

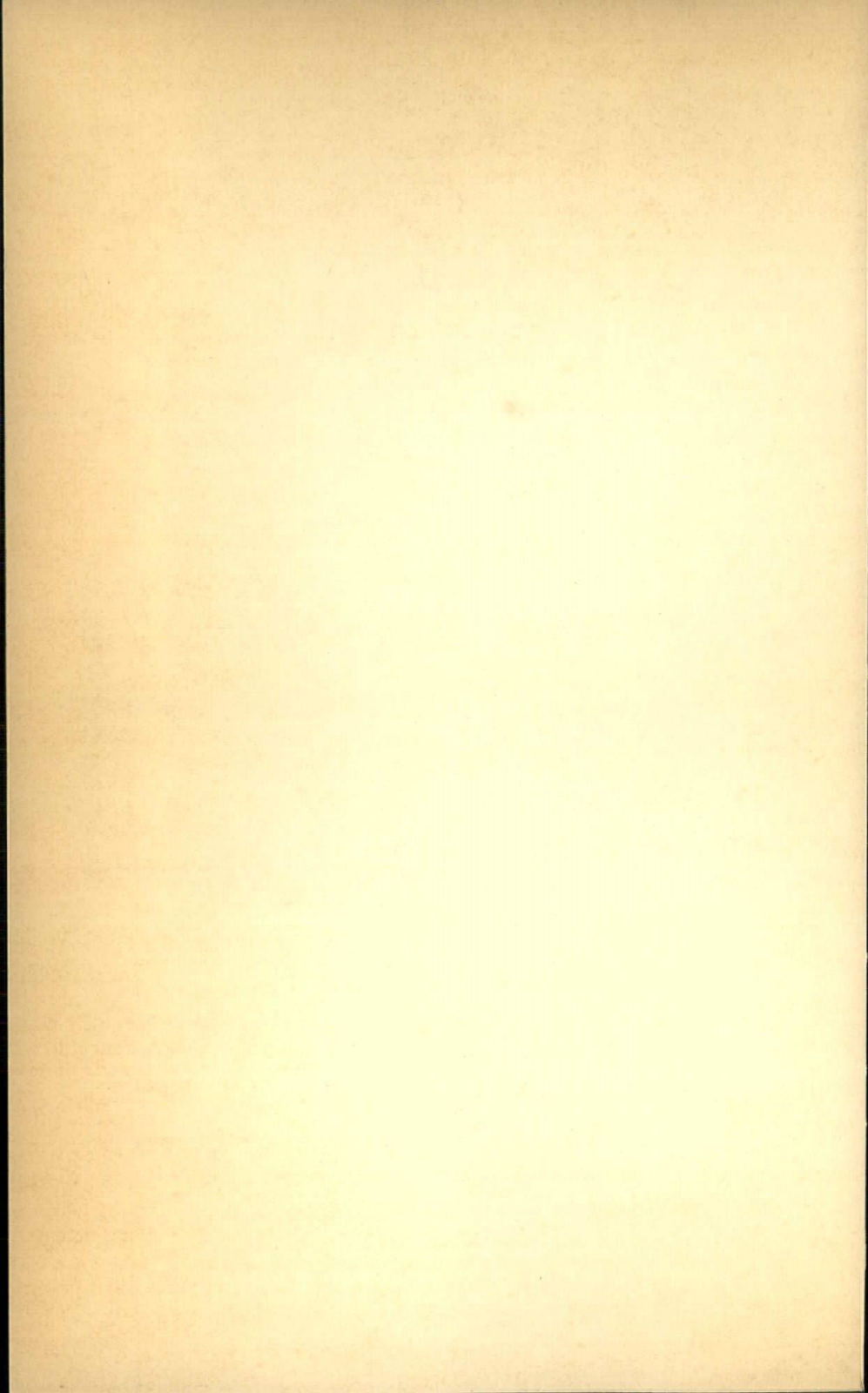
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SKY LINES

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OF ARCHITECTS

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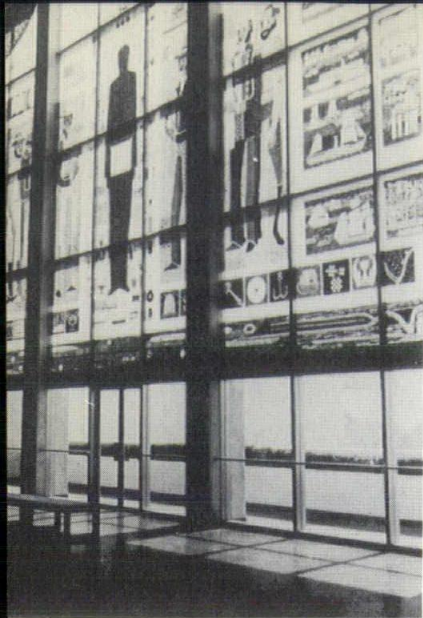
Frank Grimaldi, Executive Committee Liaison

SAN FRANCISCO REPORT



BY ANGUS McCALLUM, PRESIDENT, K.C. CHAPTER, AIA

The Kansas City Chapter delegates must report on the annual convention in San Francisco with mixed emotions; since the disappointment which we all share at the results of the election of the second vice-president of the Institute certainly left a cloud over an otherwise pleasant and professionally rewarding convention. We all join in congratulating James Hunter, FAIA of Boulder, Colorado; and we must somewhat grudgingly admit that, barring our own first choice, no better selection could have been made for this office. It would appear that the ninth hour nomination of a third candidate resulted in considerable confusion in the minds of a number of the delegates and in rather serious splits in the vote of certain Chapters. Just as at last year's convention, it was very evident that Lloyd Roark commands very definite respect in the national body and he is widely acknowledged to have brought to the deliberations of the National Board a wisdom and capability which had been enthusiastically recognized. Very positive further evidence of this stature has been rendered by Lloyd's appointment as Chairman of the Committee on the Structure of the Institute . . . of which more later.

