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# THE TEXAS ARCHITECT

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3 The Dodge City Community College combines a skillful masterplan and regional architecture design characteristics to become a successful, award-winning project.

6 Simple yet effective sun screens add variety to the functional arrangement required in a manufacturing plant for Recognition Equipment, Inc.

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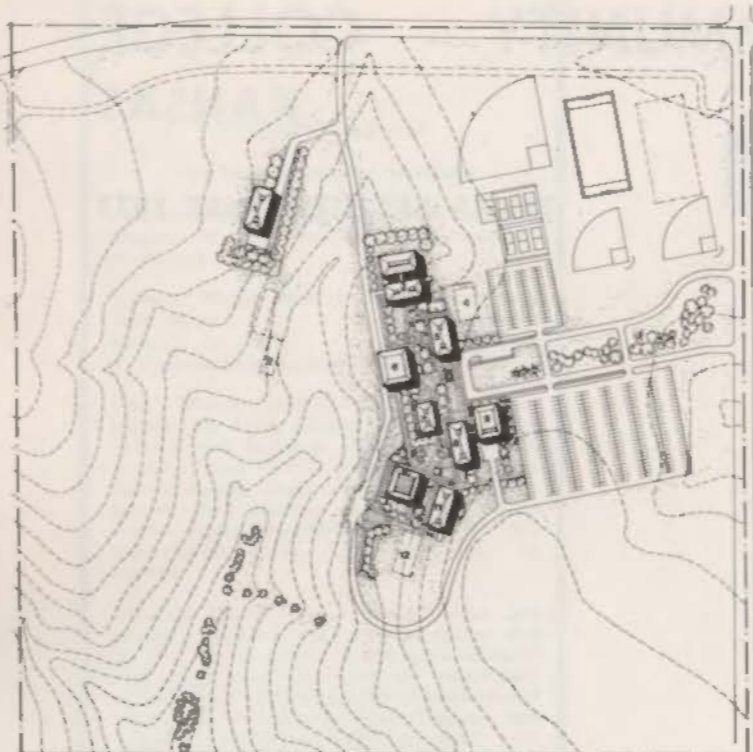
**DODGE CITY COMMUNITY COLLEGE**  
**DODGE CITY KANSAS**

**HONOR AWARD**

**TEXAS ARCHITECTURE 1971**



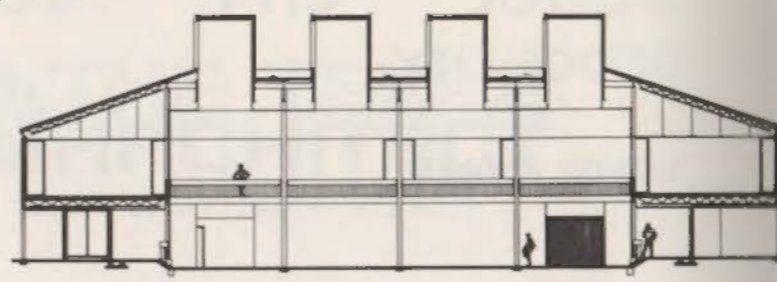
MACDUBILL ROWLETT SCOTT GURTNER & ROBINSON ARCHITECTS HOUSTON TEXAS



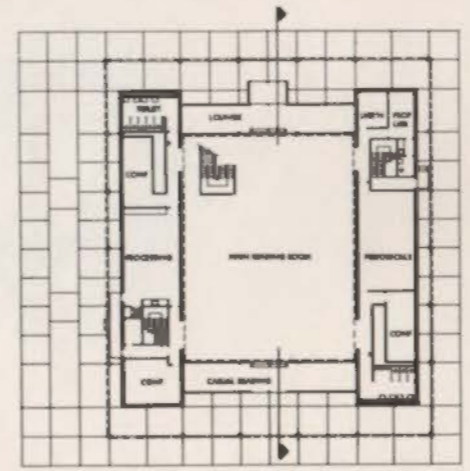
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Library



Section



Floor

**CAUDILL ROWLETT SCOTT - GURTNER & ROBINSON**  
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STUDENT UNION

PHOTOGRAPHS BY STUDIO DE LARI DODGE CITY, KANSAS



Architects were commissioned to design facilities for the first permanent campus of a state public community college system. The college is master-planned for an ultimate enrollment of 2,000 students on a 143-acre site. Allowing for future growth, the multi-building campus plan presents the feeling of visual completion yet permits the addition of future buildings. The loft-type construction facilitates internal changes resulting from revised educational programs. An economical solution was obtained through the use of standard building materials and building forms in a consistent and repetitive manner throughout the campus.

