

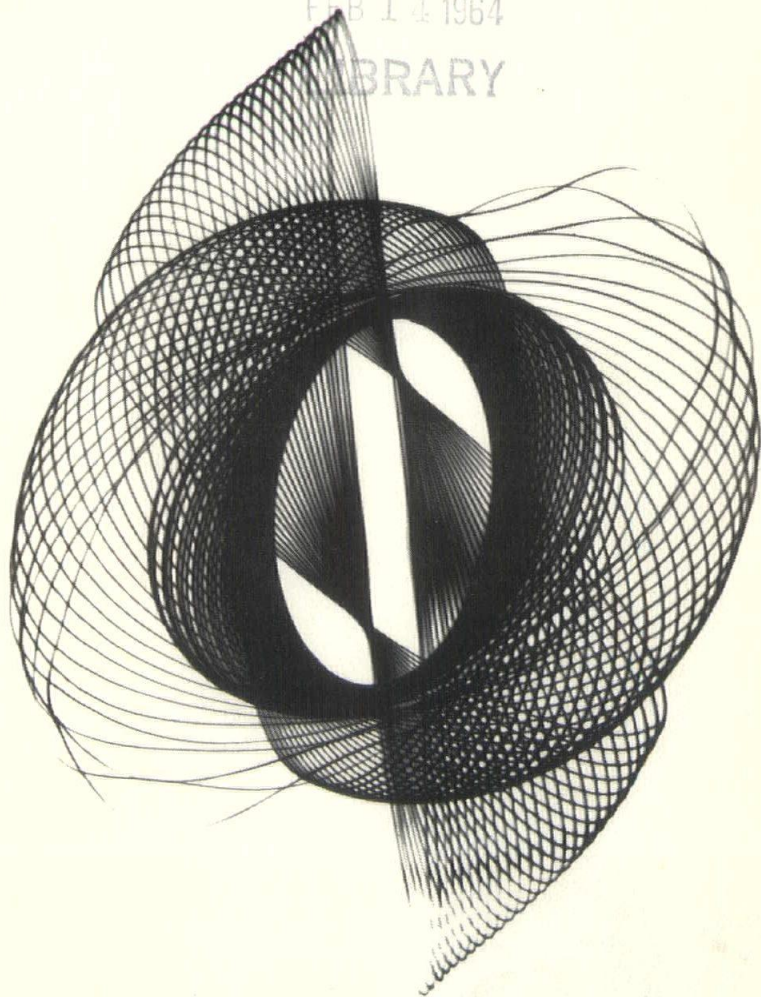
SKYLINES

part
MIDWEST ARCHITECT

OF
ARCHITECTS

FEB 14 1964

LIBRARY



DECEMBER - JANUARY

2

1964



Distributor of Reynolds Aluminum

WAREHOUSE AND OFFICE
1110 North Sixth
ST. LOUIS 1, MISSOURI
Phone-MAin 1-4703
Area Code 314

WAREHOUSE AND OFFICE
410 Southwest Boulevard
KANSAS CITY 8, MISSOURI
Phone-Victor 2-1041
Area Code 816

WAREHOUSE AND OFFICE
2028 Northern Street
WICHITA, KANSAS
Phone-LYric 1-3455
Area Code 316

WAREHOUSE AND OFFICE
7201 East Reading Place
TULSA, OKLAHOMA
Phone-TEmpLe 5-8454
Area Code 918

WAREHOUSE AND OFFICE
412 East Grand Avenue
DES MOINES, IOWA
Phone-244-3293
Area Code 515

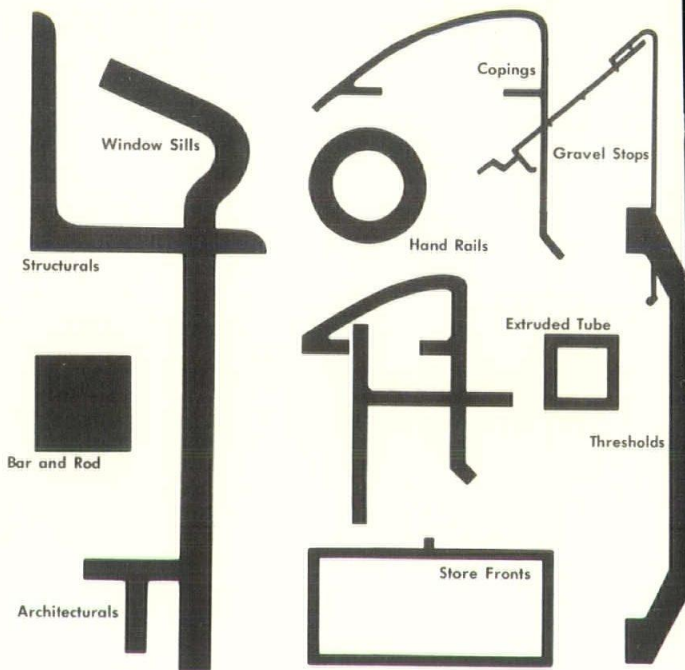


Industrial Metals

COMPLETE STOCKS

ARCHITECTURAL ALUMINUM

PLAIN AND ALUMILITED



A complete selection of architectural shapes and all other types of aluminum are available to architects and contractors from the modern metals centers of Industrial Metals, as near as your telephone.

FREE! New illustrated catalog and stock list of aluminum architectural is now ready. For your FREE copy write, or call your nearest Industrial Metals office.

ALUMINUM • BRASS • COPPER
STAINLESS STEEL • GALVANIZED SHEET

SKYLINES is the official monthly journal of the Kansas City Chapter of The American Institute of Architects



SKYLINES

and
MIDWEST ARCHITECT

Vol. 14, No. 1

December - January
1964

TABLE OF CONTENTS

	Page
President's Page	5
New Members	7
Why Belong?	9
British Architect Visits	11
What Wright Wrought	13
The Robie House	29
Code, 2200 BC	33
Advertisers In This Issue	35

EDITOR

Dorothy Lamoree

EDITORIAL BOARD

Chris P. Ramos, Chairman
Frederick P. Chael
Richard E. Gyllenborg
Theodore H. Seligson

Opinions expressed herein are those of the editor or contributors and the appearance of products or services, names or pictures in either advertising or editorial copy does not necessarily constitute endorsement of the product by the Kansas City Chapter of The American Institute of Architects.

Advertising in SKYLINES is subject to the approval of the Executive Committee of the Kansas City Chapter, A. I. A.

Subscription: one year \$3.00, three years \$8.00, single issue 50 cents. Special roster issue \$1.50. Copyright 1963 by the Kansas City Chapter, A. I. A.

A.I.A.



KANSAS CITY CHAPTER

FOUNDED 1890

CHAPTER OFFICE

960 Home Savings Building
Kansas City 6, Missouri
Telephone: Victor 2-9737

EXECUTIVE SECRETARY

DOROTHY LAMOREE

OFFICERS

PRESIDENT

Louis H. Geis
Geis-Hunter-Ramos
704 Davidson Building
Kansas City, Missouri

VICE PRESIDENT

Gene E. Lefebvre
Monroe & Lefebvre
818 Grand Avenue
Kansas City, Missouri

SECRETARY

Frank H. Fisher
Marshall & Brown
1016 Baltimore Avenue
Kansas City, Missouri

TREASURER

Herbert E. Duncan, Jr.
Herbert Duncan & Assoc.
800 W. 47th Street
Kansas City, Missouri

DIRECTORS

1963-1965

Dwight C. Horner
Horner & Horner
1401 Fairfax Trfkwy.
Kansas City, Kansas

1962-1964

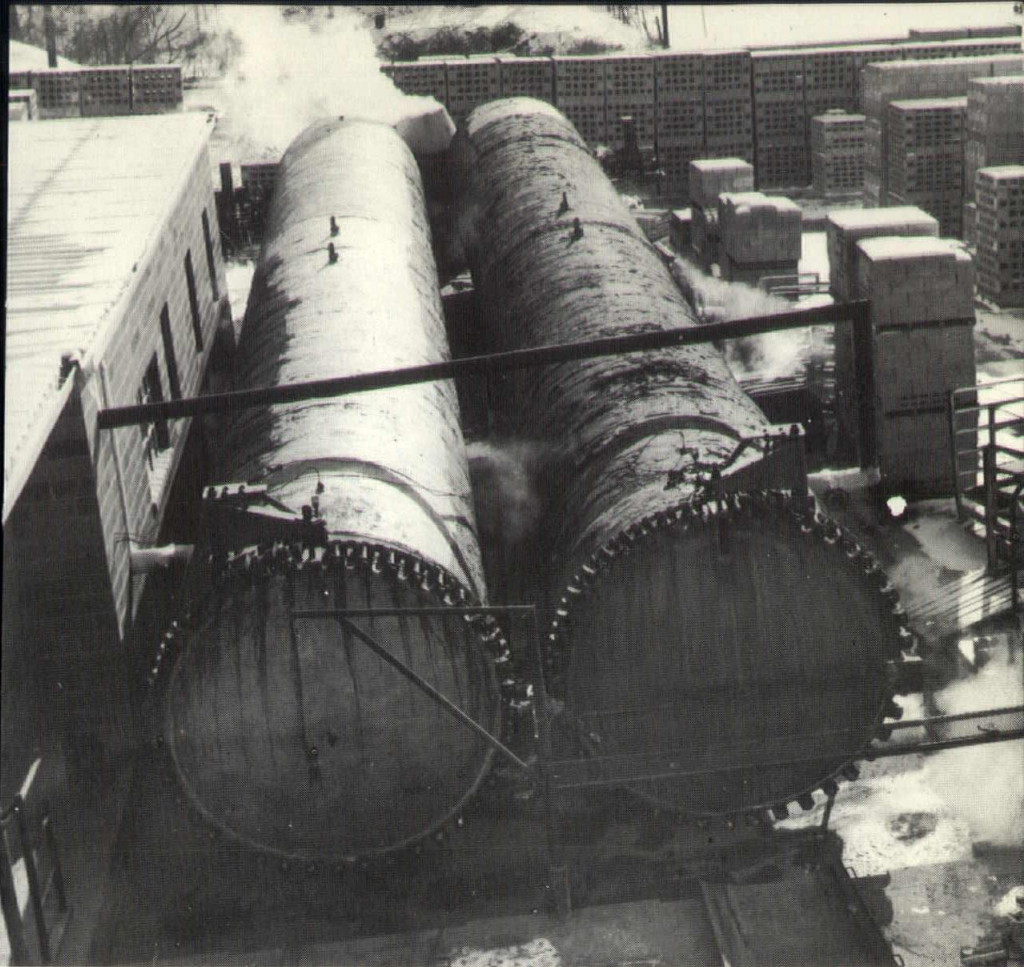
Mark S. Sharp
Neville, Sharp & Simon
25 East 12th Street
Kansas City, Missouri

