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SOLVES PROBLEMS OF SECURING RAILINGS TO CONCRETE BY BECOMING AN INTEGRAL PART OF THE STAIR STRUCTURE

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- REDUCES COSTLY FIELD LABOR
- ELIMINATES BREAKAGE IN MASONRY
- ADJUSTABLE FOR POST ALIGNMENT
THERE'S A NEW LOOK IN TEXAS

AND THE CREDIT BELONGS TO THE ARCHITECT

The changing skylines, the new designs in commercial structures and the appearances of today's homes are part of this new look in Texas. The credit belongs to the Texas Architect who is designing for the future as well as the present.

Assisting the Architect with better building materials — BLACK-BROLRIER

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The United States Science Pavilion is one of two principal theme buildings of the Seattle World’s Fair. After the Fair it becomes the city’s cultural center.

The load-bearing S-type stud wall panels are 32 and 52 feet long. They are faced with Trinity White portland cement and white quartzite aggregate. They are prestressed. The high strength of Trinity White and the high-early-strength gray cement back-up permitted the forms to be stripped in 12 to 14 hours with steam curing. Panels are secured in place by either welding or bolting. Problems of repeated turning, handling and transporting these massive members were neatly and ingeniously solved with specially outfitted lift trucks.

**wherever concrete must be beautiful**

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**Trinity White**

A product of GENERAL PORTLAND CEMENT COMPANY
The President's Letter

HAROLD CALHOUN, FAIA
President
Texas Society of Architects

The story is told that a pair of Druids looking up at the giant cross-beam laid across two rough columns asked, "I wonder how we got that up there?" Perhaps a more pertinent question today might be: "I wonder why we put that up there?"

In our present environment of technological excellence, all things seem to be possible but there are few who have the temerity to ask "Why?" Is it because automation, computers and group dynamics are leveling our initiative to mediocrity? Are the great individualists becoming extinct? Are we shifting from individual responsibility and freedom to group responsibility and dependence? There seems to be a tendency to seek security rather than opportunity. Sociologists tell us that the young man of today does not want to risk getting to the top, but rather heads for a nice, secure position somewhere in the middle, upper middle perhaps, but still middle. And the middle is getting bigger all the time. Differences in status are being decreased. Our clothes, automobiles, homes, schools, offices, etc., are more and more being cut from the same pattern.

The great artists of the past, which includes architects, used technological improvements as a lever to extricate themselves from the shackles of conformity. They risked security in order to find freedom of expression. They had the courage to be curious. They faced the question "Why?" What should they choose to work on? How should they allocate their energy and skill? What was worthwhile and what was not? It seems to me that these decisions are still paramount. Perhaps the direction of choice depends more upon our values, rather than upon stark necessity.

Harold Calhoun
Texans have an opportunity in the general election on November 6 to completely destroy local government in Texas. All it takes is the passage of Amendment Number 14, known as the "Trial De Novo Amendment."

Under the provision of this proposal the Legislature would be allowed to provide for "appeals from any and all actions, rulings or decisions of administration agencies and executive departments of the State of Texas or any of its political subdivisions," and to provide that "such appeals be tried completely de novo and independent of any executive action" — and to require the courts to determine these — "even though such action on the part of the courts involves administrative or executive rather than judicial powers; . . ."

This amendment would effectively destroy in Texas the concept of "separation of powers" — the division of powers among the three branches of government, legislative, executive, and judicial — which forms the basis of the system of checks of balances which has made the American system of government so admired. This provision has been in every Texas constitution since the birth of the Republic. There is no question that it is essential to our form of government. Secondly, in providing for "trial de novo" of appeals, which means literally, "start anew", the amendment would strip every governmental level, state, county and local, executive and administrative, of all effective power to function. Any city, school district, hospital district, state licensing board, county commission would be subject to direct appeal to the court, with the burden on that governmental body to prove that its decision was appropriate.

