

JULY, 1964

the  
**florida architect**

OFFICIAL JOURNAL OF THE FLORIDA ASSOCIATION OF ARCHITECTS OF THE AMERICAN INSTITUTE OF ARCHITECTS

# "...for in these matters, we are expert!"

By **ROY M. POOLEY, JR.**

President  
Florida Association of Architects

*"To the cause of creating a more beautiful America, the American Institute of Architects calls to arms the American people and their political leaders. As architects, we point the way to future fulfillment, and dedicate our talents, our energy and our love toward the creation of a beautiful land for our children and our children's children. This is our goal and our pledge!"*

*Arthur Gould Odell, Jr., President, AIA*

With this ringing challenge, *Arthur Gould Odell, Jr.* assumed the mantle of the presidency of the American Institute of Architects in the great city of St. Louis, Missouri at 10:00 P.M., June 18, 1964. It is a fitting challenge, at a fitting time. While America is busily rebuilding her great cities, and new and possibly greater cities are aborning, **let the clarion challenge be heard throughout our land that America the Beautiful shall not submit to ugliness, but rather, shall be ever more beautiful!** As Americans, as architects, have we any greater purpose?

The Architectural Profession has not the numbers, arms, means nor desire to enforce upon the populace its views, nor would we likely create heaven-on-earth holding such power. The profession does, however, possess unique combinations of talents, training and vision which can be articulated with enormous influence to the great advantage of our society.

It is from the crucible of the voting booth that leaders of free civilization emerge, and rightly so. And it is through these political leaders that great chunks of our nobler aspirations must be interpreted. Except on paper, great concepts, bold designs and creations of transcending beauty can seldom be realized without the sympathetic understanding and cooperation of a willing client for whom the work is to be executed. There must also be a social climate in which the seeds of beauty may germinate and grow, if such clients are to be frequently found.

Despite the gaudy vulgarity which characterizes so much of our commercial building; despite the dreadfully dreary acres of precisely spaced subdivision rooftops viewed from the spaghetti maze of new highways; despite the tangled obscenity of cluttering wires and posts desecrating the skies of our cities; despite the screaming billboard cacophony despoiling our scenic grandeur; still there is so much that is so very good we cannot but be encouraged and inspired to renewed effort with fresh vigor.

An effective response requires essentially simple actions on our part. First, of course, we must perform our function as Architects with ever increasing technical and aesthetic skill. Virtually every construction project in-

volves a mortgage and the number of banks, savings and loans, credit unions, and other financial Institutions no doubt exceeds the number of Architects in Florida. We need the banks, and they in turn will profit by following the example of their more enlightened number who draw upon the judgment and talent of a knowledgeable local Architect as a member of the loan committee.

Perhaps the common denominator of the successful professional politician is a special warmth and ability to communicate with the public. In my experience, these are warm and wonderful friends. Our limited numbers make it imperative that each of us seek personal friendships among our political leaders. There is no other way we can communicate effectively with these dynamic and forceful men who have seldom been exposed to the more meaningful capacities and aspirations of our profession.

If we are to do more than wail ineffectively about certain creation of slums of the future through thoughtless planning and zoning of new subdivisions today, then by all means let us prepare and present, with all the force at our command, a better means of solving these problems. With articulate persuasion, reason will surely prevail. It is equally true that vigorous and meaningful argument, forcefully presented in the public arena can still the screaming horror of the ad agencies' roadside clamor.

In every community, I am convinced it is possible to obtain meaningful and enforced building codes and sane zoning ordinances. It may very well require the fierce spotlight of public debate to attain such objectives. Debate we must, and succeed we surely should, for in these matters we are expert.

If we are to accept, without reservation, the challenge of President Odell, we must move the eloquent and articulate arguments for beauty from the obscurity of our chapter meetings to the brilliant white light of the public forum. There must be no legislator, commissioner or board member who cannot count among his trusted intimate friends at least one Architect. There must be no civic or service club, or religious organization, which does not count as a vital and important contributor, at least one Architect. There must be no lectern from which an Architect is unavailable to speak out for beauty and order in the environment we must create for ourselves and generations yet unborn.

Such is the inescapable responsibility of the Architect, for in all society there is none other qualified to speak with equal authority in behalf of our beloved America the Beautiful.



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**ADD NATURAL GAS AIR CONDITIONING IN DAYTONA BEACH MOTELS.** Florida Gas reports impressive additions to long list of transient facilities cashing in on convenience and economy of natural gas. New Sea Echo and Rio Beach Motels on famed S. Atlantic Avenue both have central natural gas air conditioning and heating systems.

**RIVAL CHICKEN FRYERS UNITE ON NATURAL GAS.** In Clearwater these days, your "take-out" fried chicken order may come under Kentucky Fried (two stores) or Maryland Fried (one store) labels, but it will have one thing in common. City of Clearwater Gas Division will be furnishing the finishing touch of golden brown goodness with natural gas. Prefer Sea Food? Then the new Fisherman's Wharf on Clearwater Beach Island will oblige, with gourmet fare from their new all-gas kitchen.

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**NATURAL GAS MAKING "CERAMICS" NEWS.** Florida Gas Company reports that Florida Tile Industries has become one of the largest industrial users of natural gas in its Lakeland Division . . . uses natural gas for various laboratory equipment as well as in its ceramic tile manufacturing process. Coincidentally, Try-Stone, Inc. of Tavares, makers of concrete products, recently converted from oil to natural gas to become one of the largest customers of the same company's Triangle Division.

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# The City-Visible and Invisible

**"The City — Visible and Invisible" was the theme of the recent AIA Convention. Within the framework of the theme, the speakers explored the forces at work in our communities which the architect must be aware of and respond to in developing man's physical environment . . . This article highlights only a portion of the professional program and in future issues we plan to present additional facts of the program.**

Prominent leaders in federal, state and city government, law, religion, medicine and architecture participated in a major forum to discuss the 1964 AIA Convention theme: *The City—Visible and Invisible*. The sessions were moderated by Samuel T. Hurst, FAIA, Dean, University of Southern California School of Architecture and Fine Arts.

The first session of the professional program was concerned with *The Invisible City*, covering psychological, sociological, legal, historical, cultural and spiritual elements of an urban civilization.

In the keynote address by Chancellor Thomas H. Eliot, of Washington University, St. Louis, he said American architects must take the lead "in defining the values that make urban life worth living, and in translating them into physical form." Eliot emphasized that if architects fail to meet their challenges, "then cities will be shaped by the individual concerns of the few who hold the reins of power—who may or may not give even a passing thought to the comfort of other people, or have the vision of their city as a place where notable aspirations can be fulfilled."

The Chancellor said that architects, even if they cannot make decisions in the invisible sphere, can with the help of others influence decisions there.

Successful government, he said, requires that administrators—politicians must constantly call on the talents of other technicians and professionals,

and architects should be eager to work for the benefit of their communities, states and nation.

Dr. Luther L. Terry, Surgeon General, U. S. Public Health Service, called upon the profession of architecture and public health to work closely in solving the problems of environmental health.

Dr. Terry said the goal of the architect and the urban planner is to provide people with clean air, water, food, and neighborhoods; to harness our chemical environment to serve man's welfare without threat to his health; to link the workplace with the home and community as sources of vitality and strength.

Concluding his remarks, the Surgeon General, discussed the new community mental health centers authorized by legislation enacted last year. He declared, "this recent development provides a multitude of challenges to the creativity, ingenuity and pioneering capabilities of America's architects."

When Dr. Jaroslav Jan Pelikan, Jr., Professor of Ecclesiastical History at Yale University spoke, he discussed "American religious denominations as part of the invisible force which creates and shapes cities."

He said that for many Americans, "distinctiveness of several religious traditions in America is accompanied by . . . the vision of America as the earthly form of the City of God."

Dr. Pelikan said the growth and change now occurring in American metropolitan centers will affect reli-

gion. "The various religious traditions of America, each of which has had a distinctive vision of the City of God, will continual to exist as particular historical entities," he said, "but each of them will also be obliged to define more precisely how its distinctiveness is related to America's vision of itself as a city."

The second session took up *The City and the Body Politic*, the effects of federal, state and local governments on community problems.

Senator H. A. Williams of New Jersey, issued to the architects the challenge "to combat the forces that are turning the proud cities of the eastern seaboard . . . into one monster city." He said, "the time for action was short and that the problem of keeping our cities livable might soon become completely unsolvable."

Williams said, "Today's architects must concern themselves with "the total environment."

"The architect's vision must move from the edge of the lot to the rim of the horizon," Williams said.

Concluding his remarks, the New Jersey Senator quoted the famed architect, Mies Van Der Rohe, "if technology transcends itself into architecture, it can achieve an urban society heretofore undreamed of."

The Governor of Kansas, John Anderson, Jr., was of the opinion, "that the initiative for meeting more of the domestic problems of the day must be assumed by local government if our federal system is to be pre-

*(Continued on Page 8)*

## AIA Convention . . .

(Continued from Page 7)

served . . . if indeed local government is to survive."

He said, "the danger of the federal system arises from the unwillingness or inability of the states to meet growing and municipal problems, although their performances in this area is improving."

Mayor Raymond R. Tucker of St. Louis emphasized that the already changing American concept of local government "will require further and more striking readjustment," if communities are to meet the problems of growth and service.

He said one of the "most pressing demands of a new 'creative federalism' is a total re-examination of the federal tax structure and the respective taxing powers of states and their municipal corporations."

"Urbanism," he said, "has become the single most significant fact of American life . . . so the problems of urban life in all of its aspects become

ever more important for all traditional levels of government."

The last session of the convention was concerned with *The Visible City* . . . the visual fulfillment of the physical and natural assets of the community; the architects realm.

New York architect, Albert Mayer, FAIA, urged his profession to equip itself for and seek a much larger role in formulating the basic architectural programs of cities, rather than merely carry out such programs.

