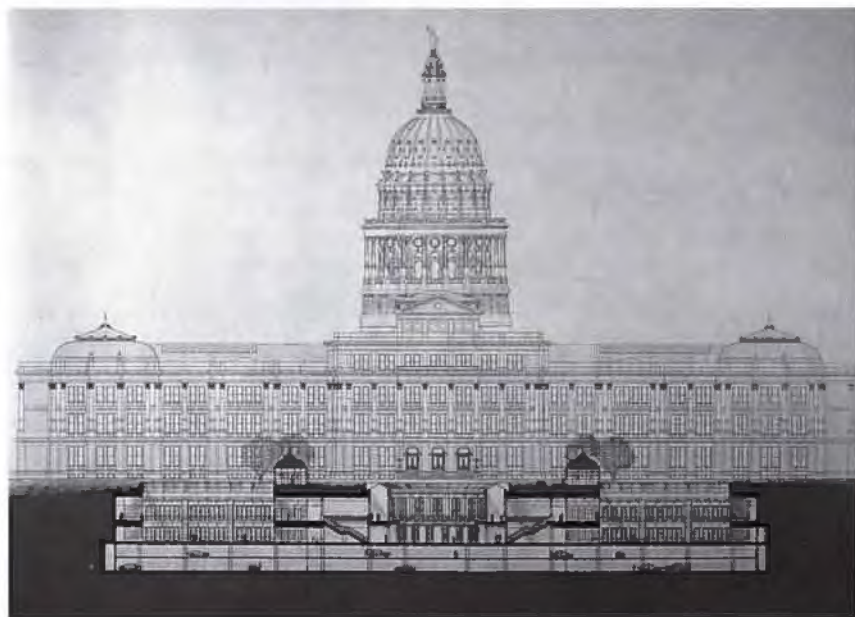
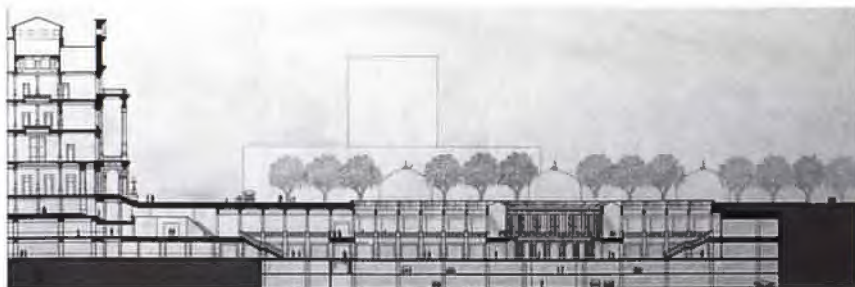
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tion-wall system that will handle office-space needs and thermal and communications distribution, while removing the drop ceilings and other accumulated modifications that have obscured the original spaces. The architects also are tackling solutions to touchy historical questions surrounding such items as the 1936 installation of the terrazzo state seal in the floor of the rotunda. Relocation or replication of the seal in another part of the project is being considered, says Capitol Architect Allen McCree, FAIA, since reinstalling the original glass-block and tile floor would be appropriate based on the Preservation Board's original 1984 legislative mandate to "return the building to its original architecture."

While discussion of the Capitol continues, work has begun to restore the General Land Office building southeast of the Capitol, which was included in the Capitol restoration's funding.

Excavation of the Capitol addition's site should begin next spring, says McCree, while the addition itself and the Capitol's exterior restoration should begin in early 1991. **RDT**



Sections cut through (left) and parallel to the Capitol (below) show the addition's magnitude and heirarchy.

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Kennon, Wood set new college agendas

HOUSTON

THE APPOINTMENTS of Paul Kennon, FAIA, and Peter Wood to the respective deanships of the Rice University and University of Houston schools of architecture end extended searches by both schools and promise significant opportunities for educational change.

Wood earned a bachelor of arts degree in 1965 and a master of architecture in 1971, both from Yale University. He has served as the national AIA director of continuing education programs and as an educator at UT Arlington and the University of Nebraska at Lincoln.

A UH faculty member since 1980, Wood faces the task of filling the spot left by Dean William Jenkins, FAIA, who died Aug. 26. Continuing and building on Jenkins's 18-year legacy as dean will be his primary goal, he says. "The im-

News, continued on page 27



Paul Kennon, FAIA (above), is the new dean at Rice University (above); at the University of Houston (below), Peter Wood (below) follows William Jenkins, FAIA.



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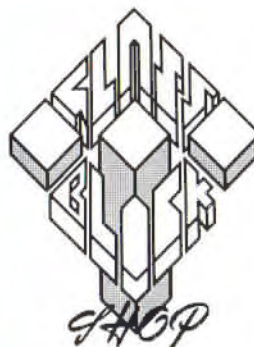
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News, continued from page 24

importance of Bill Jenkins is self-evident," Wood says. "He so closely fit the soul of this place, and he nurtured it along in a wonderful way. We hope we can keep up what he began and resist the urge to tinker with good programs."

Beyond that respectful goal, Wood hopes gradually to reduce the school's enrollment from 630 students today to about 400 by raising admission standards. "We get about 165 students each year," he says, "but we know only about 75 will actually graduate. We would rather get in 90 [students each year] and have 80 graduate," so that student work can be more enriching. At the same time, Wood wants graduate enrollment to become a much larger part of the student mix, with the current level of 100 students increasing to 200 within a few years; he hopes to develop more specialized fields in the graduate program, building on current programs in space architecture and health-facilities design.

Wood sees a need to reestablish closer ties with the city itself. "The whole issue of contemporary urban thinking needs to infuse our program," he says. "The nice thing is that we solved the problem long ago of getting really good design work out of the studios. We can experiment now, as long as we don't do any harm to good design."

At Rice, Kennon similarly hopes to continue past legacies, especially the preceptorship program begun by CRS founder William Caudill, FAIA, over 20 years ago to allow seniors to work in the offices of leading architects before returning to school to complete their studies. "The purpose of architectural education," says Kennon, "is to truly immerse our young in the culture of architecture, then to expose them to diversity, bringing in the best minds out [in practice] today and their diversity of ideas. This fosters a self-discovery where creativity comes out, enhancing the studio process with an approach that will take us into the 21st century."

Kennon replaces O. Jack Mitchell, FAIA, who resigned in 1988. Kennon taught at Rice from 1964 to 1967 under then-Dean Caudill, before leaving to join Caudill, Rowlett, Scott. He was educated at Texas A&M and received his master's from the Cranbrook Academy of Art, where he attended on the Eliel Saarinen Memorial Fellowship.

Kennon describes the School of Architecture as a cultural "link" between science and the arts and humanities at

Rice, and says he hopes to maintain that fundamental role. He says his immediate goals for Rice include enriching the graduate program with a more active student recruitment program, enhancing the school's tradition of hosting prestigious visiting critics, and developing a stronger connection with Houston. One way Rice is reaching out to the public, he says, is by opening up its visiting lectures and holding them at night when the city's professionals are able to attend.

Although Kennon has retained his role as design principal for CRSS, he

also has committed himself to teaching design studios at Rice. "Teaching is tremendously gratifying," he says. "The students are always incredibly bright. I've found that you always learn more [from interaction with the students] than you could ever teach."

And if it is true that the students determine the strength of a given studio, it is also true that deans are the keys to strong architecture schools. That being the case, Rice and UH are moving in ways that will strengthen and expand two already rich legacies. *RDT*

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Symposium ponders education's future

DALLAS

THE DALLAS CHAPTER/AIA'S Educational Liaison Committee hosted the fall regional meeting of the national AIA Architects in Education Committee, Sept. 22-23. The event included a series of panel discussions on such issues as

secondary education, the role of the university in the development of the architectural profession, and the role of the profession in architectural education. The discussions all were prompted by AIA's "Vision 2000" study, initiated last year to examine the role of the architect in the 21st century.

The first panel discussion attempted to identify the directions and attitudes among today's educational institutions. The presenters argued in favor of integrating computer technology and various disciplines into educational pro-

grams (i.e., law, medicine, real estate development). They also expressed concern that architectural education over-emphasizes design "trends or -isms" of the day and does not adequately cover the fundamentals of the profession.

The afternoon discussions addressed the responsibility of the profession and the individual firm in the continuous development of the intern. The panels outlined programs their firms have for staff development.

During the afternoon, the discussion produced a consensus among the panelists that in a professional community where the vast majority of firms employ fewer than five persons, the focus on specialization among most universities is probably an overreaction to the needs of large firms, which are far less numerous.

Wayne Drummond, dean of the Texas Tech University College of Architecture, presented a paper entitled "The Architect as Comprehensivist" as a prelude to the evening panel's informal discussion of the architect's professional roles as generalist and as specialist.

Drummond explained that the common conception of the architect as the generalist who oversees all phases of a project has been called into question. Actually, he said, architects often enter a given project too late and finish their part in its construction long before all decisions have been made about the building's form and use.

Projections by futurists, Drummond said, point to a greater societal role for the architect in an information-age society. The "comprehensivist" he described would require a four-year liberal-arts education and a three- to four-year architectural program, followed in turn by a two-year integrated academic and professional internship prior to licensing. Once licensed, architects would be expected to pursue post-professional degrees in any of a variety of specialties.

Saturday morning's session focused on architecture in secondary education. University admissions would be improved, panelists said, if prospective college students could be evaluated not only through grades and standardized-test scores, but through a portfolio of actual work completed in high school classes.

The two-day conference ended with a guided tour of the Morton H. Meyerson Symphony Center. *Nestor Infanzón*

Nestor Infanzón is an architect in the firm RTKL Associates Inc., Dallas.

News, continued on page 30

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St. Philip's College Campus Center, San Antonio



South Burke Ranch, Maverick and Zavala counties

Eight from four win in chapter awards

SAN ANTONIO

ACKNOWLEDGING a consistent attention to design among four established firms, jurors in the San Antonio Chapter/AIA Excellence in Architecture Awards honored two projects from each for eight winners in a field of 38 entries.

Ford, Powell & Carson, Inc., in joint venture with Humberto Sakdala & Associates, Inc., won an Honor Award for St. Philip's College Campus Center and Campus Green in San Antonio. The firm also received a special commendation for the Washington Hotel Office Building in Galveston.

Lake/Flato Architects, Inc., won an Honor Award for South Burke Ranch Headquarters in Zavala and Maverick counties and an Honorable Mention for the Emily Lake Residence in Austin.

JonesKell Architects and O'Neill Conrad Oppelt Architects each picked



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Emily Lake Residence, Austin



Cornerstone Church, San Antonio



Texas Maritime Museum, Rockport

up two Honorable Mentions. JonesKell won with the Sunset Ridge Development and the Cornerstone Church, both in San Antonio. O'Neill Conrad Oppelt's winners were Prassel Auditorium at the Witte Museum in San Antonio and the Texas Maritime Museum in Rockport.

Jurors for the design-awards competition were architects William Cannady, FAIA, a principal of Cannady, Jackson & Ryan, Architects, Houston, and chairman of the graduate architecture program at Rice University; and Stan Haas of Dallas, chairman of the 1989 TSA Design Awards committee; as well as Larry Paul Fuller, Hon. AIA, a principal of the Austin graphic-design firm Fuller Dyal & Stamper and a former editor of *Texas Architect*. **RDT**



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A TEXAS FIFTY

NOVEMBER · DECEMBER 1989

The 50 years since the Texas Society of Architects was founded in 1939 are among the most eventful in the history of Texas, with war, upheaval, and economic turmoil matched by unprecedented peace-time prosperity, growth, and progressive social change. These five decades also represent the first 50 years of practice for the architectural profession in Texas. Certainly, there were able architects practicing before 1939. But the elements that set architecture apart as a profession—a basis in formal education, ties between the practitioner and a peer group that works for continuity and improvement, and recognition by a law designed to protect public health and safety—have become effective in Texas only since 1939.

To commemorate the beginning of TSA's fiftieth year, we chose to present profiles of 50 architects and firms. To be included, the architects or firms must have been connected with TSA; their practice must have included a significant number of years after 1939; and they must, by their design, by work within the profession or with the public, or by their role in architectural education or training, have exerted an important influence on the practice of architecture in Texas. There are scores of architects who deserve inclusion under these criteria, but we were able to choose only 50.

The profiles presented on the following pages were written as individual pieces, but what emerges as one reads them is a picture of a group with complex and important interconnections—a profession in which ideas and effort have compounded to create a built heritage.

Joel Warren Barna

REGION

1910

1920

Houston

William Ward Watkin

Alfred C. Finns (worked for Sanguinet & Staats in 1904)

Wyatt C. Hedrick (see Fort Worth)

John Staub

Kenneth Franzheim

Beaumont

Austin

Page Brothers

Giesecke & Harris

Lower Rio Grande Valley

Ruth Young McGonigle

R. Newell Waters

REGION

1910

1920

Dallas

Herbert M. Greene

Green

Flint & Broad

Hal Thomson

Thomson & Swain

Fooshee & Cheek (Fooshee worked for Hal Thomson 1914-21. C)

Mark Lemm

DeWitt & Lemmon

DeWitt & V

David R. William

David R. Williams

Fort Worth

Wiley Clarkson

Clarkson & Gaines

Wiley Clarkson

Sanguinet & Staats

Sanguinet Staats & Hedrick

Wyatt C. Hedrick

San Antonio

Atlee B. Ayres

Atlee B. & Robert M. Ayres

George Willis (Willis worked for Atlee B. Ayres 1911-17)

Adams & Adams

Ralph Cameron (Cameron worked for Adams & Adams)

Robert H. Eickenroht

Eickenroht

Albough & Steinbomer

Henry Steinbomer (Steinbomer worked for Ayres & Ayres and Ralph Ca)

West Texas

1930

1940

1950

La Roche & Dahl

La Roche & Dahl

George Dahl Architects

Broad & Nelson

(Lammon worked for Thomson c. 1918)

(Lammon worked for Hal Thomson 1919-21)

Vashburn

DeWitt & Swank

Roscoe DeWitt

Fehr and O'Neil Ford

Ford & Swank

(DeWitt worked with Williams and Neutra on Avion Village, 1940-41)

Arch Swank

Charles Dilbeck

Howard R. Meyer

George F. Harrell

Gill & Harrell

E. G. Hamilton

Harrell + Hamilton

Enslie O. Oglesby

Harwell Hamilton Harris

(Pratt and Box both worked for Broad & Nelson and Harrell + Hamilton; Box worked for Fehr & Granger and O'Neil Ford)

Pratt & Box

Harwood K. Smith & Partners (Smith worked for Dahl and Lammon)

Preston M. Geren Architect & Engineer (Preston M. Geren, Sr., worked for Sanguinet Stuart & Hedrick 1923-1924)

I. Hugman

Bartlett & Cocke

Bartlett Cocke & Associates

Ford & Rogers (see Houston and Dallas)

O'Neil Ford & Associates

(Houston)

Milton Ryan

Carroll & Dauble

Frank Welch

Dahl Braden & Chapman

Dahl/Braden/PTM

(Braden worked for Meyer 1951-52)

Omniplan

(Hamilton worked for Swank 1952-54)

(Oglesby worked for DeWitt & Swank 1949)

Oglesby Group/Oglesby Wiley Halford

Oglesby Group

Phillip C. Henderson

Hal Box (in Austin)

Pratt Box & Henderson

James Pratt

Geren Associates

Geren Associates/CRS

Chumney Associates

Chumney Urrutia

Chumney Jones & Kell
Jones & Kell

JonesKell

Ford, Powell & Carson

O'Neill & Perez

O'Neill & Perez

Larry J. O'Neill Associates

O'Neill, Perez, Lance & Larcade

Andrew Perez Architects

Carroll, Daeuble, DuSang & Rand

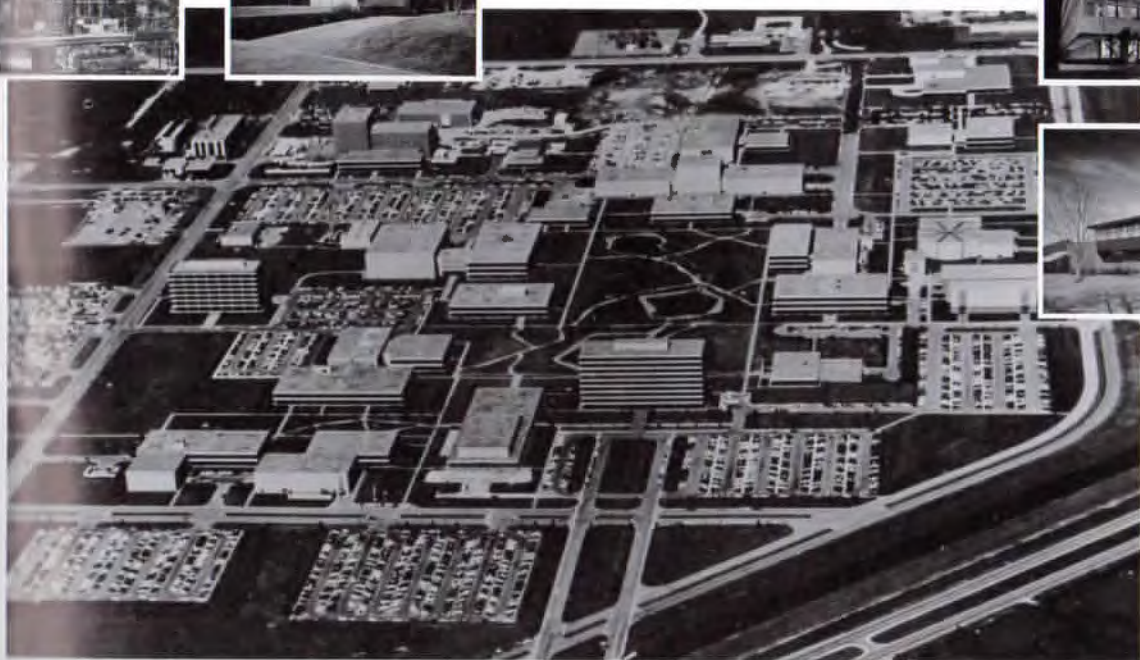
Carroll, DuSang & Rand

Frank Welch Associates (moves to Dallas)

A Texas Fifty

The following forty pages commemorate the fiftieth anniversary of the Texas Society of Architects' founding in 1939, with profiles of fifty Texas architects who have made a lasting impression on the state's built environment and on the architectural profession during the last fifty years.





Adams & Adams

ADAMS & ADAMS was a leading commercial architecture firm in San Antonio from the 1910s to the 1950s. Carleton W. Adams (1885-1964), principal of the firm for most of its existence, was born in Alma, Neb., and moved to San Antonio with his family in 1890. He studied architecture at Columbia University and after graduating in 1909 returned to San Antonio and founded Adams & Adams with his uncle Carl C. Adams in 1910. Little is known about the elder Adams; after his death in 1918, Max C. Friedrich, a senior employee, became an associate in the firm.

Among Adams & Adams's early commissions was "Santa Gertrudis," the sprawling main house at the King Ranch, completed in 1912. The firm, however,

came to specialize in commercial and public architecture. During the 1910s and 1920s Adams and his associates produced a series of multi-story buildings in the Beaux-Arts style, including the San Antonio Drug Company (1919), the San Antonio National Bank of Commerce, the Great American Life Insurance Building (1925), the Sames-Moore Building in Laredo, the West Texas Utilities Building in San Angelo, the Plaza Hotel in Corpus Christi, and the Nixon Office Building in Corpus Christi.

Like most large architecture firms of the period, however, Adams & Adams designed works in a wide range of types and styles. Perhaps the best known of these works is the Spanish-colonial-revival Jefferson High School in San Antonio (1930-32) which received national attention after it was featured in a story in *Life* magazine. Adams also experimented with art moderne, producing two of the state's best examples in the Texas State Highway Building in Austin (1931) and the Cenotaph to the Heroes of the Alamo in San Antonio (1936, with sculptures by Pompeo Copini).

Carleton Adams's political savvy gained the firm many state commissions, including the prestigious Hall of State Building (1936) at the State Centennial Fair.

Among the firm's later works are the Student Union Building at Texas A&M University in College Station (1950), and the Texas State Archives in Austin (1962).

Carleton Adams died while on a hunting trip at his ranch in Devine in 1964.

Christopher Long

Top: State Highway Building, Austin



Above: Cenotaph to the Heroes of the Alamo, San Antonio

Above right: Atkinson Residence (now the McNay Museum)

Atlee B. & Robert M. Ayres

ATLEE B. AYRES (1873-1969) and his son Robert M. Ayres (1898-1977) were two of Texas's most important architects in the early 1900s. Their partnership spanned almost 80 years and left a lasting mark on South Texas's Spanish-influenced architectural style.

Atlee Ayres founded the firm in the late 1890s and in 1924 was joined by his son, Robert, fresh from the University of Pennsylvania, where he had studied under Paul Cret. Ayres & Ayres designed many important buildings in San Antonio, including the Municipal Auditorium of 1926, which they designed with Emmett T. Jackson and George Willis, and the Smith-Young Tower (1929), which was San Antonio's first skyscraper and the tallest building in Texas for several decades. In addition, Ayres & Ayres drew plans for courthouses in Kingsville (1914), Alice (1912), Refugio (1917), Del Rio (1915), and Brownsville (1912). In San Antonio, they designed the Administration Building at Randolph Air Force Base, known as the "Taj Mahal" (1931), the Plaza Hotel (1927) and additions to the Menger Hotel (1950),



as well as the Federal Reserve (1928), Groos National (1957), and Frost National (1965) banks.

The firm also was prolific in residential design, with several hundred houses in Texas and other states, including New York, Kansas, and Oklahoma. Although they employed several revival modes, they were perhaps best known for introducing a distinctive Spanish-colonial-revival style to residential architecture in Texas, as shown in the elegant Thomas Hogg Residence (1923) and the Atkinson Residence (1927, now the McNay Museum), suburban San Antonio homes that were influential in the formulation of a distinctive regional style. Robert Ayres, unlike his father, worked in a variety of styles, as shown in the palatial Georgian style of the H. Lutecher Brown Residence (1935) and the plantation-inspired residence of Gilbert Denman (1937).

Atlee Ayres was State Architect of Texas in 1915. He was a charter member of TSA and was instrumental in the passage of 1937 legislation for the state licensing of architects. He received the third such license and was later elected a Fellow of the AIA. The firm was always purposefully small and ceased operation after Robert Ayres's death in 1977.

Stephanie Hetos Cocke



Howard Barnstone

HOWARD BARNSTONE (1923-1987) was one of the state's best known and most influential architects, educators, and architectural writers. A native of Maine, Barnstone attended Amherst College and received a master's degree in architecture from Yale in 1948. While visiting relatives in Houston in the summer of 1948, he was offered a teaching position at the University of Houston and, luckily for Texas, never returned home from his summer vacation.

Barnstone resisted European modernism in his early residences, such as the Hartman House (1949) in Beaumont. It was during his partnership with Preston M. Bolton (1952-61) that he came under the influence of Mies van der Rohe through Philip Johnson's commissions in Houston for the Menil family. A series of strongly articulated residential designs, including the Blum House (1954), the Winterbotham House (1960), and the Owsley House (1961), thrust Barnstone into the limelight. By the mid-'60s, his work became more expressively articulated in its massing and structural expression, as in the Maher House (1964). Barnstone's work continued to evolve over time, perhaps because of his continued involvement in teaching and the influence of subsequent partners. In 1966, he joined in partnership with Eugene Aubry, a former student, and produced work that ranged from the "new brutalism" of the Center for the Retarded (1966) with its sculptural masses, to the warm and intimate spaces of the Bell House (1968) with its allusions to vernacular house types. Barnstone and Aubry also took over the completion of the controversial Rothko Chapel (1971) after Johnson's resignation. Barnstone's new interest in the past was apparent in his 1966 publication, *The Galveston That Was*; his 1979 study of John Staub marked a conversion to postmodernism. Although Barnstone adopted the eclectic detailing of the movement, his designs still



Schlumberger Well Services Austin Systems Center (above, with Robert Jackson)

The Menil-Carpenter Residence main complex (left) and barn (below left), East Hampton, N.Y.

maintained the elegant sequencing of spaces that had characterized his earlier Miesian houses as seen in the Bramlettas House (1982), the De Saligny condominiums (1983) in Austin, and the Peterkin House (1983). One of his last major works, designed in association with Austin architect Robert Jackson, was the Schlumberger Austin Systems Center (1987).



Barnstone's work received numerous awards, including the AIA Award of Merit for Vassar Place Apartments (1966) and an AIA Honor Award for the Menil-Carpenter Residence (1978) in East Hampton, N.Y. He was named a Fellow of the AIA in 1968. A faculty member at the University of Houston for more than 25 years, Barnstone influenced generations of Texas architects. *Lila Stillson*



Top: Adams Petroleum Center in Houston (1957)

Above: St. Rose of Lima School and Church (1947), the first modern church in Houston

Above right: The internationally known West Columbia Elementary School (1951)

Donald Barthelme

AS BOTH A PRACTICING ARCHITECT and a professor of architecture, Donald Barthelme (b. 1907) was as demanding of himself as he was of those around him. He was one of Houston's early proponents of modern architecture, achieving national recognition for his work in the late '40s and early '60s. He was on the faculty of the College of Architecture at the University of Houston from its founding in 1946 until 1959, and again from 1962 until his retirement in 1973. From 1959 to 1961, Barthelme was the William Ward Watkin Professor of Architecture and chairman of the Department of Architecture at Rice University. His ideas on design, the

human response to the built environment, and the professional responsibilities of the architect continue to influence his former students.

Donald Barthelme was born and raised in Galveston. Graduating valedictorian of his high school class, he had ambitions of becoming a cartoonist. Instead, he followed his parents' wishes and studied architecture. He attended Rice Institute for almost two years, then transferred to the University of Pennsylvania (B. Arch 1930) where he was trained in a Beaux-Arts curriculum that he would later reject for a life-long interest in modernism, showing the influence of his early models, Alvar Aalto and other Scandinavian masters.

His professional career began in Philadelphia where he worked in the office of Zantzinger Borie and Medary and later worked for Paul Phillippe Cret (Louis Kahn worked in the office at the same time). Losing his job due to the Depression, he returned to Galveston and worked on his own briefly, and then for the office of

John Staub in Houston. In 1936, Barthelme was called to Dallas by a friend working on the Texas Centennial Exhibition in Dallas and given the responsibility for the design for the Hall of State. Remaining in Dallas for about a year and a half, he worked for the firm of DeWitt and Washburn. He returned to work briefly with John Staub until starting his own practice in 1939. During World War II, he was a supervisory architect for Big Spring Air Field.

His principal buildings include the Donald Barthelme Residence (1941); St. Rose of Lima School and Church (Houston, 1947), the first modern church in Houston and the first building in Houston to be awarded an AIA Award of Merit; the internationally known West Columbia Elementary School (West Columbia, 1951); Adams Petroleum Center (Houston, 1957); and West Columbia High School (West Columbia, 1962). In 1964, he was selected one of six finalists in the competition for the AIA Headquarters Building.

As a teacher, Barthelme focused both on promoting good design and conveying the ethical responsibilities of an architect, which he held to be greater than those of other artists. Barthelme attempted to reorganize the program at two universities to match his belief that interrelated disciplines should be taught together, not as unrelated courses. He designed a program of study that united the various disciplines of architecture, structures, mechanics, and graphics from a design viewpoint.

Barthelme brought to teaching both the ability to inspire and an intellectual acuity that most beginning college students had never experienced; he joined these with a faith that all students had the potential for good ideas and good architecture. Many former students consider him one of the most influential people they ever met.

Donald Barthelme is a Fellow of the AIA. He has been married to Helen Bechtold since 23 June 1930. They have had five children: Joan, Peter, Frederick, Stephen and the late writer Donald. *Yolita Schmidt*

As a teacher, Barthelme worked to convey the ethical responsibilities of architects, which he held to be greater than those of other artists.



Carroll & Daeuble

IN THE MIDST OF THE DEPRESSION, Edwin Carroll (b. 1912) stayed out of school and worked for two years to save enough money for his last year at UT Austin. Upon graduation in 1936, he joined the firm of Trost & Trost in El Paso for his apprenticeship. In 1941 he took the post of School Architect for the El Paso Public Schools, a position he held until he entered private practice and a partnership with Louis Daeuble (b. 1912) in October 1945, starting El Paso's most influential postwar architecture firm.

The first major project of Carroll & Daeuble was Roosevelt Elementary School (1945); since then Carroll's firm has de-

signed over 100 schools in the El Paso area. Carroll and Daeuble were awarded several prestigious commissions, including the El Paso Public Library (1952), the El Paso Natural Gas Company building (1963, with George L. Dahl, the first high-rise building in El Paso since 1930) and Providence Memorial Hospital (1948).

George DuSang (b. 1933) and Patrick Rand (b. 1927) joined the firm in 1967 and the firm name changed to Carroll, Daeuble, DuSang & Rand. Upon the retirement of Louis Daeuble, the firm name was changed to Carroll, DuSang & Rand. Carroll now serves as a consultant to the firm and goes to the office daily.

Major projects designed by the firm in recent years include the El Paso Natural Gas Computer Center (1974), Texas Commerce Bank Building (1959), the Chamizal Memorial Theatre (1967), the First Presbyterian Church (1956) and, in a joint venture with Garland & Hilles, the El Paso Civic Center (1972) and the Sun-bowl Stadium (1961).

Carroll was TSA president in 1954 and, with the assistance of Albert Goleman, was instrumental in hiring John Flowers, TSA's first executive vice president. Carroll served on the Texas Architectural Foundation Board for thirteen years and saw the endowment grow from \$25,000 to \$600,000.

For 12 years Carroll worked with the Mexican Society of Architects to achieve U.S. and Mexican cooperation on border planning, and served as chairman for an AIA committee on planning for the border area; in recognition of these efforts, he was later inducted into the Mexican Society of Architects as an Honorary Fellow.

Carroll calls being an AIA Fellow (as is Daeuble) the highlight of his career, but it's one of many honors bestowed on him. The Edwin Carroll Lectureship at UT Austin was established with \$50,000 donated by his friends and colleagues. In 1983 Carroll received the Llewellyn Pitts Award. Carroll's dedication to the profession and his professional and personal example make him Dean of Architects in El Paso. *Robert Garland, FAIA*



Above: The El Paso Civic Center, completed in 1972, was a joint venture of Carroll, Daeuble, DuSang & Rand with Garland & Hilles.

Upper Left: Ralph Cameron designed this unbuilt addition to the the V-plan Medical Arts Building (1926, now the Emily Morgan Hotel).

Ralph Cameron

ANATIVE SAN ANTONIAN, Ralph Cameron (1892-1970) began working as a draftsman for Alfred Giles at the age of 13, when his father became disabled. Later, while working for Adams & Adams in 1912, he worked on plans for and supervised construction of the main house at the King Ranch near Kingsville. A World War I assignment in Paris led to his eventual admittance into the architecture program at Fontainebleau, where he received formal architectural training. When he returned to San Antonio in 1914, he opened his own office in the Majestic Building; he was appointed architect for the San Antonio school board in 1915.

