

SKY LINES

KANSAS CITY

CHAPTER OF THE
AMERICAN INSTITUTE
OF ARCHITECTS

FEBRUARY 1958



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SKYLINES

VOL. 8

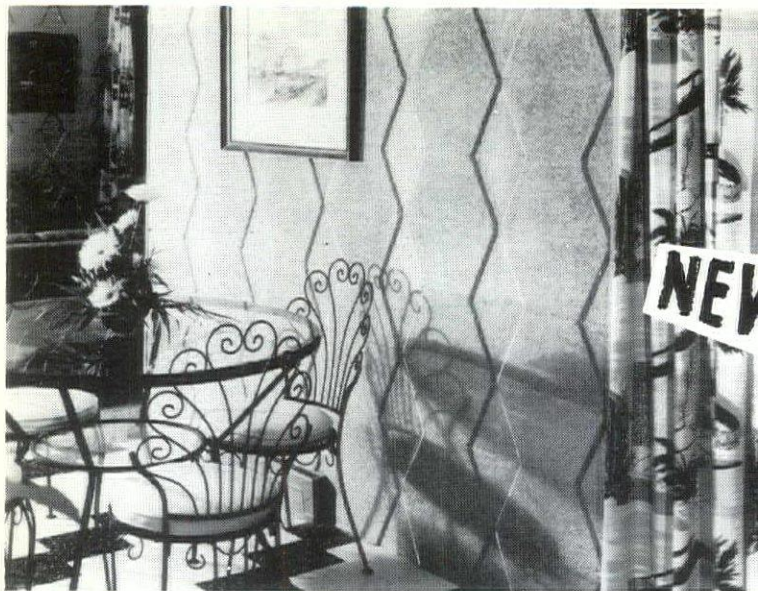
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February, 1958

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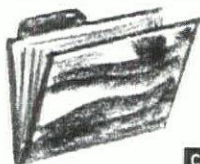
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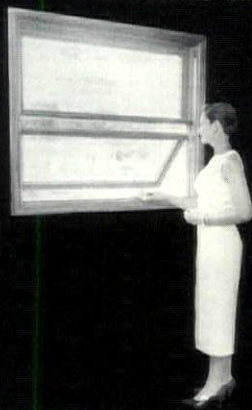
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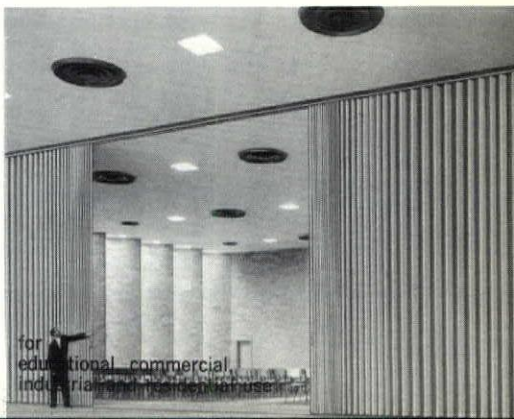
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I N V O C A T I O N

O God, Who, with divine precision, designed the beautiful order which we see in the universe, where planets move in wonderful fashion, giving honor and glory to You and inspiration to men; and Who, moreover, after producing all of the lesser creatures which we know on this earth of ours did fashion man to Your own image and likeness, look down on this gathering of architects and deign to bless and guide them in their work.

Be so present to them in their small as well as in their great projects that their every architectural activity might in some way direct mens' minds to You and thus, move men to give to You the worship and honor due to the Creator of all, the Master Architect, through Jesus Christ Thy Son, Who lives and reigns with You and the Holy Spirit, world without end.

AMEN

Given by The Reverend Bernard J. Koenig at the January Installation Banquet.

JANUARY INSTALLATION BANQUET

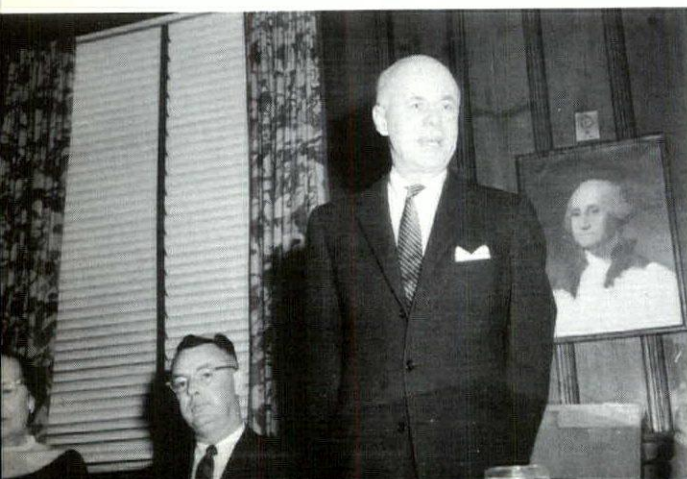
After a 24 hour postponement caused by the most severe snow storm in nearly 45 years, the January Installation Banquet was held Wednesday, January 22nd at the University Club. With the highways still blocked and the downtown streets scarcely passable, the 34 courageous people who made it there were rewarded by a very intimate evening.