A regional architecture was the response to the Kansas climate where the wind blows and the sun beats down on the wheat plains—the place where the shady front porch has become a tradition. It is roof architecture, a form handed down from the old cavalry posts and farm houses of the region. The informal grouping of buildings on the plateau formed by an earth berm takes advantage of the distant views over rolling plains.

The buildings are of exposed structural steel wide flange sections with masonry infill. Floors are of composite constructions or open web steel joists and concrete slab construction. The roof structure is open web steel joists and wood fiber deck planks with a portland cement binder. The entire campus is planned on a major 20 x 30 foot module expressed in the column spacing and a minor two-foot spacing expressed in the ceiling grid.

The steel and masonry construction is joined by textured oriental stucco for second floor exterior walls and balcony railings and heavy duty composition roofing shingles.



STUDENT UNION  
INTERIOR OF LIBRARY





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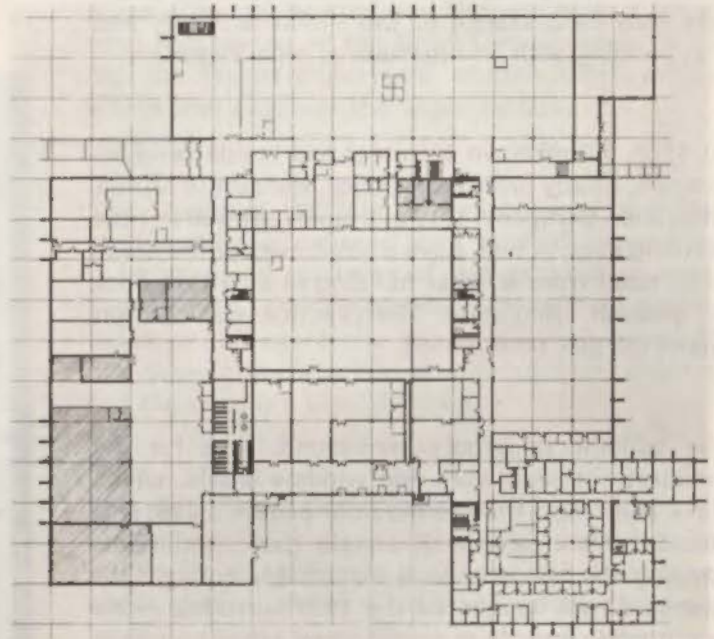
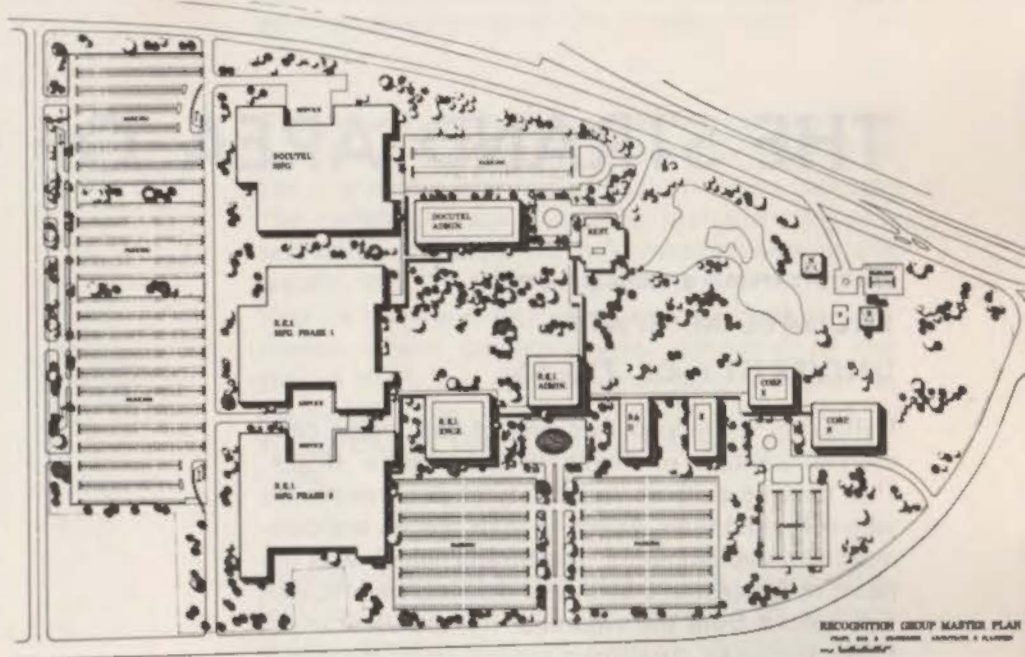
This is the first in a series of three manufacturing buildings to occupy a 107-acre site planned as an administrative, engineering and research campus. The project will be completed in 15 years.

