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**ARCHITECT**

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# THE MISSOURI ARCHITECT

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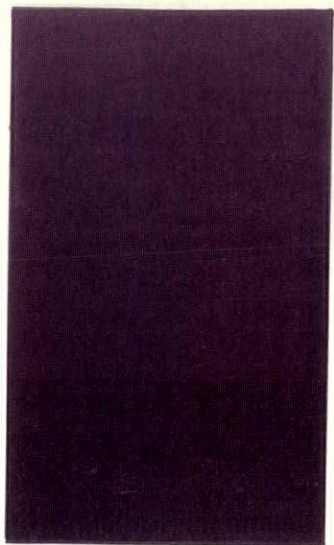
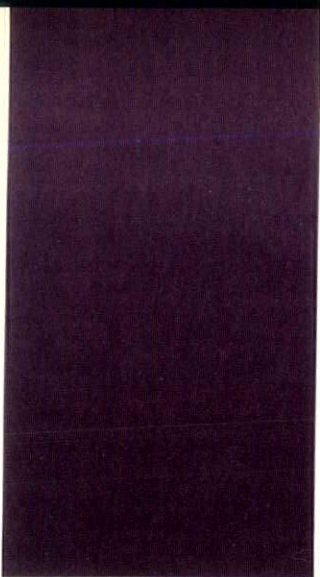
## PURPOSES OF M A R A

To improve the relations between members of the architectural profession and the general public through a program of education and cooperation.

To encourage the active participation of architects in civic affairs generally, to the end that the general public may become better acquainted with and more fully appreciate the contributions of the architectural profession toward the peace, health, culture and security of society, and to the end that all Missouri architects may become more keenly conscious of their obligations to the public, and their duty as members of the profession, and as citizens, to contribute their full share toward the preservation of the peace, health and safety of the citizens of this State.

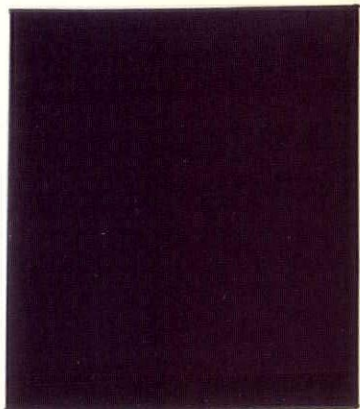

To encourage its members, by both precept and example, to obey the laws of the State of Missouri, requiring and providing for the registration of architects, and to assemble and disseminate such information through the State of Missouri, as will tend to induce the public generally to obey said laws.



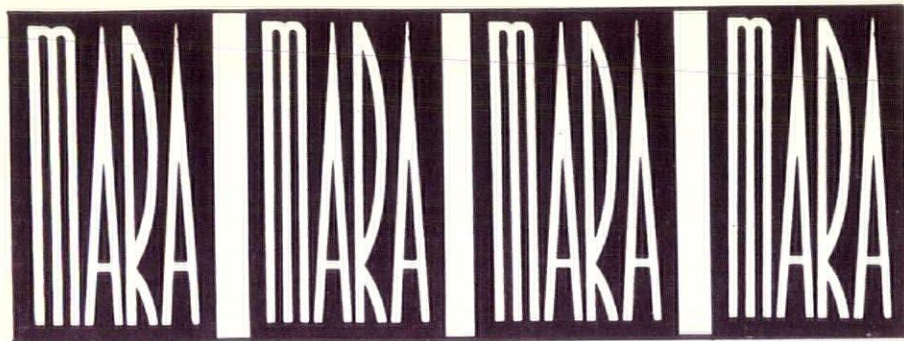


"If the poor quality of teaching, common enough in college faculties, was displayed by the football coach, he would lose his job; furthermore, if he does not produce victory fairly often, he will lose his job. What would happen to college teachers if their tenure of appointment were determined by the scholarly efficiency of their pupils.

William Lyon Phelps







## PRESIDENT'S COMMENT

The Officers and Board of Directors held a meeting in Jefferson City in July and another meeting during September at the Tan-Tar-A Resort in the Lake of the Ozarks.

