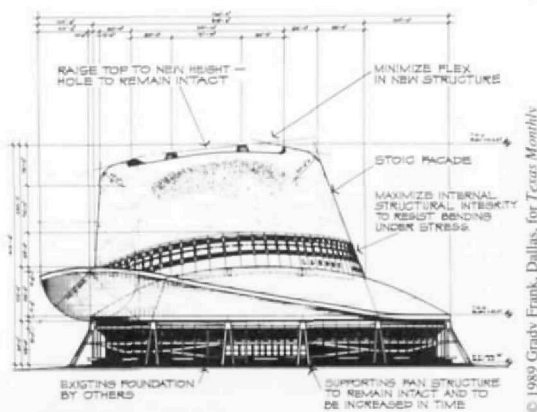


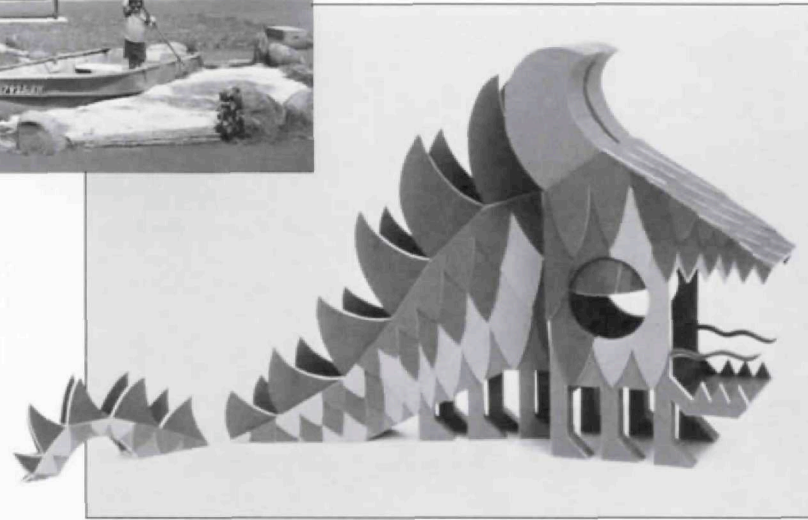
## Citegeist



© 1984 David Graham



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Photograph by Tony Cunha, courtesy of the Donna Grossman Gallery for Architecture, Los Angeles.

## Fish stories, dragon tails

The balconied maw of a great northern pike, looming here in David Graham's photograph of the National Freshwater Fishing Hall of Fame in Hayward, Wisconsin, helped spawn Charles Moore and Mell Lawrence's smaller "scaled" but no less awesome dragon-morphic lifeguard stand, essayed last year for the Kirsten Kiser (now Donna Grossman) Gallery in Los Angeles. For now, the model of the dragon lies in wait for an oceanfront property deep within the Farish Gallery, where it occupies an arch-fronted cave as part of the exhibition "Charles Moore, Buildings and Projects, 1949-1988," on view through November 21.

## Pop top

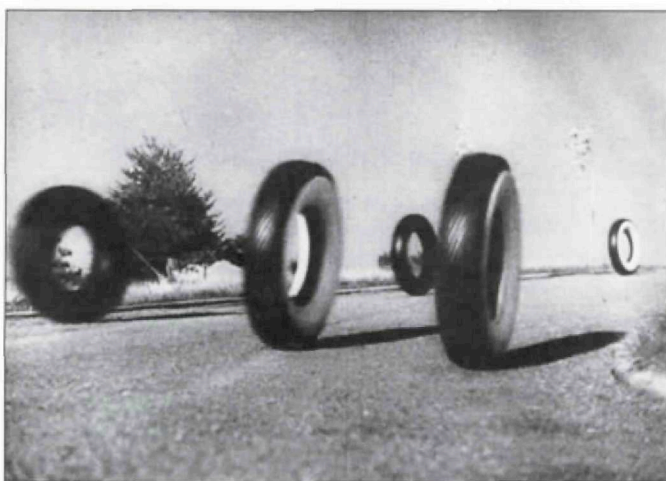
Grady Frank's faux Oldenburg coverup for Cowboy Stadium in Irving — a snappy-brimmed tribute to the house Tom Landry built — appeared in the September issue of *Texas Monthly* as part of a makeover scheme for the sagging image of America's Team, produced by the Richards Group of Dallas with the help of Faye Smask and Associates, architects.



