

COLUMNS

A Publication of the Dallas Chapter of the American Institute of Architects | Summer Vol. 30 No. 2





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Summer, Vol. 30, No. 2

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About Columns

Columns is a quarterly publication produced by the Dallas Chapter of the American Institute of Architects. It is distributed to members, other AIA chapters and Centers for Architecture, architects, business leaders, public officials, and friends of the Dallas Center for Architecture. The publication offers educated and thought-provoking opinions to stimulate new ideas and elevate the profession of architecture. It also provides commentary on the art and architecture within the communities in the greater North Texas region.

Columns has received awards for excellence from the International Association of Business Communicators, Marcom, and the Society for Marketing Professional Services.

The Mission

The mission of *Columns* is to provide contemporary, critical thought leadership on topics of significance to the architectural community and to professionals in related industries.

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AIA Dallas would like to thank Blackson Brick for being an exclusive underwriter of *Columns* magazine.



Benjamin Burnside



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President's Letter | Drawn by Hand

In his inaugural address, President Obama challenged the nation to "...think about new and creative ways to engage young people in science and engineering, like science festivals, robotics competitions, and fairs that encourage young people to create, build, and invent—to be makers of things, not just consumers of things."

Many people consider architects to be "makers of things;" but unfortunately, we are becoming remote from the physical experience of making. We provide a service and are attentive, for liability reasons, always to wrap our activities in the blanket of service. Too often, we are constrained by custom and our security blanket of risk management.

We "make" drawings and other representations of our creative efforts; yet, with much circumspection, we describe these as instruments of service. Alas, we rarely even "make" these items anymore, as the efficiencies of technology separate us further from the tangible physical objects that prove our existence. Gone are the days when we lay hands on a blank sheet of paper and *make* something real.

Some say that our buildings, our works of architecture, are the *real* result of our efforts. Indeed, buildings are real, but I propose they are not truly ours. Like musical composers, we write the score, but the music is only heard when voices and instruments come together to make sound. It is the hands of skilled craftsmen that realize our vision. After the score is written, we are mostly voyeurs, observing the results.

Like musical notation, our instructions to build reveal our craftsmanship. They express our intent to offer thoughtful and respectful collaboration with the craftsmen in the field. In his book, *The Case for Working With Your Hands*, Matthew Crawford writes: "The satisfactions of manifesting oneself concretely in the world through manual competence have been known to make a man quiet and easy." Each time we cut and paste a detail from a CAD library we further separate ourselves from such satisfactions.

In the public eye, our legacy as architects may be the physical additions to the built environment that our creative acts set into motion. Being part of perhaps the last generation of architects to hone my skills by hand drafting, I may be overly nostalgic; but to me, our real legacy is embodied in the sheets of vellum; by the faint ghosts of line work drawn, erased and re-drawn as idea formed, reformed.

Regardless of the tool or technology used to express our ideas, to re-earn the title "maker of things," we must reconnect with the fundamentals of workmanlike attention to our craft. What have you *really* made today? ■



Photography by Ishita Sharma, Assoc. AIA

David Zatopek, AIA



TEXAS CENTENNIAL EXPOSITION

THE LAST REMAINING SITE OF THE MODERNE
ERA OF WORLD'S FAIRS IN AMERICA

Editor's Note: The following article is a compilation of excerpts from a new book, Fair Park, by Willis Winters, FAIA. The book commemorates the 1936 Texas Centennial Exposition and the original park plan, designed and executed by the park's chief architect, George Dahl. Winters is the assistant director for the Dallas Park and Recreation Department. He has directed the on-going revitalization of Fair Park, including restoration of its historic structures and the conservation of the monumental public artwork created for the exposition. He is the co-author of four previous books on Dallas architectural history.

Read on to discover the dynamic people and circumstances that brought Fair Park to life and that allow it to retain its identity and vibrancy, even today.

Bringing the Texas Centennial Exposition to Dallas

Plans for a statewide centennial celebration were formulated by the state centennial commission in 1934, at which time a central exposition was formally proposed. The commission publicized the scope and historical nature of the exposition and the requirements for any city wishing to bid for it. The campaign to secure Dallas' designation as the host city for this auspicious event was skillfully orchestrated by the banker R.L. Thornton with energetic assistance provided by architect George Dahl. Dahl, who had previously traveled to six expositions in the United States and Europe, worked tirelessly alongside Thornton to bring the Centennial to his adopted home. Dahl's office produced a series of seven conjectural renderings

("eyewash" in his own words) that Thornton used – along with a bid of \$7,791,000 – to seduce members of the state Centennial Commission. These renderings had the desired effect, and in late 1934, Dallas was selected to host the Texas Centennial Exposition. The city's total investment in the exposition would ultimately rise to over \$25,000,000, making it the second costliest world's fair ever held in America.

Soon after the selection was announced, Dahl was rewarded for his efforts with a contract as Centennial Architect. Commensurate with this long, sought-after position was the daunting task of planning, designing and constructing the Texas Centennial Exposition in a little over 14 months.

Centennial Architect George Dahl was a relative newcomer to Dallas, having arrived in the city in 1926 to work in the office of the distinguished architect Herbert M. Greene. The talented young architect was promoted to partner in 1928 and was quickly assimilated into the upper echelon of Dallas' business fraternity, where he met the powerful banker R.L. Thornton. The two men worked tirelessly side-by-side to assist in the campaign to lure the proposed Texas Centennial Exposition to Dallas.

Dahl's initial task as Centennial Architect was the assembly

of architect-artist collaborators in the moderne style, the geometric crispness and bold color of the new and remodeled buildings stood out in sharp contrast under the bright Texas sun. Dahl described the theme of the exposition as "Texanic" and "Southwestern," exemplifying in his words "...the color, romance and grandeur that had marked the development of Texas...the romance of Spain and Mexico, combined with the culture of the Old South."

George Dahl framed the view down the Esplanade toward the State of Texas Building with new exhibit buildings on each side of the 700-foot-long fountain. Each of these buildings incorporated existing State Fair exhibit halls into their new floor plan. On the left, the 1905 Exposition Hall received a new moderne façade to become the fair's Hall of Transportation and was extended with a new wing that served as the Chrysler Motors Building. On the right, the 1922 Automobile and Manufacturers Building was transformed with a sizable addition into the Hall of Electricity and Communications and the Hall of Varied Industries. Murals on the exterior of each building portrayed the theme of the exhibits contained within

The exhibit halls on each side of the Esplanade had three projecting portico entries featuring a recessed area topped by a rounded arch called an "entrado." A 20-foot-tall monumental sculpture representing one of the six nations that ruled Texas was set within each of these arched alcoves. In front of the entrados were located a set of four oversized, billowing flags that also represented the same country as the sculpture. The effect of the Esplanade, with its underlying theme of Texas history, must have been awe-inspiring to the fair's unsophisticated visitors that had never before encountered modern architecture.

The State of Texas Building was the most imposing structure on the fairgrounds. When it finally opened to fairgoers in Sep-

tember 1936, three months after the fair opened, it quickly became one of the most popular attractions at the exposition. The building's towering achievement was its incorporation of art as a propaganda vehicle to express the history, culture, and geography of Texas. An international team of artists was assembled to augment the building's classical modern architecture, a collaborative effort that produced some of the most splendid and inspiring interior spaces in America. Former Texas governor Pat M. Neff described the building as "the Westminster Abbey of the Western World."

At night, Fair Park was transformed into a pageant of lights and color, which held the fair's visitors in awe. Along the Esplanade, floodlights illuminated the pylons and sculpture and



of a competent technical and design staff, composed of architects, engineers, and artists: a multi-disciplined team of over 130 people unprecedented in 1935 for its collaborative nature and size. Critical members of Dahl's staff had previous experience at two other American expositions during the 1930s.

The Art and Architecture of the Centennial Exposition

Opening to the public on June 6, 1936, the Texas Centennial Exposition was not only a celebration of Texas independence, but also a festival of architecture, art and light. It was also the first air-conditioned world's fair – a necessity demanded by the Dallas climate and achievable through recent advances in building technology. Designed by George Dahl and his talented team

bathed the building facades with subtle shades of color.

The U.S. Government Building was designed by the chief architect on Dahl's staff, Donald Nelson. Nelson was recruited by Dahl from the 1933 Chicago fair, where he also designed the federal building at the Century of Progress Exposition. The U.S. Government Building was the tallest structure on the exposition grounds and marked its geographic center. The 179-foot-high tower, highlighted by gilded fluting on its leading edge and crowned by a stylized gold eagle designed by the artist Raoul Josset, stood in splendid, isolated contrast to the fair's predominantly horizontal sprawl.

The Ford Motor Company Building was by far the most expensive and elaborate of the privately built exhibit halls at the Centennial. It was given a prominent site at the south end of the Court of Honor, where it had to contend with the 179-foot-high tower of the neighboring federal building. The Detroit architect Albert Kahn and a prominent industrial designer from New York, Walter Dorwin Teague, collaborated on the design of this building, which featured a streamlined moderne façade that was perhaps the most notable of any of the big exhibit buildings at Fair Park.

The Fair Park Auditorium was converted to an automobile showroom and celebrity bandstand during the Centennial Exposition. The fixed seating in the auditorium was removed and

tiered platforms were constructed on the sloping floor to display automobiles. During the Centennial, many of the most renowned orchestras of the Big Band era played on the stage of the General Motors Building.

The Magnolia Petroleum Building was one of several hospitality lounges at the Centennial built by oil companies. It was designed by the New York architect, William Lescaze, whose rapid rise to fame occurred four years earlier when his work was included by Philip Johnson in the Museum of Modern Art exhibit on modern architecture. Lescaze was brought to Dallas by the city's famous fashion impresario, Stanley Marcus, who wanted to see a truly "modern" building in his home town – in contrast to the more stylized modernism that had been adopted by George Dahl as the predominant style at the exposition. This diminutive, avant-garde building introduced European Modernism to Dallas in 1936.

The agriculture and livestock exhibits at the Centennial were confined to the same area north of the stadium that they had occupied for the State Fair since 1906. The existing barns and arena were re-skinned with simple, moderne facades and new exhibit halls and barns were designed by Dahl and his staff to augment the facilities. This was the first dedicated agrarian district at any world's fair.

