

FILES

KANSAS CITY CHAPTER

AIA

Dec. 1951

15-21

KANSAS CITY CHAPTER  
THE AMERICAN INSTITUTE OF ARCHITECTS  
KANSAS CITY, MISSOURI

1951  
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# Skylines

KANSAS CITY CHAPTER • AMERICAN INSTITUTE OF ARCHITECTS

DECEMBER, 1951



## Chapter Meeting December 11

AT THE WISHBONE  
4455 MAIN STREET

HARRIS ARMSTRONG, A.I.A.  
GUEST SPEAKER

### PROGRAM

- 5:30 Sharp - Business Meeting  
(Details on next page)
- 6:30 - Social Hour
- 7:00 - Dinner (\$2.25)

Guest Speaker -- Harris Armstrong, A.I.A., of Kirkwood, Missouri, gained national and international recognition for his design of the "Magic Chef" building for the American Stove Co. in St. Louis. In his talk he will "Discuss architectural design, particularly in relationship to the American Stove Company's Administration Building." Armstrong is widely known for homes he has designed throughout the midwest during the past 20 years. He has also done numerous physicians' buildings and some furniture and industrial designing. Educated at Washington University and Ohio State, he worked for Raymond Hood in New York City before opening his own office.

WINNING DESIGNS IN THE SIGN COMPETITION WILL BE DISPLAYED.

PHONE RESERVATIONS Hedrick 0849.

DECEMBER • 1951						
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JANUARY • 1952						
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- Dec. 7 - Sign Competition closes at 5:00 PM.  
 Dec. 11 - Chapter Meeting at the Wishbone.  
 See announcements in this issue.  
 Dec. 20 - Producers Council Christmas Party, 6:00 PM.  
 Epperson Hall, Kansas City Art Institute.  
 Wives Invited.  
 Jan. 8 - Chapter Meeting at the Wishbone.  
 Guest Speaker: Fritz Gutheim of the Octagon.  
 Jan. 13 - "Experiments in Church Architecture."  
 Speech by Ernest O. Brostrom, A. I. A.  
 Epperson Hall, Kansas City Art Institute, 10 AM.  
 Jan. 16 - Westinghouse - Producers Council - A. I. A. Meeting.  
 Program: "Lighting at Work."  
 Feb. 5 - Joint A. I. A. - Producers Council Meeting.  
 Wishbone, 4455 Main Street.

## This Year's Annual Meeting

5:30 Sharp at 4455 Main Street.

**BY-LAWS REVISIONS** - Recommendations; were made at the November meeting and will be voted into effect. Vital provisions being changed include deletion of all references to the Missouri Association, revision of the articles on quorums, the dues structure, certain committee functions, and some general provisions.

**COMMITTEE REPORTS** - All committee chairmen will render reports of activity during the past year. These will be condensed and published in the next issue of SKYLINES.

**ELECTION OF OFFICERS** - The nominating committee has named Cecil Cooper, Frank Slezak, John Murphy, Lloyd Roark and Henry Krug as their candidates for officerships. J. B. Shaughnessy is nominated for director for a three year term. Other nominations may be made from the floor.

**ANNOUNCEMENT OF WINNERS OF THE SIGN COMPETITION AND AWARD OF PRIZES.**



*Here We Go Again, Boys!*



THE KANSAS CITY CHAPTER  
of

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take pleasure in inviting their

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to the

**ANNUAL CHRISTMAS PARTY**

on

Thursday, December 20

Epperson Hall

Kansas City Art Institute

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# Notes From The Directors

The November meeting of the Directors was held at the Offices of Voskamp and Slezak. Incidentally, in passing, the attendance at these monthly meetings in behalf of the Chapter and the business of the Institute has been exceptional. The Chapter will soon have the annual election of Officers for the coming year, make a date with yourself for that meeting and see to it that your interest is expressed in VOTING FOR STRONG LEADERSHIP.

An item of business brought up at the meeting was the matter of Emeritus status of membership. Since few of our members are acquainted with the rights, privileges, and qualifications of "Member Emeritus", the Directors from now on will explain to those Corporate Members at retirement age the manner in which such is obtained. In the past some Members have allowed their dues to lapse both national and local and thereby become dropped from the rights and privileges of membership when the procedure for the Emeritus Membership would have avoided this.

