THE TILE COUNCIL DESERVES A NEW ORCHID . . .

Several years ago The Tile Council of America inaugurated a scholarship program for a number of accredited architectural schools, including our own University of Florida at Gainesville. Recently the 25-member organization announced an expansion of this program to include 15 additional centers of architectural education — bringing to 42 the number of institutions now in its program . . . Scholarships are for three years at $750-a-year. Of this amount, $500 is in the form of a direct grant or loan to assist in the architectural education of a needy and worthy student. The remaining $250 is for use of the school toward improving its courses in the use of building materials.

THAT PROFESSIONAL SERVICE CORPORATION . . .

During the 1961 session of the Legislature, a measure was signed into law that permitted professional people, including architects, to form corporations. As reported here (August, 1961) the Professional Service Corporation Act had the basic purpose of enabling professional people to enjoy the benefits of group insurance and pension programs permitted under a corporate operating structure that were formerly unavailable to them . . . But, to architects, at least, this legal permission is clouded. The "architects' law" — Chapter 467, Florida Statutes — provides that registration must issue only to individuals, not to a corporation. Thus there is a legal question as to whether the new entity permitted by the Professional Service Corporation Act is in conflict with, or supercedes, the provisions of Chapter 467.08 . . .

Best obtainable advice at present is for architects to go slow in forming professional corporations. The matter is still under intensive study by the State Board of Architecture and other authoritative governmental agencies. The Attorney General's office will undoubtedly issue an opinion on the matter within the near future. But even then professional people would be well advised to avoid any corporate structure commitments until the opinion has been tested in the courts.

CALIFORNIA LESSON FOR FLORIDA LEGISLATORS . . .

Some time ago California enlarged its governmental bureaucracy with a State Division of Architecture. Efficiency and economy were, of course, some of the reasons given for setting up this Division. Now, however, the people who pay the bills are finding that bureaucracy costs money. As against six to eight percent fees charged by architects in private practice, the Division is receiving fees up to three times as much. For the design of a new agricultural building, its fee was 22 percent. And the 17 percent charged for the design of the new arena for the Monterey Fair Grounds was so high that permanent seating for the audience had to be cut out of the budget . . . The lesson for Florida is plain: In a bureaucracy buildings costs soar; performance values fall. The better way to get the proper balance between building cost and building value is employment of private architects.

BUILDING UP AGAIN . . .

Construction, now the nation's largest industry, set a new alltime record of over $4-billion in May — 14 percent above May last year. Residential contracts were up 17 percent, and apartment building contracts soared a whacking 80 percent . . . In Florida, April contracts for future construction were 47 percent above the April, 1961 figure. Total volume in Florida for the first four months of this year was 33 percent above the figure for the same period of 1961. Figures are from F. W. Dodge Corp.
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OFFICIAL JOURNAL OF THE FLORIDA ASSOCIATION OF ARCHITECTS

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THE COVER . . .
Many architects do sketch—more than some of them would admit. Sketches reproduced here are from the travel notebook of Robert G. Ernest whose death at the age of 29 cut short what would undoubtedly have been a brilliant and productive architectural career. Dominating the montage is a remarkably fine self-portrait. The other sketches were done in Italy, Greece, France during 1957.
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GAS IS GO! New low rates for natural gas for climate control -- air conditioning both summer and winter -- and for on-site generation of electricity causing owners, architects and engineers all over state to specify gas. University of South Florida, Tampa, originally installed 1,080 tons gas air conditioning, adding 1,200 tons more in new buildings. Pioneer Restaurant, West Palm Beach, replaced electric cooling units with gas cooling and heating system, now has 23 tons. Over 100 tons gas air conditioning installed in Fort Walton Beach recently, 32 tons newly installed in three coin laundries, Panama City.

MORE GAS GO! City of Valparaiso, West Florida, converted municipal water pumping system from electric motors to gas-engine pumping units. Reasons: Sharp saving in fuel costs, dependable fuel supply in all kinds of weather, far less maintenance and replacement costs. To ensure elevator service and lighting during emergencies that interrupt commercial electric service, new 13-story Point View Apartments, Miami, installed stand-by generator powered by dependable, underground natural gas service.

ANOTHER HOSPITAL GOES GAS! Good Samaritan Hospital, Tampa, now enjoying year-round climate control with natural gas cooling and heating system. Hospital also has all-gas kitchen, gas water heating.

GAS LIGHTS GO, TOO! Florida Gas Utilities Co. -- Miami, Lakeland, Daytona Beach, Jacksonville, Eustis, Tavares, Umatilla -- sold over 600 gas lights April 10. That date proclaimed "Gas Light Day" in Florida by Governor Farris Bryant in cooperation with national gas light day. Nationwide, gas industry sold over 80,000 gas lights.

STILL MORE GAS GO! Number of natural gas customers in Florida increased 8% in 1962 over 1961. Natural gas now supplies more than 250,000 residential, 21,000 commercial and 100 industrial users.

NEW INDUSTRY GO! Florida Hydrocarbons Co. building new plant at Brooker. It is largest liquid hydrocarbon recovery plant in United States. It will process and re-deliver to pipeline 350-million cubic feet of natural gas daily. Products: natural gasoline, liquid propane and butane. Annual production of propane-butane estimated at 55,400,000 gallons, equal to about 25% of these products marketed annually in Florida.

STETSON U. IS GAS GO! Five new men's dormitories under construction at Stetson University, DeLand, will use dependable natural gas for heating and water heating.