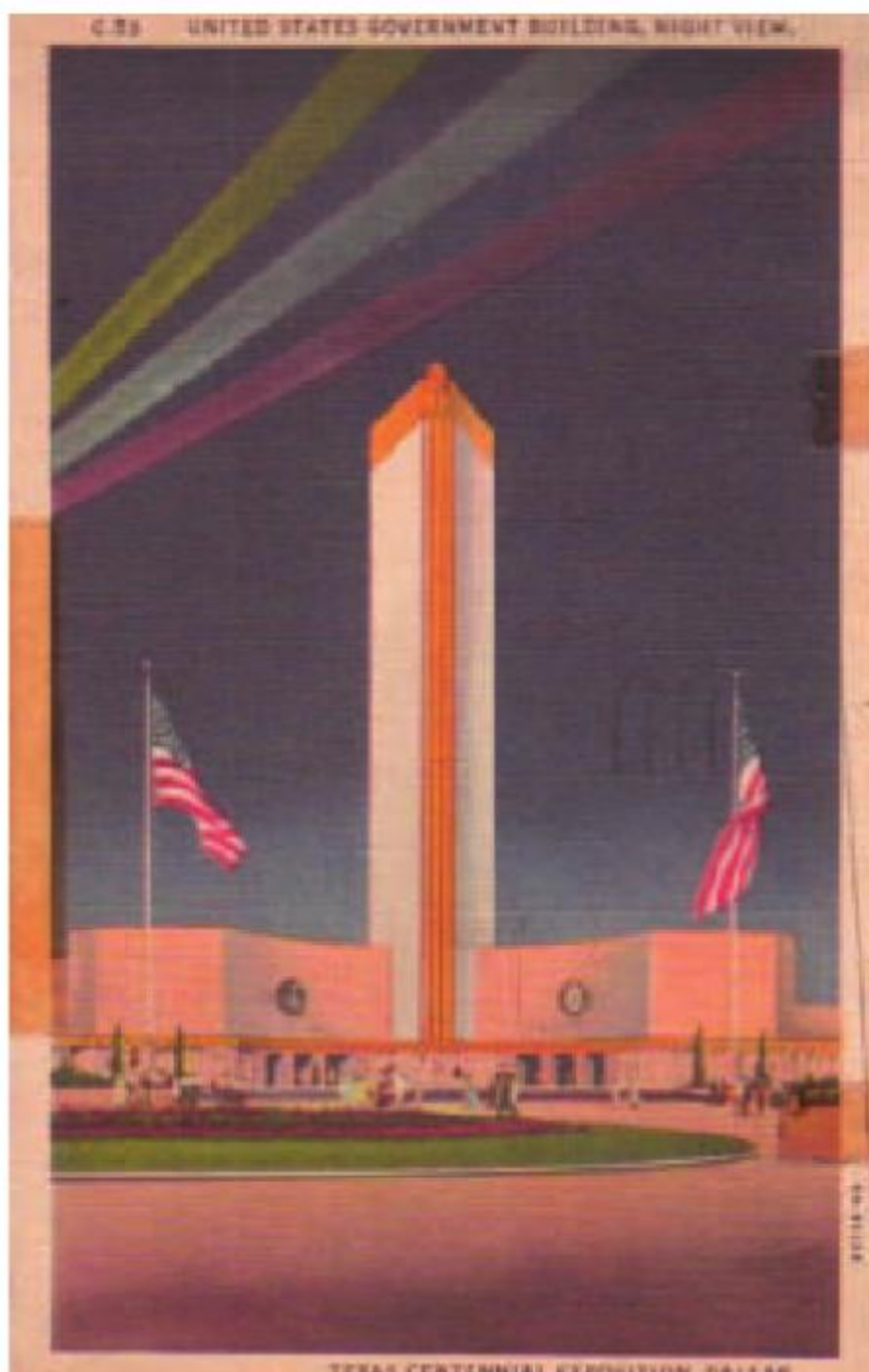
Fair Park Stadium, built in 1930, was renamed the "Cotton Bowl" in 1936 and received new gate houses and toilet buildings for the Centennial. The pylons and concession building located in Stadium Plaza continued the simplified moderne detailing prevalent throughout Fair Park.

Dallas' bid for the Centennial Exposition included a commitment of \$3,000,000 for land and permanent improvements, including buildings, streets and other beautification work at the exposition site. Much of this investment was concentrated on new museums and cultural facilities that George Dahl grouped around a man-made lagoon, which was located on land purchased along Second Avenue. These facilities consisted of the Dallas Museum of Natural History, the Dallas Museum of Fine Arts, an open-air amphitheater, and the Hall of Horticulture. Located directly in front of the amphitheater was a new aquarium.

The museums and facilities clustered around the Lagoon were envisioned by city leaders as the cultural legacy of the Centennial Exposition. In a single gesture, the city received the endowment of a substantial new civic center.

The Midway was a spectacular, quarter-mile-long pedestrian concourse with lavish entertainment venues, historical villages, educational exhibits, freak shows, and a few rides. George Dahl instilled a degree of order to this fantasy world with the design and installation of prominent and abstract lighting pylons along the entire length of the Midway.

The reconstruction of familiar landmarks and historical and ethnic villages had been a favorite form of entertainment at fairs and expositions since the Midway was first introduced at the



DCFA Collections

World's Columbian Exposition in Chicago in 1893. During the 1930s, concessions and exhibits moved from one fair to the next, including the Streets of Paris, which was relocated to Dallas from the 1933 fair in Chicago. George Dahl designed a replica of the S.S. Normandie, which housed the Centennial Club on three air-conditioned "decks" overlooking the outdoor performance area of the infamous Streets of Paris below. Venues like this provided fair visitors with the experience of food, entertainment and architecture of distant cultures.



DCFA Collections

As the major buildings of the exposition neared completion, George Dahl and his chief architect, Donald Nelson, turned their attention to their exterior decoration. They brought to Dallas a group of mostly foreign-born artists they had met while studying in Europe during the 1920s. Several of these artists had also worked with Nelson at the Chicago Century of Progress Exposition in 1933. Their arrival in Dallas to work on the Centennial was an economic windfall for the local artists that were employed by the exposition to assist in the execution of the murals, friezes, bas-reliefs and sculpture at the fair. However, the Dallas artists were not afforded any measurable degree of artistic freedom to participate in the design of the monumental exterior artwork and were essentially utilized as journeymen assistants.

Fair Park Today

In conjunction with Fair Park's centennial and its listing as a National Historic Landmark in 1986, the City of Dallas Park and Recreation Department initiated a capital improvement program that would increase Fair Park's viability as a year-round tourist destination and compliment the eight museums that were located on the fairgrounds. Initial work concentrated on vehicular circulation and parking, perimeter fencing, the recreation of historic light fixtures and the reconstruction of three porticos on the south side of the Esplanade that had burned in 1942.

Then, in the mid-1990s a comprehensive restoration program was initiated, concentrating first on stabilizing the historic Centennial buildings by addressing water infiltration and the replacement of obsolete and dangerous electrical systems. By the end of the decade, the Park Department was able to initiate a more comprehensive program for the exterior restoration of Fair Park's architecture, a process that continues through to today. In addition, many of the public murals on the Centennial buildings, which had been covered over with layers of paint, have been systematically uncovered, cleaned and conserved. The remaining sculpture and bas-reliefs were similarly cleaned and conserved. Three of Lawrence Tenney Stevens' sculptures, which mysteriously vanished after the Centennial, have been recreated and reinstalled in their original locations.

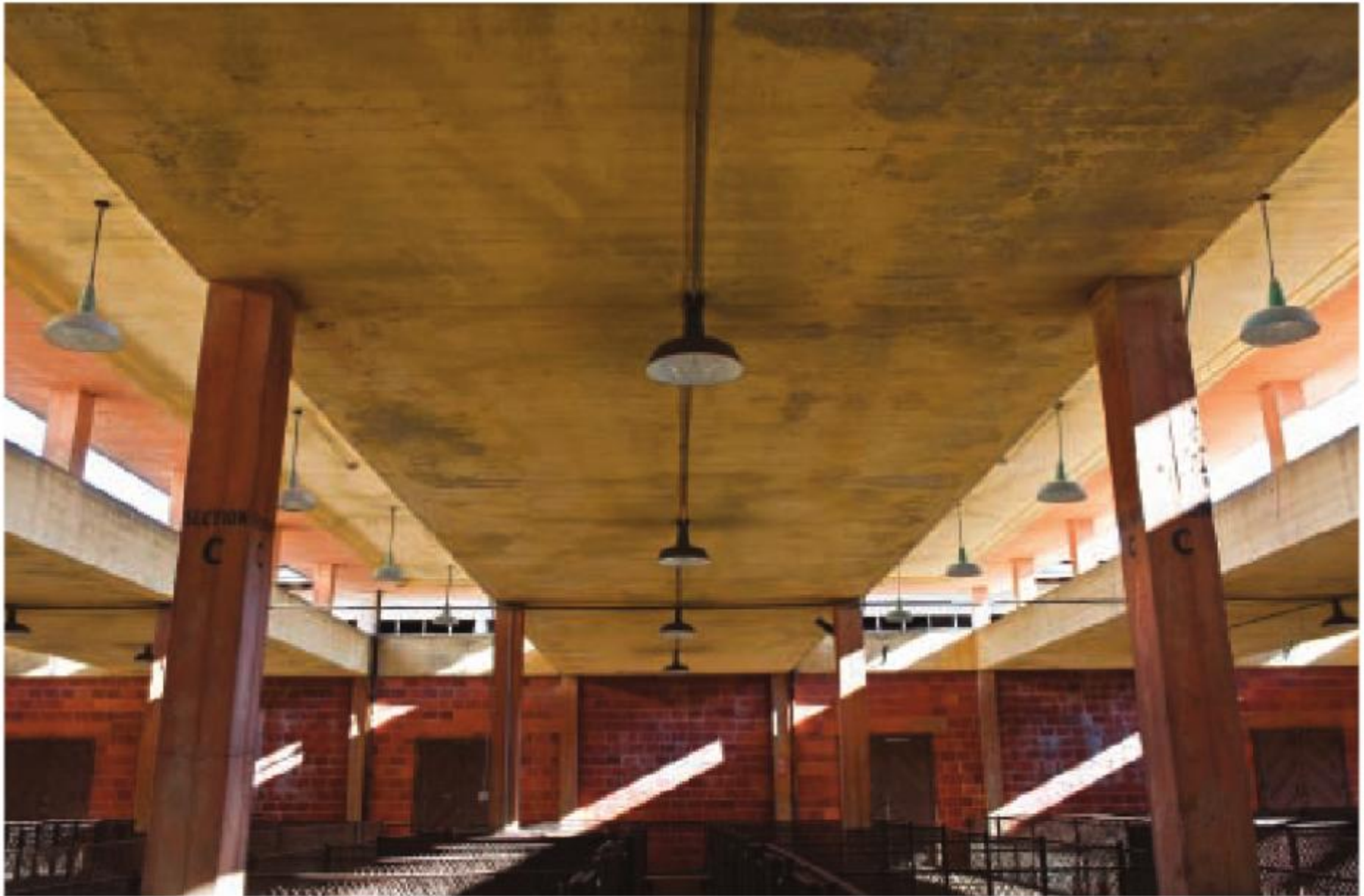
The Esplanade fountain was reconstructed in 2009 at a cost of \$12,000,000. The project included the recreation of important missing elements removed sometime after the Centennial. These items included the central pylon and decorative light scoops that lined the edge of the pool. Lawrence Tenney Stevens' "Tenor" and "Contralto" sculptures were also recreated and reinstalled in 2009.

