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SKY LINES

VOL. 7

NO. 4

APRIL, 1957

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SKY LINES is the monthly publication of the Kansas City Chapter of the American Institute of Architects, and mailed without charge.

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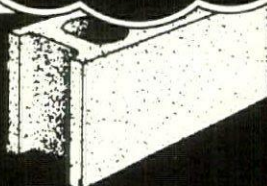
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We of the Kansas City Chapter of The Producers' Council Inc., are very proud to be affiliated with The American Institute of Architects. We congratulate them on their 100th Anniversary and extend our hands in full support of their efforts in the new "Century that Beckons".

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THE PRODUCERS' COUNCIL INC.

JAMES V. IRVIN, President

ANNUAL HONOR AWARDS

The following 12 pages illustrate the winning entries in the 1956 Annual Honor Awards Competition of the Kansas City Chapter. This Spring event recognizes outstanding buildings completed during the past year by Kansas City Architects with "Certificates of Award" for complete buildings or "Special Awards" for details of buildings.



The chapter is deeply grateful to the jury which gave so generously of their time to make the very difficult choice from 25 entries. Pictured at left, the jury was composed of the following Architects (from left to right): Joseph R. Passonneau of St. Louis; Gordon G. Wittenberg of Little Rock; and Robert Berne of Denver.

HONOR AWARD

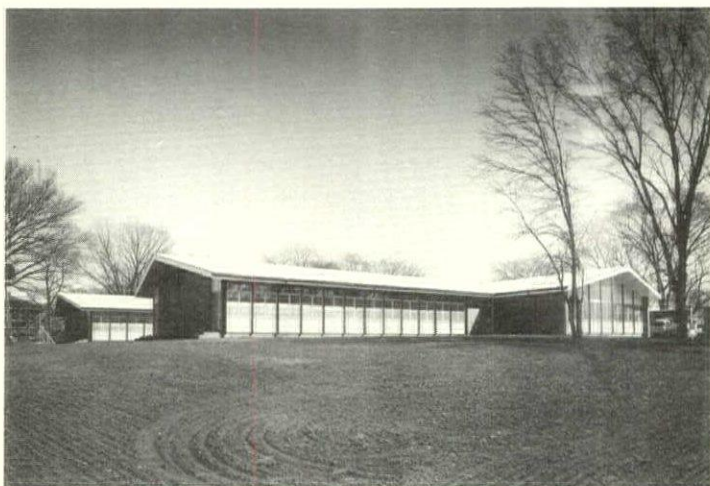
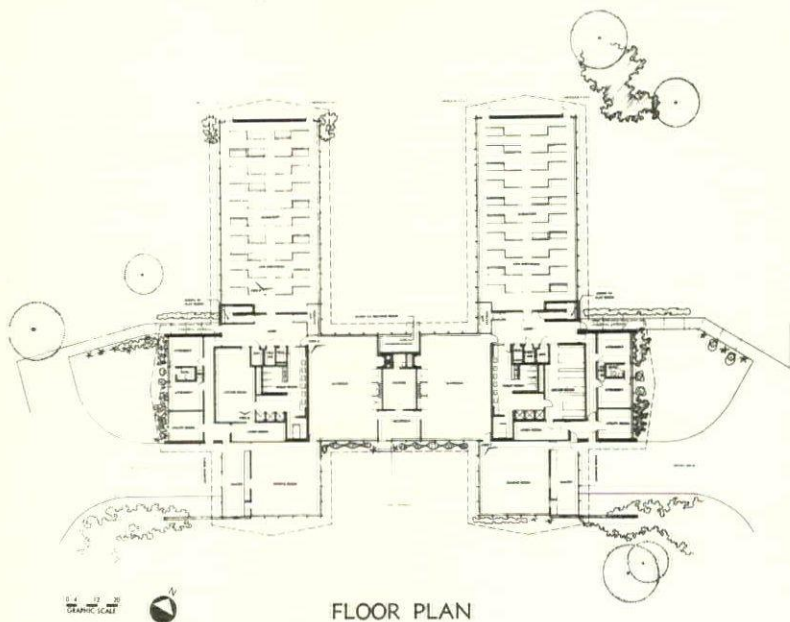
MISSOURI STATE SCHOOL

Division of Mental Diseases

State of Missouri

Higginsville, Missouri

Architects: Kivett, Myers & McCallum



The initial stage of a master plan which proposes ultimate accommodations for 1200 retarded children.

The cottage buildings (two of which have been completed) each consist of two self-contained 40-child units, including dormitory, dayroom, dining room, and attendants' wing.

