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# SKYLINES

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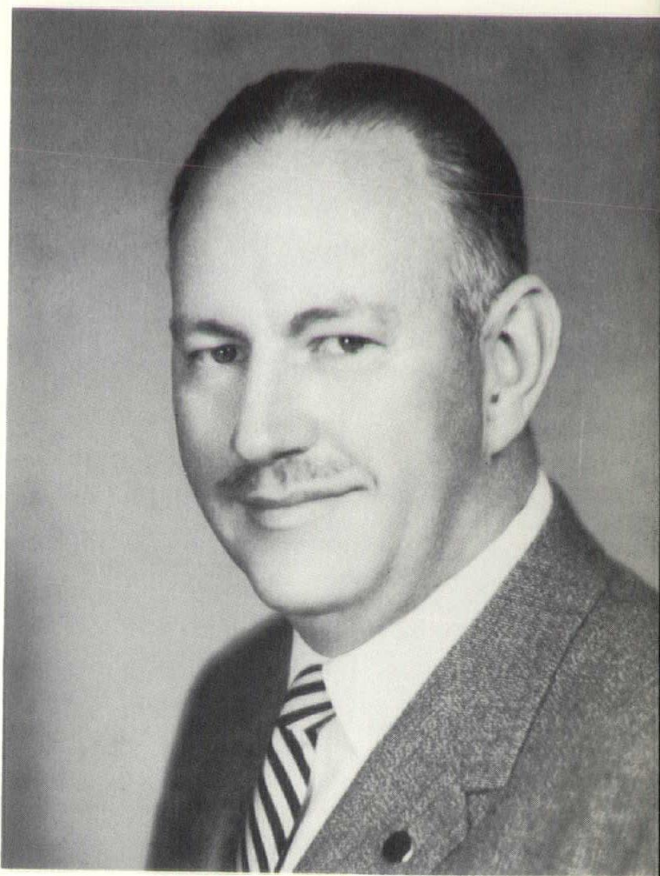
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**LLOYD ROARK NOMINEE  
FOR HIGH INSTITUTE OFFICE**



*I. Lloyd Roark, Jr.*

It is most gratifying to the Kansas City Chapter that the members of the Central States Region — as a Region — have seen fit to nominate Lloyd Roark for Second Vice-president of the Institute. Many Institute members feel, as do we in the Region and Chapter, that Lloyd's contributions to the affairs of the Institute as Regional Director have been so outstanding that he should continue as a member of the Board. Anything less would be a disservice to our profession. His recent experience on Board Committees, especially as Chairman of the vital Organization Study Committee, has made him an asset to the present Board and would make him an invaluable member of the new one.



Roark, a devoted and tireless worker for The Institute and the Chapter, became a Corporate Member of the Kansas City Chapter in 1949. He served as secretary to the Chapter in 1950 and 1951, and as president in 1952 and 1953. He was president of the Chapter at the time of the 1952 Regional Conference in Kansas City and will be remembered for the efficient manner in which he directed all the proceedings and administered other details required of the host chapter. In 1954, after two terms as president, he was elected to a 3-year term as a director of the Chapter.

In 1953, Roark was named to serve on the National Chapter Affairs Committee, which was headed by Beryl Price. This committee was a great force in shaping policies and activities at the national level. During the years Roark served on this committee, he acted as a liaison member between the committee and the Regional Council and did much to enlighten the National Board on regional problems affecting our members and chapter.

He was elected Regional Director of the Central States District in 1957. During his term he has served on several Board committees — among them the very important Committee on Structure. This committee, under the leadership of Phil Will, has recently submitted to the membership their recommendations for reorganization of The Institute, which is one of the major items to be discussed at the 1960 National Convention.

Eighteen months ago, Roark was appointed to the Octagon Review Committee — this committee ultimately became the Organization Study Committee, of which he is chairman. Working with a consulting management counsel, this committee reviewed the operation of the Octagon. Their recommendations were presented at the last Board meeting and were adopted in full. Reorganization is to start immediately and should become fully effective within a few months.

Roark graduated from the University of Kansas in 1937. During the war years he was an industrial and methods engineer for an aircraft manufacturer. In 1946, he formed a partnership with David Mackie, and they have practiced since that time under the name Mackie & Roark, Architects. During these years, the firm has received several awards in the Kansas City Chapter Honor Awards Program. After maintaining offices for many years in Overland Park, last year the firm moved their offices to the Country Club Plaza.

Roark is a member of the Mission, Kansas, Rotary Club. In 1952 and 1953, he was a Trustee of the Mission Township Board; also, he was a member of the Mission Township Zoning Board. He is presently a Commissioner of the Johnson County Water District.



## **THOMAS HART BENTON . . .**

### **1960 A.I.A. FINE ARTS MEDALIST**

Members and friends of the Kansas City Chapter were extremely pleased to learn that Thomas Hart Benton has been selected as the recipient of the 1960 Fine Arts Medal of the American Institute of Architects. The Fine Arts Medal is the highest honor the Institute can bestow in the fine arts other than architecture.

Presentation of the medal to Mr. Benton will be at the annual dinner of the national convention in San Francisco on Thursday, April 21.



