September
1956

Craft Arts . . .

What is their place in architectural design in Florida? In another F/A Interview, Edwin T. Reeder, AIA, discusses the question and outlines a pertinent and provocative approach to a contemporary and economic answer . . .

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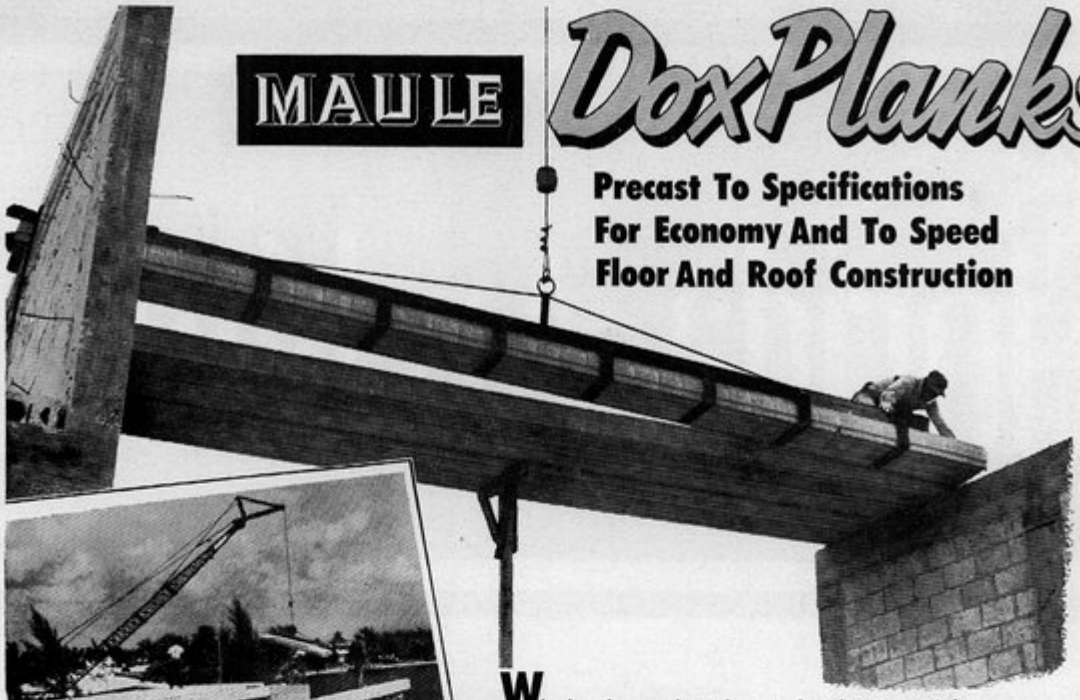

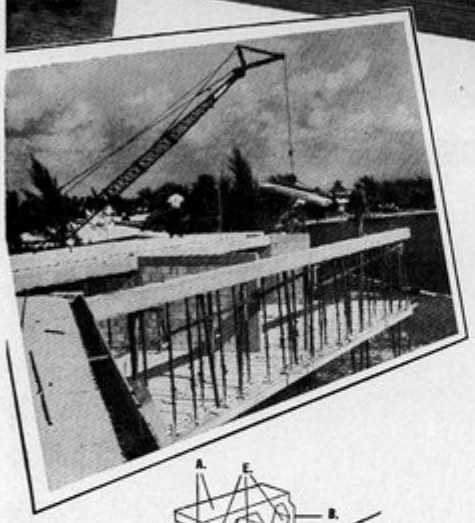

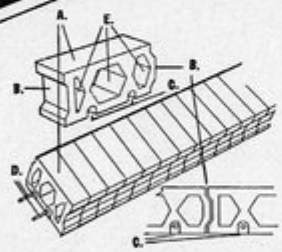

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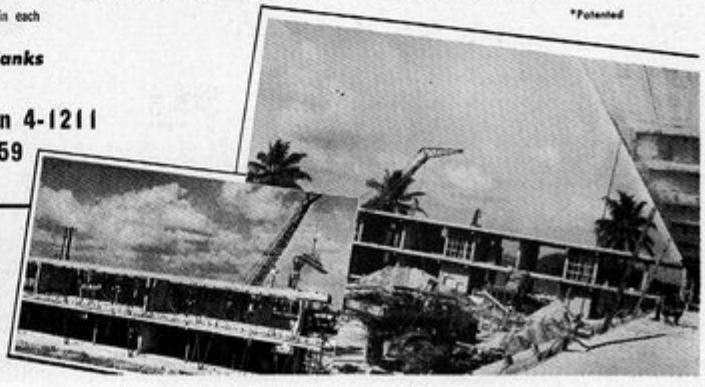

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The Florida Architect

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CONTENTS

THE COVER

Decorative sculpture like this which adorns the Time and Life Building in New York's Rockefeller Plaza is "usually not practical to consider," says Edwin T. Reeder, AIA, in an F/A Interview beginning on page 8. It stands eleven and one-half feet high and was carved from laminated pine. The sculptor was Carl Milles. Photograph is from a book on American decorative art by E. Bitterman, courtesy of the Reinhold Corporation.

PUBLICATION COMMITTEE — H. Samuel Krusé, Chairman, G. Clinton Gamble, Igor B. Polevitzky. Editor — Roger W. Sherman.

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Keep Cement Blocks Dry To Prevent Wall Cracks

Due partly to its inherent stability and partly to its ready availability compared to other structural materials, concrete has found an almost automatic acceptance for almost every type of building in Florida. But in spite of the fact that it has been used in one form or another for well over 2000 years, modern evidence is continually cropping up to prove that architects, engineers and builders alike still have much to learn about it.

For example, take the question of cracks that so often have appeared in cement and concrete block walls. For years they have plagued every one concerned. The architect has blamed the mason; the mason the block manufacturer. And the block manufacturer has come back at the architect to cite poor job supervision as the chief reason for wall cracking.

Actually, say modern concrete research authorities, all are partially to blame. And the solution to this heretofore vexing structural problem lies in a common understanding of what causes the cracks—and in continuing collaborative effort to eliminate the cause.

Briefly, the chief cause of cracking in concrete block walls is moisture, according to the most recent determinations of the concrete technicians. If blocks contain much over 30 per cent relative humidity, they say, shrinkage after the wall is finished may be sufficient to cause cracks. The higher the moisture content of the block, the greater the possibility of cracks eventually showing up in the finished wall.

Some old-timers may find this somewhat confusing. For many years it was commonly believed that wetting block before laying increased the bond of the mortar with the block. And masons universally recognized the fact that laying was quicker, with mortar flowing more smoothly, if block were dampened. So, the present recommendations are an almost complete reversal of past practices.

Thus, some about-face on the part of designer, builder and supplier is needed to finally cure a condition that none of them like to think about. Here are the steps needed to assure the elimination of cracks in cement or concrete block walls. Recently reported was an experience by Reynolds Smith and Hills, Jacksonville architects and engineers, which proved the worth of these precautionary steps in the construction of crackless walls after other efforts to produce them had been tried with common failures.

1. . . *The architect must specify the type of block to be used and its maximum allowable moisture content.* It is no longer good enough to specify merely "concrete block." There are too many available kinds, with varying mix-formulas, varying weights, varying strengths, varying methods of manufacture. Light weight blocks are more subject to shrinkage than heavy-aggregate blocks. But an important qualification to this statement is the proportion of cement contained in the mix and the methods used for curing and storing.

2. . . *Dry job-storage must be required.* This is a dual responsibility of builder and job superintendent or field supervisor. Once adequately dry, a concrete block will not quickly change moisture content unless directly exposed to wetness. Thus, protecting materials at the job is an important and constant necessity.

3. . . *Test-check the moisture-content of blocks furnished to the job.* This can now be done by any competent local testing laboratory according to a new quick method developed by the Portland Cement Association. It would not only constitute a specification check relative to performance by the supplier, but would also indicate whether blocks were sufficiently dry to be used in walls.

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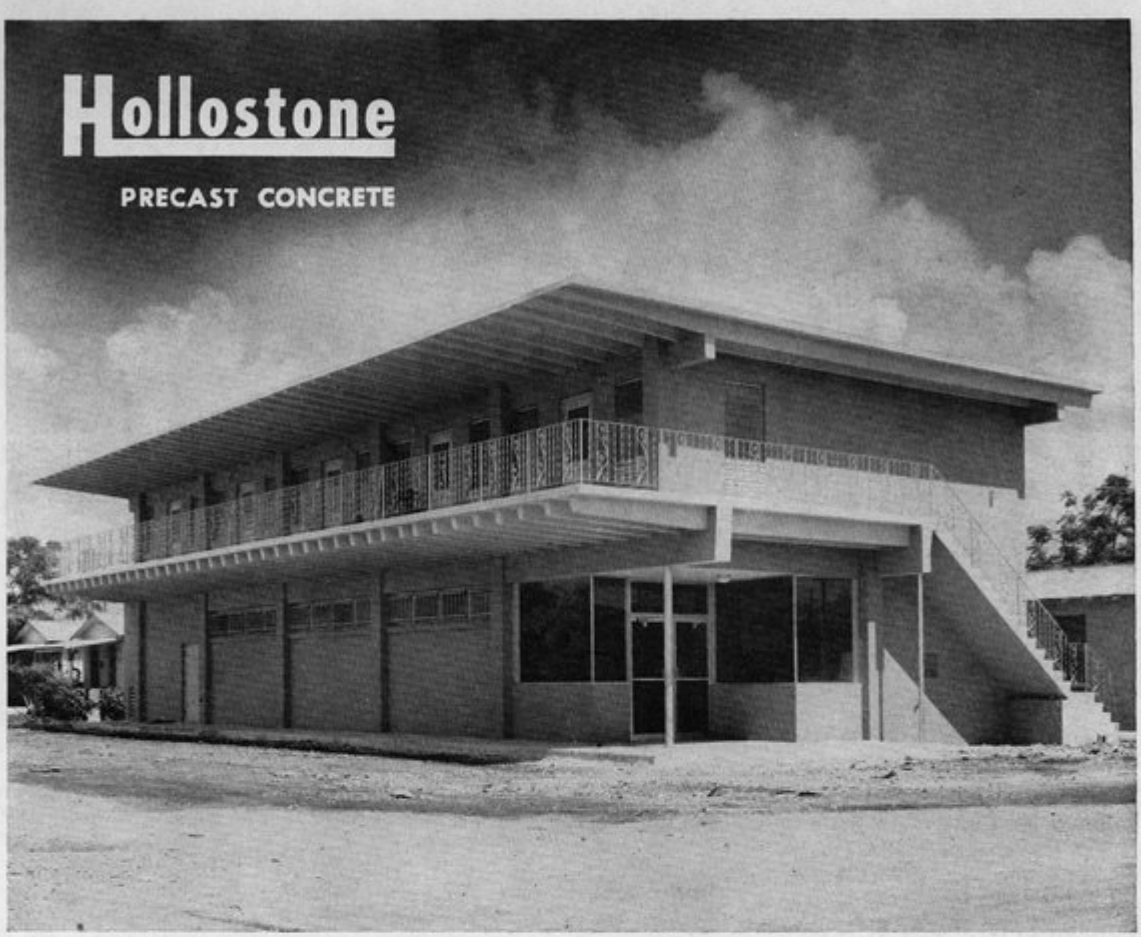

Store and apartment building, for which Henry E. Brown, Jr., was the architect, utilizes Hollostone pre-cast stairs and Hollostone Twin T units, the latter forming a 9-foot cantilever balcony and roof overhang.