Since 1993, the City of Dallas and its private partners have reinvested over \$200 million in Fair Park to preserve the legacy of the Texas Centennial Exposition as the last remaining site of the moderne era of world's fairs in America. ■



Photo by Carolyn Brown, courtesy Quimby McCoy Preservation Architecture

Local Arts Event | George Dahl's Livestock Building #2



In the northeast corner of Fair Park, tucked away in the Agrarian District, sits a beautiful example of moderne architecture. Livestock Building #2, sometimes called the Swine Building, is a jewel in this dense urban district devoted to agriculture and livestock, and a favorite of preservation architect Nancy McCoy,

FAIA. The overall planning and construction of this complex, built for the 1936 Texas Centennial Exposition, was overseen by the firm of Dallas architect George Dahl. He was also responsible for designing a number of buildings within the complex, including Livestock Building #2. It serves as a prime example of his expression of the moderne form, shown through the asymmetrical façade elements, rhythmic fin-like elements, and streamlined overhanging window ledges. Designed for the purpose of sheep, goat, and swine exhibition, judging, and product display, this structure also showcases a level of formed concrete work that is amazing even by today's standards.

Despite the sky-blue paint, which now covers the interior central judging arena, moderne details seen in the metal gates and concrete bleacher railings are balanced by the subtle cove of the double-height ceiling. Original coffered ceiling details in the flanking, open-air

exhibition areas highlight Dahl's limewash paint scheme of pumpkin and yellow and complement the painted concrete columns and existing 12-inch hollow, burnt-red clay wall tiles (a new and affordable construction technique at the time). In her study of paint color throughout the park, McCoy has documented that the purplish-brown painted wood doors in the swine area are a common color used on doors through the complex. Strong axial elements in the sheep and goat area terminate in a wall built of the same masonry tile, this time punched with clerestory openings that frame a line of trees flanking the building.

While un-restored and needing major repair, this building still has a modern formality. It is somewhat off the beaten path, but well worth the trek to see it for yourself. ■

Charla Blake, Assoc. AIA, is the interior design accreditation coordinator at The Art Institute of Dallas.



Photos by Benjamin Burnside





People, Places & Things

People

Brinkley Sargent Architects promoted **Gina Irwin** to associate.

WRA Architects named **Jason Oswald, AIA**, and **Derrick York, AIA**, associates in the firm.

IA Interior Architects' Dallas office appointed **Richard Hibbs** to principal and **Elizabeth Pierce** to associate.

Potter Art Metal Studios was awarded a Citation of Honor-Artisan award from the Texas Society of Architects. The award recognizes craftsmen whose creativity and artistry enhances the quality-of-life and built environment in Texas communities.

Bob Bullis, AIA, has been selected to teach the late **Richard B. Ferrier's** watercolor workshop at UTA. The class is offered every spring to architectural students at the University of Texas, Arlington.



Peter Stricker, RA



Jenny Matthews

KAI Texas added **Peter Stricker, RA**, as a project architect and **Jenny Matthews** as their business development representative.

Urban Design Group promoted **Shannah Hayley** to senior associate and **Jeff Adams** to associate.



Howard and Cindy Rachofsky

Cindy D. Rachofsky, Hon. AIA, and Howard E. Rachofsky, Hon. AIA

FKP Architects announces the promotion of **Becky Souter** to senior associate.

Congratulations to **Howard E. Rachofsky, Hon. AIA**, and **Cindy D. Rachofsky, Hon. AIA**, on being recipients of AIA Honorary Membership.



Betsy del Monte, FAIA

Congratulations to **Betsy del Monte, FAIA**, on being named to the AIA College of Fellows.

Congratulations to **Dallas Architecture Forum** on being awarded the 2011 Institute Honors for Collaborative Achievement award by the American Institute of Architects.

Gary Gene Olp, founder and president of **GGOArchitects**, has been elected as chairman of the North Texas Green Council Chapter.

Downtown Dallas Inc. has inducted **David Lind, AIA**, of **Corgan Associates** as chairman of the 2011 board of directors and awarded **Larry Good, FAIA**, a founding principle of **Good, Fulton & Farrell**, the 2011 Chair's Award.

Brown Reynolds Watford Architects announces the promotion of **Stephen J. Hilt, AIA**, to associate and welcomes **Jennifer Boone** to their Dallas staff. ■

Places

Wilson Associates announces the opening of Montage Deer Valley located outside of Park City, UT. The firm was responsible for the interior design of 35,000 square feet of spa development, 154 guestrooms, 92 private residences, and over 60,000 square feet of meeting and entertainment space.



Congratulations to **Corgan Associates** for being featured in AIArchitect's Design for Decades Initiative. Panola College Library in Carthage, TX was featured in the Educational Facilities category and the Sixth Floor Museum Store + Café - Dallas, TX in the Civic Buildings category.



Seko Garcia



Seko Garcia



Congratulations to the **AT&T Performing Arts Center's Dee and Charles Wyle Theatre** for being selected as a 2011 recipient in the AIA Institute Honor Awards for Architecture. The project was designed by REX/OMA with Kendall/Heaton as associate architect.



Ron Hobbs Architects announces the opening of the Hurst Conference Center, a 60,000-square-foot conference facility anchoring the redevelopment of the town square in Hurst, TX.

VLK Architects Inc. completed one of the first net zero educational facilities in Texas, the Elizabeth Hoggatt Whatley Agriculture Complex at Northeast Texas Community College. ■

Things

At the DMA...

Line and Form: Frank Lloyd Wright and the Wasmuth Portfolio through July 17
Concentrations 54: Fergus Feehily and Matt Connors through August 14
Art of the American Indians: The Thaw Collection September 4
Form/Unformed: Design from 1960 to the Present through January 2012
Mark Bradford opening October 16 through January 2012
The Fashion World of Jean Paul Gaultier: From the Sidewalk to the Catwalk opening November 13 through February 2012

At the Nasher...

Statuesque through August 21, 2011

At the Meadows...

Concrete Improvisations: Collages and Sculpture by Esteban Vicente opening May 15 through July 31

At the Crow Collection...

Motion Pictures: A Handful of Drawings by Katsushika Hokusai through August 28
Fabled Journeys in Asian Art: South and Southeast Asia through January 2012 ■

Compiled by Laurel Stone, AIA, a studio director at 5G Studio Collaborative.

Send your **People, Places & Things** submissions to her at columns@aiaDallas.org. Be sure to put "Columns PPT" in the email subject line.

The AIA Dallas Leadership Committee is proud to announce a new class of participants in the Emerging Leaders Program for 2011.

Hilary Bales-Morales, AIA — PageSoutherlandPage
 Jacquelyn Block, AIA — Perkins + Will
 Derwin Broughton, AIA — Ron Hobbs Architects
 John Carruth — Merriman Associates
 Benje Feehan, Assoc. AIA — bcWorkshop
 Juan Fernandez — Huitt-Zollars
 Rathaël "Ray" Fambro — Raymond Harris & Associates Architects
 Chris Grossnicklaus, Assoc. AIA — RTKL Associates
 Emily Harrold, Assoc. AIA — DSGN Associates
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 Zach Wideman — Perkins + Will
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The program is co-chaired by: Charles E. Brant, AIA, of BRW Architects; Beth Carroll, AIA, of PageSoutherlandPage; Sheila Kleinpeter, AIA, of JHP, and Grant Wickard, AIA, of GFE. The program will be instructed by Dr. Pete DeLisle of The Posey Leadership Institute at Austin College. Applications for next year's program will be available in October 2011.

THE LIVING LEGACY OF DALLAS-SHAPING ARCHITECTS

In this special legacy architecture issue of *Columns*, we examine eight architects who had a profound influence on the shape of Dallas from the turn of the 20th century—and for decades beyond. While there are many, many incredible designers who have impacted our region, our goal was to highlight a few of the significant leaders that we, the article's three authors, agreed had made a major contribution. While there are many more people worthy of comment, we were constrained to chose just eight. We hope you find these brief pieces of interest and that they influence your appreciation of Dallas architecture.

Herbert Greene

Herbert Greene was one of Dallas's most important architects in the first third of the 20th Century. In conjunction with a series of firms and partners, he designed buildings that still stand as icons of downtown Dallas.

Greene was born in Huntington, PA in 1871 and graduated from the University of Illinois with a degree in architecture in 1893. He arrived in Dallas in 1897 and was a sole practitioner for several years before partnering with James Hubbell as Hubbell and Greene. The firm received many important projects of that era, such as the Neiman Marcus store, Scottish Rite Cathedral, Parkland Hospital, and 501 Elm Street.

In 1917, the partnership was dissolved and Greene worked as Herbert M. Greene Company, continuing to design important buildings such as First United Methodist Church, Masonic temples across the region, and additions to the Neiman Marcus store.

In 1922, he was selected as the architect for The University of Texas and designed dozens of campus buildings over the next decade, including Garrison Hall and the Gregory Gymnasium.

In 1923, Edwin Bruce LaRoche joined the firm, and with the addition of architect George Dahl, the firm became Greene



Benjamin Burckle

LaRoche and Dahl in 1928. The firm continued its work with Dallas buildings like the Titche Goettinger store. In the 1930s, Greene collaborated with Paul Phillippe Cret on the administration building and tower at The University of Texas.

Greene was a patron member of the Dallas Architectural Club and president of the Texas chapter of the American Institute of Architects (AIA); he was named a Fellow of the AIA in 1923. Greene died suddenly in 1932, but his firm continued to operate until 1935 when George Dahl left to become the architect for the Texas Centennial.

C.D. Hill

A walk of just a couple of blocks from present-day Main Street Garden reveals some of C.D. Hill's most important extant buildings in Dallas—the Municipal Building and the First Presbyterian Church. Their columns and stately architecture reveal the prevailing tastes of the first decades of the 20th Century.



Benjamin Burnside

C.D. Hill was born in Madison County, IL in 1873. His father was a soldier who served in the Union and then the United States Army. Hill studied at the University of Chicago before moving to St. Louis to begin his architectural career. He moved to Dallas in 1901 and joined the Fort Worth firm of Sanguinet & Staats, first as general superintendent and then as partner and head of the Dallas office. During his time at the firm, they completed the French- and Chicago-influenced Wilson Building, the first home of the Titche-Goettinger department store. He bought the Dallas portion of the firm in 1907 and opened C.D. Hill & Company, choosing the Sumpter Building, a structure he had designed, for his offices.

