ART IN/AS ARCHITECTURE
"Square Empty Space" beautifully tailored to meet modern office requirements.

When you lay out office space for efficiency, do it beautifully with the selection of styles, materials, designs and colors available from Glen O'Brien Movable Partition Co. Above are offices of the Institutional Agency Corporation, National Fidelity Life Building, viewed from the entranceway, looking across the office area toward private offices; in the foreground, storage area is coordinated into the layout.

Right: View of Institutional Agency Corp. offices from large meeting room. Throughout these offices, feature post partitions with Vinyl-clad woodgrain Masonite panels and doors are used, highlighted with glass sidelights and transom panels.

Below: Offices of the Louis J. McAvoy Agency, National Fidelity Life Insurance Company, National Fidelity Life Building, use a paneled storage area to divide the general office from corridor serving private offices in rear. Dutch door with shelf provides mail room facility; counter in foreground serves visitors.
WHAT'S AHEAD IN 1968:

June July Issue:
MULTI-FAMILY RESIDENCES
Jack L. Bloom, Feature Editor

August September Issue:
EDUCATION FACILITIES
William P. Midgley, Feature Editor

October November Issue:
ARCHITECTURAL RESTORATION
John A. Huffman, Feature Editor

December January Issue:
1969 DIRECTORY
George W. Lund, Feature Editor

THE COVER:
The abstract design used for this issue's cover was achieved by dropping out all grey tones in a photograph of Janet Kuemmerlein's Lincoln University sculpture. The resulting black and white study of her work has been overprinted with a second color. The actual sculpture is shown on page 7.

ART IN / AS ARCHITECTURE
Kenneth Wilson, Feature Editor

The artist/craftsman in architecture ............... 7
The challenge to the architect ..................... 8
Sculpting a house .................................. 10
Art Commission comments ............................ 12
American Craftsman's Council ....................... 14
U.M.K.C. Architectural Library gift .................. 18
**Tectum**

**roof deck systems**

The lightest structural wood fibre board available.

- Tectum structural wood fibre board combines the primary qualities of a roof deck system in one homogeneous material.
- Tectum offers strength, acoustical control, and prefinished decoration.
- Tectum Plank and Tile is rated non-combustible by the National Board of Fire Underwriters.
- Tectum may be installed over standard framing with or without sub-purlins for flat or pitched construction.

Specify Tectum

THE Western

**THE FIREPROOFING COMPANY**

SUITE 707, TEN MAIN CENTER
KANSAS CITY, MISSOURI 64105
See how strikingly versatile roof design can be with Armco Joists

Do joist-supported roofs have to be look-alikes? Not in this shopping center. Look at its design: the accent is on individuality. Each store has an atmosphere entirely its own, suited to the goods it sells. Yet Armco Joists serve every roof in the complex—proving the diversity of steel joist applications. More and more, they’re being used in multi-story buildings and in applications previously reserved for other materials. And no wonder, Armco Joists are standardized for types, depths and lengths, and meet all Steel Joist Institute specifications. They make construction control and inspection easy.

Very likely you, too, will find a unique and compatible use for Armco Joists. If you'd like more information, call your nearest Armco Sales Office, or write to Armco Steel Corporation, Department W-108AA, 7000 Roberts Street, Kansas City, Missouri 64125.

Architects: A Carroll Brodnax, Architects and Associates, Houston
Steel Fabricator: Jim Doyle Co., Inc., Houston
Developer: Joe A. McDermott, Inc., Houston
Town and Country Village, Houston, Texas, showcases Armco Joists
in gable roof, hip roof and, in background, multi-story flat roof.
Now available for Kansas City area architects!

**DORIC**

ARCHITECTURAL ROOF TILE

This modern, concrete roofing tile is now being manufactured locally, assuring prompt delivery of all designs and colors. DORIC has been time-tested on more than 200,000 homes, motels, churches and commercial buildings, and offers more distinct advantages than any other roofing material in current use.

**MEETS OR EXCEEDS ALL F.H.A. SPECIFICATIONS**

**ECONOMICAL**...
prices are comparable to shake roofs.

**BEAUTIFUL**...
available in standard colors and a wide range of custom colors.

**FIREPROOF**...
the special DORIC concrete formula is completely fireproof.

**PERMANENT**...
a DORIC roof actually improves with age and will last the lifetime of any building.

**PROVIDES INSULATION**...
Dead air space between tile and sheeting (or old roof) provides added insulation on all roofs.

All DORIC applications will be handled by certified installers...free factory training available to recognized contractors.

**FOR TECHNICAL DATA AND SPECIFICATION SHEETS CONTACT:**

DORIC
ROOF TILE
320 Winchester Street, Olathe, Kansas 66061 / Telephone ST 2-3060
HE ARTIST/CRAFTSMAN IN ARCHITECTURE

(continued on page 14)
To raise the question of the relationship of art and architecture, with the usual implication that this relationship is deplorable, is an easy way to annoy a great many architects. Indeed, to talk about "art" and "architecture," as if architecture is something other than an art, is certain to offend quite a few A.I.A. members who think of themselves as artists-architects. It is not my intention to question this conviction (which I share), for I know that an architect can be an artist. This is not the basic problem, although I think that we should pay more attention to what goes on when architecture, as an art, comes in conflict with the business aspects of the profession. This is a large battlefield where critical issues of consequence are decided. Rather, our problem is to review with some degree of objectivity the methods by which we have arrived at our present state of affairs, namely that this matter is of sufficient importance to concern the editors of this professional journal. Hopefully, we might then suggest some improvements of our present practices.

