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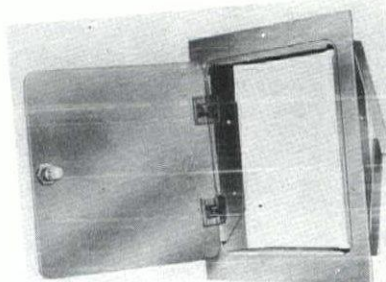


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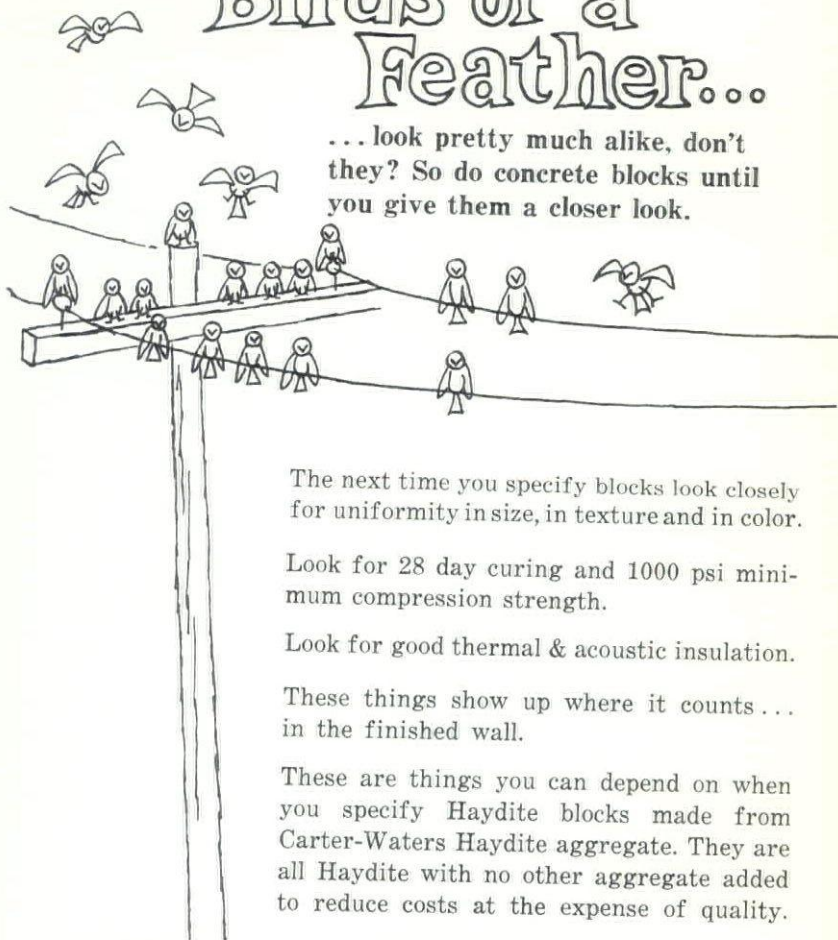
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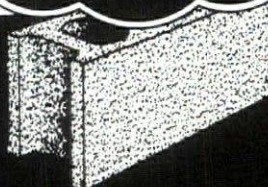
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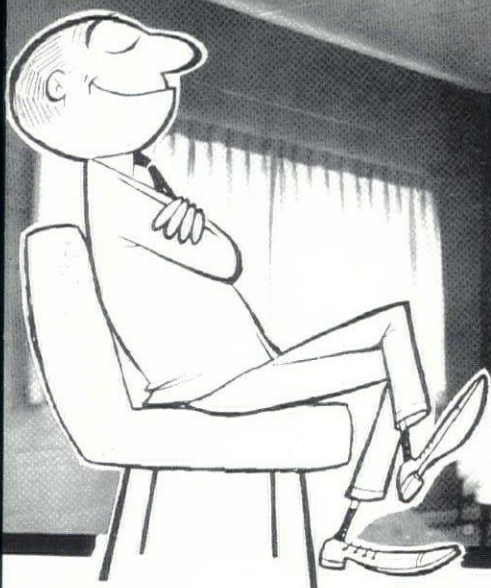
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Mr. Raymond Rollins, and Mr. Richard Green, President of the Missouri Public Service Building receiving their Medal Award. (Kivett and Myers and McCallum, Architects)



