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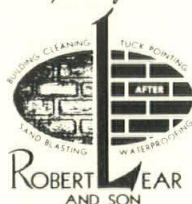


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Volume V Number 9

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## THE KENTUCKY ARCHITECT



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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.

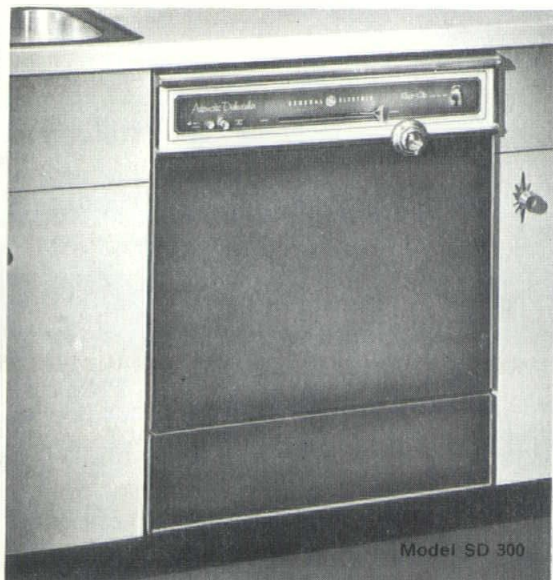
# SPECIAL

This issue of The Kentucky Architect has two themes instead of just one because of next month's combined annual Conventions of the Kentucky and Indiana Societies and the Tri-Annual Convention of the East Central Region of AIA.

On pages 6, 7 and 8 are the Convention Program, a description of extra-curricular attractions during the three-day program and short biographies of the keynote speaker and the two seminar leaders.

Starting one full day earlier, the convention will open informally Thursday morning, October 6th, with a 9 a. m. Golf Tournament, followed by the East Central Regional membership meeting.

The second major theme of this issue concerns Lexington and the changes in its architectural environment brought about by its growth as an industrial and business center. Writers Herb Greene, School of Architecture, University of Kentucky, and Bill Qualls, executive director of the Lexington-Fayette County Planning Commission, are both intimately concerned with the changes their city is undergoing and they are articulate in their criticism.



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# Horse Farms and Economics

By HERB GREENE

Two, well-informed, discerning and concerned critics of Lexington's changing architectural environment express their views in the two articles on these facing pages.

Architect Herb Greene, a member of the faculty of the University of Kentucky School of Architecture, and Bill Qualls, executive director of the Lexington-Fayette County City-County Planning Commission, comment skillfully on Lexington's Renaissance as an industrial, urbanized, suburbanized community.

For the time being, Lexington remembers and is remembered for a surprising number of period mansions. The Georgian, Federal and various revival-style houses stand on what can be the greenest lawns and pastures this side of Ireland. To live amidst these sights and with the black barns and limestone fences is to participate in what surely must be one of the most satisfying visual environments in the nation.

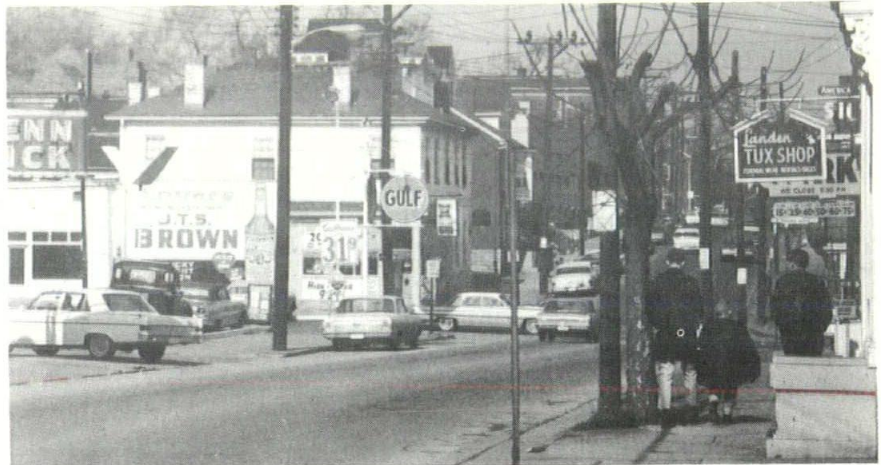
Despite the destruction of certain architectural landmarks, urban

Lexington still possesses plenty of architectural vintage worth savoring. Paradoxically, the older streets which serve these buildings also minister to some of the worst blight in town. Many old buildings worth keeping, if one had the heart and imagination to see their possibilities and the necessary finances to do something about it, will be lost in the process of urban renewal. Lexington, like most American cities,

is undergoing rapid growth and its historical works are being outnumbered, out-flanked and replaced by burgeoning developments.

These new developments contribute a great deal to the gross national product but, for the moment, let us put statistical growth and economics aside to consider how Lexingtonians might otherwise be inspired by the public manners and physiques of the

(Continued on Page 19)





# A Place to Live and Work

By BILL QUALLS

Greene says, "sights of Lexington's green lawns, black barns, and limestone fences surely must be one of the most satisfying environments in the nation." In terms of pure visual enjoyment, I find Lexington's horse farms—with their manicured bluegrass, clusters of trees, grazing thoroughbreds, white fences and black barns—as fascinating as the natural roughness and unbelievable beauty of the Rocky Mountains or the Atlantic Ocean along the undeveloped portions of our eastern coastline. And, I've often noted that, of these three physical sights, two of them (the Rockies and the Atlantic Ocean and beaches) have developed to their present state without interference from man—whereas, the third, our horse farms, have been molded and re-molded and re-molded by Lexingtonians for almost 200 years. An unusually happy result!!!

He speaks of the "destruction of some of these assets (trees, white fences) as we have built new subdivisions," and states that the excuse for doing so is short-term economics, but how about worth in long-

term values? I feel that this is so right, yet most developers express the feeling that their work is top-notch, cannot be improved upon, and is exactly what the customer wants. To do something different and good is an extreme challenge that few developers will accept because it costs too much (short-term economics) and the public won't buy it (the public has never had it offered to them so that their likes or dislikes could be expressed!). I've often wondered if there would be some mechanism developed that would require a developer to take his profit from subdivision over a 40- or 50-year period (the optimistic life of a house) where long-term rather than short-term economics would become an overriding consideration. Maybe then, quality physical design could get its foot in the door—and future generations would thank us for our legacy. Be the first one on your block to ask a developer what he is leaving as a legacy for his daughter and granddaughter!!

As to Greene's statement on "the sad practice of copying past archi-

tectural styles in our present day buildings," I have had a very unsettling reaction lately whenever I've seen new buildings constructed in the image of dead and gone styles. It's as though a person who was known to have died 400 years ago has been resurrected, the boney framework filled in with plaster, a face painted and a suit of clothes attached, and the newspaper announces that Miss Kallakahanger is going to marry it. For instance, I get this feeling each time I go by a certain new Lexington building on Rose Street. I keep thinking that it's George Washington, wig and all, 40 feet high and 90 feet wide.

Herb decries this "copying of past architecture," and I would join him. But, do we get out of our holy offices and preach to the businessman, or luncheon club, or public officials, or high school or elementary students? There just isn't the time to take on this side of professional responsibility (or is it a civic endeavor), is there? Well, we'd better learn to live with this copying of

(Continued on Page 30)





# EVERYBODY'S COMING



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### THURSDAY, OCTOBER 6

**Morning —**  
Golfing, Audubon Country Club  
Tee Off, 9:00-10:00 A.M.  
Green Fees (Not Incl. in Registration Fee)  
Transportation to Club by West Kentucky Chapter

**Afternoon —**  
2:30 P.M. — East Central Region Council Meeting, South Alcove  
3:00 P.M. — East Central Region Meeting, South Alcove (General Membership Meeting)  
4:15 P.M. — Exhibit Viewing, South Room

**Evening —**  
Belle of Louisville Excursion  
Boarding, 7:00-8:00 P.M. — Return 11:00 P.M.  
Box Lunch Dinner on Board  
Set-ups on Board (Bring your own bottle)  
Dancing on Board till 1:00 A.M.  
Music by the "Fog Bound Five"

### FRIDAY, OCTOBER 7

**Morning —**  
9:00 A.M. — Indianapolis Annual Chapter Meeting Parlor "A" or "B"  
9:00 A.M. — Northern Indiana Annual Chapter Meeting — Saddle Horse Room  
9:00 A.M. — Central-Southern Indiana Annual Chapter Meeting — Parlor "C"  
10:30 A.M. — Coffee Break and Exhibit Viewing — South Room  
11:00 A.M. — Indiana Society Annual Meeting, Parlor "A", "B" & "C"  
11:00 A.M. — Kentucky Society Annual Meeting, South Alcove  
Lunch — "On Your Own"  
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**Afternoon —**  
Afternoon at the Races  
Churchill Downs  
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**Evening —**  
7:00 P.M. — Cocktails — South Room  
Dinner — Crystal Ballroom  
Keynote Address — Samuel E. Homsey, F.A.I.A., Vice President, Institute

### SATURDAY, OCTOBER 8

**Morning —**  
9:00 A.M. — Coffee and Exhibit Viewing — South Room  
10:00 A.M. — Seminar "Accelerating The Change", Crystal Ballroom  
Lecture — Herb Swinbourne, F.A.I.A.  
Panelists to be announced at a later date.  
Lunch — Buffet in Exhibit Area — South Room

**Afternoon —**  
2:00 P.M. — Seminar "Architectural Education Change", Crystal Ballroom  
Lecture — Jack Train, A.I.A.  
Panelists to be announced at a later date.

