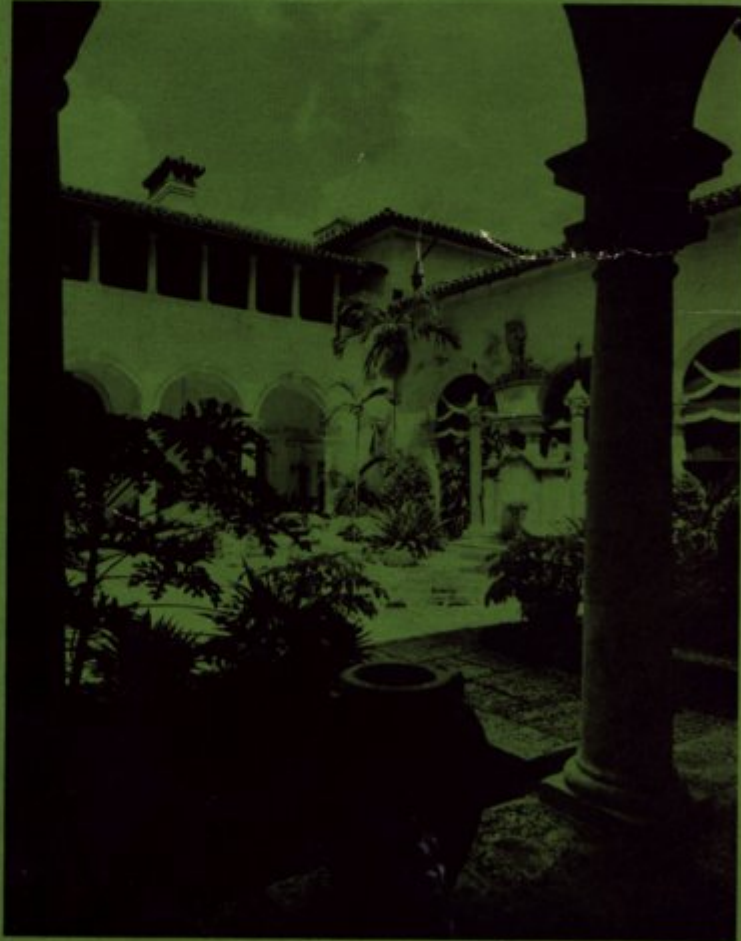


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*Vizcaya, one-time princely palace of James Deering, is now a Miami showplace that has become one of Florida's historic buildings and has earned its designer honor for his handling of its archeological detail . . .*





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# The Florida Architect

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**THE COVER**

As one of "the last creations in an archeological style" Vizcaya, once the great house on the estate of James Deering, is unique throughout the South. As a monument to an era it is now quite properly a showplace of Miami and fully merits designation as one of Florida's most noteworthy historic buildings. For a story on Vizcaya, turn to page 12. The cover photo is by Rudi Rada.

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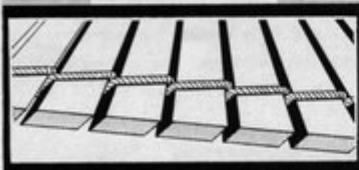
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# Kelley Resigns State Post to Join Dade School Board

Effective July 1 two major changes will take place in the staffs of two of Florida's important school-planning bodies. FORREST M. KELLEY, Jr., AIA, resigns as State School Architect to take over the duties of architect for the Dade County Board of Public Instruction, a position held for the past seven years by JAMES E. GARLAND, AIA. Garland resigned the post to become a principal in a newly-formed firm of architects and engineers.

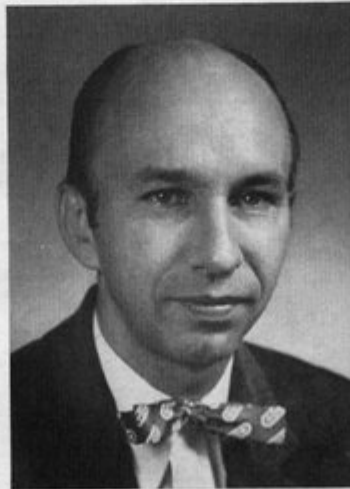
Though not publically announced until two weeks prior to the effective date, the shift has been under consideration for some months, according to James E. Garland. Garland will join MAURICE H. CONNELL, HARVEY W. PIERCE and EDMUND FRIEDMAN, Miami engineers, to form the new firm of CONNELL, PIERCE, GARLAND AND FRIEDMAN with offices at 315 N. W. 27th Avenue, the present headquarters of the engineering firm of Maurice H. Connell and Associates. Pierce, an officer of the present Connell firm, will assume the role of principal in the new organization. The fourth member, Edmund Fried-

man, a civil engineer, was formerly city manager of Coral Gables.

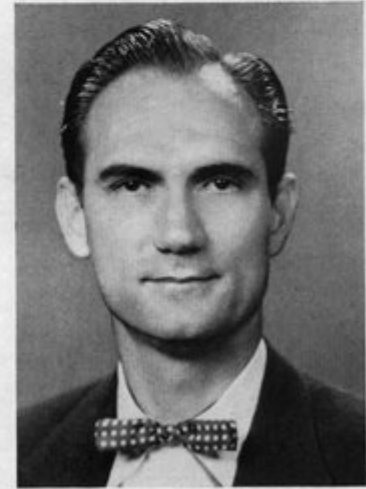
During his service as Dade County school architect, Garland has been instrumental in developing technical improvements in public school design and equipment and has taken a firm stand with board members in favor of retaining architects in private practice for the major portion of the Board's architectural requirements. Prior to his Dade County assignment Garland served as State School Architect in Tallahassee.

In obtaining Kelley to succeed him, the Dade County School Board can look forward to a continuation of the same general policies that characterized Garland's administration. As State School Architect during the last five years, Kelley has shown himself in complete sympathy with these policies and has done an outstanding job of cajoling other county school boards to adopt a broader and more constructive attitude toward architectural service as the means for obtaining better school planning and construction.

*(Continued on Page 4)*



Forrest M. Kelley, Jr., for the past five years State School Architect, becomes architect for the Dade County Board of Public Instruction in Miami, effective as of July first.



James E. Garland resigned as Dade County's school architect to enter private professional practice as principal of a new architectural and engineering firm in Miami.

THE FLORIDA ARCHITECT

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**Kelley Resigns State Post**

(Continued from Page 2)

Kelley has headed the State School Architect's office since 1951. Prior to that time he served as an associate professor of architecture at the U/M College of Architecture and Allied Arts. He was registered to practice in Florida in 1939 and was formerly a partner of SANFORD W. GOIN, FAIA, in Gainesville. Kelley's AIA membership dates from 1947; and he is currently a member of the Florida North Central Chapter.

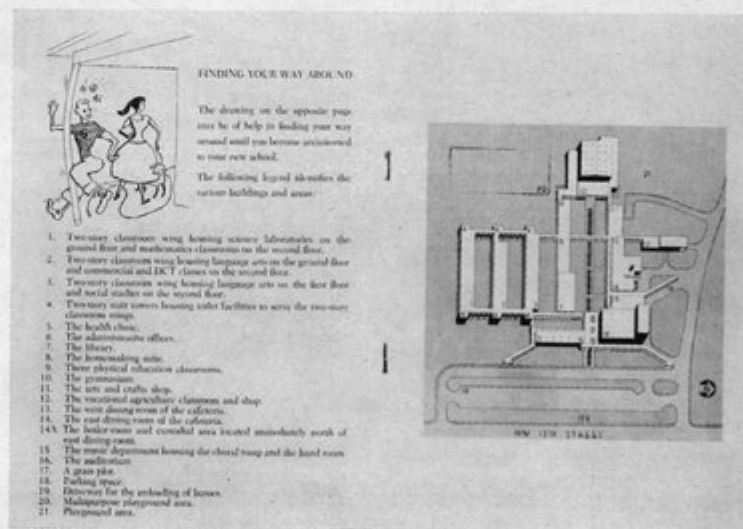
Up to the press deadline for this issue, no announcement had been made by the State Department of Education as to an appointment to fill the vacancy occasioned by Kelley's resignation. Superintendent THOMAS BAILEY was out of town and could not be reached for comment. Thus the question as to whether this im-

portant post will be filled by an appointment from the State School Architect's present staff or from the office of some practicing architect is open to speculation.

