

SOUTHERN ARCHITECT



JANUARY 1963

NORTH CAROLINA CHAPTER
THE AMERICAN INSTITUTE OF ARCHITECTS

WINTER MEETING

O. HENRY HOTEL
GREENSBORO

17, 18 & 19 JANUARY, 1963

ART IN NORTH CAROLINA ARCHITECTURE





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JANUARY 1963

VOLUME 10

NUMBER 1

SOUTHERN ARCHITECT



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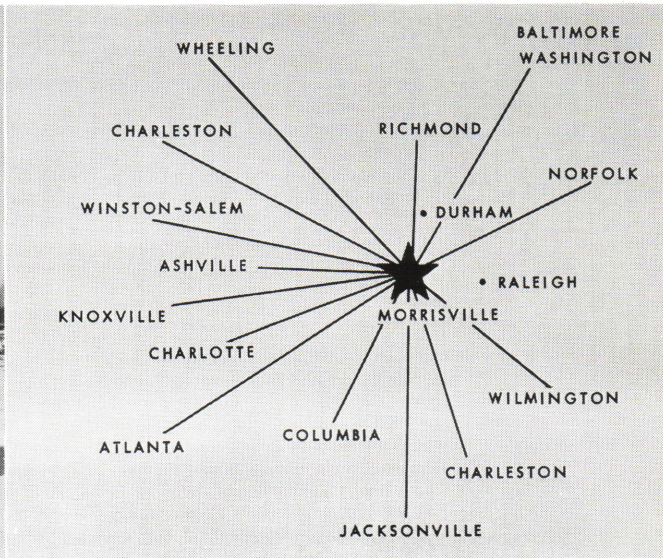
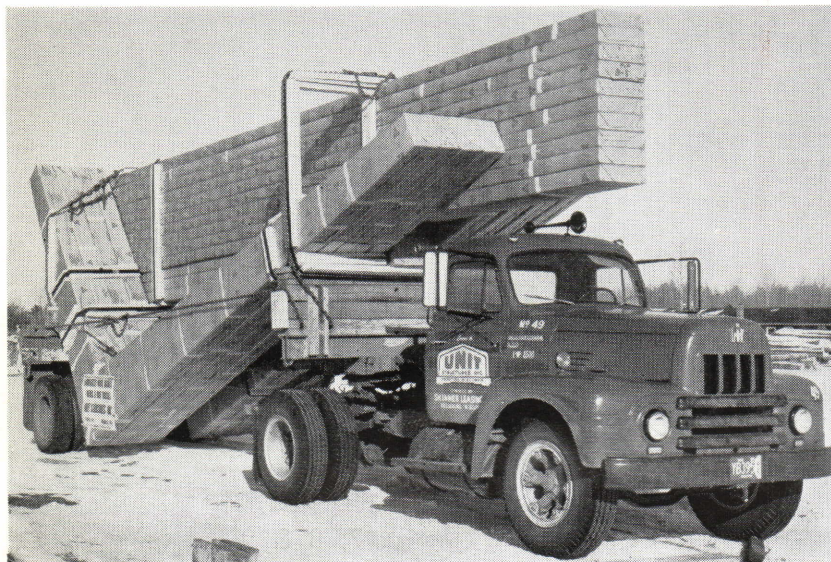
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Cover photograph:

Mural over refreshment bar in lounge of
Ovens Auditorium, Charlotte.
Mural by Elizabeth Mack
Photograph by Alderman Studios

NCAIA CONVENTION ISSUE

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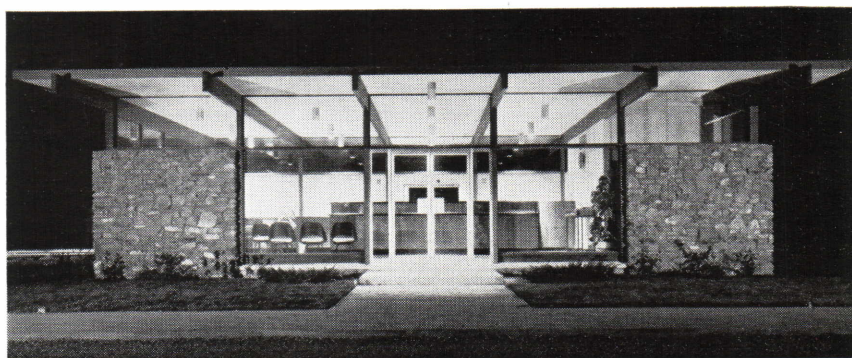
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The recent coverage in the newspapers of construction accidents has done much to bring the whole construction industry to the attention of the public. The publicity has been particularly bad since loss of life has occurred in all of the accidents publicized. These items might be newsworthy but they do much to hurt all of the construction industry.

It is more than appropriate that The American Institute of Architects have chosen, "The Quest For Quality in Architecture" as the theme for their annual meeting next May in Miami, Florida. It might be well for all of us to use as our theme, "The Quest For Quality in All Phases of Construction."

All licensed Architects, Engineers and Contractors have a responsibility to work for more strict legislation, that ultimately will result in more positive statutes to protect the general public. It is amazing the number of projects in all phases of the construction industry that are carried to completion by persons not properly qualified to carry out this work.

In many instances the cost of a given project is the reason for some groups to "cut corners". This only brings to light more forcefully the

old axiom that, "You only get what you pay for." In some cases and possibly all instances where human life has been lost, this "corner-cutting" business has resulted in these terrible tragedies.

As professional men and women we owe it to society to insist on more strict licensing laws and the power to enforce them. It is our responsibility as professionals to do what we can to protect the public, in spite of a few of them. Selfish personal gain of a favored few is what must be stopped.

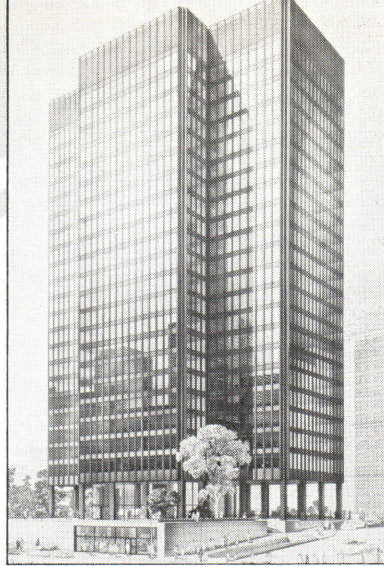
The state legislature will be in session shortly, so now is the time for Architects, Engineers and Contractors to take stock of some bad existing conditions, regroup their collective forces and do something constructive to insure "Quality" in all phases of the construction industry from drawing boards to the finished product.

Nothing good can be "Cheap", but many things good can be "inexpensive." There is a difference. That is where qualified professionals such as ourselves can really render an appreciated service to our society today.

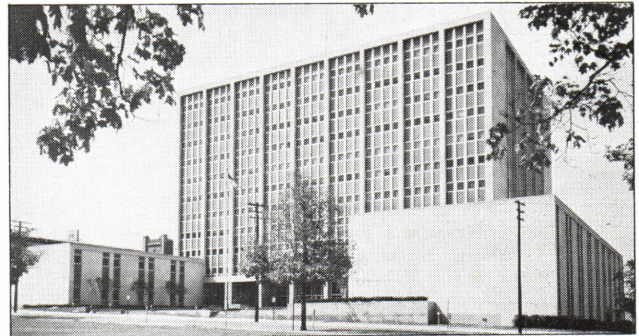
A handwritten signature in black ink, which appears to read "Arthur D. Johnson". The signature is fluid and cursive, with a large loop at the end.