Recognition Equipment's operation consists of a series of independent areas producing components. Each area requires access to central storage. While the use of manufacturing areas will change, the storage requirement will not.

Plan places a storage area at the core with one end open to a shipping and receiving dock. The three other sides are enclosed for basic services such as rest rooms, vending areas, classrooms and storage access points. Outside this area is a 10' wide corridor separating the fixed storage from the flexible manufacturing spaces. Surrounding this main corridor is an open space that houses each major phase of the manufacturing process.

A complete dining area with panoramic views of the wooded campus is provided to serve as a large "break-room" for employees.

PHOTO BY DAVID CONNALLY



## THE STRAND AREA OF GALVESTON

excerpts from a graphical essay by

**MICHAEL M. SPATA**

**UNIVERSITY OF TEXAS**

Galveston developed into one of the major commercial centers of Texas in the middle 1850's. This thriving seaport was a city of rich merchants who reflected their wealth in their homes and commercial establishments. The Strand, which was the heart of Galveston's business district, was located two blocks from the wharves. The architecture of these business structures ranges from the quiet Greek revival of the Hendley building, to the elaborate Neo Renaissance of the Hutchins, Sealy and Co. building with an interlude of high Victorian.

In 1870, an unknown architect and builder erected a small, sturdy branch office for Mercantile Mutual Insurance Company. This extremely attractive little building may, in fact, have been drawn by the builder himself from another building in a pattern book in general circulation. The practice was not unusual for that time period.

The building is largely unchanged, save for the elaborate cornice work and window labels, which have been lost. The ground floor boasts a cast iron facade of six bays with simple gable pediments topping the two end bays. Amazingly enough, the mansard roof weathered the 1900 hurricane—central dormer and all. It seems to be almost alone in this respect. Most such slate roofs were ripped off, killing many people and destroying property. Following this disaster, slate roofing was prudently forbidden in Galveston by statute.

Galveston recovered from the Civil War faster than most areas. Unlike the remainder of the South, her economy was based on trade rather than slavery, and the local merchants had done business with the Yankees for years. The city was



**MERCHANTS MUTUAL INSURANCE CO.**



placed under very mild restrictions during Reconstruction and if anything, prospered during this era. This portion of the Galveston building boom marked the entrance of Nicholas Clayton, the nationally recognized architect commissioned to supervise construction of the Tremont Hotel.

The general architecture of Galveston, with the Strand area in particular, reflects the isolation of the island city from major Eastern urban centers. The buildings show a marked restraint and conservatism of design. The full embellishment of the facade, like the river front buildings of St. Louis, New Orleans and Boston, are not evident in Galveston where ornament was restricted to the ground floor. This restraint may be due in part to the fact that the Galveston building boom came in the 1870's and 1880's—much later than in Eastern cities.

Clayton continued to use cast iron on his Victorian buildings, but he used the material in a more honest manner than his Eastern contemporaries who attempted to make their iron fronts look like stone. Clayton insisted that the iron have a structural function as in the Block-Oppenheimer Building, the Trueheart-Adriance structure and others where iron supports the upper facades.

The Trueheart Building, a composite of architectural motifs, is covered with applied ornamentations spanning centuries of architectural sources. The designs show strong derivations from central Italian architecture and are considered typical of the polychromatic civic architecture of England and the northern United States.

This building is a symmetrical three-story brick structure, with predominately Neo-Renaissance detailing. Its street facade is divided into three bays, and is constructed of colored and moulded pressed brick and stone work. There is a small gable over the central bay and the cast iron ground floor supports. The top story is treated as a Romanesque arcade and is topped by an intricate cornice.

One hundred two years ago, Colonel W.L. Moody, Sr. came to Texas and established one of the largest cotton dealerships in the country. While serving in the Texas legislature in 1881, he was appointed president of the Cotton Exchange. Moody contracted Nicholas Clayton to design a four-story

### TRUEHEART-ADRIANCE BUILDING



brick structure to be constructed on the site of an earlier Moody-Jemison building which had been destroyed by fire. Clayton added huge semi-detached cast iron pillars with heavy rustication to the lower floors and mildly Pompeian details to the upper floors. Each semi-detached pillar was topped with an elaborate cornice containing garlanded corbels, Greek pediment and elegant clocks. A Palladian motif strongly suggested the Renaissance revival of the '90's. The building was capped by a mansard roof which was destroyed in the hurricane of 1900 along with the fourth floor and neither were replaced. The building was renovated by adding a roof to the remaining third floor.

