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Volume Six, Number Twelve

December, 1956

This is Number 12, which closes this volume of SKYLINES. We wish to thank our advertisers, who have loyally supported SKYLINES throughout the year, and to wish them a Happy Holiday Season and a Successful New Year.

And,

Tuesday, December 18—Annual Meeting
at the Golden Ox

brings to a close the 1956 Chapter activities.

But, 1957 looks bright . . .

Monday, Jan. 7—Producers' Council Luncheon
Aladdin Hotel

Wednesday, Jan. 9—January Chapter Meeting
Installation of Officers

The Chapter will have a special guest at the January Chapter Meeting, see page 4. This meeting promises to be one of the outstanding meetings of the Centennial Year.

ANNUAL MEETING

Tuesday, December 18

Frontier Room . . . Golden Ox Restaurant

Time: 5:30 P.M.—Buzz Session — Foundation Settlement
6:15 P.M.—Cocktails
7:00 P.M.—Dinner
8:00 P.M.—Program

Program: Executive Committee's Annual Report
Treasurer's Report
Election of Officers

The *Nominations Committee has placed the following names in nomination:

PRESIDENT—Frank R. Slezak
Donald R. Hollis

VICE-PRESIDENT—Cecil E. Cooper
Robert S. Everitt

SECRETARY—Frank V. Grimaldi
James R. Baker

TREASURER—Henry D. Krug, Jr.
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DIRECTOR—Angus McCallum
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Additional nominations may be made from the floor.

*Nominations Committee—Albert B. Fuller, Chairman
Edward W. Tanner and
John Lawrence Daw

At this time of year, we just want to say THANK YOU A.I.A. for the privilege of presenting our Company through the use of your Publication, and, also, to our many friends in the A.I.A. If we have been permitted to serve on your projects, we trust you have been satisfied; if we have not had that honor, we hope the coming years will give us that opportunity.

May we say to all, an old and true expression —

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To Visit Us on January 9

National A.I.A. President, Leon Chatelain, Jr., of Washington, D. C., will be our guest on January 9, at the first chapter meeting of 1957. This will be the first visit made by a national president to our chapter since President James R. Edmunds, Jr., was here in 1947.

Mr. Chatelain was elected president during the convention at Los Angeles last May. He is the thirty-sixth president of the Institute.

He was born in Washington on March 8, 1902, attended the public schools there and was graduated from George Washington University with the degree of Bachelor of Architecture. After practicing architecture under his own name in the Washington area for more than 25 years, he recently formed the firm of Chatelain, Gauger and Nolan. Among his executed works are Chesapeake and Potomac Telephone structures since 1932, the Washington Gas Light, Kiplinger and other commercial office buildings, several Georgetown University structures, churches and facilities for the Armed Services.

Chatelain is a member of the District of Columbia Board of Examiners and Registrars of Architects and is treasurer of the National Architectural Accrediting Board. He has served on District of Columbia committees on urban renewal, public works, redevelopment and historical buildings.

Active in business and civic affairs in the community, he is a past president of the Washington Board of Trade, the Washington Building Congress, Washington Kiwanis Club, Metropolitan Police Boys Club, the D.C. Society for Crippled Children as well as past Lieutenant Governor of Kiwanis. He has conducted the Red Feather and numerous other charitable campaigns in Washington and serves on the board of directors of the YMCA.



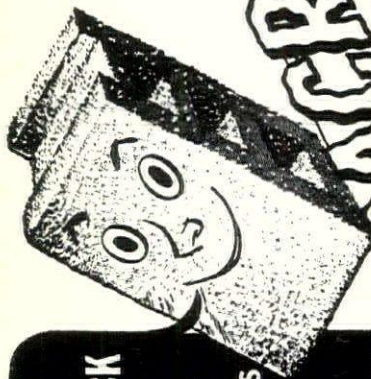
In addition, he is a director of the Bank of Commerce, the Jefferson Federal Savings and Loan Association and a trustee of the Equitable Life Insurance Company.

