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Skylines




March

52

KANSAS CITY CHAPTER

AMERICAN INSTITUTE OF ARCHITECTS



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

YEAR 1952 EXECUTIVE COMMITTEE

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Skylines

KANSAS CITY CHAPTER · AMERICAN INSTITUTE OF ARCHITECTS

MARCH - 1952

CHAPTER MEETING

Tuesday Evening
March 11.

The Wishbone
4455 Main Street

Business Meeting	5:30 Sharp
Cocktails	6:15
Dinner (\$2.25)	6:45
Program	7:30

Chapter business session will deal primarily with the proposed \$5.00 "across the board" dues increase.

PROGRAM

"City Planning and Parks in Europe"
A talk illustrated with colored slides by
Mr. S. Herbert Hare
of
Hare and Hare
Landscape Architects & City Planners

Mr. Hare will tell us of his travels in Europe, particularly in England and Scandanavia, and will show pictures taken on his trips overseas.

Now senior member of the Firm of Hare and Hare, he entered the landscape and city planning business in 1910 with his father, after having studied at Harvard. Mr. Hare has represented the firm as a consultant over a period of years to a number of cities and counties in matters of planning of parks (including Kansas City and Jackson County, Missouri); in the planning of the new industrial city of Longview, Washington; in the planning of many subdivisions over the county (including about 3,000 acres of the Country Club District of Kansas City); and in the planning of numerous college campuses.

He has lectured on landscape architecture and city planning at the University of Kansas and at the Academy of Art in Honolulu, under the auspices of the University of Hawaii.

PHONE RESERVATIONS VI. 8110

Notes From The Directors

Meeting of the Board of Directors of the Kansas City Chapter, American Institute of Architects, held on February 5, 1952.

The first business of the evening was the consideration of applications for membership. After considerable discussion 1 associate member and 9 junior associates were approved.

A policy meeting by the State Registration Board was announced and Luther Willis, Carl Jordan, and Joe Shaughnessy were selected to represent the Chapter at this meeting on February 11, 1952, at Jefferson City, to discuss with the Board contemplated changes in regard to the Registration Law.

President Roark read a copy of a letter sent to the Mayor in regard to considering Albert Fuller to fill a vacancy on the Park Board. The Public Relations Committee had previously selected Mr. Fuller as a candidate for this post.

Discussion was had in regard to submitting the name of an A. I. A. member to fill a City Plan Commission position which will be vacated some time this year. It was decided that Ed Fuller, Chairman of the City and Regional Plan Committee, together with his committee, would select a group of names for the Board to consider.

A short discussion was had in regard to progress being made in preparing material concerning application of Leslie Simpson as a fellow of the Institute. It was agreed by the Board that definite effort be made to expedite this work.

Treasurer Bill Simon reviewed a preliminary budget for the year 1952 and a lengthy discussion was had in regard to the year's expenditures. After reviewing cost figures of the past few years it was determined that with the increased membership and increased activities planned for 1952, that the present dues structure would not cover the anticipated costs. It was agreed that the cost of the Central States Regional Convention would not be included in our operating budget but would be set up as a separate account.

A suggestion that funds be made available to help send an Associate and a Junior Associate Member to the National Convention each year was felt to have merit due to the increased membership in these groups and their keen interest in the affairs of the A. I. A.

Mr. Simon pointed out various difficulties in meeting minimum expenses with income derived from present dues. After a great deal of discussion the Board directed the secretary to prepare a notification to all Chapter members concerning the Board's recommendation for increasing the dues of each Corporate, Associate, and Junior Associate Member \$5.00 per year.

It was agreed that in order to continue the progress made by the Chapter and in order to defray increased operating costs that this small increase would help us continue our progress.

CENTRAL STATES

Conference

AMERICAN INSTITUTE
OF ARCHITECTS

OCTOBER 9, 10, 11, 1952

KANSAS CITY, MISSOURI

Theme:

"Esthetic Evaluation of the Art of Architecture."

