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**JUNE JULY 1965**

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# CITY FOUNTAINS

The disciplined motion of water, rising in sparkling plumes or trickling softly from basin to basin, has been an element of urban architecture since Babylonian times. By the time of Julius Caesar, Roman architects were designing homes for prominent citizens in which an attractive fountain was placed in intimate relation to the plan of the dwelling. But the great fountains—those of monumental scale—were to come later with many magnificent ones created during the Italian Baroque period, in the 16th and 17th centuries. To the town planners of Italy in the 1600's, fountains and water were of real importance. This high appreciation of motion and ornamentation was very much in keeping with the Baroque spirit. The architect, Lorenzo Bernini, who was a sculptor as well, designed many fountains in which architecture, flowing water and sculpture were brought into unity. The famous Fountain of Trevi in Rome—into which hopeful lovers continue to throw a lot of *lira*—was finished in 1732, and is believed to be from a Bernini design. Smaller, more intimate fountains came to enhance towns throughout Europe, often serving as a public source of water, as well. And, as in our city, which has a growing reputation as a city of fountains, the restful, cooling splash invited the busy urban dweller to pause, to watch and hear the cascading water, and to feel a bit better for it.



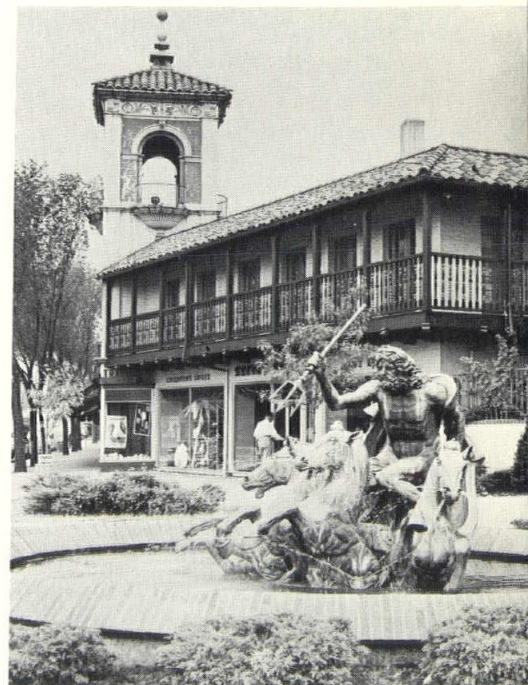
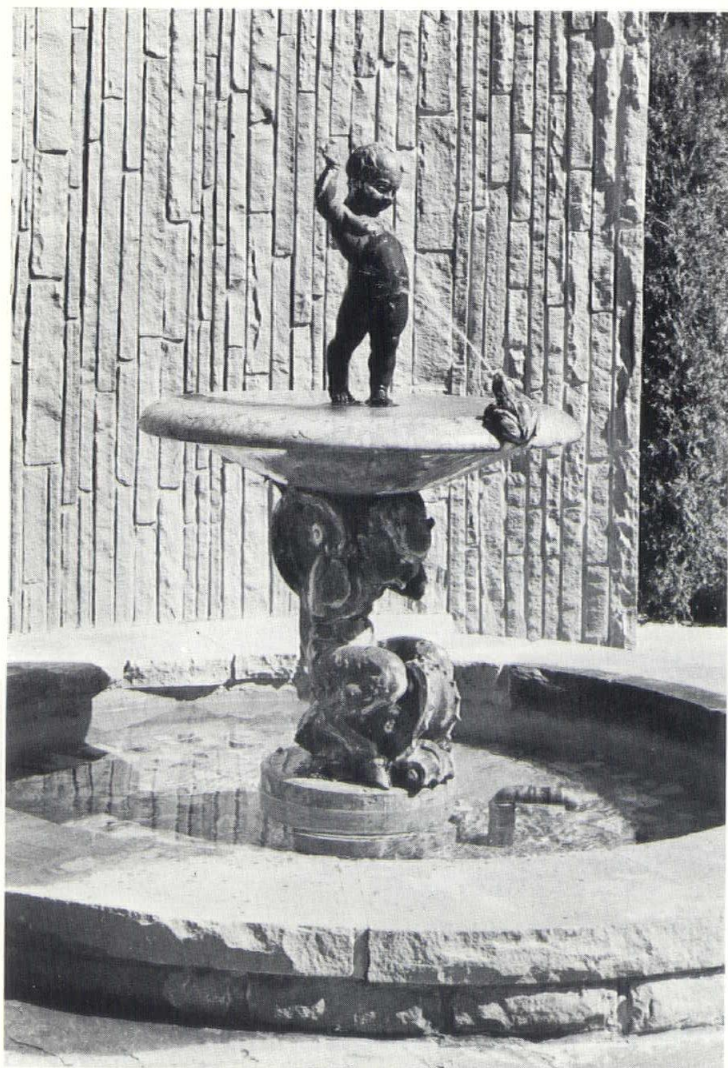
**St. Martin of Tours**, a Gallic Roman soldier, encountered a freezing, unclothed beggar near his guardpost; removing his own cloak, he cut it in two with his sabre, to give half to the beggar. Swedish sculptor Carl Milles' last work depicts this humanitarian legend, and the bronze figures he created are part of Kansas City's Cultural Center, in a verdant setting near the Nelson Art Gallery. Towering jets of water flank the figures of St. Martin and his steed, the suppliant, a recording angel, a faun, and another angel. The fountain, a memorial to Kansas City philanthropist, William Volker, was dedicated in 1958.

**Florentine Boar** The replica of a 108-year-old good luck fountain in Florence, this glowering boar has performed in a manner not in keeping with his menacing appearance—coins dropped into the fountain have provided substantial funds for Children's Mercy Hospital of Kansas City. The slaving beast collected \$1500 the first year following his importation by the J. C. Nichols Company in 1962.



**Mother and Child** This lovely representation of mother and child was added to the Country Club Plaza in 1962. S. Gernighan, Florence, was the sculptor.

A depiction of one of the Greek goddesses of art and science, song and poetry, this thirty-foot figure located in Kansas City's business center was presented to the city by James M. Kemper, Sr., as a memorial to Lt. David Woods Kemper, who died in World War II. The Muse is the work of Connecticut sculptor, Wheeler Williams, and was dedicated in 1963. At the time of unveiling, Williams related some of the technical obstacles this work presented, among them the execution of the fish net the lady holds, which had to be woven from bronze wire in a machine especially built for the task.



**Boy and Frog** A few paces from the Mother and Child fountain, the passerby is treated to this representation of a playful lad and a spouting frog, on a marble bowl held aloft by a resigned, faun-like creature. This charming fountain is a recent addition to the Plaza shopping area.



## FOUNTAINS (CONTINUED)



**The Nichols Memorial Fountain** It was in 1910 that French sculptor, Henry Creber, completed the four heroic equestrian figures and four cherubs now included in the magnificent fountain at the east gate of the Country Club Plaza. That was the year the city extended its south city limits to 49th street, bringing the land which includes the present Plaza into the city. Creber created the figures for a New York estate; they were purchased from the estate by the Nichols family for inclusion in this monument to Jesse Clyde Nichols. There are several theories on the symbolic interpretation of the powerful bronze figures; whichever is the sculptor's intention, this is one of the city's most dramatic and beautiful fountains.

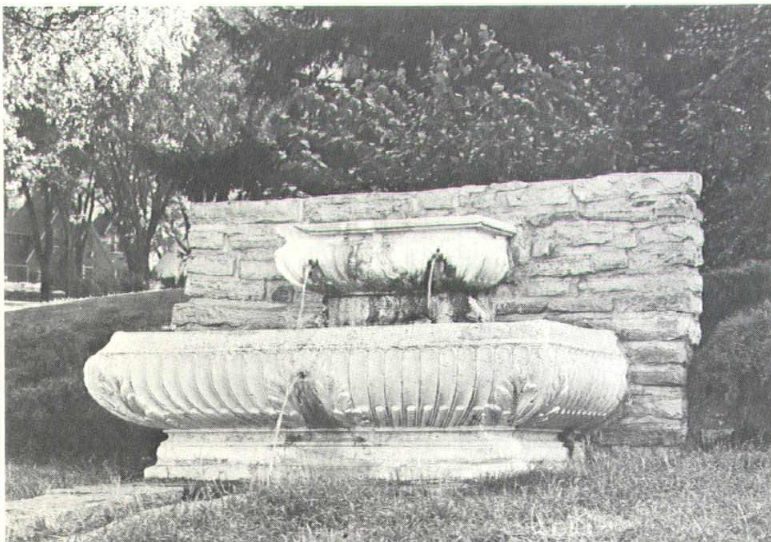
### **Meyer Circle Fountain**

This fountain stood on a square in Venice for nearly three hundred years before J. C. Nichols purchased it for Kansas City. The four graceful seahorses and cherubim, carved from Carrara marble, are located at Meyer Circle on Ward Parkway, and have helped to bring this boulevard its recognition as one of the most attractive in the country.