Cameron's four best works reflect his classical training. His United States Post Office and Courthouse (1934-1937) in collaboration with Philadelphian Paul Phillippe Cret, is a rare San Antonio example of a grand public building in the classical mode. Cameron also was supervising architect for the Scottish Rite Temple of 1924, a magnificent classical structure modeled after the Masonic Temple in Washington, D.C. He designed the V-plan Medical Arts Building (now the Emily Morgan Hotel), noted for its elaborate gothic-inspired ornamentation, in 1926.

Cameron also designed several residences in the fashionable Monte Vista neighborhood, including the colonial revival Hornaday House (1926), as well as the Spencer Residence (1929) in Olmos Park, with its interesting Federal revival details. Cameron was active in civic affairs and served as first president of both the San Antonio Chapter/AIA and TSA. Cameron was influential in obtaining the 1932 national AIA convention for San Antonio and helped lobby for the 1937 architects' registration law.

Stephanie Hetos Cocke

Right: University of Petroleum and Minerals, Saudi Arabia (1975), by Caudill Rowlett & Scott

Far right: U.S. Home Building, Houston (1981), by Caudill Rowlett Scott

Below: Brazas County Courthouse, Bryan (1954), which won an AIA Honor Award in 1957 for Caudill Rowlett & Scott

Below right: Thomas Jefferson High School, Port Arthur (1952)



Opposite page, bottom: Carver Hawkeye Arena, Iowa City, Ia., (1982) by CRS, won an AIA Honor Award in 1984

William Wayne Caudill

THIS I BELIEVE: Bill Caudill (1914–1984), as a leading practitioner, designer, author, educator, researcher, and theorist, influenced too many aspects of our profession to make writing such a brief profile easy. But he would have wanted it simple, so here goes.

Caudill was a small-town Oklahoma boy. A stutter plagued him early on, but it might in the end be credited with sparking Caudill's simple, clear, straightforward manner of thought and speech. After schooling at Oklahoma State and MIT, he founded Caudill and Rowlett in 1946 above a grocery store on Guadalupe Street in Austin. From these beginnings, Caudill led a team of professionals in a firm that became Caudill Rowlett & Scott, CRS, CRS/Sirrine, and finally CRSS.

CRS won the AIA Firm Award in 1972 as much because of Caudill's pioneering in the process of architecture as because of the high quality of the firm's product. Among his innovations were the "Troika Plan," or "architecture by team" in which project and firm leadership are vested in coequal specialists in management,

design, and technology. Another was the CRS "Squatters," groups that travel to a client's office or the project site for days or weeks at a time to program and design at the scene of the action. Still another was the programming method known as "Problem Seeking," which advocates the client/user's involvement in the process and structures programming into an organized, sequential analysis. Caudill's influence in design at CRS came both from his constant writing, theorizing, and speaking, and also by example. His early schools, most notably San Angelo Central High School (1955), were a boon to the firm's growth and national reputation. Other projects with significant Caudill involvement were the Olin Hall of Science at Colorado College (1961); the Jesse H. Jones Hall for the Performing Arts in Houston (1966), which won an AIA Honor Award in 1967; the CRS Office Building in Houston (1968); and the U.S. Embassy in Riyadh, Saudi Arabia (1981).

Caudill wrote 12 books, more than 80 articles and research reports, and taught 16 years at Texas A&M and Rice (where he introduced the preceptorship program, which has helped integrate schools and offices in the educational process nationwide). He also served as a

John S. Chase

JOHNS SANDERS CHASE (b. 1925), born in Annapolis, Md., has spent his professional career in Texas. He received a bachelor of science degree in 1948 from Hampton University in Hampton, Va., and was the first African-American to enroll in the UT Austin master's program, graduating in 1952. He became the first African-American architect licensed in Texas. A member of TSA and AIA, he also co-founded the National Organization of Minority Architects. This impressive list of firsts paved the road for the future participation of African-Americans in architecture throughout Texas.

In 1952, Chase founded John S. Chase AIA in Houston; in the same year he was appointed assistant professor of architectural drafting at Texas Southern University (TSU). The early years of his practice focused on his love of the prairie style, championed by Frank Lloyd Wright. He designed the International Longshoreman's Association Hall at the Port of Houston for the first African-American Longshoreman's union, local 872. He also designed churches, residences, libraries, schools, and small municipal buildings.

In the 1960s, Chase led the effort to plan and build TSU, the most prominent African-American university in Texas. On TSU's campus, Chase designed the Thurgood Marshall School of Law, the Education Building, several dormitories, the Martin Luther King School of Communication, the TSU Student Center, and several other university structures. Chase also developed the TSU campus master plan, which still guides the University's building program. During this decade Chase also designed a number of residences in the Houston area, including the John S. Stone House (1967).

In the 1970s and 1980s his practice expanded to include architectural offices in four cities and involvement in a wide variety of projects, from federal government buildings to major municipal works commissions, educational/institutional growth studies, and master plans. Some of John Chase's most notable projects in the 1980s include participation in the \$130 million George R. Brown Convention Center; the Washington Technical Institute; Houston's International Airport Crash, Fire, and Rescue Station; U.H. Science & Research Center III; Townview Magnet High School (the largest magnet school in the U.S.); the Harris County Jail Facility; renovation and addition to the Harris County Domed Stadium; and the Links, Inc., headquarters in Washington, D.C. Chase's firm has recently been awarded its first international commission, to design the U.S. Embassy in Tunis, Tunisia.

In the past 36 years, John Chase has received many awards for his community service as well as his professional career. He has been elected to the AIA College of Fellows, awarded the AIA's Whitney M. Young Citation, and appointed by President Carter in 1980 to the U.S. Commission of Fine Arts. By example and opportunity, Chase has contributed to increasing the number of African-Americans in architecture in Texas. Architecture, education, and community service are the framework in which John S. Chase has contributed to the landscape of Texas and the U.S. *Nia Dorian Becnel*



Top: Aldine Branch Library (1977) by John S. Chase

Middle left: Thurgood Marshall School of Law at Texas Southern University in Houston, by John S. Chase

critic or lecturer at more than 35 universities. Much of the charm in Caudill's books comes from hand lettered marginal notes, sketches, and diagrams that give insight and personality to the written word. Caudill's clearest communications were his memos, termed "This I Believe" or "TIBs" for short. For almost 20 years, these were distributed to CRS leadership and displayed on the office bulletin boards; a collection has been published by CRSS.

Of all the things Caudill did well in his career, the most important was the excellent model he provided for what an architect can be. He possessed a rare talent that might be called "comprehensive creativity"—a knack for leadership and innovation that went beyond design, deep into the heart of architectural practice. Caudill's colleagues and those he helped train—the late John Rowlett and Wallie Scott, William Peña, Herbert Passeur, Paul Kennon, James Faliak, John Focke, and many others—populate the highest levels of Texas architecture. He was a Fellow of the AIA, and in 1985 he won the AIA's highest individual honor, the Gold Medal—the only Texas architect to be so honored.

R. Lawrence Good, FAIA

Wiley G. Clarkson

WILEY GULICK CLARKSON (1885-1952), who headed one of the two large architectural firms practicing in Fort Worth during the 1920s and 1930s, was born in Corsicana. After attending UT Austin for two years, he studied engineering at Chicago's Armour Institute of Technology and enrolled at the School of the Art Institute of Chicago for training in architecture. Returning to Corsicana in 1908, Clarkson practiced architecture for four years. In 1912 he opened his own office in Fort Worth. Between 1919 and 1921, he was associated with A.W. Gaines but resumed solo practice after Gaines's death in 1921 until the early 1950s.

Exhibiting Clarkson's strong preference for classical, gothic, Italianate, and Beaux-Arts styling, his commissions included residences in the exclusive Ryan Place and River Crest areas of Fort Worth, the Texas Christian University Library (1925-27), Trinity Episcopal Church (1925-27), Sanger Brothers Department Store (1925-27), Young Men's Christian Association Building (1925-27), Woolworth Building (1925-27), First Methodist Church (1929), W.I. Cook Memorial Children's Hospital (1930), and Methodist Harris Hospital (1930). He also designed the Sinclair Building (1929), a spectacular example of the zigzag moderne skyscraper, as well as the majority of Fort Worth's later art deco projects, including the Masonic Temple (1930-31), Collins Art Company (1932), United States Courthouse (associate architect with Paul Cret, 1933), Municipal Airport

Administration Building (1936), North Side Senior High School (1937), W.C. Stripling Department Store (1937), Tarrant County Building and Loan Association (1938), and the City-County (John Peter Smith) Hospital (1938-39). Clarkson also completed McLean Junior High School (original building, 1935), and additions to the Denver Avenue (1935), and the D. McRae Elementary schools (1936).

In the early 1940s, Clarkson was associated with the architectural firms of Pelich, Geren, and Rady in projects for the U.S. Housing Authority and U.S. Army Corps of Engineers. Work completed in Texas for the government included the Liberator Village, Fort Worth; Army Air Force Station, Childress; McCloskey Army Hospital, Temple; and Harmon Army Hospital, Longview. One of Clarkson's last projects, in association with A. George King, Herbert Bayer, and Gordon Chadwick, was the Fort Worth Art Center (Modern Art Museum of Fort Worth, 1953).

Clarkson was a charter member of TSA, serving as president in 1942-43. He was also a charter member of the Fort Worth Chapter/AIA and served as its president in 1948.

Judith Singer Coben

Below: Wiley Clarkson's Sinclair Building, Fort Worth (1929)



Courtesy of Architecture Library



© City Museum 1984

Above: Bartlett Cocke's Joske's Building in San Antonio

Bartlett Cocke

BARTLETT COCKE (b. 1901) graduated from UT in 1922 and attended the School of Architecture at MIT. In 1924, he returned to San Antonio, his hometown, and began his apprenticeship as a draftsman with the Kelwood Company. Three years later, he opened his own firm in partnership with Marvin Eickenroht, and in 1931 began a sole proprietorship under his name. During the Depression, when work was scarce, Cocke produced dozens of detailed measured drawings of pre-Civil War Texas structures for the Historic American Buildings Survey (HABS), for which he served as deputy director. Cocke designed houses in San Antonio and surrounding towns, deriving inspiration from vernacular Texas ranch houses and Greek revival structures that he had encountered while working for HABS. These houses attracted widespread attention and were often published in the national architecture journals.

In 1938, his first major public project arose when he won a competition, against such noted architects as Ralph Cameron and Ayres & Ayres, to build a distinctive, efficient department store for Joske's in downtown San Antonio on Alamo Plaza. Cocke traveled across the country to study 57 department stores, then designed an elegant Spanish Renaissance revival-inspired structure that drew critical acclaim. His practice grew to include public schools, industrial facilities and warehouses, office buildings, retail strip centers, malls, and college and university campuses, including, in joint ventures with O'Neil Ford, Trinity University and the University of Texas at San Antonio.

Cocke's firm developed a reputation as specialists in construction documents and project management; it also was one of the first to develop a plan for partnerships and profit-sharing for its architects. In the 1960s, the firm began to give increasing responsibility to its younger members, although Cocke remained active until his retirement in 1981. The firm became Chumney Jones & Kell in 1980; among its significant projects are the GECU Wincrest Credit Union Center (1980), the Citizens National Bank of San Antonio (1981), the San Antonio Museum of Art (1981, a joint venture with Cambridge Seven Architects), and the Ruble Center of Trinity Baptist Church in San Antonio (1984). In 1983, some of the firm's partners split off to form Chumney Urrutia Architects, with JonesKell Architects forming as the successor to Cocke's original firm. Significant projects by JonesKell Architects include the Palo Alto Community College (1987), and Sunset Ridge (1988), the redesign of a shopping center originally designed by Bartlett Cocke Associates in the 1950s.

Bartlett Cocke made many contributions to the profession of architecture in Texas, including serving as TSA president in 1944-45. A Fellow of the AIA, he received the Llewelyn W. Pitts Award, TSA's highest honor, in 1981. Recently Cocke became the first alumnus to be honored with a professorship in architecture in his name at the University of Texas at Austin. He lives with his wife, Mildred, in Alamo Heights in a house that he designed.

Stephanie Hetos Cocke

George L. Dahl

UNTIL 1987, a delicate pen-and-ink perspective of buildings from the 1936 Texas Centennial graced the lobby of the firm founded by George Dahl (1894-1988), a reminder to visitors that they were entering the realm of a man whose legacy was nothing less than a National Historic Landmark. The drawing, by the young delineator Harwood K. Smith, also alluded to another Dahl legacy: his influence on a generation of prominent architects and the way they practiced.

George Leighton Dahl, born in Minneapolis to immigrant parents, spoke only Norwegian until he was seven years old. He trained as a fighter pilot and served in the Army Signal Corps during World War I. After graduating in architecture from the University of Minnesota following the war, he received a master's degree from Harvard in 1923. In 1922 he received a Nelson Robinson Traveling Fellowship, which enabled him to travel in Europe and Africa and to study at the American Academy of Arts in Rome.

Dahl first came to Texas during World War I. He returned in 1926 to aid Dallas's Herbert M. Greene in executing a massive commission for UT Austin. From 1926 until 1933, when the firm became LaRoche and Dahl, it was responsible for at least 17 buildings at UT (7 associated with Paul Cret), later completing 13 more. Greene, LaRoche & Dahl also designed three prominent department stores in downtown Dallas: Neiman Marcus (1927-28, additions 1940), Titcher-Goettinger (1931), and Volk Brothers (1930), the first fully air-conditioned building in Dallas.

In 1935, Dahl's drawings and salesmanship were instrumental in bringing the Texas Centennial Exposition to Dallas, and he was named its chief architect. Between July 1935 and June 1936, again working with Paul Cret, he coordinated the design and construction of 26 buildings, creating what is now Fair Park.

By the time he retired in 1973, Dahl had designed more than 3,000 buildings and structures. While many were utilitarian (water towers and an overhead crane are depicted in a 1942 brochure), others became landmarks. In the Dallas area, these include the First National Bank building, the Earle Cabell Federal Building, *The Dallas Morning News* building, Jesuit High School, Memorial Auditorium, and the SMU Fine Arts Center. Dahl also designed RFK Stadium in Washington, D.C., the Tampa Convention Center, 32 stores for Sears Roebuck, 15 prisons for the State of Texas, and what is now East Texas State University in Commerce.

Throughout his life, Dahl was a pioneer in architectural practice. Early on, his firm had a well-developed marketing program. In 1948, he hired a full-time marketing and public relations person. Dahl maintained a multidisciplinary staff long before such firms were common. His staff included not only engineers but also estimators, superintendents, and inspectors. Years before architects worked under construction and development managers, Dahl had them working for him. In the Dahl office no distinction existed between design and delivery. The office had a reputation for producing technically sound projects on time and within budget.



The downtown Neiman Marcus building (1927-28, additions 1940) by Greene, LaRoche & Dahl

In recent years, many major developers have turned their attention to creating build-to-suit facilities for major corporations. In the early '50s, Dahl had already amassed much of his personal fortune by developing industrial facilities for the likes of General Electric and U.S. Rubber.

Dahl helped define the profession within the state. In 1937, he helped persuade the legislature to enact an architectural registration law. In 1939, he was instrumental in forming the Texas Society of Architects and became a charter member (after paying the \$2 membership fee). In 1941, he became T.S.A.'s second president.

Because Dahl chose to devote most of his considerable energies to the more-pragmatic aspects of architecture, some of his significant design achievements have gone unheralded. In 1938, he created the world's first drive-in bank. His Central Elementary School in Texarkana, a light and airy precursor to the schools that would later bring Caudill Rowlett Scott to national prominence, won an award in the first national AIA Awards program in 1949. In 1983, Fair Park was recognized as one of 20 architectural treasures. Dahl was an AIA Fellow.

Out of the environment that Dahl created, several architects emerged who later created firms much like his—among them Terrell Harper, FAIA; Harris Kemp, FAIA; Don Jarvis, FAIA; Dave Braden, FAIA; and Harwood K. Smith, FAIA. Of course their firms prospered. Having attended "Mr. Dahl's Finishing School," their founders received a good education in the basics, as well as a glimpse of the future.

Duncan T. Fulton

Charles Steven Dilbeck

THE IDIOSYNCRATIC HOUSES of Charles Stevens Dilbeck (b. 1907), built mostly in the '30s and '40s, are among the landmarks of Dallas's Park Cities and Preston Hollow neighborhoods. A contemporary of O'Neil Ford, the now-retired Dilbeck practiced a stylistically varied brand of regionalism that was born from an early self-education gained while working for his father in the building business in Tulsa and studying rural farmhouses. Although he did not get to Europe until much later, at a young age Dilbeck designed cannily detailed Irish farmhouses and Provençal chateaus adapted for our climate and influenced by an intimate familiarity with construction methods and materials.

During the Depression, a dip in the price of oil sent Dilbeck from Tulsa to Dallas to earn his fortune. Because it was hard to sell lots in Highland Park at the time, developer Hugh Prather sponsored a competition for house designs among Fooshee and Cheek, Ralph Bryan, and Dilbeck, who won. The house was subsequently built in Preston Hollow, launching a career that saw hundreds of custom and speculative houses built all over the U.S. and Mexico, along with so-called "resort" hotels like the now razed Western Hills Inn in Euless. The typical Dilbeck house (which he refers to as a "Texas Ranch House") is a complex one-and-a-half-story composition that appears to have grown over time through a series of additions, sometimes taking off at odd angles to catch prevailing breezes or incorporating bays, turrets, or dormer rooms that add to the charm. His favorite materials were flinker brick and fieldstone, usually laid face out, both often used in combination with heavy timber porch columns and brackets, wavy hand-cut wood siding, and hand-made clay roof tile or thick wood shakes. The R.E. Griffith Residence (1934) is an outstanding example of the personality Dilbeck imparted to his houses.

Dilbeck claims never to have solicited a client, and, with his knack for reading the stylistic proclivities of his clients, claims never to have prepared two designs for a given project—the clients always liked the first one! His work was accomplished with a staff of four or five. Dilbeck did all design work and trained draftsmen to think like him, often drawing an entire set of plans in one day.

The popularity of his houses is probably attributable to two sources. First, Dilbeck's philosophy is that a house be welcoming. The small scale, natural materials, and finely crafted details of his work always fit this aim. Second, Dilbeck loved to deal in styles. Although his houses are always right for their sites, they tend to transport us to another time and place, a fanciful Normandy, for instance, of turrets and asymmetrical chimneys, half-timbering filled with brick nogging, and steeply pitched undulating single roofs. It is hard to dislike these romantic houses, particularly given the current quality of residential design. Dilbeck was a maverick, but his best houses are innovative in materials and details, and carefully designed to be responsive to site, climatic concerns, and the residents who love them so.

R. Lawrence Good, FAIA

With little formal training, Charles Dilbeck designed cannily detailed Irish farmhouses and Provençal chateaus in Preston Hollow and other Dallas neighborhoods (below and bottom); their idiosyncratic forms and materials are adapted perfectly to site and climate.



Fehr & Granger

ARTHUR FEHR (1904–1969) graduated from UT Austin in 1925 and walked straight into the building boom of the Roaring '20s. He pursued his practice and education in architecture until the early years of the Great Depression, working with Harvey P. Smith in San Antonio and Kenneth M. Murchison in New York City and studying in New York and Fontainebleau, France. When private commissions dwindled to a few hundred dollars per year, he accepted a job with the National Park Service, building Bastrop State Park near Austin between 1934 and 1937.

During those years, UT student Charles T. Granger, Jr. (1913–1966) joined Fehr in Bastrop as a summer draftsman. When Fehr landed a commission for the First English Lutheran Church (1937) in Austin, he left the Federal Government to reopen his private practice, sharing studio space with famed Austin woodcarver Peter Mansbendel. Granger joined the firm in 1939 following his graduation and experience with Richard Neutra in Los Angeles. Fehr & Granger's practice included residences in the Austin area and church-related commissions. World War II interrupted their persistent struggle against a depressed economy, and both again took jobs with the federal government, this time designing army camps and airplane assembly lines.

After the war, Granger worked briefly with Saarinen and Swanson at Bloomfield Hills, Mich., but he and Fehr maintained their Austin partnership. Highlights of their post-war Austin practice include O. Henry Junior High School (1954); Robert Mueller Municipal Airport (1961), a P/A award winner; and the chapel at Episcopal Seminary of the Southwest (1965). All show a lively modernism, often using local stone.

Both Fehr and Granger died abruptly. Don Emerson (b. 1933) and Fehr's son Kilian (b. 1942) continue the firm under the name Emerson Fehr. *Lila Stillson*



Fehr and Granger won a P/A award for the design of Austin's Robert Mueller Airport.

Alfred C. Finn

ALFRÉD C. FINN (1883-1964) was Houston's preeminent architect for large commercial structures in the decades after World War I, as Houston grew to surpass Galveston as the regional center of commerce and became home base for the petroleum industry.

Finn was born in Belleville, son of a blacksmith. He left home at age 12 to work first in bridge construction and then for the Southern Pacific Railroad in Houston. He took a correspondence course in architecture and, with this training, moved to Dallas in 1904 with a job as apprentice draftsman for Sanguinet & Staats. Finn was transferred to the main office in Fort Worth in 1907, and again in 1912 to Houston.

In May 1913, Finn opened his own office, designing the M.E. Foster Building at 715 Main St. (1913) for the president of the *Houston Chronicle*. Soon afterwards, he completed his first project for Houston lumberman, developer, publisher, statesman, and philanthropist Jesse H. Jones. This was the Gulf Building (later called the Rusk Building), completed in 1915 next to the Foster Building; the project began a relationship spanning more than 40 years with Jones as client and benefactor.

Finn's major projects in the 1920s for Jones and others reflected and contributed to Houston's increasingly mature metropolitan atmosphere. Projects included residences (Wharton House in Shadyside, 1920; Fondren House on Montrose, 1922; Ross S. Sterling House at Bay Ridge, 1926), churches (South End Christian Church, 1922; St. Paul's Methodist Church, 1927), theaters (Metropolitan, 1926; Loew's State, 1927), hotels (Lamar, 1927), and office buildings (Bankers Mortgage, 1922; Milam Building, 1923; Electric Building, 1923; State National Bank, 1923).

Finn's masterpiece, designed in association with Kenneth Franzheim and J.E.R. Carpenter (both of New York), was the 32-story Gulf Building of 1927-29. The design, featuring a strongly vertical tower on a slightly larger, lighter-colored limestone base with exuberant ornament in stone and metal, is strongly influenced by Eliel Saarinen's second-place entry to the Chicago Tribune Tower Competition of 1922.

Although Houston's economy slowed with the Depression, it was not as deeply affected as other areas of the country. Population grew about 32 percent in the decade of the '30s, exceeded only by that of Washington, D.C. Political connections also helped Houston during the decade: Jones served as Chairman of the Board of the Reconstruction Finance Corp. from 1933-39, supervising New Deal lending programs; and consequently directed much federal money to Houston—both the Houston City Hall (1939) and the Municipal Airport (1940), designed by Joseph Finger, were PWA funded. Jones also served as Secretary of Commerce in the Roosevelt Administration from 1940 to '45. Finn served as the first architectural supervisor for the Federal Housing Administration in 1934. His projects of the time included Jefferson Davis Hospital (1932), U.S. Courthouse and Post Office, Galveston (1934), the San Jacinto Monument (1937), and Sam Houston Coliseum and Music Hall (1937).



Renewed business activity and construction after the war brought Finn more work downtown (Gulf Building Addition, 1946; Commerce Building Addition, 1947; Houston Chronicle Annex, 1947; City National Bank, 1946; Sakowitz Brothers Store, 1950) and projects at the newly founded University of Houston, including the Ezekiel W. Cullen Building (1950).

Finn suffered a stroke in 1953 and, confined to a wheelchair, could participate only minimally in office affairs. Jesse Jones died in 1956 and a remarkable era in Houston's history passed with him. The increased formality of complex projects led to the financial ruin of Finn's office and family when fees on the Ben Taub Hospital project of 1953 were not paid.

Like his contemporaries Joseph Finger and Kenneth Franzheim, Finn was the business-getter, not the actual designer of his buildings. Finn's career has been summarized by archivist Michael E. Wilson for the Houston Public Library catalogue to the Finn Collection:

"[Finn] was . . . a businessman in temperament . . . , accustomed to talking with the business people of Houston, . . . [who] responded by giving Finn their major commissions."
Gerald Moorhead



Top: The Gulf Building in Houston (1927-29) was designed by Alfred C. Finn with Kenneth Franzheim and J.E.R. Carpenter.

Above: Finn's San Jacinto Monument (1937)

Fooshee & Cheek

BETWEEN WORLD WARS I AND II, Marion Fooshee (1888-1956) and James Cheek (1895-1970) were two of Dallas's premier residential architects. Their eclectic houses are sprinkled throughout Dallas and in nearby towns such as Terrell and Tyler. Their best-known work is Highland Park Village, an exceptional complex of buildings that, in 1931, became the first self-contained shopping center in the country. In 1983 it was named one of the 20 outstanding buildings in Texas by TSA members.

Fooshee was born in Weatherford and grew up in Dallas. Instead of attending college, he apprenticed with Hal Thomson, who is best known for his eclectic mansions, many of which are on Swiss Avenue in Dallas. James Cheek was born in Hillsboro and studied architecture at UT Austin before apprenticing with Thomson in 1918. He first began practicing with Fooshee about 1920 in Wichita Falls during the oil boom. By 1925, they had returned to Dallas and established a small, personal practice, working independently on residential commissions but collaborating on larger work. Their office was a Spanish-style building they remodeled at 1901 1/2 Harwood Street; it was used until the final days of the practice. Fooshee's daughter recalls that they maintained only one full-time employee, but occasionally hired others for larger commissions.

Virtually all of the work of Fooshee and Cheek is eclectic, typically with Spanish derivations. Undoubt-

edly, this was influenced by the extensive study of vernacular architecture in Spain, Mexico, and southern California that preceded the design of Highland Park Village. Most of their known residential work is in Highland Park and University Park. This includes 4200 Beverly, 4304 and 4348 Overhill, 6767 and 6930 Turtle Creek, 6909 Vassar, and much of the 4400 block of Westway.

Their nonresidential work is limited but interesting. At Fair Park in Dallas, they had a hand in the Hall of State and the Aquarium Building, and Cheek is credited with the U.S. Federal Exhibits Building. They also designed several motels. The Grande Court Tourist Lodge on Zang Boulevard (1931) is a fine example of the picturesque charm exuded by many early motor courts. A Spanish-inspired gas station, for Magnolia Petroleum Company, was a further contribution to American roadside architecture.

After Fooshee's death in 1956, Cheek continued to practice until his retirement in the mid-'60s. Their office stood vacant for several years until it was razed in the 1980s to make way for Edward Larrabee Barnes's Dallas Museum of Art.

Duncan T. Fulton

O'Neil Ford

BORN IN THE TOWN OF PINK HILL, Otha Neil Ford (1905-1982), attended an elementary school in nearby Sherman with a progressive curriculum influenced by the arts-and-crafts movement. From the first grade on, he learned to draw and to build what he drew. Following his father's death in a railroad accident, Neil became the family breadwinner at age 12. To obtain work, he developed a flair for persuasive showmanship, one of many aspects of the complex Fordian persona that he was to invent as he progressed through his long and extraordinarily influential life.

The family moved to Denton, where, during his high school years, Neil haunted the libraries at the local colleges. In 1924, he entered what was then North Texas State Teachers College, a block from his home. He did well in manual training and Shakespeare, the subjects that interested him, but was forced to leave college after two years. His only formal professional training was a basic architecture course from the International Correspondence School of Scranton, Pa. Ford's lack of university education became part of his mystique.

In 1926, Ford entered the Dallas office of architect David R. Williams, where he served an apprenticeship. Flamboyant and often outrageous, Williams had "star quality" and, quite naturally, was Ford's first role model and mentor. Williams responded to Neil's abilities as a designer. Working together they produced a number of houses in North Central Texas that were distinguished by the integration of architecture and crafts and the use of native materials. The Hugh Drane residence in Corsicana is a notable example. Williams closed his practice in the early '30s; as deputy administrator of the National Youth Administration from 1936 to 1941, and in influential posts with other federal depression-recovery agencies, he was able to direct commissions to Ford.

Ford formed his first viable partnership in 1936 with Arch Swank. Significant early jobs for the Dallas office of Ford and Swank were the Little Chapel in the Woods on the campus of Texas Women's University, constructed by National Youth Administration trainees and college art students; and a house on St. Joseph's Island for oilman Sid Richardson.

Ford's move to San Antonio was precipitated by his work as consulting architect on another NYA project, the restoration of La Villita. He married Wanda Graham in 1940 and settled into the Graham homestead, Willow Way. The house's ambience dramatically influenced what came to be called the Ford style: a mix of worn stone and low-fired bricks, tile floors, and well-crafted wood, united by a lack of pretension.

In 1946, Ford formed a new partnership with Jerry Rogers that lasted until 1953. Their interest in innovative building systems, such as the Youtz-Slick lift slab process, was put to the test in 1949 when, thanks to William Wurster, another enthusiastic Ford supporter, Ford & Rogers won the commission to design a new campus for Trinity University in San Antonio in association with Bartlett Cocke & Associates. Work at Trinity would span three decades.

The firm known as O'Neil Ford & Associates was



Richard Wines



Richard Wines

Top: the residence at 4200 Beverly Drive, by Fooshee & Cheek

Above: the Grande Court Tourist Lodge (1931), a picturesque early motor court by Fooshee & Cheek



Left: The Marshall Steves House by Ford, Powell & Carson

The Restoration of La Villita (below) brought Ford to San Antonio.



established in 1953 (lasting until 1966), as was Ford's Houston-based partnership with Richard Colley and William Tamminga, which lasted until 1956. From the mid-'50s on, associated architects Ford, Colley & Swank, with planner Samuel B. Zisman, collaborated on a number of projects for Texas Instruments.

The partnership with Boone Powell and Chris Carson came into being in 1967. Campuses for Skidmore College in New York and the first phase of UT San Antonio (in association with Bartlett Cocke) are examples of the firm's work, as are scores of understated residences including that of Mr. and Mrs. Marshall Steves in San Antonio.

Generations of bright young architects were eager to work for the dynamic Ford. In fact, his best work was done in collaboration with talented young associates who practiced what he preached. And preach he did, tirelessly traveling the lecture circuit. He made himself the grand old man of Texas architecture, simultaneously its eternal naughty boy and its valuable conscience.

Ford's work was nationally published. Among Ford's honors were his appointment by President Lyndon Johnson in 1968 to the National Council on the Arts; by David Rockefeller, Jr., in 1975 to the American Council for the Arts in Education; and in 1977 to the advisory panel for federal Foreign Buildings Operations. The first endowed chair in the School of Architecture at UT Austin was named for Ford.

Until he died in 1982, O'Neil Ford was contentious and ebullient, and he never lost his childlike sense of wonder.

Mary Carolyn Hollers George



A Shaded courtyard at the then-new campus of UT San Antonio, by Ford, Powell & Carson and Bartlett Cocke Associates.



The Church of Reconciliation, San Antonio, by Ford, Powell & Carson, shows hallmarks of the Ford style.

Kenneth Franzheim

Kenneth Franzheim (1890-1959) was the third of a triumvirate, with Joseph Finger (1887-1952) and Alfred C. Finn (1883-1964), that dominated commercial design in Houston from the 1920s to the 1950s.