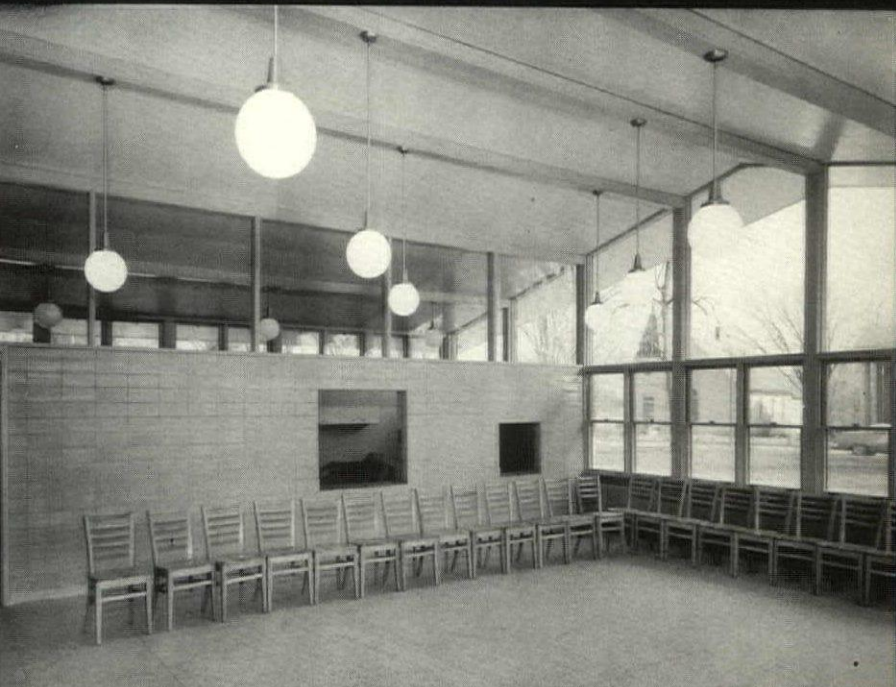
The plan arrangement was determined after extensive research into the problem of the retarded child, and investigation of all of the more recent institutions of this type throughout the country.

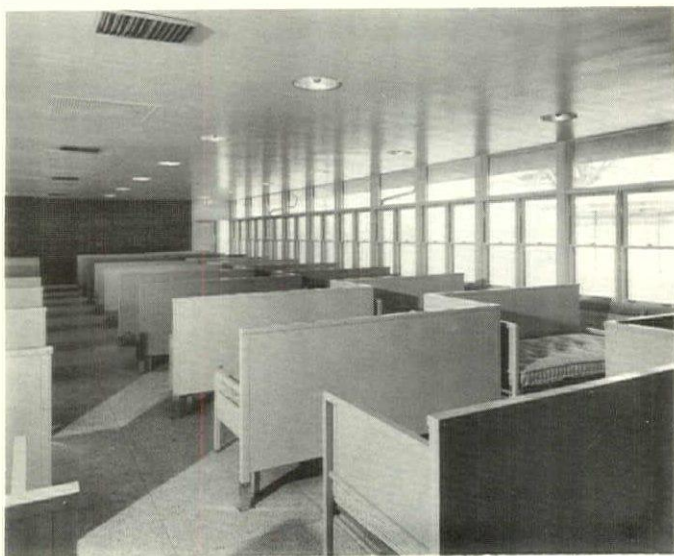
The bed partition arrangement in the dormitories represent a complete departure from all previous standards. Each child is allowed the privacy of a well defined area, the attendant has complete visual supervision of the entire dormitory area, and overcrowding is made impossible.

Interrelation of locker room, linen and bathing facilities allows the child reasonable privacy while reducing to a minimum the problems of supervision and custody.

Food is prepared in bulk in a central kitchen building and distributed in heated food carts to the pantry of each unit. Each unit, complete with its own china and serving facilities, serves as a dining unit for an integrated group; a radical departure from the generally accepted "congregate dining" facilities ordinarily provided in institutions of this type.

The plan and design approach represent a conviction that the surroundings of the retarded child should be homelike in character, and of such scale as to provide a "family feeling" in each group; while at the same time allowing the most flexible operational procedures with minimum problems of custody, supervision and maintenance.