He suggested that his profession enlarge its role on three planes: the corporate—professional plane; the individual citizen plane; and the individual-professional plane.

Mayer said that "traditionally, in modern times, the architect is given a program by his client, and carries it out imaginatively and with skill—we hope." But he added that "this is not good enough for him, or for the quality of what he produces."

"The architect can much more greatly fulfill himself and produce a

much greater and more challenging contribution to the Visible City if it comes to be recognized that he has an important and maybe unique contribution to make to the basic programs and the ground rules, themselves," he said.

Mayer spoke on the subject of "*The Visible City; Or Factors and Facets in City Design.*" He criticized contemporary American cities for having a mass that is "agglutinated and amorphous, with something of a single or plural heart or centralization of whatever excellence and distinction there is."

"What we need," Mayer said, "is a crystalline structure with local glitter, peaks and sub-peaks of excellence, culminating in the central massifs."

He said architecture today, for the first time in history, suffers from "unbridled excess and variety of means."

"Everything is double-faced, two-edged," he said. "Needed are conscious, self-discipline and control."

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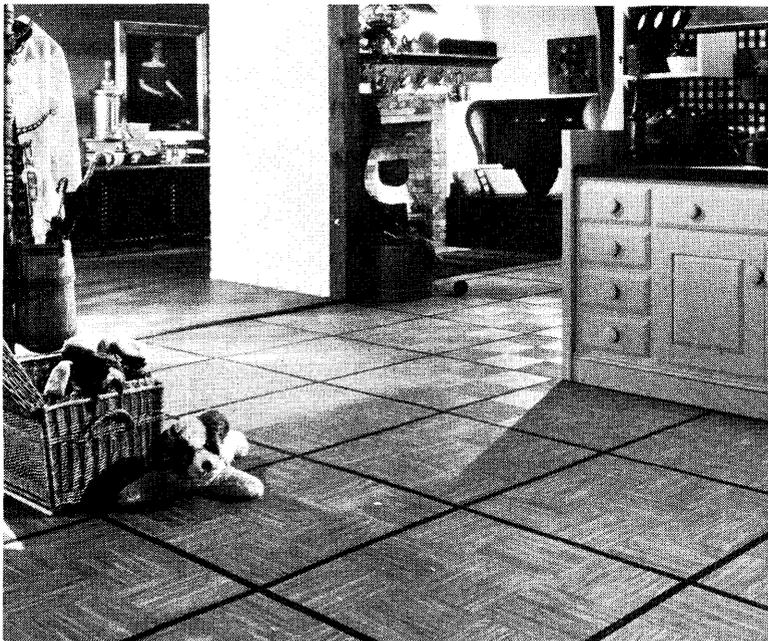
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# Convention Adopts Changes To AIA By Laws...

The 96th Annual Convention of the AMERICAN INSTITUTE OF ARCHITECTS assembled in St. Louis, Missouri, adopted the following changes to the AIA By Laws:

## CITIZENSHIP AS A PREREQUISITE TO MEMBERSHIP IN THE INSTITUTE

### Chapter II, Section 1 – is changed to read:

“Every architect who is a citizen of the United States and whose legal residence is in the domain of The Institute, may apply for admission to corporate membership; *provided, however, that The Executive Committee or The Board of Directors may waive the requirement of citizenship when the best interests of The Institute would best be served by so doing.*”

## THE COLLEGE OF FELLOWS

### Chapter III, Article 2 – current provisions are deleted with new change adopted:

“Section 1. Composition and Purpose.

“There shall be a subdivision of The Institute which shall be entitled the College of Fellows, membership in which shall consist of all those who are Fellows of The Institute. The function of the College is to sponsor such activities as writing and publishing books on architecture, biographies, restoration of the Octagon House, and other projects supplementing the activities of The Institute subject to the approval of the Board.

“Section 2. Organization.

“The College shall be organized as provided in its Bylaws.

“The Bylaws and activities of the College of Fellows are subject to the approval of The Board.”

---

**RESOLVED, That the Standards of Professional Practice, submitted to the 1964 Convention, be and hereby are approved, to be effective June 19, 1964.**

# The Standards of Professional Practice

*The Following Provisions of the Bylaws of The Institute form the basis for all disciplinary actions taken under the Standard of Professional Practice:*

## Chapter 14, Article 1, Section 1 (c)

**Any deviation by a corporate member from any of the Standards of Professional Practice of The Institute or from any of the rules of the Board supplemental thereto, or any action by him that is detrimental to the best interests of the profession and The Institute shall be deemed to be unprofessional conduct on his part, and ipso facto he shall be subject to discipline by The Institute.**

## PREFACE

THE PROFESSION of architecture calls for men of culture, integrity, acumen, creative ability, and skill.

The services of the architect are concerned with the total physical environment of man. They may include any services appropriate to the development of that environment, providing that the architect maintains his professional integrity.

The architect's services are rendered in order that the use of land and the development of projects shall

be well suited to purpose and soundly designed, with the ultimate goal of creating an environment of orderliness and beauty.

An architect's honesty of purpose must be above suspicion; he renders professional services to his client and acts as his client's agent and adviser. His advice must be sound and unprejudiced, because he is charged with the exercise of impartial judgment in interpreting the contract documents. He administers and coordinates the

efforts of his professional associates, subordinates, and consultants, and his acts must be prudent and knowledgeable. Contractors and their related crafts and skills are obligated to follow his directions as expressed in the contract documents; these directions must be clear, concise, and fair. He is engaged in a profession which carries important legal and social responsibilities to the public. His motives, conduct and abilities must be such as to command respect and confidence.

*(Continued on Page 10)*

# Standards . .

(Continued from Page 9)

## OBLIGATIONS

### 1. To the Public

**1.1** In fulfilling the needs of his client, the architect should also consider the public interest and the well-being of society.

**1.2** An architect should seek opportunities to be of constructive service in civic affairs, and to the best of his ability, to advance the safety, health, beauty and well-being of the community in which he resides or practices.

**1.3** An architect may offer his services to anyone on the generally accepted basis of commission, fee, salary, or royalty, as agent, consultant, adviser, or assistant, provided that he strictly maintains his professional integrity.

**1.4** An architect shall perform his professional services with competence, and shall properly serve the interests of his client and the public.

**1.5** An architect shall not engage in building contracting.

**1.6** An architect shall not use paid advertising or indulge in self-laudatory, exaggerated or misleading publicity, nor shall he publicly endorse products or permit the use of his name to imply endorsement.

**1.7** An architect shall not solicit, nor permit others to solicit in his name, advertisements or other support toward the cost of any publication presenting his work.

**1.8** An architect shall conform to the registration laws governing the practice of architecture in any state in which he practices, and shall observe the customs and standards established by the local professional body of architects.

### 2. To the Client

**2.1** An architect's relation to his client is based upon the concept of agency. Before undertaking any commission he shall determine with his client the scope of the project, the nature and extent of the services he will perform and his compensation for them. In performing his services he shall maintain an understanding with his client regarding the project, its developing solutions and its estimated probable costs. Where a fixed limit of cost is established in advance of design, the architect must be given freedom in determining the character

of design and construction needed to meet as nearly as feasible the cost limit established. He shall keep his client informed with competent estimates of probable costs. He shall not guarantee the final cost, which will be determined not only by the architect's solution of the owner's requirements, but by the fluctuating conditions of the competitive construction market.

**2.2** An architect shall guard the interest of his client and the rights of those whose contracts the architect administers. An architect should give every reasonable aid toward a complete understanding of those contracts in order that mistakes may be avoided.

**2.3** An architect's communications, whether oral, written, or graphic, should be definite and clear.

**2.4** An architect shall render professional services only after he has been retained as architect by his client, and the extent of the services and the compensation have been confirmed in writing.

**2.5** An architect shall not have financial or personal interests which might tend to compromise his obligations to his client.

**2.6** An architect shall not accept any compensation for his professional services from anyone other than his client or employer.

**2.7** An architect shall base his compensation on the value of the services he agrees to render. He shall neither offer nor agree to perform his services for a compensation that will tend to jeopardize the adequacy or professional quality of those services, or the judgment, care and diligence necessary properly to discharge his responsibilities to his client and the public.

### 3. To the Profession

**3.1** Every architect should contribute generously of his time and talents to foster justice, courtesy, and sincerity in his profession. As an architect, he must recognize that he has moral obligations to society beyond codified law or business practices.

**3.2** An architect should promote the interests of his professional organizations and do his full share of the work of those organizations.

**3.3** An architect shall not act in a manner detrimental to the best interests of the profession.

**3.4** An architect shall not knowingly injure falsely or maliciously the professional reputation, prospects, or practice of another architect.

**3.5** An architect shall not attempt to supplant another architect after definite steps have been taken by a client toward the latter's employment. He shall not offer to undertake, or undertake a commission for which he knows another architect has been employed until he has notified such other architect of the fact in writing, after having been advised by the owner that employment of that architect has been terminated.

**3.6** An architect shall not enter into competitive bidding against another architect on the basis of compensation. He shall not use donation or misleading information on cost as a device for obtaining a competitive advantage.

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

**3.8** An architect shall not engage a commission agent to solicit work in his behalf.

**3.9** An architect shall not call upon a contractor to provide work to remedy omissions or errors in the contract documents without proper compensation to the contractor.

**3.10** An architect shall not serve as an employee of unregistered persons who offer architectural services to the public, nor as an employee of an organization whose architectural practice is not under the control of a registered architect.

**3.11** Dissemination by an architect, or by any component of The Institute, of information concerning judicial procedures and penalties, beyond the information published or authorized by The Board or its delegated authority, shall be considered to be detrimental to the best interests of the architectural profession.

**3.12** An architect shall not be or continue to be a member or employee of any firm which practices in a manner inconsistent with these Standards of Professional Practice.

