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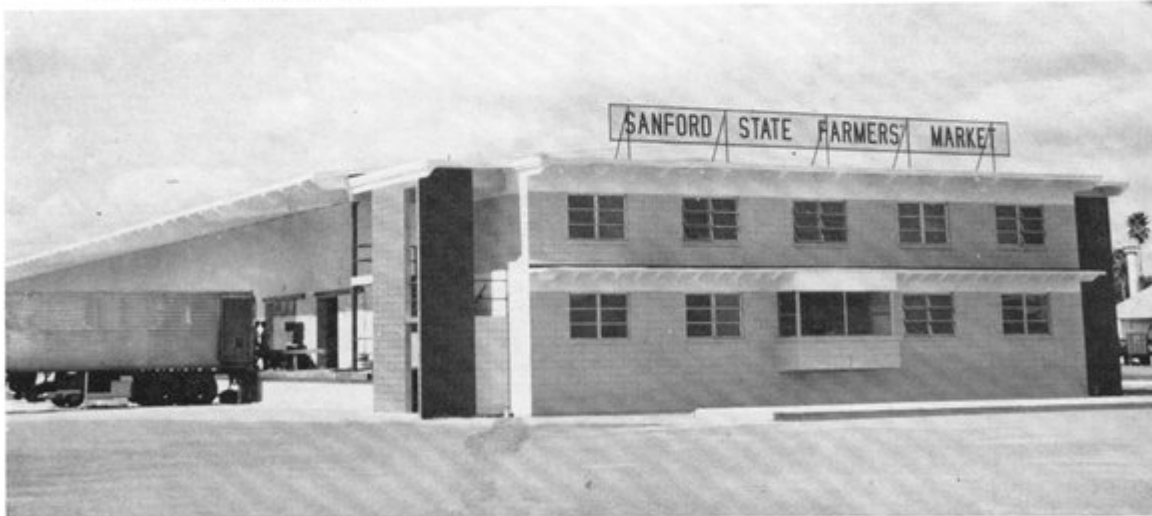
Architect: Frank George, Sanford



Here is how the original Farmers Market at Sanford looked the morning after the disastrous fire of April 4, 1957.



This view of a new building under construction shows interesting pattern formed by prestressed concrete joists before roof deck was placed.



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JULY 1958

The Florida Architect

OFFICIAL JOURNAL OF THE FLORIDA ASSOCIATION OF ARCHITECTS

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THE COVER

This grouping of "Aningas", cast in aluminum, heralds a new feature series which will start in an early issue. This sculpture was modeled by Gustav Bohland, now a long-time resident of Florida, whose work and background will be the first subject in the new series. Purpose of the new feature is to bring before architects the work of artists and craftsmen in Florida whose skill and experience justifies their collaboration with architectural designers.

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VOLUME 8
 NUMBER 7 1958

THE FLORIDA ARCHITECT



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Martin-Orlando Plant Gets National Citation

The new missile and electronics center built by the Martin Company at Orlando has been named as one of the ten best plants in the country built during 1957. Selection of the top-ranking industrial buildings was made from nearly 1,000 entries by editors of *Factory Management and Maintenance Magazine* as the culmination of their annual competition for industrial plant excellence. This is the first time in the 24-year history of the competition that a Florida plant has been named among the winners; and the first time also that any of the plants selected was designed by a Florida firm.

The \$18,500,000 Martin-Orlando plant was designed by the architect-engineer firm of Connell, Pierce, Gar-

land and Friedman, of Miami. Located on a 6,770-acre site eight miles southwest of Orlando, the new plant covers nearly 500,000 square feet and is the largest industrial structure in Florida to be completely air-conditioned. Design work was started in November, 1956; and almost exactly a year later the Martin Company began to occupy it.

The design problem was unique in that the Martin Company planned to use the plant largely for important experimental work and maximum operating flexibility was among the chief requirements. In addition, the design and equipment had to be such that it would attract and hold the kind of young, high-caliber personnel Martin wanted.

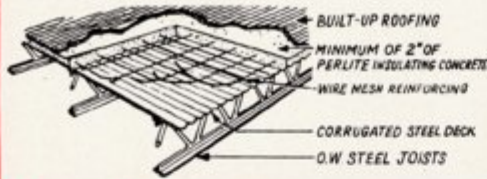


The Martin-Orlando plant has expandability as well as the "Floridability" which its owners charged the architects with designing. Its selection as one of the country's ten best plants was based on its "general interest and significance for a broad range of plant operating executives in many types of manufacturing industries and in companies of all sizes."

THE FLORIDA ARCHITECT

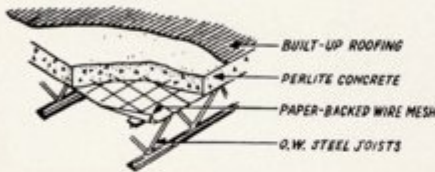
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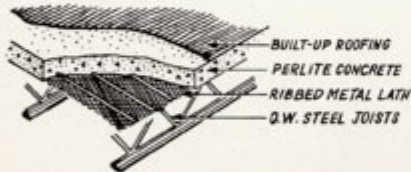
light metal decks

Weight of fresh perlite concrete depresses backing paper about 1/2 in. to embed wire mesh in slab. No other reinforcing needed.



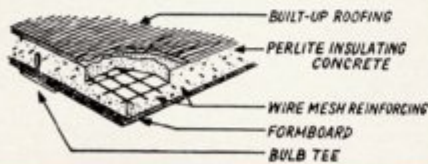
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P-A Portfolio Shows Work of Mark Hampton

Most recent gesture of national recognition to Florida architects is a 16-page illustrated section in the June *Progressive Architecture*. It is headed "Progress Report: The Work of Mark Hampton" and inaugurates a new project of P/A editors to "report on the progress in philosophy and design of selected firms that, we feel, are doing exceptionally competent work . . ."

GEORGE A. SANDERSON, author of the new P/A feature, has this to say in addition:

"We selected Mark Hampton as our first guest for a number of reasons. He is but 34 years of age. His practice is young—established only six years ago. And his design accomplishments in this brief period have appeared in the pages of newspapers and consumer and professional magazines and have won top awards in many quarters. Though his product is not yet impressive quantitatively, in quality, we feel, the things he has built have a refinement and distinction that place them in the category of important architecture."

Ten of the Tampa architect's buildings are shown in the section—though not all as completely as one might

have wished. Accompanying text is largely informative commentary on the buildings shown, though it does include some quotations from Hampton relative to his design philosophy. Here are two:

"In general, a simple building is easier to live with. Materials, I feel, should be held to a minimum, selected for their best possible usage and repeated as a theme throughout. Color in building should be kept to a minimum, particularly in Florida, where our strong sun makes the color of outside foliage and sky very hard to compete with."

"I do not necessarily strive for formality, unless it is a program requirement. But I feel that a certain formality always results from a studied, well thought out, modulated structure."

Mark Hampton is active in affairs of his community and is a member of several clubs as well as a past president of the Tampa Art Association. Professionally, he is a member of the Florida Central Chapter, AIA, and a director of that body. Last year he was a co-chairman for the 43rd FAA Convention's architectural exhibit committee.



Hampton's office contains three registered architects beside himself — Lea Wells, Frank Alfano and Gene Thompson. Left to right above are: Miss Wells, Hampton, Thompson, Gene Bovard, Don Bouterse and Alfano. Hampton recently moved his office from the attic of Tampa's Professional Building to its easily-accessible first floor.

THE FLORIDA ARCHITECT

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Dupont Plaza Center, John E. Petersen (1903-1957),
Frank H. Shuffin, AIA, architects, Arkin Construction Co., general
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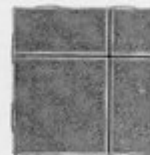
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Fifty-Seven Years Of Growth

This is an account, by ROBERT C. BROWARD, AIA, of an eye-opening exhibit of Jacksonville's architectural growth and development since the fire of 1901 which almost wiped the city off the Florida map. As such it outlines both a program and a technique which architectural groups in other areas might well adopt — in scope and purpose at least, if not in detail

If any were needed, the exhibit described in this article is further proof that Jacksonville architects have become well-recognized for the role they are playing in the development of their community — and are rapidly becoming an influential force in helping to mold and channel the attitude of its citizens toward its sound future improvement. The manner in which this exhibit was handled — and the resulting publicity that it generated — is an example of professional public relations at its best . . . Both Jacksonville newspapers carried excellently-done and profusely-illustrated stories about the exhibit itself. And each paper felt it important enough to the overall welfare of the city to comment editorially about it . . . As one editor put it about architects — "They are in closer contact than most of the rest of us with the fields where the need for planning is most clearly seen; and they are taking this method of passing on their ideas on the subject to us. Their objectives deserve our serious thought." No better reason exists for an exhibit of architecture than to generate a comment like this. And no better results from an exhibit could be wished for than the understanding and interest which was the generating force behind the comment itself.

