

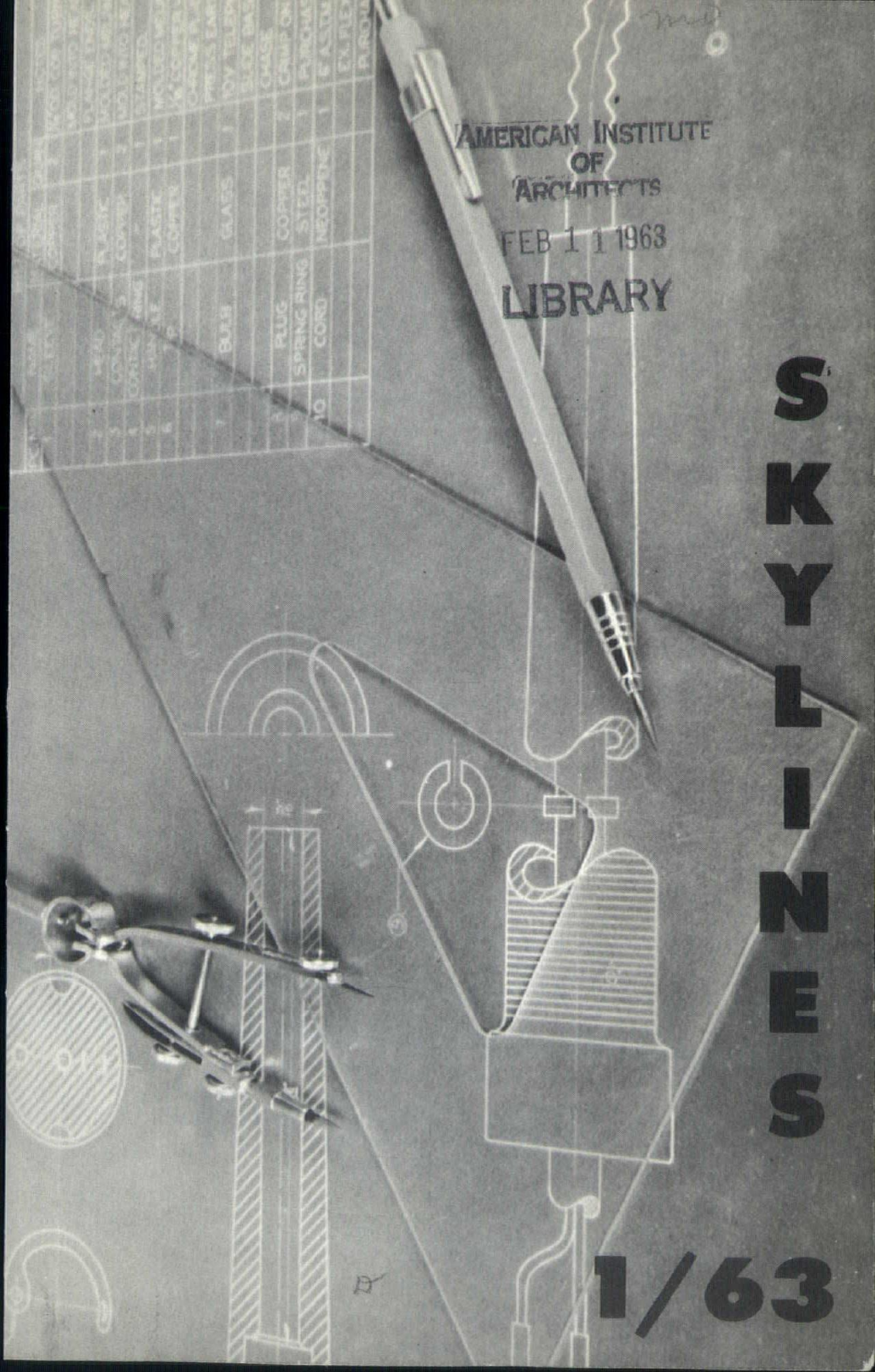
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# A. I. A.



## KANSAS CITY CHAPTER

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Kansas City 8, Missouri  
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25 East 12th Street  
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1016 Baltimore Avenue  
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# SKYLINES

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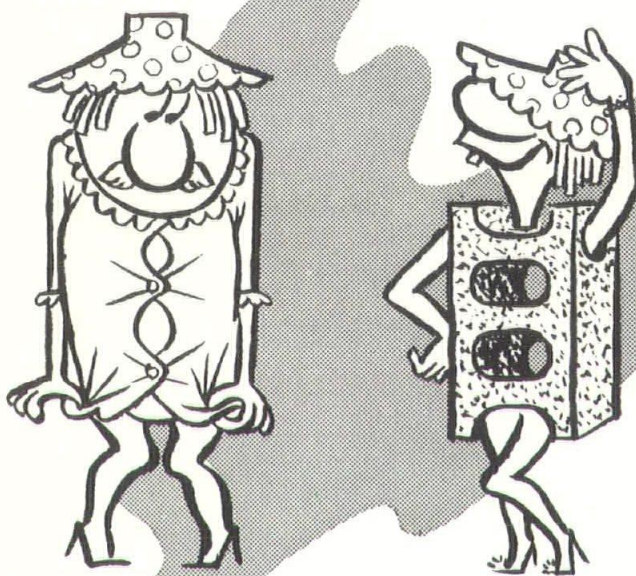
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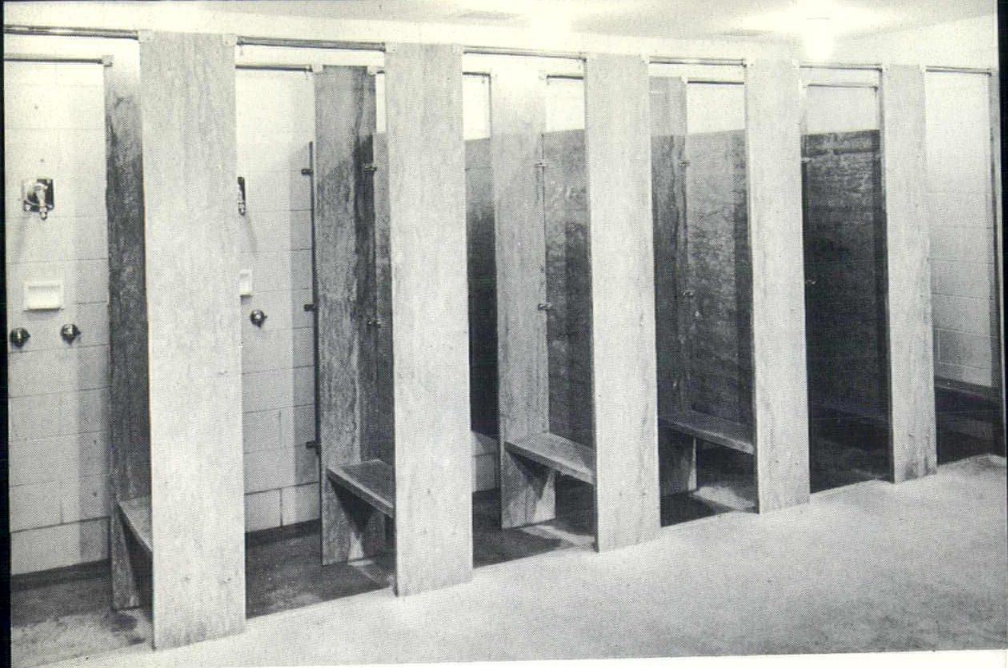
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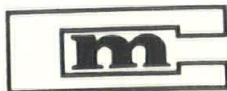
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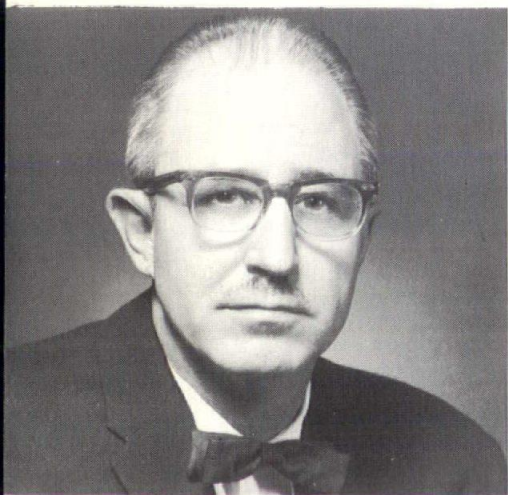
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## K. C. CHAPTER OFFICERS FOR 1963