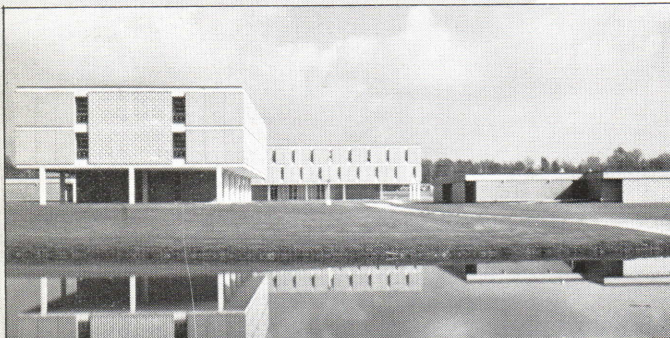
The Berkshire
Richmond, Va.
Marcellus Wright & Son, Architects
Hanson & Craig, Structural Engineers
Standard Construction Company, General Contractors



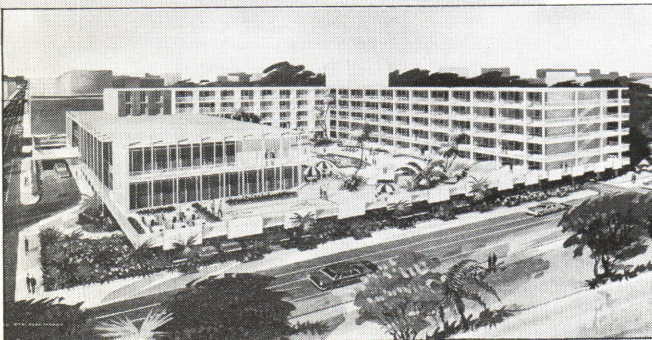
One Charles Center
Baltimore, Md.
Mies van der Rohe, Architect
Farkas and Barron, Consulting Engineers
Metropolitan Builders, Inc., General Contractor



Federal Office Building
Richmond, Va.
Marcellus Wright & Son, Merrill C. Lee, Associated Architects
William T. St. Clair, Structural Engineer
Wise Construction Company, Inc., General Contractors



St. Andrews Presbyterian College
Laurinburg, N.C.
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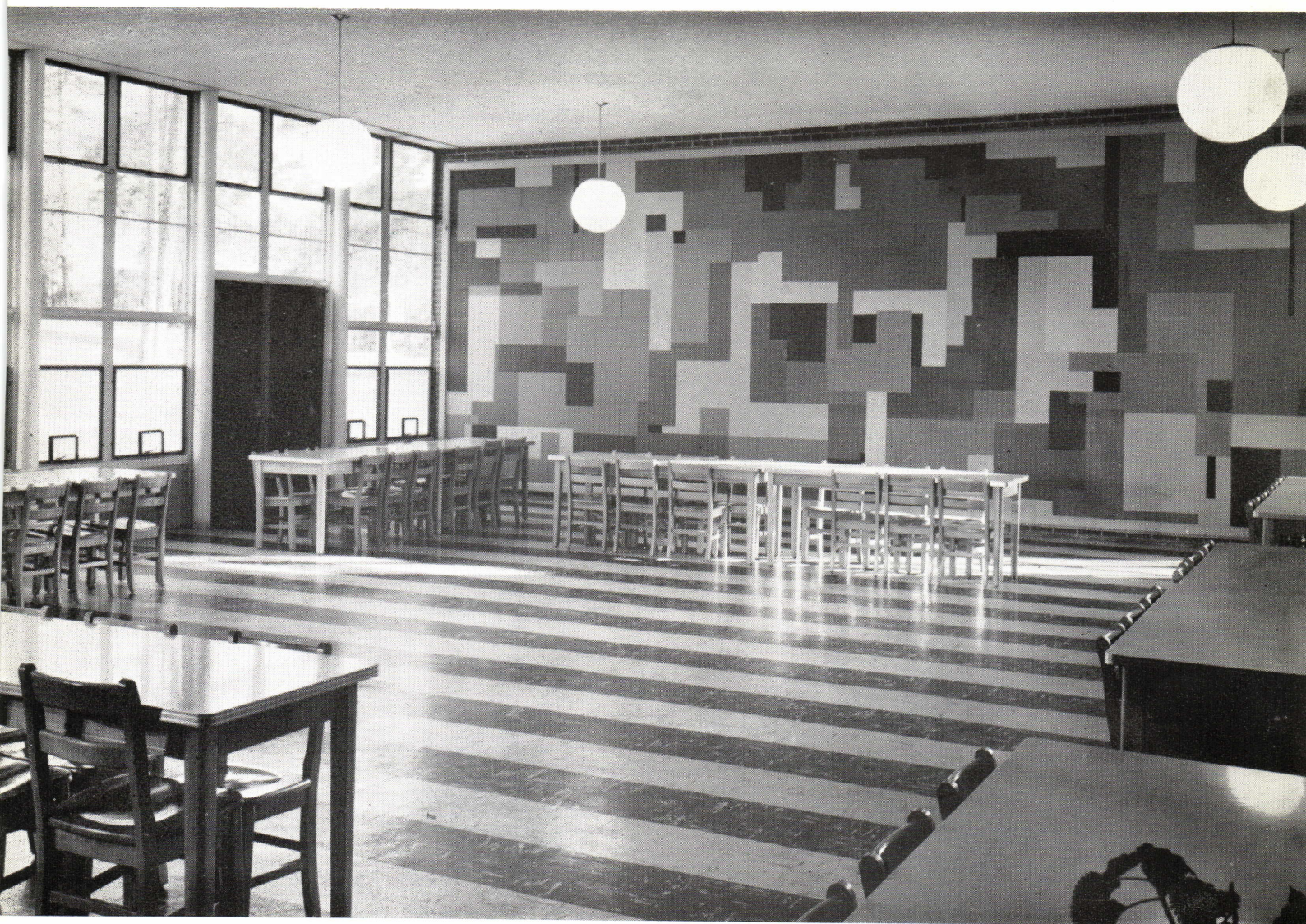
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JOSEPH W. MOLITOR

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architect:
A. G. ODELL, JR. AND ASSOCIATES
charlotte

Pictured above is the dining room of the school featuring an abstract mural applied on acoustical wall panel, designed and executed by Elizabeth Mack.

WACHOVIA BANK & TRUST CO.
charlotte

architect:
A. G. ODELL, JR. AND ASSOCIATES

A most notable feature of this branch bank is the illuminated ceiling hung sculpture, pictured at right.



R. J. REYNOLDS TOBACCO CO.
winston-salem

architect:
A. G. ODELL, JR. AND ASSOCIATES

Beautifying the area at Whitaker Park, home of R. J. Reynolds Tobacco Co., are lovely illuminated fountains and distinctive trelliswork.

photo by charles e. talton



GARINGER HIGH SCHOOL
charlotte

architect:
A. G. ODELL, JR. AND ASSOCIATES

Adding to the attractiveness of the school cafeteria is a decorative glass screen by Elizabeth Mack.

