

The

Florida Architect

January
• 1955 •



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Official Journal

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The Florida Architect

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of the American Institute of Architects

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JANUARY, 1955

Why Not A Joint Convention?

The distaff side of the Florida Association of Architects was much in evidence at the recent Palm Beach Convention. And in that fact lies food for some sober and constructive thought on the part of every Chapter officer, past and present.

F.A.A. Ladies have, probably, as many and as varied interests and abilities as their husbands. Some may have journeyed to Palm Beach merely for the ride; others for a bit of shopping; still others to see new sights and old friends. Many undoubtedly were swayed by the blandishments of John Stetson's letter plugging the holiday aspect of the three-day ocean-side vacation.

But we think every lady was there because of more basic reasons. These were more likely a deep-rooted concern for her husbands' work; her pride in his accomplishments; her desire to share his interests in any possible way. And these are truly important reasons.

It is impertinent to say that in such concern and pride and desire lives a vast amount of constructive energy! Is it out of order to speculate how helpful that energy could become to architects if it were properly channeled? And is it presumptuous to carry the thought to a logical conclusion and suggest formation of an Ex-Officio Chapter of the F.A.A.—a *Women's Auxiliary*?

That suggestion has proved practical in other states. In Michigan and California, for two random examples, Women's Auxiliaries of several A.I.A. Chapters are thriving organizations in their own right. And the germ of the idea has already been born in St. Petersburg where "seven willing wives" have been doing wonderful things toward improving the relations between the local public and all the architects of the area.

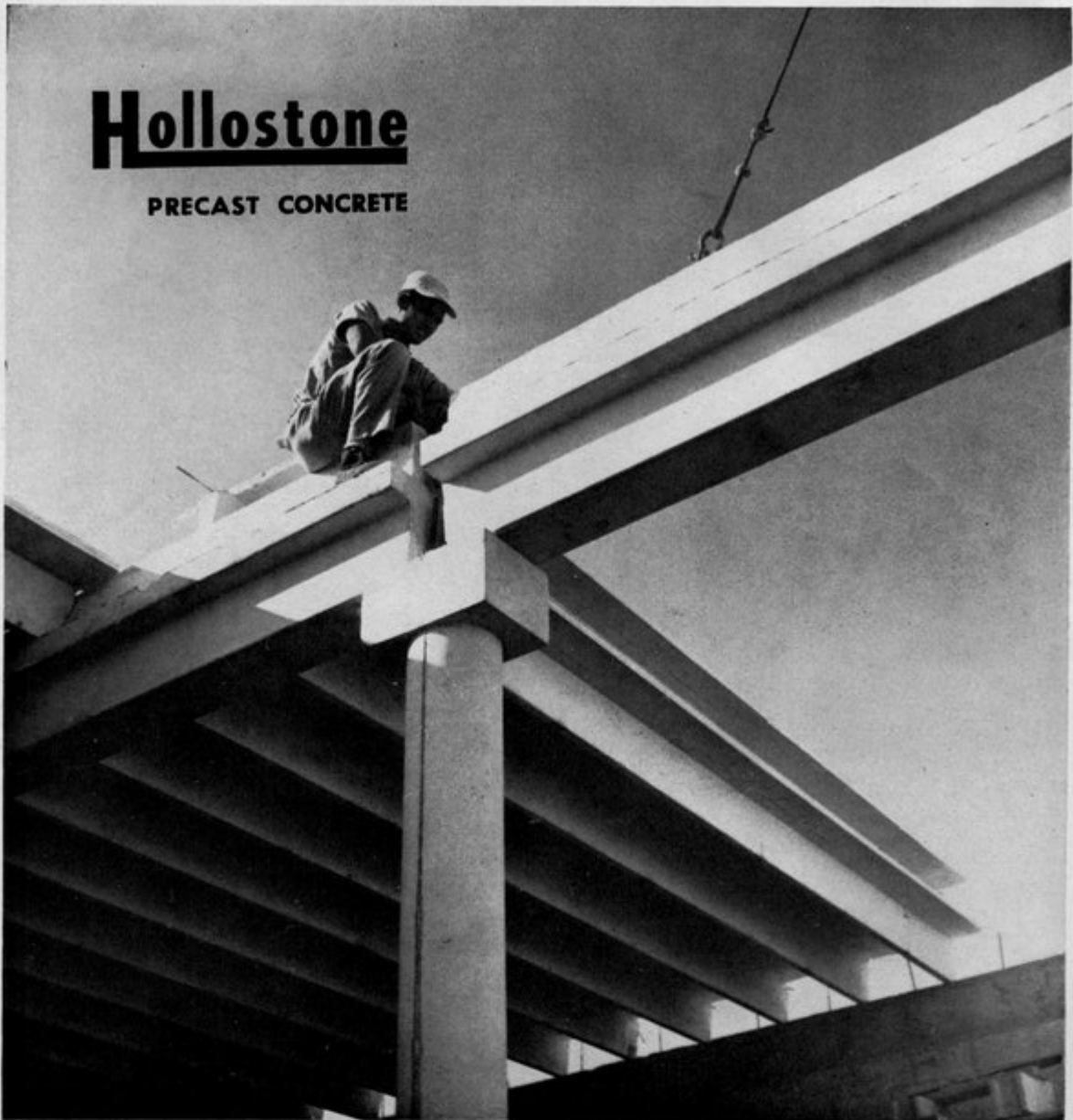
Once launched, the idea would grow rapidly, we think. It's up to Chapter heads to spark it. Or maybe merely to drop the hint to the right person. The Ladies themselves will do the rest. And perhaps by next year there'll be a *joint* Convention at Daytona Beach!



Here are some of the Lady Conventioneers at the entrance to La Coquille. Banded together, locally and state-wide, these women could do much to help advance the architectural profession in Florida.

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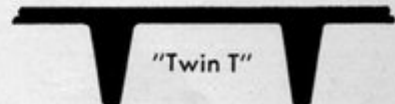
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1955--Year of Consolidation

By G. CLINTON GAMBLE,
President, Florida Association of Architects

The year that is just beginning can become one of the most important of all the F.A.A.'s 40-year history.

Under the vigorous and creative leadership of Igor Polevitzky, the last two years were periods of growth and development for the F.A.A. Very notable gains were accomplished during those two years. Membership of your Association has substantially increased. The financial position of the F.A.A. has been greatly strengthened. Two extremely successful Conventions — at St. Petersburg in 1953 and at Palm Beach last year — set a very high standard of interest and accomplishment by which all others must be measured. And each disclosed, through actions and reactions of Chapter delegates, both a disposition and desire on the part of F.A.A. members to strengthen the position of the architectural profession in Florida — and to assure its cooperation with other building professionals for the common good of all.

Tremendous steps ahead were taken along such cooperative lines as the formation of joint-committee programs with both general contractors and professional engineers. Some concrete results have already developed; and there can be no doubt whatever that the near future will bring even more important ones.

