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Letter
Dear Editor,
Thank you very much for having me on your mailing list to receive “The Florida Architect” which I am reading with interest.
This is an extremely beautiful magazine and very well put together. You must have a good printer and art director. I just wanted to be sure to be kept on your mailing list.
Sincerely yours,

Margot A. Henkel
Executive Director
New York Society of Architects

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Calendar
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February 27 & 28 – Miami
Executive Committee Meeting
March 19 & 20 – Tallahassee
April 18 – Tampa
CEP II – Creative Thinking & Leadership
March 21 – Orlando
CEP III – Negotiating with the Client/ Give & Take
April 11 – Orlando
CEP IV – Planning Interview Strategies
April 22 – Orlando
Danish Design Exhibit
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In Memoriam

This has been a sad time for The Florida Association of The American Institute of Architects. Since the last publication of THE FLORIDA ARCHITECT, three members of the Association have passed away. We regret the passing and feel the loss of:

Sumner Darling, AIA
Sarasota

Gene Mueller, AIA
Orlando

Mark Wilson, AIA
Winter Park

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January/February 1975
The idea for the Florida House was conceived by Senator and Mrs. Lawton Chiles. The House was purchased in February, 1972, and opened to the public on October 26, 1973. The House was built in 1887 and has been completely renovated.

The Florida House is governed by a Board of Trustees and a paid Director. No Board member is salaried. The Board is elected annually. Any person who contributes a minimum of $10.00 a year is a voting member of the Florida House, Inc.

Since October, 1973, over 25,000 Floridians have visited the Florida House and estimations are for that number to double the second year.

Florida House is the first and only such project in the nation's capital. At the present time, 18 other states are interested in a state house.

There are no State or Federal funds used to support Florida House. It is totally supported through contributions. All contributors have their names permanently placed in the building on plaques.

The purpose of Florida House is threefold:

**Educational** — To bring government closer to the people of Florida which includes arranging speakers, seminars, etc.

**Information** — To provide up-to-date information on Washington and to assist every Floridian visiting the city which includes planning tours, assisting with transportation information, etc.

**Hospitality** — A place where every Floridian is treated as a V.I.P. Florida House is a place to meet friends, business associates, hold meetings, etc. Florida House has a friendly, expert staff to greet visitors and provide refreshments for their use.
Florida chapter and section officers of The American Institute of Architects discovered that Florida House is truly a home for Floridians in the nation’s capital.

For the first time the Florida Grassroots program was held in Washington, D.C. immediately before the Institute’s National Grassroots Program. The Florida Association of The American Institute of Architects used this opportunity to sponsor a reception in honor of the Florida Congressional Delegation.

Attending the reception where Florida Senators and Representatives, General Services Administration officials, officers and staff of The American Institute of Architects, officers of the Florida chapters and sections of the AIA and members and staff of the Florida Association.

The warm atmosphere and beautiful view of Florida House offered an exciting change from the brisk winter air of Washington, D.C. Florida architects had the opportunity to meet their congressmen and to discuss mutual needs and directions for the state of Florida.

The Florida House staff offered interesting insights into the history behind the House. The Florida House is totally supported through voluntary contributions from individuals, civic groups, schools, corporations, associations and other similar groups. All those at the reception agreed that Florida House is an important function for the people of Florida.

The Florida Association feels that the House is a worthwhile cause. The Association’s Executive Committee has approved a contribution for the maintenance of Florida House. We urge every Floridian to visit Florida House and to make a contribution no matter what the amount.
North Florida Survey
by F.W. Wiedenmann

Instructor, F. Blair Reeves

The North Florida survey conducted by F.W. Wiedenmann included 18 existing courthouse structures in the State.

Data for this survey was gathered by visitation and through recorded descriptions.

Wiedenmann wishes to express his appreciation to all the county officials, especially county clerks and citizens for their aid and interest in compiling this report.