**Evening —**  
6:00 P.M. — Cocktails, compliments of West Kentucky Chapter  
7:30 P.M. — Banquet — Crystal Ballroom (Dress Optional)  
Comment from Director Scholer  
Introduction of New Officers  
10:00-1:00 — Dancing — "Don Murray Trio"



# Louisville All Set for Convention

The 1966 joint annual convention of the Indiana Society of Architects and the Kentucky Society of Architects and the concurrent triennial convention of the East-Central Region, AIA, will be held in Louisville October 6-9, 1966, at the Brown Hotel.

The convention will open infor-

mally Thursday morning, October 6th, with a 9 a.m. Golf Tournament, followed by the East Central Regional membership meeting (and election of a New Regional Director) Thursday afternoon at 3 p.m. at the Brown Hotel, convention headquarters.

One of the major social events, a river cruise with dinner and danc-

ing aboard the Belle of Louisville, will be Thursday evening, with boarding time set for 7 p.m.

The business sessions of the convention will start in earnest Friday morning, with membership meetings of the various chapters (including the Central-Southern Indiana Chapter and the Indianapolis Chapter) at 9:30 a.m., and membership meetings of

The Keynote Address of the convention will be delivered at Friday evening's dinner by Institute Vice President Samuel E. Homsey, FAIA, a principal of the firm of Victorine & Samuel Homsey, Inc., of Wilmington, Del. Homsey's bachelor and master's degrees were earned at Massachusetts Institute of Technology. He is currently president of the National Architectural Accrediting Board and chairman of the 1966 Jury of Fellows. Homsey is a former president of the Delaware Chapter of AIA and member of Committees on Internship, International Relations and School Buildings. He is a former chairman of the Committee on Allied Arts and an AIA delegate to the Commission on Government and Art.

Mr. Homsey reports that his talk will deal with education and what the profession must do about fitting itself for tomorrow's challenges.

Jack D. Train, AIA, was born 44 years ago in Cairo, Ill. He received his bachelor in architectural engineering from the University of

Illinois in 1944. As of October 1, 1966, Train has joined the architectural and engineering firm of Metz Train Associates in Chicago. With the exception of a brief term with Perkins & Will, Train worked since 1946 with the Chicago Office of Skidmore, Owings & Merrill.

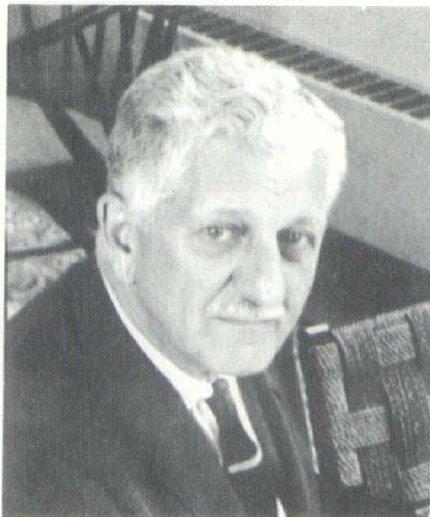
Train is a past president of the Chicago Chapter, AIA, and is currently a national director and president of the Illinois Council, AIA. He is a member of the National Commission on Professional Practice and the Advisory Committee for rewriting of the architects' technical handbook, "Architectural Graphic Standards."

Mr. Train's talk at the Saturday afternoon seminar on "Architectural Education Change" will stress the need for action in architectural education so that it will be better able to cope with the changes the future will bring.

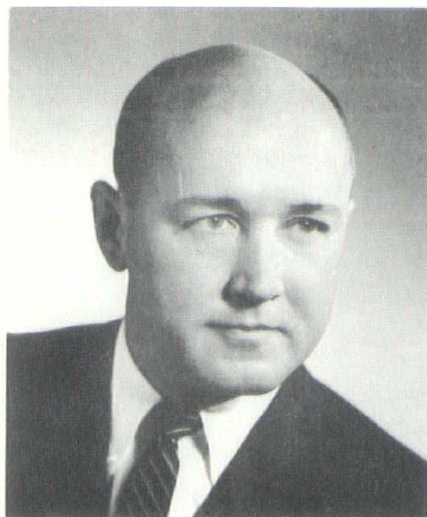
Herbert H. Swinburne, FAIA, Saturday morning's seminar leader, earned his bachelor of architecture degree from the University of

Pennsylvania. Swinburne is a past national chairman of the committee on Research for Architecture. He is a member of the Building Research Advisory Board, visiting lecturer at Princeton University's School of Architecture and a member of the U. S. Navy's Architectural Design Review Panel. He is on the Pennsylvania State Board of Education's Governor's Advisory Committee on Construction, a member of Pennsylvania State University's Building Research Institute and Panel 421, Building Construction of the U. S. Bureau of Standards and consultant to Durham (N.C.) Fund.

Mr. Swinburne's lecture at the Saturday morning seminar on "Accelerating the Change" will include description of a theoretical model of the current architectural scene and the parts of that scene that will change in the future. Swinburne said last week that architects' preparation for the changes of the future "needs a kick in the pants now!" and the profession will have to determine where the kick must be placed.



SAMUEL E. HOMSEY, FAIA



JACK D. TRAIN, AIA



HERBERT SWINBURNE, FAIA



the Indiana and Kentucky Societies at 11 a.m.

Fun reigns again at 1:00 p.m. Friday afternoon with the bus outing to Churchill Downs Racetrack for an afternoon of the Fall meets.

Friday evening, the convention will return to the Brown for the first dinner program, with cocktails at 7 and dinner at 8 p.m. And the make-believe gambling, which proved so popular at last year's ISA convention, has been scheduled to follow dinner and finish off the Friday program.

On Saturday morning at 10 a.m., attention will focus on the theme selected for this year's professional seminars, "The Future of Architecture." Saturday will be devoted to the two seminars, broken by the informal lunch in the educational exhibit area of the convention. Speakers for the two seminars are Jack Train, AIA, Chicago and Herb Swinburne, FAIA, Philadelphia, former AUDUBON COUNTRY CLUB'S GOLF COURSE is the place to be Thursday morning.

erly chairman of the AIA Committee on Research.

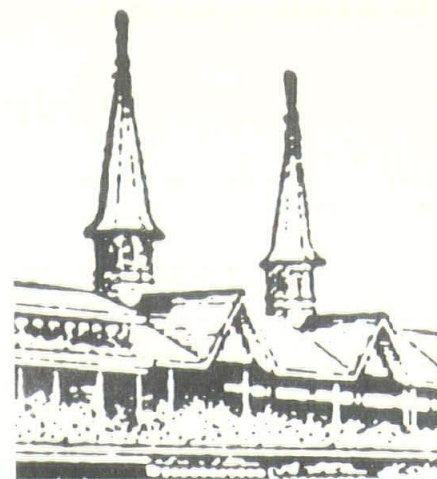
A banquet and dance Saturday evening will conclude the scheduled events, with committee and organizational meetings to be held on Sunday.

Programming for the convention is under the general direction of Co-Chairmen Lloyd Schleicher, AIA, and Donald Schnell, AIA, both of Louisville. Other members of the program committee are Jean Farley, AIA, Larry Mellilo, AIA, Clyde Warner, AIA, J. Marvin Gray, KSA Executive Secretary, and Don Gibson, ISA Executive Director.

Twenty-five exhibitors will have displays on view in the South Room of the Brown Hotel.

