Architects have confidence in Aylward Products Co.

--- 15 Years Serving the Building Construction Industry

When You Need Materials In A Hurry . . . Call AYLWARD..BA 1-6264

Aylward Service also means the best of quality in materials and supplies of nationally famous manufacturers whose reputations have been proven on thousands of job sites.

Below are nationally-known firms and some of their products stocked by Aylward Company in the Kansas City warehouse.

ALTON BOX BOARD CO.
Richtubes
Rich Voids
Sleek Forms

DEE CONCRETE ACCESSORIES
Solid Metal Stakes
Lightweight Steel Forms
Trowel Blades

DOW CHEMICAL COMPANY
Styrofoam
Saraloy

MASTER BUILDERS
Omicron Mortarproofing
Embeco Iron Waterproofing
Masterplate Iron Hardener
Colorcon Floor Colors

McMILLAN PRODUCTS
Demicon Cure Hard

PECORA, INC.
Architectural Caulking
Synthacalk Thiokol Sealant
Caulking Accessories

RUBBER & PLASTICS COMPOUND CO.
Nervastral Plastic Sheeting
Nervastral Flashing Material
Nervastral Waterstops

SERVICISED PRODUCTS CO.
Expansion Joint Materials
Premoulded Waterstops
Joint Sealers
Paraplastic Sealer
Greenstreak

STYRO PRODUCTS
Styrofoam Insulation
Scoreboard Insulation
Saraloy Flashing

SUPERIOR CONCRETE ACCESSORIES
Snap Ties
Clamps
Reglets (filled)
Anchors
Tilt up Accessories

TAPCO PRODUCTS
Asphalt and Cold Tar Coatings

TRETOL, INC.
Dekote Cure Hardener
Sealer
Fluat Liquid Hardeners
Tretosurf Color
Epoxtile Grout

Distributor for these other nationally known lines: Ceresit Corp.; Concrete Forms, Corp.; E. I. DuPont DeNemours; A. C. Horn; Lamont & Riley; Sonneborn Products; E. A. Thompson Co.

AYLWARD PRODUCTS CO.
1201 Forest
Kansas City, Mo.
BA. 1-62
# Table of Contents

<table>
<thead>
<tr>
<th>Topic</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>President's Page</td>
<td>3</td>
</tr>
<tr>
<td>Concrete Industry Board</td>
<td>5</td>
</tr>
<tr>
<td>Program '63-'63</td>
<td>6</td>
</tr>
<tr>
<td>Postoffice Suggests VIM</td>
<td>7</td>
</tr>
<tr>
<td>Better Signs</td>
<td>8</td>
</tr>
<tr>
<td>Enigmatic Local Architect</td>
<td>15</td>
</tr>
<tr>
<td>Membership</td>
<td>31</td>
</tr>
</tbody>
</table>
in this day and age you are apt to find many problems solved through the use of electronics.

We have solved the water scale problem by electronics...unquestionably...
no scale build-up in boilers, cooling towers, heat exchangers—or what have you, by a completely new use of electronics...Guaranteed?...fully guaranteed, to remove scale and prevent further build-up or complete purchase price back.

And we have a most impressive list of users to back us up.

We are most eager to prove to you its success...Interested?

BARNES Electronic Scale Control Unit
ESCON, INC. 310 Delaware, Kansas City 5, Missouri
Phone Victor 2-7586, Area Code 816
I can think of no better message to the membership than to quote a statement originally made by John E. Brink, A.I.A., in order to remind all of us of the responsibilities and effect of membership in The Institute.

"Membership in the A.I.A. is significant for the member — for the Chapter — for The Institute. The A.I.A. is a body, real and tangible, alive — and in truth made up of the flesh and blood and minds of the individual members.

"It can make use of no strength, assemble no thoughts, take no action, resolve to move toward an objective, make no contribution to man, which does not originate and emanate from its members.

"The very being of the A.I.A. is the aggregate of its respective individual members.

"Benefits flowing from the Institute, while intangible, are continuous: while indirect, are of great value to each member individually.

"This is true because the A.I.A. was founded on the basis of sound, intelligent and completely honest propositions.

"The following quotations from the by-laws of the Institute are quite clear and need no explanation.

"The profession of architecture calls for men of the highest integrity, judgment, business capacity, and artistic and technical ability.

"An architect's honesty of purpose must be above suspicion; he acts as professional adviser to his client and his advice must be unprejudiced: he is charged with the exercise of judicial functions as between client and contractors and must act with entire impartiality: he has moral responsibilities to his professional associates and subordinates: he is engaged in a profession which carries with it grave responsibilities to the public. These duties and responsibilities cannot be properly discharged unless his motives, conduct, and ability, are such to command respect."

These are sound premises. They constitute a real guide — to be followed without reservation."
FACE BRICK
in a wide variety of
Textures
Sizes &
Colors
to compliment all
ARCHITECTURAL
requirements
THE
LUSCO
BRICK & STONE CO.
WICHITA, KANSAS
KANSAS CITY, KANSAS
OKLAHOMA CITY, OKLAHOMA
Following is a copy of a Resolution of the board of Directors of the Kansas City Chapter, I.A.:

"We believe that securing corrective measures in the concrete industry requires the coordinated effort of all persons connected with the industry. That is the basic purpose of the Concrete Industry Board. Certainly the work of the CIB is in the best interests of the architectural profession. Inasmuch as Chapter members were among the principal organizers, it would seem fitting that they should continue as one of the principal participants in the continuing efforts of the Concrete Industry Board."

Approximately a year and a half has passed since the above Resolution was adopted by the board of Directors of your Chapter. This is a sort to bring you up to date as to the present developments.

