INTERIORS
A Catalog of Historic and Significant Campus Interiors
A Catalog of Historic and Significant Campus Interiors

The University of Texas at Austin

Project Management and Construction Services
2010
Introduction

The University of Texas at Austin has nearly 50 buildings built before 1960, many of which have served as important precedents for the development of the university’s architectural style and identity. While UT’s architectural icons like the Tower and Battle Hall quickly come to mind, special interior spaces on campus are less widely known. This catalog will provide a historical context for significant spaces, including dates of construction, associated designer(s), original use and change over time, materials, and character-defining features.

Primarily intended as a reference resource for the university to be used when planning projects that may impact historic interior spaces, we hope this catalog may also be helpful to the larger campus community as well as citizens of and visitors to Austin. Further, this report may be a launching pad for future researchers interested in architecture, interior design, historic preservation, and materials conservation.
Table of Contents

Buildings With Significant Spaces
Anna Hiss Gymnasium........................................................................................................................5
Battle Hall...........................................................................................................................................7
Mary Gearing Hall .............................................................................................................................9
Goldsmith Hall.................................................................................................................................15
Hogg Memorial Auditorium..............................................................................................................19
Homer Rainey Hall ..........................................................................................................................21
Main Building...................................................................................................................................25
Sutton Hall........................................................................................................................................39
Texas Union......................................................................................................................................41
Robert A. Welch Hall........................................................................................................................45
Will C. Hogg Building.......................................................................................................................47

Buildings With Significant Elements
J. Frank Dobie House........................................................................................................................49
School of Social Work (University Junior High School)......................................................................51

Significant Elements..........................................................................................................................53

Glossary............................................................................................................................................59

Sources.............................................................................................................................................65
Anna Hiss Gymnasium

Building History
The Anna Hiss Gymnasium was designed by Greene, LaRoche & Dahl and completed in 1931. Formerly known as the Women's Gymnasium, in 1974, it was renamed to honor Dr. Anna Hiss, who directed the Women's Physical Education program at UT for 36 years.

The gym’s “feminine” features, such as its diminutive scale and relationship to the central courtyard have also been noted, perhaps referencing the original function of the building. AHG was integral to Paul Cret’s vision for the “Women’s group” on campus. Though the building no longer has a pool, the gym still serves as an athletic facility, currently housing basketball and volleyball courts, dance studios, and an archery range in the basement.

Gymnasium spaces (formerly rooms 201, 234, 213 and 233; today AHG 133-136)
The light-filled gymnasiums are some of the most pleasant spaces on campus. Though the gyms are relatively small, the expansive windows (much larger than those in the original Gregory Gym) make the rooms feel large and airy.

Materials
• Maple flooring
• Steel casement windows
• Brick walls

Character-Defining Features
• Expansive windows
• Exposed brick

Previous Treatment & Maintenance
The windows of many of the gymnasium spaces appear to have a variety of retrofitted panes and opacity treatments, including back-painting and various films applied to the exterior and interior. In 1994, the natatorium wing of the building was demolished to make way for the Molecular Biology Building.
Anna Hiss Gymnasium

Women’s Shower Room (formerly room 106; today AHG 41)
Shower rooms once occupied the majority of the basement floor of the gymnasium. Though only the south wing retains the original function, the basement of the gym was said to once contain over 200 tons of marble in partitions for showers and dressing stalls, which were designed to include seats and alcoves for hair dryers.

Materials
• Poured concrete floors
• Marble shower stall partitions
• Steel lockers

Character-Defining Features
• Large, open space for use as shower room
• Marble partitions

Previous Treatment & Maintenance
The partitions in the north wing have been replaced with an archery range, while the showers and dressing areas of the south wing remain. Some showers are operable, but the space has largely been converted to a storage area.
Battle Hall

Building History
Arguably the most architecturally significant building on campus, Battle Hall played a significant role in establishing the governing style for the architecture of the university. Designed by Cass Gilbert in the early years of campus development, Battle Hall is located in the historic core of the University. The building was completed in 1911, served as the main library until 1937, and is now home to the Architecture and Planning Library and the Alexander Architectural Archive.

First Floor Corridor (BTL 100)
The interior plan of Battle Hall is based loosely on the Renaissance palazzo, with offices on the first floor and the primary space housed on the second level (piano nobile). The main entrance of Battle Hall opens to the cruciform first floor plan, with barrel-vaulted ceilings. The first floor was once home to the Wrenn Library, when the building served as the university’s main library. The Wrenn Library was disassembled and reinstalled in the Main Building when it was completed in the 1930s.

Materials
- Alabama cream-white marble wainscot, trimmed above and below with a course of gray marble
- Plaster walls above the wainscot
- Marble staircase with ornamental iron balustrade

Character-Defining Features
- High marble wainscot
- Barrel vaulted ceiling
- Grand staircase

Previous Treatment & Maintenance
A dropped ceiling was added in the 1960s, obscuring the barrel vaulting of the north-south corridor.

Historic and Significant Interiors • The University of Texas at Austin
Reading Room (BTL 200)

With its soaring ceilings, rich paneling and a flood of natural light from the large windows, the crown jewel of the building is the reading room. Adjacent to the stacks, this room occupies the majority of the second floor. The exposed king trusses are a primary character-defining feature of the space, and may also be the work of master painter Elmer Garnsey. Gilbert and Garnsey often collaborated, and Garnsey was involved in the painting of the soffits of the exterior of the building, though his hand in the design of the interior work has not been confirmed.

The Reading Room also contains historic furniture. Most notable is the desk of James Riely Gordon (1863–1937), which was designed by Gordon for his architecture office. Gordon, whose drawings and papers are held at the Alexander Architectural Archive in the basement of Battle Hall, is best known for his Richardsonian Romanesque designs for public buildings, especially courthouses.

Materials
- Oak cabinets and shelving
- Limestone walls
- Washington Fur casement windows with bronze sills
- Wood decorative screens at entrance to Reading Room
- Stained glass skylight

Character-Defining Features
- Timber frame ceiling with exposed beams and trusses, painted with geometric patterns in blue, green, red and cream
- Double-height arched windows
- Ashlar masonry walls
- Chandeliers with globe-shaped lights
- Domed, leaded glass skylight
- Elaborately carved screens at entrance (pictured at left)

Previous Treatment & Maintenance
In 1946, the trusses were repainted, though it is not clear whether the original designs were preserved.

The entrance to the reading room and the various portals to request and return books have been remodeled since the early days of Battle Hall. Originally, patrons entered the library through the first archway on the left and requested items in the closed-stack system from a desk facing east under the center archway. Today, one enters the reading room through the center archway where this desk formerly stood.

The original flooring has been replaced or overlaid with linoleum tiles.
Mary Gearing Hall

Building History

Completed in 1933, the Home Economics Building enjoys a prominent position in Paul Cret’s plan for the campus. Situated to the north of the Main Building, the building is the gateway to the north mall and once served as an anchor for the “Women’s campus” as envisioned by early architects Herbert Greene and Paul Cret.

The interiors of the Home Economics Building were designed to evoke the feel of a domestic environment and also to pay tribute to Texas history and the diverse heritage of early settlers. Vestiges of the interior design of the building’s early days remain, including antique furniture and a hand-painted mural. The building was renamed in 1976 to honor former chair of the Home Economics Department Mary Gearing, and today houses the School of Human Ecology.

Great Hall (formerly room 107; today GEA 104)

The lobby, or Great Hall, provides a glimpse into the building’s interior before the dropped acoustical ceilings were added. This space retains the original tall vaulted ceilings and rustic character. The Great Hall was designed as a showcase for the various nationalities who settled in Texas, including the English, French, German, and Spanish. Though they have since been moved elsewhere, the Great Hall originally featured a 17th century German Court Cupboard, two Spanish torchiers and tables, and two lamps made from French Provincial vases. The high-back English settles do remain in the hall, forming a seating area on the north side of the space.

Materials

- Long leaf yellow pine framing timbers
- Quarry tile flooring in herringbone pattern
- Plaster walls and ceiling between beams
- Rustic stone trim at entrances to exterior and corridors

Character-Defining Features

- Vaulted ceiling
- Arched openings
- Ceilings with exposed beams
- Tile floor

View of south entrance from the Great Hall

Detail of flooring

Specifications for arched entrance from original construction set
Mary Gearing Hall

Pioneer Room (formerly room 122; today GEA 117)

The “Pioneer Room” and the “Plantation Room” were two small period museums located on the first floor of the building, meant to represent different eras in Texas history. The Plantation Room has since been converted to a computer lab, and the pine flooring is the only remaining original feature.

The Pioneer Room originally displayed antique furniture, cooking utensils, and two spinning wheels; though the space no longer showcases the life of Texans in the early 19th century, it does function as an exhibition space today, currently featuring historic textiles and apparel from the school’s collection.

View of the Pioneer Room in its original configuration. Most of the furniture remains in the school’s possession, though it has since been moved from the room.

Materials
- Wood walls with feathered edge joints
- Steel grilles under windows
- Brick hearth and trim for fireplace
- Wood molding framing fireplace
- Wood floors of random-pegged boards

Character-Defining Features
- Ceiling with exposed beams
- Uniquely shaped grilles underneath windows
- Fireplace with decorative wood trim
- Metal pegs above fireplace (once held lanterns)
- Wood paneled walls

Previous Treatment & Maintenance
In the 1960s, the Pioneer Room was converted from its use as a mini-museum tribute to early settlers to office space (the Plantation Room was also converted at this time). Sometime later the Pioneer Room served as a conference room, and was more recently repurposed as an exhibition space. The room originally had no electricity, to make the experience of frontier living as authentic as possible. Today, the room has been wired for electricity, and fluorescent lighting has been installed between the ceiling beams.
Mary Gearing Hall

**Reading Room** (formerly room 117; today GEA 125)
The large room at the southeast corner of the first floor was originally a reading room and today serves as a conference room. Large windows on the south wall provide ample light, though their arches are obscured by the current valences. The room’s west side opens on to the loggia and courtyard through doors on either side of the fireplace. The north wall is lined with the original built-in shelving, now holding china. The flooring and chandeliers are original to the room, as are the desks against the south wall. The fireplace is trimmed with colorful Dutch-style, hand-painted tile, and features wood paneling above.