Currently the Tallahassee office is staffed by three young men acting in various capacities as assistants to the State School Architect. Of these, two are not registered in Florida, though both attended the State Board examination sessions held in Jacksonville in mid-June.

The other, GEORGE M. MEGGINSON, holds a Florida registration (certificate No. 2127) and is also registered as a practicing architect in Illinois, where he was graduated from the University of Illinois in 1951. He has served almost two years as Kelley's assistant and came to Florida some two and one-half years ago from his native state where he had been an administrative assistant on the staff of the Illinois State Architect's office.

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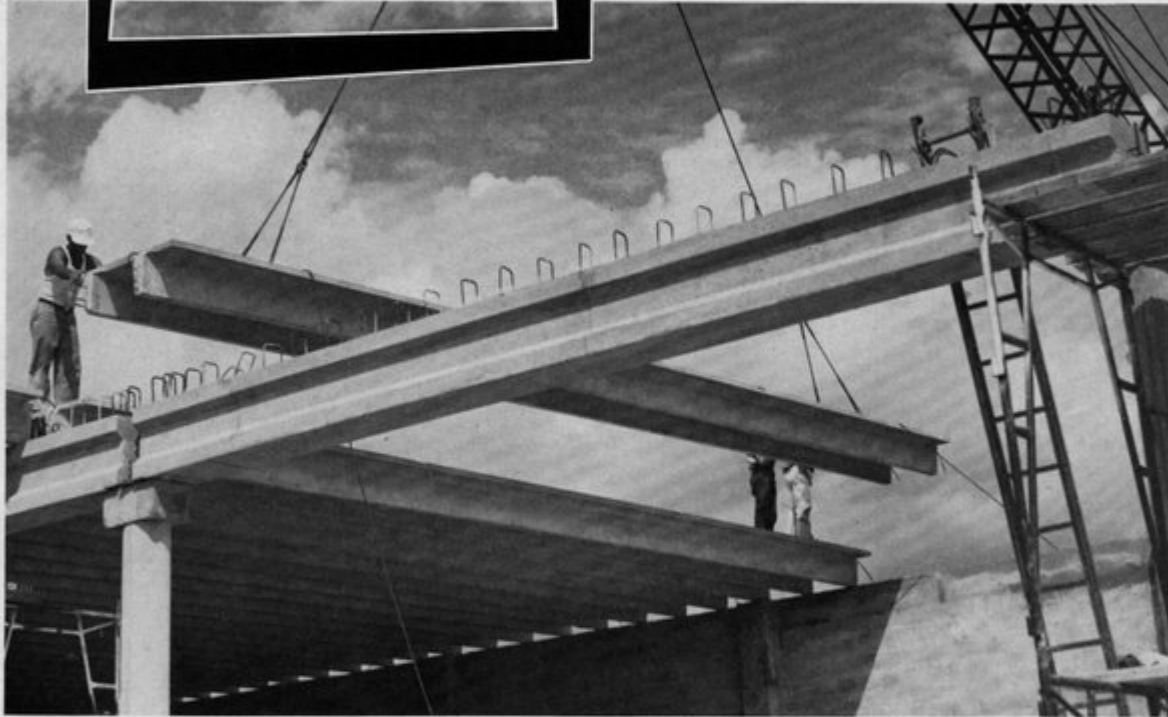
The architectural firm of GOIN AND MOORE of Gainesville has performed a welcome service for its community through issuance of a student's pamphlet describing the new Gainesville High School for which the firm served as architects. Inscribed on the cover, "To the Student Body of the Gainesville High School from the Architects," the pamphlet contains

eight pages and measures 6 by 9 1/4 inches.

Inside, it pictures the expansion of the school, tells the student about "finding your way around" by means of a semi-rendered plot plan and legend and gets across the student's stake in the educational plant through a page of "statistics" that dramatize  
(Continued on Page 20)

THE FLORIDA ARCHITECT

# Warehousing **IN** **CONCRETE**



A typical example of the increasing trend to prestressed and precast concrete is the warehouse of the Mitchell Rolled Products Company, Inc., near Fort Lauderdale. In the illustration above, 37' Double Tee concrete roof slabs are being placed on 25' concrete beams—both are prestressed units.

Concrete block walls and concrete floor slabs make the warehouse a 100% concrete structure.

Economy in material, speed of erection, and freedom of design are attracting more and more progressive architects to prestressed and precast concrete. Increased lengths made possible for clear spans and longer cantilevers are being designed into industrial plants, schools, stores, bridges and other types of buildings.

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# INTERVIEW:

## The Architect's Place in Public Service

with MAURICE E. HOLLEY, AIA

As the Mayor of West Palm Beach and at the same time a civic-minded practicing architect, few men in Florida are better qualified to comment on the subject of this interview. A native of the city he now heads as Chief Executive, Maurice E. Holley has been equally active in both civic and professional affairs. He has served the Palm Beach Chapter, AIA, as treasurer and president and the FAA as vice-president and director. He served on the West Palm Beach Planning Board for five years, was elected to the City Commission in 1955, was named Mayor this year.



Gordon Potter

**Q**—Mayor Holley, how do you feel in general about architects' participation in community affairs?

**A**—I feel the architect has a definite place in public service, especially in community affairs, since he is a planner to begin with.

**Q**—Do you mean he has the innate ability to plan programs for the public as well as builders?

**A**—Generally speaking, yes. I think an architect is in a better position to do that sort of planning than the average layman. For example, real estate brokers are often found on membership rosters of public bodies such as the Planning Board, the Zoning Board of Appeals and the City Commission. They and other types of business men who serve on these boards do so because they believe it's their public duty. But I think the architect is basically better equipped for the kind of thinking these Boards require than the average laymen who make up the membership. Therefore I feel he definitely has a place in many kinds of public office. He certainly has a place in community affairs.

**Q**—Do you think that holds true even in the executive divisions of public service?

**A**—Yes. I think the average architect has got to be a business man to be successful. Of course, that calls for executive ability; and architects with executive ability generally do very well in that sort of thing.

**Q**—Would you say, then, that the architectural profession should be represented on the governing body of any community?

**A**—I certainly would. But of course the architects themselves, individually and as a group, must be civic minded first. Our group is a good example of what I mean. Some five or six years ago the Palm Beach Chapter started a movement to place members in the

public spot light so they and the Chapter itself would have a definite place in civic affairs.

**Q**—Was that start made in any particular phase of community affairs?

**A**—Well, planning and zoning activities are logical starts for any architect interested in public service for his community. The starting point is considered as appointment on one of the planning boards or the park and recreation board. Or even on one of the citizen's boards that are often formed to study different civic problems.

Appointment to one of these boards gives the individual an opportunity to express his ideas in public. It gives him an opportunity to see how civic affairs are handled. It offers a chance to participate in civic programs that he might never have had otherwise. And of course, membership on one board often leads to an appointment on the next one.

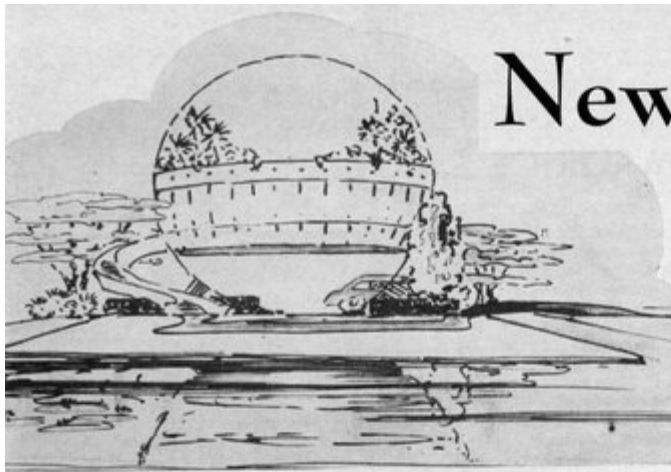
**Q**—To get started in the field of public service, an architect should first get himself appointed to a board?