New officers for the 1963-64 year were elected at the June 1963 annual meeting of the Industry Board. These officers are Lewis G. H., Chief, Engineering Division, Corps of Engineers, President; Chris P. Ramos, of the architectural firm of Geis, Hunter & Ramos, Vice President; S. J. Callahan of the S. J. Callahan Consulting Engineering Co., Treasurer; and, Frank A. Beets, Portland Cement Association, Secretary.

To this date 16 bulletins on various subjects concerning materials and construction procedures for the improvement of the quality of concrete construction have been approved by the Board of Directors and printed. Two approved standard concrete specifications for use by architects and engineers in the standard specifications have been approved by the Board of Directors and printed. These two specifications pertain to the subjects of Cold and Hot Weather Concreting. Additional specification sheets are being developed from the previously approved bulletins by the Design & Specifications Committee of the Industry Board under the able leadership of Edward W. Tanner, Chairman, and Walter N. Linville, Vice Chairman. These additional printed specifications should be available in the near future.

Other committees are working on such things as standard concrete mix and use table recommendations; concrete materials sampling and testing recommendations; admixture usage recommendations; criteria for requirements of laboratory personnel and equipment, including laboratory inspection recommendations; and, standard recommendations for manufacture and usage of concrete masonry units.

The Industry Board is making good progress and before long it is hoped that a complete set of standard specifications will have been developed for usage by architects and engineers in the Greater Kansas City area.

A Notebook designed for the filing of the bulletins and specifications has been devised and is now available. It may be purchased from the Secretary (811 Home Savings Building, Phone, Victor 2-0892) at a cost of $3.25 each. The purchase of this book will assure the receiving of all standards, specifications and recommendations as they are developed.

The Mid-West Concrete Industry Board proposes to assist all of those in the concrete construction industry in producing quality concrete.

The advantages to architects and builders in assisting and becoming a part of the Mid-West Concrete Industry Board are immeasurable. The benefits to be realized by preparation and incorporation of standard specifications are alone one of the greatest improvements to the backbone of the concrete construction industry.

Your participation and assistance in this endeavor is strongly recommended.
These are the beginning years of a significant change in the evolution of mankind.

History is witnessing the final era of production by mankind’s physical ability.

The history and civilization of the future will result from production mankind’s mental ability.

Building construction is a product of mankind’s physical ability.

Architecture is a product of mankind’s mental ability.

Architecture is the only fine art of direct service to mankind.

The creation of environment is the service rendered to mankind.

Understanding mankind is the first step to the solution of environment.

Environment must serve mankind’s current needs.

Environment must prepare mankind for the future.

Programs for the 1963-64 meetings of the Kansas City Chapter of American Institute of Architects will be a related series of panel discussions and open forums based on the theme “The Quality of Man”. Each program will study an element of mankind’s daily existence; religion, health, education, work, home, recreation, government. Each program will attempt to determine for the present and for the future, the basic attitudes of mankind with respect to the subject discussed. It is hoped this series of programs will provide a summation of knowledge on the nature of mankind that will better prepare Architects of this community for the creation of environment, for today and for tomorrow.
Postoffice Suggests VIM
for the Architect

The Postoffice Department is given to strenuous, action names for its proposals—first ZIP, now VIM.

And VIM is aimed right at the architect.

The Postoffice would illustrate its point with the Crown Zellerbach building on a 1-1/3 acre site in San Francisco’s financial district.

Designed by Hertzka & Knowles and Skidmore, Owings, & Merrill, the structure serves as a headquarters building for Crown Zellerbach Corporation and to provide rental space for other firms, which occupy about 50 per cent of the total space.

Enter VIM.

Prior to placing the VIM system in operation, mail carriers delivered mail directly to tenant offices in the building. Mail for building tenants now is delivered to a Postoffice distribution facility in the basement of the Crown Zellerbach building where it is sorted by a Postoffice employee. He then places the sorted mail in separate locked containers for each tenant, sets a dial indicating at which floor the container is to be delivered, and dispatches it to that floor via the Lamson automatic conveyor system. The container is ejected from the conveyor system into a small room when it reaches a particular floor and is picked up at that point.

Outgoing tenant mail is returned to the container, the container is locked, placed on the conveyor system on that particular floor and automatically returned to the Postoffice facility in the basement of the building. At that point it is removed from the container, sacked and picked up by the Postoffice on a regular schedule during the day.

How about that?
You owe it to yourself to

My friend Hal Sandy, a frank, imaginative, happy, serious practitioner of the advertising arts, has written this hardhitting article especially for Skylines.

Chris Ri

By Hal Sandy

I work in a building that supposedly cost more money per square foot than any other building in Kansas City. Skidmore designed it. It was their first Kansas City project. Perhaps you remember this little jewel box at 4215 Baltimore Avenue. After the tenants moved in, suddenly a sign went up. Not a Skidmore sign. One designed by local sign painters. The resulting effect was, and remains, somewhat like customizing a Rolls-Royce!

The sign, the building's signature, is that finishing touch that always gets left to the last. And to the architect's chagrin, that sign can turn an elegant turnkey job into just-another-building.

As an architect, it's your job to know something about signing the buildings you design and build. That you don't know much about this is the uglified reality one can see just by driving down Kansas City (or any other city's) streets. This little article offers a few suggestions to you, the architect, on how to deal with your own esthetic requirements as the client's worthy desires to promote himself and his firm with signs.

Let's take the case that prompted this writing: luncheon conversation with a friend who just completed a smart new bank. He said to me: "And after we finished the job, would you believe it, they had their sign man put that same sign they had on the old building! Why?"