© 1989 Paul Hester

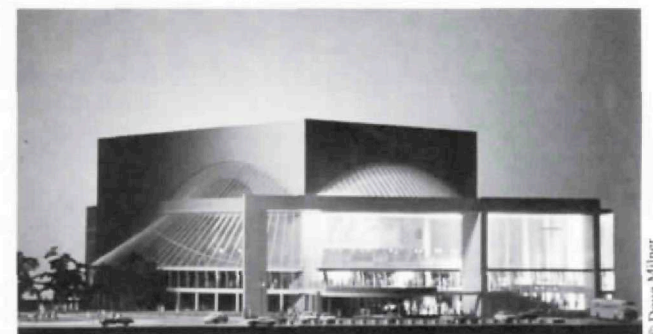
## Eye tech

This nocturnal preview of the eyebrow canopies of the Morton H. Meyerson Symphony Center (I. M. Pei, 1980-89), which opened as the home of the Dallas Symphony last month, reminded us of another eye-con of the night (and day), the recently re-faced King Leo's Club on Griggs Road (Betty Reid, 1988).



## Road company

Dancing tires from *The Highway Sings* (Alexander Hackenschmied and Jan Lukas, 1937, four minutes), a Bata Tire commercial that won first prize at the Paris Exhibition the same year. It is not quite the shortest subject in the Museum of Fine Arts, Houston's retrospective of Czech cinema, flickering in the Brown Auditorium October 8 through December 10.



© Doug Miller

## Big Cité Beat

☞ Mies's pieces: The **Museum of Fine Arts, Houston**, was closed during September to overhaul the roof and steelwork of **Mies van der Rohe's** only building south of the Mason-Dixon line. The museum recently received a \$3.25 million gift from **Caroline** and the late **Theodore N. Law** to purchase a second block due east of the Mies building, completing a land assembly that will be the focus of a major new MFA building program.

☞ Second table? **Ouisie's Table**, the Chez Panisse of Sunset Boulevard, went table up during the dogmost days of August, the victim of peculiarly resurgent

lease rates for its premises and a perpetually Procrustean kitchen. Never averse to culinary whisk taking, displaced proprietress **Elouise Cooper** is recharging her batteries de cuisine while scouting new table settings.

☞ Kahntext: The **Kimbell Art Museum**, Fort Worth's much-vaunted vaulted treasure house by **Louis I. Kahn**, will be extended on both its north and south flanks by 1992, adding 25,000 square feet to its present 120,000 at a cost of \$8 million. The expansion will be carried out by **Romaldo Giurgola** in the spirit of the original building, completed in 1972.

☞ Not in their front yard: Thirty acres of prime undeveloped property on Space Center Boulevard at Middlebrook belonging to NASA's **Johnson Space Center** in Clear Lake City have been designated surplus as part of a court-ordered effort to provide housing for the homeless under the McKinney Homeless Act of 1987. The **Uplift Mission Women's Center** of Houston's Third Ward initially sought the tract in hopes of setting up a treatment center for homeless women with drug and/or alcohol dependencies, a feat of bureaucratic odd coupling that has since been scuttled in view of the stratospheric cost of extending utilities to the site.

☞ Bar flees: The proto-Memphis bar at **Spanish Village**, Houston's homage to mariachi funk where **Larry Castellano** has Osterized many a margarita, has been relocated to a semi-concealed alcove off the beaten linoleum unbeknownst to the National Register of Historic Places.

☞ Stripe joint: **Gordon Bunshaft's First City National Bank Building**, Houston (Skidmore, Owings and Merrill, 1960), has sprouted a rash of less-than-self-effacing metal strips to protect recently repointed joints in its white marble cladding.