Louis H. Geis of Geis-Hunter-Ramos is the newly-installed president of the Kansas City Chapter of The American Institute of Architects. He succeeds Frank Grimaldi of Shaughnessy, Bower & Grimaldi.



GEIS

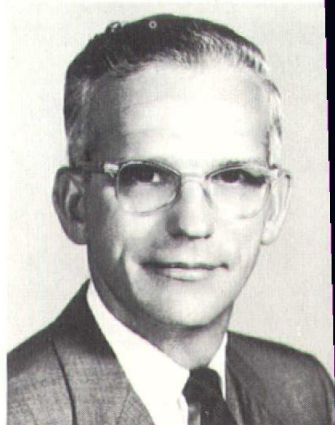
Three directors fill out the Chapter's Executive Committee. They are Dwight C. Horner of Horner & Horner, elected to a three-year term; Clarence Kivett of Kivett & Myers was retained as a director to fill Geis' unexpired term, and Mark S. Sharp, Neville, Sharp & Simon, is a holdover director.

Geis, along with the six other officers on these pages, was formally installed by A.I.A. national president Henry Wright at the January Chapter meeting.

Gene Lefebvre, Monroe Lefebvre, moved up from secretary to vice-president of the Chapter. Gene served as treasurer in 1960 and 1961.

John E. Jameson, partner in Voskamp & Slezak, was elected treasurer.

LEFEBVRE





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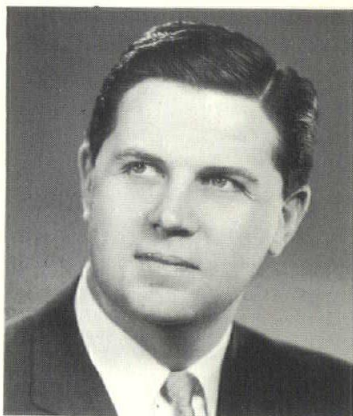
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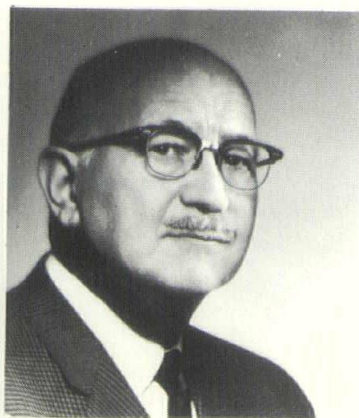
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HORNER



KIVETT



SHARP

## **Future of the Arts in**

By Sydney J. Harris  
Daily Newspaper Columnist  
Before the 48th Convention  
Michigan Society of Architects

Some readers may think the following article, from the July, 196 Michigan National Architect, has altogether too much food for thought. It is well worth reading, for its truths, and one paragraph is guaranteed to be a shocker – where Mr. Harris points out that today's "fortunate" moderns receive more information (and misinformation) in a single day than the 14th century man had at his disposal in a lifetime!



About a year ago, a group of earnest club-women asked me to give a talk on the subject, "What's Happening in the Fine Arts Today?" I agreed, but suggested that the title be changed to "What's Happening to the Fine Arts Today?"

There is a big difference in this change of a little preposition, "What's Happening in the Arts" is a matter of gossip and genteel table talk—the new movements in painting, the recent plays on Broadway, Mr. Stravinsky's latest opera, Mr. Hemingway's newest novel, and all the rest of the artistic morsels that the organized culture-vultures nibble along with their finger sandwiches and celery tips at those

interminably loquacious Wednesday afternoon luncheons devoted to intake and uplift.

## merica

"What's Happening to the Fine Arts" is a much different, a much deeper, and a much more rewarding subject. It includes art not seen in a vacuum, but in a kind of historical perspective, and in relationship to the needs and demands of modern society as a whole. And it takes us directly into the subject of this evening—the probable future of the arts in American life.

Today's good things in the arts are almost wholly a matter of quantity, not of quality. Today, more people are able to purchase books than ever before; great music is more widely available,

both on records and in live performances; art shows draw huge audiences—provided the artist has reached a suitable state of respectable decay, or has achieved current notoriety as some kind of exhibitionistic freak. The cinema, despite its obvious blemishes, at least shows some dim signs of general improvement over the last couple of decades. Of the legitimate theater, I shall have something to say later.

But what do we find, however, when we look behind this material prosperity and churning activity in the fine arts—when we look beyond the froth and the publicity, the impressive statistics, and the self-satisfied article in *Life* magazine about the new little symphony orchestra in Limbo, Nebraska? Well, the prospect, if not appalling is at least alarming, not merely to the critic, who is unimportant, but to the serious practitioners in all the arts today.

To find the reasons for this truly alarming state of affairs, let us consider a simple statement of fact that nobody can challenge: The enormously increased tempo of life. Now, man living in earlier centuries—whatever other hardships faced him—at least had time to look, to listen, to talk, and to reflect. He moved through the landscape of his life more slowly. He met comparatively few people, read either nothing or the best books (it is the in-between ground that is dangerous), and had time to digest not only his food but also his intellectual and emotional experiences.

Besides, he had a faith, an imagery which he shared with many. Life for him changed slowly, and traditions of work and living persisted in a more or less stable fashion from father to son—for a generation brought little change in personal habits.

Then, think of us today. A bell awakens us. We rush to the chrome and tile temple of cleanliness, and while we perform this solemn ritual, our radio tells us of hot wars and cold wars, the coronation of a queen, the murder of a gangster. We are warned that our hair is about to fall out; that our breakfast food is not nutritious enough unless it contains riboduro-vito-plasto-flex in the new green box; that last year's clothes are hopelessly passe; that we are facing the loss of our husbands and wives if we fail to use the right, one and only armpit lotion; and the loss of our children's affection and esteem unless we rush right out and buy them a 96-inch television screen with a special built-in device that enables you to be happy though ignorant.