Four new Junior Associate Members were accepted into the membership of the Kansas City Chapter and their names and introduction to you appears in this issue under "New Faces".

The report blanks are out to each Chairman of a Chapter Committee. These reports when received and accepted at the December meeting will be published in a future issue of the Skylines. The Directors sincerely hope that these reports will be thorough, the chairmen should remember that while their activities might be old stuff to them, the rest of the membership will probably be very interested.

## New Faces

JEROME FRANCIS FLADUNG -- Junior Associate

Jerome is an Emporia, Kansas man; received his early training there and later his Architectural Engineering education at Kansas State College, Manhattan. While in school there he was a Student Associate in the Institute. Upon graduation he became associated with the firm of Black and Veatch.

ROBERT LEROY RILEY -- Junior Associate

Native of Kansas City, a product of Central High, after a hitch in the Army was able to complete his education at the Kansas City Jr. College and the University of Kansas, receiving his degree in Architecture Engineering. He has been with the firm of Alfred Benberg since 1950.

WILLARD GREGG SMITH -- Junior Associate

Born a Kansas Citian, raised in the fair State of Iowa where he received his early training in Cedar Rapids. Received his education in Architectural Engineering at Iowa State College, Ames Iowa. Willard now works with the firm of Harry Wagner, whom he has been with since 1949.

RALPH EUGENE KIENE, JR. -- Junior Associate

Another Kansas Citian, after a start at Shawnee Mission High School later educated at the University of Kansas, graduating in 1949 Arch-Engr. Ralph got the jump on some of us in that he got to take a nice summer tour of Europe last year, having almost traced Ralph Myers steps across the continent. He now works with the firm of Neville, Sharp and Simon.



The invitation on page three doesn't say as much, but the Producers' Council people have mentioned that the big Christmas party -- including eats, drinks and entertainment -- is all free to Kansas City Chapter members and their ladies.

Much news emanates from the office of Kivett and Myers these days. . . . Ralph Myers has been presented the Francis J. Plym award by the U. of Illinois for "accomplishments in architecture" during his eleven years as a practicing architect. He won the same award in 1942 for an airport design. Last year he won the LeBrun traveling scholarship awarded by the New York City Chapter A. I. A. . . . Angus McCallum, A. I. A., has been made an Associate of the Kivett and Myers firm, and Herman Scharhag recently left the same firm to become an associate of Everette L. Peterson at 1103 East Armour.

In lieu of our feature story by Dutch Architect Dudok, the regular report of the K. C. City Plan Commission is being held for the January issue.

#### SIGN COMPETITION JURY

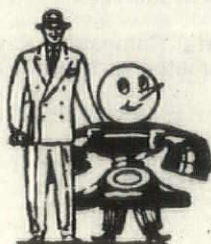
John T. Murphy, chairman of the public relations committee, reports that the jury for the A. I. A. Sign Competition will be:

Mr. Fred James	- Mural painter
Mr. Wayne DuQuoin	- K. C. Art Institute staff
Mr. Don Feerer	- Stalcup, Inc.

Judging will be held on Saturday morning, December 8, at the Art Institute and the winners will be on display and awards will be made at the December Chapter meeting.

#### MORE ABOUT YELLOW PAGES IN THE TELEPHONE DIRECTORY.

With the issuance of the new telephone book for Greater Kansas City this month, our members in the metropolitan area will be listed under a chapter heading in the yellow pages. Outstate members are advised to investigate the possibility of having the phrase, "Member of the American Institute of Architects", added to their listing in the yellow pages of their local phone book. Such action will be a notable projection of this public relations scheme. We will appreciate hearing from any outstate members who follow this course.



# Buildings to see in the Kansas City area

EDITOR'S NOTE: The inaugural list of "Kansas City's Ten Outstanding Buildings" as picked by Ralph Myers and featured in the November SKYLINES caused some stirrings in the architectural souls of some of our readers. In order to step up the tempo a little, we asked our "correspondent" in charge of this project, Johnny Adams, to pick two men to pick their ten best. Mr. Adams selected Ray Voskamp and John Murphy and between them they have upped the total nominations to 21 different buildings.

