NPS Form 10-900 OMB No. 1024-0018

United States Department of the Interior
National Park Service
National Register of Historic Places Registration Form

1. Name of Property

Historic Name: Pittsburgh Plate Glass Company
Other name/site number: NA
Name of related multiple property listing: NA

2. Location

Street & number: 611 23rd Street
City or town: Lubbock State: Texas County: Lubbock
Not for publication: ☐ Vicinity: ☐

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this (☑ nomination ☐ request for determination of eligibility) meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property (☑ meets ☐ does not meet) the National Register criteria.

I recommend that this property be considered significant at the following levels of significance:
☐ national ☐ statewide ☑ local

Applicable National Register Criteria: ☐ A ☐ B ☑ C ☐ D

Deputy Chief State Historic Preservation Officer — 12/22/2025
Signature of certifying official / Title **Date**

Texas Historical Commission
State or Federal agency / bureau or Tribal Government

In my opinion, the property ☐ meets ☐ does not meet the National Register criteria.

Signature of commenting or other official **Date**

State or Federal agency / bureau or Tribal Government

4. National Park Service Certification

I hereby certify that the property is:

___ entered in the National Register
___ determined eligible for the National Register
___ determined not eligible for the National Register.
___ removed from the National Register
___ other, explain: _____

Signature of the Keeper **Date of Action**

5. Classification

Ownership of Property

X	Private
	Public - Local
	Public - State
	Public - Federal

Category of Property

X	building(s)
	district
	site
	structure
	object

Number of Resources within Property

Contributing	Noncontributing	
1	0	buildings
0	0	sites
0	0	structures
0	0	objects
1	0	total

Number of contributing resources previously listed in the National Register: NA

6. Function or Use

Historic Functions: Commerce/Warehouse

Current Functions: Commerce/Warehouse

7. Description

Architectural Classification: MID-CENTURY MODERN NONRESIDENTIAL; Streamline Moderne

Principal Exterior Materials: Brick, concrete block, structural glass, metal

Narrative Description (see continuation sheets 7-6 through 7-10)

8. Statement of Significance

Applicable National Register Criteria

	A	Property is associated with events that have made a significant contribution to the broad patterns of our history.
	B	Property is associated with the lives of persons significant in our past.
X	**C**	Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
	D	Property has yielded, or is likely to yield information important in prehistory or history.

Criteria Considerations: NA

Areas of Significance: Architecture *(local level of significance)*

Period of Significance: 1950

Significant Dates: 1950

Significant Person (only if criterion b is marked): NA

Cultural Affiliation (only if criterion d is marked): NA

Architect/Builder: Atcheson, James and Atkinson, Atmar Leonard (Atcheson & Atkinson, Architects)

Narrative Statement of Significance (see continuation sheets 8-11 through 8-21)

9. Major Bibliographic References

Bibliography (see continuation sheets 9-22 through 9-24)

Previous documentation on file (NPS):
X preliminary determination of individual listing (36 CFR 67) has been requested. Part 1 approved on 06.10.2024 (NPS Project #47817)
___ previously listed in the National Register
___ previously determined eligible by the National Register
___ designated a National Historic Landmark
___ recorded by Historic American Buildings Survey #
___ recorded by Historic American Engineering Record #

Primary location of additional data:
X State historic preservation office (*Texas Historical Commission*, Austin)
___ Other state agency
___ Federal agency
___ Local government
___ University
___ Other -- Specify Repository:

Historic Resources Survey Number (if assigned): NA

10. Geographical Data

Acreage of Property: 0.63 acre

Coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: NA

1. Latitude: 33.573761 Longitude: -101.841693

Verbal Boundary Description: The nominated property includes approximately 0.63 acre of the larger 0.963-acre parcel (Lubbock County Appraisal District [CAD] parcel #R57618) that encompasses the subject building. The legal property description, per Lubbock CAD, is MERRILL BLK 11 L 3 5 7 9 11 & PT L 1 & N5' OF 13. Data accessed March 12, 2025 (see Map 4).

Boundary Justification: The nominated boundary encompasses the building footprint, along with sidewalks, ramps, entrance stairs, and loading areas that directly abut the Pittsburgh Plate Glass Company building in Lubbock, Texas.

11. Form Prepared By

Name/title: Rebecca Lapham Wallisch and Megan Warley McDonald, Architectural Historians
Organization: Post Oak Preservation Solutions
Street & number: 2506 Little John Lane
City or Town: Austin State: TX Zip Code: 78704
Email: rebecca@postoakpreservation.com
Telephone: 512.766.7042
Date: June 4, 2025

Additional Documentation

Maps (see continuation sheets MAPS 30-34)

Additional items (see continuation sheets TABLES 25-29 and FIGURES 35-47)

Photographs (see continuation sheets PHOTOS 48-58)

Photograph Log

Name of Property: Pittsburgh Plate Glass
City or Vicinity: Lubbock
County: Lubbock
State: Texas
Photographer: Alison Dunleavy
Date: January 18, 2024
Location of Original Files: 2506 Little John Lane, Austin, Texas 78704

Photo 1. Site view of Pittsburgh Plate Glass Company, facing southeast.
Photo 2. Pittsburgh Plate Glass Company entrance, facing southeast.
Photo 3. West elevation, facing southeast.
Photo 4. Oblique showing west and south elevations, facing northeast.
Photo 5. South and east elevations, facing northwest.
Photo 6. East elevation, facing southwest.
Photo 7. East elevation showing elevated roof monitor with original doors and equipment for loading and unloading glass, facing southwest.
Photo 8. North elevation, facing southeast.
Photo 9. Original industrial windows consisting of textured blue-green glass (possibly Solex product) and band of clear glass in second to bottom row, facing east.
Photo 10. Office area as viewed from the interior of the warehouse, facing northwest.
Photo 11. Public office entrance and vestibule at northwest corner, facing northwest.
Photo 12. Non-original partitioned office area along west wall, facing southeast.
Photo 13. Original glass windowsills, which were a PPG product, facing northwest.
Photo 14. Men's restroom with original architectural glass panels on the walls and asphalt tile flooring, facing northeast.
Photo 15. Warehouse, facing north.
Photo 16. Loading dock and office, facing northwest.
Photo 17. East wall of office area as viewed from warehouse, facing west.
Photo 18. Detail view of raised roof monitor structure with clerestory windows, facing west.
Photo 19. Interior view showing textured blue-green glass (possibly Solex product) from the interior.
Photo 20: Original crown molding and plaster walls located above the drop ceiling in the office space.

Narrative Description

The Pittsburgh Plate Glass (PPG) Company building at 611 23rd Street in Lubbock, Texas is in a historically and currently light industrial area conveniently sited near former rail lines and the interstate highway, southeast of the downtown commercial core. The building was designed in 1949 by prominent local architecture firm Atcheson & Atkinson during their early partnership and was completed in 1950. The glass distribution warehouse and office of the PPG Company in Lubbock is a unique marriage of light industrial function with elements of Streamline Moderne and Mid-century Modern design influence. While most of the rectangular, single-story building is utilitarian with steel frame and concrete block structure, the creative use of accent materials, particularly PPG's signature Carrara structural glass, demonstrates the mid-century trend of merging architecture and design with corporate branding strategies. As a warehouse, the interior of the building is largely utilitarian, although it features the distinct raised central monitor characteristic of PPG warehouses in Texas, along with sporadic structural glass decorative flourishes. Although some modifications to the building have occurred over time, it still retains good integrity and conveys its historic architectural significance.

Setting

The Pittsburgh Plate Glass Company building is located at 611 23rd Street in Lubbock, TX. Lubbock is the county seat of Lubbock County in northwest Texas. The building stands immediately east of I-27 and the I-27 frontage road (Photos 1-2). The blocks surrounding the property are industrial in nature, many with historic-age warehouses and offices, and are roughly laid out in a north-south grid pattern with long rectangular blocks. The Burlington Northern Santa Fe (BNSF) Railroad is two blocks south of the subject property.

Site

The Pittsburgh Plate Glass Company building is rectangular and bound by 23rd Street to the north, an alley to the east, and a fenced open area to the south. Avenue F forms the property boundary at the southwestern end, while I-27 and the I-27 frontage road are adjacent to the northwestern end of the property. Paved staff parking and a sidewalk line the west elevation, immediately adjacent to the building. A small grassy area runs the length of the north elevation, with a paved sidewalk along 23rd Street. The primary entrance is located at the northwest corner, at the intersection of 23rd Street and I-27 frontage road. A rectangular, historic-age office and warehouse building sits at the south end of the subject block (outside the nominated boundary), although it is not associated with the PPG building and is separated by a chain link fence.

Exterior

The Pittsburgh Plate Glass building is a uniquely designed light industrial building that incorporates elements of Mid-century Modern design with some Streamline Moderne influences. The rectangular, single-story building with 12-foot ceiling was constructed of fireproof materials, with a steel frame (joists, beams, and columns) and concrete block walls and concrete floors. It historically functioned as a warehouse with an office in the northwest corner of the building. These functions are reflected on the exterior of the building: the office features a distinctive entryway clad with the company's green Carrara structural glass on the northwest corner, while the warehouse areas are characterized by industrial windows and minimal ornament. The building features a concrete foundation with buff brick exterior cladding on the primary (west and north) elevations and painted Concrete Masonry Unit (CMU) exterior walls on the secondary (south and east) elevations. It has a flat roof with a combination of concrete and terra cotta coping, and a wood-framed roof monitor rises 8 feet above the main roofline at the center of the building, clad with asbestos shingle siding. The raised central monitor allowed trucks to directly enter the building along the west elevation and large pieces of glass to be loaded through the east elevation doors. The building was constructed several feet above ground level to accommodate a ramp in the central bay leading truck freight indoors.

The office entrance on the northwest corner is characterized by an inverted, curved entryway clad with original hunter green Carrara glass panels, which were a signature PPG product (Photos 1 through 3). The entry doors are raised above street level and accessed by a set of six semi-circular concrete steps. A non-historic aluminum-frame, fully-glazed door with glazed transom and sidelights is centered at the top of the stairs. The curved entryway structure is flanked on either side by a large window opening (currently boarded or replaced) with a concrete planter beneath, and a horizontal band of replacement one-over-one, fixed windows with projecting concrete frame just beyond. A curved, metal-clad canopy extends from the corner entrance around the north and west elevations to shade the office windows. Historic sans serif letter signage spelling "GLASS" is intact on the north side of the canopy.

The west elevation is clad in buff brick veneer. The west elevation is characterized by the office entrance at the north end, with a large single pane window (currently boarded) and horizontal band of windows south of the entrance, all of which retain their original openings but have replacement window assemblies. The office windows are all sheltered by the curved metal-clad canopy (Photo 2). A non-historic aluminum glazed door serves as an employee entrance just beneath the south end of the canopy. Where the canopy ends (approximately the midpoint of the west elevation) the warehouse portion of the building begins. The central bay of the west elevation features two large freight openings, divided by a brick pilaster, with non-historic overhead doors. The overhead doors open to a loading dock directly beneath the elevated roof monitor. South of the freight doors, the west elevation is characterized by three horizontal bays of original steel-frame, industrial windows. Each bay of windows consists of five rows of nine panes of glass with an operable awning sash middle section. The second row from the bottom originally and currently featured clear glass, while the remaining rows featured a textured blue-green glass (Photos 9 and 19). Individual panes of glass were replaced over time when broken, but much of the original glass remains intact.

The south (rear) elevation is characterized by a painted CMU exterior wall and metal-frame industrial windows (Photos 4 and 5). A small section of brick cladding is present at the southwest corner before transitioning to CMUs. Steel frame, multi-pane windows with operable awning sash middle section are grouped into six bays of varying widths, and a replacement overhead door is near the southeast corner. A doorway and window (unknown if original) were infilled with CMUs in order to create the overhead door opening. A series of five metal scuppers (original) with downspouts are interspersed between the windows and bay door. The building's terra cotta coping is visible along the roofline of the south elevation.

The east elevation faces an alley between the Pittsburgh Plate Glass Company building and the adjacent property (Photos 5, 6, and 7). The northeast corner of the east elevation features buff brick cladding, while the remainder of the exterior wall consists of painted CMUs. A railroad spur was historically located along this elevation, and the presence of two doorways several feet above the ground indicates that there was likely a raised platform along the east elevation at one time. A pair of original, partially-glazed, wood panel doors are just south of the northernmost window and an identical pair of glazed wood panel doors are located just north of the southernmost window (Photo 6). The elevated roof monitor is visible on this elevation and contains a tall, narrow opening enclosed with large wood panel doors which opened out to the former Fort Worth and Denver railroad tracts that historically ran along the east elevation (Photo 7, Figure 10). The door consists of three wood panels, each with inset six-lite window of blue-green textured glass. The southernmost panel or leaf features an inset pedestrian door that can be opened independently of the rest of the door, while the entire leaf is hinged to the building allowing the full height of the leaf to be opened as needed. The northernmost two panels/leaves are connected with hinges and operate as folding doors. The large height of the door allowed for easy unloading of glass off of railroad cars with minimal overhead interference. Although it is speculative, the use of a folding door rather than an overhead rolling door may have been a way of minimizing potential glass breakage should a rolling door fail during the unloading process and drop onto the glass. An I-beam structure with pulley system (wall mounted jib crane) extends above the opening and appears to have been used to load and unload large pieces of glass into the warehouse. Six bays of horizontal metal frame industrial windows are interspersed along this elevation. The industrial windows are glazed with textured blue-green glass, with the exception of the second to lowest row, which features clear glass. Individual panes of glass have been replaced over time where broken, but the majority of original glass is intact.

The north elevation faces 23rd Street and is characterized by the distinctive public entrance at the west end, with office windows shaded by the curved metal-clad canopy (Photo 8). Two horizontal bands of original metal-frame industrial windows are to the east of the canopy. Three scuppers are present above these windows but are missing downspouts. The glass in the north industrial windows consists of clear glass panes; it is unclear if the glass is historic or has been replaced.