### Materials
- Oak flooring
- Wood paneling and shelving
- Ceramic tile fireplace surround
- Plaster between ceiling beams and above paneling

### Character-Defining Features
- Handmade reproduction Dutch tile
- Tall ceilings with exposed beams
- Original light fixtures and desks
- Wood paneling and shelving

View of room looking southeast

View of west end of room; doors flanking fireplace lead to the courtyard

Original light fixture

Detail of Dutch-style tiles surrounding fireplace

Original desk

**View of room looking southeast**

**View of west end of room; doors flanking fireplace lead to the courtyard**

**Original light fixture**

**Detail of Dutch-style tiles surrounding fireplace**

**Original desk**
Mary Gearing Hall

Tea Room (formerly room 414; today GEA 403)

This former dining room once served as a learning lab as well as a functioning restaurant space for faculty and students. According to departmental records, under the direction of UT Home Economics faculty member Helen Corbitt, the dining room became so popular that it soon required its own space outside the building. A separate “Home Economics Tea House” was opened in 1939, housed in a cottage built in 1870 near 24th and San Jacinto Streets (since demolished). Corbitt went on to become Director of Food Services for Neiman Marcus and left a legacy as an important tastemaker in Texas cuisine.

Materials

- Oak strip flooring
- Cordova shell limestone fireplace trim
- Wood window surrounds, ceiling, beams, trusses and brackets
- Plaster on north, south and east walls
- Wood paneling on west wall
- Steel grilles below windows

Character-Defining Features

- Rustic trusses and brackets
- Wood paneling on west wall and ceiling
- Built in shelving to the left of the fireplace
- Original light fixtures
Mary Gearing Hall

The Republic of Texas Suite

The set of rooms known as the “Republic of Texas Suite” on the third floor of the building were designed as Mary Gearing requested, reflecting her idea of the domestic traditions of the days of the Republic of Texas (1836-1845). There was a shortage of funds at the time construction of the building was completed, so Gearing herself purchased a mahogany empire dining table and ten Grecian style curved-backed chairs for the dining room. Gearing made this donation to the university on the condition that the suite would eventually be completed.

Though it was still not yet fully furnished at the time of her death in 1946, the university appropriated the funds to complete the suite shortly thereafter. Joseph Mullen, then president of the American Institute of Designers and longtime friend of Gearing, was commissioned to turn the suite in to a family home setting typical of the period of the Republic Texas. According to an early document describing the room, the guiding decorating principle was to produce an effect “reflecting the beauty and good taste found in some of the early Texans’ plantation homes.” For many years the suite served as a lab for home economic students; its connection to the kitchen next door allowed students to practice formal meal service.

Parlor (formerly room 326; today GEA 327)

The parlor, or reception room, features several pieces of antique furniture. The mantelpiece is of special note; it is original to the room and is a copy of one found in a home in Bastrop, Texas.

Materials

- Wood chair rail and panel molding wainscot
- Wood fireplace surround

Character-Defining Features

- Carved wood mantel featuring Star of Texas design
- Antique furniture
- Wainscot and crown molding

Historic and Significant Interiors • The University of Texas at Austin
Mary Gearing Hall

Dining Room (formerly room 328; today GEA 325)

The most striking feature in the dining room is the peach-colored walls with hand-painted mural. This mural was designed by Mullen, executed in New York, and sent to Texas for mounting. Several sources list the style of the “Texain Campagne” plates, which were donated to the suite and feature a monochrome line design, as a source of inspiration for the mural.

The chandelier, table, and chairs are original to the room, while the cradle and spinning wheels currently stored here were once exhibited in the Pioneer Room. The buffet in the dining room was also originally displayed on the first floor. A gift from building architect Paul Cret, it is a German “Court Cupboard” and once sat in the Great Hall.

Materials
- Hepplewhite mahogany dining table and chairs
- Wood chair rail and panel molding wainscot

Character-Defining Features
- Mural featuring conception of Texas home life during the era of the Republic
- Original chandelier, table and chairs
- Wainscot and crown molding

Previous Treatment & Maintenance

The furniture in the dining room was loaned to the Flawn family during their stay in the university Presidential residence (1979-1985) and was later returned to the suite. The current window treatments are a recent addition; the original draperies were made of a fabric that depicted the 1847 Battle of Buena Vista, thought to have been a close substitute for the imagery of the Battle of San Jacinto, a decisive battle of the Texas Revolution, fought in 1836.
Goldsmith Hall

Building History
Goldsmith Hall, known as the Architecture Building until 1978, was designed by Paul Cret and completed in 1933. Constructed at the same time as the Texas Union, these two buildings frame a stately entrance on the western border of the campus. Designed with rectangular wings surrounding a center courtyard, the building was extended to the south with an addition and renovation completed in 1988 by Booziotis & Company. The addition doubled the depth of the south wing and extended the length of the west wing along Guadalupe Street. New review rooms, offices and a lecture hall were added to the building, while existing uses were reprogrammed. The large assembly room on the first floor was remodeled to become an exhibition space, the Mebane Gallery. The building’s original library on the second floor was converted to studio space.

Lobby and Exhibition Corridor
The space Paul Cret designed as the main lobby retains this function today, serving as a welcoming vestibule from the entrance to the building on from the West Mall. The light fixture, exposed beams, and an elevated platform with slate steps leading to what was once the General Office of the University Architect (now subdivided into several faculty offices) are original to the space.

The lobby opens on to a long hallway once called the “Exhibition Corridor,” which is flanked by the courtyard to the east and the Mebane Gallery to the west (once the Assembly Room). This light-filled space features arched windows on both walls and marble trim underneath the windows.

Lobby; view of entrance to 2.200 suite, once the General Office of the University Architect

View of Exhibition Corridor looking south

Materials
- Concrete beams
- Slate steps leading to 2.200 suite
- Bronze light fixtures
- Marble baseboards and trim underneath windows of Exhibition Corridor

Character-Defining Features
- Exposed and painted beams of Lobby
- Raised entrance to 2.200 suite
- Arched windows lining Exhibition Corridor
- Original side lights and transom of main entrance door

Historic and Significant Interiors • The University of Texas at Austin
Goldsmith Hall

Former Architecture Library (formerly room 219; today GOL 3.112)

Paul Cret designed a room on the second floor of the building to house the library for the School of Architecture. This large space has since been converted to a studio, but retains much of the built-in wooden shelving lining the walls and the exposed and decorated ceiling beams.

The concrete beams decorations were likely designed by Peter Allidi (1885-1948) and Harold Everett “Bubi” Jessen (1908-1979) in 1933. Allidi, born in Switzerland, also collaborated with Jessen to decorate the exterior loggia ceiling of the old Austin Public Library (1933) and was later employed to paint the Stark Library and Rare Book Study on the fourth floor of the Main Building (1937). The stenciled designs follow the theme of “The Progress of Architecture Through the Centuries” and feature famous buildings in architectural history and icons of the machine age. These decorations were the inspiration for the similar designs painted on the beams of the south lobby, added in the 1980s addition to the building.

Materials
- Concrete ceiling beams
- Wooden shelving

Character-Defining Features
- Built-in shelving
- Un-subdivided space
- Painted ceiling beams
- Interior windows looking to hallway
- Decorative grilles under windows

Previous Treatment & Maintenance
The room was converted from a library to studio space during the 1986 renovation. The painting on the ceiling beams was restored by Betty Treanor in 19XX.
Goldsmith Hall

Top Floor Studios (formerly rooms 307 & 309; today GOL 4.106 & 4.130)

The two studio spaces flanking the courtyard on the fourth floor of the building were originally designed to be drafting rooms for third and fourth year students on the south and north wings of the building, respectively. These spaces have been maintained as studios; though the rooms often house more than one studio today, they remain un-subdivided. Both rooms feature expansive windows on the north and south walls and high ceilings with exposed trusses; the trusses were left open for students to reference in detailing designs.

These two spaces are significant because they are a part of the Architecture Building that, as a vestige of Cret’s original plan, represent a link to the educational environment of the School of Architecture in the 1930s.

Character-Defining Features

- Exposed trusses
- Open nature of the rooms

Previous Treatment & Maintenance

The renovation in 1986 included and addition on the south side of the building, but the original south façade was retained, including its windows. Illuminated by a narrow skylight, the outer wall of room 4.130 became the inner wall of a hallway separating old from new in the building.
Goldsmith Hall

The Tower Room (formerly room 402; today GOL 5.102)

Goldsmith Hall’s “Tower Room” was labeled as the “Mural Decoration Room” on Cret’s original plans, and today is occupied by the Dean of the School of Architecture. The large vaulted room, measuring 25 feet square, currently accommodates a large conference table, the Dean’s desk, and a small sitting area.

The white plaster walls are largely bare, as the intention was for murals to be painted directly on the walls. The room may never have actually been used for a mural painting studio; in December of 1933, shortly after the building was completed, the room was being used for small seminar classes and faculty meetings. The fireplace, featuring bands of buff colored stone and dark slate, is the centerpiece of the space and the sole remaining original interior feature. The slate patterning on the fireplace, it has been suggested, was inspiration for the use of a thin band of this material to distinguish the 1986 addition to the building from the original structure.

