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August September Issue:
A LOOK AT CITY PLANNING
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HISTORIC PRESERVATIONS
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December January Issue:
1968 DIRECTORY
George W. Lund, Feature Editor

A LOOK AT RESIDENTIAL ARCHITECTURE
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How to Remodel with Carthage Texture Vein

Parts of downtown Joplin were being razed as part of an Urban Renewal project. Right in the middle of the clearance was the old Joplin Globe and News Herald building shown at the right. Architects Cornwell and McKinney accomplished a handsome remodeling job by using standard wire anchors to fasten thin slabs of Carthage Texture Vein marble directly to the exterior walls of the old building on the ground floor. Second and third floor windows receive or give off light through a good-looking solar screen of dark aluminum.

Carthage Texture Vein makes handsome new ground floor facing, while an aluminum solar screen goes over the old walls on the upper floors.
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CONSTRUCTION MATERIALS
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This issue of SKYLINES explores an area untouched by many architects — residential architecture. To help point up the tremendous potential and outstanding work currently being done in this field, this issue includes comments by and about some Chapter architects involved in residential work.

It is a broad generalization, but probably a fair one, to say that architects and builders differ not only in their backgrounds but in their systems of values. The problems of communication between the two parties are monumental. Therefore, when many groups suggest that a profession, not adequately prepared in this building specialty, seek to serve an industry indifferent to the profession's values, the response is likely to be "why bother?" According to the builder, the objective is to create the easiest house to sell in order to sustain a volume of construction. ARCHITECTS HAVE OTHER OBJECTIVES.

The population explosion, urban blight, suburban sprawl—all are part of American life today. In coping with them, we must make one of three choices: continued chaos, imposed controls or voluntary collaborative effort. Which one of these would you choose?

Architects must educate themselves to sell homebuilders on architecture. A sales manager concerned with educating salesmen stresses the three steps to successful selling: 1) creation of a sense of need or desire for the product generally; 2) the selection of a specific product or service by the salesman; and 3) closing the deal.

To get volume, the builder deliberately seeks to meet the average taste. The architect, on the other hand, is repelled by mediocrity. What is the difference between the average and the mediocre? It should be stated as "the worst of the good and the best of the lousy!"

The architect, being a professional, regards himself as a sophisticated, educated, civic leader confident of his greater knowledge of building when discussing and negotiating with the potential builder-client. What is difficult to reconcile is that while the architect may have the knowledge, the builders have made all the money.

Let us place the emphasis on the encouragement of progress. There is no need to debate the merits of homebuilding knowledge. We all know how close the builder is to this particular subject. There, is, however, a need for the architect and the builder to form a collaborative team. Working creatively together they will find that they have many more common interests than they assumed...together with opportunities and obligations of a far greater scale than they conceived.
The owner, a previously urban dweller, purchased a one hundred and fifty acre farm near Gardner, Kansas, in order to move to the country in partial retirement with his wife and two children. The problem was to remodel the existing structurally sound but aesthetically deplorable farm house into comfortable living quarters for the family with a minimum expenditure.

The "Early American" taste oriented client expressed a strong desire for an exterior treatment to reflect the rustic nature of the farm environment and for an interior design to incorporate the conveniences of their accustomed urban living within an informal setting.

The renovation included a complete face lifting of the exterior—wood shingles replaced the existing asbestos shingles. The old cracked plaster on wood lath was removed and replaced with new gypsum board; the cornice molding was replaced by an integrated curved flush metal trim to guard against settlement cracks.

All doors and windows were replaced with new aluminum sash and new flush panel doors. A new double sided fireplace was incorporated with a storage island to divide the various living areas in lieu of the existing partitions at the first floor. A completely new kitchen and screen porch was added to the first floor with the roof of each serving as a deck from the second floor bedrooms.

