

In This Issue... **St. Petersburg House on a Hillside . . . Design of
Curtain Walls . . . Regional Conference Plans for
1958... Chapter Committees... Asolo Theater Bldg.**



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FEBRUARY, 1958



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The Florida Architect

OFFICIAL JOURNAL OF THE FLORIDA ASSOCIATION OF ARCHITECTS

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THE COVER

In Sarasota, as part of the art treasures of the Ringling Museum, is the only 18th Century Italian theater in the country. This tiny gem of antique Baroque fantasy has now been housed permanently in its own building—a source of prideful possession for Florida and a living memory of design history. The story on the Asolo Theater begins on Page 9.

The FLORIDA ARCHITECT, Official Journal of the Florida Association of Architects of the American Institute of Architects, is owned by the Florida Association of Architects, Inc., a Florida Corporation not for profit, and is published monthly at 7225 S. W. 82nd Court, Miami 43, Florida, telephone: MOhawk 7-0421
 Editorial contributions, including plans and photographs of architects' work, are welcomed but publication cannot be guaranteed. Opinions expressed by contributors are not necessarily those of the Editor or the Florida Association of Architects. Editorial material may be freely reprinted by other official AIA publications, provided full credit is given to the author and to The FLORIDA ARCHITECT for prior use.
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 Address all communications to the Editor, 7225 S. W. 82nd Court, Miami 43, Florida.

Printed by McMurray Printers

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VOLUME 8
 NUMBER 1 a 1958

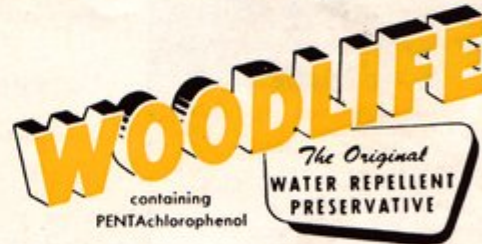
THE FLORIDA ARCHITECT



First Methodist Church, Coral Gables. Dean Parmalee, AIA, architect.

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Florida North West

Florida's newest AIA Chapter is
planning an ambitious Program

By Wm. STEWART MORRISON
President



One of the first items of our Chapter program will be to change the election date of officers whereby the next president will have more than a few days to present the requested information for *The Florida Architect*!

Again this year, the North West Chapter will concentrate its efforts towards better public relations. It is my feeling that one of the best places to start is within the individual architect's office in an attempt to regain recognition in the small low-cost housing field.

There are too many well-established architectural firms that consider the service to a client desiring to build a small house is below their dignity to associate themselves with such trivial projects. They either direct this potential client to a small office, or run him out of their own office by stating that they are too busy with large projects to accept such an insignificant project — or by asking

a fee that is in excess of what the small client could pay. I am sure many other methods are used to avoid the necessity of doing small house design. These same well-established offices do, from time to time, handle this small residential work reluctantly when a client is an influential citizen, or perhaps a representative of some firm with which he is doing business.

I have talked with many architects about this problem and, in general, they feel that this type of client

(Continued on Page 6)

Correction

Gentlemen:

Perhaps you have already been informed of the error which occurred in the middle column of page 7 in the December issue of *The Florida Architect*. It was my letter (not Robt. E. Gallison's) which Sanford Goin presented, and my thesis subject was "A Refresher Course in Structural Design" (not Industrial Design). My purpose in writing at this time is not to criticize, but to suggest that additional information concerning publication of this thesis might be of general interest — especially to those confronted with State Board examinations.

The thesis title is "A Refresher Course in Structural Design for the Architectural Profession — A Syllabus." This long title was used for the

Graduate School, which requires a rather explicit description. The subject matter was organized to serve either as a syllabus for an organized refresher course, or as a guide for individual study.

Reprints of this thesis have been mimeographed by the College of Architecture and Fine Arts as a service to the profession. Copies are now available at the Campus Book Store, University of Florida, for the price of \$2.30 each (plus 25 cents for handling and postage when ordered by mail). This price is actually less than cost, and, incidentally, I do not make a cent on the sales.

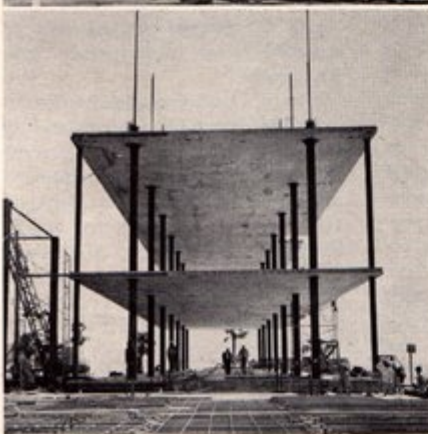
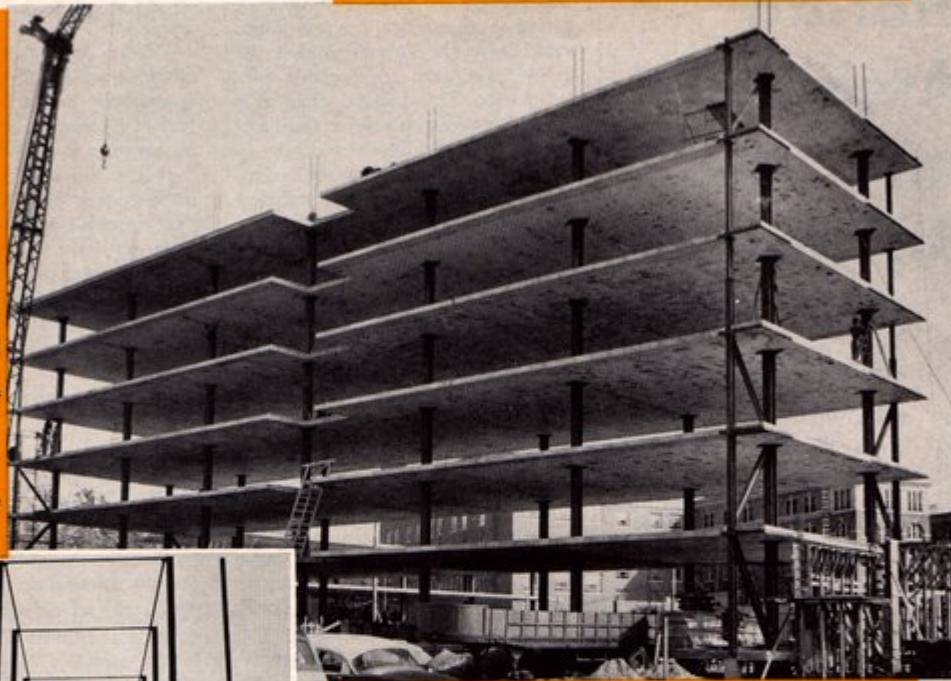
I am forwarding this information in the hope that those who need this type of study guide might be informed of its availability.

ROBERT E. CROSSLAND
Assistant Professor of Architecture
University of Florida, Gainesville

THE FLORIDA ARCHITECT

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North West Chapter . . .

(Continued from Page 4)

should be handled by a young practising architect and is not a problem of the established firm. It seems that this general attitude of practically driving a client out of your office would leave the impression that the architect's services are available only to the rich. This rejected client may go to the young practising architect and, if he happens to be too busy to associate with the small house design, the client has no choice for architectural services other than the kitchen table draftsman, building supply house planners and other free lance operators who always seem available.