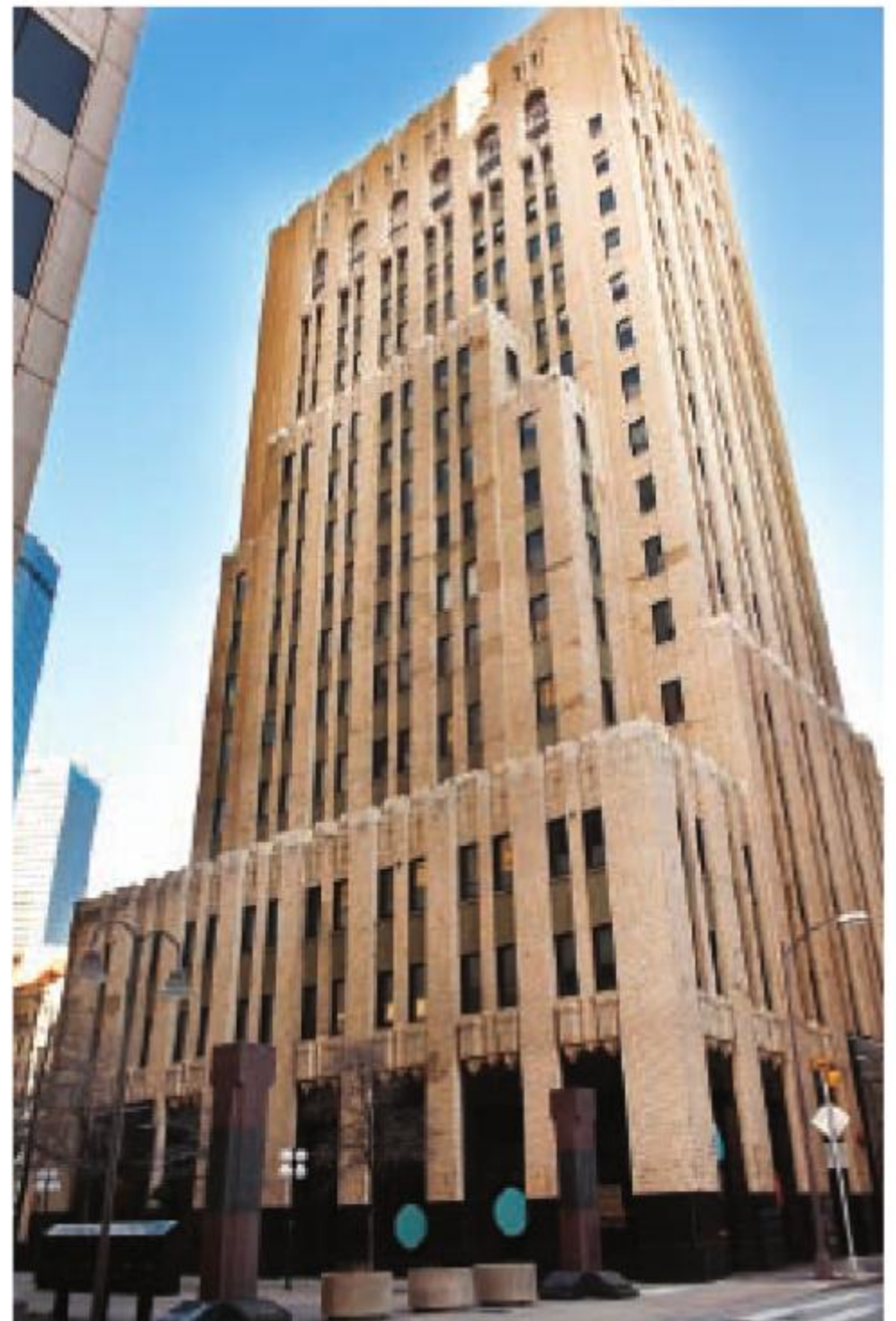
The firm went on to design not only the neo-Classical First Presbyterian Church and Beaux Arts Municipal Building, but also the Davis Building as well as several notable residences in the Park Cities. They also served as the local architects for the Adolphus Hotel. Hill personally designed the original coliseum at Fair Park, which George Dahl transformed into the Administration Building in 1936.

Otto Lang and Frank Witchell

The firm of Lang & Witchell, a dominating force in Dallas architecture from 1910 to the 1940s, was a combination of diverse influences. Both men were immigrants, Lang from Germany and Witchell from Wales; each brought vital experience. Lang was a structural engineer and Witchell, a talented designer who had apprenticed with Sanguinet and Staats.

The two joined forces in 1905 and their combined work left a lasting imprint on Dallas, which continues to this day. Even from the beginning, their commissions were impressive; Dallas High School, the Harris County Courthouse, and their first skyscraper, the Sanger Brothers Department Store (now a part of El Centro College). The building was new for Dallas with its steel structure, terra cotta detailing, and large windows. It proved a significant departure from the heavy masonry buildings of the era.

Lang & Witchell dominated the skyline with the now-demolished Southwestern Life Building and set the standard for high-rise designs in the city. Other important skyscrapers in their oeuvre include the Magnolia Building (with Sir Alfred Bossom), the Cotton Exchange (now demolished), and the original Hilton Hotel on Harwood.



Benjamin Burnside

The pair was comfortable working in a variety of styles. They were among the first in Dallas to design in the prairie style with the Higginbotham home on Swiss Avenue and the Sears warehouse on Lamar. They also designed two of Dallas's best Art Deco buildings: the Dallas Power & Light building and the Lone Star Gas Company building.

The firm dissolved in 1938 when Witchell retired due to poor health. Lang continued to practice until 1941.

Mark Lemmon

Mark Lemmon, a native of North Texas, attended the Massachusetts Institute of Technology (MIT) where he received a degree in Geology in 1916. Following graduation, he served for a year in the Army's Engineering Division, where he was exposed to European architecture while stationed in France.

After the war, Lemmon moved to Dallas where he worked for architect Hal Thomson. In 1921, he established a partnership with Roscoe DeWitt and over the next six years they received a number of prestigious commissions, including Sunset and Woodrow Wilson High Schools, several buildings at SMU, and the main sanctuary for Highland Park Methodist Church.



Benjamin Buttside

In 1927, Lemmon started his own firm. One of his initial commissions was for the Port Arthur School District, where he eventually designed eleven schools. Major projects in Dallas included the Third Church of Christ Scientist and the Cotton Bowl. Many of his designs were built in revival styles, but he also experimented with Art Deco and Art Moderne, as seen in his Petroleum Tower Building and Museum of Natural History at Fair Park. Whatever style he was working in, his buildings were well-detailed and captured the essences of their respective styles.

After World War II, Lemmon increasingly focused on ecclesiastical and educational facilities and was the consulting architect for Dallas ISD from 1945 to 1968. Lemmon also designed several more buildings for SMU and additional houses of worship until his retirement. Lemmon left a legacy of thoughtful architectural projects throughout Dallas and North Texas.

Anton Korn and Hal Thomson

Anton Korn, born in Bavaria, began his practice in Galveston but spent most of his career in Dallas. Conrad Hilton became a family friend, and from this relationship Korn designed Hilton Hotels in Albuquerque and San Angelo. The fourteen-story San Angelo property, now called the Hotel Cactus, is still the tallest building in the city and serves as a familiar regional landmark. Korn also designed the San Angelo National Bank and the Tom Green County Courthouse. His reach extended to New York, where he designed several buildings for rising grocery entrepreneur, Barney Kroger.



Steve Clieque

In Dallas, Korn designed the Domestic Arts Museum at Fair Park and the Hillcrest Mausoleum. Korn convinced the founder of Majors Medical Bookstore, who couldn't keep his cow in Dallas, to move to Highland Park where he would build him a garage apartment in which he could live upstairs and keep the cow below until he could afford a house. Eventually Korn built Majors a Beverly Drive mansion across from his own. Another prominent client was Clint Murchison, Sr., for whom Korn designed a massive residence on the site of the former Dallas Polo Club, where guests included legends from business, sports, and entertainment.

Korn, along with Hal Thomson, are perhaps best known for the Italianate, English Renaissance, and Tudor style mansions they both built in the Park Cities. Korn and Thomson were both recognized for their attention to detail and careful design. Some of Korn's residences can be found on Lakewood and an entire block of Lakeside. Thomson's best designs include a Georgian on St. Johns and residences on Swiss Avenue, including the Aldredge House.

Thomson, a Texas native who was educated at UT Austin and MIT, also designed the Cliff Towers high rise in Oak Cliff and the Southwestern Life Building.

David Williams

David Williams developed the Texas ranch-style house design. Born in a sod house in the Texas panhandle, he studied architecture at the University of Texas at Austin, but left to work in

Mexico as a civil engineer. After spending two years in Europe, he began work as an architect in Dallas in 1924. The distinctive type of house that Williams developed was based on his study of early Texas homes, many of which were built by Germans and Czechs.

The Williams' residences, designed for roomy comfort, caught the summer breeze but protected against glare. This sturdy, functional type of home, designed to meet regional needs, was adopted by many other architects. His best known protégé was O'Neil Ford, with whom he developed the Texas Modern architecture style. Williams' time in Mexico also gave background to the Spanish Colonial influences found in some of his Dallas residences. His expertise drew young architects to train in his studio, where they often worked late and partied even later. In addition to important individual residences in Dallas, Williams designed Greenway Parks with its pedestrian-oriented green spaces.



Steve Clisquet

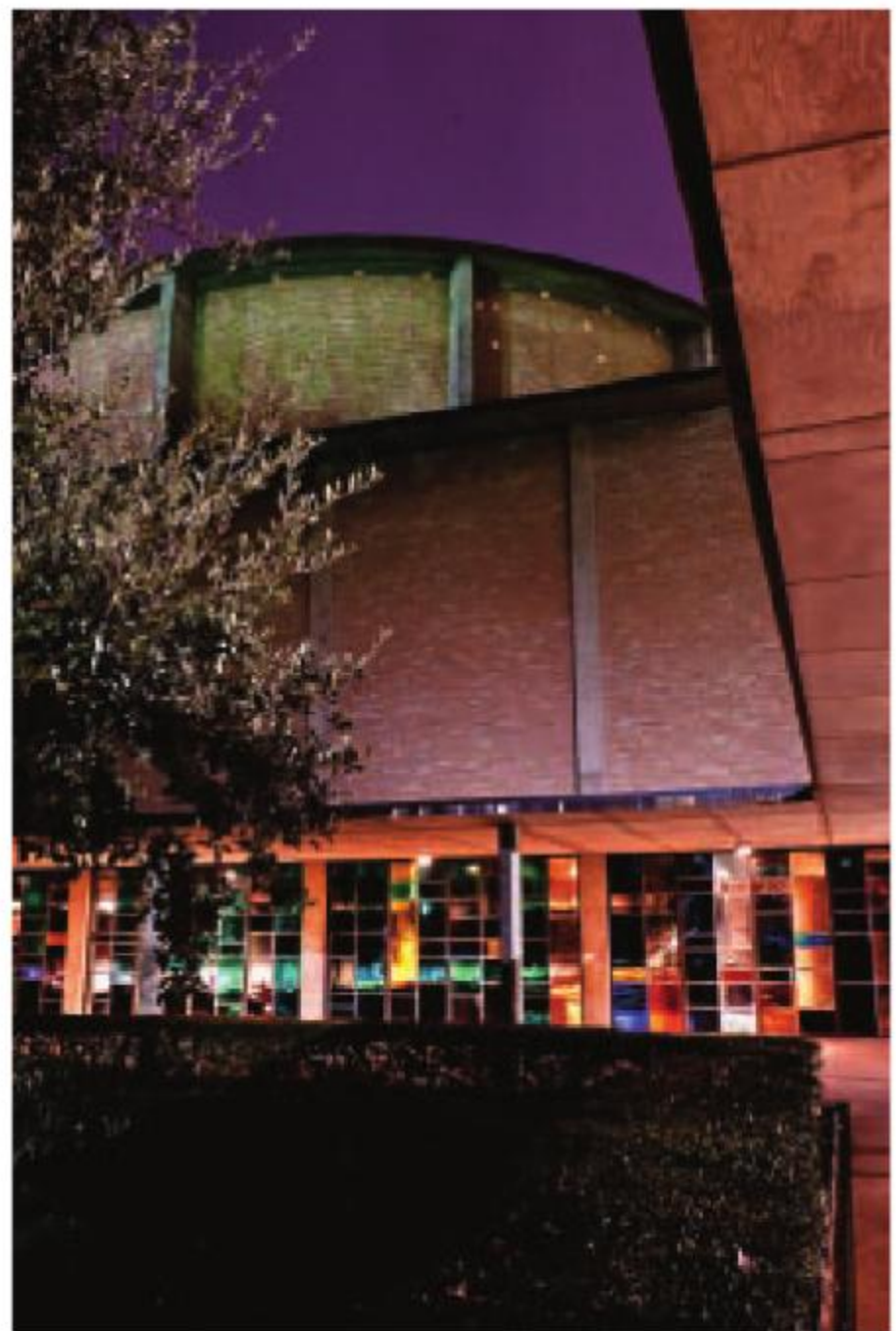
From 1933 to 1950, he worked for various government agencies as a planner and consultant. He served as deputy administrator of the National Youth Administration and wrote its architectural style manual. He worked on the restoration and reconstruction of La Villita in San Antonio and during World War II, he designed numerous defense housing projects. After the war, he assisted in United Nations work, restoring agricultural areas and fisheries in China and constructing resettlement housing for European refugees in Venezuela. His last years were spent in Lafayette, LA where he promoted the idea of a bayou-type, raised-cottage style of colonial French architecture.