I went to see this bank building, which will remain nameless. I think I know what went wrong. The architect's well designed sign on the front is excellent. But the building has
do a better job on signs

No signs were incorporated into the building plan, side and rear. So after the architect moved out, the client, his wife or one of the board members said, "Why didn't you have a sign on the back or here on the side?" And so the handiest thing to do was call the local sign man and he proposed—(My God!) re-using the old sign! (Sign men are terrible pack rats. They usually save those old signs hoping to sell them to someone else.) They re-hung the old sign, but to the detriment of the building and the urban landscape. This shouldn't have happened. And we must try to stop its recurrence. There is no reason why architects can't learn enough about signing to do it right and to satisfy the client in the first place so he won't continue to ruin the good work you've done by putting up a bad sign. So here are four suggestions:

1. Design the building signature and all the other exterior sign(s) right into your first plans. Don't put them on last like costume jewelry. Plan the signs and tell the

TASTELESS Holiday Inns, in spite of their upgrading of America's motels, have the worst signs on the road. Disgracefully gaudy and junky. Not reflecting the better quality standard of the rooms they offer.

ASTEFUL Townley's sign merely litters the skyline. The light bill and the rest of the sign, from a promotion man's viewpoint, can't help being an ugly extravagance.
The simple lettering on the brick shaft is adequate if unimaginative. But the rounding top piece uglies an otherwise attractive building with a sign that can't even be read.

MISMATCHED The MPS building may be the best styled contemporary building in the Kansas City area. The sign, tho better than some, does not come up to the structure it announces. I hope they'll replace these signs with something that matches the handsome style of the building.
fwnley out of wasting its money and blighting the Kansas City skyline.

4. Recognize the client's promotional needs. Let's take the case of the bank, the one where my company banks, the Plaza bank on Nichols road. An elegant, trim, modern and well designed building. But the signs that now mark this bank nicely at the pedestrian level, were only installed recently, years after the bank was built. Before the signs were installed, it was common for people to ask "where is the Plaza Bank?" and be landing almost in front of it! Why? The architect's fault. That the handsome and helpful signs later did go up is a credit to the unusually high level of taste of this bank's management, not to the architect's planning.

There is another area where architects also could be taken to task: the building without or with too little marking. The new Public Library downtown is a shrinking violet. Luke's Hospital, an old building, is unarked from the street view. Give the public a chance. Common sense dictates the size and placement for signing.

You must always take into consideration the pedestrian's-eye-view: how he will view the building from down the street; how he will view the front door from the sidewalk, right

OVERSIGNED This company sells no gas in the Kansas City area. Again, an architect's nice new building has been iced with the sign man's frosting for almost no reason. Promotionally, this sign is throwing money away and cluttering a view on Broadway that is bad enough already. By comparison, the neighboring Kansas City Life and Interstate Securities buildings have restrained simple signs that do the job well.

EST The simplest and perhaps smartest signing in Kansas City. Building is well marked and tasteful. Skidmore handled this detail superbly.
Sometimes a sign can be too small and too understated. This "tiny" plastic sign marks the entrance to Monsanto's executive and research headquarters. Hundreds of acres, a score of huge buildings in their world headquarters. The architect should have handled this detail.

This sign on a warehouse in St. Louis is so simple that it's almost perfect. Facing Lindbergh Boulevard, it marks the building perfectly for those who need to know it in the drug trade. The architect did this one well.

Of course, the Plaza's new John Hancock signing is an excellent example of a tasteful, smart, realistic program. The Hilton Inn is bad. The simple lettering on the Armed Forces Building on Broadway though small is adequate. Harzfeld's stores are always clearly, simply, tastefully marked. The Inn at the Landing well signed. The BMA building? So far, good. Whether SOM and the management are discussing a giant neon BMA and a weather beacon to top this fine new structure, I could guess. But I'll be holding my breath, till decoration, that this building's elegant design will be preserved. Kansas City signs aren't bad but I've been hard pressed to come with these good examples. You will be too if you look about.

It's up to you, the architect and conservator of our skyline and our street views, to keep that urban view exciting, orderly and pleasing. The public can't control it. The city fathers don't know how to deal with it. The client understandably wants to promote his company. You, the architect, can serve all these causes by learning a little more about signing, by hiring someone to work with you who do know graphics. By leading, instead of leaving it to the customer to work out for himself, you can have elegant clean facades that please you and your client's needs.

Summary

1. Design the sign program in the exterior planning from the first sketches.
2. If you don't know graphic lettering, trademarks, hire help on signs.
3. Learn the client's needs—he building this building to promote as well provide space.
4. Lead—accept the sign problems as your responsibility and lead the client in the last, but important detail.
CUSTOM INSULATED PANELS

Insulated sandwich panels are now fabricated here in the heart of America. Architects can now turn to a local source when specifying any panel requirements. Fine products such as Glasweld, Formica, Versa-Tex, Royalite, stainless steel and aluminum, are available as faces. A core of Thermco develops our excellent U factors; moisture proof too. Wherever laminated panels serve, we can serve you.
CARTER-WATERS
a single source for quality masonry materials

HAYDITE BLOCK
The original lightweight concrete block.

GLAZED TILE
—precision quality ROBCO and ELGIN-BUTLER tile surpasses ASTM and FTI dimensional tolerances.

BRICK
We represent more than 30 producers from Pennsylvania to Colorado—manufacturing brick of all kinds.

Carter-Waters prides itself on its experienced personnel, as well as on the high quality products it handles. These specialists can provide you with technical data, samples, literature and specification information.

Delivery scheduling is given careful attention to avoid delays, and to prevent unnecessary jobsite storage and possible damage.

We urge you to call Carter-Waters on your next job.

