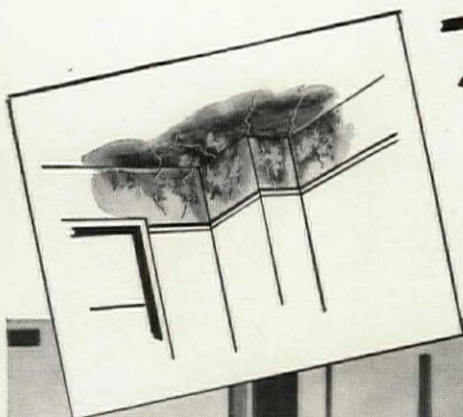


A. CONVENTION—LOUISVILLE, KENTUCKY

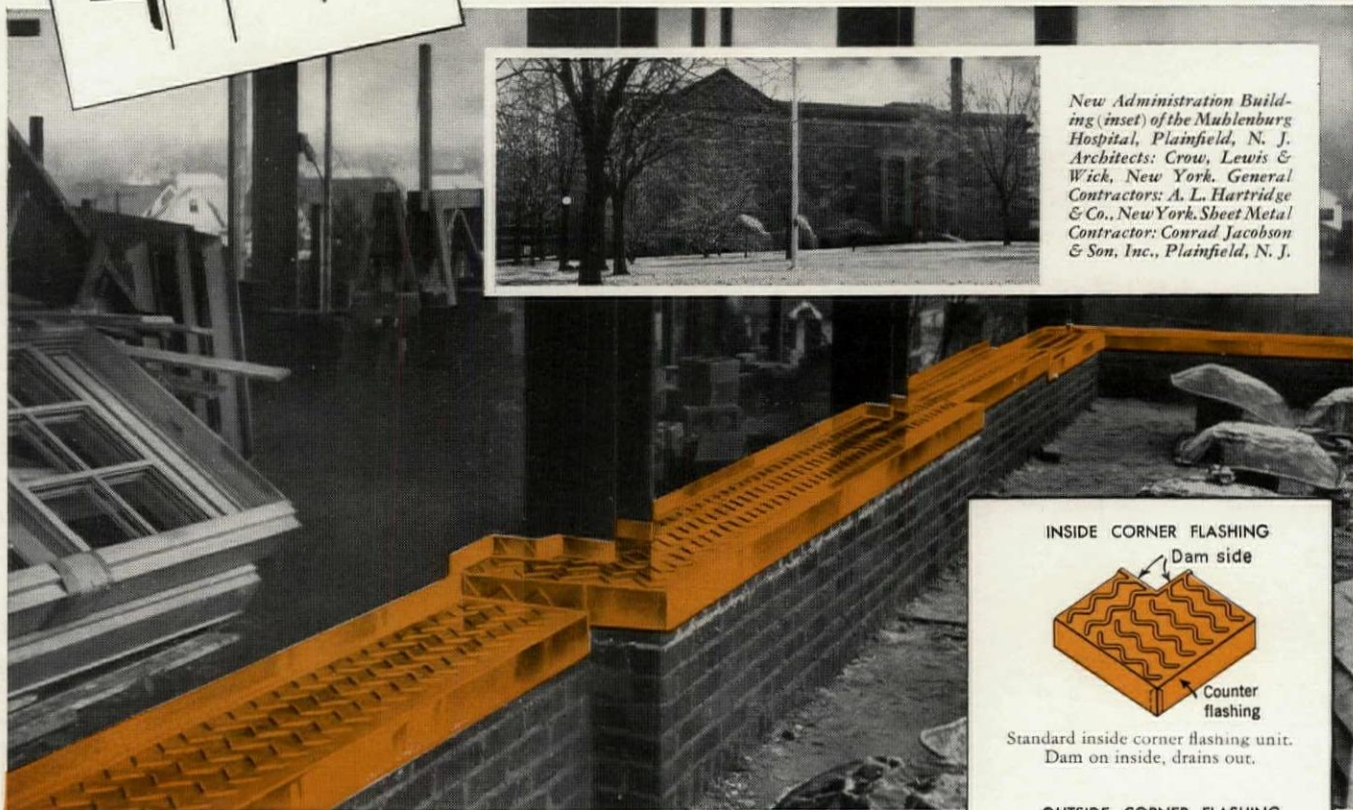


PENCIL POINTS

MAY
1940



To Prevent Seepage — Use Anaconda Through-Wall Flashing



New Administration Building (inset) of the Mublenburg Hospital, Plainfield, N. J. Architects: Crow, Lewis & Wick, New York. General Contractors: A. L. Hartridge & Co., New York. Sheet Metal Contractor: Conrad Jacobson & Son, Inc., Plainfield, N. J.

Scientifically designed copper flashing provides complete drainage control—efficiently, economically!

Seepage is common in masonry walls because of their porous nature and the possible development of hair cracks. Unless adequate drainage is provided, this seepage begins to stain outside walls and, what's worse, to damage interiors.

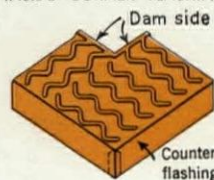
Anaconda Through-Wall Flashing provides the easiest, least expensive and most positive method

of drainage control. So designed as to drain itself dry on a level bed, this copper flashing has also been constructed to prevent lateral movement in any direction.

These and many more interesting details concerning Anaconda Through-Wall Flashing are to be found in Bulletin C-28. Ask for a copy.

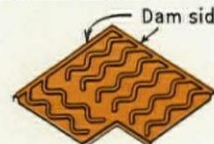
4684

INSIDE CORNER FLASHING



Standard inside corner flashing unit.
Dam on inside, drains out.

OUTSIDE CORNER FLASHING



Standard outside corner flashing unit.
Dam on outside, drains in.

These unique one piece corner flashings are installed after straight flashings are in place. Lapping the straight flashings by two corrugations, the corner piece fits snug and secure.

Anaconda Through-Wall Flashing is made of 16-oz. copper in 5' and 8' lengths. A range of standard and special widths, also various selvages, readily adapt it to practically every brick or masonry condition.



Anaconda Copper

THE AMERICAN BRASS COMPANY, General Offices: Waterbury, Connecticut
In Canada: Anaconda American Brass Ltd., New Toronto, Ont. • Subsidiary of Anaconda Copper Mining Company



“MY OLD KENTUCKY HOME”

(From an etching by C. Winston Haberer)

THIS MONTH, WE ARE MAKING A SENTIMENTAL JOURNEY TO LOUISVILLE AND KENTUCKY, SCENE OF THE COMING ANNUAL CONVENTION OF THE AMERICAN INSTITUTE OF ARCHITECTS. ON THE FOLLOWING PAGES YOU WILL FIND ILLUSTRATED A NUMBER OF BUILDINGS, SELECTED AS REPRESENTATIVE OF THE ARCHITECTURAL HERITAGE LEFT BY GREAT ARCHITECTS OF THE COLONIAL AND GREEK REVIVAL PERIODS TO FURNISH INSPIRATION TO THEIR SUCCESSORS, THE KENTUCKY ARCHITECTS OF TODAY. YOU WILL ALSO SEE SOMETHING OF WHAT THESE CONTEMPORARY DESIGNERS ARE DOING BY WAY OF CARRYING ON THE TRADITIONS ESTABLISHED BY THEIR PREDECESSORS OR DEPARTING FROM THEM IN RESPONSE TO THE INFLUENCES OF PRESENT-DAY LIVING. THOUGH THE SPACE OF A SINGLE ISSUE OF A MAGAZINE IS NECESSARILY RESTRICTED, WE HAVE STRIVEN TO GIVE A FAIR PICTURE OF A REGION CLOSE TO THE HEART OF AMERICA AND RICH IN HISTORICAL ASSOCIATIONS, SO FAR AS THE PICTURE CAN BE PAINTED BY ITS ARCHITECTURE. WE WISH TO RECORD HERE OUR THANKS TO THE KENTUCKY CHAPTER OF THE INSTITUTE AND TO THE INDIVIDUAL ARCHITECTS WHO HAVE COOPERATED GENEROUSLY TO MAKE THIS PRESENTATION POSSIBLE. WE BELIEVE THAT THERE ARE LESSONS TO BE LEARNED FROM THE CONTEMPLATION OF THESE PAGES BOTH BY THOSE WHO ARE FORTUNATE ENOUGH TO VISIT THE BLUE-GRASS STATE AND THOSE WHO, FOR ONE REASON OR ANOTHER, FOREGO THAT PLEASANT EXPERIENCE



Catfield & Shook photo

ENTRANCE TO FEDERAL HILL, OR THE "OLD KENTUCKY HOME"

BACKGROUND IN OLD KENTUCKY

BY KENNETH REID, A. I. A.

At the invitation of the Kentucky Chapter, A.I.A., hosts to this year's national convention of the Institute, at Louisville, we are devoting this entire issue to the representative architecture, past and present, of the "Blue-Grass State." Perhaps not all architects will be surprised, as we were, to discover the wealth of Georgian, Federal, and Classic Revival types that are to be found scattered about the State, particularly in the central portion. We think it probable, however, that there will be many to whom the buildings shown briefly in the following pages will come as a revelation. These buildings are important not only historically but as furnishing a background against which to measure contemporary Kentucky architecture.

Kentucky lies at the very heart of the United States, just south of the population center and midway between North and South, at the junction of the Ohio with the Mississippi. No State can be any more essentially American by virtue of either location or tradition. It may even fairly be said that Kentucky was the first State founded by Americans, since the original thirteen were established first as colonies of various European nations, while Vermont, almost in the same category, was the only one that preceded it into the Union after the Revolution. Kentucky was the birthplace of many famous Americans, the list of course being headed by Abraham Lincoln and Jefferson Davis. The names of George Rogers Clark, Daniel Boone, Henry Clay, Stephen Foster, John Fitch, and other important figures in

Kentucky history are significant to every American schoolboy.

As a preeminently American State, rich in historical tradition, it is natural that its inhabitants should be proud of their heritage and their ancestry. They are! They feel the distinction of being able to trace their lineage back to the early pioneers. In the tracing they have become conscious of the ties of blood that bind them to their numerous kinsmen of both past and present, so that the average Kentuckian is unusually well-informed as to the whereabouts and accomplishments of even his most distant cousins.

Out of this pride in family has grown a strong reverence for the old architecture of the fine family homesteads that were built so substantially during the early days and which have sheltered successive generations with dignity and comfort. Small wonder that in the more recently built houses, as well as in all other types of architecture of current design, there should be found a reflection of the taste for traditional forms. This expresses itself, and properly, in the homes and schools and churches of this generation, a symbol of the ties with the past that exist so strongly in the hearts of the people.

Look over the illustrations, then, with this thought in mind and you will understand the whole picture presented by old and new work as a continuous fabric, an American tapestry that has already been a hundred and fifty years in the weaving and is not yet done. The craftsmanship may vary from

time to time and from place to place as the work proceeds and the workers succeed each other, but the initial stimulus has not yet died out.

There are other influences, of course, that affect the architecture of any region. Climatic conditions and geographic environment are reflected in the forms themselves and in the materials which are at hand from which to shape them. The forty-five-inch mean annual rainfall that prevails over Kentucky has perhaps something to do with the predominance of pitched roofs. The mean temperature of sixty degrees, with extremes in summer occasionally rising above 100° and in winter rarely falling below 0°, has some bearing upon the fenestration and ceiling heights. The presence of plenty of native limestone or Kentucky marble, of an abundance and variety of clays with which to make brick and tile, and of an adequate supply of oak and yellow poplar for structural lumber, gave the builders of the earlier days a wider choice of materials than some other localities afforded. Glass was available from adjacent States and iron was smelted in Kentucky soon after its settlement. Today, practically any desired material is close at hand, manufactured either in Louisville or in the great industrial centers of Ohio, Indiana, and Illinois.

The delegates who go to Louisville will have an opportunity to see, in addition to the work of Kentucky architects, a number of interesting buildings by men from other States. There are fine residences by such eminent designers as the late Charles A. Platt, of New York, and Carl A. Ziegler, of Philadelphia. James Gamble Rogers, of New York, is handsomely represented by the buildings which house the Southern Baptist Theological Seminary. The Law Building of the University of Louisville, shown on page 317, is the work of Jens Fredrick Larsen, of Hanover, New Hampshire. All of these architects have, like the Kentucky men, adhered largely to the established traditions, with only such departures as developed naturally from their personal expression in design.

Monuments worthy of note that may be seen

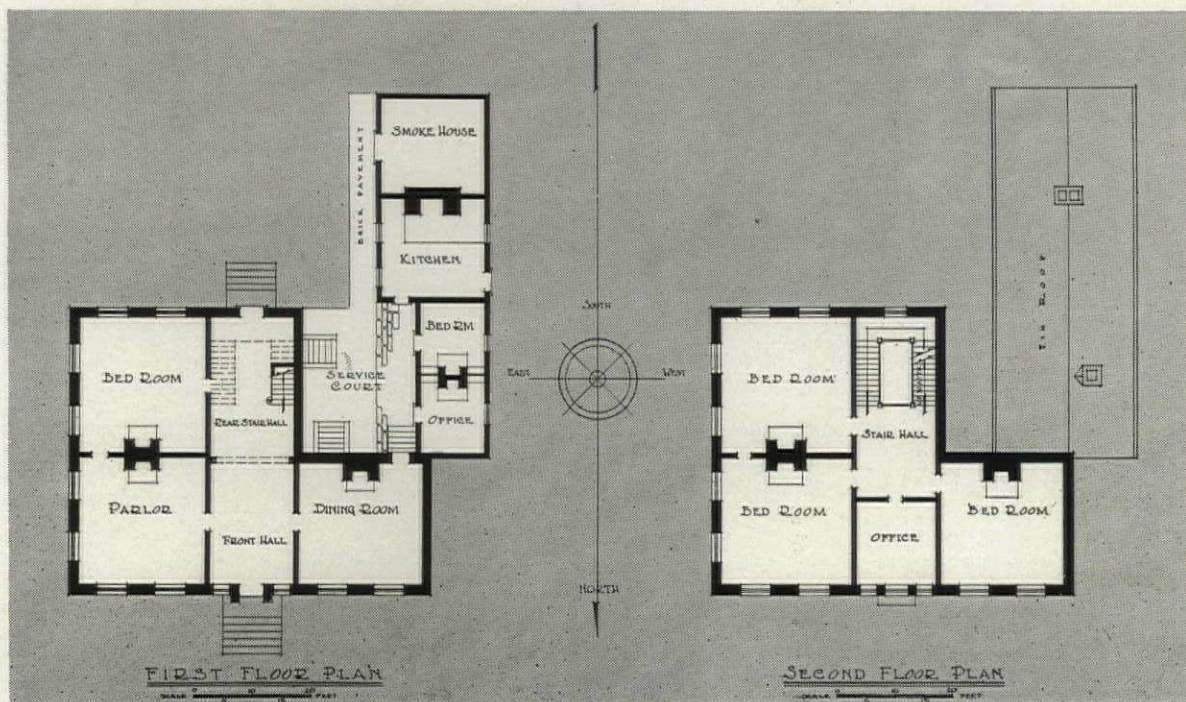
by those who travel outside of Louisville include the Lincoln Memorial, near Hodgenville, by the Office of John Russell Pope, and the Pioneer Memorial at Harrodsburg, designed by Francis Keally, of New York, in collaboration with Sculptor Ulric Ellerhusen and Painter Frank H. Schwarz.

Most of these works by non-Kentuckians are not illustrated here because it was our desire to devote the limited space at our disposal to the work of the native talent. Coincidentally with the convention in Kentucky, appears the first serious book we know of on its architecture. Written and prepared by Rexford Newcomb, Dean of the College of Fine and Applied Arts of the University of Illinois, who is recognized as the outstanding authority on the subject, it furnishes a much more adequate record of the past than we could conceivably present here. To its pages we refer those of our readers who are interested in extending their knowledge of these fine old records in wood and brick and stone of the achievements of earlier Kentucky architects.

To Professor Newcomb and his publisher, William Helburn of New York, we are indebted for permission to reproduce some of the important photographs. For others we are grateful to the many Kentucky and Ohio architects who furnished the bulk of the material from which we made our selection. Particularly do we wish to thank Elliott Lea, President of the Kentucky Chapter, Stratton O. Hammon, Frederick Morgan, E. T. Hutchings, and Fred H. Elswick of Louisville, whose cooperation was most generous and helpful. Special mention is also due to Charles F. Cellarius and Russell S. Potter of Cincinnati, upon whose knowledge of Kentucky we were privileged to draw. It was Mr. Potter who made available to us the unusually fine photographs by Mr. Paul Briol which illustrate some of the works of Gideon Shryock. Many other Kentucky architects were helpful in various ways—too many of them to enumerate by name. We hope we have done justice, in this special presentation, to the enthusiasm for their State that prompted their invitation.



MOST FAMOUS OF ALL BUILDINGS IN KENTUCKY, BECAUSE OF ITS ASSOCIATION WITH STEPHEN C. FOSTER, IS THE DIGNIFIED HOUSE NEAR BARDSTOWN KNOWN AS "MY OLD KENTUCKY HOME." ITS GENEROUS SCALE, NOT IMMEDIATELY APPRECIATED FROM PHOTOGRAPHS, IS FELT WHEN IT IS KNOWN THAT THE ENTRANCE DOOR ITSELF IS NINE FEET HIGH. THE PLAN, SHOWN BELOW, IS REPRODUCED FROM REXFORD NEWCOMB'S AUTHORITATIVE NEW BOOK "OLD KENTUCKY ARCHITECTURE," WHICH IS WORTH HAVING





Caulfield & Shook photo

THE LOW WING EXTENDING AT THE REAR OF FEDERAL HILL IS OCCUPIED BY THE KITCHEN AND SMOKE-HOUSE. THE WELL-PROPORTIONED GABLE END OF THE MAIN HOUSE APPEARS BELOW, AS SEEN THROUGH THE GROVE OF TALL TREES TO THE EAST. THE HOUSE WAS BUILT IN 1795 BY JOHN ROWAN, FRIEND OF HENRY CLAY AND UNITED STATES SENATOR FROM KENTUCKY BEGINNING 1824. THERE IS NO RECORD OF THE ARCHITECT. THE QUALITY OF THE BRICKWORK, AS IN MOST OF THESE MANSIONS, IS EXCELLENT



Kenneth Reid



LIBERTY HALL, IN FRANKFORT, IS ATTRIBUTED TO THOMAS JEFFERSON, WHO IS SAID TO HAVE DESIGNED IT FOR HIS FRIEND, JOHN BROWN. IT DATES FROM 1796, BUT NO DOCUMENTARY PROOF OF ITS AUTHORSHIP HAS YET BEEN DISCOVERED. ITS GENERAL PLAN IS VERY SIMILAR TO THAT OF FEDERAL HILL, THOUGH ITS EXTERIOR DESIGN IS SOMEWHAT DIFFERENT IN DETAIL AND SUGGESTS PHILADELPHIA OR NEWCASTLE, DELAWARE, AS THE SOURCE FOR ITS INSPIRATION, ACCORDING TO PROFESSOR NEWCOMB





Paul Briol

PALLADIAN WINDOW OVER ENTRANCE—LIBERTY HALL, FRANKFORT

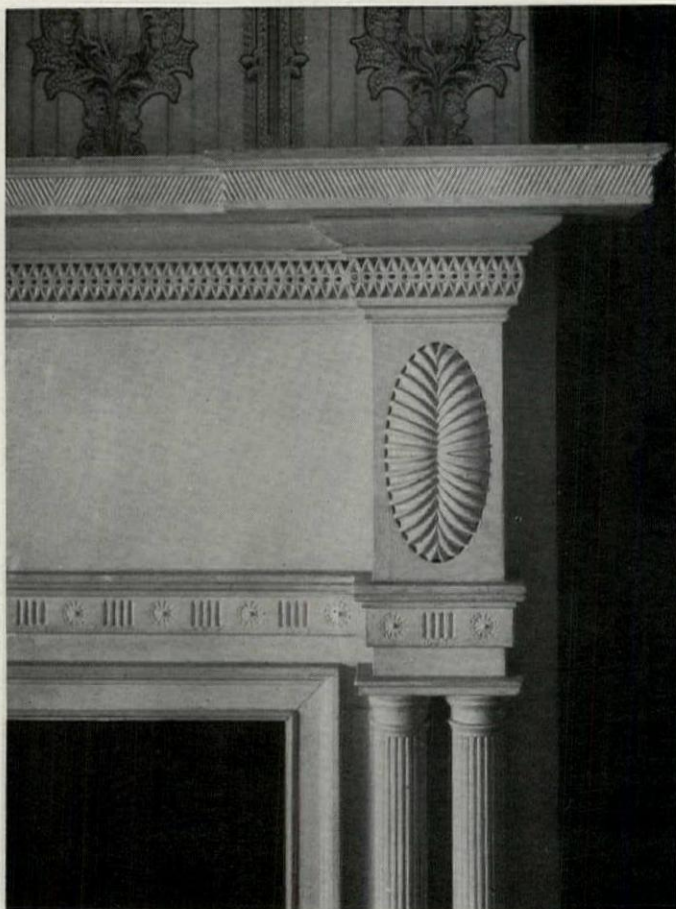


Paul Briol

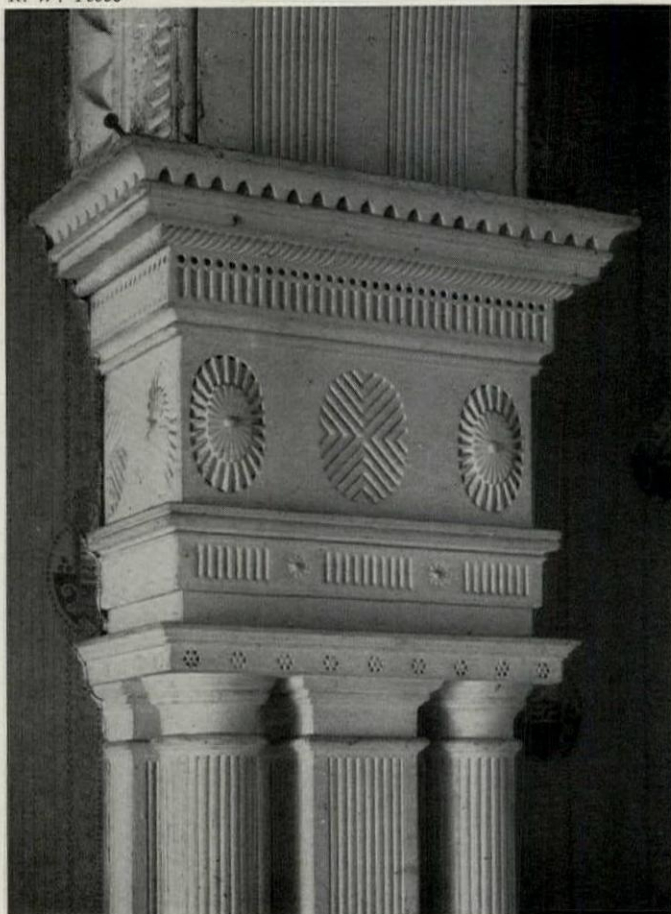
ENTRANCE DOORWAY TO LIBERTY HALL, FRANKFORT, KENTUCKY

MAY 1940

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R. W. Tebbs



THE DETAILS OF THE MANTEL AND HALL ARCHWAY SHOWN HERE AND THE CABINET DOOR TREATMENT OPPOSITE ARE INDICATIVE OF THE GENERAL CHARACTER OF ORNAMENTAL WOODWORK TO BE FOUND IN EXAMPLES OF VARYING QUALITY THROUGHOUT THESE EARLY KENTUCKY HOUSES. THEY ARE REPRODUCED HERE BY COURTESY OF REXFORD NEWCOMB AND ARE TAKEN FROM HIS BOOK JUST PUBLISHED BY WILLIAM HELBURN, INC., N. Y.