This is a tremendous field of architecture that seems to stray further

and further away from the practising offices which is the fault only of the architect. To convince himself of this fact, the architect only has to look around his own community and ask himself how many of the new houses being built were designed by architects.

Where we encounter bad public relations with individuals being unsympathetic to the practice of architecture in general, it is possible that he was once this rejected client.

It is in this small, seemingly unimportant and unprofitable business, that our public relations should begin. It is my desire to see if the North West Chapter can work out a standard of service that will fit the needs of this large field of clients and then to make such a service available.

Program, Theme, Set for 1958 Regional Conference

Problems generated by the huge growth predicted for the South Atlantic states in the next decade will be subjects for discussion during the three-day AIA Regional Conference to be held at Sarasota April 17 to 19. Among matters to be treated will be questions relative to urban and suburban renewal and redevelopment, the planning of new communities, the impact of the Federal highway program on community expansion and architects' work with government agencies.

Theme of the Conference has been announced by Program Chairman WILLIAM ZIMMERMAN as *"The Architect's New Responsibilities in the Dynamic South."* It was chosen in view of implications engendered by the anticipated growth of the four states which make up the AIA's South Atlantic Region. By 1975, Zimmerman said, the four-state area is expected to expand from its present 14-million population to approximately 20 million, with Florida's population figure alone accounting for nearly half of the overall increase.

"This tremendous growth will place a grave responsibility on the architects," Zimmerman said. *"Ways and means must be found of controlling this development to obtain beauty, order and unity; a healthy and cul-*

tural environment for living; and to prevent ugliness, congestion and spirital and material decay.

"It is imperative that society look to the architect to resume his role of creating all of man's physical environment. He must guide growth and coordinate the work of the various specialists to create a product that is beautiful, functional, orderly and unified."

The Conference program will be handled on an informal round-table basis. Architects of the Region will discuss their problems and share their knowledge and experience. There will be an authority on each phase of the program acting as moderator. The overall Conference program will be keynoted by an internationally famous speaker.

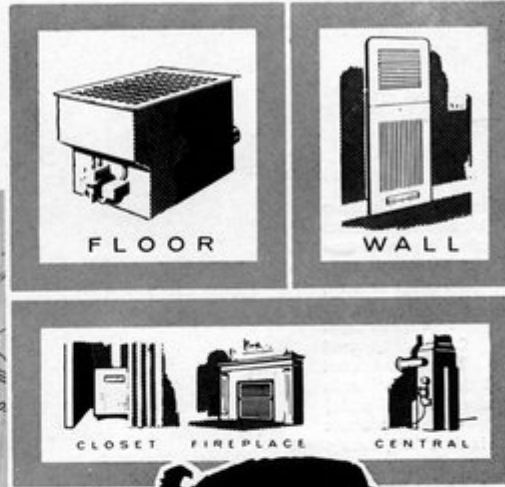
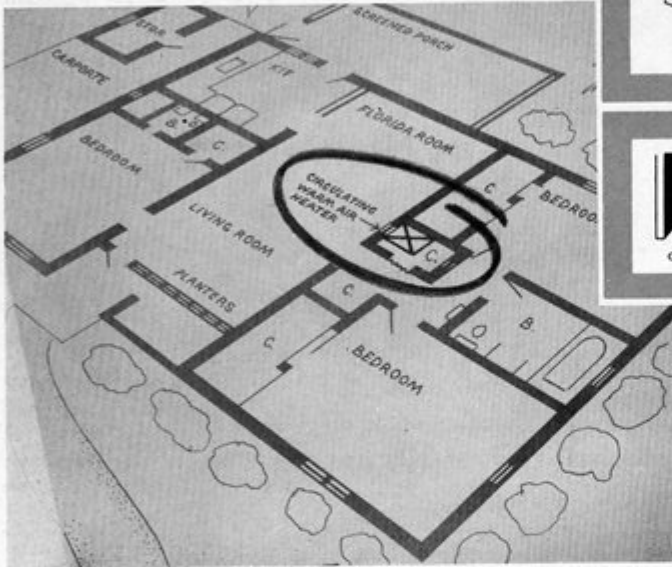
Site of Conference deliberations—including discussion seminars and an extensive exhibit of manufactured products—will be the air-conditioned Municipal Auditorium at Sarasota. The Conference Committee of the Florida Central Chapter, AIA, which is official sponsor of the conclave, has reserved some 200 rooms at several of Sarasota's Gulf-front hotels and at the downtown Orange Blossom Hotel, in which the working headquarters of the Conference will

(Continued on Page 26)

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THE FLORIDA ARCHITECT



GEM IN A NEW SETTING

A tiny jewel of showplaces---the 18th Century Asolo Theater---has finally been housed permanently as a part of the State-owned Ringling Museum in Sarasota. First built to honor an Italian queen, the little playhouse now provides a unique and living memory of its design era.

By MARIAN MURRAY

The only 18th century theater in America has at last acquired a permanent home, in a setting worthy of its beauty and elegance.

With both figurative and literal fanfare, the State of Florida signalled the official opening on January 10 and 11, of the building erected recently to house the Asolo Theater—one of the artistic treasures of the State-owned John and Mable Ringling Museum of Art. Though the structure has been virtually completed for nearly a year, and has been used periodically since April, 1957, the official opening was postponed until finishing touches had been completed.

FEBRUARY, 1958

For more than 130 years after 1798 when it was built, the tiny jewel-like Asolo Theater stood in the Castle of Caterina Cornaro in an Italian hill town some 40 miles north of Venice. After 1930, when it was dismantled, it lay for 20 years in a storeroom in Venice itself. Then at the suggestion of the late A. EVERETT AUSTIN, JR., director of the Ringling Museum from 1946 to 1957, it was bought by the State and brought to Sarasota. Here it was installed in admittedly temporary fashion within the auditorium of the museum, where it has served as a background for all sorts of cultural presentation, since 1952.

Several years ago, at the behest of

the Florida State Board of Control, Miss MARION I. MANLEY, FAIA, of Coconut Grove, drew plans for a structure to be annexed closely to the museum, containing offices, workrooms and storage space, as well as the theater, which was to occupy the far end. With rising costs, funds became insufficient for the entire addition, and in 1955 it was decided to build first the unit to house the theater.

The resultant building, approximately 100 feet from the museum, is constructed of warmly pinkish stucco like that of the original building, and created in a style serenely functional

(Continued on Page 11)



Above, lobby of the newly-completed building, designed by Marian I. Manley, FAIA, to house the tiny theater which was first built in the Castle of Caterina Cornaro at Asolo, an Italian hill town north of Venice. Left, view of the new building from the southwest.



Open display of inviting room interiors is a strong competitive advantage to this motel with Ador sliding glass doors.



Beautiful view of the ocean makes this motel room memorable to guests. Ador aluminum finished sliding glass doors are weatherstripped for even the most extreme exposure locations.



Sliding glass doors used in every unit of this luxury motel hotel are a distinctive design factor which attracts guests.

How and why motels profit with sliding glass doors



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Three panels of glass combine interior, sliding seat and fixed section on complete Ador unit in this smart motel room.



Ador exterior lock with key provides positive security and convenience to guests, permits master keying.