I am willing to admit that architects do make use of art (such as sculpture and painting), and that we can find a fairly large number of artists who can point to architectural commissions. But the joining of forces has been, at best, irregular; and too often the results are at a rather low level of achievement—on both sides.

It is a curious commentary on our culture that for a period where there is so much new building, and so many artists willing to work, the happy combination of the best achievements of the architect, painter and sculptor is a rare event, and it is more likely to be marked by its novelty than by its excellence. Painters and sculptors blame the architect, and the architect blames the client (or the restrictions of budget, code or convention). But an exchange of accusations won’t rectify the wrongs. We can see in our architectural history (if we look back far enough) that the artist can indeed make significant contributions to the work of the architect. What is perplexing is that today this enrichment, with its mutual benefits, is no longer a common event. Since architecture is the art of the architect, and his work must be the point of departure, it is to the architect that we must turn for someone to take the initiative; and herein lies the challenge.

If we are to enjoy the benefits of an improved state of an architectural use of the "other arts," then it is necessary that the architect begin to think of these "other arts" as more than interior or exterior decoration. The "other arts" can provide a genuine enrichment of architecture, and in order for this to occur, these "other arts" must become an integral part of the architectural conception in its earliest stages. This means that, as with structural design, architectural enrichment must be an early concern of the architect. Also, he must accept
the fact that some "other artist" might know much more than he does on matters of the "other arts."

The structural engineer argues that the earlier he is consulted, the more effective and the more economical will be his contribution to the architect and to the latter's building. The same is true in the case of the painter or the sculptor (to name but two). The artist should be used as a consultant early in the design stages, and treated as a consultant rather than as a supplier. In this way he can facilitate the integration of his work with that of the architect. If there is cooperation between willing colleagues, and this is done early and on an intelligent level of give and take, then the results will be mutually beneficial.

To this observer, here is the crux of the problem. For too many years architects have waited far too long before considering the "other arts" in the development of their designs; and then too often, they have looked at these "other arts" only from the architect's point of view, which is overly protective of his design.

I am very much aware that a great many architects have been trained to think that a reliance on architectural sculpture, or on murals, is tantamount to an admission of a somewhat unsuccessful architectural design. We have all heard the captivating argument that a good building should be complete without the addition of ornament or embellishment. This is one reason why the artist should be a participant early in the scheme of things, and not merely a "decorator" who conceals, or distracts from the architect's achievements (or mistakes).

But the architectural esthetic, which argues that architecture is an art complete unto itself, is open to challenge. Perhaps once there was merit in this philosophy, when architects were struggling to break with a tradition of historical eclecticism, and sculptors and painters were also seeking new and independent paths. It was difficult to wed the arts when each was establishing a new identity for a contemporary age. But there has been considerable progress in the several arts, and perhaps more in sculpture and painting (as well as others) than in architecture with its restrictions in codes and clients.

A clear, long look at the other arts, as they are today, will tell the architect that there have been significant changes, and much of the new can add considerably to the art of architecture, provided that the architect adapts his vision and accepts the challenge awaiting him. If the challenge is accepted, and the architect's hand is extended to his fellow artist as a colleague, I have no doubt that the response will be impressive and to the benefit of all—including those of us who eagerly watch from the sidelines.
In developing the design for my house I started shaping a model or more accurately a piece of sculpture with little regard for the fact that it would end up being a house. I developed the form as a sculpture in its own right suitable for exhibition. The sculpture was influenced by its future as a house only to the extent of its being hollow to provide ultimately for living space. To maintain freedom in design the sculpture was modeled without establishing a scale.

The scale was determined after the sculpture was completed. Cardboard figures representing the future occupants were cut out and placed inside the sculpture to relate them to the space available and to see whether and where they would bump their heads. As it turned out the scale was set at 9/16 of an inch equals 1 foot. Special rules were prepared and the working drawings were made at this scale.

A duplicate of the sculpture was filled out as a house model and placed in the construction shack on the job for use by the contractor.

The challenge then was to start with a work of art and make it inhabitable. Function could very well follow form. I do not find this approach unreasonable or unnatural to the practice of architecture.

In the first place an architect is quite skilled, or should be, in adapting space to use. In fact, most of the architect’s planning time is spent partitioning a pre-determined space to planning needs. In new construction the larger elements of the building are blocked out and then sub-divided. The forms of the building are usually sized to the need and the final shape is frequently determined by the structural requirements.

Most any architect can remodel an old building and completely repartition it and make the form he has been given functional in terms of the needs of the tenant.

Many architects, in planning from the inside out, believe they are developing forms to follow function. More realistically this process only size follows function. The forms themselves are usually chosen for structural convenience or drafting convenience.

