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SKYLINES

THE MONTHLY PUBLICATION OF THE KANSAS
CITY CHAPTER OF THE AMERICAN INSTITUTE
OF ARCHITECTS

306 DAVIDSON BUILDING

KANSAS CITY 8, MO.

Vol. 10

No. 3

MARCH, 1960

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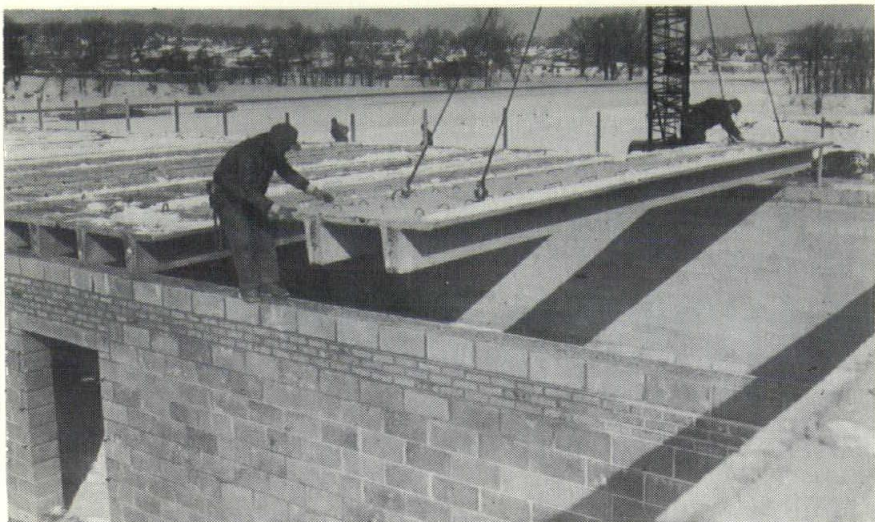
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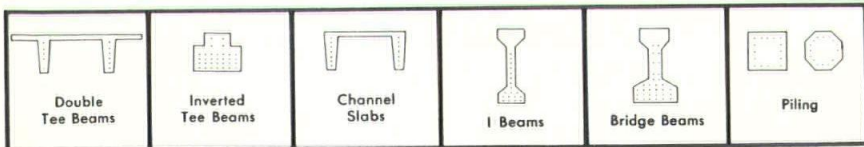
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ARCHITECTURE IN NINETEEN-SIXTY?

By Talbot F. Hamlin

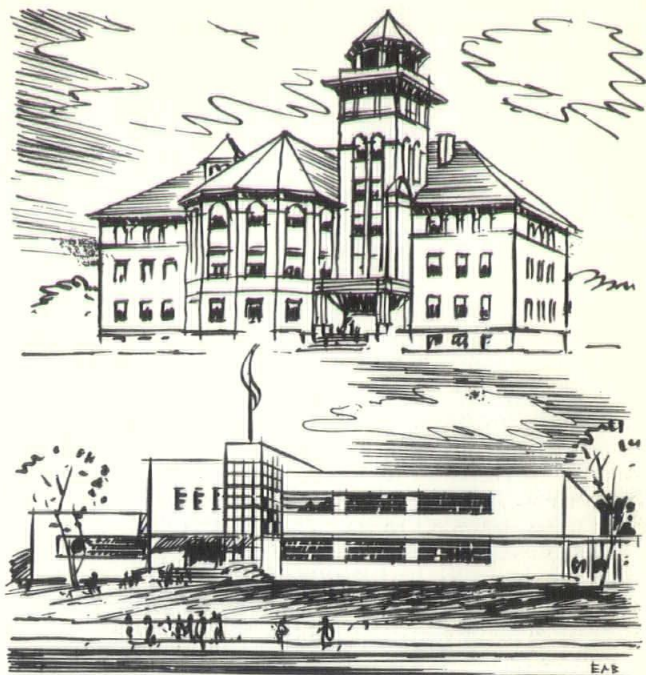
For the past several years the Kansas City Chapter has been involved in planning and predicting for KC/80, or the Kansas City we can look forward to some 20 years from today. This article, from the June, 1940, PENCIL POINTS (which was succeeded by PROGRESSIVE ARCHITECTURE) shows both how close to and how far from the mark one can come in prognosticating over a period of two decades. We are indebted to PROGRESSIVE ARCHITECTURE and Editor Thomas Creighton for permission to reprint Professor Hamlin's article. Hamlin, who died in 1956, was a noted educator, author and historian and taught at Columbia University from 1916 to 1954. Winner of a Pulitzer Prize in 1956 for his biography of Benjamin Latrobe, he also wrote a number of other books on architecture and was a steady contributor to magazines and encyclopedias. Some of his other works were "The Enjoyment of Architecture," "The American Spirit in Architecture" and "Architecture Through the Ages."

Twenty years is a long time to look forward, but only a little while to look back; the changes which may come in American architecture in the next two decades may perhaps be foreshadowed by the trends evident in the last two. No one, of course, in these unstable days can foretell the architecture of twenty years hence, for no one to my knowledge can foretell the political and international developments of the next twenty years, and the form our building will take will be conditioned inevitably upon the form our living takes. Yet the chance to look forward is not to be despised, and, if in eagerness our prophecy may take the form of wishes and hopes alone, even this has its value, even this may give us a goal toward which to aim our present efforts.