photo by thomas walters



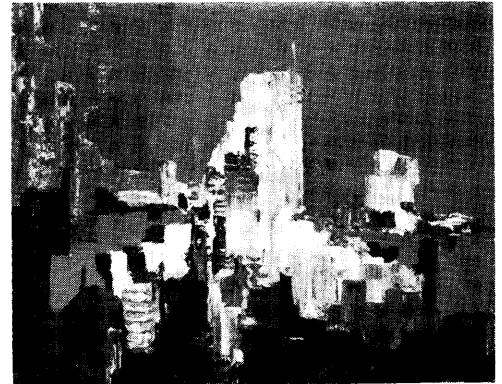
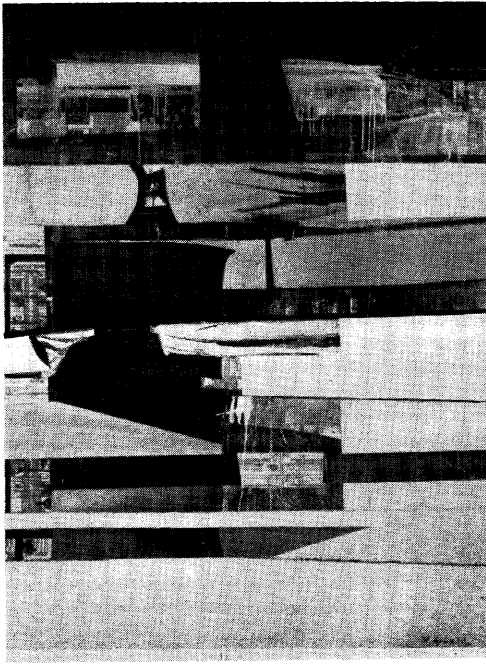


ALDERMAN STUDIOS

OVENS AUDITORIUM
charlotte

architect:
A. G. ODELL, JR. AND ASSOCIATES
charlotte

The mural located over the refreshment bar in the lounge of the auditorium was executed by Elizabeth Mack.



AWARD WINNERS

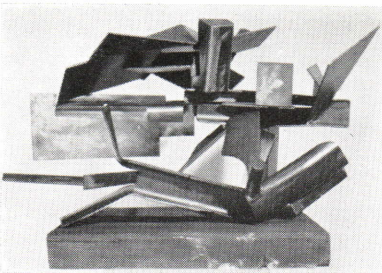
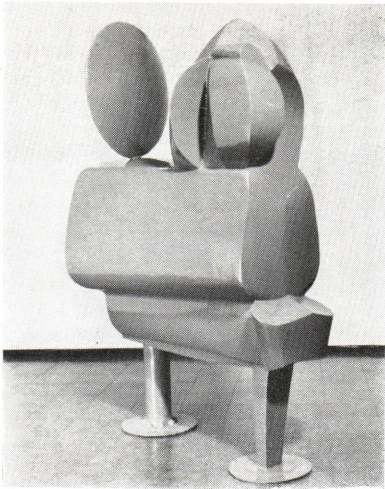
25TH ANNUAL NORTH CAROLINA ARTISTS' COMPETITION 1962

COLLAGE NO. 3

by Russell Arnold, Chairman of the Art Department at Atlantic Christian College, Wilson. This is Mr. Arnold's second award in two years.

BOW DOWN AND WORSHIP

by W. Herbert Jackson, Jr., a first time winner in the North Carolina Art Competition. Young Jackson is a high school student in Raleigh.

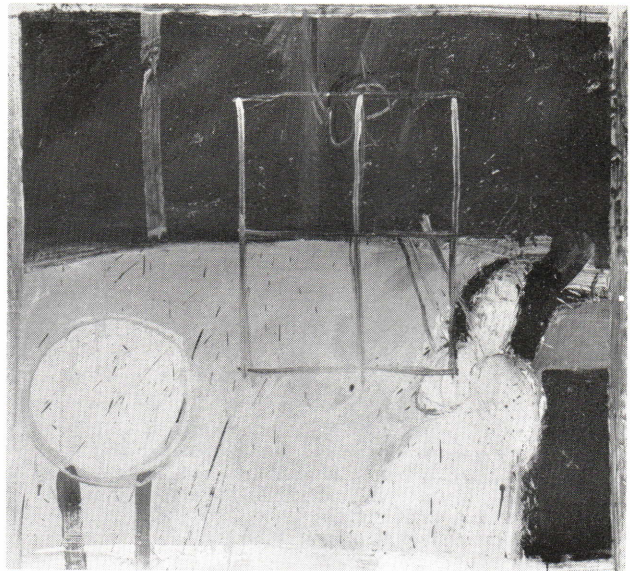


LANDSCAPE XIII

executed by sculptor Robert Howard, a member of the art department at the University of North Carolina. The work is a painted steel sculpture.

NIGHT HOUSE

by sculptor Grant Joslin is executed in steel. Mr. Joslin is an instructor at the School of Design, North Carolina State College.



BLUE OWL WINDOW

by James Bumgardner of Winston-Salem. Mr. Bumgardner, who teaches at Richmond Professional Institute, previously won awards in 1957, 1958, 1959 and 1960.

NCAIA



W. E. FREEMAN, JR.



RICHARD W. SNIBBE



ALFRED S. ALSCHULER, JR.



A. G. ODELL, JR.



OTIS A. SINGLETARY

FRIDAY

The 49th Annual Winter Meeting of the North Carolina Chapter of The American Institute of Architects includes a list of distinguished speakers and guests. The meeting actually gets underway on Thursday, January 17, at which time the Executive Committee and various other committees have scheduled meetings in the afternoon followed by a tabletop display of the Producers' Council, Inc.

Friday's activities will begin with a breakfast for the Executive Committee, Council Presidents from throughout the State, members of the North Carolina Architectural Registration Board and guests of the Chapter.

Presiding at the business meeting of the Chapter on Friday morning will be President Arthur C. Jenkins, Jr., AIA. After various committee reports and voting on a by-law change, the Regional Director of the South Atlantic Region of The American Institute of Architects, **W. E. (Jack) Freeman, Jr., AIA** will give a report on regional activities. Following his talk, new members will be inducted into the Chapter.

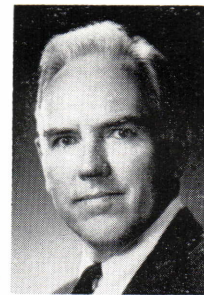
Featured speakers on Friday afternoon will be **Richard W. Snibbe, AIA**, of New York, a Gold Medal Award winner, and chairman of the New York Chapter's Design Committee, responsible for the First Conference on Aesthetic Responsibility held in New York in the spring of 1962. A report of the conference was carried in the AIA Journal and the conference was greatly publicized and well received throughout the country. Mr. Snibbe will speak on "The Image of the Architect".

Speaking on the Building Products Register later in the afternoon will be **Alfred S. Alschuler, Jr., AIA**, of Chicago. Mr. Alschuler is well-qualified to speak on this subject, as he is currently serving on the Committee on Architectural-Building Information Services, whose responsibility it is to publish the Building Products Register. **A. G. Odell, Jr., FAIA**, Second Vice-President of The American Institute of Architects will preside at the afternoon meeting.

During the afternoon the panel of jurors will be closeted with the entries for the 1963 Honor Awards Program and will announce the winners at the annual banquet to be held at 7:30 in the evening. Jurors are Emerson Goble, AIA, Charles M. Goodman, FAIA, and G. Holmes Perkins, FAIA. The concluding speaker will be **Dr. Otis A. Singletary**, Chancellor, Woman's College, The University of North Carolina, who will address the group at the banquet on Friday evening.

1963 WINTER MEETING

"The Image of The Architect"



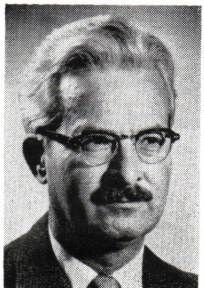
JOHN T. CALDWELL



EMERSON GOBLE



G. HOLMES PERKINS



HENRY L. KAMPHOEFNER

SATURDAY

First on the agenda for Saturday morning will be a Plantation breakfast for those attending the convention.

