August - 1957

Looking to November...

With the first 100 years of the AIA now a matter of history books, Chairman of the Florida Central Chapter's 43rd Annual FAA Convention Committee consider the possibilities of the future as a theme for the Convention. The story starts on page 2.
This Newest P/R Tool?

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AUGUST, 1957

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THE COVER

On the capable shoulders of these two gentlemen has been placed the administrative responsibility for assuring the well-rounded development of the 43rd Annual FAA Convention. They are, left, Robert H. Levison, AIA, and Eugene H. Beach, AIA, both practicing architects in Clearwater, the 1957 Convention City, Levison is General Convention Chairman of the Florida Central Chapter, hosts to the fall convocation. Beach is Assistant Chairman. Between them they direct the activities of eleven other Central Chapter members making up the Committee which is now out to make the Clearwater meeting a record-breaker from every angle.


The FLORIDA ARCHITECT is the Official Journal of the Florida Association of Architects of the American Institute of Architects. It is owned and operated by the Florida Association of Architects Inc., a Florida Corporation not for profit, and is published monthly under the direction and control of the F.A.A. Publication Committee at 7225 S. W. 82nd Court, Miami 43, Florida. Telephone MOhawk 7-0421. Correspondence and editorial contributions are welcomed, but publication cannot be guaranteed and all copy is subject to approval by the Publication Committee. Opinions expressed by contributors are not necessarily those of the publication Committee or the Florida Association of Architects. Editorial contents may be freely reprinted as long as credit is given to the Florida Architect and the author. Advertisements of products and services are welcome, but mention of names, or illustrations of such materials and products, in either editorial or advertising copy does not constitute endorsement by the Publication Committee or The Florida Association of Architects. Address all communications to the Editor 7225 S. W. 82nd Court, Miami 43, Florida.
Plans Nearly Complete
For 1957 Convention

The FAA's 43rd annual conclave, set for November 7, 8 and 9 at Clearwater, is being planned to make FAA Convention history. Themed to Florida's future in terms of design, structure, materials and planning, it will feature top-flight speakers, exhibits, hospitality and entertainment.

"After 100 Years—The Challenge of The Future" That's the theme for the 43rd Annual FAA Convention to be held at the Fort Harrison Hotel, Clearwater, November 7, 8 and 9, this year.

Plans for the full development of that theme indicate that the two-and-one-half day meeting will be one of the most vitally interesting in FAA history. The theme will be rounded out in terms of Design, Structure, Materials and Techniques and Community Planning. Top-flight speakers have already accepted assignments to discuss these phases of our professional future. Each is an expert in his own special field; and in a series of four seminars the trends of expanding technical opportunities will be sketched on the basis of the newest means now at hand and those shortly to become available. Assisting each nationally-known speaker will be panelists—two for each seminar subject—chosen from FAA membership for their special knowledge or experience in each particular field of interest.

As if this were not enough to attract the biggest attendance ever, a keynote speaker will set the scope and pace of the Convention program at the opening luncheon on Thursday, November 7; and a seminar summary will review the important highlights of the meeting at the closing luncheon meeting on Saturday, November 9. The keynote speaker's name will be announced in these pages next month. The summary address will be given by Dean Torpin C. Banister, FAIA, of the University of Florida.

Seminar speakers' names well indicate the type of provocative session in store for all who can attend. R. Buckminster Fuller—whose demonstrations of creative dynamics have been of major design importance—will lead discussion of Design. The future of Structure will be studied by Edward Cohen, member of the brilliant engineering firm of Amman and Whitney, of New York. The expanding world of Materials and Techniques will be explored by Albert G. H. Detre, an acknowledged expert in this field and a leader of several special research projects at Massachusetts Institute of Technology. Knotty problems attending the future

(Continued on Page 4)
This South Dade County Sales and Service building, designed by James E. Lynskey, architect, for the Over-Keys Motor Company, employs Holostone 8 and 12-inch Twin-1 units with cantilevers.

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Convention Plans...

(Continued from Page 2)

of Community Planning will be dealt with by MAURICE E. H. ROTIVAL, AIA, a brilliant and leading figure in this field whose work has brought him international prominence and honors.