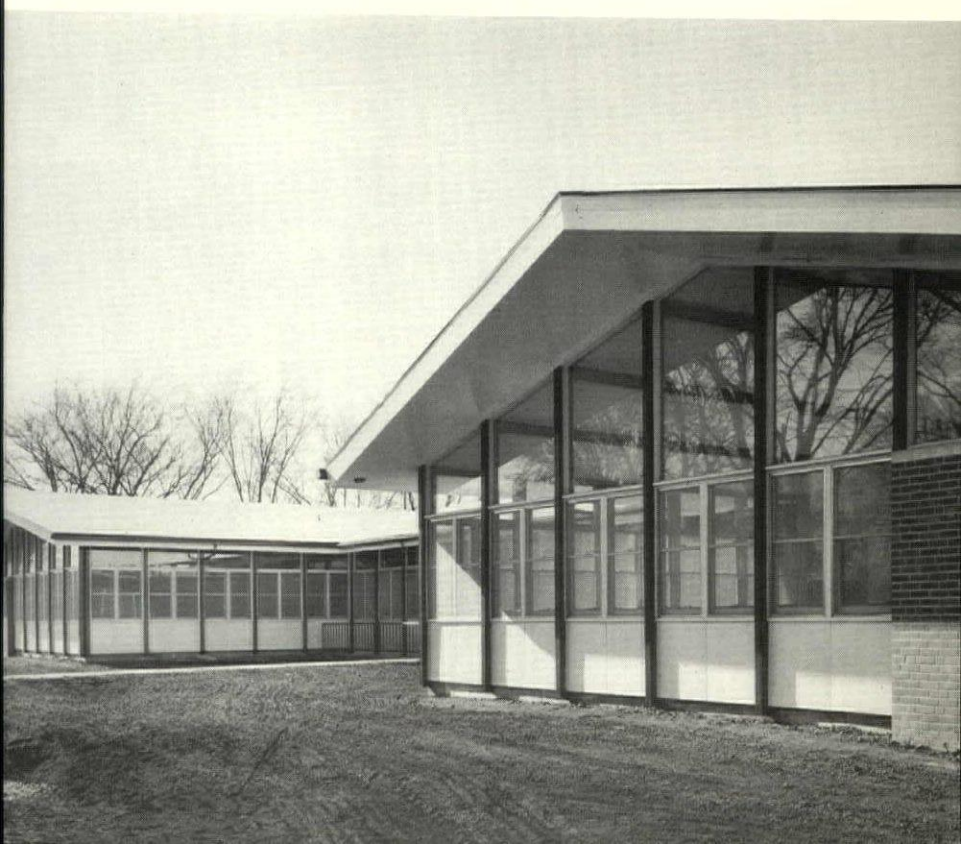


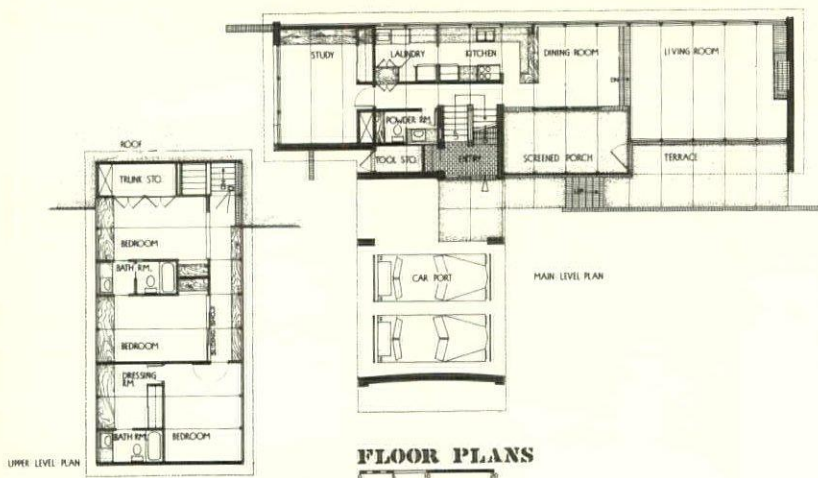


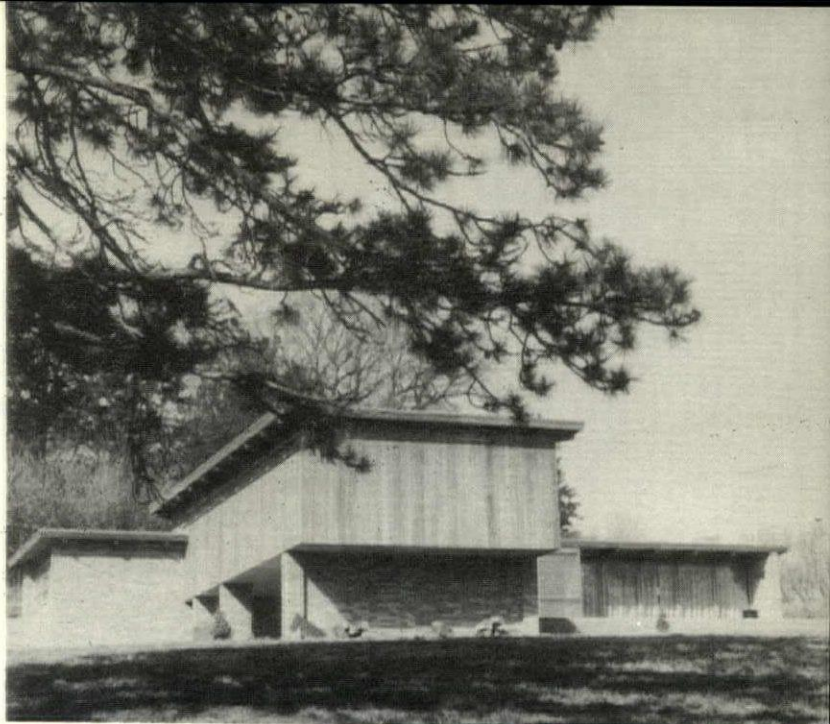
JURY COMMENT

The Jury strongly commended the humane approach to a difficult sociological problem. We felt that the architectural solution was entirely consistent with this approach. The building does not have the institutional character common to most projects of this type. Both in plan and in detail, it is scaled to the needs of the children who will occupy it.