1964-1966

John E. Jameson
Voskamp & Slezak
18 East 11th Street
Kansas City, Missouri

1964-1966

Richard P. Stahl
Richard P. Stahl, Architect
1465 Glenstone Drive
Springfield, Missouri



CITY BLOCK AND PRODUCTS CO., has recently installed 2 vessels 80 feet long by 8 feet in diameter for high pressure steam curing masonry units.

For the first time in the Kansas City area you can now have **PRE SHRUNK BLOCKS** in one day's time.

Blocks are cured for 8 hours at a temperature of 360° F. under pressure of 150 lbs. P.S.I.

Suggested specifications have been mailed to all architects.

**CITY BLOCK
AND PRODUCTS CO.**
Independence, Mo.

1212 W. 24 Highway

CLifton 2-8760

more for your money...

.....
more efficiency and economy



**JOSEPH
GODER** MODEL INCINERATOR
57

**GREATER CAPACITY THAN
MORE EXPENSIVE UNITS**

Although the Joseph Goder Model 57 deluxe Disposall is rated at a 100 lb. per hour capacity, it will easily exceed that rating on many types of waste. And when you add up all the other advantages of this better-designed unit, you'll find you are far ahead in both efficiency and economy.

SEND TODAY! Get free Model 57 literature.

JOSEPH GODER INCINERATORS

Dept. 000 • 4241 North Hanore Street • Chicago 13, Illinois

Represented By:
Robert L. Hunt
1101 W. 100th Street
Kansas City 14, Mo.

Compton Chimney Service
9438 Lakeland Road
St. Louis 14, Mo.



LOUIS GEIS

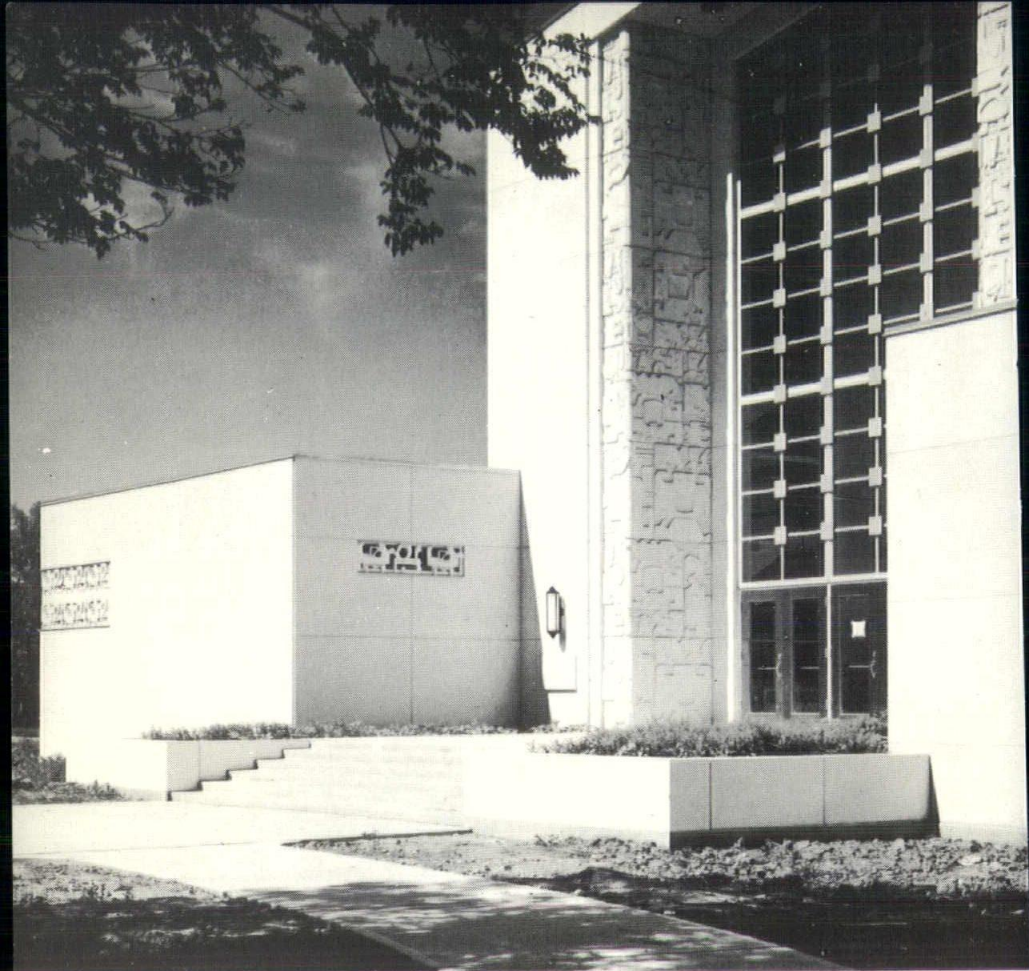
President's Page

Looking back over a year of Chapter activities, we feel our public image generally has been elevated, even though, on occasion, our status may publicly have been challenged.

We are concerned primarily with the overall attitude of the public, as well as with our own attitudes toward a more effective professional organization. Our pursuits should be directed toward a more closely knit association with common goals for the promotion of good architecture, a good Chapter organization, and good service to individual clients.

The end results of such endeavor will be a more widespread recognition which takes cognizance of the profession's concern with the welfare and safety of the public generally;

The Image of The Chapter



Ancient Mayan designs cast in Mo-sai form the impressive auditorium entrance way. The design in grille form conceals air-conditioning vents and office windows while repeating the Mayan accent, in pleasant contrast to the fine-textured white Mo-Sai panels on the remainder of the building. Manufactured under precise factory controlled conditions, Mo-Sai emerges as a quality architectural material that can be formed into unlimited shapes, textures, and colors to suit individual building requirements.

Highway 57 and Avery Road
Omaha, Nebraska

Wilson
CONCRETE

New Members and Membership Changes

ASSOCIATE

BRUCE C. POTEET

Southeast High School, Kansas City, Mo.
(graduated 1954)
University of Kansas, Lawrence, Kansas
(graduated 1960)
Draftsman, School Dist. of Kansas City, Mo.,
1957-1958
Draftsman, Conrad and Mantel, 1959-1960
Draftsman, Terney and Biggs, 1960-1961
Draftsman, Terney and Biggs, 1963-present
Registered: Kansas



THOMAS O. LANCE

Southeast High School, Kansas City, Mo.
(graduated 1962)
Kansas University, Lawrence, Kansas
(graduated 1961)
Draftsman, Neville, Sharp & Simon,
1961-present



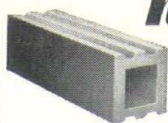
Joseph B. Shaughnessy, Jr.,
Associate member of the Kansas
City Chapter, is teaching this year
as an associate professor in the
Department of Architecture, University
of Illinois, at Champaign, Illinois.



MOW...

**GENUINE CERAMIC
GLAZED STRUCTURAL TILE**

AT THE PRICE OF ITS IMITATIONS!



new

UTILITILE
REG

Manufactured by Arketex Ceramic Corporation

When low cost is your object —

Utilitile is your material!

It is a high-grade ceramic glazed structural tile, offered at the price of its imitations and other low-cost materials for utility interiors. Yet it gives you these everlasting advantages of ceramic glazed structural tile:

- Complete Fire Safety
- Natural Cleanliness
- Permanent Color
- Resistance to Chemicals
- Low Maintenance Costs
- High Resistance to Surface Impact

STOCKED FOR IMMEDIATE SHIPMENT IN ALL SHAPES NEEDED FOR A FINISHED JOB . SHIPPED IN MONEY-SAVING ARKETOTE UNITIZED PACKAGES AT NO EXTRA COST.

Get the full details right away.
Send for the free Utilitile brochure.

Exclusive  Distributors

SOMKEN-GALAMBA
Corporation

RIVERVIEW AT 2ND STREET
Kansas City, Kans.

ATwater 1-9305

Harold W. Bird — Berry Bird — L. L. Dutcher, P. E.

Also Exclusive Distributors of:

DARLINGTON Glazed Brick

MOSAICOS Rivero Precast Terrazzo Tile

STARK Ceramics Structural Glazed Tile

Why Belong?

