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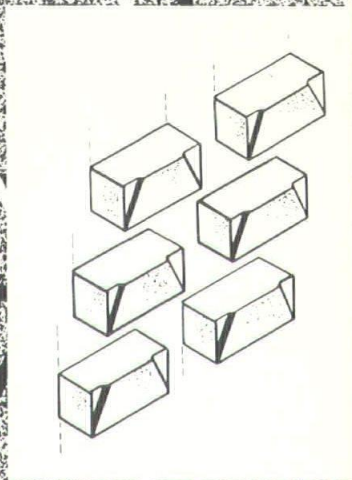
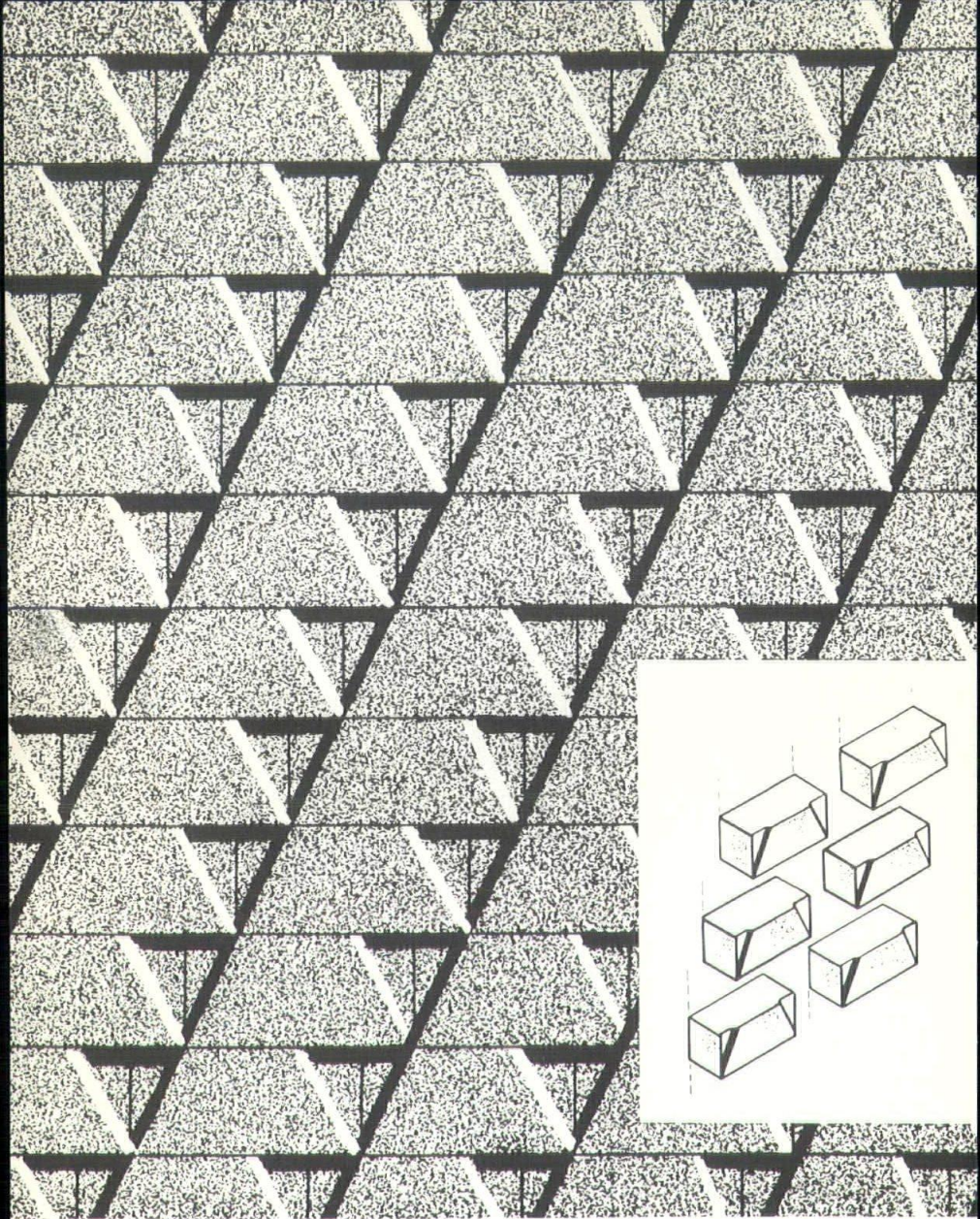
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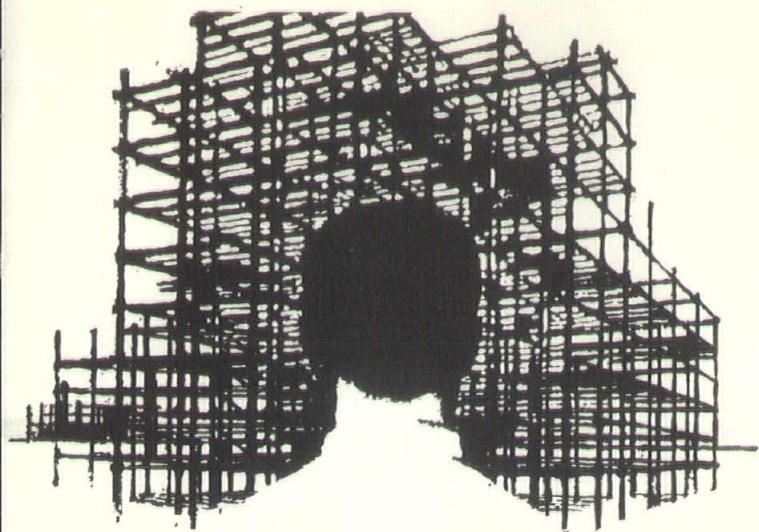
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A career as an architect

THE POPULAR IMAGE of the architect is a romantic one—he is the master builder. There he stands, gazing upward as a steel girder swings into place on the mighty skyscraper that he has designed. Deep within him satisfaction glows. Stereotype though it is, that image is not far from the truth. The architect's calling is indeed an exciting one, for he does create buildings and if he is good at his work—and fortunate—the product of his efforts may stand many years in public view for his children and grandchildren to see. Variety spices the architect's work, too. He may design a new factory one month, an office building the next, a church, a college library, a hospital, a school, a bus depot, a private home, an entire community homes.