To every Florida architect is every section of the State the substance of these Convention discussions will have a real and direct value. Attendance will put each visitor in direct touch with a wealth of knowledge, experience and talented abilities such as is rarely encountered, thought often wished for. The opportunity at this Convention is too good for anyone to miss!

Another kind of opportunity exists also—that of having fun! The lighter side of Convention activities has received just as much attention as any other. Parties—real parties with top-flight professional entertainment—have been planned for both Thursday and Friday evenings. Thursday will be a Poolside Terrace buffet dinner—an outdoor affair with a full moon on the calendar for November 7th! On Friday you'll enjoy a gala night—club evening in the Skyline Ballroom with a floor show, music, dancing and all the rest. Cocktail parties precede both events with members of the Florida Central Chapter as hosts.

There'll be pleasure as well as technical profit in the Building Products Exhibit, too. Some 50 companies have snapped at the opportunity to display the latest developments in their lines in 60 booths, located on the Mezzanine of the Fort Hamson Hotel in the very center of Convention.

(Continued on Page 20)

Two more Convention Committee members are: William B. Eaton, left, Program, and Joseph L. Cogan, Publicity. Others serving on the Convention Committee are: A. Wynne Howell, Hospitality; Edmond N. MacCollin, Entertainment; Kenneth W. Dalee, Jr., Arrangements; and Ralph W. B. Reade, Transportation. Mrs. A. Wynne Howell heads the Ladies Committee.
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AUGUST, 1957
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It's FRANK E. WATSON again...

THIRTY YEARS A DRAFTSMAN

...and how they flew!

This opus is dedicated to the Boys in the Back Room without whom the promises made by the Architect would stretch from here to a lot of missed deadlines.

I have been exposed to the Genus Draftsman since my youth, which on some days seems a long time ago. You know, I estimate that I have drawn close to seven million lines during my career—with a goodly percentage of them in the wrong place. However, over this long period of exposure and participation, I have decided—and who has a better right—to catalog the various and sundry characters I have encountered—and without whom my days on the boards would have been humdrum indeed.

To go back, one of the prime requisites of a draftsman is a good pair of legs. This is doubly desirable in the case of the Lady Draftsman, but more about that later.

Strong legs are not come by, as some draftsmen may think, by standing for years bent over a hot drawing board. To the contrary—draftsmen can spend long years standing bent over a drawing board only if they have strong legs. And these have to be developed early.

In my own peculiar case, my legs were developed—and this is true of most Philadelphia Draftsmen—who, it is universally known, have the best drafting legs in the world—while a member of the T-Square Club Atelier in Philadelphia. It was located just off Walnut Street on Quince Street, on the second and third floors, directly opposite the chorus dressing rooms of the Forrest Theatre and there wasn't a better place to view the big musical shows in the altogether than at the Atelier of an evening. It was a really touching and heart-warming to see how all the Old Grads would show up when a new show would open at the Forrest. Why, sometimes I would run up and down those three flights of stairs thirty times in a night so that I wouldn't miss a single line of a well-rounded performance. Strong legs—boy we had 'em.

But to get back to the characters. At least I think we want to get back to them.

One of my earliest recollections is a lovable character called Old Rubber Boy. He had spent twenty-five years at the same drawing board and it was fully equipped, including a bottle opener, As his good increased, the size of the board decreased—he kept carving out the front of the board so he could stay real close to his work. Eventually he became quite a big man in the organization.

The Timid Draftsmen—He draws everything very lightly over the entire sheet and will not bear down on the pencil until he has checked and double checked with everyone in the office. Guaranteed to give you a complex. Never makes a mistake.

The Eager-Beaver or Brown Nose—This character stays after hours—gets everything all blocked out and ready so that he can get approval from the chief draftsman early in the morning, and not waste precious hours during the day. Ugh!

The Hatcher—He fills in all the block, brick and tile walls completely with cross-hatching, draws every joint line on the elevations of brick walls, tile, etc. But detailed, necessary, technical information is very conspicuous, because it is missing! Beautiful drawings for the Archives.

The Enthusiastic Draftsman—The Boss gives him a job to do. Down goes a clean sheet of paper. He attacks the drawing with great enthusiasm, finishing it quickly and with great zest. The Chief Draftsman sticks his big nose into it—quote, "The Boys up front have made a few changes—the orientation is wrong—flop the plan—bed rooms go in here—change the kitchen, etc., etc., etc." Is our man discouraged? Down goes another sheet of paper. He attacks the drawing with enthusiasm, finishing it up with great zest, and so on ad infinitum. Everybody loves the Enthusiastic Draftsman.

