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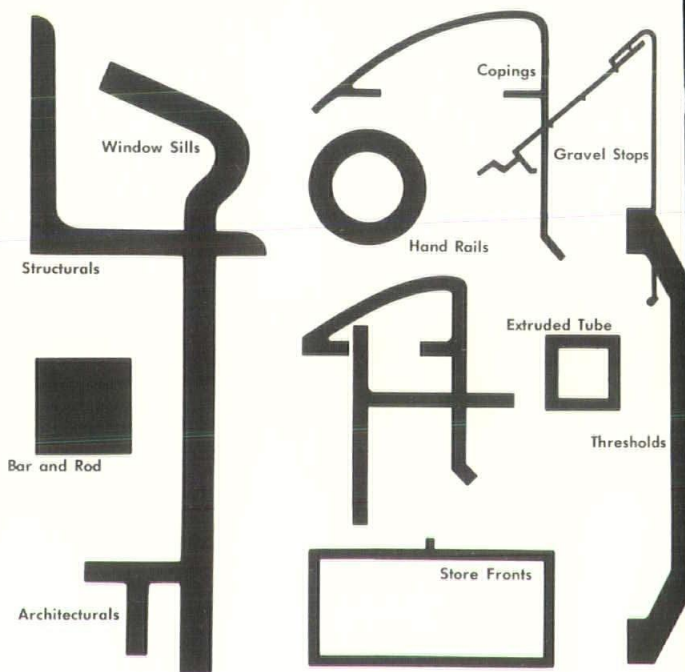


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# SKYLINES

and  
MIDWEST ARCHITECT

Vol. 14, No. 2

February 1964

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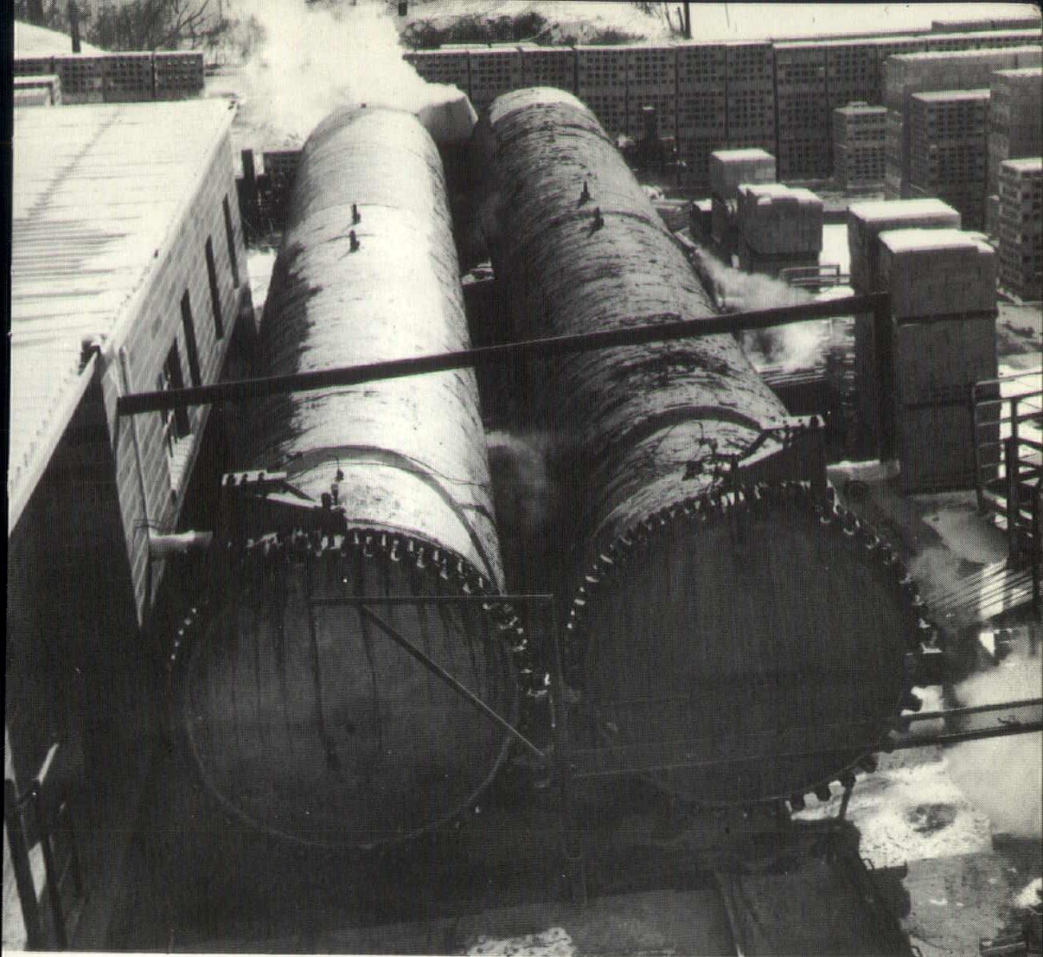
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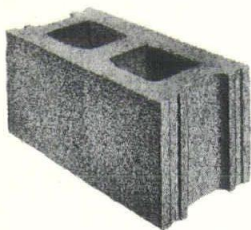
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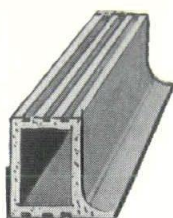
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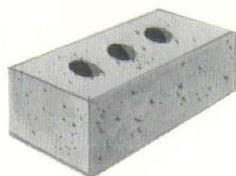
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## President's Page

I wish to express my gratitude and that of the other officers and directors of the Chapter for the reassurance expressed by your recent ballot. It indicates that our efforts have been appreciated and we, in turn, intend to show our gratitude by a vigorous response to your voice of confidence.