The exhibition "57 Years Of Significant Architecture in Jacksonville" opened at the Jacksonville Art Museum on Sunday, June 1, and ran through June 14. Sponsored, designed, and installed by members of the Jacksonville Chapter AIA, the exhibit was viewed by some 400 persons between one and six o'clock of the opening day. It proved to be so provocative and enlightening that it will again be shown in October of this year at Jacksonville's first annual arts festival where an estimated 15,000 persons will view the many facets of the city's growing cultural renaissance.

It was quite gratifying to all concerned with the Jacksonville exhibit to hear comments to the effect that architects are imaginative and sensitive people—not merely members of committees and businessmen like the fellow next door with little or no concern with the ever-changing river of life. The true purpose of this exhibit was not primarily to further public relations, though it served in that capacity beyond expectations. Rather, it was to bring before the citizens of Jacksonville a series of vignette-like glimpses of the very best that the physical environment of the city has to offer. The great, sweeping waves of mediocre buildings have all but engulfed those few independent and sincere efforts which have in them something of the highest quality of man.

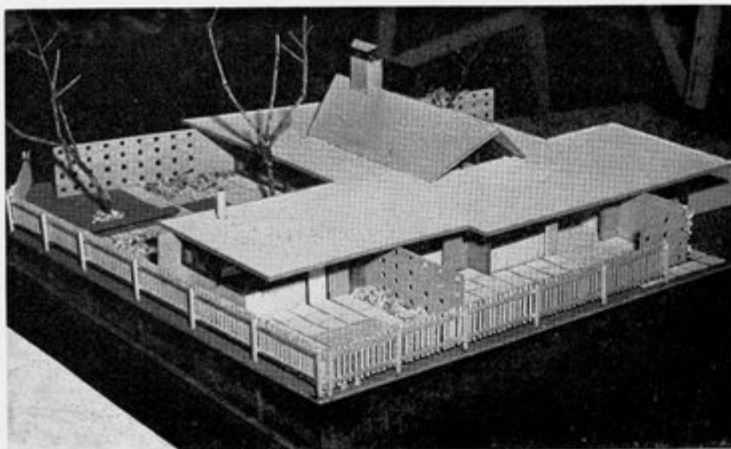
Since the devastating fire of 1901, Jacksonville has grown from a city of approximately 30,000 persons to a metropolis approaching 400,000. Within the framework of confusion, misguided and misapplied taste and the everpresent persistence of the expert layman a rather typical American city has risen on a site that is

anything but typical. Few cities can lay claim to such a natural site on a broad, flowing river of the size and quality of the St. John's—a river which affords for all time a great, open space through which to view the many and changing moods of a large city. When Mr. Russell Hicken, Director of the Jacksonville Art Museum, invited the Jacksonville Chapter to exhibit some of its work, the architects involved in the exhibit felt that the opportunity at hand was one of great possibilities—one which afforded a wonderful medium through which to awaken the citizens to the best architecture in the city. The waterfront redevelopment program had already revitalized civic pride in Jacksonville. Now, here was the chance to lift all of those buildings regarded as creative architecture out of the remaining chaos of mediocrity and place them in a conspicuous location to be viewed and assimilated.

We found that hidden away in the downtown area as well as in the far-flung suburbs of the city were some rather wonderful buildings. Efforts were directed toward one goal—that only buildings which were representative of a continuing creative development would be exhibited. Of the forty buildings shown, only two were of traditional or academic design, one designed in 1906, the other in 1928.

The work of Architect H. J. KLUTHO, now 85 years of age, constituted the bulk of the early buildings exhibited, beginning with his own residence of 1908 designed in the spirit of FRANK LLOYD WRIGHT's early prairie houses, and concluding with the Criminal Court Building of 1914, when his creative work abruptly stopped for reasons not yet fully

(Continued on Page 10)



57 Years Of Growth . . .

(Continued from Page 9)

known. All of these early designs before World War I were very Wrightian and Sullivanesque in flavor. Klutho's work dominated the Jacksonville skyline for years as he received practically every major commission during the heyday of his practice. Outstanding among those buildings exhibited were the Florida National Bank Annex Tower, done in 1911—a tall, thin slab with broad Chicago windows filling the full height of its narrow facade, a truly tall building adequately expressed as such—and the St. James Building (Cohen Brothers Department Store) which originally boasted a 75-foot diameter glass-filled dome. The exterior treatment of deep-cut windows and efflorescent ornament has become one of the truly indigenous local landmarks. Many of us feel that Mr. Klutho's work is a branch from the root system of the Richardson-Sullivan-Wright thread of continuity in American architecture which has never been placed in its proper perspective—especially when it appeared and was so widely accepted in a city of the Deep South where it solved problems of a local nature much better than the many affectations being designed at the time. This work was actually the mainspring of the exhibit . . . a beginning which lost its way until after World War II.

From the period terminating in 1914 until after World War II, little could be found that adequately fitted into the framework of requirements for "significant architecture". It is mainly work that has appeared in the city since the end of the war that is

Work exhibited included, on this page, top to bottom: Model of award-winning house by Robert C. Broward; Office of Willis L. Stephens; Office building by George R. Fisher; and the Swisher Library for Jacksonville University, J. Brooks Haas, architect . . . On the opposite page, bottom, is illustrated an eight-classroom elementary school for the Holy Rosary Parish which won a national award last year. Architects were Boardman, Ewart and Meehan.

Among the contemporary buildings shown at the Jacksonville exhibit was this 1661 Medical Building completed this year, for which Hardwick and Lee were the architects.



of importance in this respect. This is not to say that some outstanding buildings were not built in the 20's, 30's and 40's. But they do not qualify fully as architecture which has contributed to a definite expression of the new materials, methods, and philosophies which are now more adequately expressing life in our city. Some so-called "modern" structures were omitted because of lack of true purpose being evident in their overall design.

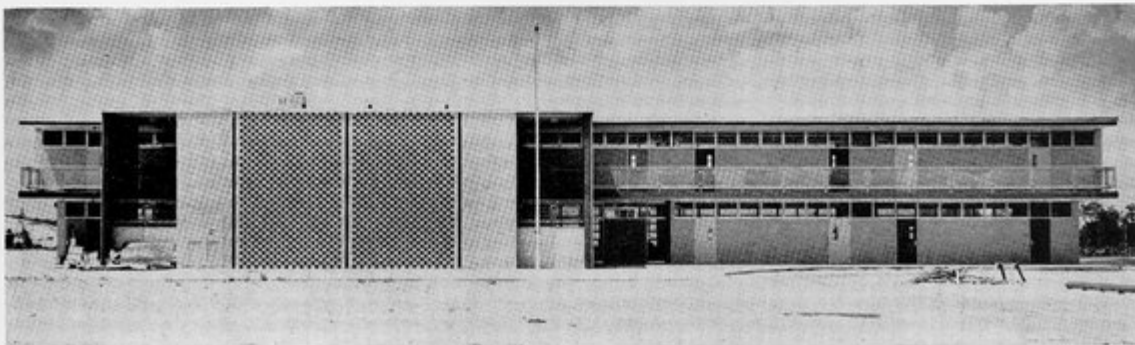
This being the case, it is quite astounding to realize what has happened in Jacksonville within the past decade. Almost overnight, the waterfront of the city has been cleared of maritime ghosts and is in the process of nearly complete rehabilitation. Each new project seems to act as a catalyst for further development—the true

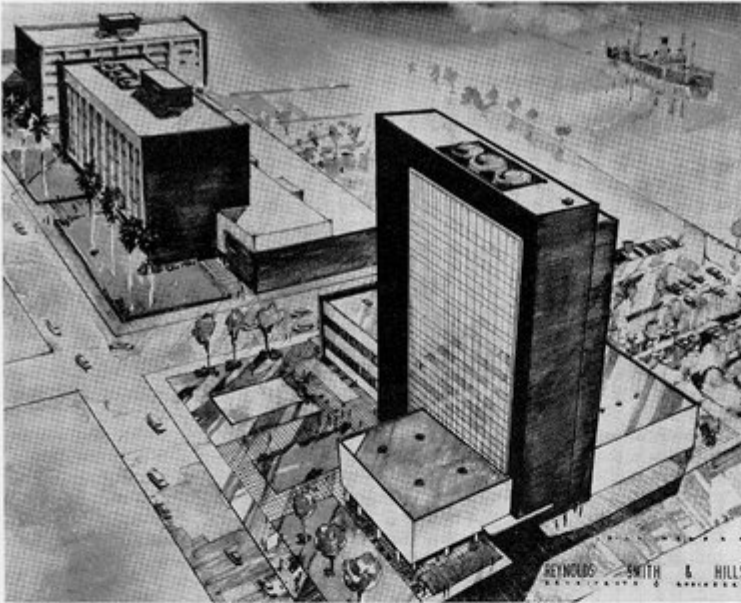
remaining need being a comprehensive approach to city planning. In the many suburbs are numerous residences, small offices, medical buildings and schools which as creative architecture are having a real impact upon the esthetic taste and awareness of the community. It was from these sources in the suburbs plus the downtown riverfront re-development that the remainder of the exhibit was formed.

