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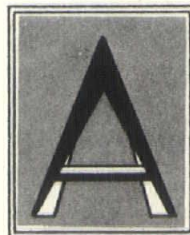
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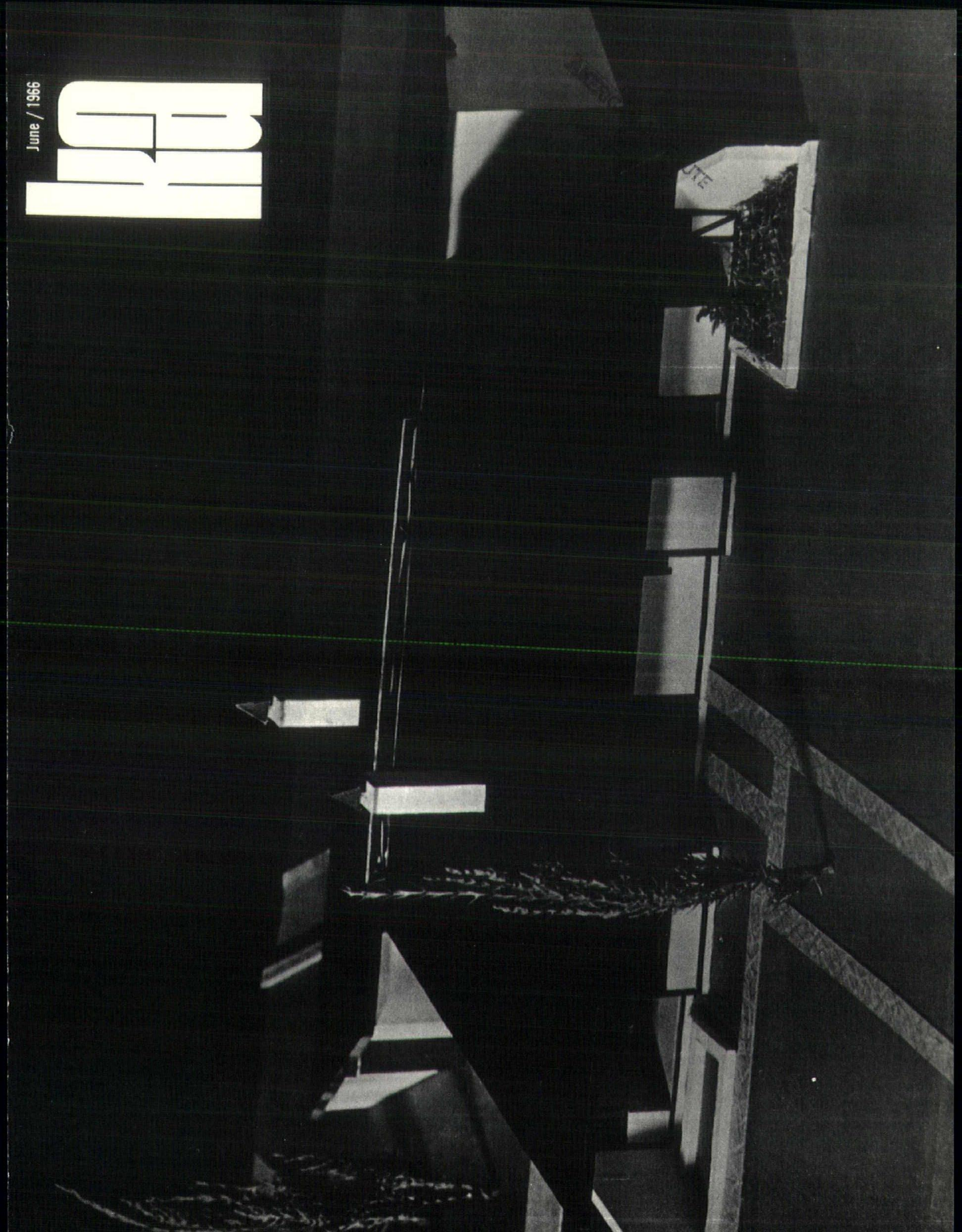
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Volume V Number 6

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is the monthly official magazine of the Kentucky Society of Architects of the American Institute of Architects, Inc. Opinions expressed herein are not necessarily those of the society or the Institute.



KENTUCKY ARCHITECT is available at a subscription cost of \$4.00 each year or 50 cents each issue.

THE KENTUCKY ARCHITECT . . . publishes significant expressions of the use and control of space

State Board Examinations Set for Week of July 18

The Kentucky State Board of Examiners and Registration of Architects announces that its next examination period will be held during the week of July 18, beginning on Monday at 8 a.m.

The examinations are to be held in Pence Hall, The School of Architecture, University of Kentucky, Lexington, Ky.

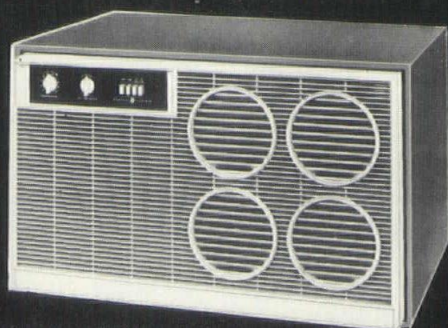
All applications for this examination are to be in the hands of the board before June 18, 1966.

East Kentucky Chapter July Meeting Set for Covington

The July meeting of East Kentucky Chapter, AIA, sponsored by the Northern Kentucky Section, will be held at Lookout House in Covington, Ky.

East Kentucky Chapter members now number 105. There are 59 corporate members, 10 professional associates, 26 associate members and 10 student associates.

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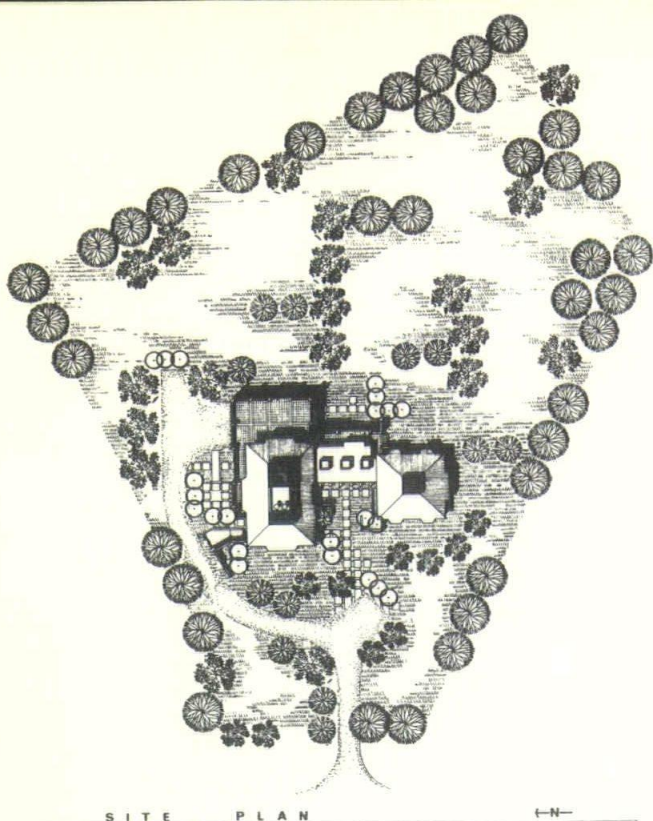
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A HILLSIDE TWO-LEVEL

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SITE PLAN



The site, located in Lansdowne Estates, is at the termination of a cul-de-sac and overlooking an undeveloped wooded area. The topography of the site crowns approximately at the western face of the residence and slopes gradually towards the north and east property boundaries, thus creating a natural setting

for a two-level development.