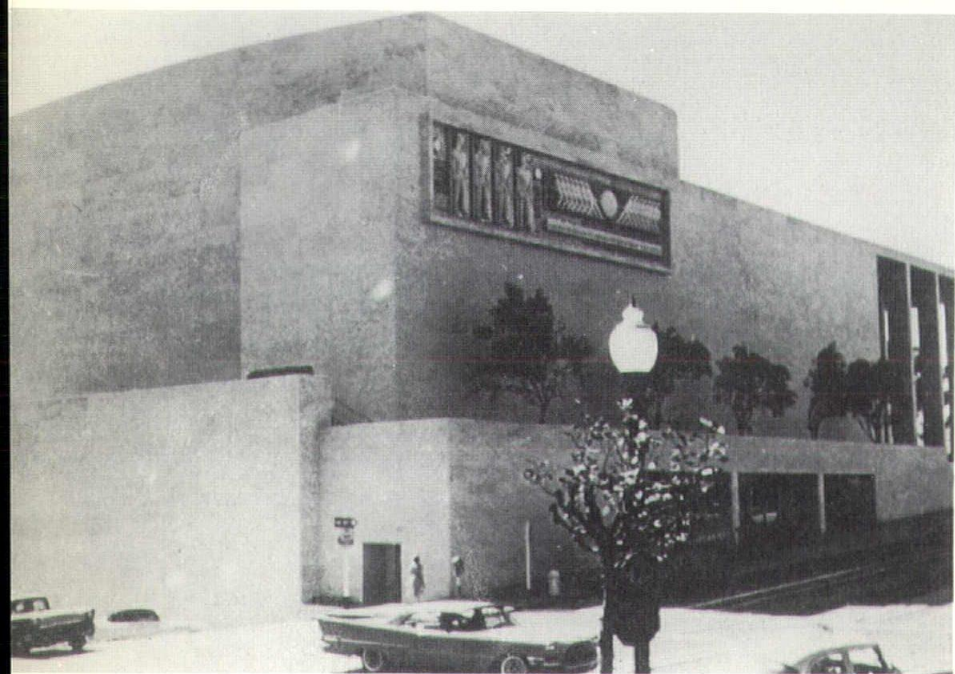


STAINED GLASS WALL
MASONIC TEMPLE

The happiest single programmed event of the week was, of course, the presentation of the Fine Arts Medal to Thomas Hart Benton at the annual dinner on Thursday. John Noble Richards' brief commentary, as he made the award, managed to convey quite exactly the description of Benton's unique talent and his place in the field of the fine arts in America; and it is well worth repeating here:

"The American Institute of Architects, in awarding its Fine Arts Medal, recognizes and salutes Thomas Hart Benton, painter. "You have struggled long and valiantly against humanity's reluctance to be represented as it is, rather than as it would like to appear. The facts, sometimes grim, sometimes merely salty, reveal true personality, whether it be of a person, a city or a state.

"There are signs, such as the realism of our contemporary literature, or the popularity of close-up portraits, that we are beginning to prefer truth to false



MASONIC TEMPLE, CONVENTION HEADQUARTERS

pride. If so, the change is due in no small measure to your painting." Benton's response was most gratifying in its unequivocal appreciation of the efforts of the Kansas City Chapter in bringing his name before the awards committee.

The various speakers on the professional program were perhaps of the highest caliber ever assembled at a national convention; and what they had to say will of course be reported in detail in the JOURNAL. The theme of the program was geared to a high philosophical level; and while it was stimulating and in many cases, provocative, it was at times just a little remote from the realities of the potential of philosophy for the journeyman architectural practitioner.

The business sessions of the convention had to do principally with the proposal for the reorganization of the structure of the Institute. After a lengthy discussion of numerous motions, each aimed at implementing certain aspects of the reorganization proposal; and some of the most involved and sometimes confused parliamentary procedure which has ever developed on a convention floor, the entire matter of the reorganization was referred back to committee for re-study, analysis of opinion and comment generated in floor discussions; and resubmission to the entire membership of the Institute during the ensuing year for reconsideration and possible formal action at next year's convention in Philadelphia. It was interesting to discover that the questions which were foremost in the mind of the K.C. Chapter members as to the wisdom of certain of the proposed changes paralleled quite generally the comments of the membership around the country. The principal criticism was leveled at the proposal for redistricting, since some very strange geographical associations were developed out of the new lines which were drawn on the maps. It cannot be urged too strongly that everyone review again in detail the publications from the Octagon on the proposed reorganization and submit to the Chapter office any comment or suggestions for the consideration of the committee. The Chapter office proposes to assemble such comment over the next few months and forward it as a collective opinion of the Chapter to the new committee for their consideration.

The host Chapter is to be congratulated on the excellence of all the convention arrangements and the physical facilities which were available for the various sessions and social affairs. The Masonic Temple was admirably suited for the conduct of the large scale meetings . . . the Producers' Council display area was excellently arranged and without exception the various displays were intelligently designed and offered much of interest and useful information. Of San Francisco, itself, it is almost impossible to make any comment without becoming overly enthusiastic . . . the ideal weather . . . the excitement of the views from Nob Hill . . . the cosmopolitan atmosphere unduplicated in any other American city . . . all these things and many more went to make the week's stay an unusually pleasant experience. As has often been remarked, the individual buildings of San Francisco proper would certainly lose most, if not all, of their charm if the city were located on

a level site . . . since, with the exception of some few outstanding new buildings, most of the charm of San Francisco's architecture lies in its site relationship and the almost incredible accomplishment of constructing buildings plumb, on 45 degree and steeper slopes. Tours of the Bay area were carefully planned to include some of the outstanding schools and other structures which have brought so much well deserved tribute to the Northern California architects during the past decades. Without any question . . . from Maybeck to Wooster . . . some of America's outstanding work has been in this area.

The meeting of Chapter presidents and executive secretaries, which was held on Monday preceding the formal opening of the convention, produced nothing really new in the area of chapter affairs . . . the same problems that were discussed at a similar meeting at the New Orleans convention seemed to continue to plague chapters around the country . . . although there was definite evidence of much improvement in chapter public relations and community effort.

Several flattering comments were made on the stimulus which KC/80 seems to have been to the thinking of some chapters interested in initiating thinking in Central Business District planning and rehabilitation. Extra curricular social activities need no formal presentation in this report . . . everyone who knows San Francisco certainly knows this city offers the very widest possible variety in places of entertainment, restaurants and similar activities, and almost all with a view!

The advance publicity on next year's convention in Philadelphia indicates another program of very high caliber. With the promise of a very serious need of the broadest possible representation in voting on the reorganization of the Institute, it is hoped that many more K.C. Chapter members will be able to attend next year.