This procedure is directly contrary to procedures in use since 1836 in which the "burden of proof" rests on the one attacking the decision. For instance, if an appeal is made concerning a municipal ordinance, the court must assume its validity and may not interfere unless clear abuse of municipal discretion is demonstrated. "De Novo" reverses this. Under Amendment 14, the city would have to prove that its ordinance was valid and proper. Additionally, the city could not enforce the ordinance as long as it was on appeal, perhaps three or four years.

Think what this would mean in this case of purchasing or building contracts; to highway construction; to the operation of hospitals and schools; the sale of public bonds. Government in Texas would come to a virtual standstill. Any executive or administrative proceeding would be a meaningless sham. The courts will be your school board, your zoning commission, your city council!

The concept of government set forth in the Amendment Number 14 is contrary to every principal of democratic government known to the American people.

Amendment Number 14 should be soundly defeated.

[Signature]
One of the most exciting things in the field of construction materials is the current blossoming of concrete block into a whole new range of shapes, colors and textures.

Used not so long ago primarily for economy rather than glamor, concrete block has now come into its own as a beautiful and distinctive material appropriate for many kinds of prestige structures including homes. Along with the development of new types of block, architects and builders are discovering a variety of ways to use both new and traditional units to form walls of exceptional interest and beauty.

*Split Block and Slump Block*

One of the most widely used of the new generation of block is a solid unit called split block. The name derives from the manufacturing process, in which units varying in height and length but generally 8 inches in thickness are split in half to give a 4 in. thick facing block. The rough side is used out. Some split block is gray, but frequently integral coloring is added to produce units in shades of red, yellow, buff or brown. With its rough surface and natural hues, split block resembles stone. It requires little if any maintenance, and contrasts well with standard block and other materials.

Another favorite among the newcomers is slump block, a solid unit resembling adobe or weathered stone in appearance. The consistency of the concrete mix allows the block to slump slightly when removed from the mold, giving it an irregular appearance as though hand-molded. Like split block, slump block is generally integrally colored. It is a natural for homes, fireplaces, and garden walls. Unusual textures and colors can easily be created through the use of varied and unique aggregates.
Shadowal and Hi-Lite Block

Patterned block of several varieties are now being widely produced. Shadowal is the trade name given to units with a diagonal recessed section at one or both ends of the face. By placing four of these units together, a diamond-shaped pattern can be formed. Many other combinations are possible, supporting the enthusiastic description sometimes given it of the “block with a thousand faces.”

Block with pyramidal-shaped projections are also on the market under the name Hi-Lite. Some units have one-half a pyramid, others two halves. Numerous ways of laying up the block can result in quite different patterns.

Other similar types of block are being produced for special architectural effects.

Color and Special Finishes

The strong appeal of color has led to a number of new types of masonry units in which special facing is bonded to the block. One of these is made with a thermo-setting resinous binder and glass silica sand, giving a smooth-faced block in solid colors. Block with a marbleized finish is being produced by another manufacturer. A third type has a vitreous glazed surface that is extremely durable.

Using quite a different technique, a smooth glass-like facing of concrete can be imparted to block by means of plastic form liners. These liners are a recent development offering great potentialities. Almost any design conceivable can be executed with these liners, which are re-usable. In addition to plastic, form liners of rubber are also available; these impart a striated, barklike texture to concrete. When form liners are used, the concrete facing is almost always integrally colored.

Very beautiful block has been made with special aggregate. The face is sometimes ground smooth for a terrazzo-like finish, or the aggregate left exposed for rough texture. Recently, a manufacturer announced development of a special synthetic aggregate produced in many colors, which will be marketed under the name Irridestone.

Grille Block

Some of the most attractive of the new concrete units are the various patterns of grille block. In addition to their decorative value, they are proving especially practical for screen walls both indoors and out. With these perforated units it is possible to have shelter from wind, sun and light, without cutting out ventilation and a view. Designs range from simple squares and oblongs to intricate patterns of lancelike circles, diamonds, triangles and webs. The units are generally 4 or 6 in. thick, with face dimensions of 12 by 12 to 18 inches, and in weight are considerably lighter than conventional block.
The recurrent interest in grilles of this variety is generally credited to Architect Edward D. Stone, who used them so effectively in buildings he designed for the U. S. Embassy in New Delhi, the Stuart Company in Pasadena, and others. The potentialities of grille block for curtain walls are becoming recognized, as cost figures for air-conditioning in summer and heating in winter are shown to be lower when glass areas are protected. Partitions in offices, motel balconies, walls to enclose parking lots, and garden walls are being constructed today of grille block, and the list of users is growing.