## A CHRONOLOGICAL AUTOBIOGRAPHY

THOMAS HART BENTON

- 1889 Born Neosho, Newton County, Missouri. Parents "Colonel" Maecenas E. and Elizabeth Wise Benton. Col. Benton served in Confederate Army and settled in Neosho as a lawyer in 1869. He became politically prominent under President Cleveland as U. S. Attorney for the Western district of Missouri and subsequently went for five terms to the Congress of the U. S.
- 1894-99 Began drawing Indians and railroad trains. Executed first mural with crayons on newly papered staircase wall in Benton home at Neosho. Work unappreciated. Grade schools in Washington, D. C. First introduced to formal art in the Library of Congress, and the Corcoran Gallery in Washington.
- 1900-04 Finished grade school. Met Buffalo Bill and saw his Wild West Show. Had first training in art at Western High School in Georgetown. Visited St. Louis World Fair. Saw first Remington pictures and shook hands with the last fighting Indian chief, Geronimo. Returned, with father's political defeat, to all year residence in Neosho.
- 1905-06 High school in Neosho. Began acquiring steady reading habits in father's library and with dime novels in the hay-loft. Continued drawing work in summer of 1906 as surveyor's assistant, rodman, around Joplin, Missouri, mining field. Found position as cartoonist on Joplin America — first professional work as artist.
- 1906-07 Attended Western Military Academy at Alton, Illinois, until February, when serious study of art was begun at Chicago Art Institute. Abandoned plans of doing newspaper work and took up painting.
- 1908-11 Went to France. Enrolled at Academie Julien, Paris. Made first approach to classic composition and to anatomy and perspective. Learned French. Attended lectures and musical events. Developed life-long attachment to chamber music. Painted in various opposed manners from "Academic" chiaroscuro of Academie Julien to "Pointilist" landscape. Met and associated with many personalities later to become famous in the art world, such as Leo Stein, brother of the famous Gertrude, John Marin, Jacob Epstein, Jo Davison, Andre L'Hote, Diego Rivera, Morgan Russell, and Stanton McDonald Wright. Was an habitue of cafes and studios where problems of new art were vociferously discussed. Stimulated by work in galleries of the Louvre, began study of art history. Read extensively in French literature, aesthetics and philosophy, along with classics. Became acquainted with Balzac, Bandelaire, Verlaine, Gautier, de Musset and other writers who were in vogue at the time. Read Hippolyte Taine's, **Philosophie de L'Art**, whose environmental aesthetic was to have its full effect later when





*"Modern America" — New School for Social Research — 1931*

American "Regionalism" became an issue in the art world. Influenced by Zuloaga, well-known Spanish painter, and became interested in Spanish school, chiefly in the works of El Greco.

- 1912 Returned to America, and made an abortive effort to settle in Kansas City, then moved on to New York.
- 1913-16 Struggle to make a living and find a "way of painting." Occasional commercial art jobs, decorative work in overglaze ceramic, set designing, historical reference and portrait work for the moving picture industry, then mostly located at Fort Lee, New Jersey, across the Hudson from New York. Worked with directors Rex Ingram and Gordon Edwards, and with such stars of the day as Theda Bara, Clara Kimball Young, Stuart Holmes, etc. Set up a studio in an old house at Fort Lee, and met Walt Kuhn, "Fop" Hart, Arthur B. Davies and other artists who frequented the west side of the Hudson River. Tried acting, unsuccessfully. Met Alfred Steiglitz and frequented his gallery at 291 Fifth Avenue. Intimates of the period: Rex Ingram the movie director, Thomas Craven, then a poet and teacher,