A corporate member of the Institute since 1930, Chatelain is assigned to the Washington-Metropolitan Chapter of which he is past president. He was elevated to Fellowship in 1953. Through the years he has held many committee and elective offices and more recently has served as a member of the special Institute Committee on Organization, as chairman of the subcommittee on Judiciary, and on the Finance, Public Relations, Centennial Observance, Dues Structure, Errors and Omissions Insurance, and New Headquarters Building committees. He is a trustee of the A.I.A. Insurance Trust and treasurer of the Benjamin Franklin Foundation for the Berlin Congress Hall building.

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Do you have a preference?

In less than a month, the new Executive Board will be making committee appointments for 1957. If you would like to be on a particular committee, call or write to one of the officers or directors, before January 1, and let them know on which committee you would prefer to serve. If you could give them your first and second choice, it would assist them greatly.

COMPETITION

A letter from John Merrill, of Skidmore, Owings & Merrill, calls our attention to the International Architectural Competition for the Enrico Fermi Memorial Pavilion, which will be located at Fort Dearborn Plaza, Chicago. This competition is sponsored by The Chicago Joint Civic Committee of Italian Americans and The Chicago Junior Association of Commerce and is approved by The Institute.

The Jury is composed of Architects—Ludwig Mies van der Rohe, Chicago; Gordon Bunshaft, New York; Jose Luis Sert, Cambridge, Mass.; Structural Engineer—Pier Luigi Nervi, Rome, Italy; and Physicist—Dr. Lancelot Law Whyte, London, England.

The awards will be: First Award, \$5,000; Second Award, \$3,000; Third Award, \$1,000; and five other awards of \$200.

Entries will be due March 1, 1957. Program data is now available. There is a \$5.00 fee to cover printing costs of program data. Application must be made in writing, to the Professional Advisor, as follows:

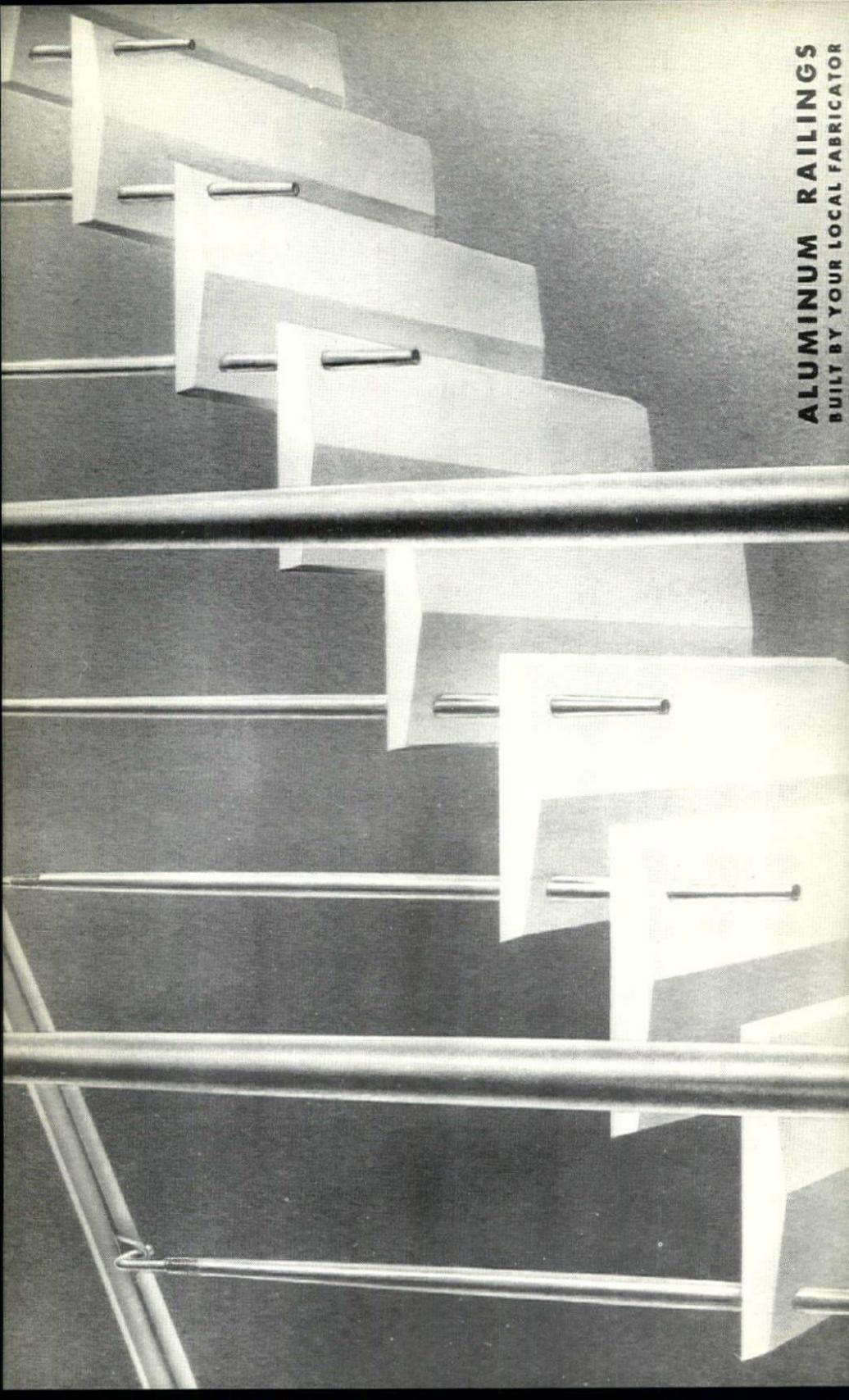
Fermi Memorial Competition
c/o Mr. John O. Merrill
100 West Monroe Street
Chicago 3, Illinois

• • in the news

November 28, Edward Tanner was the featured speaker at a dinner held by the Carpenters District Council of Kansas City. Honored at the dinner were 113 apprentice carpenters who have completed their apprenticeships in the last 2½ years.

A short time ago, your editor received a letter from C. D. Spragg, Secretary of the Royal Institute of British Architects. The letter invites any of our members, who plan to be in Europe next summer, to attend the British Architects' Conference in Oxford, July 10 to 13. A detailed program will be sent to us at a later date, and will be available to any interested member.