The opening feature consisted of a twenty-foot mural four feet high of the burned city as photographed in 1901, shortly after the fire. The mural was installed in a curve to create a cyclorama—the effect being that of actually becoming part of the scene of destruction. The total impact of the burned-out city with smoke still rising from the rubble was com-

pletely unexpected. PHILIP KAFKA, local photographer, lent the use of his enlarging studios and donated his services to make a negative of a small panoramic photograph obtained by Architect TAYLOR HARDWICK. As the enlarged print emerged from the bath, the total tragedy of the Jacksonville fire was evident. At one point a figure could be seen poking about the ruins, at another a horse and wagon was on an errand known only to the driver. The impact of human misery, shock, and total destruction, could best be imagined by observing a photograph of Hiroshima or Nagasaki in 1945. To the best of our knowledge, this was the first time since the photograph was taken in May, 1901, that it had ever been enlarged to dimensions that afford such close study. We have had

(Continued on Page 12)





Jacksonville's Waterfront Development . . .

As might be expected, a substantial part of the "Fifty-seven Years . . ." exhibit was concerned with present improvements along the riverfront in downtown Jacksonville — and the possibilities of a southside park between the Alsop and Acosta bridges. The latter was presented as a student study project; but it served admirably to stress the need of orderly and long-range planning for Jacksonville and was the basis for comment along these lines by both papers. As a pertinent and present example of what planning could mean to Jacksonville's future, the exhibit included a visualization of the buildings projected for the nine-block riverfront downtown area. At the top of the page is a birds-eye view of the City Hall which will be immediately adjacent to the Duval County Court House which was published in these pages last month. Reynolds, Smith and Hills are the architects and engineers for both projects. Above is the office building now under construction for the Atlantic Coast Line Railroad. Included also was a design for the Proposed Civic Auditorium. Kemp Bunch and Jackson are architects for both buildings which also form part of waterfront improvement program.

57 Years Of Growth . . .

(Continued from Page 11)

numerous requests from both public and private agencies for the use of it.

To further dramatize the fire, the background of the mural was kept in darkness and floodlights played upon its surface. Immediately following the mural was the foreword to the exhibit:

"On May 3, 1901, the City of Jacksonville was destroyed by one of the most devastating fires in history. The extent of the destruction can be seen in the panoramic photograph to your left, taken while the ruins still smouldered. Immediately after the fire, Jacksonville began to rebuild. The scope of this exhibit covers the fifty-seven years that have passed since, in terms of significant architecture that has risen from the ashes. By 'significant' is meant buildings that are considered creative works rising above the commonplace. Architecture is not mere building, nor is it the bizarre or the curious. Architecture is a manifestation of the highest level of creativity in man. It is of the spirit and of the intellect. It is poetry if it is worthy of the name of architecture at all. Within this exhibit are spaced panels with thoughts on architecture from some of the great American architects who have prophesied the innate beauty which is ours but for the asking. These thoughts should not be taken lightly, for the road to truthful expression is long and arduous."

The exhibited work following World War II consisted primarily of buildings by the younger architects. In this group were included some of Jacksonville's first skyscrapers since boom days, residences that helped break the local tradition of non-commitment, schools that have helped set a high standard in the county and the state.

Midway through the exhibit was placed a glass case containing many fine books on contemporary architecture so that the public would know where to search further into the realm of ideas that form the oft-misunderstood foundation of the present diversities in the philosophy of architectural design.

At the terminus of the exhibit a room was devoted exclusively to the Jacksonville of today as compared to the eroded landscape that met the

(Continued on Page 30)

THE FLORIDA ARCHITECT



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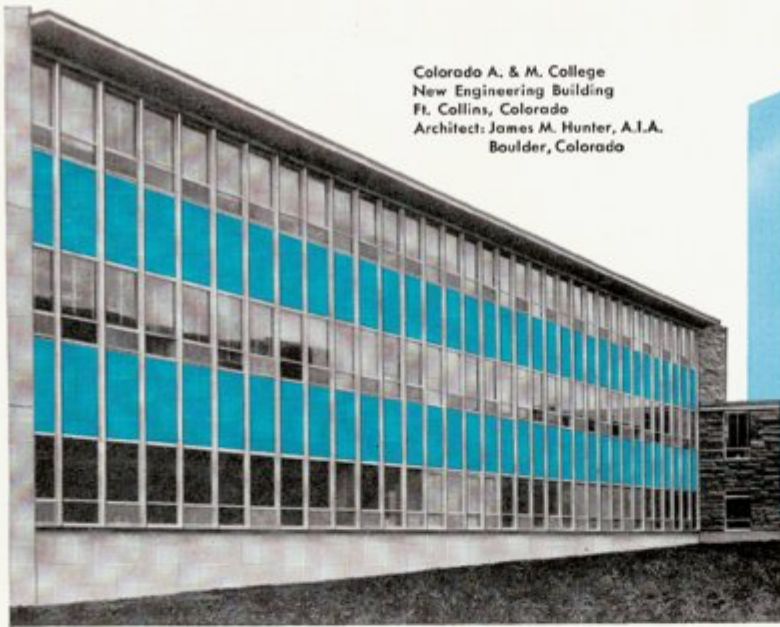
An Early American bathroom achieved with contemporary materials

Imaginative use of modern materials can make your home a "stand-out"! This Briggs Beautyware bathroom, for instance, combines modern wall paneling, tiles and flooring to create an eye-catching Early American effect. And, of course, the key to this design is Briggs Beautyware—as contemporary as the materials used. Smoothly contoured lines, newly-designed brass fittings and six compatible colors—Sky Blue, Sea Green, Coral, Sandstone, Pearl Gray and new Autumn Yellow—allow full freedom of expression. Give your homes added appeal, added distinction. Build with Briggs Beautyware.

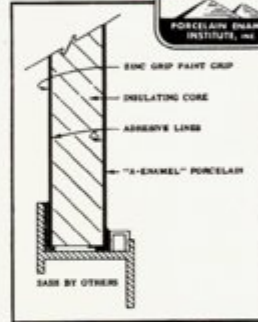
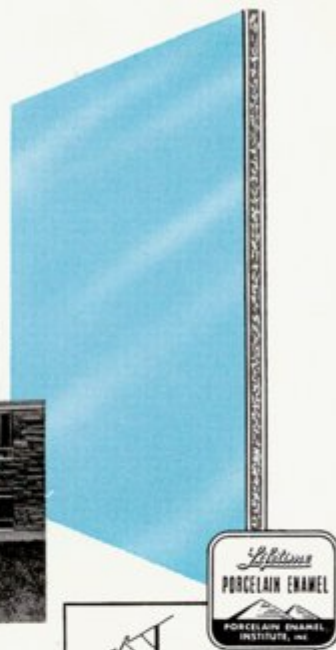
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The Clemson Architectural Foundation

The Story of an idea which became both a crusade and a program

The story of the Clemson Architectural Foundation is much more than a mere account of a collaborative effort to aid architectural education. True, the Foundation was started in 1955 with that idea as the central core of its existence. And in about three years it has proved the worth of that idea in many ways. But as it has developed, the Foundation program has also proved a means of welding the building industry of South Carolina into closer contact. It has provided the various facets of that industry with a common cause; and in doing so has provided the South Carolina Chapter with one of the soundest tools for improving its public relations which could have possibly been devised.

What is the Clemson Architectural Foundation? It was founded as — and continues to be — a means for providing multi-phased programs in education and research which could not, and cannot now, be financed from Clemson College sources. Because such programs cost money, the Foundation has been set up primarily as a source of funds. But in organization and administration it is of such a character that the influence of its operation has gone far beyond the mere disbursement of funds. As one direct result of the Foundation's demonstrated and promised support, the Clemson Department of Architecture will, this fall, become a School of Architecture, headed by a Dean equal in status to Deans of other schools. Formerly it had been operating under the administration of the Clemson Engineering Department.

It should be emphasized that the Foundation's continuing program does not involve any attempt to mold or control the formal curriculum of the Clemson School of Architecture, though heads of that school work closely with members of the South Carolina Chapter in planning for Foundation activities. Chiefly it works to supplement the School's educational coverage of subjects and thus

acts to broaden both the scope and content of the school for faculty and students alike. A brief listing of Foundation activities from a recent report will illustrate the extent of its purpose and work.

1... *Visiting Lecturers Program*—During the Foundation's first year, 1955-56, ten visitors attended Clemson for periods of from one to ten days. Some came to lecture—in such varied subjects as city planning, civic design, history and theory of architecture, contemporary design, landscape architecture. Some acted as critics and visiting consultants; and the tendency has been to involve each visitor with closer and closer contact with student work and problems.