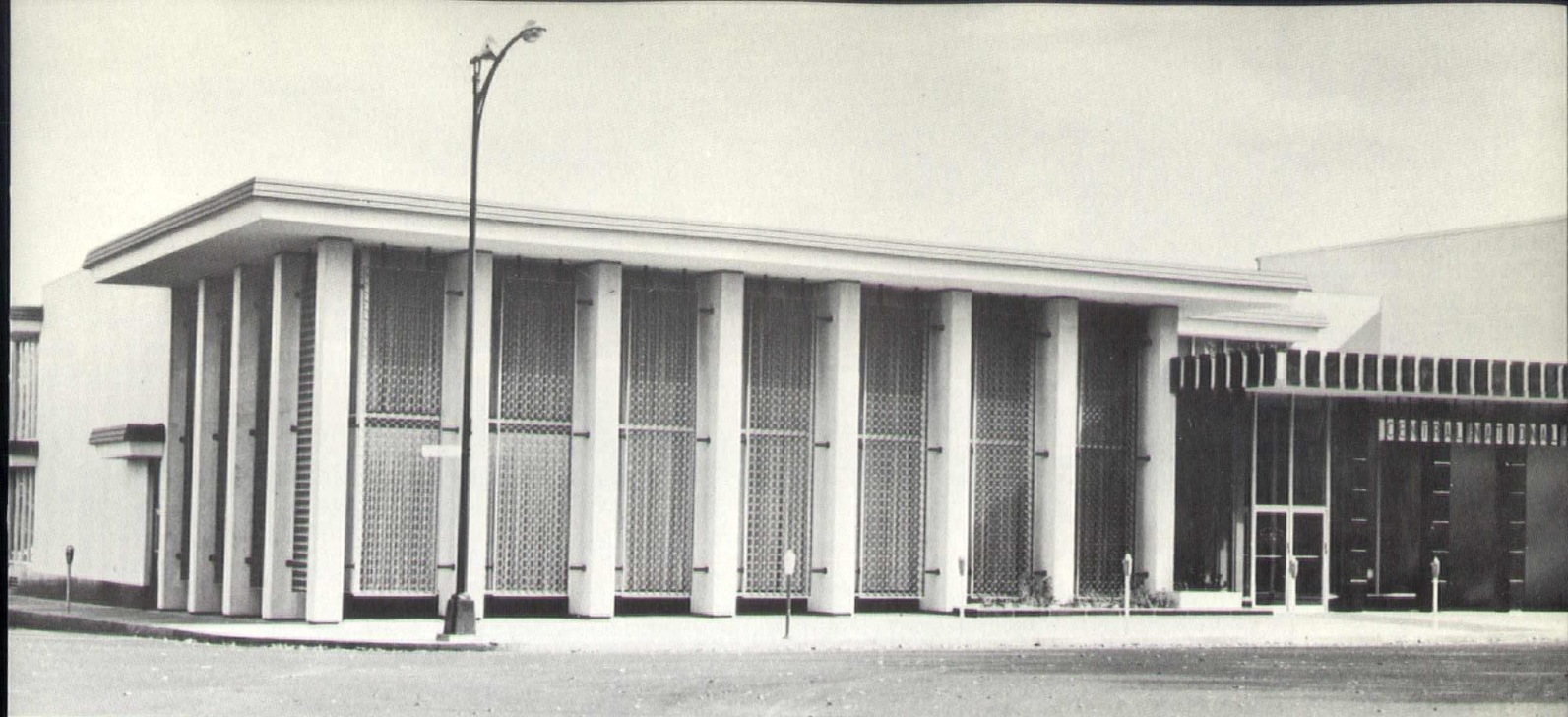


### **Small Venetian Fountain...**

on a quiet residential street in south Kansas City is this delightful Venetian fountain, featuring a curly-haired cherub clutching a spouting fish. It is typically Italian Baroque in style.







Central National Bank, Carthage, Mo. Architect: Richard P. Stahl, Springfield, Mo.

## Bank builds for tomorrow . . . by using the newest in American marble

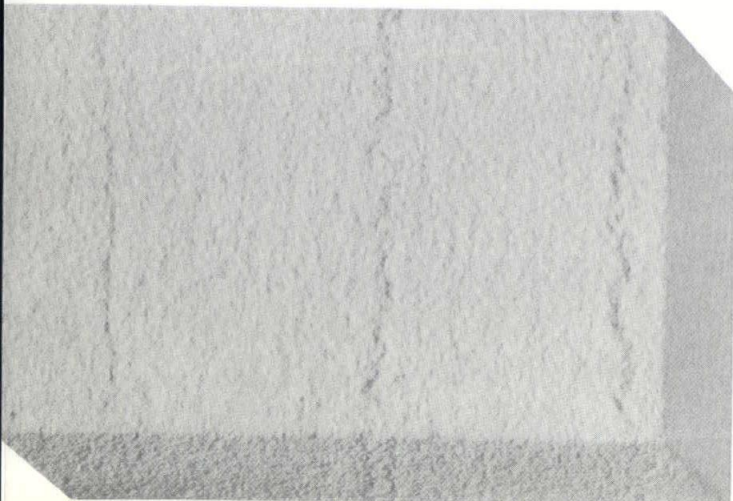
Architect Richard Stahl's design for the recently completed Central National Bank of Carthage, Missouri, made news by using a unique American travertine partially filled with onyx on the interior and for the first time, as exterior veneer and column facing, Carthage Marble with a brand new finish. Today these materials are new to the building industry. Tomorrow, and for many generations to come, these durable natural marbles will remain beautiful to protect and preserve the form of Stahl's design.



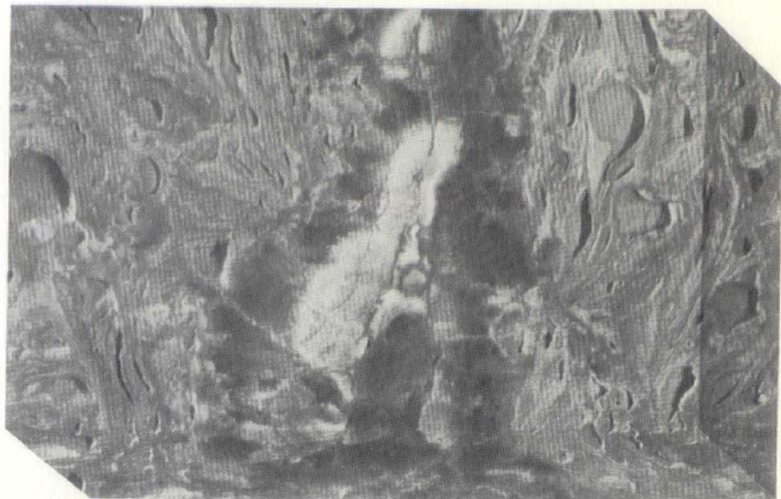
# CARTHAGE MARBLE CORPORATION

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This new rough finish for Carthage Marble is fresh from the gang saw. We call it **Carthage Patina Vein**. 1 1/4" thick panels were used as exterior veneer and column facing on the Central National Bank.



This is **Onyx Antigua** marble, produced by Antigua Quarries of Salt Lake City, Utah, and fabricated by Carthage Marble into facing for tellers' counters in the main banking room.





## NOTES FROM THE PRESIDENT

Gene E. Lefebvre  
President  
Kansas City Chapter  
American Institute of Architects

The April issue of the *Reader's Digest* featured an article entitled, "America Down the Drain". In it, the author, Robert Boyles, states, "'America, the Beautiful' is becoming 'America, the Ugly'—the home of the neon sign, the super-duper highway, the billboard and the monotonous housing tract." Secretary of the Interior, Stewart L. Udal, commented on the article: "Robert Boyle is outraged and I hope his sense of outrage is contagious. The trouble these days is that few people are aroused until blight hits their own backyard. Rear guard actions fail more often than they succeed. We will lose the big fight to save our cities and countryside unless enough people get involved—and stay involved."

Of course, this is where we as architects can play a part. Our major responsibility is to get people involved. The wave of public outrage against community ugliness is growing stronger and points to the wisdom of President Odell and Institute Board in issuing the declaration of war on community ugliness last November.

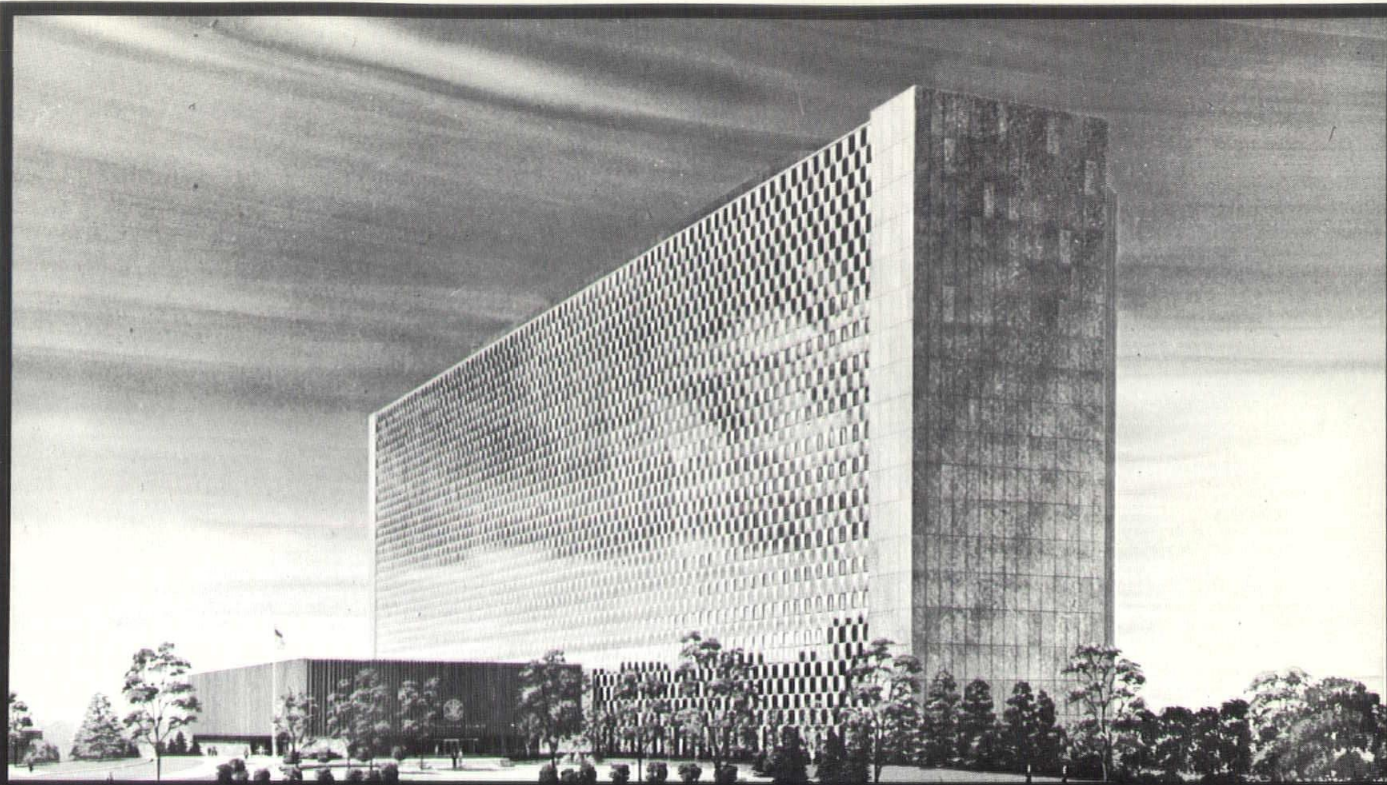
The battle lines have been drawn and the challenge extended. The issue is simple—whether this ugliness will be halted or allowed to advance. Several of our chapter committees are already engaged in the struggle to improve the quality of our way of life by improving the environment of our growing cities. But, the challenge calls for a coordinated attack by every section of the chapter, as well as by allied professionals and enlightened civic leaders. We must arouse the enthusiasm of our colleagues in the other design professions—sculptors, muralists, landscape architects, engineers, urban planners, craftsmen, artists—in this campaign for more beautiful communities.

