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As part of our observance of Florida's sesquicentennial year, it seems fitting that we sample some of the architecture that has been preserved around the state. Clearly, as described by Vivian Young, diversity was, and remains, the key to our architectural heritage. We also see that a great deal of effort by groups and individuals at all levels has gone into preserving architecture of the past, whether plain or fancy; functional or fantasy, or a vernacular or revival style. Jacksonville architect and University of Florida Distinguished Lecturer Herschel Shepard brings his experience to bear in a discussion of the National Register criteria that will interest every professional with a passion for this pursuit.

For most of the architects doing this kind of work, the abounding challenges are counterbalanced by their enjoyment of the process. Reconciling idiosyncratic building methods and materials with current needs and standards requires as much creativity as a new design. In fact, one of our "historic preservation" projects is a totally new design. For Pan's Garden, a native plant botanic garden next to downtown Palm Beach, Leslie Divoll created an antique-style garden space, incorporating a collection of "recycled" architectural fragments and antique Portuguese and Mizner Industries tiles.

Across the state restored public buildings continue to serve their communities in their functional capacity as well as providing lessons in history. Restored to its Mediterranean Revival dignity by Barger + Dean, the old Edwards Theater is now the Sarasota Opera House. Much of its charm lies in the fact that behind the polish and refinement of its beautifully restored surfaces, a backstage visitor can encounter the real past, for example, in a wall of original exposed rough Georgia clay brick. In Miami Beach, the Art Deco temple that housed the first Jewish congregation in that city has been restored by Giller & Giller and rededicated as the Jewish Museum of Florida. In Tallahassee, on the Florida State University campus, Elliott & Marshall's renovation of turn-of-last-century's Dodd Hall complements its turn-of-this-century addition.

Ken Smith is one of several Florida architects whose restoration projects cover a wide range—churches, courthouses, lighthouses, and every other kind of house. In viewing a few of his projects, one gets a sense of the amount and variety of restoration work out there that needs to be done. And for a look at how it is done, Tallahassee architect Trent Manassa describes his practice of "forensic architecture," finding old bugs and fixing them while remaining "historically correct." MB

Florida Architect serves the profession by providing current information on design, practice management, technology, environment, energy, preservation and development of communities, construction, finance, economics, as well as other political, social, and cultural issues that impact the field.

Legislature Approves Massive Changes to Educational Facilities

Florida legislators completed their 60-day 1995 Regular Session in May with approval of a massive rewrite of the Education Facilities statute, setting the stage for major changes in the manner in which school buildings will be designed, constructed and approved in the years to come.

Scheduled for sunset if not reenacted by July 1, FS, Chapter 215 was rewritten following a thorough year-long review by many committees and organizations, including AIA Florida. The basic tenor of the changes made to the statute was to provide more autonomy to local school districts. At the urging of newly elected Florida Education Commissioner Frank Brogan, legislators sharply reduced the number of staffers in the Office of Educational Facilities, shifting responsibility for surveys and plans review to the local level. School districts may still request a Phase III plans review from the state level but are free to approve all phases if they wish to do so.

Architectural services for school designs still will be competitively selected under the Consultant's Competitive Negotiation Act, but school districts may also use a varied array of project delivery processes. Under the revisions, a school district may contract for architectural services to utilize the plans and specifications prepared in another county without going through the CCNA process.

A section was added to the statute allowing the Department of Education to develop school plans, but the program was unfunded. AIA Florida succeeded in amending the provision to require that the DOE utilize a registered architect/consultant



Florida's First Chancellor

Ellis W. Bullock, FMAA, of Pensacola, began his term as Chancellor of the College of Fellows early, after the resignation of Robert Coles, FMAA. Bullock, a past president of AIA Florida and Vice President of the Institute, began serving in April 1995 and will serve through 1996. He is the first Fellow from Florida to serve as Chancellor.



New Fellows (left to right) John J. Diamond, FMAA, Stephanie Ferrell, FMAA, and David M. Harper, FMAA.

to prepare the prototypical plans when and if the program is activated. The provision is permissive, and Commissioner Brogan indicated to AIA Florida that he only expects to utilize such a program to benefit smaller school districts that may need help in the future.

The provision regarding schools being constructed to serve as fallout shelters was amended out, and the Department of Community Affairs was required to establish a state-wide emergency shelter plan which would provide school districts with guidance in determining which schools need to be constructed as shelters to correspond with the plan.

Practice Act Amended

The Florida Legislature approved changes to the Architect and Interior Designer Practice Act during its recent 60-day

session. Chapter 481 Part 1, FS, was amended initially to reinstate the two-year junior college interior design education program and to allow provisional licensees to take a continuing education program in lieu of a test on building code and barrier free code requirements to qualify for full licensure.

AIA Florida succeeded in getting approval for amendments to the statute affirming that architects have all the rights and privileges necessary to offer interior design services. Architects also may obtain an interior design license if they so choose, but the law now preempts any city or county government from disallowing an architect from consideration for interior design work.

Legislators redefined "interior design" to specifically exclude design of or responsibility

for architectural and engineering work. Also included in the act are a broader definition of what that work includes and definitions for terms such as "nonstructural element," "reflected ceiling plans," "space planning," "common areas," "diversified interior design experience" and "interior decorator services."

Ca' d'Zan To Be Restored

Ca' d'Zan, the former residence of John and Mable Ringling, is undergoing a \$5.8 million restoration. Nationally recognized preservation architects Ann Beha Associates, of Boston, Mass., are gearing up to begin the first phase of a five-year plan. Tampa architect Jan Abell, FMAA, will serve as local liaison for the project.

John Ringling was a successful business magnate and early developer of the resort colony at Sarasota, in addition to being a founding member of the Ringling Brothers Circus. He was also one of the country's major art collectors in the early-twentieth century.

"This is by far the most important project we will undertake at the Ringling Museum in the coming decade, and a restoration project in which all the people of Florida can take pride. We look forward to a fruitful collaboration," says David Elitz, Director of the Museum.

Home Safe Project

The Palm Beach Chapter of AIA is developing plans for a \$1.1 million facility that will be used by authorities for temporary housing for severely abused children in the Palm Beach County area. A group of twelve Chapter members is involved in designing the one-story, 9,200 sq. ft. facility, which will have a residential appearance.