MEAL COSTS GO (DOWN)! New Biscayne Cafeteria, Miami, served 584,000 meals prepared in its all-gas kitchen last year. Owner Harold Zeenan reports average fuel cost per meal WELL UNDER 1%. This in an industry where 3% fuel cost per meal considered "pretty good."

ROCKETS GO! Liquid hydrocarbon, produced from natural gas at Air Products & Chemicals plant near West Palm Beach, is used primarily as high energy fuel in rockets.

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To evaluate our esthetic values in terms of architecture, I would like to break down values into three general categories:

1st Usefulness to Man
2nd Pleasure to his Eyes
3rd Uplift to his Spirit

These are not only arbitrary, but they run into each other in the sense that a solution to a problem that has brilliantly solved its usefulness to man would in itself afford both pleasure to the eye and some uplift to the spirit. Because we live and struggle for survival in a very pragmatic world, standards of achievement are apt to relate far too much to the first two categories—the useful and the pleasing. Pressures of time, and meeting economic demands are so engrossing that they are apt to sap so much of the architects' creative energies once he has accomplished these—little is left for the final and perhaps the most creatively important category—the uplift to man's spirit.

Twentieth century America has achieved wonders in efficiency, but I fear in a very limited way. We have reflected a lot on how man works, on what his bodily needs are, but precious little on what man's spiritual needs demand. The dotting, in an overcrowded city, of little islands of architectural gems, however heartening, is no solution to the total need.

The understanding of man's spiritual needs, and the lifting of his capacity to face his daily life is certainly as important as meeting his physical needs. One should go with the other. But it seems to me we have almost totally failed in the latter category.

For a moment let us face certain facts about creative people in whose hands lie the responsibility for upholding and preserving esthetic values.

The average architect, or city planner or landscape architect is, like every other artist, essentially a craftsman, perhaps a super-craftsman, with the benefit of a very good education. But like all other creative people, whether he is painting or composing or designing, the moments of high creativity are relatively rare.

This does not mean that the super-craftsman or the architect should not have high aims at all times. There is very little in both our training and in our practice that could be thought of as a drive for beauty in our lives. Our driving forces are for mere existence! For meeting the payrolls, the moments of high creativity are relatively rare.

But the remedy for cracks in terrazzo floors has not been so widely publicized. A great deal of interest in concrete block walls has been virtually solved through the experiments of the Portland Cement Association; and if PCA recommendations for construction of such walls are faithfully followed, the wall-crack bugaboo will be eliminated.

But the remedy for cracks in terrazzo floors has not been so widely publicized. A great deal of interest in concrete block walls has been virtually solved through the experiments of the Portland Cement Association; and if PCA recommendations for construction of such walls are faithfully followed, the wall-crack bugaboo will be eliminated.

One must be grateful for crumbs in a diet of starvation. Recently built city office buildings, which provide a little extra breathing space or perhaps a fountain or some planting area are most gratifying. But esthetic values that have high standards must be associated with long range city planning. Is an hour's ride, in the beginning and the end of the day for a worker, in let us say a beautiful building like Chase Manhattan, a proper way to condition the best use of that workman's spirit?

(Continued on Page 8)
Terrazzo Cracks . . .

(Continued from Page 7)

been assembled from the FTA’s recommendations on the subject.

First, the cause of cracks in any well-formulated and installed terrazzo surface is movement of the concrete floor to which it is bonded. Cracks in the terrazzo topping by itself is a sure sign of poor quality materials, and inexpert laying and curing.

Second, cracks in the concrete subfloor are caused by stress resulting largely from expansion and contraction rather than from any appreciable “settlement” of the structure.

Third, no system of controlling such distortional stresses will prove completely effective. But in most cases stress-cracking can be anticipated and charted. Thus, where cracking cannot be prevented it can be controlled so as to minimize the damage to both the structure and appearance of the finished terrazzo topping.

Experience has shown that slabs tend to crack at certain specific points. In an L-shape slab cracking usually occurs at the internal angle. In long, narrow slabs the cracks show up along the longitudinal dimension. Slabs with relatively small offset areas will tend to crack at internal angles as in the L-shaped surface. And in large floor areas, the slab may develop a series of long, irregular cracks along any side.

The most basic prevention of such distortional damage is heavier reinforcing and particularly extra reinforcing in areas where cracking may be expected to start. For example, in place of the wire mesh commonly used to reinforce monolithic floor slabs in residential and light commercial construction, it is preferable to specify use of 3/8” steel bars, tied or spot-welded on 2-foot centers both ways. Extra bars should be laid and secured diagonally at the internal angles of each offset area. The steel should be chaired to center between top and bottom surfaces of the slab.

In spite of such reinforcing, however, some shrinkage cracks may develop. So, says the FTA, it is advisable to anticipate the cracks and thus control their effect. Ideally slabs should be laid with construction, or expansion, joints into which metal strips can be set. Since this is not always practical, the next best procedure is to saw-cut the slab into segments of 200 to 300 square feet and grout metal or plastic strips into the cuts, pouring the terrazzo level with the top of the strips.

The saw cuts should penetrate at least one-third of the slab thickness. When stress causes a slab to crack, the crack will follow the line of the saw-cut, since this is weakest point in the concrete. Thus the crack can be controlled in direction; and since it will be directly adjacent to the strip grouted in the cut, it will be scarcely noticeable.

The logic of these suggestions is certainly easy to understand. But it is largely carelessness—or the human factor—in construction that brings into being conditions that tend to promote floor cracking. Poor slab construction—inaugurate reinforcing, improper concrete formulation, slipshod placement and the rest—is the chief villain in the terrazzo floor crack problem. Eliminate this through good design, careful workmanship and proper supervision and the plague of terrazzo floor cracks will be largely cured.