The executive committee of the chapter feels the need is urgent. Now is the time to pursue a program that will insure the advancement of living standards through improved environment . . . and to make the profession an ever increasing service to society.



A large, elegant handwritten signature in dark ink that reads "Gene E. Lefebvre". The signature is written in a cursive style with long, flowing lines.





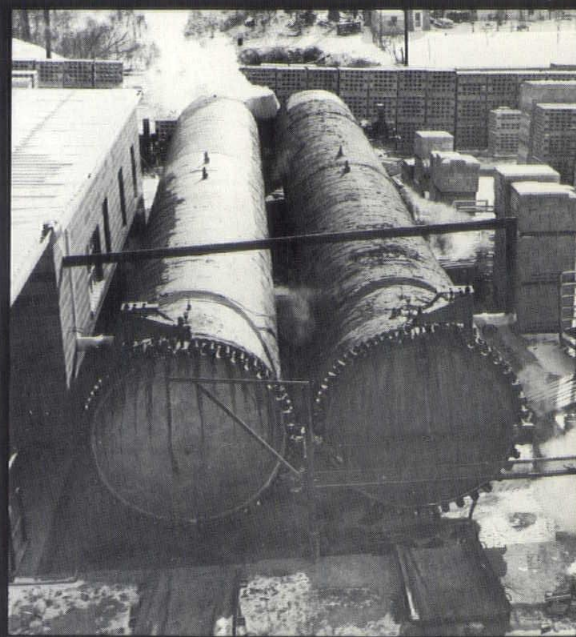
Over ¾ million CITY BLOCK pre-shrunk masonry units were used in the Federal Office Building. Architects: Voskamp and Slezak; Everitt and Keleti; Radotinsky, Meyn, Deardorff. General contractors: Huber, Hunt and Nichols, and Frank Brisco; Masonry Contractor: Weldon B. Royse.

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# NEW A.I.A. MEMBERS AND MEMBERSHIP CHANGES

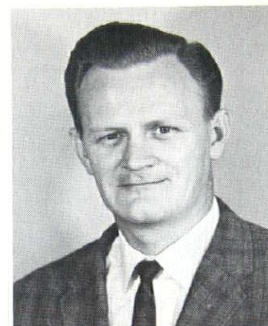


**Paul Stanley Staats**  
(corporate)

University of Kansas, Lawrence, Kansas, 1952, B.S. Associate, 1962. Junior Associate, 1955. Missouri Association of Registered Architects. Registered in Missouri and Kansas. P. S. Staats, Associate Architects.

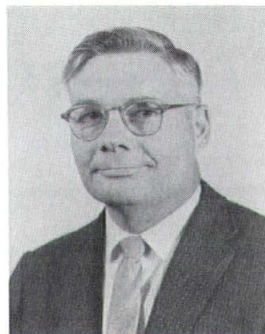
**William J. Cragin**  
(corporate)

Lynn Classical High School, Lynn, Massachusetts, 1946. Fallout Shelter Design Course, 1964. Registered in Missouri. Associate, 1963. Missouri Association of Registered Architects, 1960. Partner, Chinn, Cragin & Darrough, Architects, Inc.



**Marion G. Hymer**  
(associate)

Westport High School, Kansas City, Missouri, 1947. Kansas City Junior College, Kansas City, Missouri, 1 year. University of Kansas City, Kansas City, Missouri, 1 year. University of Kansas, Lawrence, Kansas, 1963, B.A. Student AIA, 1963. Architect with Boyle & Wilson.



**George Robert Keeling**  
(associate)

Coopersburg High School, Coopersburg, Pennsylvania, 4 years, 1943. University of North Carolina, Raleigh, N. C., ½ year. Finlay Engineering College, Kansas City, Missouri, 2 years. University of Kansas, Lawrence, Kansas, 2½ years. Registered in Kansas, 1964. Registered in Nebraska, 1965.

**Max Ronald Simpson**  
(corporate)

Potosi High School, Potosi, Missouri, 1944. Creighton University, Omaha, Nebraska, 1 year. University of Missouri, Columbia, Missouri, 1½ years. University of Kansas, Lawrence, Kansas, 1952, B.S. in Architecture. Associate, 1963. Registered in Missouri. Architect with Tanner-Linscott & Associates.







Forrest T. Jones, builder and owner of the 616 East 63rd Street Building, displays his ALL-ELECTRIC BUILDING AWARD, a bronze plaque presented by Kansas City Power & Light Company.



## Office buildings are going all-electric, too!

Modern builders are finding it's just good business to include electricity in their plans. To go all-electric! Whether they are constructing a new building or modernizing an old one. And office buildings are an outstanding example of how well this all-electric concept pays off.

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the need and expense of someone to maintain a central heating plant, electric heating also cuts down housekeeping and redecorating costs. With well-planned lighting inside and out, with plenty of circuits and power for every purpose, it's easy to see why the all-electric building is rapidly gaining favor with both landlord and tenant.

The 616 East 63rd Street Building is only one of a growing number of all-electric buildings in the Kansas City area. If you are planning to build or modernize and would like to know how easily, quickly and economically you can add electric heating and air conditioning, call GRand 1-0060. A KCPL representative will be glad to help you... without cost or obligation.



**KANSAS CITY POWER & LIGHT COMPANY**



**Ronald Williams Ford**  
(corporate)

Kansas City, Kansas Junior College, Kansas City, Kansas, 1 year. Kansas State University, Manhattan, Kansas, 1961, B.A. Associate, 1964. Junior Associate, 1963. Member Missouri Association of Registered Architects. Registered in Missouri. Associate with Cooper, Robison and Carlson.

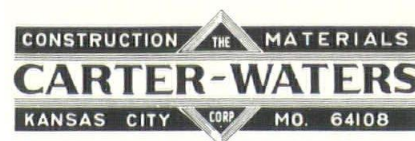


**Jerome D. Jackson**  
(corporate)

Rockhurst High School, Kansas City, Missouri, 1948. Kansas State University, Manhattan, Kansas, 1953, B.A. Junior Associate, 1955. Student Associate, Kansas State University, 1950. Associate, 1959. Registered in Missouri and Kansas. Architect with Tanner-Linscott and Associates.

**Stuart Allen Walker**  
(associate)

Shawnee Mission North High School, Merriam, Kansas, 1952. University of Kansas, Lawrence, Kansas, 1957, B.S. Assistant Architect with William E. Behrman, Architect & Associates.



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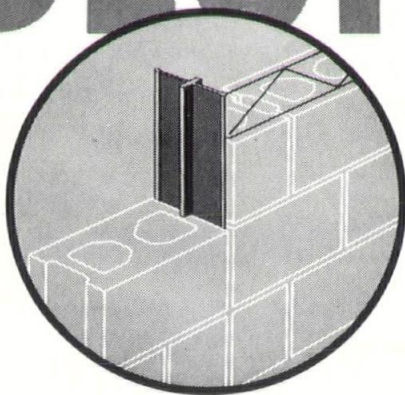
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PRESIDENT'S MEDAL**

*At the recent Communications Conference sponsored by the Art Director's Club, Charles Eames was presented the president's medal by President Robert S. Smith. The subject of the conference was, "The Next Decade." Following is the speech Mr. Smith made in awarding the medal to Mr. Eames.*





Mr. Eames, Distinguished Guests, Ladies and Gentlemen:

It's become very popular in the past few years to call almost *anyone* in the public eye "a Renaissance Man". I'm sure we've all heard this term applied to actors, astronauts and account executives. Once, I even heard "Moondog" referred to in this manner.

This is unfortunate—because our honored guest is one of the *very few* men living and working today who *genuinely* deserves this title.

Furniture, stage, and exhibition designer, architect, film maker, teacher, toymaker, photographer, mathematician, Easter-egg decorator . . . Charles Eames, the world over, is an ambassador of good design.

Two weeks ago I was in California. Completely coincidental to my pleasant task of today, one of my assignments was to look over some photographs taken by Charles Eames for their possible use in an IBM ad. Though of course I knew his work and background well—I'd never met Mr. Eames, nor had I ever visited his studio.

When I arrived he was in the process of juggling six rush projects at once, and was already late for an appointment in Sacramento. And yet, he took the time to go through his files with me—put a busy, pretty, associate at my disposal—and later just before he dashed for his plane, quietly chatted with me over coffee and cookies.