Please turn to page 8

Reader Survey Results

As *Florida Architect* experienced organizational, staff and layout changes during 1994, one question frequently arose: "What do the readers want from *Florida Architect*?" In early February 1995, a reader survey was broadcast-based and mailed to 700 AIA firms throughout the state. A dozen questions inquired about such diverse concerns as reader interests, the current level of satisfaction

and the type of audience desired for the magazine.

Response was rapid. Within 72 hours headquarters counted a 27% response rate, with the overwhelming majority of readers expressing general satisfaction with the magazine. It was clear that the readership preferred that *Florida Architect* inform architects about the profession, with a smaller but significant group interested in

directing the magazine's focus toward the general public. The graphs best indicate the level of interest on specific topics.

Comments, suggestions and satisfaction indicators gave the magazine staff a wealth of information to support decisions and provide feature ideas in the years ahead. Two clear areas of concern which did

emerge were that more than just a "select few" architects should be published, and that more "good projects from less densely populated areas" should be considered.

(*ED: Tell us about these good projects so we can recognize them.*)

Readership Survey Florida Architect

Conducted Jan/Feb 1995; 27% response

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Inform General Public

Inform Allied Professional

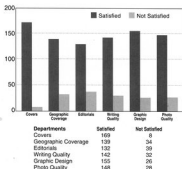
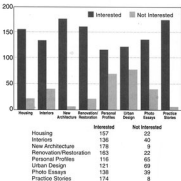
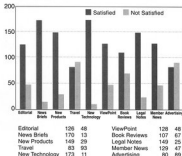
Inform Owners/Contractors

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Programs will serve children who have been sexually and/or physically abused. Medical, law enforcement, and HRS officials would see children at the facility rather than taking them from agency to agency. An umbrella

committee of the Home Safe Board of Directors is conducting a fund raising campaign to raise the needed \$1.1 million. Contact Board member Jim Arostis, FAIA, to participate or make a contribution.

Awards for Excellence Selected

The AIA Florida 1995 Design Awards for Excellence in Architecture projects were selected May 5 in Atlanta by a jury made up of Peter Q. Bohlin, FAIA,

Lloyd Brug, AIA, and Greg Peirce, AIA. The jury selected the following projects, which will be published in the September issue of *Florida Architect*:

Astronauts Memorial Foundation Center for Space Education

Architect: Hellmuth, Obata & Kassabaum, Inc.

Placrest Elementary School

Architect: Martinson Forbes Architects

Residential Restoration and Addition to a 1922 Addison Mianer house

Architect: Smith Architectural Group, Inc.

Moor/Jackiewicz Residence

Architect: Moor & Associates, Architects, PA.

Tampa Museum of Art

Architect: Alfonso Architects, Inc.

Dorothy F. Schmidt Arts & Humanities Center

Architect: Schiav, Twitty & Harner

Three-acre housing development with 23 detached houses

Architect: Andres Duany & Elizabeth Plater-Zyberk Architects and Town Planners

The 1995 Firm of the Year Award goes to Hunton Brady Pryor Maso Architects, of Orlando. The jury selected from six submittals the firm whose collected body of work was found to be deserving of the prestigious Firm Award. Members of the jury included Carl Abbott, FAIA, of Carl Abbott FAIA Architect/Planners, P.A.; William Lindner, Secretary, Florida Department of Management Services; Robert Friedman, Associate Vice-Chancellor, Office of Capital Programs, State University System; and James Dehaven, President, Dehaven-Brett Equities.

This year the Test of Time Award will go to Lemontree Village, Coconut Grove, by

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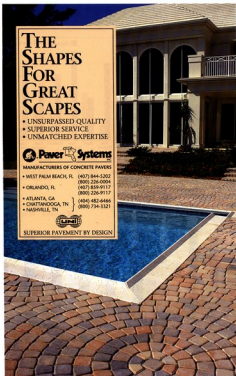


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Charles Harrison Pawley, FAIA, Lermontree Village, completed in 1970, is a development of multifamily duplex townhouses and is one of the first uses of planned area development in which buildings could be moved around to take full advantage of on-site trees. The flexible design has been recognized with local, state and national awards over the years. The Test of Time Award is presented for distinguished architecture, recognized for its timelessness of design and influence on other architecture.

Gerken Chosen for the Gold

Carl Gerken, AIA, Ormond Beach, will be presented with the State Association's highest award, the Gold Medal, at the annual meeting in Palm Beach on July 29, 1995. The nomination was made by the Gold Medal Nominating Committee, headed by Ted Pappas, FAIA, and was ratified by the Board of Directors at their meeting in Atlanta, May 6. Gerken was selected for his outstanding and consistent service to the profession for the past twenty-five years. In particular, the committee noted Gerken's leadership during the 1970s when the State Association underwent many changes and its headquarters were relocated to Tallahassee. Gerken, the current chair of the Board of Architecture and Interior Design, served as president of AIA Florida in 1979. His nomination for the Gold Medal noted his years of dedication to AIA Florida and to the profession of architecture.

The Board also voted to award the **Billiard T. Smith Silver Medal for Community Service** to Enrique A. Woodruffe, AIA, of Tampa. The Tampa Bay Chapter nominated Henry and applauded his efforts to improve the quality

of life in the Tampa community. He has assisted with policy issues and fund raising for numerous projects and has been active in legislative issues at the state level.

The **Anthony L. Pullara Individual Award** will be presented to Herbert R. Savage, AIA, Marco Island. Herb is a member of the Florida Southwest Chapter, and has dedicated many years of leadership and service to the profession. Herb is a past president of the association and a current trustee of the Florida Foundation for Architecture and has made a significant impact on increasing membership at the chapter level.

The Award for Honor in Design Committee nominated

Edward J. Seibert, AIA, Sarasota to receive the **Award for Honor in Design**. Seibert has a proven record through his designs of a special sensitivity to Florida Gulf Coast culture, environment, history and architecture. The committee noted Seibert's recognition, during his career, of the need to nurture interns and young architects, which added further to the excellence of the architecture.

The Board of Directors also voted to recognize three allied professionals for their contributions to the profession. The **Architectural Photographer of the Year Award** will be presented to George A. Cotti, Chroma, Inc., Tampa, for outstanding work performed during 1995. The architectural photo-

graphy of Mr. Cotti has been recognized again for quality and creativity in advancing the profession of architecture.

The **Outstanding Builder Award** will be presented to Wass-Phillips Construction Company, Miami. The nomination noted that this company has become known throughout the Miami area for its quality workmanship, teamwork and outstanding problem-solving abilities. Support for the nomination included the Miami Chapter and local architects.