Major new trend in motel and hotel designs is the dramatic use of the sliding glass door. With some 50,258 motels competing for the tourist's dollar across the country, the open-view rooms with its sliding glass door has become a big factor in successful motel operation. Motels and hotels from coast to coast are finding the use of Ador all-aluminum sliding glass doors a real competitive advantage.

This sliding glass door trend is motivated by the need for open display of the motel rooms to the guest—but beyond this indoor-outdoor appeal there are many practical advantages. Guests and luggage find easy entry through the fingertip-action Ador doors. Furniture can be readily transferred from room to room through the wide openings and easily moved over the low Ador threshold. Of special importance is the Ador's exterior lock arrangement which can be keyed and master-keyed.

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The attractive indoor-outdoor atmosphere of this motel is created by Ador sliding glass doors in each unit.



Open display of inviting room interiors is a strong competitive advantage to this motel with Ador sliding glass doors.



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Collaboration of Design Professions: Fred B.
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Scholarship: Robert E. Hansen.
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School Buildings: Van W. Knox.
Building Code: William F. Bigoney.
AIA. / A.G.C. Joint Cooperative: Robert C.
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Planning & Zoning: A Courtney Stewart.

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Historic Bldgs.): Harry M. Griffin.
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Government and Legislative, Construction Industry
Relations: Anthony L. Pullara.
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Collaboration with Design Professions: Edward D.
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Preservation of Historic Bldgs.: A. Wynn Howell.
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FEBRUARY, 1958

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Public Relations: Harry Reynolds.
Industry Relations: Myrl J. Hanes.
Community Development: L. N. May.
Special Design: David P. Reaves.
Program: Arthur L. Campbell.
Auditing: Robert E. Crosland.

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Community Development, Preservation of Historic
Bldg.: Prentiss Huddleston.
Public Relations, Government Relations, Construc-
tion Industry Relations: A. P. Woodard.

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Membership: W. Mayberry Lee.
Education and Registration: Ivan H. Smith.
Office Practice: George R. Fisher.
Awards, Scholarships and Allied Arts: Norman H.
Freedman.

(Continued on Page 14)

Message from The President

By H. SAMUEL KRUSE
President, FAA



As indicated in the last issue of *The Florida Architect*, this space will be available to the President of FAA for announcements, progress reports, and bits of information concerning the affairs of FAA which will be of interest to the membership and should be reported during the period between FAA Board Meetings.

Although the response from new Chapter Presidents for requested information, essential for the organization, is still less than 100 percent, it is so much better than in former years. For this, your President is grateful. It seems a sure thing now that the committees will be ready for action sooner than formerly.

The official announcement of committee appointments will be printed in the next issue of *The Florida Architect*, announcement having been postponed until Board approval at its February 1st meeting was received.

The following are your President's selections for Chairmen of the vertical standing committees and the standing Membership and Legislative committees: JOHN L. R. GRAND, Chapter Affairs; WILLIAM B. EATON, Education; FRANK H. SHUF-

LIN, Office Practice; L. ALEX HATTON, Awards and Scholarships; ROY M. POOLEY, Jr., Public Relations; JOHN STETSON, Home Building-Construction Industry; C. ELLIS DUNCAN, Collaboration with Design Professions; WILLIAM T. ARNETT, Community Development; FRANCIS A. HOLLINGSWORTH, Preservation of Historic Buildings; ROBERT E. HANSEN, Research; JAMES E. GARLAND, School Buildings; R. DANIEL HART, Hospitals and Health; JAMES K. POWNALL, Legislative, and JAMES A. STRIPLING, Membership. Many of the committees are new and will have to start without the assistance of precedent. But since these are vertical with Chapter committees, the new committees will have the course of going Chapter committees from which to draw, develop ideas.

ROBERT MURPHY has been selected to represent the FAA on the General Committee for a Regional Planning Council, Rollins College, 10, 11 and 12 April 1958.

Your President will represent the FAA at the first quarterly meeting of the Board, Florida State Chamber of Commerce, February 6, 1958, in Jacksonville.

(Continued from Page 13)

Public Relations: Herbert Coons, Jr.
Government Relations: J. Brooks Haas.
Home Building: Cecil B. Burns.
Construction Industry: Roy M. Pooley.
Collaboration with Design Prof.: H. Lamar Drake.
Community Development: Robert C. Broward.
Urban Design and Housing: James E. Clements.
Preservation of Historic Bldgs.: W. Stanley Gordon.
Research: Albert L. Smith.
School Buildings: A. Robert Broadfoot.
Hospitals and Health: Robert A. Warner.
Special Committee on Fees: Taylor Hardwick.

MID-FLORIDA

Membership: Joseph E. Carlisle.
Office Practice: F. Earl DeLoe.
Chapter Affairs: George H. Spohn.
Urban Design and Housing: John A. Burton.
Home Building Industry: James E. Windham.
Education and Registration: Richard B. Rogers.
Research: Carl E. Epting, Jr.
Awards, Scholarships: Laurance W. Hitt.
Preservation of Historic Bldg.: Henry P. Whitworth.
Hospitals and Health: Ralph P. Lovelock.
Relations with Const. Industry: Charles L. Hendrick.

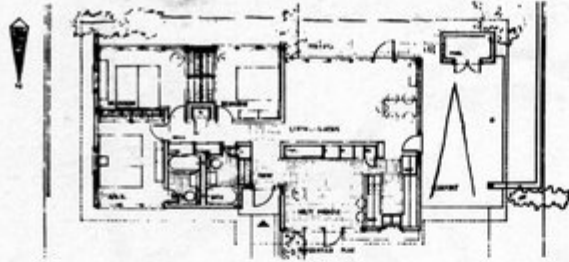
Governmental Relations: James Gamble Rogers, II.
Public Relations: Fred G. Owles, Jr.
Collaboration with Design Prof.: Rhoderic F. Taylor.
Collaboration with Departments of Education and Research: George W. Bagley.
Community Developments: L. Alex Hatton.
School Buildings: Robert B. Murphy.

PALM BEACH

Chapter Activities and Membership: Harold V. Obst.
Education and Practice, Office Practice, Awards: Jefferson N. Powell.
Public Relations and Government Relations: Wm. Ames Bennett.
Industry Relations, Home Bldg., Const. Industry, Collaboration with the Design Prof.: Hilliard T. Smith, Jr.
Community Development and Preservation of Historic Bldgs.: David S. Shriver.
Research: Maurice E. Holley.
School Buildings: Edgar S. Wortman.
Hospitals and Health: Donald R. Edge.
By-Laws Revision: Raymond H. Plockelman.
Planning and Zoning: Kenneth Jacobson.
Legislative: George J. Votaw.
Program: Kenneth Jacobson.

The Students' Column

By Craig Lindelow and Louis George



PEARCE - UIBLE HOME COMPETITION



ELEVATION - front



ELEVATION - side

GROUP I - LOT 405
AC 510
APRIL 17, 1957
EDSON E. DAILEY, JR.

This design, by Edson Dailey Jr., will be built as a collaborative effort by students of the U/F departments of Architecture and Building Construction as an exhibit feature of the U/F Student Home Show scheduled for May 1 to 4.