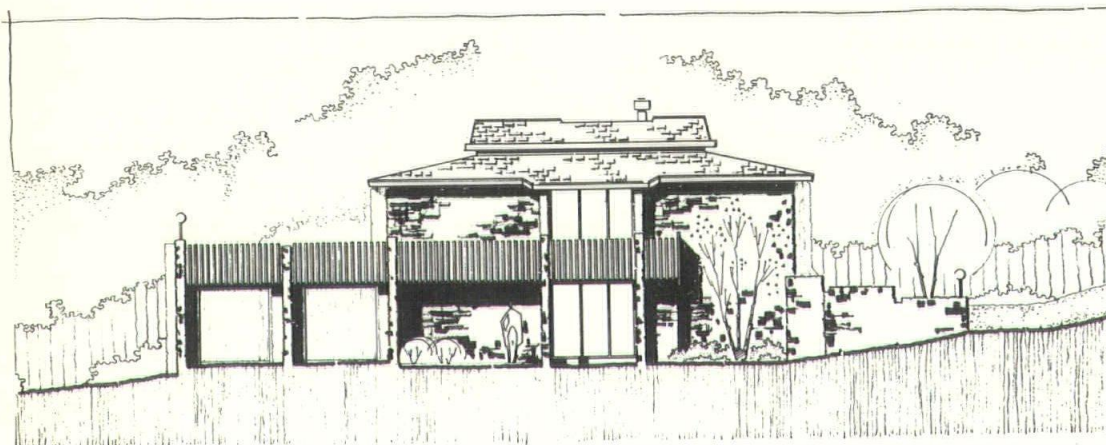
The residence, designed for a family with three small boys, provides separation of formal areas from informal recreation areas. This separation maintains a relationship between interior and exterior recreational activities of the children without disturbing more formal activities within the residence.

The structural system for the roof enclosing the garage forms an exterior deck oriented toward the undeveloped, wooded area adjacent to the site. Accessibility is provided from both interior formal and informal areas as well as from the exterior recreational areas.

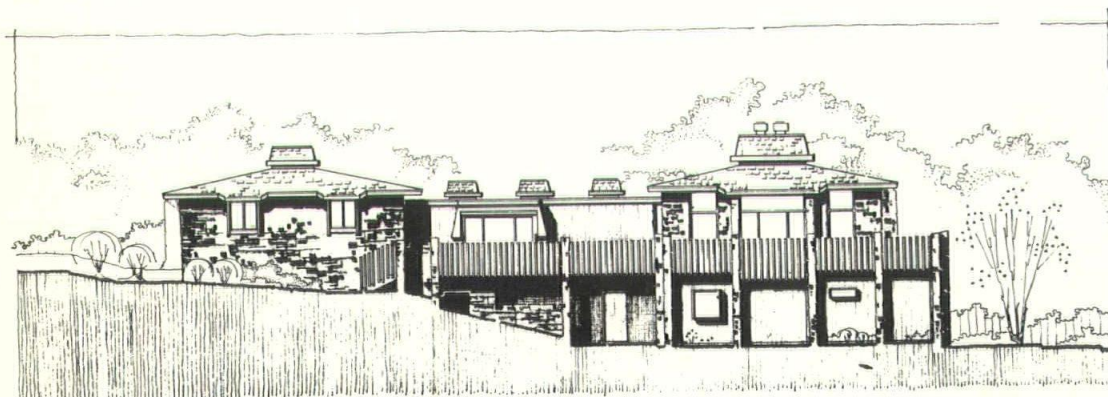
The total square feet, 4,130 including 2,400 square feet on the first floor level and 1,650 square feet on the ground floor.

The structural system is a conventional wood frame with stone veneer. The living wing roof system is supported by a twin truss box forming skylights supplying natural light in this area. The truss system supports the roof rafters creating a totally open sloped ceiling throughout the entire living wing. The structural form of the residence was designed to accentuate the theory of separation desired by the family as well as to impart the character of the residence.

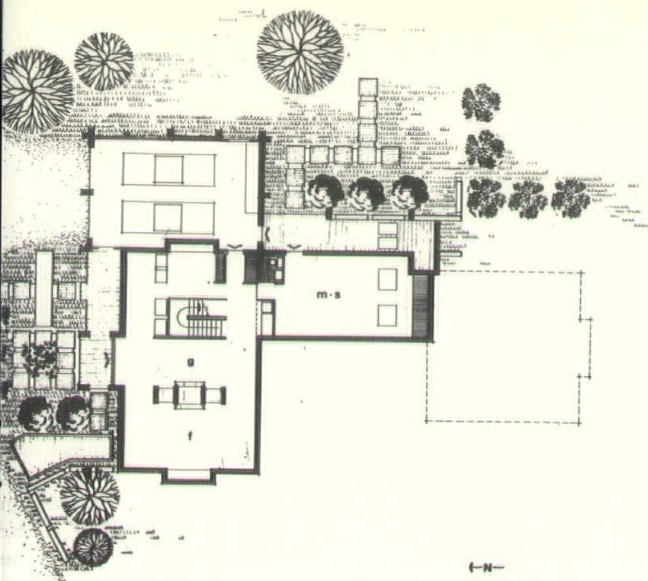
The mechanical system is forced-air heating and air-conditioning.