Dr. L. M. Starkey, Jr., Minister, and Mr. Lloyd Montgomery, Chairman of the Building Committee of Swope Park Methodist Church receiving their "Special Award." (Monroe and Lefebvre, Architects)

Clarence Kivett explains the fine cooperation and great care exhibited by Harry Devine, Jr. (right) during the presentation of his Honorary Craftsmanship Award.



HONOR AWARDS BANQUET

The Annual Honor Awards Banquet was held Wednesday, April 30, at the University Club. The event was smoothly run with Honor Awards Chairman Evans Folger as Master of Ceremonies. Feature speaker was Thomas K. Fitzpatrick, FAIA, Dean of the School of Architecture, University of Virginia. Other guests included: Guy Mabry (Producers' Council), Mr. and Mrs. Burt Senter (AGC), Mr. and Mrs. Earl Horttor (Builders Association), Mr. Fred Fitzsimmons (Kansas City Star), Mr. and Mrs. Don Walker (Executive Secretary, Kansas Chapter AIA) and George M. Beal (University of Kansas).

Shown on these pages are photographs of the Owners of Award winning designs and winners of "Craftsmanship Awards" receiving their framed awards from President John Murphy. Unable to attend were representatives of Temple B'nai Jehudah of Kansas City and First Lutheran Church of Fremont, Nebraska, both recipients of "Special Design Awards."

The Award winning buildings were featured in the April issue of SKYLINES.

Thomas K. Fitzpatrick, FAIA, featured speaker of the evening.



(l. to r) Miss Gabriella Polony (recipient of a Craftsmanship Award), Mrs. J. R. Taliaferro, Pete Keleti, and Mr. Taliaferro passing the Award for closer inspection.



Evans Folger, Mrs. Folger, Guy Mabry (Producers' Council), Mrs. Lloyd Roark, and Mrs. Gene Lefebvre.

Mr. and Mrs. Don Walker of Topeka and Curtis Besinger, Assistant Professor of K.U., in an enjoyable conversation before dinner.



PROGRAMMING THE CHURCH NEEDS

HAROLD T. SPITZNAGEL, AIA

Mr. Spitznagel presented this talk at the Fifth Annual Architects' Conference at the University of Kansas, March 5, 1958, which this year was devoted to "Contemporary Church Architecture." Having practiced in Sioux Falls, South Dakota for nearly 30 years, Harold T. Spitznagel is past president of the South Dakota Chapter, AIA, is a member of numerous committees, including the National AIA Public Relations Committee, and has authored numerous articles in FORUM, RECORD, and PA, and other magazines.

If one were to reduce the church program to its bare and most urgent need, a five letter word would indeed sum it all up. The word I refer to is, of course . . . **MONEY!** This is usually not only the commodity for which there is the greatest need but it is also the element which is so often in short supply.

It is sad but true that in far too many cases the Building Committee, unfortunately, views the church as a purely commercial undertaking wherein their ability as a businessman qualify them for their place on the Committee. The church of all things should not be considered as an undertaking which will yield a financial return. Nor is it a building which should be constructed as large as possible for an irreducible minimum of cost. Card parties and church suppers are not the real reason for the existence of a Christian Congregation.

Let us pause for a moment to determine as to what is necessary to construct a good church. In my opinion the requirements are:

- (1) A suitable and adequate site which will contribute more per dollar invested than any single element of the project.
- (2) An intelligent and informed Client who has confidence in his Architect for nothing worthwhile can be incorporated in the building unless the Client appreciates and approves the design.
- (3) A dedicated, able and sensitive Architect. I want to particularly stress this last qualification because in many instances the church is adequate from the standpoint of its requirements, both structurally and spatially while still completely lacking in such things as color, texture and scale which contribute so much to the final impression.

