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The Secret Garden
El Tule Ranch House, Falfurrias, by Lake/Flato Architects, San Antonio

Church of the Rock
Cistercian Abbey Church, Irving, by Cunningham Architects, Dallas

Classical Clay
Hutchings-Sealy Building, Galveston, by Ford, Powell & Carson Architects, San Antonio

Tower Modernized
Tower City Center, Cleveland, Ohio, by RTKL Associates, Inc., Dallas

Breaking the Box
Austin Convention Center, Austin, by Austin Collaborative Venture, Austin

Tower Suite
Addison Conference & Theatre Center, Addison, by Cunningham Architects, Dallas

In Living Color
Harris Adacom Technology Center, Dallas, by Good, Fulton & Farrell, Dallas

Bankable Design
Bank One Executive Offices, Cleveland, Ohio, by RTKL Associates, Inc., Dallas

Low-Budget Success
Dallas Chapter/AIA Offices, Dallas, by Stacy Architects, Dallas

A New Set of Stacks
A. Frank Smith Memorial Library, Georgetown, by Skidmore, Owings & Merrill

Turning the Corner
Coates Student Center, Trinity University, San Antonio, by Chunney/Urrutia Architects, San Antonio

Show Room
Eve France, Houston, by CRSS Architects, Inc., Houston

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Thinking About Preservation

AT THE END OF SEPTEMBER, as I was concluding my part of production work on this issue of Texas Architect, I had the opportunity to attend a couple of enlightening functions in Dallas.

The first was a panel, presented by the Dallas Chapter/AIA (with the generous sponsorship of Ridgway's). The panel focused on the linked crises of affordable housing and preservation in Dallas, particularly in the predominantly African-American neighborhoods of Oak Cliff, south of downtown Dallas. It brought community-group leaders from several of these neighborhoods together with representatives of the City of Dallas Housing and Neighborhood Services Administrative Division, to discuss encouraging the city to preserve vacant houses instead of, as many activists charged, rushing to demolish them. For me, the real benefit of the evening was in seeing a room packed with architects who had come to listen not to each other but to leaders from endangered neighborhoods, who set out their preservation agendas, in which architecture played only a limited role. What I brought away from the meeting was the feeling that the efforts of those in the Dallas Chapter's leadership to focus attention on affordable housing and preservation, efforts that have been under way for years, are beginning to coalesce into effective form.

The second event was the Dallas Symposium, a two-day presentation at the Dallas Museum of Art, organized by museum curators, along with Hayslip Design Associates and Smith Ekblass Architects of Dallas. A series of well-paced, interesting lectures focusing on late-18th- and 19th-century architecture, landscape design, and decorative arts, the Dallas Symposium was a purely educational event for a small, select audience. Of course, it was also at the opposite pole from the affordable-housing panel discussion in terms of the economic, political, and social standing of most of the participants.

But as dissimilar as these two events may seem, they show architects involved in preservation—of physical urban fabric, of historical knowledge. This focus on preservation, I think, is among the most valuable qualities that Texas architects have to offer their clients throughout the state. Whatever client base an architect works with, he or she needs to do what architects, almost uniquely in our society, are trained to do, which is to hold in mind a picture of the whole city, as it unites past and present, rich and poor. It makes a good framework for considering the winners of the 1992 TSA Design Awards program, presented on the following pages.

****

It's too late to welcome Susan Williamson: She's already been working as Associate Editor of Texas Architect for 14 months. For those who have seen her name and wondered about her, however, some facts: Susan comes to the magazine with a bachelor's degree in journalism from Stephen F. Austin State University and a master's degree in English from the University of Texas at Austin, as well as several years' experience as a newspaper journalist and technical writer. At the magazine, she writes and edits the News section, along with survey and feature stories and "advertorials," the informational pieces that accompany special advertising sections. With the changes that will come about starting with the January/February issue of the magazine, her role will be expanding. But more on that, and on those changes, next issue.

Joel Warren Barna
"No house should ever be on any hill," Frank Lloyd Wright once wrote. "It should be of the hill, belonging to it, so hill and house could live together, each the happier for the other."

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Letters

I HAVE JUST RECEIVED my first issue of Texas Architect (May/June, 1992; “Renewing Eclecticism”) and am very pleased. The new format is exciting and well done. It is a great information source and will be a wonderful addition to my library.

John L. Robertson III  
Dallas

YOUR SEPTEMBER 1992 issue, with the features on the Hispanic tradition and contemporary Mexican architecture, is a smash!

Robert Jackson,  
Robert Jackson Architects, AIA  
Austin

JUST AS we would be concerned over the destruction of a historic architectural treasure, let us be concerned and preserve the historical heritage that is ours and always will be the Texas Society of Architects.

Let us not be illogically forced into oblivion as just another component of the AIA.

Theodore S. Maffitt, Jr., FAIA  
Palestine

Editor’s note:  
SAE/Spaw Glass of Houston should have been credited as general contractor for the Austin Convention Center (see T/A Sep/Oct 1992, pp. 8-9). Please see the story on the project on pp. 46-47 in this issue for a complete list of credits.

Editor’s note:  
The Staubach Company of Dallas should have been included in the credits for the Ericsson Radio Systems, Inc., Corporate Headquarters in Richardson, by Pierce Goodwin Alexander & Linville, Inc., of Dallas (see T/A Sep/Oct 1992, pp. 52-53). The Staubach Company acted as Real Estate Consultants and Construction Consultants for the project.

Editor’s note:  
In the May/June 1992 issue, the photographs of the Mediterranean House in Dallas by Frank Welch & Associates on page 48 were incorrectly credited. The top left and bottom right and left photographs were by Robert Reck of Dallas.

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News

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DALLAS The new Federal Reserve Bank offers an alternative to suburban corporate flight.

An affordable solution 17
DALLAS The winning designs in an affordable-housing competition will be built by Habitat for Humanity.

Make that seven 17
PRAIRIE VIEW The architecture school at Prairie View A&M now offers the seventh accredited architecture program in the state.

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Eight winners named 32
AUSTIN Winners in the 1992 Austin Chapter/AIA design awards competition ranged from the city's new convention center to a cottage in Canada.

A Federal Example

DALLAS The Federal Reserve Bank of Dallas recently vacated its downtown home of 71 years to occupy a gleaming new headquarters building on the northern bank of Woodall Rogers Freeway, opposite I.M. Pei's Meyerson Symphony Center. The Fed's decision to remain near the central core was primarily based on a need for proximity to its big banking customers. And, while the new facility is technically not located within the CBD, both site and building offer an enlightened alternative to the phenomenon of suburban corporate flight.

The architects—Sikes, Jennings, Kelly & Brewer of Houston, Kohn Pederson Fox Associates of New York, and John S. Chase, FAIA, of Dallas and Houston—have designed a highly picturesque limestone and glass fortress, responding to both programmatic eccentricities and larger issues of urban context. The building contains 764,000 square feet of space, including a highly secure six-acre ground floor, which is gradually transformed into a 14-story office tower. Memorable interior spaces include a finely detailed grand public lobby and banking hall, employee dining areas with sweeping views of the downtown skyline, and a five-story, robotics-controlled vault of epic dimensions. Two roof gardens designed by the SWA Group are equally remarkable.

The bank occupies a bold site on the northern edge of downtown, where Pearl Street crosses over Woodall Rogers Freeway. The office tower marks this corner and becomes the signature element of the design. It is an impor-
Design and build

DALLAS The need for affordable housing, a problem that grew more acute during the last decade, has often been ignored by architects. The Associates Forum, a commission within the Dallas Chapter/AIA composed primarily of intern architects and younger architects, took a step last summer to remedy that situation. The Forum sponsored an affordable housing design competition in conjunction with Habitat for Humanity, the nationwide housing activist group known for its work in financing and building houses for the homeless.

The competition, open to all architects and intern architects in the Dallas chapter, asked for affordable designs that could accommodate Habitat building requirements: a 1,200-square-foot house that could be rearranged to fit on various traditional city lot types and still offer the possibility of multiple and diverse facades.

More than 30 proposals were submitted for consideration by jurors Regina Nobles, regional Habitat for Humanities development director, and George Gintole, professor of architecture at the University of Texas at Arlington.

First place went to Bryan Moore of DBA Architects for a two-story design that featured a carefully organized plan that condensed various housing functions. Second place went to Paige Close of JH&P Architects for a restatement of the traditional bungalow house type. The third place winner was Jacqueline Doane of RTKL Associates, Inc., whose design was also rooted in traditional house forms, including a wrap-around porch. Other winners were Jerry Lowrey and Scott Stone of Stone-Lowrey Architects and Harry Mark of RTKL Associates, Inc.

Habitat for Humanity volunteers will build the top three designs within the next few months. The remaining two designs will also be built if a sponsor can be found.

Now there are seven

PRAIRIE VIEW The architecture program at Prairie View A&M University in July received its accreditation from the National Architectural Accrediting Board (NAAB), making it the seventh accredited architecture program in the state.

The Prairie View program, which last year had an enrollment of about 140 undergraduates, has offered a Bachelor of Architecture degree since 1972. Past graduates were eligible for architectural registration in Texas because the Texas Board of Architectural Examiners, the state’s regulatory body, allowed experience to be substituted for an accredited degree; in other states, however, only graduates of an accredited program can be registered. Prairie View’s accreditation means that future graduates will be eligible for registration in all 50 states.

The Department of Architecture applied for accreditation in the fall of 1991, according to Simon Wiltz, interim associate dean and architecture department head. A NAAB team visited the school and, based on its findings, the accreditation was approved, making Prairie View the first historically black university west of the Mississippi to offer an accredited architecture degree and only the seventh historically black university in the country to offer such a degree.

Although Prairie View currently offers only the Bachelor of Architecture, Wiltz says a related four-year degree, such as a Bachelor of Science in urban planning or construction sciences, will be developed. The long-term plan, he adds, is to develop a Master of Architecture program.

OF NOTE

Capitol architect departs

Allen McCree, FAIA, left his post as architect of the State Capitol effective Sept. 15, according to State Preservation Board Executive Director Dealey Herndon. McCree’s four-year contract had expired, Herndon said. McCree, who had served as Capitol architect since 1987, directed planning for the $180 million restoration and expansion of the Capitol. Last year, management responsibility for the project was transferred to Herndon. “Allen did a wonderful job in developing a master plan for the Capitol project and in overseeing the design process,” Herndon said.

In other Capitol news

A $57 million contract for interior renovation of the State Capitol was awarded in late July to SAE/Spaw Glass. Work began immediately and is expected to be completed by December 1994, according to State Preservation Board Executive Director Dealey Herndon. Interior renovation work and the underground extension north of the Capitol should be completed by the time the Legislature convenes in January, she said. The first state workers moved into the partially completed underground extension in late September.

A Fair deal for DART?