"Extra-curricular" activities will help to spark convention registrants' free moments:

All of Thursday morning's set aside for golf at one of Louisville's

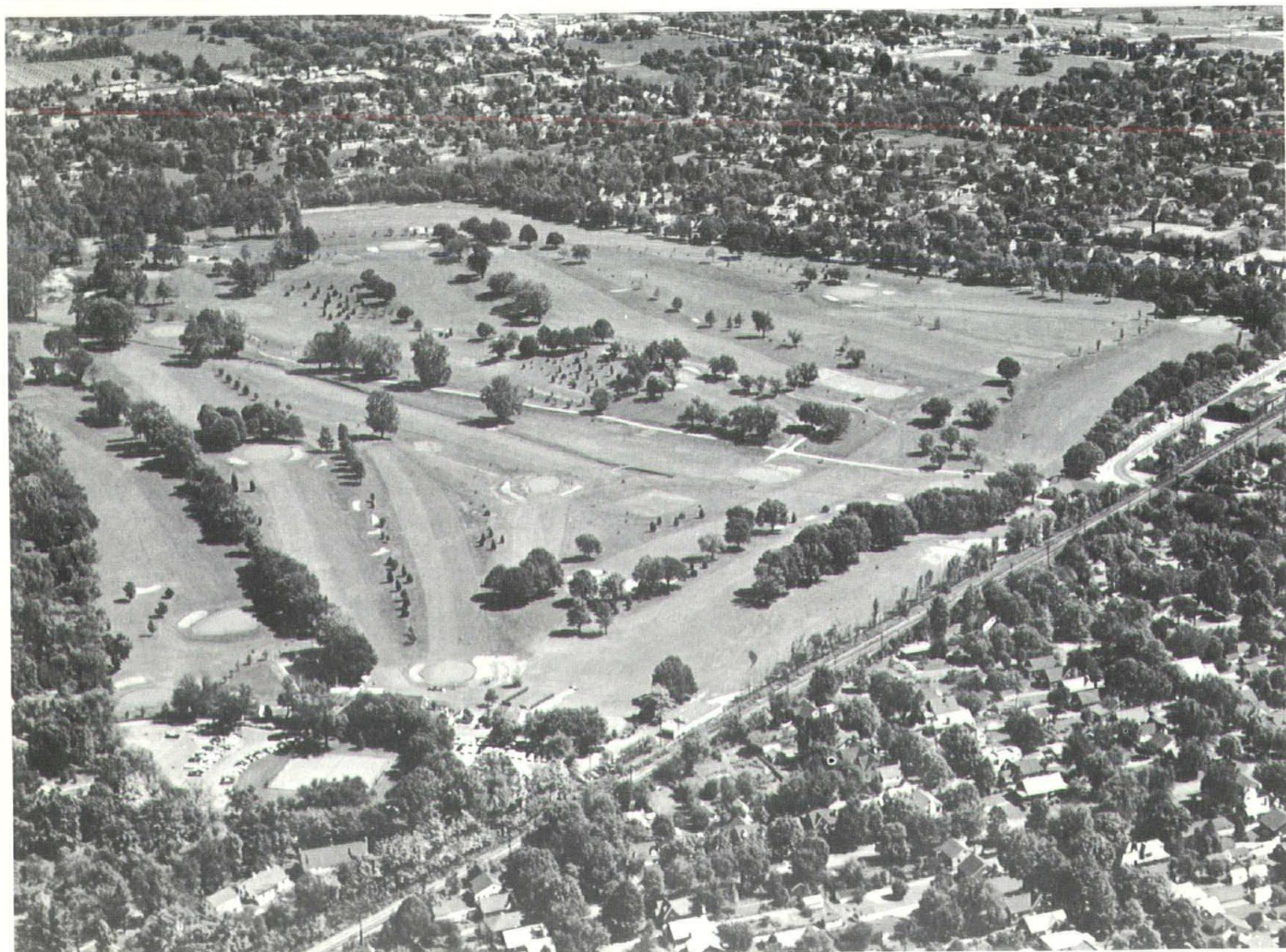


CHURCHILL DOWNS, home of the Kentucky Derby, is the scene of Friday's "Afternoon at the Races."

best golf courses, Audubon Country Club. Transportation is by West Kentucky Chapter members.

At 7 p.m. Thursday, architects and their guests will board Louis-

(Continued on Page 33)





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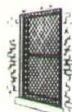
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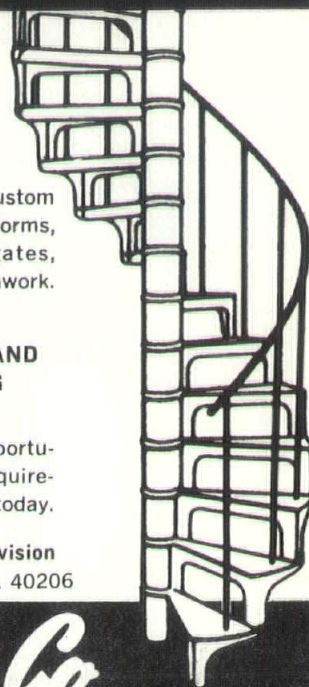
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# The West Kentucky Chapter — A History

By BERGMAN LETZLER

Historian Berg Letzler, West Kentucky Chapter member with a long history of service to the chapter and the Society since 1938, graduated in 1930 from the University of Pennsylvania and became an associate of the Institute in 1931. Having served as an officer or director during many of the years since 1938, Mr. Letzler was a likely candidate for the post of Chapter Historian and it is through his scholarly efforts that this article came into being.

Letzler said the job of compiling the information herein was a difficult one but "it will get more diffi-

cult to add to in years to come." (Readers who discover errors in the history or who have additional information are urged to contact The Kentucky Architect.

The West Kentucky Chapter American Institute of Architects, Inc., dates back to March 3, 1908, at which time the following Louisville architects formed the Louisville Chapter of The American Institute of Architects:

Fred J. Bohne, Charles J. Clarke, Val P. Collins, C. A. Curtin, Brinton B. Davis, William J. Dodd, Fred

Erhart, James J. Gaffney, Walter Hillerich, Alfred Joseph, Sr., Arthur Loomis, Kenneth McDonald, Mason Maury, D. X. Murphy, J. C. Murphy, Oscar Reuter, Arthur R. Smith, John H. Thomas, Hermann Wischmeyer and Henry Wolters.

Of the 20 Charter Members of the old Louisville Chapter, only Alfred Joseph, Sr., is still living. The old firm names, where more than one of the above were associated, were D. X. Murphy & Brother (this firm now continuing as Lockett and Farley), McDonald and Dodd; Joseph and Joseph (Alfred Joseph was associated with his brother, an engineer. This firm continues today under the same name but with Alfred Sr. and Jr. as the partners), Gray and Wischmeyer (Herman Wischmeyer was once in partnership with George Herbert Gray as Gray and Wischmeyer, then with Hugh Nevin and Fred Morgan as Nevin, Wischmeyer and Morgan, and later with W. A. Arrasmith as Wischmeyer and Arrasmith and this firm was known as Wischmeyer, Arrasmith and Elswick at Mr. Wischmeyer's death). The others in the list all operated individual practices.

Fred Erhart in the 1930's was appointed Building Inspector of the city of Louisville, Ky., a post he held until his death. Brinton B. Davis, known to his friends as Captain Davis, was active in Louisville until shortly before his death. Walter Hillerich was once associated in practice with Arthur G. Tafel, Sr. He was with the City of Louisville Building Dept. when he died. Carl J. Epping, now deceased, carried on the practice of James J. Gaffney when he retired around 1930. It was Gaffney who designed many of the colorful glazed brick structures in Louisville, including St. James Roman Catholic Church on Bardstown Road. Moreover, Gaffney designed the first sloping-floor-type ramp garage where vehicles are parked on the ramp instead of on level floors served by ramps. Gaffney had a patent suit over this design and it reportedly was settled by his selling rights to this design to Ramp Buildings Corp.

The First Exhibition of the Louisville Chapter American Institute of



LOUISVILLE was host to the 1940 national convention of AIA. Shown above in an old Courier-Journal photo were West Kentucky Chapter Directors O. P. Ward (seated, left) and E. T. Hutchings, Secretary-Treasurer Bergman Letzler, Vice President Stratton Hammon, President Elliot Lee and Thomas J. Nolan, Sr.



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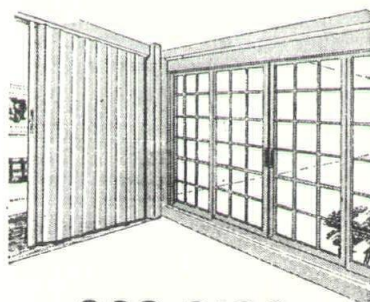


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Architects was held in the Starks Building, April 12 to 26, 1912. By this time, George Gray, Julius Hartman, Henry F. Haws and John Bacon Hutchings, father of the late E. T. Hutchings, had joined the Louisville Chapter, although Charles Clarke and Oscar Reuter were no longer listed as members, and the 1912 membership was 22 corporate members, for a net increase of two in the four years since the founding of the chapter.

