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KANSAS CITY CHAPTER OF THE AMERICAN INSTITUTE OF ARCHITECTS

MAY  
1957

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# SKY LINES

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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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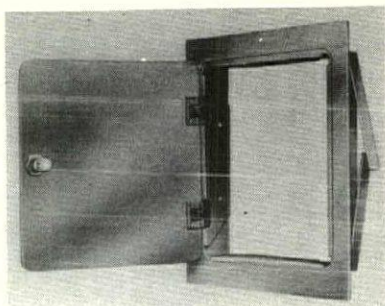


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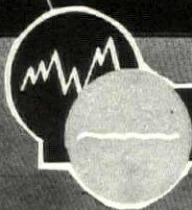
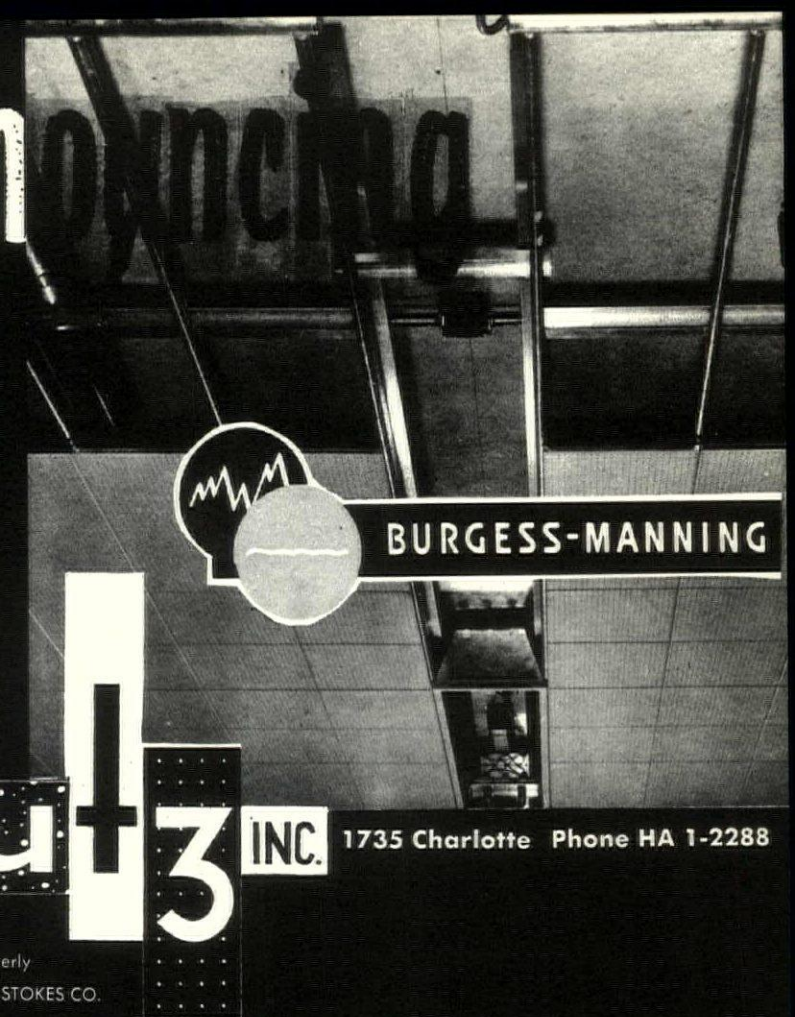
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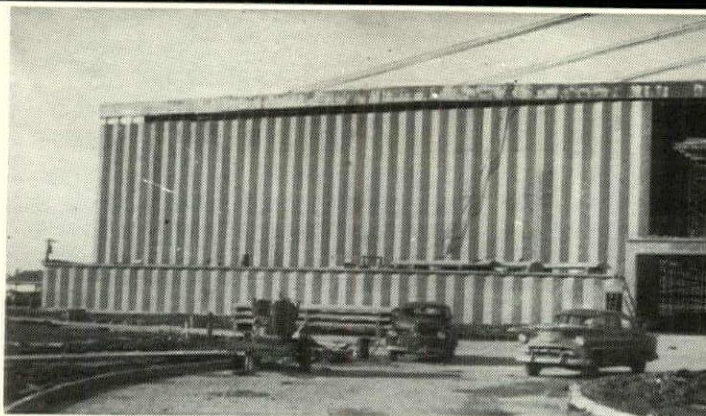
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# ANNUAL CRAFTSMANSHIP AWARDS

This Spring the Kansas City Chapter of the American Institute of Architects has inaugurated the Craftsmanship Award Program, created to recognize the outstanding examples of building trades craftsmanship.

The Architectural profession owes much to these men — and to those like them — men who are devoted to doing their best possible job and who are genuinely interested in their work.

The true craftsman is an indispensable member of the team assembled to convert Architectural drawings into reality. He injects the qualities of concern and talent into his work so that it stands itself a work of art.

The 1956 Craftsmanship Award winners are shown here accepting their awards from John Monroe, Master of Ceremonies of the Annual Awards Banquet (top and bottom) and John Hewitt, Chairman of the Awards Committee (middle). The winning examples of their work appear on the six following pages.



