

THE **MEDALLION** TEXAS HISTORICAL COMMISSION
WINTER 2022



MIDCENTURY MASTERPIECE THEATERS
ENJOY A HISTORIC NIGHT OUT IN THE METROPLEX



THE TEXAS HISTORICAL COMMISSION
MEDALLION
 WINTER 2022

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To protect and preserve the state's historic and prehistoric
 resources for the use, education, enjoyment, and economic
 benefit of present and future generations.

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TEXAS
 HISTORICAL
 COMMISSION
 REAL PLACES TELLING REAL STORIES

TOP: The 1947 Inwood Theater on Lovers Lane in Dallas represents
 the area's Midcentury Modern architecture. See story on page 6.
 ON THE COVER: The 1941 Kessler Theater in Dallas' Oak Hill
 neighborhood was once owned by Gene Autry.





BROWNSVILLE HISTORIC PRESERVATION OFFICER JUAN VÉLEZ

LEADERSHIP LETTER

Greetings,

It's a dynamic time to be in Brownsville! As our city's Historic Preservation Officer, I'm excited to oversee the revitalization of this important Texas downtown.

We're experiencing dramatic changes throughout our Central Brownsville Historic District, which was recently named a National Register historic district by the National Park Service. Our city's Market Square Revitalization project, Main Street Brownsville's Facade Improvement Program, and our Parklet Program have encouraged property and business owners to open new businesses to service the downtown area. Once again, downtown Brownsville is the hub and heart of our city.

Brownsville is unmatched historically, and we continue to work on preservation-based economic development that preserves our historic structures and honors our colorful culture. We're building a diverse community of entrepreneurs who are making it happen together to create historic spaces where people want to be.

Some of these public rehabilitations—such as the First National Bank (now the Cameron County Office Building) and Stegman Building (current Brownsville Performing Arts Academy)—triggered a reaction followed by private rehabilitations. These include the Hicks Livery Stable (Milliken Garza Gallery), the Manuel Besteiro Building (Botica Lofts), and the Webb-Martinez House (former State Rep. Eddie Lucio III's law office).

Today, there's not a Texas magazine that doesn't include references to Brownsville—from our rich Mexican cuisine to our natural resources, although these are not our only attributes. Our strategic position since our founding has been vital for having an extraordinary architectural and historical heritage dating from the 1840s.

We appreciate the willingness of the Texas Historical Commission to help the City of Brownsville so we can continue to tell our significant story to all Americans who want to know it.

Sincerely,

Juan Vélez

City of Brownsville Historic Preservation Officer



MODERN REHABS

THC'S TAX CREDIT PROGRAMS PRESERVE MIDCENTURY BUILDINGS

By Caroline Wright and Valerie Magolan
Historic Preservation Tax Credit Program

Now that many of Texas' Midcentury Modern buildings are officially historic, they're receiving extra attention from history buffs—and developers too! Fortunately, incentive programs allow both groups to work together to rehabilitate these sleek structures, preserving them and providing a new home for Texas businesses and residents.

The Texas Historical Commission's (THC) Texas Historic Preservation Tax Credit Program is responsible for significant increases in historic preservation projects across the state. Since 2015, when the program began accepting applications, the THC has approved more than 328 projects, which have been successfully completed and certified, representing total investments of almost \$3 billion.

Many of these projects are large commercial structures in Texas' urban downtowns, but the following represent rehabilitations of Midcentury Modern buildings in medium-sized cities across the state.

FAIRHAVEN RETIREMENT HOME, DENTON, 1965

History

In the late 1950s, Denton's senior citizens needed a safe and comfortable living facility in their community—out of this search emerged the Fairhaven Retirement Home. The Denton Business and Professional Women's Club led the project, eventually hiring O'Neil Ford, one of Texas' most famous Modern architects. Ford was raised in Denton, making him an ideal architect for this forward-thinking project. The building—a simple, homey structure with two large courtyards—includes numerous public rooms for entertaining and residential rooms with large windows to enjoy the natural landscape.

Rehabilitation

After several years of abandonment, Fairhaven was purchased for redevelopment for continued use as an assisted living facility. A former mechanical space that is no longer needed was converted to an additional craft and lounge area, and a beauty salon was added. Despite damage by vandals, some notable Modern features remained and were repaired, including exposed beams and a copper fireplace cover in the main lounge area.