Through virtually every phase of our professional association there has occurred, during the past two years, a new sense of our collective power for good; a new spirit of willingness to accept the responsibilities that always are linked to the potentialities of leadership; and a clearer realization of how our professional services are knit into the fabric of our community; and a deeper understanding of how we can, and must, work with others to develop most fully the over-

all values of these services — to the public, to the construction industry of which we are a part and to ourselves.

All these things are needed as the foundation elements on which future progress can be built. They have been fashioned. They are ready and waiting. Our job is to assemble them, to cement them, to use them wisely.

So — This year will become a year of consolidation. It will be a period for strengthening our professional organization so we can continue to progress in the years ahead. It offers us all a chance to solidify ideas into concrete programs and programs into records of accomplishments. To the extent that we can do this during the coming year, we will be successful in two important ways. First, we will have advanced the position, the power and the prestige of our profession not

only within our own industry, but in our state-community as well. Second, we will collectively increase our individual stature as building professionals to the very real benefit of our own individual interests.

As an association of architects we are in a particularly fortunate position to accomplish both objectives. The saying that "Florida is different" applies to a professional group like ours just as forcefully as to anything else. The F.A.A. is more than a group of Chapters. Actually it has acquired a regional character — a special kind of regional character that has developed naturally as a result of the special interests and activities and the special needs of its membership.

Whether this is, or is not, a desirable state of affairs is not the point. The fact is that the situation exists.

(Continued on next page)



At the 40th Annual F.A.A. Convention Igor B. Polevitzky, right, retiring F.A.A. president, offers his congratulations to G. Clinton Gamble, who assumes the president's duties this month.

Year of Consolidation

(Continued from Page 3)

And if the F.A.A. is to provide its members with the organization strength, the financial resources and the active developments of professional interests to which their membership entitles them, it must necessarily recognize its certain problems as particularly its own. And it must certainly take whatever steps it may think necessary to further the individual as well as the regional interests of its associated groups.

I believe there is a growing realization of this situation in the various Chapters of the F.A.A. And this evidence of increasing cohesion in both attitude and action throughout all sections of our State is another basic reason for regarding the coming year as one that will record a substantial measure of solid accomplishment.

There is, of course, much to be accomplished.

Legislation — This is of immediate urgency. Those who attended the Convention in November heard Frank Bunch, chairman of the Legislative Committee, outline the program; and those who did not, undoubtedly know the most important highlights from the report published in these columns last month. I urge every F. A. A. member to study the program again and alert himself on its salient points.

This spring, of course, the Legislature will meet. We wish unqualified success for our program; and since the F. A. A. has been joined in its legislative efforts by both the General Contractors and the Professional Engineers, it is particularly important that every individual architect throughout the State contact his local representatives and make certain that each legislator understands our position and objectives.

Actually these are simple. Our position is to "watch-dog" the Legislature to help prevent passage of legislation harmful to the free practice of our profession. Our objective is, through our collective and cooperative support, to assure passage of the legislative proposals outlined to, and approved by the Convention.

Redistricting — The proposal to rearrange F. A. A. Chapter boundaries and to reorganize and reapportion

representation of various Chapters on the administrative board of the F. A. A., may ultimately prove to be the most important matter considered by the 40th Annual Convention. It concerns every Chapter in the State; and thus touches each individual member. It involves the possible formation of additional Chapters; and thus it also touches on the question of increasing our membership.

The Convention, in accepting the proposals of the Committee on Redistricting, charged the F. A. A. Executive Board with the task of working out details of a change-over from our present organization to the new district setup. By-Law changes have already been drafted to make this possible; and full authorization was given the Board to make these changes effective for the new setup. Thus the actual mechanics of a new and better district organization have been forged.

But I am most anxious that the Board receive as much helpful suggestion from Chapters as possible. The matter of membership, for example, is wholly a Chapter affair. And, since it is involved with Chapter reorganization quite as much as it is with formation of possible new Chapters, it is a question of first importance to every individual architect in our State.

Right now it seems apparent that new Chapters are needed in the Pensacola area and also in the Tampa-St. Petersburg area. One may also be desirable in the area around Naples and Ft. Myers. The new districting plan will make formation of these new Chapters possible. But only local interest and action can make them practical and bring them actually into being.

Thus, recommendations for new Chapters—or changes in present ones—should come to the Board from existing Chapters. Local situations and needs should be the final determinants of our re-districting pattern. And thus because this is so, the Board wants full expressions of all local opinions before making any firm decisions on this whole important matter.

Membership — Though this question has already been touched on above, let me say this "for the record". Our goal for membership

in the F. A. A. should be *all* architects registered—and in good professional standing—in Florida.

Intra - industry Cooperation — There has been a splendid start made along these lines through last year's formation of the Joint Cooperative Committee, F. A. A.-A. G. C. and the Architect-Engineer Joint Committee. Important as these two groups are, they do not, of course, embody all industry factors with which architects constantly are working. Thus there is much more cooperative action to be taken before Florida's construction industry can point to a fully representative body which, as a joint cooperative organization, can act as spokesman for the industry as a whole. A unity of all elements of the construction industry cannot be forged overnight. But it is an objective toward which all of us should work: and one important goal of our 1955 F. A. A. program is as much progress as can possibly be made toward that objective.

Education — The 40th Convention undoubtedly spoke for the entire architectural profession in Florida when it voted to support efforts now under way to obtain new and adequate housing for the College of Architecture and Allied Arts at the University of Florida. But there is more, I believe, to the profession's interest and support of architectural education than approval of a building program for an educational institution. Training of young people has an immediate bearing on their preparation for architectural registration in Florida and their capacity to practice architecture to the benefit of their communities as well as to themselves.

Trough our committee of Education and Registration we hope, this year, to establish a closer working relationship between the practice of architecture and methods and programs of training for that practice. Prospects for accomplishments in this field seem particularly bright. For, with new physical facilities once assured, a broader and more practically intensive education program will be made possible.

F.A.A. Organization — Our professional association grows large and

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THE FLORIDA ARCHITECT

The Florida South's T-V Program

Now In Its Fourth Year,
It Helps The Profession
by Serving The Public

By T. TRIP RUSSELL

Early this fall I was asked to a meeting of members of the American Institute of Architects of the New York and Pennsylvania area. I found that the most interesting thing I could tell them about the South Florida Chapter was its participation in a weekly television program that by some miracle has managed to last over three years.

To most of them, television appearances had been confined to shaking hands with the mayor and mumbling nervous non-essentials at the dedication of a local school. So, this evidence that architecture is interesting to a TV audience seemed little short of wonderful. Further, they found it scarcely believable that almost all members of the Florida South Chapter have not only appeared on television—many several times—but also have been permitted to discuss a wide variety of subjects pertaining to their work. It seems that a television appearance is generally considered so formidable an experience that most architects visibly pale at the thought.