Another special aspect of the Tower Room is its connection to an intimately scaled loggia with a view over the West Mall plaza. Double doors provide direct access to the outdoor space, as well as a generous source of natural light. This columned loggia is located on the top floor of the building’s “tower,” which likely gave the room its nickname.

Materials
• Fireplace: slate and stone with brick lining

Character-Defining Features
• Slate and stone fireplace
• Vaulted ceilings
• Connected loggia
• Nature of the space as one large, open room

View of room looking north; loggia accessed through doors
View of room looking east
Original fireplace shop drawing
Hogg Memorial Auditorium

Building History

Designed by Paul Cret and completed in 1933, Hogg Memorial Auditorium was part of the “Union Group,” buildings financed almost entirely by student and alumni efforts. The auditorium was named after James Stephen Hogg, the first native governor of Texas. Seating about 1,200 people, the auditorium was the first theater at the University of Texas.

The inaugural event at the auditorium was a lecture by poet Robert Frost, and over the years Hogg has provided a setting for lectures, debates, and traveling plays, serving the campus as well as the community. In the 1950s, as the main stage for UT’s drama department, Hogg was the venue for a well-regarded series of Shakespeare plays directed by scholar B. Iden Payne. With the opening of Bass Concert Hall in 1980, Hogg was essentially closed for performing arts, as the university now had several newer theater spaces. After a dormant phase in the 1980s and 1990s, when the venue was used for lectures, exams, and film screenings, it reopened as a performing arts venue in 1997.

The interior of the building, which retains a high degree of integrity, is solely devoted to the auditorium, with supporting spaces including a lobby, box office, and dressing rooms. The theater features many original elements; of special note are the elaborate screens framing the stage and the decorative ceiling in the theater.

Entry Vestibule (HMA 101)

The small entry vestibule includes many original finishes and is more decoratively appointed than the pared-down lobby beyond. Visitors enter the vestibule through double doors and are provided with immediate access to the ticket booth. The relatively dark space features a painted ceiling with exposed beams and decorative tile flooring and wainscot; if the exterior suggests a restrained classicism, this space reflects a “Texas” influence on interior design, reminiscent of predecessors Mary Gearing and Goldsmith Halls and its contemporary, the Union Building next door.

Materials

- Ceramic tile flooring and wainscot
- Wooden beam ceiling
- Bronze light fixtures

Character-Defining Features

- Painted ceiling with exposed beams
- Original bulletin board and light fixtures
- Decorative tile flooring and wainscot
Hogg Memorial Auditorium

Lobby (formerly room 102; today HMA 110)
A set of two double doors flanks each side of the box office, leading to the lobby. The lobby, a simple hallway, has stairs to the upper level and exit doors at the two far ends. There are also rest rooms located off the lobby, one on each side of the vestibule, and ADA-accessible bathrooms located across the hallway. Interestingly, these bathrooms, which extend into space that had been planned for seating, were not depicted on initial plans for the auditorium. It appears that plans were changed before construction to add these bathrooms, which are shown on measured drawings of the building just one month after completion.

Materials
• Painted plaster walls

Character-Defining Features
• Original clock

Auditorium (HMA 106)
The auditorium space features many surviving original finishes. Though the ceiling today is acoustical tile, this grid is apparently installed over the original highly decorative suspended plaster ceiling. Along the wall and extending along the ceiling over the mezzanine are detailed plaster carvings, painted a metallic gold and featuring Moorish designs. Embedded in this gold grillwork over the mezzanine seats is a set of six illuminated six-sided stars. Framing the stage are two rows of polychrome plaster carvings, and the grills screening the organ pipes and extending around the stage in a third frame echo the carved grills seen in the mezzanine. The theater also features green vinyl-upholstered chairs, each with metal interlocking “UT” symbols on the sides underneath the armrests.

Materials
• Wood paneled walls with wood trim
• Plaster grilles and ceiling decoration
• Ceramic tile framing doorways on either side of the stage
• Vinyl tile flooring in the aisles
• Sealed concrete under the seating areas

Character-Defining Features
• Decorative plaster work framing stage and along ceiling of mezzanine
• Ceramic tiles around doors on either side of the stage, with pattern echoing the tiles in the entrance vestibule
• Faux theater boxes
• Seats with interlocking UT logo

Detail of ceramic tile (left) and decorative ceiling above mezzanine with illuminated star (right)
Homer Rainey Hall

Building History
Homer Rainey Hall was the first of the buildings of the “Six Pack” to be completed (1942), and was specifically designed to house the music department, featuring a concert hall and soundproof practice rooms along with classrooms and administrative space. Project architect George Dahl worked with UT physics professor Dr. C. Paul Boner to incorporate the latest technology in acoustical engineering into the building design, including floors, walls, and ceilings suspended by springs, and oak paneling to reflect, rather than absorb sound. In 1995, the building was renamed in honor of Homer Price Rainey, who served as university President from 1939 to 1944.

Entry and floor lobby
The first floor entrance and lobby retain many significant original features. The walls are lined with shell stone, trimmed with marble at the baseboards. Marble is also used for the built-in water fountain and ticket counter outside the concert hall. The original light fixtures remain, and the pendant light over the interior entrance vestibule from the south façade is especially noteworthy, featuring eagles and lyres in the design. These ornamental bronze fixtures were furnished by Summerour & Devine of Kansas City, Missouri.

Materials
- Shell stone walls
- Marble baseboards, ticket counter and water fountain
- Terrazzo flooring
- Bronze light fixtures

Character-Defining Features
- Original light fixtures
- Water fountain
- Ticket counter

Archival watercolor and photograph of light fixture in south entry foyer

Marble ticket counter in recital hall lobby
Foyer at south entry
Marble water fountain in recital hall lobby

Historic and Significant Interiors • The University of Texas at Austin
Homer Rainey Hall

Jessen Auditorium (formerly room 127; today HRH 2.104)

Originally seating about 500 (today, 300), the “Recital Hall” was just as acoustically cutting-edge as the rest of the new Music Building. Initially designed by architect George Dahl, plans for the space were re-worked after an evaluation by C.C. Potwin, a nationally-renowned acoustical expert. When it opened, the recital hall featured cylindrical walls and a sloping, tiered ceiling. Though many of the original finishes have been removed or replaced, the space retains a warm, intimate feel, due in large part to the wood paneling. The design of the wood grilles on either side of the stage also firmly place the auditorium in the decade of its design.

In 1984 the room was officially named Jessen Auditorium, in honor of university donors Wolf and Janet Jessen.

Materials

- Wood paneling
- Painted plaster insets at intervals along east and west walls
- Oak stage flooring and steps
- Leather-covered doors (check?)

Character-Defining Features

- Decorative wood grilles on either side of the stage
- Wood paneling throughout
- Curved walls
- Distinctive design of ceiling panels

Previous Treatment & Maintenance

The stairs at center stage were added in a 1982 renovation, at the same time that a projector room was added at the rear, extending into space that was previously part of the lobby. A second set of doors was also added at the south entrance at this time.

In 2009, the auditorium underwent another renovation. In addition to HVAC work, the ceiling was repainted and the wood paneling was refinished, replacing damaged pieces. The carpeting was replaced, and the seats were reupholstered. The back wall of the auditorium received a new acoustical paneling system.
Homer Rainey Hall

Former Rehearsal Hall (formerly room 227; today HRH 3.102A)

Designated the “Rehearsal Hall” on original drawings, this room showcases the building’s attention to detail in acoustical design. The room features floating walls with three and a half foot curved wood panels, each with a circular, aluminum-framed “resonator” with metal screen.

Materials

- Wood paneling
- Bronze light fixtures
- Aluminum resonator openings

Character-Defining Features

- Curved wood walls
- “Resonator” openings with metal screens
- Original clock and light fixtures
- Angled ceiling

Previous Treatment & Maintenance

The undulating paneling was originally specified for all four walls but today only covers the south and west walls; it is unclear whether the paneling was ever installed on the north and east walls, but the detailing on these walls suggests that this finish was intentional.

The room had been converted to a conference room as early as 1980, and today houses the Hindi Urdu Resource Center, with several temporary cubicles breaking up the once open space.

23

Historic and Significant Interiors  •  The University of Texas at Austin
Homer Rainey Hall

Practice Rooms (third floor)
The clusters of small rooms (average size 7’x10’) comprising most of the third floor of the building were originally designed to be individual practice rooms for students. Like many of the other rooms in the building, the design incorporated new ideas in acoustics. The walls and doors are unusually thick (21”), in order to provide soundproofing. The floating walls and floors are both finished in wood and the rooms have 8’ ceilings. These rooms, in their original configuration, are highly significant to the identity of the building as the home of the music department, and represent acoustical design that was revolutionary at the time of construction. The original wood lockers for storing musical instruments lining the hallways of the third floor also remain.

Character-Defining Features
- Original wood lockers lining hallways
- Surviving configuration of space as a group of several small rooms
- Floating walls and floors with wood finish

Materials
- Wood flooring, molding, and paneling
- Suspended plaster ceiling
- Wood lockers

Previous Treatment & Maintenance
The former practice rooms have since been converted into office spaces, though they retain their original configuration and much of the original finishes.

Original floor plan of the third floor, showing the practice rooms that remain in this configuration today

Entrances to practice rooms (left) and wood lockers (right)
Main Building

Building History

As the first building he designed at UT, the Main Building and Tower were conceived as the centerpiece of Paul Cret’s master plan for the university.

The building was constructed in two phases between 1931 and 1937. The first phase was an E-shaped building, with the base of the tower comprising the central leg of the E. The second phase completed the Tower and added a unit to the south of the existing nucleus, the primary façade of the building. As plans were being made for the second phase, the program of the building shifted to accommodate more space for administrative functions, and less for the library. As a result, many of the most impressive interiors, designed as library spaces, were confined to the first phase.