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The Sage of South Florida rides again! With verbal six-guns blazing, he’s hell-bent and slapping leather . . . This time his target is The Specification—and the gentlemen of the CSI who are most intimately concerned with that controversial document . . . The occasion of this newest volley was a recent meeting of the Greater Miami Chapter of the CSI. Some of the members are said to be now well on the road to recovery . . .

An Open Mind . . . But A Closed Spec

By FRANK E. WATSON, AIA

This C.S.I. is an organization about which I have given considerable thought. And when I give considerable thought to something—look out, man the pumps! — because nothing generally comes of all this thinking. I was invited to speak to you by such sundry characters as Bob Little, Howard Doehla, and Bill Russell, all erstwhile friends of mine. Do you know what a sundry character is? Well Webster, the man with the words, says sundry means divers; and I’ll have to admit this applies—I have met all of them in some dive or other. I accepted because of an affinity I have for the C.S.I. I was rather surprised to find that they were members — but I’ll go along with the gag — so it gives me great pleasure to appear before this august gathering—in June.

I’m here to tell you what I really think of the C.S.I. But before I get into the heady part of my talk, I thought you might want to straighten me out on a few things. I don’t mean literally. But have you ever noticed, you sidewalk superintendents, that when an important building is under construction the Contractor’s shanty is usually made out of the packing crates that the plumbing fixtures came in—and then these are set up way out in the next county for the visiting architect’s convenience. But on the site of a new service station, we find the gleaming 40-foot aluminum trailer—air conditioned, complete with all creature comforts, including one wall dedicated entirely to playgirls of the month—where the executive superintendent holds court. So I thought that you big wheels of the C.S.I.A.—the Contractors’ Shanty Investigators of America—could explain this paradox.

Pardon me, here’s a note from my secretary—you know old Gabby—she says, and I quote, . . . “you have the wrong speech. The one you want is in your left hand coat pocket.” Excuse me a moment! Ah—a rough draft—what other kind is there? — of the C.S.I. speech.

Construction Specifications Institute? Is that what C.S.I. stands for?

But enough for opening remarks. Speaking of opening remarks, I once heard a speech devoted entirely to opening remarks—a magnificent, Robert Benchley-like talk, flamboyant, rambling, pointless, but magnificent. The speaker never even came close to the topic the entire evening—I don’t think I am going to make it either—but I was enthralled, held speechless by his delivery. Later, when I was able to untie myself from the chair and remove the gag from my mouth, I had something to say too. But by that time the speaker was long gone.

I was going to talk to you tonight on the subject “An Open Mind but A Closed Spec” and since this is the only subject I have written on these cards that Millie punched out for me, I guess I better stick to it. I know that the subject is close to your heart, so here goes . . .

An open mind and a closed spec. Well, all my friends have open minds — how else would they remain friendly — and they can vouch for the fact I have an open mind. My partner says I am very open-minded; that I have (Continued on Page 12)
An Open Mind...
(Continued from Page 11)

a mind like a sieve—everything goes in one car and out my mouth! And
the closed spec. . . I don't think that it
will come as a surprise to you that
the closed spec is quite common in
the trade today and becoming com­moner. Did you know that on some
jobs the specification is never opened
—remains closed during the entire
job?

I'm grateful to C.S.I. for saying
"yes" when I badgered them into
generously inviting me here tonight.
It gave me an opportunity to read the
General Conditions of the Contract
once again. You know the phrase
". . . the General Conditions of the
Contract, AIA Document A-201, 1961
Edition, are hereby made a part of
this Specification and a copy may be
seen etc. etc. etc." By the way, have
you read the General Conditions
 lately; Special Conditions; Extra
Special conditions, Errata? Well, get
with it; it's available in the new paper­back economy kit at your nearest
wholesaler and dealer. It has been a best
seller at the top of the list for years—
I'm not saying what list. But it's a
trade paper—referred to by the spec
writer but seldom referred to by the
contractor.

I read the General Conditions for
the first time over 30 years ago as
printed in the old Kidder-Parker
Handbook—and I was amazed. Every­thing was the responsibility of the
contractor, or so it seemed at the
time. The contractor was like the bull
in a bull fight—he just didn't have
a chance. The bull is jabbed with the
lance—stuck with the banderillos—
fooled by the muleta and killed by the
sword and his carcass dragged from the
ring. As I remember the
general conditions, the contractor was
jabbed with the owner's rights, stuck
with the dinner check, fooled by the
sharp deals of his sub-contractors—
killed by the bonding company and
dragged from the building by the men
in the white coats, screaming that he
had been robbed.

I remember that this condition af­
fected me deeply; I had nothing but
compassion for the poor builder. But
gentlemen, the pendulum she has
swung—way, way over. Worry about the
contractor? Brother, you don't
have enough hours in the day for that.
Read the new General Conditions—it
will scare the hell out of you. If you
do not have time to read the General
Conditions in its unexpurgated form
—and who does?—try the Digest ver­
sion or short form.

"Anything that is not mentioned
by these specifications, or shown on
the drawings shall be supplied by the
contractor, set in place, cut to fit,
beaten to shape and covered with
epoxy."

Speaking of closed specs—and I
believe we were—to these I am addic­
ted. Short, terse, to the point, straight­
forward in words definite—a closed
spec. I say what I want, believe it or
not, right there in cold print. I say
what I want and I never get it. When
I expounded at great length on this
subject to a Contractor friend of mine
who shall be nameless—come to think
of it, that's who it was—I. M. NAME­
LESS, Builder—he politely yelled at me
"A closed Spec! Are you kidding?
What are you trying to do—kill us?
Take all the profit out of it? A closed
spec—how would I ever get low?"
Come to think of it, he couldn't get
lower.

