

Skylines

CENTRAL

STATES

Conference

Issue

September

52

KANSAS CITY CHAPTER

AMERICAN INSTITUTE OF ARCHITECTS



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

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Skylines

KANSAS CITY CHAPTER AMERICAN INSTITUTE OF ARCHITECTS

VOLUME 2 - NUMBER 3 - SEPTEMBER, 1952

Invites You

To Attend

THE 7TH

CENTRAL STATES *Conference*

**AMERICAN INSTITUTE
OF ARCHITECTS**

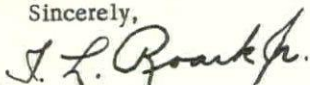
OCTOBER 9, 10, 11, 1952
KANSAS CITY, MISSOURI

GREETINGS TO ALL ARCHITECTS, ASSOCIATES, FACULTY AND STUDENTS OF THE CENTRAL STATES REGION:

It is with a great deal of pride and genuine pleasure that we send you the September issue of our publication the "Skylines". The Skyline has meant much to the Kansas City Chapter and in the short period of a year and one half has become "must" reading in our area.

The pages of this issue speak for themselves. You will see outlined what we sincerely believe will be one of the most outstanding conferences ever held in this region. Our conference committees which constitute much of our Chapter have worked long and hard to set up this very worthwhile and informative program. Conferences of this kind depend on two very important ingredients, (1) programming and arrangements, (2) attendance and participation. I'm sure you will agree with us that we are providing the first ingredient. We look forward to you men of the region to provide the Second, "attendance and participation".

Sincerely,



I. L. Roark Jr., President of
The Kansas City Chapter

Introduction to the Program

The Kansas City Chapter, for the second time, is host to the Central States Conference of the American Institute of Architects. In 1946 the first regional conference of the Central States District of the A. I. A. was held in Kansas City and, since that time, these meetings have grown in popularity, importance and value to all the members of the Institute within this district.

For this seventh annual conference we are going to take you away from the utilitarian problems of Architecture for a little while and dwell upon the esthetic values, associated with the other fine arts, which originally attracted us to the profession but which many of us have neglected under the pressure of what are considered the more practical demands of our clients.

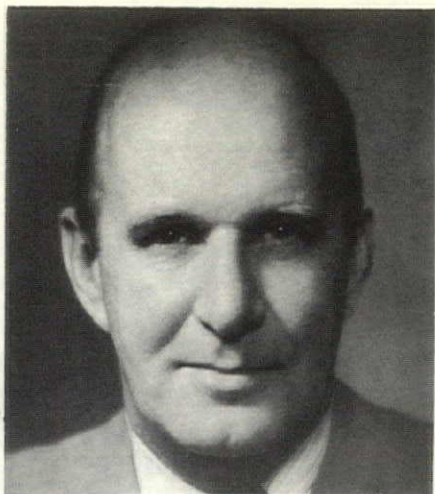
The spirit of our conference will be thoroughly regional, with all of the speakers being men now practicing in the middle west or men who came from here originally and know our part of the country well.

We are proud to present a program which includes a group of Architects, Designers, Painters and Sculptors as distinguished as can be assembled in any district of the Institute.

Kansas City will welcome its honored guests, the ladies, the exhibitors, the students and all others interested in joining with us for three days of stimulating discussion, entertainment and fellowship. We know that your visit with us will be profitable in knowledge gained; that a closer bond between the Arts will be developed; and that finer Architecture will be the end result.

John T. Murphy, A.I.A.
Chairman, Program Committee

EDWARD D. STONE, A.I.A.
KEYNOTE ADDRESS
THURSDAY LUNCHEON



EDWARD D. STONE received his training at the University of Arkansas, Harvard University School of Architecture, and the Massachusetts Institute of Technology. After periods of working for Coolidge, Shepley, Bullfinch & Abbott in Boston, and with Schultze & Weaver and the Rockefeller Center Architects in New York, he established his own practice in 1935. Among the well known buildings credited to the Stone office are the Museum of Modern Art in New York (in collaboration with Philip L. Goodwin); the Food Building and New Zealand Building at the New York World's Fair; El Panama Hotel, Panama, and the Fine Arts group for the University of Arkansas. In the past ten years, the office has designed and built about fifty residences, ranging in cost from \$30,000 to \$350,000. During the past year he has been awarded a Doctorate of Fine Arts by the University of Arkansas and the Gold Medal of the Architectural League for the El Panama Hotel design.

El Panama





CHARLES EAMES, whose furniture has been described as "the most important group of furniture ever developed in this country," is an architect. His epoch-making venture into design for production, however, is not to be viewed as a digression, but rather as an affirmation of the position of the advanced designer -- that all the visual arts, from graphics to buildings, logically fall within his field.

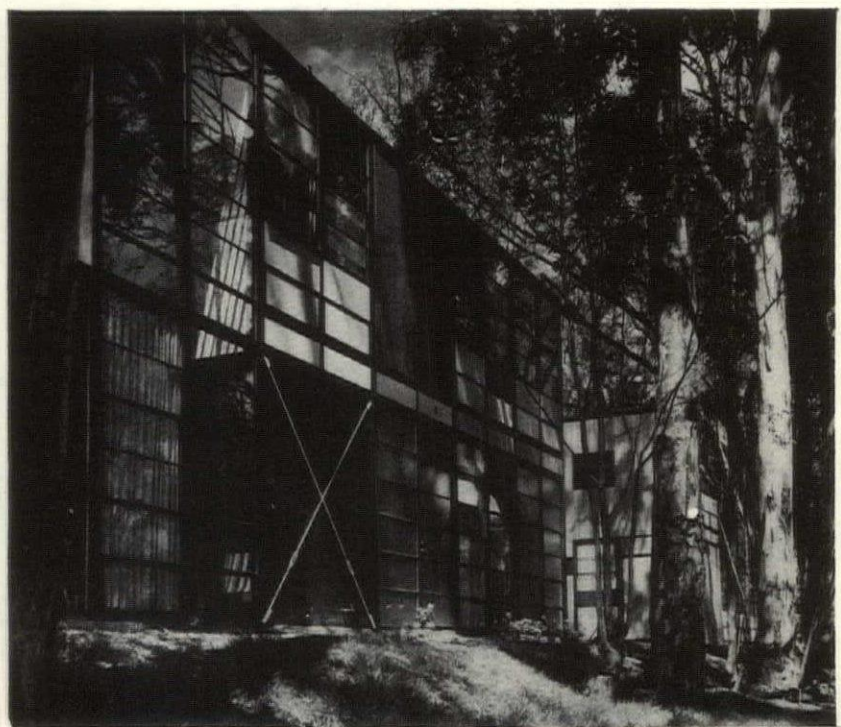
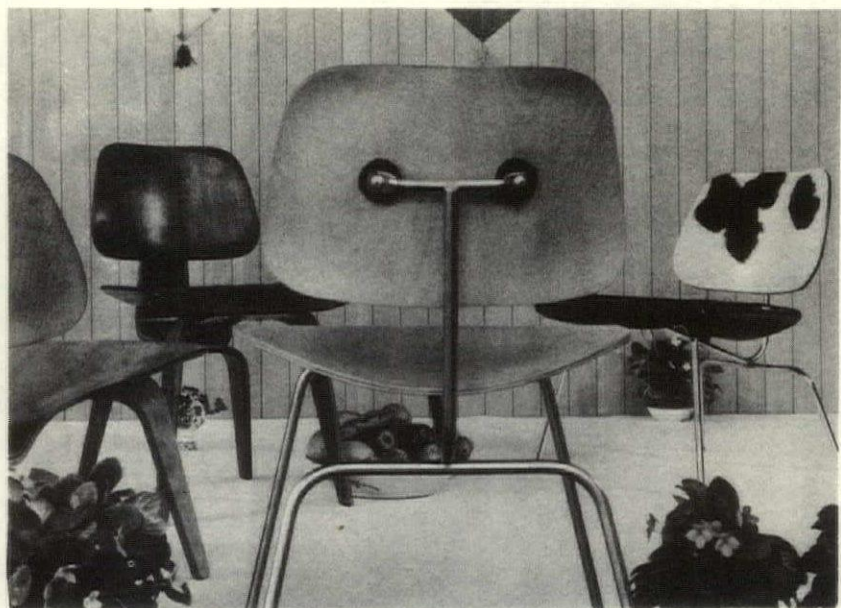
Eames was born in St. Louis 44 years ago. Completing his architectural studies at Washington University and abroad, he returned to St. Louis to practice for six years before winning a Cranbrook fellowship.

