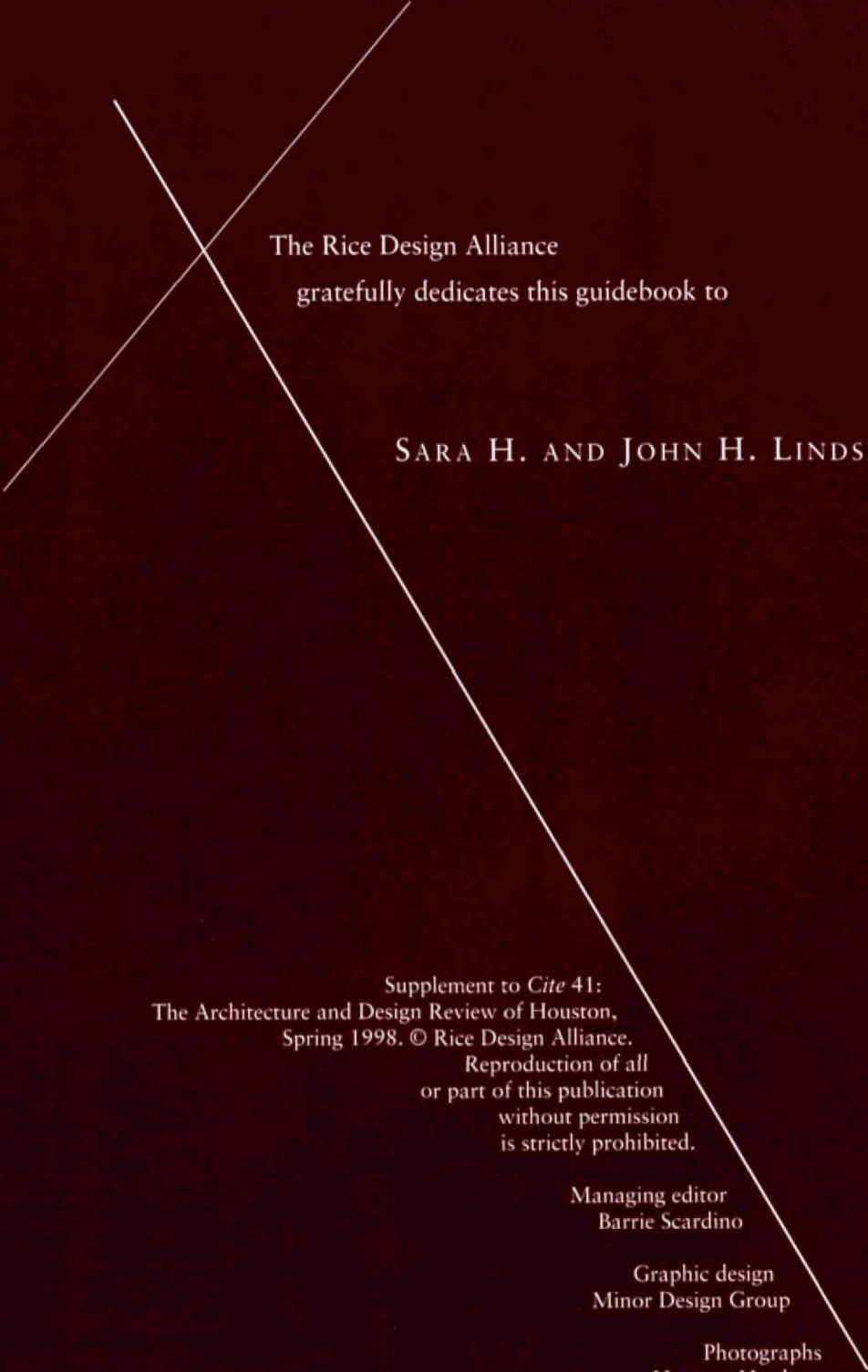


BRYAN
COLLEGE
STATION
A & M



AN ARCHITECTURAL TOUR

STEPHEN FOX



The Rice Design Alliance
gratefully dedicates this guidebook to

SARA H. AND JOHN H. LINDSEY

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B R Y A N

The Bryan townsite was surveyed by Theodore Kosse, engineer for the Houston & Texas Central Railway, on a 640-acre tract in Brazos County that the Brazoria County planter, William J. Bryan, a nephew of Stephen F. Austin, had conveyed in 1860 for construction of the railroad line. The Houston & Texas Central was built to funnel the wealth of the Brazos River valley, the foremost cotton production area in Texas in the mid 19th century, through Houston. The outbreak of the Civil War halted railroad construction at Millican, in the southern part of Brazos County. The H&TC tracks did not reach Bryan until 1866–67. The railroad passed through the townsite in a north-south alignment and Kosse oriented Bryan's gridiron street plan accordingly. But he rotated the boundaries of the townsite 45 degrees off a north-south alignment, so that, in plan, the street grid appears to be inscribed in a diamond. There are shifts in the street grid on all sides of the original townsite, where it changes direction to conform to older boundary alignments. The grid inscribed in a diamond was a pattern that Kosse repeated for a number of the townsites he surveyed for the Houston & Texas Central between Houston and Dallas. These included Hearne, Calvert, Bremond, Kosse, Thornton, Groesbeck, Mexía, Rice, and Ennis.

Kosse adopted the Broad Street model for the Bryan town plan. Bryan's principal thoroughfare is the 100-foot wide Main Avenue. The blocks facing Main are only a half block deep. The Main Avenue storefronts back directly onto adjacent parallel streets — the main line of the H&TC on the east, and Bryan Avenue on the west — an attribute that reappears in Bremond and Calvert. Architectural historian John Garner's observation about 19th-century Calvert was equally true of Bryan: the railroad (and the cotton trade which occasioned its construction) was the constituent fact of urbanization in the Brazos River valley.

Exit the Highway 6 Bypass at Briarcrest Drive, head east, and after a right on Boonville, proceed to Copperfield Drive. This is where Bryan most resembles College Station. A left onto Copperfield leads past Sam Houston Elementary School to the gated Courtlandt Place subdivision. On axis, at the end of the entrance street, is the newest contender for Bryan's grandest house, an enormous **Highland Park style French chateau** by Dallas architect Richard Drummond Davis (1999).

Return on Boonville Road to William Joel Bryan Parkway, then turn right onto Boonville. At the Boonville-Ursuline-Osborn intersection is a vacant tract that has been the site of two of Bryan's most architecturally significant buildings. Both were destroyed by fire. The **Villa Maria Ursuline Academy** (1902), a girls' school established by the Ursuline sisters of Galveston, occupied a Victorian Gothic academic building designed by N. J. Clayton of Galveston. The academy closed in 1929. After the building burned, the property was acquired by William S. Howell, Jr., a grandson of the wholesale grocer Dr. J. W. Howell. Howell had been in the diplomatic service and was first secretary at the U.S. Embassy in Paris in the early 1930s when the chancery there was designed by the New York architects Delano & Aldrich. In 1938, Howell commissioned Delano & Aldrich to design his expansive country house on this site. The long, low **Howell House** faced Boonville; its gatehouse and driveway faced Osborn. The Howell House was the only building in Texas by Delano & Aldrich.

At 95 Allen Forest Lane, off Osborn, is the last in a series of houses built by several generations of the Allen family, who operated Bryan's best-known educational institution, Allen Academy. The last family member to administer the academy, **Nat B. Allen, Jr.**, built this ranch type house (1952). Its combination of materials marks it as the work of Bryan architects Norton & Mayfield. Farther west along



Allen and Armstrong houses



Memorial Hall, Allen Academy

Ursuline St. lie the **R. V. Armstrong House** (1911) at 1200 Ursuline and, next door, the **Rivers O. Allen House** (1911) at 1120, both set deeply back from the street. Across the street at 1113 Ursuline is the **Nat B. Allen House**. Ignominiously, the historic Allen Academy campus is now a Federal Prison Camp. At the Ursuline-E. 22nd intersection

is the campus's only remaining historic building, the Spanish Mediterranean style **Memorial Hall** (1924), the work of A&M architecture professor Henry N. June.

Robertson St. leads to E. 21st Street, then to Bradley St., then to E. Martin Luther King St. This is the neighborhood of **Candy Hill**, one of Bryan's historically African-American neighborhoods. Bryan's best-known contemporary writer, Sunny Nash, grew up at Bradley and Dansby in Candy Hill in the 1950s and '60s, at the end of the segregation era. She vividly describes this neighborhood in her memoir *Bigmama Didn't Shop at Woolworth's* (1996), and an adjoining neighborhood called **Graveyard Line**, closer to the Bryan City Cemetery, where residents set up tables in the streets for nightly domino games. Nash refers to her neighborhood's "awkward, small-town, urban-rural balance," an attribute that pertains

not only to Candy Hill but much of old Bryan.