Popularity - - -

The increasing use of Hollostone in commercial and residential design is evidence of that. As with industrial construction, these versatile pre-cast units can bring good looks and overall economy to almost any type of home-or-business building . . .

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Cement Blocks . . .

(Continued from Page 2)

Until the importance of such quality factors is generally understood by both suppliers and builders, the responsibility for assuring adherence to them rest chiefly on the architect's shoulders. The answer, of course, starts with the specification and ends with the assumption of a more careful and specific supervision—if not superintendence—of the vital steps of job progress.

As to the specification factor, suppliers of concrete units are currently the best source of information needed. It is reported that at least one trade association—Florida Concrete Products Association—is now compiling a manual of technical information relative to block types, characteristics, formulation, etc. With most of the suppliers now members of this organization, it should soon be possible for an architect to write a definite specification easily and with confidence that it can be as easily met by suppliers.

One possible answer to this technical problem of wall-cracking is now being researched by a number of progressive concrete block manufacturers in Florida. It involves an improved process of curing the blocks through the use of high-pressure steam. This is called "autoclaving"; and the net result is generally to produce a denser, more stable block, less subject to swelling or shrinkage.

Though not yet adopted by any Florida block manufacturing, autoclaving is not precisely new as a means for overcoming some of the construction ills that have been laid at the doorstep of cement and concrete block. Interest in the process by block suppliers in ever section of the State is reported high—with at least one mid-state plant actively experimenting with a pilot operation.

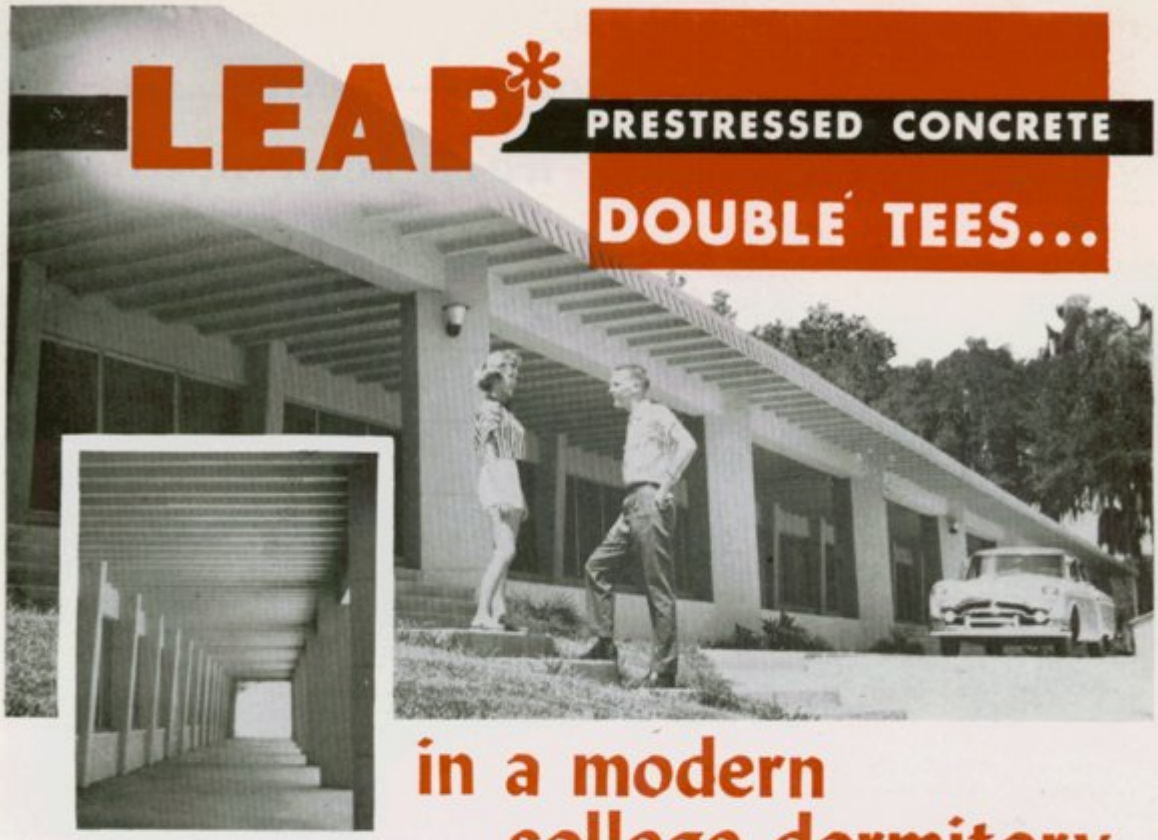
Autoclaving is a process by which green blocks are taken from the forming machine and subjected to treatment by steam at high temperatures and high pressures. Blocks are passed through a huge tube—akin to a kiln for the firing of ceramic tile—in which they are cured, ready for use in construction, in about twelve hours. During this time steam pressures are gradually built up to some 150 lbs. per square inch. The result is a chemical development in the block that shows marked improvement in characteristics of those undergoing the autoclave treatment compared with those processed under currently usual curing methods.

For example, compressive strength is increased some 20 to 25 per cent. Density is also increased—hence less susceptibility to moisture absorption—and shrinkage is cut approximately in half. Also, the steam treatment seems to stimulate chemical action of the cement so that mix proportions can be adjusted to a lower cement content while still maintaining high strength and density factors.

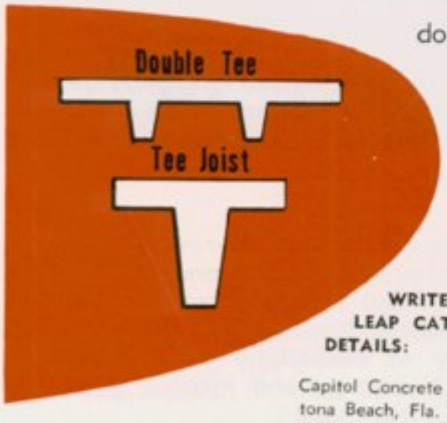
With color admixes now an accepted and growing trend in block-making, the autoclave curing process promises to make color-surfaced block vastly more practical and permanent in effect than formerly. Colors appear to be sealed into the pores of the block; an extremely small amount of color is required in the mix, since the autoclaving process appears to heighten color. Units made with ordinary dark gray cement have appeared nearly white after autoclaving. And tests on colored units have shown a marked lack of effloresence. However, specifications on color must be carefully handled, since some colors will bleach out during autoclaving.

It is too early to state definitely whether this new concrete block processing will produce any cost economy to match improvement in overall quality of concrete units. At present costs for autoclaved units have been slightly higher than others, though comfortably offset by the improved values such units can bring to construction. Estimates of costs for Florida indicate that the autoclaving process will add approximately one-third of a cent to the manufacturing cost of a block. But suppliers who are studying the method for near-future installation in several sections of the State apparently feel that this higher processing cost will ultimately be wiped out by the long-run savings possible in both materials and curing time. It has been estimated that the added cost of autoclaving will be offset by the cost of cement saved in the block mix well within the period of the equipment amortization.

LEAP* PRESTRESSED CONCRETE DOUBLE TEES...



in a modern college dormitory



THE modern trend in the use of LEAP prestessed concrete double tees is perfectly exemplified in this new dormitory for women at Florida Southern College, Lakeland, Fla. . . . Architect was C. Dale Dykema of Redington Beach, St. Petersburg, and the contractor was J. W. Ross of Miami

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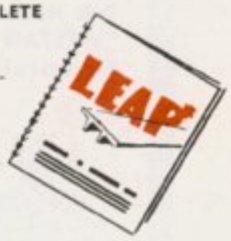

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Manatee County Plans

A new Planning and Zoning Commission is bringing order and control to unincorporated areas, with Bradenton, the county seat, now well on the march toward civic redevelopment -- and the sparkplug is an architect!

Scarcely more than a year ago, Manatee County, on the rapidly-growing west coast of the State, was authorized by the 1955 Legislature to create a much-needed Planning and Zoning Commission. Today the County has an inclusive zoning ordinance; areas outside the nine incorporated communities of the area are being rapidly brought under its provisions; and Section 20 of the ordinance starts with this paragraph:

"All drawings and specifications for any commercial buildings or places of public assembly costing $10,000 or more, shall bear the signature and seal of an Architect or Engineer registered in the State of Florida, and the name of the owner or his agent, together with a certification signed and sealed by the Architect or Engineer."

In addition, the city fathers of Bradenton, seat and chief community of Manatee County, apparently impressed with both the need and justification for better overall planning, have authorized a comprehensive survey of the city's traffic and expansion problems and a sweeping redevelopment study of its entire waterfront and civic areas. Public opinion, first almost bitterly antagonistic to any attempts toward planning and zoning, now seems to be solidly behind such plans. It appears probable that in the near future, Bradenton, and most other Manatee County incorporated communities, will look with favor on the adoption, as community ordinances, of the county's provision relative to architectural and engineering service as quoted in italics above.

Much of the credit for these accomplishments must be given to the three young men who represent the architectural profession in Manatee County and who have worked unceasingly in the interests of the people with whom they live. They are Sidney R. Wilkinson, Leonard Griffin, and Edward D. Wyke, Jr. A fourth, Richard H. Slater, recently moved to Bradenton and is now working with them.

Sparkplug of the group is Wilkinson who moved to Bradenton from Gainesville in July, 1953, to start his own professional practice. Before a year had passed he was up to his spare time in community affairs and last June was appointed to serve on the newly created Manatee County Planning and Zoning Commission. Early this year he was elected its Chairman. His first job as a commissioner was the drafting of a new zoning ordinance. By November that had been completed and Manatee County had its first zoning and sub-division regulations and a comprehensive plan was underway for a large county area just west of Bradenton.

