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Texas Architect

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View from a Tipi

To refer to a Karankawa hut in the same breath as a modern Houston condominium, or to compare a tipi with a ranch-style dwelling in any Texas suburb seems at first ridiculous. After all, we have virtually nothing in common with the grease-smearing savages who once wandered the Texas Coast, and scarcely more with the hard-riding, far-ranging Comanche bison hunters. Or do we? The answer is yes in several senses, and if such comparisons prove distasteful it is because they hold up a mirror whose images may be less than flattering, not because they are contrived or false.

Mankind's dwellings are not simply havens from storm and sun. Protection from the elements is just part of the equation, and often a lesser part at that. Some people who live in perfectly ghastly climates (from our perspective) provide themselves with virtually no houses or at best flimsy ones, and those who bask in the balmiest, most genial climates may devote much energy to the construction of elaborate dwellings.

A Karankawa hut may have been a straightforward answer to Texas northerners (though an inadequate one to us) and little more. But Comanche tipis, as those of other Plains Indians, functioned as colorful billboards announcing the martial exploits of warrior occupants; the number of tipis a man's wives erected was an obvious commentary on his marital, familial, and economic condition; and certain special tipis served as sanctuaries for the weak and criminal—to mention just a few of the functions of tipis beyond that of simple shelter.

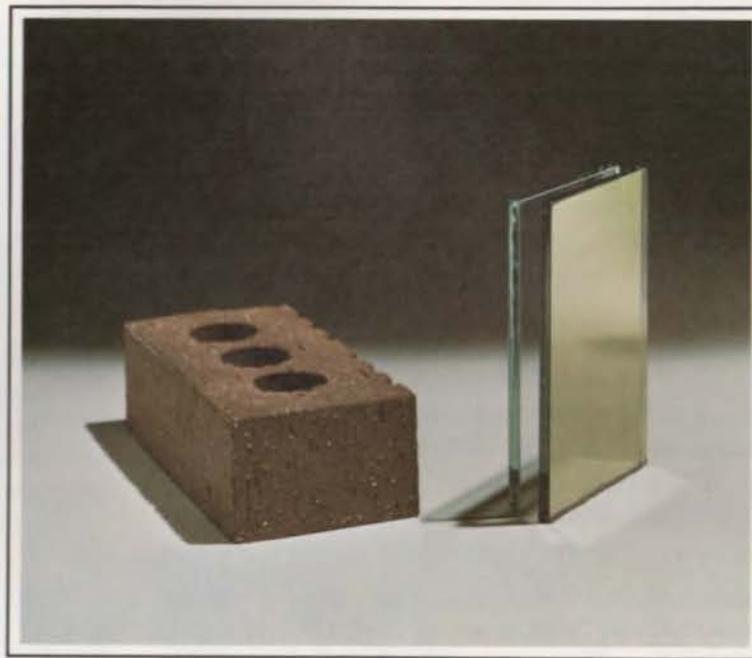
Comanche tipis also remind us that while the technological complexity of a modern American home is far beyond the wildest dreams—or nightmares—of materially simple folk, ingenious, imaginative, and beautifully functional structures were not foreign to them. It is difficult to imagine, in fact, a better, more ingenious solution to the needs of Plains Indians than the tipi. Not only could it be erected and ready for occupancy in a few moments, and dismantled as easily, but it was warm in winter with an adjustable vent to carry away smoke. In summer, with its sides rolled up, it was as cool as breezes allowed.

Not only do the dwellings of primitive, exotic, and other folk far removed from western civilization often serve the same multiplicity of economic, emotional, social, political, physical, sacred, and other ends as our own, but peoples everywhere are as locked into their own particular, traditional house types as western man. For a people to alter their housing patterns in basic ways is to say that their entire life-style has undergone a cataclysmic revolution. Oddly perhaps, even when most of an ancient way of living has been discarded or wrenched from a people, they may still cling tenaciously to traditional shelters. Thus, the Navajo hogan persists alongside the government-built bungalow, and the tipi next to the pickup truck and the beat-up washing machine. In a deeper sense, to know the dwellings of a people is to know the people themselves, for not only do dwellings express technological capabilities, and reflect directly and indirectly something of the essence of society, but they are also in a way an expression of its collective spirit. The view from a tipi opening is forever different from that of a jalousied door in the suburbs.

W. W. Newcomb



Dr. W. W. Newcomb
Director
Texas Memorial Museum



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The report was approved by the research engineer representatives of nine Texas state universities. The results typically apply to office buildings of all sizes.

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The Birth of Texas Architecture

In an age of reflective glass and mammoth air conditioning systems, producing the artificial climates from which we look out on our Texas land and cities, it is easy to forget that people have lived, loved, struggled, and died in these parts for 10,000 years with no defense against the elements save their own "architectural" ingenuity and materials lying on or near the ground. The following overview of the history of "primitive" structures in the state is intended to remind us of this simple fact. Indeed, maybe there is something we can learn from these "architects" of antiquity.

Eagle Cave, Val Verde County.

Photos by Texas Archeological Survey



By David Hoffman

The rock shelter, in use for at least 9000 years, was perhaps the earliest Indian habitation in Texas. Comprised of deep, flat-floored recesses in the sides of cliffs and steep hillsides, these shelters, found in abundance in the Trans-Pecos region west of the Balcones Escarpment, provided adequate housing both for families and for larger groups. While the shelters themselves do not constitute architecture as it is usually defined, evidence suggests that crude partitions of wood or stone occasionally were used to create sub-spaces within them. Indeed, the Kincaid Shelter of the Paleo-American Period (10,000-5,000 B.C.), as modeled in an exhibit at the Texas Memorial Museum in Austin, reveals a floor of cobblestones! (Nomadic Indians of the earlier American prehistoric period were responsible for many of these innovations, and, by the time the first European explorers arrived on the scene, a variety of interior architectural styles had evolved.) Some rock shelters appear to have been inhabited periodically until the 19th century.

Sticks and Mud

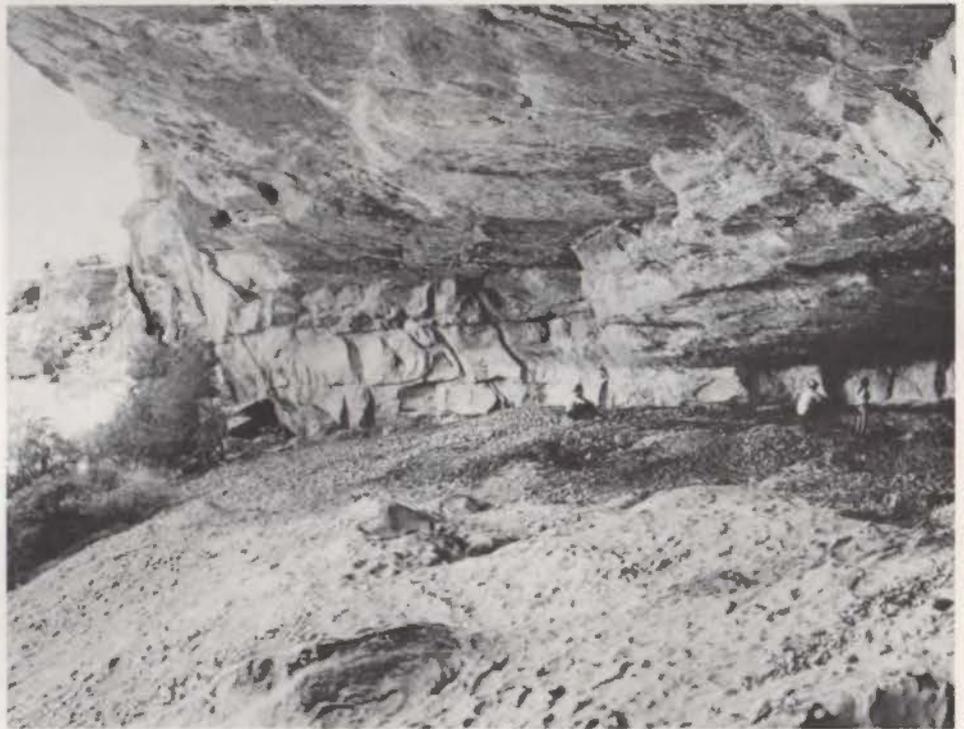
As for architecture proper—houses conceived and built by humans, in this case the Indians of Texas—it seems, for thousands of years, to have consisted in large measure of hastily constructed dwellings of saplings or posts set into shallow holes or trenches and lashed together at the top. Lean-to or *ramada* (post and beam) structures probably were utilized as well. Particular styles would have been dictated by availability of materials, length of time the building would be in use, prevailing weather conditions, and the number of occupants to be housed. A common design in the eastern part of the state was the “beehive” structure. After posts or sharpened stakes were driven into the ground, usually in a circle, the tops were tied and the upper portion covered with reed mats, thatch, or animal hides. Different versions of this conical dwelling were used by the Coahuiltecons of south Texas and north-

David Hoffman is a partner in the Austin architectural firm of Bell, Klein and Hoffmann.



Photos by David Hoffman

Bee Cave, Brewster County, with evidence of crude stone walls.



ABOVE: Fate Bell Shelter, Val Verde County. BELOW: Indian art, Eagle Cave.



Photo by Texas Archeological Survey





ABOVE RIGHT: post-hole pattern for a Caddoan beehive structure, discovered by a team of UT Austin archeologists during the 1930s. ABOVE: a storage space that might have accompanied such a structure (from a model at the Texas Memorial Museum).



ern Mexico, and by the Karankawas of the central Texas coast.

In the arable sections of east Texas, the Indians most prominent in accounts of European explorers were the tribes of the Caddo confederacy. For perhaps a thousand years before Europeans arrived, many of these east Texas agricultural groups had become accustomed to living in villages of beehive-like structures. (Earlier structures apparently were rectangular, constructed of vertical wall posts set in holes or trenches, and covered with split cane mats or sedge grass.)