2... *Visiting Exhibitions*—After a modest start in its first year, the Foundation sponsored during the past academic year eight travelling exhibits ranging from an international display of student architectural work through such subjects as drawings by Robert Beaven and modern French lithographs, to San Francisco Bay architecture and the work of the impressionists and post impressionists. In the two past years much has been done to perfect exhibition techniques and to measure student response to both the displays and their subject matter. With the School of Architecture now in new quarters an exhibition hall of about 3200 square feet of well-lighted space has become available. It will provide a focal point for a continued exhibit program as one Foundation-sponsored means for bringing to architectural education a new and higher stature.

3... *Scholarships*—This phase of the Foundation's program is still in its infancy, though already three scholarships have been established for Foundation administration. One, the LYLES, BISSETT, CARLISLE and WOLFF Scholarship, in the amount of \$1200, was established in 1956 for graduate study in architecture. Another is the RAMSEUR GRANT of \$500 of which \$400 is to be used as a student schol-



John M. Mitchell, Jr., President of the So. Carolina Chapter which sponsored the Clemson Architectural Foundation and thereby wrote a new page in the book of architectural public relations.

arship. Late last year another yearly grant of \$500 was made to the Foundation, half of which was stipulated by the donor—the TAYLOR-COLQUITT COMPANY—as a scholarship for “an architectural student with outstanding scholastic ability, and showing qualities of leadership.”

4... *Prizes*—An annual award of \$1,000 established by the CAROLINA SOLITE COMPANY was originally used for prizes in a student design competition. Now, however, it is employed as a prize bursary for the outstanding Fifth Year thesis in architecture. The ILLUMINATING ENGINEERING SOCIETY has also established, through the Foundation, prizes for design excellence—a first award of \$45, two others of \$30.

5... *Educational Loans*—As one means for assisting students who are in real financial need, a portion of the Foundation's general fund is made available for time loans. During the first year of this phase of its operation, the Foundation disbursed \$1,150, to be repaid with 5 percent interest.

6... *Staff Grants*—As a continuing part of its program the Foundation donates limited sums to School of Architecture faculty members to encourage participation in professional affairs and meetings which they otherwise might not be able to attend.

7... *Library and Visual Aids*—The broadening and expansion of the
(Continued on Page 16)

Clemson Foundation . . .

(Continued from Page 15)

School's library facilities has developed into an important part of the Foundation's work. It involves subscriptions to domestic and foreign professional journals and the acquisition of various visual aids, including recordings and slide films.

8...*Field Trips* — Foundation-aided trips for students are scheduled to permit close coordination with the School's studio and classroom work. They form a continuing part of the program and have made excursions available to all undergraduate classes.

9...*Publications*—This is a long-range and continuing Foundation activity planned to include a variety of phases. As one illustration, a publication titled "A Career in Architecture" was successfully issued to explain the profession of architecture to high school students—and to outline the facilities available for architectural education at Clemson.

10...*Promotion and Public Information*—In addition to activities directly supporting the educational

and research program of the School of Architecture, the Foundation has joined with the South Carolina Chapter in a joint public relations venture. This has the purpose of informing the public, on a state-wide basis, on matters relating to architecture and architectural education.

All this adds up to a substantial program—in work as well as money. The Foundation is administered by a Board of Trustees containing nine members, of which the Dean of the School of Architecture acts as Secretary-Treasurer. Included currently are: W. E. FREEMAN, W. G. LYLES, LOUIS WOLFF and ROBERT I. UPSHUR, architects; JAMES H. SAMS, Dean, School of Engineering; HARLAN McCLURE, Dean, School of Architecture; WALTER T. COX, Dean of Students, and FRANK MORRIS and DON QUISENBERRY, contractors. Operating expenses of the Foundation are minimum, since the secretarial and book-keeping load is borne by personnel of the School of Architecture. All concerned with the Foundation serve without compensation with the exception of the public relations firm which

the Foundation employs for a modest fee.

Financially, in the three years of the Foundation's existence more than \$50,500 has been contributed for its program; and nearly \$32,000 has been disbursed. The 1958 budget contemplates an expenditure of nearly \$17,000—with \$4,500 allocated for visiting lecturers and critics, \$4,000 for scholarships, prizes and loans, and \$1,650 for student field trips.

Foundation funds are raised through the cooperative effort of all phases of South Carolina's building industry. Originally the Foundation was begun by architects—and through a member-prorated assessment in 1955, a starting fund of \$10,000 was raised. Participation covered almost 100 percent of the South Carolina Chapter's membership—with many members contributing more than their stated share. With this accomplished, the Chapter staged a cocktail and dinner party at Columbia to which contractors, sub-contractors, manufacturers representatives and material suppliers of the area were invited. Here they

(Continued on Page 24)

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REPORT FROM TALLAHASSEE . . .

News of impending reorganizations in the Supervising Architect's offices of both the Florida State Board of Control and the Department of Public Instruction is cause for concern to architects in every section of the State. Late last month the FAA Executive Director interviewed heads of these two state organizations—to learn their policies at first hand, to sift fact from rumor and to clarify situations in both offices for the benefit of all. Here is a report of his findings . . .

Among the various commissions, boards and departments of the State Government with which architects have professional contact are two in which, recently, some organizational changes have been developed. These are the Board of Control and the State Department of Public Instruction. The supervising architect's office of each organization constitutes the working contact of the profession with each. And since the changes noted have taken place—or will shortly take place—in the architect's offices involved, the implications of these changes are of first importance to every practicing architect in Florida.

Some inkling of these changes has already filtered through to some individuals and to AIA chapters. But a lack of complete information and the presence of rumors and garbled half-truths have served to cloud the real facts of the situations and have given rise to certain fears in certain quarters of professional activity.

It can now be reported that these fears seem groundless. Most of them centered around the supposition that both Governmental organizations had somehow reversed their former policies and were now embarking on a program of internal expansion looking forward to the development of a full-fledged "architectural bureaucracy." This is not true. That statement is based on a recent intensive investigation of both situations by the Executive Director of the FAA, which involved, among other moves, a trip to Tallahassee and pointed interviews with the responsible heads of both the Board of Control and the Department of Public Instruction. Here is a report of those interviews and a survey of the significance of changes now underway or contemplated in both organization offices.

Florida State Board of Control

All architects may not know exactly how this unit of the State Government works to provide needed structural facilities for the institutions under its charge. In general the Board of Control is charged with the development and operation of institutions of higher learning—the state colleges and universities and lately, the Ringling Museum of Art in Sarasota. For many years it has operated an architectural office as part of its activities toward these ends. This has been located in Gainesville and has been in charge of GUY FULTON, AIA, as Supervising Architect for the Board of Control.

Mr. Fulton's title is somewhat of a misnomer, since the office he heads works in a unique fashion. It has been set up as a completely staffed architectural office which performs a double function. On one hand it selects firms in private practice to plan and design institutional buildings; but on the other hand, it takes certain projects unto itself and provides full architectural service on them. Supervision of *all* construction for the Board of Control—whether designed in Mr. Fulton's office or by firms in private practice—is carried on by this office. This is a practice of long standing, developed, apparently, from the desire of a conscientious chief architect to make certain that every design was carried through construction phases in a fashion to produce the best possible results.

Of long standing, also, is the practice of Mr. Fulton's office of providing complete architectural service for from 20 to 25 percent of the Board of Control's yearly building program.

For this work, the Board of Control pays an "architectural fee" of six percent. And for all work of supervising the construction of other projects—comprising the 75 to 80 percent of the Board's construction volume assigned to private-practice firms—the Board pays Mr. Fulton's office two percent. Percentages refer, of course, to estimated costs of construction. Arbitrary as it may seem, the Board has a reason for this arrangement. Through this method the Board can operate its supervising architect's office as virtually a self-liquidating activity without the need for legislative appropriation or even as a budgetary expense.

Strictly speaking, this arrangement puts the Board of Control in the architectural business. The Board employs all the people who staff its architectural office; and even its chief architect is compensated by a fixed salary rather than on the basis of professional fees. But the arrangement has worked to the general satisfaction of most people concerned with it for many years. The Board is convinced of its basic soundness; and although within the overall setup is contained the germ of bureaucratic expansion, the Board has, over the course of many years, set its policy firmly against such a possible development.

The foregoing was clarified by DR. J. BROWARD CULPEPPER, Executive Secretary of the Board of Control, during an interview late last month. Dr. Culpepper firmly stated at that time that no change in policy was contemplated—even though operation of the architectural office was slated to undergo some reorganization in the near future. According to Dr. Culpepper's fuller explanation, this is what will take place.

(Continued on Page 18)

Report from Tallahassee . . .

(Continued from Page 17)

Administrative headquarters of the Board's architectural office will be moved to Tallahassee from Gainesville. This will serve to streamline its operations since the Board's own executive offices are located there and top-level decisions involving financing, planning and policy are customarily made there.