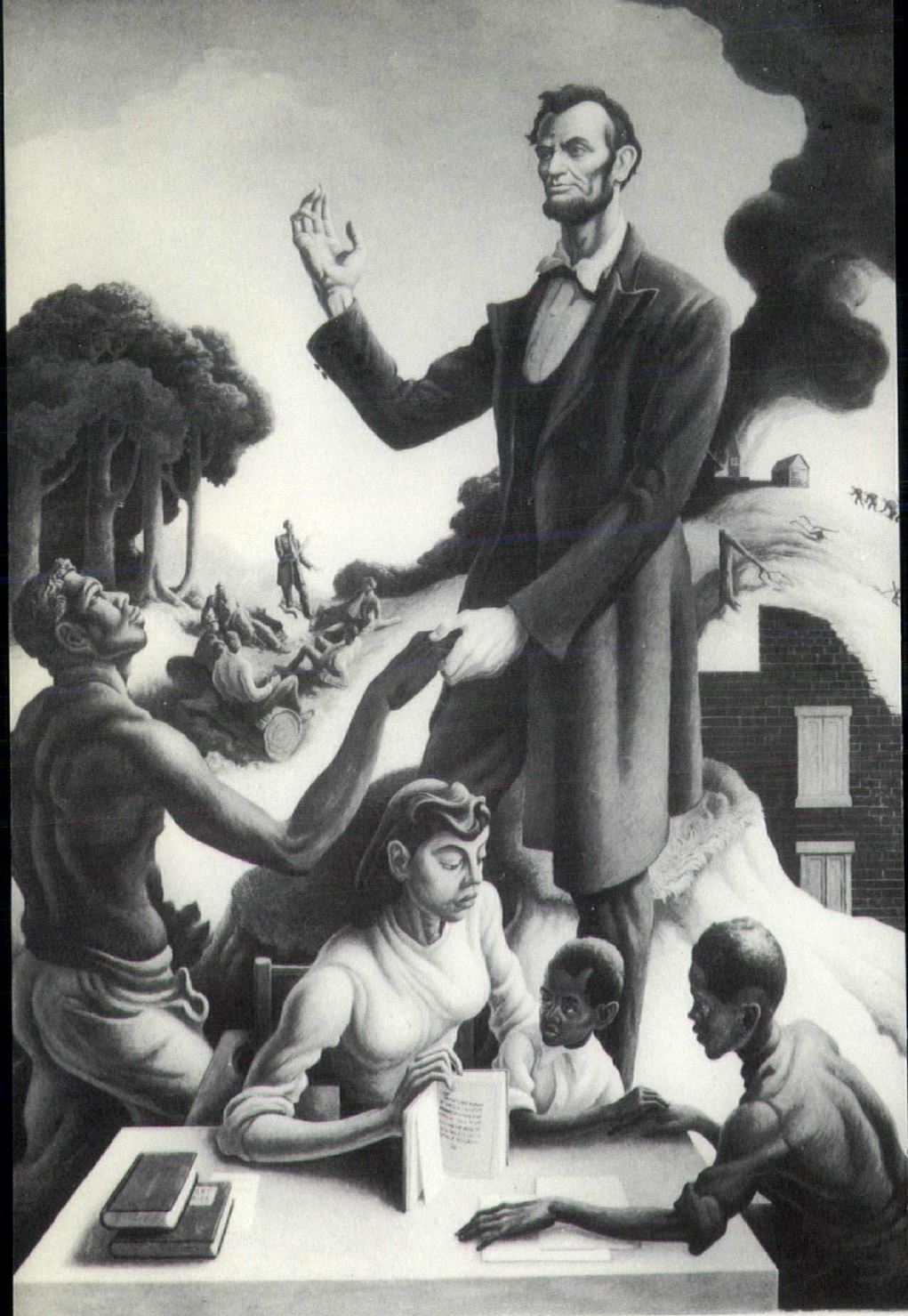


*Indiana Mural — Chicago World's Fair — 1933*



- wall surfaces but remain flat and linear in the manner of the French muralist, Puvis de Chavannes. Published first theoretical paper "Form and the Subject" in **Arts Magazine**, June, 1924. During the period began exploring the back countries of America by foot, bus, and train, searching out American subject matter.
- 1925-27 Gave series of lectures on art at Dartmouth College and at Bryn Mawr College. Thomas P. Benton, first child, born in New York City in 1926. Through influence of the famous draughtsman, Boardman Robinson, obtained permanent teaching position at the Art Students League in New York which supplied a much needed basic income. Debated with Frank Lloyd Wright on architecture and mural painting, at Brown University, Providence, Rhode Island. Debate punctuated by complete disagreements on relation of architecture and painting. Purchased permanent summer home on island of Martha's Vineyard.
- 1928-29 Joined with Clemente Orozco, famous Mexican painter then living in New York, in exhibitions at the Delphic Galleries. Showed drawing and paintings of the current American scene, the outcome of the exploratory travels mentioned earlier. Among paintings were "Boomtown" now at Rochester Museum, "Cotton Pickers" now at Metropolitan Museum in New York, also "Rice Threshing", now at Brooklyn Museum. Received commission with Orozco to do murals for the New School for Social Research. These murals were executed for little more than expenses but offered opportunity for a public trial of the new mural styles.
- 1930-31 Drawing upon mass of factual material gathered in travels the New School mural, "Modern America" was painted. This was the first large scale American work executed with egg tempera. It was both widely praised and heavily criticized. Reproductions were published in magazines and newspapers all over the world. Through Thomas Craven met John Stewart Curry. Because of similar beliefs and interests, an enduring tie was made with Curry. It lasted until his death.
- 1932 Received commission from Mrs. Julian Force to do murals for library of Whitney Museum of American Art. Finished and unveiled in December. These murals again drew sharp criticism. Fellow instructors at the Art Students League drew up a round-robin letter of condemnation. The **New Republic** published a special article on the mural's inadequacies. Representing facets of ordinary American life and folk lore, the Marxist group of New York attacked the work as a form of chauvinism, as politically reactionary and "isolationist." A "question-answer" appearance on the meaning of the murals at the John Reed Club, the center of artistic and literary radicalism in New York wound up in a chair-throwing brawl and resulted in the loss of many old radical-minded friends. From this time on "American Regionalist" works would never be free of the political charges — "reactionary" or "isolationist."