Of all the trends in recent architecture, not only in America but elsewhere, one of the most significant is perhaps the growing realization that architecture, to do its best work, can be no longer a matter of individual palaces and occasional public buildings, but must embrace the entire gamut of planned construction. Should this trend continue, we may confidently look forward, I believe, not to a lessening of architectural influence, but to its increase. Factories, housing (for all ranges of income), athletic and recreational buildings of all kinds, schools, the architectural appurtenances of parks and parkways—these will furnish the great inspirations to the future architect, these will be the opportunities for creating a new and democratic beauty that belongs to all the people and not to one class only.

And there must, of necessity, come a greater and greater application of architectural thinking to city planning, to regional planning. Man exists in a community; the total design of this community is an essential conditioning of his happiness or unhappiness, his efficiency or wastefulness. The tendency toward large-scale developments, either in the commercial field like Rockefeller Center, or in the housing field like many projects both governmental and private, today, is but one evidence of a growing pressure towards this end. The final efficiency of a community and its inherent beauty of aspect can never be the result of mere individual buildings. The beauty of a community is a matter largely of the relation between adjacent structures; and, as large-scale development increases and the harmonies resulting from it become apparent, one may hope that even individual architects working on individual projects will begin more and more to remember the responsibility they have toward community harmony as a whole, and that they will design buildings which will be not merely monuments to their own cleverness but structures related to the site on which they stand and the totality of effect of the surrounding area. This, of course, will mean a new development of social consciousness on the part of the client as well as of the architect; and this too may come eventually through mere economic pressure and the discovery that harmonious communities are more stable in value and better investments than those where individual caprice is allowed a too-complete sway.

Some people wish to achieve this socialization of effect by direct architectural control. The experiment has been made in many places—with fair success and enormous controversy in England, with greater support and more definite achievement in Holland, and occasionally even in this country. Yet architectural control has its own



THE ARCHEOLOGICAL APPROACH IS OBSOLETE
AND NEW KINDS OF BEAUTY WILL BE ACCEPTED

dangers, and where it is used, as it frequently has been, in suburban developments in America, to crystallize a mere style quality, the result is dangerous to every atom of progressive thinking. In Holland, where the control is vested in the hands of a "Beauty Committee," which in each locality is set up so that no one person can serve on it long and so that its personnel is constantly changing, there is a better chance for progress in architectural standards. The harmony which I hope for is in any case not a harmony imposed from above, but rather a harmony arising as the result, on the one hand, of an increased community consciousness, and, on the other, of a simple acceptance of materials, climate and life patterns.

Of the eventual universal acceptance of the ideals behind so-called "modern" architecture there can be no more doubt. The freedom in creative design which is an inherent part of it is itself too valuable. Already, in school design, in factory design, and in the residential work of many parts of the country, the archeological approach is quite out-of-date; and, even when the names of past styles are sometimes applied, it is out of pure sentimentality and not with conviction. More and more during the next twenty years architecture will be free from style limitations. The acceptance of new forms, new kinds of beauty, new programs answered in new ways will come with varying speeds in different parts of the country, for style changes always come with great variations in the rapidity of change, depending on many non-architectural elements. In France, for example, the change from Romanesque to Gothic was made complete in less than a century; in Italy it was hardly made at all. In Tuscany, on the other hand, fifty years saw the revolutionary change from lavish Late Gothic to full Renaissance. In England the same change took two centuries.

Yet it is significant that whenever one of these movements of changing taste began there was no stopping it. Parts of England built Gothic well into the 17th Century; that did not prevent 18th Century England from being entirely classic. So with the style changes of today. If we date the beginning of the "modern" movement from the revolutionary work of Sullivan and the first work of Wright, we may say that almost fifty years have already passed since those beginnings appeared, and though the acceptance of the new thinking has been slow in parts of the country—either those where life has maintained its earlier forms nearly unchanged, or else those in which sentimental escapism has been most rife, as in the suburbs of Detroit—nevertheless by 1960, with the speed of modern life, I think we may hope that the movement in this country will have become all-embracing.

By this I do not mean that "modern" architecture as we know it today will become, as one might say, a "canonized" style. It is too early yet even to define the actual style qualities behind recent changes in architectural form. We must not, as Lurcat has reminded us, allow the style to crystallize too soon, before all the possibilities inherent in its freedom and in the use of new materials have been explored.

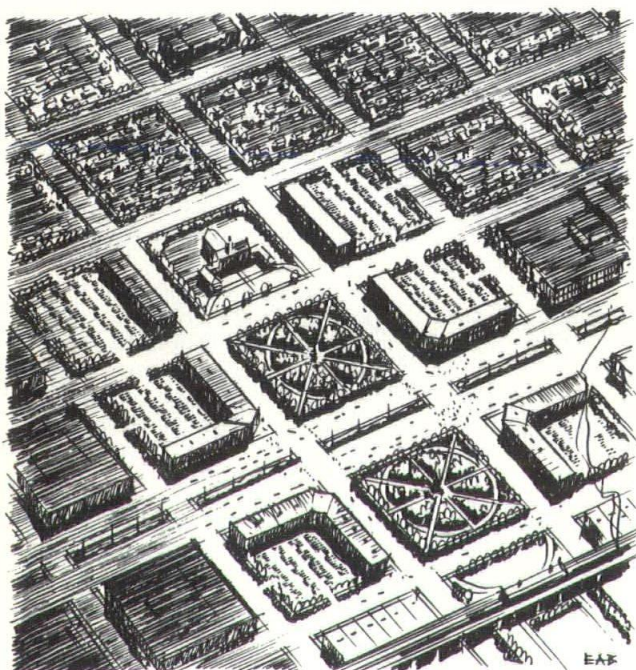
I should hesitate, for instance, to prophesy that all houses would have flat roofs or that the current fashion for enormous windows, with all their complexities of heating and curtaining, would by 1960 be universal. On the contrary, I expect that true functionalism—that is, a careful study of each unit along the line of its real human usefulness—will prevent eccentricities and wilful extravagances of form. Openness will be used where openness belongs, privacy and shelter gained where they are desirable, and the whole problem of the flat versus the pitched roof considered not as a style matter but as a matter to be solved in the light of space, materials and climate.