A completely new central air-conditioning system replaced the old furnace.
First floor plan

Second floor plan

Before remodeling

The McGrew home
Kenilworth
Garden Apartments and Clubhouse

Boyle & Wilson Architects

This project encompasses 246 apartment units on a 17 acre site in a suburban setting located within walking distance of facilities which supplement daily needs. The units are divided into one and two bedroom, studio and townhouse apartments to appeal to a varied clientele. Each unit is given a spacious, enclosed terrace or balcony to allow enjoyment of private outdoor living. These units are in turn combined in various ways to comprise a building that is conveniently located to parking facilities. Stone and wood have been employed exclusively in order to give an informal atmosphere to the highly concentrated area. Although the buildings are located conveniently to vehicular needs, this did not force them into their final relationships which were established in order to define pedestrian spaces, and direction of movement toward the central, social area. These spaces are enhanced by the use of planting masses and rocky man-made streams and ponds. The central area itself is occupied by a clubhouse that provides a setting for various social activities. A central power plant is located below the clubhouse to provide heating, air conditioning and electrical needs for the entire project. All services are kept underground so as not to become objectionable to the environment.
The House Of Wood features rustic contemporary design

Nearing & Staats, Architects

Notes from Nearing & Staats regarding their house design for Wood Marketing, Inc.:

From an Architect's viewpoint, the House of Wood was successful for several reasons.

First, the approach to the house from our client, Wood Marketing, Inc. was one of freedom in the use of materials. They were anxious to have the use of wood be the feature of the house, but realized that other materials and their usage would enhance the beauty of their product. This, for instance, was very true in the use of the Mexican floor tile with the rough cedar paneling and the rough posts and beams in the family room. In this case, one material compliments the other.

Also, the approach of the builder was different from that of most builders. He was willing to start the house from scratch, without the restrictions and limitations which had been successful for him before. The suggestions were helpful as to what he felt the people wanted, but not to the extent that he insisted on restricting the plan or elevations.

The approach to the house, however, was that of flexibility. The house was designed for one particular site, but also with the thought of adapting it to the surrounding area with only minor changes to change the total effect of the house. The original plan was designed for a site with a slope of approximately six feet from front to rear. However, the house can be adjusted to sites with lesser slopes with only slight variations within the garage and entry. Also the house can be set on a side slope site without change. This side slope can be in either direction and turned in any direction with the mere change of the entry doors and windows. Also an entire floor (either the lower level or the upper level) may be reversed without effecting the side entrance, changing the total effect.

The 2020 square foot house was built in the Pinehurst development and sold the first week of the Kansas City Parade of Homes, with three other sales made the following two weeks.

Rustic contemporary T-shaped split-entry house.
Master bedroom with living area and natural stone fireplace. Double window-door combination provides entrance to a small balcony.

Exterior combines natural stone and hand split cedar shake shingles for a clean, contemporary look.

Entrance features deep walnut stained wood with picture-frame panels.

Large family room is two steps down from lower-level foyer. Stairs lead up to main entrance shown in photograph above right.
The Copaken
home interior reconstruction

Peter Keleti & Associates

The Architect and your home.

If there is a single central tragedy in the present cultural climate, not just in this country, but in the whole western world, it is all summed up in what we mean when we say, “I am going to better myself.” There is no doubt that the pre-depression American, when he said, “I am going to better myself”, meant that he had resolved to improve his mind, his character and become a better human being. Today, somehow bettering oneself seems to have more to do with the bank balance — and even worse with monthly cash flow of our own self-indulgence. Strangely enough, the creating and owning of an exceptional home is most often considered as part of this self-indulgence, and not as a tool and statement of purpose in the cultural sense. And with the acceptance of this misconception the building of a home becomes a budgetary matter instead of a cultural art, an opportunity to face without compromise or wishful thinking, the scope of ones personal and family existence. In this opportunity, the architect has to become a friend, a philosopher, adviser and insider, who with his experience gives a relative scale to the reality of absolute values the future home owner is so vitally concerned with; and these values cannot, and should not, ever be equaled with simple budgetary statements — however compelling and inevitably necessary those considerations are and always will be.