PROGRAM OUTLINE

First Day: Thursday, October 9

- Collegiate programs
- Keynote luncheon
- Seminar on esthetic qualities in architecture
- Chuck wagon party: Western motif

Second Day: Friday, October 10

- Regional business session
- Seminars on allied arts as related to architecture; sculpture, landscape design and painting
- Host chapter's cocktail party and dinner

Third Day: Saturday, October 11

- Seminar on stained glass and ceramics as related to architecture
- Closing business session
- Tours of Kansas City

New Faces

Associate Member

Charles E. Lawhon - Neville, Sharp & Simon

Junior Associate Members

- | | |
|----------------------|----------------------------|
| Robert B. Jarvis | - Marshall & Brown |
| Wolfram Wolz | - J. Gordon Turnbull, Inc. |
| Robert E. Ervin | - J. W. Radotinsky |
| Roger F. Blessing | - Neville, Sharp & Simon |
| Carroll T. Hutchens | - Boller & Lusk |
| Willard J. Walters | - Samuel W. Bihr, Jr. |
| William M. Conrad | - Donald R. Hollis |
| Elizabeth M. Brooker | - Voskamp & Slezak |
| Dorothy Q. Johnson | - Neville, Sharp & Simon |

We tend to place too much emphasis on a graphic presentation drawing because we minimize . . .

The Importance of the PROGRAM

By Professor Thos. K. Fitz Patrick
Head, Department of Architecture
Iowa State College, Ames, Iowa

The average client of an architect has practically no knowledge of the scope of the work which an architect carries on during the development, production, and completion of his building program. Basically, the architect is at fault in this matter since he ordinarily makes no planned effort to educate the client to an understanding of the vast amount of time, work and expense the architect incurs in the normal building project. "What an Architect Does" is still a vague mystery to too many people. On a recent radio quiz program, a participant received one hundred dollars for answering the question, "What is an Architect?" by saying, "An Architect is a person who sells blue prints". This, then is the layman's concept of the architect.

It is perhaps true that on jobs where the architect deals quite closely with the individual client, such as in residential work or similar commissions, the client necessarily observes the architect in action at close range. However, in dealing with building committees on public buildings, institutional work, churches, etc., the architect seldom has the opportunity to display to the committee on a personal basis, the productive capacity his staff must be capable of to produce the finished building. Too often, the average lawyer or doctor serving on a building committee looks at the architect's fee, as compared to the fee he charges as a professional lawyer or doctor. He rarely appreciates the fact that a large percentage of the fee is eaten up in "Costs of production" as compared with the relatively small percentage of his own fee chargeable to overhead and costs. Unfortunately, legislative committees seem to have this same attitude and are always seeking ways to eliminate the "huge fees" paid to architects.

A PROGRAM OUTLINE

One of the best ways to educate the client in the knowledge of the actual services performed by the architect in a building project is to prepare a "program" for the client. This program should cover the following general areas:

1. A statement of the specific purposes of the particular building or project to be designed.
2. A site analysis clearly defining the problems involved regarding limiting conditions, land use, underground services, soil conditions, drainage, physical obstructions, etc.

3. A critical analysis of either the client's present operation and space use, by observation, or a sincere analysis of the client's needs from the standpoint of the architect.

4. A diagrammatic outline of comparative solutions regarding fundamental space use, structural systems, mechanical facilities and land use exclusive of building.

5. A discussion of the proposed use of materials, both structural and finish, contemplated as suitable to the building. Consideration of research into the use of new materials and alternate suggestions prior to bidding.

6. A breakdown of the probable number of drawings of all sorts necessary to produce the graphic documents needed for the building, and a time estimate on this work.

To do the above properly requires a certain amount of client collaboration. But every step taken should constantly bring before the client the full nature of the services which the architect must perform to approach a sound solution to his problem. We are too prone as architects to proceed hurriedly from a brief discussion with the client regarding his building needs to an immediate "preliminary sketch" stage, the results of which may or may not be an answer to his needs. We tend to draw before we think and place too much emphasis on a glib presentation sketch.

