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The tremendous prospect of this month's convention finds me approaching the end of my tour of duty with even greater excitement than I experienced when I assumed the presidency of TSA. I knew this year would unfold many new and different experiences for me, and I have found them more than amply rewarding.

There have been many personal experiences which I shall always treasure. I feel, however, that this month our international convention in El Paso has given birth to a great professional experience for all of us which we will long remember.

We are witnessing the realization of many years of hopes and dreams in our profession for a broad exchange of ideas and ideals, not only within our own immediate area, but with able colleagues of another nation.

Certainly this is a most desirable attainment, and one with long-range benefits which tax the imagination. This action is without precedent in history, for we have succeeded in reducing the geographic barrier which divides nations at their borders. We have joined with the architects of Mexico in a union of professional brotherhood so basic and fundamental as to find its motivation in a mutual desire to exchange ugliness, poverty, filth and disease for beauty, plenty, cleanliness and robust health.

We have no way of knowing the ultimate outcome of the action we have taken this month in collaboration with our Mexican brothers. We must all feel, though, that our profession has been charged with a great responsibility which calls for a rededication to the ideals, principles and ethics to which we have pledged ourselves as architects.

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**Study in Mexico**

There is a time when one needs to get away from it all. That time came for me during the months of July and August of this year, when, with fellow architectural students, I headed southward toward a land known as Mexico. Pleasurable as the trip itself might be, we went principally with the idea of furthering our architectural educations in an environment both new and strange to most of us. The architectural program established through the joint efforts of the University of Texas and the Instituto Technologico de Monterrey afforded ample conditions for continuing the study of design, while our off periods found us roaming the neighborhoods extending our knowledge of Mexico and things Mexican.

If we were in search of knowledge, we were not alone in the effort. All Mexico, we found, is eagerly searching for knowledge on the universal level. Even though not many Mexicans have the opportunity for education as we know it, they seem to have a self motivated craving for general education. Those who attend school fully realize that the attendance is a privilege and make the most of their opportunities. Knowledge is held sacred because it is not easily obtainable. This is especially noticeable as most must depend on the school of life as their institution of learning.

We accepted Mexico as a cultural entity uniquely different from our own. This acceptance is necessary on the part of the norteamericano if he is to be enriched by the cultural contrasts between the two countries. We found the Mexicans quite friendly and sincerely interested in things north of the Rio Grande. The small newsboys even inquired politely of Nixon as a presidential candidate. It soon became easy for us to understand why John Steinbeck aptly describes the Mexican people as “noble hearted, uninhibited and frank—with the ideals of knights.” We found them so, and intensely patriotic to their own country.

Architecturally, we found many influences at work in Mexico. The mood, basically, is a gay one. Color might have been imported from the patios of Cordova, or it might be an influence from the ancient Mexicans. It is still used vigorously, regardless from whence it came. Pastels of pink, green, blue, and violet all mingle in the urban landscape.

We visited with interest the buildings of old Mexico. El Obispado is the Bishop’s Palace. Built in 1782 by Don Jose Rafael Verea, the palace was intended solely for the Catholic diocese. However, it was turned into a fortress in 1846 during the Mexican-American war. Then, later, it was again used as a fortress against the French. Carranza and Villa also used this strategic (it is located on a hilltop) site for a fort. Today, the Obispado functions as a museum depicting the cultural, artistic, and industrial life of the area.

We saw the old church in Saltillo. One of the few true colonial churches in northern Mexico, its baroque influence is evidenced by carved reliefs adorning the exterior walls. On the inside, the paintings by the Indians are quite free and colorful. The walls, in contrast to much of the new thin concrete work, are from three to seven feet thick.