The Main Building was designed as the new primary library for the campus, and served this purpose until 1977, when the Perry Castaneda Library (PCL) was constructed as a much larger and more accessible replacement.

Plot plan for Phase II of construction of the Main Building; the existing building (Phase I) is shown in white, while Phase II is shaded

View of the south facade of the Main Building
(photo credit: Susan & Jim Sigmon)
Main Building

Hall of the Six Coats of Arms/ Life Science Library Circulation  (MAI 220)

The large room housing the loan desk for the Life Science Library is known as the Hall of the Six Coats of Arms, after the heraldic arms of six nations which are displayed here. The decorative plaster crests each represent a nation by whom Texas has been governed in its history. Starting from the west end of the hall, above the entrance to the Hall of Texas, the coats of arms are displayed in chronological order: Spain, France, Mexico, the Republic of Texas, the Confederate States, and the United States.

This space has many rich decorative details, including the original bronze light fixtures, walnut-paneled ceiling and marble-clad walls.

Character-Defining Features

- Plaster coats of arms
- Marble cladding
- Rich ceiling paneling
- Transom windows with wood grilles
- Original light fixtures

Materials

- Bronze light fixtures
- Walnut grilles, doors, and ceiling
- Marble loan desk
- Door frames and wall base French gray marble from Vermont
- Wainscot comprised of panels of Saint Genevieve Rose marble trimmed by Texas Magnolia Gray marble
- Pink Lepanto marble pilasters

Previous Treatment & Maintenance

In 2005, the circulation desk was modified by removing a small end section of the counter to provide ADA access. The rooms on the south side of the hall once housed the card catalog; in 2008, these spaces were converted to seminar rooms. According to early plans, the entrances to the stacks on the north side of the hall were to have wooden doors with a carved star, but these were never installed. The new doors on the seminar rooms were inspired by this unrealized design, slightly modified to include glass panels.
Main Building

Hall of Noble Words/ Life Science Library (MAI 227)

The reading room on the east side of the Hall of the Six Coats of Arms was named the “Hall of Noble Words,” in reference to the 31 inspirational quotations painted on the ceiling beams. The brackets of the beams feature various printer’s marks. William James Battle, then chair of the university Building Committee selected the quotes and the decorative scheme, and the painting was executed by Dallas painter Eugene Gilboe (whose work can also be seen in the Texas Union).

The room also features a beautiful work by another significant artist. Centered between the broken pediment over the door leading to the Hall of the Six Coats of Arms is a walnut carving of the central tower of Old Main by Peter Mansbendel (see Union entry).

Materials
- Concrete ceiling beams
- Wood shelving, molding, and grilles surrounding entryway
- Walnut medallion over door

Character-Defining Features
- Decoratively painted ceiling beams
- Built-in shelving
- Open layout with natural lighting
- Mansbendel’s medallion

Previous Treatment & Maintenance

The Hall of Noble Words underwent a cosmetic renovation in 2006-2007. The service counter surface was covered with black granite, replacing the original linoleum-type material. The room’s venetian blinds and woodwork were restored and the walls were repainted.

The original chandeliers in the room had been replaced with fluorescent fixtures in the 1950s, when fluorescent lights were also installed above the bookcases. Though the original chandeliers could not be located, the library staff selected compatible replacements, created by ELA Lighting. The fluorescent lighting above the bookcases was removed, and new fixtures were installed in existing light boxes.
Main Building

Hall of Texas/ Life Science Library (MAI 228)

Mirroring the reading room on the east, the room on the west side of the Hall of the Six Coats of Arms originally served as the “Periodical Reading Room.” This room is known as the “Hall of Texas” because of the theme of the ceiling beams, which are each devoted to a period of Texas history, including the eras of the Aztecs, Native Americans, Spanish and French, as well as the Republic of Texas, and the United States. One beam is also devoted to the university’s first fifty years. The brackets of the beams are painted with the national arms of what were believed to be the primary groups of ancestry of the Texas population when the room was completed in 1937.

Like the Hall of Noble Words, the beams of the Hall of Texas were also painted by Gilboe, and the entrance door also features the work of Mansbendel. The walnut carving in the Hall of Texas depicts the south entrance to Old Main.

Materials

- Concrete ceiling beams
- Wood molding and grilles surrounding entryway
- Walnut medallion over door

Character-Defining Features

- Decoratively painted ceiling beams
- Mansbendel’s medallion

Previous Treatment & Maintenance

The original chandeliers were also removed from this room, and the fluorescent replacements remain. In the 1980s, the Hall of Texas was subdivided to provide storage for the Herbarium Collection of the Plant Resources Center.
Historic and Significant Interiors

Main Building

Latin American Room (MAI 316)

The room in the first phase of the Main Building that now houses the Accounting Department was once a library space, called the “Latin American Room.” The core of the collection of Latin American literature kept here was the private library of Mexican Genaro Garcia, acquired by the university in 1921. The library occupied the entire third floor of the northwest wing, with book stack areas to the north and south of the reading room in the center. The stacks areas show few remnants of their earlier life, but the central room retains many original features.

The carvings on the bookcases of the north, south and east walls feature the work of Peter Mansbendel. Over the west (primary entrance) door is a representation of Garcia’s book plate, which depicts the Aztec god Quetzalcoatl. Above the south bookcase are the arms of the Franciscan order, and the north wall features the arms of Álvar Núñez Cabeza de Vaca, a famous Spanish explorer of Texas.

The spaces between the beams of the ceiling are painted with bright shades of blue, green, red, orange, and white in stylized floral designs. At the ends of the painted panels are copies of various brands imprinted on Garcia’s books as marks of ownership by former owners.
Main Building

Latin American Room continued (MAI 316)

Materials
- Blue and white ceramic tile at base under windows
- Gray marble baseboards under shelving
- Plaster walls and beams
- Leather-covered entrance doors
- Walnut shelving
- Wrought iron curtain rods
- Cork flooring (under carpet)

Character-Defining Features
- Leather doors with portholes
- Decoratively painted ceiling
- Original light fixtures
- Carved woodwork
- Ceramic tile

Previous Treatment & Maintenance
The Office of Accounting moved into the space in the early 1990s; before that it served as the reading room for the Asian/Middle East Collections (the Latin American Collection moved to Sid Richardson Hall in 1971). The original ceiling and light fixtures were preserved in the middle room, with the addition of supplemental fluorescent lighting. All existing light fixtures and bookcases were removed from the stacks rooms, and they received dropped ceilings.
Historic and Significant Interiors • The University of Texas at Austin

Main Building

Phase II (Completed 1937)

The second phase of construction of Main Building added the monumental south façade and several important interior spaces. Gustav Ketterer (1870-1953), a German-born and Philadelphia-based decorator was given charge of the decoration of the primary spaces in this phase of construction, including designing decorative schemes, selecting colors, and creating stencils and patterns. In Philadelphia, Ketterer served as the honorary curator of Furniture and Woodwork at the Pennsylvania Museum and School of Industrial Art (alongside Alexander Calder, who was honorary curator of Sculpture, Marbles and Casts). Ketterer also designed and executed decorative work for Yale, Princeton, the University of Chicago, the Department of Justice Building in Washington, DC, and many other public buildings. It is believed that his work for the Main Building may be his only work in Texas; he was likely involved in the project because of Philadelphia connections to Paul Cret.

Grand Stairway (MAI MS1.1, 2.1, 1.2, 2.2)

The main stairway, located between two light courts on the south side of the building, offers a grand introduction to the building. The marble-faced walls are topped by an elaborately carved plaster cornice and a vaulted ceiling. Over the stairway, the ceiling features diagonal coffers inset with gold leaf on a soft blue background. On the north and south sides, walnut grilles frame the entrances to the Life Sciences Library and the second floor elevator lobby, respectively.

Materials

- Steps of gray Tennessee marble
- Wrought iron and bronze balustrades
- Walnut grilles
- Plaster frieze and ceiling
- Walls of Magnolia gray marble from West Texas
- Windows framed in French Gray marble from Vermont

Character-Defining Features

- Original light fixtures
- Decorative ceiling
- Carved woodwork at entrance to library
- Large windows providing natural light
- Marble finishes
Main Building

Second Floor Elevator Lobby (MAI C200)

The rich appointments from the central stair continue in the second floor elevator lobby. This space, providing access to the Academic Room (MAI 212) and the Provost’s Office, features limestone walls and a decorated plaster ceiling with a warm terra cotta-color finish.

The north wall of the lobby also displays a bronze medallion depicting Robert Lynn Batts by Peter Mansbendel. Batts (1864–1935) studied law at UT and later served as a university regent as well as a federal judge.

Materials

- Baseboards of Imperial Black marble from Tennessee
- Walls and columns of Cordova cream limestone
- Bronze light fixtures and wall medallion
- Painted plaster ceiling
- Wood transom and grille at entrance to stairs

Character-Defining Features

- Medallion depicting R.L. Batts
- Richly decorated ceiling
- Original light fixtures
**Main Building**

**Academic Room** (formerly MAI 202; today MAI 212)

In Cret's original plans for the building, this room was intended to be a reading room for the new library, but it never served this purpose. As the program in the Main Building shifted towards more administrative functions, the room was appropriated by the Board of Regents, who used it as a conference room. The space is known today as the Lee Jamail Academic Room, and is employed for formal university functions.

Offering one of the best vistas in the building, a direct view of the capitol to the south, the Academic Room also has beautiful interior finishes. The walls are paneled with pilasters of rose marble and fabric damask wall coverings. The vaulted ceiling features decorative plasterwork, including gold leaf work.