ORNAMENTAL BRONZE  
MR. JOHN F. LIVERS



STONE CARVING  
MR. VINCENT ALBERICI



ORNAMENTAL IRON  
MR. WINSTON APPLE

## ORNAMENTAL BRONZE

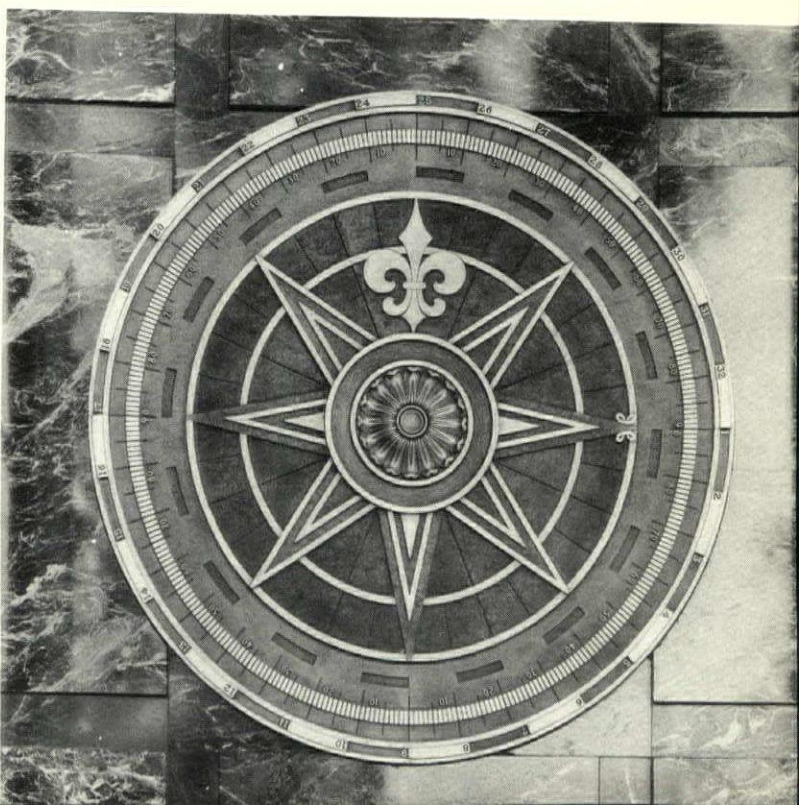
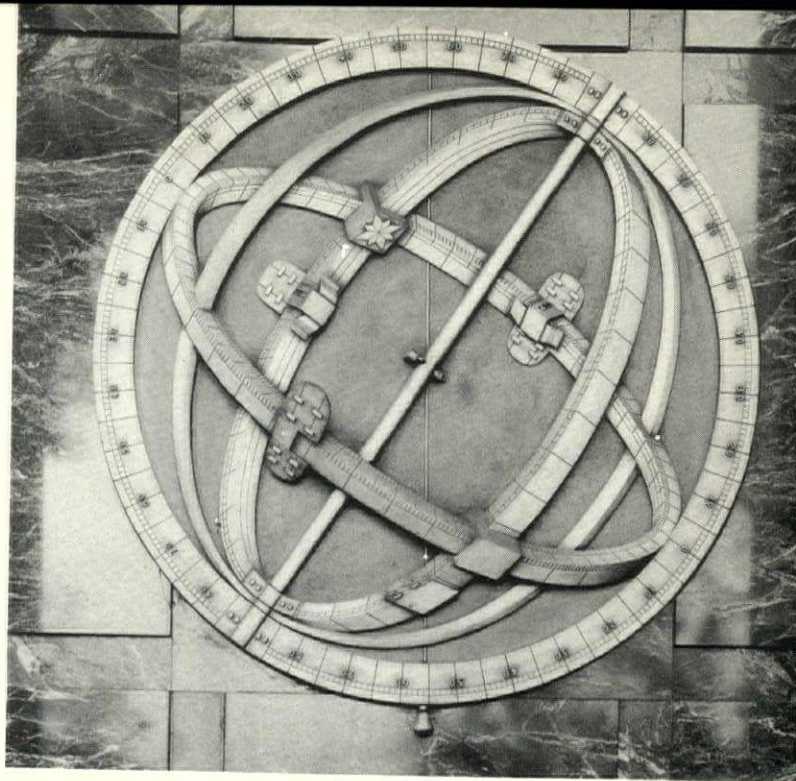
**MR. JOHN F. LIVERS**  
**LIVERS BRONZE CO.**

