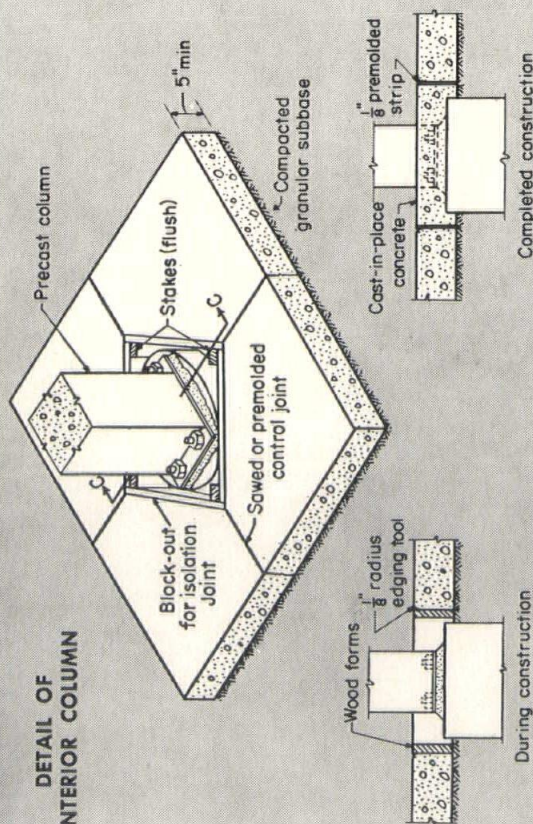
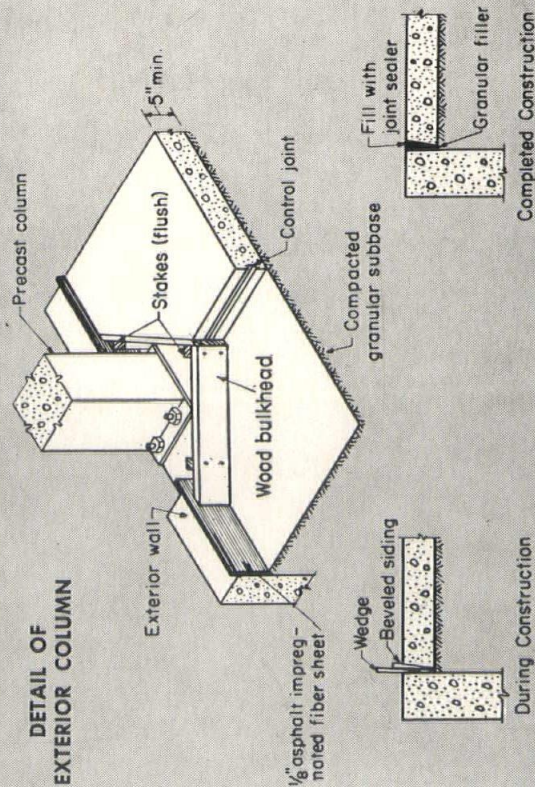


DETAIL OF INTERIOR COLUMN



SECTION C-C SHOWING ISOLATION JOINTS

DETAIL OF EXTERIOR COLUMN



ALTERNATE WALL ISOLATION JOINT

Two types of joints recommended for slab-on-ground floors:

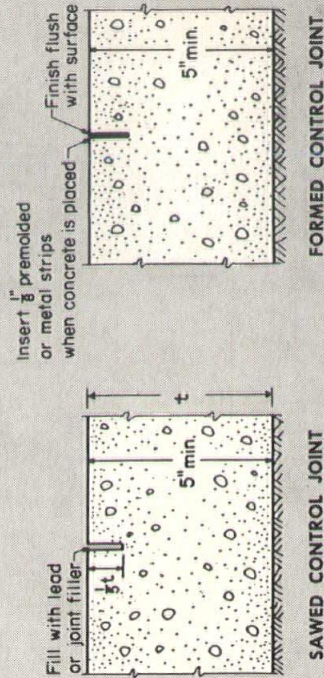
1. Control joint—allows differential movement only in the plane of the floor. Recommended spacing approximately 20 ft.