Caddo Constructors

Later Caddo peoples constructed some of the largest prehistoric structures known in Texas. Some of them were 50 feet in diameter, and numerous dwellings of 20 feet have been identified. European visitors reported that large center posts were first erected, whereupon the wall posts were pulled toward the center with a rope by a workman who climbed the central post. The radial timbers were crossed by smaller ones and the frame was covered with a thick mat of grass. When the structural members were finished, the center post was removed, leaving a huge interior space. In the northern Caddo area, wattle-and-daub (sticks lashed together and sealed with mud) was a common type of wall-covering technique. Ceremonial buildings are known to have been made in a similar fashion, and these structures were among the largest. In some cases large earthen mounds, probably topped by

wooden structures, were erected near the villages.

Indians in the North Central region of Texas, between 850 and 1000 A.D., evidently employed a building technique closely resembling post-and-beam construction. Framed on vertical posts set into the ground, the houses were semi-subterranean, oval in shape, and possibly had thatched roofs. Remains of roof structures indicate that exterior walls supported roof posts which leaned in toward the center to meet upright roof supports. Because archeologists have found no evidence of post holes, it is believed the posts were set directly onto floors. These structures were especially popular with nomadic tribes which inhabited the region periodically.

Roofs With Doors

The evolution of pottery and agriculture in the Trans-Pecos region about 700 A.D., marking the end of the Archaic Phase and the beginning of the Neo-American, coincided with a new dwelling type known as the pit-house. A framework of poles and thatch comprising upper walls and roof was constructed over a pit dug in the form of a circle or a rectangle. The rectangular version usually featured a central ridge pole and sloping entrance, while the walls of the circular pit-house leaned in from the edges of the pit to an upright center pole. Since there is no evidence of a standard doorway in the circular version, archeologists theorize that ingress and egress were achieved through a door-hatch in the roof. At this point in the history of native Texas



architecture, the predominant Indian life-pattern was still nomadic.

It was about 1000 A.D. that certain agricultural tribes began to establish permanent homes in the Texas Trans-Pecos region. By 1200 A.D. the pit-house had largely given way to one-story structures of coursed adobe walls set in shallow trenches. The most common method of construction was to "puddle" (pour and mold) courses of mud eight to ten inches thick, allowing each course to dry before topping it with a similar course. The resultant wall was usually thicker at the base than at the top. Inside, typically, were a fire hearth, storage pits, and a variety of raised features corresponding with furniture. Roofs presumably were comprised of logs or saplings crossed with smaller sticks and coated with thatch and mud.

In the vicinity of the modern town of Presidio, another house form is known to have been in use from about 1200 A.D. to recent times. This was a rectangular pit-house whose walls were founded on the floor inside the pit rather than springing from its outside rim, as was common in the northern Trans-Pecos pit-houses. Earlier versions had featured a lower wall of adobe and a superstructure of *jacal* (small wooden posts laid parallel and chinked with mud). This technique was later used for the entire wall, and, according to W. W. Newcomb of the Texas Memorial Museum, it is still used for stables, sheds, and similar structures not requiring more elaborate design and materials.

Another dwelling-type emerged in the Panhandle-Plains region along the Cana-



Sketch by Hal Story

dian River during the post-1200 A.D. period. Numerous agricultural village sites have been found which consisted of multi-roomed, one-story structures sometimes called "slab houses." Two parallel rows or "courses" of stone slabs were laid edgewise and the cavity between filled with rubble and mud. Succeeding courses grew thinner and thinner as the walls grew higher, and roofs were built *jacal*-style. Probably because of droughts affecting the builders' farming economy, this type of construction was abandoned after about 1450 A.D.

Pueblos and Adobes

Early Spanish colonizers moving into the Southwest in the 16th century found large communal apartment buildings which they called *pueblos*. Constructed usually of sun-dried earthen bricks secured with mud mortar, some of the pueblos rose as high as four stories. Although the pueblo-building peoples extended eastward into the Texas Trans-Pecos, the Texas pueblos were not so large and impressive as those farther west.

The Spanish were already familiar with mud bricks, which they called *adobes*. (This technique had been brought to Spain and other parts of the Mediterranean by the Moors as early as the fifth century.) But the Spanish explorers noted at least two types of adobe construction not so common in Spain: one consisting of bricks baked on a burning stack of dried vegetation, and another of mud which was "puddled" in a manner not unlike modern concrete and plaster. As the Spanish began

settling in this region, inaugurating the Historic Period of Texas archeological (and architectural) history, they would themselves make extensive use of *adobe* construction (witness the many surviving Texas missions). In succeeding issues of *Texas Architect*, we shall devote further attention to this and other forms of "historic" architecture. We shall also look more closely at some of the Indian dwelling types discussed above.

ABOVE LEFT: *Caddoan Beehive Structure.*
RIGHT: *Wichita Indian Hut* (reprinted from *The Indians of Texas* by W. W. Newcomb, University of Texas Press, with permission of Publisher).

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INSPIRATIONS...

These early pioneer buildings of Central Texas, inspirations in themselves, served as "instructive examples of the geometry of form" for U.T. Arlington and U.T. Austin architectural students under visiting associate professor Martin Price, of New York. Price's class project proposals were for the Arlington students to design a physics building for their campus and for the Austin students to propose a new contemporary art museum for Dallas. The students' designs (on the next two pages), in juxtaposition with these early Texas buildings, comprised a recent exhibit — "4 From Arlington/4 From Austin" — at the Fort Worth Art Museum. In the following account, Price summarizes the students' response to his design parameters.

Architecture during the last fifty years has been widely influenced by the International Style, an attitude of total design that is represented in buildings by such architects as Walter Gropius, Mies van der Rohe, and Le Corbusier, and which emphasized simple geometric forms, structural symmetry, and use of new industrial materials. Concurrently, a more poetic and humanistic approach toward

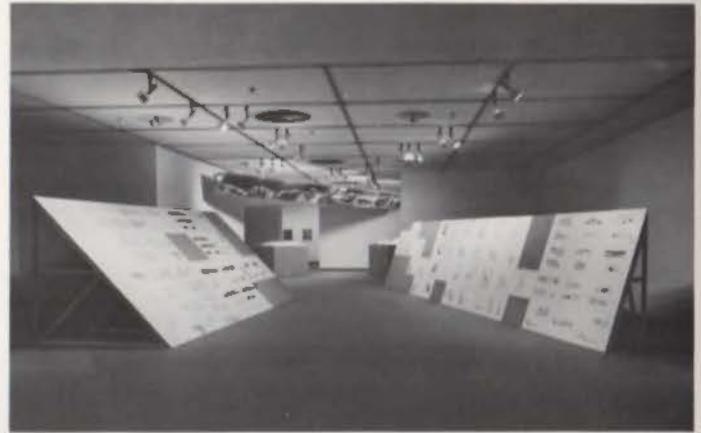
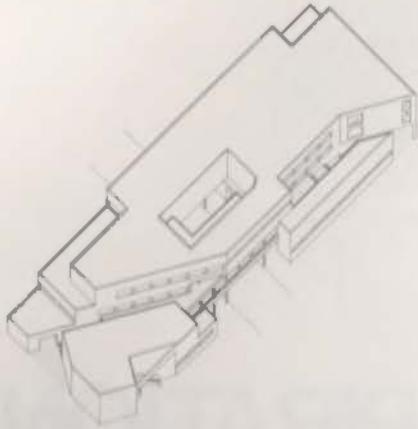
Early Texas building photos by Dan Jansen



AND ALLUSIONS

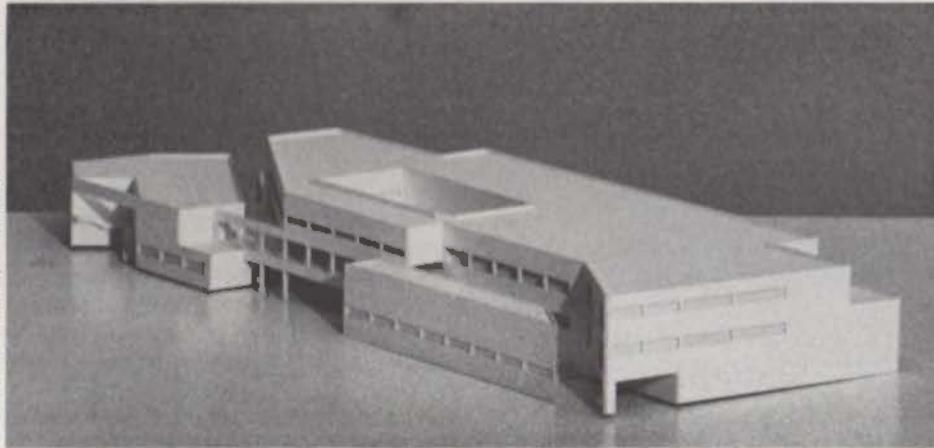
Museum exhibit design by Martin Price

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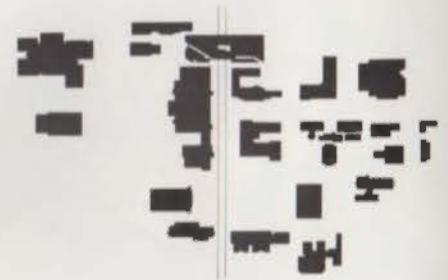


By Ed Brooks and Leonora Green

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1.