Howard Meyer, FAIA

Howard Meyer, a graduate of Columbia University, worked in the office of William Lacaze as a student intern. Following graduation, Meyer spent a year in Europe to see work of the modernists. Upon his return, he began a partnership with Morris Saunders, specializing in interior design and renovation work.

In 1935, Meyer moved to Dallas, lured by the prospect of more work. His first commission was to remodel the E. M. Kahn men's store. He then developed a practice of smaller commercial and residential designs. His Charles Story and Ben Lipsky residences, built in the late 1940s, combine an organic approach with modernism and are considered his most successful residential works.

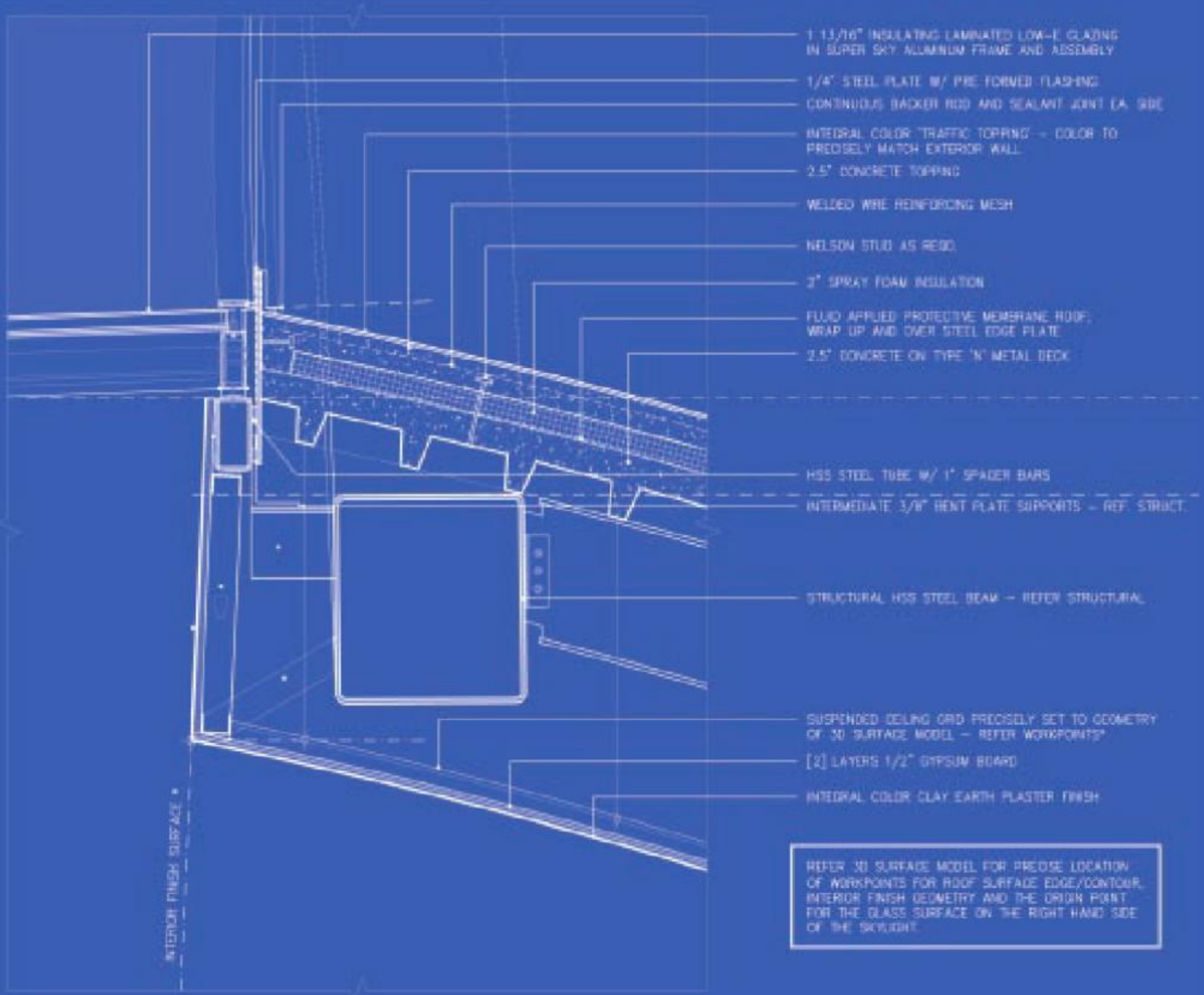
Meyer's mastery of the modern style is exemplified by Temple Emanu-El and 3525 Turtle Creek, Meyer's finest large-scale project. Temple Emanu-El was described by David Dillon as a "thoroughly modern structure—rigorous, logical and without a trace of trendiness or self-indulgence." Meyer collaborated with California architect William Wurster and artists Anni Albers and Gyorgy Kepes, resulting in a project where art and architecture are integrally connected. The building won a national AIA Award of Merit in 1957. ■



Benjamin Bumside

This article was compiled by Greg Brown, program director of the Dallas Center for Architecture and Nate Eudaly, executive director of the Dallas Architecture Forum. Incredibly valuable in the process were *The American Institute of Architects' Guide to Dallas Architecture* edited by Larry Paul Fuller and *Transformations: The Architects, Buildings & Events That Shaped Dallas Architecture* by Marcel Quimby, FAIA; Dennis Stacy, FAIA; and Willis Winters, FAIA.

Detail Matters | Moving into Light



Philip Johnson's vision of his crowning finale, the Interfaith Chapel at the Cathedral of Hope, was recently brought to fruition by Cunningham Architects. The cutting-edge technology employed in its construction allowed each stud to be unique, using computerized coordination between design and fabrication. The result is a welcoming sculptural space flooded by light that draws people from a variety of faiths and persuasions.

Compiled by Ishita Sharma, Assoc. AIA, an intern architect at Corgan Associates Inc.



In Context |

What is it? Where is it?

Can you identify this North Texas building and its architect?

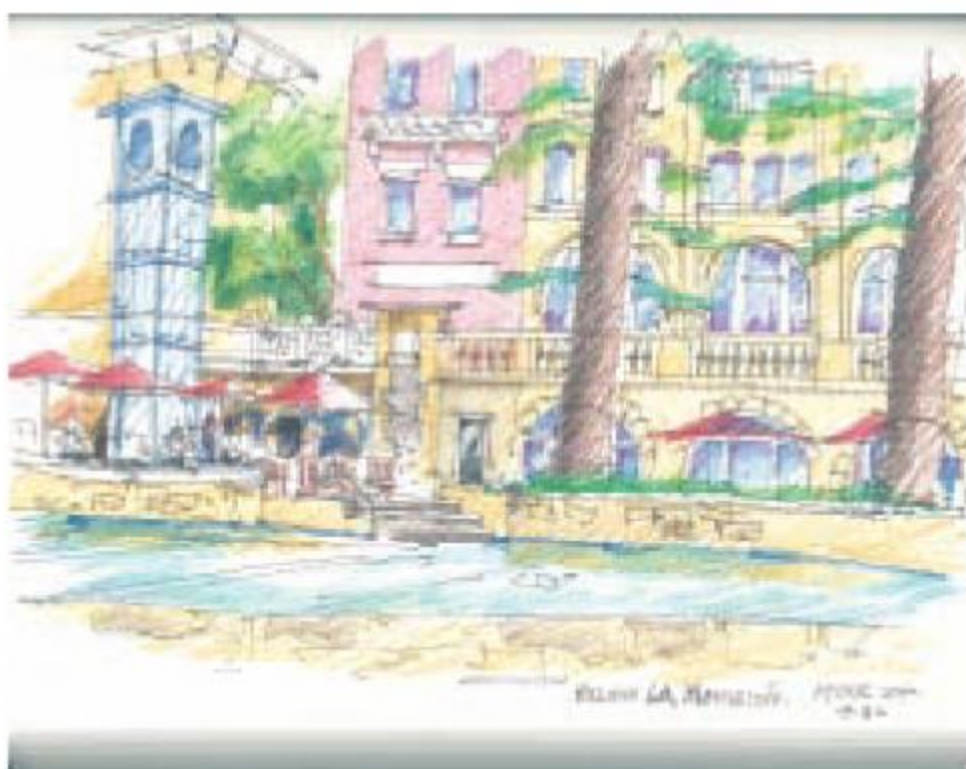
See page 33 for the answer.



Creative On the Side | Things People Create on Their Own Time



Neon Deconstruction, oil on canvas
Michael Cagle
RTKL Associates Inc.



Below La Mansion, on the Riverwalk, San Antonio,
ink with prismacolor pencils in a sketchbook
Bryce A. Weigand, FAIA
Good Fulton Farrell Architects



Capital Reef National Park,
ink on cotton paper in sketchbook
Raymond Harris, AIA
Raymond Harris & Associates Architects


Compiled by Doug Sealock, Hon. AIA,
account executive with ABC Imaging.

By Greg Brown



PRESERVING OUR ARCHITECTURAL HERITAGE

WHAT ARE ARCHIVISTS, FIRMS, AND INDIVIDUALS DOING?



“We’re losing, in our profession, the touch of craft. In a drawing, you see the process...you see doubt. That’s important to the historical record.”
David Zatopek, AIA

A completed building is the ultimate expression of the architectural design process; but what about the “story” behind the building? How do we keep that alive? There are a multitude of documents and materials maintained for each completed building. How are they preserved? These are questions posed on an ongoing basis in the design world...and new challenges emerge as the profession continues to become more and more digitally-based.

One of the best architectural archives in the country is right here in Texas. The Alexander Architectural Archive is a part of the University of Texas Libraries in Austin. Founded in 1979, the first architect’s collection in the archive was a batch of tattered, water-damaged drawings obtained by a student in the mid-1960s as a part of a class assignment. After research, it became apparent that they had survived the great Galveston hurricane of 1900 and were drawings by the well-known Galveston architect, Nicholas Clayton. (Clayton designed what is now known as the Cathedral Santuario de Guapalupe here in Dallas.)