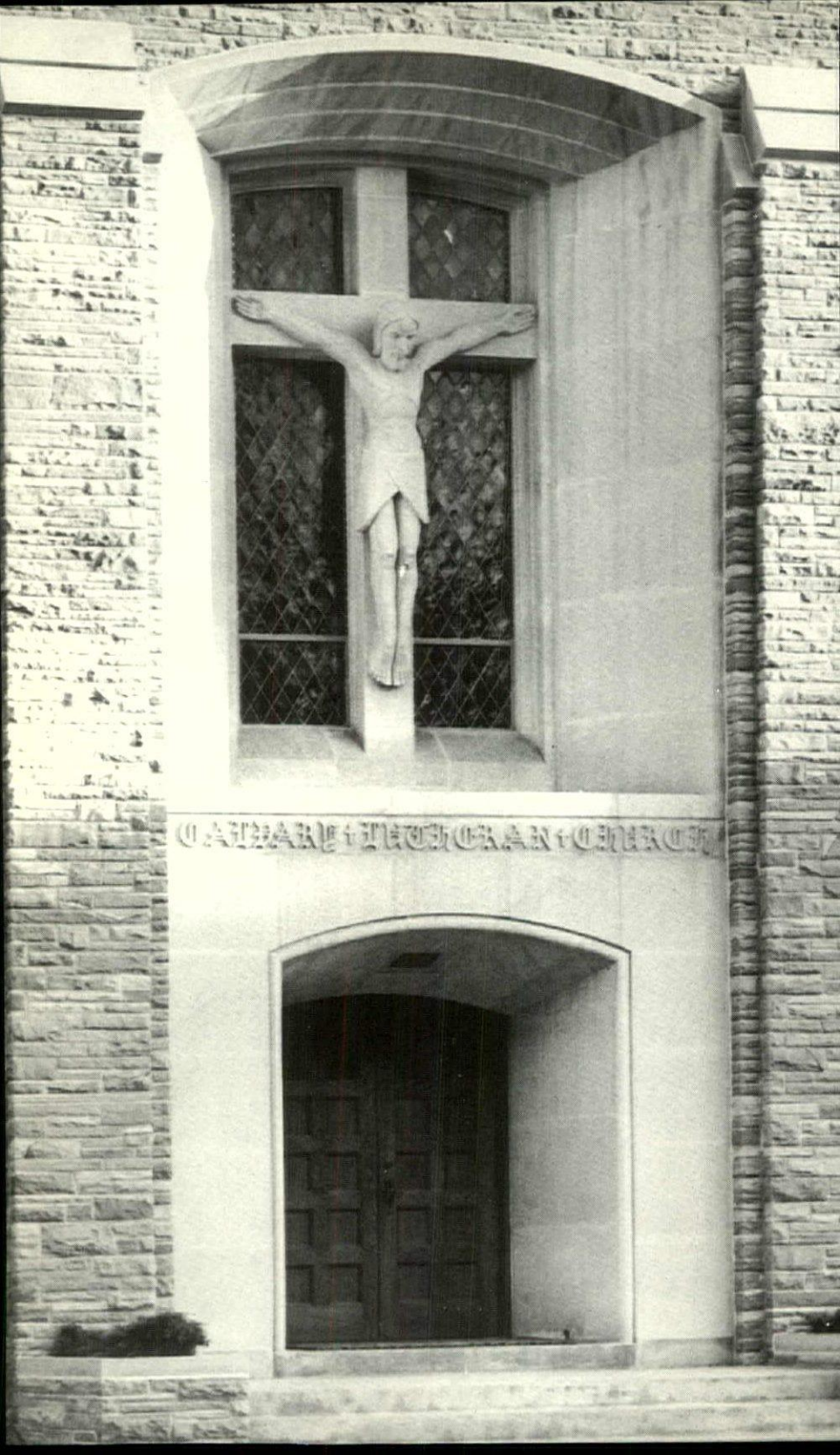
Symbolizing the quest for knowledge in the Sciences, these plaques were painstakingly developed from small illustrations from Bleau's "Atlas Major", a book 295 years old, and one of the many priceless volumes housed in the Linda Hall Library of the University of Kansas City. Flanking the main entrance to the library, these 48" diameter plaques display remarkable craftsmanship detail and an amazing illusion of depth.

The Livers Bronze Company specializes in non-ferrous ornamental work, including window-walls, railings, plaques, tablets, and fine church accessories. Serving an eleven state region from North Dakota down to the Gulf and east to New Orleans, their 65-man shop at 1608 South Marsh in Independence, Missouri, has steadily grown since the present company was established there after the war by John F. Livers and two of his sons, Dick, and Harold. Before the war the Livers Lighting and Bronze Company executed lighting fixtures in the Municipal Auditorium the Jackson County Court House and the City Hall of Kansas City.

In producing the Linda Hall plaques Livers worked closely with the Architects, Edward W. Tanner & Associates (Frank McArthur). Full size shop drawings were first meticulously enlarged from the book illustrations. Then the pattern was hand-carved in wood, from which a sand mold was made for the casting. After casting, the very exacting finishing procedure still remained before the intricate detail of these ancient symbols emerged, permanently crystallized in bronze.









## STONE CARVING

This carved stone Corpus over the main entrance of the Calvary Lutheran Church, 75th and Oak Street, has become a familiar sight and is a powerful testimony of the skilled craftsmanship which Mr. Alberici has displayed to Kansas City for 32 years. He is one of the last of a disappearing race of stone artisans who transform a sculptor's model into reality.

### MR. VINCENT ALBERICI

Mr. Alberici's past achievements include the execution of the stone carving contract for the Liberty Memorial<sup>1</sup>. The four figures on the sides of the central shaft were carved in Bedford, Indiana in 1925 and shipped to Kansas City for final reassembly in place. The two sphinx flanking the Liberty Memorial Mall are hewn of solid limestone and consequently had to be carved on the site. For this purpose Mr. Alberici moved to Kansas City. His accounts of that monumental task — of transferring with precision each detail from a 1/4" per foot model to the 32 foot long masses of stone — are courageous indeed!

The sculptor for the Corpus was Wallace Rosenbauer and the Architects for the building are Voskamp and Slezak.





CRAFTSMANSHIP AWARD

## ORNAMENTAL IRON

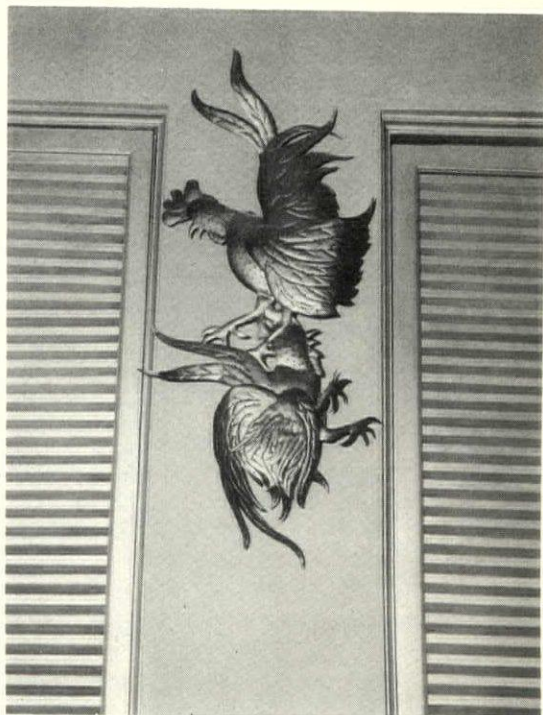
MR. WINSTON APPLE

Mr. Winston Apple received his Craftsmanship Award for interior stair railings, such as the one illustrated from the Rollie B. Hall residence, and the wall bracket light fixtures from Putsch's '210' Restaurant.