It is our sincere desire to serve the Chapter in a manner creditable to the membership, and trust that your help will be spontaneous and generous as it has during the past year. With the assistance of all members of the Chapter, we shall endeavor to serve with sincerity and dignity toward a more active and effective professional society at this Chapter level. This will certainly result in higher national status to the benefit of us all.

It seems appropriate to quote our late president as his statement may apply to Institute activity — "Let us not ask what A.I.A. can do for us, but what can we do for A.I.A."

With this in mind we want to thank you again — and again ask for your cooperation during the year 1964.



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## Professor Joseph

### Mitchell Kellogg, A.I.A.

Joseph Mitchell Kellogg of the University of Kansas, who died in Lawrence last December 15, will long be remembered by his architectural students and colleagues.

He was chairman of the K.U. department of architecture from 1928 to 1945 and continued teaching until he retired in 1956. These long years in architectural education spanned a time when the schools in this country were breaking away from the Beaux Arts traditions and coming to grips with modern architecture.

Born in 1885 in Emporia, Kas., Professor Kellogg took his bachelor's and master's degrees in architecture at Cornell University. From 1912 to 1916 he was an instructor at the University of Illinois. After World War I he was an associate professor at Texas A. & M. until 1922, when he went to K.U.

Professor Kellogg was deeply interested in the history of art and the cycles in its development. Music, literature and drama were also among his interests. In the classroom his criticism of student projects was always kindly and constructive; he would take pencil or brush in hand and illustrate how the work could be improved.

Every year he held a 1-man exhibit of his watercolors inspired by his summer vacations.

Professor Kellogg is survived only by a nephew, Beecher Kellogg of Santa Rosa, Calif. Friends have been asked to contribute to the scholarship fund established in his honor at the time Professor Kellogg retired.



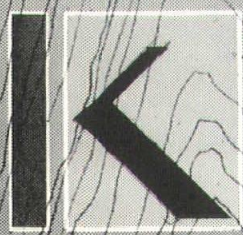
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# AN IMAGINARY CITY BLOCK

BY RALPH MYERS

The Libbey-Owens-Ford glass company has commissioned Ralph Myers of the Kansas City chapter to plan how a crowded city block could be converted into a spacious, open world of modern buildings.

The concepts of Myers, a partner in the firm of Kivett & Myers, have been published in a 4-page color insert in recent issues of Architectural Forum, Progressive Architecture, Architectural Record, American Glass Review, Glass Digest, and National Glass Budget magazines.

His plan is based on redeveloping a crowded block so that more persons could live there with less sense of crowding. He planned a large landscaped park with high-rise apart-

ment structures at each end and 2-story town houses at the sides.

In the high buildings three elevators with cabs partly of safety glass glide up and down glass elevator towers, providing a changing view of the park for the passengers. Corridors providing access to the apartments are glass-walled and the units also have end walls of glass and sliding glass doors overlooking the park.

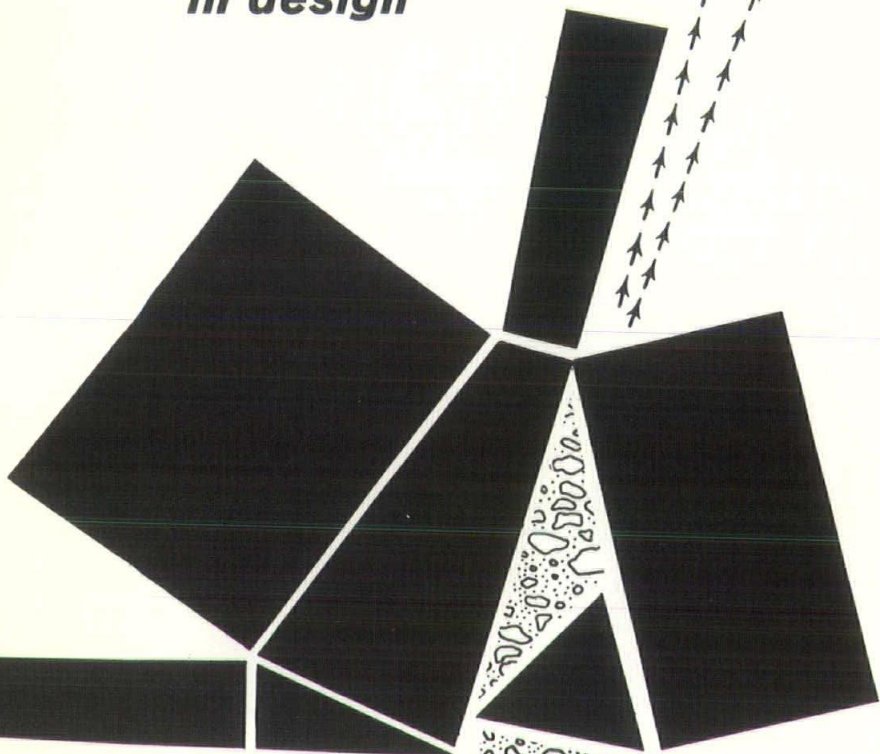
The town houses are designed with floor-to-ceiling glass walls opening the living space to garden patios and the park. Each town house has a private garage and underground parking is provided for each high-rise apartment.