The fact that television now plays so large a part in our public relations program in Miami is hardly due, I am afraid, to any usual enterprise on the part of the architects themselves. It grew largely from the interest of MRS. SHANNON WALLACE, better known as JUDY WALLACE, whose midday program, *Brunch With Judy*, covers a wide variety of subjects daily on WTVJ. Some time ago Judy had the bright idea that there must be a lot of work done by outstanding professional groups in Miami that would be of public interest. With this in mind she selected five such groups to give brief programs weekly.



Here Trip Russell and Donald G. Smith explain a building plan to Judy Wallace during one of the *Brunch With Judy* programs at which the architects have faced the cameras weekly for over three years.

Results varied widely. Some programs sailed merrily over the heads of the average listener. Some professions had no group either well-organized or capable enough to coordinate the programs. One or two simply ran out of ideas. The architects, however, managed to stay afloat. And, after nearly four years, they show no immediate signs of running out of either ideas or energy.

To other A.I.A. Chapters which might be presented with a similar golden opportunity, a general resume of our experience may be helpful. That this experience has been so satisfactory is largely due, of course, to the extremely generous and public spirited attitude of the producer-director, MR. SHANNON WALLACE, and the programming department of WTVJ. They have given us absolute freedom to say what we think and have never exerted the slightest pressure on us to favor any advertiser or other interest. If we plug some material, we do so entirely on our own hook—and the director doesn't blink an eyelash.

However, what the station really cares about we try our level best to

deliver. Since the program is given at one o'clock on week days, our audience is mostly women, whose interest is primarily in building a new home or in making the one they have more liveable. And, by and large, their budgets are small and tastes conservative. It is to this audience we must appeal. Many of us have on our boards large buildings in which we take a measure of pride. But, however interesting it might be for other architects to learn about them, our audience will probably turn on its collective vacuum cleaner and get back to work. This must be avoided at all cost.

Beyond that, the studio's requirements are both modest and practical. It expects us to be on time and reasonably well prepared. Programs—at least the name of speakers and the title of their remarks—must be given well in advance (at least two weeks) to allow for advertising. Conservative clothes, neither black or white but moderate in shade, are desirable. Pastel shirts are especially necessary. We have our own restric-

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Cooperation Makes Good Schools

By PASQUALE MARIO TORRACA

Professor of Architecture, University of Florida

Our country faces the greatest shortage of educational facilities in its history. The need for school buildings for the nation as a whole is staggering in its size. And responsibility for meeting that need must be generally accepted if our objectives of democratic education are ever to be reached.

Florida, no less than the nation, is confronted with the challenge to erect new school buildings, for the growing needs of the State's youth demand that new schools must be built at a faster rate than ever before. The successful answer to this challenge will rest, to a large extent, upon the shoulders of the architect. By training and experience he is the best qualified of all individuals to translate educational philosophies into buildings that are both functionally and esthetically successful.

But neither architects nor educators, working as separate groups, can alone insure the success of Florida's educational building program. Neither the mere multiplication of classrooms on one hand, nor an isolated statement of teaching requirements on the other will do the job. What is required is cooperative enterprise—the interested action of all those representing every phase of the educational and civic community. And it is needed as a vital part during every planning stage of a building project—educational, architectural, financial. Only through such cooperation can the educational methods and philosophies of a dynamic civilization be put into practical execution in terms of the best school plants that man's ingenuity can create.

I would like, therefore, to focus the attention of the educators, archi-

tecs and public on the importance of co-operative planning of schools. Teamwork is of the essence and is the key to ultimate success in this vital task. The concept of education and of building design which the public and the professionals entertain will have a strong impact upon the kind of school buildings that are being built, and will continue to be built during the next decade, in Florida.

A completed building does not represent the exclusive interest of teachers, of school administrators, of pupils, or of architects. Indeed, the community interest in all phases of its planning—from site selection, through the writing of a clearly, expressed educational program and philosophy, right up through the design and construction of the new building.

This is no mean task. Best results can not be obtained by a solo performance—no matter how brilliant the solo performer may be. Complexities of modern educational requirements — and of architectural planning to meet them—are too great for a single-minded approach. The *prima donna* is an anachronism in this picture.

How can this task best be accomplished? How can the varying interests of a community be marshalled cooperatively to assure best results?

First, educational goals must be postulated, objectives defined, specifications of an educational program clearly stated for each particular school district. This, the result of study and analysis of many civic groups, then comes to the architect as a formal and well-documented report. It comes from the administrative head of the school district and constitutes a program of requirements which must be

translated into a school plant that will satisfy each of its various phases.

When the architect takes it, his initial job is to develop a second program—an architectural one. This lists all areas, building spaces and facilities needed for developing the entire school plant, not only the building itself, but the site as well. Here, again, a solo performance by the architect and his staff is undesirable. Rather, that job should be done through collaborative effort on the part of several professionals—educators who will use the building as well as the architects who are to design it.

This cannot be emphasized too strongly. Because it has not been common practice in the past, many school plants have become obsolete before the drawings left the architects' board. This initial architectural program is the vital step needed before drawings are started. It supplements, in local, specific terms, the formal policies of the education program. And it must necessarily be a product of research on the part of the architect.

This research is partly technical, of course. But its most important phases will be developed through first-hand contact with those who will use the plant—teachers, supervisors, custodians, school administrators. From them will come data vital to the architectural program—what subjects will be taught, what techniques employed and with what equipment. How will the school be operated; what special requirements must be met; what spaces and facilities are needed now and what can be allocated to future expansion?

Only when such questions as these are fully answered is the architectural

program completed. And it is obvious that in the development of that program the school superintendent stands as the moderator, the architect as the organizer, of the necessary research. But its preparation may involve many individuals. It always involves exhaustive investigation, careful analysis of needs, keen interpretation of policies. And it calls for a wealth of imagination and a whole series of skills on the part of educators and architects alike.

The people of a school district should be made to realize those facts. They should be somehow made to see that there is a close inter-action between the statement of educational needs and the architect's design scheme. They should understand, to their own benefit, that an inadequate statement of educational needs is just as sinful as an architectural design that is a poor interpretation of an educational program. The community itself must learn, through its own cooperative interest, that neglect in either area will inevitably result in a completed structure that was doomed to failure from the start.