Franzheim was born in Wheeling, W. Va., son of a manufacturer/banker; he decided early on to become an architect. He graduated from MIT in 1913, then worked four years in Boston for Welles Bosworth. The war years 1917-19 were spent as a first flight lieutenant in the U.S. Army Air Corps at Ellington Field near Houston, operating a bombing school. While there, he married the daughter of Houston oilman Edward F. Simms. In 1920, Franzheim became a partner with the Detroit architect C. Howard Crane, a position rumored to have been secured by his wealthy father. He worked in the firm's Chicago and Boston offices until 1925, when he moved to New York and established his own practice. Building on his interest in aviation, Franzheim was one of the first architects to specialize in airport design, along with large commercial projects.

Franzheim was reintroduced to Houston in 1928, when Jesse Jones hired him to associate with Alfred C. Finn on the design of the Gulf Building and to design a temporary coliseum for the Democratic National Convention. Later commissions from Jones, including additions to the old Humble Building (associated with John Staub), brought Franzheim to Houston permanently in 1937, although his New York office was open until 1940.

From 1941 to 1944, Franzheim worked in Washington, D.C., on several government housing projects. In addition, he was Supervising Architect in 1946-47 to the Reconstruction Finance Corp., which Jones had headed in the late 1930s.

Returning to Houston after these wartime activities, Franzheim maintained a prominent commercial practice until his death. The firm's major commissions in

Houston included the 17-story Humble Tower (1934, '38, '47, associated with John Staub); Lamar High School (1936-37); the downtown YMCA (1940); the second Hermann Hospital and Hermann Professional Building

(1949, in association with Hedrick and Linsley, who were doing the Shamrock Hotel at the same time); the 18-story Prudential Building (1952); Foley's Department Store (1947, 1957), which received an AIA Award of Merit in 1950; the Blaffer wing of the Museum of Fine Arts (1953); Capitol National Bank (1955); and the 24-story Bank of the Southwest (1956). In San Antonio, he built the 21-story National Bank of Commerce (1957, with Atlee B. and Robert M. Ayres).

The Prudential Building, composed of three vertical slabs of varying height standing against each other, was, for 1952, a *retardataire* 1930s moderne design, lacking the interpenetration of volumes and balancing horizontals of better work in this style. The pea-green Capitol National Bank of 1955 was no less outdated with its

Right: The Foley's Department Store in downtown Houston by Kenneth Franzheim, 1947

Far right: Franzheim's Prudential Building, 1952, echoes the skyscraper style of the 1930s.

The Prudential Building of 1952 and other Franzheim designs seem out-of-date for their time. But Franzheim was in step with Houston's current tastes.



Franzheim's Capitol National Bank Garage, 1955



solid masonry-like boxy mass and long horizontal bands of aluminum panels and windows. By sharp contrast however, the Bank of the Southwest of 1956 was fully in charge of the skyscraper format at mid-decade, a glass curtain-walled tower rising from a horizontal masonry base covering the entire city block. Yet the tower retains a vestige of the '30s in its stepped massing. The Capitol National Bank Garage (1955) is still the boldest structure in downtown Houston, with its powerful light and dark horizontal bands seemingly cantilevered from a slender vertical core, all stitched together by the zigzag of exposed exit stairs.

Although designs like Prudential seem out-of-date for their time, Franzheim was not out-of-step with current taste in Houston. Bauhaus-inspired modernism did not replace art deco moderne in commercial design until the early '50s; Alfred C. Finn was still doing streamline moderne, in the Brochstein's Building, for example, in 1949. Lloyd & Morgan's Melrose Building (1950) brought European anti-ornamental modernism downtown, but that was a short-lived trend cut off by the recession of the late '50s.

Franzheim, a Fellow of the AIA, continued the affable lifestyle of his prosperous upbringing, collecting antiques, raising dogs on the office lawn, and keeping a butler at the office to serve tea. Nicholas Lemann said of him in *Texas Monthly*, "While [Franzheim] did not himself actually design buildings [Ben A. Dore, was chief designer], he was talented at arranging to be asked to design them and at later presenting the design to clients. It was not Franzheim's intention to invent any architectural styles, but he took care that his office not be so out of touch . . . that the client would be embarrassed."

Gerald Moorhead

Preston Geren & Associates

PRESTON MURDOCH GEREN, SR. (1891-1969) was born in Sherman. He received a degree in architectural engineering from A&M College of Texas in 1912. Geren served as supervising architect for buildings on the A&M campus for two years and then spent two years in the architectural firm Giesecke and Geren.

After distinguished service in France during World War I, he joined the contracting firm of J.F. Johnson in Austin as chief engineer. In 1921 he joined the Department of Architecture and Engineering at Oklahoma A&M (now Oklahoma State University), where he served as professor and department head for two years.

From 1923 to 1934, Geren was chief engineer for the Fort Worth architecture firm Sanguinet, Staats, and Hedrick (later Wyatt C. Hedrick, Inc.), working on such Fort Worth landmarks as the Fort Worth Club, the Texas & Pacific Passenger Terminal, and the Fair and Electric buildings.

Geren organized his own architecture firm in 1934 and was joined in partnership by his son, Preston M. Geren, Jr. (b. 1923) in 1949. During the ensuing 35 years, the firm was responsible for the design of many outstanding structures in Fort Worth and as many as 150 school projects throughout Texas. In addition to the Elmwood Sanitarium (1937) and Farrington Field (1939), notable early Fort Worth buildings include the additions to the Lily B. Clayton Elementary School (addition, 1936); Arlington Heights Senior High School (1936); the Bank of Commerce; Continental National, First National, Fort Worth National, and Riverside State banks; and the Travis Avenue Baptist and First Presbyterian churches. In 1938-39, Geren was associated with five other architects in Fort Worth's two public housing projects. He also designed the New London High School and the Greater Southwest International Airport (with Joseph R. Pelich), along with numerous buildings at UT Arlington and UT Austin, Southwestern Baptist Seminary, North Texas State University, Texas Wesleyan College, University of Dallas, Texas Women's University, and Texas Christian University.

Preston Geren, Sr., was a charter member of both TSA and the Fort Worth Chapter/AIA. He remained active in his firm until his death in 1969.

Preston M. Geren, Jr., then led the firm, which was renamed Geren Associates. The firm was associate architect to Louis I. Kahn for the Kimbell Art Museum (1968-72). Other notable projects of Geren Associates include the American Airlines Stewardess College (1970), Fort Worth National Bank (1979), the Northwest Campus of Tarrant County Junior College (1975), The Western Company Building (1978), and the additions to Evans Library at Texas A&M (1980). In 1982, Geren Associates was merged into CRS, Inc., and went out of existence in 1987.

Preston M. Geren, Jr., an AIA Fellow, was president of TSA in 1972 and in 1985 received the Llewelyn W. Pitts Award.

Judith Singer Cohen



Top: Elmwood Sanitarium (1937) was an early public project by Preston M. Geren Architect and Engineer.

Above: Geren Associates' Western Company Building in Fort Worth was completed in 1978.

Left: The Evans Library additions at Texas A&M, designed by Geren Associates and completed in 1980, consolidated library services for a growing campus.

Giesecke & Harris

THE PRACTICE OF Hugo Franz Kuehne (1884-1963) and the firms that grew out of it have played a leading role in Austin architecture since early in the century.

Born in Austin, Kuehne received a bachelor's degree in civil engineering from UT in 1906 and a bachelor's degree in architecture from MIT in 1908. In 1910, he was appointed the first Adjunct Professor of Architecture at UT. His vision of a course of architectural study within the College of Engineering, based on the design traditions of the Ecole des Beaux-Arts, soon brought him into conflict with the school's administration, however. Replaced as chairman of the new department in 1911, he continued teaching until 1915. He established a private practice and was subsequently named Supervising Architect for the Austin State School. Kuehne's eclectic historicism shows in works including the Georgian revival Ben M. Barker House (1921) and the Austin Public Library (1933). In addition, his background in civil engineering led to projects such as master plans for the Enfield Subdivision (1915) and the City of Austin (1928).

A charter member of TSA, Kuehne addressed its first convention and later served as a director. In 1943, he was president of the Austin Chapter/AIA. He was named an AIA Fellow in 1944.

In 1942, Kuehne joined Bertram Giesecke (1892-1950, the first graduate of the UT school of architecture) and R. Max Brooks (1906-82, who graduated from UT in 1933) in forming Giesecke, Kuehne and Brooks. Their best-known building was the Commodore Perry Hotel (1948) in Austin, constructed at less than half the typical construction costs of the time. R. Max Brooks served as TSA president in 1953 and as chairman of TSA's legislative committee in 1953-1955.

The firm became Kuehne, Brooks & Barr in 1950, with the addition of Howard R. Barr (b. 1910, a UT graduate in 1934). The firm, in a joint venture with Pitts, Mebane & Phelps, won the commission for the U.S. Embassy building in Mexico City (1964).

Following Kuehne's death and the addition of partners David C. Graeber (b. 1928, a UT graduate in 1955) and J. Roy White (1907-1985, a UT graduate in 1929), Kuehne, Brooks & Barr became Brooks Barr Graeber & White in 1965. The firm was chosen as the "design contractor" by Brown and Root for the NASA Manned Spacecraft Center in Houston in the 1960s and as architectural consultant to UT Austin, with numerous projects on the UT Austin campus, including the Jester Dormitory Complex (1969). Other important works include the U.S. Post Office and Federal Building (1965, in association with Page Southerland Page).

In the mid-1970s, the firm merged with Neuhaus + Taylor of Houston in the creation of Diversified Design Disciplines, later 3D/I, interrupting its continuity. Brooks, White, and Barr had retired by 1978, leaving Graeber, who resigned from 3D/I in 1978 to join with Albert Simmons and Tommy Cowan in forming Graeber Simmons & Cowan.

Lila Stillson

Top right: The U.S. Embassy in Mexico City was a joint venture of Kuehne, Brooks & Barr with Pitts, Mebane & Phelps in 1964.

Right: The NASA Manned Space Craft Center in Houston by Brooks, Barr, Graeber & White



Harrell + Hamilton

LIKE MOST ARCHITECTS starting a new firm, George Foster Harrell (1906-1980) and E.G. Hamilton (b. 1920) each had a job or two lined up when they decided to join forces in 1956. These jobs, however, were substantial: Harrell had been asked to design the Dallas Republic Bank Tower and Hamilton had been commissioned to design a major office and manufacturing facility (1957) for TEMCO Corporation (later to become the T in LTV and E-Systems today). Thus, their firm began much as it continues today, designing large, highly visible projects.

In the past 30 years, Harrell + Hamilton, which became Omniplan in 1969, has designed an array of buildings for educational, governmental, industrial, office, and retail use. These include the U.S. Mission in Geneva, Switzerland (1980); the Texas Tech Law School (1969); Mountain View Community College in Dallas (1970); the Dallas Convention Center (1973, 1984); Alcon Laboratories in Fort Worth (1988); Town East Mall in Mesquite (1971); and what many consider to be the most elegant mall in the county, NorthPark (1965). Their retail experience also includes 338 Wal-Mart stores.

From the beginning, Omniplan has had a strong design tradition, as evidenced by 56 local, state, national, and international awards won by the firm. One of the most interesting themes in their work has been the role of structural concepts in shaping the organization and image of their buildings. Blue Cross Blue Shield headquarters (1981), Citizens (formerly First City) Bank Tower (both in Richardson), A&M's Soil and Crop Science and Entomology Center (1977), and to a lesser extent, NorthPark are buildings where the structural and architectural concepts are seamlessly joined.

Individually, Harrell and Hamilton were bright, accomplished men. Both became Fellows of the AIA. Harrell, called "Senator" by his friends, was distinguished in appearance and actions. His dedication to the profession led the Dallas Chapter/AIA to name its highest honor in his memory. Upon receiving the George Foster Harrell Award in 1985, Stanley Marcus fondly recalled Harrell's talent for imbuing everyone around him with the wonder of his chosen profession. Hamilton was equally distinguished, providing design leadership within the firm. Professionally, he served as president of the Dallas AIA and as president of NCARB where he was instrumental in creating today's interstate and international reciprocity laws.

Duncan T. Fulton

Harwell Hamilton Harris

ALTHOUGH BEST KNOWN for the sensitive regional modernist style he developed in California in the 1930s and 1940s, Harwell Hamilton Harris (b.1903) also had a significant impact on the development of Texas architecture. Born in Redlands, Calif., Harris first wanted to be a sculptor but changed his mind after seeing Frank Lloyd Wright's Barnsdall House in Los Angeles. He applied to study architecture at Berkeley, but before leaving met Rudolph M. Schindler and Richard Neutra. Harris, fascinated by Neutra's work, accepted his offer to serve as one of his apprentices.

After working for Neutra for three years, Harris opened his own practice.

Over the course of the next decade and a half, Harris designed some of the best-known examples of the emerging California-influenced modernist style, such as the Friendship Park House (1935), the House for John Entenza (1937), the Birtcher House (1941-42), and the English House (1949).

In 1952 Harris moved to Austin to assume the position of director of the School of Architecture at UT Austin. During his tenure as head of the architecture school, Harris worked tirelessly to

build up the school's reputation and faculty, hiring, among others, John Hejduk and Colin Rowe. In 1955 after a series of disputes with the university administration, Harris resigned his position as director of the UT Austin architecture school and moved to Dallas where he designed several buildings for the developer Trammell Crow. Harris established a practice in Dallas, producing a number of works, including the J. Lee Johnson III House in Fort Worth (1953-56), the Dr. and Mrs. Seymour Eisenberg Residence in Dallas (1958), the Greenwood Mausoleum in Fort Worth (1956-57), and the First Unitarian Church in Dallas (1961-63). In response to the harsh Texas climate and local traditions, Harris developed an architectural style markedly different from his earlier California style. Instead of the redwood siding and low hip roofs which had been the hallmarks of his West Coast work, Harris produced a string of masonry buildings heavily influenced by Louis Sullivan and Frank Lloyd Wright.

In 1962, after four years in Dallas, Harris accepted a position at North Carolina State University in Raleigh, N.C., where he now lives.

Christopher Long



Left: Omniplan offices, Dallas: the firm of Harrell + Hamilton has expanded in the 1980s.

Facing Page: The J. Lee Johnson III House (lower left) and the Greenwood Mausoleum (bottom left), both in Fort Worth, show the heavy masonry that Harwell Hamilton Harris used in response to the Texas climate.

In the work of Harrell + Hamilton, now Omniplan, structural and architectural concepts are seamlessly joined.

Below: Will Rogers Memorial Center, Fort Worth
Bottom: Mrs. Baird's Bakery, Fort Worth



Courtesy of Arkansas Library



Courtesy of Arkansas Library

Below: Robert H.H. Hugman's realized vision for the San Antonio River.



Wyatt C. Hedrick

WYATT CEPHAS HEDRICK (1888-1964) was born in Chatham, Va. He attended Roanoke College and graduated from Washington and Lee College in 1910.

Although his firm became one of the foremost exponents of the moderne style, Hedrick completed many more local commissions in other stylistic idioms.

Employed as an engineer by Lane Brothers of Alta Vista, Va., from 1910 to 1913, he became associated in 1913 with the Stone and Webster Engineering Corporation of Boston as a construction engineer in their Dallas office. Hedrick ran his own construction company in Fort Worth from 1914 to 1921, when he became a partner of the architecture firm Sanguinet, Staats & Hedrick, which had offices in Fort Worth and Houston. In 1925 Hedrick established his own architectural enterprises, with offices in Fort Worth, Dallas, and Houston.

Hedrick's moderne-style buildings in Fort Worth include the Worth Theatre (with Alfred C. Finn, 1927), Lone Star Gas Company Building (1929), Hollywood Theatre (with Alfred C. Finn, 1930), Aviation Building (1930), Central Fire Station and Fire Alarm Signal Station (1930), Texas & Pacific Terminal and Warehouse (1931), Will Rogers Memorial Center (1936) and City Hall (1938) (both in association with Elmer G. Withers), and Mrs. Baird's Bakery (1938).

Employed as an engineer by Lane Brothers of Alta Vista, Va., from 1910 to 1913, he became associated in 1913 with the Stone and Webster Engineering Corporation of Boston as a construction engineer in their Dallas office. Hedrick ran his own construction company in Fort Worth from 1914 to 1921, when he became a partner of the architecture firm Sanguinet, Staats & Hedrick, which had offices in Fort Worth and Houston. In 1925 Hedrick established his own architectural enterprises, with offices in Fort Worth, Dallas, and Houston.

Although his firm became one of the foremost exponents of the moderne style in Fort Worth, Hedrick completed many more local commissions in other stylistic idioms. He had an active practice in many cities (often with partners, simultaneously maintaining Hedrick & Lindsley and Hedrick & Stanley, for example) across the nation from the 1920s to the 1950s, and at one time his was the third-largest architectural firm in the country. Hedrick's other Fort Worth projects included the Medical Arts Building, Worth Hotel, Electric Building, Fair Building, U.S. Public Health Service Hospital, St. Joseph's Hospital, and the Tarrant County Civil Courts Building of 1953, which was resurfaced and given a disguising mural by artist Richard Haas in 1988. He also designed the Sterlick Building in Memphis and scores of educational facilities throughout Texas, including Texas Tech University in Lubbock, Texas Christian University and Texas Wesleyan College in Fort Worth, and North Texas State University in Denton. Other important Hedrick projects included the Shamrock Hotel in Houston (object of a famous jeer by Frank Lloyd Wright, who, on seeing the rooftop sign in 1949, said, "I can understand the 'sham,' but where's the 'rock?'"), Scott and White Memorial Hospital in Temple, and U.S. Air Force bases in Iceland (at \$221 million, the largest in his portfolio) and British Guiana. Hedrick was a charter member of TSA.

Judith Singer Coben

Robert H.H. Hugman

ROBERT H.H. HUGMAN (1902-1980) left a lasting mark on the city of San Antonio with his plan for the beautification of the San Antonio River. Born in San Antonio, Hugman attended UT Austin and MIT. From 1924 to 1927 he lived in New Orleans, where he was impressed by preservation of the French Quarter.

Hugman returned to San Antonio to open his practice. His major early work was the Spanish-colonial-revival residence of William A. Turner (1928). Hugman's practice suffered with the onset of the Depression; he worked for the Works Projects Administration and began thinking about the endangered San Antonio River.

Following a series of disastrous floods, including one in 1921 that killed 50 people, city officials built Obmos Dam and removed several meanders from the river downtown. Plans called for redirecting the flow of the biggest bend in the river and paving it over. The San Antonio Conservation Society, however, recognized the river's potential and had been working to save it. In 1929, Hugman provided them "The Shops of Aragon and Romula," a flood-prevention proposal that not only allowed for commercial development, but maintained the natural beauty of the river and its flora. For the next six years, armed with Hugman's seductive drawings of quaint, winding streets filled with shops and pedestrian activity, they lobbied city officials and property owners along the river. Funding did not come until 1938, however, when Congressman Maury Maverick secured partial assistance from the WPA. In a 1978 speech Hugman recalled how a bond election for the remaining funds was rigged by Plaza Hotel manager (and future mayor) John White and compliant city officials to exclude property owners opposed to the project and include the residents of the hotel who "owned so much as a watch."

Hugman was appointed architect for the project and work began in 1939. Although not as extensive as his original proposal, the WPA project resulted in the improvement of more than 21 blocks along the river, including the construction of 17,000 feet of walkways, 31 stairways leading from 21 bridges, and the planting of more than 11,000 trees and shrubs. The construction of the Arneson River Theater, located alongside La Villita, represented the picturesque vision of what the Paseo del Rio could become.

Nevertheless, things did not proceed smoothly. Hugman was dismissed from the project in March 1940 on the premise that he failed to hire a landscape architect at his own expense and to supply certain plans. He moved his office to the river level of James Riely Gordon's 1891 Clifford Building hoping to encourage others to locate along the river. But the Riverwalk began deteriorating in the mid-'40s, a process that continued until Hugman's original vision was rediscovered by a new generation of conservationists and city officials in the 1960s.

From 1957 until his retirement in 1972, Hugman was employed at Randolph Air Force Base. He was honored in 1978 with the dedication of the five bronze bells in the Arneson River Theater. The Paseo del Rio was cited as a Distinguished Achievement in the 1984 AIA Honors program.

Lila Stillson



Austin Central Public Library



Alpha Chi Omega Sorority House, Austin

Jessen & Jessen

THE FIRM NOW KNOWN AS JESSEN, INC., has its roots in the partnership that brothers Wolf and Bubi Jessen established in 1938.

Born and raised in Austin, Harold Everett "Bubi" Jessen (1908-1979) and Wolf Ernst Jessen (1915-1977) were both educated at UT. Bubi graduated in 1928 and earned a master's degree from MIT in 1931. Returning to Austin, he worked for C.H. Page and Son, where he designed the terrazzo floors installed during the 1936 and 1950s remodelings of the Texas State Capitol. The brothers formed Jessen & Jessen after Wolf's graduation in 1936. The Alpha Chi Omega Sorority House (1938) was one early project.

The firm, which became Jessen Jessen Millhouse & Greeven in 1946, executed many projects for the State of Texas, including the Governor's Mansion restoration (1947-48) and the Texas Supreme Court Building (1956). Among their institutional works were the Texas A&I University campus master plan (1955-56) and Lester E. Palmer Auditorium (1959) in Austin. The firm became Jessen Jessen Millhouse Greeven Crume Day & Newman in 1969 and Jessen, Inc., in 1971. An outstanding Jessen, Inc., project is the Austin Central Public Library (1978).

Both briefly taught at UT Austin. They were charter members of TSA. Wolf was Austin AIA president in 1949; Bubi was president of the Texas Board of Architectural Examiners in 1956.

Lila Stillson



Above: Woodrow Wilson High School, Dallas

Top center: Cokesbury Book Store, Dallas

Top right: Third Church of Christ Scientist, Dallas

Above center: Perkins Chapel, Southern Methodist University, Dallas

Above right: Highland Park Presbyterian Church, Dallas

Mark Lemmon

MARK LEMMON (1889-1975), who practiced in Dallas from 1921 to 1968, was born in Gainesville and at age eight moved with his family to nearby Sherman. He graduated from UT Austin in 1912 and from MIT in 1916. Lemmon worked briefly for Warren and Wetmore in New York City, where he was assigned at least two significant jobs: the Commodore Hotel in New York, N.Y., and the Broadmoor in Colorado Springs, Colo. While in New York, Lemmon may have shared a Greenwich Village apartment with Houston architect John Staub. During the First World War, he was an officer in the U.S. Army Engineer Corps, stationed in France. He later returned many times to admire the cottages of Normandy and the great Gothic cathedrals.

In 1919, Lemmon went to Dallas to work for Hal Thomson, whom he knew from his school days in Austin. He worked in Thomson's office for two years before establishing a partnership with Roscoe DeWitt. The young firm secured several substantial commissions, allowing Lemmon to work with clients that would return to him in following years. Work from this period included his residence at 3211 Mockingbird Lane (1924), Sunset High School (1926), and Woodrow Wilson High School (1927) for the Dallas Independent School District, many projects at Southern Methodist University, and the main sanctuary for Highland Park Methodist Church (1927).

DeWitt and Lemmon dissolved their partnership in 1927. That same year, through social connections, Lemmon received two important commissions: the first education building for Highland Park Presbyterian Church and an elementary school in Port Arthur. Both institutions became long-term clients. In Port Arthur, he designed 11 school buildings between 1927 and 1940, each in a different style. Other significant projects from this period include the Cotton Bowl (1929); the



Courtesy of Cokesbury Book Store



Courtesy of Christ Scientist Church



Robert Whelan



Robert Whelan

Third Church of Christ Scientist (1930), an enchanting Romanesque creation that was the subject of a feature article in *Architectural Record*; and two early Dallas moderne buildings: the Tower Petroleum Building (1930), and Boude Storey Junior High School (1932).

Lemmon and his partner, Frank Kean, finished out the Depression working mainly on residential commissions and were saved from closing—like many Dallas architects—by the Texas Centennial Exposition. Lemmon was given two partial commissions by Centennial architect George L. Dahl: the Museum of Natural History (1935) and the Hall of State, for which he supposedly designed the art deco Great Hall and Hall of Heroes. Lemmon designed the art deco Cokesbury Bookstore (1937) and Alex Spence Junior High School (1938) before abandoning the style prior to the Second World War. Lemmon also started work on the main sanctuary for Highland Park Presbyterian Church (1939), a Gothic structure inspired by his visits to France and by the work of Bertram Goodhue, whose First Baptist Church in Pittsburgh he used as a model.

The postwar years saw Lemmon's office focus increasingly on educational work. From 1945 to 1968 he held the powerful post of Consulting Architect to the Dallas Independent School District. Lemmon resumed work on the SMU campus, during its period of greatest expansion, from 1948 to 1959, completing over 18 Georgian projects, including the Fondren Science Building (1949), and Perkins Chapel (1950). He also received numerous commissions from the UT system for its campuses in Galveston, Austin, and Dallas.

By the early '60s, the ebullience of his long revivalist period was replaced by a spare, bland modernism, which characterized the firm's work for DISD and some later churches. His practice was brought full circle, however, by several final commissions from Highland Park Methodist Church and Highland Park Presbyterian Church, each project rendered in the cherished Gothic style with which Lemmon began his career.

Willis Winters

Hermon F. Lloyd

AFTER GRADUATING FROM RICE INSTITUTE in 1931, Hermon Frederick Lloyd (b. 1909) wanted to be an actor. A stint as a radio announcer for a notorious Del Rio radio station was followed by an unsuccessful attempt to break into films in California. He returned to Houston and set up an architecture practice in 1932 with Harvin C. Moore. Lloyd continued acting, however, appearing in local productions into the '40s.

Moore & Lloyd officed in the Studio Building on Main St., along with many of Houston's other architects, surviving on their small depression-era projects, working together and sharing their larger commissions.

Modernism in California had appealed to Lloyd during his visit there and he would have liked to develop a similar approach for Houston. But much of the pair's early work was speculative houses for developers, demanding the eclectic mix of traditional styles. A few modern designs were accomplished, such as the Childress Residence (1936) and Lloyd's house (1932), which has a rural California flavor in its picturesque assembly of simple gable-roofed masses.

Moore & Lloyd separated in 1940, and Lloyd continued working through the war years on residential and small commercial projects. William Byron Morgan (1906-63) joined him in 1945. It was an ideal partnership, combining Lloyd's sociability with Morgan's perfectionist approach to the technical aspects of practice.

The commission for the Rice University Stadium (1950, in association with Milton McGinty) was the firm's first major project. The stadium, set into the gully of a small bayou, was designed and built between football seasons, reusing column forms from the Gulf Free-way construction then underway.

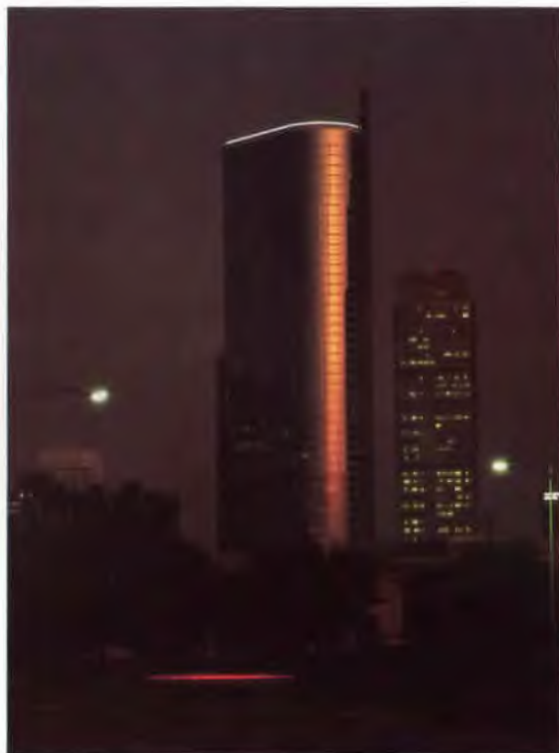
Arthur Jones (b. 1923, B.S., Rice University, 1946) joined the firm in 1947. He was the firm's design principal from the beginning and was made a partner in 1963. Rice Stadium was the first project he worked on, followed by the Melrose Building (1950), Houston's first modern skyscraper.

Karl Schmidt (b. 1932, B.S., Rice University, 1955) joined the firm out of school and is still a designer.

Lloyd Morgan & Jones, as the firm was called from 1963 to 1973, pursued a variety of project types, including schools and residences. But in the early '60s, the firm began to focus on the speculative high-rise building. The Fannin Bank Building (1962) and the American General Building (1964) continued the firm's development of a modernism responsive to climate; both use glass window walls behind delicate sun screening.

The Harris County Domed Stadium, or Astrodome (1965, a joint venture with Wilson, Morris, Crane & Anderson), has been both a cultural icon and an architectural prototype.

Lloyd Morgan & Jones began their longstanding relationship with developer Kenneth Schnitzer of Century Development in 1967, winning a progression of projects requiring state-of-the-art building technology, utility-efficient skins, and bottom-dollar cost. Greenway Plaza contains the largest concentration of the firm's work, with over a dozen buildings, including nine office



Enron Building (formerly Four Allen Center), Houston

structures, a hotel, condominiums, the Summit sports complex, parking for over 6000 cars, and the INNOVA design center (1984, joint venture with design partner Cambridge Seven). The Summit (1976, associates with Kenneth Bentsen) was, like the Astrodome, a prototype for the indoor sports and entertainment arena.

With Morgan's death in 1973, the firm became Lloyd & Jones until 1978. Benjamin E. Brewer, Jr. (b. 1932, B.A., Rice University, 1955), joined in 1978 to focus on business development. The corporation Lloyd Jones Brewer, which included partners Thomas Hughes and Robert Fillpot, lasted until 1983 with Brewer's departure. From 1984 to date, the firm has been Lloyd Jones Fillpot Associates. Fillpot (b. 1943, B. Arch., Texas Tech, '67) joined in 1967. Four Allen Center (1984, now called Enron Building) is his finest work, a 21-story lozenge-shaped, mullionless glass tube, crowned with a neon halo.

Other recent work by the firm includes major sports arenas for Miami and Orlando, following the Summit precedent. The 26-story Smith Tower (1988) at the Houston Medical Center and the 32-story National Bank of Commerce in San Antonio (1988, joint venture with Cambridge Seven) continue the firm's technical expertise in tall buildings.

At nearly 80, Hermon Lloyd, FALA, still participates in the practice, driving to the office in his convertible. His presence strengthens the family atmosphere of the office, quite singular among Houston's large firms. It's a place where work responsibilities are shared, with little regard for title or rank. It is perhaps fitting that this Houston architectural corporation should occupy Kenneth Franzheim's elegant home/office, where the butler who once served tea at meetings was considered to be a project expense.

Gerald Moorhead

At nearly 80, Lloyd still participates in the practice, his presence strengthening a family atmosphere that is quite singular among Houston's large firms.



