

Skylines



November

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 5 NOVEMBER 1952



GLENN STANTON

now serving his second term as president of the A.I.A.,

will address the members of the KC Chapter at a

LUNCHEON at the Hotel Phillips

Thursday, November 6, at 12:00 noon.

You won't want to miss this exceptional opportunity.
Phone your reservation promptly to the office of the secretary.

Victor 8110.

\$1.90 inclusive.

..... to round out a busy year

MARK YOUR CALENDAR . . .

NOVEMBER

SUN	MON	TUES	WED	THUR	FRI	SAT
						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						

Nov. 6 - Glenn Stanton
Luncheon
Hotel Phillips
12:00 Noon

Nov. 16 - Chapter Meeting
The Wishbone
4455 Main Street
5:30 P.M.

DECEMBER

SUN	MON	TUES	WED	THUR	FRI	SAT
	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			

Dec. 16 - Chapter Meeting
The Wishbone
4455 Main Street
ANNUAL MEETING
Election of Officers
Committee Reports

Note that Chapter Meetings are now on the THIRD Tuesdays.

Program for the November meeting will be announced
in regular meeting notice. Watch for it.

The November Chapter Meeting was cancelled for 2 reasons:

1. Associates vital to the program went to Jefferson City
to take registration exams.
2. The visit of Pres. Stanton.

Let's follow up the tremendous success of the Central States Conference with a warm reception for our national president, Glenn Stanton. This is a get-together in which every man in every office should participate. Mr. Stanton is an excellent speaker and he reflects the friendliness and bigness of the great northwest where he has his office. He is a Fellow of the A. I. A. and has been deeply interested in the organization of the Institute since he started architectural practice in the early 1920's.

in the news

John C. Monroe, Jr.,

who has been kept very busy this year as chairman of the Associates, and Jr. Associates Committee, is spreading his talent and services in other fields. He was recently elected commander of the American Legion Post 129 here in Kansas City. The name of the post, incidentally, is Edward W. Shaughnessy.

Edward W. Tanner,

who crossed the Atlantic to do his vacationing this year, is reported in the Kansas City Realtor, the local Real Estate Board publication, to be a participating teacher in two Real Estate Institute classes. He will cover the subjects of "Nomenclature and Types of Construction."

John M. Hewitt,

of the firm of Hewitt and Royer, was called into active duty in the army shortly after becoming a member of the KC Chapter, and recently suffered a shrapnel wound in the right leg in the fighting in Korea. The wound was reported as "not severe." Hewitt, with a rank of Lieut. Col., is division engineer of the 1st cavalry division.

M. S. A. R. A.,

which is short for Missouri State Association of Registered Architects, got out a slick arrangement of cards and application blanks in its membership drive, and officers who were here for the Regional Conference reported excellent results. The new organization hopes to attain a membership of at least 80 percent of the 803 men registered in the state. KC Chapter members are urged to join the state association. It can do a lot of good in strengthening and enforcing the registration law, in addition to gaining tremendous public good will for the profession.

REPORT

**CENTRAL
STATES**
Conference

AMERICAN
INSTITUTE OF
ARCHITECTS

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

The INGREDIENTS:

What two things are required to make a conference such as the one held here last month a success?

A good program and a good attendance.

Consider this, and you realize we had half the battle won before the conference opened. A versatile, talented line-up of speakers was assembled. Each man indigenous to the midwest, and each a claimant of success in his field. Attendance -- we expected 400. More than 600 came.

The RESULTS:

We had the program and we got the attendance. To this, add that certain fire of enthusiasm, sparked by General Chairman Frank Slezak, plus the continuing hard work and pursuance of detail on the part of each committee, and the results are produced. The Seventh Central States Conference A. I. A. was an affair in which the whole region can join the Kansas City Chapter in expressing pride and satisfaction.