THE COLONEL ANDREW MULDROW HOUSE, WOODFORD COUNTY

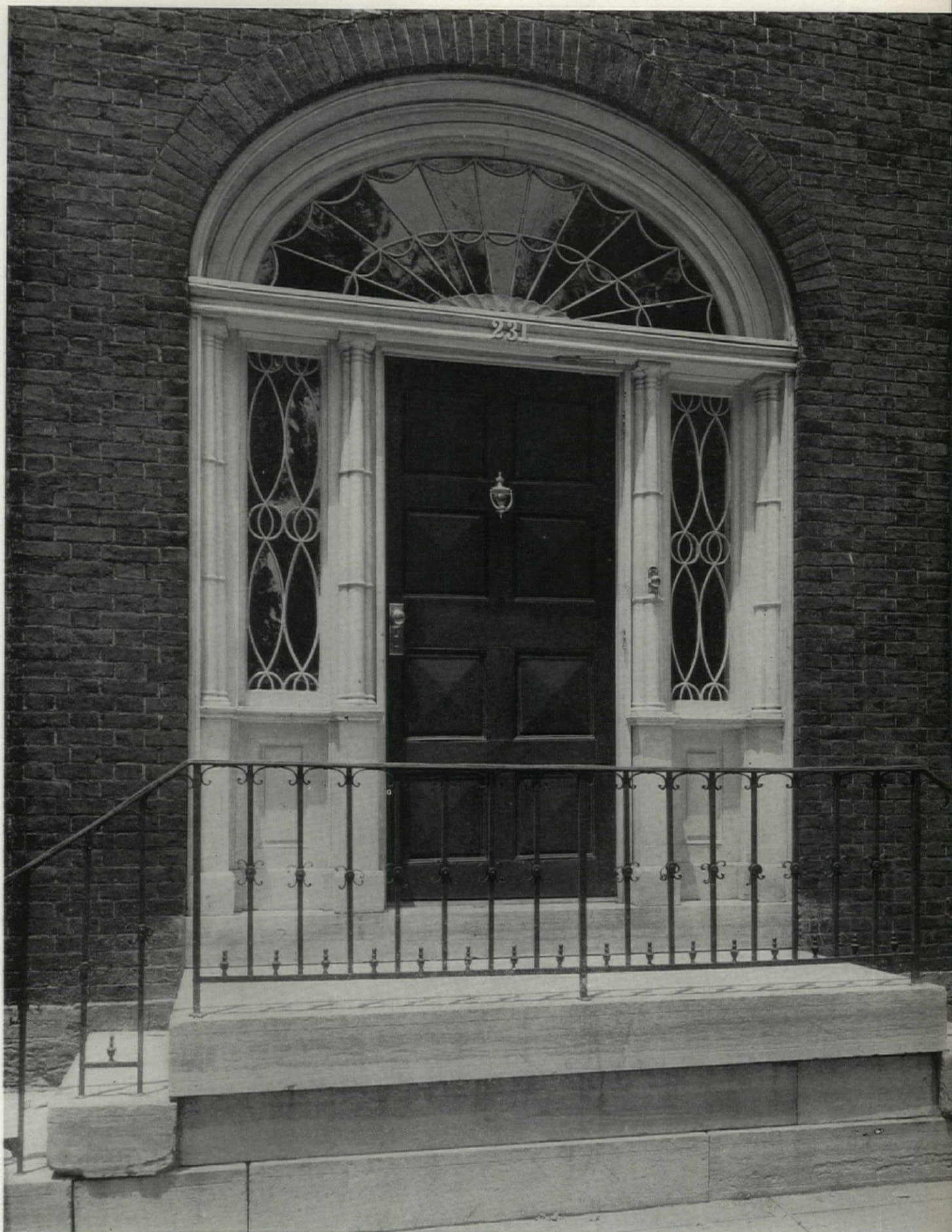


CABINET DETAIL, "WOODLAWN," AT RICHMOND, KENTUCKY (1822)



R. W. Tebb

DOORWAY OF "LLANGOLLEN," NEAR LEXINGTON, KENTUCKY (1812)



R. W. Tibbs

ENTRANCE DOORWAY, BENJAMIN GRATZ HOUSE, LEXINGTON (1806)



Kenneth Reid

THE LITTLE OLD HOUSES OF THE GEORGIAN AND FEDERAL PERIOD (1786-1825) THAT ARE TO BE FOUND IN MANY KENTUCKY COMMUNITIES, HAVE A DISTINCTIVE CHARM ARISING FROM THEIR SIMPLICITY, THEIR PROPORTIONS, AND THEIR MATERIALS. THE TWO EXAMPLES SHOWN HERE OCCUR IN THE SIDE STREETS OF BARDSTOWN, WHICH SEEM TO CONTAIN A WEALTH OF SUCH MATERIAL WORTH SEEKING OUT



Kenneth Reid



ABOVE, IS AN OLD HOUSE AT GEORGETOWN, SELECTED FROM REXFORD NEWCOMB'S BOOK. BELOW IS ANOTHER VIEW OF THE EXAMPLE SHOWN ACROSS PAGE, FROM BARDSTOWN. WHITE PAINTED BRICK WITH STANDING-SEAM TIN ROOF PAINTED GREEN IS A COMMON ENOUGH TREATMENT OF THESE ATTRACTIVE OLD COTTAGES WHICH WOULD SEEM QUITE AS MUCH AT HOME IN NEW ENGLAND AS THEY DO HERE

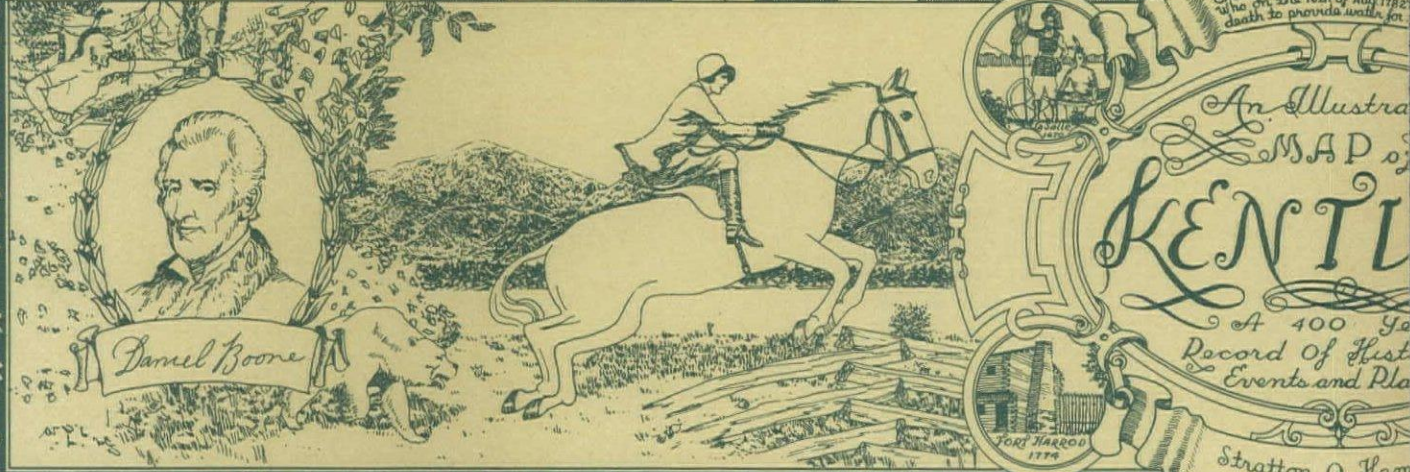




Paul Briot

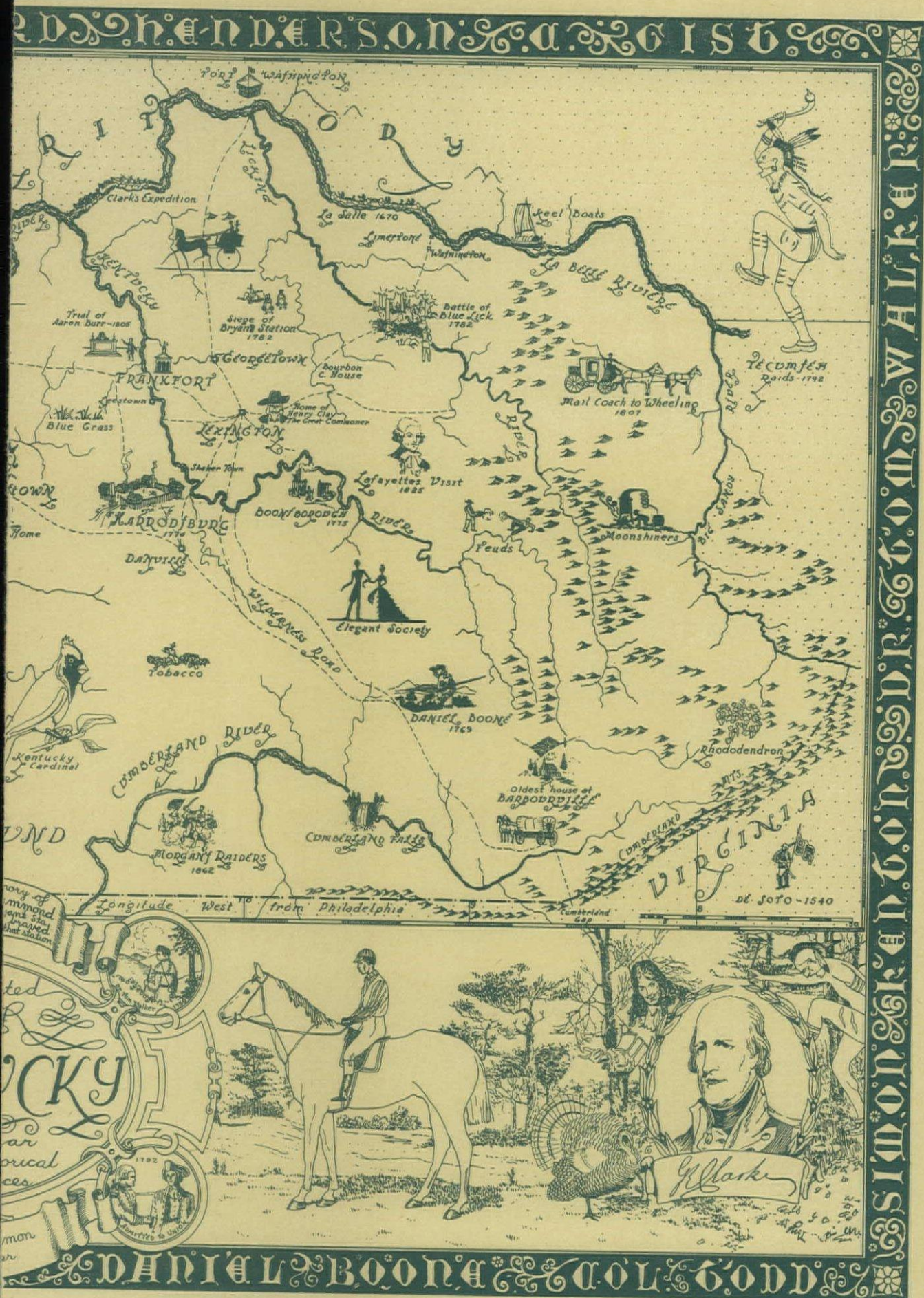
ORLANDO BROWN HOUSE, FRANKFORT, BY GIDEON SHRYOCK (1835)

JAMES CHARROD COL. CRICHA



SCOTT & GEORGE ROGERS' CLARK

TO ARCHITECT STRATTON O. HAMMON OF LOUISVILLE WE ARE INDEBTED FOR PERMISS



SION TO PUBLISH THIS DECORATIVE MAP OF KENTUCKY FOR THE FIRST TIME

THE A.I.A. MEETS IN KENTUCKY

BY TALBOT F. HAMLIN, A. I. A.

The annual convention of the A.I.A. is for architects the climax of their professional year. There architects meet, exchange news, ideas, inspiration. There the profession as a whole can express its hopes, its fears, and set its policy for the ensuing twelve months. There much chapter activity finds its expression, and decisions of vital importance to all architects, whether or not they are members of the Institute, are taken. The history of the American Institute is honorable; its achievements have been enormous, especially when its relatively small membership is considered. It has created the professional status which architects enjoy; it has regularized competitions; it has relentlessly fought the disintegration which might so easily creep in from unprofessional activities on the part of some who call themselves architects; it has fought for, and in large measure achieved, systems of state licensing which now almost cover the nation.

And that is only the beginning. It has not only watched over and assisted the architects themselves, but it has guarded building standards, helped the development of good building practice. Here the scope of Institute activities has been tremendous. The Institute and its chapters have been intimately associated with building-code writing and revision, with zoning acts, with city and town planning regulations. And, through its committees, it has kept an argus eye on all legislation affecting the practice of architecture.

Architecture is, of all the fine arts, the one which touches life at the most points. It is

therefore especially sensitive to the pulse of economic and social life. All the professions have been deeply influenced by the special new conditions of life today, and like them architecture is confronted with pressing questions which grow ever more insistent. The labor problem, for instance. What about labor organizations within the profession? What about the large, necessarily industrialized, architectural offices which are forced into temporary existence by the great housing projects—and then, when the project is completed, disappear? Are draftsmen members of the profession or not? Has the architect responsibilities to those he employs? Can the profession rationalize employment, do something about more secure tenure of positions?

What about architects in official designing offices, federal, state, or municipal? Are they professional architects, or not? Bureau design of buildings has been on the increase. Recent indications seem to show that this increase has for the time stopped; there are definite signs of a swing away from the standardizations of the system. How may the Institute best stimulate this new swing towards private practice?

Then there are the problems of professional prestige, important only because they may express real popular sentiments of respect for the architect or the reverse. For example, the New York World's Fair had many important exhibits in which architecture played an important part, and even some buildings, in which credit for the design went not to the architects or city plan-

ners whose ideas were incorporated, but to an industrial designer. Was this necessary? Who designed Democracy—not the display, but the city plan? And which, in these cases, was most important, the display or the thing displayed? Now these are important questions, for they pierce to the very core of the problem of what architecture is—the basic problem of whether it is a profession at the service of society, or a mere technical skill at the service of anyone who wants to pay, noble or ignoble, right or wrong. Certainly if we architects do not assert ourselves, do not demand the credit which is due us, no one else is going to do it for us. I think it is a shame to have architectural skill smothered under an industrial designer's all-embracing label, not because of the loss of honor to the individual—that is unimportant—but because it may reinforce the public's chronic disregard of the architect and so make it that much harder for the architect to give society the service which he should.

All of these problems can be handled by no one individual, but only by the united action of the architectural profession. It is, I believe, for that reason more than ever important to have the representation of the profession in the Institute just as large as possible. The Institute must increase its membership; still more, it must work out the closest possible collaboration with all other organizations that have similar ideals. If draftsmen belong to the architectural profession—and there are few who would deny what an important part of it they form—then it seems to me some method of closer collaboration with draftsmen's organizations might be welcome. Would it be entirely out of the question to invite representatives of the principal draftsmen's organizations to attend the Institute convention, to show them that the Institute is no mere employers' organization, no plutocratic N. A. M., but rather an organization which strives to express the wishes and assist the ideals of the entire architectural profession as a whole?

It is for this reason, too, that I welcome with the greatest enthusiasm the steps being taken

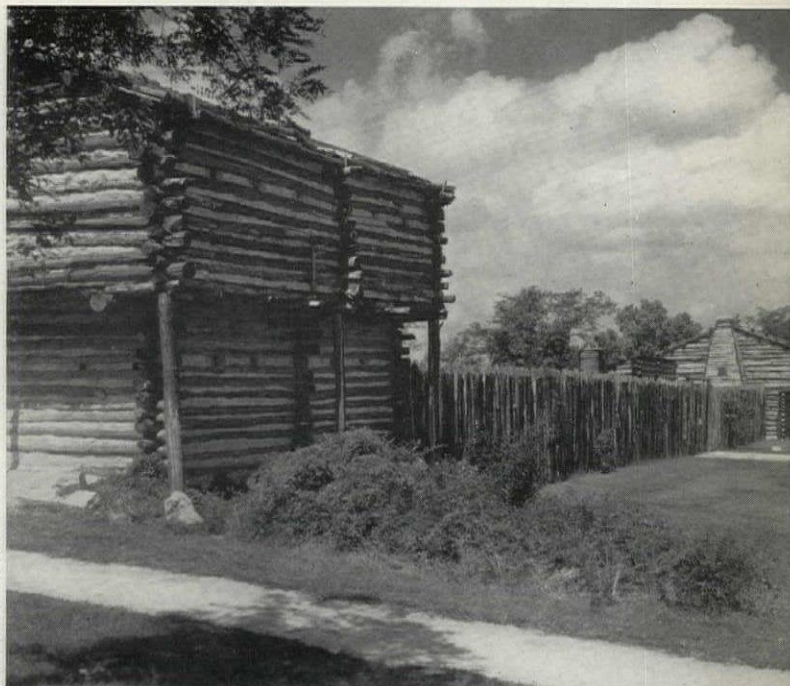
to unify the activities of the American Institute and the State Associations. This is obviously a task of the first importance. The State Associations are in position to watch local state activities, especially legislation, as even the chapters of the Institute cannot do. They command a real voice in all legislative matters, and in both initiative and accomplishment many of them have records which the Institute itself might well envy. For these great groups of architects, the Institute and the State Associations, to be working independently, without regard for each other—and occasionally at cross-purposes—seems silly in the extreme. There is a place in professional life for both. Each type of organization plays a necessary part in the profession's activities, and the strides which have been taken to coordinate their activities are the most notable advance, it seems to me, towards the unification of the profession, which has been made for many years. Each type of organization needs the help of the other, and together, with a united front, they should form a combined body able to command a kind of popular and official respect which neither alone has ever had. If the convention of 1940 does nothing else than to achieve this desirable and longed-for step, it will be epoch-making. The exact machinery by which this is to be accomplished is perhaps less important than the fact of its achievement. To work out equitable methods of representation has been a task of no little difficulty. The final result embodied in the proposed legislation of the convention will probably not please everyone; yet in the main it seems sound, workable, and simple, and every architect in the country owes a debt of gratitude to all those many people who have had a part in bringing it about. Perhaps this beginning may prove but the first step towards an even closer bond between all practicing architects, and may serve as a great educating force for the architects themselves, giving many of them an opportunity which they have never had before of realizing what the architectural profession is, what its duties are, and what prerogatives it enjoys. One great reason why in England, for instance, the central

architectural body, in that case the R.I.B.A., has held the honored position which it has, and exerted such tremendous power both in and out of the profession, is the fact that its membership covers a very large proportion of all the practicing architects in the country. This has not been true in America. Now perhaps, with the large memberships of the State Associations working together with the Institute membership itself, something of the same condition may arise in America. Moreover, I believe it will inevitably happen that the Institute membership will increase because of this move; for, as the State Associations' membership becomes aware of all that the Institute is doing and has done to assist and protect every architect in the country, many who are now apathetic will be eager and glad to become its members.

* * * *

The convention this year is being held in Louisville, and to many architects a visit to that part of the country will be a new experience and the view of so much of its beautiful past architecture a delight. The Easterner and the Westerner alike will realize at once that though he is in the same country—that is the beauty of America's broad spread from ocean to ocean—he is also in a new and a different region, different in topography, different in history and traditions. He will be in a city which is an object-lesson in the conflicts which result from many of the crossing currents of life today, as industry more and more presses into areas originally entirely agricultural. He will see the inevitable confusions which result from the still unintegrated mixture, and he will see—as unfortunately he will see in hundreds of cities, east and west, and north and south—the absolute necessity of careful town planning embarked on at once in order to preserve amenities and decencies which have grown up for decades, and which are threatened by the helter-skelter building usual today. He will realize the necessity for flood protection, possibly for regional planning, in ways that are new to him, and perhaps have a new respect for the basic constructive ideals behind much of the mag-

Canfield & Shook



OLD FORT AT HARRODSBURG, A REPLICA OF THE ORIGINAL, FROM WHICH GEORGE ROGERS CLARK SET FORTH INTO THE NORTHWEST. BELOW IS THE OLD PRISON GATEWAY AT FRANKFORT, NOW DEMOLISHED TO MAKE ROOM FOR STATE OFFICES

Paul Briol



nificent technical work done by some of the federal agencies along these lines.