Then too, architects are quite frequently trying to cram a function into a piece of real estate of a very definite shape. When the real estate is used to its fullest the function follows the form of the real estate.

There are very few buildings where the form can actually express the function. A survey of dwellings around this planet can bring you to just one conclusion: People will live in anything.

But on with the house. With the scale set and the size of the structure determined I then set about to divide up the interior space to usable rooms and a workable floor plan. With a workable plan outlined I then set about to accomplish the structure.

The structure was developed to support the form. This approach must have been used by one Gustave Eiffel when he designed the supporting structure for the Statue of Liberty. In that case, the structure had to conform to the sculpture with no modifications. I can imagine Eiffel changing the original sculpture to have the girl hang the torch down at her side because it would be structurally simpler.

The form-follows-function idea is great for things like bicycles and airplanes, but seldom shows up in the static structures in architecture. A few specialized buildings such as auditoriums and stadiums can be made to express the function of their use. Even so, in the design of such structures the choice of workable forms is quite wide.

In today’s junk sculpture you can put together any shapes you please and still call it sculpture. For me, however, sculpture as in “Sculptural Architecture” means an order of forms essentially curvilinear.

I feel we can find a more natural home in curvilinear sculpture than we can in our Euclidean boxes. Our species has emerged through a few centuries of rolling hills, streams, trees and caves. Our lives, our movements and our kind are curvilinear.

In the design of a house this approach can be carried to an extreme. Some straight lines and some shapes of elementary geometry help to orient the occupants. Straight lines make the curves curvier in the total composition.

Again, I believe we can live in almost anything that will keep us out of the rain. As architects we should be able to convert almost any sculptural composition into a liveable dwelling. Instead of decorating a house that is expeditious to structure and compliant to the current and limited concepts of function I would much rather adapt my planning to the vital needs of art.
The Editors felt than an issue of this nature would be incomplete without comments from members of the Kansas City Municipal Art Commission. Following are their individual thoughts on this important subject of Art In/As Architecture.

**Lynn W. Bauer**, President Crown Center Redevelopment Corporation.

It becomes increasingly apparent today that urban man is a product of his total environment. Architecture could serve to visually raise the level of our day to day existence by incorporating art as an integral part of planning. In fact, some cities are requiring that at least one percent of the total construction cost of any public building be spent on art. “Art” might include such things as stained glass, fountains, ornamental benches, mosaics, fine paintings or sculpture. Art should be thought of in a very broad sense. Architecture itself could become “art” when carefully considered from the aesthetic standpoint, as well as from the practical standpoint of performing a function.

In Kansas City, as in most urban communities, it is becoming more and more important to reflect at great length on any proposed new construction and consider how it relates to the entire community. A visually pleasing environment which includes greenery and islands of peace and quiet for the city dweller would, I am sure, ultimately lead to a more attractive and productive Kansas City.


The integration of Art and Architecture is best realized when all design disciplines are invited to participate in the development and implementation of the design concept.

All too often “Art” is limited to a token recognition in the form of an allowance for a mural.

**Frederick James**, Widely Known Painter and Designer.

The “relationship” of art and architecture is a contradiction in terms. Architects are no longer artists and artists no longer think in terms of architecture. Worse, artists and architects look at each other across a gulf of suspicion and mistrust and whenever they do collaborate they do so speaking alien languages, on limited budgets and generally, with only limited artistic goals. Neither is to be blamed. In our mechanized, dehumanized new-world environment, the architect and the artist have sadly been forced to opposite poles of artistic attitudes and aims. Generally, on one hand the architect has narrowed his aesthetic sphere in his pursuit of “function,” even to the contradictory point of making an aesthetic fetish of his technical accomplishments. On the other hand, the artist has for the most part, been diddling with his private, anti-social experiments devoid of communciation or context.

These are generalizations. There are notable examples of great new functional forms in architecture which could be called expressive works of art. There are also new forms in sculpture and painting which seem to reach toward the architectural aesthetics of space and environment.

But both architecture and art—again, disassociated—as expressions of the human spirit seem unable to rise above the purely material and mechanical.

Perhaps in this interim of separation artists and architects will discover how much they need each other. Perhaps one day architects will again be artists and artists will relate their work to a more human “function.” But this will not come about until both have become re-humanized.

**Mrs. James J. Lally**, Advertising Arts and Interior Design.

I would like to strongly urge the establishment of an architectural program as an extension of one of our Kansas City galleries. Through this type of program knowledgeable local persons could make our public more aware of “built in art” of their environment. This would, without a doubt, heighten the citizens responsiveness to his surroundings and foster a greater view of artistic conceptions of an architectural dimension.