**Materials**

- Bronze doors
- Wainscot comprised of a Dark Cedar marble base, Phantasia Rose marble panels, and veinless gray marble framing, all from Tennessee
- North door frame of rose marble
- Windows and east and west doors framed in veinless gray marble
- White oak east and west doors
- Plaster and gold leaf ceiling decoration
- Oak flooring (underneath carpet)

**Character-Defining Features**

- Built-in niches
- Gilded plasterwork
- Barrel-vaulted ceiling with quotes pertaining to knowledge and education
- Two-story height and open nature of the room

**Previous Treatment & Maintenance**

Main 212 was renovated in 2008. The existing carpet and upholstered wall panels, which were not original, were replaced, and the room was upgraded with audio/visual equipment. The wooden doors were refinished, and parts of the plasterwork were re-gilded. The room also received new furniture and draperies.
Main Building

Provost’s Office (formerly MAI 203 & 204l today MAI 209 &210)

The rooms on either side of the Academic Room were intended to be men’s and women’s reading rooms, but have been used for office or conference space since at least the 1940s. Today the provost offices in MAI 209, on the east side of the Academic Room, and the room on the west side houses offices for the provost’s staff. MAI 209 retains its integrity as a single open space, while MAI 210 has been subdivided with cubicles. Both rooms feature warm wood paneling and niches with plaster busts of famous writers.

Character-Defining Features
- Distinctive pine paneling and shelving
- Vaulted ceilings with decorative plaster
- Niches with busts of famous writers
- Clocks built in to wood paneling above shelving
- Overhead light fixtures

Materials
- Swedish Pine woodwork
- Appalachian white oak floors with French herringbone pattern (underneath carpet)

Previous Treatment & Maintenance
In the 1990s, a new opening was installed in the east wall of MAI 209, providing access to the suite of rooms in MAI 201. This new door, designed to match the existing finishes, became the primary entrance for the room. MAI 209 and 210 both served as conference room spaces before being converted to their current use.
Main Building

Fourth Floor Elevator Lobby and Exhibition Room (MAI C400 and MAI 400)

The fourth floor elevator lobby, with walls of Tennessee veinless gray marble trimmed with Phantasia rose marble, provides access to the suite of rooms that now serve the office of the university president. A group of stained glass windows are set in front of the window of the landing between the third and fourth stairs, on the west side of the lobby. The stained glass work by Harry Eldridge Goodhue was presented to the university by the Ashbel Literary Society in 1909 and moved from Old Main to its present location.

Through the bronze double doors of the lobby is a hall originally known as the Exhibition Room. This space was planned as an exhibition gallery for rare books, which were housed in the libraries on the east and west side of the hall. The area now houses the office of the President.

Materials

- Tennessee veinless gray marble with base and frieze of Phantasia rose marble in elevator lobby
- Bronze doorway between lobby and Exhibition Room
- Walls of Exhibition Room clad in green and gray marble with plaster between
- Base, pilasters and frieze are gray green marble from Vermont
- Trim of east and west doors dark “Verd Antique marble” with pale “Westland” green veined cream marble, both from Vermont
- Inscribed slabs over the doors are cream Alabama marble
- Ceiling of Exhibition Room features plaster reliefs and gold leaf

Character-Defining Features

- Original light fixtures
- Vaulted ceiling in Exhibition Room with decorative plaster
- Marble-clad walls
- Stained glass window at stairway landing between third and fourth floors

Historic and Significant Interiors • The University of Texas at Austin
Main Building

Wrenn Library/Offices of Deputies to the President (MAI 407)

The suite of three rooms to the south of the Exhibition Room was once a single room, the Wrenn Library. This room, designed by Tallmadge and Watson of Chicago, was originally installed in Battle Hall (when it was the university’s main library), and housed a rare book collection purchased for UT by George Washington Littlefield. The room was dismantled and reinstalled in the Main Building when it was built in the 1930s.

The library’s design was modeled after the library of Sir Walter Scott, and features a painted coffered ceiling, ornate carvings, and stained glass. The center section of the ceiling presents 65 printers’ marks, and alternating squares depict university seals and historical characters illustrating the history of costume. The stained glass was designed by Charles Connick of Boston, and illustrates types of literature as symbolized by female figures. The stained glass transoms contain the coats of arms of Oxford and Cambridge universities. The beautiful entrance door is framed with elaborately carved molding, and topped by the university seal surrounded by a wreath of bluebonnets, the work of Peter Mansbendel.

Materials

- Walnut bookcases, door, and molding
- Wrought iron hardware
- Alabaster light bowls
- Stained glass
- Flooring: quartered oak, with borders and parquetry field with basket pattern design
- Wood ceiling

Character-Defining Features

- Decoratively painted ceiling
- Stained glass
- Carving at main entrance door, shelving, and molding
- Light fixtures

Previous Treatment & Maintenance

By the 1970s, the library had been subdivided into three rooms. Wood partitions extend to the ceiling, sitting flush to the surface in a reversible treatment. Today this suite of rooms houses the offices of the deputies to the president on the east and west, with administrative assistants in the center space.
Main Building

President’s Office (formerly the Aitken Rare Books Study, MAI 402)

The room on the west side of the Exhibition Room was once known as the Aitken Rare Books Study and served as a private library for students. Today the space is occupied by the president of the university, but many of the original features remain.

Close in layout to the Stark Library at the east end of the hall, both rooms feature extensive woodwork and a balcony on three sides of the room. Both spaces also include a below floor storage area and a wall of windows opening on to a terrace.

Materials
- Oak woodwork
- Painted aluminum metalwork
- Plaster ceiling with gold leaf
- Cork flooring (under carpet)

Character-Defining Features
- Frieze carved by Peter Mansbendel
- Wood paneling
- Double-height space with balcony
- Ceiling with decorative plaster reliefs

Previous Treatment & Maintenance
The room received new carpeting, installed over the original cork floor, in 2006.
Main Building

Stark Library (MAI 401)

The Stark Library houses a collection of books, paintings, textiles, and other art objects collected over a period of 40 years by Miriam Lutcher Stark. Mrs. Stark, whose husband and son both attended the University of Texas and served as members of the Board of Regents, bequeathed the collection to the university in 1926. It was installed in a specially-designed room on the fourth floor of the Main Building in 1938, when sufficient space for the collection was finally available. The library, today used as a conference room for the university president, was modeled after a room in the Stark mansion, containing furniture and other decorations from their home in Orange, Texas. Many of the original antique pieces remain in the room, lining the walls around the conference table and chairs (of contemporary vintage).

The large room is a two-story space, with a balcony providing access to a second level of books on three sides of the room. Tall windows reach almost to the ceiling on the east wall, providing a flood of natural light to the room. The Stark Library also features a stairway leading to a sub-level of storage space underneath the room.

The Stark family made several requests regarding the interior finishes of the room before the collection could be installed in the newly completed building. As a result, the bookcase doors were finished in walnut instead of aluminum, and fixtures and hardware were upgraded to bronze. The family also asked for more gilding than was initially specified. Peter Allidi, the Swiss decorator who likely designed the painted beams of the original Architecture library in Goldsmith Hall, did some additional painting in the room to accommodate the family’s requests.

Materials

- American black walnut paneling and shelving
- Wrought iron railings
- Quartered oak flooring featuring a diagonal square pattern
- Cork flooring on balcony
- Hand carved walnut frieze by Peter Mansbendel (below, right)
- Decorative plaster ceiling with gold leaf
- Brass light fixtures “specially toned by gold plating to harmonize with the gold banding of the ceiling” (from the Stark home, pictured at left and right)

Character-Defining Features

- Double-height space with balcony on three sides
- Rich paneling and shelving filled with books
- Ceiling with decorative plaster
- Light fixtures from the Stark home
- Original furniture, including antique arm chairs upholstered in French needlepoint

Previous Treatment & Maintenance

The room appears much as it did in the 1930s, with the addition of a new conference table and chairs and a sound system with speakers installed on the balcony. The parquet flooring has also been repaired and selectively replaced in kind.
Sutton Hall

**Building History**

Sutton Hall is a building especially significant to the architectural history of the university. Designed by Cass Gilbert and completed in 1918, the Education Building (as it was then called) followed the Library Building (later renamed Battle Hall) as Gilbert’s second and final campus building. Like Battle Hall, Gilbert’s design for Sutton proved to be very influential in establishing the architectural style of the university. Several other campus buildings also employ the tripartite composition (limestone ground floor, brick middle section and red tile roof), including the Biological Laboratories, Garrison Hall and many later buildings. Sutton Hall was renamed in 1930 to honor William Seneca Sutton (1860-1928), Dean of the School of Education and President of the university.

**First floor corridor**

Many of Sutton’s original interior features remain intact, especially on the ground floor. The general layout has been preserved, with a wide corridor extending along the east-west axis of the building. Elements of the original design can be seen in the vaulted ceiling and walls of exposed brick with terracotta trim.

The first floor of Sutton Hall serves as a secondary administrative hub for the School of Architecture (headquartered in neighboring Goldsmith Hall). As such, this floor is used similarly to its historic function, then housing administrative offices.

Left: View of the south facade of Sutton Hall

First floor corridor looking west

The open and light-filled stairways contribute to the interior character of Sutton Hall

Historic and Significant Interiors • The University of Texas at Austin
Sutton Hall

First floor corridor (continued)

View of south entrance (original) and exposed brick walls

Materials
- Clay tile flooring
- Buff-colored brick walls
- Terra cotta crown molding
- Red gum door and window transom frames

Character-Defining Features
- Vaulted ceilings
- Exposed brick
- Terra cotta detailing

Clock in the first floor corridor
Buff brick walls with terra cotta molding

Previous Treatment & Maintenance
Sutton Hall underwent a substantial renovation in 1980 to accommodate its use by the School of Architecture. Most notably, a new entry door was formed from an existing window in center of the north façade of the building, allowing for better connection to Goldsmith Hall and other parts of campus north of the building. The new entrance was designed to mirror the original entry on the south, and the loggia on the north features similar but simplified terra cotta decoration.
Texas Union Building

Building History

The Texas Union, designed by Paul Cret with Robert Leon White and completed in 1933, was part of the 1930s building boom that added 19 buildings to the campus in ten years. Though oil had recently been discovered on university-owned property, the university’s resources were committed to classroom buildings. The Union, along with Anna Hiss Gymnasium, Gregory Gymnasium, and Hogg Auditorium, was funded in large part by student efforts, led by Ex-Students’ Association president T.W. Gregory.