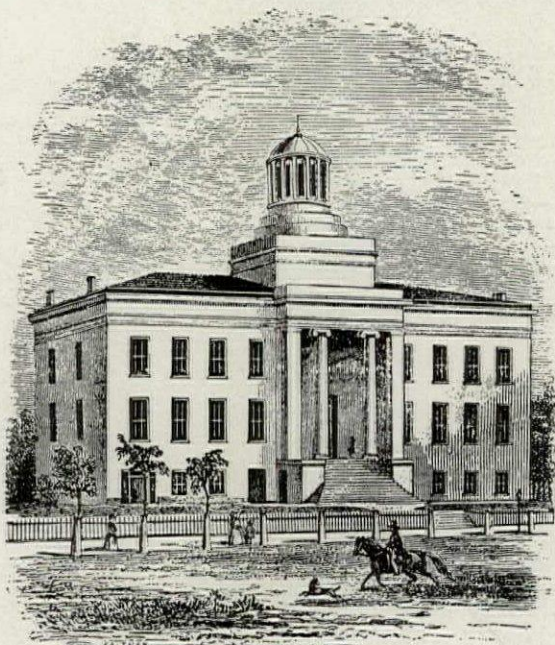
But above all, perhaps, he will be conscious of the region itself, for regionalism is as much a part of the American picture as is the ideal of representative government. Architecturally the study of the development of regionalisms is a particularly fascinating one, and no better field for exploration exists than the sections immediately north and south of the Ohio River. Owing much of their character to the period just after the Revolution and settled by people often from already old families in the states further east, they inevitably preserve in their early building types traces of the history of those who settled there.

One obvious characteristic affects much of the work—the same kind of “cultural lag” which accompanies all colonial or pioneering enterprises. The family from Maryland or Pennsylvania which came west over the Alleghenies to the fat lands of Kentucky built its new home in the style it was used to. The craftsmen who came along to do the work were men who had been trained in the colonial or Early Federal era in the East, and it was they who filled the high rooms of the mansions of 1820 or even 1830 with the fine moldings and the delicate tiny details which had been fashionable in the East

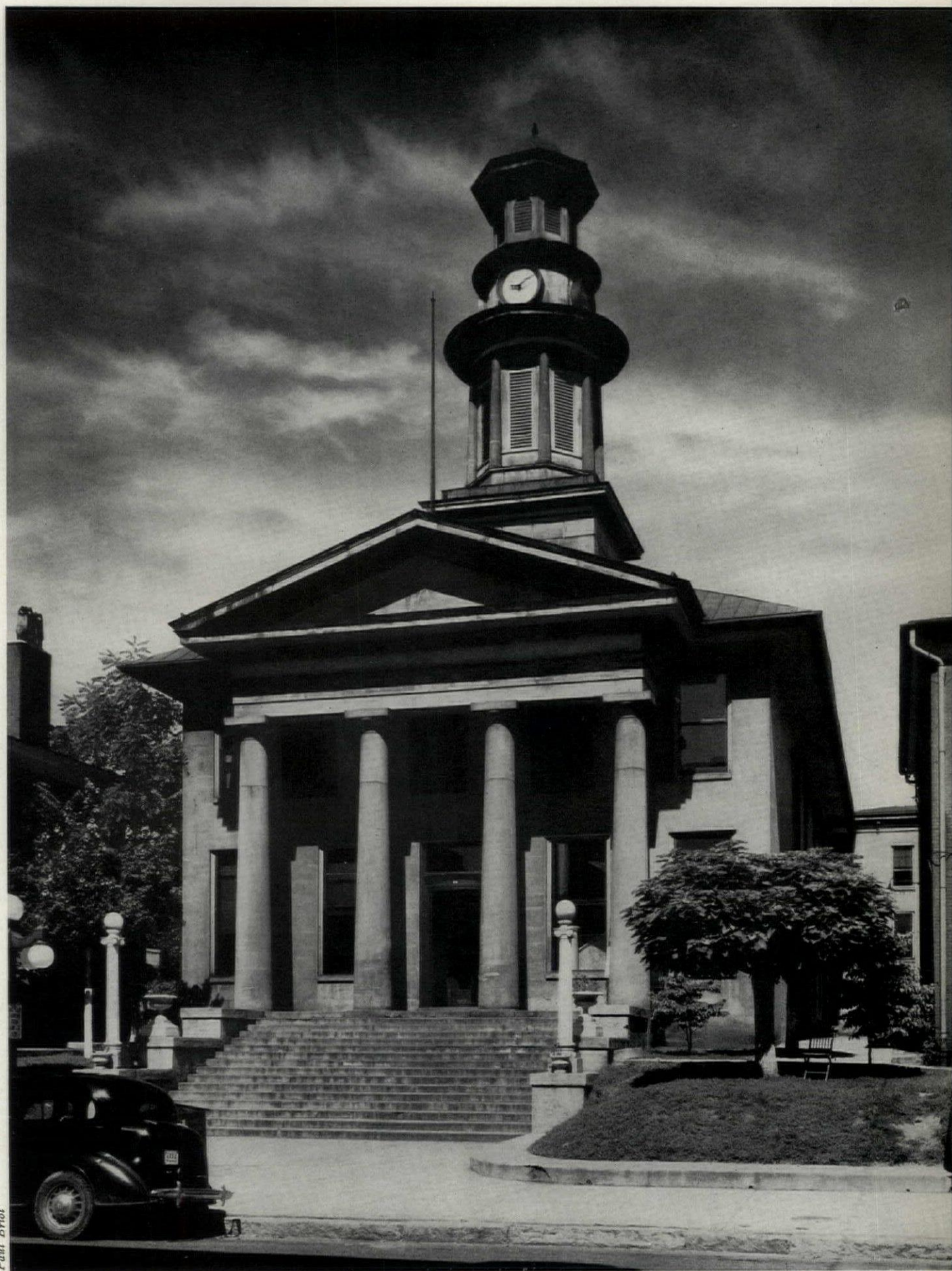
twenty years earlier. To them we owe the rich carved fans, the intricate dentil courses, the atmosphere of rather lavish restraint which is so noticeable in these house interiors.

Yet the true colonizer or pioneer was looking for the new as well as reconstructing the old. He came west searching for space, and something of the bigness and the free openness of the West grew into his house plans. He may have used the same carved ovals and complex flattened profiles of the Baltimore of 1800, but he used them in rooms often larger and almost always higher than those east of the mountains. The builders seemed to delight in amplitude, erecting large house after large house as though intoxicated with the new freedom of land and sky. It is thus that there arose the series of great houses which Kentucky boasts, built perhaps by settlers or the sons of settlers, who were chiefly educated gentle people, but certainly not wealthy—except in land. And these houses which thus arose so simply out of the richness of the land have become the prizes which Kentucky families today love to preserve and which every architect must necessarily pay homage to.

One might write a history of the whole Middle West based simply on its architectural types. He would have little difficulty in tracing the original source of the first settlers. In the Western Reserve, in Ohio, the trace of Connecticut forms and Connecticut building methods is plain. He could find, too, the handiwork of men trained in up-state New York. Along the Ohio he could trace the paths of men coming from Pennsylvania, from Delaware, from Maryland and even Virginia, and further south find still more strong the stamp of Virginian architectural form. In New Orleans he would need no other guide than the buildings to tell him of the importance of the movement of men from New York to New Orleans in the 1830's. And beneath all this variety he would find certain underlying similarities, often the results of the use throughout the country of standard architectural handbooks, especially those of Asher Benjamin and Minard Lafever, de-



THE MEDICAL INSTITUTE OF THE CITY OF LOUISVILLE, DATED 1839, IS DEFINITELY KNOWN TO HAVE BEEN DESIGNED BY GIDEON SHRYOCK

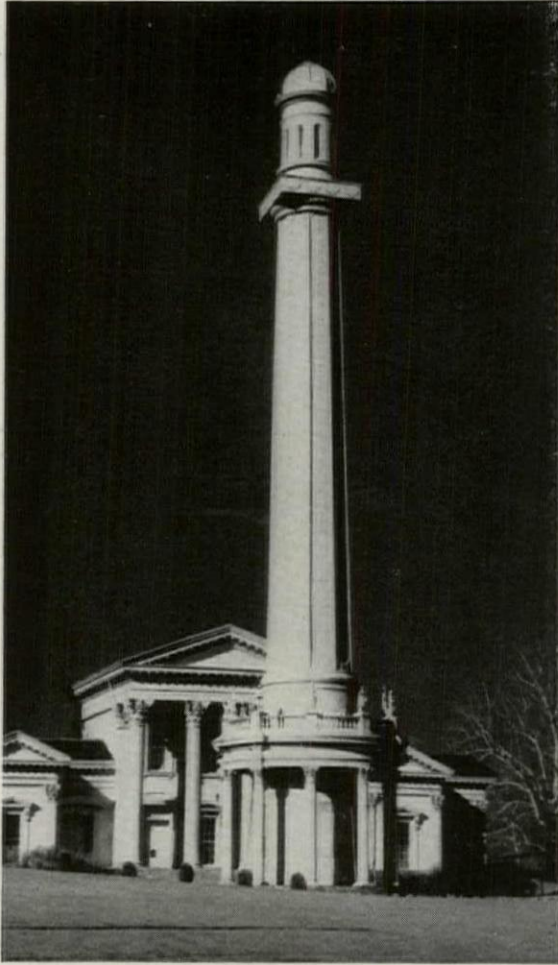


Paul Briol

FRANKLIN CO. COURT HOUSE (1837) — GIDEON SHRYOCK, ARCHITECT

MAY 1940

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THE OLD LOUISVILLE WATERWORKS, DOWN BY THE RIVER, WAS PROBABLY ORIGINALLY DESIGNED BY SHRYOCK THOUGH HIS NAME DOES NOT APPEAR ON THE TABLET ATTACHED TO THE WATER TOWER. THERE ARE DOCUMENTS IN EXISTENCE, HOWEVER, WHICH APPEAR TO CONFIRM HIS AUTHORSHIP. THE TOWER, WHICH TAKES THE FORM OF A RIBBED DORIC SHAFT, WAS CONSTRUCTED OF RIVETED STEEL, OR POSSIBLY IRON, PLATES

tails from which blossom with equal luxury in Detroit or New Orleans, in Frankfort or Nashville, in Natchez or Cleveland.

But the successful settler was not content in those early decades of the 19th Century with building, on a larger scale, merely what he remembered. He must also, if he was successful, express his pride in his new community by being up-to-date, by embodying in his buildings not only his own traditions but the best he could learn from the older, more advanced Eastern centers. His new town must not merely be a successful agricultural market center, serving the plantations around; it must also be itself a center of culture offering education, art, intellectual stimulus. The local newspapers and weeklies of the 1830's are eloquent of this effort, and the firm foundation it gave to local cultures is still one of the great strengths of America, which even the standardizing influences of advertising, the movies, and the radio have not yet completely undermined.

In this respect the career of Gideon Shryock, the greatest figure in the Greek Revival architecture of Kentucky, is instructive. His father, Mathias, had been a Maryland man, who with his brother-in-law, named Gaugh, had established a building business in Frankfort. One would like to know more about Mathias's work, would like to discover how much of the son's designing ability was inherited from his father. One of the great houses, Castlewood, built in 1825, which has usually been attributed to Gideon Shryock, the son, may well be, at least in part, the father's work, for there is in it little of the Greek Revival influence for which his son so strongly stood. The significant thing is, not that Gideon followed in his father's footsteps as a designer of buildings, but rather that the father, realizing his son's ability, sent him back to the East, to Philadelphia, to study with William Strickland, one of the foremost architects of the new movement. Mrs. Willis Field, of Lexington, a niece of Gideon Shryock's, has been instrumental in bringing to light much material about her uncle, and much of what I know of him has been gained from her.

Gideon was born in 1802, at Lexington, and it was in 1823 that he was sent to Philadelphia. He stayed there only a year and must have made remarkable use of his time, for one of his most notable works, the old State House at Frankfort, was won by him in competition only a year after his return. The story is that half in fun, or rather for his own enjoyment, he prepared designs, and that only the most forceful persuasion of his friends overcame his reluctance enough for him to submit them. The tradition is that they won immediate approval, and that even all the other competitors were unanimous in agreeing that his designs were by far the best. The actual building bears out their judgment. Modest though dignified, simple though in its own way elegant and rich, it has a definite quality of distinction. Its proportions are charming and its detail refined and quiet. It is interesting, too, because it is much more than a mere rehash of Stuart and Revett. Its central rotunda, with the curved stairs, rising so suavely to the upper floor, is definitely original, and the way the cupola is used to light the stair hall is direct and practical. And there is real structural daring in the construction. The entire stair, of marble, is built as a curved arch; developed, each flight would be a ramping ellipse, and the joints between the steps radiate carefully. Gideon Shyrock laid it all out most adroitly, and made the template for every step himself. In Philadelphia he must have learned not only the qualities of the new Greek style but something of Strickland's own engineering skill.

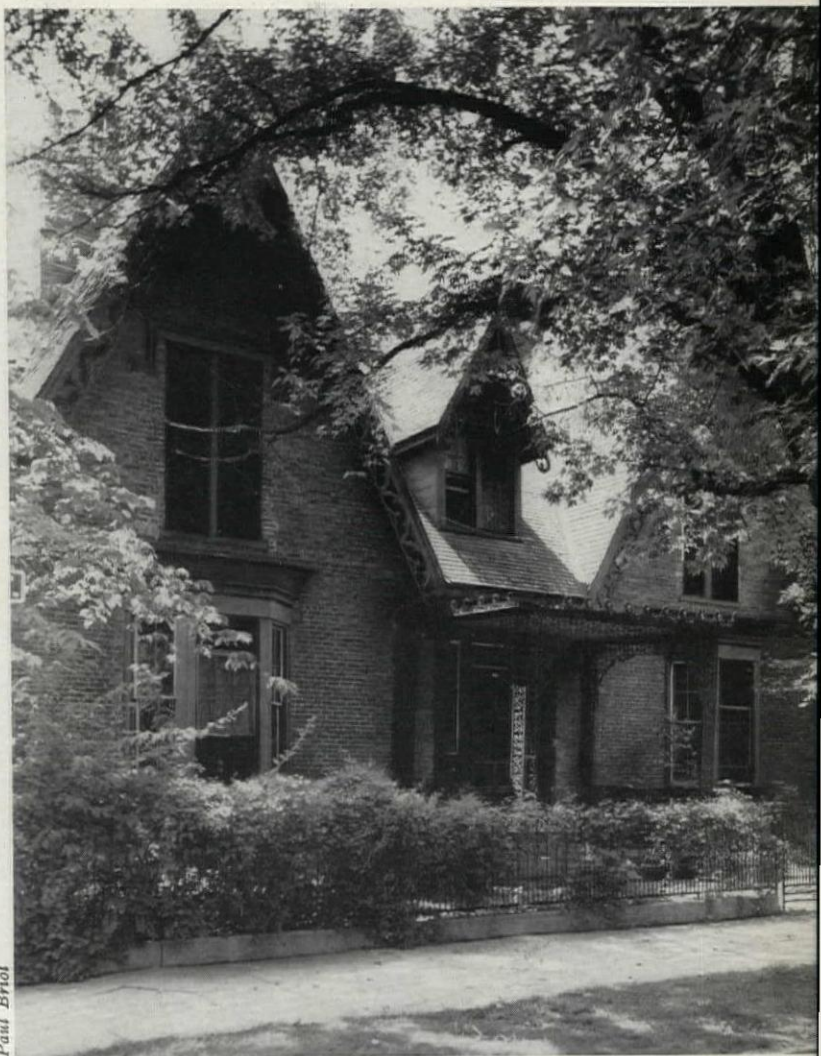
Mathias, the father, had owned and used the Benjamin handbooks. Gideon, the son, had already in this, one of his first buildings, gone far beyond the handbook stage. Shyrock's other known work has similar qualities. The central building of Morrison College, 1831, with its dignified Greek Doric portico, has the true Greek reticence, and through its own simplicity, and especially the muting of the side wings, a monumentality out of all proportion to its size. The Louisville Court House, begun in 1835 though not completed till many years later, has the

Caulfield & Shook



SEVERAL OLD COVERED BRIDGES OCCUR IN KENTUCKY. THIS ONE IS NEAR BARDSTOWN. THEY ARE SAID TO BE DESIGNED TO KEEP THE HORSES FROM SHYING AT THE RUSHING WATER. BELOW IS A CHARMING GOTHIC REVIVAL HOUSE IN FRANKFORT

Paul Briol



same Greek serenity. It is characteristic.

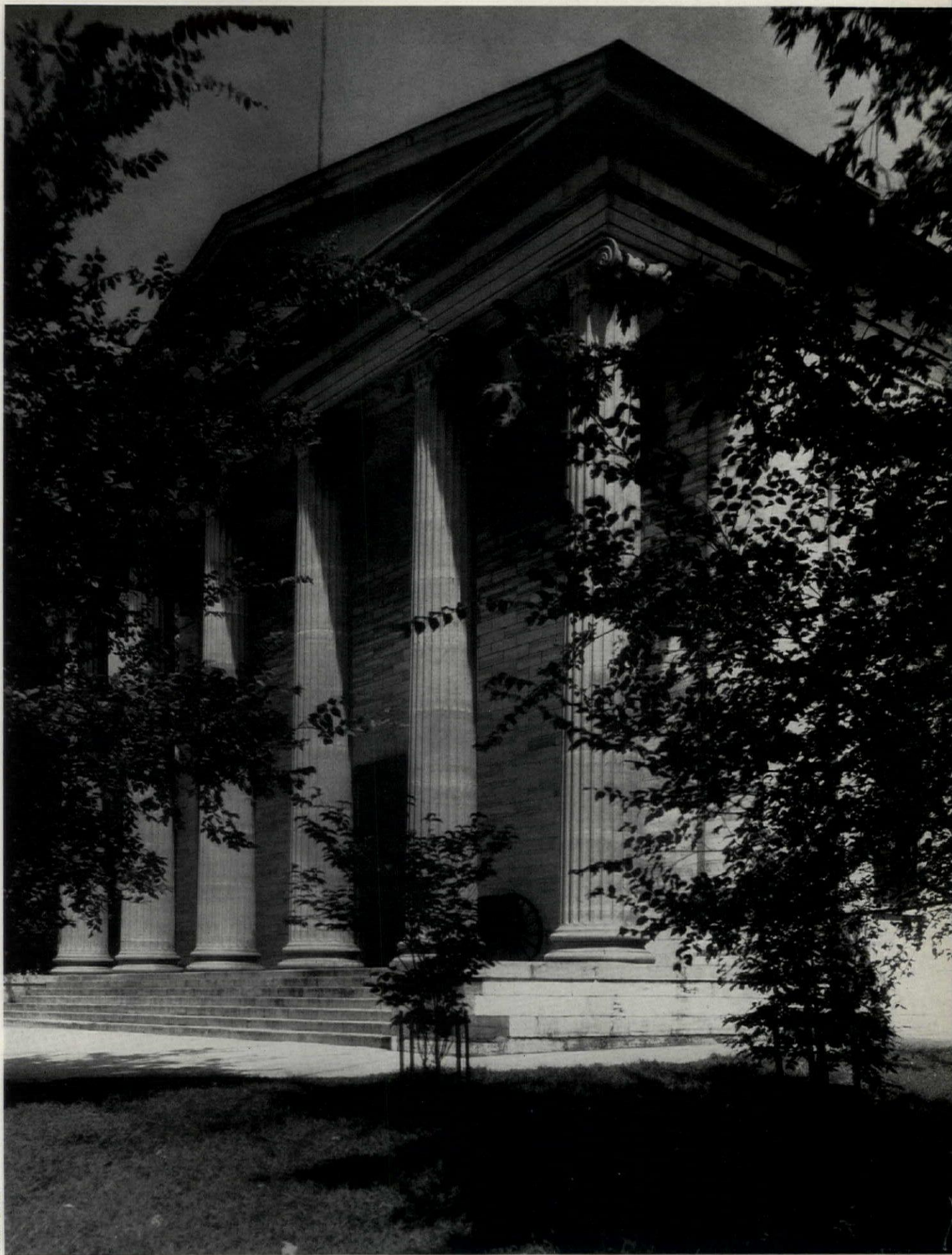
Yet Gideon Shryock was no archeological stylist. Even where he is using Greek forms he uses them freely. The bank façade, for instance, has in its battered side walls, a distinct departure from the typical Greek anta, and the whole front, because of this refinement, is unusually alive. In addition, the cresting, with its restrained scroll pattern, is anything but archeological. Here one may trace, perhaps, certain ideas from Lafever; both this, at least, and some of the Lafever plates show the same kind of creative modifications of Greek ideas. The charm of the bank front lies not in its archeological quality but in its proportion and in these new and fresh touches.

In other work he abandoned the Greek precedent almost entirely. The Orlando Brown house of Frankfort, for example, 1835, which is known by documentary evidence to be by him, is Greek only in the four Ionic capitals of its little porch, and perhaps in the quiet dignity of its scale. In all other respects it is the typical great house of Kentucky, nobly proportioned, built of a pleasant-colored brick beautifully laid, with details many of which hark back to the older "Federal" tradition. And, as times went on, his architecture moved with them. The house, Newstead, 1861, has the plan type and the segmental arches of the current fashion. We may perhaps regret the fact that he deserted the exquisite refinements of the earlier Greek period, as shown in the Medical Institute of the city of Louisville of 1839, now long since destroyed, which was his; but at the time, for him, it was merely a case of being modern. And in the bold scale and classic detail of the Louisville Waterworks, 1861-1867, which seem on the basis of a signed elevation owned by Mrs. Field to have been designed by him, in its great Doric-column water tower—a daring and original use of metal—and in the monumental design of the pumping station he made a remarkable and successful attempt to combine the dignity of the earlier classic with something of the heaviness and lavishness of the General Grant era.