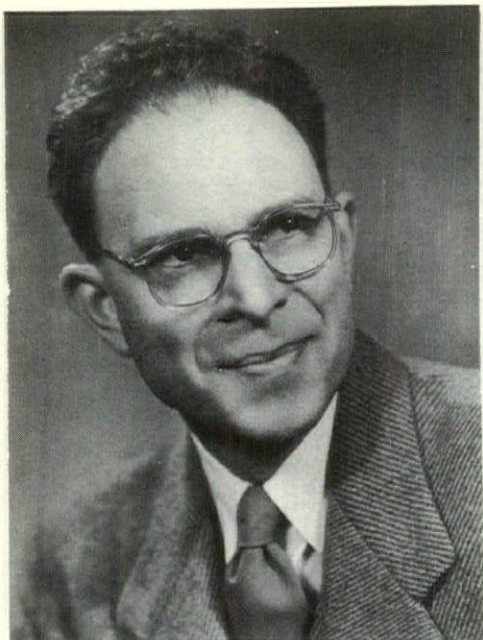
In October 1940 the New York Museum of Modern Art announced a competition for furniture and other items and Eames, then teaching at Cranbrook Academy of Art, joined forces with Eero Saarinen. A first prize was awarded for a revolutionary chair of molded plywood and metal, bonded together by rubber. Attempts made to manufacture these chairs showed that the furniture industry was lacking entirely in the techniques needed. The war put an end to the experiment, and Eames moved to the West Coast.

In his new location, Eames, assisted by his wife, continued the efforts to develop a molding technique, but the "laboratory" was now the Eames' living room, the press a homemade affair of lumber, while the needed air pressure was supplied by a bicycle pump. The primitive facilities were, in a way, an advantage, for they forced the invention of techniques. A traction splint was developed for the Navy, and when shop facilities were found, aircraft components were also produced. Toward the war's end the Evans Products Company became interested in the processes developed by Eames, and a pilot plant was set up at Venice, California. It was here that the furniture was designed and produced, and research was done on wood, glue chemistry, and electronic heating. In March 1946 the first group of completed models was shown at the Museum of Modern Arts, where they created a sensation.

Because of the many innovations, the Eames designs have stirred up considerable controversy, but their acceptance by the public has been demonstrated. Thousands of units have been specified by leading architects and decorators.

Eames today is back in architecture. He is designing residences which promise to create as much interest as his furniture.



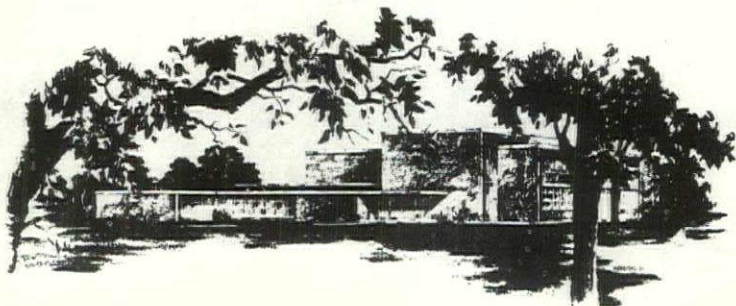


J. WOOLSON BROOKS, F.A.I.A.
SPEAKER AT SEMINAR ON
"ESTHETIC QUALITIES OF
ARCHITECTURE"
THURSDAY AFTERNOON

Architect J. Woolson Brooks, a fellow of the A.I.A., submitted the following "autobiography":

Born Mt. Pleasant, Iowa August 29, 1897
Member of firm, Brooks-Borg, Architects-Engineers, Des Moines
B.S. in Arch., Univ. of Penn. 1920
Kappa Sigma, Sigma XI, Tau Sigma Delta
Past president, Iowa chapter, A.I.A.
Bursor, College of Fellows, A.I.A.
Member, Iowa State Board of Architectural Examiners
Married, two daughters
Past president, Des Moines Rotary Club
Occasional writer for the professional press
Onetime business manager, Drake-Des Moines Symphony
Sometime critic of painting and architecture
Self-anointed authority on color
Also practices architecture

SCIENCE BUILDING GRINNELL COLLEGE, BROOKS-BORG, ARCHITECTS



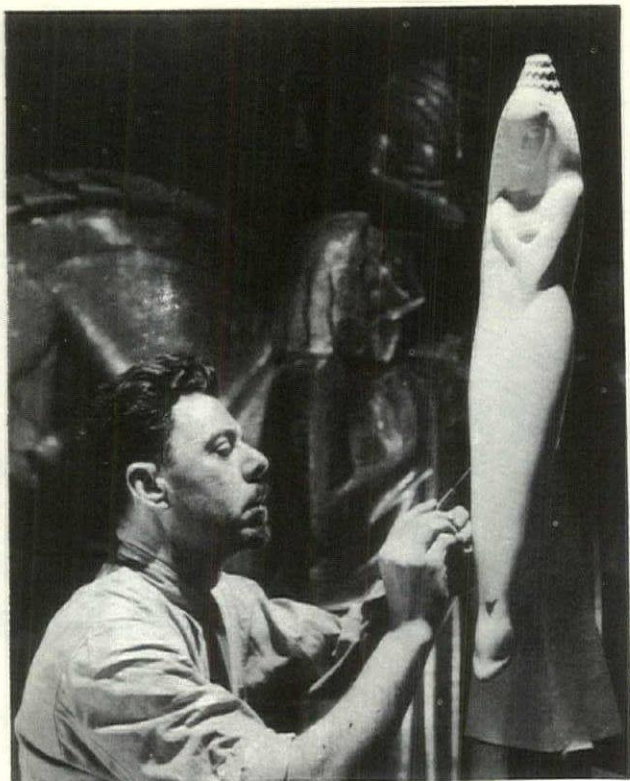
RALPH E. MYERS, A.I.A.
SPEAKER AT SEMINAR ON
"ESTHETIC QUALITIES OF
ARCHITECTURE"
THURSDAY AFTERNOON



Ralph E. Myers, 34, Partner of Kivett and Myers, is a graduate of Kansas City Southwest High School and received his degree in Architecture from the University of Illinois in 1940. He won a summer scholarship to the Kansas City Art Institute while attending Bryant Elementary School. Awards since graduation include First Prize in the Plym Competition in 1942 and again in 1951. In 1950 he won the Le Burn Competition which afforded him six months travel in Europe. Myers taught Architectural Design and History at Finlay Engineering College in 1940-1941. Some of Kivett and Myers completed projects: Macy's of Kansas City, Home for the Jewish Aged, Stern-Slegman - Prins garment factory (a lift-slab structure), St. Ann's Church and school and Louis Cumonow residence.