Sandra Wieslaw Freedman, past mayor of Tampa, will receive the **Bob Graham Architectural Awareness Award**. AIA Tampa Bay nominated Ms. Freedman in recognition of her extensive efforts to improve community life in Tampa. She led the work to revitalize neighborhoods in Tampa with an emphasis on housing, law enforcement, growth management, citywide recycling and water conservation programs. She organized public-private partnerships with local lending institutions and private nonprofit agencies to create the Mayor's Challenge Fund, which has won recognition as one of the nation's most creative housing programs.



Carl Gerken, AIA
Gold Medal



Enrique A. Woodruffe, AIA
Silver Medal



Herbert R. Savage, AIA
Individual Pullara



Edward J. Seibert, AIA
Award for Honor in Design

In Celebration of Florida's Sesquicentennial

By Vivian Young

From earliest European contact, La Florida—the land of flowers—has been a state of adventure, of hardship, and of promise. All of these facets are melded into the historic architecture of Florida. From modest pioneer homesteads to opulent fantasy mansions, historic buildings reflect Florida's unique heritage.

Communities are gearing up for the Sesquicentennial, as this year Florida celebrates its 150th anniversary of statehood. From a rural, agricultural state with a sparse population of 70,000, Florida today is rapidly growing and cosmopolitan, with over 13.6 million people and an economy that rivals that of many nations. As Floridians zoom along the interstates, abandoned farmhouses and decaying crossroad stores tell stories that few now recall. Lighthouses and railroad stations, once Florida's lifelines to civilization, are little more than quaint reminders of the past. The Sesquicentennial provides an exciting opportunity to look back at those historic resources that tell part of the story of Florida's development.



The Lake Mirror Promenade, designed by Charles W. Leawitt and completed in 1926, shows Lakeland's adaptation of the City Beautiful movement. Photo: Division of Historical Resources, Florida Department of State

Florida's early architecture reflects adaptation to its steamy climate and indigenous building materials. Beginning with the Spaniards and British, settlers found the durable coguira, a natural lime and shell conglomerate from Florida's shores,

admirably suited for construction. Native longleaf pine, once blanketing the northern half of the state, provided plentiful lumber for many a pioneer homestead. Early on, builders learned the benefits of high ceilings, cross-ventilation, and

good building orientation, taking advantage of wailing breezes for natural relief from the sweltering heat.

Early Floridians were followers in architectural design. Most built utilitarian shelters using locally available materials. Accounts abound of pioneers' primitive log cabins. As settlers became more established, so did their homes—more permanent vernacular structures, often raised on piers, with wood siding and sheltering porches. "Florida Cracker" buildings appeared throughout the state into the 1900s. Some areas developed distinctive vernacular variations. In Key West, influences from the Bahamas and other tropical ports led to the "conch" house—characterized by verandas, louvered shutters, and deep eaves. At the other end of the state, Pensacolas favored the simple yet elegant raised "Gulf Coast" cottage with broad, overhanging roof.



F. Burrall Hoffman and Paul Chalfin designed Dade County's Italian Renaissance masterpiece, Viera, begun in 1914. Photo: Division of Historical Resources, Florida Department of State



Corrère and Hastings's St. Augustine masterpiece, the 1888 Ponce de Leon Hotel, was one of Florida's first "fantasy" buildings. Photo: Timothy L. Thompson, 1992

Few architect-designed buildings existed in early Florida—most settlers built what they remembered from their native state. Following the example of Thomas Jefferson and others farther north, those attempting an architectural style often chose Classical Revival—sometimes with impressive results. Symbolically appropriate for a new country filled with promise, Revival styles symbolized the lofty ideals of democracy and enlightenment. They could also be fairly easily copied from design books and did not require elaborate millwork difficult to obtain in frontier areas.

With its emphasis on symmetry, and Classical columns often in the form of a portico, the Greek Revival style became popular for churches, plantation houses, and other early Florida landmarks. Florida's first masonry capitol building, designed by Cary Butt of Mobile, Alabama, was completed just in time for Florida's 1845 entry into the union. Greek Revival structures remained popular throughout the antebellum period.

Most Floridians, of course, did not live in mansions. In 1860, just prior to the outbreak of the Civil War, over 40 percent of Florida's population

of 140,000 were slaves. Little still stands as built testimony to how the slaves lived, except perhaps the tabby quarters at Kingsley Plantation in Duval County. It is only through archaeology and the written record that we can begin to patchwork this aspect of Florida's history together.

The aftermath of the Civil War threw the South into economic, political, and social upheaval. Construction slowed dramatically. When it picked up again America headed in a new architectural direction. A Romantic movement swept the nation, rejecting formal Classicism in favor of more eclectic

design. The new styles had Medieval and Renaissance models as their inspiration. Nationally, designers such as Andrew Jackson Downing had begun publishing books highlighting these new styles in the 1840s. By the 1870s picturesque Gothic Revival churches and Italianate homes dotted Florida's landscape. By the 1880s the Queen Anne style had become popular. With its irregular massing, ornate gingerbread detailing, dominant porches, and towers, it represented American architecture at its most playful. Some structures were designed by

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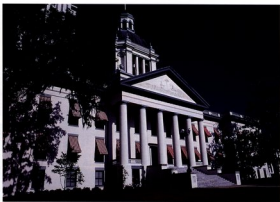
Florida's Sesquicentennial

Continued from page 11

architects, but many were the work of the owner and builder, perhaps assisted by an architectural pattern book and the local sawmill.

A few farsighted entrepreneurs embarked in yet another direction, "Florida Fantasy." The state's reputation as a winter retreat for the wealthy and the ill was established by the 1870s, as promoters successfully extolled the beautiful climate and cheap land. Two wealthy northern industrialists, Henry Flagler and Henry Plant, opened up much of the state for development. In love with the climate and enthralled with St. Augustine's Spanish heritage, Flagler commissioned New York architects Carrère and Hastings to build a hotel appropriate for the historic city. It opened in 1888—a flamboyant Spanish concoction of local coquina with Tiffany windows and all the opulence any visitor could desire. Flagler next began acquiring rail lines, forming the foundation of his Florida East Coast Railroad. Not to be outdone, Plant established the South Florida Railroad and in 1891 opened his own Moorish fantasy hotel in Tampa. As the competing rail lines pushed through Florida, they opened new territory for settlement—and for embellishing the Florida image.