From the outside, the Eames studio is a rather unimpressive warehouse building — in *hardly* the most fashionable section of Venice, California. But once inside, one literally finds himself in other worlds—in *many* other worlds. The world of fantasy, the world of nostalgia, the world of children, the world of the *next decade!*

After passing through the gay and colorful reception room, with its kites, bits of fabric, marble Easter-eggs, and Hopi Katchina dolls, one of the first things you notice is a wall covered with photographs documenting the Eameses involvement with the Nehru Exhibition.

Pictures of Charles and his wife, Ray, with their staff, with some of India's finest artists — assembling the thousands of artifacts, textiles, art objects, furniture, the personal belongings and documents of Nehru that went into this magnificent display, a display that has contributed immeasurable to the understanding of India and its late Prime Minister.

Nearby sits a fully equipped printing press and stacks of type — where all the Exhibition's graphics were designed and printed. And still to be seen in dozens of odd corners are lovely textiles, posters, and pieces of sculpture—all works of art from India, unused for lack of space.

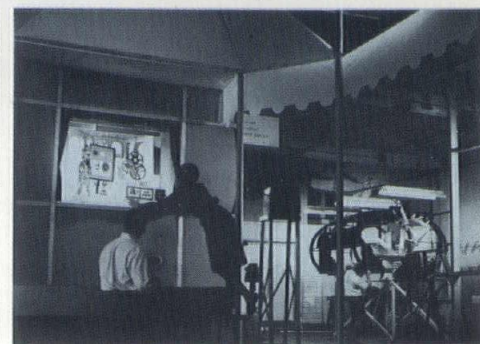
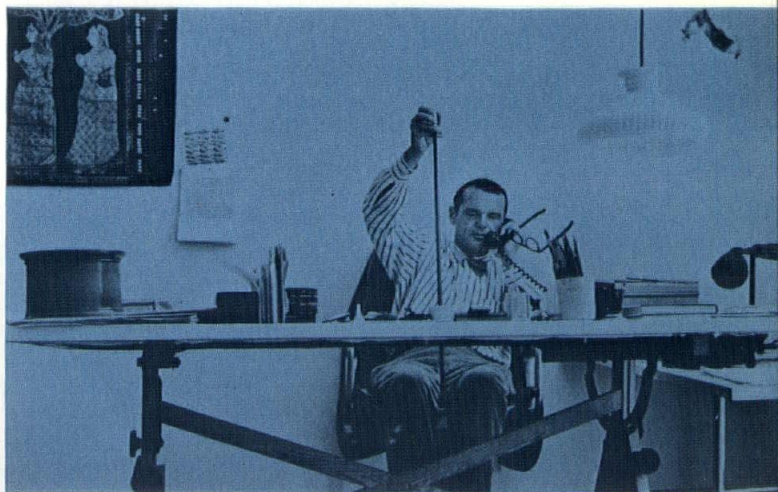
On a table in front of the Nehru wall sits a waist-high architectural model for IBM's World's Fair building. The egg, the people wall, the charming puppet shows are all colorfully put together with bits of sponge, balsa wood and Color-Aid paper. This is only one of many such models in various stages of completion to be found in the studio.

The walls of an adjoining room are crowded with the complex story-board for the 15 screen film sequences to be seen *inside* the giant IBM egg. Here, also, one notices stills and clips from the many award-winning films the Eameses have collaborated on through the years.

- CBS-TV's Emmy Award-winning "The Fabulous Fifties".
- The many films explaining the use and workings of computers, produced for IBM — for whom he is a design consultant.
- "Life in the United States" for the American National Exhibition in Moscow. By means of a device known as CIRCARAMA, projecting more than 2000 color transparencies, seven at a time, on separate 20 by 30 foot screens, Eames was able to present an imposing panorama of American life in only twelve minutes.
- And perhaps his most famous film, a winner at the Edinburgh Film Festival, the fanciful "Toccata for Toy Trains" . . . made with antique toys from his own large collection.

While I was browsing through Charles and Ray Eames's film past, he was seated before a Moviola next door, making his final cuts on an industrial movie commissioned by Westinghouse.

A large area of the studio is devoted to an experimental furniture workshop, equipped with every conceivable hand and power tool. Here I saw fantastic







forms in wood, plastic and wire. Some are destined for the scrap-heap—some for our living rooms five years from now. And off in one corner, sitting quietly, almost reverently—was the object responsible for all that I'd seen. The world-renowned Eames chair. Of which, to date, over a million have been sold.

Every age creates forms and images symbolic of its spirit. In the clean, functional lines of the Eames chair, tomorrow's historians will identify the classic design-silhouette of the mid-twentieth Century.

About thirty feet from the chair was the most incongruous sight I saw all afternoon. A living, breathing, ripening, salt water *tide pool*! Eight feet square, two feet deep, it gurgled on a sturdy platform. I was told that for a movie Charles Eames is experimenting with, he wanted a sequence filmed around a stagnant tide pool, teeming with life.

After days of exploring, wet sneakers and scraped knees, Charles and Ray found the pool they were looking for—several rocky miles up the coast. They watched it daily as the hot sun conditioned the water, and nature multiplied its microscopic hordes. At last conditions were perfect, and the next morning the shots would be taken. That night, the worst cloudburst in years wiped out Charles Eames' ripe, little tide pool.

He then decided the only way to be certain of the photographs he wanted was to fashion his own tide pool. And that he did—complete with algae covered rocks, star fish, sea anemones, weed fronds, crabs, and a host of little characters darting here and

there (I have no idea what they were)—and there they sit in the middle of Charles Eames' studio—ripening away until they reach that precise moment Eames demands. An insight, perhaps, into the lengths a true artist will go in order to achieve the perfection he demands of himself.

I won't take the time to describe the rest of the studio. There was more—*much* more. In spite of the *new* worlds that were unfolded before me—the marvels of science and technology—my lasting impression of Charles Eames' studio is one of little things—human touches—the charm of the unexpected.

- A gaily painted hurdy-gurdy nestled in a corner
- An insane fun-house mirror leaning next to a Mexican piggy-bank
- Punch and Judy sprawled over a Victorian valentine
- Special blends of tea and coffee for the staff during their frequent round-the-clock sessions
- And one wall completely covered by a decorative, paper cut-out Birthday Card — "To Charles" — from his associates.

I left Venice, California with the certain knowledge that Charles Eames, the man, looms *even larger* than his legend. He is in truth, the first man of the NEXT DECADE.

Charles Eames, on behalf of the Art Directors Club of New York, I am proud to present you our President's Medal.





Kingswood Estates Swimming Pool / Architect: Lamp-Rynearson & Associates / General Contractor: Steel Wall Pool Company

Wilson flying Y's give a modern look to this new swimming club. The concrete Y's provide the complete roofing system. Joints are caulked with Thiokol; the exterior surface is painted with Aluminazone and the interior with white concrete paint • Cutouts in the concrete roof allow for ventilation and light in the dressing room areas. The Y's attach to the columns by means of weld plates cast in the top of the columns and in the stems of the Y's. • Wilson Concrete is economical, strong, durable, and requires little or no maintenance. It is fire-safe and can provide interesting design variations.

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# A TOPEKA LANDMARK

by Donald L. Hoffmann

*Even a stranger in Topeka, Kas., can hardly miss the old home of the Capitol Building and Loan Association, for it is a structure that catches the eye like none other in the city, excepting perhaps the Capitol.*

*Topeka is most fortunate in having a building by the late George Grant Elmslie; he was an architect who practiced architecture as an art. Most of his work had been in Illinois, Minnesota and Iowa, and the Topeka commission came to him in a curious way.*

*The late Charles S. Elliott, founder of the building and loan association, was a thoughtful man who wanted a first-rate building for the association's new home. Years ago he began looking into the subject of American architecture and was most impressed by the writings of Louis H. Sullivan. Sullivan, in his declining years, could have had the commission but for his irresponsible conduct when he arrived in Topeka for interviews with the association's directors. Elliott gave up, and sought an architect who could most nearly approach Sullivan's kind of design. The choice, of course, was easy; Elmslie had worked for Sullivan longer than any other man—20 years.*

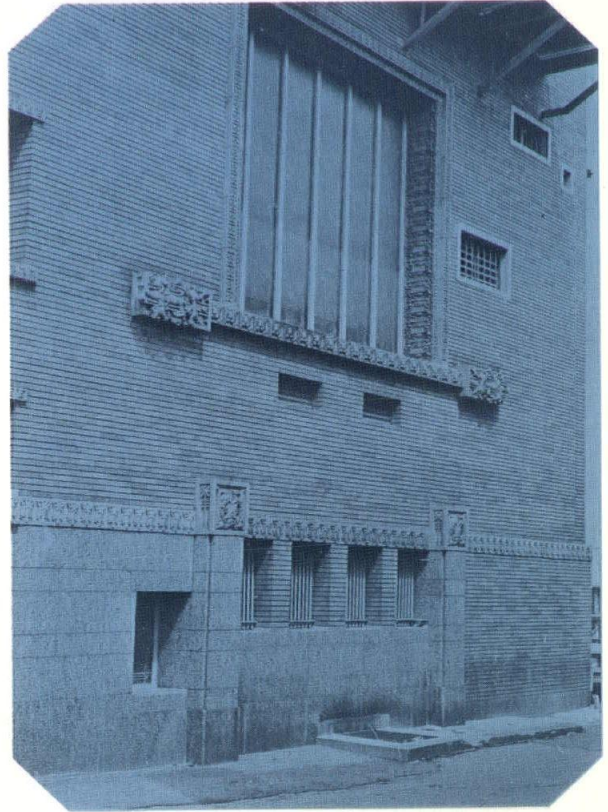
*Elmslie's building, constructed between 1922 and 1924, is not without its faults, but*





The old Capitol Building and Loan Association building at the northeast corner of Sixth Street and Kansas Avenue, Topeka.