It is to be hoped that Mrs. Field's collection of material dealing with Gideon Shryock may eventually come into public ownership, preferably in Kentucky, to remain an inspiration for the future. Gideon Shryock is important both because of the high quality, the distinction, the imagination, in his own work, and because he is characteristic of one of the best sides of one of the most noble periods of American history—the side which realized that pioneering was not enough, that rich lands and wealth were not the only aims, but that to give life meaning and value only the best which contemporary sources could furnish, in culture and in art, would serve.

The local traditions set in those days have persisted. Kentucky is still the land of great farms, of spreading estates, of old families. One would not wish it suddenly changed; half the flavor of America would vanish if we were all alike. What, then, should the modern architect do, confronted with such a region, such a tradition? He cannot help being part of it; to the extent that everyone should be "true to himself," he should be true to it.

But truth to a tradition does not mean eclectic pillaging of the past, it seems to me. Regionalism does not mean a static culture; the secret of successful regionalism is progress within the tradition and the local conditions, and founded on them. The architect must study the old buildings in relation to the time in which they were built. He must study the little cottages whose loveliness is in their simplicity, as well as the great houses. He should see these magnificent large houses as the natural product of a people, originally pioneers, who indicated their success by building homes in which new, Kentucky, expressions of the best, the most modern, the most advanced culture of their times were simply and directly achieved. They should remember that the tradition is one of pioneering, as well as of achievement, of revolutionary experiment eagerly welcomed, as Shryock's revolutionary design for the State House was welcomed in 1825 by the people of that day.

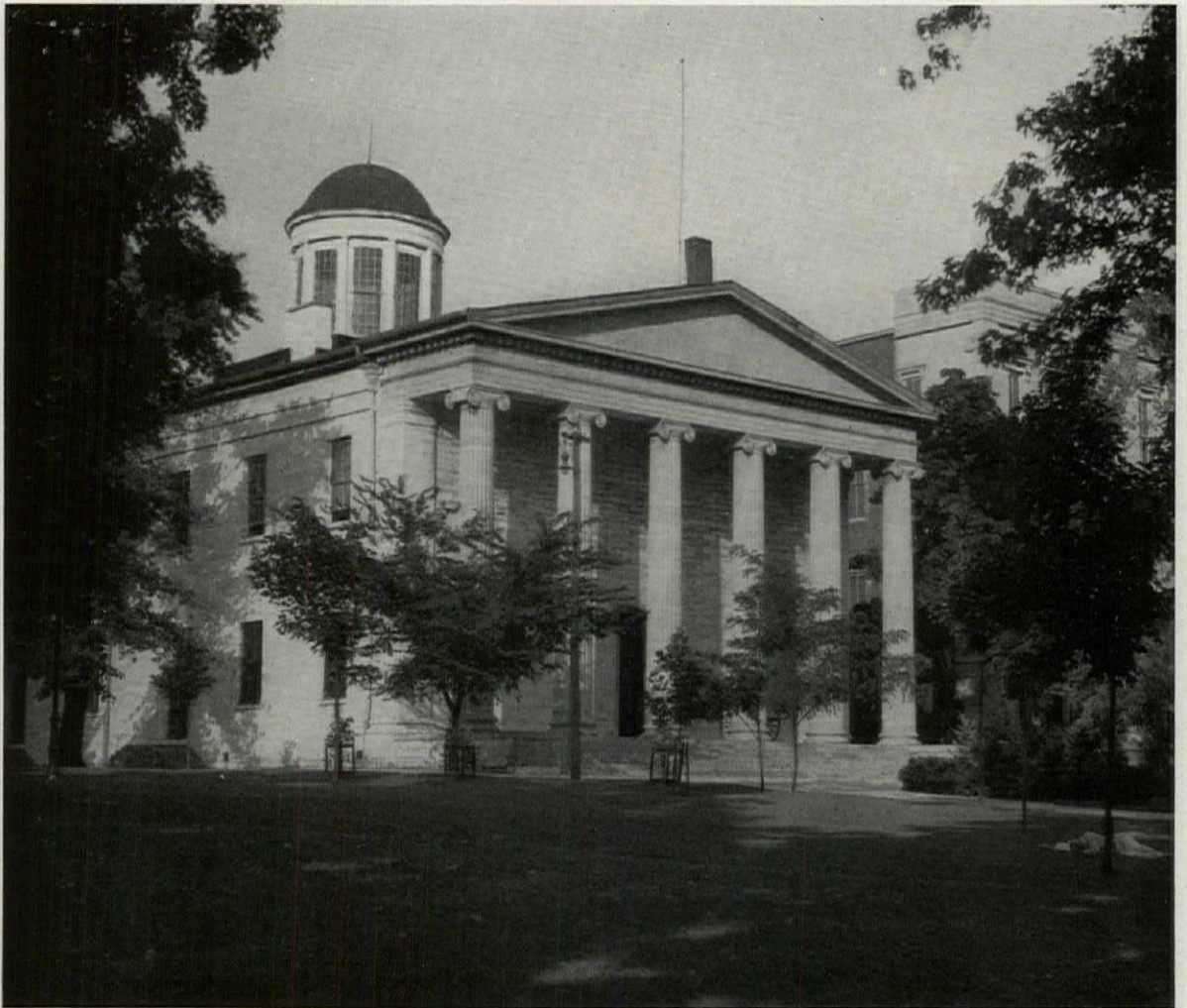


Paul Briol

OLD STATE CAPITOL, FRANKFORT—GIDEON SHRYOCK (1827)

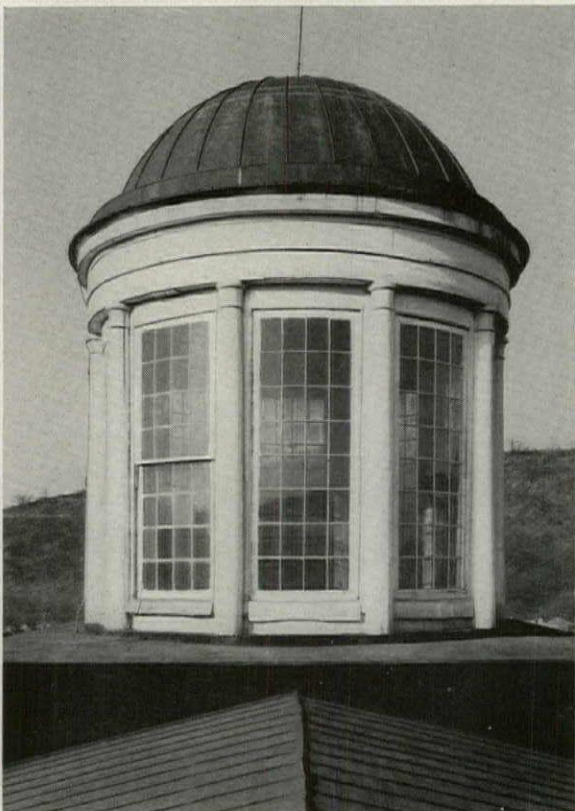
MAY 1940

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Rexford Newcomb

Theodore Webb



GIDEON SHRYOCK (1802-1880) WAS THE MOST FAMOUS OF KENTUCKY ARCHITECTS. THE OLD STATE HOUSE WAS HIS MOST FAMOUS BUILDING. IT WAS BUILT BETWEEN 1827 AND 1830 AND IMMEDIATELY WON FAVOR AND EXERTED STRONG INFLUENCE ON THE SUBSEQUENT COURSE OF CLASSIC REVIVAL ARCHITECTURE IN KENTUCKY. THE BUILDING IS NOW OCCUPIED BY THE STATE HISTORICAL SOCIETY. ITS REMARKABLE DOUBLE SPIRAL STAIR, IN WHICH THE STONE STEPS ARE SUPPORTED BY ARCH ACTION WITH THE TOP LANDING FURNISHING THE KEYSTONE AND THE CYLINDRICAL ENCLOSING WALL HOLDING IT ALL IN PLACE, IS A MOST EXCITING AND CHALLENGING PIECE OF CONSTRUCTION

GENERAL VIEW AND DETAIL OF CUPOLA, OLD CAPITOL



R. W. Tibbs

STAIRWAY IN THE OLD STATE CAPITOL, FRANKFORT — BY SHRYOCK



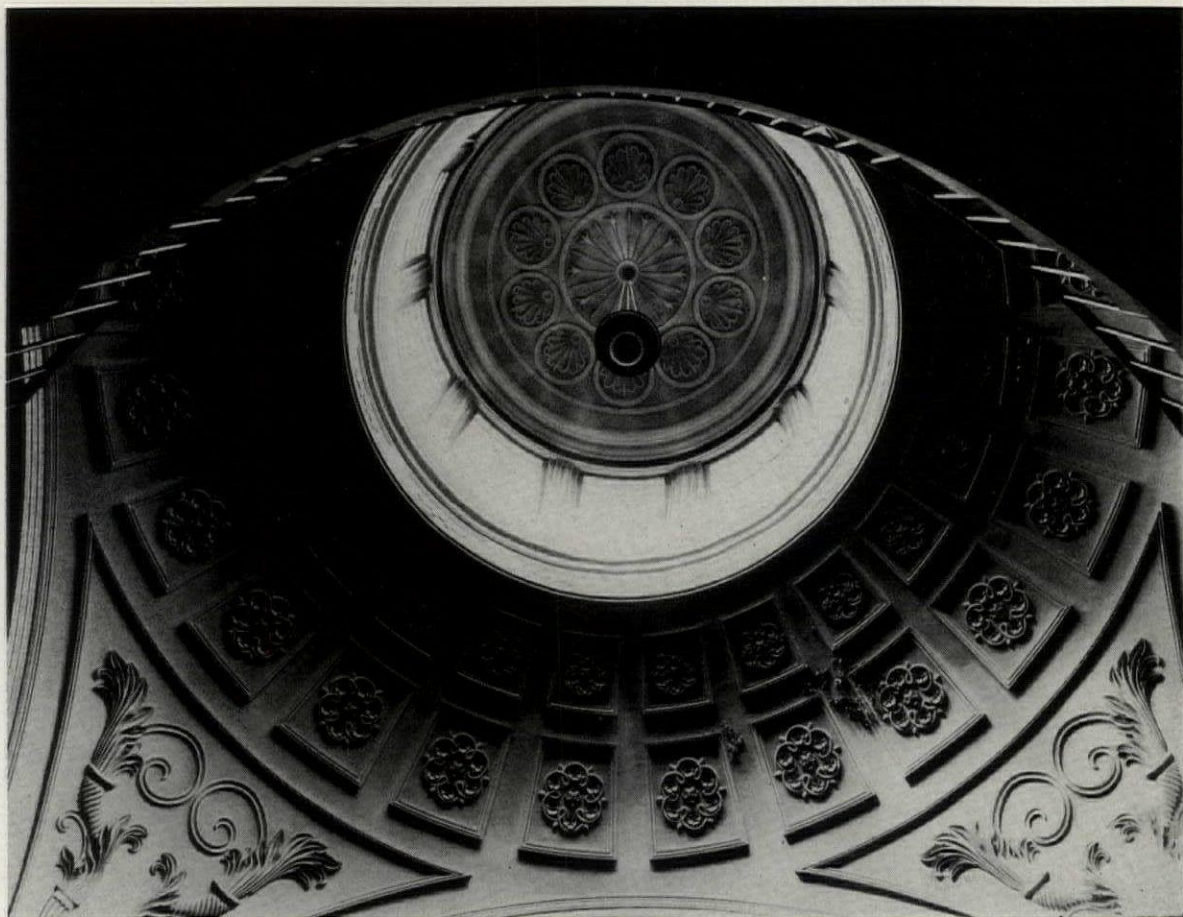
R. W. Tebbs

Paul Briol



THESE VIEWS OF THE FAMOUS STAIR SHOW THE REMARKABLY SMALL THICKNESS OF THE ARCH FORMED BY THE STEPS. THE PROBLEM OF LAYING IT OUT MIGHT DELIGHT THE HEART OF AN ADEPT STEREOTOMIST BUT WOULD DISMAY THE AVERAGE ARCHITECT OF TODAY. OPPOSITE, AT TOP, IS A VIEW LOOKING UP INTO THE DOME AND CUPOLA, BOLDLY ORNAMENTED WITH A FREE INTERPRETATION OF GREEK FEELING

SELF-SUPPORTING STAIR IN OLD CAPITOL, FRANKFORT, KENTUCKY



Paul Briol

Paul Briol



VIEWS UP AND DOWN IN THE OLD CAPITOL ROTUNDA, FRANKFORT



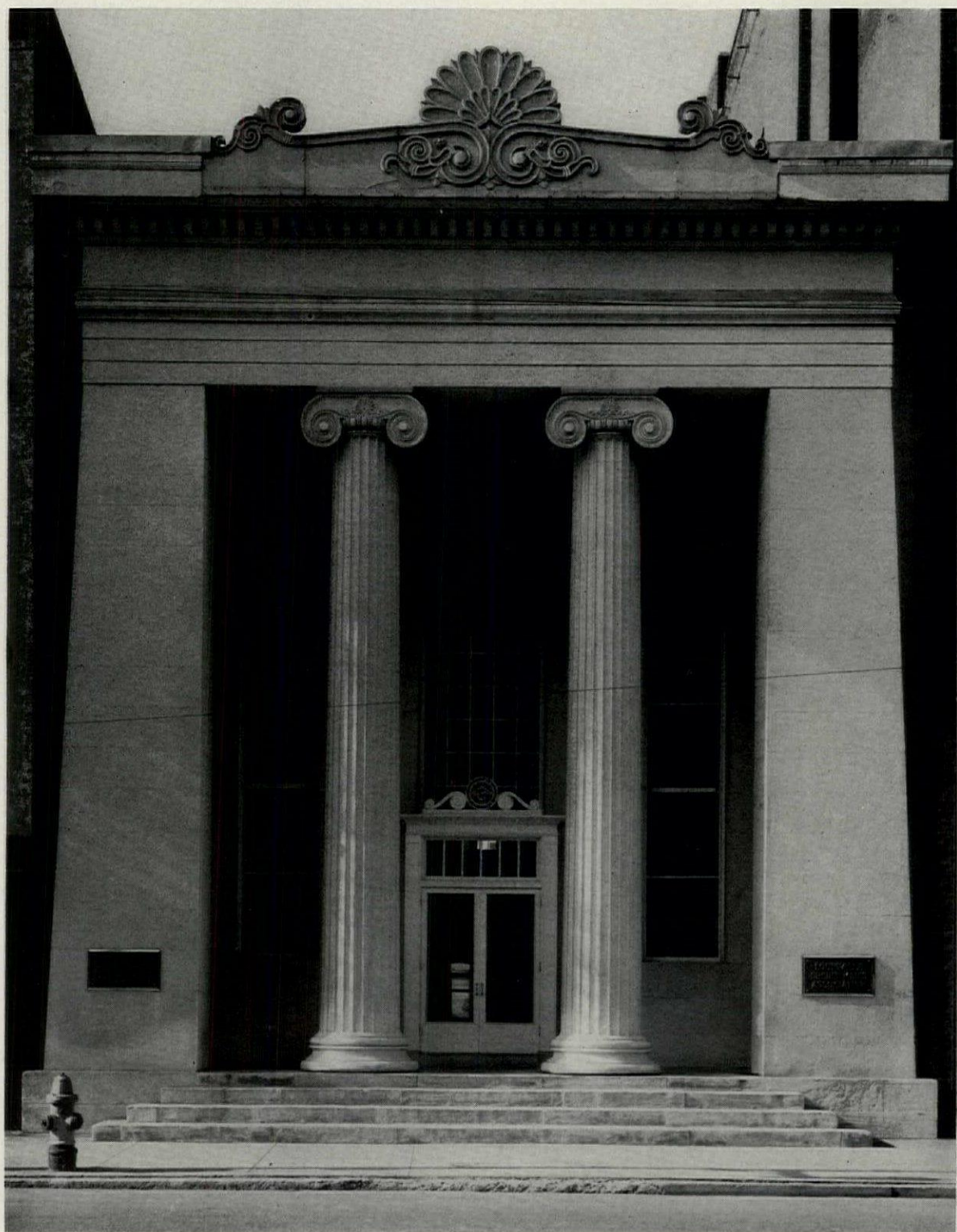
Paul Briol

CORNER OF SENATE CHAMBER, OLD STATE CAPITOL IN FRANKFORT



JEFFERSON COUNTY COURT HOUSE, GIDEON SHRYOCK, ARCHITECT

GIDEON SHRYOCK'S OLD BANK OF LOUISVILLE (1837), RESTORED



Caulfield & Shook photo

LOUISVILLE

BY E. T. HUTCHINGS, A.I.A.

Sprawling along the banks of the Ohio River in the broad plains called the "Second Bottom" lies the Village-City of Louisville, noted for its "Fine horses, beautiful whiskey, and fast women"—or have I transposed the wording of that old slogan?

Our own dear Marse Henry, in the days of old, was wont to unknowingly lift half the pile of chips from his neighbor's pile during the daily poker game. We of today have learned from our forefathers and profited by their examples. We try to hand our visitors more gold bricks than Californians do. We can prove to you that our climate is perfect—the fact that last summer it went to 105° and this winter to -15° is just the exception that proves the rule. We *know* we have the finest parks and the largest tobacco and whiskey markets in the world—try to disprove that.

I'll bet my shirt that when you forget for the moment such rotgut at Rye and Scotch Whiskeys and wrap your lips around the edge of a frosted silver goblet from which the heaven-sent perfume of Old Kentucky Bourbon arises, said goblet filled to overflowing with nectar concocted by a gentleman of color, absolutely as Irvin Cobb prescribes, to wit:

"Take from the cold spring, some water, pure as the angels are; mix it with sugar till it seems like oil. Then take a glass and crush your mint in it with a spoon—crush it around the border of the glass and leave no place untouched. Then throw the mint away—it is a sacrifice. Fill with cracked ice the glass; pour in the quantity of bourbon which you want. It trickles slowly through the ice. Let it have time to cool, then pour your sugared water over it. No spoon is needed, no stirring allowed. Just let it stand

a moment. Then around the brim place sprigs of mint, so that the one who drinks may find taste and odor at one draught. And that, my friend, is one hell of a fine mint julep."

Then, and only then, will you agree that Louisville *is* Heaven and each and every lie we tell you is absolutely true—and I can keep my shirt.

"Agreed!" you say, "but what other reasons or facts can the 'Gentleman from Kentucky' bring forth to convince me that I should journey to Louisville for the A.I.A. Convention?"

If you won't get bored, I'll give you a real "Steamboat Hash" of truths, half-truths, and little white lies, that I know will convince you that you should not miss such a golden excuse to the Lady Wife and you will engage passage at once.

Did you ever see a River Steamer? Wide, flat bottom, lace work superstructure, a great stern paddle wheel turning about 15 r.p.m. and throwing up a great wake of white spume, negro roustabouts chanting songs or shooting craps, ornate china and glass, gold overlay, black smoke from two tall side-by-side stacks, Corn Bread and Watermelon on the menu in the long hall-dining room? That is the Ohio!

Did you ever drive along the River Road, past the comfortable homes and up over Muldraugh's Hill to the Old Hemp Mill, built before the Civil War and never closed? That is Kentucky!

Did you ever step into a low, slick "Overnighter" and glide out on the wide muddy reaches of the river at 25-30-35 m.p.h. with wide, white wings of spray on each side and a "Rooster's Tail" behind, see the wooded shores with the Southern homes on

the Hill line above slip by, the islands dotted here and there, the cruisers with their cargo of ladies and gentlemen in white ducks? That is the Ohio!

Did you ever see the first and most outstanding School for the Blind, where Braille was developed? Or the Tobacco Factories where the "Weed" is transformed into those soul-quieting white pills—Spuds, Raleighs, Twenty-Grands, Kools, Chesterfields, or that satisfying bit of Piperheidsick? That is Louisville!

But then, maybe you have never seen the rolling Blue Grass (yes, the grass *is* blue if you have good eyes and a flask) where Man-o'-War still holds forth, and Stock Farm joins Stock Farm. The fences are painted and many are in double rows so the knights of horse flesh cannot bite each other. Here it is that Old John in his red dress coat, brass buttons and black pants greets you with his silver tray and silver goblets covered with frost and that God-sent Mint Julep. That is the Blue Grass!

How about that trip out the Bardstown Road thirty-nine miles over the hills and across Salt River to the quaint town where John Fitch built a steam boat years before Fulton, where Stephen Foster wrote "My Old Kentucky Home," and where Louis Philippe lived while in exile from France. There in old St. Joseph Cathedral, built while Kentucky was a wilderness, hang those

masterpieces that Louis sent back from France. There stands "Wickland," the birthplace of three Kentucky Governors. That is Kentucky!