Too many registered architects do not belong to the AIA.

The reasons for this situation must be that there are many architects who do not realize the many important functions the AIA can perform; that they believe the AIA is not satisfactorily performing its functions; or that they are sitting back and letting others carry their professional responsibilities.

If non-members are asked why they do not belong to the AIA they most frequently answer that the AIA is hypocritical in that it proclaims high standards which certain of its most highly-respected members do not live up to; membership costs too much; or what can the AIA do for me?

But if an architect believes that certain members of the AIA are not performing ethically, the best way he can remedy the situation is to join the AIA and bring proof of his contention.

If he has sufficient proof, the AIA will discipline the offenders.

The fees of membership in the AIA are slight, especially in proportion to the advantages. An architectural education costs anywhere from \$5,000 to \$15,000, while membership in the AIA, the most effective continuation of his professional education, costs only about one per cent of an average annual income.

What, in fact, can the AIA do for an architect?

- It can offer a set of standard documents, such as owner-architect contracts and owner-contractor contracts that can save the architect from pitfalls and from expense.

- In public relations an organized group can be much more effective than a single individual. Even large firms cannot bear the burden of carrying out effective public relations by themselves.

- The AIA stimulates communication between architects of varying experience. Professional magazines are not enough by themselves. Communication between architects is absolutely necessary for continuing one's professional education.

- The organization is necessary for leadership in the building industry, the traditional and proper role of architects. As the building industry becomes increasingly complex, individual architects without organization cannot possibly command this leadership.

- The AIA can be an instrument for waging an unceasing battle for civic beauty. Architects are dedicated to improving the man-made environment, and need to act collectively when public or private threats to a beautiful community appear.

- Ethical standards to protect both the architect and the owner must be maintained through an organization. Many architects can benefit from the use of standards to avoid being run over by the client. On the other hand, the unethical actions of one architect can bring discredit to the profession in general, and the organization's standards and discipline must be in constant force to diminish the likelihood of this sort of incident.

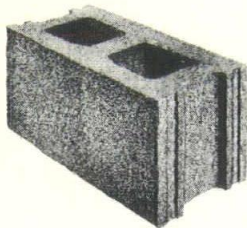
- Legislation affecting the profession can be much more effectively evaluated and acted upon by the organization.

The AIA is not a closed organization to work for the benefit of a select group of architects. It is dedicated to assist the greatest number of architects.

The initials AIA should not be viewed merely as a distinctive addition to an architect's signature, gaining them easy prestige. The AIA is an active, working organization, with the goal of constantly striving to improve the standards of the profession.

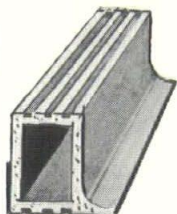
CARTER-WATERS

a single source for
quality masonry materials



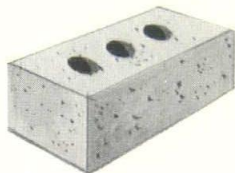
HAYDITE BLOCK

The original light-weight concrete block.



GLAZED TILE

—precision quality
ROBCO and EL-
GIN-BUTLER tile
surpasses ASTM
and FTI dimen-
sional tolerances.



BRICK

We represent more
than 30 producers
from Pennsylvania
to Colorado—man-
ufacturing brick of
all kinds.

Carter-Waters prides itself on its experienced personnel, as well as on the high quality products it handles. These specialists can provide you with technical data, samples, literature and specification information.

Delivery scheduling is given careful attention to avoid delays, and to prevent unnecessary jobsite storage and possible damage.

We urge you to call Carter-Waters on your next job.



BLOK-MESH wire reinforcing for masonry walls

BLOK-JOINT rubber control joint for masonry walls

BLOK-SEAL cement base paint

BRITISH

ARCHITECT

VISITS

HERE

Aidan Matthew, a young British architect, visited here over the Christmas holidays in continuing his 10-month study of productivity. He was the guest of John C. Morley.

A luncheon attended by the Executive Committee of the Kansas City chapter, AIA, was given in his honor December 30 at the Plaza III restaurant.

"We're looking for all sorts of solutions to this productivity problem," Matthew said, explaining that Britain is having difficulties meeting its immediate needs for new buildings.

"In certain fields, particularly in office buildings, American offices have higher speed production. This is due to a number of factors—efficiencies in architects' offices, efficiencies in contractors' offices, newer methods."

Matthew is a member of Robert Matthew, Johnson Marshall & partners, of London and Edinburgh. Sir Robert Matthew, his father, is professor of architecture at Edinburgh University, president of the Royal Institute of British Architects, president of the International Union of Architects, and an honorary fellow of the AIA. He was knighted in 1962.

The firm's latest building is the New Zealand house in London. Sir Robert is known particularly for his design, with J.L. Martin, of the Royal Festival hall on the south bank of the Thames, the only permanent building of the 1951 Festival of Britain. It seats 3,000 persons in an auditorium protected from the many noises of its setting by two 10-inch walls with a 12-inch air space between them. The hall is adorned with promenades, bars and restaurants, and in 1961 G.E. Kidder Smith

wrote that it had "finer acoustics than any other concert hall of our time."

Asked whether he agreed with critics who believe that London has been defaced by the new skyscraper building boom, the younger Matthew said skyscrapers were justified in some cases.

"Obviously, we would not want them to abandon throughout the city," he said. "Originally, London was a very low, small-scale city, three or four stories. Then Wren built a number of churches with spires sticking up in the sky, which didn't bother anybody.

"As the city grew, these lower buildings were forced up to the 100-foot mark, the maximum a fire engine could handle. After the war we got advanced techniques of fire-fighting. At the same time, it was recognized that you could build the same amount of floor area in a tall building, get something of a view, and have some space around it."

High-rise buildings in Great Britain are very carefully controlled by planning, Matthew said. There is also a fine arts commission to act as an advisory board. Planning laws are much more stringent than in America, he emphasized.

"The important thing is to have a plan. Every city in the United Kingdom has a plan by national law, and it has to be reviewed every five years.

"This is a very comprehensive thing—a land use plan, and for certain key areas also a 3-dimensional plan, a model. The policies of where high buildings are to go stem directly from that plan."

Partitions of vari-colored Masonite combined with aluminum and glass provide bright, efficient new offices for Clipper Mfg. Co. Neville, Sharp and Simon, A.I.A., Architects; Winn-Center Construction Company, Contractors.



MOVABLE PARTITIONS

. . . OUR ONLY BUSINESS

CUSTOM DESIGNED AND INSTALLED AT A MINIMUM COST!

"Quick-Change" movable partitions add privacy and beauty to office and industrial space. They are installed for permanent use — yet can be easily rearranged — providing work areas you can grow in.

The movable partitions business is for experts. As specialists, partitions are our only business — and service to our customers is of prime importance.

Call or write for information.