As may be required by construction operations for development of institutions under the Board's charge, branch, or field, offices may be opened at various construction sites. This would cover continued, though reduced, activities in Mr. Fulton's present office at Gainesville and would entail the opening of another office in Tampa as the building program of the new University of South Florida gets underway. But there will not be, Dr. Culpepper emphasized, any substantial expansions of the Board's own architectural activities; and the present proportion of private firm work will be maintained—or even increased if the work load of the Board's office can be relatively lessened as a result of a contemplated increase in the efficiency of its operation.

"The present character and pattern of our work with architects will continue," Dr. Culpepper said. "The architectural profession need have no concern that this Board will expand its architectural offices beyond any point necessary to permit efficient and economical operation."

Department of Public Instruction

Since announcement was made relative to a change in the office of the State School Architect (*The Florida Architect*, June, 1958, page 4) concern has been expressed from various architectural quarters relative to the supposed abandonment of the position of State School Architect. In the absence of any official statement to the contrary, it had been generally supposed that the department's new appointee, DR. CARROLL W. MCGUFFEY, would be assigned the full range of technical responsibilities formerly discharged by the registered architect in charge. Architects throughout the state visioned a mounting series of misunderstandings and com-

plications arising from the need to clear programs, plans and procedures through an educator rather than an experienced building technician.

Statements made to the FAA's Executive Director by both Superintendent of Public Instruction THOMAS D. BAILEY and Dr. McGuffey indicate that these fears, too, are more imaginary than real. The position of State School Architect will not be abolished as first assumed; but it will be incorporated into a somewhat expanded school plant office which, when fully staffed, will include a Coordinator of School Plant services (Dr. McGuffey); a State School Architect (yet to be named after the resignation of George M. Megginson last month); an Insurance Analyst to work with County school boards as well as with personnel of the office; and a Maintenance Engineer whose function and duties will be similarly split.

This setup was outlined in detail by Superintendent Bailey who indicated it had been under consideration for some time by him and JAMES L. GRAHAM, head of the Department's office of Finance and Administration.

Mr. Bailey pointed out, in further explanation of the office reorganization, that the present state of Florida's educational plant development called for the services of an educator to work as a kind of interpretive liaison between building technicians and educational groups. Educational standards and teaching requirements are changing rapidly; and in Dr. McGuffey, Mr. Bailey felt his department had obtained the experienced skill and outlook needed to step up the pace of Florida's educational facilities to keep them abreast of contemporary needs and practices.

Translation of those needs and practices into well-organized, smoothly functioning and economical school plants is recognized by all three Department officials—Bailey, Graham and McGuffey—as a job for architects. Thus, the indicated policy of the newly expanded office will be, as formerly, to work with architects in private practice through contact with a State School Architect.

Procedures may be somewhat different than formerly, however. As time goes on Dr. McGuffey will avow-

(Continued on Page 29)

State Board Grants Registration for Florida Practice to 29

The number of Florida's registered architects has been increased by 29 according to Morton T. Ironmonger, Secretary of the State Board of Architecture. Of the total registrations granted in June, the State Board registered four by exemption, two by re-instatement, two by NCARB registration and two by Senior Examination. The remaining 19 new registrants were listed as having passed the Junior Examination held by the Board June 9-12, 1958. Successful examinees were:

Delray Beach
ROY MICHAEL SIMON

Ft. Lauderdale
THOR AMLIE
WILLIAM P. PLUMB

Jacksonville
DUANE W. LEUTHOLD
JAMES D. LOGAN
LEWIS C. MEDLIN
ALLEN H. SMITH

Miami
EDWARD I. CAMNER
JUSTO GORDO
OTTO H. OPPENHEIMER
PHILIP PEARLMAN
PAUL J. PILLAU

Orlando
JOHN P. DELOE
NILS M. SCHWEIZER

Pompano Beach
MARVIN GELATT
FRITZ WOEHLE

Sarasota
ROBERT L. SHAW

Claymont, Delaware
ROBERT L. EVANS

New York, New York
JOHN L. RUSEAU

Registration by exemption was granted to: T. F. Bellany, LeRoy Werner, Josef Balis and W. A. Faust, Jr. E. J. Baker and C. D. Faulkner were registered by reinstatement. Registration on the basis of NCARB certificates were granted to W. W. Bond, Jr. and C. L. Churchill. Joseph M. Brocato and Alexander Kulhavy were granted registration by Senior Examinations.

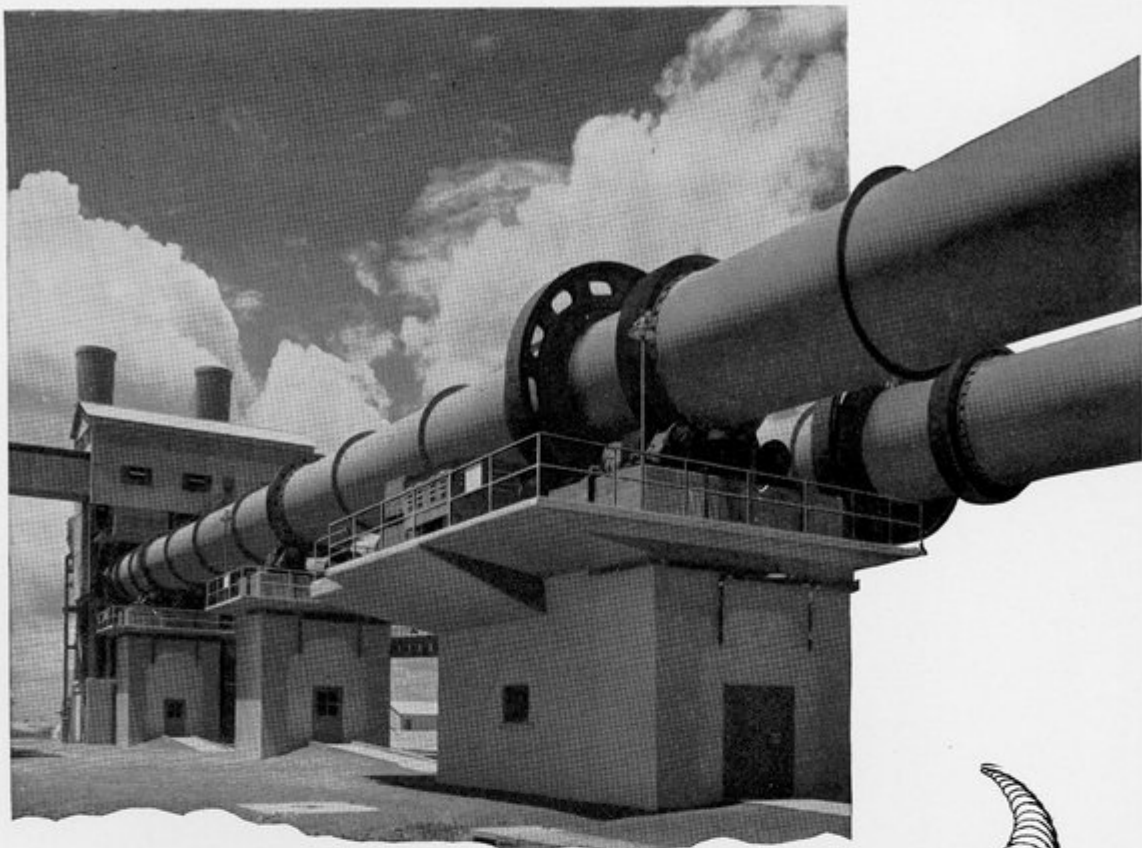
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Message from The President

By H. SAMUEL KRUSE

President, FAA

Since we are now at the mid-year, it seems appropriate to take an inventory, to evaluate the progress we have made toward the goals set for us this year back in January.

Perhaps we should start our review with the Committee on Florida-Region of the AIA, since their progress has been phenomenal. At this writing only the passage of By-Law changes at the Cleveland Convention needs to be done and the dream becomes a fact—Florida, a regional District of the Institute. We owe much to various leaders in the Institute, including many in the South Atlantic District, the South Atlantic District Director, as well as the work of the Committee. The progress in this activity is an ideal example of what can be accomplished by committee work supported by vigorous chapter cooperation.

Although this is a non-legislative year, our Legislative Committee has been active in preparing for 1959. The FAA is represented on a Lien Law Revision Committee composed of representatives of State organizations interested in the Lien Law. We have taken initiative in giving direction to the Committee and are hopeful that a workable bill will be ready in time for proper introduction to the State Legislature. The FAA has participated in conferences studying the legislation necessary to make it possible for Florida communities to participate in the National Urban Renewal Program. A program is inaugurated to discuss politics and legislative matters with chapter members at a chapter meeting to which their legislators are invited to attend and participate. Along with this activity, our Executive Director keeps close contact with Legislators and State agencies to offer our assistance and to learn developments. Between the

Legislative Committee and the Executive Director, the FAA activities concerned with Legislation is in good hands.

The Chapter Affairs Committee is an active one, which has made progress in selecting outstanding chapter activities and having them published in *The Florida Architect*. One appears in this issue and it is the desire of the Committee that this will encourage the interchange of information between chapters concerning Chapter Affairs and stimulate a wider scope of activity by the Chapters. This Committee is well on the way to achieving this goal.

