

# LOUISIANA ARCHITECT

NOVEMBER

1962

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# LOUISIANA ARCHITECT

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1962

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**NEXT MONTH — See the Gulf States Regional Cruise via pictures in Louisiana Architect.**

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# New Orleans Vieux Carré' Commission



In only four cities in the United States — Boston, Charleston, Natchez and New Orleans — did peculiar sets of circumstances produce and leave comparatively untouched to this day a whole community of buildings which date from colonial, early American or pre-Civil War times. New Orleans' Vieux Carré is by far the largest of these — here in an area comprising 100 city blocks is a whole city almost as it was in the days when cotton was king and New Orleans was the great emporium of the West. Here, surrounding Jackson Square, are five great buildings, the Cathedral, Cabildo, Presbytere, and Pontalba houses, the heart and soul of the Vieux Carré which, taken together, form one of the most impressive and symmetrical ensembles in North America. In the adjoining blocks are hundreds of quaint buildings of the old city—buildings different from those of any other city in America. Only in this section of New Orleans was the strong influence of the French subtly blended with ideas borrowed from the Spanish and still further modified by the American builders who came after 1803 to produce this distinctive and charming type of architecture so suited to the climate and to the life of the inhabitants.

## Importance Shattered

With the coming of the Civil War and the passing of the steamboat era, the commercial importance of New Orleans lay shattered. For many years the city was proud but impoverished. The old Creole families who had lived in the Vieux Carré gradually moved to newer parts of the city and little by little

the Quarter degenerated, whole areas becoming slums. In this period only a few artists and perceptive writers saw the charm of the place and all they could do was to paint it and write about it. During this time a whole block of some of the finest buildings in the Quarter was destroyed to build the Civil Courts building, and the once magnificent St. Louis Hotel was allowed to fall into decay and eventual destruction.

## Rebirth of Feeling

With the coming of the 1920's and 30's there was a rebirth of feeling for the Vieux Carré—and New Orleans began at long last to realize that unless something was done to preserve what was left, that soon the whole Quarter would disappear. Tourists began to come in ever increasing numbers and the city awoke to the fact that many of them came primarily to see the Vieux Carré and that they spent a great deal of money while here. All this culminated in the enactment in 1936 of a State Constitutional Amendment which authorized the City of New Orleans to create the Vieux Carré Commission in order to preserve the quaint and distinctive character of the Vieux Carré section "for the benefit of the people of the city and state." In order that a reasonable degree of control could be exercised over the architecture of private and semi-public buildings erected on or abutting the public streets of the Vieux Carré, the Commission was empowered to regulate the design of new buildings, the making of alterations or additions to existing buildings and of signs, through the issuance of permits.

**EDITOR'S NOTE:** This is the first in a series of articles on the purpose, function and accomplishments of the New Orleans Vieux Carré Commission. Three AIA Chapter members presently serve on the Commission; an architect is chairman.



### Commission Membership

The Vieux Carré Commission is composed of six New Orleans citizens who have been recommended by historical, commercial and architectural groups and appointed by the Mayor with the advice and consent of the City Council together with three members at large.

These nine serve for a term of four years without pay. The Commission has an Architectural Committee which meets twice a month and other committees on special subjects are appointed from time to time. The Commission meets once a month and the public is invited to attend any meeting. To facilitate its work it employs a full time paid Director, an Assistant Director and a Secretary. An Assistant City Attorney is assigned to guide the Commission in legal matters.

### Director and Assistant

The Director and his Assistant continually inspect all building

work in progress. They will make suggestions concerning minor changes or restorations so that the results will conform to the requirements of the Commission. In particularly difficult situations, members of the Commission will personally visit and confer with property owners. All plans submitted by architects for their clients are carefully examined by the Architectural Committee. Some idea of the magnitude of its efforts can be gained from the fact that since its establishment in 1937, the Commission has issued more than 5,000 permits for work ranging from the repairing of steps to erecting wholly new buildings.

### A Remarkable Change

The twenty-odd years since the Commission has been at work have witnessed a remarkable change in the Vieux Carré. Hundreds of buildings have been renovated, restored and remodelled to put

them to new uses and make them pay their own way. The foresight of those who wrote the law has paid off handsomely—the French Quarter of New Orleans has come back as a desirable place in which to live and as a section of shops. The quaint atmosphere has not only been preserved—it has been enhanced and renewed by the private initiative of the property owners themselves acting under the protective terms of the Vieux Carré ordinance.

### Continuing Need

Much remains to be done—many of the buildings of the Vieux Carré are unrestored or in need of renovation. Fortunately, most of them were well constructed and it is still possible to restore them, even after years of neglect. The Vieux Carré Commission's Architectural Committee and its Director stand ever ready to advise owners on matters of conforming design.



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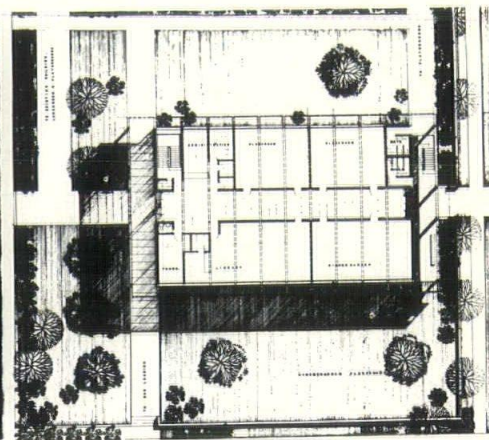
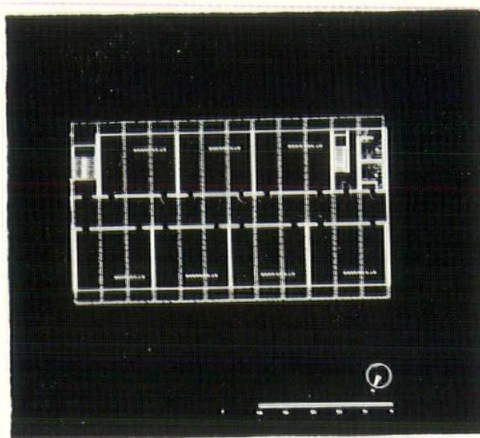
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## State honor award winner