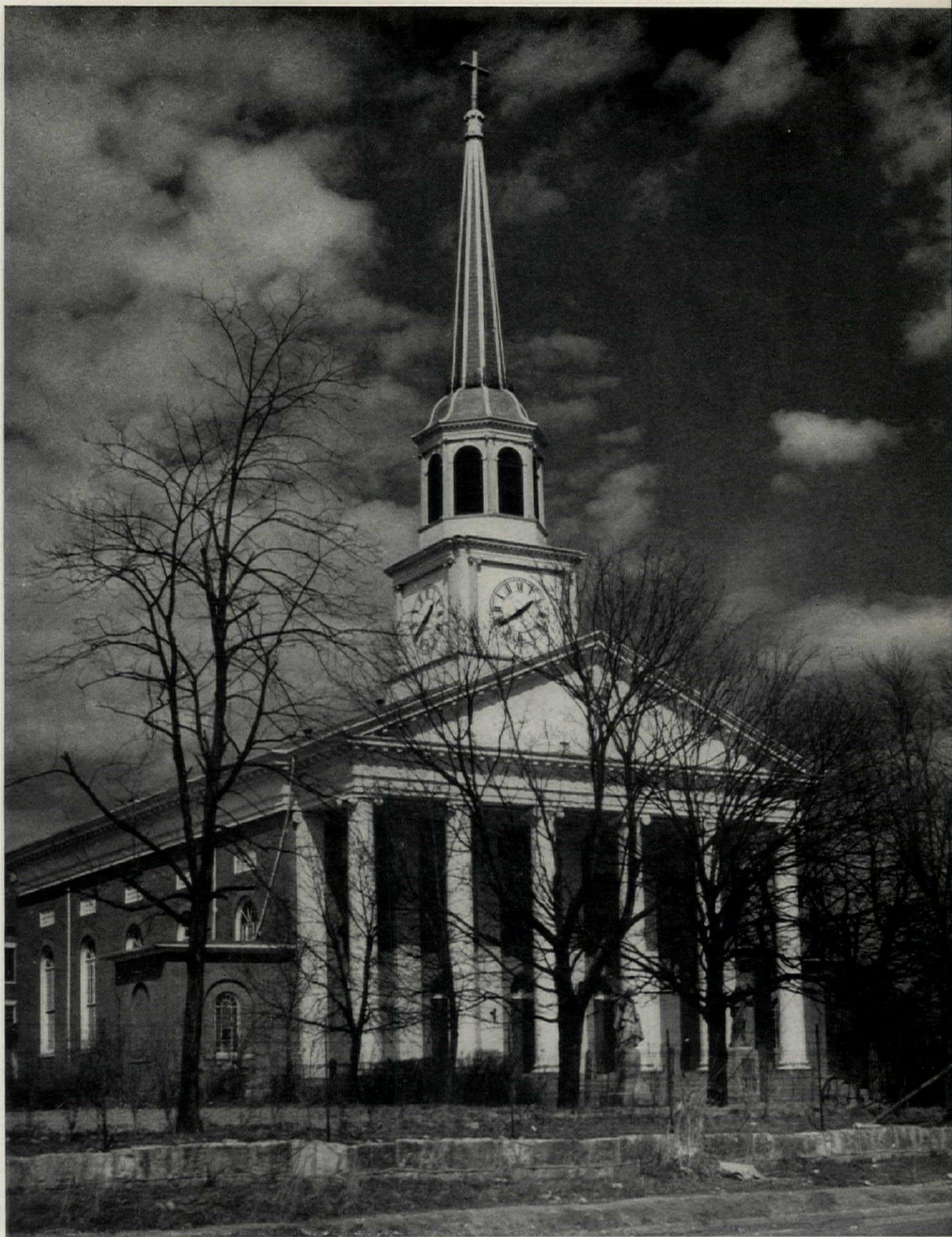
But what of that trip over the countryside East from Louisville, out the Shelbyville Pike? Fifty-four miles of corn fields, country homes, green tobacco fields, blue grass grazing lands, and then a cut in the high hill and down!!! Below is the model-like Kentucky capital, Frankfort, with the deep narrow Kentucky River cutting it in two. Here is Liberty Hall, the finest home in Kentucky, designed by Thomas Jefferson and owned by the same family from the day it was built in the latter part of the 1700's until it was turned over to a Commission a few years ago. Here is the Old State Capitol with its double, mortarless, stone, spiral staircases and here the marker where Goebel fell from the shot of a Kentuckian. That is the Heart of Kentucky! And, too, not many miles away, you will see the last of the old Covered Bridges—built of wood, generations ago, and boarded on the sides because our Kentucky horses, like us, were afraid of water.

Is the Convention going to amount to much??? Oh, yes, you can meet your pals, but the Convention is just a means to the end. Here is your excuse to browse through the Blue Grass State, well-fortified with the juice of corn. You'd better come!!!!



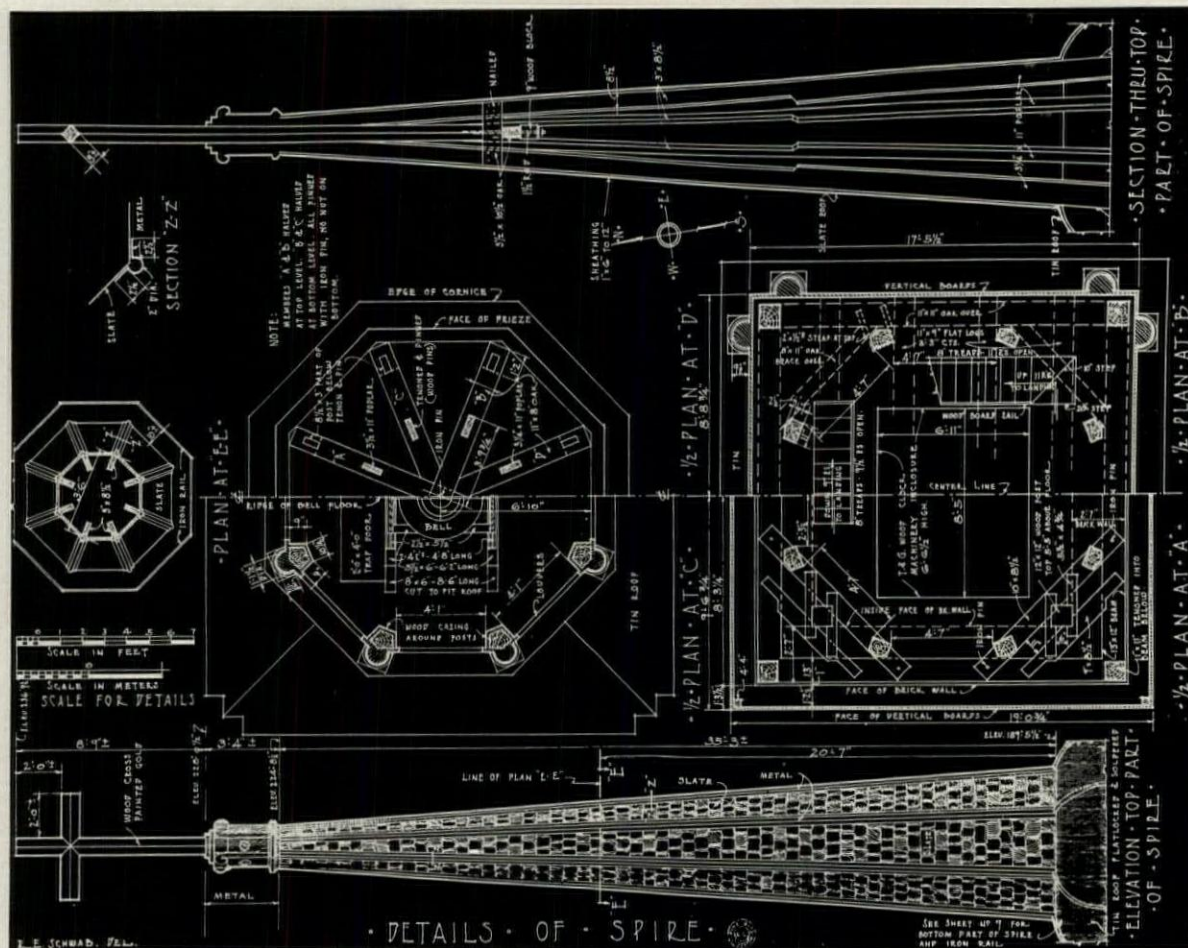
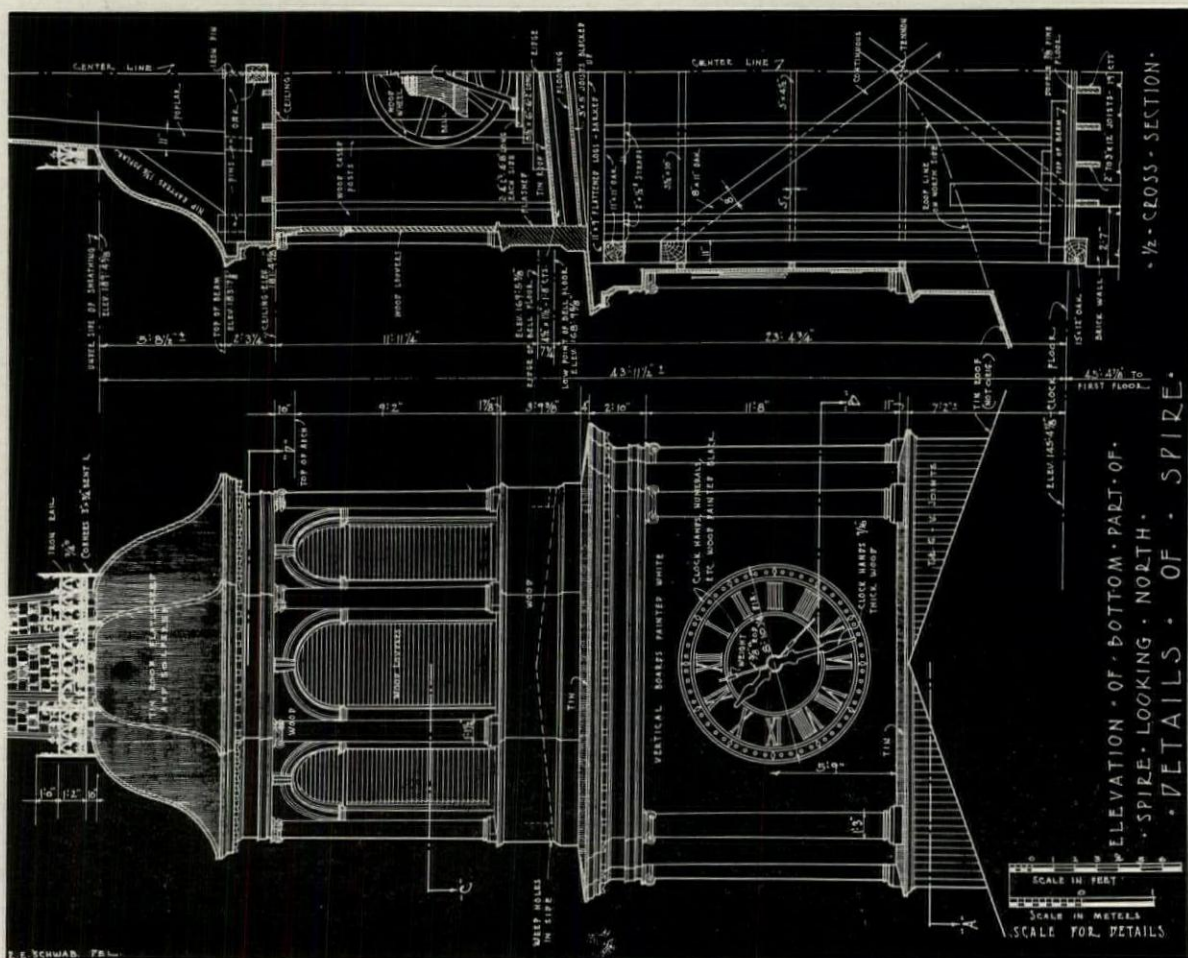
Coxfield & Shook photo

BOATS ALONG THE OHIO AT LOUISVILLE STIR ROMANTIC MEMORIES



Kenneth Reid

ST. JOSEPH'S PROTO-CATHEDRAL, BARDSTOWN (1816), JOHN ROGERS





HOUSE IN BLOOMFIELD, KENTUCKY, EXAMPLE OF GREEK REVIVAL



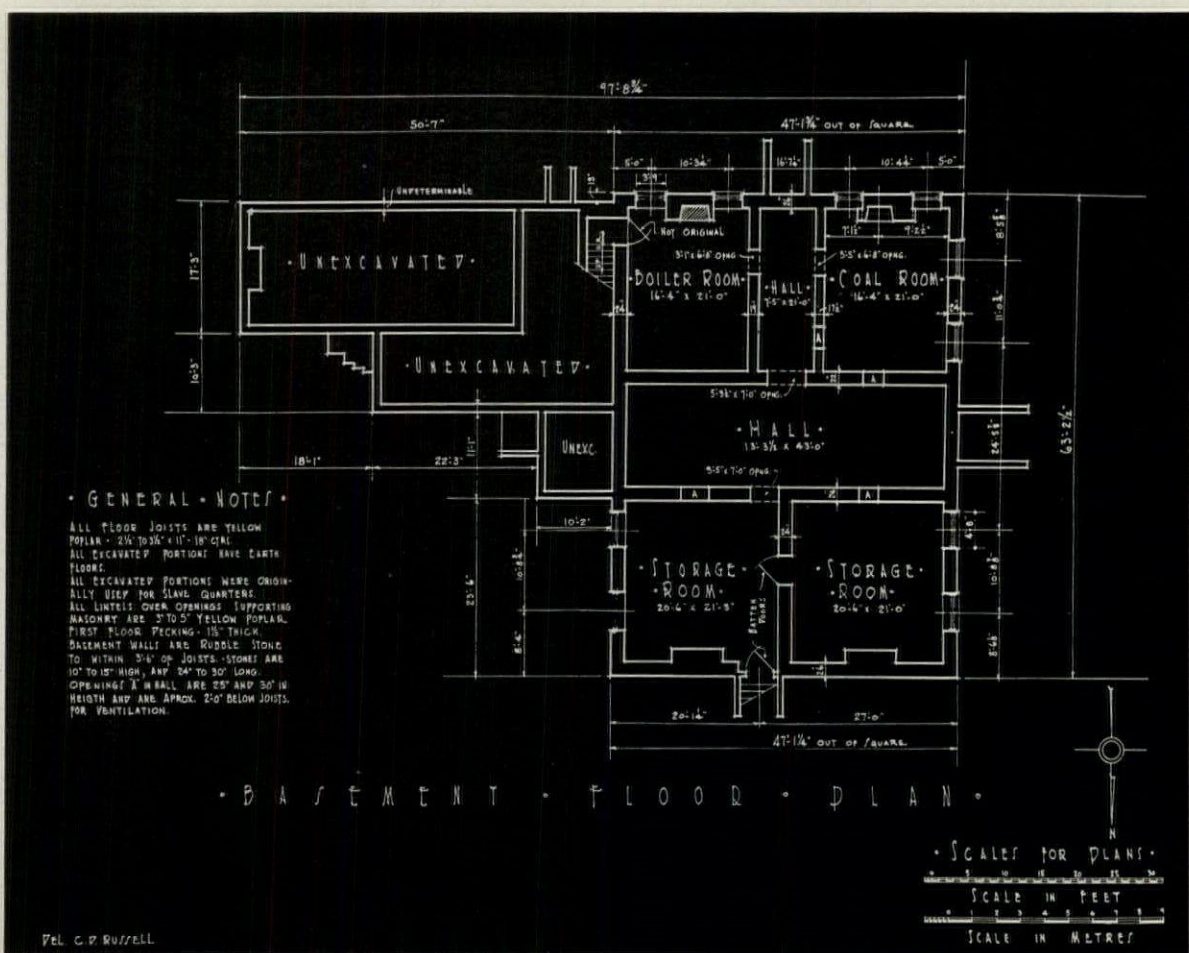
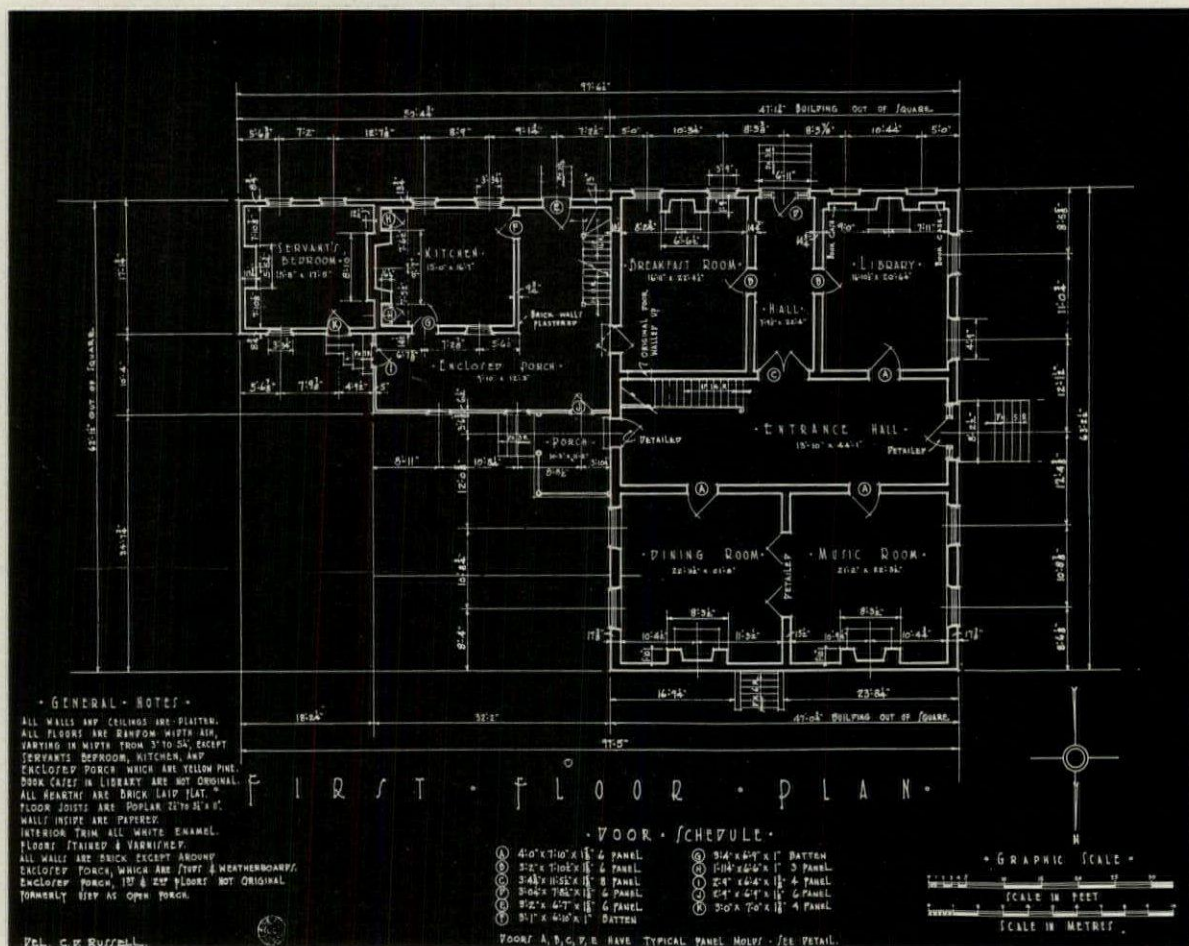
R. W. J. 1800s