For the men who built the Parthenon it was unthinkable to have a building without sculpture, as it was for the men who designed and built Chartres or the Abby Library of St. Gall. Art and architecture were both art and partners—they were true expressions of their times. Unfortunately, America, influenced by the Industrial Revolution and the Puritan Revival, sought with few exceptions to divorce art and architecture. It is up to us in the 20th Century, with all of our industrial and creative “know how” to once again make superb contemporary architecture and original contemporary art truly partners in fully mirroring our times.
There is a tendency today to admit all kinds of hetero-
genous creations into the sphere of the arts. These
frequently encompass telephones, lamps, skyscrapers,
airplanes, as well as paintings and sculptures. To many
people, all can be considered works of art as long as
some merit of design and style are in evidence. Perhaps
so, yet I feel we should acknowledge basic differences
between a lamp and a picture—between those products
of human inventiveness that serve a practical purpose
and those that are expressions of ideas and imagination.
We might even go along with Herbert Reed, who in his
ART IN SOCIETY, says: "It is necessary to distinguish in
the first place between art as an economic factor.... to
satisfy practical needs, and art as an expression of ideals,
spiritual aspirations and myths—the ideological aspect
of art." The first we might refer to as the utilitarian arts
which would include architecture, interior decoration,
furniture and utensils, pottery and ceramics, fabrics,
textiles, and industrial design. The second might be
designated as the expressive arts. These would embrace
sculpture, drawing, painting, graphic arts, illustration,
commercial art, and stage design. Of the utilitarian arts,
there is no question but that architecture ranks as the
highest form, one that even touches on some of the sig-
nificant qualities of expressive arts as well as to serve a
practical function.

Good architecture means not only a thorough under-
standing of form, space, color, design and proportion,
but also becomes a tangible symbol and record of human
history, taste, and aspirations. We might cite a few
examples in the development of American architecture.
Independence Hall in Philadelphia, built originally as the
Colonial state capitol of Pennsylvania, represented 18th
century Georgian standards of design, symmetry, and
stylistic treatment that are traceable to Palladio, the great
16th century Italian Renaissance architect.

Greek revival houses, whether in New England, New
York State, Ohio, Virginia or Mississippi reflect the atten-
tion and sympathy of people in our early American repub-
lic for the Greeks who had just fought their war of
independence against the Turks. It was felt that the Greek
temple form with its Doric or Ionic colonnades could be
applied effectively to houses and public buildings with a
resulting stateliness and charm that had great appeal.
This architectural style inferred that our new democratic
society had much in common with the democratic politi-
cal ideals of the Greek City States.

In the late 19th century Henry Hobson Richardson of
Boston proposed the Romanesque style of central and
southern France as suitably expressive of the vigor of a
new and rapidly expanding America. Notable examples of
his work are: in Boston, Trinity Church; in St. Louis, the
old Union Station; in Kansas City, houses on Quality Hill
(only a few of which remain today). Soon after this came
the work of Root of Chicago. His Merchant's Exchange
in Kansas City was a very fine example by him—alas,
until just a few days ago when it did succumb to the
wrecker's blows in spite of the efforts of members of the
AIA and others who realized its importance, both his-
torically and architecturally in the heritage of Kansas
City. The Union Station in Kansas City reflects the Roman
and Baroque grandeur that was epitomized in the 1893
World's Fair. Also, it stands for the era in the country
when railroads marked the flow and pulsation of an
economic life in which Kansas City served as a great
transportation center.

Our City Hall, together with the Jackson County Court
House, speak of the rather formal, but very tasteful style
of the 1930's which stemmed from the Paris Exposition
of 1925, and here was applied to the new skyscraper
form of building. That somewhat astark and austere
factory-like or hospital-like style formulated by the Le
Corbusier found an echo in various works in Kansas City
by Frank Lloyd Wright, the great imaginative American
genius. Even though not finished to his satisfaction, the
Community Christian Church does reflect his ideas. It
has great simplicity and an amazing daring in its sheer,
unbroken horizontal planes. Among the most recent
buildings, I have selected the BMA building for mention.
It is typical of the energy, progress, and up-to-dateness
of this city in the 1960's. It makes skilful use of modern
structural techniques, materials, and the striking high-
rise style of architecture.

There have been times when architecture has been
over-ideal, too theoretical, and too removed from practical
needs and conditions. Such were the great manor houses
of England in the 18th century, put up under the influ-
ence of Palladio in Italy. They were intended as show
pieces more than anything else. They did not satisfy very
well every day living conditions and needs. Then, on the
other hand, there have been times when architecture has
been over-practical, very hard, cold and inhuman. I am
thinking of the international style, which in itself is rather
sterile. That was when Le Corbusier was thinking in terms
of buildings as machines for living, houses especially.
Many of the modern commercial skyscrapers have this
rather inhuman stark and steely character. And so it
seems obvious that architecture does bear a very direct
relationship in human life to history and to environment.
It is a tangible expression of the culture and artistic
ideals of the times.

Unfortunately, the great majority of people seem un-
appreciative, insensitive, and unknowing of these matters
and all they think about is what progress should be made
in the city. They believe that only new buildings have any
validity and anything that is old, hardly a generation or
more in age, should be torn down completely to make
room for the new. But there are some people, a minority,
who have the conviction that we should cherish buildings
that pertain to the history of this community and that if
at all possible these should be preserved. Realizing the
need for some kind of control over historic buildings and
areas, the Art Commission, with the help of members of
the AIA, has drawn up a set of recommendations for the
establishment of a Landmarks Commission. This has
been through the legal department of the city and has
now reached a state where it may, in the immediate
future, be presented as an ordinance for the City Council
to consider and to pass on. We hope this may already
have been done by the time this comes to your attention.
We believe this is a very important step in the preserva-
tion of architectural works that may be considered to
have value historically and artistically in the heritage of
Kansas City.
Janet Kuemmerlein, Secretary of the Kansas Artist-Craftsman Association, discusses the AMERICAN CRAFTSMAN’S COUNCIL

Much architecture of this century has ignored the added vitality which the work of artist-craftsman can contribute to a structure.

