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SKYLINES

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SKYLINES

VOL. 7

NO. 11

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EDITOR.....J. DAVID MILLER
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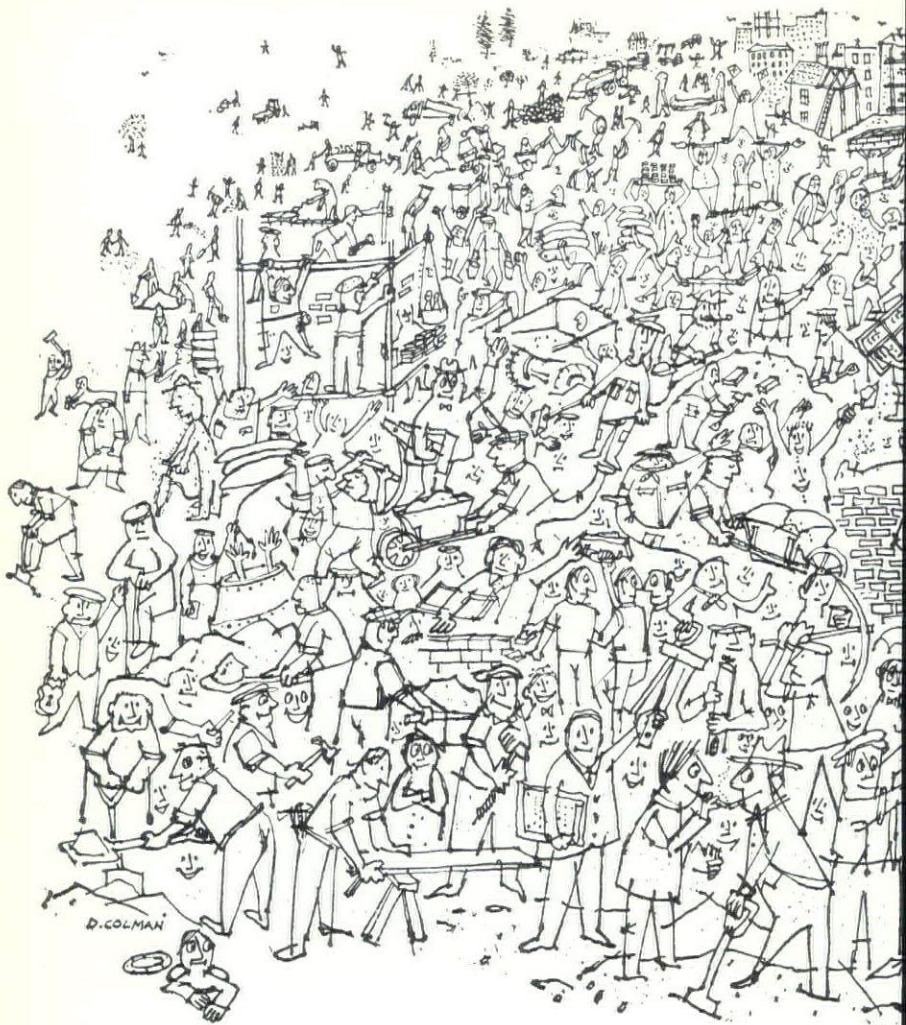
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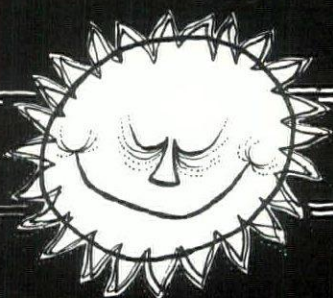
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STOP—LISTEN TO THE KC 80 STORY



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REVERSE
HOT WATER
COLD WATER



This drawing illustrates the frustration felt by many members who have devoted so much time and effort to the KC/80 Project. The story has been carried in the press in many sections of the country, but has only rated a back page mention in our own city.