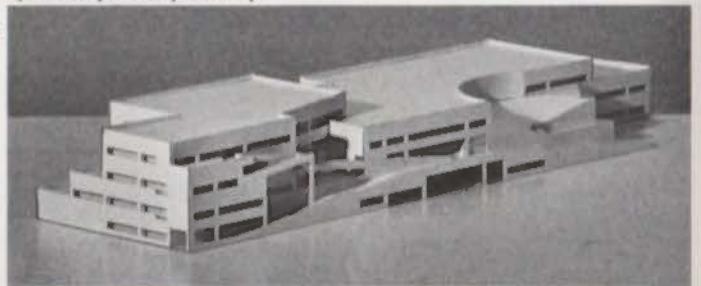


SITE PLAN

Student model photos by Martin Price

By Jack Luby and Gary Hardaway

2.



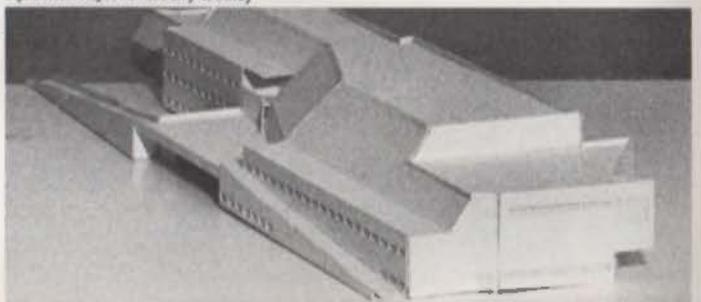
By Dave Shanks and Jim Lancaster

3.



By Pattie Taylor and Judy Dooley

4.



architecture was expressed by designers such as Alvar Aalto, Reima Pietila, Frank Lloyd Wright, Jorn Utzon, Eliel and Eero Saarinen. As explorations of this poetic attitude, the student projects were intended to soften the rigidity of the International Style to provide a greater sense of movement and human considerations and traditions in the design.

To design a building that is poetic in feeling starts with sensitively choosing its position on a specific site and continues with the routing of walking and driving patterns around and through the structure. Positioning of the buildings in these two projects weaves the architecture into the site and relates the movement in the forms to those in the adjacent buildings. Both proposals respond with stepped profiles to the varying building heights in the site area, creating terraces in the museum designs for the placement of exterior sculpture and thus further humanizing the architecture. As in the early pioneer Texas

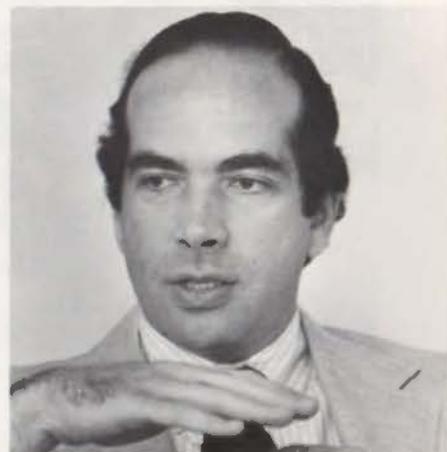
4 FROM ARLINGTON

buildings, windows become two-dimensional voids and porches become three-dimensional voids, forming a personal, informal type of composition. Again, as in the pioneer structures, vertical circulation occurs on the exterior of some of the projects.

Both the physics building and museum designs extend across streets, which greatly dramatizes physical and visual movement of vehicles through the buildings. In the physics facility, the building becomes a bridge connecting and routing walking patterns through the facility to other locations. In the museum, the

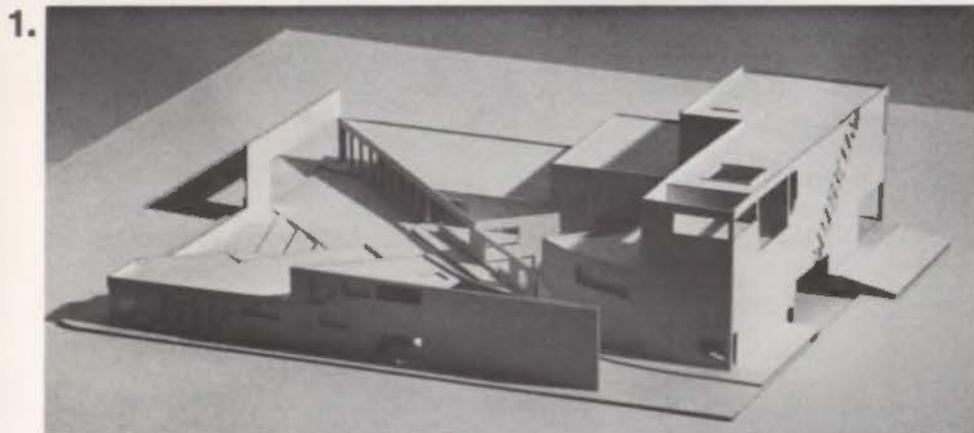
diagonally bisecting street permits an introductory viewing of some of the art at a vehicular pace and exterior walking patterns connect to interesting restaurants and bookstores. In the galleries, the simplicity of the architecture serves as a background for art, and bold exterior graphics announce museum shows and happenings, invite, and further subdue any attempt at a formal architecture.

A poetic sense of architecture which stresses human activity and tradition creates buildings that are not standoffish and excessively formal but which give a feeling of change and enjoyment.

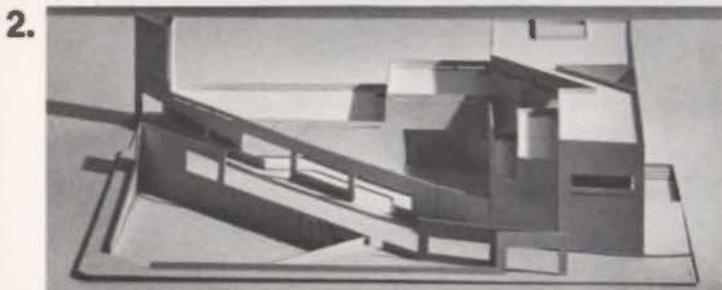


Martin Price, AIA, received his Bachelor of Architecture degree from the University of Pennsylvania. He has worked as a designer in the offices of Philip Johnson in New York and Harry Weese in Chicago and now has his own office in New York. His work has been published in Architectural Forum, Architectural Record, Progressive Architecture, L'Architettura, L'Architecture d' Aujourd'hui, and Architecture and Urbanism.

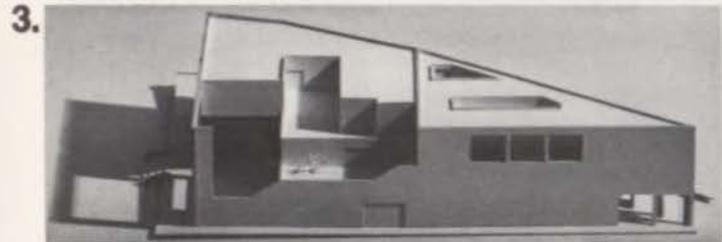
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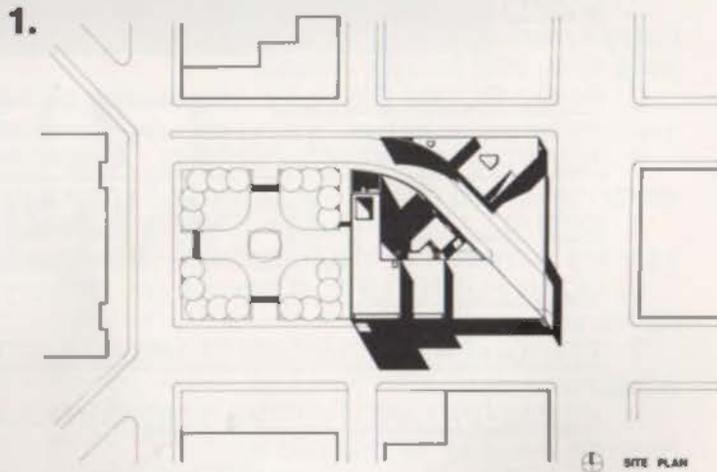
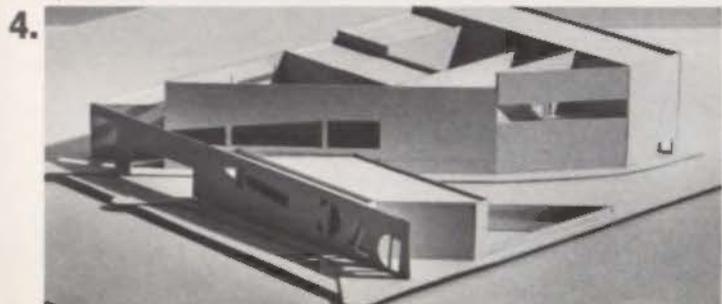
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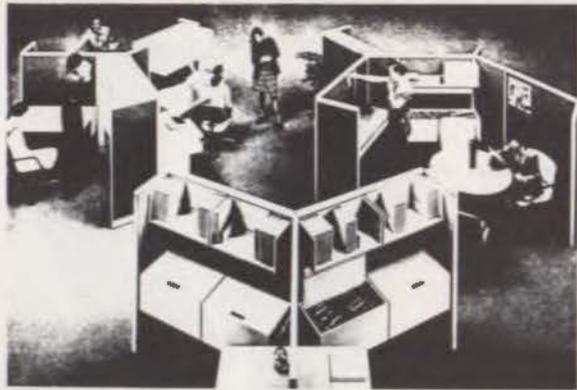
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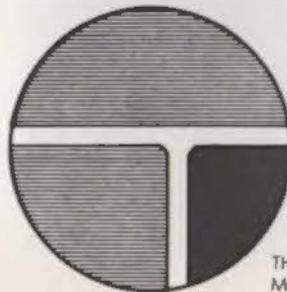
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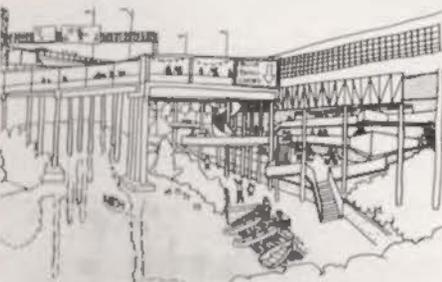
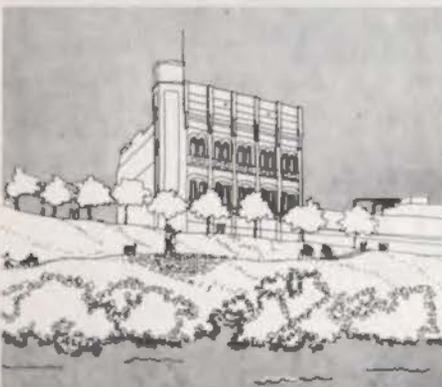


FACELIFT FOR THE BAYOU

Most of the major cities of the globe are built on major waterways. Indeed, the oldest sections and often the hearts or "cores" of our cities—precisely those sections which we in North America have abandoned and walled off with freeways to our blessed suburbs—are in many places the sections closest to the water. Consequently, when planners and citizens set about the task of "renewing" their urban environments, as the infamous crises of fuel and land are forcing them more and more to do, they are generally obliged to include some oceanfront, channel, or river in their projections. Texas cities are no exception (see the Jan/Feb *Texas*

Architect for an account of a "River Corridor" study in San Antonio), and in Houston, perhaps more waterbound than most, a group of architects have proposed an ambitious facelift for the downtown Buffalo Bayou area.

