



The American Institute of Architects

APPLICATION FOR MEMBERSHIP

APPLICATION NO AP 11346
 Dated (Undated) 19 .
 Received January 11, 19 56
 Granted March 1, 1956
 MEMBERSHIP NO 11346

- A Name of applicant Roy Perkins Harrover Chapter Memphis.....
- B Address of applicant 1320 Lamar Avenue, Memphis, Tennessee.....
- C Application received with check for \$ 20.00..... on February 9, 1956 .
 \$20.00 check
- D ~~Application~~ returned for ~~correction~~ Chapter endorsement..... January 11, 1956 .
- E Application in due order on February 9, 19 56
- F Acknowledgments to applicant and chapter on January 11, 1956 .
- G Certified resolution of chapter executive committee recommending admission
~~or that applicant be denied~~ received on January 11, 19 56
- H Record of registration, Form S39, Sent Tenn. Jan. 11, 19 56. Received. January 19, 19 56.
- I The applicant has not been examined as to his professional qualifications ~~by~~
- J The applicant is - currently registered as an architect or licensed to practice
 architecture in the states of Tennessee.
- K Application sent to The Board of Examiners on February 21, 19 56
- L The Board of Examiners reported on application on February 21, 19 56
- M The applicant was requested to furnish additional evidence of his profes-
 sional qualifications on or before 19 , which was received.

✓ JSP

REPORT:

As a result of its findings on the evidence submitted The Board of Examiners unanimously reports that in its opinion the applicant is* qualified for membership in The American Institute of Architects.**

Date February 21, 19 56.

THE BOARD OF EXAMINERS

[Signature]
[Signature]
J. W. Minick
 Chairman

CERTIFICATION OF ELECTION AND ASSIGNMENT

I, Secretary of The American Institute of Architects, hereby certify that, under authority vested in me by The Board of Directors, I have this day duly elected
 Roy Perkins Harrover
 to membership in The Institute, and hereby declare him to be a corporate member of The Institute and assign him to membership in the Memphis Chapter.

Date March 1, 19 56

[Signature]
 Secretary

- N Applicant was admitted on March 1, 19 56
- O Notice to applicant and notice of assignment to chapter on March 1, 19 56
- P Notice of denial of application to chapter and applicant and \$
 returned to applicant on 19 .

*Trans.
Jan 11, 1956*



INSTRUCTIONS

Type in all information carefully and sign with ink.

Mail both copies to the secretary of the local Chapter of The Institute, with check for \$20.00 made payable to The American Institute of Architects.

The American Institute of Architects

APPLICATION FOR CORPORATE MEMBERSHIP

I, the undersigned, do hereby apply for corporate membership in The American Institute of Architects.

1. My full name is Roy Perkins Harrover

2. I am a Natural citizen of the United States.

State whether natural or a naturalized citizen.

3. My legal residence is in the City of Memphis
County of Shelby State of Tennessee

State whether residence or office address.

4. My address in The Institute records will be (Residence)

Number 1320 Street Lamar Avenue
City Memphis Zone State Tennessee

State whether a practicing architect, teacher, a public official, etc.

5. I am engaged in the profession of architecture as Practicing Architect

6. I desire to be a member of the Memphis, Tennessee Chapter.

7. I declare that I will comply with the By-laws; and the Standards of Professional Practice of The American Institute of Architects, which are attached hereto; and the Rules and Regulations supplementary thereto; and that I understand the duties, responsibilities, and obligations of a member of The Institute; and that I have read and understand all the information contained in this form and its attachments.

8. I have filed the duplicate of this application with the secretary of the Chapter above named. I am not indebted to The Institute or to any of its component organizations.

9. I enclose my check for \$20.00, for admission fee and the first year's annual dues, of which \$1.00 is for a year's subscription to the *Bulletin of The American Institute of Architects*. It is my understanding that if I am not admitted to membership \$15.00 will be returned to me, and \$5.00 retained by The Institute as an examination fee.

Date

19

Roy Perkins Harrover

Applicant sign full name in ink

1.

PAID
\$20.00
2-9-56 - Py.

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STATISTICS

10. Date of birth 11/23/28 Place of birth Dayton, Ohio

11.(a) I am registered or licensed to practice architecture in the following-named states:

Connecticut
Tennessee

(b) I passed the State Board Examination in the following-named states:

Connecticut

(c) I hold Certificate No. of the National Council of Architectural Registration Boards, for having passed their Standard Examination.

EDUCATION

12.(a) I attended high schools, private schools, colleges, universities, as follows:

<i>Name of School, College, University</i>	<i>Location</i>	<i>No. of Years</i>	<i>Year of Graduation</i>	<i>Degree</i>
Hume-Fogg Tech.&Voc.	Nashville, Tenn.	1		
Hillsboro High School	" "	3	1946	
Yale College	New Haven, Conn.	1		
Yale University	New Haven, Conn.	4	1953	B.A.R.C.H.

(b) I have held the following-named scholarships or other honor awards, and have traveled in the following-named countries:

PROFESSIONAL TRAINING *

13. I list below, in chronological order, the periods of my training as draftsman, the names and addresses of my principal employers, and my classification as draftsman while employed by each:

	<i>From</i>	<i>To</i>
Donald W. Southgate Draftsman Nashville, Tenn. Summers, Part time	1942	1943
Edwin A. Keeble Draftsman Nashville, Tenn. Summers, Part time	1943	1946
		1948 Job Captain
US Marine Corps Air Sta. Cherry Point, N. C. Architectural Draftsman	1946-1948	

* (NOTE: Applications received after July 1, 1953, must conclusively show that applicant has had three full years of experience in architectural work, in offices, governmental employment, or teaching, in addition to graduation from an architectural school; or eight full years of such experience without formal education; or equivalent combinations of both of the foregoing.)

The above represents approx. 4 full years work

PROFESSIONAL PRACTICE

14. I list below, in chronological order, the periods during which and the states in which I have practiced architecture as an individual or as a member of a firm or corporation or as a public official or have taught architecture or the arts and sciences allied therewith. (State names of firms or corporations or public office and of schools or colleges.)

Design Consultant-Yale University From 1953 To
Designer-Paul Schweikher-New Haven, Conn. 1953-1955
Hanker&Heyer, Inc. Memphis, Tenn. Designer 1955

15. Is architecture your principal vocation?

Yes

BUSINESS AFFILIATIONS

16. I list below other business in which I participate or own an interest, and the extent of such participation or interest.

None

PRESENT OR PREVIOUS MEMBERSHIPS IN ARCHITECTURAL ORGANIZATIONS

- 17. Member of Institute from to
18. Junior of Institute from to
19. Associate of Chapter from to
20. Junior Associate of Chapter from to
21. Student Associate of Chapter from to
22. Member of State Organization in from to

REFERENCES

Five references are required, at least three of whom shall be corporate members of The Institute in good standing.

Carl C. Heyer, A.I.A. 1433 Commerce Title Bldg. Memphis, Tenn.
A.L. Aydelott, A.I.A. 2080 Peabody Ave. Memphis, Tenn.
Earl P. Carlin, A.I.A. 202 Prospect Street New Haven, Conn.
Paul Schweikher, Arch. 202 Prospect Street New Haven, Conn.
Dean Charles B. Sawyer, Yale Art Gallery, New Haven, Conn.

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THE AMERICAN INSTITUTE OF ARCHITECTS

THE OCTAGON, WASHINGTON, D. C.

Office of The Secretary

RECORD OF REGISTRATION

OF

Roy Perkins Harrover - Memphis, Tennessee

(Name of Applicant)

SECRETARY,

BOARD OF ARCHITECTURAL EXAMINERS,
Nashville, Tennessee

Address

Dear Sir:

The above named applicant for membership in The American Institute of Architects is an architect practicing in your state.

To qualify for such membership, an applicant, must be registered or licensed by the state to practice architecture therein.

Will you please answer the following questions relating to the applicant's registration, to assist The Institute in determining his eligibility for membership? A duplicate of the form is enclosed for your files.

Date January 11, 19 56

Secretary

1. Is the applicant registered or licensed to practice architecture in your state? Yes
2. Was his registration or licensing by examination? No or by exemption? *
3. What was the scope of the examination? * Granted registration on verified professional experience and education and registration in the State of Connecticut.
4. What was the period of the examination?.....days. Written examination.....hours; Oral examination.....hours.
5. When examined, did applicant have a certificate from the National Council of Architectural Registration Boards? No If so, give Certificate No.
6. Date of first registration. April 20 19 55 Registration No. 3007 Is it current? Yes

(Signature of Secretary of Board)

Date January 17 19 56 Tennessee State Board of Architectural Examiners

(Name of Board)

THE AMERICAN INSTITUTE OF ARCHITECTS
THE OCTAGON, WASHINGTON, D. C.

COPY

March 5, 1956

Mr. Roy Perkins Harrover
1320 Lamar Avenue
Memphis, Tennessee

Dear Mr. Harrover:

The Board of Directors of The American Institute of Architects takes pleasure in informing you that it has acted favorably on your application and welcomes you to corporate membership in The Institute. You will receive shortly a certificate of membership duly executed by the officers of The Institute.

You are assigned to the Memphis Chapter and the Tennessee Society of Architects, effective March 1, 1956.

I sincerely hope that you will take an active and interested part in your chapter activities since it is through these activities that Institute policies are developed. Your cooperation and participation will contribute to the advancement of Institute objectives and increase the benefits to be derived from Institute membership.

I want you to know that my office is always at your service to the fullest extent of its powers.

