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Architecture — '59 Winners
Post-Convention Roundup

Industry-Wide Coverage:
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NOVEMBER

1959

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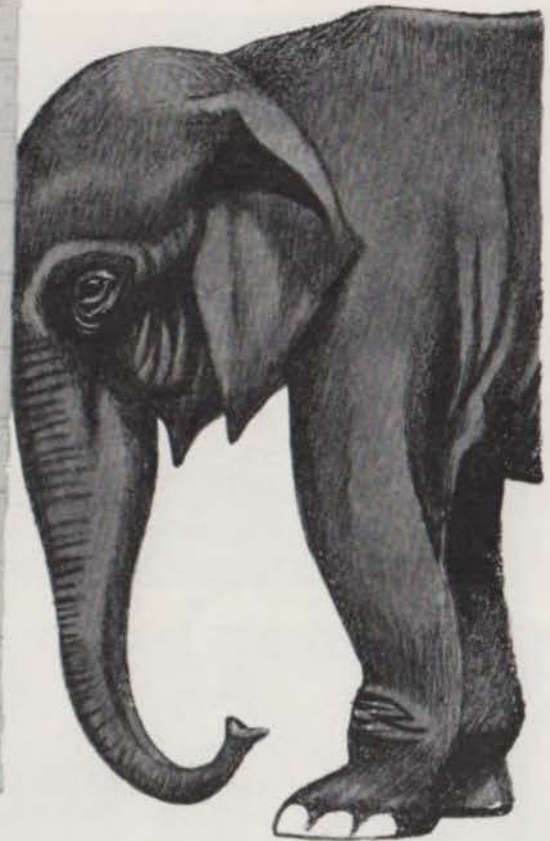
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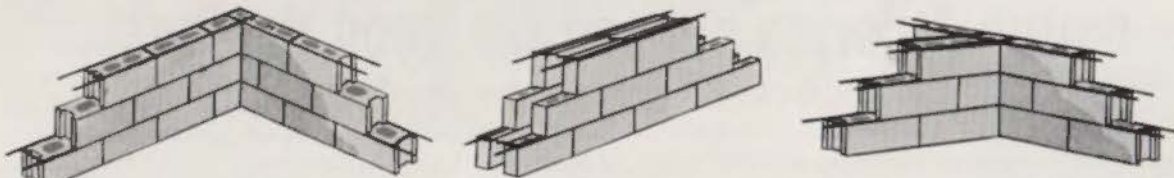


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The President's Letter

By

Robert P. Woltz, Jr.

President,

Texas Society of Architects



To say that the 20th Annual T.S.A. Birthday Convention was the outstanding convention in T.S.A. history would be an understatement of the year. I hope that by this time those of you that did not attend the convention are already realizing what you missed.

The success of the convention was mainly due to the all-out effort put forth by the members of the Central Texas Chapter, and the Women's Architectural League of Austin. To say just thanks to those who participated would be like a rain drop in the ocean to express the appreciation I have in my heart.

I would further like to express my sincere appreciation to all my fellow officers who co-operated so splendidly in carrying out the functions of the convention, as well as those who moderated and participated on the seminar panels. I want to express my congratulations to those men elected to the 1960 offices. Especially, Jack Corgan, under whose leadership I feel the T.S.A. will have an outstanding year. I personally feel that T.S.A. has made an excellent selection for its 1961 President-Elect, "Skeet" Pitts. Skeet has done such a dynamic job on his various assignments this year that T.S.A. can not help but progress in his

year as President. John Flowers is again to be congratulated for the excellent manner in which the convention, its material exhibit show, and the other functions were planned and executed. We take our hats off to you John!

The reception at the Governor's Mansion, and the State House reception were functions of this convention which we may never have the pleasure of attending again. Even though it was impossible for Governor and Mrs. Daniels to host these two receptions, we are extremely grateful to Governor Daniel's sister, and Secretary of State, Steakley and Mrs. Steakley, for the gracious manner in which they represented the Governor and Mrs. Daniels. Since returning home I have had a letter from Governor Daniels expressing his sincere appreciation to the T.S.A. for the silver chafing dish given to him by our organization.

Those of you who missed the keynote address by Robert W. Cutler, F.A.I.A., should by all means take time to read a report of his remarks beginning on page 13 of this issue of Texas Architect. You will find this very stimulating.

As we thought, we did find some of our own members who acted as panel members to make, "T.S.A. To Look At Itself." These men did a superb job, and proved that we should delve into this subject deeper. To the other seminar panelist whose talks are briefed in this issue, I would like to express my sincere appreciation.

The visitors from the other A.I.A. regions, and from Mexico got a taste of why the Texas Society is leading the nation in institute affairs. These representatives could not tell me enough what an outstanding convention the T.S.A. held.

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The Texas Regional Organization of
The American Institute of Architects

Harold E. Calhoun Editor

John G. Flowers, Jr., Managing Editor
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OUR COVER



Our cover this month shows outstanding concrete masonry decorative design, using basic concrete masonry units. This is a view of the office of Jewell Concrete Products, Inc., Waco, designed by Bush & Witt, A.I.A., Waco.



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Page 6 TEXAS ARCHITECT

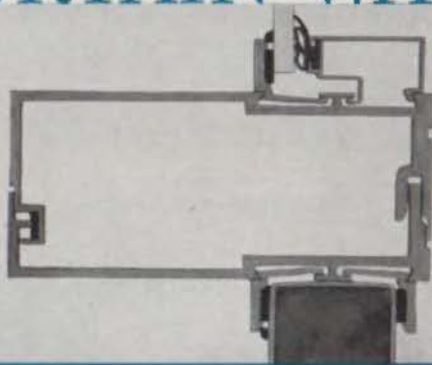
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SOMEWHERE between the glow of the first and the glimmer of the last of the 20th birthday candles, most everyone attending the Texas Society of Architects Annual Convention in Austin last month enjoyed visiting with an old friend, meeting a new one, scrapped an old concept or found a new one.

Eight members were honorees of the convention. Named as officers were:

Jack Corgan, Dallas, president;

L. W. Pitts, FAIA, Beaumont, president-elect for 1961;

William C. Baxter, Weslaco, vice president;

James Atcheson, Lubbock, vice president;

Harold Calhoun, FAIA, Houston, vice president;

Arthur Febr, FAIA, Austin, secretary-treasurer;

At Convention, Architects —

LOOK . . . LISTEN, LEARN

Reginald Roberts, San Antonio, regional director;

Robert P. Woltz, Jr., Fort Worth, member of the Board of Directors as Immediate Past President.

The officers will assume their duties on January 1, 1960. Roberts, who succeeds R. Max Brooks, FAIA, Austin, as regional director,

will take over his duties at the AIA Convention next year at San Francisco.

TSA invited a closer look as a convention theme. A fitting climax came in the convention's second day, October 15, when a lawyer, an educator, an engineer and a doctor participated in a panel on the



Past Presidents at 20th Annual Convention. Front Row: Edwin W. Carroll; Robert P. Woltz, Jr.; Bartlett Cocke; Reginald Roberts; Herbert M. Tatum, FAIA. Second Row: Ralph Cameron, FAIA; George L. Dahl, FAIA; Milton B. McGinty, FAIA; John T. Rather, Jr., FAIA; Albert S. Golemon, FAIA; R. Max Brooks, FAIA; Edward L. Wilson, FAIA; Fred J. MacKie, Jr., FAIA; and Grayson Gill. TSA founders and presidents' wives also were honored at a luncheon at the birthday convention.



TSA Officers for 1960 Assembled at Convention. John G. Flowers, Jr., Executive Director; James E. Atcheson, Vice President; William C. Baxter, Vice President; Robert P. Woltz, Jr., President 1959; Jack Corgan, President 1960; Arthur Fehr, FAIA, Secretary-Treasurer; L. W. Pitts, FAIA, President-Elect; Harold E. Calhoun, FAIA, Vice President; R. Max Brooks, FAIA, Regional Director; Reginald Roberts, Regional Director-Elect.

subject, "We Look at the Architectural Profession." Dallas Architect Roscoe DeWitt was moderator.

As Newspaperwoman Marj Wightman summed up, the panelists found the architectural profession "solid as a copper box buried in a cornerstone."

Attorney Thomas Gee of Austin said that while today's architects have a high degree of skill, they are under a greater than normal tension as a result of their peculiar role as a bridge between the professions and the business world. The young

lawyer chided architects for their reliance on stereotyped contract forms. "There are times," Gee said, "when the regular contract form does not apply and should not be used—there are always exceptions."

A NOTE of high praise for the profession was sounded by Dr. Lawrence Haskew, University of Texas vice president for developmental services. Educator Haskew observed that education has been one of the chief benefactors of modern creative architectural design. "You have removed the bar-

riers buildings have placed in the way of educational achievement," Dr. Haskew commented. "During the past 10 years architects have given us buildings that have challenged us to use them . . . As a result, the physical environment and content of education are partners rather than antagonists." Dr. Haskew commended architects for helping school administrators and lay boards think through to the future. Many times, he added, a competent architect has been able to solve a school building problem even before the teachers and administrators knew one would exist.

Dr. Leonard Zeevaert, a top Mexican structural engineer, added a note of caution. "You may design a work of art," the Mexico City engineer stated, "but you can't forget mechanical details . . . An architect should seek the engineer's help early . . . not wait until the building is completely designed. He cited the new shell roof designs as intimate work necessary

For many years the Featherlite Corporation has included in its program with the architects of Texas, the taking of pictures of the architects and their ladies at their annual conventions. Mr. Jim Laughhead, an outstanding photographer of Dallas, has done this work for Featherlite every year since its inauguration and from the enthusiastic reports received each year from the TSA members, we feel it is a very popular event. Many of the members have their pictures from the years gone by and review them from year to year with the remembrance of wonderful times at TSA conventions.