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The natural enemy of architecture is package building, whether by carpenter-builders, developers with ready-made plans to warm over, or real estate development financiers controlling all phases of building.

Package builders always have built more than architects, and they always have been the bane of those who believe in creativity.

That is because the package builders are motivated by expediency. They care nothing about the great architecture in history and they care nothing about how their buildings will look in the future. Their task is simple: to construct something that will rent or sell. As a result, one would be hard-pressed to find somewhere in the vast volume of industrial and domestic package buildings a structure truly outstanding.

The package builders merely build, reap their profits, and move on like the fog at night. By combining the many phases of a project under their sole control, package builders can make unlisted profits on all the phases---land, planning, mechanical work, special consultants, building, and supervision. He is responsible to no one.

February 14, 1964

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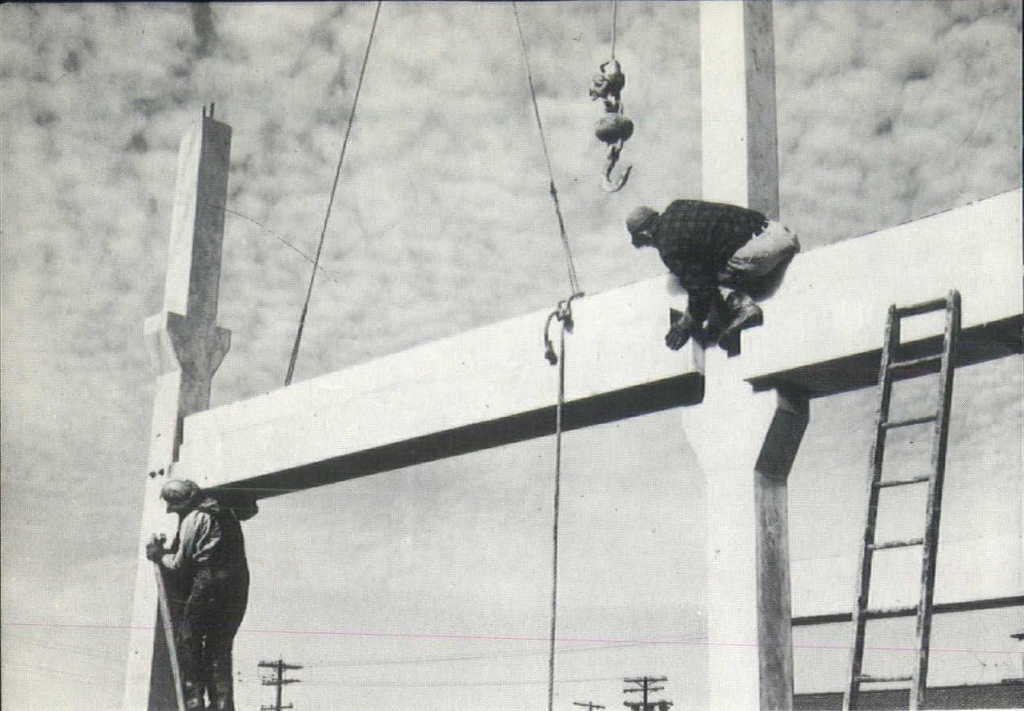
### *A Red Letter Day!*

Sixty wives of members of the Kansas City Chapter of the American Institute of Architects met to adopt a Constitution and By Laws and formally organize a group to be called the Women's League of the Kansas City Chapter of the A.I.A.

They have set forth their purpose to

function as an auxiliary to the Kansas City Chapter of the American Institute of Architects. This will be implemented by promoting unification and advancement of the profession, friendship and unity within the group, stimulating greater public interest in and understanding of the Architectural profession and its capacity to be of service to the community.





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# KANSAS CITY'S LOST HERITAGE

## FROM THE CHICAGO SCHOOL

*By Donald L. Hoffmann*

The winds of a progressive, American architecture whirled out of Chicago. They reached Kansas City belatedly and quietly. When they had left, few were aware they had been here.

One of the architects in the vanguard here during the early decades of this century was Ernest O. Brostrom, now a member emeritus of the Kansas City chapter. He was close to the Chicago School architects and his affection for their work has been deep and lasting.

"When I think of Wright or Sullivan," he said recently, "I think of them as a portion of the Chicago School which had a more powerful influence than most of the architects knew."

Brostrom is a native of Sweden. He came to Kansas City as an architect in 1907 from Sioux City, Ia. As a young man he traveled to Chicago and suburban Oak Park to knock on the door of Frank Lloyd Wright's studio. No one answered. Brostrom had wanted to work with Wright. What year it was he does not precisely recall; it well may have been 1910, that hectic year for Wright during which he abandoned his family, fled to Europe with another man's wife and there worked on the giant Wasmuth publication of 100 drawings of his buildings and projects.

Not too many years later, Brostrom attended an A.I.A. convention in Chicago and met there a small, aging man who had written prophetically of a new architecture for the American democracy --- Louis H. Sullivan.

"He was then pretty frail," Brostrom recalls. "At that time a terra cotta company had taken him over and given him something to do to keep him from starving. He seemed so pleasant to talk to. There was not any feeling of bitterness that I can recall."

Sullivan at that time was not being paid much attention. "He had dropped out of the picture," Brostrom comments. But shortly before Sullivan's death in 1924, through the remarkable efforts of Charles Harris Whittaker, the A.I.A. published his "Autobiography of an Idea" and a companion, folio volume of his drawings fancifully entitled "A System of Architectural Ornament According With a Philosophy of Man's Powers."

