

# TEXAS ARCHITECT

OFFICIAL PUBLICATION OF THE TEXAS SOCIETY OF ARCHITECTS

TEXAS ARCHITECTS HONORED AT CONVENTION

ARCHITECTS GIRD FOR THE EMERGENCY

JOINT RULES OF PRACTICE ADOPTED

PHOTOGRAPHY IN ARCHITECTURE

ARCHITECTS MEET THE PRESS

**JUNE**  
1 9 5 1



EXECUTIVE DEPARTMENT  
AUSTIN, TEXAS

ALLAN SHIVERS  
GOVERNOR

May 24, 1951

Mr. David C. Baer  
1200 Bissonnet  
Houston 5, Texas

Dear David:

Congratulations upon your attractive new magazine, TEXAS ARCHITECT. I am sure it will contribute vastly to the work of the Society. Please put me on the mailing list.

With kindest wishes, I am

Sincerely yours,

A handwritten signature in cursive script, appearing to read "Allan Shivers".

ALLAN SHIVERS

AS:hna

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## THE TEXAS ARCHITECT

VOLUME 2

JUNE, 1951

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THE TEXAS SOCIETY OF ARCHITECTS

The Texas Regional District Organization of  
The American Institute of Architects

1200 Bissonnet Street Houston 5, Texas

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# AN OPEN LETTER TO ARCHITECTS

## SUBJECT: 3/16 INCH THICKNESS VS. 1/8 INCH THICKNESS ASPHALT TILE FLOORS

Asphalt Tile was originally designed for heavy traffic and for several years, was used almost exclusively in the thickness of 3/16 inch on the floors of schools and other public buildings. With the development of light colors, the 1/8 inch thickness was introduced in order to hold down the cost per square foot, so as to compete with linoleum in light traffic areas. When the demand for asphalt tile outran the production capacity of the industry, shortly after the end of the last war, most of the manufacturers promoted the 1/8 inch tile for all classes of floors so that they would be able to spread their production volume further. That brought about the use of 1/8 inch tile on many floors where a thicker asphalt tile should have been used.

The thickness of 3/16 inch asphalt tile is 50% greater than 1/8 inch, and theoretically it should last at least 50% longer. However, it will be found in actual use that in most instances where asphalt tile is worn down to a thickness of approximately 1/16 inch that it starts to give trouble because of not having sufficient strength to stand up under traffic. Therefore, a simple calculation will show that 3/16 inch tile will have twice the effective life of 1/8 inch tile.

Although 3/16 inch tile is priced at 50% more than 1/8 inch tile, its cost of labor for installation per square foot is practically the same as the 1/8 inch. This combination of longer wear and with the same cost of labor for installation would indicate a saving to the owner of the floor over the number of years in which it is used.

We have completed expansion and modernization of our Houston, Texas, plant, and with the larger capacity we are able to supply the demand in this area for 3/16 inch AZROCK on jobs on which it is required.



*Cordially Yours,*

**UVALDE ROCK ASPHALT CO.**

Makers of AZROCK and AZPHLEX Asphalt Tiles  
Frost Bank Bldg. San Antonio, Texas

# At A.I.A. Convention

## ARCHITECTS GIRD FOR THE EMERGENCY

By **DAVID C. BAER**  
Chairman, T.S.A. Public Relations and Information Committee

National defense emergency, with major emphasis upon building industry controls, urban decentralization and dispersal, and the architectural aspects of civil defense, held the attention of the nation's architects at the 83rd convention of the American Institute of Architects.

With a theme of "Designing for Permanence in Times of Crisis" the convention keynote was sounded by John Ely Burchard, dean of humanities, at M.I.T. Architecture in the service of mankind was also enunciated by the closing speaker, Joseph G. Hudnut, dean of the graduate school of design, Harvard University.

"Architects are willing to sacrifice to save scarce materials during this time of emergency but they insist that other industries do the same," Ralph Walker of New York, president of the A.I.A., declared in opening the convention.

"It is evident," he commented, "that while industry must make savings in the use of critical materials, we have the right to insist that the military forces of the nation also must make substitutes because these materials now in short supply are apt to be a cause of concern for a long time to come."

President Walker indicated that scarcities will not need to handicap the architects too greatly in their operations. A sense of modernity in building does not depend upon a waste of materials, especially in ordinary construction where modern life can be lived just as well with the materials that are not in short supply.

"If we are successful we will have a greater influence in asking others to follow our example in necessary conservation," Walker said.

### Resolution Asked

An immediate clarification of the approximate volume of non-defense construction that can go forward in 1952 was called for by the A.I.A. in a special resolution adopted as the sense of the 83rd meeting. The resolution, in part, stated that the information is needed now if the construction industry is to provide facilities and employment necessary to support the domestic and war economies.

### Uniform Material Dimensions

Modular coordination, the principle of the uniform material dimensions, is growing up fast, a West Virginia architect explained. Not too long ago, architects were studying the new fangled idea of building with construction materials pre-measured four-inch and multiple dimensions. Today they are talking about money-saving and time-saving accomplishments through the use of this principle.