Interior

Office
The office is a roughly rectangular, wood-frame structure built into the northwest corner of the warehouse and contains offices, storage areas, and restrooms (Photo 12, Figure 14). The public entrance to the office is located at the prominent, northwest corner of the building and opens to a small glass and wood panel vestibule (Photo 11). The vestibule opens to a small lobby with concrete floors covered in non-original carpet. Though the visible acoustical tile ceilings are not historic, the original acoustical tile ceilings are partially intact (though in deteriorated condition) several feet above them, as is original crown molding and plaster walls (Photo 20). The west and north walls immediately adjacent to the entrance vestibule contain large, non-historic glass windows, which are currently boarded.

A doorway on the south side of the lobby opens to an "L" shaped hallway that is characterized by vinyl tile flooring (likely not original) and acoustical tile drop ceilings. Wood baseboards along the hallway appear to be historic. The east leg of the hallway has gypsum board walls. Two glazed doors and two large windows along the left (north) wall open to two small rooms, while the right (south) side of the hall features a single, large window that faces into a storage room. A glazed door is at the east end of the hall and opens into the warehouse and appears to be original. The rooms on the north side of the hallway both feature original architectural glass windowsills (Photo 13). The west room has non-original wood panel walls, carpeted floors, and acoustical tile ceilings. The east room has non-original gyp walls, vinyl tile flooring, and acoustical tile ceilings. Original (though deteriorated) acoustical tile ceilings are located several feet above the modern ceilings in both rooms, as is original crown molding. The transoms of the non-historic window assemblies are also present above the acoustical tiles.

The south leg of the "L" shaped hallway is characterized by vinyl tile flooring, wood panel walls and partitions, and acoustical tile drop ceilings. Glass office doors and large windows are on the east side of the hallway: while the openings appear to be original, it is unclear if the glass is. The south end of the hallway contains an original glazed door that leads to the warehouse. A glass door on the left (east) wall of the hallway opens to a small room with two large original windows and a glazed door on the south wall, looking out into the loading dock and south side of the warehouse. A storage room is in the northeast corner of the hallway and has non-historic gypsum board walls and a concrete floor. A glass door and large glass window face into the room from the hallway: the openings appear to be original, but the glass and door do not appear to be. Doorways to the men's and women's restrooms are south of the storage room along the east wall.

Non-original partitions clad with wood paneling are on the west side of the hallway and form two large, interconnected offices. Teal glass windowsills along the west wall are original and a PPG product (Photo 13). Acoustical tile ceilings are not historic, though the historic acoustical ceilings are partially intact several feet above them in a generally deteriorated condition. Historic crown molding is also intact above the acoustical tile ceiling. The walls in the southernmost office appear to be plaster coated with wallpaper while the walls in the northern office are covered with non-original wood paneling.

Original restrooms are located on the east side of the hallway and feature a number of original finishes including architectural glass panels on the walls and asphalt tile flooring. The architectural glass panels are teal with a black border in the men's restroom (Photo 14) and pink in the women's restroom. A third restroom is in the southeast corner of the office area, though it is only accessible from the warehouse. Unlike the other restrooms, it was not intended for

customer use and therefore does not feature architectural glass paneling and has simple concrete floor and plaster walls.

Warehouse
The majority of the Pittsburgh Plate Glass building consists of open warehouse space characterized by poured concrete floors, exposed CMU walls, large expanses of industrial windows, and exposed steel and wood roof structure (Photos 15-18). Exposed I-beams and steel posts punctuate the open interior spaces. A combination of historic and non-historic light fixtures are suspended from the ceiling. The historic light fixtures are flush mounted on chrome bases with opaque, milk white schoolhouse globes.

A raised, wood-frame roof monitor runs west to east through the center of the building and features narrow bands of industrial windows to provide light and ventilation to the warehouse (Photo 18). The ceilings to the north and south of the monitor have a modest slope, each sloping downwards away from the monitor. Beneath the monitor, two freight doors on the west elevation open to a ramp and loading dock, which allowed trucks to drive directly into the warehouse (Photo 16). A wood plank wall runs along the south side of the loading dock. An exterior doorway north of the freight doors opens to a concrete staircase with metal railing that leads to the employee office entrance (Photo 16). Also beneath the roof monitor, a large wood panel door on the east elevation opens to an alley where large pieces of glass could be loaded and unloaded into the warehouse (Photo 6).

The north end of the warehouse is characterized by the enclosed, wood-frame office area in the northwest corner and an open warehouse space in the northeast corner. Several openings are present in the wood plank east wall of the office, including a door to the office hallway and a restroom (Photo 17). A small CMU room is in the northeast corner of the warehouse. A pair of original glazed, wood panel doors are on the east wall just south of the CMU room. The south side of the warehouse (south of the elevated roof monitor) is one large open room. A non-historic freight door is on the south wall near the southeast corner. A pair of original glazed, wood panel doors are on the east wall near the southeast corner.

Alterations
The exterior of the Pittsburgh Plate Glass building has experienced relatively few alterations. The main entrance door was replaced, though it appears similar to the entrance depicted on a 1952 photograph of the building (Figure 2). The windows flanking the entrance appear to retain their original openings with replacement glass, though it is very difficult to discern what the original windows looked like in the 1952 photograph. A large picture window at the north end of the west elevation is currently boarded. The horizontal office windows also appear to be non-original, though the original openings and concrete sills were retained. All but one of the original industrial, metal-frame windows are extant on the exterior walls of the warehouse. Though individual panes of glass have been replaced over time when lost or broken, the majority of the glass is original. A single window and rear doorway were infilled on the south (rear) elevation to add an additional freight door near the southeast corner. This change took place on the least visible side of the building in order to facilitate the continued use of the building as a glass warehouse. The overhead doors on the west elevation have been replaced, but the historic freight door openings have been retained.

On the interior, most changes took place in the office area. Though the original configuration of the office is unknown, the partitions on the west side of the office do not appear to be original (Photo 12). Non-historic acoustical tile ceilings were installed at an unknown date several feet below the original acoustical tile ceilings, which are still in place though in deteriorated condition. Wood panel wall coverings do not appear to be original, and non-historic carpeting is in several areas. The warehouse appears to be relatively unchanged and retains its historic character as a large, open industrial space with few finishes. Though no historic interior photos have been found to date, the only readily apparent changes are the modern freight door on the south wall and the installation of non-historic fluorescent light fixtures.

Despite alterations, the Pittsburgh Plate Glass Company building retains sufficient integrity under Criterion C to convey its architectural significance as a post-war industrial building purposefully designed to advertise and display Pittsburgh Plate Glass Company products. The building bears Mid-Century Modern and Streamline Moderne influences, and was an early design produced by the prolific Lubbock architectural firm of Atcheson & Atkinson.

Integrity

While the Pittsburgh Plate Glass Company (PPG) building primarily functioned as a glass distribution warehouse and office, the building itself was also designed as a physical advertisement for Pittsburgh Plate Glass Company products. The building therefore simultaneously conveys the utilitarian purpose associated with daily warehouse operations, as well as a sleek architectural storefront design that highlighted the modernizing impact of the company's glass products.

The PPG building remains in its original ***location*** at 611 23rd Street and retains its historic ***setting*** in an industrial area of Lubbock adjacent to a railroad line and the interstate highway. It maintains integrity of ***design*** through the retention of its original plan consisting of a small office space tucked into the northwest corner of the larger warehouse. All but one of the building's original window openings with concrete sills have been retained. Most importantly, the character defining entrance with its inverted curved structure clad with the company's green Carrara structural glass, semi-circular concrete stairs, and curved metal-clad canopy remain intact. These elements clearly convey Atcheson & Atkinson's original design, which bears the influence of both Mid-century Modern and Streamline Moderne architecture. Furthermore, the character-defining raised monitor that was a common feature of mid-century PPG warehouses is extant and clearly legible. It also retains integrity of ***materials***, including buff brick cladding on the primary exterior elevations, PPG architectural glass products on the entrance structure, interior windowsills, and restrooms, as well as original metal-frame industrial windows with textured blue-green glass. The warehouse retains original poured concrete floors, CMU walls, and exposed wood ceilings. The Pittsburgh Plate Glass Company building retains integrity of ***workmanship***, particularly through the application of architectural glass at the entrance and interior spaces. Finally, it retains integrity of ***feeling*** and ***association*** as it maintains the form, massing, and interior configuration that clearly demonstrates its historic use as a mid-century warehouse and office building designed to distribute as well as advertise Pittsburgh Plate Glass Company products.

Statement of Significance

The Pittsburgh Plate Glass Company building, located at 611 23rd Street in Lubbock, Texas, is significant at the local level under Criterion C for Architecture as a distinctive industrial building designed to advertise and highlight the aesthetic impact of Pittsburgh Plate Glass Company products. Completed in 1950, the building's unique, inverted curved entryway clad with hunter green Carrara structural glass, curved metal canopy, and curved staircase clearly conveys the company's emphasis on selling products to enhance storefront design, and reflects the fusion of architecture with mid-century marketing and corporate branding strategy. The building bears Mid-Century Modern and Streamline Moderne influences, both of which were born out of the Modern Movement (roughly ca. 1918-1970), with Streamline Moderne emerging during the first wave of modernism in the interwar years, and Mid-century Modern design emerging in the post-war era as a reflection of America's economic boom and growing consumer culture, particularly in Texas where modernism spread beyond urban centers. The building was an early design produced by the prolific Lubbock architectural firm of Atcheson & Atkinson. Despite some modifications over time, the building retains sufficient integrity to convey its historical significance.

The period of significance for the Pittsburgh Plate Glass Building is 1950, the year the building was completed.

Criterion C: Architecture

Overview of Lubbock History

Present-day Lubbock was inhabited by semi-nomadic Indigenous nations like the Comanche until the 1860s and 70s when White Anglo/European hunters and colonists established a permanent presence in the region. The City of Lubbock was officially established in 1891 when it was designated the Lubbock County seat, and the early economy was centered around cattle ranching and agriculture. Lubbock quickly established itself as a center of commerce for the surrounding region and in 1909 the first railroad arrived and the city was incorporated.[1] The early decades of the twentieth century were a time of tremendous growth in Lubbock, and numerous schools, banks, churches, a newspaper, hospitals, businesses, and a new courthouse were constructed. As automobiles became more commonplace, the construction of roads expanded connectivity to other communities and markets. In 1923 Lubbock was selected as the site for the newly authorized Texas Technical College (later Texas Tech University [TTU]), making the city an education hub for the Texas Panhandle and further spurring development.[2] Though Lubbock's economy was still primarily centered around cattle ranching and agriculture, particularly cotton, new industries emerged and by 1930 the city boasted 67 wholesale outlets and several manufacturing plants. Between 1910 and 1930, Lubbock's population increased from 1,938 to 20,520.[3]

Lubbock's development was only temporarily slowed by the Great Depression and droughts of the early 1930s. Oil was discovered west and southwest of town during the late 1930s and had a tremendous impact on the local economy. As the United States prepared to enter World War II, two Army training facilities were also established in Lubbock: Lubbock Army Air Field and the South Plains Army Air Field. The presence of the military training facilities led to a dramatic influx of the local population as thousands of soldiers arrived, and residential development boomed.[4]

Like the rest of Texas, Lubbock experienced another post-war economic boom during the 1950s and 1960s. Though agriculture continued to dominate the local economy, several other industries contributed to Lubbock's post-war

[1] Lawrence L. Graves, "Lubbock, TX," *Handbook of Texas Online*, accessed November 21, 2023, https://www.tshaonline.org/handbook/entries/lubbock-tx.
[2] Graves, "Lubbock, TX."
[3] Graves, "Lubbock, TX"; Donald Abbe, Paul H. Carlson, and David J. Murrah, *Lubbock and the South Plains,* (Windsor Publications, 1989), 56; Lawrence L. Graves editor, *Lubbock: From Town to City,* (Lubbock: West Texas Museum Association, 1986), 57.
[4] Abbe, Carlson, Murrah, *Lubbock and the South Plains,* 56, 59-61.

prosperity. Though Lubbock Army Air Field had closed at the end of the war in 1945, it was reactivated as Reese Air Force Base in 1949 and significantly expanded during the Korean War. The base was home to over 2,000 airmen and their families and created numerous civilian jobs on the base, eventually becoming one of the largest employers in Lubbock. Texas Technological College (Texas Tech University after 1969) saw a dip in enrollment during WWII but quickly rebounded in the post-war years. Over the course of the next two decades, it grew to become the second largest university in Texas. Technological advancements in the late 1940s allowed farmers to access the Ogallala Aquifer, greatly enhancing their ability to irrigate crops and leading to a surge in local cotton production and agriculture related businesses. The oil industry also flourished in the region as new oil reserves were discovered. Between 1940 and 1950 the population of the city increased from 31,853 to 71,747, and then again to 128,691 by 1960.[5]

Lubbock's post-war economic and population growth led to substantial residential, industrial, and commercial development, as well as the construction of schools, hospitals, churches and other institutions to serve the growing community. The city expanded geographically as new suburban areas were established and the city limits expanded. As a result of the city's rapid growth and expansion, Lubbock presented a substantial and lucrative market for Pittsburgh Plate Glass Company products.

Pittsburgh Plate Glass Company and Early Modern Corporate Design

The Pittsburgh Plate Glass (PPG) Company was founded in 1883 by Capt. John B. Ford and John Pitcairn as a plate glass manufacturing company and was originally headquartered in Creighton, Pennsylvania. At the turn of the twentieth century development in the U.S. skyrocketed, the industrial revolution led to advancements in mass production, and the need for flat glass for building construction became acute. Pittsburgh Plate Glass expanded rapidly, and by 1899 grew their portfolio, adding an alkali plant in Barberton, Ohio which provided the necessary materials for glass, and the following year acquired interest in Wisconsin-based Patton Paint Co., further expanding the company's offerings.[6]

The company established a warehouse distribution system in the late 1890s to efficiently and directly distribute its products and cut out middlemen distributors and their fees. The company purchased its first seven distribution warehouses in 1896 and rapidly expanded in subsequent years, operating 33 distribution warehouses by 1916. Glass and other PPG products were stored in bulk in the company warehouses where customers could view the products before purchasing. The glass was then cut to size at the warehouse based on the customer's specifications.[7]

In 1906, PPG started production on its version of structural glass, initially produced in black and white shades and marketed as a more sanitary and durable material than marble for hospitals and restaurant surfaces.[8] The advent and later proliferation of the automobile also led to a new market for the company: auto glass.