Brostrom owned both these editions. He also studied the Chicago School work of George Grant Elmslie (who had been a draftsman with Sullivan for 20 years) and his partner, William Gray Purcell. Brostrom admired their courthouse which still stands in Sioux City, Ia., and he has continued through the years to correspond with Purcell.

According to Brostrom, Purcell and Elmslie designed the mysterious little Edison phonograph shop at 1012 Grand avenue. This shop, apparently executed about 1913, was similar to the famous Edison shop at 229 South Wabash in Chicago by the same architects, Brostrom says. The brick structure now standing at 1012 Grand has been painted, defaced, and remodeled more than once, so that there remains no trace of the original shop.

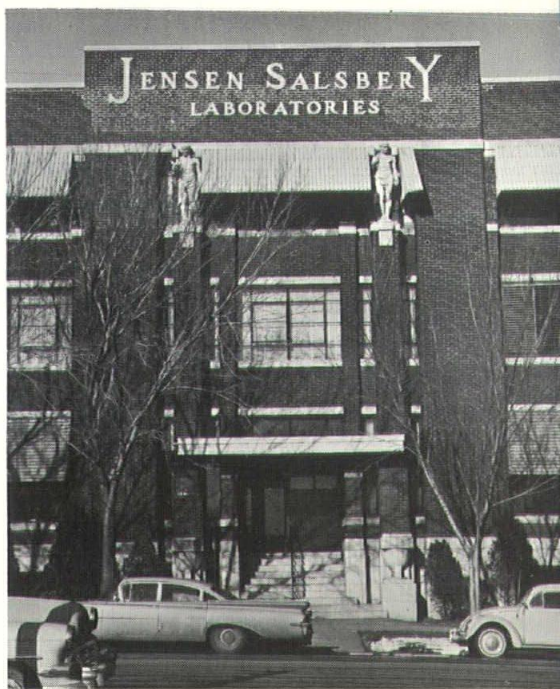
The Edison shop in Chicago is also reported to have been severely altered and converted into a restaurant. It was praised by the Commission on Chicago Architectural Landmarks for its dignity and beauty and was listed among 14 special citations by the commission.

Another building here influenced by the Chicago School is the Scarritt building at Ninth and Grand. Though designed by Walter





The Jensen-Salsbery laboratories, built in 1918, are still used for the original purposes. The brickwork exemplifies the strong simplicity of the Chicago School.



The massing at the entrance of the laboratories is reminiscent of such buildings as Wright's Larkin administration building, recently demolished in Buffalo, N.Y. The sculptures are by the late Jorgen C. Dreyer.



C. Root and George Siemens, Brostrom recalls that another architect, Charles Payson, used to take credit for inspiring the very Sullivanesque style of ornament.

Yet the influence of the Chicago School architects was not extensive here. There were some downtown buildings with the wide, three-part "Chicago windows" but usually they featured classical ornamentation.

Then there was the Stephen N. Velie residence, built about 1905 at 4500 Warwick boulevard. The architect is believed to have been George W. Maher, whose home for E.J. Magerstadt at 4930 Greenwood avenue in Chicago is another structure listed by the landmarks commission. The Velie home is remembered for its spaciousness and the deeply overhanging eaves, a common characteristic of Chicago School architecture.

In 1918, Brostrom designed the Jensen-Salsbery laboratories at 520 West Twenty-first street. The roof was being poured when the Armistice was announced, and Brostrom vividly recalls how he helped shovel the concrete while the workmen were celebrating.

The building is a three-story structure faced in brick and of simple, straight-forward design. The brick piers are accented as pilasters, with capitals suggested by banded brick courses. The most forceful part of the design is the center of the facade, where brick piers of varying sizes rise together to create a fine interplay between the horizontal and vertical lines of the structure.

The entrance is ornamented at the third-story level by two sculptures executed by Jorgen C. Dreyer, Norwegian-born artist who lived in Kansas City more than 40 years and died here in 1948.



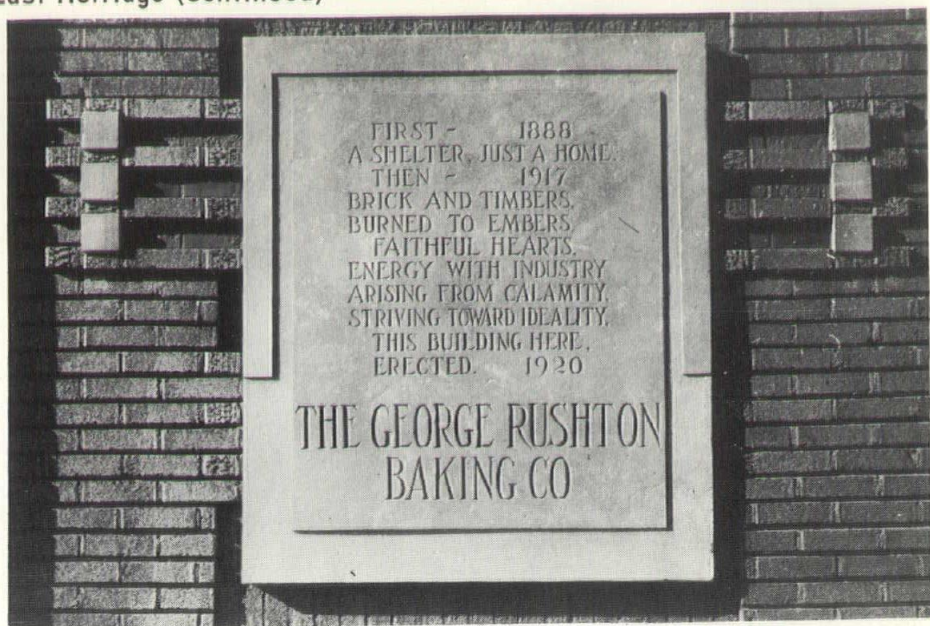
The old Rushton bakery at 814 Southwest boulevard is very close in style to the Jensen-Salsbery laboratories. Note how the slender brick pilasters are repeated across the facade so that the final effect reinforces the horizontal sweep of the base, stringcourses and uncluttered cornice.