Mr. WILLIAM JACKSON, of Kemp, Bunch and Jackson, was the guest of the month here at the University of Florida. He gave a slide lecture in the Law Auditorium Wednesday, January 8, and his subject covered the proposed Atlantic Coastline Building in Jacksonville. It was a very interesting lecture and demonstrated a fine solution to a very difficult site.

Of extreme interest was the meeting of Mr. Jackson with the faculty to discuss the proposed Architecture and Fine Arts Building. If the legislature does not cut our funds, we are expecting some positive action very shortly on this.

Just before Christmas vacation, a competition for a house design for our home show was held. Almost 50 entries were submitted. The decision was a difficult one, but three excellent designs were chosen. The first prize went to EDSON DAILEY of West Palm Beach, with DONALD J. BOONE of Ft. Lauderdale, second, and WALTER TAYLOR of Miami, third.



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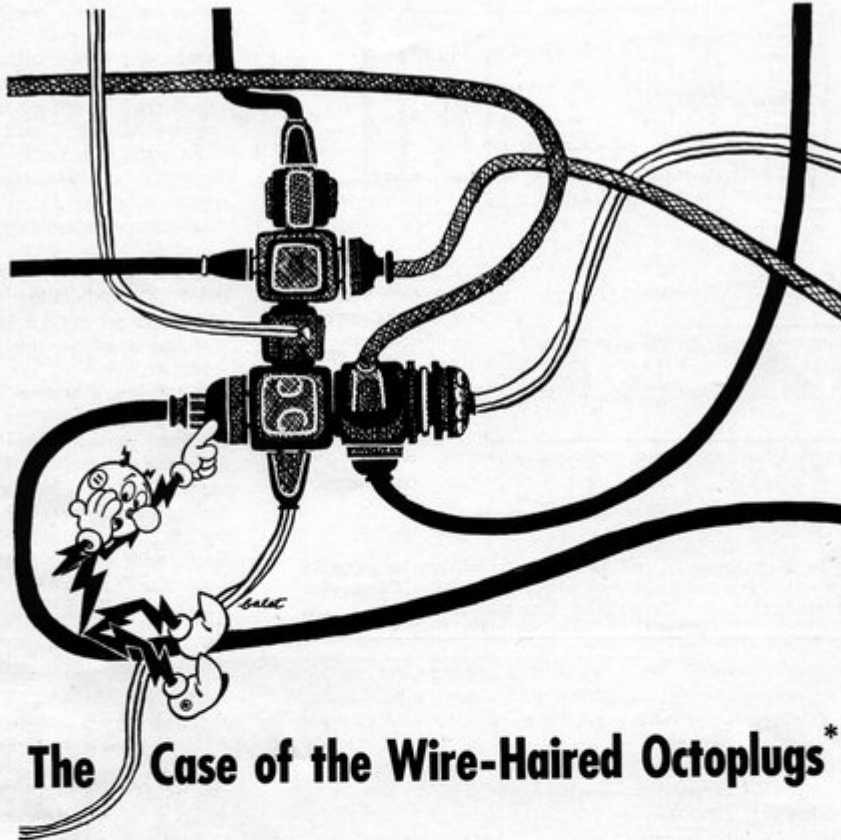
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Design Factors for Curtain Walls

By ROBERT E. FISHER

Curtain wall construction — and to pin it down a little closer, aluminum curtain wall construction — is a subject of considerable magnitude. Much has been written and spoken about it. Much more will be written and spoken in the coming months and years. It is such a complex and rapidly changing field that there are no experts — or conversely, anyone who has designed a system for a building can consider himself an expert. This discussion will be restricted to what might be called the "curtain wall" rather than the "window wall" or single floor units set between floor slabs. However, most of the items relating to the curtain wall can be applied to the window wall.

For purposes of definition let's consider curtain walls under two major classifications: The true curtain wall and the modified type. The first, or true type, is one in which the curtain wall becomes both the exterior and the interior of the wall. In this type the spandrel panels are the sandwich, or insulated type, finished on both sides. Sometimes the inside of the panel is left unfinished or given a prime coat of paint to allow for finished decoration. This method of curtain wall construction was first accepted in the southern part of the country, but is now becoming practically universal. The modified type is one in which the curtain wall system is backed up by some form of masonry. It becomes, in effect, almost a veneer with the spandrel panels very often consisting of sheet aluminum with little or no insulation behind. This method of construction is widely used in cities where building codes require the use of a back-up.

Now let's make a further breakdown which applies equally to both of the types mentioned above. First we have the vertical grid mullion system consisting of a series of pre-

set vertical mullions to which window and panel frames are attached. The vertical mullion acts much like a beefed-up projected mullion. If a true grid pattern is required, heavy horizontal members are applied at the intersection of the window and the spandrel panel frame. This type of construction can be quite economical because it utilizes standard window sections.

The second type we shall call the integral type, because the jambs of the window and spandrel unit form one half of the mullion, with the other half being formed by the adjacent unit. The jambs are usually a form of a channel and are mated either by a spline or by making one jamb a male and the other a female and interlocking them. Normally the head and sills of each unit are similar to the jambs, but this can be varied depending upon the sightlines required. In some cases the frame members are designed in such a manner as to accept a standard window; and in other cases the frame member is also the frame of the window.

The design of any of these systems presents problems both from a structural and from a fabrication standpoint. Let's take a few of the problems and look at them briefly. First and foremost we must constantly bear in mind two things: One, the system must facilitate easy erection; and, two, building tolerances must be taken into consideration.

The first may sound elementary, but some systems have been designed so that the erection contractor would need to hire iron workers only two feet high in order to fasten the system to the spandrel beams! The second can be just as serious, because buildings are not built like Swiss watches. The Building Research Institute recommends — and practical experience has shown — that a 2" minimum

dimension between the beam and the curtain wall will, in most cases, take care of both erection difficulties and building tolerances. Anything less than this should be undertaken only with the full understanding and approval of the architect. Try to place the anchors so that the erection crew can get at them easily — and leave enough room for them to use both hand and power tools. In most cases of multi-story work the spandrel panel will be set after the curtain wall is up in order to save damage to the panels and to allow the erector to work behind open frames. If, on occasion, you must work closer than two inches, set the anchors on top of the beam or slab and slot them to allow for plumbing of the system. If this is done, make sure that the anchor is not going to interfere with mechanical units which may be installed behind the spandrel panel.

Another problem that plagues the designer is that of thermal expansion and contraction. He must fasten the system permanently to the wall, but, at the same time, allow it to adjust itself to both building movement and temperature changes. Assuming a minimum temperature (depending upon the location of the job) of say, 0 degrees and a maximum temperature of 150 degrees — and assuming that the job is erected at a temperature of 75 degrees — we see at once that our system must be prepared to contract 74 degrees in the winter and expand 75 degrees on a hot day. This adds up to a total of 150 degrees, which means that the curtain wall will expand about an eighth of an inch horizontally in four feet and a quarter of an inch vertically in 10 to 12 feet. This is a conservative figure, because recommended design procedure calls for a differential from minus 40 degrees to a plus 160 de-

(Continued on Page 18)

Curtain Walls . . .

(Continued from Page 17)

grees. It is generally conceded that a quarter of an inch between mullions will take care of practically all expansion problems.