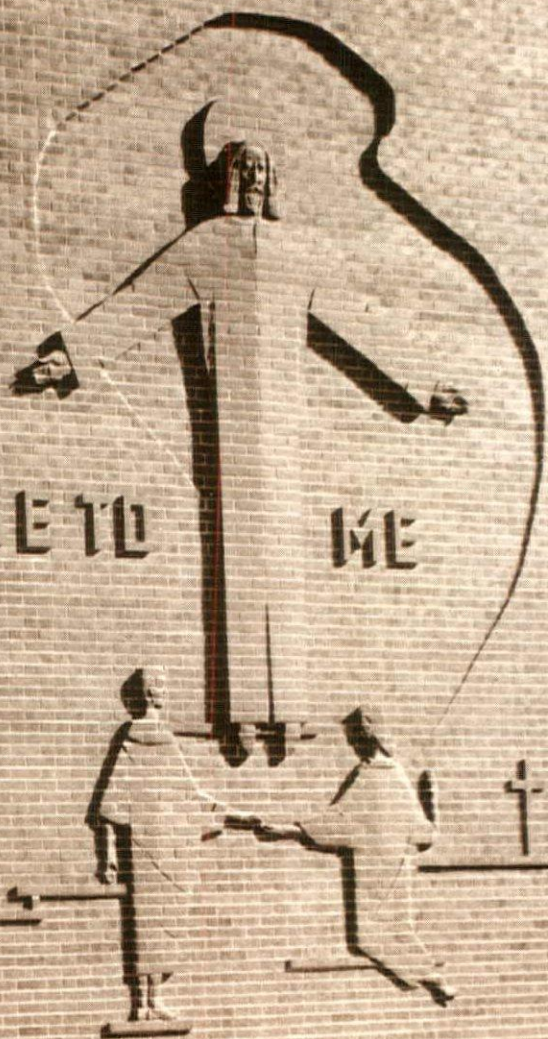
However disheartening this may be, the fault is ours! The hard work in germinating an idea has been done. We have indulged in a short period of rest and recuperation. Now the time is ripe for action in informing, in educating, in selling this idea for Civic improvement and progress to the people of Kansas City.

Without understanding and explanation, the project represents to the layman only a collection of pretty pictures and "What's this—you're taking the cars out of Downtown—why?" We must remove ourselves from involvement in the design and approach the Plan through the eyes of the man-on-the-street. Only then can we see what must be done to produce the impact necessary to impress the idea on the mind of the public.

The tremendous value of a balanced and vigorous Downtown cannot be overstressed. Its effect upon the economic and cultural well-being of the entire City is too important to be left to random growth without direction.

The presentation of the ideas expressed in KC/80 are far too complex and time consuming to be left to the Public Relations Committee alone. The entire Chapter is involved and must work diligently to see that the Plan does not get just shown and then shelved.

COME TO ME



SCULPTURE IN BRICK

HERMANN ALBERT BECKER

Hermann Albert Becker, Sculptor of Omaha, Nebraska has mastered many mediums and his accomplishment here in brick serves as no small testimony to his constant search for ways to fuse Sculpture and Architecture into one. The First Lutheran Church of Fremont, Nebraska, which displays this massive sculpture on its west Chancel wall has become known to many in Nebraska as the "Church of the Inviting Christ." The Architect is Donald R. Hollis, with J. David Miller, Associate. The brick was furnished by Omaha Brick and Tile.



wayne wright

Sculpture in brick is really nothing new. What Architect or Sculptor has not learned in school about the wonderful brick sculpture of ancient Babylon which we still admire today for its directness of expression and endurance. In modern times brick sculpture has been used in Europe and America to some extent—especially in Europe.

It has always been surprising to me to see how people shy away when brick as a medium for sculpture is mentioned. Most people fail to realize, until shown, how well brick sculpture fits into our contemporary architecture, with its refined simplicity of design and practicability.

When an opportunity for sculpture presents itself to the Architect in the planning of a building, the Sculptor is only too glad to work out preliminary ideas and sketches toward a particular budget for use in crystalizing an idea and convincing the client.