A catalog of 156 pages, bound with hard cover, was issued for this event. It contained 65 pages of reproductions of drawings and photographs in the exhibition, a numbered catalog of exhibits and advertising. There were 342 exhibits listed in the index, and these included the work of architects in New York, Philadelphia, Boston, Chicago and other cities together with the work of the Louisville Chapter AIA Members.

This was, indeed, an ambitious undertaking for the young Louisville Chapter.

J. C. Murphy was president of the Chapter at this time, John Bacon



1940 AIA CONVENTION planning was ably handled in part by national AIA Secretary Charles Ingham (seated), Pittsburgh; West Kentucky Chapter Secretary-Treasurer Bergman Letzler, Louisville; AIA Executive Secretary Edward Kemper, Washington, D. C., and Kentucky Chapter President Elliot Lee.

Hutchings was vice-president and Val Collins was secretary-treasurer. The Exhibition Committee was comprised of chairman W. J. Dodd, treasurer Val P. Collins, Herman Wischmeyer and George H. Gray. On the Publicity Committee were Chairmen Arthur Loomis, J. J. Gaffney and Brinton B. Davis. L. C. Vinson, apparently, was employed as business manager for the Exhibition.

The territory of the Louisville Chapter, when chartered in 1908, consisted of the State of Kentucky. In 1916, the State of Tennessee was added to the territory of the Louisville Chapter, there being at that time no chapter in Tennessee. The Tennessee members assigned to the Louisville Chapter, however, never qualified (according to "Historical Notes" in the 1926-1927 booklet giving membership, officers and by-laws of the then Kentucky Chapter) and, in 1919, the Tennessee Chapter was organized.

At that time (May 9, 1919) the name of the Louisville Chapter was changed to The Kentucky Chapter, The American Institute of Architects and its territory was reduced to the State of Kentucky, with the new Tennessee Chapter taking over the State of Tennessee territory.

The 1926-27 booklet is not clear on the point but, apparently, the "Tennessee members who never qualified" were Corporate Institute members practicing and living in Tennessee, assigned to the Louisville Chapter, as this was the near-

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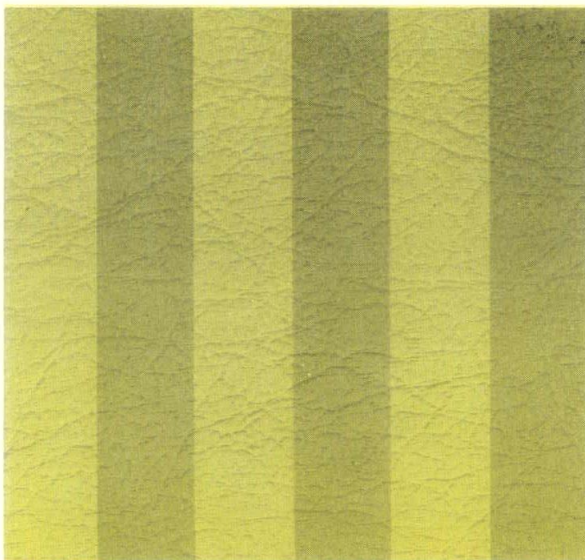
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est chapter to their offices, but these members apparently never actually joined the Louisville Chapter to which they were assigned due to the distance. These men probably worked toward establishment of a chapter in Tennessee.

The 1926-27 booklet lists two Fellows of The American Institute of Architects, Brinton B. Davis and J. C. Murphy, plus 33 Corporate Members, plus two Chapter Members and three Associate Members of the Chapter. Of this membership, there remained eight of the original Charter Members of the old Louisville Chapter. They were: Brinton B. Davis, J. C. Murphy, Fred Erhart, J. J. Gaffney, Arthur Loomis, D. X. Murphy, Herman Wischmeyer and C. A. Curtin.

1930 was the year the Kentucky Chapter, largely through the efforts of C. Julian Oberwarth, succeeded in obtaining for Kentucky architects an Architectural Registration and Licensing law. He served as the board's first secretary, a post he held for more than a score of years. Louisville's own O. P. Ward served

as first president and continued as the board's president for 11 years.

The Annuary of The A.I.A. for the year 1931-32 lists the Kentucky Chapter as having 26 Corporate Members, including two Fellows, and 11 Associates of the Kentucky Chapter. Of the original 20 Charter Members of the old Louisville Chapter, there were now only six who were still members of the Kentucky Chapter. They were: Brinton B. Davis, Fred Erhart, James J. Gaffney, J. C. Murphy, D. X. Murphy and Hermann Wischmeyer.

The depression of the 1930's played havoc with the old Kentucky Chapter membership. Membership lists of the 1933 to 1938 period are not available but, based on the 1939 list, less those admitted after 1935, the membership must have been down to some 15 Corporate Members between 1933 and 1935, with 17 in 1936, 19 in 1937 and 21 in 1938. The figures on the Chapter Associates and Junior Associates are not available for these years. One Institute Junior Member, Bergman S. Letz-

ler, was active in the Kentucky Chapter from election in 1931 becoming a Corporate Member in 1937. The 1939 Membership list shows 21 Corporate Members including one Fellow, Brinton D. Davis, plus four Associates and two Junior Associates. Of the 21 Corporates, five were located outside of Louisville, one in Kansas, two in Lexington, Ky., one in Frankfort, Ky., and one in Owensboro, Ky., leaving 16 actives here plus the six in Associate classes. However, percentage-wise, attendance at meetings was quite high in those days, there being consistently from 10 to 15 present.

The Kentucky Chapter cooperated with Mr. F. W. Drybraugh in the opening of a permanent Architect's and Builder's Exhibit on the first and second floors of Drybraugh's United Mercantile Building at 620 South Fifth Street. Chapter members donated their services in the design and supervision of the model home on the first floor of the exhibit and were provided with a meeting room across the front of the second floor.

During this period, meetings

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were held at the 620 address and Kunz' Restaurant catered buffet meals for the meetings. This was the closest our chapter has come to date to having permanent headquarters. Jim Stewart, now of Stewart Mechanical Enterprises, was manager at the time of the Exhibit.

This was also the location of the last meeting in Louisville of the old Association of Kentucky Architects, although this organization did carry on through 1940, principally through work of its officers.

Besides the meeting room for the architects, the second floor contained a number of small offices for manufacturer's representatives and a switchboard to serve these various offices. Besides the model home, the first floor contained many manufacturers' exhibits of various building materials.

Lack of building capacity in Louisville, as in other sections of the country during this period, was principally responsible for the failure of this venture.

The Kentucky Chapter was active in sponsoring the Historic American Building Survey in Kentucky, and G.

M. Grimes served as District Officer. A number of our members were active in this project and many fine old homes and other historic structures were surveyed during the duration of this project. These drawings and photographs are now on file in the Library of Congress, and the Louisville Convention Issue of *Pencil Points Magazine*, May, 1940, contains 36 pages of fine photos and record drawings made for this HABS survey.

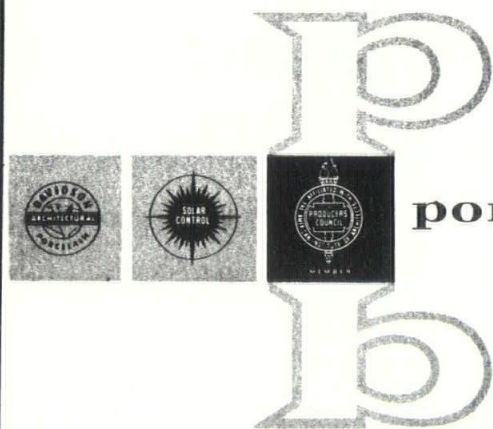
In 1932, at the suggestion of Mr. J. C. Murphy, the Kentucky Chapter sponsored a competition for the design of a suburban commercial center to develop the planning potentials of the newly-created Planning and Zoning Ordinance as applied to the newly-created commercial zoning areas in residential neighborhoods, including the problems (new concept at the time) of off-street parking for these commercial centers. Murphy donated the money for a cash first prize for this competition open to members and employees of members of our Kentucky Chapter. The first prize was won by Bergman S. Letzler and the Archi-

tectural Record featured it in their August, 1932, issue with the following interesting comment:

"Architects in cities throughout the United States are becoming increasingly aware of the need for associated effort in developing and in working out a possible building program for their locality. In some cities, architects have already formed groups to study the actual existing need for housing for therehabilitation of commercial centers and blighted areas... The competition conducted by the local architects of Louisville, Ky., should be emulated by architects in other cities."