From the twenty-eighth floor vantage of a new building under construction, we could view the residential areas of the city of Monterrey. The
The majority of the houses are placed quite close to each other with side walls in common—a continuance of an established tradition as well as an expression of a tight land economy. The patios within have their delights, and living must be pleasantly private—even though the facade facing the narrow, heavily trafficked street enjoys no setback. Incidentally, another inheritance from Spain is the sala, which one reaches through a staircase from the inside. This ‘sala,’ which might well be called a ‘living room balcony,’ is enjoyed by all. In the wealthier sections of the city, we could see a villa-like atmosphere as contrasted with the majority of patio type houses. These large estates maintained large gardens with permanent jardineros.

The principal material of the modern architect in Mexico is concrete, and he does not hesitate to use the material to its maximum structural limits. Though the church called Purisima, a splendid concrete vaulted structure built some years ago by Enrique de la Mora, attests to advanced structural thinking in the recent past; there is much work being performed in thin shell concrete at the present time. Felix Candela is building such a structure (another church) in Nueva Leon.

One secret of the success of concrete construction in Mexico is the low cost of construction labor. A maestro, or construction superintendent, makes the infabulous sum of one thousand pesos, or eighty dollars per month!

Monterrey is the principle industrial center in northern Mexico. Two of its manufactures are of interest to students of architecture. There is a steel mill which runs to capacity around the clock. This mill has particular interest for the student in that it contains machinery which utilizes both antique as well as modern methods. One can appreciate the developments in modern steel manufacture when both techniques operate simultaneously.

Also interesting was “La Ladrillera,” or brick factory. We examined the methods by which brick and tile are made. The end products are quite attractive. Fifty per cent of the production of this plant is destined for the United States markets.

In the vicinity of Monterrey there are natural wonders to be seen as well. One of the points of interest is the Grutas de Garcia, or the Garcia Caves. Discovered by a Mexican priest, they are not even yet fully explored. We wandered through the grutas for almost three hours. Each section we visited differed in some way from the one previous.

Too, there is the well known Cola de Caballo, or Horsetail Falls. The journey to the falls is a delight in itself. Houses, as well as people, are quite colorful along the way. Though the distance is walkable, many people enjoy the scenery en route astride horse or burro. The awe inspiring sight of the falls themselves makes the visit rewarding.

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Towers above the city of Monterrey. Crowned with trees, the mountain has a cool and refreshing quality which is in contrast with the duster city below. Four thousand, two hundred feet above sea level, it takes about thirty minutes to ascend by automobile. Once at the summit, one can envisage the whole plain of Monterrey extending out below. There is a restaurant at the top; and, incidentally, one can still hunt bear in the vicinity.

As American students of architecture in Mexico, we realized that we were very privileged to examine our own backgrounds in the light of another country. We gained immeasurably from the six weeks’ exposure. However, we also realized that we had but tapped the surface of the cultural potential. True, it was a good vacation from which we extended our knowledge of architecture. We also realized that we have much to gain from the cultures to the south, and a continuing program of study on our part could result in many benefits which can improve our own architecture.

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TEXAS ARCHITECT
In Mexico, as elsewhere throughout the world, architecture appears only after man is producing more food than the minimum required to stay alive, and after he has forsaken the nomadic life of the hunter for the sedentary occupation of the farmer. His numbers multiply in spite of the conspiracy of man and nature to kill him off, and he bands together with other men to form protective co-operative associations called communities. The communities are established where conditions most favor the production of food, which is another way of saying that location is determined by climate and geography.

Geographically, Mexico is composed of lowland, plateau, and mountains. The lowland is excessively hot, wet, and fertile — conditions which favor plants and the lower forms of animal life, but are inimical to any except an obdurate or desperate man. The mountains are precipitous, cold, or barren—all characteristics unfavorable to agriculture. The plateau, called the Valley of Mexico or the Vale of Anáhuac, presents the most favorable combination of climate, rainfall, and topography for the production of food, and from prehistoric times to the present, the peoples of Mexico have concentrated themselves in this area. The plateau is cut up by mountain ranges which divide it into seven high basins. These include the basins of Mexico, Toluca, Guanajuato, Aguascalientes, Jalisco, Morelos, and Puebla. They account for one-eighth of the area of Mexico, but contain one-half of all the land devoted to the cultivation of maize, and one-half of all the farmers in the country.