*Simplicity and economy mark the two story, double loaded corridor plan. The structural frame is used as a design element to modulate and control the division of space.*



### Holy Ghost School

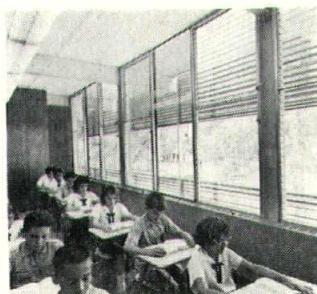
For better or worse, most schools built today are integrated into a residential neighborhood. Many are not successful in this relationship. A few succeed. This is one of the successful ones.

A ten-classroom addition to a parochial school in Hammond, Louisiana, the school was built for the Catholic Diocese of Baton Rouge, the Most Reverend Robert E. Tracy, Bishop and Holy Ghost Parish, Father Dennis Brady, O.P., Pastor.

The architects were Desmond-Miremont, Hammond and Baton Rouge and the school was built by Ragusa Brothers, Hammond. At the 1962 LAA convention in Shreveport, this school was chosen by the jury to receive the First Honor Award in statewide competition.

Among the reasons for this recognition were the excellent relationship between building and site, the use of structure as a design element and the architect's use of a traditional Louisiana device, exterior louvers to control direct radiation and sky glare.

*Exterior louvers are used to reduce glare and solar heat gain in all classrooms, thus permitting a full use of glass in the more desirable north-south orientation.*





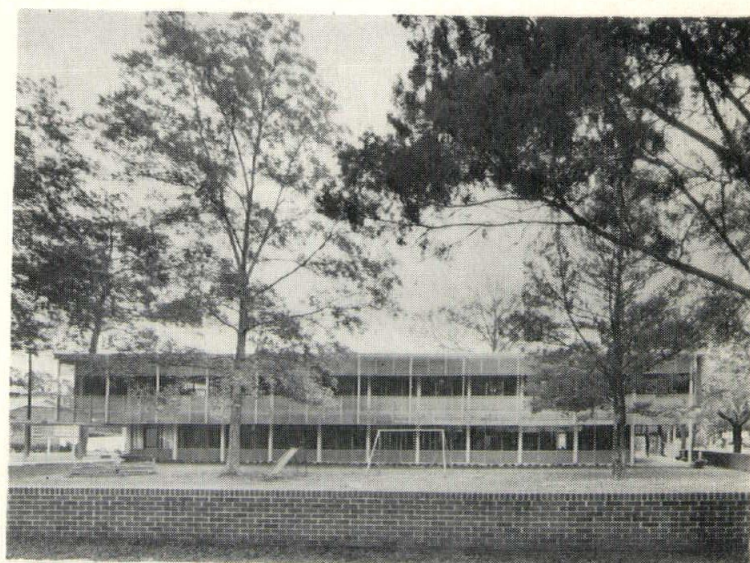
otos by frank lotz miller

*Among the design elements that give the school character are some that nature provided.*