### 4. To Related Professionals

**4.1** By his own example, an architect should inspire the loyalty and enthusiasm of his professional employees. He should provide them with

a desirable working environment and compensate them fairly.

**4.2** An architect should contribute to the interchange of technical information and experience between architects, the design profession, and the building industry.

**4.3** An architect should respect the interests of consultants and associated professionals in a manner consistent with the applicable provisions of these Standards of Practice

**4.4** An architect should recognize the contribution and the professional stature of the related professionals and collaborate with them in order to create an optimum physical environment.

**4.5** An architect should promote interest in the design professions and facilitate the professional development of those in training. He should encourage a continuing education, for himself and others, in the functions, duties, and responsibilities of the design professions, as well as the technical advancement of the art and science of environmental design.

#### PROMULGATION

These Standards of Professional Practice are promulgated to maintain the highest ethical standards for the profession of architecture. This the enumeration of particular duties in the Standards should not be construed as a denial of others, equally imperative, though not specifically mentioned. Furthermore, the placement of statements of obligation under any category above shall not be construed as limiting the applicability of such statement to the group named, since some obligations have broad application, and have been positioned as they are only a matter of convenience and emphasis. The primary purpose of discipline under these Standards of Professional Practice is to protect the public and the profession.

Since adherence to the principles herein enumerated is the obligation of every member of The American Institute of Architects, any deviation therefrom shall be subject to discipline in proportion to its seriousness.

The Board of Directors of The American Institute of Architects, or its delegated authority, shall have sole power of interpreting these Standards of Professional Practice and its decisions shall be final subject to the provisions of the Bylaws.



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Developed in Lambert's Florida Laboratories, KEESTONE is a specially formulated powder, containing properly graded aggregates, in a ready-to-use form. Applied to freshly poured concrete floor slabs, by dust-on or broadcast method, KEESTONE is floated and troweled into the surface to simulate the natural keystone. The entire operation is completed while concrete is in a plastic state. ■ A KEESTONE finish assures you of a colorful and textured surface that is slip-proof and glare-proof with uniformity of color over any size area. The finish is permanently "fused" to become a monolithic part of the concrete floor. ■ KEESTONE'S dramatic surface is ideal for concrete patios, swimming pool and deck areas, showroom floors . . . in fact, for any exterior or interior concrete floor surface where a decorative, natural stone effect is desired. Resistant to heavy traffic and adverse weather conditions, KEESTONE is a lasting complement to architectural design and landscape. ■ You will be assured of a durable and distinctive appearance when you specify all concrete floor surfaces to be finished with KEESTONE. Write for AIA File Brochure.

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## National AIA Officers Installed

Arthur Gould Odell, Jr., FAIA, of Charlotte, N. C. was installed as President of the American Institute of Architects at St. Louis, Mo., on June 18.

The Institute's new president has been active in AIA affairs since becoming a member in 1946. He has served the North Carolina Chapter in many capacities, including two years as president.

Odell, who has been credited by the Charlotte press with changing that city's skyline "almost single-handedly" was elevated to AIA Fellowship in 1957 "for his notable

contribution to the advancement of the profession by his achievement in design."

Serving with Odell will be the following newly elected officers: First Vice President and President-Designate: Morris Ketchum, Jr., FAIA, of New York City; Vice President (three offices): Rex W. Allen, AIA, of San Francisco; William W. Eshbach, FAIA, Philadelphia; and Hugh Stubbins, FAIA of Cambridge, Mass.; Secretary: Oswald H. Thorson, AIA, of Waterloo, Iowa. The present Treasurer, Robert F. Hastings, FAIA, will complete his two year team.

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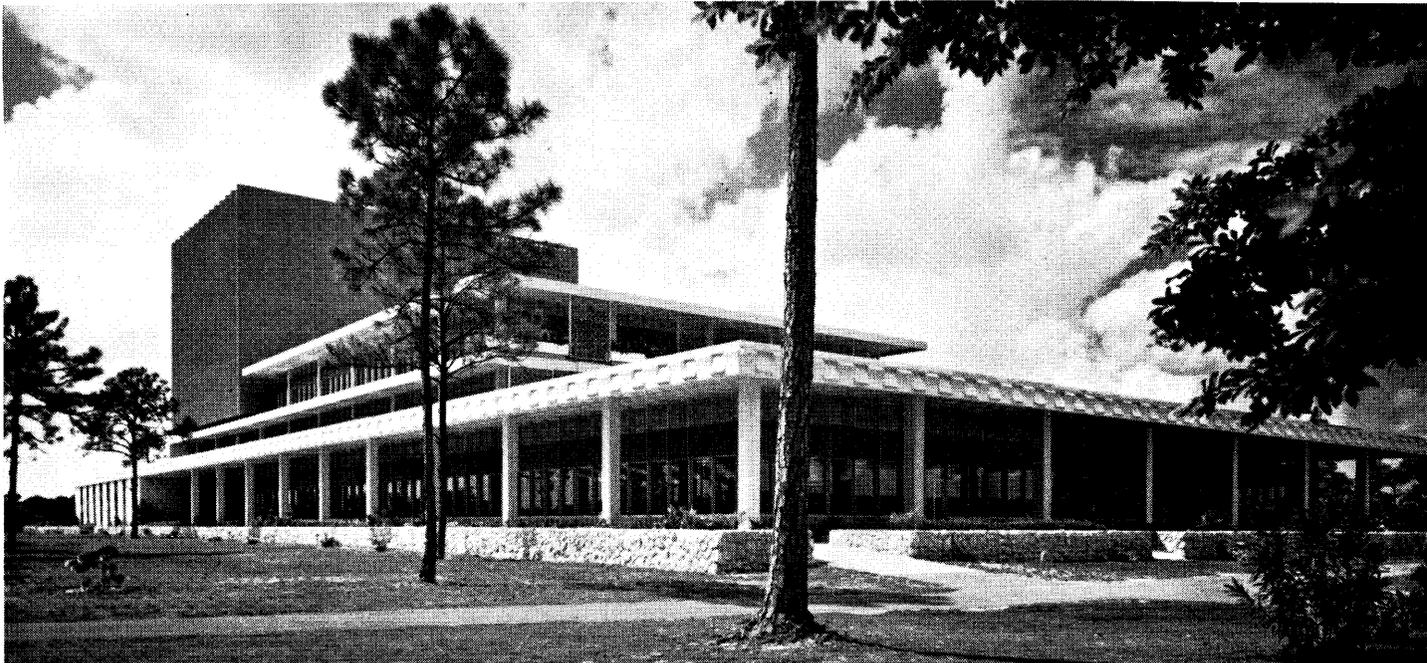
## ADVERTISING PAYS in THE FLORIDA ARCHITECT

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Photo below: Typical gathering at AIA Convention —  
Florida Delegates seated in first three rows.



# 1964 AIA Library Building Award . . .



## *Merit Award . . . College Library*

By WILLIAM J. LYON, R. A.

There were three requirements of the program that determined the basic design.

...*First*, and foremost, the 1,000,000 volumes and 1,800 seats to be housed. This set the bulk of the building.

*Second*, the expansive area required for the undergraduate reading room with its ultimately 100,000 volumes and 800 seats, readily available and accessible.

*Third*, the necessity to build initially, a very modest part of the ultimate building in order to stimulate interest in the overall project.

The concourse through the building connecting the north and south campus areas provided the solution to these requirements and in addition, made it possible to isolate all service facilities, and rooms, used by the public off-hours, without interfering with the smooth functioning of the library.

Sunlight control and storm protection were accomplished by the orientation, the use of wide overhangs, and the telescoping metal panels vertically stacked above viewing level on the three floors.

The concept of different environments for active book usage by students and faculty and the static storage of hundreds of thousands of

volumes of limited circulation logically was delineated by a horizontal three story, high-ceilinged wing designed for people and a vertical, low volume mass, designed for books, all set on a broad stylobate of natural rock, softening the transition of the crisp architectural lines of the building to blend comfortably into the normal landscape.

Materials used throughout were erosion and corrosion resistant and of permanent finish, free of clichés and of compatible hue and texture. In the main, materials, such as marble, brick, natural stone, aluminum, stainless steel and glass were used and, of course, the magnificent stack tower with its beautiful blue-green and gold tile veneer, clean, durable, ever changing as it expresses the mood of the day.

Entrance to the Library is through a concourse twenty-seven feet wide which passes between two units of the overall structure at ground level. One of these units is a great square tower nine stories high, in which, except for the first two floors, books are kept. The other unit is a vast ground-floor reading room above a major portion of which rises two other floors, also containing reading rooms. The outside walls of the main reading

room are of combination window wall and storm shutter construction, with heat and glare resistant glass.

The unusual facade design of the tower creates a sculptured effect. There are 1,175,544 two-inch-square, blue-green tiles on the tower's outside walls. The high precision of applying these tiles called for not more than one-eighth of an inch tolerance in ten feet. Ninety-seven miles of joints were required to hold the tiles together.

Of the tower floors, the fourth through the seventh, and the ninth, are stack areas. Built-in, sound-proof carrels with typing shelf and work space, are along the outside walls of the stack areas, each with its own window exposing the occupant to the beautiful outlook of the lake and the rest of the campus. Carrels total 240.

The special collections and rare books are on the eighth floor, where there are, also, six seminar rooms and a small reading room.

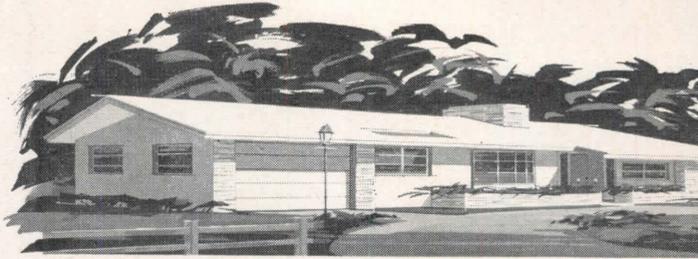
Two elevators take students to the stack areas. A book-veyor and a pneumatic tube system service the second through the ninth floors.

