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FAAIA Activities and Services

Legislation: Every annual session is covered by general counsel and FAAIA staff. Every bill relating to the construction industry, profession and allied professions is reviewed by Headquarters and studied by appropriate Committee with counsel. Appropriate action follows.

State Agencies: Continuous contact is maintained with State Government Agencies. State Agencies consult with FAAIA on matters affecting construction and/or design.

Education Seminars: A strong program is being developed for the profession. In 1971 you may expect at least six professional development seminars.

Convention: One of the most streamlined conventions in the country is staged here in Florida. We draw architects to a three day exhibit of products and services, seminars on timely subjects and the all important good fellowship.

Communications: The Legislative Bulletin and CONTACT inform the membership on latest developments in State Legislation, State Agencies and other matters relating to the profession.

FAA Foundation: Inspired leadership will activate the Foundation to begin to fulfill the objectives for its founding.

Committees: FAAIA staff services all active committees with coordination, research when required, implement plans and projects.

Education: Top level liaison has been established with the two schools of architecture. The Architectural Guilds were sponsored by the FAAIA to bring about a better rapport between the practicing architect, the student, the faculty and the lay public.

Public Relations: Your staff spends considerable time (one form or another) on public relations. The press, the public at large, the construction industry and allied groups, the profession.

"The Florida Architect": A bi-monthly publication is published and distributed to 4,000 architects, opinion molders in government at all levels, business, industry and education leaders.

AIA Documents: A complete stock of documents are available at headquarters. Shipped promptly on receipt of your order.

Film Library: 16mm films and 35mm strip films on various subjects are available from headquarters. They are constantly working their way around the state.

Informational Service for Members: Individual members often call headquarters to request information on numerous subjects. These requests may take extensive research if answers are not readily available.

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# PROGRAM: FAAIA
## 56th ANNUAL CONVENTION
### AND BUILDING PRODUCTS EXHIBIT

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<td>Registration (Chicago Hallway)</td>
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<td>9:00 a.m. - 2:45 p.m.</td>
<td>Delegates Registration (Chicago Hallway)</td>
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<tr>
<td>10:00 a.m. - 12:00 noon</td>
<td>Executive Committee Meeting (Gallery)</td>
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<td>1:00 p.m. - 2:30 p.m.</td>
<td>Board of Directors Meeting (Chicago Room)</td>
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<td>3:00 p.m. - 5:00 p.m.</td>
<td>First Business Session (Chicago Room)</td>
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<td>6:00 p.m.</td>
<td>Official opening of Building Product Exhibits — Cocktail Party (Convention Center)</td>
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<td>Building Product Exhibits (Convention Center)</td>
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<tr>
<td>10:45 a.m. - 12:00 noon</td>
<td>Professional Seminar I (Sarasota Room)</td>
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<td>Building Product Exhibits — Sandwich Buffet Luncheon (Convention Center)</td>
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<td>1:45 p.m. - 2:45 p.m.</td>
<td>Professional Seminar II (Sarasota Room)</td>
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<td>Speaker: Grady E. Poulard, Director, Community Services Dept. of the AIA</td>
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<td>2:45 p.m. - 3:45 p.m.</td>
<td>Free Beer or COD Bar in Building Product Exhibit Arena (Convention Center)</td>
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<td>4:00 p.m. - 5:00 p.m.</td>
<td>Architectural Student Rap Session (Terrace Room)</td>
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<td>6:30 p.m. - 7:30 p.m.</td>
<td>Exhibitors’ Cocktail Party (Convention Center)</td>
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<td>7:45 p.m.</td>
<td>Annual Banquet (Sarasota Room)</td>
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<td>(b) Introduction of new FAAIA officers</td>
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<tr>
<td>(c) Speaker: Rex W. Allen, FAIA, President, AIA</td>
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<td>9:00 a.m. - 10:30 a.m.</td>
<td>Building Product Exhibits (Convention Center)</td>
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<tr>
<td>10:45 a.m. - 12:00 noon</td>
<td>Professional Seminar III (Sarasota Room)</td>
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<tr>
<td>Speaker: Victor Lundy, FAIA</td>
<td>Building Product Exhibits — Sandwich Buffet Luncheon (Convention Center)</td>
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<td>11:30 a.m. - 1:30 p.m.</td>
<td>Building Product Exhibits Close</td>
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<td>1:30 p.m.</td>
<td>Professional Seminar IV (Terrace Room)</td>
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<td>1:45 p.m. - 2:30 p.m.</td>
<td>Speaker: Paul Rudolph, FAIA</td>
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<td>2:30 p.m. - 3:45 p.m.</td>
<td>Seminar Over-view (Epilogue) with speakers and audience (Terrace Room)</td>
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<td>4:00 p.m. - 6:00 p.m.</td>
<td>AIA Public Relations Workshop Session (Terrace Room)</td>
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<td>Speaker: Bob Denny of H. J. Kaufman &amp; Associates, Inc., PR Counsel for AIA</td>
<td>Host Chapter Party — Cocktails and Buffet Supper at the John and Mable Ringling Museum of Art</td>
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<td>6:30 p.m. - 9:30 p.m.</td>
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<td>Board of Directors Meeting (Chicago Room)</td>
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<td>1:00 p.m.</td>
<td>Official Adjournment of 56th Annual Convention</td>
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696-0930

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Eger Concrete Co., Inc.
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Gulf Power Company
Tampa Electric Company

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The Mechanic Lien Law as published in the October 1969 issue of The Florida Architect remains unchanged, therefore, it does not appear in this issue.
Wall plan.

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When John Ringling came to the decision that it was time to build a museum to house his impressive art collection, which he and his wife had accumulated during numerous sojourns in Europe, it appeared to be perfectly natural that its design should reflect a European background. Both of them had developed an affection for Italian things, in particular those from Venice, Florence, and Rome, and it was from these Italian sources that most of their purchases came.

In their selections they had been guided by Julius Boehler, an experienced art dealer, but Mr. Ringling had read avidly and become knowledgeable on the period and the works in which he was especially interested. Furthermore, he was a forceful person, had a large personal fortune, and was a natural bargainer. It never took him long to make a decision. His inclination toward large works of art was shown in his determination — opposed by Mrs. Ringling and Boehler — to obtain the four enormous cartoons of the *Triumph of the Eucharist* by Peter Paul Rubens and associates, for which the Duke of Westminster had been unable until then to find a buyer because of their size. The size suited Ringling exactly. He ordered Boehler to buy them and they became one of the major considerations in the planning of the museum.

A residence for the Ringlings, for which the Sarasota architect Thomas Reed Martin had prepared preliminary plans, was under construction in 1925-26 from working plans by a New York architect, Dwight James Bamn, who was carrying out Mrs. Ringling's preferences for Venetian Gothic art and architecture. Although their home was far from completed, they now began thinking about a museum which was built in 1929. To aid them in crystallizing their ideas, they engaged John H. Phillips, another New York architect, with whom they had become acquainted during his several visits to Sarasota. To him can be credited the successful solution of a very complex problem involving a clear vision of the entire ensemble of site development, the building itself, the galleries, the landscaping, the weaving into the architecture of hundreds of sculptural and architectural forms, and the detailed planning for the facades, the courts, the galleries, the loggias, the gardens and the grounds.

Although Mr. Phillips had been trained as a civil engineer at the University of Wisconsin, it is evident that he also possessed a fine sense of architecture which he developed and matured in various architects' offices in Madison, Chicago, and in New York City, where for thirty years he practiced independently. During his stay in Chicago the Architectural Club awarded him a scholarship that permitted him to enjoy a year and a half of travel and study in Europe, the greater part of the time in Italy which he, like the Ringlings, came to love. It created a helpful bond of understanding between clients and architect.

His experience in New York having included some participation in designing the center section of the Metropolitan Museum of Art, he was able to answer in the affirmative Mr. Ringling's question as to whether he was familiar with museum planning. But his natural ability and temperament made him a sympathetic member of the family team to design their museum.