The plan, which has won the approval of the City Council, the Chamber of Commerce, and the Bicentennial Commission, was developed by Charles Tapley and Associates. It calls for restoration of one and one-third miles of bayou terminating near Allen's Landing (thought to be the "birthplace" of Houston) at an inflatable dam designed to prevent tidal pollution while providing a constant waterfall. A set



ABOVE: the Bayou area today, with sketches of proposed changes. RIGHT: the Bayou in the late 1800s.

of landscape and graphic linkages will spread from the bayou into the civic center and the central business and warehouse districts with a major activity and open space node occurring at Tranquility Park (a proposed memorial to man's first footstep on the moon). Minor nodes, including the plaza opposite Jones Hall, Old Market Square, Library Plaza, Sam Houston Park and the Allen Center, will be further linked through a series of street trees and lights that will greatly modify the existing pedestrian experience.

Cycling and Recycling

Along the Bayou, boat launch areas, concessions, hike and bike trails, and a cycling school are the major new structures proposed. Most of the improvements involve recycling what already exists along the stream (a suggestion that the bayou's concrete banks be replaced with landscaped earthworks has been endorsed by the Galveston office of the Corps of Engineers and the Harris County Flood Control District). Ten storm-sewer outfalls will be reworked and two made into water displays. Old bridges will be repaired and colorful pedestrian-scale illumination returned to their railings. Na-

tive and adapted grasses, trees and shrubs will dominate the landscaping of the channel itself, and the rich ecology of Texas trees and wildflowers abounding near area streams should allow for a program of low maintenance with maximum seasonal color and change. (The test will come in the ability of the planners to utilize these textures and growing heights in an urban situation that normally requires large budget expenditures for short-grass grooming.)

At the Old Farmer's Market, once renowned as "Watermelon Flats," a site of colorful markets and fairs, the bayou waters themselves will be used to modify visually the existing V-shaped plates of concrete. The architects have designed a "sluice" that will pass a thin layer of water over the concrete, changing its character by reflection and movement. The undersides of the bridges and huge girded retaining walls, now hidden from view, will become backgrounds for the use of light, color and in-situ art. The architects hope that citizens in surrounding Model Cities communities will participate in the installation of playgrounds and "adaptable art," assemblages of pre-cut pieces that accommodate periodic rearrangement.

While the Bayou plan leans heavily on



landscaping and recycling old structures, Tranquility Park will be highly structured and man-made. The 4.8 acre park is to be constructed atop a three-level parking garage, and the architects have designed the surface to recognize the needs of the below-grade user as well as the street pedestrian. Stairwells and elevator shafts will be installed with adjacent glass-block paving to allow natural light into the upper levels of the garage, while fire stairs, air intakes, exhausts, and pedestrian stairs will be integrated into the formal aspects of the surface.

People Usages

Jerry Lunow of the Tapley office contends the park is designed for "people usages both passive and active." He says "the hierarchy of spaces within the park respond to the city's initial program requiring areas of multiple use and size." Ed Davis, vice president of Bernard Johnson, Inc., has established the garage roof elevations in such a manner as to make possible a view of the park from the surrounding streets and walks. The earth fill varies from three to six feet and the green areas are a cascade of landscaped levels that focus on a central pool. The strong

diagonal orientation of the pool allows for movement across the Civic Center to the central business district, providing both a visual link between two separate park blocks and an organizing spine for activities and events. Connected by ramps, bridges and an underground walk, the diverse spaces are intended for music, dance and theatrical programs, as well as simple rest and relaxation. Art exhibits, diagrams of interplanetary flight systems,

and programs celebrating Apollo 11 are planned for the park.

The Civic Affairs Committee of the Chamber of Commerce will manage the drive for funds and volunteer labor to be used in realizing the project. At a total estimated cost of six million dollars, the undertaking is thought to be an unprecedented example of private initiative in the planning, funding, and construction of a municipal improvement.





Photos by F. L. Thompson

Honor Award
Texas
Architecture
1974

reflections of grandeur



Swiss Avenue in Dallas is twice renowned, first as a street where many of the city's early financial stalwarts housed their families in a stunning array of Victorian-era mansions, and second as a neighborhood thus rich in historic architecture which has evidently been saved from the customary gnawing of Time and Progress. The grand old street has "caught on" with a growing number of young affluent Dallas professionals who are spending the money and imagination required to restore the houses to their former luster.

This was the situation confronted by officials of a newly founded Swiss Avenue Bank as they cast about for an architect to design their original plant. They selected the Dallas firm of Woods and Associates and submitted their major design criteria: (1) aesthetic harmony with the old neighborhood; (2) adherence to statutory capital investment limitations for new banks; (3) ready potential for expansion of bank and motor bank; (4) preservation of as many of the large old trees on the site as possible.

To conform to the first criterion, the architects applied the maxim that "less is more"—in this case less "design." They projected straight lines and angles in a



ground-hugging contour with dramatic masses of travertine marble veneer and bronze reflective glass, obtaining a "monolithic" illusion while not competing with adjacent residential structures. At night, the masses of marble and glass are lighted both from floods on the ground and from downlights recessed into a 12-foot overhang which by day shades the bank's interior. Among the trees preserved by careful site-planning, one was allowed to protrude through a hole in the overhang itself. The interior of the bank comprises 8,000 square feet of usable space, which with automation will accommodate the handling of up to \$20 million in deposits. (Beyond that, the structure is designed to provide for a five-story addition of 56,000 square feet, plus a doubling of the four-lane motor bank.) Partitions are vinyl-covered drywall, with a 12-foot suspended acoustical tile ceiling in the main banking area. Recessed incandescent lights are supplemented in work zones by stronger fluorescents.

To resist the wear of traffic, the lobby floor is covered with bronze-hued tile, but work zones and officers' areas are carpeted in burnt orange. Cooling and heating emanate from a forced-air system in six zones, with an air-cooled condenser



hidden from exterior view in a niche above the vault.

A final touch in the bank's attempt to blend with the heritage of the community is a bronze plaque affixed near the entrance. It commemorates the famous Terrill School for Boys, which occupied the site from 1906 to 1944 and produced many of the business and financial leaders who have helped make Dallas what it is today.



Quality Design and a Trace of the Trolley

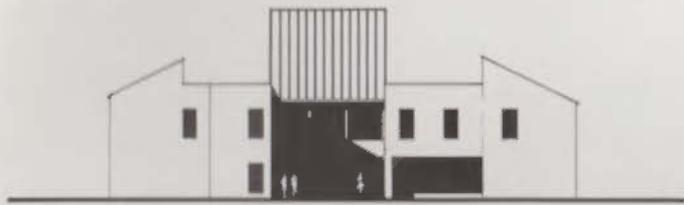
The last time San Antonio's Transit System began planning for new administrative offices, they approached Frank Lloyd Wright for the design. That was before World War II, which later interrupted the effort. When the project was revived in 1970, the management attitude still reflected particular concern for design quality.

The System wanted a contemporary building that would reflect not only the heritage of this historic organization—one which traces its ancestry back to the mule-drawn trolleys of the 1870's—but also that of San Antonio's rich cultural legacy. It wanted a building that would symbolize the contemporary attitude of the management staff, yet be practical enough to house all the operations such as transit patrol, dispatching, and route analysis. The San Antonio firm of Marmon & Mok Associates was able to meet the demands.

One side of the site is defined by a clear running brook originating at the historic San Pedro Springs in the adjoining park; large willows and pecans border the stream's sloping banks. Defining another side is the Transit System's central maintenance shop.

The design itself evolved as a two-story building, rather irregular in shape to save the majestic trees and to fit the curve of the brook. Since the building form is quite dominant, architectural details were purposely kept simple. Standing-seam copper roofs, fine masonry and carpentry exemplify local traditions. Straightforward expressions of gutters and downspouts and careful placement of rectangular windows provide counterpoints to the angular masses.

Inside, the palette was again kept simple—off-white walls and clay-color stained oak trim. Large expanses of glass accommodate excellent views. A high-sloping wood ceiling over the reception hall, earth-toned ceramic lamps by local craftsmen and crisply detailed wood doors and casings all contribute to the restrained effect.