2. Isolation joint—allows differential movement in all directions.

Proper construction of control joints is important to satisfactory functioning of a floor on ground. In general, control joints are made by creating planes of weakness in the slab. Volume changes due to variation in temperature and moisture then occur without causing random cracking. Control joints may be made several ways. Sawing a slot in the top of the finished slab is often most economical.

Isolation joints separate or isolate concrete slabs from columns, footings or walls to permit both horizontal movement due to volume changes and vertical movement due to differential settlements.

Get complete technical literature on additional aspects of design of concrete floors, as well as any other applications of concrete. (U.S. and Canada only.) Send a request on your letterhead.



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OFFICIAL JOURNAL OF THE LOUISIANA ARCHITECTS ASSOCIATION

VOLUME 2 NUMBER 3 1963

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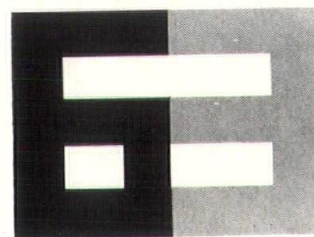
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LAA MEMBER FIRMS ARE LOOKING TO 1963
FOR BIG THINGS TO HAPPEN. HERE'S HOPING
THAT IT WILL BE A BANNER YEAR.

DIRECTORS—John L. Webb • John A. Bani • C. Henry Wells • William E. Bergman
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UGLINESS IS CHEAP!

A plan service acquaintance of mine remarked recently that the basic difference between his homes and those designed by architects is simply that his homes subdue aesthetics in the interest of lower cost. His implication was that attractiveness is expendable. Is it?

His remark came vividly to mind last week on visiting friends in a subdivision comprising homes designed either by plan services or pre-fabricated from stock plans. LASTING beauty was indeed sacrificed . . . for some reason or other. The streets in this section were laid out less than five years ago. Already the homes are, as a New Frontiersman might say, more than losing their vigah.

It frightens one to think how this area will look in 20, 25 and 30 years when the mortgages are finally paid. How many of these homeowners will have chosen foreclosure over the monthly notes? Uncle Sam has already become the largest homeowner in this country as more and more disillusioned citizens walk off to leave you and me holding their mortgage bags.

When many of them bought their homes, they were led to reason thusly: "I'm paying \$80 a month rent and for only \$10 more per month, I can move into a new home." At first the \$90 a month note is not unbearable, but in a few years that amount builds or rents a much nicer home.

With a 30-year loan, at 6 per cent, a \$15,000 home will cost over \$32,000 by the time the mortgage is paid. How much will a \$15,000 home, stripped of aesthetics today, be worth in 30 years . . . especially when all of the homes in the neighborhood are of the same vintage?

The following questions were posed to LAA chapter presidents:

"WHAT IS THE BIGGEST PROBLEM FACING YOUR CHAPTER THIS YEAR, AND WHAT DO YOU PROPOSE TO DO ABOUT IT?"

Here are three answers—

John L. Webb, President, Baton Rouge Chapter; Partner, Bodman, Murrell, Landry & Webb

Two rather considerable problems face the Baton Rouge Chapter in 1963. The first is to improve the image of the Architect in the eyes of the local public. The second is to develop in the membership a greater sense of purpose, a reason for being in the A.I.A.

These two problems are mutually interdependent, and the solution to one will go a long way toward eliminating the other.

This year we will concentrate on two projects; a television series, by architects, about architects, for the average citizen, and a drive to increase membership participation in civic and governmental affairs.

Frankly, I don't think we will solve all our problems in 1963. But, as an old Chinese gentleman once said, "The longest journey begins with one step." We will take that step.