A home should fit its owner like a shoe in more than one way. First, there is the way of living in the functional sense. Some people like to cook and eat four course meals every day. They want to have the table set formally at least once a day while others eat on the run and do not care about appearances and swear they will never invite a friend for dinner. Do they need the same house? By no means. And while we are just trying to talk about space requirements, we are already at least implying factors of formality and style. For style in architecture means the style of living as well as that style which is involved in the faithfulness of historical authenticity of the furniture pieces and the building itself. Most of the time both the furniture pieces and the building are reproductions—and not even faithful reproductions. When we talk about the style of living there is no chance of imitation; we are dealing in the genuine item. There is no reproduction you can buy, there are no Joneses you can copy, and if you do, it will not take an expert antique dealer to detect the phony. Your lack of personal values will be there, as big as life, to see.

So, as you start thinking of what you want as your home, first, look at the homes of people you like, then look at anything and everything you can get your hands on. The next stage is to clip out everything that fires your imagination, that hits a resonant cord within yourself. And finally you get to the point where you feel confused by the multiplicity of ideas that you have discovered—and somehow did not succeed in forming into a single unity of what could be called a home. You have to do this, for an untrained person only wants what he sees and feels. It is best that it is so. Let the professional worry about what the common denominator of all this collection of ideas is. Let the professional find the ideals motivating the preferences. And finally let the professional, the architect, worry about what you can afford and what you can not afford. The most important thing is to be honest. Not to kid yourself, not to kid the architect you have charged with taking care of your needs. You have to help him search for that which is important to you, and for that which has the potential of becoming important to you later. This is the sense in which no one will ever get more out of building their home than they are willing to put into it.

Peter Keleti
A PLACE TO LIVE

The years ahead hold more opportunity for our community than any period in history. To house a growing population is one of our greatest challenges. The cycle of war babies continues to create differing demands. One ten-year period we need apartments for older people and for newly-weds, while the next ten-year period we need single dwellings for family living. Community development has followed this cycle in a wasteful manner. The pre-war years saw the development of many tightly spaced apartments. The post-war period brought on a massive suburban growth. Some of these efforts are already today's slums.

Why do we not plan more effectively for adaptability? Why are things built so poorly that they can be torn down so easily? Why does apathy allow commercialism to blight our environment?

A place to live should mean a house or an apartment where life can be lived well. First of all a place to live should be wholesome and clean. A place to live should then make one proud to be there—proud enough to care for it and to let the place in turn enhance the activities within. Each living space should be individualistic and capable of adding dimension and enjoyment to life.

The reason Architects have not done more individual houses is because it is complicated and time-consuming to custom design each detail. This is particularly true in low-cost housing. However, when our dwellings are fashioned by manufacturers, it is done to promote their own materials. When our dwellings are stamped out in mass production, they lack taste and design. The Architect can and must assume leadership in the problem of housing, for he is the only one able to prescribe a total environment. With our rapidly changing technology it is possible to develop the basic tools and a more standardized vocabulary to perform vitally needed planning. To seek housing with character, to design with care, to raise housing to a role of distinction in a dynamic community—these are the challenges to the Architectural Profession in the years ahead.
Several architects in the Kansas City area have devoted their entire practice to residential design. Mr. Morton Payne is one of those architects. He has designed large homes in this area as well as the South, Southwest and West.

In a recent interview with Mr. Payne, we discussed how he approaches the problems of a "residential" architect. His feeling was that the client must always be "educated". Many preconceived notions about what they wanted must fall by the wayside so that the design could function properly. Residential architecture requires an extremely personal relationship between client and architect, and one which often lasts three years from the first rough sketch to the formal check list on the complete structure.