HELP THE CLIENT UNDERSTAND

If a program as outlined above is thoughtfully and carefully prepared and presented to the client, in an attractive report form for his review and analysis, it helps tremendously to make him aware of the complete scope of the building project. He develops a better understanding of the responsibilities of the architect in every phase of the work. And what is more important, he understands more completely the fee basis under which the architect must operate. In this regard, it is entirely proper for the architect to charge a "retainer fee" having reviewed his "program reports" with the client and received his approval of the program. All this can be done before a line is drawn by the architect in the way of preliminary sketches.

DRAWINGS MAY MISLEAD

A well prepared program can do much to eliminate waste motion during the initial design stage. Too often a glib presentation drawing either misleads the client or gives him only superficial knowledge of the actual building which will eventually be developed. As well, the program should provide a better insight into the financial obligations he is incurring and allow him to stage his financial program on a sound basis. Ordinarily, some reasonable time basis "for completion" can be established and can be much more realistic if based on a carefully documented program. When the client understands fully the complete impact of his building program he will no longer be in the dark regarding the services performed by the architect. With this knowledge, he has an entirely different attitude toward his architect and his responsibility in the building project.

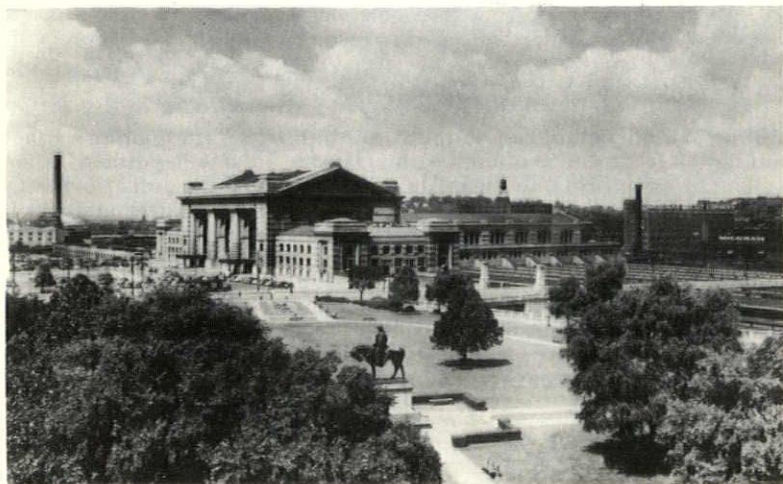
(Continued on Page 8)

Buildings to see in the Kansas City area

TEN FURTHER BUILDINGS in the Kansas City area deemed worthy of an Architect's and interested lay attention, tabulated by Earnest O. Brostrom, A. I. A.

It has been sought not to duplicate the worth while structures that have been previously listed. All have and are contributing to our region's architectural history. No special order or precedence intended.

1. St. Mary's Church, Episcopal, English Gothic, 13th and Holmes.
Interior specially.
William Halsey Wood, Architect
2. W. R. Nelson Memorial Chapel, Perpendicular Gothic,
Mount Washington Cemetary
Jarvis Hunt, Architect.
3. Wyandotte High School, 25th and Minnesota, Kansas City, Kansas
Hamilton, Fellows, Nedvid, and Jos. W. Radotinsky,
Architects.
4. Open Air, Star Light Theater, under influence of Shakespears's time,
Swope Park.
Edward Buehler Delk, Architect.
5. Auditorium of the Church of Jesus Christ of Latter Day Saints,
Independence, Missouri. Not completed but a most interesting
project.
Henry C. Smith, Architect.
6. The Cokesbury Book Store, in the original Burnap Building,
1021 McGee Street
Frederick E. McIlvain, Architect for the building.
Neville, Sharp and Simon, Architects for the modern
mosaiced alterations.
7. Monumental Stone House, 5940 Ward Parkway.
A type probably will not be done again.
8. Sixth Church of Christ, Scientist, with its nice spire complimenting
its Gothic tower, 66th Terrace and Wornall Road.
Chas. A. Smith, Architect.