*The school was sited to preserve existing trees, such as this tortile oak.*

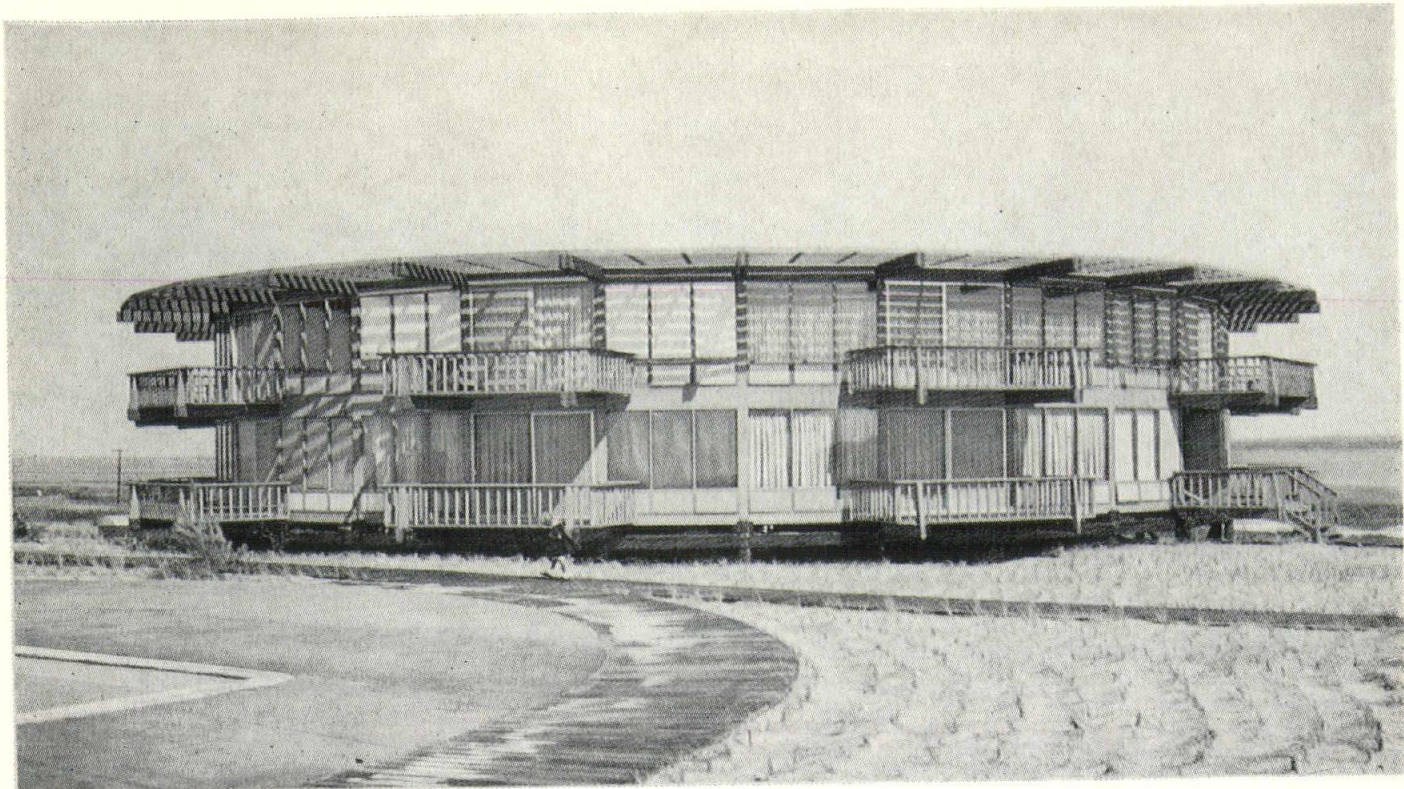


*The construction and shading effect of the louvers are clearly shown in this photograph. The louvers are wood. The frame is steel. The benefits are both esthetic and practical.*



*A child scaled school, modest in size, designed to appeal to the eye and harmony with the wooded campus site. The school is conventional in concept, inventive in execution.*





"Round Dune" beach apartments at East Quogue, L. I.

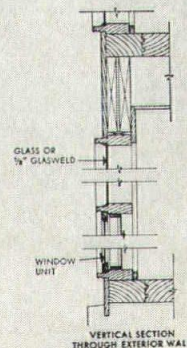
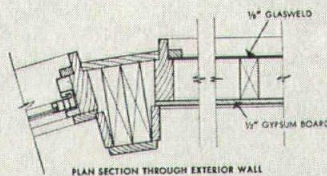
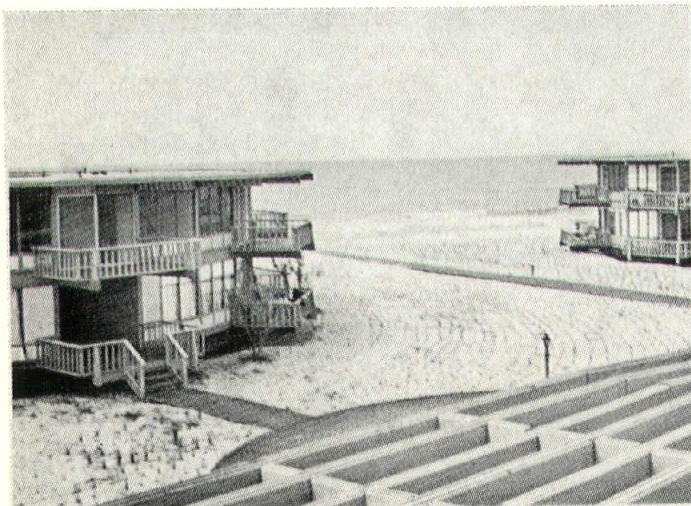
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Glasweld panels are easily installed with simple detailing. **Above:** plan section through exterior wall. **Right:** vertical section through exterior wall. **Architects:** James A. Evans, AIA; and Olivier de Messieres, AIA.



## BY ALVIN RUBIN LAA LEGAL COUNSEL

After more than a decade of study, supported by demands from self-employed businessmen and professional groups, Congress in 1962 enacted the Self-Employment Individuals Tax Retirement Act. What does this Act mean to the practicing architect? Whom does it benefit? And what are its advantages?

As its name implies, the 1962 Act is designed to permit self-employed individuals to set up a retirement plan. The Act will be of primary importance only to persons who are self-employed and who cannot arrange their business affairs in a fashion that will permit them to conduct business in corporate form. The Act contains many limitations on the provisions of a plan which may be adopted by a self-employed person beyond those required of other retirement plans. For this reason, any self-employed person who wishes to provide maximum benefits for himself in his retirement plan and who can arrange to conduct his business in corporate form should form a corporation, become a corporate employee, and achieve the greater freedom and greater tax benefits thus available.

### **Incorporation Possible**

In Louisiana, architects may conduct their practice through a corporation. Therefore, any architect who wishes to provide a retirement plan for himself should consider forming a corporation and becoming eligible for the plan as a corporate employee. Most of the tax problems presented by practice in corporate form can be reduced or eliminated completely by careful planning. Excess income taxes can usually be avoided by the Subchapter S income tax election, the option which permits stockholders in a corporation to elect to be taxed as if their business were not incorporated.

Some tax increase will result. The corporation must pay unemployment compensation tax on the salary paid an architect employed by it. In addition, the Unemployment Compensation Act may become

applicable when it otherwise would not have been; for example, if an architect employs only three persons, he is not required to pay the unemployment compensation tax. If he forms a corporation and becomes a corporate employee himself, the corporation will have four employees. It will be then required to pay the unemployment compensation tax. However, in the usual situation these tax increases will not be a major factor.

### **Serves As Reminder**

For most of you, therefore, the 1962 Act should serve simply as a reminder to think once again of the pros and cons of establishing a retirement plan for yourself and your employees. With this in mind, let us consider some of the details of the 1962 Act: this will clearly indicate some of the reasons why its restrictive provisions make it less desirable than a corporate employee plan.