Once again all of the K.C. delegates met B. J. Lubschez, FAIA, long-time practitioner in New York, presently associated with Voorhees, Walker, Smith & Haines, and president of the K.C. Chapter in the pre-World War I era. This fine elder statesman of our chapter alumni still maintains a very active interest in the affairs of Kansas City and his reminiscences of early day architecture here prompted a number of us to ask him to reduce some of them to writing. This he has promised to consider, and it can only be hoped that we may be able one day to publish Mr. Lubschez's reminiscences in SKYLINES.

BY GERRE JONES, EXECUTIVE SECRETARY, K.C. CHAPTER, AIA
After getting off to a somewhat discouraging start in Kansas City, due to our first plane losing the port inboard engine over Topeka and some fast shuffling back at the Municipal Airport to get on another flight, our group arrived in San Francisco to a week of ideal weather, interesting (for the most part) convention talks and good companionship with architects from all over the United States and a few foreign countries. Only one of our group lost his luggage in the hectic change-over in Kansas City; Associate-Jr. Associate representative Elpidio Rocha, and this resulted in certain additions to his wardrobe, courtesy of the airline.

The lost was found on Monday and the convention got underway. (Mr. Rocha's observations on the convention will be carried in the July SKYLINES).

Registration, for me, was a matter of two or three minutes. Since no one has ever quite figured out how to classify Executive Secretaries at a national convention, it has become unofficial policy to register them as "Press." The AIA's efficient public relations staff took care of this for me with dispatch.

Monday afternoon President McCallum and I attended the Chapter and State AIA presidents' conference, where items of general interest to the component organizations were discussed.

A reception at the Bohemian Club Monday evening gave fair promise of the convention extra-curricular events to come.

All of the business sessions were held in the Masonic Memorial Temple, a marble building of majestic proportions. The display of Tom Benton's mural work was located to the left of the main entrance to the auditorium, so it had optimum exposure. Several hundred copies of the February SKYLINES, which carried a pictorial history and autobiography of Mr. Benton, were distributed from a rack on the display.



THE GOOD SHIP "PRESCOLITE"

The speeches given and business conducted have been fully reported by more competent architectural reporters than this writer, so I'll try to avoid duplicating their efforts.

The investiture of Fellows at the San Francisco City Hall was most impressive to one who had never before seen the ceremony. From remarks overheard there, we concluded that the setting and handling of

this investiture impressed almost everyone, however. It was a little hard for me to reconcile memories of this dignified ceremony, with the new Fellows escorted regally down the beautiful Grand Stairway, with later news reports of the rioters at the recent Congressional hearings in the same City Hall being flushed pell mell down the corridors and stairways by fire hoses. **Sic Transit Gloria.**

The President's reception, following the investiture, was by all accounts, much better handled than the rain-soaked reception in New Orleans last year.

Dr. I. Robert Oppenheimer got Wednesday's meeting off to a good start. Part of Wednesday was utilized by some of the Kansas City delegation in looking over some of the architectural landmarks in downtown San Francisco. By this time, we had become adept at boarding and disembarking from the cable cars on the run.

Wednesday evening was Hospitality Night, when local architects entertained visiting ditto, and it seemed to be well received. Thursday morning's feature was a breakfast hosted by our sister chapter from St. Louis. Mayor Raymond Tucker was the guest of honor and San Francisco's Mayor George Christopher put in an appearance. Mayor Tucker was made an honorary member of AIA that evening. Dr. Parkinson's address Wednesday morning, "Political and Economic Horizons", strayed somewhat from the announced title, and was generally well received.

THE TOP OF THE MARK FROM THE BOTTOM OF THE HILL





ED STONE'S HOSPITAL AT STANFORD UNIVERSITY

A cocktail party preceding the annual banquet Thursday night featured a display of ancient locks. The display of architects in dinner jacket and their ladies in evening gowns somewhat overshadowed the locks, in this reporter's opinion.

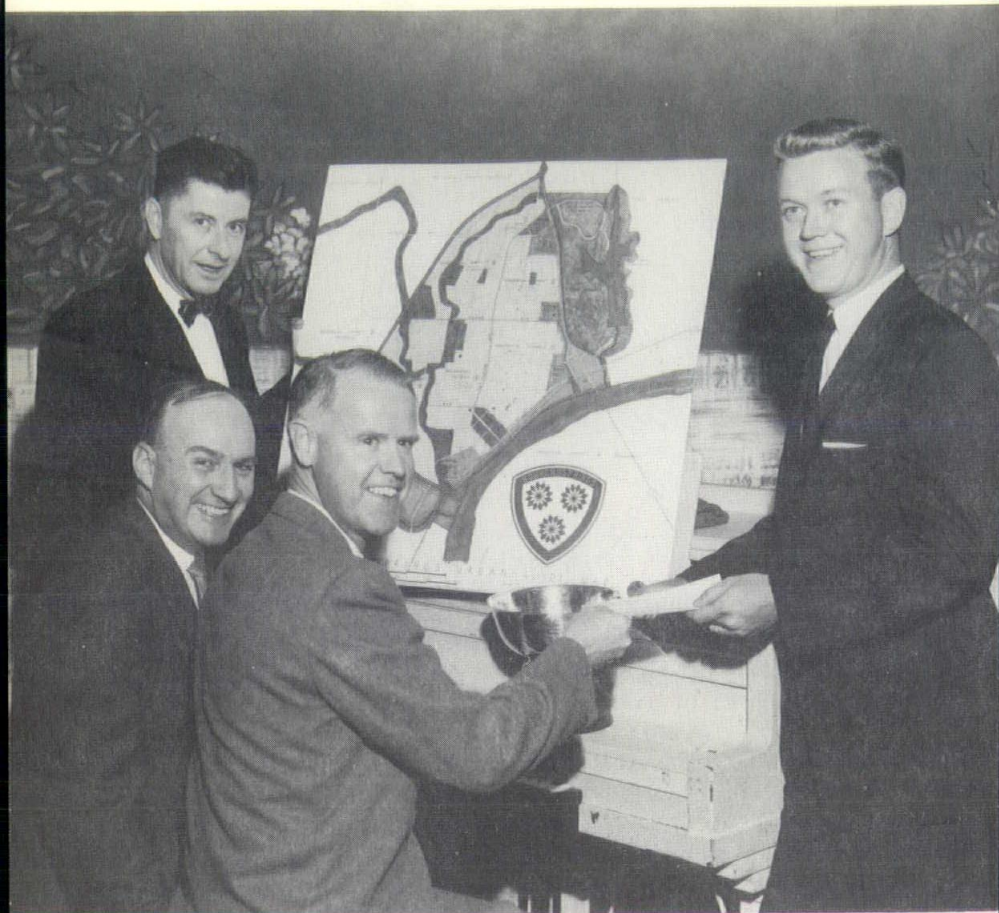
The annual dinner, in the justly famous Garden Court of the Palace Hotel, was magnificent in every respect. As our own Tom Benton, paced by the strains of the "Missouri Waltz", went to the dias to receive the Fine Arts Medal, the Kansas City delegation led the applause, which was tremendous. Tom's acceptance speech more than made up for the Chapter's efforts on his behalf, as he spoke our praises, collectively and individually. There were other honors and medals conferred that night, notably Mies van der Rohe's Gold Medal, but Tom Benton was our hero.