PETROLEUM BUILDING, LONGVIEW, 1953

History

Longview was a growing city in the mid 1900s due to the rise in industry after the East Texas oil field's discovery. This downtown office building was initially constructed as a five-story parking garage known as Downtown Auto Park. Only three years after construction, the upper stories of the garage were converted to offices, and the building was redesigned in a sleek Modern style. The ground floor housed a coffee shop and a jewelry store, the second level remained open parking, and the upper floors were used by office tenants.

Rehabilitation

This project combined state and federal historic tax credits as well as Low Income Housing Tax Credits to convert the former office building into mixed-income housing. The Petroleum Building had been neglected for decades, suffering loss from the elements as well as damage and destruction from vandalism. To maximize housing space, the second floor was enclosed with glass walls, which were held back from the facade to keep the sense of its former use as open parking. The interior was built out from the concrete structure, except for the historic elevator lobbies and tiled corridors that remained, which were carefully repaired.



SUN PLAZA, EL PASO, 1966

History

Sun Plaza is a Modern public housing complex within El Paso's much-older Magoffin Historic District, where many single-family homes date to the turn of the 20th century. The neighborhood was significantly impacted by federal highway construction and Urban Renewal projects in the 1950s and 1960s. Fifty houses in the Magoffin neighborhood were torn down to clear 10 acres for the development of 330 units of housing for low-income seniors. The development included a nine-story tower and 22 cottage buildings, each composed of multiple bungalow units with varying colors of brick to increase the feel of neighborhood variety. Although the complex has a distinctly different feel from the rest of the district, it has become an important part of local history.

Rehabilitation

Sun Plaza has been continuously occupied and managed by the local housing authority. This rehabilitation project was undertaken through a public-private partnership program. Finishes were also updated throughout, though floor plans in most units were unchanged. The tower building was repainted with a modern color scheme. Inside the tower, hidden Midcentury Modern features like a *brise soleil* wall were uncovered and exposed.

FRANKLIN BUILDING, ENNIS, 1944

History

When originally constructed in 1905, this building was a typical turn-of-the-century commercial structure. In 1944, the building's facade was significantly altered when it became home to a Ben Franklin five and dime store. An ornate brick parapet was removed, upper windows were infilled, a stucco coating was applied to the masonry, and the original storefront was replaced with large, aluminum-framed, plate glass display windows.

Rehabilitation

Due to the alterations, the Franklin Building was originally listed as non-contributing in the 1986 National Register nomination. Due to the extent of alterations and the application of hard stucco to the original brick facade, the building could not be restored to its original appearance. The first step to utilize the historic tax credits was to determine if the district could be updated with a later period of significance, in which this building could be considered contributing in its Modern configuration. As the rehabilitation was planned, the building was then treated as a 1944 building. The interior was subdivided into small office spaces, for single or two-person businesses, with a communal meeting room and service spaces. Exterior stucco was repaired and painted and new signage references the original Franklin store sign.



To learn more about how the THC's programs benefit Texans, download a copy of our *Report on Historic Preservation Tax Credits* at thc.texas.gov/taxcredits.

TOP, FROM LEFT TO RIGHT: 1965 Fairhaven Retirement Home, Denton; 1953 Petroleum Building, Longview; 1966 Sun Plaza, El Paso; and 1944 Franklin Building, Ennis.



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GARLAND CIVIC THEATRE
"A TUNA CHRISTMAS"

11/26, 27 730PM, 11/28 230PM

PLAZA H
N

Plaza Theater

MIDCENTURY MODERN MASTERPIECES

METROPLEX MOVIE THEATERS SHOWCASE ATOMIC-AGE DESIGN

Post-World War II Dallas was electric—the suburbs sprawled, and neon signs cracked on the marquees of new theaters. Victorian movie houses were passé; residents were now enticed by sleek, colorful, and sophisticated structures. Midcentury Modern movie theaters were just the ticket.

Established neighborhoods such as Oak Cliff, Lower Greenville, and University Park were expanding and thriving, while outer-edge communities like Garland were growing into their own cities. The Plaza Theater in Garland represented the Metroplex's suburban shift—its Atomic Age neon spire served as a beacon to newly prosperous residents seeking a night of entertainment in a contemporary environment.

