

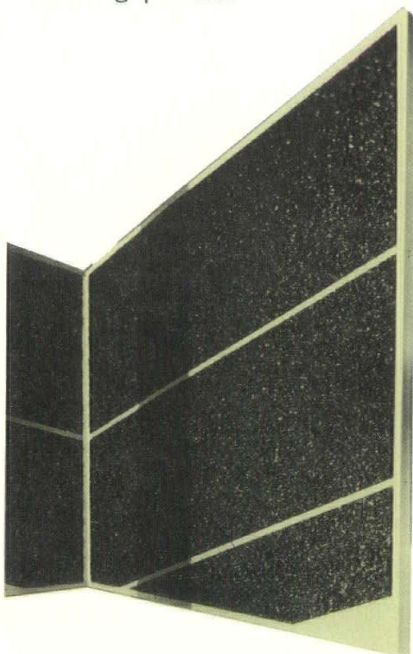
Taking a Great Risk*

To start you thinking about
HOW and WHERE you would use
Grant-Lehr Custom made

AGGREGATE SURFACED PANELS, we quote
approximate costs:



You know the risk of quoting cubage and square footage costs without complete specifications and drawings. However, the "factor" costs (shown at the right) can be helpful to you in making comparisons with other wall systems, and other decorative and insulating panels.



Please call us collect for a fuller discussion of your project, and the capabilities which we have to carry out your design, at very low cost. Grant-Lehr wall systems provide interior finish surfaces that reduce construction costs sharply.

Veneer Panel

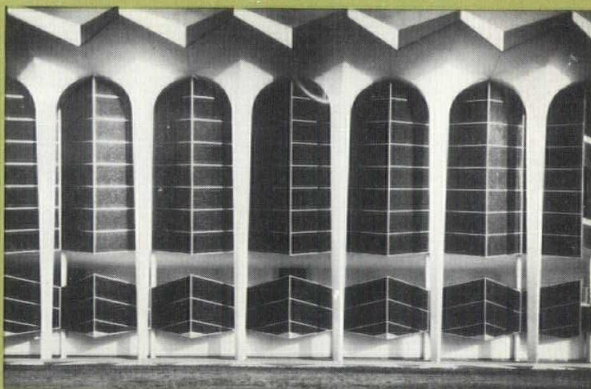
\$1.35 per square foot, for 4 x 8 sheets in quantities of 3,000 square feet or more, #2 and #3 aggregate in a 3/16" epoxy resin matrix on cement asbestos board. Erection \$1 per square foot.

Insulated Panel

\$2.25 per square foot, with polystyrene core, for curtain wall use. Add 25¢ for polyurethane core.

For larger size aggregates in a deeper matrix, add 35¢ per square foot.

For each inch of insulating core thickness add 35¢ per square foot.



Yes . . . please send more information about Grant-Lehr custom-made aggregate panels

For _____

Name _____

Firm _____

Address _____

—the **GRANT LEHR** Corporation—

P. O. BOX 417 DENHAM SPRINGS, LOUISIANA 70726 PHONE 665-6157



may 1966

louisiana architect

If you are thinking about a new building
Professional Builders have conclusively proved

Acme Brick Double Walls COST 10% LESS Than A Wall of Concrete Block and Brick*

A contractor found that a double wall of Acme King Size brick cost 10.1% less than the same wall with an exterior of brick and an interior of concrete block. Added to this initial saving are operating and maintenance savings. You don't need to paint the interior brick wall - - - ever. And because you use one material, with one coefficient of expansion and contraction, the possibility of cracking is reduced. Not only is cracking unsightly, repairs are costly.

Other architects and contractors have found the same average 10% savings. Worth investigating? . . . if you think so ask us to show you these and other cost studies.

In the highly competitive apartment field it's important to have a luxury look. Operational costs are important, too. This apartment building in Houston achieved beauty and low maintenance with Acme Brick Double Walls. A duplicate twelve story structure is now being built. Proof enough?



*Cost Studies are available from your Acme Brick representative.



Acme King Size Brick makes the luxury of brick possible . . . for less money . . . on the inside as well as the exterior.

ACME BRICK COMPANY

OF LOUISIANA
924 Joplin Baton Rouge, La. 70821
Department L-1

Please send me your full color brochure on Acme Brick Double Wall systems. Prove to me they will save me approximately 10%* over brick and concrete block . . . and even more on other wall systems.

Name and Title _____

Firm _____

Address _____

City/State/Zip _____

☐ Check here if you or your group would like to see a 20 minute slide film on this subject.





THE LOUISIANA ARCHITECT, Official Journal of the Louisiana Architects Association of the American Institute of Architects, is owned by the Louisiana Architects Association, not for profit, and is published monthly, Suite 200, Jack Tar Capitol House Hotel, Baton Rouge, La., telephone 348-4331. Editorial contributions are welcome but publication cannot be guaranteed. Opinions expressed by contributors are not necessarily those of the Editor or the Louisiana Architects Association. Editorial material may be freely reprinted by other official AIA publications, provided full credit is given to the author and to the LOUISIANA ARCHITECT for prior use.

... Advertisements of products, materials and services adaptable for use in Louisiana are welcome, but mention of names or use of illustrations of such materials and products in either editorial or advertising columns does not constitute endorsement by the Louisiana Architects Association. Advertising material must conform to standards of this publication, and the right is reserved to reject such material because of arrangement, copy, or illustrations.

Editorial Advisers—Dale Ruckstuhl
John L. Webb

Editor—Dick Thevenot

Publisher—Louisiana Architects
Association

Art Direction—Dale Ruckstuhl
Gene Egger

Printed by Pike Burden.

LAA OFFICERS AND BOARD

John L. Webb, President; Max Heinberg, Vice President; George Leake, Vice President; Frank N. Brocato, Secretary; David L. Perkins, Immediate Past President. Sidney Folse, Milton Finger, Ernest Verges, James Gibert, Stewart Farnet, J. Buchanan Blich, Chester Jordan, W. R. Brockway, Howard Sherman, P. Murff O'Neal, Howard Rivers, Fred Barksdale, Philip Frank, U. E. Hackett, Jr., Perry Brown, (Prov.), Myron Tassin, Executive Director.

EDITORIAL

I've tried running on a cinder track, but these LAA boys are so far out front they're running on the hot coals. By the end of my second week, President John Webb had taught this cotton-picking Cajun how to double clutch and move out.

Instead of dragging a bunch of volunteers after me as I've done in some previous jobs, it's a pleasure to be running to catch up with the go-get-it leadership of your LAA.

Now let's get down to the real message of the editor's page:

We have several job openings, but have already filled our positions for park-bench pigeon feeders and barber shop philosophers. Now we're looking for people like you, who are too busy to take on any extra work. You see, we recognize that a tight schedule indicates that you have the ability and go power that's in big demand. We need these same qualities.

The job is front-line soldiering for the bills endorsed by your LAA. The pay is long-term dividends both for you and your community.

If you will put in an extra hour each week for the duration of the legislative session, you may help solve some of the problems which have plagued Louisiana Architects for years.