NORTH FLORIDA COURTHOUSE SURVEY

BRADFORD COUNTY
Old Bradford County Courthouse; Starke, Florida, Smith and Blackburn, Architects and Builders from Montgomery, Alabama. Construction cost $12,500. Original specifications in commissioner's minutes November 5, 1901; rear addition 1930 W.P.A.; Four-sided symmetrical tower, original vaults with iron doors, red brick and limestone masonry walls, arched vestibule entrance, structure recently turned over to Bradford County Historical Board of Trustees for renovation and restoration for use as office and museum space; Historic American Buildings Survey, (H.A.B.S.) drawings presently underway at U. of F.; recently nominated to the National Register of Historic Places.
BAKER COUNTY

Baker County Courthouse, Macclenny, Florida, 1941; Work Projects Administration (W.P.A.) Project. Old Baker County Courthouse, Macclenny, Florida, 1908; Architect and Contractor unknown; Cross Hall Plan with octagonal corner rooms; four-sided tin-clad clock cupola with works; metal cornice; minor interior renovation; presently used by the Baker County Public Library and Health Department.

CLAY COUNTY

Old Clay County Courthouse, Green Cove Springs, Florida, 1889; Architect – A.E. McClure, Contractor – W.A. McDuff; later additions on east and west facades, building still remains in its original state; exterior originally brick-covered with stucco in 1950’s; Note: Metal cornice and decorative metal gable, tri-arched entrance supported by cast iron columns. Presently used as office space by the Clay County School Board, Family Planning Service and State Welfare Agency.

COLUMBIA COUNTY


DUVAL COUNTY

Former Duval County Courthouse, Jacksonville, Florida, 1915; presently owned and used by the Southeast First Bank.
FLAGLER COUNTY

Flagler County Courthouse, Bunnell, Florida, 1926;
Architects – Talley, Buckley, Talley; Contractor – O.P. Woodcock Co.

GILCHRIST COUNTY

Gilchrist County Courthouse, Trenton, Florida, 1933;
Smith Holborn, Dozer – Architects and Engineers. Extensive interior remodeling along with side additions.

JEFFERSON COUNTY

Jefferson County Courthouse, Monticello, Florida, 1909; E. C. Hosford and Co. – Architects, Mutual Construction Co. – Contractors; Masonry construction, columned porticoes on four sides, metal clad clock and bell cupola, cupolas interior framing shows evidence of near fire destruction; Built on courthouse square after removal of county’s first courthouse.

LAFAYETTE COUNTY

Lafayette County Courthouse, Mayo, Florida, 1908; E. C. Hosford and Company; Atlanta, Georgia, Architects; Mutual Construction Company, Louisville, Kentucky – contractors, cost of construction $46,950; exterior walls of Indian limestone, columned portico entrance porches, combination bell-clock tower, site of two previous courthouses. Additions and alterations – 1967.
Old Lafayette County Courthouse, Mayo, Florida, 1894; plans submitted by W. T. Dees, sketches of plans and brief specifications in commissioners’ minutes of October 30, 1894. Presently used for apartments. Exterior porches and ornamentation added by private owner.

LAKE COUNTY

Old Lake County Courthouse, “Pioneer Building” Tavares, Florida, 1890; assumed architect – Jaber Sears; original brick masonry now stucco moved off site when present courthouse was built. Present plans call for demolition, in order to make room for new courthouse annex.
LEVY COUNTY


NASSAU COUNTY

Nassau County Courthouse, Fernandina Beach, Florida, 1891, McClure - Architect, W. H. Mann - Contractor, construction cost $20,614; building remains in original condition, except for addition on west side; masonry construction with sheet metal cornice; metal clad clock tower. Decorative brick arched entrances with cast iron columns - H.A.B.S. description; recently nominated to the National Register of Historic Places.

U.S. Government Post Office, Custom House, and Courthouse, Fernandina Beach, Florida, 1909; original working drawings found in basement; H.A.B.S. description.