In August, voters in Dallas rejected a proposal to renovate Fair Park with funds from a half-cent sales tax increase. The tax increase, which would have expired after one year, would have paid for $60 million in renovation of the landmark park. Only days after the election, several Dallas-area state legislators said they would introduce legislation in January to reduce Dallas Area Rapid Transits (DART) funding; the funds could be used instead for Fair Park renovation, they suggested. DART supporters claimed the legislators’ intent was more to weaken the already beleaguered transit agency than to provide for Fair Park’s future.
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response to address its current pedestrian vagaries. The Fed’s location also gives new impetus to proposals for covering Woodall Rogers—as suggested in the Ponte-Travers plan of the early 1980s—to create a solid connection between Dallas’s new “uptown” and the Arts District.

Perhaps the most critical issue addressed by the Federal Reserve project is corporate flight to suburbia. With its decision to stay near downtown, the Fed stands as a shining example for large, single-user corporate entities: Their spatial and quality-of-life requirements can be satisfied, perhaps even exceeded, within the central core.  

Willis Winters

Architect Willis Winters is a TA contributing editor.

“News,” continued on page 26
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— Ted Flato, AIA
Lake/Flato Architects, San Antonio
Winner of 1992 TSA Design Award
for El Tule Ranch House, Falfurrias, Texas
NEWS

CALENDAR

"Egypt's Dazzling Sun"
More than 140 works of art created during the reign of Amenhotep III will be on display; the exhibition celebrates the museum's 20th anniversary. Kimbell Art Museum (817/332-8451), THROUGH JAN. 31, 1993

Rice Design Alliance Gala
Winners of a national design competition for improvements to Houston's Hermann Park will be announced at the fundraising gala. Rice Design Alliance (713/524-6297), NOV. 13

Affordable housing conference
A two-day regional conference at Texas A&M will feature panel discussions on subjects ranging from employer-assisted housing programs to the role of higher education in housing issues. Texas A&M Center for Housing and Urban Development (800/633-2374), DEC. 9-10

Shapes in Austin Architecture
This participatory family exhibition focuses on how simple shapes make buildings both beautiful and strong. Austin Children's Museum (512/472-2499), THROUGH JAN. 24, 1993

Ceramic Tile and Stone Competition
Projects using ceramic tile or stone completed between Nov. 15, 1990 and Nov. 15, 1992 are eligible. Ceramic Tile Distributors Association (708/655-3270), DEADLINE: DEC. 15

Innovations in Housing competition
Original plans for single-family homes are eligible. The grand award winner receives $10,000 and the design is built and featured in BETTER HOMES AND GARDENS. Innovations In Housing (206/565-6600, ext. 172), DEADLINE: JAN. 7, 1993

“News,” continued on page 32

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Ironically, the most trouble-free element of constructing the new Austin Convention Center was a unique wall system fabricated 6,000 miles away in Germany. Architects used the sturdy 3-mm champagne anodized aluminum Pohl Europanel rainscreen to clad the center's upper levels. Working with Pohl's engineers and their Houston representative Southern Architectural Systems, Inc. (SASI), they created a flat, low-maintenance cladding that took the building's angles, turns, and level changes with precision and long-lasting beauty.

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"The Pohl Europanel system worked extremely well in building the Austin Convention Center because Pohl and Southern Architectural Systems, Inc., took extraordinary precautions from the very beginning. SASI and two engineers from Germany came to our office to discuss our working drawings and to work out fabrication details before they attempted shop drawings. Thanks to this up-front work, SASI's installation proceeded quickly and error-free.

"The Pohl Europanel system itself uses good heavy-guage aluminum. It's better than other systems because there's no need to replace sealant and because it provides good drainage and ventilation. Overall, though, quality control is Pohl's biggest advantage."

— Charles L. Tolley, Project Manager
Page Southerland Page, part of Austin Collaborative Venture

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Austin: eight winners named

AUSTIN Eight winners were named in the 1992 Austin Chapter/AIA design awards competition. Jurors were Donlyn Lyndon, F.AIA, of Berkeley, Calif; Carolyn Peterson, F.AIA, of San Antonio; and Lauren Rottet of Los Angeles.

Honor award winners were the David/Peece House in Austin by Paul Lamb, Architect with David Achterberg, and the Austin Convention Center (see pages 46–47) by the Austin Collaborative Venture, which included Page Southerland Page, Lawrence W. Speck, Villa/Cofera Kolur, and Ellerbe Becket Architects.

Citation-of-honor winners were the Kirksey House in Austin by Ann Rivers with Paul Lamb, Architect (see Jr May/June 1992); Houston Street Redevelopment Project in San Antonio by Lawrence W. Speck, Lake/Flato Architects, and Chumney & Associates; and the Hoffman House in Dallas by Moore/Anderson Architects.

Merit awards went to the gymnasium renovation and fine arts addition at Cambridge Elementary in San Antonio by Pfluger Associates; the Eddleman-McFarland House in Fort Worth by Volz & Associates; and the Canadian Cottage in Muskoka, Ontario by Heather H. McKinney.

Susan Williamson

The Houston Street Project (top left); the Kirksey House (center); and the Hoffman House (right).

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John Lahey, AIA, Vice President
Solomon Cordwell Buenz & Associates, Inc.,
Chicago, Illinois

Oakbrook Center, Special Design Award from the Illinois-Indiana Masonry Council.
38th Annual TSA Design Awards

This year, the jurors of the TSA Design Awards competition, meeting July 16 and 17 in Austin, chose 14 winners from among 187 entries.

The jurors for the competition were E. Fay Jones, FAIA, of Fayetteville, Ark. (winner of the AIA Gold Medal); Doss Mabe, a partner in the Newport Beach, Calif., office of Zimmer Gunsul Frasca Partnership; and Rob Wellington Quigley of Rob Wellington Quigley, AIA, San Diego, Calif.

Presented on the following pages, the winners include eight projects in General Design, four in Interior Architecture, and two in Restoration/Adaptive Use.

Joel Warren Barna

The jurors for the 1992 TSA Design Awards competition were E. Fay Jones, FAIA, of Fay Jones + Maurice Jennings Architects, Fayetteville, Ark. (left); Doss Mabe, a partner in Zimmer Gunsul Frasca Partnership, Newport Beach, Calif. (below); and Rob Wellington Quigley, of Rob Wellington Quigley, AIA, San Diego, Calif. (right)
A House of Thought

Texas Stretto House, Dallas
Steven Holl Architects, New York

The TSA Design Awards Jurors reacted strongly and immediately to the Texas Stretto House by Steven Holl Architects.

The 6,000-square-foot house stands at the back of an acre-and-a-half lot beside a spring-fed creek in North Dallas, on which a previous owner had built four dams, creating a series of pools.

Holl designed four 10-by-45-foot sections constructed of sharply detailed concrete block, echoing the dams, that step down the sloping site from the terrace at the front door to the rear terrace with its “flooded room,” the house’s metaphorical focus.

Between the masonry divisions float thin, wave-like roofs with walls of hand-sanded aluminum panels and glass. Pipe columns respond to the forces in the roofs, stepping inside and outside wall planes in a seemingly random pattern.

Living spaces are organized around a central circulation path with the sunken, slope-roofed living room, the dining room, and the kitchen to the east, along with a black-painted library; to the west are the garage, closets, art storage, a study with a small bathroom, a utility room, and a pool room.

Narrow stairs lead to a small second-floor office over the foyer. A bedroom occupies the space above the module between the library block and the kitchen.

Holl says his design was influenced by listening to Bartok’s Music for Strings, Percussion and Celeste; the strettto or overlapping in the piece’s opening fugue, he says, inspired the overlapping spaces in the house, as well as its name.  

Joel Warren Barna

Project Team

Steven Holl Architects (Steven Holl, principal; Adam Yarinsky, project architect; Peter Lynch, Bryan Bell, Matthew Karlen, William Wilson, Stephen Gassell, Kent Hiruda, Florian Schmidl, Thomas Jenkins, and Lacinda Knox, project team members; Matthew Karlen and William Wilson, model builders; Geoffrey Cass Hutchison, model photographer); Max Levy, Max Levy Architect, Dallas, consulting architect

Contractor

Thomas S. Byrne, Inc., Fort Worth (James N. Patterson, Jr., chairman and president; A. T. Seymour III, officer-in-charge; Gary Strick, project manager; Roy Kizer, job superintendent; Lynn Hill, estimator)

Consultants

Datum Engineering, Dallas (structural: Thomas W. Taylor, principal, Johan Bremer, project engineer; Chuck Nace, Bryan Green, and Chris Harris, project team members); Interfield Engineering Co., Dallas (mechanical, electrical, and plumbing:fruit E. Gardner; Gabriel Majdalani, Mark Bazzo, and Tim Cooper, project team members)

Photographer

Paul Warach, New York
Above: Steven Holl Architects' Texas Stretto House responds to its creekside site with four disciplined modules under soaring, sail-like roofs.

Far left: A view into the sunken living room; the roof structure is built of curved six-inch pipes, covered in lead-copper shingles.

Left and below: Axonometric and east elevation
Above: site plan

Right: The garden centers on a swimming pool that also irrigates the plants and serves as a rainwater reservoir.

The Secret Garden

El Tule Ranch House, Falfurrias
Lake/Flato Architects, San Antonio

Since 1986, when the architects at Lake/Flato of San Antonio entered their first TSA Design Awards competition, the firm has won eight design awards—at least one in every year except 1987. (They also won a national AIA Honor Award in 1992.) This year the string of honors continues: Lake/Flato’s El Tule Ranch house won an award in the general design category.

Designed for a mott of oaks on a sand dune in the open grassland of South Texas near Falfurrias, the house is a ranch headquarters that includes a main living area with separate bedrooms, along with a caretaker’s quarters.

Lake/Flato connected the house to the open landscape while at the same time establishing it as a
The main house is broken into a series of pavilions with walls that enclose a courtyard garden. Approaching the house, one sees walls and trees; passing through the gates, one enters an oasis-like garden, where a central lap pool echoes the traditional Southwestern acequia (irrigation canal). This is more than a conceit: In fact, the pool waters the garden and captures rainwater.

The bedrooms, with their pyramidal roofs, surround the courtyard, fronted by a portico that provides the house’s circulation. Single-room volumes provide cross ventilation (while solid walls to the north protect the house from winter winds).

Built of stucco-covered block, with floors of concrete and brick, the house is nevertheless surprisingly well proportioned to suit the client’s collection of English antique furniture.

PROJECT TEAM Ted Flato, David Lake, Joaquina Escamilla
CONTRACTOR Timbercove Construction Co., San Antonio
CONSULTANTS Jim Keeter (landscape architecture); Comfort Air Engineering (mechanical); Reynolds, Schlatzner, Cheter; Roll, Inc. (structural)
PHOTOGRAPHER BlackmonWinters, Irving

Above: Seen from outside, the house presents mostly walls and trees.