The REPORT:

We intend to chomp on the meat of this conference for a considerable time in the pages of this publication. For the present issue, we have a condensation of Edward D. Stone's keynote address, some words on the various features of the conference, and the text of the talk Alfonso Iannelli had prepared for the seminar on sculpture as related to architecture, which was not delivered because of his inability to come to Kansas City at the last moment. In succeeding SKYLINEs we will present in detail the excellent talks given at the various seminars. Also, Charles Eames is going to personally edit the transcriptions of the "wonderful stuff" he talked about in his luncheon discourse and on the painting seminar. We promise you some interesting reading for the long, cold winter nights ahead.

CAPSULE

SUMMARY

OF THE

CONFERENCE.....

Attendance:

Corporates	— — — — —	149
Associates	— — — — —	96
Students	— — — — —	72
Wives & Guests	— — — — —	239
Producers Council	— — — — —	63

Total — — — — — 619

Exhibits:

Men who made the 84th Convention in New York this year said the exhibits there were no better than those of this conference. Aside from comparisons, the Producers' Council and our own exhibits committee contributed a big factor to the success of the meet.

Publicity:

We're a little proud to report that every quarter of the region pointed to the September SKYLINEs as the big drawing card of the conference. During and following the conference, we enjoyed a very good press in the K. C. Star and on local radio stations as a result of efficient operations by the publicity committee. Eames, Haskell and Goff were on separate 15-minute radio "interview programs." A 25-minute roundtable discussion was broadcast over WHB in a night spot. Pictures of our officers and directors were flashed on a follow-up television newsreel story. The national architectural magazines gave "coming events" notices and we're expecting follow-up stories in at least two editions.

Political Crisis:

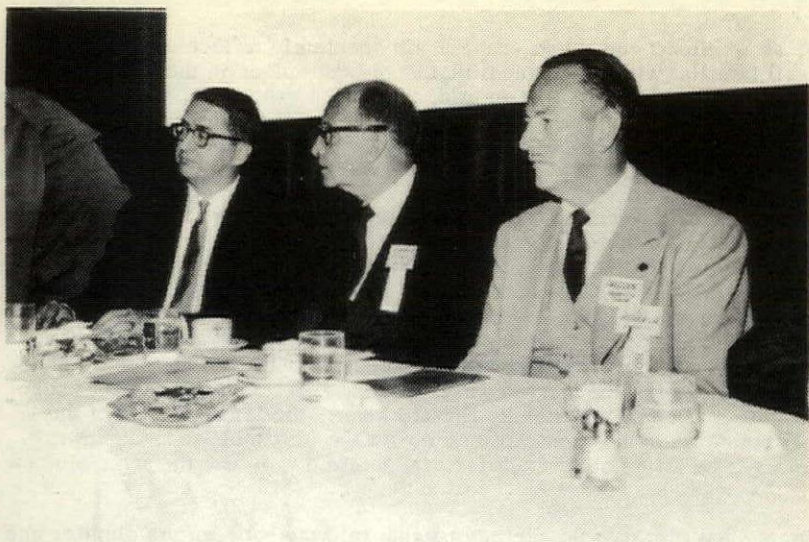
What almost happened to our well-layed plans for three-day occupancy of the Grand Ballroom of the Muehlebach can now be told. One of the presidential candidates, flew into town on the 9th for a luncheon which the local politicians wanted to have in the G. B., but persistent stand of our ground staved off the attack and they found another place for their shenanigans.

V. I. P.'s in Attendance:

Most welcome guests at the conference included Howard Eichenbaum of Little Rock, District Director of the Gulf States Region, and Douglas Haskell, Editorial Chairman of Architectural Forum and House & Home. We capitalized on Mr. Haskell's presence by asking him to participate in the Sculpture Seminar which came up short-handed at the last minute. He did a terrific job, as you will see when we publish the report of this seminar in a future edition.