- (4) A clearly defined program which not only solves the immediate problem but also provides for future growth.
- (5) An honest, capable Contractor who takes pride in his work.
- (6) Adequate funds—without sufficient money the best conceived building cannot be accomplished.
- (7) Last, but by no means least, a church group with a burning desire to construct a church worthy of the name.

Lacking any one of the above elements, it is virtually a foregone conclusion that only an inferior building will result despite the best efforts of all parties concerned.

It is probably superfluous to dwell on the fact that without a clear program it is impossible to achieve a good result. Frequently and unfortunately, the programming phase is treated lightly and no end of confusion and waste of time and money are the end result therefrom.

The Roman Catholic Church presents less program difficulties than does the Protestant Church because in nearly every instance the Architect's dealings are almost entirely with the Parish Priest. The result is that the Architect is not saddled with the complications that go with a larger group, well intentioned as they may be. If it happens to be one's good fortune to have a receptive and intelligent Priest as a Client, it will be difficult to shift the responsibility for a mediocre structure to anyone but oneself.

Determining the program for the Roman Catholic Church is not, in my opinion, one which presents grave problems. Its requirements can usually be determined by clarifying the following points:

- (1) How many people are to be seated in the Nave of the Church?
- (2) How many confessionals will be required?
- (3) Where are the organ and choir to be located?
- (4) Is there to be a bell tower and what are its requirements?
- (5) Is the Baptistry to be included in the church proper or detached therefrom?
- (6) Is a Rectory part of the program and, if so, is it to be attached to the Church?
- (7) Does the client insist on a "Cry-Room"?
- (8) Are toilet facilities to be incorporated in the plan,

and if so, where?

- (9) Is the Sanctuary to be designed for the Low Mass with one Priest and two altar boys, a Sung Mass, or a Solemn High Mass where three Priests and from two to ten altar boys participate? This will in a large measure determine the necessary spatial requirements of the Sanctuary.
- (10) Will a public address system be a part of the program, or with proper acoustics would this be omitted?
- (11) Does the Client propose to incorporate air conditioning in the building, and does he have any particular desires as to the type of heating system to be designed?
- (12) Is there to be a room for adult education?
- (13) Are there to be any social or recreational areas?
- (14) In some areas there is a Diocesan Building Committee which makes it imperative that the Priest clear his program with this group before proceeding. It should be determined at an early stage whether this is the case and thus avoid a great deal of work which might later prove to be unacceptable to that Committee.

It is quite possible that in the above summary, I may have eliminated or overlooked some salient point or points, but I think in general this covers the main requirements for the preparation of a program for a Roman Catholic Church.

Unfortunately, the determination of a program for the Protestant Church is a much more complicated, and in some instances, a frustrating experience for here instead of dealing with one person, the Architect is apt to be confronted with from 5 to 20 people. The Committee sometimes, but not always, includes the Minister who can well be a help or a hindrance depending entirely on his awareness of the problem. A banker is almost a certainty and, unfortunately, I have found that there are far too many bankers who feel that because they control the purse strings they have an inborn insight into everything with particular knowledge bordering on genius in the field of Architecture. Then there is the inevitable carpenter who can cut the squarest miter in all Christendom, but whose knowledge doesn't extend much beyond that point with none whatsoever when it comes to aesthetics, acoustics and air conditioning. If this fellow tends to be belligerent, he can be the cause of no end of trouble. On the other hand, if he sees eye to eye with the Architect, you will indeed have a staunch ally in whom great

confidence is placed. Then there is usually a plumber who could best serve the entire undertaking by confining his activities to the arrangement of the dedication program. There are others such as a lawyer, a postman, (I seem to have run into a lot of these fellows lately) and innumerable others all of whom are hell bent on doing right by the church and in their very zeal, more often than not, contribute to costly, regrettable blunders. Fortunate indeed is the Architect who is favored with an intelligent and understanding Committee which has (above all) complete confidence in his ability.

