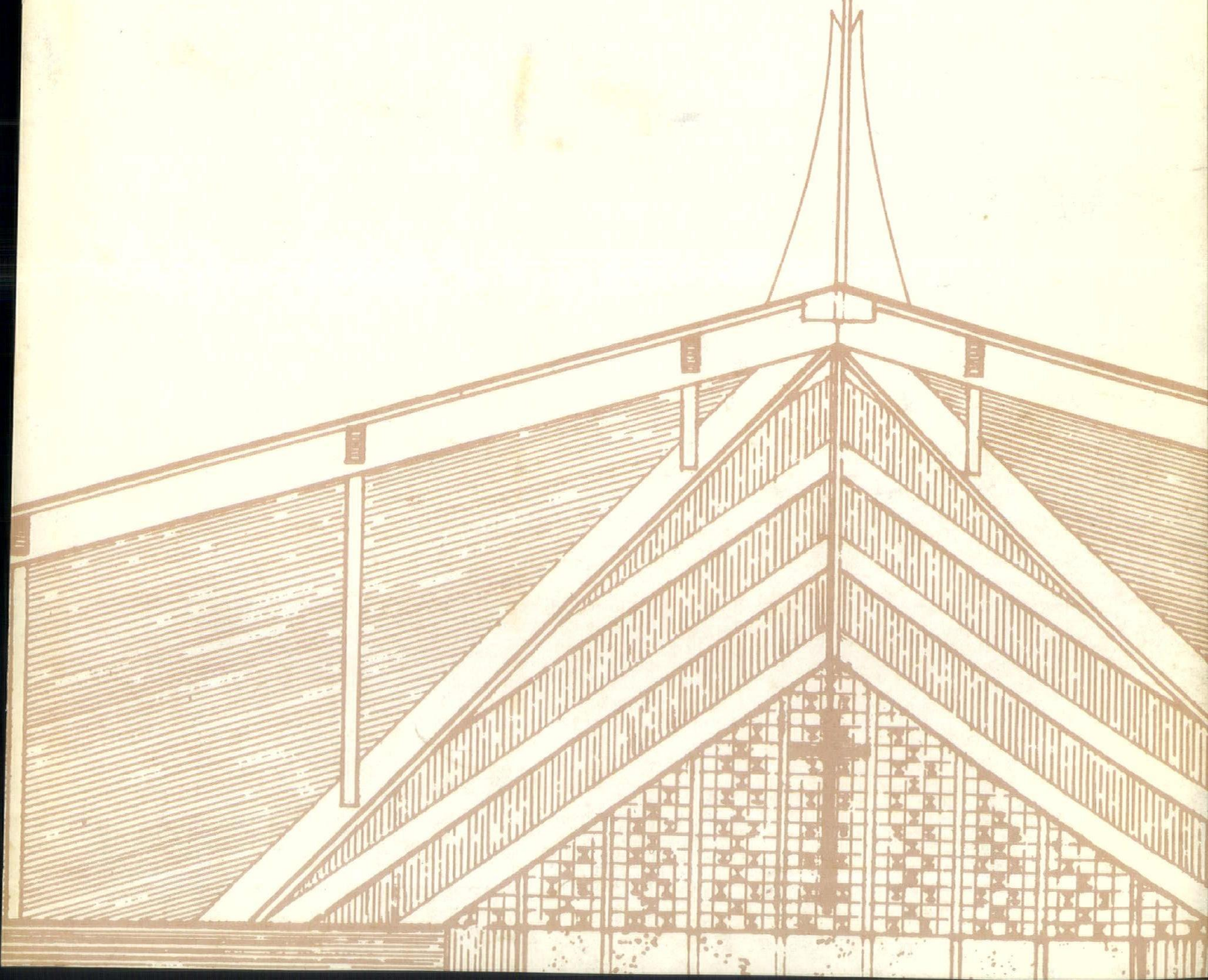


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The Kentucky Architect

DECEMBER, 1963





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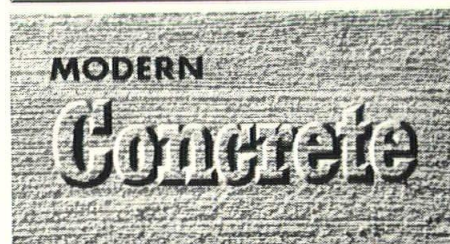
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Current Status -- NATIONAL FALLOUT SHELTER PROGRAM

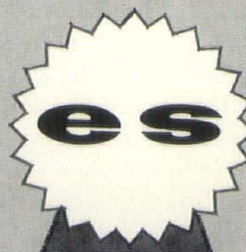
by John W. Hill

Associate Professor of Architecture
University of Kentucky

Note: Professor Hill is currently director of fallout shelter analysis courses for professional architects and engineers in Louisville and Cincinnati. Primarily a teacher of design and theory, he reports that he became involved in the federal program through participation in research projects in fallout shelter habitability. In recent years he has served as consultant to private architectural firms designing fallout shelter space for industry and as visiting consultant to the Office of Civil Defense in Washington and as a technical advisor to the National School Fallout Shelter Competition. The Kentucky Architect plans to review from time to time the background and current status of the fallout shelter program for its readers in a series of articles, of which this is the first.

Several weeks ago many newspapers reported that the House Appropriations Committee had scuttled the Federal Shelter Assistance Program, H. R. 82 00, which would permit the federal govern-

(Continued on Page 6)



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THE KENTUCKY ARCHITECT

In Search of Integrity

A Churchman Talks with Architects and Building Committees

By Arthur Raymond Hall, M.A., D.D.

When King Solomon saw his magnificent Temple finished, a healthy skepticism tempered his pride as he asked:

But will God indeed dwell on the earth? Behold, heaven and the highest heaven cannot contain thee; how much less this house which I have built?

And yet, men through the ages have found that we do need buildings; a place apart, so that the infinite can be brought within reach of the finite. Therefore, we build churches. But there is a very delicate line we must walk, between hoping that what we build is right in God's sight, and not, on the other hand, offending all artistic canons. I believe successful pursuit lies in our *search for integrity*: architectural and religious integrity.

I

Every building speaks. It often says something (devastating?) about the architect; it says something about the skill of the craftsmen; it says something about the often conspicuous consumption of the owner; it says something to the other buildings around it (an often discourteous slap-of-the-brick). Every building reveals its integrity, or lack of it. Thousands more see a church every day than worship there every week. Does the church building speak of integrity? Is it good architecture (hopefully *great* architecture)? Is it good religion (testifying to a glorious God who cares for people)?