We breeze through breakfast, reading headlines as dire and advertisements as falsely grim as the radio has given us. We dash out, get on a bus or a train, read more papers, look at more ads everywhere we turn, overhear conversations, struggle with work or shopping, and in a real sense lose our identity and feeling for the past in this world of largely meaningless activity—returning home exhausted, with a thousand impressions and annoyances and frustrations that are a part of the anonymity of modern life.

We often fail to realize that the infor-

mation and misinformation confronting us in a single day is more than the 14th or 18th century man had at his disposal in a lifetime. More objects and forms cross our vision in a few hours than a Polynesian family ever sees in generations.

Is it a wonder that we have become paralyzed by sheer volume and force so that we are no longer able to look, feel, hear, smell or taste? We are in a world of a thousand choices, and we want variety because we cannot make a choice. We have been pounded into verbal and social submission—so pounded and stretched, that we are not sure of anything, least of all, our own taste.

Where once only a few images filled the inner eye and were long remembered, a countless number clamor for attention today. We live in what Nelson Algren, the novelist, has correctly called "the neon wilderness."

Now, let us consider the artist's conception of himself. A boy in another age, and therefore, in another culture, who showed talent for carving, for instance, might look forward to a full life of work dedicated to great and challenging projects.

After years of apprenticeship to master carvers, he would begin working on his own designs, but within a strict form pattern. Everything he carved had a use—it was part of a vast architectural project, say, of a relief on a temple wall. His every creative action was directed toward an understood purpose. His symbolism was established by the prevailing religion and customs of his



time. He was an integrated part of the whole complex pattern of his society, and like the priest, the doctor or the judge, he was a contributing and essential part of the whole community life.

Let us take a sculptor today—a boy with a feeling for carving, for plastic form. From the very beginning, his family will, more likely than not, try to change his decision to become an artist. They will tell him—and truthfully—"artists can't make a living," or "I don't want you leading a Bohemian Life," or "Why can't you go into some other form of art, like advertising?"

But, if he is stubborn enough and ingenious enough, he will persist in inventing all kinds of rationalizations for his choice of a career—but no doubt some of the freshness and energy of his first visions are dulled by these compromises and defenses, plus the normal self-doubts of youth.

He may dream of the wonderful and meaningful objects he will create, and so he goes to an art school—where he is put through a series of remote academic problems. He copies, he listens, he dutifully makes projects for examinations. Does he, however, assist a mature sculptor or painter in some living, growing project, where he can come in contact with a great idea, a deep faith, and learn to cope with the problems of his profession? Almost never—for the sculptor and artist have lost their true function in society. They have become a world apart, rather than a core of plastic coherence.

And so, with further defenses estab-

lished and many theories packed into his whirling head, our hero goes out from school into a world where there is no place for him. His intense inner needs, his desire to give of himself, come up against the brutal fact of the economics of the artist.

How to make a living? Would he want to design dioramas for advertising agencies selling chewing gum? Would he want to carve puffy-cheeked angels for tombstones? Or forms for the display of wired brassieres?

Would he do flattering portrait busts of disgruntled dowagers, and respond to "I think you emphasize the wrinkles around my eyes too much—please change that?" Will he marry money, will he become a recluse and go native in Mexico, Bali or the Left Bank? Will he rebel, retreat, conform, give in?

Whatever he does, there is never any question of just setting up shop and living a full life as a practising sculptor, fulfilling orders for the product of his creative ability, like any other skilled technician or craftsman.

In a world where security—Which is not the same as prosperity—is every man's objective, for his family if not for himself, the true artist in our society takes the vow of eternal poverty and perpetual monetary insecurity. He may live, if he is lucky, from fellowship to prize to teaching job to occasional sale. He nearly always has to. Out of several thousand professional painters in this country, for instance, not more than 10 at the most make a decent living from their serious work alone; valuable time and energy must be drained off from their creative task in order to supplement a meager income.





DAVIS

## JUNIOR ASSOCIATE

THOMAS E. DAVIS

Pittsburg High School, Pittsburg, Kans. (3 years, graduated 1953)

Kansas State College of Pittsburg, Kans. (2 years)

University of Kansas (4 years, graduated 1959, B.S. Architecture)

Draftsman, Mackie & Roark, 1959-1960.

Draftsman, Roark, Daw & See, 1960-1961.

Draftsman, Hollis & Miller, 2/61 - present.



HERRIN

R. KEITH HERRIN

Southwest High School, Kansas City, Mo. (graduated 1955)

University of Kansas (5 years, graduated 1962-B.A.)

Draftsman, Tanner-Linscott & Associates, Inc., Summer 1961 and from June, 1962-present.



BRADY

## ASSOCIATE

CHARLES WYNN BRADY

Central High School, Cape Girardeau, Mo. (graduated 1949)  
Chicago Technical College (4 years, graduated 1953)

Bach. of Architectural Engineering)

Draftsman, Robert Nerem, Chicago (1953-1956)

Associate Architect, John Hurst, Columbia, Mo. (1953-1962)

Principal, C. Wynn Brady (Jan., 1962-present)

Registration: Missouri



SELDERS

ALLAN HUNT SELDERS

Paseo High School, Kansas City, Mo.

Junior College, Kansas City, Mo. (2 years)

University of Kansas (2 years, graduated 1956-B.S.)

Draftsman, Edward Wadding, 1952-54.

Draftsman, Neal Hansen, 1954-55.

Draftsman, Neville, Sharp & Simon, 1956-present

Registration: Kansas and Missouri

# MEMBERS

## DONALD LEE TRENT

Turner High School, Turner, Kansas (graduated 1950)  
University of Kansas (5½ years, graduated 1958, B.S.  
in Architecture)  
Draftsman, Geis-Hunter-Ramos, 1958-59.  
Draftsman and Job Captain, Hollis & Miller, 1959-present.  
Registration: Kansas



TRENT

## CORPORATE

## GERALD B. BARU

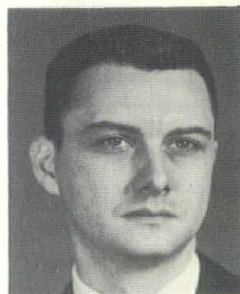
Central High School, Kansas City, Mo. (graduated, 1943)  
Junior College, Kansas City, Mo. (1 year)  
University of Kansas (3 years, graduated 1949, B.S. in  
Architectural Engineering)  
Project Architect and Associate, Marshall & Brown, 1956-  
present  
Registration: Kansas and Missouri



BARU

## JOHN LEE CAREY

William Chrisman H.S., Independence, Mo. (graduated  
1949)  
Junior College, Kansas City, Mo. (1 year)  
University of Kansas (5 years, graduated 1955, B.S. in  
Architecture)  
Draftsman, Fullerton & McCamis, 1958-60.  
Associate, Earl C. McCamis, 1960-62.  
Principal, John L. Carey, Architect, Aug. 1962-present.  
Registration: Missouri and Kansas



CAREY

## RICHARD E. GYLLENBORG

Central High School, Grand Forks, No. Dakota (graduated  
1941)  
University of No. Dakota (1½ years)  
University of Kansas (4 years, graduated 1957, B.S. in  
Architecture)  
Designer and Job Captain, Donald R. Hollis, 1955-60  
Designer and Job Captain, Hollis & Miller, 1960-present  
Registration: Kansas



GYLLENBORG

## NEW MEMBERS continued



HANSEN

### MAURICE NEAL HANSEN

Manual High School, Kansas City, Mo. (graduated 1940)  
 U.S. Merchant Marine Academy, Kings Point, N. Y. (3 years, graduated 1945, B.S. in Engineering)  
 Junior College, Kansas City, Mo. (2 years)  
 University of Kansas (3½ years, graduated 1950, B.S. in Architecture)  
 Project Architect, Neville, Sharp & Simon, 1950-58  
 Principal, Mullin & Hansen, 1958-present.  
 Registration: Kansas and Missouri.