Saturday morning the meeting will be a forum panel discussion by a group of distinguished persons developing the theme "The Image of the Architect". Members of the panel will be **Dr. John T. Caldwell**, Chancellor, North Carolina State College; **Emerson Goble, AIA**, Editor, Architectural Record; and **G. Holmes Perkins, FAIA**, Dean of Fine Arts and Chairman of the Department of Architecture of the University of Pennsylvania. Moderating the discussion will be **Henry L. Kampfoefner, FAIA**, Dean of The School of Design, North Carolina State College.

On the agenda for Saturday afternoon will be a tour of the campus of Woman's College with tea served at Alumni House and a talk on the Interior Decorating Department of the college by a member of the faculty.

During the three days of the meeting the architects, their wives and guests will be entertained at various social functions, including a bridge party, luncheon and fashion show for the ladies at the Starmount Country Club on Friday. A social hour and dance will be held each day of the meeting and Saturday evening's festivities will be held at the Embassy Club.

NCAIA COMMITTEE CHAIRMEN

1963

Following are the committees and committee chairman who were appointed by President Arthur C. Jenkins, Jr. to serve during his term of office:

Chapter Affairs	Arthur C. Jenkins, Jr., Fayetteville
Office Practice	James C. Hemphill, Jr., Charlotte
Fees and Contracts	James A. Stenhouse, Charlotte
Membership	William E. Brackett, Jr., Hendersonville
Public Relations	William W. Dodge III, Raleigh
Government Relations	Guy E. Crampton, Jr., Raleigh
Construction Industry Relations	Thomas Turner, Jr., Charlotte
Education	Mason S. Hicks, Fayetteville
Collaboration of Design Professions	James H. Benton, Charlotte
School Buildings	Owen F. Smith, Raleigh
Home Building Industry	Kenneth M. Scott, Durham
Hospitals and Public Health	Wm. Moore Weber, Raleigh
Urban Redevelopment	Edward W. R. Waugh, Raleigh
Research	G. Milton Small, Raleigh
Preservation of Historic Buildings	Louise Hall, Durham
Conventions	Archie R. Davis, Durham
Building Codes	Marion A. Ham, Durham
Legal Affairs	Ralph B. Reeves, Jr., Raleigh
Chapter Publications	John T. Caldwell, Raleigh
Institute Fellowship	A. G. Odell, Jr., Charlotte
Chapter Manual	Cyrill H. Pfohl, Winston-Salem
A.I.A.—Producers' Council Relations	R. E. L. Peterson, Greensboro
Exhibitions	Charles M. Sappenfield, Raleigh



SMITH

DAVIS

FEREBEE

JENKINS

HASKINS

LEE

CLEMMER

NCAIA OFFICERS AND DIRECTORS 1963

Photographed at the 1962 annual winter meeting are the officers and directors of The North Carolina Chapter of The American Institute of Architects:

President	—	Arthur C. Jenkins, Jr., Fayetteville
Vice-President	—	S. Scott Ferebee, Jr., Charlotte
Secretary	—	Elizabeth B. Lee, Lumberton
Treasurer	—	Macon S. Smith, Raleigh
Directors	—	Albert L. Haskins, Jr., Raleigh
		Archie R. Davis, Durham
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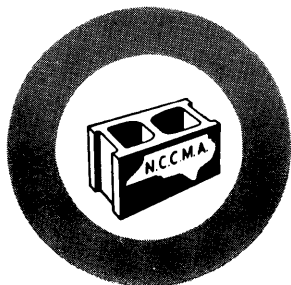
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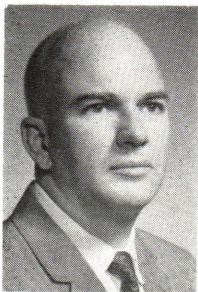
THE NORTH CAROLINA CONCRETE MASONRY ASSOCIATION

715 West Johnson Street, Raleigh, North Carolina

NEW CHAPTER MEMBERS

The following will be inducted into the N. C. Chapter at ceremonies during the annual meeting at Greensboro on Friday morning, January 18.

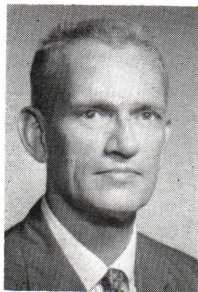
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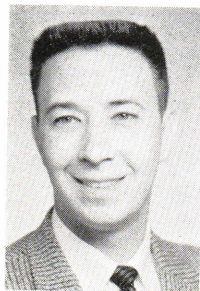


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Charlotte 2, North Carolina

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THE HIGH SCHOOL AUDITORIUM

SOME COMMENTS AND CRITICISMS

*by Charles Ganzer, Technical Director, Raleigh Little Theatre
and Dick Snavely, Director-Manager, Raleigh Little Theatre*

The following situation should be instantly recognizable to anyone who has ever worked professionally in the theatre. The telephone rings; the caller is the drama teacher at a nearby high school. "We're doing a play and need some help." Further discussion reveals that the play is to be presented on the stage of the school auditorium and that most if not all of the problems arise from inadequacies in the building rather than from any lack of competence on the part of the staff. The settings for a multi-scened play cannot be shifted or stored because of a lack of wing space; auditorium sight-lines force the playing of each scene in the center of the stage; no attempt can be made to achieve any dramatic effects with lighting since the proper equipment is lacking.

Help, when requested in such a situation, is usually forthcoming; a series of shortcuts and compromises can usually be worked out, but in a great many cases all such difficulties could have been avoided from the start had the auditorium and stage been properly planned before construction. It is after having "solved" some of these emergency situations more than a few times that we offer here a few suggestions that may be of value.

The brevity of space allotted prohibits any detailed discussion but we will try to pin-point some of the situations in which the function of the auditorium and stage has been impaired when the original design did not fully consider the needs of the various groups who would be using this space.

In many auditoriums we have seen, first consideration has been given to the needs of choral groups, speakers, assembly programs and graduation exercises. In a school situation these should certainly be given due emphasis; these are the groups who use the auditorium and stage most often. But the writers contend that drama groups can come in for a larger share of consideration and that this consideration would be of benefit to all other functions taking place in the auditorium. Polished hardwood floors, permanently mounted sets of draperies, row after row of permanently wired border lights, proscenium openings approaching sixty feet in width, and auditoriums seating over 1,000 on one level; these are quite adequate for all-school assembly programs but the demands of legitimate staging

make such facilities rather limited. The greatest need that we have seen is for much greater flexibility in the auditorium and stage space. If more emphasis were given to the needs of dramatic activities where the greatest flexibility is called for, the many other groups who use the auditorium would also benefit. The following suggestions are offered:

LIGHTING

Spotlights which are designed principally for theatrical use are preferred to less flexible units using the various types of reflector lamps. Spotlights may be divided into two major categories; 1) the ellipsoidal reflector, which produces a hard-edged beam and may be framed to any desired shape, and 2) the fresnel lens spotlight which uses a spherical reflector and produces a soft-edged, diffused beam, and which cannot be framed.

A third type of instrument which is often used, and is not in the spotlight category, is the border or strip light, a compartmented single unit not to be confused with the often-purchased banks of widely separated lamps of the R or PAR type. Only in a self-contained unit having lamp centers closely spaced can the proper degree of color mixing be obtained.

The efficiency of the above-mentioned instruments is often destroyed by the lack of proper positions for mounting them. Spotlights of the ellipsoidal type are primarily to be used for lighting the front areas of the stage. Such instruments should be mounted in coves in the auditorium ceiling or in a similar position in the auditorium to give the light beam an angle of approximately forty-five degrees to the stage floor. Possible alternate locations to meet this specification might be the front of the balcony (if any) or on the side walls of the auditorium, preferably in slots to conceal the instruments from the view of the audience.