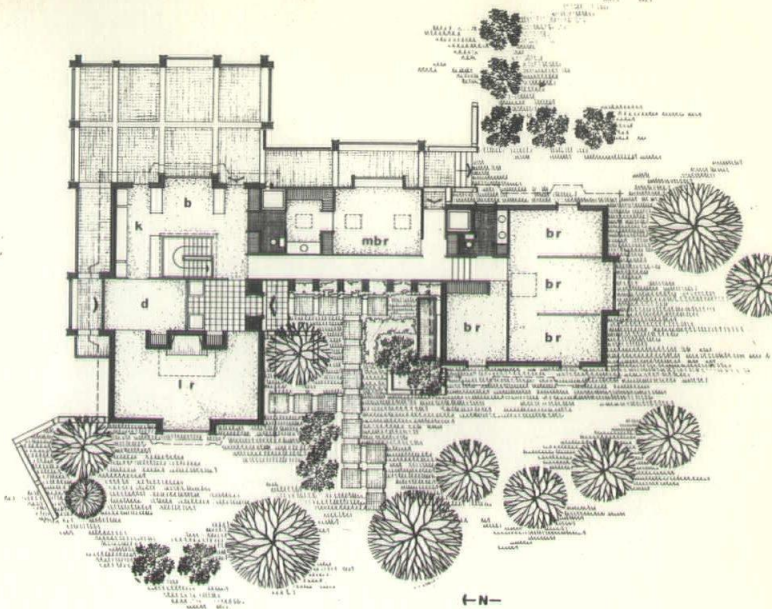
NORTH ELEVATION



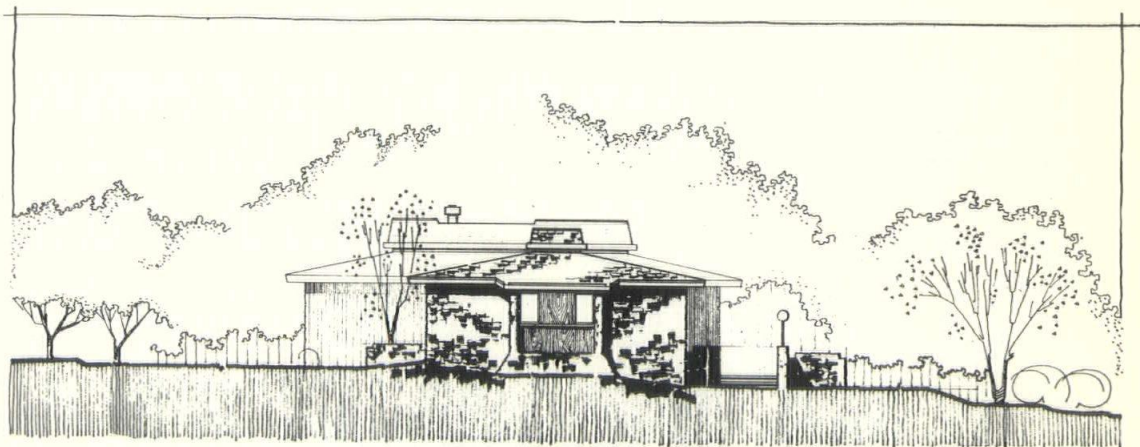
EAST ELEVATION



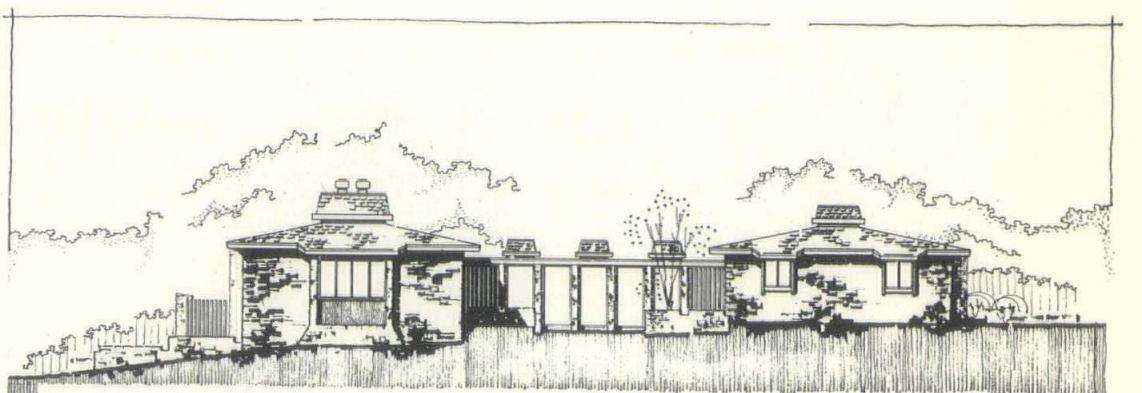
GROUND FLOOR PLAN



FIRST FLOOR PLAN



SOUTH ELEVATION



WEST ELEVATION

A MODERN FARMHOUSE

...for the Kentucky Bluegrass

By Herb Greene

The site of this farmhouse forms part of the nostalgic pattern of horse farms and tobacco barns of Woodford County. Looking out from the site, the best views of the countryside are to the east and south. The owner's farmland lies to the west. These views and the location of existing roads and drives were important considerations in the orientation of the house.

The clients are lifelong residents of central Ken-

tucky. They are interested in older Kentucky architecture: early houses with prominent central halls, prominent fireplaces and painted woodwork contrasting with off-white walls, something like the interiors of Shakertown Museum at Pleasant Hill.

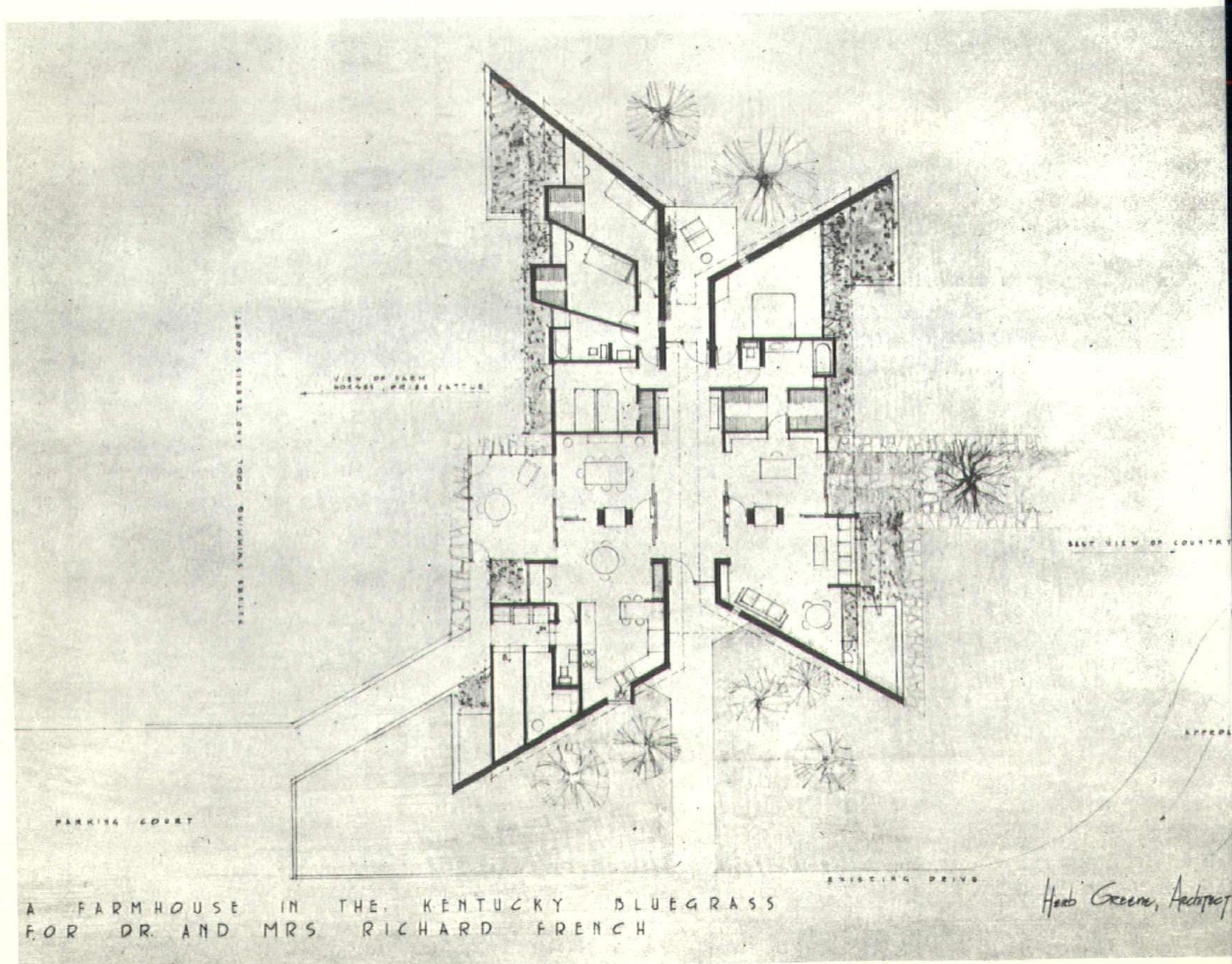
Both owners take an active interest in their farm and do a good deal of riding and hunting as well. They requested a house on one floor that could be opened

to fresh air, and that would have access to the grounds from all sides. Another requirement was the avoidance of any formalisms of contemporary architecture. The clients preferred to live in something that relates in feeling to the architecture of old Kentucky and the ambience of the horse farms.

The main impetus to the plan is a central hall 13-feet-high with a skylight running its full length. The

concept of the hall as it here employed is to admit light into the interior of the house and provide a cheerful space from which adjoining areas might be viewed. Sliding doors fill with antiqued glass impart privacy between hall and the living room, study, dining room and family room. In order to reduce the length of the hall at each end of the house, the walls splay outward. At the entrance, splayed walls reach out to meet existing evergreen and at the rear, which gets the morning sun, the walls form a protected outdoor space.

The angle formed by the fanning-out device allows for laundry and mud room at the kitchen end and accommodates additional storage. On the liv-



om side, this device en-
 les the interior spaces to
 open out more generously
 the views, and is per-
 ps expressive of ac-
 knowledging the uncrowded
 ndscape. Not the least
 sult is that the two long
 elevations have a tradition-
 shipped roof profile and at
 e same time, form a res-
 s to receive the trees
 at are clustered around
 e entrance. The child-
 n's bedrooms extend to
 rm a separate wing with-
 t breaking the form of the
 use.

In terms of construc-
 on, the design can be

thought of as two shed
 roofed buildings (desirable
 from the standpoint of
 economy) which come to-
 gether to form a gable over
 the central hall. This hall
 is symmetrical, as are the
 rooms toward the middle of
 the house. These areas will
 have a strong reference to
 the past architecture in
 Kentucky with their white
 walls, high ceilings and
 painted woodwork. The
 ends of the house, which
 are the front and back en-
 trance, are a less prece-
 dented expression resulting
 from a search for reason-
 able economy and the at-

tempt to establish a more
 intimate relation to the
 landscape.