*"Lincoln Mural" — Lincoln University — 1953*

Willard Huntington Wright, art critic and editor of **Smart Set**, known later as S. S. Van Dine of detective story fame, Ralph Barton, famous caricaturist, and Stanton McDonald Wright, earlier friend who had returned from Paris, now war-ridden. In spring of 1916, had first public exhibition with a series of paintings in the Forum Exhibition of Modern American Painting held at Anderson Galleries in New York. These paintings, though mostly "figurative" were variants of the synchromist "form through color" practices of Morgan Russell and S. McDonald Wright. They were highly generalized, purely compositional and contained no hint of the environmentalist work of later years. Began to sell an occasional picture. Joined "People's Art Guild" founded by Dr. John Weischel, a mathematician, social theorist and critic well known in "radical" circles of New York. The "People's Art Guild" dominated by socialist theory, was designed to bring art to the workers and to enlist the interest of the unions. At the Friday night discussions of the Guild was introduced to the thinking of Owen, Prud'hon and Marx. Ideas about the social meanings and values of art were germinated in these discussions. These were to have fruit later. Met Bob Minor, Max Eastman, John Sloan, Mike Gold, and the other "radical" artists of the old **Masses** magazine. Entered into first controversies at Seiglitz 291 gallery on future values of "representational" versus "abstract" art. This was the beginning of a series of controversies on the purpose and meaning of art which was to last for more than thirty years. Met an extraordinary income producing patron, Dr. Alfred Raabe, who would pick up studio experiments, frame them and sell them to his patients in the Bronx.

- 1917 Through "People's Art Guild" obtained position as gallery director and art teacher for "Chelsea Neighborhood Association" on the lower West Side, which was supported by well-to-do conservatives but followed the social directions of the "People's Art Guild." It had little success but provided a skimpy living in the difficult period of America's entrance into First World War.
- 1918 Enlisted in U. S. Navy. Shoveled coal for a month, engaged in Saturday night athletic exhibitions, boxing and wrestling, and ended up finally as draughtsman at Norfolk Naval Base. Sketched constantly during "off-duty" periods. Spent evenings reading American History.
- 1919 Returned to New York with Navy discharge and collection of drawings and watercolors of Naval Base activities. Though at times semi-abstract, this was first work based wholly on environmental observations on the American scene. It was shown at the Daniel Galleries and received considerable public attention. Continued reading American history and conceived idea of a series of paintings to illustrate its progressions. This constituted a return to mid-19th



century subject painting and involved a definite break with modern theory which was moving away from representational concern towards pure abstraction. Started tentative designs for this historical project and to increase their objectivity; began modeling the designs in clay. This was a frank return to Renaissance method. The emphasis involved on chiaroscuro and realistic form rather than color patterns caused another step away from accepted modern theories.

1920-24 Continued moving towards "realistic" subject painting, and present style of painting develops, largely determined by practice of modeling compositions. Pictures began attracting considerable attention and argument.

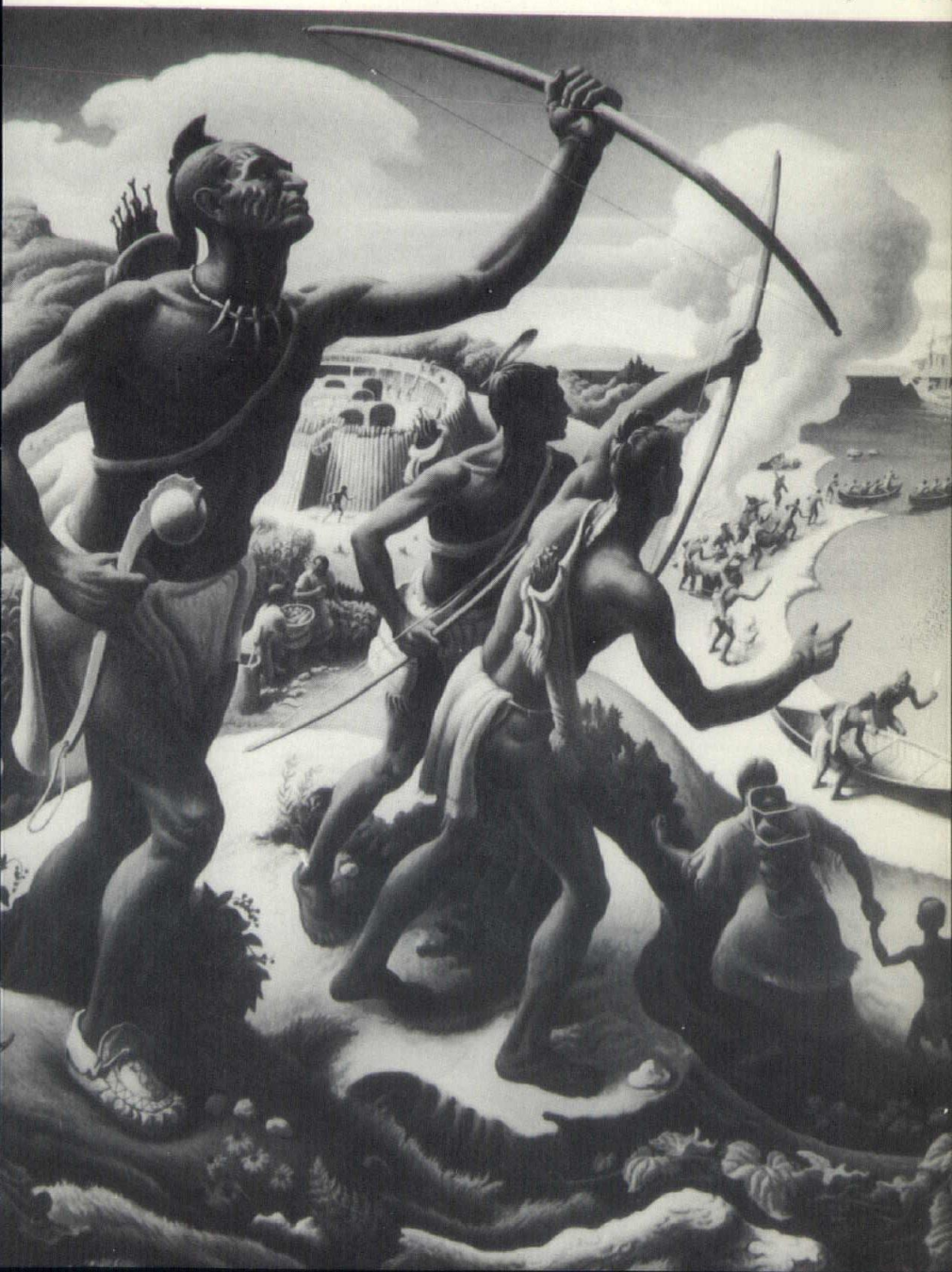
Participated in 1922 Philadelphia Exhibition of Modern Americans and sold a large work to the famous Philadelphia collector, Albert C. Barnes. Married Rita Piacenza. Began diagrammatic analyses of the compositional history of occidental painting. This project was undertaken for Albert Barnes but because it failed to jibe with his growing "color-form" theories it led to disagreement and was never finished. Sections of it were later published in the **Arts Magazine** (1926-27). Began showing series of paintings on American historical themes at the Architectural League in New York. These were mural size works. They were controversial because with their sculptural and three-dimensional character they were in opposition to prevalent beliefs of architects and critics that mural paintings should not break