In 1895, Hutchins, Sealy and Company commissioned Clayton to design their new merchant banking offices. There are actually two separate structures, designed and built to appear as one. Architecturally, the building is Neo-Renaissance. The ground floor is heavily rusticated granite, painted red, articulated with a heavy cornice. Engaged pilasters capped with Corinthian capitals rise two stories above this cornice. A full entablature and pediment caps the third floor corner portion of the structure. Completed in 1897, the fireproof brick structure was the last building completed by Clayton on the Strand.

September 8, 1900 can be called a turning point in the history of Galveston. On this date a severe tropical hurricane ravaged the island city, killing 5,000 citizens and wreaking havoc upon homes and businesses. This natural disaster, in conjunction with the railroads bypassing the island led to the decline of the seaport. Many of the finest homes and commercial buildings of the city have been razed to make way for the ever-present parking lot. The once-busy Strand is quiet, except for the occasional commercial vehicles unloading wares.

There is some hope for the remnants of the Galveston of the nineteenth century. In 1966, the Junior League established a foundation to buy the Trueheart-Adriance and the First National Bank buildings. This foundation plans to establish these structures as a "Culture Center on the Strand."

The project was given further impetus in August, 1969 when Historic Foundation Incorporated established two historic districts in the city—The Old Galveston Quarter which is a residential section and the Strand Area.



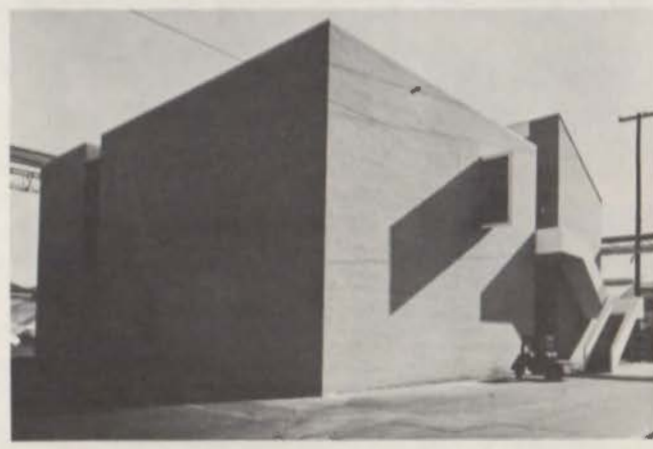
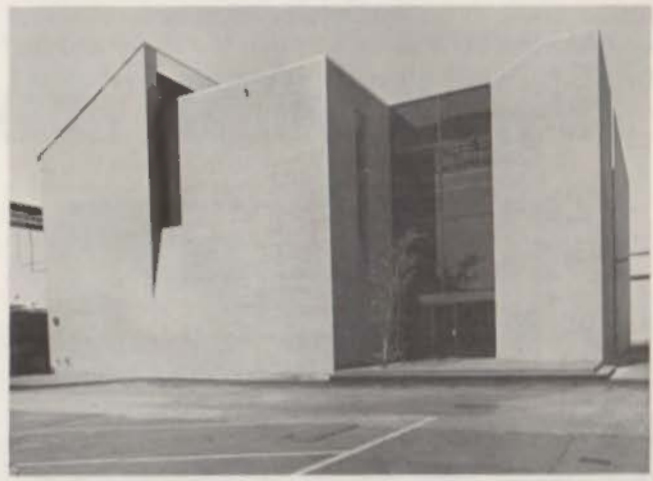
W. L. MOODY BUILDING