Sincerely yours,

Edward L. Wilson
Secretary

Enclosures



THE AMERICAN INSTITUTE OF ARCHITECTS
1857 * 1982 The First 125 Years

Harry Harmon, FAIA
Secretary

March 2, 1982

Mr. Roy P. Harrover, FAIA
One Commerce Square - Suite 2710
Memphis, TN 38103

Dear Mr. Harrover:

I have the pleasure of informing you that the Jury of Fellows advanced you to Fellowship in the Institute at its recent meeting for your notable contributions to the advancement of the profession of architecture. With this action, you are also admitted to the College of Fellows.

The newly advanced fellows will receive their medals at the Investiture of Fellows which will be held on Sunday, June 6, 1982, at the Concert Hall, Honolulu, Hawaii, where the 1982 AIA National Convention will take place on June 6 - 9. Additional information about this event is enclosed.

The Officers of the Institute and the Jury of Fellows join me in the hope that you will be present to receive this honor.

I take this opportunity to express my personal congratulations and good wishes.

Sincerely yours,

Harry Harmon, FAIA
Secretary

cc: Zeno L. Yeates, Sponsor

enclosures

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SECTION 1. DIGEST OF CAREER AND ACHIEVEMENTS

This sheet is only to demonstrate format for narrative description section. Use a blank sheet of paper. The forms following (pages 2-16) should be used for completion and submittal.

ROY P. HARROVER, A.I.A. MEMPHIS, TENNESSEE
(NOMINEE) (CITY AND STATE)

(a)

Roy Harrover became a draftsman and renderer in an architectural firm at the age of fifteen. After service in Marine Corps aviation as an aerial mapper, he attended Yale University, where he became a disciple of the modern movement through exposure to his instructor, Eliot Noyes, and critics Philip Johnson and Louis Kahn. After graduation, he was chosen by the University to work with Kahn as clerk of the works on the Yale Art Gallery Addition. Moving to Memphis in 1955, he became partner in charge of design and production in the firm of Mann and Harrover, establishing the design orientation of the firm which he has headed as sole owner since the death of Bill Mann in 1960. The firm, through the years numbering fifteen to twenty staff, six or seven licensed architects, and four to six graduates in training, has produced a broad variety of commercial and governmental projects, many of which have received, national, regional and local awards.

Harrover's buildings seem always to fit their intended use, to gain form from function, rather than having function forced into preconceived form. His belief that design must be carried through to every system, each detail, produces works of great integrity and unity. His conscious avoidance of the fads of fashion results in a strong simple architecture which seems always new and pertinent.

In the Memphis Airport, Harrover successfully integrated the classic column-supported light shell roof forms of the lobbies with the heavy masonry forms of the concourse and supporting elements. The building was an immediate success with the public, becoming a symbol of the City, and being recognized in a national survey as the third most popular airport in the nation. Careful initial master planning resulted in a building which retained its design quality a decade later when additions doubled its size.

The Schilling Motors automobile showroom is an addition to an existing dealership which has resulted in an example of classic beauty in an urban commercial auto row.

The Commerce Square development contains the first example in Memphis of major reuse. Harrover personally saved this 1929 banking structure, successfully expanding it and relating the new office tower and garage to it.

The Mud Island complex is a park on an island in the Mississippi at downtown Memphis, which Harrover conceived as a tribute to the history, natural history, folklore and music of the lower river and its valley. Now nearing completion after eight years of planning and construction, this exercise in total architecture and urban planning is becoming a unique example of Harrover's comprehensive design ability.

SECTION 2. NOMINATION (submit in duplicate)

1. ROY P. HARROVER, of the MEMPHIS CHAPTER and corporate member of the AIA since 03/01/56 is nominated for Fellowship for notable contribution to the advancement of the profession of architecture in the area (x) of DESIGN (areas of distinction, see Principles Underlying the Bestowal of Fellowship for a complete listing).

The nomination is made by: (check and sign either 1a. or 1b.)

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x 1a. Vote of governing Board of DIRECTORS, MEMPHIS CHAPTER, A.I.A. (name of component organization) [Signature] A.I.A. PRESIDENT 10/30/81 (signature and title of Chapter President or Secretary) (date)

1b. Individual corporate members and/or Fellows as follows: (written signature and date) (typed signature and chapter):

2. The nominators designate the following member to be the sponsor of the nomination: Name ZENO L. YEATES Address 2080 PEABODY AVENUE Phone Number (901) 274-0633 MEMPHIS, TENNESSEE 38104

SECTION 3. PROFILE

(Additional sheets may be inserted, but please be concise.)

TYPEWRITING ONLY

1. Nominee's name: ROY PERKINS HARROVER

2. Nominee is a natural naturalized citizen of the United States.

3. Nominee's mailing address: SUITE 2710, ONE COMMERCE SQUARE
MEMPHIS, TENNESSEE 38103

4. Nominee's firm name and address: ROY P. HARROVER AND ASSOCIATES
SUITE 2710, ONE COMMERCE SQUARE, MEMPHIS, TENNESSEE 38103

5. Nominee is registered or licensed to practice architecture by: NCARB

(name of state board, NCARB, as case may be)

6. Nominee is registered or licensed to practice architecture in the states of: CT, TN, AR, MS, KY, OK, FL, MO.

7. Nominee is engaged in the profession of architecture as: SOLE OWNER & PRINCIPAL OF FIRM

8. Nominee's date of birth: NOVEMBER 23, 1928
Place of birth: DAYTON, OHIO

9. Nominee's education: YALE UNIVERSITY - BACHELOR OF ARCHITECTURE DEGREE

(a) High School, College, University, Post Graduate, etc. (chronological order)

Location	No. of Years	Year of Graduation	Degree
HILLSBORO H.S. NASHVILLE, TN.	4	1946	HIGH SCHOOL DIPLOMA
YALE UNIV. NEW HAVEN, CT.	5	1953	BACHELOR OF ARCHITECTURE

(b) Scholarships held by nominee:

NONE - (G.I. BILL)

10. Nominee has traveled in the following countries:

ENGLAND, SCOTLAND, HOLLAND, SWITZERLAND, ITALY, SPAIN, NIGERIA, V.I.,
BAHAMAS, PUERTO RICO, WEST INDIES, NETHERLAND ANTILLES.

11. Other data concerning nominee's record:

PRESIDENT, MEMPHIS CHAPTER, A.I.A., FROM 1971 TO 1972.
MEMBER, NATIONAL COMMITTEE ON DESIGN, A.I.A., FROM 1970 TO 1971.

SECTION 3. DESIGN

(Additional sheets may be inserted, but please be concise.)

1. List the significant work of the nominee in this category:

<i>Project</i>	<i>Location</i>	<i>Year of Completion</i>
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(SEE SHEET 4(b), ATTACHED)

2. Describe the qualities of the nominee's design which are considered to have contributed notably to the advancement of the profession:

NOMINEE'S WORKS EXHIBIT THE FOLLOWING QUALITIES:

A STRONG, SIMPLE BEAUTY, ALMOST CLASSICAL, WHICH SEEMS TO ENDURE.
AN UNFAILING ABILITY TO FUNCTION WELL FOR THE PLANNED PURPOSE.
A HARMONY WITH SURROUNDING ENVIRONMENT - RURAL OR URBAN.
EACH WORK EXHIBITS ITS OWN UNITY - THE PARTS RELATE - GOOD DETAILING.
PROFESSIONAL ACCEPTANCE, CRITICAL ACCEPTANCE, PUBLIC ACCEPTANCE.

3. List the significant awards, honors and recognition accorded by the Institute and other professional, government, or civic organizations for the nominee's work in design:

A.I.A. NATIONAL AWARD OF MERIT: 1964. PROGRESSIVE ARCHITECTURE MAGAZINE DESIGN AWARD CITATIONS: 1958, 1959, 1961(2), 1965, 1967. A.I.A. GULF STATES REGIONAL AWARDS OF MERIT: 1959, 1961, 1968. A.I.A. TENNESSEE SOCIETY AWARD OF EXCELLENCE: 1981. MEMPHIS ARTS COMMISSION COMPETITION - WINNING FIRST PRIZE: 1956. A.I.A. MEMPHIS CHAPTER-MASONRY INSTITUTE: MERIT AWARD 1979, AWARD OF EXCELLENCE 1981. MEMBER: A.I.A. NATIONAL DESIGN COMMITTEE, VISUAL ARTS AND ENVIRONMENTAL DESIGN COMMITTEES-TENNESSEE ARTS COMMISSION, MEMPHIS ARTS COUNCIL. A.I.A. DESIGN AWARD JURY MEMBER: TN, AL, AR, OK, TX.