Endtime Evangelical Pentecostal Church



Galilee Baptist Church

Proceeding west on Martin Luther King leads one through Bryan's **Freedmen Town** neighborhood, where **Shiloh Baptist Church**

(1986) at 500 E. Martin Luther King and N. Houston, the city's oldest African-American congregation, has occupied its site since 1870. The northern tier of Kosse's original town plan was the historically African-

American, working class, and immigrant sector of Bryan. Twin towers and a geodesic dome give the **Endtime Evangelical Pentecostal Church** at 504 W. Martin Luther King an eschatological aspect. The **Galilee Baptist Church** (1972) at 808 N. Logan and W. 18th was designed by College Station architect David G. Woodcock; the steeple was the congregation's finishing touch. **Robert C. Neal Elementary School** (1998) at W. Martin

Luther King and N. Randolph is one of a number of striking postmodern public schools by Bryan architects Patterson Associates. The complex has a strong civic presence, which is amplified by public recreational facilities in the



Robert C. Neal Elementary

city's Neal Park, also designed by Patterson Associates. Following W. Martin Luther King to

its conclusion, past the ex-**Carver Elementary School** (1949, Norton & Mayfield) and the ex-**Kemp Senior High School** (1962, E. Earl Merrill), one finds that the "rural" of Sunny Nash's "urban-rural" balance asserts itself with suprising rapidity.

At 900 N. Parker Ave. and W. 18th is the **J. B. Leonard House** (c. 1875), a Victorian cottage with a kick roof over the inset veranda. Historian and preservationist Marlene Elizabeth Heck believes this may be one of the oldest buildings in Bryan. The cedar trees that surround the house give it the look of a rural homestead. Cedars seem to have been the preferred tree of 19th-century Bryan.



Leonard House

The Lawrence Shed of the **Bryan Compress and Warehouse Co. complex** in the 1000 block of N. Bryan Avenue (c. 1930s) is one of the most intact reminders of Bryan's identification with cotton and the railroad. The 6-bay, metal surfaced shed with its saw-toothed profiles is striking in its simplicity and repetition. Across the street are a row of wooden duplex cottages, a residential complement to the working landscape represented by the cotton sheds and the railroad tracks. Adjoining the sheds on the south are a pair of 1950s modern structures, the **Bryan Central Fire Station Drill Tower** at 802 N. Bryan Avenue and, across the street, the **Bryan Central Fire Station**, at 801 N. Bryan Avenue (facing W. Martin Luther King). These were the only two public buildings that Caudill, Rowlett, Scott & Associates designed for the City of Bryan (1953).

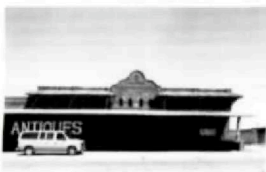


Bryan Compress & Warehouse Co.



Bryan Central Fire Station Drill Tower

Next door to the fire station is a railroad-era landmark, the **Bryan Ice Co. Building** (1912) at 800 N. Main Avenue and Martin Luther King. Built by the Houston Ice & Brewing Co., its distinctive scalloped gable and high-set sidewalk terminate the vista down Main Avenue. Across the street, at 725 N. Bryan, is the bowstring-truss roofed **Scardino Garage** (1945). The blocks of Main between



Bryan Ice Co. Building

20th and 22nd were once part of the **G. S. Parker Lumber Co. complex** — the cotton gin operations on the west side and the lumber yard on the east. The **lumber yard sheds** survive, as does the **office building** (1911) at 419 N. Main and E. 22nd. Across the street, the entire west-side block front is filled with one-story brick buildings, which represent the early 20th-century storefronts characteristic not only of Bryan but other Brazos Valley towns. It is such individually unexceptional buildings as these that give Main Ave. its strong-form urbanity, the *only* such space in Bryan or College Station. The buildings at 406-400 N. Main contain a cornerstone dated 1900, which identifies them as the **Allen Smith Buildings**.

Main Avenue widens at 23rd Street, marking the transition from the blue-collar downtown sector to the middle-class uptown sector.

At 219 N. Main Ave. and E. 24th rises downtown Bryan's mini-skyscraper, the 7-story **Varisco Building** (1948). Built by Brazos A. Varisco, the most prosperous member of Brazos County's Sicilian community, it was designed by Bryan



Varisco Building

architects Philip G. Norton and S. C. P. Vosper. Sam Vosper's touch is visible in the building's modernistic terra cotta spandrel panels and crowning Greek frets. Despite its highrise aspirations, the Varisco Building

is securely integrated into the small-town streetscape of Main Avenue.

The crossroads of downtown Bryan are Main and 25th (now William Joel Bryan Parkway). In the early 20th century, Bryan's major financial institutions staked out this intersection. Dallas's foremost corporate architects of the pre-Depression era, Lang & Witchell, designed the Art Déco jewel of downtown Bryan, the limestone-clad ex-**First State Bank & Trust Co. Building** at 200 N. Main



First National Bank Building

Building at 200 N. Main (1929). The insistent parapet decorations suggest that this was planned as the base of a multi-story building. Across Bryan Parkway at 120 N.

Main Ave. lay the competition, the ex-**First National Bank Building** (1919), a small, beautifully detailed, limestone and brick-faced, neo-Renaissance strongbox, constructed by Bryan's oldest bank. First National was the Bryan

family bank; William J. Bryan's descendants are still connected with it. At 100 N. Main and W. 26th, the 4-story **E. H. Astin Building** (1915) housed Bryan's third bank, the City National Bank. Like the Varisco Building, the Astin Building fits into the downtown street scene, despite its height.

The crown floating over the pylon of the **Queen Theater** at 110 S. Main (by Dallas movie theater architect Jack Corgan & Associates) is a downtown landmark. The 7-story **La Salle Hotel** at 120 S. Main and W. 27th (1928) was designed by Austin architect George L. Walling for businessman R. W. Howell across Main Ave. from the original site of the H&TC passenger station. Across W. 27th Street, the dark red brick **J. W. Howell Building** at 200 S. Main Ave. (1906) housed the wholesale grocery company founded by R. W. Howell's father. Both the La Salle and the Howell Building are due to be rehabilitated as a hotel and conference center by Houston developer Morgan Hill (1998, Michael Gaertner, architect).



Hotel La Salle and the Queen Theater

The block on the east side of Main, running from E. 26th to E. 28th, is two blocks long. In Kosse's town plan, this double block was an open square that stretched east to Regent Street and was bisected by the H&TC tracks. In the 19th century, free-standing buildings were built on this unbounded square, which explains the unusual lack of block-front continuity. Bryan's Victorian city hall, which burned in 1909, stood near the 26th Street intersection. It was eventually replaced by the Palace Theater, which collapsed in 1986, leaving only the stage house intact. The Mathes Group of Houston, with David G. Woodcock of College Station, incorporated the stagehouse into **Schulman Palace Theater park** (1996), a walled, open-air amphitheater and urban park. Bryan's red brick-faced **Masonic Hall** at 107 S. Main Ave. (1910) and its red brick **Carnegie Public Library** at 111 S. Main Ave. (1903) were built as free-standing buildings. The library is the oldest remaining Carnegie library building in Texas. It is an early work of F. E. Giesecke, the first professor of architecture at Texas A&M and College Architect from the 1900s



Masonic Hall and Carnegie Public Library

through the 1930s. The Masonic building was designed by the Dallas architects Flanders & Flanders and displays the impact of early 20th-century Chicago School progressivism on James E. Flanders. Two railroad-side hotels survive with alterations. J. Allen Myers built the **Hotel Charles** at 201 S. Main (1912), but it was his son Charles who had Atkinson & Sanders give it a streamlined refacing (1939). Although covered with porcelain enamel panels, the three-story **Hotel Bryan** at 211 S. Main (1911) by Dean & Giesecke exhibits an architectural kinship to the Masonic Hall in its red brick facing and hipped roof.

Note how the rear wall of the brick-built **Grand Lumber Company Building** at 202 S. Bryan Ave. (now Old Bryan Marketplace, Panabella's Grand Café, and the Childrens Museum of the Brazos Valley) curves along the alignment of the International & Great Northern Railroad track. The I&GN entered Bryan in 1900; its main line was routed along W. 27th before arcing to the south. On S. Bryan one is very aware of the backs of the business buildings that face Main. Sunny Nash recounts in *Bigmama Didn't Shop at Woolworth's* that there was a racial undertone to this spatial arrangement. African-Americans did their business from the Bryan Ave. rear of cafés and shops, rather than the Main Ave. fronts.