### Two Speculations on Controls

Two speculations on building under controls were voiced by Stoyton Nunn of Houston, a panel speaker who stated:

"One speculation leads me to foresee the possibility of a prolonged period, say twenty years, of 'defense build-up' followed by rebuild-up after rebuild-up under controls which might become permanent. Another speculation leads me to foresee the possibility of a short period, say five years, of intense build-up and purposeful action after which we might be rid of the necessity for building controls."

...In continuing, he warned of the possibility of having building freedoms along with other freedoms wander off one by one in the enveloping fog of control. In speculating

(Continued on Page 22)

# Taking A Broad Look at PHOTOGRAPHY IN ARCHITECTURE

By F. W. SEIDERS

Associate, Shoemake and Stiles, Photographers

As architecture is considered one of the fine arts, so is photography placed in this same category. Unlike the architect, who conveniently can eliminate confusing backgrounds and foregrounds thus allowing flexibility in his renderings, a photographer is limited by the laws of optics, photographic materials, and the subject matter present. On 15 to 25 per cent of the subjects to be photographed, an appealing picture is impossible.

Preference for photographs over drawings is purely a question of chronology, individual

taste, experience, or choice by the architect. Photographs record structures in a basically real medium that is actual, sharp and detailed. By contrast, architectural perspectives suggest realism, giving impression only of the actual details and textures.

Architects admit that a need for photographs does exist, although it is secondary to and supplements the drawings made by the delineator.

Photographs reproduced, keep the architectural profession informed as to designs and unique features, and create public interest. Photographic records help preserve the original character of the building.

Because buildings often represent one of the biggest investments made by its owner, or owners, there is the pride of the owner and the prestige gained for the architect, to consider in having a building published.

Photographs provide a virtual "time, travel, and money saver" for the client who comes to his architect's office to secure new ideas and for the architect to point out the features the client may like or dislike. Architects, through their training, are capable of setting exacting standards and of having excellent critical faculties. The selection of the right photographer for architectural subjects is a problem in itself. Without knowing the qualifications of a good architectural photographer this search can be time consuming.

Assuming that the "top-notch" photographer is a good business man, he should

**Venetian towers on Rice Institute Physics Laboratory, Houston, framed by the cloister of adjoining Lovett Hall. Uses of shadows minimize foreground, bring out details of bas relief on the columns.**



have three basic qualifications. He should have mastered the techniques of his profession, and fully understand the use of the tools of his trade, his camera, film and filters, and his developing and printing facilities.

He should have a strong background in the fine arts and fundamentals of composition. The photographer should know how his instruments differ from other tools of creative interpretation. He should have good judgment of adhering to photographic creative principles and should not attempt to imitate an etching, painting, or graphic drawing.

He should know fundamentals of architecture. He should have a deep feeling and

understanding of both the fine arts, architecture and photography, and be sufficiently well informed to be able to converse intelligently with his architect client. He must be able to produce natural, truthful reproductions of each architectural feature needed.

There are usually three different personalities that can be considered in planning architectural pictures. The good photographer should have the ability to sense these. First, there is the personality imbued by the architect. Second, the personality of the interior furnishings. Third, the personality of those who use the building and gradually wear and change it until it becomes a reflection of their life. The variety of effects obtained by the photographer, some illus-

**Left, entrance to modern Town House Apartments, Houston. Low angles used to emphasize height, with play of light and dark values, which architect used for decorative effect. Right, John D. Marr residence, Houston, showing details of an exterior, and at same time recording interior details through use of modern flash photography.**





**Rice Institute Stadium, Houston, photographed in late evening light. Straight concrete columns with curves and angles lend to composition of picture.**

trated in the accompanying pictures by the author, show these personalities.

The artist photographer just described is rare and in demand everywhere. Certainly, he is well paid. So what about the costs of architectural photos. Lensmen with comparable qualifications in the industrial field receive as much as \$350 a day plus expenses. For an architect this price is prohibitive. There is, however, a schedule of recommended fees for architectural photography.

Before considering these, consider some of the factors effecting this charge. The architectural photographer must ask himself the following questions:

*Is the job purely illustrative, or is it more the press type photograph? Is the picture for studio display or reproduction in a magazine? How long will it take to set up the picture? How much time will consultation consume? Will there be a preliminary trip to the scene of the shooting?*

*Will it require specialized equipment? Over how long a period does equipment*

*depreciate? How much equipment will have to be loaded into the car and unloaded again? How many exposures will it require to get the right one? How about the weather, clouds over the sun, etc? How must the pictures be finished and mounted?*

*How many people will be required to handle the job? Will the client furnish someone to assist? Does the assistant have to be a competent photographer? Will the pictures be shot during day or night, on Sundays or holidays? Is it imperative that the photo be secured at an exact time? If so, should there be an "under-the-gun" charge for the picture?*

*How far is the job from the darkroom? How many miles of travel are involved? (Basic rates apply within three miles of the studio.) Will the job cover its share of the salaries, overhead and investments?*

A complete commercial photographic price survey, recently completed by the photographers of Oregon, but applicable to the nation, suggests a minimum fee for architectural photo work. These charges are for



original photography on each assignment, including one 8 by 10 print, but not including reprints.

Prices on exterior views range from \$7.50 to \$15, with additional pictures \$5 each. Interior views, requiring artificial light, range in costs from \$8.50 to \$15, with additional photos \$6.50 each. Varying prices depend on whether the pictures are shot during day or night, Sundays or holidays.