In starting to work on brick sculpture, a full sized cartoon is worked out on the studio wall on rolls of red paper—so many brick courses to each roll—with white chalk lines for mortar joints. Each brick to be used in the sculpture is given a number. Lay-out is very important in working coursing to save much distress later on. The next step is the making of a scale model in relief with each brick in its proper place. It too is painted red and outlined. Such a model is invaluable during the installation of the sculpture as one can easily point out the exact location and projection of each brick to the bricklayer.

I feel that brick sculpture should be an integral part of the brick work and should not differ in color from the surrounding face brick—discoloration from chiseling-in-place can be very distracting. To achieve this, the sculpture must be carved into individual hard unfired brick just prior to firing.

Unfortunately brick yards are set up for mass-production and many are not interested in firing bricks especially for a piece of sculpture. However, when a brick yard with the patience and interest required to perform this type of work can be found, the assistance of an experienced brick yard man can be of great help as weeks of work can easily be ruined by a little carelessness in the firing process.

To match mingled face brick, the bricks are scattered in the kiln to benefit by the slight differences of heat in the various locations. To bring out special colors, boxes of bricks can be lowered through the top opening of the kiln after it has been fired for some time.

After the bricks have all been fired the whole can now be assembled on the ground by following the number on the cartoon and the corresponding fired-in number on top of each brick. The entire arrangement can now be explained to the bricklayer and, as each brick shows on the side its proper projection from the building line, the installation should be simple and each brick should drop right into its proper place. (We Hope!)

Hermann Becker holding individual bricks with which the sculpture was formed.

THIRTY YEARS A DRAFTSMAN and how they flew!

FRANK E. WATSON

Reprinted from the FLORIDA ARCHITECT

This opus is dedicated to the Boys in the Back Room without whom the promises made by the Architect would stretch from here to a lot of missed deadlines.

I have decided to catalog the various and sundry characters I have encountered—and without whom my own days on the boards would have been humdrum indeed.

The Blubber Boy is a lovable character. He has spent twenty-five years at the same drawing board and it is fully equipped, including a bottle opener. As his girth has increased, the size of his board has decreased (he kept carving out the front of the board so he could stay real close to his work. By now he has become quite a big man in the organization.

The Timid Draftsman—He draws everything very lightly over the entire sheet and will not bear down on the pencil until he has checked and double-checked with everyone in the office. Guaranteed to give you a complex. Never makes a mistake.

The Eager-Beaver or Brown Nose—This character stays after hours—gets everything all blocked out and ready so that he can get approval from the chief draftsman early in the morning, and not waste precious hours during the day. Ugh!

The Hatcher—He fills in all the block, brick and tile walls completely with cross-hatching, draws every joint line on the elevations of brick walls, tile, etc. But detailed, necessary, technical information is very conspicuous, because it is missing! Beautiful drawings for the Archives.

The Enthusiastic Draftsman—The boss gives him a job to do. Down goes a clean sheet of paper. He attacks the drawing with great enthusiasm, finishing it quickly and with great zest. The Chief Draftsman sticks his big nose into it—quote, "The Boys up front have made a few changes—the orientation is wrong—flop the plan—bed rooms go in here—change the kitchen, etc., etc., etc." Is our man discouraged? Down goes another sheet of paper. He attacks the drawing with enthusiasm, finishing it up with great zest, and so on ad infinitum. Everybody loves the Enthusiastic Draftsman.

The Upside-Downer—Most of these fellows had their early training in Australia. They work from the top of the board, crowding the draftsman in front. It is a known fact that this man will usually sleep at the foot of the bed.

The Lady Draftsman—This item is a great moral booster; and there should be one in every office. The only difficulty is that if the Draftslady happens to be good looking, she usually ends up in the front office. This is decidedly unfair and something should certainly be done about it. Speaking of front and back—and I believe we were—I have some tips for the ladies about their position in the Drafting Room. I refer, of course, to their location on the production line of drawing boards. Ladies, you have heard of putting up a good front—straight up and light—two to a customer and all that. Why wait to be up-lifted? Forget it! Develop the posterior; accentuate the Backward Look. Look good facing away from it, and you will end up at the head of the room. Ladies, in the Drafting Room, behindsight is much better than foresight.