I have had the good fortune to serve more understanding Clients than I perhaps have deserved but one in particular has left a lasting impression with her (it was a lady) grasp of the problem. I quote from the program that she wrote. "We feel that we would like a church building and related areas that speak to us and to all who view it in the language of our times; a building that uses the materials of our day to express our own particular faith with spiritual dignity, strength and beauty that all may know it is a House of God in which we are proud to worship Him. Our church should be beautiful and honestly and simply functional, built around our worship patterns and the life we live within our church body as a whole.

"We feel that there should be a feeling of strength and permanency in the design, a genuineness and beauty in all the materials used in the construction, and that the whole project should express sincerity and truth.

"We think that the contemporary style of architecture will best say what we wish to express in our new church building. Contemporary in the best sense of the word . . . not novel or bizarre, but compatible with our way of life and our religious outlook.

"We do not wish a copy of some trite other denominational style, either local, national, or other worldish. We do desire a church of our day, deeply and simply expressive of our religious way of life, honestly functional, deeply inspirational, simply and beautifully designed to meet the needs of our day."

Here then is that rare enlightened Building Committee Member of which I speak. We in the office are hopeful that with this type of thinking on the part of the Client, we will in some way be able to design a building which will meet with her approval.

Having deviated from my assigned topic, I would like to return to list some of the prominent points which affect the design of the Protestant Church if the areas of activity are clearly defined:

- (1) What is the proposed total seating capacity of the Church? (This should include not only the people seated in the nave, transepts and balconies, but such provisions as are being made for the overflow crowds at Christmas and Easter.)
- (2) Where are the choir and organ to be located?
- (3) How many members are there in the choir and are there to be choirs other than the adult choir?
- (4) Have the architectural requirements of the chancel clearly defined for the requirements of the particular denomination for whom the church is planned.
- (5) Do the immediate or future plans include a pipe organ, and if so, what size?
- (6) Is a processional a part of the service?
- (7) Is the narthex to be relatively large or small, and how many coat spaces are to be provided?
- (8) Is there to be a small chapel in addition to the main Church, and how many are to be seated therein?
- (9) How extensive is the administrative facility to be? Will it have:
 - (a) A pastor's study?
 - (b) An office for the pastor's secretary?
 - (c) An office for an assistant pastor?
 - (d) A director of youth education?
 - (e) A musical Director?
- (10) What are the requirements for the Sunday School?
 - (a) Is there to be a nursery for babies requiring cribs?
 - (b) Is there to be a toddler's room?
 - (c) How many intermediate, junior and high school students are to be accommodated, and what number?
- (11) What is the projected enrollment and what is the rate of growth?
- (12) What social and recreational facilities are to be provided?
 - (a) Dining room? If so, seating how many?
 - (b) Kitchens other than the main kitchen?
 - (c) Where and how many toilets are to be planned?
- (13) Is there to be a youth activities room?
- (14) What additional rooms such as fellowship or social halls are to be provided?

- (15) Is there to be any room for future expansion either in the church proper or in the Sunday School areas? It is obvious that an expansion of the main church poses a difficult problem and can be best met both financially and structurally by the addition of services rather than a physical expansion of the main body of the church.
- (16) Assuming that the church is to be of contemporary design, will the Committee accept a flat roofed building, or are they insistent that the roof be pitched? It is of extreme importance that this point be settled early as it will affect the building design from its inception.
- (17) Is an existing bell, or new bell, or bells to be included in the plan? If of the electronic type, how are the speakers to be housed?
- (18) What type of heating system is to be employed, and is air conditioning to be considered?
- (19) How much money has been raised or is available for the project?
- (20) What elements are to be eliminated if the funds are not adequate? This can best be handled in the preliminary stages of the design with the least possible damage to the project.
- (21) Has any definite sum been set aside for sculpture, mosaics, wood carvings, frescoes, stained glass, or paintings?
- (22) How does the city zoning ordinance restrict the construction, or does it require a definite number of parking spaces on the property and are any in addition thereto contemplated?
- (23) Does the Committee as a whole, or any of its members, have any limiting conditions as to design or materials to be incorporated in the building?