Photograph by Gary B. Ford

Kamrath House (left), Big Three Industries (below), and Fire Alarm Building (bottom, demolished)



Mackie & Kamrath

THERE HAS BEEN no more successful follower of Frank Lloyd Wright than Karl Fred Kamrath (1911-1988). Although he neither studied nor worked with Wright, Kamrath understood the precepts of "organic" architecture with

such depth that he was able to extend the use of the style to large, diverse building projects. For nearly 50 years, Mackie & Kamrath produced designs for Houston's major industries, institutions,

and civic bodies without compromising design integrity.

Kamrath was born in Enid, Oklahoma, but grew up in Austin, where he excelled in tennis from age 10. Attending UT Austin (B.Arch., 1934), Kamrath settled on architecture because it lacked a language requirement. In addition to his studies, he played on the tennis team by special dispensation of Architecture School Dean Goldwin Goldsmith. With encouragement from design critic Walter Rolfe (later of Golemon & Rolfe), he took an interest in Wright. "The more I saw of Mr. Wright's work, the more fascinating it became. It became an obsession with me," he said. Moving to Chicago in search of opportunity, Kamrath turned down a professional tennis contract with Bill Tilden's traveling team to work for Pereira & Pereira at \$50 a month, later

Although he did not work with Wright, Kamrath understood the precepts of organic architecture with such depth that he extended its use to large, diverse projects.

working for the Interior Studios of Marshall Field & Co. and the Architectural Decorating Co. He socialized with fellow-UT graduate Frederick J. Mackie, Jr., (1905-84), who had been working for Graham, Anderson, Probst & White, and in 1937 they decided to open a practice together in Houston.

The pair were introduced to Oscar Holcombe, Houston's mayor, who commissioned three houses in his new Richwood development. Their first house, at 1811 Portsmouth (c.1938), still stands. Holcombe made further referrals, and in 1938 fire commissioner Frank Mann hired them to design the Fire Alarm Building on Bagby behind the new City Hall (1939, Joseph Finger). In their design for the Fire Alarm Building, a cubic pylon of ashlar stone with a vertical slot entry is countered by brick wings with horizontal window strips. A deft blending of Wrightian materials with European modernist massing, it remained one of Kamrath's favorites. It was demolished in early 1989.

Following wartime service, Kamrath made his first visit to Taliesin in June 1946; Wright's encouragement served to focus him on the organic ideology. Wrightian elements, such as sweeping roofs, a low horizontal emphasis, and irregular stonework, proved most adaptable to residential and other small-scale work. A less obvious but pervasive influence was the Dutch architect W.M. Dudock, whom Kamrath had met in Europe in 1945. Larger projects were frequently composed of contrasting horizontal and vertical masses, more European in derivation, with Wright's Larkin Building and Unity Temple providing alternate prototypes.

Ruth Young McGonigle

RUTH EUGENIA YOUNG MCGONIGLE (1902-1984), the first woman to practice architecture professionally in the Lower Rio Grande Valley, was born in Spindletop and raised in Beaumont and Houston. In 1924, she became the first female graduate of the Rice Institute's architecture department. Ruth Young worked for the Houston architect William Ward Watkin, professor of architecture at Rice, until she was married in 1925 to her former Rice classmate, George McGonigle, Jr. She settled in Brownsville, her husband's hometown, and began to practice architecture, working from her house, which she continued to do following her husband's death in 1954.

McGonigle's work consisted principally of single-family houses, although she did design a number of public buildings, including Episcopal Day School and St. Paul's Episcopal Church, both of Brownsville. Under her supervision, one of the oldest buildings in Brownsville, the Neale House of 1850, was moved and adapted for use by the Brownsville Art League, an organization of which she was a founder and an active member. An avid painter, she occasionally incorporated her artistic production in her building projects, the major example being the now demolished Landrum's restaurant in Brownsville. During the 1950s and 1960s she frequently designed floats for the pre-Lenten Charro Days parades in Brownsville. McGonigle was one of the five jurors in the most significant architectural competition to be held in Texas in the 1950s, for the design of the Fort Brown Memorial Center in Brownsville of 1951.

Ruth McGonigle displayed a keen awareness of the 19th-century building traditions of the border country in her finest works, the Brown-Young House (c. 1955) and the Hert House (c. 1965). Her painterly instincts are evident in the sensitivity with which she reinterpreted traditional composition, proportion, and constructive detail in these romantic, regional-style houses. In the last decades of her life, McGonigle worked with the Brownsville Historical Association to document and preserve the city's rich architectural heritage. Among the losses that the association was unable to prevent was *Mi Casita del Sur*, a turn-of-the-century building in the border brick style that McGonigle had converted into a delightful courtyard house in 1941; it was demolished in 1981 by Tipotex Chevrolet Co.

Ruth McGonigle was the mother of two children. She was extremely reserved and never sought recognition, or even licensure, as an architect. In 1989 her children presented what remained of her architectural collection to the Woodson Research Library at Rice University.

Stephen Fox



Top left: St. Paul's Episcopal Church, Brownsville

Above left: Hert House, Brownsville

Above: Brown-Young House, Brownsville

Lloyd Borget (University of Minnesota, B.Arch. '37) joined the firm in 1949, rising to associate in 1954 and partner in 1977. Each of the principals assumed responsibility for different aspects of the practice: Kamrath for design, MacKie for planning and business, and Borget for planning and production. Once a scheme had been initially set out by Kamrath, all would participate in its development.

Significant projects include San Felipe Courts (later called Allen Parkway Village, 1939-44, with Claude E. Hooten and Eugene Werlin), The Contemporary Arts Association Museum (1949, demolished), Temple Emanu-El (1949), Phyllis Wheatley Senior High School (1949), Kamrath Residence (1951), St. John the Divine Episcopal Church (1951-53, with Hiram A. Salisbury), M.D. Anderson Hospital (1948-54, with Schmidt, Garden & Erickson), Schlumberger, Inc. (1951-53), Humble Research Center (1951-53), Farnsworth & Chambers (1953-57), City of Houston Public Health Dept. (1961-63), Pasadena State Bank (1963, with Doughtie & Porterfield, the only executed high-rise design), George P. Mitchell House (1963), Science and Research Building at the University of Houston (1969), Big Three Industries Building (1971-76), and Memorial Drive Presbyterian Church (1957-72).

Kamrath remained close to Wright and the Taliesin Fellowship throughout his life, and recorded the sharp gibes at Houston architecture made during Wright's visit to Houston in 1949. MacKie served as TSA president in 1957. Both Kamrath and McKie were AIA Fellows, as is Lloyd Borget.

Gerald Moorhead

Howard R. Meyer

HOWARD R. MEYER (1903–1988) was one of the pioneers of modern architecture in Texas. Born in New York City, he studied at Columbia, graduating with a bachelor of architecture in 1928.

Meyer's exposure to modernism came very early. In 1926 while still a student, he worked in the office of William Lescaze, then the leading representative of the international style on the East Coast. Inspired by what he saw, Meyer, accompanied by his wife Schön, embarked on a year-long trip to Europe to see the work of the leading modernists. On the trip he met Le Corbusier and visited the recently completed German Werkbund exhibition in Stuttgart.

He returned to New York in 1929 and worked briefly for Bertram Grosvenor Goodhue and Thompson and Churchill. In 1932 he opened an office with Morris B. Saunders, but with the Depression at its height, their practice was largely restricted to small renovation projects and furniture designs.

Lured by the prospect of work, Meyer moved to Dallas in 1935. In the late 1930s and early 1940s he designed a series of small modern houses including the Sanger House (1937), the Rose House (1938), the Pearlstone House (1938), and the Zale House (1939). Built in a modified international style that came to characterize most of his later work, the houses featured brick and redwood exteriors, with simple, free-flowing plans. Meyer also designed furniture for several of the houses in an effort to create a unified effect.

He came closest to realizing this vision of total design in his most important post-war houses, the Charles Storey (1949) and Ben Lipshy (1950) houses. Less formal than his earlier work, the two houses represent Meyer's attempt to synthesize Wright's organic architecture and the international style, and at the same time to develop an idiom that would respond to the Texas climate and native Texas traditions.

Meyer's work, however, was not limited to residential architecture. Over the course of his long career he designed a wide array of commercial and public buildings as well as several churches and synagogues. The Hexter Title & Abstract Building in Dallas (1953) exemplifies the hard-edged modernist style that dominated the '50s and early '60s, while the luxury high-rise apartment building at 3525 Turtle Creek Boulevard (1959) reflects a sensitivity to materials and siting. Others, like the Administrative Training Building for the Industrial Generating Corporation (1971), are much closer to Wright's organic architecture. In Meyer's best work he was able to integrate these two tendencies to produce architecture that was comfortable and yet uncompromisingly modern.

Perhaps the best example of this later style is Temple Emanuel (1953–59). Meyer worked on the building with noted West Coast architect William W. Wurster, sculptor and muralist Gyorgy Kepes, and Anni Albers to produce a work of unusual sophistication and richness.

Meyer was an AIA Fellow, and in 1959 received an AIA Award of Merit for Temple Emanuel. He continued to work until his death in 1988. *Christopher Long*

Two buildings from Meyer's substantial Dallas legacy: the concrete-screened 3525 Turtle Creek Boulevard (lower right) and the Ben Lipshy Residence (bottom right)





Neuhaus + Taylor

NEUHAUS + TAYLOR belongs to the third generation of Houston's commercial firms, with the same goals as progenitors Finn, Finger, and Franzheim.

J. Victor Neuhaus III (b. 1926) and Harwood Taylor (1927-88), who were acquaintances in high school and both graduated from UT Austin in 1951, combined firms in 1955 to form a classic partnership: Taylor preferred design, Neuhaus management and marketing.

From the beginning most of their work was for developers, but they managed to avoid the bland solutions often called up by an emphasis on the "bottom line." They pioneered a building type—a raised, one-story glass box that left the ground level (covered by the building) free for parking. Examples along Houston's Richmond Avenue between Kirby Avenue and Buffalo Speedway are the Pontiac Motors Division Building (1961), Pacific Mutual Life (1962), and Oil Base Venezuela (1962).

Taylor's design approach showed the influence of a sequence of contemporary styles. These range across a linear delicacy in the late '50s and early '60s (Holland Mortgage, 1961; Jefferson Chemical, 1965), Corbusian brutalism of the late '60s and early '70s (HISD Administration Building, 1969; American National Life Insurance, Galveston, 1972; Humble Building, Baytown, 1972), and the glass forms of the late '70s. Through this diversity, however, ran a pervasive attitude of abstraction and formalism. There was no symbolism or historical reference—Taylor vehemently hated postmodernism.

Taylor's design goals never conflicted with the economic restrictions set by his developer clients. He understood the rules of their business and strongly influenced the way development has come to be practiced.

In 1957, Gerald Hines came to call, looking for an architect for his first project, an office and warehouse. Numerous projects were to follow, but by the early '60s

the trend of using name (i.e., out-of-town) architects for the big, high image projects had already begun. In Neuhaus's view, the use of nationally known architects was determined strictly by marketing to a higher-end, more demanding market. International companies demanded buildings with international images.

Neuhaus + Taylor was one of the first of Houston's larger commercial practices to realize that the way to compete at this level was not on design, or even technical competence, but by diversifying to provide services beyond the traditional role of architects. Under the leadership of Neuhaus and Jack Rains, an insurance executive turned lawyer who joined in 1969 as business manager, Neuhaus + Taylor bought two architecture and two engineering firms and became the public corporation Diversified Design Disciplines (3D) in 1972.

In the early 1970s, 3D was able to capitalize on the suddenly expanding market in the Middle East. Hotels, government complexes, palaces, shopping malls, and a \$1-billion new city (the Sunrise project) were facilitated by the firm's in-house ability to provide turnkey services. 3D's project-management group was soon coordinating over \$1 billion in construction annually.

Dissension among the partners led to further changes in 1975, when the partners took the company private again. A basic philosophical difference about the nature of the practice deepened, with Neuhaus and Rains committed to an interdisciplinary approach and Taylor and several other partners desiring a more traditional practice. In 1975 the company was reincorporated as 3D/International under Neuhaus (CEO) and Rains (Chairman of the Board) and by 1978 most of the dissenters had left. Charles Thomsen, FAIA, came from CRS in 1982 to manage the operations of the company, allowing Neuhaus and Rains to function in more purely marketing capacities. Rains left in 1986 to enter politics.

After leaving 3D/I in 1978, Taylor had a brief association with Golemon & Rolfe, then joined with HKS of Dallas to run a Houston-based design studio. With the HKS backup of management and production, Taylor pursued the variations in his late-modernist vocabulary of glass forms. Starting in 1980, Taylor was joined by Victor Lundy, FAIA, who had come to Houston to teach at the University of Houston.

In 1988, 3D/I reorganized again into a holding company with nine subsidiaries, each an independent profit center responsible for its own marketing and management. The autonomous groups may associate with each other for varying project needs. Thus the professional separation, especially from an architect's point of view, has been reinstated. Architectural and planning work, mostly under the subsidiary Hoover & Furr, account for 20 to 25 percent of the holding company's activity. Current projects include commercial real estate, health facilities, museums, hotels, and convention centers.

The firm's divisions are all held together by the motto that the firm has striven to live up to from its formation: "Good design is good business." *Gerald Moorhead*

The range of Neuhaus + Taylor from its beginnings to its diversified presence today as 3D/I: Eastern Regional Government (Sunrise) project, Saudi Arabia (opposite, top); Oil Base Venezuela, Houston (opposite, above); 3D/International Tower, Houston (top left); 312 Walnut, Cincinnati (top right); and the Humble Building, Baytown (above).

Neuhaus + Taylor pioneered the raised, one-story glass box built over ground-level parking to meet demands for adequate parking and lots of glass.

The Oglesby Group

ENSLIE O. "BUD" OGLESBY, JR. (b. 1925) and James Wiley (b. 1927) have enjoyed a practice to which many architects would aspire, with prestigious yet diverse commissions, enlightened clients, and a reputation for design excellence, all fueled by a high profile in Dallas society.

Oglesby grew up in San Angelo and was educated at Cornell and MIT. In 1948, on the recommendation of Alvar Aalto, he received a scholarship to the Royal Academy in Stockholm, Sweden. Upon his return to the United States he came to Dallas, eventually opening his own practice in 1950.

Wiley was born and raised in West Texas, graduated from Texas Tech, then worked briefly in Boston. Hoping to work for Howard Meyer, he came to Dallas, to find that Meyer usually only maintained a one-man office and had no need for an assistant. He became acquainted with Oglesby through the AIA and joined his firm in 1954.

Their early commissions were primarily residential, often for prominent families. In 1966 the scope of their practice expanded when they designed El Centro Community College. By deftly integrating the richly detailed but overlooked old Sanger Brothers department store into their design, they demonstrated the dramatic potential of adaptive reuse, securing a reputation as creative thinkers as well as skilled professionals.

Over the years, other prestigious institutional and commercial projects followed. In and around Dallas, the firm has designed the American Heart Association National Center (1977), the Carrollton City Hall (1984), the McDermott Library at the UT Dallas (1971), the renovation of the Majestic Theatre (1977), Richland College (1975), the UT Health Science Center Administration Building (1969), the Society of Petroleum Engineers World Headquarters (1981), and the

renovation of First Presbyterian Church (1987). They also designed the Cain Center in Athens (1978) and the Paragon Office Building in Midland (1980).

Unlike many other firms, the Oglesby Group did not "grow out of" residential work, but parlayed their expertise into a position as society's preferred residential architect. Homes and vacation retreats for the Murchisons, Marcuses, McDermotts, and Hunts and others of similar social standing followed. Their townhouses are less well known, but superbly designed; many are sprinkled throughout Dallas's Oak Lawn.

Oglesby Group projects show a consistent respect for site, climate, context, and materials, all in concert with modernist traditions. In testament to Aalto's influence on Oglesby, Oglesby Group buildings are rich, tactile, and inviting.

Duncan T. Fulton

Page Southerland Page

WITH ITS ROOTS IN THE 1932 PARTNERSHIP between Louis Charles Page, Jr. (1909-1981) and Louis Southerland (b. 1906) the firm of Page Southerland Page has developed into one of Austin's most prolific and influential firms.

The son of Louis Page (who was a principal in the firm of Page Brothers), Louis C. Page, Jr., received his bachelor's degree in architecture from UT (1929) and his master's degree from MIT (1931). After studying for a summer at the architecture program in Fontainebleau, he returned to Austin to work as an intern with his father at Page Brothers.

Louis F. Southerland also studied architecture at UT but transferred to MIT, where he received his bachelor's degree in architecture (1930). In 1932, he returned to Texas to establish a firm with Louis Page, Jr., in Tyler. Despite the booming oil economy, however, Page and Southerland were forced to close the Tyler office in 1933. Page returned to Austin to teach at the School of Architecture at UT; Southerland moved to San Antonio, where he worked for the Army at Fort Sam Houston and in the office of Ralph Cameron.

Page and Southerland reopened their office in 1935 in Austin, landing several contracts for school projects across the state, including one in Southerland's hometown, Trenton. As the firm developed a close working relationship with the Public Works Administration, they received the commission to construct the Rosewood Housing Project (1938), the first such "slum clearance" project in the United States. George Matthew Page (b. 1915), Louis's younger brother, joined the firm in 1939 following his graduation from UT (1937) and an extended study tour of Europe (1937-39). The firm designed a number of buildings, including the Municipal Building for Austin (1936), Brackenridge Hospital (1940), and, in the moderne style, the Tribune Office Building (1940).

Following the Second World War, Page Southerland Page developed real-estate subdivisions to foster work after the war. The practice increasingly focused on institutional projects, including hospitals, schools, and civic buildings. As a result, the firm decided to incorporate a team of engineers to coordinate the technical aspects of their projects. This successful strategy continues to serve the firm well as Page Southerland Page has developed one of the largest practices in Texas. Among the firm's more well-known projects are Palmer Auditorium (1959), City National Bank Building (1971), Page Southerland Page Office Building (1974), and the Inter-First Bank at Oak Hill (1986).

A charter member of TSA and the organization's first secretary-treasurer, Louis C. Page, Jr., was elected a Fellow of the AIA in 1963. Louis Southerland was elected a Fellow in 1956 and served the profession in various offices, including president of the Central Texas Chapter of the AIA.

Bruce Jensen

Showing the influence of Scandinavian design, Oglesby Group projects display a consistent respect for site, climate, context, and materials.

Andrew Perez III

ANDREW PEREZ III (b. 1932) is one of San Antonio's leading architects, preservation activists, and educators in the 1970s and 1980s.

Born in San Antonio, Perez graduated in 1961 with a bachelor's degree in architecture from UT Austin. He studied for a graduate degree at the University of California at Berkeley, but returned to San Antonio before completing it. Perez worked for O'Neil Ford & Associates (later Ford, Powell & Carson) from 1966 to 1970, when he and fellow employee Larry J. O'Neill left to set up practice as O'Neill & Perez. The firm expanded with the addition of partners Michael Lance and John Larcade in 1971-72, but split in the recession of 1973, becoming O'Neill & Perez again. The firm designed houses, schools, office buildings, libraries, and banks throughout South Central Texas.

Major projects by O'Neill & Perez include the Mullins Ranch House in Muldoon (1978), the Gill Savings Branch Office in Bandera (1984), the Border Patrol Station in Eagle Pass (1984), the McAllister House in Magic Springs (1985), and the Farmers Branch Public Library in Farmers Branch (1986). In addition, the firm oversaw several adaptive-reuse and restoration projects, including the Mexican American Unity Council Center in San Antonio (1979, in the former Crockett High School by Ayres & Ayres), which won an award from the San Antonio Conservation Society.

In 1984, Perez opened his own office. Notable projects by the firm Andrew Perez Architects include the Minten House in Falfurrias (1987) and the Education Center in New Braunfels (1987), which won the Karr Award for exemplary preservation from the Texas Historical Foundation in 1988.

Perez has been one of San Antonio's most effective preservation advocates during the 1980s. He performed a survey of historic resources in downtown San Antonio in 1972. In 1982, while battle raged over the Texas Theater (see *TA* May/June 1982), he was appointed by the mayor to head a task force on historic preservation. The task force not only inventoried some 1,100 historic properties in downtown, but wrote a nationally acclaimed preservation ordinance that was adopted by the city council in 1987. It also persuaded the city to create a public-private nonprofit corporation that will work to publicize financial incentives for preservation and deal with holding and developing historic properties.

Since 1987, Perez has been the head of the architecture department at UT San Antonio; his goals include winning accreditation for the department as a school of architecture.

Joel Warren Barna



Top: the Stahl Residence, Dallas (1971) by The Olgesby Group



Center: The Tribune Building in Austin (1940) by Page Southerland Page



Bottom: the Mullins Ranch House, Houston (1979) by O'Neill & Perez

Architect Andrew Perez has emerged in the 1980s as one of San Antonio's most effective preservation activists.



Pratt & Box

The Great Hall of the Apparel Mart (1964) by Pratt, Box & Henderson, extended the sculptural plaster vocabulary of the firm's earlier St. Stephen's Church.

JAMES REECE PRATT (b. 1927) and John Harold Box (b. 1929) began their work together as all young idealistic architects plan to do: They would redesign their city, win national design competitions, and make important architectural statements. Unlike most, they and their partners succeeded.

Pratt and Box met as students at UT Austin; they graduated in 1950, then separated, Box to join the Navy and Pratt to attend Harvard GSD and work in Europe. Both returned to Dallas in 1954 and went to work in the office of Broad and Nelson. It was a time of radical change in the built fabric of the center city, with a free-

way ring being proposed for the CBD, the Dallas Public Library by George Dahl just completed on the site of the demolished Carnegie Library, and construction of the addition to the Mercantile Bank Building.

In 1955, Pratt convinced Box to join him in designing a plan that would give downtown Dallas some of the softening, humane elements of mature cities. Supported by the Dallas Museum of Art, they built a scale model of their proposal in the museum basement (Pratt's wife Joanne played a large part in the design, but on the advice of public-relations experts who said Dallas was not ready to deal with a woman advising on civic redesign, her role was left unrecognized). The resulting "Urban Design Plan for Downtown Dallas" proposed a new type of center city, in which a series of squares took the place of the existing street grid. Over the next year, the pair made presentations to over 100 different groups in hopes of raising support, which did not, however, materialize. Although they were unsuccessful, it was

nevertheless a heady beginning for careers intensely engaged with the fundamental questions of architecture and urban design.

In 1957, Pratt and Box won a prize in the design competition for the Enrico Fermi Memorial for Chicago (judged by Ludwig Mies van der Rohe, Pier Luigi Nervi, Gordon Bunshaft, and Jose Luis Sert). They opened an office following this success. In 1959 they won the \$10,000 Grand Prize in the MATTICO Better Living for Middle Income Families competition with their design for a new-town subdivision plan. This prize attracted more planning commissions to the office, notably for the State Fair of Texas, where their work, beginning in 1961, included alterations to the lagoon, additions to the two museums, a new design for the Midway, and new events structures.

Philip C. Henderson (b. 1930) graduated from Cornell in 1953 and, after five years with Eero Saarinen's office, joined the firm in 1960, becoming a partner in Pratt, Box & Henderson in 1962.

In 1972, Box was appointed dean of the architecture program at UT Arlington, beginning a process of separation from the firm that culminated with the partnership's breakup in 1984.

The firm's architectural work has the same stamp of original thought that was evident in their earliest planning work; their best projects are notable for unique organizational concepts, technical innovation, and a sure design sense in a consistently modernist vocabulary. Among their outstanding projects are: The Children's Development Center (1960), a cluster of wood-frame structures and the first of several projects centered on landscaped courtyards; St. Stephen's United Methodist Church (1962), an essay in fluid massing obviously influenced by Le Corbusier and constructed of load-bearing concrete-block walls surfaced with blown cement plaster and epoxy resin; The Great Hall of the Apparel Mart (1964), the first of many commissions for Trammell Crow and the Market Center Company, as well as a logical extension of the vocabulary established at St. Stephen's; The Quadrangle (1965, additions 1970), an open-air mixed-use center incorporating shops, galleries, offices, and restaurants scaled to match the old houses in the area; The Solarium addition to the Dallas Garden Center (1971), an elegantly scaled and detailed glass box; Olla Podrida (1972, in association with The Architects Partnership), which foreshadowed today's "festival markets"; Brookhaven College for the Dallas Community College District (1978), building clusters with courtyards and protected outdoor spaces, surrounded by a pinwheel of parking lots interspersed with playing fields; and the restoration of Dallas pioneer John Neely Bryan's cabin and the "Old Red" County Courthouse (1983).

Since the breakup of the partnership, the individual partners have continued in the courses they set for themselves years ago. Henderson practices in Dallas, having recently completed the new UT Arlington School of Architecture and Environmental Design. Pratt continues to practice in Dallas, concentrating on urban design. Box serves as dean of the School of Architecture at UT Austin.

Jan Feltner Winters



Left: Roland G. Roessner's
RGK Building in Austin
(1980)

Below: Milton A. Ryan's
Lucy Dunwoody House in
San Antonio (1951)



Roland G. Roessner

ROLAND GOMMEL ROESSNER (b. 1911) received his bachelor of architecture degree from Miami University in 1935 and his master's from the University of Cincinnati in 1942. After serving in World War II, Roessner practiced in St. Petersburg, Fla., before joining the faculty of the UT School of Architecture in 1948. Roessner, who successfully combines teaching with a professional career, realized the importance of integrating practical experience with a strong theoretical foundation. He was responsible for establishing the school's Professional Residency Program, which provided the students with on-the-job training within the profession before the completion of their degrees. Roessner's early use of computers to augment teaching included a project for teaching management processes in architecture.

Roessner's ability to create spaces that preserved the client's privacy while maintaining an openness in plan garnered for him numerous design awards. His graceful design for the George Thorne House (1953) received *Newsweek's* 1955 House of the Year Award. His talent for flexible planning on restricted sites is perhaps best illustrated by The Oaks Apartments (1962) which provided each apartment, grouped around an intimate, secluded courtyard, with its own private balcony and view. This sensitive project, which carefully preserved the site's beautiful oak trees, received an AIA Award of Merit in 1965. Roessner's other projects include the Foster Residence (1963), the RGK Foundation Building (1980) and the Southwestern Bell Telephone Building in Corpus Christi (1981). Roessner was named professor emeritus in 1983 and an endowed Centennial Professorship was established in his name at UT. He is an AIA Fellow.

Lila Stillson

Milton A. Ryan

BORN IN ROCKDALE, San Antonio architect Milton A. Ryan (b. 1904) was largely self-taught. Armed only with his own curiosity and the practical construction experience gained by working in the late 1920s with the Harlandale Building Company of San Antonio, Ryan successfully passed the architects' registration exam in 1938, never having attended any formal classes in architecture. His first residential designs were in a traditional colonial revival style, but by the late 1940s he had begun the bold experiments in interpreting the modernist idiom for which he is known.

Influenced by the work of Richard Neutra in his use of open, modular plans and in combining natural with industrial materials, Ryan was as interested in the economic efficiency of modernism as he was with its aesthetic philosophy. He experimented with inexpensive materials such as plastic panels and plywood and developed an innovative cooling and heating system that utilized a roof pond for his Revere House in San Antonio (1949). Ryan built some of the first modernist houses in San Antonio, many for speculative sale, such as the Lucy Dunwoody Residence (1951), the Scherr House (1953), and the Sacks Residence (1952). He also applied his design talents to ecclesiastical architecture; projects include the First Church of Christ Scientist (1952) in Victoria, which received a 1954 AIA Merit Award; and the University Presbyterian Church in San Antonio (1954).

Lila Stillson



Top: The Hockaday School (1960) in Dallas by Harwood K. Smith

Above: Smith's Ursuline Academy in Dallas (1948)

Top right: The William Crabb House in Houston (1935) by John Staub

Facing page: The Computer Associates Building, Los Colinas (1988) by HKS Inc.

Harwood K. Smith

THE 50-YEAR PRACTICE of Harwood K. Smith (b. 1913) and of the firm that bears his name constitutes a remarkable history of innovative management, regional and national growth, diversity followed by specialization, and the virtual domination of commercial and institutional design in Dallas for the past two decades. Harwood K. Smith has seen the profession of architecture evolve from a cottage industry to a big business in Dallas and Texas, and has himself done much to propel that evolution. His humble start in a one-man office in 1939 belies the impressive stature and reputation enjoyed by both founder and firm today.

Smith was born in Chicago, where his father was a member of the Board of Trade. As an adolescent he attended the Chicago Art Institute and developed a strong interest in painting. In 1926, his family moved to the Lower Rio Grande Valley, settling near San Benito and establishing an orchard business there. Smith would later sell grapefruit to put himself through college. He graduated from Texas

A&M in 1936 (Arch Swank was a classmate) and immediately moved to Dallas to begin his architectural career. His three-year plan was simple and astute: to gain valuable experience by working for the best firms in the city in their respective specialties. From 1936 to 1939, Smith worked for one year each with Goodwin and Tatum (residential), Mark Lemmon (institutional), and George Dahl (commercial). Soon after, he was registered and practicing under his own name.

The postwar boom was just beginning. Smith's substantial early commissions included the high-rise Crestpark Apartments (1946), on the edge of Highland Park; the first office/manufacturing facility for the predecessor of Texas Instruments (1946); and an entirely new campus, in Georgian style, in Preston Hollow for Ursuline Academy (1948).

In 1947, Smith formed a partnership with John Mills, who had been George Dahl's production manager during the Centennial project. Before the partnership was dissolved in 1955, Smith & Mills completed numerous industrial projects, several schools for the Dallas Independent School District, apartments and housing projects around the state, and several large shopping centers to serve the burgeoning neighborhoods throughout the city. From 1955 to 1959, Smith completed many office and industrial buildings, notable for their simple, horizontal massing and proportions, and a sensitive selection of materials. Among the projects from this period were the Combined American Insurance Company (1957); a Ford tractor and demonstration center for the



Stewart Company (1955), with a major exterior mural by Miguel Covarrubias; and Core Laboratories (1959), which boasted one of the first sunscreens on a commercial structure in the city.

By the 1960s, Smith and his partners had begun to assemble an organization that was ready to respond to a rapidly expanding national economy. The firm grew to be the largest and busiest in the city—a position it has yet to relinquish—as it began to diversify and market its services outside Texas. HKS also enjoyed a strong reputation for offering services to a new breed of client, the speculative office developer. Smith had developed several of his own projects during the '50s, and he had a technical staff capable of assembling complete mortgage packages for prospective clients. Gradually, specialized "studios" evolved within the firm to produce both the initial studies and the final projects for these clients.

Stylistically, the firm's work during much of the 1960s bore an even stronger continuity of massing, materials, and structural expression than in any previous period. Large expanses of glass encompassing the long axis of a building typically contrasted with solid masonry walls at the short end. The Oak Cliff Bank & Trust (1964) is skinned this way both in its office tower and low-rise banking hall. On other projects, structural bays were emphasized in a variety of ways, and the buildings were usually raised above ground level by perimeter columns. These features are apparent in both the Hockaday School (1960) and the School of Architecture at Texas A&M (1964).