The general plan of the site and building of the museum is balanced on an east-west axis beginning on the east at United States Highway 41 and extending westward to Sarasota Bay, a distance of about half a mile, on thirty-six...
acres of Ringling-owned swamp land sloping gently toward the bay, on the northern edge of the city of Sarasota.

From the highway, a wide mall of great simplicity and dignity leads westward to the monumental stone and wrought-iron entrance gates. A circular drive across another wide lawn takes one to the main entrance of the “John and Mable Ringling Museum of Art,” the inscription carved on the frieze above the triple arches of the entrance facade.

This facade, facing east, is like the mall in its simplicity and dignity and recalls the civic buildings of the Renaissance in Italy. In its 250-foot length, only the central portion is not a plain wall. The three heavily rusticated arched doorways are similar to the lower floors of Florentine palaces, such as the Guadagni, the Strozzi, and the Pitti.

A surprising note in the design of this central component is the introduction of six pilaster-type caryatids. In contrast to the softer color of the adjacent stone, they are of clear white marble and of a scale at variance with the rugged arches of the entrance. Two similar ones are set beside the inner door of the entrance.

An unusual element of the main front building (head house) is the attic story running almost its full length but set back sufficiently to avoid disturbing the facade design. Its purpose was to create a clerestory to light the galleries below. The development of modern electric ceiling lighting, easily controlled, has since rendered the clerestories obsolete, and the gallery ceilings have been closed completely. The attic of Brunelleschi’s Foundling Hospital (1419?) in Florence is informally designed as a playground for the children of that institution.

The galleries of the long east-west wings were also designed, against the architect’s advice, to be lighted by windows in the outside walls, but the subsequent unfavorable experience resulted in blocking up the windows with solid masonry and the installation of electric illumination.

Quite differently from the head house, the two wings are treated more informally with arcaded loggias on the court side and paneled windowless walls on the other side. They enclose a formal landscaped court descending on three levels toward the western end.

Each wing contains nine galleries directly connecting with one another by single doors, no interior corridor being necessary because the loggias serve that purpose. The wings are extraordinary in their great length, some 350 feet in a straight line. Astoundingly, if the original ambitious plans to house a school of art had been carried out, this line would have extended several hundred feet more before being interrupted by a transept. Lack of funds prevented the execution of this plan.

The groined-ceiling arcaded loggias are the most interesting aspect of the wings and no doubt presented the architect with a major problem: namely, how best to utilize some of the ninety-odd antique columns already on the premises. They varied in age from the eleventh to the seventeenth centuries, as well as in material, design, and height. Because the height of the arched wall, exclusive of the balustrade, had to match the height from loggia floor to gallery ceiling, the architect designed a “bay” consisting of two columns supporting an arch that satisfied his sense of good proportion and scale, the latter already fixed by the existing columns.

Continued on page 18
When Phillips discovered that the columns were too short he hit upon the device of casting locally-made pedestals, their height adjusted to the vagaries of each individual column, an ingenious solution to achieving the prerequisite of a uniformly horizontal level from which all the arches must spring. The openings were slightly less than twice the width between the columns. The thirty-two bays of arches must have created an all-time record for unbroken length. The last bay at the western end had to be a wider span in order to match the width of the bridge at the end of the court, resulting in an arch of elliptical form.

The western ends of the arcades appear firmly braced by the introduction of a sturdy stone pier of rectangular shape, a fitting buttress for them. The eastern ends are not similarly anchored, however; one slender column bears the arch of the long wing arcade as well as the end arch of the head-house arcade. The two meet at right angles. But there are numerous historical precedents for this treatment.

Structurally, the slender, graceful columns of the arcades, supporting a heavy overload of masonry, create a feeling of frailty that is abetted by the great length of the arcades. Fortunately, since the median temperature in Sarasota is about 65°F, there was no need for special provision for expansion joints and there seemed to be little reason to defend the structure against earthquakes or other unusual stresses. Renaissance builders provided resistance to thrusts by the use of exposed wrought-iron tie rods. Their absence in this museum is justified because the vaulting is not masonry but plaster on metal lath.

In proportion and detail, Mr. Phillips’ design of a typical bay bears a striking resemblance to Raphael’s altarpiece painting La Sposalizio (the Marriage of the Virgin; 1504) in the Brera Museum, Milan. In the upper half of this vertical picture there is a well designed polygonal tempietto, its lower story an arcaded loggia which surrounds the little building. Although not generally thought of as such, Raphael was a capable architect, having produced, among other works, a plan for St. Peter’s in Rome.

In Brunelleschi’s Foundling Hospital, one of the earliest of the Renaissance civic buildings to use an arcaded loggia of classic derivation, the columns are heavier, the arches broader and embellished with archivolts. The sprandrels luxuriate in generous-size tondi (medallions) by Andrea della Robbia, whose swaddled infants symbolize the building’s function.

The arch and vault, of brick and concrete, were used by the Romans, and during the Middle Ages the arcaded loggia became the cloisters of monastic buildings. At various times, the loggia boasted sculpture and cases displaying smaller items of value. In the Ringling Museum a few recesses are enlivened with marble fountains and with Venetian doorways. Two fine replicas of large marble tables in the classic Roman manner and of regal proportions and elegance grace one end of the north arcade.

The austerity of the arcade walls above the column capitals and the very frugal cornice, suggestive of the early Italian Renaissance, are relieved by a robust balustrated parapet and interrupted above each column by a pedestal upon which is set a natural-height male or female stone figure. The use of Roman garden-type figures at a great height above the eye appears to be an odd affectation of the Baroque period. In the brilliant, sunny climate of Florida they are especially effective in silhouette. The medieval Gothicists used figures in much the same locations, but perhaps they were impelled to do so for different reasons.
A similar figure-topped balustrade on Sansovino’s magnificent library of St. Mark’s (1536-53) in Venice may well have inspired the museum’s architect, since they bear a close resemblance. Palladio (1518-80) likewise used this motif frequently, and to good effect. The colossal figures and balustrade of the facade of St. John Lateran are shockingly overpowering, because they are out of scale. On the other hand, those atop the facade of St. Peter’s in Rome are in harmony with the colossal size of everything else both outside and inside the building.

The arcade of the museum’s head-house loggia differs from those of the wings only in the nature of the columns. The five central bays are supported by six robust white marble columns of the Tuscan order. They give the impression of having been salvaged in good condition from some military structure, and of heaviness as distinguished from the wing columns. To right and left of them are the most unusual columns of all, tall and graceful, with a primitive form of Ionic order capital and base, and with shafts having a quatrefoil horizontal cross-section, the four segments of which are divided from base to cup by a sharp-edged rib of narrow width. The disparate columns of this facade are rendered compatible by having arches of similar character.

The antique tondi, which Mrs. Ringling is said personally to have collected in such great numbers, are somewhat small as spandrel fillers. The absence of moulded archivolt around the arches further contributes to a feeling of too much plainness. This condition can probably be attributed to the strain put upon the Ringling fortune, which occurred during construction.

Surrounding three sides of the court and forming an essential component of the loggia composition, are marble-floored terraces, two steps down from the loggia and about ten feet wide. At their outer edges a retaining wall, capped by a balustrade, drops down to the garden levels, forming an excellent enclosure and a means of uniting the varying levels. Staircases to the gardens relieve an otherwise overlong line of balustrades.

Because of the naturally descending grade of the site, the garden court has been divided into three levels. The upper two terminate in low retaining walls capped by balustrades and interrupted by occasional wide steps; the lowest level eases simply into the bow-shaped pool fronting the elaborate architectural base of the giant bronze copy of Michelangelo’s David, which dominates the western end of the court. An identical copy of this bronze is the central feature of a small park known as Piazzale Michelangelo, overlooking Florence, on the left bank of the Arno.

A one-story building, bowed in the opposite direction and spanning the full width of the garden, provides an architectural backdrop, a bridge that connects the two wings. Inside this building, on a lower floor, are dressing rooms, kitchen, and other service facilities that Mrs. Ringling had requested.