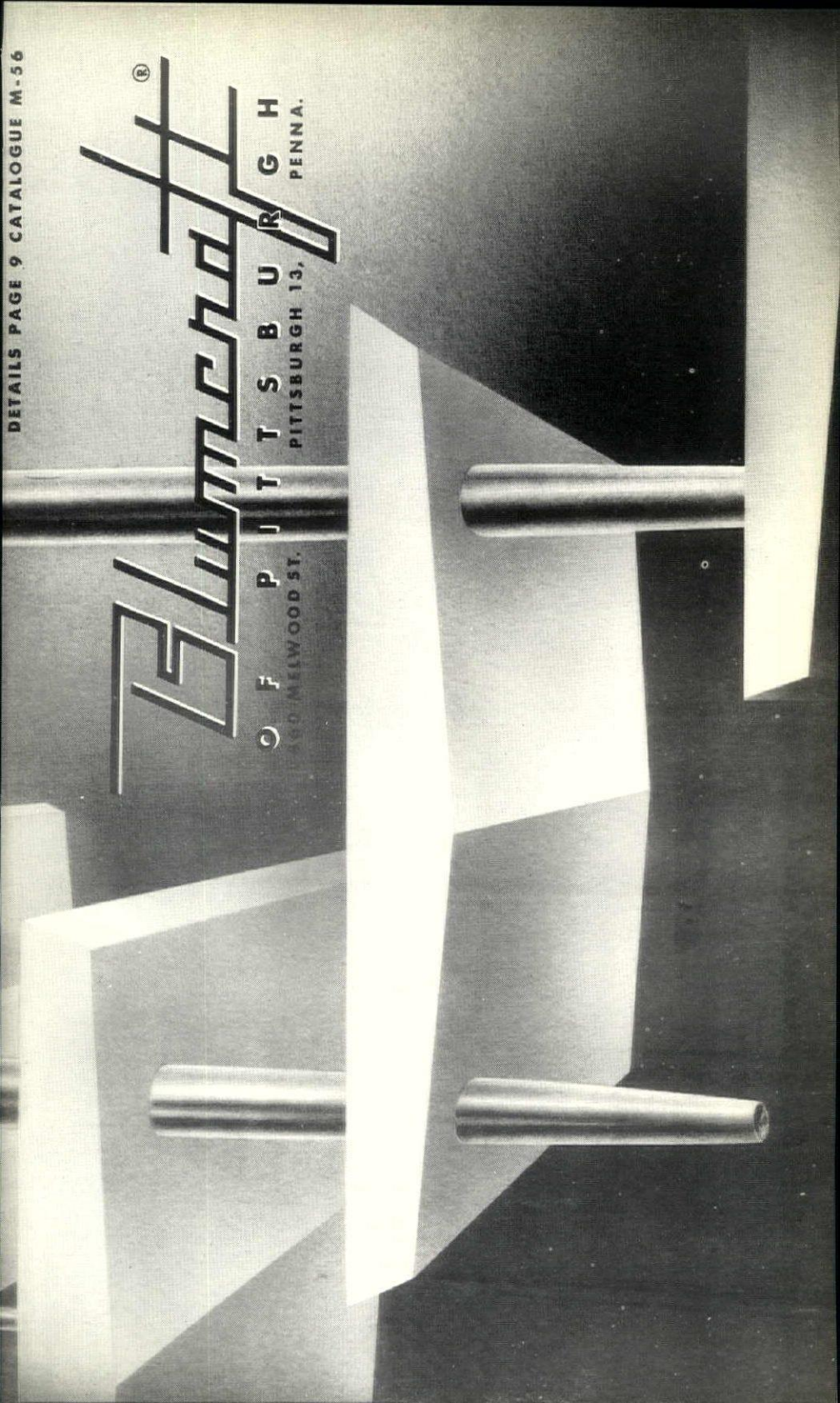
The Second Annual Student Forum was held in Washington November 19 and 20, concurrently with the meeting of the Chapter Affairs Committee. Eleven students from the Central States District attended the meeting. Among the speakers for this year's forum were Sibyl Mololy-Nagy, Associate Professor of Architecture, Pratt Institute; Vincent G. Kling, A.I.A., Philadelphia; and Paul Rudolph, A.I.A., Sarasota, Florida. A report of this meeting will be in next month's SKYLINES.



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Second

PRODUCERS' COUNCIL

Luncheon

Monday, December 3

Tower Room, Aladdin Hotel

The Second Producers' Council Luncheon, on Monday, December 3, was as successful as the first. The Tower Room at the Aladdin Hotel was again filled to near capacity. The luncheon was served right at noon, and at 1:00 p.m., after being fed and entertained, the architects and engineers were on their way back to work.

The speaker of the day was John Fogarty, of Stern Brothers. His topic was, "How an Architect Can Be of Service to His Client on Public Buildings." Mr. Fogarty's talk was slanted toward the younger men in the profession. He described the types of people that usually will be found on school boards, the kind of assistance they expect from their architect, and the kind they should have.

The chairman of this December luncheon was Don Sandberg, of H. H. Robertson Company.