*"Modern City" — Missouri Mural — 1936*



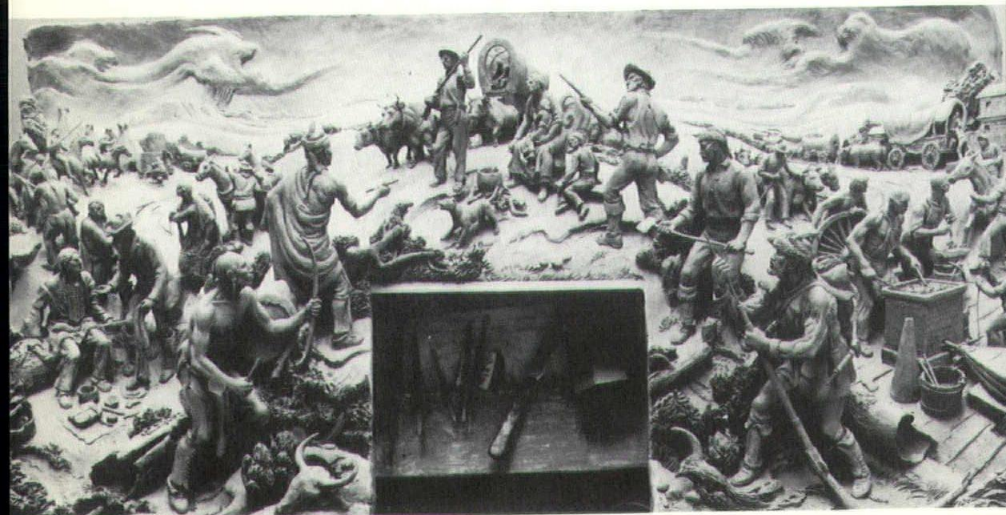


*St. Lawrence Mural — New York State Power Authority — 1957*





*Cartoon for "The Discovery of Niagra Falls by Father Hennepin"  
New York State Power Authority — Current project*



*Clay model for "Independence and the Opening of the West"  
Truman Memorial Library — Current project*



- 1933 Given gold medal of Architectural League for mural work. Received commission and executed mural for the state of Indiana. This mural 200 feet long by 12 feet high, was researched, planned and executed in six months of intensive labor. Covering the theme of social evolution of Indiana, it was shown as Indiana's exhibit at the 1933 Chicago World's Fair. It is now installed in the University of Indiana Auditorium at Bloomington. The work was well received. Criticism was chiefly leveled at the propriety of the subject matter, the inclusion of Indiana's Ku Klux Klan episode drew most of the objection.
- 1934 Received commission from Treasury Department for a mural in new Federal Post Office in Washington. Abandoned work during planning stage because of difficulties in accommodating artistic ideas to those of Treasury Art Commission. Took on a country-wide lecture tour on American Art. Speaking at Iowa University met Grant Wood and, as with Curry, established an intimate and enduring friendship. After a lecture at Kansas City Art Institute went with brother, Nat Benton, and State Senator Ed Barbour to Jefferson City where preliminary discussions about a mural for State Capital were begun. Returning to New York had exhibit of paintings at Feregil Galleries along with Grant Wood and John S. Curry, and thus became permanently associated with "Regionalism" or the "Regionalist School." There was no such "school" but the designation "regionalist" stuck. **Time** magazine catapulted the "school" into national attention with a Benton self portrait in color on its cover and a well documented article on the "New American Art." Gave lecture to a large audience at the Art Student's League Auditorium on "American Art and Social Realism." Bitter debate from the floor. This was followed by attacks in art magazines and pamphlets on "provincialism" of regionalist aesthetics.
- 1935 Received commission for mural in Missouri State Capitol along with a request to head painting department at Kansas City Art Institute. Seeing in the latter a chance to escape continuing New York controversy promptly accepted. Moved to Kansas City. Spent the year teaching and planning Capitol mural.
- 1936 Executed Missouri mural. Here again a storm of criticism arose mostly, as in Indiana, about subject matter. Mural was given wide attention in the press. It eventually came to please, or at least interest, most Missourians and remains on the Capitol wall.
- 1937-38 Wrote **Artist in America** for McBride publishing house in New York. Book autobiographical—chiefly a report on American travel. Very successful. Reported on "sit-down" strikes in Detroit for **Life** magazine with a series of on-the-spot sketches. Made for same magazine, a painting and a forty drawing commentary on Hollywood and the movie