Look at some of the styles of church buildings popular in recent decades. What word do they speak to modern man? Many have been the Greek temples erected as houses of worship, and most have been bad architecture. They speak of classic culture which made the mind the measure of life, which is hardly the foundation for basic Hebrew-Christian faith, the framework in which I write. Further, as a style, it represents a culture which oppressed both Judaism and Christianity. Why, then,

should it seem a fit mode for church architecture now? To erect such a building, especially in our day, is I believe a breach of integrity architecturally, for however good as a building it is not the contemporary mode and is perforce a dated copy. Are we saying that religion is dead, dated drivel? And besides, people mistake it for the Seventh National Bank around the corner!

Or what about the neo-Gothic structures which dot our land, and occasionally if rich uncles exist are still built? What word do they speak? To some people they speak the only word the Lord (or man) will hear, and if you don't worship in a dimly-lit tunnel of gothic overtones then you haven't worshipped. Isn't this a kind of antiquarianism which denies the living God who, in spite of what we do, breaks through the market place of life with a forceful and often disturbing liveliness? The medieval cathedral in all its beauty soared out of the decaying huts of the poor. It was a dramatic architecture, but it spoke of a "way out" of this intolerable life, rather than of a faith dedicated under God to attempt the Kingdom here on earth. Is this the word we moderns want our churches to

speak about a religion which is ever contemporary?

Yet again, in what Frank Lloyd Wright once called the "colonial belt", and what some have dubbed the "bible belt", where the two belts have often joined in a binding girdle (!), I dare ask what the Colonial church says. This borders on heresy, for to many a Southerner the only word the Lord will hear is the word shaped in Colonial surroundings. We rightfully rejoice in the great beauty of churches built in America in the Colonial era. Some of the world's most exquisite design is in the porticoes and steeples of Colonial churches. But *relevance* to its mission and times is a true mark of the integrity of a church, and when the copying of a past style seeks to transplant 17th Century rural America into a teeming 20th Century city, that is a word of *irrelevance* and, I submit, a failure of integrity.

Look also *inside* a church. Here, too, is the question of integrity. Buildings shape our lives more than we realize. Too much light in a nave makes people too chatty (yet we brag that the church is "friendly") and we forget that our purpose is to worship God, not our neighbor. But too much architectural eye-shadow, on the other hand, and the mysteries of God recede beyond the veil of a dimly-lit chancel and life loses the touch of the Master's hand. Once again it is a thin line which marks good from bad; a precarious line.

The building speaks; its shape shapes! If it is ugly, then religion seems ugly and unimportant. Or if the church be lavish, it seems to be a plush club out-of-touch with human need, rather than the meeting ground for all God's people regardless of race or pocketbook.

All of this means, Mr. Architect and Mr. Committee Member, that what you build speaks louder than what you say, and some rather searching questions must be asked before any pencil is applied to the drawing board. If the church

ABOUT THE AUTHOR

Pastor, Central Presbyterian Church,
Louisville (which is planning a new
building at Fourth and Broadway,
McCulloch and Bickel, Architects)

Chairman, Mayor's Citizens' Advisory
Committee for the Workable Pro-
gram of Urban Renewal, Louisville
Trustee, Centre College of Kentucky,
Danville

Director, Louisville Presbyterian The-
ological Seminary
Board of Christian Education, United
Presbyterian Church in the U.S.A.,
Philadelphia

does not know its theological foundations, if it is not thoroughly conversant with its tradition in worship, if it is unsure of its mission in the world, then I question whether it should build a building, for it has not understood itself. Without such understanding, I doubt that any architect, however great his artistic talent, can produce a church of architectural integrity. Isn't this why theoretical designs in a vacuum are unsatisfactory exercises, and why designs peeled off from a denomination's central office are banal?

There is no existential involvement of a particular parish, with a particular architect, in which the purpose of a particular building is uniquely spelled-out.

Does an architect have the courage to refuse a commission when he sees a church unwilling to face such issues? Does a committee member have the boldness to speak firmly for adequate analysis? Without such nerve, we shall continue to see buildings which speak an insult to God, for they have neither architectural nor religious integrity.

II

All right, preacher, how would you achieve integrity?

I'm glad to answer, provided we all admit that whenever we strive for perfection and integrity, the striving may cause us to be too self-conscious and the result be stilted. The goal can well elude us, and perhaps the greatest art is that which never intended to be great - only faithful! Yet, I would rather risk failure than never to have sought.

With this important disclaimer, let me remind the reader that I am asking for an almost impossible result: a building which (a) works well, (b) witnesses well to the glory of God, and (c) combines the simplicity and richness, mystery and clarity of the religious life. Solve that and you will be as wise as Solomon (and probably have just as many qualms as he did when your work is done).

I would suggest, however, that there are several practical factors involved in the pursuit of architectural/religious integrity:

- 1) Integrity comes with a trust re-

(Continued on Page 15)

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KENTUCKY WESLEYAN DORM EXAMPLE OF CONSTRUCTION VALUE TO COMMUNITY

Do you know how much that last project of yours meant to the community in which it was built?

This question can be a frustrating one, even sometimes to those directly concerned with long-range planning, design and erection of sizable projects.

Some interesting figures have been compiled from construction of a college dormitory at Owensboro to answer this very specific question. The answer is of interest to all involved, college presidents and trustees, architects, engineers, contractors, doctors, lawyers, merchants, and yes, the corner soda fountain proprietor.

The new men's dormitory at Kentucky Wesleyan was designed by Max Bisson, Owensboro architect, and constructed by Hartz Brothers, also an Owensboro firm.

Now for some of the advantages accruing to the city and to Daviess County—bearing in mind, of course, that an adequate supply of well-educated citizens is healthy for any city and can not be measured in terms of dollars and doughnuts.

The 154-man dorm is now in use.

The specific design includes reinforced concrete structural system, masonry partition, and brick-faced exterior walls. This design not only meets one of the first prerequisites of space utility but also assures in most cities the size of Owensboro local purchase of materials and labor.

According to officials of Hartz Brothers this one project created more than 25,000 manhours of labor. Only a small amount of the labor was not local and that was in the area of sheet metal work.

In addition to the architect and builder other local firms participating in some phase of the project were the following: Transit Mix Concrete Company, Katterjohn Concrete Products, Owensboro Brick and Tile Company, Griffin Electric Company and the Hagerman Plumbing and Heating Company.