## BUILDINGS TO SEE IN THE KANSAS CITY AREA

Raymond L. Voskamp, A. I. A.

Municipal Auditorium - Gentry, Voskamp, and Neville, and Hoit, Price and Barnes, Architects. Recognized by convention managers, stars of the entertainment world and architects of this and foreign countries to be an outstanding building.

Union Station - Jarvis Hunt. Designed before the first world war. It has a plan arrangement up-to-date as the most modern Union Station and has set the pattern for others.

William Rockhill Nelson Gallery of Art - Wight and Wight. A single design housing two endowment. Monumental in an architectural style as permanent as the art collections it contains.

Congregation K.I.B.S., 34th and Paseo - Greenbaum, Hardy & Schmacher. An intricate, delicate, colorful design of beautiful proportions.

Hallmark Store - Wurdeman & Beckett, Architects, Marshall & Brown, Associates. subdued and refined background with merchandising value.

Home for the Aged - Kivett and Myers. A pleasing assembly of materials in a design as acceptable, and providing an atmosphere removed from institutionalism.

Brotherhood Building - John Maultsby. Representing a successful conclusion to an opportunity to present the best.

University of Kansas Memorial Campanile - Neville, Sharp & Simon. A difficult design problem; completed with beautiful proportion.

City Hall - Wight and Wight and Hoit, Price and Barnes. A graceful, stately design representative of the purpose it serves.

20 West 9th Street Building (New York Life) - McKim, Meade & White. A design apropos to its location. Has lived a long life with as brilliant a future.



## BUILDINGS TO SEE IN KANSAS CITY

John T. Murphy A. I. A.

As you will note my list of buildings to see in Kansas City is made up almost exclusively of special type structures. My choices are made not so much on the basis of these buildings being the ten best buildings as it is on the fact that each has outstanding characteristics which make it of interest not only to a layman but to the practicing architect who might face similar problems and can study these buildings for their better than adequate solutions.

Swimming Pools and Bath House, Swope Park beautiful, well planned and engineered	-Marshall & Brown
Hall Brothers Specialty Shop beautiful	-Wurdeman & Beckett
Jewish Home for the Aged beautiful, well planned and engineered	-Kivett & Myers
St. Francis Xavier Church (church only) beautiful interior, integrated sculpture	-Barry Byrne
Municipal Auditorium and Music Hall beautiful, well planned and engineered	-Gentry, Voskamp & Neville Hoit, Price & Barnes, Assoc.
Adler House beautiful	-Frank Lloyd Wright
Nelson Gallery of Art beautifully engineered for the display of objects of art.	-Wight & Wight
Union R. R. Depot excellent plan	-Jarvis Hunt
De Lano School for Crippled Children well planned and engineered	-Keene and Simpson
New Buildings of the K. C. Art Institute beautiful and well planned	-David Runnells

# Town Planning and Architecture as an Expression of Their Time

By W. M. Dudok

About two or three times a year a lecture is given or a paper read by men whose life and work have an ageless quality. Usually when they speak they talk in an international language that is not limited by boundaries, periods or styles. Such a paper was recently read before the Societe Belge des Urbanistes et Architectes Modernistes by W. M. Dudok, a Dutch architect and Royal Gold Medallist of the Royal Institute of British Architects. SKYLINES is happy to reprint from the British Journal a condensation of Mr. Dudok's paper.

OUR SHATTERED world is faced with a town-planning and architectural problem that is more far-reaching than our civilization has hitherto known. Why must we accept this problem in a modern and not in a traditional spirit? We must do so because artists are people who live in the present, or even actually in the future; because the creative spirit, in general, aims at the renewal and not at the repetition of form; because we are by nature renewers.

These are reasons enough, and with them I might have ended. Had I done so I should not have convincingly helped your *Société* of modern architects in your struggle against a society which, generally speaking, is conservative—a struggle which is international and of all time. I will therefore try to justify a modern approach which I try to put into practice, and I will add a few critical observations, for I am far from accepting everything which presents itself as 'modern'. I think I can best serve modern architectural art by fighting against its excesses and absurdities.