Early Modernism and American Advertising

The Modern Movement in architecture is generally understood as spanning from the end of World War I to 1970, with several distinct waves that demonstrated the evolution of aesthetic values and technological advancements in the twentieth century. The movement was characterized by a shift away from traditional forms, ornamentation, and construction techniques in favor of new aesthetics reflective of the rapidly changing world. Architectural styles such as Art Deco, Moderne, and the International Style first took shape in Europe between the World Wars, as architects broke with historical precedents in favor of more modern, technologically informed approaches. Art Deco (a term coined later in the 1960s) gained prominence following Eliel Saarinen's 1922 submission for the Chicago Tribune

[5] Paul H. Carlson, *The Centennial History of Lubbock: Hub City of the Plains*, (The Donning Company, 2008), 93; Abbe, Carlson, and Murrah, *Lubbock and the South Plains,* 62-5, 69; Graves ed., *Lubbock: From Town to City*, 65-68.
[6] "About Us: History," PPG, accessed March 6, 2024: https://ceb.ppgrefinish.com/en/about-us/history
[7] "Guide to the PPG Industries Inc. Ledgers and Photographs 1883-1981," Historic Pittsburgh, accessed March 6, 2024: https://historicpittsburgh.org/islandora/object/pitt%3AUS-QQS-mss667/viewer
[8] Carol J Dyson and Floyd Mansberger, "Structural Glass: It's History, Manufacture, Repair, and Replacement," *CRM,* No. 8, 1995, 16.

headquarters, incorporating new materials and design techniques that marked a departure from prior architectural styles. [9] This new style embraced the spirit of the modern era, incorporating bold geometric shapes, vibrant contrasting colors, and intricate decorative elements. It often featured stepped forms and low-relief panels, an emphasis on the vertical plane, and the use of high-end materials. [10]

In 1932, an exhibition at the New York Museum of Modern Art and an accompanying book, *The International Style,* by architects Philip Johnson and Henry Russell introduced many of the characteristics that would later dominate American architecture in the mid-century.[11] This form of modernism emphasized the rapidly industrialized and urbanized political and social landscape of the U.S. and was characterized by the simplification of form; honest expression of structure; minimal ornament; incorporation of new materials; horizontal bands of windows; use of mass-production techniques; machine aesthetics; and design consideration for the automobile.[12] In the post-war era, Philip Johnson went on to have an outsized influence in shaping the aesthetic of modern architecture in Texas. [13]

The onset of the Great Depression in the 1930s shifted architectural trends toward simplicity and practicality. The focus moved away from excessive ornamentation and expensive materials, favoring streamlined, functional design elements. The rise of the automobile also influenced architecture, bringing in sleek, machine-inspired features such as smooth, aerodynamic shapes, rounded corners, metal detailing, and an emphasis on horizontal lines. This led to the development of Art Moderne, or Streamline Moderne, a style that reflected both the machine age and the economic realities of the period. [14]

The rise of the modern movement in the U.S. coincided with the discovery of vast oil deposits in Texas amid booming auto sales, bolstering the economies of cities and small communities across the state during the Great Depression. Combined with its vast size, the proliferation of the automobile enabled easy transportation between urban centers separated by large distances, and auto-related businesses boomed. Architects in Texas explored ways to combine modernist principles with regional characteristics and available materials. [15]

Simultaneously, the Great Depression forced a shift in the strategies of American businesses. The industrial revolution, from the late eighteenth through the nineteenth centuries, had made large-scale production possible, marking a shift from small, independent and local businesses to the rise of corporations, and subsequently the expansion of advertising and branding. However, after the stock market crash in 1929, the need to reach consumers who were wary of parting with their funds became dire, and thus "Depression-era advertising was loud, direct, and undignified."[16] Streamline Moderne, with its use of bold colors, eye-catching shapes, large uninterrupted surfaces ideal for placing signage, and adoption of simplified sans serif lettering, was a natural choice for businesses seeking to utilize their buildings as advertising. The crossover between Streamline Moderne design and auto-related businesses signaled the early emergence of the integration between architecture and corporate branding that would later become widespread in the post-war era.[17]

[9] Virginia Savage McAlester, *A Field Guide to American Houses* (New York: Alfred Knopf, 2017), 582.
[10] Pennsylvania Historical & Museum Commission, "Art Deco Style 1925-1940," accessed January 2, 2024. https://www.phmc.state.pa.us/portal/communities/architecture/styles/art-deco.html.
[11] Alan Colquhoun, *Modern Architecture* (New York: Oxford University Press, 2002), 231-232.
[12] Colquhoun, *Modern Architecture*, 161-169.
[13] O'Rourke, *Home, Heat, Money, God*, 31.
[14] Jay C. Henry, *Architecture in Texas 1895-1940* (Austin: University of Texas Press, 1993), 216.
[15] Jay C. Henry, *Architecture in Texas 1895-1940* (Austin: University of Texas Press, 1993), 216.
[16] Grace Ong Yan, *Building Brands, Corporations and Modern Architecture* (Lund Humphries, 2020), 11.
[17] Kathryn E. O'Rourke, *Home Heat Money God - Texas and Modern Architecture* (University of Texas Press, 2004), 246-251.

Early Storefront Modernizations

While corporate advertising and branding strategies, along with modernist architecture, crystallized in the U.S. in the 1920s and 1930s, they coincided with efforts to "modernize" downtown Main Streets, culminating in the 'Modernize Main Street' national competition in 1935.[18] Sponsored by *Architectural Record* magazine, the competition advanced Art Moderne design and "American architectural, construction, and retail industries all celebrated this new style of architecture as an essential marketing tool for the contemporary shopkeeper."[19] Furthermore, mass production of steel allowed for new forms of storefront design, enabling wider openings and much larger windows. The most popular new materials to showcase the Streamline Moderne aesthetic became structural glass, porcelain enamel, aluminum window glazing, and fluorescent lighting. The low profile of these new materials also enabled them to be easily adapted to existing buildings, and they were heavily marketed by companies like PPG and their competitors to business owners.[20] Structural glass consisted of a mix of silica, feldspar, fluorspar, china clay, cryolite, manganese and trace other materials which were fused at exceptionally high heat (around 3,000 degrees Fahrenheit), rolled into slab, slowly annealed (reheated and then cooled slowly), and then polished mechanically.[21] The properties of structural glass allowed it to be molded and bent into various forms and affixed to different surface types, and it could be produced in a variety of colors and finishes. Thus, demand for pigmented structural glass grew substantially.[22]

Streamline Moderne (or Art Moderne) architecture, with its sleek, smooth surfaces, geometric and metallic accents, curved and rounded edges, and bold contrasting signage, provided a unique opportunity for PPG to advertise their products in commercial design. PPG published numerous pamphlets, brochures, and design guides for shopkeepers and business owners, including the 1931 "Modern Store Front by Easyset," that showcased their easy-to-install storefront system, their 1939 "How to Get More Business: Pittco Storefronts," which advertised a variety of products "specifically designed to be used with one another," or their 1939 brochure "Glass Products" which touted Carrara glass in shades of jade, ivory, gray, white, black, wine, Rembrandt blue, orange, and forest green. [23]

During the 1930s, PPG also introduced another new product, Solex (now Solexia) glass, a blue-green, tinted, heat-absorbing glass that was famously used on the 1940s Equitable Building in Portland and the 1952 Lever House in New York.[24] Solex was the first architectural glass product that minimized solar heat gain, quickly becoming a popular material for both residences and large-scale commercial buildings, particularly in the Sun Belt.[25]

PPG in the Mid-Century

The onset of World War II halted a majority of non-defense related development, and PPG began supplying most of its products for military use, including windshields for aircraft and military vehicles.[26] Following the war, the United States

[18] Mike Jackson, "When Modernism Came to 'Main Street,' *Architect Magazine,* July 7, 2016, https://www.architectmagazine.com/technology/products/when-modernism-came-to-main-street_o.
[19] Mike Jackson, "Storefronts on Main Street: An Architectural History," *Illinois Preservation Series,* No. 19. Illinois Historic Preservation Agency, https://dnrhistoric.illinois.gov/content/dam/soi/en/web/dnrhistoric/preserve/documents/storefronts-shopfronts-facades.pdf, 15.
[20] Jackson, "Storefronts on Main Street: An Architectural History," 13.
[21] Dyson and Mansberger, "Structural Glass," 15.
[22] Dyson and Mansberger, "Structural Glass," 16.
[23] Pittsburgh Plate Glass Company, "Glass Products" (1939); "How to get more business: Pittco store fronts" (1939); "Modern store front by Easyset" (1931), https://archive.org.
[24] "PPG Architectural Glass," Vitrum Glass Group, accessed March 31, 2025, https://www.vitrum.ca/wp-content/uploads/2013/07/architectural-glass-catalog-r3.pdf.
[25] "PPG Architectural Glass," PPG, accessed March 31, 2025, https://sweets.construction.com/swts_content_files/510/594338.pdf; Thomas Leslie, Saranya Panchaseelan, Shawn Barron, and Paolo Orlando. "Deep Space, Thin Walls: Environmental and Material Precursors to the Postwar Skyscraper." *Journal of the Society of Architectural Historians* 1 March 2018; 77 (1): 77–96.
[26] "About Us: History," PPG, accessed March 6, 2024: https://ceb.ppgrefinish.com/en/about-us/history; "Guide to the PPG Industries Inc. Ledgers and Photographs 1883-1981," Historic Pittsburgh, accessed March 6, 2024, https://historicpittsburgh.org/islandora/object/pitt%3AUS-QQS-mss667/viewer.

and Texas experienced a period of rapid growth, and the post-war building boom required a large amount of construction materials to meet the need for new residential and commercial development.

Following WWII, the G.I. Bill provided veterans with affordable education opportunities and low-interest homes loans, significantly increasing the financial circumstances of many Americans. Along with the Baby Boom and the expansion of white-collar and corporate employment, this led to an extraordinary increase in consumer spending.[27] By the 1950s, the rise of consumerism in the United States played a pivotal role in shaping second-wave modernism, and Texas emerged as a nucleus of the exploration of new aesthetics and materials in architecture, both on a large scale in urban centers, and on a small scale in suburbs and small towns across the state.[28] Finally, the expansion of road networks during the mid-century resulted in a rapid shift in the movement of goods. While railroads continued to be utilized, truck freight became widespread, enabling the growth of regional branches and distribution centers and warehouses. All these combined factors cemented the connection between mid-century architecture and corporate branding strategies, where office buildings, skyscrapers, and even small-scale industrial warehouses were designed to serve as marketing tools for their brands or products—such as in the case of PPG.

The second wave of modernist architecture included what became known in the late twentieth century as Mid-century Modern design, an umbrella term that is itself often contested as a formal architectural style insofar as it encompasses a wide variety of aesthetic and material qualities. The term encompasses the broad design preferences that proliferated following World War II that evolved out of various subsets of early modernism, including Art Deco, Streamline Moderne, International, Arts and Crafts, and other regional variants.[29] Generally, Mid-century Modern design adopted a combination of elements, including the continuation of mass production, an emphasis on structural honesty rather than individual or unique designs, minimal ornament or art in place of ornament, lack of historical references, and a focus on progress. On commercial properties, it was often reflected in new storefront systems with modern materials like aluminum, large plate glass, and an emphasis on prominent signage.

As sleek Modern design became the overwhelmingly dominant architectural style, particularly on commercial buildings, businesses located in older, early twentieth century buildings felt the need to modernize to remain competitive and meet the expectations of the post-war consumer. Storefronts were typically the primary candidates for modernization, as they were a cost-effective solution to bringing older buildings up to date with modern design.[30] Businesses utilized numerous methods and materials for modernizations, ranging from stucco coatings applied to masonry, the use of large panels to conceal original facades, updated and larger display windows, and new entrances and signage.

Pittsburgh Plate Glass Company was uniquely poised to take advantage of the post-war boom as a nationwide leader in the production of glass, lead-free paint, fiberglass, and other products. While PPG products were used extensively in new construction, the company's products were also widely employed to modernize existing buildings. The company capitalized on this, advertising their products to business owners to enhance their customer appeal. The company produced and widely distributed the 1951 booklet "How to Give Your Store the Look That Sells," showing dozens of eye-catching modern storefronts that highlighted their glass products (Figure 7). The company's Carrara Structural Glass featured prominently in the brochure, among other advertising materials (Figure 6).[31]

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[27] Yan, *Building Brands*, 184.
[28] O'Rourke, *Home, Heat, Money, God*, 15.
[29] Kristina Wilson, *Mid-Century Modernism and the American Body: Race, Gender, and the Politics of Power in Design* (Princeton University Press, 202), 112.
[30] "Slick Skin/Corporate Modern," Washington Department of Archeology and Historic Preservation, accessed March 14, 2025, https://dahp.wa.gov/historic-preservation/historic-buildings/architectural-style-guide/slick-skin-corporate-modern.
[31] Pittsburgh Plate Glass Co., "How to Give Your Store the Look That Sells," (Pittsburgh, PA: 1951), accessed March 6, 2024: https://archive.org/details/HowToGiveYourStoreTheLookThatSells/page/n3/mode/2up. Pigmented structural glass is commonly referred to as Vitrolite. However, Vitrolite was actually a competing brand of pigmented structural glass that emerged during the

The Pittsburgh Plate Glass Company opened several distribution warehouses in Texas over the course of the twentieth century. By 1958 PPG operated eight merchandising division warehouses in Texas: Dallas (established ca. 1907), San Antonio (ca. 1913), Houston (ca. 1912), Fort Worth (ca. 1919), Amarillo (ca. 1927), El Paso (ca. 1930), Lubbock (1950), and Midland (ca. 1950). The company also operated numerous service branches and retail stores throughout the state.[32] (See comparative properties section for an analysis of extant PPG warehouse buildings in Texas).