Culture and Capers



Listen & Learn

(Continued from Page 9)

between the architect and the engineer. Early cooperation, the Mexico City engineer who has worked out many of Mexico's trickiest foundation problems stressed, is beneficial to both the architect and the engineer in formulating design.

Inter - professional cooperation took on a strong political note as Dr. Franklin Yeager, president of the Texas Medical Association, warned of creeping governmental control. "You have been too apathetic to make an all-out fight to preserve free enterprise as we know it," the Corpus Christi surgeon said. He cited the efforts of the American Medical Association and TMA speakers in bringing the traditional role of the doctor before the public. "Our speakers will discuss the doctor's problems and his views before any civic group, any place any time. *You must do the same . . .* The professional organization used to protect the interests of the individual member. Now, the trend is reversed. The individual must protect the interests of the organization.

(Robert W. Cutler, FAIA, of New York was keynote speaker. Since there have been many requests for copies of his remarks, a digest of his presentation is included in this issue.)

The social whirl of the convention — a tribute to the Woman's Architectural League, Central Texas Chapter — ranged from the Governor's Mansion to an old-fashioned melodrama party at the Austin Civic Theatre. TSA founders and charter members were special honorees at the President's Ball at the Westwood Country Club. It was here that Ptah, patron god of the University of Texas School of Architecture, returned — with pomp and torchlight procession — to this mortal coil and signaled the conclusion of the statewide convention — a fascinating and informative four-day birthday celebration.



Big smiles at the registration desk helped get the "birthday" convention off to a good start. An exhibitor is greeted by a big smile as he purchases his ticket from Mrs. Nancy Newman as Victor G. Probst, Registration Chairman, looks on and Miss Yvonne Kautz and John Chiles Allen prepare a convention badge.

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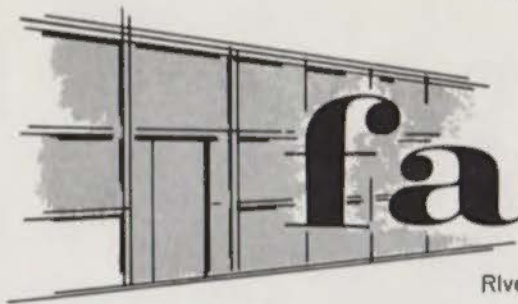
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Cutler's Keynote Stresses Design

"I HAVE often thought that Mrs. O'Leary's obstreperous cow should be cast in bronze," declared Robert W. Cutler, F.A.I.A. "As dreadful as the holocaust was, it resulted in the greatest impetus that building technology has ever witnessed. The ingenious architects of the Chicago School developed our structural steel framing system, organized and dealt with new construction methods. We became aware of an American approach to Architecture — a true symbol of the time."

Cutler, president of the New York City Chapter of A.I.A., held spellbound his audience at the 28th Annual Convention of the Texas Society of Architects as he delivered the keynote address. Taking a serious look at modern-day architecture and architects, he urged improvements in design, basic research and business practices.

Excerpts from his address:

"We have proudly designed our great industrial plant. We have taken its production line materials and deliberately translated these into a great structural Architecture. History will record, I am sure, that this epoch, this symbol will match the structural majesty of the aqueducts and fora of Imperial Rome, or perhaps more ideally the stereometric structural buttresses separating the storied stained glass windows of the great Gothic cathedrals. Structural clarity was and should be the dominant force.

"The most important single innovation in the postwar period is the curtain wall. It replaced the heavy masonry wall with light-in-weight, precision-engineered, quality-con-

trolled building components. This made sense and looks even more practical each day. The modular curtain wall encloses a flexible space which suits the organization man to a 'T' and in a pleasant and controlled environment.

"There is criticism — cries of sterility and grid-paper monotony. My advice to all architects is to take stock and follow certain well-established principles lest we lose the advancement so well established. The curtain wall has become too flat and takes on a shiny, carnival

quality; perhaps it needs ornament and a deeper understanding of surface plasticity. It has acquired too strict an adherence to modular spacing in the four-foot to five-foot dimension; a dramatic break may add effect. All this is easier said than done; the curtain wall looks simple but it calls for subtlety and refinement of detail . . ."

• • •

"SINCE we need a familiarity with new structural concepts, it is quite possible that an imaginative architectural-engineering team may hold the greatest promise for a revitalization of architecture. Perhaps the main problems are to control unbridled prettiness and ivory-towered structural gymnastics.

"SO my colleagues, since you have too few clients of discrimination you must also design to meet low standards yet exert your-
(Continued on Page 39)



Robert W. Cutler, FAIA, president of the New York City chapter of AIA, held his convention audience spellbound as he urged improvements in design, basic research and business practices in his keynote address.

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NO MATTER where you go these days — even if you visit a foreign country — you are likely to encounter a young architect who has been the recipient of a Texas Architectural Foundation scholarship sponsored by The Featherlite Corporation.

Sixteen new winners were announced at the 20th annual convention of the Texas Society of Architects. They joined more than 150 others who have received these scholarships since 1948, when they were first offered by Featherlite—a leader in the rapidly-growing lightweight concrete industry.

Featherlite now contributes \$2,500 each year to the Texas Architectural Foundation, which administers the scholarship program through the state's architectural schools.

"We're very well pleased with the scholarship program," said J. R. Harper, executive vice president of Featherlite. "We hear from the scholarship winners at various times—and we know the scholarships have done a lot of good."

Harper recognizes the public relations benefits which accrue to his firm as a result of the scholarship program but the main force behind it, he declares, is the fact that Featherlite's two top officers—President Jack Frost of Dallas and Vice President E. G. Kingsbery of Austin — are great believers in education.

"They particularly enjoy doing things like this," said Harper, "and believe it is good business to help deserving students."

Frost founded the original Featherlite Corporation, which merged less than a decade ago with Kingsbery's American Aggregate Company. Symbolic of their firm's rapid growth is the vast expansion program now underway at its Ranger plant.

Featherlite also has a plant at Converse, near San Antonio, along with Texas Concrete Block Company plants at Lubbock, Abilene and Midland. Texas Concrete Block is a wholly-owned subsidiary.

In the Featherlite competition,

SCHOLARSHIPS AID DESERVING

Featherlite's Contributions
Help More Than 150 Students

the architectural schools are given the freedom to handle their own individual contests. The top design problem drawings from each then are submitted as entries in the state-wide competition.

THIS year, Texas Tech scored a clean sweep in the state-wide competition, taking all three places. The top winner was Clarence Berwyn Tisdell, a 25-year-old Navy veteran who is married and has two children. Richard W. Payne won second place and Paul S. Oles took third.

Other winners, who received Featherlite cash awards in the

schools' competition, included:

University of Houston — Orham Edril, first; Jack DeBatolo, second, and Richard Ferrara, third.

Texas Tech — Payne, first; Oles, second; tie for third between Tisdell and Don Crumley.

University of Texas — Winton F. Scott, Jr., first; Kenneth A. Owens, second; Charles E. Schubert, third; Andrew Ray Payne, fourth.

Texas A&M — Jesus H. Hinojosa, first; Sanford W. Collins, second; James R. Bullock, third; honorable mention to Jack W. Hester and Jack W. Compton.



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in 1959 Competition



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Board Chairman

Through Research and TCMA

Concrete Masonry Moves Up

CONCRETE masonry has come of age in Texas and a large share of the credit for its rapid rise to maturity, from a boisterous, postwar boyhood of backyard manufacturing plants, belongs to The Texas Concrete Masonry Association.

Immediately after World War II, there were more than 400 "block plants" operating in Texas — most of them "backyard" operations. The shortage of construction materials enabled many individuals to establish small plants that required little capital investment or experience. There were several quality concrete masonry manufacturers in Texas even then — but they represented a small minority.

Today, there are more than 30 quality concrete masonry manufacturers operating in Texas. They utilize the latest scientific methods to manufacture high quality units

in plants that represent investments of from \$150,000 to more than \$500,000 each.

This is a far cry from the "backyard" plants, where mixing and measuring of ingredients were lax and extremely inconsistent. The machinery in those days was inexpensive, rough, unfinished — and about as capable as the man who attempted to operate it. Most of the operators had never heard of high quality specifications for hollow, load-bearing concrete masonry units and they had no idea of the proper portions of cement, aggregate or sand needed to turn out a quality unit. They knew nothing about proper curing methods or how to obtain a watertight wall when their units were utilized. Not only did the quality vary from bad to terrible, but little effort was devoted to precision dimensions and, as a result, the blocks were inconsistent in size.

It is not surprising that such carelessness earned a bad reputation for concrete blocks, which came to be considered in the building trade as a "substitute" product to be used in structures where beauty and architecture were unimportant; frequently, blocks were used only in places where they could be hidden or covered by some other material.

It has taken years to overcome this bad reputation and to prove the merits of modern-day concrete masonry products, which are manufactured scientifically according to rigid standards developed through long, careful research.

Today's manufacturer uses scientifically-engineered and designed mixes — and scientific means of controlling them constantly. In fact, much of the modern, specialized machinery will not operate properly unless these controls are acting and in balance.



THURMAN BARRETT, JR.
Secretary-Treasurer



FLOYD CARMICHAH, SR.
Director



WILLIAM F. SMITH
Director

Manufacturers now utilize the vast knowledge gained by the Portland Cement Association and the specialized studies of the National Concrete Masonry Association. All of today's manufacturers have precision machinery which turns out masonry units in high production methods with precision dimensions. A large number of manufacturers in the state have expensive, high pressure steam curing machinery. All manufacturers maintain large stockyards to store the many shapes and sizes of units which are em-

ployed by architects to meet the present day demands of design.

PERHAPS most important of all is the fact that manufacturers have learned that it is essential to have reputable laboratories make periodic checks of his block so that he may know that the results of his study, production methods, and entire operation meet the high standards necessary to supply his customers with a product that will perform the task required of it.