**A**—Well, he should be recommended for the appointment by his local architectural group. That, of course, puts the initiative up to the AIA chapters. Each chapter should attempt to place its members in civic positions on any city commission or board that has an opening for an architectural type of person. And each chapter should definitely encourage its membership to take on such responsibilities.

**Q**—Do you think enough of that sort of thing is being done by AIA chapters throughout the State?

**A**—I can't speak for the other Chapters, but five members of the Palm Beach Chapter are on public

(Continued on Page 20)



# New Possibilities for Plastics

By ROBERT FITCH SMITH, AIA

Houses, small shelter units—in this field designers will encounter one of their greatest challenges in the use of plastics to develop a controlled environment styled and scaled to family use. Here is one suggestion for what may well be an immediate future — a domed dwelling, lightweight, colorful, translucent, with both living quarters and landscaped "outdoors" enclosed in a pre-fabricated, weather and storm-proof plastic shell.

As we think, so we build. When our needs call for new materials, these new materials with their new possibilities create new forms. When we took our first airplane ride, little did we realize that a new world of building was opening to us because of the use of new, lighter, structural elements. Combined in our thinking today is the light new structure of the airplane and now the atom and other new sources of power, ready to serve man in this new building era.

For this world of today, architects have dreamed of a new, light, colorful, durable, strong building material which can be the new clothing of new spaces for living activities. I believe they will find this new material in the field of plastics.

Several years ago I designed a little house at Deerfield Beach that embodied the experimental use of translucent plastic sheets. During the time this translucent house has been occupied, it has proved successful. Although of conventional design, it has several exterior walls of translucent light yellow reinforced plastic panels of one-eighth inch thickness that glow with brightness, even on dark days. There are no dark corners in this house; and at night when garden lights are turned on, the murals created on these walls by foliage is a complete new departure in building design.

Since this little house was built, we have witnessed many new and powerfully progressive steps. We are living in an age of the transition from earthy building materials to this new inspiring material of great and untold possibilities.

Our buildings today are spotted with items of plastic. And these are increasing daily, but still only as substitutions and not yet as the whole integrated plastic building. We are well aware of the time element in the history of the development of other materials—such as glass—as a quality building material. We are seeing the revolution today in the use of aluminum in buildings, which was only recently recognized as an excellent building material. We have seen the agony and the pain that the developers of plywood have gone through in establishing their very useful panels in buildings.

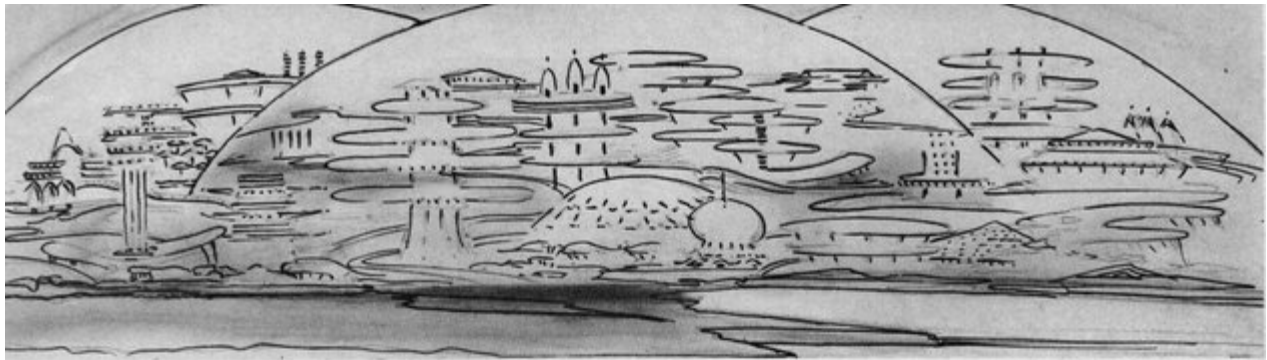
In our enthusiasm as architects, chemists, engineers, and builders for the use of plastics, we visualize it everywhere it can be properly used; and we realize that a new building type is being developed rapidly. Our enthusiasm leads us to try all conceivable forms and uses—many good, many experimental, and many in need of much, much more development.

We are today seeing the development of the module unit consisting of a complete room with beds, dressing tables, bureaus, drawer sections and closets—all built as one unit with floor and roof, ready to hitch or attach to other units in any desired finish. It is a complete part of a house. If you want three bedrooms, buy three units—all to be hitched to the bath and kitchen core units, with heating and air conditioning. The bathrooms and kitchens are equipped completely—unbreakable, sanitary and colorful.

Structural skin walls which are possible with plastics only, contain the



Robert Fitch Smith, AIA, of Miami, has done much basic design development with plastics. This story, reflecting his evaluation of this new material, was presented as an address given June 13, before the Society of Plastics Industry at a meeting in New York City.



The shape of things to come? It is not too fantastic, according to those working with plastics, to look forward to whole cities thriving under completely controlled conditions made possible by huge transparent domes of protective plastic. Material characteristics for such a condition are already here. Only structural and mechanical problems remain to be solved.

structural bones, the skin, the utilities and the ducts. This new structural skin has great possibilities as part of a building, interlocking as it can with floors and roof. Sometimes translucent, and of any desired color, it permits of accurate and easy assembly and erection.

Consider the many alternate systems of construction, of roofs at the site, of new shapes—arched or curved, spiraled, or sloping—molded to suit its function. Consider new units such as floors 4-inches thick in 12-foot spans—load-bearing, ready for carpeting or vinyl covering—or core type floors consisting of structural cells. The trend of all of this will be toward relieving our buildings of heavy foundations and underpinning in the creation of a new building type. Could this be the beginning of an earthquake-proof type of suspended or mobile unit?

Houses must be personalized. Therefore in our basic development work it is far easier to develop plastics for industrial and commercial uses than for residential. Housing involves styling and color—a controlled environment scaled to family use.

Our development of small shelter units has not progressed too far at present. This is a fertile field and one not dependent upon research in the future. Small shelter units are needed, and within the right cost bracket—properly designed—should be good business.

Who will do the building? We have seen how quickly our boating friends have elected to use fiberglass for boats; and I have found that builders wish to do the same with their buildings. Their subcontract work with this new

material will be much simpler than present methods. The builder must however, add a new department to his organization: A plastic department headed by a well-trained man—not a highly skilled scientist, but a plastics building technician.

We should be training such people now—the type of person the builders need. What a great field this man has in building—and in economics, to create more uses for his structures which are more movable, more flexible, more adaptable to a great many needs. The school shortage—where five rooms exist today, ten can be available tomorrow. Again for factories, and government buildings—especially for armed forces or for foreign uses, where shipment by air is vital.

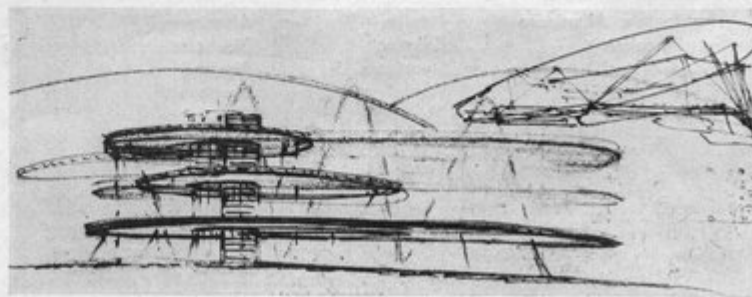
Designers have always tried to follow nature's forms. Architects have found it difficult because of materials and construction methods, so we have

made use of rectangles, squares, and conventional patterns. Today with the use of this new modern plastic material the architect's dreams can come true.