***NOTE OUR NEW ADDRESS:**

4905 LISTER, P.O. BOX 6842 — KANSAS CITY, MO. — WA 3-9705

GLEN

PHONE
WA 3-9705

**"QUICK-CHANGE"
PARTITIONS**

BRIEN

4905 LISTER
Kansas City, Mo.

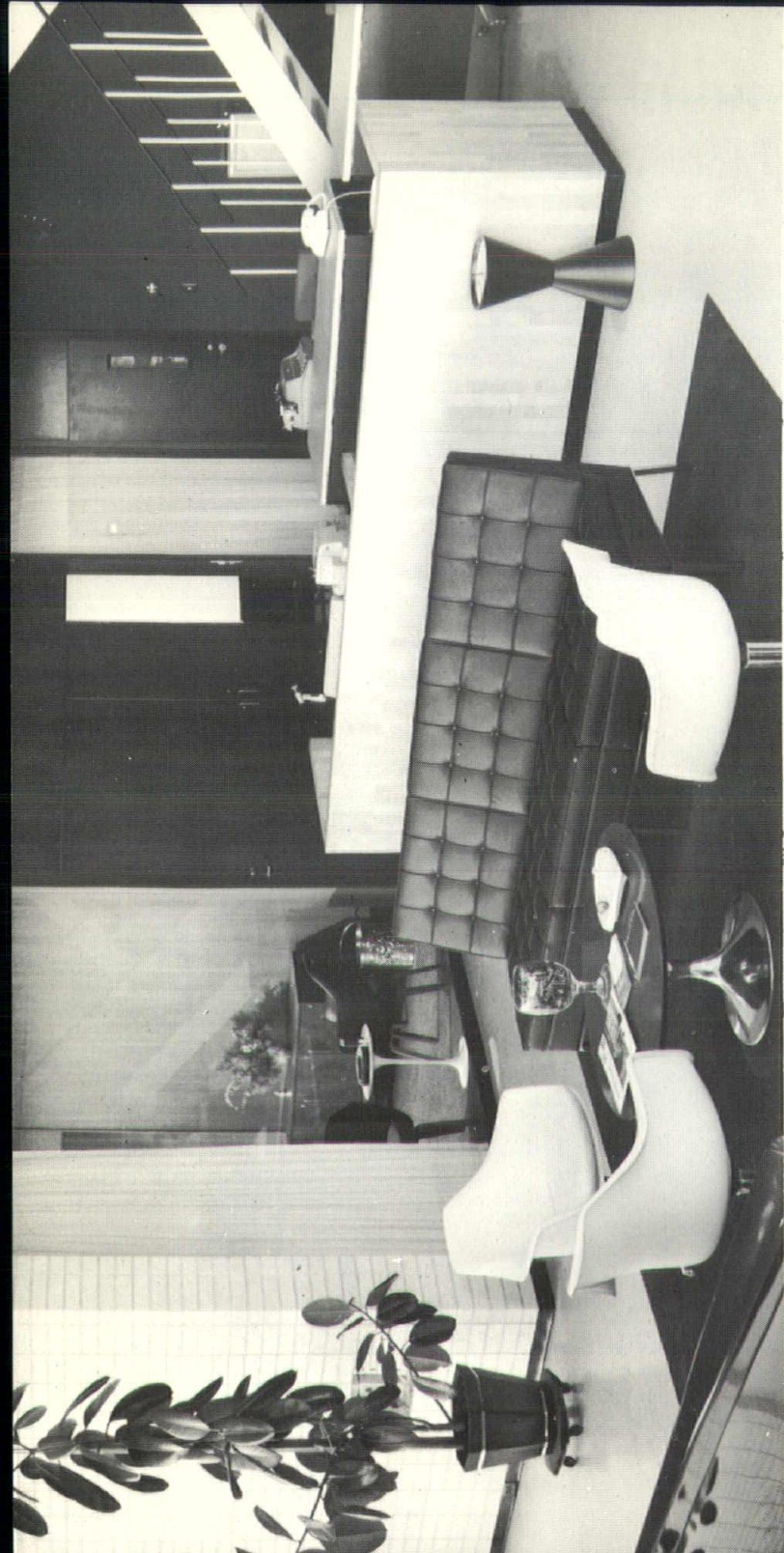
WHAT WRIGHT WROUGHT

IN KANSAS CITY

By Donald L. Hoffmann



Two non-conforming artists, Frank Lloyd Wright and Thomas Hart Benton, broke bread together in Kansas City one day in 1941, shortly after the culmination of a controversy between the painter and the Art Institute. Wright sympathized with Benton, whom he had met in 1928.



Interiors such as this come from outstanding architectural design combined with the unlimited furnishings in the franchised lines at John A. Marshall Company.

CLIENT — Greenlease — O'Neill Motor Co.
ARCHITECT — Kivett & Myers
INTERIORS by John D. Turner of

JOHN A. MARSHALL CO.

What Wright Wrought

"I'm not for going back to nature," said the shaggy man when he arrived in Kansas City. "I'm for catching up with it, co-operating with it."

It was odd that Frank Lloyd Wright was 70 years old before he got a commission in Kansas City. He had built hundreds of structures, spotted here and there from New York to Florida to California to Canada and Japan.

But all his life he had belonged to the Midwest. His work had been concentrated in Illinois, Wisconsin and Michigan. Kansas saw a fine example when the Allen home was built in Wichita during World War I. But Missouri had nothing of Wright's.

When he did come here, Wright was flattered with two commissions at once, one of them major in that it was for a large church. Artistically, Wright was in what critics have called his third and last period, a good period that began after his lean years between 1910 and 1935. So the three Wright buildings here today are all what might be called late Wright.

Dr. Clarence Sondern, a chemist, commissioned Wright to design a home at 3600 Belleview avenue. One November day in 1939 Dr. Sondern and his wife were in their apartment at 3600 Roanoke parkway, dreaming of their new home, when Wright visited them. He seated himself rather stiffly on a divan (man was not made to sit, Wright always said) and began to proclaim his gospel.

"Certainly men are restless and confused," he said. "They know the old patterns don't make sense with the new knowledge man has gained. They don't realize, or are unwilling to admit, that this new knowledge smashes the old culture, the old ideas of what was beautiful, of what was utilitarian.

"They are only vaguely beginning to understand that this new knowledge undermines the old idea of what a city should be. They don't yet see that decentralization is bound to come, that in the future the whole countryside will be a city.

"Factories are going to the country. Sky-scrapers are the last defiant gesture upholding the outmoded idea that men and business under modern transportation should be cooped together like flies in traps.

"The skyscraper was a grand gesture, but it exploited the city to the point where it exploded it. Now men with modern machines want a simpler life. They want less exaggeration and more integration; the congested city, for all its concentration, never achieved integration, but only piled confusion on confusion."

Fortunately, the Sondern house was to be on a site of about five acres overlooking a park; it was an anomaly of a rural setting only a few minutes from downtown Kansas City. So Wright was in his element. He had space, a vista, trees and grass, and quiet.

continued on page 17



The entrance to the Sondern home at 3600 Belleview avenue, now owned by Richard Stern, is through the shadows of the port for three cars. In the center is the kitchen, and to the right the living and dining space.

the new dimension in creating with masonry

KING SIZE by **ACME BRICK**

**FOR UNUSUALLY HANDSOME WALLS WITH
ONE-THIRD LESS BRICK**

Acme is doing wondrous things with brick. New King Size Brick, for example, makes possible walls that are fascinating in themselves. An Acme King Size Brick wall has a new sweep and proportional cleanness of line, because King Size Brick is larger than regular modular brick (King Size measures $9\frac{3}{8}'' \times 2\frac{5}{8}''$).

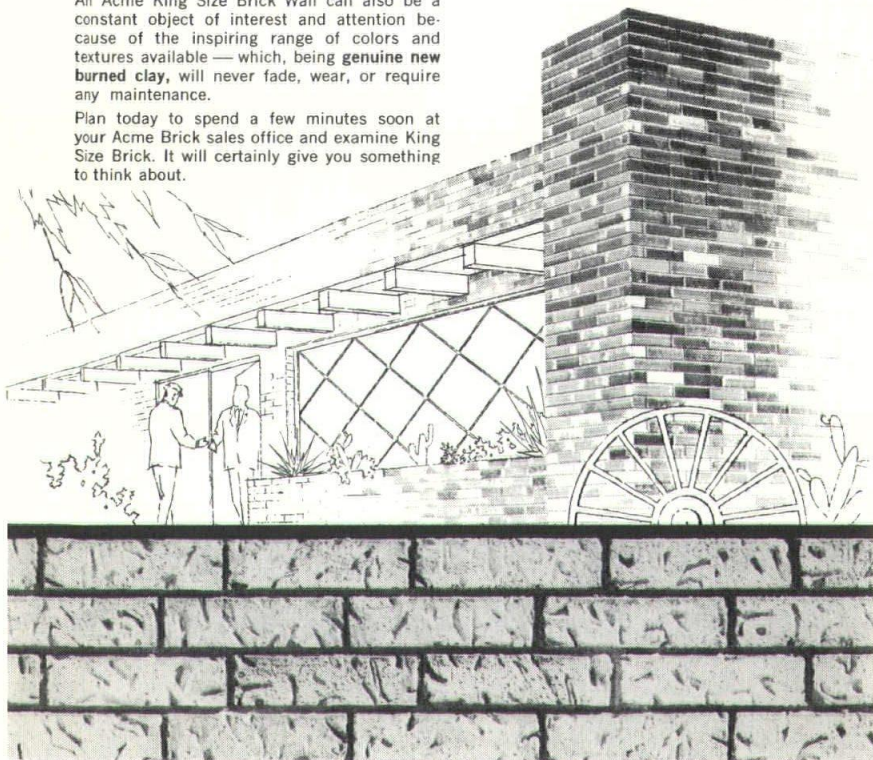
An Acme King Size Brick Wall can also be a constant object of interest and attention because of the inspiring range of colors and textures available — which, being **genuine new burned clay**, will never fade, wear, or require any maintenance.

Plan today to spend a few minutes soon at your Acme Brick sales office and examine King Size Brick. It will certainly give you something to think about.



ACME BRICK COMPANY

Since 1891 • Sales offices in principal cities



What Wright Wrought

But the site for the Community church (now Community Christian Church) at Forty-sixth and Main streets was nearly impossible. It sloped steeply, to no advantage. It was near a busy intersection and abutting a major north-south traffic artery. It was small. It was immediately south of a tall apartment building that defied any church designer to seek emotional impact with a tall steeple.

The old Community church on Linwood boulevard had burned. After Wright left the Sondern apartment he addressed 400 members of the congregation, describing somewhat vaguely what he had in mind for them. He spoke from the pulpit at the old Temple B'nai Jehudah, and one observer commented that the only thing not modern about Wright that night was his haircut, "considerably on the Buffalo Bill side." There was difficulty in hearing the old architect.

"A church," he said, "cannot afford to evade the great American art, the art that is coming. We must realize this modern concept as the integrity of life. Look at you sitting there. You are regimented. Only a few of you can sit in any comfort. Probably few of you can hear."

"Louder!" called a voice from the audience. The architect, suprisingly enough, obliged.

"We have built some buildings that show a trust in life," he continued. "The majority of them in this country have not been built that way. Life is boxed up. Why not set it free? We no longer live in a feudal system. We don't use the materials we have usefully, the

stone, the steel, the bricks, the concrete. If we use the material we paint or varnish it and it is dead."

"I could talk for hours about this church, but words don't always mean what they seem. Poets can talk for hours, but architects can't."

"I'll build you a church you won't walk in; you'll ride in. Nobody walks anymore, unless it's for pleasure. There'll be no radiators, no inlet for the heat, no basement. We'll heat the floors by a mat on broken stones. We'll heat by gravity."

"Water comes down, heat goes up. I applied that principle to the Imperial hotel in Tokyo, but only after I ran across it in a Japanese home. The Romans once heated their floors. The Imperial was so far along I could put the heat only in the bathrooms by the floor principle."