Millers sculptured by Jorgen C. Dreyer bask in the sun atop pilasters at the entrance of the old Rushton bakery. The building is now occupied by the Holsum bakery.





A memorial to the trials of the Rushton bakery is integrated with the facade at the south end. The design strongly suggest Wright's ornamentation.

The old Rushton bakery at 814 Southwest boulevard in the Rosedale district was destroyed in a fire September 8, 1917. The bakery had been a family-operated business here since 1888, and the family refused to let the fire put them out of business. Brostrom designed the new bakery shortly after the fire and it was completed in 1920.

Very similar in feeling to the Jensen-Salsbery laboratories, the bakery was executed in a lighter-colored, tawny brick. The emphasis at the entrance is not as dramatic as in the laboratories, but the bakery is such a long two-story structure that its horizontal sweep is much stronger.

Again the piers were treated as simple columns with the suggestion of capitals. Two more sculptures by Dreyer were incorporated over the entrance. They depict millers. At one end of the facade, Brostrom designed a memorial plaque commemorating the struggles of the business. This feature, he frankly admits, was inspired by Wright's severely rectangular ornaments. The building is now occupied by Holsum bakery, once again an example of a structure functional enough to retain its original

use through many decades.

In both buildings Brostrom was influenced by Wright, whose early work he fondly remembers. He admired Wright's Midway Gardens at Sixtieth street and Cottage Grove avenue, Chicago, as a spontaneous artistic statement. The Midway Gardens, demolished because of Prohibition, sought to integrate the arts and made use of some highly-stylized architectural sculptures.

The Larkin administration building in Buffalo, N.Y., demolished only several years ago in a town which deserves an award for desecrating more great architecture than any other place in America, also made a strong impression on Brostrom.

"One of the things that brings tears to my eyes," Brostrom said not long ago, "is that they destroyed the Larkin building."

The old twin Peacock apartments at Armour boulevard and Cherry street, now known as the Newbern hotel, were done by Brostrom in 1921. The corner tower with a rounded facade was begun first. When the towers were sold in 1925 a vaulted entrance between them was designed by Brostrom.





These apartment towers on Armour boulevard, originally known as the twin Peacocks and now the Newbern hotel, are embellished with ornament inspired by Louis H. Sullivan.

The Newbern hotel is a fine example of Sullivan's influence in the Midwest. Profusely ornamented, students on occasion have considered the ornament as in fact Sullivan's, supplied through a terra cotta firm.

But Brostrom gets sole credit for the design. D. Kent Frohwerk, a Kansas City architect, was employed by Brostrom as a draftsman during the summer of 1921. Frohwerk, then a student at the University of Kansas, gleefully recalls how he once stayed home because of illness and Brostrom accused him of being sick merely because he did not approve of the ornament.

Originally, the entrance to each tower was decorated with a multi-colored terra cotta peacock, nearly six feet high, over the double doors. The peacocks were removed, Brostrom remembers, soon after a railroad engineer loudly complained that he wouldn't "stay in a hotel with a damned peacock in front of it," and cancelled his registration.

The terra cotta was made at the old Kansas City Terra Cotta company in the Blue Valley district, and the forerunner of the Benson Manufacturing company cast the ornamental iron light poles at either side of the central entrance.

The central entrance also is enlivened with a leaded glass lunette and oak ribbing inside the tunnel vault leading to the registration desk. Mouldings in the lobby of the hotel are strongly horizontal in emphasis and reminiscent of the best Chicago School design.

Brostrom deplores the building habits of that day, when even major structures were dressed-up in front and faced with little more than common brick on the other sides. But he did his part in creating landmarks here that were more than strictly utilitarian. He is pained when old buildings are altered or demolished.

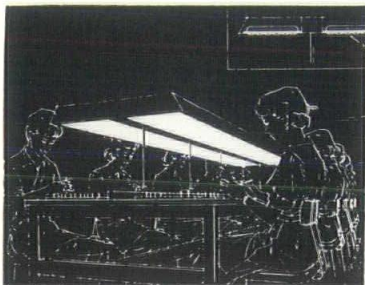
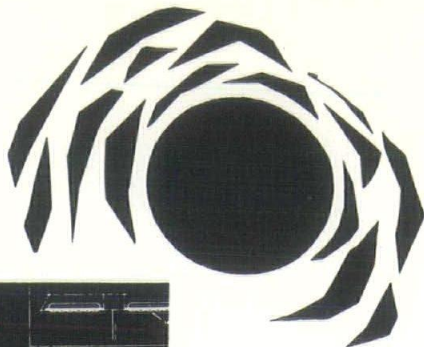
"The people," he said not long ago, "don't appreciate the jewels that are dropped here and there among them."