Fresnel lens spotlights are used to provide general visibility lighting for the rear areas of the stage. They are usually mounted on a pipe immediately in back of the main curtain. Electrical service to such a pipe should allow a great flexibility for mounting these lights. For instance, we have recently ex-

perienced using as few as eight spotlights and as many as thirty-six in this position.

Border or strip lights usually wired in three circuits and colored red, blue, and green in alternating sequence are used to smooth and blend the over-all lighting from the ellipsoidal and fresnel lens spotlights, and to light a large cyclorama or sky backdrop. By varying the intensity on each circuit a wide range of colors may be obtained from these units.

The three types of instruments mentioned are of little value unless it is possible to control the intensity of light from each lamp. Such control obviously calls for some form of dimmer board. These boards are available in a wide range of types and prices, depending on the form of control and the capacity desired.

THE STAGE AREA

Basic needs here are for ample wing space, depth, height and unobstructed wall space. Wing space is essential for storage; ample depth is necessary to allow passage behind scenery and curtains. It is realized that in a high school it is often not economically or practically feasible to provide a great deal of cubage above the stage proper for the flying of scenery. However, sufficient clearance must be provided above the maximum height of the proscenium opening to permit the hanging of lights, border curtains, draperies and some pieces of scenery. Unobstructed wall space will allow storage of flats and other pieces of scenery when not in use.

The stage floor is an area where money can occasionally be saved, both in initial cost and in upkeep, and in turn provide a much more useful surface. It is often necessary to fasten scenery for plays and choral productions directly to the floor by some means. This is impractical if the floor is of highly polished hardwood whose unmarred beauty is jealously guarded by the building custodian. A floor of 1½ to 2 inch pine is a quite satisfactory surface. It may be necessary to occasionally sand and seal such a surface, but it should never be given a highly polished finish. Such a finish can be slippery for dancers and actors and may also give undesirable reflections from the stage lighting.

THE AUDITORIUM

There seems to be an increased emphasis on the proper acoustical design of the school auditorium, as well as a more imaginative use of color and texture in the decor. Auditorium sightlines, however, form a problem for the architect due to several factors. Some school boards feel it imperative to seat the entire student body in the auditorium at one time. This forces the arrangement of a great many seats spread over a large expanse of floor, resulting in poor sightlines from the sides of the auditorium when only a small portion of the stage is in use for a small ensemble, a speaker, or a small stage setting.

A possible partial solution to this problem would be the inclusion of a balcony. This would save putting seats to the far sides and to the back. Often an auditorium with large seating capacity is used for small audiences. We have seen movable partitions used to advantage to vary the capacity.

These admittedly brief comments have been offered in the hope that they may be of value. It is to be regretted that the large amount of cubage taken by a stage and auditorium is often wasted in inefficient planning. In many such cases the client himself is unaware of the requirements for such a structure, and planning seems to proceed with little or no regard for the theatrical aspect of the space. North Carolina has many college and community theatres with professionally trained staff members who are available for consultation.

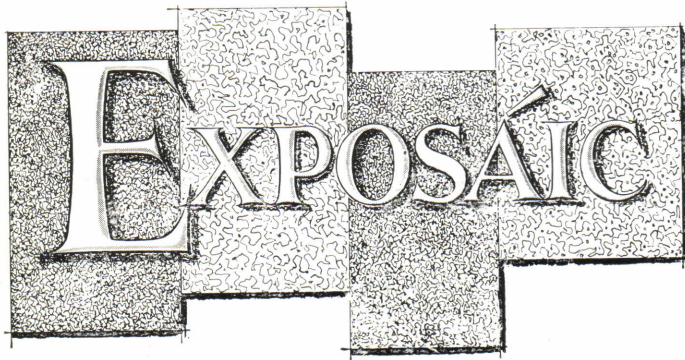
In addition to such consultation the following short bibliography may be of some value.

THEATRES AND AUDITORIUMS
Burris-Meyer and Cole
Reinhold 1949

ARCHITECTURE PER LO SPETTACOLO
Roberto Aloï
Ulrico Hoepli, Milan 1958

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Stanley McCandless
Theatre Arts Books

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Precast Aggregate Panels

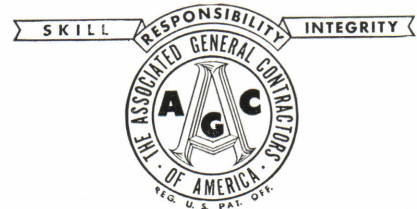


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We Recommend:

—That Article 41, AIA General Conditions, Cash Allowances, be amended in accordance with the recommendations of the National AIA-AGC Liaison Committee so that it will state "Unless otherwise noted in the specifications, the allowances are based on prices or costs delivered to the job site."

This change is recommended in order to eliminate any misunderstanding about payments for drayage, sales tax and similar charges.

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ARCHITECTS and BUILDERS in the NEWS

FORM PARTNERSHIP

William W. Dodge III, AIA, and Bosworth C. Beckwith, AIA, have formed a partnership and opened an office for the practice of architecture at 611 Tucker St., Raleigh. The firm will be known as Dodge & Beckwith, Architects. Mr. Dodge was formerly associated with Guy Crampton & Associates. Mr. Beckwith recently returned to Raleigh after being associated with an architectural firm in Hawaii for three years.

ANNOUNCEMENT

J. N. Pease Associates, Architects and Engineers of Charlotte, announce the appointment of Frederick F. Sadri, AIA, as Senior Associate in charge of Architectural Design. Mr. Sadri is a graduate of Massachusetts Institute of Technology and has been with the firm approximately five years.

JOINS FIRM

Loewenstein-Atkinson, AIA, Architects, of Greensboro, have announced that A. C. Woodroof, Jr., AIA, became a partner in the firm as of January 1. Mr. Woodroof is a graduate of the University of North Carolina and for the past fifteen years has worked first as an architectural draftsman and more recently as a partner in the firm of Albert C. Woodroof, Architect.

NEW PRESIDENT-OWNER

Smith Concrete Products, Inc. and Prestressed Concrete, Inc. of Kinston have announced that as of December 1, 1962, the new President-owner is Mr. George Copeland Bell. Mr. Bell assumed management of the business from Mrs. C. Kersey Smith, former president-owner.

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CONFERENCE ON CHURCH ARCHITECTURE ANNOUNCED

The Church Architectural Guild of America and the Department of Church Building and Architecture of the National Council of Churches, in cooperation with the Greater Seattle Federation of Churches and the Washington State Council of Churches announces a Joint Annual Conference on Church Architecture to be held at the Olympic Hotel, Seattle, Washington, March 4-8, 1963.

EDUCATIONAL SEMINAR SCHEDULED

An Educational Seminar on Welded Structural Connections sponsored by The American Welding Society will be held at the Humble Building Auditorium, 1600 Woodlawn Rd., Charlotte on January 22. The seminar will be conducted by Omer Blodgett, Design Consultant, who is the leading authority on welded structural design in the United States.

EUROPEAN STUDY TOUR SET FOR ARCHITECTS

Alitalia Airlines has announced a 12-day study tour of Europe designed especially for American, Canadian and Mexican Architects, with visits to England, France and Italy. In each country the architects will inspect not only historical landmarks, but many examples of European contemporary work. In each city arrangements have been made for leading local architects and architectural editors to be guests of the group at lunches or dinners and to accompany the group during visits to the local

sites. The tour will depart on March 9th from New York's Idlewild International Airport. More information may be obtained from Alitalia Airlines, 3376 Peachtree Road, N.E., Suite 272, Atlanta 5, Georgia.