JONES

### ELLIS R. JONES

Southwest High School, Kansas City, Mo. (graduated 1946)  
 University of Missouri (1 year)  
 University of So. California (1 year)  
 North Dakota State (2½ years, graduated 1952, Bach. of Arch.)  
 Instituto de Tecnológico de Monterrey, Monterrey, Mexico – Exchange Student (Summer, 1952)  
 Draftsman, J. F. Lauch Associates, 1948-50  
 Draftsman, Kivett & Myers, 1953-56  
 Principal, Ellis R. Jones, Architect, 1956-present  
 Registration: Missouri.



PRYOR

### EUGENE F. PRYOR

Cartersville High School, Cartersville, Mo. (Graduated 1936)  
 Chicago Art Institute, Chicago, Ill. (1 year)  
 Kansas City Art Institute (1 year)  
 A.I.T. Program, Marshall & Brown, 1945-1948.  
 Draftsman, Kivett & Myers, March, 1948-November 1948.  
 Draftsman, Marshall & Brown, 1948-1954.  
 Private practice in Kansas City, 1954 to date.  
 Registration: Kansas and Missouri.

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**CORRECTION** – Perhaps, because you tend to get overly-familiar with friends, the MARBLE part of Carthage Marble's name was omitted in their December, 1962 SKYLINES ad. This is to assure SKYLINES readers that Carthage Marble – one of our long-time advertisers – has not changed its name. See page 4 for proof.



What Type  
of  
Memorial  
Best For  
Washington  
And F.D.R.

The cover story in the November issue of SKY-LINES told how administrative directives have freed architects of the traditional Greek classic image in the design of federal government buildings.

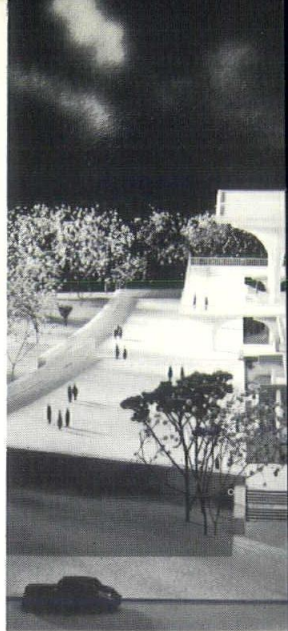
However, this may not be true in the design of national monuments, as noted in this article by John G. Lloyd reprinted from Stained Glass, the magazine of the Stained Glass Association of America.

For nearly two years the Franklin Delano Roosevelt Memorial Commission has been busy choosing a memorial design for the late president, and then defending its final selection. The issue has now been resolved, the design selected and rejected, and the Commission must start its search all over again. Here's what happened.

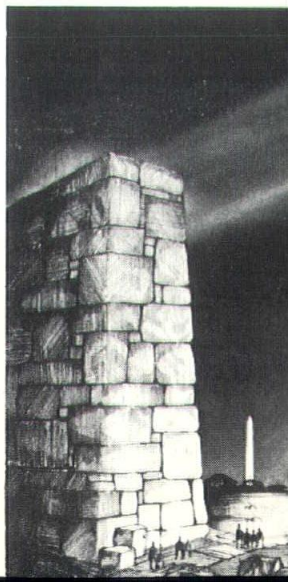
In August, 1955 the Congress authorized the appointment of a commission to consider and formulate plans for the location, design and construction of a permanent memorial in the City of Washington for Franklin D. Roosevelt. The Honorable Francis Biddle was named chairman. On September 1, 1959 a site was reserved in West Potomac Park, a competition authorized, and funds (\$110,000) appropriated by Congress to hold the competition. The resolution further stated that the memorial should harmonize as to location, design and land use with the Washington Monument and the Lincoln and Jefferson Memorials. All three are in the strict classical tradition. An eminent group of architects and art experts, headed by Pietro Belluschi, were duly appointed to the jury of awards.

With much fanfare this "best organized (and one of the most lucrative) art and architectural competitions ever held in the United States", got under way. Five hundred and seventy-four architects and sculptors submitted designs. From these entries, in a two stage elimination, the plans submitted by the architectural firm of Pedersen and Tilney of New York City were selected.

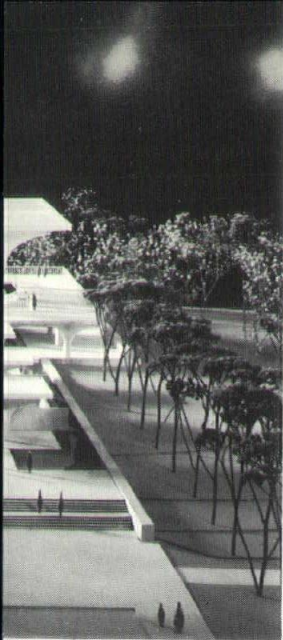
In brief, the proposal showed eight monumental steles or tablets (the highest rising to 167 feet) made of concrete grouped in a cluster on the Potomac River, surrounded by trees and landscaping in a 26-acre park. On them would be extracts in bronze of President Roosevelt's speeches. It would be connected with the Lincoln, Jefferson and Washington Memorials by footpaths, with benches and concealed parking areas provided. The Jury spoke of the simplicity with which the idea of Roosevelt's greatness was transmitted, and how the open character of the design incorporated the natural beauty of the landscape and altering views of the Potomac and the Tidal Basin.



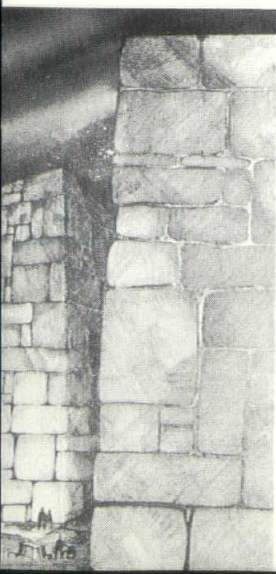
Two Kansas City architects entered a series of flat-topped suspension covering a wall of Roosevelt. Larger scale cover the sculpture. A pool in the entry from Kivett & give simulated stone walls. The walls symbolize Roosevelt tie the natural site feature







ms entered the F.D.R.  
rown's entry, above, fea-  
umbrellas on single point  
ng up to a large sculpture  
of the concrete umbrellas  
and mirrors the statuary.  
Callum, below, four mas-  
ward from an open center.  
ur Freedoms and serve to  
tegrated mass.



Now, it would seem, the problem had been resolved and construction could get underway. But not so. Before public monuments can be erected in Washington approval must be obtained first from the National Fine Arts Commission, a body established to maintain quality, consistency and general high artistic standards for the Capital area.