Following in these more exotic footsteps, society architect Addison Mimer brought what is now known as the Mediterranean Revival style into full flower. Early this century he brought to Florida the vocabulary of the Mediterranean, including the stuccoed walls and red barrel-tile roofs still synonymous with some areas of this state. Not content to design just buildings, Mimer planned the entire Worth Avenue area of Palm Beach, and began developing Boca Raton. Likewise, wealthy aviator Glenn Curtiss and architect Bernhardt



In 1902, architect Frank Milburn modernized Florida's capitol building in Tallahassee, giving it a Beaux Arts flavor. Photo: Historic Tallahassee Preservation Board, Florida Department of State

Mueller designed and developed the fanciful Moorish city of Opa-Locka. Many of these dreamers saw their visions crash with Florida's real estate bust beginning in 1926.

In the late 1890s, drawn by

growth and expansion, architects—some professionally trained, some self-proclaimed—began establishing practices here. The Florida Association of Architects was created in 1912, and four years later,

Florida's first professional state licensing exam for architects was given; four passed.

Architects and architecture were moving in divergent directions as the century turned. One movement, seeking more academically correct revivals of early architecture, had its roots in part in the "City Beautiful" movement. The World's Columbian Exposition, held in Chicago in 1893, expounded a vision of the grand American city, ironically modeled after Baroque Paris. "Make no little plans" extolled architect Daniel Burnham as he transformed part of Chicago's waterfront with columned white Neoclassical buildings and tree-lined boulevards. Thousands who visited the fair left impressed. Classical buildings enjoyed a resurgence, and for decades civic leaders emulated the boulevards and plazas in their town designs.



Versacular wood frame buildings on raised piers, such as the c. 1804 Julee Cottage in Pensacola, have been common throughout much of Florida's history. Photo: Division of Historical Resources, Florida Department of State



The Moorish Revival Opa-Locka City Hall, by architect Bernhard Müller, was completed in 1926. Photo: Division of Historical Resources, Florida Department of State

Simultaneously, at the turn of the century, the building industry was undergoing tremendous changes. Inventions such as the elevator and reinforced concrete made "skyscrapers" possible. Architect Louis Sullivan called for new honesty in design, where "form follows function," and Frank Lloyd Wright developed the organic, spare, and distinctively American "Prairie School." Jacksonville architect H.J. Klutho and others brought the new concepts to Florida, where they enjoyed a brief flowering. But by the end of World War I another new movement emerged.

With cars on the road, planes in the air, and electric toasters in the kitchen, America's love affair with technology was flourishing. This was reflected in sleek buildings that appeared better suited to speed across the ocean or take off in flight than to remain anchored to the soil. Strongly influenced by European designers, the sophisticated Moderne style, also called Art Deco, took hold—particularly in the fast-growing vacation paradise Miami Beach.

Florida experienced a flowering of architecture early this century—from Mediterranean and other Revival fantasies

reflecting the wealth and aspirations of new settlers, to new styles such as Prairie and Moderne, which developed a distinctive vocabulary for the twentieth century. After World War II, the advent of air conditioning and other technological changes lessened, for a while, the need to develop architecture specially suited to this state and its climate. Nevertheless, Florida's historic architecture has had a lasting impact. Historic landmarks remain as testimony, and lessons from the past continue to be seen in new development across the state. ■

Vivian Young is Community Assistance Consultant for the Historic Tallahassee Preservation Board. For the Sesquicentennial, she is assisting the Florida Foundation for Architecture in developing a traveling exhibit, slide presentation, and booklet highlighting Florida's historic architecture. To arrange bringing this Sesquicentennial program to your community, contact Joanna Booth at (904) 222-7599.

Restoring Harmony

**Sarasota Opera House
Sarasota, Florida
Stuart H. Barger, AIA**

The opening of the doors of the Edwards Theater, on April 10, 1926, "admitted Sarasota into a fairland of costly decoration, rich furnishing and never-to-be-forgotten artistry," said the *Sarasota Herald*. Jacksonville architect Roy A. Benjamin ("a master designer of amusement enterprises") was credited with designing the three-story steel frame and masonry complex.

Owner A.B. Edwards, Sarasota's first mayor, conceived the building as a year-round moneymaker in the winter resort town. Besides the theater auditorium, the original structure contained eight "exclusive shops" off the arcaded entrance, five business offices on the second floor, and a dozen furnished apartments on the third floor arranged around a three-story skylit atrium.

Traveling companies brought music, vaudeville, and plays to the theater. But from the 1950s (when it was renamed the Florida Theater) until it closed in 1973, movies were the main fare. Over the years, cosmetic changes reflected changing times and uses. With the Sarasota Opera's purchase of the building in 1979 began a continuing campaign to raise funds to refurbish the interior, and in January 1981, the company's 25th season opening was celebrated in its "new" facility. Two years later the Sarasota Opera House was placed on the National Register of Historic Places.

In 1987 the Opera commissioned the Sarasota firm of Barger + Dean Architects, Inc. to add an Educational Wing. As work progressed, the need for a total restoration and rehabilitation of the original building became evident. Funds were



After restoration (above), the loggia has been reinstalled, and ornamental plaster "stone" work emphasizes detailing of second floor windows. The "Opera House" sign is in keeping with the original "Edwards" sign, and a sculpted figure that was destroyed by an earlier tenant has been reproduced by a local artist and placed in its original corner niche. At left is the 1987 Educational Wing addition.

Before restoration (left), showing enclosure of third-floor loggia, monochrome treatment of windows, and empty sculpture niche below sign area (removed). Photos: Barger + Dean

raised locally, and the following year the Florida Department of State, Division of Historical Resources, and the National Endowment for the Arts provided grants totalling close to \$600,000 to restore the exterior and to renovate and rehabilitate the auditorium.

Barger + Dean helped design a master development plan, to be completed in stages as funds were raised, and restoration was begun. Original photographs and drawings were used in restoring the original appearance and character.

The three-story entrance facade exemplified the Mediterranean Revival style, popular in southern Florida because its heavy masonry walls, barrel-and-pan tile roof, and set-back punched windows provided some pre-air-conditioned cooling. Cream-colored stucco was embellished with ornamental plasterwork imitating stone. The second story was divided into nine bays marked by two-over-two, double-hung sash windows. Each second floor window was characterized by projecting window sills and

quoined surrounds. An open loggia occupied the center three bays of the third floor.