ST. ANN'S CHURCH, KIVETT AND MYERS, ARCHITECTS.

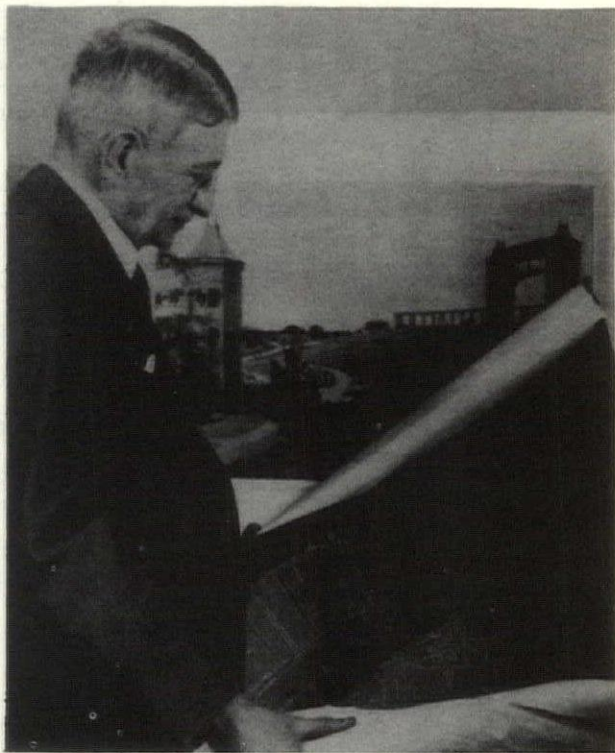




ALFONSO
IANNELLI
SPEAKER AT
SEMINAR ON
"SCULPTURE AS
RELATED TO
ARCHITECTURE
FRIDAY
MORNING

ALFONSO IANNELLI was born in Andretta, Italy, in 1888, and came to America at the age of ten years. Even before leaving his Italian home, he had been apprenticed to a decorator, and he continued his studies in New York at the Art Students' League and under Gutzon Borglum, George B. Bridgman and William St. John Harper. After working in various crafts in New York, he spent several years in California, experimenting in many branches of the arts - architectural sculpture, home and theater decoration, posters, stained glass. Since 1914 he has made his home in Chicago, and has executed important commissions in collaboration with architects. He worked with Frank Lloyd Wright to execute the Midway Gardens sculpture. Somewhat later he executed the sculpture for the Sioux City Court House. Other well know works are - the Immaculata High School, Chicago. Thermometer Tower and the Radio Entrance for the Electrical Building at the Century of Progress, sculpture for the Adler Planetarium in Chicago and the Bronson Park Fountain, Kalamazoo, Michigan. As head of the Iannelli Studios he has been practicing industrial design for fifteen years and has done work for a number of industries - among them The Wahl Eversharp Company; Fairbanks Morse Company; Stewart Warner; Mueller Company, Decatur, Illinois, etc. For several years he was head of the Design Department of the Art Institute of Chicago. In 1951 he executed all the statue work for St. Francis Xavier Church in Kansas City, and was collaborating artist for the interior design on the project.

EDWARD BUEHLER DELK, born in Schoharie, New York. Grad. Merserburg (Pa.) Academy, 1903; B.S. in architecture, U. of Pa. 1907; studied in Greece and Italy 1909; grad. study U. of London, England 1919; began practice in Philadelphia, 1913; moved to Kansas City, Missouri, 1920; construction architect, J. C. Nichols Investment Co., private practice since 1924 consulting architect for Kansas City Park Board. Principal works Tulsa (Okla.) Museum of Fine Arts for Waite Phillips; Theodore Gary Residence, Macon, Missouri; Villa Philmonte, Cimarron, New Mexico; Bartlesville (Okla.) Country Club; John H. Kane residence, Bartlesville, Okla.; Co-architect Philtown office Bldg. Tulsa, Okla.; Residences of Frank Phillips, Vernon Foster, Bartlesville, Okla.; Municipal Starlight Theatre (Summer Opera) Kansas City, Missouri; architect (with Jo Davidson, Sculptor) William Allen White Memorial, Emporia, Kansas; member of the American Institute of Architects since 1920-Architectural T-Square Club of Philadelphia (ex. pres.) Kappa Sigma; Kansas City, A.I.A. Chapter Medal Award for 4 different years; awarded \$2000 prize Kansas City Liberty Memorial Competition.



EDWARD BUEHLER DELK, A.I.A.
SPEAKER AT SEMINAR ON
"STAINED GLASS IN ARCHITECTURE"
SATURDAY MORNING

BRUCE GOFF
SPEAKER AT SEMINAR ON
"ESTHETIC QUALITIES OF ARCHITECTURE"
THURSDAY AFTERNOON

Bruce Goff was born in Alton, Kansas on June 8, 1904. After living in Indian towns in Oklahoma and in Colorado near the mountains the family moved to Tulsa Oklahoma and he became an apprentice to Rush, Endacott & Rush Architects at the age of 12. Later he became their designer and with them did the Tulsa Chamber of Commerce Building, Page Warehouse, the famous Boston Avenue Methodist Episcopal Church and many other structures. He took the license examination, passed it in 1929, and became a member of the firm.

In 1934 Goff went to Chicago to start practice on his own. At that time he collaborated with Alfonso Iannelli on several projects, became design director for Libbey-Owens-Ford Glass company and was invited by the Chicago Academy of Fine Arts to teach part-time. His architectural practice included many residences and a show room for the glass company in the Merchandise Mart.

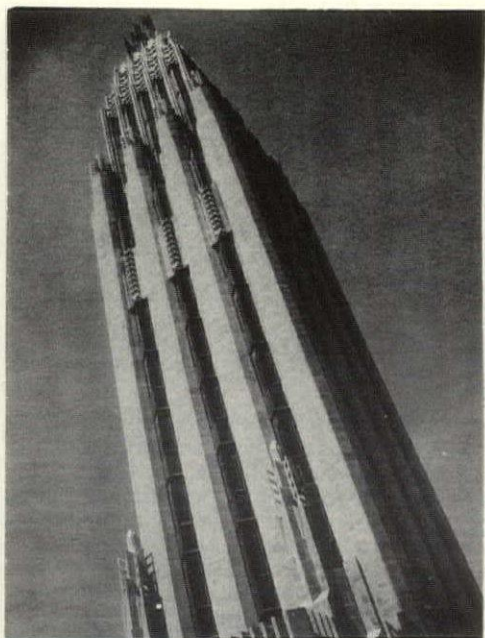
At the beginning of the war he enlisted in the U.S.N. Seabees, and served for three years in the Aleutians and at Camp Parks, the Seabees recuperation camp near Oakland California. During these years of service he did many buildings for the Navy and his Chapel at Camp Parks has been widely published. After the war several works were done from his office at Berkeley California.