Today's modern manufacturing processes resulted from the realiza-

tion, particularly in the south, that a suitable aggregate was badly needed. This led to scientific experiments which proved that certain clays, when run through rotary kilns similar to cement kilns, would expand in a manner comparable to popcorn popping — and that this expanded clay or shale would also make an excellent lightweight aggregate.

The lightweight concrete masonry unit industry developed right along with the lightweight aggregate industry. Block manufacturers
(Continued on Page 18)



ALVIN WOODY
Director

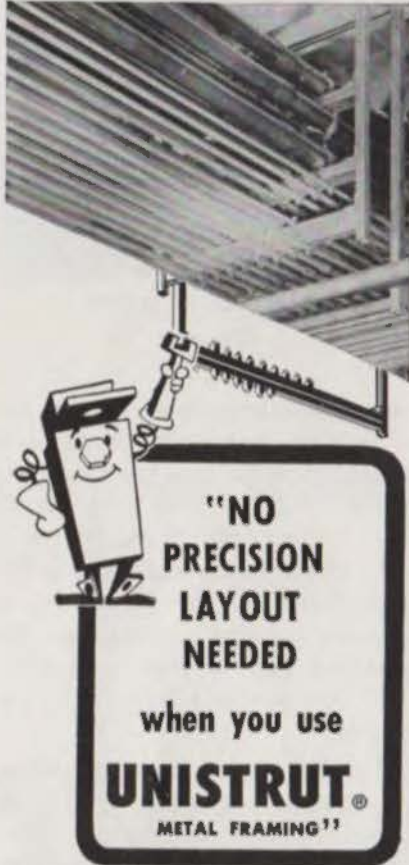


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Concrete Masonry Moves Up

(Continued from Page 17)

found that high insulation qualities resulted from the porosity of their units. These "built-in" insulation qualities meant the block could be used in "thru-wall" or "single wall" construction without danger of condensation.

It is now common to use properly made lightweight aggregate concrete block in single wall construction; waterproofing the outside and painting the inside results in one of the finest walls obtainable. Such a wall provides marvelous acoustical effects, high insulation properties, maximum protection from the climate and weather; it is high in composite strength, without "furring-out" on the inside and *without* stuccoing or veneering on the outside.

No product, of course, is used in the same manner by everyone. Many people prefer "double wall" or "cavity wall" construction. They have found that using a properly made lightweight aggregate block as a "back-up" material and in their partition walls brings them benefits in economy, acoustics, insulation, nailability, structural strength, speed of erection, simplicity of plating and in many other ways.

With the help of the Portland Cement Association, the National Concrete Masonry Association and its own Technical Problems Committee, the Texas Concrete Masonry Association has prepared a group of suggested specifications and a concrete masonry information manual containing recommended construction practices for the proper use of lightweight aggregate concrete masonry units.

THE industry's growth to full-fledged maturity and recognition for production of a high quality product has resulted from its far-sighted use of all available research aids and the establishment of its own policing force to insure

the user against dissatisfaction, the lender against poor investment, the individual manufacturer against improper practices and to promote the general welfare of the industry.

In addition, TCMA constantly stands ready to help architects and engineers in design and planning which involves the use of concrete masonry construction. The Association was formed in July, 1949, and was known originally as the Texas Lightweight Concrete Masonry Association. The word "Lightweight" later was dropped from the name and a charter under the present name was issued June 29, 1950, with these original directors: John P. Sheehan of El Paso (the first president), George Meihaus of Fort Worth (vice president), Robert P. Brown of Lubbock (secretary-treasurer), A. J. Clark of Pharr, Charles Leake of San Antonio, George Black of Houston and John Chase of Fort Worth.

The original membership of the Association included some 10 to 12 quality manufacturers of concrete masonry and 14 associate members, all suppliers to the industry. Today, the membership includes 26 manufacturers, 17 associate members and four sustaining members — all working together to promote the use of concrete masonry throughout Texas.

TCMA now is the recognized spokesman for the industry. The organization's primary purposes are to: (1) maintain and improve the standards of quality within the industry, (2) promote knowledge of and use of concrete masonry in Texas, and (3) serve as a clearing house for technical information and data regarding concrete masonry between manufacturers, public officials, architects, engineers, contractors and builders.

It maintains a comprehensive library and extensive technical

material pertaining to concrete masonry and is happy to answer questions concerning concrete masonry.

Like the industry itself, TCMA started slowly but developed in a hurry — into one of the state's most highly respected trade organizations. In April of 1957, E. G. Kingsbery of The Featherlite Corporation assigned J. A. (Jimmy) Jones, one of his own employees, to spend his time working with the other concrete masonry producers throughout Texas to help improve industry standards and promote the use of concrete masonry, working through TCMA.

WHEN Jones moved to the Portland Cement Association as Housing and Products Specialist, the TCMA Board of Directors hired N. Robert Batten as fulltime executive secretary. Batten, a native of Akron, Ohio, was then serving as area manager in the northeast Texas area for the Texas Manufacturers Association.

A World War II Air Force veteran, Batten graduated from the University of Nebraska in January, 1950, with a bachelor's degree in business administration. His previous experience included service with the Brownwood, Childress and Grand Prairie Chambers of Commerce.

Bert R. Moore of Denton currently is president of TCMA while J. R. Harper of Austin is vice president and Thurman Barrett, Jr., of San Antonio is secretary-treasurer. Directors include Harold Dodds, Jr., of Texarkana, immediate past president and chairman of the Board of Directors; Ervin Hahn, El Paso; Floyd Carmichall, Sr., Hurst; William F. Smith, Houston, and Alvin Woody, Abilene.

Valuable publications now available upon request from TCMA headquarters in Austin include:

Concrete Masonry Specifications: Specifications prepared especially for use in Texas by architects and engineers, as a guide or reference in

preparing specifications for individual projects.

Concrete Masonry Information Manual: This manual has been prepared to help the architect, the engineer and the contractor do a better job with concrete masonry. Its main purpose is to facilitate proper design and construction with concrete masonry by giving detailed information on basic units, construction details, workmanship, tables of information and technical references.

Fire Safety Brochure: This publication tells the story of fire-safe concrete masonry and outlines in detail the advantages of using concrete masonry in all types of construction. It includes an example of the tremendous savings in fire insurance rates which can be achieved through concrete masonry construction.

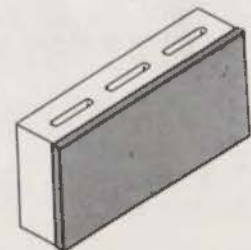
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TCMA IN EDUCATION

Young Architects Given Opportunity

THE College Training Committee of the Texas Concrete Masonry Association — working through the Texas Society of Architects and the Texas Architectural Foundation — annually lends a hand to brighten the careers of the “architects of tomorrow.”

Launched several years ago, the TCMA contributes a substantial sum to the annual awards contest in which students of the five schools of architecture in the state participate and which is held under the sponsorship of the Texas Architectural Foundation. The five schools include The University of Texas, Texas A&M, Rice Institute, Texas Tech and the University of Houston. In addition, contributions are made annually to scholarship programs at the various schools.

Several manufacturers contribute beyond the TCMA assistance programs. They give financial assistance through the Architectural Foundation or directly to the schools of architecture. For instance, The Featherlite Corporation of Austin, contributes through the foundation, Black-Brollier, Inc., of Houston, gives three scholarships to Texas A&M and two scholarships to Rice Institute. In the last year, TCMA started a program for the Agriculture Engineering Schools of Texas A&M and Texas Tech in the form of an annual awards contest.

The Texas Concrete Block Co., Abilene, has turned to the architectural profession for assistance in demonstrating to the public the versatility of concrete blocks in creating both beautiful and durable facilities for either residential or commercial use.

At the same time, the company has afforded young architects the opportunity to develop their creative instincts, while vying for prizes in design work.

For three years, Texas Concrete

Block Company of Abilene has sponsored annual exhibit contests among architectural draftsmen. The winning design has been utilized in the company's display at the West Texas Fair, held in Abilene.

The result has been some outstanding concrete block displays, constructed on the fair grounds exactly in accord with the plans of the winning architectural draftsman.

The contest is open each year to any employee of an architectural firm who is not a registered architect or engineer.

Selection of the winner is based solely on design, with the judging performed by a panel of registered architects. Cash prizes are awarded.

In addition to the aforementioned companies other concrete masonry producers sponsor fair or home show exhibits and in many cases both types of exhibits. These companies are:

Atlas Building Products, Co., El Paso; Barrett Industries, Inc., San Antonio; Black-Brollier, Inc., Houston; Crowe-Gulde Cement Co., Amarillo; Dodds & Fountain Bldg. Prod. Inc., Greggton; Dodds & Fountain Bldg. Prod. Inc., Tyler; Jewell Concrete Products, Inc., Waco; Moore Building Products Co., Denton; Texarkana Concrete Prod. Co., Inc., Texarkana; Texas Concrete Block Co., Abilene; Texas Concrete Block Co., Lubbock; and Valley Builders Supply, Inc., Pharr.

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Beautiful living rooms such as this demonstrate one of the main reasons public acceptance of concrete masonry is growing by leaps and bounds, expanding the markets for this rapidly-expanding young industry.

Economy and Versatility Boost Concrete Masonry

ONE of the main factors responsible for the new, expanded markets which offer such a bright future for the concrete masonry industry is the constantly-increasing public acceptance of its modern, varied products in the home building field.

Modern manufacturing facilities and techniques, engineering research, improved materials and industrial know-how have produced rapid progress in the quality, performance and adaptability of concrete masonry.

Perhaps the biggest contributing factor to this bright future, however, is the fact that concrete block remains the most economical of all building materials. Not only is the cost of the product lower; it is also more economical to use, since a block wall can be laid so rapidly that labor costs are greatly reduced.

Supplementing the important economy feature are other major advantages which ideally lend themselves to the public's demand for functional, lower cost housing. These include the insulative, sound

absorption and sound-proofing characteristics of concrete block. Reduction of sound is one of many reasons why block is used extensively in "one-operational" walls, where structural parts of a home are made to do double duty by being exposed surfaces.