R. E. Middleton, President, Shreveport Chapter; Partner, Somdal, Smitherman, Sorensen, Associates

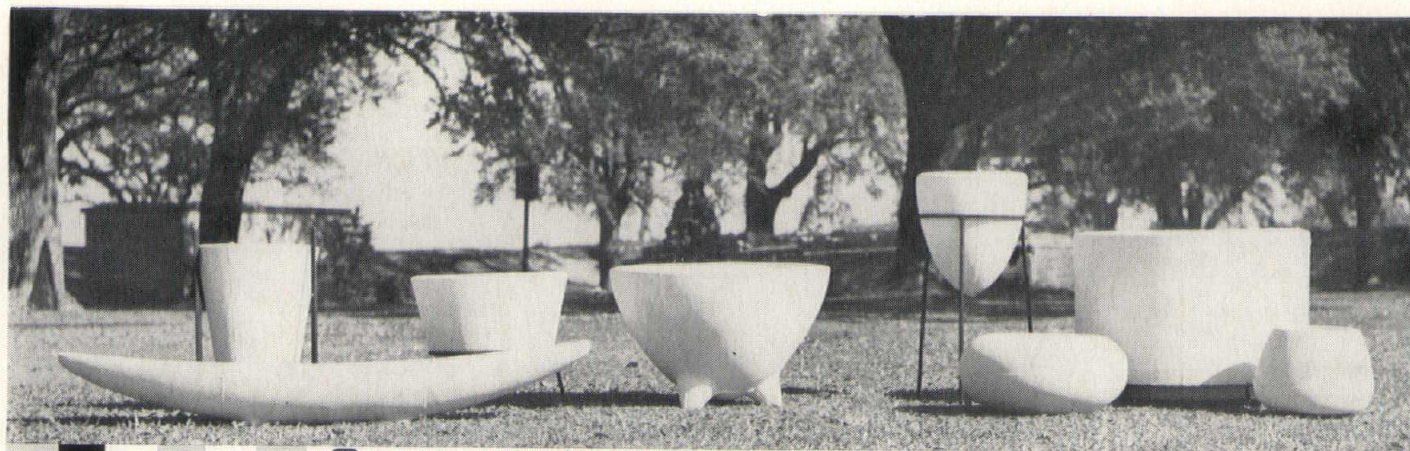
In my opinion, the largest problem of 1963 that we face, as a Chapter, is the creeping lack of enthusiasm in the A.I.A. following a relatively lean year. This feeling is understandable when spirits are somewhat dampened by a diminishing number of commissions. We plan to combat this tendency by projecting enthusiasm ourselves, presenting interesting programs at our meetings, and encouraging better attendance at meetings and conventions. We will attempt to involve more members in the activity of the Chapter by encouraging Committees to be more active.

* * *

Hal N. Perkins, President, South Louisiana Chapter; Partner, Lagroue & Perkins

The number one problem this year: To take Louisiana's youngest chapter further along the road to becoming an organization working effectively to promote the profession and not the individual architect in our chapter area.

The solution (I hope): To attempt to secure the active participation of each member in some phase of chapter activity and thereby further this aim.



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THE CARUSO RESIDENCE BATON ROUGE, LA.

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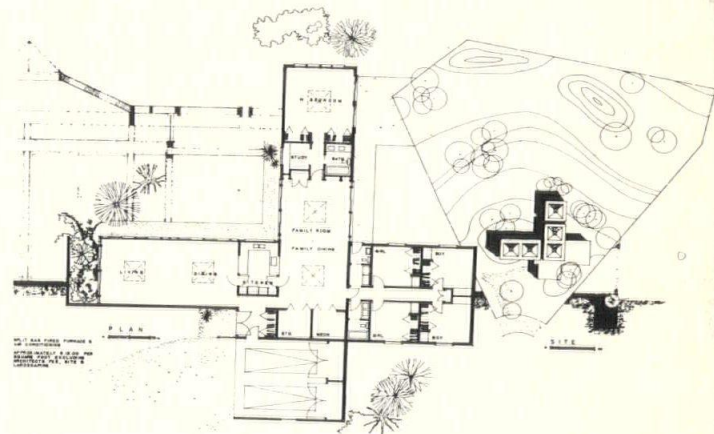
The site chosen by the owner proved interesting because of its unusual shape and limited street frontage. There is complete privacy toward the rear of the site with little possibility of future development to limit visual access. The residence was oriented to the rear for that reason and since the site comprises over two acres it was considered a necessity to take advantage of the orientation and privacy factors.