All negatives except copies are usually the legal property of the studio, but may be purchased at the option of the photographer at a minimum rate of \$3.50 each.

Additional charges on photographic work might include such things as waiting time when transportation is not in the photographer's car, travel expenses when photographer furnishes own car, rush service on commercial work, blocking and art work, and mounting.

Upon reviewing the various factors concerned, it is conceivable that a group of photographs could cost as much as \$25 each.

This complete survey is available from J. W. Bishop, Secretary, Price Survey Committee, 420 S. W. Washington Street, Port-

land 4, Oregon for \$1.50 per copy. Included also are costs on slides, color photography, duplicate prints and motion picture work.

With cooperation from the architect, the photographer can hold expenses down and still afford himself a reasonable income. This applies where numerous photographs are made at one site, thereby reducing the per unit cost. Not only the architect, but often the owner, and some material companies need publication photographs. By accepting coverage from a number of clients at each building site, the costs per picture can be priced upon a quantity basis, resulting in lower costs for each client involved.

It is not unusual to find in a large architectural firm, employing from three to fifty draftsmen, that one or more of the draftsmen is proficient at the task of taking acceptable photographs. It has been noted, even, that in one of our growing universities which has a photographic department, that the enrollment of architectural students as a group was considerably larger than any other group.

So as architecture is one of the modern arts, so is photography, especially photography in architecture.

**Jefferson Davis Hospital Polio Ward, Houston, showing dramatic use of clouds and shadows with good detail in late evening light, on building facing north. Darkened foreground minimizes the uncut grass before landscaping is begun, a situation frequent in architectural photography.**



# TEXAS ARCHITECTS HONORED AT CONVENTION

## SULLIVAN ELECTED TREASURER

Maurice J. Sullivan, director of the Houston Chapter, A.I.A., has been elected Treasurer of the American Institute of Architects, with headquarters in Washington, D. C. Mr. Sullivan is the first executive officer of the Institute from this district.

Also elected unanimously was Edward L. Wilson of Fort Worth, as Director of the Institute from the Texas Regional District A.I.A.

Glenn Stanton of Portland, Oregon was elected President. Other officers include Kenneth E. Wischmeyer, St. Louis, Mo., first vice-president; Norman J. Schlossman, Chicago, Ill., second vice-president, and Clair W. Ditchy, Detroit, Mich., secretary.

Regional directors elected to serve to 1954, beside Wilson, were: Leonard H. Bailey, Oklahoma City, Okla., Central States District; G. Thomas Harmon, III, Columbia, S. C., South Atlantic District; Charles O. Matcham, Los Angeles, Calif., Sierra Nevada District.

Fellowship in the Institute was conferred at the annual dinner upon Treasurer Sulli-

van, and upon Thomas D. Broad of Dallas, retiring Director from the Texas Regional District. Thirty-five Fellowships, one of the highest honors the Institute can bestow, were awarded in the 1951 class.

Herbert Voelcker of Houston was appointed Recorder for the four-day meeting by President Ralph Walker. The Recorder, usually a long-time member of the Institute, must attend all sessions, get the name of each speaker from the floor, procure copies of all resolutions and documents submitted, and furnish these to the recording secretary.

T.S.A. members appointed to national committees are: **Austin:** W. W. Darnberger, national capitol; Hugh L. McMath education; **College Station:** Wm. Wayne Caudill, school buildings; **Dallas:** Herbert M. Tatum, fees; **El Paso:** Edwin W. Carroll, honor awards for current work; **Fort Worth:** Edward L. Wilson, judiciary, contract documents; Hubert H. Crone, collaboration with N.A.H.B.

**Houston:** Maurice J. Sullivan, finance; John F. Staub, jury of fellows; Karl Kamroth,



Maurice J. Sullivan and Edward L. Wilson

architectural competitions; David C. Boer, Chairman, accounting methods and office practice, Walter T. Rolfe, fellowship procedure, education; Theodore F. Keller, membership; Fred J. MacKie, hospitalization and public health; **Lubbock:** Florian A. Kleinschmidt, allied arts; **San Antonio:** Raymond Phelps architect and the government; Harvey Smith, preservation of historic buildings; **Weslaco:** Wm. C. Baxter, chapter affairs.

Leading the program of honor awards was the Houston Coca-Cola Bottling Plant, designed by the firm of Stone and Pitts, Beaumont, Texas. The building was cited because its design aided efficient production and its appearance combined good merchandising with strong community relations.



Thomas Broad

Top honors in the hospital class were given the Clearwater County Memorial Hospital, Bagley, Minnesota, designed by Thorshov and Cerny. An award of merit went to the St. Francis Cabrini Hospital, Alexandria, La., designed by Golemon and Rolfe, Houston.

Eight houses were designated for special merit awards by a jury which found itself unable to agree on one of sufficient merit to warrant the top prize. Included in these was the work of the firm of Cocke, Bowman and York, of San Antonio.