It was with such a small chapter that we had the nerve to ask for (egged on by the Louisville Convention and Publicity League) and to get the A.I.A. National Convention in 1940.

A total of 594 people attended the 72nd Convention of The American Institute of Architects held in Louisville, Ky., May 20-24, 1940, which included 205 delegates, 309 members and guests and 80 Producer's Council Members. The Brown Hotel



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was convention headquarters and all meetings, luncheons and the Annual Dinner were held there. The Association of Kentucky Architects had a hospitality room at the Henry Clay Hotel, together with a Building Products Display, and a number of those attending the convention stayed at the Kentucky Hotel.

This Building Products Display at the Henry Clay was a first for an AIA Convention as, prior to that time, and for a few years after, there were no commercial exhibits permitted at AIA Conventions...and that is why this one was held at the Henry Clay. Actually, though not large, it was a very good exhibit, and was the work of the officers of the old A.K.A.

To those who attended the last convention in Washington, D. C., where over 4,000 were in attendance, the just under 600 at the Louisville meeting in 1940 must seem pretty small. But, the Institute then had a bare 3000 Corporate Members as compared to over 16,000 to-day. Also, the architects were just getting over the effects of the "building-less" 1930's.

Visiting architects ordered mint juleps at the bars in the Old English Grille and the Bluegrass Room. Apparently, everyone had heard of Kentucky Mint Juleps and wanted to try one. Having done that, they stayed right with them. Highlight of the entertainment was a Horse Show and Barbeque at the Rock Creek Riding Club. The Mint Julep Bar at that event, sponsored by the Kentucky Chapter, was an instant success.

It rained all night and all morning, and it was a cool, damp afternoon and chilly evening. The Brown did a wonderful job with the food—all cooked outdoors at the club. They had old Kentucky Burgoo and barbequed beef, lamb and pork ribs. For the ladies, there was an interesting tour culminating in a tea at Oxmoor, the charming old home of the Marshall Bulleitts. The president's reception was at the Pendenis Club, and the Annual Dinner in the Ball Room of The Brown, with music during dinner by Earl Keller's trio with songs by Mary Frances Duane, a very popular Louisville vocalist at that time. California Sherry was served at the meal,

courtesy of then-AIA President Edwin Bergstrom of Los Angeles.

Hubert G. Ripley had a most enjoyable article in the July, 1940, *Pencil Points* on the convention: "Kentucky Idyll, Mostly of Mint, Ham and the Hippocrene"...and, in The Octagon for June 1940 there was an article by Charles M. Stotz on "Reminiscences of Louisville." with sketches by Bob Schmertz.

It is interesting to note that the first lady to become a Member of our Chapter (and, to date, the only one) was Miss Louise Leland who became a Corporate Member of the Institute assigned to the Kentucky Chapter in 1938. Miss Leland was a very active and welcome member of the Chapter and served as secretary-treasurer in 1942.

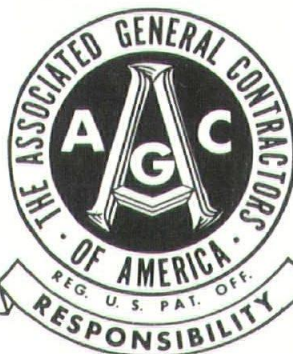
Members of the West Kentucky Chapter American Institute of Architects, who have been members for more than 25 years, and the years in which they became members, are: Arthur G. Tafel, Sr. (1916), Frederick L. Morgan, FAIA (1921), H. M. King (1924), Gaarwood M. Grimes

(Continued on Page 34)

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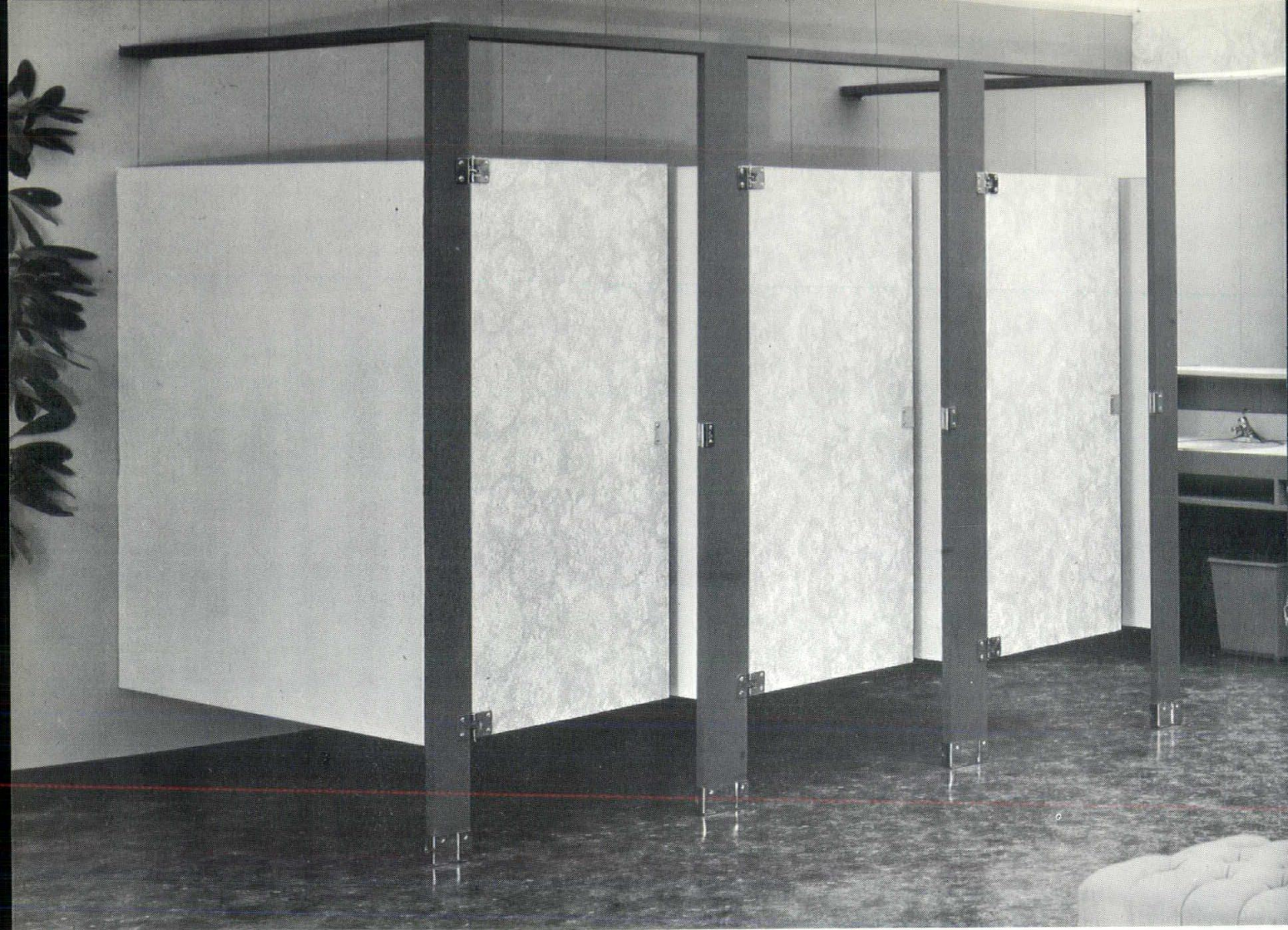
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## An Architect's View

(Continued from Page 4)

new developments. One such development is called Stonewall Estates, probably in honor of the substantial 100-year-old wall of dry limestone which formed a natural boundary along Clays Mill Pike. This wall, along with its thick row of mature shade trees, was bulldozed flat in order to widen Clays Mill and possibly squeeze in another three or four building plots. One wonders if the preservation of the namesake wall ever occurred to the developers. The wall's destruction is defensible by the facts of short term economics but how about its worth in the long term to future land values or its worth to the public realm? An esplanade whose spine could have continued making history and shade could have been created. Instead, we have an example of why the Lexington we used to know is not the Lexington we are coming to know.

Of course, no one can deny progress. Our mentality is becoming geared to accept the technological



changes already here and just around the corner. Demands are being made for planning and building that are unprecedented, but if civilization makes any analogy to things that grow, we seem to be hacking up the roots faster than we cultivate the blossoms.

And what blossoms some of these developments are turning out to be.