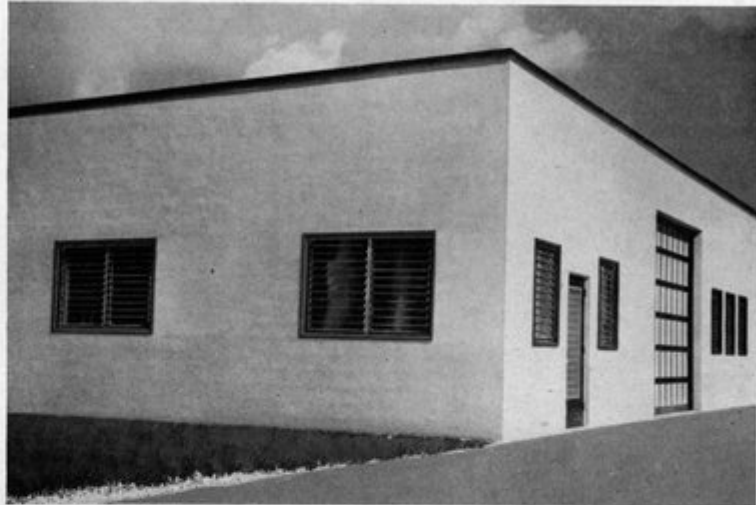
It is, of course, the architect's complete responsibility to interpret this educational program in terms of a building designed with ingenuity, skill, resourcefulness and thoroughness. The right sort of interpretation develops through preliminary studies and sketches as the cooperative research develops. The success of a project is won or lost at this stage of the work, for it is during these preliminary studies that the form and character of the building are established.

But the architect is certainly only one party to the problem. He can do much—but costly errors can be avoided only if real teamwork exists during the early stages of a school plant design. There must be a meeting of many alert minds to plan the kind of a school plant that will properly fulfill the expanding requirements of our Florida youth. This must come, first of all, from a very real community cooperation. For make no mistake about it—the scope and facilities of a new school will be no more, no less, than the community wants.

JANUARY, 1955

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Illustrated here are two different uses of three-dimensional ceramics in the same building—The Morrison Cafeteria in Orlando. Left are tiles in low relief depicting the signs of the Zodiac. Tiles are set into a wall panel that constitutes a focal point of the interior design at the entrance to the cafeteria.

Ceramics In Three Dimensions

By Miska F. Petersham, Ft. Lauderdale



Signs of the Zodiac are developed also as half-round ceramic figures set away from the wall sufficiently to permit installation of lighting behind them. The figures are four feet in height, boldly modeled and colored to contrast with the plain plaster panel background. Though these are interior ceramics, the same general type of glazed and colored figures could be used with striking effect on the outside of a building.

The Allied Arts and Architecture

This article was prepared for presentation at the 40th Annual Convention of the F. A. A. at Palm Beach. But lack of time during the committee report session prevented that; and the Convention directed its publication here. The Author was the Chairman, during 1954, of the F. A. A. Committee on Allied Arts.

By FREDERICK G. SEELMAN

The Allied Arts relation to Architecture holds a definite component relationship to any architectural executed work; and without them the work would be aesthetically expressionless. Further, the designers and artisans of these Allied Arts participants must be highly trained aesthetically and be master mechanics in their respective art specialty.

In the long past we have been led to understand that the usual reference to Allied Arts has mainly embodied paintings and sculpture. However, that is not so today and has not been so for many years in the past.

We of our profession fully appreciate the artists and artisans who contribute artistically of their skill and art, directed and influenced by the original and final architectural concept of the architect. Of course, many of them have developed their personal aesthetic concept in their respective fields of work with great success and satisfaction and therefore have been chosen by the architect to collaborate with him on a project.

The Allied Arts today are very numerous and far reaching into the construction field where aesthetic expression is indicated or called for. For instance, the sculptor when he works in stone or marble, does not need a collaborator. However, when his work is to be finished in metal, he requires the collaboration of a skilled

molder, metal caster and finisher. All must be artisans highly skilled in their respective fields so as to carry out in minute detail the particular artistic expression of the sculptor or designer.

The clay modeller also holds a highly respected place in the field of Arts, as we all know.

The wood carver has a worthy reputation of artistic ability in design and execution of his work; and his ability ranks high in the field of Allied Arts.

Then we might mention the hand wrought metal-smith who likewise must have the skill of an artist and thoroughly understand the reactions of the various metals while being wrought. His work covers scores of items; as grilles, furniture, lighting fixtures, balustrades, fences, gateways, doors, stands, utensils, etc. Here I would also class and mention the sheet metal-smith who includes a field covering many items of the wrought metal-smith.

From the metal department we step over to the plastics division which has moved with leaps and bounds into a specialized artistic field. It includes practically all items mentioned in the wrought metal-smith's list and many more, because of the ability to cast many items which are produced on a production line. Vulcanized items have also made a mark for themselves. However, they have been surpassed by the

plastics, because mainly of color possibilities not obtainable by vulcanized rubber. Nevertheless we must give them reward as fore-runners.

Weaving is another outstanding art which has stood in highest rank aesthetically. First we might mention tapestries—which also include royal crestings, banners and trappings—and artistic weavings of linen, cotton, woolen and the synthetic threads such as glass, nylon, dacron, rayon, pliable plastics, etc. This also includes the various grasses and plant fibers which, interwoven with many of the above, are most artistic and have made a permanent place for themselves in our Allied Arts list. Color and textural form varieties have made these very popular for decorative uses.

Another most noteworthy art is that of jewelry. This must not be minimized to any of the others. There are tomes illustrating the finest and most exquisite craftsmanship of yesteryear and work of our era—all of which has, and will have, a perpetual aesthetic living.

This living extends to all populated countries of the world. A trip to the New York Museum of Art will convince the most skeptical of its artistry, which I would add, shows only a pittance of the art. The variety of designed and ground shapes of the precious stones used in their design

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Chapter News & Notes

PALM BEACH

A dinner meeting will be held on January 13 at which the annual report of the president will be given and installation of new officers made. JOHN STETSON, president-elect for 1955 has been working on matters of Chapter organization and will name appointees to his new standing committees at the meeting.

FLORIDA SOUTH and BROWARD COUNTY

Members of these two Chapters will again join forces to mark the first meeting of 1955 with a truly gala affair—the Annual Architects' Ball. The date is to be January 15th, the place the Rod and Reel Club; and the party will be a formal one, by invitation that will include wives of members, guests from associated and allied groups, and members of the Draftmen's Club.

Installation of the Florida South Chapter's new officers will be part of

the program. But it will be only a small part of it—and about the only serious part as well. For this affair is strictly for fun, with decorations in the form of "three-dimensional mobiles fashioned by the architects themselves", professional entertainment, including a dance band and a theme called "Architects Anonymous".

Last month's meeting of the Florida South Chapter featured a discussion of "Straw and its uses in architectural design" by Miss MARY WHITLOCK. The meeting was also the occasion for presenting a number of craftsmanship awards to outstanding artisans of several building trades.

OTHER CHAPTERS

Named in the box below are results of Chapter elections of officers, and in some cases directors, that will guide Chapter destinies during 1955. As soon as reports have been received from all Chapter secretaries, a com-

plete roster of Chapter committee appointments will be published in these columns. It is hoped that this information can be made available to all F.A.A. members in the February issue of *The Florida Architect*—and this will be possible if information reaches the publication office by January 20th—the deadline for preparation of the February issue.