Capitalizing on the construction boom of the last two decades, HKS has completed projects in 140 cities in 35 states, with a total valuation approaching \$15 billion. Significant among these are the U.S.A.A. Building in San Antonio (1985); Reunion Arena (1980), Plaza of the Americas (1980), Thanksgiving Tower (1984), and Lincoln Centre (1985), all in Dallas; the second building for the Texas A&M School of Architecture (1977); the Xerox Center (1982) and Computer Associates Tower (1988) among many large-scale projects in Las Colinas, and several buildings on the campus of UT Dallas (1973-77). Harwood Smith retired from active daily practice in 1983, having successfully handed on his management skills to a second and even third generation of the firm's architects.

Willis Winters



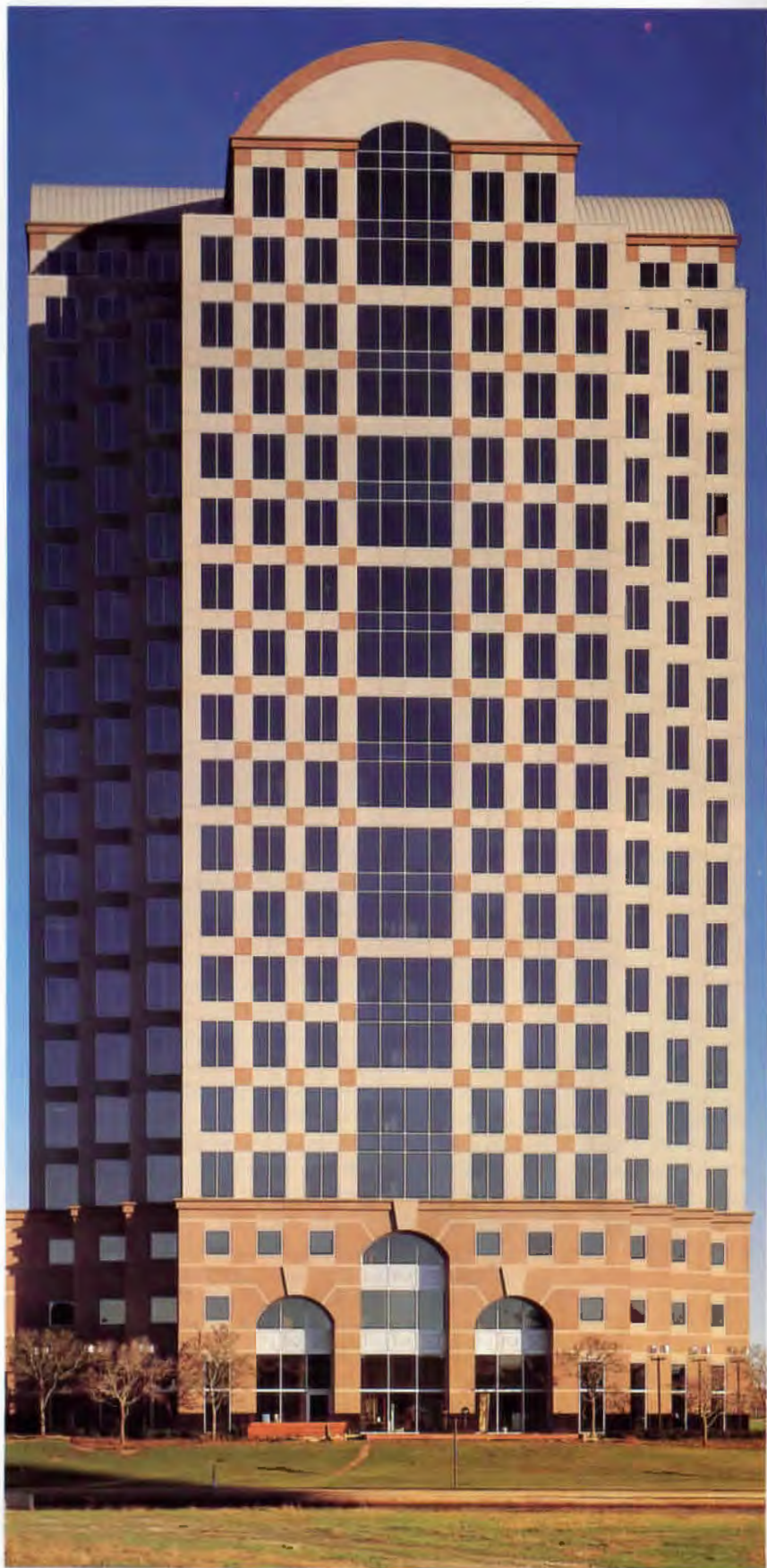
John Staub

JOHN STAUB (1892-1981) attended the University of Tennessee and subsequently studied architecture at M.I.T., receiving his master of architecture in 1916. His apprenticeship with Harrie T. Lindeberg from 1916-1923 in New York provided Staub with a thorough background in traditional design, as well as a concern for craftsmanship and fine detailing. Staub was offered a partnership with a firm in his hometown of Knoxville in 1921, but Lindeberg persuaded him to stay on in order to supervise two new commissions in the Houston subdivision of Shadyside. Upon receiving a commission of his own to design model homes in Will Hogg's new River Oaks subdivision, Staub elected to remain in Houston.

Staub's exclusive residences are imbued with grace, elegance, and refined proportions. Although he based his designs on historic sources, Staub's unique imprint reflected local climatic requirements and contemporary living patterns. While many of his earlier homes were based on European vernacular precedents, such as the George Copley House (1926) and the Harry Hanszen House (1930), Staub's development of a "romantic regionalism" allowed him to explore a diverse array of regional building traditions: "Ravenna" for Stephen Farish (1934) recalls the grand plantation past of the Gulf Coast; the Thomas Slick Residence (1940) in San Antonio pays homage to the rural Texas farmhouse; and the Dan Harrison Residence (1938) closely approximates the Greek revival. In a 1928 article entitled "Latin Colonial Architecture in the Southwest," Staub theorized that the architecture of the Gulf Coast had more in common with the traditions of Louisiana than with those of the Southwest, an idea expressed in his best-known design, Bayou Bend (1926-28). Although Staub was a master of the traditional eclectic styles, he was quite capable of designing in the more modern modes. Perhaps influenced by his work with Paul Cret on the Texas Memorial Museum (1936) in Austin, Staub experimented with the classical moderne in the Robert Straus House of 1937. Staub did play with elements of modernism in the second home for James Elkins (1958), though his traditional designs for homes continued to be popular in Houston even after World War II.

John T. Rather became a partner in 1936 and was responsible for managing the office. Rather was generally in charge of the firm's commercial work, including the firm's own office building (1947) and the Texas Medical Association Building (c. 1950) in Austin. The firm was renamed Staub and Rather in 1942 and subsequently became Staub, Rather and Howze in 1952. Elected to Fellowship in 1941, the first member of the Houston Chapter to be so honored, Staub retired in 1963 and traveled extensively in Europe. Staub resumed an active role in the firm after Rather's health began to deteriorate, although he refused any new commissions for residential work. Following Rather's death, the firm was dissolved in 1971.

Lila Stillson



Henry J. Steinbomer

HENRY J. STEINBOMER (1902-1964) was considered the most prolific church architect in Texas during the 1940s and 1950s. Steinbomer also designed several fine residences and had a lifelong dedication to historic preservation.

Steinbomer was born in San Antonio. He graduated from UT in 1923 and worked for a year in New York before returning to San Antonio to work in the offices of Ralph Cameron and Atlee B. Ayres. He was in partnership with Ellis E. Albaugh in 1928, then began a solo practice (usually with a staff of four or six) until the appointment of Jack L. Duffin as associate in the late

1950s. Steinbomer was a charter member of TSA.

Steinbomer wrote early essays on the inherent climatic and stylistic advantages of the traditional building types found in Fredericksburg and Castroville. A cofounder of the Historic Buildings Foundation, a precursor of today's preservation groups in San Antonio, he worked with sculptor Gutzon Borglum and arts patron Clara Driscoll in persuading San Antonio



officials to protect the Alamo's grounds and buildings.

During the Depression, Steinbomer worked in the Civilian Conservation Corps marker program and the Historic American Buildings Survey, while maintaining a limited practice designing houses, including one for the mayor of Laredo. His continued interest in preservation included reconstruction, with Fred Buenz and Bartlett Coker, of several endangered historic houses now on the grounds of the Witte Museum in San Antonio. He worked on several additions and remodeling projects for the museum in the 1950s.

Steinbomer's first church project was an education building for San Antonio's Alamo Heights Methodist Church (1941), he designed a chapel and further additions for the congregation over the next 20 years.

In the two decades between World War II and his death in 1964, Steinbomer produced over 150 church projects in Texas. The majority of his designs were for protestant churches up and down the Rio Grande Valley from Brackettville to Brownsville, and from Lubbock, Midland, and Ozona to Victoria and Corpus Christi. There were at least 75 church projects in San Antonio alone. The churches were in the romanesque revival style until he embraced modernism in the '50s.

Steinbomer worked partly out of dedication to his faith, and he was proud of each of his designs, although among his favorites were St. Luke's Episcopal and Jefferson Methodist in San Antonio, the Church of the Good Shepherd and Tarrytown Methodist in Austin, Parkdale Baptist Church in Corpus Christi, and First Presbyterian Church in Midland.

Robert Steinbomer

Stone & Pitts

LEWELYN W. "SKEET" PITTS (1906-67) an Alabamian with an architecture degree from Georgia Tech, came to Beaumont and in 1934 went into practice with Fred C. Stone (c. 1900-1958), a Tennessean who had come to Beaumont during the second Spindletop oil boom of the 1920s and who had designed the Goodhue Hotel (1925) and the U.S. Post Office in Beaumont (1926). Due partially to the mansion in which they had their offices, along with Stone's high profile in Beaumont (he was elected mayor), and Pitts' skill as a promoter, Stone & Pitts became known as "the Big House," the most prominent firm in the area, through which most of the region's architects passed over the next three decades. Notable early projects by Stone & Pitts include the Beaumont YMCA (1928), in which the Spanish-influenced brick-and-tile vocabulary of the Goodhue Hotel is used at a smaller scale; and the moderne First National Bank of Beaumont (1938).

In 1941, the firm began a decades-long relationship with Lamar College, now the multi-campus Lamar University, based in Beaumont. In the 1950s, after Fred Stone went into private practice, partners Mike Mebane (b. 1908) and Russell R. Phelps (1905-1972) joined, forming Pitts, Mebane and Phelps, with offices in Houston and Beaumont. The firm designed the Houston Coca-Cola Bottling Plant, which won a TSA first honor award in 1951 and the U.S. Department of Labor Building in Washington, D.C. (1966-76). The firm also worked on several major joint-venture public projects, including the Texas Employment Commission Building (1959, with George L. Dahl and John Linn Scott) and the U.S. Embassy in Mexico City (1964, with Kuehne, Brooks & Barr).

Llewelyn W. Pitts, an AIA Fellow, served as TSA president in 1961. Starting in 1967, TSA named the society's highest honor after him.

Mebane left the firm in the 1960s and Robert P. White (b. 1925) joined, forming Pitts Phelps & White. Following a merger with Houston-based Van Ness & Moore, the firm became the White Budd Van Ness Partnership in 1977, with James D. Budd (b. 1937) and John B. Van Ness (b. 1928, the first architecture graduate of the University of Houston in 1946) as principals. The firm has specialized in laboratories and college buildings. Recent projects include the College of Business Administration (1985) and the Houston Science Center Addition (1988, a joint venture of WBVN with John S. Chase and Golemon & Rolfe in association with James S. Walker II) for the University of Houston. The firm also designed the recently opened Brown-Healy State Office Building in Austin. *Joel Warren Barna*



Above: Travis Park Methodist Youth Building (1949) by Henry Steinbomer

Above right: Alamo Heights Methodist Church Chapel (1941) was Steinbomer's first church project.

Far right: the award-winning Coca-Cola Bottling Plant in Houston by Pitts, Mebane & Phelps (1951)



Robert Henry Stone

Arch B. Swank, Jr.

THE NAME AND WORK of Dallas architect Arch B. Swank, Jr. (b. 1913) have been inextricably linked with those of O'Neil Ford. Their collaboration spanned most of their careers; sometimes they worked as partners, sometimes in association to design specific projects. And what are arguably Ford's best works—the Little Chapel in the Woods in Denton (1936), the San Jose Ranch House on St. Joseph's Island (1938), and the first buildings for Texas Instruments in Dallas—were accomplished in association with Swank.

Swank was born and raised in Wills Point. He graduated from Texas A&M's first five-year architecture program in 1936.

Swank went to Dallas to practice; the city was then abuzz with excitement over the Texas Centennial Exposition. His first job was as a docent at the Southern Pine Association House at the Exposition, handing out details drawn by O'Neil Ford for the SPA in 1933-34. Swank recalls that, on meeting Ford there, he requested employment. Ford told him he had no work, to which Swank replied, "Well, you can get some, can't you?"

The two were partners from 1937 to 1941 in a small creative workshop, which included architect Gerald Rogers, woodworker Lynn Ford, weaver Belle Ford, sculptor and painter Percy Merrick, and other artists and craftsmen, doing mostly residential projects. Swank designed collaboratively with Ford during these years, working on all aspects of the process and the product.

Swank cites one house from this period—the 1938 San Jose Ranch House for oilman Sid W. Richardson, Jr., on St. Joseph's Island—as a personal favorite. It was built of concrete blocks fabricated on site using crushed shell as aggregate and was designed without the usual pitched roofs and overhangs to avoid hurricane damage. Large banks of folding steel sash windows and louvered wood screens and doors let breezes through the house. Lynn Ford built floors and furniture of mahogany logs that had washed up on the shore from South America. The result is a composition reminiscent of Richard Neutra's work, more purely in the international style than any of Ford's other houses and more suggestive of Swank's work in Dallas after World War II.

Other excellent Ford and Swank projects include the Miller and Bromberg residences in Dallas (both 1939), the Murchison Residence in San Antonio (1936), and the Little Chapel in the Woods on the campus of Texas Women's University in Denton. Built of limestone and brick by a small army of construction trainees and art students, it was designed to highlight the importance of handicraft. The simplicity and power of the composition made it one of 20 outstanding works of Texas architecture chosen by TSA members in 1983.

The partnership dissolved when Swank was called to service as a commissioned officer in the Army during World War II. Two years after his return to Dallas, he went into business with Roscoe DeWitt. DeWitt and Swank was among the most successful firms in postwar Dallas, undertaking large and prestigious projects such as Parkland Hospital and the Neiman Marcus store at Preston Center (1952). Swank served as president of the



Sid W. Richardson Ranch Complex, St. Joseph's Island (1938) by O'Neil Ford and A. B. Swank: house (above) and barn (left)

Below: Club/Restaurant Building for the Great Southwest Corp. office in Dallas (1958), by O'Neil Ford, R.S. Colley, A. B. Swank, and S.B. Zisman

Dallas Chapter/AIA in 1951, speaking out for important urban-design and environmental causes. It was perhaps this maverick side that led him back to individual practice in 1952.

During the '50s and '60s, Swank again collaborated frequently with O'Neil Ford. The early work for Texas Instruments was secured as a result of Swank's initiative; he joined Ford, Richard Colley, and planner Sam Zisman to design the highly innovative semiconductor complex in Richardson (1958). This same team, with Mexican architect Felix Candela, undertook the Great Southwest Corporation's ambitious industrial park in Arlington (1958), as well as the Club Restaurant (1957-58). Thin concrete shells in the form of hyperbolic paraboloids provided the building structure for these projects. Because no building codes addressed this new form, a test shell was erected and successfully loaded to two-and-a-half times its design load. Although the inspector was satisfied, Swank and his team filled the shell with water until it failed, probably just for the excitement of watching the event.

Throughout the later decades of his career, Swank has continued to look for projects that offer the challenge brought by innovative and collaborative pursuit. He continues his practice in Dallas; his work, as always, is marked by expression of structure, sensitivity to climate and materials, and a devotion to modern ideals. He is married to Patsy Swank, a journalist to whom TSA has given the Flowers Award for excellence in coverage of architecture. *R. Lawrence Good, FAIA*



Taft Architects

SINCE 1972, when it was founded under the name Architects Incahoots & Associates, the partnership now called Taft Architects has become one of the most celebrated and influential in Texas. Fame has changed their practice little. They have their pick of prestigious commissions, but they and a small staff still work out of a rundown house near downtown Houston. And, adhering to an early rule, they present themselves to the public the same way that they work: collectively.

Taft's partners are John J. Casbarian (b. 1946), Danny Samuels (b. 1947), and Robert Timme (b. 1945). All have bachelor's degrees in architecture from Rice University; Casbarian also holds a Master of Fine Arts degree from the California Institute of the Arts and Timme has a master's degree in architecture from Rice. Samuels is a visiting professor at Rice, where Casbarian is a full professor; Timme is a professor and the director of graduate studies at the University of Houston College of Architecture.

The firm has received some 48 awards for design, including three consecutive AIA awards, a P/A award, and the Rome Prize in Architecture. They have delivered over 100 lectures, and they have acted as jurors in the AIA awards program and 20 others. They have taught as visiting critics at numerous schools and they have jointly held the Davenport distinguished professorship in architecture at Yale. Their work has been included in some 32 exhibitions, including the 1980 Venice Biennale and a government-sponsored worldwide traveling show. Their work has also appeared in publications ranging from *Esquire* to *Domus* to books by Charles Jencks and Paolo Portogesi.

The firm's notable projects include the Peaceable Kingdom Barn, near Washington-on-the-Brazos (1973); several skillful rehabilitation projects on the Strand in Galveston, including the Rosenberg Building (1975) and the Hendley Building (1977); the YWCA Downtown Branch and Metropolitan Administrative Office Building (1979); the Quail Valley Municipal Control Building Addition (1980); the Talbot House on Nevis, West Indies (1980); River Crest Country Club in Fort Worth (1981); Hope Elementary School, Hope Indiana (1981); the Southside Place Bath House, (1983); the Williams House in Austin (1985); the Corpus Christi City Hall (1986); and the Dallas Herman Miller Showroom (1986).

Taft's early work often dealt with ways to make urban places through the use of complexly layered but thin surface details recalling historical architectural motifs and modern methods. The YWCA in Houston is a case in point: its linear front, linking offices and gymnasium spaces, both preserves a park and creates a community focus. Inside and out, it is colorful and jazzy, but unsatisfying constructionally, as in, for example, the colliding grids of stucco and tile at the main entrance, where the tile doesn't quite line up. Newer projects, like the Williams House in Austin, the River Crest Country Club, and the Corpus Christi City Hall explore sure-handed sculptural variations on the pyramid-roofed, central-halled cubic volume.

Joel Warren Barna

Top right: Southside Bath House (1983)

Middle right: Talbot House, Nevis, West Indies (1980)

Bottom right: YWCA Downtown Branch and Metropolitan Administrative Office Building, Houston (1979)

Below: Hendley Building adaptive use, Galveston



Alan Y. Taniguchi

MODERNIST ARCHITECT AND EDUCATOR Alan Y. Taniguchi (b. 1922), born in Stockton, Cal., in 1922, graduated with a B.A. in architecture from the University of California at Berkeley in 1949. After working for three different firms in the San Francisco Bay area, he moved to Harlingen in 1952—"to build a house for my parents," he recalls—and went into practice handling the residential commissions that came in.

Using the thin-shell concrete architectural vocabulary that was being explored throughout the state in the late 1950s, Taniguchi designed a number of significant buildings that were recognized with TSA design awards, including the Flato Memorial Livestock Auction Pavilion in Kingsville (1961), on which he collaborated with planner Sam Zisman and landscape architect Stuart King; The House of Mo-Rose (1962), a citrus packing plant in Olmito; and the Casa Del Sol community center in Harlingen (1962).

The University of Texas at Austin, under then-dean Phillip Creer, invited Taniguchi to teach part-time in 1961. Taniguchi divided his time between Austin and Harlingen for two years, maintaining his practice in partnership with Charles Croft until he moved to Austin and began teaching full-time in 1963. Taniguchi was Dean of the School of Architecture from 1967 to 1972. "I tried to expose the students to a number of different experiences and to emphasize a sense of social engagement, even advocacy, when I was dean, and I caught a lot of flack about it," Taniguchi recalls. He was vice president, then president of the Association of Collegiate Schools of Architecture from 1970 to 1972.

Taniguchi's stance as UT administrator may have sparked controversy, but his practice as senior partner of the firm Taniguchi Shefelman Vackar Minter in Austin between 1969 and 1976 was highly regarded. Among the most significant works of the firm were the Briarelliff Lodge (1970, Tom Shefelman, chief designer); the James Harvey Residence (1971), which won a TSA design award in 1971; the Manchaca Regional Library (1974, Walter Vackar, chief designer); and the Waller Creek Development Plan (1976, Tom Shefelman, lead designer), a joint venture with Myrick Newman Dahlberg, which won a P/A award in 1978.

On leaving UT in 1972, Taniguchi moved to Houston, serving as director of the School of Architecture at Rice University from 1972 to 1974; the school's doctoral program was set up under his direction. He served as professor of architecture at Rice from 1974 to 1979, then returned to Austin and went into solo practice.

Among noteworthy projects by Alan Y. Taniguchi, Architect and Associates are the U.S. Embassy, Georgetown, Guyana, currently under construction; and the Fort Ringgold Campus Recycle, Rio Grande City (1979), in which migrant farm workers, learning a new, higher-paying trade, were trained to work in construction. "I take particular pride in that project," helping a community build a future, Taniguchi says. His practice in Austin, uniting a lifelong connection between modernism and social consciousness, continues. He is an AIA Fellow.

Joel Warren Barna



House of Mo-Rose citrus packing plant (1961) by Alan Taniguchi



Ben Milam Elementary School (1961), by Taniguchi & Croft



Flato Memorial Livestock Pavilion (1961) by Alan Taniguchi with Sam B. Zisman

Samuel Vosper

LONG UNRECOGNIZED, the role of Samuel Charles Phelps Vosper (1887-1958) in shaping the urban landscape of central Texas was hidden behind the names of firms for whom he worked as chief designer.

Vosper's capricious education included formal training, albeit incomplete, at Pratt Institute, Columbia University, and the independent atelier of Wiley Corbett; apprenticeship with Crow, Lewis, and Wick of New York; and the study of architectural rendering under Birch Burdette Long. He joined the Famous Players Lasky Corporation in 1913 and spent seven years designing theaters across the U.S. before arriving in Dallas around 1920. He joined the faculty of the UT School of Architecture in 1922, where he was credited with raising the abilities of the advanced design studios to such an extent that UT was finally granted membership in the Association of Collegiate Schools of Architecture. During this period, he also worked as chief designer for Ralph Cameron on the Medical Arts Building (1926) and the Scottish Rite Temple (1924) in San Antonio, and Central Christian Church (1928) in Austin. Fired from UT in 1928 for hiring a nude female model, Vosper was hired at Texas A&M, where he was also chief designer for the College Architect's Office.

Vosper was fascinated by Texas history and traveled extensively throughout South Texas to photograph examples of the Spanish vernacular. He had difficulty keeping a job after the tragic death of his son. Between 1933 and 1935 Vosper worked for the CWA in San Antonio and Austin, the UT Supervising Architect's Office, and the National Parks Service. In the spring of 1935, he was commissioned to restore Mission Espiritu Santo outside Goliad by the National Parks Service. Vosper spent the next six years as chief architect for the project, heading a team of architects and archaeologists that included Stripling, Richard Colley, Roland Beard, and historian Charles Ramsdell. He also worked on the reconstruction of Presidio la Bahía and designed the Goliad Memorial Auditorium (1936) and the Fannin Battlefield Memorial (1937).

During World War II Vosper moved to Washington, designing post offices for the Treasury Department. Returning to Texas in 1945, he worked in Pampa, San Antonio, and Bryan until his death in 1958. *Lila Stillson*

Right: Weslaco City Hall and Fire Station (1928) by R. Newell Waters

Below: Central Christian Church in Austin (1928) was designed by Samuel Vosper when he worked in the San Antonio office of Ralph Cameron.

R. Newell Waters

ROSCIOUS NEWELL WATERS (1899-1969) was an architect who practiced in the Lower Rio Grande Valley from the 1920s through the 1960s. He was born in San Angelo and attended UT Austin and MIT, graduating with a B.S. Arch. in 1923. Waters worked for the Boston architects Maginnis & Walsh before returning to Texas. In 1924, he settled in the newly established town of Weslaco, in Hidalgo County, where his parents had moved. The building boom of the late 1920s provided Waters with numerous commissions throughout the Valley, and he was one of the few architects in the region able to maintain his practice during the Great Depression. Waters's office produced work in the Mediterranean style during the 1920s and early 1930s, much of it designed with his associate, Anton Heisler, Jr. During the later 1930s and into the 1940s, his work tended to be in one of the American regional or modernistic styles. By the 1950s, he and his associates Merle A. Simpson and James Ingraham Clark were producing modern buildings.

Waters's outstanding works include the Weslaco City Hall and Fire Station (1928), the Los Fresnos State Bank Building, Los Fresnos (1928), the Llano Grande Country Club, Mercedes (1928), the refacing of two blocks of retail buildings in downtown Weslaco (1936), and large houses for Larry E. Lightner (1936) and Dean A. Porter (1941) in Brownsville and for F.E. Knapp and J.A. Knapp in Weslaco. Waters designed auto show-



rooms for the Knapp interests in the Valley and in Houston from the 1920s through the 1950s. His firm also was responsible for the Hidalgo County Courthouse, Edinburg (1954), the State Tuberculosis Hospital, Harlingen (1955), and the Knapp Memorial Methodist Hospital, Weslaco (1962). Waters is remembered by former associates as an exacting taskmaster, an incisive critic, and a gifted colorist. He joined the AIA in 1923. R. Newell Waters retired from practice in 1962, seven years before his death. *Stephen Fox*

Frank Welch

HAVING WORKED FOR 25 YEARS of his 30-year practice in Midland, Frank Welch (b. 1927) ranks as West Texas' most-celebrated architect, known for the elegance of his residences and his search for the grail sought by many since the '20s—a regionalist architecture.

Welch was born in Sherman; he says the town's narrowness created a hunger for travel and learning that has lasted his whole life. After Army service he earned a bachelor's degree in architecture from Texas A&M in 1951. On a Fulbright fellowship in 1952-53, he bought a camera and began taking photographs of Paris.

In 1955 Welch moved to Houston, working in the offices of Hamilton Brown and Thompson McCleary until he met O'Neil Ford. He worked briefly on the Houston Texas Instruments Building (1956, Ford Colley & Tamminga), then worked in Richard Colley's Corpus Christi office on the design of the landmark Texas Instruments Building then planned for Richardson. As construction began, he moved to Richardson with his wife and three small children and lived within walking distance of the job site for over a year.

"I was happy to be working for such a vital firm, but I saw Colley and Ford rarely," Welch says. "Perhaps that's why Ford was such an influence: he was a conscience, the artist-architect who was there to inspire and encourage me, but I never worked at his elbow."

In 1959, with Ford's blessing, Welch took a commission to remodel the house of John and B Lee Dorn in Midland. He set up practice in the basement of his brother-in-law's clothing store in Odessa for over a year before moving to Midland. The Dorns proved to be Welch's most im-

portant early clients, bringing commissions for the Forest Oil Building in Midland (1974), the Forest Oil Field Headquarters Building in Odessa (1976), and several residential commissions, including *The Birthday* on Dorn's ranch in Sterling County (1966)—with its sliding walls and stark rockwork piers, it is iconic Welch. Projects for clients statewide followed.

In a career that has included 180 residences (with many renovations and remodelings), schools, country clubs, office buildings, a planetarium, and other projects—a large output for what has always been a small office—Welch has maintained high standards. "Being a small-town architect, you accepted the tasks that were expected of you," he says. "But I always wanted the work we did to be important." Among the best-known



Left: Pool house, Sarofim Residence, Houston (1973) by Frank Welch

Below: "The Birthday," Sterling County (1966) by Frank Welch



of Welch's projects are the Sarofim Residence in Houston (1973), Los Patios in San Antonio (1971, 1976), and the Shamoan Residence in Dallas (1985). Unbuilt projects include the U.S. Embassy in Djibouti (1980) and the 1988 design for Pershing Square in Los Angeles, a finalist in an international competition.

Like earlier regionalist architects, Welch has sought to examine the connections between "the lack of cant in vernacular buildings," and the original aims of modernism—to create architecture free of the spurious and the unnecessary. His houses, though spare, are never confrontational; their exteriors are understated to heighten the generosity of their unfolding private spaces. A Fellow of the AIA, Welch opened a Dallas office in 1980, and moved there in 1985.

Joel Warren Barna

David R. Williams

DAVID REICHARD WILLIAMS (1890-1962) is perhaps best remembered as the leading proponent of the regionalist movement among Texas architects during the late 1920s and 1930s, although he also made enormous contributions as an administrator of public programs during the Depression and World War II.

Born in the prairie community of Childress in 1890, Williams had early interests in art and photography that led him to seek a career in architecture. In the first of many adventures, Williams abruptly left UT in 1916 and traveled to Mexico (the country was then undergoing a revolution) to work for American oil companies. Williams then traveled to Europe for a two-year tour, but the stay failed to inspire him to adopt the eclectic models then in vogue. Rather, upon his return to Dallas in 1923, he began to explore the vernacular (he called it "indigenous") architectural vocabulary of Texas as the basis of his own unique style.

Williams was actively involved with a group of artists and artisans, including Jerry Bywaters, Tom Stell, and Lynn Ford, who were then exploring the ideology of regionalism. This intellectual movement found a forum for its ideas in the pages of *The Southwest Review* for which Williams served as associate editor in 1927. Williams's now-legendary travels across the state in search of a vocabulary of forms unique to Texas culminated in a series of articles in *The Southwest Review*. In them he argued that a true Southwestern style could evolve only through the study—not the slavish imitation—of the state's own regional building patterns.

Williams's extensive travels through Texas provided him with a wealth of images from which to draw inspiration—not unlike the pattern books available to architects working in the fashionable revival modes. The F.N. Drane House in Corsicana (1929), one of Williams's earliest houses, has strong horizontal lines tying it to the ground, and it contains a complex series of cloistered spaces with open courtyards and loggias, reminiscent of Mexican architecture. Subsequent designs became increasingly simplified as Williams incorporated elements of vernacular architecture and native materials in his houses, for example for E.B. McKie (1929) and Warner Clark (1930), both in Dallas. The Elbert Williams House (1932) combines the regional response to climatic conditions—informal plan oriented toward the prevailing breezes, shaded porches and patios, shuttered windows, ample fireplaces, and a standing-seam roof—with a specifically Texan iconography in its decoration, furnishings, and articulation of space.

Williams's entrance into public service in 1933 allowed him to apply his ideas of a regional response to design on a much broader scale and with greater social significance. During the next three years, Williams planned and organized new rural communities across the country for the Federal Emergency Relief Administration, including the Matanuska Valley project in Alaska and the Woodlake community outside Houston. Williams was appointed the Director of the Division of Works Projects for the National Youth Administration in 1936, eventually being named Deputy Executive

Top right: A photograph of a central Texas vernacular building taken c. 1927 when David R. Williams was editor of *The Southwest Review*.

Right: Elbert Williams House in Dallas (1932) by David R. Williams



Director of the entire organization. Although his project for La Villita in San Antonio is well-known, his other projects included such diverse educational and employment opportunities for youth as the All American Youth Orchestra. As the nation's attention turned to the defense industry, Williams's genius at problem-solving was demonstrated in his designs for on-site prefabricated housing at Avion Village in Grand Prairie (1940-41, with Richard Neutra and Roscoe DeWitt), as well as his innovative "demountable housing" at Multimax in Beaumont (1941).