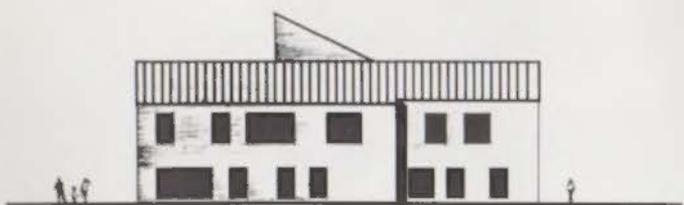
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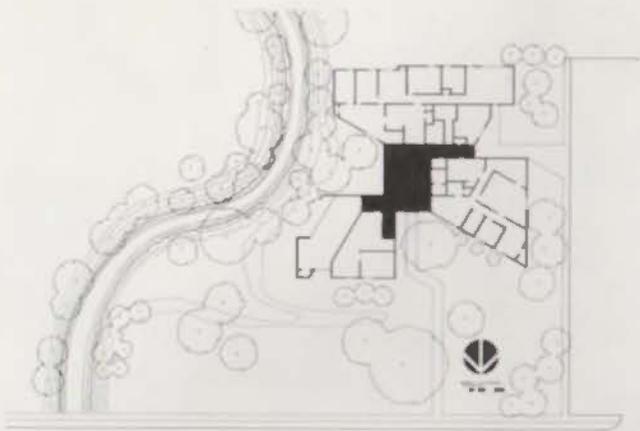


WEST



SOUTH

Honor Award
Texas
Architecture
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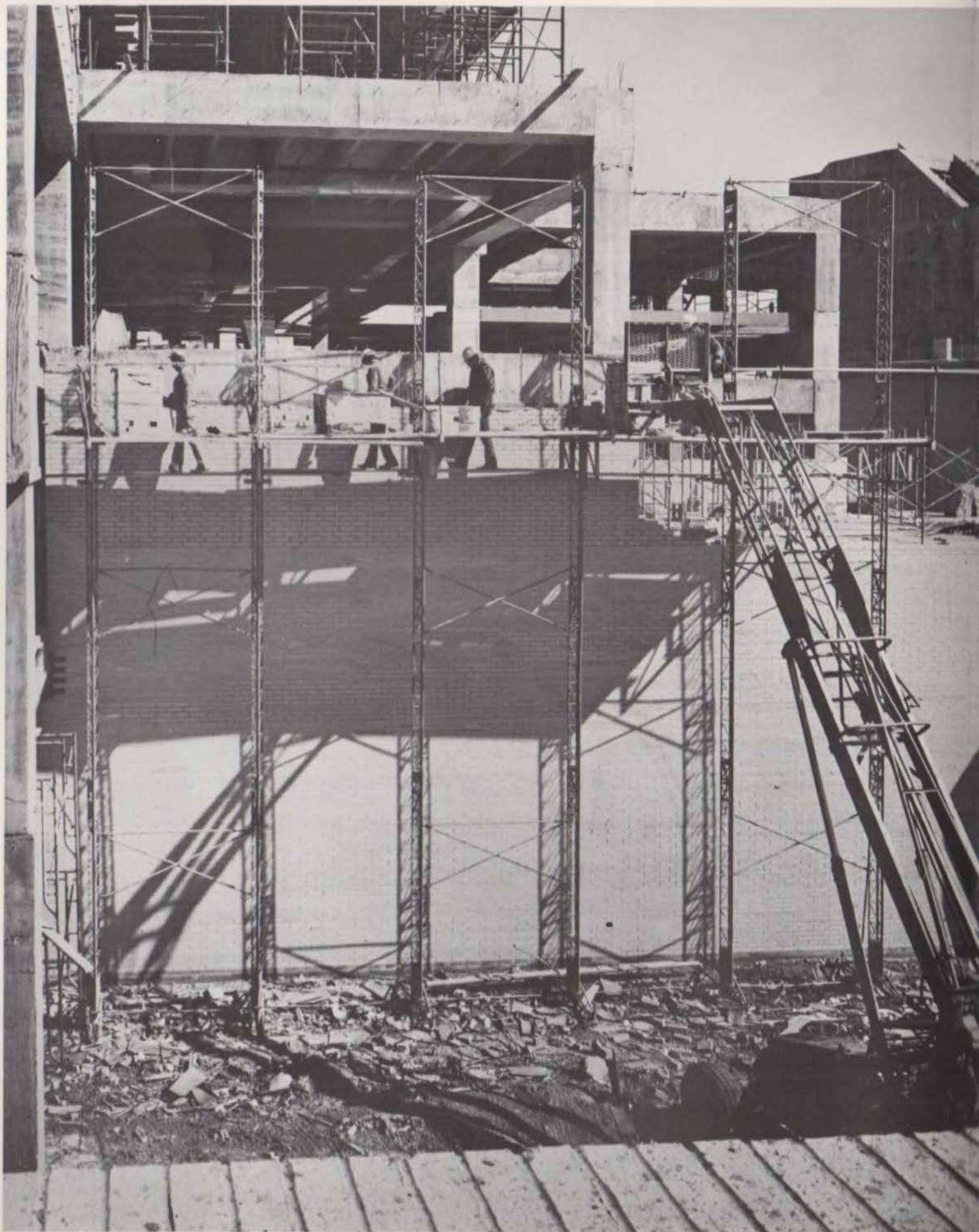


Following through with the historical theme, the architects searched through relics of the Transit System, finding faded photographs of old streetcars and other memorabilia. The photographs were used to produce large contemporary murals, mounted selectively throughout the building. Bells, lanterns, conductor's tools and other transit implements of a bygone era were utilized in museum-like displays.

The design approach used for the Transit System administrative building is a typical Marmon & Mok approach—"seek a straightforward, yet sensitive, expression that will reflect the functions of the building and relate it to its environmental settings." The forty-person firm maintains a multi-disciplinary practice oriented to institutional and commercial clients. Within recent years the firm has been recognized by a dozen design awards.

Photos by Justin Rollins





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FOREST OIL

Photos by Richard Payne



The town is Midland, sun-baked, wind-swept heart of west Texas oil production. The client is Forest Oil Corporation: officials there want a division headquarters comprising 20,000 square feet of office space on a 21,000-foot streetcorner site. They also want on-site parking and as much natural light per office as possible. The architect is Frank Welch, who believes that "each building has unique essential requirements and questions that must be addressed: who is the client, what is the building for, where is it located, how should it be done?" This process of evaluation, strictly followed, will result in modest but appropriate design that tends to avoid ego-dominated solutions."

Square Hole

It is clear that Welch and associates James Patterson and Alton Yowell were careful to apply their simple formula in the solutions they designed into the Forest building, which consequently won them an award. The basic structure is a two-story battery of office space raised on columns above a reception area, landscaped courtyard, and parking facilities. A "square hole" in the center of the building allows sunlight to reach virtually every office, as well as the foliage and fountain in the courtyard. Natural light is further utilized through the all-glass walls, deeply recessed, of the entrance and reception foyer. The building's outer face, which one juror termed "delightfully simple," is a clean but dramatic combination of reinforced concrete, dark tinted glass, and a slash of ground-level shadow.

Office modules for the company's five departments are arranged along double-loaded corridors on the two levels above parking bins. These floors are freed from vertical circulation by an extension of stairwell and elevator masses inward to the landscaped plaza. Interior partitions

Honor Award
Texas
Architecture
1974

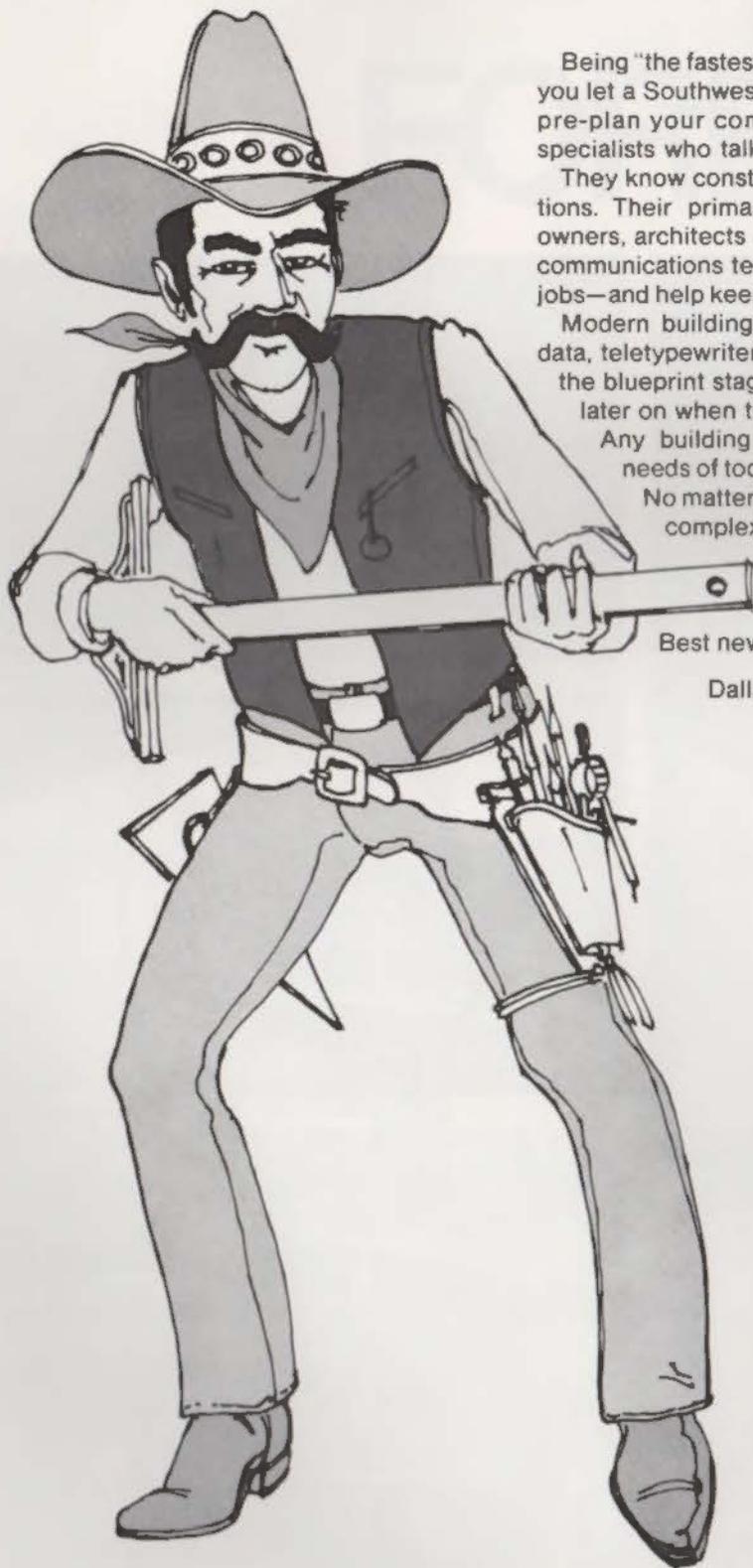


of cork and vinyl are moveable to accommodate changes in division of space. This flexibility carries into the heating and cooling system which is powered by three multi-zone units on the roof. Air is supplied to the floors from a central chase via a continuous corridor and returned through office light fixtures to a plenum above. Except for the tile-covered reception area, the building is carpeted throughout.