The Upside-Downer—Most of these fellows had their early training in Australia. They work from the top of the board, crowding the draftsman

(Continued on Page 8)
30 Years a Draftsman...
(Continued from Page 7)

in the aisle in front. It is a known fact that this man will usually sleep at the
foot of the bed.

The Lady Draftsman—This item
is a great morale booster; and there
should be one in every office. The
only difficulty is that if the Drafts
doesn't do something, it usually ends up in the front office.
This is decidedly unfair and some-
ting should certainly be done about
it. Speaking of front and back—and
I believe we were—I have some tips
for the ladies about their position in
the Drafting Room. I refer, of course,
to their location on the production
line of drawing boards. Ladies you
have heard of putting up a good
front—straight up and light—two to
a customer and all that. Why wait to
be up lifted? Forget it! Develop the
pressure; accentuate the Backward
Look. Look good facing away from it,
and you will end up at the head of
the room. Ladies, in the Drafting
Room, behinds are much better
than foresight.

The Operator—He naturally fol-
lows the Lady Draftsman. This guy
is the Bilko of the trade. He has more
side lines than a moored ship—he
runs the office pools—takes bets on
the horses—starts all the rumors—
can get you things wholesale—han-
dles the prize money for the bowling
team—arranges the office annual out-
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This promoter is indispensable, for
without him the job would always get
out on time.

Meticulous Brush—The Quiet One
—Really neat. He covers the entire
drawing with sketch paper, leaving
open only the few square inches
on which he is working. He hates to erase
anything and does a lot of drawing
on the back of the sheet to avoid
messing it up in case he has to make
a change. This Draftsman got his early training working in a printer's
office putting pieces of tissue paper
between calling cards.

The Aggressor—This character
really bears down—using a 3B pencil.
He turns out a real strong black draw-
ing. When told there isn't much useful
information on the drawing he
invariably retorts, "I know, but it
sure makes a good print."

The Clock Watcher or Govern-
ment Man—I have seen this one
with his coat on and his hand on
the rolled-up plastic board cover ready
to slide it down as the clock strikes five.
It is amazing the coordination that
can be developed over a number of
years in exercising this manoeuvre.
He hasn't been late for supper in
twenty years.

The Hot Shot—Fresh out of col-
lege where he was a big wheel—this boy knows everything—can do
everything—clever sketches—right up
to date—has the latest design cliches
at his fingertips—falls asleep every
night listening to the staid Aldrin and
Robertson Company's record on the Hi-Fi.
Considers the drafting room an inter-
lude until he can take the State Board
and open his own office. This boy
will go far—we hope.

The Griper—The humidity buckles
the sheet—too much tooth to the
paper—the mechanical department
is stupid—what a lousy building—slave
wages—nobody tells me anything—
those guys up front really must be
cleaning up. Now back in Detroit
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character, we will be glad to pay his
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working from left to right he finishes
as he goes so that when he reaches
the lower right hand corner on
the title block and he is done. No
coffee break—never looks at the
World Series—a real square.

The Boss's Son—NO! NO! Not
that—Anything but that!!!
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AUGUST, 1957
American Eye In Siam...

During a month in Thailand as part of a round-the world trip, the author was asked by Thai architects to record his impressions for their architectural magazine. This article resulted.

By LESTER C. PANCOAST

Sketches by the author

From the plane I could see that Bangkok is in an Everglades of water. Thousands of small buildings off the water, off the ground, and countless organic water paths running from the one great serpent river. From the airport road I saw happy people bathing from their houses, sitting on their bridges to watch the sunset, paddling easily home in narrow shells. The shabby spacelessness shared by most Asian cities was qualified by commercial waterways jammed with round-covered sampans.

Within a day of arriving I stood as excited as a child before the Temple of the Emerald Buddha making color photographs, realizing I was for that hour living in a Western child's dream of splendid Far East. And I squinted at the glittering glass mosaic buildings, at glazed multiple-pronged roofs and unequivocally gold satups. I had never seen large flat surfaces of gold.