For example, let us design a house with the plan shaped to the activities of the occupants and related to the lot without dependence on conventional patterns. A new free form is born—with no waste corners, enclosed in a new, beautiful, translucent, colorful clothing. The roof design will follow the shape of the plan with its new shape in plastic. The roof may be rounded, spiraled, a bonnet—or may take many other adaptable plastic shapes.

So a new world opens—not only to the architect, to the builder, but to the entire plastic industry. This world takes on new building forms—fantastic, colorful, clean, bright, comfortable, healthful, livable!

*(Continued on Page 10)*



Rapid developments in the plastic field have created a whole new set of structural characteristics for application to a whole new range of design problems. In the near future architects will no longer be bound to the straight line convention. New forms—domed, spiraled, suspended, cantilevered, even, perhaps, floating—will result from full utilization of characteristics to achieve most economical design. In this field progress is unlimited.



## New Possibilities for Plastics

(Continued from Page 9)

Architects have at their disposal as never before, the means of applying the building to its use. Let us consider a theatre. Essential in the design of a theatre are the sight lines, the sound waves, the lighting. The architect can now project all of these properly, and then shape his building exactly to conform. He need no longer try to fit them into a rectangle, or a square as before. Or shall we design an open-air bandstand where the structure will conform to garden surroundings? Here the problem of protection from rain and sun, sound and sight lines again may dictate the shape of a bonnet.

Let us consider, too, a skyscraper which becomes lighter by the use of plastics in combination with metal and may be translucent in design quality. Our churches can be formed in new and happier shapes. Visualize the new and fantastic shapes that clubs and restaurants will assume in clothing which suits them better than rectangles and squares. Our airports will look more like places where airplanes belong in their transparent plastic quality. Shelters for recreational areas, arenas, shopping centers can become transparent covers for protection from the elements—and the garden mall becomes a community center.

The architect deals with the whole environment—not just the single buildings. We see the city as a living thing—not a blighted, worn out skeleton where life has faded. The new city is to be a perfect place to live and work. The plastic industry's material and research have brought the means for doing this job. The new city of light and color will live within a hemisphere of transparent plastic—a hemisphere of controlled environment. Here life can be free from weather extremes—free from pests—free from disease. Buildings and houses are the most livable ever known. Gardens and trees are luxuriant under the controlled rays of the sun. Playgrounds and outdoor activities are always in use. And man's life is improved.

This may well be the golden age of American architecture. Only our misuse or our lack of appreciation of this wonderful new material can slow our progress.



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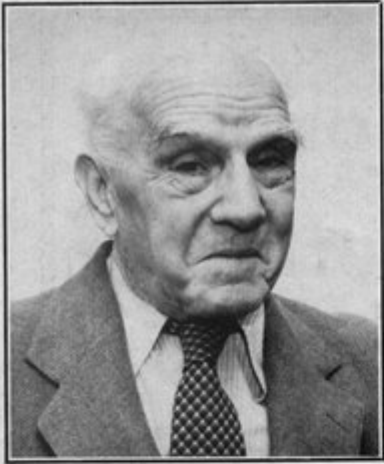
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# VIZCAYA

Miami's great villa of the Veneto, built forty years ago, is now a shrine for art and a source of new honor for its designer

By ROBERT TYLER DAVIS

Director, Dade County Museum of Art

The bay facade of Vizcaya offers proof that the great 72-room mansion still has today the illusion of Mediterranean Europe more than any other of the "princely" houses.



In the last decades of the 19th century and the first two of our own century America produced a group of men who had not only fabulous wealth, but the taste for a lavish way of living. Their incomes were princely; and since America had produced no architecture for princely living, they and their architects turned to the great European traditions for precedents. From the 1870's on American architects were called upon to produce a series of replicas and variations on the themes of French, Italian and, finally, Elizabethan and Georgian mansions. As time went on the great houses came closer and closer to their European proto-types, losing much of their exuberance as they became more "correct."

One of the last of the great creations in an archeological style was VIZCAYA, built and furnished, 1914-1916, in the style of a great villa of the Veneto, its gardens brought to completion around 1923. The owner for whom it was built was JAMES DEERING, a founder and officer of the International Harvester Co., who died in 1925. He was a contemporary

THE FLORIDA ARCHITECT



From the air the whole bold breadth and sweep of Chalfin's princely creation is evident. Every bit of land on which the house and most of the gardens were developed and filled; and the house is screened by a dense but artfully landscaped hammock on the land side. Below is a view of the courtyard fountain, one of the many decorative details that fill the house.

of that generation of Americans who loved Europe, who lived and traveled there extensively, and did so much to educate Americans to the values of European living—the generation of HENRY JAMES, of EDITH WHARTON and of MRS. JACK GARDNER.

While most of the great houses built in European styles are now definitely "dated", looking far more like adaptations of the 80's and 90's and early 1900's, Vizcaya more than any other has today the illusion of Mediterranean Europe. One can trace the Italian origin of many of its features; but in detail it is certainly not a copy of any one villa or group of villas. Yet in the warmth and boldness of its conception, the skillful adaptation to its sub-tropical site and the perfection of its scale, Vizcaya remains an utterly convincing evocation of the Mediterranean spirit.

Even to a fairly casual visitor it is clear that the entire scheme; the magnificent villa sitting at the water's edge facing a harbor protected by its celebrated stone barge; the superbly conceived formal gardens with clipped parterres, fountains and statues;

as well as the spacious approach from the city streets and the beguiling farm buildings, were all controlled by the taste, the knowledge and the imagination of one man. Many able designers and craftsmen obviously contributed to the planning and execution of such a grand scheme, but the man who is chiefly responsible is PAUL CHALFIN.

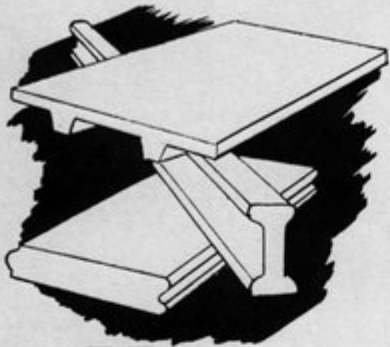
It was Mr. Chalfin who, on a trip to Europe, first heard from Mr. Deering his plan to build a handsome winter residence on Biscayne Bay between Miami and Coconut Grove and persuaded him to build in a Mediterranean style. MR. F. BURRALL HOFFMAN was later associated in the building of the house, though Mr. Chalfin went on to design the interiors and the gardens.

Mr. Deering gave that unstinting support and complete confidence of the princely patron without which no such work of art such a Vizcaya could be produced. He and his luxurious and fastidious style of living passed from the scene in the mid-20's. In later years the house was occupied

*(Continued on Page 15)*



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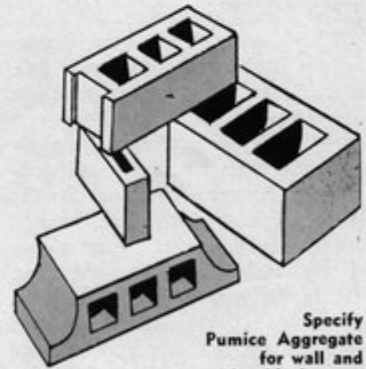
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# VIZCAYA--

## Villa of the Veneto

(Continued from Page 13)