During the 1950s, the use of structural glass in architectural design began to wane, as new products with better durability and longevity hit the market, including improved and strengthened porcelain enamel tiles/panel products. At that time, the demand for structural glass had declined, although PPG continued to market the material for use in storefront modernizations in various brochures throughout the 1950s, including the 1954 "Storefront Details," the 1955 "Pittsburgh Glass for Better Homes and Stores," and the 1960 "Pittsburgh Plate Glass Products" catalogue (Figures 8 and 9). [33]

In 1968 the Pittsburgh Plate Glass Company officially changed its name to PPG Industries to reflect the broad range of products it offered in addition to glass, as well as the technological shift from the plate glass process to the float glass process. In the late twentieth century, PPG continued to be a significant manufacturing company, and advances in technology led to breakthroughs in flat-plate solar collectors, pool chlorine, in addition to its auto, aerospace, industrial, and packaging coatings.[34]

The Pittsburgh Plate Glass Company Building – Lubbock District Office

The Pittsburgh Plate Glass Company building in Lubbock was designed in 1949 by prominent local architecture firm Atcheson & Atkinson (Figures 1 and 2). The building was one of the firm's earliest designs as a team, having established the Atcheson & Atkinson architectural practice that year. The building exhibits modest elements of both Streamline Moderne and Mid-century Modern design, adapted for a light industrial, utilitarian warehouse. Originally planned as a branch of the Amarillo office prior to construction, the building was later changed to function as a district office and warehouse to handle "paint, glass, storefronts, mirrors, glass blocks, and other items." Tidmore Construction was charged with execution of the structure. The building was completed in late 1950 and formally dedicated on December 1st, with Earle L. Witte as manager. It was also reported that E. L. Garrett, PPG's architectural representative for the entire North and South Plains area, planned to work out of the new Lubbock building.[35]

The Pittsburgh Plate Glass Company building in Lubbock is an excellent example of the use of design as a tool for advertising and branding, albeit on a modest scale. At the time of the building's construction in 1949, the company's structural Carrara glass was a prominent PPG product which was frequently advertised as a building modernization material. The new Lubbock district office, a "modern structure" of "the latest design," was specifically designed to showcase Pittsburgh Plate Glass products, particularly their Carrara structural glass which was utilized at the prominent corner entrance and various other areas throughout the building. [36] The rich hunter green glass with reflective sheen contrasted against the more muted tones of the buff brick exterior, accented by the chrome color of the curved canopy and affixed lettered signage in a simple sans serif font (Photo 2). The Carrara glass at the entrance lends

Great Depression. Both materials are nearly identical in appearance with minor differences only evident during installation. While PPG outsold Vitrolite with their Carrara structural glass, much like the brand Kleenex, Vitrolite's marketing campaign was more successful, and thus their branded name for the material entered the lexicon as the preferred term (https://www.decopix.com/the-vitrolite-story/).

[32] "Competitive Problems of Independent Flat-Glass Dealers," Hearings Before a Subcommittee of the Select Committee on Small Business (U.S. Government Printing Office, Washington: 1959), 791.

[33] Carol J Dyson and Floyd Mansberger, "Structural Glass: It's History, Manufacture, Repair, and Replacement," *CRM,* No. 8, 1995, 17.

[34] "About Us: History," PPG, accessed March 6, 2024: https://ceb.ppgrefinish.com/en/about-us/history

[35] "New Glass Building in Lubbock." *Lubbock Morning Avalanche*, December 12, 1949, 20; 1940 Sanborn Fire Insurance Map updated to 1957; "Formal Opening of New Building Held," *Lubbock Evening Journal*, December 1, 1950.

[36] "New Glass Building in Lubbock." *Lubbock Morning Avalanche*, December 12, 1949, 20; "Formal Opening of New Building Held," *Lubbock Evening Journal*, December 1, 1950.

a futuristic feeling to what would otherwise be a typical, utilitarian office and warehouse building. The distinct entry excellently showcased to prospective clients how the use of the material, even selectively, could provide a remarkable visual impact. On the interior, the use of glass panels in the bathrooms (Photo 14) highlighted the material's versality, emphasizing how it could create sleek, easy to clean, interior spaces. Other modest elements that showcase the material's usefulness are evident on the Carrara glass windowsills in several of the interior office spaces (Photo 13).

The PPG building in Lubbock was constructed in 1949-1950, a transitional period during which Mid-century Modern design overtook earlier modern styles like Art Deco and Streamline Moderne. However, structural glass was a preferred material used in Streamline Moderne and Art Deco buildings due to its sleek and reflective appearance, ability to be produced in a variety of colors, and flexibility, which allowed for its use on curved surfaces. Thus, it is likely that the subject building was designed to incorporate elements of Streamline Moderne design to showcase the use of Carrara structural glass, while at the same time including modest elements of the emerging Mid-century Modern design, lending the building a more contemporary (at the time) feeling.

The PPG Lubbock branch building also showcased their textured glass products on the large, multi-pane steel windows. Rows of a textured blue-green glass (possibly the Solex product) appear from the exterior as typical semi-opaque windowpanes with a modest blue tint (Photo 9). However, on the interior, as light shines through the panes, the tint of the glass amplifies the already brilliant blue color of the sky in the Texas Plains (Photo 19). Furthermore, the tinted glass likely limited solar gain in a region that experienced intense heat, particularly advantageous in an industrial warehouse.

The remainder of the building reflects its commercial and industrial purpose. A loading concourse allowed trucks to enter directly into the building on the west elevation and the floor was designed to be at dock height (Photos 3 and 16). A railroad spur was located along the east elevation for direct unloading of glass into the warehouse. In the 1990s the interstate highway (I-27) was constructed along the west elevation, bisecting the street grid and demolishing many of the light industrial warehouse buildings west of PPG (Figure 14). Although the completion of the interstate altered the setting, the industrial nature of the surrounding blocks was always dependent upon transportation networks for the movement of goods. Convenient access to the interstate, particularly as truck freight had long surpassed railroads as the primary means of transport, is thus consistent with the property's industrial function.

Lubbock newspaper advertisements provide an insightful look into the products the company marketed to the local community (Figures 3-5). Advertisements from the 1950s emphasize home decor products including durable interior paint, wall and door mirrors, glass shelves, and protective glass furniture tops. A 1952 advertisement promoted the Lubbock warehouse's "large assortment of Pittsburgh Plate Glass Wall Mirrors" to make a living room "look twice its actual size." The same advertisement touted the company's durable Pittsburgh Wallhide paint for kitchens and bathrooms: "You Can Wash it Again and Again."[37] The company's "Twindow" picture windows (introduced 1945) were also locally advertised, a double-glazed and insulated window that would "Bring the beauty of the outdoors into your living room."[38] A 1956 advertisement listed 35 hardware, lumber, and paint stores in the area that carried PPG products, all of which were supplied by the Lubbock warehouse (subject building).[39] In addition to supplying local stores, much of the Lubbock branch's early business likely consisted of contracts for local construction projects. For example, the Lubbock branch was awarded contracts for glass and other glazing for local school construction (Sieber Elementary), Lubbock's First Church of Nazarene, and reglazing of Texas Tech campus dormitories.[40] In 1966, the

[37] *Lubbock Evening Journal*, June 16, 1952, page 5; "Give your home extra charm with glass shelves," *Lubbock Evening Journal*, July 7, 1952, 6; "Fine Furniture Deserves PLATE GLASS Protection!" *Lubbock Evening Journal*, June 30, 1952, 3.
[38] "Bring the beauty of the outdoors into your living room with a Twindow Picture Window," *Morning Avalanche*, May 13, 1952, 17.
[39] "Now…an easy-to-use wall paint that looks 'Just-Painted' years longer," *Lubbock Evening Journal*, May 2, 1956.
[40] "School Sub Contracts," *Lubbock Avalanche*, April 29, 1956, 21; "Tech Projects Get Approval," *Lubbock Evening Journal*, June 29, 1954, 2.

Lubbock Pittsburgh Plate Glass Company office congratulated the First Baptist Church of Crosbyton for their new building, highlighting the new stained-glass windows that were "designed and installed by us."[41]

Sometime after 1970, the Lubbock office and warehouse transitioned from a focus on architectural and window glass to automotive glass (while still under the PPG Industries umbrella). In 2008, PPG Industries renamed their auto glass division "Pittsburgh Glass Works" (PGW) and sold their majority share in the division to Kohlberg & Company. At this time, PPG Industries deeded the Lubbock property to Pittsburgh Glass Works LLC. Less than a decade later, PPG also divested its remaining minority share in PGW, and the Lubbock property was deeded to PGW Auto Glass LLC. As of 2025, the property continued to operate as an auto glass business but was no longer associated with PPG Industries (formerly Pittsburgh Plate Glass Company). The property was acquired by the present owners in 2023.

The Pittsburgh Plate Glass building in Lubbock is an excellent example of a light industrial building that incorporated modest elements of both Streamline Moderne and Mid-century Modern design. The building serves as a unique snapshot in time of the transition in architectural preferences following World War II. The building also highlights the PPG company's efforts to utilize architecture and design to market one of their signature products, Carrara structural glass, which within a decade became essentially obsolete amidst new technology and materials. The PPG building in Lubbock reflects the broader mid-century merger between corporate brand identity and architecture amid rising American consumer culture and is one of the few remaining examples of Streamline Moderne architecture in Lubbock and one of the few intact examples of post-war PPG warehouse and office buildings in Texas.

Comparative Analysis

Art Deco/Streamline Moderne Resources in Lubbock

Research suggests that the remaining examples of Streamline Moderne and Art Deco architecture, styles of modern design that gained popularity prior to WWII, are increasingly rare in Lubbock (see **Table 1**). Three Art Deco/Streamline Moderne residences are extant: 2103 29th Street, 2302 28th Street, and 2003 17th Street, although these appear to be outliers and are not a common residential property type. The former Lubbock County Jail at 811 Main Street is an extant example of an Art Deco civic building that remains in Lubbock (1931/1950, NR 2018). Only a handful of commercial buildings in the area exhibited hallmarks of Art Deco or Streamline Moderne design. Of those, the Carlock Building at 1306 Texas Avenue (1921/1930, NR 2004), the Cactus Theater at 1812 Buddy Holly (1938, NR 1998), and the former Lubbock Sheet Metal building at 2906 Texas Frontage Rd. (c. 1935 with 1950 additions) are extant. Several others, like the Lindsey Theater at 1019 Main (1939) and the Motor Inn at 2910 Avenue H (1939) were demolished.

Of the above referenced examples, both extant and demolished, all date to the 1920s and 1930s, the period during which Art Deco and Streamline Moderne design was at its peak popularity. In contrast, the PPG office and warehouse was completed much later in 1950 during a period of transition in architectural preference, making the building a unique snapshot of the mid-century shift in both design sensibilities and available materials. By the late 1950s, the use of structural pigmented glass, which is showcased on the entrance to the PPG building, had already become nearly obsolete and was supplanted in popularity by new materials like float glass and improved porcelain enamel.

Although a comprehensive review of commercial properties with International Style or Mid-century Modern design elements was not undertaken during preparation of this nomination, several extant examples were identified that are listed on the NRHP, including the In Town Inn at 1202 Main Street (NR 2022) and the Great Plains Life Insurance Building at 1220 Broadway (NR 2021). Due to the proliferation of Mid-century Modern design in Texas, it is likely that these styles are more broadly represented.

[41] *Crosbyton Review*, September 22, 1966, 5.

PPG Office and Warehouse Buildings in Texas

As the Pittsburgh Plate Glass Company expanded rapidly in the early twentieth century, new warehouses, offices, and showrooms were constructed throughout Texas to sell their products to the booming Texas market (**Table 2**). It does not appear that the company adopted any formal architectural guidelines, and PPG buildings throughout Texas were situated in both repurposed older buildings, some of which were renovated or modernized, or new, purpose-built buildings. Furthermore, PPG buildings tended to conform to broad national trends in architectural preference based on the time during which they were built, and exhibited a variety of forms, footprints, and stylistic influences. However, some overarching design principles and similarities between various branch offices and warehouses are notable. For example, several of the PPG buildings identified in Texas (San Antonio, Corpus Christi, El Paso, Amarillo) feature the distinct, central raised roof monitor that allowed trucks to drive into the building and unload freight directly into the warehouse space. For a glass company, the weight and fragility of their products likely made this feature especially useful. Another common feature of PPG buildings in Texas was the use of green-blue textured glass (possibly their Solex brand) on multi-pane steel windows, as evident on the Houston, Dallas, Corpus Christi, and Amarillo PPG buildings.[42] Other buildings showcased PPG's glass block products, including Corpus Christi and Wichita Falls. Finally, several PPG buildings in Texas (Fort Worth, San Angelo) utilized one of PPG's signature products, their Carrara structural glass, particularly in the preferred dark hunter green color, as an exterior accent.

Some of the earliest PPG buildings were constructed in the two-part commercial block form that was a popular commercial building type during the first two decades of the century, including 1420 S. Alamo in San Antonio (1918). The company hired prominent local architects for many of their designs, including Alfred C. Finn who completed the PPG building at 101 Crawford in Houston in 1920. As the first wave of modernism expanded its reach in the 1920s and 1930s, the Art Deco and Streamline Moderne styles were utilized more frequently, particularly as they were ideal styles for showcasing the versatility of PPG products. In the mid-1920s, a two-part commercial block building featuring a small, Streamline Moderne storefront glazed with PPG's signature hunter green Carrara glass was constructed in Fort Worth, although it was heavily altered by 2018. Similarly, in Corpus Christi a distinct Streamline Moderne PPG building was completed in 1939, although it was later demolished. Although some of the PPG buildings in Texas had distinguishable architectural styles, many were more utilitarian, like those in El Paso (1106 E. Overland, 1930) and Amarillo (801 S. Grant, 1938).

As previously noted, following World War II, the rapidly growing economy, advancements in technology, and a shift in design preferences saw the introduction of new building materials and a move towards Mid-century Modern design for commercial buildings. It appears that initially, PPG continued to use their buildings to showcase their products, particularly the use of their Carrara structural glass (hunter green), as evident on the subject building, and a remodeled commercial building in San Angelo (no longer extant) that was encased in the material, both built in the early 1950s. However, with the rapid decline in demand for structural glass, it fell out of favor as more versatile glass products were introduced.