For the most part, the local shopping centers and subdivisions favor a mailorder colonial style which is indistinguishable from counterparts in Baltimore or Detroit. From the outside, the buildings look like the random product of square footage requirements multiplied by the dimensions of manufacturer's standard building products. Junctions



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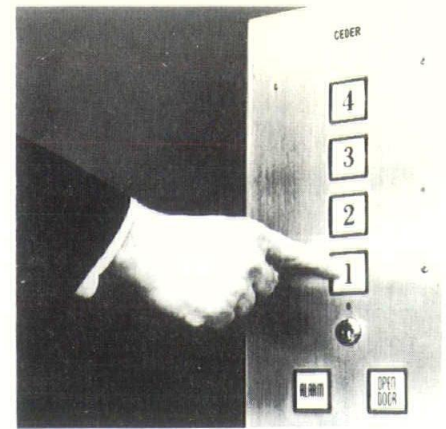
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of wall, roof and window are healed over with imitation colonial mouldings, cornices, and fake shutters, the quantity of which is usually applied in direct proportion to the amount of prestige desired. A careless jungle of roof vents and wires interferes with the picture book attempt, as do the ubiquitous plastic ceilings, and the acres of asphalt, active with Impalas and Galaxies by day and uneasily vacant by night. These 20th century concoctions, to someone steeped into the 18th century originals, would probably look about as wholesome and as habitable as a sequence of limp watch landscapes by Dali.

But all this is not intended as a sustained attack upon our architectural decoration. Such an attack would have to include the cliches of modern architecture as well. Rather, it is intended as a starting point to inquire where our architectural values, other than technical and economic, are to come from and why such values are necessary to promote the mental health of the community. (Continued on Page 25)



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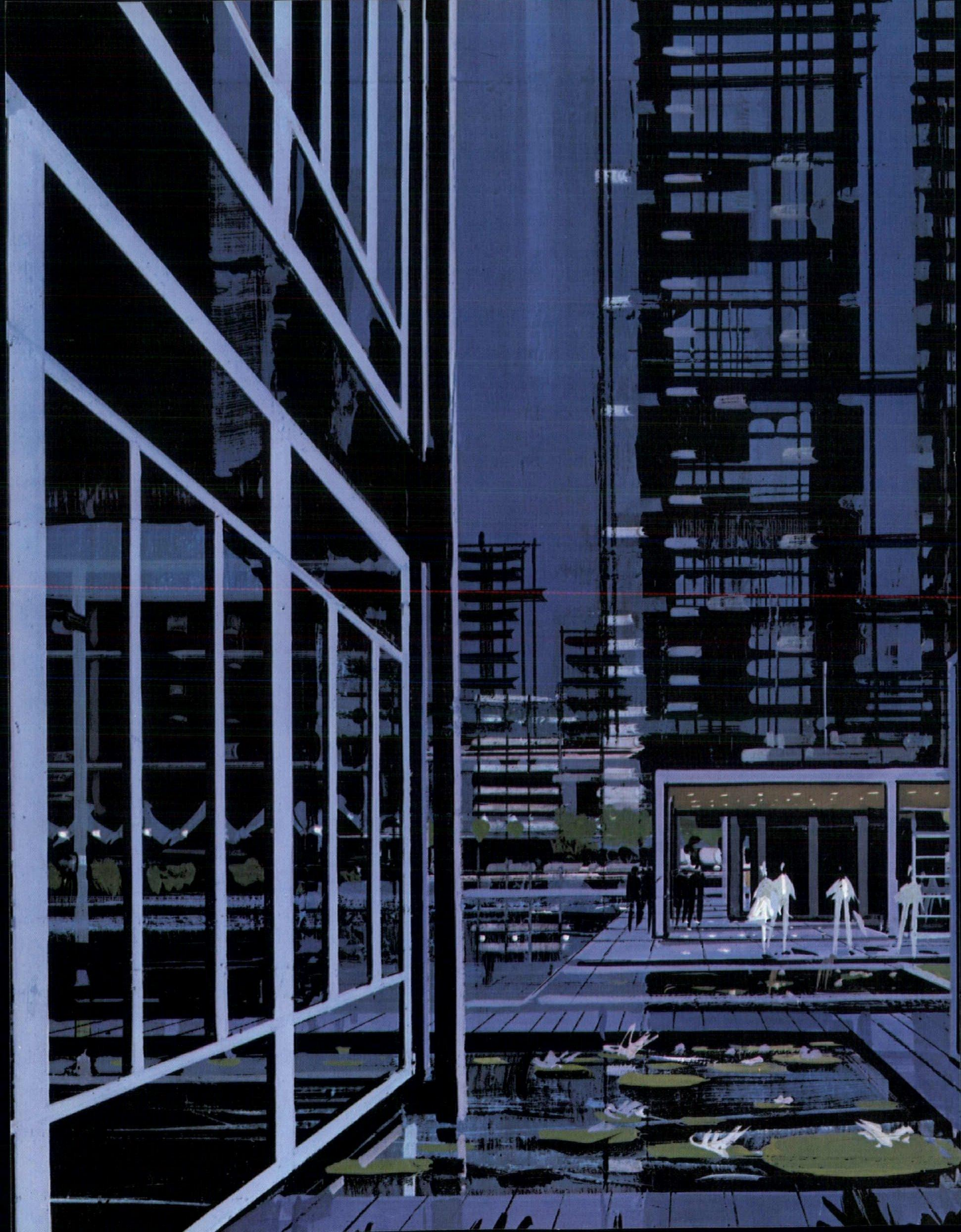
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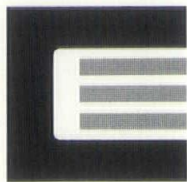
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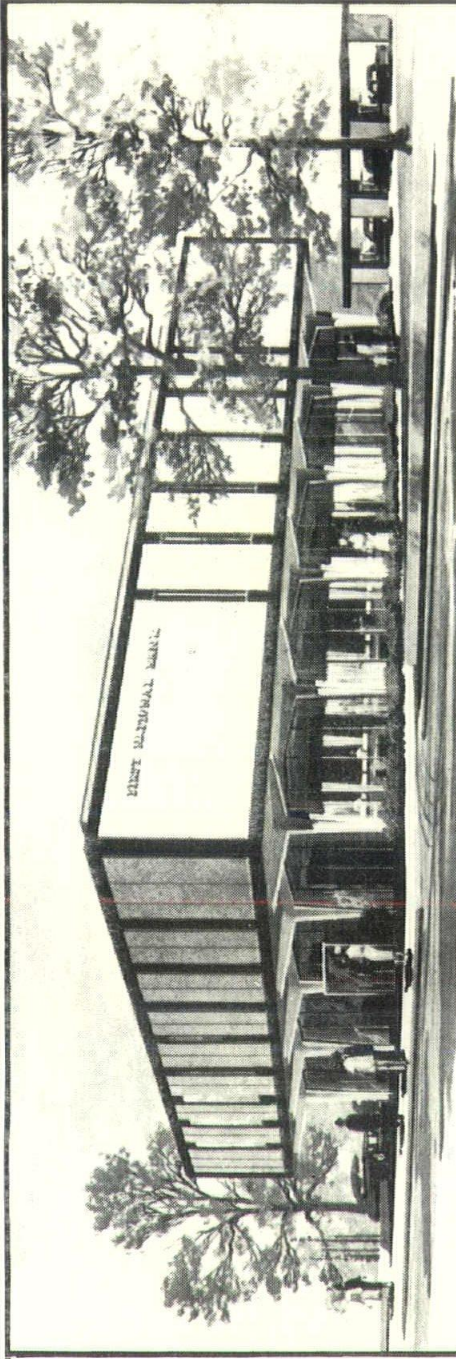
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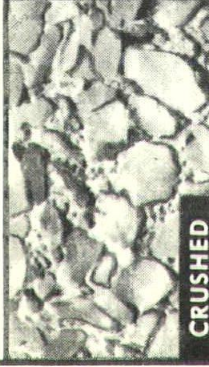
aggregate size	distance at which texture is visible
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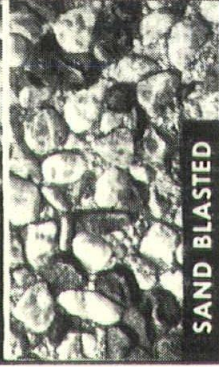
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The most important resource in the search for our non-technical values is, of course, the human mind with its intricate network of crossing memories and aspirations. The memories of a nation, its culture and its individuals are inextricably entwined and impose various types of ideality on the present. The history of art shows this but the products of technology can illustrate the point as well. The conception and design of Volkswagens and Cadillacs are bound up in complex national mental inheritances involving esthetics as well as the sheer facts of automotive engineering. History teaches that technology, by itself alone, does not create architectural forms. The Roman building technology was not so much different from that of 12th century France, and yet the result of Gothic architecture was greatly different from the Roman.