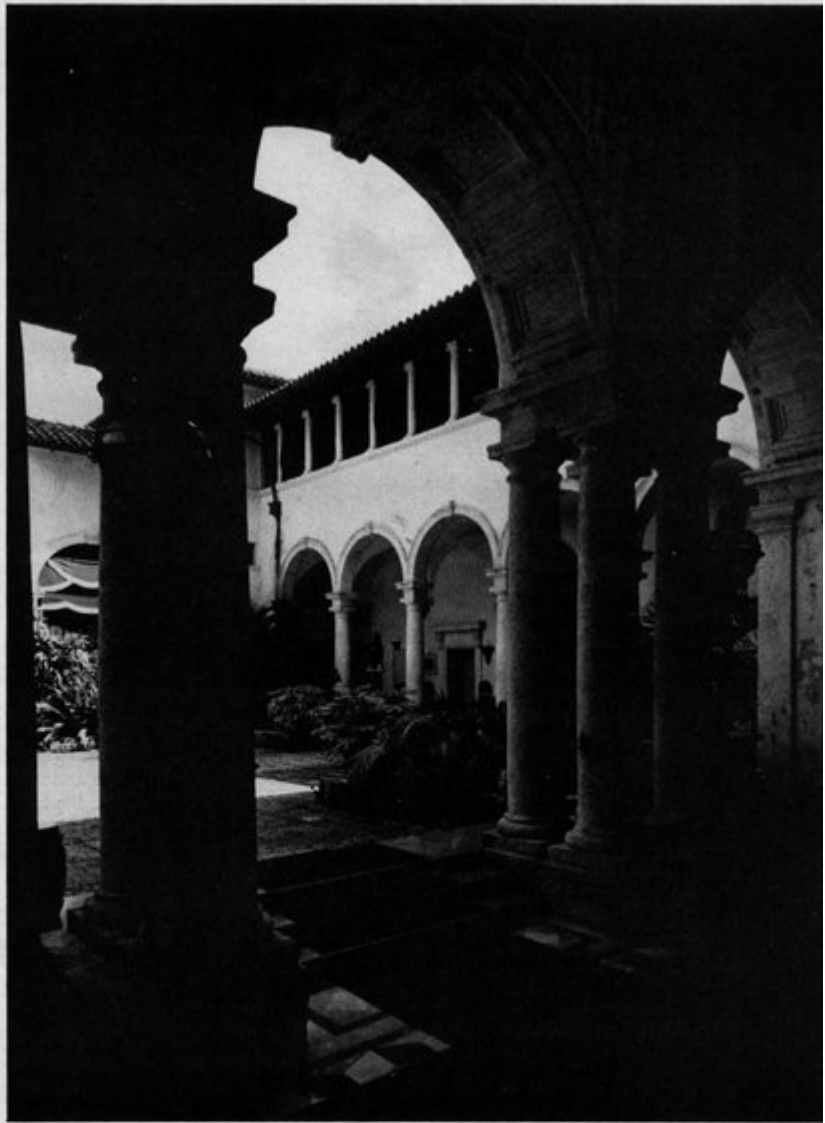
sporadically by the nieces and nephews who inherited it from their bachelor uncle. It was opened to the public briefly in the mid-30's, and finally in 1952 was made available, with all its splendor of furnishings, to Dade County and opened as a public museum.

Though it has gone through all these transformations, the essential integrity of Vizcaya as a work of art is still there. The elegance, the distinction and the charm of Vizcaya are built in to its very conception. From the beginning Mr. Chalfin conceived it as a great establishment built by a family of wealth in the 16th century—a fictional family who had kept their wealth through three centuries and continued to add to and modify their favorite country villa in the styles of three succeeding centuries. The mixture of styles either in architecture or in decoration is never arbitrary, but always appears as something organic and natural.

Each step in the design was taken with a full understanding of the historic reasons for its formulation. Before Mr. Chalfin was either architect, decorator or landscape designer, he was a staff member of the Museum of Fine Arts in Boston and a lecturer on history and art. In Vizcaya he shows himself not only a designer of brilliant invention, but a philosopher for whom architecture and works of art are, above all, an expression of how people thought and felt.

So complete was Mr. Chalfin's penetration into the Mediterranean mind, it is as if a man of the Renaissance had been reborn to recreate for this remote Florida climate and site a beautifully adjusted scheme of buildings and garden, skillfully adapted to an exotic spot, but employing the full vigor and joy of the Renaissance vocabulary. For Vizcaya in no detail seems to be created from the outside, following the photograph or the measured drawing, but always from the inside out with the freedom of the true creative artist. It is a measure of Mr. Chalfin's stature as a person that he was able to infuse those who were associated with him in the building of Vizcaya with the same freedom and understanding.

JULY, 1956



Rudi Rada

**The Patio of Vizcaya. If ever a building captured the illusion of princely elegance, it is "this stately house which breathes the spirit of the Renaissance".**

**Paul Chalfin**, guiding spirit of both the conception and execution of Vizcaya, and the individual designer of that now-famous villa's gardens and interiors, has, after forty years, achieved the recognition that his adaptive and interpretative genius warrants. One evidence of it came from the Florida South Chapter, AIA, which presented to him a Certificate of Award and Honorary Membership in the Chapter itself. Both award and membership certificates were presented to Mr. Chalfin at his New Jersey home May 30, 1956, by A. J. Simberg, AIA, of Miami, representing the Chapter as chairman of its Committee on Preservation of Historic Buildings . . . Additional recognition and honor came from the American Institute of Decorators through Honorary Membership presented to Robert Tyler Davis for Mr. Chalfin by James Merrick Smith, AID director, and president of its South Florida chapter, at a buffet held in the patio of Vizcaya the evening of June 9, 1956.

# News & Notes

## Florida South

A near-record attendance of 95 marked the June meeting of the Florida South Chapter held at Harvey's restaurant Tuesday evening, June 12. On the agenda was an informal report of those attending the AIA Convention in Los Angeles; and the speaker of the evening was Dr. JAY F. W. PEARSON, president of the University of Miami.

Informality was definitely the order of the evening. ROBERT ABELE introduced an impressive list of guests, including ROGER G. WEEKS, secretary of the newly-formed Northwest Chapter, AIA, at Pensacola. Reading of the minutes was dispensed with on the supposition that secretary IRVIN S. KORACH had done a proper job. ROBERT M. LITTLE introduced Dr. Pearson whose announced subject was "A future school of architecture at the University of Miami."

Dr. Pearson's talk was less definitive on that subject than many of his listeners may have hoped. In general



Dr. J. F. W. Pearson, President of the University of Miami, looks forward to a future College of Architecture for the U/M and called on Miami architects to help make that dream come true.

it was a plea to the architectural profession to "exert every effort to avoid loss of beauty as we go forward in our civic development"; and it was also a direct call to architects for help in maintaining the high standards of quality in both plant and program

that is the basis for the "bright outlook" which Dr. Pearson holds for the University's future.

"From its very inception," said the U/M president, "this rapidly changing institution has owed much to architects. Much of what the University is now has been due to their skill and talent and foresight. And we will be placing even more importance on such qualities in the future"

"Our plans for that future are broad," the speaker continued. "But they must necessarily be kept flexible. Unfortunately, they are influenced largely by the finances available to us. The University once had a school of architecture. It now offers a course in architectural engineering. But that is not enough. And we are planning on the ultimate development of a full-fledged College of Architecture that will not only attract students of our own country but will also become a focal point for the technical training of talented youth of Latin American nations."

Dr. Pearson set no timetable for fruition of such plans. But he did sketch the type of development he had in mind.

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level of quality," he declared. "The U/M College of Architecture must and will be a leader, equipped with the finest plant obtainable and staffed with the ablest minds and experience that rich opportunity and adequate financial security can attract."

He gave his audience a hint that such plans might be more definite and farther along than could presently be announced when he called for specific help in bringing them into being. He asked that South Florida architects "help re-establish" the former department of architecture and suggested that their "particular talents and experience" could well be utilized as the nucleus of a professional teaching staff.

EDWIN T. REEDER, SAM KRUSE and Chapter president TRIP RUSSELL all offered commentaries on the Los Angeles Convention. Russell's was particularly noteworthy.

"Los Angeles," he said, "is a living example of what Miami may become if we do not solve some of our planning problems before it is too late. In spite of the natural advantages of the site, the city has become so fantastically miserable that people have moved out of it and live by preference on the edge of the desert."

"The freeways, developed at enormous expense for the purpose of permitting traffic to reach downtown areas, seem to be shunned by the city's inhabitants. They're mostly used by professional drivers and uninhibited speed maniacs. I was taken on a sightseeing ride on them. We went along at 90 miles per hour and I didn't see a thing!"

### Florida Northwest

The 10th of Florida's AIA chapters was granted a charter at the June meeting of the AIA Board. Officers elected at its organization meeting were: HUGH J. LEITCH, president; ANKER F. HANSEN, vice-president; ROGER C. WEEKS, secretary; JAMES H. LOOK, treasurer. Elected as Chapter directors were: SAMUEL M. MARSHALL, FRANK J. SINDELAR and THOMAS H. DANIELS.