Perhaps the next twenty years may see the beginning of another movement in style development, a movement which will bear the same relationship to the architecture of the last two decades that the Baroque bore to the period of the High Renaissance. Flamboyant, dramatic, baroque styles seem to accompany periods of cultural change, instability and insecurity. The age of the 17th Century had many resemblances to our current life, and the 17th Century was the Baroque century *par excellence*. We might call the German building at the Barcelona Exposition of 1929, by Mies Van der Rohe, in its perfection and purity, almost the highwater mark of early "High Modern." Today there seems to be a trend toward more dynamic, more dramatic forms, and unless there is a sudden change in the pattern of human life, a sudden return to a new stability—stability in values as well as in economics and politics—it is more than likely that the next twenty years' architectural development will be along the lines of flowing space, dramatic contrast, stunning climax, emotional stress; in other words, along purely baroque lines rather than in a return to the early purity and repose. The full flowering of this development, should it occur, will require more than twenty years, for no category of forms is so difficult to control as the category of the baroque, and a "Baroque Modern" will demand a sureness of touch, a knowledge of means, a taste and a discipline which are likely to take more than two decades to reach maturity. The fascination which the more eccentric plans of LeCorbusier on the one hand, and the dynamic balance of vertical and horizontal forms of Dudok on the other, hold for the younger designers and students of today reveals the beginning of this movement.

Short of terrific national catastrophe or some new and as yet unforeseen discovery of new sources of energy, there seems little prospect of many revolutionary new materials, in the large sense of the term. I look forward, rather, to a far greater study and use of those materials which we already have—plastics, metals, plywood, glass.

Each is capable of bringing with it new elements of beauty into modern living; each brings with it also puzzling technical questions, such as varying moduli of expansion. Many of these questions are as yet unsettled. Technical research is bound to simplify the problems, to make these materials more amenable to architectural use, and perhaps through them to work out simpler and cheaper forms of building construction which will enable much greater amounts of building to be carried on.

Yet even here a caution is called for in one's prophetic



THE IDEAL OF GARDEN CITY AND SATELLITE
COMMUNITY WILL APPEAR AS REALITIES BY 1960

zest. The ratio of man-hours to production of buildings is a delicate matter. With unemployment still a pressing problem, with labor unions exerting powerful economic and political pressure, overrapid changes in building techniques, vastly reducing the amount of labor required per unit, might become disastrous rather than creative. Economies are likely to be sought in materials rather than in labor, not because that is ideally the most desirable way, but because that is the way population problems and political expediency will direct. The senseless waste of lumber in the ordinary frame house,

with its 2" x 4" sixteen inches on centers, will probably entirely disappear, in favor of all sorts of braced-frame and stressed-skin construction. And, similarly, there are bound to be savings in the weights and amounts of masonry used in the larger steel or concrete framed structures. Some increase in the factory manufacture of units going into buildings as opposed to their construction on the site is also an indubitable trend which is sure to continue; but whether this will eventuate during the next twenty years into a universal use of prefabricated houses I very much doubt. Too many other elements—economic, social, the desire of the individual for individual expression in building, the mere resistance of social inertia—stand in the way. There is, furthermore, among great numbers of Americans, a real fear of over-standardization; and in a country so wide as America, embracing so many climates, there are conditions in the design of the standardized house entirely different from those which face the designer of automobiles.

Another observable trend, the further development of which is likely during the next twenty years, is the development of a new regionalism, based not on sentimentality or any superficial attempt to copy past forms or preserve the details of the "good old days," but rather a regionalism arising naturally from the conditions of climate, the type of landscape, the differences in the way people live and the available local materials. Here is a growing force based essentially on one of the great principles of modern architecture—a realistic analysis of the purposes of the building and the conditions of its construction—which runs counter to the whole theory of growing standardization. A new kind of community harmony will grow up as a result of this regional approach, and localities will take pride in this harmony because it is a natural part of their own life, an externalization as it were of the very stuff of their being.

The pattern of the community itself, especially the large community, may change too, for the forces behind change are already inexorably at work. Congestion in our large cities leads as often to bankruptcy as to prosperity—perhaps more often—and the results show in blighted areas, uncollected taxes, strangled city services. Had it not been for the pouring of millions of federal dollars into the cities during the last few years, city conditions would be infinitely worse than they are; and the fact that almost all major city improvements—schools, public buildings, playgrounds, park improvements, street pavings—have carried the tell-tale red-white-and-blue sign of P.W.A. reveals the basic insolvency of our present city system, the fact that it depends upon so much outside

aid for its support. Before twenty years are over, even the boosters will become conscious of this fact, and perhaps a real trend toward decentralization of business and industry will be born, so that the old noble ideals of garden city and satellite community will appear here and there as realities, and no longer as mere utopian dreams.