Glamorous as all that may sound, however, it describes only a small part of what the architect does. If you envy him the excitement of his work or aspire to the profession for that reason, remember that he spends most of his time deeply involved in detail work—calculations, cost estimates, engineering studies, site explorations, client conferences, and so on. He is normally responsible to his client for the entire construction of a building from start to finish. This means that all practical considerations, as well as the esthetic ones, are in his lap. If he designs a factory, for example, he must know

where goods will be stored, how the work will flow, where the employees' cars will be parked. He must have a full knowledge of construction materials, of costs and of local building and zoning ordinances. He must be able to confer intelligently with experts on ventilation, heating, plumbing, wiring, lighting, and make recommendations to his client about the best systems to be used. This practical knowledge must be combined with a strong feeling for design in the final plan. And then the architect must deal with client, engineers, contractors and artisans in such a way that the plans he has drawn are successfully realized.

No one who lacks capacity for dealing with practical detail, lacks a sense of design or is unable to get along with all sorts of people can hope to succeed as an architect.

The years ahead

GENERALLY, architects can look forward to a bright future. Demand for their services is directly tied to the volume of construction, and the outlook is for a heavy increase in building over the next ten or fifteen years. Nonresidential construction—in which most architectural services are used—is expected to increase about 25% in volume by 1965 and maybe 65% or more by 1975. Residential construction will be about double in volume by 1975.

All told, there should be about 600 billion dollars of over-all construction activity in the next ten years. A substantial portion of that money will be paid out in architectural fees, particularly since architects are being used more these days than in the past because of the growing complexity of modern buildings.

Whether you, if you go into this profession, will share in the coming prosperity will depend directly on your ability and training. People in the field complain that there are altogether too many mediocre architects now practicing. Many builders, especially among those who construct housing developments, foster mediocrity by using architects simply as a means for obtaining local building permits. Many architects, too, are satisfied to drift along imitating others; they have little pride in their own creative abilities and only a minimum of responsibility toward their clients or their communities.

Such are the criticisms that dedicated architects make of their own profession. First-rate, creative minds are badly needed, they say. That, of course, is true of all the professions. And it's also true of this one as it is of the others that the kind of training you get helps directly to shape your future.

How to become an architect

THE TIME to begin thinking about architecture as a career is while you are in high school—though many don't make up their minds until they've been at college a few years. You should, in any case, have high school courses in math, history, languages, physics, chemistry, social studies and art. You don't have to be a whiz at drawing, as people believe, but you do have to be able to learn how to draw. For a feel of the work, try to land a summer job in an architect's office while you are still in high school.

Architectural schools usually take five years. You can enter some right from high school; others require two to four years of college work first. For a list of accredited architectural schools, along with other career materials, write to the American Institute of Architects, 1735 New York Ave., N.W., Washington 6, D.C.

Your courses at architectural school will probably include some of the following: math, chemistry, physics, sociology, economics, structural engineering, design theory, uses of building materials, history of architecture, graphic presentation, heating and cooling, electricity, lighting,

The story of architecture

The architect is a builder. But he's an artist too. Every structure he completes must fulfill three basic requirements. It must be *functional*—that is, it must carry out its practical purpose in the best possible way. If it's a school, for example, the arrangement of rooms must encourage teaching and learning.

The building must be *sturdy*—safe, durable, well engineered. And it must be *attractive*—that is, pleasing to the eye, compatible with the surroundings, a nice place to be. If it's a store, for example, it should look friendly, invite customers in.

About 4,000 years ago, builders used the architectural principle of resting a beam on a post. The Greeks refined the technique; and then the Romans invented concrete and created the dome and the vault. Hundreds of years later these principles were perfected in the Gothic cathedral of western Europe. After that came Renaissance Baroque, Georgian and Colonial styles, none of which offered any new structural developments. In the nineteenth century most architects simply imitated the past and produced a jumble of styles.

The twentieth century introduced a new method of construction—the first in hundreds of years. Modern steel frames make possible walls that can be hung on like curtains. The development of other strong materials, too, has made it possible for architects and engineers to explore all sorts of new building forms—curved shells, warped-plane surfaces, and so on. Architecture has again, after centuries, become a highly original creative art.

acoustics, specification writing, possibly site planning and landscape planning.

After graduation you enter an apprenticeship for at least three years. That's the time required by most states before you can take the licensing examination. And since your work will involve the public safety, health and welfare, you may not practice without a license.

For your apprenticeship, look for a good firm where you can learn all phases of the profession. You might consider starting in a small office where you'll be able to see everything that goes on, preferably one with an "idealistic outlook." Later on, before you go out on your own, join a larger firm with a "business outlook."

Normally, you start your apprenticeship as a junior draftsman assigned to "working drawings." After about three years you might become a senior draftsman with responsibility for

The cost of your training

Pick a fully accredited architectural school. Inquire among established architects about reputations. And write to the schools themselves for course and cost data.

Below are some schools with good reputations—there are others, of course. To the tuitions and fees listed here you must add the cost of room and board—which might range from about \$600 at Georgia Tech to about \$1,000 at MIT—as well as travel, books and other personal expenses. All of these schools offer five-year undergraduate courses, except Yale, where the course is four years of graduate work, and Harvard, where it is two years of graduate work.

college	tuition and fees	
	state resident	nonresident
Georgia Institute of Technology	\$ 210	\$ 600
Harvard	1,300	1,300
Illinois Institute of Technology	850	850
Massachusetts Institute of Technology	1,500	1,500
North Carolina State University of California (Berkeley)	290	640
University of Michigan	120	620
University of Pennsylvania	250	600
Yale	1,350	1,350
	1,000	1,000

ing a complete set of working drawings. Some on to become job captains and have the sponsibility of drawing up preliminary plans r buildings. Others become construction supervisors or specialists in the writing of specifications.

If you're fortunate, you may become an associate or partner in a firm. This hasn't been very mmon—as it has in the legal profession, for ample—but it's happening more often now-ays because firms need to hang on to talent. Most architects dream of going into practice r themselves. Only about half ever do so.

One architectural school dean tells students, "Don't foist yourself on the public until you've worked in three firms and are at least 35 years old." But the longer you wait after that ripe moment, say architects, the less chance there is that you will have the determination to break out on your own.

What will you earn?

IF WHAT YOU are after is a high income, then this profession is not your dish. True, some outstandingly successful architects earn more than \$50,000 a year, and a good many make between \$25,000 and \$50,000. By and large, however, incomes run well below that.

Beginning pay for a fledgling apprentice just out of professional school ranges between \$60 and \$80 a week. Once you have some experience under your belt, your salary would probably be between \$100 and \$250 a week, possibly more. From \$10,000 to \$12,000 is about the highest that architectural workers make in large firms.

If you launch out on your own, your income is likely to dive drastically until you get established. You'll find that fees are not as high as most people think they are. They run generally between 5% and 15% of the cost of a project. Often they are based on hourly rates or on a flat figure plus expenses, depending on the job. Usually what looks like a high fee diminishes as chunks of it are paid out for engineering advice, drawings, rent and so on.