It is wise, Mr. Payne feels, to pick a builder early. And, he should be one who is outstanding in residential construction. In this way the architect can begin to more realistically work his design against costs with the help of the builder's periodic cost estimates. The builder should meet with the client and architect so he is aware of design progress and can answer questions about the construction phase of the project.

Mr. Payne's close attention to detail, and his intense desire for perfection often leads to long hours on the drafting board. He has spent as much as 3300 hours on a single residence in the working drawing stage alone. His designs are mostly for large homes with as much as 12,000 square feet of living area, priced well into the six figure bracket.

An interesting observation of Mr. Payne's is that the man rather than the woman in the family is generally more intensely interested in the design of the house. Such was the case in the recently completed home for professional golfer, Ben Hogan, in Fort Worth, Texas. Mr. Payne finds this true in almost every project.
"The architect gave the same attention to detail as Ben Hogan would give to a ten foot putt on a slanting rolling green," was the way the newspaper commented upon the residence of Mr. and Mrs. Ben Hogan in Fort Worth, Texas, completed in 1962.

The brick was made on the site from a Payne formula. The design is elegant French Provincial accented with carefully selected marbles for floors and bath tubs, and warm hued wood paneling.

Drives, court, patio and garden areas make up most of the area so there is little lawn left to maintain.

Because of the extreme swelling properties of the soil, 26 foot piers had to be sunk to solid rock. Floor construction is a series of beams and flat slabs suspended at least eight inches from grade to prevent the slabs lifting.

Remodeling of residence for Mr. and Mrs. William D. Grant, Mission Hills, Kansas, completed in 1963. Included was the addition of a large clubroom and change in the exterior as well as the design of the terrace and garden areas.
NEW A.I.A. MEMBERS AND MEMBERSHIP CHANGES

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ALONZO GENTRY

Alonzo H. Gentry, long-time architect and designer of many well-known buildings in the area, died February 6, 1967, in Kansas City. Born in Independence, Mr. Gentry became a practicing architect in 1916 when he entered the New York firm of George G. Post & Sons. He later served the firm in Cleveland, and came to Kansas City in 1921 as Post’s representative.

In 1923, Mr. Gentry established his own office in Kansas City where he practiced until he retired in 1961. Among his outstanding works are the Municipal Auditorium, built in 1935, and called by the Architectural Record one of the year’s 10 best buildings of the world; the Auditorium’s underground garage and plaza; the Truman Library in Independence; and new Research Hospital.

Mr. Gentry was graduated from V.M.I. and later attended Columbia University where he received a bachelor of architecture degree in 1916 along with the A.I.A. medal for outstanding scholarship. He was a member of the Kansas City Chapter of the A.I.A., Kappa Alpha, Kansas City Club, University Club, Saddle and Sirloin Club, Masonic Lodge and Ararat Shrine.

WHEREAS, the Kansas City Chapter of The American Institute of Architects, assembled at its meeting of February 21, 1967, recognized that the death of Mr. Alonzo H. Gentry, A.I.A., which occurred on February 6, 1967, represented a loss to the architectural profession, and

WHEREAS, the loss of one who represented the highest principles of professional ethics and liberal qualities, which were always reflected in his work, with individuals and the community, and

WHEREAS, a friend and trusted counselor for young men, his devotion and encourage, his character and abilities were reflected in the esteem of the community, and

NOW, THEREFORE, be it resolved by the Kansas City Chapter of The American Institute of Architects, that there be spread upon the minutes of its meeting this expression of regret and esteem, and

BE IT FURTHER RESOLVED, that a copy of this resolution be furnished to Mr. Alonzo H. Gentry, Mrs. Gentry was presented with the above certificate on behalf of Mr. Gentry’s fellow A.I.A. members.
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a.i.a. notes

NEW COLUMN, "SPEAK OUT," DEBUTS WITH APRIL MAY ISSUE
Concerned about some problem relating to architecture in the midwest? If you are, this new SKYLINES column is for you. Planned so that A.I.A. members will have a forum for presenting their individual views on subjects of vital concern to the architectural profession, SPEAK OUT will cover a range of subjects as wide as the interests of the contributors. All A.I.A. members are encouraged to submit their views for publication in this new column. We request that comments be kept as concise as possible (360 word maximum, please) and relate to an area of direct interest to architects. SKYLINES will publish all contributions as space permits and as deemed appropriate by the SKYLINES Editorial Committee. So, SPEAK OUT! The more controversial the subject, the better.