Even the alley front of the old building is finished in the same dull-orange Roman brick, with the windows bordered by patterned terra cotta with colored terminals.

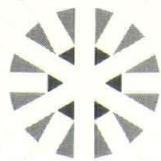


it remains unique in Topeka. He collaborated with the sculptor Emil R. Zettler; John W. Norton, a muralist who had worked with Frank Lloyd Wright on the magnificent Midway Gardens back in 1913 and 1914; and the master of terra cotta modeling, Kristian Schneider, who had realized some of Sullivan's most exquisite ornament. Their teamwork produced a building of great richness. There were murals about the mezzanine of the large public banking room on the first floor; terra cotta sculptures and relief panels, mostly on the outside of the building; ornamental terra cotta spandrels and borders around the banking floor clerestories, and profuse stained-glass windows. Elmslie used elegant Roman brick on all sides of the structure above the polished granite base.

Today the building is locked and unused. The association reorganized in the 1930's and now known as the Capitol Federal Savings and Loan Association, is the largest financial house in the state and too big for the old building. The association moved out late in 1961.

What will happen to Elmslie's building no one knows. Now is the time for some company or institution to come to the rescue. The old Capitol Building and Loan Association building should, at all costs, remain a living part of the Topeka community.





A.I.A. 97TH ANNUAL CONVENTION:

# CITIES OF THE NEW WORLD

Washington played host in June to the largest gathering of architects in history. The 97th annual convention of the A.I.A., held jointly with the Eleventh Pan American Congress of Architects was an outstanding event for all architects of this hemisphere.

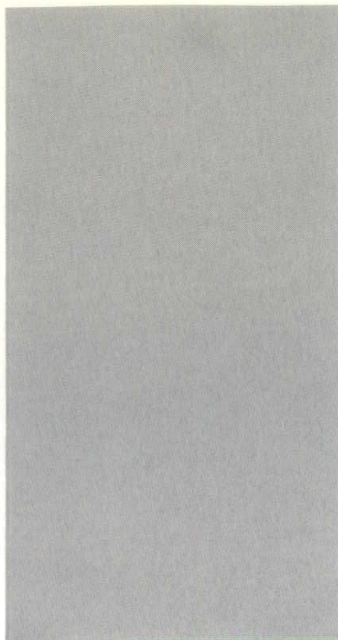
The Kansas City Chapter was well represented at the meeting with fourteen members scheduled to make the trip. Part of the delegation is shown in the photograph above. They include, from left to right, Louis Geis, William Conrad, Charles Terry, Richard Gyllenborg, Lloyd Roark, Frank Slezak, Joseph Shaughnessy, Herbert E. Duncan, Jr. (Secretary), Robert Cowling, and Gene Lefebvre (President). Other delegates included Dwight Brown, Clarence Kivett, Angus McCallum and William Wilson.

The subject of the convention was "Cities of the New World" and included such eminent personages as philosopher Lewis Mumford; planner Martin Myerson of the University of California; August Heckscher, director of the Twentieth Century Fund; Secretary of the Interior Stewart Udall; Dr. Robert Weaver of HHFA; and distinguished architects from Venezuela, Peru, Argentina, Mexico, Columbia, Chile, and the United States.

With the great majority of us living in cities today, and considering that of the 300 million people in the United States by the end of this century, 85% will be urban residents, this meeting was of special significance. A complete report from our delegates will appear in a future issue of SKYLINES.







Avila College dormitory Architect: Angus McCallum, General Contractor: Bob Eldredge Construction Company



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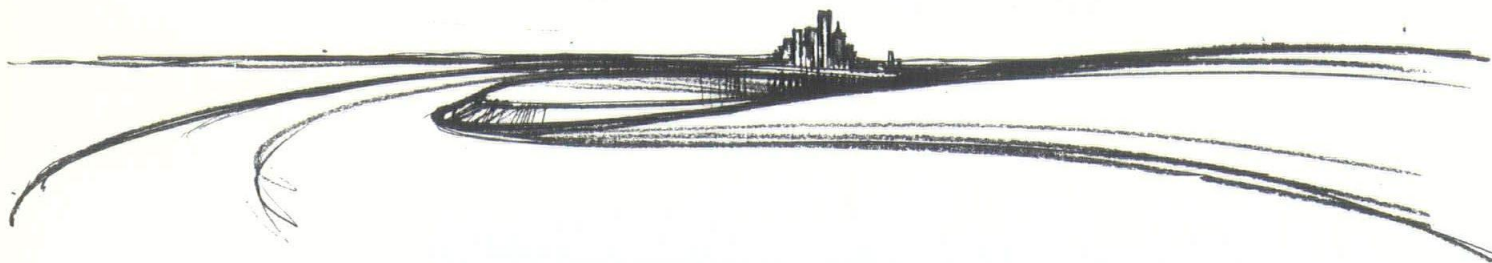


# Henry Wright

## RANDOM NOTES

Random notes on THE SEVENTY-MILE-AN-HOUR AESTHETIC and matters of architecture and planning. By a recent arrival in the Midwest, Henry Wright\*

\*Regents' Professor of Environmental Technology, Kansas State University.



Everywhere in the U.S., people are concerning themselves with the aesthetic effects of the superhighway—belatedly, to be sure, but with vehemence. Peter Blake seems convinced that there's nothing left of the country; I can only assume that he hasn't had a close look at Kansas, where the auto junkyards are so far apart that they're almost welcome diversions. In this part of the world (with which I'm just becoming acquainted) the problem of the superhighway seems close to solving itself, although still in need of an assist here and there from the design professions. Those familiar with the trip may not be aware of the thrill involved in bursting into Kansas City for the first time on Interstate Highway 70. The effect of driving at 70 miles an hour head-on towards the cluster of skyscrapers marking the center of the city is magnificent; it becomes larger than life, larger, almost, than the center of St. Louis! And this is not all illusion. You really can careen across the Kansas River without pausing, or turn off and arrive at a midtown destination in a matter of minutes. You can do things like this in the East, too—say, during the Labor Day weekend when everybody is out of town—but the effect is never so graphic. The driver heading west has been prepared for this experience by the way the dual highway slices through the Missouri hills—an essential part of the whole thing being his smooth, uninterrupted, distance-devouring progress thence. Topping a rounded hill at 70 miles an hour, seeing hundreds of square miles of rural landscape open before him, is a lordly experience akin to, and in some ways better than, flying. And, like many another aesthetic event, it has been created unconsciously, almost accidentally.

It is fatal to depend on such accidents, however. A case in point—an object lesson on a grand scale—is provided by the hilltop on the Kansas Turnpike where the Topeka service area heaves into view. This is displayed on a hillside five or six miles off like a toy village—except that it is a village arranged by a child with a singular lack of organizing ability and little concern for the visual impact of his works. The elements are there—the water tower looking as if shaped by a glass blower, the inevitable “spaghetti,” the tiny building—but there is no visible organizing principle. After thousands of years during which designers have been creating formal patterns known mostly to themselves and an occasional eagle (or, more recently, airplane), when we finally do have a case where generations of drivers will be given an advance look at a space they may be about to enter—a look rather like the architect's client gets from a site model—the fact that they will never get it is forgotten. The designers of the service center probably never even knew it would be visible from five miles away.

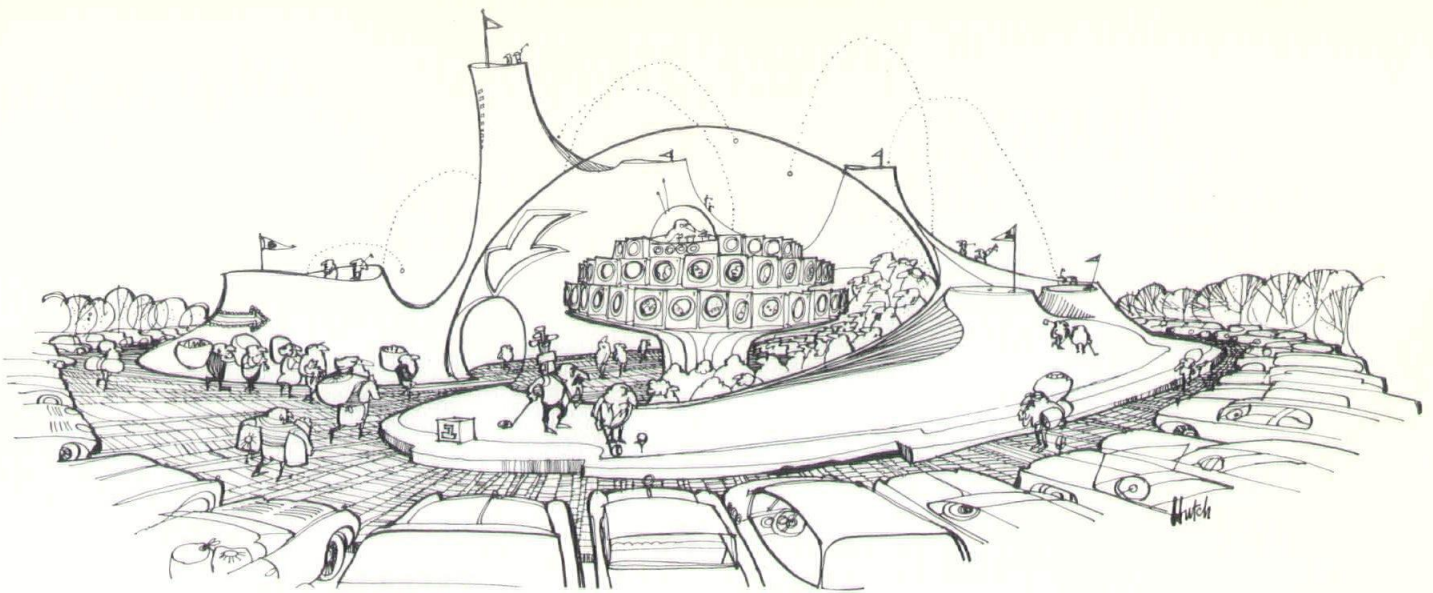
Like nature's more successful efforts along the same road, the view of the service center hangs suspended before you for a matter of minutes, despite your 70-mile-an-hour speed. And therein lies its importance. In a more crowded part of the country, shoe-horning a superhighway into an existing pattern of land use may be so difficult as to excuse all sorts of compromises; in the Midwest such excuses do not apply. Here one should be able to take cognizance of all of the superhighway's effects. This includes emotional and psychological effects which, far from being of little importance, interlock with matters of safety, direction signs, driver fatigue and other questions of widely recognized significance.