The true pay in this field is the personal satisfaction you find in each job you do. Architecture is an art as well as a service and carries many of the intangible rewards that come with work that is done for its own sake.

Coming in future issues: More reports surveying careers in the various professions.

K.S.U. STUDENT A.I.A. CHAPTER

It seems appropriate to follow the story on architecture as a career with a list of the current Student A.I.A. Chapter members from the Department of Architecture and Allied Arts at Kansas State University in Manhattan. We are indebted to Norman Wells, secretary of the K.S.U. Student Chapter for compiling the following list, showing names, year of study and hometowns of the 175 Chapter members. We plan to carry a similar listing for the University of Kansas in a future issue of SKYLINES.

Note, if you will, that in addition to almost every section of Kansas, 13 states and six foreign countries are represented. Several students' names should be familiar to you — since their fathers are practicing architects in this area.

We commend all of these young men and women to your interest and attention, particularly the fifth year students who are already looking towards June and their entrance into the profession of architecture.

Name	Year	Hometown
Homer Williams, President	Fourth	Smithville, Mo.
Charles Englund, Vice-Pres.	Fourth	Jackson, Miss.
William Powell, Treasurer	Fourth	Topeka
Norman Wells, Secretary	Fourth	Mulvane
Kenneth Miller, Publicity	Third	Little River
John Lee Badaracco	Fourth	Manhattan
Dennis W. Bailey	First	Overland Park
Ralph E. Balaun	Third	Vermillion
John W. Ballinger	Second	Pratt
Darrell E. Beach	First	Smolan
Edward P. Becker	Fifth	Kansas City, Mo.
Harold S. Beighley	Second	Wichita
Arlyn C. Beiber	Third	Bison
Phillip V. Bloom	Second	Hutchinson
Harold D. Bock	Third	Trenton, Mo.
Charles R. Bonneau	Second	Salina
Fred J. Brave	Third	Highland, Ill.
Lee A. Bryant	Third	Haviland
Donald E. Buchanan	Third	Wakarusa
Jim Bumgarner	Fourth	Kansas City, Mo.

Ronald J. Burkhardt	Second	Chapman
Melvin L. Callabresi	Third	New Cambrin
Linden B. Carr	Fifth	Anthony
Eugene Chepil	Second	Manhattan
Karl R. Childs	Second	Wichita
Harold I. Classen	Third	Meade
Wayne E. Clendening	First	Salina
Harold Cole	Second	Wellington
Thomas Colvin	Third	Manhattan
David Conine	Third	Manhattan
Charles Conner	Third	Seneca
James Conner	Third	Leavenworth
Thomas Cyphert	Third	Geneseo
Harold Denton	First	Atchison
Frank DeStafano	First	Steubenville, Ohio
Jerry Dobbin	Second	Wichita
Stanley Dorsey	Fourth	Ashland
Larry Dunn	Second	Oswego
Raymond Eaton	Fourth	Manhattan
Dirk Ellis	Fifth	Topeka
Fred Fairchild	Third	Arkansas City
Michael Fickel	Fourth	Earlton
William Fix	Third	Stockton
Norris Fletcher	Fourth	Manhattan
Ronald Ford	Fifth	Manhattan
Kenneth Frashier	Third	Kansas City, Mo.
Bob Gatewood	Fourth	Stark
Donald Goertzen	Third	Manhattan
Frank Goetz	Third	Victoria
Clifford Gross	Fourth	Salina
Harvey Hahn	First	Minneapolis
Alvin Hamele	Fourth	Salina
Elmer Hanna	Third	Marysville
Ronnie Harger	First	Arkansas City
George P. Harriman	First	Arkansas City
Kenneth Heidebrecht	Fifth	Wichita
Gilbert Helling	Fifth	Dighton
James Henre	Third	Kansas City, Ks.
Robert Henrichs	Fourth	Humboldt
Donald Henry	Second	Oradell, New Jersey
Elbert Heyen	Fifth	Stafford
Gary Hibbs	Third	Chanute
Phillip Higgason	Second	Alma, Neb.
Thaine Hoffman	First	Manhattan
Granville Holmes	First	Emporia
Harley Holmes	Third	Topeka
David Horner	First	Clarksburg, W. Va.

Duane C. Huber	Second	Everton, Mo.
Thomas Jacob	First	Wichita
Everett Jacobson	Second	Manhattan
Gerald Jamriska	Third	Chicago, Ill.
Gary Jarvis	First	Bethel
James Jenkins	Second	Wichita
Maxwell Jewell	Fourth	Goodland
Arthur Johnson	Fifth	Alma
Eugene Johnson	Fourth	Courtland
Larry R. Johnson	Third	Salina
Spiros Jones	Fifth	Kansas City, Mo.
Raymond Kahmeyer	Fourth	Manhattan
Edgar Kaneshiro	Third	Honolulu, Hawaii
Harvey Kemper	Second	Kansas City, Mo.
Nasrollah Khodadad	Second	Teheran, Iran
Robert Kile	Fourth	Ottawa
Joong Y. Kim	Fourth	Seoul, Korea
Koon Y. Kim	Fifth	Seoul, Korea
Theodore Knapp	Third	Hartford
Michael Lackey	Second	Belleville
James Lane	Fourth	Wichita
Mitchell Lane	Third	Wichita
Gary LaShall	First	Hill City
Gary Lawrence	Fifth	Topeka
Charles Lillibridge	First	Wichita
Richard Lindsay	Second	Ottawa
Dennis Linscheid	Second	Arlington
Norman Lowe	Third	Winfield
George Maheras	Fifth	Elk Grove, Ill.
Mary Malmberg	Second	Hays
Norris Manka	Third	Minneola
Milton Martinson	Fifth	Grafton, Wis.
Richard McClanathan	Second	Salina
James McCullough	First	Watseka, Ill.
James McKenzie	Second	Kansas City, Ks.
Richard Mikesell	Second	Republic
Jack Miller	Fourth	Scott City
Jitendra Mistry	First	Navarangpura Ahd, India
Roy Morgison	Fifth	Clifton
David Mott	Second	Kansas City, Ks.
Ronald Myscofski	First	Mission
Carl Nelson	First	Culvert
Calvin Nichols	Second	Manhattan
Elwin Nichols	Fifth	Manhattan
Larry Norris	Fourth	Wellington
Jerry Ogburn	First	Garden City
Harry Orbison	Fifth	Pittsburg