The modern world is mobile and rapidly expanding, with industrial societies basing most of their activities on short-term economic interests. Differences in place and culture have evolved over many centuries of time. Our problem is to



preserve the differences and prevent their being ground flat in a few decades. This is a large order made more so because many people see the preservation as unnecessary and even undesirable. The states of mind requisite to maintaining our cultural sources are fleeting, subjective and hard to formularize into

specifics. By comparison, the operations of the expanding commercial and technological world are matter-of-fact. Until we know more about dealing creatively with the problem of growth, transience and new technology—it would be wise to maintain the most catholic as well as the most sensitive consciousness

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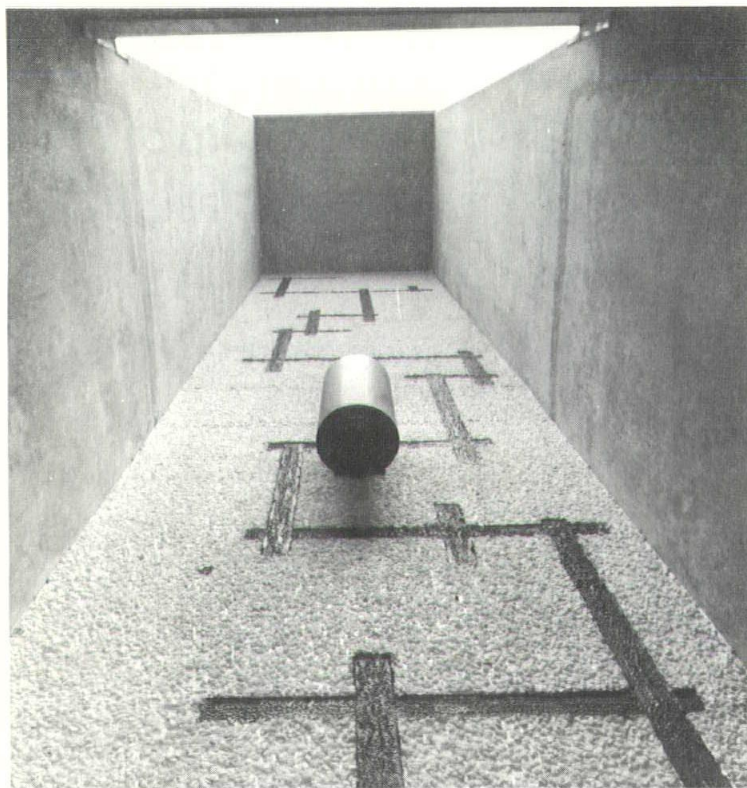
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that we can muster, and be alert to the values of the past.

According to American psychologist and philosopher William James, the natural function of the consciousness is to deal with the specific and the local. The modern tendency has been to stress the universal (systems of esthetics or technology) to the point of overlooking vivid expression of the local. It is quite possible to reach a co-ordinated solution to a building program and still be influenced by the physical surroundings and the memories of the people for whom one builds. By a wholehearted effort to realize a design influenced by the environmental past, sometimes called "the sense of place," a building becomes not merely an unrelated individual but part of a larger, more meaningful fabric. The requirements of an individual need not be sacrificed in the process. There are plenty of first rate historical examples to show how the merging of apparently contrasting demands produced the very features which we now regard as among the most significant of the



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era in question. The verandas of the 19th Century plantation houses provide one familiar illustration of this fact. What is wanted is neither sentimental antiquarianism nor public-be-damned individuality, but genuine and talented cooperation.

Curiously enough, both Louis Sullivan and Frank Lloyd Wright, the most important American architects of their time (if we can judge from the space allotted their work in recent history books), were never on speaking terms with the European Renaissance prototypes that dominate American cities. Neither man would have denied that organic ties existed between America and, for instance, England, or that English Colonial Architecture could be charming and gentle as well as dignified and substantial as at Williamsburg.

The center of their discontent resided in the fact that whatever virtues these buildings possessed, the late renaissance models and the earlier Italian ones, patronized the pilasters, porticoes, the architraves, the columns and orders and the eyes front symmetry of Greek and Roman culture long since gone by.

It has been said that while you can make an exact copy of an ancient statue, you cannot reproduce an ancient state of mind. It has been a cyclic condition of Western thought, as yet not resolved, to believe that we can utilize past appearances and abstract formularization verbatim and that these past forms represent some ultimate value apart from the memories and aspirations, and the geography and technology, of the civilizations that produced them. Roughly stated, this is the gulf, rarely bridged, that separated Wright and Sullivan from their contemporaries.

But whatever side we might personally sympathize with, we must recognize our American architectural history as an accomplished fact. The point I want to make is that our memories of these American buildings and American places are altogether bound up in what might be called our living past and that a selectivity from this past based on our finer understanding is a vital requirement for the proper function-

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ing of the mind of our civilization.

Thus there is need to go out of our economic way to preserve the horse farms and historical houses in and around Lexington. This bald statement does not issue from a sentimental feeling for racing, or "Old Lexington." The farms took a long time to create, and illustrate a wealth of values beyond commercial interests, not the least of which is their beauty as a sort of controlled open space, actually part of the public realm. A bobby pin factory or cup factory can be located in a lot of

places, and until we can or need to replace the farms with something offering as many values, they must be vigorously protected.

Actually, they constitute one of the vivid individual features which, properly incorporated into future growth, could give Lexington a world-wide distinction. But if we think of the character of recent architectural development, the shopping centers, motels, gas stations etc., there must be serious doubt as to whether the farms can be preserved. Planners, developers,

architects and investors simply have not demonstrated the concern or the ability needed to truly harmonize their works with this environment. To make matters worse, there is practically no machinery for implementing anything but the types of development that have gotten us to where we have got, which, if one can believe the comments coming from all sides is quite a mess indeed.

Even if architects and developers were more sensitive to color alone it would do wonders for the environment. Central Kentucky is an unusually luxuriant green place. The black barns and white fences are superb in this setting. The grey limestone and the dark brick of fifty years ago add to the major harmonic scale. Those who are actually responsible for using the bright orange brick, bright red brick, bright turquoise brick, bright aluminum with zippy saw tooth roofs, and the thousands of dismal, neither grey nor white asphalt shingled roofs ought either to be deported or deferred from causing further inflictions on Lexington.

But perhaps what is needed most is to renew and deepen our respect for the land itself. This respect should be permeated with geology, human history and ecology as well as desire for a pretty view. What else are we spending so much time

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and money for in the universities unless we are to understand the planet as something more than real estate. One hears talk of goals for Americans. After peace and prosperity and space travel, how about cultivating a knowledge and feeling for the place in which one lives.

Recently, two top-flight photographers, Henri Cartier Bresson and Ezra Stoller, were commissioned to photograph Galveston, Texas, with all its old houses. Bresson is a great artist, perhaps the ranking photographer in the world. Stoller is the most successful and quite possibly the best photographer of architecture in the nation. What about having them or their counterparts do a survey in pictures, accurate and poetic, of the land, places, people and architecture of Lexington.

An important exhibition could be one outcome. Not the least value of such a work would be as a source and influence on developers and architects. Perhaps an architect confronted by a client brandishing such a splendid book would be less likely to foist off on an unsuspecting

public the latest formalism hot off the griddle of his profession. Perhaps an architect could illustrate to a client that his needs or preference for certain materials can be adjusted in some way to respect some obvious value. One wonders if it would be worth the 30 or 40 thousand to produce such a work, or if out-of-control, pell mell building would go on unabated. It would seem that the document would have at least a good deal of value as a public relations tool for Lexington.

The drive for preservation of

valued land and architecture is accelerating throughout the nation. There is a swelling resistance to letting the past slip into oblivion in the face of a disorganized future, a giant, faceless morass. The success and persistence of folk music is not the least indication of this state of mind. Perhaps Lexington has a resource that no American city of its size (or any size) can match. The farms and old houses could prove more beneficial in the next 40 years than could a \$25,000,000 atom smasher.

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(Continued from Page 5)

past styles until that glory day comes when each of us decides to be a preacher about one day each week!

Herb makes the good comment that "recognition of color, if nothing else, could do wonders for Lexington's new development,—the green fields, black barns, white fences, gray limestone and dark brick." This is a good idea and it's worth selling. Which of our Lexington architects will become preachers on this point? Who will take the pictures and put a slide presentation together? Do it, and I'll help you set up from 20 to 60 speaking engagements during the next year where we'll hit builders, developers, bankers, mortgage men, subdividers, public officials, housewives and students.