### We Do As The Romans

When George Kessler, with pre-1900 prescience, designed his remarkable park-boulevard system for Kansas City, he expounded the idea that roads should follow the contours. This, however, is something only a low-hung sports car can do at seventy. Kessler also believed that where it was necessary to cut into the underlying sedimentary rock, the exposed strata should be preserved as a decorative asset. West of Kansas City the highway engineers, using huge bulldozers, have chopped through the prairie hills seeking the shortest distances between paired points. In so doing they have succeeded—probably unintentionally—in making the







seventy-per motorist's life lots more exciting because of the roller coaster effect. And they have cut through rock layers at the top of every hill, creating a decorative asset which can be appreciated at superhighway speeds. Kessler realized, seventy years ago, that without shoring-up, these alternate hard and soft layers would inevitably collapse; not so the highway engineers. So long as the result is merely a bit disreputable, and not a hazard, they are not concerned. Perhaps by stretching a point, some of President Johnson's beautification money can be applied to this purpose.

Another criticism of the hilltop cuts with which these highways abound is that they constrict the view just where it should open out in all directions. A counter point is that the current practice does have the effect of keeping the driver's eyes on the road, in much the same way as the blinders that used to be worn by horses. Perhaps the answer is that neither theory is the whole truth, but that such matters should receive more consideration, and not be left largely to chance, as at present.

#### Space, Time and . . . You-guessed-it

The relationship of the moving, 70-mile an-hour vantage-point to architecture is possibly suggested by the advertising signs on the continuation of Route 70 west of Topeka. T-E-X-A-C-O has the most effective of these: illuminated, single-letter boxes on immensely tall poles that loom over the rounded hills with all the incongruity of a dinosaur's head rearing over the city-scape in a Hollywood movie. "Come," the sign says. "The lifegiving elixir is here, just a quarter-mile off course. We're up to date, fully equipped, ready to serve you!" And the motorist, who may well have been wondering where in this rolling, slightly surrealist landscape ("no services on highway") he could satisfy his beast's thirst, gratefully slows to exit speed (40 m.p.h.) and

wondering, "Why? Why preserve it?" I could see preserving the court house, which is very nice People's-Romanesque, but the downtown shopping area didn't seem to have anything those on the edge of town didn't have, too, except less convenience.

This led to the realization that, like it or not, wheels have become essential to shopping as to everything else. It wouldn't matter if the supermarket were a block from your house, you'd have to drive there anyway. You'd have to drive because shopping for groceries, these days, is done on a weekly basis and the spoils can't be taken home except by car. From the shopper's standpoint, it's a matter of indifference where the supermarket is, provided you can get close to it in your automobile. And a matter of indifference what's next to it, because the trip for groceries is not normally combined with other types of errand-running. Or, so I'm told.

#### The Golfomat

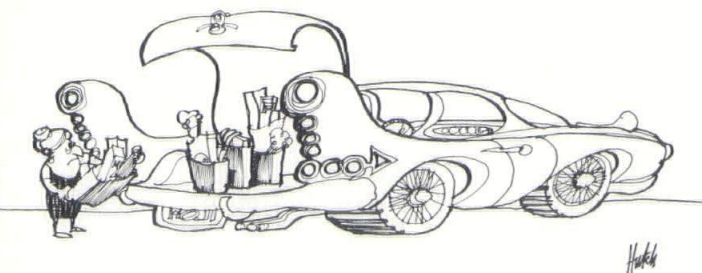
As though this were not enough, a fellow member of the faculty made a casual remark about his domestic economy which shook me with all the force of a revelation from on high. We were discussing the place of the laundry-utility room in the modern house plan and he happened to mention that he did the family laundry at a laundromat. And, why? Because at the laundromat he could do five or six loads simultaneously, and he wasn't about to buy six washers and dryers.

So . . . picture six simulated washing machines in the place of the letters of the T-E-X-A-C-O sign, just peering over the hill. Behind it, a circular building in the middle of nowhere (circular structures relate best to parking areas, and are easy to drive around when you leave). Put a driving range adjacent to give Papa something to do while his six loads of laundry are tumbling in the jumbo dryer. Result: a basic planning unit for a latter-day Utopia.

#### And In Conclusion

Very seriously, I believe planners should regard north-east Kansas as a big, almost clean slate on which to work out the new patterns of living with a freedom that is an enormous asset compared to the situation in much of the U.S. Their minds should be on where we're going, not how to preserve what we've been. A conglomeration like Kansas City must, of course, also be considered an asset, but not in terms of preserving the past. In the case of our city centers we must strive to identify—as realistically as we can—their unique present day functions (which probably do not include shopping, except shopping of a very special sort) and then try to make their performance of these functions vastly more convenient than it is today. Something as convenient as a visit to a suburban supermarket, let's say.

And we must pay more than lip service to the idea that in modern terms, dimensions =  $\frac{\text{distance}}{\text{speed}}$ , and that we have succeeded in creating highways on which the divisor is already a reasonably comfortable, pleasant and visually stimulating 70 miles per hour. This, I submit, is a fact of enormous importance to all of us concerned with arranging people's surroundings, and to some extent their very lives.



turns aside. Could such signs be a preview of a world in which buildings, to be noticed at all, must be equally assertive, and equally unequivocal in the image they evoke?

Planners, I feel, must regard the T-E-X-A-C-O sign as the handwriting on the wall—or rather, on the sky. Shortly after arriving in Manhattan, I happened to hear talk about "preserving the downtown area"—not among merchants or landlords, which would be understandable, but among planners. In my still-Martian detachment I found myself

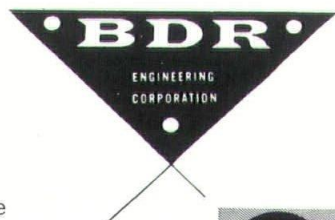




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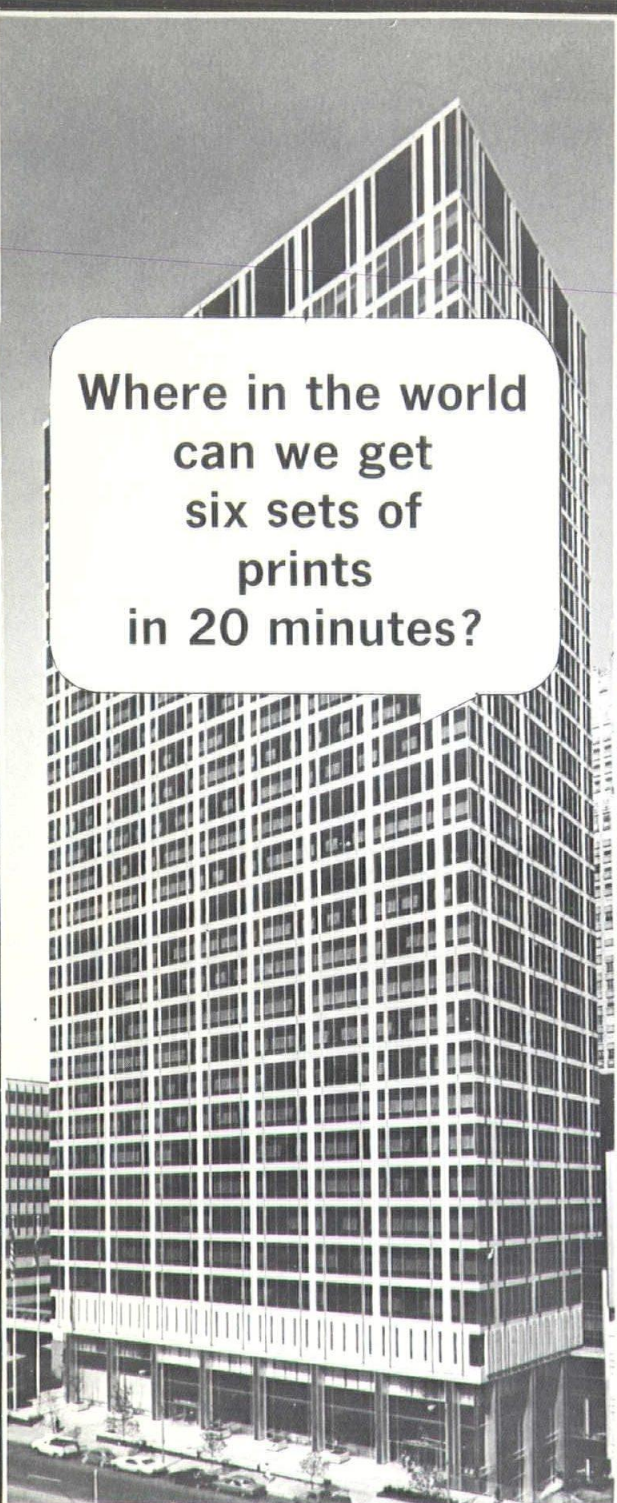
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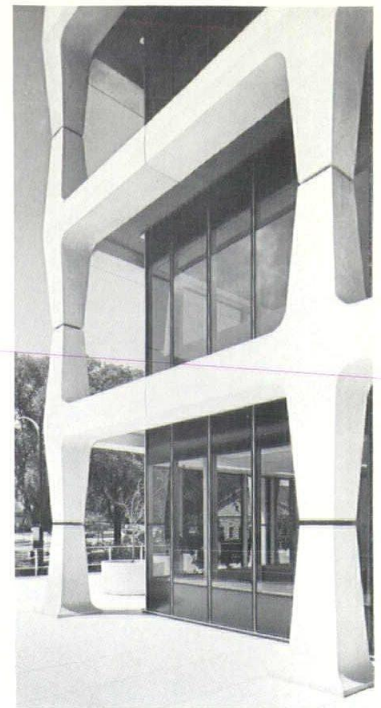
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## **NEW SKYLINE FORMAT AND NEW CHAPTER OFFICES**



Barney Newcom

This issue of SKYLINEs is the first one produced by the Kansas City Chapter's new public relations counselors, Harmon Smith Inc. Planned for more flexibility of design and adaptability to national page size standards, the new SKYLINE format reflects strong contemporary publication styling. Redesigning by award winning art director, Barney Newcom, SKYLINEs will continue to be under his design guidance in the issues to come.