The Operator—He naturally follows the Lady Draftsman. This guy is the Bilko of the trade. He has more side lines than a moored ship—he runs the office pools—takes bets on the horses—starts all the rumors—can get you things wholesale—handles the prize money for the bowling team—arranges the office annual outings, etc.—all to his own advantage. This promoter is indispensable, for without him the job would always get out on time.

Meticulous Hush, The Quiet One—Really neat. He covers the entire drawing with sketch paper, leaving open only the few square inches on which he is working. He hates to erase anything and does a lot of drawing on the back of the sheet to avoid messing it up in case he has to make a change. This Draftsman got his early training working in a printer's office putting pieces of tissue paper between calling cards.

The Aggressor—This character really bears down—using a 3B pencil. He turns out a real strong black drawing. When told there isn't much useful information on the drawing he invariably retorts, "I know, but it sure makes a good print."

The Clock Watcher or Government Man—I have seen this one with his coat on and his hand on the rolled-up plastic board cover ready to slide it down as the clock strikes five. It is amazing the coordination that can be developed over a number of years in exercising this maneuver. He hasn't been late for supper in twenty years.

The Hot Shot—Fresh out of college where he was a big wheel—this boy knows everything—can do everything—clever sketches—right up to date—has the latest design cliches at his fingertips—falls asleep every night listening to the Reynold's Aluminum Company's record on the Hi-Fi. Considers the drafting room an interlude until he can take the State Board and open his own office. This boy will go far—we hope!

The Griper—The humidity buckles the sheet—too much tooth to the paper—the mechanical department is stupid—what a lousy building—slave wages—nobody tells me anything—those guys up front really must be cleaning up. Now back in Detroit we had ideal working conditions! If anybody knows the whereabouts of this character, we will be glad to pay his fare—one way—back to General Motors.

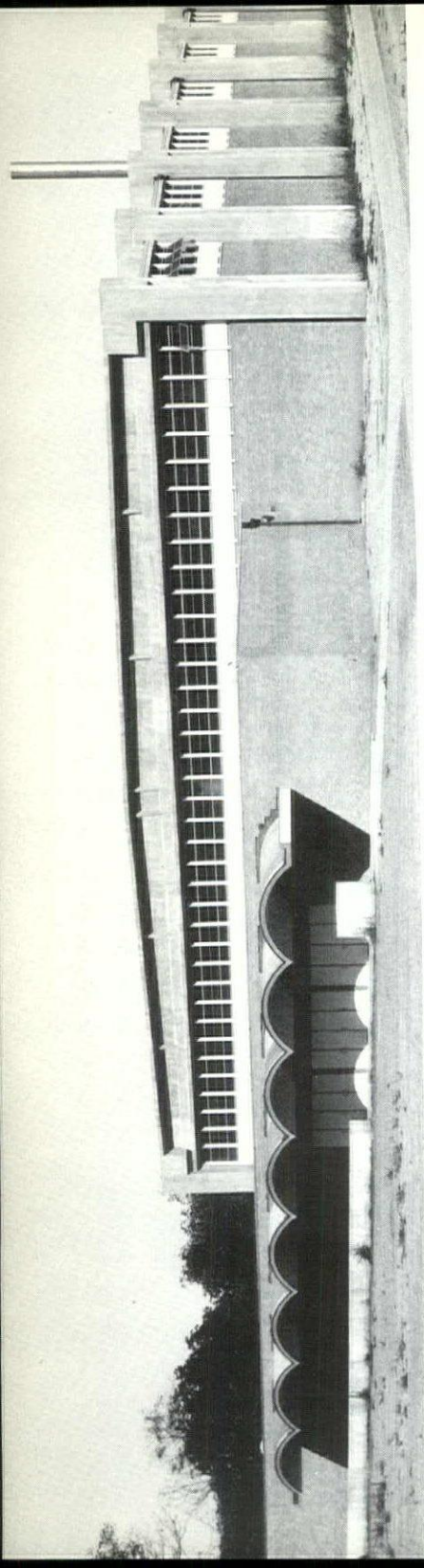
The Gooferoffer—You have to make allowances for this necessary evil in all production schedules. Bland, urbane, popular with the Boss's daughter. This guy can make more smoke and less fire than anyone in the office. Recently established a new record of thirty-six consecutive days on the same drawing and never changed a line. Always manages to wangle the schedule sheet.