The Atmosphere:

The most noticeable and also very gratifying aspect of the entire conference was the unusual attentiveness of the large gatherings at the seminars. It reflected the intense interest of attending architects in the hard-to-grasp "artistic" element of our profession. The complete lack of shuffling or stirrings in the background in crowds of more than 200 at every seminar, all of them lasting a full two hours, revealed the wisdom of the program committee in choosing the theme and securing the speakers who made the conference.



Local "politicians" flank Edward D. Stone. Left, Reed O. Gentry, city councilman who sat in for the mayor who was out politicking somewhere else. Right, L. Lloyd Roark, Jr., (of the opposition party) who is president of the KC Chapter A. I. A.

Art In Architecture

BY EDWARD D. STONE, A. I. A.

I think it is particularly appropriate that this meeting has been called in an attempt to evaluate architecture as an art, as it is indicative of some dissatisfaction with the results of our work over the past two decades. We pride ourselves as creative professionals on our individualism, and in some cases we have in this century produced great creative pioneers, but, by and large, we are reporters of our time, and it is difficult to transcend the general level of appreciation of the people with whom we live and who desire our services. We have been preoccupied in this time with the industrialization of our country, and the emphasis has been on things material in which we as artists have had very little part. This has been brought particularly into focus for me after a summer in Europe, my first in twenty-five years. In Rome, aside from the great architectural monuments, we are all too familiar with, as you recall every small square or plaza has some form of arbitrary embellishment, a work of art, if you will, a fountain, a piece of sculpture. At the time it was done, beauty was its only justification for existence.

In France, too, one drives through the countryside which is sometimes uninteresting; however, one is always under great avenues of trees, and no village is complete without a plaza or cathedral square with appropriate sculpture, or attractively landscaped. All of which adds up to the fact that at one period of European civilization, the people cared vitally whether things were beautiful and they turned to the architect, sculptor, painter and gardener to reflect this need.

As personal proof that this need is unheeded in this good land, I have had a chance to observe New York, our richest city, in the past two decades of its development. There were two fountains, for instance, in New York when I arrived in 1929, the Pulitzer Fountain in the Plaza Square, and the fountain in Grant Park, at the rear of the Library. I have yet to see either of them play. I suppose we can't afford the water.

We, as architects and artists, have again accurately reflected our time. We are all familiar with the changes that have taken place in the last two decades, and have given the answer in an arid, utilitarian expression, computing cubic costs long before we have had a chance to dream of anything beautiful. In fact, we have become apologetic if, in our work, we do anything exuberant, just for the sake of beauty.

We were right in rejecting the Roman columns on our power plants and pseudo Oxford Gothic for our college buildings; but in the excitement we have overlooked the fact that simplicity is not enough, although no poor design is improved by decoration, the total absence is weak tea also. Our utilitarian formula works extremely well when applied to industrial buildings, hospitals and office buildings but does not apply with equal force to churches, domestic architecture and civic buildings where monumentality is a consideration and where utility is not the prime consideration. This standardization has been duly noted. One of my friends, Howard Myers, the late publisher of the architectural Forum, when confronted with the inevitable strip windows, whether it be office building or factory, referred to it as "the same old new stuff."

Someone has said that the architect stands midway between the plumber and the sculptor. The banker, of course, watches carefully which direction the architect takes. It is evident that for the past decade we have paid too much homage to the plumber and too little to the sculptor, regardless of what the banker has to say.

I believe that it is up to us as architects first to feel the need for this thing of the spirit called beauty and to lead the way for our clients. Fortunately, the painter and sculptor have remained patient, idealistic, and eager to help. Their supplementary talent is already recognizable in our work. No large glass areas are designed without homage to the geometry of Mondrian, and the forms of Arp and Noguchi are to be seen in the design of our gardens and furniture. Personally, I find their supplementary talents necessary to the satisfaction and pleasure I get from my work. You may be interested in some of my experiences working in collaboration with painters and sculptors.