The undergraduate reading room, which extends at ground level horizontally toward the Ashe Administra-

*(Continued on Page 27)*

BUILDERS AND BUYERS AGREE:

# "light for living"



## HELPS SELL TODAY'S HOMES

Gone is the "Dark Age!" There's an increasing awareness of the value of good lighting — ample Light for Living — emphasized by the continuing multi-million dollar Medallion Home program.

Light for Living is one of the big "new" selling features today. In Model Homes, nothing works its after-dark magic so effectively as good lighting.

Planned lighting, inside and outside, can extend the boundaries of a home. It has the visual effect of stretching walls and raising ceilings—makes a room appear larger than it is. By eliminating dark corners and pockets, it actually gives *more room* for living.

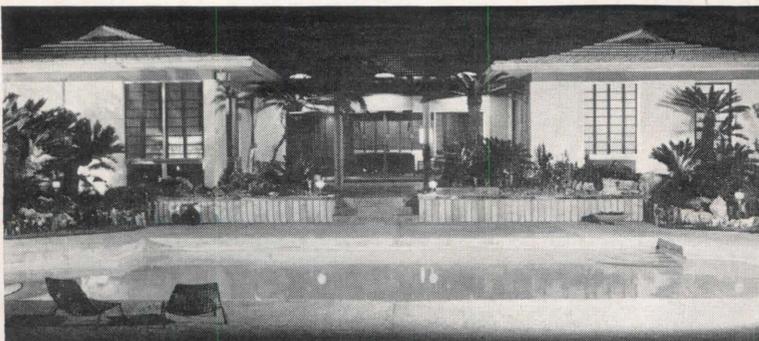
Carefully integrated, over-all planned lighting calls for (1) general area lighting, (2) focal lighting, (3) accent lighting, and (4) work-lights for special purposes, such as over kitchen counters.

Luminous ceilings in kitchen and baths . . . luminous wall panels in living areas . . . recessed spotlights . . . lighted valances, cornices and coves . . . and plenty of outlets conveniently placed to accommodate lamps. These are lighting techniques that prove strong "selling points" for today's home builders and realtors.

If you want more "light on lighting," contact your electric company for qualified help.



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"So often people spend hundreds of dollars decorating their home and landscaping their yard, only to be able to enjoy the total beauty for about 12 hours a day," says Mrs. John B. Burke of Dade City. "With our planned indoor-outdoor Light for Living we can—and do—enjoy our home 24 hours a day if we desire."

"Nothing adds more to the comfort and beauty of a home than good lighting," says Charles K. Cheezem, builder-developer of St. Petersburg. "Prospective homebuyers are amazed when they visit my 'Home of Living Light' and see how we have utilized modern lighting techniques . . . to help homebuyers with ideas for their own particular needs."

# Planned modern light for business and industry, too!



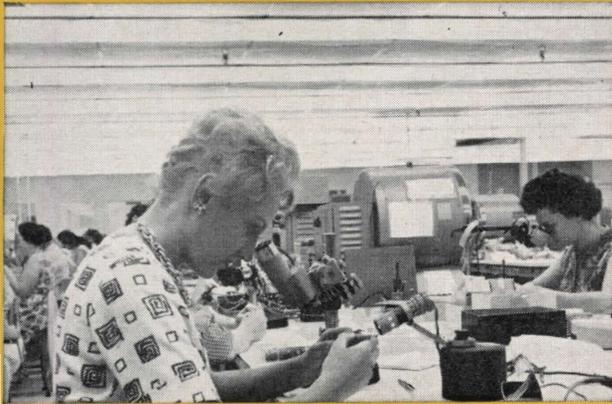
## Makes Offices More Efficient

Offices in Tampa City Hall are well lighted, using from 125 to 200 foot candles of light depending upon the job classification. No complaints about eye strain, according to *Julian Burmside, Electrical Inspector for the City of Tampa.*



## Stores More Attractive

"Men's fashions 'on stage' in our display windows are shown at their desirable best 'under the lights.' Lighting is a basic tool of selling. The progressive, successful merchant uses it wisely," says *C. K. Slaughter, prominent clothier of Daytona Beach.*



## Workers More Proficient

"Properly engineered lighting in our production area has contributed tremendously to the quality of our products . . . assuring precision potentiometers to our customers for use in their aerospace programs," says *Arnold Kortejarvi, Product Engineer of International Resistance Co., St. Petersburg.*



## Plants More Productive

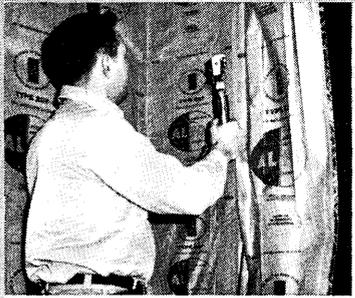
"We followed the advice of your lighting engineer and installed 90 foot candles of general illumination in our new printing plant. It has paid off with interest, in terms of quality and speed of production," says *John Boyd, Mgr. of Boyd Brothers, Inc., Panama City.*



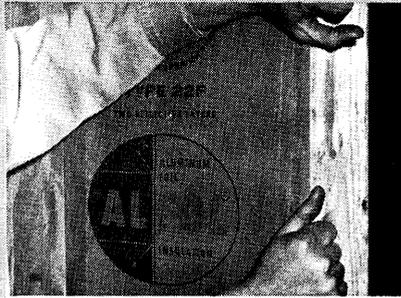
"I never realized what a difference it would make," says *Mrs. Glenn T. Barnes of Pensacola, in commenting on her new direct type of lighting.* "Indirect lighting accents the contours and brings out beautiful features of our living room decor and fireplace that would otherwise be overlooked."



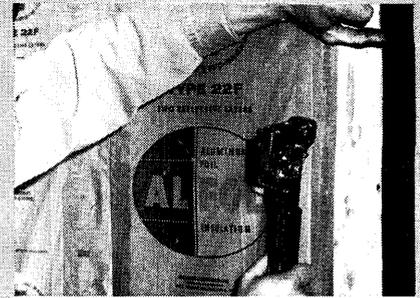
"What wonderful things can be done with lighting," says *Raymond F. Copes, Jr., Pres. of Flamingo Cay, Inc., builders-developers of Bradenton.* "General illumination, of course . . . but now more than that! Luminous ceilings and other advanced techniques to match a family's mode of living . . . to make a home and furnishings more beautiful."



**STAPLE**



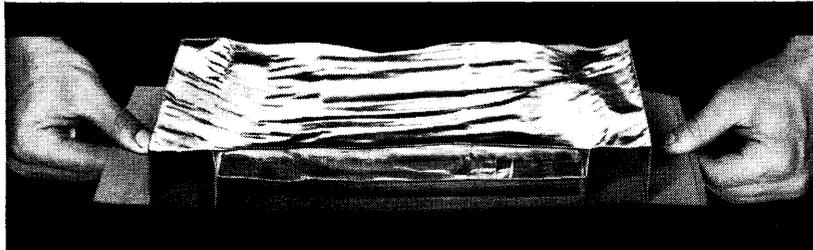
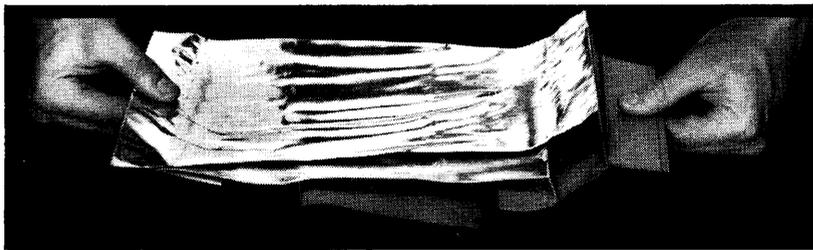
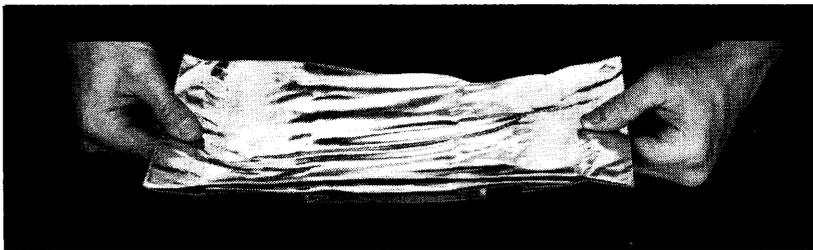
**SNAP**



**STAPLE**

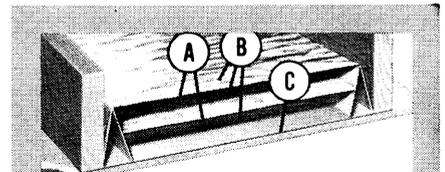
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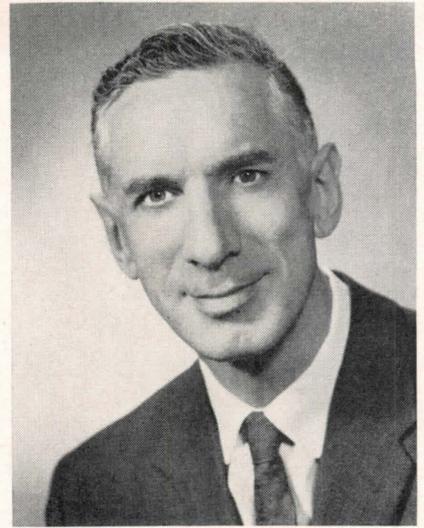
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THE FLORIDA ARCHITECT

# The Color Blind

By R. H. HAVARD

Director of Design,  
Formica Corporation



It is a well recognized fact that there are people who, because of a defect in their optic system, are unable to distinguish certain colors. Such people are commonly described as being "color blind" (Fig. 1). There are, however, very many more people who are, in terms of practicality, equally color-blind . . . not because of physical deficiencies in their optic systems but because of defects in their mental apparatus.