In 1946 Goff was invited to join the faculty of the School of Architecture at the University of Oklahoma where he was elected Chairman by the Faculty, the position he still holds. Under his guidance and with the cooperation of the faculty and the administration the school had been developed from the usual "modern-electric" kind, so typical of Architectural educational Institutions today, to one of the foremost creative schools for the development of creative individuals in Architecture. The school is now accredited by the National Architectural Accrediting Board and has students from over 40 of the United States and thirty Foreign countries.

Goff's private practice has continued and includes the Ledbetter House in Norman, The Ford house in Aurora and the projected Crystal Chapel for the University of Oklahoma, all of which have been published in Life, the Architectural Forum and other publications. At present he is doing work in Illinois, Maryland, Florida, Kansas, Kentucky and Oklahoma.

Besides Architecture and Teaching, Goff's interests include Music, which he composes, and of which he has thousands of recordings of contemporary and native compositions, and Pure Painting. His paintings without subject matter or representation have been widely exhibited. He has lectured in many schools including Michigan, Toronto, McGill, Harvard, Alabama Polytechnic Texas A&M, Oklahoma A&M, Kansas State, a number of A.I.A. meetings, etc.

Generally regarded as one of the most creative U.S. Architects, Bruce Goff has been referred to by Frank Lloyd Wright as "one of the most talented members of the group of young architects devoted to an indigenous architecture for America."



TOWER DETAIL
BOSTON AVENUE
METHODIST CHURCH
TULSA, OKLAHOMA
DESIGNED BY
BRUCE GOFF, 1926

PROPOSED CRYSTAL CHAPEL FOR OKLAHOMA UNIVERSITY

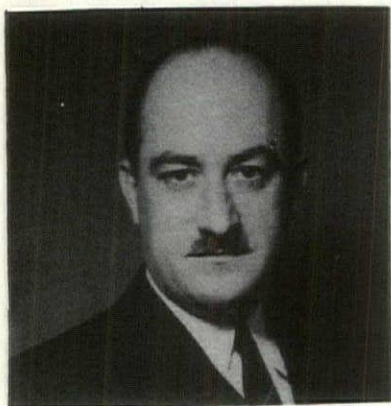


SPEAKERS AT SEMINAR ON "STAINED GLASS IN
ARCHITECTURE" SATURDAY MORNING.

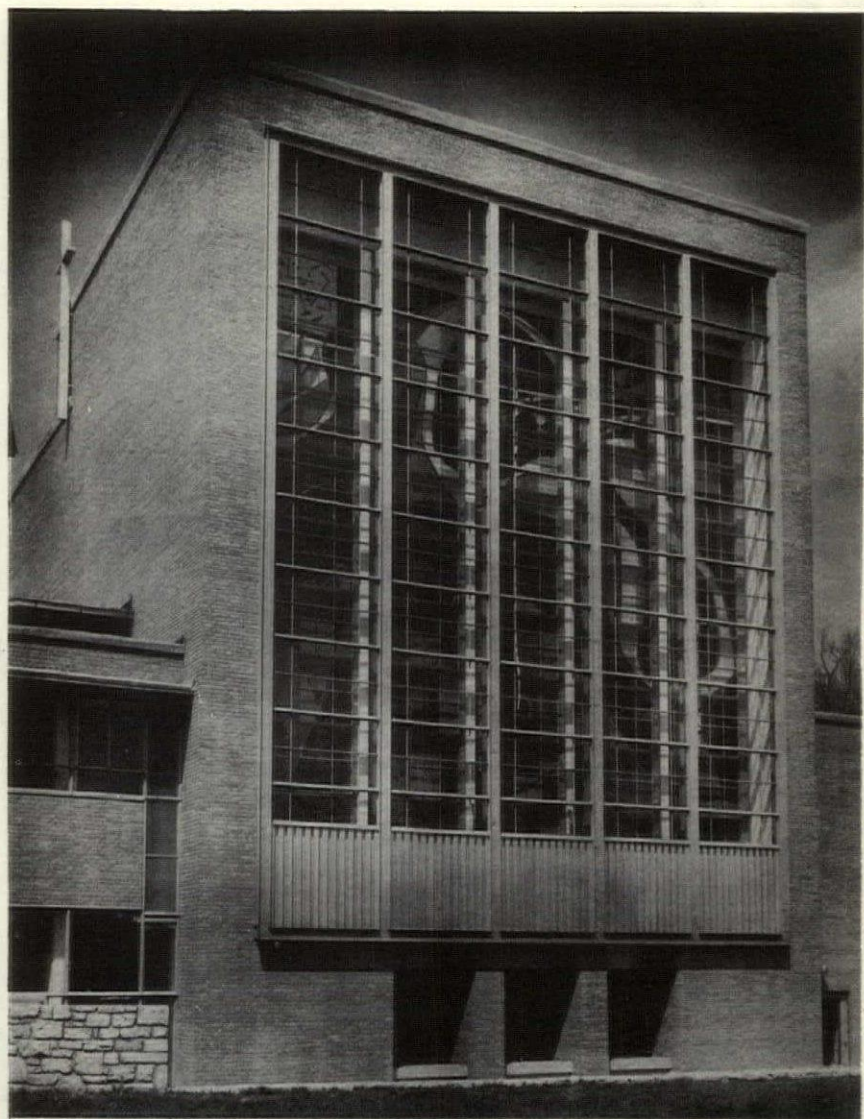


JOSPEH D. MURPHY, 45, a native of Kansas City and a graduate of Rockhurst High School, studied at M.I.T., won the Fontainebleau Scholarship in 1928 and the Paris Prize in 1929; attended Ecole des Beaux Arts 1930 and 1931. He is now Dean of the School of Architecture, Washington University, St. Louis. Architectural practice includes the following completed projects: Carr Square Housing Project (680 units) in St. Louis, Fontbonne College Dormitory (100 rooms) in Clayton, Mo., Faith Hospital (120 beds) in St. Louis, and St. Ann's Church in Normandy, Mo. Associated with Eugene J. Mackey on the Dubourg High School (2,000 students) in St. Louis which is now under construction.

A past president of the St. Louis chapter, A.I.A., Murphy has also served the A.I.A. committee on National Park and Planning Commission for Washington, D.C., and as chairman of the University City, Missouri, Plan Commission and the St. Louis County Plan Commission.



EMIL FREI, 56, was born in San Francisco, and now maintains his stained glass workshop in St. Louis. Attended St. Louis School of Fine Arts, Washington University; the School of Arts and Crafts in Munich, Germany. He is an honorary member of the St. Louis Chapter, A.I.A., and has served as Board Member of the St. Louis City Art Museum. The Frei workshop is a group of highly skilled individuals and all work is done under the personal direction of Emil Frei, whose family has been making stained glass as far back as anybody can remember.