Across-page is the inspiring Invocation given by The Reverend Bernard J. Koenig. The following 2 pages give a pictorial account of the evening, and on page 10 is the address given by our featured guest, Mr. Joseph Watterson, Editor of the AIA JOURNAL. Other guests were: Mrs. Joseph Watterson, Mr. and Mrs. John T. Rohde, Jr. (Producers' Council) and Mr. Clifford Smith (Kansas City Construction Record). Snowed-in guests who were unable to attend were: Mr. and Mrs. Dorman O'Leary (Builders Association), Mr. and Mrs. Burt Senter (Associated General Contractors) and Mr. Don Walker (Executive Secretary of the Kansas Chapter AIA and Editor of the KANSAS ARCHITECT).



Seen above are the 1958 Officers after their official installation (l. to r. Bill Conrad, Secretary; Conrad Curtis, Treasurer; John Hewitt, Director; Bill Simon, Director; and John Murphy, President). Installed by deep-freeze were missing Vice-President, Henry Krug, and Director, Angus McCallum.

Highlight of the event was the address by Mr. Joseph Watterson (below). Listening to him was like unfolding the familiar pages of the AIA JOURNAL. The Institute is fortunate to have a man of his ability guiding its editorial affairs, and our Chapter was honored to have him take time from his busy schedule to visit Kansas City. Seen also in the photograph below is Mrs. Watterson at the far left.





Two surprise presentations were given at the Installation Banquet. The first was a gold-plated plaque to Past-President Frank Slezak in appreciation for his successful years guiding Chapter activities. Making the presentation (above) is Master of Ceremonies, Regional Director, Lloyd Roark. Completing the picture are Mr. Watterson (left) and Mrs. John Murphy (right).

The other presentation was made to Miss Betty Brooker (below) in appreciation for her Editorship of SKYLINES from October 1955 through February 1957.

The only regret of this memorable evening was that weather prevented the sharing of it with more Chapter members.



AN EDITOR'S ASIDES

JOSEPH WATTERSON



Joseph Watterson left an active practice on Long Island a year ago to accept the duties of Director of Publications at the Octagon and Editor of the AIA JOURNAL. His work there has quickly revealed the many facets of his ability. He is as interesting to meet as his articles are to read. The Kansas City Chapter was indeed honored to have him give this address at the January Installation Banquet.

I am an Architect before I am an Editor, and I am an Editor before I am a Speaker. Thus, what I have to say to you tonight consists of the musings of an Architect trying to be an Editor trying to be a Speaker. If what I say seems disconnected and disjointed at times, please remember that it is actually a series of notes—of thoughts which have come to me from time to time—jotted down for use in my column in the JOURNAL. I have tried to string these pearls of doubtful wisdom on a thread of continuity, but I'm afraid it is a tenuous one, and easily broken—for this I hope you will forgive me.

As good AIA members, we are all concerned with Chapter Affairs, Public Relations, Education, Relations with the Construction Industry, Research, Community Development, Legislation, and so forth. But, as Architects, let us not forget to be concerned with *Design*, the one function which sets us apart from the rest of the Construction Industry, and, in fact, from all other businesses and professions, except those actually engaged in the arts.

As an observer now, rather than a practitioner, of Architecture, I must confess I am somewhat alarmed by the sameness and lack of originality that characterizes so much of our design today. Too many of us are copying from the books and magazines—just as a generation ago we used to copy from “D’Espouy” and “Edifices De Rome Moderne.” I am speaking now of the run-of-the-mill Architect and his work, the ninety-five percent of us who do perhaps sixty or seventy percent of the buildings in the country. Thank Heaven for the other five percent! They are the trail-blazers, the true originators—but *must* the rest of us be only followers?

It is so easy to turn out timid carbon copies—even of our own work—instead of digging down to sources and thinking each problem up from the ground. But in the pressure to get the job out, in our increasing use of standardized materials and prefabricated panels and other structural units, and—worst of all—in our tendency to depend upon the magazines for ideas, it is surprisingly easy to design without really thinking very hard at all!

Much of the timid Contemporary Architecture about us today seems to have been done by Architects who are what Anatole Broyard calls “hipsters,” illegitimate sons of the “lost generation,” strugglers who feel they are *nowhere*, striving to get *somewhere*. To quote Broyard, “Just as amputees often seem to localize their strongest sensations in the missing limb, so the hipster longs to be somewhere. He is like a beetle on its back, struggling to get straight.” This is characteristic of what is now called the “beat” generation. They fight conformity, yet, usually unconsciously, they long to be “solid”—in other words, they are seeking for a sense of continuity with the past, whether they realize it or not. They are looking for roots. And where do the roots of Architecture lie?

Architecture cannot exist—it certainly cannot thrive and reach great heights—in a vacuum. Yet when the schools broke with tradition twenty-five or thirty years ago, most of them broke the whole way, throwing the study of history and precedent out the window, and with them, all roots. I am happy to say that most of the Schools have discovered their error, and that history is creeping back into their curricula, sometimes brilliantly taught.