Well, as I said, I'm always being
fooled. I never get what I specify. I
write down the product that I want
and somebody always sneaks around
after hours and adds the words "or
equal." For years I've been outman­
ouvred.

One day I heard of a new flash on
the horizon who had made quite a
name for himself wherever specifi­
cation writers gather after work to let
down their articles over a few drinks.
The word was out; this genius was
getting what he wanted 98 percent of the
time. What a record—this guy
I'd have to meet.

So I went down through spec row—
where the pulp paper editions are
beaten out. Nothing! Finally, in a
posh club on Brickell Avenue where
the specs are all on slick paper—here
they gather together the executive
sales literature and bind it into
bundles to burn—I got my first lead,
to wit: "Oh, you mean old Machia­
vellii. He has his own publishing
company over on Elliot Key."

Four beats and a reach later, a can
of ripe olives and six cans of beer
under my belt, I was tearing up the
Giggling Witch and heading up through
the saw grass to meet the
great man. He greeted me graciously
and after the usual amenities he re­
moved his specs—yes, the man goes
all out; he even wears them—and said
"What can I do for you?" I told him
he was famous because of his fine
record of getting the product he
wanted 98 percent of the time and I
was curious: how did he do it? No­
doubtedly he said—
"I tape them."
"You what?"
"I put them on tape and then in­
vite the bidders in to listen—very
effective—especially with the proper
mood music in the background."

This was sheer genius. A taped spe-
cue with music! What next? But this
couldn't be the whole secret.

"But how are you so successful in
getting what you want?"

"Oh! I never mention the product
I want. It never goes on tape. I men­
tion three other standards and then
the words 'or equal'; and the trade
being what it is, nobody would think
of supplying what I preferred. They
always come in with list of 'or equals.'
And 98 percent of the time that
which I wanted, but didn't mention,
is on it."

How simple—how beautiful—Ma­
chiavellean. That's what it is. Never
mention what you want and you will
always get what you want.

En Henderson was one of the first
friends I made when I came to Miami.
He was a very fine manufacturer's
agent, handling a number of products
to which I was partial—Roborson
deck, Bayly windows—structural
facing tile, etc. etc.—and I used to
specify them by name. One day he
came into my office with a strange
request:

"Frank, please don't mention my
products in your specs. All it does is
set me up as a target for everyone else
to shoot at. The only time I ever get
a job is when I am not specified."

True, how true!

Specification writers as a group are
pretty dry you must admit—present
company excepted of course. But one
of the driest I ever knew was one of
my former associates—Don Moeller.
He had an offer from Hollywood and
took it. I blame the current dry con­
dition of the Everglades entirely on
him—he also spoke very slowly and
deliberately.

We used to get our specs printed
at Sunshine Press—Jess Bernie, Prop.
It would really warm your heart to
hear Moeller getting the job out and
putting the pressure on old Jess over

(Continued on Page 22)
IN MEMORIAM

Robert Griffith Ernest, 1933-1962

On May 10, 1962, a tragic death occurred in Jacksonville, Robert Griffith Ernest, only 29 and destined to be one of the great architects of America, fell victim to melanoma, a vicious, fast-growing form of cancer. He was a graduate of Yale University and had worked extensively with Paul Rudolph. The following statement is by the Jacksonville Chapter of the A.I.A. of which he was a Member.

In a society where the apathetic acceptance of ugliness through default has become a tragic reality, sometimes a bright and shining star of hope appears on the scene, cutting through the fragmented confusion to reveal, in a very special way, sensible order and sensitive beauty. Robert Ernest was such an illumination to all who knew him.

There are many men who are known as architects in our society, but a handful are architects in the highest sense; and of this handful, Bob was destined to be one of the true leaders. He was totally involved in the art of architecture and through his rare combination of creative ability and conscious responsibility, everything he designed was a potential work of art—in danger of not being so only because of other forces at work in our society over which the artist has little control.

His completed works are few . . . he had been on his own for but two years. But in those two years he produced works far surpassing the best of most architects who have been in practice many years. Each project held within it the wonderment of creation for this man, a new chance to say something beautiful about a world which has forgotten what a wondrous thing beauty is. For this alone Bob has left an indelible imprint upon the practice of those who care about beauty in a vending machine culture.

The handful of buildings completed from his studio are statements which have been accorded the acclaim of the best architectural critics in America. We are fortunate that these buildings are in our community. We are fortunate that Bob Ernest lived here for the tragically short time allotted to him. The buildings speak for themselves and for Bob as any fine work of art must . . . and to see them is better than to read of them. On June 3, in The Jacksonville Art Museum, a special exhibit of the work of Bob Ernest was held so that what he believed and what he was trying to do may be better seen and understood by all of us.