What is the ultimate object of town planning and architecture? *It is the harmonious organization of the spaces necessary to mankind and to society.* Let us be quite clear about this.

When I survey the architectural field from the whole to the details—and this, I think, is a logical line of thought—I first of all come to:

## The Town Plan

What demands our immediate attention is the relation which must be established between the town as a whole and its environment—the surrounding country. In our time, with its alarming increase of population spreading chaotically over the whole country, things can not be left any longer to chance. The countryside must be protected against uncontrolled expansion of our cities.

The preservation of the countryside has become a deep concern of the people and is for them a primary necessity. Naive pride in rising population figures is yielding more and more to the more just view that human happiness gains nothing at all from the unlimited growth of our cities. Quicker communications, not only by vehicles like the motor-car, but also by sight and sound, through the telephone, radio, and cinema make people less dependent for the advantages of cultural life on the large centres of population. The very nature of communications has been modified. If railways, bound as they are to a rigid network of lines, have brought about a concentration of the population, it is no less certain that the far freer movements of the motor-car tend towards decentralization. This decentralization is now necessary, because the unlimited expansion of cities and the unchecked increase of traffic create in the centres of our towns problems which are practically impossible to solve.

I come now to the architectural formation of towns. A good town plan must be made in harmony with the town's character. A plan without character is not a plan at all. It is the town-planner's task to express this character very clearly. The buildings which make up our towns must not stand chaotically one beside the other. The town plan must lay down precisely how the various buildings are to be distributed, since this distribution is of social, economic and aesthetic importance. A town's beauty is not accidental, is not the outcome of chance, it is based on precise and well-timed repetition and variation. To achieve this a good town plan must contain the necessary instructions, not only for two dimensions—a plan—but in three dimensions, at least roughly.

(Continued on Page 11)



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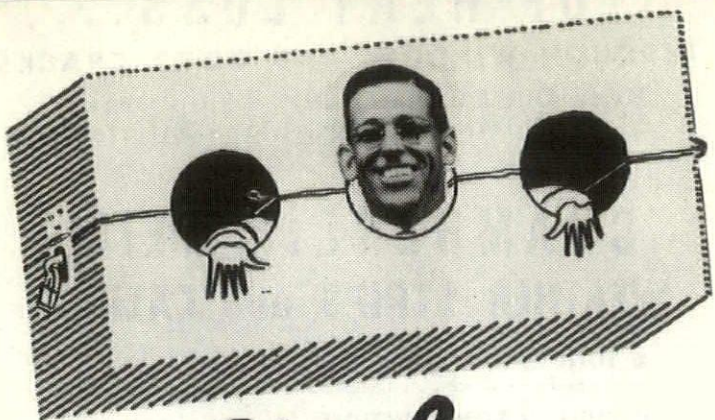
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In this spirit I have usually worked out my detailed plans, and I believe that only in this way can the town planner fulfil his calling with a full awareness of his responsibilities, in order to create a good and beautiful town, although this will now be achieved in a way quite different from the past methods. For circumstances have fundamentally changed, and never before have such powerful forces existed for a truly fresh approach.

*A good architectural design is not worked out in complete freedom, but rather by accepting reasonable restrictions. Besides, it is obvious that a town plan must possess sufficient elasticity, so as to impose less or greater restrictions upon the architect, according to necessity.*

Under these conditions a good town plan will inspire rather than hinder the architect. I have no difficulty in finding arguments to support my confidence in such a collaboration between colleagues, a collaboration which serves the interests of all.

Alas, I doubt very much whether our political organization will sufficiently support the sound conception of town planning which I have just described.

We have all of us known that wearisome search and those happy liberating moments in the struggle with the blank sheet of paper on our drawing board. Here we are, then, with our building programme: our minds are as blank and unbiased as the white paper before us. Anything may come out; anything may appear on the paper. Then begins the calculating and grouping of the required spaces in relation to each other: practically, methodically, logically. Soon it appears that there are various possibilities, no matter how much to the point and how critical we may be.

As a matter of fact, a simple labourer's cottage with three or four rooms offers more possibilities for spatial distribution than a gigantic battleship, the shape of which is determined by the very special purpose and function of each of its parts. However much one may aim at the straightforward solution of the demands of the programme, there are always various possibilities for the architect. This means that functionalism, however important an aspect of architecture it may be, is not its determining factor.