The other event that could have made the evening even more memorable was not to be. In a three-way race for second vice-president of the Institute, Jim Hunter won out over Bancel La Farge and our candidate, Lloyd Roark.

Friday was a sort of "wind up" day for everything—making return travel reservation, returning rented tuxedos, going back up to the Top of the Mark for a farewell look, riding the cable car down California Street for the last time and a quick visit to Fisherman's Wharf.

Friday afternoon and evening brought the only bad weather of the week, as it turned chilly and a light rain moved in. Participants in the Black and White Symphony Ball were sprinkled as they made their way between hotels and a monumental traffic jam developed in front of the Fairmont Hotel.

One comes back from his first visit to San Francisco and his first AIA convention with many pleasant memories. The ever-present hills of 35- to 40-degree grades, the beautiful view in almost every direction, fine people and the opportunity to meet and talk with the great names in architecture are just a few such memories of mine.



P. C. ARCHITECTURAL RESEARCH AWARD

The long-awaited decision of the judges on the winning entry in the Kansas City Producers' Council annual Profession of Architecture award was announced at the May Chapter meeting.

Marvin Seibels, on the right in the picture, presented a check for \$1,000 to Tom Geraughty and Jack Morley (both seated) for their comprehensive master plan for Bonner Springs, Kansas. A story on the plan was carried in the October, 1959, issue of SKYLINES.

Angus McCallum, chapter president, at the left, holds one of the panels which comprised the entry. The K.C. Producers' Council won the national P.C. Silver Bowl award for developing the Profession of Architecture award.

AIA EXHIBIT AT MID-WEST HOSPITAL MEET

Panels from eight Chapter firms made up the AIA exhibit at the recent Mid-West Hospital Association convention in Kansas City. Emil O. Bayerl; Cooper, Robison, Carlson & O'Brien; Everitt & Keleti; Gentry & Voscamp; Hewitt & Royer; Kivett & Myers & McCallum; Mackie & Roark and Radotinsky, Meyn & Deardorff were the participating firms.

The convention exhibit, an annual affair, attracted more interest this year, according to John Hewitt, who headed up a special hospital exhibit committee. Any Chapter member may take part and it is hoped to make the exhibit even larger for the 1961 convention.

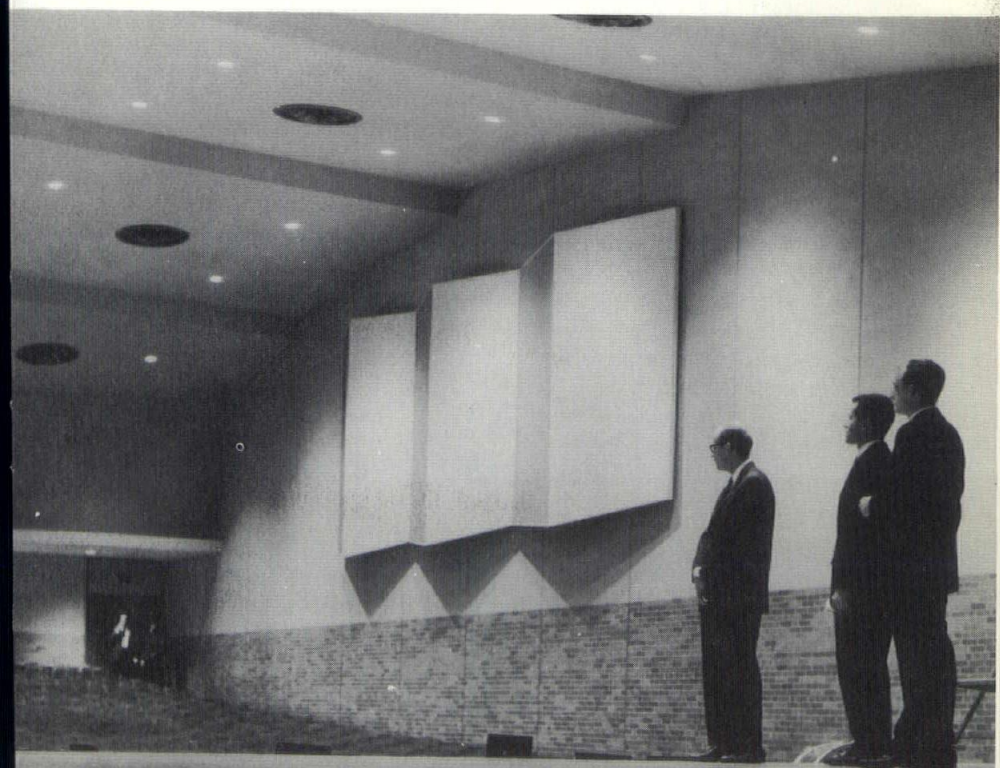
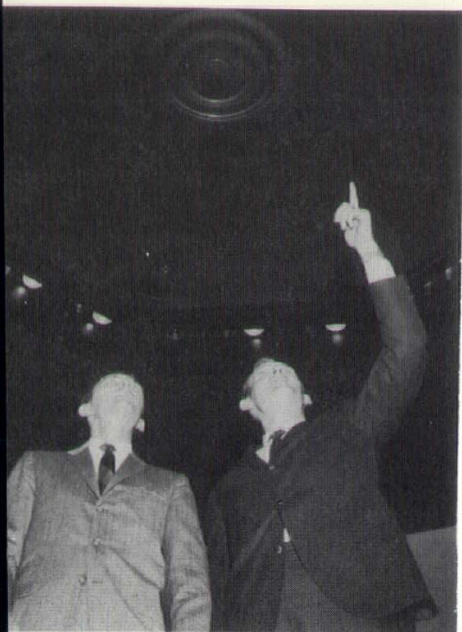


K.S.U. ARCHITECTURE STUDENTS VISIT KANSAS CITY OFFICES



Recently, some 15 members of the AIA Student Chapter at Kansas State University spent a Saturday in Kansas City visiting architects' offices, a blue print company and various jobs in the area. The students were also members of the K.S.U. chapter of Tau Sigma Delta, honorary architectural fraternity.