But it wasn't easy! At a meeting to discuss the first draft of the ordinance the commissioners were confronted with a delegation bearing a petition in definite opposition to any zoning attempt for their area. This is the way Wilkinson handled that problem:

"At the heat of the discussion, I proposed to meet these people at a conference called by them in their own area — the purpose being to explain what zoning was, how it would affect them and what our plans were. The proposal was accepted; and at a four-hour meeting the following week a group of 200 finally voted unanimously to reverse their petition and accept zoning in their area.

"This meeting proved a great deal to everyone concerned. To property owners it showed that zoning was both necessary and desirable as an overall protective measure. To us it emphasized the fact that when people know the facts, when they are met on their own ground and when they realize clearly what a measure

(Continued on Page 24)

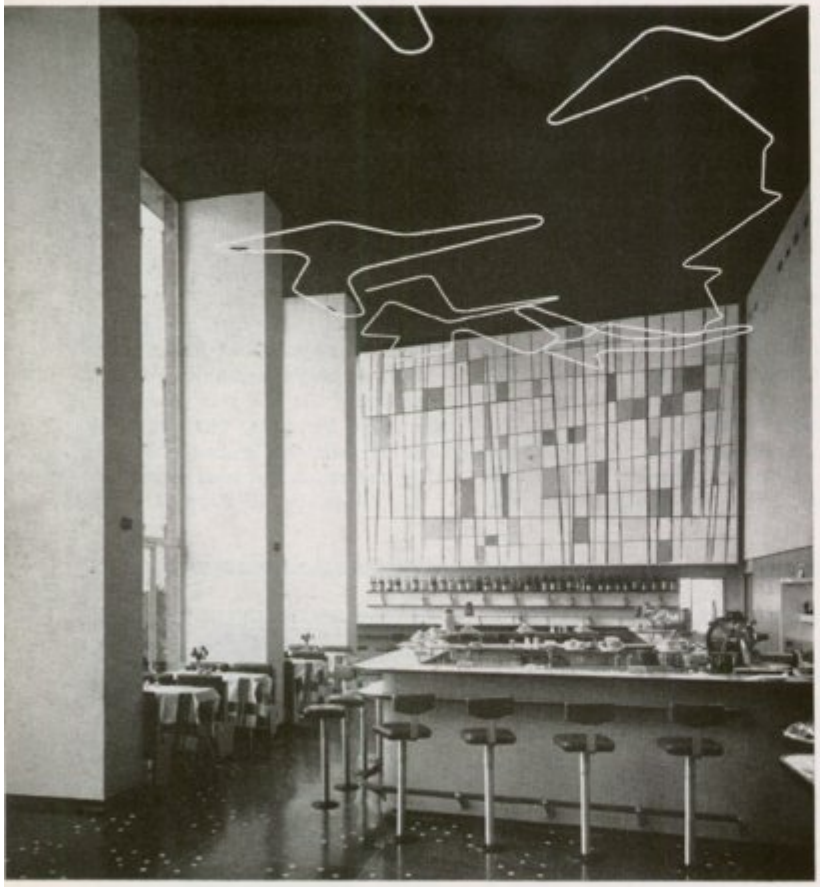
YOUNG MAN IN A HURRY!

A resident of Florida since he was three months old, **Sidney R. Wilkinson, AIA,** coupled his life-long love of architecture with a compelling urge to get things done. Graduated in architecture from the U/F in 1951, he worked with Goin and Moore in Gainesville until registered in 1953, then moved to Bradenton to open his own office. In a year he was First V-P of the JayCees, a member of the Contractors' Examining Board, director of the Bradenton Boys Club, a member of the Civitan Club and president of a 200-member Sunday School Class. He is now chairman of the Manatee County Planning and Zoning Commission. Married, he presently has "three and one-half" children.

INTER VIEW

with EDWIN T. REEDER, AIA

CRAFT ARTS IN DESIGN



Prodded by economic necessity and nurtured by new machine processes, the decorative arts are achieving new forms—as suggested by these free-form neon lights in a Milan, Italy restaurant. Photo is from Paul Damaz' book, courtesy of Reinhold Corp.

Q—*In his keynote speech at the AIA Convention in Los Angeles, Dean John E. Burchard deplored the lack of decorative craft work on contemporary buildings. Do you agree with his comments relative to architectural design in Florida?*

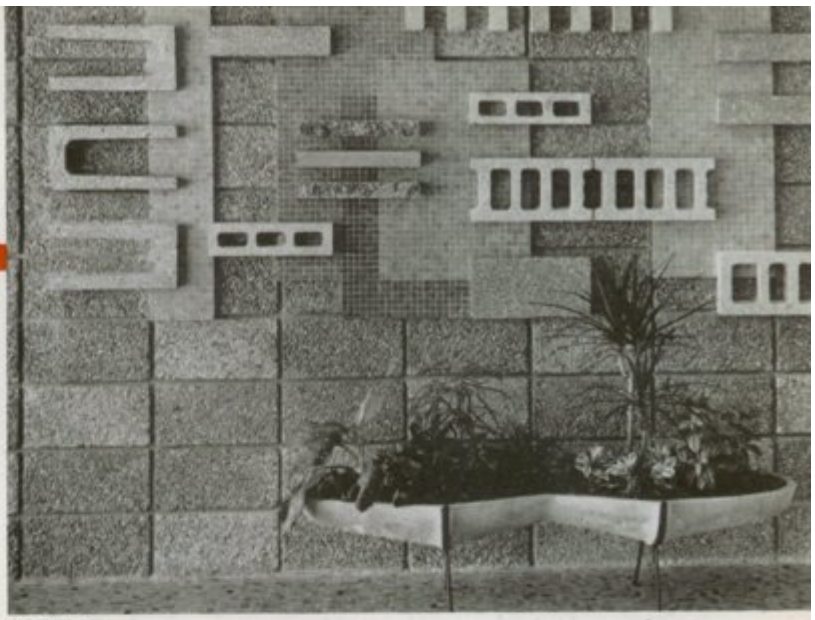
A—As I see it, our work in Florida is not suffering from any lack of decorative crafts work. However, from Dean Burchard's point of view—or what I think is his point of view—work of the decorative crafts is assuming a considerably different character than that of which he spoke. Illustrative of that is the use of the machine to produce the decorative work. The individual who manipulates the machine to produce this work is what we used to think of as an individual craft artist.

Q—*Do you mean that fabricating organizations are replacing the individual craftsmen? That decorative metalwork, for example, is now being produced by factory methods instead of being hammered out by hand at a forge?*

A—That's correct. And it's a result of our present economics. Though buildings and building budgets keep getting bigger, we don't have as much to spend proportionally on decorative work as architects did formerly.

Q—*Do you think this economic situation is ruling out individual craftsmen in relation to architectural design?*

A—No, not as such. But the craftsman has assumed a different po-



Rudi Rada

Wall grouping in the new Maule building, Miami, made with standard, machine-produced units which are manufactured and sold by the company.

sition in relation to the design. He has become an individual who helps originally to create a motif. But that motif will be translated in its final form and material by use of a machine which makes possible its repetition in different scale and different materials for a variety of applications in a building.

Q — *How would that work relative to a sculptor, for example?*

A — Well, one of our buildings was designed to make use of a sculptural screen on the exterior to produce a pattern of solids and voids. We worked out six motifs which were to be repeated in different combinations over the building. The sculptor modeled them and made the original molds which were then used to produce the required number of cast stone units. There was sufficient variety in the motif created by the sculptor to produce a ripple of light and shade and give us the effect we wanted.

But the type of work that Lee Lawrie did with Bertram Goodhue on the Nebraska State Capitol is rarely possible today. A monumental effect through use of multiple pieces of sculpture — or even a single monumental piece — is usually not practical to consider.

Q — *Is the trend of architectural design tending to eliminate the type of architectural sculpture Lee Lawrie did?*

A — No, not at all. I don't think

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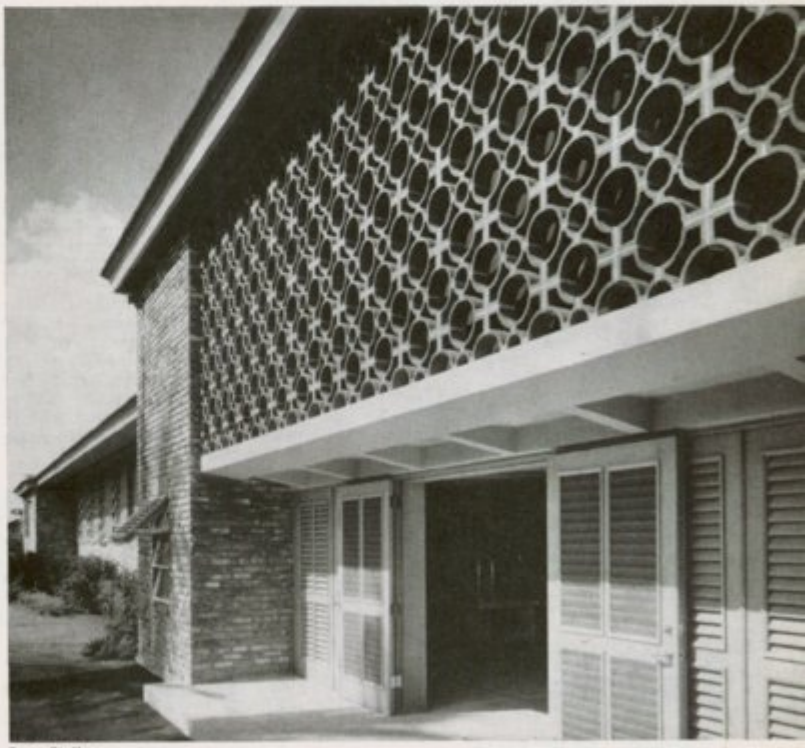
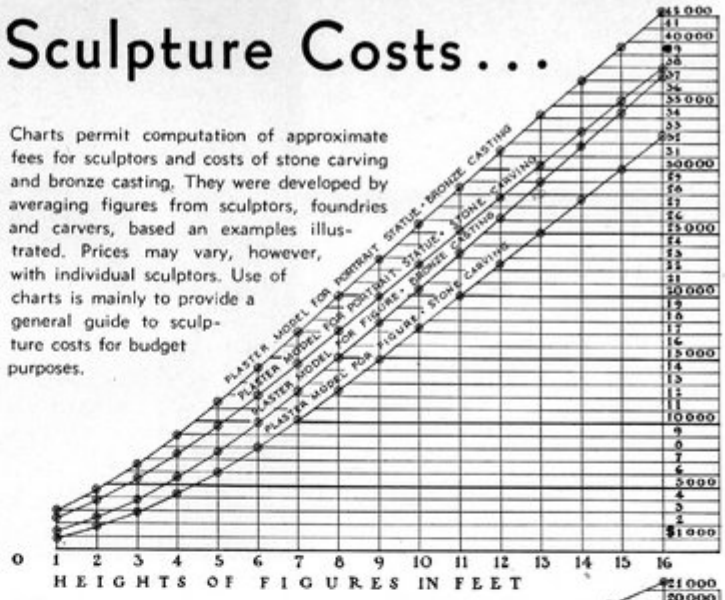


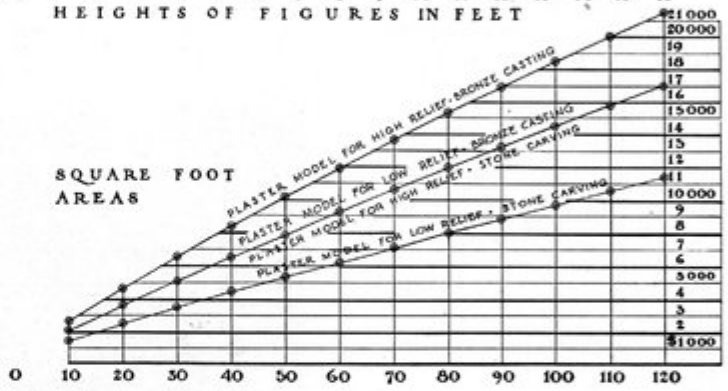
Ezra Stoller

The decorative screen of this South Florida house by Edwin T. Reeder is composed entirely of standard shapes of burned clay tile imported from Panama and made by native craftsmen. Here one basic form is used repetitively with telling effect.