The Act goes into effect for taxable years beginning after December 31, 1962. Therefore, 1963 will be the first year in which you can take advantage of its provisions.

If you own more than 10% of your business, you cannot provide benefits for yourself unless you also provide coverage for all full-time employees with more than three years of service. These benefits must be non-forfeitable. If the employee works for you five years and then quits, the contributions which have been made for that employee may not be forfeited and applied for the benefit of other employees; these contributions must be eventually paid to the employee for whose account they were set aside. (In contrast, in corporate plans greater freedom of choice is permitted in selecting persons to be covered and in providing forfeitures of contributions by employees whose employment ceases before retirement.)

### **\$2,500 Limit**

Under the 1962 Act, a self-employed individual may contribute 10% of his earned income (but not more than \$2,500) to the plan. But a tax deduction is allowed for only one-half of the contribution for the account of the self-employed individual. (Compare this with a corporate plan: the full amount of

# Your Retiring Personality: Should You Plan To Use The 1962 Act



the contribution is deductible for income tax purposes.)

If a self-employed individual's retirement plan is set up, considerable investment freedom is allowed. The contributions may be placed in trust, used to purchase annuity contracts from an insurer, or placed in a bank custodial account to purchase life insurance, endowment, or annuity contracts, or stock of a regulated investment company which issues only redeemable stock, or used to purchase a new series of non-transferable United States Government securities cashable only under certain conditions.

#### **Tax Postponed**

Earnings on retirement fund assets are not subject to federal income tax during the period of accumulation. Tax on both the contributions and the accumulated earnings is postponed until distributions are made under the terms of the retirement plan. These distributions may not begin before the self-employed person reaches age 59½ or becomes permanently disabled.

The tax on a lump-sum distribution to self-employed individuals is five times the increase in tax resulting from adding one-fifth of the distribution to other taxable income. Employees of self-employed individuals are allowed capital-gain treatment on lump-sum distributions. (If the self-employed person were a corporate employee, he could also get capital-gain treatment.)

#### **Principal Differences**

Another significant requirement of the 1962 Act is that, if an owner-employee participates in a profit-sharing plan, there must be a definite formula for the determination of the amount of profits to be contributed. If an employer's income is far above \$25,000 annually, a definite formula could probably be devised which would not reveal the exact amount of his income. But if his income is below \$25,000 or varies above and below this figure, the employer would be put into the position of disclosing his income to his employees by this requirement.

The principal differences in treatment between employee retirement plans and plans under the Self-Employed Individuals Tax Retirement Act therefore are: (see page 13)

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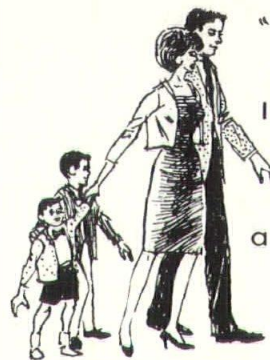
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### *Self-Employed Individuals Plans*

1. Contributions limited to \$2,500.
2. Tax deduction limited to  $\frac{1}{2}$  of the amount contributed.
3. Employee's rights must be nonforfeitable.
4. Must cover all full-time employees with more than three years service.
5. No distributions before age 59½, disability, death, retirement or other termination of employment.
6. No capital gain treatment on lump-sum distributions.
7. No estate or gift tax exclusion.
8. Definite formula required for computation of benefits. May result in disclosing employer's earnings to employees.
9. No death benefit exclusion.
10. No sick pay exclusion.

### *Other Plans*

1. No maximum.
2. Full contribution is deductible.
3. Employee's rights need not be made non-forfeitable, except on termination of plan.
4. Need not cover all employees so long as plan does not discriminate in favor of corporate shareholders and officers.
5. Early distributions are possible.
6. Capital gain treatment on lump-sum distributions.
7. Substantial estate and gift tax exclusions.
8. Definite formula not required.
9. \$5,000 death benefit exclusion.
10. \$100 per week sick pay exclusion.

The moral of this story is brief: if you have been waiting for passage of the 1962 law to set up a retirement plan, take another look. A retirement plan may provide great economic and tax benefits for you and your employees. But chances are you can do better by incorporating your business and using the general income tax law.

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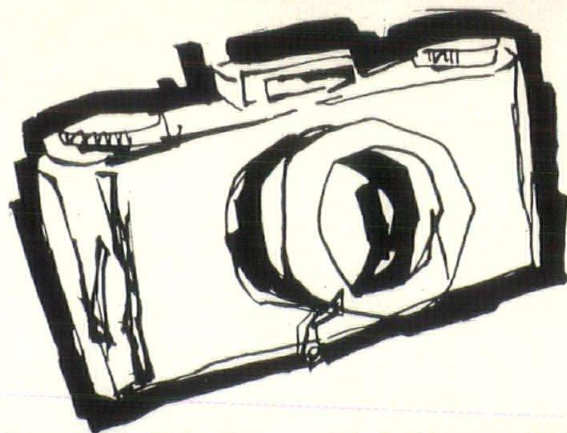
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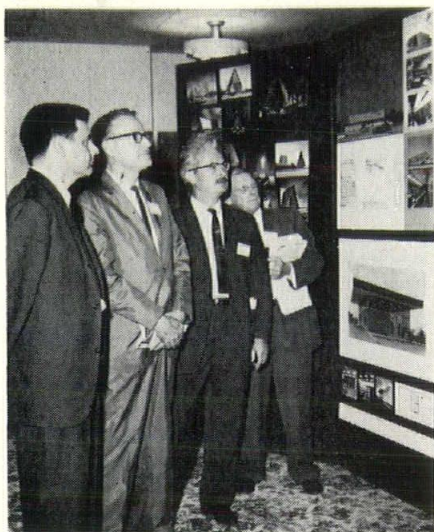


# LAA Convention Camera

Photos by Alexander-Smith



Honor Awards Judging — "We like jury duty."