Midland, like every town in Texas, has its own personality, its own ensemble of demands on the architect who would add to its built environment. Frank Welch and associates have accepted those demands, and the building they have built—works.



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Endangered Species

Photos by Richard Payne



A Profitable Exchange



*UPPER LEFT: a view of the trading floor.
MIDDLE LEFT: a refurbished office.
LOWER LEFT: a sketch of the original Cotton Exchange, before the fourth floor was added in 1907.*

The much-heralded restoration of the Old Cotton Exchange Building in Houston provides fresh ammunition for defenders of the notion that whenever possible it is more desirable and even more "profitable" to let an historic building stand than to tear it down—despite the fact that it looms in the way of "progress" like a stubborn old dowager who refuses to die and release her inheritance to the hands outstretched round her deathbed.

The Cotton Exchange lives on at 202 Travis Street, and in the excitement sparked by its survival are clear new insights concerning the definition of "profit." It might have been more "profitable" to raze the Exchange, built in 1884, and replace it with an office complex that would double or triple lease space while creating jobs both in construction and in staffing of the new building. But the owners of the Exchange opted for a profit of a different, more dignified, and possibly—in the long run—more remunerative order (considering the likelihood that a city or a sector with a past, with visible roots and traditions, is more attractive to

sophisticated investors than a city standing naked and barren in the present). This is a profit consisting of pride and respect for that particular past which has given Houston its dynamic present. This is a profit obtaining from the delight with which contemporary Houstonians, inspired by the building's renascence, have dusted off their history books to locate the names and chuckle over the exploits of their ancestors.

High Cotton

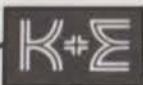
A favored story connected with the building—one of a score of such tales unearthed and circulated by Houston media in the past two years—recounts the day back in 1911 when a merchant named Jesse Jones bid \$1,015 on the floor of the Exchange to secure for himself the ritual first-bale of cotton produced that year not only in Texas but in the U.S. (some accounts say the world). Another story concerns the furor which erupted over a zinc statue of a cottonbale affixed to the top of the building and further crowned with a crown! Part of its offensiveness, evidently,

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was the fact that it was a *four*-hooped bale "instead of the regulation *six*-hooped bale." Local pundits called it "hideous," "a monstrosity," and suggested that it be replaced by a statue of General Sam Houston. Doggedly, it stayed on its perch until a fourth story was added to the building in 1907.

Movers and Doers

For better or worse, the Cotton Exchange was both a symbol and an arbiter of Houston's early commercial growth. Its cotton men were also its bankers and its railroad builders. A 1910 edition of *Progressive Houston* observed: "When an opening is visible the Exchange carries the banner of progress right into it; when Houston's interests are attacked, the generalship and valor of the Exchange charge to the point of attack and there do stubborn battle, using both brains and bravery." An early tenant in the building, Anderson, Clayton, and Company, grew anon into one of the largest cotton brokerage houses in the world. The Houston Club, "a standard social institution of the city," was also housed in the Exchange Building. Finally, when the time came to scoop out a ship channel from the Gulf to the heart of town, it was a cadre of Exchange members who contributed much of the energy and vision behind the project.

The original building was designed by Eugene T. Heiner, a Texas architect born in New York who, though still in his twenties, was already famous for his institutional architecture. Peter Rippe of the Harris County Heritage Society has called the style Italianate Renaissance Revival. Among the building's early features were a marble-floored lobby with a 20-foot ceiling and a trading room decorated with cherubim, sculpted wainscoting, and an overhead mural of cotton bolls and meadowlarks.

Details, Details

The building's present owners, John T. Hannah and Jesse Edmundson, III, both Houstonians to the core, have arranged for such details to be saved. In fact, restoration architect Graham B. Luhn, working with a coterie of contractors, craftspeople, and artists, has preserved as much of the original design as possible. (Since Heiner's drawings were not available, Luhn hired students with tape measures from Rice University to help draft a new set.) The hardwood floors, long buried (and preserved) under linoleum, were re-exposed, sanded, and polished. The opaque glass in office doors,



brass light-switches, gyro-windows, and other fixtures were also preserved. Outside, the red brick facade with ornate sandstone coping was chemically restored to the freshness of its youth.

Since the owners intended to lease out space in the building, certain concessions were made to the 20th century. These included a high-speed elevator, central air-conditioning through ducts concealed by false ceilings (except in the trading room), modern bathroom facilities, vinyl wall-dressings, and a new brick tower enclosing a fire escape at the rear of the building.

Profit Motive

By almost any standards, the restoration of the Cotton Exchange has been a success. It's the only building in downtown Houston that is registered with the National Trust for Historic Preservation. It has earned prizes and design awards from the Houston Chapter of AIA, the Harris County Heritage Society, and the Houston Municipal Arts Commission. Finally, much of its space has been leased, bearing out the optimism of its owners. Indeed, when Jesse Edmundson was asked by a reporter why he was going to all the trouble with the old building, he said, "To make money, why else?" He later added: "But

now we have a real pride in creating something of value here. I believe it is one of the best things I will do in my life."

How many faces hath this creature Profit?

SPECIES BRIEFS

Dallas Heritage Imperiled

Three out of four historic old buildings presently housing El Centro College near downtown Dallas are slated for the wrecking ball, according to an article by Bill Murchison in the July issue of "D" magazine. The structures are located on and around Elm Street between Austin and Lamar. They range in style from "High Victorian Italianate" to "Richardsonian Romanesque" to "Louis Sullivan." Among their features are cast-iron fronts, molded fleur de lis, high arched doors and windows with piers and columns, and an oriel (wrapped around the exposed corner of the old Security Mortgage & Trust Company building) whose base and cornices are "delectably ornamented."

A professor of architecture at the University of Texas at Austin, Drury B. Alexander, contends that the buildings represent a "26-year progression of the history of the Chicago School of Design" as applied in Dallas in the late 19th and early 20th centuries. Alarmed Dallasites have mobilized to try and save the buildings, which were recently added to the National Register for Historic Places, but according to Murchison their chances are bleak. "El Centro," he concludes, "seems bent on waving the wrecker's ball into action. But there is still time, brother. Go and see."

Historic "Oasis" For Sale in Austin

Just after the Civil War, a German immigrant named Henry Hirschfeld came to Austin, married a local girl, and moved into a limestone cottage at 303 W. 9th Street. Within a decade or so, Hirschfeld had become a successful dry goods merchant, and in 1886 he put up a mansion next door to his cottage. Both these historic structures, comprising an "oasis" in downtown Austin, are now for sale.

The larger house, according to Sue McBee of the Austin/Travis County Heritage Society, is "a representative Victorian mansion with good gingerbread detail and finer than usual ashlar masonry, part limestone, part brick. One of the most



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important features of the house is a free-standing stairway which rises from the ground floor to a landing enhanced by a colorful stained glass window, then separates into a double stairway to the second floor.

"Woodwork throughout the house is dark, while living and dining room ceilings are metal in an Italian design. Doors in the music room are stenciled in a design similar to those found at the Winedale Inn at Round Top. The original slate roof has been replaced."

Despite its architectural glories, the mansion stayed vacant for a year after its completion, because, according to another source, "Mrs. Jennie Hirschfeld could not bear to move out of her little cottage."

Parties interested in the structures should address inquiries to the Austin/Travis County Heritage Society, 705 San Antonio Street, Austin, Texas.

Big Spring Restoration

A turn-of-the-century home in Big Spring which recently won a medallion from the National Register of Historic Places has been purchased by the city and thus preserved from eventual demolition.

Designed by the Forth Worth firm of S. B. Haggert and Son, and long known in



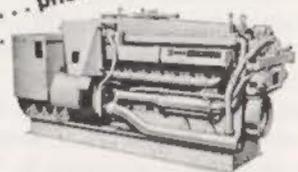
The Hirschfeld Mansion with its free-standing stairway.



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Big Spring as the Hayden House, the structure was built in 1901 by J. Potton, a British-born master mechanic for the Texas and Pacific Railroad. It is a modest building, as Victorian edifices go, with only five rooms, but its gabled roof, fish-scale shingles, and cast-iron pillars, among other things, all bear witness to its authenticity and architectural value. The major exterior material is red Pecos sandstone which, according to a report in the Big Spring *Herald*, would have come from quarries near Barstow. The walls are typically massive—14 inches thick—while the courses of the foundation measure 18 inches in width.