Then Congress also has to go along with the idea before it will give the final authorization to go ahead. Both groups are noted for their conservative, cautious approach, particularly in the field of art.

The Memorial Commission in order to gain public and professional support, knowing that its unconventional choice would not be greeted with overwhelming popular acclaim, arranged for a wide-spread showing of the mock-up version of the plan and for good publicity coverage.

No doubt about it, the subject proved controversial, with feeling running high both for and against. Generally many architects, including the president of the A.I.A., and the professional journals approved. On the other hand, newspaper and public criticism ran almost solidly against it. With cries of "Stonehenge", "monstrosity" and "broken bookends", editorials and letters to the editor came out against it.

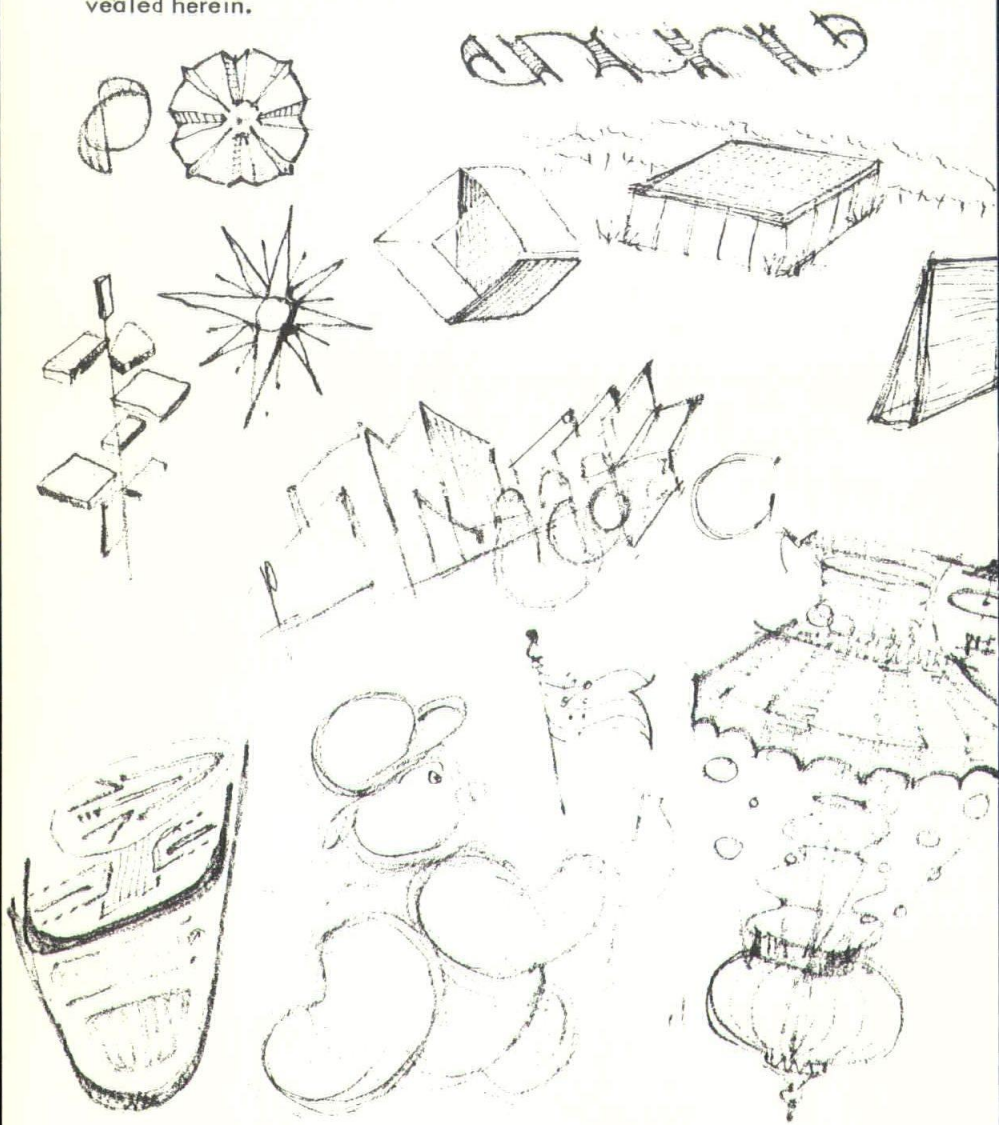
The first blow fell on February 21, 1962 when the Fine Arts Commission, without prejudice, withheld its approval. The reasons given: (1) The design did not conform with the Washington, Lincoln and Jefferson Memorials—in fact, it would compete with them, and (2) The durability of the materials was questioned.

The defense struck back. Chairman Biddle said: The design has the approval of the outstanding architects who are not tradition ridden and who are eager to bring to Washington the first example of the kind of contemporary architecture

(Continued on page 20)

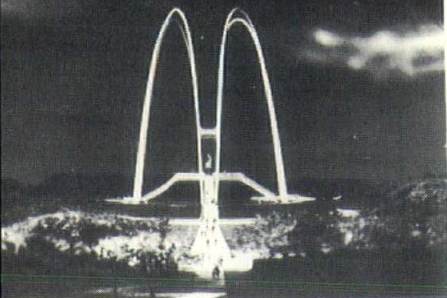
# Architectural Doodles

All great doodlers are not architects, by a long shot — while architects, on the other hand, are not only great doodlers but bring an unequalled creativeness and in-born ability to the doodle pad. These examples were gathered at random after the December Chapter meeting. Any psychiatrist-reader is invited to submit his analysis of the personality quirks revealed herein.



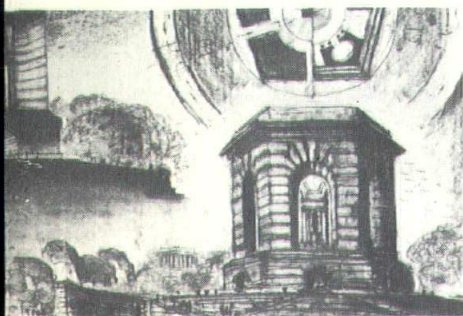
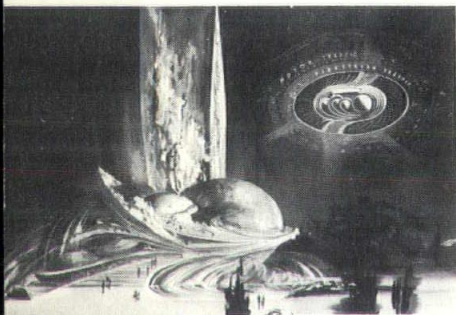






A few more of the almost 600 entries received in the FDR Memorial Competition.

## FDR MEMORIAL



being erected all over the country. If the advice of experts chosen by one agency of the government is disregarded by another agency, public faith in professional guidance is undermined. Fine national artwork cannot be created based on a public opinion poll.