A truly great artist has lived here and though he is now gone, the principles he understood so well remain as always. And as we grope for a fuller meaning in our own lives through them, Bob Ernest will be remembered.
Eli Becker House
Jacksonville

This building, one of the few completed during Robert Ernest's independent professional practice, embodies more than a mere unconventional approach to the solution of a residential design problem. It clearly indicates a firm understanding of Florida living needs and the ability to provide unique spatial answers to them. More importantly, however, it suggests the depth of three-dimensional thinking, the appreciation of orderly structure and the sensitivity to the value of form, texture and color that characterized the work of this young architect—and gave a basic promise of brilliant things to come.
Residence For
Mr. and Mrs. Robert G. Ernest
Atlantic Beach, Florida

Built on a narrow lot facing the ocean, of simple materials and at a construction cost of about $22,000, this is a multi-purpose as well as a multi-story building. It combines a studio-office at ground level with living quarters above—and it does so simply, efficiently and attractively. Use of balancing service towers permits full utilization of interior space.
Give the lady what she wants*

(An ALL-ELECTRIC KITCHEN and the benefits that a Live Better Electrically MEDALLION signifies)

Potential home-buyers may differ in taste, income and size of family, but they all want to Live Better... Electrically! When a home is "Medallioned" you can be sure that more prospects will become buyers... and that you'll gain both prestige and profit.

The confidence that people have in the MEDALLION as the hallmark of electrical excellence serves to attract more real prospects, closes more sales. Smart builders throughout Florida are making it their "ace in the hole." Last year 73% more Medallion living units were certified in the FP&L service area than in 1960. This year, fifty million dollars is being spent nationally to promote the Medallion Home program. You can profit by recommending the MEDALLION standards for homes in every price range. Call any FP&L office for full details.

There's no Match
t for flameless Electric Living

...IT'S CHEAPER, TOO!

FLORIDA POWER & LIGHT COMPANY
HELPING BUILD FLORIDA

JULY, 1962
Architectural Helps for Tourism . . .

Two new "attractions" have recently been completed on the Florida scene—one on the East Coast, at Riviera Beach, the other in the heart of central Florida at Lake Placid. The Trylon Tower—part of the Bazaar International at Riviera Beach—was designed by Alfred B. Parker, FAIA, and rises more than 165 feet above the market center that contains more than 100 shops and services. The Trylon is framed with three massive reinforced concrete columns tied together with precast concrete grilles. Outside the tower are guide rails for a plastic-enclosed elevator that serves the viewing platform near the top. . . . The Placid Tower, part of a recreation center at Lake Placid, was designed by A. Wynn Howell, AIA, and embodies a viewing platform 192 feet above the ground. Built of reinforced concrete faced with ceramic tile and capped by roof tracery of gold anodized aluminum, the tower contains an interior elevator surrounded by a steel stairway. The Placid Tower is the main feature of a tourist center that includes a picnic mall, service building and sheltered promenade . . . Both structures were built to provide visitors with a means of viewing the surrounding areas. Each is capped with an aircraft warning light; and a beacon on the crossarm of the mast about Trylon is shown on navigation maps and provides seagoing craft with a marker to help in locating the Port of Palm Beach.

Fallout Shelter Design Competition

Sponsored by the Office of Civil Defense, Department of Defense, is a new competition for the design of school fallout shelters. The competition has been approved by the AIA and is open to teams of architects and engineers, members of which are US citizens. It carries a grand prize of $15,000 and 23 regional awards ranging from $500 to $4000 each.

Deadline for competition registration is June 15, 1962. Judging will be completed by November 15, 1962, and announcement of award winners is scheduled for December 1st.

The specific problem is to design an elementary school for a student population of between 300 and 500 incorporating a community fallout shelter with a capacity at least twice that of the school population. Competition requirements involve an unusual completeness of drawings and engineering data, though the program gives no indication of any limitation on design creativity on the part of competition entrants.

The jury consists of William H. Bryne, engineer; William W. Caudill, architect; Harold D. Hauf, architect; Linn Smith, FAIA, architect; and Paul S. Visher, of the Office of Civil Defense. Professional advisor is A. Stanley McGaughan, of the Washington, D. C., architectural firm of McGaughan & Johnson. Competition program and registration forms can be obtained from The National School Fallout Shelter Design Competition, A. Stanley McGaughan, Professional Advisor, 1735 New York Ave., N.W. Washington 6, D.C.

AIA Committeemen . . .

Thirteen of the Florida Region's AIA membership are currently serving on a variety of national AIA committees, according to an AIA listing issued for 1962. Fifteen AIA committees are represented since two Florida men are serving on two committees each. They are—in the order of their listing by the AIA:

John Stetson, Palm Beach Chapter, Chairman, Standing Committee, AIA-AGC National Liaison; and Tem...
porary General Committee, Pan American Congress, 1965. FREDERICK W. BUCKY, JR., Jacksonville Chapter, Standing General Committee, Architectural and Building Information Services. FRANCIS R. WALTON, Daytona Beach Chapter, Vertical Committee, Chapter Affairs. ROBERT M. LITTLE, FAIA, Florida South Chapter, Standing Board Committee, Convention, and Standing General Committee, National Capital. T. TRIP RUSSELL, Florida South Chapter, Standing General Committee (corresponding member), Education.

ALFRED BROWNING PARKER, FAIA, Florida South Chapter, and JAMES T. LENDRUM, Florida North Central Chapter, are both members of the Standing General Committee on the Home Building Industry. Lendrum being a corresponding member. WALTER B. SCHULTZ, Jacksonville Chapter, Vertical Committee on Hospitals and Health. JOHN L. SKINNER, FAIA, Florida South Chapter, a corresponding member of the Standing General Committee on Preservation of Historic Buildings. CLINTON GAMBLE, FAIA, Broward County Chapter, Temporary General Committee on the Profession. ROBERT H. LEVISON, Florida Central Chapter, Vertical Committee on Professional Practice.

EDWARD G. GRAFTON, Florida South Chapter, is Vice Chairman of the Vertical Committee on Public Relations. C. ELLIS DUNCAN, Palm Beach Chapter, is on the Vertical Committee on Schools and Educational Facilities. A former Floridian, PAUL M. RUDOLPH is a corresponding member of the Temporary General Committee on Theatre Architecture.