Used as a finished material, a structural element or a combination of both, block can be the key to architecturally beautiful walls, handsome finishes and interior wall treatment for decorative purposes. Such walls can be placed in a variety of patterns and textures to blend with the landscape and harmonize with the building design.

With new developments in prestressing, pre-arching and tensioning, the block industry offers builders a complete line of construction materials from foundation up through the roof.

Techniques have been developed for insulating block walls to keep out summer heat and hold in heat during cold weather. Block is practical for a number of other uses in addition to walls; it is excellent for

partitions, chimneys and fireplaces, stairways, floors, supporting columns and in combination with poured reinforced concrete in suspended floor construction.

New and different styles constantly are being introduced — another important factor in concrete masonry's growing popularity. Many of these new developments include processes which make possible built-in finishes of beauty and permanence.

"Locked - in - the - block" coated units, for example, are a recent development of the paint industry. Faced coatings are chemically evolved to become an integral part of the concrete. It is even possible to re-coat the units when a change of color is desired — and still retain a lasting, durable finish. And, incidentally, block thus treated does not have its acoustical value impaired.

Slump and split block derive their rugged surface texture from aggregates and original molds.

(Continued on Page 38)

FOUR Texas firms now are using a fascinating process to manufacture Spectra-Glaze, which already has been installed in hundreds of Texas schools, churches and commercial buildings where a smooth, colorful, easily-cleaned and sanitary glazed surface is desired.

The unique Spectra-Glaze process was developed by the Burns & Russell Company of Baltimore, Maryland, which was established in 1790. The firm licenses manufacturers to make and sell glazed concrete masonry units under the Spectra-Glaze trademark.

All four of the Texas producers, with plants located in Dallas, Houston, Lubbock and Texarkana, apply the brightly-colored, satin finish face to structural, load-bearing, Featherlite lightweight concrete block, cured by the high pressure steam autoclaving process.

The glazing material consists of a Thermosetter polyester binder which is supplied by the Burns & Russell laboratories in 54 different colors — each calibrated to insure uniformity of color by all producers.

The color compound, finely-graded silica sand, colored granules and chemicals go into the glazing material, which is mixed into a slurry. Air is removed from the slurry through a vacuum process to prevent bubbles which might cause blemishes on the finished face. The material is then extruded, in carefully-measured amounts, into shallow, enameled pans which are electrically vibrated to remove any entrapped air. Concrete blocks then are placed, face downward, into the pans; the slurry is sufficiently liquid to penetrate the block pores, forming a permanent bond of the facing material to the block. The face thus becomes an integral part of the block.

Pan, facing and block then are placed in a 350-degree F. oven, where the face is cured. When the pans are taken from the oven, each unit is removed and its face inspected before it is moved by conveyor to the packing department and placed in a heavy cardboard

SPECTRA-GLAZE

... smooth and colorful

carton for transfer to the jobsite.

Spectra-Glaze faces are extremely resistant to acids, alkalis, solvents, oxidizing agents and cleaning compounds, as well as to stains, temperature changes, impact and effects of steam. The faces are ductile, will not craze or check, nor support combustion.

The units are available in load-bearing wall thicknesses of four, six, eight and twelve inches. It is not necessary to build up a glazed wall out of two or three units since

one thickness of Spectra-Glaze units will suffice, and may even be glazed on each side — thus producing huge savings in both material and labor. All common shapes necessary to concrete masonry construction are available.

Spectra-Glaze manufacturers in Texas have invited all architects, contractors and masons to visit any of their plants for a personally-conducted tour, so they may see firsthand this fascinating manufacturing process.

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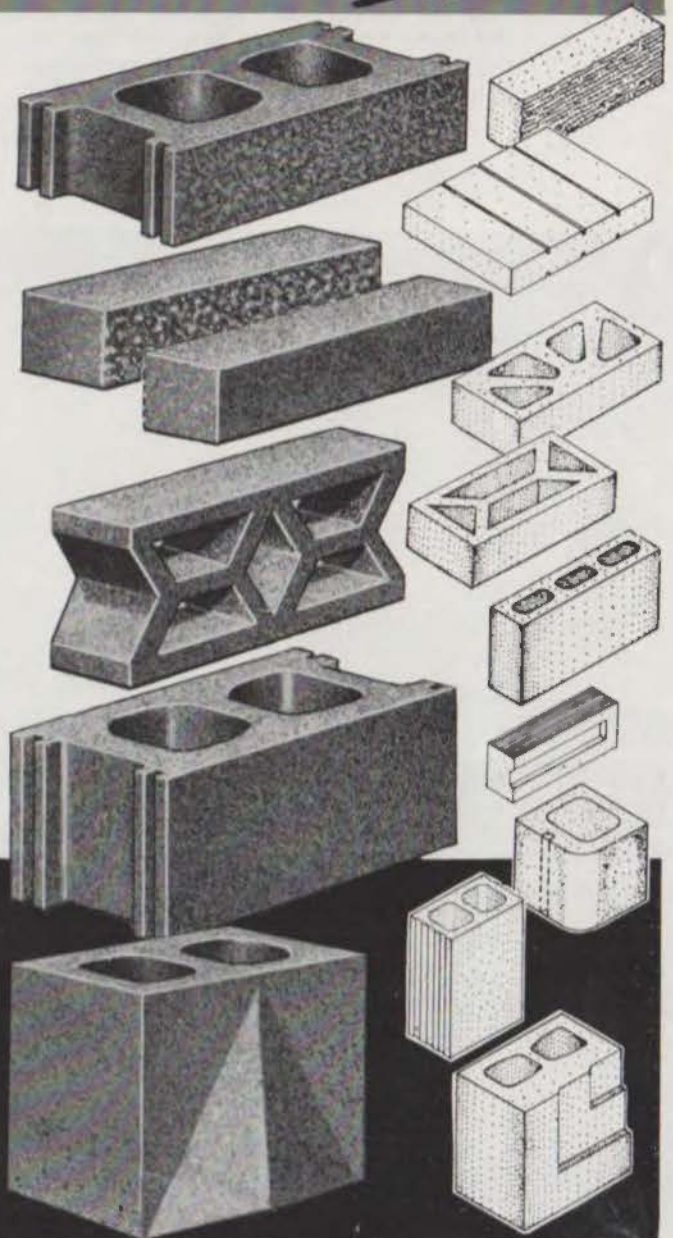
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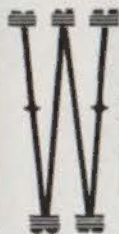
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THE REGAL RETURN OF PTAH

. . . . is highlight of TSA Convention

(Reprinted through the courtesy of the Austin American from its Oct. 17, 1959, edition).

By BETTY MACNABB

A LONGHORNED Egyptian god was reincarnated in Austin last night with pomp and panoply and a torchlight procession.

Ptah, patron god of the University of Texas School of Architecture, returned to this mortal coil in a puff of smoke to bless with the Sign of the Horn the conclusion of the three-day statewide convention of architects.

A Nile canoe with 14 half-dressed oarsmen pulled into the landing at Westwood Country Club, where all the architects and their wives were gathered, and six oarsmen carried a lacquered coffin ashore to six pallbearers. Fireworks, including aerial bombs and sky rockets, signaled the beginning of the voyage from the Phi Gamma fraternity lake house, and lights went out around the clubhouse as conventioners viewed the funeral scene.

When the oarsmen passed the coffin to six pallbearers in loin-cloths, and backswept head-scarves, slaves ran ahead to light a path with 40 gaslight torches. The procession curved around the patio past the swimming pool to a raised dais and throne. There, in a puff of smoke, Ptah arose and mounted the throne.

Leading the parade was a gravenfaced priest, followed by two torch bearers, two soldiers, six pallbearers with the coffin, a queen and five other wailing women, two musicians, and six servants — one leading a large dog, one carrying a fan, four carrying household vessels. Weird music issued from a drum and a flute.

Ptah clapped twice when he seated himself, and the Westwood pool lights went on. Up came a group

of mermaids and mermen from hidden grottoes in the pool, and a water ballet (from the Nile, naturally) began.

The legend of the Ptah in Texas goes back a few years. The original was the Egyptian culture hero, the god of creativity.

He formed the earth from a ball of clay.

Human manifestations of the horned god, Ptah-Hotep and Ptah-Seker, were the great builders of ancient Egypt. Ptah-Hotep is supposed to have built the most ancient of the pyramids. His son, Im-Hotep, built the Sakkara pyramid for King Zosar, about 2900 B. C. Tombs of father and son have recently been excavated near the bent pyramid of Sakarra, and Ptah-Hotep's resting chamber contained murals on building techniques of the ancient Egyptians.

Ptah has been a deity in the University School of Architecture for several years. Last night marked his

first appearance to the architects of Texas and their guests, as well as his first public manifestation. Eugene George, architectural teacher at UT, was his incarnate self.

Thomas W. Shefelman, Austin architect, and wife Janice, one-time residents of Japan, dreamed up the impressive ritual ceremony to honor Ptah. Shefelman was acting director, with Paul Harrell as his assistant.

Architects Jim Crow, in charge of torches, and Arthur Fehr, fireworks, assisted, as did Herbert Crume and A. C. Bryant, who furnished the throne and dais. Music was under direction of Jervis Underwood, and included Flutist S. C. Mathur of New Delhi and Drummer T. Arving of Bombay, India.

Jack Lawson Gillam of Georgetown, UT professor, and an assistant, Kay Ferguson of Oklahoma City, were handling the realistic sunbronzed makeup of the Egyptian fellahin.



Ptah, patron god of the University of Texas School of Architecture, gets a little free, enclosed transportation at the 20th Annual Convention of TSA.

—ARCHITECTURE, 1959—



Residence for Mr. and Mrs. M. L. Cook, Friendswood . . .