We come now to the problem of wind loads. It is becoming more common every day to see specifications calling for the curtain wall to be designed against a 35 lb. wind-loading. This figure, based on the Enswiler formula (which is the most frequently recommended method of figuring such loads) means that we are designing against winds in the magnitude of 120 miles per hour. Pressure loadings have not been completely standardized and are usually tailored to meet the existing conditions in a particular location.

Nor has there been a standardization of the maximum allowable deflection of the curtain wall mullions. This has been suggested as 1/240 and is finding widespread use — and a few designers are using 1/175 and 1/360. If a symmetrical section is used, the system will resist both positive and negative forces equally. However, if a non-symmetrical section is used, the section should be designed in such a manner as to resist negative forces equal to at least two-thirds of the positive forces. This is particularly true in our local area where hurricanes can bring about severe negative stresses.

Of course, a curtain wall is only as strong as the fasteners which hold it to the structure — which brings us to the problems of anchorage. Systems may be set on shelf angles or suspended by the use of clips. The latter method is the most commonly used today. Clip anchors may be set on top of the spandrel beam or in the face by means of bolts (if the beam is steel) or by inserts poured into the face of a concrete slab or beam. The clips should be slotted to allow for both building tolerances and thermal expansion — but should be designed in such a manner as to prevent vertical stacking. The clips should be located for easy access by the erection crew. Bolts with shear strength enough to support the system completely glazed (plus a safety factor) should be used. It is well also to make sure that intersections of inside finished work (such as suspended ceilings) are designed in such a manner

to allow movement of the wall separately from the interior member.

As we know, a certain amount of moisture may be driven through the joints or be picked up from condensation. Naturally it is extremely desirable to remove this moisture before it gets to the inside of the building. This can be accomplished by either draining horizontal members to the mullions and carrying the moisture down to the base of the system, or by providing weep holes. But weep holes are not one-way affairs. If water can get out, it can also get in — and pressures during a driving rain can build up a good head of water inside the system. Therefore, it is desirable to baffle weep holes, use metallic drain tubes, or use a wick system. Another word of caution with regard to weep holes. If they are too small, they will clog rapidly leaving no weeping whatever. If they are too large, they will allow entrance of an excessive amount of water. It is also well to locate them in such a manner that they will receive eddy currents rather than the full force of the wind. Do not seal the bottom of the mullion at ground level if it is a hollow section. Silly as this may sound, it has been done — and on one occasion when a relief hole was drilled at the base of the mullion, the water sprayed almost across the street from the head that had been built up inside!

Now, let's go to the subject of panels. As you know, they come in all sizes, shapes, thicknesses and types of insulation. Panels are made of aluminum, steel, ceramics, masonite, cement asbestos, fibre glass, and probably a number of other materials. Finishes can be anodized, porcelain, painted, natural, so on and so forth. Interior insulation can be paper honeycomb, aluminum honeycomb, foam glass, fiber glass, vermiculite, styrafoam, or plywood. Thicknesses vary from 3/4" to 2 1/2". Some panels have air space ahead of or behind the insulation. They may be flat sheet, box type, or rabbeted off-set. The type of panel to be used is usually determined by the architect; and a few pertinent facts may help determine the proper panels.

Cement asbestos panels are probably among the most economical to use — and they can be painted readily. Steel panels with porcelain finishes are very durable and medium

priced. Porcelainized aluminum panels cost a little more, but are both durable and light. Color-anodized aluminum panels are available in many colors and are usually priced somewhat above the others. Sheet aluminum uninsulated panels are economical to use where there is a back-up. They are usually furnished in an embossed pattern to eliminate "oil-canning" and are very often back-sprayed with a sound deadening material. Thickness of the panel varies with the job it is required to do. Generally the "U" factors required are .15 to .20 and many manufacturers are hitting these values with 1" and 1 1/2" panels. This is an improvement over some of the earlier 2" and 2 1/2" panels which were difficult to adapt to most curtain wall sections.

It is almost a necessity — and is an advantage — to outside-glaze the panel. In the first place, the panel is usually left out during erection of multi-story jobs in order that the erector may get behind the frame to anchor the system. Exterior glazing also allows individual panels to be removed easily in case of damage. It means that the inside leg of the rabbet can be an integral part of the frame, thus acting as a moisture stop. Panels should be allowed adequate clearance in the rabbet in order that they might adjust to the expansion to the curtain wall frame. And, as a final word, always check with the manufacturer as to the maximum sizes available in his particular line.

Caulking is a subject unto itself; and I believe that the most satisfactory results will be found by designing so that the minimum amount of the best sealant available is used. I am well aware that we cannot design an absolutely weather-tight curtain wall (at least within the price ranges required for most work) that is flexible, with only metal to metal contacts. But we should design toward that end and use the sealant as an assist and a safety factor. The thiokol compounds are among the best sealants in the business and, while they are a little higher priced and a bit more difficult to work with than conventional sealants, they have the ability to retain their resiliency over long periods of time. Other compounds are being marketed at present with similar characteristics and I would suggest that the window and curtain wall designer follow these carefully.

THE FLORIDA ARCHITECT

House on A Hillside . . .

This house is a rarity to the pancake terrain of South Florida. It's a house on a hillside. The hillside is on the outskirts of St. Petersburg; and the owner-architect is WILLIAM B. HARVARD, AIA.

The hillside will explain the fact that the house has a split-level plan — with the carport, on the lowest level, providing a drive-through access to the streets which form two boundaries of the corner lot. Room arrangement was the result of three plan requirements.

One was to utilize fully the natural advantages of the lot. This, in addition to a sharp slope toward the south

and east, commands a pleasant view of a wooded ravine in a city park across the street. Another was to provide easily accessible quarters for three children, so arranged that mutual privacy of both parents and children could be respected — but with a supervisory view of the children's wing possible from the parents' master suite.

A third special design factor was need for space and facilities which could be adapted easily and quickly to serve well the requirements of entertainment. Piano recitals were one type of entertainment to be

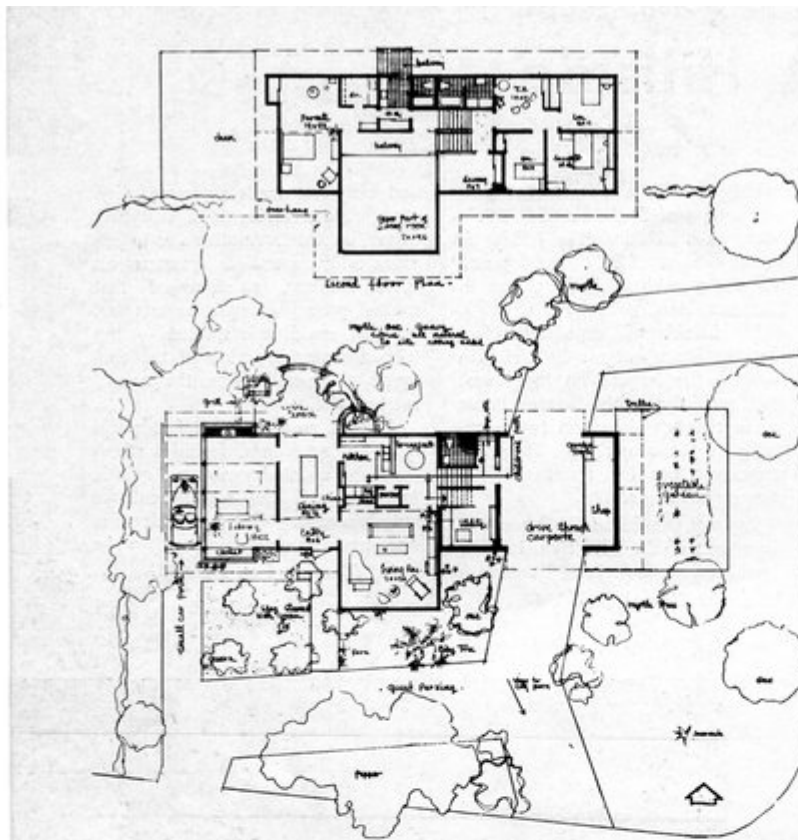
(Continued on Page 21)