Two of the earliest former PPG buildings constructed in Texas are extant, the 1918 San Antonio building (within the NRHP-listed historic Blue Star Street Industrial Historic District) and the 1920 Houston building (locally designated). However, most of the original PPG office, warehouse, and showroom buildings in Texas have either been demolished or heavily altered (Fort Worth, Corpus Christi, San Angelo, Dallas, Wichita Falls, and Pampa). Two former PPG buildings (El Paso and Amarillo) retain a majority of their original light industrial forms and brick exteriors, some original green-blue tinted glass panes, and signature central roof monitor. However, neither of these buildings prominently showcase PPG products like the Lubbock PPG building. Rather, they appear as simple, utilitarian, brick warehouses with minimal ornament.

[42] Many of the extant PPG buildings in Texas feature replacement windows. It is possible that other PPG buildings historically featured blue-green textured glass.

Character-defining features of PPG buildings in Texas include the central, raised monitor for drive-in warehouse access, the use of PPG blue-green textured glass, and decorative accents of hunter green Carrara structural glass. The PPG building in Lubbock appears to be the only example of the company's office and warehouse buildings in Texas that showcases the company's practice of utilizing their products as advertisement, particularly one that incorporated elements of Streamline Moderne and Mid-century Modern design, and retains sufficient integrity.

Atcheson & Atkinson

The Lubbock architectural firm of Atcheson & Atkinson was formed in 1949 by architects James Atcheson and Atmar Atkinson. It later became Atcheson, Atkinson & Cartwright in 1956 upon making Edward W. Cartwright, Jr. a partner. The firm worked extensively in Lubbock and the greater Panhandle region, ultimately designing nearly 1,000 commissions over the course of its existence. In addition to large scale projects such as hospitals and schools (including several buildings on the Texas Tech campus, Groom Memorial Hospital, and the West Texas Hospital), they also produced designs for numerous single-family residences and churches. Atcheson & Atkinson also designed several projects for the U.S. Military, including Wherry Housing Project at Reese Air Force Base (1953), Capehart housing at Fort Bliss in El Paso, Texas (1960), as well as the Armed Forces Reserve Center in Lubbock (1967).[43] The firm's Green Acres Apartments (1950) in Amarillo, Texas were listed on the National Register of Historic Places in 2024. Much of Atcheson & Atkinson's work exhibited characteristics of the Modern movement, including the use of brick and concrete, an emphasis on horizontality, minimal use of ornament, and large expenses of aluminum-frame windows. It became Atcheson, Atkinson, Carwright and Rorex following the addition of Evelyn Rorex as partner in 1972. In 1975, Atcheson and Cartwright left the firm to form the architecture division of Parkhill, Smith and Cooper, Inc.[44]

James Edward Atcheson (1906-1986)
James "Jimmy" Atcheson earned a bachelor's degree in architecture from Texas Tech College in 1936. One of Atcheson's earliest designs, created while he was still an architecture student in 1930-1931, was the pueblo revival William Curry and Olive Price Holden House (NRHP 1994). While still a student, Atcheson began working with Lubbock architect O.R. Walker in 1935. In 1941 he was made a partner in the firm, forming Walker & Atcheson. Atcheson served in the U.S. Army Corps of Engineers during World War II. In the immediate postwar years, Atcheson collaborated with contractor Homer Maxey on several projects, including the American State Bank and Plaza Apartments in Lubbock. He designed a number of private residences and schools, including Overton and Brown Elementary, as well as several industrial projects including the Coca-Cola bottling plant in Plainview.[45] In 1949, he formed Atcheson & Atkinson with fellow Texas Tech graduate, Atmar L. Atkinson.[46]

Atmar Leonard Atkinson (1914-1999)
Atmar Atkinson studied architecture at Texas Tech College and graduated in 1936. He briefly worked for Lubbock architect O.R. Walker from 1935-1937 as a draftsman. He went on to work as a draftsman with prominent Texas architect Wyatt C. Hedrick from 1937 to 1943, then practicing with the firm of Hedrick & Lindsley. Atkinson left to

[43] David W. Moore Jr., Justin B. Edgington, and Emily T. Payne, "Atcheson, Atkinson & Cartwright," *A Guide to Architecture and Engineering Firms of the Cold War Era*, 27.
[44] "Atcheson, Cartwright & Associates Merge with PSC-1975," Seventy-Five Moments, accessed February 29. 2024: https://parkhill.com/seventyfive-moments/; "Edward W. Cartwright," Dignity Memorial, accessed February 29. 2024: https://www.dignitymemorial.com/obituaries/lubbock-tx/edward-cartwright-6649209; Atcheson, Atkinson, Cartwright, & Rorex Portfolio & Project Index, Southwest Collection, Texas Technical University.
[45] "New Bank Is Open in City," *Lubbock Evening Journal,* May 20, 1948, p. 13 and "Plaza Apartments, Inc." *Lubbock Avalanche - Journal*, July 11, 1948, p. 41.
[46] David W. Moore Jr., Justin B. Edgington, and Emily T. Payne, "Atcheson, Atkinson & Cartwright," *A Guide to Architecture and Engineering Firms of the Cold War Era*, 27; James Edward Atcheson, Application for Membership, The American Institute of Architects, 1945.

serve in the U.S. Navy from 1943 to 1945. After returning from military service, he rejoined Hedrick in Houston as an architect from 1945 to 1948. In 1949 he joined James Atcheson to form Atcheson & Atkinson in Lubbock.[47]

Conclusion

The Pittsburgh Plate Glass Company building at 611 23rd Street in Lubbock, Texas is eligible for listing on the National Register under Criterion C for Architecture at the local level. Completed in 1950 by prominent local architecture firm Atcheson & Atkinson, the building's incorporation of Streamline Moderne and Mid-century Modern design influences reflects the transitional period in architectural preferences following World War II. The prominent corner entry that features an inverted curve clad in the Pittsburgh Plate Company's signature Carrara structural glass is also an excellent example of the mid-century merger between architecture and corporate branding, adapted on a modest scale for a light industrial warehouse. The period of significance is 1950, the year the building was completed.

[47] David W. Moore Jr., Justin B. Edgington, and Emily T. Payne, "Atcheson, Atkinson & Cartwright," *A Guide to Architecture and Engineering Firms of the Cold War Era*, 27. Atmar Leonard Atkinson, Application for Membership, The American Institute of Architects, 1945.

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TABLES

Table 1: Comparative Analysis: Art Deco and Streamline Moderne Buildings in Lubbock, Texas

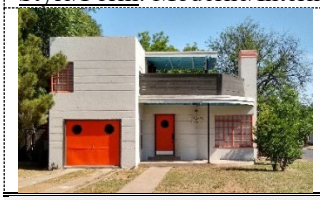
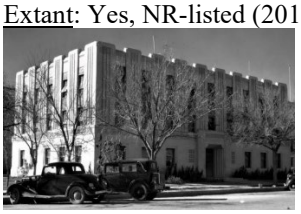
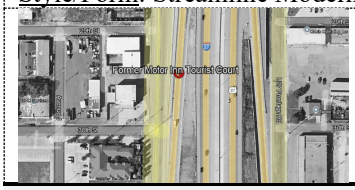
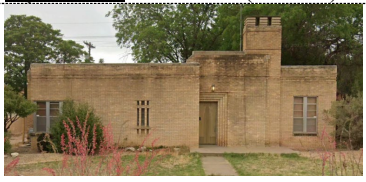
Foster House – 2302 28th Street	
Constructed:1939 Function: Domestic/Single dwelling Style/Form: Moderne/International	Architect/Builder: Arthur McClurg (or McClung) Lubbock CAD Parcel: R121797 Extant: Yes
	
Youngblood House - 2103 29th Street, Lubbock	
Constructed:1938 Function: Domestic/Single dwelling Style/Form: Streamline Moderne	Architect/Builder: W.A. Foster, Jr. (Contractor) Lubbock CAD Parcel: R122158 Extant: Yes
	
Old Lubbock County Jail - 811 Main	
Constructed: 1931 with 1950 two-story addition Function: Civic Style/Form: Art Deco	Architect/Builder: Sylvan B. Hayes (Architect) Lubbock CAD Parcel: R330244 Extant: Yes, NR-listed (2018)
	
Motor Inn - 2910 Avenue H	
Constructed: 1939 Function: Commerce/Motel Style/Form: Streamline Moderne	Architect/Builder: G.A. Brown (Contractor) Lubbock CAD Parcel: NA - Interstate ROW Extant: No, demolished ca. 1990
	
Walker Home - 2003 17th Street	
Constructed: 1936 Function: Domestic/Single dwelling Style/Form: Art Deco (modest)	Architect/Builder: O.R. Walker (Architect) Lubbock CAD Parcel: R38056 Extant: Yes
	

Table 1: Comparative Analysis: Art Deco and Streamline Moderne Buildings in Lubbock, Texas

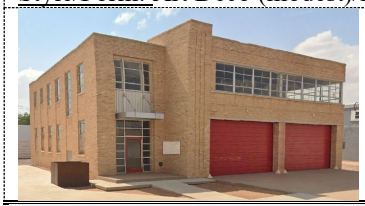
Lindsey Theater - 1019 Main

Constructed: 1939
Function: Commerce/Recreation/Entertainment (Theater)
Style/Form: Streamline Moderne

Architect/Builder: Jack M. Corgan, William J. Moore Jr.
Lubbock CAD Parcel: R108358
Extant: No - Demolished 1997

Lubbock Sheet Metal - 2906 Texas Frontage Rd

Constructed: Ca. 1934/1950 (CAD)
Function: Commerce
Style/Form: Art Deco (modest)/Mid-century Modern



Architect/Builder: Unknown
Lubbock CAD Parcel: R52145
Extant: Yes

Carlock Building - 1306 Texas Avenue

Constructed: 1921/1930 (CAD)
Function: Commerce/Business
Style/Form: Art Deco

Architect/Builder: Davies, J.B. and Co.
Lubbock CAD Parcel: R113434
Extant: Yes, NR-listed (2004)

Cactus Theater - 1812 Buddy Holly

Constructed: 1938
Function: Commerce/Recreation/Entertainment (Theater)
Style/Form: Art Deco

Architect/Builder: Robert Maxey (builder)
Lubbock CAD Parcel: R130715
Extant: Yes, NR-listed (1998)

Table 2: Comparative Pittsburgh Plate Glass Properties in Texas

1420 S. Alamo Street, San Antonio, Texas

Constructed: C. 1918
Style/Form: Two-part commercial block
Extant: Yes, NRHP 1994
(Blue Star Street Industrial Historic District)

Architect/Builder: Unknown
Notes: Second photo shows elevated roof monitor visible at side elevation (likely a later addition)

101-111 Crawford Street, Houston, Texas

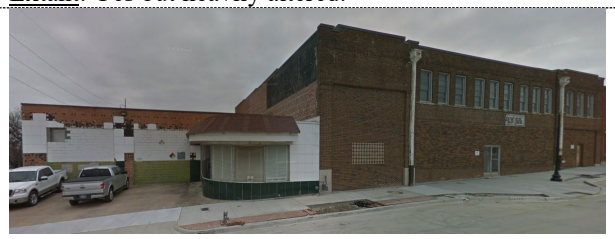
Constructed: 1920
Style/Form: Two-part commercial block
Extant: Yes, Locally designated 2012

Architect/Builder: Alfred C. Finn
Notes: PPG constructed the addition to the 1906 Eller Wagon Warehouse, depicted at right. It appears the building features PPGs signature blue-green textured glass on several windows.

321-3 S. Main Street, Fort Worth, Texas

Constructed: C. 1926-7
Style/Form: Two-part commercial block/Streamline Moderne (modest)
Extant: Yes but heavily altered.

Architect/Builder: Unknown
Notes: Featured a small modern storefront glazed with green Carrara glass (at center) until 2018, when it was heavily altered.



2017 street view–the property was extensively remodeled in 2018 and the Carrara glass (seen on center storefront) removed.

1106 E. Overland Street, El Paso, Texas

Constructed: 1930
Style/Form: One-part commercial block
Extant: Yes

Architect/Builder: Unknown
Notes: Still operated by PGW autoglass. Appears to feature some blue-green textured glass in multi-pane windows.

Table 2: Comparative Pittsburgh Plate Glass Properties in Texas

801 S. Grant Street, Amarillo, Texas

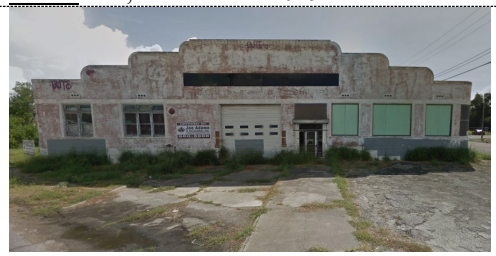
Constructed: 1938
Style/Form: One-part commercial block
Extant: Yes

Architect/Builder: Harold Walsh
Notes: Still operated by PGW autoglass. It appears to have originally featured PPG green Carrara glass at door surround, and blue-green textured glass in windows.

Port Avenue and Comanche, Corpus Christi, Texas

Constructed: 1939
Style/Form: Streamline Moderne
Extant: No, demolished 2019

Architect/Builder: Morris Levy
Notes: Historically featured blue-green textured glass windows and glass block

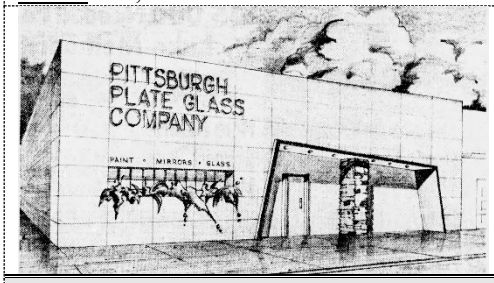


2018 Streetview image. Demolished 2019.

SE corner Harris and Irving Streets, San Angelo

Constructed: 1952
Style/Form:
Extant: No, demolished 1965

Architect/Builder: Don Goss (remodel)
Notes: Originally covered entirely in PPG's signature hunter green Carrara glass.



301 S. Main Street, Midland, Texas

Constructed: 1950
Style/Form:
Extant: No, demolished c. 2023

Architect/Builder: Unknown
Notes: Historic photographs not found, unknown if originally showcased PPG products.