These then are the salient points which will require clarification unless time, effort and money are of no consequence.

So much for programming the needs of the church. In order to stimulate interest in the building project, to divide the responsibility and to a certain extent insofar as is practical to provide an opportunity for everyone to be heard, it is customary to appoint a number of sub-committees, each of which is of course responsible to the Building Committee. These committees are often formed with the following assignments: Site Selection and Acquirement Committee, Committee for the Selection of the Architect, Christian Education, Worship and the

Fine Arts, Promotion and Finance, Administration and Special Facilities, Furnishings and Equipment, Food Preparation and Serving and last but not least, the Music Committee.

In conclusion, I would like to call attention to four requirements of the program which have, in my experience at least, never failed to bring out wide divergence of opinion within the Building Committee: They are:

- (a) Traditional versus Contemporary Design
- (b) Flat versus pitched roofs.
- (c) Size of the educational unit.
- (d) Location of the choir.

Personally, I have no quarrel with traditional architecture as such, particularly if the work is of extremely high quality and is relatively archaeologically correct. We will probably always have a minority who will insist that the only unobstructed thoroughway to Heaven is via the Gothic style church. There are, of course, a few who prefer the Colonial, Georgian and Greek Revival route and others whose taste dictates the Spanish style, but in general, the supporters of Gothic Architecture far outnumber the rest. These people have apparently forgotten that it is extremely doubtful if they could at best build better than a cheap, false imitation of the intricate stone work which is the hall mark of the Gothic Cathedral. They overlook the fact that at the time the church design of their preference was built, it was indeed a contemporary church and about as non-conforming as a building could be. The ever increasing number of churches designed in the contemporary style, plus the prohibitive cost of even a second rate imitation Gothic type church will probably ultimately eliminate it from the scene. One has but to look at the dilemma in which St. John's Cathedral in New York City finds itself at this time to fully realize that except for the archaeological minded congregation possessed of unlimited funds the day of the elaborately carved stone church has passed.

My experience has been that the faction that holds out for the pitched roof is indeed dying in number. At one time in our office, we were of the opinion that by reducing the side walls and using a steeply pitched roof for the Nave we could gain the desired effect of height at a minimum of cost. Naturally, the material which is used to surface this high roof would have a strong bearing on the cost, but we have found from experience, that if, for instance, one uses slate or shingle tile, it is questionable whether the low wall with its steeply pitched roof will effect much of a saving. In driving to the East Coast last fall, I noted so many of these low walled, high pitched roof churches that I came back to

the office and suggested that we minimize our efforts in this direction.

There will always be one number of the Committee who insists that the flat roofed church will leak, forgetting that probably 95% of all the buildings constructed today with the possible exception of the residential type have dead level roofs. The Architect is aware of the freedom of plan which the flat roof permits and if he wishes to stoop to shady methods to attain this end, he could advise the Committee that this will effect a savings, but this is questionable not only from an ethics standpoint. And actually I am not at all sure that the flat roofed church **will** in the end reduce the cost of the building.

Inevitably the subcommittee that places the greatest strain on the budget is the educational or Sunday School Committee. Their appetite for space is usually insatiable. The Sunday School Superintendent and his cohorts have for years probably been the most harassed of all of the Committee members. Their troubles have been further multiplied by the great influx of pupils of grade school age. While the community has been busy building schools for its increasing school age population, the Sunday School has been merely stacking them one on top of the other. In all probability at the time the church was built, little if any, provision was made for the Sunday School if for no other reason than that funds would not permit it, and a series of canvas curtains which subdivided the dining hall was about all that could be offered in the way of a classroom. While these, to a certain extent, did form a visual barrier they offered no resistance whatsoever to sound transmission, and now even these cubicles are bulging at the seams.