The city intends to restore the home and open it to the public as a tourist attraction.

HUD Awards Grant To Train Preservationists

The National Trust for Historic Preservation has received an \$80,000 contract from the U.S. Department of Housing and Urban Development for a two-year program that will establish a new advisory service for local public agency historic preservation officials.

An immediate goal of the program is the development of a how-to handbook on the establishment and administration of landmark and historic district commissions. Model legislation, the commission and its staff, procedures for the designation of landmarks and historic districts, the control of changes in designated property, and the relationship to other government departments are some of the areas to be covered in the handbook.

Another goal is to publish a directory of the commissions, which will provide information on number of designations, sources of financial support and relevant publications, as well as a listing of the commissions. In August the first issue of a bi-monthly newsletter will be published as a means of exchanging technical information. Additional plans for the advisory service include a series of regional workshops during its second year.

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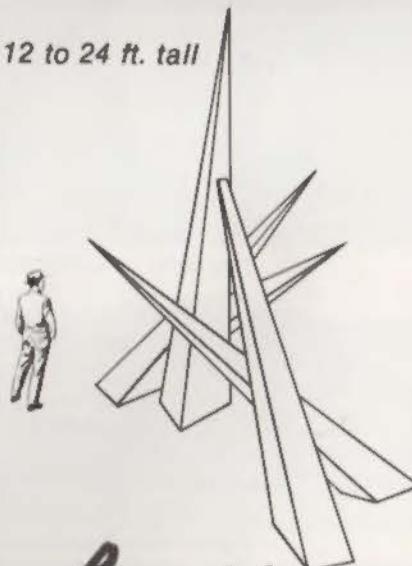
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Architects Urged To Participate In Research Effort

Texas architects are being asked to participate in a research program by the State Building Commission which will have a profound impact on the architectural profession, both in short and long terms.

The impetus for the research effort is a provision in the "Energy Conservation in Buildings Act" (S.B. 516), passed by the 64th Legislature, which instructs the Building Commission to develop specific energy standards for various types of construction in the state of Texas. The model building code which derives from this research will first be applied to structures erected and administered by the State, including college and university facilities. But the code will also be distributed to municipal and county officials as a guideline for voluntary revisions in their own building standards relating to energy conservation.

The Building Commission will gather its data from architects in two stages. It will first ask all architectural firms which in the past have worked on state government buildings to supply the Commission with relevant information pertaining to and arising from those projects. Then the Commission will ask other firms for their input, based on the experience they have had with various types of construction in the state.

First-stage questionnaires from the Building Commission are already being distributed, and, since this activity will have so strong a bearing on the future practice of Texas architects, it is urged that they cooperate to the fullest possible extent.



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Environmental Awards

A civic club, an oil company, a law firm, a building development company and two individuals won top awards in the Ninth Annual Environmental Improvements Awards Competition sponsored by the Houston Municipal Art Commission and the Houston Chapter, AIA.

The Neartown Association, Shell Oil Company, Kronzer Abraham & Watkins Attorneys, Greenmark Incorporated and Mr. J. W. Edmundson, III and Mr. John T. Hannah were recognized June 25 at a luncheon at the Houston Club. Mayor Fred Hofheinz made the Awards Presentations.

The Neartown Association received a first place award for "bringing attention to enhancement of the environment of the City of Houston by creating two small parks on Hawthorne and Hyde Park."

Shell Oil Company's Plaza Del Oro Corporation took a first place award for "demonstrating at Plaza Del Oro that even and especially a bus stop presents the opportunity for an outstanding improvement of the environment of the City of Houston."

Another top award was given to Greenmark Incorporated, a subsidiary of Gerald D. Hines Interests for "exceptional attention to safeguarding the environment of the City of Houston in new home developments at Epernay and Ethan's Glen."

The legal firm of Kronzer Abraham & Watkins took a top award for "courageous and imaginative improvements of the environment of the City of Houston by restoring the building at 800 Commerce Street."

Mr. J. W. Edmundson, III and Mr. John T. Hannah earned a top award for "an outstanding contribution to the environment of the City of Houston by restoring a national landmark in downtown Houston—the old Cotton Exchange Building." (See page 27.)

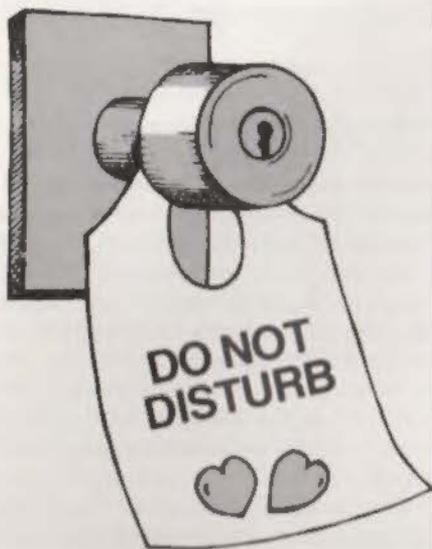
The annual Environmental Improvements Awards competition searches out and recognizes individuals, business firms and organizations who have significantly contributed to the improvement and beautification of the urban Houston environment.

Photo by Joshua Fretwald

Photo by Joshua Fretwald

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Secretaries' Handbook

The *Architectural Secretaries Handbook*, published by the Architectural Secretaries Association, recently has been made available for distribution.

The handbook, designed to help the secretary be "an effective and efficient team member in the architect's office," is in a three-ring binder divided into five sections: ASA, Secretary/Office, Secretary/Project, Reference Materials, and Glossaries.

The publication is available for \$10 from: Gail Jee, Rockrise Odermatt Mounjoy Amis, 405 Sansome St., San Francisco, CA 94111.

CEFP Conference

The Council of Educational Facility Planners International will hold its annual conference in Houston September 21-24 at the Hyatt Regency Hotel.

The organization of architects, educators, school administrators and industrial representatives exists to "improve the processes by which educational facilities are programmed, designed, built, equipped, modernized and converted."

The conference will include several 4-hour problem-solving labs on currently relevant topics, as well as workshops, exhibits and tours. Each attendee may select and participate in two of the labs on consecutive days.

For further information, contact: Thomas L. McKittrick, Local Arrangements Chairman, McKittrick Drennan Richardson Wallace Architects, 3121 Buffalo Speedway, Suite 304, Houston 77006, Telephone 713-621-1651.

Department Head Vacancy

Iowa State University has announced a vacancy for the position of head or chairperson of the Department of Architecture as of September 1, which is to be filled by July 1, 1976. The department is a part of the College of Engineering and has an enrollment of 650 undergraduate and 30 graduate students, with approximately 30 full time equivalent faculty members.

For further information, contact: Rabindra N. Mukerjee, College of Engineering, 104 Marston Hall, Iowa State University, Ames, Iowa 50010. Telephone 515-294-5933.

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Sculpture Exhibition

Sculptor Ted McKinney, of Sculptors Foundry & Gallery in Stafford, reports that a juried sculpture exhibition, now in the planning stages, will be held at Houston's Contemporary Arts Museum early next year. The museum now is seeking sponsors for the show, the theme of which will be "Concepts for Monumental Architectural Sculpture." Contributions or inquiries may be addressed to: James Harithas, Director, Contemporary Arts Museum, Sculpture, 5216 Montrose Blvd., Houston 77006.

Earth-Covered Buildings

A national conference on the use of earth-covered buildings to conserve energy, recently conducted in Ft. Worth under the auspices of the National Science Foundation, has resulted in a large volume of fresh information on the subject, as well as a new technical journal and plans for a second conference to be held in May, 1976 in Washington, D.C.

The conference was sponsored by the Institute for Urban Studies and the School of Architecture and Environmental Design at UT/Arlington. Coordinator



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Frank L. Moreland, director of the University's Center for Energy Policy Studies, reports that data on earth-covered structures was developed in four categories: technical, economic, psychological, and legal. Proceedings of the conference will be available in November through the National Science Foundation or the Center for Energy Policy Studies.

News of Firms

Charles R. Sikes, Jr., president and chief executive officer of **Neuhaus + Taylor**, Architects and Planning Consul-

tants, Houston, Dallas, Atlanta, has announced the following promotions: Benjamin E. Brewer to executive vice president; Marcus R. Tucker to senior vice president; Vick F. Giles, Larry Moore and Paul Tuan to senior associate; H. Davis Mayfield III to senior associate and director of business development; Manuel Zepeda and Fred Hindle to senior associate; and Mike Webster to associate. Dallas office promotions are: Richard Jennings and Keith J. Simmons to vice president/design, George E. Newman to senior associate, and Grace Kissell to associate.

The Dallas firm of **Harper, Kemp,**

Clutts and Parker, Architecture/Planning, has announced the moving of its offices to Suite 720, First International Building, 1201 Elm Street, Dallas 75270. Telephone 214-747-2423.

Bill Holland has announced the formation of a new firm: **William H. Holland, Architect**, located at 638 Bank & Trust Tower, Corpus Christi. Telephone 512-882-1553.

The Galveston/Houston firm of **Rapp Fash Sundin, Inc.** (formerly **Rapp-Tackett-Fash-Inc.**) has announced corporate reorganization and executive promotions: Ronald Fash to senior vice president, Charles Sundin to vice president/design, Billy Hall to vice president/production, Donald Rapp to vice president/business affairs, and Sunnye Hisey to secretary-treasurer. Raymond Rapp remains president and chairman of the board.

The Houston firm of **Calhoun, Tungate & Jackson**, Architects, now in its fortieth anniversary year, has announced the association of Frank C. Dill as a partner, the name change to **Calhoun, Tungate, Jackson & Dill**, and the relocation of offices to 7011 S.W. Freeway Building, Suite 600, Houston 77036. Telephone 713-777-9171.