MADISON COUNTY

Madison County Courthouse, Madison, Florida, 1913-1914; Bishop and Greer - Architects, J. C. Crouse - Contractor; building remains in original design; masonry construction with sandstone trim; pressed tin ceiling; central clock cupola; ornate sheet metal roofs at corners; cast iron drinking fountain on S.W. corner of courthouse square.

PUTMAN COUNTY

Putnam County Courthouse, Palatka, Florida, 1909; Robinson and Reidy Architects, C.D. Smith - Contractor, Construction cost $34,606. Building completely renovated along with removal of original cupola, additions 1963-64; columned portico only remains of original design.
ST. JOHNS COUNTY

St. Johns County Courthouse, St. Augustine, Florida, 1888; Franklin W. Smith, Boston – Architect, originally the Cordova Hotel, acquired by St. Johns County for use as courthouse in 1962; after renovation structure contains over 70,000 square feet of office space with yearly revenue of $50,000 from ground floor stores.

Government House, St. Augustine, Florida, in 1834; Spanish Governor’s residence was remodeled and enlarged by the United States Government as a Territorial Court Building. It retained this use until 1877. Presently structure houses the St. Augustine Historical Commission.

SUWANNEE COUNTY

Suwannee County Courthouse, Live Oak, Florida; 1904; Benjamin B. Smith, Montgomery, Alabama – Architect; R. Hoger Bro’s – Contractor; construction cost $41,300; Masonry clock tower with copper roof. Stairwell and courtroom decor original. Alterations and additions, 1964.

UNION COUNTY


Old Union County Courthouse, Lake Butler, Florida, 1921-23; Structure moved from site of present courthouse, interior stairwell and courtroom intact; presently houses the Union County Health Department.

VOLUSIA COUNTY

With the demolition of the former Villa Koehne in Palm Beach in Fall 1974 Florida has lost one of its few examples of progressive architecture prior to World War I. The sacrifice of this building for commercial purposes and financial interests underlines dramatically the need for a more active and comprehensive preservation effort with respect to genuine landmarks of advanced modern architecture in this region. The following notes summarize the architectural history and artistic importance of the structure.

On January 25, 1914, the Palm Beach Daily News briefly noted the arrival of Mrs. William Koehne, who first took up seasonal residence in her “daringly modern home” that winter. Those who came annually to the exclusive resort town had commenced, by 1900, to build villas in a variety of eclectic styles, which reflected the economic status of their owners and at the same time an obvious lack of architectural taste. However, the prevailing historicist vocabulary was temporarily uprooted with the construction of the “Villa and Studio William Louis Koehne” on the oceanfront.

Palm Beach legend maintains that the building was a product of Frank Lloyd Wright’s Chicago office and William and Zila Koehne always contended that it was designed by Wright himself. Koehne, a prominent Chicago photographer, resided prior to 1910 in the same vicinity as Wright’s firm and Zila Koehne established an initial contact with Wright through her cousin Louis Sullivan. Nevertheless, a study of the original drawings in the Griffin Archive, Northwestern University, and related material in the Flagler Museum, Palm Beach, makes Wright’s authorship highly improbable. The authors have argued in detail elsewhere that the Villa Koehne was designed in the years 1910-1913 by Walter Burley Griffin in collaboration with his wife Marion Mahony Griffin.

Construction began in 1913 and was carried out under the supervision of Cooper Lightbaum of Palm Beach. The L-shaped plan provided direct entry into the living room from the south. The interior space, spanning the length of the villa, was interrupted only by the double fireplace. Red brickwork was combined with a simple concrete mantel and further accented in stucco with redwood trim. Along the north side the continuation of the one story living room provided a
climatic contrast to the open two story photography studio. The continuous glass sheathing of the studio wall enhanced the convincing simplicity of the villa. The distinctive Prairie Style roofline included a spacious walk-out terrace with a breathtaking view of the Atlantic.