Returning from excited child to sober architect, a process of three days, I was aware of a disappointment with Bangkok. Against the satups and temples and against the quantities of uninspired buildings men produce everywhere in the world, there was very little contrast of contemporary architectural expression to speak for today. I looked for it, as an architect automatically does, hoping to meet new individualism. I found many large, new building structures in Bangkok, though not one percent seemed to me to make architectural sense.

I know of the struggle to accomplish a clean, strong expression where either clients or engineers or contractors or laborers do not want to—or can not—bend under the stress of a new approach. This is a struggle of building new culture instead of running to the old, which architects have always faced.

The compromise architecture in Bangkok is painful to see, especially as it is being committed. Unless one unfortunate man designed them all, there seems to be agreement among their designers that new university buildings, a huge new hotel, a railroad office building should look exactly alike—stale European carry-over Beaux Arts concepts and 'Thai' in certain details. I was shown one huge, cream-colored, rather Gothic-looking barn of a building with Thai appurtenances and was reminded of an architectural students' word, ginder, which to us meant, 'a curious thing
added to the roof to distract from a bad building.” If Thai girders are expression of nationalism, they are bad expression. As I traveled to Cheng Mai I began to realize that Bangkok is not the only unfortunate city to have compromise buildings.

Another harmful architectural spirit is working in the ruins of Sukothai and Ayutthaya, over-restoring ancient monuments with modern materials to the point where they lose the identity and beauty of their great age. The over-zealous had finished several “ruins” I would like to have seen, but they were rapidly lost to Siam at great public expense. I pray there is not ever enough money allotted to have them all “re-destroyed.” That anyone would want to exchange a genuine, ancient, crumbling sathupa for a hard, new, white-washed plaster one, is more than I can understand. Surviving old Thai architecture has many gifts for modern Thai, but I think only the unimportant sentimentalists will duplicate even parts of it in modern building, or rebuild the old like new.

Japan has extraordinary surviving ancient architecture, yet today she is sensible enough to desert it in most of her building solutions. However, she imports hard-to-digest ideas from Western countries rather than trying for her own new Japanese expressions. I think it would be poor for Siam to import designs like foreign cars, regardless of the foreign degrees of her architects. World architecture is becoming more similar as the world

(Continued on Page 22)
HOW CHURCHES

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The Miami Draftsmen's Club

By JOHN B. ROSS
President, 1957

The history of The Draftsmen's Club of Miami is actually the story of how architectural shop-talk was boot-strapped into an institution. The institution is now a membership, not-for-profit corporation with 120 active participants and enough vision, purpose and energy to look forward to acquiring its own, permanent clubhouse. The conversational germ from which this institution has grown was first hatched some ten years ago.

It took shape from the propensities of the ambitious draftsman to study, to speculate on his future, to probe the opportunities of the profession to which he is a party, to evaluate the extent of his experience. And, of course, to talk. Ten years ago there were four such draftsmen—FRANK LORENZEN, HAROLD A. MCKINLEY, HANK BROWN, ROBERT TODD. All were employed by Miami architects. All were touched with the same urge toward conversation and self-betterment. So naturally they drifted together. At first it was just talk—discussions of architecture, of office problems, of what the future held. Then suddenly it was more than that. The germ of the institution had come to life; and at a memorable meeting of those four conversationalists on October 30, 1947, the foundations of the present Institution were laid.

In May, 1949, the Draftsmen's Club of Miami was incorporated: "To provide draftsmen with educational, cultural and social activities . . . and to promote the general welfare of the membership." Since that first meeting the Club's membership has increased thirty-fold. Growth has been so rapid, in fact, that the original Constitution and By-Laws became outmoded and were revised to meet present requirements this year.