First step (left foot)—read the summary of legislation being backed by your LAA—page 7:

- Selection of Architects and/or Engineers for State work
- Historic Preservation
- Local Option Community Improvement
- Architectural Barriers

Second step—get a fellow architect or friend to go with you to see your legislators and explain our legislative program. That's all. Now, GO!

concrete progress...

cement manufacturers work so many ways to make it happen

MATCHING CONCRETE'S TALENTS TO THE ARCHITECT'S CREATIVENESS

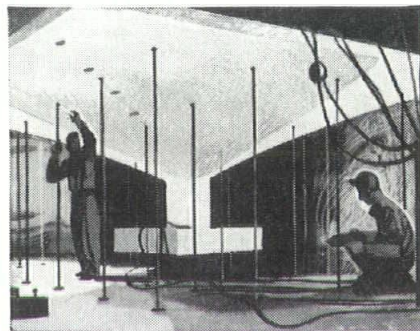
Today's unique concrete shell roofs evidence dramatically how concrete is capturing the imagination of architects—and for that matter, of professionals in every field of construction. □ Yet, the growing appeal of concrete is no mere happenstance. It has been developed by broadening the versatility of concrete, by enabling builders to exploit its limitless potential—by literally “making progress happen.” □ Major responsibility for this development was taken on years ago in the U.S. and Canada by the manufacturers of portland cement. While competing for sales, they cooperate for progress. Through their Portland Cement Association, they sponsor a development program beyond the resources of any of them individually. □ Research, basic and applied, conducted in a 10-million-dollar laboratory complex, has enabled concrete to meet the needs of a new era. □ In the continuously changing technology of construction in every field, concrete users

depend on the continuing flow of engineering and technical literature provided—as well as the services of a specialist staff, including 375 field engineers working out of 38 district offices. □ These services are among the many provided by cement manufacturers, without charge, to users of concrete. They benefit everyone in some way every day at work, at home, on the highway.

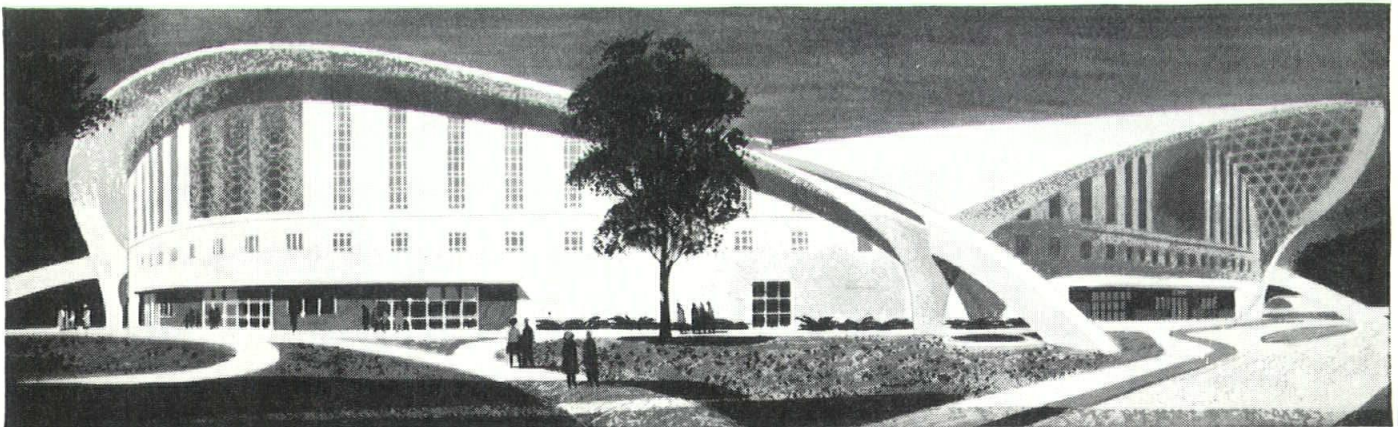
PORTLAND CEMENT ASSOCIATION

611 Gravier St., New Orleans, Louisiana 70130

An organization to improve and extend the uses of portland cement and concrete

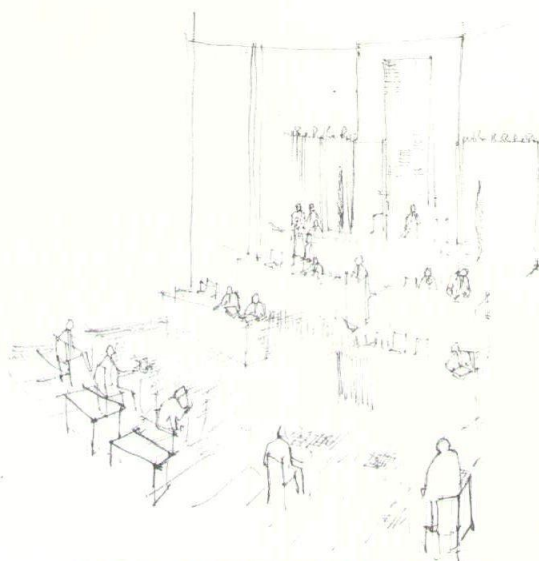


TESTING A NEW TWIST IN CONCRETE. Engineers at PCA Laboratories subject a concrete shell to 10½ tons of load. Findings help architects and construction engineers to broaden their uses of concrete in fresh, bold ways.



LEGISLATIVELY SPEAKING

Dick Thevenot



SELECTION OF ARCHITECTS AND ENGINEERS

THE PROPOSED BILL DOES

1. Require the using agency (school, institution, etc., actually using the project) to submit the names of 4 architects or engineers for a project to the selecting agency (Governor, State Board, etc.) for final selection.
2. Permit the four architects or engineers to appear before the using agency.
3. Permit the primary architect or engineer to select his consultants, with final approval of the selecting agency.

THE PROPOSED BILL DOES NOT

1. Permit the rejection of all architects submitted by the using agency without just reasons in writing.
2. Effect work done through funds dedicated to the construction and maintenance of the State Highway System.
3. Apply to architects or engineers employed on a salary basis under Civil Service.

HISTORIC PRESERVATION BILL

THE PROPOSED LAW DOES

1. Create a non-political commission charged with the task of preserving valuable historic properties in Louisiana.
2. Provide for the evaluation and cataloging of State Antiquities including buildings of architectural value or historical significance and sites, fossil deposits, scenic areas, etc.
3. Provide for a plan to use antiquities for education, recreation and tourism, and for the Commission to make rules and regulations governing State Antiquities under its administration.
4. Provide for the establishment of local Antiquity Commissions under parish or municipal authority to encourage historic preservation.
5. Authorize the Commission to accept grants and gifts of land, sites, objects, etc. of historic value.
6. Authorize the Commission to design and locate historic markers and monuments.

THE PROPOSED LAW DOES NOT

1. Allow the expropriation of private property or other infringements of the rights of private property owners.
2. Allow the Commission to duplicate the work being done by other state agencies.

LOCAL OPTION COMMUNITY IMPROVEMENT LAW

Proposed by CABL (Council for a Better Louisiana)

THE PROPOSED LAW DOES

1. Place the decision whether or not to use Federal Urban Renewal Funds in the hands of local government bodies.
2. Require communities to have a workable program and plan for general improvement in order to secure renewal funds.
3. Provide a guide for organizing and operating local urban renewal agencies and provides guidelines and powers for equitable public acquisition and disposal of private property.
4. Explain requirements for obtaining Federal Urban Renewal Funds.
5. Provide for local bonding and financial powers.
6. Follow a model plan which has functioned well in Colorado for more than 10 years.

THE PROPOSED LAW DOES NOT

1. Advocate the use of Federal Urban Renewal Funds.
2. Allow the local Urban Renewal Agency to institute any plan or project without approval of the local governing body and a full public hearing.
3. Allow the disposition of property without open competitive bidding.