THE LONG RANGE GOAL OF MARA IS TO CONTINUE THE LEADERSHIP OF THE ARCHITECTURAL PROFESSION IN THE STATE OF MISSOURI. THE MEMBERSHIP IS NOW 627 ARCHITECTS AND THE INDICATION IS THAT WE WILL CONTINUE TO GROW BECAUSE OF THE MANY FINE PROGRAMS MARA HAS EXECUTED.

One of the responsibilities of our Association is to explain the function of our profession to the Public and particularly to the Construction Industries in Missouri. In this regard we hope to continue the expansion of our membership, the Missouri Architect, committee work and attendance at our annual convention.

Various aspects of the architectural profession were discussed and the activities of MARA reviewed in much detail at these meetings.

The September meeting was held in the beautiful resort atmosphere architects well appreciate. John Paulus and Dave Clark joined our meeting. Everyone thought the following comment on ethics was well stated . . . Director Kromm: "What does our lawyer think about procedure?" Counsel Burruss: "We need it!"

The Board of Directors approved the numerous committee assignments. Any member who would like to be appointed to a committee should write for an assignment.



THE ARCHITECTURAL AWARD FOR TUITION TO AN OUTSTANDING ARCHITECTURAL STUDENT WAS RAISED FROM \$200.00 TO \$300.00. This award has been presented to students of the School of Architecture at Washington University for the past three years. It is now one of the top awards at the school.

The Board of Directors also approved MARA program of amendments to the Missouri Revised Statutes to be recommended to the 73rd Missouri General Assembly. These proposals are of great benefit to the Public and Architectural Profession. They pertain to THE CORPORATION PRACTICE OF ARCHITECTURE, STATUTE OF LIMITATIONS ON ARCHITECTURAL DESIGN, REQUIREMENT OF AN ARCHITECTURAL DEGREE TO PRACTICE ARCHITECTURE AND EXPERIENCE REQUIREMENT FOR APPOINTMENT TO THE REGISTRATION BOARD. These four changes were approved by the Board after many hours of research and reviewing the Statutes. Members are urged to become familiar with these proposals. Every architectural student should be acquainted with them. Members should also become familiar with the Group Insurance Program endorsed by MARA.

The next Board Meeting is scheduled for November 6th in Jefferson City. Our legislation activities will again be reviewed at this meeting.



There are no gains without pains. — Benjamin Franklin

Integrity comes high. Few seem able to afford it. — Marious Hansome

Learn from the mistakes of others. You can't live long enough to make them all yourself. — Groucho Marx

TO LIVE WITH A HIGH IDEAL is a successful life. It is not what one does, but what one tries to do, that makes a man strong.  
— Ernest Hemingway



# M A R A C O M M I T T E E S

The following committees are appointed for the 1964-1965 year. Members who wish to be appointed to a committee write President Thias.

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Professor Bockhorst  
Linn Elam  
Max Sandford

David Pearce  
Walter Kromm  
William Harris  
Ed Waters

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Maurice Johansen  
Milton J. Bischof, Jr.

Paul Rich  
William Conrad  
Frank R. Slezak

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Dave Clark - Vice Chairman  
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K. O. Brown  
Walter Kromm

Roy Pallardy  
David Pearce  
Ed Waters  
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Dick Stahl - Chairman  
Lou Geis  
Curtis Ittner

Dave Pearce  
Linn Elam

## INTER-PROFESSIONAL

Roy Pallardy - Chairman  
Bryce Hastings  
Hal Hawkins  
Ted Hoener  
Joe Cernik

Dave Clark  
Patrick O'Meara  
Don Buller  
John Paulus  
William Duncan



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John Paulus  
Vern Hillman

David Brey  
George Berg  
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Harold Davis  
Richard Ramsey

Don Buller  
John Monroe  
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David Pearce  
John Monroe  
Robert Elkington  
Rex Becker

David M. Brey  
John Hewitt  
David Clark  
Luther Willis  
Harold Casey

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Kurt Landberg  
Robert Oswald

Edward Dieckmann  
Wilbur Campbell

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Laurance Berri  
Thomas Tebbets  
Leslie A. Black