Thus an entire generation of Architects grew up thinking that history was strictly for the fossils, and that Architecture started with *them*, their only forebearers being those half-dozen courageous radicals of the early part of the century from whom the Contemporary Movement sprang. This naturally resulted in a great deal of dreary pseudo-originality. There has been too much effort to be new, to be different, to do something that has never been done before—even when a somewhat traditional solution would have been more sensible, more functional or more economical. Only a few, the dozen or so of near-genius rating, could produce great Architecture under those circumstances—and they, God bless 'em, have done so—for don't get me wrong; some glorious Architecture has been done in the past twenty years.

So now the tendency is to lean on somebody, to use the books, as we did in the old Beaux Arts days. The men who are setting the pattern for Contemporary Architecture today—Belluschi, Bunshaft, Ed Stone—you know them all and they're all wonderful—these men, with a few brilliant exceptions like Paul Rudolph, are men of the generation which was brought up in the schools which taught Traditional Architecture. But who had the intellectual ability and agility to make the leap into the new world of contemporary thinking and design.

It is not necessary that every Architect be a disruptive genius. It is not even desirable. Think what a state the Architectural world would be in if all Architects were Eric Mendelsohns, Louis Kahns, or Frank Lloyd Wrights! But all Architects should be able to do their own thinking, and that is the first and greatest step toward creative design. Genuine creative design need not necessarily be totally different from everything that has been done before. Furthermore, it can conform to an accepted tradition without being a rubber stamp job—a carbon copy.

I was reading Ralph Walker's little book, "The Fly In The Amber," the other day, a book which he apparently sent to many of his friends at Christmas. I found it absorbing, like sitting and talking to that fascinating little silvery-haired man. In it, among many other wise things, he said, "All the truly great works of Architecture are not revolutionary but are of well-digested design motifs familiar to the community's emotional life. The stunt, the attempt to show how clever one is . . . is peculiarly absent." If you will think back over history for just a moment, you cannot but realize the truth of this. Ralph then goes on and quotes Judge Learned Hand, "Wisdom is to be gained only as we stand upon the shoulders of those who have gone before. Just as in science, we cannot advance unless we take over what we inherit." Ralph then says, "The idea which you must face, in your future develop-

ment, is whether you take over a mere thirty years, or the experience of centuries."

Now, I probably sound like a dangerous reactionary—one who believes, along with that amusing but deadly serious young man, Henry Hope Reed, Jr., that Contemporary Architecture is dead and that we are about to make a grand return to the Architecture of the Renaissance. No, I am very far from that. Like so many of my generation, who were trained in the old schools, I finally made the intellectual leap into the brave new world when I resumed practice after three exciting years of war work. If challenged on that point, I could submit two or three of my modest little jobs back on Long Island, if necessary. But, Ladies and Gentlemen, I am very much afraid that Contemporary Architecture is sterile—a dry-as-dust repetition of now too-familiar motifs and clichés.

So many architectural designers seem to have forgotten the earth from which they were born. Remember Hercules wrestling with Anteus? Every time his opponent touched the ground, he came up with renewed strength and vigor. We need to touch the ground, to touch base every once in a while, and *our* base is history—the great buildings of the past. We need to stroll again, at least in spirit if not in the flesh, through the magnificent ruins of the Baths of Caracalla, feeling the great plan unfold under our feet, with its studied and magnificent sequence of spaces, and sense again as only an Architect can, its superb interior volumes. We need again to contemplate and comprehend the Piazza San Marco, the Piazza San Pietro, the Place De La Concorde and the Champs Elysees. Here we will realize once more that the essence of Architecture is *space* and the *proper enclosure* of space—whether it be indoor or outdoor space. It is not enough merely to divide space up into cubicles, for that is a paltry task—it must be molded into forms, forms which may be majestic, worshipful, playful, or which may develop perspectives to lead the eye, as well as the body, to a definite focus. What masters of this technique were the Architects of the Baroque!

I was in Philadelphia last week, out at the University, my alma mater—which hasn't changed a bit physically in thirty years, but has entered a new world intellectually. I listened to Louis Kahn giving a crit to a graduate student. He used the word "glory." How long since we have been moved to use that word in connection with Architecture? Only in connection with the Architecture of the past, I'm afraid. There is glory in Chartres and Notre Dame De Paris—and I really do believe there will be glory in the Air Force Academy Chapel, if Congress will leave the Architects alone. And Kahn used the word, "exuberance." What a wonderful word! Can you think of a recent building to which it could honestly be applied?—

with the *meagreness* of Contemporary Architecture? No, I'm afraid there have been none since the 18th Century; not since the glorious exuberance of the Baroque Churches and Palaces—not since the Churriguerresque Churches of Spain and Mexico, and such playful Palaces as the Zwinger in Dresden.

Getting back to Louis Kahn, now there is a remarkable little fellow—one of the geniuses of our time, I really do believe—and *not* just because Al Bendiner called him one. I have not yet actually seen one of his buildings, and what I've seen in the magazines is, frankly, rather hard to get. But he is truly an inspired teacher. The boys that have studied under him will come out with a concept of the bigness and the majesty of Architecture. In talking to this eager student the other day, Louis said, more or less, "Frankly, I used to think the Architecture of the past was dead stuff, strictly for the history books. But then I made another trip to Europe, after I had been knocked around a little, and I found that these great forms and spaces are as good today as they were yesterday, and that they will always be good because they proved to be true to order and in time revealed their inherent beauty. I found *glory* and magnificence. Now, of course, I don't mean that we should return to copying the forms, but we won't achieve great Architecture until we can equal the approach of the ancient designers, and gain their concept of the enclosure of space." (I've been pretty free with the words I've just put into Louis' mouth, but I know he would go along with it, for that is what he is teaching. But Louis is a poet and would express it much better.)