The Public Relations Committee has taken its first step toward its goal of determining a workable plan for measuring public reaction to our public relations efforts. Its interim report to the May Board Meeting indicated a plan was surely taking shape.

Committees on Community Development, Education, By-Laws, and the Special Committee on Dues are all up to their ears in work, assembling, evaluating and studying information, developing plans to recommend.

Considering that this is the first year for our new committee on structure, I am encouraged by the progress made in committee work at this mid-year mark.

Our greatest progress has been made in organization. In January the whole administrative organization of the FAA was begun on a basis entirely new with the FAA. Although there was a vague concept held by previous officers and directors as to how the various functional operations of the FAA could be organized in separate departments, yet serve the FAA as a central operating unit, no studied plan, or directive was given. Nor was there a policy or set of policies established to guide the organization of the



Executive Director's office. In spite of this deficiency in pre-planning, the work of organizing the Executive Director's office has been done with such skill and dispatch that, I believe, no member, with the possible exception of those on the Executive Committee, is aware of the radical change-over in administration procedure taking place.

Already this reorganization has proved its soundness. Our convention planning proceeds vigorously without confusion; a great percent of the exhibition space is already reserved by producers. The Mid-Florida Chapter, relieved with routine administrative tasks, has been able to devote time to preparing for an exceptionally good program for the convention. *The Florida Architect* continues to maintain its high quality and, as of this issue, has promise of even greater goals since the postal limitations of former years have been changed. Our relationships with others and with ourselves has developed at an ever increasing degree with the resulting understanding of professional problems and increase in prestige in our State.

I must recognize our Executive Director and Administrative Secretary, Roger and Verna Sherman, as the chief architects of this successful undertaking. In large measure they are responsible for progress made—as I see it at this mid-year evaluation.

News & Notes

Jacksonville Ladies Form Third AIA Auxiliary

Wives of Jacksonville Chapter members last month held the first formal meeting for the election of officers of the Jacksonville AIA Auxiliary. The meeting was held at the River Club and 27 charter members attended the June 19th session. Election results were: President, MRS. IVAN H. SMITH; Vice President, MRS. THOMAS E. EWART, JR.; Secretary, MRS. ROBERT E. BOARDMAN; Treasurer, MRS. FREDERICK W. BUCKY. Elected as Directors of the new organization were: MRS. FRANKLIN S. BUNCH, MRS. A. EUGENE CELLER and MRS. H. F. SAXELBYE.

The first official action of the group was to elect an honorary member in the person of MRS. MELLEN C. GREELEY. As a result of a general discussion it was decided that meetings will be held bi-monthly as daytime "coffees." The next regular meeting, therefore, will be in August; and it has been

scheduled for August 1st, in the Jacksonville Art Museum. This will be a detailed organizational meeting during which committees will be named and plans formulated for the group's future activities.

Though formal organization of the Auxiliary was just recently accomplished, the ladies of Jacksonville architects have been active as a group prior to this time. Their most recent interest was sponsorship of a hostess tea at the opening of the Chapter's exhibit of "Fifty-Seven Years of Significant Architecture in Jacksonville"—a full report of which begins on page 9 of this issue.

New AIA "Fact" Book

Any architect who has not yet seen and read the AIA's newest P/R medium, "Facts About Your Architect and His Work" should make haste to do so. It is both a striking and informative booklet which, properly used, could be of great benefit to the architectural profession in this

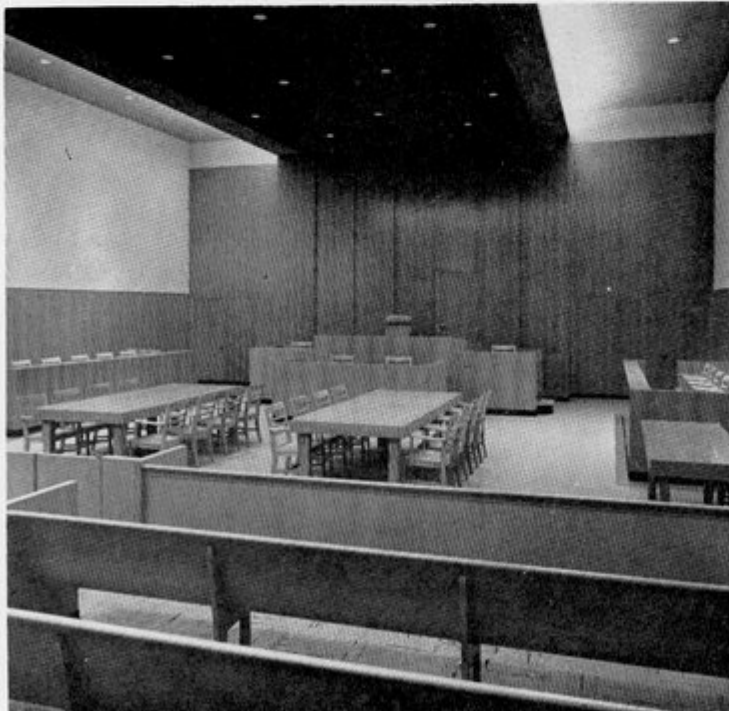
State. It should be in the hands of every Mayor and City Manager in Florida. It should be sent to members of county school boards, city engineers, building committee chairmen of hospital, church and institutional boards.

Copies for just such distribution are available from the Octagon. AIA Headquarters has priced them at 35 cents apiece with a special price of 25 cents for quantities of 25 or more.

Architects Story on TV

An estimated 20-million people will learn something about the role of the architect in American life July 9, at 10 p.m. over the CBS TV network. That's the time and station for the "Armstrong Circle Theatre." As a foreword to the Armstrong program, the company is planning to "acknowledge the nation's debt to the American architect for his constant leadership in creating better buildings in which to live and work."

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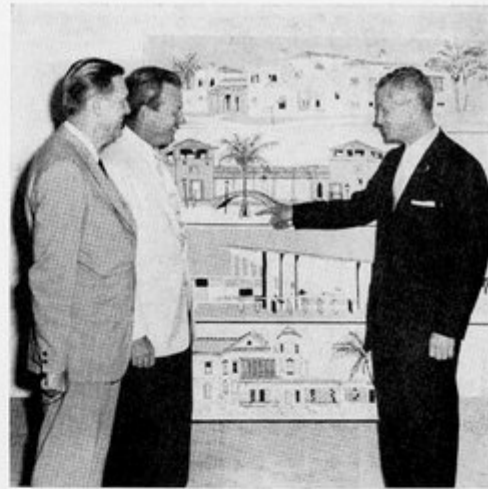
Weed on P-C Award Panel

ROBERT LAW WEED of Miami, was one of five prominent architects serving as judges for the 10th Annual Producers Council literature and advertising award competition. Organizations which will receive Certificates of Exceptional Merit for their entries are: Kawneer Co., Perlite Institute, Armstrong Cork Company, U. S. Steel Corp., Fenestra, Inc., and Aluminum Co. of America.

Crusade for Freedom

Again this year the Crusade for Freedom organization is seeking funds. This is the group which supports Radio Free Europe, a privately sponsored effort to publicize truth and the American viewpoint on the other side of the Iron Curtain. July 4th will mark the eighth year that RFE has been broadcasting. Heading the fund-raising campaign for the Crusade for Freedom in Florida is Governor LEROY COLLINS as Hon-

orary Chairman, with Commissioner J. EDWARD LARSON as Campaign Director. The FAA has been asked to solicit its membership directly for contributions for this year's Crusade of Freedom fund-raising campaign. Though the cause is good, policy of the FAA prevents its officers or its administrative office to grant this request.



orary Chairman, with Commissioner J. EDWARD LARSON as Campaign Director.

The FAA has been asked to solicit its membership directly for contributions for this year's Crusade of Freedom fund-raising campaign. Though the cause is good, policy of the FAA prevents its officers or its administrative office to grant this request.

However, any FAA member who would like to make a private contribution to the Crusade for Freedom may do so by sending his check to MR. HARRY G. RETALICK, Executive Vice President, First National Bank of Miami, 101 E. Flagler Street, Miami. Mr. Retalick is the State treasurer for the Crusade for Freedom in Florida.

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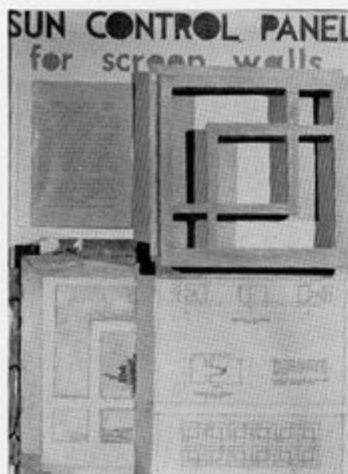
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Clemson Foundation . . .

(Continued from Page 16)

"heard the story" of the Foundation and its plans; and as one tangible result, the Foundation's resources were increased by about \$13,000.