4. Books or articles written by nominee in connection with design:

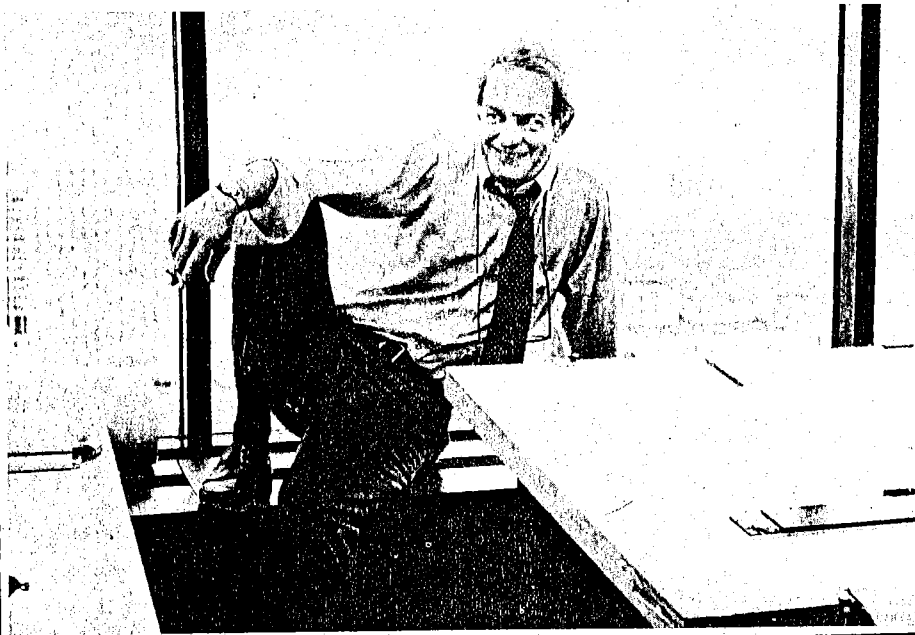
<i>Title of Book or Article</i>	<i>Publication Date</i>	<i>Publisher</i>
THOUGHTS ON ARCHITECTURE AND CITIES	MAY, 1976	TOWERY PRESS
CITY OF MEMPHIS MAGAZINE (ENCLOSED)		

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SPEAKOUT

THOUGHTS ON ARCHITECTURE & CITIES

ROY HARROVER



Architecture has been called "the mother of the arts." Man's earliest habitations contain works of his art, visual records of his inseparable drives toward beauty and self-expression. The animal paintings of Lascaux Cave (15,000 B.C.), the wall paintings and sculpture of the temples and tombs of ancient Egypt, the brilliant wall decorations of Knossos on Crete and the polychromed bas-reliefs, sculpture and decoration of ancient Greek temples are records of man's desire to glorify his ideals of beauty in the service of his community, his god-kings, his gods. In each case, the painting, sculpture and ceramic work was an integral part of the architecture. This union of the arts reached its highest expression in the Gothic cathedrals of France in the middle ages. In these buildings, sculpture, stained glass, art and architecture, were so integrated as to be one.

Architecture not only incorporates the arts of painting and sculpture, the decorative arts; it is an art form in itself. Architecture creates space; it is inhabited sculpture. It follows the principles of form, of solid and void, and of proportion. It uses materials, textures, colors and light to create sequences of spaces which have a powerful emotional effect, or series of effects, on the viewer. It has been termed "frozen music."

As an art, architecture differs from the other plastic and visual arts in several significant ways. Conceived and designed by one man, a building ultimately must be

the work of many. Unlike the painter or sculptor, who can bring his own vision to reality, the architect must fire the imagination of the builders to achieve art. Great works of architecture are always the result of a dream or ideal shared by many, and of their enthusiasm for something greater than themselves. It may be the love of pure beauty, of city or nation, of religion, of liberty or freedom, or of technology itself and its promise for the future.

Most works of art are portable. The easel painting or the work of sculpture, no matter how bulky, is usually created in the studio in one environment, exhibited in another, and another, and yet another, throughout its life. A work of architecture is built in one place, oriented a certain way to the sun and its environment, and lives its life there. The environment may change, the forest give way to the city, the neighboring buildings be replaced, but the work, so long as it survives, remains fixed in space.

Architecture is as practical as well as a fine art. Buildings have a purpose, a function. "Form follows function" was a design dictate of the modern movement, and to some extent buildings have always reflected their use, have been shaped to house their intended activity.

The functions of a building change very rapidly in our technological society. We have assumed the luxury of abandoning or demolishing buildings which are sound, but not up to our ever

expanding expectations. The grand railroad station in the age of the airplane, the quaint water-powered mill building, the old hotel with inadequate plumbing, heating, air-conditioning and elevating are all abandoned or removed.

A collection of works of painting and sculpture is housed in a gallery or museum. These works may be rearranged, reordered to bring about new relationships. A collection of works of architecture is contained by a city. The buildings are permanently located, and cannot be regrouped. Cities have, throughout the past, grown very slowly, continually removing their buildings and reconstructing on the same sites. Buildings did not become obsolete as rapidly as they do today; their useful life span was longer, because technology had not become a factor. Athens, London, and Rome, the Eternal City, have all built and rebuilt on the same site, creating archeological layers of habitation. As population increased, these cities expanded, but the center remained relatively stable, and the growth was compact and of a high density.

American cities have not typically grown in this way. Few have developed a true sense of pride and identity. This pride is something which must be handed down from generation to generation on the assumption that the family will remain in the place. Modern Americans are too mobile for this. When buildings in an American city become technologically obsolete, they are abandoned, and the city shifts, leaving vacant decaying areas; or they are wiped out en masse, regardless of their potential usefulness or artistic merit. In this way our cities lose visual richness, and a sense of pride in heritage. This is a natural result of our disposable throw-away philosophy. The American is not yet an urban dweller by nature. His ideal of life style is semi-rural. He typically wants a house on a large piece of land. It is his right, his desire. This creates urban sprawl.

The city can, in itself, be a work of art. It has all of the elements which a work of architecture possesses, and more. No one man, no team of professional planners, can design it, because it has a life of its own and must grow through the sensitivity, pride and common sense of its permanent residents. Only if these residents are wholly committed to the city and sensitive to the whole and not just its components

[cont. on Page 43]

SPEAKOUT *(cont. from Page 6)*

will this happen. Some cities approach being works of art. Natural terrain is an important element. A river, a waterfront, contributes much. Age and quality of architecture are important. Urban pedestrian spaces are essential. A city which is a work of art is exciting to be in, satisfying to live in, a good man-made environment.

Memphis can be such a city. For this to happen we must care deeply about the overall form and the individual components of the city as a whole. Those of us who are committed permanently and irrevocably to this place must will that this be so, and band together in a positive state of mind for this accomplishment. We may not succeed totally, but we will surely fail if we are divided.

I have some personal suggestions for consideration. We must limit our geographic growth. We must increase our population density if we are to survive economically and esthetically. We should do this by building only on unbuilt land within the city, and by rebuilding on underused land. We must preserve our parks, and create new ones. We must find ways to preserve and utilize our older buildings, thus preserving the richness of our heritage. We must build our new buildings with a strong consideration for their neighbors. We must preserve our multiple centers, especially our downtown heart. These centers should be adjusted to pedestrian use. The important personal appreciation of the city cannot be experienced from the enclosed bubble of a moving vehicle.

If we can only do these few things, and do them well, we will be in a position to gain a city which is in itself a work of environmental art. The effort will be monumental, but the emotional and economic rewards great. The city we gain will be our own in a way that it never has been before.

[Roy Harrover's notable additions to the Memphis cityscape include the Art Academy, Memphis International Airport, and National Bank of Commerce. A past president of the American Institute of Architects, he also designed the American Embassy in Lagos, Nigeria.]

SECTION 3. DESIGN

1. List the significant work of the nominee in this category:

PROJECT	RESPONSIBILITY	LOCATION	AWARD	COMPLETION
1. The Memphis Fine Arts Center & The Memphis Academy of Arts	(S)	Memphis, Tn.	(MAC-1) (PA-C)	Phase I, 1958 Phase II, 1970
2. Hotel-Motel, Reelfoot Lake	(S)	Tiptonville, Tn.	(PA-C)	(Unbuilt)
3. Richland Elementary School	(S)	Memphis, Tn.	(AIA-RM)	1958
4. Memphis International Airport	(S)	Memphis, Tn.	(PA-C) (AIA-NM)	Phase I, 1963 Phase II, 1976
5. Les Passes Rehabilitation Ctr.	(L)	Memphis, Tn.	(AIA-RM)	1960
6. Schilling Motors	(L)	Memphis, Tn.	(AIA-RM)	1965
7. Church of the River, Unitarian	(D)	Memphis, Tn.	(PA-C)	1966
8. The Child Development Center, University of Tennessee	(D)	Memphis, Tn.	(PA-C)	1968
9. Basic Medical Education Facility, University of Tennessee	(D)	Memphis, Tn.	(AIA-LM)	1974
10. Corporate Headquarters, Buckeye Cellulose Corporation, A Division of Procter & Gamble	(D)	Memphis, Tn.	(AIA-TE) (AIA-LM)	1981
11. Chosen by U.S. State Department, Foreign Buildings Office to Design:				
U.S. Embassy		Tripoli, Libya	(Undesigned & Unbuilt)	
U.S. Embassy	(D)	Lagos, Nigeria	(Contract Documents Com.)	
12. Tulsa River Park	(L)	Tulsa, Ok.		1976
13. Commerce Square	(D)	Memphis, Tn.		1970
14. Mud Island	(S)	Memphis, Tn.		1982

DESIGN RESPONSIBILITY SYMBOLS:

(S) Solely Responsible (L) - Largely Responsible (D) - Under Direction

DESIGN AWARD SYMBOLS:

- (AIA-NM) AIA, National, Award of Merit.
- (AIA-RM) AIA, Gulf States Region, Award of Merit.
- (AIA-TE) AIA, Tennessee Society, Award of Excellence.
- (AIA-LE) AIA, Memphis Chapter, & The Masonry Institute, Award of Excellence.
- (AIA-LM) AIA, Memphis Chapter, & The Masonry Institute, Award of Merit.
- (PA-C) Progressive Architecture Magazine, Design Award Citation.
- (MAC-1) The Memphis Arts Commission, First Prize and Competition Winner.