In the case of the Jefferson memorial competition in St. Louis, working with Jean Noguchi, I knew that everyone would have buildings and vertical elements, so we elected to leave the site essentially unchanged as a park, - the entire terrain a sculpture. On the approach side the buildings were below grade with the entrances from above into large sunken gardens, properly treated with mosaics and landscaping. The buildings overlooked terraces as the land dropped off to the river. Some of my friends were charitable enough to say that we should have been in the money.

Recently we were asked to design a hotel for the Republic of El Salvador. We had the problem of opening the entrance level to an upper floor where the principal dining rooms, bars, etc., were located. We elected to do this by a large elliptical opening with a stair case. It was a very natural thing to enhance this with a hanging garden, which Sandy Coulter did with hanging vessels of various shapes and colors, all laden with tropical foliage. Jose Riviera, with his flair for bent metal, worked with us on the design of lighting fixtures and large sculptured object in the pool where one could sport himself and slide around in the manner of seals. We want Noguchi to light a garden with his version of a Japanese lantern. Max Spivak worked with us on a design of the pavement surrounding the pool, which is viewed from above and becomes important. Gwenn Lux is doing a fanciful fountain in enamelled metal, and Fazzani is doing a beautiful figure for the entrance lobby. Fortunately, too, the government owned a collection of Mayan stone sculpture which we will use as features in the garden.



University of Arkansas Arts Center
Edward D. Stone, Architect

I believe the owner is properly rewarded not only by the pleasure his guests will derive from the work of these artists, but that there will be an additional dividend in news value.

D. H. Burnham's advice was to "make no small plans." Unfortunately, I believe we have not heeded this advice and become money changers in temples which we never got around to building.

Let us heed Burnham and think of our country as a place of beauty, see that no city is extended without trees, parks, plazas; that, in all of our buildings, we bring in the creative vitality of our allied artists. If the Italians in the 15th and 16th centuries brought about a Renaissance of the arts, we in the 20th century, still have 48 years left to do the same thing, only better, remembering that the great ages of history are great solely because of the art and literature they left behind.

* * * * *

Resolutions Approved By The Conference

1. THE REGIONAL COUNCIL:

WHEREAS, the Chapters of the Central States District have for many years increasingly realized the need for better communion and communication between them and,

WHEREAS, The American Institutes of Architects has recommended and set up a pattern for the formation of regional councils:

THEREFORE: be it resolved by the Central States District in conference assembled, each chapter be urged to act in formation of a Regional Council for this district as has been done already in most regional districts and,

THAT, as each chapter joins in the formation of the council, they select two men to serve on a regional committee to prepare by-laws for presentation to and approval by each individual chapter.

2. NECROLOGY:

WHEREAS, time in its implacable march removes from active service each year useful personalities and,

WHEREAS, this process is accepted as inevitable to the life which is the key to architecture,

THEREFORE, be it resolved that the Central States District, in conference assembled, spread on the record its regret at the passing of

Lorentz Schmidt
Leo Daly
James Auer
John D. Paulus
Frank Lang
Robert Deering
Robert F. Ferguson
George Forsyth
E. E. Christopher

and extend to their families its expression of gratitude for their past usefulness.

3. THE EIGHTH CONFERENCE:

WHEREAS, the Iowa Chapter, acting with unavoidable generosity has invited the Central States District to meet in Des Moines for the Eighth Conference in the fall of 1953,

THEREFORE, be it resolved that the Central States District accept the invitation and that the various chapters extend to the Iowa Chapter whatever assistance may be within their power to give.

4. THE SEVENTH CONFERENCE

To all who have suffered physically, perhaps, mentally for hours on end, on their ends,

GREETINGS, it is the sense of the Resolutions Committee that the Seventh Conference of the Central States District has been a huge success and,

THAT, the effective work of a tremendous number of individuals, working both in the limelight and behind the scenes, has been recognized and appreciated by all in attendance.