The architect, being pressed by the client to solve a continuous series of economic problems concerning space, budget, building codes, zoning laws and rapidly changing building techniques, often neglects the area of the artist-craftsman. Many times this neglect can be seen in the finished building by a monotony of gridiron textures, hard, industrial looking surfaces, all lacking the warmth and fluidity of the human hand. Attempts to relieve this situation have resulted in works of art referred to by architects as “applied art” and which, in most cases, are as unsatisfactory to the artist-craftsman as to the architect.

In order that a better solution be found, the artist-craftsman can no longer limit himself to the use of his media but must extend the boundaries of his knowledge to include an understanding of architectural structure and the form it takes in a building. The result is not merely a tacked on embellishment to fill an empty space but work genuinely and uniquely related to the building while retaining a life of its own.

During his recent travels in America, the architect, Gio Ponti, was interested to find a movement that promotes the development of hand work. Although Mr. Ponti has much intuition and is always ready to offer guidance to the hands of others, he shares with many architects a certain shyness in using his own hands.

The movement is that of the American Craftsman’s Council, sponsored by Mrs. Vanderbilt Webb and expressed in the Craft Horizon Magazine. It is not only aimed at creating an American Guild of Craftsmen, but which also promotes the work of artists and intellectuals.

The American Craftsman’s Council was founded in 1943. It is the only national organization dedicated solely to Craftsmen. In 1945 it founded the School for American Craftsmen at the Rochester Institute of Technology. In 1956 it opened the Museum of Contemporary Crafts on 53rd St., in New York and American House, a retail shop handling only the work of American Craftsmen. The organization is divided into six regions, each having its own conferences and juried exhibitions. The Craftsman-Trustee of the South-Central Region is Sheldon Carey, Professor of Ceramics at the University of Kansas. In 1964 a World Congress of Craftsmen was held at Columbia University in New York and was attended by 300 craftsmen from 53 countries.

The work of this organization has helped to establish improved communications between a discerning public and the professional artist-craftsman. An additional function is an Architectural & Interior Design Service which includes a Consultation Bureau, a Photo-Slide Library, (with work available for reference), and personnel to act as liaison between the Architect and the Craftsman.

The American Craftsman’s Council sees evidence that a closer association is taking place between the Architect and the Artist. The Council has defined this association as “one that seeks to satisfy both sensitive and rational man, by giving meaning to space by relating form and use to human proportions and by rejoining the arts under a common roof.”
Haydite is the original, time proven aggregate for producing lightweight structural concrete and concrete products. Concrete made with Haydite weighs approximately ½ less than concrete made with ordinary sand and gravel yet provides equal or greater strength.

Extensive testing and nearly 50 years of jobsite experience have proven Haydite's superiority in durability, fire resistance, and both thermal and acoustical insulating qualities.

Other uses of Haydite aggregate include refractory concrete, insulating concrete, guniting, insulating fills, roofing granules, filtering media and hydroponics.

Call us for detailed information on specific uses of Haydite.
CONTROL TECHNIQUE

Lightweight

AGGREGATE FOR STRUCTURAL CONCRETE

A YARD OF CONCRETE

Total wt. of all ingredients = Actual yield
Actual wt. of concrete in lbs./cu. ft.

Regular yield determinations of fresh concrete should be made to:

1. Insure uniformity in cement content.
2. Make sure the customer is getting a yard of BUILDEX lightweight concrete.
3. Maintain the design strength for the job.

PCS CONCRETE CURING COMPOUND

Cures, Seals, Dustproofs...
In a Single Application.

When 1,000,000 sq. ft. were recently added to its Kansas City headquarters, Hallmark Cards wanted to move in quickly. And, by using PSC Chlorinated Rubber Curing Compound, access to the new wing was accomplished in just 24 hours.

PSC Chlorinated Rubber Concrete Curing Compound quickly cured, hardened, sealed and dustproofed the 800,000 square feet of fresh cement in a single application. In addition, the single, tough coating protects against freeze-thaw cycles, salts, petroleum products, most acids, alkalis and water. Applied by a low pressure spraying unit, the PSC Curing Compound also permitted tile to be laid over much of the area without special surface preparation.

For further information call, write or wire:

THE Process Solvent Co. Inc.
P.O. Box 4437
Kansas City, Kansas 66104
NEW!
PRECAST CONCRETE
STRUCTURAL HANDBOOK

This 212-page Handbook provides Engineers and Architects with
- Design Examples
- Load Tables
- Details
on Standard Precast Concrete Products.