The Plodder—Works to a schedule—so many hundred lines per day, no matter what the pressure—one speed. He starts methodically in the upper left hand corner of the sheet and working from left to right he finishes as he goes so that when he reaches the lower right hand corner on goes the title block and he is done. No coffee break—never looks at the World Series—a real square.

The Boss's Son—No! No! Not that—*Anything* but that!!!

CALENDAR

Producers' Council Noon Luncheon.....	Dec. 3
December Annual Chapter Meeting.....	Dec. 16
Producers' Council Christmas Party.....	Dec. 18



Auditorium-Gymnasium Entrance

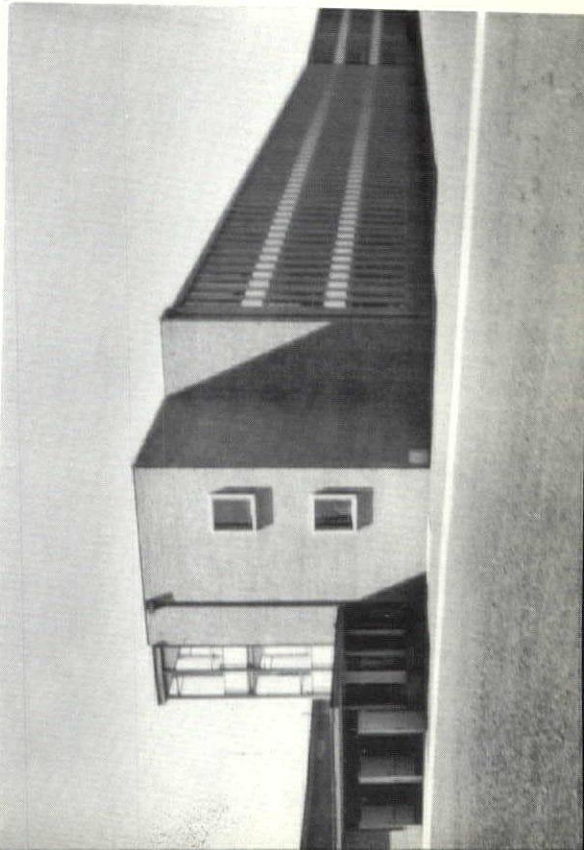
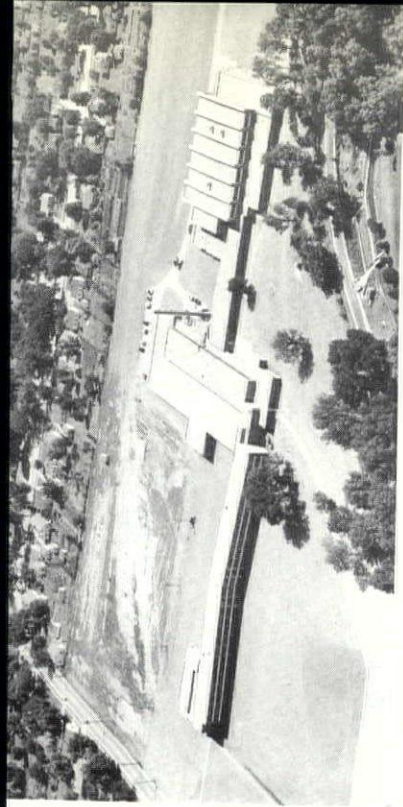
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RICHARD P. STAHL

ARCHITECT

An aerial view showing the little theater and academic wing to the left, the administrative, cafeteria, and specialized study classrooms in the center and the auditorium-gymnasium to the right.