Let me hasten to add that it is not implied that such persons are mental defectives in the popular sense, but are defective insofar as they have not permitted their mind to interpret intelligently what their eye sees in respect of color.

This statement is made on the assumption that Sir Isaac Newton's theory of color vis-a-vis light has

Born in South Wales, Great Britain, Mr. R. H. Havard studied at Pembroke College, Oxford; Slade School, University College, London and Art Schools in the British Isles. Winner of several prizes and scholarships including the Rome prize, He is a member of N.S.I.D., an Associate of the Society of Canadian Industrial Designers, a member of the Royal Society of Arts, and a member of the Montreal Art Directors Club.

Mr. Havard lived and painted in Europe, Canada and the United States. His paintings are in a number of private collections as well as in many public buildings including some major works in new churches in Britain.

validity. He suggested that light, having no color in itself did have the property of exciting color in the human eye . . . or mind.

If the foregoing is true then it follows that if a person does not make himself aware of color, in other words subjects himself consciously to the emotion of color, then that person is equally blind to color as his neighbor who has merely a physical defect. It is this type of color-blindness which is most prevalent and the one in which we as practioners in the use of color are most interested, for in this group are to be found the majority of our clients, and it is to these that we must

address ourselves. However, before we embark on a program of educating the public in color we should first re-learn certain fundamentals concerning color . . . fundamentals given us during our school-days but, for most of us, quite obliterated by later acquired technical information of more obvious and direct value to our daily task.

First we should refresh ourselves as to what color is, how it applies to architecture, and what effect it has, if any, upon the individual . . . at work, at play, and at home.

We know very well that different colors owe their hue to their particu-  
(Continued on Page 19)

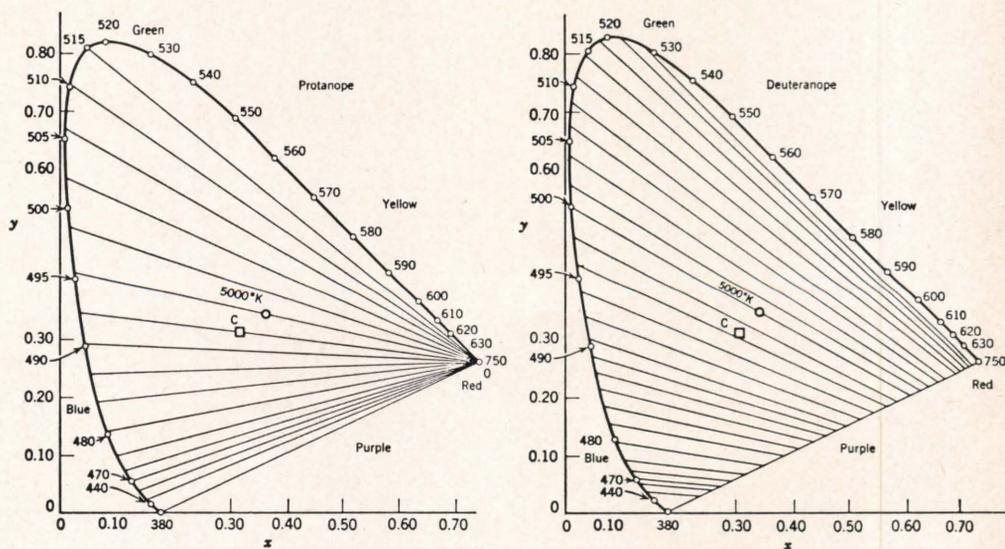


Fig. 1 — Chromaticity confusions of the protanope and deuteranope (after Pitt, 1935) shown on the (x,y) chromaticity diagram. The typical protanope, for example, will not be able to distinguish source C from a part of the spectrum near 493 m $\mu$ . From Stevens, S. S. (Ed.), Handbook of Experimental Psychology, New York: John Wiley & Sons, Inc., 1951, Fig. 12, p. 844 (solid lines only).

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and turning. You'll have the same wonderful wood that remains unchanged, uncracked, unwarped in the Cathedral of Ciudad Trujillo built in 1514. You'll be relying on the same rugged material the government puts in invasion gliders, PT boats, and landing craft. And you'll join America's top architects who chose Genuine Mahogany recently for the interior of the luxurious Hotel Sheraton in San Juan, the Professional Golf Association's (PGA) clubhouse in Palm Beach, and the Library at the University of Chicago.

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## Color...

(Continued from Page 17)

lar wave length, and their location in the spectrum is determined by their wave length (see fig. 2). However, *knowing* is a far cry from *comprehending* the value of this elementary fact. Were this not true how else can one explain the mis-use of color in certain applications . . . both by architect and by interior designer. An outstanding example of this kind of color-blindness is seen where a company has built, at considerable expense, its new administrative offices—the architects, in all good faith employing professional designers and decorators to arrange the decor of the interiors—often the result reveals that the consultant has gone “color happy” arriving at a color scheme which bears no relationship to the functions being performed within the offices. This kind of effort supplies typists with persimmon or brilliant red painted typewriters, accountants with brightly colored and closely-patterned desktops, and conference rooms with spectrum yellow walls . . .

While such examples of colorful decor may be good image makers insofar as the visitor is concerned, because they startle and excite to comment, they are not always economically sound in terms of the company itself. Yes, I do use the term “economically” with purpose, for the abuse of color does serve to minimize the company’s investment in space and personnel . . . and this is exactly why it affects the architect directly, for it is his job to provide his client a result which is most profitable for the fee paid. The use of high-vibration, short-wavelength colors, such as persimmon, red and spectrum yellow in such spots as the ones mentioned will serve to tire the individual operators more rapidly than would colors selected from the longer wave-length segment of the spectrum. With earlier exhaustion comes a greater proneness to error, and with error irritability which, in turn, leads to a general deterioration in over-all attitudes and efficiencies. For the architect to tolerate knowingly such an abuse of privilege is to deny his client the full benefit to be derived from employment of professional advice.

To offer a comprehensive set of examples of such erroneous practices in the use of color would be to demand

(Continued on Page 25)

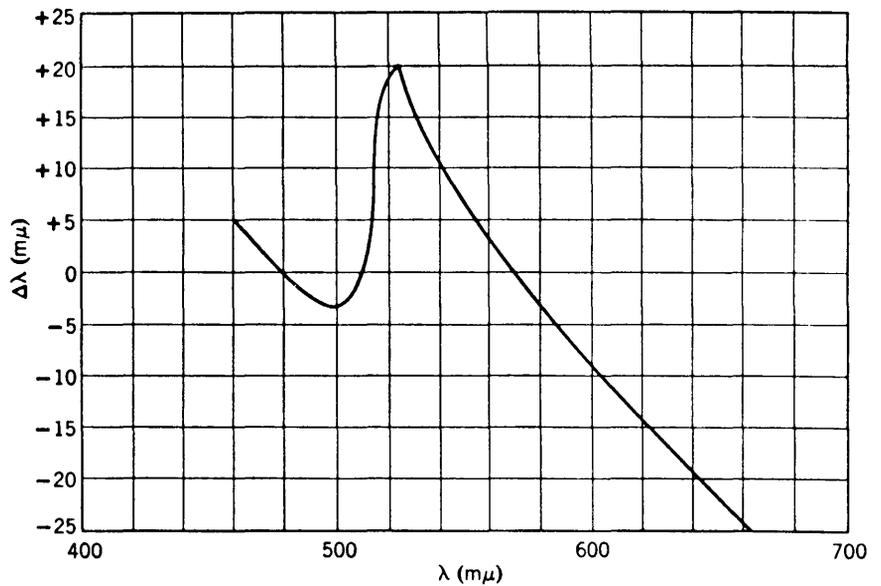
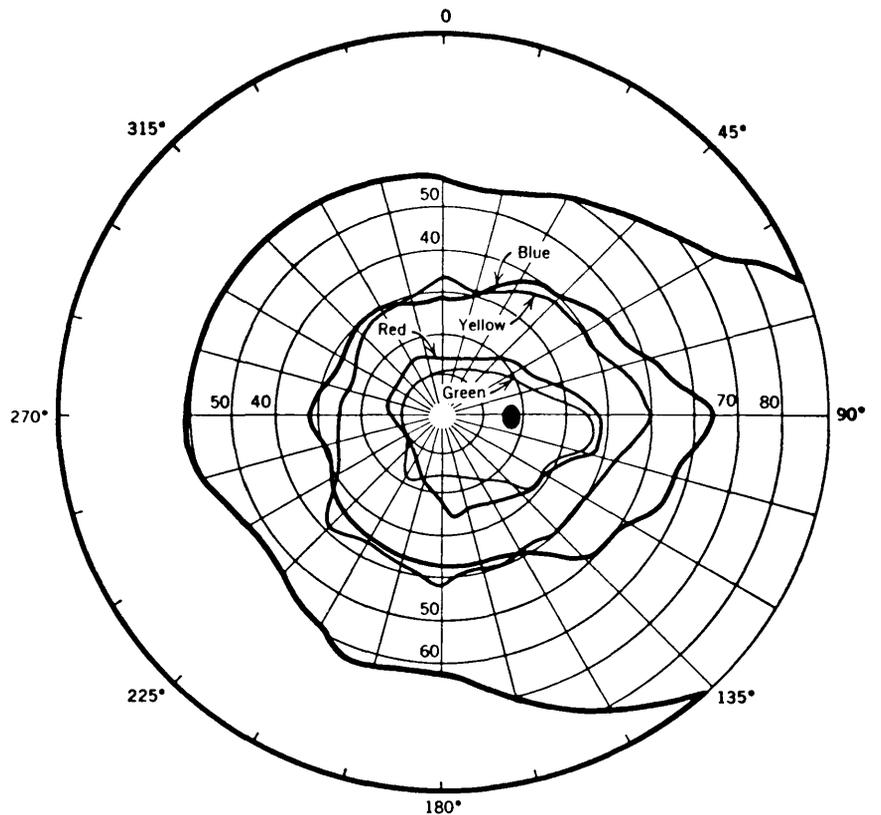
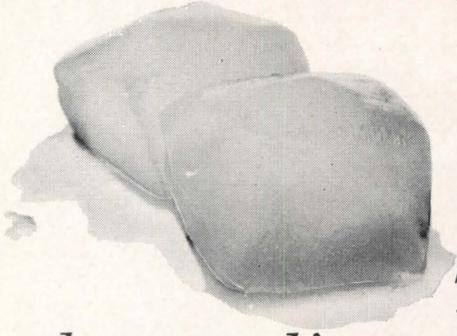