CONSTRUCTION THE MATERIALS
CARTER-WATERS
KANSAS CITY CORP 8. MISSOURI
2440 Pennway GRand 1-2570

BLOK-MESH wire reinforcing for masonry walls
BLOK-JOINT rubber control joint for masonry walls
BLOK-SEAL cement base paint
The life of an enigmatic architect, who lived and practiced at the turn of the century, has been returned from oblivion. Although he is almost completely unknown today, buildings of this individualist are progenitors of some of our present-day structural and aesthetic concepts.

On the walls of a third-floor storeroom in an old building in Kansas City, Missouri, these words are inscribed:

"Our doubts are traitors and make us lose the good we oft might win by fearing to attempt."

"I will go into the desert and dwell among ruins. I will interrogate ancient monuments amid the waste places of vanished empires."

These were the maxims by which an enigmatic architect named Louis Curtiss lived. This room was once a part of his luxurious apartment in the building he designed and built for himself in 1908. Here, at 1118 McGee Street, his office was located, and here his life ended nearly 40 years ago.

Louis Curtiss is vaguely remembered as a strange and eccentric man of exceptional talent, one who combined unusual originality with a strong feeling for traditional styles. An early proponent of simplicity in design and the straightforward expression of structure, he belonged to the avant-garde of his time and was opposed to the prevailing current of neoclassicism. His works range from cottages to railroad stations, theaters, hotels, and a World's Fair building. He designed the first metal-and-glass curtain-wall building, which was also probably the first to use rolled-steel sections instead of built-up ones for the columns of its structural frame. He pioneered in the development of reinforced-concrete construction and delved deeply into the principles that govern its use. Many of his buildings are progenitors of some of today's structural and aesthetic concepts, significant contributions to the evolution of "modern architecture," and some bear the mark of distinction. Yet even his best works, like the man himself, are almost completely unknown.

Louis Curtiss was an individualist. Strong willed, independent, and uncompromising, he was a man of strong convictions, which he rarely hesitated to express. His voice was authoritative, his vocabulary unusually large, and his personality dynamic. Though always polite, his attitude was often unsympathetic.

MOVABLE PARTITIONS

... OUR ONLY BUSINESS

CUSTOM DESIGNED AND INSTALLED AT A MINIMUM COST!

"Quick-Change" movable partitions add privacy and beauty to office and industrial space. They are installed for permanent use—yet can be easily rearranged—providing work areas you can grow in.

The movable partitions business is for experts. As specialists, partitions are our only business—and service to our customers is of prime importance.

Call or write for information.

*NOTE OUR NEW ADDRESS:
4905 LISTER, P.O. BOX 6842 – KANSAS CITY, MO. – WA 3-9705

GLEN O'BRIEN

"QUICK-CHANGE" PARTITIONS

PHONE
WA 3-9705

4905 LISTER
Kansas City, Mo.
to the aesthetic notions of prospective clients. About 5'-6" tall and of medium build, he strove constantly for self-expression and was inclined to be dramatic in both manner and attire. He dressed well, as befit the gentleman he was, always wearing an ascot tie, and frequently a "rough-rider"-type fedora, white suits and shoes. Although he never drank, he smoked cigarettes incessantly; and while he paid his rent in gold coin, rather than by check, he cut his own hair. Inevitably, he was always regarded as being somewhat less than conventional.

Primarily intellectual in his interests apart from architecture, Curtiss was an avid reader, and a student of philosophy and religion as well as archaeology. His conversation was full of profound observations and quotations from his books. One of his favorite reflections on life, drawn from the Chinese philosopher Lao-Tse, was that, to a man lying on his back, a column assumes the aspects of a beam. He was also zealously devoted to the Ouija board, made his own planchette, and often sought the counsel of "Romeo," his fancied guide in the spirit world.

Throughout his life he rarely talked about his origin or family background, dismissing such inquiries by saying he was an orphan who had run away. Although at first he mingled in the social life of Kansas City, he was not a good mixer, and as the years passed he increasingly isolated himself. At the time of his solitary death in 1924, he had been professionally inactive for several years and was a virtual recluse.

**Early Life**

Louis Singleton Curtiss was born in Belleville, Ontario, on July 1, 1865, the fourth of six children, and the second son of Frances Elvira and Don Carlos Curtiss. His father was a successful dry goods merchant of Canadian origin, ith stern face, high forehead, piercing blue eyes, and an unruly red beard. His mother was of French ancestry and had come to Belleville on the Norwalk (Ohio) area 10 years earlier, ter the death of her first husband. She supported herself and her infant daughter by teaching painting and the harp in a ladies' academy.

It was apparently from her that Louis inherited his creative talent. She may also have been an inspiration for the garlands that embellish some of his buildings, for the surviving examples of her art depict fruits and vegetables, vines and foliage, with remarkable realism.

When Louis was almost 17, his father died. Fifteen months later, in June, 1884, his mother also died and the family was scattered. Information about this period and the several years that followed is scant. It is known, however, that one of the older twin girls (Agnes Lillian) and the youngest child (Julia Evang-Evalyn) went to live with their married half-sister, Anna Dwight Crowell Fairbairn, and ultimately moved with her to Weiser, Idaho. Presumably, Louis also went to live with relatives for an unknown period of time.

If he was not already in college at the time of his mother's death, young Louis probably enrolled at the University of Toronto in the fall of 1884. Whether he graduated or left prematurely is not known, but from Toronto he went to Paris, reportedly on a scholarship, to study architecture at the Ecole des Beaux Arts. There is no information about his length of attendance there, nor of his record of accomplishment. Packets of picture postcards that he sent his half-sister suggest that he traveled abroad for a time upon completion of his studies. Apparently he was a poor correspondent, for none of the cards bear messages and no letters from him at any time in his life have been found. It may have been during this period that Mrs. Fairbairn complained about not hearing from him and asked for a picture to assure her that he was well. He sent a small tintype of himself, which shows him in profile, wearing a derby and smoking a big cigar.