“The ambience of the structure is what makes it so special,” says Michelle Norris, Garland’s assistant director of cultural arts. “It reminds people about historic theaters and how the design can enhance the experience of attending a movie or show. We’re glad we can keep those memories going at the Plaza.”

Occupying a prominent corner of Garland’s downtown square, the building started as a hardware store in 1918 before it burned; it was reconstructed as a theater in 1941. Ten years later, its simple green facade was scrapped in favor of the current appearance, featuring stacked neon circles surrounding the venue’s name topped with an illuminated ball.

Like many American theaters, the Plaza lost customers and revenue to malls and multiplexes in the 1970s, although it hosted local country bands on its stage in the 1980s. By 1991, the roof fell into disrepair and the building was donated to the City of Garland, which coordinated planning and fundraising for its grand reopening in 2001. Since then, the 350-seat venue has been hosting movies and community theater performances.

“When I first saw this place, I was blown away,” says maintenance supervisor Markeef Fluellen, who has worked at the theater for nearly two decades. “It’s a big deal to have a nice place like this in our town—it’s a sensational experience going to a historic theater.”

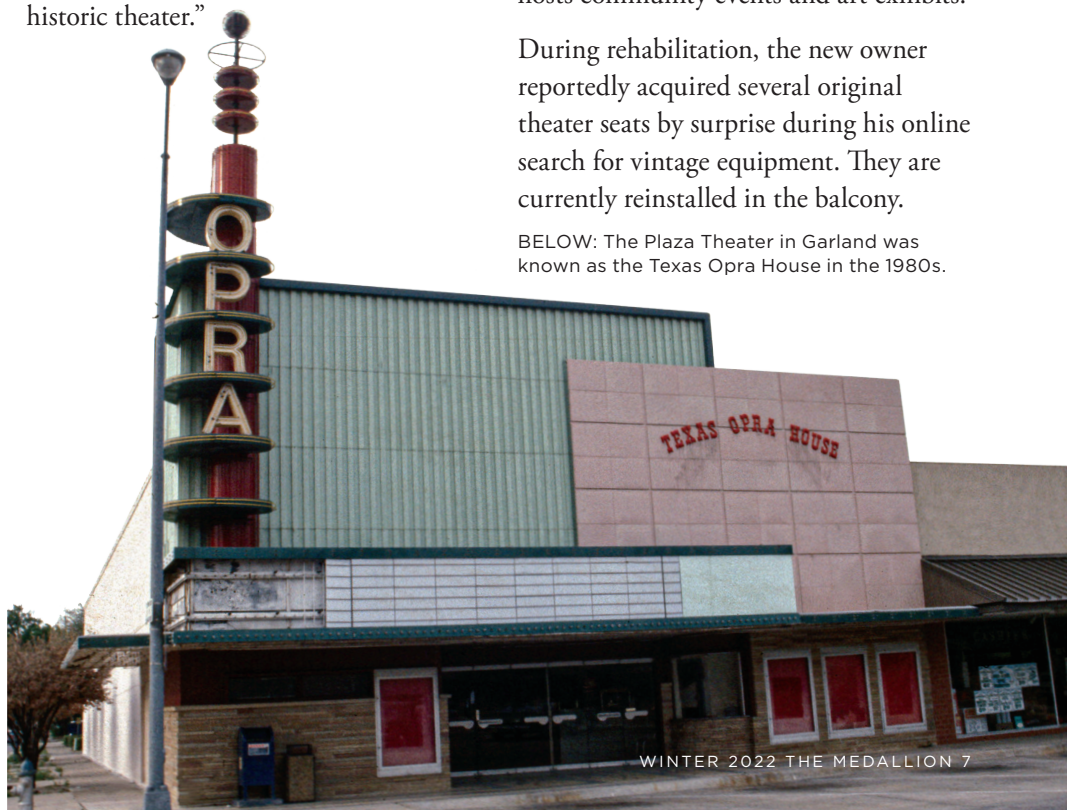
KESSLER THEATER (cover)

This stunning Midcentury Modern theater has extra star power: Its former owner is Gene Autry, the legendary “Singing Cowboy.” The Kessler dates to 1941; Autry bought the building in 1945 and had a successful run with it and several other Oak Cliff theaters in the area’s post-war heyday.