Left: The proportions of the living room make it a fitting frame for part of the family’s collection of antique English furniture.

Below left: Metal roofs and site-built caliche blocks provided the primary building materials.
Church of the Rock

Cistercian Abbey Church, Irving
Cunningham Architects, Dallas

FOUNDED IN 1098 in Citeaux, France, as an reformist offshoot of the Benedictines, the Cistercian monastic order has been an austere force in European Christianity for almost 900 years.

Cunningham Architects of Dallas won an award in general design for the abbey church designed and built in Irving for a community of Cistercian monks who came to the Dallas area from Hungary, fleeing persecution in the 1940s.

The church is a simple nave, without a transept; it adjoins the existing monastery to the south. To the north are trees that separate the cloister from a boys' school run by the monks.
The architects captured the order's historical robust asceticism in the heroic scale of the materials used for the church. The walls are made of 5,000-pound limestone blocks, cut in a North Texas quarry, which average three feet high, six feet long, and two feet thick. The 427 blocks used were trucked to the site and, over a two-month period, set in a one-inch mortar bed.

To match this, the architects created a roof structure of equal drama: Glue-laminated rafters are held in tension by thin steel members; the downward thrust of the structure is carried by steel plates set in the walls. Between roof and walls, the architects set horizontal cast-glass windows—held in place only by silicone sealant—that bathe the perimeter in a torrent of light that reflects into the contemplative nave and choir.

**Facing page, top:** entry to the Cistercian Abbey Church in Irving, showing the massive stone walls, turned stone columns, and poured-in-place concrete canopies

**Left:** The 5,000-pound limestone blocks for the church were cut from a North Texas quarry by an eight-foot saw, without rough cuts.

**Below:** Thin rods, threaded through the rafters, hold the roof structure in tension; downward thrust is carried by steel plates into the stone walls.
Neoclassical organization and colorful, deeply modeled materials unite the Hutchings and Sealy buildings (facing page, top), restored by Ford, Powell & Carson. The interiors were reworked for use as retail spaces (above). Restoration required removing and replacing the terra-cotta cornice (right).

Facing page, bottom row, left to right: site plan, axonometric of first floor, and section.

Classical Clay

Hutchings-Sealy Building, Galveston
Ford, Powell & Carson Architects, San Antonio

SAN ANTONIO ARCHITECTS Ford, Powell & Carson won a 1992 TSA Design Award for the firm’s restoration and adaptation of the buildings that make up Galveston’s Hutchings-Sealy Block.

These two adjacent buildings on The Strand, dating from 1895, were originally designed by the great 19th-century eclectic, Nicholas Clayton. Clayton incorporated a fire-proof structure and a skylight, both innovations at the time. He organized the buildings behind a single facade broken up into two horizontal sections. The ground floor section has recessed doors and windows that are surrounded by rusticated sandstone supported by blocks of pink and gray granite. The ground floor section is capped by a sandstone entablature with a projecting cornice; its major Strand Street entrances are flanked by detached Doric columns. The second floor is faced in buff brick with terra-cotta trim, topped by a terra-cotta entablature. At the corners and center of the facade, brick pilasters with Corinthian terra-cotta capitals project from the plane of the building. The central bay is capped with a terra-cotta tympanum.

Exterior work focused on restoration and stabilization of the terra-cotta and sandstone parts of the facade. The entablature topping the first section of the facade was dismantled and rebuilt, while its disintegrated steel structural supports were replaced. Terra-cotta shrinks when fired, so the craftsmen had to create carefully oversized molds for the new pieces. The deteriorated sandstone was also replaced and protected. Elements that had been altered over time were returned to their original appearance.

The interior was reworked for a number of commercial uses. The “Hutchings Bank” was renovated for a restaurant, retaining the original oak paneling, tile floors, and bank vaults. The restored cast-iron stairway and sky-lit atrium on the Sealy side of the building form the focal point for a new set of neoclassical-looking retail shops that fill the majority of the building. Original crown moldings, vaulted ceilings, and wainscoting are preserved and incorporated into the retail space with mechanical and electrical systems integrated as detached decorative elements. Work by Nicholas Clayton is displayed throughout the building.  
Amy M. Young
KEY TO
SITE PLAN,
AXONOMETRIC,
AND
SECTION
1 PARKING
2 RESTAURANT
3 RETAIL SPACE
4 ORIGINAL
ATRIUM

CLIENT Mr. and Mrs. George Mitchell
PROJECT TEAM Boone Powell, FALA; Carolyn Peterson, FALA;
Gary Counties
CONTRACTOR Tellepsen Corp.
CONSULTANTS Forrest & Associates (mechanical, electrical; and
plumbing); Cunningham & Associates (structural)
PHOTOGRAPHER Hickey Robertson, Houston
Tower Modernized

Tower City Center, Cleveland, Ohio
RTKL Associates, Inc., Dallas

The Dallas office of RTKL Associates, Inc., won a 1992 TIA Design Award for the $450-million adaptation and expansion of Tower City Center in Cleveland, Ohio, one of the most ambitious and successful urban interventions in decades. Starting point for the project was the 1920s-era Terminal Group, once one of the largest mixed-use projects in the country, which had fallen into disuse. The owner, Forest City Enterprises, worked with governmental authorities to redevelop the center as a multi-modal transportation hub and a new downtown focus for retail.

RTKL's design included a new 380,000-square-foot retail mall, carved out of the complex; renovation of the public spaces of the Terminal Tower; the new 208-room Ritz-Carlton Hotel; the new 350,000-square-foot Skylight Office Tower; a 3,600-car garage; and an 11-screen cinema. Working with existing structures and materials, the architects treated the Tower City Center as urban infill, opening and linking significant public spaces and stimulating rebirth in both transit ridership and sales tax revenues.

Tower City Center (this page, top) has been redeveloped as a city-center mixed-used project. New retail areas like the Skylight Court (facing page) have opened up the formerly cramped transit spaces (before, this page, right).

**KEY TO SECTION**
1. Skylight Court
2. Station Court
3. Tower Court
4. Food Court
5. Transit Station
6. Ritz Carlton Hotel
7. Parking
8. Terminal Tower

**CLIENT** Tower City Development, Inc., a subsidiary of Forest City Enterprises, Cleveland

**PROJECT TEAM** RTKL Associates, Inc., Dallas (Joseph J. Scalabrini, FAIA, principal-in-charge; Todd C. Landgren and Douglas W. Schoemaker, project managers; James R. Sailor and Barton R. Chambers, project designers; Charles B. Dulan, Robert W. Raymond, Carolyn C. Chiarelli, project architects)

**CONTRACTOR** Forest City Commercial Construction Company

**CONSULTANTS** ARJO Engineering, Inc. (mechanical engineer; total complex); MEP engineer, hotel and office tower); Connell Faulkner, Inc. (electrical engineer; retail mall); Cannon Design, Inc. (structural engineer); MESA Design Group (landscape architect); Theo Koudis Associates (lighting designer)

**PHOTOGRAPHER** Scott McDonald, Hedrich Blessing
CLIENT City of Austin (Nathan Schneider, contract director)

PROJECT TEAM Page Southerland Page, Austin (architect-of-record); Associate Architects: Lawrence W. Speck Associates, Austin; Villaflor Katera Kadar, Austin; Ellerbe Becket Architects, Minneapolis, Minn. (Design team: Matthew E. Kreidt III, principal-in-charge; Charles L. Tilley, project manager; Lawrence W. Speck, lead designer; Arturo Arreola, Tom Frank Gobin, M. Hamilton Frederick, Alfred Goffrey, Eve Persons, Andrew Laser, and Scott Jordan-Denny)

CONTRACTOR SAE/Spraw Glass

PROJECT MANAGEMENT Gilbane Building (Robert K. Frammer, program manager)

CONSULTANTS Johnson, Johnson and Roy, Dallas (landscape architecture); Ellerbe Becket (structural); Page Southerland Page (civil); Page Southerland Page (mechanical and electrical); Hicks & Company, Austin (archaeological); Baner Associates, Austin, and Jack Evans & Associates, Austin (audio-visual); OTM Engineering, Austin (communications); Rolf Jensen & Associates, Houston (fire protection); Fuller Dyal & Stamper, Austin (graphics); Archillume Lighting Design, Austin (lighting); Schiff & Associates (security); Wilbur Smith Associates, Houston (transportation)

PHOTOGRAPHER Richard Payne, FALA, Houston
Breaking the Box

**Austin Convention Center, Austin**
**Austin Collaborative Venture, Austin**

**Winner of a 1992 TSA Design Award in general design, the Austin Convention Center is the first major civic building to be completed in downtown Austin in more than a decade.**

Occupying a four-square-block site surrounded by warehouses and parking lots in the southeastern part of downtown, the 404,000-square-foot building is the center of a district tied to Austin's riverfront parks and its nightlife center on historic Sixth Street. The center's varied facades correspond both to interior functions and to the scale and uses around the center.

The main entrances are on the south side, facing First Street and the river. The southeast corner is marked by an 84-foot-high polygonal rotunda of split-face limestone. A similarly scaled space, the "palazzo," anchors the southwest corner; it is faced, inside and out, in smooth-cut limestone resting on a base of pink granite.

The western facade along Trinity Street is faced in plum-colored ironspot brick and sharply fitted aluminum panels. A large polygonal window on the upper level, facing Trinity Street, terminates the Second Street axis. A third major entrance, at the intersection of Trinity and Third streets, is shielded by a deep loggia.

The building's screened service yard, on the northeast corner, provides loading bays for eight trucks, which can be driven into the exhibition halls. The center's eastern facade below the service yard, edged with a broad terrace, matches the contours of Waller Creek. The upper surfaces of the eastern facade, along with the entire attic housing air-handling equipment above the exhibition halls, is faced in a handsome but low-cost painted metal shingle. The architects say its use allowed them to concentrate higher-cost materials at street level.

Meeting rooms are located along corridors on the Trinity and First street sides, wrapping the center's 126,000 square feet of column-free exhibition halls. Interior spaces are finished in limestone, brick, and granite, along with panels of Honduran mahogany and custom-woven fabric panels. Balconies and sunshades shield all the glazed interior spaces. Officials hope that the center will stimulate and guide development in its surrounding urban district.

*Susan Williamson*

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Above: Interior of "the palazzo," a major circulation node

Facing page, top: the Austin Convention Center, facing Trinity Street

Facing page, bottom left: Exhibition halls provide 126,000 square feet of display space.

Facing page, bottom right: Interior finishes include mahogany and fabric panels.