**House of
William B. Harvard, AIA,
St. Petersburg, Fla.**

All photos by William Amick



House on A Hillside



Landscaping has been developed to serve as a natural setting for the house, with no attempt to alter the original character of the site. The only concession to formal change is at the entrance where the same gray slag as is used on the roof has been spread as a terrace area in place of grass. Slag terrace and concrete drives have been stained with green copper sulphate to echo the patina of the reverse-batten treatment of the walls. Below, exterior from the southwest corner of the lot. Opposite page, above, east wall of the living room from the entry; and below, kitchen looking from the breakfast room—from which a view of the city park is framed through the living room windows—toward the dining room exit to the brick terrace.



planned for; informal dinners — both indoors and out — which involve expert use of a barbecue were another. Thus, the living room was designed with a two-story height, acoustically treated and fitted with a balcony opening from the master suite. And the “library” doubles as an indoor barbecue area, easily reached from the kitchen through the dining room and from the brick grille terrace just outside the sliding glass of the dining room wall.

The design problem of fitting these requirements to both site and budget was solved — in the architect’s own words — “as simply as possible for maximum economy and low maintenance.” The desired natural look to blend with the site was obtained through use of gray-stained cypress boards laid vertically on a backing of copper-coated building paper. The copper coating was pre-weathered with a mild acid and shows as mellowed green strips between the gray of the cypress. Near ground levels, walls are masonry to give permanent protection against wet-wood termites. The masonry is finished with dark green, marble dash stucco. The low-pitched roof was designed with unusually wide eaves for weather protection.

Indoors the same sort of disciplined simplicity prevails. Throughout the house, walls of living and sleeping areas are wood — beautifully matched mahogany planks on the first floor and in the master suite; cypress elsewhere. The mahogany has a natural-color, rubber finish; the cypress is stained gray and soft white. Throughout the house, too, ceilings are acoustical plaster — which provides a striking visual contrast with the wood-surfaced walls as well as offering a practical measure of sound control. Floors are resilient throughout — carpet in the master suite, sisal squares in the dining room and ¼-inch vinyl tile in terrazzo patterns elsewhere.

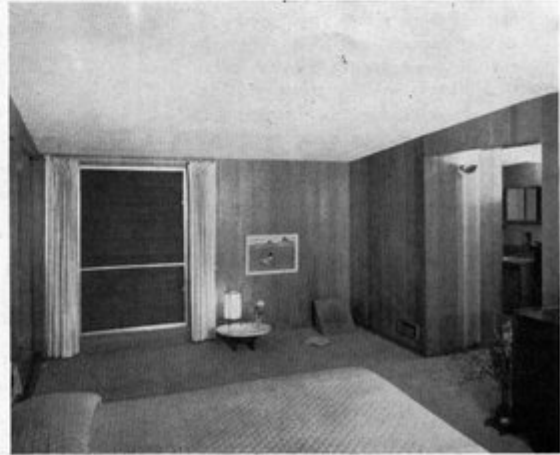
Windows are mostly wide-panel jalousies — combined in the living room with center and top lights of fixed sash.



House on A Hillside



Above, dining room, looking toward brick terrace from the entry. Sliding doors between the two indoor areas allow completely open circulation for entertainment and a full-wall view of the rear terrace from the entrance. Left, TV room which doubles for a general play area for the children. Stairs at the left lead to the parents' suite, up a half-flight, and to first floor level. Below, south wall of the parents' suite, a room beautifully panelled with mahogany planks.



News & Notes

1958 Directors' Meetings

FAA President H. SAMUEL KRUSE has scheduled the following dates for regular meetings of the FAA Board of Directors during this year: February 1, May 3, August 2 and November 8. The Langford Hotel at Winter Park has been designated as the site for the meetings, since its central location minimizes travel time and expense for most Board members. Meetings will begin at luncheon. They will be preceded, in the morning, by a meeting of the Board's Executive Committee, the sequence being designed to permit Board ratification as may be required of actions recommended or taken by the Executive Committee.

Honors From Architects

Recent awards for craftsmanship, service to the architectural profession or outstanding civic leadership have included these:

In Miami, the Florida South Chapter awarded to RANDOLPH TUNNING, sheetmetal worker, its annual Craftsman of the Year Award. Nine other trade artisans were similarly honored with certificates.

The Florida South Chapter has also established an Architectural Ceramics Award. It carries a prize of \$150 for "the best use of ceramics as part of an architectural concept." It will be awarded at the Annual Miami National Ceramic League Exhibition, the sixth of which is scheduled for opening March 21, 1958, at the Lowe Art Gallery at the University of Miami.

In Gainesville, the Florida North Chapter presented three awards in the form of bronze AIA Centennial Medals. One went to MARK B. LEWIS, master carpenter, in recognition of his ability as a craftsman and a teacher of his trade. Another was tendered to FRED E. CLAYTON, engineer and Gainesville business man, for his interest in and long service to the architectural profession. The third was presented to BENMONT TENCH, JR., in recognition of his work as legal counsel for both FAA and Chapter.

In Sarasota, the Florida Central Chapter awarded AIA Centennial

(Continued on Page 24)

FEBRUARY, 1958



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NOTICE

Registered architects, resident in the State of Florida, and currently maintaining professional practice in the State, are invited to submit brochures of their experience and capabilities relating to the design and construction of a County Court House at Fort Pierce, Florida.

All data submitted, and possible subsequent negotiations with the St. Lucie County Board of County Commissioners with respect to retaining an individual or firm for professional services, shall be in accordance with the standards of professional ethics established by the American Institute of Architects. Brochures shall be submitted to the Board of County Commissioners, at the Court House, Fort Pierce, St. Lucie County, Florida, not later than March 4, 1958.

BOARD OF COUNTY COMMISSIONERS, St. Lucie County, Florida.
By HARRY KICLITER, Chairman.



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News & Notes

(Continued from Page 30)

Medals to: KENNETH DONAHUE, director of the Ringling Museum, for his efforts to dramatize the AIA's Centennial Year program; and to DAVID B. LINDSAY, JR., and KENT MCKINLEY, Sarasota newspaper publishers, for their continuing public recognition of the architect's role in community affairs and development.

Hurry, Hurry, Hurry!

Entry slips and fees covering submission of projects for the Tenth Annual Program of National Honor Awards must be received by the Institute at its Washington headquarters by February 11. A non-returnable registration fee of \$10 is required for each building or group of buildings submitted.