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SECTION 4. EXHIBITS (PHOTOGRAPHIC)

List the photographs which follow this page:

<i>Project</i>	<i>Location</i>	<i>Year of Completion</i>
1. Memphis International Airport	Memphis, Tennessee	I-1963/II-1976
2. Memphis International Airport	Memphis, Tennessee	I-1963/II-1976
3. Memphis International Airport	Memphis, Tennessee	I-1963/II-1976
4. Commerce Square, Tower/ Bank/Garage	Memphis, Tennessee	1970
5. Commerce Square, Tower/ Bank/Garage	Memphis, Tennessee	1970
6. Commerce Square, Tower/ Bank/Garage	Memphis, Tennessee	1970
7. Schilling Motors Complex	Memphis, Tennessee	1968
8. Schilling Motors Complex	Memphis, Tennessee	1968
9. Schilling Motors Complex	Memphis, Tennessee	1968
10. Buckeye Cellulose Corp., Hdqrs.	Memphis, Tennessee	1981
11. Buckeye Cellulose Corp., Hdqrs.	Memphis, Tennessee	1981
12. Buckeye Cellulose Corp., Hdqrs.	Memphis, Tennessee	1981
13. Mud Island-Volunteer Park	Memphis, Tennessee	1982
14. Mud Island-Volunteer Park	Memphis, Tennessee	1982
15. Mud Island-Volunteer Park	Memphis, Tennessee	1982

SPONSORS NOTE: NOMINATION WAS MADE TEN DAYS BEFORE DUE DATE. THERE WAS INSUFFICIENT TIME FOR PHOTOGRAPHY OR PRINTS. PHOTOGRAPHS 7 & 8, SCHILLING MOTORS, ARE TWILIGHT SHOTS. PLEASE CONTACT ME FOR NEW SHOTS IF UNACCEPTABLE.

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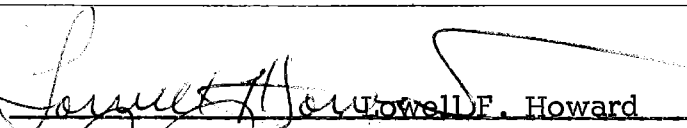
SECTION 4. DECLARATION OF AUTHORSHIP

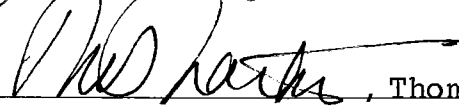
The following certification must be signed by anyone in possession of full knowledge concerning EACH separate project illustrated in the photographs. This might be the chapter president, a member of the Executive Committee of the chapter, a partner of the nominee, or even the nominee. In partnership the signature of another partner would be most significant. If the various examples were developed under different conditions respecting authorship, the various statements below should be keyed to the proper exhibits.

The accompanying photographs show examples of work with which the nominee's connection was as follows:

- The nominee was solely responsible for the design. 1, 2, 3-MEMPHIS AIRPORT. 13, 14, 15-MUD ISLAND.
- The nominee was largely responsible for the design.
- The design was under the direction of the nominee. 1 THROUGH 15, INCLUSIVE
- The nominee's firm executed the design. 1 THROUGH 15, INCLUSIVE

(If the above statements do not depict adequately the nominee's participation in any of the projects illustrated in the photographs, add your own brief statement of authorship as follows.)

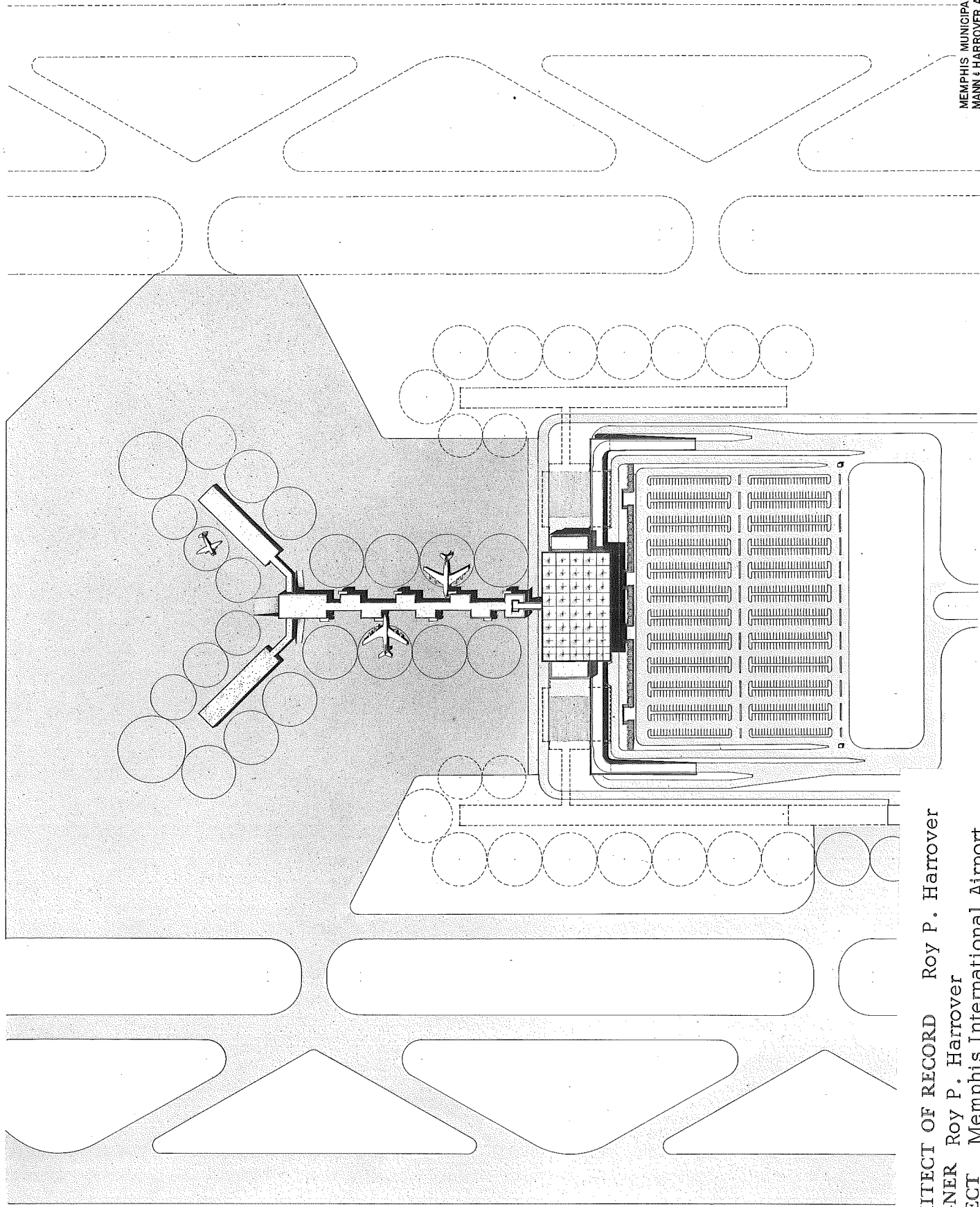
Signed  F. Howard Associate,
Title Roy P. Harrover & Associates
President

Signed , Thomas M. Nathan Title Gassner, Nathan & Partners

Name of Nominee ROY P. HARROVER

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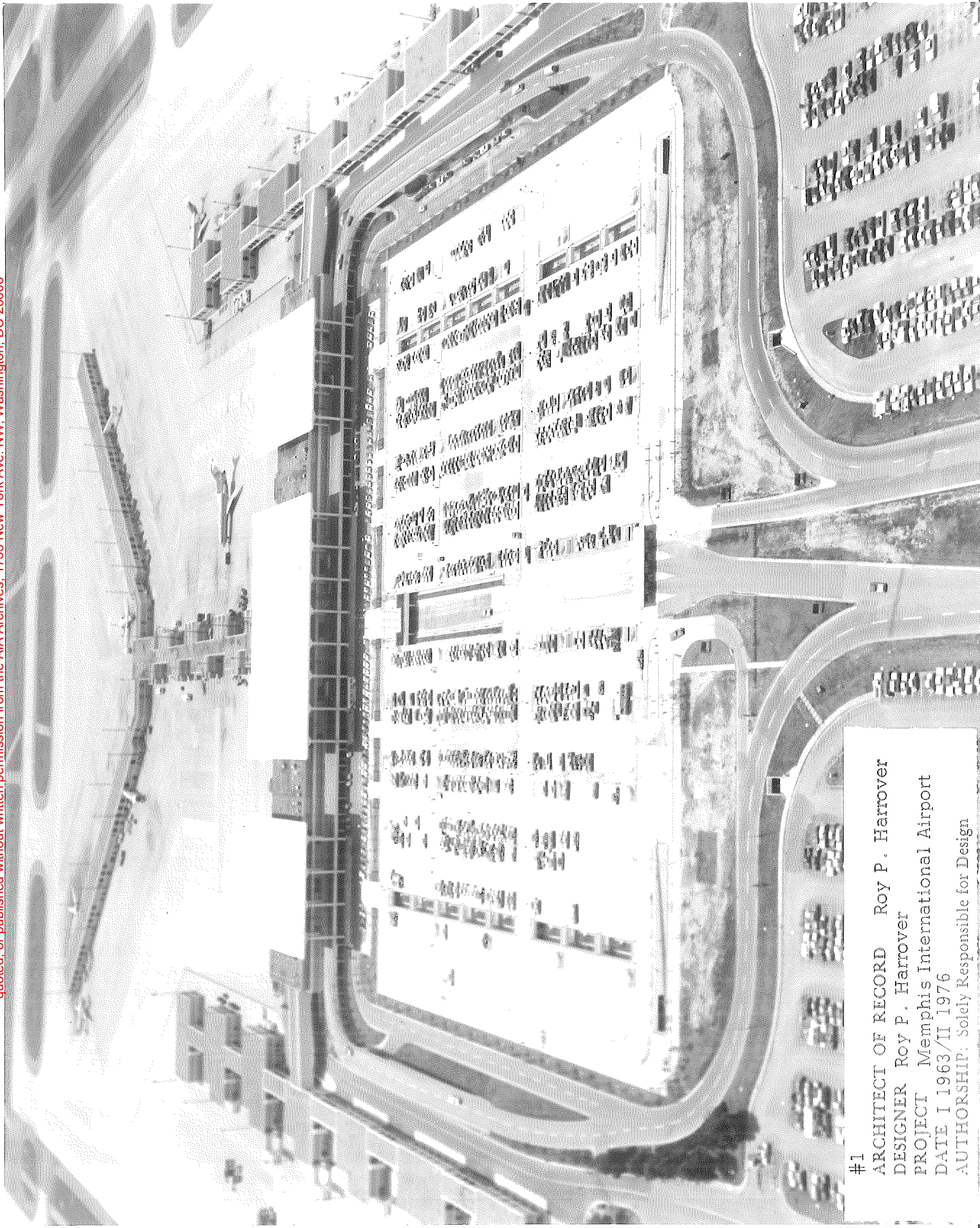