From prehistoric times to the arrival of the Spaniards, the pattern for cultural migrations in Mexico remained the same. Successive waves of nomadic hunters surged southwards in search of food, engulfing or pushing on those who preceded them. Where climate and geography were propitious, the hunter became the farmer whose art of cultivation developed the ubiquitous maize from wild grasses. Agriculture fostered the development of communal life and agricultural interests led to close observation of natural phenomena, the seasons, and the elements. The medicine-man became the priest of an agriculture-oriented pantheism that embraced sun, moon, stars, earth, rain, wind, and fire. The theocratic nature of these early civilizations required great ceremonial centers, and these consti-
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stitute the earliest architecture of the American continents.

These developments were periodically interrupted by fresh invaders from the north, who either conquered and superseded, or were themselves conquered and absorbed by the established civilizations. In attempting to fix a chronology for the pre-hispanic cultural history of Mexico, there is considerable disagreement among archeologists since the nature of the subject matter does not lend itself to precision. The classification published by the Instituto Nacional de Antropologia e Historia is given here to serve as a guide for comparison with contemporary events in other parts of the world.

The pre-hispanic cultural history of Mexico is broadly divided into the following periods:

1. Prehistoric Period, from earliest times to 1500 B.C. Towards the end of this period a transition from hunting and gathering to agriculture.
2. Archaic Period, 1500 B.C. to the time of Christ. Populations increased, agriculture prospered, settlements were established. The first architectural monuments—the temple base of Cuicuilco.
3. Classical Period, about 100 A.D. to 900 A.D. The apogee of the great civilizations of the New World. Teotihuacan, whose influence spread from Sinaloa to Guatemala.
4. Toltec Period, 900 A.D. to 1150 A.D. The "Reed People" of Tula, largely of Chichimec stock. Associated with the introduction of metals. Their civilization spread to the Mayas of Yucatan. Empire fell to fresh waves of Chichimec invaders.
5. Transitional Period, 1150 A.D. to 1325 A.D. Great confusion and tribal adjustment.
6. Aztec Period, starting in 1325 A.D. Ascendence of the "Crane People" or Aztecs, the most active of the newest wave of Chichimec invaders. About 1430 they became the dominant tribe and extended their empire beyond the Isthmus of Tehuantepec. Empire fell to the Spaniards.

Cuicuilco, the oldest architectural monument in the Americas, is a ceremonial mound situated in the Pedregal close to the University of Mexico. It is a conical stepped pyramid composed of four layers rising above the base to a height of about sixty feet. Ramps and stairs located opposite each other on a precisely east-west axis lead to the top which originally supported a small temple containing an altar. Toward the end of the Archaic Period, about 500 B.C., a volcanic eruption buried the base in thirty feet of lava. The diameter at the base is approximately four hundred feet, but its exact dimensions are impossible to determine because of the damage it suffered during the blasting of the lava in the course of the initial "archeological" investigation. Exploratory tunnels driven into the base disclosed that the mass is a solid pudding of clay and large boulders, and that the outer pyramid was built over an earlier and smaller one. Cuicuilco's significance is archeological rather than architectural. The structure is architecture, because it demonstrates man manipulating form not out of necessity alone, but guided by a conscious concern for visual impact on a monumental scale.

The ceremonial center of Teotihuacan represents the remains of the dominant culture in the Valley of Mexico during the Classical Period. Formerly lumped in with the Toltecs, the Teotihuacanos have recently been provided with a cultural pigeon-hole of their own. This culture evolved about the third century A.D. and lasted until its conquest and destruction in the ninth or tenth century. It was longer-lived than any other in the Valley of Mexico, and had the opportunity to develop its civilization to a high degree. The ceremonial center occupied a little less than a square mile in area, and was surrounded by the residential zone of the priest-rulers. The bulk of the population lived on the outer periphery in small impermanent dwellings surrounded by fields.