ARCHITECTURAL BARRIERS BILL

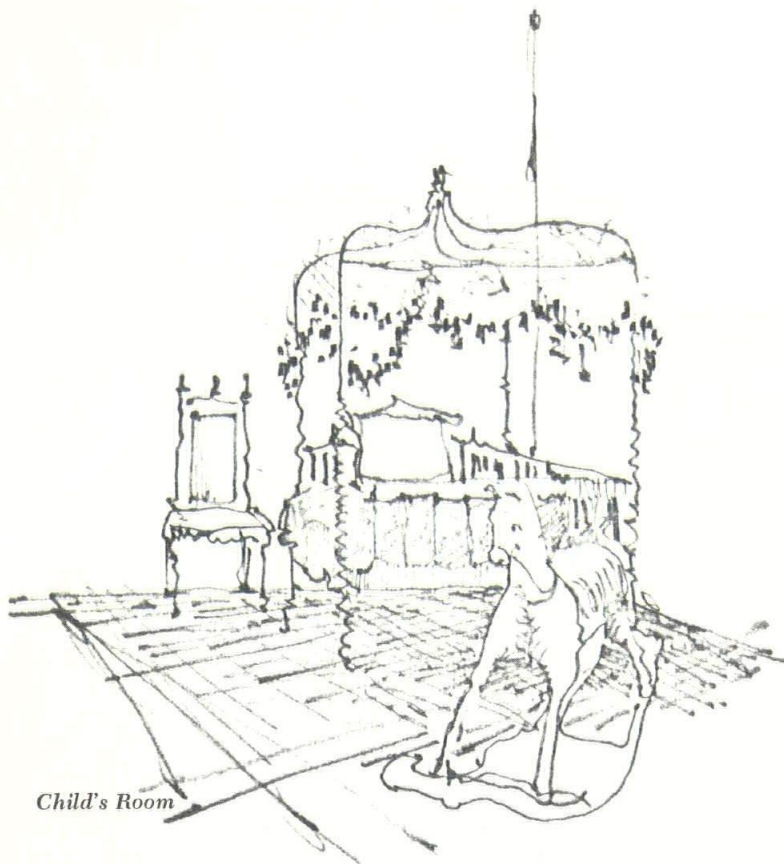
With Amendments Suggested by the LAA

THE PROPOSED LAW DOES

1. Set up standards and specifications to make all public buildings constructed or remodeled with State funds accessible and usable to the physically handicapped.
2. Provide authority for the State Fire Marshal to enforce compliance with these specifications.
3. Permit the Fire Marshal to waive regulations which in particular cases are considered by the architects or engineers to be unreasonable.
4. Comply with the American Standards Specifications adopted by the American Institute of Architects.

THE PROPOSED LAW DOES NOT

1. Force compliance of regulations on political subdivisions or private enterprise.
2. Establish any new departments, commissions, boards or agencies.



ROSEDOWN

St. Francisville, Louisiana

by George M. Leake

Daniel and Martha Turnbull, the original owners, began planning the gardens and buildings of Rosedown Plantation in about 1829. The basic house was completed in 1835. The name came from a romantic play the Turnbuls had seen in New York in either the late 1820's or early 30's.

The couple were sophisticated world travelers, and various items for the house and gardens were gathered during their many trips to New Orleans, New York, and abroad.

With increasing family and social obligations, it became necessary to expand the house. The side rooms in the rear were added between 1838 and 1844, and the one story side wings were built in 1844. A plantation kitchen building was moved and attached to the rear between 1840 and 44. In 1854, a large bedroom wing was added to the other side in the rear.

Rosedown is one of the most unique restorations in this part of the country, or perhaps America.

At the outset, the new owners, Mr. and Mrs. Milton Underwood, who acquired the property in 1956 from the last surviving heirs of the Turnbuls, decided to not only restore the main house but the complete gardens and every auxiliary building, in the most minute detail.

The house has been restored as it was in the 1844-45 period with the kitchen and bedroom wings moved away and restored separately.

"Avenue of Oaks"







The core structure of the house was basically sound, but it was in an extremely delapidated condition. The primary consideration in approaching the problem was to recreate the image of the house and grounds as they had been—to avoid the inclusion of electrical outlets, heating and air conditioning grills, and any other appurtenances of modern life.

These things are, of course, included but are concealed even when in plain view. The supply registers are a slot in the molded baseboards. The electric outlets were papered over and then cut out around the slots. The sprinkler system is visible, but the heads are painted the same color as the ceiling, and blend in almost invisibly.

The main furnishings were in the house, including draperies, curtains, some bedding. On walls behind huge bureaus, which had not been moved for a hundred years, we could get usable samples of the original wall paper. From the samples, new paper has been made, with all the master patterns being retained by the owners. The draperies and curtains were recreated in the same fashion as the originals, handwoven and handmade in Europe.

During the construction work on the house, all furnishings were moved to a new shop which was erected for the purpose of restoring the furniture on the place. Craftsmen were found and under the skillful guidance of Mr. Euwin Poche, Jr., who is now curator for the plantation, an almost unbelievable degree of perfection was achieved.

The same minute attention to detail was followed throughout. Peg construction was replaced with the same, and posts and beams were split by hand. Where old weatherboards were badly split or rotten, new boards were sandblasted to give the effect of age, and to avoid any abrupt contrast. Nothing was disturbed that could be kept.

The architect tried faithfully to follow the owners' directives—"If there is a better way to do it, then do it that way—If you can't find what you need, have it made."

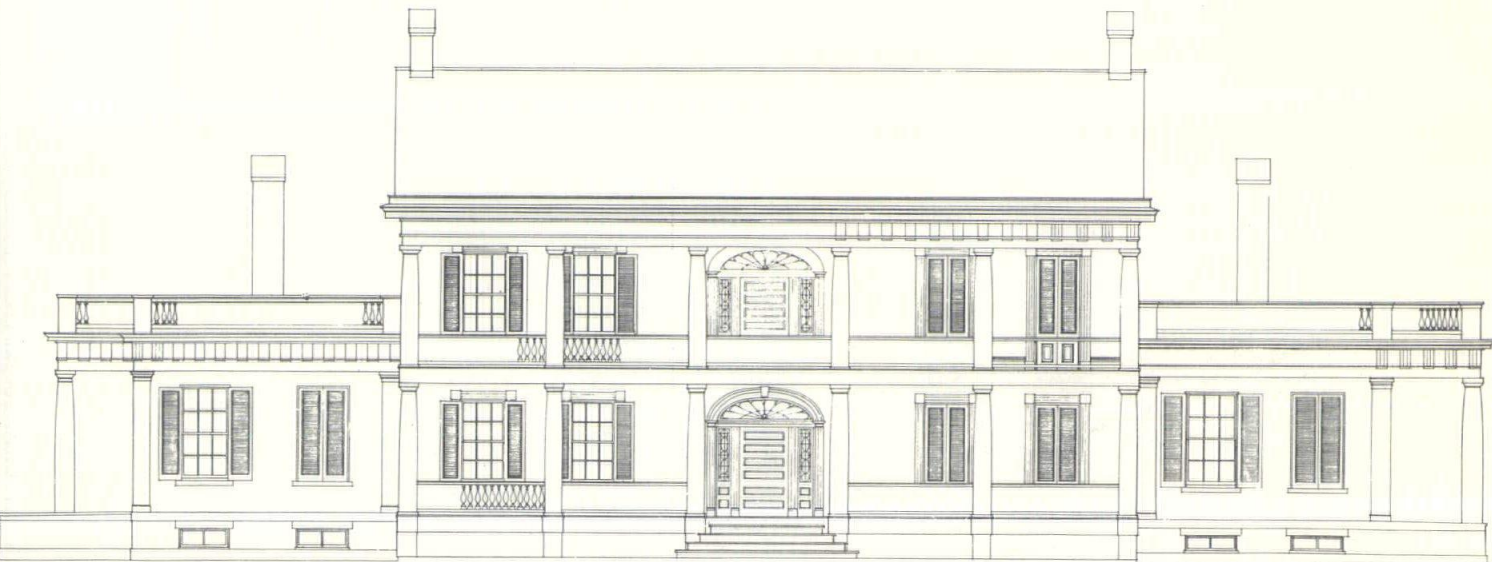
It is proper to note the devotion and skill shown by all of the professional and craft personnel involved in this magnificent restoration. The part played by Mr. Ralph Ellis Gunn, landscape architect from Houston, Texas, cannot be exaggerated, and the tireless attention to detail of the general superintendent, Mr. Louis R. Martell of Haase Construction Company, was responsible for the smooth manner in which the work proceeded for almost three years.