On the highest level of the garden are large sculptures and fountains in grassy and water settings; the other levels are designed in parterres, with smaller sculptures.

Westward, the landscaping plan envisioned a mall and an allée which, together with fountains, walks, lawns, and trees would carry the view toward the waters of the bay. Only parts of this plan have been executed, but the view remains effective and permanent.

Considering the complexity of the problems of design and the unexpected shortage of funds, the Ringlings and Mr. Phillips have left us a splendid legacy of beauty and an example of public spirit rarely to be seen in Florida.
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1 GENERAL REQUIREMENTS

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(305) 565-2596

130 Highway 17-92
Fern Park, Florida 32730
(305) 831-2623
1970 architectural awards

HONOR AWARD
Sandy Cove, Sarasota
Frank Folsom Smith, AIA & Associates, Architects

Church of our Saviour/Episcopal, Mandarin
Drake/Pattillo & Associates, Architects

MERIT AWARD
Boca Raton West Golf Clubhouse, Boca Raton
William Cox, Charles Harrison Pawley, AIA Architects

Jacksonville Children's Museum, Jacksonville
William Morgan, AIA Architect

HONORABLE MENTION
Charles Harrison Pawley Residence, Miami
William Cox, Charles Harrison Pawley, AIA Architects

St. Peter's Church/Episcopal, Jacksonville
Fisher, Broward, Shepard, AIA Architects

JURY
Richard L. Asch, FAIA
Alexander Ewing, AIA
James H. Finch, FAIA
Sandy Cove

This property was made far more valuable by the architect's decision to excavate the natural marsh area and use the excavated material to build up the low areas. The lake unifies and beautifies the entire complex and adds to the pleasant and harmonious scale that exists between the mid rise apartments and the one and two-story units. The result is handsome and yet domestic.
Church of Our Saviour · Episcopal

The fact that the designer recognized the uniqueness of the setting and combined that with obvious respect for the former sanctuary, greatly contributed to the excellent design results. The design more than satisfactorily solved the problems which were difficult in every sense; i.e. site, sentiment and an obvious desire for simplicity.

LOCATION Mandarin
ARCHITECT Drake/Pattillo & Associates, AIA
ENGINEERS Gomer E. Kraus
Frank B. Wilder & Associates
CONTRACTOR William P. Coursey
Direct and handsome, combined with an excellent plan. Creates a comfortable environment that appears to satisfy the requirements in a fun way. The jury was pleased with the choice and effective use of the principle natural wood. The relationship of the landscaping to the structure adds to total.
Jacksonville Children’s Museum

Effective expansion is not hindered by a successful beginning. Exciting and playful yet compatible with the intended use.

LOCATION Jacksonville
ARCHITECT William Morgan AIA
ENGINEERS H. W. Kesiter Structural
Evans & Hammond, Inc. Mechanical & Electrical
CONTRACTOR Daniel Construction Company
INTERIOR DESIGNER Ed Heist, Jr.
LANDSCAPE ARCHITECT Edward D. Stone, Jr. & Associates

Featured in THE FLORIDA ARCHITECT, July-August 1970
Pawley Residence

Direct and workable plan that recognized the natural wooded area. Considered the best of the residential submissions.

LOCATION Miami

ARCHITECT William Cox, Charles Harrison Pawley, AIA
Pleasing mass, direct and effective treatment of natural light. Should become more handsome as it weathers and planting takes hold. Apparent lack of interior finish was disappointing.

LOCATION Jacksonville
ARCHITECT Fisher, Broward & Shepard AIA
ENGINEER Evans & Hammond, Inc.
CONTRACTOR William E. Cellar Co.

Featured in THE FLORIDA ARCHITECT, July-August 1970
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Frank J. Jones
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Key Biscayne
Miami, Florida 33149
(305) 361-5936

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(305) 444-9841

Tampa Warehouse
American Olean Tile Company
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Tampa, Florida 33607
(813) 877-6741

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Miami, Florida 33150
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Allstate Tile & Supply, Inc.
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(305) 563-3261

Allstate Tile & Supply, Inc.
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Allen Kern, Miami (305) 751-7551
James McGuirt, Orlando (305) 341-2573
Joseph Pisano, Ft. Lauderdale (305) 583-3132
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10 SPECIALTIES

10 SPECIALTIES

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4. An architect shall not publicly endorse a product, system, or service, or permit the use of his name or photograph to imply such endorsement. However, he may be identified with any product, system, or service designed or developed by him.

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Ethical Practice/continued

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9. An architect shall not attempt to obtain, offer to undertake, or accept a commission for which he knows another legally qualified individual or firm has been selected or employed, until he has evidence that the latter's agreement has been terminated and he gives the latter written notice that he is so doing.

10. An architect shall recognize the contribution of others engaged in the design and construction of the physical environment and shall not knowingly make false statements about the professional work, or maliciously injure or attempt to injure the prospects, practice, or employment position of those so engaged.

11. An architect shall encourage education and research, and the development and dissemination of useful technical information relating to the design and construction of the physical environment.

12. An architect shall not offer his services in a competition except as provided in the Competition Code of The American Institute of Architects.

BE SURE YOUR ARCHITECT HAS THE LETTERS AIA

AFTER HIS NAME. THESE LETTERS SIGNIFY THAT THIS ARCHITECT HAS PLEDGED TO PRACTICE HIS PROFESSION ACCORDING TO THE MANDATORY STANDARDS OF THE AMERICAN INSTITUTE OF ARCHITECTS.

THE AIA IS A PROFESSIONAL ORGANIZATION FOR ARCHITECTS WHICH WAS FOUNDED OVER ONE HUNDRED YEARS AGO. MEMBERSHIP IS NOT AUTOMATIC UPON BEING GRANTED REGISTRATION TO PRACTICE AS AN ARCHITECT, NOR ARE ALL ARCHITECTS REQUIRED TO BE A MEMBER. THE AIA DOES NOT ACT AS A REGISTRATION AGENCY, BUT ARCHITECTS WHO JOIN ARE PLEDGED TO PROVIDE A HIGH QUALITY OF PROFESSIONAL SERVICE. BY-LAWS OF THE INSTITUTE PROVIDE FOR ACTION AGAINST A MEMBER WHO ACTS IN AN UNPROFESSIONAL MANNER. INVEST WISELY IN THE COMPREHENSIVE SERVICES OF AN ARCHITECT WHO BEARS THE LETTERS AIA AFTER HIS NAME.

B. F. PRIOR RESIDENCE IN CORAL GABLES, FLORIDA
1970 FLORIDA LANDSCAPE AWARDS WINNER JUDGES FAVORITE OF ALL ENTRIES STATEWIDE DESIGN: WERNER DIETEL, LANDSCAPE ARCHITECT
INSTALLED BY:

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STATEWIDE SERVICE DESIGN THROUGH INSTALLATION

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11620 N.W. 77TH AVENUE, HIALEAH LAKES 33014
...and, with them, their furniture, equipment and valuable drawing file. Completely destroyed by the wind and water of Hurricane Camille.

Luckily, a portion of the file was on SCAN film, including several of their current projects.

These were quickly duplicated from SCAN's Master File; and, as Guild & Grace put it, provided them with an unexpected benefit from their SCAN program.

Architects who use SCAN enjoy many “unexpected” benefits. For example, did you know that SCAN cuts your plan costs by drastically reducing the number of sets needed?

It encourages wider, more competitive bidding, by permitting more bids to be made.