John Taylor  
Wayne D. Johnson  
Paul Rich  
John A. Bryan

## **LAW, INSURANCE AND FEES**

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David Brey  
Arthur Koelle

John M. Hewitt  
Hal Hawkins

## **FINANCE COMMITTEE**

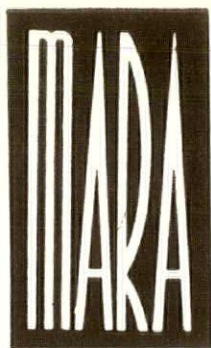
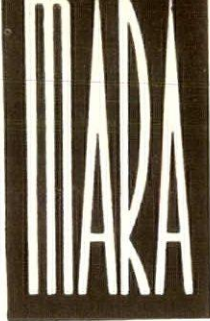
Don Buller - Chairman

## **ETHICS COMMITTEE**

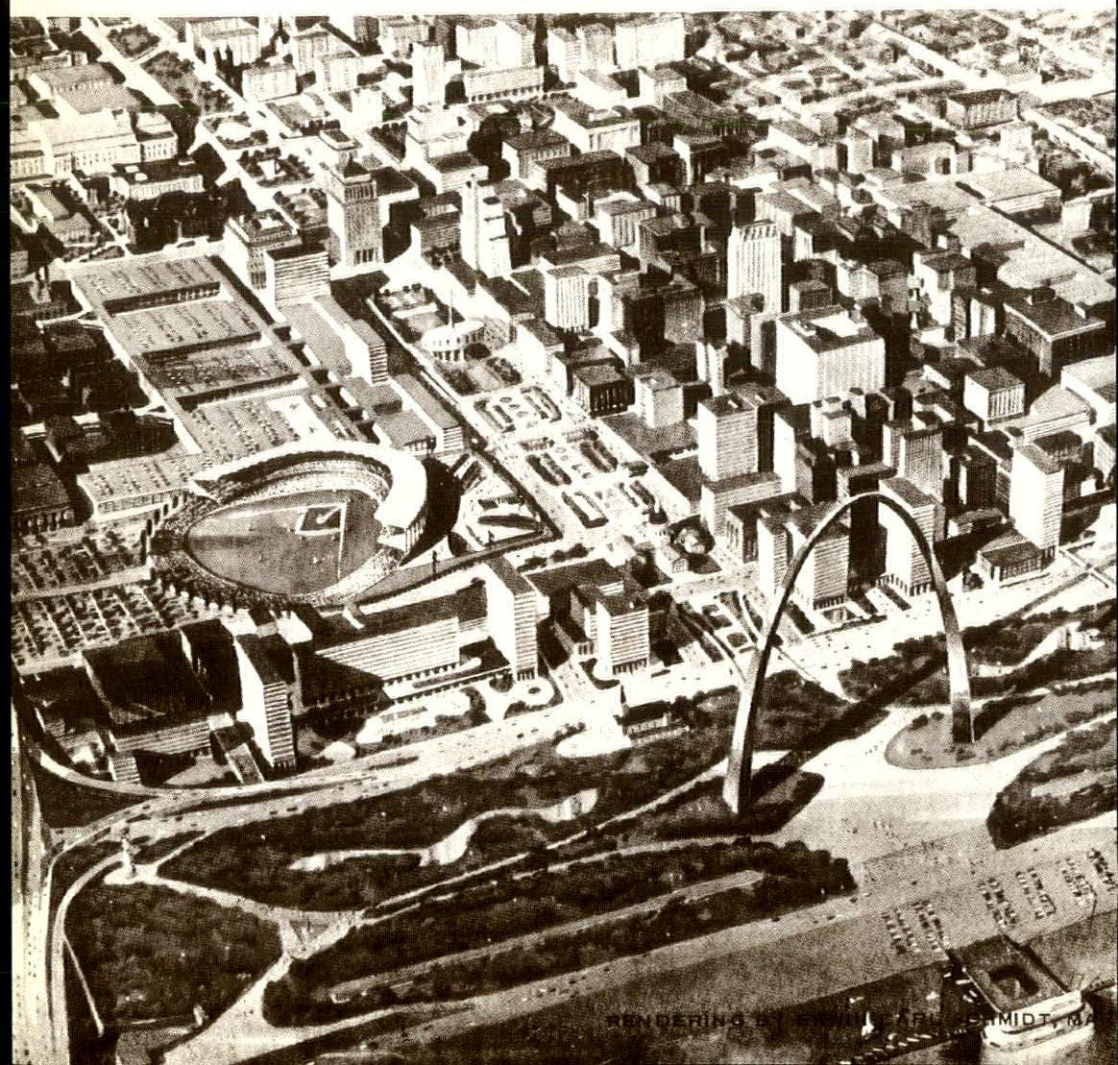
Rex Becker - Chairman  
K.O. Brown  
Max Sandford

Dave Pearce  
Lou Geis  
Richard Nichols





**WILL MEET AT THE BEL AIR HOTEL  
MAY 15, 1965 THE HOTEL OVERLOOKS  
THE GATEWAY ARCH**



RENDERING BY FRANK PHILIP SCHMIDT, M.A.