Sculpture Costs...

Charts permit computation of approximate fees for sculptors and costs of stone carving and bronze casting. They were developed by averaging figures from sculptors, foundries and carvers, based an examples illustrated. Prices may vary, however, with individual sculptors. Use of charts is mainly to provide a general guide to sculpture costs for budget purposes.





Estimated prices for reliefs vary according to projections of reliefs. For example, 2-inch projection in limestone would cost $70 per sq. ft. A limestone relief up to 4-inches projection would cost $95 per sq. ft. . . . Bronze casting reliefs up to 2-inch projection would cost $60 per sq. ft. Up to 4-inch projection bronze casting reliefs would cost $84 per sq. ft. . . . These costs do not include sculptors' fees nor costs of pedestals, foundations and setting.


SIMPLE RELIEF


COMPLEX


STONE FIGURE


BRONZE

Craft Arts . . .

(Continued from Page 9)

the trend of design is limiting the use of sculpture. The job budget limits it. It's an economic question.

Q—*Would that hold true relative to work of other craft artists — as the iron worker, wood carver, tile craftsman, muralist?*

A—I think that, in effect, they have assumed the same aspect as the sculptor. For instance, Lee Lawrie took an area, a design unt, and designed multiple panels to fit that unit. Today we take a design unit and try to design one panel to fit multiple uses. It's slightly in the reverse. We are necessarily confronted with a machine operation; and we recognize that fact and design for it.

The machine operation may actually give a more complete finish than an individual workman could produce. But we don't eliminate the craftsman from the design. We can't eliminate him, because, after all, he's the one who has to operate the machine.

Q—*Then the real function of the craft artist today is to utilize new production techniques to solve problems of design — including the economic problem?*

A—Yes. Our use of mosaics can illustrate that point. Heretofore, mosaics were made by first designing the mural, then cutting each little piece of material — stone, glass, or whatever — to fit the design of the mural. Today we make the mural fit tesserae of standard sizes. Using these, the craftsman designs his work to fit the size of the unit he's going to do, thereby speeding up his work. Because the machine has made standardized tesserae available, the mosaic-mural craftsman can increase his production. The same thing applies in iron work and stone work. We use the artist, but we use him to what we think is better advantage — by utilizing the production possibilities of the machine in conjunction with him.

Q—*Then you evidently disagree with those who say that the quality of craft work is not what it was?*

A—I violently disagree with that viewpoint. I feel that today we have just as fine craftsmanship as we have ever had — at least in the particular phase of it we are discussing. I can see a great many faults to be found

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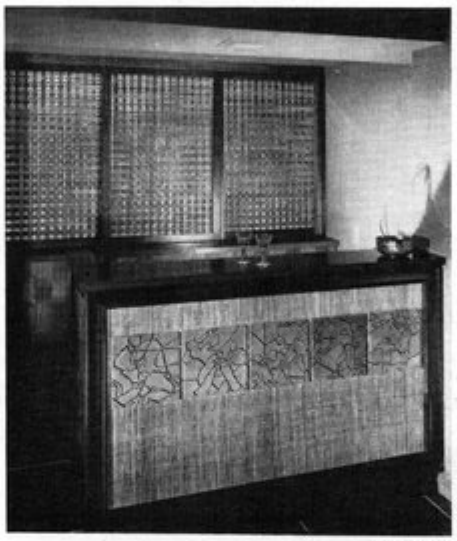


Ezra Stoller

Decorative grilles on the facade of Miami's Industrial National Bank, by Edwin T. Reeder Associates, will be of gold-anodized aluminum. Machine-fabricated from an original design, they offer another example of how a single motif can be adapted to a multiplicity of panels.

Smaller scale and protected character of interiors widens the range of use of decorative craft work, makes economically feasible use of one-of-a-kind designs like the bar-front tile strip and the woven-wood cabinet doors of the back bar.

Colorful glass tile has been used in decorative panels on this Beverly Hills, Cal., house. Photo from a book by E. Bitterman, courtesy of Reinhold Corp.

Craft Arts . . .

(Continued on Page 11)

with the trades and their craftsmanship. And some branches of craft art have almost died out. Wood carvers, for example, are so scarce today that we hesitate to use carving in conjunction with woodwork. So we bend other craft work to serve the decorative purpose and try to stretch the individual's talent over a wider field than heretofore. That is possible because of the machine advantage and chemical advancements.

Q — *By that do you mean the plastics field?*

A — Yes — plastics and paints and adhesives. For instance, putting a glass mosaic on a wooden rood screen was practically impossible twenty years ago. But it's no problem today. You simply stick the glass on the wood with one of the marvelous new adhesives.

Q — *You seemed to imply before that one of the architect's problems was to utilize more widely the craft skills that were still available? Is that correct?*

A — Well, that's almost correct. There is a certain lack of craft skill. We recognize that fact and design for it. The practical lack of certain talents has resulted in the use and combinations of varied materials to produce the decorative effects sought.

Q — *Then your fundamental design thinking relative to the use of the decorative crafts is necessarily limited by the availability of talent?*

A — Yes, that's right. Here's an example of that. In a number of instances we have used wall paper in place of other mural decoration. It has served the purpose admirably, for today's wall papers are designed largely by distinguished artists who produce very handsome pieces of work in a wide variety of character and color combinations. That's another instance of the craft designer utilizing the production possibilities of the machine to make results of his work applicable to a vastly greater field of use.

As a matter of cold fact, there are few artists today who work to produce individual creations that are one-of-a-kind things and never duplicated. Economic limitations of major buildings are such that we rarely have the privilege of working with them. Actually, I think, most artists are successfully working with manufacturers. They have combined their craft talents with the manufacturer's knowledge of materials and have utilized his mechanical facilities to produce a tremendous variety of beautifully designed products. That's the over-powering effect of the machine on our daily life.

Q — *Even though the decorative concept and execution may be different now from what it was, is there still wide opportunity for employment of craft talents in architectural design in Florida?*

A — I believe so, within the economic and technical limitations I've touched on. It's my opinion that all over the country today there's more and more recognition of the fact that a building doesn't accomplish everything by being strictly utilitarian. It must be beautiful, too, must give its owner that swelling-of-the-chest pride which you can't get from just a big blob of concrete.

Of course, our decorative concept is changing, too. Today we're confronted with a vast new pallette of material —

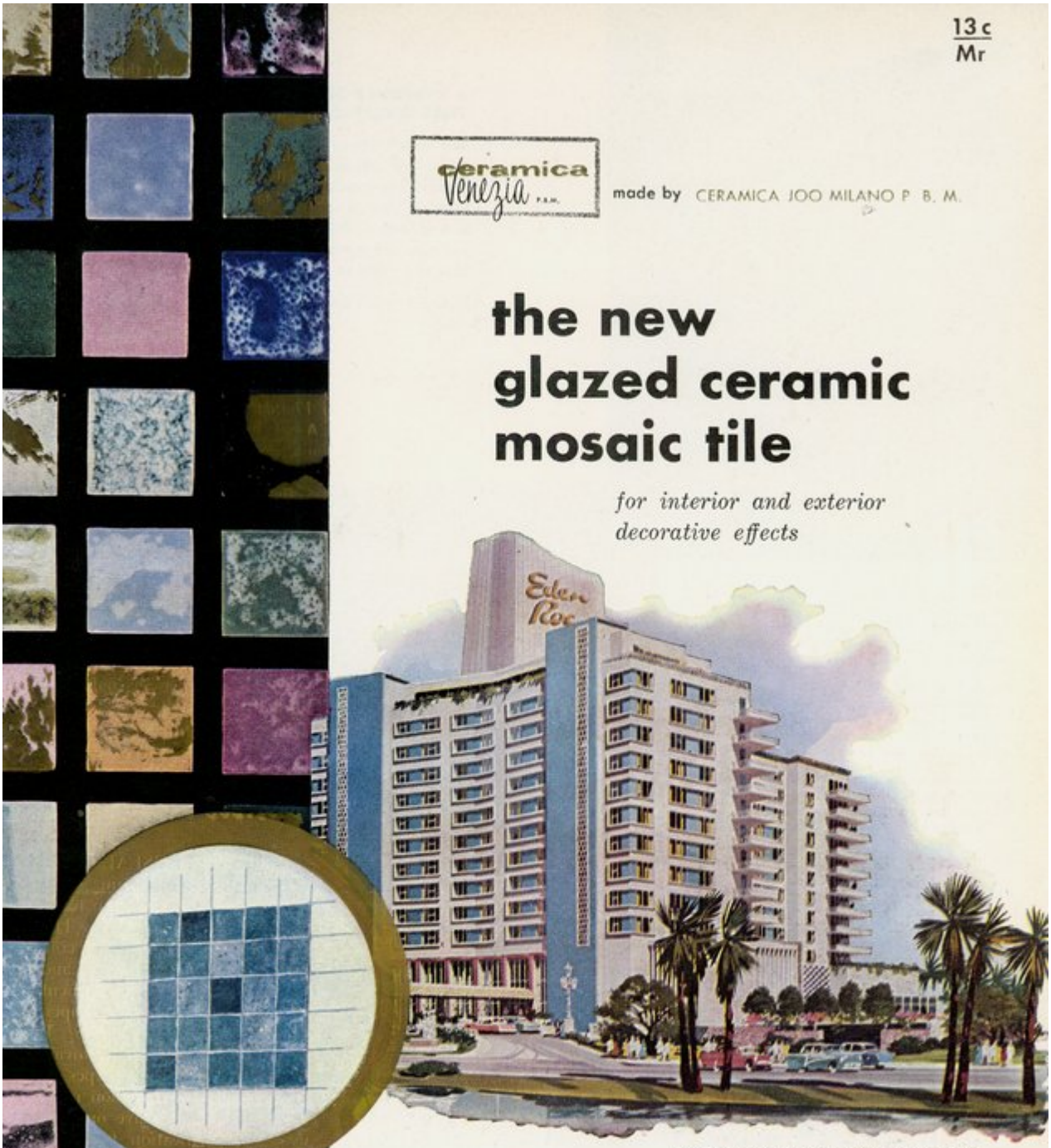
(Continued on Page 20)