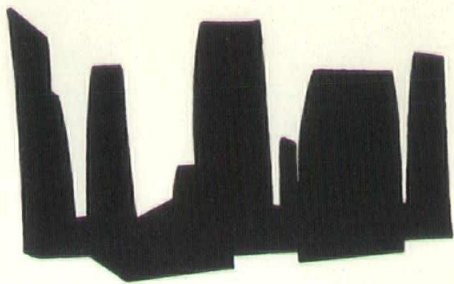
A Congressman asked that the United States stop going to Greece and Rome for its architecture. Other authorities blamed federal officials who believe creativity is unorthodox and fear it; Washington is suffering from a trend of deadness; great sculpture being done today is not found in Washington; public work is made to conform to public taste, not esthetic judgement; the monument is beautiful and needs no defense; etc.

The final blow came in October when the House of Representatives rejected the plan. Rep. James Roosevelt, the late President's son, just about settled the matter when he said that while his father looked forward in many things, he did not have a conservative streak best illustrated by the unpretentious grave in which he is buried, marked by a simple stone which he designed. With a small appropriation the Memorial Commission was kept alive and advised to try again.

...and here's the object of all of the sound and fury.

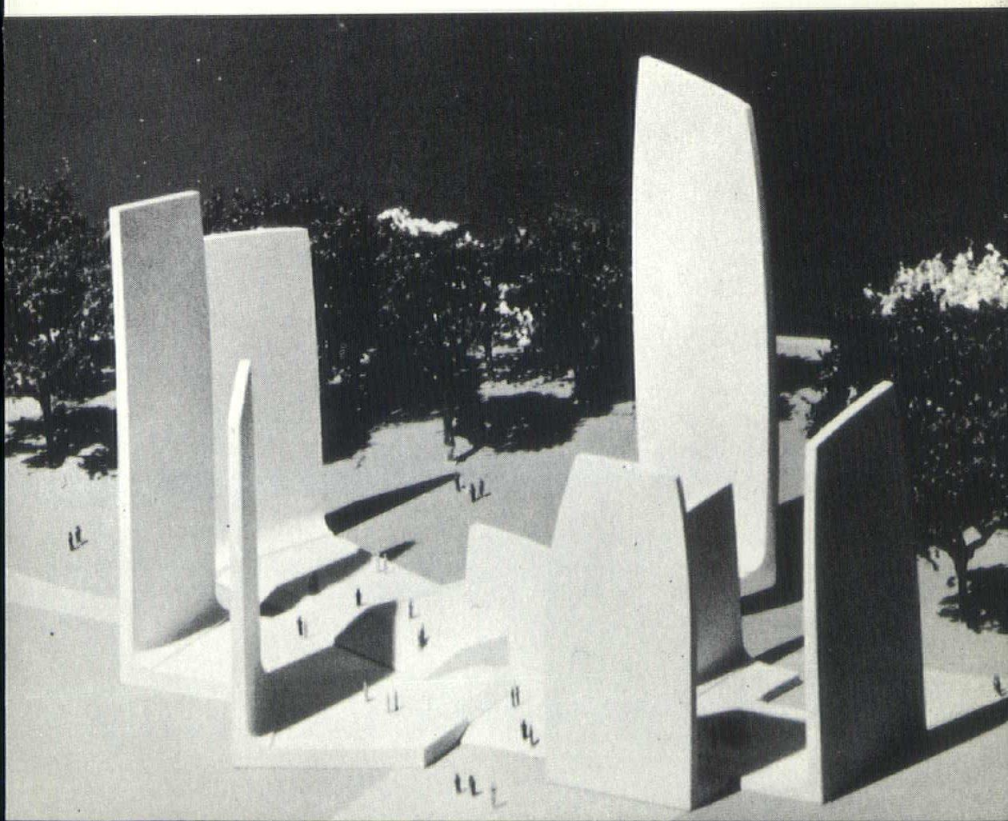






The crux of the storm seems to settle around two basic issues. First, will the tone of official Washington art and architecture be forced to remain in the rigid classical style established over a hundred and fifty years ago? Or will a place be found for expertly judged good contemporary work that, in the course of time, can blend in with and give a new, refreshing look to the face of the City.

Secondly, who is to be the judge? Admittedly no official policy has or probably ever could be laid down, although the establishment of the Commission on Fine Arts over fifty years ago by President Theodore Roosevelt was a step in that direction. If this cannot be done then should the government solely and exclusively rely on the judgement of recognized



experts, as seemed to be the original intent in this case?

Possibly a moderating committee made up of experts, qualified laymen, and legislators might be set up. This, of course, could only result in indecision, complete disagreement, or at best wishy-washy compromises. As the situation now stands one unalterable fact must be faced up to, and that is the U.S. House of Representatives with its powers of appropriation (all money bills originate in the House) has the final say so. Although its 435 members are well versed in many subjects they hardly qualify as the best arbitrators for the future course of official American art and architecture.

To further complicate matters at the time, the Roosevelt Memorial is not the only artistic aesthetic question being forced on the powers that be in Washington. With the expanding government's never ending need for space, new office buildings are continually going up. Should they follow the traditional classical styles of the older buildings, or can limited deviation be allowed with concessions toward the more open "modern" styles as seen in most private construction.

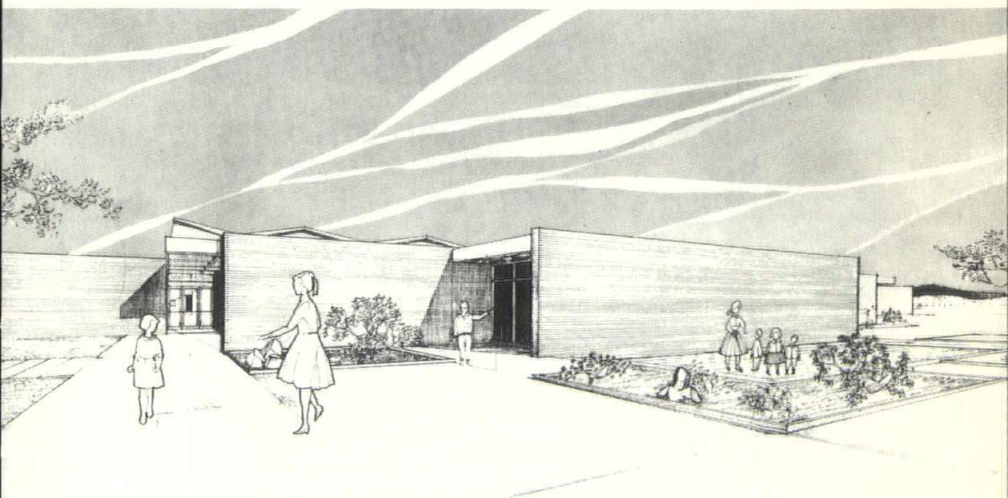
Financial considerations dictate that compromise be made but what will happen when the Pennsylvania Avenue redevelopment program gets under way? Here the planners have the problem of continuing the great "government triangle" complex occupying the area between Constitution and Pennsylvania Avenues. Built thirty years ago during the depression, it is a mass of granite in the best (or worst, depending on your point of view) federal-classic traditions.