The Jury commended the orderly plan and, particularly, the excellent control. The relationship of the various interior elements to the site and, particularly to the public, were considered to be well handled. Inexpensive materials are used in a sensible way. The construction is simple and the detailing is consistent and elegant.







JURY COMMENT

This residence is particularly well adapted to its site. It has an informal and unostentatious character which was appreciated by all members of the Jury. The plan is both livable and attractive. The various elements of the house are arranged in such a way that they give an open and spacious feeling, but at the same time provide privacy where privacy is needed. The structure and the detailing in this house are consistent and disciplined. The nice handling of simple detailing contributes a great deal to the character of this building.

HONOR AWARD

MANAHAN RESIDENCE

Lawrence, Kansas

Architects: Morley & Geraughty



HONOR AWARD

MISSION HILLS COUNTRY CLUB

Johnson County, Kansas

Architects: Kivett, Myers & McCallum

JURY COMMENT

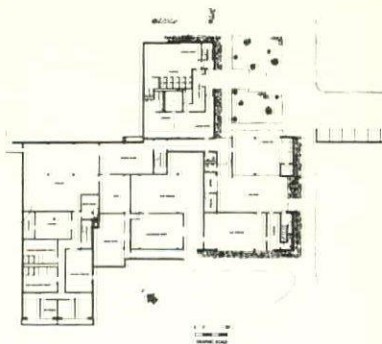
The Jury felt that this project, particularly in the handling of the exterior, has a kind of restraint and dignity not common in this type of building. The choice of exterior materials was particularly commended.

The plan provides a relatively simple and very workable solution to a complex planning problem. The interior spaces are consistently attractive and flexible. The use of color is excellent.

A great deal of care and thought, both on the part of the architect and the client, has gone into the detailing of this building. We appreciate the great competence in handling both the architectural and mechanical details in this structure.

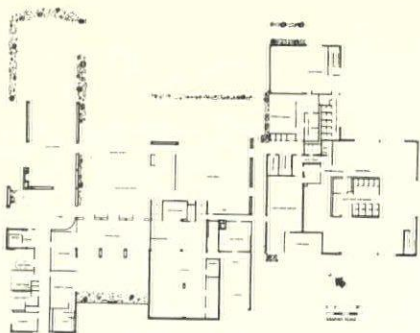
The relationship between the interior of this building and the various exterior spaces was handled with considerable skill.