Fig. 2. Change of wavelength, at a fixed retinal illumination, producing the same change of hue as alteration from 1000 to 100 trolands (after Purdy), the radiation  $v$  at 1000 trolands appearing the same as  $v + \Delta v$  at 100 trolands; for example, the colors produced by light of 525 and 660  $\mu$  at 1000 trolands would appear the same as those produced by light of 545 and 635  $\mu$  at 100 trolands; the effect is thus very appreciable. On the average the fixed points are at about 751, 506, and 474  $\mu$ . From LeGrand, Yves, *Light Colour and Vision*, Fig. 59, p. 213. (Translated by R. W. G. Hunt, J. W. T. Walsh, and F. R. W. Hunt, New York: John Wiley & Sons, Inc., 1957).

Fig. 3. Typical polar representation of the limits within which chromatic sensations resulting from stimulation by reasonably large, typically luminous stimuli are elicited in a right eye. From Committee on Colorimetry, Optical Society of America, *The Science of Color*, New York: Thomas Y. Crowell Co., 1953, Fig. 20, p. 104.





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TRANSMISSION COMPANY  
WINTER PARK, FLORIDA

# Golden Anniversary Convention To Stress 'Design For Learning'

Plans now underway by the Jacksonville and Florida North Chapters for the 50th GOLDEN ANNIVERSARY CONVENTION of the FAA in Jacksonville indicate that this will be among the most interesting meetings of FAA. "Design for Learning" is the theme of the convention and the scope of the theme is not limited to school design. The development of this theme is shaping a program as unusual as it is significant.

Within the next few weeks every member will receive the first convention mailing in which will be included information on the Architectural Exhibit program. All architects who desire to exhibit their work are requested to review the forthcoming literature and to promptly return the application form.

This year special attention will be given to the many firms who will

exhibit their building products and services. Arrangements are being made to invite a representative from each exhibiting firm to an "exclusive breakfast" where FAA will honor the exhibitors. Indications to date show this portion of the convention program will be, once again, a success. A substantial portion of available exhibit space has already been reserved.

This year, the President's Reception will be a separate function and will formally commence the activities of FAA's GOLDEN ANNIVERSARY. The President's Reception will take place Wednesday evening, November 11th. Everyone is invited to plan their schedule to attend this Gala social event which will provide an early opportunity to meet old acquaintances as well as a "special guest" who will be present.

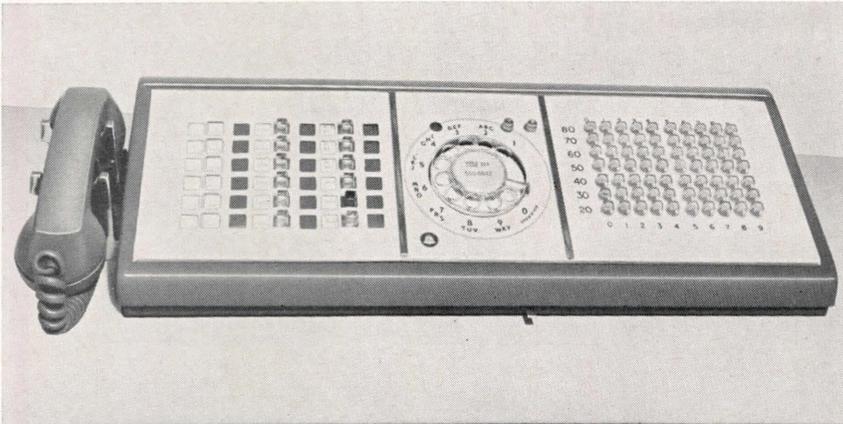
Another highlight of the Convention will be the First Annual Florida Craftsman of the Year Award. You will be hearing more about this in later issues.

An early report from the ladies committee indicates a well rounded, interesting program.

Every architect, every Chapter, should make plans now to attend your FAA's 50th GOLDEN ANNIVERSARY CONVENTION.

A full Convention Committee has been named:

*Convention Chairman*—A. Robert Broadfoot; *Program Committee*—James T. Lendrum; *Architectural Exhibit Committee*—Robert E. Boardman; *Student Committee*—M. H. Johnson; *Registration Committee*—Herbert Coons, Jr.; *Public Relations Committee*—Wm. H. Goodman; *Arrangements Committee*—C. A. Ellingham; *Hospitality & Reception Committee*—John P. Stevens; *Awards & Prizes Committee*—Wm. T. Arnett; *Entertainment Committee*—Harry C. Powell; *Product Exhibit Committee*—James A. McDonald; *Ladies Program Committee*—Mrs. Shirley Kemp.



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**Southern Bell**  
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# National Community Fallout Shelter Design Competition

Francis E. Telesca, AIA, of the architectural & engineering firm of Greenleaf & Telesca, Miami, Florida, was awarded the Grand Prize of \$15,000 in the National Community Fallout Shelter Design Competition which was conducted by AIA for the Office of Civil Defense, Department of Defense.

## *The Findings of The Jury...*

"The shelter provisions are arrived at without unusual expense because of easy conversion in times of emergency, without creating spaces which have no purpose other than shelter.

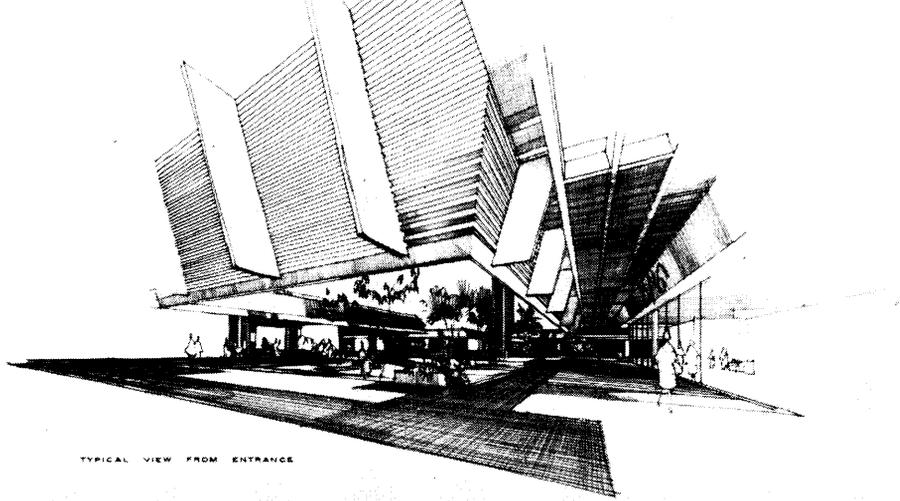
"The site is relatively large around this compact group or complex. It is actually only one building on one level, or almost on one level, although there are small depressions in the level of the shopping area. This, a compact solution, is served by one of the most economical and practical grouping of truck courts or service courts presented by any entry.

"There are many interesting interior spaces which are not crowded, and the shoppers can find their way around in a pleasant variety of spaces while moving from store to store. The merchandising elements are also well conceived and studied, and this was thought to be one of the few projects in which those elements were broken down successfully into logical

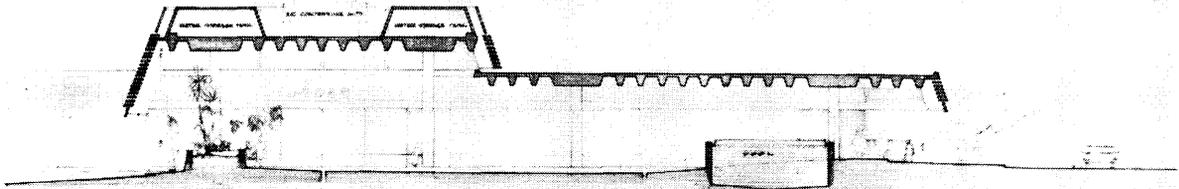
groups. There are four groups around a court, so arranged that in addition to the obvious traffic generators of the variety store, the super-market, and the usual department store, there are also intermediate groups of small stores so arranged by merchandising relationships that they in themselves form good strong groups within the whole merchandising pattern.

In commenting on this design the Jury said, "... It provided a useful, practical shopping center plan with an inspired use of land. The interior spaces offered good merchandising and would be easily adaptable without a great expenditure of money for the additional benefits of shelter, thanks to a good deal of thoughtful consideration by the competitor.