The principal monuments include the Pyramid of the Sun, the Pyramid of the Moon, and a complex known as the Citadel, containing a pyramid dedicated to the culture hero Quetzalcoatl represented as the Feathered Serpent. The pyramidal masses are built up of adobe bricks with an outer surface of rough stones that were originally covered under a thick coating of painted plaster. Exploratory tunnels reveal the same superposition of successive structures over earlier work as was the case of Cuicuilco.
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sloping tiers to a height of a little more than two hundred feet. The flat top supported a temple of which only vestiges of the floor paving remain. The Pyramid of the Moon is similar in form, but has only about one-quarter the volume of the larger pyramid. The Pyramid of Quetzalcoatl in the Citadel is particularly interesting because the western face of an inner pyramid, now exposed to view, reveals a surface of finely cut and fitted stonework, richly embellished with powerful painted stone sculpture representing Quetzalcoatl the Feathered Serpent and Tlaloc the Rain-God.

At Teotihuacan the architectural principal of visual order first observed at Cuicuilco is seen in a highly developed, expanded, and refined form. The ceremonial center is organized about a principal north-south axis known as the Avenue of the Dead, having the Pyramid of the Moon at its northern end. Buildings are organized into related groups defining patio-like spaces on either side of the avenue, setting up spatial cross-currents modulating the principal axis. The terrain slopes appreciably along the axis, and this fact was exploited to add a further dimension to the spatial sequence. The avenue was segmented by steps defining broad esplanades cascading to the south and imparting a volumetric richness which emphasized the organizational pattern of the entire complex. Sculpture appears only on the before-mentioned inner pyramid of Quetzalcoatl and in a few important individual pieces. Mural painting was developed to a high degree as seen in the so-called Temple of Agriculture flanking the Avenue of the Dead and at Tepantitla, the priests' quarters located east of the Pyramid of the Sun.

An extravagant use of architectural sculpture is exemplified in the principal pyramid at Xochicalco, a site still largely unexcavated, lying about half-way between Cuernavaca and Taxco. Like Teotihuacan, this site was an abandoned ruin in Aztec monarchical center which lasted until about the middle of the twelfth century when they were themselves destroyed by a fresh wave of invaders from the north. On a smaller scale than at Teotihuacan, their architects built a group of temple-topped pyramids and priestly dependencies that were as intimately related as the Christian monastic church is to its cloister. The fusion of disparate elements of use into a unified visual whole is a new architectural problem which the Toltecs solved with great skill. The Pyramid of Quetzalcoatl rises out of a complex of low buildings linked by a colonnade opening onto the principal plaza. The temple on top of the pyramid was an elaborate structure with sculptured supports representing feathered serpents and Toltec warriors. The outer covering of the stepped pyramid no longer exists, except for small remnants at the base. From these it appears that the entire surface was covered in painted stone sculpture, and similar sculpture embellished a large part of the adjoining structures.

During the tenth century the Toltecs dominated the Maya in Yucatan, which accounts for the appearance at Chichen Itza of Quetzalcoatl the Feathered Serpent (now called Kukulcan) and such Toltec architectural features as porches and colonnades, and human sculpture of the Atlantean type. The Toltec influence is particularly strong in the Mayan sculpture of the period. Quetzalcoatl appears in a different role at Calixtlahuaca, an extensive archeological site about five miles north of Toluca. Here he is God of the Winds, and his temple was erected upon a cylindrical stepped pyramid with a stairway oriented to the east. The cylindrical form is uncommon among the remains of the prehispanic cultures, and this example exhibits two earlier constructions under the fragmentary remains of the final stage. This structure was part of the ceremonial center of the Matlazincas, long the masters of the Toluca Valley. The height of their cultural development is believed to have been contemporaneous with

Teotihuacan. Head of Quetzalcoatl, the Feathered Serpent, from inner pyramid in the Citadel.

NOVEMBER, 1960
that of Tula, and some evidence suggests that they may have been relatives of the Toltecs. Long before the Spaniards came, the Matlazincas had been reduced to a dependency of the Aztec empire.