The blighted areas themselves offer a challenge. When the last shreds of false speculative values have been wrung out of them, a process already under way, they will be seen as extraordinary opportunities for opening up a city, for taking care of its automobile parking needs, for bringing light and air into the contemporary chaos of buildings. Perhaps, too, by that time some kind of civic conscience, if not indeed definite city regulations, will take care of the bane of the present parking space—will see it not merely as a vacant lot, but at just as essential a part of the city as are buildings themselves. The first stages of this process of city opening, such as one sees in Detroit or parts of New York, are unquestionably disgraceful, hideous, squalid. But it is not the fact that these parking spaces are not built on which makes them so; it is rather the total confusion of crude party walls, cheap ground surfacings, and the clamor of strident advertising signs which make them so. Given a little time, a little more development of the control of outdoor advertising, given a more coherent sense of planning, the vacant lot, instead of the disgrace of the city, might become its saviour.

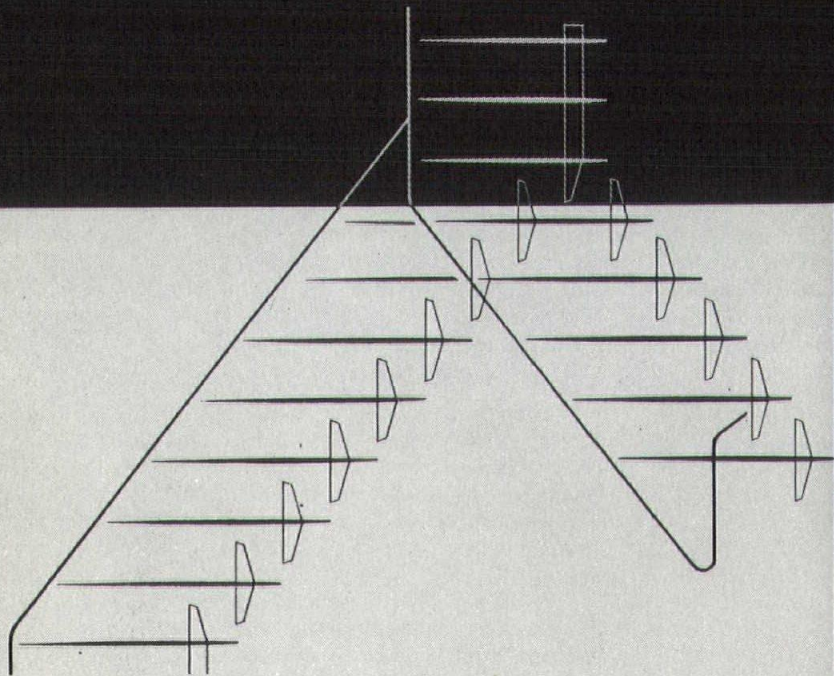
And with the rationalization of the blighted area into a city asset will come also inevitably the gradual, growing use of trees and greenery. The movement is already well under way; the change which ten years have brought to New York in the attitude toward street tree-planting is little less than revolutionary. And, as the old, ugly, wasteful, out-dated buildings come down, more and more of the lifegiving green of foliage will come to take their places. The delicate tracery of branches in front of a smooth wall or reflected in the shining faces of wide windows will become not a special note, to be seen here and there as in Rockefeller Center, but a usual and an accepted part of the city picture. The winds that rush around the great buildings will set leaves twinkling in the sun, instead of merely rolling waste paper down dirty pavements. Then, after the trees, who knows but flowers may follow, in window boxes, in protected beds, so that something of the gaiety of color one finds here and there in the Old World may come back to grace the New!

I look forward, as well, to a growing freedom in the use of bright color in our buildings. As we grow more and more accustomed to the qualities of glass, the surfaces of metals, the pure hues possible in plastics, a new color sense will grow in us gradually. For thirty years and more we have been building primarily a gray architecture. But thirty years is enough time for grays, and the next twenty will, I believe, see a much more daring use of brilliant color, not only in doors, window frames, and such details, but perhaps even in the major building materials themselves. As these come increasingly from the factory, the potentialities of color treatment are augmenting daily, and sooner or later we shall wake up to them. This movement is already to be seen in the best window dressing of the smartest shops, in the bright colors of women's clothes; even men in the summer have fallen under its influence in their sports dress. So that the city of twenty years from now should be a gayer, more glittering and polychromatic, as well as a more open place than the city of today.

Our houses, I think, will become generally gayer, too. Despite the conservatism and the inertia of large groups of our population, despite the superficiality of most current furniture fashions, there is evident a definite trend towards greater openness inside a house as well as greater openness in the city. Living balconies will become more common in our cities; our boasted love of the open air will begin to express itself in reality. Rooms in houses will be larger and there will be fewer of them, fewer waste halls and corridors. The closet problems will be better studied, so that closets will become as carefully designed for their particular type of storage as other rooms are supposed to be for their own special functions. In fact, the whole concept of the closet as a dark space inside a door, in which one can shove everything from empty trunks to broken lamps in one great confusion, may yield entirely to perhaps one sizeable storage room for the inevitable flotsam and jetsam, and then economical cabinet space, easily cleanable and pleasant to look upon, for the scientific storage of clothes and utensils.