The field trip began with a visit to the offices of Marshall & Brown. In the photograph above, Dwight Brown, seated at the drafting table, explains a design problem to, left to right, Professor Emil Fischer, head of the K.S.U. department of architecture, Bill Wunsch, Mrs. John Welker and John Welker. Photos on the facing page show the group on tour through William Chrisman High School in Independence, where they were especially interested in the Theater in the Round and the 1200-seat auditorium.





After the William Chrisman visit and lunch, the group toured the office of Preston Terrell and then viewed the Old Security Life Building and the Community Christian Church. In the picture above, Bob Jarvis, partner in Marshall & Brown, shows a brick sample display to, left to right, Dr. John Helm, AIA Student Chapter faculty advisor in Manhattan, Tom Rowland, Mrs. Tom Rowland and Carl Gaede.

Douglas Moore, president of the Student Chapter at Manhattan, reports a current Chapter membership of 125. Almost 300 students are enrolled in architecture and architectural engineering courses at K.S.U. this semester.

The Kansas City Chapter, AIA, annually gives a School Award to Kansas State University, as well as the University of Kansas, for general excellence in architecture. The students on the recent field trip expressed their appreciation for the interest of our chapter and urged that K.C. architects visit the department of architecture in Manhattan whenever possible.

ABOUT TWENTY MINUTES

BY GEORGE E. DANFORTH, DIRECTOR
DEPARTMENT OF ARCHITECTURE
ILLINOIS INSTITUTE OF TECHNOLOGY

AT THE PRODUCERS' COUNCIL LUNCHEON
MONDAY, APRIL 18, 1960
AIA CONVENTION IN SAN FRANCISCO

The relationship between architects and producers is certainly one that produces divided opinions, according to which side of the fence you occupy. As a consultant for United States Steel, a producer, and as one who is also an architect, I will attempt to comment fairly about the mutual problems of each. Certainly the fact that a producer, such as United States Steel, has retained an architect to help them more fully understand architectural problems, is a good weather sign.

I believe the chief point I'd like to make today, is that the relationship between architects and producers not only **can** be improved, but **must** be improved. Such efforts must result in the architects' more effective use of his materials, and a reduction of the selling costs of the producers' product.

As architects, we are not unaware of the usual chain of events. A major building project is announced, let us say, through the Dodge Reports. A producer's vice-president of Sales calls His Sales Manager.

The Sales Manager in turn calls his District Manager in the city where the architect is located, and, of course, the District Manager calls one of his salesmen and tells him to call on the architectural firm, of Jugstein, Hogstooth and Faint-Trace. "Tell them about our new air ducts," he says, "but use the 'soft sell'. Don't press . . . but just be damn sure we get the business!"

The salesman leaves a meeting of the local chapter of the Producers' Council and proceeds to the architects' office, loaded . . . with samples, that is.

The architects listen attentively to everything the salesman has to say. It so happens that the day he calls to talk about air ducts, they are dreaming about foundations, but the salesman gets in . . . and so they don't interrupt him.

In the meantime, other salesmen have heard the word, and a few of them begin to break the trail that leads to the architects' offices.

A **minor** character in this epic drama is played by the architects' meek and patient client. Of course, he is only putting up the money . . . and seldom bothers the architects more than once or twice a day.

The architect, in the meantime, listens willingly and with incredible patience to all the claims of the producers' salesmen. Yet we cannot blame him if frequently he thinks wistfully of the time when his building will be finished, so that he can return to quiet conferences with his professional associates in an atmosphere of relative peace and goodwill.

I felt that you would appreciate this sober attempt to open my remarks on a proper plane.

Now . . . I should like to get **really** serious.

No one in this room is unaware of the tremendous strides made by architectural design since World War II. Nor is there an architect here who doesn't appreciate that much of this progress is due to the parallel progress made by the producers of building materials.

Implicit in this concept, should be an atmosphere of teamwork unsurpassed in any other area of commercial endeavor. And I think in time it will come. Certainly this luncheon today is a good omen . . . and I hope it will continue to be a permanent feature of every A.I.A. Annual Meeting.

But luncheons and good fellowship will not give us the complete answer. A serious effort must be made on both sides to eliminate some of the sand that gets in our gears when we go about our job of designing and engineering a major building project.

We know that you producers have problems in hiring and training salesmen. It's expensive, it takes time, and I suppose you're lucky if one in ten becomes a "natural" when it comes to calling on architects.

Perhaps it might be helpful if we paused to analyze such a salesman and see what he does and doesn't do, that makes him so successful for his producer . . . and so well liked by the architects.

Naturally, he's personable, and like any other good salesman his head is squarely on his shoulders and he has the kind of a face that, when he looks at a clock, the clock keeps right on running . . . and he dresses as though he plays in the infield and not "way out" on some other planet.

But this salesman who's a "natural" with the architects, has some other qualifications. For one thing, he's equipped with radar, so to speak. Using some uncanny mixture of Dodge Reports, BTE, (by which I mean "Building Trades Espionage"), trade paper reading, intuition and a fantastic sense of timing, he always shows up just when the architect needs him! If he's selling hardware, he calls when the architect is thinking about hardware, not floor plans. Almost impossible, you say? Maybe so . . . but some producers' salesmen do have this uncanny ability. And it saves time for them and for the architect and makes an indelible impression on the latter.

Another special qualification this "natural" salesman has, is an intimate and practical working knowledge of his product or products. Now this may seem elementary, but you'd be surprised at the number of salesmen we see who only have the sketchiest knowledge about their products. They know where their home office is . . . most of them, and they have samples, or brochures, or both. They've even **read** some of the brochures.

Now, of course, I'm exaggerating . . . but I'm doing it to prove a point: When an architect gives a salesman his time . . . and his time is valuable whether the salesman thinks so or not . . . he expects not only to learn something he doesn't know but needs to know, but he expects the salesman to be able to answer some pretty specific questions—some of them more or less technical.