The destruction of Tula and the decline of the Toltec empire was followed by a period of great confusion and tribal adjustment. About the beginning of the fourteenth century the “Crane People” or Aztecs began to emerge as a power, and by 1430 they had become the dominant tribe with an empire extending beyond the Isthmus of Tehuantepec. Since the Spaniards did such a thorough job of destroying the ceremonial center of Tenochtitlan, the pyramid at Tenayuca on the northern fringe of Mexico City is the best remaining example of Aztec architecture. From its beginnings in the latter part of the eleventh century, it was rebuilt and enlarged every fifty-two years. The eighth and last reconstruction took place just before the arrival of the Spaniards. Characteristically Aztec is the broad double or divided stairway flanked by wide balustrades, leading to two temples on the summit. The construction is of adobe and rubble faced with roughly shaped stones that originally were covered with painted plaster. The effect is simple and severe, particularly when compared to the earlier works at Tula, Xochicalco, and Teotihuacan.

Cholula, on the northern outskirts of Puebla, is the largest pyramid in Mexico. The occupation of the site dates back to Archaic times, and during the Aztec Period it was a religious center dedicated to Quetzalcoatl. The Spaniards replaced the temple with a church, and the works of man and nature have since then combined to disguise the pyramid itself as a modest natural hill rising above the level plain.

Romanticists periodically try to link the Mexican pyramids with those of Egypt, disregarding the fact that the Egyptian pyramid is pointed and contains a tomb, while the Mexican is a solid podium for a temple and is therefore always cut off at the top to provide a platform. It is also suggested that the pyramidal form evolved in imitation of the volcanoes that dot the Mexican countryside, yet it seems more reasonable to assume that man early learned it is easier and safer to build masses with sloping rather than vertical sides.

“Arquitectura Prehispanica” by Ignacio Marquina remains the definitive work on the pre-hispanic civilizations of Mexico. The official guide books issued by the Instituto Nacional de Antropologia e Historia, available in Spanish and in English, are helpful sources for detailed study of the individual sites. Sanford’s “The Story of Architecture in Mexico,” is a very readable non-technical survey of Mexican architecture from earliest times to the present.

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EDITOR'S NOTE: El Paso was the scene for the Twenty First Annual convention of the Texas Society of Architects early this month. Appropriately, the theme of the convention was 'Architecture for the Americas.' In line with the convention theme, the November Texas Architect heralds Mexico. Professor Martin S. Kermacy capably describes portions of Mexico's ancient architectural past, while Sam Meraz gives us some ideas concerning the present. There are lessons for all of us in the well ordered work of the ancient Indian mason. We hope, too, that you will enjoy contemporary uses of concrete masonry which follow.

Xochicalco. (below) Detail of the northwest corner of the principal pyramid.
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Why design a brise soleil or screenwall, and for what are they primarily used? They are designed to screen out the sun rays and still allow free movements of air to the screened area. Screen walls are used to insure privacy as well as the addition of a decorative effect to the over-all construction. Where large glassed areas or open areas are designed in a building, the use of screen walls cause the costs of cooling or heating to be reduced substantially and the initial investment in equipment for these purposes is reduced because smaller units can be installed.

The use of basic concrete masonry units or the more expensive special units are suitable and practical in today's construction. In fact, any building material which is not tied to a conventional type of architecture can use decorative or basic units as a part or all of the facade. Because these units successfully perform many functions, they provide an easy-to-use material, and greater construction economies are realized.

SCREEN WALLS NOT NEW

Screen walls or solar screens are not a new innovation in our present day contemporary building materials: The Egyptians used screen walls, and in the 1800's screen walls of stone, sun baked mud, etc. were used in the desert areas. In early days before air conditioning, the primary purpose of screen walls were to shade or screen out the sun and still get a breeze to the area as well as maintain privacy.