These dinner parties have since become a traditional part of the Foundation's fund-raising campaign. They have been held in various areas of the State—at Spartanburg, Greenville, Charleston, Florence and Sumter. And though each has been instrumental in assuring the Foundation of capital adequate to its yearly budget—which involves a yearly donation from Chapter members—the intangible benefits are certainly equal in both character and significance.

Foundation activity has noticeably improved the status of the architectural profession through South Carolina. It has forged a common cause to which every element of the building industry can—and does—rally its cooperative support. It has generated "a tremendous amount of enthusiasm" among the School of Architecture faculty—which, in turn has done much to

stimulate the thinking and actions of both teachers and students. And it has without doubt provided a tangible evidence of professional support upon which the Clemson Board of Trustees is obviously leaning in the development of the School of Architecture—evidenced by the latest step toward making the School an independent entity of the College organization.

Finally, the Clemson Architectural Foundation is proving a sound and solid peg upon which to hang the hat of professional public relations. In its basic purpose, its cooperative management, its program organization—and most especially in the positive results which are being achieved—the Foundation is a channel of public good-will and works. Along it cannot help but flow the ideals and ideas of the architectural profession to the vast benefit of all concerned.

The record does not state who first conceived the notion of the Foundation. But to that individual the Chapter membership, the entire building industry of its state—even architects everywhere—owe personal congratulations and sincere professional thanks.

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PRODUCTS & PRACTICE

Adaptability Marks New, Low-cost Partition System

A new system for dividing space through use of standard metal framing members was announced last month by the Unistrut Products Company of Chicago. Called "ColorLine," the new partitioning system has been designed to make available low-cost, re-usable partitions which can be permanent or moveable and which can be erected without the need for involved layout and without drilling, welding or riveting.

According to George W. Butler, Unistrut president, the metal framing unit is "the secret behind the versatility and adaptability of the system." Basically it consists of a metal channel with a continuous open slot down the middle of one side, a special spring-held clamping nut and framing fittings for attachments.

This framing is said to be quickly and easily erected in any desired arrangement. It is designed to accommodate panelling material from one-eighth to one-half inch thickness. Doors and windows can be fitted into the framing; and panels can be of almost any type within the thickness tolerances of the framing members. Wood, plywood, plastic, solid and perforated hardboard, various types of wallboards, cement asbestos, expanded metal or glass can all be used satisfactorily, according to the manufacturer. Butler stressed the fact that

the new framing system resulted in a partition which could be "erected, dismantled and re-erected with a minimum time and labor and with complete salvage of materials."

Cordless Venetian Blinds

A new type of Venetian blind operating with concealed controls has been developed by Lovelock Lorentzen, Inc., especially for use in various types of security buildings. The new blind is installed between a restraining screen and the window. Operation, which is without cords or other controls which could be used or tampered with by occupants, is by means of a control recessed into the window casing. Through this recessed knob slats of the blinds can be tilted to provide complete light control.

Snap-on Assembly for Interior Locksets

Sargent & Company has announced a new three-piece snap-on assembly for interior locksets in their AlignaLock line of residential hardware. Designed to cut installation time, the inside knob, rose and back-plate, and the outside knob and rose are pre-assembled. Non-loosening through screws are pre-set so that units are merely placed into the latch assembly, snapped together and tightened—an operation which the manufacturer claims should take less than 25 seconds.



Manually-Operated Aluminum Doors

A counter-balanced, double-folding aluminum door for commercial and industrial installations has recently been developed by the Tilt-A-Door Corporation, of Detroit and West Palm Beach, to provide virtually hurricane-proof closures for openings up to 40 feet in width. Called the "Bi-Fold Door," the new units are entirely of aluminum, utilizing an aircraft type of construction in order to combine strength with lightness. All are manually operated—even up to the 40-foot width—though they may be motor-operated if remote control is desired. The large unit has a self-locking device which is designed to resist both interior and exterior wind pressures up to hurricane force. Developed originally for the aircraft T-hangar, the wide units are adaptable for use in garages, factories, warehouses, service stations.



A wide variety of paneling material can be utilized for Unistrut partitions.

Color-copy Process

Full-color renderings of sketches can now be reproduced in full color at comparatively low unit costs, according to an announcement by the T-Square Miami Blue Print Co., of Miami. The process, which requires three days in the T-Square company's plant, is a photographic one which is said to retain the true color values of the original. The reproduction prints are called "Chromostats" and are available in varying print sizes up to 20 by 30 inches.

Products and Practice . .

(Continued from Page 25)

Under-floor Wire Service for Web-Joist Floor System

The advantage of under-floor electrification and the economy of open-web steel joists are combined in a new product of the CECO STEEL PRODUCTS CORPORATION. Designed particularly for use in low-budget buildings, the new product is essentially a short-span, open-web steel joist with the usual top chord replaced by a hollow duct which serves both as a structural element and an enclosed channel for carrying electric wires or light cables. The top chord of the joist can be tapped at any point where an electrical outlet may be needed, thus following procedure familiar to builders who have installed sheet-metal floors carrying under-floor electric service lines.

Electrical-Channel joists have the same structural characteristics as standard open-web joists, and are available in the same sizes. Thus they may be placed side-by-side on the same job or in locations determined by the electrical requirements of the building. The reinforced concrete required for the slab over the E/C Joists is the same as for standard open-web steel joist construction. The E/C Joist floor is said to weigh about one-half as much as a sheet-metal steel floor.

The U S Plywood Company has announced a new prefinished plywood as part of their interior paneling line. It is clear birch, fabricated with V-grooves to simulate random-width planking and embodying all the colorful range of color and figuring for which birch is noted. Illustrated is a typical residential installation of the new paneling units.



Flexible Tubing Insulation

Owens-Corning Fiberglas Corp. has announced availability of a new flexible tubing insulation made of foamed plastic material and designed for installation on liquid cooling and heating lines to prevent condensation. The product, identified as O-C Flexible Tubing Insulation, is primarily for use on short run-out lines to air-conditioning equipment in commercial buildings. The product is supplied in six-foot sections and wall thicknesses of 3/8, 1/2 and 3/4 inches. Sizes are 3/8-inch I.D. to 3-inches I.P.S. They are supplied in one piece for slipping over tubing. But for existing pipe runs sections can be slit and snapped on the pipe.

Emergency Power Plants

Three new emergency generating plants have been announced by D. W. Onan & Sons, Inc., to meet the increasing need for auxiliary power in institutional and industrial buildings where standby power facilities are necessary. The new units are complete generating plants with gasoline engine, alternator, exciter and control panel assembled into a single compact unit. Rated capacities are 100KW, 125KW and 150KW. The engine is direct-connected to the generator in each model; and stable generating conditions are said to be established within two seconds following any sudden change in load.

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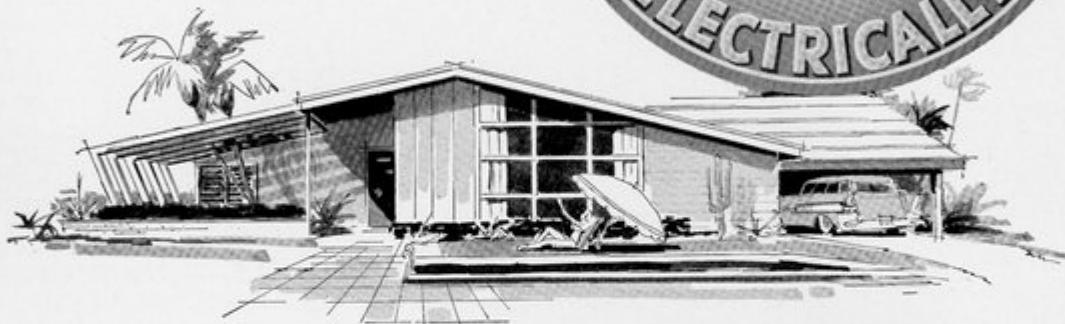
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Products and Practice . .

(Continued from Page 27)

Sheet-mounting for Tile

To make installation of ceramic wall tile faster and easier—thus less costly—the Cambridge Tile Manufacturing Company has developed a mesh backing on which 12 4¼x4¼-inch tiles are mounted. The 12-tile sheets, designated by the trade name "Set-fast" are available in the 16 most popular glazes of the manufacturer's Suntile line.

The mesh backing speeds installation by adjusting to minor surface imperfections and remains imbedded in the mortar or adhesive like ribs of reinforced concrete, according to the manufacturer. Also, it is claimed that the concealed mesh unifies the tiles and provides an improved tile-to-wall bond as an increased safety factor for vibration, structural shifts and temperature changes. Tiles are precisely spaced for grouting and require no soaking.

"Shoji" Folding Doors

Newest item in the Tropix-Weve line of Slide-A-Fold doors is the "Shoji" illustrated below. Made of redwood and designed, like other Tropix-Weve models, to operate along an overhead aluminum track, the new design is finished in black lacquer. Panels are white, angel-hair fibreglas, although any type or color of plastic laminate may be used. Door sections are 9-inches wide, and heights fit all standard openings.