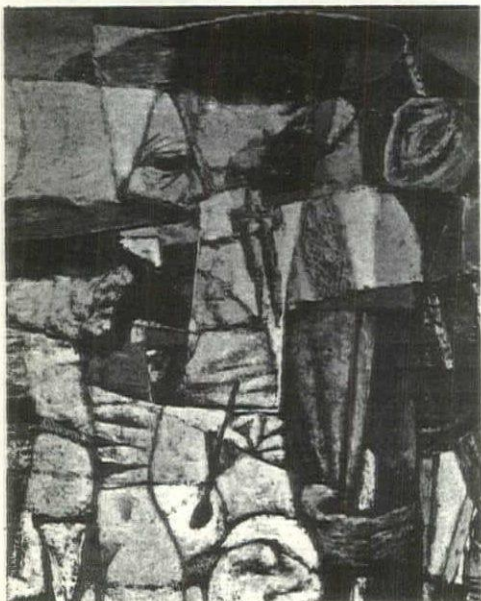


SANCTUARY WINDOW
ST. ANN'S CHURCH
NORMANDY, MISSOURI
JOSEPH D. MURPHY, A.I.A., ARCHITECT
STAINED GLASS WINDOW BY EMIL FREI, INC.



FRED CONWAY
SPEAKER AT SEMINAR ON
"PAINTING AS RELATED TO ARCHITECTURE"
FRIDAY AFTERNOON

FRED CONWAY, born in St. Louis, Missouri in 1900. Studied at St. Louis School of Fine Arts; Julian's Academy, Paris, France; Academie Moderne, Paris, France; Sketching Trips, North Africa, France, and teacher of drawing and painting at St. Louis School of Fine Arts, Washington University, St. Louis, Missouri. Taught summer at Universities of Wyoming, Mississippi and Houston. Work Purchased for permanent collection of St. Louis Art Museum, Denver Art Museum, Joslyn Memorial Art Museum, Corcoran Gallery and some fifteen others. In 1949 Conway won \$3,750 in prizes in the Hallmark international competition. Among architects, Conway became widely known for his 70' x 30' mural in the First National Bank of Tulsa, a \$25,000 commission he won in a competition conducted by Philbrook Art Center, Tulsa. The mural won praise of the competition jurors as "eminently suggestive of Oklahoma, alive and zestful...atmospheric rather than descriptive." Robert Carson, of the firm, Carson & Lundin, New York, architects of the bank building, pronounces the mural congenial with the architecture and color of the bank interior.



DETAIL OF MURAL
FIRST NATIONAL
BANK OF TULSA

CLARK WINTER, head of the Sculptor Department of the Kansas City Art Institute was born in Cambridge, Mass., on April 4, 1907. He studied at Harvard, Indiana University, Cranbrook and Paris. Exhibitions include: Metropolitan Museum of Art, Third International Sculpture Exhibit, Penn. Academy of F. A. Annual Exhibit, Vendome Gallery, N. Y., Audubon Artists Assoc., Nelson Gallery (1949) (1951). John Herron Art Museum, and Sculpture Center, N. Y. Winter has taught at Pratt Institute, Indiana and Ohio State University. He is a member of the Mid-American Artists Association, and is president of the Kansas City Chapter of Artists Equity Association.



CLARK WINTER
SPEAKER AT SEMINAR ON
"SCULPTURE AS RELATED TO ARCHITECTURE"
FRIDAY MORNING

THOMAS HART BENTON
BANQUET SPEAKER
FRIDAY EVENING

In answer to a request from the Program committee for some autobiographical notes, Mr. Benton submitted the following:

Born.... 1889 in Neosho, Missouri
Studied.... Chicago, Paris, New York.
Served in Navy in World War I

Started Mural experiments in 1919. Examples of these, dating from 1919 to 1928, are now on loan to University of Kansas City Playhouse. Painted commissioned murals of New School for Social Research and Whitney Museum in New York City, and of the State of Indiana and the State of Missouri. Indiana murals are in the auditorium of the University of Indiana at Bloomington. Missouri murals are at the Missouri State Capitol at Jefferson City. One more small mural may be seen above elevators at Harzfelds dept. store in Kansas City, Mo. Mural work as well as most easel painting has been devoted to American scene. With John Stewart Curry and Grant Wood founded American Regionalist Movement which dominated American painting during the thirties. Paintings, lithographs and drawings in Boston, Brooklyn, Philadelphia Metropolitan, San Francisco, Omaha, Wichita and other Museums. Member of National Institute of Arts and Letters, New York City, Argentine Academy, Buenos Aires, Florentine Academy, Florence Italy, Society of the "Intronati", Sierra, Italy. Honorary degree University of Missouri. Honorary Phi Beta Kappa. Written numerous articles and one book, "An Artist in America."

Benton served as head of the Kansas City Art Institute from 1935 to 1940. Although no longer connected with the Art Institute here, Mr. Benton continues to live in Kansas City because as he says, "Missouri's outline from cotton in the south to the wheat in the northwest prairies touches about everything I'll ever have to say as an artist."

In 1941, during an exhibition in New York, Benton told reporters: "Do you want to know what's the matter with the art business in America? It's the third sex and the museums. Even in Missouri we're full of 'em. We've had an immigration out there. And the old ladies who've gotten so old that no man will look at 'em think that these pretty boys will do. Our museums are full of ballet dancers, retired businessmen and boys from the Fogg Institute at Harvard, where they train museum directors and art critics".

The typical museum he described as a graveyard "run by a pretty boy with delicate wrists and a swing in his gait."

"If it were left to me," Benton continued, "I wouldn't have any museums. I'd have people buy the paintings and hang 'em in privies or anywhere anybody had time to look at 'em. Nobody looks at 'em in museums. Nobody goes to museums. I'd like to sell mine to saloons, bawdy houses, Kiwanis and Rotary clubs and Chamber of Commerce-even women's clubs."



'THE 7' THE

HOTEL MUEHLEBACH-KANSAS CITY

MORNING

Thursday, October 9

Registration through the day. The entire morning will be devoted to meetings of the Collegiate Schools of Architecture. Kansas University, Host School.

Friday, October 10

Registration through the day. Opening business session, Leonard H. Bailey, presiding.

Seminar. SCULPTURE AS RELATED TO ARCHITECTURE. Angus McCallum, A.I.A. presiding. Alfonso Iannelli, Park Ridge, Illinois. Clark Winter, Kansas City Art Institute. Edward D. Stone, A.I.A.

Discussion leader: Tom Fitzpatrick, A.I.A., Iowa Chapter.

Saturday, October 11

Seminar. STAINED GLASS IN ARCHITECTURE. Ernest O. Brostrom, A.I.A. presiding

Emil Frei, St. Louis, Missouri. Joseph D. Murphy, A.I.A. St. Louis, Missouri. Edward Buehler Delk, A.I.A. Kansas City, Missouri

Discussion Leader: Oklahoma Chapter, William G. Parr, A.I.A. Closing business session, Leonard H. Bailey, presiding. Adjournment, President I. Lloyd Roark, presiding.

LUNCHEON

Thursday October 9

Opening of Conference. Leonard H. Bailey, Regional Director, presiding. Welcome by I. Lloyd Roark, President of the Kansas City Chapter A.I.A. and public officials.

Keynote address, Edward D. Stone, A.I.A. "Art in Architecture"

Friday, October 10

Kansas City Chapter President, I. Lloyd Roark, presiding. Speaker: Charles Eames, "ARCHITECTURE AND THE ALLIED ARTS" (Textiles, Furniture, Ceramics, etc.)

Saturday, October 11

Informal Luncheons.