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The apartment towers were united with a vaulted entrance designed in 1925. All the terra cotta and ornamental iron work was executed in Kansas City.

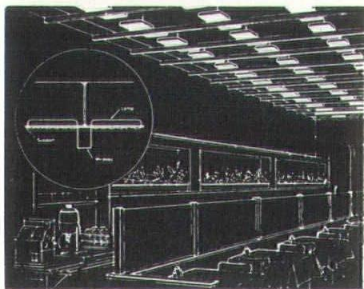
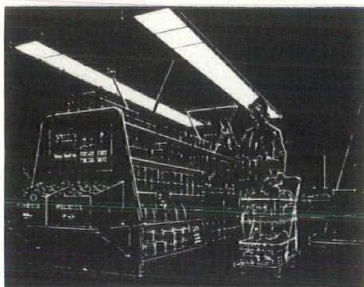




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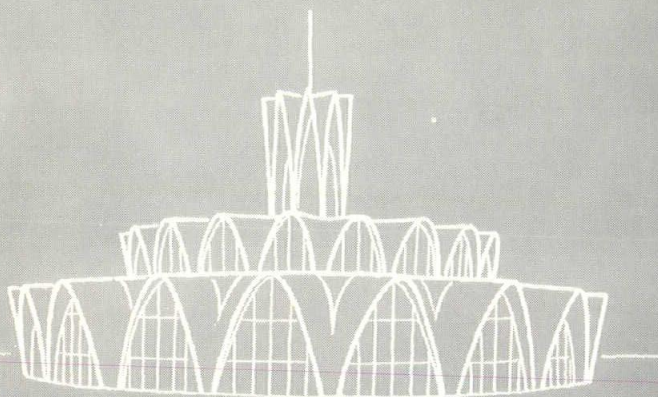
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## ART in Home Tour

The third annual "Art in the Home Tour" will be presented by the Sketch Box Committee of the Kansas City Art Institute on Sunday, April 5, 1964. Six homes on the tour will exhibit fine paintings, sculpture, objects of art and art treasures many centuries old from all over the world. The homes may be toured from twelve-thirty o'clock to seven-thirty o'clock and tickets are available at any of the homes or by calling the Art Institute. The Chairman of the Sketch Box Committee is Mrs. Robert P. Ingram, and Mrs. John C. Monroe, Jr. is tour chairman.

Proceeds from the tour will go toward student scholarships.

Tea served at the Kansas City Art Institute from two o'clock to five o'clock will end with a draw prize, a water color entitled "Clown" by Rod Cofran.

An exhibition in the Charlotte Crosby Kemper Gallery will be "MOTHER AND CHILD IN MODERN ART", circulated by the American Federation of Art. The exhibit includes paintings, sculptures and prints by well known artists as Pablo Picasso, Henri Matisse, Marc Chagall, Marina Nunez del Prado besides several more.

The exquisite French Country farm home of Mr. and Mrs. Louis Sosland, 8611 Reinhardt Lane compliment their contemporary and American styled paintings. George Schreiter's "ART FOR ARTISTS SAKE", is a picture of artists whose work will be represented here - Grant Wood, Reginald Marsh, Thomas Hart Benton, Ernest Fiene, Moses and Raphael Soyer, Phillip Energard, William Gropper, Adolph Debu and Arnold Blanch. Among the Sosland's treasures we see sculpture by Rodin, "BALLE-RINAS and CROUCHING GIRL" by Chaim Gross, "GIRL IN THE HOOP" by Zorach and "PERSIMMON WOMAN" by Cecil Custeuson. Throughout the house paintings are arranged by such prominent artist as Georgia O'Keefe, Richard Diven Korn, Robert Graham, Everitt Shriver Ben Zoin, Kuniyoski and John Sloan.

At the home of Richard Stern, 3600 Belleview, we find the unmistakable character of the famous architect Frank Lloyd Wright, with resident supervisors Morley and Geraughty. A Buddha dating back to the thirteenth century can be seen after passing the dining room. Near the fireplace is a Lithograph by Pablo Picasso and below it a beautiful urn of Venetian Glass. A magnificent Oriental Rug in the design of Tabriz and an Eighteenth Century

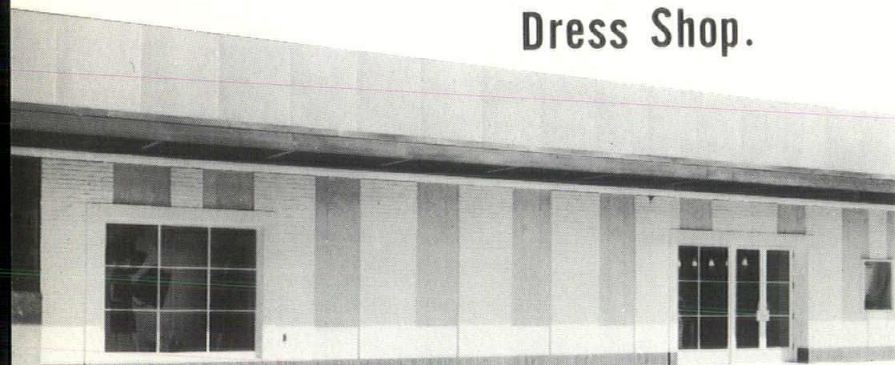
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Two beautiful pieces on display at the home of Mr. and Mrs. Louis Sosland are the "BALLERINAS AND CROUCHING GIRL", by Chaim Gross, shown on coffee table, and "GIRL IN THE HOOP" by Zorach, on table being examined by Mrs. Frederic W. Muller and Mr. Sosland. Seated left is Mrs. William B. Barry. Mrs. Sosland is seated right and Mrs. Hugh J. O'Dower stands behind her, right.