In keeping with the nature of the publication and the editorial policies set by the executive committee, SKYLINEs will continue to comment on the contemporary scene, especially as it relates to architects and architecture. In addition to articles of lasting interest, continuing editorial innovations include a "Calendar of Events" and a new "New Member" format and special section called "A.I.A. Notes".

Circulation is to be expanded to include as many of the area's civic, professional and business





Austin Harmon



John Lee Smith

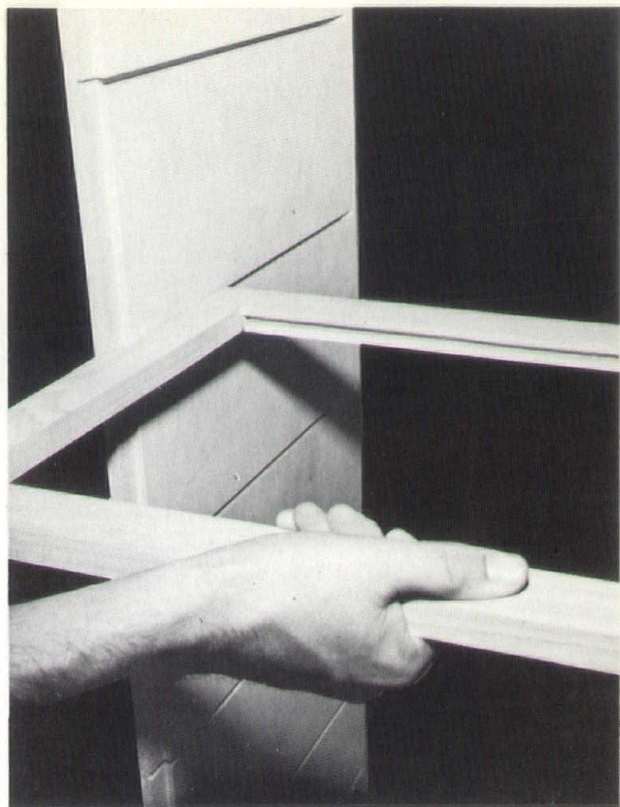
leaders as possible . . . in addition to the current A.I.A. and related supplier subscribers. With this in mind, it is imperative that SKYLINES correctly mirror the attitude of the Chapter and present Chapter opinions in a clear, forthright manner.

The new editor of SKYLINES is Austin Harmon, who will work closely with the SKYLINES committee in the preparation of material for inclusion in the publication. Contributors are urged to contact either the committee members or editor with material for possible publication in SKYLINES. All worthwhile, relevant writing and photography will be considered.

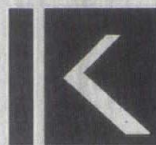


Barbara Vaught

Working with the SKYLINES staff will be the new Executive Secretary, John Lee Smith, and his assistant, Miss Barbara Vaught. Mr. Smith and Miss Vaught have already established a close working arrangement with the Chapter Officers and Committees and will continue to function as the public relations arm of the organization.



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## Calendar <sup>OF</sup> EVENTS

**July 5-9** U.M.K.C. Workshop, Dr. Floyd Parker, Executive Secretary, National Council on School Construction. Contact Educational Administration Department, U.M.K.C. for registration.

**July 14-16** Lecture Series, Design of Steel Framed High Rise Buildings, Room 200, Engineering Building, University of Kansas (July 14, 4:00 P.M. to 6:00 P.M./July 15, 7:30 P.M. to 9:30 P.M./July 16, 4:00 P.M. to 6:00 P.M.)

**July 22-24** National Conference on Higher Education Facilities, University of Omaha.

**July 25** Photographic display, Nelson Gallery, Harold Callahan, Director of Photographic Studies, Rhode Island School of Design.

**August** A.I.A. Associates Party, date and location to be announced.

**August 5** Executive Meeting, Kansas City Chapter, A.I.A.

**September 2** Executive Meeting, Kansas City Chapter, A.I.A.

**September 12-17** Architecture '75, Public Exhibition of Kansas City Chapter, A.I.A. Architectural Exhibits, Ward Parkway Mall.

**September 21** Chapter Meeting, Kansas City Chapter, A.I.A. (location to be announced).

**September 27** Missouri State Board Examination, Jefferson City.

**October 7** Executive Meeting, Kansas City Chapter, A.I.A.

**October 27** Buffet luncheon for Kansas City Chapter, A.I.A., sponsored by Producers Council, Inc., Kansas City Chapter, Hotel Continental.

**November 4-6** Central States Regional Convention, Architecture Mid-America, Ft. Des Moines Hotel, Des Moines, Iowa.





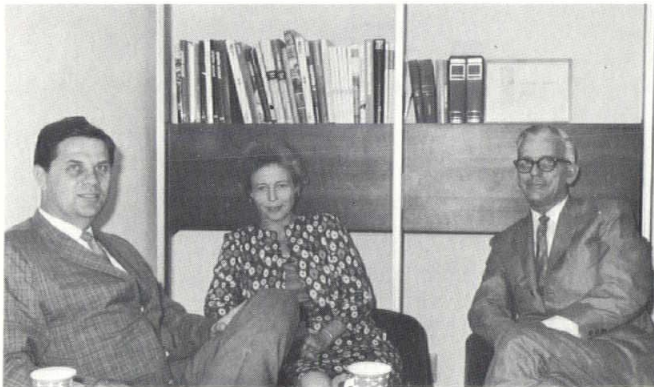
## a.i.a. notes

### A. I. A. MEMBER APPOINTED TO PARK BOARD.

The County Court of Clay County appointed John C. Monroe, Jr. to serve a four year term on the new six member Clay County Parks and Recreation Board. With the rapid urbanization of Clay County, the Court, by appointing this new Board is recognizing that much work will have to be accomplished in the parks and recreation field as the Countys population increases. Of immediate importance to the three counties of Clay, Platte and Clinton is the intended Army Engineer constructed dam on the Platte River at Smithville, which will impound a lake of 8,000 acres. An additional 10,000 acres of ground surrounding the lake will be purchased by the Army Engineers. This lake, which is larger than Pomme de Terre Reservoir, will be six miles north of Kansas City, Missouri city limits and within a 30 minute drive of the downtown area. Realizing the vast potential in recreation that this lake offers, the new Board plans to concentrate on this important project.



John C. Monroe, Jr.



Dwight C. Horner, Gertrud Pederson and Gene E. Lefebvre.

**DANISH ARCHITECT K. C. VISITOR.** Gertrud Pederson, Copenhagen architect, visited Kansas City June 12 and 13 with her husband, Dr. Asger Pederson, chief physician in the department of medicine of Copenhagen County Hospital. Although frankly admitting that she was along only because her husband was on a special study trip, Mrs. Pederson took the opportunity to observe and comment on American cities (they were visiting 12 cities during their six week tour). Mrs. Pederson said she found Kansas City clean and pleasant. But, choosing her words tactfully, she suggested that it seemed to share a handicap of cities in her country. "Old cities develop without planning. If we could start from the beginning," she said, tracing the outline of a hypothetical community on the desk with her finger, "we would put the high buildings here, and some low buildings here. And, if something was stinky," she added, "we would put it over here, so when the wind blows it would not come into the city." Dr. and Mrs. Pederson were entertained by and toured the city with members of the Kansas City Chapter.

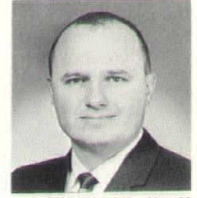
**MARSHALL & BROWN ANNOUNCES PROMOTIONS.** Marshall & Brown, Kansas City architectural and engineering firm, has announced the appointment of three new partners and two new associates. Newly appointed partners are Jack E. Lakey, M. Gene Norton, and Forrest A. Towner. Edwin W. Korff and Donald C. McReynolds are the new associates.



Jack E. Lakey



M. Gene Norton



Edwin W. Korff



Donald C. McReynolds



Forrest A. Towner



Left to right: (Seated) Professor Eugene George, Chairman (with back turned); Mrs. Albert Palmerlee, wife of Assistant Dean of School of Engineering and Architecture; Gene Lefebvre, President of the Kansas City Chapter of the American Institute of Architects; (Standing) Don Wilkerson, Director of Masonry, Builders' Association of Kansas City; Gary Salts, Senior, and MC for the event; Arnold Lerner (in plaid coat); Dennis W. Jacobs (back to camera) receiving the award. Dennis is one of the two highest ranking freshmen in architectural studies. He is the son of Mr. and Mrs. William J. Jacobs, 7300 Norton, Kansas City, Missouri.