Texas architects and wives attending the 83rd convention of the Institute were:

David C. Baer, Donald Barthelme, Thomas D. Broad and wife, Lee R. Buttrill, Paul T. Cahill, Ralph H. Cameron, Macon O. Carder and wife, Bartlett Cocke, Bill Cocke, C. Herbert Cowell and wife, Hubert H. Crane, Leo M. J. Dielmann and wife, Sam A. Ellsberry, Goldwin Goldsmith, Karl Kamrath, F. A. Kleinschmidt, Martin S. Kormacy and wife, Ernest Langford and wife, Foy Martin and wife, Fred MacKie, James Morehead, Seth I. Morris, Stayton Nunn and wife, Arthur E. Nutter, Joseph J. Patterson and wife, Walter Rolfe, Maurice J. Sullivan and wife, Robert W. Talley, Herbert M. Tatum, Arthur E. Thomas, Herbert Voelcker and wife, Eugene Werlin and wife, Edward L. Wilson and wife, Talbott Wilson and wife, and William G. Wuehrmann and wife.

## A PLEA FOR ARCHITECTURE

A call for a truly international architecture in the service of humanity keynoted the opening session of the A.I.A. convention. The speaker was John Ely Burchard, dean of Humanities at the Massachusetts Institute of Technology.

The architecture of a united world, Burchard contended, would be no architecture at all if Soviet power dominates. But in a western world, he said, paraphrasing the French art historian Andre Malraux, "the West will light its path only by the torch it carries, even if it burns its hands, and what that torch is seeking to throw light on, is everything that can enhance the power and dignity of man." Western idealism, must ever seek higher expressions in architecture rather than in buildings which are merely practical.

The M.I.T. scholar dealt in sweeping strokes with the cultural trends of the modern world and the types of architecture the last half-century has seen. The engineering architecture seen at the turn of the century was succeeded by the functional style of the period between the two world wars, he said. Architecture today is dominated, perhaps, by the individualism of a few great architects, but it is clearly in transition to something else.

The buildings men make are part and parcel of everything else they do, Burchard asserted. "We cannot detach baroque painting or baroque literature or baroque science or even baroque politics," he explained. Today's building must thus reflect the conditions and interest of our own times, and those who do not like today's architecture should ask themselves whether they do or do not really dislike today's society.

Those at odds with modern art should try to influence not art, but "the direction of the culture as manifested by its ethics and its public policy."

# WE WANT YOU TO KNOW YOUR T.S.A. OFFICERS

**RAYMOND PHELPS**, President of the Texas Society of Architects, is also Commanding General of the Texas State Guard Reserve Corps, appointed December 4, 1950, upon the death of Lieutenant General Claude Birkhead. A member of the firm of Phelps & Dewees & Simmons, 1501-6 Majestic Building, San Antonio, President Phelps came up through both the architectural and military ranks the hard way.



Born in San Antonio a few years before the turn of the century, Phelps worked as a general practitioner in the early days of architecture to qualify for his license, and received the eighth architectural license issued in Texas. He has been President of the

West Texas Chapter, A.I.A., and has served as chapter representative on several national committees of the Institute. Presently he is serving on the Institute's Committee on Civilian Defense.

Appointed a Lieutenant of Field Artillery in the Texas National Guard direct from civil life in 1916, Phelps served during and following World War I. He again entered service on November 25, 1940, and served until relieved from active duty August 28, 1944. In 1946 he was retired as Colonel from the National Guard. Assigned as Deputy Commander of the T.S.G.R.C. on December 6, 1947, he was promoted to Brigadier General, the position he held until his recent advancement to Major General.

**HERBERT TATUM**, Vice-President of the Texas Society of Architects, is a native son of Dallas, attended Dallas public schools, and graduated from Texas A. & M. College in 1924. However, before opening offices in Texas, Tatum gained general architectural experience in New York City firms, and traveled in Europe during 1929. He practiced as a partner in Dallas from 1924 to 1942, when he entered the U. S. Army Corps of



Engineers. Discharged in 1946, Tatum presently is commissioned as Lieutenant Colonel in the Officers Reserve Corps.

A member of the firm of Tatum and Quode, architects-engineers, 2812 Fairmount Street, Dallas, since 1948, Tatum has been active with local, state and national activities of the professional architectural groups. He is a past President of the Dallas Chapter, A.I.A., a member of the Institute's Fee Committee.

**RICHARD VANDER STRATEN** (not pictured), Secretary-Treasurer of the Texas Society of Architects, like President Phelps, is a native of San Antonio, having arrived in the Fiesta city about the beginning of the Twentieth century. Following graduation from the University of Texas in 1918, Vander Straten worked in other cities before returning to San Antonio in 1922, where he has his own offices. He is a past President of the West Texas Chapter, A.I.A., and a member of several national Committees.

# ARCHITECTS MEET THE PRESS

By PATSY SWANK

Executive Secretary, Dallas Chapter, A.I.A.

The managing editors of two Dallas daily paper both think architectural news is important, both want sketches—drawn with newspaper reproduction in mind, both think the soundest basis for an architect's public relations is the work he does for his community—outside the demands of his profession.

Felix McKnight, Dallas Morning News, and James Chambers, Dallas Times Herald, were guest speakers at the April 10 Dallas Chapter A.I.A. dinner meeting.

In answer to questions from President Arch Swank, Chambers outlined briefly the newspaper set-up with the managing editor at the head of the news-gathering departments, and working with the heads of the business and mechanical departments on mutual problems.

"The managing editor has to see that what goes into his paper is balanced to meet the interests of a diverse reading public," Chambers said. "Architectural news is important, but lots of people also want to know who the contractor is, the real estate agent and who is doing the financing?"