The railing required some 1800 joints, carefully spliced and fitted. The bracket light fixtures illustrate fighting cocks executed in sheet metal.

Mr. Apple opened his shop at 2104 East 18th Street four years ago and has consistently produced with great care and precision all types of ornamental work such as the intricate Wishing Well at 63rd Street and Reinhardt and displays and furniture for Milleman's and the Plaza Harzfeld's.

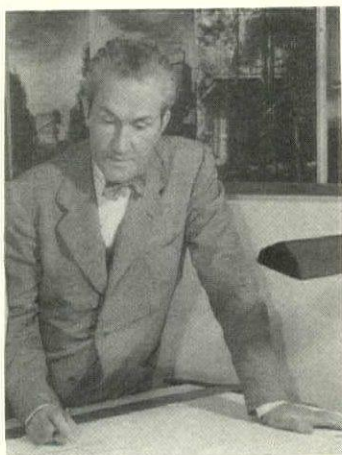
At the rear of his active shop is an old style blacksmith forge and anvil, symbols of the great craft which he has drawn from the past and developed with utmost skill.



# SOME COMMENTS ON CONTEMPORARY ARCHITECTURAL DESIGN

PART 2

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



## GEORGE FRED KECK

I urge the architect to do his best today. The architect is free of the drag of the idiom of the past cultural architectural styles. Can the miracle be achieved? Can he design for today only to organize the society of today in its own idiom. The answer is yes. Yet, what is he doing?

Let's look at England! \* "It is ten years since reconstruction got underway in the war-damaged countries of western Europe; ten years of building on a greater scale than those countries have ever before experienced. The initial phase can now be said to have ended . . . We had great expectations of those results, since the war came at a moment when the revolution of the nineteen-twenties and thirties,

which aimed at replacing an architecture based on historical precedent with one based on scientific analysis. The architect's new concern with social and functional problems and the largely industrialized building techniques he employed to solve them, together with the new visual language he largely derived from these, added up to what was called in the nineteen-thirties the Modern Movement. It was expected that post-war reconstruction would give this movement enormous impetus; in fact that from the first ten years of reconstruction there would emerge a Europe transformed — at least as regards the newer parts — from a scene of confusion, arising from generations of conflicting aims and prejudices, into a scene adorned with a consistent, though perhaps a

\* J. M. Richards  
Architectural Review, March, 1957



regionally differentiated, standard of architecture deserving the adjective Modern.

Somehow that has not happened. The confusion is still with us. The products of ten years of rebuilding are little different to look at from what they would have been before the war; at least that is the general impression the traveller gets everywhere in Europe except in Western Germany (and to a less extent in Italy), where there has been a change, if not a total transformation. The absence of fundamental change elsewhere was recognized, especially by those accustomed to declare that the battle for modern architecture has been won."

I have said earlier that on my last visit to Europe I was disappointed in the new — we do it better in most (not all) cases. For me Corbusier's work was the most thrilling, in other words, outstanding talent in producing good work abroad as well as at home.

The quotation I just read from the Architectural Review might well be applied to American Architecture, too. We have no real critical journals or people here — Louis Mumford in the New Yorker is one of the few exceptions. Our professional journals are all of the reporter type — they make their own selection of current work, based upon the advice of people selected by the editors and other committees.

Critics or no critics, journals or no journals, where is our source of inspiration as designers? Certainly it must be from within ourselves. You hear everywhere cries about the scarcity of good engineers in all of the sciences. What about the abysmal shortage of real talent in the Arts? And particularly Architecture? The talented engineer is gobbled up by the space and guided missile boys at astronomical salaries. What happens

to the talented designer? More often than not he is left to shift for himself and wastes his talents on small works. I assume that there are men of talent graduating each year. The Head of one good Architectural School has told me that yearly he always hopes for one talented pupil to be graduated in every class, but, says he, "unfortunately that is optimism." This indicates the narrowness of talent in the field. How widespread is the incidence of genius? It is as rare today as ever. How many men with real talent do you know? Fortunately, in the field of Architecture we do have a native giant — history will probably record him as our greatest artist. The architectural profession will praise and emulate him, and his fame and the name of architecture will have been raised and will live because of him. He is greater than Sullivan — he is our great American — he is, of course, Frank Lloyd Wright.

I wish more architects would follow his precepts; I mean, the practicing of architecture as an art and as a profession, rather than as a business. More and more, talent is being appreciated and it becomes good business to be a talented designer. But the business man who calls himself an artist is double damned, for he is double-crossing not only the profession but his clients. And, in art there are many charlatans, especially in contemporary art, for here the unsure artist and architect is on rather certain ground, for he can quite well assume that his average client doesn't know what he is talking about anyway. This goes, too, for the man of talent, except that he is able to produce, and make himself worthy of his pound of salt.

There is an improvement in design today. The architect-designed building (and it must be so designated) of the past had a simple rear and an

elaborate column and arch front. Today the simple rear runs all around the building. So far very good, for now the front and rear look as if they belong to the same building.

What about materials? The choice is wide today! We all have our prejudices, architects and owners alike. It follows then, that with the opportunities to choose badly are frequent; all of which reemphasizes the need today for good professional advice in such matters.