What, then, is this determining factor? I am no art-philosopher, and gladly leave philosophy to those who work at a writing desk and not at a drawing board. All the same, I have a clear conception of the

nature of the profession that is so dear to me, and I am old enough not to hesitate in making my meaning clear to you, the more so since you so graciously invited me to do this. *I maintain that building only becomes art when it is sublimated by beautiful and harmonious space-proportions, which ingeniously express the purpose and especially the cultural significance of the building.*

Architectural art has really but one means: proportion; the proportion of spaces and building masses in both form and colour. That is where architecture is akin to music, because music, too, is based on related values. It is not true that architecture is the most material of all the arts; as an art it is just as immaterial as any other form of art because *its significance is not in its material, but in its spiritual values, namely, in how the architect has managed to express an idea in terms of spatial relationship.*

What do I mean by this? I mean that a town hall which is merely an excellent office building, albeit with good reception and meeting halls, is not necessarily a specimen of fine architecture. Added to its efficiency it must possess something of the dignity which symbolizes its civic authority. Neither is a theatre an example of good architecture when it merely has good acoustics and even if there is a good view of the stage from every seat. The whole building must tune its visitors to festive gaiety, in anticipation of what they hope to experience in it of cultural value. A school building is not 'architectural' only because the children attending it sit in large airy rooms: the building itself must be a lesson in the goodness and reason which the children will learn—if possible a friendly lesson. I mean that a church is not necessarily a piece of good architecture if it is merely a good meeting hall, where one can hear the preacher distinctly and follow the service without difficulty: unless it is at the same time a place which expresses devotion to the Creator, it has little in common with architecture. I give but a few examples.

All this is not a question of more or less luxury, or of ornament: the entire structural proportions must help to express spiritual values. These are values extending beyond time; they are values for eternity, they raise architecture above the changes of fashion. These are the values which throughout the ages have held good in all true architecture; values which our architecture can not and may not do without, if it is to remain worthy of its name; values which can not be replaced by slogans and catchwords such as cubism, futurism, functionalism, terms which appear and disappear in as quick succession as women's fashions.

(Continued on Next Page)



When we look at the reproductions of so-called modern architecture in art journals all over the world, we are struck by a superficial likeness in all these. Those flat topped cubes with innumerable storeys and endless horizontal rows of windows, clever buildings which only impress us by their grandiose dimensions: how are they related to their soil, their surroundings, climate and their purpose? And above all, what are they trying to express? Undoubtedly these buildings are excellently constructed, but just in this connection I consider it a danger that we can construct so well, because I fear that the essential is likely to be overlooked and that many of the so-called modern buildings get stuck at the construction stage and never reach the field of art. I have for instance a sincere admiration for well-thought-out construction, for scrupulously studied details, for the original choice of materials and the evidently magnificent building organization of the United Nations building at present in course of construction. These are indeed most praiseworthy qualities. But does such a solution in any way express the noble idea of the highest degree of human co-operation? Surely a motor-car concern could have built itself an office building of this kind. In fact, have not great industries done this already?

I have sometimes been struck by development schemes for modest towns in thinly populated countries, where one is glad after endless roads at last to come across a village. Just imagine. These development schemes consisted of a few skyscrapers—and why? Don't you think this good village folk would live far more happily in a gay garden city, with bright little houses for each family? This would, of course, be less spectacular, but from a human point of view surely better, and more beautiful, to say nothing of the economic side of the question. When I feel compelled to protest against such manifestations, though in some professional circles they are looked upon as examples and by some are even considered as summits of the art of architecture, I feel I must explain that, nevertheless, I have great faith in our modern architecture and its many possibilities of development. The fact that the technique of construction allows us unlimited freedom is of course not only a danger, it can equally well be a blessing if ingeniously used to promote the true architectural values I have just mentioned. Let me repeat: *architecture is the beautiful and serious game of space: we must play that game in our own fashion by expressing the time in which we live; and the modern apparatus of construction offers us typical modern possibilities.*

I greatly admire the Baroque style, which has created impressive spaces; often singing spaces of great dignity and festiveness. But how solidly constructed those space-enclosures had to be: the walls, ceilings, vaults, became an end in themselves: they claimed a good deal of attention and were decorated with the overburdened ornamentation of the period; a period indeed of greater refinement and greater luxury than ours, but lacking our wide horizon. Modern man has no wish for a superfluity of ornament. He finds in architecture, as in all other manifestations of art, that the most striking effect is often attained by the very simplest means.