View of the three story academic wing.



The Hillcrest High School Gymnasium roof structure consists of 104 Ton, 146 feet long girders, 7 feet deep at mid-span tapering to 5 feet 6 inches at the columns. Pairs of 30 feet high columns were poured in place. The pre-stressed girders were poured on the floor slab at the base of the columns and then hydraulically lifted into position.

The next time you feel that you have a busy schedule, pick up this account of the **TRAVELS OF PRESIDENT CHATELAIN** which appeared in the Washington (D.C.) BULLETIN.

"Early in June met with San Francisco Chapter, then spent five days in Hawaii, addressed the AIA Chapter. Flew to Manila. Mary and I guests of the Philippine Institute of Architects, addressed their annual convention and received an honorary fellowship plus overwhelming hospitality. Visited Hong Kong and had banquet in "floating restaurant" with their society of architects. Most interesting city. Flew to Japan as guests of the Japan Institute of Architects, visited Tokyo-Nikko-Kyoto-Nara-Osaka, Kamakura, Mt. Fuji and many other fascinating places. The Japanese are one of the most hospitable people we ever met. Back home on July 1 via Anchorage and Seattle. Quick trip to White Sulphur Springs, West Virginia, another to Chicago with Society of Residential Appraisers. Rocky Mt. Region convention in Jackson Hole, Wyoming—beautiful spot—theme of meeting "Nature in Architecture." Left September 15 for Berlin via Paris. Attended Dedication of Berlin Congress Hall designed by Hugh Stubbins. Building originally conceived by AIA. It made a deep impression on the Germans. Returned home via London, met with RIBA President Cross and Secretary Spragg. Later in October expect to meet with the Northwest Region in Gearhart, Oregon, and speak in Baltimore, Charleston, W. Va. Attend Texas State Conference in Dallas and in November the Florida Architects Association in Clearwater and then the AIA Board Meeting in Phoenix, Arizona."

CHAPTER NEWS

● What the 1957 Regional Convention in Oklahoma City lacked in attendance it compensated for with a graciousness and hospitality thoroughly enjoyed by all who attended. The relaxed pace set during the three day meeting included an interesting program, a fluid round of parties, an interesting tour of outstanding buildings in the city, and an intimate renewal of friendships throughout the five state region. Chapter members and wives who attended included: Regional Director Lloyd Roark and Mrs. Roark, President Slezak, the Ray Voskamps, the Ed Voskamps, the Frank Grimaldis, the Donald Hollis', the John Murphys, the Bob Bakers, and the Earl McCamis'. The ladies were treated royally, an example of how carefully the entire convention was organized.

● Seen in the latest *Iowa Architect* was a report that Des Moines architects have re-established the Des Moines Architect's Council with the purpose of volunteering services to the Central Business District Bureau of the Des Moines Chamber of Commerce and the newly appointed City Planner toward a program for re-developing the city. The new City Planner is R. D. Fernbach, who is a member of the Michigan Chapter of the A.I.A.

● Welcome to new Junior Associate member, **Gerald Austin Ranney**, who lives in Overland Park and is presently with V. Preston Terrell. Gerald was born in North Little Rock, Arkansas and graduated from the Feather and Feather School of Design in Houston, Texas.

● Sculptor (**Poco**) **Bernard Frazier** presented a very interesting program at the October Chapter Meeting. Slides, photographs, actual sculpture pieces, and an animated discussion clearly illustrated examples of his talent—including the bronze doors of the K.U. Campanille, several churches, and the recently completed work on the Kansas State Office Building in Topeka. Equally impressive was the reading of his typical contract between Sculptor and Owner—an unusually business-like approach for an artist.

● The Chapter Secretary, **Frank Grimaldi** announces a surplus sale on two Chapter commodities: The Recommended Fee Structure Brochure, and the Centennial Stamps. The Fee Structure Brochure has proven itself indispensable in informing clients about recommended fees and reasons for same. One month remains during which the Centennial Stamps will have a meaning. Every envelope leaving our offices should display this impressive stamp. Both items are available at very reasonable rates.