McKnight explained that the News credits an architect in a story but not necessarily under the picture itself. Reminding the architects that the average reader level of newspaper subscribers is 7th or 8th grade, he said "sometimes you send us stuff that we can't even understand. Break your technical phrases into simple words that any layman can understand."

It was suggested, when making sketches, that most attention be given to deep contrasts, without too much black, but without

too much delicacy of line. Papers desire composition rather than too bare a sketch. Pictures to be copied from originals, or to be retouched should be sent to the papers in time to prevent a last minute rush in the art department. Near perfect square drawings reduce better for engraving purposes, the editors advised.

"If you can align yourself with plans for the growth and beautification of this city; if you put something more into your community than you get paid for, it will do a lot more good than your name in the paper, under a foggy picture," declared Chambers.

"Doctors work in teams during the Community Chest drives. Why couldn't architects do the same thing?" McKnight asked.

Asked why a newspaper could not run a column of architectural criticism, Chambers said he felt a profession as such might not be criticized. Both editors suggested the possibility of a column from the point of view of evaluation of the design as art. Also, an anonymous column of answers to architectural questions.

Stories on advancement in professional methods, either in planning or in the matter of details, were requested by McKnight, explaining that women are particularly interested in such things, and women readers are very important.

Other guests at the meeting included Don MacIver and Frank Langston, business editors for the News and Herald, respectively; Martha Hand, home editor, and Ken Hand, columnist, both from the News; Jack Krueger, city editor of the News, and Marvin Brou, the Associated Press bureau, Dallas.

# ARCHITECTURE — BUSINESS OR PROFESSION

## An Editorial

Architecture — is it a business or a profession. This question is often pondered by architects. Actually, the answer to this question is unimportant, except that exactness in definition can be helpful in clarifying the architect's aims, methods and attitudes.

The law, medicine, theology and pedagogy are generally regarded as being practiced by professional people. As a beginning, let us acknowledge this fact. The distinguishing characteristic seems to be that these people deal in personal services rather than in goods. Goods furnished in exchange for your money — such as wills, prescriptions, books — are incidental evidence of their primary functions.

The usual businessman produces or buys goods for sale, hence the manufacturer and the retail or wholesale merchant are typical businessmen. But what about the distributor or the transporter or the salesman? They render a service, but generally speaking, not a personal one. They are engaged in transferring goods from one location or ownership to another. Therefore, they are also businessmen.

A few occupations combine the characteristics of both business and profession. Opticians render a personal service when they examine your eyes, then they make your glasses from articles which they bought and in turn sell the finished article to you. Also, the undertaker gives his personal services at a funeral, but he has previously sold the casket which solved the final housing problem for the deceased. Entertainers on the other hand are certainly professional people. They sell their own skills, but no goods. Obviously, there is a difference between the status of the entertainer and the merchant.

To which category does the architect belong? Does he render a personal service? Yes, because he uses his own effort and skills to solve the individual problem of another individual or group of individuals. Does the architect make, buy or sell or exchange any goods? In the small office, no, because drawings are largely personally produced by practitioners and are only a means to an end, like the doctor's prescription; and his end product (shelter) is neither bought, sold, made or exchanged by him.

On the other hand, he must have a knowledge of business and know its principles if he is to successfully serve his business-client. It will help too, if he can emulate this client in the conduct of his office.

The production of drawings and the operation of a larger office with a considerable number of employees on the other

hand, requires full utilization of business principles. Here the architect buys the personal services required in the conduct of his offices. He, in effect, sells this commodity to his clients. In this instance the practice of architecture becomes a business. It requires organizational and financial ability in addition to personal ability as an architect. Without such ability, the architect will not long continue in practice unless he has outside subsidy.

A good architect does not have to be a good businessman. To stay in practice, a good architect must be a good businessman.

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## HOUSTON PLANT EXHIBIT REQUESTED

Panels showing the Coca-Cola Bottling Plant in Houston, designed by Stone & Pitts, architects and engineers, Beaumont, have been requested for showing this summer in Hannover, Germany with panels from the VII Pan American Congress of Architects.

Shown under the auspices of the U. S. Department of State at the National Build-

ing Exposition in Hannover, the exhibit will be the largest collection of distinguished contemporary American architecture ever assembled.

The request from the A.I.A. Committee on International Relations explained that the Coca-Cola Bottling Plant was selected to show an excellent example of America's assembly line industrial technique.

"Better than words, these graphic examples of America help to explode many false ideas about our country," the letter stated.

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## NEXT MONTH IN THE TEXAS ARCHITECT YOU'LL READ

**DESIGN FOR LIVING**, by Joseph Hudnut, Professor at Harvard University. This will be extracts from one of the keynote addresses at the American Institute of Architect's convention in Chicago.

**PRODUCERS' COUNCIL IN TEXAS**, originally scheduled for this issue, has been delayed one month to include a special announcement about Texas chapters.