Planning the Ladies Activities for the Annual Convention to be held in St. Louis, are the wives of architects of the Missouri Association of Registered Architects.

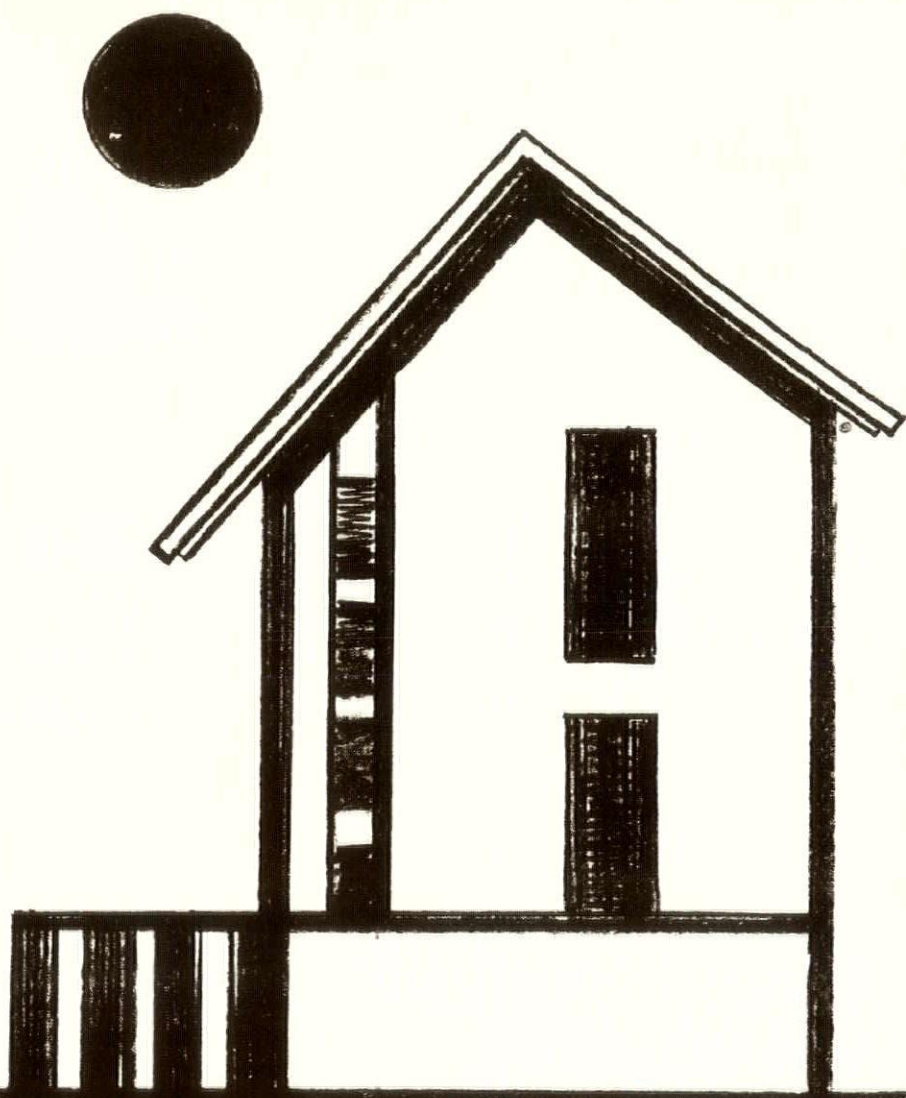
Seated from left to right are Mrs. William Harris, Mrs. Charles Danna, Mrs. K.O. Brown, Mrs. Fred Struckmeyer, who will review a leading book on Architecture for the Architects' wives and guests, Mrs. David Pearce, Mrs. Walter Kromm and Mrs. Edward J. Thias. The Luncheon was held at the residence of Mrs. Thias on September 3rd.