With the death of Zila Patterson Koehne in 1932, William Koehne moved into a bungalow on the western portion of his oceanside property and finally sold the villa in 1945. Guests who had rented the Villa Koehne prior to 1945 included such notables as Flo Ziegfield and Billie Burke. John Jacob Astor’s young son had vivid impressions of the building and is quoted by James Noble Gifford in his 1931 edition of Caviar for Breakfast.

The structure was bought in 1945 by Phillip Reid, a New York businessman, and by 1947 the new owner had initiated action to transform the two story oceanside residence into a 1940’s motor hotel, called “Shorwinds”. A local architect, Belford Shoumate, subdivided the interior flowing space into pine paneled guest rooms and his additions let the Villa Koehne collapse into a butchered U-shape structure. Double hung sash windows eventually replaced all wooden casements except for those on the observation area. The altered windows were further shortened, transformed into entranceways or totally eliminated. Additional changes in the exterior with respect to color, triangular roof overhangs and balconies stripped the villa of its essential stylistic qualities and simple grandeur so evident in the 1915 photographs. Shoumate’s alterations showed a complete disrespect for the original intentions.

“Shorwinds,” located at 364 South Ocean Boulevard, continued to operate as a hotel for the wealthy until June 1974, when Philip Reid sold his property to contractors Michael Burrows and Harold Kaplan. The building was demolished in the Fall of 1974 to make way for a “luxurious” six story condominium, perhaps “inspired” by Edward Durell Stone’s apartment complex adjacent to the former Villa Koehne.

The Villa Koehne, designed by Walter Burley Griffin and Marion Mahony in the years 1910-1913, represented a masterful example of Griffin’s mature architectural oeuvre in this country, conceived at a time when the Griffins had finally disrobed the Wrightian cloak they had worn since the early years of the century. As an almost unique expression of the “Prairie Style” in Florida, as far as the artistic quality and architectural consequence of the structure is concerned, the Villa Koehne marked the beginning of a new architectural era in Florida and the South in general. It is for these reasons that one has to regret deeply the premature demolition of this building.

**Time is Running Out.**

A landmark is gone. Once again America will commemorate it with a plaque— which can never begin to recreate the true sense of an older place and another time. Once again indifference and neglect rob us of the beauty of our heritage.

Time is running out. Slipping away. Even now the pendulum swings again. In your town, perhaps.

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So You Want To Be A Principal!

H. Samuel Kruse, FAIA
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Being a principal of a firm carries with it obligations of leadership as well as fiscal responsibility and professional competence. Leadership requires the recognition of what motivates people, both those who lead as well as those who are led and the ability to relate to the motivations for achieving desirable objectives.

So you want to be a principal! How well are you prepared for the leadership role? What can a person do to prepare himself for this complex role as principal, leader of people?

If you as a principal in a firm can understand and predict human behavior, less of your energy will be spent untangling difficulties and in frustration over inability to "sell" new ideas; more energy will be available for architectural creativity, overall effectiveness, and professional development.

Transactional analysis (TA, as transactional analysis is abbreviated) is an innovative approach to learning human behavior. It was developed by the late Dr. Eric Berne and outlined in such books as Games People Play, I'm OK You're OK, and What Do You Say After You Say Hello? Dr. Berne's approach is not the last word on human behavior, but it can help resolve some of the recurring human behavior problems that crop up in conducting an architectural practice. TA can help understand human relationships, can not only help in resolving current problems, but also in analyzing past problems, a process fundamental to adjusting for better performance.

TA describes the human personality as a composite of three types of activities: Parent, Adult, Child.

Dr. Berne describes the Parent part of the personality as a "tape" in the human computer giving the "input" information learned in the formative, first five years of growing, when a person learns such real things as: "If I cut myself, it hurts," "If I touch hot things, I'll burn," "If I don't obey my parents, I'll get spanked," etc. Other things too are learned: roles played by members of the family, our country and patriotism, and religious concepts.