MEMPHIS MUNICIPAL AIRPORT
MANN & HARROVER ARCHITECTS

ARCHITECT OF RECORD Roy P. Harrover
DESIGNER Roy P. Harrover
PROJECT Memphis International Airport
DATE I 1963/II 1976
AUTHORSHIP: Solely Responsible for Design

SITE PLAN
1" = 100' - 0"

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#1
ARCHITECT OF RECORD Roy P. Harrover
DESIGNER Roy P. Harrover
PROJECT Memphis International Airport
DATE I 1963/II 1976
AUTHORSHIP: Solely Responsible for Design

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#2
ARCHITECT OF RECORD Roy P. Harrover
DESIGNER Roy P. Harrover
PROJECT Memphis International Airport
DATE I 1963/II 1976
AUTHORSHIP: Solely Responsible for Design

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#3 ARCHITECT OF RECORD Roy P. Harrover
DESIGNER Roy P. Harrover
PROJECT Memphis International Airport
DATE I 1963/II 1976
AUTHORSHIP: Solely Responsible for Design



#4

ARCHITECT OF RECORD Roy P. Harrover
DESIGNER Tommy R. Polk
PROJECT Commerce Square Tower/Bank/Garage
DATE 1970
AUTHORSHIP: Design Under Direction of Nominee

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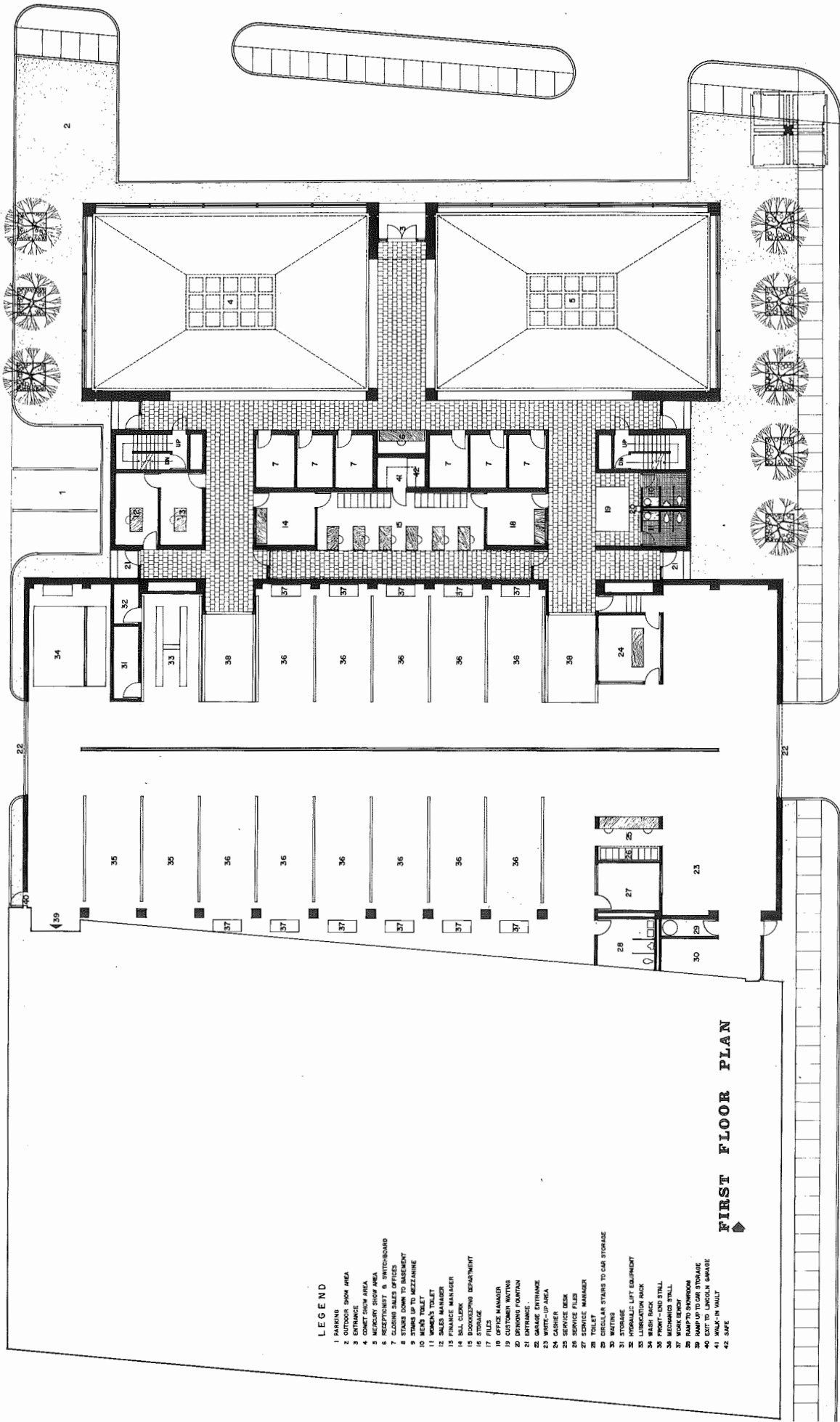


#5
ARCHITECT OF RECORD Roy P. Harrover
DESIGNER Tommy R. Polk
PROJECT Commerce Square Tower/Bank/Garage
DATE 1970
AUTHORSHIP: Design Under Direction of Nominee

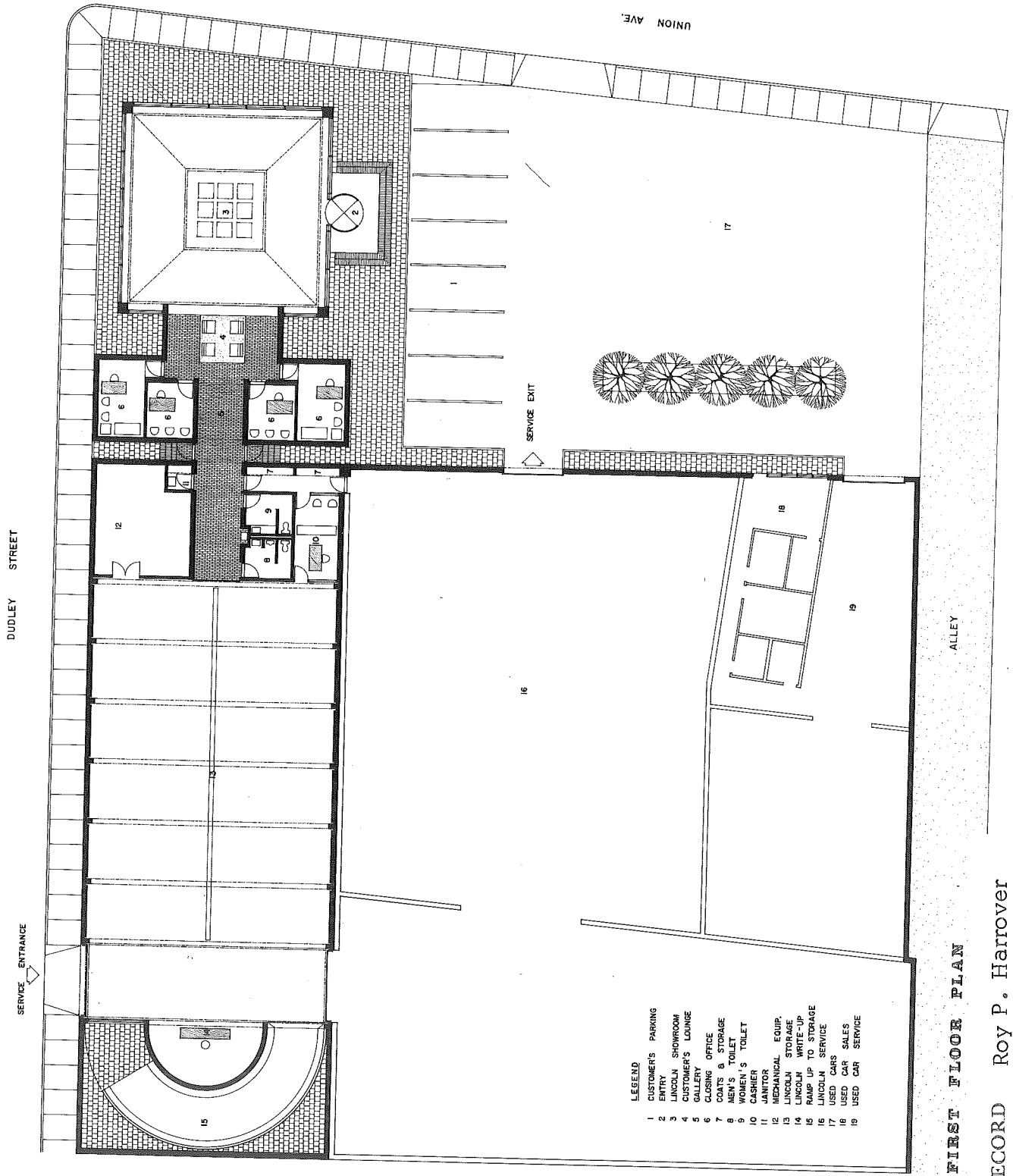
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#6
ARCHITECT OF RECORD Roy P. Harrover
DESIGNER Tommy R. Polk
PROJECT Commerce Square Tower/Bank/Garage
DATE 1970
AUTHORSHIP: Design Under Direction of Nominee