13 c
Mr

ceramica Venezia p.a.m. made by CERAMICA JOO MILANO P. B. M.

the new glazed ceramic mosaic tile

for interior and exterior decorative effects



Eden Roc Hotel, Miami Beach, designed by Morris Lapidus
Facade Covered with Ceramic Mosaic Tiles

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- Non-absorbent
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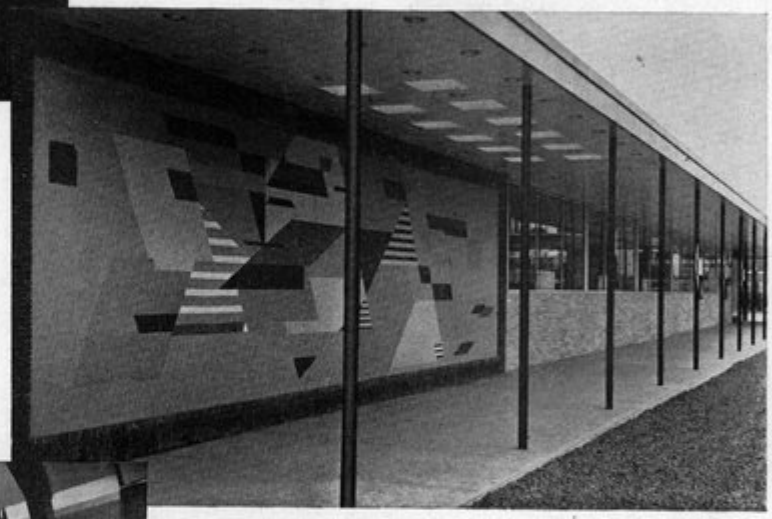
Actual size tiles

A VERSATILE DECORATIVE MATERIAL THAT OFFERS COMPLETE FREEDOM OF DESIGN

The wide color selection and subtle variations in surface texture of Ceramica Venezia P. B. M. Glazed Ceramic Mosaic Tile provide a distinctive, non-mechanical effect, whether used in solid colors, in random-color patterns, or in free shapes. This distinctive effect is due to the fact that the tiles are hand colored and textured, so that no two tiles are likely to be exactly the same.

Pictured below and on the cover are a few typical installations.



Reception Hall — The intermixing of colors on the wall of this reception hall provides an interesting effect. The free shape in the floor tile adds a bright note that harmonizes with the modern treatment.

Hospital Entrance — Blended tones and abstract mural designs, together with the random color floor, reveal the complete flexibility of the tile in achieving distinctive decorative effects in this view of a hospital entrance.

Supermarket — The abstract mural of Ceramica Venezia P. B. M. Glazed Ceramic Tile, set in a frame of brick, strikes a harmonious note for this modern supermarket structure.

Hotel (front cover) — Two vertical towers of tile starting with a random mixture of dark turquoise and softly blending into a pale blue accent the luxurious front of the new Eden Roc Hotel, Miami Beach, Fla., shown in full color on the cover.

- *Where*
- *Ceramica Venezia P. B. M.*
- *Glazed Ceramic Tile*
- *Can Be Used*

- General facade work
- and ceramic murals on
- hotels • hospitals
- other institutions
- public buildings

- Store fronts • Swimming pools

- Bathroom & Corridor
- walls • dadoes

- Table tops • floors*

*A double glaze is applied to tile specifically ordered for floor use in quantities of 200 square feet and over at no extra charge.

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the new glazed ceramic mosaic tile

Mr

Ceramica Venezia P. B. M. is a glazed ceramic tile made by skilled Italian artisans in Milan. It is produced by a special manufacturing process which develops a biscuit, glaze, and texture of superior quality. The tile is guaranteed to be craze-proof and highly resistant to fading.

Made in a wide variety of colors and textures, this versatile decorative tile permits complete freedom of design for both exterior and interior applications. Consultation and planning service is available in the creation of distinctive decorative designs and murals.

An outstanding feature of the tile is the fact that it provides the same or more glazed area on a ⅛" body than is found on the ordinary ⅜" body. This is especially advantageous in facade applications, where weight is an important factor.

Because of the enduring nature of the material, Ceramica Venezia P. B. M. Glazed Tile is one of the most economical surfaces to apply. In cost it is well below the range of marble and comparable exterior surface materials.

complete freedom of design – Over 150 colors permit full flexibility in the creation of any desired color scheme. Random color mixtures in any desired blend can also be supplied to order, mounted on approximately one square foot paper sheets.

Insignias and trade marks, as well as abstract designs, can be made on order in a geometric construction or hand painted. Quotations on special designs will be made upon submission of the design.

enduring beauty – Results of exhaustive "torture tests" performed by an authoritative testing and research laboratory offer ample assurance of durability well beyond accepted minimum requirements. The tests covered the following:

Resistance to Crazing. The presence of zirconium in the clay body and a special manufacturing process permit an absolute guarantee against crazing.

Resistance to Fading. The under-glaze colors baked into the tiles insure stable color tones through years of service, both on exterior and interior applications. A 300 hour weatherama test proved negative.

Resistance to Freezing, Thawing and Absorption. 25-cycle laboratory tests proved its unqualified resistance to freezing and thawing. Additionally, acutal experience has shown superior resistance to frost action under adverse conditions in such cities as Montreal, Toronto, Stockholm, Copenhagen, in Switzerland and in the United States... as well as providing ample evidence of the non-absorbent character of the tile.

Resistance to Thermal Shock. High-temperature firing minimizes internal stress and assures durable service under normal abuse.

flexibility of use – The tile is equally suited to exterior and interior use. Striking decorative effects can be achieved on walls, dadoes, or floors.

Exteriors. Some outstanding installations include the facing of the new town hall in Copenhagen and complete facades of modern buildings in European, Canadian, and American cities. One of the distinct advantages of the tile in exteriors is its lighter body weight with the same or more glaze area than ordinary tiles. This lighter body affords a substantial reduction in the weight factor.

FREE

sample kit

A practical sample kit containing actual tiles of most styles is available without cost to architects and builders. Please write on letterhead for kit.

Interiors. Entrance halls, corridors, and bathrooms are practical areas where the full color range of the tile can be drawn from to achieve distinctive beauty. Most modern European ocean liners have corridors and bathrooms as well as swimming pools of this tile. Tables and table tops have been made of the tile for distinctive decorative effects.

Floor Tile. The wide selection of finishes and availability of special glaze permit interesting and practical floor installations. A selection of mottled styles are especially recommended. Gold and silver-treated tiles, however, are not suited for this service.

On orders specifying use for floors, a double glaze is provided to insure maximum durability. Minimum orders for floor tile with special glaze are 200 square feet.

shapes and sizes – The standard size is ¾" x ¾", but all color combinations are also available in 1½" x ¾" (at 10% extra charge) and 1½" x 1½" (at 33⅓% extra). All sizes are mounted on approximately 12" x 12" paper sheets. A full selection of caps, coves, and corners are available.

A. Bullnose
B. Double Bullnose
C. Cap
D. Cove
E. Out-Corner Cap
F. In-Corner Base
G. In-Corner Cap
H. Out-Corner Base

application methods – The tile is mounted on approximately one foot paper sheets for easy application. It can be set in cement or secured with suitable adhesives.
Conventional installation in a cement backing follows the same procedure used for standard tiles.

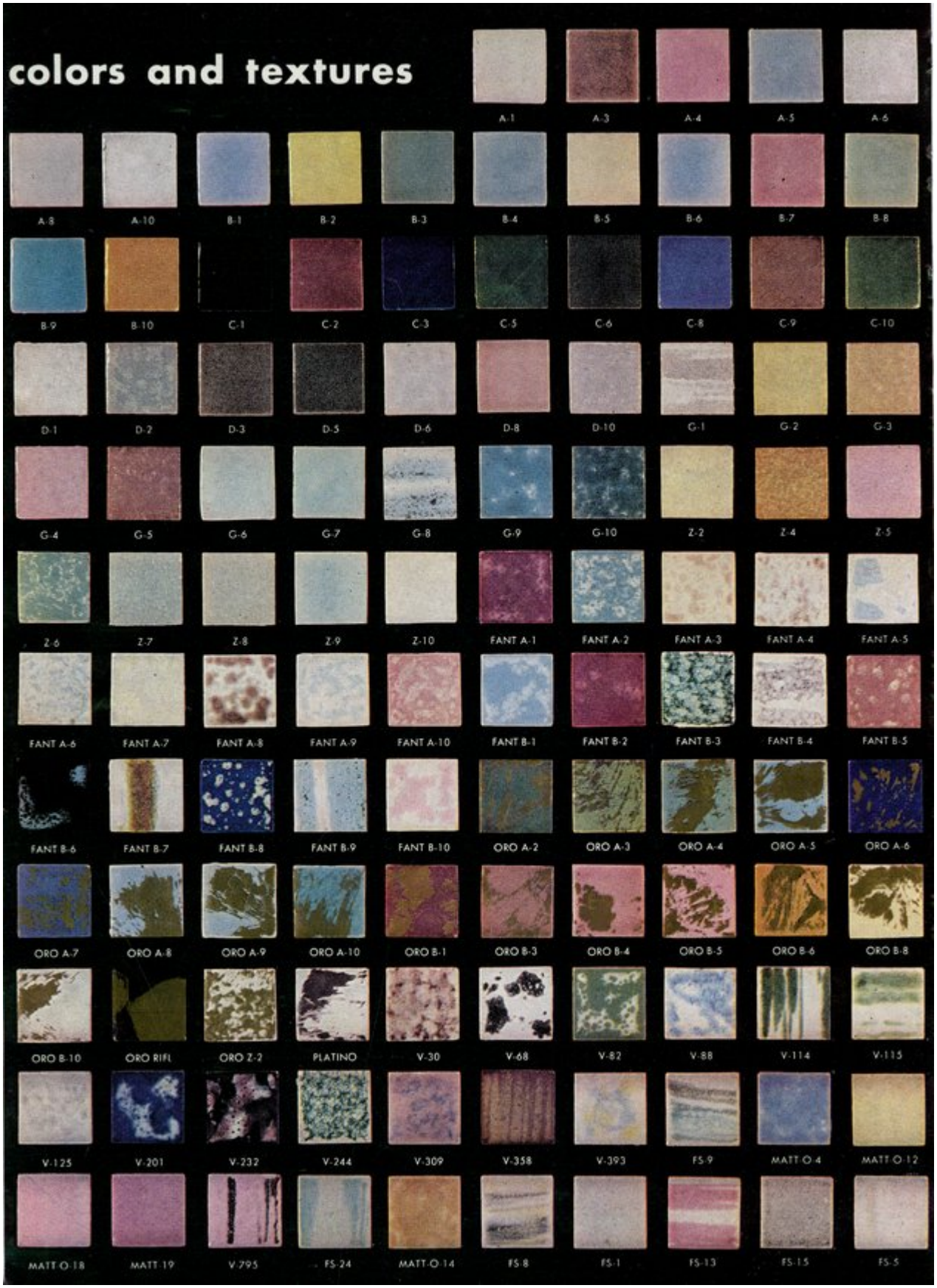
When required, however, the tile can be applied to any dry and true backing – such as wood, masonite, cement plaster, plaster, or gypsum board – with miracle adhesives. Installations on dry wall construction in bathrooms, and on table tops and bar backings have proved highly satisfactory. Detailed application instruction sheets are included with each shipment of tiles.