Designed by Bolton and Barnstone, Houston

Built as the focus of the clients' property holdings, this home completes a group of existing buildings which include the former main house, now to be used as guest house, garages, service buildings, bath house and swimming pool.

A new entry road brings the approach to the main house across the prairie and then circling into the dense forest which surrounds the building. The Front Terrace serves for car unloading and is a preamble to the axial vista made up of the Entry, the Court, the Activity room, across the Rear Terrace and into the compound of the existing buildings. Large windows look off to the prairie to the south, to the heavy, dense bayou land on the north, and the swimming pool and existing court to the west.

To the left of the Entry is the Library, which is the formal receiving and living area, served by Powder Room and Bar. Then, through the South Gallery to the Activity Room—the less formal entertain-

ing and living area—from the Activity Room through the North Gallery are the bedrooms—two for children, each with its private bath, and the Master Bedroom with private dressing rooms and private baths. The North Gallery then opens into the Entry, completing the circuit.

The importance of the court to the scheme is recognized by the high intensity lighting under the projected eave of the court. Twenty high-power floodlights from this eave serve as both interior and exterior lighting for the central part of the house. As a result, no drapery is needed on the glass walls of the court.

The finish in the Library is Walnut. All of the interior walls in the Breakfast and Activity rooms are exposed brick. The Kitchen is connected to the drive-through carport by an enclosed service area.

This is a completely brick building. No overhangs were needed as the building is set in a small clearing of a dense forest.

FIRST HONOR AWARDS



Laboratory Buildings for Rice Institute, Houston...

Designed by George Pierce — Abel B. Pierce, Architects, Houston

Aside from the obvious need of accommodating existing Geology and Biology Department space requirements according to approved programs, the principal requirement of Rice Institute was that the buildings must be FLEXIBLE, that is, adaptable to the inevitable changing requirements of future scientific development.

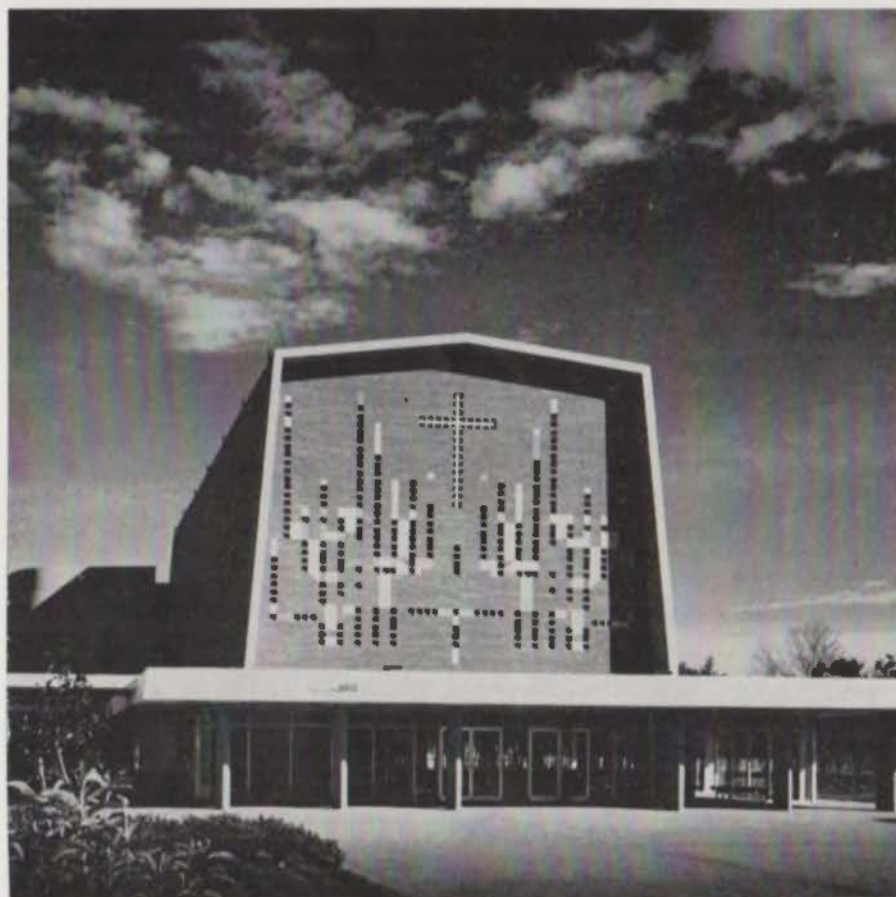
The solution represents a new kind of university laboratory building. For example, the numerous utilities are supplied through carefully spaced vertical cores to laboratories which, large or small, are grouped around them. Plenty of room has been left in the chases for bringing in any type of service in the future. Also, there are no interior corridors. All restroom spaces, stairways and elevators have also been moved outside of the working space. In fact, the only permanent spaces in the actual main block of the building are the asbestos board paneled utility chases, thus

giving complete FLEXIBILITY to the arrangement of laboratories as needs and programs of research change. These buildings will not be outmoded as soon as many others being built today for scientific research.

Another important requirement was that the new buildings be carefully located to fit easily and harmoniously into an existing campus containing some really fine examples of Italian Romanesque architecture. To solve this, considerable study was made of the existing and future development of the campus plan in the area of the new buildings. Also, the architects attempted to design buildings which would attain the highest standards of architectural design and character, that would be fine examples of contemporary architecture and would respect and harmonize with the existing campus buildings but at the same time would express their own individual personality.

ARCHITECTURE, 1959

MERIT AWARDS



These three outstanding projects were cited by the panel of judges in the Architecture, 1959, Competition

First Christian Church, Houston . . .

Designed by Hamilton Brown, F.A.I.A., Houston

This unique project stands out as one divided into two parts by a public street and also as one built on an island surrounded by busy thoroughfares. The building is located across the street from Rice Institute — a factor which was taken into account in the architectural planning, since adequate parking is available on the campus for church-goers every Sun-

day. This Church plays a particularly important role in the metropolitan area, since it is the "First Church" for the Disciples of Christ and thus is the founder of numerous community and neighborhood churches, plus the city-wide center for that denomination. All of these factors, and many more, had to be taken into account in the planning.



*Utilities Plant, Exchange Park, Dallas . . .
Designed by Lane, Gamble and Assoc., Dallas*

A central plant whose function is to produce chilled water and steam for year-round air-conditioning to all buildings in Exchange Park, a vast self contained business community and completely integrated commercial and shopping center.

Basic problem was to design the facility to indicate its utilitarian function and still be compatible with the other buildings in Exchange Park.

The plant is composed of two wings: The boiler wing, which will eventually house five 50,000 pound boilers generating 250,000 pounds of steam per hour, and the air-conditioning wing.

Eventual capacity of this plant will be 12,000 tons of air-conditioning.

A 28 foot control panel at one end of the control room records the functioning of every piece of equipment in the plant, giving the operator an indexed picture of the complete heating and cooling operation in Exchange Park. It is the first such comprehensive control panel in a plant of this size.

An old, established savings and loan association, having long outgrown its downtown facilities, determined to build a distinctive new building in a more accessible location signaling its phenomenal growth and inviting widespread public participation in its further progress.

The building was designed to combine dignity and elegance with a freedom from institutional conventions, but with a distinctive appearance and facilities readily accessible to pedestrians and motorists.

A simple cubical form is enclosed on three sides by uninterrupted glass surfaces extending from the principal floor level to the roof; on the fourth, party line side, by an unbroken wall of decorative aggregate surfaced panels.

Use of solar gray heat absorbing plate glass set in gray anodized aluminum framing gives an impression of mass from without, and openness from within.



*Gibraltar Savings & Loan Association, Houston,
Designed by Greacen & Brogniez; J. V. Neubaus III, Associates*

. . . . in choosing an architect

(Reprinted through the courtesy of
The Houston Chronicle).
By ANN HOLMES

A GOOD friend told me the other day that she has a difficult artistic decision to make. She must choose an architect for her new house.

"I'm playing for keeps," she remarked. "This will be the house I'll be living in the rest of my life."

She has a general idea what she wants, but she is torn between three excellent architects, each of whom would give her something entirely different.

She suspects that perhaps she could get her own ideas across bet-

ter with one than with either of the others.

It is a difficult relationship, indeed, this working with an architect. If he is good — and why select him if not — then surely you must let him have a free hand to design a building of beauty and practicality. Yet, of course, this is going to be your house and you are paying all the bills. And, you reason, you should get exactly what **YOU** want.

A SENSIBLE architect wants to know what your ideas are, how you live, what general mood you wish to have in the building where you will spend your days

and nights. He wants to make you happy, and warning of pitfalls, he can make you secure. Frequently he can open new horizons to you, offering possibilities you had never thought of.

Between his own original ideas and fresh points of view, and your preconceived mental pictures lie the usual points of difference.

As in everything else in life, compromise on both sides is the answer.

A mutual respect must exist between client and architect and the desire to work together to achieve what the client wants and what the architect knows will be feasible and stylewise.

One friend who had just seen his house finished described the period of working and planning with the architect one of the fascinating experiences of his life.