#### HUTCHINS-SEALY & COMPANY



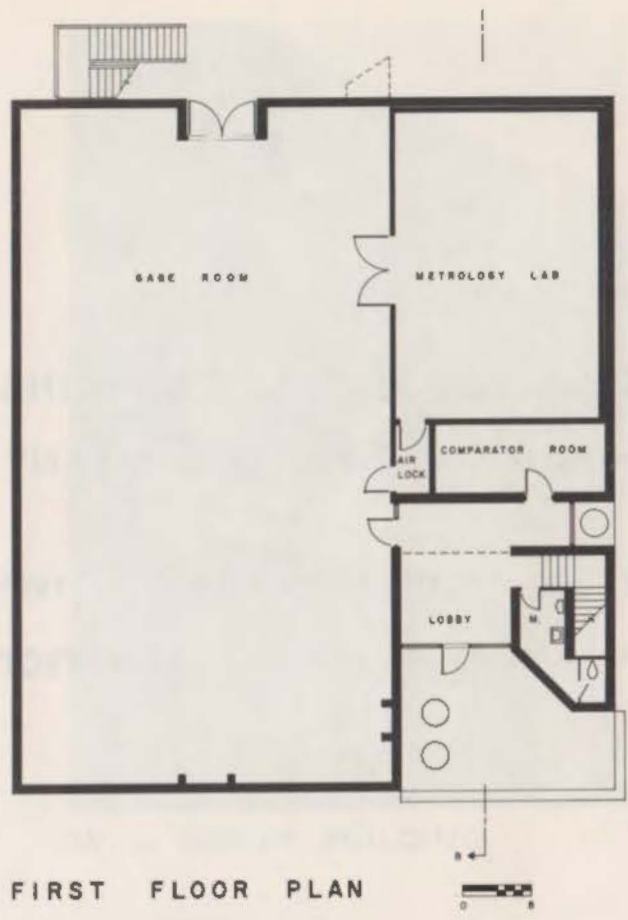
**QUALITY ASSURANCE BUILDING  
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**TEXAS ARCHITECTURE                      1971  
ALLAN JAMES AIA                      ARCHITECT**

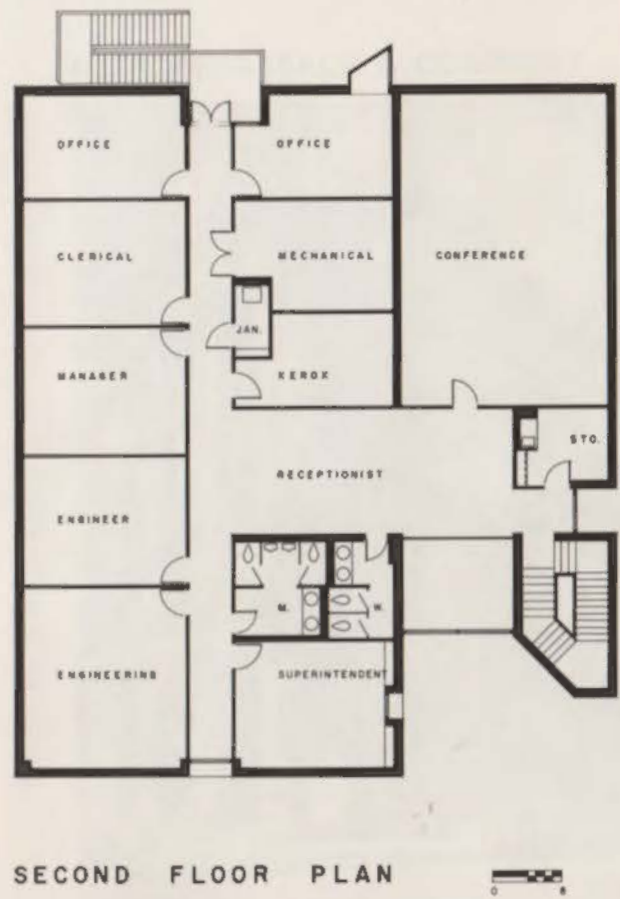


The architect was asked to design new facilities for the Quality Assurance department of a large oil well drilling tool manufacturing company. The client desired the building to be an important exception to the industrial buildings which surround it. It was hoped that the building's character would reflect to their customers the excellence of quality that the company expected this department to uphold. The building must contain a gauge room for the repair of inspection equipment, a controlled environment, dust-free metrology lab for calibrating the equipment, a comparator room and offices for engineers.

The structure is steel tube columns in masonry walls supporting bar joist and lightweight concrete. The exterior is tan, sand-textured brick. Gray plate glass in black anodized storefront is used for all glazing. Quarry tile paving on the terrace continues into the lobby. All other floors are vinyl asbestos tile with ceramic tile in the restrooms. The exterior face brick continues into the lobby and in the stairwell, all other partitions are finished in vinyl wall covering.



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Resident Managers for the Gulfstream are Mr. and Mrs. Ken Burge. In discussing the many benefits of an all-electric apartment, Mrs. Burge had this to say: "I especially like the cleanliness of the all-electric kitchen. It's easier to keep clean, and it saves us money in wages because the maids spend less time in cleaning up the kitchen area."