In the 1920's and 1930's the French architect, Le Corbusier, brought into being man's relationship with the cosmic elements. They concern number, the calendar, the sun, its light, shade and heat. It was his feeling that this relationship controlled architecture and town planning. He made great use of these factors in his design of solarscreen and buildings. Today's screen walls utilize walls designed using individual units, whereas in early usage of solarscreens, they were built up by hand and were much larger units.
Screen walls or solarscreens today are not only used for economy, but to add a decorative effect in architectural designing in today's construction.

FLEXIBILITY IN DESIGN

The architect, because of the great number of shapes and sizes that are available, can impart flexibility into a design for solarscreen, screen walls or decorative walls. If the structure is of a great size, the architect may want to design a special unit for that one particular building. Besides complimenting the building, screen walls must support their own weight, or they must be supported to resist lateral movements created by wind and the movement of the structure itself. The standard practice is to use basic units, or design and manufacture units which conform to a 4-inch module. If the design is based on other than this module, consideration must be given to proper joint allowance, shrinkage, and expansion allowances.

AVAILIBILITY OF UNITS

The manufacturers of concrete masonry in Texas manufacture hundreds of basic units and these units are available anywhere in Texas. The imaginative Architect, through the cooperation of the manufacturer, is able to design decorative or screen walls of basic units that are available in any area. There are many special decorative units available in Texas, but, available only from producers in certain areas, and the TCMA office can assist the architect in locating these special units.

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It is advisable to weatherproof screen units. Several methods have been used. These include pigmented protective paints, cement slurry coat, silicones, or other waterproofing agents. Edges and tops of walls should be protected from moisture penetration by suitable flashing or coping.

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Xochicalco. (right). The restored pyramid with the lower walls of the temple that originally occupied the top.
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Featherlite's New Ranger Plant is Biggest

As is customary in Texas, another biggest is credited to the Lone Star State by Featherlite's recent addition to its plant at Ranger, Texas.

Two large 150 foot long by 10 foot in diameter rotary kilns were installed. This addition doubled the existing capacity of the largest producing plant in Texas and made it the largest capacity plant known to produce expanded shale aggregate.

These large kilns have already proven a wise investment in improving quality of the aggregate. The raw shale is heated over a longer period, rolls and tumbles longer in the high heat zone, forming a coat that seals the outer surface and expanding to a lighter material. Laboratory and field research is being carried on at the present time, and when completed, new reliable literature will be released to Architects and Engineers. Preliminary results indicate a material more in line with natural sand and stone in behavior.

The Featherlite Corporation's other expanded shale plant serving the South, Coast, and Valley areas of Texas is located at Converse, Texas. New ideas and improvements are being developed here, also.

Modern architecture has been ever alert to improvements in concrete and concrete products, and Featherlite, in keeping pace, has become the leading supplier of lightweight aggregate used for concrete masonry, precast concrete, prestress precast concrete, and ready mixed concrete.

Aggregates from both Ranger and Converse are used in various designs in concretes ranging from 55 lbs. to 110 lbs. per cubic foot and from 300 psi to 5000 psi and greater strengths. These concretes have a multitude of uses such as insulating roof fill, sound insulating fill, and high modulus, low shrinking, low creep structural concrete.

New uses for the loose aggregate are: (1) built up roofs as surface material, valuable for added insulation, lightness and distinctive coloring, (2) loose fill for architectural landscaping, where color and moisture retention are desirable, (3) loose fill in masonry walls, filling the cores, increasing insulation and fire resistance.

Ranger, Texas, the site of the new plant, is located on Highway 80 between Abilene and Fort Worth. Visitors of the construction industry are welcome. Architects on the way to or from the convention are urged to drop in and see the greatest improvement in the manufacture of lightweight aggregate since the installation of the first rotary kilns to make lightweight aggregate by the Featherlite Corporation, Texas' oldest and largest producer of quality lightweight aggregate.
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TEXAS ARCHITECT
The Texas Concrete Masonry Association, through its member plants, has established quality criteria for users of the product in Texas. In order to assure the architect, contractor, builder and buyer that they are getting the best product for their money, the members of the association have adopted a plan whereby the association is kept current on the quality of concrete masonry being manufactured by association member plants.