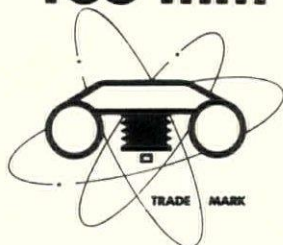
Plan to attend the next luncheon, which will be on Monday, January 7. The rumor is that the speaker will be the Kansas City Chief of Police, and he will tell us how to design a building to discourage vandalism.

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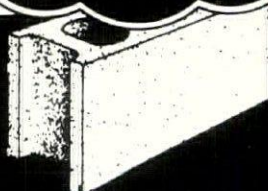
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a sight into architects seeking

comments on religion and
architecture and architects
by Rev. G. W. Courier

Reprinted from

CHICAGO CHAPTER BULLETIN

The Rev. G. W. Courier received B.D., Ph.B., and M.A. degrees from the University of Chicago. An ordained Methodist minister, he is now serving as Minister of Education for the First Congregational Church of Evanston. Recently he completed a series for the National Council of Churches on the relationship between art and religion.

Everybody likes to pick on architects. Few, indeed, would hesitate to herald their failings and outline their reform. Welcome, then, is this invitation to contribute my ecclesiastical commentary.

Religion and Architecture are strangely companionable. Each is concerned with man and his spiritual aspirations. Both are predicated upon the changing form. "The foxes of the field have their holes, the birds of the air their nests, but the son of man hath nowhere to lay his head." Only the most pompous divine or the most fatuous architectural historian would deny this. The cultural forms of Religion and Architecture are changing and tentative.

Nests of all kinds have been built on altars, and holes of all kinds have been built to live in. And who can say which is the better, which is the holier? Every age has seen its favored materials and its accepted enclosures of space. Every clime has made indigenous the place where man should bow or lay his head.

Memory serves without scholarship to remind me that in my own lifetime there is change — in Architecture and Religion. Skyscrapers have dropped their plastic ornamentation and lift to the skies today not a Renaissance palace but a TV antenna. Suburbia I have known has changed Queen Ann or Italian Villa slip-cover exterior designs for ranch-house uniformity. Churches I have served have been Gothic overlaid, Art Nouveau encrusted, moulded-plaster Baroque, and store-front modern. My protestant tradition has moved over to embrace conservative liturgy, and I behold in the liturgical churches a departure from historical forms, as new church buildings reach out to recent expressions in structural innovation and graphic revolution. Reorientation is *de rigueur* in my profession, and I suspect it is in yours.

Here and there I have opportunity to observe the architect and even to

discuss with him his profession in the world of today. And what a wonderful mixture of moralist, artist, and curmudgeon he is! The architects are almost as confused as the average clergyman about his profession in a changing society. It is the duty of the Church to relate men to God and to evoke a response to the divine. It is the duty of Architecture to relate man safely and meaningfully to his natural environment. How is this best done, and with what materials?

Neither theology nor the natural environment are the chief causes of our confusion. Man himself is the problem — social man, economic man, and psychological man. Who he is and what he is and how he explains himself unsettles and disturbs the public servant. Hence, both artist and priest, in the unfolding of their mysteries, become moralists and, for the sake of their professions, curmudgeons.

Architectural criticism today bristles with moralisms. Each succeeding generation from the time of the Industrial Revolution has carried its burden of reform. Architects have themselves questioned each other's sincerity, honesty, and integrity. The trade-journals bally-hoo and incite. In fact, no architect of the last century — Richardson, Sullivan, Wright, Le Corbusier, Mies, Gropius, et al. — has failed to express the moral implications of his ideas. Some would redesign humanity itself.

Not all reformers are artists. Occasionally the Church is embarrassed by having its ranks invaded by the self-righteous "do-gooder," whose specious virtues are born of personal necessity, but it seems that the Arts today are overwhelmed with a similar kind of messiah, who understands neither his profession nor his world. Without natural insight or artistic maturity he picks up the partial and unrelated and presumes it to be the whole.