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# IDCA 1972 The Invisible City

BY TOM SHEFELMAN AIA, ARCHITECT

On June 17 a street party, held between thunder showers, opened this year's International Design Conference in Aspen. The festivities, held at the Aspen Institute for Humanistic Studies, were the beginning of a five day kaleidoscope of events designed to make the "Invisible City" (theme of the conference) visible. The program, like our cities, was too rich in interesting issues, solutions, people, media and places for one person to absorb. And all of it had to compete with the highly visible wilderness setting of Aspen itself.

Of around 1,200 conferees, only 95 registered as architects, perhaps suggesting the interdisciplinary nature of the conference and its issues. Design both of the city and its graphics was an important issue but in perspective with the many other non-visual features of city life.

Our most cherished institutions of education, government, economics, communication came under fire—beginning with the film "High School" the first night. After that movie no one really had to say much more about the failures of many urban schools to "listen well to their communities and their children."

Emphasis shifted to a review of the many new educational programs existing and proposed throughout our country and abroad. The Philadelphia Parkway School, the Toronto and the Chicago Metro Schools, the Berkeley Experimental School, the Oakland, California Independent School District, the Colorado Mountain Colleges, the Everywhere School in Hartford were a few of the many programs reviewed and discussed. All of these

had certain common characteristics such as more listening by adults, more participation by the community in the school and the school in the processes of the city, more participation by students in adult (or "professional") areas, and the recognition and use of places and resources in the city once ignored or not considered appropriate by many educators.

A beautiful movie called "Living Off the Land" reminded us that the human family is still a viable resource for learning and strength.

There was, appropriately, much emphasis on the communication media and its use in making the city visible to its citizens and its citizens visible to their city. The physical city and its elements were viewed in themselves as communication media. Design professions had many opportunities through exhibits, films, activities and discussion to review techniques for the use of all media, graffiti not excepted.

Intellectual, sometimes poetic, overviews of our cities, our society, its dilemmas and its choices were supplied by foremost prophets—in architecture, Louis Kahn; in education, John Holt and Everett Reimer; and by communications critic Nicholas Johnson.

The conference ended with a farewell party and sending up balloons at the Jerome Hotel, but by that time many of the conferees had scattered into the visible mountain wildernesses. A few hurried home to save their new or emerging educational programs or planning and design projects from wars of attrition.

Walter deLima Meyers

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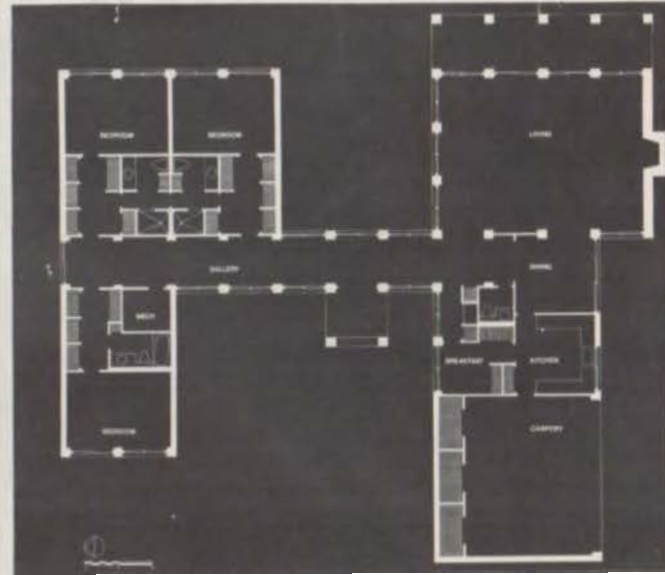
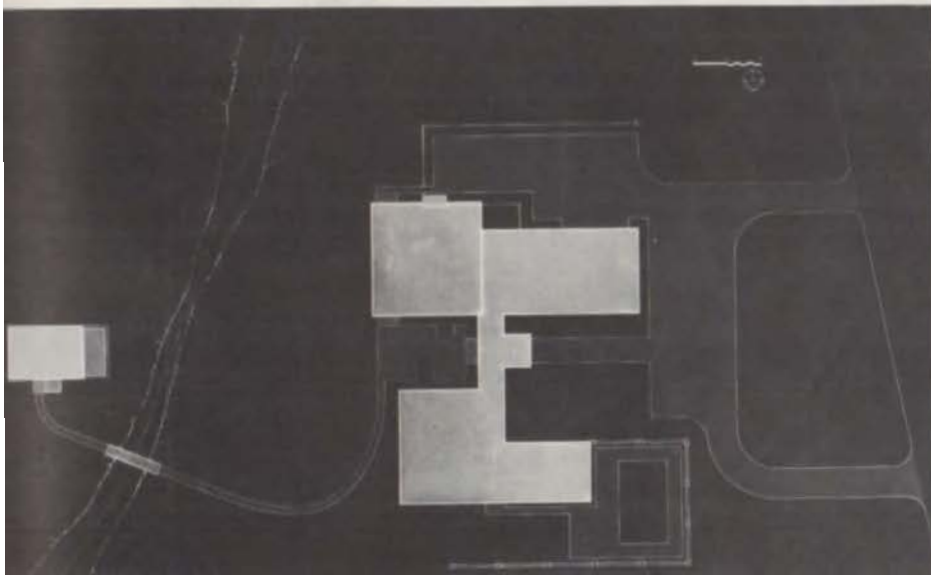
TEXAS ARCHITECTURE 1971