This study shows that one thousand eight hundred fifty cubic yards of ready-

mix concrete and fifty thousand concrete blocks were produced at Owensboro for the project. Owensboro and Daviess employes also produced 25,000 pieces of glazed tile and 100,000 face brick for the dormitory. Production means payrolls. Payrolls mean clothing, medicine, food, residential living quarters and entertainment. Profits arise from all these items and services.

More than one hundred men were employed directly at the project. The average force was approximately 35 persons.

The on-site labor force brings us back to groceries, clothing and medicine. The economic impact of the project will continue to spread each time another phase of the work is analyzed. Each expenditure, each purchase contributed to a growing chain of advantages to the area.

Air-conditioning is a feature of the dormitory. The reinforced concrete floor has been covered with vinyl asbestos tile and the ceilings have been sprayed with an acoustical material. The interior partitions of concrete block are painted. All room furniture is metal. Underneath is a three-quarter size basement.

Prime considerations of Wesleyan officials and Architect Max Bisson were low first cost, maximum fire safety and minimum maintenance.

These features plus continuity with campus, residential comfort and economic value to the community were achieved at the cost of only \$12.20 per square ft. of floor space.

Attesting to the long-range economic values are the sums each of the 154 male students will spend each school year. School officials point out that each will spend at least a minimum of five dollars a week. During the school year (36 weeks) this will mean more than \$27,000 to the community. In ten years more than a quarter of a million dollars will be spent in the area by the residents of this one dormitory.

Of course the economic value is not confined to Owensboro and Daviess County. Outlying areas and the state as a whole benefit from such a project.

FALLOUT SHELTER

(Continued from Page 3)

ment to subsidize the construction of fallout shelter space in public use buildings, by deleting the necessary funds from the Office of Civil Defense Fiscal Year 1964 Budget request.

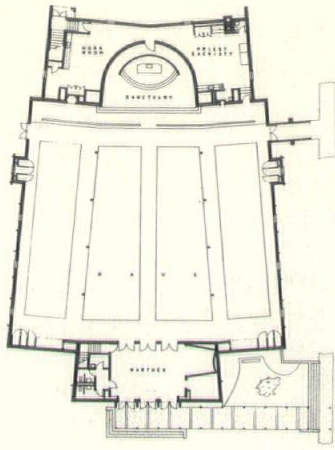
This was an incorrect interpretation of the Committee's action, which was necessitated by procedural requirements and had nothing to do with acceptance or rejection of the program.

On June 24, 1963, Subcommittee Number 3 of the House Committee on Armed Services convened to hear testimony on a bill to amend the Federal Civil Defense Act of 1950. The amendment provided for shelter space in federal structures, and authorized payment by the federal government of funds to assist school boards, hospital boards, local and state agencies in the construction of or modification of approved fallout shelter space in buildings of a semi-public character. The sum most often discussed was \$2.50 per square foot of shelter space, an amount thought to represent a reasonable increase in cost over normal construction attributable to shelter requirements. The space was to be multi-purpose in character, used as shelter space only in times of emergency and otherwise of functional use in the building.

After hearing 108 witnesses for and against the bill, designated H.R. 8200, in the process of which the entire philosophy and virtue of the National Civil Defense policy was reevaluated, the Subcommittee reported the bill favorably to the Armed Services Committee. On September 17, 1963 the House approved H.R. 8200 and sent the bill to the Senate. To the date of this writing, October 26, the Senate has not taken action on this matter. In order for funds to be appropriated by the House for administration of the bill, both the House and Senate must pass the enabling legislation.

On October 8 the House Appropriations Committee, reviewing the Office of Civil Defense Fiscal Year 1964 budget request, deleted those portions of the request which included funds required to administer H.R. 8200. This action was required since enabling legislation for

(Continued on Page 19)



OUR LADY OF LOURDES CHURCH

ARCHITECTS: Thomas J. Nolan & Son, A.I.A.

GENERAL CONTRACTOR: Hays & Nicoulin, Inc., A.G.C.

The great width of Our Lady of Lourdes Church in Louisville permits the seating of nine hundred people, all within ninety feet of the altar.

To minimize width, side aisle ceilings were lowered to twelve feet versus twenty-six feet in the center section.

The diverging side walls terminate in a circular background for the altar. A large skydome draws further attention to the altar.

Construction is steel frame with buff brick over hollow tile, plastered inside. Floors of terrazzo, marble wainscot and walnut trim were used throughout.

Total cost of this construction was over \$359,000.

TRINITY UNITED CHURCH OF CHRIST

ARCHITECTS: McCulloch & Bickel, A.I.A.

CONSULTING ENGINEERS: Carr-Roy & Associates

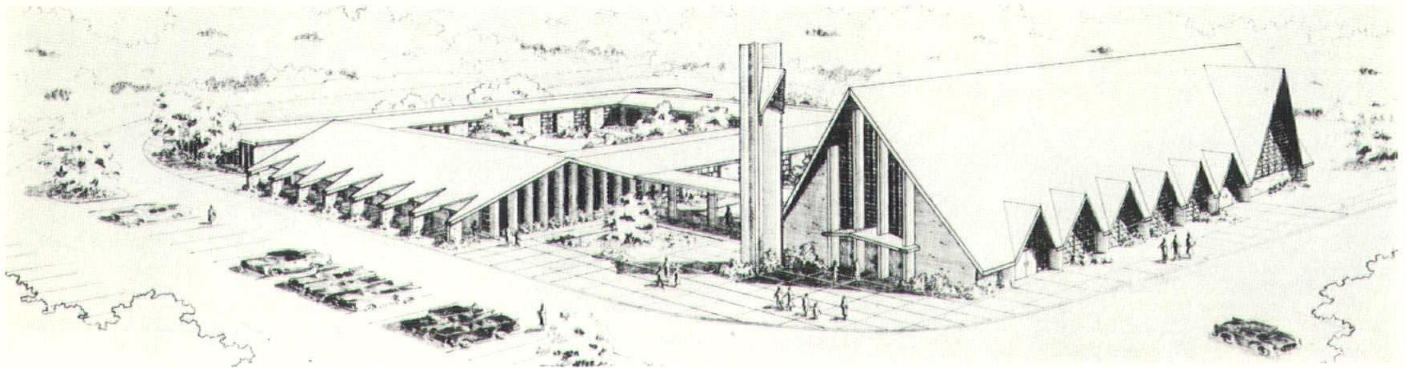
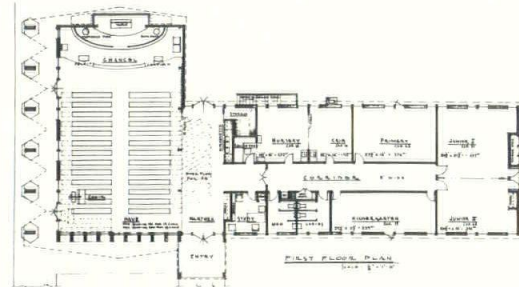
GENERAL CONTRACTOR: Henry A. Steilberg Co.