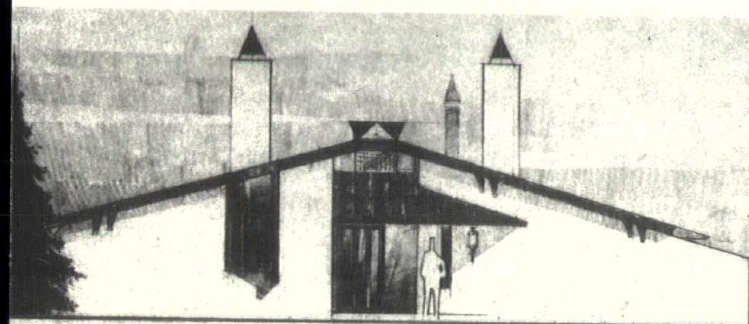
As for the rooms formed
 by angled walls, it is this
 architect's experience that
 even traditional furniture
 can look well in a non-rec-
 tangular space as long as
 important rectangular
 walls and right angles are
 present. The high ceilings
 and white walls also further
 the compatibility.

Hopefully, the house
 strives for a rich blending
 of historical references
 pertinent to the site and to
 the owners' backgrounds.
 At the same time, the house

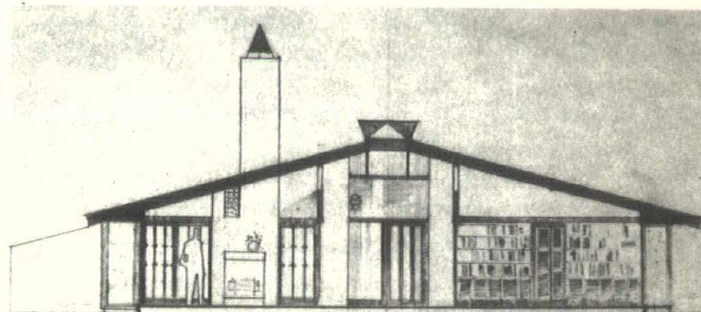
responds directly to the ac-
 tivities of the family. The
 dramatization of movement
 and visual freedom through-
 out the house as well as the
 sculptural contrasts of
 thick, massive walls with
 numerous french doors in-
 dicate the predilections of
 the architect and owners in
 a mixture that would be dif-
 ficult to untangle.

Since a garage already
 exists on the property, none
 is required for this design.
 The house contains 26,000
 square feet of living space
 and the cost is expected to
 be about \$16.50 per square
 foot.

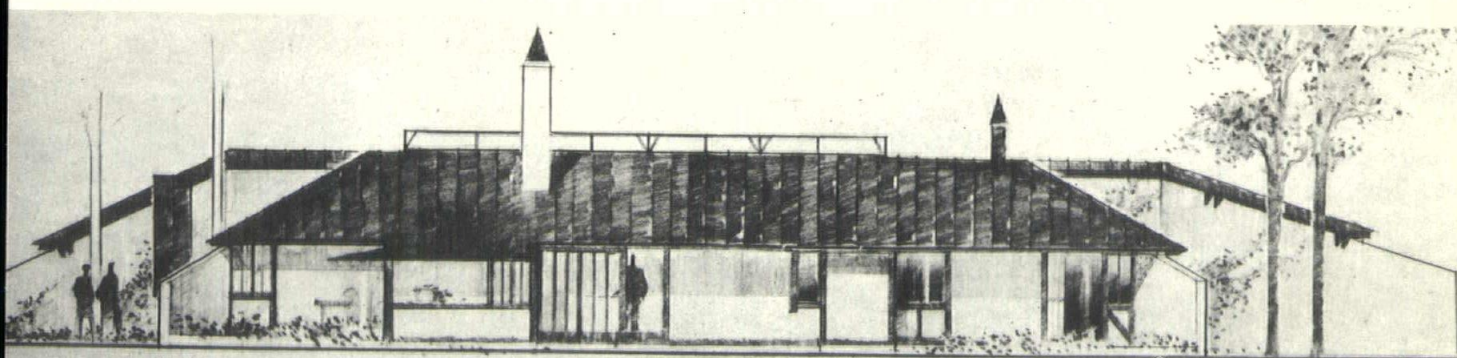
... The House on the Cover



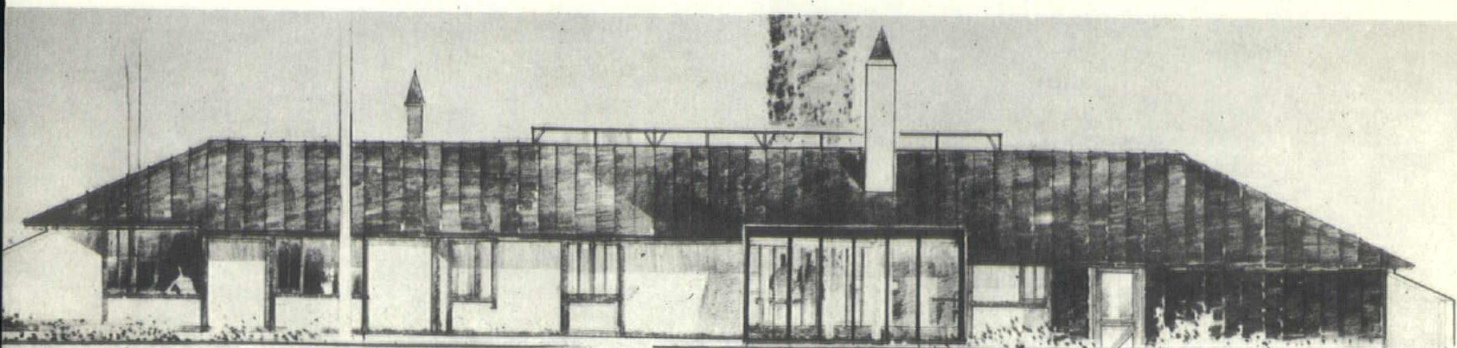
ENTRANCE ELEVATION



SECTION LOOKING AT FAMILY ROOM AND LIBRARY



ELEVATION FROM THE APPROACH DRIVE



ELEVATION FROM FARM

A RUSTIC CONTEMPORARY

... for a steep lot

By Gerald S. Baron

The site is a steep lot in Glenview. The clients, a lawyer, his wife, three sons and a daughter, wished the advantages of their natural setting reflected in their new home.