## P. M. BOLTON ASSOCIATES

HOUSTON

TEXAS





The architect was asked to design a formal bachelor residence. The bedroom areas and the entertaining area were separated on the site to save existing trees. A wide gallery connects the two areas and serves as an entry. A modular pattern of brick columns with glass walls between, form the rhythm of the scheme and repeat the tall pine trees on the site. The studio, as a chalet, was placed in a small location across the stream that divides the property. The studio is on axis with the house and accessible by a bridge.



## BILLBOARDS

The slow, steady fight to ban billboards from cities and highways has had a few successes in recent months.

The Atlantic Richfield Co. has announced it will not renew over 1,000 contracts with outdoor advertising companies across the nation. The company spent \$338,000 on such advertising last year. In recognition of this action, the Southern California Chapter, AIA, has presented ARCO with an Environmental Enrichment award. The award said in part that the company "had taken a precedent-setting step which, if followed by others, will significantly improve our scenic landscape."

In Akron, Ohio, Naegele Outdoor Advertising has dropped its counter suit against F. Eugene Smith, an industrial designer who has been leading a one-man campaign to improve Akron's visual environment.

Smith had previously requested the Summit County Common Pleas Court to order the company to lease him a billboard under a contract he purchased during a fund-raising political rally. Smith intends in his ad to say "Beautify Akron. Ban billboards." The company says it has the right "to censor anything detrimental to the public welfare—especially our own."

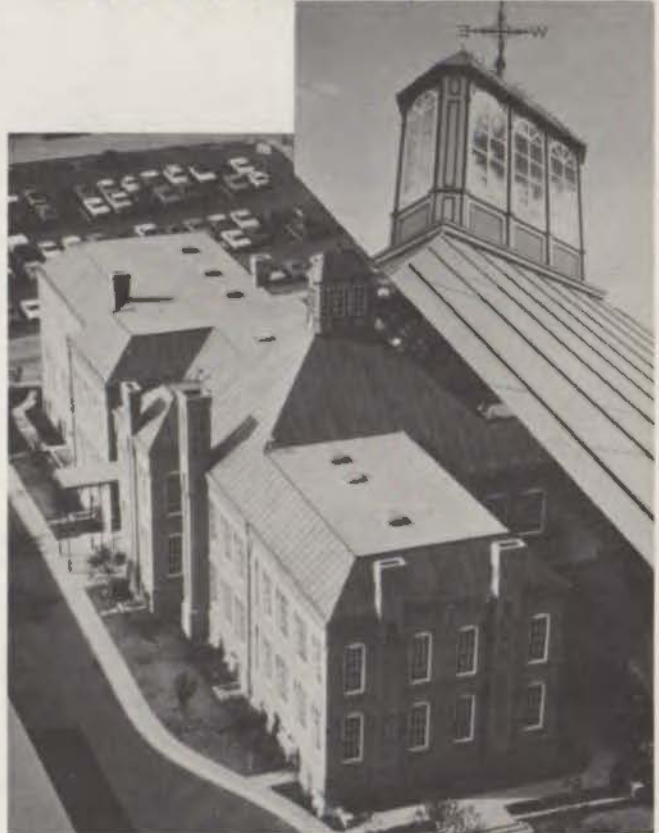
In Washington DC, AIA has again recommended that the Highway Beautification Act stipulate that "no billboards would be visible" from the roadway. Speaking to the Congressionally-established Commission on Highway Beautification, Paul Spreiregen said that this would create a visual corridor rather than a specific distance corridor.

"The Commission knows well the gross abuses by the billboard industry of the purpose of the 660-foot corridor. The mammoth billboards constructed outside the corridor represent a loophole which negates the objective of the law," he said.