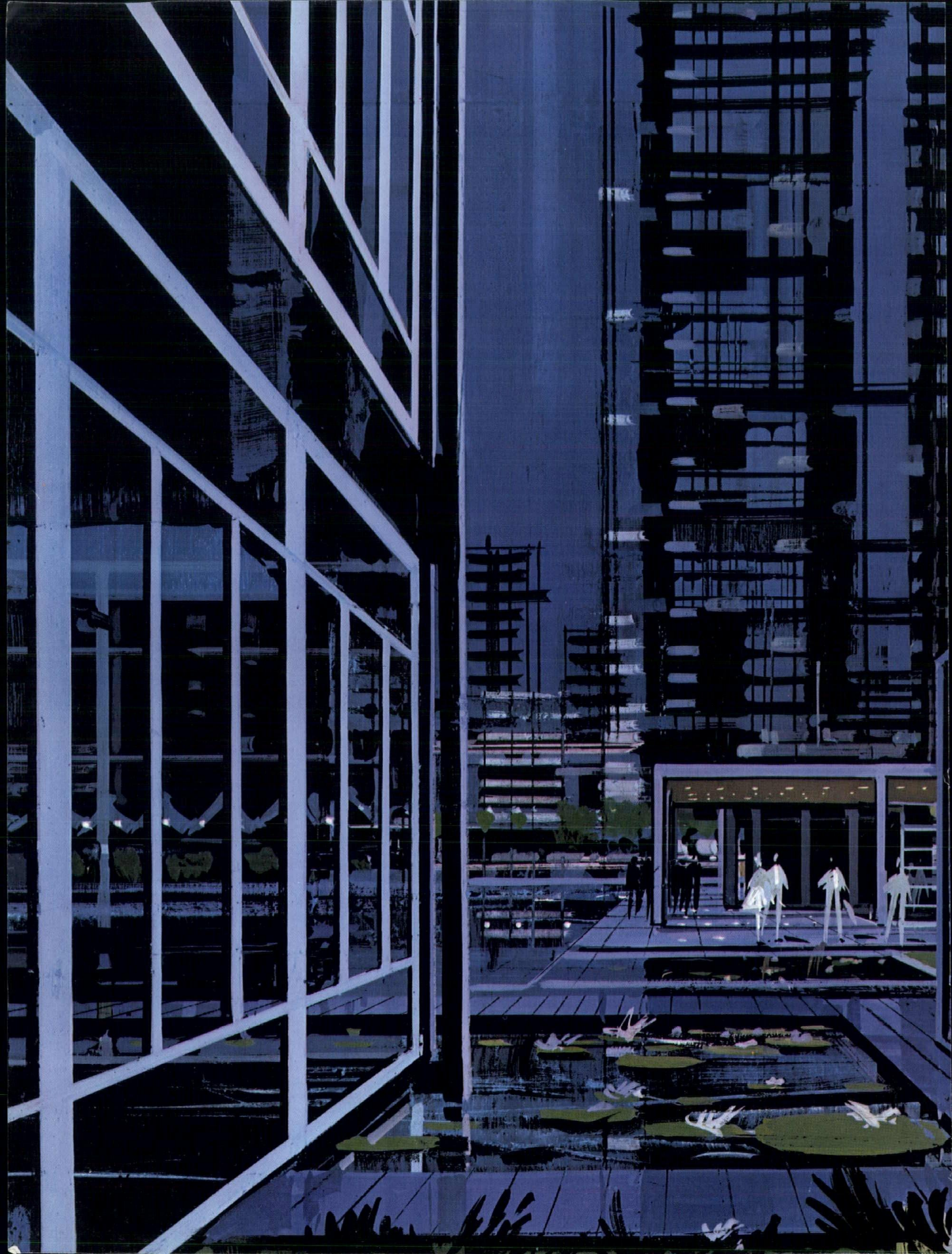
Everyone involved in this beautiful restoration is justly proud of the individual part they played.



HONOR AWARD CITATION

OWNER, Mr. & Mrs. Milton Underwood, Houston • ARCHITECT, George M. Leake, New Orleans • LANDSCAPE, Ralph Ellis Gunn, Houston
ENGINEERS, Guillot, Sullivan & Vogt, New Orleans, Lyman L. Ellzey, New Orleans & Dale C. Cooper, Houston
CONTRACTOR, Haase Construction Co., New Orleans
PHOTOGRAPHY, Dave Gleason, Baton Rouge







This steel window won't rust.

It's finished
in polyvinyl
chloride.

Polyvinyl chloride is impervious to moisture. We put it on our window four times as thick as paint, using a Ceco-researched method, an exclusive process. This is a resilient finish. It doesn't crack or chip. It gives. We call it Cecoclad. There is no other finish like it.

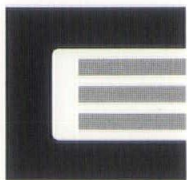
The Cecoclad window is in the price range of a galvanized-and-painted steel window and a hard-coat-anodized aluminum window. The Cecoclad window needs practically no maintenance. Your client can keep it looking brand new by washing it down with water when the glass is washed. That's all.

We'll be glad to sell you whatever window you want. We make them all. But if you'll take our unbiased advice, you'll specify the Cecoclad window. It's incomparable.

Send for colors, test data, specifications, samples and comprehensive list of projects built with Cecoclad windows throughout the country. The Ceco Corporation, general offices: 5601 West 26th Street, Chicago, Illinois 60650. Sales offices and plants in principal cities from coast to coast.