**Chooses Kansas City**

How it happened that Louis Curtiss chose Kansas City as the place to launch his career is a matter of speculation. Well established there were the Corrigan brothers, who had migrated from tiny St. Chrysostome, Quebec, shortly before the Civil War. Tom, the elder, had become prosperous as owner of the Cor-

Continued on page 19
Panels of Carthage Exterior Marble form a striking curtain wall for the 14-story Administration Building at Minnesota Mining and Manufacturing Company's new Research Center near St. Paul.

The building was designed by the St. Paul architectural firm of Ellerbe & Co. Carthage Exterior Marble for the project was quarried at Carthage, fabricated and installed by Twin City Tile and Marble Co. of Minneapolis.

For complete information about Carthage Exterior Marble in curtain walls and panel walls, phone or write Carthage Marble Corporation ... Branch Office, 3030 Wyoming, Kansas City, Mo., Phone LOGan 1-7020 ... Main Office, P.O. Box 718, Carthage, Mo., Phone FLleetwood 8-2145.
rigan Horse Car Railway Company, which he had founded about 1870. When the several independent streetcar lines in the city were consolidated under one ownership, he became president of the Metropolitan Street Railway Company. He also had numerous real estate holdings. His younger brother Bernard was a successful builder. It is reasonable to assume that Curtiss knew of their success and had some contact with these former countrymen. He also must have known that the great commercial prosperity in the Southwest in the 1870's and 1880's had given rise to a building boom in Kansas City, beginning about 1885. Widespread architectural attention had been attracted by a competition held in 1886 for the design of a new Board of Trade Building. All but one of the competing architects were from outside Kansas City, and the commission was won by Chicago's Burnham & Root. During this period, a number of prominent architects forsook established practices in the East to open new offices in Kansas City, hoping to share in its growth and in the building of the expanding West. Foremost among these were Henry Van Brunt, a Fellow of the AIA and its national secretary in 1861, and his partner Frank Maynard Howe, from Boston. Holding such promise both for seasoned architects and for his fellow Canadians, Kansas City was an easy choice for a self-confident and eager beginner like Louis Curtiss. Yet the possibility of his having worked for at least a short time in another city, perhaps Chicago, cannot be ignored, although no confirming evidence has yet been found.

Only Partnership
Louis Curtiss must have arrived in Kansas City about 1890, and soon thereafter joined a young contemporary, Frederick C. Gunn (1865-1959), as partner in the firm of Gunn & Curtiss. Their earliest building was the Missouri State Building, which they designed for the 1893 World's Columbian Exposition in Chicago. For two young men in their twenties, winning such a commission must have been a most exciting accomplishment. The only other Missouri firm represented in this great world's fair was the venerable Van Brunt & Howe, members of the Architectural Commission which conceived the entire investiture for the exposition, and were architects for the Electricity Building in the Court of Honor.

In the course of their association, Gunn & Curtiss also designed the Church at the Soldiers Home in Leavenworth, Kansas; the Progress Club House; and a number of residences in Kansas City and Liberty, Missouri. In association with F. E. Hill, they designed "Oak Hall," the sprawling and frequently enlarged residence of Colonel William Rockhill Nelson, founder of the Kansas City Star. Located at 45th and Rockhill Road in Kansas City, it was demolished after the Colonel's death to make way for the construction of the Western Gallery of Art. However long this partnership with Gunn endured, it was the only time that Curtiss practiced in collaboration with another architect.

Establishes Own Firm
During these initial years of his residence in Kansas City, Curtiss lived in an apartment near 13th and Cherry Streets, and as his practice grew so did his affluence and his individuality. He was one of the first men in the city to own and drive an automobile, and was one of the founders of the local auto club. In his high-seated Winton runabout, he became a familiar sight speeding along the boulevards, often in the company of some comely young lady. Later, in the era of "any color car so long as it is black," he characteristically drove a white Maxwell. When cars became quite common, he owned the first European car in Kansas City.

The Baltimore Hotel
The decade or so that followed his partnership with Gunn was a time of great accomplishment for Curtiss. In 1898, he was commissioned by the Corrigan Brothers Realty Company to design his first large project, the Baltimore Hotel. Located on the former site of The Merrill Lumber Company, some of the most valuable property in town, this building became a four-phased project, the first of which was a six-story, 160-room building on the corner of 11th and Baltimore Streets. Although the Corrigan brothers owned the land, Curtiss

Continued on page 21
A complete selection of architectural shapes and all other types of aluminum are available to architects and contractors from the modern metals centers of Industrial Metals, as near as your telephone.

FREE! New illustrated catalog and stock list of aluminum architectural is now ready. For your FREE copy write, or call your nearest Industrial Metals office.
was actually selected as architect by Ewins and Dean, operators of four hotels in Kansas and Missouri, who persuaded the Corrigans to build for them on this property. As part of the cost of the project, Louis Curtiss was sent to Europe for three months for research.

The initial portion of the Baltimore Hotel (140' x 117') was of wall-bearing masonry construction with interior framing of cast and wrought iron. Both the concrete floor slabs and the plaster partitions were "of expanded-metal construction," an innovation at that time, and the building was one of the first in the city to be considered fireproof. Its brick exterior walls were 4' thick at grade, tapering to 18" at the top, and the cement for the mortar with which they were laid had come from Germany as ballast in sailing ships. In 1901, two stories were added, increasing the number of rooms to 225, and in 1904 the eight stories of wall-bearing construction were extended southward 40'. In the fall of 1907, a 10-story, U-shaped, steel-framed addition was built on the remaining 75' lot, and the main entrance of the hotel was moved to 12th Street. It now totaled some 425 rooms. This addition was framed with steel girders and built-up box columns having 16" wide-flange core sections with channels and flange plates. Column spacing was approximately 25' on centers in both directions.