### Purely Personal

The Miami firm of COUGHLIN AND DEUTSCH, architects, has been dissolved by mutual consent of the partners. EDWARD J. COUGHLIN will continue architectural practice under his

*(Continued on Page 18)*

## SPECIFY



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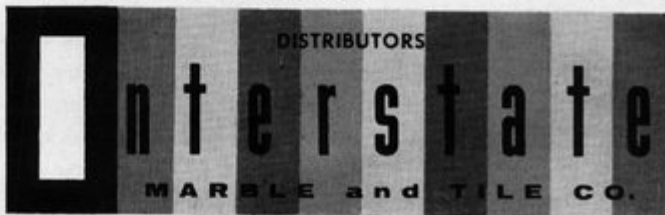
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## News & Notes

(Continued from Page 17)

own name at 3030 Coral Way, Coral Gables. WILLIAM L. DEUTSCH has joined the land development firm of Layne, Inc., with offices in the Ainsley Building, Miami.

After a seven-year's partnership association, FRANK H. SHUFLIN and JOHN E. PETERSEN, of Miami, have come to a mutual decision to conduct independent offices. Shufflin will continue at the former firm's headquarters, while Petersen will establish a new office at the same address, 20 S. E. 3rd Avenue. Both men will continue their association as PETERSEN AND SHUFLIN on a number of unfinished projects, including the DuPont Plaza Construction Industry Center.

MORTON T. IRONMONGER, Secretary of the State Board of Architecture, FAA Treasurer and President of the Broward County Chapter and Mrs. Ironmonger will visit middle Europe for a six-weeks travel-holiday. Plans call for them to start July 12th and return early in September.

ROBERT LAW WEED, senior partner of the Miami firm of Weed, Russell, Johnson and Associates, recently returned from an extended tour of South American cities as the architect-member of a Greater Miami Trade Commission team.

### Broward County Chapter

A healthy majority of the Broward County Chapter absorbed food for thought as well as the body on the occasion of the Chapter's meeting on Friday, June 8. The entire membership had been invited as guests of the Amor-Flex Company to an "informational luncheon" held in the Company's warehouse at Ft. Lauderdale.

With Amor-Flex president DON FREEMAN acting as cordial host and toastmaster, each guest registered for a chance at after-luncheon prizes. After a huge buffet luncheon the meeting was turned over to Chapter president MORTON T. IRONMONGER. That gentleman turned it immediately back to his host after Chapter members unanimously agreed that official business could be dispensed with for that particular meeting.

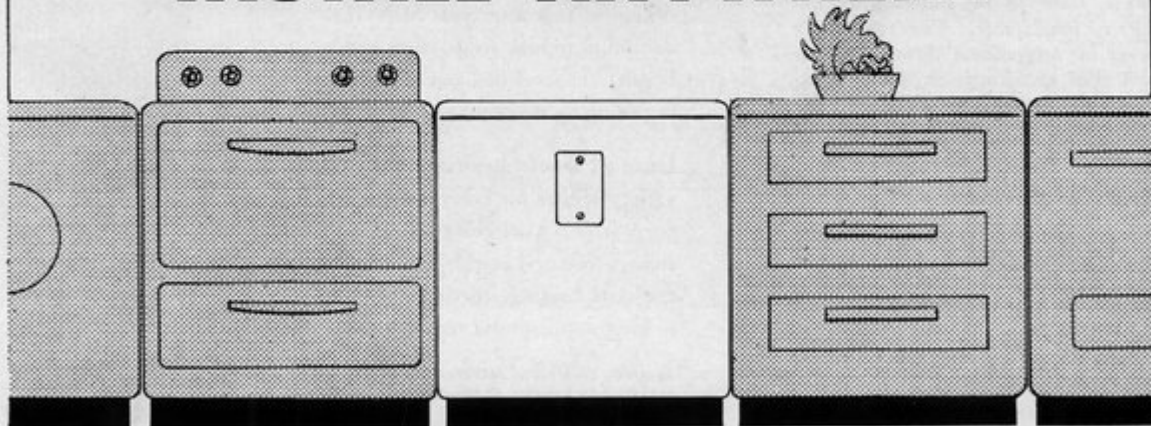
LARRY NATALINE, co-hosting for Amor-Flex, spoke briefly for his company and the building products it distributes and manufactures. He introduced ROBERT SWETT, sales manager of the Spun-Lite Corporation, of Miami, who gave a brief, but information-packed outline of the characteristics, manufacture and widely varied uses of this reinforced plastic sheet material.

Nataline then introduced WALTER MICHALSKI, executive vice-president of Tile Distributors, Inc., of St. Petersburg, who showed an unusually well-produced sound-movie on the manufacture and use of Hermosa tile.

### P/R Pamphlet Completed

Publication of a new information medium for professional use has just been completed by a committee of the Florida South Chapter, chaired by H. SAMUEL KRUSE. Designed as a four-fold three-color mailer (for a No. 10 business envelope). "Presenting Your Architect" is a fast-reading outline of what architects do and how they are paid for doing it. It has been written primarily to provide a prospective client

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## FLORIDA POWER & LIGHT COMPANY

GEORGE J. HAAS, AIA, prominent in Miami architectural and Producers' Council activities, died recently at the age of 66. Originally from Detroit, Mr. Haas practiced architecture there for 25 years, coming to Florida in 1944 to form the GEORGE J. HAAS COMPANY, distributor of building products. He was one of the founders of the national Producers' Council and helped form the Miami Chapter.

In addition to being a member of the Florida South Chapter, AIA, Mr. Haas was a life-long Kiwanian, having been one of the 24 charter members of the service club that has now over 200,000 members. He was also a 32nd degree Mason.

the answers to many questions relative to architectural practice and thus is designed to pave the way for a smoother, more intelligent architect-client relationship.

Information regarding availability of copies for individual use could be addressed to H. Samuel Kruse, AIA, Chamber of Commerce Bldg., Miami.

## New Florida Registrations

Thirty-one licenses to practice architecture have been issued since January 14, 1956, according to the office of the Florida State Board of Architecture. Of these, 21 were issued to out-of-state architects. Distribution of these were: New York, 5; Georgia, 4; Illinois, 3; California, 2; Tennessee, 2; and one each from Ohio, Maryland, North Carolina, Wisconsin and Texas.

Newly-registered Florida residents were:

**Ft. Lauderdale**  
Max L. Worthley

**Ft. Myers**  
Raymond H. Strowd

**Miami Beach**  
Howard L. Dutkin

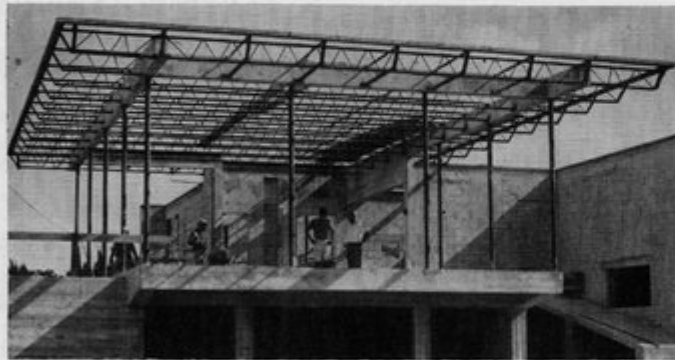
**Palm Beach**  
Otto R. Eggers  
Robert W. Wening, Jr.

**Pensacola**  
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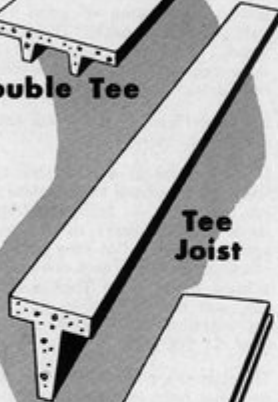
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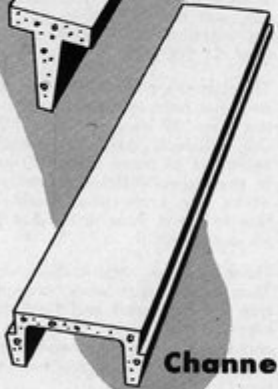
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*(Continued from Page 4)*

the building through an easily understood series of facts and figures.