This stored information forms much of the unconscious part of the mind and, although consisting of experiences long since forgotten continues to affect attitudes in many ways. The Parent part of personality sometimes causes problems, when the information on the "Parent tape" is a backlog of "input" prejudicial, inaccurate or incomplete.

The Child part of the human personality is the emotional part developed by those things related to the child's early life. It is the "feel" part of us: fear, hate, love, anxiety, frustration, joy, etc. The child part is a very influential and essential ingredient of human behavior.

The Adult part of the human personality is the thinking part. In this part, the 10 to 13 billion brain cells with which to think are used to collect, readjust, and retrieve data from the Parent and Child "tapes" of the human computer. And as with a computer, the judgments, decisions and solutions on the "print-out" is only as good as the information on the "tapes."

The human computer is, as the mechanical computer is manipulable. The Parent information in the mind can be tested against reality and then updated accordingly and put into the mind's "data bank." The Child information also can be tested and updated in the same way. An example of the updating process is the story of the long-feuding, Kentucky Hatfields and McCos. Suzie Hatfield was told that all the McCos were bad, but upon meeting Jimmy McCoy, she 'allowed, "any man who can make me feel like Jimmy does, can't be bad," and, thus updated her information about the McCos.

Prejudices are formed and revised similarly. Having been told at an early age many opinionated things about sex, ethics, race, religion, etc., the Adult part of the personality test these early opinions against reality and update them. Many problems among people are the result of people operating solely from their Parent information. Such people will not expose themselves to a new concept which might conflict with experience learned early in life.

The Adult aspect of the personality acts like the executive director of the personality, saying in effect, "Listen to the Parent and Child parts of our being, use that which is valid and reject that
which is not.” The Adult part of the personality uses the other two parts and represents the highest order of rationality.

It is easy to recognize the three characteristics of the human personality, but the understanding of these characteristics breeds the confidence in the principal set on a leadership role. The ideal human relationship is one’s personality interacting with another in a broad level exchange, able to draw on the strengths of both, tempered in past experiences and present feelings unashamed, but operating within the rationale of Adult guidance.

TA proposes the pairing of personality characteristics, to accomplish this ideal relationship. Anytime a stimulus is met by a parallel response, communication can continue and a relationship established. But anytime a stimulus is met with a response that crosses the speaker’s line (as for instance, a Parent attitude met by a Child attitude), communication stops and conflict begins.

When an architect presents a design concept to a client, he frequently assumes an authoritarian attitude: his voice has a ring of authority, his head tosses arrogantly, eyes squint, etc. This posture could very well turn-off the client. This is the Parent part dominating the relationship and is characterized also by frequent use of cliches and languages identified with military orders and bureaucratic bulletins.

Suppose the architect, who presented his design in an authoritarian way, was speaking to an inexperienced client. Throughout the presentation the client nods affirmatively, but his questions reveal that he doesn’t understand. Even if the conversation continues for a long time, there is no true communication. The architect has not stimulated a parallel response, so the client does not understand. Somehow the architect, or the client must get their respective Adult parts working on the same wavelength.

The effective relationship requires that the reasoning Adult part of one personality responds to the reasoning Adult part of another personality.

This is not an easy task. Many principals lapse into hackneyed phrases and comments springing from their professional authority (the Parent part of their personalities) to establish client approval, but fail. Professional jargon turns-on nobody. Neither do “Keep up the good work.” “That’s a nice job” and similar comments stimulate employees and colleagues. Attempts to motivate people with cliché-ridden, repetitive phrases will not satisfy the hunger people have for recognition. The principal must identify the other person’s strengths so that when the “teachable moment” arrives, the person is ready “to learn” and the principal “to teach.” When the Adult in a person operates, communication is established using adaptable terminology, creative in language, fresh in spirit and appealing to the Adult in the listener for an adult response.