Spreiregen also strongly recommended that the Highway Beautification legislation be amended to require any state involved in a federally assisted transportation project to enact enabling legislation which would permit the amortization of on-premise and off-premise nonconforming signs and billboards.

He said that because of low Congressional appropriations the "just compensation" provision of the Act has, if anything, resulted in an increase in the number of uncontrolled roadside graphics.

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ARCHITECT: Bob Davis  
ENGINEERS: John Taylor

SYSTEMS	Glass and Glazing Alternatives		Cost Comparison Cost Comparison Alternate "B" with Alternate "A"
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GLASS (40,000 sq. ft.)	\$ 84,000	\$ 220,000	\$ 136,000 INCREASE OF INITIAL GLASS COST.
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MECHANICAL HEATING SYSTEM	133,260	114,540	
MECHANICAL COOLING SYSTEM	863,670	732,920	
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PRESENT WORTH (DOLLARS PER SQ. FT. OF FLOOR AREA)	60.28	60.07	
ESTIMATED ANNUAL COST OF OWNING & OPERATING BUILDING (DOLLARS PER SQ. FT. OF FLOOR AREA)	5.05	5.04	

THIS SERVICE HAS BEEN DEVELOPED TO HELP ARCHITECTS, BUILDERS, ENGINEERS AND OWNERS UNDERSTAND THE EFFECT OF PENETRATION ON COSTS AND TO ENCOURAGE DETAILED OBJECTIVE STUDY OF AVAILABLE GLASS ALTERNATIVES BY THE DESIGN PROFESSIONAL

SIGNATURE J. W. Johnson





# THE HOUSTON AREA TEACHERS CREDIT UNION

HOUSTON

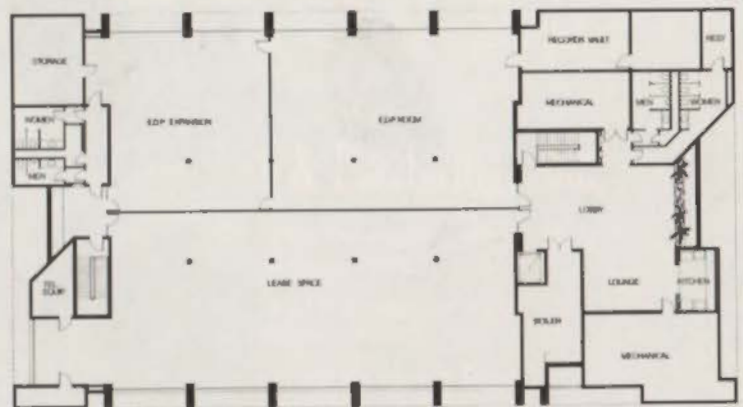
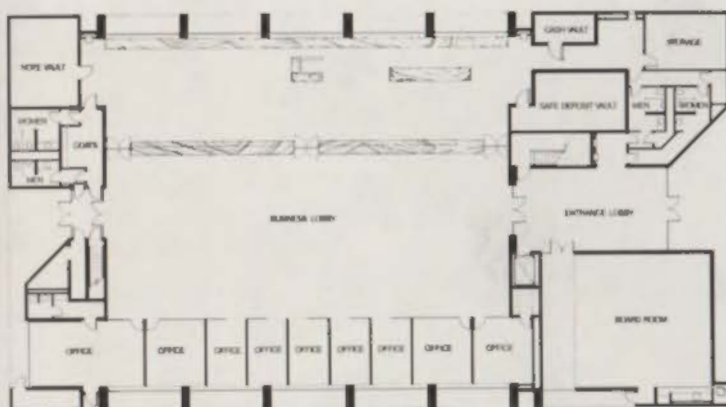
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PHOTOGRAPHS (INCLUDING COVER) BY RICHARD PAYNE



First Floor  
SEPTEMBER 1972

Second Floor

Architects were asked to provide new banking and office facilities for a Credit Union serving employees of school districts in a large metropolitan area on a 2.75 acre site bounded by garden apartments, a pipeline company headquarters and a school district Administration Building.

There were also to be plans made for the future development of a parking structure and an office tower on the site.

The building, placed on a brick paved plaza, is of limestone concrete and clear glass composition.

Articulation of open and closed functions results in corner masses flanking the open banking and office areas, while entrances in the east and west facades are three dimension diagonal penetrations incised into the masses.

A deep fascia on the north and south expresses the steel trusses which span the building width and from which the second floor is hung with tension columns, thereby providing a client stipulated column-free banking area.

The concrete color was selected for compatability with the neighboring school district building. A skylighted planting area in the employees lounge utilizes the irregular space over the sloping entrance soffit.



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