Table 2: Comparative Pittsburgh Plate Glass Properties in Texas

1421 N. Riverfront Blvd (formerly Industrial Blvd), Dallas, Texas

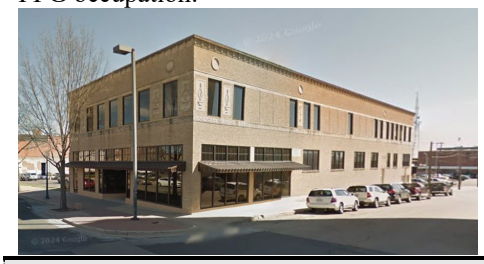
Constructed: Ca. 1955
Style/Form:
Extant: Yes but altered.

Architect/Builder: Unknown
Notes: Distinct raised monitor showcased PPG's tinted blue-green glass, although it has since been removed (c. 2024).

114 S. 9th Street, Waco, Texas

Constructed: Occupied by PPG c. 1957
Style/Form: Two-part commercial block
Extant: Yes, although altered and retains no evidence of former PPG occupation.

Architect/Builder: Unknown
Notes: Renovated older building.



112 N. Somerville Street, Pampa, Texas

Constructed: Occupied by PPG 1957 (remodel)
Style/Form: One-part commercial block
Extant: Yes, altered.

Architect/Builder: Unknown
Notes: Remodel of former bowling center

1100 Scott Avenue, Wichita Falls, Texas

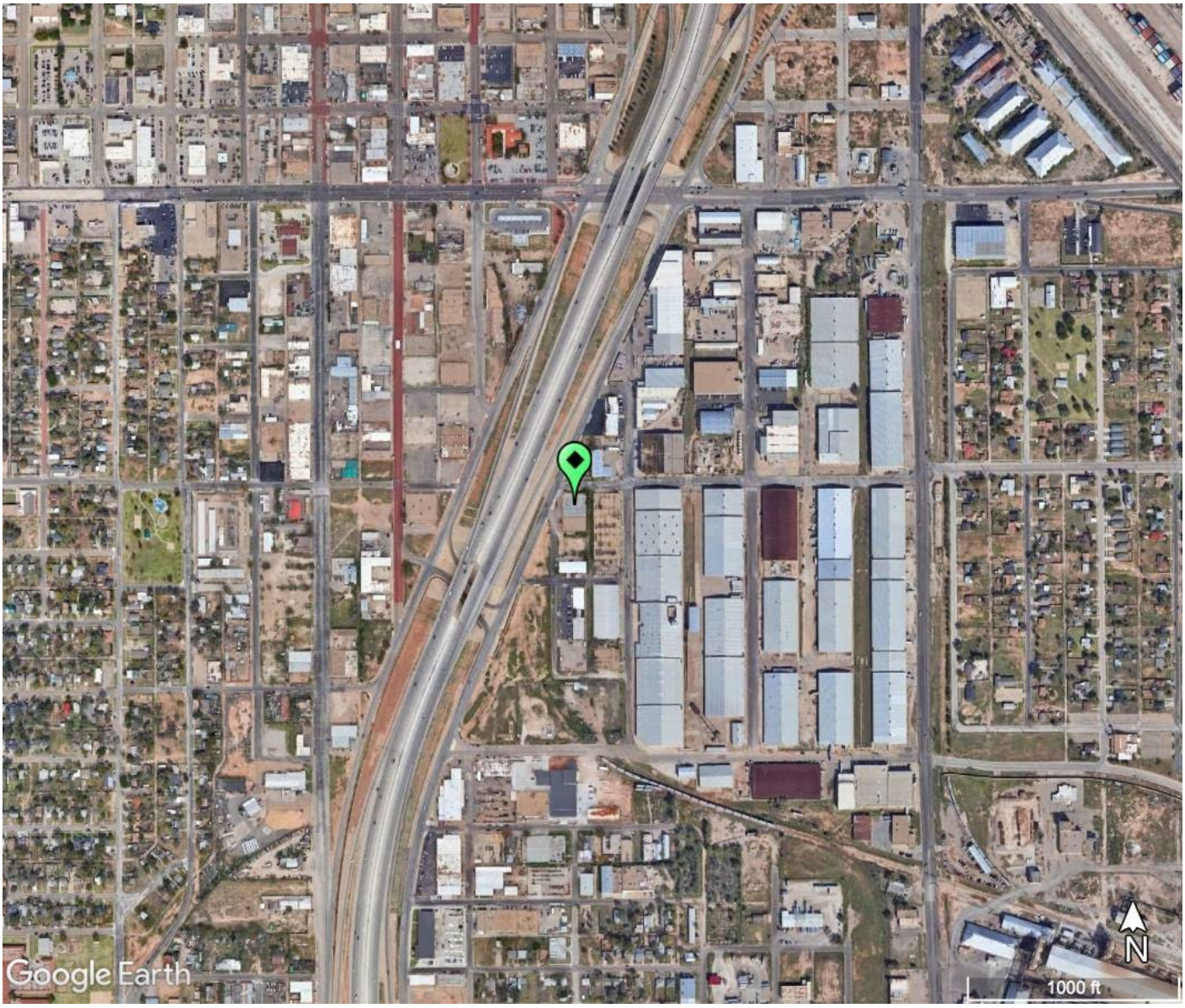
Constructed: Occupied by PPG 1958
Style/Form: One-part commercial block
Extant: Yes, altered.

Architect/Builder: Unknown
Notes: Appears to be a remodel of a much older building (Electric Service Station)

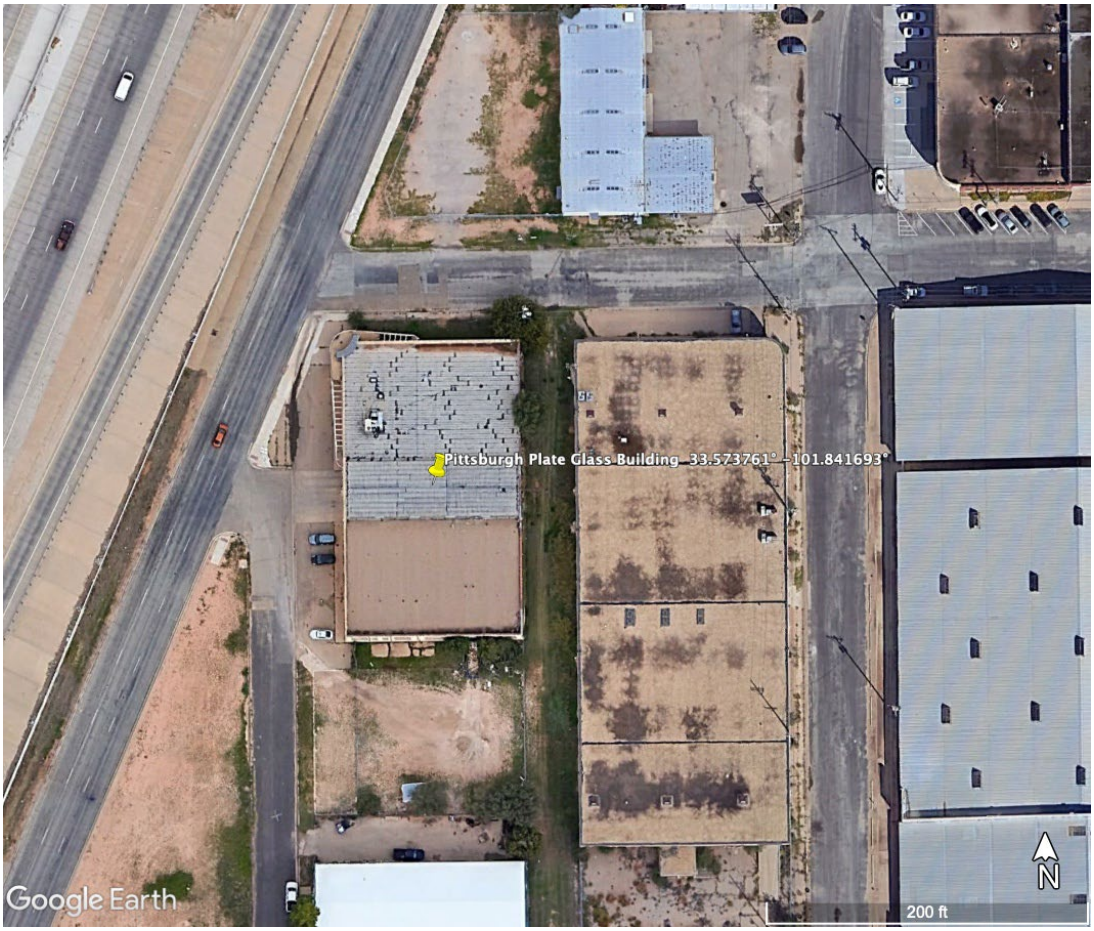
MAPS

Map 1: Map of Texas showing the location of Lubbock County within the state of Texas.

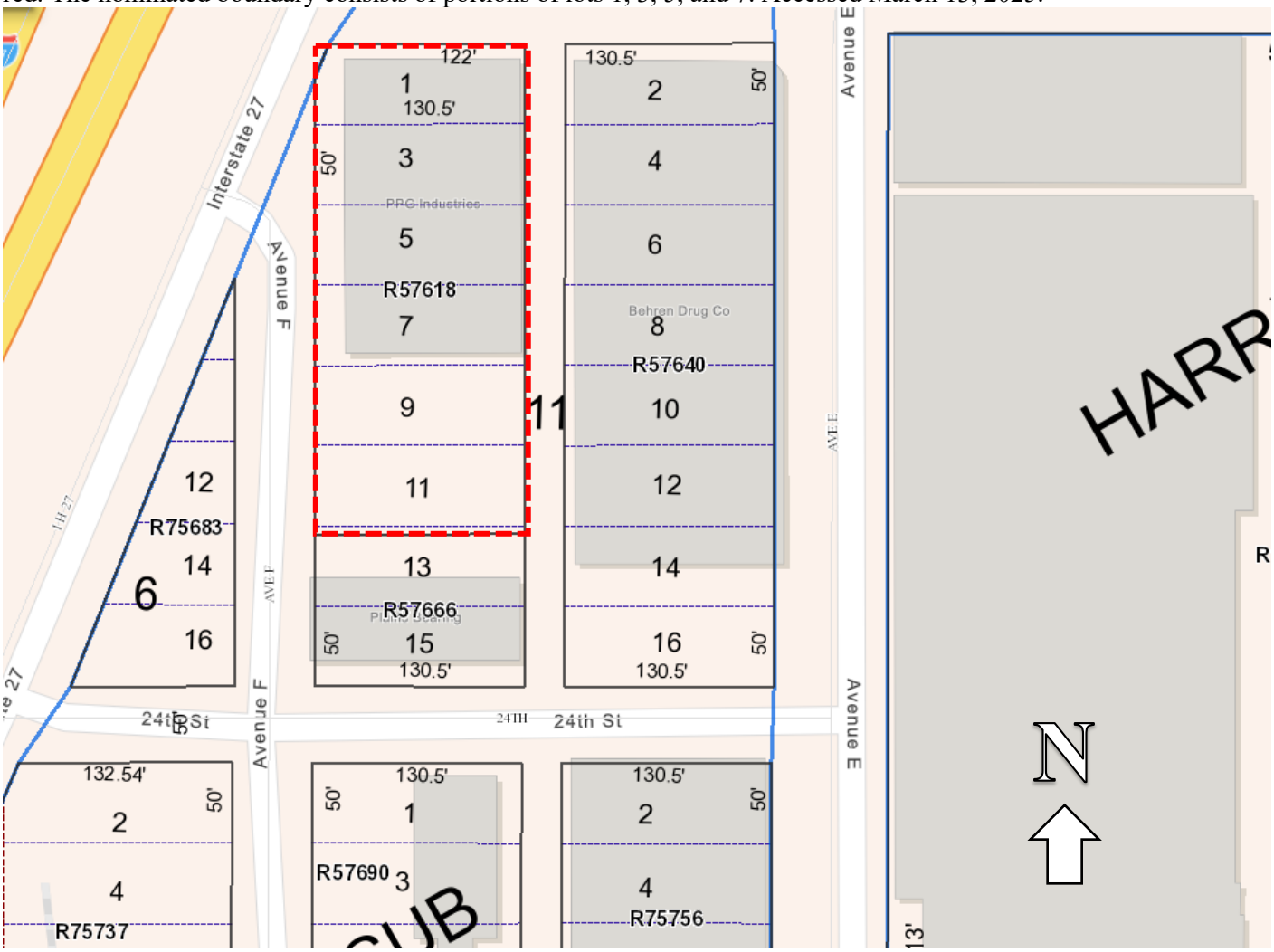
Map 2: Contextual map of Pittsburgh Plate Glass Building within the city of Lubbock, Texas. Source: Google Earth. Accessed February 29, 2024.



Map 3: Pittsburgh Plate Glass Company 33.573761 -101.841693 (Google Earth, accessed March 13, 2025).



Map 4: Lubbock County Appraisal District map showing the overall parcel boundary (Parcel ID R57618) outlined in red. The nominated boundary consists of portions of lots 1, 3, 5, and 7. Accessed March 13, 2025.



Map 5: Aerial view showing nominated boundary of subject property, which includes the building footprint and sidewalks, ramps, and loading areas directly abutting the subject building. Courtesy of Google Earth, accessed March 13, 2025.

FIGURES

Figure 1: Initial rendering of the PPG Building in Lubbock, courtesy of *Lubbock Morning Avalanche*, December 12, 1949, page 20.

NEW GLASS BUILDING IN LUBBOCK—Pittsburgh Plate Glass company is constructing this handsome building at Twenty-third street and Ave. A. It will be a district office and warehouse, a change from the original plan which contemplated it as a branch of the Amarillo office. Designed by Atcheson and Atkinson, the building is being erected by Tidmore Construction company. The firm will handle paint, glass, storefronts, mirrors, glass blocks and other items. The building is constructed in such a way that Pittsburgh Plate Glass products are demonstrated in the construction. The entrance will be carrara structural glass. Various types of glass doors will be employed. The building will have an automatic sprinkler system. Floor is at dock height, with a loading concourse within the building so that trucks may enter. Smith W. Gealy, supervisor of the stores division, warehouse construction department, has visited in Lubbock on several occasions.

Figure 2: 1952 photo of PPG Building. Source: Southwest Collection/Special Collections Library, Texas Tech University.