Let's switch for a moment to consider a sister art. So many young painters of the current generation have crashed into the art world without ever really learning to draw—which is certainly the basic technique of their art. They see the apparently effortless daubs—and I do not mean that disparagingly—of Matisse, Picasso, Roualt and the other masters of Modern Painting. And they say to themselves, "Shucks, I can do that, too!" They have no inkling of the years of work and study that these men put into learning their craft. The very painting which may seem to some to be only formless scrawls dashed off in a few minutes is probably the product of days or weeks of painful study—but the painter has made every effort to conceal his labor, in order to make his work appear spontaneous and fresh.

I quote now from a letter written by Henry Matisse in 1948 regarding an impending exhibition of his works at the Philadelphia Museum of Art, "I wonder whether the scope of the exhibition will not have a more or less unfortunate influence on young painters. How are they going to interpret the impression of apparent facility they will get from a rapid, or even

superficial, overall view of my painting and drawings? I have always tried to hide my own efforts and wished my works to have the lightness and joyousness of a springtime, which never lets anyone suspect the labors it has cost. So I am afraid that the young, seeing in my work only that apparent facility and negligence in the drawing, will use this as an excuse for dispensing with certain efforts which I believe necessary. The few exhibitions that I have had the opportunity of seeing during these last years makes me fear that the young painters are avoiding the slow and painful preparation which is necessary for the education of any Contemporary Painter . . . This slow and painful work is indispensable. Indeed, if gardens were not dug over at the proper time, they would soon be good for nothing. When an Artist does not know how to prepare his flowering period, by work which may bear little resemblance to the final result, he has a short future before him; or when an Artist who has 'arrived' no longer feels the necessity of getting back to earth from time to time, he begins to go round in circles repeating himself, until by this very repetition, his curiosity is extinguished."

I don't think I have to paint out the analogy, what's sauce for the painter is sauce for the Architect. An Artist cannot afford to look for short-cuts. He can't short-circuit himself in his basic training, and in the long run he can't get along without his fundamental sources. To the Painter the fundamental sources are nature and drawing—to the Architect they are history and humanity.

Some of you will be thinking, "What is this guy saying? How about construction as a fundamental?" Construction is, of course, close to the roots of Architecture, but it is a *tool*, it is not the essence of Architecture. Design—which, of course, includes planning—is the essence. A three-point support thin-shell dome is a marvelous and tempting structural development, but if the interior of the space has to be shrouded with hanging "clouds" to make it work acoustically, to make it functional, then it is only a brilliant tour-de-force. Now in Berlin we have a two-point support thin-shell dome. It is only a matter of time before someone designs a one-point support dome, like "Mr. Unus" in the circus, supporting and revolving himself on his forefinger. Were these forms dictated by the necessary design of the building? Or were they conceived first as dynamic structural possibilities, and then the design, the plan, of the building shaped to them? No, construction must *follow* design, not lead it. True, the recent developments in thin-shells, prestressed concrete beams and arches, and tension members, are opening up new fields of thought for the enclosure of space. But given a specific project, the Architect must design—plan—his building first, and then evolve the structural system that will suit it best.

So now to try to sum up my little sermon. First of all, let's remember that as Architects we are *Designers* first and foremost. Let us also remember that Architecture was not born in the Twentieth Century—not even in the late Nineteenth Century. Let us plant our roots firmly in our long heritage of five thousand years of Architecture, and design accordingly—not in the forms of the past, which would be meaningless now, but with the *approach* and in the *spirit* of the past. Let our new forms and our new techniques be the *means* of a logical and harmonious solution of our problems, not straight-jackets timidly copied from a current fashion and imposed upon our building. Let us think boldly. Who could have been bolder than the designers of the Cathedrals of France, building their vaults higher and their supports slenderer until sometimes they fell—not because they wanted to show off their smart new techniques, but because the demand was for the churches to be bigger, wider, higher, and with greater areas of glass than ever before.

We have heard it said so much lately, that the Architect is the creator of man's environment. George Nelson, the Industrial Designer, has said that good design "cannot transform a dark brown little life into a large brightly-colored one." That may be true in the field of industrial design—although I don't altogether agree with it—but it certainly is not true in the field of Architecture. We believe very much that environment *can* affect personality and the whole outlook on life—and that the Architect *is* the creator of environment.