Officially opened on June 10, 1899, the Baltimore Hotel belonged to the era when Luxury was measured in terms of marble, red plush, and plenty of space. It was one of the most magnificent hotels in the West, and, like the Palmer House in Chicago and the Brown Palace in Denver, it was intended to overwhelm the spectator. Its Peacock Alley dwarfed a similar passage cut through the Willard Hotel in Washington, and all of its public areas were finished in fine "vert antique" scagliola plaster work. There was a Pompeian Room with a great imported marble fountain; a James the First Room with colorful murals; a columned Doric Room; and a Heidelberg Room for men only—all with intricate cast-plaster ornamentation and richly colored stenciled painting. The twin bedrooms could easily accommodate four additional beds and the suites would rival the best of Manhattan apartments. For nearly 40 years, in the most flamboyant days of Kansas City, the Baltimore Hotel was the center of all that was big and important—fashion shows, auto shows, festive parties, and banquets. But these gay days passed, and in 1939 it was torn down to make way for small stores and a parking garage.

The Willis Wood Theater

The Willis Wood Theater was built in about 1902 at the intersection of 11th and Baltimore Streets, diagonally across the street from the Baltimore Hotel. Writing in 1904, Frank Maynard Howe ranked this "among the most important of the later buildings . . . designed by Mr. Louis Curtiss after the modern French school, its front entirely in gray terra cotta." It is said to have been inspired by L'Opera in Paris, and Joe Jefferson, the English actor who played Rip van Winkle for many years, considered it the finest and most beautiful theater in the United States. Running under the street from The Willis Wood to the Baltimore's Heidelberg Room was a white-tiled tunnel, known as Highball Alley, for between-the-acts convenience of thirsty gentlemen.

Legend has it that during construction of The Willis Wood, Louis Curtiss suddenly decided to give a dinner party in the theater. A temporary ramp was built up to the stage, and, on the appointed night, the invited guests picked their way through construction debris to ascend to the banquet table. Waiters from the Baltimore Hotel served the dinner through Highball Alley. Later, while "The Merry Widow" was playing, there was a Christmas banquet for the cast, similarly served in the upstairs foyer. With the advent of Prohibition, Highball Alley lived up to its name by becoming the repository for the Baltimore Hotel's stock of wines and spirits, and from it private parties were supplied for several years.

Other Commissions

Commissions came in abundance in the following years, including stores, offices, apartments, residences, churches, theaters, banks, and warehouses, with only one major inter-
GenUINe CeramIC glazEd StrucTuRal tiLe

AT THE PRICe OF ITS IMITATIONS!

Manufactured by Arketex Ceramic Corporation

When low cost is your object –

Utilitile is your material!

It is a high-grade ceramic glazed structural tile, offered at the price of its imitations and other low-cost materials for utility interiors. Yet it gives you these everlasting advantages of ceramic glazed structural tile:

- Complete Fire Safety
- Natural Cleanliness
- Permanent Color
- Resistance to Chemicals
- Low Maintenance Costs
- High Resistance to Surface Impact

STOCKED FOR IMMEDIATE SHIPMENT IN ALL SHAPES NEEDED FOR A FINISHED JOB • SHIPPED IN MONEY-SAVING ARKETOTE UNITIZED PACKAGES AT NO EXTRA COST.

Get the full details right away.
Send for the free Utilitile brochure.

Exclusive Distributors

SONKEN-GALAMBA
Corporation
Riverview at 2nd Street
Kansas City, Kans.
Atwater 1-9305
Harold W. Bird - Berry Bird - L. L. Dutcher, P. E.

Also Exclusive Distributors of:
DARLINGTON Glazed Brick
MOSAICOS Rivero Precast Terrazzo Tile
STARK Ceramics Structural Glazed Tile
ruption to their execution. About 1905, there was a spectacular fire in a stockyard building in "The Bottoms" area of Kansas City near the river. With hordes of others, Curtiss went to watch, and in the crowd he was apparently exposed to smallpox, which meant he had to be isolated for the next three months.

In the early years of this century, the West was still a wilderness. Foremost among those who helped to civilize it were the people of the Santa Fe Railroad and the Fred Harvey System, and in 1905 Curtiss began to do work for both. In 1906, the famous El Bisonte Hotel was built from his plans in Hutchinson, Kansas, followed in 1907 by Harvey Houses and depots in Emporia, Syracuse, and Wellington, Kansas. In 1909, the little El Ortiz Hotel was built in Lamy, New Mexico. He also designed an addition to the El Tovar in Grand Canyon, Arizona, and a hotel and restaurant in Sweetwater, Texas. In 1911, the Joplin, Missouri, Union Terminal was built, and in 1912 The Union Terminal in Wichita, his largest up to that time. The Bernard Corrigan House was completed in 1913.

His growing reputation in this field attracted other clients. For the Rock Island Railroad he designed a depot in Moline, Illinois, and for the St. Louis, Brownsville and Mexico Railway he designed an office building, a hotel, help's quarters, and a depot in Kingsville, Texas. In 1911, the Joplin, Missouri, Union Terminal was built, and in 1912 The Union Terminal in Wichita, his largest up to that time. The Bernard Corrigan House was completed in 1913.