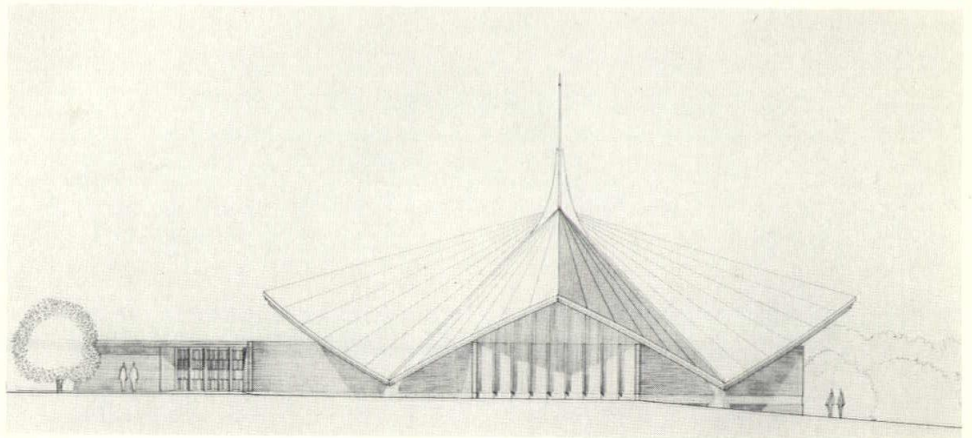
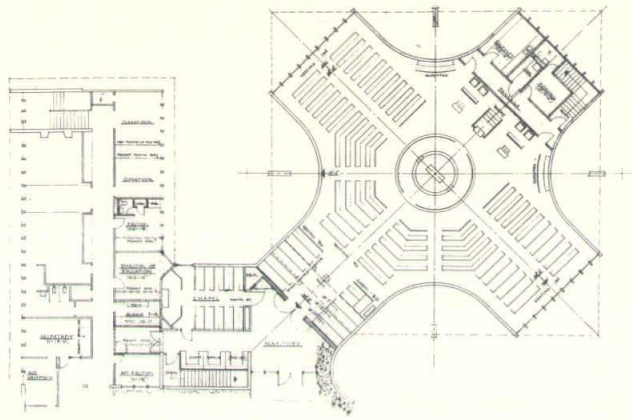
The Trinity United Church of Christ is located on Indian Trail in Louisville. It could be called a first phase nave, since its 7,000 square foot area is designed for eventual expansion into a fellowship hall when the main church auditorium is constructed.

The low saw-tooth overhang affords protection from the west sun while providing a covered automobile loading area.

Two interior walls of the nave (which seats two hundred) are exposed brick. It is spanned by a laminated wood arch with wood deck. Trussed rafters were used over the religious education wing. Wall construction in this wing is brick veneer on wood studs with dry wall.

The total cost figure of about \$95,000 included considerable site work. Located in an old wet woods area south of Louisville, shale fill was hauled onto the site to afford a minimum amount of drainage away from buildings, roads and parking areas. Heating is provided by hot water unit ventilators in the Nave.





ST. MATTHEWS EPISCOPAL CHURCH

ARCHITECTS: Hartstern, Louis & Henry, A.I.A.

MECHANICAL ENGINEERS: E. R. Ronald & Associates

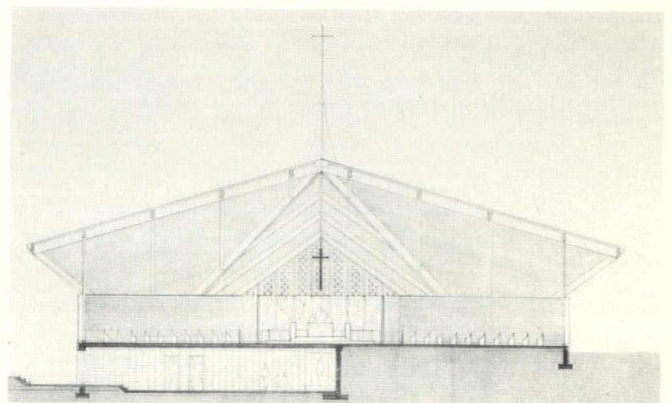
GENERAL CONTRACTOR: Otho Tapp & Sons

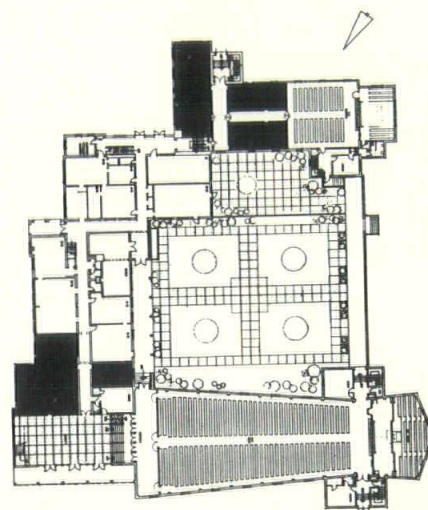
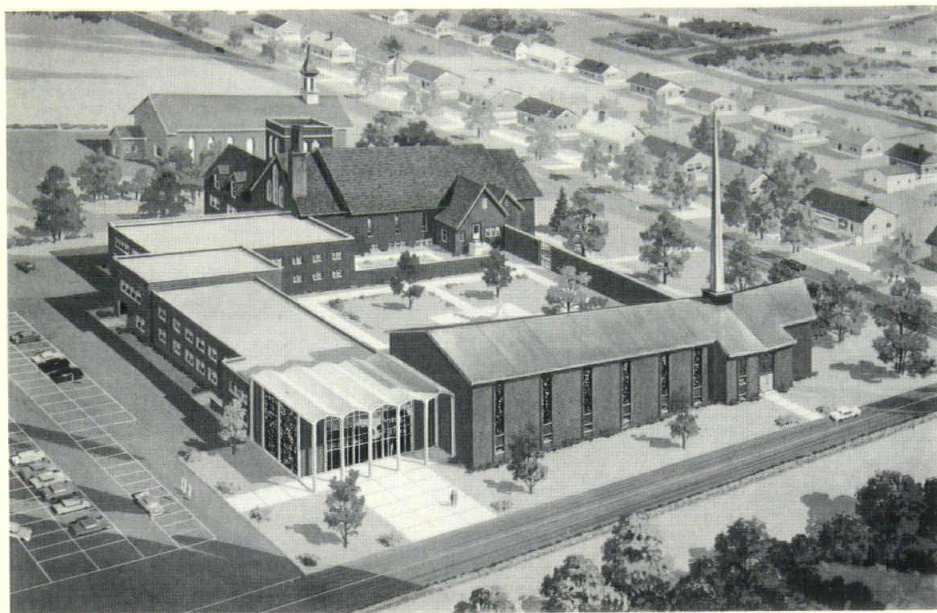
The central altar will be the principal element of the St. Matthews Episcopal Church in St. Matthews, Kentucky. The church is scheduled for completion during 1964. The circular seating will allow physical closeness of the congregation and is symbolic of the Last Supper.