maintenance – A heavy rain is ample for cleaning most exterior walls. Most styles of the tile can also be cleaned with any ordinary cleanser, with or without abrasives. Styles with gold or silver surfacing, however, should be washed with mild soap and water only. Because 24 Kt. gold is used, these colors have too low a melting point to be applied under the glaze.

delivery — About 50 styles are stocked in New York for immediate delivery. Other styles are available within approximately 4 weeks from order. The sample kit, available upon request, indicates those styles carried in stock.

design and planning service – A special design and consultation service is available to assist in planning distinctive mosaic designs. This service includes the design and execution of mural decorations as well as the design, execution and setting of ceramic murals in large size panels. The murals in free-form designs can be delivered painted on raw bisque and fired at a net cost of $6 to $10 per foot.

colors and textures



New Tamped Concrete Footing Used As Substitute for Piling

A new footing design has been developed by JOHN GRAVELEY, Jacksonville architect, for use particularly in place of piling in wet, sandy, or otherwise unstable soil conditions. First used as the foundation system for a small two-story office building three years ago, the new type footings are now being employed for the foundation of a large church school structure and show a saving of 75 per cent over use of conventional piling.

Essentially the footings are concrete, compacted within a metal form. The form is a medium-heavy sheet-steel cylinder, about four feet in height and two feet in diameter at the top, flaring to a three and one-half foot diameter at the bottom. Forms are placed in holes, leveled and the holes back-filled around them. If a high water table is encountered, well points are used to keep the holes relatively dry until the concrete is poured. After the cylinders are filled with concrete, a six-inch wooden pad is placed on top and the mix compacted by three blows from a 450-pound concrete hammer dropped in a sheet-metal guide.

The first blow compacts the mix about six inches, the second about two inches. After these two blows the concrete is firm enough to register only about one-half inch additional settlement on the third impact. Forms are then filled to the proper level.

Thus far, Graveley has not used any reinforcing steel at all in these footings. Structural design of the buildings involved calls for use of the footings on 10-foot centers as bearings for foundation beams; and the architect feels that in such cases reinforcing is unnecessary. He says, however, if the footings were to support columns, he would specify reinforcing and in the case of corner piers would also design the footings with dowels so framing members could be tied integrally with them.

No special formulation of concrete is specified. That used on the building now under construction in Jacksonville is a 2500 psi mix with as low as possible water-cement ratio. Graveley says that concrete for footings containing reinforcing should be a 3000 psi mix.

Actually this new-type footing is a combination of a miniature caisson and a spread footing. The real trick of making this design the stable and cost-saving one it has proved to be is the use of hammer-blows to ram the mix firmly into the forms. E. C. KENYON, the contractor who is working with Graveley on the new church school building, has estimated that use of the new footing design will save the owner about 75 per cent of the cost of a more conventional foundation method.

Size and design of the footings were calculated by their designer through application of a standard piling formula. Two sizes are being used in the present job, the smaller being four feet deep by eighteen inches at the top, flaring to two and one-half feet at the bottom.

News & Notes

Florida Central

As chairman of this group's Chapter Affairs Committee, JACK MCCANDLESS, St. Petersburg, has made a proposal to all Chapter members that is unquestionably of more than local interest. It concerns the overall improvement of Chapter meetings and suggests "more discussion of basic professional subjects" as the basis for Chapter meeting programs which would give "a real opportunity for the profession to serve the public."

His proposal was contained in a letter to all Florida Central members. The major portion of it follows:

"There are many matters which seem to cry out for concerted action in the public interest. A few of these are listed at random below; many more will no doubt occur to you.

"1...We are all aware that the strength of concrete depends to a large extent on the water-cement ratio. Too much concrete is being poured at what might be called 100 per cent slump. If the concrete arrives at the job in any other than an absolutely liquid condition, more water is likely to be added from the tank on the truck before discharge.

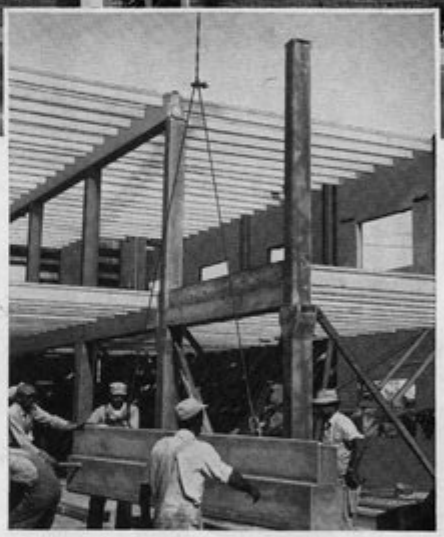
"2...Really effective curing of concrete is almost unknown. The same applies to the curing of stucco and terrazzo. As we all know, the American Concrete Institute recommends that concrete be cured for at least 7 days, being kept wet preferably by continuous spraying or ponded water. Contrast this with the typical casual covering with sand, perhaps wet down once, or the large amount of concrete which receives no curing whatever.

"The situation as regards stucco is even worse. Men who have apparently worked all their lives in these trades seem to be entirely unaware that the continuous presence of water is required in order for the cement in these products to do its best job. It is doubtful that there is a single stucco job, at least in Pinellas County, which has been applied and cured to the minimum recommendations of the Portland Cement Association.

"3...More and more good paint materials are coming into use which are required to be applied as received in the can without thinning. Notice to this effect is printed on the label and also in many cases embossed on top of the can. The manufacturers do their part, often stating that the material will be wasted unless used according to direction. However, many painters accomplish about a 10 per cent dilution, which they do not even count, by using thinner to clean out cans as they pour into the actual paint bucket. Then, if the material has any real or imagined stiffness in application, it is further thinned. The result is that the finished job has very little relation to what the manufacturer built into the product.

"4...No one small item seems to be more appreciated by the public than

(Continued on Page 17)



Build Type I Buildings at Moderate Cost with Precast Concrete Structural Units

Substantial reduction in construction costs of Type I buildings can be made by using a combination of concrete tilt-up walls and precast concrete structural members.

This fact was demonstrated in a 65 x 120 ft. two-story office building erected for the Mutual Credit Bureau of Los Angeles.

Four types of precast concrete units were used: (1) two-story-high interior columns, (2) girders to carry second floor and roof joists, (3) floor and roof joists, (4) exterior wall panels.

The total erection time for the precast units was only seven working days. The precast walls first were tilted into position and braced. Next the precast interior columns were set up and the girders hoisted into position. Then the precast concrete joists for the second floor and roof were placed. Finally, concrete for the second floor and roof was cast on metal forms.

Structures designed to utilize precast concrete units can be built fast and at moderate cost. Like all concrete structures they offer low maintenance cost, long life and ***low-annual-cost*** service. In addition, they can be designed for great resistance to such destructive forces as storms, quakes, decay, fire and blast.

For additional information write today for illustrated literature. It is free but distributed only in the United States and Canada.

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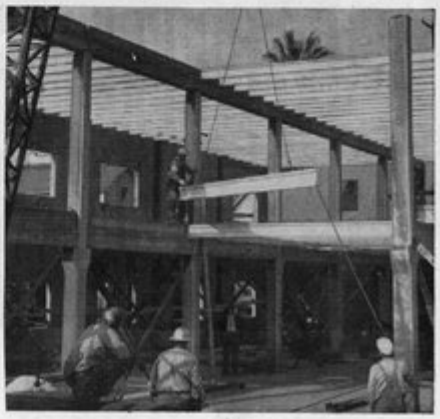
A national organization to improve and extend the uses of portland cement and concrete through scientific research and engineering field work

Large photo, completed building. Above: Placing a roof girder. Below: Placing a precast floor joist. Alec Arany, engineer; John K. Minasian, consulting structural engineer; J. A. McNeil Company, Inc., contractor, all of Los Angeles.



ΕΛΑΦΡΟΠΕΤΡΑ

THE GREEKS HAD A *WORD FOR IT*

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News & Notes

(Continued from Page 14)

the silent mercury switch. The cost of a mercury switch is measured in pennies. They have been tested through millions of cycles of use without deterioration. Yet, because of what appears to be a prejudice on the part of many electrical contractors, they are very difficult to get on a job. If silent switches are insisted upon, there is a tendency to substitute so-called 'silent' mechanical switches which are far inferior to the genuine article.

"Many more items could be listed, but the above will illustrate the point. It seems that we as Architects owe it to the public to take immediate and continuing action to correct such apparent deficiencies. The program might be set up as follows:

"1...Determine and agree upon proper procedures in these questioned areas. Research papers might be prepared by members and presented for discussion at future meetings.

"2...Let us take the time on jobs which come under our control to see that such matters are corrected. If every Architect universally would insist on proper concrete curing, for instance, contractors, sub-contractors and material men would be bound to get the idea in time.

"3...We might develop an educational program, bringing in contractors, sub-contractors, mechanics and material men and explaining what we are trying to do—always with the public interest uppermost in mind."