Left: first-floor plan
Tower Suite

Addison Conference & Theatre Center, Addison
Cunningham Architects, Dallas

The town of Addison, a four-and-a-half-square-mile chunk of the North Dallas business corridor, has existed since its inception as a there without a there, its freeway strips, malls, and growing apartment developments set off from the cotton fields only by a general-aviation airport (the busiest in North Texas), a few remaining historical buildings, and a truly massive water tower. The town also, perhaps surprisingly, is home to a respected experimental theatre company. Cunningham Architects (winner of seven TIA design awards since 1984, including two this year) won an award in general design for the firm’s theatre and conference center in Addison, combining seemingly irreconcilable contexts with an urban program.

With the water tower as a reference point, the project is a low-slung collection of buildings that manages to cohere despite being skewed this way and that in response to the airport, a small agricultural windmill, and two WPA-era stone buildings.

The materials—concrete, glazed brick, local stone—are hard and massive, but handled with delicacy and wit. So are the constructional techniques used, which range from an exposed truss roof for the theatre to boldly cantilevered slabs in the theatre and conference center lobbies.

Top: The entry court focuses on a historic building, which, along with the water tower and nearby airport, provided cues for materials and massing.

Facing page, top: A water tower anchors the complex.

Facing page, bottom: theatre lobby (left) and entry at night (right)

CLIENT Town of Addison
PROJECT TEAM Gary Cunningham, FAIA; Russell Buchman; Sharon Olum; Chris Fultz; Frase Gamlin
CONTRACTOR The Cadence Group, Dallas (Craig Morris)
CONSULTANTS Ellison & Tanner, Dallas (structural); MEP, Inc., Dallas (mechanical, electrical, and plumbing); Pam Wilson, Dallas (lighting)
PHOTOGRAPHER James F. Wilson, Dallas

KEY TO PLANS
1 WATER TOWER
2 PARKING
3 ENTRANCE COURT
4 THEATRE LOBBY
5 THEATRE
6 OFFICE
7 REHEARSAL
8 PLAZA
9 CONFERENCE CENTER
10 HISTORIC BUILDINGS
In Living Color

Harris Adacom Technology Center, Dallas
Good, Fulton & Farrell, Dallas

GOOD, FULTON & FARRELL of Dallas, another frequent recipient of TSA Design Awards in recent years, won an award in interior architecture for Harris Adacom Technology Center in Dallas.

The clients were relocating their administrative offices and computer-technology division to an existing 106,000-square foot warehouse building, which included a 17,000-square foot second floor. The architects designed new interior wall systems, finishes, lighting, power distribution, mechanical services, and communications networks, all to be installed within a $16-per-square-foot budget. Furniture, storage equipment, and racking systems from the client’s previous offices were to be reused.

Good, Fulton & Farrell organized the space around a “main street,” a passageway running the length of the building. This corridor links the different functional areas, which include front office, accounting, computer testing, laboratories, and shipping. The architects housed departments in brightly painted boxes; the colors provide orientation for workers and visitors alike, as well as visual relief in the cavernous warehouse space.

JWB

Top: Harris Adacom’s “main street,” looking toward the back entry

Above: Product assembly area, looking toward the print shop;

at right are work stations.

Right: Looking into the laboratory area from the second-floor accounting office
Top: The shipping area features a giant blue hopper of plastic packing material.

PROJECT TEAM  David Farrell, principal-in-charge, and Joe Patti
CONTRACTOR  Constructors, Dallas
CONSULTANTS  CCUD, Dallas (mechanical, electrical, and plumbing); Stahmack Company, Dallas (construction management)
PHOTOGRAPHER  Blackman/Winners, Irving

KEY TO PLAN
1 ADMINISTRATION
2 ACCOUNTING
3 COMPUTER ENGINEERING LABORATORY
4 ASSEMBLY WAREHOUSE
5 PRODUCT ASSEMBLY
6 TEST AND REPAIR
7 TEST AND REPAIR WAREHOUSE
8 DALLAS SERVICE CENTER
9 PRINT SHOP
10 "MAIN STREET"
Bankable Design

Bank One Executive Offices, Cleveland, Ohio
RTKL Associates, Dallas

The Dallas office of RTKL Associates, Inc., won a 1992 TSA Design Award in interior architecture for the 10,060-square-foot executive office suite the firm designed for Bank One of Cleveland, Ohio. The space is part of a five-floor office relocation and consolidation project at Bank One's new headquarters in downtown Cleveland (for which the banking lobby and other public spaces had been previously designed by RTKL).

The architects organized the space of the executive offices in an axial sequence. A series of floating ceiling forms link the spaces visually; there are large vaults in the two secretarial and reception areas, while an inverse vault lowers the ceiling over the executive board room. Wood paneling is used to set off the walls of private office suites for the chief executive officer and chief operating officer. Rotundas and niches in the office spaces were finished with hand-trowelled, integrally colored Venetian plaster (saving money compared to other wall coverings). An unusually tight budget and schedule were met, along with the client’s need for understated, elegant offices.

JWB

Above: the executive boardroom of the Bank One offices

Right: A catwalk, looking toward the first-level banking lobby and the second-floor executive suite, with the main building lobby below; RTKL also designed the first-level spaces.

Far right: second-floor plan
View toward the secretarial station of the executive offices, with the CEO's suite through the door beyond; additional secretarial stations are in the right foreground, while space for future executive offices is in the left foreground.
Low-Budget Success

Dallas Chapter/AIA Offices
Stacy Architects, Dallas

THE DALLAS CHAPTER/AIA OFFICE, winner of a 1992 TSA Design Award in interior architecture, is high-style low-budget design.

Architect Dennis Stacy called on area suppliers and manufacturers for donated or at-cost building materials, which he then designed around, and his design team salvaged bookcases and other items from elsewhere in the building. The volunteer architects built many components, including a rolling aluminum barn door and parts of the reception desk, work stations, and library shelving.

The entry leads to the plywood-and-aluminum member-services desk. Nearby is a resource library and document distribution center. Behind the desk are staff work stations, while farther back is the office of Executive Director Gloria Wise.

A partial-height, white-painted concrete-block wall gently separates private and public functions and entices visitors past the member-services area to a conference room and an unadorned, flexible gallery. By subtle manipulations of plan, Stacy achieves hierarchy, procession, and craft within the constraints of a tiny budget.

Ray Don Tilley

CLIENT Dallas Chapter/AIA (Gloria Wise, executive director; Bud C. Hopkins, Gary K. Weeter, Brent E. Byers, AIA, president)
DESIGN TEAM Dennis W. Stacy, Willia C. Winters, Jr.; Jeff Henry
CONSULTANTS Mary Peyton (lighting); Reed, Wells, Benson and Co. (mechanical, electrical)
CONTRACTOR The Spectrum Group, Inc., Dallas
PHOTOGRAPHER BlackmonWinterKubner, Irving
A New Set of Stacks

A. Frank Smith Memorial Library, Georgetown
Skidmore, Owings & Merrill

Skidmore, Owings & Merrill won a 1992 TSA Design Award for the restoration and adaptation of the A. Frank Smith Library at Southwestern University in Georgetown, designed by the firm’s now-closed Houston office and completed in 1986.

The library was an important part of a 1982 SOM masterplan for the campus, which situated an academic court at the heart of campus, replacing an informal semicircular drive and its disruptive parking and traffic while unifying academic functions that had been spread among peripheral buildings.

SOM began reworking the campus with an expansion of the university library, which consisted of the original 1938 building and a two-story “international style” pavilion, added in 1966. The program for the new library (named after donor A. Frank Smith) required that it double in size to house an expanding collection, as well as an audiovisual program and some additional classrooms.

Since the library is one of the focal points of campus, it was vital to retain the spirit of the original campus as well as to expand to fit future needs.

The architects positioned a new octagonal entry toward the academic court to reinforce the central focus of the campus master plan, while creating additional entries to allow separate access to a new computer center and classrooms. The first floor of the pavilion also contains reference and circulation areas, classrooms, and seminar rooms. The second floor contains the graphics, media, and language labs, as well as several media classrooms, a curriculum room, and the stacks. A third floor was added to the 1966 pavilion and it was extended northward, creating a “wrapper” of book stacks and readers’ space around the pavilion. The original 1938 building now houses rare books and special collections, including the papers of the late U.S. Senator John Tower, a Southwestern University graduate.

JOHANNA ROWE

CLIENT Southwestern University, Georgetown
PROJECT TEAM Craig Hartman, partner-in-charge; Jeffrey Flicker, senior architect, campus planning; James Viciano, senior architect, library; Michael Fletcher, project structural engineer; Estevan S. Dillahay, project building systems engineer
CONTRACTOR Gilbane Construction
PHOTOGRAPHER Aker Photography, Houston
Facing page, top: The original library became the special collections area of SOM’s expanded A. Frank Smith Library.

Facing page, middle row, left to right: first, second, and third floor plans

Facing page, bottom: the library, with its 1960s-era addition

Above, far left, and left: The library’s materials and scale are carefully integrated with the historic campus fabric.
Turning the Corner

Coates Student Center, Trinity University, San Antonio
Chumney/Urrutia Architects, San Antonio

CHUMNEY/URRUTIA ARCHITECTS of San Antonio won a 1992 TSA Design Award in the general design category for the firm's design of the Coates Student Center at Trinity University in San Antonio.

The administration of Trinity University found that the school's student body was changing in the 1980s; more students were residing on campus, creating the need for a larger, more prominent student center. Chumney/Urrutia Architects was to create the center out of unused space at the juncture of two architecturally unrelated buildings; it was to be respectful of the campus's existing buildings while forming both a "front door" and a "living room" for the campus, and to include spaces for a student lounge and reception area, a campus bookstore, meeting rooms and offices, a student post office, a cafeteria and a formal dining room, and an enlarged (and concealed) service court.

The architects drew on the vocabulary of steel framing and concrete planes of Trinity's landmark '50s-era buildings, updating the interiors with vibrant colors and pinwheeling geometry to create an exciting campus magnet.

JWB

This page, top: The Coates Student Center at Trinity makes a high-energy meeting room for students out of what had been leftover space.

Above: A cafeteria in bright colors was part of the project.

Right: A walkway links the buildings at first and second levels.
CLIENT  Trinity University, San Antonio
PROJECT TEAM  Pat S. Chunney, principal-in-charge; Mark Wolf; Lynnette Pollars
CONTRACTOR  Turner Construction, San Antonio
CONSULTANTS  Siller & Associates, San Antonio (electrical and plumbing); Purdy McGuire, Dallas (mechanical); Feigenspan & Pinell (structural); Kim Wolf (landscape architecture)
PHOTOGRAPHER  Paul Hester, Houston

KEY TO PLAN
1 LOBBY
2 STAIR
3 LIVING ROOM
4 OFFICE
5 POST OFFICE
6 WORKROOM
7 STORAGE
8 CAFETERIA
9 COFFEE SHOP
10 KITCHEN
11 TERRACE
12 LOADING DOCK
13 BOOKSTORE
14 FIESTA ROOM

Top: At night, Coates Center is a bright campus magnet.
Exploded axonometric (far left), and first-floor plan (above)
Show Room

Eve France, Houston
CRSS Architects, Inc., Houston

Eve France, a jewelry store in a 900-square-foot space in Houston, was expanding into clothing sales, and wanted a new, upscale look. At the same time, the budget and schedule were extraordinarily tight: Construction was to be completed within four weeks and to cost no more than $30,000.