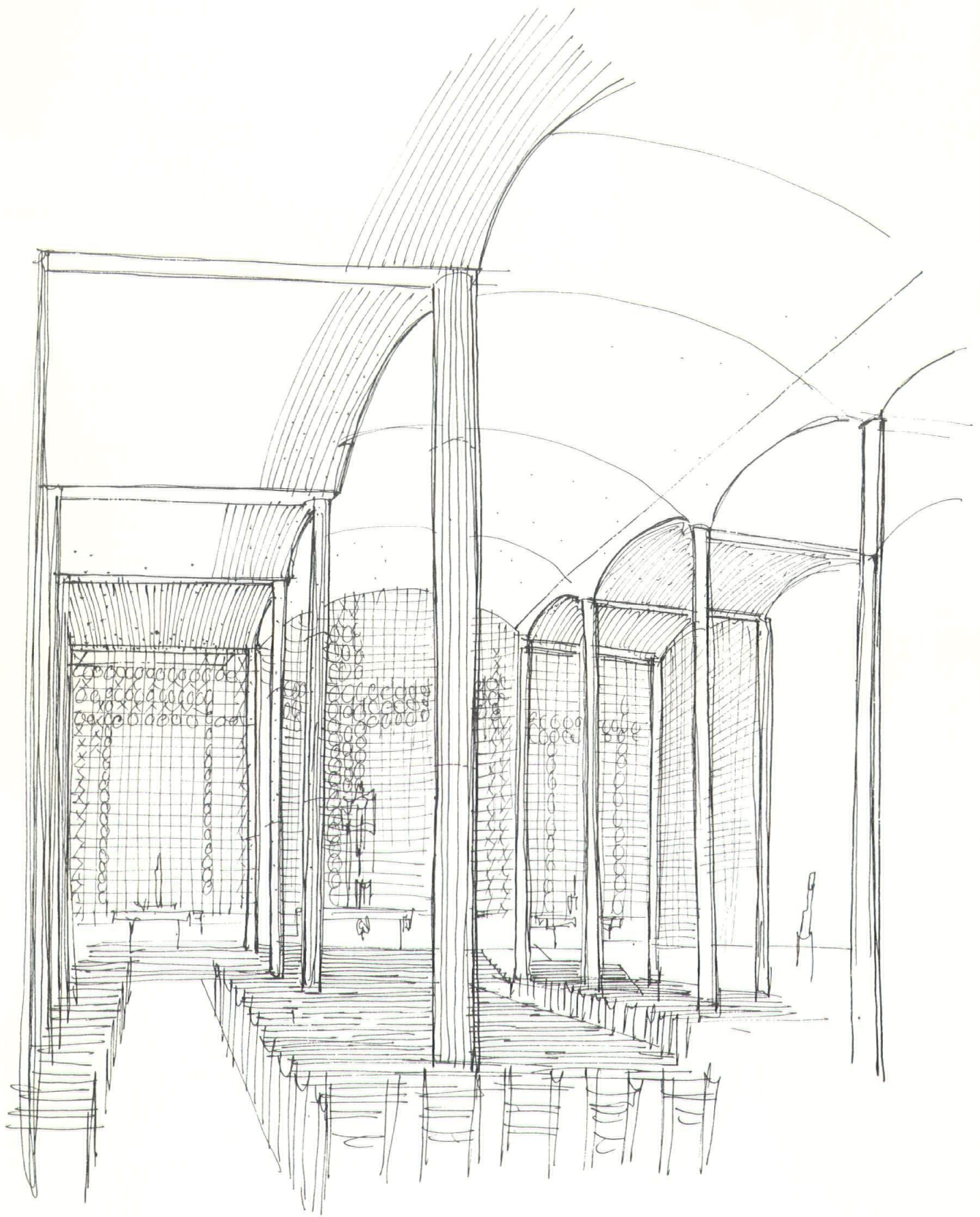
**CONTACT YOUR AREA
SALES OFFICE:**

New Orleans, La. 70130 • 1539 Jackson Ave.



CECOCLAD / STEEL WINDOWS

encased in colored polyvinyl chloride four times thicker than paint.



Notre Dame du Raincy—by Auguste Perret—the great pioneer of exposed reinforced concrete. Here the traditional plan and form of church is built in the most contemporary material with real conviction and sensitivity.

A timely confluence of objectives is presently occurring between modern architecture and the Christian Liturgical reform.

Both are based on a strict, incisive re-examination of first principles. Both are morally oriented—interested in truth and order and relevance to our times.

Both are threatened with irrelevancies—half truths, sentimental attachments to used up values, attempting to reach the old and new mind.

MODERN ARCHITECTURE AND CHRISTIAN LITURGICAL REFORM

John Desmond

MORAL BASIS OF MODERN ARCHITECTURE

There were compelling practical reasons for the development of modern architecture but the overriding reason was moral—the human desire for the right thing.

The most compulsive drive of all true architects is to be responsible for good buildings. Any attempt at definition of a good building returns eventually to the word truth. In an essay on beauty, Emerson concludes that, "Beauty rests on necessities, the line of beauty is the line of perfect economy — there is not a particle to spare in natural structures. There is a compelling reason in the uses of the plant for every novelty of form or color. In general, it is proof of high culture to say the greatest matter in the simplest way. Veracity first of all and forever."—And certainly even the most practical of men, those least concerned with beauty ("I don't want it pretty, just make it functional") would eventually agree with Emerson if faced with a choice between a good building and another. Both would turn to that building which does the most with the least—the one most direct and sure, and thus the most honest.

Truth and beauty are indeed one and the same as Keats has stated and as great builders consistently prove. Perhaps the most beautiful creations that America has produced are the clipper ships designed by Donald McCay on which not one inch was added except for functional reasons.

The history of modern architecture is the history of the revelation of this principle. The most satisfying buildings are those which most deeply express it. We all like to see a thing done "right" — without wasted motion.

When LeDuc, Sullivan, Wright, Mies Van der Rohe, and Louis Kahn shaped the thinking of the modern generation of architects, they worked their way to light through a path that began in the muddled thinking of the 19th century. They progressively re-affirmed the principles that good architecture is *TRUE*.

TRUE to its own time.

TRUE to its own place.

A TRUE expression of its interior function.

A TRUE expression of its construction.

Each material a TRUE expression of its own character and function.

It is easy now to see that this was always the case. History shows that the same principle at work in different ages has produced the Parthenon, Chartres, the Japanese House, the Barcelona Pavilion.

This return to first principles—in architecture continues in the work of today's finest architects—and it finds a new urgency in the Liturgical reform.

The last great confluence of architectural theory and liturgical thinking occurred on the wrong road in the foggy thinking of Victorian England. Its end product was an anemic copying of Gothic architecture. Actually the Gothic Revival was a part of the entire Romantic Movement of the early 1800's but men like Pugin and John Ruskin theorized and moralized (a tough combination to beat) until it became the only "proper" way to build a church or most other building types. The theoretical foundation for this attitude was on shifty soil. Perhaps this quotation from Ruskin sums up the basic fallacy of the age, in stating that he wishes to correct

"... The expression of doubts as to the style which ought, at present, to be consistently adopted by our architects. I have no doubt that the only style proper for modern Northern work is the Northern Gothic of the thirteenth century."

ARCHITECTURE AND LITURGY UNTIL THE PRESENT REFORM

Ruskin's thesis was so consistently presented in the most erudite and eloquent way that he carried generations of architects and church leaders with him and made the Gothic Revival in architecture.

Parliament Hall, the seat of Government of Great Britain, stands as a monument to this period of thought. And almost every city in the U. S. has one or more of its churches topped by the immense unfinished efforts as St. John the Divine in New York City. These are impressive buildings—large and small. They all use a tried and proven formula. They fit the liturgy of their time. They “look like” a church and “feel” like a church. Their influence is pervasive on architects as well as laymen and religious people. Churches being a major transmitter of tradition found it hard to depart from this traditional form even though the intellectual basis for it in 1800 and 1900 was unsound.

Yet, gradually the basic intellectual discrepancies of this approach brought church leaders to agree with modern architects that they must build churches which are true—at the risk of being unfamiliar and even repulsive to those sentimentally attached to the obsolete gothic or colonial form. Modern architecture arrived before the Liturgical Reform and, until recently, resulted in churches which merely dressed the old plan and form in modern clothes. Some of these were brilliantly done. The exposed concrete church of Notre Dame, DuRancy, by Auguste Perret in 1922 and the steel church of Otto Bartning in Essen, West Germany in 1928 accomplished as well as any subsequent efforts the translation of the existing church form into modern materials fulfilling the promise of church buildings which were contemporary and honest in their expression of structure. Subsequent to these buildings and with the exceptions noted below the history of modern church design is largely the varying attempts to repeat this accomplishment—the clothing of a traditional plan in modern dress. Sometimes this was done quietly and sensitively as Belluschi did with laminated wood. Sometimes the structure became dominant and distracting—too often the problem of church design for modern architects became the problem of structure and material choice. The Cathedral at Coventry, so highly publicized, eventually highlighted the fact that the modern church must be more and do more than just change clothes.