Tommy Ott	Fourth	El Dorado
Jurij Ozga	Third	Chicago, Ill.
John Park	Fourth	Clifton, New Jersey
Keith Parker	Third	Wichita
Jesus Pescador	Fourth	Lincoln
William Petersilie	Fourth	Ness City
Walter Pfanenstiel	Fifth	Salina
Ivan Pieratt	Fourth	Wichita
Jean Potter	Third	Ft. Morgan, Colo.
Linda L. Pounds	Second	Smith Center
James Preston	Third	Millbrae, Calif.
Morton Plunkett	Fifth	Ottawa, Minn.
Louis Regier	Third	Newton
Ronald Reid	Fourth	Hutchinson
Larry Reynolds	Second	Wichita
Keith Rhoades	Fifth	Eureka
Richard Rinehart	Fourth	Arkansas City
Thomas Rowland	Fifth	Manhattan
Edward D. Russell	Second	Hutchinson
Robert Ruthe	Fifth	Manhattan
Richard Salsburg	Second	Topeka
Robert Sanders	Fifth	Manhattan
DeLeon Sargent	Third	Agra
Stephen Sauer	Second	Overland Park
Jerry Schletzbaum	Third	Atchison
Everett Scholah	Fourth	Natoma
Larry Schlotfeld	Third	Augusta
Charles M. Shaughnessy	Third	Ottawa
Francis Shiu	First	Hong Kong, China
James Songer	Third	Hutchinson
Galen Spiller	Third	Frankfort
Precha Srivihok	Third	Bangkok, Thailand
Noel Stanton	Second	Emporia
Jon A. Still	Third	Falls City, Neb.
Charles Strauss	First	Chicago, Ill.
Gordon Stuckey	First	Moundridge
Edwin Supriana	Third	Curacao, Netherlands
Fred Team	First	Ft. Worth, Texas
James Thompson	First	Shawnee
Fred Truog	Third	Kansas City, Mo.
Shui Tse	Second	San Francisco, Calif.
James Unruh	Second	Wichita
LeRoy VanAllen	Third	Sharon Springs
Jon D. Wagner	First	McPherson
David Walker	Second	Hutchinson
Dwight D. Walker	Second	Pratt
Ronald O. Walker	Third	Junction City

Monty Weckel
 Richard Wheat
 Allen Wiechert
 Larry Wilson
 William Wilson
 Edward Wimmer
 Dennis Windes
 Mike Wineteer
 Stephen Winslow
 Ritchey Woods
 Robert Young
 Donald Younick
 Bill Yung
 David Zeckser

Second
 Fifth
 Fourth
 Fourth
 Second
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 Third
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 Second
 Fourth

Salina
 Kansas City, Ks.
 Wichita
 Manhattan
 Cherryvale
 Manhattan
 Emporia
 Elmo
 New Cambria
 Raytown, Mo.
 Clay Center
 Kansas City, Ks.
 Sedgwick
 Holton

SAND CASTINGS

DECORATE BANK LOBBY

The main office lobby of the first Federal Savings and Loan Association of St. Petersburg, Florida, features mural decorations made from sand castings by artist Ted Powell and consultant designer Charles W. Rogers.

Mr. Powell's description of the method used is: "A smooth, firm bed of moist sand was first sculptured into a "mold" then strewn with colored sands, pigments, beads, buttons, bits of bark, glass, shell, etc., as needed, to form the desired picture in reverse. Then wet plaster was poured over the mold, filling it completely. Into further pourings of the wet plaster, layers of burlap and metal lath were introduced to make a substantial backing.

This is panel number six, Recreational Resources. Left to right, the sections represent shell collecting, horticulture and hunting.





Main office lobby of First Federal Savings and Loan Association, showing location of the murals.

Then the casting was allowed to harden, or "set". Next it was lifted out of the mold and allowed to dry. When dry, the surface was lightly brushed to remove surplus sand. Lastly it was sprayed with a thin, protective coat of plastic.

"Florida's ever-present water is a recurrent motif. Rivers, lakes, bayous, the sea and ground water appear throughout the mural. Over all, of course, shines our world-famous beneficent Sun, shown – symbolically centered – in Panels 1 and 3. The many resources depicted by the mural are respectively: natural, agricultural, recreational and industrial."

STATUS OF THE ARCHITECT

AN EDITORIAL

You may recall a recent "Status Study" carried on in Chicago—and that the highest ranking profession, status-wise, was that of the architect. This means that all of the other professions were somewhere down the list, medicine, law, the ministry, journalism, banking, etc.

Architects are used (usually) in fiction to establish a characterization of a conservative, but intellectual, kind of person; in effect, recognizing the high esteem in which the profession is apparently held by the public. A recent Hollywood product cast an architect as a worldly philanderer, but Hollywood did not earn its nickname of "dream factory" by its accuracy or true-to-life characterizations.

The very word "architect" is becoming more and more used in the popular press to describe someone who originates something — anything! John Sweeney, in the August, 1960 MISSOURI ARCHITECT gives three recent examples of this, including a reference to Khrushchev as the "architect of total destruction". While we may well shudder at this use of the word for our revered profession, never-the-less the public is gradually being educated to the fact that our province is design and supervision of construction, rather than drawing stock house plans and making blueprints.

The point of the above is this; because an architect is someone, according to the Chicago study, the act of retaining an architect to design a building automatically endows the client, vicariously as it were, with the status of the profession. If this theorem has any validity (and we feel it does), why, in heaven's name, is the architect not credited with his design work, thereby achieving the fullest possible utilization of him as a status symbol!

We have particular reference to several trade and popular publications which appear to go out of their way to avoid crediting an architect with any part in creating and bringing structures to completion.

In looking through a trade magazine for the banking industry recently, we noted stories about 26 new bank buildings. An architect was mentioned briefly in two of the stories. However, a package dealer from eastern Missouri was fully credited as "handling all details of planning and decorating" and as "the architect for the project" in several of the other new building articles.

Now that we've posed the problem — what's the answer?

A lot of the answer is up to the individual architect. First and foremost, he must continue to bring the full application of his training and experience to the service of each client. Bad or inferior design will get the individual and the profession quickly recognized — but, in spite of what you've heard — any publicity is not always good publicity "as long as your name is spelled right."

Another, and equally important, answer is for every Chapter member to be as active as possible in civic and organization work. Many Kansas City Chapter members serve on planning commissions, school boards and city councils. Others are active in their Chambers of Commerce, church boards and youth work. A personal observation is that, as a professional group, architects are probably more active in civic endeavors than any other profession. Even more of this kind of activity is indicated.

Speaking out as a Chapter, the members can achieve recognition as a "community conscience" in the fields of planning, zoning, parks and other esthetic factors of the total community.

One item that we'd like to see more of is the plaque mounted in the lobby or by the entrance door listing the client, architect, date of completion and/or dedication, and other pertinent information.