Florida South

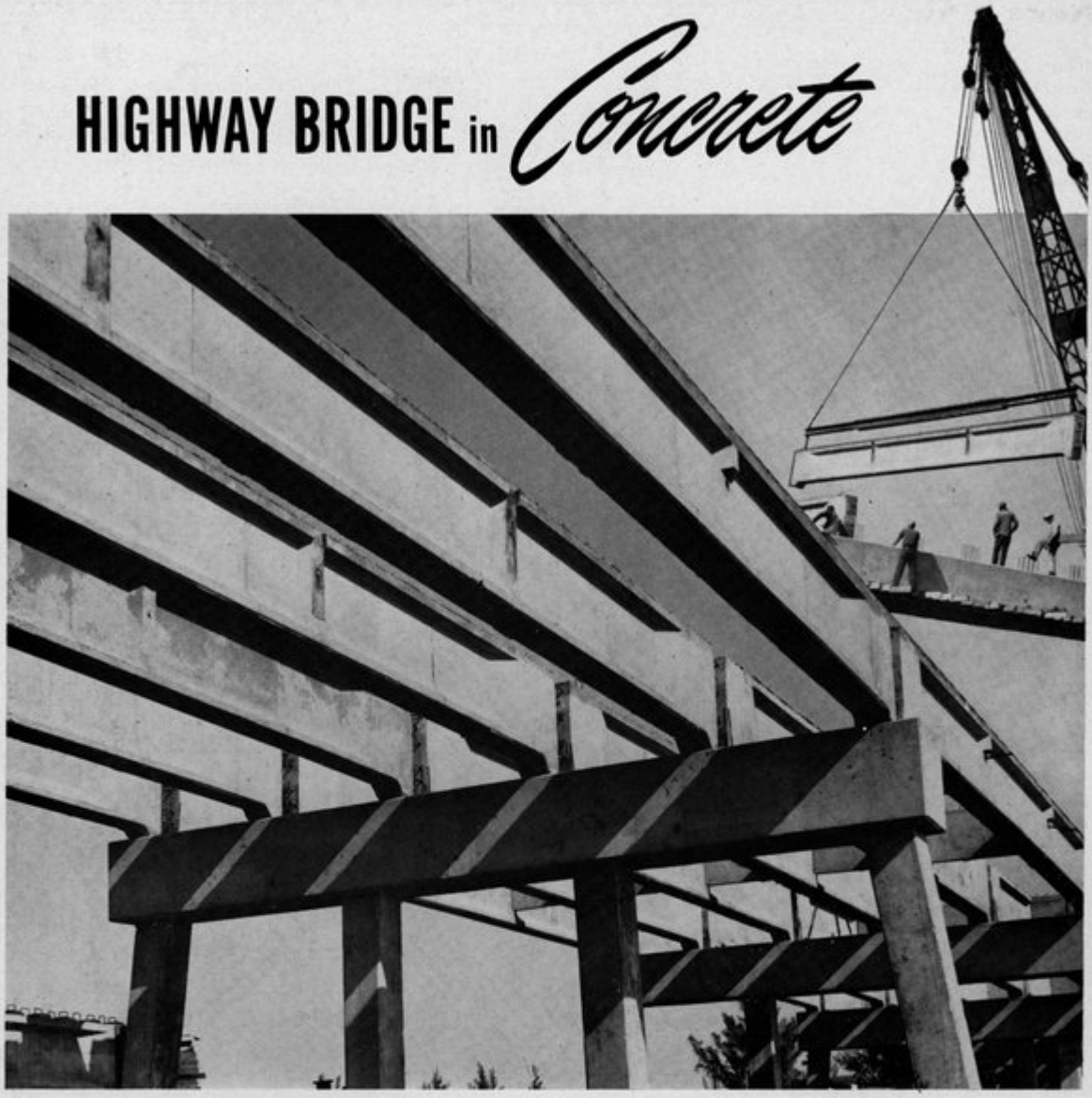
Experimentation, they say, is the mark of an inquiring mind. If that's true, the meeting of August 14th marked the collective mind of the Florida South membership as having a lively interest in sports as well as architecture. For the program committee had tried an experiment — a talk by GENE ELLENSON, University of Miami line coach on the subject of "How To Build a Football Team."

By and large, the experiment was a huge success. The speaker was introduced by MORRIS MCLEMORE, 200-pound-plus former footballer, ex-artillery Captain and sports editor of the Miami *Daily News*, who himself is just as comfortable in an after-dinner speaking spot as he is before a typewriter on which he can size up the season's chances of a ball club as suavely as he can excoriate fight managers for a mis-match or a poor contest. Ellenson rocked his audience. He had the belly laughs started during his opening remarks; and they continued throughout his speech — not all of which was delivered for verbatim reproduction in the public prints!

But to most of his audience he made a point clear. A winning football team — like a building — is an end-result. The coach is a designer, too. He works with materials, too. And though this material is not the same as that which architects specify, there is just as much sweat and tears — and sometimes much more blood — in building a successful team as there is in the architect's work of designing a successful building. Ellenson handled his assignment well; and most of his audience enjoyed listening to him. But President TRIP RUSSELL reported a comment which proves that every architectural audience is merely a collection of individ-

(Continued on Page 19)

HIGHWAY BRIDGE in *Concrete*



Designed by Engineering Department of the Florida State Road Department

When completed, the Cortez bridge, near Sarasota, will be another strong example of *all-concrete* construction. Prestressed-precast class "P" concrete piling, 50' to 66' long, support the structure . . . Caps of class "A" concrete are cast in place . . . The "D" type post-tension and pre-tension concrete girders are 47' 2" long . . . Concrete deck and curbs are cast in place.

Whether bridges or buildings, homes or highways, the modern trend is to concrete—the building material that guarantees maximum strength and durability with low annual maintenance cost.

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News & Notes

(Continued from Page 17)

ualists. One member complained that Ellenson's talk wasn't serious enough!

It was a fun night that required little formal action relative to business matters. But as an experiment in that type of Chapter meeting it was generally rated as being successful. The dinner meeting was at Chan Lee's restaurant and was preceded by the usual cocktail hour.

Florida Northwest

Since the formal approval of its charter by the AIA Board of Directors at its meeting last June, the Chapter has held two meetings. One was an organizational gathering for the purpose of selecting chapter officers who were listed in the July issue of THE FLORIDA ARCHITECT. At the other, the Chapter started off with the right foot in holding a dinner meeting at which those attending heard a talk on public relations by JUSTIN WEDDELL, formerly Public Relations Director for the St. Regis Paper Company and now head of his own professional organization in Pensacola.

Recently the Chapter has accomplished the next step in its program by appointing Committees. President HUGH J. LEITCH has named the following as members:

Membership: SAMNEL M. MARSHALL, (ch.), JOHN BARADELL, JAMES KENDRICK.

Chapter Affairs: ROGER G. WEEKS (ch.), CLAY RIDGEWAY, R. DANIEL HART.

Relations with Construction Industry: FRANK J. SINDELAR (ch.), HAMILTON AVERY, JAMES H. LOOK.

Public Relations: F. TREADWAY EDSON (ch.), ANKER F. HANSEN, BARNARD W. HARTMAN, JR.

Education and Research: R. DANIEL HART (ch.), JAMES CROOK, F. R. FRITZ.

Historic Buildings: CHANDLER C. YONGE (ch.), ULA L. MANNING, KARLVON STRASSER.

Program: ULA L. MANNING (ch.), ELLIS BULLOCK, ANKER F. HANSEN.

Governmental Relations: WILLIAM S. MORRISON (ch.), CARLTON NOBLIN, DANIEL BRUNO.

The Florida Northwest Chapter will be represented on the FAA Board of Directors by WILLIAM S. MORRISON.

Ladies AIA Auxiliary Maps Expansion Plans

Less than a year and one-half ago the first Auxiliary AIA Chapter was formed at Lakeland. Charter members were wives of members of the Florida Central Chapter; and the Lakeland meeting launched formally a program of cooperative action on the part of "architectural wives" that has been spectacularly successful in other states. Since that time the group has adopted a constitution and by-laws, has held a number of meetings and is now well into its second year as a going organization.

Officers originally chosen were re-elected recently for second terms. They are: Mrs. A. Wynn Howell, Lakeland, president; Mrs. T. V. Talley, Lakeland, vice-president; Mrs. A. G. Parish, St. Petersburg, secretary; and Mrs. E. B. Hadley, St. Petersburg, treasurer.

This pioneer women's group is the nucleous of what can easily become a state-wide AIA Auxiliary. Mrs. A. Wynn Howell invites inquiries from women of other chapter groups and has offered full cooperation in helping to develop the AIA Auxiliary program on a state-wide basis. Her address is: 2400 Circle Drive, Lakeland.

Purpose of the organization is *"to promote unification and advancement of the profession, friendship and unity within the group, and to stimulate greater public interest in the work of the architectural profession and its capacity to be of service to the community."* It has already shown its value as an aid in arranging group exhibitions and helping publicize local chapter activities.

Craft Arts . . .

(Continued from Page 12)

and in addition with a growing number of new uses for old materials. We particularly have a whole gamut of exterior facing materials — aluminum, bronze, stainless steel, porcelain, glass and tile mosaic, plastic — all of which we are trying to put together in interesting ways that are compatible with our structure and give an indication of interior function.

These are often sufficiently decorative in themselves. Some are adaptable as basic materials for the employ-

(Continued on facing page)

ment of craft artist's talents. Sometimes their use doesn't turn out quite the way we thought it would from the sample. Sometimes the result is far better than we thought it would be. But all these new materials are elements of progress in both architectural and decorative design.

Q — *In view of all this do you feel that the old handicraft type of architectural embellishment will ever return?*

A — No I do not. I do not think we can afford it. But that is not to say that opportunities for craft designers to work collaboratively with architects is, or will be, any less. In my opinion such opportunities are increasing tremendously. In some instances we depend entirely on the craft designer to work out a design subject to our criticism.

Q — *Do you feel there exists any lack of craft talent here — any scarcity of designers who can work well with architects toward solving any type of decorative problem in any type of building?*

A — We have not found that to be so. So far we have found collaborative technicians who have not only been talented, but with whom it has been enlightening to work. They have been able to do what we had in mind and do it in a very fine manner.

Q — *Would you make greater use of the associated arts were you not so strictly limited by a building budget?*

A — Well, I'm not sure there would be much greater use. I think our use of materials today rather demands a restriction of richly ornamental surfaces. Our climate gives an intense brilliance which tends to accentuate shadows and colors. In addition, we're competing today with such things as illuminated signs and various other distractions which didn't exist before. As a result, a plain surface becomes an exceedingly pleasing thing.

Certain buildings in Europe are simply covered with detail. But they were built when there wasn't the visual competition we have now — and you find them in areas which are generally devoid of much that is ornamental or colorful so the buildings themselves stand out. Our situation is almost the reverse. So our use of ornament has to be very judicious; and any decorative treatment has to be carefully placed to be effective.