9. Community Christian Church, contemporary, listed as a piece of virtue

Frank Lloyd Wright, Architect.

10. Connecting Entrance Newbern Hotel, to get in an adventure in Louis Sullivan precedent and the tabulator mentioned, 525 East Armour.

Ernest O. Brostrom, Architect.

To rouse a bit of nostalgia, I would have mentioned the following two structures had they been standing: The golden topped dome of our former Federal Building, 9th and Grand. And the Baltimore Hotel, 12th and Baltimore, Louis Curtis, Architect.

To test the interest of the chapter in this series of "Buildings to See", we list herewith the fifteen buildings which have been mentioned more than once on the lists of "ten best" submitted by the eight chapter stalwarts polled to date, and we are asking all members to do two things:

1. From this list pick the "Top Three".
2. Mention any buildings you consider to be one of the ten outstanding buildings in the Kansas City area which may not be listed here.

Nelson Art Gallery

Union Station

Municipal Auditorium

Hall's

Brotherhood Building

City Hall

Home for the Aged

St. Francis Xavier

New Buildings - Art Institute

Old Scottish Rite Building

Sunshine Biscuit Building

Liberty Memorial

Congregation K. I. B. S.

Adler House

Boley Building

Send ballots by postcard or letter to Skylines Editor, 402 Congress Building.

Remember that the basis of this series is to pick ten outstanding buildings in this area which you would consider noteworthy for a visiting architect.



84th Convention

New York City

June 24 to 27, 1952

Theme: The importance of the design of buildings in forming environments for human activity.

Arthur C. Holden, Convention Chairman:

"The quarter-century since the American Institute of Architects last met in New York City have been rich in illustrations of the architect's work in housing, redevelopment and city planning."

"Our work in designing airports, terminals, shopping centers and similar types of modern buildings has required the development of the architect's understanding of human activities, routines, and processes. Our buildings today are designed to strengthen and support these activities. Today's architecture has become dynamic as it deals with the movement of people, the flow of traffic, or the requirements of people doing things. Whether we are designing a kitchen or a department store, our planning is responding to a new understanding of the importance of buildings as the place where things happen."

In his analysis of such problems the architect enlists the contribution of many specialists - economists, engineers, analysts and experts of many sorts. These consultants are increasingly valuable. But in arriving at his solution and expressing it in design, the architect has to make his way pretty much alone. That is why architects are trying to strengthen and broaden their conception of their job."

"The idea of the organized man-made environment as a device for synthesizing and expressing the many functions of a building is one of our most productive concepts. It is equally important that our clients, those who build today, have a better appreciation of what is possible and desirable from the art of building in their own time."

THE IMPORTANCE OF THE PROGRAM

(continued from Page 5)

NOT A NEW IDEA

There are a good many established firms who have been using this procedure for many years. I would urgently suggest to the young practicing architect that he give careful consideration to the importance of the "program". The time involved is not great, but the benefits derived can be tremendous. It helps the client to appreciate architectural services, and to understand the value of an architect, and it will help the architect to think more clearly and objectively regarding the needs of the client. Finally, a sound logical program inevitably produces a clear, straight forward, well conceived building.

by -



Professor Thos. K. Fitz Patrick
Head, Department of Architecture
Iowa State College
Ames, Iowa

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COMMISSION

*Off - Street Parking Requirements
of the New Zoning Ordinance*

One of the major problems facing most cities today is the provision of terminal facilities for automobiles. A great many of the traffic problems could be alleviated if those portions of streets used for the storage of automobiles were available for the movement of traffic. This is most noticeable in high density apartment districts where the useable portion of the pavement is reduced to one or two lanes by curb parking which occurs because no off-street facilities are provided. This same condition occurs around places of public assembly - and many business districts are feeling the reduction in trade caused by lack of adequate parking facilities and the competition of other centers providing greater convenience.