The program requirements provide for individual bedrooms for each of the four children which at a future time can

be simply turned into two larger spaces by removal of non-bearing partitions. Since the children are old enough not to require constant supervision, the master bedroom suite containing a bath and study are placed away from the children's area to insure quiet and privacy. The kitchen is located between a large recreation room and combination living-dining room and related for control to the service entry and both formal and informal dining areas. There is a mudroom with direct access to the outside adjacent to the children's wing.

The major building materials are concrete block and wood. The exterior panels are plastic impregnated plywood which was painted, and the block is left unfinished other than an application of waterproofing compound. Most interior surfaces are plywood with sealer applied to increase durability and allow for the character of the wood to become apparent.

An effort was made to design each space in the residence to permit three dimensional identification. The ceiling heights vary depending on the scale and use of the space. The skylights located in the living-dining area, recreation room and master bedroom are intended to allow light into the middle of the room and provide a view of the shade trees that surround the house. The trees also tend to act as a filter such that light through the skylights never becomes overly harsh.



The house presents a protective barrier from the street and logically opens through the use of sliding doors and fixed glass to the backyard. The roof structure utilizes tension and compression rings to define the form of the roofs which are intended to act as an umbrella over the spaces since the major structural elements are relieved from the exterior wall surfaces. The clerestory windows which surround the major areas allow the roof to appear to be floating above the block walls.

Builder: A. L. Drumwright
Photographer: Dave Gleason

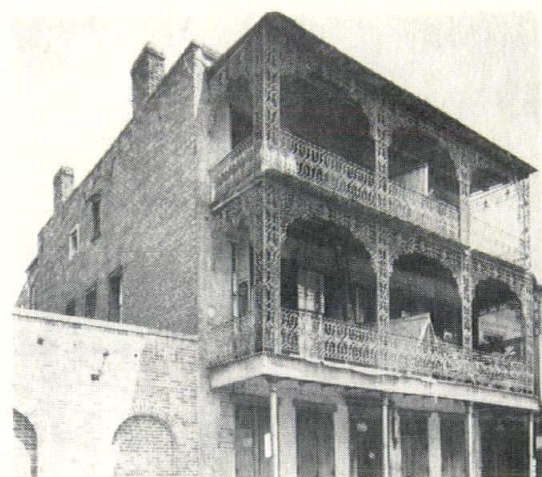
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Front of 719 St. Ann Street, before restoration



THE VIEUX CARRE COMMISSION

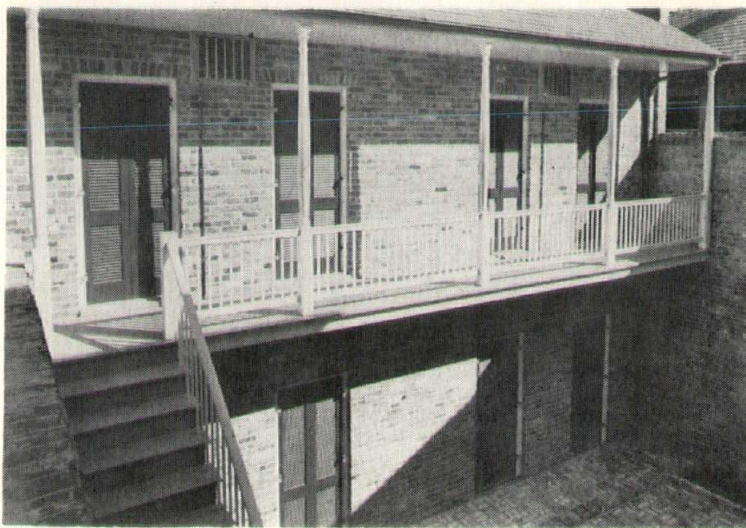
part III

Dr. and Mrs. A. A. Fatter of old French Quarter family, after a rather usual property entanglement was unsnarled, set about restoring this typical town house (which is now converted into eight apartments) and slave quarter. Property records go back to 1815 but it is likely the present building is of 1865 vintage, and in any event it is of "lace-work" character most generally associated with the French Quarter. The job



Front, 719 St. Ann Street, after restoration

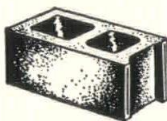
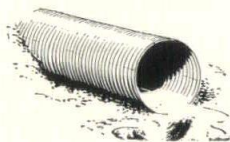
of restoration required tearing out a conglomeration of trashy additions to find original outlines as a base for starting operations, and now it is another bit of glory to the Vieux Carré.