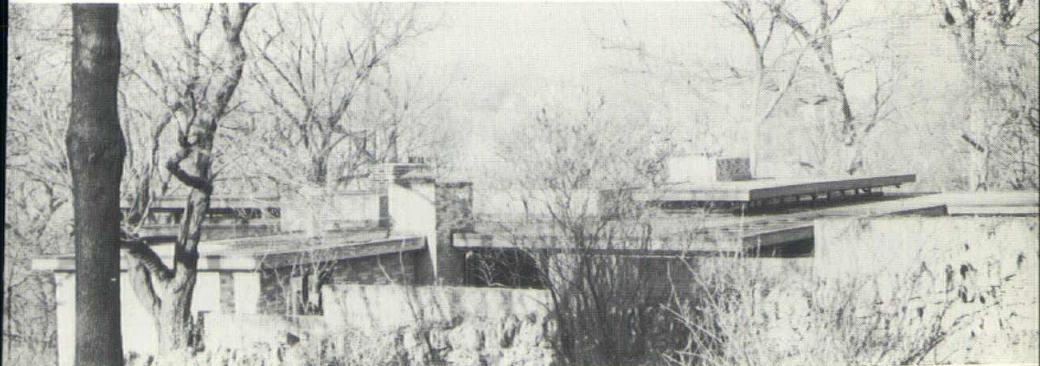
A man in the audience called out, "Say, Mr. Wright, where are you going to put these motor cars that drive in?"

"That," Wright said, "is a secret."

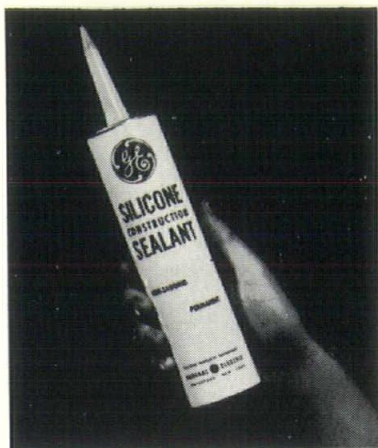
Wright returned in June, 1940, with plans for the building committee to see. In succeeding months he battled with city officials, who refused to issue a building permit on account of his plans for a floating foundation. Conventional foundations eventually were agreed upon. Meanwhile, the Sondern house was built north of the home of Thomas Hart Benton. Wright had met Wright in 1928 at Brown university.

In 1941, Benton had his own battle, with the board of governors of the Kansas City

continued on page 19



Sited off the top of the hill, the house on Belleview presents an abstract pattern of intersecting and overlapping roof planes. The house is built of tapestry brick and cypress.



NEW

G-E Silicone Sealant lasts twice as long!

General Electric Silicone Construction Sealant is virtually immune to attack by ozone, weather, temperature, oxidation and ultra-violet. Twenty years of silicone rubber service in military and aircraft uses have proved it.

Accelerated aging tests demonstrate that G-E Silicone Construction Sealants will outlast all other types of elastomeric sealants as much as 2 to 1.

General Electric Silicone Construction Sealant comes ready to use. No mixing or accelerators. It flows the same easy way at sub-zero

temperatures or 120° F. It is permanently elastic, will expand or compress easily, and bonds to all building materials. And it's available in a variety of non-fading colors (white, aluminum, translucent, neutral and black are in stock) that will never run or stain building materials.

Let us demonstrate why G-E Silicone Construction Sealant will probably last as long as your building itself.

GENERAL  ELECTRIC

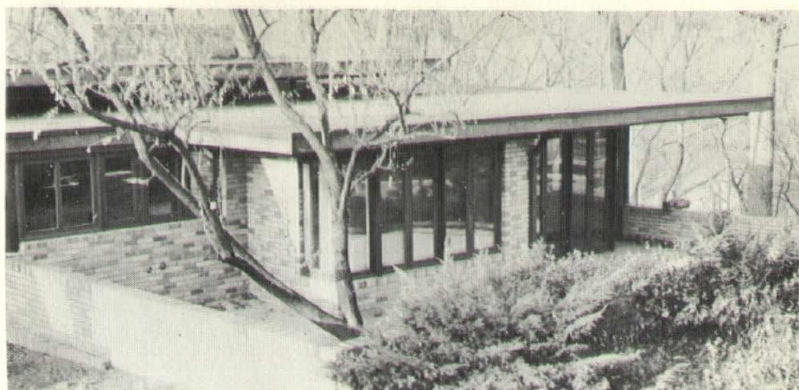
Silicone Products Dept., Waterford, N. Y.

AVAILABLE FROM

Styro Products, Inc.

1401 Fairfax Trafficway, Kansas City, Kansas

Phone: 913-MA 1-3400



A view close-in of the Sondern house indicates its feeling of oriental grace and calm. To the left is the kitchen and to the right the living and dining area.

Art Institute, where he had been chairman of the department of painting and drawing since 1935. The fight began one April night when Benton was in New York for a 1-man show at the galleries of the Associated American Artists. Cornered in a back room by members of the press who had come prepared with booze, Benton spoke his mind.

"If it was left to me, I wouldn't have any museums," Benton declared. "Nobody looks at pictures in museums. I'd like to sell mine to saloons, bawdy houses, Kiwanis and Rotary clubs and chambers of commerce, even women's clubs."

Benton continued that typically a museum was "a graveyard run by a pretty boy with delicate wrists and a swing in his gait. The pretty boys run the museums because it's a field most living men wouldn't take on. It's a field where you take care of the dead, and nobody wants that."

Angry letters were circulating in Kansas City when Benton returned. The press for days published the pros and cons. The board of governors, on May 5, voted not to renew Benton's contract on the ground that no man with a position at the Art Institute could

continued on page 21



A lost opportunity, Wright's largest project here, the Community Christian church, stands bleakly in the winter sun. The structure was only about half completed according to the architect's plans, and later was defiled by additions. The loss is the city's, for in Wright's 89 years he designed only six or seven churches.

• **BDR** •

ENGINEERING
CORPORATION

1933 NORTH TENTH STREET — KANSAS CITY 4, KANSAS

MAyfair 1-0600

1934
1935
1936
1937
1938
1939
1940
1941
1942
1943
1944
1945
1946
1947
1948
1949
1950
1951
1952
1953
1954
1955
1956
1957
1958
1959
1960
1961
1962
1963
1964

THIRTY YEARS

... AT YOUR SERVICE

What Wright Wrought

expect to be allowed to speak merely as an individual. Two days later, Wright and his wife and their daughter, Lovanna, arrived to inspect construction of the Community church. Wright promptly rapped on Benton's door and consulted with the painter.

"Whatever I say Tom is going to say, 'Me, too,'" Wright said later. "If a creative artist can't have the privilege of free speech and still be a teacher, we already are Hitlerized in some kind of Fascist society, whatever its name."

Benton and Wright had lunch at the Bellerive hotel, continuing their conversation. Wright eyed the martini at Benton's place and warned him that he would have to give that kind of thing up in another 15 years. Benton merely nodded. Wright had a fruit cocktail at his place; despite his love affairs there was a puritanical streak in his character.

"I have built some 300-odd buildings," Wright said, ambiguously, "and never yet have seen an American businessman, given a chance to choose between the poorer and the better thing, who wouldn't instinctively choose the better. But their wives, ah; they have been abroad and picked up a little culture and inject their ideas."

"That's right," Benton said. Wright said art flowered in times of peace and great prosperity, but Benton said it was done in times of great stress, wars, famine and pestilence. Benton suggested Wright was thinking of architecture, not painting.

"No," said Wright, "as a matter of fact art is best done by children."

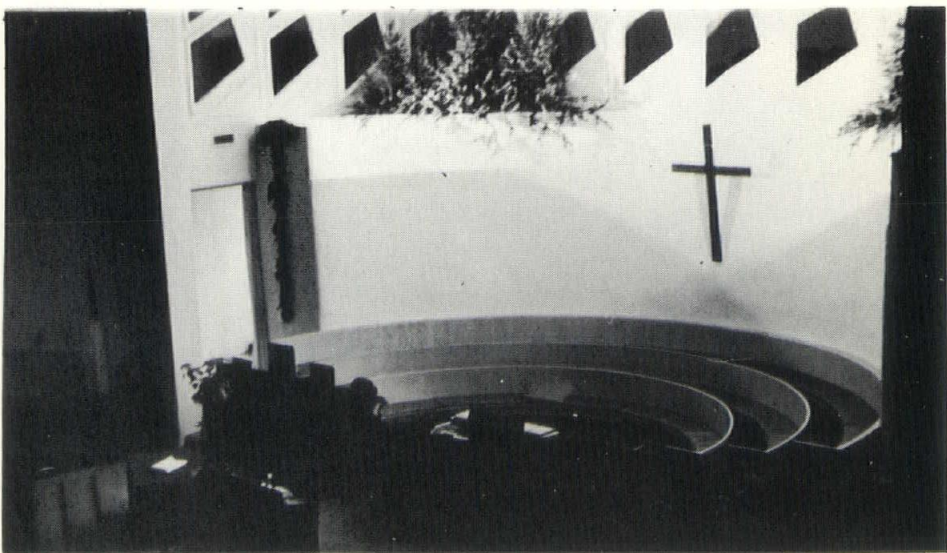
"Architecture, maybe," Benton responded. "but painting is a vulgar, where architecture is a gentle art." Wright changed the subject.

Wright stayed in Benton's home on occasions, and Benton said recently, "Actually, I sort of liked him. We disagreed on everything, but we remained good friends."

"Nobody could get along with him very well, but you remained friends. He was a great actor; a ham."