Scott Strasser of CRSS Architects designed a space for the two retail approaches required by the store’s product lines. Jewelry was shown off in rows of simple display cases, treating the jewelry itself as decoration in a stripped-down background. The clothing (a Japanese line itself emphasizing simplicity and clarity) was arranged in a sculptural space whose sinuous curves and interpenetrating planes were set off by rich (but low-cost) paint. Wires run from the clothing display racks up to the lighting fixtures floating below the dark, exposed ceiling, setting off the client’s merchandise.

CLIENT Eve France, Pam Glaserman
PROJECT TEAM Scott Strasser, Cindy Ward
CONTRACTOR Dennis Parcell, Houston
CONSULTANTS Steven Bliss (structural)
PHOTOGRAPHER Olan McGeath, San Francisco

Top: Low, movable jewelry-display cases, set on a black carpet floor, make the merchandise the focus of the space at the front of the store.

Right and facing page: Sculptural forms, rich colors, and wires that connect pipe racks to lighting fixtures set off the store’s clothing line.
Mission Metro

Mission Bend Transit Center, Harris County
Rey de la Reza AIA • Architects, Houston

The Mission Bend Transit Center by Rey de la Reza Architects is a futuristic arrangement of prefabricated tubular trusses supported on substantial concrete columns. A vaulted central section connects two wings that cover seating and waiting areas. In the early morning and evening hours when it is primarily used, the structure glows, lit intensely from within.

**Top:** A central vault, an arched tubular space frame covered in translucent fabric, floats above and connects the side sections of the shelter.

**Above:** In the darkness of early morning and late evening, the center is brilliantly lit, providing a glowing beacon for transit customers.

**CLIENT** Metropolitan Transit Authority of Harris County

**PROJECT TEAM** Rey de la Reza, principal/design; Howard Mercell, project architect; Petros Patraniakos, design assistant

**CONTRACTOR** Dillard & Weaver Construction Co.

**CONSULTANTS** Benchmark Engineering (civil); Kalmanus Associates (structural); P & S Associates (mechanical, electrical, plumbing)

**PHOTOGRAPHER** Paul Hester, Houston
Above: Seating areas inside the shelter are constructed of multi-colored tile and glass blocks.

Left: site plan (top), and elevation (bottom)
From Concept and Imagination

by Ray Don Tilley

ON THESE PAGES, we complete our presentation of the 30 winners in Texas Architect’s 4th Annual Graphics Competition (see TA July/Aug 1992 and Sept/Oct 1992). In some ways, we have saved the best for last: 14 exceptional “Concept and Imagination” pieces. The jury did cite the Sketch Books category as the most surprising and encouraging group of entries, but the work here elicited the greatest jury discussion and the toughest selection process. From the dramatic but straightforward “Abode for Education” rendering by Howard Chu to Edgar Farrera’s boundlessly creative five-by-five-inch “Zoey’s Neighborhood,” these pieces ask us, the viewers, to think and ponder beyond the drawing plane as much as to observe and deduce the actual subject.
Left:
"Day Care Center"
Shannon Fowler
Jackson & Ryan
Architects, Houston
Colored chalk and ink
on trace

Below right:
"Zoeys Neighborhood"
Edgar Farrera
Ford Powell & Carson,
San Antonio
Prismacolor marker,
pencil, and white ink
on sketch paper

Bottom left:
"Abode for Education"
Howard Chu
University of Houston
Watercolor

Bottom right:
"Rug Over Courtyard"
Janet Needham-McCaffrey
Needham-McCaffrey &
Associates, Dallas
Ink and acrylic paint on
paper
Below left:
"Topographic Reconstruction"
Michael H. Patrick
UT Arlington
Wood, plastic, tape, graphite, airbrush, colored pencil, color Xerox on Strathmore

Top right:
"The Kinetic Garden"
Agus J. Karmadi
UT Arlington
Graphite on Strathmore paper

Center right:
"Windows and Fragments: The Picturesque"
R.B. Ferrier
R.B. Ferrier AIA
Architect, Arlington
Watercolor, graphite, photographic film images, metals

Below right:
"Conciliation"
George Belshaw
Gromatzky Dupree & Associates, Dallas
Graphite and charcoal on paper
Top left and above: "The Compressed Embankment" and "House for the Sextant"
Timothy G. Shippey
UT Arlington
Graphite on paper

Left: "Artificial Horizon"
Hoang V. Dang
UT Arlington
Graphite on Strathmore paper
Gerard Roofing Technologies

A steel roof is one of the best solutions to the massive devastation and the insurance headaches caused by hail like that seen in April’s record storms. Modern steel roofs have not only taken on the appearance of Mediterranean tile or classic wood shake, but offer proven resistance to the worst weather, including heavy hailstones, hurricane-force winds, and wind-driven rain.

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For more information, visit us in booth 107 in Houston, or circle 115 on inquiry card.
I Liked Neighborhood Terrorism Until The Day Of The Masonry Hut!

"It's not all it's cracked up to be, being the wolf. Automatic Bad Guy, you know? But I've accepted myself and my impulses, my hungers if you will, and Dr. Ziebeck says I'm adjusting nicely.

Then along comes that smart aleck third pig and his modern masonry construction.

Talk about frustration! I mean, I'm known as a huffer and puffer, right? Don't mean to brag, but I can get some wicked velocity on my Sunday Huff.

Well, I wound up and gave it a solid Huff and slipped in a Number 3 Puff and that pig's hut didn't give a wiggle. Not a quiver. I thought I heard—I know I heard—them laughing in there.

Well. You can imagine what that did to me. I've tried to come to grips with it, make it my reality, you know, but still it was a failure.

Masonry construction and union labor are too tough, too much. There, I've said it and I'm glad. Huts aren't supposed to be that strong, you know?"
Peace Officers Honored

COMPETITIONS A team headed by Austin architect Linda S. Johnston has been named winner of the Texas Peace Officers’ Memorial Competition. Johnston’s team won $25,000 and the commission to design the memorial, which is to be built on the grounds of the State Capitol in Austin to honor Texas law-enforcement officers killed in the line of duty since August 5, 1823. A legislatively created committee of the Texas Commission on Law Enforcement and Officer Standards and Education organized and funded the competition and will raise funds for construction of the memorial.

R.J. Jack Lackey of Austin won $10,000 for second place; Thomas Curtis of Garland won $5,000 for third place. The winners were chosen from among 45 entries. Judges were Hal Box, FAIA; Frank Welch, FAIA; Everett Fly; Linda Bolyard; and Amy Freeman Lee. James W. Pfluger, FAIA, was competition advisor.

The program called for designs to embody qualities of remembrance, reverence, compassion, and respect, with names of the dead officers depicted as a highlight. The site was to be a 64-foot-square plot next to the San Antonio office building, on axis with the entry to the Supreme Court Building to the west. The memorial was required to be compatible with the rest of the Capitol grounds, yet provide a separate, reflective place “where those who visit should feel... personal loss.” Durable materials, low-maintenance fixtures with low operating costs, and xeriscape planting were also to be used. Overall budget, including a 10-percent contingency fund, was to be $1 million. Edward T. Laine of the commission says fundraising is continuing and that construction is planned to begin in October 1993.

Linda Johnston’s design for the Texas Peace Officers’ Memorial includes a curved wall on which the names of slain officers will be carved, and a split obelisk from which a red laser will shine in memory of newly killed officers.

Plan (right), model (top, far right), and elevation (bottom, far right)
A Californian in Texas

HARWELL HAMILTON HARRIS
by Lisa Germany
Forward by Kenneth Frampton
Introduction by Bruno Zevi
University of Texas Press, 1991
252 pages, $65

BOOKS The Texas years were not the happiest in the career of pioneering modernist/regionalist architect Harwell Hamilton Harris, but his influence on architecture and education in our state was important, and this fine new book is easily the most comprehensive source of information on Harris. Austin author Lisa Germany has written a thorough, well-researched biography, a continuation of her work on a catalogue for an exhibition of Harris's drawings at the University of Texas in 1985. Germany apparently spent much time with Harris in the last six years of his life (he died in 1990), developing a friendship and probing behind the physical facts of his architecture to the personal feelings, philosophies, and sources that inspired it. The result is a well-balanced book as much about the architect as about his work.

The first half of the book details Harris's start as a sculptor and as an apprentice to Richard Neutra, followed by his development into one of the best-known and most-admired modern architects of the '30s and '40s. His smallish California houses successfully blurred the boundary between indoors and out, and were bold enough in concept to interest the avant garde, while soft enough in material and form to have mass appeal. His Fellowship Park and Havens houses became modernist icons, but his less idiosyncratic houses, in board-and-batten and hipped roofs, were easily copied by speculative builders. The Southern California avant garde of the postwar period turned away from Harris's brand of regionalism toward the European modernism of Charles Eames and Mies's followers, such as Craig Ellwood, and settled into infatuation with the Case Study House program of John Entenza. Discouraged by these changes, Harris in 1951 accepted the first directorship of the University of Texas' newly established school of architecture.

It is the two chapters on his 11 years in Texas that this reviewer found most delightful—especially with the period photographs of students, including Overton Shelburne, Duane La Rue, and Jose Guerra, seated at the knee of Frank Lloyd Wright, and of Harris's faculty, with young Roland Roessner, Martin Kernacy, and Hugo Leipziger-Pearce, a group from whom I was to learn so much 20 years later. According to Germany, Harris disliked both Beaux Arts and Bauhaus teaching methods, and sought to replicate his own learning experience. He added artists to the faculty and put young designers in positions of responsibility—much to the dismay of tenured professors. Among Harris's new hires were a group later to become known as the Texas Rangers: Colin Rowe, John Hejduk, Bernard Hoesli, Irving Rubin, Robert Slutsky, Lee Hirsh, and Marcus Whiffen. Field trips and hands-on design-and-construction activities became the norm; Harris favored designing over administrative duties, and while he brought needed changes to the UT curriculum, his emphasis ultimately brought about the end of his term as director.

Although Harris completed several fine new buildings while he was in Texas, including the Ruth Carter Stevenson House and Greenwood Mausoleum in Fort Worth, the Eisenberg House in Dallas, and the Treanor House in Abilene, his work never attained the consistently high level he had achieved in California. Germany even refers to the architect's Dallas experience as "that gloomy rut," epitomized by a frustrating string of unbuilt projects for Trammell Crow. This is perhaps evidence of the theory that Harris needed inspiration from a spectacular site or enlightened client for production of truly outstanding work.