The canopy roof, free of the walls, will lift to a cross directly over the altar. It will be constructed of laminated wood carried by valley beams supporting a system of A-frames sheathed with wood decking. Covering will be lead coated copper. Bronze tinted plate glass in wood mullions will permit natural light penetration.

Seating capacity of the nave will be four hundred and fifty. Estimated cost including remodeling of the existing building will be \$275,000.

The lower level is partially excavated and will provide additional classroom facilities and choir dressing rooms.





HARVEY BROWNE PRESBYTERIAN CHURCH

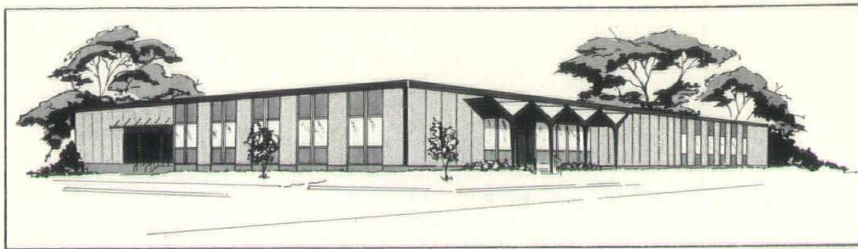
ARCHITECTS: Tafel & Schickli, A.I.A.

CONSULTING ENGINEERS: E. R. Ronald & Associates

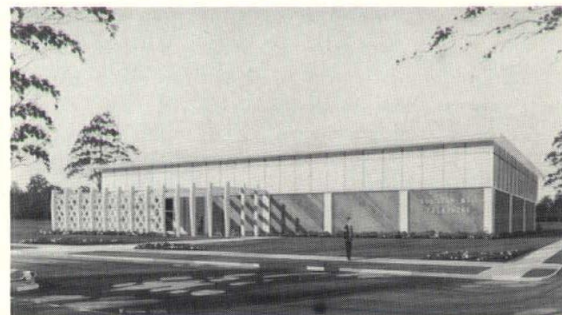
The proposed addition to the Harvey Browne Presbyterian Church will double the seating capacity of the sanctuary to 1,000 and increase the entire church school area by 10,000 square feet.

The existing sanctuary will be used as a small chapel and church school. It will be connected with the new sanctuary by a wall which will become an integral part of the church. Beneath the sanctuary the music department, fellowship hall and kitchen will be located. The balance of the existing building will be used for Sunday school activities.

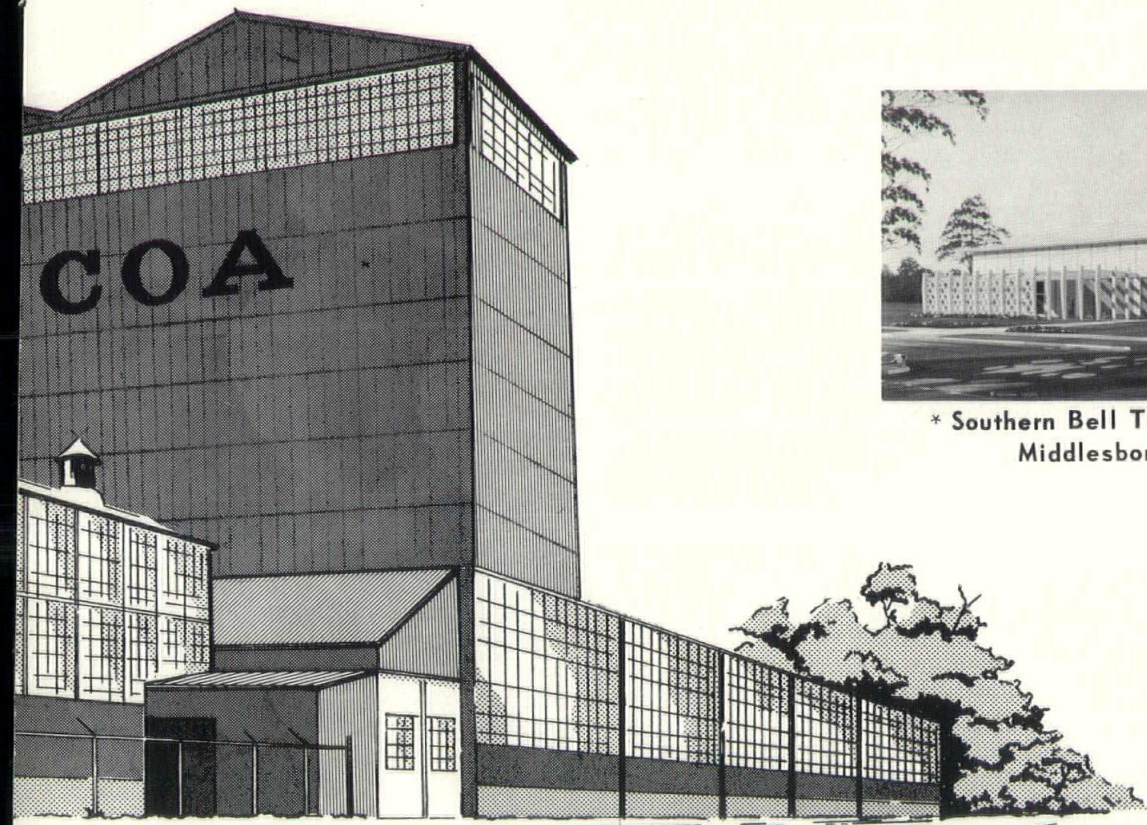
The cost of the project as planned will be in excess of \$500,000, however, the final cost will depend upon certain variables left to the congregation. The entire project is planned to reflect the collective personality of the congregation.