First Metal-Glass Curtain Wall

The year 1908 was one of great achievement as well as great disappointment for Curtiss, for in April construction was started on a six-story building for The Boley Clothing Company, on the northwest corner of 12th and Walnut Streets in Kansas City. More of a detriment

Continued on page 25
Jake Richards
Architectural Representative
BA 1-1322

Great Western
Colorizer
PAINTS
1,322 COLORS
FLINTKOTE FLOOR TILE
FLEXACHROME TILE-TEX
SUPER TUFF-TEX
FREDERIC BLANK VINYL WALL COVERING
FABRON-PERMON
SUPER DUTY PERMON

KANSAS CITY
CHICAGO • FT. SMITH
Designs Own Office Building

By the summer of 1908, with the Baltimore Hotel additions virtually completed and The Boley Building and various railroad projects well in progress, Louis Curtiss was well established, financially affluent, and spending freely. Fearing that he would squander all his recent gains, his friend and mentor Bernard Corrigan encouraged him to build for his own security in later years. Accordingly, in December, 1908, Curtiss began construction of a three-story concrete-framed building (46' x 115') for himself on land leased for 99 years at 1118 McGee Street in downtown Kansas City. This also was a glass-fronted building, with mullions and spandrels of cypress covered with painted galvanized steel sheet, a type of construction common early in this century. Case ment windows were of wood, and mosaic tile bands in red, blue, and yellow accented the spandrel areas. On the ground floor were stores, on the second floor his office and drafting room, and on the third his living quarters.

Louis Curtiss apparently always had only a small office staff consisting of himself, an assistant architect, a chief draftsman, and a teen-aged apprentice as "tracer" and messenger. So far as is known, he did all his own structural design work. Biographical notes on architect Frederick E. McIlvaine (1873-1927) indicate that he began his architectural training under Curtiss while still in his teens, and remained in his office for a number of years, ultimately becoming the assistant architect. Before leaving to open his own office, he worked on a number of the important Curtiss buildings, including the Baltimore Hotel and the Willis Wood Theater. The only other person whom it has been possible to identify as having worked in the office is an F. S. Wilson, who later worked for the city.

Neither pictures nor drawings of the Curtiss apartment at 1118 McGee Street have been found. Although it has long since been demolished, a description does exist and reveals it to have been an unusual place quite in keeping with the character of its occupant. Both living room and bedroom flanked a rooftop
WE SERVE YOU ... THE ARCHITECT

AS PLANNERS AND DESIGNERS ... AND AS A PRIMARY SOURCE OF CONTEMPORARY
AND TRADITIONAL FURNISHINGS FOR BUSINESS, INSTITUTIONS AND HOME ...
<table>
<thead>
<tr>
<th>Advertiser</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aylward Products</td>
<td>2nd Cover</td>
</tr>
<tr>
<td>Escon, Inc.</td>
<td>2</td>
</tr>
<tr>
<td>Lusco Brick &amp; Stone Co.</td>
<td>4</td>
</tr>
<tr>
<td>Paxton Lumber Co.</td>
<td>13</td>
</tr>
<tr>
<td>Carter-Waters Corp.</td>
<td>14</td>
</tr>
<tr>
<td>O'Brien Movable Partitions</td>
<td>16</td>
</tr>
<tr>
<td>Carthage Marble Corp.</td>
<td>18</td>
</tr>
<tr>
<td>Industrial Metals</td>
<td>20</td>
</tr>
<tr>
<td>Sonken-Galamba</td>
<td>22</td>
</tr>
<tr>
<td>Great Western Paint Mfg. Corp.</td>
<td>24</td>
</tr>
<tr>
<td>Modern Center</td>
<td>26</td>
</tr>
<tr>
<td>Western Blue Print Co.</td>
<td>27</td>
</tr>
<tr>
<td>Buildex, Inc.</td>
<td>28</td>
</tr>
<tr>
<td>B-D-R Engineering Co.</td>
<td>30</td>
</tr>
<tr>
<td>Surface Paint Co.</td>
<td>32</td>
</tr>
<tr>
<td>Zonolite Co.</td>
<td>32</td>
</tr>
<tr>
<td>Ronai Performance Materials, Inc.</td>
<td>3rd Cover</td>
</tr>
<tr>
<td>PFAC Contractor</td>
<td>4th Cover</td>
</tr>
</tbody>
</table>

The readers of SKYLINES are responsible for purchasing, financing and designing at least 85 per cent of all construction in the Kansas-Missouri area. The above firms and associations have demonstrated their interest in reaching this important readership with their advertising message.

NEW Products
NEW Processes
NEW Services
are invariably introduced

In Kansas City by . . .

[Ad for Western Blue Print Co.]

WESTERN BLUE PRINT CO

909 GRAND • KANSAS CITY, MO.
SOUTH SIDE PLANT 17 E. GREGORY

TECHNICAL PHOTOGRAPHY

VICTOR 2-7881
thin shells...

...of lightweight concrete

"reduced weight and increased strength"

...with

BUILDEX, INC., BOX 15, OTTAWA, KANSAS
courtyard and surveyed the city through walls of floor-to-ceiling glass. Among the major features of the living room were a wall of inset bookshelves faced with sliding plate glass; a central ceiling recess from which hung light globes on black cords of different lengths; a battery-powered clock whose decorative face was flush-mounted in the wall; an illuminated glass drawing board hinged to the wall; and a phonograph in a cabinet of his own design beside which stood an electrified tower of translucent ivory for a solitary light source when listening to music.

On one side of the living room was a dining alcove and on its widest wall a painting with simple narrow black frame. On the table stood a bronze lamp with a figurine standing in the cup of a lotus flower. In the base of the lamp, a horizontal electric fan was mounted to blow the air upwards. Opposite this alcove was a recessed lounge or day bed on a dais, and concealed behind it a ventilator to admit night air.