The acquisition of the Clayton drawings led to additional donations, including the records of the San Antonio firm of Ayres and Ayres and the original design drawings for The University of Texas by Paul Philippe Cret. Today, the Alexander Architectural Archive is one of the largest in the country, containing drawings, papers, photographs, and other ephemera.

Beth Dodd, curator of the Alexander Architectural Archive and head of the Architecture and Planning Library, understands the obligation her organization has in preserving our architectural legacy. “The commitment is a serious one. The process of accepting a collection and making it accessible to scholars and researchers is complex. It’s much more than just putting materials in acid-free boxes in a climate-controlled room. The first step, Dodd says, is to have a collections acquisitions policy. “You have to have a set of criteria for what you collect. When a family comes to you with materials, you have to have a reason for your decision. Otherwise, if you say ‘no,’ you’re telling them that the work is not important, and that’s often not the case.”

Much comes down to limited resources. Archival work takes space and is labor-intensive. Dodd says she is upfront with donors about what it takes to be stewards of architectural records. “I always, always ask for support to process the collections. It’s irresponsible not to. We have a very limited income stream. We process collections at different levels. When we receive a collection, at the very least, we give it a provisional record online on our website saying that we have so-and-so’s collection.” At the very least, that gets the collection in a secure environment and gives it a point of access for further study.

Treasure Seekers

That access is important for those who use the archives, including Dallas architect and historian Willis Winters, FAIA. When asked what he looks for in an archive, he answers quickly: “Fast access to the materials and no hassles.” It is this access that varies

from archive to archive. Dodd points out that the Alexander Archive is more accessible than some. "Some won't give access to materials until they have been completely catalogued and processed. We're a little more flexible in what we do. There are scholars out there that will see that we have a certain collection. If the collection is in a reasonable order and reasonable shape, we will work to the best of our ability to allow a user to look at these records." In return, the archive gets a copy of the researcher's notes and the cataloguing process has begun.

Winters has discovered real treasures in going through other unprocessed collections. In the research for his book *Fair Park*, excerpted in this issue, he was working through some papers related to the Texas Centennial Exposition and discovered a plan of one of the exhibition buildings that architect George Dahl had annotated in red crayon. "It wasn't on an inventory list, but was a real find," he says.

Carol Roark is an archivist with the Texas/Dallas History & Archives Division of the Dallas Public Library. For her, the architectural items in the library's collection are important for the larger context they provide. "We're not interested solely in the architecture, but also in the architecture as cultural and social history. You can look at how things developed over an architect's career, how their work evolved, how their interest in something, like preservation for example, developed." With that in mind, Roark is most interested in things like correspondence and designs that are closest to the final product. One library-owned item that illustrates this is a set of ink-on-linen drawings of some of the city's oldest fire stations. "They are just stunning," Roark says.

Archiving for Posterity

So what happens to the work of today and the archives of tomorrow? The questions of architectural legacy are not lost on architects practicing today. Whether a sole practitioner or a large firm, designers explore how to preserve their legacy differently. Frank Welch, FAIA, chuckles when asked what his archival policy is. "Beyond plans in tubes, there is no organization whatsoever. It's catch as catch can." His archives are already being sought, however. Welch says his problem will be "sorting through fifty years of files of what I would like to see kept."

Larger firms and their archives create challenges of their own. At this point, with few exceptions, the Alexander Archive is not collecting the records of active firms. Curator Beth Dodd explains why: "When we accept records, they become archival. We treat them that way. Otherwise, they're tools in an architect's firm. If you try to start merging them, the architects will get quite upset if they have to treat their records as archives." That puts the onus on the firms themselves to preserve their records until they can be passed on to an archive.

David Zatopek, AIA, vice-president at Corgan Associates is actively involved in Corgan's decisions as they relate to the firm's records and archives. He points out that the first consid-

eration is legal requirements on document retention for financial and regulatory considerations. They also have to consider the longevity of their particular firm. "We have records dating back to 1938, and we began to be concerned that the space needs required to store these records were insurmountable."

Zatopek says that Corgan makes these decisions based on several business factors. "Having many repeat clients, we find ourselves going back to original designs as a go-to reference time and time again. For example, our current work on Love Field is informed by our original designs of decades ago." He says cultural significance also plays a part. "We also are careful to save things that have some broader interest. We've kept some of that material and we've donated some of that material...for example, some of the materials on Jack Corgan's work on Main Street theaters and drive-in theaters across Texas."

Rethinking the Archival Process

The increasing use of digitalization and building information modeling means a rethinking of archival processes; and curators acknowledge they haven't quite figured it out yet. Neither the Alexander Archive nor the Dallas Public Library is, at this point, actively collecting architectural digital output. Some feel that this transition means we're losing something of our legacy as well. David Zatopek bemoans the transition from "by hand" to computer. To him, a CAD plot of a drawing has little or no interest as an artifact. "We're losing, in our profession, the touch of craft. In a drawing, you see the process...you see doubt. That's important to the historical record."

Ultimately, everyone involved with this process agrees that the underlying documentation of a building—what Zatopek calls "the user's manual"—is important. Willis Winters says he does what he can to preserve architectural artifacts. He recalls that he first became interested in the archive world when, as an intern, he had the opportunity to work with some original Mark Lemmon drawings of Highland Park Presbyterian Church. That experience led him to an almost missionary zeal for architectural record preservation. He has his own library and collection. "If I see something at an estate sale that needs to go into an archive, I'll grab it," he says. Winters also serves as a matchmaker between an architect's family and the archive. Recently, he was involved in brokering an arrangement for some collections related to architect Charles Dilbeck to go to UT-Austin.

Archivists, researchers and architects will continue to deal with document preservation in the years and decades ahead. How do we decide what to keep and what to discard? How do we address the space and staff needs of archival activities? How do we deal with the continuing digital environment of architecture and design? The answers to these questions will determine how future generations view and understand our architectural heritage. It's in our hands. ■

Greg Brown is the program director for the Dallas Center for Architecture.

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— Ken Wilson, FAIA, HIDA, LEED AP BD+C,
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GALLERY



HOUSEMAN/WELCH RESIDENCE
Dallas, TX
Welch Architecture Inc.
www.welcharchitecture.com
Photographer: Tom Jenkins,
courtesy Lisa Jenkins

Built 1953
Architect: Glenn Allen Galaway
Restoration Architect: Cliff Welch, AIA

“We’re proud to have served as the stewards of this home. Of the five Dallas residences designed by Galaway, only three remain today.”

CLIFF WELCH, AIA

GALLERY



“Receiving the commission to update this 1939 Bromberg home by O’Neil Ford and Arch Swank was intimidating. Ford had been my mentor.”

FRANK WELCH, FAIA

BROMBERG-PATTERSON HOUSE
Dallas, Texas
Frank Welch & Associates Inc.
www.frankwelch.com
Photographer: Robb Davis, AIA

Built 1939
Architects: O’Neil Ford, FAIA
and Arch Swank, FAIA
Restoration Architect:
Frank Welch & Associates Inc.,
Robb Davis, AIA project architect

GALLERY



OAK COURT
Dallas, TX
Buchanan Architecture
www.buchananarchitecture.com
Photographer: James Wilson

Built 1956
Architect: Edward Durrell Stone, FAIA
Restoration Architect:
Buchanan Architecture

“We were commissioned by the owners to restore and update this historically significant but imperfectly preserved icon; a sensitive renovation but an amazing team.”

RUSSELL BUCHANAN, AIA

GALLERY



“The renovation/addition produced a continuation of the original site lines while providing spaces for modern indoor/outdoor living originally conceived by Mr. Oglesby.”

BRUCE BERNBAUM, AIA

THE SEE-THROUGH HOUSE
Dallas, TX
Bernbaum Magadini Architects
www.bmarchitects.com
Photographer: Charles Davis Smith, AIA

Built 1970
Architect: Enslie O. Oglesby, Jr., FAIA,
with Jim Wiley, FAIA, Robert Halford,
AIA, and Charles Fleisher, AIA
Restoration Architect:
Bernbaum Magadini Architects

Centered on the Center | Walk With US

Legacy. It's a word we've thrown

around a lot in this issue of *Columns*; it's a word we take seriously here at the Dallas Center for Architecture. We look at it as more than just the past though—it's also the present and the future and how all those things fit together in context.

Context is another word we use a lot here at the Center. As a matter of fact, it's one of the "c" words (along with clarity and connection) that we strive to ingrain in our walking tour guides during our docent training program. As we talk about a certain building, we don't just look at its architectural features in a vacuum. We compare it to other buildings of the period or by the same architect. And we ask questions. What role did war, the economy, and bond elections play in the development of our architecture? How did industry competition determine the height of our skyscrapers?

We also look toward the future and what's next. What will projects like the deck park and the Trinity River plan add to our architectural legacy? What's the future of the Dallas Arts District as further development adds to the cultural buildings already in place? We look at not only what's there, but what's missing.

Our effort to provide context doesn't stop with the walking tours though. It's a big part of discussions after our monthly film screenings. It's a foundation for our exhibitions. It's even a theme in the post-



Craig Blackmon, FAIA, Blackink Photography

ings we make on our news page, Facebook, and Twitter.

Our architectural legacy is an evolving thing. What buildings from this year will be the ones featured in an issue of *Columns* decades from now? That's

something that you can be a part of determining...come join us at the center and join us in the conversation. ■

Greg Brown is the program director at the Dallas Center for Architecture.

Upcoming DCFA Events

Temperatures are rising and the Dallas Center for Architecture continues with a full schedule of activities for your summer planning.

ARCHITECTURE WALKING TOURS
We offer walking tours on the first four

Saturdays of the month: Arts District Walking Tours on the first and third Saturdays and Main Street District Walking Tours on the second and fourth Saturdays. For details and to register, visit the tours page at DallasCFA.com.

ARCHITECTURE FILM SERIES

Join us on the second Wednesday of the month at 7:30 p.m. for a screening of a film on architecture. Be sure to stay for the lively discussion that follows.

SPECIAL EXHIBITION: THE ARCHITECTURE OF THE TEXAS CENTENNIAL EXHIBITION

Celebrating the 75th anniversary of this important Texas "World's Fair," the exhibition examines the incredible Art Deco architecture of Fair Park and George Dahl and the other architects and artists who made a Texas-size dream a reality. ■

For details and a full event schedule, visit DallasCFA.com.

Profile | Gloria Wise

33

Gloria Wise served as the charismatic and influential executive director of the Dallas AIA in the 1990s. She helped grow the organization's reach and connection with the community both inside and outside of architecture circles. We shared sunlight and conversation on a winter afternoon at her beautiful modern home in Urban Reserve. Here are some of the insights she shared.

What factors led you to work for AIA Dallas?

I grew up in a small town in Arkansas. Had I known what architects do I would've become one. We had no such thing in our town! All my good jobs have come through luck. I came to Dallas to work for Neiman Marcus and then got a call from Bill Booziotis saying the AIA director was leaving and that I should apply for the job. Then he kind of took over my application and you just can't lose with Bill Booziotis on your side.

As the executive director for AIA Dallas, how did you get the community involved?

We held home shows and said, "Come get free advice from an architect." It was a way for architects to get jobs too. We had a job book for architects to put their resumes in that I'd refer callers to. Their work spoke for itself.