The last page is devoted to a group of suggestions — "How you can help" — on ways of keeping the school and grounds clean and avoiding actions which make for high maintenance costs. The front cover contains an illustration of the tile mural at the entrance. The back cover explains the design as executed by ceramist KAY PANCOAST.

The whole thing is well-written, nicely, though inexpensively, done. The architects' names don't appear at all, except as part of the bronze credit-plaque reproduced on the opening page. But as a follow-through evidence of their interest in serving their community, it is a practical gesture of effective professional public relations which might well be adopted by other school-and-public-building architects to the benefit of all concerned.

**INTERVIEW . . .**

*(Continued from Page 7)*

boards and architects are very well represented in our city government. JEFFERSON POWELL, the Chapter president, was appointed to a 16-man citizen's board to study westward expansion. FRED KESSLER became a member of the Planning Board when I resigned to take on the job of city commissioner. GEORGE VOTAW has been appointed to the Zoning Board of Appeals. RAY PLOCKELMAN spent many years on the Parks and Recreation Board. So I think that in this area, at least, architects are particularly well-equipped and are doing a fine job.

**Q—**What individual qualification should an architect have as a basis for a successful career in public service?

**A—**He would first of all have to have the desire to serve the public. Any man has to be willing to give of himself before he can do any good for his community. You've got to want to see your community progress to such an extent that you're willing to give your time and effort without any thought of any glory or remuneration or anything else. It's got to be purely a civic

*(Continued on opposite page)*

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THE FLORIDA ARCHITECT

(Continued from opposite page)

gesture, a real desire to better the community by contributing whatever particular abilities and training and thoughts he may have.

**Q**—Well, assuming this desire for civic improvement, is it practical for a professional man like an architect to maintain his own private practice and still hold public office?

**A**—I think so. Most public offices don't demand so much time that a man can't continue architectural practice. If he likes his work, which most architects do, I'd certainly recommend he keep on with it. It will keep him in better contact with people and I'd say would tend to make him more efficient in his public service job because of that. I've found time to do both things—though I don't have much time for anything beside my practice and my civic work.

**Q**—As the Mayor of West Palm Beach, you hold a political office. How did you get it?

**A**—Well, I was elected by the city commissioners of which I was a member. And I was elected to the Board of Commissioners by the public, just like any other office holder. Before that I had served on the Planning Board for about five years. When a vacancy occurred on the Board of Commissioners, I was asked to run for the empty seat by a group of prominent business men. After a year's service there I was elected Mayor by the city commission itself.

**Q**—That means, then, that you have been in politics for six years?

**A**—Well, not quite. I don't consider that planning and zoning boards are political organizations. Service on them comes through appointment by the Board of Commissioners. Membership on boards of this kind is selected by the Commissioners generally on the recommendations of organizations—like an AIA Chapter.

**Q**—But when you run for election to the Board of Commissioners, that's political?

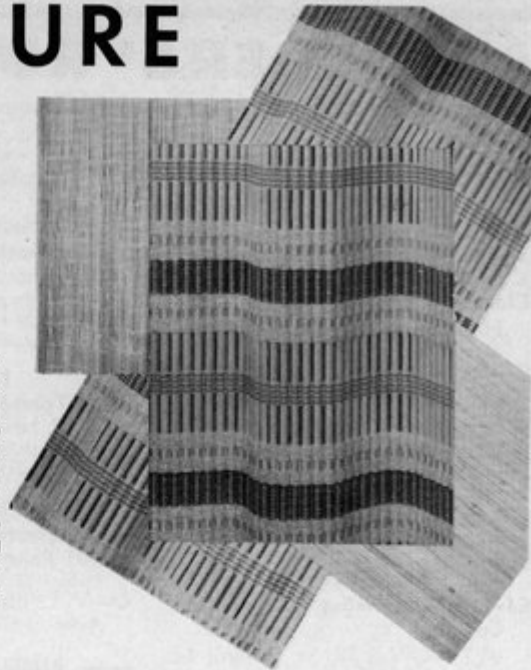
**A**—That's certainly political. You have to go out and campaign and  
(Continued on Page 22)

JULY, 1956

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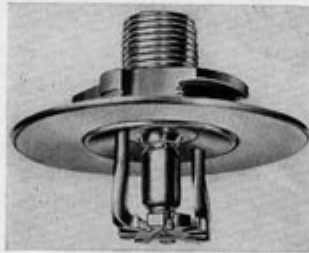


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C—Randolph Young, Gen. Mgr.—AGC

## — PALM BEACH COUNTY —

### GENERAL

**Arnold Construction Co.**  
S'te 7, Murray Bld., Palm Beach  
Phone: TE 2-4267  
C—W. H. Arnold, Pres.—AGC

**Paul & Son, Inc.**  
921 Ortega Rd., W. Palm Beach  
Phone: TE 2-3716  
C—P. D. Crickenberger, Pres.—AGC

### CONCRETE MASONRY

**Shirley Brothers, Inc.**  
N. Canal Pt. Rd., Pahokee  
Phone: Pahokee 7185  
C—Claude L. Shirley, Pres.—AGC  
AGC assoc. NRMCA; FCPA; NCMA

### PLASTERING

**J. A. Tompkins**  
1102 North A, Lake Worth  
Phone: JU 2-6790  
C—J. A. Tompkins, Owner—AGC

### ELECTRICAL

**Arrow Electric Company**  
501 Palm St., W. Palm Beach  
Phone: TE 3-8424  
C—V. L. Burkhardt, Pres.—AGC  
Assoc.; FAEC

## — PINELLAS COUNTY —

### GENERAL

**A. P. Hennessy & Sons, Inc.**  
2300 22d St. N., St. Petersburg  
Phone: 7-0308  
C—L. J. Hennessy, Pres.—AGC

## — VOLUSIA COUNTY —

### CONCRETE MASONRY

**Quillian's Concrete**  
3rd St. - F.E.C., Daytona Beach  
Phone: CL 3-8113  
C—Hugo Quillian, Partner—AGC  
Assoc. NCMA; FSPA; NRMCA. ACI

## — GEORGIA—Fulton County —

### GENERAL

**Beers Construction Company**  
70 Ellis St., N.E., Atlanta 3  
Phone: AL 0555  
C—E. M. Eastman, V.-Pres.—AGC

## INTERVIEW . . .

(Continued from Page 21)

beat the bushes just as if you were running for the Presidency.

**Q—Did you enjoy it? And how about the dirty side of politics?**

**A—**I enjoyed it very much. As to the ins and out of politics, the only way to keep a political race from getting dirty, is to keep it clean. I'm not a politician. I don't want to stay in office all my life. Public service is a thankless job in many ways. But it's a job that good men must do. If you could interest the good business men of any community to give just two to four years of their time toward civic development, I believe we wouldn't have the trouble we see now in local civic politics.

**Q—What especially could architects do along those lines?**

**A—**Well, the contact with working men, the understanding of human nature that comes from supervising jobs, builds up an excellent background for understanding public life. Public service, and even politics, is actually an experience in handling human relations properly. That's a fascinating avocation in itself.

Another thing I've found necessary—and a lot of fun besides. That's public speaking. Before I entered the commissioner's race, I'd never made a political speech in my life. So I took some lessons in public speaking. The ability to get up and say what I want to with no fear is one of the most valuable things I've gotten from my public service.

**Q—But how about the special problems of civic office?**

**A—**Any good architect's business experience will give him enough training there. There's no mystery to civic operation—even the budget meetings will quickly become clear to anybody who's been used to working with cost allocations and estimating on building projects. It's really just a matter of applying your general experience and good common senses to the particular problems involved. Civic business is actually much like the architectural business. It's just bigger business—that's all. Both the architect and

(Continued on opposite page)

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West Palm Beach, Florida



(Continued from opposite page)

the city official handle other people's money to get the best results from the expenditures. The principle's the same.