Presiding over the west edge of downtown is **St. Andrew's Episcopal Church** (1914) at 217 W. 26th Street and S. Parker, the oldest church building in Bryan. Its stout, brick, neo-Gothic tower is a local landmark. The church's Astin Memorial Parish House (1920) is by College Station architects LaRoche & Dunne. Across the street at 216 W. 26th, the **U.S. Post Office** (1915, Oscar Wenderoth, Supervising Architect of the Treasury) offers a classical complement, along with a basement-level courtyard. The live oak trees that begin to line W. 26th Street and adjacent streets identify the West Side has having once been one of Bryan's elite neighborhoods.



Astin House

The grandest house on Bryan's West Side is the **Roger Q. Astin House** at 508 W. 26th Street and N. Logan (1922), designed by Dallas's foremost eclectic

architect, H. B. Thomson. At 100 S. Congress Avenue and W. 26th is the imposing Colonial Revival-style **George W. Smith House** (1911). Across the high embank-

ment of the I&GN tracks, harking back to an earlier era, is the **Milton Parker House** of c. 1885 at 200 S. Congress and W. 27th, a suburban Victorian villa, its grounds enclosed with a cast iron fence. Parker was a cotton merchant, partner in the Parker-Astin Hardware Co., and one of a number of locally important businessmen who, in the late 1860s, moved with the advance of the H&TC from Millican to Bryan. Note the gate piers at W. 27th and S. Randolph and the line of cedar trees leading toward the Parker House. In the 100 block of S. Randolph, visible up the driveway behind the cottage at 608 W. 27th Street, is the corrugated, galvanized, sheet metal-surfaced **Tin House** that College Station architect and A&M professor Gerald Maffei built (1988). Whatever its pretensions might once have been, the West Side neighborhood now absorbs Maffei's low-tech vernacular as comfortably as H. B. Thomson's Swiss Avenue grand manner.



Milton Parker House



Tin House



George Samuel Parker House



Myers House

This distended territory reconnects with the Kosse grid at the end of S. Bryan Ave., the south tip of the original townsite. The Victorian style **George Samuel Parker House** (800 S. Bryan, 1898; remodeled as a one-story house following a fire in 1947) is located across Beck Street from the compact, manorial style **Charles S. Myers House** (800 Beck, c. 1932). Alice Myers Kyle (a

subsequent owner of the Parker House with her husband, A&M dean Edwin J. Kyle) and Charles Myers were the siblings of Bryan (and subsequently Houston) landscape architect J. Allen Myers, Jr. Their father, the senior J. Allen Myers, had been one of the transplanted Millican merchants.

Tucked within the curve of the I&GN track at 203 S. Parker Ave. is the tiny **Temple Freda** (1913), once home to Bryan's Reform Jewish congregation and a very early work of the Houston architect Joseph Finger and his partner L. S. Green. In the next block, at 306 S. Parker Ave., is the much more conspicuous **St. Anthony's Catholic Church** (1927), designed for Bryan's Sicilian parish by Houston architect Maurice J. Sullivan as a scaled-down version of the 12th-century church of San Michele, Pavia. Adjacent to the former site of St. Joseph's Hospital is the modernistic **Grant Clinic** (1939) at 308 W. 28th St. and S. Sterling, an early work of William E. Nash, now the dean of Bryan architects.



Temple Freda



St. Anthony's Catholic Church

Moving westward along W. 28th, one passes out of the original townsite at S. Congress, a transition made apparent by the grid shift. Only seven blocks from Main Avenue, one is suddenly on the outskirts of town. A left onto Commercial takes one past the **Tampico Café** at Commercial and 1011 Olive, an authentic slice of backwoods

S. Bryan leads to W. 28th, which crosses Main and the H&TC tracks. At S. Tabor and 201 E. 27th St. is the ex-Bryan **Municipal Building** (1929), a modernistic, cast stone city hall and fire station by the Austin architects Giesecke & Harris; Bertram E. Giesecke was the son of Professor F. E. Giesecke. The corner of E. 27th and S. Regent is anchored by the ex-**Wilkerson Memorial Clinic** (1931) by Waco architect Gabe Lewis. The present **Bryan Public Library** (1969, E. Earl Merrell, Jr.)

faces the Municipal Building at 200 E. 27th Street and S. Regent. It occupies what was once the H&TC Passenger Station block.



Bryan Municipal Building

At 300 E. 26th Street and S. Washington is the most architecturally significant building in down-

town Bryan, the extensively altered **Brazos County Courthouse and Jail**

(1956, Caudill, Rowlett, Scott & Associates). CRS abandoned the monumentality traditionally associated

with Texas courthouses for a suburban scale and spatiality indebted to their schools of the period. This

was the first important modernist county courthouse in Texas, and it is

Bryan's most famous modern building. The 26th Street side of the courthouse, faced

with hard red paving brick and polished travertine, is fairly intact, but the one-story, courtyard-centered wings on the Bryan Parkway side have

been subsumed within an elephantine rear addition (Jack W. Cumpton & Associates). Mirroring the scale of the CRS courthouse is the one-story

Bryan Utilities Building (1967) at 300 S. Washington Ave and E. 28th, with its articulated concrete roof plate, by William E. Nash. Backing

up to this spatially amorphous cluster of public buildings is the present **Bryan City Hall** (1988,

Williamson Group) at 300 S. Texas Ave. and E. 29th. Assertively facing College Station, it

exhibits an aggressive application of maroon-colored reflective glass.

Today **Texas Avenue** divides downtown from Bryan's east side neighborhoods as forcefully as

the H&TC tracks once did. Originally called Dallas Ave., Texas was renamed College Ave. in the early 20th century. During the first half of the

20th century, the blocks of S. College between E. 27th and E. 31st streets were Bryan's residential grand avenue. In the mid-1960s, the connection

between S. College Ave. and S. Texas Ave. was re-engineered so that Texas took priority and the name of this portion of the street was changed to

reflect this. Its role also changed to that of an urban highway, the primary commercial strip of Bryan and College Station. The banks deserted

Main Ave., moving three blocks east to Texas Ave. into free-standing pavilions surrounded by parking lots. In the 1980s, most of the banks moved again, away from downtown altogether.



Brazos County Courthouse and Jail



Bryan City Hall

Matthews's tribute to MacKie & Kamrath's St.

John The Divine in Houston. At 901 E. Bryan

Parkway and N. Pierce, the point of grid break,

lies **Travis Elementary School** (1929), designed

by Giesecke & Harris in the linear Art Déco style

that they employed for the Municipal Building

downtown. From the last decade of the 19th century

well into the 20th, one of Bryan's most prolific

builders was the English-born Charles E.

Jenkins, who built the **Edward J. Jenkins House**

at 607 E. 27th St. (1895) for his brother, a pharmacist.

Historian Margaret Culbertson has determined

that this towered and shingled house was based

on a design by the Knoxville architect and

house-plan publisher George W.

Barber. At 508 E. 28th St. and S.

Houston Ave. is the **First Methodist Church** (1951,

1955) by Houston architect Edward Bodet, a stream-

lined neo-Gothic church faced with limestone, like

St. Mary's. Note the figural carving perched near the

top of its attenuated tower.



Jenkins House

Where the grid shifts direction on

E. 29th, one enters the **East Side**

Historic District in the **Phillips Addition**, a focus

of historic preservation efforts in Bryan. Another

imposing Colonial Revival house is that of **Mrs.**

James H. Astin (1907), matriarch of the Astin

family, by Waco architects Messer & Smith at

600 E. 29th St. and S. Hill. The **W. Olin Sanders**

House (1910) at 610 E. 29th St. was the home of

Bryan architect W. Olin Sanders, Jr., and is still

owned by members of his family. The **Edward**

Hall House at 611 E. 29th St. (1902) contributes

to the significance of the district. Houston archi-

tect J. Rodney Tabor, a member of the first class

to graduate in architecture from A&M, designed

the **Allister M. Waldrop House** (1910) at 615 E.

29th St. and S. Baker. The

popularity of progressive

architecture in Bryan is

attested by the **Dr.**

Seborn C. Richardson

House at 811 E. 29th. At

the edge of the district at

307 S. Coulter Drive and

E. 29th is the columned,

neo-Georgian style

Robert B. Butler House (c. 1947) by William E.