5. ARTHUR W. ARCHER:

WHEREAS, Arthur Ward Archer served the profession of Architecture earnestly and effectively for many years and contributed through his presence at all conventions and conferences,

THEREFORE, be it resolved that the Central States District in conference assembled, convey to Mrs. Archer their continual sense of loss at his absence.

COMMITTEE ON RESOLUTIONS

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William Parr
Bob Elkington

John Brooks
Claire Weintz
Ralph Myers - Chairman



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13 October 1952

Mr. I. L. Reark, President
Kansas City Chapter
American Institute of Architects
5420 Johnson Drive
Mission, Kansas

Dear Mr. Reark:

I wish to take this opportunity to express the appreciation of the writer and fellow members of the Nebraska Architects Association to your Chapter for a really outstanding Conference.

The Kansas City Chapter of the AIA are to be congratulated on the smooth operation of the details and the spirit which characterized the entire affair. It seemed to me that the selection of the theme, ESTHETIC EVALUATION OF THE ART OF ARCHITECTURE, was particularly timely. The speakers and members of the Seminar panels were well chosen without exception.

To me it was a genuinely thrilling experience to feel a kind of unified thinking toward a common goal which in the past has seemed painfully remote. I am sure that we all came away from the Conference with a new sense of respect for the accomplishments of our fellow architects and a feeling of pride for things yet to come.

THE MAGAZINE OF BUILDING

architectural forum

house + home

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1 ROCKEFELLER PLAZA, NEW YORK 20, NY.

Sincerely,

Marvin L. Robinson
Marvin L. Robinson

Dear Mr. Reark:

Thanks for your very nice note of October 15.
Glad to have the registration figures from
Kansas City for our story.

You are ~~very~~ right that the atmosphere was
unusually nice. I was only sorry not to get
time with more men—which was not the fault
of anybody connected with the convention but
only the limits of the clock.

Sincerely,

Douglas Haskell
Douglas Haskell
Editorial Chairman

DH:aw

Sculpture As Related To Architecture

BY ALFONSO IANNELLI

The practice of architecture in the past forty or fifty years, has had what might be termed three stages of approach to the problem. In the first stage, we had the design of the structure patterned after some former style so it was seen first as a shape with all the plastic enrichment that was part of the style that was chosen. The next stage was with the advent of Sullivan when we had the effort made recognizing the structure, with the contribution of the engineers, and when a plastic enrichment was developed as a sort of habit of the past, but beautifully and personally done. The structure became a little clearer, but the plastic enrichment remained a habit.

Through the later development, and particularly with Frank Lloyd Wright, the first effort to make the plastic enrichment initially conceived with the building and with a pertinent relation to the building was made in the Midway Gardens.

More and more, architects from different parts of the world have stressed the construction side as the theme of design of building until we have reduced to a skeleton, structural thesis, using glass as the sheltering medium. No matter what the building is used for, whether a church, store, or residence, this is the cult and the prevailing fashion.

In our efforts to go back to first principles of solving the problems of our needs and accommodations using the scientific developments and approach, we are finding a certain freshness. We might call this the sterilized age. I suppose we need to do this in order to clear away the hangovers, that, however meaningful the enrichment was when the message was alive, have generally contributed to the confusion.

The machine has played its important part in the new conception of structure for all sorts of things, commodities, and they are very refreshing to see. We are gradually giving lamps function, and they are pretty good to look at, and some chairs the same.

There is one man that has been fairly consistent in the pursuit of the whole idea. This fellow happens to come from Spain - in *The Church of La Sagrada Familia* by Antonio Gaudi.

The question of our cultural expression of America answering the whole needs of man, both the physical and psychological and the way to achieve it. How can the architect design without more acquaintance with materials and how they are worked, and what you can do with them - by personal contact. How do we give him this acquaintance - just enough so he knows generally how to integrate them in his conception, and how he can collaborate intelligently with artists and painters who are the only ones who can contribute the plastic and psychological solutions.