The Union has supported various student activities in its history, including dances, concerts, film screenings, and other recreational activities. Today, the Union remains a hub of student activity, offering a variety of dining options, meeting spaces, and offices for student groups.

The Union was expanded in 1960. An addition almost doubling the building’s size added meeting rooms, a theater, and the below-street level recreational area now known as the “Union Underground.” Extensive renovation projects were completed in 1977 and 1983, and smaller-scale renovation work has been undertaken in the past two decades.

Presidential Lobby (formerly room 203; today UNB 3.100)

The Presidential Lobby, the space on the second floor outside of the ballroom, is a magnificent double-height space illuminated by a large skylight. Balconies provide a view to the lobby from the third floor. This portion of the Union was designed to serve primarily public functions, while the first floor, including the “Commons,” originally accommodated dining rooms for students.

Accessed through the building’s grand entrance from the West Mall, the Presidential Lobby features many special original design elements and is central to the identity of the Union. The steps from the entrance to the second floor level are executed in colored, hand-painted tiles. On the exposed beams of the ceiling are the names of all the past Texas Exes presidents.

Another group of presidents, past presidents of the university, are honored with portraits on carved wooden medallions. Eleven of these medallions, including those depicting William J. Battle and Harry Yandell Benedict, were carved by Peter Mansbendel, a Swiss-born woodcarver who immigrated to the United States in 1907 and moved to Austin soon afterwards. In Texas, Mansbendel worked with leading architects throughout the state, designing architectural details, mantelpieces, and furniture.

View of Presidential Lobby from second floor with skylight above
Texas Union Building

Presidential Lobby (continued)

The Presidential Lobby also features two special original pieces of furniture, the victrola cabinet, once used to play records during dances (currently positioned on the south wall), and a chest that once held blankets for female students who wished to nap in the Women’s Lounge (located on the east wall of the lobby). These pieces were also carved by Mansbendel and represent both beautiful workmanship as well as two traditions in the history of the Union which have faded into the past.

Materials
- Gumwood paneling
- Wooden beams and medallions
- Bronze light fixtures
- Decorative tile at stairs

Carved victrola cabinet, featuring native Texas animals, including a depiction of an encounter between a roadrunner and a rattlesnake on a side panel

Character-Defining Features
- Carved medallions with portraits of past presidents
- Wood paneling
- Exposed and painted ceiling beams
- Staircase leading up from the West Mall, creating a grand entrance
- Double-height space with balconies overlooking the lobby below
- Skylight
- Original furniture, including carved Victrola cabinet
- Tiled water fountain
- Custom light fixtures, designed by Walter G. Warren and Company of Chicago

View of the first floor of the Presidential Lobby; the bodhi tree was installed in commemoration of a 2005 visit by the Dalai Lama

Carved portrait of H.Y. Benedict, 10th president of the university

Carved blanket chest, featuring an image of the Union on the center panel
Texas Union Building

Governors’ Room (formerly room 209; today UNB 3.116)

This meeting room was originally a private study for men, called the Men’s Lounge. The room was renovated in the mid 1970s and renamed “The Texas Governor’s Room.” In 1990, the portraits of former governors were added to the room; these photos were printed from negatives from the state archives and brushed with oil paints by Austin artist Haydee Cano Allred.

Materials
• Gumwood and walnut paneling
• White oak flooring
• Fireplace trimmed in Cordova Cream limestone

Character-Defining Features
• Flooring is three-board installation, rare in this area of the country
• Portraits of Texas governors
• Extensive paneling
• Fireplace
• Coffered ceiling

Ballroom (formerly room 228; today UNB 3.202)

The ballroom was once the heart of the Texas Union, and still remains a grand space that retains much of its integrity. In the 1930s and 40s it was used as a lounge by day and a venue for dancing by night, with events held at least once a week. Dances featured live music, and the admission fees were a primary source of revenue for the Union. The ballroom also served as the stage for beauty pageants and other contests in the 1950s.

Materials
• Maple flooring
• Cast iron grilles
• Wood paneling with plaster finish above
• Larger beams of concrete
• Smaller ceiling beams and grilles between of wood
• Balcony with wood balusters

Character-Defining Features
• Arched doorways and windows on east and west walls
• Hardwood floor
• Wood paneling
• Exposed beams and mansard-shape ceiling
Sinclair Suite (formerly room 213; today UNB 3.128)

Though the room is called the “Sinclair Suite” today, it was during the days when the space served as the Women’s Lounge that it was actually comprised of a suite of rooms, including a powder room and restroom. Today the wall between the primary space and the powder room has been removed, but the room still retains its own private restroom. The lounge was renamed to honor John Sinclair, who wrote the lyrics to “The Eyes of Texas.”

During its time as the Women’s Lounge, the space served as a place for female students to rest during the day, and men were allowed only as invited guests. The Union provided cots and blankets for the women’s use, and the intricately carved chest that now stands against the far eastern wall of the second floor of the Presidential Lobby once served to store these linens.

The room’s most significant remaining interior features are the decorative plaster cornices and ceiling. The light fixtures and the fireplace and its carved surround are also original to the room.

Materials

• Plaster cornice ceiling decoration
• Cast iron grilles
• Wood paneling

Character-Defining Features

• Fireplace
• Decorative plaster work

Previous Treatment & Maintenance

The Women’s Lounge was renamed the Sinclair Suite following the 1976 Union renovation.
Robert A. Welch Hall

Building History
Welch Hall, known as the Chemistry Building until 1974, was named after Houston oil and business baron Robert A. Welch, who established a large endowment for chemical research in Texas. Designed by Greene, LaRoche and Dahl and completed in 1931, the current building is more than twice the size of the original, with additions constructed in the 1960s and 1970s. Several important interior features remain in the original building.

Of special note are the decorative ceilings of the original library and a two-story lecture hall. Though the construction documents do not identify the artist, the designs could be the work of Eugene John Gilboe, a Norwegian-born master decorator. The design of the decorative painting in Welch closely resembles Gilboe’s work in the Main Building and Texas Union on campus. Gilboe was active between 1932-1952, with at least 32 attributed works in Texas, including a mural in the Stoneleigh Hotel in Dallas.

Lecture Theater (formerly room 15; today WEL 2.122)
Originally known as the “Lecture Room,” this large, 2-story space on the first floor of the original building is located directly below the former library. Like the library, the lecture hall features exposed concrete beams. The beams are shaped in geometric arrangements and feature painted designs in five colors. The original specifications call for both stencil work and freehand painting, with a glazing coat to give the appearance of softness and age. The stencil designs feature chemical symbols. The doors to the lecture hall are also significant, featuring octagonal glass panels with an inset wavy design.

Materials
- Concrete ceiling beams
- Wood doors and paneling

Character-Defining Features
- Exposed beams featuring stenciled designs
- Double-height space
- Octagonal glass with wavy inset design on doors

Doors with octagonal glass
Detail of ceiling design
Robert A. Welch Hall

Former Chemistry Library (formerly room 219; today WEL 4.132A)

The Mallet Chemistry Library, named after John William Mallet (1823–1912) the first Chemistry professor at the university, was part of the original design of Welch Hall. This room housed the Chemistry department’s library until 1978, when it moved to larger quarters in an addition to the building. Today the former library serves as conference room space.

There is a small vestibule area outside the library, where one could enter either the library or the book stack area to the right. The former stacks room now serves as an office. This vestibule space features doors with stained glass panels and a coffered and painted ceiling. The stained glass illustrates the university seal on one door and chemical equipment, including beakers and vials.

The library’s original painted beams remain, featuring brackets and stenciled designs in colors of gold, orange, red, and blue-green. The floral and geometric designs are very similar to those seen in the old Lecture Hall and were likely executed by the same artist.

Materials

- Concrete ceiling beams
- Stained glass in entrance doors to vestibule
- Wood shelving

Character-Defining Features

- Exposed beams featuring stenciled designs
- Stained glass
- Coffered and painted ceiling in vestibule (pictured at right)

Previous Treatment & Maintenance

Sometime after 1968, the stacks area was closed off from the library, and interior windows in arched openings were installed in place of the passages to the stacks.

In 1981, UT professor of Interior Design Buie Harwood directed a restoration of the painted ceiling, repainting bare patches left by the removal of fluorescent light fixtures. Using water-based paints, the restoration matched the original design.
Will C. Hogg Building

Building History

Built for the Geology department, in 1962 the building was named to honor Will C. Hogg, a benefactor to the University, former Regent, and the son of Texas Governor James Stephen Hogg. The Geology building was designed by Greene, LaRoche and Dahl, and was completed in 1933. A new building for the Geology Department was built 1967; Will C. Hogg is currently home to offices for the College of Natural Sciences, Liberal Arts, Special Projects, and Asian Studies.

The building once housed the Geology library, on what is now the third floor of the building. Though this space long ago lost its original finishes, the lecture hall on the ground floor preserves some vestiges of the building’s 1930s appearance.

Auditorium (formerly room 14; today WCH 1.120)

The 350-seat lecture hall on the ground floor of the east end of the building is one of the last spaces in the building which retains some original finishes, including the paneled wainscot, coffered ceiling, and wrought iron railing. The north, south and west walls were designed with special recesses to showcase plaster relief maps, though these have since been removed. The room still serves its function as designed, as an often-used auditorium.