Nash. The grandest house on the East Side, vying

in size with the Astin House on the West Side, is

the **Eugene Edge House** at 609 S. Ennis St.,

between 31st and 30th (c. 1920), built by a Main



Edge House

Ave. clothier and attributed to the Russell Brown Company of Houston.

The **McMichael-Wilson House** at 712 E. 30th St. (1903) is a grandly scaled C. E. Jenkins-built house.

The **William R. Cavitt House** (1876) at 713 E. 30th St. and S. Haswell is Bryan's most famous Victorian house and one of the oldest buildings in the city; it occupies a half-block site in the district. It is especially notable for the splendid allée of cedar trees framing the front walk. Both the Cavitt and McMichael-Wilson houses were rehabilitated by A&M Professor and Mrs. Paul Van Riper. William J. Bryan's grandson **Travis B. Bryan** occupied the house at 615 E. 30th St. and S. Hutchins. Members of the Bryan family still live in the Phillips Addition. Another notable house built by C. E. Jenkins is the first **Eugene Edge House** at 508 E. 30th St. and S. Hill (1902).

W. Olin Sanders, Jr., produced several houses on his home territory. The **Wilmer R. McCullough House** at 600 E. 32nd St. and S. Haswell is a one-story French provincial style house, while at 812 S. Ennis St. and E. 33rd is the picturesque manorial style **J. M. Jones House** (1931). Sanders and his partner J. B. Atkinson collaborated with Giesecke & Harris on the imposing **Stephen F. Austin High School** (1939) at 801 S. Ennis St. and E. 32nd. Austin anchors the intersection with its flamboyant angled corner entrance, a restatement of the Giesecke firm's Martin High School in Laredo. Near it, at 715 E. 31st St. and S. Ennis, is the Spanish style **Roy C. Stone House** (1925). One of the most imposing houses in the East Side district is the **Hudson-Harrison House** (1896) at 616 E. 31st and S. Haswell, moved to this site in 1984 and restored by Dr. and Mrs. J. Russell Bradley.

At E. 31st St. and 701 S. Texas Ave. is the **Searcy Clinic** (1950), a low-lying, Frank Lloyd Wright-inspired suburban professional building faced with limestone and designed by Bryan (later San Antonio) architect L. Brooks Martin. Next door to it at 705 S.



McMichael-Wilson House



Cavitt House



Hillcrest Apartments



Caudill House



Olexa House



Munnerlyn Village



Stephen F. Austin High School



Searcy Clinic

Texas Ave. is the **J. H. Conway House**, the last of the old "College Avenue" grand avenue houses.

Where Texas Ave. bends to the southeast, one enters the old "new" highway (the "old" highway was S. College—this is the curve that was re-engineered in Texas' favor in the 1960s). The headquarters of **Butler, Inc.**, the contractor and pre-engineered metal building manufacturer at 1504 S. Texas, is an early work of Bryan architect W. R. Dede Matthews (c. 1956). Carson St. connects Texas to S. College Ave.

At 2101-2105 S. College Ave. and Carson are the **Hillcrest Apartments** (c. 1951) by Norton & Mayfield, which are especially prized by A&M architecture staff and students. Downstream, at 1505 S. College, is the ex-Norton & Mayfield architecture studio (1949). Williamson St. leads into Lakeview Addition alongside a municipal golf course that was, in the 1940s and '50s, the Bryan Country Club. At 2313 Truman St. is the extensively altered **William W. Caudill House** (1946, Caudill & Rowlett), the first work of Bryan architecture to be published in a national architectural journal. On the south side of the golf course, at 3101 Green St. and W. Villa Maria Road, is the handsomely maintained **Edwin R. Olexa House** (1956), designed by architect and CRS employee E. R. Olexa and subsequently owned by

architect, A&M instructor, and CRS partner Charles E. Lawrence. Green St. leads south to the parallel Ehlinger and Lynn drives in the **Munnerlyn Village** subdivision. At their west end is one of the most striking neighborhoods in Bryan, a collection of stationary mobile homes used as affordable housing. The trailers are faced with corrugated siding, which gives them a curiously vanguard look. The landscape improvements are, in some cases, quite imaginative.

Villa Maria Road connects Bryan's south and north sides, arcing through what still remains in places

undeveloped territory on the southeast side of town. This is the post-highway suburban strip; it makes S. Texas and S. College seem spatially intimate by comparison. Off E. Villa Maria at 3300 Parkway Terrace is **Sul Ross Elementary School** (1961) by C. R. Watson Associates of Bryan, which is very CRS-like in character. At 3403 Parkway Terrace is the starkly modern **D. Brooks Cofer, Jr., House** (1964) by A&M architecture professor Theo R. Holleman. Near the intersection of Villa Maria and E. 29th are two major suburban institutional complexes of the 1960s: **St. Joseph's Hospital and Health Center** (1971) by Matthews & Associates at 2801 Franciscan Drive and the pyramid-roofed pavilions of **Crestview Home for Senior Citizens** (1964) at 2502 W. Villa Maria by E. Earl Merrell, Jr., with Thomas B. Thompson of San Antonio.

East 29th Street leads to Esther Boulevard, which intersects Wayside Drive in Cavitt's **Woodland Heights Addition**. Woodland Heights was planned in 1935 by landscape architect N. M. McGinnis for the W. E. Cavitt Estate along the new Highway 6 (now S. Texas), just as construction was nearing completion. It was the first of the highway-related subdivisions and Bryan's first garden subdivision. At 2111 Wayside Dr. is the beautifully detailed, limestone-faced **Earl C. Cunningham House** (1959) by Merrell & Vrooman, an especially notable work of A&M architecture professor Richard E. Vrooman. At 2601-2609 S. Texas, corner of Lawrence, is the trimly detailed **Mauro Building**, a strip office building with a continuous clerestory built by the father of Texas Land Commissioner Garry Mauro (1956, Henry D. Mayfield, Jr.). At 2800 S. Texas and Oak, the four-story, reinforced concrete ex-**Bryan Building & Loan Association Building** (1967), designed by Chartier C. Newton for the office of Matthews & Associates, stands out as one of the most architecturally distinctive buildings on Texas Ave. Next door at 2900 S. Texas and Dellwood is the ex-**Clayton's Restaurant** (1957) by E. Earl Merrell, Jr., of the Martin, Lemmon, Merrell & Vrooman partnership, a spirited example of designed roadside architecture, with its wide roof overhangs and angled window bays. Unfortunately, its owner, First Federal Bank, added a gratuitous mansard



BW Building



Medical Arts Clinic

roof in 1998. Partners A. M. Martin and James H. Lemmon, Jr., of the same firm were responsible for the **BW Building** across the street at 2909-2919 S. Texas Avenue (c. 1956), which also features a continuous clerestory.

At S. Texas and Mary Lake Lane, a pair of modern clinics

confront each other. The ex-**Medical Arts Clinic** at 3501 S. Texas (1951, Caudill, Rowlett, Scott & Associates) is faced with CRS's distinctive hard red brick and lit by a continuous clerestory band tucked beneath the low-pitched roof overhangs. The ex-**Dr. W. H. Ritchey Clinic** (c. 1953, William E. Nash with Harry S. Ransom) at 3500 S. Texas is more contained, with its flat roof, framed loggia, and walls of glass.

Down **Mary Lake Lane**, on both sides of the street between S. Texas and Holick, are several duplex houses in varying states of repair. These spill around the corner to 3419-17 Holick Lane. Built in 1953 by College Station builder, developer, and architect *manqué* William D. Fitch, this was the **architects' ghetto** in the 1950s. CRS partners Wallie Scott and William M. Peña lived here, as did A&M design faculty members Edward J. Romieniec, Frank Lawyer, Ed Olexa, Tiny Lawrence, and Dave Yarbrough. A&M landscape architecture professor Robert F. White designed a garden and swimming pool area (no longer extant) shared by the housing units. The integration of house and carport beneath a low-pitched, open gable roof represents the most pervasive modern house type in Bryan and College Station of the 1950s.

Off S. College Ave. at 100 W. Brookside Dr. is the ex-**W. R. Dede Matthews architecture studio** (1961), with its laminated wood beam roof deck. After CRS moved to Houston in 1958, Matthews's office became the talent pool of Bryan and College Station, especially when A&M faculty members Charles E. Estes, John Only Greer, Hal Moseley, Jr., Chartier C. Newton, and W. Cecil Steward, Jr. were associated with the firm in the 1960s.