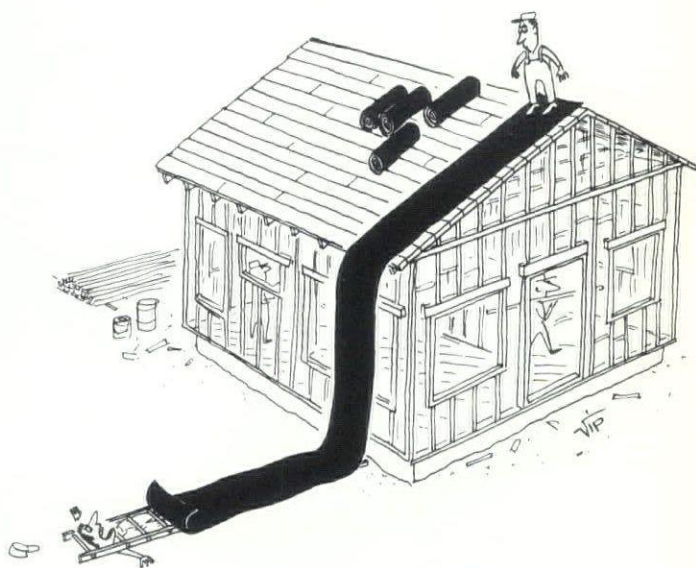
A recent review of several of the churches designed by our office indicated that on a square foot basis the church proper accounted for but one-third of the total area of the buildings. The fact that the Sunday School requires nearly all of the facilities needed by the public school and yet is used but one-thirtieth of the time of its secular counterpart is one of the perplexing problems which confronts the Building Committee. We have usually found that even after reducing the requirements of the Education Committee to their barest essentials, a large section of the present-day church must of necessity be devoted to the educational wing.

The topic which lends itself to the bitterest debate of all is usually . . . shall the Choir be located in the Chancel or in the Balcony at the entrance to the Church?

The factors which may tend to split the Music Committee which, perhaps by nature, tends to be somewhat temperamental and which is charged with this decision, are:

- (a) Should there be a processional, and if so, should it start at the front or the back of the Church? Obviously, the location of the choir will determine this.
- (b) By having the choir in the Chancel, do they become more a part of the congregation and do they tend to improve not only the quality but the volume of the singing?

There is, of course, the other faction that is equally determined that the choir and the organ should be placed in the balcony where they will cause less of an architectural disturbance and where their efforts will be better appreciated. In my own experience, I have seen this battle raged with such fury that one well intentioned member of the Committee resigned not only from the Committee, but also withdrew all his connections from the Church where he had been a faithful attendant for many years. As for myself, I have always subscribed to the slogan that "Choirs, unlike children, should be heard and not seen." As this slogan is my own and as for the life of me, I cannot think of another, I am sure that you will welcome the fact that I will conclude at this time!



We usually unroll them the other way.

For your enjoyment—courtesy Pomona Tile Manufacturing Co.

CURTAIN WALL SEMINAR

Presented by the Kansas City Chapter of the Producers' Council, at Hotel President on April 23.

The Producers' Council is to be congratulated for the tastefully presented Curtain Wall Seminar in April. In particular, Bob Whitsitt (Ceco), Tom Wiley (American Air Filter), and Marvin Siebels (Alcoa), guided the Seminar planning to an intelligent program which was worthwhile fare for those 200 people who attended—a drawing card even for many Architects and Contractors from the surrounding cities in Kansas and Missouri.

Covering all phases of Curtain Wall Construction—from Design to Materials, Insulation, Joints, Erection and Specification—the 7½-hour period was an intensive cramfest of information carefully presented as a comprehensive survey of this complicated subject.

After a Seminar welcome by P. C. President John T. Rohde, Jr., (BDR) and an introduction by Angus McCallum, AIA, the Program was steered by Program Moderator, Bob Witsitt to alternate short illustrated talks on all subjects and question and answer session.