Williams was assigned to the Institute of Inter-American Affairs in 1942, providing a broad range of technical assistance in Latin America, such as building roads, establishing health programs, and developing postwar rehabilitation plans. Injuries from a 1944 plane crash forced him to return to the U.S. although he later worked in Venezuela from 1947-1948, implementing rural and industrial development programs. Williams retired in 1952 to Lafayette, La., where he continued to study indigenous housing. It was during his travels in the South that he discovered Louis Sullivan's library in Biloxi, Miss., in 1954, thus ensuring its future preservation in the AIA's collections in Washington D.C.

Dave Williams had a profound effect upon architecture in Texas as well as the implementation of public policy on a national level. His designs have continued to inspire the architects of our state and his photographs of our vernacular architecture captured images of our past that would otherwise have vanished. *Lila Stillson*

George Willis

GEORGE WILLIS (1879-1960) arrived in San Antonio at the age of 31 equipped with an academic background rarely found in Texas at that time. Born and raised in Chicago, Willis had studied architecture at the Armour Institute and then, at the turn of the century, begun as a draftsman in the studio of Frank Lloyd Wright in Oak Park, Ill. There he worked with a number of important later practitioners of the prairie school. In about 1903, Willis left Wright's office and moved to California and then to Dallas, where he was a partner in Overbeck & Willis. In 1910, he came to San Antonio to work for Atlee B. Ayres, for whom he worked for seven years until he founded his own firm.

One of his first projects after leaving the Ayres firm was the L.T. Wright house (1917), near downtown, a regional variant of the prairie school mode. Willis's houses in Alamo Heights and Monte Vista, such as the John Kuntz Residence (c. 1913), provide other excellent examples of the Wrightian vocabulary adapted to Texas.

Willis's Milam Office Building in downtown San Antonio (1928) was the tallest reinforced concrete building in the world and the first to be air-conditioned. Willis associated with Emmett T. Jackson on the design of the Builders' Exchange Building. He also designed an addition to the Bexar County Courthouse and worked with Jackson and Ayres & Ayres on the San Antonio Municipal Auditorium in 1926. He designed the Palace Theater (1923), the San Antonio Country Club's origi-

nal building (with Atlee Ayres, c. 1920), the Standard Manufacturing Co. (1923), and the El Conquistador Tourist Hotel (1927), now all demolished. He also designed the Brackenridge Park Amphitheater (1936).

Willis maintained his office in the Smith-Young Tower until his death, although his practice slowed after World War II.

Stephanie Hetos Cocke



Top: the San Antonio Municipal Auditorium (1926), by George Willis with Emmett T. Jackson and Ayres & Ayres

Above: Aerial view of Avion Village in Grand Prairie (1940-41) a housing development by David Williams, Richard Neutra, and Roscoe DeWitt

Wilson Morris Crain & Anderson

FRED TALBOT WILSON (1912-88, B.Arch., Rice Institute, 1935) and Seth I. "Si" Morris (b. 1914, B.A., Rice Institute, 1935) founded a practice in 1938 that pursued a broad range of project types, with a steady mix of civic and government facilities, clubs, banks, churches, schools, and housing, along with medical, retail industrial, and recreational projects.

Wilson and Morris were working for architect M.B. Roensch doing FHA apartments (River Oaks Gardens, 1937; Park Lane Apartments, 1938) before they formed their partnership in 1938. Wilson was the designer and Morris managed the business and wrote specifications. They subsisted on FHA houses—"little gems," as Ralph Anderson called them—and party decorations. The partnership revived after Wilson's military service ended and got a boost when B.W. Crain, Jr. (b. 1914, B.S. Arch., University of Texas, 1937, M.A. Arch., Harvard, 1939) joined in 1946. Crain's uncle was developing Garden Oaks in north Houston and the firm did houses and the Garden Oaks Elementary School. This connection led to similar work with Frank Sharp, who was developing nearby Oak Forest.

Crain soon left Houston to establish a branch office in Longview, where his family was prominent in business. The firm's early diversity came, in fact, from the Longview office, where schools, churches, banks, medical, and industrial buildings were designed by Crain and produced in the Houston office. The practice was Wilson Morris & Crain from 1946 to 1952.

Ralph A. Anderson, Jr. (b. 1923, B.A., Rice Institute, 1943, B.S. Arch., 1947) joined in 1947, doing design and production. Completing his education after war service, Anderson had worked part time for William Ward Watkin and briefly for Hermon Lloyd. Anderson took a year's sabbatical to Europe in 1949-50, and returned to share design duties with Talbot Wilson, becoming a partner in 1953. The firm remained Wilson Morris Crain & Anderson for

nearly 20 years, from 1953 until 1972.

Although the Longview work had been steady, the big break in Houston came in 1955 with the project for the Houston Club interiors, which, though not itself a substantial job, provided valuable contacts in the business and development community. School work was actively sought, too, and the firm became associated locally with the development of open-concept schools.

Major commissions include Houston Main Post Office, 1962; HL&P Building, 1968; Southwestern Bell Telephone Headquarters, 1965 (with Pierce & Pierce); Astrodome, 1965 (with Lloyd Morgan & Jones); River Oaks Bank and Trust, 1970; Houston Country Club, 1957; Central Presbyterian Church, 1962 (all designed by Talbot Wilson); The Houston Post, 1969; Kelsey-

Seybold Clinic, 1963; KHOU-TV, 1960; World Trade Center, 1962; Western National Bank, 1967; Heights Bank, 1965; and Lamar Fleming and Abraham Lincoln High Schools (all designed by Ralph Anderson).

The big disappointment of this period, of course, was when the first of the large downtown office buildings, First City National Bank, was given to the out-of-town architect Gordon Bunshaft of SOM. Although WMCA was close to the bank's president, James Elkins, Jr., it was the financing bank, Manufacturers Trust Co., that decided that an architect with national prestige and more highrise experience be used. Wilson Morris Crain & Anderson were associate architects for this and numerous other large projects (Great Southern Life Ins., SOM, 1965; One Shell Plaza, SOM, 1971; Two Shell Plaza, SOM, 1972).

In 1972, the practice split. Morris started a new office, S.I. Morris Associates (1972-80) and the other partners continued in Houston as Wilson Crane & Anderson (1972-75).

Eugene Aubry (b. 1935, B.Arch., University of Houston, 1959) joined the firm in 1970, after working with Howard Barnstone for 13 years. He followed Morris in the split and became a partner in 1980 (Morris/Aubry Architects, 1980-85). The Houston boom was in full swing, creating an unbelievable amount of work, "a wild gold rush mentality" as Aubry recalls. Aubry's designs include Houston Central Public Library (1977), KPRC-TV (1972), First City Tower (1981), 1600 Smith Building (1984), Glassell School (1978), Texaco Building (1977), Brown & Root Building (1979), Prudential Building (1978), and Wortham Theater Center (1987).

The crush of work in these years created the internal stresses associated with fast growth. An increasing number of partners, fast production schedules, and a lost sense of control spun some of the partners out into smaller practices. Aubry left in 1986 to open an office in Sarasota, Florida.

In the meantime, Morris phased into retirement; in 1986 the firm became Morris*Architects with John H. Wiegman (b. 1928, B.Arch., Iowa State, 1951, M.Arch., Rice University, 1971) as president. In addition to continuing with commercial work (One duPont Center, Orlando, Fla., 1988), Morris*Architects has developed a significant specialty in healthcare facilities (Methodist Hospital Dunn Tower, 1989).

Wilson Crain & Anderson added John C. Reynolds as partner to become Wilson Crain Anderson & Reynolds in 1975, but the group soon disagreed on goals for the practice and Wilson and Reynolds left.

C/A Architects was incorporated in 1978 by Crain and Anderson. The completion of the Frank Erwin Special Events Center at UT Austin in 1972 led to the development of a new specialty, the indoor sports arena, for C/A Architects. Similar facilities in El Paso, at Kansas State University, Western Carolina University, and Baylor have built experience within the C/A Architects that has also allowed the firm to serve as consultants to other architects doing arenas.

Si Morris recently came out of retirement to be an advisor to Cannady, Jackson & Ryan. Crain is still practicing in Longview.

Gerald Moorhead

Below: First City Tower in Houston (1980), by Morris/Aubry Architects

Bottom: HL&P Building in Houston (1968), by Wilson Morris Crain & Anderson



Fred Wilson and S. I. Morris, in their practice and in their successor firms, pursued a broad range of project types from housing to office towers.



John G. York

JOHAN GARTH YORK (1914-1980), the foremost modernist architect to practice in the Lower Rio Grande Valley, was born in Gainesville, Ala. York attended North Texas Agricultural College and UT Austin, earning a B.S. Arch. degree in 1940. On graduating he worked for the Texas Parks Board and in the architectural department of the National Youth Administration. York served in the U.S. Air Force between 1943 and 1946. He worked for Olin G. Boese in Fort Worth in 1940 and 1941, and for G. Meredith and James Roger Musick in Denver from 1946 to 1948. In 1948, York moved to Harlingen. There he was associated from 1949 to 1955 with the Harlingen architect Walter C. Bowman and the San Antonio architect Bartlett Cocke in the firm of Cocke, Bowman & York. From 1955 until 1960 he practiced under his own name in Harlingen and Corpus Christi.

York swiftly attracted national attention with the inventive modern buildings that he designed. These responded lyrically to the climatic conditions of the Lower Rio Grande Valley and zestfully displayed their lightweight construction and technologically produced building components. Cocke, Bowman & York's most publicized buildings included a series of elementary schools in Harlingen and Brownsville, the Lon C. Hill Memorial Library in Harlingen of 1951, the Little Creek Magnolia service station in Harlingen of 1953, and Klee Square in Corpus Christi, an office and retail center dating from 1954. York laid out the Harlingen subdivision of Laurel Park along the Arroyo Colorado, where he designed a number of dramatic modern houses, among them the McKelvey (1948), Ulhorn (1949), and Thise (1950) houses, as well as a celebrated house for his own family (1954). In 1951, the Ulhorn House became the first building in the Lower Rio Grande Valley to win an AIA design award. Cocke, Bowman & York and its work were profiled in the June 1955 issue of *Progressive Architecture*.

After the dissolution of Cocke, Bowman & York, John York continued to design distinctive modern buildings, notably houses in the Brownsville subdivision of Rio Viejo for Antonio Cisneros and Bernard Whitman (1955), the Fairway Motor Hotel in McAllen (1957), and the Narro-Sánchez Clinic in McAllen (1958). He left Texas in 1960 upon being appointed to the faculty of the School of Architecture at the University of Oklahoma, where he eventually became professor of architecture and dean. York was married three times; by his second wife, Tacia Catsinas, he had three children. York joined the AIA in 1951 and served as president of the Lower Rio Grande Valley Chapter in 1953. During the 1950s his firms were frequent recipients of TSA design awards. Unfortunately, many of his Texas buildings have suffered from abusive alteration or demolition.

John G. York died in Norman, Okla., in 1980. His widow, Shirley V. York, deposited his remaining architectural drawings at the Architectural Drawings Collection of UT Austin in 1984.

Stephen Fox



Above: John York residence in Harlingen (1954)



Left: Heights State Bank, Houston (1965) by Wilson Morris Crain & Anderson

Below: Harris County Domed Stadium (Astrodome, 1965) by a joint venture of Wilson Morris Crain & Anderson and Lloyd Morgan & Jones





CONFIRMATION OF CONTEXT

By Gilbert Hoffman

The renovation and expansion of Goldsmith Hall at UT Austin respects the original and gives it new life.

The school now has an improved and enlarged facility, but is it an environment that will inspire and challenge students and faculty?

Photography by Dana Norman,
University of Texas at Austin School of Architecture

THE SCHOOL OF ARCHITECTURE at the University of Texas at Austin last year completed renovation of Goldsmith Hall, the second of three architecturally significant buildings that it decided in 1977 to refurbish as its permanent home. By renovating a venerated and handsome complex near the center of the campus, it has made an important statement about historical context and set an example for contemporary design that, by blending with and enhancing the style and details of the original, can respect and renew good historic architecture.

The school did achieve an improved and enlarged facility; nevertheless, the question arises whether the school has made the best choice in an environment for students and faculty that will inspire and challenge them. "Fine architecture and academic excellence" were two goals the school set for itself when it began this renewal program.

Historical Choice and Chance

THE THREE BUILDINGS that compose the architecture school were all designed over 50 years ago, by two well-known architects. New York architect Cass Gilbert designed Battle Hall and Sutton Hall in 1911 and 1918, respectively, both executed in an ornate Spanish Mediterranean style that set the predominant architectural character of the campus. Later, as part of a campus master plan in 1930, the leading Beaux-Arts architect and teacher at the University of Pennsylvania, Paul Philippe Cret, was asked to design 10 buildings, including the Architecture Building, which was finished in 1933 (it was rededicated Goldsmith Hall in 1976). Goldsmith was the main office for the school until a newly renovated Sutton Hall temporarily took its place in 1982. It served as classroom space until it again became the school's headquarters this year.



Cret noted in a 1933 report to UT Regents that his new designs for the campus should allow an "elastic formal plan," one that he understood would someday be modified in future interaction that he welcomed.

In 1977, Dean Hal Box, FAIA, responding to overcrowding, deterioration, increased enrollment, and new technologies, began promoting a major improvement program, and the school commissioned the Dallas firm Thomas, Booziotis and Associates (now Booziotis & Company and Downing Thomas Architect), along with Austin architect Chartier Newton and Associates (now part of Jessen, Inc.), to conduct a feasibility study. The architects' recommendations for improving Goldsmith, Sutton, and Battle halls were sensitive to three important areas: the seminal nature of the buildings' designs, their exquisite yet richly different detailing, and the planning required to make the complex function more cohesively and efficiently.

Architectural Renovation and Expansion

ARCHITECT BILL BOOZIOTIS, working with a faculty committee headed by Dean Box and Assistant Dean Richard Dodge, decided in the renovation to remove a

small wing on the south facade and add a three-story addition to accommodate the space needs of the program. Interestingly, Cret had noted in his 1933 report to the Regents that his designs should "allow for an organic extension," just as was being suggested.

The architectural problem was to work in a style that would be sympathetic to the original Cret building, an understated, informal, and picturesque revival. Booziotis blended elements and materials from the old building, adding contemporary window and metalwork details, and used a masonry vocabulary that borrows more from postmodernism than from 1930s Beaux-Arts.

A measure of its aesthetic success must be that a person who was unfamiliar with the original building would have a hard time distinguishing addition from original. As a clue, the architects used a dark green-black granite stripe detail to delineate and decorate the new areas.

The building abounds with handsome and sensitive details. On the exterior, metal doors, grilles, and railings achieve delicacy and solidity at the same time. Proportions and divisions are visually pleasing. Massing of the addition and the introduction of discreet balconies enrich the vocabulary and enliven the facades.

The addition redefines a public walkway and main entry (top left) and joins an established Mediterranean-style composition (above left). Granite, limestone, and metalwork details (top right) retain the repose of the original courtyard (above right), but with a postmodern bent.



The first-floor exhibit hall typifies an imaginative range of interior finishes.

Booziotis resurrected and restored some of the nicer spaces and details that had been poorly remodeled over the years.

Inside, equally handsome details derive from the imaginative and sensitive use of materials that are not often seen today in buildings. The exhibit hall, for instance, is detailed in an abundance of white oak and sweet gum, giving it a spacious and fresh feeling. Oak also shows up at faculty-office doors and in many original "pin-up" panels at offices and student areas. The use

of contrasting materials, such as fossilated limestone and dark granite, is effective. In fact, the addition is an example for students of unrestricted, imaginative detailing. The lesson to be learned, however, is sensitivity to the

existing vocabulary. These details should not be inappropriately copied in some future project.

Booziotis resurrected and restored some of the nicer spaces and details that had been poorly remodeled over the years. The ceiling vaults of the main north-south corridor on the first floor were restored, and new arched windows were added carefully to the interior of

the exhibit hall's entrance vestibule. The experience of the courtyard, hallway, and exhibit hall is now a clear sequence, each space contributing to the next. Another important restoration was the fifth-floor Tower Room, with its beautiful original black stone fireplace, the precedent Booziotis cites for the addition's stripe details.

New facilities were carefully crafted into the volume of the addition. An 8,000-square-foot shop and materials laboratory was added in the new lower level, its roof forming a deck at ground level. New jury rooms, a seminar room with the latest audio-visual equipment, and a reading and study room provide needed functions. Studios were enlarged and remodeled, and the old library was converted to an additional large studio.

Unfortunately, occasional lapses occurred in spite of all the attention to detail. Suspended lighting, in studios and offices, seems aggressive, too contemporary, and out of place with the feeling of the original building and the spirit of the renovation. The white-oak details, due to their light color, often seem uncomfortable and less permanent next to gray limestone or plaster finishes.

On the exterior, circulation has been improved with a new entrance into Sutton Hall and new stairs from



Goldsmith to the walkway system. The east facade, however, lacks cohesion and seems to be an unresolved accumulation of projections, fenestration, and details that fail to define this as a major entrance.

The Goal of Excellence

THE STATED GOAL of the School of Architecture when it undertook this renovation and expansion program was to end up with a shining example of fine architecture and a quality environment for academic excellence. The amount of money spent to date is more than that spent by the University of Houston on its new architecture building, designed by Philip Johnson.

It's an interesting comparison. The UH school is a large, centrally focused building. The UT facility is a smaller-scaled complex of buildings, with dispersed studios and classrooms. In Johnson's building, the experience is more one of sharing, of learning from others' work. The large, open studio model has been successful at Yale and Harvard as well. As a by-product, the spaces within these buildings are dramatic and inspiring. The architects, Johnson, Paul Rudolph, and John Andrews, also lectured or taught at the respective institutions.

Paul Cret's most famous student at Penn was Louis I. Kahn. It was Kahn who later reminded architects, in words and buildings, of the importance of the "immeasurable" qualities of a design: the poetry of the concept. "The institutions are the houses of the inspirations."

When Cret designed Goldsmith Hall, he planned to inscribe the words *aspiration ambition ability achievement* on the beams over the first-floor stage. (As built, *aspiration* reads *Inspiration*, an unauthored change.) The UT School of Architecture has built a comfortable, functional teaching facility for itself inside the bones of the old Cret building. But the report card may not deserve these four As, if aspiration for generations of future students is considered. By choosing to respect and honor the work of the early 20th century design talents, Cret and Gilbert, it has perhaps lost a more important opportunity to make a strong statement to today's architectural talent and establish itself as a leading national, rather than regional, architecture school. **TA**

Gilbert Hoffman is director of design for The White Budd Van Ness Partnership, Beaumont, Houston, and Austin. Research by Lila Stillson, curator, UT Architecture Library.

Top left: a new interior arcade breathed new life into a first-floor hallway.

Above left: Finish-out in a skewed-wall auditorium uses lyric masonry to acoustical advantage.

Top right: new studios

Above right: Tower Room

INTERIORS

Ready Kilowatts 86

A 1929 electrical substation in Dallas is reborn as a power residence.

Serene pool-side companion 88

A restrained main house receives a deferential addition with a flair for pattern and color.

The dock's animated anchor 89

Perched on a pier across the bay from South Padre Island is a quirky red box to live in.



Ready Kilowatts

IT TOOK MONTHS of jack-hammering to remove a maze of concrete conduit boxes built into the second and third floors of the abandoned 1929 electrical switching station in Dallas's Oak Lawn area that Cunningham Architects converted to a single-family house in 1988. The toughness of the building gained the respect of partners Gary Cunningham and Sharon Odum, and they decided to let the original materials speak for themselves.

So (with encouragement from the clients) an industrial palette was adopted. The steel brick walls, sand-blasted, were sealed with a clear finish; the first floor

was given a new topping coat of concrete; the second floor bedrooms were built as separate pavilions of limestone-aggregate concrete block and glass; doors and stair treads were made of industrial-grade wood; stair rails were constructed of steel pipe and off-the-shelf connectors with bolted-on wire-glass; the plumbing and wiring and the works of a new elevator were left exposed; and a 20-ton crane downstairs (which had come in handy during construction) stayed. Alterations were highlighted: thus, when doors were punched through brick walls, the openings between wall and door frame were

glazed, exposing jagged brick and reinforcing bars.

New, clearly separate elements were added, in a part derived from the neoclassical houses of the era—a parlor off the stairs on the first floor, with a dining room, kitchen (of glass and Finnform plywood), and library beyond, bedrooms on the second floor, and a grand ballroom on the top floor.

The architects developed a theme in the house, recapitulating the odyssey of electricity through the building with backlit copper wiring, set into a glazed trough that used to house industrial bus bars in the house's former life, that goes into every room. *JWB*



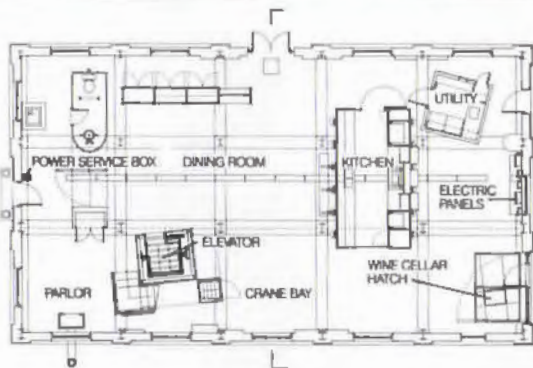
Facing page: Copper clad wires, in a glazed case, establish the theme.

Top left: Signs and construction elements maintain an industrial look inside and out.

Top right: A third-floor ballroom

Far left: Second-floor pavilions are set off from the original structure.

Left: Holes left by earlier conduit boxes were filled with opaque glass, filtering light from downstairs into the bedrooms.



Left: first-floor plan

Right: second-floor plan

PROJECT A house in Dallas
ARCHITECT Cunningham Architects (Gary Cunningham, principal-in-charge; Sharon Odum, project architect)
CONSULTANTS Raymond T. Entemann, landscape; Ellor & Tanner, structural; Pam Wilson, lighting



PROJECT Pool House, Midland
ARCHITECT Lawrence Holdren
Connolly Architect, Midland
CONTRACTOR D.V. Petigo,
Midland

The kitchen (left) and living area (right) exhibit the dense tile patterning that pervades the pool house.



The pool-house addition shares an axis of symmetry with the existing main house and offers a warm view across the pool (above). In form and orientation,

the addition acknowledges the original house (far right), but retains its own identity.

Right: pool-house plan



Serene pool-side companion

GIVEN THE CHANCE to add a pool house to a residence designed by Frank Welch, FAIA, Midland architect Lawrence Connolly produced a respectful structure that captured the spirit of its predecessor without stooping to mere recapitulation. Connolly's response was natural, since he enjoyed a tenure in Welch's Midland office, during which he gained deep admiration for Welch's simple, planar work.

Connolly's portfolio shows a lasting influence from Welch, nowhere more noticeable than in the proj-

ect shown here. The pool house echoes the "spirit" of the existing house, says Connolly, using similar materials, sharing the same axis of symmetry across the site, and taking care to match important details such as brick treatment, roof slope, and construction simplicity.

Connolly, however, has injected additional warmth and color in the exterior cladding and interior wall-tile patterning in all spaces. He successfully adheres to the fine line that separates repressing an original idea and diminishing a fine original. RDT





PROJECT Hundere House,
Port Isabel
CLIENT Al Hundere
ARCHITECT Davis Sprinkle
Architect, San Antonio (Davis
Sprinkle, Thom Robey, Robert
Morris)
CONSULTANT Charles Laundry,
structural engineering
CONTRACTOR Larry Sagues
Construction



The dock's animated anchor

TO MOST PEOPLE who happen upon it, Hundere House is likely most memorable as "that big red box with the funky lightning rod." But inside this bold and somewhat irreverent exterior, San Antonio architect Davis Sprinkle has pulled together a remarkably complementary composition of furniture and interior elements that vary widely in color and texture.

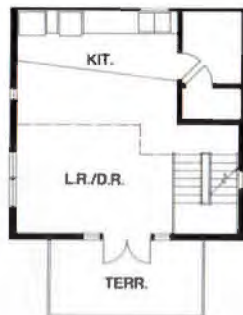
Sprinkle and his associates designed the 1,200-square-foot house for a bachelor with a modest budget as a weekend home that would afford privacy

and a tie to the Laguna Madre off Port Isabel. Built on a minimal 22-by-22-foot lot, the three-level house nevertheless provides an 18-foot-high main living and dining space into which a bedroom loft projects from above. The architect prevented this narrow volume from seeming confined by opening two sides of the living area to views of the bay and by assembling a seating group of overstuffed, richly colored chairs and a sofa. The interaction among the furniture's colors creates not an uncomfortable busy feeling but an energetic, expan-

sive appropriation of the visual field. Arrow-shaped stair-railing connections and a vertically proportioned window placed at the stair's intermediate landing amplify the openness and verticality of the space.

Off the living space an ample balcony creates the "chin" or "mouth" of an anthropomorphic facade, complete with flanking wall fixtures, a curved, corrugated "eyebrow" sunshade, and an aluminum lightning rod intended as a reference to ship-mast imagery.

Hundere House contains a great deal within a small space and a restrained palette of materials, keeping a sure sense of balance. **RDT**



Above left: living area

Above center: view across bay

Above: balcony off living area, with ship-mast-derived lightning rod

Left: second-floor (main living area) plan

Left: third-floor (loft) plan



Below left: kitchen

Below: view of living area from third-floor loft



CAD User Reports

In this Special Advertising Section, Texas Architect provides reports from the users of new CAD products.

Among the burgeoning collection of computer-aided design and drafting products, some of the useful production tools are available free of charge from building-material suppliers, including **Andersen**, a leading residential and commercial window and door manufacturer with distributors across the country. Andersen offers an electronic window-and-door detail collection for AutoCAD users called CADD-1. The detail collection contains precise drawings in plan, elevation, and large-scale detail for use in any applicable building project.

According to Austin architect Glen Crow, who currently works in a group of firms performing energy analyses on new construction for Texas school districts, Andersen's collection allows him to significantly speed up the proc-

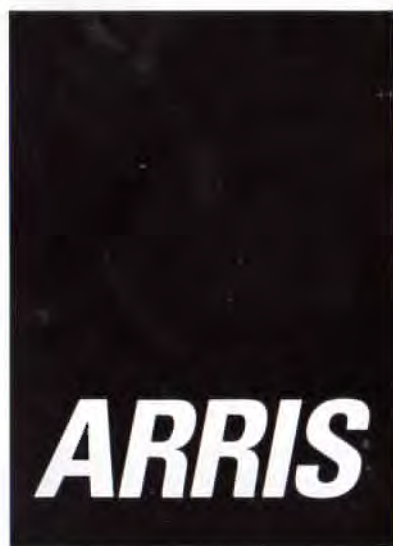
ess of drawing windows and doors and creating their accompanying schedule. "With the Andersen package," says Crow, "I can take a finished floor plan and easily output a schedule. The [size, material, finish, and other] information is stored in the detail as hidden attributes that allow you to use a scheduling tool, which goes in and generates a schedule of the quantities, sizes, and all other information necessary for a project."

As with any helpful tool, the scheduling utility is only as good as its operator. According to Crow, architects using the Andersen details should be careful to make sure all windows in plan have the correct vertical dimensions and other information. A manual check of the computer-generated scheduling information is prudent.

In operation, says Crow, Andersen's AutoCAD add-on package is simple to use because it assimilates itself into AutoCAD's on-screen menu.

"Within AutoCAD," Crow says, "you load the Andersen package, then it takes over the on-screen menu. Then you just pick and choose from the menu whether you want a plan, elevation, or detail. From that point you go into, say, a plan menu that lists windows with their styles and sizes. You pick the one you want and then AutoCAD draws it on-screen using AutoCAD's AutoLISP programming language. This can take a little time, but once one copy of a particular window is drawn, you can copy it and place it in other locations, or in another drawing and that goes a lot faster."

CAD User Reports, continued on page 94



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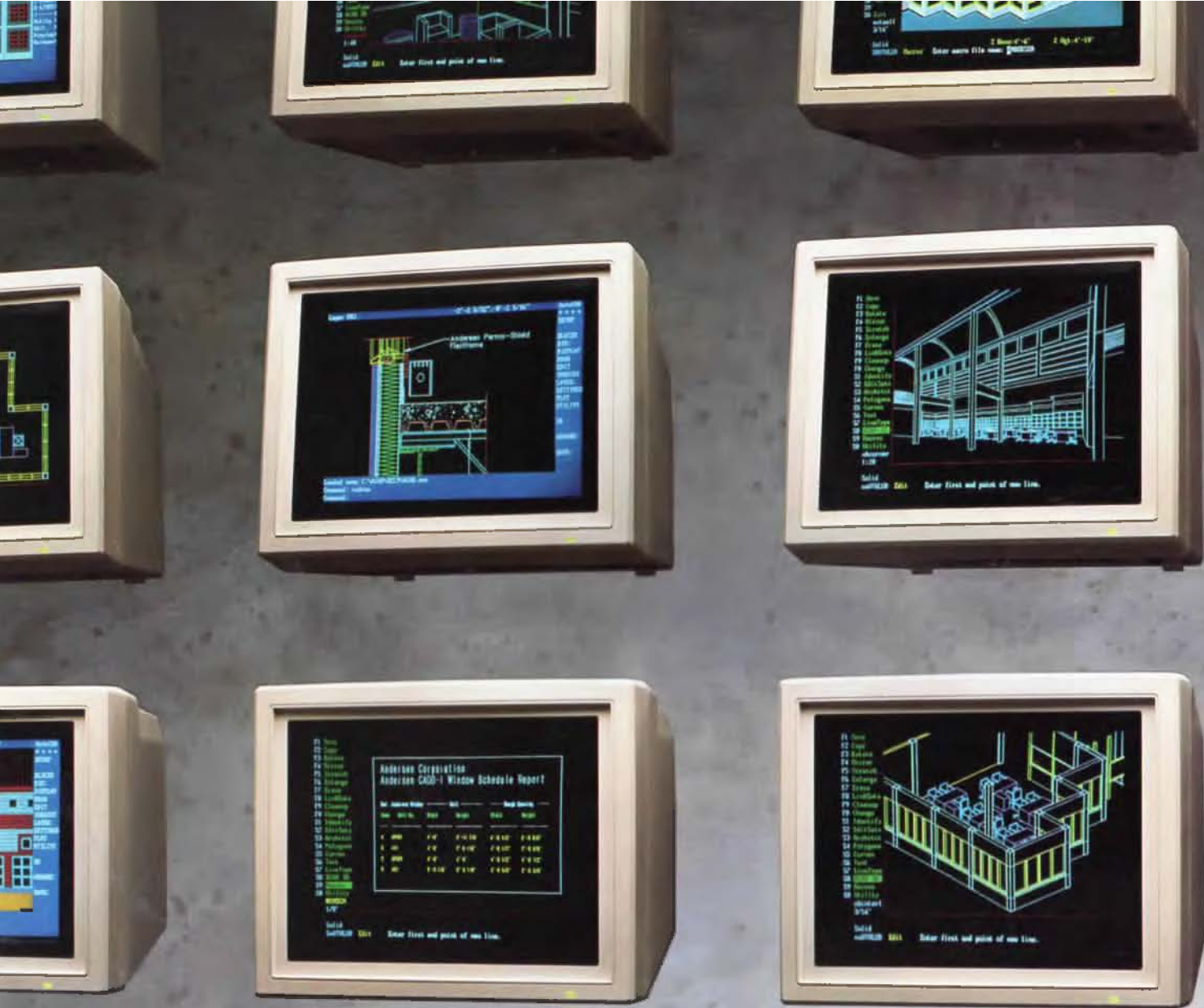
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CAD User Reports, continued from page 90

Apple Computer, Inc., has proven itself a useful "platform" for computer-aided design and drafting in the five years since the first Macintosh was introduced. For Ken Kroger, a principal in the six-person Tampa, Fla., architecture firm Constantinis & Kroger, five Macintoshes—two Macintosh II's, two Macintosh IIcx's, and one Macintosh Plus—connected to one another by a local-area network, handle all the firm's drawing and busi-

ness-management needs.