At E. Brookside and S. College one enters **North Oakwood Addition**, laid out in 1938 by the College Station developer H. E. Burgess and



Cunningham House



Bryan Building and Loan Bldg.

designed by Frederick W. Hensel, the first professor of landscape architecture at A&M. Bryan architect **Henry D. Mayfield, Jr.**, built his family's house at 100 E. Brookside (1946; altered); this was the childhood home of his son, Houston architect H. Davis Mayfield III. At 301 E. Brookside Dr. is an early work of Caudill Rowlett Scott & Associates, the **Professor R. L. Puerifoy House** (1950). Along E. Brookside, stands of dense, post oak woodland landscape alternate with the rolling suburban lawns of North Oakwood.

The combination of limestone, wood, and brick identifies the contemporary style **Brazos A. Varisco House** at 415 E. Brookside (c. 1952) as the work of Norton & Mayfield. Bryan's first modern house is the now slightly altered **Margaret Pearce House** (1941) at 303 Crescent Dr. by Houston architects MacKie & Kamrath. The most stunning modern house in North Oakwood is the **Clifton C. Carter House** at 411 Crescent Dr. (1956), designed by William E. Nash for Carter, an LBJ political operative, where the architecture accentuates the sloping site. At 500 Crescent Drive is the **Dr. R. P. Marsteller House** (1946), the most handsome traditional style house in North Oakwood. At 510 College View and Oakwood is the **Dr. William C. Banks House** (c. 1952), another work of Norton & Mayfield.

On the east side of S. Texas Ave., Inwood Dr. leads to the intersection of Tanglewood Dr. and the **Andrew L. Ogg House** (c. 1954) at 801 Tanglewood by William E. Nash with Harry S. Ransom, which displays a sectionally activated profile.

Across S. Texas Ave. from North Oakwood is Bryan's poshest in-town neighborhood, **Beverley Estates**, designed in 1938 by landscape architect Fritz Hensel for developers William M. Sparks and Douglas W. Howell. As if to compensate for the



Albritton House

unassuming entrance (alongside a strip shopping center), **Beverley Estates** presents a line-up of big biggies on N. Rosemary Dr., of which the most notable is the

Ford D. Albritton, Jr., House at 726 N. Rosemary (1965). This was designed by William E. Nash based on a preliminary design by Mrs. Albritton's brother, San Augustine architect Raiford W. Stripling. It is a grand-scaled, Palladianized version of the Greek Revival **Ezekiel W. Cullen House** in San Augustine. Several years after completion, Dallas architect John Astin Perkins made major additions to the rear of the house, including a domed classical bathhouse pavilion. Around the loop at 748 S. Rosemary is the **Professor Philip G. Murdoch House** (1950), a large modern house by Caudill, Rowlett, Scott & Associates that has suffered unsympathetic alterations.



Varisco House



Pearce House



Carter House



Ogg House

TEXAS A & M UNIVERSITY

The Agricultural and Mechanical College of Texas, the oldest state-supported institution of higher education in Texas, opened on this site in 1876. In 1871, a group of Bryan citizens offered the State of Texas 2,416 acres of land, 4½ miles south of the center of town and adjoining the Houston & Texas Central Railway line, as an inducement to locate its land-grant college in Brazos County. This offer determined the long-term future of Bryan and its eventual sibling College Station.

Architecture began to be taught at A&M in 1905 under the direction of Frederick E. Giesecke, an engineering graduate of the college. This was the first academic program of architectural instruction in Texas. Landscape architecture began to be taught as a discipline in 1923 under Frederick W. Hensel, also an A&M alumnus. From the 1900s through the 1930s, the senior architecture faculty were responsible for designing new campus buildings. Because of his long tenure, Giesecke's name appears with great frequency on university cornerstones. During the 1940s and 1950s, the College Architect (an appointment that tended to circulate among Bryan architects, all A&M alumni) designed most new buildings. As late as the mid-1960s, Dede Matthews of Bryan filled this role in a *de facto* capacity.

In 1931, following protracted negotiations with the University of Texas, Texas A&M got access to the state's oil-rich Permanent University Fund endowment, which financed a wave of ambitious new construction at both A&M and UT. While UT hired Paul Philippe Cret of Philadelphia to reshape its Austin campus, A&M turned once again to Professor Giesecke. Giesecke's design staff, led by the brilliant draftsman and ornamentalist S. C. P. Vosper, a professor of architecture from 1929 until 1933, produced the buildings that symbolize A&M. These adhered to the conservative typologies that had dominated the campus since the beginning of the 20th century. But they are enlivened by sparkling, inventive detail in tile, terra cotta, cast stone, and metals.

In 1963, Texas Agricultural & Mechanical College became Texas A&M University and women were admitted for the first time as regular students. Between the mid 1960s and the mid 1970s, the university's enrollment tripled. A building boom during the administrations of presidents J. Earl Rudder and Jack Williams met this increase in students and new academic programs. Since 1970, new buildings have been much bigger than pre-1970 buildings and tend to consist of aggressive shapes masked by brick or precast concrete cladding. When not constrained by the spatial order of the campus core, they tend to lose any sense of connection to a larger spatial whole. As a result, the outlying sectors of the central campus, especially the West Campus, lack a distinctive sense of architecturally defined place.

Beginning the fraying of the edges was the **U.S. Department of Agriculture Building** (1942, now Dulie Bell Hall) by Houston architect Alfred C. Finn at the corner of University Dr. and Wellborn Road. It is one of the few campus buildings not in alignment with the university's Academic Building. Finn had no A&M connection. But this building was financed with loans from the federal Reconstruction Finance Corporation, presided over by Finn's client, Houston entrepreneur Jesse H. Jones. Finn's involvement at A&M hinged on this connection. Adjoining are two Finn-designed dormitories: **Crocker and McInnis Halls** (1942). Visible from Wellborn are the backs of **Moses, Keathley, and Fowler Halls**, low-rise, balcony-accessed modern dormitories by Matthews & Associates (1964).

Marking the historic **West Gate** entrance from Wellborn Road (originally the entrance from the H&TC tracks and the College Station stop) is the **Albritton Bell Tower** (1984) by Morris* Aubry Architects of Houston, a gift of Mr. and Mrs. Ford D. Albritton, Jr., which straddles Old Main Drive. As early as 1911 Professor Giesecke sought to reshape campus space more resolutely than it had been in the 19th century by enforcing axes of movement and view, to which Professor Hensel was to contribute with his planting of live oak trees. Thus the historic Simpson Drill Field, once disencumbered of the faculty housing and student dormitories built on and around it, became a monumental grass mall, establishing a grander sense of scale.

On the south side of the Drill Field is the **Memorial Student Center** (1950, Carleton W. Adams, System Architect). Despite an obtrusive porte-cochère added in 1973, the MSC stands out as a classic 40s-modern version of Frank Lloyd Wright's Prairie School architecture, with its emphatic horizontality and rich materials palette, including a base course of fossilated Texas limestone. The Los Angeles interior decorator Robert D. Harrell, who had just completed the interiors of the Shamrock Hotel in Houston, was responsible for the center's original interiors. Adams, a veteran San Antonio architect, had such architects as Wallie Scott, Brooks Martin, and Nikkie Holleman on his staff when the Memorial Center was designed. Glommed onto the east side of the building is the **J. Earl Rudder Center** (1973) by Jarvis Putty Jarvis of Dallas, an arts, performance, continuing education, and conference complex that includes a 12-story tower. The New York decorator William Pahlmann designed its interiors; his excesses—particularly his Flag Room—prompted campus protest.



Memorial Student Center

On the north side of the Drill Field is **Henderson Hall** (1958), a dormitory by Carleton W. Adams that is a reprise of the Memorial Student Center. Next to it is one of the most modest and affecting buildings on campus, **All Faiths Chapel** (1957), by Richard E. Vrooman with Ernest Langford. Faced with fossilated limestone, the chapel is the campus's



All Faiths Chapel

only contribution to the modern architectural movement that was so important to College Station and Bryan in the 1950s. Vrooman's expansive, de-centered interior, indoor-outdoor vistas, anti-monumentality, and fine detailing make the chapel a moving place. Unfortunately, the grounds, originally designed by Robert F. White, are not as well maintained as the building.