This has brought me to the last of my reflections. I hope I have made it clear to you why I pin my faith to the future of our architectural art. I am convinced that if we build in this simple spirit—the best because it is simple—on the basis of feasible extension schemes, making use of the splendid modern means at our disposal, we shall be able to raise towns in which space will sing again.

*Translated by A. Thompson of the R.I.B.A. Library staff.*



"For the Harbour town of Amsterdam, Velsen-IJmuiden, I planned a new town hall, on a newly projected square. The council chamber, seat of the town council, juts forward on the first floor, facing the square. The main entrance is situated under the shelter of this projecting room, built on two pillars. The building makes, as it were, a decidedly expressive gesture; like an outstretched fist this council room projects on to the square, a symbol of the grip of authority."





# WADE

## Drains and Plumbing Specialties



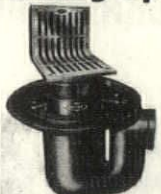
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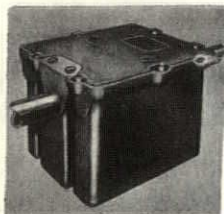
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## ARCHITECTS RESIGN IN PROTEST

Thirteen of the sixteen members of the Architects' Advisory Committee of the Public Housing Authority have resigned "for the reason that the very existence of such a committee implies support for present policies of the PHA which, far from supporting, we unanimously condemn." In a strong letter to Commissioner John Taylor Egan, the architects outlined their grievances and pointed out that no meeting of the Advisory Committee had been called for the past 18 months. A report prepared by a subcommittee was ignored. The group further protested statements claimed to have been made by PHA officials which laid major responsibility for rising costs in public housing at the door of "architects' extravagant ideas." In conclusion, the letter said "under these circumstances, although our loyalty to the ideals of public housing is undiminished, we prefer to resign as a body so that as individuals we may be free to voice the criticism of present policies that is urgently called for." In addition to Chairman William W. Wurster and Vice-Chairman Douglas Haskell, the following committee members signed the letter: Robert Woods Kennedy, Hugh Stubbins, Jr., Louis Wetmore, Henry Churchill, Louis Kahn, Julian Whittlesey, Marion Hanley, John J. Rowland, George Fred Keck, O'Neil Ford, and Vernon De Mars.

As construction of the first of Kansas City's public housing projects is now being started on the north side, local citizen-architects are asked to note the above from a recent Memo. The three local firms doing work for the Public Housing Authority are working under the omnipresent bureaucratic simple-mindedness evident in all federal agencies. As the projects progress, we should view the results with these things in mind.

*Talk About Fellows ....*

In view of the fact that the Kansas City Chapter now has only one Fellow among a corporate membership of 87, the following reprint from the "National Architect" should be of interest.

**NORTHERN CALIFORNIA CHAPTER BULLETIN** expresses the belief that the requirements for fellowship in The Institute should be changed for the benefit of ALL architects.

While such changes come under the jurisdiction of the national A.I.A. in Washington, the Bulletin offers a new thesis for consideration:

"At present only four per cent of the national membership have been admitted to fellowship," the editorial states, adding that "Northern California has 13 fellows out of 220 members, or 5%. Our records show no less than 25 members with ten years in the A.I.A. who might be elevated with proper presentation. Past practice shows us that only by concentrated effort, on a relatively few applications, will procure even a single award of fellowship for the Chapter."

"Your committee believes that the A.I.A. needs an award that can be won by the general membership under the following simple criteria:

"a) That the recipient has maintained and upheld the standards of professional practice in an exemplary manner for a minimum of ten years as a corporate member.

"b) That service to the professional organization, the recipient chapter, etc. shall mean not less than 500 hours work in ten years (an average of one hour a week).

"c) That the Board of Fellowship Review be at the chapter level, and the award, and unifying administration between chapters to be on the national level."