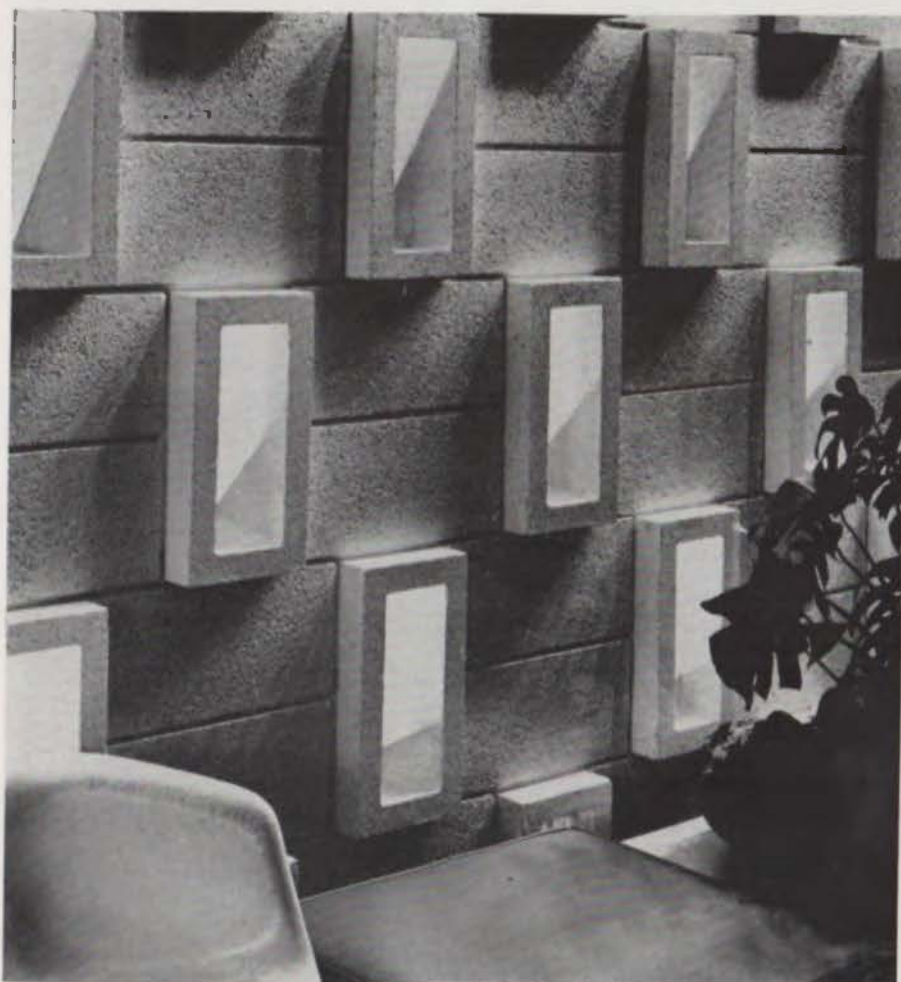
Not every architect is a good one. Some create buildings of questionable harmony and taste, and perversely never hide them behind shrubbery. All you can do is vow to choose your man carefully. Look at the other things he has done. Don't ask of an igloo man a Hindu temple.

Any city has a battery of fine architects. There is a second group who can put up a house, but who are best described as uninspired. It's a little like getting a doctor, this choosing an architect. Get a good one while you're at it, to avoid disappointment.

A S MODERN decor imposes itself upon architecture, this is now a field for co-ordination with architecture. Modern decor and its baubles are mercurial. Handsome today, yet copied too readily, they are tomorrow's cliches. This is frightening, and sensitive couples building homes of beauty want to avoid this trap.

Here they may turn again to the architect, a man who through the ages has been building for permanency.

Since out of the style and essence of the house itself comes the suggestion for its furnishings—to com-



Contemporary architecture frequently features such combinations as this — hollowcore and solid concrete masonry units, producing a dramatic wall.



The Alvin Woody residence in Abilene offers an example of the beauty that can result from modern concrete masonry.

plete an artistic concept—architects are broadening their sphere of influence.

Some have departments of decoration and landscape architecture in their own firms; others call in their preferred experts in these lines. The home owner of the future will be

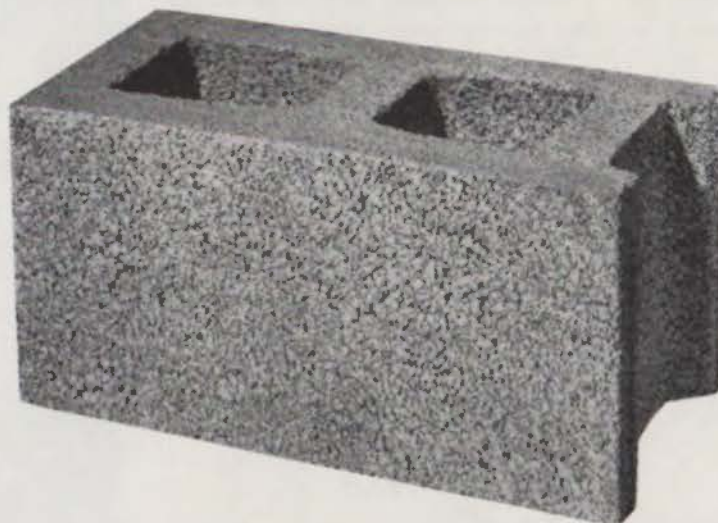
asking the architect for more than the mere shell of a house.

This doesn't mean the lady of the house is deprived of her own home decorating opportunities. It simply means she works with professional artistic minds in making the most of her new house.

It is a delicate affair, this one between talented architect and hopeful client. But if it begins with the client's right decision in the first place, the relationship promises rich creative moments in a challenging field, for customer as well as architect.

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These factors are essential to the proper curing of concrete of any kind, including concrete masonry units, if the full advantages of the product are to be realized.

The history of curing concrete masonry units in Texas has centered on *time*. Demand for the product and cost factors have provided the impetus for research to trim 28 days curing time down to

24 hours. This is where we are headed, and here's how its been done:

In the early days of the concrete masonry industry in Texas, curing was done by placing the units on a storage yard for at least 28 days. Moisture was maintained by spraying the units at regular intervals until they were cured and ready for job delivery.

It was long ago realized that application of heat and moisture to the cement paste would speed up

the hydration, or curing process, of concrete products. It was only a short time until the atmospheric pressure steam curing system was introduced and made the products available to the market sooner.

Steam kilns, constructed usually of concrete masonry units or cast in place concrete, are erected to handle the curing of a full day's production of blocks. The units are placed — in kilns and live steam atmospheric pressure induced at from 140 to 190 degrees F. — for

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a period of from six to ten hours. Upon completion of this steam curing period, the units are then placed on the storage yard for another curing period not less than fifteen days and usually for at least twenty-eight days before use.

Five years ago the block industry in Texas took a leaf from the



Ends of concrete block exhibit an eye-catching pattern, illustrating the flexibility of concrete masonry interior walls.

book which sand-lime brick industry had been using since 1900. The autoclave curing process, utilized in Europe and Northern United States, grew in Texas to a number larger than that in use in any other state.

The autoclave is an extremely large vessel operating on the same principal as the housewife's pressure cooker. These vessels range in size from six to ten feet in diameter and from 75 to 150 feet in length. After the blocks are placed inside the autoclave a huge door is swung into place and securely fastened. At this point live steam is injected into the vessel until a pressure of from 150 to 165 PSI and a temperature of 350 degrees to 360 degrees is attained.

This build-up period is usually from three to three and one-half hours. The units are held in the autoclaves at the top pressure and temperature levels for a period of five to six hours.

The pressure, temperature, build-up time, and time required at top pressure and temperature levels depends a great deal upon the aggregate from which the units are made. Certainly it would not be comprehensible to state that all concrete masonry units should be autoclaved in exactly the same way.

UPON completion of the holding period the pressure is blown off or released and the vessel is allowed to decompress in a period of from fifteen to forty-five minutes, again depending upon the aggregate and other variables.

The units are then removed from the autoclave, placed upon the storage yard and allowed to become stabilized, as far as moisture is concerned, with the average relative humidity of the surrounding air. This usually doesn't take over twenty-four hours. The blocks, at this point, are considered completely cured and ready for use in the wall.

Curing by carbonation is being investigated in several localities and in some instances test results on

selected types of aggregates have been very satisfactory. It is an accepted fact that concrete products tend to change chemically and volumetrically when exposed to heavy concentrations of carbon dioxide at certain conditions of relative humidity. Investigation and laboratory tests will eventually establish the merit of curing by carbonation.



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Economy and Versatility Boost Concrete Masonry

(Continued from Page 22)

Slump units are made to give a weathered appearance, resembling adobe. Split block, the most widely used of all special concrete masonry units, also has an irregular or "broken" face and is similar to natural stone.

A NEW concept in exposed masonry construction, Shadowal block, recently has been developed by the National Concrete Masonry Association. Shadowal block represents a striking departure from the ordinary unit in that a pattern has already been built into its surface. When laid together in a wall, these units form an almost unlimited number of attractive designs with dramatic three-dimensional effect.

This new unit is made with a three-eighths inch, angled recess in the face of a modular (8" x 8" x 16") block. When light falls on this indented area, the block casts an interesting network of shadow play.

During the past two years, a trend has developed toward highly decorative concrete masonry units in a variety of shapes being laid in a solar screen pattern wall. In addition, architects and concrete masonry manufacturers have worked out many beautiful designs and combinations using basic concrete masonry units.

Fancy block designs, however, are not necessary to achieve new and wonderful wall effects. Striking patterns can be obtained even from standard units, when they are

arranged properly. Vertically stacked, horizontally stacked, basket-weave and random-ashlar are just a few of the fascinating arrangements.

Throughout Texas, the advantages of concrete masonry construction are being incorporated in new home construction. For instance, Texarkana now has two housing area projects underway, San Antonio has several conventional and FHA projects under construction, central and east Texas rapidly are adding homes built of concrete masonry and El Paso, long a leader in the field, and other West Texas cities are building a number of new concrete masonry homes.

When the many outstanding, worthwhile qualities of concrete masonry — such as fire-safety, durability and structural strength — are considered, there is little wonder that this erstwhile "ugly duckling" material has emerged as the Cinderella of the home building industry.

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..... stresses design

(Continued from Page 13)

self to a better performance. Whether you deal with the technology of the curtain wall wherein 'less is more,' whether you shroud the structure with the veil of Mohammed, or whether you search in the realm of the new brutalism, do it well — for each has its place. Just don't try to force one to accomplish that which the other can do so much better. You can't afford temptation into fadism just to outdo one another.