Creativity is more likely to occur when the Adult part of the personality is open and receptive to the fun stuff of the Child part. The Child part of a personality is the fun-loving part. A soft voice usually indicates that the Child in a person is in charge. This softness frequently is more effective than the stern and authoritarian, for it suggests concern, empathy, feeling and, when combined with the reasoning from the Adult part of a personality, establishes an effective, pleasant relationship. The creative person allows his Child part free play in the creative process, for imagination and fantasy primarily spring from that part. The common technique for stimulating creativity is “brainstorming” in a group, where the Child part of the members is allowed to speak freely without worry of Adult or Parent criticism. After the “brainstorming” the Adult evaluates the Child input for application of ideas to real things. By developing a sense of humor, the principal keeps his Adult part open for the creative input from the Child within him and his staff.

The good client contact man intuitively knows when to assure a potential client with more “pizzazz” or more facts and figures. If a potential client changes suddenly from enthusiastic acceptance to analytical criticism, a good principal will know that the prospective client needs Adult input: factual reassurance of the firm’s integrity, the firm’s success, and the soundness of its previous innovations. He does this, but not at the expense of the client’s enthusiasm. He simultaneously builds upon the Child part of the client’s personality by drawing graphic and verbal images to keep his enthusiasm alive.

The following five points will help develop recognition and understanding of human behavior, the bases for transactional analysis:

1. Learn the individual strengths in people, and let them know that you know. Share this information with others.
3. Help people establish attainable and measurable goals; setting the stage for future recognition.
4. Give people your full attention; listen to what is said; ask questions that stimulate peoples opinions and ideas; and welcome people’s opinions and ideas.
5. Ask people for their help.

Notice that all five points places the burden of a viable relationship upon the actor; the relationship continues when all parties to the relationship become supporting actors.

The successful principal is a leader who understands himself and others, but more importantly, knows what must be done to meet the needs of both himself and others.  

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**FA/18**

THE FLORIDA ARCHITECT
1. AIA Secretary, Hilliard T. Smith, Jr., FAIA, talks with Florida Representative Paul G. Rogers, AIA Vice President, Carl L. Bradley, FAIA and AIA President William Marshall, FAIA.

2. Brevard Section President, Clyde Allen makes a point with Florida Representative Claude Pepper.

3. Florida Representative Dante B. Fascell at the FAAIA Congressional Reception.

4. Florida Association General Counsel, J. Michael Huey greets Florida Representative Don Fuqua as FAAIA Executive Director, Fotis N. Karousatos watches.

5. Acting Commissioner of Public Buildings with the General Services Administration, Walter A. Meisen talks with AIA President, William Marshall, FAIA, Florida Association Treasurer, James A. Greene and his wife Eleanor.


7. Freshman Representative Richard Kelly gets together at the reception with Representative Claude Pepper.

8. Mid-Florida Chapter President, Henry Wal­ten meets with Representative Paul G. Rogers.

9. Florida Association President, James E. Ferguson, Jr. discusses the evening with AIA Congressional Liaison, Nicole Gara, Representative Claude Pepper and AIA President, William Marshall, FAIA.

Not shown but in attendance at the reception was Florida Representative William Lehman.
Florida Regional Director, H. Leslie Walker, AIA has been named by William Marshall, Jr., FAAIA, President of The American Institute of Architects, to serve as Chairman of the Governmental Affairs Commission of the Institute.

New officers of the Florida State Board of Architecture are R. Carroll Peacock — President, Jeffe G. Hoxie — Vice President, James E. Garland — Secretary, Treasurer, and Harry E. Burns, Jr. National NCARB Director.

First Honor Awards in the Fourth Biennial Naval Facilities Awards Program were given for the Multipurpose Theater, Whiting Field Air Station, Milton, Fla., (Barrett/Daffin/Figg) and Atlantic Oceanographic and Meteorological Laboratories, Virginia Key, Miami, Fla., (Ferendino/Grafton/Spills/Candela)
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