As construction of the church progressed it became apparent to the community that something radical, indeed, was being built. It had a steel frame, welded in some 20,000 places. The walls were of sprayed concrete only four inches thick. The final spray was rose-tinted and for a short time the church was rose-colored, until the congregation made a volunteer project out of painting it a more sterile white.

continued on page 23



The chancel of the Community Christian church is a simple statement in walls of sprayed concrete enhanced with lighting from above and foliage. Note the choir loft behind the patterned concrete screen.



Jake Richards
Architectural Representative
BA 1-1322

Great Western
Colorizer
PAINTS

1,322 COLORS

FLINTKOTE FLOOR TILE
FLEXACHROME TILE-TEX
SUPER TUFF-TEX

FREDERIC BLANK VINYL WALL COVERING
FABRON-PERMON
SUPER DUTY PERMON

KANSAS CITY

CHICAGO



FT. SMITH

What Wright Wrought

The Community church was to become a series of disappointments. From the beginning it was a low-cost structure and the fact that at the dedication January 4, 1942, it was announced that it had cost only \$156,000 (with seating for 1,350 persons) is nothing short of amazing.

Because it was an urban church on a bad site Wright did the only logical thing to do; he introverted it, to shield the sanctuary from the outdoors. Because of the parking needs, Wright had planned three levels for parking on the south side, integrated with the church frame. These never were built.

Wright's perspectives of the church were published in Hitchcock's "In the Nature of Materials", and when one sees there the soaring horizontal sweep he achieved with the parking levels and nearly windowless church walls there can be no disagreeing with the critic who said the church today is but a pale shadow of Wright's plans.

The inspirational motif on the exterior was to have come from powerful lights beamed through the diamond-patterned perforated roof over the chancel; but the lights never were installed. Again, the congregation never built the small chapel planned originally on the south side. It, too, was to have had a perforated roof with lights beneath it.

Later, when the church received a gift from Helen Bonfils Somnes of New York the associate pastor planned the Bonfils chapel

on the Main street side, abruptly terminating the church structure at a point where it was intended to have swept off southward with the parking levels. To add further insult, if that were possible, a wing of utterly pedestrian design was added to the southeast.

To experience what architecture remains there one should enter the church from Forty-sixth street and wander along the angular passageways leading to the sanctuary. The church was designed on a 5-foot module, with a delightful interplay of wall surfaces meeting at 60 and 120-degree angles.

The center has a light well with a mezzanine library, another playful handling of space. The choir is placed in a loft behind the pulpit, mostly hidden by a concrete screen pierced by diamond patterns. Most of the roof of the church is flat, being designed outdoor services should the pastor ever desire to compete with the traffic.

Less of a challenge to Wright, the Sondern house was nicely executed and expanded by Wright in 1949 for Mr. and Mrs. Arnold Adler. It is now owned by Richard Stern.

The Sondern home hardly can be seen from the road, and its plan remains a mystery until one gets inside. The site is very large and the home is set for the utmost privacy, at the end of a long drive. Wright again indulged his fondness for concealing the entrance, and

continued on page 25



The church's library is on a mezzanine surrounding a light well. Low-cost sprayed concrete, now painted white, and steel framing were used throughout the church.

PAX-Panel
... a new concept
in design

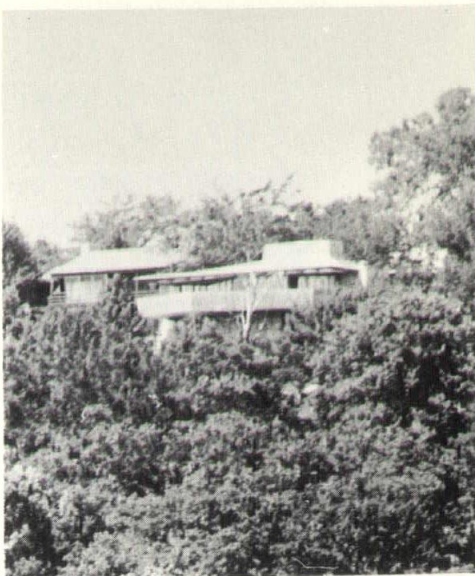
Curtain Wall Construction
can have personality when
the panels are designed by
you, and fabricated by us.

Specify PAX-Panel®



PAX-Panel® Division
Frank Paxton Lumber Co.
6311 St. John
Kansas City, Missouri

From a wooded hillside north of the Missouri river the home of Mr. and Mrs. Frank Bott thrusts its concrete jaw---a massively cantilevered terrace overlooking the city.



What Wright Wrought

though the door is wide and nearly entirely of glass, it is in the shadows at one end of the carport. A strongly cantilevered and perforated roof covers the carport, which is divided by brick piers into three parking spaces.

To the right of the entrance foyer is the kitchen, recently expanded. Beyond the kitchen is the wing added in 1949, with the characteristically large fireplace and living and dining space. The older part of the home, at right angles to the added wing, points northwest and is dominated by what was once the living room and is now a study, with one side facing a terrace and glazed with windows nearly nine feet high.

Scattered between the old and new living areas are the bedrooms and baths. Beyond the carport, an area damaged last spring by fire is being remodeled as a bedroom, unfortunately without much sympathy for the original materials of the house. Metal-framed French doors have been installed, though the rest of the house is trimmed and panelled with cypress, and the interior walls of this room are not being carried through with cypress.

Indeed, one of the great beauties of the Sondern home is its exemplary use of a restricted range of materials; inside and out, the house is entirely of cypress and tapestry brick.

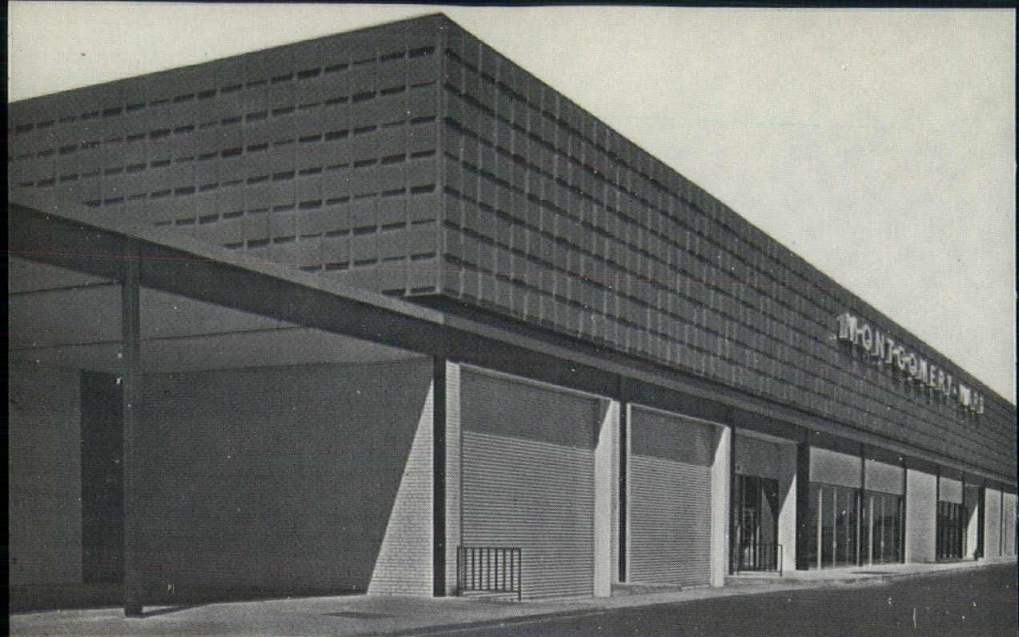
A swimming pool, another project in the expansion of the home, is at the rear, and a small spray pool is off one corner of the living area. Sited off the crest of the hill, extended in several directions as if some kind of creeping plant, securely sheltered under broad eaves, the Sondern house has an aura of oriental serenity---yet there are no oriental motifs in the design. The uncluttered rooms, heated through the floor mat as in the Community church, come to life each day with that incomparable light achieved through clerestories.

In short, this house is a complete expression of the values Wright sought in a home.

Mr. and Mrs. Frank Bott had the good fortune to acquire early in 1956 a long, narrow lot (roughly 70 by 250 feet) on Briarcliff road, north of the Missouri river. The outer rim of Briarcliff road offers perhaps the best vista in the Greater Kansas City area, encompassing in a single panorama the downtown skyline, the two rivers, and the hills of Clay and Platte Counties.

The Botts long had been attracted to Wright's architecture and particularly impressed by the interiors of his homes, such as the delightful Pew home in Madison, Wis.

continued on page 27



Montgomery Wards Apache Plaza, St. Paul, Minnesota
Thorsen and Thorshov, Architects

permaForm Wall System by Structural Plastics Corporation

DESIGN PROBLEM

Design a second story addition to a large department store, distinctive in appearance and quick to install.

- Establish corporate identity.
- Quickly meet client's seasonal requirement for badly needed additional space.
- Create massive appearance with lightweight construction.
- Obtain maintenance free color, texture and shape not available in conventional building materials.

SOLUTION

- **permaForm** wall system—4'x16'x6" thick panels weighing less than two pounds per square foot.
- maintenance free integrally colored formed acrylic plastic face laminated to 5½" of insulating structural core.
- Interior surface of durable, abrasion resistant, modified acrylic sheet—withstands abuse of merchandise handling equipment.
- **permaForm** Wall Systems—time proven in cold storage building construction, are self-contained.
- No secondary framing system is necessary.
- Panels attach directly to steel or concrete structural columns and beams.