**Q**—How can architects improve their present contact with civic affairs?

**A**—Chiefly by seeking to help their community — willingly and graciously. Architects should belong to some kind of civic club where they get out and meet business men. And they should learn how to speak up on the civic subjects that interest them. Then, when they get appointed to a civic board they should give all the time and effort it takes to do a fine job. The results of doing something constructive like this and having your community appreciate what you're trying to do is a tremendous personal satisfaction. So far as our Palm Beach area goes, we've found it's also making the community itself more architect-conscious. So, of course, whenever architects do a good job in public service, it's good public relations for the profession as well.

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24

# Producers' Council Program

Attendance at the coming FAA Convention at Miami Beach this fall will be swelled by most of the Student Chapter, AIA, at the University of Florida if plans now being discussed by the Miami Producers' Council Chapter fully materialize. It has been proposed that the Council sponsor transportation of the students from Gainesville to Miami Beach—and, of course, their return after Convention hand-clapping has stopped. The idea has been enthusiastically received by Council members and steps are now being taken to assure bus travel for some 45 students, and their professors.

By the time that the trip will be made, however, the Miami Chapter will be well into another year's activity under a new administration. The June 26th meeting was slated for the election of officers, with a planning session for the new staff taking place early in July. But our press schedule prevented reporting of the election in this issue. That report, plus an outline of next year's program will appear in the August issue. Barring a radical change in the Chapter's past policy, the program of "informational meetings" at which Council members act as hosts to architects will be continued.

That program involved a traditional "table-top" exhibit in May. Some 155 architects were invited guests of the entire Miami Chapter at a cocktail party and dinner on Tuesday eve-

ning, May 22nd, at Miami Springs Villas. After an excellent meal, Chapter president Gosper Sistrunk introduced the 26 member-firm representatives who were in charge of as many capsule exhibits—as large as could be held on a table-top.

The table-top exhibit idea has been adopted as one of the best ways to permit the more than 50 Chapter members who wish to participate to show the latest development in their respective fields. And it has proved a source of interest to architects as an opportunity to view samples too large for office showing and also to obtain specific information about them without interference of office pressure.

Earlier in the same month a Council member staged an independent party of his own at the Coral Gables Country Club. The firm was Farrey's Wholesale Hardware; and the product about which the show revolved was Modernfold doors, for which the firm is a distributor. Francis Farrey and Harold Doehler ran the show like experts—a fast moving, fact-packed demonstration complete with excellent staging and plenty of eye-filling glamour. It followed a cocktail party and dinner for a throng of nearly 200, most of whom had the welcome opportunity of meeting some of the Modernfold top brass who had accepted Farrey's invitation to visit Miami and help make the party a success.

## Notes to Spec Writers . . .

Two items of practical interest have recently claimed attention. One is the new and admirably prepared catalog on steel bar-joists and related specialties issued by the Vulkan Florida Division of Hialeah. In it is a wealth of information of both design and specification character—including many details, technical design notes, spacing data and safe load tables for various clear spans and a variety of joist sizes.

The other is a glare-control product

developed, and now being manufactured, by the Amor-Flex Company of Ft. Lauderdale. It's made up of a series of reinforced plastic strips, hung vertically from an overhead track and linked at the edges with plastic rings. The plastic, which can be had in a wide variety of colors with or without integrally-fused patterns, is translucent to let light in, but keep glare out. When not in use, the strips stack in an accordion fold against the jamb of an opening. Operation is similar to that of a well-designed traverse drapery.

THE FLORIDA ARCHITECT

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# Let's Control Our Growth Before It Can Control Us

It is not impossible that this State of ours is at one of the most critical crossroads of its existence. Here are some of the signs.

1—*Communities from Key West to Pensacola are growing like beans in a summer rain.* Yet with precious few exceptions, nothing is being done to direct that growth, to channel progress into pleasure, to save the trees from an onward march of asphalt.

2—*Construction activity is at an all-time peak.* But buildings are going up to create more congestion in cities which have no zoning regulations adequate to prevent it and which do not have utility systems sufficient for even current needs, let alone expansion.

3—*Permanent population is soaring.* We set our caps for more tourists, cajol industries to settle here. Yet so far have paid little more than lip service to such problems as transportation, traffic and service facilities which are the direct results of our successful promotion.

In short, we are just growing, willy-nilly. Other areas than ours, other cities, other states have done the same—and have finally discovered that uncontrolled, uncharted expansion has a cancer at its core. The disease is showing up in choked highways, in city slums, in vast stretches of blighted neighborhoods, both urban and suburban. It has become a disease of national scope and so vital a concern that curative measures like Urban Renewal and Redevelopment are being pushed with all the vigor of an aroused public.

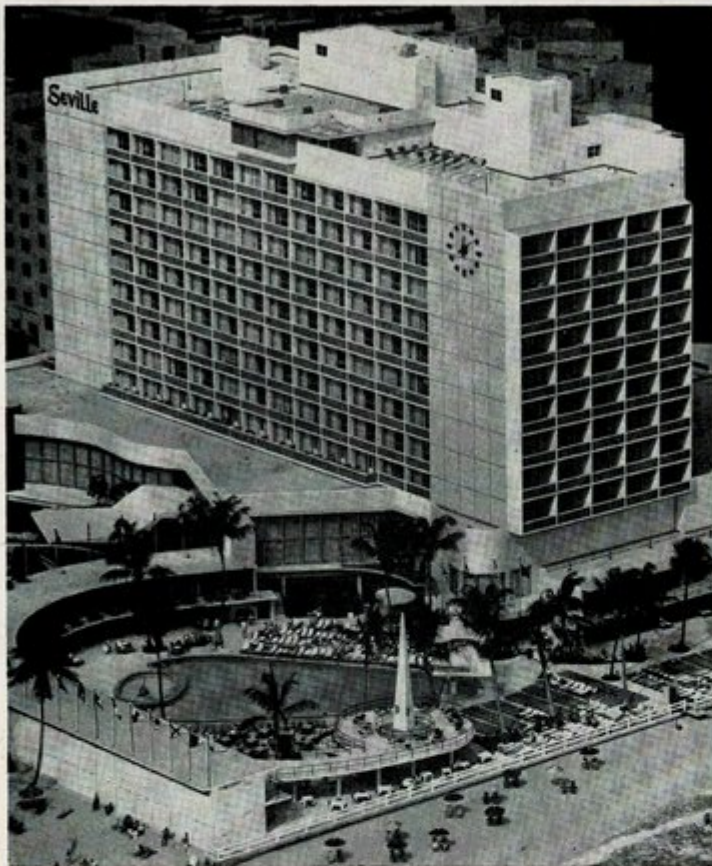
It can happen to Florida. Indeed, it *will* happen to Florida unless those who love the State as a place to live and work act quickly and decisively to prevent it.

We still have a chance to do so. We still have the opportunity, in most cases, to avoid the cause—to set up conditions for good health instead of prescribing measures to cure the disease.

That is a big job. But it can be done if citizens of this State have the will, self-discipline and good-humored patience to do it. It needs the leadership of the State Government. It requires far-sighted initiative from county and city officials in every section of the State. It involves the understanding cooperation of civic groups and private citizens. And it will take much research and thoughtful planning.

That's where architects come in. Individually and collectively they can furnish the brainpower and technical experience that's necessary to point the road to steady, healthy progress throughout the entire State.

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The Seville Hotel, Miami Beach, is headquarters for the 1956 FAA Convention

*Another  
Early  
Reminder*

November 8th, 9th and 10th -- those are dates to check on your calendar now! It's not a bit too early to earmark a trip to Miami Beach this fall -- a trip for fellowship and fun as well as professional affairs... A great Convention is being planned. Facilities for it are the finest. Start now on your own plans to take full advantage of them.

**42ND ANNUAL FAA CONVENTION**