industry, latter not published. Made series of drawings on 1937 floods in Southeast Missouri for St. Louis Post Dispatch and Kansas City Star. Wrote, 1938 and illustrated an article for Scribners Magazine on Disney, Oklahoma, then on the boom. Painted "Susanah and the Elders." This once controversial nude now in Museum of the Palace of the Legion of Honor, at San Francisco. Began a series of lithographs on the American scene for Associated American Artists of New York which eventually ran to some fifty stones. Sold "Cradling Wheat" to St. Louis Museum.

- 1939 Illustrated **Tom Sawyer** for George Macy's "Limited Editions." Became interested in texture, an aspect of painting neglected during years predominately devoted to murals. Painted "Persephone", another highly publicied nude. Purchased present Kansas City home, Jessie P. Benton born. Had retrospective exhibition at William Rockhill Nelson Galery in Kansas City, which went afterward to Associated American Artists' new galleries in New York. From this exhibition, Metropolitan purchased its second Benton "Roasting Ears." All except the very large works in this exhibition were sold. This was first substantial success with a New York exhibition.
- 1940-42 Illustrated John Steinbeck's **Grapes of Wrath** for "Limited Editions." Lecture tour, teaching experiments with texture painting and increased coloration. New interest in Flemish paintings stimulated partly by Grant Wood and partly by exhibtions of such paintings held at Nelson Gallery in Kansas City. Fired from position at Kansas City Art Institute after various disagreements with trustees. Illustrated **Huckleberry Finn** for "Limited Editions." Made an album of flute, harmonica and voice with son, Thomas P., an accomplished flutist, and Frank Luther's singers for Decca records. Music based on American folk songs, especially composed for album. Was lecturing in Cincinnati, Ohio, when news of Pearl Harbor was released. Returned to Kansas City and commenced series of war paintings designed to help awaken American public to dangers of the moment. This series was purchased by Abbott Laboratories of Chicago. Reproduced in full color, it was presented in book and poster form to U. S. Government for propaganda use. Distribution of reproductions ran to 18,000,000 copies. Exhibition of original paintings at Associated American Artists in New York attracted 75,000 people. Paintings were later presented by Abbott Laboratories to Missouri Historical Society at Columbia, where they are now on exhibition. Painted "Negro Soldier" also now at Missouri Historical Society, and "Prelude to Death" embarkation scene in present exhibition.
- 1943-44 Continued paintings and drawings of the war for Abbott Laboratories and U. S. Government. Visited industrial plants, training camps, oil fields. Went to sea on submarine, and down Ohio and Mississippi and into Gulf of

- Mexico on L.S.T. Illustrated Mark Twain's, **Life on the Mississippi** for "Limited Editions." By end of 1944 returned to normal painting activity. Wrote article on Grant Wood (now deceased) for University of Kansas City Review.
- 1945 Made Honorary Member of Argentine **Academia Nacional de Bellas Artes**. Productive year, among paintings "July Hay", third work to go to Metropolitan Museum. "Flood Time" now in collection of Harpo Marx, and "Custer's Last Stand" now in the Richard Russell collection, Scarsdale, New York.
- 1946 Exhibition of paintings at Chicago galleries of Associated American Artists. Chicago press generally receptive though an echo of the old New York charge of "Provincial" was heard. Received commission for mural at Harzfeld department store in Kansas City. Went to Hollywood and worked with Walt Disney at plans for an American operetta on the theme of "Davy Crockett." Could not accommodate to Disney needs and abandoned project.
- 1947 Executed Harzfeld mural "Achelons and Hercules." Encyclopaedia Britannica made film of mural's technical progressions which had international distribution.
- 1948-50 Wrote article on John Curry, after his death, for University of Kansas City Review. Began intense study of west—New Mexico, Utah, and Wyoming. These areas began taking place of middle west and south which had hitherto furnished bulk of "regionalist" subjects. Received honorary degree of Doctor of Arts from Missouri University. Made honorary Phi Beta Kappa.
- 1949 Returned to Europe. In Italy, made honorary member of **L'Accademia Fiorentina delle Arti del Disegno** at Florence, and of **Accademia Senese degli Intronati** at Siena. Revisited Paris. Had a hard time reviving French, which now had Missouri accent.
- 1951 Retrospective exhibition at Joslyn Museum, Omaha, Nebraska. Added chapter to a new edition of **Artist of America** which reawakened old New York controversies about "regionalism" in the Saturday Review of Literature.
- 1952-53 Revisited France and Italy. Returned to America with Admiral James Flateley on U.S.S. "Block Island." Made lithograph illustrations for Oklahoma University Press limited editions of **Lynn Riggs, Green Grow the Lilacs**. Painted Lincoln mural for Lincoln University at Jefferson City, Missouri.
- 1954 New York's Whitney Museum, moving to new quarters, gives its Benton murals to Museum of New Britain Institute at New Britain, Connecticut. Along with exhibition of murals, the Institute staged a retrospective showing of Benton paintings. Institute also purchases portrait of "Dennys Wortman" and portrait of Benton by Dennys Wortman.
- 1955 Made study trip to Spain. Received commission for, and