Bookending the axis at the edge of the central campus are the **YMCA Building** (1914) by architecture professor S. J. Fountain and the **Richard Coke Building** (1951) by Houston architects Herbert S. Voelcker & Associates. They frame the domed **Academic Building**



Academic Building

(1914) by F. E. Giesecke and Samuel E. Gideon. In 1912, Giesecke left A&M to start the architecture program at UT, taking his star design critic, Sam Gideon, with him. This defection was not held against Giesecke, who returned to A&M as professor of architecture and College Architect in 1927. Until 1964, the architecture department occupied the top floor of the Academic Building. A focus of ritual reverence is Pompeo Coppini's standing bronze figure of **Lawrence Sullivan Ross** (1919). Sul Ross was president of A&M College and governor of Texas. Flanking the Academic Building to the south and north are the

nearly identical **Civil Engineering Building** (1909, now Nagle Hall) and **Electrical Engineering Building** (1912, now Bolton Hall), both by Giesecke. The Academic Building and the two engineering buildings are examples of the engineer's classicism that was Giesecke's *forte*. Their composition, scale, and brown brick facing are redolent of the county courthouses and high schools that A&M students would have known from their home towns, a connection that makes the central campus buildings archetypes of the landscape of early 20th-century Texas.

To the west of Nagle Hall is **Hart Hall** (1930), with its chamfered corners, a dormitory by F. E. Giesecke. According to Ernest Langford's invaluable document on the architectural history of the A&M campus, *Here We'll Build the College* (1963), all of the buildings produced during Giesecke's second tenure as College Architect were



Butler Hall

designed by S. C. P. Vosper. Hart Hall's chamfered corners play off the angled front of the **Extension Administration Building** (1924, now Military Sciences) by E. B. LaRoche, a professor of architecture who went on to become a partner of Herbert M. Greene and George L. Dahl of Dallas, architects for UT during the 1920s and 1930s. LaRoche's building in turn frames the classical portico of the **Research Administration Building** (1918, now Butler Hall), one of the few campus buildings between the 1900s and 1950s produced by an outside

architect, in this case, William Ward Watkin of Houston and his partner George Endress of Austin. Watkin, professor of architecture at the Rice Institute, also designed the original campus buildings of Texas Technological College in Lubbock in the 1920s. Abutting the Military Sciences Building is the **Physics Building** (1921, now Psychology). It was designed

by architecture instructor W. Scott Dunne, best remembered as a Dallas architect who specialized in the design of movie theaters across Texas in the 1920s and 1930s. It mirrors the **Mechanical Engineering Building** (1920, now Fermier Hall) to the north of the Academic Building, by Rolland Adelsperger, a professor of architecture. A modern note is sounded by the concrete framed **Biological Sciences Building** (1966, now Biological Sciences West) by Matthews & Associates. The Matthews office adopted modern structural expression but fit the building to its context by respecting existing heights, alignments, and typologies.

The **Cushing Library** (1930, F. E. Giesecke) was designed and built before the Permanent University Fund monies became available. It has the scale and dignity, if not the ornamental exuberance, of Giesecke and Vosper's subsequent campus buildings. The quadrangle framed by the Cushing Library and the Academic Building is the heart of the old campus. The coloration and scale of the surrounding architecture, and especially the presence of the live oak trees planted by Fritz Hensel, make this collegiate space feel very much like those on the UT campus in Austin. This perception works best if one stands with one's back to the multistory **Harrington Education Center** (1974) by Bartlett Cocke & Associates of San Antonio, a behemoth that parodies the architecture of O'Neil Ford. The mercilessness of post-1970 architecture at A&M begins to be inescapably apparent here. The Cushing Library is now the tail of a vast library complex: the body is Jarvis Putty Jarvis's **Sterling C. Evans Library** (1968), the maw is the aggressive and ungainly **Sterling C. Evans Library Addition** (1980) by Preston M. Geren & Associates of Fort Worth, which consumed a landscaped plaza formerly located between the library and the classical **Agriculture Building** (1923, E. B. LaRoche). South of the Evans Library is another of Matthews & Associates' deferential modern buildings, the interestingly textured **Plant Sciences Building** (1962, now C. F. Peterson Building). Following the side street that Peterson faces leads, on axis, to the **Corps of Cadets Dormitory Group** (1939, Alfred C. Finn), a symmetrically organized complex of banded brick buildings forming a series of linked quadrangles built with RFC funding.

South of the Agriculture Building is the ex-**Animal Husbandry Pavilion** (1917, Rolland Adelsperger), now a student services center. North of the library is another classically detailed Endress & Watkin academic building, **Francis Hall** (1918). To the west is a cross-axial mall onto which Giesecke and Vosper's immense **Chemistry Building** (1929) faces. Colorful tile spandrel panels beneath its second- and third-floor windows exhibit chemical symbols. Turning east along the street that passes the Chemistry Building, one is especially aware of the line of cypress trees planted to complement Hensel's live oaks. Across the street is another of the extraordinary buildings that Giesecke and Vosper produced, the **Petroleum Engineering and Geology Building** (1932, now Halbouty Geosciences).



Plant Sciences Building



Petroleum Engineering and Geology Building



Veterinary Hospital Building

Its polychrome tile spandrel panels are especially captivating, as are its crisp cast stone sculptural details, another Vosper specialty. Halbouty has lost its marvelous Art Déco tower, which was twice as tall as the building and metamorphosed from a square in plan to an octagon at its summit with inset *muqarnas*. A multistory annex to the Chemistry Building is the **New Chemistry Building** (1984) by Pierce Goodwin Alexander of Houston. At the east end of the street is the **Veterinary Hospital Building** (1934, now Civil Engineering) by Giesecke and Vosper. Since the hospital was only two stories high rather than three, Vosper compensated by laying on the cast stone ornament.



Scoates Hall

Turning back, then heading south, one re-engages the main axis and an entire new quadrangle shaped as part of the east campus expansion of the early 1930s. Facing each other across the wide green lawn are Giesecke and Vosper's **Agricultural Engineering Building** (1932, now Scoates Hall) and the **Animal Industries Building** (1932). Scoates Hall stands out by virtue of its giant-scaled entrance portal, suffused with ornament in a variety of media. The tower-framed Animal Industries Building also possesses a bold entrance pavilion, where Vosper's iconography takes on a pronounced Texan flavor: cattle brands appear as cast metal ornament around the front door. Terminating the axis is the **John K. Williams Administration Building** (1932, F. E. Giesecke with S. C. P. Vosper and Raiford W. Stripling), a palace-like classical block faced with cast stone. Its visual impact from the east is even more dramatic. The site was graded so that the building appears to rise on a promontory on axis with New Main Drive, which Fritz Hensel framed with live oaks. Stairs descend from the Administration Building to a symmetrical parterre at the level of New Main Drive. The interior of the building is as exuberantly colored and ornamented as a 1920s movie palace.



Animal Industries Building

Flanking the Administration Building are the 12-story **Eller Oceanography and Meteorology Building** (1973, Preston M. Geren & Associates) and the **Langford Architecture Center**, home of the College of Environmental Design (1977, 1964, Harwood K. Smith & Partners). The most clever work of modern design in the east quadrangle is the undulating **berms** at its west end (1976, Myrick Newman Dahlberg, landscape architects), behind the Agricultural Building. These emphasize the flat sweep of the quadrangle lawn and ingeniously screen a parking lot that has held on at the center of the campus.



Kyle Field

Between existing buildings is the **Library, Computing, and Study Complex**, a huge but considerably scaled annex to the Evans Library by Austin architects Graeber, Simmons & Cowan (1998). Kyle Field,

the university's football stadium, is an extraordinary landmark. It incorporates, on its lowest tier, the original stadium built between 1927 and 1929 to the designs of architects Henry N. June and Ernest Langford and engineer C. E. Sandstedt. The highrise upper decks, served by projecting curved ramps (Lockwood, Andrews & Newnam, 1980), raise the profile of Kyle Field and give it its commanding presence in the landscape.

Across Wellborn Road and the H&TC tracks from the central campus is A&M's **West Campus**, which has taken shape since the 1970s. It is not the architectural design of buildings that makes the West Campus problematic but the lack of a campus plan. Buildings appear to be sited at random, as though this were an architectural parking lot. The major buildings on the West Campus include: the **Recreational Sports Center and Natatorium** (1995) by Marmon Mok of San Antonio, the **Kleberg Center** by 3D/International of Houston, the **Heep Center for Soil and Crop Sciences and Entomology** (1977) by Omniplan of Dallas, the **Biochemistry/Biophysics Building** (1989) by Harper, Kemp, Clutts & Parker of Dallas, the **Horticulture/Forest Service Center Building** (1984) by Fisher & Spillman of Dallas, the **West Campus Library** (1994) by Ray Bailey Architects of Houston, the **E. L. Wehner Business Administration Building** (1994) by Harper, Kemp, Clutts & Parker, the **Reynolds Medical Building** (1983) by Page Southerland Page of Austin, and the **Medical Science Library** (1985) by Chumney, Jones & Kell of San Antonio. Across Stotzer Parkway, a continuation of University Drive, is the **Veterinary Medicine Small Animal Clinic** (1981), also by Chumney, Jones & Kell.