The Kessler’s days appeared to be numbered after two major disasters—a direct hit from a tornado in 1957 and a fire in 1962. Aside from hosting occasional church services, the theater was largely unoccupied until 2010, when it reopened in its current capacity as a mixed-use venue. The Kessler serves primarily as a live music stage for Americana, blues, and rock acts, but also hosts community events and art exhibits.

During rehabilitation, the new owner reportedly acquired several original theater seats by surprise during his online search for vintage equipment. They are currently reinstalled in the balcony.

BELOW: The Plaza Theater in Garland was known as the Texas Opra House in the 1980s.



TEXAS THEATER

Referencing Dallas' Texas Theater immediately brings one event to mind: JFK's assassination. Known primarily as the site where Kennedy gunman Lee Harvey Oswald was apprehended, the Texas Theater's other life has been far more positive—as an active and revitalized movie house serving the Oak Cliff neighborhood.

Constructed in 1931, the Texas Theater was the state's largest suburban movie house when it was built. The "atmospheric theater" was a trend at the time, designed to enhance the exoticism of the movies with ornate artwork evoking outdoor spaces.

A year and a half after Kennedy's November 1963 assassination, the Texas Theater received an extensive interior and exterior remodel, resulting in its Midcentury Modern distinction. Stucco, neon, and circular windows dominated the design. They remain the primary aesthetic, although some minor renovations were made by local firms Komatsu Architecture and Phoenix I for the 1991 filming of Oliver Stone's movie "JFK."





GRANADA THEATER

Located in Lower Greenville, the Granada Theater dates to 1946 and has experienced as many ups and downs as a veteran Hollywood actor. After opening, it operated as a popular first-run movie house in the booming suburbs. By the mid-1970s, it switched to an adult theater, which enraged local businesses and residents. A petition and police raids resulted in its shift back to a discount movie house.

Later in the decade, it was converted to a live-music venue, then back to a movie theater before closing for several years. It reopened in 2004 as a concert hall with renovations to its facade and original interior murals designed by artists who worked on the famous Grauman's Chinese Theatre in Hollywood.

In its current capacity, the Granada hosts nearly 150 concerts annually with major touring acts ranging from Bob Dylan to Willie Nelson to Adele.



INWOOD THEATRE

Another Metroplex Midcentury marvel is the Inwood Theatre off Lovers Lane in northern Dallas. It started as a standalone theater in 1947 and eventually became the centerpiece of a strip mall.

The Inwood was designed by H.F. Pettigrew, who created several aesthetically charming movie houses in Texas, including the Campus Theatre in Denton, Ridglea Theater in Fort Worth, and Queen Theatre in Bryan. Like other theaters, it experienced ups and downs as trends changed from single-screen neighborhood venues to multiplexes, but it stabilized in 2005 when an extensive rehabilitation brought the Inwood back to life.

Its neon sign and ornate murals were restored, and its popular martini bar continues to draw moviegoers and other patrons. Enhancing the lounge atmosphere is the addition of loveseats and ottomans, allowing guests to enjoy retro films in true Midcentury style.

To learn more about Midcentury Modern architecture in the region, visit the North Texas Chapter of Docomomo (Documentation and Conservation of the Modern Movement) at docomomo-us.org/chapter/north-texas.



OPPOSITE: Interior and exterior of the Texas Theater. TOP: Granada Theater. LEFT: The exterior and interior of the Inwood Theater.



MODERN JUSTICE TEMPLES

VERDICT: TEXAS' MIDCENTURY COURTHOUSES DESERVE PRESERVATION

By Andy Rhodes
Managing Editor, *The Medallion*

Did you know that more than a quarter of Texas' historic courthouses were built between 1930 and 1960? The Texas Historical Commission's (THC) Texas Historic Courthouse Preservation Program (THCPP) is increasing efforts to raise awareness about these Midcentury Modern architectural achievements, especially since they haven't always been considered beloved community edifices.

Midcentury architecture in Texas was considered bold and innovative for its time. New courthouses were deliberately designed with a contemporary aesthetic that stood apart from the ornate, highly decorated buildings from the past. Although many Modern courthouses were maligned for decades due to their minimalist approach, the passage of time (more than 50 years, making them officially historic) and a new generation of influencers have resulted in a new-found appreciation for their symmetrical, simple, eye-catching look.