..BUILDERS' ROSTER..

Contracting firms listed below have either been recommended by practicing architects in their locality or are trade association members of recognized standing. AGC—Associated General Contractors; FAEC—Florida Association of Electrical Contractors; ACI—Amer. Concrete Institute; NCMA—Natl. Concrete Masonry Assoc.; NRMCA—Natl. Ready-mixed Concrete Assoc.; FCPA—Florida Concrete Products Assoc. **C**—Person to contact.

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C—John L. Avant, Pres.—AGC

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C–P. D. Crickenberger, Pres.

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C—J. A. Tompkins, Owner—AGC

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C—V. L. Burkhardt, Pres.—AGC
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C—Hugo Quillian, Partner—AGC
Assoc. NCMA; FSPA; NRMCA. ACI

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C—E. M. Eastman, V.-Pres.—AGC

Plenty of Fun Is Being Planned For 42nd Convention

Though plans for the coming 42nd Annual FAA Convention — to be held November 8, 9 and 10 at the Seville Hotel on Miami Beach — are keyed to "Planning for the Automobile" as a subject of vital importance to every Florida architect, the lighter side of Convention activities has by no means been neglected. Each convention day will be marked by a time for fun and relaxation; and for those who can stay through the full weekend, there exists the beckoning pleasures of nearby Cuba, or Nassau.

Convention activities start Thursday morning, November 8. But Thursday evening is slated as a carefree fun night. Present plans call for a cocktail meeting at 6:30, followed by a buffet dinner and show. Festivities will start in the huge Seville ballroom—which will be turned into one of the largest exhibits of quality building products of any architects' convention—and then will move on

to the Seville poolside for buffet service and a gala swim show by some of the loveliest of South Florida's lassies.

The Annual FAA Convention Banquet is scheduled for Friday night. It will be preceded by a mammoth cocktail party given by the Florida South Chapter as convention hosts. Highlight of the evening, which will include presentation of awards and prizes to exhibitor contest winners, will be a performance by Dr. Henry Gerald, one of the entertainment world's foremost mystifiers. Dr. Gerald is a "mentalist' of the Dunninger ilk who spices his incredible feats of mind-reading with a running fire of laugh-provoking comment.

A progressive open-house is being planned for Saturday evening. It will include visits to homes of several Host Chapter members—cocktails at one, buffet dinner at another, dessert and coffee at a third.

A special program is also being planned for ladies of the Convention. And for every visitor there will be opportunity for swimming, golf, tennis and fishing. The hardest job for any visitor will be taking advantage of every fun opportunity offered.

ADVERTISERS' INDEX

Producers' Council Program

Marking its 35th anniversary, the Producers' Council will hold its Annual Fall Meeting in Cleveland, Ohio, on September 25 and 26, at the Wade Park Manor Hotel. As now planned the meeting will be attended by several members of both the Miami and Jacksonville Chapters.

Included in the intensive program planned for the meeting is a series of talks by industrial and business leaders centered on "Forces and Events Shaping the Industry." There will be a conference for all presidents who direct the Council's 38 chapters. Subjects of another conference will be market research to explore ways of attaining more complete and accurate construction statistics.

The policy of Council chapters centers primarily on informative cooperation with other factors of the building industry. Last year more than 39,000 architect, engineer and contractor guests were entertained at local Chapter meetings. This represents about a 25 per cent increase over previous years.

The Council was originally created as a producers' committee of the American Institute of Architects for the purpose of improving the type of product literature used by architects. Since then the organization has gradually widened its scope of interests and activities to include the entire building industry.

One of the most dramatic of its nationally sponsored activities is the CARAVAN, a traveling exhibit of new and improved building products. This will be the third successive year in which this unique exhibit will have visited the major marketing centers of the country. This year it is being called the "Home Building Caravan" and had its premier showing in Washington, D. C., August 30. It is slated to visit Miami November 20. The showing in Jacksonville has been set for November 29.

Manatee County . . .

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is and how it will affect their interests, the battle is more than half won.

"Since this first meeting many others have been held with residents of the various areas involved. These gatherings have been the key to the success gained in such a short time.

"Now public opinion is snowballing. There are still large areas of the county to be zoned. But now we are constantly receiving requests to speed up the program — and every call is cordial and encouraging.'

Those paragraphs can only hint at the tremendous amount of time and effort which this program called for. Wilkinson estimates that "practically every member of the Commission spent at least two nights a week of extra time talking to people and laying ground work for the excellent results obtained." But one important point to be made is that these results were accomplished through patient explanation and persuasive reasoning rather than by political shenannaging or legal bludgeoning.

Aside from the fact that Manatee County now has the start of an orderly and constructive permanent planning program, the Bradenton architects' contact with it has been valuable on several counts. First, it has brought the name "architect" to the interested attention of hundreds of people who scarcely knew the meaning of the word. It has linked that word in the minds of community leaders throughout the county with the idea of constructive improvement and civic service. It has placed the architectural profession—through the persons of Sidney Wilkinson and his colleagues — in its rightful position of leadership in Manatee County community affairs.

And it constitutes yet another conclusive proof of the slightly garbled old adage that you can catch more cooperation, interest and understanding with the honey of solid service than you can with the vinegar of any legal fiat.

Poor Service Is Poor Public Relations

In a mid-state community a school is now being built, the final cost of which will make it one of the most expensive in Florida. Yet the contract figure was low enough to warm the school board's collective heart. It also warmed the heart of the contractor. He explained it to an associate later.

"Our bid on that job was our cost," he said frankly. *"But we'll make one of the best profits ever from it. The architect issued those plans as final. But they were so incomplete that the extras required to make the building into an acceptable school will almost equal our base bid."*

There's another building, an air-conditioned commercial structure with a final cost considerably higher than it should be. Part of that extra cost resulted because all the doors had to be remade as specials. The architect had neglected to schedule them properly, didn't bother to check them on delivery and only discovered the expensive error when the air-conditioning people pointed out that the system was designed for return circulation through door grilles.

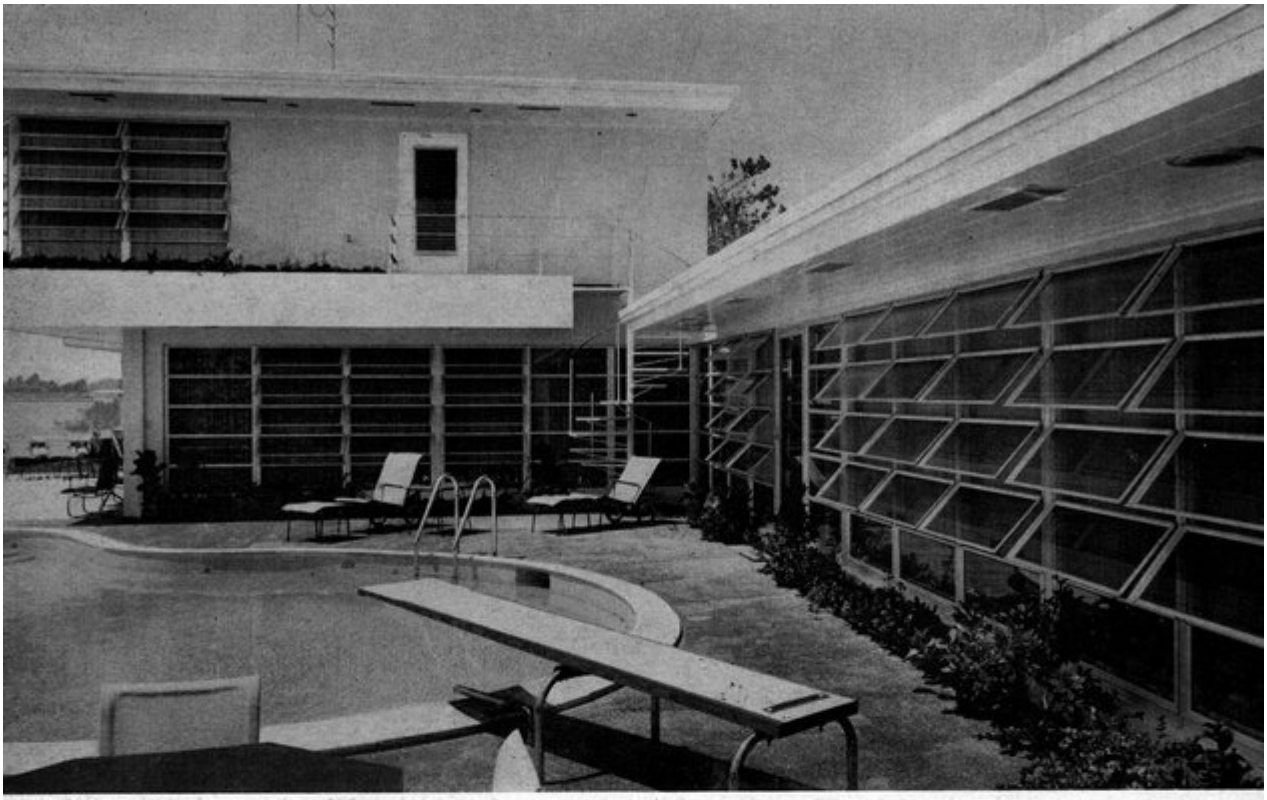
In still another building the costs of prefabricated interior wooden partitions went far above their original cost because the building was more than five inches out of square and many of the partitions had to be remade. The architect learned that fact only when all the basic structure had been completed and the partitions were delivered to the job ready for installation.

There is a multitude of morals in those three citations. Architects as well as doctors and lawyers, are entitled to make mistakes—and no great blame ever dogs the man who makes an honest error, honestly admits it and seeks to make it right.

But in these three cases the difference is important. In the first, the lack of documentary completeness verges on incompetency. The second is an instance of inexcusable carelessness, to say the least. And the third might easily be construed as a callous breach of professional integrity. Even though the contractor's mistake threw the whole building out of square, the architect's responsibility of supervision was to find the mistake and have it remedied before it was too late.

Happily, such situations are rare in architectural practice. But when they do happen, they ripple a wide sea of contact, often far beyond the individual's circle. True, such situations often lessen the local reputation of a man. But of much more importance, they also tend to lower the community's faith in, respect for and acceptance of, architectural service and the architectural profession in general.

The overall point is clear. Poor service is bad public relations, to say the least. Anything less than full technical competency and complete integrity is a drag on our profession. Any architect who accepts a lower standard not only hurts himself. In the eyes of the public he is hurting the architectural profession. For, to his working associates and to the people of his own community that is exactly what he is.



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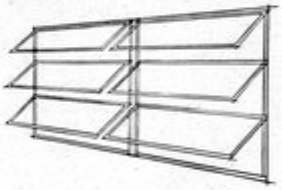

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