Materials

- Slate base boards
- Wrought iron railings with bronze handrails
- Plaster brackets, cornice, and wall finish
- Paneled wainscot
- Cast iron grilles

Character-Defining Features

- Wood paneling
- Coffered ceiling
- Original clock
- Use as a lecture room

South wall; the recessed panels originally intended for maps are still visible

Historic and Significant Interiors • The University of Texas at Austin
J. Frank Dobie House

Building History
Home to renowned Texas author and university professor Frank Dobie (1888-1964), this cottage was built as part of the Park Hill subdivision in 1925. Though they did not design it, the Dobies were the first to live in the house and resided there for the rest of their lives. Dobie wrote many books in the library upstairs and often entertained friends and fellow writers inside the home and on the banks of Waller Creek in the backyard. The Dobies expanded the house to the east in 1951 with a nearly seamless two-story addition. Following Frank’s death in 1964, his wife Bertha lived in the house until she passed away in 1974. The home was then deeded to a nephew and then a former secretary of Dobie’s, and in 1988, Frank Dobie’s cousin Dudley Dobie, Jr. and his wife Saza purchased the property. The university acquired the house in 1995, and it became home to the Michener Center for Writers. The house was listed in the National Register of Historic Places in 1991 and is also a Recorded Texas Historic Landmark.

Materials
- Pine floors downstairs (red heart pine in the living and dining room and white pine in the sunroom)
- Speckled, buff brick fireplace
- Quarry tile hearth

Fireplace and flanking glass-enclosed bookshelves in the living room, now serving as office space.

The sunroom was added in the 1951 addition. Original exterior windows in the kitchen were preserved and now look into this room.

Living room with red heart pine floors (left). Front door with decorative hinge straps (right).
J. Frank Dobie House

The upstairs library once held almost 12,000 volumes. This space was enlarged with the 1951 addition and Frank spent much of his time here. Today, the space is available to students and serves as a seminar room for visiting faculty workshops.

One of three bedrooms upstairs, now used for visiting faculty office space.

Special Pieces

Frank specially commissioned this small table (currently located in the living room) for his wife. Made from mesquite that grew near Corpus Christi, the table was designed by John Hickman Brown and was given to Bertha for Christmas in 1939.

The blue glass lamp hanging in the sunroom is of English provenance. Frank taught at Cambridge during World War II and the Dobies brought this fixture back with them to America.

Previous Treatment & Maintenance

Besides the 1951 addition, the most significant renovation to the house was undertaken between 1988-1989. The property was documented by an architect in photographs and drawings prior to the renovation. The rehabilitation work included foundation repairs, electrical and plumbing upgrades, and roof repairs. Inside, gypsum board was applied over existing wallpaper to preserve the paper. All interior surfaces were either repainted and papered or textured. At this time, the back porch screening was replaced with glass for weather protection.
School of Social Work (University Junior High School)

Building History
The building which now houses the School of Social Work was built as the University Junior High School (UJH) in 1933. Designed by Paul Cret with Robert Leon White and Greene, LaRoche and Dahl the school stood in a residential area at the time it was built. The Junior High School was a joint project between the university and the city, offering much needed space to accommodate Austin students as well as an opportunity for the UT Education Department to use the school as a teaching laboratory. Of note, UJH was the first junior high school in Austin to integrate.

The building was closed as University Junior High School in 1967 and renovated in 1969 to become the Education Annex for the University of Texas. In 1994, the building was prepared for occupation by the School of Social Work, the building’s current tenant along with the UT Child Care Center. The former University Junior High School was listed in the National Register in 2001.

Though much of the building’s original interior finishes have been lost, there are a few vestiges of the 1930s.

Special Features: Auditorium
The building’s auditorium remains in the same place as it did historically, though it has been updated and is now called the Utopia Theater. The original eight hanging lamps have been preserved.
School of Social Work (University Junior High School)

Special Features: Entry niches & grilles
There are arched niches on either side of the main entry vestibule facing San Jacinto Boulevard. These niches retain their original tile finish, and the metal grilles below, featuring an abstracted floral design, are also a significant feature and original to the building.

Special Features:
Folding Wood Doors
Many of the folding wood doors, installed in the building in 1933, also remain. Manufactured by the Paul Horn Folding Partition Company of Fort Dodge, Iowa, these doors served to allow flexible use of space, folding away when not in use. The folding doors in are still present in the main lobby, at the junction of this room with the southern wing of the building.
Significant Features

Other significant features found throughout campus buildings

While many spaces on campus have warranted an entire entry, there are many individual elements which contribute significantly to character, even if the space is no longer a coherent historic interior. Some examples of these types of features are listed below. Careful consideration should be given to removing, obscuring, or altering individual significant elements.

Built-in features
Lockers, niches

![Built-in features](images)

Clocks

![Clocks](images)

Decorative Painting

![Decorative Painting](images)
**Significant Features**

**Doors**

- GEA hall closet
- MAI 316
- GEA 117

**Exposed Brick**

- AHG 133

**Fireplaces & mantels**

- Texas Union Governor’s Room
- GEA 403
- Texas Union Sinclair Suite
Significant Features

Flooring
Hardwood, tile, terrazzo, etc

Furniture

Grilles

Historic and Significant Interiors • The University of Texas at Austin
Significant Features

Hardware

Light fixtures

Molding

Texas Union Sinclair Suite

Littlefield Home
Historic and Significant Interiors

Significant Features

Paneling/ shelving

Railings and balusters

Signage & lettering

Historic and Significant Interiors • The University of Texas at Austin
Significant Features

Special finishes
murals, plaster, gold leaf, etc

Stained or leaded glass

Special ceilings
vaulted, exposed beams, etc
Glossary

ACOUSTICAL TILE: ceiling tiles made of soft, sound-absorbing materials.

APRON: a piece of interior trim found below the stool of a window.

ARCADE: a series of arches supported by pillars or columns; a covered passageway.

ARCHITRAVE: the lowest of the three main parts of an entablature. Also used to refer to a molded frame surrounding a door or window.

ARCHIVOLT: the continuous molding following the contour on the face of an arch; also the underside of an arch.

ASHLAR: a squared building stone distinguished by thin mortar joints and a high quality finish.

ASTRAGAL: a molding attached to one or both meeting stiles of a pair of double doors.

ATRIUM: a sky-lit central court in a building, often spanning several stories.

AWNING WINDOW: type of window in which the sash projects outward, hinged on top.

BALUSTER: one of a number of short vertical members, often circular in section, used to support a stair handrail or coping.

BALUSTRADE: a series of short pillars or other uprights connected on top by coping or a handrail and usually on the bottom by a bottom rail; found on staircases, balconies, and porches.

BARREL VAULT: a masonry vault with a plain, semi-circular cross section supported by parallel walls or arcades; a vault having a semi-cylindrical roof.

BAY WINDOW: a set of windows that project out from a wall in a multi-sided form.

BEADED BOARD: a tongue-and-groove wood finish material consisting of usually 4” or 6” boards with a milled bead along the centerline and along the edge adjoining the tongue. Commonly used for porch ceilings and for wainscots in mid 19th to early 20th century housing.

BELVEDERE: a rooftop pavilion from which a vista can be enjoyed.

BOARD AND BATTEN DOOR: a wooden door made up of vertically placed boards reinforced with smaller wooden strips to create a rigid panel.

BOND: the systematic lapping pattern of brick masonry construction; or the adhesion between items, such as that between plaster and masonry.

BRACKET: any overhanging member projecting from a wall or column serving to support any overlying member.

BROKEN PEDIMENT: a pediment in Roman and Baroque architecture that has been split apart at its apex or at the center of its base.

BULL’S EYE WINDOW: a small circular window.

CAMEO WINDOW: a fixed oval window, generally with surrounding moldings and ornaments.
Glossary

CAPITAL: the upper decorated portion of a pilaster or column which is supporting an entablature.

CARTOUCHE: a circular, oval or scroll shaped ornamental panel.

CASEMENT WINDOW: a window with a vertically proportioned sash hinged on its sides.

CASING: finished visible framework around a window or door.

CAST STONE: precast concrete components made with a high degree of quality and precision; also called “artificial stone.”

CHAIR RAIL: a horizontal strip, usually of wood, affixed to a plaster wall at a height which prevents the backs of chairs from damaging the wall surface.

CHAMFER: a bevel or cant, such as a small splay at the external angle of a masonry wall. Also, an oblique surface produced by beveling an edge or corner.

COFFER: one of a number of recessed ceiling panels, often square in shape.

COLONNADE: a series of regularly spaced columns.

COLUMN: a circular upright member; usually slightly tapering. Designed to carry an entablature or other load, but is also used ornamentally in isolation.

COMPOSITE ORDER: a classic order characterized by the large volutes (spirals) of the Ionic capital with the lush foliage of the Corinthian capital.

CONSOLE: an ornamental scroll-shaped bracket used to support a door or window hood, a cornice, a piece of sculpture, etc.

CORBEL: a stepped configuration as in masonry, formed by the projection of successive horizontal courses.

CORINTHIAN ORDER: a classical order characterized by a bell-shaped capital with volutes, two rows of acanthus leaves, and an elaborate cornice.

CORNICE: a decorative element projecting from a wall, forming a horizontal division which crowns an architectural composition.

CRENELLATION: any element that imitates the squares and the spaces of a defensive parapet typical in medieval castles.

CRICKET: a small false roof or a canted part of a roof to throw off water from behind an obstacle such as a chimney.

CROWN MOLDING a continuous decorative band located on the extreme top edge of an exterior wall or in the area of transition between wall and ceiling.

CUPOLA: a dome-shaped roof on a circular base, often set on the ridge of a roof.

CYMA RECTA: molding that is double curved with a concave upper portion and a convex lower portion.