Nearly 40 post-war Modern courthouses were built across Texas, yet they remain the most threatened. The following examples represent structures from all corners of the state. Due to their relatively new status as historic and their occasional modifications, most are not designated; however, they are all eligible for consideration in the THC's preservation programs.

BRAZOS COUNTY COURTHOUSE [Bryan, 1955](#)

This brick, steel, and marble structure recently received a nine-year, \$20.6 million renovation via the county. Local officials reported the upgrade costs were significantly less than constructing a new courthouse. Its Modern front facade retains its original appearance, but the other facades have been dramatically altered. The courthouse started as a decentralized concept, with five single-story pods on the

perimeter handling public-facing duties like tax collecting and license fees, while the main building included courtrooms, a jail, and administrative offices. It was designed by Caudill, Rowlett & Scott, the powerhouse architectural firm that eventually became CRS in Houston, and thus very significant for homegrown Texas Modernism.

GALVESTON COUNTY COURTHOUSE [Galveston, 1966](#)

A striking Midcentury Modern building in the downtown area, this six-story concrete and glass structure features exterior walls with a decorative lattice over recessed windows. Although the county built a large justice center in 2006, several of its administrative services remain in the 1966 building.

Steel, marble, and granite detailing accentuate the courthouse, which includes handsome wooden paneling in the courtrooms. A lush plaza in front of the courthouse contains a collection of THC markers dedicated to various eras of local history.

LUBBOCK COUNTY COURTHOUSE [Lubbock, 1950](#)

Designed by the architectural firm Haynes & Kirby, this imposing courthouse is a towering eight-story limestone, granite, and concrete structure. Courtrooms are located on the third and sixth stories, and the tree-lined, grass-filled grounds represent rare greenery in this part of the city and state.

Mirroring the building's right angles are blocky recessed letters in stone announcing Lubbock County Courthouse. Vertical panels between the windows draw attention to its stately presence and latter-day Art Deco design influence.



MATAGORDA COUNTY COURTHOUSE Bay City, 1965

Talk about imposing. Or impressive. This Midcentury eye-catcher remains somewhat controversial with its aggressively Modern design, including dozens of prominent vertical concrete shading features known as *brise soleil* (French for “sun-breaker”). Decried as appearing like an accordion or radiator, the courthouse has also drawn admirers for its bold design and unmistakable 1960s appearance.

The three-story concrete and glass structure features a prominently extended second floor supported by large square concrete pillars. The courthouse also includes an underground parking garage.

UPTON COUNTY COURTHOUSE Rankin, 1958

This handsome Midcentury courthouse contains a somewhat surprising history: It entirely incorporates its predecessor, a modest 1926 brick structure.

Looking at the front, the former courthouse is the building’s eastern wing. A large tower with ultra-Modern aquamarine panels and silver letters announces the new entrance, and the added western wing contains a courtroom and offices.

Visit thc.texas.gov/thcpp to learn more about protecting these important historic Texas buildings.

TOP, FROM LEFT TO RIGHT: Brazos, Galveston, Lubbock, and Matagorda county courthouses. Courtesy Wayne Wendel. BELOW: Upton County Courthouse.



MOD ANSWERS

RENOWNED MIDCENTURY PRESERVATIONIST DISCUSSES STATE OF MODERN ARCHITECTURE

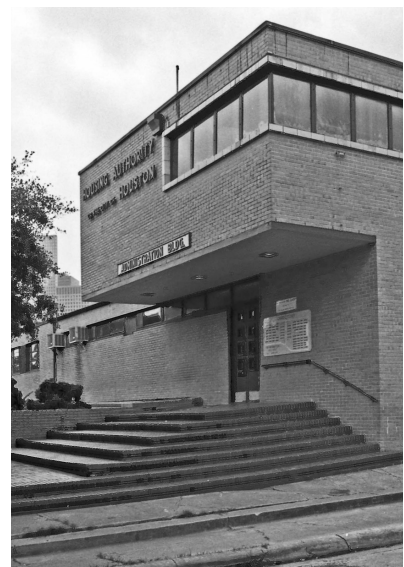
By Andy Rhodes
Managing Editor, *The Medallion*

What is your current job title and what preservation organizations are you affiliated with? I am a partner with MacRostie Historic Advisors, where I run our Texas practice. I am one of the founders of Houston Mod and am on the board of directors of Docomomo/US. I'm also a member of Preservation Houston, Preservation Texas, Preservation Austin, Preservation Dallas, and the National Trust for Historic Preservation. That's a lot of Preservation.