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Foam Rubber Tackboard

Development of a new tackboard material with foam rubber cushioning for easy tack removal has been announced by the ARMSTRONG CORK COMPANY. Made of a patented synthetic rubber and fiber composition, the material is highly resilient and has three times the sound-absorbing efficiency of conventional tackboards, according to test by the manufacturer over a range of 250 to 2000 cycles per second. The new material is also unusually flexible, making it easy to install and eliminating the possibility of its cracking or breaking or uneven or curved surfaces. It can be mounted with cement to any solid wall or to a rigid backing for a panel installation.

Called "CUSHION-EZE" the new tackboard material is available in three colors, Coppertone Tan, Driftwood Gray and Mint Green and is manufactured in continuous rolls of 48 and 72-inch widths.

Report from Tallahassee . . .

(Continued from Page 18)

edly place more emphasis on preliminary planning activities toward the end of developing improved facilities more adequate to expanding educational needs. Checking of finished plans will also be more rigid probably—the object being to make certain that all educational as well as architectural and structural requirements have been met. Thus it seems probable that the "walk-through" checking now given most plans will be replaced by a much more thorough examination on the basis of education, insurance and maintenance factors as well as those relating primarily to design and construction.

During these interviews at Tallahassee both Mr. Bailey and Dr. McGuffey voiced their desire to improve not only the operation of their office, but also its contact with Florida's educators and practicing architects in terms of higher educational standards, better planning and design techniques and more efficient routines relative to technical procedures. Such objectives are undeniably good; and with a full measure of cooperation on the part of all concerned they could well be achieved quickly and with widespread benefits to all.

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57 Years Of Growth . . .

(Continued from Page 12)

viewer at the beginning of the display. Huge aerial photographs were placed and spotlighted showing not only the fine waterfront improvements but the desperate urban and suburban sprawl yet to be adequately coped with. It was at this point that, as architects, we attempted to focus on city planning as a logical extension of the thinking evident in the design of the individual buildings. From comments at the exhibit it was quite evident that people react to the condition of their environment if it is presented to them in the proper perspective.

Models and photographs of the waterfront rehabilitation program were part of this display, including the recently completed Duval County Courthouse, proposed 15-story city hall, waterfront parking facilities, proposed civic auditorium, the proposed Atlantic Coast Line Home Office skyscraper, and the 13,000 seat sports coliseum.

A main feature of this portion of the exhibit looking into future development of the waterfront across the river from the present series of projects, was a downtown riverfront park, designed by students in the College of Architecture and Fine Arts at the University of Florida. This student problem was sponsored, written, and coordinated by the Jacksonville Chapter. Architect ROBERT BOARDMAN acted as liaison between the chapter and the Junior class in design under Professor JOHN L. R. GRAND. The intent of the student participation was to stimulate local thinking about the riverfront park development in an imaginative manner. Included in the program requirements was a heliport, memorial fountain, exhibition building with restaurant, dockage for water taxis, concert shell, and in general, a well-organized green area and parking.

The final impact of the exhibit was an enlarged photograph of a rocket launching with the caption: "The future is what we make it." This, we hoped, would be thought-provoking.

At the end of the exhibit, signs led to the rear patio of the museum where refreshments were served by the newly-formed Ladies' Auxiliary of the Chapter. This event was of

(Continued on facing page)

extreme importance, for the reception was the first official venture of the organization since its inception several weeks prior. The presence and help of the ladies made the exhibit a complete success. Those responsible for the creation of the exhibit were TAYLOR HARDWICK, BOB BOARDMAN, JIM MEEHAN, GEORGE FISHER, BILL MARSHALL, STAN GORDON, CALEB KELLY, DICK GOODMAN, LAMAR DRAKE, and PHIL KAFKA, photographer. To all of these architects and to those whose work was exhibited goes credit for furthering the cause of good design and creative thinking in a particular community.

Action by architects, when the opportunity presents itself, is far more valuable than lament for their lost positions as leaders in the community. Architects are not regarded as leaders in their communities as a whole because, quite frankly, that leadership has not been available—or if available, has not been offered in a sincere manner. We cannot long continue to expect public relations committees to build up prestige unless that prestige has roots which are realistic. Perhaps if we gave up one hour of watching television each week and reflected a bit on some of the intangibles in life, we would again begin to be received as leaders. Perhaps what FRANK LLOYD WRIGHT has said about the A.I.A. is quite in order. Perhaps we think too much about architects and not enough about architecture.

One thing is certain. We can never expect much in the way of inspired architecture if there is no underlying basic philosophy—basic belief in principle which can be passed on to the people in their total environment. There can be no leader who is respected in a community unless he knows and understands and is known and understood. Architects enjoy a gift that is somewhat ironic in its implications. Being sensitive to what delights or fails to delight the eye, the architect must live with the mediocre virtually engulfing him, knowing that perhaps he could improve the situation if only given the chance. The exhibit in Jacksonville has shown that the public, the press, the community as a whole is interested in who architects are and what they can do. It only remains for the architects to express their deep convictions in the most convincing manner.

JULY 1958

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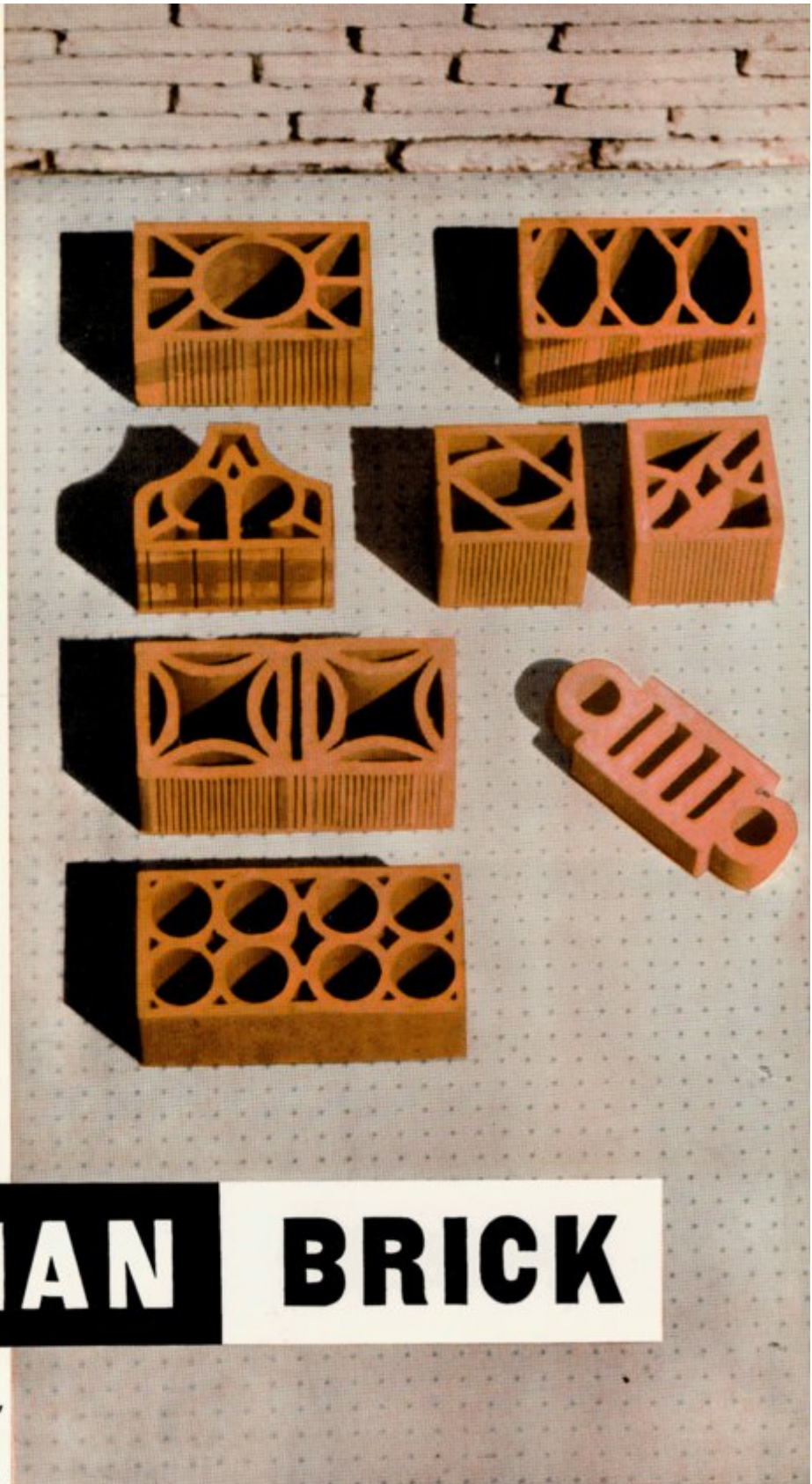
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