CHARLOTTE COUNCIL BECOMES SECTION

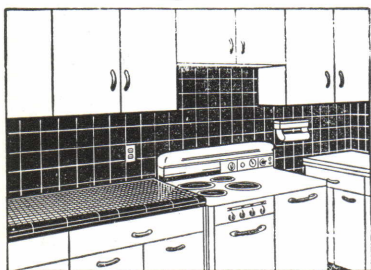
At a meeting of the Executive Committee of The American Institute of Architects held in Washington, D. C. in November 1962, the application of the Charlotte Council to become a Section of the North Carolina Chapter of The American Institute of Architects was approved by the Executive Committee. The new Section encompasses Charlotte and surrounding areas and will receive all official mail from the Institute, just as the Chapter office does. A by-law change to be considered at the Chapter's Annual Winter Meeting in Greensboro would give the Section representation on the Chapter Board of Directors. Beverly L. Freeman, AIA, of Charlotte, is serving as President of the Charlotte Section.

TRANSFERS MEMBERSHIP

George Matsumoto, AIA, a former professor at the School of Design, North Carolina State College, has transferred his membership from the North Carolina Chapter AIA to the Northern California Chapter, AIA. Mr. Matsumoto is presently residing in Oakland, California.

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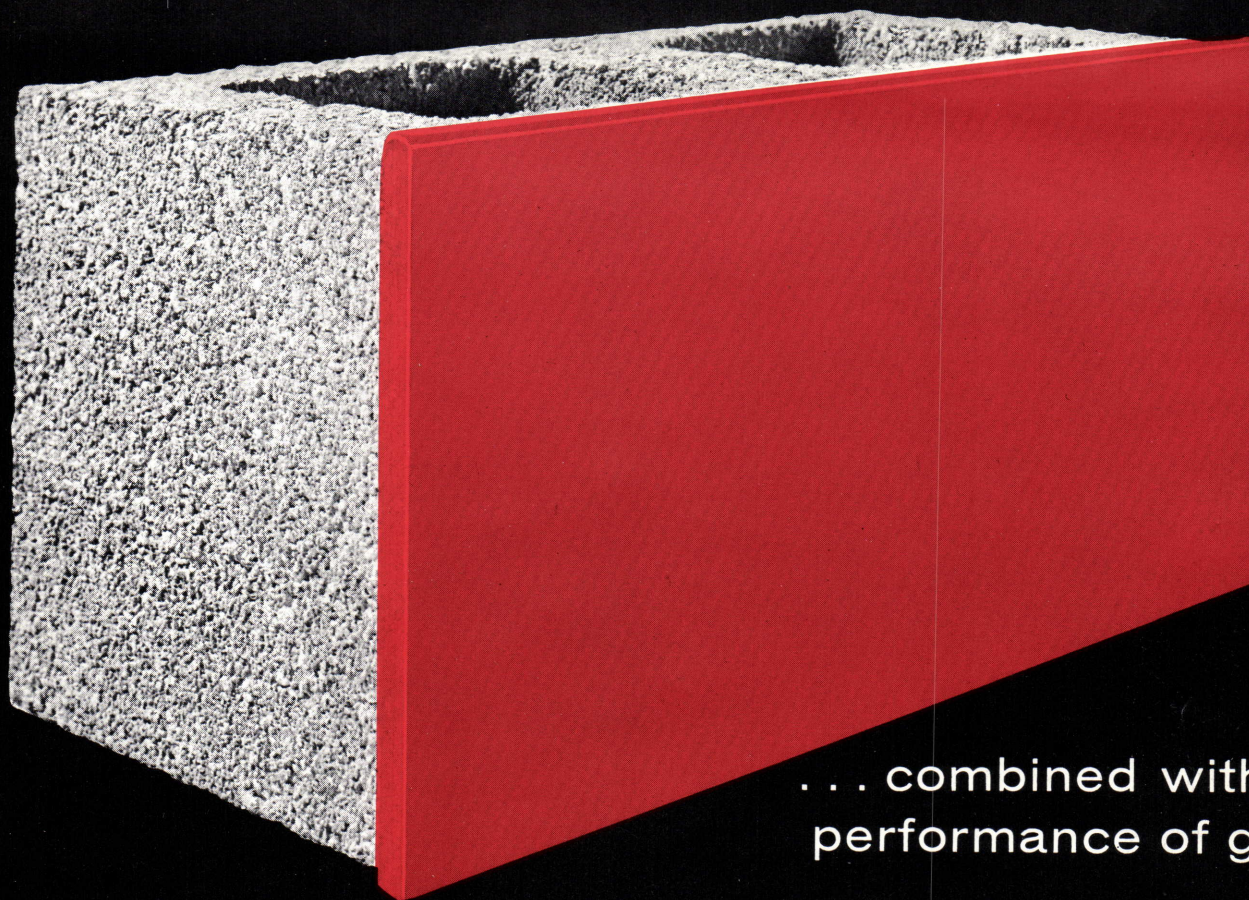


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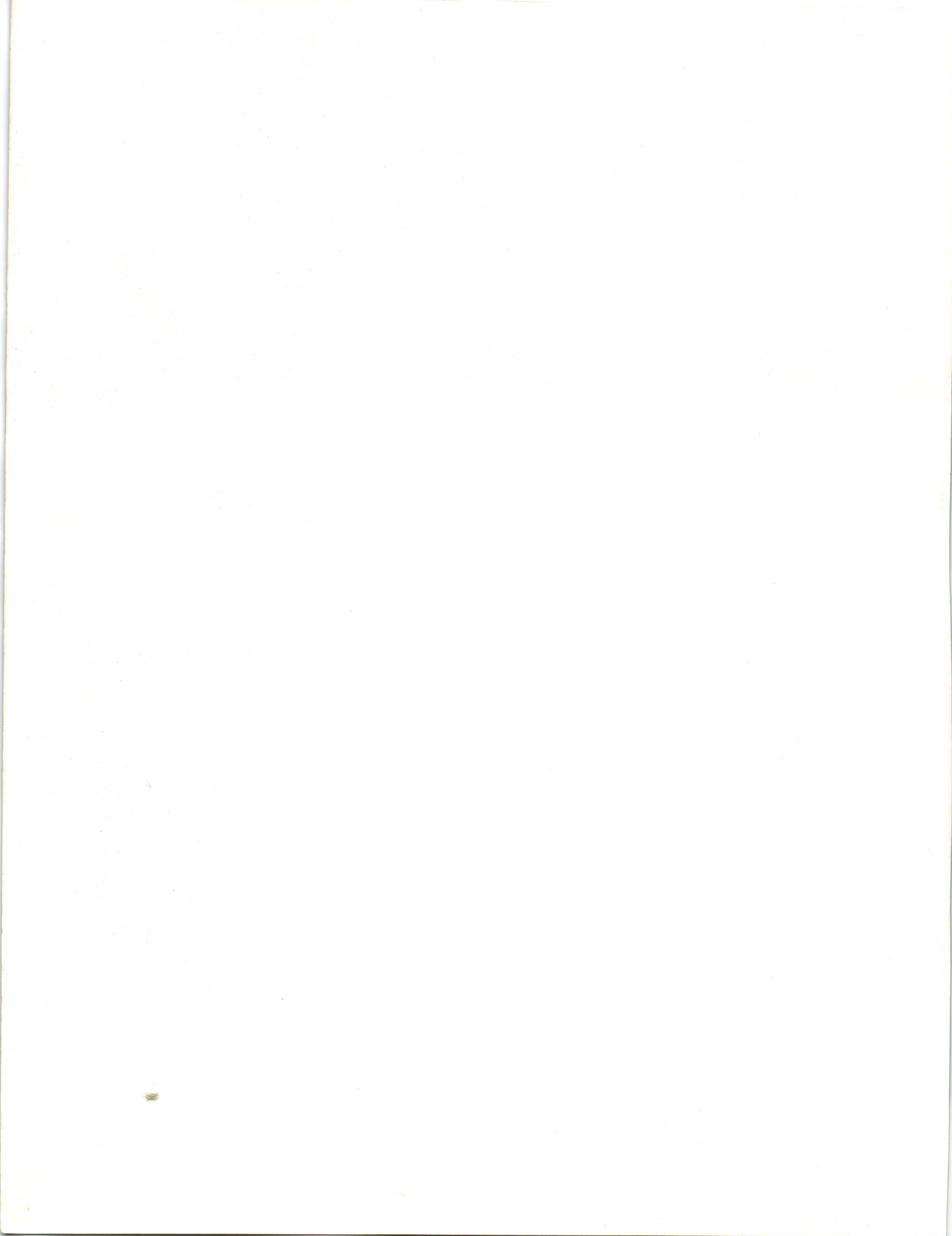
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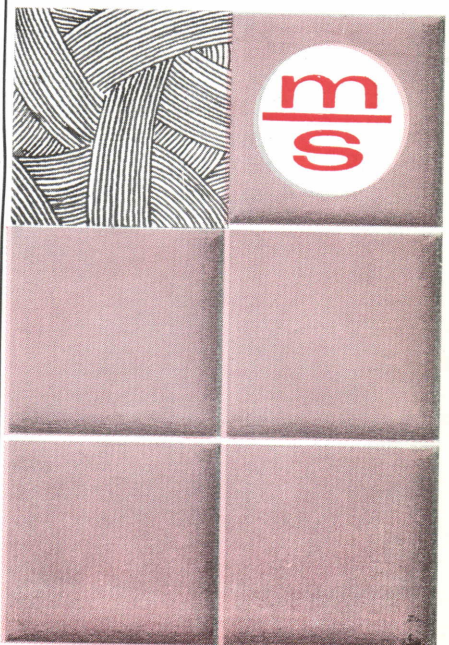