But the greatest change in interior design is likely to come in the matter of mechanical equipment. The old time-honored Horatian principle of "art to hide art" is already beginning to operate in this field. After all, mechanical equipment is a means only. The days of our sentimental machine worship are over, and much mechanical equipment, particularly heating equipment, is still all too visible. Pipes and radiators clutter a room; even register faces are difficult to design and, where air currents from them are strong, create a cleaning problem

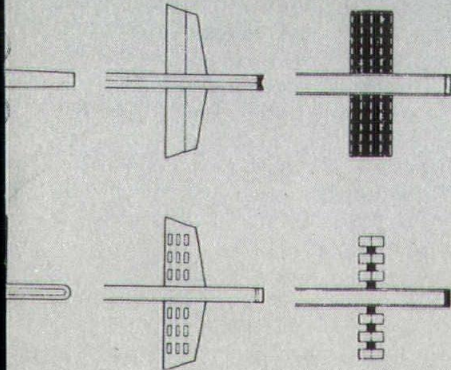
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above and around them of considerable difficulty. Air conditioning is of course a great step forward in both efficiency of operation and concealment of means, but it may not be the final answer. Radiant heat has certain tremendous psychological and physiological advantages over convected heat, and the development of panel heating is likely to produce changes in house design almost as revolutionary as the change from fireplaces and stoves to steam and hot water. Artistically, too, panel heating would bring enormous changes, and we should be able again to design rooms as freely and with as much unity as our forefathers, who did not have to worry about radiators and steam pipes, or registers in floors and walls.

Lighting also is likely to change rapidly during the next two decades. Little by little the questions inherent in the use of electric lights of various kinds are finding better and better answers. Luminescent lighting from large sources of low intensity is just beginning to reveal its latent possibilities. The old crudenesses of the older methods of indirect lighting, with their unpleasant hypnotic effect, are rapidly yielding to a study not only of light intensities but of light quality. Much remains to be done in psychological research in connection with lighting, especially in connection with the subtler matters of emotional reaction to lights of different qualities, colors, and intensities, and their almost unconscious effect on feelings of well-being, cheerfulness, relaxation, and so on. When knowledge of this kind is commonly available, then only may we expect artificial lighting to come finally into its own. Is it too much to hope that the next twenty years will bring this unbiased research?

There will probably be less change in plumbing and plumbing fixtures; for two contrary trends are here observable, one toward small size in bathrooms and strict low cost—a movement which, carried through, might result in the mass production of complete minimum bathrooms like Buckminster Fuller's brilliant sheet-metal bathrooms—and the other toward bathrooms larger, sunnier, and more open, toward bathrooms considered as a kind of hygiene center, places where early morning listlessness and sleepiness may be washed away in a flood of eastern sun and the pleasant feel of clean, open space. Both these movements will doubtless develop much further in the next twenty years, the Buckminster Fuller type coming into common use in lowcost housing and in any places where land congestion forces minimum size, the other type becoming more and more the rule in the larger houses and in country buildings generally. Yet the appearance of the bathroom, like the appearance of the house factory or processing plant, the kitchen, will change as the new feeling for strong clear color comes



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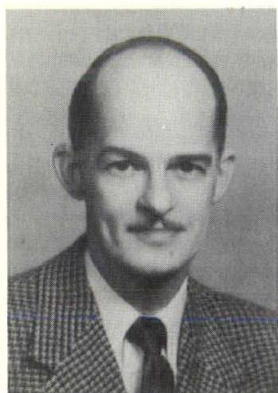
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into it. In hospital design the old harsh "sanitary" white is already giving place to carefully studied colors, equally sanitary but less filled with that queer mixture of dazzle and depression. The same will happen to kitchens and bathrooms, as people come to realize that all the activities of living, no matter what, are part of one symphony, all subject to the same aesthetic development; and, just as the architecture of the future cannot shut its eyes on any problem of human living however "low," so in the individual house all of the spaces will be equally studied.

If cities and houses need to change, so perhaps the whole countryside may begin to show in twenty years a new aspect, as the ideals of human decency, of scientific land utilization, little by little spread out over it. The roof itself and all its appurtenances will here and there become a piece of architecture. The extraordinary human value of pure landscape is being more and more realized, thanks chiefly to the United States National Park Service and the various state, county, and municipal parkways and park areas. The movement against hit-or-miss roadside advertising is gathering strength yearly. Growing efficiency in the use of scrap metals and perhaps a new necessity for the re-use of scrap metals will do much to clean up the eyesores of the old town and village dump heaps; and perhaps in twenty years the first warning that one is approaching a town will not come, as it all too frequently does today, in a roadside pile of rusting tin cans and the *disjecta membra* of old automobile bodies.

It is along the line of road design that some of the most puzzling questions of future developments lie. Are roads merely ways of getting from one place to another in the quickest possible time? Or are they something more; are they ways themselves of progressing through the countryside in an interesting and even leisurely manner, making the most of landscape and view? Or perhaps should there not be two entirely different kinds of roads? A future of hundred-mile-an-hour highways is a future devoted not to making the most of a country but to annihilating it. Some people and some goods may possibly need to annihilate as much space as possible between point and point; but the ordinary man, tied to a job in one locality, with his car perhaps as much recreation as transport, is debauched more than he is helped by terrific speeds. In a properly decentralized world, the distances covered by the ordinary man would be comparatively short; only on rare vacations would he have any need at all of the terrifying highways of a Futurama. (Concluded on Page 26.)