"I have purposely dwelt on design at some length. You simply must improve the design standards of the work of which you are the author — you just can't bulldoze bad or indifferent design — in your lifetime. You are obligated to your community, to yourself — yes, selfishly, for good design is your undeniable trademark."

"AS a professional, improvement in the quality of your business practice is mandatory. The constant effort to better educate the client, to coordinate and completely check contract documents, to maintain a realistic relationship between budget and actual construction costs are but a few of the traps which plague us every day. Beware the nibblers — those who profit by our mistakes. They take over gradually and we may have no clothes at all before long.

"The niftiest nibbler of them all, the "package dealer," has done well; in fact, so well that we are squeamish, sterile and stolid in our approach to the problem. We reason that we can't serve two masters at the same time, i.e., designer and builder. We complacently console ourselves that the nibbler does not produce first-rate design but is primarily interested in the easiest and

cheapest methods to produce the turn-key job. Who's lost the control? Why, we have.

"The nifty one can control the number and size of every commodity needed in a given product . . . We must broaden our base and offer our clients more. We must tighten time schedules through an entirely new set of contractual relationships with the contractors. Above all, we must retain control or the nifty nibblers will nibble and nibble."

"**I**NTEREST yourself in basic research. Yes, this is easy to recommend — but probably difficult to carry out. We are always willing and able to accept some sales engineer's pitch as the solution to every and any problem. The profession should take the lead in establishing solid programs for product development . . .

"John Q. Public demands more and more comfort. The willingness and ability to support this urge for comfort on the part of the public has brought about new and difficult problems for the profession. Mechanical systems, amazingly intricate in design, are jammed into too small a space which we, the planners, have provided; consequently, they are difficult to maintain. We must have closer liaison with the consulting mechanical engineer and clearly understand his point of view — for his problems are our problems . . ."

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derly and expensively wrapped with masonry ever since; we haven't changed that at all. The steel industry has not been pressed to produce a fireproof steel, which is long overdue. This is a worthwhile project for your 30th Anniversary; why not take it on? It not only will lower capital cost but give the designer a far greater latitude.

"We derive a great deal of satisfaction — a sense to being alive to our responsibilities — when we discuss at length such sensitive subjects as design and building technology. Whether we peer into the blue or simply face the day-to-day practical problems, we have gained, for ours is a 'science in art.' We cannot escape our inherent obligation to society in order to educate those who will so boldly follow, to provide ourselves with business-like methods to gingerly lead our clients down the primrose path — for he often considers our ways the strangest of all."

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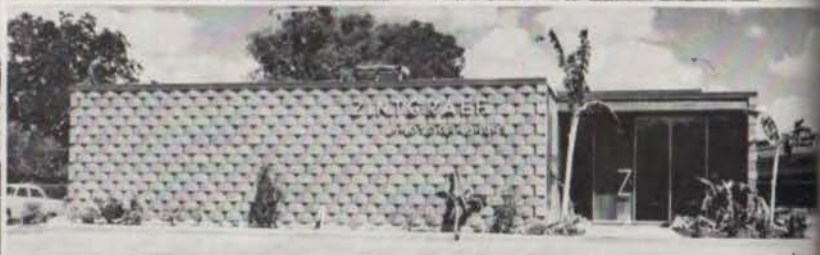
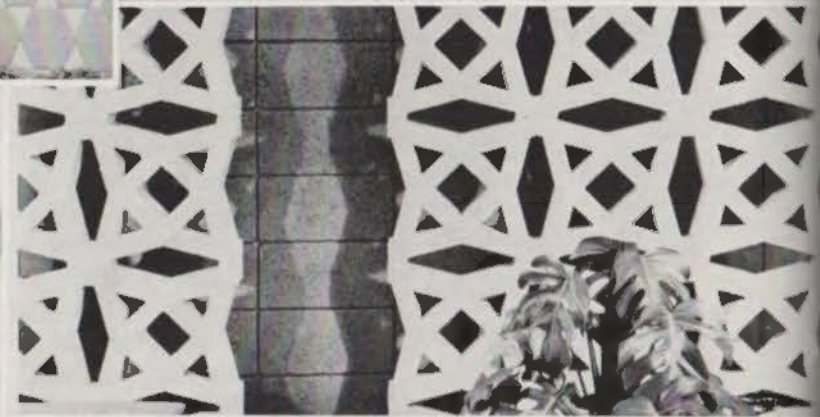
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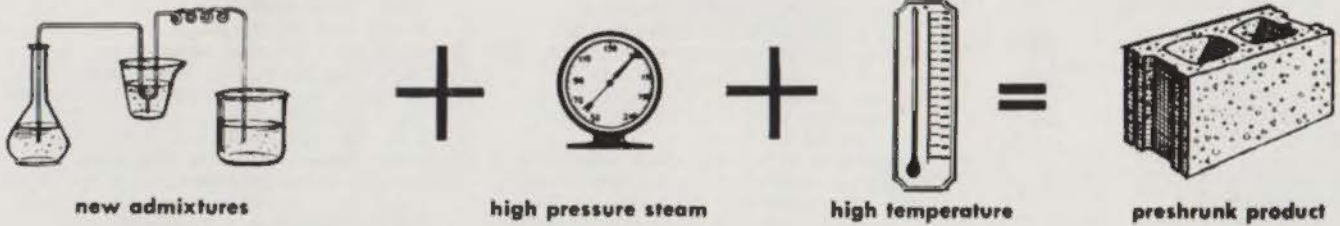
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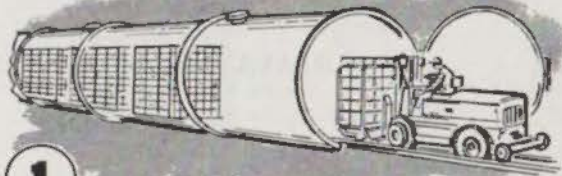
the Autoclave process

ensures preshrunk concrete masonry units

the formula-----

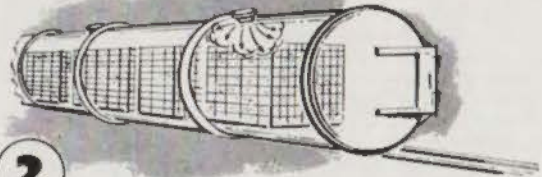


the procedure-----



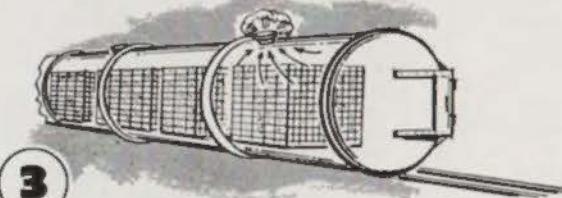
1

Freshly molded products being transported from the preset kiln to the Autoclave Pressure Vessel.



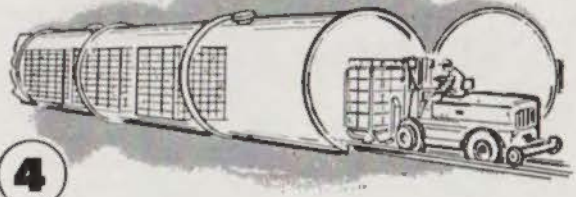
2

The Autoclave Door is closed and saturated steam is introduced into pressure vessel.



3

After curing process is completed, the steam pressure is released, creating a vacuum which reduces the moisture content of the block to an air dry condition.

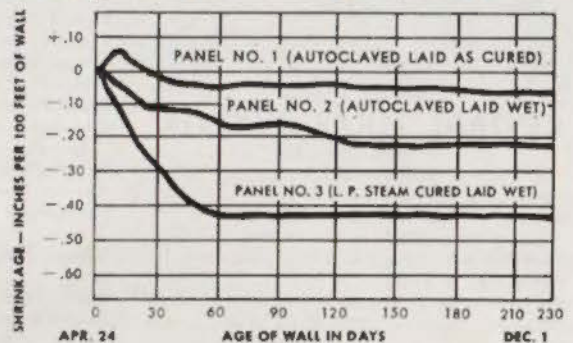


4

Autoclaved product is then removed and is now ready for use.

Through Autoclaving, complete curing is accomplished in a few hours, therefore time as a yardstick of quality is obsolete. In addition, the autoclave process is easily duplicated from one cycle to the other taking the "guesswork" out of curing with the assurance that every run is of equally high quality.