The success of the Club has been due to more than one factor. First, of course, was the drive of its founders and early membership. Next, perhaps, have been the efforts of each successive president linked with the individual interests of the Club's growing membership. But most important have been the unselfish and constant cooperation and understanding help of many of Miami's top-rank architects and engineers. These men have consistently offered—and freely given—their encouragement and active help. Through them the Club has truly realized the purposes set forth in its charter; for with their active cooperation the Club's educa-

(Continued on Page 13)

AUGUST, 1957

Here are the 1957 officers of the Draftsmen's Club of Miami, Inc. Left to right: WILLIAM ANDREWS, secretary; RAY C. BIGGERTAFF, treasurer; JOHN B. ROSS, president; KENNETH C. BRAIDMAN, vice-president; and RICHARD BENTY, recording secretary.
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THE FLORIDA ARCHITECT
Draftsmen’s Club...
(Continued from Page 13)

...itual courses have proved to be one of its most popular features. It must certainly be a source of personal satisfaction to these men to realize that through their help, many of the Club’s members, both past and present, have become registered architects in the State of Florida.

This helpful interest has now achieved almost the status of a formalized school. This year three courses are being offered—Basic Structures, Advanced Structures and Architectural Design. Engineers Bill Weaver and Jim Powers are conducting the courses in structures; and architects Frank E. Watson, Robert M. Little, Francis Telesca (and, until his untimely death, John E. Peterson) are generously demonstrating the fine points of architectural design. All these courses have been accorded an enthusiastic acceptance.

The Club’s first Founder-President was Frank Lorenzo. Since then the following men (many of whom are now practicing architects) have helped further the progress of the Draftsmen’s Club:

- Charles Abele 1948-1950
- Clarence Hamer 1950-1951
- Charles S. Broward 1951-1952
- Bob Miller 1952-1953
- Max Gruen 1953-1954
- Hoody Hoone 1954-1955
- Don L. Brown 1955-1956

The Club is still much concerned with its original aims of providing members with the educational, cultural and social activities spelled out in the articles of incorporation. But it is now reaching beyond those specific aims. As befits an institution which has grown from a conversation- al germ in the short space of a decade, it has set for itself a number of long-term objectives.

Some of these are truly ambitious; others can be realized more quickly. Among them is the wish to consolidate membership and to stabilize the program of educational courses. Another is the sponsorship of a local charity—the idea being that collectively members of the Club can be of real help to those who need and can use their interests and activities. Still another aim—toward which the Club has already seen signs of hopeful progress—is closer association with Miami’s AIA Chapter. Finally, all Club members are looking ahead toward the time when they can meet in their own clubhouse. Plans are now under way to promote a building fund with a view to acquiring or building a permanent clubhouse for courses, lectures and social events.

In the meantime the Club meets every second Monday of each month. Headquarters is in the Miami Builders Exchange Building through the courtesy of that body. The meetings are varied, and many of them are sponsored by organizations interested in the Club and willing and able to help it progress. They may range from a film show on architecture at the Builders’ Exchange to a dinner-dance at some hotel—or to a gathering at which Frank Watson will unburden himself on “what draftsmen really are.”

So there is still plenty of conversation in the Club—plenty of the original germ from which the present institution has developed. And members hope it will always be so.

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Plans Approved for New

AIA Headquarters in Miami

If construction progress continues on its present schedule, the FAA will have a new office about the time the New Year rolls around. In conjunction with the Florida South Chapter, AIA, space has been set aside in the DuPont Plaza Building, now under construction on a marvellous site in Miami, overlooking Biscayne Bay. When plans have been fully developed by the end of this year, Florida's architectural profession will have one of the finest headquarters in the entire country.

This headquarters will be a combined office-lounge-exhibit area containing some 2500 square feet and located on the mezzanine floor of the unique, triple-purpose building for which Frank H. Shufin and the late John E. Petersen are architects. The space is one of several areas set aside for use by professional and trade groups of the construction industry by Clinton T. Wetzel, president of the Architects' Bureau of Building Products and Executive Vice president of the DuPont Plaza Building.

Development of the area into a well-planned, appropriately equipped and professional headquarters has been handled ably by a Committee of the Florida South Chapter including Blair Wright, Herbert Johnson, Frank Shufin and Edwin T. Reeder. Cooperating fully with the FAA Executive Secretary relative to office needs, the Committee has come up with an excellent plan which provides—in addition to compact, efficient office space for the FAA—a central area which can be variously used for Chapter meetings, lectures, lounge space or exhibit area. Adjacent to it will be a large room for Executive Board meetings, press conferences or inter-professional committee meetings as may be required.