In this era of highly specialized activities where people do nothing but perforate metals, make sheet metals, or only castings, and others only engrave metals - to speak only of one field - you know the rest - the architect is the coordinator of all these specializations that will contribute to the creation for the use of man. A large order, indeed, and much collaboration is necessary. We are fortunate in being part of a period of sound architectural growth based on the elementals of structure. Let us carry on and develop the other phases so that we can achieve the completeness of expression that will serve man more fully.

And the poor artists, painters and sculptors who didn't have a job kept on experimenting to try to find from analyzing the problem of visual impression and expression, psychological expressions, and day dreams etc., separate from Architectural problems. The artists need to be used in connection with Architectural problems - so they can apply the results of their findings - and contribute to the completion of the Architectural performances. Only in practice can the artists find their place in close collaboration with the architects and thus acquire the benefit of the material and structural appreciation out of which the sculpture will have more virility and meaning.

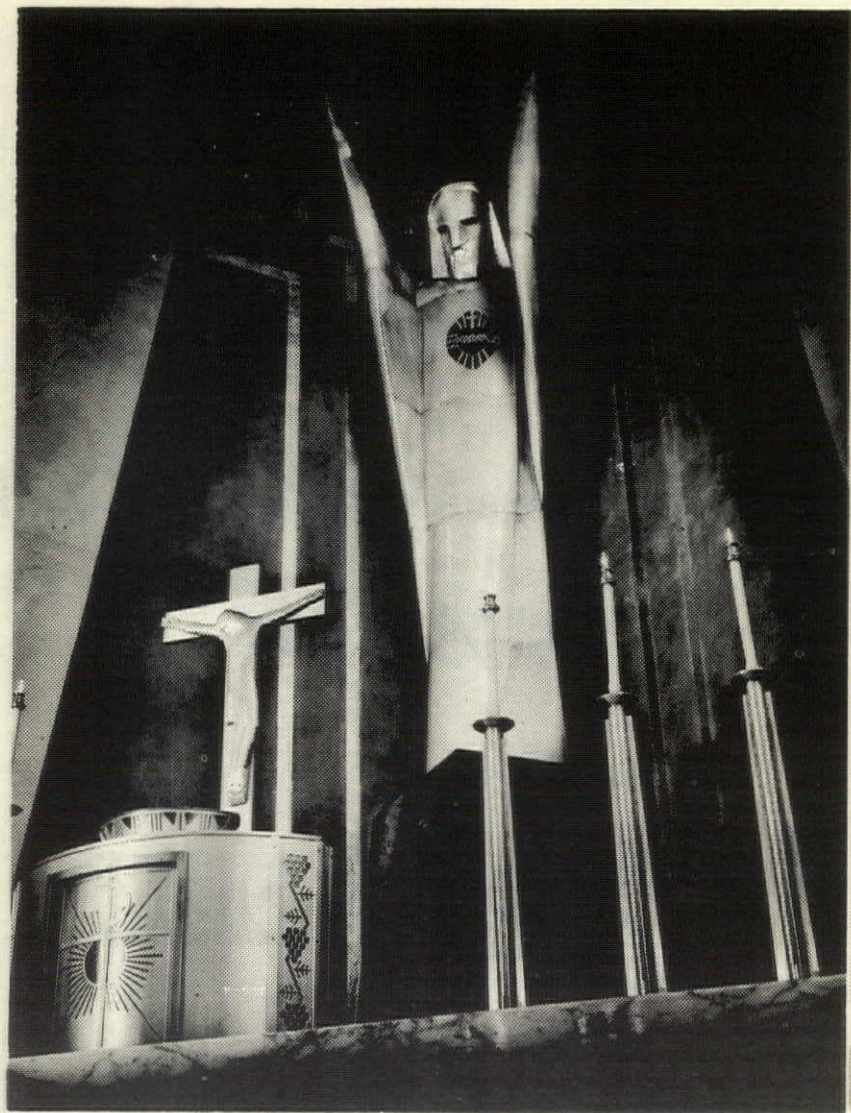
If the premise of modern Architecture is correct "Clear statement of structure for its purpose" the present phase of Architectural design is toward the scientific statement of shelter, its structure design with whatever degree of imagination the shelter serves, and reveals itself in the artful and scientific solutions of the physical problems.