ARCHITECT OF RECORD Roy P. Harrover
 DESIGNER Tommy R. Polk/Roy P. Harrover
 PROJECT Schilling Motors Complex
 DATE 1968
 AUTHORSHIP: Largely Responsible for Design

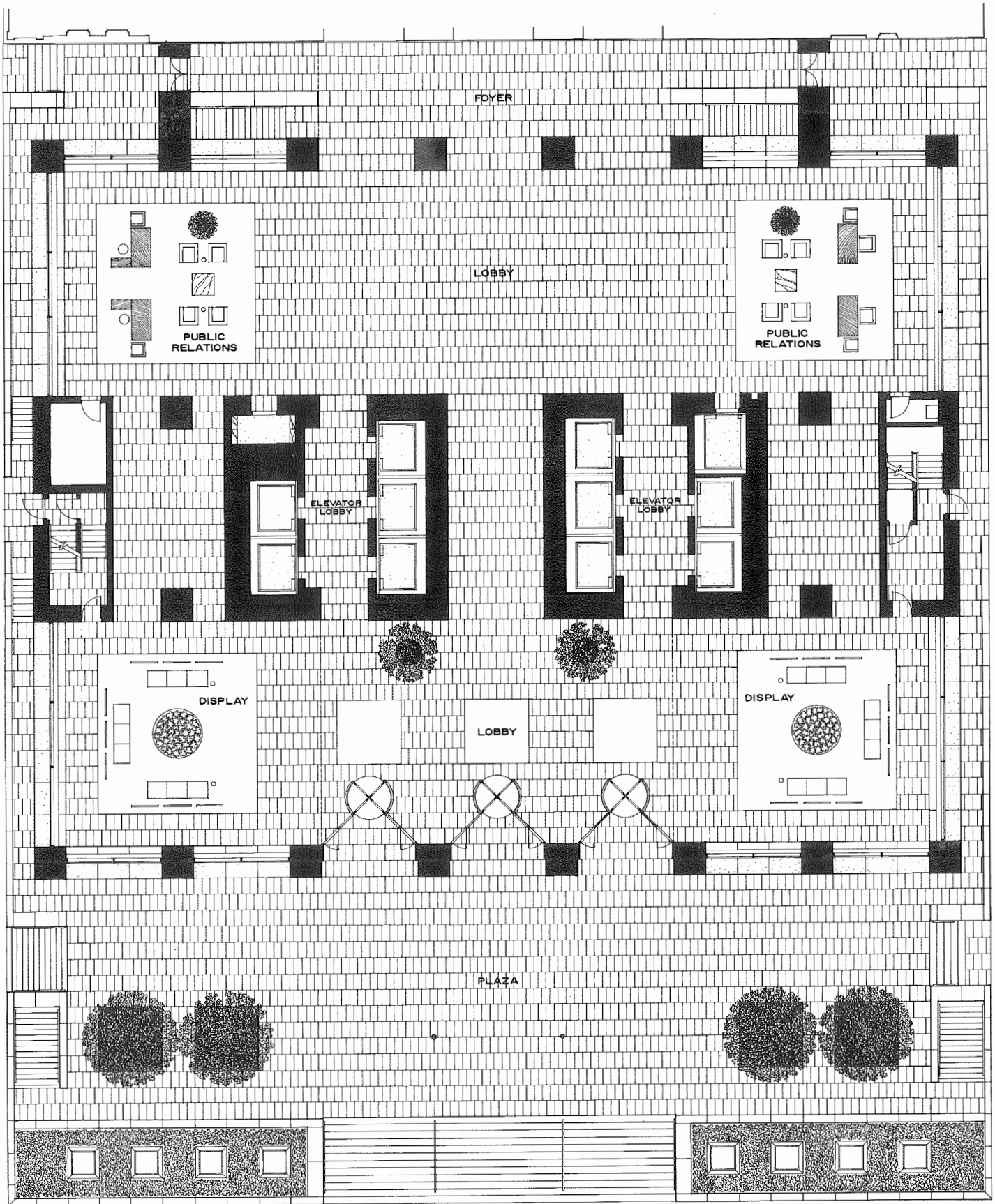


- LEGEND
- 1 CUSTOMER'S PARKING
 - 2 ENTRY
 - 3 LINCOLN SHOWROOM
 - 4 CUSTOMER'S LOUNGE
 - 5 CLOSET
 - 6 CLOSET
 - 7 COAT'S & STORAGE
 - 8 MEN'S TOILET
 - 9 WOMEN'S TOILET
 - 10 CASHIER
 - 11 JANITOR
 - 12 MECHANICAL EQUIP.
 - 13 LINCOLN STORAGE
 - 14 LINCOLN WRITE-UP
 - 15 RAMP UP TO STORAGE
 - 16 LINCOLN SERVICE
 - 17 USED CAR SALES
 - 18 USED CAR SERVICE

FIRST FLOOR PLAN

ARCHITECT OF RECORD Roy P. Harrover
 DESIGNER Tommy R. Polk/Roy P. Harrover
 PROJECT Schilling Motors Complex
 DATE 1968
 AUTHORSHIP: Largely Responsible for Design

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PLAZA PLAN

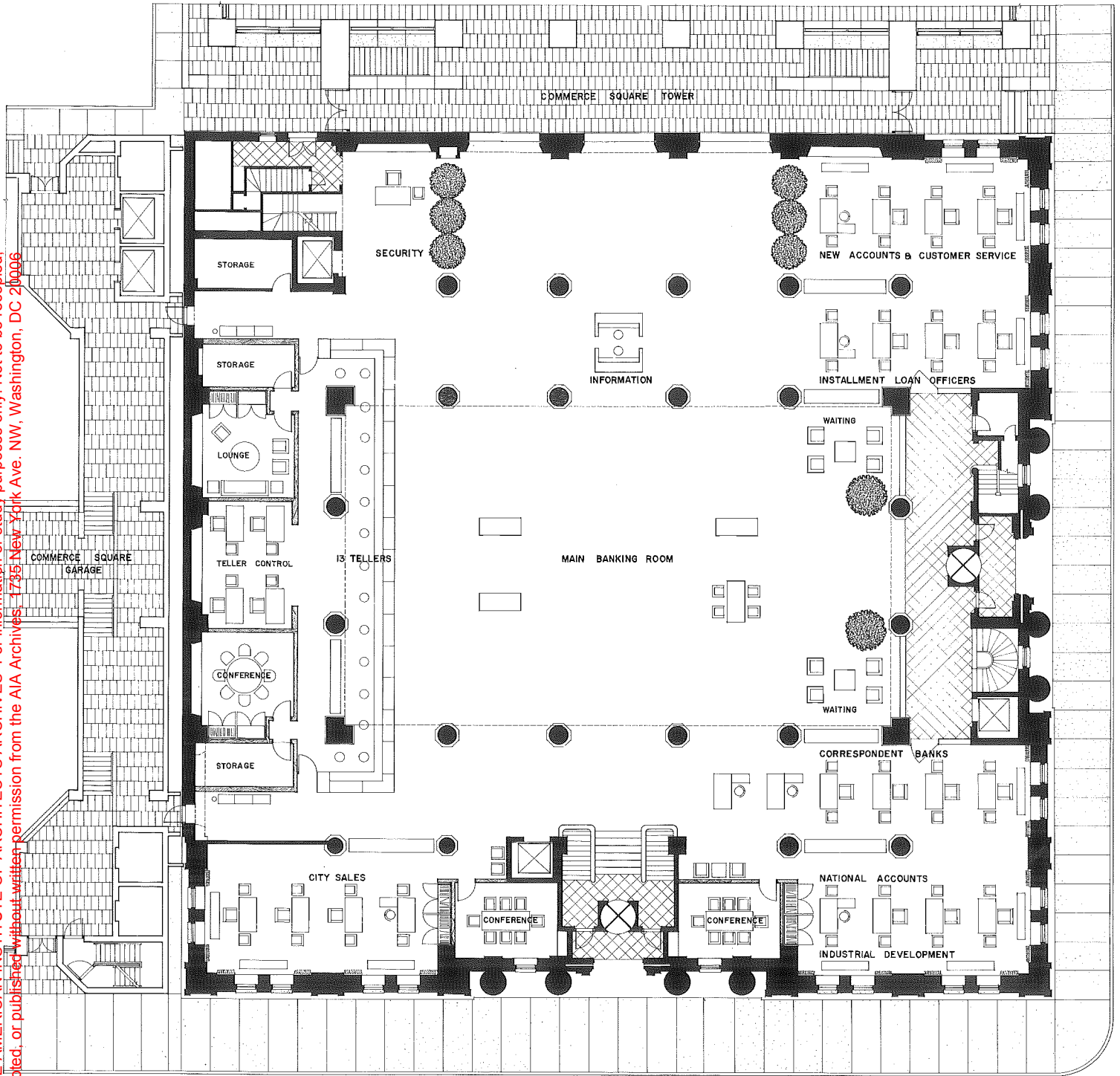


ARCHITECT OF RECORD Roy P. Harrover
DESIGNER Tommy R. Polk
PROJECT Commerce Square Tower/Bank/Garage
DATE 1970
AUTHORSHIP: Design Under Direction of Nominee