NEW MEMBERS



WALTER N. LINVILLE, new Corporate member, has been a member of the Kansas City Chapter since 1947. He was born in Deming, New Mexico. An associate at Edward W. Tanner & Associates, Walt attended the Independence, Kansas, Junior High School and Kansas State College in Manhattan. He is registered in both Missouri and Kansas.



ROLAND A. CARLSON, new Junior Associate member, rounds out the firm membership in the Kansas City Chapter of Elswood-Smith-Carlson. He has been a partner in the Mission, Kansas, architectural firm since 1954. A native of Minneola, Kansas, Roland holds a B.S. in Architecture and a B.S. in Architectural Engineering from Kansas State College in Manhattan. He is licensed in Kansas.



LEONARD M. MEYER, new Junior Associate member, is a draftsman with Voscamp & Slezak. Born in Oklahoma City, Leonard earned a B.S. in Architecture from Oklahoma State University at Stillwater.

M. NEAL HANSEN, new Associate, is a partner in the Kansas City, Kansas, architectural firm of Mullin & Hansen. He was active in the Student Chapter at the University of Kansas while earning a B.S. in Architecture there. Neal also holds a B.S. in Engineering from the U. S. Merchant Marine Academy in Kingspoint, N.Y. He is a native of Almyra, Arkansas, and is licensed to practice in Kansas and Missouri.



BENJAMIN R. HUNTER and CHRIS P. RAMOS complete the principals' Chapter membership from their firm — Geis-Hunter-Ramos. Both have recently been admitted as Associate members.

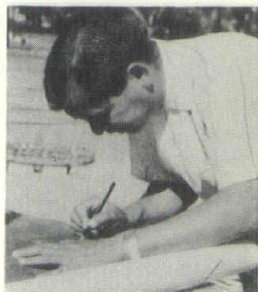


BOB HUNTER is a native Kansas Citian and attended Rockhurst High School and Finlay Engineering School. He is registered in Kansas and Missouri and has been a partner in his firm since 1957.

CHRIS RAMOS is also a native of Kansas City and attended K.C. Junior College and the University of Nebraska, where he earned a B.S. in Architecture. Licensed to practice in Kansas, Missouri and Nebraska, he has been a partner in Geis-Hunter-Ramos since 1957.



ELPIDIO ROCHA, JR. is a new Associate. He has been architectural designer for the Park Department of Kansas City for seven years and holds a B.S. degree from Kansas State College. He is also a native Kansas Citian and attended West Jr. High and Manual High schools.



LETTERS

We are hopeful that Chapter members and other SKYLINE readers will make use of their Constitutional guarantees of freedom of speech and sound off by letter to the Publications Committee. Such letters, when of general interest, will be carried by this column. While the following does not strictly fall into the "Letter to the Editor" classification, we reprint it because it compliments our outstanding Education and Research Committee, Max Sandford, Chairman, and shows that the training seminars for state registration applicants are helpful.

KIVETT & MYERS & McCALLUM

ARCHITECTS ENGINEERS

February 24, 1960

Mr. Max Sandford, Education Committee
Kansas City Chapter of the AIA
Dan R. Sandford & Sons, Architects
800 Westport Road
Kansas City, Missouri

Dear Mr. Sandford:

I have recently become registered by examination in the State of Missouri and want to take this opportunity to thank you and your committee for its work done in the pre-examination seminars held each fall for those desiring to take the examination. This has been a great help to me as I am sure it has been for others.

Please continue this good work. Thanking you very much, I remain

Very truly yours,

JAY TOTTA



SAN FRANCISCO 1960

1960 CONVENTION HIGHLIGHTS

Some two thousand architects from all parts of the country will see two Missourians honored at the 1960 annual convention of the American Institute of Architects in San Francisco, April 18-22.

As has previously been announced, Thomas Hart Benton of Kansas City will receive the AIA Fine Arts Medal. Mayor Raymond R. Tucker of St. Louis will be awarded an Honorary Membership in the AIA for rendering distinguished service to the profession.

Ludwig Mies van der Rohe, FAIA, retired director of the Department of Architecture and City Planning of the Illinois Institute of Technology, will be presented the Gold Medal of the AIA.

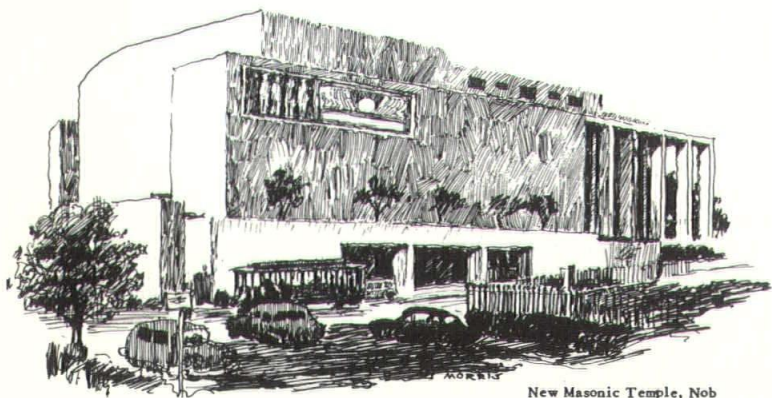
Two of the featured speakers at the convention will be J. Robert Oppenheimer, director of the Princeton Institute of Advanced Studies, and Cyril Northcote Parkinson, historian and author of "Parkinson's Law."