The enrichment should be in keeping with the scientific effort of the Architecture, by the solution of the psychological problems. The sculpture, painting, ceramics, glass should be resolved in the proper relation to the structural design and in accord with it. Adding the identity factor of the building, its use, the dramatic finish, the obvious Symbol, the aspiration of the occupant, their beliefs, their goals, the terminal, the mark of their character. The accurate mood of color for their well being and the use of the parts of the house that would enhance and clarify what they are for, - dining - sleeping - praying - dancing - etc.

The Creation of the fitting symbol. The creative artists in the fields of sculpture, painting, ceramics, etc., need these tangible problems to bring them back to mother Art, so they can function to serve humans again, as they once did, instead of creating by themselves without the housing relation. The artists creating separately from Structure are confused. The artists who are creating Art are experimenting in many forms of expression or exercise in their attempts to convey individual messages, "Picasso" psychological impressions, "Klee" moods, architectonic break-up of space "Mondrian", phantasy, "Kandinsky", Sculpture, "Calder". This phase of the artist's work is somewhat confusing. When you think of their work in relation to Architecture and serving the people of today, but on the other hand, you have the architects creating structures that are arid in their starkness.

The answer is the fusion of the two. Not the use of the individual artists work shown in Museums, although this is possible, as an interest, but the use of the artists in giving them problems on the building, so they can function more constructively, add the plastic need "sculpture", the glow, mood, color, "painter". The scintillation that completes the Shelter.

The fuller expression of Architecture will be realized when the collaboration of the physical and psychological problems of Shelter are resolved together, to achieve the gracious and significant housing that will satisfy and stimulate fuller living.



SCULPTURE AND DESIGN WORK BY ALFONSO IANNELLI
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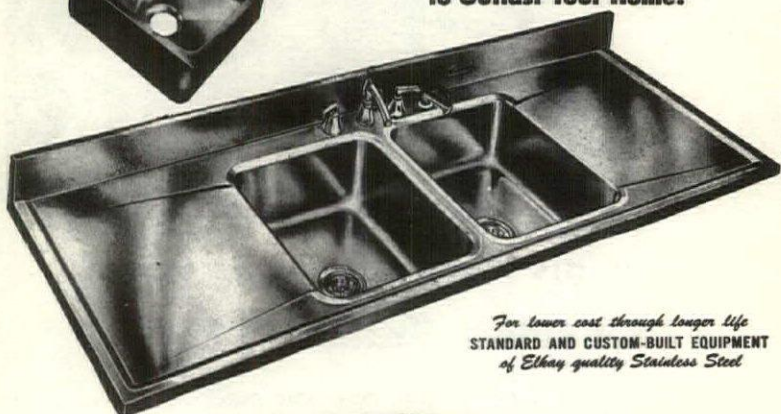
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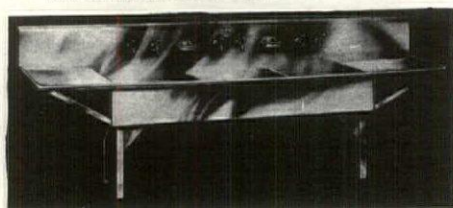