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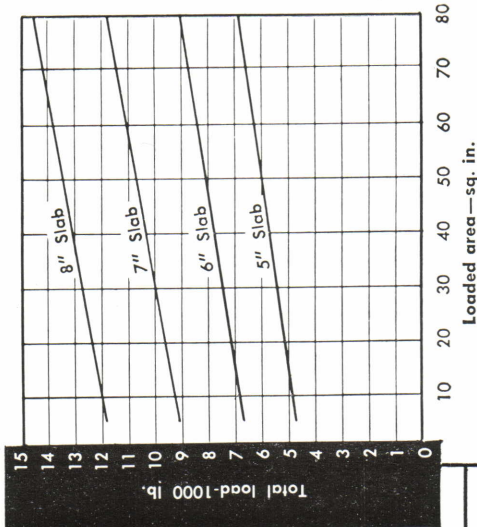


Concrete slab design for long-service floors. Example: assume that a slab is to be designed of 5,000 psi concrete for an industrial plant floor. There will be considerable traffic with trucks having loads of 10,000 lb. per wheel. Each wheel has a contact area of about 30 sq. in. Assume that operating conditions are such that impact will be equivalent to about 25 per cent of the load. The equivalent static load will then be 12,500 lb. An approximate formula for the allowable flexural tensile

stress of concrete is $4.6 \sqrt{f'_c}$ (in which f'_c = 28-day cylinder strength). For 5,000 psi concrete, the allowable strength is then:

$$4.6 \sqrt{5,000} = 325 \text{ psi.}$$

The allowable loads in chart at right are based on a stress of 300 psi, so the design load must be corrected by $300 \div 325$ which gives 11,500 lb. From chart a load of 11,500 lb. on an area of 30 sq. in. requires a slab about $7\frac{1}{2}$ in. thick.



Requirements for floors on ground									
SINGLE COURSE									
BUILDING TYPE	TRAFFIC	MIX DESIGN DATA FOR ORDERING CONCRETE					CONCRETE FINISH		
		W/C in gal. per bag	28 day cylinder strength (psi)	Slump (in.)	Air content (%)*	Min. cement content in bags per cu. yd.			
Offices, schools, churches, hospitals, commercial bldgs.: where floor will be covered with tile, linoleum, etc.	Predominantly foot traffic.	5½-6½	3500-4500	2-4	5 ± 1 or 6 ± 1	5½	Steel trowel		
Same as above except concrete is wearing surface. Also for service in light industrial buildings.	Foot traffic and pneumatic tired vehicles.	4-5½	4500-7000	1-3	5 ± 1 or 6 ± 1	6	Hard steel trowel by power and hand equipment.		
Industrial or commercial buildings subject to heavy or abrasive use.	Foot traffic and pneumatic tired vehicles.	4-5½	4500-7000	1-3	5 ± 1 or 6 ± 1	6	Dry shake of extra hard aggregate added to surface immediately before power floating begins.		
Heavy industry such as foundries, steel mills, heavy manufacturing, also any industrial or commercial building with highly abrasive conditions.	Steel wheeled vehicles. Heavy abrasive use.	5½-6½	3500-4500	2-3	5 ± 1 or 6 ± 1	5½	Surface leveled by floating, but textured to insure bond to topping.		
		3½-4	8000-12000	Zero	Not required	7½	Special power floats, repeated hand troweling for smooth, dense abrasive resistant surface. Special extra hard aggregates are used.		
		BASE COURSE							
		TOPPING**							
TWO COURSE HEAVY DUTY									

requirements for floors on ground

SINGLE COURSE

TWO COURSE HEAVY DUTY

Maximum Wheel Loads for Industrial Floors

The chart above is based on flexural tensile stress of 300 psi. For other stresses multiply loads by ratio of 300 to stress used. For an allowable tensile stress of 300 psi, compressive strength of about 4,300 psi is generally required.

For additional literature on design of concrete slab floors, or other concrete construction, just send a request on your letterhead. (U.S. and Canada only.)

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*For concrete with 1 1/2 in. max. aggregate use 5 ± 1% air content; for 3/4 in. max. aggregate use 6 ± 1%.

**Topping mix must be mixed in paddle type mixer—generally not available from ready-mix plants.

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BUILDING MATERIALS

Producers' Council
(See our ad on page 20)

CONCRETE

Portland Cement Association
(See our ad on page 24)

CONCRETE MASONRY UNITS

Carolina Stalite Company
(See our ad between pages 2 & 3)

N. C. Concrete Masonry Association
(See our ad on page 16)

Smith Concrete Products, Inc.
(See our ad on page 23)

Tidewater Concrete Block & Pipe Company
(See our ad between pages 22 & 23)

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(See our ad on page 21)

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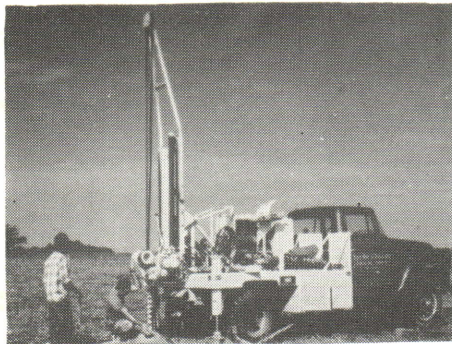
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CALENDAR OF EVENTS

JANUARY 17-19: NCAIA 1963 Winter Meeting,
O. Henry Hotel, Greensboro

JANUARY 17: Producers' Council Table-Top Display
O. Henry Hotel, Greensboro

JANUARY 17-FEBRUARY 21: Winston-Salem
Council of Architects, Y.W.C.A.
Cyrill H. Pfohl, AIA, President

JANUARY 22: Educational Seminar on Welded
Structural Connections
Esso Building Auditorium, Charlotte

JANUARY 23, 30, February 6, 13: Architect's
Guild of High Point,
Marguerite's Restaurant
George C. Connor, Jr., AIA, President

JANUARY 24-FEBRUARY 21: Greensboro Registered
Architects, Maplehouse Restaurant,
Carl F. Andrews, President

FEBRUARY 1: Western Council of Architects, Hickory
Walter J. Boggs, President

FEBRUARY 6: Charlotte Council of Architects,
Stork Restaurant No. 2
Beverly L. Freeman, AIA, President

FEBRUARY 6: Durham Council of Architects,
Harvey's
Robert W. Carr, AIA, President

FEBRUARY 7: Raleigh Council of Architects,
Y.M.C.A.
G. Milton Small, AIA, President

FEBRUARY 15: Deadline for material for March issue.