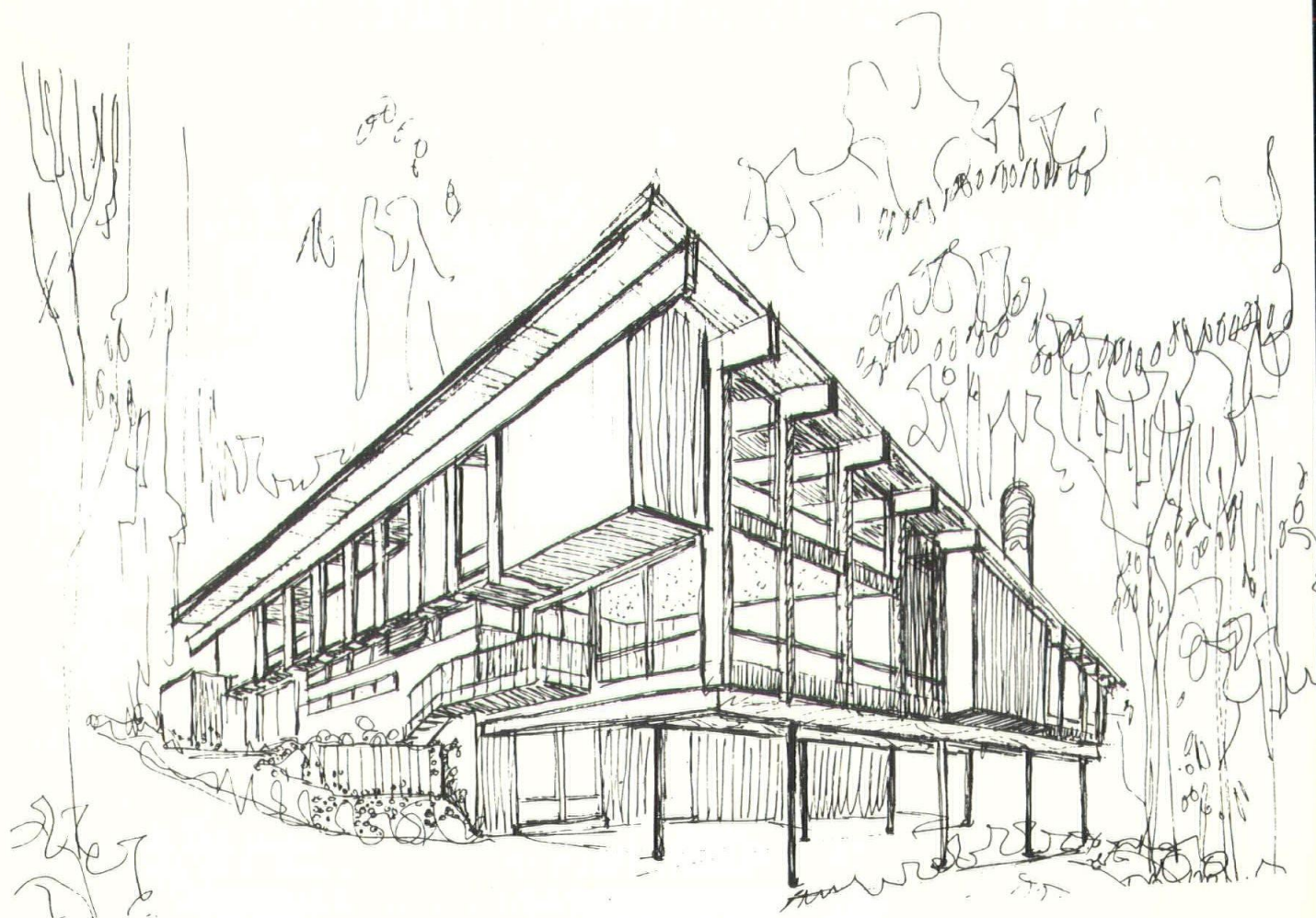
The architect developed the spaces with great attention paid not only to the physical family requirements, but to the intellect and aesthetics of an active family.

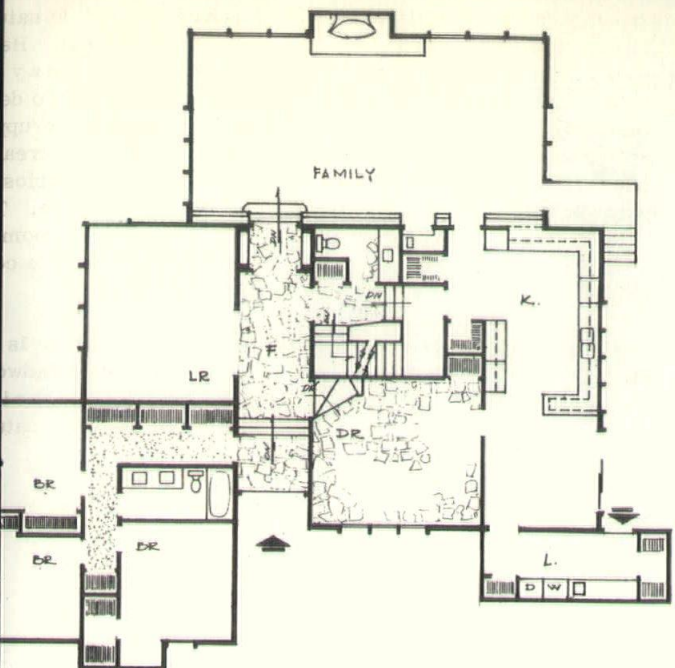
The house sits quietly, stepping down the hillside in an informal arrangement. The planning, orientation and expression of materials emphasize pleasantly informal living. This house identifies the owners with the rusticity of the countryside by way of a sophisticated, contemporary design.

The entrance of the house is a long space that steps down two levels — to the living room level and then down to the family room and dining room.

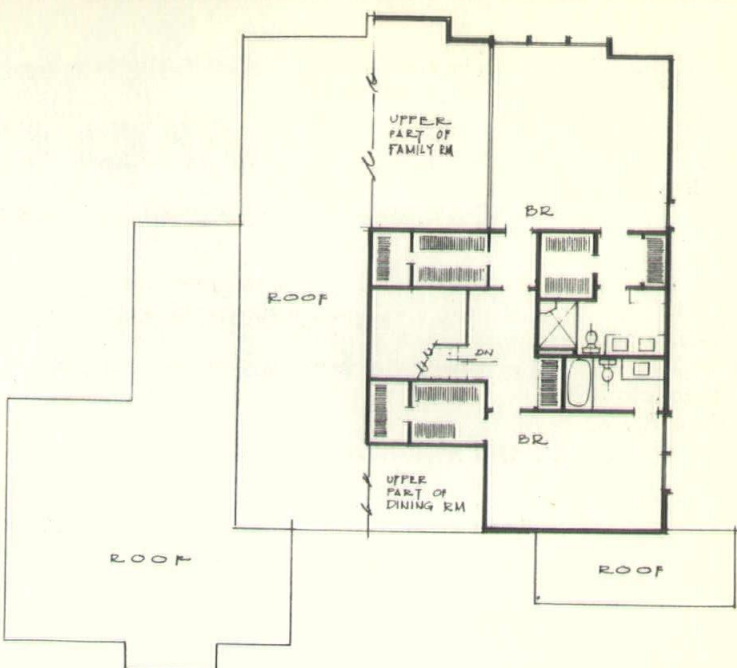
Since the family room is the most used, it naturally is the largest. Here a special interplay of spaces results in two definite levels with the upper level (second floor) treated as a mezzanine enclosing the master bedroom. The roof of the family room is a single inclined plane covering both levels.

The construction is maintenance-free redwood and glass. All interior walls are faced with natural timber.