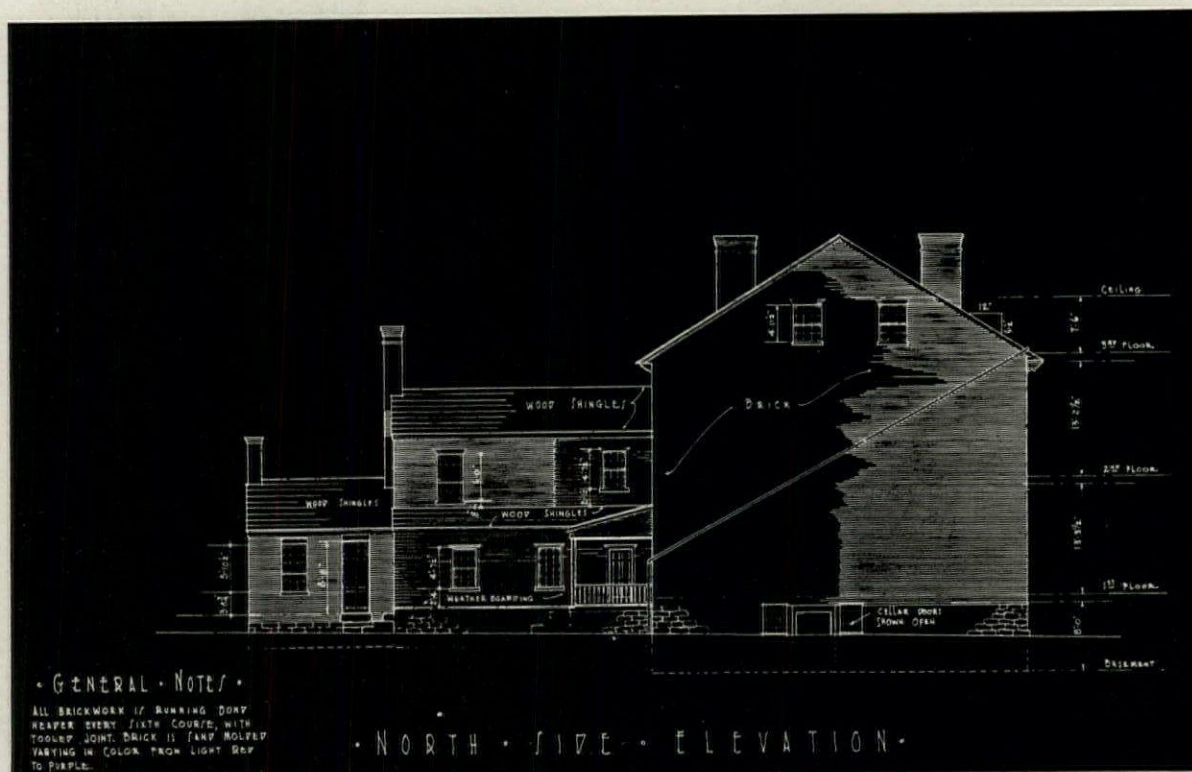
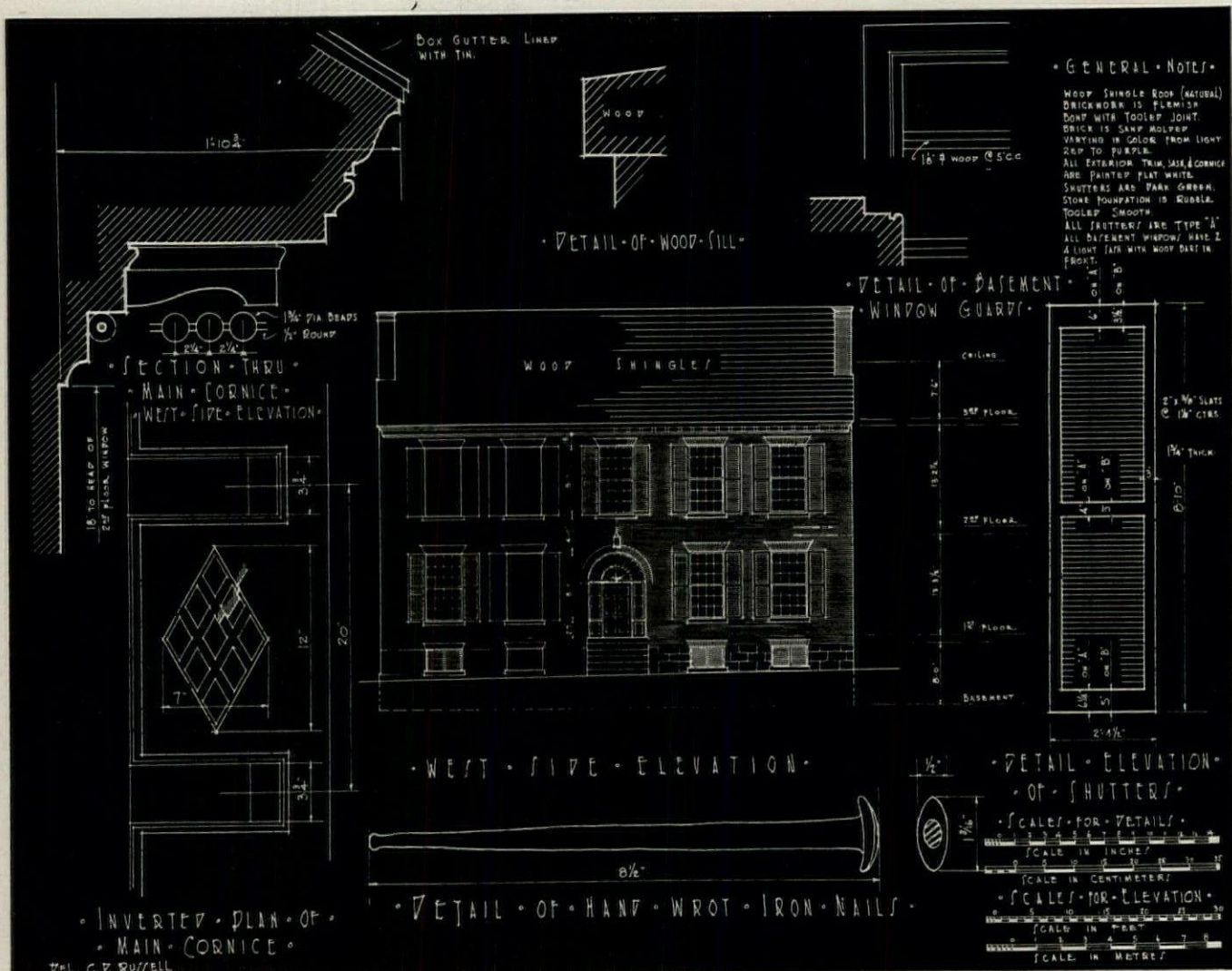
"THE GRANGE," NEAR PARIS, KENTUCKY, A FEDERAL PERIOD TYPE



THE HOUSE KNOWN AS "WICKLAND" IS SAID TO HAVE BEEN DESIGNED BY ARCHITECTS JOHN MARSHALL BROWN AND JOHN ROGERS WHO DID MANY OF THE FINE OLD HOMES OF KENTUCKY. IT WAS BUILT IN 1813. THE WICKLIFFE FAMILY, WHICH GAVE THREE GOVERNORS TO KENTUCKY, OCCUPIED THE HOUSE THROUGH THREE GENERATIONS. IT FELL INTO DISREPAIR IN RECENT YEARS BUT WAS EVENTUALLY REHABILITATED AND IS NOW KEPT OPEN TO THE PUBLIC AS A HISTORIC MUSEUM. THE HISTORIC AMERICAN BUILDINGS SURVEY DRAWINGS ARE REPRODUCED ON THE FOLLOWING PAGES AS A RECORD OF A REPRESENTATIVE HOUSE OF THIS PERIOD AS WELL AS EVIDENCE OF THE PAINSTAKING CARE EXERCISED BY THE ARCHITECTS AND DRAFTSMEN WHO PERFORMED THE WORK FILED AT THE LIBRARY OF CONGRESS

"WICKLAND," HOME OF THREE GOVERNORS, BARDSTOWN, KENTUCKY





SECTION THRU
BRICK CORNICE AT D-D'

SECTION THRU
BRICK CORNICE AT A-A'



GENERAL NOTES

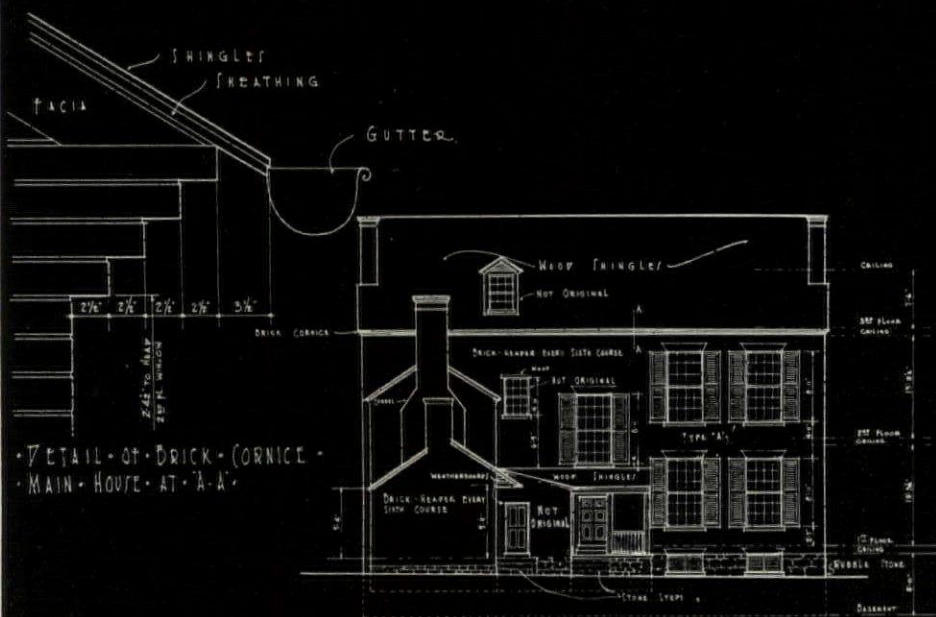
WOOD SHINGLE ROOF, (NATURAL).
BRICKWORK IS FLEMISH BOND WITH
TOOLED JOINT. BRICK IS SAND MOLDED
VARYING IN COLOR FROM LIGHT RED
TO PURPLE.
ALL EXTERIOR TRIM, (SILL & CORNICE)
ARE PAINTED FLAT WHITE.
SHUTTERS ARE DARK GREEN.
STONE FOUNDATION IS RUBBLE
TOOLED SMOOTH.
SHUTTERS WHEN SHOWN CLOSED
COVER BRICK PANELS. NO WINDOWS.
SHUTTERS ON MAIN BUILDING ARE TYPE "A".
SHUTTERS ON WINGS ARE TYPE "B".

SOUTH SIDE ELEVATION

SCALE FOR ELEVATION



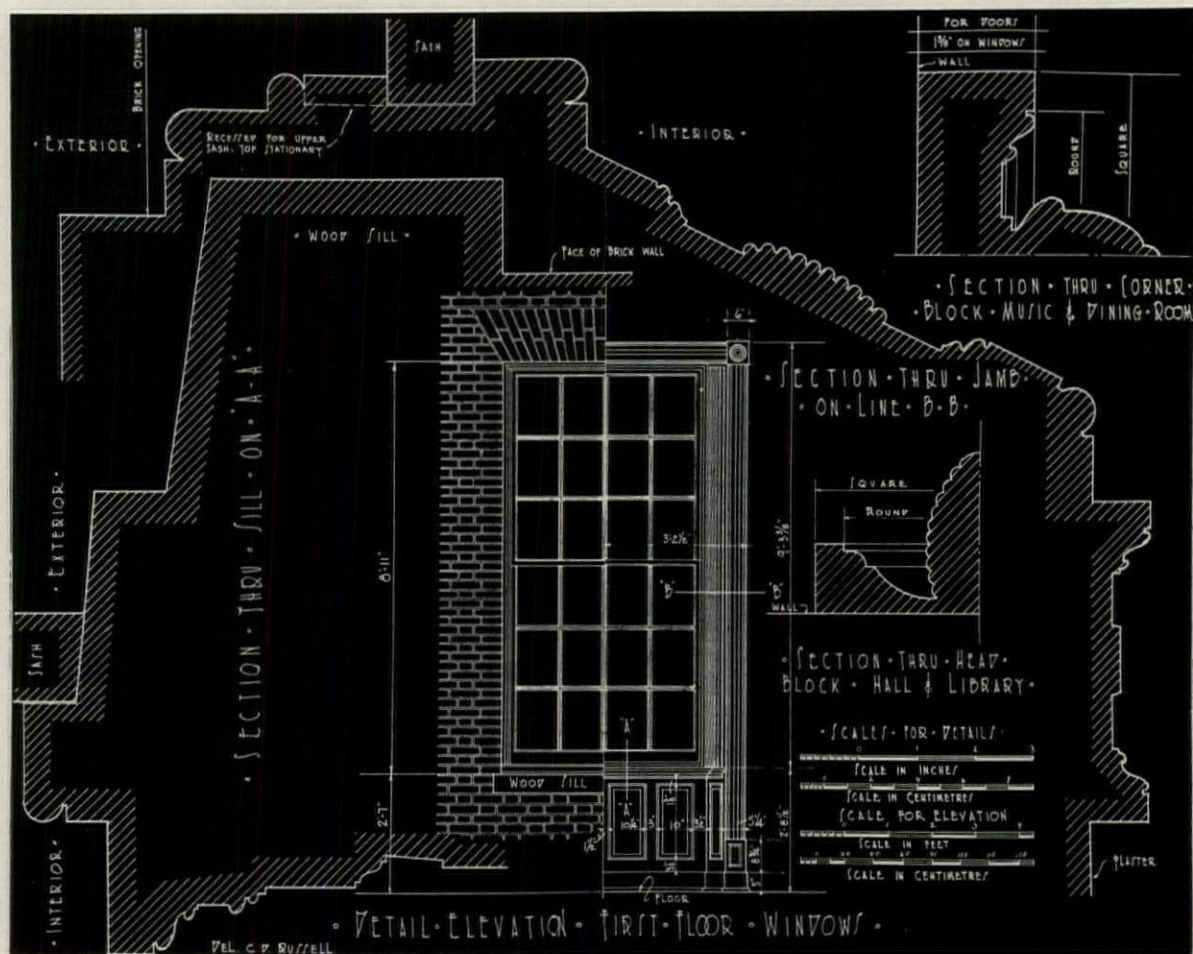
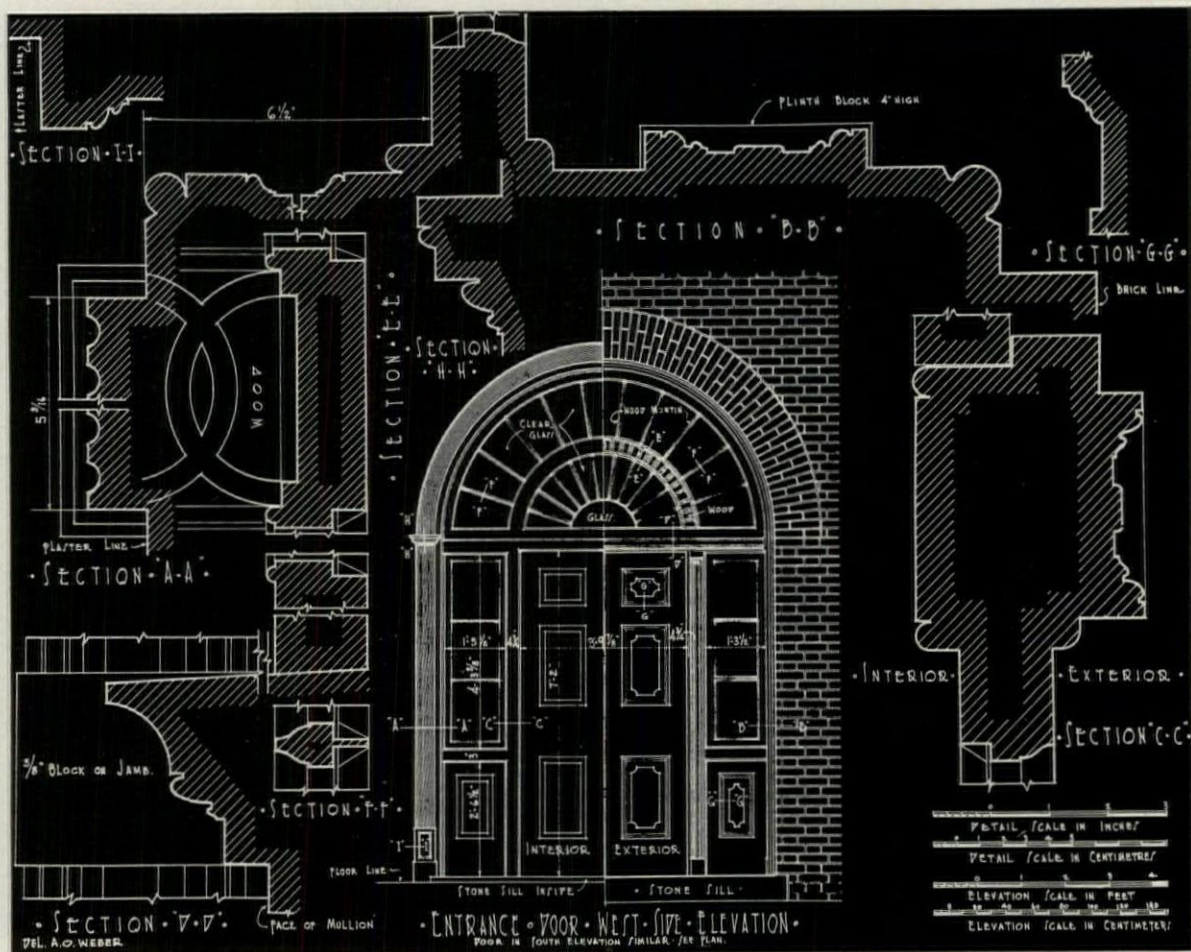
DEL. W. GAZLAY

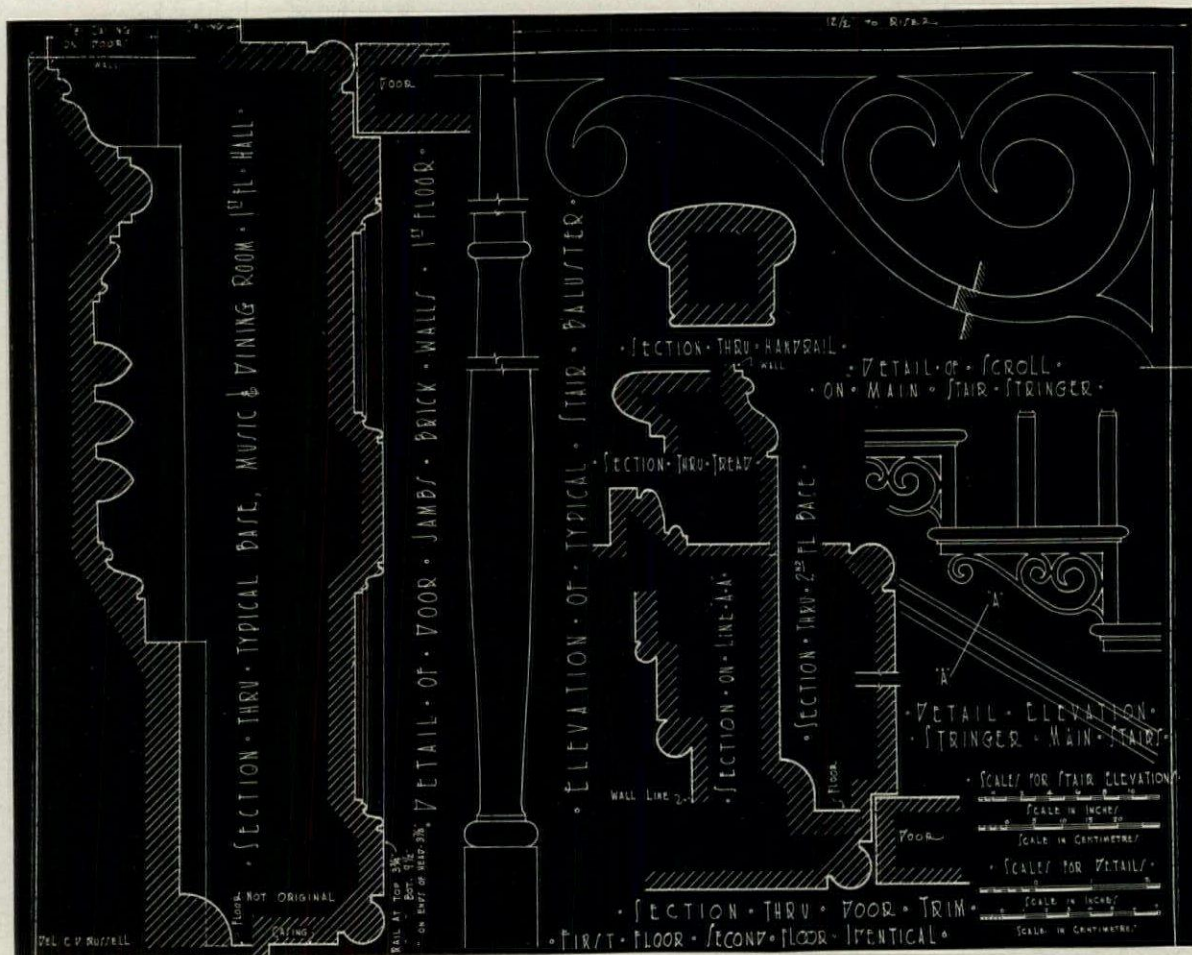


DETAIL OF BRICK CORNICE
MAIN HOUSE AT A-A'