This book is certainly a recommended acquisition—well-written, handsome, and thorough. The black-and-white illustrations draw heavily from the Harris archive of plans and drawings, and they include fine photographs by Fred Dapprich and Man Ray. A 24-page section of color plates is included, as is a chronology of all Harris's buildings and projects and publications by and about the architect. Harwell Hamilton Harris succeeds because the friendship of author and subject is evident but not intrusive.

R. Lawrence Good, FALA

Larry Good, a TA contributing editor; is a principal of Good, Fulton & Farrell in Dallas.

Left: Harwell Hamilton Harris, ca. 1985, subject of Lisa Germany's biography (above)
How most insurance programs measure claims processing time

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What They Should Tell You in Architecture School (and Don't)

PRACTICE Architecture schools teach design, which is fine as far as it goes. But working as an architect reveals just how far short of the mark most architectural educations are. Here, in all seriousness, are a few of the rules no one ever mentioned to me when I was in school.

1. Architecture is life's most synthetic activity. Architects need to know everything about the world they build in.

2. Each building is a prototype. Even two nominally identical structures will nearly always be built by different people on different sites with different soil conditions, access, utility services, regulatory environments, and so on. All prototypes have problems. How well would cars work if they were all prototypes?

3. A project is only as good as its budget and client. It may be worse—this is where an architect's ability and experience come into play—but it can't be any better.

4. Buildings cost a bundle. Only a very small percentage of the population has enough money to need the services of an architect.

5. A corollary of 4: Clients generally have more money and social power than architects. This places architects at a disadvantage in terms of decisions, which are made where the money is. It also places architects in financial jeopardy: Big fish eat little fish.

6. A second corollary to 4: Financially, the practice of architecture is lumpy. The typical architect operates on fewer separate instances of service provision per year than would a doctor or lawyer. Therefore, if only one client decides to play Stiff the Architect, a good year can turn into a net loss, even bankruptcy. This circumstance multiplies the client's leverage in all business arrangements with architects.

7. The relationship between the availability of architectural commissions and a city's population is not linear. Projects go disproportionately to firms in the biggest cities. So, if you don't want to live in a big city, don't count on working on major buildings.

8. A corollary of 7: Big projects and big fees go to the biggest offices in big cities. A project that would never require more than 10 people will go to an office with 50 or 100 people.

Douglas Pegues Harvey

Architect Doug Harvey is a TA contributing editor.
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- Project Management-from the Client’s Perspective Panel
- Fire Protection and Building Code Issues for the ’90s Michael A. Crowley
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- Total Quality Management Ed Davis, Chuck Dolce
- Changing Team Structures Panel
- Alternative Dispute Resolution Theresa Tillay
- Texas State Capitol Renovation and Expansion Carolyn Peterson, FAIA; Kirby Keahey, FAIA
- Alternative Career Paths for Architects Panel
- Building Better Business Solutions Deborah Rose
- What it Takes to Become an Architect
- Driving Fear out of the Workplace Daniel Oestreich
- Trial Strategies for Architects Alan Reishacker, AIA
School projects honored

**HOUSTON** Sixteen projects were chosen for special recognition from among 43 entries in the 1992 Exhibit of School Architecture competition co-sponsored by the Texas Association of School Boards, the Texas Association of School Administrators, and the Texas Society of Architects.

The Caudill Award for Architectural Excellence was presented to Leon Springs Elementary, Northside ISD, by Marmon Mok.

Honor awards went to Mary Grimes Education Center, Carrollton-Farmers Branch ISD, by John R. Thompson & Partners, Inc.; B.F. Clark Elementary, Spring ISD, and Valley Creek Elementary School, McKinney ISD, both by SHW Group-SHWG, Inc.; and Lamar High School, Houston ISD, by Ray Bailey Architects, Inc.

Projects receiving merit awards were Daffron Elementary School, Plano ISD, by Corgan Associates Architects; Best Elementary School, Alief ISD, by PBR Architects, Inc.; Pinkerton Elementary School remodeling, Coppell ISD, and Donald R. Collins Intermediate, Conroe ISD, both by SHW Group-SHWG, Inc.; Azle Junior High School library and addition, Azle ISD, J.M. Farrell, D.V.M., Elementary School, Arlington ISD, Shady Grove Elementary School, Keller ISD, and John D. Spicer Elementary School, Birdville ISD, all by

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Above: Leon Springs Elementary by Marmon Mok received the 1992 TASB/TASA Caudill Award for Architectural Excellence in School Design.

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Jury members were Don Burleson of Burleson Associates; Jerry Clement, FAIA, of 3D/I, Inc.; Dr. Jerry Christian, Midway ISD; and Patti Clapp, TASB past president. All projects entered were displayed at the TASA/TASB convention in Houston, Sept. 26–27, and will be shown at the TASA annual meeting in Houston, Nov. 11–14.

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PRODUCTS AND INFORMATION

Acme Brick Company, booth 413: Acme Brick's IBP Glass Block Grid System offers innovative installation, superior performance, and versatile design options. Glass block can now be installed without mortar and can be used in windows, walls, skylights, floors, and doors, as well as in other applications. Circle 22 on the reader inquiry card

All Pan, Inc., booth 349: All Pan, Inc., specializes in custom-ordered, uniquely engineered wood roof and floor trusses and all sizes of laminated beams for commercial and residential construction. Circle 28 on the reader inquiry card

Allied Plywood Corporation, booth 418: Allied Plywood Corporation will display specialty plywood and board products including Baltic birch, fire-rated plywood and particle board, water-proof fiberboard, and formaldehyde-free fiberboard. Circle 57 on the reader inquiry card

American Institute of Architects, booth 236: The American Institute of Architects is promoting attendance at the International Union of Architects XVIIIth World Congress to be hosted by the 1993 AIA National Convention and World Expo'93 in Chicago, June 18-21, 1993. Circle 58 on the reader inquiry card

American Olean, booth 429: American Olean will feature new product lines in ceramic wall and floor tiles. Circle 61 on the reader inquiry card

Apple Computer, Inc., booth 223: Apple Computer, Inc., will demonstrate the Macintosh computer and its integration into the architectural environment, including demonstrations of the most popular architecture and design software, including AutoCAD, ArchiCAD, Microstation MAC, and Archibird. Apple will feature the DOS Challenge, demonstrating how the Macintosh, with its power and ease of use, can extend the functionality of existing DOS files. Circle 27 on the reader inquiry card

Austite, booth 433: Austite clay tiles are made of everlasting vitrified clay (stoneware), so they are not only ecologically correct, they will not wear, decay, burn, or need painting. Austite clay tiles are available in "S," barrel, or flat shapes. Circle 69 on the reader inquiry card

B and B Cut Stone Co., Inc., booth 422: B and B Cut Stone Co., Inc., is a fabricator of natural stone, including limestone, marble, slate, and granite. Circle 71 on the reader inquiry card

Belk Creation Water Art, booth 107: Belk Creation Water Art manufactures custom-designed water sculptures, often featuring downward-shooting streams of water, thus overcoming many of the limitations of conventional fountains and providing new ways of incorporating water in both interiors and exteriors. Circle 53 on the reader inquiry card

Black Millwork Company, booth 136: Black Millwork Company distributes Andersen windows and patio doors in Texas. Andersen has made high-quality windows and doors that meet the requirements of architectural design for more than 35 years. Black Millwork can provide assistance, technical data, and product support for projects using Andersen windows and patio doors. Circle 20 on the reader inquiry card

Blue Ridge Carpet Mills, booth 249: Blue Ridge Carpet Mills is a manufacturer of commercial carpet, including level loops, cut piles, and graphic designs, all suited for particular purposes in the contract market. Circle 72 on the reader inquiry card

Boral Bricks, Henderson Division, booth 528: Henderson Division of Boral Bricks is a manufacturer of quality face brick. In conjunction with other Boral products, Henderson Division offers a range of services and products in a variety of colors, sizes, shapes, and textures for architectural applications. Circle 46 on the reader inquiry card

Bowman Tile/Bowman Supply, booth 207: Bowman Tile is a distributor and importer of ceramic tiles, marbles, and related goods for commercial and residential projects including products from Fiamond Porcelain, Bucatif, U.S. Ceramics, C-Care, Laticrete, Latco, Interceramics, and Kaufman. Bowman Supply is the master wholesale distributor of Tarkett VCT and sheet vinyl products, and rubber and vinyl accessories. Circle 39 on the reader inquiry card

Brock Duplicator Co., booth 222: Brock Duplicator Company serves the architectural and engineering markets with a line of lettering systems used to annotate drawings, to label story boards and models, and to provide a simple way to match CAD plot lettering for revisions without retyping. Circle 73 on the reader inquiry card

Carter Holt Harvey Roofing USA, Inc., booths 323, 325: Proven around the world for 35 years, Decabond lightweight roofing systems combine the strength of steel and the beauty of natural stone to provide an attractive, durable roof for residential and commercial applications. As a complement to the Decabond "tile" profile, Corona Crown is being introduced in 1992 as a cedar shake replication. Both systems provide security against wind, rain, and fire. Circle 35 on the reader inquiry card

Celitex, booth 226: Celitex will exhibit residential roofing products; commercial roofing products including built-up, modified bitumen, Fly-Therm AP roof insulation, and fiberboard roof insulation; architectural ceilings; Thermash, Tuff-R, and Quick-R sheathing; and Flexxon concrete expansion joint. Circle 38 on the reader inquiry card

Clark & Shuck Associates, Inc., booths 307: Clark & Shuck Associates distributes architectural wood doors from the Maiuen Company; toilet partitions from Sanace; architectural-grade wood doors from Southwood Door; architectural-finish and custom door hardware from Builders Brass Works; access for the handicapped from Door Aid; and cut alarms, locks, and entries with keypad controls from Alarm Lock. Circle 75 on the reader inquiry card

Cold Spring Granite Company, booth 109: Cold Spring Granite Company is a full-service supplier of domestically quarried granite for building facing (interior and exterior), paving, landscape areas, and industrial uses, including both slabs and thin tile. Circle 26 on the reader inquiry card

The Conrad Company/DuPont Corian®, booths 401, 500: DuPont's Corian®, a patented blend of natural minerals and high-performance acrylics, combines the elegance of marble and the permanence of stone, and is easily repairable. With 25 years of proven performance, Corian has been specified and used successfully in a wide range of new construction and remodeling projects. Circle 16 on the reader inquiry card

Devoe & Raynolds, booth 205: Mirrolac-WâB™ from Devoe & Raynolds is a premium quality, waterborne acrylic enamel paint that combines the high gloss, hardness, adhesion, flow/leveling, and durability of alkyd enamels with the non-yellowing, low odor, color retention, fast dry, flexibility, and water clean-up of latex enamels. Circle 133 on the reader inquiry card

Enduro Fabric Awnings, booth 427: Enduro Fabric Awnings designs, manufactures, and installs fabric awnings, signage, and shade systems nationwide, and specializes in illuminated awnings and signage. Circle 74 on the reader inquiry card

Featherlite Building Products Corporation, booths 524, 544: Featherlite Building Products Corporation is a leading manufacturer of concrete masonry units in various sizes, textures, and colors, including Astra-Glaze burnished masonry units, polyester and other fiberglass reinforced plastic products, and glass and fiberglass fabric.
The companies listed in “Products and Information” are exhibitors in the 53rd Annual TSA Design Ideas & Products Exposition in Houston, Nov. 13-14.