New Patterns with Block

Part of the growing interest in concrete masonry is due to fresh ways of using it. Standard 8x8x16-in. units acquire a new look when laid in stacked bond or basket weave, when recessed or projected, when special treatment is given to joints, or the units are grooved. A greater variety of sizes and shapes and custom design suggest new arrangements and combinations.

Block can be laid on its side with the open cores creating a grille wall. Open spaces may be left between units in a row to produce a similar effect. Walls with unusual surface patterns have been laid using pilaster block, thin solid units, block placed endwise, and so forth, and each new design that appears seems to stimulate still further creativity in this area.

Along with the growing variety of types, there has been continued research to improve the quality of concrete masonry. When the practical aspects of fire-resistance, strength, and good acoustical properties are considered, it is not surprising that the future for this building material looks bright.
A good design is a good design, whatever form it may take; and a good designer is apparently a good designer in whatever medium he chooses to work.

Dallas architect, Max Sandfield, who started wood sculpting strictly for relaxation, has gained recognition in this art form as well as that of architecture.

Although he has had no formal training in sculpture, the same talents and sensitivity necessary to produce a good work of sculpture are necessary to produce a good building. And the quality and successful integration of form, balance, rhythm, color, texture and movement are criteria for judging both of these three-dimensional arts.

Sandfield received an award for his first work, the "Monk," exhibited in 1959 in the Dallas Painting and Sculpture show at the Dallas Museum of Fine Arts.

He has exhibited in the Texas Painting and Sculpture show at the Dallas Museum of Fine Arts during the Texas State Fair, at the Everts' annual "Business Men in Art" show, and at museums in San Antonio, Houston, Beaumont and Lubbock.

In the fall of 1961, one of Sandfield's entries to the Southwest American Art exhibition at the Oklahoma Art Center in Oklahoma City was accepted. Exhibitors for this show are chosen on a competitive basis from submissions from eight states.
Sandfield has a convenient and sympathetic jury of six in his own home before he ever submits an entry. “Of course,” he says, “I do get a good deal of helpful criticism and instructions from my five children and my wife—on a very informal basis.”

He carved his first work with a pocket knife and some carpenter tools, then started buying wood gouges and other sculpture tools. Now he has a good set of tools for wood sculpting, but a set of tools for sculpting in marble may be next. Sandfield says, “just recently, I picked up a block of marble and am trying my hand at that with some borrowed stone cutting tools.”

“Most of the material that I have used has come from old houses that we have torn down, cedar and bois d’arc posts that have been in the ground for forty or fifty years. The ‘Monk’ was carved from a left-over piece of teakwood rail from the Temple Emanu-El job.”

And his original intent? Sculpture as a means of relaxation? “No doubt, you have watched television recently and learned how ‘tensions fade away.’ Well, this works just like the pills—the hammer stops hammering, the spring stops springing and the gong just stops!”
Some fifteen years ago many architectural firms were frankly skeptical concerning the use of concrete masonry units. This was certainly the attitude of our firm. However, the job of architectural education undertaken by such organizations as the Texas Concrete Masonry Association has made the concrete block unit more and more popular. What amounted to frank distrust by the author has now developed into a healthy respect and constantly increasing use of this handsome and durable material.

When we first began using concrete block we didn't realize the limitations of the material and were using it as we had other structural units. Through experience and advice we have come to use, we think, the concrete units as they were intended to be used. However, far beyond the mere use of this material we have found a whole new world of design possibilities opened to us by using the concrete units in an intelligent, practical and decorative manner.