Additions that were removed during the Barger + Dean restoration included a terraced entrance surround (1950s) and a stuccoed wall containing three windows that enclosed the third-floor loggia.

The ground floor was divided into five bays marked by arched openings carried on piers and engaged cast stone columns. The openings originally contained fixed-glass shop windows with leaded glass transoms



above. The entrance was located in the central bay within a segmental arch protected by a curved awning.

Inside the rather simply decorated auditorium, the successful color schemes of the exterior guided the interior wall and accent colors. Missing plasterwork, stained glass light fixtures, and other details were recreated from originals and photographs. In meeting the Opera's expanded seating needs, platforms, risers, and loge sections were renaked to comply with code requirements and to provide better sight lines. A new lighting bridge was designed within the existing ceiling.

The main entrance lobby has been restored and the original atrium reopened to the third floor, although the original stained glass skylight was recreated at the second-floor level. Street-level spaces have been renovated and expanded, an elevator installed, and restrooms enlarged. Newly renovated offices and meeting rooms are housed on the second and third floors.

Firm principal Stuart Burger also designed the Asolo Center for the Performing Arts, which includes the 1921 Dunderberg Theater restoration, and the state-of-the-art Booker High School theater, both in Sarasota. ■



Low-key Mediterranean Revival style characterizes the auditorium (above). The cool contrasting exterior color scheme was applied inside as well. Acoustics are excellent, thanks in part to the original upward-tilting balcony design.

Entrance lobby atrium (left). Original railing, hand-turned columns, and stained glass skylight can be seen at second-floor level. Entrance doors replicate originals. Here, as in a number of cases throughout the building where money-saving measures precluded extensive restoration of details, the roughness of worn capitals adds charm and a bit of "soul." The chandelier is from "Tara," the movie set for Gone With the Wind. Photos: Burger + Dean

Owner: Sarasota Opera Association
Owner's Design Consultant: Frank Folson Smith, AIA
Architect: Stuart H. Burger, AIA, Burger + Dean Architects, Inc.
Acoustician: Bertram Kinsey, AIA
Structural Engineer: Stephenson, Stirling & Associates
Mechanical/Electrical Engineers: Raytech Engineering, Thomas and Jones, Handy & Associates
Civil Engineer: Snally Wellford & Nalven
Construction Management: Square One Contracting, Inc., The Moss Group

An Eye to the Past

**Kenneth Smith Architects
Kenneth R. Smith, AIA**

Restoration projects make up about half of Ken Smith's work. Before founding his own Jacksonville firm in 1984, he was associated with two other firms. As a vice president of Shepard Associates, Smith served as project manager for the restoration of the Florida State Capitol building to its 1902 appearance.

A list of Smith's historic restoration (and award-winning) projects includes numerous residences; churches, including St. John's Cathedral (Gothic Revival, Jacksonville), and the relocation of the 1888 Carpenter Gothic St. Paul's Episcopal Church to the Jacksonville Children's Museum; a series of additions and renovations for St. Augustine's singular Lightner Museum; the St. Augustine Lighthouse; and various other large projects such as the twelve-story Greenleaf Building in Jacksonville. The oldest is the Sequi Kirby house,



St. George's Episcopal Church (1882), Ft. George Island, Florida. This Carpenter Gothic style mission church (above) was one of several built along the St. Johns River. Deteriorated exterior wood was replaced, and stripping exposed the original dark green sassafras trim color. Wood siding was added at the base of the newly straightened bell tower. Interior work (left) included replacing damaged flooring and beaded board wainscot, restoring plaster finishes, and painting to match original colors. Photos: Judy Davis—Photographer

Kenneth Smith

Continued from page 17

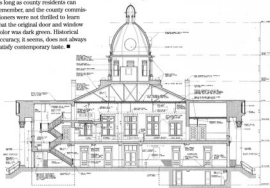
forfeiting the original high ceilings of the first floor offices at the courthouse, Smith employed a technique he also used in the 1928 portion of the Swisher Mansion/Dahl Residence. He minimized air conditioning ductwork by introducing several units cooling small zones instead of a single large unit. This plan will allow the restoration, in the current phase III, of the original second-floor courtroom balcony (which was boarded up to house air conditioning equipment and ductwork in the 1960s), and the pressed metal ceiling.

The restoration of the 1874 St. Augustine Lighthouse won Smith awards from the Jacksonville Chapter of AIA and the Florida Trust for Historic Preservation. Done in phases to reverse major deterioration, the project included restoring windows, shutters, handrails and other features to the extent possible, or replacing missing details with historically accurate reproductions.

It is not uncommon for the search for historical accuracy to generate surprises, particularly where original paint colors are concerned. The Jefferson County Courthouse is no exception. The building has been painted white for as long as county residents can remember, and the county commissioners were not thrilled to learn that the original door and window color was dark green. Historical accuracy, it seems, does not always satisfy contemporary taste. ■



Swisher Mansion (1928) (Mr. and Mrs. James Dahl Residence), Jacksonville, Florida. The complete renovation included two additions, a south wing (top, shown left of middle chimney) replacing an earlier, nonhistoric addition, and an open, colonnaded "river room" (bottom). Original ornamental metalwork was restored, and deteriorated windows were replaced with new matching windows fabricated by original manufacturer. New clay tile roofing by original manufacturer was added to match original roof. All interior and exterior surfaces were refinished, with detailing to match historic finishes. Photos: Judy Davis—Photographer



Jefferson County Courthouse (1908), Monticello, Florida. Much of the first-floor work and the tower were completed in phases I and II. Exterior finishes, a new elevator, and the restoration of the second-floor courtroom are among the main focuses of phase III. Research is underway to determine the floor and rail designs of the original balcony in the second-floor courtroom. Removal of acoustical tile added during the 1960s revealed pressed metal ceiling and cornice, which will remain exposed. Drawing: David Lado, George Gillespie

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Antique Retreat

**Pan's Garden
Palm Beach, Florida
Leslie Divoll, AIA**

The Preservation Foundation of Palm Beach is often asked, "What does a new park have to do with historic preservation?"

The answer, "A lot!" gives a clue to the expanded role that preservation organizations have come to play in communities nationwide.

With Pan's Garden, the foundation has buffered a historic area, stabilized the edge of an established neighborhood, restored a section of the town's street grid to its former pattern, reintroduced one hundred species of native plants representing the botanic heritage of the area, recycled historic building materials, rescued doomed architectural fragments, introduced antique art for public enjoyment, supported traditional master crafts, and stimulated the vitality of an architectural style.