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## CALENDAR OF EVENTS

**June 8**—Meeting, Dallas Chapter, A.I.A., Melrose Hotel, 6:30 p.m.

**June 12**—Joint meeting, Houston Chapter, A.I.A., and Producers' Council, Houston Chapter, College Inn, 6:30 p.m.

**June 18**—Meeting, Central Texas Chapter, A.I.A., Austin, 6:30 p.m.

**June 18**—Meeting, Fort Worth Chapter, A.I.A., 6:30 p.m.

**June 21**—Deadline for entries, Fort Brown Memorial Center Architectural Competition, Brownsville, Texas.

**September 17-20**—American Hospital Assn. Convention, St. Louis, Mo.

**October 25, 26**—Twelfth annual convention of the Texas Society of Architects, San Antonio, Texas.

# JOINT RULES OF PRACTICE ADOPTED FOR TEXAS ARCHITECTS AND ENGINEERS

The Joint Rules of Practice between architects and engineers in Texas, adopted by the Texas Society of Architects at its 1950 convention, has been adopted by the Texas Society of Professional Engineers at their 15th annual meeting.

Embodying the professional ethics of both Societies, the Document of the Joint Rules of Practice provides a statement of the relationship between the architects and engineers on construction work. Adoption of the statement climaxes more than three years work by members of the two groups.

John T. Rather, Jr., Houston architect, proposed in a joint meeting of the Houston chapter, A.I.A., and San Jacinto chapter,

T.S.P.E., in November, 1947, that consideration be given to the formulation of a Joint Code of Ethics for architects and engineers.

James H. Howard, engineer, and Talbott Wilson, architect, working for their respective groups saw its adoption by the Houston chapters of each group early in 1949, and this was followed by their recommendation to the state level.

Nat W. Hardy, chairman of the T.S.A. Committee on Professional Society Relations, presented the Joint Rules of Practice to the 1950 T.S.A. convention where it was approved.

The complete Joint Rules of Practice is printed herewith:

## I. PREAMBLE:

For the practice of Architecture and Engineering in the State of Texas, the Texas Society of Architects and the Texas Society of Professional Engineers, issues this statement of conduct which is an ethical guide under ordinary conditions for business relations with the public and among members of both professional societies. All Architects and Engineers have an obligation to observe it as such.

## II. DEFINITIONS:

a. Primarily, the practice of Architecture and of Engineering shall be defined as set forth in the respective Registration Laws of these professions as enacted by the Legislature of the State of Texas.

b. Each profession recognizes the other as an honored and learned profession and of equal merit whose close cooperation is essential at all times for the benefit of the public welfare.

## III. FIELD OF THE ARCHITECT:

a. An Architect accepting commissions for projects which require engineering aid or assistance shall employ Registered Professional Engineers to do such engineering.

## IV. FIELD OF THE ENGINEER:

a. An Engineer accepting commissions for projects which require architectural aid or assistance shall employ Registered Architects to do such architecture.

## V. MUTUAL RELATIONSHIP:

a. Architects and Engineers will cooperate to uphold the dignity and progress of



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each other's professions by exchanging general information and experience, and will foster instruction of students in their respective professions in every practicable way.

b. In any case of dispute over questions of relationship between Architects and Engineers which cannot be resolved by discussion, and which threatens the amicable relationship of the profession generally, or of individual members, the matter shall be referred to a Board of Arbitrators composed of one member of the Texas Society of Architects chosen by the Architect involved, and one member of the Texas Society of Professional Engineers, chosen by the Engineer involved, who shall select a third disinterested party to sit with them, and pass on the matter at issue, and who shall have power by majority decision to make recommendations for appropriate action to the respective societies.

## **VI. PUBLIC RESPONSIBILITY:**

a. Architects and Engineers shall interest themselves in public welfare on behalf of which they shall at all times apply their special knowledge, skill, and training within the scope of their commissioned work.

b. The professions oppose the practice of furnishing to the public free engineering or architectural services by a manufacturer, contractor, and others, or their representatives, on designing and planning work which comes within the fields of the Registered Architects and Registered Professional Engineers. But this shall not be construed as to prevent either profession from calling upon a manufacturer of special equipment to furnish full details of their product and the advantages of its application in specific cases.

## **VII. INDIVIDUAL OBLIGATIONS:**

a. Each Architect and Engineer will familiarize himself with the Registration Laws of both professions and will not knowingly violate such laws.

b. Each Architect and Engineer pledges himself to respect the honest business interests and code of ethics of every colleague and accordingly:

- (1) Will not injure falsely or maliciously, directly or indirectly the professional reputation, prospects, or business of another Architect or Engineer.
- (2) Will not attempt to supplant another Architect or Engineer after definite steps have been taken toward his employment.
- (3) Will not compete with another Architect or Engineer for employment on the basis of professional charges, by reducing or rebating a portion of his usual charges, or to underbid the other after having been informed of the charges named by the other.
- (4) Will observe that the practice of taking jobs on a contingency basis is definitely discouraged.

- (5) No Architect or Engineer will review the work of another Architect or Engineer for the same client, except with the knowledge of such colleague or unless the connection of such colleague with the work has been terminated, and he has been fully compensated for the work already performed.
- (6) Advertising by Architects is disapproved by state and national organizations and will not be used. Advertising by Engineers will follow the recommendations of the various state and national engineering organizations, but engineers will not advertise in a self-laudatory or other manner derogatory of the impartial truth, or of the dignity of the profession.
- (7) Will not take advantage of a salaried position to compete unfairly with either Architects or Engineers by doing professional work at reduced fees.
- (8) Will not encourage violation of these Rules of Practice by an actual or implied promise of giving work.
- (9) Will not change drawings or specifications prepared by another colleague and bearing his seal, without his knowledge and consent.
- (10) Will endeavor to give recognition in news releases on projects to the major work of other Engineers or Architects.