See **permaForm** technical date sheet No. DS 2 for complete installation details.

A

Arnold-Newbanks INCORPORATED

TELEPHONE
SKYLINE 1-3980

N

Building Products and School Equipment

27 SOUTHWEST BLVD.
KANSAS CITY 3, KANS.

What Wright Wrought

They commissioned Wright and set him topographical studies of the steep and difficult site they had purchased. He began plans late in 1956 and they were completed six months before his death.

For the Bott home Wright chose walls of concrete poured over rubble, the same technique used in the architect's winter home at Taliesin West, near Scottsdale, Ariz. For trim and panelling he chose Philippine mahogany.

In plan, the house again took the logical solution as determined by the site. The carport is at the street side, parallel with a short drive. The house continues to widen as it shoots off from the hillside, reaching a spatial climax in a living and dining area that opens through French doors onto a wildly cantilevered terrace, projecting ship-like toward the southwest.

On the entire first floor there are only two main areas; the master bedroom, toward the carport, and the living and dining space with a study nook at one side and kitchen area at the other.

The second floor (going down) has two guest bedrooms and baths, and the bottom floor has mechanical equipment and storage space. The house was set so far down the precipitous site that foundation problems resulted in the bottom floor having a ceiling about 13 feet high, five feet more than was planned.

Wright's aesthetic concern can be noted in studying a section drawing, which shows that with a datum of 0 at the living floor level the ceiling was 8 feet above and the top of the massive chimney 16 feet; while working downward, the second floor level was 8 feet below and the bottom floor level 16 feet below.

Another subtlety occurs in the design of the terrace, which is assymetrical. The farthest point of the parapet is off-center about four feet, making one side of the terrace shorter and broader than the other side. Presumably, this was to combat the prow-like

appearance that naturally came from such an immense cantilever. On the other hand, Wright mysteriously canted the floor of the living and dining area four different ways, which might seem ship-like indeed to a person with a refined sense of balance.

As in the Sondern home, the roof is cantilevered and perforated for airiness and play of light and shadow. The Bott home, however, has a battened hip roof instead of a flat roof. And it is covered with sheet metal painted a hue known as Taliesin turquoise.

The use of painted sheet metal instead of naturally aging copper, measured against Wright's principles of expressing the natural state of materials, can be questioned. Perhaps the brighter color was what prompted Wright. A flamboyant use of color was just coming into his work in his last years. As to paint over metal, Wright probably gave his best explanation when questioned by Bruce Goff about a similar aberration. "Can't I have a holiday?" he responded.

The Bott home has been constructed slowly and with care. It is now nearly finished. From U.S.71, far below Briarcliff road, it can be seen how much lower to the earth the Bott home is compared with its neighbors, and yet how much farther it projects off the hillside so its owners may enjoy the magnificent view. Because the home fully utilizes its site, there is little opportunity for altering it in the future. Thus it seems destined to be the most exactly realized of Wright's three projects here.

Award Entries
On Exhibit
Public Library
through
February 15



**WE SERVE YOU . . .
THE ARCHITECT**

**AS PLANNERS AND DESIGNERS . . . AND
AS A PRIMARY SOURCE OF CONTEMPORARY
AND TRADITIONAL FURNISHINGS
FOR BUSINESS, INSTITUTIONS AND HOME .**

RESEARCH HOSPITAL

Gentry & Voskamp, Architects
Edgar B. Voskamp, A.I.A., partner in charge
Kansas City, Mo.

modern center

4149 Penn • Kansas City, Missouri • Phone WE 1-9429 — WE 1-3414

THE LIFE STRUGGLE OF THE ROBIE HOUSE



One of the outstanding architectural landmarks in America is the Frederick C. Robie house on Chicago's South Side. The drive to gather funds for its restoration is making slow progress and is still far short of the \$250,000 goal.

The Frederick C. Robie house for 55 years has weathered Chicago soot and the neglect of its owners. Still it retains impact as a unique work of art. Prowl through it, pound on it, gaze at its elevations and ponder its plan; then realize how impossible it is to dissolve the mystery of this house.

What other project could conceivably bring together such diverse architectural talents as Walter Gropius, Kenzo Tange, Mies van der Rohe, Alden Dow, Philip Johnson, and Edward Durell Stone? All are members of the distinguished Committee for the Preservation of the Robie House.

By the end of 1963 the committee had raised more than \$40,000. The goal is \$250,000.

"In the past 11 months we have received contributions from all parts of the United States," Ira J. Bach, committee chairman, said. "Contributions also have been made by people in Canada, Switzerland, Australia, Italy, England, and France.

"We are hopeful that contributions will increase as people come to realize the significance of this great architectural landmark, and the importance of its preservation. Modern architecture cannot afford the loss of one of its greatest achievements."

Completed in 1909, the Robie house was designed by Frank Lloyd Wright in his first maturity. Robie, a bicycle manufacturer,

occupied it only a few years. It was purchased in 1926 by the Chicago Theological Seminary, used for various purposes and eventually neglected. The seminary at one time planned to demolish it to make way for a dormitory.

Wright remained fond of the house and he took its neglect and proposed demolition personally. "That shows the danger of entrusting anything spiritual to the clergy," he said.

William Zechendorf, chairman of Webb & Knapp, Inc., bought the house in 1957 at a reported figure of \$125,000. He used it as a field office for the nearby Hyde Park renewal project. He gave the house to the University of Chicago last February.

The university has indicated that it is legally unable to use its general funds for purposes of architectural restoration. However, it continues to pay about \$6,000 a year for taxes and maintenance and will bear all such costs if the house is suitably restored.

"It is in need of extensive work, although it is still structurally sound," Bach said. "One reason is that the house has not been used as a residence since 1926. The total fund-raising goal was set at \$250,000, instead of the \$190,885 shown in the estimate, because the work is to be done at an unspecified time in the future. Also, the estimate does not provide for architects' fees or landscaping work.

continued on page 31



Two Stallpack units with urinal screens of matching Ozark Grey Veined marble.

Only marble is so durable

Only Stallpack® is so easy to specify

Stallpack gives you the unique durability of solid marble partitions precut to standard size, predrilled ready to assemble, and offered in a package unit complete with door and chrome plated rustproof hardware.

All you do is indicate water closets 2'10" on centers on your drawings, then specify Stallpack. With that one easy specification you give the toilet rooms of your building the lasting beauty and trouble-free durability that cannot be had with any material but marble.

Stallpack partitions are made of

fine long-wearing Ozark Grey Veined marble. This lustrous light grey marble blends beautifully with any color scheme, stays beautiful as long as your building stands!

Write or phone CARTHAGE MARBLE CORPORATION. We'll send you a complete Stallpack Information File with specifications, detail drawings and prices.

BRANCH OFFICE: 3030 Wyoming, Kansas City, Mo., Phone LO-gan 1-7020.

MAIN OFFICE: Box 718, Carthage, Mo., Phone FLeetwood 8-2145.

CARTHAGE MARBLE



"We will be unable to set a definite date as a goal for starting work until enough money has been raised to start restoration. Our original goal was to have raised the entire \$250,000 by the end of 1963. Restoration work itself will probably take about one year.

"The university has not yet made a definite decision as to the use of the house. It may be used as a residence for visiting scholars, or possibly as the president's house. It is understood that a portion of the house will be open to the public at specified times."

The original cost of the Robie house was only about \$35,000. Though the restoration costs might appear exorbitant, they were carefully estimated by the H.B. Barnard company, which built the house, and several members of the Chicago office of Skidmore, Owings and Merrill, in consultation with the university.

The high costs stem from such items as \$26,146 for roof work, including new roof tile, gutters, decks, flashings, and copper cornices; \$32,875 for reconstructing exterior brickwork; \$17,550 for carpentry; \$32,166 for heating and air-conditioning; \$12,765 for plumbing and \$10,903 for electrical work.

J. Roy Carroll, president of the AIA, in the August issue of the *Journal* asked architects to contribute to the Robie house fund. He suggested gifts between \$10 and \$50.

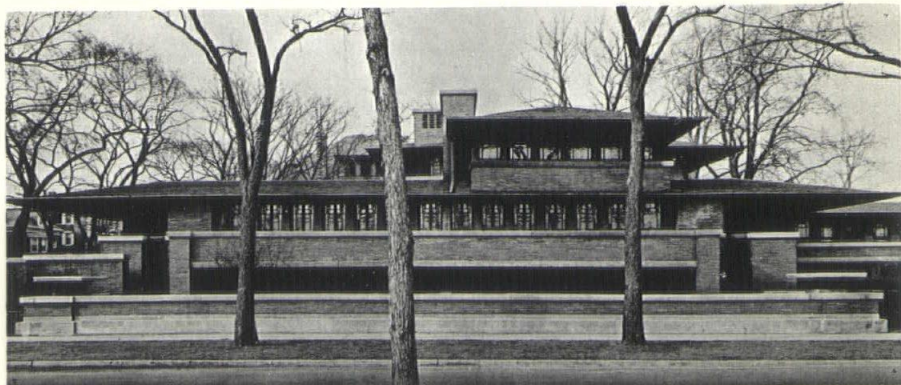
"The preservation and the already promised maintenance by the University of Chicago," Carroll said, "will show that our profession puts a high value on architecture as part of the national environment, and I earnestly recommend your support."

Though the Robie house has the low, horizontal emphasis which characterizes Wright's prairie houses, it is in fact a large town house on a long and narrow urban lot. The remarkably extended roofs thus serve as much to provide privacy as shelter. The strip of french doors is shielded by the long parapet on the south side of the house.