THE LITURGICAL REFORM

As early as the 1920's the German architect, Rudolf Schwarz, along with the theologian Romano Guardini, began to examine in depth the meaning of the word “church” and its architectural implications to the modern world.

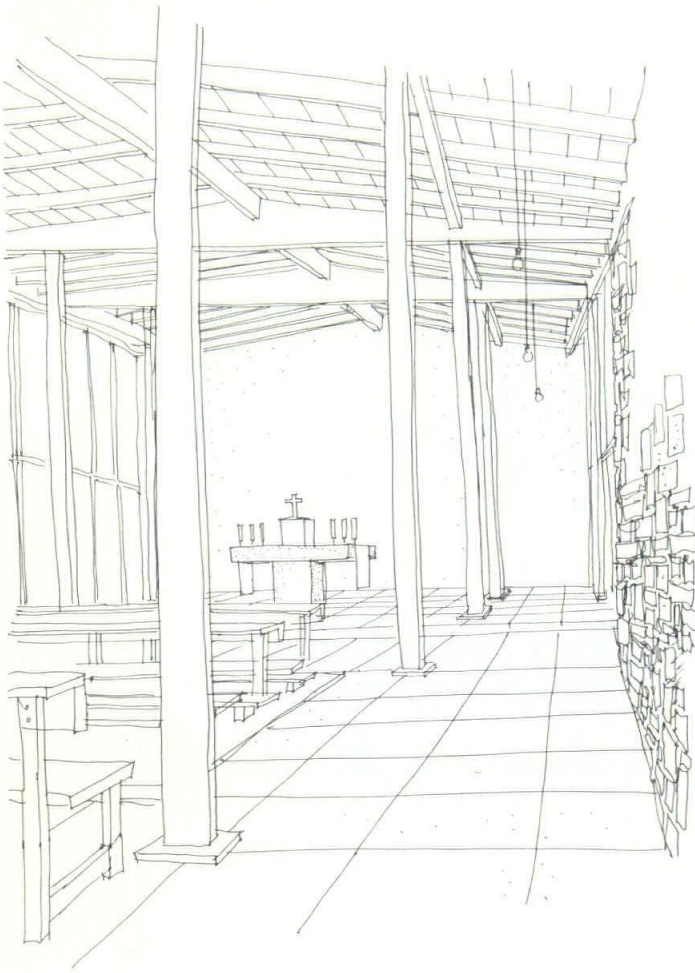
Under this scrutiny, continued by Protestant and Catholic thinkers, the value of the traditional plan began to disintegrate.

Church “ecclesiae” meant a gathering, an assembly for the purpose of worshipping—in the case of christian churches—Christ. While Protestant and Catholic forms of worship varied, certain factors were common to all.

The quality of intimacy between congregation and celebrant, whether a priest at the altar or a preacher in a pulpit, increases the sense of community with the congregation. This in turn promotes a feeling of participation. Participation has always been a major part of Protestant worship such as the Baptist, Methodist and Presbyterian, where the emphasis has been on the gospel and on congregational singing. The long many-columned nave of the Gothic Romanesque or even Colonial church hindered rather than helped this quality.

THE MASS

Through the centuries, the typical Catholic and Episcopal churches lost this intimacy. Choirs were often placed between congregation and celebrant. The priest faced away from the people, many of his actions were not visible, his words in Latin. This led to a separation during the Mass of celebrant and congregation. Too often worship took the form of people coming to Mass—saying their private prayers—while the priest celebrated Mass.



Chapel at Leversbach by Rudolf Schwarz built by unemployed workers of the most modest materials—unfinished wood—native fieldstone and white plaster—this small building exhibits the finest qualities of both modern architecture and liturgical thought. Intimacy is obtained by scale, elimination of the center aisle and the column placement. The Christian qualities of poverty and humility along with the highest spirituality are all expressed. — The absolute sense of purpose and its relation to the whole is evident in every stick and stone.

THE NEW CHURCH

The central fact of the Catholic and Episcopal mass is the re-enactment of the Last Supper—in accordance with Christ's request "Do this in memory of me." The Mass then is divided into two sections. First—the Mass of the Word, celebrated for the most part at the Ambo. This is immediately followed by the Mass of the Eucharist—which is performed at the altar. This re-enactment of a supper with Christ would be ideally accomplished if one were sitting together across the table with the participant. A more practical arrangement would be for the priest to face the congregation in as intimate a setting as possible and for his words and actions to be as articulate as possible.

All of this is part of a larger view—that the teachings of Christ are relevant in today's world but that the Church must be stripped of practices and trapping which have lost or never had relevance.

Architecturally the new church then really begins with the program. Each congregation must first of all define in the most basic terms what they mean when they say that they want to build a "church." The responsibility is not the architect's alone. A client's definition of this word is one of the most important parts of a program. One of the real stumbling blocks to good buildings lies in the usual building program which is a list of spaces given to the architect by a client. This in turn is translated faithfully by the architect arranging each block of area into a room with the requested square footage and eventually into a building. During this process the type of basic thinking which will produce the right church is short-circuited.

The best buildings of modern architecture have been built when the most creative architects have participated with creative and thinking clients on searching re-evaluations of basic questions; the type of thinking that produced the Dulles Airport and the St. John's Abbey Church.

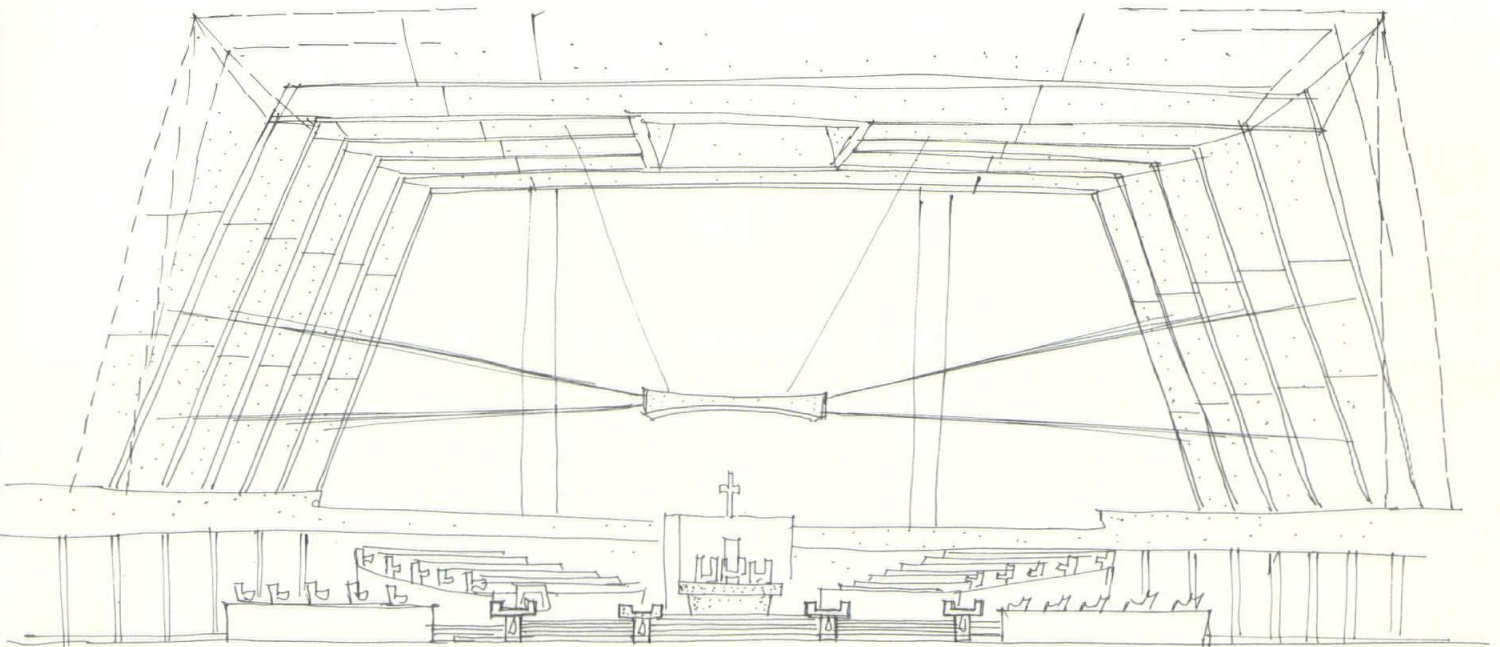
Louis Kahn has stated, "I believe the architect's first task is to take the program that comes to him and to change it. Not to satisfy it (like a prescription) but to put it into the realm of architecture, which is to put it into the realm of spaces."