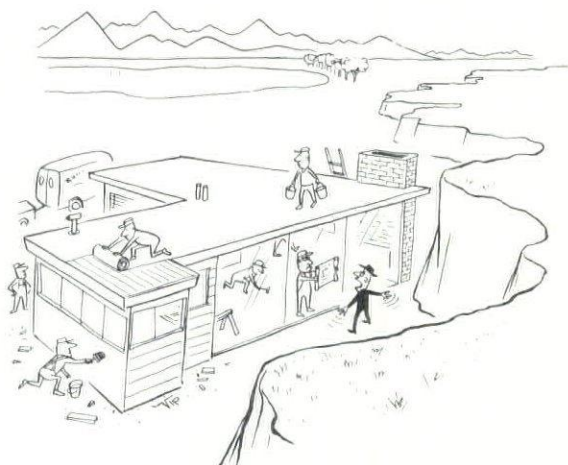
What a tremendous responsibility we have! ●

Mr. Watterson preceded his address with the following remarks:

I want to pay my respects to a Chapter which has so successfully pulled off such a tremendous job of public service and public relations as the Kansas City Chapter has with its KC/80 Project. It is probably the most outstanding contribution to civic improvement that an AIA Chapter has ever made. It has certainly not gone unnoticed by the Officers and Staff of the AIA. It has furthermore attracted national attention in the press. I only hope you are being as successful in publicizing it and selling it to the people of your own community, for as you know only too well, no such broad plan can actually be put into execution without popular support—in fact, popular demand.

I also want to congratulate the Editor of SKYLINES for the beautiful presentation of KC/80 in his October issue. A copy

should be sent to every AIA Chapter. In fact, I want to congratulate him or his—and your—magazine. It has grown into one of the very best. I should also like very much to have someone who has been close to KC/80 write its story for the JOURNAL. It can be a magnificent object lesson to Chapters in other metropolitan areas where they find their city floundering in a grimy sea of obsolescence and neglect.



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CALENDAR

MODERN MASONRY SEMINAR (last two sessions)	February 19, 26
PRODUCERS' COUNCIL LUNCHEON	March 4
FIFTH ANNUAL ARCHITECTS' CONFERENCE at Kansas University Theme: Contemporary Church Architecture	March 5-6
MARCH CHAPTER MEETING	March 18
CURTAIN WALL INSTITUTE (sponsored by Producers' Council)	April 23
CENTRAL STATES REGIONAL CONFERENCE	Oct. 30 - Nov. 1



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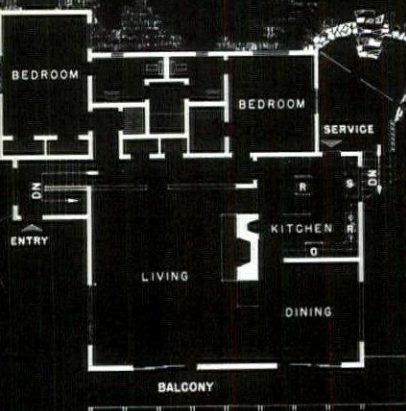


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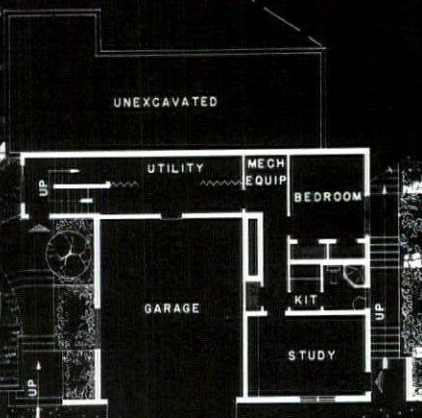
Informal living for a Professor, Wife and Mother—private apartment for study or lease tenant provided with separate entry—informal gathering of faculty or graduate students desirable—wife's hobby: "green thumb on the rocks".

SOLUTION

Open plan in living, dining and kitchen areas—privacy and internal circulation provided for areas of study, rest and dressing—orientation provides view and intimate relation with the rocky hillside site.