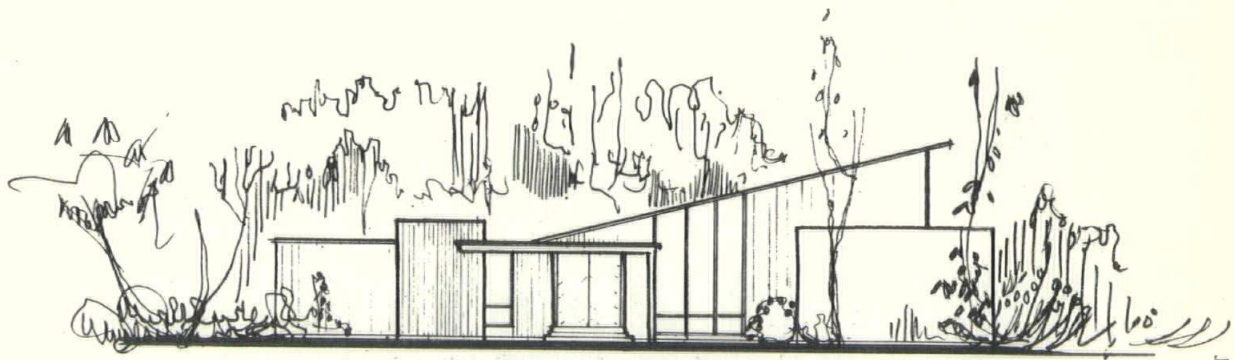




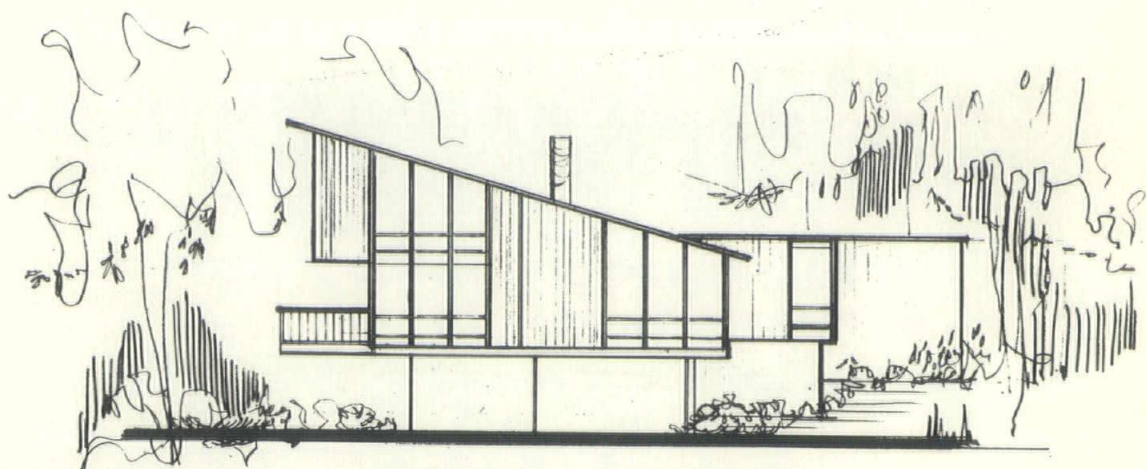
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Three seminars dealing with each of the areas named in the theme will be held on Tuesday, Thursday and Friday. In addition to the three seminars and the ten professional practice workshops set for convention week, the Colorado Chapter has planned a variety of activities to make the visit to Denver memorable to all conventioners.

Tickets for host chapter events are limited in number. Members attending the convention are urged to reserve tickets for themselves and guests as soon as possible.

Events scheduled include: "A Night at Historic Central City" (a gilded street in an old mining town will be the site of a rip-roaring party); Central City Opera (a command performance of "Carmen" will be presented in the old Opera House); Women Architects' Hour (a special reception); Western Riding Show (a display of western horsemanship and precision formation riding by the "Westernaires"); "Architects at Home" Parties; Teen-age Swim (a swimming, dinner and dancing party at the Kistler Ranch south of Denver); Women's Tour of Georgetown, Co. (a tour of a historic mining town with a tea at the Victorian Hotel de Paris); Amusement Park Party and Tours.

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Seminar Directors Selected For East Central Regional

The 1966 Annual Conventions of the Kentucky and Indiana Societies of Architects and the Triennial Convention of the East-Central Region, AIA, will be held October 6-9, 1966 at the Brown Hotel in Louisville. Theme of the four-day convention will be "The Future of Architecture." An attendance of 300 is expected.

Two professional seminars on the practice of architecture in the years ahead should be of particular importance to all practicing architects in Indiana and Kentucky, and business sessions will be scheduled for all groups.

Seminar directors are AIA director (Illinois) Ambrose M. Richardson, FAIA, Champaign, Ill., and former AIA Committee on Re-

search Chairman Herb Swinburne, FAIA, Philadelphia. Keynote speaker will be announced soon.

An exhibition will be held in conjunction with the combined conventions. Standard educational exhibits provided at past ISA conventions will be used and a number of suggestions submitted by former exhibitors will be incorporated in the programming for this year.

Rental charge for each booth (or corresponding display area should the exhibitor desire to furnish his own booth) is \$250. Contact J. Marvin Gray and Associates, 3119 Preston Highway, Louisville, 40213 (Phone 636-1406), for further information about exhibits and space.

AIA Journal Begins New Technical Info Service

"Ten years is perhaps the longest time a typical research or design engineer can expect to be effective today without a continuing education or a major effort to refurbish and update both his basic and his specialized professional skills." —from "Education for Creativity in the Sciences," special Summer, 1965, edition, *The Journal of the American Academy of Arts and Sciences*.

With the June issue, AIA Journal will inaugurate a new monthly service, The Architects Information Service, which will make available to the profession published articles, reports and studies from professional, technical and scientific groups at work on architecturally related problems.

This new service features a consolidated listing of what is available each month, plus a simple

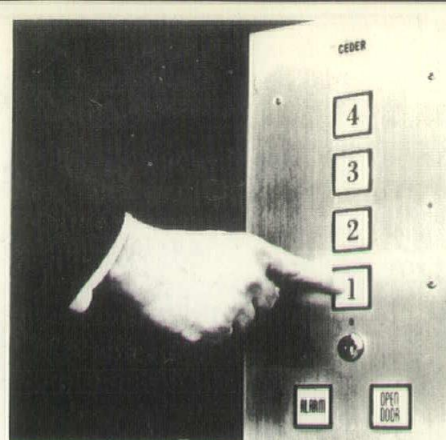
order card that requires only the circling of key numbers to order the items listed. In addition, the service is backed by a computerized commercial clearing house to expedite delivery of information.

Buddy A. Beach Joins PCA



Buddy A. Beach, a native of Franklin, Ky., and a graduate of the University of Kentucky, has been appointed general field engineer for the Portland

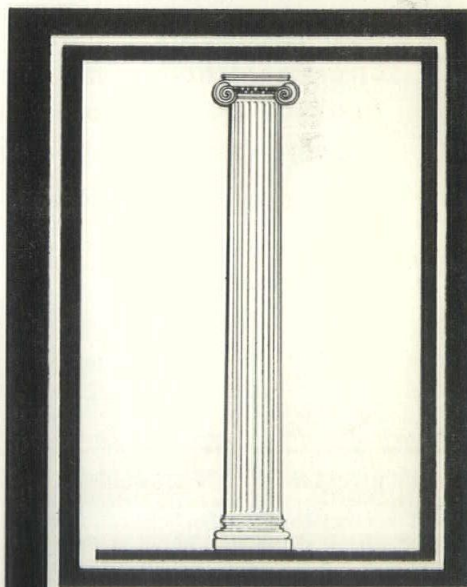
Cement Association in the Louisville-Jefferson County Area. Beach received a BSCE degree from UK in May, 1965. Since his graduation, he had been employed with the Kentucky Department of Highways Materials Research Laboratory at Lexington.



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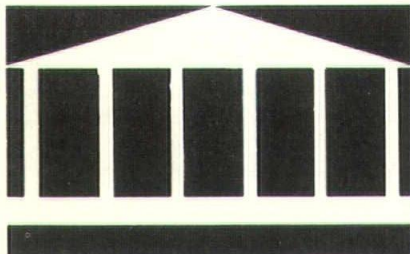
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4th Structural Engineering Syllabus Now Available

The newly-revised 4th Edition of "Structural Engineering Syllabus" is now ready for distribution.

The syllabus, written and edited by the East Bay (California) Chapter of AIA, is designed to make structural engineering a more "accessible" tool to the architect through organization of the material available in codes and handbooks and through step-by-step solutions to selected problems.

A condensed review and reference device organized to assist in solving simple engineering problems which confront the architect, the syllabus is specially adapted to the structural engineering section of the California State Board of Architectural Examiners but, because of its updating to the provisions of the 1964 Uniform Building Code, the 4th Edition is useful to all architects and those studying for the state board examinations. Sections on steel have undergone complete revision and problems in other areas have also been brought to the standards of recent examinations.

Sections include:

A. Forces, Properties or Areas, Stresses and Strains, Shear and Bending Stresses.

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C. Columns: Steel, Wood, Concrete.

D. Trusses: Steel, Wood.

E. Connections: Steel, Wood.

F. Footings.

G. Walls: Concrete, Masonry.

H. Lateral Forces.

J. Structural Framing.

The 280-page syllabus is bound in a loose-leaf, three-ring, black, vinyl-covered binder. Price of \$12.75 includes postage and handling charges. The newly revised work is available from: East Bay Chapter, American Institute of Architects, 1430 Franklin St., Oakland, Calif., 94612.

The Kentucky Architect

COPPER or PINK?

Out in southeast Louisville, at Watterson Expressway and Breckinridge Lane, is a new and unusual 15-story office building that arouses such favorable comments from architects as "well-designed architecture" and "a big architectural bonus for Louisville" and such unfavorable reactions as "too Victorian" and "the pink color looks better in the dark."