The new zoning ordinance recognizes the importance of providing off-street parking by requiring a very moderate amount in accordance with the needs of the various classifications. As is the case with all of the requirements of the zoning ordinance the standards included are minimums and developers should be encouraged to exceed them.

Following is a brief summary of the requirements for on-site parking contained in the ordinance. Copies of this ordinance are available at the City Plan Commission and members of the staff of the commission will be glad to discuss individual problems with you.

ONE AND TWO FAMILY RESIDENCES -

MULTIPLE DWELLINGS AND APARTMENTS

New Structures - Two spaces per three units. In some circumstances the Commissioner of Buildings and Inspections may permit spaces in excess of one space per two units to be provided within 1,000 feet or make other modifications.

Existing Structures - When buildings are converted to multiple family use or when more units are added - one space for each added unit must be provided.

PLACES OF PUBLIC ASSEMBLY

Churches - 1 space per seven seats or 140 inches of pew length.

Theatres - 1 space per 4 seats.

Funeral Homes - 1 space per 25 square feet of floor area of rooms used for services.

Other - 1 space per 5 seats of audience seating capacity.

These requirements apply only to expanded, converted or new audience seating capacity or rooms used for services.

HOTELS - 1 parking space for each of the first 20 guest rooms or suites, 1 additional for each 4 guest rooms between 20 and 40, and 1 additional for each 6 guest rooms over 40.

HOSPITALS, CONVALESCENT HOMES AND INSTITUTIONS

Hospitals and Philanthropic or Eleemosynary Institutions - 1 space per 3 beds (less bassinets)

Convalescent Homes - 1 per 4 patients.

GROUP HOUSING OR COMMUNITY UNIT PROJECT - Off-street parking must be provided as required by the type buildings constructed.

OFFICE AND PROFESSIONAL BUILDINGS - 1 space each per 1000 square feet of gross floor area, except in C-4 (Downtown) district, where there is no requirement. In a C-3 district this parking may be provided within 1000 feet on premises zoned for business or industry.

BUSINESS OR COMMERCIAL BUILDINGS - 1 space per each 400 square feet of gross floor area over and above 1000 square feet for each business or commercial establishment.

INDUSTRIAL BUILDINGS - One space per 4 employees.

Under certain conditions these requirements may be modified by the Board of Zoning Adjustment which may impose certain conditions or restrictions to safeguard the adjoining properties.

In addition to parking requirements, the ordinance also includes requirements for off-street loading facilities. These will be discussed in a future issue of SKYLINE.

REFRESHER COURSE

A REFRESHER COURSE ON STRUCTURAL DESIGN is currently being conducted each Tuesday evening by structural engineer Al Masterson in his offices in the Lee Building. The course has seven more weeks to run, and it is especially designed for those seeking a simple basic knowledge of structural systems and "handbook engineering." Most of the enrollees are taking the course in preparation for the architectural registration written exams scheduled to be held in the Spring. Those interested in enrolling should contact Arthur Pearson, Jr., at GR. 0321.

TO NEW OFFICE

The firm of O'Bryan, Wilson and Earnheart in Kansas City, Kansas, recently changed to Wilson and Earnheart, with offices at 1135 Minnesota Avenue. The partners are Earl Wilson and Robert Earnheart. O'Bryan was recalled to service by the Air Force.