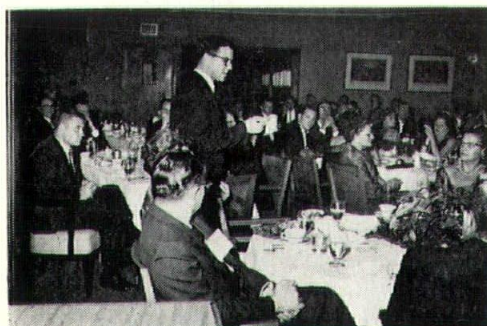
Keynote Speech—"A shock trooper." Style Show — "A dahhhling outfit."



LAA Board Meeting — "Smile—you're not on candid camera."



"How to sneak out of a seminar."



Honor Awards Winners — "If the Lafayette group will pipe down I will read the winners."



Relaxation — "This time please don't look at the camera."



Social—"Thy elbow art in mine thousand island dressing."

LSU Tiger Fans—  
"LSU fumbles . . .  
. . . Kentucky recovers."





Architectural Exhibits — "This here represents a building."



Annual Meeting — "All those in favor signify by raising your right hand."



Exhibit Visits — "Act natural and don't look at the camera."



Hospitality Suite — "Do you think that man would sell me his copy of Louisiana Architect magazine."



Going up, going down, and confused!



Banquet — "Let's try it again . . . this time together."



Educators Seminar — "Is there an electrical engineer in the house?"

Registration — "We do too."



Registration — "We use Ipana."



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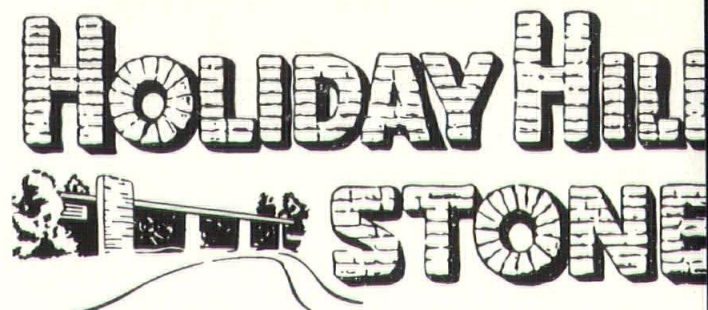
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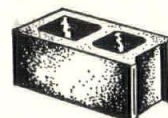
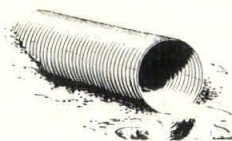
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PROJECT— Pulaski Federal Savings &  
Loan Bldg.  
Little Rock, Ark.

ARCHITECTS—WITTENBERG, DELONY &  
DAVIDSON, INC.  
Arkansas Chapter

## REGIONAL MERIT AWARDS

PROJECT— Central Arkansas Milk Pro-  
ducers Assn. Bldg.  
Little Rock

ARCHITECTS—WITTNEBERG, DELONY &  
DAVIDSON, INC.  
Arkansas Chapter

PROJECT— Physical Education Training  
Bldg.  
Claude Armour Fire & Po-  
lice Training Center  
Memphis, Tennessee

ARCHITECTS—THORNE, HOWE,  
STRATTON & STRONG  
Memphis Chapter  
Tennessee Society of Archi-  
tects

PROJECT— Residence for William P.  
Burk  
Birmingham, Ala.

ARCHITECTS—FELTON MORELAND  
COLLIER  
Alabama Chapter

PROJECT— Elysian Fields Methodist  
Church

ARCHITECTS—LAWRENCE & SAUNDERS  
New Orleans Chapter  
Louisiana Architects Assn.

PROJECT— Medical Plaza Building  
New Orleans, Louisiana

ARCHITECTS—CURTIS & DAVIS AND  
ASSOCIATED ARCHITECTS  
AND ENGINEERS  
New Orleans Chapter  
Louisiana Architects Assn.

PROJECT— Leader Federal Savings &  
Loan Downtown Office  
Memphis, Tennessee

ARCHITECTS—OFFICE OF WALK C.  
JONES, JR.  
Memphis Chapter  
Tennessee Society of Archi-  
tects

PROJECT— Idlewild Youth Center for  
Idlewild Presbyterian Church  
Memphis, Tennessee

ARCHITECTS—GEORGE AWSUMB &  
SONS  
Memphis Chapter  
Tennessee Society of Archi-  
tects

PROJECT— Resident for Mrs. Truman  
Hobbs  
Montgomery, Alabama

ARCHITECTS—CHARLES M. KELLEY —  
Auburn  
JOHNSON & WILLIAMS —  
Montgomery  
Alabama Chapter

PROJECT— Lake Vista Methodist  
Church  
New Orleans, Louisiana

ARCHITECTS—AUGUST PEREZ &  
ASSOCIATES  
New Orleans Chapter  
Louisiana Architects Assn.

PROJECT— St. Christopher Martyr  
Parish, Convent and School  
Addition  
Metairie, Louisiana

ARCHITECT— J. BUCHANAN BLITCH  
New Orleans Chapter  
Louisiana Architects Assn.



# NEWS, NOTES, QUOTES . . .

## Convention Wash

May the 1962 LAA Convention rest in peace. Those in attendance will testify that it was an excellent one. Attendance exceeded all expectations, especially considering the distance between the flat bayou country to the rolling piney red dirt hills.

Serge Chermayeff, professor of architectural design at Yale's School of Art & Architecture, not only held the attention of attendants at the keynote luncheon . . . he shocked them into listening with his provocative statements.