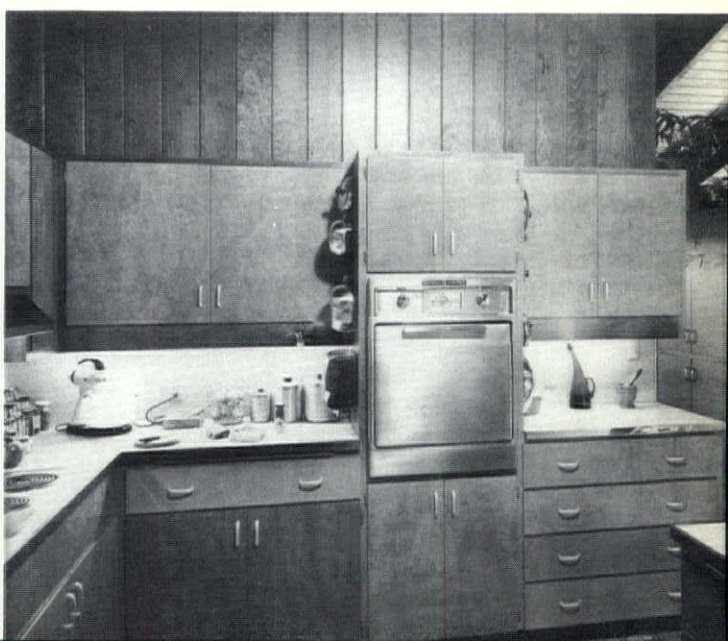


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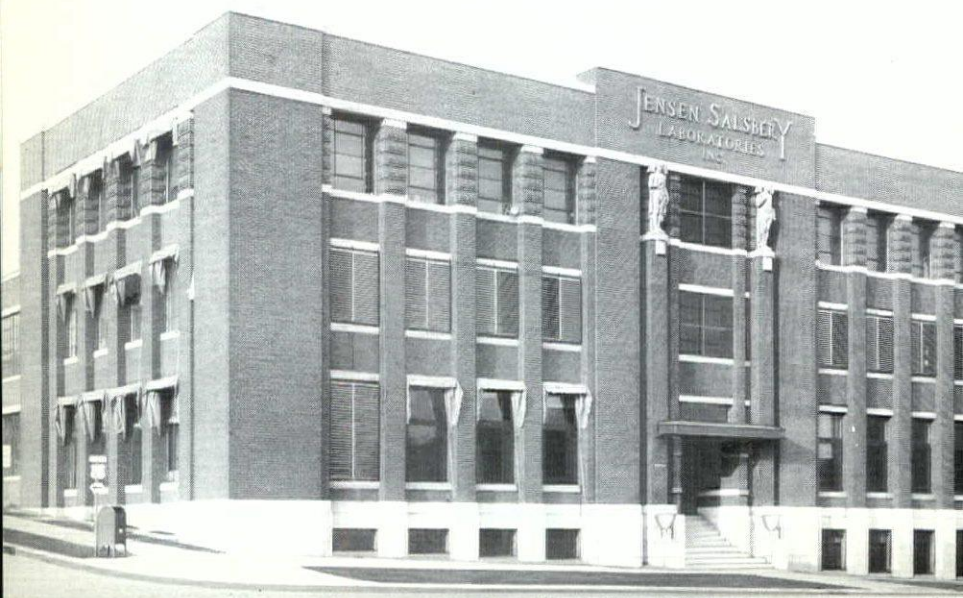




THE KANSAS CITY ARCHITECTURAL HERITAGE

First in a series of articles revealing the pace-setters of our Kansas City Architectural Heritage are these two buildings by Architect Ernest O. Brostrom built in 1918.

Reflecting a strong influence exerted by Wright's Larkin Building in Detroit, these buildings none-the-less express a significant period of Architectural design. Breaking down the eclectic barrier, which even now plagues Kansas City, was almost an unsurmountable task in the early 1900's. Because of the far-sighted vision of the Architect, and the cooperation and understanding of the Owners, these structures have exerted their own influence in pointing the way to new thinking in Architecture.





RUSHTON BAKING COMPANY

814 Southwest Boulevard
Kansas City, Kansas

Ernest O. Brostrom, Architect
Louis Breitag and Son, Contractors
Jorgen Dreyer, Sculptor

This central, first unit, was built following a tragic fire in 1917 and was completed in 1918. It is regrettable that the full front is not available in one picture, but the whole follows the pattern with the same design for the full block. Few times is an Architect accorded such co-operation in holding a pattern through several years of construction, and five stages, including alteration of an existing front to fit the scheme. The building is now occupied by the Holsum Bakers of Kansas City.

A building designed for the manufacture of veterinary biological, pharmaceutical and surgical supplies. An incident of human interest was when the contractor, the architect and a foreman were shoveling and spreading out concrete on the roof deck. Suddenly, the news of the Armistice broke out and laborers and mechanics spontaneously quit to join the cheering throngs gathering, even at 9 o'clock in the morning. The hoist man saw the last load mixed, sent to the top and dumped, then all joined in the tin plan beating and the parading in the real joy of the time.

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John J. See
Hugh J. Hamlin
Ethel Sklar

To investigate problems affecting Associates and Junior Associates. Report periodically to the Executive Committee. Work as service group for other committees needing assistance.

OFFICE PRACTICE

Raymond L. Voskamp, Chairman
Guy L. Sumner
Edmund L. Bower

To explore the possibility of assisting the Architect to perfect himself in his profession through technical improvement in his office organization and techniques and develop office aids to accomplish this purpose. Revise fee schedule when required.

GRIEVANCE

Dwight Brown, Chairman
Albert B. Fuller
Harold A. Casey
Edgar B. Voskamp

CHAPTER PUBLICATIONS

J. David Miller, Chairman
Betty Brooker
John E. Jameson
George Peter Keleti

MEMBERSHIP

John C. Monroe, Jr., Chairman
Edward M. Fuller
Thomas J. Geraughty

HONOR AWARDS, SCHOLARSHIPS & ALLIED ARTS

Evans Folger, Chairman
Herbert V. Pennington
Ralph E. Kiene, Jr.
Eugene F. Pryor
Howard H. Nearing
Donald M. Palmer
Robert Jarvis

REGISTRATION

Thomas J. Geraughty, Chairman
Dave P. Clark
Lewis P. Andrews
Richard P. Stahl

BY-LAWS

Edmund L. Bower, Chairman
Ed Lawhon
Earl R. Wilson

EDUCATION AND RESEARCH

Max Sandford, Chairman
James E. Northern
Kenneth Coombs
Donald P. Fairhurst
Richard E. Gyllenborg

To receive and consider charges of unprofessional conduct filed against any member. To act as advisory group only.

To edit and distribute all Chapter publications.

To develop a program of membership to maintain a strong Chapter. To review applications submitted to the Executive Committee.