SHOWERS DESIGNED FOR HOME BATHROOMS

THE

Commodore

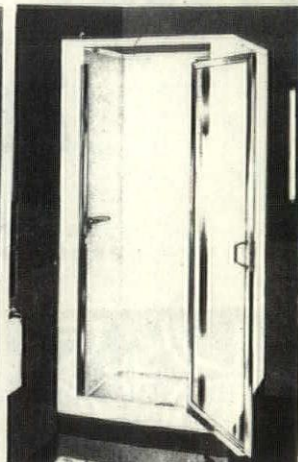
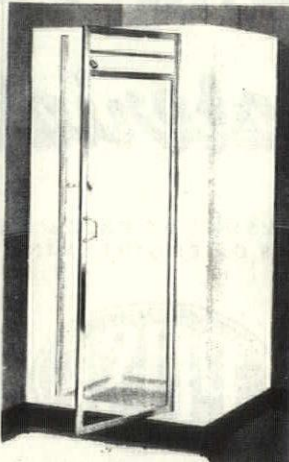
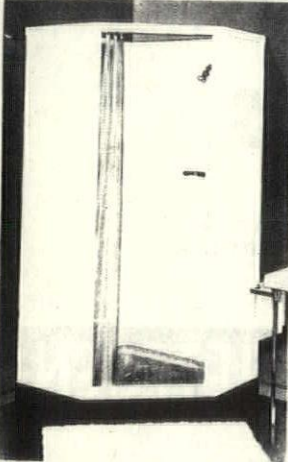
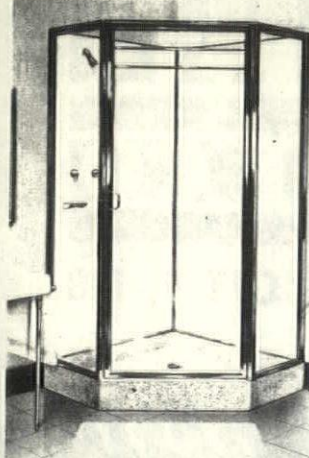
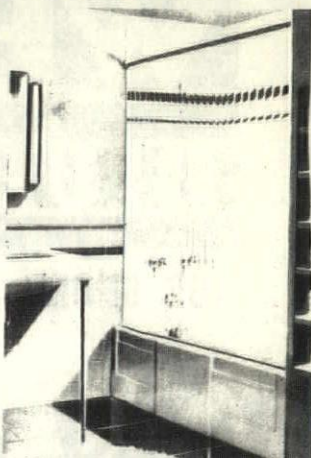
MODEL No. 2000-C

The finest in luxury shower cabinets. Size: 40" x 40" x 80". Receptor: Deep type terrazzo. Glass side panel frames and door: Heavy brass, chromium plated. Back walls: White vitreous porcelain enamel. Special colors on order. Standard trim: 2-386 valves and shower head. When ordering specify location of valves. Vitreous porcelain enamel top can be furnished extra.

Cascade

BATH ENCLOSURE

An entirely new type of tub enclosure that eliminates the floppy curtain and wet floor. Made of two rigid panels of Plexiglas that slide easily in a metal track cemented to the tub rim with overhead rod which serves only as a guide. Can easily be installed, without cutting or trimming panels, on any five foot recessed tub at a price well under that of a glass enclosure. Colors: pink, gold and clear. Makes a very attractive and practical tub enclosure.



THE **Cadet** MODEL No. 21
(Corner Model)

Size: 36" x 36" x 80". Receptor: terrazzo. Walls: bonderized, galvanized steel finished in white baked-on synthetic enamel. Special colors on order. Standard trim: 2-386 valves and shower head. Heavy plastic curtain, hooks and soap dish. When ordering specify location of valves. A special size shower door (22" x 72") can be furnished extra. Specify hinging right or left.

THE **Cadet** MODEL No. 17

Size: 36" x 36" x 80". Receptor: terrazzo. Walls: bonderized, galvanized steel finished in white baked-on synthetic enamel. Special colors on order. Standard trim: 2-386 valves and shower head. Heavy plastic curtain, hooks and soap dish. Doors extra. Important: side panels are reversible for valve location on either side.

THE **Skipper** MODEL No. 11

Size: 32" x 32" x 76". Receptor: Stonetex limestone chips and grey cement. Walls: bonderized, galvanized steel finished in white baked-on synthetic enamel. Standard trim 2-388 valves and shower head. Heavy plastic curtain, hooks and soap dish. Side panels are reversible for valves on either side. Neptune shower door extra, is also reversible.