### Friday Afternoon Panel

The panel discussion which followed the agile keynoter held such high interest, the meeting was recessed late in the afternoon, and after a seventh inning stretch, it reconvened 'til dusk. Credits go to Moderator Barthelme and Panelists Kamphoefner, Keith and Szabo.

The recess idea obviously caught on because the same procedure was invoked Saturday afternoon when Tulane's Lawrence, LSU's Baker USL's Reed provided the stimulus. Waite of the Caddo Parish School Board moderated.

Mayor Clyde Fant of Shreveport opened the two-day meeting with an entertaining, direct and well-said welcome. "If you get in trouble, don't call me," he warned, "I'm too busy cutting ribbons and trying to run an office."

Thanks to those who attended, to those absent who provided moral support and particularly to exhibitors and sponsors who provided financial support.

### Convention Committee

LAA is indebted to the Shreveport Chapter, Convention Chairman Lester Haas and his well greased committee: WILLIAM S. EVANS, Program; LOUIS MOOSSY, Products Exhibits; CHARLES H. RANDALL, Arrangements and Attendance; P. MURFF O'NEAL, JR., Entertainment and Special Events; EUGENE FLEMING, III, Architectural Exhibits and Awards; MAR-

SHALL WALKER, Publicity; JOSEPH SCHIERER, Finance, and MRS. P. MURFF "Queen Mother" O'NEAL, JR., Ladies Activities.

### AIA President Wright to Speak in New Orleans

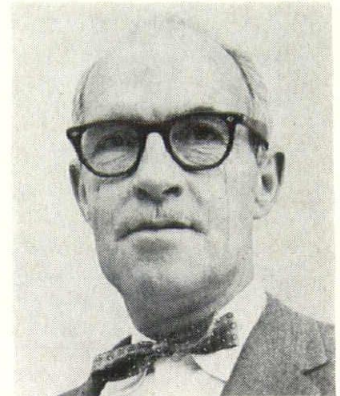
At the convention in Shreveport, it was announced that Mr. Henry L. Wright, FAIA, president of the American Institute of Architects, will speak at the Annual Meeting of the Construction Industry Association of New Orleans to be held on December 5 at the Roosevelt Hotel beginning at 6:00 o'clock.

Ray Putfark, executive director of the CIA, took the floor at the LAA Annual Meeting to invite all members to hear President Wright.

Interested parties should contact Putfark at 816 Howard Avenue, New Orleans, Louisiana.

Wright, a member of the firm of Kist-

ner, Wright & Wright in California, has been very active in the Southern California Chapter of the AIA, and the California Council of the American Institute of Architects, which is comparable to the LAA. He has served on major National AIA Committees as second and first vice president of the Institute before his elevation to the presidency this year.



Henry L. Wright

**THREE NEW LAA OFFICERS:** Left to right are David L. Perkins, second vice president; Joseph Myron Brocato, president; and Murvan "Scotty" Maxwell, first vice president. Not shown is the new secretary-treasurer for 1963, Clifton C. Lasseigne.



THE LOUISIANA ARCHITECT



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Tuesday 20 November, 9:30 A.M.  
Wednesday 21 November, 9:30 A.M.  
Room 13028, Federal Building, 701 Loyola Avenue

## LAFAYETTE

Monday 19 November, 9:30 A.M.  
Municipal Auditorium

## SHREVEPORT

Wednesday 28 November, 9:30 A.M.  
Council Chamber, City Hall

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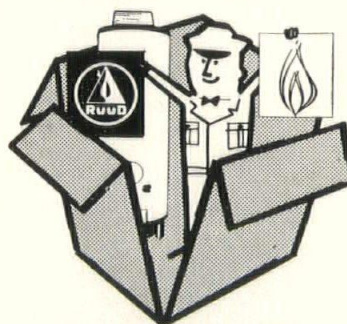
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October 31, 1962

Mr. Myron Tassin, Editor  
Louisiana Architect

RE: McCoy's Loaded Shotgun

Dear Mike:

Thank you very much for the fine article on my home in the October issue of the Louisiana Architect.

Since you stated the overall cost to be \$1.00 per sq. ft., I have received numerous offers of jobs—one from another architect at 25% fee.

As this seems pretty good to me, I have accepted these offers contingent on your collaboration and your assuming the responsibility that all jobs figure \$1.00 per sq. ft.

I am eagerly awaiting the go ahead signal from you.

Sincerely,  
Lem McCoy, A.I.A.  
New Orleans Chapter

*ED—Aptitude as poor in figuring as in proof reading. Cost per square foot is \$13, and the error merits a kick from Country Boy McCoy's "square foot."*

8 October 1962

M.J.T.

My sincere compliments on our booklet "A Statement of Recommended Standards of Architectural Service and Practice." I have found it to be an excellent public relations medium in that clients and prospects take the time to read it and gain a far better understanding of our profession.

On two occasions it has been a direct economic benefit as the Owners could readily see that my fee, although in excess of 6%, was proper for the work proposed.

I urge every member to purchase these booklets and give them to their clients and prospective clients; our entire profession will benefit.

Sincerely,  
Ralph Kiper, AIA

M.J.T.

Would you please send me sixteen (16) copies of the LAA Statement of Recommended Standards of Architectural Service and Practice? I wish to issue these to our fifth year students.

Please enclose invoice for same and payment will follow by University check.

With personal good wishes,

Sincerely,  
John W. Lawrence  
Dean, School of Architecture  
Tulane University

● Complimentary copies gladly furnished for such a worthy purpose — ED.