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JOHN MANCINI – President of PRECOA – A graduate of the Irvine Institute of Technology, Mr. Mancini entered the Precast Concrete Panel industry after spending most of his life in highway building and bridge construction. In addition, Mr. Mancini was engaged in building multi-story buildings in different areas of the country.



ERNEST GARDNER – University of Kentucky – “Ernie” as he is known by his colleagues, is the only one with the distinction of having two company titles. In addition to serving as PRECOA’S vice president, he is also its chief production engineer. Mr. Gardner has 25 years experience in construction, design and production. A registered engineer, he is also a member of the American Concrete Institute and the American Precast Panel Institute.



JACK NUXOL – University of Kentucky – Mr. Nuxol came to PRECOA as Sales Manager with a raft of experience in construction and construction management. Jack, formerly with Reynolds Metals for 12 years, has traveled around the country working with architects, general contractors and manufacturers, covering every aspect of the construction business. PRECOA is proud to have Jack represent its interests through the Sales Division.



WAYNE HYDEN – Draughton’s College of Drafting – Mr. Hyden, a former military drafting and surveying expert, has accumulated several years of valuable architectural drafting experience. He was formerly with Lite Cast Products Company in Louisville, and Indiana Limestone (Gemset Division) in Bedford, Indiana. While with Gemset he was connected with a Minoru Yamasaki Project all of which tied in with the precast concrete business. With Wayne’s background, PRECOA proudly acknowledges its Chief Draftsman.



PAUL SUMNER – Eastern Kentucky State College – Mr. Sumner, the owner of a Masters Degree in Industrial Education, joined the PRECOA staff in early summer of 1963 after teaching for seven years in the Jefferson County (Louisville, Kentucky) school system. His outstanding qualifications enable him to carry out the duties of a Production Superintendent. In his spare time he serves as a Lieutenant J.G. in the Navy Reserve.



JAN SHANGLE – University of Louisville – Mr. Shangle joined the PRECOA staff in May of 1963. A Promotion and Advertising specialist, he now heads the Promotion Department. Stemming from his past experience in radio, television and shopping center promotion, Mr. Shangle is well qualified to establish and carry on the promotion in the precast concrete panel business.

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IN SEARCH OF INTEGRITY

(Continued from Page 5)

relationship with a first-rate architectural firm. A church building committee should choose the best possible architectural firm and then *expect* the best, for the encouragement and freedom which a client gives has a real measure in the success of a design. A great artist said of his teaching, "I criticize by creating." Thus architects and churches together can witness to what churches ought to be by creating one. They can raise the level of church life and church architecture by creating buildings of integrity!

2) I would strongly suggest, therefore, that churches search for superior architectural firms, *and*, expect to *pay their architects well*, rather than looking for "cut rate" contracts or friendly "help". Discounts for churches in every field are a scandal and only damage the churches' relationship to society. In the matter of architecture, discounts, or partial architectural services are costly in the long run and disastrous to our search for integrity.

3) Pay the architects a sufficiently large fee to allow them to employ the *consultants* whom they need: organ, acoustical, landscape, artists, sculptors . . . In this way the church will be better able to achieve unified design and, once again, become a "patron of the arts" using all of life's talent to the glory of God.

4) A sensitive building committee is fundamental, and I suggest it be a *small committee*. Part of the general lack of good church architecture in America can be traced to our penchant for often large church building committees, and, committees which are overly nosy as architectural critics. Just as you can't build a church by having its 400 members design it, so an opinionated building committee can shackle the creativity of an architect.

The danger is lessened with a small committee. The best advice I ever heard was that a church building committee should be the smallest a congregation will allow. One man? Two people? Five at the most? Let the church appoint good churchmen to the committee, people dedicated to the purpose

of the church, not just people who happen to be able to read a slide-rule or are in the building trades. The committee should be most concerned with the program of the church; let the architect exercise the artistic judgment. By thus removing committees from out the hair of the architect, I do not give the architect the license to do as he pleases; I really am placing a heavier burden on his judgment and good taste.

5) I would admonish the building committee to be *open-minded*. I believe there are only two styles in churches: good and bad! Yet many a committee approaches its task with such rigid preconceptions that an architect can't possibly experiment to build a building which fits that particular parish's needs.

What does a church look like? This is a question which tyrannizes every architect, especially when a committee comes with the request that *their church* must "look like a church" which usually means they have some pet style in mind. When the gorgeous proportions of First Baptist Church, Providence, are squeezed by request on limited lot with limited budget, what results is often a ludicrous truncated spire of oil-can variety, or it resembles a "slipped disk" only half required height. Let's free ourselves of such tyranny and boldly seek a design which is appropriate to our needs and times.

6) To find such an admirable solution takes time and I advise committees: "*Take time* and don't interfere." Please don't spoil your investment by trying to do the architects' work, and by hurrying him so that a design is only partially thought-out. Great design is something like the art of cooking. It takes time for the ingredients to become acquainted! You can go to the architectural food store and buy "instant architecture" ready made on the shelf, but the resulting cake (don't we call some monstrosities "wedding cake design"?) does not have the taste of deliberate mixing of ingredients with the pinch of genius which cannot be explained (either by a cook or an architect).

No church has to build instantly, and thus there is no need for instant architecture. Give the architect months, even years (our own church has been working with its architects five years).

The original churches were in the homes of the people or the caves under cities. It is far better (even for new churches in new subdivisions) to truly become a "church" before building. A lady member of a building committee was once congratulated on the new structure which after a half-dozen years the church had finally built, and her reply as she patted the wall nearest was: "Yes, it's fine, especially when you know this (wall) is not the *church*."

7) Be very leery of carrying-over parts of the old building. I've seen otherwise beautiful structures marred permanently because someone insisted on the old Aunt Susie Window being placed in the new building. Almost inevitably the old pieces are sentimental attachments rather than true works of art, and intrude into the balance of the new design.

If it seems necessary to generate sufficient funds by offering to enshrine a person's name, then let memorials be done unobtrusively and by direction of the architect. Shouldn't people give to the house of the Lord in its totality, rather than insisting their plaques be scattered like small-pox over the face of a new design?

Seldom is a building completed in all its richness at first. Therefore, there may be a valid place for gifts in filling out the design, but if you're to add a cross, prayer desk, baptismal, or window, do it in consultation with your architectural designer, using artistic and sculptural competitions rather than thumbing-through catalogs filled with pedestrian, standardized items of ecclesiastical appointments.