Period of Meditation

Although for a time he continued to be reasonably busy, the Curtiss fortunes began to wane in 1913, when his greatest patron, Bernard Corrigan, suddenly died. Residential work at this time included the A.M. Riegelman House built in 1914 for Curtiss' friends, the Norman roman housers; the Wookey House, Toronto, Canada, built about 1915, was the last house he designed. With the outbreak of World War I, its practice came to a virtual standstill. Hopefully, he often said that when the "Big Money" began to spend again his practice would resume, but it never did.

Naturally incapable of idleness, Curtiss became completely engrossed in what he called Graphic Statics, "experiments in the relationship of the principles of solid geometry to the art of building, particularly in reinforced concrete. His office became cluttered with elluloid models of all shapes and sizes with which he could visually demonstrate, at scale, the workings of stresses in structural members, loads were applied. In connection with this work, he is said to have carried on an extensive correspondence with a professor in Cambridge, England. Lost in intense concentration, Curtiss would sit for hours before these models, oblivious to chance visitors. Few people understood what he was doing, and most of those who were aware of it believed he had completely lost his mind. Since his inherent eccentricities did little to dispel this impression, he became increasingly withdrawn and alone. Now having little use for the upper floors of his building, he built several small office suites and apartments and rented them to a doctor, a dentist, and some struggling young artists. These tenants, as well as a tall, lanky, and devoted Negro servant named Walter, who cooked and kept house for him, became his principal contacts with society.

About 9 o'clock on the evening of June 24, 1924, while working at the drawing board in his apartment, Curtiss was seized with a violent coughing spell. Alone and unable to summon aid, he died of a ruptured aortic aneurysm. Probably at his own direction, he was buried in an unmarked grave in Mt. Washington Cemetery, Kansas City.

Though he left a certain imprint on our architectural heritage, the spark of greatness in Louis Curtiss was neither fully realized nor widely recognized. Little remains now to recall his life, except for a few old buildings and two noble inscriptions on a storeroom wall.

About the Author

Mr. Combee first became aware of Louis Curtiss in 1957 when he saw The Boley Building during a visit to Kansas City. His curiosity aroused by the total lack of information about its architect, he began a sparetime search for Louis Curtiss in the course of his nationwide travels for the Construction Market Development Division, United States Steel Corporation. Many architects and laymen around the country provided information, photographs, and assistance, and Mr. Combee wishes to acknowledge in particular the kind interest and help of the following: Mr. Angus McCallum, AIA; Mr. Gerre Jones, former Executive Secretary of the Kansas City Chapter, AIA; Mr. James Jackson, retired Real Estate Editor, Kansas City Star; Mr. Loomis E. Phillips, Division of Buildings and Inspections, Kansas City; Mr. Tom Menaugh, The Fred Harvey System, Chicago, Illinois; Mr. Charles O. Coverley, The Atchison, Topeka and Santa Fe Railway System, Chicago, Illinois; Mr. Alex C. Rindskopf, Wilmette, Illinois; and Mrs. Robert L. Shorey, Long Beach, California.
May we invite you to meet a new member of our family -

CUPPLES PRODUCTS CORPORATION

This outstanding line of quality doors, windows, and curtain walls needs no introduction, we are sure.

We are looking forward to your inquiries,
New Members and Membership Changes

CORPORATE

HN LARMON SALISBURY
Northeast High School, Kansas City, Mo. (graduated 1944)
Northeast State Teacher's College, Kirksville, Mo. (1 year)
Kansas City Junior College, Kansas City, Mo. (2 years)
Aftsman, Burns & McDonnell, 1962-present
Registration: Missouri

AN WALLACE GRAVES
Andotte High School, Kansas City, Kans. (graduated 1952)
University of Kansas, Lawrence, Kans. (graduated 1963-B. Arch.)
Aftsman, Geis-Hunter-Ramos, 1960-1961
Aftsman, Richard C. Peters, Lawrence, Kans. (half-time-1961)
Aftsman, Lawrence Good, Lawrence, Kans. (half-time-1962)
Aftsman, Monroe & Lefebvre, Kansas City, Mo., 1962-1963
Aftect, Hallmark Cards, Inc., Kansas City, Mo., June 1963-present
Three things contribute to Mono-Kote's low installed cost on floors and beams. First, you use less material to get the fire rating required. Second, material cost is low to begin with. Third, installation is fast because Mono-Kote builds up fast, sets fast so you're ready for the second pass within minutes. And when you're through, it's solid. For complete information, write:

ZONOLITE
ZONOLITE DIVISION 135 S. LASALLE STREET CHICAGO 3, ILLINOIS
QUALITY CONTROL PROGRAM
for
ARCHITECTS and THEIR CLIENTS

OBJECTIVES

(1) To assure the Architect and his Client of the results they contracted for when specifying the Zolatone Process.

(2) To establish equitable specifications standards for applied materials performance, without inflating the applied bid cost and yet continuing with the basic concept of competitive bidding.

CONTROL FACTORS

(1) Three-year, Cost-free Maintenance Service Agreement for all Zolatone surfaces.

(2) Control Bid System for Zolatone Process Materials by Ronai Performance Materials, Inc.

(3) Performance Control Specifications for Zolatone Process materials or equal by the Architect.

(4) Control area for “On-the-Job” comparison.

For further specific information or assistance, phone Ronai Performance Materials, Inc., BA. 1-6777.

RONAI Performance Materials, Inc.

200 Southwest Blvd. Kansas City 8, Mo.
SEPARATE CONTRACTS
THE BEST WAY TO BUILD

1. Substantial savings.

2. Owner gets full value on mechanical work.


4. Owner and/or architect have better control over selection of mechanical contractors.

KANSAS CITY, MO.
PERMIT NO. 3736

RETURN REQUESTED