Perhaps the greatest implementation we have for design today is our grasp of the use of space. Architecture always has been space and the movement of space around a building, but designers have been absorbed not so much with space as with detail. The detail, fortunately, and for the time being, is lost to the vast improvement in our thinking of space and openness of plan; this is almost a cliché, but perhaps it takes the brazenness of a cliché to make the average designer aware of other aspects of design, such as space. Closely allied to the increased realization of the use of space as an element of design is site planning, and the new concepts of planning — not with regard to detail again, but with regard to space. For example, at Versailles, in the vast gardens although exceedingly formal, there is a wonderful feeling for space. This feeling would be even better if the stiffness of the formality were not there. However, in the palace, you are not aware so much of the feeling for space as you are of the feeling for detail — in fact you are overwhelmed with it. Now in good contemporary work this feeling for space becomes one thing alone, and you are aware of it inside a building and outside it. It is rather well understood now. Lack of feeling for detail has also emphasized another phase of design, proportion — and

even here, space has its say, too. The emphasis is removed from detail, and is placed with proportion and a feeling for materials. Modern painters do the same thing. They do not concern themselves with the shading of an eyebrow on a portrait, for example; but instead spread themselves to the whole of the composition at once.

Except for some experimentation in spanning there is not much new in the engineering of our contemporary structures. But imaginative and repeated use of developed systems have brought out new forms. This experimentation will continue. Pre-stressed concrete is old-hat in Europe, where labor is cheap and material expensive; it has been so for years. This fact has brought about some of the newer developments there before we undertook them. Here the reverse has been true — a unit is developed and then reused *ad infinitum* to reduce construction and labor costs. We are now experimenting with thinner elements.

To compare modern abstract painting with current architecture is silly. Just as music and speech are abstractions, and always have been, so is architecture. It always has been so. Only rarely, as in the case of Corbusier do some of his buildings, notably his Indian Architecture approach the feeling of his abstract painting, but this perhaps is inevitable in one man. Wright did some designing of murals in somewhat the same manner, Sullivan did his abstractions in cast iron, plaster, wood and stone. A tendency here will continue, but on a less personalized basis because the average designer will not have the strength of genius. But let's not rush these matters. There are some things that cannot be hurried, such as the aging of whiskey, wines and cheese. So with the development of a new architectural style. We've been at it for a hundred years; perhaps we'll get



somewhere in the next fifty, all things including the unguided missiles, willing.

There is a strength of purpose, if sometimes a lack of humor and intelligence, apparent in our contemporary architectural designs. And there is a vast interest by the general public.

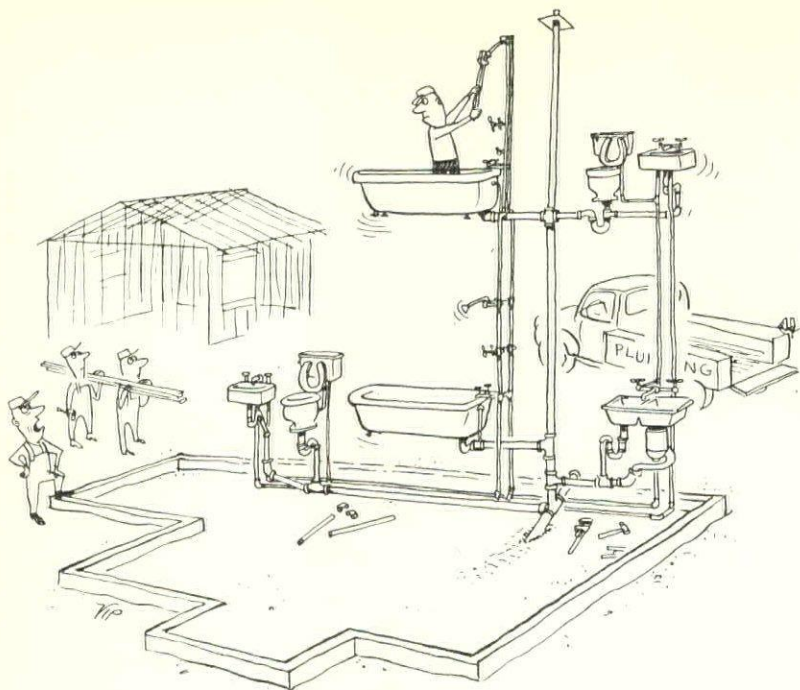
I like this quotation from Osbert Lancaster's "Pillar to Post." "Architecture, therefore, by reason of its twofold nature, half art, half science, is peculiarly dependent on the tastes and demands of the layman, and whereas in the other arts a neglected genius working in his garret may just conceivably produce a masterpiece, no architect has ever produced anything of lasting significance in the absence of a receptive public.

Today architecture is an activity about which the average man cares little and knows less, and such views as he may hold are founded not on any personal bias, which might be regrettable but would certainly be excusable, but on a variety of misconceptions. This was not always the case; in the 18th Century every well educated man considered himself entitled to express his opinion about the moulding of a cornice or the disposition of a pilaster, and in nine cases out of ten was pos-

sessed of sufficient knowledge to lend it weight. But early in the 19th Century this happy state of affairs came to an end and architecture was removed from the sphere of everyday life and placed under the jealous guardianship of experts and aesthetes. Faith became a substitute for knowledge and very soon the ordinary person came to consider architecture in the same light as higher mathematics or Hegelian Philosophy; as something which he could never hope properly to understand and possessed of a scale of values he must take on trust. With the advent of Mr. Ruskin, whose distinction it was to express himself in prose of incomparable granduer, thought of unparalleled confusion, this divorce from reality became complete, and in less than no time the whole theory of architecture had become hopelessly confounded with morals, religion, and a great many other things with which it had not the least connection, while its practice went rapidly to pot."

Let us hope now that with the fresh clean start of a new architecture we can keep its precepts simple and direct (for architecture is a democratic art). Let us hope to reach unparalleled heights instead of confusion.