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Dodge/SCAN

McGraw-Hill Information Systems Company

Architects find their gratis microfilm copy far less space-consuming to store than blueprints. And a lot more durable.
# Permissive Advertising Practices

## By Individual Architect

<table>
<thead>
<tr>
<th>Newspaper and Magazine Publicity</th>
<th>May furnish material concerning participation in building projects but may not stimulate self-laudatory, exaggerated or misleading publicity.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>May initiate newspaper and magazine publicity in the public interest and for the good of the profession.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Radio and Television Publicity</th>
<th>May participate in radio or TV programs as part of chapter, region, or national AIA activity. May participate as individual Architect if the program is in the best interest of the profession.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>May participate where an endorsement of the product by the individual Architect is not required . . . where the participation is not to the detriment of fellow Architects . . . where advertisements (or commercials) pay tribute to the profession.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Newspaper, Magazine, Radio and Television Advertising</th>
<th>May not advertise by person or architectural firm in special editions or programs.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>May participate in interest of public and profession. May purchase space or time in any of the above mediums if the advertisement is in the interest of chapter, region or entire profession.</td>
</tr>
<tr>
<td></td>
<td>May purchase space in special editions of newspapers and magazines if there is no identification of individual Architects or firms.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Brochures, Pamphlets, Reprints, etc.</th>
<th>May produce a brochure or pamphlet covering facts about the firm and can use this medium in discussions with potential clients, provided it is produced at his own expense and that it contains no advertisements.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Distribution of these must be limited to those with whom architect has had previous professional or personal contact.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Speeches and Panel Discussions</th>
<th>May through a Speakers’ Bureau participate for the express purpose of better explaining the profession to the public.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>May speak to public service, community and educational groups to better explain the profession but not to advertise his own professional availability.</td>
</tr>
</tbody>
</table>

---

85
PPG Performance Glass has made these 37 recent contributions to America the beautiful. (And America the comfortable.)

Architects all over the country are putting up more buildings that use beautiful PPG Performance Glass. The architects of the 37 projects shown below used a PPG Reflective Insulating Glass, for one or more of several reasons: openness, reflectivity, color, drama, visual comfort, or to keep out the heat and the cold.

The list is made up of Solarban installations only, and while it is by no means complete, it does offer a guide to a number of interesting projects in widely scattered locations. For further details, write or call Mr. D. C. Hegnes, Manager, Architectural Construction Service, PPG INDUSTRIES, One Gateway Center, Pittsburgh, Pa. 15222.

FLORIDA: Titusville
Architect: Hirshberg, Thompson & Assoc.
P GP Glass: Solarban (3)

FLORIDA: Cocoa Beach
Architect: Stevens & Walton
PPG Glass: Solarban (3)

FLORIDA: Miami
Mutual of Omaha Regional Home Office
Architect: Houston & Albury Assoc.
P GP Glass: Solarban Bronze (3)

FLORIDA: Titusville
Brevard County Courthouse
Architect: Toombs, Amisano and Wells
PPG Glass: Solarban (2)

GEORGIA: Atlanta
Cities Service Building
Architect: John W. Cherry
PPG Glass: Solarban (3)

GEORGIA: Carrollton
West Georgia College
Architect: John Portman & Assoc.
P GP Glass: Solarban (2)

ILLINOIS: Chicago
Hyatt O’Hare Hotel
Architect: John Portman & Assoc.
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ILLINOIS: Rockford
Dowling Box Company
Architect: Larson & Darby
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Architect: McCarthy-Hundrieser & Assoc., Inc.
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MARYLAND: Baltimore
Social Security Administrative Complex
Architect: Myers, Ayers & Saint
PPG Glass: Solarban Bronze (3)

MINNESOTA: Duluth
St. Luke's Hospital
Architect: Thomas J. Shechek & Assoc., Inc.
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MINNESOTA: St. Paul
Pease Candy Company
Architect: Cerny Associates, Inc.
P GP Glass: Solarban Bronze (3)

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Architect: Robert T. Scheeren
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SOUTH DAKOTA: Sioux Falls
Airport
Architect: Fritzel, Kroeger, Griffin & Berg
PPG Glass: Solarban (2)

TENNESSEE: Bristol
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PPG Glass: Solarban (3)

TENNESSEE: Cookeville
Cummins Engine Company
Architect: Walter E. Damuck
PPG Glass: Solarban (3)

TEXAS: Dallas
American Hospital Supply
Architect: Nelson, Ostrom, Baskin, Berman & Assoc.
P GP Glass: Solarban Bronze (3)

TEXAS: Houston
One Shell Plaza
Architect: Skidmore, Owings & Merrill
PPG Glass: Solarban (3)

TEXAS: Houston
Southwest Virginia Savings & Loan
Architect: Kinsey, Motley & Shane
PPG Glass: Solarban (3)

MISSISSIPPI: Gulfport
Mississippi Power Company
Architect: Curtis & Davis
PPG Glass: Solarban (2)

NEW JERSEY: Lawrenceville
Public Service of N.J.
Architect: James Laden and Raymond Althouse
PPG Glass: Solarban (2)

OHIO: Canton
Kent State University
Architect: Lawrence, Dykes, Goeddenberger & Bower
PPG Glass: Solarban (3)

OKLAHOMA: Lawton
YMCA
Architect: James Marshall
PPG Glass: Solarban (2)

OKLAHOMA: Oklahoma City
Lincoln Plaza
Architect: Halley-Riek and Hester
PPG Glass: Solarban (2)

OREGON: Portland
Esco Corporation
Architect: Wolff, Zimmer, Gunsul and Frasca
PPG Glass: Solarban (3)

PENNSYLVANIA: Allentown
Mack Truck
Architect: Wolf-Hendrix & Associates
PPG Glass: Solarban (2)

PENNYSYLVANIA: Beaver
Beaver Area High School
PPG Glass: Solarban (3)

WISCONSIN: Appleton
Wisconsin Wire Company
Architect: Birch-Grisa-Phillips, Inc.
P GP Glass: Solarban Bronze (3)

WISCONSIN: Madison
Ohio Products Company
Architect: Weiler, Strang, McMullin & Assoc.
P GP Glass: Solarban (2)

WISCONSIN: Milwaukee
South Milwaukee Public Library
Architect: Lesch & Haueser Inc.
P GP Glass: Solarban (3)

WISCONSIN: Racine
St. Luke's Hospital
Architect: Hans M. Geyer
PPG Glass: Solarban (3)

PPG is Chemicals, Minerals, Fiber Glass, Paints and Glass. So far.
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Dimension V is unique, distinctive, elegant. Use it in any private or commercial building. You'll get effects never before possible with paneling. It gives a mood that is at once masculine and delicately beautiful.

Dimension V is available in oak, walnut, birch and Brasilia®. Today, talk to your G-P representative about Dimension V. Then use it anywhere you want to get the look of the 70's!

For free sample of Dimension V paneling, or any other panelings or sidings shown in G-P 1970 Sweet's paneling and siding catalog, wire your request night letter collect: Georgia-Pacific Corporation, Instant Sample MA, Portland, Oregon.
This system has it all!

- **STC of 50**
- **1 hour fire rating**
- **Resists scuffs and stains**
- **Finish layer installs without battens or fasteners**
- **Costs less than regular vinyl covered wall systems**

It's Georgia-Pacific Firestop® Eternawall™ vinyl covered gypsum wallboard laminated to 1/4" Incombustible Gypsum Sound Deadening Board over steel studs. Ask your G-P representative about it today.

To get your free Eternawall sample wire your request, night letter collect: Georgia-Pacific Corporation Instant Sample MA, Portland, Oregon
PROFIT PLANNING FOR THE ARCHITECT

(Editor's Note: The following material was developed by the AIA through the efforts of its management consultants, Case & Company, Inc., by means of a nationwide survey and presented in a 1968 seminar here in Florida. This material was utilized in the course, Professional Administration, at the Department of Architecture, University of Florida.)

The following profit planning points are emphasized:

1. Recognize your obligation to make a profit; profits don't just happen — you have to plan for them.

2. Understand the difference in behavior of direct costs and indirect expenses (overhead).

3. Set profit objectives for your practice, including personal compensation goals; annually estimate probable volume, direct costs and indirect expenses necessary to reach this volume.

4. Ascertain the gross contribution rate necessary to achieve your profit objectives.

5. Adopt a simple method for estimating direct project costs in advance of accepting an engagement from client; arrive at an equitable fee which will yield the gross contribution rate required for your practice. Know in advance whether or not a prospective project will contribute to the attainment of your profit goals. Consider declining the engagement if it seems certain to result in a loss.