Do you think the response to cutting-edge architecture in Dallas has changed over time?

I think Dallas is becoming better known for its architecture. It used to bother me that organizations thought they had to go to New York or California to see great buildings; but I don't think it's that way anymore.

What do you love most about architecture?

Architecture is so beautiful and it serves a purpose. I love the way architects are trained problem solvers; architects can do anything!

What advice would you give young architects?

Don't give up! I have wondered with all the CAD developments, if it's a boring job, but one architect told me you don't have to detail twenty toilets, you only do it once. There are pros and cons. Also, look outside just being an architect. There are other jobs that you'd be good for out there. ■

Interview and photo by Ishita Sharma, Assoc. AIA, an intern architect with Corgan Associates Inc.



Profile | David Dillon

David Dillon was well known as the long-time architecture critic for the *Dallas Morning News*. He was also one of the leading national commentators on issues relating to the built environment. His important voice was silenced too soon with his untimely passing in June 2010.

Rarely one to mince words, David observed that many of the rapidly growing cities surrounding Dallas strove to build their own arts venues because they “scramble to find a center and a reason for being, other than cheap land and no restrictions.” Regarding American Airlines Center he wrote: “Nostalgia without history is set design, and there is a lot of that in the new arena.” Perhaps some of his most acerbic commentary related to the gated communities and the “McMansions” he tagged as “North Dallas Specials” with their “mishmash of architectural elements from multiple ages and styles.”

This posthumous profile, rather than expounding on his legacy as an architectural critic, outlines ten things that people other than his family, friends, and closest work colleagues, may not know about him.

David was a rabid hockey fan and also enjoyed sailing off the New England coastline.

The Boston Red Sox were his beloved baseball team. He was close to “sports nirvana” when hockey teams played outdoors at Fenway Park in January 2010.

David did not have a degree in architecture, but had masters and doctoral degrees from Harvard in literature and art history. He did gain in-depth knowledge about the built environment as a Loeb Fellow at Harvard’s Graduate School of Design.

David came to Dallas as an assistant professor of English at Southern Methodist University. His journalistic career in Dallas began with writing about art, architecture and food for *D Magazine* before becoming, in 1981, the architecture critic for the *Dallas Morning News*.

One of David’s most appreciated contributions, among his *Dallas Morning News* colleagues, was his service as a mentor to younger journalists at the paper.

David loved to escape from his Amherst, Massachusetts home to a small, rustic cottage on Maine’s Westport Island, where local lobstermen would drop by with that day’s catch. “The way to write intelligently about architecture is to get as far away from it as possible,” he quipped.

David enjoyed daily jogs with friends and especially with his black Labrador retriever, Chester. He ran five miles almost every day for thirty-five years. A drawing of his running shoes, laces untied had a place of honor on the program at his memorial service.

Though David was not a fan of the architectural design of the Frisco RoughRider’s stadium, he came to actually admire its functionality after attending a minor-league game there.

David was most devoted to his wife, fiber artist Sally Dillon, and his two children, Christopher and Catherine.

After his family, David most enjoyed spending time with good friends while partaking of fine food. Should the “gig” with architecture not have worked out, David could have been a wine critic, as he was a world-class oenophile.

So, raise a glass of the finest vintage your budget will allow to David Dillon. To paraphrase a quote by John Dayton into a toast: “To David, who was objectively critical and perceptive, and always urged us to strive for the highest standards without yielding to compromise or accepting mediocrity. Cheers!”

Note: Special thanks to David’s former colleagues at the Dallas Morning News and to the participants at his Dallas memorial service for much of the information in this profile.

Compiled by Nate Eudaly, Hon. AIA Dallas, executive director of the Dallas Architecture Forum.





Benjamin Burnside

Adolphus Hotel

The Adolphus Hotel stands as one of the most prominent examples of French Renaissance Beaux Arts architecture in Dallas. In addition, it is one of the finest examples of architecture completed by Haynes Barnett Haynes outside of their home city of Saint Louis, MO. Constructed in 1912 by Adolphus Busch, the Adolphus, is one of the most ornately detailed buildings in downtown Dallas. Its intricate terra-cotta facade is evocative of the architecture of Louis Sullivan. The Adolphus rises 21 stories to a mansard roof topped with a corner spire that makes the building appear as if it were still the tallest building on the city's skyline. ■

Compiled by Michael Friebele, Assoc. AIA, with merriman associates/architects inc.



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By Chris Grossnicklaus, Assoc. AIA

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Preservation Dallas

<http://www.preservationdallas.org>

Preservation Dallas is the source for preservation of Dallas's historic buildings and neighborhoods. Visit the site for resources including news, links, and tours centered on preserving Dallas's built environment.

think | architect

<http://thinkarchitect.wordpress.com>

Created by an adjunct assistant professor at Carnegie Mellon University's School of Architecture, this site conversationally examines the life of working as an architect.

Drawing Architecture

<http://drawingarchitecture.tumblr.com>

This no-frills site is dedicated to the art of architectural drawings. The pages and pages of illustrations are presented simply on a black background and range from pen and ink to watercolor.

Life At HOK

<http://hoklife.com>

Life at HOK innovative blog goes beyond the corporate site to feature the people working at HOK. This is a good example of how firms can show their personality and culture in a social-media format.

Architects Talk

<http://www.architects-talk.com>

Architects Talk is a video-based site that features interviews and projects from architects around the world. This experiential medium gives visitors a more dynamic way to see personalities of architecture.

Chris Grossnicklaus, Assoc. AIA, is with RTKL Associates Inc.

To offer your ideas for websites that others might like to visit, send him suggestions at cgrossnicklaus@rtkl.com.



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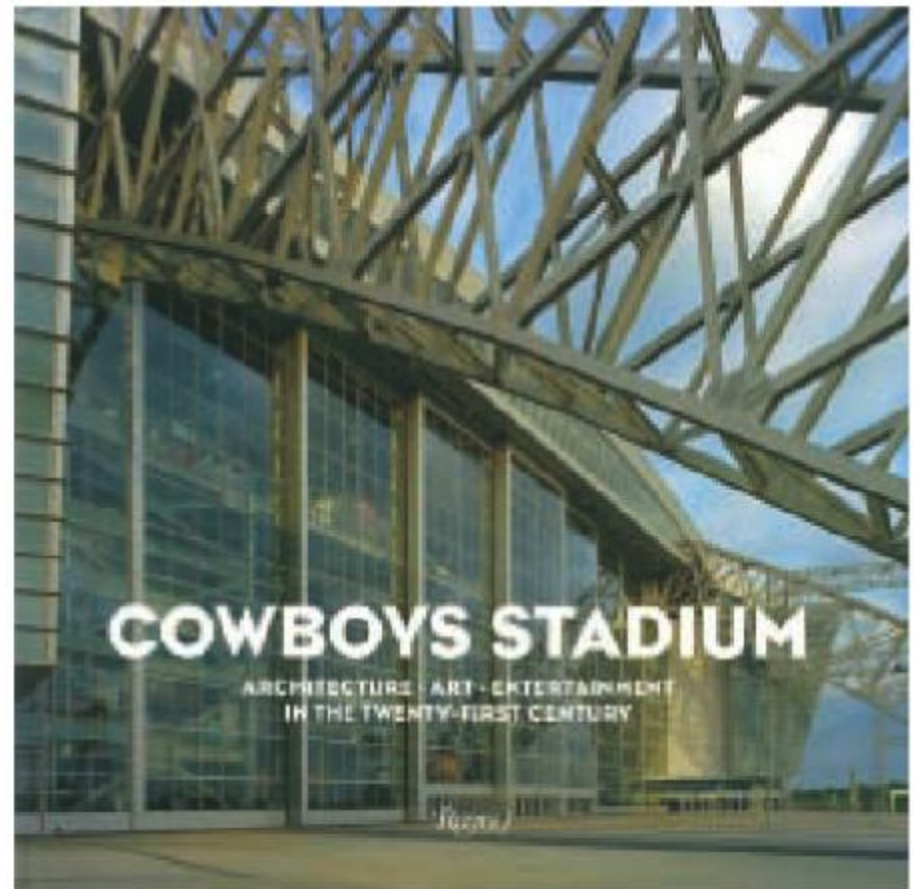
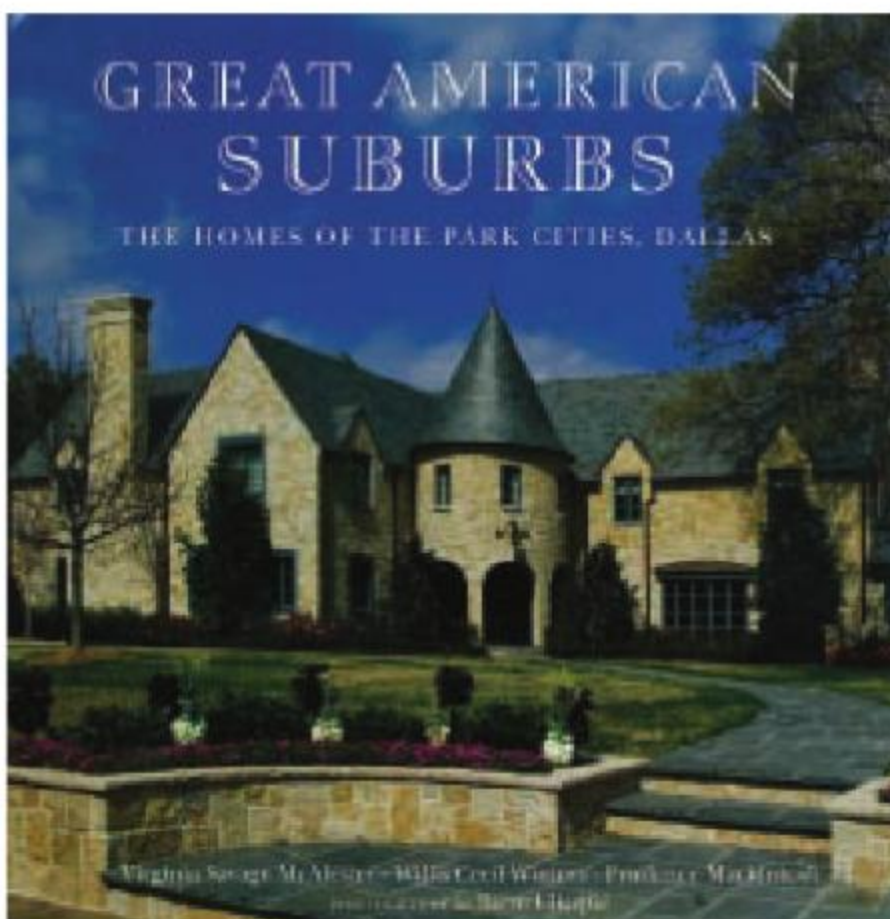
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Critique | Professionals Share Perceptions of Publications

No two people know more about the historic architecture of Dallas, and have contributed more to its preservation, than Virginia McAlester and Willis Winters who partnered with Prudence MacKintosh to create this book. It is a concrete example of their extensive knowledge, put down in black and white (as well as in brilliant color, thanks to the book's lavish photography by Steve Cluque). Given the absolute paucity of books about the architecture of the Dallas/Fort Worth area, this comes as a welcome contribution to the documentation of historic and architecturally significant houses of Highland Park and University Park. Additionally, the sheer beauty of the publication, produced by Abbeville Press, is enough to win admirers and champions to the cause of preserving the very homes that fill the book's pages. Winters's summaries of the work of nineteen of the most important architects who have practiced in the Park Cities (and in Dallas) over the past century provide a much needed start to the here-to-fore, largely unpublished record of Dallas's architects and architecture. The inclusion of essays by Prudence Mackintosh is sheer genius. With essays such as "Alleys," and "Two Angry Women," she captures life in the Park Cities, while providing a healthy dose of the humor for which she has become so well known. Collectively, the authors created a handsome volume that is not only a joy to peruse, but also makes a much needed contribution to the body of knowledge concerning our city's architectural heritage. ■

Reviewed by Jann Patterson Mackey, Ph.D., an architectural historian who is currently writing a book about Dallas's first modernist architect, Howard Meyer.