The area will be fitted with adequate facilities for refreshment and entertainment. Storage areas will provide space for portable exhibition, lecture, and slide and moving picture equipment. A combined office for the Florida South Chapter and the FAA will be located near the corridor entrance to both the Architects' Bureau of Building Products and the DuPont Tarleton Hotel. In the hotel lobby will be constructed a large window display area with museum lighting for the constant display of architectural or fine arts exhibits.

The entire space will be completely air-conditioned, and lounge-and-exhibit areas will be fitted with special ceiling lights for complete flexibility in setting-up for adequately lighted displays. Entrance to offices will be separate from entrances to the lounge areas.

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AUGUST, 1957
News & Notes

Governor Names Bunch, Rogers to State Board

Governor Leroy Collins has filled two statutory vacancies in the State Board of Architecture by re-appointing Richard Boone Rogers, of Orlando, for an additional four-year term and by naming Franklin S. Bunch, of Jacksonville, for a similar period.

The vacancies in the Board were created through expiration of the terms of Richard Boone Rogers, of Orlando, who is now serving as the Board’s president for the second year, and by the then acting Governor Charley Johns. Rogers has devoted eight years of able service to the State Board, having been first appointed in 1949. Prior to 1956 he had served two terms as the Board’s president.

As a newly-appointed Board member, Franklin S. Bunch will contribute a well-rounded experience of professional practice and public and professional service. A native of Jacksonville and an architectural graduate of the University of Florida, he has been a principal in the firm of Kemp, Bunch and Jackson since its formation in 1946. A member of the AIA since 1945, he has long been active in Florida professional affairs, having been president of the FAA in 1947-48 and a four-year chairman of the FAA’s important Legislative Committee. He is currently serving his second term as an FAA District Vice-President.

FAA Board Meeting
Set for August 10

All FAA Officers and Directors have been notified of the fourth 1957 meeting of the FAA Board of Directors scheduled for August 10, at the Tampa Terrace Hotel in Tampa. According to custom the meeting will start with a luncheon at 12:30 p.m.

President Edgar S. Wortman has listed committee reports on the agenda of the meeting. These will be interim reports to indicate current progress of committee assignments. Most of them will probably not be presented in person by committee chair-

(Continued on Facing Page)
Sarasota Firm Expands

Effective as of the middle of last month the architectural firm of Sellew and Gremlni, Sarasota, acquired a new general partner and was reorganized as "The Architectural and Engineering Offices of Sellew, Gremlni and Smith." The new partner, Louis H. V. Smith, will do the new firm's mechanical engineering as well as continuing to provide individual consultation. Prior to his full-time association with the Sarasota architectural firm, Smith maintained a consulting engineering practice in Miami with a branch operation in Sarasota.

Smith holds a master's degree in engineering and is licensed to practice in four states. The new firm will continue to maintain offices in the Commercial Court Building in Sarasota.

Chotas Comments on The Role of The Critic

Writing in the current (July) issue of Progressive Architecture, N. E. Chotas, Associate Professor of Design, U.F. College of Architecture and Fine Arts, considers the role of the critic in the aesthetic evaluation of architecture. He cites two types of critics—the absolutists who measure aesthetic values in terms of emotional, individual and unreasoned responses; and relativists whose judgements are based largely upon a serious, reasoned discrimination between good and bad.

Though he recognizes the existence of these two general categories of critical appraisal, Chotas makes evident his belief that the first type of critic has but insecure ground on which to base his philosophy of judgement.

"Can we say," he asks, "that there really exists an abstract ideal of beauty, a certain pattern of lines, geometrical figures, colors, etc., that is eternally acceptable?"

In developing the viewpoint of the relativist Chotas answer his rhetorical question in the negative. He points out that "relativist standards are considered more as empirical criteria than rigid rules—standards that are flexible and that may even be revised."

AUGUST, 1957

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Convention Plans...

(Continued from Page 4)

Jack McCombless has taken on the double job of acting as Convention Treasurer and Registration Chairman. His address is 20 Beach Drive, St. Petersburg.

activity. As in former years, there will be award plaques for excellence of product displays and booth representation. And prizes for exhibit attendance by conventioneers will be very much in evidence again this year.

An amazing array of such prizes is now being developed. It ranges from two fabulous, all-expense Caribbean tours—for two—through such luxury gadgets as TV sets—portable and otherwise—to such useful home appliances as electric fans and toasters. A unique method of awarding these prizes has been developed. It involves fanfare, fun and feminine beauty; and full details will be provided at the time of registration.