Do you have a preservation success story with Houston Mod that you're especially proud of? I think the award-winning Mod of the Month is a great preservation success story. It's a collaborative effort between Modern/preservation-minded realtors and Houston Mod.

The program is simple: hold open houses and encourage their purchase by preservation-minded buyers rather than a teardown. It's a low-cost program and has been modeled in other cities. It was able to continue during the pandemic with social distancing. Also, it's an informal way for Houston Mod members to socialize and see Modern-era houses.

What sets Midcentury Modern architecture apart from other design styles in Texas? The stylistic part of your question is directly related to the economic context. Let's use Houston as an example: Following World War II, the city had everything it needed to become a large American city, with leaders that were interested in bringing that to a reality. Houston is a port



city and had a well-established transportation network. With the discovery of oil at Spindletop in 1901, the surrounding area became an instant boomtown, and many of the new oil companies located in Houston for the well-established trading infrastructure, cultural amenities, and new neighborhoods.

So, Houston had it all—a booming economy, city leaders wanting to grow the city upward and outward, and visionaries inspired by national and international architectural trends. Stylistically, there were a smattering of Modern-era buildings in Texas and Houston before World War II, but the style really didn't take off until after the war. The new oil economy and the locally based technological expertise that related to the space

program were a perfect storm. What better a style—new and visionary—for a city that would land a man on the moon.

What is a common misconception about Midcentury Modern architecture? That the buildings are all dumb modern boxes. One of the first Modern buildings I formally analyzed was the First Security National Bank, designed by Beaumont architect Llewellyn W. Pitts, for the National Register program.





The bank is New Formalist in style and aligned itself into the traditional streetscape of the downtown central business district.

It retained a classical three-part composition: base, shaft, and capital, expressed in the Modern idiom with support columns and glass infill (base), a sculptural concrete screen (shaft), and a recessed clerestory with dramatic cantilevered roof overhang (capital). It also included a parking garage, an urban necessity by the early 1960s, neatly accommodated inside the overall building form. When the bank decided to locate downtown, it was competing against suburban locations. That's a big program to accommodate, and this building checked all the boxes.

Tell us some of the challenges facing Midcentury Modern preservationists. I think we are mostly past the heckling many of us received during our early lectures on the importance of studying, understanding, and preserving Modern buildings. Time marches on, and our firm has recently prepared National Register nominations for early 1970s buildings. I think there will always be those advocates and practitioners that cannot accept that Modern-era buildings are important.

What are some of your favorite sources for information about Midcentury architecture? There is really no one source. One of the reasons I wrote the book *Building Modern Houston*

was to consolidate magazine articles, guidebook entries, student survey work, and Houston examples compared to the oeuvre of a national or international architectural firm's work. The can-do spirit of the city led to a consortium of local firms designing the Astrodome. Sheer tenacity and technical fearlessness. Sort of like going to the moon.

How can people help preserve these resources in Texas?

It really starts with understanding what you have, and a survey is a great way to do that. Survey work has gotten easier to crowdsource and conduct with a phone if you have a mastermind in the background managing the data.

Delaney Harris-Finch and I managed such a survey of vernacular Modern resources. The survey turned into "Houston: Uncommon Modern," an exhibit, catalog, tour, and panel discussion sponsored by Architecture Center Houston, the nonprofit associated with AIA Houston. We are still a way off from saving all our vernacular Modern buildings, but we've started the conversation. That project has been replicated in other cities nationwide as a good exercise for engaging volunteers to get out and see what kinds of buildings are in their communities. The donut shops, clinics, and trade union halls—they're all important.

Learn more at houstonmod.org.

OPPOSITE, TOP: San Felipe Courts, 1944. © Gerald Moorhead, FAIA. BOTTOM: Durst House, 1958. Courtesy Houston Mod. TOP, LEFT TO RIGHT: Kamrath House, 1951. © Gerald Moorhead, FAIA. Allen House, 1937. Courtesy Houston Mod.