While this is admittedly a minor point, such plaques do provide a fairly enduring reminder of the architect's work.

Employee relations might well be yet another field for study. If you have five or eight or 40 people in your office, there should be an equal number of "voices of architecture" in non-working hours. You and your staff should constantly be selling your firm, the profession and the American Institute of Architects.

(CONTINUED ON PAGE 18)

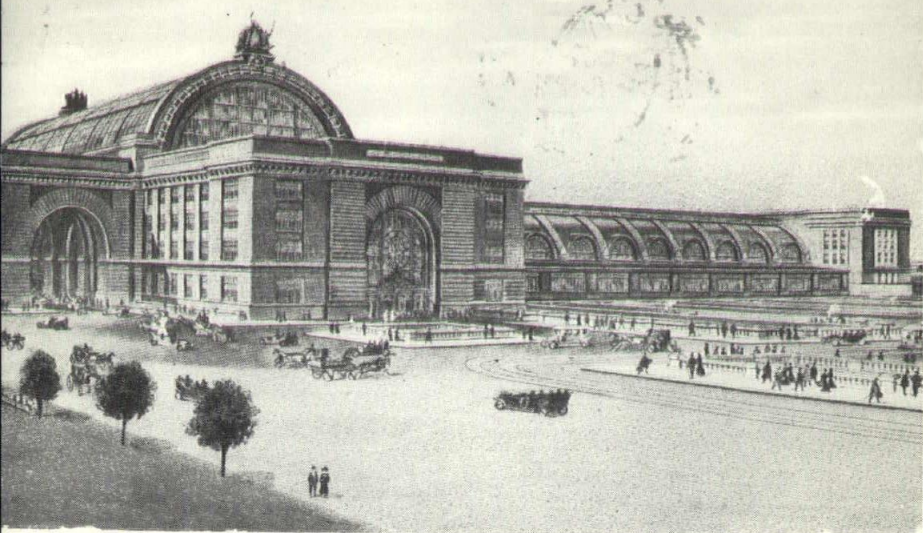
50 YEARS AGO

Through the courtesy of Mr. Jerome Smith of Kansas City, we reproduce two postcard views of K.C.'s venerable Union Station. The drawing to the right was apparently one entered in the railroad-sponsored competition for the station design. It is reminiscent, in many respects, of the station in Washington, D. C. Compare it with the Jarvis Hunt design, below, which was ultimately selected as the winning entry.

New Union Station, Kansas City, Mo.
Cost of Building \$6,000,000.00.
Cost of Terminal \$41,000,000.00.



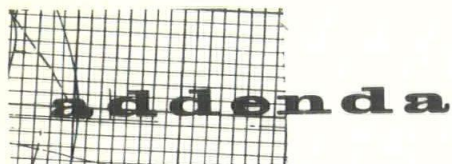
Union Station, Kansas City, Mo.



Architect Hunt's building, as depicted on a 1910 postcard, has itself gone through many changes on the plaza in front and on the interior. Hunt was also the architect for the Kansas City Star building at 18th and Grand, among others. We are informed that an uncle of Jarvis Hunt, Richard M. Hunt of New York, was one of the original founders of the American Institute of Architects. Richard Hunt served the A.I.A. as its first secretary in 1857-60 (followed by Kansas City's Henry Van Brunt), and moved up to the president's chair in 1888.

STATUS OF THE ARCHITECT

There are many other approaches to the problem of achieving understanding and recognition of our profession — the group who will be primarily responsible for designing and developing the equivalent of a second United States by the year 2000. Your views and ideas would be welcomed by SKYLINES.



- Mrs. Judith York Newman, Department of Architecture (!), of the magazine "Living For Young Homemakers", informs us that they continue to be interested in well-designed homes by architects. Especially wanted are homes in the \$18,000 to \$25,000 cost range, exclusive of land. If you have something that you think might be of interest to Mrs. Newman, her address is 575 Madison Avenue, New York 22, N.Y.
- The following thoughts from the N. J. Society of Architects Newsletter: "A lady just called and wants to know how much I charge to draw a blueprint. (She thought they were done with white crayon on blue paper.) She wants to build a Garage and the local Building-Inspector told her to go to an Architect for the necessary drawing, duly signed and sealed so she could get a Permit. She got my name from the Yellow Pages of the Telephone Directory — this is the only type of inquiry that ever comes in from such a listing. No supervision involved, how much? I quoted a price per hour and she dropped the 'phone. Then she ran out of change and asked me to call her back at the 'phone booth. I should have my head examined, but I did call back — after all I was in the midst of an explanation concerning a Plot Plan which she would need in order to get her Permit. As no Plot Plan existed, this would involve a surveyor. All of this was to assure the Building Inspector that no side line restrictions would be violated. It then developed that the new Garage would be about 2" off one side line and one foot off the rear line.

This would require a variance and involved making application for a hearing before the Zoning Board, which may meet some time after the Holidays. All this, after informing all property owners within 200' -0 of her intentions, etc., etc."

"It then developed that her next-door neighbor isn't speaking to her - I suddenly discovered I was late for Rotary, and I persuaded her to sell her car and forget the entire matter."

● **TOOTLE HORN MELODIOUSLY.** Everybody knows, or should know, the primary rules of highway safety. However, here's a new twist to some of them, translated from signs reported to be posted along the modern highways of Japan. Read them, chuckle over them, but don't ignore them. They apply in the United States, too.

1. At the rise of the hand of the policeman, stop rapidly. Do not pass him by or otherwise disrespect him.
2. If pedestrian obstacle your path, tootle horn melodiously. If he continue to obstacle, tootle horn vigorously and utter vocal warning such as "HI, HI."
3. If wandering horse by the roadside obstacle your path, beware that he does not take fright as you pass him. Go soothingly by, or stop by roadside till he pass away.
4. If road mope (slow driver) obstacle your path, refrain from pass on hill or round curves. Follow patiently till road arrives at straight level stretch. Then tootle horn melodiously and step on, passing at left and waving hand courteously to honorable road mope in passing.
5. Beware of greasy corner where lurk skid demon. Cease step on, round cautiously, resume step on gradually.

● Early bird cards have been mailed to all Chapter members concerning the 16th Central States Regional Conference in St. Louis, September 28-30, 1961. Headquarters will be at the Sheraton Jefferson Hotel. Since this is the last practice run the St. Louis Chapter will have before the national convention in 1964, we hope a good-sized crowd shows up. A lot of interesting things in the building field are afoot these days in St. Louis - and if you haven't been there lately, you'll be surprised.