To foster and direct a program of Honor Awards for current architectural work. To investigate possibilities of Honor Awards for outstanding examples of work done in the allied arts. To foster and direct program of Honor Awards to craftsmen.

Investigate possible revisions to strengthen existing registration laws. Cooperate with other groups with similar interest.

To prepare the text of all amendments of the By-Laws and obtain the opinion of counsel as to the legality and form thereof. To perform other duties consistent with the general duties stated above which are assigned to the committee by the Executive Committee.

To develop long range educational objectives, including education for practice and relations with the NAAB, NCARB and the ACSA. Cooperation with the vocational guidance programs of high schools in the region.

AIA - AGC

Edgar B. Voskamp, Chairman
Gene E. Lefebvre
Cecil E. Cooper

AIA - PRODUCERS' COUNCIL

James R. Baker, Chairman
Robert Cowling
Louis H. Geis

HOME BUILDING INDUSTRY

William M. Linscott, Chairman
Leslie W. Cory
Dale A. Nelson
Keith Edwards
P. Stanley Staats

BUILDING CODE

Raymond L. Voskamp, Chairman
Angus McCallum
William H. Simon

COMMUNITY DEVELOPMENT

John C. Morley, Chairman

HOSPITAL & HEALTH

Cecil E. Cooper, Chairman

To cooperate in matters of mutual interest to both organizations.

To cooperate in matters of mutual interest to both organizations.

To promote utilization of architectural services by merchant builders and collaborate with associations in the home building field.

COLLABORATION WITH THE DESIGN PROFESSION

Ralph E. Myers, Chairman

SCHOOL BUILDINGS

Herman Scharhag, Chairman

PRESERVATION OF HISTORIC BUILDINGS

Ernest O. Brostrom, Chairman

CHAPTER NEWS

● You have received an announcement and program of the **Fifth Annual Architects' Conference** which is to be held at K. U. March 5th and 6th. The theme this year is, "Contemporary Church Architecture." Principal speakers and their topics include:

Harold T. Spitznagel—"Programming the Church Needs"

Alden B. Dow—"Creative Design for Inspired Living"

Reverend Marvin P. Halverson—"Form and Meaning in Church Architecture"

Joseph D. Murphy—"Presentation to the Client"

The event is jointly sponsored by

the K. U. University Extension and Architectural Department, and Kansas City and Kansas AIA Chapters. Mail your enrollment fee of \$25.00 so that advance reservations may be made. The K. U. Conference has been rewarding to those who have attended past sessions and this year's theme is especially interesting and timely.

● Funds have been granted to the American Institute of Architects by the National Science Foundation to conduct a conference to identify neglected areas of basic research in architecture. AIA Research Committee Chairman, Walter E. Campbell, of Boston, announced that the

conference will be held in Washington this fall. Approximately 30 authorities from all parts of the U.S. will be invited to participate in the AIA workshop-conference "to determine the relationships of the physical, biological and social sciences in the problems of optimum created environment for human activities." Areas of needed research, present facilities and extent of present basic research, methods of financial support for composite study as well as independent fields, and methods of sharing findings, are among the objectives of the conference.

● Kansas City University is conducting an evening "Advanced Construction Seminar" as part of an expanding program in their Engineering Department. Teaching the course are **John L. Daw, A.I.A.**, Chapter member, and **Robert L. Riley**, another Kansas City Architect.

● Thanks to **Clifford Smith** of the KANSAS CITY CONSTRUCTION RECORD for the use of his photographs taken at the January Installation Banquet.

● **Bob Long** of the Long Construction Company was the speaker at the Producers' Council Luncheon, February 4th.

● The attendance of 40-50 persons at the MODERN MASONRY SEMINAR must be disappointing, at best, to the Structural Clay Products Institute. This genuine attempt to conduct an educational series could well serve as a model for manufacturers and manufacturer-supported organizations. Conducted on an impartial basis and keyed to instruction in not only detailing and specification writing, but also

in workmanship and product installation, the series could well have been an opportunity to promote greater quality of service by encouraging more draftsmen to attend and underwriting their registration fees. The second meeting in the five-week series featured a panel discussion of Masonry Construction Specifications. Panel members were: **Ralph Scamell** (of Neville, Sharp and Simon), **Dick Sandford**, **Cecil Cooper**, **Ed Keller**, (of Kiene and Simpson and Murphy), **Jim Northern**, and **George Spalding**, (of Atlas Masonry Construction Co.). **James G. Gross**, Staff Engineer for CMPI ably conducted the first two sessions. **Jack Morley** is Seminar Moderator. Regardless of whether you attended the first sessions, try to attend the remaining meetings on Wednesdays, February 19 and 26, at the Union Hall, 746 Osage, Kansas City, Kansas.

● The November and January issues of the AIA JOURNAL carried several interesting "chain-reaction" comments stirred by an inquiry from Chapter member, **Ernest O. Brostrom**, about what happens to old drawings when an office breaks up.

● Welcome to new advertiser, **RAY ANDERSON COMPANY, INC.**, distributors for Pella Windows and Folding Doors and Foldoor. Needless to say, it is only through the participation of our advertisers that the Chapter is able to publish SKYLINES. The next time one of our advertisers is in your office, tell him that you do see his ad and remind him that he is getting value for his advertising dollar!