When certain standards were adopted throughout the concrete masonry industry we could rely on the product to perform as we expected it to; we feel the increasing widespread use of concrete masonry units stems in part from quality control that has been adopted by all members of the industry. Quality control has enabled us to depend on certain tolerances, such as linear shrinkage, size tolerance, moisture content and all of the other factors concerned with an inexpensive though quality material.

With quality control came another factor of importance to all architects, that is the economy of the material itself. Though the units were improved the price in place basically remained the same. The variation as to jointing, proper reinforcing and control joints proved to be competitive with most dry wall and other construction methods.

We sincerely believe that the greatest stimulus concerning the use of concrete masonry units came with the advent of the multiple of variously shaped blocks that could be manufactured with close tolerances and excellent finishes. The architect's imagination was spurred to use these different forms into a myriad of interesting and varied designs. The architect was now freed to use decorative patterns in his structural and back-up walls which previously had not been available to him at an economical cost. With new unit shapes being constantly created the architect has not really begun to tap all the design possibilities of concrete units.

In our experience we have been able to take advantage of certain inherent qualities of concrete masonry units in our construction. We have endeavored to use concrete masonry units in our low-cost housing work because we have found the durability of the concrete block to be such an important factor especially in this type of structure. As usual with any low-rent housing the initial cost of installation is of a great deal of importance; however, upon comparison with initial cost and a life expectation of 40-years, concrete masonry units have always had the advantage over dry wall construction.

The excellent sound absorbing qualities of concrete masonry units have again been a factor that we considered in the use of the units. For example, we were able to use a 6" thick unit between two adjoining apartments in a low-cost housing project which met the sound reduction requirements between apartments without any additional materials being used. In larger areas such as bank lobbies where we have used a hard surfaced floor and acoustic ceilings the sound absorption gained from the use of concrete masonry units has been gratifying.

The finishing of concrete units, both interior and exterior, is an amazingly simple operation and one which has proven very satisfactory to ourselves and our clients. The types of finish which can be applied are varied and always can be made interesting.

The use of concrete masonry units is certainly not the great architectural panacea but concrete masonry units have certainly added a new dimension in building construction and design.

Henry Robert Walther
Architect-Engineer
San Antonio, Texas
CONCRETE MASONRY IN . . .

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...APARTMENTS...
... SCHOOLS ...
RESIDENCES
Concrete Masonry For Back-Up

George H. Smart, A.I.A.
Partner, Smart & Whitehead Architects
Houston, Texas

In only a few short years concrete block has become a new word in the architects vocabulary, even though not many years ago the thought of using block in the construction of institutional and public buildings was discouraged in this area. Today, with the advent of high pressure steam curing, referred to generally as the "autoclave" process, concrete block is a suitable back-up material for any type of building. Concrete masonry units, like all masonry materials, are subject to expansion and contraction. To compensate for this movement, proper location of control joints and proper use of joint reinforcing and expansion joints may be incorporated into the back-up, making the matter of expansion and contractions no longer a problem.

Structurally, concrete block for back-up has proved generally to test much higher than most building code requirements. In recent tests by the Portland Cement Association, papers have been published to show that even the weakest walls tested were well within normal code requirements. From the practical standpoint, concrete block as a back-up material is structurally correct for any form and type of construction.

We have found that in many buildings, the use of concrete block for back-up is the answer to our problem merely because of the texture pattern, which we could not achieve with any other type of back-up. The texture of concrete block in itself is very pleasant, but above that, the numerous pores in the surface of the block, offer a substantial acoustical sound absorption characteristic. The use of concrete back-up for walls of activities' buildings and gymnasiums have proven very effective from an acoustical standpoint. New patterns created continuously by the manufacturers' designers, have given the architects a new key to unlock their closed-in design problems. There are numerous patterns, designs, surface finishes and textures that may be incorporated on the finish side of the back-up block. Also the use of glazed plastic face block has become very wide spread. These units are very desirable in areas where sanitary conditions are required. The units are impervious, resist certain chemicals, and are resistant to crazing and straining.