October 24, 1962

Dear Mr. Stoffle:

We wish to thank you and the L.A.A. for the opportunity to attend the convention last week-end. Twelve delegates from the U.S.L. student chapter, including two of the three presidents, were present. Had it not been for your generosity, U.S.L. would hardly have been represented.

Sincerely,

Lyle Bergeron

Larry Guidry

Gus Quinn, Jr.

NOVEMBER, 1962

## Order Your AIA Forms from L A A

### ATTENTION!

The John Hancock Company has requested that the LAA Group Plan increase enrollment. Please contact us if your firm is interested in participating.

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## NEWS, NOTES, QUOTES . . .

Editor's Note — This message was submitted by an LAA board member. It was taken from the editorial page of the May, 1952 edition of *Interiors Magazine*. Written by Francis de N. Schroeder, it will always be timely.

Have you ever looked carefully at a Chinese pig? This question is directed to interior designers, decorators, architects, and others of our ilk.

According to our standards, the Chinese hog is a dreadful looking thing, long-snouted, sway-backed, hairy, with a big fat belly and no-er-hips. A Nebraska farm judge would not let one in the tent.

But wait a bit. The Chinese hog, misshapen as it seems according to our standards, is also a product of careful breeding, and it serves the need of its owners as well as a champion Hampshire sow serves ours.

The Chinese love pork, and they cook it in a hundred different fashions. But they don't like ham. Don't ask me why. Don't ask me why Maine lobstermen don't like to eat mussels or sea urchins, either. So the Chinese hog has been designed to produce the largest amount of side meat, and, in a country of constant famine, to consume the smallest amount of fodder.

Even so, this scrawny, sag-bellied grunter serves us, too. From its bristles come the finest brushes such as Mr. Fuller can't afford. Only DuPont and Nylon compete successfully with the Chinese hog. From the hide of the Chinese hog comes milady's handbag, and migent's, which pays for same.

So now, ladies and gentlemen in design, take the Chinese hog to heart. Do not try to foist upon your clients the things that you think they ought to have in the styles you find most intriguing, but stick rather to the objects and the patterns that actually serve their, not your, needs.

### WIC Officers

Mrs. Dora Summerell of Municipal and Utility Supply Co. is the new president of the Baton Rouge Chapter of Women in Construction, a national organization for women in the construction industry.

Other officers installed recently were Miss Patt Foster, vice-president; Mrs. Esther Hughes, secretary; Mrs. Alice McCraine, treasurer; Mrs. Jeanette Laurent, Mrs. Josie Montagnino and Mrs. Nina Swillie, directors.

Mrs. Peters was presented a past president's pin by her predecessor, Mrs. Carolyn Sanchez, who also presented Miss Foster with a trophy for outstanding service to the chapter during 1961-62.

Women in Construction is a self-governing, nonprofit, non-sectarian and nonpartisan organization composed of women employed in the construction industry by architects, engineers, general and mechanical contractors, subcontractors and material suppliers.

### How to Get to Heaven

A man knocked at the Heavenly Gate

His face was scarred and old;

He stood before the Man of Fate

For admission to the Fold.

What have you done, St. Peter asked,

To gain admission here?

I have been an Architect, Sir

For many and many a year.