Under the general theme of "Expanding Horizons" the architects will explore the trend of political, economic, technological and philosophical developments so as to help the architectural profession keep ahead of changes in the human environment.

Oppenheimer's and Parkinson's speeches and those of philosopher Morton Gabriel White of Harvard and sociologist Wendell Bell of the University of California will be related to architecture by panels of outstanding architects.

The panel discussions and business meetings of the convention will be held at San Francisco's new Masonic Temple. Convention headquarters will be in the Mark Hopkins Hotel.

The San Francisco Museum of Art will show an extensive exhibition of the work of Le-Corbusier, as designed and arranged in Switzerland.



New Masonic Temple, Nob Hill, San Francisco.
Albert F. Roller, Architect.
(A.I.A. meetings to be held here)



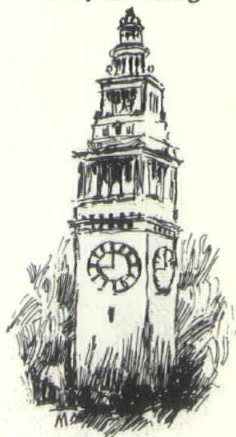
Fisherman's Wharf

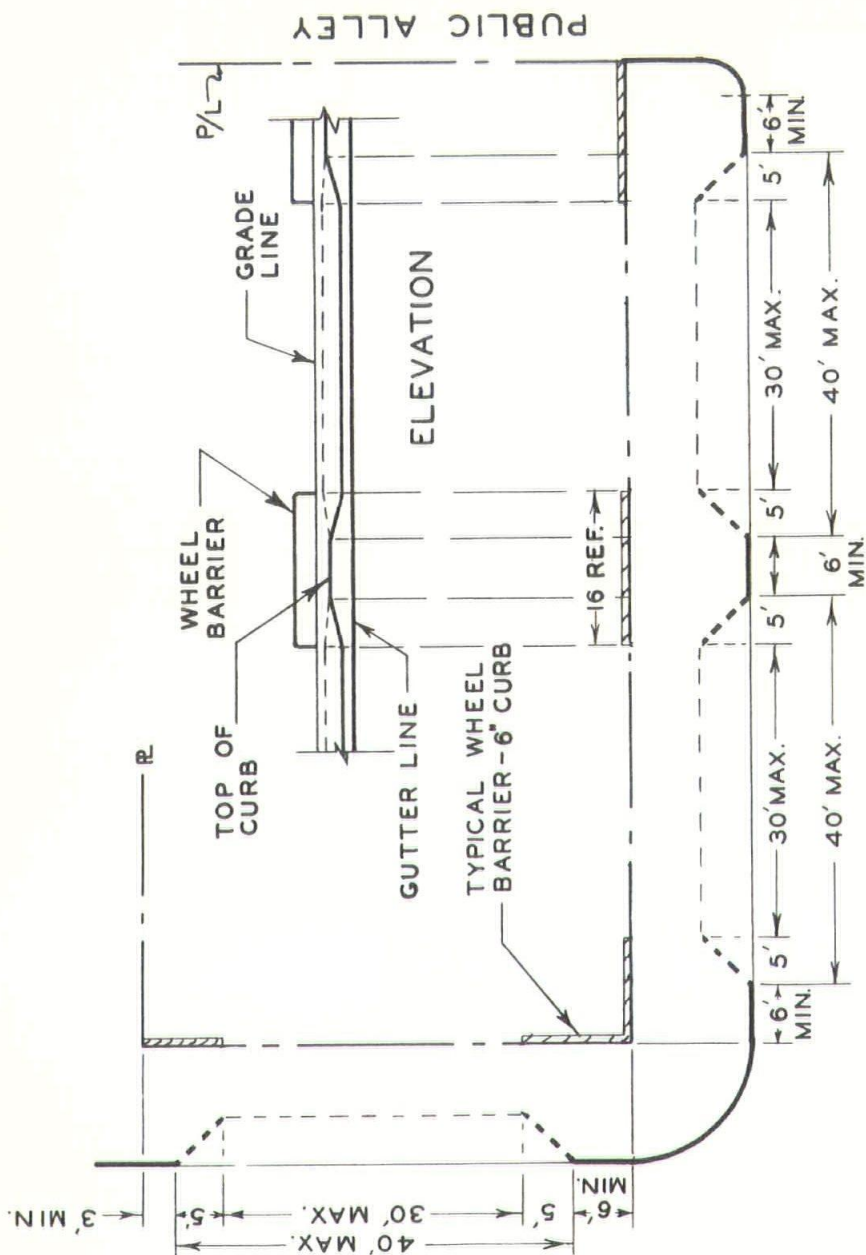
SKETCHES COURTESY OF EDWIN BATEMAN MORRIS

Another convention feature is the exhibition of new building products at the masonic Temple. There will be 91 product exhibits.

First Honor Awards will be given for five recently completed buildings demonstrating "true leadership" in architectural design. The winners are: Mutual Insurance Company of Hartford, Conn., by architects Sherwood, Mills and Smith; the Moore School of Electrical Engineering, Philadelphia, Pa., by Robert L. Geddes, Melvin Brecher & Warren W. Cunningham; Residence for Mr. and Mrs. Richard Opdahl, Long Beach, Cal., by Killingsworth, Brady and Smith; the Blyth Arena (Olympic Ice Arena) Squaw Valley, Cal., by Corlett and Spackman, Kitchen and Hunt; and the United States Embassy Office Building, Oslo, Norway, by Eero Saarinen and Associates.