- began planning, mural, "Old Kansas City" for Kansas City River Club.
- 1956 Finished River Club mural and received commission from Power Authority of the State of New York for a mural representing discovery of the St. Lawrence River by Jacques Cartier. Began research and planning for work.
- 1957 Executed St. Lawrence mural now installed in New York Power Authority administration building at Massena, New York. Received honorary degree of Doctor of Letters from Lincoln University, Jefferson City, Missouri.
- 1958 Painted the "Shepherd", an interpretation of the Grand Teton Mountains in Wyoming. Now divide time between home in Kansas City and summer home on Martha's Vineyard. Occasionally lecture and teach at University of Kansas City, and elsewhere. Signed a contract with the Truman Memorial Library, Independence, Missouri, for an historical mural on the theme, "Independence and the Opening of the West", and another with the Power Authority of the State of New York for a mural on "The Discovery of Niagara Falls by Father Hennepin".
- 1959 Worked on plans for above murals. November 17 started on execution of Truman mural.

## PART II

# HOW TO IMPROVE BUSINESS AREAS

**ESTIMATING NEEDED FUNDS.** When estimating the funds necessary, account should be taken of non-contributors, delinquents, business failures, moves, and the other causes of non-payment. Any proportionate scheme of fund raising should be initially over subscribed. An amount between 50 and 100 per cent is recommended, based upon the contribution characteristics of the community.

Once an organization has been formed, the money raised, and a planner placed under contract, the group can begin its active planning efforts.

The planner normally begins his work by collecting and carefully evaluating all information pertinent to the business community. At this point, he may also involve economic consultants, either on his own staff or from independent organizations.

**MARKET ANALYSIS.** For many years the businessman was prone to ignore any attempt to plan for an economic potential. However, the growth of our urban communities has stacked business upon business, trade area, until now, few thinking executives will invest a penny of their money without a market analysis. Just as a regional shopping center must be designed to a given and projected set of economic conditions, the established business community should plan its growth in terms of economic potential. A properly prepared economic analysis helps establish:

- Present business volumes

- Future business volumes

- Desireable business trends to be encouraged

- Sound approaches to financing and implementation

In addition, economic substantiation of the physical plan by a competent, experienced analyst will insure thoughtful consideration of the work by businessmen who might otherwise discuss the planning effort as a flight of fancy.

However a planner prepares his economic analysis (his own staff or a separate consultant), adequate attention should be given this important element of the planning study.



**ALLOW TIME FOR FINDINGS.** Combining physical and economic factors into a people concept and then relating them to the motives, needs, and desires of the business population of the community cannot be accomplished hastily. Just as you must expect to provide a consultant an adequate fee for the work required, expect to give him time to properly prepare and present his findings. The problems which forced the business district into its difficult situation were a long-time arriving. They will take a long time to unravel and must be solved slowly, surely, and with a maximum of solid support for each move made. Plans should be carefully examined and justified at various stages of the work. Initial working meetings with a planner should be scheduled between 2 and 6 months after he begins his work. Attendance should be limited to the spokesman for the sponsoring groups. This select group should study the planner's concepts carefully, exercising critical but constructive judgment. The early meetings should aim to reduce the number of concepts under consideration to one or two and the planner authorized to refine these for detailed study. Subsequent review meetings should further narrow the field so the planner is left with a single scheme upon which he can concentrate his efforts.

In this fashion, by the time the planner has completed his work, the sponsoring group will have had an adequate period during which they can make their ideas known and become completely familiar with the plan. When the study has been completed, a public showing should be arranged and the plan, substantiating data, and graphic material presented in a well-arranged, well-attended meeting.

The public showing should be followed by a presentation to the appropriate city officials by the sponsors. Usually this will consist of a formal recommendation for acceptance of the business community plan and recognition of it as part of the city master plan.

Success of any business community plan depends upon thoughtful and active cooperation of every citizen. Following the formal presentations a permanent citizen's committee should be formed to assist in the plan's implementation. It may be found that the best group to carry on will be the original sponsoring body with an expanded range of membership interests. Perhaps a totally new group will be formed and the original group

will go on to study other problems of the metropolitan community. Widespread community support is necessary to insure success of the planning effort.