"We do all different sizes of projects," says Kroger, "from large-scale residential to larger institutional projects—a pretty diverse portfolio."

The firm has used Macintosh-based Architrion CAD software for one-and-a-half years now and, according to Kroger, "it has really opened a lot of doors for us. We use it in our marketing, and when we bring in clients and show them the [three-dimensional modeling] work

that we can do, we stand alone compared to other firms."

Kroger says the firm does a majority of its work on the Macintosh now, "bouncing back and forth" between the computer and the indispensable sketch pad. Kroger compliments the Macintosh for its simplicity of use and graphic interface. "It allows me to maintain an 'architectural integrity,'" he says, never forcing him to assume the role of computer programmer.

MicroGraphics, Inc. is a distributor of VersaCAD software, a DOS-based CAD package that was released two years ago in a version for Macintosh computers. Dallas architect Jess Epps heads an architecture and automation business, The Epps Group. He has been a VersaCAD user for eight years; he switched to the Macintosh version when it was released.

"A lot of our work is on supermarkets," Epps says. "Eighty percent of a given store can be reused on the next project. Much of the work involves site adaptation or meeting specific local codes." Epps is able to redraw with VersaCAD only those parts of a project that change from existing files stored on his computer.

"I've compared VersaCAD to other products a number of times," Epps says, "but it still seems easier to learn and easier to use than the others, and it requires less typing than other products; you work mostly with menus." Although Epps uses the program's two-dimensional features almost exclusively, he is familiar with its three-dimensional capabilities and considers them superior. 3D once was available only on DOS VersaCAD, but a recent agreement between VersaCAD and Super3D modeling software means Macintosh users will soon have a solid 3D package, says Epps, "and 3D makes a big splash."

Richard LaSalle, a CAD specialist with **Compro Computer Centers** in Dallas and Irving, is an architect who gave up traditional practice to respond to "a lack of knowledge" in the use of CAD he saw among fellow architects. With Compro, LaSalle is part of a team of 30 experts in various fields who also have a handle on the best ways to make use of Macintosh computers. "We offer architects a place to go where everything can be

CAD User Reports, continued on page 96

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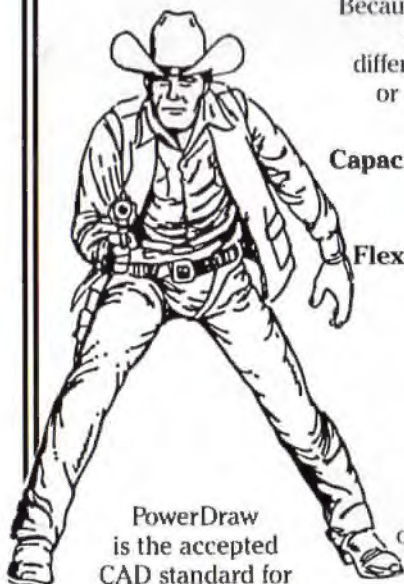
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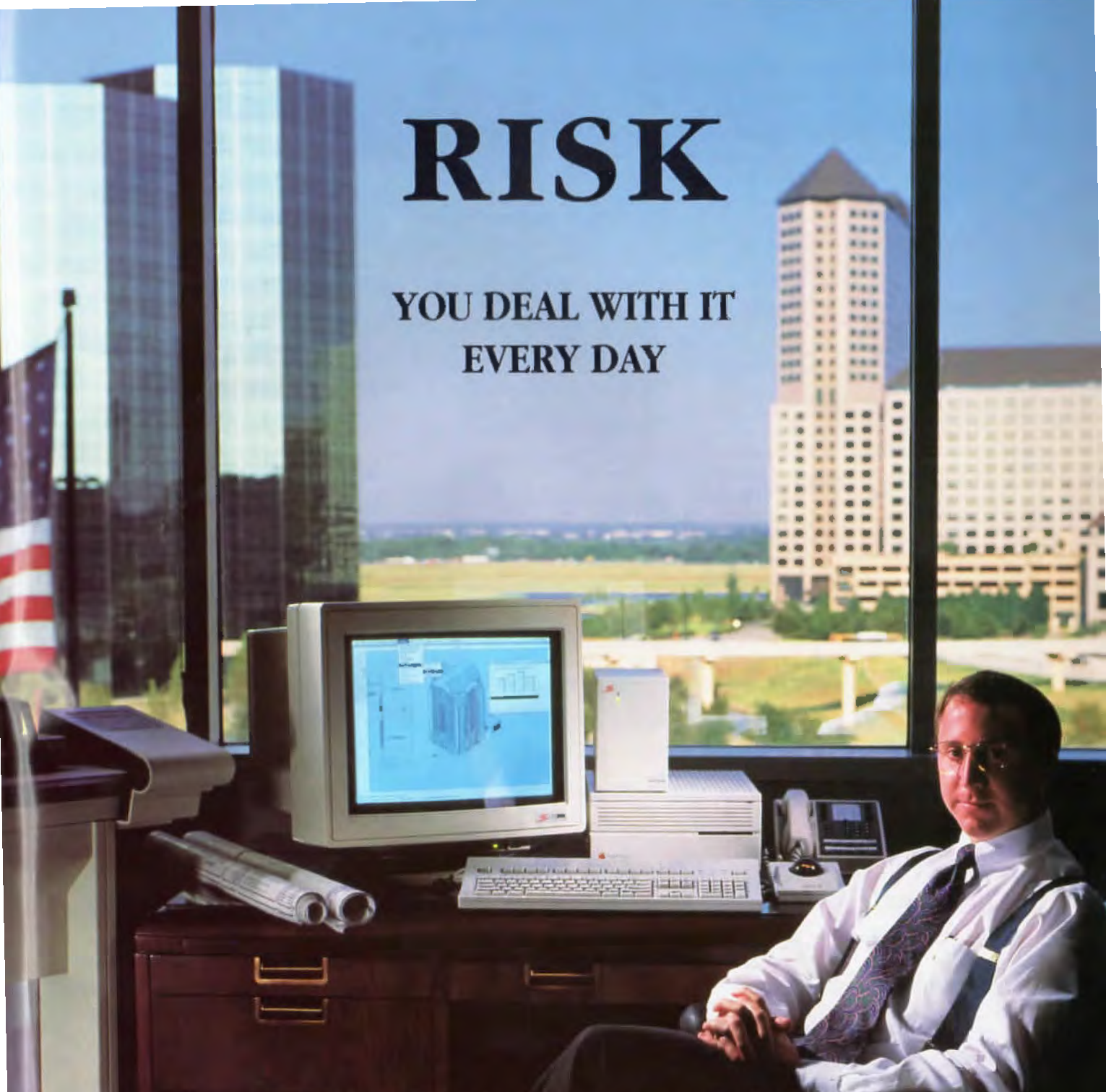
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CAD User Reports, continued from page 94 taken care of," says LaSalle. "We talk about needs, then put computers in place to create the best working environment. We handle training, even tailoring classes to specific projects."

Micro Age provides CAD hardware and software products and support across the country. David Long, senior systems analyst for Vista Wall Architectural Corp.'s headquarters in Dallas, manages a system of 20 DOS-based computers that run ArrisCAD software in the production of drawings for extrusion press dies used to make their curtain-wall products. "We have a standardized company," says Long. "ArrisCAD is convenient for writing our own menus. We have even written programs in ArrisCAD for moment-of-inertia calculations." It also offers scriptwriting, Long says, to automate repetitive work. Vista Wall's entire national network runs on ArrisCAD.

Bill Kendall, a partner in the high-rise design firm Kendall/Heaton Architects

in Houston, relies on CADVANCE software and support from **Total Cad**.

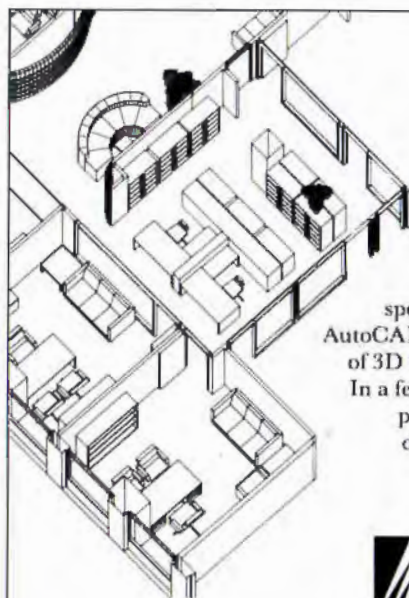
"When we started, we used the computer for floor plans only," says Kendall, "but over time . . . we've found an almost unlimited number of uses for the CAD drawings. From one drawing, we can produce leasing diagrams, working drawings, and presentation materials, all by manipulating the layers of the drawing that print."

The firm began using CADVANCE simply as part of their evolution along with the CAD industry. "We have grown up with [CADVANCE]," says Kendall. "We started long ago with CADPLAN, and stayed with them."

Power Draw is the enticing name of a CAD package offered by **Computer Shoppe**. Bob Sprague of Sprankle, Lynd & Sprague, a San Francisco architecture firm, has just finished drawings for a \$600-million mixed-use center in Melbourne, Australia, using Power Draw. In addition to the program's versatility and power, Sprague says it has an often overlooked but valuable feature in its text-handling

capabilities. "Power Draw does everything Adobe Illustrator does with type," he says, "but in a CAD package." In operation, Sprague says, Power Draw is fast. He uses it to work out geometric relationships in schematic design since, he says, "much of design is done with straight lines."

CAD Concepts works closely with Moji Haddad, principal of CHS Architects, Inc., in Fort Worth. His commercial architecture firm uses CAD minimally on a day-to-day basis, calling on the CAD Concepts staff to produce drawings in a crunch and to provide training and service. "We've been working with them for four or five years," says Haddad. "CAD is their specialty; we're architects. We have also used them to prepare cost estimates and proposals." At other times, he says, CAD Concepts has made prototype drawings for CHS to work from and translated files from other CAD programs for CHS's use. "We have only one station," he says. "But if we need drawings we know CAD Concepts can do them."



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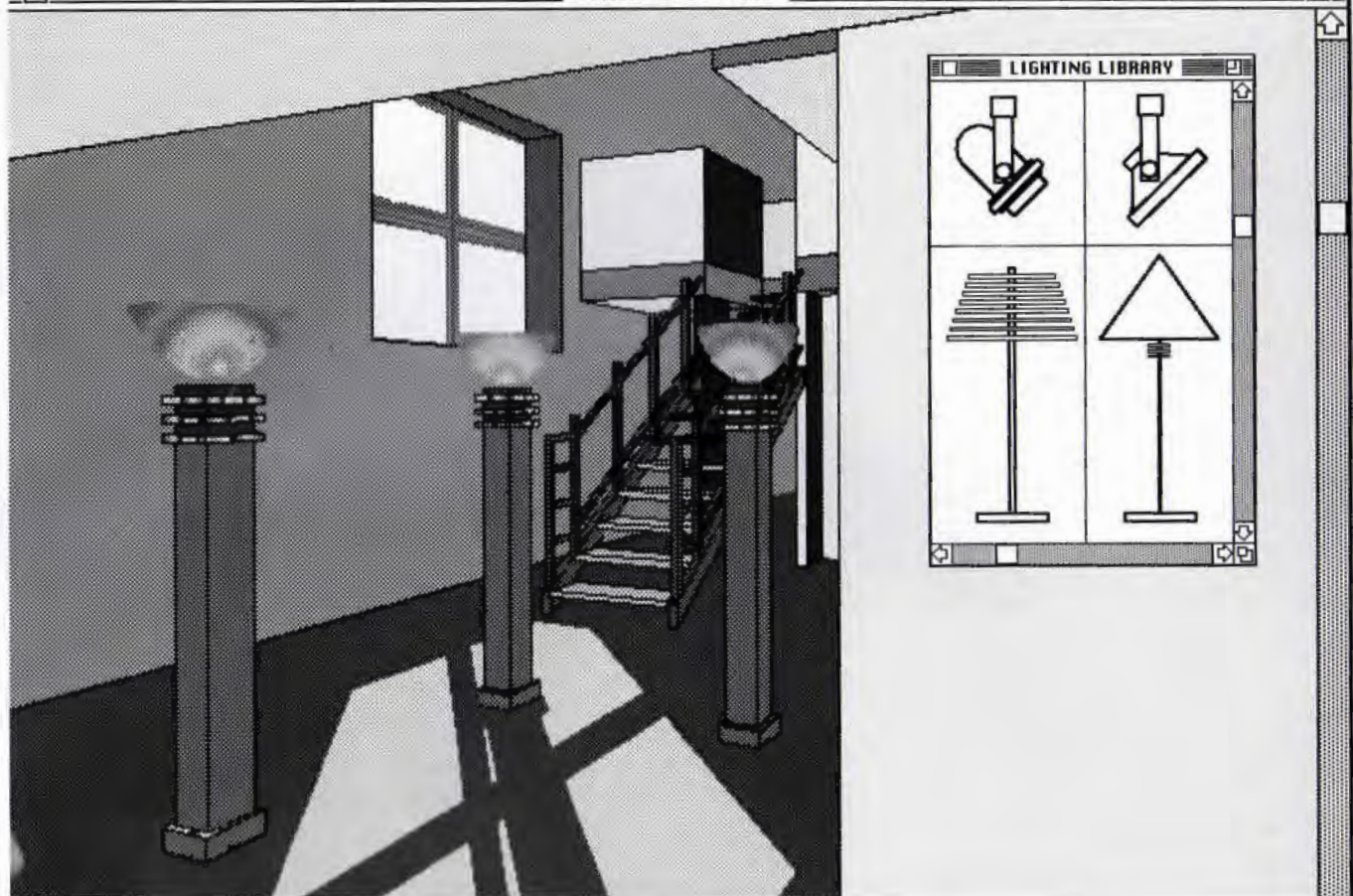
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Urban Graces 98

URBAN DESIGN Downtown Fort Worth is evolving, but can it be an urbane Cowtown?

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SCHOOLS A new graduate chair at Texas A&M will link architecture and development.

Fort Worth remains "Cowtown at the Crossroads"; its transition to urbanity is still evolving.



DOWNTOWN FORT WORTH—the fabled Cowtown—is marketed as if it were still a livestock and mercantile center, but its real face reflects the advances, pitfalls, and struggles of a typical urban center in the late 20th century. Fort Worth is still “Cowtown at the Crossroads,” as David Dillon described it in these pages (see *TA* Sep/Oct 1982); its transition to urbanity is still evolving.

Two groups are most active in this evolution. On the one hand, architects and planners have proposed, but had only minor success implementing, a number of changes. At the same time, a determined group of local patrons has promoted restoration and development in the central business district. But designer and developer are often at odds. And even individual developers harbor strikingly different ideas about protecting and promoting the heart of the city.

Of Planning and Futility

THE PLANNING for downtown Fort Worth has evolved from a visionary but unrealistic *ville radiuse* scheme in 1955 to today's less-lofty but effective tax-incentive plan, designed to win minor victories, slowly creating a downtown that respects the street and the pedestrian.

In the 1950s, the southern CBD was an active business and financial district, while to the north retail thrived. A 1955 plan by Victor Gruen and Associates of Los Angeles sought to restrict traffic downtown, concentrating parking on the periphery, providing subsurface freight handling, and ringing the area with a highway. New buildings would be superblocks. The plan, supported by the local AIA, was rejected in a bond election.

In 1962, the local AIA and the city planning department developed a new plan, which achieved the construction of the convention center and nearby Worth Park, the connection of Texas and 13th streets, and the designation of another park, which became the Water Gardens (designed by Philip Johnson) in 1974.

The most recent CBD planning revision is a public/private effort completed in 1983, which promotes mixed-use projects and attempts to relate buildings to the pedestrian level. It encourages downtown housing through tax incentives and historic renovation through transfers of development rights. The transfers allow the owner of a historic building to raise money for a restoration by selling the right to build 10 stories higher on his or her site to a developer building a high rise. These transfers effectively solve the financial burden of restoration—a planning idea translated into results—yet they may also compound scale disparities downtown.

Planning and the Profit Margin

FOR ALL THE MINOR VICTORIES of downtown planners, the real city shapers were, and are, developers, the ones who believe in downtown enough to invest capital in significant projects. Their approaches are not unified, however. In fact, the difference between Charles Tandy and the Bass brothers illustrates the danger of leaving developers somewhat unrestrained to paint the downtown canvas.

Sid Bass has believed in the restoration of downtown and in past years has renovated and developed an area along the north end of Main Street. In addition, although many CBD plans have suggested

Under construction are the new jail at left and courts facility to its right; the technology center will go up between

the courts facility and the low-slung library in the foreground. A library addition will be added across the street.



housing, Ed Bass was first to bring it downtown, with apartments in the Caravan of Dreams and now Sundance West (see "News," *TA* Jul/Aug 1989).

Sundance West exemplifies the positive potential of the 1983 plan. The planning department used the tax incentives to insist that the complex be 80 percent transparent at street level with retail opening to the street for a more active pedestrian experience.

Charles Tandy has chosen a different city-making stance. He and a partner developed Tandy Center in the 1970s, a three-block superblock that was an instant *de facto* wall against northwest downtown. Architect Martin Growald originally included windows to the street in his design, but the developers demanded their deletion: the center would emulate a suburban mall.

Tandy Corp. has extended the suburban metaphor with its new Technology Center, designed by HKS Inc. of Dallas, to go immediately west of Tandy Center. While its infusion of people into downtown is commendable, the new center brings a suburban office building downtown as well. It is walled off to passers-by for security reasons, say the architects, and makes little public connection at street level. Sited as it is, with a 45-degree twist away from established axes, it acts as an object-building in a square, perhaps suggesting that the church or courthouse as built expression of power has been replaced by the "cathedral" of today's mighty research lab.

Civic Architecture: For the People?

IN MANY DOWNTOWNS—Washington, D.C., Seattle, and Portland, to name a

few—major publicly funded projects have set a responsible civic tone for other development. In Fort Worth, several large public projects have recently been completed or are under way, and the report card, while hopeful, is still mixed.

The largest of these projects is the Tarrant County Jail, designed by The Parker/Croston Partnership, Inc., Fort Worth, with Hellmuth, Obata & Kassabaum, Inc., Dallas. Its materials, details, and ornament derive from nearby historical buildings, including the courthouse four blocks to the east, a response to city planners' desire for a building that would have a civic, not prison-like, face.

The Tarrant County Courts Facility, designed by FRS Design Group, Inc., Fort Worth, with Williams + Tanaka, San Francisco, for a site adjacent to the new jail, provides much-needed court space, but its complicated exterior, spire cap, and cantilevered upper floors present a discomfiting urban expression.

An as-yet-unfunded downtown public library addition, designed by The O'Brien Partnership of Arlington, represents a failed planning department attempt to keep public spaces at the pedestrian level. Instead, it suspends trays of parking for 200 cars above street level and two 36,000-square-foot floors of library space above that for its business-and-technology collection and archives.

Finally, a finished project is the refacing of the Wyatt C. Hedrick-designed Tarrant County Civil Courts Building of 1958. A Richard Haas-designed *trompe l'oeil* mural now covers an appended stucco curtain wall designed by George C.T. Woo and Partners, Dallas. The powerful illusion of a contextual addition

to the adjacent 1895 courthouse even has precedents in two earlier Haas murals included as part of Sundance Square to the south; it is certainly better than the previous facade, but detractors argue that it competes with, rather than complements, the original courthouse.

Restoring Urban Graces

ONE GEM AMID THE SEA of private parking downtown is the recent preservation of ruins from an 1870 Methodist church. Workmen removing a warehouse to open up surface parking uncovered the church's remains. On the advice of architect Martin Growald, the owners gave up four parking spaces to preserve the historic reminder. It does not stimulate retail sales or increase leasing rates, but it is a rare gesture that contributes respectfully to a sense of urban heritage.

The success of the downtown depends on the continued efforts of developers who believe in downtown Fort Worth, on local groups who organize events that bring people into the area, on tax incentives which encourage downtown housing and restoration of old buildings, and on small victories for the pedestrian, but it also takes the continued realization that buildings have both a private and a public role. They are the background, the facade for the city's streets and public spaces. Recognizing the importance of the street, the need for well-defined public spaces, and the city's history and fabric is equally necessary if the city is to retain its urban quality. *Craig Kubner*

Craig Kubner is an associate professor at the UT Arlington School of Architecture and a free-lance architectural photographer.

Bill Boecker envisions new inner-city vigor

WILLIAM V. BOECKER, general manager of Sundance Square Properties, is heading the development of Sundance West (see "News," *TA* Jul/Aug 1989). The 12-story mixed-use center will include street-level retail shops, an 11-screen cinema, and seven residential floors comprising 70 luxury apartments.

How did Sundance West come about and what will it entail?

The idea started when a quarter block of downtown Fort Worth literally exploded in a natural-gas accident in December 1986. Ed Bass was at home in his Caravan of Dreams apartment nearby when the explosion occurred. Ed says jokingly that it was a message that he should do something meaningful there.

Sundance West is intended to expand the retail already downtown, bringing in a grand theater and a residential core.

It is now a three-phase development, beginning with the half-block phase that has just begun. The second phase will develop the upper levels of two historic buildings into 60 apartments. The third phase is planned to be a 21-story condominium complex of about 100 units.

Why is downtown housing a new priority?

Residential space is important to a viable downtown. Downtown Fort Worth began as "Hell's Half Acre" 100 years ago and has gone through all kinds of cycles since then. The most recent one came 10 years ago when Urban Development Assistance Grants allowed for downtown beautification along Throckmorton and Main streets. During that time hotels were going in, and Sundance Square and the Caravan of Dreams were under way. Office space doubled and the Bass family became an important part in the rejuvenation.

Today, another group of projects form the next rejuvenation [see pp. 98-99].



Sundance West is the cornerstone of a residential presence downtown.

What effect will these new projects have on downtown Fort Worth?

They all complement each other very well. These projects will contribute to a critical-mass appeal, bringing in more daytime activity and more people working downtown. Our projects will benefit from the activity and convenience.

Sundance West is the first project to take advantage of new tax abatements for residential uses downtown. The abatements are a tremendous advantage, since our project has a very low yield and a very high risk. The abatements could amount to \$400,000, equal to the current property value. From the city's standpoint, increased sales-tax revenues will cover any tax losses.

Besides the tax abatements, what will make Sundance West succeed when downtown residential efforts have failed in many other cities?

The biggest factor is our willingness to have the market dictate the type of project it has become. The architect (David M. Schwartz of New York) had originally designed a mini-mall, but potential retailers said they wanted to face the street. That complements what we have done architecturally in the area. Tandy Center is of a different size and scope; it's definitely more suburban.

Sundance West captures a turn-of-the-century feel, but translates that in more modern terms. There was a sensitivity to massing and how it steps down to the street—reconciling the presence of Tandy Center with the small scale of Sundance Square—and care taken to keep sidewalks and encourage people to be a part of downtown.

What do you see happening downtown over the next 10 to 20 years?

In 10 years we'll definitely see viable downtown housing, with a critical mass of retail and entertainment space. Commercial and office space will increase.

Twenty years from now, we'll see the full pendulum swing from the suburbs to the inner-city core. When I was with The Rouse Company, I was a part of the swing toward the suburbs around 1970. Now Rouse has been a big part of movement back to the inner core. I think we will definitely see that continue. **RDT**

Survey, continued on page 106

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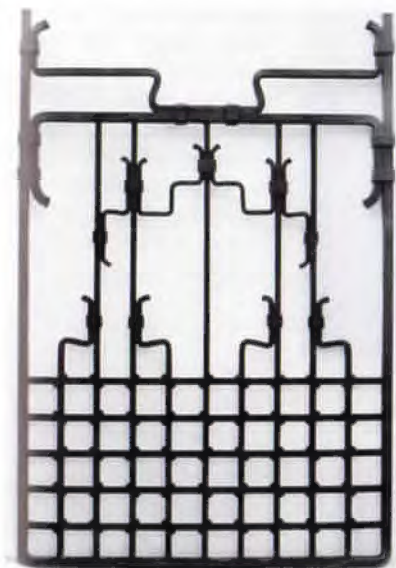
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Fluid in the metal

ARCHITECTURE ALMOST ALWAYS betrays a split between the architect's intentions (as influenced by the means of presentation) and the finished project. The deconstructivist movement of the 1980s derives its considerable force from exploring the way that the architectural object-as-drawn lurks as an accusing vestige within the object-as-built and its veil of cutbacks and compromises.

The solid, direct metalworking projects of Austin architect and artisan Lars Stanley are a great psychological distance from the spidery negations of Zaha Hadid and Daniel Libeskind, but they examine an analogous process. Stanley makes objects that reevaluate the nature of steel as it is shaped for use.

"Metals, especially steel, connote rigidity and strength," says Stanley. But, he says, when heated to 2,500 degrees F. for metal working steel becomes "a fluid [expressing] a wide range of qualities."



In Stanley's entry gate (left) steel stock sizes are hierarchically arranged and joined with robust collars.

The punched log carrier (above) bends under the weight of gravity.

Andirons (top) use both form and texture in response to the imagery of fire.

Stanley's "Z" chair creates a form from steel's sinuous side, as revealed in hand-forging.

Says Stanley, "Sometimes designs will instinctively magnify what I think the effect of gravity would be if it were truly malleable." For others, like the gates and door hardware, he plays on the material's propensity to "record every touch of the hand required to express an idea."

The result is more than pleasing handcraft; it is a kind of architectural microcosm.

Joel Warren Barna



Big sky at Sunland

SUNLAND PARK MALL, a new 1.1-million-square-foot shopping center in northwest El Paso, exemplifies an encouraging trend nationwide to make the best of an architectural type whose priority must be to *sell*. Once introverted, bland boxes, malls are being opened up and allowed to express the culture of their "targeted market segments."

Sunland Park, designed by the Dallas firm Wm. Graves, Inc., Architects for an 87-acre site along IH-10, borrows from Mexican building materials and traditions as well as space-age construction assemblies to create an efficient, marketable center that also embodies local Mexican influences and the arid climate. The exterior is clad in a *cantera* stone veneer, the same salmon-color material traditionally used for hand-carved fountains and bearing masonry construction in Mexico. Inside, similarly tinted marble-tile walls and floors are interrupted by fountains, glass-block pavers, greenery, and a collection of white horse sculptures meant, says project designer Eduardo Vidargas, to express the mall's marketed "new breed" image.

The mall is open to sun with a continuous skylight over the main public areas, punctuated by atria at circulation nodes. Impressive as these volumes may be, the real dynamism comes at the elbow of the L-shape plan. Here, curving fabric-covered tent structures loom overhead, dispersing sunlight in a gentle glow that is especially pleasing at the second-level food court. The tents, visible for miles as graceful lanterns at night, present an image that, as Vidargas says, is "not a cathedral to the mall itself," but a dramatic presence at home in its landscape.

Ray Don Tilley

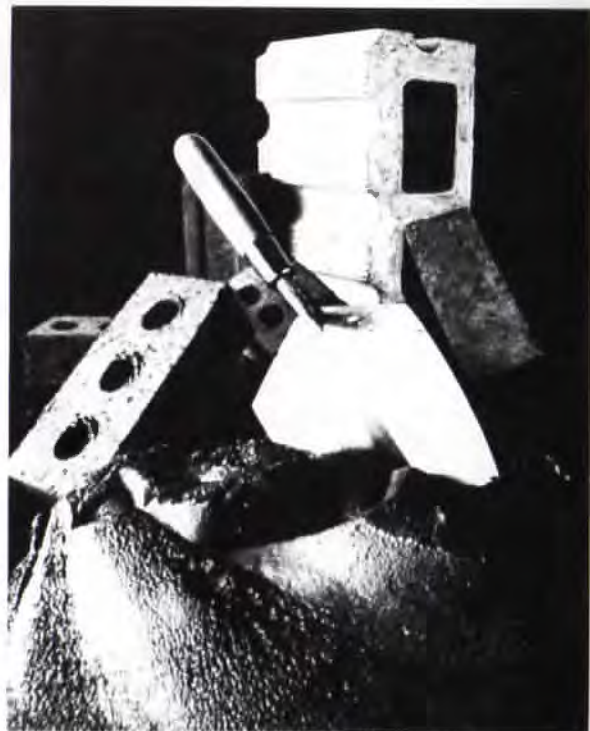
Survey, continued on page 106



Sunland Park's entry (top left) and profile (top right) use local materials and a marketplace imagery to transcend their retail function. Inside, light is abundant in two major atria (far left, lower left) and most gracefully above the mall's food court (near left). Bottom: first-floor plan



PROJECT Sunland Park Mall, El Paso
CLIENT Mesa Hills Mall Company/Melvin Simon & Associates, Inc.
ARCHITECT Wm. Graves, Inc., Architect, Dallas (Bill Graves, principal in charge; Eduardo Vidargas, designer; David Bailiff, project manager)
CONSULTANTS Albert H. Haff & Associates, Inc., structural; Theo Kandas Associates, Inc., lighting; Bobaman-Houston, Inc., exterior landscape; APEC/I-K Electric, electrical; Trinity Contractors, Inc., mechanical, plumbing; Richardson Verdorn, Inc., interior landscape; OC Birdair, fabric structures
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Deco in 'Cowntown'

FOR THE MANY YEARS when the writing of architectural history was dominated by modernists, few styles were considered as lowly as art deco. To the dyed-in-the-wool modernist, full of utopian dreams and functionalist dogma, art deco seemed so superficial, so vulgar, so jazzed-up, so . . . popular.

Needless to say, all that has changed. Now, the abundant and exuberant ornamentation of the '30s and '40s fits comfortably into today's architectural scene.

The decline of dogmatism in architecture has seen a corresponding decline of dogmatism in architectural history. As

Cowntown Moderne documents the period when Fort Worth outgrew its "Cowntown" nickname and became a regional center for oil, aviation, and agribusiness.

one result, we have Judith Singer Cohen's *Cowntown Moderne: Art Deco Architecture of Fort Worth, Texas* from Texas A&M University Press.

Cowntown Moderne documents a crucial period in the growth of Fort Worth, during the 1920s and 1930s, when the city outgrew its "Cowntown" nickname, becoming a regional center for oil, aviation, and the storage, processing, and distribution of agricultural products. Many new buildings, especially in the growing suburbs, were still traditional, but an increasing number were art deco.