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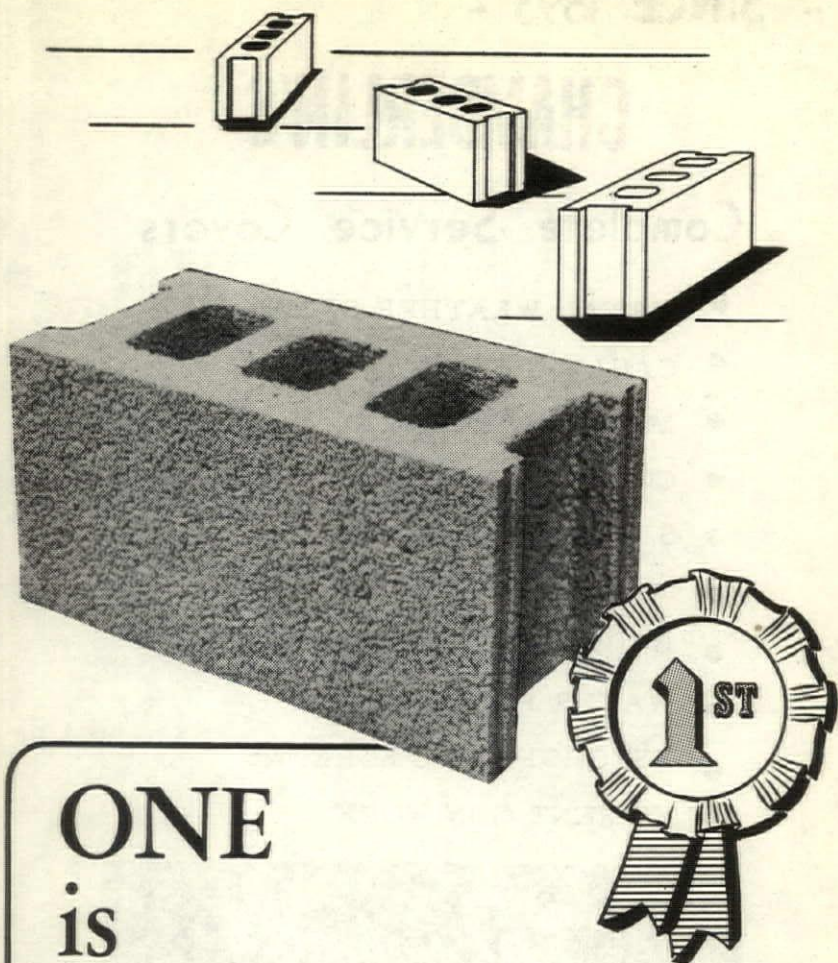


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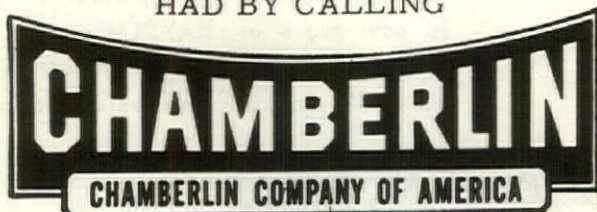
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Minneapolis-Honeywell Regulator Co.	AR 2004	Bud Arnold
		William A. Reichow
Nelson Stud Welding Co.	GR 7062	Ed Hopkins
Otis Elevator Co.	GR 0430	Kenneth Worcester
Overly Manufacturing Co.	WE 5819	G. F. Wander
Owens-Corning Fiberglas	GR 7725	Lewis Manley
		Howard Neipp
		Charles Egan
Pittsburgh Plate Glass Co.	VI 8350	Guy Mabry
Ramset Company	NO 3608	F. E. Dugan
		Kenneth Van Scoy
Rolscreen Co.	AT 9835	Jack Leuck
Speakman Company	Tulsa, Okla.	J. P. Ryan
Stanley Works	JA 5640	Frank Morris
Truscon Steel	HA 3673	P. T. Gibbons
		A. A. Raymond
Unistrut Products Co.	NO 3430	Knox Brookfield
U. S. - Mengel Plywoods	FI 1210	J. E. Murray
		Wallace Williams
Westinghouse Electric Corp.	HA 7122	Warren Williams
		A. T. Fisher
Zonolite Corp	VI 0503	J. L. R. Couger
		M. R. Welton
		Al Douglas

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