Cover and Page 21
Bold massing and luxurious detailing and finishes keynote the Houston Area Teachers Credit Union.

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.

8 Galveston developed into one of the major commercial centers of Texas in the middle 1850's.

11 The Quality Assurance Building reflects the excellent quality of Hughes Tool Company.

15 Tom Shefelman was at the scene of this year's International Design Conference in Aspen.

17 A working artist studio and a formal residence for a bachelor were combined into an award winning project.

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DODGE CITY COMMUNITY COLLEGE
DODGE CITY KANSAS

HONOR AWARD

TEXAS ARCHITECTURE 1971
CAUDILL ROWLETT SCOTT - GURTNER & ROBINSON
ASSOCIATED ARCHITECTS
HOUSTON, TEXAS

SITE

Floor

Library

Section

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.
A MANUFACTURING PLANT
FOR RECOGNITION EQUIPMENT INCORPORATED
IRVING

COMMENDATION AWARD — TEXAS ARCHITECTURE 1971
TEXAS ARCHITECT
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
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
placed under very mild restrictions during Recon-
struction and if anything, prospered during this
era. This portion of the Galveston building boom
marked the entrance of Nicholas Clayton, the na-
tionally recognized architect commissioned to su-
pervise 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 con-
servatism of design. The full embellishment of the
facade, like the river front buildings of St. Louis,
New Orleans and Boston, are not evident in Gal-
veston 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 struc-
tural function as in the Block-Oppenheimer Build-
ing, the Trueheart-Adriance structure and others
where iron supports the upper facades.

The Trueheart Building, a composite of architec-
tural motifs, is covered with applied ornamenta-
tions 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 de-
tailing. 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 sup-
ports. 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 larg-
est cotton dealerships in the country. While serv-
ing in the Texas legislature in 1881, he was ap-
pointed president of the Cotton Exchange. Moody
contracted Nicholas Clayton to design a four-story
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.
QUALITY ASSURANCE BUILDING
HUGHES TOOL COMPANY
TEXAS ARCHITECTURE 1971
ALLAN JAMES AIA ARCHITECT

SEPTEMBER 1972
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.
Done Right;
Done Ahead
Of Schedule

Manufacturing the smooth, white concrete architectural panels for the 40-story Dresser Tower in downtown Houston's Cullen Center was the first job for Kirby's new, $1 million concrete plant at Katy, Texas.

It was a big job, calling for 1500 panels ranging in length to 37 feet; in weight to 22,000 pounds.

It gave Kirby a chance to thoroughly test its ultra-modern batching plant; its advanced casting process; all the elements that make for a winning concrete manufacturing operation.

The results are here for all to see: smooth, dense panels faithful to the creative design of Neuhaus and Taylor, architects; structurally sound — to the satisfaction of Ellisor Engineers; easy to erect and delivered to the job site, truckload by truckload, on time — without once delaying the work of Peterson Bros., erectors; and...

Completed one month ahead of schedule — to the complete satisfaction of both Linbeck Construction Company, general contractor; and Cullen Center, Inc. and Dresser Industries, the owners.

Kirby combines quality of product with production and delivery performance. Before you get too far into your next project...check us out. Contact Charles Madeley or Charles White, Kirby Building Systems, Inc., P.O. Box 36429, Houston. Phone (713) 666-1946.
"An All-Electric Kitchen Saves Us Money!"

Great Western Corporation typifies the many industrial developers of today who prefer modern, economical electricity as their energy source. The company has built three all-electric condominiums on Padre Island, and is in the process of developing a new total-electric townhouse community, Lakewood Village, in Corpus Christi, Texas.

Shown here is their beautiful Gulfstream Condominium. This modern complex includes 132 apartments, all total-electric.

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."

To find out how your particular project can benefit from going all-electric, call the Sales Engineer from your nearest Electric Utility and let him show you the facts and figures!
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.
Dresser Tower/Cullen Center Utilizes Stub Girder Design for Maximum Economy

The 40-story Dresser Tower/Cullen Center will be the newest addition to the Houston skyline. Over 12,000 tons of Mosher fabricated steel will be used in this project. By utilizing a stub girder design, maximum economy is achieved with longer and lighter beams. The long and short of it... achieving maximum economy and speed of construction through steel design. Mosher fabricated steel helped make it possible on the Dresser Tower/Cullen Center.
HALPERN - HUMBLE RESIDENCE
HOUSTON
AWARD OF MERIT
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.
How to convince a client that the glass you want is the glass he needs.

Get a Building Cost Analysis from your PPG Architectural Rep. This free computerized study determines the effect of different types of glass on total building costs. On many projects, the more sophisticated glass will prove to be the most economical for your client—by cutting his initial investment and operating costs for mechanical systems.

A Building Cost Analysis can, in black and white, demonstrate these facts to a client.

Be sure you start taking advantage of this timesaving service early in the design stage. Contact a PPG Architectural Rep. He'll get data input sheets into your hands. And with the aid of PPG technical specialists, he'll make sure you feed our computer the information it needs.

Call your PPG rep. The earlier the better. Or write for complete information to Mr. D. C. Hegnes, Manager, Architectural and Construction Services, PPG Industries, Inc., One Gateway Center, Pittsburgh, Pa. 15222.

PPG: a Concern for the Future

Building Cost Analysis

DATE:

ARCHITECT: Bob Davis

ENGINEERS: John Taylor

Glass and Glazing Alternatives

<table>
<thead>
<tr>
<th>SYSTEMS</th>
<th>1/4-inch Clear Plate/Fast</th>
<th>1-inch SOLARBAN 550-20 (2) TWINDON With Indoor Shading</th>
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<td>CLASS (40,000 SQ. FT.)</td>
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<td>INDOOR SHADING DEVICE</td>
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<td>total mechanical</td>
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<td>annual cooling operation</td>
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<td>present worth ($100,000, 000, 000, 000)</td>
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<td>estimated annual cost of owning &amp; operating building ($100,000, 000, 000, 000)</td>
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<td>5.04</td>
</tr>
</tbody>
</table>

Cost Comparison

Alternate "B" with Alternate "A"

$ 136,000 increase of initial glass cost.

$ 149,470 savings of initial heating and cooling equipment.

$ 3,010 per annum savings of operating costs.

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
TEXAS

AWARD OF MERIT
TEXAS ARCHITECTURE 1971

McKITTRICK, DRENNAN, RICHARDSON & WALLACE
ARCHITECTS
HOUSTON, TEXAS

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 compatibility 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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