SEND FOR YOUR COPY NOW

15 STANDARD BRICK
(8" x 2 1/4" x 3 3/4")

15 HANLEY JUMBO NORMAN BRICK
(11 3/4" x 2 3/4" x 3 3/4")

The Hanley Jumbo Norman Unit means substantial savings in both labor and material costs—75% more surface area than standard size brick—one-third less vertical joints—one sixth less horizontal joints. Proportional to standard brick, Hanley Jumbo Norman is available in 30 Duramic* glazed brick shades and 12 Summerville face brick shades. Specify Hanley and save.

DISTRIBUTORS:
Sonken-Galamba Corporation
2ND & RIVerview
KANSAS CITY, KANSAS 66118
TELEPHONE 913 MA 1-4100
GREAT WESTERN
Founded in 1907 and an original "Colorizer" Associate.
Great Western Paints are sold throughout the 50 states.
Two modern factories now combine to give you increased production, faster service and lowest prices consistent with guaranteed quality.

WE EXIST TO SERVE YOU!

PROTECTIVE COATINGS Complete paint specifications including Epoxies, Urethanes, Seamless Floor Covering, Industrial Coatings.
COLOR ALBUMS Widest color selection, anywhere. 3 complete lines—Colorizer, Colorama, and Decorator.
VINYL WALLCOVERINGS Sanitas—Wallclad—Cohyde—Suwide.
Complete stocks in 3 warehouses.

WAREHOUSES AND SALES OFFICES IN
ST. LOUIS
1823 Washington
(314) Central 1-0865
OMAHA
27th & Douglas
(402) 345-3536
KANSAS CITY
1207 W. 11th
(816) BA 1-1322
FORT SMITH
515 Rogers
(501) SU 3-1118
KANSAS CITY
3308 Troost
(816) LO 1-5693
CHICAGO
3209 W. 111th
(312) 445-5544

ARCHITECTURAL PHOTOGRAPHY
PAUL S. KIVETT
WILLOW 2-5146 / 1507 MEWS DRIVE
KANSAS CITY / MISSOURI 64131

U.M.K.C. LIBRARY GIVEN $450.00

The Kansas City Chapters of the American Institute of Architects, the Producers' Council and the Construction Specification Institute recently presented the University of Missouri—Kansas City with checks totaling $450.00.

As in previous years, the funds will be used to purchase books on architecture for that special section of the U.M.K.C. Library. Dr. Kenneth J. LaBudde, Library Director, accepted the donation for the University.

Officials present for the presentation ceremony included (from left to right in the photograph): David Brey, Chairman of the A.I.A. Library Committee; George H. Ehrlich, Chairman of the Department of Art and Art History; Bill Love, President of the C.S.I.; Jim Berg, President of the Producers' Council; Dr. LaBudde; William M. Conrad, A.I.A. Chapter President; Clarence F. Watson, President-Elect of C.S.I.; and Harold Vince, Past President of Producers' Council.
CITY BLOCK pre-shrunk masonry units were specified in St. James Lutheran Church, Kansas City, Missouri.

Architect: William M. Conrad and Associates; General Contractor: C. A. Kelly
Masonry Contractor: David Brothers Masonry & Construction Company

CITY BLOCK'S PRE-SHRUNK MASONRY UNITS
ELIMINATE "AFTER BUILDING" SHRINKAGE!

High pressure steam cured for eight hours, CITY BLOCK'S pre-shrunk masonry units have a maximum moisture content of 30% with maximum linear shrinkage .030. These are specifications you can count on . . . and the blocks can be delivered in one day's time! CITY BLOCK'S remarkable new 80 foot long dual high pressure steam curing vessels cure blocks at a temperature of 360° F under pressure of 150 lbs. P. S. I. for consistent product uniformity and building reliability.

For more information contact
CITY BLOCK AND PRODUCTS COMPANY
1212 West 24 Highway
Independence
Missouri 64050
Telephone (816) Clifton 2-8760
Be sure your contractor is qualified—select a Kansas City Chapter, AGC General Contractor.