TYPICAL VIEW FROM ENTRANCE



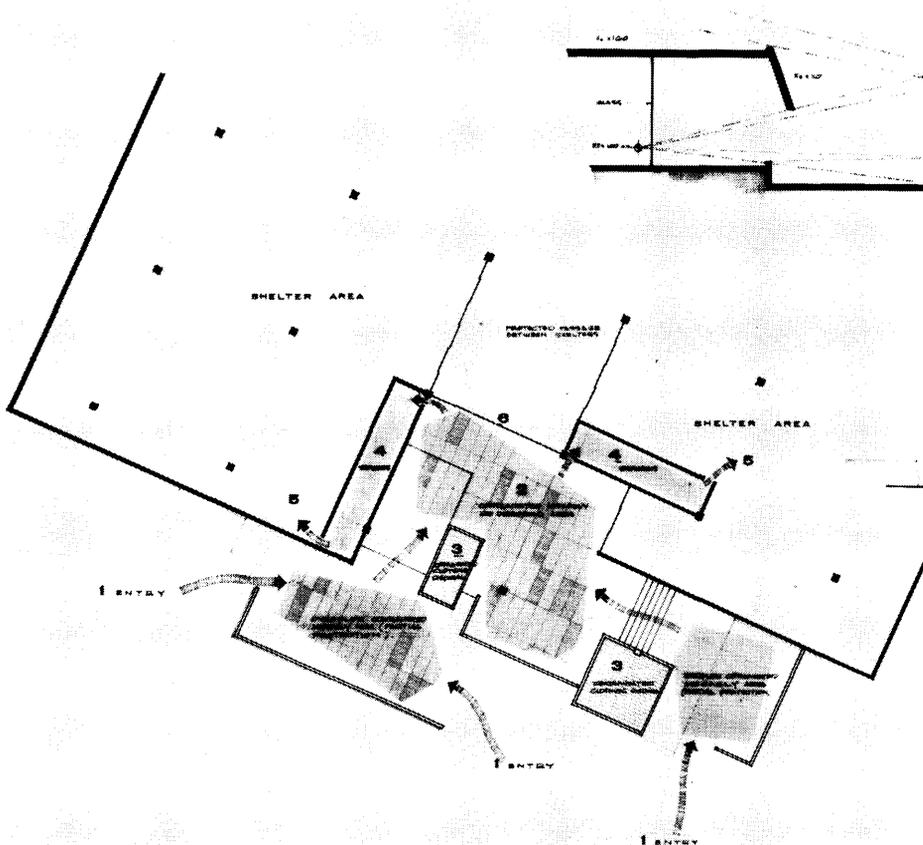
TYPICAL SECTION THRU ENTRANCE

"The important element of parking is provided without underground garage excavation. In several logical groups around periphery of the building an interesting pattern is created, and the designer avoided the ugly sea of asphalt so often found around the conventional shopping center. Intelligent use of some landscaping elements has also contributed to the appearance of the total complex.

"The jury found here a logical building, well conceived as a shopping center and as a shelter. It was well

constructed, competently detailed, and could be built not only in its own region but almost anywhere throughout the United States. It was felt, therefore, that in this particular project, that here was the most universal application of a shopping center with the necessary shelter provisions. This was considered to be the most useful of any of the projects submitted. The shopping center is air conditioned for normal use, and this equipment can provide a comfortable environment for thousands of shelter occupants

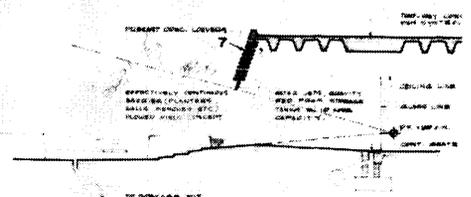
during emergencies. A unique and carefully planned entry system with baffles provides for natural ventilation in case of power failure. This is one of the few entries which attempted to provide a back up ventilation system without expensive emergency generators and auxiliary fans. The jury also admired its aesthetic and visual qualities and the fact that it could become a shopping center where it would be a visual delight as opposed to a shopping center more typical and less imaginative in concept."



FLOW DIAGRAM - ASSEMBLY & DECONTAMINATION AREAS



BASIC CONCEPT OF PROTECTION AT GLASS LINE



DEVELOPMENT OF BASIC CONCEPT

**FUNCTION**

	NORMAL	EMERGENCY
1	ENTRANCE	ASSEMBLY
2	ENTRANCE COURT	ASSEMBLY AND DISPENSING
3	STORAGE	CLOTHING CHANGING
4	STORAGE	STORAGE
5	RENTAL AREA	SHELTER AREA
6	MUSICIAN'S QUARTERS	RENTAL AREA
7	RENT SCREEN	RENTAL AREA

*Specify*

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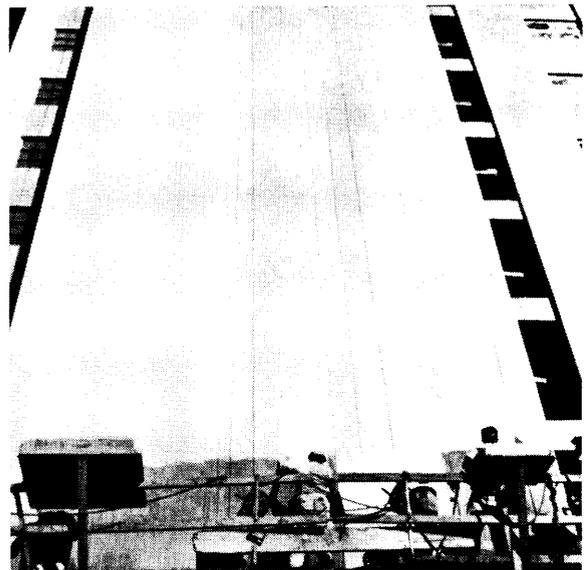


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- Can be hammered, nailed and sawed, without chipping or flaking.
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- Has unequalled hiding power and adhesion.
- Can be applied over: old plaster, gypsum paneling, wood, concrete, brick, metals, masonite, bakelite, glass, painted surfaces, etc.



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## Color...

(Continued from Page 19)

more space than is available in this issue. Consequently I must restrict myself to this single example and hope that it is adequate to demonstrate the need for refreshment in respect of all facts relative to the composition of color. The next aspect of color blindness is one which is evidenced once again by a forgotten acceptance of a well-known fact.

We all learned a long time ago that as well as color being the result of light . . . Where there is no light there can be no color (try seeing color in a perfectly dark room!), it is also true that color changes with light.

A physical demonstration of this, available comparatively recently to us, is the Kodachrome print. A color-photograph taken at eight o'clock in the morning differs in color value from one taken of the same subject at noon, and differs yet again from one taken at five o'clock in the evening . . . even though all three were taken in what may be apparently identical daylight conditions. (See Fig. 3, page 19)

Here we are entering a strange field in respect of color . . . one involving *metamorphism*, that is to say, a consideration of the ability of color to change character with a change of light quality.

When one chooses a material for a new suit of clothes it is not uncommon to step outside the store in order to "see" what the material looks like in the natural day-light. Subconsciously we do appreciate the *metamorphic* effect of light upon color, but not many of us apply this knowledge consciously, consequently a housewife will select a suite of dining-room furniture in a store under conditions of fluorescent light, and is much dismayed when she sees the same furniture in her own dining room under conditions of incandescent light. By the same token the great majority of architects, and their professional assistants in design and decor, very often demand paint manufacturers, fabric manufacturers or other suppliers to furnish color matches to examples submitted by the client or themselves, but they omit any description whatsoever of the lighting under which the finished product is to be viewed.

(Continued on Page 27)

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As a special project to raise funds for the Sanford Goin Architectural Scholarship at the University of Florida, the women's auxiliary of the Florida Central Chapter, AIA, is undertaking a series of auctions-by-mail of original paintings by Florida artists.

To launch the project, six painters from the Clearwater area have donated three water colors, two oils, and one black and white lithograph which will be sold to the highest bidders and all proceeds contributed to the scholarship fund.

The Florida Architect will publish a photograph of one of the paintings each month, with details of its value, colors and size, together with a brief sketch about the artist.

Minimum bids—to be determined by the market value of the painting—will be announced with each photograph. All bids should be sent to Mrs. Edmund MacCollin, 1480 Sunset Point Road, by the 30th of the month in which the picture appears. No checks should be sent until the winner is notified as soon after the monthly deadline as possible, but it is asked that a bank reference accompany each bid.

### Spanish Moss

by

James C. Boudreau



A black-and-white lithograph of a typical southern cabin sheltered by a moss-draped liveoak. Lithography is a field in which Dr. Boudreau became particularly well known during his 25 years as dean of art at New York's Pratt Institute.

Now retired and dividing his time between his home in Clearwater and an old farmhouse on the Damariscotta River at Newcastle Maine, the artist was active in metropolitan art circles for many years before leaving the academic world. Widely traveled and an authority in his field, he has lectured extensively on the fine and applied arts and is the author of both books and articles on the subject.

He is a member of the American Society of Illustrators, the Royal Society of Arts (London), and a dozen other art clubs and associations in the United States. For several years he has been a board member of the Florida Gulf Coast Art Center near his winter home.

Born in Framingham, Mass., Dr. Boudreau has degrees from the Massachusetts Normal Art School in Boston and the Massachusetts School of Art. He did postgraduate work at Columbia, Pittsburgh and Alfred universities, *Pratt Institute*, and in Europe. He started his teaching career at the Pittsburgh Academy and later became art director of the Pittsburgh public schools. He was also an instructor at Carnegie Institute, Pittsburgh University, and with the extension division of Pennsylvania State College.

During World War I he was a lieutenant in the U.S. Army Air Corps, is licensed as a commercial pilot, and active in the Civil Air Patrol.

Framed in black wood with a three-inch grey mat, the overall size of the picture is 17½ by 21½ inches. It is valued at \$15 and minimum bids will start at \$7.50.

July 30 is the deadline for entering bids, and all offers should be mailed before that date to Mrs. Edmund MacCollin, 1480 Sunset Point Road, Clearwater, Florida. A bank reference is requested with each bid, but no checks should be sent until the winner is notified.

## Color . . .

(Continued from Page 19)

*Metamorphism* is an inescapable fact in the world of color and those who refuse to make any allowance for its existence in their color selection in respect of interiors are just as surely blind to color as are those who suffer from physical blindness. It is necessary, therefore, when preparing color schemes for the new building upon which you have lavished so much thought and care to pay particular attention to light . . . not merely in respect of the light-levels for work, those considerations are obvious and are well recognized, but also with due regard for the colors to be used within those work areas. Colors of the walls, drapes, carpets, furniture and equipment are not only affected by the light source, but they also in turn affect the quality of the light in terms of environment. (See Fig.4).