8) Let me plead for beauty in the framework of *austerity*. Recently, I attended a conference on liturgy and architecture in which two evenings were spent on a slide tour of American and European churches. I was interested that without exception the churches which drew unanimous approval were the contemporary European churches (especially the rather stark Scandinavian and Swiss churches). By comparison, the opulent American churches drew criticism for what one person termed the "Disneyland approach to architecture."

(Continued on Next Page)

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This but reinforced my previous conviction that true beauty is not costly decoration, but the inherent integrity of design. Don't be parsimonious, use enough money to build well the basic lines, but keep simple what goes into the building, and avoid like the plague the lavish details which are out of keeping for the "servant church".

9) A corollary is the plea to churches *not to overbuild*. Build well rather than extensively and expensively. Remember the vow of poverty! Many a booming suburban church has saddled itself with a debt now which stands in the way of its sharing in the mission of the whole church across the world, and has burdened the next generation. In the expanding metropolitan culture which is America, the outward moving circles of development will leave the suburban churches of today as older neighborhood churches a decade or two hence, without either the hordes of youngsters to fill the rows of cribs, nor the masses of people of certain means to sustain gargantuan "plants."

Without restraint now, two decades will see repeated the tragedy of the last twenty years, when people in inner-city churches refused to serve their changing neighborhoods by clinging to a past glory, burdened further by massive buildings.

I do not claim that integrity of religion and architecture will automatically result from following these nine guidelines. But I do believe dramatic advances will occur. Perhaps my concluding word to building committees should be to learn well *the experience of architecture*.

Expose yourself to great architecture, especially in the contemporary mode. Wherever I go, I always take "architectural pilgrimages". Kentuckians should begin by going up to Columbus, Indiana, and seeing the collection of great buildings (churches, homes, schools, banks) ranging from Eliel Saarinen to Eero Saarinen, with Warneke, The Architects Collaborative, Weese in the roster. My memories of the *experience* of architecture are rich with the thrill of first standing across the street from the Inland Steel building in Chicago; walking the ramp of the Morris store of ELLW in San Francisco; coming up the steps at Concordia College, Fort Wayne, and looking up at the roof lines of the Saarinen chapel and feeling the majesty of a great slate cliff; and seeing the Zion Lutheran Church in Portland, Oregon, where in Belluschi's simple wood and copper I first sensed what a church *today* should be like!

Let your architect map for you an architectural pilgrimage, then knowing the experience of great architecture, you as a committee will be ready to interpret to your people (who may only have experienced Gothic, Colonial, Greek, or Richardsonian buildings) what a design which is true to your own parish's needs as a servant people can be like. That is the only valid answer to what a church should look like, for it represents the integrity of church and architect.

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Photography by William R. Blackwell frequently appears in the KENTUCKY ARCHITECT and other well known publications in this area.

Most recently he covered the East Central Region A. I. A. convention at French Lick, Indiana. His photographs appeared in the last issue of both the KENTUCKY ARCHITECT and the Indiana Architect magazines.

Mr. Blackwell has won recognition for his work at several state competitions. In May, his photography won the architectural category award in the Kentucky Professional Photographers Association contest, as well as three blue ribbons and one honorable mention.

Born May 5, 1931, Mr. Blackwell attended Louisville Male High School, Western Kentucky State College in Bowling Green and the University of Kentucky. He also attended the Layton School of Art in Milwaukee. He joined the Army in 1954 and, subsequently, served as an instructor at the photolithography school at Fort Belvoir, Virginia.

In 1959 he returned to Louisville and built the foundation for his own photography business. Mr. Blackwell is married to a West Virginia girl whom he met while attending the University of Kentucky. They have three children; two girls and a boy.

TWO NEW FIRMS

Two new architectural firms have been organized as a result of the dissolution of the firm of Hartstern, Louis and Henry.

Louis & Henry, Architects & Associates is located at 334 E. Broadway, Louisville. Hartstern, Schnell, Associates has offices at 200 McDowell Building in Louisville. The move took place on November 29.

FALLOUT SHELTER

(Continued from Page 6)

the bill was not yet on the books. In order for the Appropriations Committee to consider the remainder of the budget request the request for funds to administer H.R. 8200, the shelter assistance bill, was set aside pending Senate action.

It is interesting to note here that all of the Fiscal Year 1964 budget, upon which the government has legally been operating since July 1, 1963, has not yet been approved by the House. As is usual in such cases, a bill was passed before the deadline to enable all old programs to continue at the same rate as last fiscal year. Many new projects, including

such university-oriented ones as research, fellowships, and grants, have not been able to begin even though approved by appropriate agencies.

Mr. F. Edward Hebert (D-La.), Chairman of House Subcommittee Number 3 of the House Armed Services Committee, whose committee reported favorably on the proposed federal shelter assistance program and whose leadership resulted in passage of the bill, said early in October that he was "confident that the overwhelming House support for the shelter bill forecasts an adequate appropriation to enable the Department of Defense to try out this important new step in the civil defense program."

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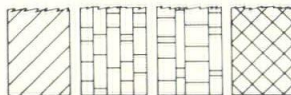
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**WEST KY. CHAPTER
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A joint meeting of the West Kentucky Chapter, A. I. A. and the Kentucky Society of Professional Engineers was held at the Sheraton Hotel in Louisville on November 21.

An informative presentation was made by the Kentucky Inspection Bureau on automatic sprinkling systems.

The West Kentucky Chapter held a business meeting prior to the program.

Existing by-laws were voided when the proposed new by-laws were adopted. Further, the chapter voted to support the proposed increased property tax for schools.

**R.S. REYNOLDS
MEMORIAL AWARD**

Nominations are now being received for the 1964 R. S. Reynolds Memorial Award. The award, administered by the American Institute of Architects, consists of an honorarium of \$25,000, and an emblem.

To be considered for the award, an architect need simply notify the A.I.A. or be nominated by others.

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CORRECTION

The November issue of the KENTUCKY ARCHITECT contained the roster of the Kentucky Society of Architects. Mr. Van R. Catlett, Jr., of 215 Gibson Road, Louisville, was listed as a junior associate. Mr. Catlett has been a full associate member for several years.