● Plain talk on closed specifications was carried some time ago in a U. S. Plywood publication. The president of the Nichols Company, in Detroit, had this to say under the title of "Be Firm":

We come to the defense of the architect or engineer who writes a firm or closed specification such as the "Base Bid" form.

Unless he is willing to settle for the stereotyped and commonplace, an architect will develop strong preferences in materials, equipment or suppliers. These preferences may be based on aesthetics, cost, quality or function of the product, experience and familiarity with the product, or the basic honesty, integrity, reputation or technical assistance offered by the supplier.

The architect's preferences, when guaranteed by firm specifications, allow him to design and detail around the specific sizes, dimensions, and tolerances of the specific product, thus making his drawings and specifications accurate and final. Also, savings in field supervision time will be occasioned by this accuracy and by reduction of field approvals and adjustments for substitute materials.

Thus, in writing the firm specification, the architect not only gets what he wants but he also saves time, confusion (and consequently money) by insisting on his preferences.

Who objects to the closed specification? Certainly not the legitimate general contractor who realizes that a firm specification assures him of firm sub-contract quotations. Certainly not the service-conscious supplier or sub-contractor who has faith in his products.

The real objectors to the firm specification are the occasional bad-apple general contractors who rely on their post-contract shopping tactics for a profit that legitimately belongs to the owner and the nonprogressive sub-contractor who has nothing to offer the building industry but price-cutting.

We defend the firm specification on the basis that it is the architect's right and duty to determine precisely what products go into a building; the open specification transfers too much of this responsibility to the general and sub-contractors. Further, studies have proved that the

firm specification gives the owner a better building for actually less money.

We are proud of our products, our workmanship, our reputation and our relationship with the architectural-engineering profession. We respect the firm specification even when it excludes us. We'll take our chances on staying healthy in this kind of sales climate.

- As a reminder, we repeat certain information concerning the 1961 Profession of Architecture Awards. The competition, sponsored by the Kansas City Chapter of the Producers' Council and sanctioned by the Kansas City Chapter of the American Institute of Architects, is open to any architect, or group of architects, or architectural draftsmen and any of this group submitting a project for consideration shall be persons actively engaged in the practice of architecture within the area of the Kansas City Chapter of the Producers' Council. This area includes all of the state of Kansas and the western half of Missouri, including Mercer, Sullivan, Linn, Chariton, Howard, Moniteau, Miller, Pulaski, Laclede, Douglas and Ozark Counties.

Any fifth year or graduate student, or group of students, submitting a project for consideration shall be currently enrolled in Kansas University or Kansas State School of Architecture. Any instructor or group of instructors, submitting a project for consideration shall be on the staff of Kansas University or Kansas State School of Architecture.

SUBMISSION

All projects submitted for consideration shall be received by Cliff McCormick, Producers' Council Chairman of the joint A.I.A.-P.C. Committee, 306 Davidson Building, Kansas City, Missouri, on or before 5 p.m. April 15, 1961.

All proposed projects shall be accompanied by clear, concise, descriptive material which shall state accurately and honestly the value and purpose of the proposed project. All material shall be returned to the proposer if possible.

An application form giving detailed description of information required may be obtained by written request to Cliff McCormick and shall accompany proposed project.

LOUIS CURTISS

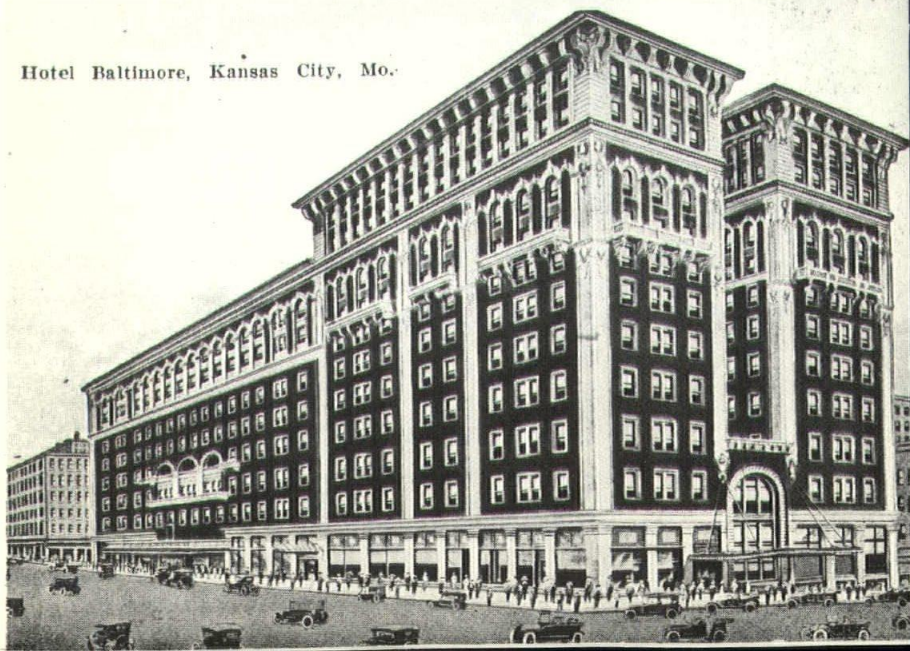
It seems the early views of the Union Station on pages 16 and 17 started a chain of reminiscing about early-day Kansas City architects. The Kansas City STAR for March 1, 1940, carried the following story concerning Curtiss and the Baltimore Hotel:

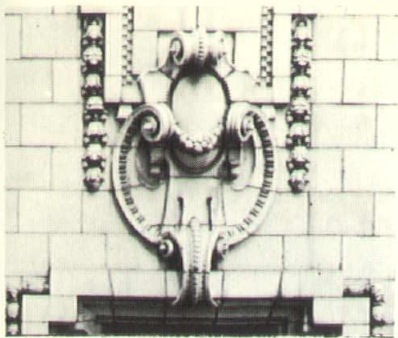
A good deal has been written about the disappearance of the Baltimore Hotel, from the point of view of the part it played as one of the town's leading hostelrys. All of which is right and proper. But, curiously, little has been said of Louis Curtiss, the architect who planned the building and made it, at least briefly, a show place of the middle West.

The Baltimore wasn't just another hotel. It belonged to a time that still measured luxury in terms of marble, red plush and space — particularly, plenty of space. In those days economy and efficiency hadn't yet been invented as criteria for hotel construction. Like the old Palmer House in Chicago and the Brown Palace in Denver, the Baltimore was intended to knock your eye out, and the late Mr. Curtiss was the man to do it.

The old Hotel Baltimore, as it appeared early in the 20th Century.

Hotel Baltimore, Kansas City, Mo.





Detail of Curtiss' Boley Building,
12th & Walnut, downtown Kansas
City, Mo.