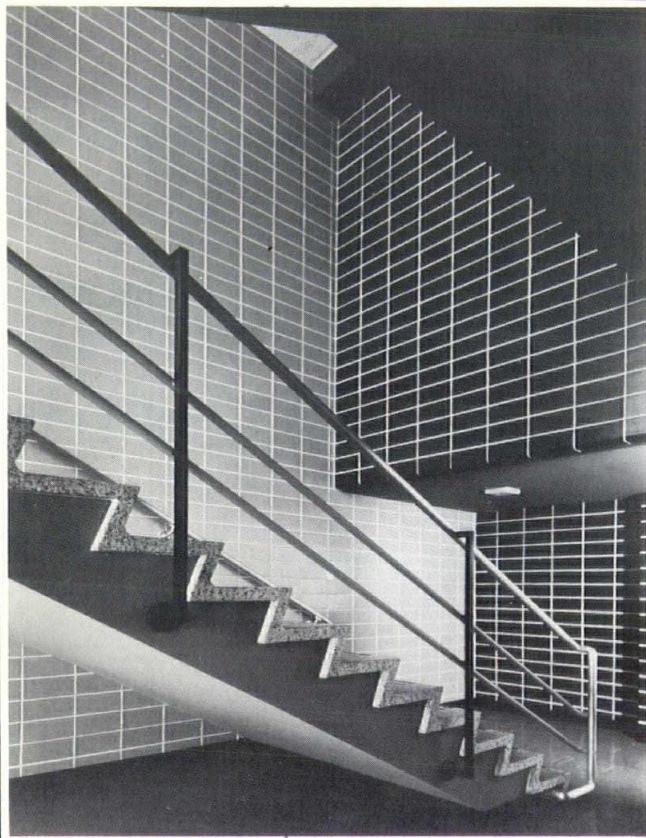
**ARCHITECTURAL SCHOLARSHIPS AWARDED.** Two top ranking freshmen architectural students at the University of Kansas received a total of \$500 in scholarships for the coming year from the Building and Masonry Advancement Program of the Builders Association of Kansas City. The awards were presented in the name and memory of Mr. Leslie B. Simpson, an architect in Kansas City for more than 50 years. Mr. Simpson, a partner in the architectural firm of Keene, Simpson and Murphy, passed away in 1961, but he had an important hand in designing many fine masonry community landmarks. Among some of the buildings he designed are the Jackson County Courthouse, St. Luke's Hospital, and the World War II Memorial building (the old Scottish Rite Temple).

The \$500 awarded is from a total of \$2,000, presented by the Building and Masonry Advancement Program to the Architectural Department of the University of Kansas for the department to use for scholarships over a four-year period. It is requested that sons and daughters of local tradesmen be given preference in its use.

Don Wilkerson, Director of Masonry for the Masonry Advancement Program made the presentation at the Annual Student's Awards Dinner May 7, which was held in the Student Union Building at the University of Kansas.



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**A. I. A. SCHOLARSHIP PRESENTATION.** The Kansas City Chapter's annual scholarship award was announced at the K U Department of Architecture's Annual Awards Dinner in the Kansas Union Ballroom May 7. Presentation of the \$100.00 award will be made at the fall meeting after school begins September 20 to William H. Prelogar, Jr. Bill is a senior in his fourth of five years, and is from Grandview, Missouri. This is the third time he has received this scholarship.

**M. A. R. A. ANNUAL MEETING.** On Saturday, May 15, the Missouri Association of Registered Architects gathered in St. Louis for their annual meeting. Mr. Felix Candela of Mexico, designer of over 300 thin-shell warped concrete structures, spoke to the assembly of more than 250 architects, their wives and visitors at the banquet meeting in the Bel Air East Hotel Saturday night.

The new officers elected for 1965-1966 were Maxwell T. Sandford, President (Kansas City); Edwin C. Waters, III, Vice President (Springfield); James G. Darrough, Secretary (Columbia); and Donald O. Buller, Treasurer (Sedalia).

The two new directors elected were Donald F. Wilson, Jr. (St. Louis) and Arthur R. Jablonski (Poplar Bluff).

The hold over directors are Kenneth O. Brown (St. Louis); William M. Conrad (Kansas City); Louis H. Geis (Kansas City); Richard L. Nichols (Springfield); Roy J. Pallardy (Jefferson City) and Edward J. Thias (St. Louis).

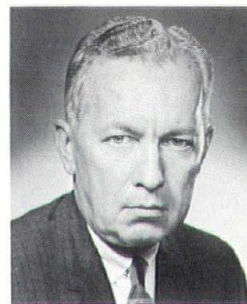
The next annual meeting of the M. A. R. A. is scheduled for the middle of May 1966.



Mr. Sandford, new President (left) and Mr. Thias immediate past President.

**FRANK SLEZAK TO A. I. A. FELLOWSHIP.** Frank Slezak was among 37 architects in the nation advanced to Fellowship in The American Institute of Architects recently.

The 37 new Fellows bring the number of Institute members using the letters FAIA after their names—the initials of Fellow status—to 654, or only 3.8 per cent of the nearly 17,000 architects who are corporate A. I. A. members. Missouri has 14 A. I. A. Fellows.



Frank Slezak, FAIA.

Fellowship was formally conferred on the A. I. A.'s new elite during the annual banquet and ball, Friday, June 18, which climaxed the 97th annual convention of the A. I. A. and the XI Pan American Congress of Architects June 13th through 18th.

Slezak, 51, is a partner in the Kansas City firm of Voskamp & Slezak, Architects. He was graduated from the University of Kansas in 1935 with a bachelor of science degree in architecture and was advanced to Fellowship because of his contribution to the profession of architecture.

He worked as an architectural detailer, chief draftsman and chief specification writer before entering into partnership in 1945. He has designed a number of commercial buildings, apartment structures, churches and schools in the Kansas City area.

Slezak has served as president of the Kansas City Chapter, A. I. A., and has chaired committees in the A. I. A. state and regional levels. He has served on four national A. I. A. committees. He also has served on a number of church and civic organizations, among them the Kansas City Board of Zoning Adjustment.

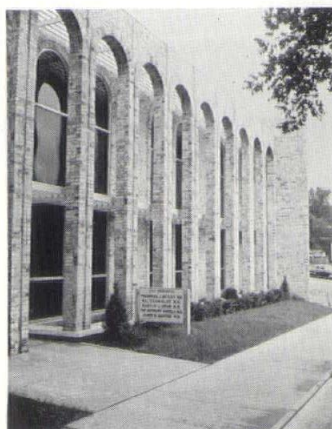


4177 Broadway Building.  
 Architect:  
 Linscott, Kiene & Haylett.  
 Interior Designer:  
 Robert G. Endres, A. I. D.



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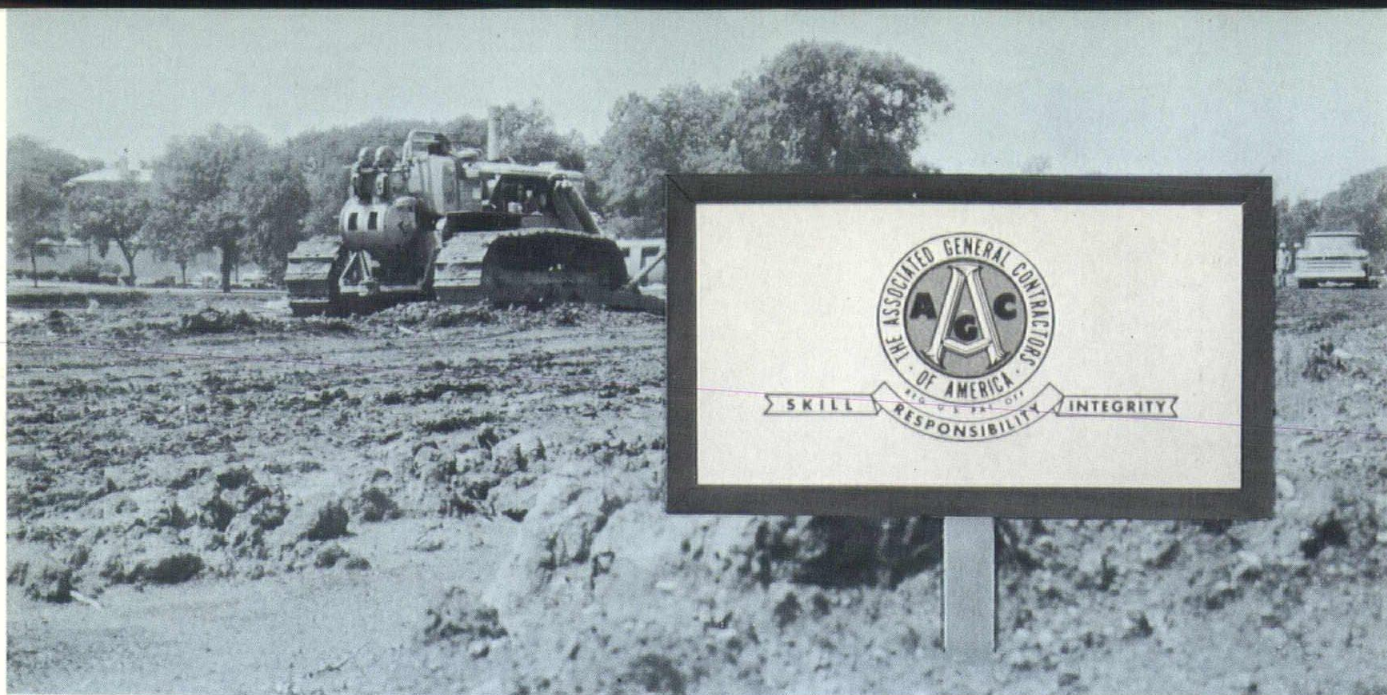
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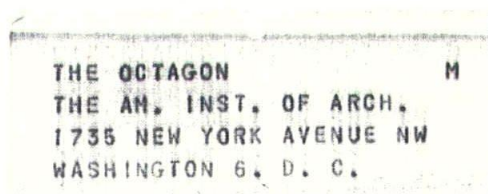
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