Certainly the ideal approach is for an enlightened client to select the best architect he can find and to engage him early in the most far reaching search—to shoot some arrows to the sky—before a tabulation of spaces is made.

While the ability to do a thing well increases with the increasing competence of modern architecture—it is apparent now that even more effort and thought must be brought to bear to assure that we do the *right thing* well.

The freedom won by modern architects will find no better task than that of the modern church.

No building type is more in accord with and in need of its principles of honesty, its elimination of non-essentials, its search for meaningful space and relevance to the deeper issues of our times.



Abbey Church of St. Joseph's—Collegeville, Minnesota, by Marcel Breuer - Architect—Pierre Luigi Nervi - Engineer. Here a most informed and thoughtful client, along with a great modern architect and a great engineer—have re-examined the problem of the Abbey Church. Of undisguised exposed concrete with the most sophisticated technology and careful forming and construction, this building has strength and conviction—proof that an enlightened program and the principles of modern architecture can generate significant forms. Each element of worship has been carefully designed and placed to express its purpose.

WOOD CARVING

THE MEANING AND THE MEDIUM

by Richard Barra

A native of New Orleans, Mr. Barra has been active in almost every area of visual communication. For the past nine years he has been Art Director for Herbert S. Benjamin Associates, Inc., of Baton Rouge and Lafayette.

J. Roy Carroll, Jr., FAIA, wrote in 1964 that the purpose of architecture is, "to shelter and enhance man's life on earth and to fulfill his belief in the nobility of his existence." If this evaluation is true, and I feel that it is, then the architect and the sculptor are greatly aligned in intent and purpose, allowing for the fundamental and obvious differences between them.

I don't believe there is much value in how well a work conforms to the styles or vogues of its domain, if there isn't a fundamental desire on the part of the true artist to influence mankind. Any valid art presupposes this deep purpose for its creation on the part of the artist.

Malraux wrote in his conclusion of *THE VOICES OF SILENCE*. "Humanism does not consist in saying, 'No animal could have done what we have done,' but in declaring, 'We have refused to do what the beast within us willed to do and we wish to re-discover Man where we discover that which seeks to crush him to the dust.'"

This is one of the reasons why the artist should try to influence mankind. Through his work he attempts to write the story of human victory over the blind forces that affect his condition. Out of the creative impulse, the artist projects a mock universe and imposes on it a human color that renders man dominant in his struggle of good over evil. Through his particular vision—one filled with wonder—he sees the world differently than others. He sees it not only as it is, but as it should be, and through his labor nudges his community to muster the courage to change it.

Today our lives are being bombarded by secular and material forces. The motives and emotions of the creative worker transcend the material when there is sincerity in his efforts,



and in turn elevate the culture of his community and has an ennobling influence over his fellow man. This influence can encourage a return to the spiritual aspects of human life. It is a counter attack on those forces that would rob man of his freedom and dignity and make him a slave of the teflon widget. The benefits afforded by a highly developed scientific epoch are unquestionable, however they tend to pull an unimaginative, conformist mankind into a materialism that robs him of his freedom, making of him a "thing" addict.

Aside from the purpose of bringing attention to himself or to his subjective creativity, there is another reason the Artist should be a barn burner in a secular society; to dispense the bromide of a craft activity into a machine culture. Craft is the anti computer. In a general sense when we think of craft activity we think of one man or a small group beginning a project and seeing it through to its completion. The reward of this kind of activity is a sense of accomplishment from labor and an opportunity to express pride in work effort. Compare this to the condition of endless rows of white shirted technicians whose contributions are individually significant only to a science oriented movement, which denies them a full knowledge of their project, thereby unjustly depriving them of the joy and fulfillment that rightly belongs to a maker.

Is art capable of addressing mankind in such a manner that the artists influence can be felt? In *THE LANGUAGE OF VISION*, Gyorgy Kepes said, "The visual language is capable of disseminating knowledge more effectively than almost any other vehicle of communication. With it man can express and relay his experiences in object form. Visual communication is universal and international. It knows no limits of tongue, vocabulary or grammar, and can be perceived by the illiterate as well as the literate."

Since art is capable of addressing mankind, would not wood be a natural medium to express these influences? Man's affinity to wood makes it a natural choice.

Wood was commonly used in very early Egyptian sculpture and the earliest form of archaic Greek work. Wood has lent itself to the sculptor as a major vehicle of communication through the centuries. During the early Christian period wood sculpture was a primary medium. The 11th century saw a great revival of wood carving in northern Europe. Altar pieces, triptychs, station reliefs, passion crosses, became so numerous that wood carving formed the most important part of German sculpture during the 15th and 16th centuries, having had great influence over stone sculpture. The Italian Renaissance masterpieces which became so inte-

grated with architecture reflect the highest degree of skill in their execution.

While stone or other raw material may be common in some geographic areas, wood is universal. Man's reliance on wood for his shelter, transportation, furniture and even livelihood is so common that its use as a raw material for his art makes it a natural choice.

The warmth of wood is unequaled in any other medium. A living thing itself, man can feel empathy for it, since its color, texture, and surface pattern is partly formed by the fact that it, like himself, has had to survive in a sometimes hostile environment.

The affinity of wood to growth and life itself reflects in its natural state the growth of art and man himself. Wood as a raw material is made capable of reflecting transcendental

concepts to a higher level for having been acted upon by the sculptor. In so doing the sculptor fulfills the charge of Genesis to rule over the material universe and direct all things to higher perfection. The production of a valid art presupposes an honesty on the part of the true artist. Reflecting on the creative process, Thomas Merton in *THE SILENT LIFE* wrote, "Here, monks make use of the material things God has given them in order to praise God with the

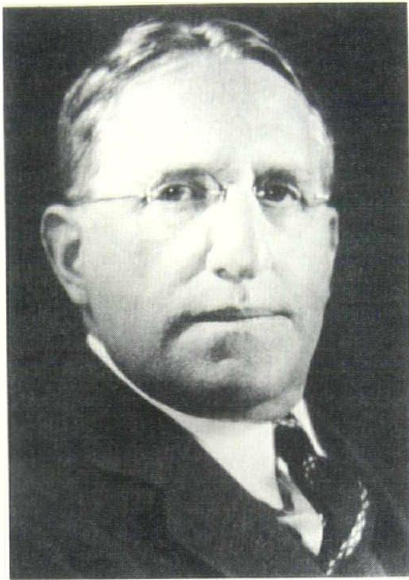


work of their hands. Here, Benedictine humility is preserved by the sense of one's own limitations and of the limitations of one's materials. There is no attempt to make a cheap material look costly. There is no faking. What is poor will glorify God by the splendor of its poverty."