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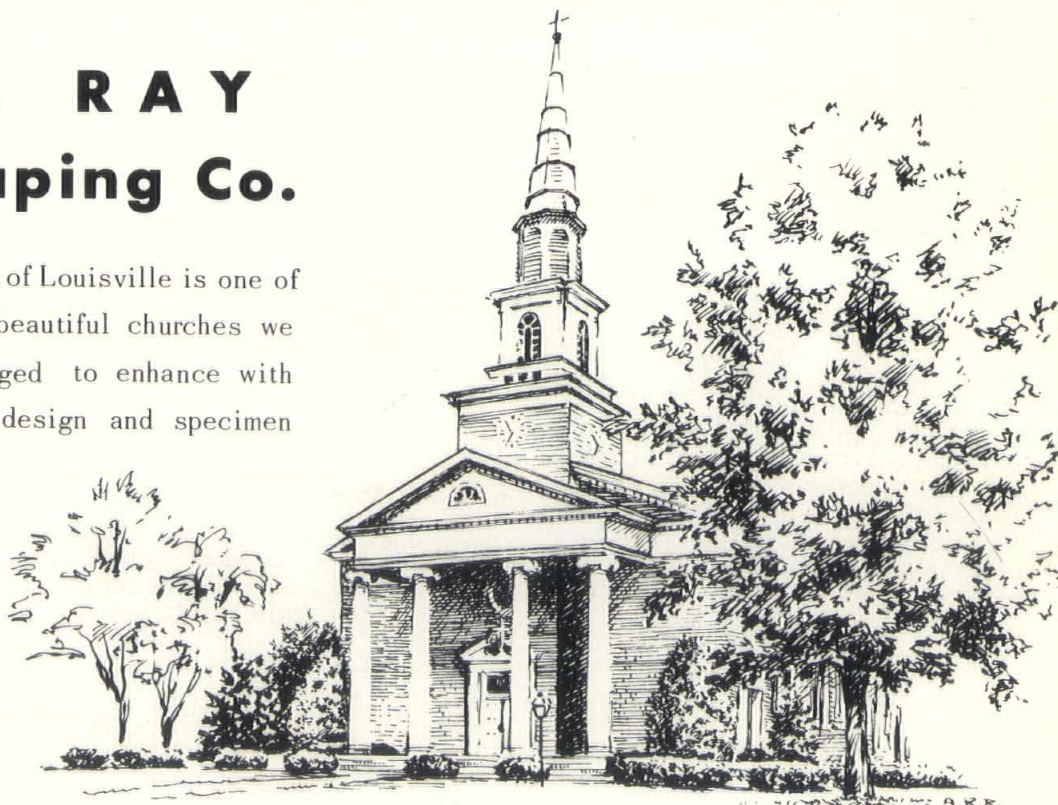
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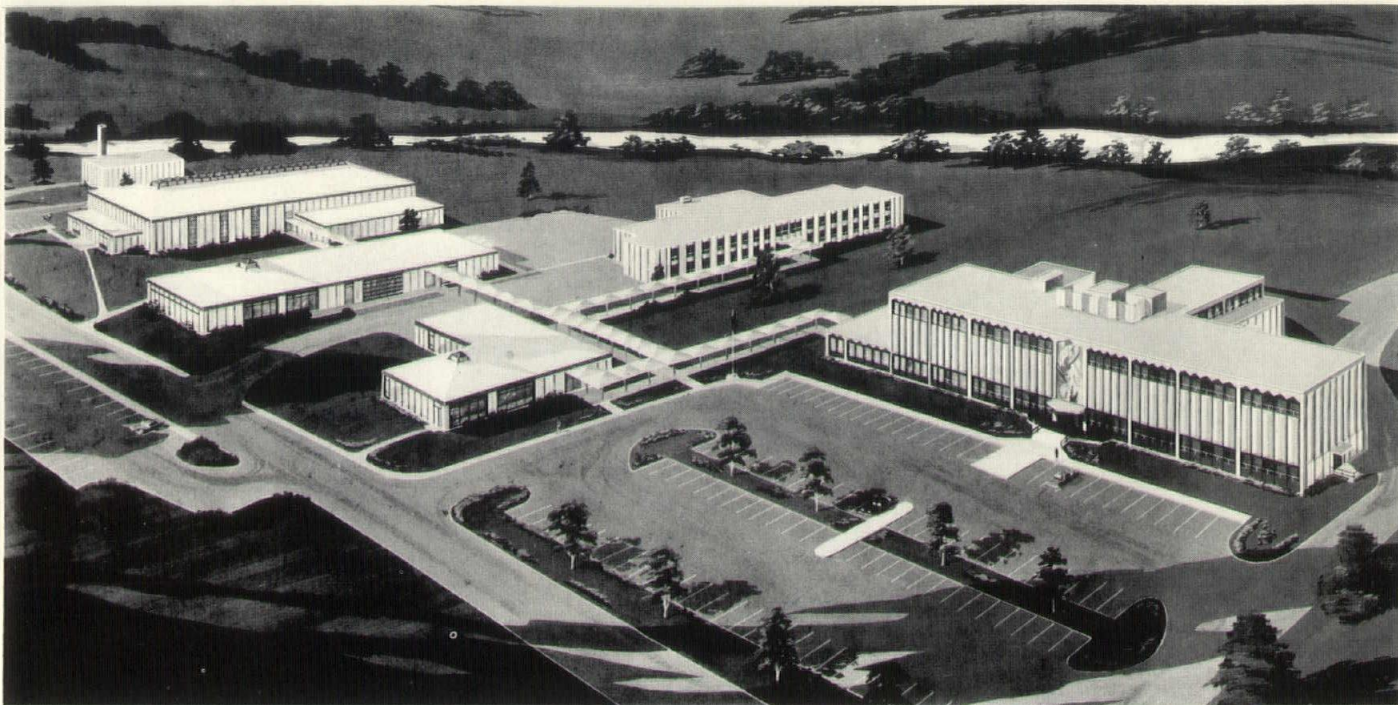


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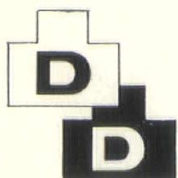
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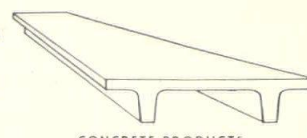


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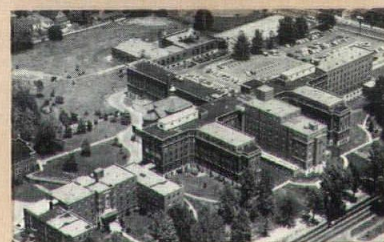
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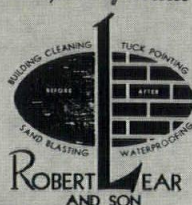


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