U. of F. Students To Be Eligible For F.A.A.-A.G.C. Honor Awards

JOHN L. R. GRAND, Head of the U. of F.'s Department of Architecture and chairman of the sub-committee on student awards of the Joint Co-operative Committee, F.A.A.-A.G.C., has announced approval by the Joint Committee of the Honor Award Program.

Under this program cash awards of \$50 and a suitable certificate will be

(Continued on Page 13)

CHAPTERS ELECT NEW OFFICERS TO SERVE DURING 1955

Florida South Chapter

President H. SAMUEL KRUSE
Vice-President T. TRIP RUSSELL
Secretary H. GEORGE FINK
Treasurer WAHL J. SNYDER, II
Newly elected Director for 3 years EDWIN T. REEDER

Palm Beach Chapter

President JOHN STETSON
Vice-President JEFFERSON N. POWELL
Secretary HILLIARD T. SMITH, JR.
Treasurer FREDERICK W. KESSLER
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T. G. LEE DAIRY under construction in Orlando. Roof slabs, floor slabs, beams, and columns are all prestressed precast concrete . . . furnished by Holloway Concrete Products Co. of Winter Park, Fla. Charles Johnson, Architect . . . E. M. Scott, Contractor . . . Lakeland Engineering Associates, Inc., Prestressing Consultants. Double Tee roof spans vary from 36 to 40 feet. The beams and columns are hollow. Of special interest is the two-story column cast in one piece.

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Publicity With A Purpose

Pre-Convention Exhibit at
St. Petersburg Will Become
A Yearly Affair.

A program for capturing public interest in architectural designs and services proved so successful that F.A.A. members in Pinellas County plan to make it a regular yearly event.

It is an exhibit of local architects' work, assembled by a local group, hung in an exhibit gallery of a local department store, publicized by local press and radio — and excellently attended by obviously-interested groups of local people. The local character of the event focused attention on it. And it proved to be a better-than-good opportunity to dramatize both the range and the worth of the architect's professional services.

The show, held in St. Petersburg at the Harrison Galleries of the Maas



Part of the well-arranged exhibit for which space in the Mass Brothers store in St. Petersburg was offered by the store's management. The arrangement was good for the store, good for the architects.

Brothers department store, played to a continuous stream of visitors during the week of November 4 to 11 — just prior to the F.A.A. Convention. Organization of the exhibit and responsibility for its publicity lay in an informal committee of four men — MARTIN FISHBACK, BLANCHARD JOLLY, WINFIELD LOTT and WILLIAM B. HARVARD. Eight other St. Petersburg architects — with one guest exhibitor from Tampa — prepared the panels and models making up the exhibit.

In addition to local press support, the show put on one T-V program.

two radio interviews and a series of radio spot announcements during the week. Posters were blueprinted from one sign; and 50 were distributed in good spots throughout town as advertisements of the exhibit.

From start to finish, wives of seven exhibitors gave their time to help prepare and promote the exhibit, then took turns on a planned schedule as attendants at the show. According to MRS. WINFIELD LOTT these "seven willing wives" were eager to cooperate and "were only too pleased to be asked to help!"



Discussing successful results are, William B. Harvard, chairman of the 1954 F.A.A. committee on Public Information, Alfred Schelm, manager of Mass Brothers, and Elliott B. Hadley, another of the participating architects. All seem highly pleased with the entire exhibit which will be repeated in St. Petersburg as yearly event.



Martin Fishback, Blanchard Jolly and Winfield Lott, three of the St. Pete exhibit committee, discuss plans and panel presentation. Included as panels were blown-up pages from the booklet "Presenting Your Architect." They served visitors as information on the scope and values of architectural services.

News & Notes

(Continued from Page 10)

given U. of F. students in architecture and building construction each year. An award will be given each semester, alternating between the two groups; and each will be presented to the winner by the Dean of the College of Architecture and Allied Arts at meetings or functions of the Student Chapter of the A.I.A. and the Student Contractors and Builders Association.

The award will be based on excellence of drawings submitted by students. For architectural students the basis will be a sheet of architectural working drawings; and for construction students it will be a sheet of construction details. Work of both groups will be judged for completeness and correctness of material shown and on excellence of presentation.

Preliminary screening of student work will be by the faculty, with final judging by juries appointed by the F.A.A. and A.G.C. for architectural and construction students respectively.

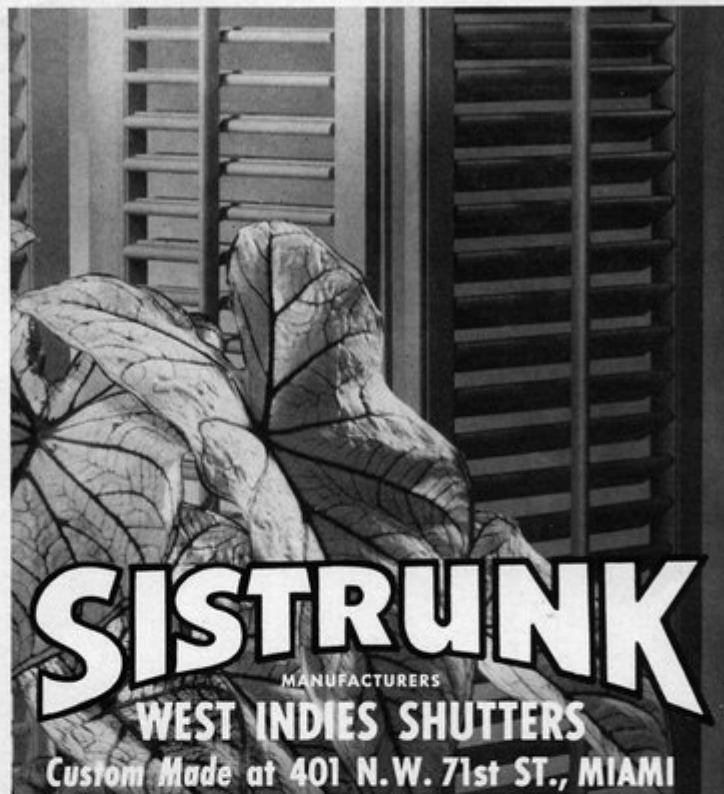
Jacksonville Civil Service Board Seeks Office Engineer Candidate

A Civil Service Entrance Examination will be given on January 28 to establish an eligible list for the position of Office Engineer, Building Department, Jacksonville, Florida. Applications should be made at once to City Civil Service Board, Utilities Building, 34 South Laura St., Jacksonville. January 21 is the deadline for applications, but those postmarked before midnight of that date will be accepted.