Concrete block for back-up has also proven to be an economical material to use. A thorough comparison with other back-up materials will generally place concrete block in a favorable position within your cost structure.
23rd Annual

CONVENTION

Texas Society of Architects
Rice Hotel
Houston, Texas
24, 25, 26, October 1962

Wednesday, October 24

8:30 a.m. Golf Breakfast—Houston Country Club

9:30 a.m. Texas Quarries' Golf Tournament—Houston Country Club

12:00 noon-7:30 p.m. Registration—Mezzanine Floor, Rice Hotel—Sam Houston Room

2:00 p.m. Called Committee Meetings—Rooms To Be Announced

3:00 p.m. Conclave of Chapter Officers—Persian Room

7:00-9:00 p.m. "Welcome Party"—Grand Ballroom, Rice Hotel—Ticket

Thursday, October 25

8:00 a.m.-
5:00 p.m. Registration—Mezzanine Floor, Rice Hotel—Sam Houston Room

8:30 a.m. Acme Brick Breakfast—Grand Ballroom—Rice Hotel—Ticket

9:30 a.m. Opening Business Session—Grand Ballroom—Rice Hotel

10:00 a.m. "Arts and the Man"—Program I, Grand Ballroom—Rice Hotel—Ticket
Basil Rathbone—Narrator
Ruth Ann Koesun—American Ballet Theatre
Ivan Allen—American Ballet Theatre
Houston Foundation For Ballet

12:00 noon Transportation to Sheraton-Lincoln from Rice Hotel

12:30 p.m. Awards Luncheon—Sheraton Ballroom—Sheraton-Lincoln Hotel—Ticket

2:00 p.m. Transportation to Rice Hotel from Sheraton-Lincoln
2:30-6:00 p.m. "Greatest Show on Earth", Carnival of Exhibits—Mezzanine—Rice Hotel

8:00 p.m. Transportation to Music Hall from Rice Hotel

8:30 p.m. "Arts and the Man"—Program II—Music Hall—Ticket
   Houston Symphony Orchestra, Sir John Barbirolli—Conductor
   Basil Rathbone—Narrator
   Champagne—After Performance

**Friday, October 26**

7:30 a.m. "Early Risers" Breakfast and Annual Convention Committee Meeting, Insurance Committee, Persian Room, Third Floor—Rice Hotel

8:30 a.m.-2:30 p.m. Registration—Mezzanine Floor, Rice Hotel—Sam Houston Room

8:30 a.m. Business Session—Petroleum Club, Rice Hotel

10:30 a.m. "Arts and the Man"—Program III, Grand Ballroom—Rice Hotel—Ticket
   Basil Rathbone—Narrator

12:30 p.m. President's Luncheon—Grand Ballroom—Rice Hotel—Ticket

2:30 p.m. "Expanded Services Seminar"—Program IV, Grand Ballroom—Rice Hotel
   Reginald Roberts, F.A.I.A.—Moderator
   James M. Hunter, F.A.I.A.—Overall Concept
   Herbert H. Swinburne, F.A.I.A. Actual Practice
   Clinton Gamble, F.A.I.A. Mandatory Standards

2:30 p.m. Transportation to World Trade Bldg. from Rice Hotel

3:00 p.m. "International Party"—Ladies Event—World Trade Club, World Trade Bldg.—Ticket

8:00 p.m. Producer's Council Cocktail Party—Carnival of Exhibits Area, Mezzanine—Rice Hotel—Ticket

9:00 p.m. "Gala Convention Ball"—Grand Ballroom—Rice Hotel—Ticket
   Ed Gerlach Orchestra
   *Ralph Liese's Quintette
   Midnight Buffet Breakfast
   *Courtesy of Evans & Walsh, Inc.

**Saturday, October 27**

10:00 a.m. Tour of new Houston buildings and Medical Center—Leave from Rice Hotel—Return to Rice Hotel 12:30 p.m.

8:00 p.m. Rice versus Texas Football Game—Rice Stadium

**Sunday, October 28**

2:30 p.m. Houston Oilers versus Dallas Texans
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