● Welcome to new Associate member, **Robert Earl Champlin**, who lives in Mission, Kansas, and

is with Hewitt and Royer. Bob was born in Canton, Kansas; attended Wabash College and Notre Dame University, and received his degree at Iowa State. He is registered in Wisconsin, Missouri, and Illinois. From July, 1949, to April, 1952, he was a Junior Associate member of the Madison, Wisconsin Chapter of the AIA.

● Application for change in membership from Junior Associate to Associate has been accepted for **Roger F. Blessing, Jr.**, of Overland Park, Kansas. With Neville, Sharp, and Simon since 1951 and active in Chapter activities since that time, Roger is a member of the Public Relations Committee this year. He was born in Little Rock, Arkansas, received his degree at Oklahoma State and is registered in Missouri and Kansas.

● Congratulations to **F. O. Wolfenbarger and Associates** and **Uel Ramey and Associates** for their winning entries for Merit Awards for 1957 in the Kansas Chapter. The jury consisted of Kansas City architects: Clarence Kivett, Chairman, Bill Conrad, Conrad Curtis, and Ward Haylett. Selection was made from 11 entries and the 3 Merit Awards given were: Manhattan Senior High School (Wolfenbarger), Manhattan Life Insurance Building (Wolfenbarger), and New Facilities for Cessna Aircraft, Inc. (Ramey).

● Congratulations to **Mrs. Pat (Hafer) Hill** on the birth of daughter Kristin Yvonne. Pat was formerly Executive Secretary of the Kansas Chapter. She and her family now are living in Lawrence.

CURTAIN WALL PANEL CONSTRUCTION SEMINAR

On April 23rd, the Kansas City Chapter of the Producers' Council will sponsor an all-day Seminar on Curtain Wall Panel Construction. The Seminar is a traveling presentation which has been conducted 22 times in other parts of the country with a very high degree of acceptance by Architects, Structural Engineers, Contractors, and Building Officials. Speakers will be top research and product development people from participating organizations. This program is the first of a series of Seminars now being prepared by the National Producers' Council organization. Others will cover such subjects as plastics, acoustics and modular measure. Watch for further announcement in SKYLINES of this important event.

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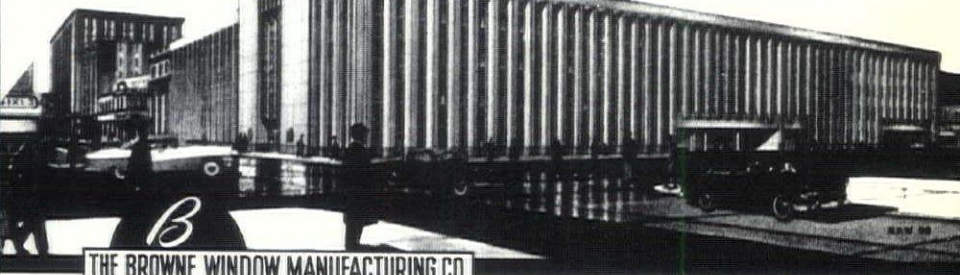
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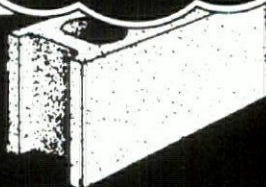
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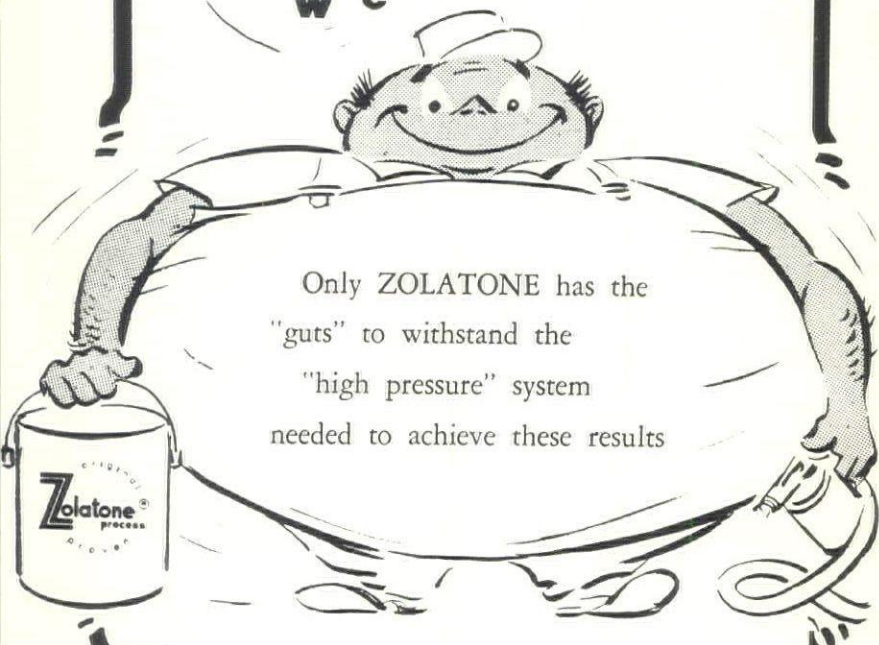
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