The position carries a salary of \$500 to \$575 per month and calls for a citizen of the U. S. registered in Florida as a professional engineer with experience that includes at least four years of structural engineering. Age must be from 25 to 44; and a medical examination is required to acquire a permanent status. To be eligible, applicants must submit proof of age, registration and engineering experience.

To the successful candidate the position, which has been open for some time, holds good opportunities for both accomplishment and advancement, according to those close to the Jacksonville situation.

JANUARY, 1955



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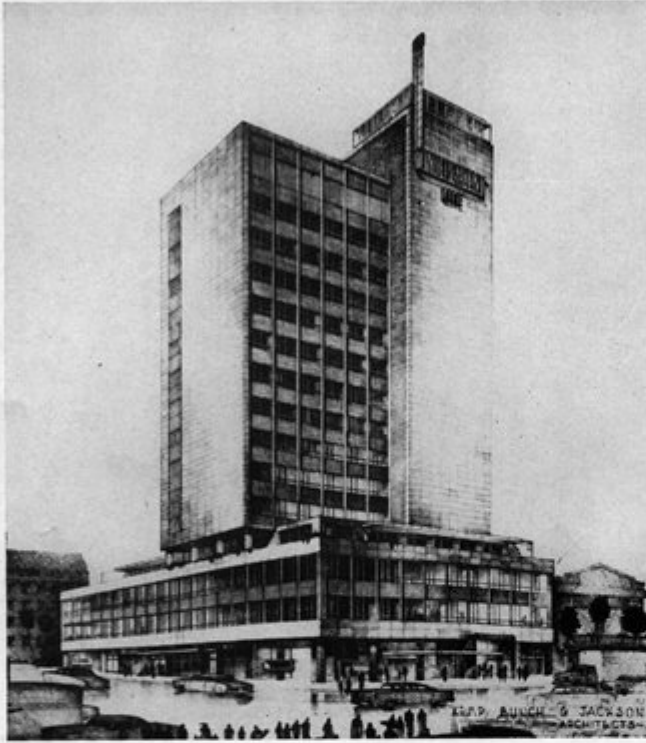
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## Year of Consolidation

(Continued from Page 4)

its business affairs and programs grow more ambitious and complex yearly. For example, our budget this year—the largest in our history and adequately backed by resources—is almost exactly ten times that of just a few years ago. There is a need for coordinating our programs as well as our policies. And more than ever there is a need for a central, permanent operating office that can effectively develop that coordination.

This suggests, of course, that the question of a full-time Executive-Secretary with facilities adequate to his requirements, is still one of pressing importance. I believe that by the end of this year we will be in a practical position to get an executive secretary's office going on a practical, full-time basis. And one of our goals this year is to work out details of a plan that will permit its establishment on a sound basis by January, 1956.

Finally—Our overall goal for this coming year is to make the Florida Association of Architects regarded as a "working organization". As the Bar Association is an essential and active organization for lawyers and the American Medical Association has become a professional criterion for doctors, so, I believe, can the F. A. A. become for the architectural profession of our State. As the President of the F. A. A. I intend to do all possible to reach that high standard during the coming year. No one can achieve such a goal alone. But with the help and interest of every F. A. A. member, there is hardly a limit to what the F. A. A. itself can do.

### New President Names Committee Chairmen

Work of the 1955 F. A. A. Administration will get off to a flying start early in January at the organizational meeting of the Executive Board in Jacksonville. Secretary-Treasurer Edgar S. Wortman is notifying all officers and directors—including alternates—that the meeting will be held on January 8, 1955, at the

(Continued on Page 17)

JANUARY, 1955



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## Florida South's T-V

(Continued from Page 5)

tion against eccentric clothes or flashy patterns in neckwear.

The program must have some visual interest. Usually speeches over TV are static and dull unless the speaker is a gifted orator. Use of photographs, sketches, plans—or even simple drawings done in front of the camera—gives life to the program. And it also tends to reassure an uneasy architect participant.

The architects are encouraged to show and discuss their own work when applicable. But it must be done objectively. The program is no branch of the "Mutual Admiration Society." Often there are requests for plans of houses shown. We have found an attempt to comply with these requests unwise. It proved time-consuming to the architect and a nuisance to the studio.

Sole purpose of our part of the program is to get the architect's message across to the widest possible audience. Though sponsored

by the Florida South Chapter of the American Institute of Architects—a fact mentioned during the introduction—we make no attempt to differentiate further between registered architects who are A.I.A. members and those who are not. We feel that whatever helps the profession as a whole is of value to us as a group.

There are some things that I'm sure the station would not like—and that our own A.I.A. chapter would not condone. Under Judy's careful guidance and the format wisely established by AL PARKER and SAM KRUSE—who originally developed the program—these things have simply not come up.

For instance, we have never favored any product or allowed ourselves to become associated with advertising in any way. The program is sponsored, of course, but chiefly by manufacturers of food products, tourist bureaus or other businesses in no way allied with building construction. I might mention in passing that these companies seem quite happy with their architectural representation; and presumably it sells as many beans

for them as would a series of lectures by authorities on bean culture.

No participant has ever attempted to enlarge upon his own unique gifts at the expense of his profession. But the opposite has certainly been true! In fact, we have had a good chance to deliver some resounding whacks at advertising by architects, at plan services and at other borderline gimmicks which have embarrassed and annoyed all architects who practice their profession legitimately.

Architects have much to offer the television audience. Their opportunities to study the solution of many of the home-owner's problems makes their advice valuable. Their natural ability to express themselves in graphic form makes their message easily understood.

In turn, we architects can obtain much from television. Each of us owes it to our profession to become as well known as possible in our community, so that in our efforts to improve that community we will have essential support. In television architects can develop a common means to that end.

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## Chairman Named

(Continued from Page 15)

Roosevelt Hotel, Jacksonville, starting at 12:30 P.M.

PRESIDENT GAMBLE made it clear there is to be nothing "star-chamber" about the meeting and stated that visitors from any Chapter would be welcome at the Executive Board session.

He also announced locations for other 1955 meetings of the F. A. A. Executive Board. In April, the meeting will be in Daytona Beach. At this time plans will be mapped for the 1955 41st Annual Convention to be held in Daytona Beach. Third meeting, in July, will be in Miami. Final meeting of the year will take place just prior to the 41st Convention in Daytona Beach.

Appointments of committee chairmen have also been announced by the new F. A. A. president. The following were named to head standing committees:

*Legislative*—FRANKLIN S. BUNCH, Florida North Chapter.

*Public Information*—L. ALEX HATTON, Florida Central Chapter.

*Relations with the Construction Industry* — IGOR B. POLEVITZKY, Florida South Chapter.

*Uniform Building Codes*—JOSEPH SHIFALO, Florida Central Chapter.

*Board of Trustees, Scholarship Fund*—JOHN L. R. GRAND, Florida Central Chapter.