*"Aren't you jumping the gun a bit, Schultz?"*

Lifted from:  
Monthly Bulletin  
Michigan Society of Architects  
Courtesy:  
Pamona Tile Company

## CALENDAR

**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



## PLANNING FOR INDUSTRY

an excerpt of the address given  
by Mr. Tuttle, Vice President  
Giffels & Vallet, Inc., L. Rossetti,  
at the Fourth Annual Architects Conference  
at Kansas University  
February 14, 1957.

Some years ago, I visited a watch and clock shop in Buenos Aires for the purpose of purchasing a couple of inexpensive watches to bring back to my young daughters. It was the largest shop of the kind I have ever seen. There were thousands and thousands of watches stored neatly in velvet trays in glass cases spread over a very large room. Every counter had its clock or two and the walls were covered with them from floor to ceiling; it was a setting for a Walt Disney plot to explain the 4th dimension.

I found the ladies' division, girls' department, \$10.00 counter and was shown a half dozen trays by a very amiable salesman. I slowly came to the realization that all the watches were set at the same time and all were running. When I mentioned this phenomenon to the salesman, he said, "Oh yes, every watch and clock in this shop is running and is always within a minute or two of being on time. How do we do it? (he was winding a watch). There are about 25 of us selling on

the floor and we wind while we work; we correct the settings as we go and send stopped watches to the repair department. That young man on the stepladder over there takes care of those that we can't reach from the floor.

It is possible to compare the clock shop to American industry as a whole. In the shop, thousands of complicated and sensitive mechanisms were being powered, adjusted, moved, discarded and, in general, controlled by a group, which in itself was changing, and all of whom were cooperating to keep all the wheels going and in balance and to move the commodity to the consumer. That is about what is being done by American industry.

We are in the midst of a great social and economic revolution. The cultural and economic standards of our population have been raised tremendously in recent years and, I am sure, will continue to rise at an accelerated rate.

Our society is becoming more nearly classless and demands better and more stable living conditions. The upgrading of our labor force in education and skill is taking place at a rapid rate which increases the necessity for providing it with conditions for working which will extract the greatest return from the investment in its training.

Through insurance companies, pension funds and investment trusts nearly all of us own the country's business and industry. Stabilization of employment and purchasing power is nearing a reality.

Industrial facilities are not and cannot be static. In its constant search for new and large markets, and with new developments and ever present competition, industry must be ready to change its processes, expand, restyle and change its product.

The architect, the planner, the engineer, community officials, and educators must appreciate this, if they propose to contribute their respective shares to the maintenance of desirable social and economic balances.

An artist facing a canvas prepared to paint a portrait doesn't start down at a lower corner with a wrinkle of a coat sleeve and carefully detail the sleeve and progress radially with the detailing process until he runs off the sheet somewhere. No, he has selected his subject and established the size of the picture. With his charcoal he lightly spots the top of the head, the shoulder points, a waistcoat button, picks out the chin; he may sweep a line through eyes and ears and another down the nose. His broad strokes establish the limits and the attitude of the figure. He continues to add lines and strokes all over the great ever shorter and narrower, but always over all and ever more refined until the work is completed all at once.

Given reasonable market, materials and transportation potentials, I am confident that the most successful industrial community will be that one which first sets up overall objectives and starts planning with broad strokes.

Pittsburgh was about to die a few years ago, and probably would have, but for an enlightened and frightened few who forced upon it a renaissance which wiped out great blighted areas, carved superhighways out of the rock, filtered the smoke and put on bright new make-up in the form of paint and green growth.

Detroit and the counties around it formed a regional plan commission which has gazed into a crystal ball and made definite plans for industrial development and growth and are, at the same time providing for residential growth and protection which will make it possible for a family to feel safe in its investment in a house at a reasonable distance from work and a community center.

These awakenings have been costly for these cities and costly for their industries. But steps can be taken and plans made which will prepare a city, well in advance, for expansion and changing interests.

Community planning and industrial planning are inseparable. The success of a manufacturing enterprise is dependent, to an important degree, upon the facilities and conditions provided by the community in which it operates, and the community depends for its economic health upon well-managed and appropriately located and diversified industry.

It would be presumptuous for me to pose as a planner, and I don't propose to do so; however, I feel free, as an architect, to suggest a schematic attack upon long range plans for in-



dustrial communities.

I suggest that we consider the community as a fabric belt with a red stripe in the middle running its full length and on either side 5 parallel stripes of different colors. Let the red stripe represent industry. The first stripe on either side will be transportation and communications; the second on either side, shops, stores, markets, theatres; the third, multiple dwelling units; the fourth, single dwelling units; the fifth, on either side, and probably green stripes, farms, gardens, golf clubs, grass and trees.

This belt can be split in the middle, bent or turned, elongated, shortened; it can be made the spoke of a wheel and can be paralleled by other belts of the same make-up. The stripes must not be permitted to encroach upon each other; expansion must be longitudinal.

The transportation arteries, made sufficiently broad, can accommodate all the roads, rails, pipes and wires needed to supply and serve the veins of the adjacent stripe zones freely and quickly and will serve to insulate the living areas from the fire and noise of the central red stripe.

Planning along these lines will have a strong affect upon the maintenance of property values and will contribute to the economic stability of the community. We seldom have the opportunity to lay out an entirely new city or town, but I believe that this method of attack can be made upon the problems in an existing community that requires modification.

Now let us have a look at the manufacturing plant itself. A generation ago, when industrial architecture as such was new, it was smart to say that after a process was established, it was only necessary to wrap a shell around it to protect it from the weather. Such

a premise today can be considered unenlightened and shortsighted. It is possible to lay out a plant and implement a process for a family of products which will produce efficiently and profitably for several years and then to discover that style and market have changed and new materials are available. Major process changes must be made, more headroom and more area are needed; new machinery must be installed requiring changes in services. If narrow column spacing and permanent central washrooms and inaccessible services impede or restrict the new layout we are in trouble. You can swing a cat in a comparatively small area, but when you have a lion by the tail, you want some wide open space.