This we must expect for some time. Engineering and construction have been aided in our age of science in creating new techniques and new materials. Craftsmanship has shifted from the bench to the machine and assembly line. Self-conscious folk arts survive to amuse and distract. Glass, steel, concrete, laminated woods, electronics, and utilities are today providing such startling and compelling resources for all artists, that who can wonder that after centuries of static limitations new freedoms and new gadgets will occupy even the architect for years to come?

I, for one, cannot object to exchanging a box-shelter of confining walls for a box-shelter of mixed materials—glass and stone and brick—so long as the architect has employed good air-conditioning engineers, has called for good plumbing fixtures, and finds some way to guide the traffic of my habits through his "open plan."

Somewhere, however, I hope the artist in him will be able to relate me to the environment of nature and man, put in something of his creation which will serve to interpret, provide scale and dimension, and enable me to live comfortably and in awareness that the form he has devised is an artistic whole that is greater than the mere sum of its parts. This is his

artistic duty; as mine is to relate the forms of religious communication into their unity.

It may be that our age cannot respond to the architect, because it cannot respond to what the architect stands for—the bringing together of all the arts in relating man to his environment. May this be why the buildings of today speak only of engineering, or great spans, or clever joinery, or textures of materials? Is this why the graphic artist, the plastic artist, and even the commercial artist seem to carry off the honors, that many, having entered the profession of Architecture, find so few to detect the fraud they perpetrate?

NEW BOOK

ERIC MENDELSON, 2nd Edition

By Arnold Whittick

\$9.85

This definitive study and evaluation of the creative life of one of the outstanding architects of the 20th Century, has just been published in its second edition by F. W. Dodge Corporation, New York. The author traces Mendelsohn's architectural development through his designs of commercial, religious, industrial and residential structures throughout the world and presents, for the first time in print, his later work, much of which was done in this country. Over 175 photographs, sketches, plans and elevations, depicting 75 of his projects, strikingly illustrate the architect's guiding principle that the essential character of a structure is determined by its purpose and its environment and that the design is the positive expression of that character. Whittick concludes with several illuminating and interesting chapters on the aesthetic value and significance of Mendelsohn's work and a commentary on his methods of working and his artistic integrity.

News from The Producers' Council



The Kansas City Chapter of The Producer's Council, Inc., has selected James V. Irvin, of Zurn Industries, Inc., to be their President for the 1956-57 term. Mr. Irvin has been active in Producers' Council affairs for the past five years, having been Vice-President and, also, Treasurer. He succeeds Ross K. Sable, of the Chamberlin Co.

Other officers elected are John T. Rhode, Jr., of E. F. Hauserman Co., First Vice-President; Joseph J. Kurtz, of Libbey-Owens-Ford Co., Second Vice-President; Guy O. Mabry, of Owens-Corning Fiberglas Corp, Treasurer; and Robert N. Ecton, of Crane Co., Secretary.

The Producers' Council has announced that the Home Builders' Caravan of Quality Building Materials will be in Kansas City February 6, 1957, at the Grand Ballroom of the Hotel President.



Best Wishes for
the Holiday Season

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MEMBERSHIP

Kenneth A. McCall and W. Thornton Beck, Jr.,
are new Associate Members.



Kenneth McCall has been a partner in the firm of Terrell & McCall, Architects, since 1954. Prior to that time he had been employed in the office of Mr. Terrell. He received his degree in architecture from the University of Kansas in 1950, and he became a Junior Associate of the Chapter the same year.

After receiving his degree in architecture from the University of Kansas, **Thornton Beck** was employed in the offices of Joseph W. Radotinsky, Kansas City, Thomas W. Williamson, Topeka, and the Kansas State Architect. He was an Associate Member of the Kansas Chapter from 1951 until this year. He is employed in the office of architects Morton Payne and Robert Jenks.



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