Pick your place and people

CENTRAL STATES

Conference

AMERICAN INSTITUTE
OF ARCHITECTS

OCTOBER 9, 10, 11, 1952

KANSAS CITY, MISSOURI

MISSOURI—OCTOBER 9, 10, 11, 1952

AFTERNOON

Thursday, October 9

Seminar: ESTHETIC QUALITIES IN
ARCHITECTURE. Homer
Neville, A.I.A. presiding.
Bruce Goff, Norman, Oklahoma.
Ralph Myers, A.I.A. Kansas City,
Missouri. J. Woolson Brooks, F.A.I.A.,
Des Moines, Iowa.

Discussion Leader: Nebraska Chapter -
Ellery Hall Davis, A.I.A.

Friday, October 10

Seminar: PAINTING AS RELATED TO
ARCHITECTURE. David
Mackie, A.I.A. presiding.
Fred James, Kansas City, Missouri.
Fred Conway, St. Louis, Missouri.
Charles Eames, Venice, California.

Discussion Leader: Charles L. Mar-
shall, A.I.A., Kansas Chapter.

Saturday, October 11

Tours of the City

Conducted tour of the Kansas City
Art Institute.

EVENING

Thursday, October 9

CHUCK WAGON PARTY

Music, dancing, and Chapter Show by
the Associate and Junior Associate Mem-
bers.

Friday, October 10

Cocktail Party, Kansas City Chapter as
hosts. Annual Dinner, Kansas City
Chapter President, I. Lloyd Roark, pre-
siding. SPEAKER, THOMAS HART
BENTON.

Saturday, October 11

Sip, sup and enjoy the nite spots of
Kansas City, or Homeward Bound.

Seminar Discussion Leaders

CHARLES L. MARSHALL, 47, B.S. in Architecture, Kansas State College, 1927. Registered as an architect in New York State and Kansas. Registered as a professional engineer in Kansas. Assistant state architect in Kansas 1935 to 1945. State architect 1945 to August 31, 1952, entered private architectural practice September 1952. Painter in water color since 1930. Represented frequently in water color exhibitions, including the Mid-Western Show in Kansas City. On the board of directors of the Topeka Art Guild for many years. President for four years. Also member of the Kansas Federation of Art.

THOMAS K. FITZPATRICK, born in New England at Salem, Massachusetts 1910. Attended secondary school in Boston at Chauncy Hall. Entered M.I.T. 1929. Was graduated in 1933 with Bachelor and Masters degree in Architecture. Began practice in New England in 1933. Taught at M.I.T. school of Architecture from 1934 through 1936. Went to South Carolina, taught at Clemson College as Chief Design Critic 1936 through 1940. Licensed Architect in South Carolina during that time. Went to Rice Institute as Design Critic in 1940 through 1945. Private practice in Houston, Texas during that time. Consultant Designer to Alfred C. Fir and consultant to City Planning Department, Houston. Went to Iowa State College 1945 to date as Head of Architecture Department and college architect. Private practice in Iowa during that time. Chief of Research Section in Architecture of Ames Lab for Atomic Energy Commission. President of A.C.S.A. 1951-52-53 term. Chairman of A.I.A. national committee on Architecture and Nuclear Science, member of A.I.A. national Committees: (1) Committee on Education (2) Committee on Architect and Government (3) Committee on National Defense.

WILLIAM G. PARR, born, Oklahoma City, Oklahoma-1911 Education: Oklahoma City Schools, Oklahoma A & M College. Professional Career: Worker in office of J. O. Parr during summers in school and full time from 1934 to 1940. Started at drafting, later spending most of time in supervision of construction. Was Resident Architect on Oklahoma City Municipal Auditorium 1936-37. Began independent practice of architecture in 1940 in partnership with George W. Aderhold, as firm of Parr and Aderhold. Recent Work Includes: Westminster Presbyterian Church, WKY Radio and TV Studios, Branch YMCA, Safeway Stores, Produce Warehouse, Oklahoma City. Practice has included churches, schools and department and specialty stores, and distribution facilities.

Kansas City, Missouri
September 1, 1952

Dear Mrs. AIA:

Just a few lines to let you know we are expecting you to come to Kansas City with your husband October 9th, 10th, and 11th. Better red pencil these dates on your calendar right now so you won't forget and plan something else.



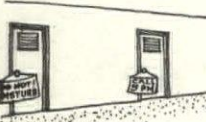
We hope you will be able to park the kiddies and come prepared to have a real good time. Don't let Mr. AIA tell you there won't be any ladies here - there will be lots of them and we want you to be sure to come along.

OCTOBER						
		1	2	3	4	
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	

You won't have to get up too early Thursday morning for our tour of Kansas City. Buses will leave the Muehlebach at 9:30. First we will drive up on old "Quality Hill" for a view of Kansas City, Kansas in the distance - our Airport - the River Club and the Missouri River. Then out our new speedway to Country Club Plaza - thru parts of our beautiful residential district and on to the Wishbone Tea Room. After a leisurely luncheon we will finish the tour -- thru Swope Park, Cliff Drive and back to the hotel via Kansas City's Petticoat Lane.



We should be back from the tour by two or two-thirty so you will have time to browse thru the downtown shops and select those gifts for Grandma and the children. Transportation is no problem as the hotel is right in the shopping district.



Friday morning you can really sleep late. After all, this is your vacation - no youngsters to wake you - no breakfast to cook -- nothing to do but sleep. We will meet in the Muehlebach lobby at noon and have luncheon in one of the lovely rooms in the new annex. Our guest will be Dr. J. S. Long, Director of Research for Devoe and Reynolds. He makes a wonderful talk on "Color To Suit Your Personality" and the girls say he is really a honey. We might even persuade him to have a question and answer session to solve some of those perplexing problems we all have. Following Dr. Long's talk Mrs. Pete Potter and her beautiful models will present a Fall Style Show and Saturday morning will be an ideal time to go to her shop and select a brand new fall wardrobe. You will have no trouble finding just the right thing at her shoppe. After the fashion show you are on your own until Cocktail Hour with the men. You might even have time for forty winks - as this is the night for the President's banquet.



Doesn't this sound like fun? We hope you think so and will fill out the enclosed card telling us you will come so we can make reservations for you on the bus - for the luncheons and the Style Show.

We'll be expecting to see you around 9:15 Thursday morning, October 9th., in the Muehlebach Lobby.

Sincerely,

Frances Baker
Joanna Myers
Kathleen Willis

Registration and Reservations

This committee has substantially completed the initial phase of its Convention activities. Firm commitments have been made with the Hotel Muehlebach that it would hold a block of 150 rooms for the visiting delegates. Similar arrangements have been made with the Phillips Hotel for an additional 30 rooms. This additional commitment should take care of delegates who might prefer accommodations at the Phillips and at the same time, give us a factor of safety to handle an unexpectedly large convention. Accommodations are set up on a basis of two occupants per room. For the information of out-of-town delegates, who are unfamiliar with Kansas City, the Phillips Hotel is immediately across the street from Convention Headquarters, the Muehlebach.

The Chairman plans to call a meeting of the committee in the immediate future to arrange for delegates badges and other registration matters. The committee feels safe in saying that the housing requirements of delegates will be adequately taken care of at these two hotels. Please let us know your hotel room requirements as soon as possible. A prepaid return card for reservations is enclosed with this publication. Use it promptly.