Native plants grace shaded walk toward the center pavilion (left), designed as an open-air classroom. Cuban barrel roof tiles were found on the site. Photo: Stephen B. Leek, Photographer

Pan's Garden opened in November 1994. The foundation acquired the 25,000-square-foot site, located two blocks from historic Town Hall and one block off Worth Avenue, and commissioned Palm Beach architect Leslie Divoll to create

a public green space that would bridge residential and commercial zoning districts. At foundation expense, the street and sidewalk were realigned to their narrower historic layout, reinforcing the established neighboring residential character.

Intended to recreate the basic palette of native Florida landscape materials available to the town's early settlers, Pan's Garden will serve as an education center. Foundation programs will demonstrate how Palm Beach can meet modern

The Mizner Industries

By John P. Johnson

Alderson Mizner, the legendary Palm Beach architect, created an integrated system for the manufacture of furniture and architectural elements that were used in the houses he designed for wealthy clients. First prompted by a desire to control the color and texture of clay roof tiles, Mizner acquired a pottery business and three kilns from his friend Paris Singer, the sewing machine heir. In 1919 he established the Las Manos Potteries, the first division of Mizner Industries.

Located adjacent to the Florida East Coast Railroad tracks in West Palm Beach, the Industries expanded to include seven kilns for the manufacture of roof tiles, floor tiles, and glazed pottery; a furniture factory to produce both "antique" reproductions and the architect's own designs; a workshop to produce a woodlike composite material "woodite"; a blacksmith

shop to make wrought iron and hardware; a cast stone plant to fabricate ornamentation for window and door surrounds, columns, capitals, and balustrades; a workshop to assemble beamed window and door frames; as well as drafting rooms and storage sheds. In 1929 Mizner added a workshop to cut large blocks of coquina rock that were quarried in the Florida Keys and transported by rail to the site.

The artists, artisans, and architects employed by the Industries produced fixtures, furnishings, and a variety of elements for the popular style of architecture known as Mediterranean Revival. In the 1920s most architects and builders throughout south Florida looked to Mizner Industries for the items needed to construct and decorate residences, hotels, and public buildings.

Many of the original buildings of Alderson Mizner and his contemporaries are

preserved and cherished by their owners. Too, close inspection of furnishings in many houses and public buildings has revealed the rich diversity of products still in use and coveted as antiques. The legacy of Mizner Industries continues to influence modern architectural design and furnishings in Florida.

John P. Johnson, Director of the Historic Palm Beach County Preservation Board, recently completed an "industrial archaeology" project, looking into the tools, machinery, and practices of a Mizner Industries successor company.



Irreplaceable antique Portuguese and Mieser Industries tiles cover the landscape wall used to create a dramatic wall fountain and focal point of the garden. Pan's Garden has been awarded the Florida Trust for Historic Preservation's 1995 award for Outstanding Achievement in Landscape Design. Photo: Stephen B. Leek, Photographer

environmental challenges with less reliance on skilled gardeners and limited irrigation water.

Preserving architectural heritage sometimes means performing rescue operations for both magnificent fragments and humble—but irreplaceable—architectural materials. The foundation rescued seven sections of tiled landscape wall destined for demolition at the landmarked Casa Apava estate. Built in 1918 for the Bolton family, Casa Apava's extensive landscape walls were part of the design created by Abram Garfield, architect son of President James Garfield. The entrance axis terminates at the dramatic wall fountain created by this salvaged

architectural artifact. Irreplaceable antique Portuguese and Mieser Industries wall tiles also were worked into new landscape features and interior finishes. "Recycled" paving brick and

old Cuban barrel roof tile salvaged from deviled structures on the site were matched with carefully selected new materials and used in new construction. In architecturally conserva-



Detail of landscape wall. Photo: Stephen B. Leek, Photographer

tive Palm Beach, Mediterranean Revival remains the preferred style, even for new structures. The design intent was to respect the tradition while creating a fresh expression of the style.

Divoll and landscape architect Sanchez and Maddux collaborated closely to integrate every aspect of the park design. The formal layout is organized around a central entrance axis that both links and divides the garden into discrete "upland" and "wetland" segments. Enclosed interior space is reduced to a practical minimum. Three open-air pavilions are joined through vine-covered cast stone and cypress pergolas that flow easily onto mulched paths continuing through upland and wetland zones. The central pavilion was designed to accommodate a class of schoolchildren. The adjacent patio may be tented to shelter social events.

Though they are clearly current in concept and execution, the large bronze and copper entrance gates were produced by Reich Metal Fabricators, one of the surviving Mieser Industries. Just inside the gates is a bronze casting of Pan, ancient Greek god of woods and fields, from which the garden takes its name. Sculpted by Frederick MacMonnies in 1890, another casting of this popular work stands in the Courtyard of American Sculpture at the Metropolitan Museum of Art in New York City. ■

Architect: Leslie Divoll, AIA, Leslie Divoll, Inc.

Landscape Architect: Sanchez & Maddux, Inc.

General Contractor: Worth Builders, Inc.

Owner: Preservation Foundation of Palm Beach

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Illuminating a Legacy



Sanford L. Ziff Jewish Museum of Florida
Miami Beach, Florida
Ira D. Giller, AIA

One of the most recently restored Art Deco buildings on Miami Beach has been dedicated as the Sanford L. Ziff Jewish Museum of Florida. Ongoing exhibitions will celebrate 230 years of the Jewish presence in the state, beginning in Pensacola in 1763. The former temple that housed the Congregation Beth Jacob, Miami Beach's first Jewish congregation, was built in 1936 by architect Henry Hobauser.

The only building outside the Art Deco District with a historic designation features 77 stained glass windows, an elegant facade, and a Moorish copper dome. Miami businessman Ziff rescued the old temple from demolition and provided seed money for the restoration. Miami architect Ira D. Giller took charge of the extensive restoration. Inside, wooden flooring, concrete foundations, plasterwork, and original Art Deco lighting fixtures were restored and the balcony turned into executive offices. On the outside, the dome was restored and all exterior surfaces repaired and repainted.