Curtiss was an architectural genius who never quite clicked. It has been said of him that he combined the originality of a Frank Lloyd Wright with the feeling for traditional styles of a Louis Sullivan or a William McKim. He built everything from bungalows to city halls and whatever he did he did with distinction. But somewhere along the line he lacked a quality that would have given him the national reputation he deserved and left his imprint upon future American architecture.

The hotel he designed spread out over some 31,500 square feet of the most expensive land in Kansas City. At its highest point it rose only ten stories. Most of the building was eight. Yet despite the immense public rooms with which Curtiss filled the first and second floors, to say nothing of a Peacock alley that dwarfed a similar passage through the Willard Hotel in Washington, the Baltimore contained no less than 550 bedrooms.

Judged by the standards of compact convenience idealized by the modern hotel planner, Curtiss's Baltimore was a nightmare of perverse and useless extravagance. Perhaps on the interior his inclination for sumptuous effects did rather run away with him. But the outside was a model of restraint and dignity.

As finally completed, the Baltimore represented one of the few really successful Renaissance structures this city has ever known. While it stood, it offered visible proof that a hotel could be something more than a cube (or a pillar) of tapestry brick. But the Baltimore is coming down, and Curtiss is dead — killed, it was reported at the time, by "excessive use of cigarettes." So departs our champagne age, leaving not even a Pompeiian room behind it.

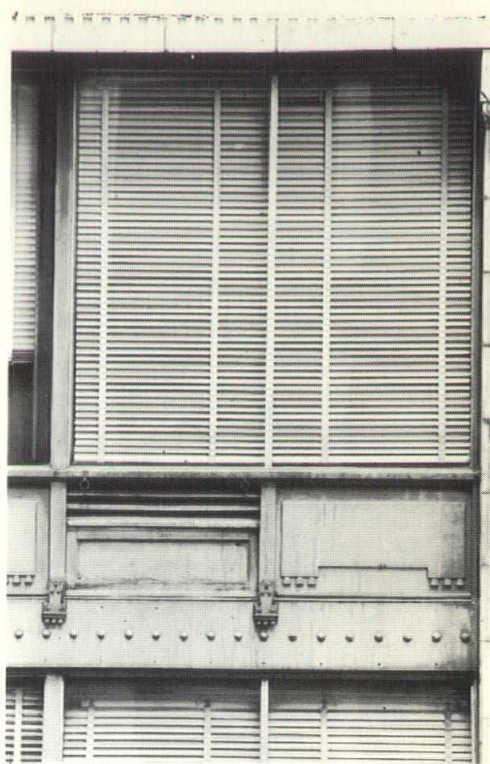
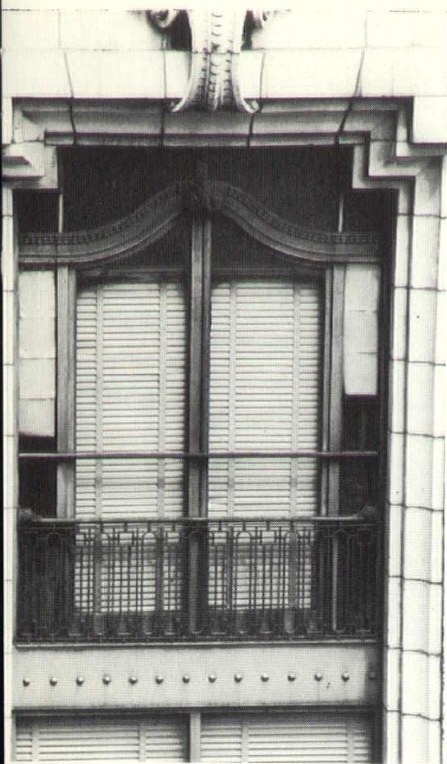


198. The Boley Building,
Kansas City, Mo.



Above is the Boley Building as it appeared around 1910, from a postcard view in Jerome Smith's collection. Note the complete absence of motorized vehicles on either Walnut or 12th Streets. The Globe Theater sign can be barely made out three buildings north of the Boley Building on Grand and a Jones Store sign appears in the lower left of the photo.

On the left is a recent picture of Curtiss' Boley Building, now a retail store and offices for the Katz Drug Co. Built in 1908 at an estimated cost of \$110,000, it evoked this note in the press, "Everything that could possibly be so seemed to be of glass." Even the elevators were originally glass enclosed.



The two pictures above show additional construction and design details of the Boley Building. According to notes in old Chapter files, it contained the first steel columns ever made in the United States. They were rolled in a mill at South Bethlehem, Pennsylvania.

Several accidents plagued the first years of the building. A gas tank explosion in January, 1917, killed two men and injured 52 more, blew out the plate glass windows in and fifth floor and "sent horses scurrying in every direction." Some \$50,000 in damages were sustained as a result of the blast. Just a month before the explosion a fire occurred in the ventilator shaft and in early 1918 a person fell to his death in the elevator shaft.

ARCHITECTURE COMMUNIST STYLE

The following excerpts from an editorial entitled "A Neglected Art" appeared in PRZEGLAD KULTURALNY (Warsaw) on November 24, 1960. The translation was carried in EAST EUROPE, a publication of the Free Europe Committee, Inc. The F.E.C. is the parent organization of Radio Free Europe.

Apparently architects have problems of recognition in planned societies, too.

"We must admit that for some unknown reason architecture has become an anonymous art. Buildings are anonymous, housing developments are anonymous, whole towns are anonymous. I would bet dollars to doughnuts that 95 percent of readers of the cultural press do not know the name of the builder of Nowe Tychy (a complete new industrial town in Silesia) and that the most prominent names in the profession are known only to professionals and their families. This is wrong, if only because sometimes one does not know whom to blame.

"I am greatly annoyed — and would like to cite this as an example — with the methods (of our press) of describing the Polish exhibitions and stands at international fairs. On the first page of a daily appears an article which describes the opening ceremony; tells who cut the ribbon; explains who was in the Polish delegation all the way down the line to the fourth assistant of the third Secretary; then, in a rapid resume, proclaims the success of Polish washing machines, electric irons, and snails; ending with an optimistic note on the development of contacts The truth of the matter is that Polish exhibition architects are in an international class, that at every exhibition the Polish stand is a sensation; and common sense alone would dictate that the name of the artist be publicized, since a man who by his skill and good taste can 'save' an exhibit of Polish radios about whose artistic value there may be some doubt, deserves recognition. The Polish Bureau of Foreign Trade has managed to find a whole corps of (such) specialists, and create such conditions for them that our exhibits are on the highest level, and it is curious that (our) press is unable to notice the fact I shuddered when I was told that

Radio Free Europe in Munich, about which we have our own opinion, wrote peans in praise of the architect who created the Polish pavilion at the Munich Fair, while in the Warsaw press I could read only that Polish cucumbers were very popular at the fair."