Slave quarter, 719 St. Ann Street, after restoration.



Rear of old slave quarter, 719 St. Ann, before restoration



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BROCHURES ARE NOT NEW — At the early December Awards Meeting of the New Orleans Chapter, Mrs. Bernard Flashpoller was present to receive a plaque in behalf of her father, the late Mr. Guy Stone, a past president of the Chapter. She brought along a treasured memento which may be one of the earliest architectural brochures in existence. It is dated 1903. The above photo is a reproduction of a page captioned "Palm Garden, St. Charles Hotel, New Orleans."



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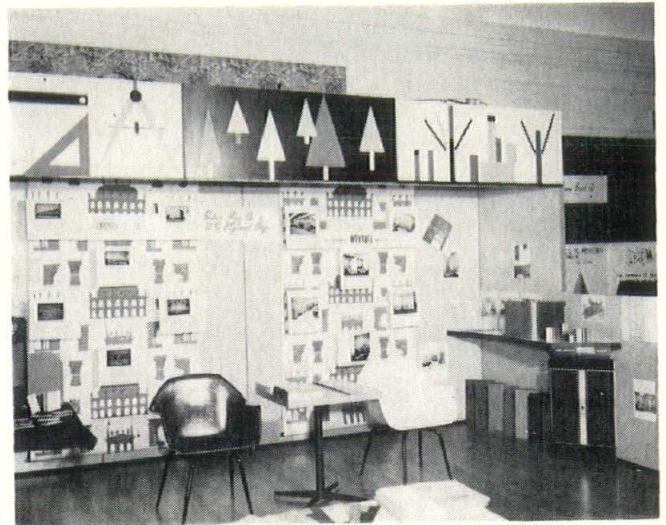
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First Place Plaque

Exhibit Award Winner: On January 8, first place plaques were presented to Baker Manufacturing Co. of Pineville and U. S. Plywood for their cooperative exhibit displayed at the recent LAA Convention held in Shreveport. All attending architects served as judges. Second place went to Amarlite Corporation and Stephenson-Mohawk Floor Covering Company received third place.



Baker Mfg. and U. S. Plywood Exhibit

From Ed Lancaster's Pen

Edwin B. Lancaster is well known as the Chairman of the Code Research and Revision Committee of the Southern Building Code Congress. Ed is also a respected and talented poet in the Southland. He is the author of the very delightful *Apple Sauce in Season* and several hundred like poems. Ed is an active member of the Alabama Writers Conclave, a charter member of the Georgia Writers Association and a former Executive Director of the Southeastern Writers Conference. With his permission it is hoped that you will enjoy this timely poem.

Blueprints

Blueprints! Blueprints!
They make no scents:
Just a lot of funny lines
Mixed-up with crazy signs,
Scattered all over the sheet,
Looking so white and neat.

Blueprints! Blueprints!
They make no sense
To those not in the know,
It's the drawing that costs
the dough . . .

That causes sweat and toil,
And burning of midnight oil.

Blueprints! Blueprints!
Cost but a few cents,
Tho they have figures galore,
Over which builders pore,
Trying to get up a bid
On things cleverly hid.

Blueprints! Blueprints!
Of what absence?
Things not shown at all:
Roofs without pitch for fall;
Walls with no foundation—
The estimator's consternation.

Blueprints! Blueprints!
Faded long since . . .
Soiled and torn to shreds—
Just what the Architect
dreads,
But no matter what folks say,
Blueprints do the job,
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