Art critics have had a field day with the Robie house for its plan cannot be successfully analyzed in terms of function but must be discussed in the aesthetic terms of mass and space, light and shadow, line and shape.

Latter-day students of art and architecture should have the opportunity to visit the Robie house, restored and maintained in a manner respecting the wonder of its design.

Contributions are deductible for federal income tax purposes. Checks should be made payable to the Robie house restoration fund, University of Chicago, and sent to the Robie house committee, room 1006, City Hall, Chicago 2, Ill.



The south elevation of the Robie house shows its ribbon-windows, with leaded patterns; the fine Roman brickwork; the wide eaves, and its serene lines in sympathy with the earth.



ARCHITECTS

CALL

Surface Paints

"Distributors Since 1884"

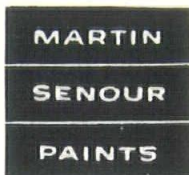
"Color Consultants to the Profession"

HAL SURFACE, JR.

B. C. WRIGHT



J. E. DYCHE



C. C. STUART

1737 Oak St., Kansas City, Mo.
Downtown Store & Warehouse
Harrison 1-0455



The application of Zonolite
concrete roof decks is as
specified, *exactly*

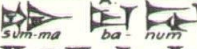









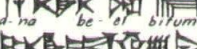
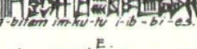

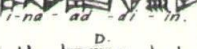



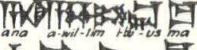
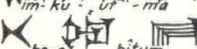








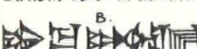






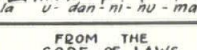


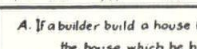
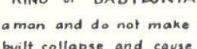
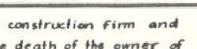
We certify it



Architects and contractors often don't get what they specify and pay for these days. Upon completion of a certified Zonolite Vermiculite Concrete Roof Deck (and after testing), you are given this certificate which attests that the Zonolite concrete was prepared and applied in accordance with the specifications of the Vermiculite Institute. You know it's right. For complete information, write:

ZONOLITE
GRACE ZONOLITE DIVISION
W. R. GRACE & CO.

135 SO. LA SALLE ST., CHICAGO 3, ILL.

 sum-ma ba-num	 sum-ma warad be-bi bitim	 im-ku ru
 a-na a-wi-lim	 us-ta-mi-ir	 i-na sa-ga
 bi-tam i-bu-us-ma	 kardam ki-ma wardim	 ra-ma-ni-su
 si-bi-ir-su	 a-na be-et bitum	 a-bilam in-ku-lu i-b-bi-es
 la u-dan-ni-in-ma	 i-na ad-di-in	 sum-ma banum bitam
 bitum i-bi-su	 sum-ma sa-ga	 ana a-wi-lim i-bu-us-ma
 im-ku-ut-ma	 u-h-ra al-li-ik	 si-bi-ir-su
 be-et bitum	 mi-im-ma	 la-us-ta-is-bi-ma
 bus-tami-it	 sa u-hal-li-ku	 igarum ik-lu-up
 banum su-u id-da-ak	 ri-ab	 ba-num su-u
 sum-ma mar be-et bitim	 u-as-sam bitam i-bu-su	 i-na kas pim
 us-ta-mi-ir	 la u-dan-ni-nu-ma	 bra-ma-ni-su
 mar banim su-a-ti	<p>FROM THE CODE OF LAWS OF HAMMURABI (2200 BC) KING OF BABYLONIA</p>	
 i-du-uk-ku	 u-dan-na-ort	 igarum su-a-ti

A. If a builder build a house for a man and do not make its construction firm and the house which he has built collapse and cause the death of the owner of the house - that builder shall be put to death.

B. If it cause the death of the son of the owner of the house - they shall put to death a son of that builder.

C. If it cause the death of a slave of the owner of the house - he shall give to the owner of the house a slave of equal value.

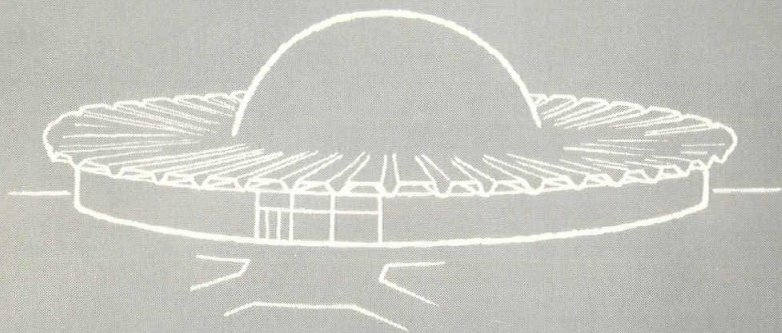
D. If it destroy property, he shall restore whatever if destroyed, and because he did not make the house which he built firm and it collapsed, he shall rebuild the house which collapsed at his own expense.

E. If a builder build a house for a man and do not make its construction meet the requirements and a wall fall in, that builder shall strengthen the wall at his own expense.

Translated by R.F. Harper.
"Code of Hammurabi" p. 83 - seq.

Jacob Feld 1912.

thin shells...



...of lightweight concrete

**“reduced
weight
and
increased
strength”**

...with



BUILDEX, INC.,

BOX 15,

OTTAWA, KANSAS

ADVERTISERS IN THIS ISSUE

	PAGE
Industrial Metals, Inc.	2nd Cover
City Block & Products Co.	3
Joseph Goder Incenerators	4
Wilson Concrete	6
Sonken - Galamba	8
Carter - Waters Corp.	10
O'Brien Movable Partitions	12
John A. Marshall Co.	14
Acme Brick Co.	16
General Electric Co.	18
B-D-R	20
Great Western Paint	22
Paxton Lumber Co.	24
Arnold - Newbanks	26
Modern Center	28
Carthage Marble Co.	30
Surface Paint Co.	32
Zonolite	32
Buildex	34
Western Blueprint	35
Lusco	36
Ronai Performance Materials, Inc.	3rd Cover
PFAC Contractor	4th Cover

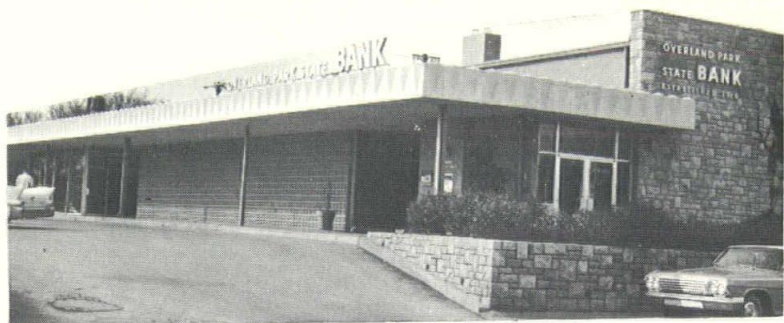
NEW Products
NEW Processes
NEW Services
 are invariably introduced
 in Kansas City by ...

**WESTERN
 BLUE PRINT CO**

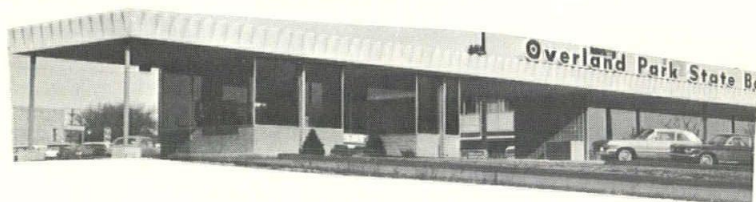
909 GRAND • KANSAS CITY, MO.
 SOUTH SIDE PLANT 17 E. GREGORY

**TECHNICAL
 PHOTOGRAPHY
 VICTOR 2-7881**

LOOK IT OVER!



CAST STONE *BY*



LUSCO

Bank

Brick & Stone Co.



**Overland Park State Bank
Hollis & Miller Architect
Floyd Robinson Contractor**

Don't JUST Paint!

SPECIFY

THE **Zolatone**[®] PROCESS

The Applied Cost is no greater

**No Other Painting System
offers So Much for So Little.**

RONAI

BA 1-6777

Performance Materials, Inc.

200 Southwest Blvd. Kansas City 8, Mo.

Zolatone

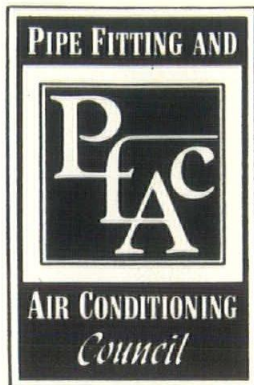
Wilber
&
Williams

Devco
Paint

SEPARATE BIDS WITH A SINGLE CONTRACT OR SEPARATE CONTRACTS THE BEST WAY TO BUILD

AN IMPORTANT MESSAGE FOR

1. Substantial savings.
2. Owner gets full value on mechanical work.
3. Eliminates bid shopping.
4. Owner and/or architect have better control over selection of mechanical contractors.



call your... **PFAC contractor** for better



When considering construction consult a registered architect and consulting engineer.

SKYLINES
and
MIDWEST ARCHITECT

960 Home Savings Building
Kansas City 6, Missouri

BULK RATE
U. S. POSTAGE
PAID
KANSAS CITY, MO.
PERMIT NO. 3736

THE OCTAGON
THE AM. INST. OF ARCH.
1735 NEW YORK AVENUE NW
WASHINGTON 6, D. C.

RETURN REQUESTED