Registration fees for this Conference are as follows:

\$10 for Corporate Members: \$5 for Producers Council Members: \$2 for Associate and Junior Associate Members: \$1 for wives, guests and students. Registration provides admittance to all seminars, business sessions and the Friday night Cocktail Party.

Frank P. McArthur
Chairman.
310 Ward Parkway
Kansas City, Missouri
LOGAN 3456

Architectural Exhibits

The Committee for Exhibits for the Central States Conference has mailed cards to all AIA members in the area concerned, soliciting exhibits for the Conference.

As a reminder to send in the exhibits, the Committee asks that you comply with the card which was mailed to you. If you have used murals, sculpture, glass or other expressions of art with your architecture let's show it off. There are no restrictions as to size, mounting or preparation.

A portion of the main ballroom of the Muehlbach Hotel has been set aside to show these exhibits. There is plenty of space available.

DON'T BE BASHFUL! - - HAVE IT IN BY SEPTEMBER 18th!

LOUIS H. GEIS,
Chairman of Exhibits,
4550 Main Street,
Kansas City 2, Missouri
LOGAN 7566

Chuck Wagon Party

The first night of our Central States Conference, October 9, 1952, will be devoted to relaxing and getting acquainted at a "Chuck Wagon" sponsored by our Associates and Junior Associates. A program of serious sociability is promised with drink, food, and fun for all. Yes, this is the night that promises to give the Central States Conference a real send off!!!

The "Grand Premiere" of a very fine play is to be the "Piece de Resistance" of the program for the evening. Don't miss this!

See you at the Chuck Wagon podner!

John C. Monroe
Chairman

Collegiate Program

The Committee on University Participation has been working with George Beal, chairman of the Architectural Department at the University of Kansas, the host school for this conference, and has prepared the following program for the Association of Collegiate Schools of Architecture and any A.I.A. members that might wish to attend.

9:30 Morning Session, George M. Beal, Chairman, K.U. General Subject, "The Inner Relationship of the Arts".

"History and the Related Arts" Sam'l Olkinetzky of Oklahoma A. and M.

"Painting as Related to Architecture" Clair B. Watson of Iowa State

10:30 Ten minute Recess

"Architecture and Sculpture" J. Cranston Heintzelman, Kansas State.

"The Architectural View" Joseph D. Murphy, Washington University

Each talk will be followed by general discussion from the floor.

12:30 to 3:45 joint session with Regional Chapters

6:00 A.C.S.A. Dinner, Thomas Fitzpatrick, Iowa State College, Toastmaster.

"Aesthetic Reevaluation of the Art of Architecture," Eric Jensen of the University of Nebraska.

Discussion will follow.

Some eleven schools in this area have been contacted and a delegation of about fifty faculty members is expected to attend. Students of any of the architectural or art schools in this area are welcome to attend any of the above sessions, but this committee should be notified in order to make the necessary seating arrangements.

John C. Morley
Chairman
Dept. of Architecture
University of Kansas
Lawrence, Kansas

Central States Regional Council

On the agenda of regional business to be considered at the conference, the chief item will be the establishment of the Central States Regional Council.

The idea of regional councils is rapidly developing within the Institute. The Gulf States, the Northwest and the New England regions have working councils, and all have proved the merit of the idea.

Basically, the council consists of representatives of the constituent chapters and the regional director.

The council meets at stated periodic intervals for the purpose of:

1. Discussing all problems pertinent to its district.
2. Informing and advising its Regional Director on the needs and wishes of the member chapters.
3. Being informed and advised by the Regional Director of the administration and policies of the national body.
4. Preparing for the use of the national convention a study of the qualifications of candidates for the office of Regional Director.
5. Widening the scope of the Regional Conference.

By resolution, the 1952 National Convention recommended "that the Board direct the Districts to create a Regional Council in each District where there does not now exist such an organization, and that the Board and staff of the Institute render such assistance as is consistent to assist the various Districts in the formation of the various new Regional Councils."

Joseph B. Shaughnessy
Chairman,
National Committee on Regional Councils
402 Congress Building
Kansas City, Missouri

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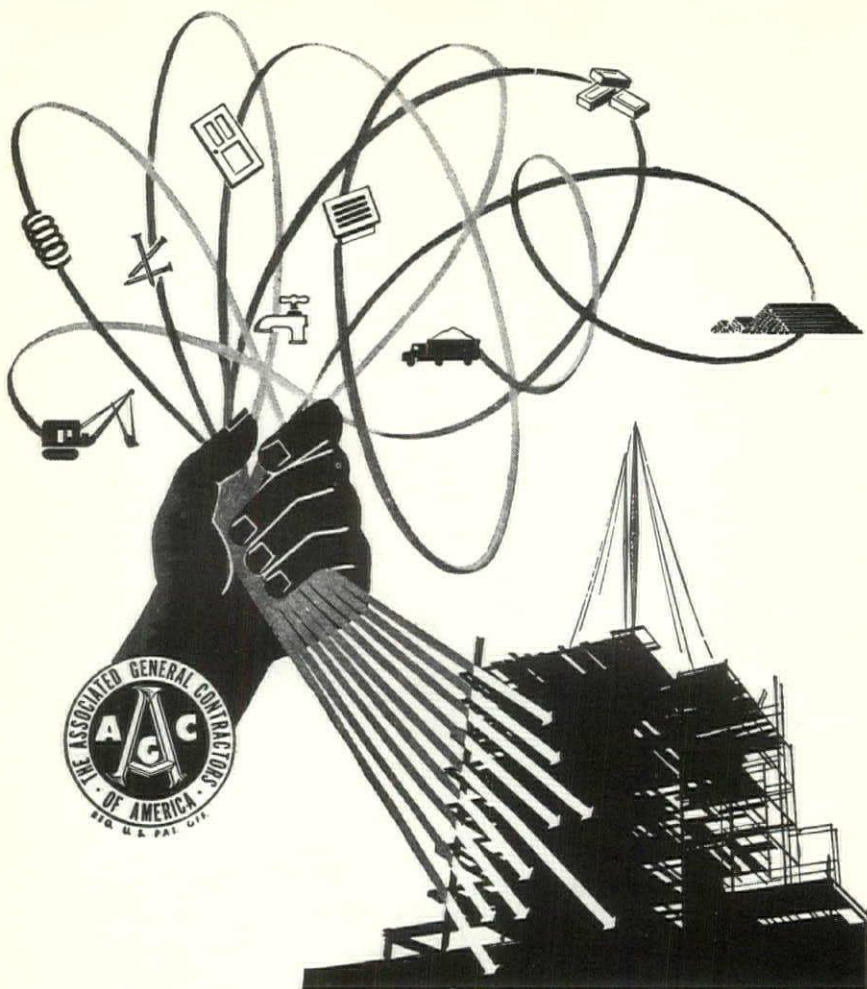
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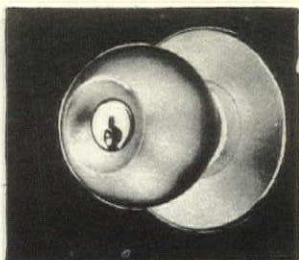
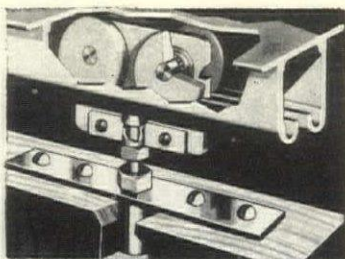