Mid-Florida Meeting

From FRED C. OWLES, Jr., this report:

The Mid-Florida Chapter began its third year with a highly-spirited Ladies' Night at Pearce's Restaurant on January 16th. President Shifalo, who is entering his second term, outlined the projects and activities for the coming year. The program will include our Chapter's efforts to "sell" the idea of regional planning over a five-county area in Central Florida. The Chapter-sponsored school to assist applicants in their preparation for the State Board will continue under the able direction of JOHN LANGLEY.



THE FLORIDA ARCHITECT

And a Beaux Arts Ball may be included in our annual Awards Banquet plans.

H. H. HARRIS, who has recently opened an office in Sanford, was welcomed by the Chapter as a transfer member of the Washington Metropolitan Chapter. DON PHELPS was advanced to the status of an associate member; and DON THOMPSON was present as a prospective member.

Court Reverses Wage-Hours Decision

Thanks are due EDWIN R. BROWN, Executive Secretary of the Central Florida Chapter, AGC, for directing attention to the following:

A Federal court of appeals has reversed the Labor Department's attempt to include architectural and engineering firms under wage-hour coverage. The court ruled that non-professional employees of an architectural or engineering firm are not subject to the Fair Labor Standards Act.

The Labor Department has attempted to apply Wage-Hour provisions on the basis that such firms used the mails and interstate transportation facilities to transmit architectural and engineering documents. But the Court held that such firms were engaged in "essentially local activity" and that plans and specifications drawn up and sent out of a state are not "goods" in the ordinary sense. Thus, employees of such firms were not producing goods for interstate commerce.

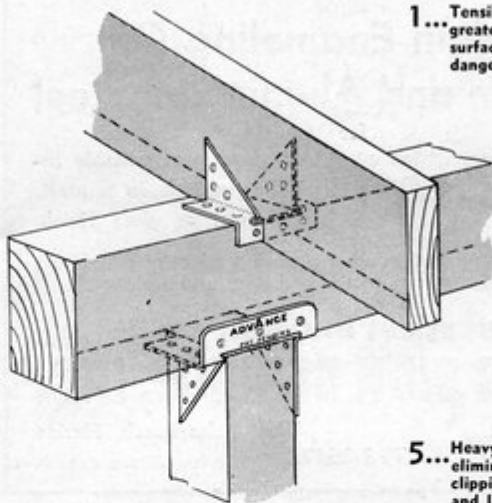


Wahl Snyder, 1957 president of the Florida South Chapter, presents the Craftsman of the Year Award plaque to Randolph Tunning, right.

FEBRUARY, 1958

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May Heads Civic Group

LESTER N. MAY, vice-president of the Florida North Chapter, has been elected chairman of the Gainesville Citizen's Committee on Annexation. SANFORD W. GOIN, FAIA, is the other architect-member of the Committee which was formed to study the matter of annexation, currently one of Gainesville's "hot potatoes."

Office Changes

In Pensacola the firm of Hart and Leitch has been dissolved. R. DANIEL HART will continue practice at the firm's address, 10 North Spring Street. HUGH J. LEITCH has opened his own office at 2925 Navy Building, Pensacola.

ELLIS W. BULLOCK, JR., has been named as an Associate Architect in the Pensacola firm of Look and Morrison.

In Bradenton RICHARD H. SLATER and LOUIS F. SCHNEIDER have joined to form the firm of Slater & Schneider, Architects, with offices at 1107 Sixth Avenue West, Bradenton.

Regional Conference . . .

(Continued from Page 6)

be located. Rates for Conference visitors start at \$8 per day.

Plans for the Conference have been developed by the Committee of the sponsoring Chapter and by a special advisory group made up of representatives from the various chapters comprising the South Atlantic Region. ROLAND W. SELLEW heads the Chapter's Conference Committee; and SANFORD W. GOIN, FAIA, Regional Director, is serving as chairman of the Advisory Committee. Working with him from Florida are: MORTON T. IRONMONGER, WILLIAM P. GREENING, ARTHUR LEE CAMPBELL, DAVID W. POTTER, HUGH J. LEITCH, WAHL J. SNYDER, A. EUGENE CELLAR, JOSEPH M. SHIFALO, ROLAND W. SELLEW and HILLIARD T. SMITH. All are the immediate past presidents of Florida's 10 AIA Chapters.

Advisory group members from other states in the Region include: from Georgia, GILBERT O'BRIEN, Augusta; CECIL A. ALEXANDER, JR., Atlanta; SIDNEY PORTER DRISCOLL, JR., Savannah. WILLIAM R. JAMES, JR., Winston-Salem, is serving as representative from the North Carolina, with LOUIS M. WOLFF, Columbia, acting for the South Carolina chapter.

THE FLORIDA ARCHITECT

Volume Trend Up

Most recent figures released by the F. W. Dodge Corp. covering construction volume in Florida indicate that 1957 was a banner year in all three major categories of building. Contracts for the first 11 months of last year totaled over one and one-quarter billion dollars — \$1,263,598,000 — which was 19 percent higher than for the same period of the preceding year. Non-residential construction amounted to \$377,002,000, up 36 percent; residential, \$673,297,000, up 13 percent, and heavy engineering work, \$213,299,000, also up 13 percent.

Some indication that this year will follow the same trend line was the volume of future construction contracts let in the month of November, 1957. These amounted to \$93,593,000, or 10 percent above November, 1956. Compared with the preceding year, non-residential construction contracts let during November, 1957, were up 5 percent. Residential contracts showed a fractional percentage gain, while heavy engineering construction volume was substantially higher.

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in conference...

A Future Must Be Planned Today



Early last month Institute President LEON CHATELAIN, JR., FAIA, made a statement before the House Sub-Committee on Banking and Currency at a hearing in Washington. The hearing had been called for the purpose of studying a proposal to authorize \$250-million a year for two years to aid communities throughout the nation to cure some of their civic blight. The measure was advocated by President Eisenhower and was proposed as a continuation of the slum clearance and urban renewal program that has accomplished much to start a progressive urban redevelopment in cities where blight was becoming a serious civic disease.

But not in Florida. Our state is one of the three in all the 48 which thus far has adopted no legislative provision to make urban redevelopment possible under the plan contemplated in the Federal aid program. This program contemplates that local bodies undertake the responsibility of first recognizing the local need for slum clearance and urban renewal; and then take the first steps necessary for accomplishing needed results through acquisition of the community's blighted areas and the formation of an organization to

carry out a needed and well-planned redevelopment program.

Right now such steps are impossible in Florida. And they will continue to be impossible unless the 1959 Florida Legislature adopts an amendment to the State Constitution authorizing municipalities to exercise powers of eminent domain and taxation relative to slum clearance and urban renewal projects.