Then there is the question of the statues. Practically every square and open area in the City has its statue of a dignitary out of the Past. Donated by various states and/or patriotic organizations, most reflect the monumental exuberance of the Victorian and *art nouveau* era, consequently offending the aesthetic dignity of many, real and pseudo, functionalists. Their most ardent detractor at the present time is Secretary of Interior Stewart Udall. Being in a position to take positive action he has relegated a few to dead storage and exiled others to government controlled areas far from Washington. But it seems as fast as one leaves the scene, a new one is shipped in from well-meaning enthusiasts in the hinterlands. So far the Secretary and his supporters have been fighting a losing battle.

Whether they be memorials, monuments, monstrosities, statues, or buildings, what will the final outcome be? Will Washington maintain the basic classic lines laid down by its founders? Can contemporary planners generate enough pressure to force their ideas on a reluctant public? Most likely the traditional trend will be continued with an occasional heterogeneous change.



# National School Fallout Shelter Design Competition



A design team from the Kansas City architectural firm of Marshall and Brown won a second place regional prize of \$1000 in the recent national competition held by the Department of Defense for elementary school fallout shelter designs.





Objective of the competition, administered nationally by the American Institute of Architects for the Defense Department, was to promote interest among architects and engineers in developing original and economical dual purpose designs for elementary school shelters. It is expected that the prize winning plans will provide guidance for school officials and their architects in planning future construction.

Judgement in the competition was conducted on a regional basis and first, second and third place winners were selected for each of seven Office of Civil Defense regions. The first place designs were automatically considered for a \$15,000 grand prize.

The first place entry from the eight states in Region VI (North and South Dakota, Wyoming, Nebraska, Colorado, Kansas, Iowa and Missouri) was by architect Neil Astle of Omaha. Des Moines architect Thomas C. Porter's design won third place. Regional first prizes were \$4000 and the third prize was \$500. Ellery C. Green, Tucson architect, won the \$15,000 grand prize.

The problem set out in the competition rules was to design an elementary school for 300-500 students, incorporating a community fallout shelter with

a capacity at least twice the student load, and providing a minimum protection factor of 100.

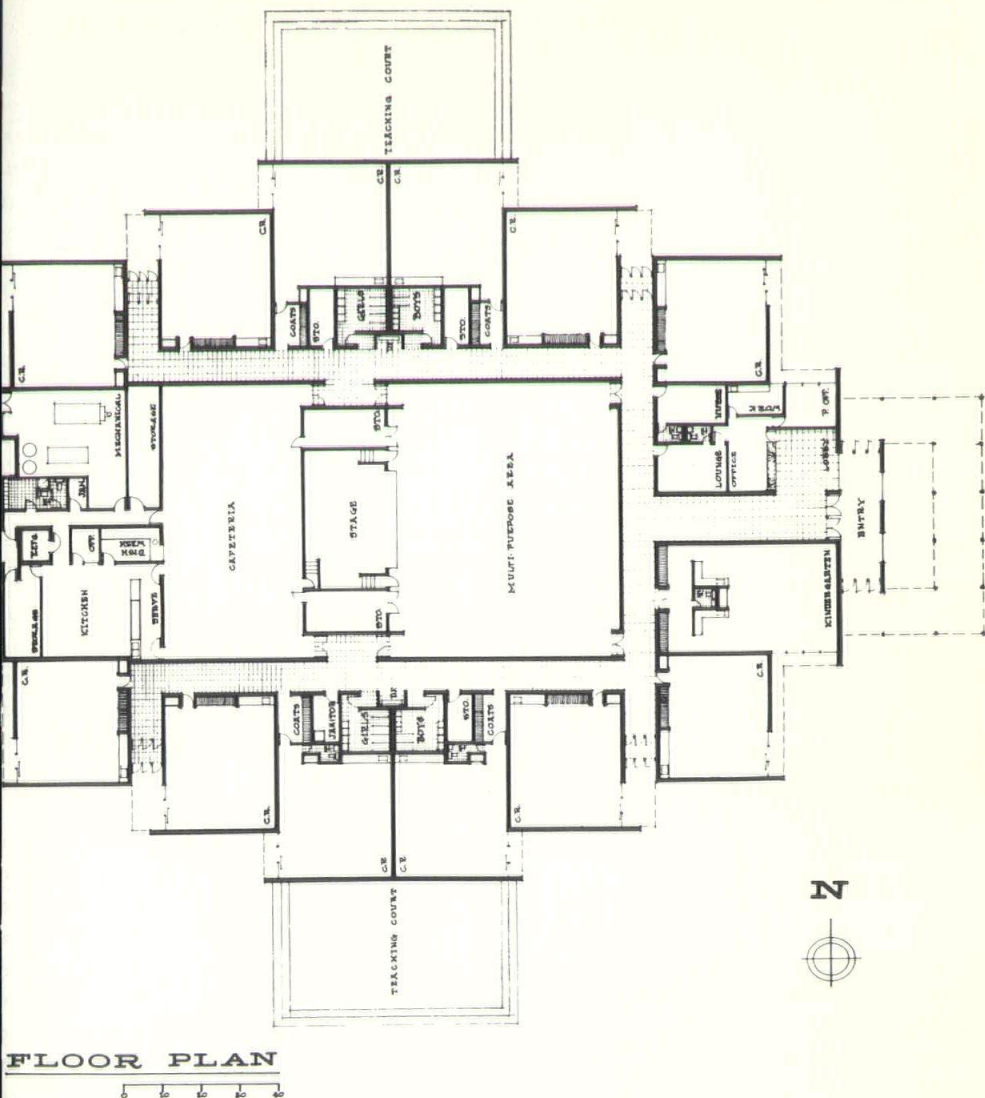
A design team approach to the solution was required by the competition rules. The Marshall & Brown team was headed by Dwight Brown as captain with Robert Moore, designer and Robert Westvold, shelter consultant. Ray B. Luhnnow, Jr., of Burns & McDonnell consulting engineers served as mechanical engineer for the team.

Selection of the site was left up to each design team. The Marshall & Brown group used a plot at 62nd & Norfleet Road, Raytown — location of the Raytown Elementary School.

The approach of the Kansas City team involved first designing a functional and esthetically pleasing elementary school — with a fallout shelter as an integral, but secondary, function of the building.

The geometric construction of the school gives it its basic protection. The central building core was developed into a fallout shelter with the classrooms forming a pattern of barrier walls to shield the protected area. With the shelter area in the center of the structure, the roof over that section was designed about 25 per cent thicker than normal to give more than adequate protection.

While the designer was not required to develop cost estimates for the entries, Brown estimates the 32,000 square foot school could be built in this area for approximately \$15 per square foot.



Chief James M. Halloran, Kansas City Civil Defense director, explained that the design competition is related to OCD's incentive program to provide funds for fallout shelters where new

school construction is planned. Some \$4,000,000 will be included in OCD's next budget request for these incentive payments — to provide up to \$25 for each shelter space.



# THE PRESIDENT'S PAGE

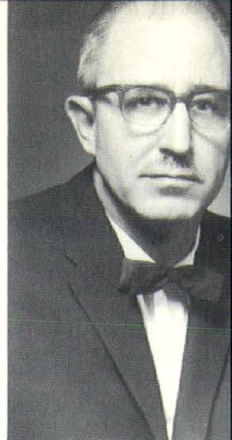
The President's Page for this month is given over to a letter received by President Geis shortly after the announcement of his election was made:

Dear President Geis:

It has come to my attention that you have recently been elected president of a volunteer organization. Since I once held a similar position I thought I might be of help in giving you the benefit of my own experience.