The architectural climax of the West Campus is the **George Bush Presidential Library and Museum** (1997), designed by CRSS of Houston and completed by Hellmuth, Obata & Kassabaum after it absorbed CRSS. Isolated in a landscape park, the museum and library seem to forecast the innocuous suburban future toward which College Station is striving.



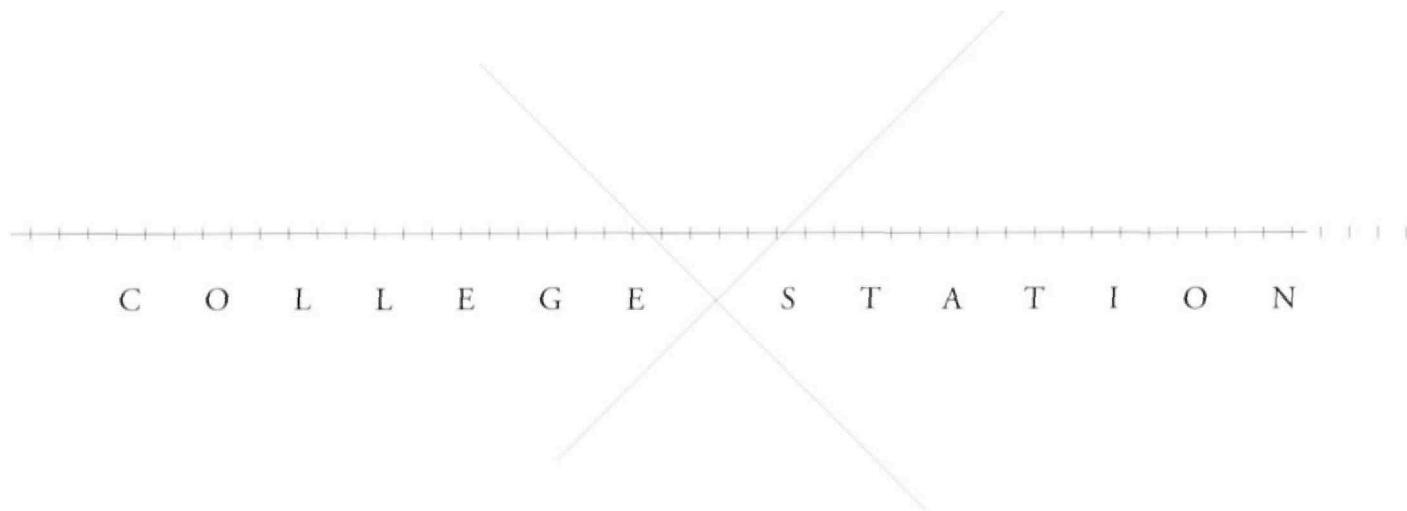
*John K. Williams Administration Building
and berms*



*George Bush Presidential Library
and Museum*



*New Main Drive looking from
the University Administration
Building*



College Station was the name given to the H&TC train stop opposite the campus of Texas A&M College. Until the 1920s, faculty lived on the campus in an array of houses between the college station and the main building. The campus was in the open countryside and there was little surrounding settlement. In the early 1920s a group of faculty members developed a residential subdivision, College Park, south of the campus. It was joined by a second Southside subdivision in the early 1930s, a subdivision at East Gate and the new Highway 6 in the late 1930s, and institutional and commercial development at North Gate along N. College Main St. In 1938, College Station was incorporated as a city, inhabited almost entirely by A&M faculty members and staff. From 1942 until 1966, Ernest Langford, professor of architecture at A&M, head of the architecture department from 1929 until 1956, and general *éminence grise*, was mayor of College Station.

North Gate is the commercial and institutional area on University Drive opposite the A&M campus. In the 1920s, it was where different religious organizations began to build chapels ministering to students, some quite substantial in size.

The earliest of these chapels no longer exists: the Spanish style St. Mary's Catholic Chapel (1926), designed by the El Paso architects Trost & Trost at 607 University and N. Nagle. Immediately behind the site of the Trost chapel lies **St. Mary's Student Center** (1954) at 103 N. Nagle St. and N. Church Ave. Designed by William E. Nash with Harry S. Ransom, this unassuming modern building is house-like in scale. Closed on its street sides, it opens to a rear garden originally planned by Robert F. White. Its days may be numbered.



Our Savior's Lutheran Church

The most architecturally sensational house of worship in North Gate is **Our Savior's Lutheran Church** (1956) at 309

Tauber St. and Cross by

A&M architecture instructor and CRS partner-to-be Frank D. Lawyer, with Ernest Langford. Bravura structural and glazing details complement the sweep of its ascending roof. Note the CRS-like use of hard red paving brick. Much more subdued in treatment is the **University Lutheran Chapel** (1965) at 315 N. College Main St. and Cross by A&M instructor Rocky Thorpe. Tucked inconspicuously into the mixed landscape of North Gate is the **post oak woodland garden** at 314 Spruce and N. College Main, cultivated by Robert F. White (1964). Ernest Langford designed the sedate, classically detailed **A&M Church of Christ** (1933) at 301 N. College Main St. with Milton Foy Martin of Houston. At 203 N. College Main and N. Church is the **Baptist Student Center** (1950) by

Norton & Mayfield, one of several Baptist student centers designed across Texas at that time by Henry D. Mayfield.



A&M Church of Christ

Unfortunately, the most architecturally distinctive commercial building on University, the streamlined ex-**Campus Theater** (c. 1941) at 217 University and N. Boyett, has been defaced. William M. Sparks's **Aggieland Pharmacy Building** (c. 1938) at



Aggie Land Pharmacy Building

401-405 University and N. College Main has been a focus of the City of College Station's program in the late 1990s to rehabilitate North Gate. The block of College Main just off University was the first part of North Gate to be intensively commercialized. San Antonio architect Henry Steinbomer was responsible for the dignified neo-Gothic **A&M Methodist Church** (1946, 1951) at 417 University Dr. and Tauber.

The northernmost point in North Gate is **Hensel Park** off S. College. This 30 acre park, which belongs to Texas A&M, commemorates pioneer landscape architecture professor Fritz

Hensel with a dense preserve of post oak woodland marking the boundary between College Station and Bryan.

East Gate lies on the side of the A&M campus bordering Texas Ave. This had been the back door to the college until the Texas Ave. highway opened in 1936. Walton Drive, a continuation of the imposing New Main Drive into the campus, leads to the subdivision of **College Hills Estates**, developed by John C. Culpepper beginning in 1938. Although its houses are not remarkable, College Hills features the generous **Thomas Park** esplanade between Puryear Drive and James Parkway. Reflecting his market base, Culpepper named many of the streets of College Hills for senior members of the A&M faculty, among them the dean of engineering and future college president Frank C. Bolton, father of Houston architect Preston M. Bolton. Backing up to College Hills Estates is the **College Station City Hall, Police, and Fire Building** (1970, C. R. Watson Associates; 1984, Russell Stogsdill) at 1101 Texas Ave. and Francis St.

Just south of the Texas-George Bush Drive intersection, Park Place South intersects Texas. Hidden on Park Place, behind the commercial strip along Texas, is one of College Station's small African American enclaves, which originated as a rural subdivision of the Kapchinski family farm. Off Anderson St. at Wolf Run Lane is the **Wolfpen Village** subdivision begun by Robert D. Martell in 1971. It is the townhouse enclave of College Station. Row houses, many designed by College Station architects J. W. Wood Associates, are faced with Mexican brick, the material of choice in College Station since the 1970s.

At George Bush Dr. and Holick, the one building that survives from **A&M Consolidated Senior High School** by Caudill, Rowlett, Scott & Associates is visible: the 600-seat

Auditorium (1954), its flying saucer-like roof supported on exposed laminated timber arches. Also gone are all components of the original

Consolidated School (1940) by Clarence J.

Finney and Ernest Langford

at George Bush and Timber. Like the High School, the Consolidated School was published in the national architectural press; it was one of the earliest schools in Texas planned according to modernist principles.