EAST SIDE ELEVATION

SCALE FOR DETAIL
SCALE IN INCHES

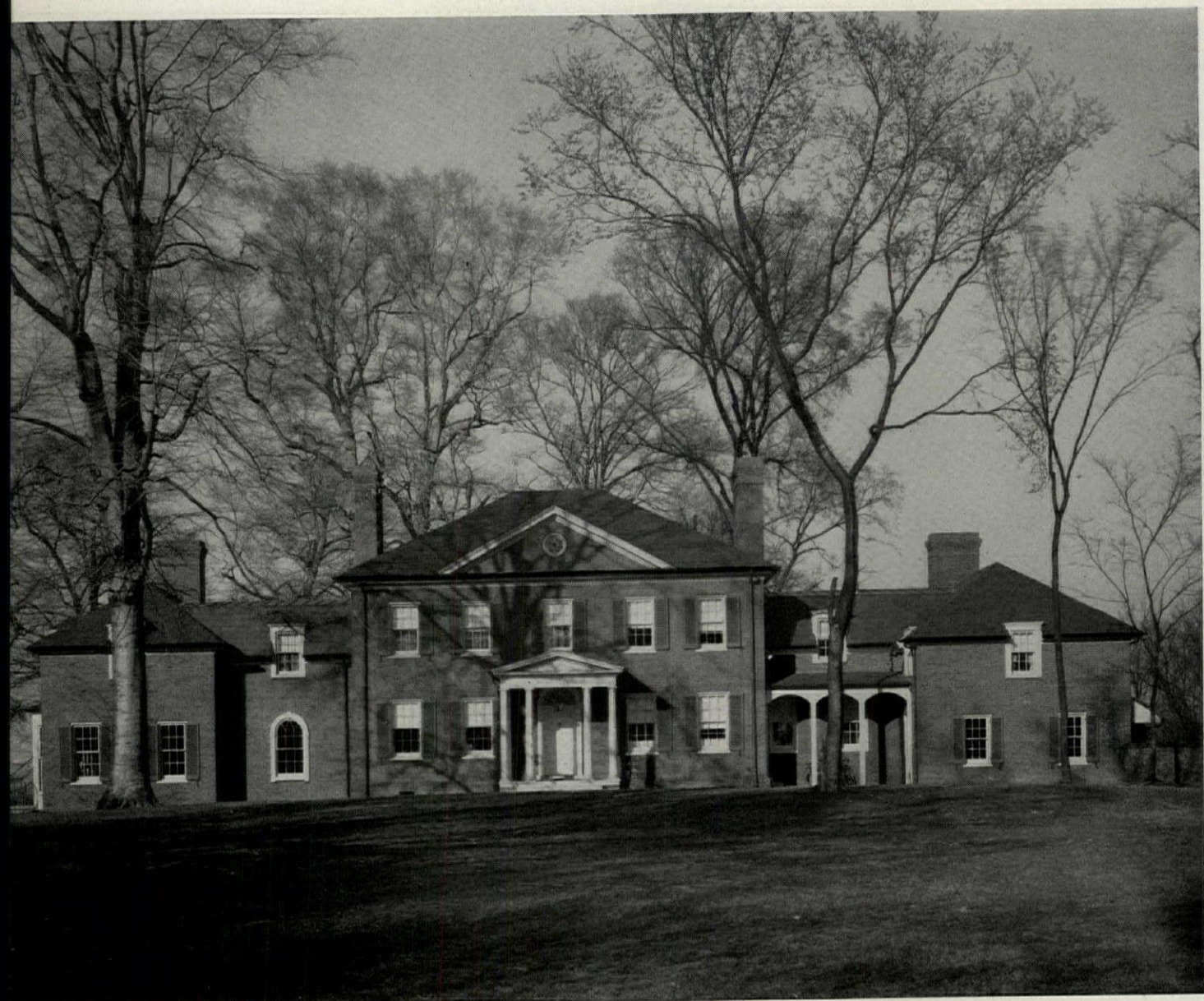




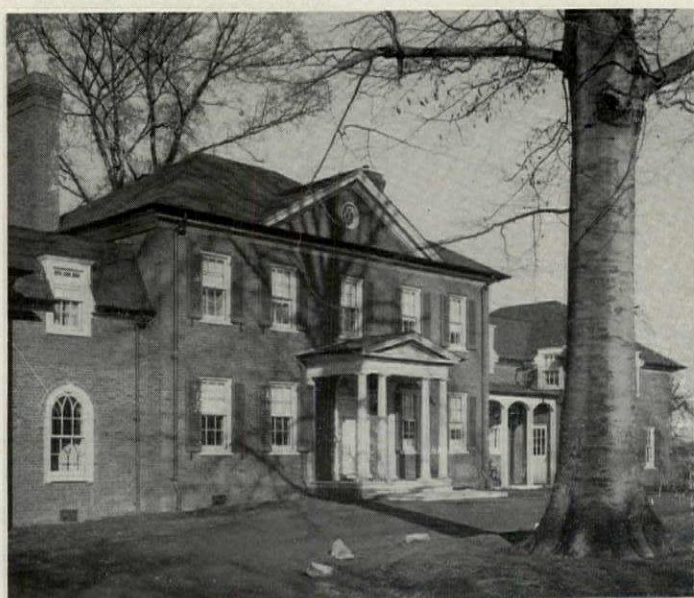


KENTUCKY ARCHITECTURE OF THE PRESENT DAY IS LARGELY BASED ON THAT OF THE EARLIER DAYS. FOR EXAMPLE, THIS RESIDENCE WAS FRANKLY DERIVED FROM PRECEDENT SO FAR AS ITS OUTWARD FORM AND DETAIL IS CONCERNED. THE PLAN, OF COURSE, WAS ARRANGED IN ACCORDANCE WITH TODAY'S LIVING REQUIREMENTS. THE WHOLE IS IN EXCELLENT TASTE. ON THE PAGES THAT FOLLOW, WHICH ARE UNFORTUNATELY LIMITED, THERE ARE PRESENTED SELECTED VIEWS OF SOME OTHER HOUSES, COLLEGIATE BUILDINGS, CHURCHES, AND OTHER TYPES WHICH WILL GIVE AN IDEA OF THE GENERAL CHARACTER OF RECENT WORK IN THE STATE. MODERNISM HAS NOT MADE MUCH HEADWAY IN KENTUCKY, WHICH IS INDICATIVE OF THE STRONG LOVE OF ITS CITIZENS FOR THEIR FINE TRADITIONS RATHER THAN OF ANY LACK OF PROGRESSIVENESS. ARCHITECTURAL PROGRESS HERE WILL BE EVOLUTIONARY RATHER THAN REVOLUTIONARY AND IS MORE LIKELY TO MOVE TOWARDS THE DEVELOPMENT OF A REGIONAL STYLE THAN TOWARDS INTERNATIONALISM. INDIGENOUS MATERIALS, CLIMATE, AND PEOPLE WILL PREVAIL

HOUSE BY STRATTON O. HAMMON FOR WALLACE DAVIS, LOUISVILLE



THE WILLIAM C. DABNEY RESIDENCE, NEAR LOUISVILLE, KENTUCKY



BY NEVIN, MORGAN, AND KOLBROOK



V. V. COOK HOUSE, BY WISCHMEYER, ARRASMITH, AND ELSWICK



JOHN KINGHAM HOUSE, BY STRATTON O. HAMMON, ARCHITECT



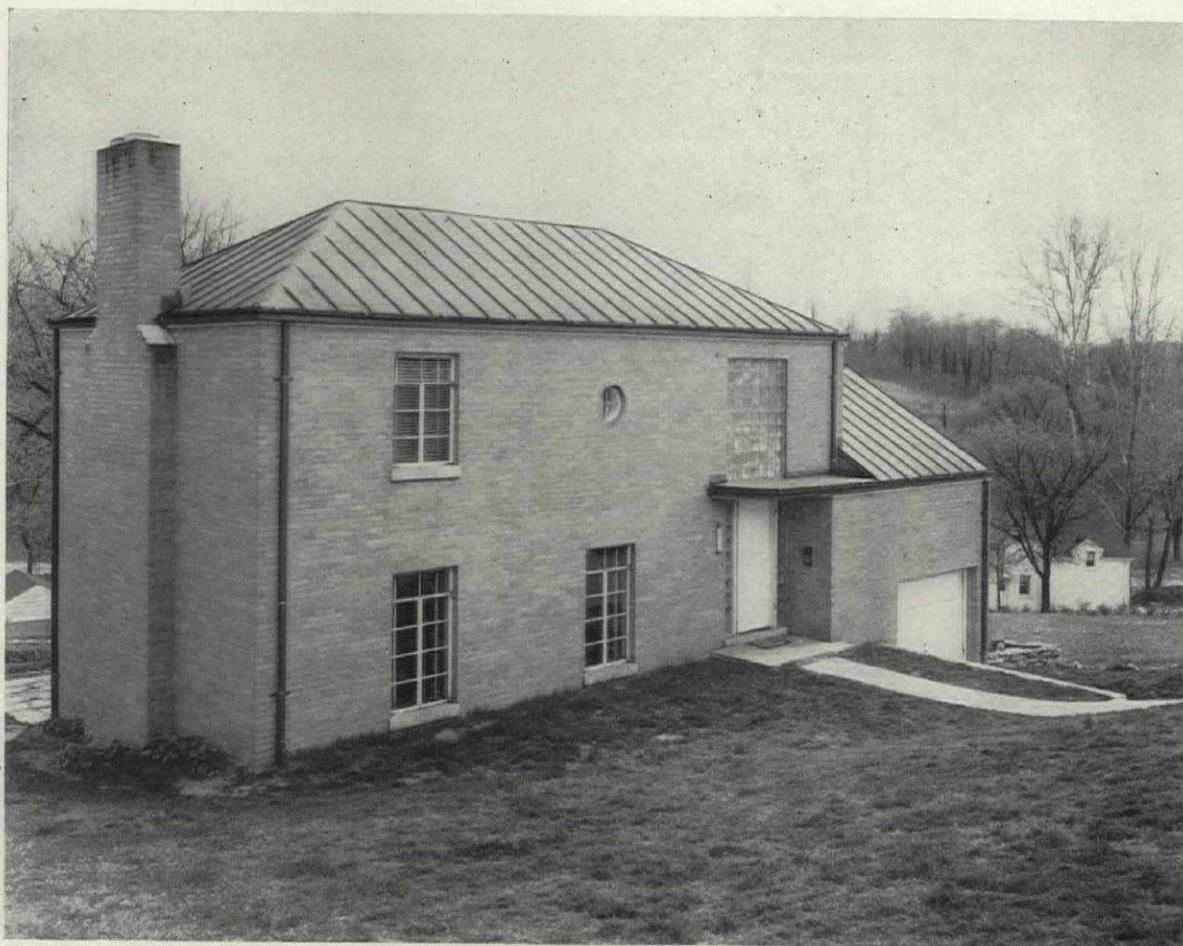
Caulfield & Shook photo

R. F. CATE HOUSE, BY WISCHMEYER, ARRASMITH, AND ELSWICK



Ernest Graham

ARTHUR PETER, JR., RESIDENCE, STRATTON O. HAMMON, ARCHITECT



RESIDENCE FOR MRS. ADELE McCASKEY, FRONT AND REAR VIEWS

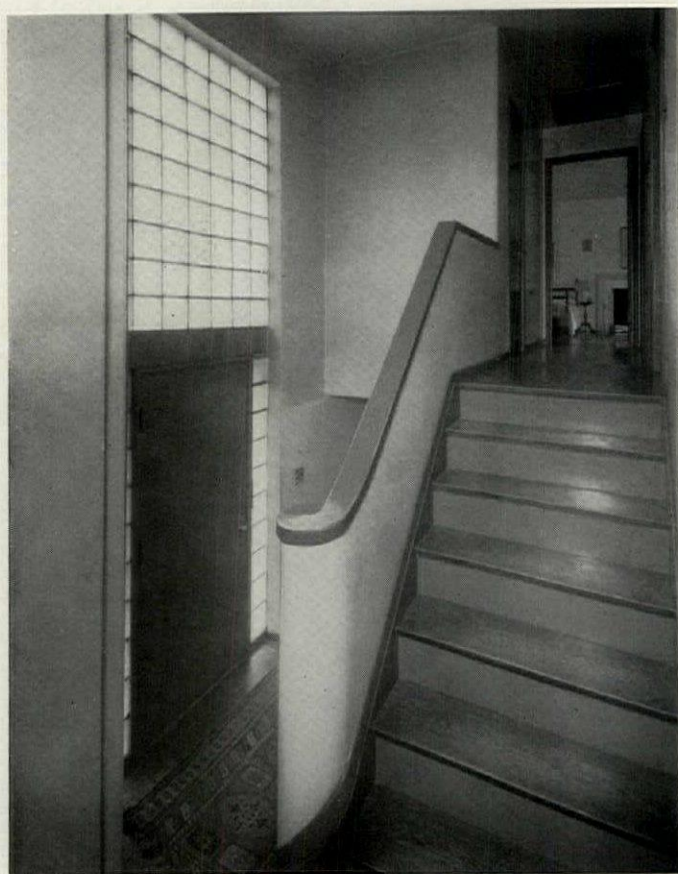


OTIS AND LEA, ARCHITECTS, LOUISVILLE



Canfield & Shook photos

LIVING ROOM OF THE McCASKEY HOUSE, OTIS & LEA, ARCHITECTS



STAIR DETAIL, McCASKEY HOUSE



Cawfield & Shook

THE PENDENNIS CLUB, IN LOUISVILLE, ERECTED TEN YEARS AGO, IS INCLUDED HERE PARTLY BECAUSE IT IS ONE OF THE BEST BUILDINGS IN THE CITY AND PARTLY BECAUSE IT WILL BE THE SCENE OF SOME OF THE IMPORTANT CONVENTION ACTIVITIES, INCLUDING THE PRESIDENT'S RECEPTION. THE CHARACTER OF ITS INTERIOR DESIGN IS WELL SHOWN BY THE ILLUSTRATION, OVERLEAF, OF A PORTION OF THE MAIN DINING ROOM. MEMBERS ARE PROUD OF THE GRACIOUSLY HOSPITABLE ATMOSPHERE TO WHICH ITS TASTEFUL ARCHITECTURE CONTRIBUTES MIGHTILY AND MANY OF THOSE WHO VISIT THE CLUB AT THE CONVENTION WILL ENJOY THEIR MINT JULEPS THE MORE BY REASON OF PLEASANT SURROUNDINGS

PENDENNIS CLUB, BY NEVIN, MORGAN & KOLBROOK, ARCHITECTS



VIEW INTO MAIN DINING ROOM, PENDENNIS CLUB, LOUISVILLE



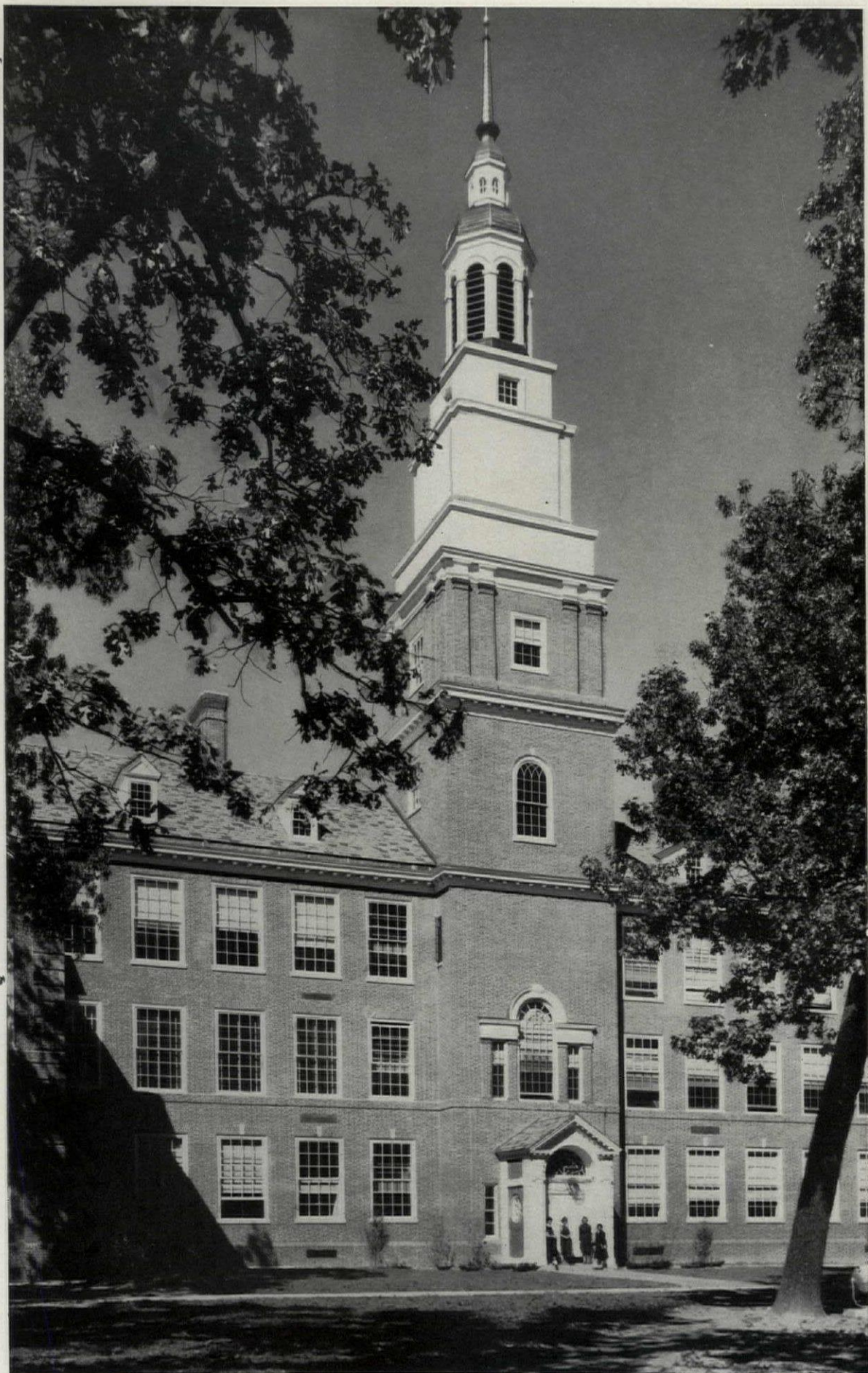
THE LAW SCHOOL BUILDING AT THE UNIVERSITY OF LOUISVILLE



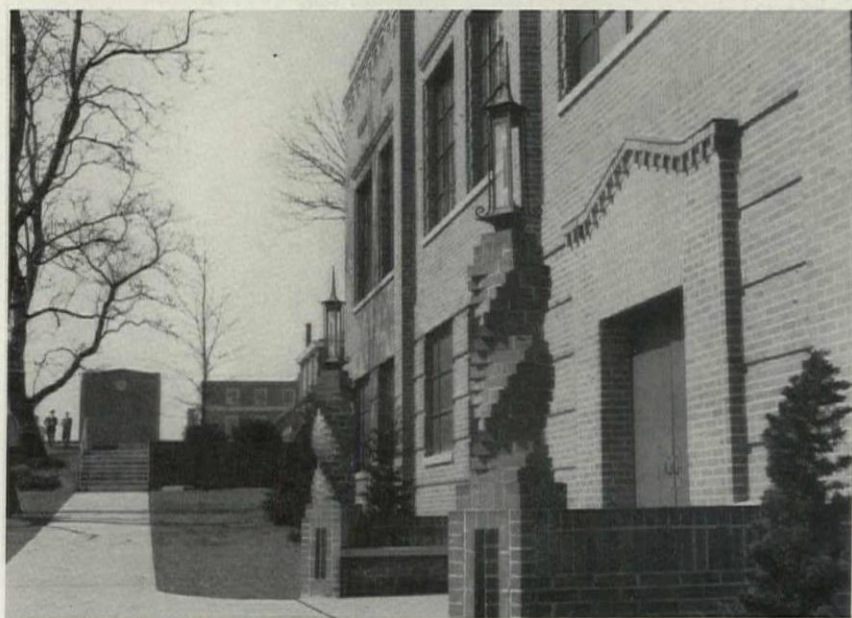
FINE ARTS (ABOVE), LIBRARY (BELOW), AND JESSIE P. DRAPER BUILDING (OPPOSITE PAGE)



THREE BUILDINGS AT BEREA COLLEGE, BEREА, KENTUCKY



ALL ARE BY CHARLES F. CELLARIUS, ARCHITECT, CINCINNATI, OHIO

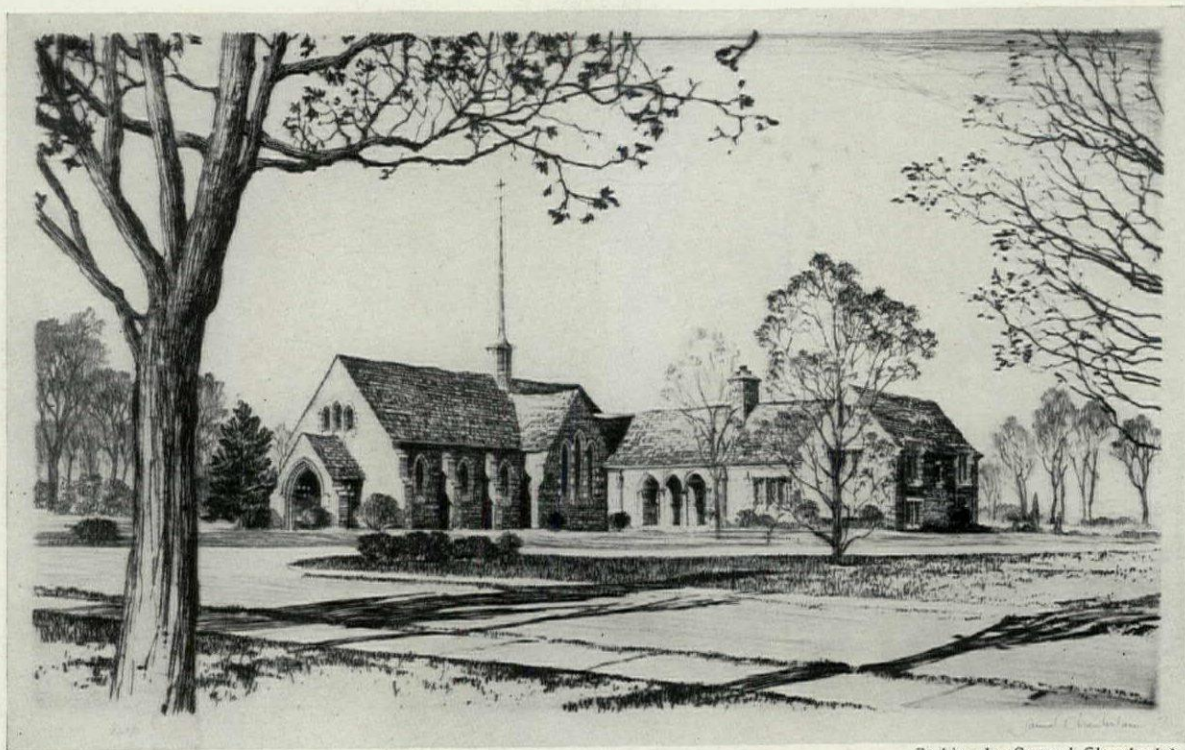


AMONG THE NEW BUILDINGS AT THE UNIVERSITY OF KENTUCKY AT LEXINGTON ARE THE STUDENT UNION, THE LAW BUILDING, AND THE ENGINEERING QUADRANGLE. FOR THESE ERNST VERN JOHNSON WAS THE ARCHITECT. TOP PHOTO SHOWS THE "UNION," WITH A VIEW OF ITS "GREAT HALL" JUST BELOW. AT BOTTOM IS A DETAIL OF THE LAW BUILDING'S BRICK LAMP POSTS

SOME RECENT ADDITIONS TO THE UNIVERSITY OF KENTUCKY



DRAWING BY C. WINSTON HABERER, BAPTIST CHURCH, LOUISVILLE



Etching by Samuel Chamberlain



Casfield & Shook

DUNCAN MEMORIAL CHAPEL, WISCHMEYER, ARRASMITH & ELSWICK



Caulfield & Shook

INTERIOR, DUNCAN CHAPEL, WISCHMEYER, ARRASMITH & ELSWICK

MAY 1940

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ARCHITECT VERN JOHNSON PRESENTS, ABOVE, HIS DESIGN FOR THE PROJECTED STATE OFFICE BUILDING AT FRANKFORT. JOHN T. GILLIG IS CONSULTING ARCHITECT. BELOW IS THE FAMOUS GOLD REPOSITORY AT FORT KNOX, BY THE OFFICE OF THE SUPERVISING ARCHITECT OF THE TREASURY IN WASHINGTON



Caulfield & Shook

PUBLIC RELATIONS

SUMMARY OF A PROGRAM FOR ARCHITECTS

BY D. KNICKERBACKER BOYD, F. A. I. A.