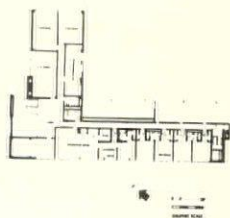


GROUND FLOOR



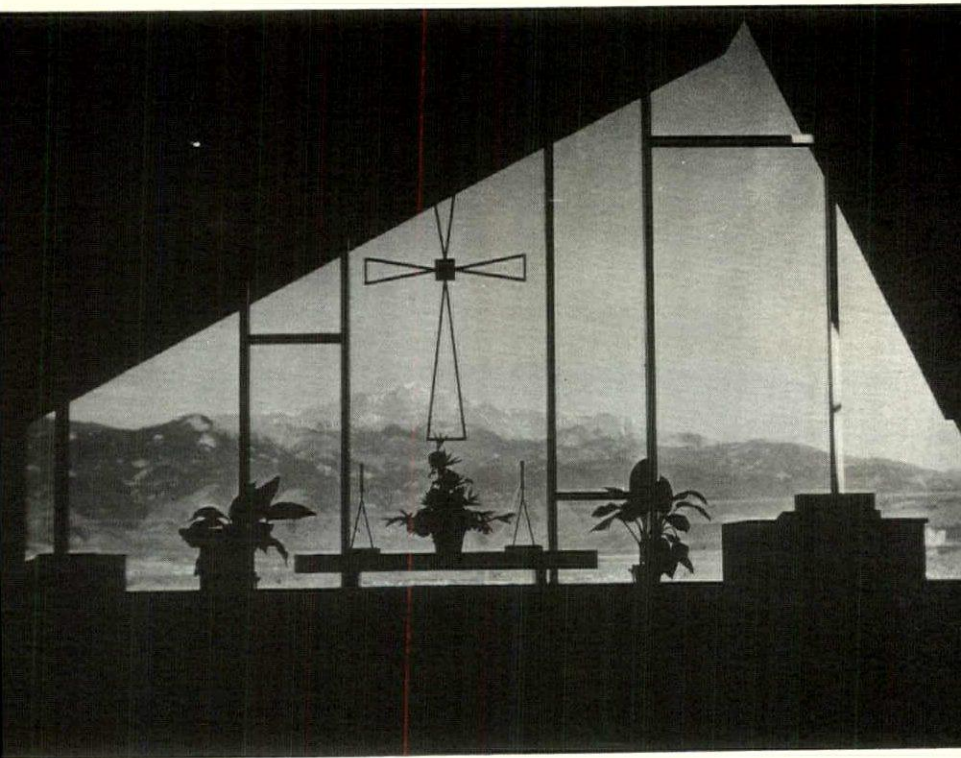


FIRST FLOOR



SECOND FLOOR





SPECIAL AWARD — CHAPEL DETAIL
AMERICAN LUTHERAN CHURCH

Colorado Springs, Colorado

Architects: Donald R. Hollis, Architect
J. David Miller, Associate

JURY COMMENT

The Jury commended the very effective recognition of the natural assets of this site.



THIS SMALL CHAPEL WITH
THE SWEEPING PANORAMA
OF THE MOUNTAINS TESTI-
FYING THAT THE ETHEREAL
WONDERS OF THE ALMIGHTY
FAR SURPASS THE EFFORTS
OF MAN, SERVES TO REMIND
THE WORSHIPPER THAT GOD
IS ALWAYS THE MASTER -
PLANNER

At a time such as this, when certain awards are being made for some of the most distinguished architectural work in the community, it might be well to analyse what may be happening to us in Architecture by way of design. What is happening to the Modern Movement? Is it fulfilling its prophesy? And, what can we expect of it? After approximately twelve post-war years of building—the greatest building boom in history—it might be good now to attempt to appraise results thus far.

As in every other phase of human activity there has been, in the last fifty years, a revolution in Design and Architecture. Those of us on in years can best remember the early years of this century and the problems of design at that time. Our schools, with the traditional approach emulated firms, such as McKim Mead and White. I remember in 1924, when I was in Manchester, England, the Head of the Department of Architecture of the University of Manchester taking from his shelves with pride a series of monographs of the work of McKim Mead and White. The names of firms that built many of our State Capitol Buildings were Post, Wetmore and Charles Platt among a great many others. I remember being chided by a well known Architect in 1933 or thereabouts for the fact that a competition had been held in which not a single modern design had been submitted. I reminded this Architect that the list of the jurors (among which was Aymar Embury II) were responsible for the choice of designs, and that the competitors were interested in the prize of \$1,000.00 and not in an ideal and played, then as now, to the jury. Shortly afterwards there was such a competition in Chicago, and we entered for only one reason—so that the same could not be said of it. I still have the letter received from the jurors; it read in part, "Thank you . . . We are very pleased to announce that you have

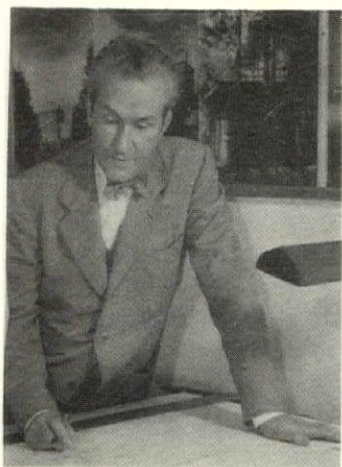
SOME CO CONTE ARCHITECT

PART I

an address
given at the
annual honor
awards banquet
kansas city
chapter

GEORGE FRED KECK

MENTS ON ORARY AL DESIGN



placed number 103. There were 104 entries in the competition." There must have been one more modern design, or one that disqualified!

The powers that were, were in control. I suppose there is such a thing as power politics in architectural design. It was a great day for the then Beaux Arts and the American Academy in Rome. It was the day of the ambition of every young man to design and execute a State Capitol Building. It was a great Roman Holiday—and a Gothic one too.

Eclecticism was rampant then (even as now there is a rampant force that may become frightening.) It produced some beautiful work. It was easy; you referred to the books. There was the authority; you needed and had photographs of everything that was photogenic in Architecture. There was a field day for the bookmakers, and I'm not talking about horses, though I might say parenthetically that horse sense is that which keeps horses from betting on Architects and other human beings.

In the academies you could be sure that the students in their early years were drawing Ionic volutes, columns, entablatures and so forth. The other day I asked a student if he knew what a "cartouche" was. No—he'd never heard of it. In my student days you certainly flunked your problems if such embellishments were omitted from your problems. Matter of fact—when I asked this question only a few years ago I was in turn asked to draw a "cartouche" and found that not only had the day gone but so also had gone the idea. Having been an engineer, I personally never did lean too heavily upon the fluted columns of the past.

When a few years ago I took a long grand tour of the cradle of western culture, I was interested in two things, the very old, and the very new.