Changes...

ROY M. SIMON has moved into his new office at 94 N.E. 5th Avenue, Delray Beach. His phone is CR 8-1914.

JEFF GENE HOME has announced the opening of his own office for the general practice of architecture at 2507 North Cocoa Blvd., Cocoa, Florida. He is an associate member of the Mid-Florida Chapter.

An associate member of the Jacksonville Chapter, JERRY D. TULLINGER, has opened his own office at 1611 San Marco Blvd., Jacksonville. His new phone is 359-5875.

PAUL ROBIN JOHN, AIA, has relocated his studio at 901 N.E. 9th (Continued on Page 20)
Street, Pompano Beach. He plans to expand his scope of professional service to include urban planning, and interior and industrial design as well as architecture. The new phone is 933-7487.

Murray Blair Wright, AIA, has moved his office to 4700 South Le- Jeune Road, Miami. The new phone is 665-3201.

George R. McElvy and James Jennenwein recently announced formation of a partnership for the practice of architecture at 310 Jackson Street, Tampa. The firm will be known as McElvy and Jennenwein, Architects, AIA. Phone is 223-3050.

Seymour Drexler has moved to a new office in the Perrine Office Arcade, 17430 South Dixie Highway, Miami. Phone is CE 8-4611.

William M. Friedman is now occupying a new office at 4539 Ponce DeLeon Blvd., Coral Gables. Phone is MO 7-3694.

Richard W. Dodge, AIA, has announced the opening of his new office in the 900 Building, 900 North Federal Highway, Pompano Beach. Phone WH 1-3055.

The Lakeland firm of Jones and Renfrew, Architects, have announced the appointment of a new associate. He is W. Wade Setliff.

Passage...

As it ultimately must for all, death claimed four Florida architects in recent weeks. They were:

Ralph F. Spicer, AIA, Daytona Beach, of a heart attack, suddenly, on March 29, aged 62. A practicing architect in Daytona Beach since 1947, he was graduated from the University of Illinois and since 1922 had been active in all phases of architectural practice. Among other assignments he served as architectural consultant and technical supervisor for the first atomic energy plant at Oak Ridge, Tenn. He was a long-time member (since 1948) of the Daytona Beach Chapter, AIA, and was an interested and active participant in the civic and social affairs of his community.

Robert L. Nevins, Jr., AIA, 66, at his home in West Palm Beach. A long-time member of the Palm Beach Chapter, AIA, his Institute membership dates from 1946.

Robert C. Ernest, 29, of Jacksonville, suddenly, from melanoma. A tribute to him from his Jacksonville associates appears elsewhere in this issue.

Robert Bittner, AIA, of Ocala, partner in the Ocala firm of Bittner and Crossland. An Institute member since 1952, the was closely identified with activities of the Florida North Chapter, AIA.

Civic Beauty...

In summary, I believe that our esthetic values have been disastrously lowered by the standards set by public works, and by the publicly accepted chaos in our city planning. An hour a day spent in our subway system is both spiritually depressing and a degrading experience. Perhaps our so-called efficiency experts could spend less time and money on “Man the Machine” and re-examine “Man the Spirit”!

Ideally, esthetic standards require a great subject, a lofty conception, monumental execution. It looks to find the beautiful and the spiritual in all things—be it only allegorical or symbolic.

Better check this
“Big Breakthrough” in AIR CONDITIONING...

A NEW, HIGHLY DEPENDABLE ENERGY SOURCE... FOR NOT ONE, BUT TWO PROVEN METHODS....

$...PLUS SPECIAL, NEW, MONEY-SAVING RATES YEAR-ROUND “CLIMATE CONT...
Another year of the Producers' Council special brand of fellowship-and-service got off to a good start last month when the Miami Chapter members gathered at the Key Biscayne Hotel to install the 1962-63 roster of Chapter officers. Assuming their new duties were: A. R. Banks, representing the U. S. Plywood Corp., President; Tom O'Connell, representing the Kawneer Company, Secretary; and Wilford Burkhart, representing American-Olean Tile, Treasurer. The group's final meeting of the 1961-62 season was a meeting in May—jointly with the Florida South Chapter, AIA—that featured the annual "Table-Top Display" of members' products. The display meeting was repeated in Ft. Lauderdale for the benefit of architects in the Broward County Chapter, AIA. Other officers elected: Carl Coile, First Vice President; Lee D. Johnson, Second Vice President.

NO WONDER EVERYONE'S GETTING EXCITED!

For the first time since the 1920's, Florida is seeing a real break-through in air conditioning. In just the last few months, the picture has changed dramatically. Already proved as the quality way with its quiet operation, low maintenance, long life, cleanliness and dependability... natural gas air conditioning now moves into a challenging position as the economy way, as well.

In city after city, new special rates are cutting costs of year-round "climate control." New, highly efficient equipment (two proven methods...absorption and engine-driven compressor types) is available in models ranging from small residential sizes to unlimited capacity for largest commercial, institutional and industrial installations.

Our natural gas air conditioning consultants can cite case histories and examples...work with you on engineering studies and feasibility reports. They'll expect you to make them prove every point...they're ready, willing and able to do it!
An Open Mind...
(Continued from Page 12)

the telephone "... and remember Jess — T — I — M — E. Time is of the essence." We finally got caught up on this one with the eighth bulletin.