A favorite treasure of Mrs. Lewis Hoffman is her "NAOMI AND RUTH" bronze sculpture by Larry Fane.

continued on 27



*the new dimension in creating with masonry*  
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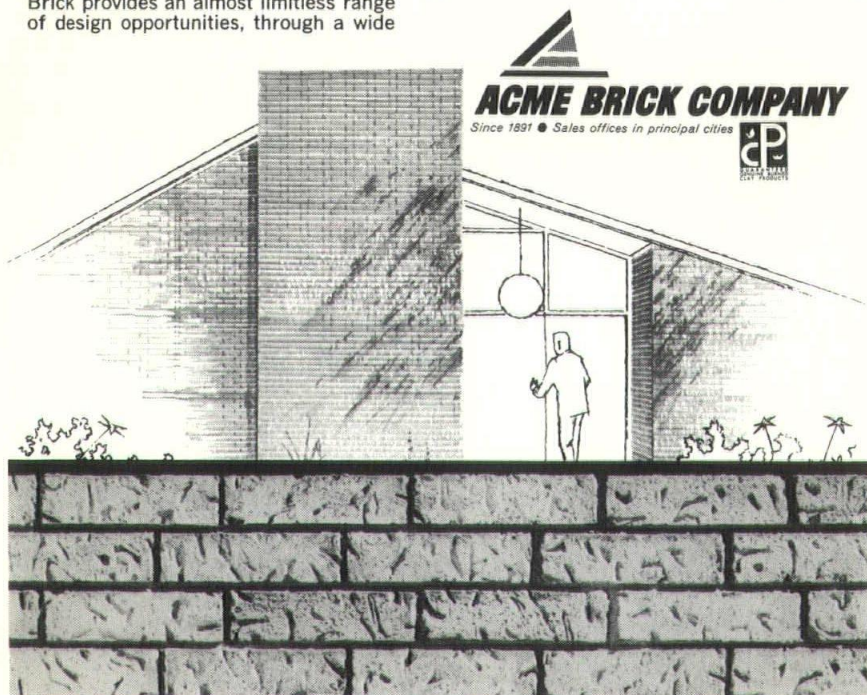
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## ART in Home Tour (continued)

painting on silk add to the beauty of his house. After passing the kitchen we note a painting entitled "CLOWN" by Childers and next to it a Spivolo, master of water colors.

A completely different type of Art is found in the home of Mr. and Mrs. Herman A. Mountain, 648 West 59 Terrace. Gabriella Polony Mountain's home is filled with her own outstanding work consisting of Terra Cotta Sculptures, Weavings, Stiche wall hangings, Painted Silk wall hangings and stained glass windows. Throughout the house Mexican, Roman and Chinese Art Objects date back to 400 A.D. Having studied in Budapest, Hungary and Rome, Italy, Gabriella Polony won Fellowships in Fiesale, Florence and the Tiffany Fellowship in 1955. In this area some of the art work she has been commissioned to do are the following: Marble Mosaic for new Public Library Building in Kansas City, Hammered Copper panels for Regency Apartment Building on the Country Club Plaza, Bronze Sculpture for Telephone Company in Jefferson City, Missouri.

Mr. and Mrs. Sidney Lawrence, 400 West 58 Terrace, reflect a taste in Art which stems from the social-expressionism of the late 1930-40 before World War II. Although the Lawrences' recognize the value of abstract expressionists they prefer to live with old friends who have not been seduced by fads or fashions. In this regard the collection is conservative. The Philip Evergood painting "THE PASSING SHOW" dominates the living room. A beautiful collection of Tiffany Glass, Modern Ceramics, Shoji Hamada Mugs and Jars are prized possessions. The Lawrences' are very fond of Robert Bailey, a Kansas City artist, and have commissioned him at various times to do some family portraits. They are very pleased with the portrait of Mrs. Lawrence over the fireplace. Mrs. Lawrence is the proprietor of the Lawrence Art Gallery.

Modern art is dominant in the home of Mrs. Lewis Hoffman, 425 East Meyer Boulevard. A