You may be interested to know that I was more or less uniformly disappointed in the new—and vastly thrilled with the old. We go again this year and we hope to again fly to Greece to do a more thorough job than last time, and also to Sicily and Roman Gaul. For me, here is a genuine inspiration, not to plagiarize or to reproduce as in the original, but to contemplate all of the life forces of a culture which has died and which has left the articulate legacy that is tangible before me. There are, of course, libraries and museums, but for an Architect, the site is also important, the feeling of the climate and the spaces, hills and valleys that make up the most important part of a site. The Temple of Poseidon at Paistum for example is photogenic and lovely, but any reproduction does not begin to compare with the actual being at the site and the contemplation of the human forces that prompted the erection of that particular temple to the God of the Sea. The ruins of the nearby Roman Forum tell their own tale.

But while this power politics of Traditional Architecture was flourishing, there were other forces at work. All of this is too well known to you to bear further embellishment. As you know, I speak here of Richardson and the young Chicago School (consisting of Sullivan, Wright, Maher, Garden, Tallmadge, Watson, some of whom defeated to the Conservatives), the early California School consisting in part of the Greene Brothers and Bernard Maybeck, and smaller groups in assorted areas such as St. Louis.

It seems there were no grass roots in the East. I recall Mumford once saying there wasn't any good Architecture (contemporary) east of Buffalo, then the easternmost point of Frank Lloyd Wright's and Sullivan's work.

These few courageous radicals, (and here I want the word to mean the start—at the root) have in large measure been responsible for the recent

events in Architecture.

Fortunately, except for the publicly owned structures, much of it has been demolished. The public monuments (and that is what they are literally) will stand indefinitely. Early attempts for change by the traditionalists—I am thinking of the Nebraska Capitol, are inconclusive.

And what do we have now? Ah! There's the question! We have our freedom. Do we like it? Today we can design whatever we like with a built-in audience who is ready to accept it. The sky is the limit, and even that has been invaded by no less a figure than Frank Lloyd Wright. By whom is he to be out done? "If that's what they want (the Mile High Building) that's what they shall have," said this exponent of horizontal architecture.

Let's begin with our schools of architecture: they are vastly important today as they were in the past. Yesterday they were headed and staffed by scholars. They knew what they were talking about, and they knew how to express themselves, verbally and visually. Perhaps, if they lacked anything, it was practical experience. The greatness of a teacher lies in his ability to stimulate the student to work and think. The mistakes of the schools of the past lay in the emphasis in direction, among other things.

Today the pendulum swings to the other extreme. Today our schools are staffed (I generalize) with technicians. Excellent planners, excellent designers—the best, in fact, with plenty of practical experience and their staffs are also of that character. To some extent scholarliness is lost. Our schools are becoming "how to do it" schools—with the new formula substituted for the old.

If a little more scholarliness could be instilled into our schools it would be helpful. But it may be fairly good as it is—at least it should be given a

chance, and perhaps in time scholarship will again appear. And, also a little anonymity might be in order. Once it was scandalous to see your name in print. Today it seems to be everybody's game (including the scholars') to see how often he can hit the front page.

The New Yorker magazine for this week carries an editorial about Marcel you know, prominence for his "Nude Duchamp, painter, who achieved as *Decending a Staircase*" in the teens of this century. Mr. Duchamp is now living quietly in New York, completely anonymous and wishes only to be let alone. It would be good if this "passion for anonymity" were more general.

And now what about us, the practicing architects in mid-century! Are we satisfied to paraphrase Professor Higgins in "My Fair Lady", "Why can't a woman (Architects) be like us?" Perhaps we're satisfied, but the question is, are we doing significant work? I begin to worry mightily about the question, when I see the unanimity of acclaim given certain priests in the profession, and I say to myself—is history repeating itself?

Personally I believe there are more blinders and clichés in contemporary idiom as now acclaimed by its high priests and the professional magazines, than ever before. This is an exclusive club with a list of restrictions about what to do and not what to do, so classified that it is like an I B M machine, you conform or you're out. You come out of the machine all punched up — and ready to line up, just like the others.

But that's not the ultimate test. The ultimate test is the countryside, once sightly and rural and lovely with trees and green and lovely roadside flowers wild and otherwise—completely rural. And in the urban areas, the same with the exception of the more nearly placed structures for human habitation. I'm certain that we don't yet, as

planners, realize the impact of the automobile upon our planning and landscape—urban and rural. It has changed our aspect completely—to the point of such a landscape largely becoming an outrage to the sensitive spirit.

Now I'm well aware that the word "outrage" which I have just used was used a hundred and more years ago here and abroad when the railroads began to upset the landscape in large measure. Further industrialization now carries this a step ahead and, coupled with a mathematically increasing population, raises a problem more serious than before.