Restoring and safeguarding the stained glass windows, which form the centerpiece of the museum's collection, was aided by a grant from the Florida Department of Historic Preser-



A vintage 1940s postcard provided a guide to colors for the newly repainted Art Deco window panels. (above)

The "Meyer Lansky" window, was donated by the Prohibition-era gangster who was a member of the congregation. Photo: Alex Gort

vation. The delicate windows have been protected using Dupont "SentryGlas" composite. Seen through its glasslike transparency, the bright colors are beautifully visible inside and well protected outside. The clear composite is resistant to the impact of hurricane force winds, vandalism, or abrasion, and was the first glass product to meet Duke and Broward counties' tough new building codes. ■

Architect: Ira D. Giller, AIA, Giller & Giller
General Contractor: Giller & Giller
Owner: Sanford L. Ziff Jewish Museum of Florida

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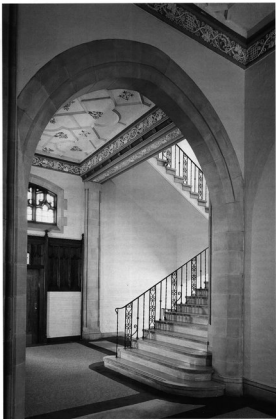
Collegiate Gothic

Dodd Hall Addition and Renovation
Florida State University
Tallahassee, Florida
William R. Elliott, Jr., AIA

One of the most difficult tasks an architect can undertake is creating an addition to a historic building. This becomes doubly difficult if the original building is an outstanding example of a recognizable style or period. In this case, the architect was charged with creating a new auditorium building adjacent to Dodd Hall, one of the most historically significant buildings on the Florida State University campus. Dodd Hall is located on the east end of the campus in the midst of a group of Collegiate Gothic structures dating from the late-19th century. Elliott and Marshall's design for the new auditorium is respectful of the hallmarks of that style. It also introduces a contemporary element in that it does not attempt to disguise its "newness."

The remodeling and renovation of Dodd Hall required the conversion of 40,000 square feet of space into new academic and counseling offices, conference rooms, and small reference library areas. Stringent programmatic requirements along with fixed exterior shell conditions led to a "floating floor" concept in select areas of the building. The addition of several structurally independent floors resulted in a multilevel system. Careful planning ensured handicap accessibility and compatibility with interior circulation patterns.

State-of-the-art lighting and HVAC were painstakingly integrated into the historic structure. Other imperatives of the restoration project included the installation of new elevators



Renovated lobby and stair of Dodd Hall. Photo: Sue Root Barker



Dodd Hall, south and east elevations showing low-railed entry portico.
Photo: Sue Root Barker



The 120-seat auditorium addition to Dodd Hall. Photo: Sue Root Barker

and open office systems, creating below-ground tunnels, waterproofing the basement, and reroofing the steeply pitched clay tile roof.

In concert with the restoration, Elliott and Marshall designed a new 120-seat auditorium building of approximately 5,000 square feet. A narrow, steeply sloping site and complex existing pedestrian circulation patterns dictated careful placement of the new building. Low plaster walls and landscaping were used to make the transition from the high vertical

walls of the auditorium down to the level of the sidewalk.

Requirements for a climate-controlled basement beneath the auditorium, an underground tunnel, and connecting elevator were satisfied despite problems related to a high water table, unstable soils, and the steeply sloping site. The tunnel was needed to connect the Pepper Library, where personal artifacts belonging to the late Senator Claude Pepper are on display, and the archives housed below the new auditorium. This underground space was also designed for multimedia presentations and use as a lecture hall.

The project was recognized by AIA Tallahassee with a 1994 Honor Award for Excellence in Architecture and by the Tallahassee/Leon County Historic Preservation Board with a 1994 Award for Outstanding Achievement in New Construction Compatible with a Historic Structure. **D6**

Architect: Elliott and Marshall, EA, Tallahassee, Florida
Principal-in-Charge: William Robert Elliott, Jr., AIA
Project Architect: Brad Innes, R.A.

Specifications: William Douglas, R.A.

Production and Project Representative: David Vincent, R.A.

Consulting Engineers: Kun-Yang Chiu and Associates, Structural; Liebtog Robinson & Wingfield, Mechanical; Arduran and Associates, Geo-Technical; Broward Davis and Associates, Civil

Landscape Architect: Smith-Gleibert, EA.

Interior Design: Elliott and Marshall, EA.

Contractor: Harbert General Contractors

Owner: The State University System of Florida and Florida State University

The National Register Criteria

By Herschel Shepard, FMA

Design professionals are dealing with increasing numbers of buildings and districts listed on the National Register of Historic Places, and most are familiar with the Secretary of the Interior's *Standards and Guidelines for Rehabilitation*. However, many are not familiar with the criteria for evaluating properties for listing on the Register. Several criteria determine the significance of properties protected by the *Standards and Guidelines*, and certain aspects of the criteria that are of particular interest to design professionals are briefly addressed in this essay.

The Register includes properties that are deemed significant at the national, state, and community levels. The following criteria are listed in the public information brochure distributed by the U.S. Department of the Interior, National Park Service.

The quality of significance in American history, architecture, archeology, engineering and culture is present in districts, sites, buildings, structures, and objects that possess integrity of location, design, setting, materials, workmanship, feeling, and association and:

- that are associated with events that have made a significant contribution to the broad patterns of our history; or*
- that are associated with the lives of persons significant in our past; or*
- that embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master; or that possess high artistic value, or that represent a significant and distinguishable entity whose components may lack individual distinction; or*

d. that have yielded, or may be likely to yield, information important in prehistory or history

Buried in the first phrases is a key word, "integrity." Often overlooked and misunderstood, its meaning may be made clearer if "essentially unchanged" is substituted for "integrity of." Note, however, that later modifications to original conditions

...the history of technology of a community is encapsulated in its structures, just as history and prehistory are encapsulated in its archeological sites.

may themselves be considered historically significant and, therefore, part of a site's "integrity." The meaning of integrity for a specific site is defined by the scope and emphasis of the National Register nomination for that site. It is wise to review the nomination with Florida Bureau of Historic Preservation personnel before accomplishing any work.

Design professionals should be aware of the architectural consequences of phrases a, through d, above. The first two deal with significance through association, the last two with significance that is "embodied" in, or capable of being "yielded" by, the property itself.