6. Compare, at monthly intervals, actual direct cost expenditures versus the budgeted amounts; adjust your operations, plans, etc., in accordance with progress.

7. Devise a simple procedure for budgeting and controlling indirect expenses — preferably monthly, but at least quarterly.

8. Recognize the value of graphically illustrating the interrelationship of costs, volume of work and profits; use these graphs to help you decide on costs, fees, new ventures, and to help you improve your profits.

9. At intervals during the year make an overall review of your actual performance in light of your annual profit plan; adjust your activities as required.

10. In short, improve your profits by “knowing thyself” and by making sound business decisions.

This is a comparison of the Conventional Method of calculating “Net Income” for a project and the Contribution Method proposed by Case and Company, Inc.

Conventional Method

<table>
<thead>
<tr>
<th>Total Compensation for Project</th>
<th>$30,000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Outside Consultants</td>
<td>5,500</td>
</tr>
<tr>
<td>Balance</td>
<td>$24,500</td>
</tr>
<tr>
<td>Direct Technical Labor Staff</td>
<td>$10,600</td>
</tr>
<tr>
<td>Other Direct Costs</td>
<td>650</td>
</tr>
<tr>
<td>Total Direct Costs</td>
<td>11,250</td>
</tr>
<tr>
<td>Balance</td>
<td>$13,250</td>
</tr>
<tr>
<td>Overhead Allocation — 55% of</td>
<td></td>
</tr>
<tr>
<td>Direct Tech. Labor</td>
<td>5,800</td>
</tr>
<tr>
<td>Gross Income of Profit</td>
<td>$7,450</td>
</tr>
<tr>
<td>Principal's Time</td>
<td>$2,650</td>
</tr>
<tr>
<td>Overhead Allocation — 55%</td>
<td></td>
</tr>
<tr>
<td>Net Income or Profit</td>
<td>4,100</td>
</tr>
</tbody>
</table>

The Conventional Method is mathematically correct but it is misleading. It does not provide a sound basis for understanding the mechanics of profit.

Contribution Method

| Total Compensation for Project | $30,000 | 100%  |
| Direct Technical Labor —       |
| Principal and Staff            | $13,250 |
| Other Direct Costs             | 650    |
| Outside Consultants            | 5,500  |
| Gross Contribution             | $10,600 | 35%  |

Each dollar of Project Compensation provides 65 cents for Direct Costs and 35 cents for recovery of Indirect Expenses or Overhead. Once Indirect Costs have been returned, Net Income or Profit is generated at this same rate, or 35 cents for each dollar of Compensation.

It is significant to note that of the 266 firms throughout the country involved in the AIA study, Net Income or Profit declined from 22.6% in 1950 to 8.3% in 1966. In other words, if the present trend continues, the private practice of architecture as we know it today may disappear.

The study revealed that 1 firm in 12 lost money (an average of 5%) in 1966, and that of the 1,100 projects studied, 1 project in 4 lost money.

continued page 90
This is an illustration of how an architectural firm might plan its operation for the coming year. It involves forecasts of volume, compensation, expenses, and net income. The illustration is based on a method proposed by Case and Company, Inc., management consultants to the AIA.

Assume that the two principals in an architectural partnership wish to achieve minimum personal earnings of $12,000 each for the year. Assume also that they wish to achieve partnership earnings of $8,000 each, or a total annual income of $20,000 each. This is one method of planning to reach these goals.

**ANTICIPATED COSTS AND EXPENSES**

**Direct Costs**
- Technical Labor — Principals
  - $12,000
- Staff
  - 6 draftsmen at $8,000
  - Total Direct Services $60,000

**Consulting**
- Outside Consultants $25,000
- Models, Renderings, Prints, Etc. $2,800

**Indirect Expenses**
- Constant
  - Admin. Salaries $8,800
  - Admin. Payroll Taxes, Employee Benefits $2,000
  - Rent and Utilities $4,500
  - Telephone, Postage, Etc. $720
  - Taxes and Licenses $240
  - Insurance $340
  - Office Supplies, Travel, Services, Etc. $2,000
  - Total Constant Expenses $18,600

- Programmed
  - Principals — ½ time $12,000
  - Promotion, Memberships, Etc. $1,600
  - Total Programmed Expenses $13,600

**SUMMARY**
- Projected annual volume of Project Compensation required
  - Direct Technical Labor $60,000
  - Outside Consulting Service $25,000
  - Other Direct Costs $2,800
  - Indirect Expenses — Constant $18,600
  - Programmed $13,600
- Net Income Target — Partnership Earnings $16,000
- Annual Planned Compensation $136,000

To achieve personal earnings of $12,000 a year and partnership earnings (net income or profit) of $8,000 — or $20,000 each — it will be necessary to generate a volume of work which will bring in $136,000 in Professional Compensation. If the firm did mostly industrial work at a fee of 5% this would require $2.7 million in Construction Cost.

---

This is an illustration of how the pricing rate for professional services may be determined. It is based on a method proposed by Case and Company, Inc.

Three methods of pricing architectural services are in common use — a percentage of construction cost, a multiple of direct personnel expense, and fee plus expense. None of these are completely logical, sound, or practical.

*Time, effort, and skill* are the three things an architect contributes to a project. Of these, only *time* is truly measurable quantitatively although *skill* can be evaluated and priced.

Consider the following example based on the situation outlined above.

1. Time spent on client's project —
   - 2 Principals at 1,000 hrs.
   - 6 Draftsmen at 2,000 hrs.
   - Total 14,000 hrs = $3.65/hr. to recover Costs and Expenses and achieve Net Income Target

2. Rates —
   - Principals — ½ time $12,000/2,000 hrs. $6.00/hr.
   - Draftsmen — $3.20/hr. plus 25% for payroll taxes and employee benefits 4.00/hr.

3. Principals' Administration Cost
   - Principals' time on Administration and Promotion — ½ time, 1,000 hrs. each, of 2,000 hrs.
   - Estimated costs other than Direct Payroll
     - Other Direct Costs $2,800
     - Total Constant Expenses $18,600
     - Programmed Expenses other than Principals' time 23,000
     - Net Income Target = Partnership Earnings 16,000
     - Total $51,000
     - 14,000 hrs = $3.65/hr. to recover Costs and Expenses and achieve Net Income Target

4. Principals' Pricing Rate = $6.00 plus $3.65 = $9.65/hr. = $19,300
   - Draftsmans' Pricing Rate = $4.00 plus $3.65 = 7.65/hr.
   - These are called Standard Billing Rates. In actual practice they would be rounded off to perhaps $10.00/hr. and $8.00/hr.

5. Summary —
   - 2,000 hrs. of Principals' time at $9.50/hr. = $19,300
   - 12,000 hrs. of Draftsmen's time at $7.50/hr. = 91,800
   - Total In-House Services $111,100
   - Outside Consultants' Services 25,000
   - Total Annual Planned Compensation $136,100

---

continued page 92
CHART A: THE INTER-RELATIONSHIP OF COSTS, VOLUME AND PROFITS

<table>
<thead>
<tr>
<th>Total Billings</th>
<th>$136,100</th>
<th>100.0%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Variable Costs</td>
<td>$87,800</td>
<td>64.5</td>
</tr>
</tbody>
</table>

Gross Contribution $48,300 35.5

BREAKEVEN (B/E) = \[
\frac{\text{FIXED COSTS}}{\text{CONTRIBUTION RATE}} = \$90,700
\]

Fixed Costs $32,200 23.6

Net Income $16,100 11.9

PRINCIPALS' TOTAL INCOME . . . . . . . . . . . . . . $40,100
Profit Planning/ continued

D

Without understanding the inter-relationships of Costs, Volume, and Profits — that is, of Direct Costs, Indirect Expenses, Total Compensation, and Net Income — decisions of the architect with respect to management of the office are likely to be difficult and unsound. Not all costs vary with volume. Direct Costs vary, but Indirect Expenses — assuming that the office has a reasonable work load — remain relatively constant.