Oddly enough, architects' professional impressions of Lincoln Income Life's new building are mirrored by the public — which also is divided in opinion. One thing is for sure: The only people who haven't taken sides are those who haven't seen the building.

There's one way to learn quickly whether someone is favorably impressed with the building or not: Ask him what he thinks of the color of the supporting core. If

he calls it "copper-colored" as do its creators, Taliesin Associated Architects, he likes it. If he says "pink" or "red" (as one lost pilot described the color of the new landmark to Bowman Field's control tower), mark him down as unappreciative.

Kentucky architects were asked recently to reveal their impres-



sions of the spectacular structure by answering these questions: 1. Do you think the public's impression of the building is generally favorable? 2. Do you think the building will change attitudes toward architectural and building innovations in Kentucky? 3. Will the new building alter Lincoln Income's public image to an appreciable degree?

Following are representative comments by members of the West Kentucky Chapter of the Kentucky Society of Architects:

I think the people who know good design and those who appreciate well-designed architecture are impressed with the building. However, the pink color of the exterior is usually disliked. Most people with whom I have discussed the building like to see it at night when all the lights are on. The pink color can't be seen as well at this time and I think perhaps this may have some influence on this opinion. The people who dislike the building most are those who are least informed on the



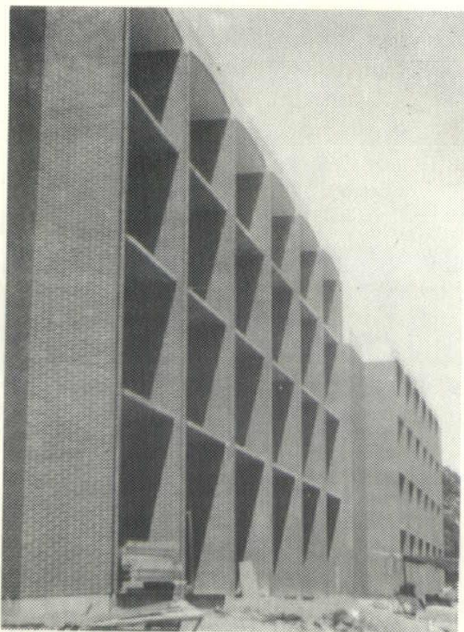
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More and more architects are beginning to use precast concrete to give a building that extra look of quality with purpose. The A. B. Ryan Partnership, AIA, designed the Presbyterian Home for Senior Citizens of Buechel, Ky., shown in the photo. They used facia panels with great effectiveness to carry out their design concepts.

Dolt and Dew manufactured the precast concrete facia panels, gray in color, to cover 2,510-sq.-ft. of area. Erection time was four days. This was possible because Dolt and Dew products have the workmanship built-in. In essence, the quality is assured because experience in precasting provides that extra "quality" necessary to develop good designs into attractive, functional and maintenance-free buildings.

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subject of architecture. This further shows the popular belief of most architects that the general public should be more informed on the subject of architecture. I expect commercial buildings to change in the future in this area because of the progress in architecture of other states, as they have in the past and I think the erection of the Lincoln Income Life Building will help shorten the time of this development. I don't think any influence will be seen in residential construction and I think we should have a few examples in this area for their benefit. I think the public's image of Lincoln Income Life has been altered completely in that the company "looks" successful, wealthy and progressive. I don't think that Lincoln Income Life can yet realize what a great benefit the building is to them now and I am sure that the image will grow in years to come.

The public's impression is very favorable. I hope the build-

ing will change attitudes but I'm no prophet. Of course, the new building will alter the company's public image — it's beautiful, the way all architecture should be. I'm worried stiff that the occupants will install venetian blinds or draperies and nullify the exterior appearance — especially at night when it is lighted. This all will arise because the air conditioning outlets are immediately below the window glass. In summer, the hot sun will be unbearable without shades or drapes and in winter, condensation on the glass will require drier-than-usual air and warmer-than-usual air — a duplication of the problem in the new Federal Building in Chicago. All hail to the marvels of glass and air conditioning! The sun is unbeatable!

The public is reacting to the building and this is more important than anything. They are aware of it and talking about it. People have told me that, generally, they think it's odd but "pretty." Lin-

coln Income's image will definitely be altered.

The public's impression is unfavorable. The building will have no effect toward changing attitudes regarding architectural and building innovation in Kentucky. Yes, Lincoln Income has created a "Victorian" image and this, in my opinion, is unfavorable.

The questions are for a public relations firm — not an architect!

I think the public's impression of the building is generally very favorable. I think this particular building has done a lot to change some local residents' attitudes toward contemporary architecture. The new building should create a very progressive image of a very progressive insurance company.

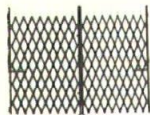
This building does not bring forth a spontaneous reaction of pleasure and delight that I would expect from an outstanding architectural work and I am lukewarm

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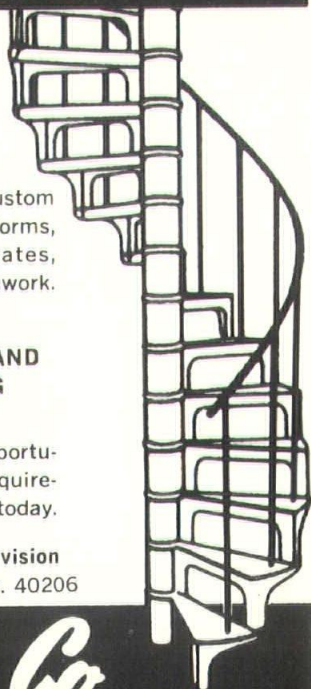
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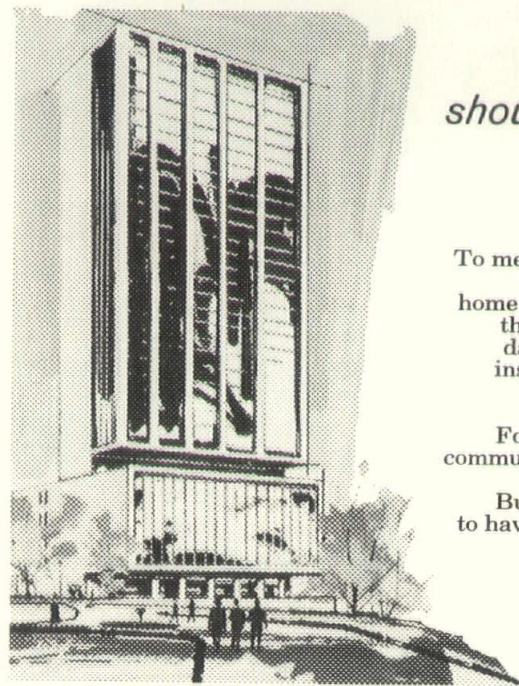
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as to its general design and lasting value. Nevertheless, the existence of a lively controversy on its merits is not only good in itself but is, I venture to guess, of tremendous advertising value to the company. Therefore, I feel that its purpose is being fulfilled, that it is a new and interesting landmark and is successful contemporary architecture in its visual and structural concepts. I think public impression has been one of doubt and astonishment rather than one of convictions, and that opinion on architectural innovations will be more sharply divided and more frequently expressed. I expect that Lincoln Income's public image will be improved slightly and its business considerably.