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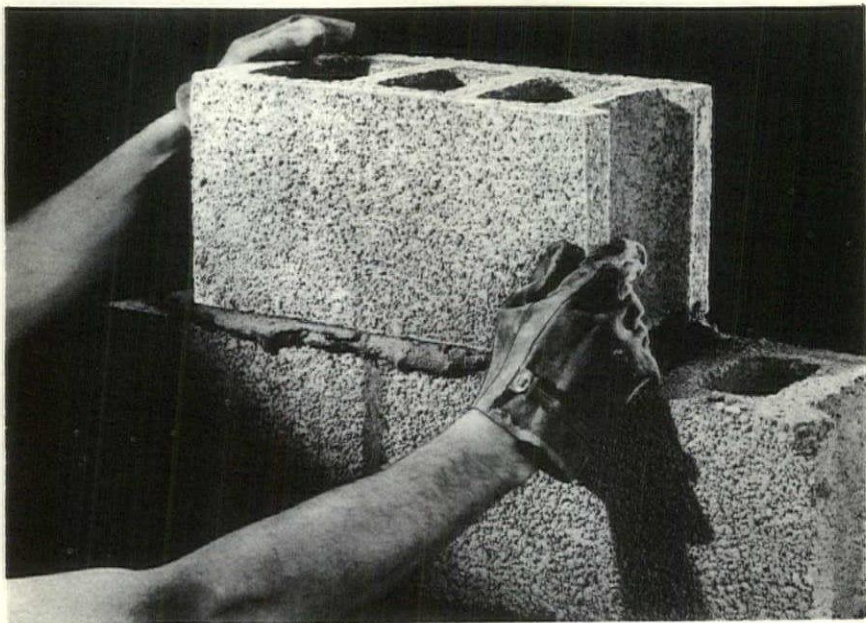
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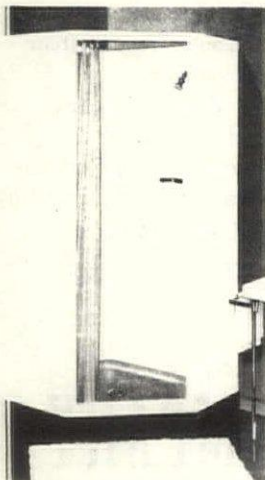
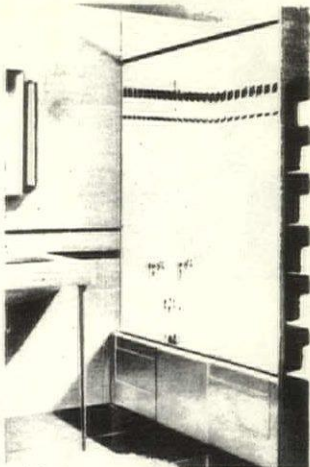
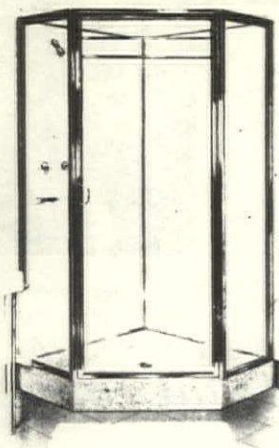
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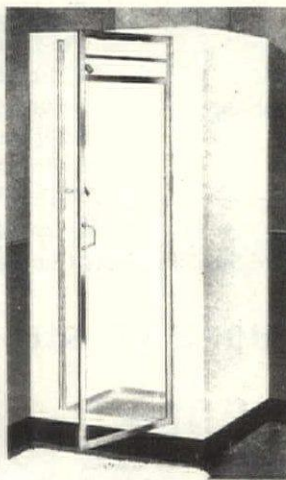
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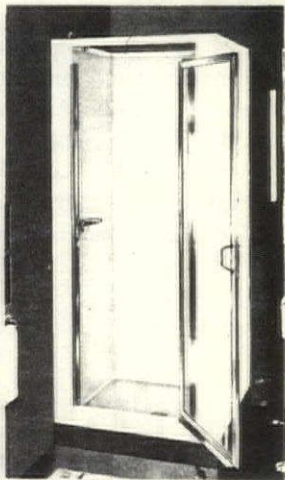
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THE *Cadet* MODEL No. 17

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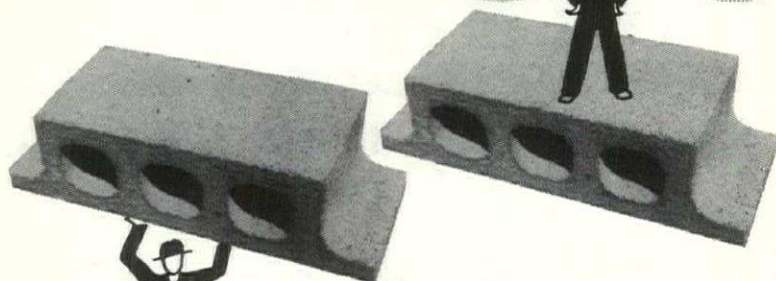
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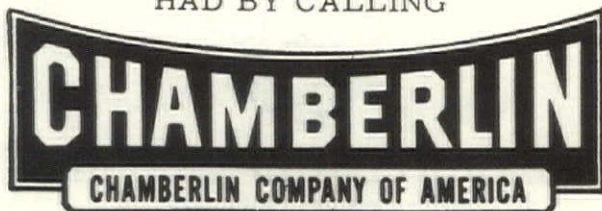
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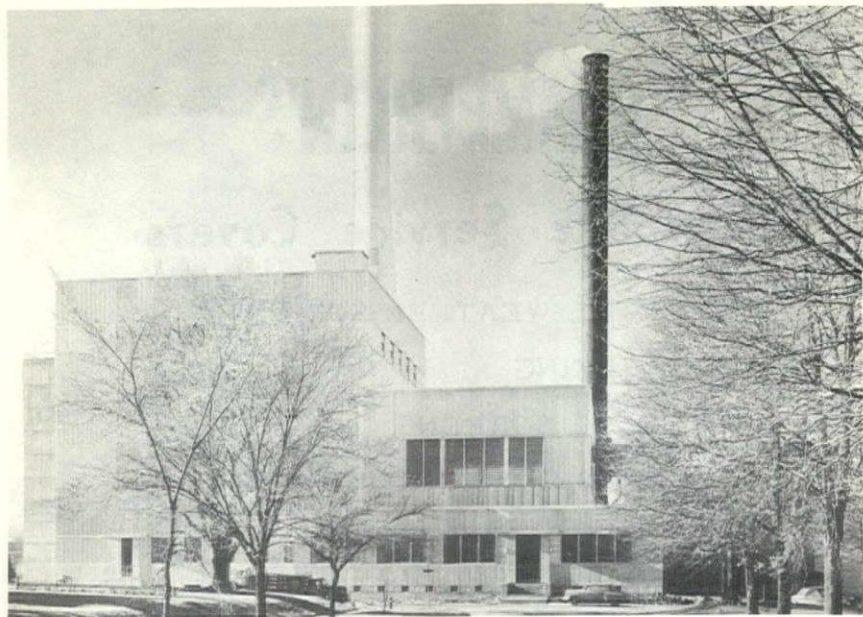
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