Another item from EAST EUROPE first appeared in NOWA KULTURA, a Warsaw publication, about problems in Nowa Huta, Poland's new industrial town. We quote:

"This city's calendars and clocks are inaccurate — time must be measured differently. Not only has the external appearance of the city's streets changed, but also the life of its inhabitants, and all at a tempo that is probably unmatched anywhere else in Poland . . .

"The most recently built communities, C and D, are simple and economical in line, with large windows and many balconies, and those houses which have already been plastered are colorful and gay looking. Orange, yellow, blue. Bold contrasts, plenty of space for landscaping — for shrubs and trees, which are not there yet because the construction sites still have not been cleared, but which next Spring will shoot up to reach the hanging glass balconies. If you want to see the Mariensztad (housing project in Warsaw in classic Stalinist style) type of housing, you must go to the first-built community — A. Fortunately, the fad for sugarcoating and candelabra is past. Now everything is color and glass, simple and comfortable.

"This last is particularly important. Apartments have wall closets, kitchens are well equipped, and we could lead groups of sightseeing foreign architects to the almost 400 beautifully planned city stores. In the older blocks and squares wash is still hung out on lines, but the new blocks already have attics, laundries and garages. Construction, now based on pre-fabricated material, is progressing rapidly (construction costs have decreased by approximately 18 percent.) . . . Series of identical models are being constructed . . .

"As was said before, the city has been considerably stabilized. They have liquidated half of the hostels established in apartment houses, the so-called blocks of yellow curtains (identical curtains hanging in all the windows) which have now been converted into regular family dwellings. Besides that, the Nowa Huta residents want to live in properly finished blocks. In communities which are still under construction, they complain about lack of sidewalks and landscaping. Those whose homes have not yet been plastered paint their balcony alcoves and balustrades in various colors. This later adds to the difficulties of architects and builders who

often have to repaint them to maintain the overall architectural effect. But cases of apartment defacement, which only two years ago constituted the bulk of (court?) cases, have all but disappeared from the books . . . This does not mean, of course, that absolutely everyone now takes proper care of his apartment, but rather that instances of bathrooms being converted into chicken coops have now become more or less sporadic and that respect for immediate surroundings is growing: for stairways, yards, lawns, communal attics and laundries.

"The lives of the city's inhabitants have been affected in no small measure by the fact that the central heating system is finally working properly that the apartments are warm in the winter, that there are plenty of well supplied stores and no lines in front of them . . .

"There are problems in Nowa Huta which point up the city's life, directly influence its character, and help pave the path along which it goes, so to speak. Undoubtedly at the head of the list are the workers' hostels. Before – in the early Fifties – they actually were the city. Even the apartment houses were converted into these hostels. The city's population served the needs of the steel giant. Later, very slowly, apartments were gradually turned over to families. But then came 1954 – the second stage of foundry construction – and the hostels filled once again, yellow curtains appeared in all the windows of the city. 26,000 people lived in hostels at that time. This means that none of them had any family life that they lived one on top of the other, that they ate bread with dry sausage and suffered stomach disorders, that they spent most of their wages on vodka, that there were constant fights and that life was bad. It was then that (Adam) Wazyk came to Nowa Huta, looked around, lost his perspective and wrote a shocking poem.

"It can reasonably be said that everyone living here is in the process of improving his or her financial status. People are furnishing their apartments, buying lamps, carpets, curtains, washing machines and TV sets. There are already 330 TV sets, although as yet there is no television transmitting station in Cracow . . .

"Nowa Huta apartments, as such, are rather nice, but hideously furnished. Several architects complained to me that these lovely interiors of which, after all, there are many in the new blocks, are being scarred by heavy furniture. But where are people supposed to get new furniture? Who is to teach them how to decorate their apartments? There is not one advisory clinic (with one exception) in the whole of Nowa Huta . . . I don't know of any other city in Poland which is more in need of such . . . After all, the overwhelming majority of these people had completely different living and eating habits until only very recently."

NEW MEMBERS



New CORPORATE member, Robert Cowling, is a partner in the firm of Conrad & Cowling. Bob is a graduate of East High School in Kansas City, Mo., and earned his B.S. at the University of Kansas. While at K.U. he received the Spooner-Thayer Honor Award. He's registered in Kansas and Missouri. Bob will become chairman of the Chapter's Program Committee in June.



Otto Brunner is a new ASSOCIATE member of the Chapter. With the St. Joseph firm of Eckel & Aldrich for 21 years, he now practices as a partner in Brunner & Brunner, architects and engineers. Otto was one of the original members of the Missouri Association of Registered Architects and is registered in Missouri and Kansas.



Robert W. Jackson has also attained ASSOCIATE member status. Formerly chief regional architect with the Hospital Facilities Division of the U. S. Public Health Service, Bob now practices under his own name at 114 W. 10th Street. A native of Salina, Kansas, he holds a B.S. from K.S.U. and an M.S. from Iowa State University. He is also registered in Missouri and Kansas.



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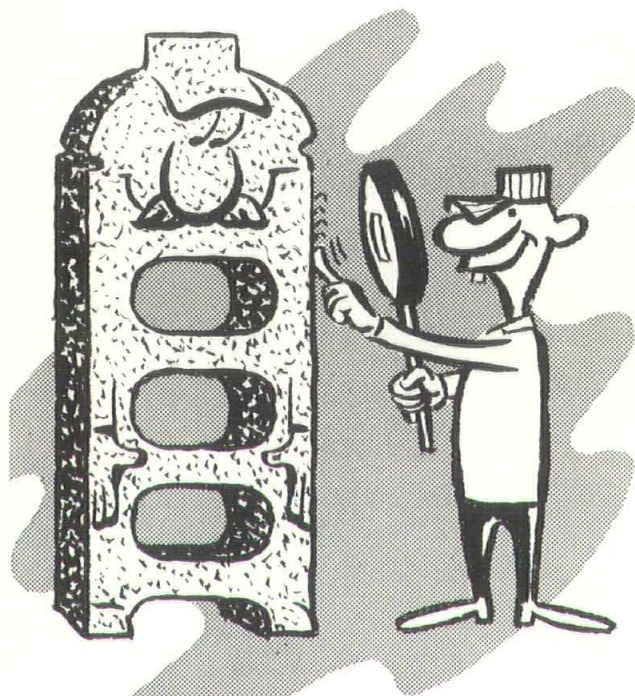
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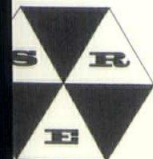
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