SQUARE

COMMERCE
RES, ARCHITECTS

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MAIN BANKING ROOM



ARCHITECT OF RECORD Roy P. Harrover
DESIGNER Tommy R. Polk
PROJECT Commerce Square Tower/Bank/Garage
DATE 1970
AUTHORSHIP: Design Under Direction of Nominee

OF COMMERCE
ASSOCIATES / ARCHITECTS



#7
ARCHITECT OF RECORD Roy P. Harrover
DESIGNER Tommy R. Polk/Roy P. Harrover
PROJECT Schilling Motors Complex
DATE 1968
AUTHORSHIP: Largely Responsible for Design

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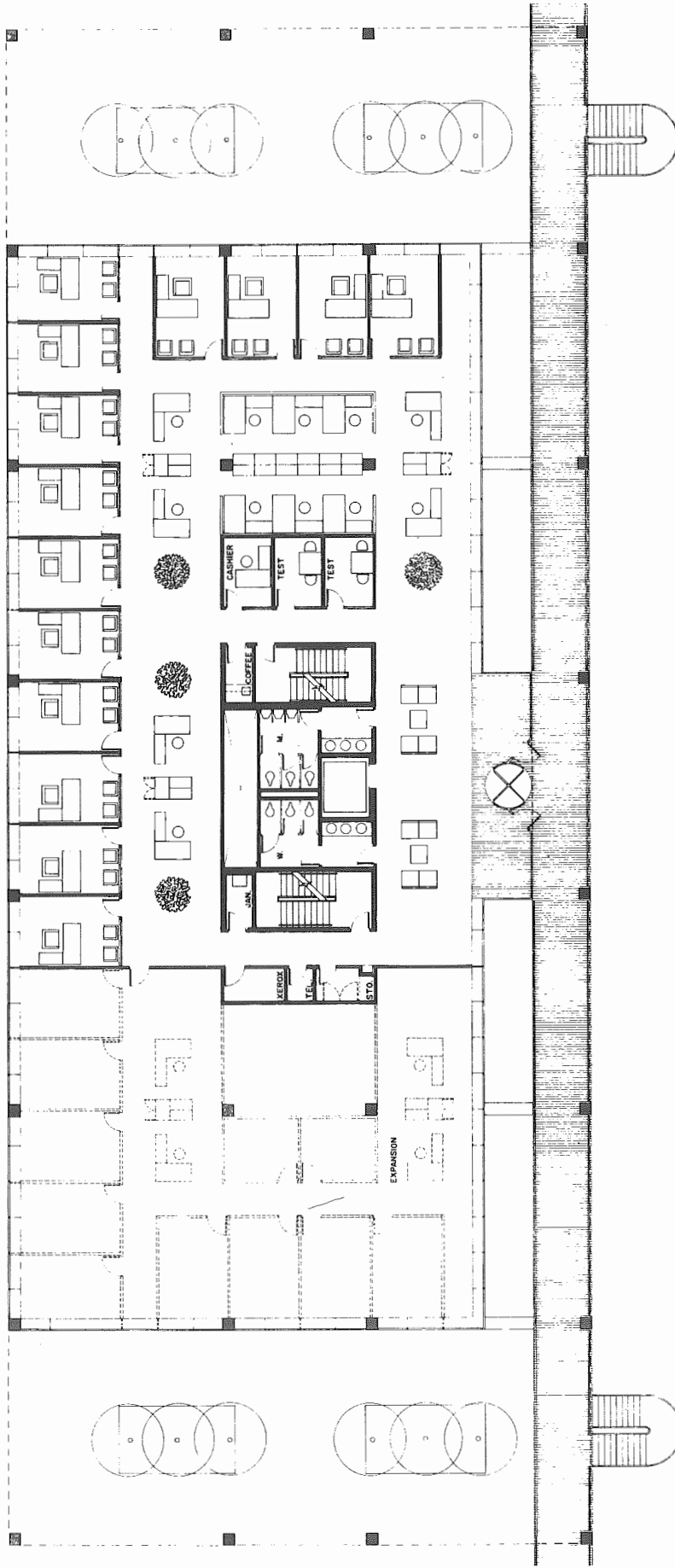


#8
ARCHITECT OF RECORD Roy P. Harrover
DESIGNER Tommy R. Polk/Roy P. Harrover
PROJECT Schilling Motors Complex
DATE 1968
AUTHORSHIP: Largely Responsible for Design

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#9
ARCHITECT OF RECORD Roy P. Harrover
DESIGNER Tommy R. Polk/Roy P. Harrover
PROJECT Schilling Motors Complex
DATE 1968
AUTHORSHIP: Largely Responsible for Design



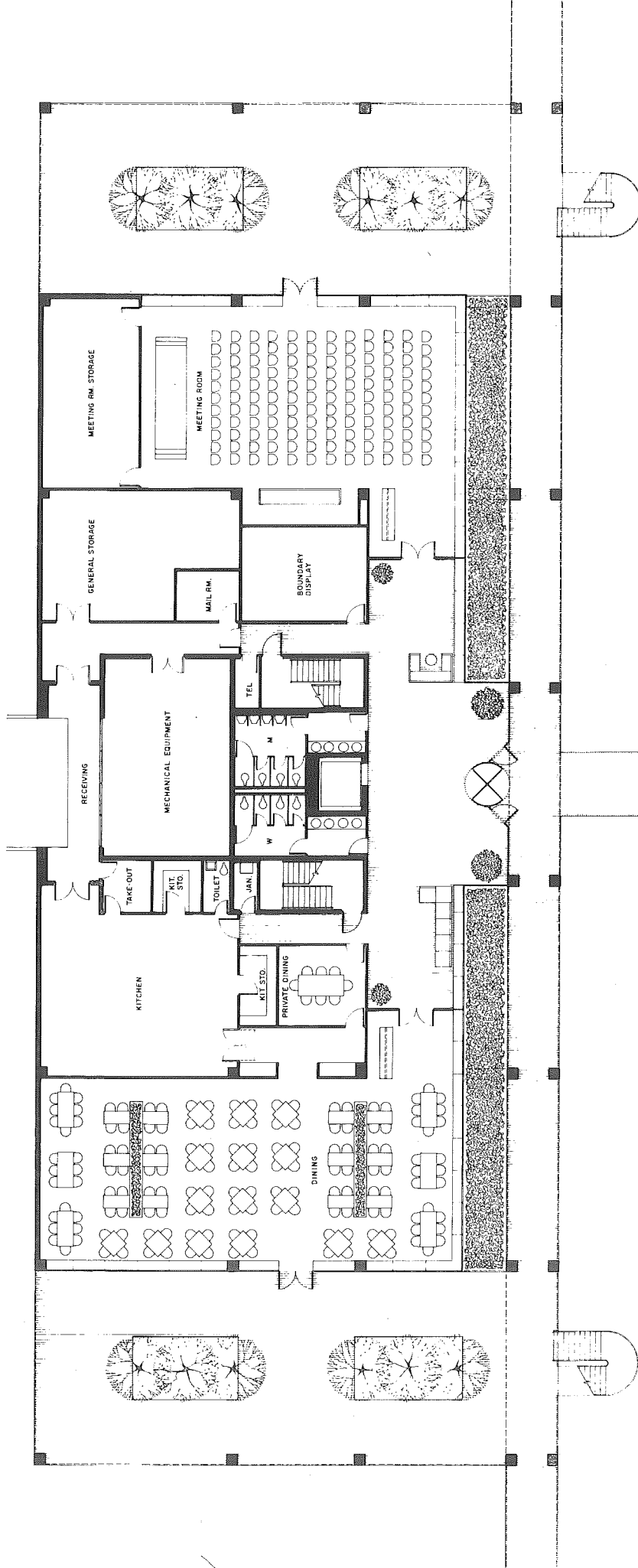
SECOND FLOOR PLAN
SCALE - 1/8" = 1'-0"



MEMPHIS OFFICE EXPANSION

LLULOSE CORPORATION
ARCHITECTS
MEMPHIS, TENNESSEE
FEBRUARY 15, 1978

ARCHITECT OF RECORD Roy P. Harrover
DESIGNER John B. Dupree
PROJECT Buckeye Cellulose Corporation, Headquarters
DATE 1981
AUTHORSHIP: Design Under Direction of Nominee



GROUND FLOOR PLAN
SCALE - 1/8" = 1'-0"



MEMPHIS OFFICE EXPANSION

LLULOSE CORPORATION
ARCHITECTS
MEMPHIS, TENNESSEE
JARY 15, 1978

ARCHITECT OF RECORD Roy P. Harrover
DESIGNER John B. Dupree
PROJECT Buckeye Cellulose Corporation, Headquarters
DATE 1981
AUTHORSHIP: Design Under Direction of Nominee