The city in the past has been made up largely of little projects with which we architects have had nothing to do, a little house here or there, a filling station on the corner—a store somewhere—a tavern on another corner. We architects long ago have rejected such commissions for reasons best known to ourselves—and concentrated (where we could) on the larger ones, a school, a court house, a church, and an office building. But the city is made up of little commissions—which we have rejected.

Our only hope now, and it is a good one, is that we can slaughter these structures as easily as we build them, and there seems in some places that this is being done on a larger scale. There are land clearance commissions, with powers of eminent domain, who, when all is properly classified—can move in, destroy and rebuild. Good! But so far all that I have seen has been slight improvement in the site plan and some new building not much superior to the old. Perhaps we must be satisfied with this for the time being, just as in a forest, after a fire, the rapid soft wood growth acts as a fertilizer for the slower growing hardwoods—so perhaps we must be taught to look forward to the next generation of buildings to be an improvement over those of today.

CRAFTSMANSHIP AWARD WINNERS

Three awards for craftsmanship were presented at the Annual Honor Awards Banquet, April 16th.

Mr. Winston Apple received an award for, first, the interior stair railings and exterior window grilles in the Herman Sutherland Residence, 5938 Overhill Road, and second, for two wall bracket light fixtures on the west wall of the Bar of Putsch's "210" Restaurant.

Mr. John F. Livers received an award for the bronze plaques at each side of the main entrance doorway of Linda Hall Library.

Mr. Vincent Alberici received an award for his carved stone Corpus over the main entrance of the Calvary Lutheran Church, 75th and Oak Streets.

We are looking forward to a feature presentation of all of these fine examples of superior craftsmanship in the May issue of SKYLINES.

NEW MEMBERS:

The Kansas City Chapter extends
a welcome to two new members:

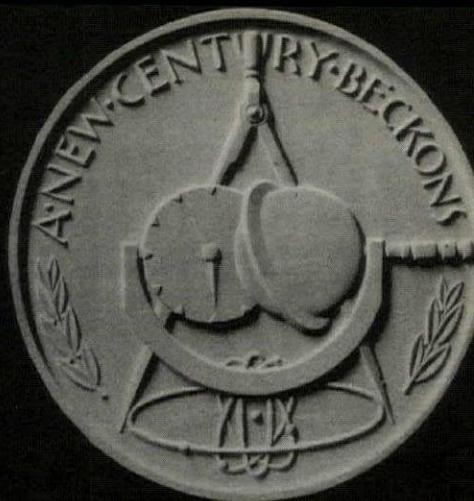
Charles E. Mullin, Jr., Associate Member, who has transferred from the Kansas Chapter and has his own office at 1401 Fairfax Trafficway, Kansas City, Kansas. Charles is a graduate of Kansas University.

R. Price Hays, Junior Associate, is a graduate of Kansas State College, lives in Overland Park, and is with Black & Veatch.

MARCH CHAPTER MEETING:

Mr. Rene Suane, Director of the Chicago Branch of Knoll and Associates, presented an interesting discussion on the Knoll line of furniture and the services offered by their Planning Unit. He illustrated his talk with slides and representative samples of the Knoll fabrics.

The Chapter was pleased to have as guests, members of the Student Chapters AIA and members of the staff of both the University of Kansas and Kansas State University.



This is the Centennial Medal designed by Sidney Waugh which will be cast in gold and presented to President Eisenhower by the American Institute of Architects during the Centennial Celebration. The medal also will be cast in bronze for members of the A.I.A.

The eagle on the obverse side of the medal is taken from the official seal of the A.I.A. The symbol on the reverse side is a free expression of the Centennial theme "A New Century Beckons." The micrometer measures time and space, with space being represented by the asteroid and a conventionalized clock representing time. On the secondary plane, back of the above motif, the pair of dividers measures the future as represented by the standard accepted symbol of nuclear fissure. The symbols are expressive of the technological and scientific advance which will profoundly affect the architecture of the new era.

Sidney Waugh received his training in sculpture in France with Henri Bouchard. In 1929 he won the Rome prize in sculpture and spent three years in Italy. He has been working in New York City since 1932 and has executed a large number of monumental works for public buildings in collaboration with architects. He also has designed many notable pieces for Steuben Glass.

ARCHITECTS DAY IN JEFFERSON CITY

The Missouri Association of Registered Architects is holding its annual meeting on April 27, 1957, in Jefferson City, Missouri. Following the business meeting, the day will be devoted to the Architectural theme "DESIGNING FOR THE CORPORATE CLIENT".

Two outstanding Architects from Los Angeles, Welton Backet, and A. Quincy Jones will be featured speakers.

John C. Monroe, Jr. Program Chairman for "Architects Day", states that all Architects, Architectural Students, and Producers Council members in this area are invited to attend.

Pre-regisration for this accasion can be obtained by calling Herman A. Sharhag, Architect, North Kansas City, Missouri.