### KANSAS CITY DIVISION

<table>
<thead>
<tr>
<th>Contractor Name</th>
<th>Address</th>
<th>Phone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Barcus, L. G. &amp; Sons, Inc.</td>
<td>1430 State Avenue, KCK</td>
<td>MA 1-1100</td>
</tr>
<tr>
<td>Bennett Construction Co., Inc.</td>
<td>3252 Roanoke Road</td>
<td>JE 1-4544</td>
</tr>
<tr>
<td>Bishop Construction Company,</td>
<td>3314 Roanoke Rd.</td>
<td>AD 1-7771</td>
</tr>
<tr>
<td>Brunn, S. R. Construction Co.</td>
<td>510 Southwest Blvd., KCK</td>
<td>AD 6-7890</td>
</tr>
<tr>
<td>Cahill, D. Construction Co.</td>
<td>4721 Denver Avenue</td>
<td>WA 1-3966</td>
</tr>
<tr>
<td>Callegari, Bob Construction Co.</td>
<td>7930 State Line, Box 8564</td>
<td>KCK NI 8-2680</td>
</tr>
<tr>
<td>Collins Construction Co.</td>
<td>3160 Fairfax Road, KCK</td>
<td>FI 2-7030</td>
</tr>
<tr>
<td>Dean, Chester A. Construction Co., P.O.</td>
<td>4026 N. Oak Trfwy, N.K.C.</td>
<td>GL 3-3100</td>
</tr>
<tr>
<td>Dreier &amp; Son Construction Co.</td>
<td>1123 Guinard Blvd., KCK</td>
<td>DR 1-1616</td>
</tr>
<tr>
<td>Dunn, J. E. Construction Co.</td>
<td>929 Holmes</td>
<td>474-8600</td>
</tr>
<tr>
<td>Dutilt Construction Co.</td>
<td>4908 Lister</td>
<td>WA 1-8925</td>
</tr>
<tr>
<td>Elliott, Hiram Construction Co.</td>
<td>922 Walnut</td>
<td>HA 1-1263</td>
</tr>
<tr>
<td>Farmer, Richard W.</td>
<td>4026 N. Oak Trfwy, N.K.C.</td>
<td>GL 3-3100</td>
</tr>
<tr>
<td>Flett Construction Co., 4325 Troost</td>
<td></td>
<td>WE 1-3157</td>
</tr>
<tr>
<td>Fogel-Anderson Construction Co.</td>
<td>1212 East 8th Street</td>
<td>VI 2-7930</td>
</tr>
<tr>
<td>Fogel, John M. Construction Co., P.O.</td>
<td>8081 Prairie Village</td>
<td>EN 2-2344</td>
</tr>
<tr>
<td>Fox Construction (Honorary)</td>
<td>6540 Summit</td>
<td>HI 4-1677</td>
</tr>
<tr>
<td>Haren &amp; Laughlin Construction Co.</td>
<td>953 Minnesota Ave., KCK</td>
<td>DR 1-6230</td>
</tr>
<tr>
<td>Henry, R. L. Construction Co.</td>
<td>702 Main Street, Grandview</td>
<td>SO 3-1616</td>
</tr>
<tr>
<td>Hucke, Clarence P. Company,</td>
<td>816 Dwight Bldg.</td>
<td>HA 1-3403</td>
</tr>
<tr>
<td>Interstate Construction Corp.</td>
<td>1615 Argentine Blvd., KCK</td>
<td>MA 1-6165</td>
</tr>
<tr>
<td>Kelly, Randall Construction Co.</td>
<td>712 V. F. W. Bldg.</td>
<td>LO 1-0515</td>
</tr>
<tr>
<td>Lapham, Reese Construction Co., Inc.</td>
<td>1401 Fairfax Trfwy, KCK</td>
<td>DR 1-3606</td>
</tr>
<tr>
<td>Lindgren, Alfred, Inc.</td>
<td>1247 North Askew</td>
<td>CH 1-4900</td>
</tr>
<tr>
<td>Maxwell &amp; Assoc. Constr. Co., 413 S.</td>
<td>Liberty St., Indep., Mo.</td>
<td>CL 2-2700</td>
</tr>
<tr>
<td>Messina Bros. Construction Co., Inc.</td>
<td>1200 8th 6th Street</td>
<td>VI 2-1737</td>
</tr>
<tr>
<td>Mid-Western Construction Co.</td>
<td>7201 Hulwood Avenue</td>
<td>FL 6-1147</td>
</tr>
<tr>
<td>Miller-Stauch Construction Co.</td>
<td>2323 Commerce Tower</td>
<td>VI 2-5701</td>
</tr>
<tr>
<td>Patyi, S. Construction Co.</td>
<td>1340 Admiral Blvd.</td>
<td>HA 1-5827</td>
</tr>
<tr>
<td>Phillips Construction Co., No. 1</td>
<td>Eaton Street, KCK</td>
<td>AD 6-7777</td>
</tr>
<tr>
<td>Rau Construction Company, 5407 West</td>
<td>103rd O.P., Ks.</td>
<td>NI 2-6000</td>
</tr>
<tr>
<td>Rawlings, William S. Company, 800 West</td>
<td>47th Street</td>
<td>WE 1-1164</td>
</tr>
<tr>
<td>Seal, J. R. Construction Co.</td>
<td>11300 West 89th, O.P., Ks.</td>
<td>TU 8-2676</td>
</tr>
<tr>
<td>Sharp Bros. Contracting Co.</td>
<td>1014 East 19th St.</td>
<td>BA 1-2747</td>
</tr>
<tr>
<td>Swanson Construction Company, 3305 Terrace.</td>
<td></td>
<td>JE 8-7000</td>
</tr>
<tr>
<td>Universal Construction Company, 29 Greystone, KCK.</td>
<td>FI 2-1150</td>
<td></td>
</tr>
<tr>
<td>Vick-Lintecum General Contractors, Inc.</td>
<td>1300 Swift, N.K.C., Mo.</td>
<td>VI 2-0550</td>
</tr>
<tr>
<td>Watson, James Construction Co., Inc.</td>
<td>4331 Ridgeway Dr.</td>
<td>FL 3-4760</td>
</tr>
<tr>
<td>W. H. &amp; R. Construction Co.</td>
<td>1814 Harrison</td>
<td>BA 1-2880</td>
</tr>
<tr>
<td>Welsh, E. J. Construction Co.</td>
<td>1003 Cleveland</td>
<td>CH 1-2280</td>
</tr>
<tr>
<td>Winn-Senter Construction Co.</td>
<td>901 West 43rd Street</td>
<td>PL 3-1166</td>
</tr>
</tbody>
</table>