*Education and Registration*—SANFORD W. GOIN, Florida North Chapter.

Chairmen for a number of other committees were also named. They include the following:

*Membership*—EDWARD GRAFTON, Florida South Chapter.

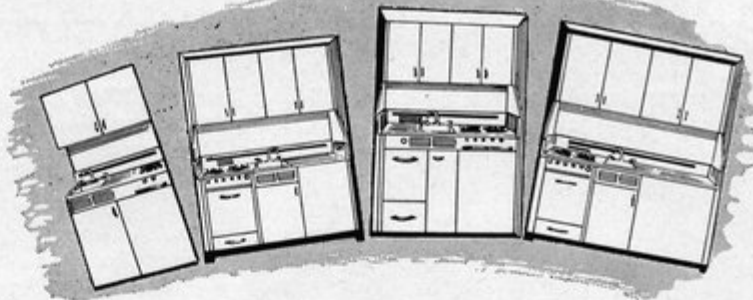
*By-Laws* — JEFFERSON POWELL, Palm Beach Chapter

*Architect-Engineer Joint Committee*—GEORGE J. VOTAW, Palm Beach Chapter.

*Joint Cooperative Committee, F.A.A. - A.G.C.*—G. CLINTON GAMBLE, Broward County Chapter.

Full membership of these committees will be announced at the January Executive Board meeting and will be published in the February issue of *The Florida Architect*.

JANUARY, 1955



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# Creed for the Building Industry

*Excerpts from an address given by George H. Miehl, President, Albert Kahn Associated Architects and Engineers, Inc., before a joint meeting of the East Tennessee Chapter, A.I.A. and the Knoxville Chapter, Tennessee Society of Professional Engineers.*

Construction is definitely everyone's business. We are all allied to it in some form or other—whether we design, or build, or manufacture or consume. Nowhere in the history of nations has this been more forcibly exemplified than it has here in America. If the construction industry is virile and healthy, you can insure the virility and health of the entire economy and the premium on the insurance policy need not be great. What a field for service for those who qualify by experience, training and technical know-how in planning and design and construction!

If ever there is an American Period of architecture, I believe that it will reflect the constant change with which American industry and commerce have imbued it; it will reflect the cycle of build, alter, tear down and rebuild as exemplified by industry and commerce, particularly over the past half century. Progress and change are nurtured on discontent. America was founded on that premise, for the American people were initially comprised of the discontented elements of many nations—men with ambition, men with a desire for liberty, men who were willing to carve out of the wilderness a place for themselves and their homes by the work of their hands and love in their hearts.

I hope that we shall never lose that discontent, because upon it we make progress, we build commerce, we interchange ideas and products and ownership. It is this incessant and insatiable desire for change and improvement that has given American industry and commerce their stature and has required construction methods to keep pace.

History will probably record this era as one of discard and waste. Certainly there is waste in the commonly accepted definition of the word. But the commonly accepted definition is

not entirely correct. To denude our forests without reforestation and permit the fertile soils of our fields to be eroded into rivers and oceans beyond recovery—that is waste. To take crops from farms with no effort to maintain the fertility of the soil—that is waste. To squander time in useless pursuits—that is waste. To discard the individual know-how and experience accumulated over many years by arbitrary forced retirement from active productive opportunity—that, too, in my opinion, is waste.

But waste in the commonly accepted definition is not an evil when it is instrumental in providing something better than what is thereby replaced. If a better engine can be built which uses one-third less fuel than the old one, thereby in effect increasing our fuel reserves, then we are certainly justified in discarding the old. If a locomotive can be constructed which converts an inexpensive fuel into electric energy, thereby requiring less weight and providing increased tractive power, then we are certainly justified in discarding the coal fired steam locomotive.

That type of discard is not waste at all—it is in effect conservation of energy. That is the motivating imagination by means of which we have in our homes the automatic washer, the dryer, the electric stove; through such means, we have on our farms the tractor, the gang plow, the combined reaper. That is the American way—whereby man's labor is taken over by machine, whereby we have been able to produce more and are able to enjoy more of what we produce and the comforts and conveniences incidental to them.

That is why we have more in America than in any other land under the sun.

*—Reprinted with appreciation from the Monthly Bulletin, Michigan Society of Architects.*

*(Continued from Page 9)*

and assembly are indeed the work of an outstanding artist in this special profession.

While jewelry has been mentioned, one other art work must not be overlooked that is also a most noteworthy family to jewelry. That is household silver and gold ware. How many of us have marvelled also at its artistry through design and workmanship. I would like to remind you of the exquisitely artistically executed items that have been originated for the many royal courts of Europe, Near East and Asia. I do not have space nor time here to mention some of the most noted items of the various countries. Instead I suggest you visit museums and silver and gold ware marts of your city and am sure you will have a most enjoyable sojourn of interest and education.

Another important and most outstanding art is china and clay ware including objects of art. I am most sure that all of you are somewhat familiar with some of the china ware originating in China, then moving westward to Europe, where it rose to its height and is still held. Germany, England and Italy were first to take hold of this art. Germany, because of its fine clay deposits, rose rapidly in this field and practically had a closed market of the world. This result made it possible to cater to the courts of royalty where the designers and artisans had their greatest opportunity in the aesthetical field of china ware and which are still renowned.

Next, clay loam took an inning, in which clay pottery and objects of art in most interesting designs and execution placed them in the arts class. I refer to the group without glaze finish. These took place in the Mediterranean countries, mainly Spain and Italy, in the shapes of ornate flower pots, large water urns and many food utensils, all of which were of distinctive and artistic form.

Later glazes were introduced which enhanced their appearances two fold, thereby stimulating the business. To this chapter of clay must most assuredly be added Terra Cotta in its ornamental fabrication.



During all this activity there came to being in Southern Italy in the sixteenth century a very outstanding clay modeller by the name of Luca della Robbia who designed, molded and fired the finest polychrome glazed clay objects. He became the outstanding artist manufacturer of his work and was commissioned by many of Italy's royal court members to design and execute glazed tile items for them. He was the first artisan of this work to secretly invent a method whereby he was able to manufacture large size terra cotta areas without distortion nor loss of color work. This secret he handed down to his sons and daughters who held fast the secret and prospered through many years.

In our time, in the United States, it has been known as architectural terra cotta. This has had its most active life during the years of 1900 through 1925 (as I can recall) in the northern metropolitan cities. This as you all no doubt know, was glazed—and I refer to the exterior treatment of buildings. While all of the design had been originated in the architect's office, yet all work had to be clay modelled to architect's approval before it was glazed and fired. To accomplish this work it was necessary to acquire aesthetically trained modelers as personnel, also artisans who knew their molding work to the best.

I feel it is in order to add the artistic work of the leather worker artist. First, he must have that artistic concept for design; and then he must be a qualified adept carver, somewhat like a wood carver—only his tools are quite different and he must be individually trained in their use. Leather's use for many furniture finishes, murals, clothing and specialty sales items is well known.