This is an illustration of a Pro-Forma Income Statement—a statement of what is planned to be done, and not yet actually accomplished. Here, costs are grouped in such a way as to assist in making better managerial decisions. The illustration is based on a method proposed by Case and Company, Inc., management consultants to the AIA.

PRO-FORMA INCOME STATEMENT

Total Planned Compensation

<table>
<thead>
<tr>
<th></th>
<th>Principals</th>
<th>Draftsmen</th>
<th>Outside Consultants</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>2,000 hrs. at $9.65/hr.</td>
<td>$19,300</td>
<td>$91,800</td>
<td>25,000</td>
<td>$136,000</td>
</tr>
</tbody>
</table>

Planned Direct Costs

<table>
<thead>
<tr>
<th></th>
<th>Principals</th>
<th>Draftsmen</th>
<th>Outside Consultants</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Direct Technical Labor</td>
<td>$12,000</td>
<td>$48,000</td>
<td>25,000</td>
<td>$87,800</td>
</tr>
<tr>
<td>Contribution to Indirect</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Expenses and Net Income</td>
<td>$18,600</td>
<td>$13,600</td>
<td></td>
<td>$32,200</td>
</tr>
</tbody>
</table>

Planned Indirect Expenses

<table>
<thead>
<tr>
<th></th>
<th>Constant Indirect</th>
<th>Programmed Indirect</th>
</tr>
</thead>
<tbody>
<tr>
<td>Expense</td>
<td>$18,600</td>
<td>$13,600</td>
</tr>
</tbody>
</table>

Planned Net Income Target

<table>
<thead>
<tr>
<th></th>
<th>100.0%</th>
<th>64.5</th>
<th>35.5</th>
<th>23.6</th>
<th>11.9</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contribution to Indirect Expenses</td>
<td>32,200</td>
<td>23.6</td>
<td>11.9</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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Profit Planning/continued

E

Chart A showed a graphical illustration of the interrelationship of Costs, Volume, and Profits for a particular situation. But assume three different situations.

Suppose the principals consider moving into better office space which would add $5,000 a year to the Indirect Expenses. A chart can be prepared showing Indirect Expenses of $37,700 with a Gross Contribution Rate of 35.5%. In this case the Breakeven Point advances to $105,000, and a Total Compensation of $136,100 produces Net Income of only $11,100 or reduction in Net Income of $5,000. To produce a Net Income of $16,100, Total Compensation will need to be increased to $150,000.

Or suppose the principals consider employing better qualified consultants which would add $5,000 to Direct Costs. Here the Gross Contribution Rate moves down to 31.8% and the Breakeven Point becomes $101,500. The Principals' Total Income is reduced to $35,100 and to bring it back to $40,000 will require an increase in Total Compensation to $152,000.

Or suppose the principals are considering an increase in Compensation Rate of 10% and a decline in hours worked of 5%. Here the Gross Contribution Rate moves up to 37.8%, the Breakeven Point moves down to $85,200, the principals' Total Income moves up to $45,000, and Total Compensation of only $128,000 is required to produce the same income.

Finally, considering an individual project, a form should be used to plan for that particular project. This illustration is based on a proposal by Case and Company, Inc., management consultants to the AIA, and is shown in skeleton form.

Services Provided Within The Firm
Itemize by categories and arrive at sub-total $13,250
Itemize by categories and arrive at sub-total 5,000

Other Direct Costs
Itemize and arrive at sub-total 650

Contingencies
List whatever may be appropriate for the particular project 0

Direct Project Costs $19,400 65% *
Gross Contribution 10,600 35% *
Minimum Compensation for Project $50,000 100% *
Quotation to Client $30,000

For a Project Construction Cost of $500,000 this would require a minimum compensation as a percentage of construction cost of 6%.

* From Annual Pro-Forma Income Statement

Outside heat raises inside cooling costs. Zonolite can help reduce the problem at its foundation.

Look into Grace-Zonolite® Masonry Fill Insulation. It's incredible stuff. To put it another way, it's a lightweight, free-flowing, water-repellent, vermin-proof, rot-proof, fire-proof, sound-deadening, inorganic, granular vermiculite!

Year after year, it can deliver savings in cooling and heating dollars that far exceed the initial cost of the fill.

Other virtues? Yep.

Zonolite® Masonry Fill Insulation reduces sound transmission 20% to 31%. It increases a 2-hour fire rating to 4. It pours in at the rate of 28 square feet per minute. It's acceptable in FHA-financed housing.

Want all the details, test data, specifications, and such?

Say the word!

"U" VALUES—concrete block walls

<table>
<thead>
<tr>
<th>Wall Thickness, Inches</th>
<th>Type of Block</th>
<th>Block Only</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Uninsulated</td>
<td>Insulated</td>
</tr>
<tr>
<td>6</td>
<td>Lightweight</td>
<td>.40</td>
</tr>
<tr>
<td>8</td>
<td>Lightweight</td>
<td>.33</td>
</tr>
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Florida State Board of Architecture Rules of Professional Practice or Conduct

CHAPTER 21B-10
REQUIREMENTS IN PRACTICE AND STANDARDS OF PROFESSIONAL PRACTICE OR CONDUCT

(Formerly 40-6.01 and 40-10.1)

21B-10.01 Requirements in practice, Sufficiently high standards. The Board requires that plans, drawings, specifications and other related documents prepared by an architect as part of his architectural practice shall be of a sufficiently high standard to assure the users thereof against misunderstanding of the requirements intended to be illustrated or described by them. To be of the required standard such documents should clearly and accurately indicate the design of the structural elements and of all other essential parts of the work to which they refer; and the Board considers that such documents which are not complete or not readily comprehensible fail to meet its required standards.

General Authority 467.03, 467.06 FS; Law Implemented 467.03, 467.06 FS
History.—(Formerly 40-6.01 and 40-10.1)

21B-10.02 Requirements in practice, Benefit and safety to clients.—The Board requires that a registered architect use a standard of practice which demonstrates his knowledge and ability, to assure benefit and safety to his clients and to the public.

General Authority 467.03, 467.06 FS; Law Implemented 467.03, 467.06 FS
History.—(Formerly 40-6.02 and 40-10.02)

21B-10.03 Requirements in practice, Dishonest practice.—The rendering by an architect of services of a type below the standard required under these rules is deemed by the Board to be dishonest practice by him; and proof thereof is considered sufficient cause for the revocation or suspension of his certificate.

General Authority 467.03, 467.06 FS; Law Implemented 467.03, 467.06 FS
History.—(Formerly 40-6.03 and 40-10.03)

PREAMBLE

The concern and purpose of the profession of architecture are the creation of a physical environment of use, order, and beauty in the interest of the health, welfare, and safety of people through the resources of design, economics, technology, and management. In order that the profession of architecture will ensure the advancement of the living standards of the people of Florida, through their improved environment, and make the profession of ever increasing service to society, the Florida State Board of Architecture has promulgated the following Standards of Professional Practice or Conduct.

21B-10.04 General Provisions—An architect, a partnership, a professional association, or a corporation shall comply with the following standards. The use of the word architect shall apply to architects, partnerships, professional associations, or corporations:

a. An architect shall, above all, serve and promote the public interest. He shall act in a manner to bring honor and dignity to the profession of architecture.

b. An architect shall not use paid advertising; indulge in self-laudatory, exaggerated, misleading, or false publicity.

c. An architect shall not publicly endorse a product, system, or service, or permit the use of his name or photograph to imply such endorsement.

d. These Standards of Professional Practice or Conduct are in addition to all other statutes and rules governing the practice of architecture in the State of Florida.

General Authority 467.03 as amended & 467.06 as amended FS.

Law Implemented 467.03 as amended & 467.06 as amended FS.