Houston Chapter, Associated General Contractors, booth 512: The Houston Chapter/Associated General Contractors of America, Inc., founded in 1923, serves firms in the commercial building construction industry. The association functions as a resource to the industry, serving all parties involved in the construction process.
Circle 85 on the reader inquiry card

Houston Laminates & Specialties, Inc., booth 405: Houston Laminates will display Laminat: Hettich/Grant slides and hardware; Hera halogen lighting; and Renmar solid surface.
Circle 49 on the reader inquiry card

Formica Corporation, booth 523: Sinks made of Surell solid-surfacing material from Formica Corporation have a deep, efficient bowl and tapered rims for a streamlined look. The Surell surface, solid through and through, allows stains to be easily removed and scratches to be repaired in an instant.
Circle 50 on the reader inquiry card

Fry-Reglet Corporation, booth 311: Fry-Reglet will introduce the Fry CADalog, its first electronic catalogue. Specializations and detailed drawings can be viewed on screen and printed or exported to CAD and word processing software for fast, accurate, and easy inclusion in project documents.
Circle 78 on the reader inquiry card

Gerard Roofing Technologies, booth 340: Gerard stone-coated steel tile and shake panels are lightweight and durable. They will not crack or break and can withstand hurricane-force winds, as well as torrential rain and hail. Gerard panels are available in a wide range of solid colors and Mediterranean blends.
Circle 115 on the reader inquiry card

The Glidden Company, booth 111: Glidden Lifemaster 2000 interior latex paint is the first conventional paint in the U.S. that does not contain petroleum-base solvents. Lifemaster 2000 is virtually odor free, handles as easily as conventional paints, and provides superior coverage, durability, and moisture resistance.
Circle 140 on the reader inquiry card

Housewrap Distributors, booth 729: Tyvek Housewrap is a spunbonded olefin sheet that is wrapped around a house, under the siding, to seal seams and cracks in the sheathing and at the soleplates, thus making homes more comfortable in both cold and warm weather.
Circle 84 on the reader inquiry card

Interstate Brick Company, booth 548: Interstate Brick Company manufactures FBX and HBX quality brick. FBX brick is available in modular sizes up to the 4 by 4 by 16 inch Super Emperor. Interstate's HBX load-bearing brick is available in modular reinforceable sizes up to the 8 by 8 by 16 inch Super Atlas, the largest clay masonry unit in the company's line.
Circle 79 on the reader inquiry card

Kreonite, Inc., booth 612: Kreonite, Inc. will exhibit a wheelchair-accessible, automatic darkroom door; a temperature-controlled processing unit with air circulation; and ADA and EPA data for photo and graphic facilities.
Circle 90 on the reader inquiry card

LFI/Landscape Forms-Collier & Company, booth 728: LFI/Landscape Forms-Collier & Company will display metal site furniture for outdoor door and/or corporate use.
Circle 91 on the reader inquiry card

Lifetile-Texas, booth 519: Lifetile-Texas will exhibit its fire-safe roofing products with the concrete advantage including Sentry Classic tile, Super-Shake tile, SierraShake tile, and the California Series Blended Shingle Tile.
Circle 92 on the reader inquiry card

List Industries, Inc., booth 121: List Industries will display corridor and athletic lockers, locker room benches, and tenant-storage lockers.
Circle 93 on the reader inquiry card

Martin Energy Products, Inc., booth 201: Martin Energy Products manufactures Lumar Solar Control Window Film products. These products reduce solar heat gain, thereby reducing energy consumption.
Circle 95 on the reader inquiry card

Mesquite Products of Texas, Inc., booth 234: Mesquite Products of Texas, Inc., will feature samples of mesquite flooring in a variety of patterns, and custom furniture, handcrafted by woodworkers at the mill in Bulverde.
Circle 97 on the reader inquiry card

Modernfold, Inc., booth 428: Modernfold is a leading manufacturer of operable walls and accordion-door products. The company's specialty is flexible space division with a high degree of sound control. Its demountable wall system, Spacesetter III, is 100 percent reusable, and eliminates delay, dust, and debris.
Circle 98 on the reader inquiry card

Molded Fiber Glass, booth 139: Molded Fiber Glass will display custom-molded fiber glass ornamentation, such as cornices, columns, railings, and doors for new structures, restoration, and renovation projects, and a line of fiber glass forms for cast-in-place concrete, available for sale or for rent.
Circle 63 on the reader inquiry card

Texas Architect 11/12 1992
Monarch Paint Co., booth 227: Monarch Paint Company will display information on the company's premium-quality industrial enamels, elastomeric coatings, block filler, primers, sealants, varnishes, and other products. Monarch is also introducing the complete line of DuPont's high-performance coatings. Circle 189 on the reader inquiry card

NANA Windows & Doors, booth 407: The Opening Glass Wall from NANA Windows & Doors is a bifolding interior or exterior door system that makes possible an unobstructed opening of up to 16 feet 4 inches wide and 8 feet high. Outswing doors and screens are available. Circle 190 on the reader inquiry card

Nawkaw Southwest, booth 441: Nawkaw is a leader in masonry restoration and corrective brick and mortar color treatment. The masonry treatment developed by Nawkaw over the past 20 years may be used on the exterior or interior of buildings. Circle 191 on the reader inquiry card

OMC Industries, Inc., booth 219: OMC Industries will exhibit cast bronze and aluminum signage, plaques, letters, and logos, and customized decorative architectural details. OMC can produce one only or maintain patterns for duplicate reproductions. Circle 192 on the reader inquiry card

Panel Specialists, Inc., booth 618: Panel systems from Panel Specialists, Inc., are clad in high-pressure laminate surfacing to offer permanent decorative paneling that is flexible and durable. These attractive, low-maintenance wall systems are ideal for commercial, contract, and institutional applications. Circle 33 on the reader inquiry card

Parscco, Inc., booths 615, 714: The Reflective Panels of Parscco’s Thermo-Brite System are used in roof systems to lower air-conditioning tonnage. The highly reflective panels with Parscco’s film on both sides come in stock and custom sizes. Circle 37 on the reader inquiry card

Paul E. Allen Co., Inc., booth 439: Representing leading architectural site-furnishings manufacturers since 1960, Paul E. Allen Co., offers site furnishings for high-use urban and commercial installations. Custom-design service is available along with standard designs in cast concrete, hardwoods, cast iron, and patterned steel. Circle 193 on the reader inquiry card

Paverlock of Texas, booth 515: Paverlock of Texas, Houston's only limited manufacturer of interlocking concrete pavers, produces more than 150 different concrete products, including the Allan block modular retaining-wall system. Circle 194 on the reader inquiry card

Pavestone Company, booth 300: With over 11 years experience in concrete fabrication, design, and manufacturing, Pavestone Company has built a reputation for quality, durability, and technical expertise in the field of modular paving and walls. Circle 195 on the reader inquiry card

Pavec, Inc., booth 403: Pavec offers concrete pavers in elegant colors, textures such as the smooth homogenous Duraware or the bush-hammered Cosmofinish, and shapes like the rustic Duracobble, the architectural Plaza or Quadro

For more information, visit us in booth 241 in Houston, or circle 12 on the reader inquiry card.

S U R V E Y
The companies listed in "Products and Information" are exhibitors in the 53rd Annual TSA Design Ideas & Products Exposition in Houston, Nov. 13-14.

Perdue Acoustics, booth 410: Perdue Acoustics is the first company to offer acoustic panels and baffles with a core of rock wool, thus providing superior NRCs, fire rating, and durability. Perdue's environmentally sensitive product line is preferred for government contracts. Circle 151 on the reader inquiry card.

Pioneer Plastics Corporation, booth 321: Pioneer Plastics, manufacturers of Promite Decorative Laminates, will feature 26 patterns, wood grains, colors, and pearlscint laminates included in its product line. Circle 152 on the reader inquiry card.

PLUS, Inc., booth 241: PLUS, Inc. has served as the Texas Society of Architects' recommended source of professional liability insurance since 1981. PLUS combines liability-insurance expertise and knowledge of architectural practice to serve TSA members through a network of insurers. Circle 12 on the reader inquiry card.

Pohl, Inc., booths 337, 339, 436, 438: Pohl is one of the world's largest fabricators of custom-designed aluminum and stainless steel metal cladding systems for architectural building facades. Pohl's exterior wall systems are designed to the rain-screen principle of a drained and back-ventilated wall design. Circle 64 on the reader inquiry card.

Ragland Mnaufacturing Company, booths 127, 129: New products to be displayed by Ragland Manufacturing include radius frame and sidelites; offset glazed with recessed miniblind pocket; a stile-and-rail glass door that will accept a cylindrical and mortise lockset; and pre-glazed borrowed lites and sidelites. Circle 153 on the reader inquiry card.

Red Suspenders Timber Frames, booth 350: Since 1938, Red Suspenders Timber Frames has been crafting heavy timber structures using traditional wooden joinery. These timber frames provide an opportunity for structure and finish detail unsurpassed in wood construction. All frames are custom designed, engineered, and crafted. Circle 154 on the reader inquiry card.

Ridgway's, Inc., booths 117, 119: Ridgway's is the largest reprographics company in the U.S. With 36 centers in 26 cities, Ridgway's provides the largest variety of reprographic services, ranging from Diazo and Xerographic services to digital imaging and Ridgway's own Document Management System. Circle 155 on the reader inquiry card.

The Roof Tile and Slate Company, booth 318: The Roof Tile and Slate Company distributes roofing slate and clay roofing tiles nationwide. With more than 35 years of experience, the Roof Tile and Slate Company.