The business matters of the FAA—the important reason for an annual Convention—will be handled during three business sessions on Thursday, Friday and Saturday mornings. A special breakfast meeting Friday morning will be devoted to Chapter business also. It will be a two-hour session for Chapter presidents and Chapter Affairs Committee chairmen. Preiding Moderator will be Bray Price, AIA, formerly Chairman of the important AIA Chapter Affairs Committee. The meeting will be patterned after the highly successful one held at the Los Angeles AIA Convention in 1956 and will be concerned with practical ways of improving Florida AIA Chapters' programs.

(Continued on Facing Page)

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Frank A. Alfano
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Ivor M. Farnell
Winter Haven
Harry C. Merritt
In addition to the above, forty-six were granted registration by exemption and one was re-instituted.

American Eye in Siam...
(Continued from Page 11)
grows smaller, but regionalism will always mean special, deserved, sensitivity and response to a people and a land.

In Siam, I feel that the life of the people and the land call for a strong, very Thai statement, which can be built on the feeling, not the techniques or picturesque details, of long-existing native architecture. Around Chiang Mai I saw multi-level, off-the-ground dwellings which display real native imagination. Many small units are well arranged, and they are made beautiful by the richness of woven, hand-fashioned humble materials. I think these buildings should inspire Thai architects.

There is in this age little agreement, even within a small country, on what contemporary architecture should be. And so there is little hope of achieving in new Thai buildings the splendid visual unity given to so
much of this country by its native architecture. However, there are elements here which should inspire twenty Thai architects to arrive at twenty different, but valid, building expressions: warm open tropical space, beautiful cool-looking water areas, floating boats and flowers and all kinds of bridges, great tropical trees and bright-color plants, and the filtered light of tropical sun. These can romanticise the most humble native Bangkok shack — but in alliance with clean, honest, direct, spirited design, the full charm and meaning of life in Siam would really come alive!

I am no less critical in other places, including my own country, which is Florida. I have this criticism on first impression; I have been in Siam two weeks. When I return to the United States and am asked by architects what was worth seeing in Siam, I think I will describe to them a true highlight in this long trip: seeing the thatched houses and their skinny bridges, late one afternoon in brilliant yellow light, reflected in the water along the road to Ayudhya. Siam has thrilling country.

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Producers’ Council Program

The June 25th meeting of the Miami Chapter was different. The occasion was the traditional inauguration of newly-elected officers for the year 1957-1958. According to past custom, also, it was a party night, with attendance open to wives of Council members and their guests. Scene of the affair was the Coral Gables Country Club; and inauguration ceremonies were preceded by the customary cocktail hour and excellent dinner.

What made this meeting different from past inaugural meetings was the presence of all but one of the Miami Chapter’s past presidents. They had been invited for a special ceremony—the presentation to each of a plaque, commemorating their service to the Chapter. Plaques were of walnut on which was super-imposed an emblem of the Producers’ Council. Each was engraved with a past-president’s name and years of office.

Newly elected officers were: Fred Connell, President; Carbot Kyte, vice-president; Alan Kern, secretary (elected to succeed himself); and Joe

Fred W. Connell, newly-elected President of the Miami Chapter of the Producers’ Council.

Farrington, treasurer. The new president succeeds Nicholas Norden.

The Producers’ Council 36th Annual Convention and Chapter Presidents’ Conference will be held at the Brown Hotel, Louisville, Kentucky, September 25 to 27 this year.

All but two of the Miami Chapter’s past presidents were on hand at the Chapter’s June 25th meeting to receive a plaque commemorating their past services. Seated, left to right, are: John F. Mitchell, Ed. O. Henderson, Henry J. Pitman, R. Hurley Mitchell and Carl Slack. Standing are: Frank R. Goulding, Ginger Sistrunk, Nicholas Norden and Fred W. Connell. The two past presidents not shown are Charles A. McEwan and the late George J. Haas.
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the architect’s vision sets the pace for the future...

by Lawrence Field

The plans an architect draws today may well determine the architecture of the future. When an architect does project the future in his plans, he must find the materials with which to implement that vision.

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