There is another field akin to our profession which is most important to complete the harmonious aesthetic accomplishment the architect has as his conception. That is the co-operation of the Interior Decorator. A perfect result is always achieved when both parties have first discussed all interior decorations and furnishings so as to be in harmony with the architectural concept of the architect.

Today glass takes a very important place in aesthetic design and utilitarian uses — also architectural col-

*(Continued on Page 20)*

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## THE ALLIED ARTS

(Continued from Page 19)

laboration in the completion of the architect's concept of his project. For instance, glass mosaics have established a permanent place for themselves, as have marble mosaics—also, to mention the fore-runner, leaded glass, which has found great popularity in the use of ecclesiastical windows and panels in cathedrals throughout the world. This artist had to have special artistic ability, as well as mechanical, in the creation and finishing of his work.

Another worthy and well-established profession is in the Industrial Design field. All aesthetically-minded and trained professionals in the field of art, whether in artistic design or artisan who molds and shapes the final design concept, cannot leave out the Industrial Designer who has made for himself a niche in the design and manufacture of industrial products, items, machines and utilities.

All of these artists and artisans are part of the Association of Allied Arts—or *Artists* which I believe is a better overall definition embodying the art masters of design who have created works of art of many manufactured products.

In summation, the above are definitely Allied Arts to Architecture, even though I have not included all that contribute toward it. The unmentioned I leave to your selection and choice.

In preparing this paper, being of aesthetic mind and endeavor covering the subjects mentioned, I may have left unmentioned others of equal rank and importance. If so, please forgive my oversight, as all are well rewarded and described by other more informed writers.

To achieve the highest result in art of a structure, there must be a harmonious association of all the artists and artisans while creating their special branch of the work. The architect here holds the very important position of planner, coordinator and director.

Allied Arts personnel should constantly strive to have their art work live as of today, our living time, and not perpetuate the dead past. This art must also consider vividly the use of working materials that are contemporary of our times.

# Producers' Council Program

Architects in the Jacksonville and Miami areas will recall with considerable pleasure the Producers' Council *Caravan* visits to both cities. Billed by national headquarters of the building materials and products organization as "The Most Unusual Presentation of Product Information", both *Caravan* exhibits played to a constant stream of interested building professionals. The shows justified their billing in both cities; and members of each local Council Chapter expressed satisfaction with the scope of products shown and the volume of visitors to them.

Announcement has been made that this year the size of *Caravan* shows will be doubled. Instead of a single huge van holding some 42 individual exhibits, the 1955 traveling show will include two trailer-trucks. Exhibits of more than 80 nationally manufactured building products will make up the new show which, this year as in past ones, will play to cities in every section of the country. The itinerary, which will begin shortly after the new year has settled into its stride, will cover 33 of the country's major marketing centers. As last year Florida cities will be visited in the fall.

In the meantime, local Producers' Council groups in Miami and Jacksonville are about at the mid-point in their yearly program to keep architects and builders informed about products handled by their member firms. High point of the Miami Chapter's December meeting, however, had nothing to do with products—or even business.

This was the annual Christmas

Party for all Chapter members—now numbering over 50—and architects of both the Broward County and Florida South Chapters. Ladies, of course, were also invited; and the evening of December 14th found the Coral Gables Country Club the scene of fine hospitality, for a gala-mood crowd that numbered close to the three hundred mark.

Program for the remainder of the year for the Miami Chapter will include three more meetings to which architects of the area are cordially invited. The first will be on Tuesday evening, February 22nd, when the Ludman Corporation, one of the several jalousie manufacturers in the Miami area, will present information about their products titled, "Problems of Fenestration in Modern Architecture."

Second of the 1955 spring schedule will be held April 19th—also a Tuesday evening. This is the annual "Table-Top Meeting" at which all the Miami Chapter members will attempt to present some new facet or point of information about their product. Individual exhibits will not be extensive. They will be limited to what can be shown on top of a table—hence the name given to this particular meeting.

Final meeting of the season will be on May 24th, when the Armstrong Cork Company will present their products and a discussion of "The Application of and Uses of Industrial and Interior Finishes." All these meetings will be held at the Coral Gables Country Club.

### OBJECTIVES

The objectives of the Florida Association of Architects shall be to unite the architectural profession within the State of Florida to promote and forward the objectives of the The American Institute of Architects; to stimulate and encourage continual improvement within the profession; to cooperate with the other professions; to promote and participate in the matters of general public welfare, and represent and act for the architectural profession in the State; and to promote educational and public relations programs for the advancement of the profession.



## This is News!

Gate City's Aluminum Awning Window—the most outstanding achievement in window design and construction in contemporary architecture

## and here's why...

**Self-Adjusting Sash:** The new Gate City Aluminum Window eliminates the need for compensating screws and manual adjustment by its use of Gate City's exclusive split-quadrant sash arms. Enclosed in the jambs, they permit the sash *automatic* adjustment for perfect, tight closure.

**Aluminum Strip Glazing:** Gate City eliminates all putty problems in its aluminum window by using extruded aluminum glazing strips instead. Secured by hidden, yet easily accessible screws, these extrusions provide the sash with strength and rigidity; they also allow for factory glazing.

**Completely Enclosed Hardware:** Open or closed, no unsightly projecting arms or locking devices blemish the clean, uncluttered appearance of this window. All operating hardware is *completely enclosed* from all sides. The entire mechanism may be fully exposed for oiling or inspection by simply removing the cover plates.

**Full Factory Weatherstripping:** An absolutely tight all-around seal is provided by tough resilient vinyl...factory applied at jambs, sill and meeting rails.

**"No-Splash" Rain Protection:** Even during showers this *true awning* window can stay open with no danger of the rain back-splashing over the top vent.

**Easy Operation:** A few effortless turns of the easy to reach operating handle adjust all sash simultaneously... specially designed gearing in the dual-action hardware equalizes the lifting effort regardless of sash angle.

**Lasting Permanized Finish:** Salt spray and salt air have no effect on the Gate City Aluminum Awning Window. Exhaustive tests have proven that the special etch and lacquer treatment applied to this aluminum window will preserve the smooth, satin finish for years.

**Gate City** AWNING WINDOWS


*Wood and Aluminum*

"Window Craftsmen for over 40 years"

GATE CITY SASH & DOOR COMPANY of FORT LAUDERDALE, FLORIDA





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- HOPKINS-SMITH, Architects' Sample Bureau, 5040 Biscayne Blvd., Miami . . . Also in Hollywood and Ft. Lauderdale.
- TOMORROW'S KITCHENS (Division of Hopkins-Smith), The Eola Plaza, 431 East Central Ave., Orlando.
- FLORIDA KITCHEN STYLISTS, 1430 4th Street, South, St. Petersburg.



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