As you C.S.Isians know, or as I'd say and I believe you would say, the average specification is a trifle dull—well, at least dry—and something that usually doesn't hold your interest to the very last page wondering how it will come out, although I've seen some that were a real mystery to everybody concerned! Well, let me tell you about a very dedicated spec writer I knew. He was somewhat of a playboy with all the connotations that go with the name and he never missed a cocktail party if he knew about it in time—which was about ten minutes notice.

As I said, he was dedicated. He had an innate sense of responsibility and a grouch for a boss. He had a spec to get out, but he couldn't miss that party. So, back at the office five martinis later he finishes the spec—puts it to bed—and then himself. Three days later the phones start ringing with complaints from bidders. They're having trouble meeting the concrete specifications—no yard in town can supply it. So our hero looked it up and there it was under the heading "Concretini."

"All concretini shall be firmly controlled by a large mixer made with clean, sharp, durable, iced aggregate and fine, and shall have a minimum of six shots of portland gin per. Mix as dry and as gentle as possible by stirring slowly so as not to bruise the aggregate. Maximum slump after use 4 to 5 inches."

If I seem to ramble, I am—but only because I am trying to stick to the outline I was given by your committee for tonight's program based on an outline spec format—and you know how confused they are. You notice how I've breezed through the General Conditions, Unusual Conditions, Instructions to the Kidders. Now I've arrived at Section 8—they always told me I'd make it when I was in the Army. And what do I find? "No Scope." This really makes me mad. I've never been able to get used to modern specs that have eliminated "Scope of the Work." It means that the drawings have to be pretty damn complete—and you know how difficult that is to accomplish these days. Everybody is so polite—the specifications say "as shown on the drawings" and the boys in the back room, not to be outdone in courtesy, come right back with "Sec Specifications."

Speaking of cross references, and I believe we were, there is inherent in our language something which keeps us going in circles and which I believe points up what I am talking about. If I keep going, maybe I'll come back to it. I'm talking about what I call a circular specification. You all know what a circular file is—well this is where this type of spec belongs. To illustrate: did you ever try to find the meaning of a word in a pocket dictionary and never really get the meaning? Let's try one—give me a word. Did I hear someone say "dead"—not referring to this meeting I hope. Well, let's take "dead" meaning "dull."

Look up "dull;" it says "stupid" (getting rather personal) meaning "dumb." But let's not be discouraged. "Dumb;" definition "mute." Well, now, they've got off my back. "Mute" means "silent."

(Continued on Page 25)
Cork-Tex bulletin boards take a beating and bounce right back for more

Cork-Tex thrives on punishment... stick it with pins, tacks, staples (even scout knives) and after they’re removed, the resilient cork body pushes the beautiful vinyl back into place. Never a permanently visible scar... never a rip or tear... Cork-Tex heals quickly, and as it’s healing, the beautiful pattern and texture camouflages the wound. Cork-Tex stays looking as new as the day it was installed. It’s the perfect combination of an infinite variety of colors with the rapid healing properties of genuine cork. On-the-wall costs are lower than for many “substitute” materials, and Cork-Tex bulletin boards are practically maintenance-free. To keep them sparkling clean all you need is a solution of mild soap and water.

Many colors in stock. Write us and we'll have the nearest distributor contact you. He'll show you color swatches and price lists.

BOND CROWN & CORK
DIVISION OF CONTINENTAL CAN COMPANY
WRITE FOR FULL INFORMATION: BOND CROWN & CORK, DEPT. B, WILMINGTON 99, DELAWARE
There are cars you buy for "finned" status symbols. Cars you buy for economy or compactness. But this European race and rally-winner is for men who are accustomed to making quick decisions and getting immediate accurate response. This is for men who admire precise performance. This is for men who like a car to "look like" a car—and have it prove its roadworthiness at every turn. This is...
from "silent" to "still" to "quiet" to "calm" to "peaceful." And what does "peaceful" mean? You said it—back to "dead!"

You go in a complete circle; and without any definition anywhere you end up where you started without information. Well, many specs are written in this manner—with many cross references. In the body of the spec under Misc. Equipment it says for "Control Wiring see Air Conditioning." Under Control Wiring, Air Conditioning, it says "See Electrical." Under Electrical, Control Wiring, it says see Drawings; and on the drawings a note on the riser diagram "for control wiring see specs." So back we go! Deliver me from the circular spec—except, perhaps, if you are building a geodesic dome or planetarium.

While on the subject of circles, look around you and see if you can identify some of these types of spec writers that it has been my good fortune to know over the years.

The Bon Vivant — The epicure of the trade—his specifications have a flair—nothing but the best of materials arc specified by this respected and envied member of the C.S.I. He has finally disassociated himself from the firm where he made his reputation—Mies Van Der Rohe—and is available to the profession at a fee for a particular job—a percentage of the amount that can bring the job in over the budget.

The Gambler — Always willing to take a chance—new methods and materials fascinate him. He is always the first to include them in his specification. Why wait for tests, performance data. His motto: "A proven product is a dull product. Live dangerously—be the first. Isn’t it exciting? See you in Court."

The Plodder — Tackles every job the same way. Has everything on index cards. Has a list of materials. Makes an outline. Pulls the cards, starts writing. One steady pace: never looks at the drawings, never changes anything. And out it comes—all bound and ready for the bidders two weeks early and just like the one he did last month. They say that this
An Open Mind...
(Continued from Page 25)

office added a wing to a hospital they
had done originally ten years before.
The specs got lost in transit—I pre­
sume Reliable Paul made a wrong
turn. But the contractor—and it was
the same contractor (you know some
offices become identified with a con­
tactor who does all their work)—
used the specs from the original job
and no one ever noticed it! “Remem­
ber, Progress is Unimportant.”