THE **Skipper DeLuxe** MODEL No. 18: Same specifications as Skipper No. 11 except furnished with terrazzo receptor and 2-386 valves

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What Should The Architect Know About Prestressed Concrete

To an architect a construction method is a material means to an esthetic end. The possibilities of a method are going to decide whether he is interested in it or not. With the Material Production Authority sending our designs to file, our interest in prestressed concrete is greatly enhanced by the fact that prestressing steel is classified as a manufactured product, and that by virtue of the savings achieved by the method, additional steel reinforcement needed for the completion of prestressed concrete structures is most often granted. As far as the architect is concerned knowledge of prestressed concrete can be divided into the following groups:

1. Theoretical considerations. Prestressed concrete is far from being an unpredictable experimental construction stunt. Prestressed and post-tensioned concrete beams destroyed for experimental purposes have been cracked close to the calculated predictions. Deflections can be predicted with 10% accuracy. Concrete shrinkage, the resulting loss of prestress, the specific nature of prestressing steel are factors entering into the calculations on basis of long experience and specific tests. Safety factors are computed, and there is less chance of surprising behaviour of a prestressed concrete beam than there would be with a standard reinforced concrete one.

Actual calculations of prestressed concrete members, though within the range of the architects understanding, should be completed in cooperation with engineers who have had adequate experience with prestressed concrete.

2. Rules of thumb. The most usual shape of a prestressed concrete beam is a I section. The approximate structural depth of a prestressed concrete beam or slab can be computed from the useful loads. In case of a beam the useful load includes the weight of secondary beams and that of slabs as well as the live loads. For a rectangular section the depth of the beam will be about:

$$D = 0.06 \sqrt{\frac{M}{b}}; \text{ where } M \text{ is the maximum moment and } b \text{ the width of the section.}$$

This means a reduction of about 40% in depth as compared to a conventional reinforced concrete beam. A box-section or I-section will have to be somewhat deeper as it would have to have the same moment of inertia.

3. Detailing. Prestressed concrete as we know it today is most suited for constructing beams. Though rigid frames have been successfully completed, their use is still a controversial issue. Thus most prestressed concrete structures are non-continuous in character, with joints like in the old Greek temples depending on gravity and friction for stability. Main beams rest on reinforced concrete columns or loadbearing walls, secondary beams on special beam seats integral with the bottom flange of the main girder. Slabs can be precast units resting on top of the beam system.

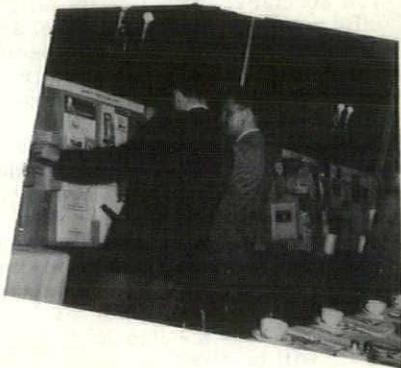
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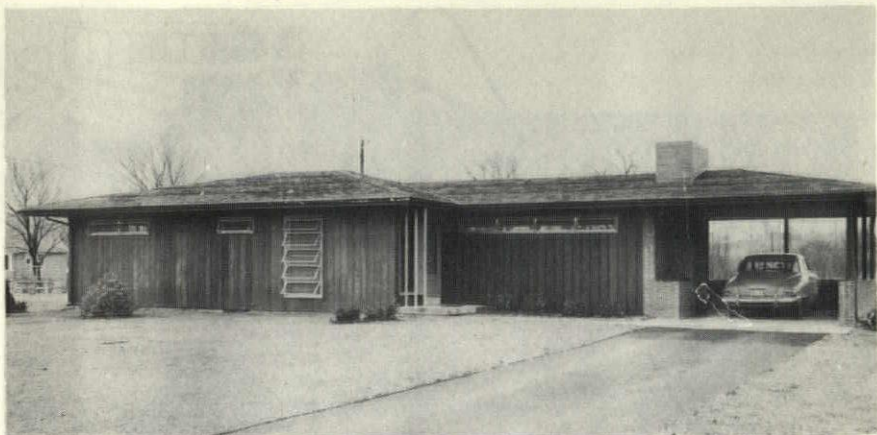
Only a survey of completed structures can give adequate knowledge for detailing.