# TO IMPROVE THE LOW COST HOUSE

It is bad economy for a \$10,000 house to be built on less than \$500 worth of raw land. A simple but well-planned house can become a more livable asset by better site planning and arrangement of houses. A house can gain more privacy, better orientation for view, breeze, etc. by the builder using more imagination and variation in site planning than by almost any other idea. This planning is rarely done and the need is greater on a small lot in the \$10,000 class of home than in the more expensive home on larger lots.

Room sizes can be enlarged without increasing the square footage of the house if the builder would use better planned arrangements.

Many builders' houses have poor plans, especially where living rooms become passage ways to all other rooms. A major reason for this, of course, is the lack of a definite or clear-cut circulation pattern within the house so that the rooms may be isolated or flexible for the various activities of the family.

Many plans could also be improved if more thought were given to the placing and grouping of windows for better ventilation, better orientation, better privacy from neighbors and better arrangement of furniture within the rooms. Also in grouping windows the exterior of builders' houses would not seem so unorderedly and cut-up. The builder's house is invariably a "one facade" house, that is the sides and rear facade are left to chance for their appearance.

The small component parts that the usual builders can easily buy, cause trouble, too, because when they are placed together there is little coordination and they confuse the general character of the house. For example: windows with muntins and doors with panels and too many different materials combined for fake effects.

As a member of the national AIA - NAHB collaborative committee, Dave Runnells of the Kansas City Chapter contributed the above suggestions on how to improve the low cost "Builder's" house. Dave's comments are reproduced here from the October 1951 Magazine of Building.





Kansas Power and Light Company, Hutchinson, Kansas

## Kansas City Designers Choose Fenestra Building Panels for Power Plant

Black and Veatch used Fenestra Type "C" Wall Panels at the Hutchinson Plant of the Kansas Power and Light Company.

Fenestra Type "C" Panels permit quick, economical wall construction. They are factory insulated and are supplied in varied lengths to accommodate your construction requirements. An interlocking feature unites the Panel units into a continuing wall surface. The Panels are 100% salvageable should a future extension of the building be made.

Other Fenestra Panels specified at the Hutchinson Plant by Black and Veatch include "D" Panels, "AD" Panels and Holorib Deck.



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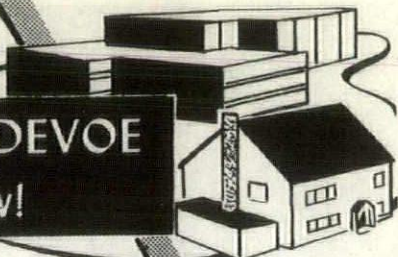
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## OBITUARY

George M. Siemens, Sr., who died unexpectedly on November 7, practiced architecture in Kansas City for more than forty years. He was a member of the Kansas City Chapter A. I. A. from 1895 until 1929. The details of his life's work are reprinted here as they appeared in The Kansas City "Star".

Mr. Siemens, who was primarily a designer of homes, also did the architectural work for the Country Club Christian church and Peck's downtown department store.

He was a partner with Walter C. Root in the firm of Root & Siemens. This was his only partnership. Mr. Siemens had been retired about ten years.

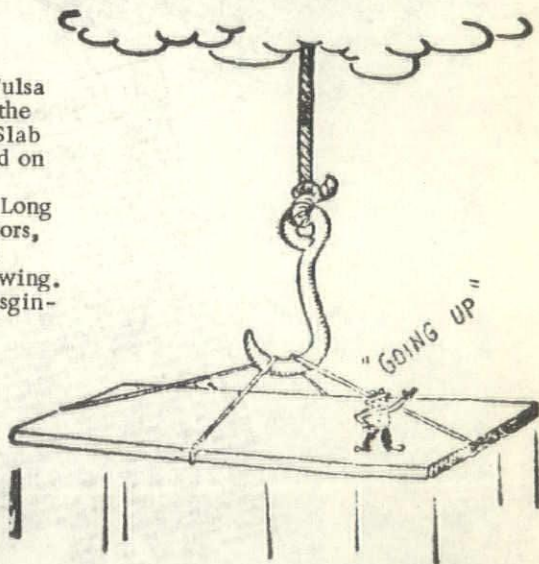
Mr. Siemens was born in Jefferson City, and moved to St. Joseph, Mo., at an early age. He was graduated from the school of architecture at Cornell university, Ithica, N. Y., and then took up his professional

career here. Mr. Siemens attended the Westminster Congregational church.