PRODUCERS COUNCIL LUNCHEON

A near capacity crowd gathered at noon, April 4th for the final Producers' Council Luncheon Meeting this Spring. **"Jack" Spratt**, of the Hillyard Chemical Company and past president of the National Producers' Council briefly reminded those present of what the Producers' Council is and why and how it came into being. **Carl Bontemps** and **Lee Dalgleish**, co-chairmen, are to be commended for the excellence of the program. Thank you, Producers' Council, your luncheon programs have been greatly enjoyed.

CHAPTER NEWS

Beginning in May, the National publications, the Bulletin and the Journal, will combine into a new and enlarged Journal. **John Murphy**, as Chairman of the Regional Public Relations Committee, has been appointed as Central States Regional Editor. Let's give John our support by furnishing him with information to be forwarded to the Journal Editor, Joseph Watterson.

This new Century of Progress must indeed be upon us when a certain Kansas City Architectural firm can run a classified ad reading: "Wanted — young man to develop working drawings; design and specification writing ability desirable; must play golf"! They must have been joking, or perhaps the science of automation has progressed more than we realize.

Your Editor hopes that readers of SKYLINES will overlook the late date that this issue was received. Publication was withheld until after the April meeting in order to include the address given by Architect George Fred Keck and the Medal Awards Winners. Your May issue of SKYLINES will reach you on schedule before the May Chapter meeting.

A glance at the calendar of the projected May and June meetings is only an indication of the many fine programs which **Jim Mantel** has produced in the past year and a half. The Chapter is proud of his efforts as Program Chairman to bring interesting and diverse speakers to Kansas City.

The Chapter appreciates the enlarged Centennial emblem which **Jack Wally** of Western Blueprint produced for our 100th Anniversary Celebration on February 23rd. The emblem shows in the background of several pictures which appeared in the March issue of SKYLINES. We plan to make good use of it at several forthcoming events during the year.

Thanks also to **Tom Wiley** of The Rush Company and of The Producers' Council for his much appreciated services on a Sunday in providing transportation for the Honor Awards jury.

CALENDAR

- | | |
|--|-----------|
| "Architects' Day" at Jefferson City | April 27 |
| Annual meeting of the Missouri Association of Registered Architects. | |
| Centennial Celebration in Washington, D. C. | May 14-17 |
| May Chapter Meeting — an interesting and "sound illustrated" program by David Beatty, tracing the advancements of sound reproduction from the earliest horns to the latest Hi-Fi equipment. | May 21 |
| "Monte Carlo Party", the final Producers' Council event of the Spring at the Overland Park American Legion Building | June 10 |
| June Chapter Meeting — an illustrated talk by Anton Tdesko, of Robert Schaeffer & Company, and one of the world's leading experts on pre-stressing and thin shell. | June 19 |

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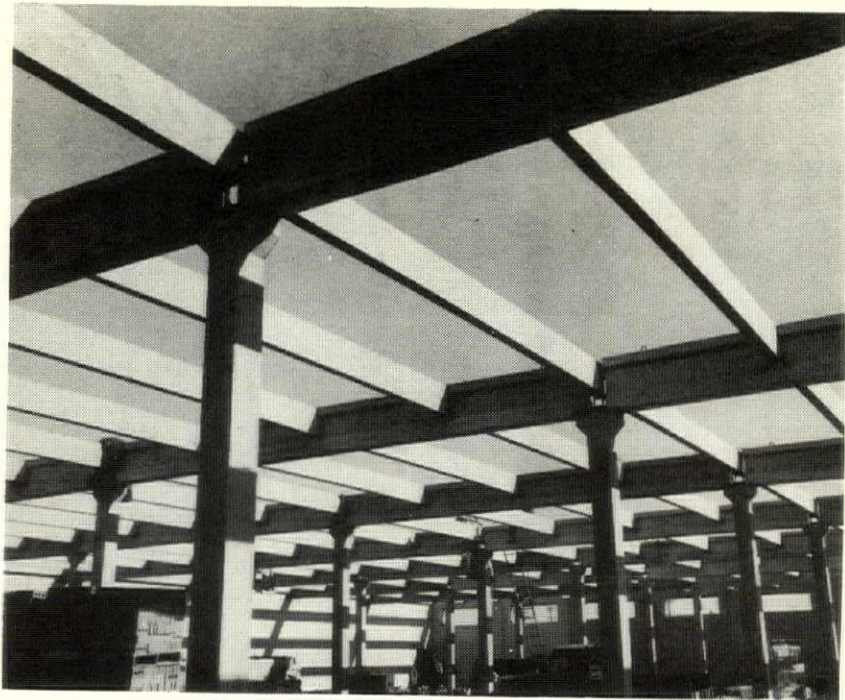
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KANSAS CITY 8, MISSOURI

EXCLUSIVE ZOLATONE AGENT FOR THIS REGION

A NEW CENTURY BECKONS