21B-10.05 Obligations to clients.—

a. An architect shall preserve the confidences of his client or employer.

b. An architect shall represent truthfully and clearly to his prospective client or employer his qualifications and capabilities to perform services. Before establishing compensation for his services, an architect shall reach an agreement with his client or employer as to the nature and extent of the services he will provide.

c. An architect shall not undertake any activity, have any undisclosed significant financial or other interest, or accept any contribution that either compromises his professional judgment or prevents him from serving in the best interest of his client or employer.

d. An architect may make contributions of money or service to those endeavors which he deems worthy, but not for the purpose of securing a commission or influencing his engagement or employment.

General Authority 467.03 as amended & 467.06 as amended FS.

Law Implemented 467.03 as amended & 467.06 as amended FS.

21B-10.06 Obligations to the profession and to the building industry.—

a. An architect shall recognize the contribution of others engaged in the design and construction of the physical environment and shall not knowingly make false statements about the professional work, or maliciously injure the prospects, practice, or employment position of those so engaged.

b. An architect shall not willfully mislead, or defraud any person.

General Authority 467.03 as amended & 467.06 as amended FS.

Law Implemented 467.03 as amended & 467.06 as amended FS.

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CHAPTER 21B-9
APPLICATION BY A CORPORATION
OR BY A PARTNERSHIP FOR
CERTIFICATE OF AUTHORIZATION

21B-9.01 Initial Application. — A corporation desiring to
practice or offer to practice architecture in its corporate
name under Section 467.19 FS applies to the Board for a
Certificate of Authorization upon a form furnished by the
Board. The application shall disclose that one or more of
the principal officers and one or more of the directors and
one or more of the owners of such corporation and all per-
sonnel of such corporation who act in its behalf as archi-
tects in this state are registered architects and that the
control of such corporation shall be in registered archi-
tects, registered professional engineers, or registered land-
scape architects.

21B-9.02 Processing Applications. — A corporation seek-
ing a Certificate of Authorization first shall file with the
Board a request for the Board’s approval of its Articles of
Incorporation or amendments thereto to be filed with the
Secretary of State as required by Section 467.19 (6) Flor-
da Statutes. The fee fixed by the Board for its approval
of Articles of Incorporation shall be forwarded at that
time. Thereafter the fee fixed by the Board for the Cer-
tificate of Authorization shall be paid when application
therefor is made. The approval of the Articles of Incor-
poration or the Certificate of Authorization may be con-
sidered by the Board at any meeting. If authorization is
approved a Certificate will be issued by the Board for the
period to and including January 31 next. Each Certificate
shall be issued as of the date it is approved by the Board.

21B-9.03 Application by Corporation. — The application
by a Corporation for Authorization shall be signed by a
person who is the President and a person who is the Secre-
tary and each signature shall be acknowledged before a
Notary Public. Each application shall be accompanied by
a copy of the Articles of Incorporation certified by the
Secretary of State. The Board may require evidence the
corporation is legally qualified under the Florida Statutes.
The corporation shall file the name and addresses of all
officers and board members of the corporation including
the principal officer or officers duly registered to practice
architecture in Florida who shall be in responsible charge
of the practice of architecture by the corporation in
Florida.

A Corporation shall at all times plainly and predominately
set forth its Certificate of Authorization and shall indicate
the name of the architect acting for the corporation with
respect to any project.

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21B-9.04 As to Partnerships. — An application for Au­
thorization shall be signed by a partner who is registered

to practice architecture in the State of Florida. This

signature shall be acknowledged before a Notary Public.

21B-9.05 Fees. — A corporation seeking approval of its
Articles of Incorporation before filing them with the Sec­

retary of State, when submitting these to the Board shall
pay a fee of $50.00; and thereafter, if its Articles of Incor­

poration are granted, it shall pay an additional sum of
$25.00 as the fee for its Certificate of Authorization, the
total amounting to $75.00.

A partnership shall pay a fee when its application is filed
of $75.00 for its Certificate of Authorization.

Thereafter, annually the renewal fee shall be $25.00. Late
renewal shall be an additional $10.00.

21B-9.06 Revocation or Suspension of Certificate of Au­
thorization. — Revocation or suspension of a Certificate of
Authorization held by a corporation or held by a partner­
ship shall be subject to the requirements of Rule 40-5 of
the Board, and in accordance with Sections 467.19 (4)
and 467.14 of the Florida Statutes.

21B-9.07 Authorization Required. — No partnership or
corporation shall engage in the practice of or offer to prac­
tice architecture or use in connection with its name or
otherwise assume, use or advertise any title or description
conveying the impression that it is engaged in the prac­
tice unless the partnership or corporation has complied
with the Florida Statutes and the rules of the Board and
has obtained a Certificate of Authorization.

21B-9.08 Corporation Control of Architecture. — The
control of such corporation which seeks and obtains a Cer­
tificate of Authorization shall mean the coordination of
architectural direction and production by the corporation
and this control shall be exercised only through registered
architects who are officers or directors of the corporation.
In the event a change in any of these persons occur during
the period for which the Certificate of Authorization is
granted, such changes shall be reported to the Board
within 30 days after the effective date of such change.

21B-9.09 Execution of Contracts. — Each contract made
by a corporation shall be signed by the corporation and by
an individual duly registered as an architect. Payments due
thereunder may be paid directly to the corporation for all
architectural services performed for the corporation by an
architect.

21B-9.10 Approved Corporate Name. — A corporation
which seeks a Certificate of Authorization shall include in
its corporate name the last name of a living registered
architect.

The examples below approved:

John Doe Architect, Inc.
John Doe & Associates, Architects, Inc.
John Doe & Associates, Architects
& Engineers, Inc., (Doe is the Architect)

Doe and Roe, Architects & Engineers, Inc.
(Doe is the Architect).
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WILL THANK YOU IN SERVICE IN
STEP WITH THE INDUSTRY
The great task of rebuilding our cities and reshaping our environment will engage the architect's intelligence and skill for many generations to come. Satisfaction in his work rather than monetary gain will be his principal motivation.

There is enormous gratification in an architect's work. No other art can give its practitioner such a sense of completeness. The buildings an architect designs not only can be seen and felt, they can be lived in and used. And they add to the world's store of beauty.

Just think of the Lincoln Memorial in Washington, D.C., Radio City in New York City, and the State Capitol in Lincoln, Nebraska. Think how much lovelier those cities are because of them.

If they're fine enough, the structures an architect creates can last for centuries. It is more than 6,000 years since the Pyramid of Sakhrara was built in Egypt, but the pyramid and the name of the young architect who designed it, Imhotep, live on. Most significant, the architect has the satisfaction of knowing that he is helping people to live, work, and play together in a better way.

Income and Opportunities

Today, architecture offers wonderful opportunities for young men. It is difficult to believe, but there are only 30,000 licensed architects in the United States. A boy who chooses architecture as his profession is almost sure to get an interesting job (paying at the start about $150 a week) immediately upon his graduation from college and, if he has ability, he can be certain of advancing rapidly.

The chances are that he won't become a millionaire. However, after 8 or 10 years' experience, he should be making a comfortable living with an annual income of $15,000 to $20,000. (Some architects make more than $100,000 a year. But not many.)

In recent years, the field of architecture has expanded vastly. Once architects concentrated largely on rich men's mansions. Now they spend most of their time on housing projects, airy spacious factories, office buildings, school buildings, health centers, shopping centers, and airports, to mention a few.

As the field has grown bigger, it has become even more stimulating. No two jobs are ever the same. I spent 28 years as a practicing architect before I entered the academic world, and I can vouch for that.

While I was a working architect, a friend inquired of me, “Don't you ever get bored with your work?”

“How could I?” I replied. “One month I may be doing a new bank and have to design vaults that no bandit can get into. The next month I may be doing a shopping center and devising ways to make marketing more pleasant for women. Each assignment represents an exciting challenge. Even if it's merely a small house, it's an adventure to discover the kind of shelter that will best fit that particular family.”

I must warn you, though, that the calls made on an architect are vast. An architect does a lot more now than draw a picture of a handsome building. He must arrange the space inside in the most effective fashion, be it for a hospital, an airlines terminal, or a munitions plant. He must plan for corridors, stairs, elevators, and parking space. He must determine the right construction method and the best materials to be used. He must see to ventilation, heating, wiring, plumbing, air conditioning, and a thousand other things.