**JOINT EFFORT.** The details of the implementation phase should be worked out jointly between the city, governmental agencies, the citizens committee, and the planning consultant. Each step of the way should be taken carefully and with attention to achieving maximum acceptance by all groups concerned. Such a course does not mean the plan should be compromised to gain support, but, rather, that adequate and intelligent education of the community for the need and desirability of the plan should be accomplished.

The effort expended to accomplish such a four point program as outlined above may seem staggering at first. However, consider that over the next 20 years, the expenditure of private and public funds for improvements and expansion of our business communities will run into the billions of dollars—Is it not worthwhile to spend a small amount of time and money now to insure that this growth and expenditure will be channeled into a well-planned, profitable pattern? . . .

An investment in good planning is not one against which you weigh a return but one against which you weigh your business existence.

## **ANNOUNCEMENTS AND REMINDERS**

- A.I.A. Convention — San Francisco — April 18-22
- Seventh Annual Architects' Conference — March 16 and 17 University of Kansas Extension. Theme: Secondary Schools — Considering Present and Future Environmental Needs for Secondary Training
- K. C. Producers' Council Profession of Architecture Awards — Deadline for submission of entries — March 11.



**"...so much for  
so little!"**

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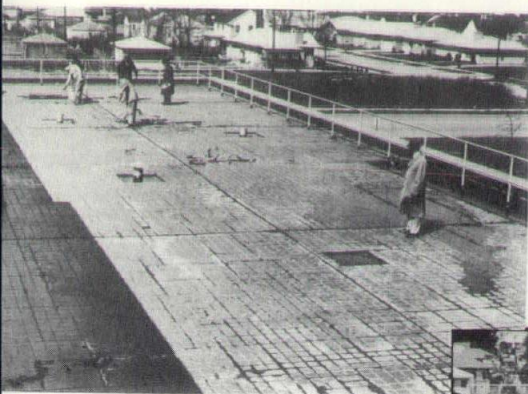
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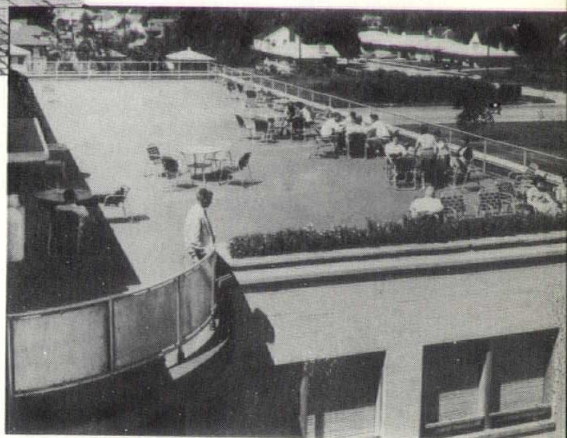
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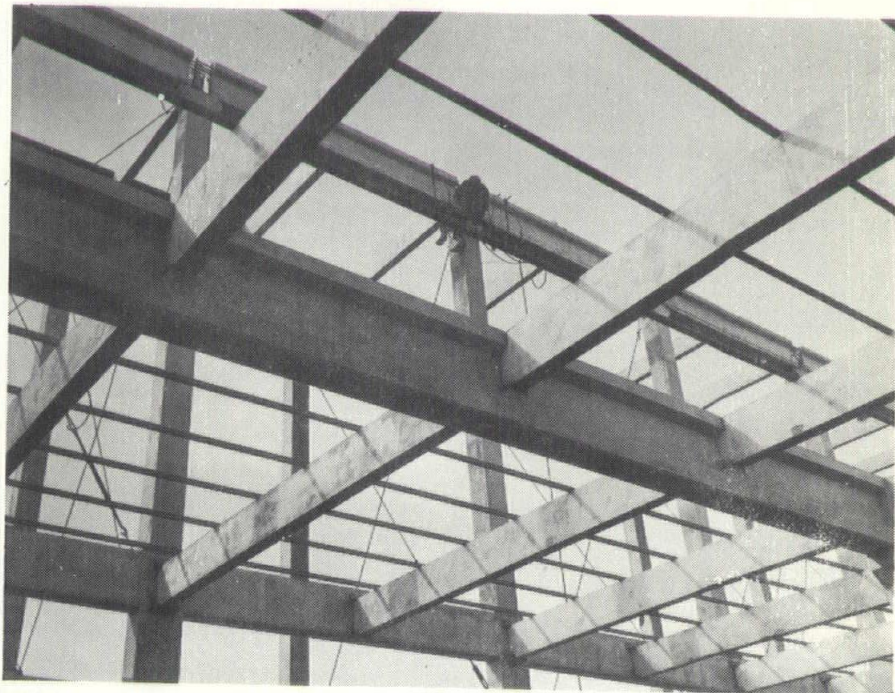
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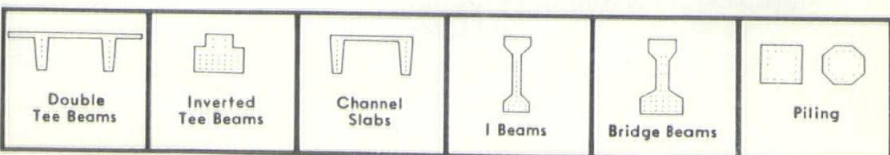
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