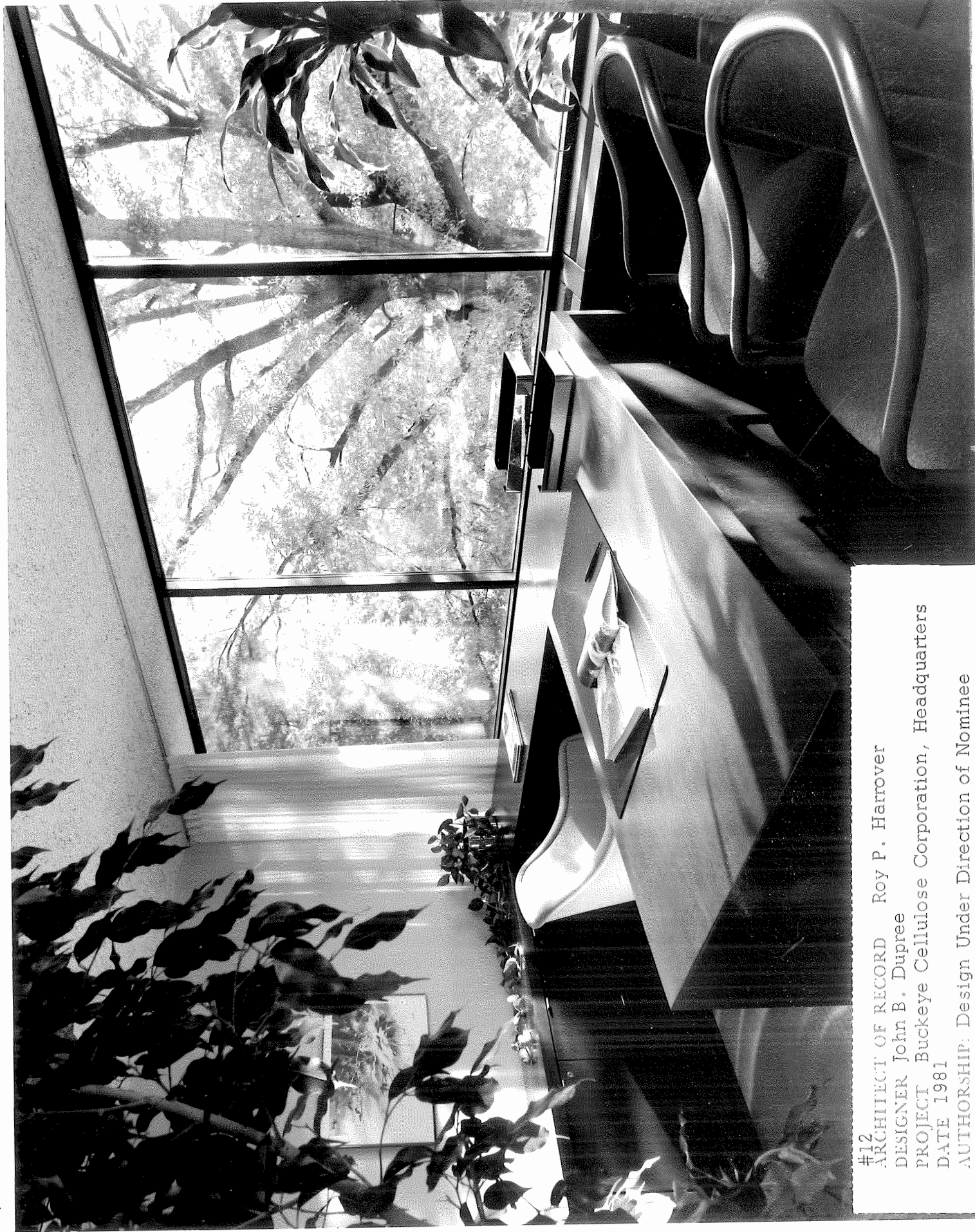
#10

ARCHITECT OF RECORD Roy P. Harrover
DESIGNER John B. Dupree
PROJECT Buckeye Cellulose Corporation, Headquarters
DATE 1981
AUTHORSHIP: Design Under Direction of Nominee



#11
ARCHITECT OF RECORD Roy P. Harrover
DESIGNER John B. Dupree
PROJECT Buckeye Cellulose Corporation, Headquarters
DATE 1981
AUTHORSHIP: Design Under Direction of Nominee

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#12
ARCHITECT OF RECORD Roy P. Harrover
DESIGNER John B. Dupree
PROJECT Buckeye Cellulose Corporation, Headquarters
DATE 1981
AUTHORSHIP: Design Under Direction of Nominee

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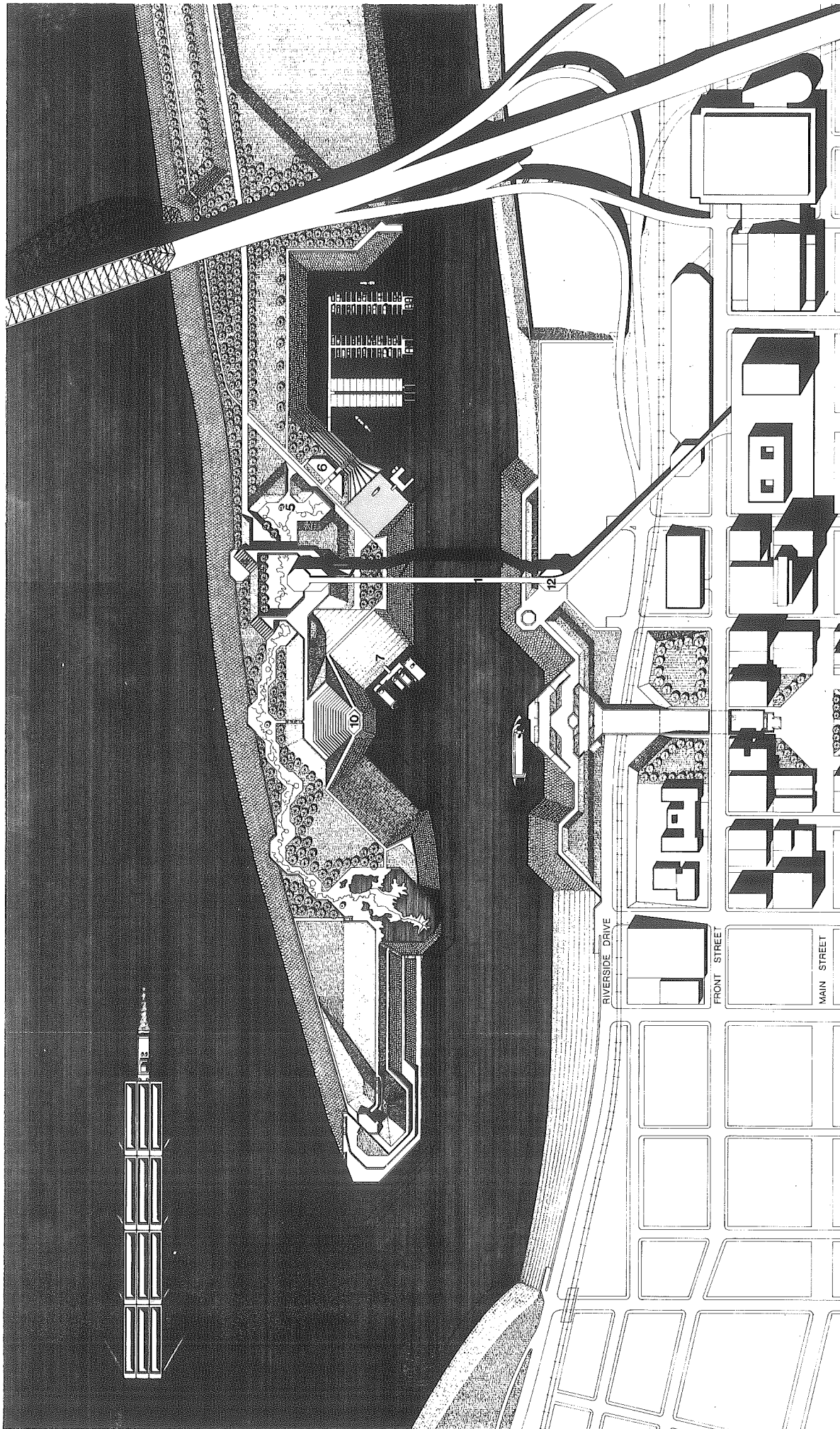
#13

ARCHITECT OF RECORD Roy P. Harrover
DESIGNER Roy P. Harrover
PROJECT Mud Island - Volunteer Park
DATE 1982
AUTHORSHIP: Solely Responsible for Design

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#14
ARCHITECT OF RECORD Roy P. Harrover
DESIGNER Roy P. Harrover
PROJECT Mud Island - Volunteer Park
DATE 1982
AUTHORSHIP: Solely Responsible for Design



B
SCHEME
SCALE IN FEET
0 300 500
MAY 7, 1974
PHASE TWO
NORTH

- LEGEND**
- 1. BRIDGE
 - 2. CONFEDERATE PARK
 - 3. RIVER WALK
 - 4. RESTAURANT
 - 5. PAVILION
 - 6. YACHT CLUB
 - 7. EXCURSION BOATS
 - 8. PARKING
 - 9. MUSEUM
 - 10. AMPHITHEATER
 - 11. COURT SQUARE
 - 12. ELEVATOR TOWER
 - 13. OBSERVATION TOWER

JEFFERSON
MADISON
11TICT
11TICT
3INEER

VOLUNTEER BICENTENNIAL PARK
ARCHITECT OF RECORD Roy P. Harrover
DESIGNER Roy P. Harrover
PROJECT Mud Island - Volunteer Park
DATE 1982
AUTHORSHIP: Solely Responsible for Design

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#15
ARCHITECT OF RECORD Roy P. Harrover
DESIGNER Roy P. Harrover
PROJECT Mud Island - Volunteer Park
DATE 1982
AUTHORSHIP: Solely Responsible for Design