A summary of the Seminar information is being mailed to all those who attended and the pertinent part of that summary will appear in a future SKYLINE issue for the benefit of those who were unable to go. ●

COVER DESIGNS

HOWARD H. BATTIN

*Reprinted from New York Westchester Chapter's Publication
BLUEPRINT.*

Have any of you ever felt like hiding your Architectural Magazines, or are you happy to leave them right out in the open on your waiting room table? If you think that's a silly question, just read on and find out something. You see, it's like this. Some of our Architectural Magazines—

our old favorites that we love, honor and copy are letting their hair grow so long it's getting in our eyes. It's the cover I'm talking about—the first impression. The graphic "Front" that should generate an urge, on the part of the viewer, to look inside. Well, what do some of these front covers generate? They generate trouble, that's what. Now, you take my client, Walker Hardrow. He comes in without an appointment, so he has to wait a few minutes. He looks over some of these magazines and gets quarrelsome over the cover designs, so he changes the plan of his building around again. How do I know it was a cover design that did it? Well, he waved one at me and said it was this vague and freakish stuff that was the matter with us architects. Of course, he didn't mean me, but do you think I could have explained to him that the cover design represented an orthographic retention of a basic visual preception corelevant with a current organic dinamism? No. Walker's a good guy. He may be a little square, but he pays sound money for sound advice. No, I didn't try to explain. I just subscribed to the Saturday Evening Post and hereafter will keep the architectural press out of clients' line of vision. ●

CHAPTER NEWS

● The program and speakers for Regional Conference in Kansas City October 30-November 1 are being formulated and advance publicity to Regional Chapters is being prepared. Program Chairman, **Frank Grimaldi** states that the theme this year is "SPACE, MAN, and ARCHITECTURE." Featured speakers include Walter Dornberger (technical assistant to the president of Bell Aircraft, and who along with Wernher von Braun of the German Rocket Team was "captured" by the U.S. Army for work in the U.S. missile program), Henry S. Churchill FAIA; William Stanley Parker, Julius Shulman, Daniel Schwartzman, and (not yet confirmed) Gyorgy Kepes, and Charles Eames. The next SKYLINES will carry more complete information.

● **I. Lloyd Roark** has recently received the honor of election to the Board of Trustees of American Architectural Foundation, Inc. Organized in 1942, the Foundation is responsible for the dispersion of funds and gratuities donated by individuals and companies for grants, and scholarships for research and education in fields related to the advancement of ideas, knowledge, and the science of Architecture. The Foundation meets simultaneously with the National AIA Convention. Election to the Board of Directors is for a period of 5 years.

● The Missouri Association of Registered Architects elected new officers at their "Architects Day" meeting in Columbia, Saturday,

May 3rd. **John C. Monroe, Jr.**, is new President, **John M. Hewitt** remains as Director, **Frank Grimaldi** was elected Director, and retiring President **Dave Clark** (Columbia) is Director. Other officers are: Vice-President, John Sweeney (St. Louis); Secretary, Dave Pearce (St. Louis); Treasurer, Glen M. Drew (Poplar Bluff), and Directors Roland Bockhorst (St. Louis) and Gene Englehart (Jefferson City). The all-day meeting was a great success and was climaxed with the Banquet guest speaker Walter Netsch, Jr., of Skidmore, Owings and Merrill speaking on "Designing the Air Force Academy."