The G-Man or By The Numbers —
This typical member of the C.S.I.
used to work for the Government, the
old P.B.A. (Public Building Adminis­
tration). As you perhaps know, they
have an all-inclusive master spec and
then the specific job is covered by
writing a spec omitting or modifying
the master. Well, this character never
got over his government experience—
except now he does it by reference to
Federal Specs and ASTM standards
strictly by the numbers. Sample:
Major Heading, FELT, Fed. Spec.
C-F-201c dated March 8, 1944, super­
seded by C-F-202, 31 March, 1949, is
omitted from this section and in its
place substitute CCC-I-191 Textiles
General Specs and shall include clas­
sifications Type I, Type III and Type
V.

Old Windy — This guy turns out
the fattest specs in town, but practical,
useful facts are conspicuously absent.
This character is not satisfied with a
simple reference to the manufacturer’s
specifications, but has to copy them in
their entirety.

He loves to editorialize in his specs:
For example, under heading Concrete
Finishes: “All exposed concrete sur­
faces shall have sharp, pure, intersec­
tions of planes of uniform texture. If
the contractor exercised special care in
making the forms and setting them
accurately and placing concrete, he
will find that the finishing of the ex­
posed concrete is a minor operation.”
...And after this it seems quite a
major operation to get the contractor
to grind, fill, patch, remove fins,
rough edges, etc. But you said it was
a minor operation.

Meticulous Hush — Has his speci­
fication reproduced on onion skin.
He thinks that the new Kleenex Box
is the greatest—some time ago some­
body squeezed the air out of him. Everything he does is precise, neat. He got his early training in a printing shop—putting pieces of tissue paper between calling cards. Must have perfect quiet while working—even his telephone has felt clappers.

Smiley — All the salesmen love Smiley. He’s always available—listens to their sales spiel intently, no matter how many times he has heard it before, is pleasant, courteous—laughs at their jokes. He doesn’t quite understand what they are talking about, but he’s always smiling. His specifications are slightly confused—but they are the happiest ones in town.

For years I thought that I was the most important person in the firm—that nothing got done without my saying so. And I guess most of you architects feel the same way about it. Well, you better look around and find out what is going on. Who really runs the show? Why the members of the C.S.I. of course. I must admit that they are a trifle sneaky about it, a little less than straightforward in their method, but they are responsible for the general procedure.

Who puts the words “or equal” in the specifications? The C.S.I. This gives them an awful lot of power. You know I just found out what was going on the other day, when my partner handed me a ticket to the Builders’ Exchange Spring Festival which has a rather peculiar spelling on the ticket “Stag.” It is usually held in the happy hunting grounds, in the Land of the Tee Tee Red.

I said, “Where did you get this?” and he said, “Oh, I got a half-dozen.” Well, I wouldn’t admit it to him that I didn’t have any—I might lose face or something. But I suddenly realized I hadn’t received any for years, while the old spec writer had half-a-dozen. And it got me to thinking. Somebody is always giving him tickets to something. I have to buy my own. Some salesman takes him to lunch two or three times a week; I buy someone else’s lunch. And at Xmas time all I get is an appointment book, which I never use. Who gets a best seller every month from some steel company? The old C.S.I.ter.

It makes you stop and think. Either the C.S.I. has to be stopped, or perhaps maybe it should be me. So more power to you.

What am I saying?

JULY, 1962
MR. ARCHITECT: Our ad, below, re-emphasizes the fact that electrical air conditioning and oil home heating are Florida's "super-economical" year-round comfort team. During the past three years we have told Mr. and Mrs. Florida several million times — via newspapers, TV, radio, billboards, folders and displays — that oil cuts home heating fuel costs in half. We believe that your recommendation of central oil heating and electric air conditioning will be readily accepted by your clients.

Dear Daddy...

Susan's Daddy is installing electric air conditioning... to give his family cool, crisp, comfortable, indoor summer weather. And get rid of the mildew, mold, dirt and pollen that float in through open windows.

Good for you, Daddy. You're smart.

But it takes a 7-year-old sweetheart to remind you that it's just as easy to have YEAR 'ROUND comfort.

So why not install one of the money-saving combinations of oil home heating and electric air conditioning. Electricity cools for a few cents an hour. OIL cuts home heating bills in half.

This super-economical comfort team will beat the heat and kill the chill... give your family 365 "nicest days of the year" every year at lowest possible cost!

INSTALL YEAR 'ROUND HOME COMFORT...COSTS SO LITTLE...WORTH SO MUCH!
VERSATILE

A new unit of design . . . This simple, economical and versatile unit, made of smooth-finish white concrete, will bond with conventional mortar or with the new Threadline . . . Here are a few patterns created with VersaTile. Many others will suggest themselves to the imaginative designer . . .

DUNAN BRICK

DUNAN BRICK YARDS, INC.
MIAMI, FLORIDA
TUXEDO 7-1525
On Tampa Bay...

It’s St. Petersburg in 1962... and the Convention’s Host will be the Florida Central Chapter — whose red-coated hospitality in 1957 sparked a memorable meeting and established an attractive and unique new FAA tradition...

Headquarters of the FAA’s 1962 Convention will be the Soreno Hotel, one of the largest and finest of Florida’s west coast. It’s convenient to all downtown St. Petersburg’s facilities. It is also near the yacht harbor and commands a beautiful view of Tampa Bay. Best of all, it’s roomy, comfortable and inexpensive!

48th ANNUAL FAA CONVENTION
NOVEMBER 8, 9, 10, 1962 — SORENO HOTEL — ST. PETERSBURG