Plate one: Christ The Teacher—collection of the artist

Plate two: Rodney Lind Memorial—courtesy Louisiana Arts and Science Center

PROFILE OF LOUISIANA'S OLDEST FELLOW



by Murvan "Scotty" Maxwell

MOISE HERBERT GOLDSTEIN

*Elected a Fellow in 1936 in recognition
of his contribution in design, service to
the institute & Public Service.*

Moise Herbert Goldstein, F.A.I.A., listed in "Who's Who In America" could properly be called the elder statesman of the New Orleans Chapter, A.I.A. With a long, honorable and colorful career in his chosen profession, he now has the unique distinction of being the Chapter's oldest living member, its oldest living fellow, its oldest living charter member, and its oldest living registered architect.

After receiving his bachelor's degree from Tulane University in 1902, and having authored that same year a volume entitled, "Architecture of Old New Orleans," Moise entered the Massachusetts Institute of Technology and in 1905 was awarded his masters degree. He returned to New Orleans and entered into architectural practice. By 1909 we find him allied with a group of his colleagues of that day in the organization of a chapter of the American Institute of Architects. With the chartering in 1910 of the Louisiana Chapter of the A.I.A. (forerunner of the present New Orleans Chapter), he became one of its charter members—having joined the parent body in 1909.

The year 1910 marked the enactment of Louisiana's Architectural Registration Law and his Louisiana Architectural Registration commences with that year, thereby becoming a "charter registrant." That Moise was active in affairs of the then Louisiana Chapter, A.I.A. is attested by his election to the presidency in 1914 and again for a two-year term in 1918-1919.

His architectural practice continued to grow and parallel his reputation as a capable, outstanding and personable architect, so that in 1936 the Institute elected him to Fellowship in not one, but in three categories; namely, "Design," "Service to the Institute" and "Public Service." Also, in 1936 he was elected Regional Director, serving through 1939. When, in 1938, "Pencil Points" magazine published its April issue, commemorating the A.I.A.'s Annual Convention being held in New Orleans that same month, a goodly number of pages were devoted to the excellent work of one "Moise H. Goldstein, F.A.I.A."

From 1941 through 1944 he served as a member of the Accrediting Board and for many years he has been an occasional lecturer, teacher, and critic in the School of Architecture of Tulane University. He has also rendered extensive service as Chairman of the Advisory Committee of Tulane's Architectural School.

He practiced architecture with the firm of Moise H. Goldstein and Associates from 1914 to 1947, and with Goldstein, Parham and Labouisse from 1947 to 1961. His firm's principle architectural works include the Civic Center of New Orleans, Moisant International Airport, Dillard University and the National American Bank Building of New Orleans.

That he has many friends within the profession, and throughout the nation, is readily ascertained by any New Orleanean in attendance at a National A.I.A. Convention. The number of persons who stop and inquire, "and how is Moise Goldstein getting along?" is truly considerable.

The passing years have mellowed a man who has been adjudged "every inch a gentleman." The year 1961 saw his elevation to "Member Emeritus" and this year he gently eased into retirement, but it is only semi-retirement, whereas his activities with the New Orleans Chapter, A.I.A. are concerned, because he continues to be of service whenever called upon—and he exhibits the energy of a man younger than his years.

Commenting on the profession and the Institute, Moise Goldstein said, "Architectural design has undergone considerable transformation in the last decade from that of the conservative period preceding. The modern is a rather oversimplification of the classic type that went before. The American Institute of Architects has always maintained the high ideals of the profession both in ethical attainment and architectural achievement, and the members have tried to follow that ideal."

FAREWELL PARTY

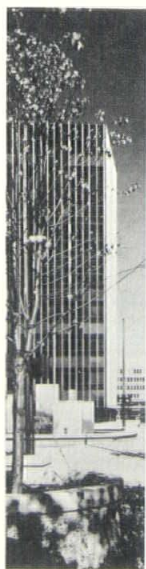
All present and accounted for at the farewell party for Mike Tassin were the past seven presidents of the LAA. This happy crew from left to right, standing are: David L. Perkins, 1965; Murvan "Scotty" Maxwell, 1964; "Big" John Webb, 1966; Departing old friend Mike Tassin, 1959-1966; Wayne Stoffle, 1962; W. J. "Red" Evans, 1961; Scott Smitherman, 1960; Joe Brocato, 1963.



"Kool Aid is gonna sure taste good in these silver goblets," says Mike Tassin. Spurred by John Webb's natural wit and humorous stories by Mike and the past presidents a rip snorting good time was enjoyed by 60 people who turned out to wish the Tassins their best.



ARCHITECTURAL PHOTOGRAPHY

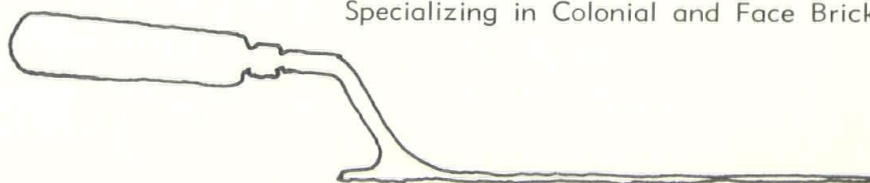


DAVE GLEASON

1766 Nicholson Dr.
Phone 342-8989
Baton Rouge, La.

DIXIE BRICK, INC.

Specializing in Colonial and Face Brick



All Brick sold by DIXIE BRICK are Manufactured in
Louisiana with Louisiana Labor

P. O. Box 65 — Tel. 352-8231
NATCHITOCHES, LOUISIANA

It Pays To Buy Louisiana-Made Products

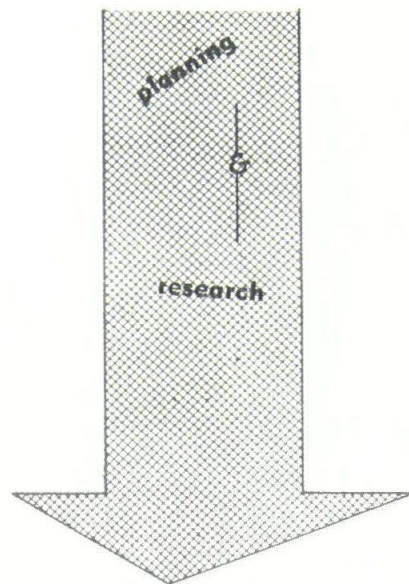
CUSTOM ALUMINUM FABRICATION

ALUMAGLASS
CORPORATION

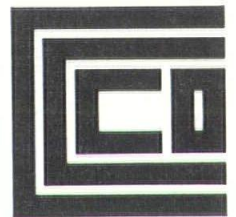
739 S. Clark St. 504-486-6581
New Orleans, Louisiana

- Special Windows
- Aluminum Door Frames
- Sun Screens
- Decorative Grilles
- Aluminum Flush Doors
- Window Walls
- Curtain Walls

BUILT IN FURNITURE



BAKER MFG. CO.
Pineville, La. HI 5-3601



For positive protection against termites and decay, use WOLMANIZED pressure-treated lumber anywhere wood is near the ground or in contact with masonry—Get full details from your builder or architect.

CENTRAL CREOSOTING CO., INC.

Route 1, Slaughter, Louisiana
Phone — Baton Rouge - 342-9793, Clinton - 683-8297