GET IT ON THE GRAM

MODTEXAS URGES TEXANS TO SHARE MIDCENTURY GEMS

ModTexas' Instagram account (@modtexas) is a magnificent crowd-sourced documentation of our state's most eye-catching Midcentury architecture. Founder Amy Walton encourages Texans to upload their favorite modernist images to social media with the hashtag #modtexas, noting it's a safe and

effective way to travel, preserve, and promote Texas history during the pandemic. She also urges people to join local preservation and nonprofit groups "to help keep these amazing buildings and memories alive in your communities."

Photos courtesy Amy Walton, unless noted.



@sonyavshah



First National Bank, Paris



Interstate Inn, Stephenville



St. Paul Presbyterian, San Angelo



2626 Mockingbird Lane, Dallas



Kelly-Moore, Hurst



Galilee Baptist, Abilene



Kalita Humphreys Theater, Dallas

Delphinus Drones



Garland Flower Shop, Garland

NEWS BRIEFS

NEW MAIN STREET CITIES APPROVED

The Texas Historical Commission (THC) has designated Freeport and Conroe as incoming 2022 official Texas Main Street communities. They join 88 other designated Main Street cities throughout Texas committed to a preservation-based economic development program focused on their historic downtowns.

Both Freeport and Conroe were previously official Texas Main Street communities—Freeport from 2000 to 2012 and Conroe from 2006 through 2010. The cities' re-entry into the Texas Main Street Program underscores their commitment to downtown revitalization and their desire to take advantage of resources available to designated Main Street communities.

Local Main Street programs receive a wide range of services and technical expertise from the THC, including design and historic preservation, planning, economic development, organizational management, and training. This year marks the 42nd anniversary of the program; since its inception, the program has helped generate more than \$4.9 billion in reinvestment in Texas downtowns and urban neighborhood commercial districts.

For more information, call 512-463-5758 or visit texas.gov/mainstreet.



WITTE MUSEUM OFFICIALLY CERTIFIED STATE OF TEXAS CURATORIAL FACILITY

The THC has designated the Witte Museum in San Antonio as an official curatorial facility for the State of Texas. The THC's Curatorial Facilities Certification Program ensures that facilities managing state archeological collections meet current

museum standards pertinent to the care and management of collections.

The Witte Museum demonstrated through the strength of its policies, procedures, and facilities that it is a world-class museum and ideal for certification as a curatorial facility.

Founded in 1923, the Witte Museum aims to inspire people to shape the future of Texas through relevant and transformative experiences in nature, science, and culture.

The San Antonio campus includes several structures, including the Robert J. and Helen C. Kleberg South Texas History Center and three historic houses. The Witte Museum also operates the White Shaman Preserve near Seminole Canyon State Park and Historic Site in Comstock.

For more information on the THC's Curatorial Facility Certification Program, call 512-463-6096 or visit www.thc.texas.gov/cfcp.

HISTORICAL MARKER PROGRAM NOW RECEIVING APPLICATIONS

Applications for new THC historical markers will be accepted through May 16.

The process begins at the county level—after applicants have reviewed the relevant information at thc.texas.gov/markers, they should contact their county historical commission chair. A link with contact information for each county's CHC chair is available on the THC's website.



Please note that applying for a marker is highly competitive and that all required components must be included when submitting an application. For more information on how to apply, a marker toolkit, research guides, and resources about training and workshops are available on the THC's website. The entire process of application submission to marker dedication can take up to 18 months.

To learn more about the THC's historical markers program, call 512-463-5853 or visit thc.texas.gov/markers.

WHERE ON EARTH...IN TEXAS

KNOW YOUR TEXAS HISTORY? Put your skills to the test by identifying the pictured site! The first three people who correctly identify the location will receive a prize and be named in the next issue of *The Medallion*. Send your answer to: *The Medallion*, P.O. Box 12276, Austin, TX 78711-2276 or email to medallion@thc.texas.gov. Limit one prize annually per contestant.

NEED A CLUE? This magnificent home in the Texas Tropical Trail Region was designed by an architect who was nationally acclaimed for his modernist work.

ANSWER TO THE PHOTO FROM THE LAST ISSUE: The photo at left is the 1903 St. Mary's Church in Victoria. Considered one of the most prominent Gothic Revival structures in Texas, the church was named a Recorded Texas Historic Landmark in 1964.



Congratulations and eventual prizes go to the first readers who correctly identified the site: Dianna Bartosh of Cuero, Johna R. Childers of Lufkin, and Andy Maag of Austin. Thanks to all who participated!



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