FOUR THEME SPEAKERS FOR A.I.A. CONVENTION. The 99th national convention to be held in New York City May 14-18, will feature four theme lectures followed by workshop sessions at which separate phases of the convention theme, "The New Architect", will be explored in depth. The four speakers are:

1) Dr. Harold Taylor, educator and author, will speak on "Education and the Future of the Architectural Profession."
2) Charles Luckman, FAIA, will address the theme seminar on "Architectural Practice."
3) Hon. John V. Lindsay, Mayor of New York City, will speak on "Design with Manhattan as a Case Study."
4) Arthur C. Clarke, astronomer, science fiction writer and inventor, will address the final seminar on "Technology."

Headquarters for the convention will be the New York Hilton which will also be the site of the Institutes 17th Building Products Exhibit.

EXPO 67 ARCHITECT ADDRESSES SEMINAR. Rudolf Papanek, deputy chief architect for Canada's Expo 67, discussed the exposition recently at a Kansas City seminar, "New Dimension in Construction", sponsored by Armco Steel. While most fairs feature buildings vying with each other for startling individual impact, Mr. Papanek felt Expo 67 had achieved a tasteful design continuity without creative restraints. He discussed one of the fair's spectular projects, Habitat 67, a new concept in urban living. Made up of individual units of prestressed concrete the apartments are assembled so that the lower unit provides a roof garden for the one above. The U.S. Pavilion is a unique 20-story sphere of steel lacework and acrylic panels, conceived by Buckminster Fuller.
CITY BLOCK pre-shrunk masonry units were specified in the Broadway Motors Service Center, Kansas City, Missouri. Architect: Curtis Associates; General Contractor: Bishop Construction Co.

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Kenilworth Apartments, 93rd Terrace and Mission Road
Boyle & Wilson, Architects
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Open web joists help build economy into unique shopping center

Unusual design often requires costly structural solutions. But not in the new Villa Italia Shopping Center, Denver, Colorado, where production-line structural components support the huge roof area.

Unique in design, the center captures the flavor and atmosphere of Southern Italy through Italian art and architecture. Villa Italia has 800,000 square feet of retail space for 80 tenants, plus a 150,000 square foot enclosed air conditioned mall called a Galleria. Although the center is old world in design, modern construction materials were used. For example: Sheffield Open Web Steel Joists were used, to support the built-up flat roofs. There were over 1,200 tons—34 different sizes of Sheffield H-Series and J-Series Joists used. All of the Sheffield Joists were standard sizes, selected right from the catalog. In this way all the economies of long run factory production and the use of a repetitive building component were realized. Thus a shopping center with seemingly custom structural needs was designed and built with a standard material.

There are many reasons for the increasing acceptance for steel joists: High load carrying capacity per-pound of steel, flexibility during construction, easy passage of pipes and conduit through the open webs. Sheffield Open Web Steel Joists are completely standardized as to types, depths and load carrying capacities. They meet all the specifications of the Steel Joist Institute.

For additional information contact the Armco office in your city or write: Armco Steel Corporation, Dept. W-537AA, 7000 Roberts Street, Kansas City, Missouri 64125
The architects were charged with the task of adding educational space to an existing church structure that had been constructed in the 1890's. The 70 year old existing building was a very handsomely conceived and executed design, therefore the architects endeavored to respect the original design. The attempt for compatibility was accomplished by deriving forms and materials from the original building, and interpreting them in a contemporary manner.