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is the largest supplier of slate and used Ludowici roofing tiles in the South and Southwest.
Circle 156 on the reader inquiry card

Roppe Corporation, booth 245: Roppe Corporation will display rubber and vinyl cove base, stair treads, accessories, and rubber tile.
Circle 157 on the reader inquiry card

San Jacinto Materials, booth 614: San Jacinto Materials specializes in stone sales, fabrication, and carving, emphasizing artistry, engineering, and craftsmanship.
Circle 158 on the reader inquiry card

SicMatic Corporation, booth 620: SicMatic Corporation has been a world leader in kitchen design and manufacturing since its founding in Germany generations ago and continues to set the pace for innovative kitchens of the highest quality.
Circle 31 on the reader inquiry card

Circle 29 on the reader inquiry card

St. Joe Brick Works, Inc., booth 426: St. Joe Brick Works, Inc., manufactures a wood-molded, colonial-style brick featuring sanded, smooth faces and ends that soften the range of colors offered; these colors include pastels, browns, beiges, and pinks.
Circle 119 on the reader inquiry card

State Glass & Mirror, Inc., booth 218: State Glass & Mirror, Inc., is a distributor, dealer, and installer of aluminum storefront, entrances, and curtainwall, glass and glazing, security glass, and security framing systems.
Circle 160 on the reader inquiry card

Stone Marketing International, booth 431: Stone Marketing International will exhibit Empress Dark Green slab and tile from Taiwan, black granite from India and China, and Black Galaxy from India.
Circle 161 on the reader inquiry card

Structural Glass, Inc., booths 123, 125: Structural Glass, Inc., manufactures formed doors, balanced doors, clad aluminum doors, and glass doors. Formed doors are made of stainless steel and muntz metal in bright, satin, and brushed finishes.
Circle 24 on the reader inquiry card

Summitville Houston, booth 203: Summitville is a leading producer of quarry tile, glazed mosaic tile, impervious glazed porcelain pavers, and new tactile tread tile. Also, Summitville is the only tile manufacturer that makes its own grouts, mortars, epoxies, and furan.
Circle 162 on the reader inquiry card

Tectum Inc., booth 310: Tectum Inc. will exhibit structural acoustical roof decks and acoustical wall panels with or without fabric. The panels are tackable, decorative, acoustical, and abuse-resistant.
Circle 163 on the reader inquiry card

Temple-Inland Forest Products Corporation, booth 228: Temple-Inland Forest Products Corporation will exhibit Southern pine dimension and structural lumber, which offers strength, durability, and economy.
Circle 164 on the reader inquiry card

Texas Kiln Products, booth 549: Texas Kiln Products is a full-service custom mill devoted to using and promoting native Texas woods, including mesquite, Texas pecan, Texas and tidewater red cypress, live oak and other figured oaks, and many others.
Circle 106 on the reader inquiry card

Tex-Lam Manufacturing, Inc., booth 514: Tex-Lam is a manufacturer of plastic-laminated and solid-phenolic-core toilet partitions and is a distributor of washroom accessories and handicap grab bars.
Circle 51 on the reader inquiry card

Texas Marking Products, Inc., booth 216: Texas Marking Products, Inc., manufactures custom rubber stamps, self-inking stamps and daters, stamp pads, and stamp inks. The company's own brand of pre-inked stamps, the SoftStroke, makes thousands of impressions without using a stamp pad.
Circle 165 on the reader inquiry card

TGM Associates, Inc., booth 534: TGM Associates will display marbles, travertines, and granite slabs imported from around the world, as well as pattern floor mock-ups and examples of finished work.
Circle 42 on the reader inquiry card

Thoro System Products, booth 449: Thoro System Products manufactures protective and decorative coatings for the new construction and restoration markets, as well as patching products for horizontal and vertical applications, underlayments, highly industrial polyurethane flooring systems, EIFS products, and structural repair products for concrete. Thoro will exhibit its new product line, Granstone, an exterior/interior sprayed finish giving the look of granite.
Circle 60 on the reader inquiry card

U.S. Intec, Inc., booth 335: U.S. Intec offers a total system of modified bitumen for APP and SBS. Combined with Intec/Permaglas B.W.R., this forms the roof of the future.
Circle 111 on the reader inquiry card

Upchurch/Kimbrough Company, booth 344: Upchurch/Kimbrough Company offers a complete line of facel brick, structural glazed tile, and glass brick, and represents manufacturers of glass block, mortar color, and masonry-unit cleaner.
Circle 116 on the reader inquiry card

Wagner & Company/Medfile, booth 622: Wagner & Company distributes Medfile office and laboratory furniture, which features high-pressure laminate doors and drawers, an easy-access leg-leveling system, and a fully adjustable hanging rail system so cabinets can be easily removed and relocated.
Circle 51 on the reader inquiry card

Wenco of Texas, booth 516: Wenco of Texas is a full-line manufacturer of wood, wood-clad, and vinyl windows and patio doors.
Circle 68 on the reader inquiry card

Western Wood Products Association, booth 450: The Western Wood Products Association, representing softwood lumber manufacturers in the twelve Western states, is a third-party source of nonproprietary information regarding design values, spans, dimensional stability, wood frame design, etc.
Circle 119 on the reader inquiry card

What Its Worth, booth 328: What Its Worth manufactures flooring from 19th-century yellow pine timbers and from cypress cut from sunken sawlogs salvaged from southern Louisiana waterways.
Circle 54 on the reader inquiry card

William Bayley Company, booth 319: The William Bayley Company will exhibit stainless steel projected windows (also available in casement) especially suited for humid climates or industrial air atmospheres.
Circle 120 on the reader inquiry card

Wilsonart®--Ralph Wilson Plastics Co., booth 526: Surface Synergy is Ralph Wilson Plastics commitment to coordinating its Wilsonart® surfacing products, from Gibraltar® solid surfacing, Craftwood tinted veneers, Tambouts, and Perma-Edge Molding, to a full-color palette of decorative laminates. All of these products can be used together to achieve design and color coordination.
Circle 1 on the reader inquiry card
Resources

Texas Street House, pp. 56-57
Concrete masonry units: Featherlite Building Products, Inc.; Limestone pavers and coping: Leafer Cut Stone, Inc.; Steel windows: Hope's Architectural Products, Inc.; Exterior aluminum skin: Off-stoother (custom); Flat roofs: Carste Concrete Systems; Glass block skylights: Circle Redman; Exterior plaster: H.B. Fuller Company; Ceramic tile: Daltile; Carpet: Carpet Innovations; Finish hardware: Schlage; Plumbing fixtures: American Standard, Speakman; Shower enclosures: Kethum; Air conditioning: Carrier.

El Tule, pp. 58-59
Windows: Marvin; Other materials: manufactured on site.

Cistercian Chapel, pp. 40-41
Stone: American Limestone Co., installation by Metro Masonry; Roof copper sheathing: Berridge; Glue-laminated beams: Kreuden (for beams); Cast glass: Life/Art Glass, installation by Living Glass; Sandblasted glass and lights in operable frames: Livingston Glass; Lighting: custom designed and fabricated by Pam Wilson and David Stone; Paint: Gilchrist; Air-conditioning equipment: Trane; Hydronic floor-heating system: Window; Front doors: custom, by Vaughn Shadle; Pew: custom (fabric, birds), by Vaughn Shadle, The Wood Gallery, David Carapazan, Matt Beachian, The Building Board, Craig Kinable, Gary Cunningham, PAL; Tilts wall concrete: Omega Concrete; Bronze work: David Sines; Tabernacle doors: Billy Hessel.

Hutchings-Sealy Building, pp. 42-45
Terra-cotta replication: Boston Valley Pottery, Hamburg, N.Y.; Chemical dump course: Pro-Co, Kansas City, Kan.; Exterior finish system: Dryvit; Glass railing: IllumeCRAFT; Lockets: Sorrento; Ceramic tile: American Olean; Paint: Devon; Drywall and plastic: United States Gypsum Company; Elevator: Schindler (Westinghouse); Plumbing fixtures: Kohler; HVAC: Carrier; Spiral ducts: Grae Company.

Tower City, pp. 44-45

Austin Convention Center, pp. 46-47

Addison Conference Center, pp. 48-49
Burnished concrete masonry units: Featherlite; Glazed brick: Elgin Butler, Brick (red): Boral; Brick (plaza): Acme; Glazing: Stanlock; USG Minimum Glass; Hardware: Rivson, L.C.N.; Stanley, Ives, Northeon, Arrow; Hardware: Glaue-laminated beams: Timberwell for beams; Roof decking: Polycarbonate beam; Roofing: Manorville Fiberglass; Lighting: Kim, Kent Vernon, Ill.; Hubbard, Lightolier, Great Nor; Paint: Gilchrist; Lavatory trim: Speeckman; Air-conditioning equipment: Trane; Concrete: Beeler, Sikia; Chairs: Kruger, Perry; Tables: Prototype Furniture.

Karth Adcon Tech Center, pp. 50-51
Paint: Anchor Paint; Mechanical equipment: Mechanical Interiors Inc., Dallas; Industrial lighting: General Electric; Door hardware: Yale Security, Inc.

Bank One Cleveland, pp. 52-53

Dallas Chapter/AIA Offices, pp. 54-55
Flooring: American Terrazzo Company (terrazzo); Carpet services (carpet tiles at work and resource areas); Superior Carpet (conference rooms, exhibit areas, executive director's office); Lighting, Architectural Lighting Associates, Zumbel, Lighting, Winona Lighting (bathroom fixture); EPP Electrical Contractors (safety lighting installation); Johnsen Lighting Sales (Pondex fixtures); Elevator, Architectural Products (sliding doors); Elevator, American Architectural Products (framing for sliding door); The Billings, Corp. (door hardware); Dallas Door and Supply Company (doors); Pecan-Weatherford (metal door frames); Ceiling, Armstrong World Industries (ceiling suspension system); Finishes, Armstrong World Industries (custom ceiling); Elevators, Central Distributors (ladders for cabinets and reception desks); Dallas Door and Supply Company (desks); Windows, Ralph Wilson Brothers (plastic laminate); Daltile Corp. (ceramic tile); Eldor-Noldan (Aluminum column covers); Fry Regler Corp. (aluminum bases and reception work station trim); Jones-Blatt (paint); Plumbing fixtures, 1 1 Associates (sink, fitting, accessories); Building materials, Trinity Industries Steel Division (structural steel); Payless Cashways (plywood); Featherlite Building Products Corp. (concrete masonry units); Millwork, TexMar.

A. Frank Smith Memorial Library, pp. 56-57

Coates University Center, pp. 58-59

Eve France, pp. 60-61
Paint: Devine.

Mission Bend Transit Center Park and Ride, pp. 62-63
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Free Fall

ON PAPER The drawing on this page is from an illustration by Gong Szeto, a graduate of the University of Texas School of Architecture, who now works for Moore/Andersson Architects in Austin. It is part of a project in which Szeto, with Eric Josowitz and Charles Greenman, tried to imagine “Free Fall,” a realm of human habitation, modeled on the constructions of spiders, poised in the air in a constantly mutating situation. It illustrates, they say, “An architecture of bone and sinew held together only by the mind’s sheer will.”

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