4. Knowledge of construction costs. Buildings originally designed for wood deck on barjoists have been built in Tulsa, Oklahoma, in prestressed concrete to cut costs. It is a safe guess that a structure designed to take advantage of prestressed concrete will figure lower than any structure of comparable fire rating.

G. Peter Keleti, Dipl. Eng & Arch; M. Arch.

A pictorial report
of
product-literature meeting
held February 12
in collaboration with the
Kansas City Chapter of Producers' Council.

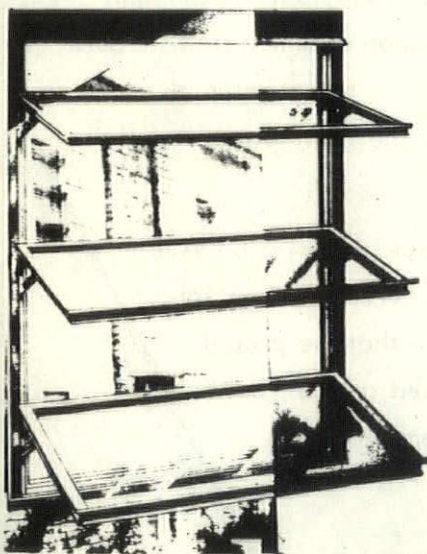




Geis Residence

Louis H. Geis, Architect

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STAR CLIPPINGS

Speaking the Public Mind.

It's About Ties, Architecture and Two Men Who Don't Agree.

New York. To The Star: Your story about John Taylor and the visiting architectural editor is good enough to deserve completion. The editor was against applied decoration, so the story goes, and Taylor asked him to take off his tie—a purely decorative piece of clothing. Unaccountably the editor's reply was not recorded, nor does his reported attitude on decoration seem quite plausible to him. John must have told the story.

The conversation, you recall, took place before the Sears-Roeback building on the Plaza, a building so Spanish no Spaniard in Spain could compete with it. While John was praising his guest was gazing in horrified fascination at two big Spanish columns hung up to dry each carrying nothing but a sculptured reproduction of a severed head. Could these be Spaniards who had been massacred and had their scalps, like their architecture, hung up for a trophy?

This was the reverie interrupted by John's gag about the visitor's tie. The first shocked reply was, "because I wear a tie must I like all this?" And then, recovering, "John! Where have you left your ribbons and your Spanish pantaloons? You're dressed in a modern business suit. You are out of keeping with your building!"

John's Christmas tie, sent as a good-humored gesture, was appreciated; but better yet was his letter saying that in buildings as in ties each man should be free to pursue his own taste. This is just the freedom now lacking in residential Kansas City; it explains why that fine city has dropped, in one generation, from the top to nearly the

bottom of the architectural ladder. I might like to see the freedom confined to educated men or men of taste, but would rather let all men have it than hope John's letter portends a better day. Let's hope it's an omen like the fine Milles statue projected for the grounds of the Nelson Museum.

All my best regards to Kansas City.
DOUGLAS HARKELL,
Editorial chairman, Magazine of Building.



A BRONZE STATUE OF AN ANGEL, one of the figures for the William Volker memorial fountain, arrived here yesterday. It is the first of five figures being created by Carl Milles, Swedish sculptor, and will be stored at the Nelson Gallery of Art until the other castings arrive. Shown above is a photograph of the original plaster figure from which the statue was cast.

THE KANSAS CITY STAR

JANUARY 31, 1932.

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