### CENTRAL DIVISION

<table>
<thead>
<tr>
<th>Contractor Name</th>
<th>Address</th>
<th>Phone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dean Construction Company</td>
<td>501 E. 2nd St., Sedalia, Mo.</td>
<td>TA 6-8460</td>
</tr>
<tr>
<td>Epple, John Construction Company</td>
<td>1471 Hickory, Columbia, Mo.</td>
<td>QI 3-3945</td>
</tr>
<tr>
<td>Hathman, J. E. Inc.</td>
<td>7-A No. 10th, Columbia, Mo.</td>
<td>QI 3-5407</td>
</tr>
<tr>
<td>Knipp, Richard Construction Co.</td>
<td>1204 Pannell, Columbia, Mo.</td>
<td>QI 2-9129</td>
</tr>
<tr>
<td>Simon, B. D. Construction Co.</td>
<td>607 E. Ash, Columbia, Mo.</td>
<td>442-1114</td>
</tr>
<tr>
<td>Westport Construction Co., P.O. Box 466</td>
<td>Clinton, Mo.</td>
<td>TU 5-2231</td>
</tr>
</tbody>
</table>

### NORTHERN DIVISION

<table>
<thead>
<tr>
<th>Contractor Name</th>
<th>Address</th>
<th>Phone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Martin Construction Co.</td>
<td>118 N. 3rd, Hannibal, Mo.</td>
<td>AC 1-0310</td>
</tr>
<tr>
<td>Parsons, Charles Const., Inc.</td>
<td>Schneider Bldg., St. Joseph, Mo.</td>
<td>BR 9-5621</td>
</tr>
<tr>
<td>Thomas Constr. Co., Inc.</td>
<td>Box 549, 1111 S. 8th, St. Joseph, Mo.</td>
<td>AD 2-5433</td>
</tr>
</tbody>
</table>

### SOUTHERN DIVISION

<table>
<thead>
<tr>
<th>Contractor Name</th>
<th>Address</th>
<th>Phone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aton Brothers Construction Co.</td>
<td>1571 E. Cherokee, P. O. Box 3236</td>
<td>Springfield, Mo.</td>
</tr>
<tr>
<td>Baumann, George E.</td>
<td>713 E. Austin, Box 495, Nevada, Missouri</td>
<td>NO 7-4846</td>
</tr>
<tr>
<td>Bramer Construction Co.</td>
<td>1701 W. Walnut, Springfield Mo.</td>
<td>UN 5-2884</td>
</tr>
<tr>
<td>Carr, Homer Construction Co., W. Fairview &amp; Mo. Pacific</td>
<td>RR Tracks, Carthage, Missouri</td>
<td>FL 8-5959</td>
</tr>
<tr>
<td>Carson-Mitchell, Inc.</td>
<td>601 N. Glenstone, P.O. Box 667</td>
<td>Springfield, Mo.</td>
</tr>
<tr>
<td>Dalton-Killinger Construction Co.</td>
<td>220½ W. 4th, P.O. Box 607, Joplin, Mo.</td>
<td>MA 4-0561</td>
</tr>
<tr>
<td>Dondlinger &amp; Sons Construction Co., Inc.</td>
<td>1206 E. Lincoln, Wichita, Ks.</td>
<td>TU 1-8743</td>
</tr>
<tr>
<td>Garbee, William P., 1334 E. Grand St., Springfield, Missouri</td>
<td>UN 9-9669</td>
<td></td>
</tr>
<tr>
<td>Gold Construction Co.</td>
<td>224 Hayden, Springfield, Mo.</td>
<td>TU 3-0630</td>
</tr>
<tr>
<td>Jones Bros. Construction Co., 1100 Byers Ave., Joplin, Mo.</td>
<td>MA 3-6310</td>
<td></td>
</tr>
<tr>
<td>M-P Construction Co.</td>
<td>663 E. Central, Carthage, Mo.</td>
<td>FL 8-2118</td>
</tr>
<tr>
<td>Maggi Construction Co., 7th &amp; Olive, Box 246, Rolla, Mo.</td>
<td>EM 4-1111</td>
<td></td>
</tr>
</tbody>
</table>

### VISITING

<table>
<thead>
<tr>
<th>Contractor Name</th>
<th>Address</th>
<th>Phone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fruin-Colon Contracting Co.</td>
<td>1706 Olive St., St. Louis, Mo.</td>
<td>MA 1-2882</td>
</tr>
<tr>
<td>Del E. Webb Corp., 4601 Madison Ave., K., Mo.</td>
<td>1-8743</td>
<td></td>
</tr>
</tbody>
</table>

### ASSOCIATED GENERAL CONTRACTORS

**KANSAS CITY CHAPTER**

632 West 39th Street
Kansas City, Missouri 64111