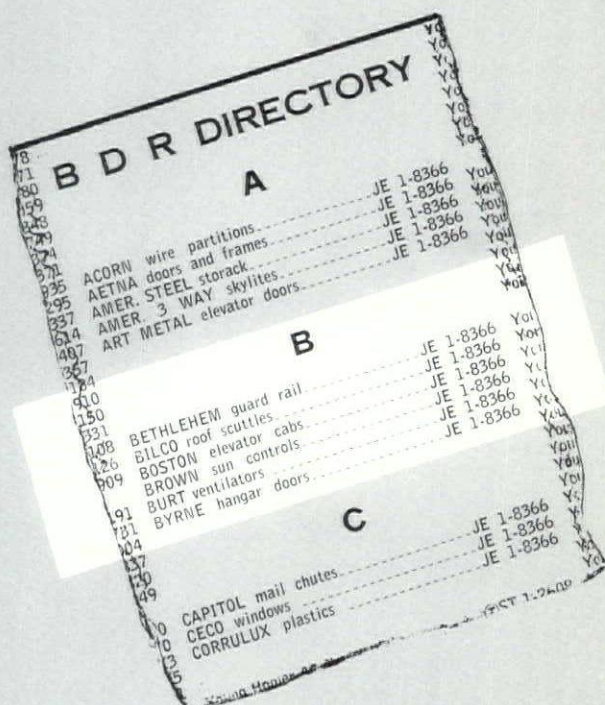
● The submission mounts for the Medal and Craftsmanship Awards Competition are currently on display at the Kansas City Public Library. Set up at the Awards Banquet by **Don Palmer, Gordon Jarchow, Les Roenigk, Jerry Jackson, Bob Ervin, Louis Biehls, Joe Fountain, Ward Haylett, Dick Bills, Roger Blessing and Charlie Steele**, the display went to Columbia for a showing at M.A.R.A. "Architects Day" and were returned for Library exhibition.

● Congratulations to new Executive Director of the Metropolitan Area Planning Council, **Randall Jessee**. Well known to all Kansas City TV viewers for his activities as Program Director at WDAF-TV and for his national TV coverage of many Kansas City events, his wide acquaintance with the problems of the Greater Kansas City area and of the people who guide the policies of each separate community make him a "natural" for this difficult task. The problem of coordinating the aims of separate communities, the reduction of duplication of basic city services, and long-range area master planning is both a challenge and an opportunity. The position has been held several years by Chapter member **Bob Weatherford**, who has led the Council through its formulative period.

● **Dick Bills** left May 9th for Europe and the World's Fair at Brussels. If his pictures turn out, it should make an interesting report for a summer SKYLINES issue. Ah, for the life of a bachelor!

B

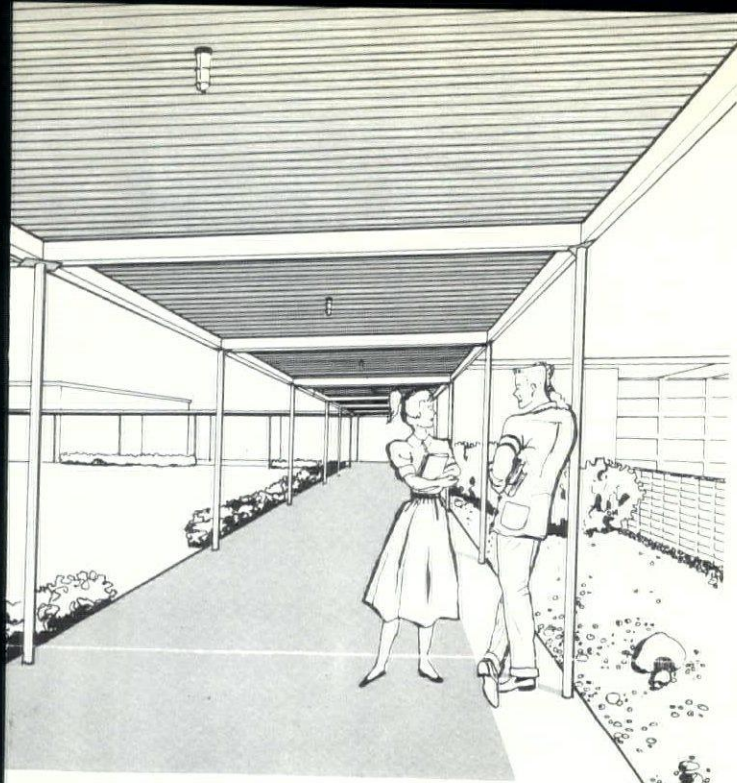
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