EDITOR'S NOTE: *The following program was prepared as a suggestive check-list to indicate some of the various ways in which architectural groups might conduct activities directed towards increasing public understanding of and appreciation for the value of the Architect's services and consciousness of his importance as an essential part of the building industry. The author is better qualified than almost any architect you can name to advise the profession on this vital subject, for he has devoted many years to the study of needs and possibilities in the field of public relations for the architect. During this time he has given of himself unstintingly in the fight to advance the interests of the profession. If any organized campaign is developed to educate the public on a national scale, he is a logical candidate to be its leader.*

A. NATIONAL ACTIVITIES.

1. The Public still needs to be much more fully informed as to the services which the competent Architects perform and as to their cooperation with good engineers and reliable contractors, sub-contractors and the manufacturers of quality materials. To this end appropriate documents in language for popular consumption should be prepared and widely distributed in the form of brochures.

(a) One should be prepared for local use and national distribution to financial institutions, insurance companies, corporations and others, who should much more extensively employ competent architects, engineers and builders and use quality materials.

(b) Another should be prepared for popular consumption by prospective home owners and for distribution at Exhibitions, "Home Shows," etc.

(c) Another could consist of authoritative information on maintenance and proper upkeep of buildings for distribution by architects to owners for whom buildings have been satisfactorily completed under architectural services.

(d) Still another could show by illustrations and text, examples of advertising in popular magazines and trade publications by national manufacturers of building materials and equipment, of how they advocate the employment of trained architects in connection with all building matters.

A campaign has already been started to bring this about and to urge others to follow suit.

2. The professions should, collectively and individually and impressively, collaborate with all local officials and civic organizations, as the Institute does nationally. The necessity for these activities could not better be described than in the report of The A.I.A. Committee on State and Municipal Public Works as presented at the 1939 Convention, which every member of the profession should read; copies of which may be obtained by applying to The Octagon.

3. Collectively we should urge the U. S. Postal Department to issue a series of postage stamps showing the tangible assets of the Government—(not now recognized as offsets to the so-called "enormous" national debt)—including good examples of architecture, engineering and construction—with portraits or the names of the architects, and in some cases of the engineers and contractors.

4. Require, through adequate means, that names of architects and engineers be given in connection with illustrations of buildings—and builders too, after contract awards—in newspapers and other publications. The public, as well as the industry, has a legitimate interest in being given this information.

5. All over the country illustrated postcards are put out of prominent buildings which, in almost all cases, neglect to mention the name of the architect—and the builder. Efforts to rectify this omission should be made with all publishers of such cards and of illustrated booklets descriptive of buildings in communities and with the promoters of all tours, sight-seeing buses, etc. Cooperation could also be offered in compiling information.

6. Arrangements could be made for a series of cards, attractively illustrated and lettered, depicting historic buildings and shrines of architectural merit. Beginning with The Octagon, as headquarters, each one should bear the name of the American Institute of Architects. They could be furnished to the architects of the Country and others at a reasonable price for use at Christmas and on other occasions. This would fill a long felt artistic need and their distribution by hundreds of thousands would insure a profit to The Institute and be an excellent means of promotion.

7. In addition to local exhibits of architecture, ar-

rangements from time to time can be made with the American Federation of Art or the new National Museum for Traveling Exhibits of Architecture. With the same kind of "Publicity" as later mentioned for local exhibits, these can do much to arouse public interest in the profession and in building construction.

8. The promotion of certain phases of the building industry through motion pictures and on the radio is being handled by many individual manufacturing concerns and by associations and by the Producers' Council. The use of these media should be promoted in every way possible before the public, before clubs, and before architectural and engineering schools. Others should be encouraged to add to this list of available motion pictures and radio programs. All possible cooperation should be secured in arranging for listeners, showings and adequate attendance.

9. Due to the possibility of there being too few building trades workers in the near future, it is suggested that adult classes or lectures be conducted on every phase of the building industry, including respectively real estate, architecture, engineering, contracting, manufacturing, erection and installation. Such courses could be conducted by the combined associations in the industry and consist either of short or concentrated periods. To these would be invited all local elements in the industry, including workers, especially those who, due to lack of employment, are now out of the industry and occupying positions as chauffeurs, barbers, bartenders, filling station agents, etc. The cooperation of Federal and local agencies can be readily obtained if an organized attempt be made.

10. Failure to bring this latter class of men back into the industry in time to revive their interest and technique would then be the occasion to consider the other possibility, that of cooperation with local Boards of Education, and Industry Associations, the Federal Apprenticeship Committee, and Labor Organizations, in establishing any necessary apprenticeship courses.

B. LOCAL ACTIVITIES.

1. The professions should collaborate with Boards of Education in maintaining highest standards of Planning and Designing of School Buildings, and also;

(a) Arrange for traveling exhibitions of selected architectural subjects into the public and parochial schools with a speaker at the opening exercises in each school. Presumably the exhibit would change schools every week.

(b) Present once each year (or oftener) a framed example of some fine piece of architecture (ancient or modern) to one of the Schools with an architect making the address of presentation at a suitable ceremony, assembling all pupils.

(c) Provide for talks on the "Romance of Building" before general assemblies of scholars as an adjunct to vocational guidance in the interest of the building crafts.

(d) Where vocational courses are conducted in the building trades, Chapters or State Societies could well offer to furnish school authorities with blueprints of appropriate buildings for instructional purposes. Also arrange for a separate ex-

hibit of working and detail drawings with accompanying photographs of the executed work, and possibly an occasional talk by an architect, engineer, or builder to the boys?

2. Arrange for talks by professional men, builders, and material manufacturers before Rotary, Exchange and other Service Clubs. Also before Women's Clubs and other Organizations.

3. Arrange similar interchange of ideas and promotion of each other's interests at meetings of Builders Exchanges, Real Estate Boards, Building and Loan Associations, other Financial Groups and Interests, Building Owners and Managers Organizations, and others allied with construction.

4. In cooperation with building materials exhibits, wherever they exist, assist in maintaining a Bureau of Information on architectural and technical subjects and keep such a bureau or library supplied with literature on the Services of the Architect for distribution to the public.

5. Maintain an Informational Exchange to keep members of all organizations allied with architecture and construction advised as to meetings and speakers where the subject may be of interest to others than the immediate membership.

6. Chapters or Societies could prepare maps showing locations of buildings in each city or community, for display in Railroad and Bus Stations and all other prominent places—for the information of visitors—possibly in cooperation with civic groups and with the names of the organizations conspicuously displayed.

7. Assist in compiling Booklets by Chambers of Commerce and other Agencies in exploiting the advantages of communities, and of Architects' services and the characteristics of their buildings, and of local construction facilities.

8. Cooperate in compiling data on historic buildings and objects of interest in each Community or State and in bringing about their preservation wherever desirable.

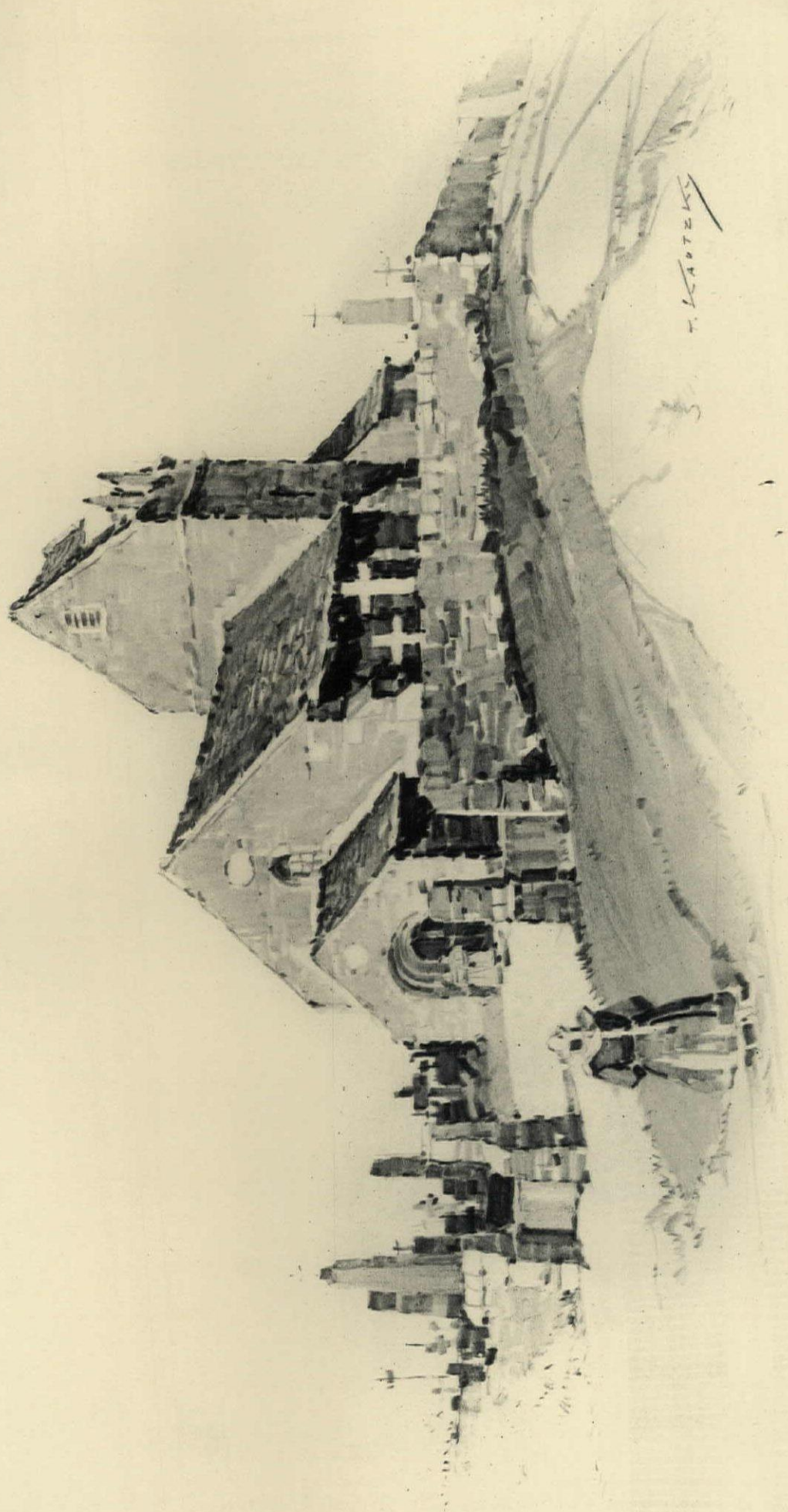
9. Arrange for periodic exhibits of Architecture and allied arts. Preferably to be held in conveniently conspicuous places and accompanied by campaigns of publicity and promotions in the press and by posters, radio and otherwise, including addresses in the schools, notices in motion picture shows, etc. (Use the Altoona case as an example.)

10. Where Home Shows are held, if possible exert architectural influence and direction, include Architectural exhibits and arrange for distribution of specialized Brochure intended for guidance of prospective Home Owners.

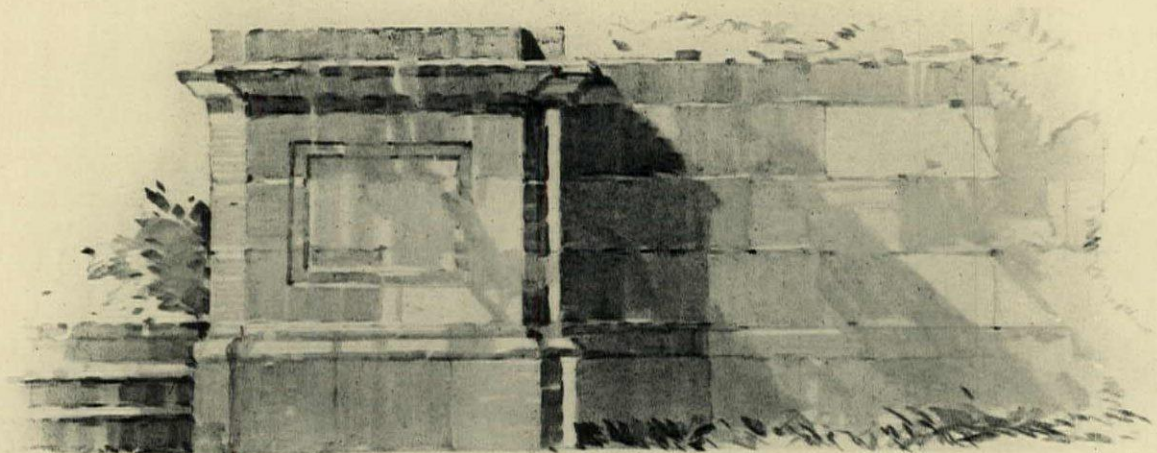
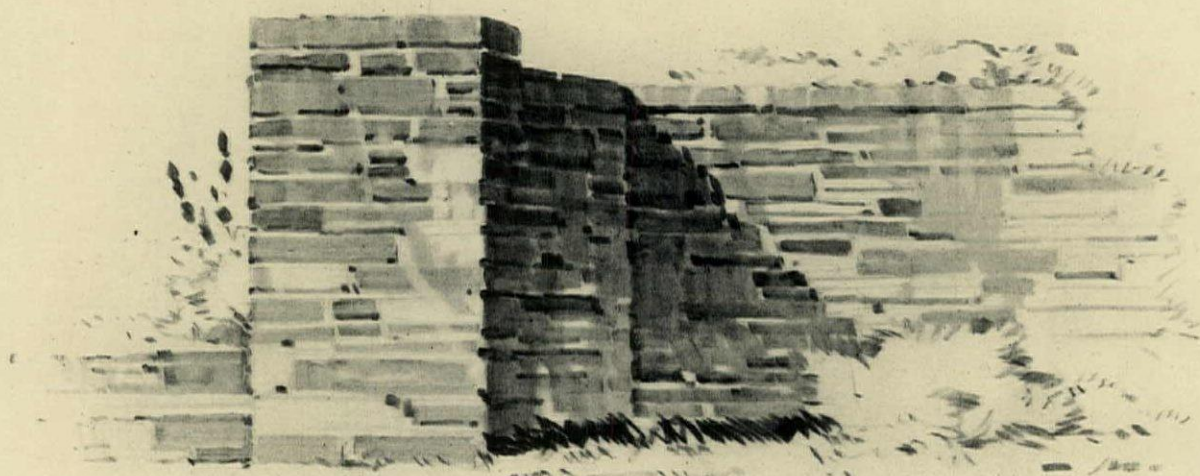
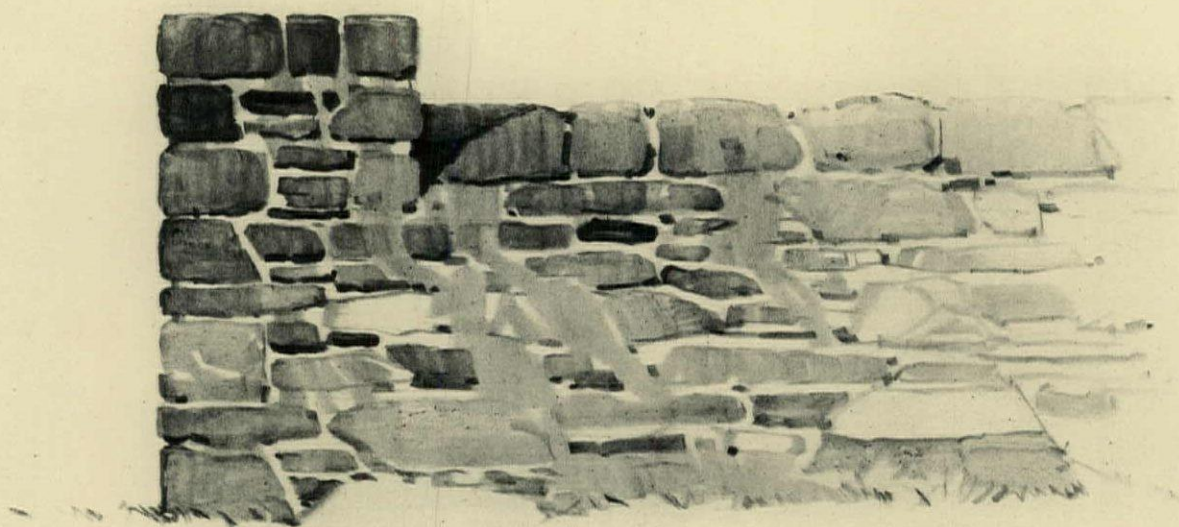
11. Give official recognition to good craftsmanship. Wherever possible award Certificates of Craftsmanship to outstandingly good workers, as now being done in New York and other places usually through Building Congresses. Encourage good craftsmen, through individual commendation, on all occasions possible.

12. Encourage Draftsmen to visit quarries, mills and buildings under construction and familiarize themselves with all phases of construction possible outside of the office routine.

(Continued on page 330)



CHAPEL AT LANDEMER, NORMANDY



LESSON 2—INDICATING ROUGH AND SMOOTH STONEWORK

PENCIL BROADSIDES—2

BY THEODORE KAUTZKY

Having practiced diligently (I hope) the fundamental strokes described in the first lesson, and possessing as a result a reasonable degree of control over the pencil, you are ready to start on the indication of various textures. This lesson has to do with stonework.

While it is possible for you to begin right here, using as reference the examples shown opposite, it would be a wise thing to wait, before you draw, long enough to go outdoors and look at some actual stone walls. There are many things about them that you can observe with profit. Notice the variations in size and color and value of the individual stones in a section of rubble or random ashlar. See how a good mason composes them to achieve variety and texture and how he avoids monotony. See how the light falls differently upon each one and how the shadows and highlights arrange themselves in accordance with the roughness or smoothness of the work. Take note of the effect of reflected light from nearby surfaces or from the ground. The more closely you observe these things, the better able will you be to draw a convincing picture. Even if you are already familiar with stonework, you can always benefit by looking again. I do it repeatedly.

Now come back to your drawing board and see that your sandpaper block is at hand and your pencil is sharpened properly. You are going to try to do what the good mason does—only you will do it on paper.

First you will have to sketch very lightly the pattern of the wall. As you do this, keep

in mind the desirability of laying the stones horizontal, mixing the sizes to make a pleasant variety, breaking the joints to get a good bond. Bigger stones are good at corners to give them strength; smaller stones fill in among the irregular spaces between the big ones. If you are drawing a rough wall, avoid the monotony of pattern that would be caused by repeating stones of the same size or shape at too regular intervals.

Decide where you want to focus the attention by giving your wall the greatest contrast with its surroundings. Begin there to put in the darkest values, shading individual stones cleanly with parallel strokes of the required weight. Do some stones with vertical strokes; a few with horizontal for variety's sake. Or vice-versa. Occasionally, as you proceed from dark toward light, break the pattern with some diagonal strokes as you did in the last lesson at "B." Keep the edges of stones clean-cut by accenting the beginning and end of strokes slightly as already described. This applies particularly to the edges that silhouette against the sky or lighter areas of your drawing.

Put in a few shadows along the bottom edges of occasional stones, watching the whole effect all the while to avoid spottiness. Leave clean white areas between stones to count partly as mortar joints, partly as highlights along top edges, but avoid monotony in this also by letting some of the strokes pass through from stone to stone.

By working from dark toward light, you can keep the entire area under better control

and you will learn with experience that there comes a point where it is well to stop with some of the stones left white. The white areas give sparkle to the final result and are in accord with nature, where sunlight is almost totally reflected from surfaces upon which it falls at just the proper angle. Even in shadows it is well to leave a little white paper to show through here and there to express reflected light and break up otherwise uninteresting areas.

The same general method is applicable to any type of stonework. As the wall becomes smoother, individual stones are drawn with less gradation and the shadows under them become less pronounced. The same is true of the highlights. There is still, however, gradation from dark to light in the whole

picture and individual stones are not all in the same value. The diagonal strokes are still used to give variety and to suggest the direction of falling light. Stiffness can be avoided without interfering with the general effect of accurate jointing and dressing, as may be seen in the example at the bottom of the accompanying sheet.

Three types of stonework only are shown. In them, nevertheless, you can find the principles by which to indicate any of the many varieties of texture you will see in buildings, stone fences, etc., as you travel about. Try many of them. The more you draw, the better you will be able to draw, provided you think and observe at the same time. And don't forget to keep your pencil properly sharpened at all times!

PUBLIC RELATIONS

A PROGRAM FOR THE ARCHITECT

BY D. KNICKERBACKER BOYD, F.A.I.A.

(Continued from page 326)

13. Organize Building Congresses, representative of all elements in the Construction industry, where they do not now exist. Consult A.I.A. Committee on Industrial Relations, for details on procedure.

14. Encourage local representatives of manufacturers of building materials, equipment and devices, affiliated with The National Producers' Council to set up local organizations.

15. Arrange wherever possible for radio talks about the professions and the building industry. The cooperation of producers may be secured for information on their national programs.

16. Wherever Better Homes Committees exist in communities, it is suggested that Architects, producers and builders should collaborate with the public spirited citizens who are functioning to arouse public interest in better homes and more of them.

17. Cooperation with Chambers of Commerce touring agencies and conductors of "rubber-neck" vehicles, should be furnished as to noteworthy places of architectural, structural, or historic interest and information furnished as to the general type of design, materials used, Architects, Engineers and Builders' names, etc.

18. In communities where lists of principal build-

ings, together with the names of owners, Architects, Engineers, Builders and general characteristics are not obtainable, newspapers will welcome such authoritative information for prompt use in preparing description or news items, especially in the case of accidents, fires or other casualties.

19. While newspaper offices maintain "Morgues" in their libraries of principal personalities connected with the building industry, it is suggested that local organizations secure complete biographies of local persons, lists of buildings designed, or executed, and other pertinent data subject to call or to be furnished newspapers, magazines and other publications when occasions present themselves.

20. In some cities local organizations of Architects make honor awards to owners of buildings, and sometimes Architects, for excellence of design and construction which activity assists in attracting public attention to architecture and the building industry. These are sometimes individual buildings wherever located and in other instances are for the most attractive buildings on certain streets. Instances are Fifth Avenue in New York City, and Chestnut Street, Philadelphia, for which award announcements have recently been made.