It is a good investment on the architects part, and of his interior designer, to really make an effort to

apply the principles of color psychology, for then, and then only will he be giving full value for money. It is known that color can be stimulating or it can be enervating, but too much stimulation in a work area can be disastrous, consequently discretion in the use of color is required.

Today the architect, the designer and, indeed, anyone professionally active in the field of color has available to him, absolutely free, the top skills and knowledge for reference or consultative purposes.

In any event, with the creeping paralysis of conformity in society, of more and more government with less individual freedom, one of the really significant things we can expect to see during the next decade or so is a more adventurous use of color in the home and in the office, for it will only be possible in this way to express his revolt against conformity. Consequently color can be expected to play an even larger role in the exercise of our profession than ever before,

and we in the chemical and other product manufacturing companies have prepared such a range of color for your use as to put the rainbow to shame.

*Color will always be a mystery, but it need not necessarily be a confused mystery.*

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## Library Award . . .

(Continued from Page 13)

tion Building, rests lightly on a raised stylobate or platform providing promenade and lounging space and a landscaped setting for the entire building, the entire area being enclosed with a natural rock wall tying it into the natural landscape. One of the most striking features of the interior is the main staircase which is suspended from the structure at each floor by a structural steel terrazzo wrapped in satin finish stainless steel. The stair itself is precast terrazzo treads of monumental character and the ebonized hand rail and stainless steel stanchion follow the functional flow of the traffic in an unbroken, sinuous line. This stair well of striking proportions is highlighted by twenty-four translucent sky domes, and the entire stair area is bathed in natural light unequalled psychologically by any light of an artificial source. A reflecting pool at the base of the staircase in the lobby adds interest and beauty.

The undergraduate library on this first floor seats eight hundred students and provides shelving for 50,000

volumes. This is an open-shelf collection with free access to students. There is also an exhibit hall on this floor, a lecture hall which seats one hundred and fifty and is expandable to three hundred, a lounge for library staff and faculty, a suite for the Recording for the Blind unit, and a wing for mechanical equipment.

From the first floor lobby of the main reading room unit, students may go to the second and third floors, either by escalator or stairs. The reference, catalog, circulation, and acquisitions departments and administrative offices are on the second floor. The circulation desk controls access to the stacks in the tower. The third floor houses the periodicals and government publications division, with more than 50,000 volumes, also on open shelves.

The entire building is completely air-conditioned and humidity-controlled, and when necessary, it can be heated. It contains 193,000 square feet of floor space and its reading rooms will seat 1,800 readers.

The library provides shelving for one million volumes, a capacity to meet the University's needs for two decades.

**New Registrations**

Twenty-five more persons have been registered to practice architecture in Florida. Of the total, 23 registrations were granted to residents of Florida. The remaining two were granted on the basis of the applicants having been already registered and practicing in another state.

Those passing the examination for registration are:

**BROWARD CHAPTER**

Fair J. Llano

**DAYTONA BEACH CHAPTER**

Tom Jannetides

**FLORIDA CENTRAL CHAPTER**

Addison R. Harvey  
Prentiss S. Howard  
Forrest F. Lisle, Jr.  
Donald R. Sterc

**FLORIDA GULF COAST CHAPTER**

Sumner E. Darling

**FLORIDA NORTHWEST CHAPTER**

Richard L. Hubertz

**FLORIDA SOUTH CHAPTER**

Philip A. Clark  
James D. Harum  
Clifford F. Landress  
Richard A. Miskiel  
Clack C. Nelms, Jr.  
Charles E. Richter

**JACKSONVILLE CHAPTER**

Delmus Brim, Jr.  
William C. Dilatush  
Faunce R. McCulley, Jr.

**MID-FLORIDA CHAPTER**

Richard M. Bennett  
Richard Ostrander  
William R. Webster

**PALM BEACH CHAPTER**

David W. Beebe  
James Costpoulos  
Richard Granfield

**OUT OF STATE**

Mary L. Princ—Atlanta, Ga.  
Arnold Zwibel—Oakland, Calif.

**Robert  
Fitch  
Smith  
FAIA  
1894-1964**



Prominent civic leaders, architects, and friends of Robert Fitch Smith, FAIA, mourn his untimely death as a loss to both the community and profession. He is survived by his gracious wife Charlotte; two sons, Dr. Donald G. Smith of Coral Gables, and Robert O. Smith, of Boston; his mother, Mrs. George B. Smith; and a brother J. Tower Smith, of Kalamazoo, Michigan.

On July 1, 1894, he was born in Fremont, Ohio. He graduated from the University of Miami in 1930 with a Bachelor of Arts degree and took his bachelor of architecture there in 1931. He has been a member of the American Institute of Architects since 1934 and became a Fellow of the AIA in 1960.

Robert Fitch Smith designed the University of Miami Audio-Visual Education Building, Coral Harbor Club in Nassau and his design of churches in Florida as well as in Nassau have contributed to the community environment.

He was listed in "Who's Who in America."

Smith generously gave his time and worked in a leadership capacity on the following civic and other professional groups:

Past chairman of the Regional Planning Board of Dade County, past executive director of the Coordinating and Planning Committee of Dade County, vice chairman of the Urban Planning Committee, charter member of the Miami Planning Board, member of the Beaux Arts Institute of De-

sign, and a member of the Architectural League of New York.

The Miami Herald in its editorial paying tribute to Robert Fitch Smith stated the following:

ONE OF MIAMI'S strongest voices for comprehensive urban planning has been stilled with the death of Robert Fitch Smith.

A Fellow of the American Institute of Architects, Mr. Smith served his profession and his community to make both better. From the day he received his degree in architecture from the University of Miami in 1931, he worked to make this the outstanding city of the future.

Mr. Smith understood the opportunity young Miami had to avoid the mistakes of older urban centers. He pleaded for development of a master plan; not piecemeal zoning, not one style of architecture, but a sound pattern for community growth.

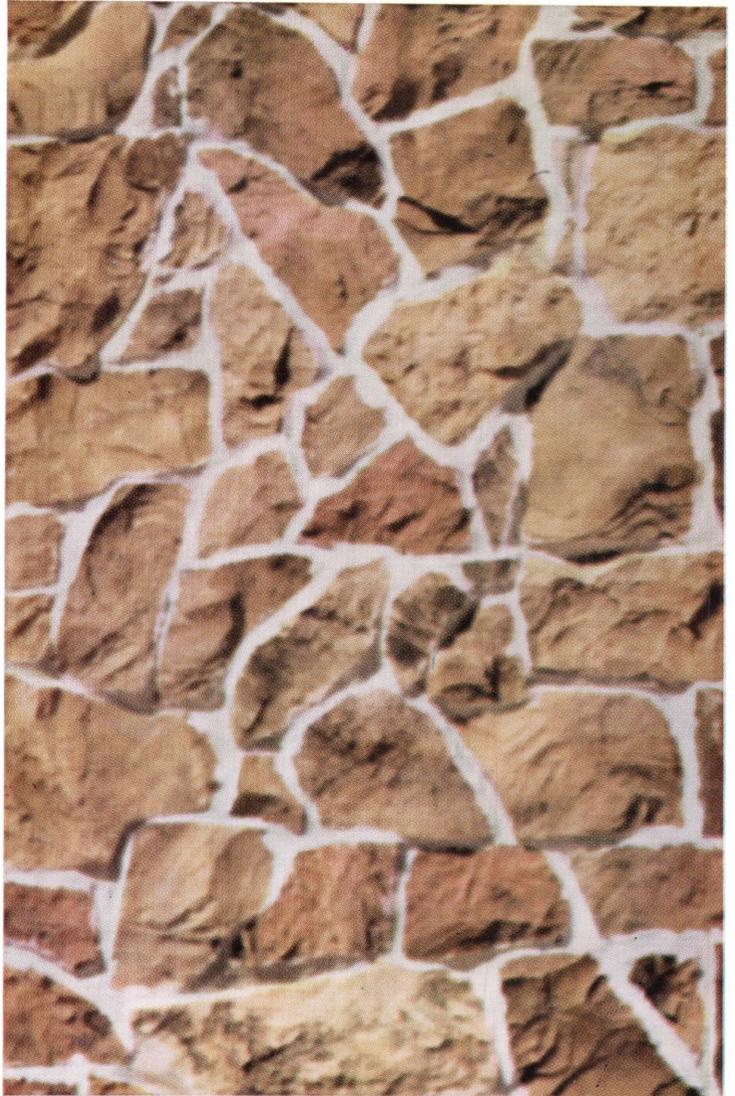
As a charter member of Miami's planning board, he worked tirelessly for neighborhood development to preserve the breathing space that brought people to Miami.

It was in 1948 that Mr. Smith told his city: "It's too bad that neighborhood planning could not have guided Miami from the start, but it's not too late to do a good job with it."

Terrible wounds have been inflicted on the city since then by improper zoning and unimaginative planning, but we echo Robert Fitch Smith's belief that it is still not too late to keep Miami from becoming a candidate for total renewal.

# This Is Red River Rubble . . .

It's a hard, fine-grained sandstone from the now-dry bed of the Kiamichi River in Oklahoma. In color it ranges from a warm umber through a variety of brownish reds to warm, light tan . . . Face textures are just as varied. Over thousands of years rushing water has sculptured each individual stone with an infinite diversity of hollows, ridges, striations, swirls — and has worn each surface to a soft, mellow smoothness . . . The general character of this unusual stone suggests its use in broad, unbroken areas wherein rugged scale and rich color are dominating factors of design . . . Age and exposure can do nothing to this stone except enhance the mellow richness of its natural beauty. . .



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