I believe that it is the concensus of both architects and industrialists now that plants should be designed to be related to the process in a general way as to size and shape, but with change in mind. Clearances and column spacing may be greater than needed at the beginning; waste lines may be laid in a grid system permitting tapping at frequent intervals; supply lines for steam, water, gas, air, electrical energy and other fluids and gasses can be installed in the open truss work where they are readily available for new taps or redirection. Washrooms and other permanent obstructions are kept off the working floor areas by locating them in trusses above or to one side or below, if possible.

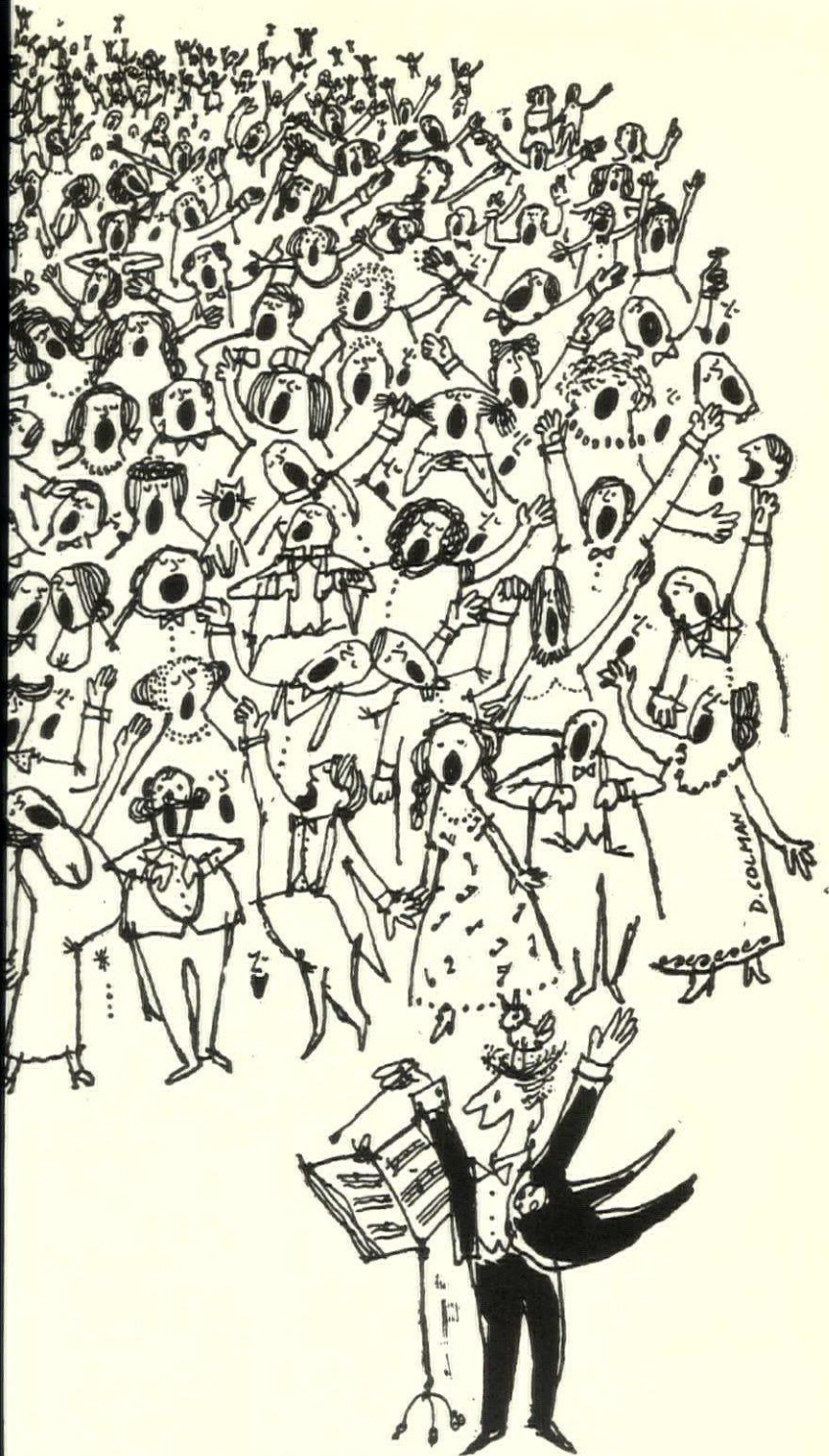
The increasing availability of well-designed, light-weight curtain wall units makes it possible to construct walls which can be dismantled easily for expansion purposes.

The architect serves his client best who, anticipating change, plans in terms of open space and easily accessible services, for he must keep in mind that markets are fickle, and industry is dynamic.



HAPPY BIRTHDAY





TO THE A.I.A.



## PUBLIC RELATIONS

### Recorded Slide Show, "ARCHITECTURE KANSAS CITY"

Produced by the Public Relations Committee, Kansas City Chapter

1. The Committee reviewed some 2,000 color slides from the Offices of Kansas City Architects. Of these 20% were accepted on the basis of clarity, continuity and possible adaptability to script. The 400 slides (35MM) so prepared were then pared to 175 for the final show to give a 27 minute run.

cost.....400 slides @ .30 per, \$120.00

2. Certain film was expended in mood requirements and also for title work and shots of general interest relating to the show.

cost..... \$20.00

3. The tape recording was accomplished by retaining the sound engineers of one of the local broadcasting studios and selecting background music from the studio files.

cost..... 4 Hrs. of Sound Engr. \$50.00

4. The commentator (also a professional from the local studio) spent more time than the fee indicates, however he was eager for the experience.

cost..... \$20.00

5. Stenographic costs were incurred in the original work with script and subsequent editing and preparing for final use.

cost..... \$40.00

Total cost of production..... \$250.00

Note: If it were desirable to have on hand more than one copy of the Show for reasons of distribution, additional ones could be produced at a cost of \$100.00 each (if work was done at the same time as original production).