CYMA REVERSA: molding that is double curved with a convex upper portion and a concave lower portion.
**Glossary**

**DENTILS:** small square blocks located on cornices, moldings and other features; usually found in series.

**DOOR Sill:** the lower horizontal member of a door frame.

**DORIC ORDER:** a simple classical order characterized by a plain capital, heavy fluted or unfluted shaft, and no base.

**DORMER:** a vertical window, usually with its own roof, projecting from the slope of a roof.

**DOUBLE GLAZED WINDOW:** a window with two layers of glass, often with an air space between the panes, primarily for insulating purposes.

**DOUBLE-HUNG WINDOW:** windows in which both the upper and lower sash operate vertically.

**DOWNSPOUT:** a pipe carrying water from the gutters to the ground or the sewer connection.

**DROPPED CEILING:** a secondary ceiling formed to provide space for mechanical systems. Dropped ceilings are often comprised of a suspended frame supporting acoustical tile, gypsum board or other surface material.

**EAVE:** the portion of roof projecting beyond the walls.

**EGG AND DART:** an egg-shaped ornament alternating with a dart-like ornament, often seen in molding.

**ENCAUSTIC TILE:** a tile for pavement and wall decoration, in which the pattern is inlaid or incrusted in clay of one color in a ground of clay of another color.

**ENGAGED COLUMN:** a column that is in direct contact with a wall, but has at least half of its diameter projecting beyond the surface of that wall.

**EPOXY PATCH:** an epoxy based compound applied in paste or putty form to repair, extend, or fill structural and decorative wood. Liquid forms may also be applied to strengthen or harden deteriorated wood.

**FANLIGHT WINDOW:** a semicircular window over a door or window with bars that spread out from the center.

**FASCIA:** any flat horizontal member or molding with little projection, as the bands into which the architraves of Ionic and Corinthian entablatures are divided. Also any narrow vertical surface which is projected or cantilevered or supported on any element other than a wall below.

**FENESTRATION:** the arrangement of windows and other openings on the exterior of a building.

**FINIAL:** a formal ornament which caps a canopy, gable, pinnacle, or other architectural feature.

**FIXED WINDOW:** a window in which the sash does not open or operate.

**FRENCH DOORS:** a pair of fully glazed doors which open from the center.

**GABLE:** the triangular segment of an exterior wall on a building that has a ridged roof.

**GILDING:** gold leaf applied as a surface finish.

**GRILLE:** an ornamental arrangement of bars to form a screen or partition, to cover, decorate, or protect an opening.
HOPPER WINDOW: a window with an inward opening sash hinged at the bottom.

INTEGRITY: the authenticity of a property’s historic identity, evidenced by the survival of physical characteristics that existed during the property’s historic period.

IONIC ORDER: a classical order characterized by a capital decorated with paired spiral designs evocative of a ram’s horns.

JOIST: one of a series of parallel timber beams which are used to support floor and ceiling loads and which are also supported by larger beams, girders, or bearing walls; the widest dimension is vertically oriented.

KEYSTONE: stone with a wedge shape located at the center of an arch.

KICK PLATE: A protective metal plate fastened to the bottom of a door.

KING POST: a vertical member, in a truss, which extends from the apex of the inclined rafters to the tie beam between the rafters at their lower ends.

LINCRUSTA: A deeply embossed wall covering, often resembling leather. Lincrusta was invented in the 1870s and is comprised of a paste of linseed oil and wood flour spread on heavy canvas.

LINTEL: a horizontal structural member, usually made of wood, stone, or steel, that supports a load over an opening. This can be exposed or obscured by wall covering.

LOGGIA: an arcaded or colonnaded structure, open on one or more sides, sometimes with an upper story. Also, an arcaded porch or gallery which is attached to a larger structure.

MOLDING: a continuous decorative band used on the interior or exterior of a building as an ornamental device or to obscure the joint formed when two surfaces meet.

MULLION: vertical member dividing a window or other opening into two or more lights.

MUNTIN: a secondary framing member which secures panes within a window, glazed door, or window wall. Also, an intermediate vertical member dividing the panels of a door.

NATIONAL REGISTER OF HISTORIC PLACES: the official list of the Nation’s cultural resources which have been determined to be worthy of preservation. Properties listed include districts, sites, buildings, structures, and objects that are significant in American history, architecture, archeology, engineering, and culture.

NEWEL-POST: an ornamental post at the head or foot of a stair, supporting the hand rail.

NICHE: a recess in a wall, often semicircular in plan, surmounted by a half dome; usually containing sculpture or an urn.

PANEL DOOR: a door made up of vertical and horizontal wood members or rails with sunken panels.

PARAPET: a low wall or railing around a balcony, balconette, or along the edge of a roof.

PARGETING: elaborate plaster work; esp. a decorative facing for plaster walls, sometimes embellished with figures in low relief or indented; common on the exterior of houses in the Tudor period. Also, an interior lining of a flue which creates a smooth surface and aids in fire protection.
**Glossary**

PARQUET: a floor comprised of short strips or blocks of wood forming a pattern, sometimes with inlays of other woods or materials.

PARTITION WALL: an interior wall separating adjacent rooms within any story of a building.

PEDIMENT: a triangular section framed by two sloping moldings on its sides and a horizontal molding at its base; most commonly used to crown doors, windows and entrance porticos.

PIANO NOBILE: the main story of a large building, containing the principal rooms.

PILASTER: a rectangular column or pier attached to a wall; often decoratively treated to represent a classical column with a base, shaft, and capital.

PILLARS: upright members used to support superstructures.

POINTING: forming and tooling of joints after the masonry units have been laid for the purpose of protecting against weather and improving appearance.

POLYCHROME: architectural decoration using a variety of colors.

PORTE-COCHERE: A passageway leading through a building into an interior courtyard; or a porch roof projecting over a driveway.

PORTICO: a porch or walkway covered with a roof supported by columns; a colonnaded porch. Also, a freestanding roofed colonnade.

PRESSED METAL: a type of sheet metal bent to a particular shape or embossed with a decorative pattern.

PURLIN: a piece of timber, board, or metal laid horizontally on the principal rafters of a roof to provide support for the common rafters on which the roof covering is laid.

QUARRY TILE: unglazed ceramic floor tile of natural clay.

QUOINS: decorative stones or rectangular pieces of wood or brick laid in vertical series to accentuate the corners of a building.

RECORDED TEXAS HISTORIC LANDMARK (RTHL): resources designated by the Texas Historical Commission under Texas Government Code, Chapter 442, as worthy of preservation for their architectural integrity and historical associations. The highest honor the state can bestow on historic structures in Texas.

REPOINTING: the filling and tooling of open joints between bricks.

RUBBLE MASONRY: stone masonry built with rough stones of irregular shapes and sizes.

RUSTICATION: stonework in which the face is roughly hacked or picked and the separate blocks are marked by deep chamfers.

SASH: the framework into which the panes of a window are set.

SCONCE: A decorative wall bracket for candles or other lights.

SCUPPER: an opening which enables water to drain over the edge of a flat roof.

---

**Historic and Significant Interiors** • The University of Texas at Austin
Glossary

SINGLE-HUNG WINDOW: window in which only one sash operates vertically.

STATE ARCHEOLOGICAL LANDMARK (SAL): designation made by a vote of the Texas Historical Commission (THC) in order to protect an archeological site or historic structure under the Texas Antiquities Code. Designation places the resource in a statewide inventory of significant sites which allows long range protection planning for the cultural heritage of Texas. It also provides that a designated resource cannot be removed, altered, destroyed, salvaged, or excavated without a permit from the THC.

STILE: one of the vertical structural members of a frame, such as the outer edge of a door or a window sash.

STUCCO: portland cement plaster employed as an exterior cladding or siding material.

TENNESSEE MARBLE: a group name for a variety of marbles with tones varying from light warm gray to dark chocolate. All Tennessee marbles have a characteristic pink hue. Varieties found on buildings on the UT campus include Antique Rose, Phantasia Rose, Phantasia Vert, and Imperial Black.

TERRA COTTA: a fine grained fired clay used for ornamental work and roof and floor tile; may be glazed or unglazed, molded or carved; usually brownish red in color, but also found in tints of gray, white, and bronze.

TERRAZZO: a finish floor material composed of concrete with an aggregate of marble or other stone chips selected for color and size, which is ground and polished smooth after curing.

TOUNGE AND GROOVE: construction technique in which the tongue of one board is inserted into the corresponding groove of another for a tight fit.

TRANSOM: a window unit above a door.

VENEER: a decorative layer of brick, wood, or other material which provides a cover for inferior structural material and gives an improved appearance at a low cost.

VESTIBULE: a small entrance room, foyer or anteroom that leads into a larger space.

WAINSCOT: a decorative or protective wall facing, which is applied to the lower portion of an interior partition wall.

WINDOW GUARD: grill placed over a window to protect the glazing or the contents of a room. These are often decorative.

WINDOW SILL: lower, usually projecting, lip of a window frame.

Sources

*Alcalde* (UT alumni magazine) historical archive.


*Dallas Morning News* historical archive.


Home Economics Departmental archive.

Ketterer, Lillian H. *A Tribute to Gustav Ketterer*. 1955. (pamphlet available at UT Library)


National Register of Historic Places, University Junior High School, Austin, Travis County, Texas, 2001.

Reese, Carol McMichael, *Paul Cret at Texas: Architectural Drawing and the Image of the University in the 1930s*. Austin: Texas, Archer M. Huntington Art Gallery, College of Fine Arts, the University of Texas at Austin, 1983.

University of Texas Buildings Collection, Drawings and manuscript material, 1882-ongoing. Alexander Architectural Archive, the University of Texas Libraries, the University of Texas at Austin. (original building specifications, correspondence, drawings)

University of Texas at Austin Project Management and Construction Services Archive, Austin, Texas. (original building specifications, renovation plans, drawings)