You will find that the problems of all organizations of this kind are practically identical. My group, as I understand yours is, was composed of representatives from local organizations and had a difficult time acquiring new members and retaining old ones. It was hard to get the members out to meetings since they lived at some distance and each had his individual interests which took most of his spare time. Once when we did manage a quorum the most important item on the agenda was sent to committee. I appointed a vigorous young man as chairman and I appointed members to the committee who would fairly represent the whole territory covered by our organization. It was what I considered a blue ribbon committee. All the members were ardent workers for the cause and each was a top man in his own organization. However, as usual, the committee chairman did all the work. He had considerable trouble getting his committee together and when he did they voted to have him handle everything.

After weeks of tedious writing, rewriting and transcribing he was able to draft a committee report. First, he had to get his committee's approval. Since our organization consisted mostly of educated professional men, they had very divergent ideas on how things should be run. The committee members made several corrections, mainly ones of punctuation, grammar and semantics. The resolution, as amended, was presented to the parent body of which I was president and a total of 80 further additions and corrections were made. The committee chairman was thoroughly disgusted and threatened to resign. Only by the cajoling of one of our Board of Directors was he imposed upon to remain. Some of our important members threatened resignation also and it was only by adjourning the meeting until the following day that I held the organization together. After overnight arguments and discussions, the committee resolution which now contained 27 complaints on the functioning of our central administration, was eventually passed.



LOUIS H. GEIS

(Continued on page 28)



# Architect Inspired . . .



## First National Bank of Independence

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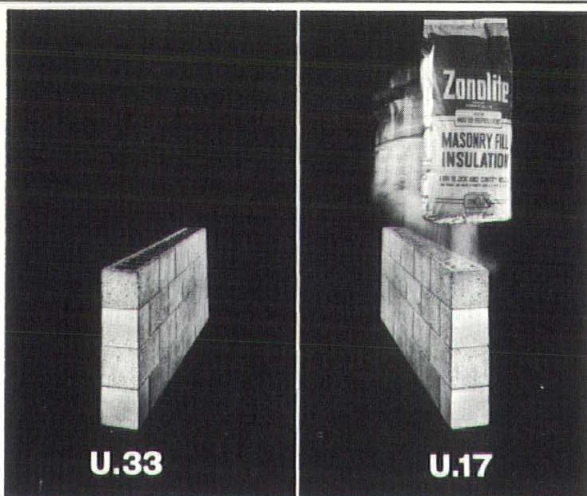
I had it sent to the printer and he added his own peculiar paragraphing and changed from lower case to upper case to suit his fancy. In this final form it received bitter comment and it wasn't until a year later that the last member signed it.

The next thing I knew it had started a war.

With best wishes for your coming year I am,

Yr. obdt, svt.

*John Hancock*



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## **addenda**

- A conference on church building and architecture will be held in Kansas City on February 17. Location of the conference, sponsored by the Council of Churches of Greater Kansas City, has not yet been set, according to Rev. J. Wallace Carlson, minister of St. Luke's United Presbyterian Church and chairman of the planning and coordinating committee for the session.
- "The Quest for Quality in Architecture" will be the theme of the 1963 AIA national convention in Miami, May 5-9.
- John Daw, of Roark, Daw & See, was a recent speaker before the student body of Bishop Miege High School. His talk covered careers in architecture and the professional aspects of architectural practice in general.

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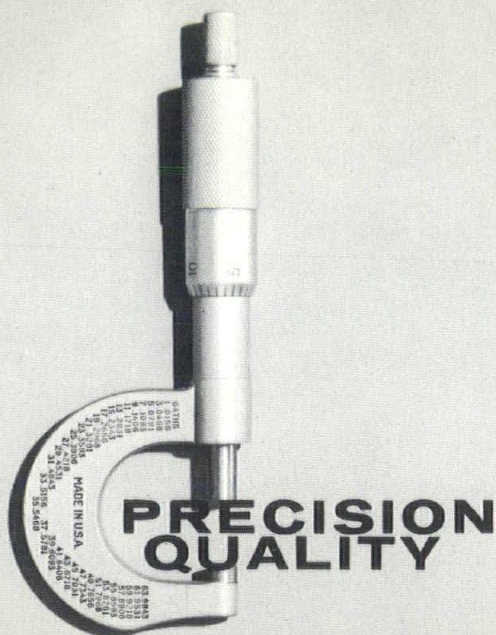
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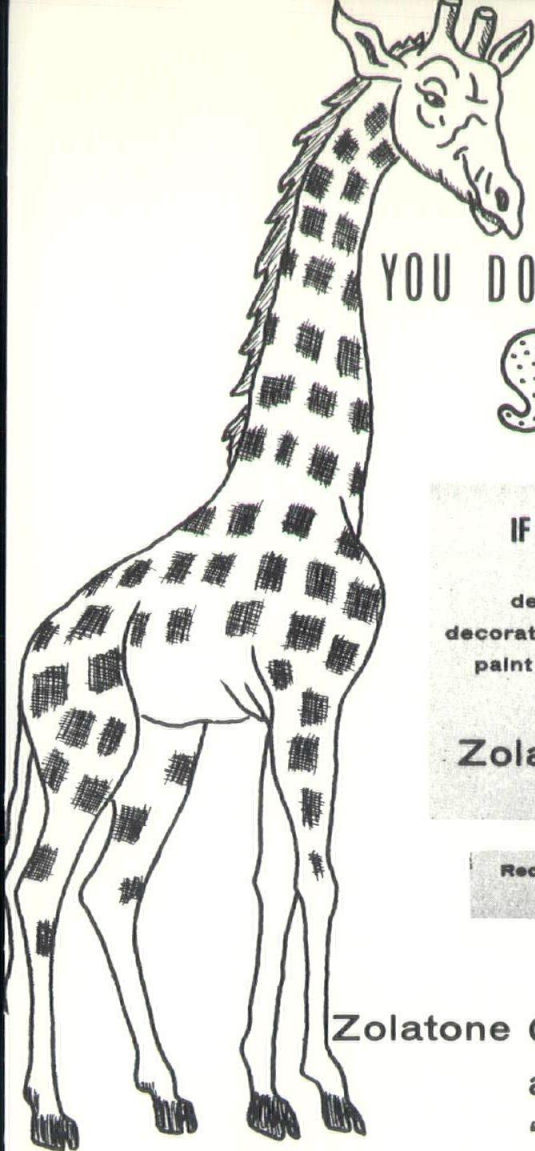
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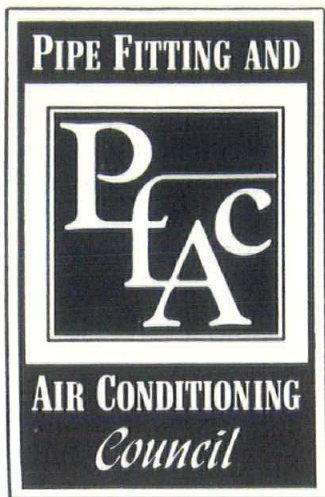
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