Generally speaking, an architect finds it much more satisfactory to talk to a salesman employed directly by the producer or fabricator, rather than with the average manufacturer's representative, for the reason that a salesman employed directly by a fabricator or producer usually concentrates on one product, or line of products and, has accumulated a wealth of experience that the architect regards as invaluable. The manufacturer's representative on the other hand, usually represents quite a variety of product lines and companies, and is usually not able to be so helpful.

There are, of course, exceptions. Some manufacturers'

representatives do an excellent job. On the other hand, when the architect begins to ask for specific and technical information, the representative usually has to lean upon an expert from the factory. This takes time, and can result in confusion, or loss of business to the producer . . . and in some cases, the use of an inferior product.

Another point concerns the matter of the brochures, the pamphlets and the other literature issued by the producers of building materials. We see all kinds—good, bad and mediocre.

I wonder if the sheer weight of this material couldn't be reduced in order to save mailing costs.

We are particularly weary of the piece which devotes ten pages to applause for the product, and one page to important technical information. The picture of your magnificent new plant, the history of your founder, and the fine modern cafeteria in which your employees eat lunch, might make interesting reading if we had more time, but spare us the glamour and the history . . . and concentrate on clear and concise technical details, well illustrated and described so that . . . well, so that even an architect can understand them. Do this and we'll feel like one of your partners. And I know that is what you want, and I know it is what the architects want.

I hesitate to mention anything so elementary as the A.I.A. File Number, but there are still some among you who do not yet believe it is helpful. It is, and using it will help us both.

Now, let's turn to the architects, and see what **they** can do to improve this relationship.

First, architects are often too vague in many of their designs and specifications. Tell an architect this, and he'll often say, "Well, the XYZ company didn't furnish me with enough information." In my opinion this is an over-used excuse. I realize that many of you have been generous in giving us free engineering service, and in many cases this has been mutually beneficial. But when architects begin to expect this kind of help across the board and live in the belief that **every** producer is honor-bound to include it as a part of his selling service . . . and when an architect complains that his specifications and details are vague and consequently got him into trouble **because** the producer failed to give him proper help . . . then I think we've gone too far.

If the architect cannot get from one producer the information he needs to prepare his **own** clear drawings and specifications, then he should get such information from some **other** producer.

Architects also need to learn more about the basic manufacture of many of the raw materials from which your products are made, such as steel, glass, plastics and many others. Now some of my "fraternity brothers" may say they don't need this knowledge, but I question this. Insufficient knowledge about production and manufacturing problems has often led an architect to design and specify building components requiring non-stock or non-standard items, and this can lead to trouble and higher costs.

Now let's get up off the couch and stop analyzing ourselves.

We are standing in the gateway of what will be the greatest decade of architecture and building in the history of the World. The opportunities for creativity in design have never, thanks greatly to you producers, been so exciting. You've given us color in your materials undreamed of years ago. You've given us added strength . . . and corrosion resistance . . . and new forms and processes . . . and new tools for our builders to work with.

But in the realm of probabilities and possibilities, only the surface has been scratched.

How long are we to wait for a transparent glass which will be a total barrier to heat transfer?

When will structural steel be produced in color?

When will we have an invisible, sprayed-on fire-proofing compound for structural metal—not a retardant, but a film which will eliminate the often complicated and costly processes now needed to meet code requirements?

When will we have the means to employ the principles of discontinuous compression in relatively low structure of large areas?

How long are we going to continue to build a frame, floor and wall in separate operations?

In one way of saying—how long are we going to build with DC3 methods in a jet age?

Maybe I'm not so "far-out" on Cloud 9 as you might think. But let's ground ourselves for a moment. The architect who has no building materials, is a man without a profession. Without the architectural profession the producer would have no focal point through which to find the market for his new products. The more I ponder upon our inter-dependence, the more astonished I am at the many gaps that still lie between us. Yet we're making progress. Speaking as an architect, I assure you that the majority of us are devoted to bringing about a better and a closer relationship as rapidly as possible.

I know there are many producers in this room equally devoted to the same end.

As you are no doubt aware by now, I have made no previous reference to the title of my talk of "About Twenty Minutes". Here are some "clues". A look at great historical events would show that within approximately that same length of time:

- Eve persuaded Adam to eat an apple,
- Columbus talked Queen Isabella out of three oversized rowboats, and
- Churchill extracted 50 destroyers from Franklin Delano Roosevelt.

I therefore ask you, why can't a producer's representative—who knows his product—present it to an architect in a comparable length of time?

As the old southern minister said, "No souls are saved after 20 minutes".

It aptly recalls the three B's of architectural selling (not to mention speech making):

BE CLEAR

BE BRIEF

BE GONE

Thank you.

OUTLINE OF G.S.A. POLICIES ON SELECTION OF AN ARCHITECT

In view of the general interest locally, both among architects and the lay public, in the new Federal Office Building to be built in Kansas City, the following information from the General Services Administration on its policies regarding final selection of architects and engineers for government construction work may prove helpful.

The basic policy of the G.S.A. is ordinarily to utilize the services of qualified registered architects and engineers in connection with the design of new buildings and major improvement and repair work. In the selection of architects or engineers, first consideration is given to firms maintaining principal offices in the area where construction is to take place, except in the case of Washington, D.C., metropolitan area. In the Capitol area the policy is to select architects for projects of national interest on a nationwide basis. On a normal project the architect or engineer is expected to furnish competent engineering services to the point where detailed reviews are not required by the Public Buildings Service staff. The Public Buildings Service will negotiate a prime contract with an engineering firm only when the project under consideration is basically engineering in character.

Under the instructions outlined for procedures in the selection and contracting for architectural services, the Office of Design and Construction of the Public Buildings Service of the G.S.A. is directed to maintain current lists of all registered architects and information on "qualified" engineers. Each regional office is required to maintain such lists for its own area.

When a project has been approved, an area containing at least three qualified architects or engineers is established. This area will normally not extend beyond the borders of the State in which the project is to be located.

When a project has an estimated architectural engineering fee of \$100,000 or less, and a current (not more than 12 months old) file of architects and engineers is available, no recirculation is necessary. If the list is not current, or the estimated fee is more than \$100,000, a list of the names and addresses of each registered

architect or engineer whose principal office is in the area must be prepared.