The architect today must be a combination of business man, organizer, technician, planner, economist, sociologist, surveyor, landscaper, engineer, and artist. And he must be a keen psychologist, too, if he is to understand what his client really needs.

It sounds imposing, doesn't it? But, remember, if a man can do these things, a full and useful life awaits him.

Determining Suitability

How can you tell if you are suited to be an architect? Ask yourself these questions:
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The new 19-story Continental National American office tower is the latest addition to Orlando's ever-changing skyline. Set for occupancy this fall, the CNA building embraces the "Total Electric" concept in commercial construction. Architects, engineers, builders and electrical contractors know that, in Florida especially, an all-electric building is more economical to build, own, and operate than one designed in the conventional manner. Savings on construction costs can be achieved through the elimination of boilers, stacks, fuel storage tanks, insulated piping, circulating pumps, high-pressure valves and other equipment. Simpler control and operation, requiring fewer and less-skilled operating employees, means a lower annual owning cost.

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1. Can you draw? An architect does not have to be a Rembrandt, but he must be able to sketch neatly and accurately.

2. Can you visualize? You should be able to describe, in words and sketches, buildings you’ve seen; your school, for example, or a friend’s house.

3. Do you have a grasp of dimensions? An architect must have a good eye for the size and shape of things.

4. Do you have a feeling for what is appropriate? An architect should not design a railroad depot to look like a gas tank.

5. Are you good at mathematics and technical subjects? An architect must know his engineering. A mistake can cause a building to collapse.

6. Can you synthesize? An architect must be able to cope with a wide variety of information and come up with the correct solution.

7. Are you persevering? It takes a colossal amount of detail work to develop the plans for a building.

8. Can you work under pressure? An architect’s work comes in spurts and he frequently must labor 16 or 18 hours a day to meet deadlines. During the war, a housing emergency arose near Portland, Oregon, and I was asked to turn out the plans for a 940-unit housing project in 40 days. Normally, it should have taken several times that. I made it. People would have gone homeless otherwise.

9. Are you a diplomat? You must be able to “sell” yourself to people. An architect must have a client before he can build anything.

Most of all, you should have imagination, enthusiasm, and common sense. They must be in equal parts. The man with too much imagination and too little common sense will never get anywhere, and vice versa.

Training
At what age should you decide to be an architect? That’s hard to say. A few boys with relatives or friends who are architects pick architecture while they still are very young. Most boys, however, don’t make the plunge into architecture until they’ve had a year or two of college and have had an opportunity to weigh various careers. Then they enter an architectural school.

I would urge you to go to a good college of architecture. There are over 75 colleges and universities in the United States, 60 of which are accredited by the National Architectural Accrediting Board.

Worried parents often ask me, “Is it a difficult course?”

The answer is “No.” Any boy with talent, intelligence, and stick-to-itiveness can pass.

“Is it very expensive?” I’m constantly asked that, too.

The answer here varies. Tuition at some colleges runs as high as $2,150 a year, to which must be added another $2,000 for room, board, books, and materials. But many of the state universities have low tuition fees, and the private institutions all offer scholarships to outstanding students. Furthermore, an ambitious boy can raise a large part of the money he needs. He can work after school, and during the summer can earn both money and valuable experience in some architect’s office. I am positive that lack of funds will not prevent a gifted, energetic boy from getting an education as an architect.

After a boy has finished college, he still must get 3 years’ training in an architect’s office before he can take his state examinations. These examinations are difficult. A high percentage of those who take them fail. But the good man can get through or he may try again if he fails.

You’ve noticed, I suppose, that I’ve directed my remarks to boys. I cannot, in whole conscience, recommend architecture as a profession for girls. I know some women who have done well at it, but the obstacles are so great that it takes an exceptional girl to make a go of it. If she insisted on becoming an architect, I would try to dissuade her. If then, she was still determined, I would give her my blessing — she could be that exceptional one.

For additional information, write to:

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November 3
What Is Quality Design?

When we apply the design process to the formation of our man-made environment, we are using a deliberate approach to this creation rather than an accidental one. Design, from the Latin *designare*, “to mark out,” is the process of developing plans or schemes of action. More particularly, a design may be the developed plan or scheme, whether kept in mind or set forth as a drawing or a model. Some argue that design is simply a matter of taste, color, shape, or material preference and therefore not measurable. Certainly for any given problem which requires design, there are probably alternative materials and forms that can be utilized. But, whether something was designed or not designed is quite measurable.

The essence of “good design” is the careful study of the alternative forms by which particular needs can be met, and the selection of those which technically and operationally best meet the user’s functional requirements, while at the same time providing an aesthetically pleasing experience. The experience can be exciting, soothing, or evocative of many other positive kinds of feelings for the user and the viewer. However, the basic requirement of “good design” is that the final product does its job and provides this aesthetically pleasing experience as well. It has been said that there was probably no example of a perfect machine which was not at the same time beautiful.

It has been said that designs should be adapted to the materials in which they are executed and the smallest detail should have a meaning and serve a purpose.

A product, be it a building or a city, street or highway, rear yard or city park, public sign or private billboard, can be considered designed or not and can be judged good, bad, or indifferent.

What Does It Take To Get Quality Design?

Given the level of technological advance and economic prosperity which America enjoys, along with the professional skills available to most communities, any project, from a private house or office building to a public school or square, can be well designed if the client wishes to support the necessary process. The problem with much of the American environment is that the clients — both the public and private — have too seldom been willing to undertake or support the process. This unwillingness or lack of a commitment stems from a number of almost mythical beliefs, for example, (1) a belief that good design costs more; (2) that professionals are unrealistic and do not respect cost; (3) that the public doesn’t know good design; and (4) that, anyway, the public is indifferent and is unaffected by good design.

The Value of Quality Design

The cost of a product cannot be discussed intelligently without at the same time discussing benefit or value received. Along this same line, it cannot be concluded that continued page 104
good design costs more without understanding the full benefits which result from it. In the development of any product, there are economics in properly designing the product for the purpose needed. If a customer knows what he wants, then good design will achieve it quicker, more surely and more lastingly, and thus more inexpensively in the long run.

The argument that good design costs more is frequently confused with the degree or quality of materials, space and miscellaneous equipment. Sometimes a person who has the commitment to employ a good designer also chooses to be a little more lavish and the two commitments are confused. But the essence of good design is the ability of the designer to follow closely the criteria established by his client in all aspects.

Frequently, when we hear talk of getting something cheaper without design, we quickly learn that cheapness was the sole commitment of the buyer. The end product was of secondary concern. However, good design does not cost more if the purpose is to achieve the best product for the least amount of money. In this respect and in long-range terms, good design in public and private projects can and does cost less.

The short-term holder who often is essential to the functioning of the local property market while a neighborhood is in transition might not be interested in good design. However, the same cannot be true of the substantial developer or businessman who works for a long-range profit and plays a permanent role in the community. To him, good design is essential. It means the investment is more secure. It means the users are more satisfied and are thus attracted to the product or development on a continuing basis. It means the developer, builder and architect become recognized for their competence, and experience continued success.

There is no general rule about the pure dollar cost of good design when not considering avlue. Sometimes it does cost more. Sometimes the first cost of shoddy design is less, but the long-term cost is more due to maintenance and replacement requirements. Sometimes the first cost of poor design is substantially greater than more pleasing alternatives. Costs, and which kind of costs, are factors which have to be weighed by both client and designer for each project. A well-designed project has values which eventually, if not immediately, will justify the initial cost.

But equally important to monetary benefits, good design contributes to the total environment and to society in general. For example, slum areas cost money. It is no coincidence that in the dull, dreary, dirty, and depressing sections of cities, we also find the highest incidence of crime, disease, and poverty. These in turn require enormous police, education, health and welfare services, and are a drain on our human and economic resources.

Excerpt from “Form, Design and a More Attractive City,” a U.S. Chamber of Commerce publication.