shrinkage curve chart The End Result



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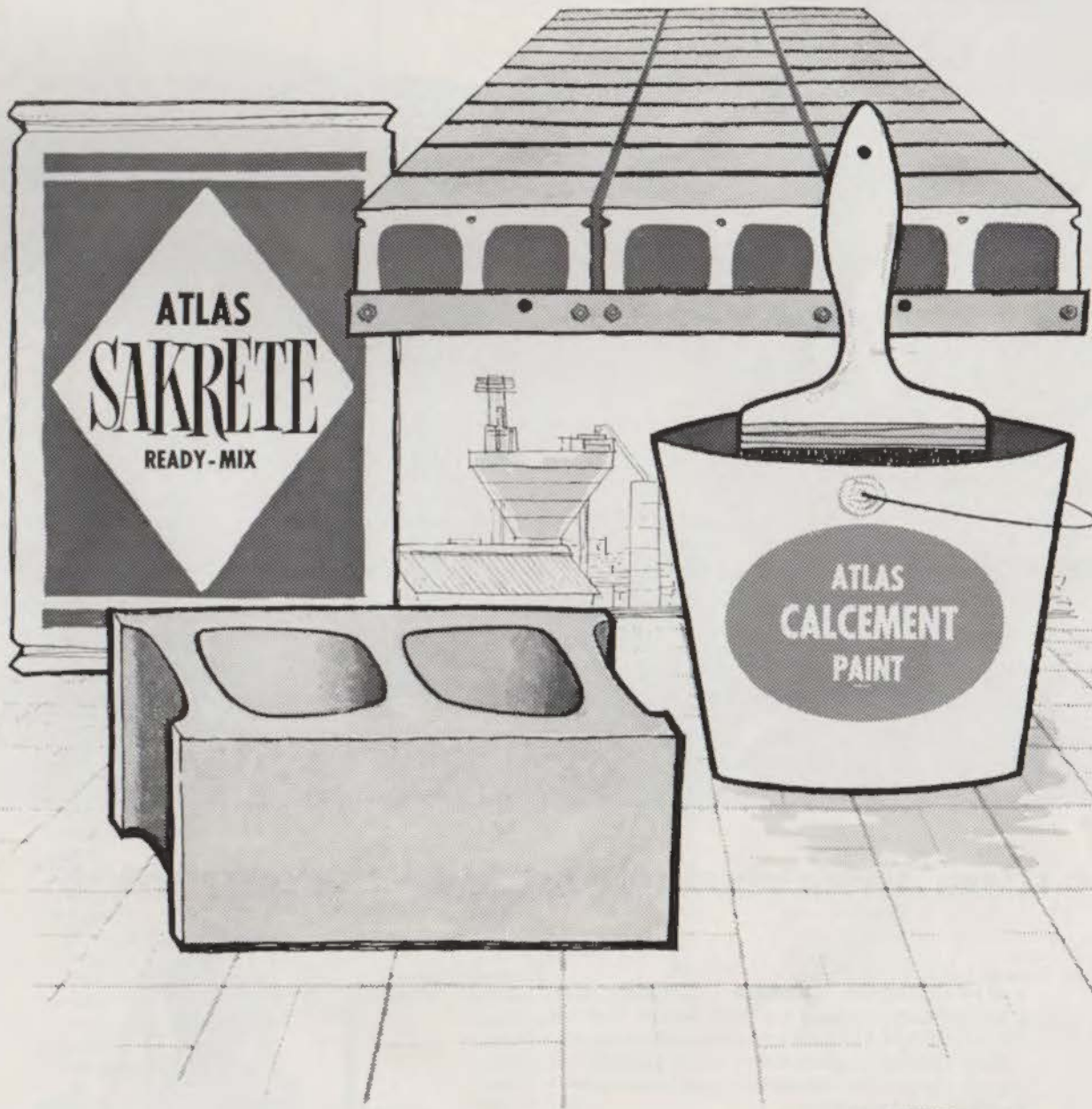
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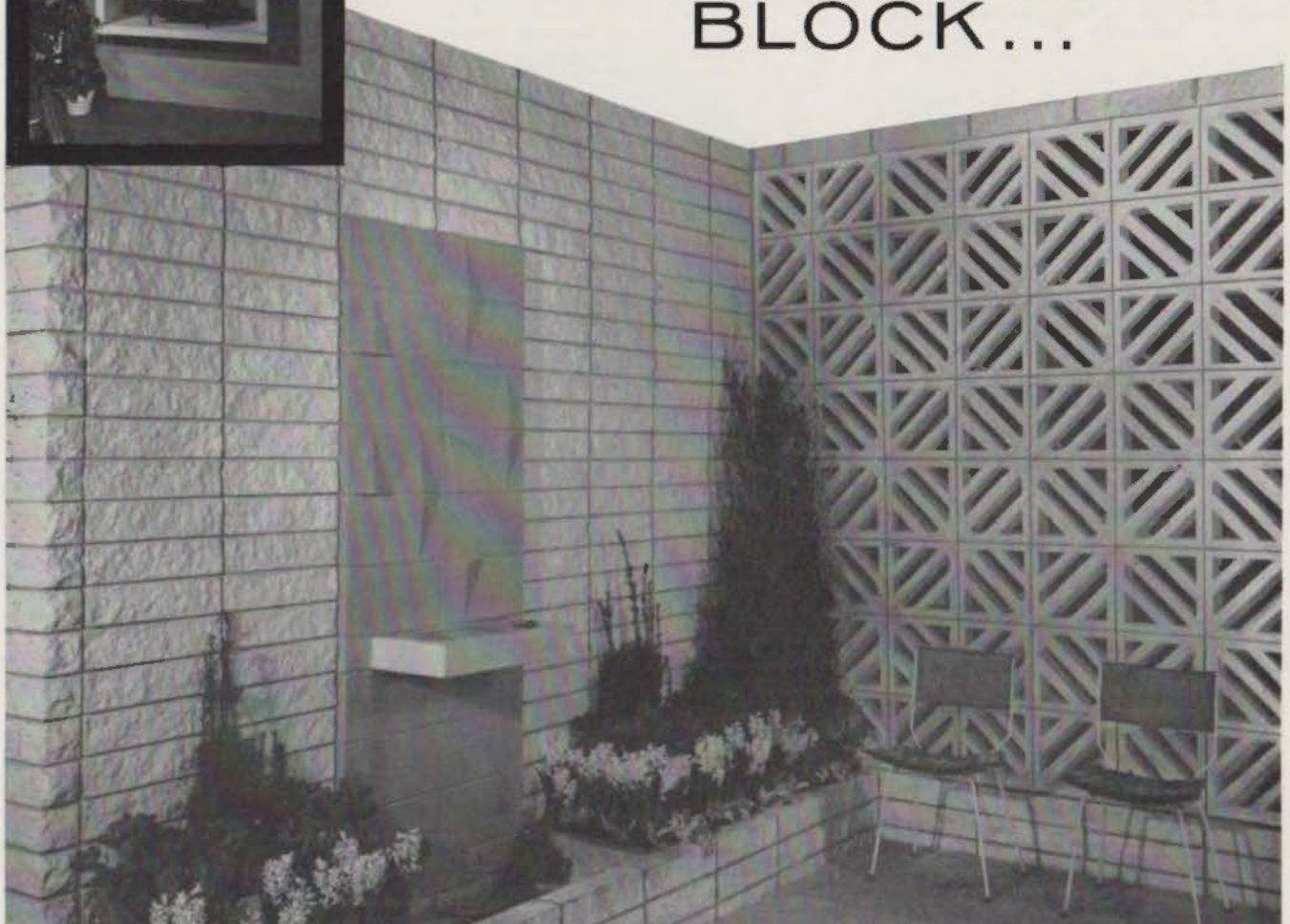


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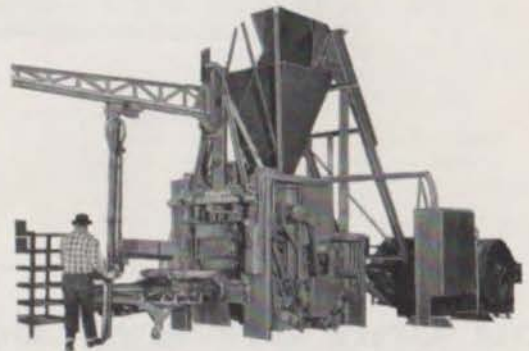


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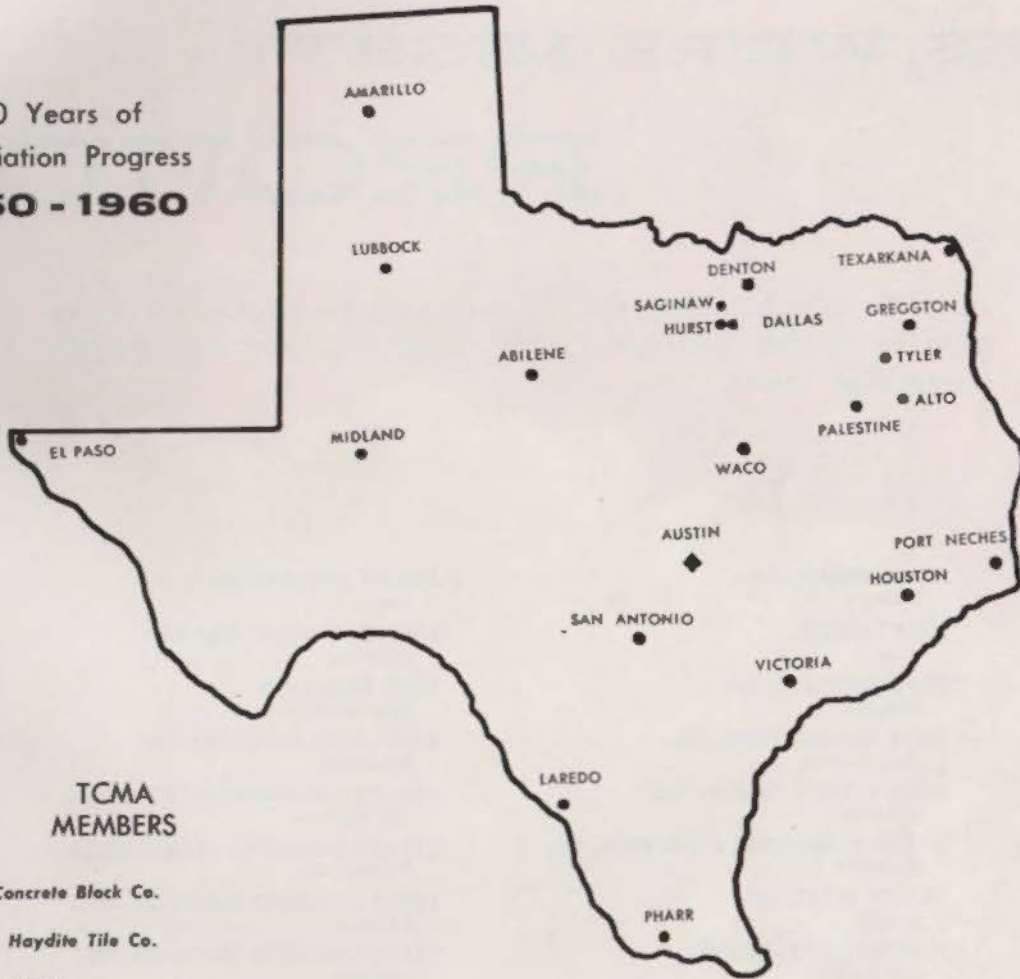
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