While books devoted to the architecture of a single city can be perfectly parochial, Cohen does an outstanding job of setting the art deco work of Fort Worth in its regional, national, and even international context. She duly notes the importance of the Exposition Internationale des Arts Decoratifs et Industriels Modernes in Paris, Eliel Saarinen's second-place entry in the 1922 Chicago Tribune competition (which even Louis Sullivan liked), and New York skyscrapers such as the Chrysler Building and the Empire State Building.

Following the lead of such architectural historians as David Gebhard, Cohen distinguishes between the early and

late phases of art deco. The early phase, the zigzag moderne, was characterized by non-traditional ornament incorporating "flat, faceted, hard-edged forms such as triangles, zigzags, chevrons, and zig-gurats in combination with rounded shapes and animal and plant forms—gazelles, stags, foliage, clouds, sun rays, cascading fountains, and rainbows." The zigzag moderne is usually associated with the Roaring '20s, but the style was not much seen in Fort Worth before 1929, and most of its major monuments were built in the two years after the stock-market crash of October 1929.

The latter phase of art deco, the streamline moderne or PWA moderne, is associated with the Great Depression. The streamline moderne was less ornamental and more sculptural than the zigzag, using curved surfaces and horizontal lines to express speed and power. PWA moderne, also known as stripped classicism, is essentially beaux-arts classicism with minimal ornamentation. While PWA moderne is a much narrower and less descriptive phrase, it does remind the reader that the only way the Will Rogers Coliseum and Auditorium were built in the middle of the Depression was through Franklin Roosevelt's Public Works Administration.

Two local firms emerged as the most important art deco designers in Fort Worth: Wyatt C. Hedrick and Wiley G. Clarkson. (Both are profiled in this issue of *Texas Architect*.) Cohen provides ample recognition for the chief designers of these two firms, Herman Paul Koeppe for Hedrick and Charles Osborne Chromaster for Clarkson.

Cowntown Moderne is handsomely designed in a sort of neodeco style. It features many vintage photographs that show the buildings when they were new, supplemented by excellent shots of details and interiors by Donald M. Cohen, the author's husband. The historic photos of the old Municipal Airport, also known as Meacham Field, are particularly interesting. One shows the airport lobby, in which a stuffed Texas longhorn was prominently displayed, encircled by tubular chrome easy chairs. The other photo shows the building at night, glow-

ing, with a prop plane waiting to be boarded—straight out of "Casablanca."

A few more floor plans would have been welcome, especially for more complicated projects such as the Texas and Pacific Passenger Terminal, which was both train station and office building. Moreover, readers from outside Texas might have benefited from a view of the 1936 Centennial Exposition in Dallas, which, Cohen notes, influenced the design of the Will Rogers complex. This book also is likely to attract many Texas readers who know little or nothing about the Paris Exposition or Saarinen's Chicago Tribune design.

Such caveats, however, are minor. *Cowntown Moderne* is an outstanding contribution to Texas' architectural history, set in its cultural context; it deserves a wide readership. **Kenneth Hafertape**

Austin architectural historian Kenneth Hafertape is completing the book Abner Cook: Master Builder on the Texas Frontier.

For An Architecture of Reality
By Michael Benedikt
Lumen Books,
New York, 1987
74 pages, \$9.95



THE TEXT IS HARD TO READ, the pictures are not pretty, many of the projects illustrated—from vernacular buildings in Central Texas to Disch-Falk baseball stadium in Austin—may strike the reader as homely in the extreme, and, almost two years after its publication, it's hard to find. But Michael Benedikt's *For an Architecture of Reality* is the book of the decade in Texas architectural circles.

In a discursive but passionate presentation, Benedikt argues that by importing the modes of thought of linguistics and literary theory in the last two decades, architecture has lost its moorings in "a reality neither potential nor ideal, but

Books, continued on page 108

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A complex neighbor settles in gracefully



South elevation



Above: section; right: model



Survey, continued from page 106
 actual, a world of things-in-themselves seen clearly." Instead, he says, architects have been engaged in "a knowing and somewhat insolent manipulation of symbols at arm's length to create the proper message," reenacting or preenacting or joking about architecture, wanting so much to communicate that buildings have no opportunity to simply "be." Benedikt recognizes that such message-mongering is not unique to architecture, and that it arises out of deep feeling in all humans—"fear that we will be overcome by the dread muteness of objects and the

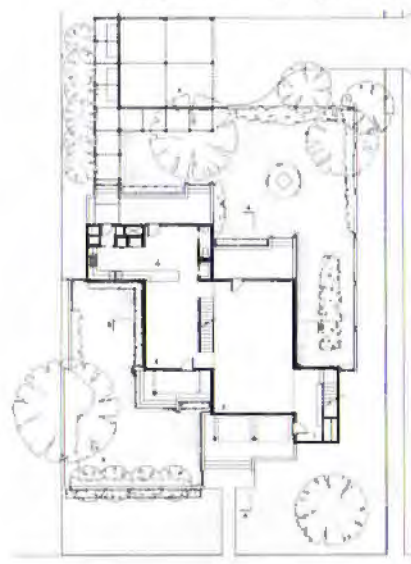
Architects, says Benedikt, have been reenacting or preenacting or joking about architecture, wanting so much to communicate that buildings have no opportunity to simply "be."

heedlessness of nature." The problem, Benedikt persuasively argues, is that architecture is becoming little more than another manifestation of the ever-growing world of multi-media infotainment technology, which already promises to create convincing holographically projected experiences of buildings.

Architects should focus on the numinous quality of buildings, Benedikt says, creating architecture with four qualities: the *presence* to assert itself or defer as architecture without being coy, garbled, or nervous; *materiality*, achieved by using materials that look and behave like what they are, without fakery or indeterminacy; an *emptiness* that both bespeaks an internal order and implies a purposeless inevitability; and an *emptiness* that is unfinished, pointing to the openness of living experience.

Such a bald restatement misses all the pleasure of Benedikt's prose: as Benedikt points out, sometimes there is no substitute for the real thing. *For An Architecture of Reality* is available at museum bookstores in Dallas, Fort Worth, and Houston, and will repay the reader many times for the short time it takes to read.

JWB



First-floor plan



Above: second floor; below: third floor



PROJECT Milford Street House, Houston
CLIENT William F. Stern
ARCHITECT William F. Stern and Associates, Houston

MILFORD STREET HOUSE, soon to begin construction in a 1920s suburban neighborhood near the Museum of Fine Arts, Houston, realizes the potential inherent in a residence designed by its owner. William F. Stern has made best use of the sometimes dangerous opportunity to design a work that answers to no client, only its architect.

The two-bedroom, 3,200-square-foot house Stern has designed for himself begins by honoring the original but no longer enforceable covenants that established a 25-foot front yard setback and other restrictions and created a varied but consistent spatial neighborhood experience. The three-story cypress-clad structure presents a jagged facade derived from a deliberately manipulative plan that turns and directs inhabitants toward views to the outside and toward the pieces of a growing contemporary-art collection inside. Rooms open outward to the north and south and are contained to the east and west, adapting traditional ventilation patterns.

The house's main elevation shows a delight in placing a diverse but proportionally related assortment of windows within a clearly ordered visual framework that expresses the relative importance of the internal spaces. Slatted wood awnings attach to their structural frame in a signature tensile manner above operable awning windows.

Living and dining spaces make up the first floor, proceeding up a demising staircase to a library and study/second bedroom on the second floor, then the master bedroom, gallery, storage, and mechanical equipment on the third floor. This master bedroom in turn connects back to the entry hall, with a mezzanine that overlooks the second floor. RDT

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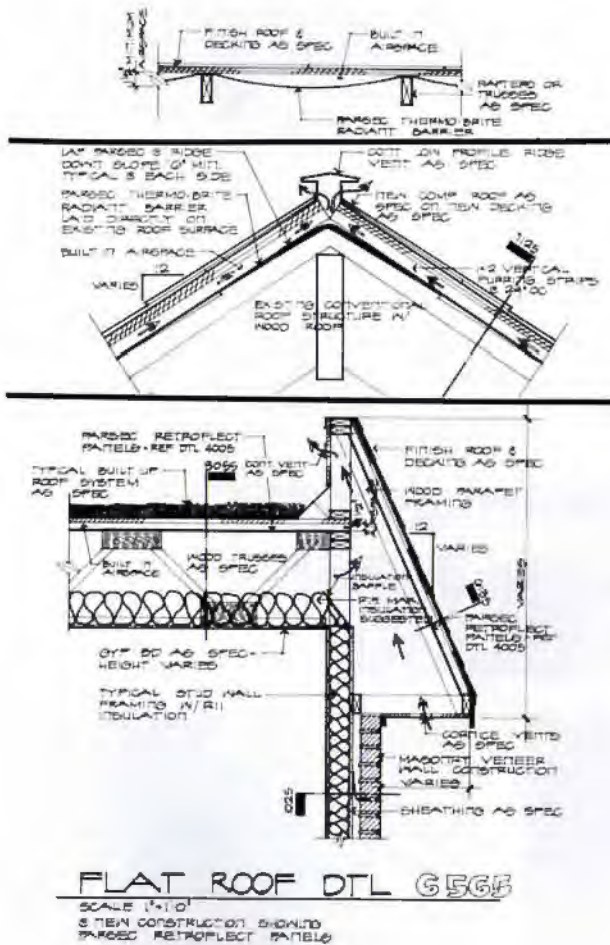
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One prominent Dallas architect wrote us as follows: "Although we have not used this type of technology before, and may or may not in the future, we are interested in reviewing the details and possible applications."

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Parsec representatives will be in Booth 714/716 at the TSA Products Exhibition in Fort Worth October 27-28. Drop by and visit with us. We would like to meet you. If you haven't already signed up for a book, you can do so there. If you are not attending the show, for more information call Nickey Naumovich, Sr., or Mike Rouse at (214) 341-6700 or toll free (800) 527-3454.

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For more information, visit us at booth #714 in Fort Worth,
or circle #109 on the Reader Inquiry Card.

Texas A&M initiates development chair

A FOUR-PERSON advisory committee of real estate professionals has pledged its support to a fundraising drive that would create a \$1-million endowed chair in land-development graduate studies at Texas A&M University. The

chair would be part of a program leading to a Master of Science in Land Development through the College of Architecture. Despite the weakened Texas economy, college officials say, the academic program in land development is strong, due in part to its link to the industry.

THE UT AUSTIN School of Architecture is currently conducting a Mexican studio, composed of 12 advanced design

students who are working with Mexican architects and with a group of Mexican students to design upper-income housing in Mexico City. Jorge Alessio Robles Landa of Legorreta Arquitectos and Mario Schjetnan Garduno of Grupo de Diseño Urbano are leading the studio, with visits from Ricardo Legorreta himself as his schedule permits.



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CURRENT AND UPCOMING EXHIBITS at the UT Austin School of Architecture include "A Photographic Survey of Central Texas Architecture and Landscape," a collection of photographs by Dana Norman, through Nov. 3; "Craft in Architecture," student work in conjunction with the recent "Craft in Building" symposium held by the Center for the Study of American Architecture, through Nov. 11; "Stairs," photographs of stairs as "architectural splendors," by Henry S. Plummer of the University of Illinois at Urbana-Champaign, Nov. 5-26; and "Professional Work of Dan Leary," a survey of the UT Austin associate professor's projects from a private practice that spans more than 20 years.

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For more information, visit us at booth #226 in Fort Worth,
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Special Acknowledgement

TSA *at*

For event sponsorships, the Texas Society of Architects would like to thank:

Hugh M. Cunningham, Inc., for its sponsorship of the reception for newly registered architects.

PRAN, Inc., and **Southwestern Bell Telephone Company**, for the audio/visual presentation at the Presidents' Gala.

Featherlite Corporation, for its annual golf and tennis tournaments.

Acme Brick and Ceramic Cooling Tower, for its annual breakfast.

Kelly-Moore Paint Co., Inc., for its sponsorship of the TAC Century Club Reception.

And for co-sponsorship of the Opening Night Welcome Reception: **Carpet Services**, **Lightolier**, **Metro Blind & Shade**, and **Neal Associates—Structural Engineers**.

For donating prizes for TSA's Annual Products Exhibition, our thanks to:

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U.S.G. Interiors, Inc. - Two infrared room measuring devices

Southern Building Code Congress - Complete set of Standard Building Codes

Dallas AIA Bookstore - \$175 in selected books

American Institute of Architects - Two registrations to the 1990 AIA convention in Houston

Simpson Strong Tie - Leather aviator jacket

Pavestone Company - 200 square feet of patio pavers

Dean Lumber Company - 10 end table/step stool/sitting bench combinations

RHW Industries - Software template with door/window detailing

CADworks - Transector 15-amp SL-IV surge protector

Southwest Terrazzo Assc. - Three black terrazzo table tops

Long-McMichael, Inc. - Brass lever passage set, assorted hardware

Houston Chapter/AIA - 1990 Host Chapter Party tickets

Fort Worth Chapter/AIA - autographed copy of *Couttown Moderne*, and 50th Anniversary T-shirt and mug.

Roppe Rubber Corporation - Desk clock

Devoe Paint Company - Six gallons exterior paint

The Roof Tile & Slate Co. - Slate desk pen set and paperweight



The manufacturers and products listed in this issue will be exhibitors in TSA's 50th Annual Products Exhibition, Oct. 27 and 28, at the Tarrant County Convention Center in Fort Worth.

The Fort Worth Chapter/AIA, host of the TSA Annual Meeting, will offer 50th Anniversary TSA coffee mugs and T-shirts, autographed copies of *Cowtown Moderne*, posters, and other items.



Fort Worth Chapter/AIA

Timber Tech concentrates on the sales, engineering, manufacturing, delivery, and service of wood building components, principally roof trusses, floor trusses, and wall panels.

Visit booth 630 or circle reader inquiry 34.

Among the products of **Southwestern Bell Telephone** are building distribution systems, local area networks, local area video networks, and campus area networks. Services will also be exhibited.

Visit booth 505 or circle reader inquiry 35.

IBM Personal System/2 computers include six models that respond to the bidding, billing, accounting, word-processing, and other needs of companies.

Visit booths 214, 215, 216, and 217 or circle 36.

Liberty Forge offers custom-designed metalwork, using historic European techniques and high-tech tooling in a wide variety of metals.

Visit booth 620 or circle 37.

Stucco Stone Products, Inc., has introduced the Pro-Fit™ system of manufactured stone veneers, designed to achieve a look of craftsmanship in an economical and modular stone system.

Visit booths 905 and 907 or circle inquiry 38.

Formica brand 2000X building products are surface materials with color and pattern that run through their entire thicknesses. 2000X is sold as a practical material that is tough and easily maintained.

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Construction Exteriors, Inc., has recently acquired Texas distribution rights for Stanor doors built from furniture-grade mahogany and featuring tempered beveled glass and precise joints.

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Tech 21, a subsidiary of Dryvit Systems, Inc., has announced its new lightweight panel systems, Fedderlite and Metalite, both designed for retrofit applications.

Visit booth 228 or circle 41.

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Marvin Windows manufactures wood- and aluminum-clad wood windows and doors, available in 8,000 standard sizes and a virtually unlimited number of custom shapes and sizes.

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ELIGIBILITY AND AUTHORSHIP Any completed architectural or interior architecture project with a major health-related component located in Texas, or designed by a Texas firm is eligible. Projects must have been completed with an occupancy permit dated prior to November 1, 1989 and cannot have been completed prior to January 1, 1985.

All entries shall be projects designed by TSA members. Entries are eligible even though the submitting architect or interior designer may not be the sole participant in the design.

CATEGORIES Awards may be given in any or all of the following categories:

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MEDICAL SPECIALTY DESIGN: to include projects with a very specialized focus, such as pediatric, psychiatric, research, or medical technology designs.

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INTERIORS: to include any health related project whose principal focus is the design of interior space, graphics and furnishings.

HEALTH AND WELLNESS: to include any preventive medicine facility, health clubs, aerobics centers, athletic clubs and other projects whose principal focus is the maintenance of health.

SUBMISSION Upon payment of an entry fee (\$100/project/category) postmarked no later than November 20, 1989, each entrant will receive a packet with the submission requirements and a data sheet to be returned with the submission. All necessary forms will be provided.

AWARDS AND AWARD WINNERS The winners will be notified in March 1990. Certificates will be presented to the designers and owners of the winning projects at a banquet during the 1990 Texas Hospital Association Convention in San Antonio.

To delay display and publicity costs, the winners will be assessed \$250 for each award winning project and must

The TEXAS SOCIETY OF ARCHITECTS in cooperation with the TEXAS HOSPITAL ASSOCIATION is issuing a

CALL FOR ENTRIES

submit 8 copies of an 8" x 10" black and white glossy photo of the project, no later than March 20, 1990.

Winners will prepare 40" x 40" boards to be exhibited at the 1990 TSA and THA meetings, and information will be released to home town newspapers and publications. The award winners will be published in Texas Architect magazine in the Summer of 1990.

ENTRY FEE An entry fee of \$100 is required for each project submitted. Submission of one project in more than one category requires an entry fee for each category in which the project is submitted. Fees must be postmarked no later than November 20, 1989. Checks or money orders should be made payable to the Texas Society of Architects, 1400 Norwood Tower, Austin, Texas 78701. No entry fee will be refunded.

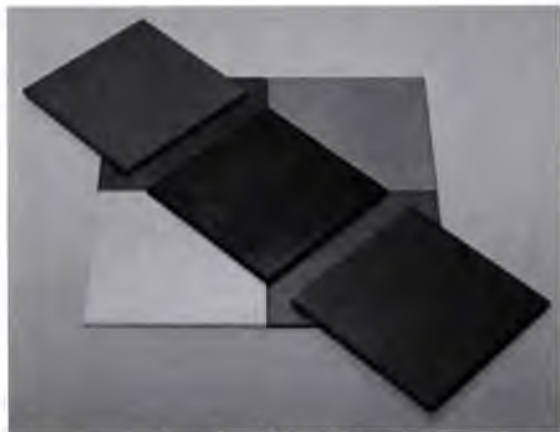
SCHEDULE

November 20, 1989	Entry fees must be postmarked
January 25, 1990	Submission must be postmarked
February 1990	Jury review, notification of winners
March 20, 1990	Publicity photos and assessment check due at TSA
June 1990	Announcement of winners to coincide with THA Convention

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Automatic Door Systems provides sales, installation, and servicing of Horton Automatics sliding, swinging, and revolving doors, including an automatic stainless steel sliding door.

Visit booth 929 or circle reader inquiry 84.

ASC Pacific, Inc., supplies steel roll-formed architectural panels, structural standing-seam roof systems, cladding panels, and structural subframing to the construction market.

Visit booth 513 or circle reader inquiry 85.

GAF Building Materials Corp., an integrated roofing manufacturer, whose GAF roofing products are available throughout the U.S., employs approximately 2,500 people in 13 plants.

Visit booth 426 or circle reader inquiry 86.

The Roof Tile and Slate Company, the largest slate distributor in the South and Southwest, distributes slate flooring

direct from quarries, including Pizarra's Samaca S/A tile from Spain.

Visit booth 436 or circle reader inquiry 87.

Connor Flooring, Inc., carries Mondo studded floor coverings in rubber, slate, and smooth-finish varieties, all for high-use areas and all with a wide range of colors available.

Visit booth 835 or circle reader inquiry 88.

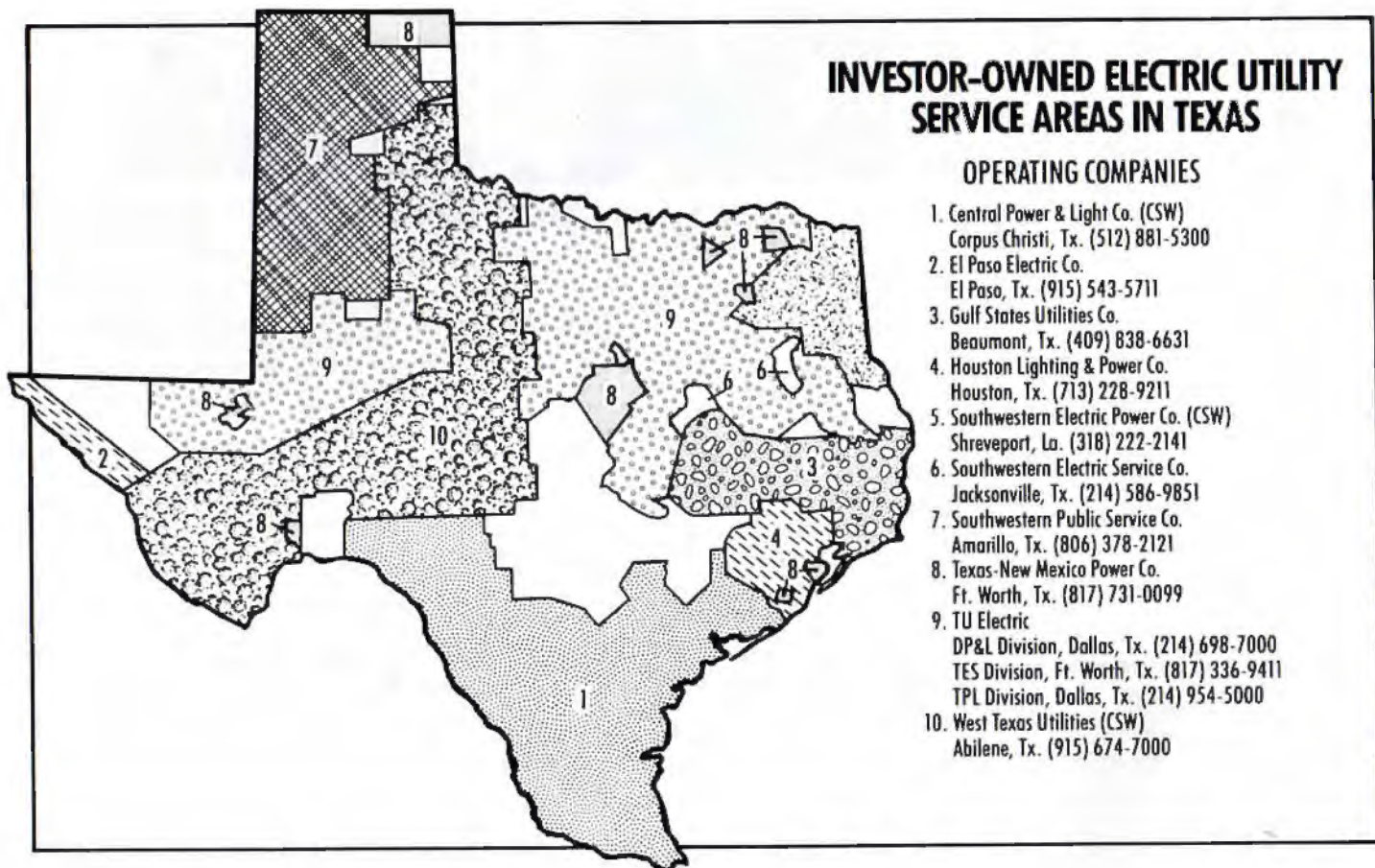
Taliq's Varilite Vision Panels create interior windows that change from clear to an opaque creamy white at the touch of a button by utilizing liquid-crystal technology for selective privacy and security.

Visit booth 531 or circle reader inquiry 120.

Parsec, Inc., manufactures aluminized heat-radiation barriers for wall and roof systems, high-perm exterior building wrap, vapor barriers, and exterior sealing tape: the Parsec Thermo-Brite System.

Visit booths 714 and 716 or circle inquiry 121.

Pavestone Co., manufacturer of concrete interlocking pavers, offers architects a wide variety of paving options suitable for residential, commercial, and



industrial applications.

Visit booth 525 or circle reader inquiry 122.

Roppe Rubber Corp. manufactures rubber and vinyl wall base, raised-design floor tile, stair treads, nosings and accessories, adhesives, and Rop-cord tire tile.

Visit booth 1024 or circle reader inquiry 123.

"That Exceptional One" commemorates the 100th anniversary of the election of the first woman, Louise Bethune of Buffalo, N.Y., to membership in the American Institute of Architects.

Visit booths 803, 805, 807, 902, 904, and 906 or circle reader inquiry 124.

Therma Foam, Inc., offers roof insulation for single-ply systems, insulation board for exterior insulation systems, architectural shapes and signs, and energy-efficient R-control insulated panels.

Visit booth 317 or circle reader inquiry 125.

TAMKO manufactures a complete line of residential and commercial asphalt roofing products. TAM-CADD, its interactive roof-specifying software, has just been released.

Visit booth 624 or circle reader inquiry 126.

Maxim Engineers, Inc., provides construction-materials testing, geotechnical investigation, and environmental services including asbestos consulting, analytical testing, electron microscopy, and more.

Visit booth 1033 or circle reader inquiry 127.

Cold Spring Granite Co. is a fabricator of granite products for structural and landscape applications, operating 29 quarries throughout North America and producing 26 colors in 7 distinct finishes.

Visit booth 1114 or circle reader inquiry 128.

Southwest Research Institute has been engaged in fire research for over 30 years. SwRI provides third-party certification, listing, and labeling with follow-up inspections for safety compliance.

Visit booth 629 or circle reader inquiry 129.

Thermalite® from **American Construction Products, Inc.**, is a polystyrene forming system that promises considerable cost savings over conventional methods or block construction.

Visit booth 1119 or circle reader inquiry 130.

Assurance Services, Inc., specializes in professional liability insurance for design professionals, including the TSA-endorsed program. It has provided counsel

to architects since 1981.

Visit booth 1128 or circle reader inquiry 131.

Resdoor Co., Inc., supplier of Weather Shield wood windows and doors, now offers the QUIK-CAD computer product specification system, which operates under AutoCAD Release 10.

Visit booth 1013 or circle reader inquiry 132.

Lanier Worldwide Business Systems, Inc., provides A/E project-management and accounting solutions utilizing ACCI software, along with support for desktop publishing and PC networking.

Visit booth 831 or circle reader inquiry 133.

RHW Industries demonstrates CAD programs for specifying Andersen Windows and Patio Doors, available in High Performance Sun Glazine, designed for Texas to maximize energy savings.

Visit booth 721 or circle reader inquiry 134.

Watershed Products Company, Inc., manufactures waterproofing products for interior and exterior wood, masonry, concrete, and other porous materials.

Visit booth 911 or circle reader inquiry 135.

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The Last Effort

By Dave Braden, FAIA

WHEN JERRY JONES "retired" Tom Landry, I began to get the picture. It became clearer in June when I got an invitation from Louis Rosseti, FAIA, of Detroit to join a group of "distinguished architects" on a trip to Beijing about the same time everybody else was leaving. Nobody has to tell Braden how to handle a hot horseshoe; someone was telling me, "You're staying on too long!"

While I have been known to get that same communication from audiences everywhere, and yet stand out there deliberately and do another 20 minutes, I think it is best not to abuse the kind and

When Jerry Jones "retired" Tom Landry, I began to get the picture. Nobody has to tell Braden how to handle a hot horseshoe.

gentle readers of *TA* any longer. It is always wise to stop before the stretch marks begin to show.

Ten years ago this column wandered to the back pages of *Texas Architect*, and it is an understatement to say it has been fun to have been selected to seriously probe the soft underbelly of the species *architectus humanus* for humor. Our profession is a goldmine of trials, tribulations, inequities, and absurdities for anyone with a satirical eye. The mission here has simply been to isolate the architectural funny bone.

The small slings and arrows of this column have been designed only to let architects enjoy their station in life more. While architecture is unquestionably one of the world's omnipotent forces, it does have its lighter side. In all probability, Musings' modicum of success is best measured by the enormous quantity of respondent mail I've received. I am pleased that over the years I have been able to acknowledge each letter with a heartfelt personal note and, on occasion, even a small gift!

There is more than a little doubt that Musings has become a major critical force in shaping America's future and its built environment, at least when compared to the commentary of Paul Gold-

berger in *The New York Times*, and our own David Dillon in the *Dallas Morning News*. Constrained only by the mores of social decency, however, we have had the temerity, the audacity, and the courage to tell it like it is. A quick review of columns past indicates only that all opinions and factual errors published in Musings have been, of course, intentional, and represent a personal artistic choice.

Thus it is in all probability appropriate on the occasion of the Texas Society of Architects' golden anniversary and this special issue of *Texas Architect* that I retire Musings, while celebrating and reflecting on society's glorious dubious achievements of the past decade. Retrospection is to a certain degree pleasurable, especially if you have absolutely no idea where the future is taking you.

The '80s have been a decade whose only architectural constant has been change: in philosophy, in design, and in practice. Architects have been introduced simultaneously to an obsession with marketing as a route to survival and to a liability and litigation crisis that assures their untimely demise. We have seen the phasing out of the good-old-boy network and the introduction of qualifications-based selection processes that exclude the new, small, or unique practitioner from any possibility of acquiring a project of significant size. Design teams today are usually required to include minority- and woman-owned firms, and if you don't have a CAD system you might as well be an Amish in Manhattan. Good? Bad? I don't know. *Just change.*

Many of us in these times of rampant social ills, misappropriation, imminent ecological disaster, and economic catastrophe are having a tough time finding a hero. We don't know whether to lavish our admiration on Michael Graves or Yassir Arafat (although choosing the latter indicates a complete contradiction of everything you've ever been told about the value of good grooming).

In design some have grasped for glitz, while others have retreated to historic preservation. We have waltzed through pomo to neo-trad and are now dipping into deconstructivism. As for me, I have

become convinced at last that more is more. I'm still wondering what contextualism really means and why art deco ever made a comeback. At least the past 10 years have established that beauty and ugliness come in all styles. Even frozen music can suffer a meltdown.

There was a temptation in this last literary missile to dredge previous attempts for little nuggets of wisdom, if any could be found, and reprint them as a small anthology, but that thought was cast aside to remind you only of our purpose in being here in the first place. Garrison Keillor once said, "Humor is a knife, and what it cuts off doesn't grow back right away." When it does grow back, the hope here is that it will be in a newer, better, and more beautiful form.

Perhaps you are asking why Braden has elected to fade away. Is he out of soap now that the architects of Texas have a practice act and may lose the "fear glue" that has held TSA together for 50 years?

Doesn't he care to editorialize about the environmental danger of the '90s that is sure to arise when all those beanbag chairs we bought in the '60s and cast off into sanitary landfills in the '80s erupt into a giant cloud of methane?

Isn't he worried that dogs may take over the legislature and elect a governor of their own?

Is he leaving for commercial reasons, perhaps to become a clean-up humorist for the *National Enquirer*, the *Green Sheet*, or "*Bigger*" *Homes & Gardens*?

Has *TA* cast him aside for the services of a prolocutor who is younger, more articulate, photogenic, and forceful, but not nearly as strident?

The answer is "none of the above." However, you might look for his continuing efforts in your grocer's dairy case under "Grade A Large."

It's been fun. And please keep those cards and letters comin'.

Farewell, so long, auf wiedersehn, au revoir, adios, ciao, arrivederci bebe, and goodbye.


Dave

Dave Braden, FAIA, is principal of the Dallas firm Dabi/Braden/PTM, Inc.



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