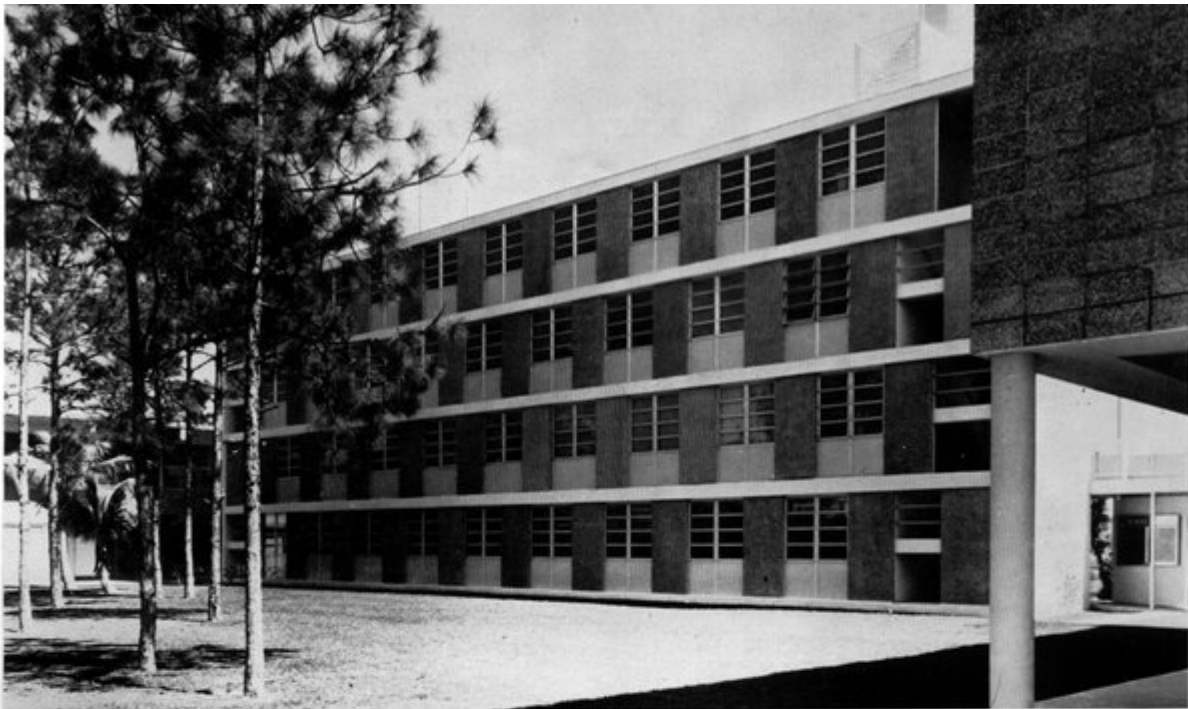
An effort was made to accomplish this during the 1957 legislative session. Sponsored by Representatives GIBBONS and MANN of Hillsborough County, LAND of Orange, ROBERTS of Palm Beach, HERRELL of Dade and WEINSTEIN of St. Johns, a bill was introduced (House Joint Resolution No. 1094) which was designed to give Florida cities needed authorization to begin some solution to the growing problem of blight which the State's major cities are now facing. The bill was referred to the House Committee on Constitutional Amendments—and it died quickly without more than the most casual consideration by that body.

The dispatch of this measure at the time it was presented to the Committee was probably expected by its sponsors. By the time the bill came

up in committee, legislators were neck-deep in controversy relative to final drafting of the State's new Constitution. So it is perhaps understandable that scant notice was given to a measure which did not seem to bear the stamp of expediency.

But the urgency of this matter is very real. Slum clearance and urban renewal projects are part and parcel of the broad plans now in the making to assure sound future development of our State. As of now, Florida cities are legally powerless to undertake them—thus the elimination of civic blight cannot now be integrated with measures leading to the solution of traffic and transport problems or even those involving needed improvements to local zoning situations.

This "Slum Clearance Bill" will undoubtedly be re-introduced at the next session of the Legislature. Its sponsors are vigorous and progressive and are now marshalling the support for this bill which was lacking last year. So far the need for this measure as a civic tool for shaping urban improvement has not been sufficiently publicized to clarify the advantages which such a constitutional amendment would bring to Florida's communities.



UNIVERSITY OF MIAMI LAW BUILDING
Curtain Wall by Ludman
Architect: Robert M. Little, Miami, Fla.
Contractor: Fred Howland, Miami, Fla.

the architect's vision sets the pace for the future . . .

by *Lawrence Field*

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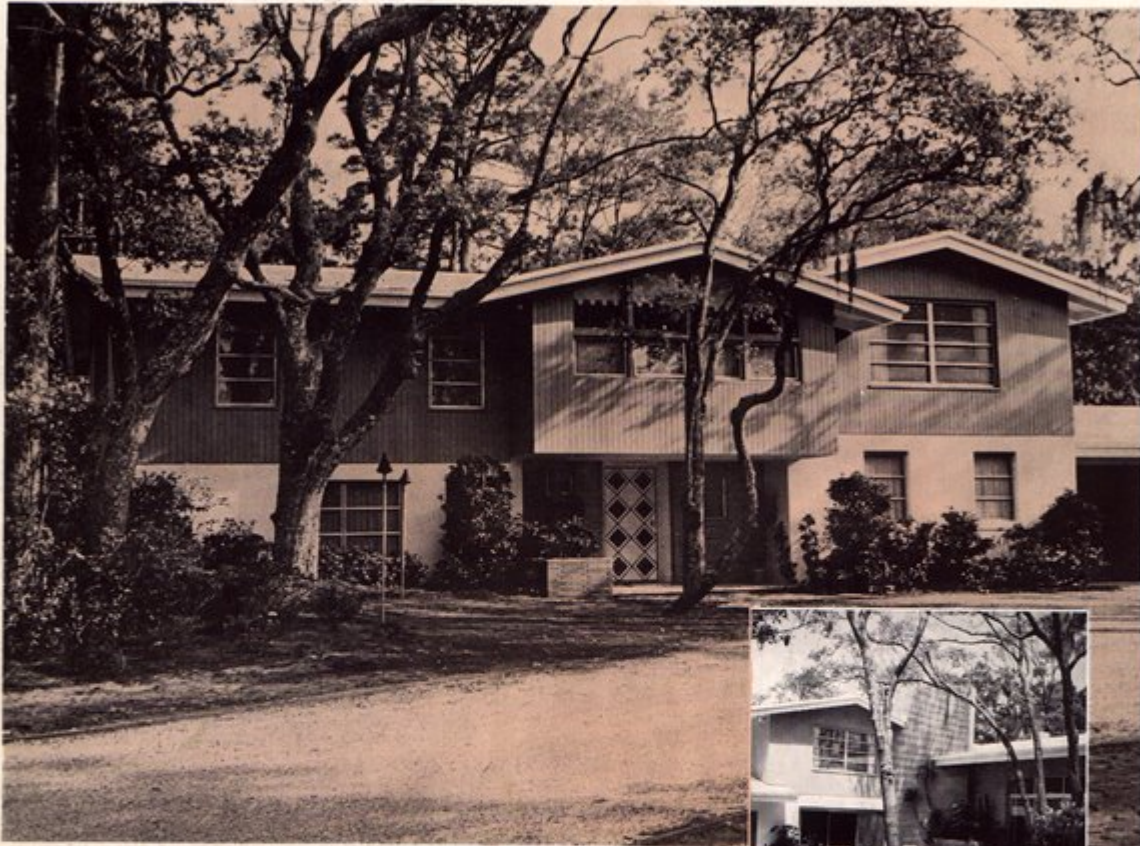
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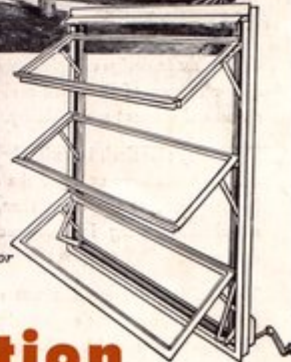
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