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## T.S.A. COMMUNIQUE

### **Central Texas Chapter, A.I.A.**

Chapter members are working closely with officials of the City of Austin in the formation of a new building code. Chapter recommendations have been invited for deciding the correct number of specified units in a building, such as exits, inside fire stairways, and other information. President R. Max Brooks appointed one representative from each practicing firm, and one from the University to meet with city officials. Color slides of architectural studies both in this country and Mexico, taken by Mr. and Mrs. Charles T. Granger, Jr., highlighted the May 21, 1951 meeting.

New members approved by chapter: Corporate, Doyle Baldrige and Alwyn G. Gannaway. Associate Clarence A. Briggs and Glynn L. Harris.

### **Dallas Chapter, A.I.A.**

Meeting one week early due to the convention, chapter members heard a review of the various types of insurance related to the architectural profession. Speakers were John W. Richey of Houston, T.S.A. insurance counselor on the new Group Insurance Plan, and John L. Burke, insurance counselor from Dallas.

Dallas chapter officials are now urging return of questionnaires seeking information on Fair Labor Standards Act.

### **Fort Worth Chapter, A.I.A.**

Edward L. Wilson, new director from the Texas Regional District to the A.I.A., presented the third annual craftsmanship award of the Fort Worth Chapter to Clisby Ponder, a plumber, at the chapter's May 22 meeting. Ponder recognized for his work on many fine homes, received a diamond studded lapel pin. Hubert Crane, toastmaster, explained that fine craftsmanship and good citizenship are the basis for the award. The first award,

made in 1949, went to E. L. Crane, a carpenter. The winner in 1950 was L. R. Riggs, stone mason. President C. O. Chromaster presided.

#### Houston Chapter, A.I.A.

Most of the chapter's 14 delegates to the A.I.A. convention in Chicago joined Director Edward L. Wilson to bring a complete report of the meeting to members at the May 23 meeting. The larger portion of the meeting was spent in an active business session concerning architectural legislation. The Allied Art Committee of the Houston Chapter, A.I.A., is investigating sponsorship of an annual city-wide Beaux Arts Ball, in cooperation with the other allied professions, and patrons of the arts. President C. Herbert Cowell presided.

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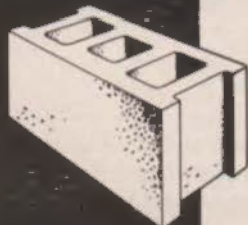
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## WHAT OUR READERS WRITE

We congratulate you and the Texas Society of Architects on your achievement in producing this most excellent new magazine.

We know that it will be of great service to architects of the State and to those who employ architects.

As editor of TEXAS MUNICIPALITIES, I extend my personal greetings to you, your staff and membership.

Yours very truly,

E. E. McAdams, Executive Director

The League of Texas Municipalities

Austin, Texas

It was indeed a pleasure to receive the May issue of the TEXAS ARCHITECT and to see how much progress you have made with your publication. Since the MONTHLY BULLETIN of the Michigan Society of Architects is now in its 25th year, I can realize what an accomplishment you have achieved.

It seems obvious to me that the first step in the furtherance of any organization is a vigorous and vital publication. We cannot expect to properly inform the public until we have first properly informed our own members. How else, then, can it be better done than through the organization's own publication? I cannot conceive of an organization doing an outstanding job without such a voice. So much good work is being done by officers and committees and those others willing to "labor in the vineyard" and yet too often little is done to inform the membership.

Those outside the profession are inclined to judge it by what they read. I am glad to note that you plan to reach a large segment of the public. This is bound to be most valuable to the profession. Many may be surprised to know that the architect is a very human person, and particularly that he is practical as well as aesthetic.

Sincerely yours,

Tolmage C. Hughes, Executive Secretary

Michigan Society of Architects

Detroit, Michigan

Congratulations on the new dress of the TEXAS ARCHITECT. It looks good, its size makes it usable and the content is of a quantity and quality which will be read.

We were particularly pleased with the significance indicated for school facility planning and designing.

Cordially yours,

Joe R. Humphrey, Chief

School Plant Section

Texas Education Agency

Austin, Texas

It is with sincere appreciation and gratefulness that I send our thanks to you and the Texas Society of Architects for having selected us to be one of the groups to receive the TEXAS ARCHITECT.

The publication will be of help to the community in many ways . . . I am happy to add a card to our periodical file for this publication, and plan to have a special shelf section for the magazine in our new building which will be completed September 1.

Sincerely,

Sylvia Pearl Stern, Librarian

Lee College

Baytown, Texas

Ever since my visit to Dallas last year to attend the annual convention of the Texas Society of Architects, I've been convinced that your organization is doing an excellent job of public relations in behalf of the architectural profession, not only in Texas but throughout the entire Southwest.

The first issue of TEXAS ARCHITECT confirms this opinion and I should like to convey to you, and all members of the T.S.A., my sincere congratulations.

Cordially yours,

Welton Becket, A.I.A.

Los Angeles, California

I liked the first copy of the new TEXAS ARCHITECT. The little magazine is a great advance over the old, and it is certainly being edited in good taste.