Figure 3. Ad for PPG products, *Lubbock Evening Journal*, June 16, 1952, page 5.

Figure 4. Ad for PPG Products, *Lubbock Evening Journal*, December 20, 1957.

Figure 5. Ad for PPG "Twindow" Picture windows. *Lubbock Morning Avalanche*, May 13, 1952, 17.

Figure 6: Page from PPG's 1942 Brochure "Carrara Structural Glass," available at archive.org.

8 STANDARD *Carrara* COLORS

White—$\frac{1}{2}$, $\frac{7}{16}$, $\frac{3}{4}$, $\frac{7}{8}$, 1¼ In.

Ivory—$\frac{1}{2}$, $\frac{7}{16}$, $\frac{3}{4}$, $\frac{7}{8}$, 1¼ In.

Beige—$\frac{1}{2}$ In. Only

Jade—$\frac{1}{2}$, $\frac{7}{16}$, $\frac{3}{4}$, $\frac{7}{8}$, 1¼ In.

Forest Green—$\frac{1}{2}$ In. Only

Gray—$\frac{1}{2}$, $\frac{7}{16}$, $\frac{3}{4}$, $\frac{7}{8}$, 1¼ In.

Black—$\frac{1}{4}$, $\frac{1}{2}$, $\frac{7}{16}$, $\frac{3}{4}$, $\frac{7}{8}$, 1¼ In.

Rembrandt Blue—$\frac{1}{2}$ In. Only

2 *Carrara* TRIM COLORS

Orange—$\frac{7}{16}$ In. Only

Wine—$\frac{1}{2}$ In. Only

WHAT *Carrara* IS . . .

Carrara Structural Glass is a material which successfully combines beauty, versatility, sanitation, permanence and reasonable cost. It is a glass which is mechanically ground and polished to a true, flat surface. It brings to the architect soft, rich colors that are genuinely distinctive, and designed to harmonize with almost any color scheme. (See color chips at left.) Carrara is strong and durable, made to withstand rigorous use indoors and out. It will not absorb odors of any kind. It is impervious to grease, grime, moisture, chemicals and pencil marks. It can easily be kept clean by an occasional wiping with a damp cloth. It retains its original beauty year after year, never fading or staining. It is easy to install. And it is adaptable to so many different kinds of treatment that it offers the architect unlimited opportunities for design.

FINISHES

Carrara Structural Glass is available in two finishes: (1) Polished . . . which is a brilliant, reflective, plate glass finish. And (2) Suede . . . which is a softer, less reflective finish, mechanically imparted, and which is available in $\frac{1}{2}$ in. thickness and trim colors only.

DECORATION

Carrara can be beautifully decorated to suit individual tastes. It can be carved or fluted. It can be sand-blasted with any design desired, bringing the pattern out either in shallow or deep relief. These designs may be further enriched by the application of gold, silver or colors.

LAMINATED *Carrara*

Carrara can be laminated by heat and pressure at the factory, assuring a permanent joint, and this laminated Carrara is then handled and set like a single slab. The laminated slab forms the finest type of toilet partitions. By lamination, many original effects may be obtained, such as the combination of two different colors, the building up of Carrara pilasters with reveals and offsets, etc.

USES

Carrara is especially suitable for use in toilet room walls, stiles and partitions; in bathroom and kitchen walls in residences; for the walls of operating rooms and x-ray rooms in hospitals and clinics; for use as a facia material in store fronts; for scores of decorative purposes in building lobbies, corridors, waiting rooms, restaurants, hotels, bars and stores; for table tops and counter tops; for niche linings, sill covers, lintels, door and window trim, and kindred uses.

($\frac{11}{32}$ In.) 4.5 lb. sq. ft. ($\frac{7}{16}$ In.) 5.76 lb. sq. ft. ($\frac{3}{4}$ In.) 9.87 lb. sq. ft. ($\frac{7}{8}$ In.) 11.51 lb. sq. ft. (1¼ In.) 16.45 lb. sq. ft.

THICKNESS RECOMMENDED

Ceiling	$\frac{1}{2}$ in.	Partitions	$\frac{7}{8}$ in.
Wainscot, Ashlar	$\frac{1}{2}$ in.	Door and Window Trim	$\frac{7}{8}$ in.
Cap	$\frac{7}{16}$ in.	Deal Plates	$\frac{7}{8}$ in.
Base	$\frac{7}{16}$ in.	Counter Tops	1¼ in.
Store Fronts	$\frac{1}{2}$ in.	Lintel	1¼ in.
Wainscot, Panel	$\frac{7}{16}$ in.	Stiles	1¼ in.
Bulkheads	$\frac{7}{16}$ in.	Shower Seat	1¼ in.

HOW *Carrara* IS INSTALLED

Carrara is easy to install. It is handled similarly to marble. To insure installations being made according to our standards, we maintain our own crews of workmen.

Carrara may be installed over any hard, firm wall surface, but an allowance should be made for a space of $\frac{3}{8}$ in. behind the glass for setting.

2 PITTSBURGH PLATE GLAS

Figure 7: Page from PPG's 1951 Brochure "How to Give Your Store a Look that Sells," providing dozens of before and after examples of storefront modernizations using PPG products, including Carrara structural glass. Available at archive.org.

Figure 8: Page from PPG's 1954 Brochure "Store Front Details," available at archive.org.

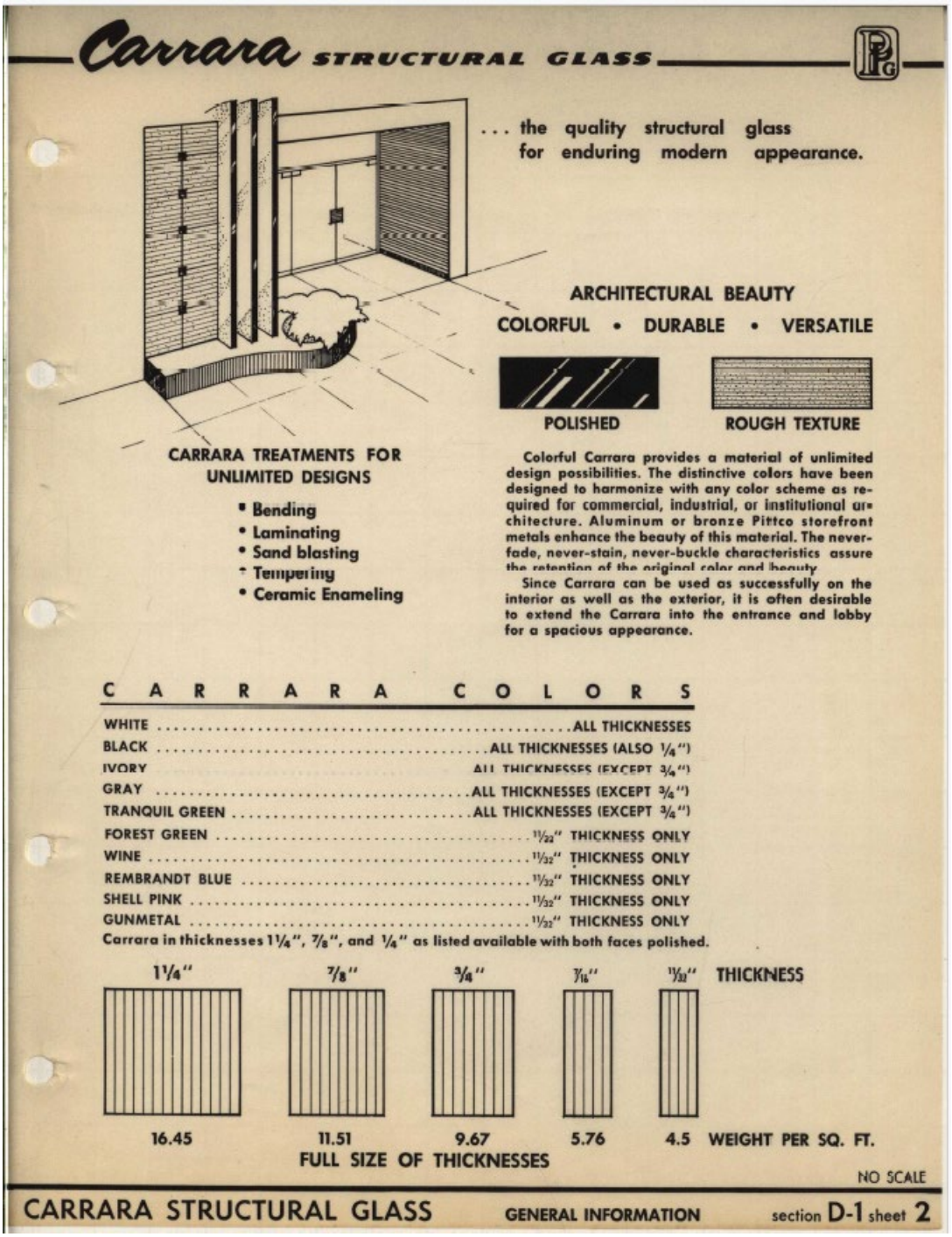


Figure 9: Page from PPG's 1955 Brochure "Pittsburgh Glass for Better Homes and Stores," available at archive.org.

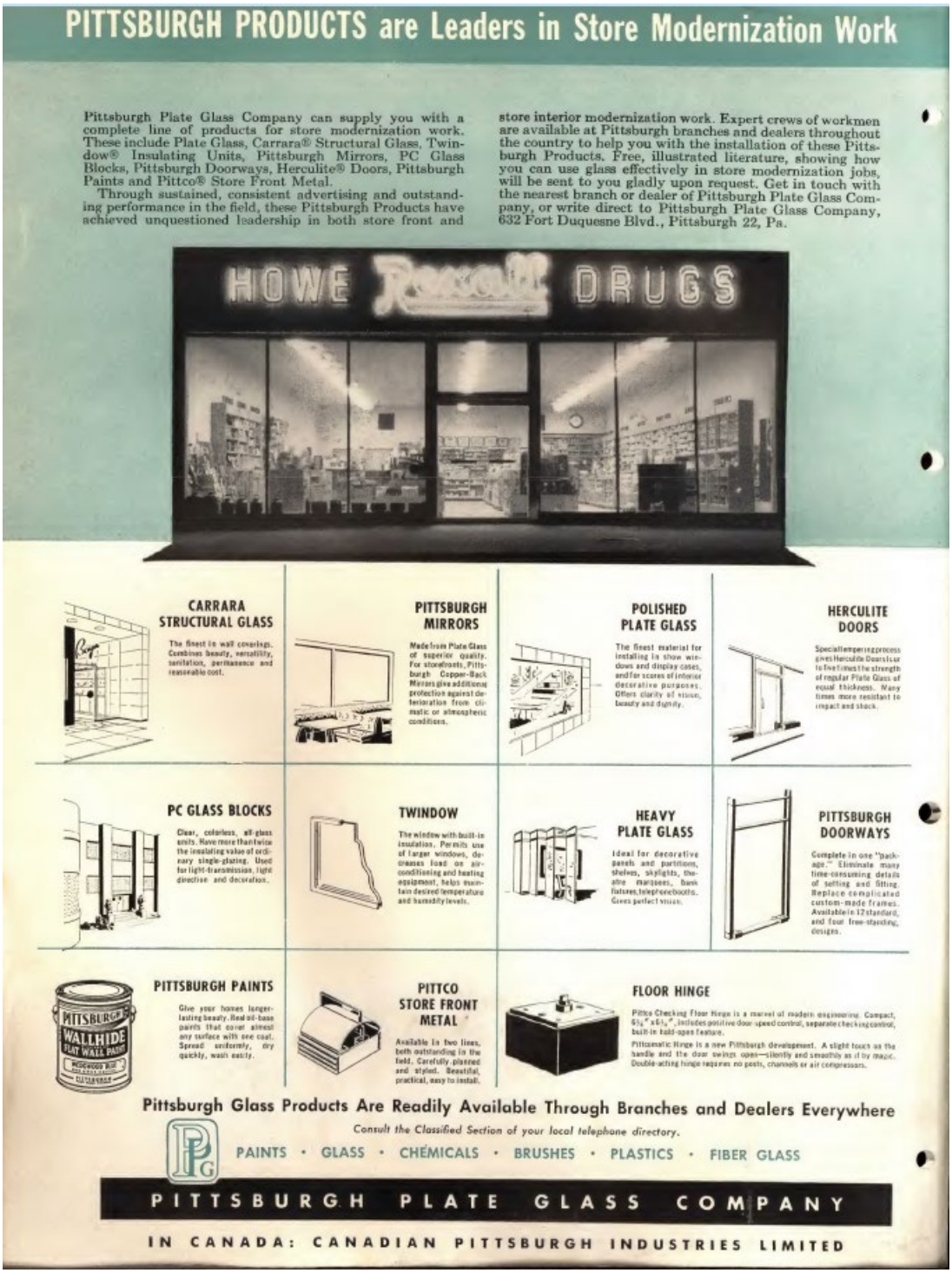


Figure 10: Sanborn Fire Insurance Map, 1940 updated to 1957, Vol.1, page 72.