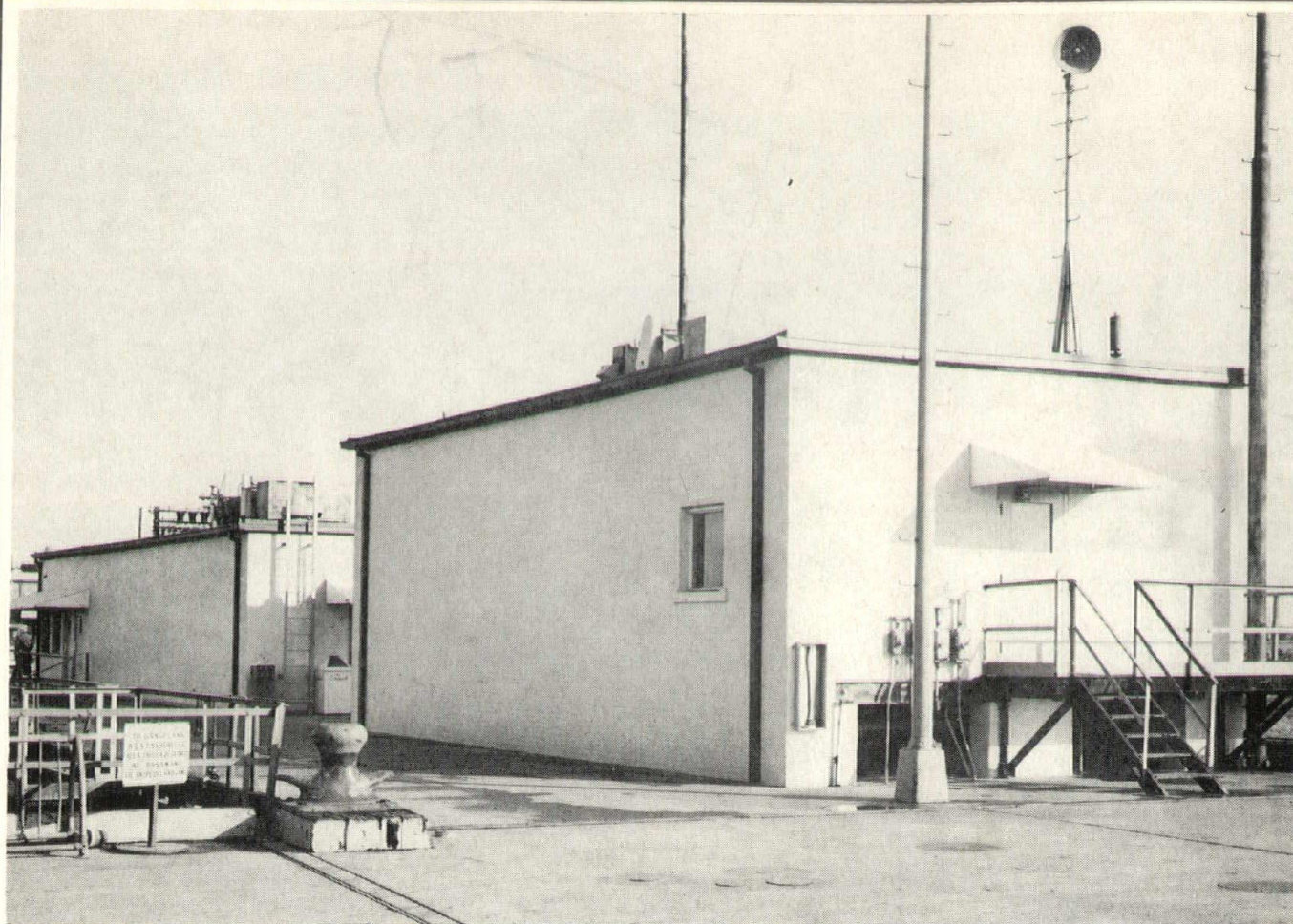
The Pearly Gates swung wide open,

St. Peter touched the bell—

Come in and choose your harp, he said

You have had your share of hell.





**RESTORATION OF ESSO STANDARD OIL BUILDINGS** — Restoration of these two buildings, located on the wharf at ESSO in Baton Rouge, included sand blasting, masonry repairs, caulking with Thiokol and coating with Secot Plastic Membrane Coating. Heavy vibration, resulting from ships bumping the wharf, caused the buildings to crack. After long consideration and study, it was concluded that the above process was proper for this particular job, both from restoration and beautification standpoints.

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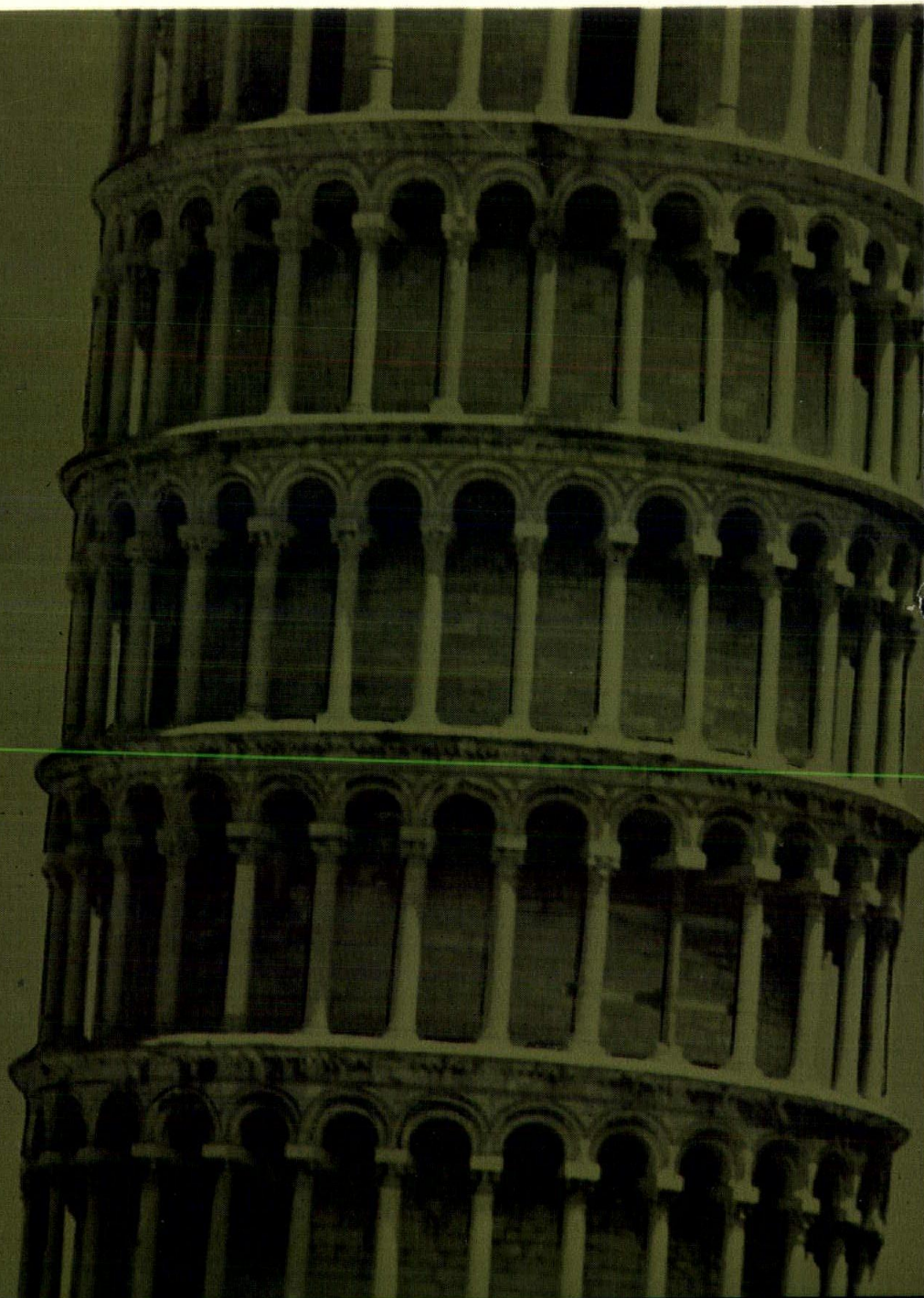
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