Herb says we should "preserve our horse farms and historical homes" and, of course, he's right. If they weren't where they are, we would simply find what is on the outskirts of most American cities—barbed wire, fence posts, waist-

high weeds, gas stations, hot dog stands, beer joints and drive-ins. And; believe it or not, there are more than a handful of people in Lexington who don't give a hoot about the horse farms—and they're not all undercover agents for Florida or California, either.

Herb asks for "respect for our land"—and respect it should get! Our land (in its broad aspect, we mean the soil, rock, plants, water and air) is the only thing man has. Without it, man would be nothing more than a nude object orbiting around the sun once every 365 days.

From the land:

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tion of the air and water without realizing that we can't manufacture "new" air and water, we simply have to use over and over again the same polluted supply. And, we don't gain in the manufacture of new land either since the return to the soil of corpses, carcasses and dead vegetation is undoubtedly balanced by the waste, erosion and dissolving of our soil and rocks. There may be hope, however, that if we continue our present practices of disposing of solid waste (cars, building materials, etc.—which is simply a re-forming and redistribution of man's soil, rocks, and plants), we will succeed in fully covering our planet with a layer or crust of garbage within the next century or so. Westward ho, pioneers—on to conquer the moon or Mars, with the billboard interests as our scouts and the amalgamated filling station consortium as our wagonmasters!!

Herb suggests that a Lexington photo project by Photographers Bresson and Stoller of our land, places, people, and architecture might help stir up an active interest in preserving our existing assets or

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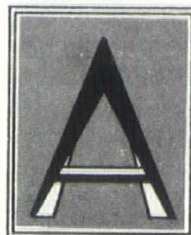
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guiding new development in a better direction—and selling our community as a good place to live and work to prospective industry and developers. Again, I agree with Herb. Now, who will volunteer to be the preacher and the salesman? I will help—but every time somebody says that it would be a good idea for some couple to have a new baby in Lexington, I can't perform on demand. Now and then, we all need a little help from other civic-minded professionals.

Herb notes that "the drive for preservation and beauty is accelerating." It is and we all should be able to take more interest in it than saying "AIA produced a film titled "No Time For Ugliness" which we have shown 12 times in Lexington in the last year." We need to participate in, and encourage more, the local and federal programs that sell worthwhile preservation and add new beauty—while at the same time strike out at the federal programs that, with the right hand, force private enterprise to eliminate overhead wiring and poles and place them underground—and with the left hand institute a new federal policy of putting up three rural mailboxes and posts in urban areas for each telephone pole that is cut down.

Did you hear about the developer in Columbus, Ohio, who developed 700 apartment units on 35 acres, and

the Post Office Department said they would be happy to deliver his mail as soon as he put up 700 RURAL TYPE MAIL BOXES?

Herb wisely states that "Lexington's horse farms and old homes would prove more beneficial in the next 40 years than could a \$25 million atom smasher." All I can say is that I'm going to have to set down with Herb and tell him about the birds and bees and short-term economics. Maybe, in the process, both of us will become preachers.

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(Continued from Page 8)

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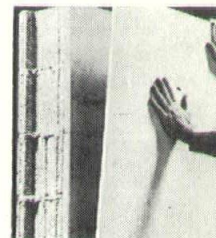
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1942 W. Earle Otis

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E. T. Hutchings  
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1943 No Elections this year as membership scattered due to World War II. Ossian P. Ward served as both President and Secretary Pro-tem during this period, arranging several get-togethers for the few members still in the city.

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Herbert Weber  
Thomas Dade Lockett  
William B. Brock II  
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Webster Gazlay  
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1962 Jean D. Farley Arnold M. Judd

1963 Arnold M. Judd A. Bailey Ryan

Jean D. Farley

August C. Baker

Arnold M. Judd

A. Bailey Ryan

Donald E. Schnell

Thomas D. Luckett

Lloyd R. Lotz, Sr.

Graham W. Rapp

Graham W. Rapp

Bergman S. Letzler

John H. Bickel III  
Bergman S. Letzler  
Arthur G. Tafel, Sr.  
E. J. Schickli, Jr.  
Keith Ashby  
John H. Bickel III  
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Arthur G. Tafel, Sr.  
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Bergman S. Letzler

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Arthur G. Tafel, Sr.  
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Clyde K. Warner, Jr.  
A. B. McCulloch  
Arthur G. Tafel, Jr.  
Keith Ashby

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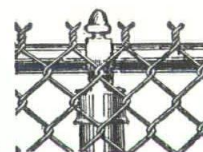
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1965 Lloyd R. Lotz, Sr.

Donald E. Schnell

A. Dean Huff

Lloyd G. Schleicher A. Bailey Ryan

Arnold M. Judd

Jean D. Faley

E. J. Schickli, Jr.

\*It is not certain whether the member indicated actually served in this position at this date, but memory and other intangible things indicate that the member probably did serve in this position at the time. All other listings are based on Chapter or Executive Committee minutes or letters containing dates and titles of members at that time.

## TWO FAMED LOUISVILLE ATTRACTIONS...



THE BELLE OF LOUISVILLE and SPEED MUSEUM will welcome registrants of the big 1966 joint annual convention of the Indiana Society of Architects and the Kentucky Society of Architects and the concurrent triennial convention of the East-Central Region, AIA, to be held October 6-9, 1966, at the Brown Hotel in Louisville. Speed Museum is located on the University of Louisville campus.

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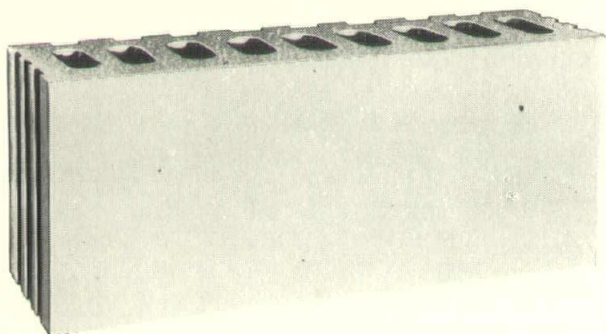


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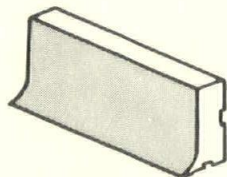
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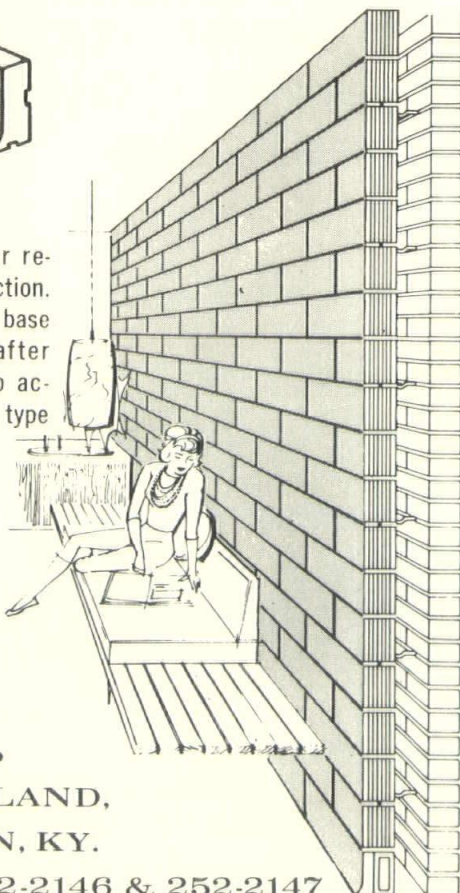
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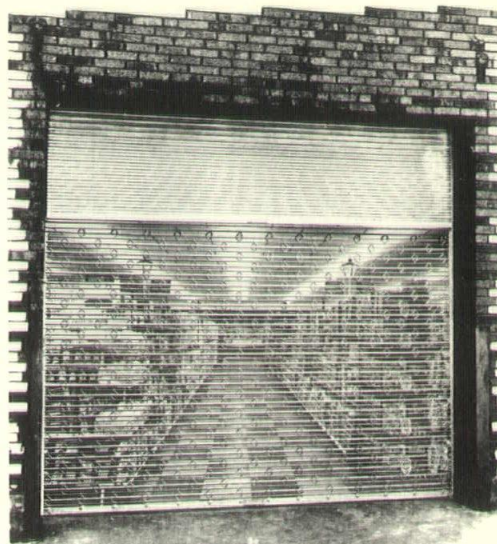
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