This past year, members of TCMA adopted the plan requiring all member plants to submit monthly test reports on their products. These tests are made by a commercial testing laboratory with samples selected at random from the manufacturer’s yard stock by a representative of the commercial laboratory. A copy of each monthly test report is forwarded to the TCMA office in Austin. The test report results must reflect that the units tested meet the prescribed American Society for Testing Materials requirements for Grade A or Grade B concrete masonry.

Quality Materials Available From TCMA Members

When products are furnished on the job by members of TCMA, the user knows that he is getting a quality product. In the beginning in the manufacturing of concrete masonry units, the manufacturer was not as concerned with the quality of units he manufactured; he was more interested in the sale of his product.

Today, concrete masonry has taken its place as one of the leading building materials. Today's manufacturer uses scientifically-engineered and designed mixes and precise or exact methods of controlling them constantly. In fact, much of the modern, specialized machinery will not operate properly unless these controls are acting and in balance. The concrete masonry unit manufactured in Texas is a precision unit; it is a molded unit, and the many shapes and sizes manufactured tend to reduce cutting on the job.

The architect, in designing a modular structure using concrete masonry, is able to reduce the initial cost of construction.

After World War II concrete masonry production was limited in Texas due to the vast number of backyard plants, poor product, very little, if any, knowledge in the use of the product, and the limitations on the variety of units manufactured. Today there are hundreds of shapes and sizes of precision, quality controlled concrete masonry units available in any section of Texas. In the last two or three years, the decorative or special unit has made its appearance, and has contributed greatly in the extended use of concrete masonry in Texas.

The architect has been responsible, mainly, in the greater use of concrete masonry as he has seen the advantages block has over most other building materials. The fact that light-
weight expanded shale aggregate is used in concrete masonry in Texas is also a factor.

Lightweight Aggregate Results
In A Much Better Unit

Lightweight concrete masonry is a very versatile type of building product, and it has developed right along with the aggregate industry in Texas. Lightweight aggregate, as used in Texas today, is a result of research which proved that certain clays, when run through rotary kilns similar to cement kilns, would expand in a manner comparable to popcorn popping. This expanded shale or clay would also make an excellent lightweight aggregate. Because the lightweight aggregate concrete masonry unit is superior to the heavyweight aggregate unit, very few heavyweight aggregate units are manufactured in Texas today.

Manufacturers, architects, and users of concrete masonry found that high insulation qualities resulted from the porosity of their units. These “built-in” insulation qualities meant that the block could be used in “through-wall” or “single-wall” construction without danger of condensation.

Concrete Masonry Used
In All Types of Construction

It is now common to use properly-made lightweight aggregate concrete block in single wall construction; waterproofing the outside and painting the inside, which 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; and 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, nailing ability, structural strength, speed of erection, simplicity of plastering and in many other ways.

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.

Aims and Purposes of the Texas Concrete Masonry Association

The Texas Concrete Masonry Association is the recognized spokesman for the industry in Texas. The association stands ready to help architects and engineers in design and planning which involves the use of concrete masonry. The association office is located in Room 614, Brown Building, 8th and Colorado Streets, Austin, Texas.

TCMA is a non-profit organization of concrete masonry producers formed for the purpose of:

1. Maintaining and improving the standards of quality within the industry.
2. Promoting the knowledge of and the use of concrete masonry in Texas.
3. Serving as a clearing house for technical information and data regarding concrete masonry between manufacturers, public officials, engineers, architects, contractors and builders.