● The recommended Chapter budget will be mailed to members early in December for careful study before the important December Annual Meeting.

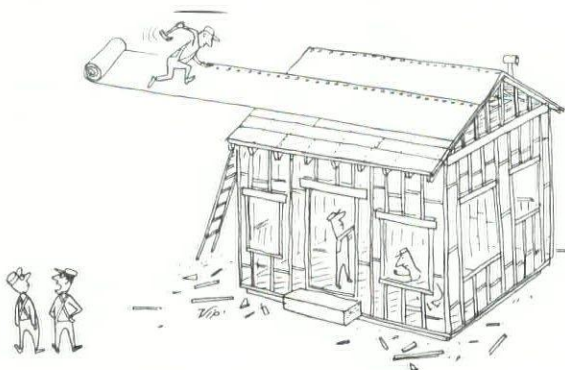
OFFICIAL NOTICE

The Nominating Committee appointed by President Slezak for the election of officers at the December Chapter Annual Meeting is hereby announced to the membership:

Dwight Brown, Chairman
Frank McArthur
Arthur Pearson

Though nominations can be made from the floor, your suggestions at this time will be most welcomed by the committee.

● A limited number of reprints of the center portion (The KC/80 Story) of the October issue of SKYLINES are still available. Contact Dave Miller or John Murphy for copies you think you can put to good use.



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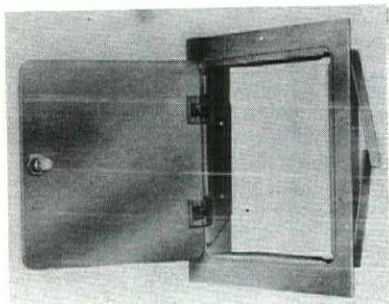


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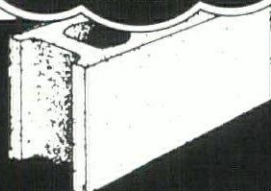
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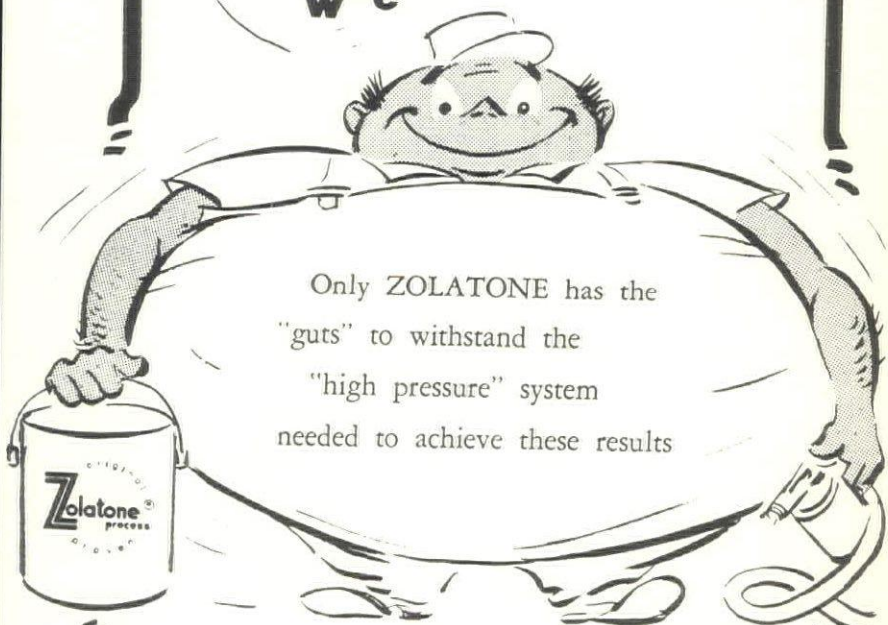


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