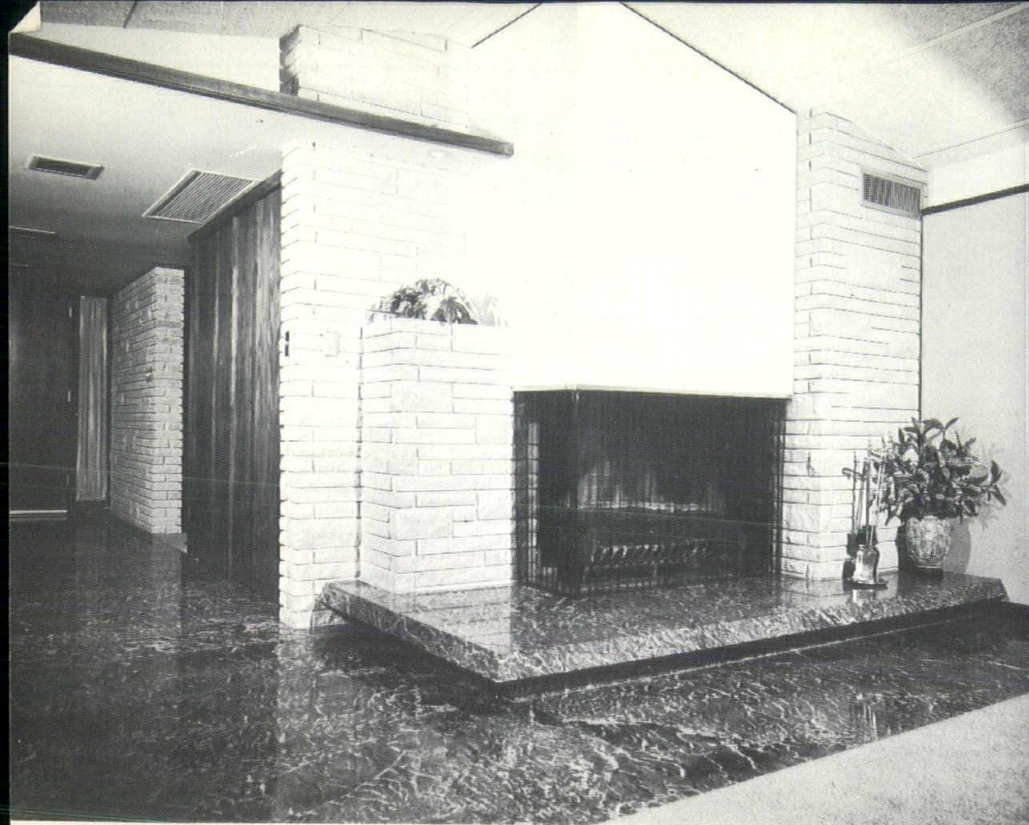
varied collection of artists including Moses and Raphael Soyer, Robert Gwathmey, Reginald Marsh, Alexander Brooks and Burluick are represented. In the library of this home is found a collection of old and extremely interesting religious ceremonial objects, most of which came from Israel and a few from Spain. In addition to the paintings in this room, you will note here a Candelabra used during Hanaka, old Silver Spice Boxes, Yemenites Oil Burners and a beautifully wrought Silver Megillah in which there is a story written on Parchment. A favorite treasure of Mrs. Hoffman's is her "NAOMI AND RUTH" Bronze Sculpture by Larry Fane.

Mr. and Mrs. James Reefer, 5577 Crestwood Drive believe that art is a part of every day life. Throughout their home we find a marvelous collection of paintings, prints, drawings and sculpture by local artists, many of whom have been associated with the Kansas City Art Institute and School of Design. Of particular interest is the stained glass piece in the west window by Joseph Meert. Wood sculpture by Cecil Custeuson, ceramic pieces by Gary Edson, and photographic studies by Morton Goldman. In the dining room there is an oil, "MORNING BACK OF PROVINCETOWN" by Raymond Eastwood, famous for his paintings of sand dunes, and a chalk drawing, "NEGRO HEAD" by Margaret Lieberman. Three large oils, "STILL LIFE" by Danny Brennan, "PUSH CARTS" by Tommy Vincent and "STARRY NIGHT" by Joseph Meert hang in the living room. Two large water colors, "MEN TYING FISH NETS" by Bruce Mitchell and "CHILDREN FLYING KITES" by Mildred Welch Hammond add even more interest to the house. Mrs. Hammond, Bruce Mitchell, and Joseph Meert all were at one time instructors at the Art Institute.

The six homes mentioned above are showing their homes in this Art Tour to raise funds to help benefit talented students of art. The public is cordially invited.

continued on 29





Rugged Split-Face Carthage Marble protects the outside of this house and forms the durable surface for many of the interior walls, finally framing this handsome fireplace.

Forest Green marble leads the visitor from the parking area with stepping stones, paves the covered entrance porch, and leads him through the door and down the entry hall to the fireplace, where it forms the wide, raised hearth.

Sparkling white Colorado Yule marble tops counters in kitchen, family room and dining room, finally reaches its focal point within the house with two huge slabs enclosing the chimney above the fireplace.

This is unity, purpose, and harmony in the architectural use of marble.

*Architect:* Albert C. Esterly, Springfield, Missouri

*The House:* M. E. Potter Residence, near Carthage, Missouri

## CARTHAGE MARBLE

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A Buddha dating back to the thirteenth century is to be seen at the home of Richard Stern. Standing are Mrs. Jacqueline C. Chapman and Mr. Stern. Seated, in the usual order, Mrs. George F. Purucker and Mrs. Robert L. Winslow, Jr.





# NEW SCHOOL AT KANSAS STATE

Kansas State University at Manhattan has announced the creation of a college of Architecture and Design, with Emil C. Fischer, A.I.A., the dean.

Dean Fischer formerly headed the department of architecture and allied arts.

The new college incorporates the curriculum of landscape architecture that was formerly offered in the college of Agriculture and the courses in architecture, architectural engineering, and regional planning that have been previously offered in the college of Engineering.

## Kansas University Extension

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THIS IS IMPORTANT

As you will recall, March is the month to publish the Roster issue SKYLINES.

During the course of 1963, many changes have been made in business addresses, residence addresses, phone numbers, etc. We have been fortunate enough to secure some of these but there must be a great many more that we do not have.

It will be a great help to the Editor of SKYLINES if you will fill the form set out below and return to the Chapter office AT ONCE.

-----

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Kansas City Chapter, A.I.A.  
1006 Grand Avenue  
Kansas City, Missouri

Name \_\_\_\_\_

Firm Name: \_\_\_\_\_

Business Address \_\_\_\_\_

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