NCAIA Executive Committee Meetings:

January 17
April 27
June 8

Greensboro
Hickory
Fayetteville

1963

NCAIA WINTER
MEETING

JANUARY 17, 18, 19, 1963

O. HENRY HOTEL
GREENSBORO



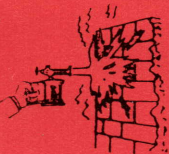
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		HEIGHT	WIDTH	LENGTH			
1-P	25.93	7 5/8	7 5/8	15 5/8	119.1	191,500	1608
2-P	25.87	7 5/8	7 5/8	15 5/8	119.1	179,000	1503
3-P	25.93	7 5/8	7 5/8	15 5/8	119.1	194,000	1629
4-P	25.87	7 5/8	7 5/8	15 5/8	119.1	153,500	1289
5-P	25.81	7 5/8	7 5/8	15 5/8	119.1	141,000	1184
						Average	1443

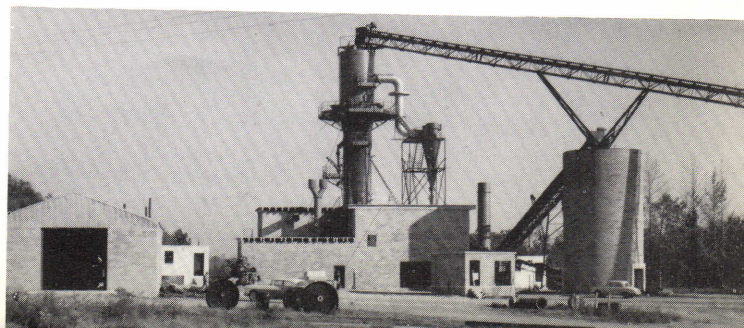


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Drawer 1037

SALISBURY, N. C.





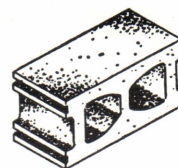
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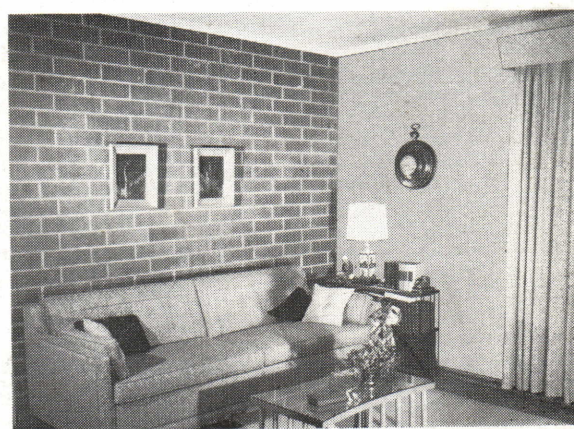
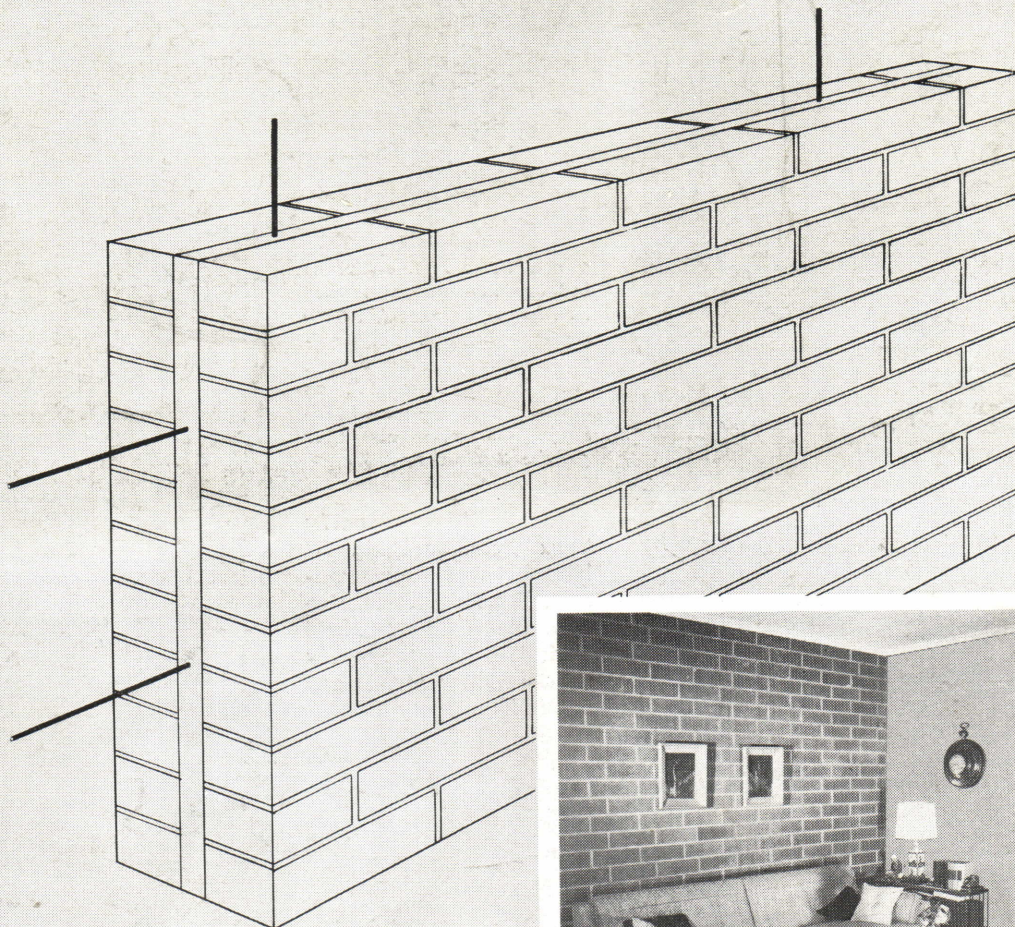
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- Now you can build a firewall that offers important new advantages. The RBM Space-Saver Firewall combines the rugged durability of reinforced brick masonry with the beauty and finer finish of exposed brick. And you'll be surprised at the economy of materials and labor.

You save space because codes permit this type of firewall to be thinner than other masonry types. Maintenance is at a minimum, too. No painting, no cracking walls, no costly waterproofing. And an RBM Space-Saver Firewall is the answer to soundproofing problems.

Get the full details — including specifications and a cost work sheet — from your brick supplier or by writing to Brick and Tile Service.

Brick and Tile Service, Inc., Box 6305, Greensboro, N. C.