Equipment: LaBelle Ambassador Model 500 W slide projector.  
LaBelle-Webcor Tape Recorder.  
Metal framed 35MM Color Slides (originals where possible).

## CHAPTER NEWS

Ever notice how a free show scarcely draws an audience, whereas people will pay a lot to see nothing at all. This observation applied at the very excellent "Our Living Future" program produced by ACTION (American Council to Improve Our Neighborhoods) and presented as a public service by the K.C. Junior Chamber of Commerce, Monday, April 29th. The film slide show, with a compelling narration by David K. Hardy, was liberally seasoned with slides of Kansas City growth plans. It was an inspiring presentation of joint city and citizen effort to provide a comprehensive plan for city rehabilitation and growth.

Many thanks for the many hours spent by the Awards Committee consisting of Herb Pennington, Peter Keleti, and Evans Folger, and headed by John Hewitt, in making the entire Honor Awards Program such a success this year.

The Craftsmanship Awards Committee consisting of Clarence Kivett, James Marshall, and Mark Sharp, chairman, were responsible for the excellent selection of winners shown in this issue of SKYLINES.

Bob Cowling and his special committee for putting up, taking down, putting up, taking down, etc., etc., the display frames for the Awards Exhibit deserve much credit. Someday, someone will think of hinges!

Best wishes to Louis Geis and his new Associates, Benjamin R. Hunter and Chris Ramos, in their new practice!

Welcome to the B. J. Lutz Company who this month have joined the group of advertisers who make this publication possible.

Congratulations to three of our Chapter members who have been elected to offices in the Missouri Association of Registered Architects: Dave Clark of Columbia, Missouri, President; John Monroe, Vice-President; and John Hewitt, Board of Directors. The meeting in Jefferson City drew approximately 140 people and featured an excellent pair of guest speakers, Don Becket and A. Quincy Jones. In the business session, Mr. Rex Barker of St. Louis reported that the Ethics and Practice Committee has been very active in the investigation of architectural malpractice and of practicing without license.

The Honor Awards Exhibit is currently being displayed in the main lobby of the main Kansas City Public Library.

The "welcome" extended to Charles E. Mullin, Jr. as a new Associate member in the April issue of SKYLINES was not very welcome, since he is a Corporate member. Our apologies, Mr. Mullin.

Your editor would especially appreciate news items or any suggestions regarding SKYLINES. Please forward any thought to him.

After the typographical error in the second paragraph of page twenty-one of the April issue of SKYLINES, it is no small wonder that Mr. Marcel Duchamp is living quietly in New York!

Earl Allen was looking with dismay at the West Elevation of the Conoco Building. "John, (Murphy)," he asked, "how — how did you decide on the arrangement of windows?" "Earl," John replied, "we just put the drawing thru an IBM card punching machine, and that's what came out!"

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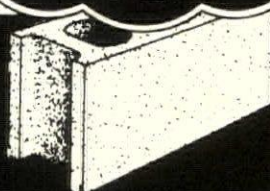
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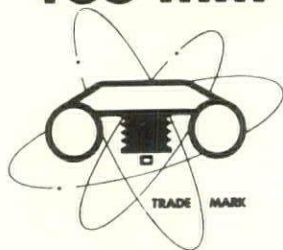


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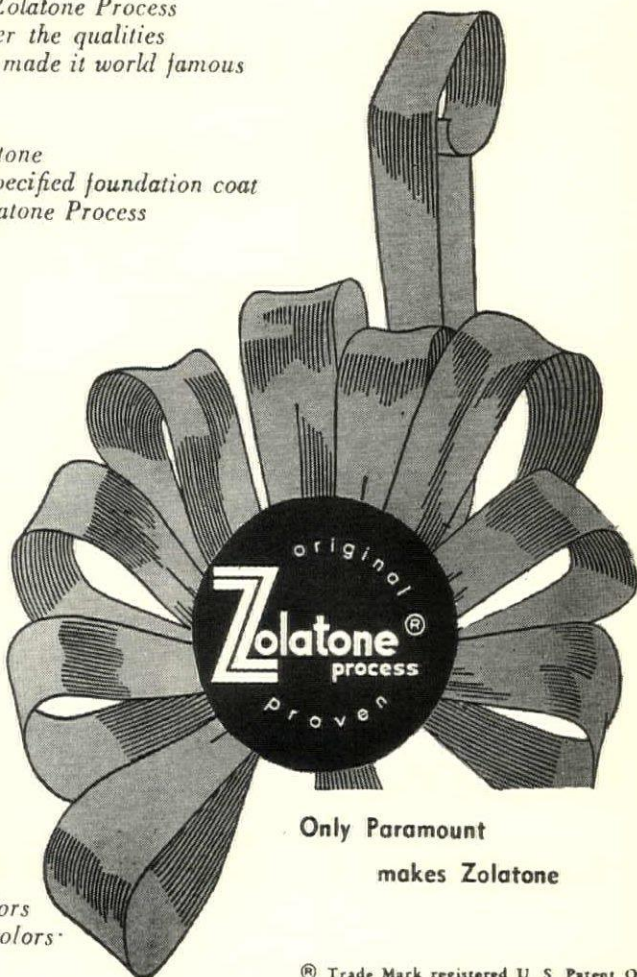
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