Applicable questionnaires, when required, shall be sent to each architect or engineer on the list. G.S.A. Forms 1296 and 1297 are used to obtain information about architects. Firms or individuals shall not be requested to state the minimum acceptable fee.

The letter transmitting the G.S.A. forms to the architect will contain information describing the proposed project, including the location of the building, its general characteristics, estimated costs and the deadline for submission of information and exhibits by those interested.

After expiration of the deadline an Evaluation Committee of qualified technical employees is appointed to review all submissions. Major new projects are handled through the Central Office of G.S.A. in Washington, D.C. New buildings of \$500,000 or less in cost are ordinarily assigned to the regions. Since the Federal Office Building is in the multi-million dollar class, all committees referred to here are from the Central Office, G.S.A.

Factors considered by the Evaluation Committee include, but are not limited to, number of technical personnel in the firm, date of its organization, services furnished, amount of work designed and constructed in past five years of firm's professional practice, nearness of firm to the project, ability as indicated by exhibits of Federal and non-Federal projects, present workload in office and estimated workload, estimated time required to complete the project, and the technical education and professional experience of the principals of the firm.

The Evaluation Committee then recommends one or more firms for the project. When the Committee deems it advisable, association of more than one firm may be recommended.

This recommendation goes to the Negotiation Committee, consisting of three appointed qualified technical employees, plus counsel.

The Negotiation Committee first obtains a clearance on the firm or firms selected, including a security clearance when necessary. The Office of the Comptroller is requested to allocate funds to cover site acquisition, architectural and engineering fees and administrative costs.

The architect or architects selected are then invited, at their expense, to a meeting with the Negotiation Com-

mittee to discuss services required, cost limitations, type of contract, fees and other related matters.

After all matters concerning plans, dates, fees, etc., have been cleared up to the satisfaction of both parties, a formal contract (G.S.A. Form 1495) is prepared, cleared and returned to the architects for signature.

Information concerning the contract is confidential until a public announcement is made by the government.

CHAPTER NEWS

● John M. Hewitt, a Director of the Kansas City Chapter, AIA, was elected president of the Missouri Association of Registered Architects during the recent meeting of the group in St. Louis.

Hewitt has been a director of the state group for the past three years and served as vice-president in 1959.

Re-elected as secretary and treasurer, respectively, were David M. Brey, Kansas City, and Gene Englehart, Columbia. Directors of M.A.R.A. are: Maxwell T. Sanford and Frank Grimaldi, Kansas City; David P. Clark, Columbia; Roland Bockhorst, Linnell B. Elam and David W. Pearce, St. Louis; Ernest P. Ward, Springfield and Fred E. Dormeyer, Cape Girardeau. John Sweeney, St. Louis, continues as Editor of the M.A.R.A. magazine, "Missouri Architect", and is an ex-officio member of the board.

Hewitt announced as goals for the coming year of the 525-member state group a re-evaluation of the dues base, increased membership and recognition among registered architects in Missouri and the establishment of a permanent office in Jefferson City.

● Mr. William E. Dauer, executive vice-president of the Kansas City, Mo., Chamber of Commerce, was an interesting and informative speaker at the May Chapter meeting.

After giving a brief outline of the Chamber's current program, Dauer led group discussions on the points we, as architects, feel should be emphasized at home and away in selling Kansas City.



The various improvement projects were tabulated according to importance and the open question and answer period that followed lasted the better part of an hour. Several comments were made to the effect that both the Chamber and the City of Kansas City could benefit by calling more on the AIA Chapter here. Accordingly, some 20 members have volunteered to serve on a Chamber committee to survey needs of local industries.

An equally important part of the two-stage program was the presentation of the Producers' Council architectural research award (see page 10). Several members were heard to comment that this was one of the best Chapter meeting programs they'd attended in a long time.



"I wish you'd remembered the sawhorses."

For Your Enjoyment—Courtesy Pomona Tile Manufacturing Co.

COVER NOTES

The cover for this issue of SKYLINES carries out the San Francisco theme of the convention reports in the front of the magazine.

The cover paper, one of the many fine hand-screened wall paper patterns produced by the Albert Van Luit Company of Los Angeles, was furnished by Mr. L. Harold Underwood, owner of Wall Fashions, Inc., and the Albert Van Luit Co.

Wall Fashions, Inc., located at 903 Westport Road, handles all types of decorative wall materials, including murals, flocks, orientals, importations, vinyls and decorative moldings and pieces of all kinds.

Fifteen triple rolls of wallpaper (pattern—"Petite") were used for covers. This is about 340 square feet, or enough to cover a 10 by 12-foot room.