Touring the subject building a-

long with the large numbers of people visiting during the public tours, I gained the distinct impression that the public as a whole is very favorably impressed. The comment most frequently heard dealt with a generally unfavorable reaction to the pink color, not

particularly to the exterior of the building, but to the fact that it was carried so predominately throughout the interior. The various innovations noticed by the laymen whom I observed were commented upon with enthusiastic interest. I would expect that this building in



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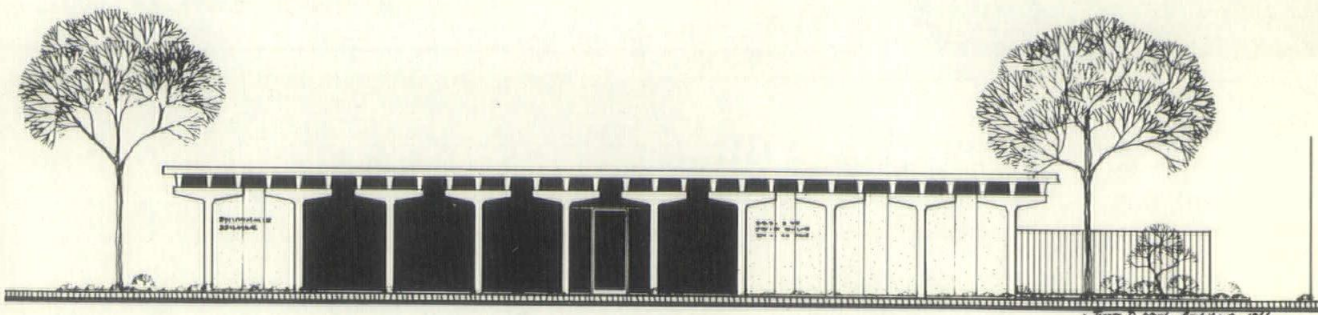
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itself will not alone change the general attitudes toward architectural innovation in our state, but it certainly should assist in bringing about a more open-minded attitude. Insofar as altering Lincoln Income's public image, I believe this is already an accomplished fact. I should think that 98% of the people who have either visited this building, read the comprehensive coverage of it in the Sunday paper, or who have passed the building on the Expressway now think of the Lincoln Income Life Insurance Co. as being a dynamic, thriving and progressive corporation. I doubt very much that the many numerous references to the "Lace Doily" building have in any way seriously detracted from the company's public image.

Yes, I think the public's impression is generally favorable; however, the usual comment is "Why?" This is not an easy question to answer to the satisfaction of the layman. Yes, the building will change attitudes toward innovations to a small degree but not to as great a degree as those in the building business might expect. Unfortunately, the majority of the public has not been educated to appreciate fine architecture, of

which this is an outstanding example in this area, in my opinion. Yes, the building will undoubtedly alter Lincoln Income's public image, but this will take place over a long period of time.

The public's impression is generally favorable. I think people will become more receptive to "ideas" and more particularly to the idea of doing things right instead of cheaply. Most definitely, the new building will alter the company's image. It may even force other corporations to compete on the basis of "image" which would be good for Louisville architecture.

Impressions are generally favorable, and we note increased awareness to the innovations in the new building. It is bound to enhance the public image of the owner but this should take a period of time to become evident.

Although I have several reservations on many of the various design innovations, I feel that this building is a big architectural bonus for Louisville. I believe it will greatly influence public and client acceptance of newer forms and materials in Louisville buildings. This we need more of.

Grady Clay Joins Faculty of Northwestern University

Grady Clay, urban affairs editor of The Courier-Journal for many years, has ended his long association with the Louisville newspaper to become a consultant and member of the faculty of Northwestern University's Urban Journalism Center. He will continue as editor of Landscape Architecture Quarterly.

George Rolfe Resigns

George Rolfe, Louisville & Jefferson County Planning & Zoning Commission, has resigned his membership on the Editorial Council of the Kentucky Society of Architects.

An active member of the Council since September, 1963, Rolfe will enter the University of Pennsylvania Graduate School of Fine Arts in September.

Producers Thank Architects

"Producers Council wishes to thank the Kentucky Society of Architects for its cooperation in making the 3rd Annual Scholarship Foundation Boat Ride and Dance aboard the Belle of Louisville last week a success."

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Correction! (Thoben — Not Thoebin)

"Say anything you want—but spell my name right," an old-timer politician used to say. In the May issue of Kentucky Architect, we had all the facts right but spelled Henry B. Thoben's name wrong. It's Henry B. Thoben, AIA, who has recently joined The A. B. Ryan Partnership.

Federal Highway Design Incompatible, Says Ketchum

Federal policies on the design of highways within cities are producing "disastrous results" and are in "direct opposition to those of President Johnson," AIA President Morris Ketchum, Jr. FAIA, has charged in a letter to Secretary of Commerce John T. Connor. Ketchum resigned from the Secretary's National Advisory Committee on Highway Beautification because such membership, he said,

placed the AIA in a position of "tolerating, or even approving, policies of which it disapproves."

Ketchum's letter to Secretary Connor was dated May 9, but the AIA president withheld public release of his position in order to give the Secretary time for a reply. He has received no reply.

The AIA, Ketchum wrote, "is deeply concerned...that although standards for design between cities are well-developed and, in general, well utilized, these same standards are blindly applied to highway design within cities with disastrous results."

The AIA leader cited as one case in point the proposed elevated expressway to be located along the waterfront of the French Quarter in New Orleans which has been approved by the Bureau of Public Roads despite local and national opposition.

Ketchum suggested that the Highway Research Board of the National Research Council undertake a broad investigation of urban highway design. Citing the "excellent work on design research for interstate systems done by the Board," Ketchum pledged the assistance of the AIA and other allied professional organizations on such a study.

He gave as an additional reason for his resignation the fact that the professional Advisory Board of Urban Consultants of the Bureau of Public Roads and the National Advisory Committee on Highway Beautification have been restricted to advice and counsel on hypothetical rather than actual projects.

Quoting a message of President Johnson's which included the statement that "roads themselves must reflect, in location and design, increased respect for the natural and social integrity and unity of the landscape and communities through which they pass," Ketchum wrote, "apparently his message has not reached the minds or hearts of those responsible for the design of public highways."

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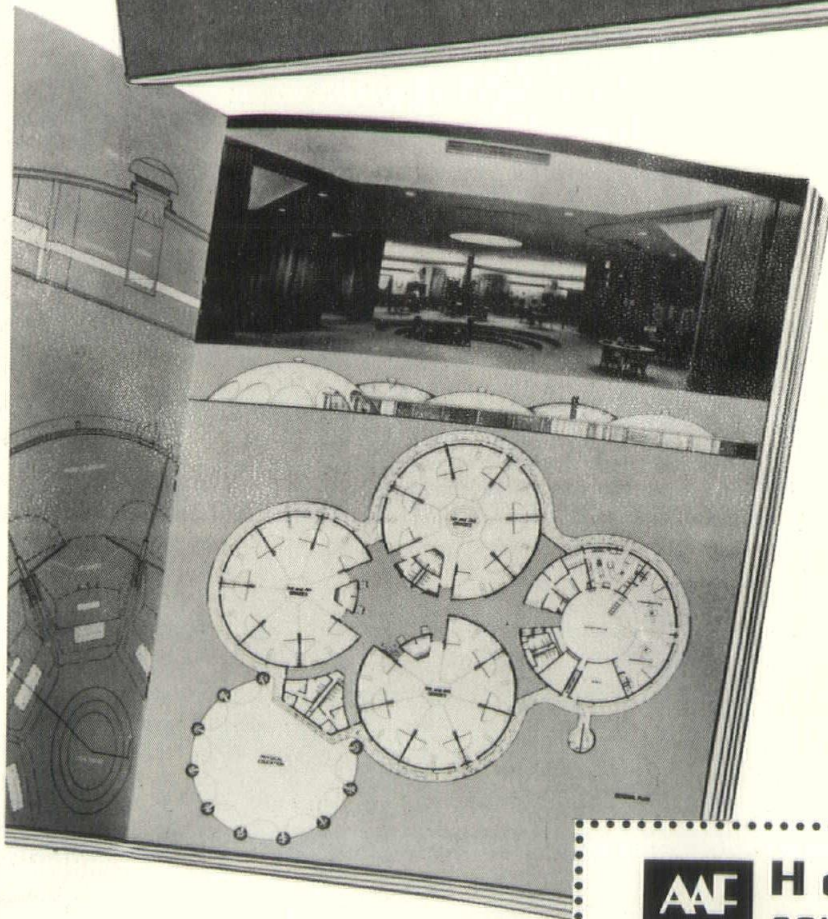
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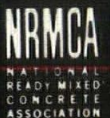
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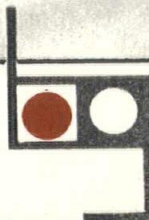
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