In 1912, Mr. Siemens and his partner were authors of a plan for a civic center here. The plan provided for a grouping of public buildings on the land bounded by Admiral boulevard, McGee, Tenth and Holmes streets.

The city administration in 1925 enacted an ordinance requiring architects to pay a licensing fee of \$25. Mr. Siemens took the case to the Missouri Supreme court, where it was declared illegal.

Our report last month on the Tulsa Conference failed to mention the showing of a film on the Lift-Slab Construction Method as applied on the Stern, Slegman and Prins building in Kansas City. The Long Construction, general contractors, presented the film, which will soon be available for local showing. Kivett and Myers, A. I. A., designed the building.



OPEN HOUSE. Pittsburg Plate Glass Company invites the Kansas City Chapter A. I. A., to their Open House. New Offices and Ware House, 1201 Burlington, North Kansas City, Saturday, December 22, 2 to 5 P. M.

# It Happened in Kansas City.

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**WHEN** mortgage money isn't for lack of buyers. Holders of insurance companies, their investment coffers filling, are trying to buy good business property. But in Missouri they have to buy a building before the occupant moves in. This is true in Kansas.

Some house builders still are sold well ahead of completion. Population growth continues.

The "Big Story" series on radio operates on poetic license. But can you fancy a Moorhead clearing and building the check Eleven and traffic at Eleventh and Smiley Johnson no Sunday?

Do you know the architectural profession of this area, with its vast storehouse of know-how?

**IN.** The real estate market just really shows up.

Now the real estate market is pretty much as it was. The real estate market is pretty much as it was. The real estate market is pretty much as it was.

Take now to recall an important fact to the public. The real estate market is pretty much as it was. The real estate market is pretty much as it was.

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lost office building more than a year ago at 1123-19 Grand.

Price 44,000 ownership Byron T. Shutz says it was 40,000.

l they like it.

and talent, is in more or less danger from the ponderous bureaucracy of the defense period? The average bureau doesn't microscopically strong enough office. Any force of 500 is small business to those who supply the armed forces. And there are only 15,000 architects in the country.

Architectural talent is needed to clarify many a muddled situation. The hope of the architects seems, is in allies they may summon in the design and construction organizations.

At the start of World War II, Henry F. Holt, veteran architect, had one talk with an army colonel and discovered the army had changed the skyline of Kansas City, but at the moment had a drafting force. The Holt firm dated back to the years of Henry Van Hunt.

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# It Happened in Kansas City.

**IS** the Art Gallery one of Kansas City's ten outstanding buildings? By popular vote it undoubtedly would be rated first. But this stone palace of our cultural pride conspicuously omitted in Ralph Myers's list of ten buildings in the November Skyline, publication of the American Institute of Architects.

Myers's place in the field of modern or functional design not to be questioned. In eleven years of practice, he has earned three architectural awards, study or traveling awards, now has the Francis J. Plym award, which can be used in study toward or to support a master's degree.

Each month Skyline will obtain from one or more architects a list of ten buildings which will be worthy of note. Eventually will be compiled a master list of Kansas City "buildings to see."

Architect Myers, partner in Kivert & Myers, chose two industrial buildings, two commercial buildings, two office buildings, two apartment structures of earlier design.

The Art Gallery was designed by Wight & Wight, with Tom Wight taking the lead, just as W. D. Wight did with the City hall. Tom Wight was the City with deep classic consciousness, working on his Art Gallery in a somewhat modern manner. As the architect Myers marshals his buildings two by two in academic parade, the Art Gallery would appear to him as neither flesh nor fowl.

For class room purposes the Art Gallery could not be tagged as a style type. For this lack of purity, the Art Gallery is damned inferior to the former "pure" Rite structure, quite period type building, its counterpart in Washington and elsewhere.

As for the Boley building it was created by an odd genius, Louis Curtiss, an architect without many restraints and in the end a mad mathematician.

JAMES S. JACKSON



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