This lavishly produced Rizzoli book focuses on both the architecture and the art of Cowboys Stadium. The first section of the book is an architectural critique by David Dillon—poignant to friends and followers of Dillon as he passed away before the book's publication. Dillon gives credit to both Bryan Trubey of HKS and the Jones family for designing and funding a stadium that is not only replete with "Texas bigs"—largest spans, largest roof of its kind, and largest video screen—but also one that integrates form and function in the design. Dillon gives high praise when he comments that it is a "seamless whole derived from a coherent architectural idea." The second section of the book, written by Los Angeles-based art critic, David Pagel, focuses on the world-class contemporary art that is now an integral part of the stadium. The third section of the book features amazing photographs of both sporting and entertainment events that were held at the stadium in its first year. The one criticism I have of the book is that the photographers were only acknowledged in one small paragraph at the end of the book. Though the essays by Dillon and Pagel would certainly justify reading the book, the images so masterfully captured throughout make this book a must-have, both for Cowboy fans as well as the area's art and architecture community. ■

Reviewed by Nate Eudaly, Hon. AIA Dallas, executive director of the Dallas Architecture Forum.

Lost Dallas | 2509 Thomas Avenue

Just a few months after the Panic of 1893, Mr. and Mrs. E.H. Hunt built their six-room cottage in then north Dallas, now the heart of the State Thomas Historic District. Mr. Hunt, an editor with the *Dallas Morning News*, built this Victorian house as well as stables, a cistern, and privy.

The home's fourth owner, Dr. Yolanda Lawson, purchased the building last year as an adaptive re-use project, and recently opened the Madewell Woman Medical Clinic and Birthing Center. The goal of the project was to keep as much character-defining historic fabric intact, while making the building as energy-efficient as possible. Original dual-fueled light fixtures were re-wired and LED lighting was used throughout the building, reducing the lighting load by half. A tankless water heater was installed, and original ship-lap siding was temporarily removed to install foam insulation in the roof and walls. A discernable but compatible addition was made at the rear of the building for a conference room, which incorporates low-e glass windows. ■

Research provided by Preservation Dallas.



Les Wollen

Practice Matters | Changing Business Relations Between Architects and Contractors



Noah Phipps is an illustrator from Chicago. See more work at www.noahphipps.com

These are things that belong together: Salt & Pepper, Texas & Football, Laurel & Hardy, Precast & Pookie.

These are things that don't belong together: Cats & Dogs, Jennifer Aniston & Angelina Jolie, Mies Van Der Rohe & Sloped roofs.

Do Architects & Contractors belong in this group?

When we spend our time in the trenches, it can seem like architects are locked in perpetual conflict with our counterparts in the creation of buildings. I believe we are unrealistic prima donnas who always wear black and use lots of fancy words. Contractors are "Bubbas" always looking for the next change order. It's easy to forget that we need each other, and more importantly, that our individual successes are reliant on each other.

Here's a third category. Things that are defined by their mutually dependent,

yet fraught, relationship to each other: Democrats & Republicans, Tom & Jerry, Sports Players & Team Owners, Van Halen & David Lee Roth.

Is it in this third category that Architects and Contractors really belong?

As much as we fight each other for control during projects, in truth, we can't do without each other. Would you want to deal with low-bid sprinkler subs and grumpy city inspectors all day? Do you think contractors want to think about just which glass is the right glass for a project?

When we step back from the day-to-day bickering related to the limited scope of a single project, and realize we are all in the same game together, there is a bigger picture. In this bigger picture, architects and contractors get along better.

Just as architects are represented by the AIA, contractors have their own professional organizations: the AGC and

TEXO. There is a bridge between TEXO and the Dallas AIA that dates back at least 20 years: an open committee exists with members from both.

Here's a little more information about this link between the two professions in Dallas: In addition to ongoing, informal dialog about such industry trends as integrated project delivery and BIM, the group sponsors a series of regular forums. Each January there is a forum dedicated to the economic outlook for the industry. There have also been forums about a range of topics spanning from the risks of green design to an open discussion of change orders.

Most importantly, the committee serves to remind us that architects and contractors swim in the same soup of owner-driven money and politics, and it is in our mutual interests not to devour each other. ■

Matthew Crummey, AIA, is an architect with Perkins+Will.



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Got Ideas?

Columns is the primary arts and architecture magazine in North Texas. As such, we offer many opportunities for our readers to express their creativity and share themselves with their peers in new and interesting ways. Here are features that run in every issue where we would like to have your involvement.

PEOPLE, PLACES & THINGS

We'd like to hear about happenings in the design disciplines... send us news of your company/organization, your achievements, your accomplishments, your personal awards (community, professional, etc), accolades, promotions...or if you've completed an art or architecture project of which you are really proud, we'd like to know about it! Never fear...Le Corbusier was one of the most shameless self-promoters in the history of architects, so follow his example and share. If you're too humble, have a friend send it for you. Send entries to Laurel Stone, AIA, at columns@aiadallas.org. Be sure to put "Columns PPT" in the email subject line.

CREATIVE ON THE SIDE

We'd also like to provide YOU, the readers, with additional opportunities for personal, creative expression. If you write poems, paint pictures, take photographs, draw cartoons, write non-fiction, or are inspired by any other means of artistic, written or graphic expression, we'd like to see it... and possibly include it... in an upcoming issue. Contact Doug Sealock, Hon. AIA Dallas, columns@aiadallas.org.

SENSE OF PLACE

This feature showcases one piece of art per issue. It should be expressive of architectural sensibility from an artist's perspective. It might be a photo of an intricate grid of icicles, a simple piece of glass, or a new perspective of an old building. Watch each issue for the unique items we feature and then send your best example to Kerrie Sparks, ksparks@aiadallas.org.

THE GALLERY

A favorite feature of each *Columns* is the multi-page gallery of fine architecture. To have your project considered for inclusion, send a photo and a one-sentence statement from one of your principals describing the attributes of the structure. Entries should again go to Kerrie Sparks, ksparks@aiadallas.org.

HAVE AN ATTITUDE?

Do you have high praise for *Columns*? Would you like to see any changes to it? Do you wish we'd offer an article on a specific topic? Do you have a nomination for a person to feature in the Profiles segment? Send your ideas and attitudes to our editor, Brian McLaren, AIA, at brian@brianmdarenaia.com.

Edit | Tomorrow's History is Created Today



This is the 30th year that AIA Dallas has published *Columns*. I've talked before about its evolution from a newsletter to the current, award-winning magazine you now hold in your hands. Architecture in its very nature creates the legacy that people think about when they remember or experience a physical place. The opportunity to provide educated and thoughtful discussion is a goal of *Columns'* editorial team. I hope that each issue we produce can further the critical dialog about design and our built environment in an intelligent and professional way.

It is also my sincere hope that you enjoy this legacy issue of *Columns*. Last year, we produced an issue that dealt with architecture preservation. In this issue we're focusing on the legacy of Dallas architecture. We often don't think of the rich history that we have in our own back yard. This legacy of architecture in Dallas extends beyond just historic buildings and on to the people that designed and built each structure.

The fabric of the city around us becomes a texture secondary to the chaos of modern life. I hope you take the time to really digest the effect that George Dahl, Herbert Greene, and the many others have had on the skyline of Dallas. Often times I forget that names like Dilbeck and Lemmon refer to architects who, like you or me, were servicing clients, solving design problems, and building the history of architecture in Dallas. They surely could not have realized the influence and tradition that they were creating for us almost 100 years ago.

It is in this context that I hope we realize that the legacy of architecture in Dallas is still being created today. In small and large projects throughout our city, local architects are impacting architectural traditions in Dallas for the next 100 years. I don't know if the modern influencers of Dallas's future legacy understand the lasting effect of their role either. Without knowing who those influencers are, I can only hope that each of us views even our

most simple architectural choices with an understanding of how they may impact tomorrow's history and our own legacy. ■

Brian McLaren, AIA is editor of *Columns*.



Transitions | Where to Draw the LINE: Dictating Design

Jacob Spence, Assoc. AIA



As architects, we understand the need for solving problems through programming. In 2003 and 2005, there were bills presented during the Texas legislative sessions advocating standardized school building plans. These bills were presented by individuals who believed money could be saved by providing stock plans, thus eliminating the need for an architect. They proposed that there would be one design for each elementary and middle school with two designs for high schools. While these bills were stopped early, with the recent considerations to cut the state budget, the architectural community could again face similar propositions.

History has a tendency to repeat itself. In 1955, there was much controversy over duplicating school building plans. The president of the Dallas School Board contacted two area architects about duplicating plans in order to save the district money. In response, AIA Dallas drafted a petition against the board

criticizing their push for standardized plans. Mark Lemmon, architectural consultant to DISD, defended his actions with a one-page response. The AIA petition was defeated and, as a result, plans for the Thomas Jefferson High School were reused to build Bryan Adams High School in East Dallas. Lemmon modified the design by enforcing a strict modernist doctrine and implementing new technology and building materials.

Willis Winters, author of *Crafting Traditions*, sheds some light on the controversy stating: "While Lemmon had extensive design guidelines for DISD, he did not hinder design." Winters also believes some of the best schools were designed and built during Lemmon's 21 years as consulting architect to DISD. Overton Shelmire, Lemmon's former employee and friend, states: "Lemmon was known for being hard-nosed and very successful," and the petition that was drafted by the AIA "did not seem to affect him." Lemmon continued working

for DISD another 11 years and went on to design many prominent buildings in the Dallas area. Without a doubt, Mark Lemmon was integral to the architectural development of the City of Dallas.

If stock plans were required to be used, these would restrict school districts from getting the building design they need and could, therefore, restrict future progress of teaching styles and optimization of energy savings. Every school has different programming needs and these needs are best realized at the hand of an architect and should not be dictated by state legislation.

Leticia B. Canon, Assoc. AIA, is a project coordinator for FKP Architects and Kimberly Cundiff, Assoc. AIA, is a development manager for Brinker International. They are AIA Dallas's 2011 Associates Committee co-chairs.

Special thanks to: Overton Shelmire, FAIA; Willis Winters, FAIA; Dennis Stacy, FAIA; Yvonne Castillo; and Kevin Falconer, AIA. To read more on this issue please visit the Associates Committee chapter blog at www.aiadallas.org

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