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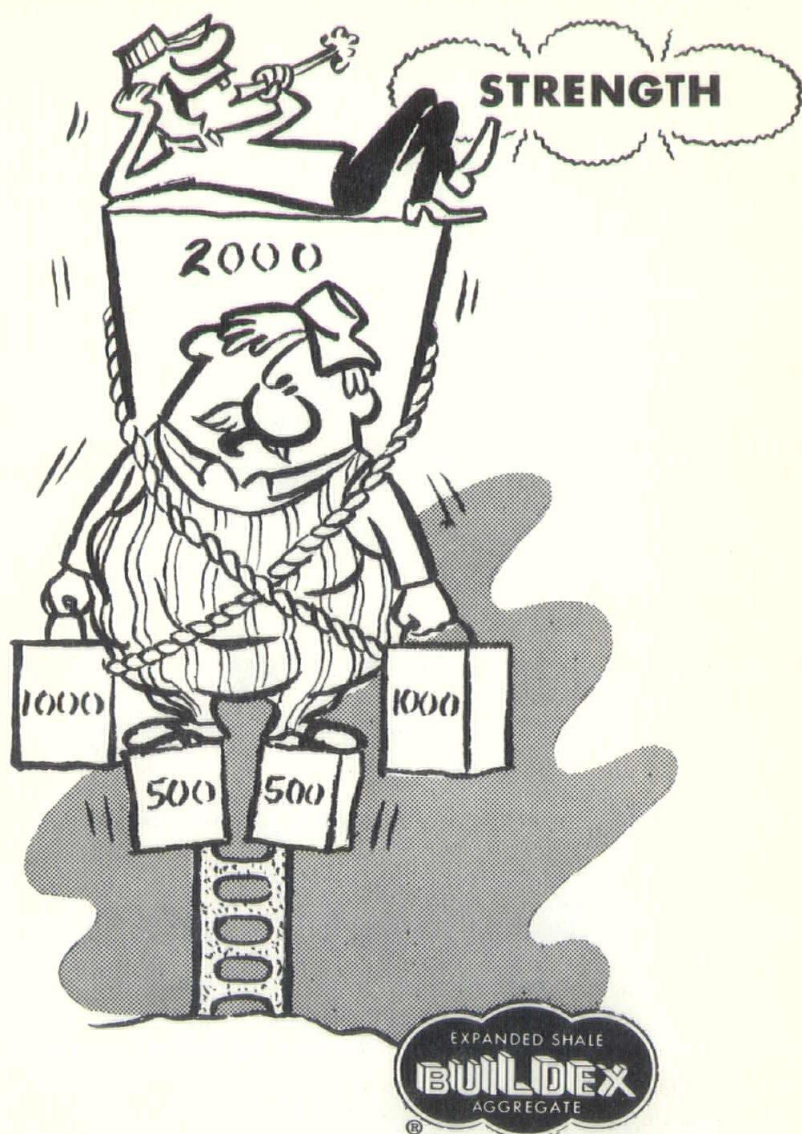
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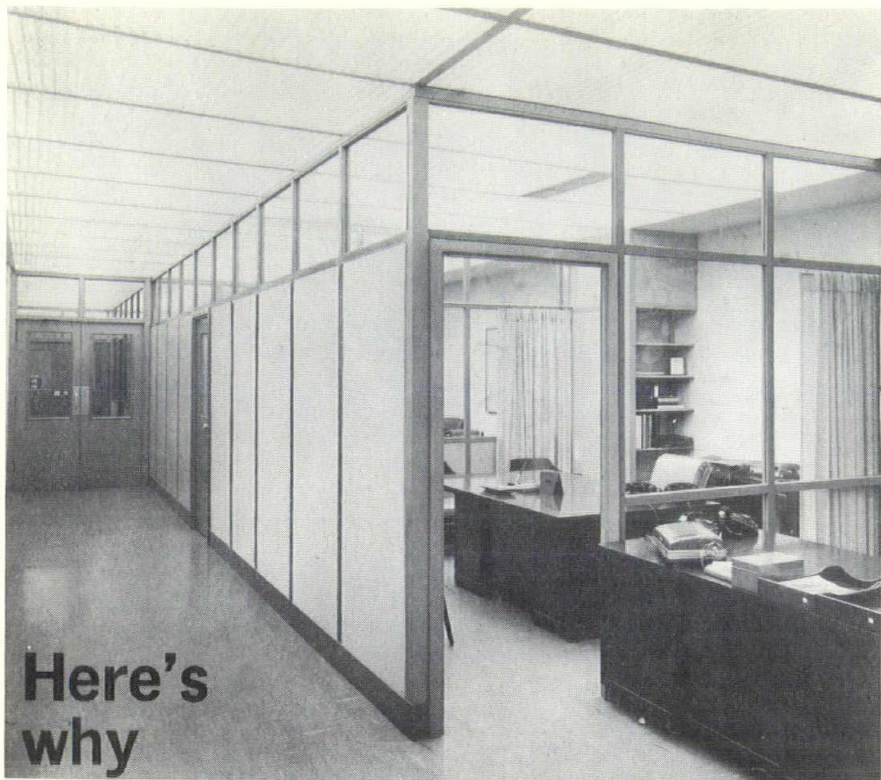
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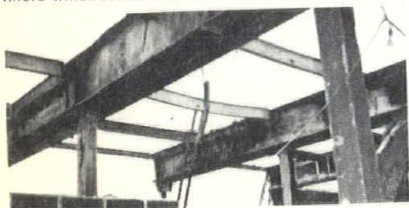
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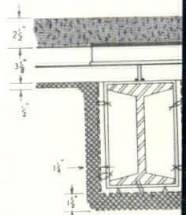
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Steel Column—applied direct	$1\frac{1}{2}$ "	2 hrs.
Steel Column—applied direct	2"	3 hrs.

Details of above tests furnished upon request.

For complete information call

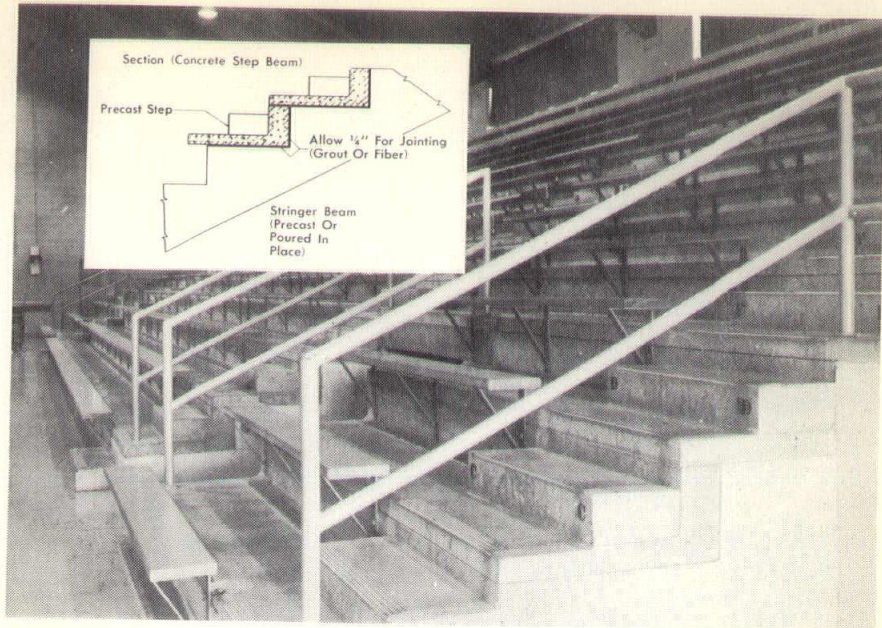
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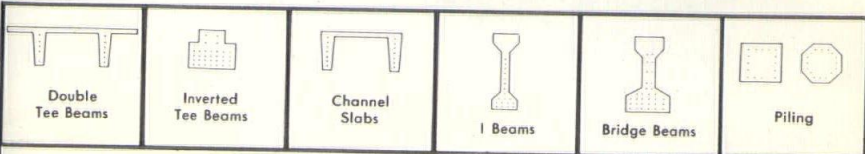
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