Richard B. Vanderburg has opened an office for the practice of architecture at 1208 Stemmons Tower South, 2720 Stemmons Freeway, Dallas 75207. Telephone 214-630-5215.

William R. Jenkins and Gerald J. Tackett have announced the formation of **Urban Design Architects Corporation**, 3121 Buffalo Speedway, 400, Houston 77006. Telephone 713-622-3130.

J. Victor Neuhaus III, president and chief executive officer, and Jack M. Rains, executive vice president and chief operating officer, have announced the relocation of **Diversified Design Disciplines** corporate offices to 5051 Westheimer, Suite 1700, Houston 77027. Telephone 713-626-8660.

News of Schools

Dr. W. G. Roeseler, formerly a Kansas City-based consulting city planner and transportation specialist, has become head of **Texas A&M University's** Urban and Regional Planning Department. Roeseler succeeds Prof. J. H. Hinojosa, who is on a one-year leave of absence while serving as a consultant to the government of Nicaragua. Hinojosa will devote full time to teaching when he returns in January.

Rice University student Scott Thomas

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3. Rusty Scupper Restaurant, Oakland, California
Architect: Sandy & Babcock
Contractor: Williams & Burrows, Inc.
4. Tucker Office Building, Atlanta, Georgia
Architect: Arkhora & Associates
Contractor: Hails Construction

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was one of five winners in the Academy of Motion Picture Arts and Sciences' second annual Student Film Awards with his "Architecture of the Petroleum Age" in the experimental category.

Photo Mistake

In "New House at Home," July/August 1975 *Texas Architect*, page 13, the identifications for photos of Oglesby Group architects Bill Dwinell and Bud Oglesby were inadvertently transposed. We regret the error.

Reference Book

The Environmental Design and Research Center in Boston has published a reference book entitled *Federal Environmental Impact Statements Related to Buildings* which may be of interest to design professionals. Copies are available for \$30 from EDRC, 940 Park Square Building, Boston, Mass. 02116.

Industry News

Walter Adler, Jr. has been elected a corporate vice president and named general manager, North Texas Operations

for the Trinity Division of **General Portland Inc.**, announced L. James Wade, Jr., chairman of the board and chief executive officer.

Marshall Tiles, Inc., of Marshall, has been consolidated as a division of **Monarch Tile Manufacturing, Inc.** Marshall Tiles was formerly a wholly-owned subsidiary of Monarch. There will be little or no change in the Marshall plant operations, according to Edward P. McNamara, president and chief executive officer of Monarch.

Robert Cottle, manager of marketing for **Ralph Wilson Plastics Co.**, has announced the opening of sixteen new Wilson Brand Polyboard distributors, including one in Texas: Sequoia Supply Co., of Houston. Wilson Brand Polyboard is a division of Ralph Wilson Plastics Co., Temple.

Saving Neighborhoods

A "Conference on Neighborhood Conservation" will be held September 24-26 at McGraw-Hill Conference Center in New York City to "explore issues and methods of urban neighborhood revitalization."

The conference was initiated by the Na-

tional Endowment for the Arts and is co-sponsored by the Conservation Foundation, the State of New York, and the New York City Landmarks Preservation Commission.

More than 300 public officials concerned with urban planning, preservation and economic development will participate.

For more information, contact: Danae Voltos, Conference Public Relations Coordinator, 118 East 19th St., New York, N.Y. 10003. Telephone: 212-673-5809.

ASA Convention

The Dallas Chapter of the Architectural Secretaries Association received the ASA's award for the Best Contribution to AIA during its recent convention in Atlanta. The chapter was honored for its contributions to the student work program at the UT Arlington School of Architecture.

In addition, Dallas chapter member Judy Young, who works with the firm of Harold A. Berry and Associates, was elected national vice president of the association.

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Profile

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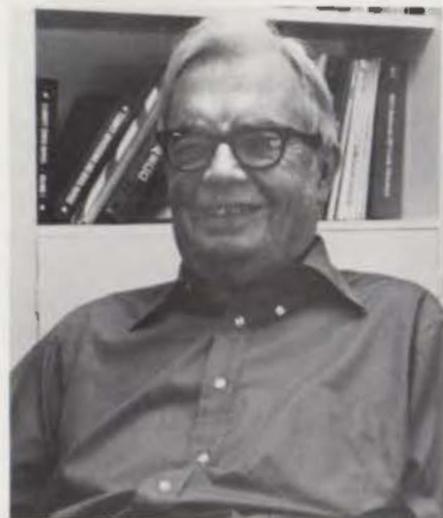
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Hugh L. McMath, Educator

It was 1927 — not a very prosperous year for architects — when Hugh L. McMath received his degree in architecture from North Dakota State University. So he was happy for the opportunity to remain there a year as a teacher. He liked it. And quite a teacher he has been.

After North Dakota State, it was Bradley University in Peoria, Illinois for one and a half years. Then, in 1930, McMath's former professor and mentor Walter T. Rolfe and Goldwin Goldsmith, chairman of what was then the department of architecture, asked him to come to the University of Texas at Austin. He came, and he stayed for 44 years.

Now a professor emeritus and former director of the school, McMath is one year into his retirement and is the oldest living in-service member of the Austin chapter of AIA. Not one to remain idle for very long, he is catching up on travel with his wife Frances, building a stone wall around the house he designed for himself years ago, and pursuing a "modest" talent in watercolor. But teaching is still among his favorite subjects.

"I guess I took the easy way out," he says of his career decision. "I graduated from architecture school into the depression when architects were selling apples on the street corner, and teaching offered some immediate security. But still, the thing that has kept me in education for all these years is my love of young people. And I think my association with students through the years has kept me, to some degree, young."

His advice to students of today is to sup-

plement their broad education with as much job experience as possible during their college years. "The key is to do less talking and more translating of thoughts onto paper; drawing is the language of architecture." A parallel conviction is that architecture teachers should be competent practicing professionals, but teachers above all else.

As an educator, McMath is known for his fascination with Mexico. "Both the people and the country are beautiful," he says. In the early fifties, McMath developed a program whereby hundreds of U.S. students have had the opportunity to study architecture during summer sessions at the Instituto Tecnológico de Monterrey. He has conducted numerous field trips to various archeological sites and offered seminars on "Pre-Hispanic Architecture of Middle America" and the "Colonial Architecture of Mexico." In and around the city of Pueblo, he made a photographic survey of Baroque architecture which he has placed in the College of Fine Arts at the University of Texas at San Antonio.

For his activities in promoting cultural relations with Mexico, McMath was elected a Fellow of the prestigious Royal Society of Arts of Great Britain, placing him in company with architects such as Charles Eames, Serge Chermoeff and Paul Harbeson, an associate of Paul Philippe Cret.

Prominent architects throughout Texas have been influenced by Hugh McMath, and countless building projects reflect his standing classroom admonition, "Refine! Refine!" Upon the occasion of his retirement, a large group of his former students honored McMath and his wife at a hotel dinner. There were speeches and dedications, odes and tributes. There was a scrapbook full of letters, all glowing with praise. And the final touch was presentation of a trip for both him and his wife to Guatemala and Honduras. It was a gala evening, a memorable climax to a long career. But for Hugh McMath, the greatest reward for a lifetime of teaching will remain the "lasting affection and respect of a former student."

Professor McMath would like to hear from former students in the form of letters for his scrapbook. Address: 2501 Inwood Pl., Austin, Tx. 78703.

Letters

Editor: I read with interest your July/August 1975 issue of *Texas Architect*.

Dr. Parkins' article cites one facet of the urban problem — housing. He is correct in his assertion that housing patterns are generated by our socio-economic values. When we start trying to make our cities or neighborhoods “tossed salads” instead of “melting pots”, we will be able to live together as individuals with respect for each other's differences. This, of course, is contrary to the concept of assimilation. One can usually judge a good salad by the conspicuousness of its individual ingredients . . . I suspect that it is also true for harmonious and prosperous urban environments.

The article by Larry Fuller on HB432 reveals some interesting and costly errors:

1. Why no one bothered to talk to the Legislative Black Caucus? Consequently we lost almost 100% of their votes, which was enough to pass the bill. This clearly points out that the Black Architects are not a part of the decision making process.

2. We must become more issue orientated in terms of the formations of legislation and join forces with other interest groups to achieve broader, less self-serving objectives.

3. Our credibility and sphere of influence would increase tenfold if we *individually* and *collectively* become more advocative in the overall planning policies in our own neighborhoods.

In summary, I welcome the day when the Texas Society of Architects will *adopt* and *implement* an affirmative action program to assist the following with their professional practice:

1. Blacks and women architects (our existence still has not been fully recognized).

2. Recent graduates and apprentice architects (No other professional does less for its offspring).

A legislative task force for urban affairs that represents urban concerns should be organized to act as an advisory to each member of our legislature. The general public must view us as being more relevant and concerned about the urban chaos that we helped to create.

Finally, I have always held Dr. Parkins in the highest esteem, but now that he's leaving U.T. why not replace him with an equally competent Black who *is* a registered architect or one who has the potential of registration.

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Editor: I just finished reading a friend's copy of *Texas Architect* and found it to be an excellent publication. (I would enjoy sharing another viewpoint about TDCA and H.B. 663.)

Tim Hansen
 Capital Area Rural Development Corporation
 Georgetown

Editor: Please accept our most sincere appreciation for the excellent article published about our company in your May/June issue.

We feel, of course, that the firm of Beran and Shelmire certainly deserved the Honor Award they received for the design of our building. We might be slightly prejudiced, but we also think we have a beautiful building. Compliments are made to us quite regularly about it.

Melvin E. Brewer
 Vice President-Administration
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Editor: I was most impressed with your May/June issue - so impressed that I would like to subscribe. As a graduate planning student with interests in land use and environmental planning - you hit my core of emphasis. Keep up the good work.

Sally Davenport



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