Buildings and historic districts associated with events or persons as stated in phrases a, and b, may have little or no inherent architectural merit. They are in fact viewed as artifacts, the value of which is usually derived solely from a relationship with persons or events to whom we assign significance. Typical examples include Civil War battlefields and homes of the famous (and infamous). Design professionals

often find it difficult to justify rehabilitating these structures or districts, and there is a strong temptation to "improve" them. Although structural and code-related modifications often are unavoidable, changes based upon subjective preferences prevent us from experiencing these sites as our predecessors experienced them, and a fundamental reason for preserving them is subverted if these

rational landmark historic districts are included within a national park that commemorates Dr. King. Here, apparently, all structures which existed during his life and all activities in the area are considered to be significant, but proposed plans that attempt to revitalize the area indicate that a strict interpretation of the legislation creating the park is not being followed.

Architects usually accept criterion c, without difficulty, because significance is defined as resulting from an embodied characteristic or representation found in the work itself. Rehabilitation and adaptive use of buildings and districts in this category enhance the architectural features from which significance is derived, and the problems encountered under criteria a, and b, are avoided.

Finally, criterion d., often thought to be applicable only to archeological sites, is equally applicable to all construction and is determined by another characteristic: information. Note particularly that the history of technology of a community is encapsulated in its structures, just as history and prehistory are encapsulated in its archeological sites. The workmanship and materials of previous eras present in older structures cannot be duplicated because we cannot duplicate the imprint left by the passage of time. For this reason reconstruction, no matter how accurate, can never recapture the aspect of the "integrity" of the original.

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Lessons from Yesterday Give Insights for Today

By C. Trent Musmanno, AIA

Too often in our culture, a quick-fix, throwaway mentality has influenced important building decisions. That pervasive mindset not only has created "temporary" buildings but has led to the demise of many very restorable and usable older buildings. How many of today's structures, built to meet a budget not a function, will stand the test of time? If we hope to create lasting architecture, we should take some lessons from buildings of the past. In the process of preserving these enduring structures, we can gain considerable knowledge for the creation of new architecture.

While building practices and materials continually change, the fundamental elements and purposes of buildings remain the same. Buildings provide shelter from the elements. They provide organized spaces for education, recreation, business, entertainment, social interaction, religion, and government. A building's architecture often expresses the social, political and religious values of the times.

A major aspect of our firm's practice is forensic architecture, the diagnosis and solving of building problems. Although we sometimes deal with brand new buildings, working toward the historic preservation and restoration of notable old buildings provides us special satisfaction.

Besides taking great pleasure in exploring old buildings, seeing the craftsmanship and details of our past, it is always rewarding, personally, to figure out what an architect was trying to accomplish and how it got done. It is as true today as in the past that many skilled craftsmen are needed to complete a truly functional, well-built building. It is a sad commentary, but we often sense that craftsmanship and pride in the work are rapidly diminishing. Shortcuts and expediency take precedence, often leaving the long-term owner subject to

considerable maintenance and replacement.

Investigating the true historical background of a building or building component is fascinating and often full of surprises. One of our projects involved replacing a deteriorating and leaking tile roof on the historic post office in Fernandina Beach, Florida. Our initial inspection revealed the red clay tile roof to be very fragile, with many tiles broken from foot traffic during attempted repairs. We also determined that this was not the original roofing tile, and that the deteriorated underlayment required replacement.

The only "clues" given to us were some old black and white photographs taken around the time the post office was constructed. In searching the old basement below the post office (with the Postmaster's permission) we made some interesting discoveries. We found the original blueprints—specifying a green tile roof. We also found several "original" roof tiles: green "Ludowici" tile, which fit the specifications and were probably maintenance tiles given the owner at completion of construction.

Based on this information our documents were completed, the project bid, and a contract awarded. The contractor had to order the tiles from France, and while awaiting delivery he removed the red tile and installed the new roofing underlayment. When the new green tiles arrived, he began stacking them on the roof for installation. About this time the Postmaster's phone began ringing. Numerous callers were complaining about changing the "historical" red tiles to green. Even the local historical society called demanding work be stopped.

A public meeting was held. It was duly noted that our firm had contacted the State Archives with our findings and proposed roof replacement, and the state

had given approval prior to bidding. The facts were presented regarding the original specifications and the actual old green tiles shown. Finally, everyone was satisfied, even pleased, that the historical integrity was intact. This is a prime example of how "memories" must be confirmed by other sources. The red tile had been on the post office so long, there was no one left who remembered the original green tile.

Renovation work in historical buildings can also generate creative methods of preservation that don't destroy or alter the original materials. Our work on the Prime Osborn III Convention Center, Jacksonville, is an example where research and leg-work resulted in a new approach that will continue to affect architectural preservation. The convention center is a restored 1919 Neoclassical railway terminal, now used for conventions, meetings, trade shows and exhibitions. One of the major problems encountered was water intrusion through the limestone on the exterior walls. Our task was to stop this water intrusion while maintaining the original integrity of the limestone.

It turned out that the limestone panels had not been properly grouted. They leaked and were badly discolored. Investigation and consultation with the State Archives revealed that the National Park Service and preservationists did not allow water-repellent coatings on historic limestone structures. Thus, the exterior was not sealed following high-pressure washing during the 1984 renovations and expansion of the old terminal for its present use.

Preservative coatings have come a long way in the past ten years, and we were able to find a product system specifically designed for the porosity of limestone. We obtained permission from the National Park Service and the state to use the

product, and this became the first project in the country where waterproofing of historic limestone was approved. The project was closely monitored by the state and the National Park Service. Again, research and documentation of all the facts made a big difference. The limestone was properly cleaned, grouted, and sealed. It now looks like it did when first constructed, and the water-repellent sealer has stopped the deterioration of the interior plaster work.

Investigating details of the past has given us many enjoyable times and memorable moments. We have explored and renovated the old Army in Appalachicola. We designed a unique system to operate the original teller windows in the historic post office in Appalachicola. My partner rappelled down the Historic Capitol dome to determine the cause of water intrusion around the ornamental metalwork. We provided research and details for restoring the Carnegie Library at Florida A & M University. Our redesign of the gutter system and a new copper standing seam roofing system saved the historic Century United Methodist Church in Quincy. All these and more add up to a very pleasurable and satisfying practice of architecture. They also add to our knowledge for design of new buildings for today's market.

While we cannot go forward by copying the past, we must learn by understanding, improving on, and correcting, not duplicating, architecture and details of the past. The insights we gain by the study of history can be used to create architecture compatible with current values using today's and tomorrow's technology.

C. Trent Musmanno, AIA, of Musmanno & Lewis Architects, Inc., Tallahassee, has completed more than a dozen historical restoration projects.



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