Sincerely,

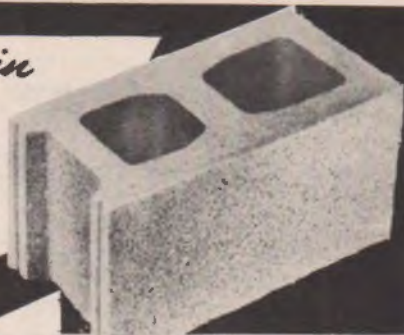
Marvin Eichenroht, A.I.A.

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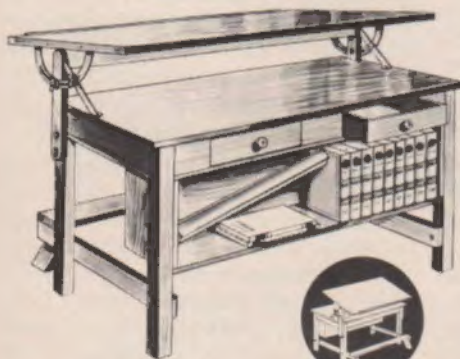
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(Continued from Page 3)

on the ways by which we might get this emergency over and have it behind us, Mr. Nunn pointed out also the possibility of losing our freedoms all at once by losing our first war.

He states further: "Our profession has never flourished under controls. I see no reason to hope that it will flourish under them now, whether they turn out to be of long or short duration. It would be better if we could languish a lot per year for five years and then have the remaining fifteen in which to recover without controls than to languish year after year for twenty years under increasingly permanent continuous controls."

#### **NPA Counsel Denies Charges**

Obviously incensed at the charges made by many members of the construction industry that the NPA had not advised with industry and followed industry's counsel in amending construction order M-4, Richard Bronson, assistant general counsel for the NPA, said he had taken every construction industry advisory committee recommendation directly to NPA administrator.

NPA speakers clearly indicated that NPA had no intention of delaying any construction projects directly effecting public health, welfare or safety. Approval of these projects will be fairly automatic under the new procedure outlined in amendments to construction order M-4.

#### **A New Kind of Architecture**

Walter Prescott Webb, University of Texas historian of the frontier, called the prosperity of the United States up to this time "the result of a new frontier boom which has lasted over 450 years, since Columbus discovered the American continent. He forecast creation of a new kind of architecture to meet human needs now that this economic boom is coming to an end.

Henceforth architects will have few opportunities to design new cities on clean

ground, as they had in the past in this country, Webb said. "They will have to spend more time preserving old substantial buildings and rebuilding older cities to adapt them to current needs."

#### **Civil Defense Responsibilities**

Architects, whose talents are generally devoted to helping mankind to live better, in the years immediately ahead will have to deal with problems of sheer survival, Col. Lawrence Wilkinson, New York state defense chief, told convention delegates. The architectural profession cannot escape substantial responsibilities in the civil defense program.

The former New York banker said defense preparations were lagging because it is not generally understood how seriously cities and other target areas are threatened, and how the threat may exist.

#### **Exhibits Highlight Convention**

Exhibits, led by the Honor Awards for distinguished architectural work, highlighted the four days gathering of more than 1,300 architects and their wives. Also shown were winners in the annual competition for the best Building Product Literature of the year. There were also fifty selected commercial exhibits, which were chosen from many times that number of applicants to give the architects a concise, informative review of current developments in building products.

One of the most interesting exhibits was the architectural drawings from which some of Europe's most historical buildings could be rebuilt if devastated by another war. Sponsored by the Societe Mansart, the exhibits have been gathered for presentation to the Library of Congress of a priceless cabinet of thousands of drawings of the richly decorated high Renaissance architecture in France, collected in all parts of Europe. The group shown at the Convention dealt with the various buildings at Versailles.



### Honored by Awards

Bernard Ralph Maybeck, 89-year-old distinguished California architect, was presented with the Gold Medal of the American Institute of Architects, the highest honor the Institute can bestow. The medal was accepted in his behalf by his son in a most interesting and somewhat humorous speech.

Other honors conferred were the Fine Arts Medal, awarded to Thomas D. Church of San Francisco, outstanding modernist in landscape design; Edward C. Kemper award, to Marshal Shaffer, chief architect of the U. S. Public Health Service, and a special Citation for Craftsmanship to the Corning Glass Works for its Steuben glass.

## RAILROAD COMMISSION CALLS ATTENTION TO HAZARDS ALONG TRACKS

Accident reports filed monthly by railroad companies operating within Texas show an

increasing number of trainmen either killed or seriously injured by obstructions that are too near the track. The Railroad Commission is making diligent effort to remove all present hazards and to prevent the construction or placing of additional hazards.

The Texas Clearance Law, enacted in 1925, provides that no obstruction shall be nearer than 8½ feet to a vertical projection of the center line, or nearer than 22 feet vertically above the top of rails of any track. This law applies to objects of all descriptions, whether permanent or temporary.

The clearance rectangle, 17 feet wide and 22 feet high, must be free of obstructions 24 hours daily. The Railroad Commission requests that all foundation and superstructure plans be carefully checked for required clearances before starting construction. Additional information can be obtained from the Railroad Commission of Texas, Austin 11, Texas.

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