Auditorium



Giesecke House

Timber Lane leads through another Bill Fitch-built subdivision. The east side of the 300 and 400 blocks are lined with Fitch's variations on the favored Bryan-College Station '50s modern house type. Park Place

S. leads to the **Southside** subdivision of **Oakwood Addition** (1932), developed by H. E. Burgess. Clearly predating the 1930s is the **Giesecke House** (1891) at 1102 Park Place S. and Lee, the second oldest building in College Station and once home to architect F. E. Giesecke. After the A&M administration decided to remove all houses from the campus in 1939, many of the wooden cottages that had lined the perimeter of Simpson Drill Field and the zone where the Memorial Student Center was built were moved into Oakwood Addition and the neighboring College Park. (Professor and Mrs. Paul Van Riper have been able to identify 41 of these houses in College Station, Bryan, and Brazos County.) This house, which originally stood on the site of the Memorial Student Center, has been rehabilitated by architect Gerald Maffei. Its grounds have been brilliantly landscaped by artist Joan Maffei.

Newton. Adjoining is **Canterbury House** (1975) by David G. Woodcock with M. O. Lawrence. St. Thomas Chapel was subsequently joined on the Southside by the **B'nai Brith Hillel Foundation** (1958) at 800 George Bush Dr. and E. Dexter Drive, designed by Houston architects Lenard Gabert & W. Jackson Wisdom.

The oldest neighborhood in College Station is **College Park**, developed in 1923 by Floyd B. Clark, professor of economics at A&M, and his associates in the Southside Development Company: Charles W. Burchard, professor of chemistry, Daniel Scoates, professor of agricultural engineering, and M. M. Daugherty. The centerpiece of College Park is the picturesque **Brison Park**, bounded by East and West Dexter Drives and named for F. R. Brison, professor of horticulture. This was planned by landscape architect Fritz Hensel, who also designed



Brison Park

the subdivision. Among the house sites that slope toward the park are those of **Professor Clark** at 305 E. Dexter (1924), **Professor Brison** at 600 W. Dexter, and the first



Warner House



Couch House

At 300 Lee Ave. formerly stood the first work of modern architecture in College Station, the small **Clarence J. Finney House** (1936), which A&M architecture professor Jack Finney designed and built for himself. Influenced by the Usonian houses of Frank Lloyd Wright, Finney planned his flat-roofed wood house for maximum penetration by the prevailing

southeast breeze. Similar considerations are visible in the **C. E. Warner House** at 211 Lee (c. 1936), with its south-side screened porch. Developer **Hershel E. Burgess** lived at 112 Lee in a restrained neo-Georgian house designed by Ernest Langford (1935). At 202 Pershing and Suffolk is the most striking house in Oakwood, the Monterey style **J. R. Couch House** (1940). Professor Langford was also architect for the suburban-rustic **St. Thomas Chapel** (1938), the Episcopal student chapel, at 906 George Bush Dr. between Pershing and Newton, which is now attached to the larger **St. Thomas Episcopal Church** (1995) by Austin architect Chartier C.



Schember House

Vrooman. There are two other small modern houses of note in College Park: the **Vick E. Schember House** (c. 1953) at 511 Ayrshire St. and Bell by William E. Nash with Harry S. Ransom and the **L. Brooks Martin House** (1950) at 504 Park Place S. and Walsh by L. Brooks Martin. Note that on the west side of Brison Park, the streets are named for different breeds of cat-



Unitarian-Universalist Fellowship

At 305 Wellborn Rd. is the ex-**A&M Christian Church** (now the Unitarian-Universalist Fellowship, c. 1949) by A&M architecture professor Ben H. Evans, which is sited in a shady grove. Its angled louvered wings (1981) are by College

Ernest Langford House (1929) at 602 W. Dexter. At 606 Jersey Drive, on the north side of the park, is the compact modern **Richard E. Vrooman House** (1955) by architecture professor Dik

College Park launched Professor Clark on a long career as one of College Station's foremost residential real estate developers.

Station architect Rodney C. Hill. Around the corner, above Rother's Bookstore in the **Southside Community Center** at 340 George Bush Dr. and Montclair (c. 1938), is the second-floor office space where Bill Caudill and John M. Rowlett set up what would become Caudill Rowlett Scott in 1947.



Caudill House

Following E. Dexter south to Holleman Drive, then east to Winding Road, brings one to **The Knoll**. This was developed by F. B. Clark in 1947. The Knoll was conceived as the modern architecture

enclave of College Station. Although it never quite attained the design stature envisioned for it, The Knoll is a showcase of College Station modernism of the 1950s. Its single, loop street descends at 1206 Orr Dr. where the architectural highlight of the neighborhood, the second **William W. Caudill House** (1953, Caudill, Rowlett, Scott & Associates), is located. Turned on its site to open to the downward slope, the brick and glass Caudill House and its companion rear studio building communicate the enthusiasm for going modern that was so appealing

House (1957) is at 1200 Langford; it has been altered. The **David D. Yarbrough House** (c. 1960) at 1213 Winding Road was designed by A&M architecture instructor and former CRS employee Yarbrough with paneled walls of black glazed brick. At 1211 Winding Road is the **Dean W. W. Armistead House** (c. 1955). L. Brooks Martin designed the altered, split-level **Professor Arthur G. Edmonds House** (1949) at 1205 Winding Road. Professor Clark named several of the streets on The Knoll and its extension, The South Knoll, for



Weick House



Yarbrough House



Armistead House



Lawyer House

in the 1950s. The **Frank D. Lawyer House** (1954) at 1214 Orr by architect Lawyer is closed on its long street side by a wall of cement panels and high-set clerestory windows. Note how stands

of post oak woodland landscaping separate the house sites on The Knoll.



Evans House

Around the corner at 1104 Langford St., as the loop road begins to rise, is a corrugated cement paneled house designed by **Ben H. Evans** for his family (c. 1957). The Evans House has suffered

from extensive additions, but the spatial counterpoint between the house and its open carport is still apparent. **Theo R. Holleman** designed his family's house (1961) at 1110 Langford. At 1115 Langford and Winding Road is the **Fred Weick House** (1949) by Caudill, Rowlett, Scott & Associates. Faced with limestone, it is an expansive version of the College Station modern house type. The second **Ernest Langford**

architects who built their houses on The Knoll: Langford, Caudill, and Franklin Lawyer. Langford St. leads past the **Longley House** at 1215 (c. 1970), an unexpected bit of old Santa Fe. At 1220 Boswell St. is E. Earl Merrill's **South Knoll Elementary School** (1967), a testament to his apprenticeship with CRS.

Southside developed in spatial layers: the interwar layer between George Bush and Holleman Dr. was followed by the postwar layer between Holleman and Southwest Parkway. The 1960s and '70s layer is between Southwest Parkway and West Loop 2818. Along 2818, churches stand out as the most visible works of architecture in the exploded landscape of sprawl, especially **Peace Lutheran Church** (1981) by Rodney C. Hill at 2201 Rio Grande Blvd. and West Loop 2818 and the flamboyantly post-modern **Friends United Church of Christ** (1984) by Clovis Heimsath Associates of Austin at 1300 West Loop 2818.



St. Francis Episcopal Church

New College Station lies south of Deacon Drive. Along Rock Prairie Road, **St. Francis Episcopal Church** at 1101 (1987, Holster & Associates) and the **College Station Medical**



Zweig House

Center Hospital (1987, Page Southerland Page) at 1604 Rock Prairie are the architectural stand outs. On the east side of the East Bypass. Rock Prairie leads to Stonebrook Dr. and to Wilshire Court. At 1307 Wilshire Court is the **Julius M. Gribou House** (1997) by A&M architecture department head Julius Gribou. The northbound frontage road leads to Sebesta, Foxfire, Frost, and eventually to 2509

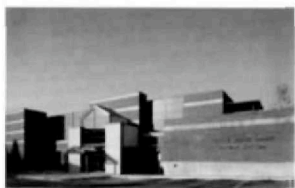
Fitzgerald Circle, where the dramatic, triangular **Peter J. Zweig House** (1977), designed as an environmentally responsive house by Houston architect Zweig while teaching at A&M, is located. At 2541 East Bypass is **St. Thomas Aquinas**



Tin House



Foley's



Scott & White Clinic

Catholic Church (1989), with its spatially remarkable interior, by College Station architects Holster & Associates with A&M architecture professor David C. Ekroth. An homage to Gerry Maffei's Tin House is the Galvalume-surfaced, shed-like **Tin House** at 2504 Raintree Dr. (1997), designed and built by A&M architecture students Charley Hatfield and Matthew De Wolf.

Since opening in the late 1970s, the Highway 6 Bypass has stimulated sprawling suburban development. College Station's shopping mall,

Post Oak Mall, was built at the Harvey Road intersection (1982); its primary architectural component is **Foley's** by Houston architects Lloyd Jones Brewer & Associates. At 1602 University Dr. E. and the Bypass is the College Station branch of the **Scott & White Clinic** of Temple (1996) Page Southerland Page.

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