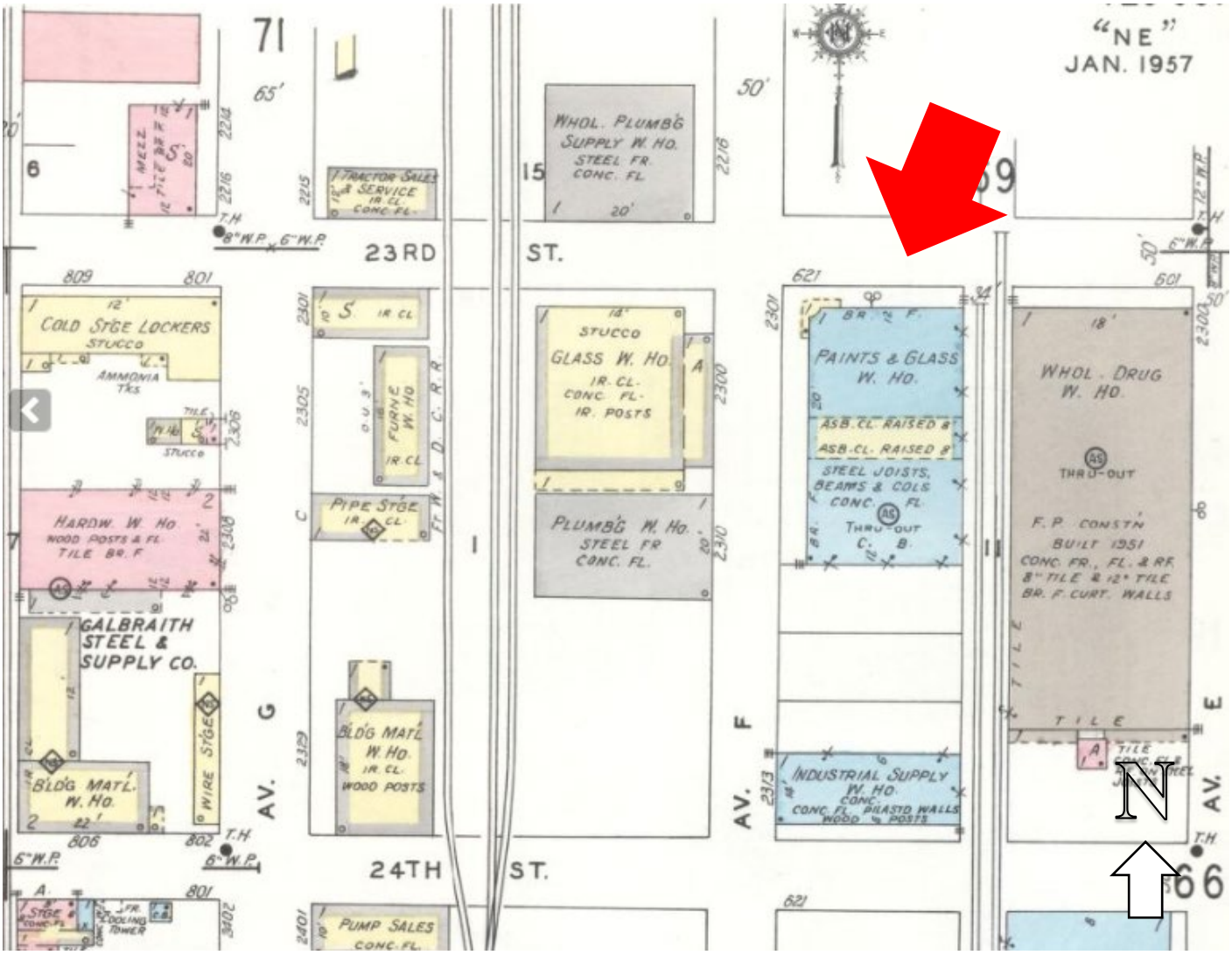
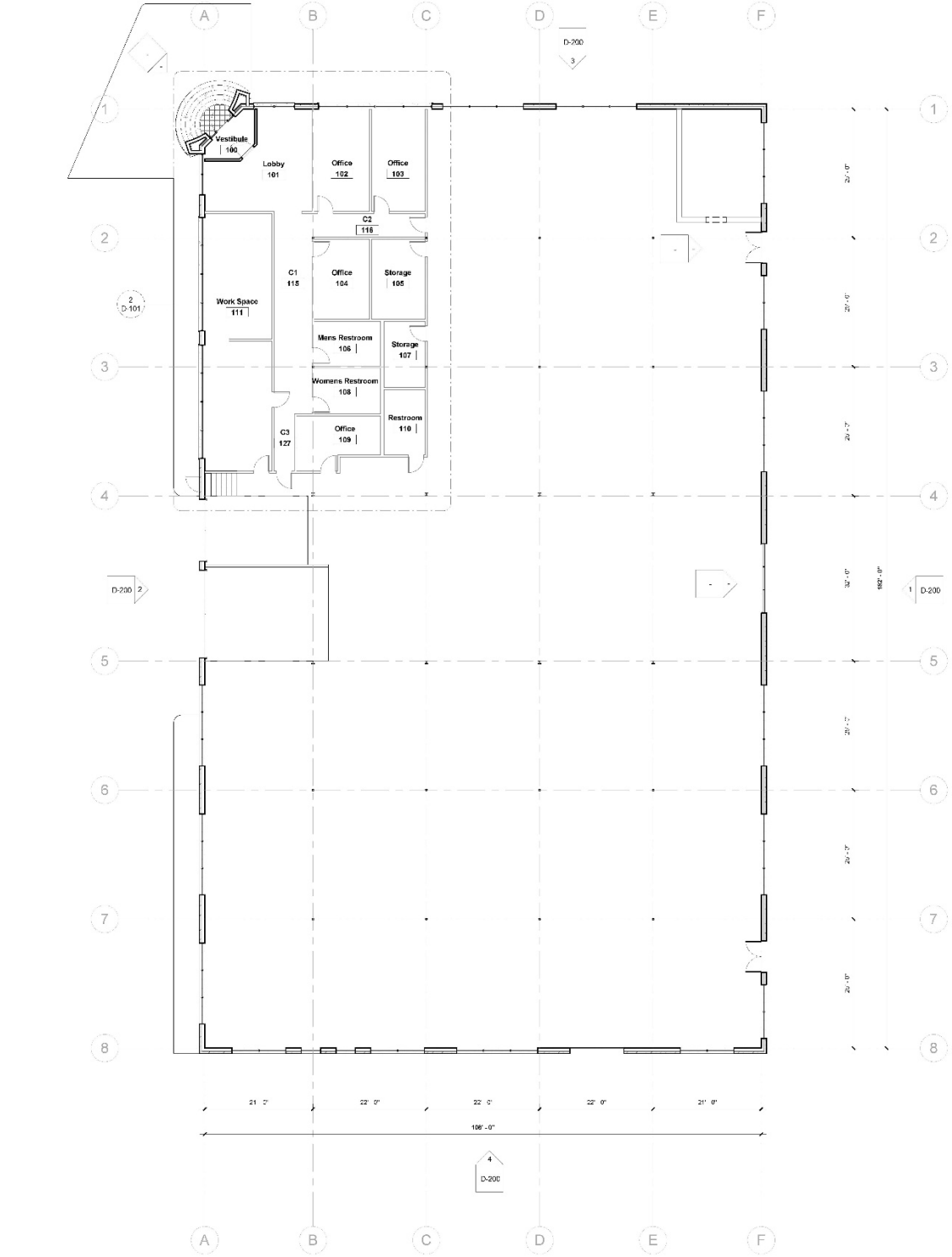


Figure 11. 1958 Aerial photograph, courtesy of City of Lubbock. Note that the interstate had not yet been completed along the west elevation at this time.

Figure 12. 1970 Aerial photograph, courtesy of City of Lubbock.

Figure 13. Comparison of the light industrial area surrounding the PPG building (red star) in 1986 (left) and in 2025 (right). Courtesy of City of Lubbock and Google Earth.

Figure 14. As Built Floor Plan by Collier Construction 2025



1 D-101 Existing - Dimensioned Plan
3/32" = 1'-0"

PHOTOGRAPHS

Photo 1. Site view of Pittsburgh Plate Glass Company, facing southeast.

Photo 2. Pittsburgh Plate Glass Company entrance, facing southeast.

Photo 3. West elevation, facing southeast.

Photo 4. Oblique showing west and south elevations, facing northeast.

Photo 5. South and east elevations, facing northwest.

Photo 6. East elevation, facing southwest.

Photo 7. East elevation showing elevated roof monitor with original doors and equipment for loading and unloading glass, facing southwest.

Photo 8. North elevation, facing southeast.

Photo 9. Original industrial windows consisting of textured blue-green glass (possibly Solex product) and band of clear glass in second to bottom row, facing east.

Photo 10. Office area as viewed from the interior of the warehouse, facing northwest.

Photo 11. Public office entrance and vestibule at northwest corner, facing northwest.

Photo 12. Non-original partitioned office area along west wall, facing southeast.

Photo 13. Original glass windowsills, which were a PPG product, facing northwest.

Photo 14. Men's restroom with original architectural glass panels on the walls and asphalt tile flooring, facing northeast.

Photo 15. Warehouse, facing north.

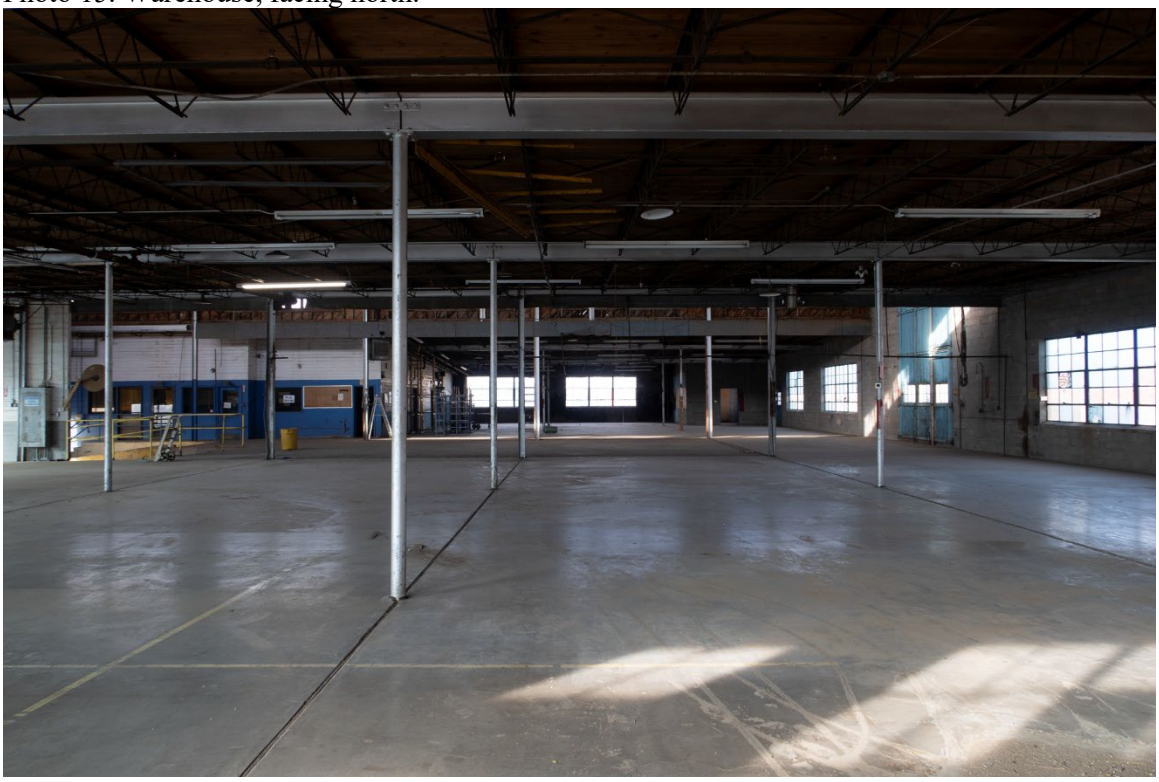


Photo 16. Loading dock and office, facing northwest.

Photo 17. East wall of office area as viewed from warehouse, facing west.

Photo 18. Detail view of raised roof monitor structure with clerestory windows, facing west.

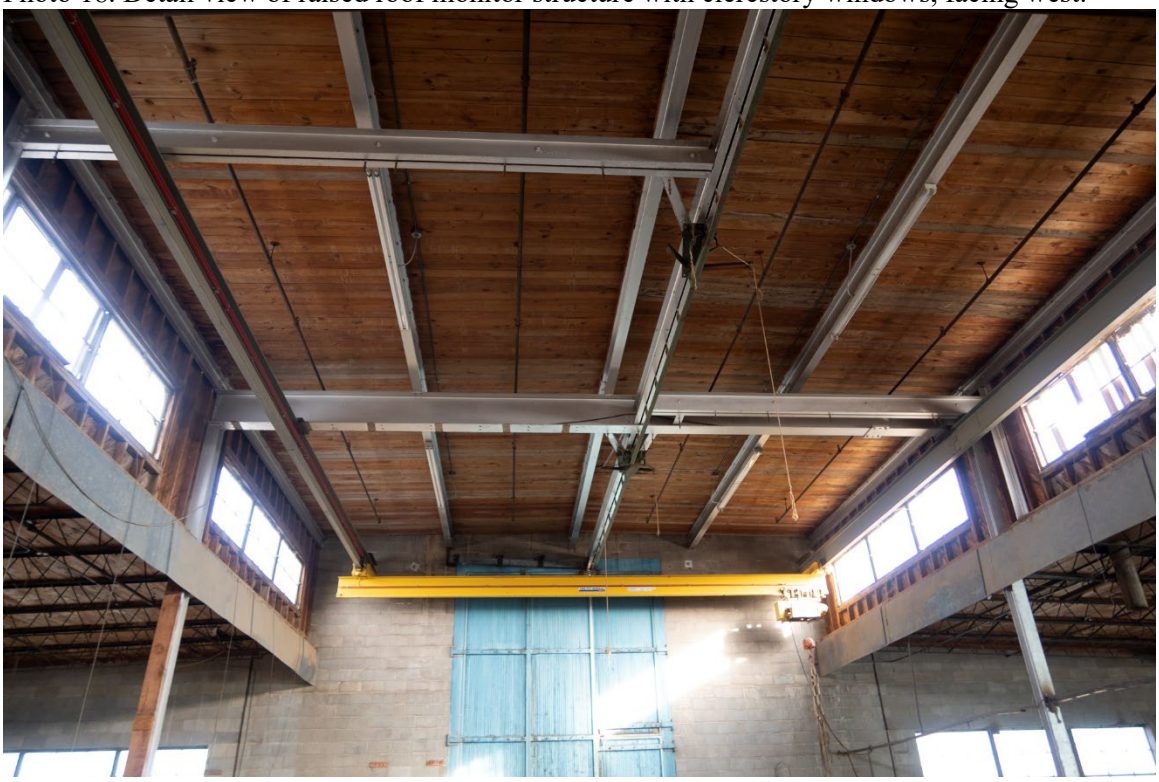


Photo 19. Interior view showing textured blue-green glass (possibly Solex product) from the interior.

Photo 20: Original crown molding and plaster walls located above the drop ceiling in the office space.