The association maintains a comprehensive library and extensive technical material pertaining to concrete masonry. There are many publications available, such as The Concrete Masonry Information Manual, and Concrete Masonry Specifications for Use in Texas, which will be sent to individuals concerned upon request.
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.
Problems of Foundation and Shrinkage

An important factor to consider first when designing a concrete masonry wall are conditions that exist outside of the material itself. This factor is the cracking due to foundation movement. Designing concrete masonry walls to include control joints at the points of stress to absorb any movement of the wall from shrinkage or expansion, and using recommended wire reinforcing in mortar joints will help to eliminate the possibility of cracks. Properly designed foundations for the precise soil conditions at the site, and strong enough to meet the requirements of masonry walls, will eliminate additional possible cracking. When the problems of foundation and shrinkage conditions are met, the battle of waterproofing is practically won.

The following essay by Mr. Howard O. Craven, President of Weatherwise Products, Van Nuys, California, and Waterproofing consultant to the Concrete Masonry Industry, is quoted from Concrete Masonry Age. Mr. Craven has had some twenty years' experience in this type of business and is well-qualified to advise on waterproofing problems.

"The term "Waterproofing" is one of the most abused and misunderstood in the building industry. Yet the prevention and correction of density? moisture problems, even in lightweight masonry, are relatively simple matters. It is just that not enough people know the answers."

"The solution themselves are simple, yes, but only when important factors are fully considered and the requirements to be met are firmly established. Then, the proper materials, application methods and job procedures can be prescribed."

"The first step to be determined is the requirements. Is it necessary that the masonry be WATERPROOFED, or will a high degree of WATER REPELLANCY afford sufficient protection? Will it be painted or is the original color and texture to be retained? What is the surface density?"

"What are the climatic conditions on the job site? (It is obvious that a structure in a dry California area would not require the same protection as a similar one on a rainy Oregon coast)."

"When WATERPROOFING is desired, there is no substitute for a proper filler type of cementitious coating. The very nature of lightweight masonry surfaces requires a material that will completely fill and seal all voids, pores, mortar shrinkages and cracks, even though later painting is contemplated."

"Such products, possessing all the qualities for waterproofing a porous surface, have been manufactured for nearly fifty years and have provided protection for concrete and concrete block structures both above and below grade for long periods of time."

"There are specially processed portland cement type materials available in a full range of colors. Their application is usually made with a fibre brush, but, under certain conditions, they may be applied by trowel or plaster applicator."

"Where a high degree of WATER REPELLANCY is required of a masonry surface, or the retention of its natural color and texture is desired,"

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From Page 38 —
a transparent coating properly ap­plied in two coats will do an ex­cellent job.”

“This application, though not com­pletely waterproof, prevents the pas­sage of water to a degree that only in cases of extreme exposure to wind and rain will an occasional damp spot appear.”

“All such surfaces as poured con­crete, concrete gunite, brick, stone and block will leak under certain conditions and in varying degrees. Their surfaces should be waterproof­ed and protected. Maintenance costs are sharply reduced.”

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<tr>
<td>Strickler, David C.</td>
<td>4034 Lanark Lane, Van Ness</td>
</tr>
<tr>
<td>Walton, Conrad Gordon</td>
<td>309 Bomar Ave., McArthur</td>
</tr>
<tr>
<td>Wingfield, Magruder</td>
<td>811 Lovett Blvd., Wisenbaker</td>
</tr>
<tr>
<td>Wisenbaker, Howard R., Jr.</td>
<td>314 Forest Hill, Junior Associates</td>
</tr>
</tbody>
</table>

---

**TEXARKANA “LITE-CRETE” BLOCKS ARE CURED AT . . .**

<table>
<thead>
<tr>
<th>Condition</th>
<th>Temperature</th>
<th>Humidity</th>
<th>Pressure</th>
</tr>
</thead>
<tbody>
<tr>
<td>150 lb. steam</td>
<td>366°</td>
<td>100%</td>
<td></td>
</tr>
<tr>
<td>100% humidity</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>67% pressure</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**MODERN DELIVERY EQUIPMENT**

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Spencer, Ralph Donald, Sr., 4627 Detroit Ave.
Stiles, Marvin Loraine, 3307 Ave. X
Stratener, Hilton Lionel, 4814 B Belton
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DeBate, Harold, 113 Judson Rd., Longview
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