Ferry Building





COMMERCIAL DRIVEWAY DESIGN GUIDE

from Traffic Department
Kansas City, Mo.

The diagram on the facing page was prepared by the Traffic Department of Kansas City, Missouri, as a general guide for the design and location of commercial driveways within the city limits.

The guide was furnished to SKYLINES by John E. Hartley, City Traffic Engineer. Mr. Hartley points out that the following factors are considered by his office when reviewing commercial driveway permit applications:

1. Driveway width—Not more than 30 feet measured at the sidewalk on city streets and not more than 40 feet at the property line on high speed non-urban type roadways.
2. Driveway angle—Preferably at right angles to property line and not less than an angle of 60 degrees between main line of driveway and property line.
3. Setback—At least 10 feet from pavement edge on curbless roadways or highways.
4. Wheel barrier—A permanent type vertical barrier parallel to property lines along the public right-of-way. Wheel barrier requirements vary according to type of service or parking facility.
5. Entering and leaving public right-of-way—Driveway location and parking area design must be correlated to discourage the possibility of motorists backing from the parking area into public right-of-way.

Mr. Hartley adds that construction must conform to City Engineer's Drawing No. 78-D-33, Revised June of 1957, and that some of the above construction features will vary on streets and roads maintained by the Park Department.

ARCHITECTURE IN NINETEEN-SIXTY? (Continued from page 17)

Perhaps even more important than the growing web of speedways linking one overgrown megalopolis to another would be a movement toward the reclamation of the back road, the country road, with the aim of preserving its beauty, its personality, its leisure, at the same time that it is being rendered safer and smoother. Only so can the automobile be made the great enricher of human living which it might become, and not merely at its best the younger brother of the railroad locomotive, and at its worst an engine of senseless destruction of life and property.

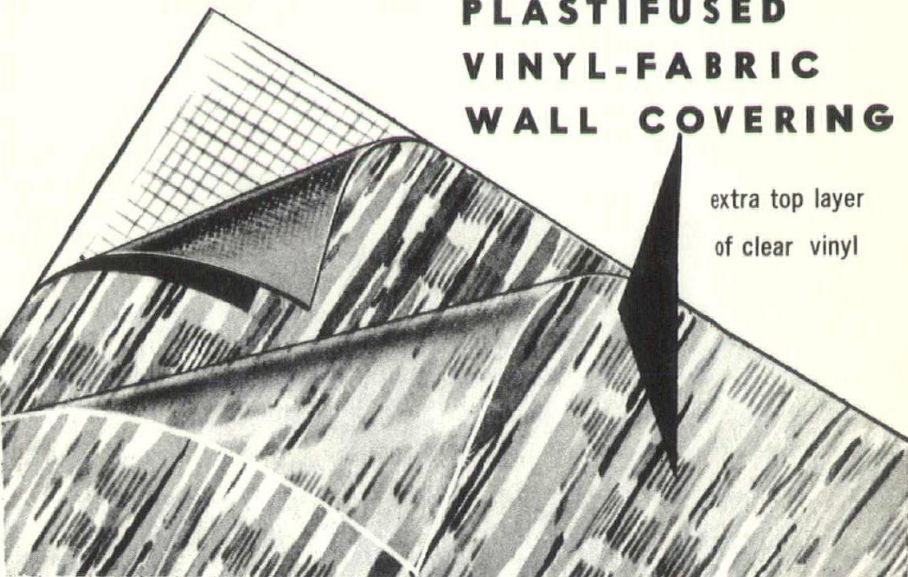
All of this is of course but one series of possible pictures of what twenty years may bring. There is another series that keeps springing to my mind and seems almost as possible. The other series starts out with blighted areas becoming more blighted, more and more buildings boarded up or tumbling into disrepair. It shows the buildings of today, as they age, repaired in casual ways with cheap, ill-chosen materials, as all of the good materials and the good craftsmen are sucked into the insatiable maw of military preparation. It shows a world of people gradually fleeing from cities, gradually losing all sorts of conveniences and ideals which they used to find indispensable. It shows a world probably of lessening population, full of wandering hordes of unemployed looking for work, the children and grandchildren of the Okies of today, under skies filled with shiny and exquisite airplanes designed only to destroy, exquisite still because into them has flowed all the world's scientific skill that could better have been employed in rationalizing agriculture or developing new industries. It shows a world beginning to slip back little by little into a new barbarism, as little by little the classic world slipped into twilight during the 4th and 5th Centuries. This new series of pictures is not a pretty series. I only bring it up because I cannot escape it, and because I believe it is decisions made by all of us today and in the next few years—decisions of every kind, professional, political, and personal—which will determine the answer to the great enigma; for the great enigma of today is the question of whether the way to the future is a road to progress, to the aim of the greatest possible enrichment of the living of every individual of whatever race, country, creed or color, or the way of force and destruction which leads inescapably into barbarism. No war will ever settle this problem, whoever may be the victors; only We the People, everywhere, can decide which the road will be.

CORRECTION

The pictures of Marshall & Brown's new offices, pages 9-12 in the November, 1959 issue of SKYLINES were not credited to Wayne Wright, photographer. We regret this oversight, inasmuch as it has been a policy of SKYLINES to credit photographers upon request.

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