Proposed legislation was the topic of discussion at the July board meeting of the Missouri Association of Registered Architects, which was held in Jefferson City. Shown here clockwise around the table are Directors William Conrad Kansas City; Roy Pallardy, Jefferson City; K.O. Brown, Building Commissioner for the City of St. Louis; MARA Counsel Charles Howard; President Edward J. Thias of St. Louis; Treasurer Don Buller of Sedalia; Directors Dick Nichols, Springfield; Dick Stahl, Springfield; David Pearce of St. Louis; Vice President Max Sandford, Kansas City and Secretary Edwin Waters of Springfield.





THERE AREN'T ANY DOORS!

This Architect likes to stress SIMPLICITY in his work.





## AUTOMOBILE GRAVEYARDS



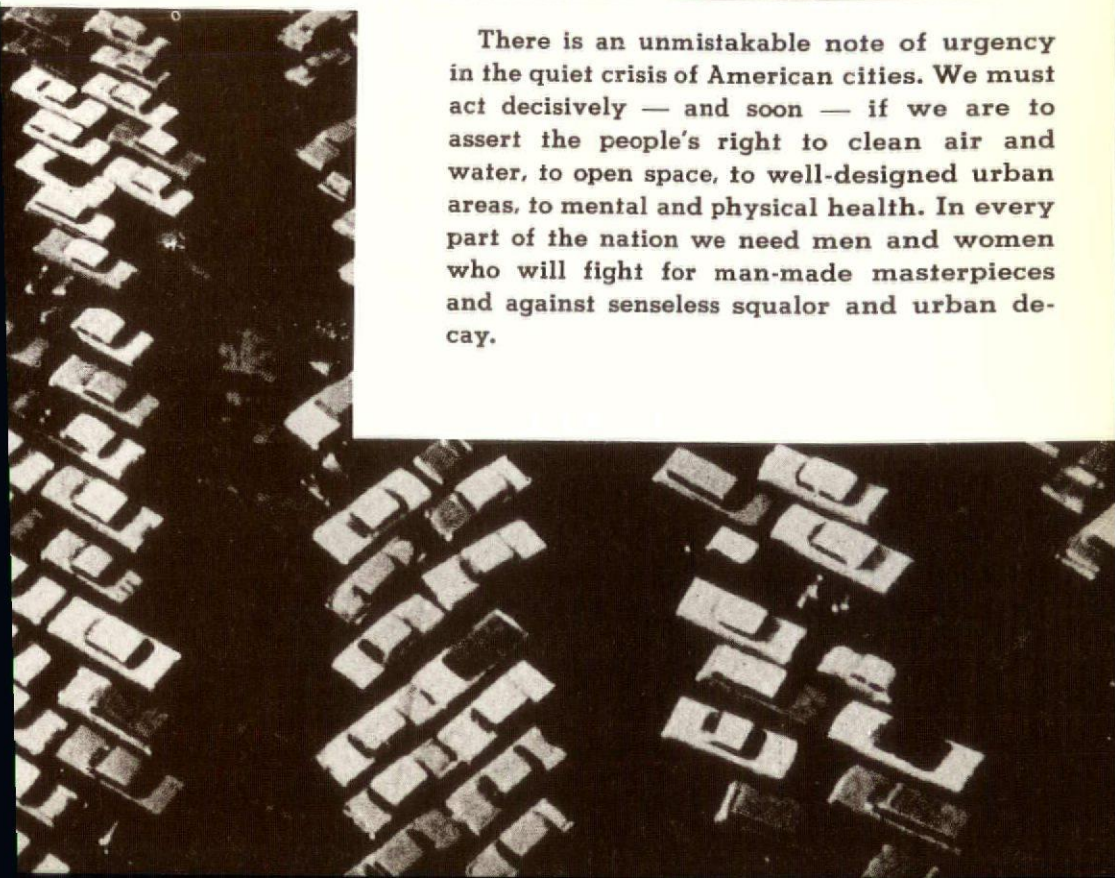
Many mental health experts have offered evidence of the corrosive effects on the human psyche of the unrelieved tension, overcrowding and confusion that characterize city life. There is a real danger that the struggle with ugliness and disorder in the city will become so all-consuming that man's highest and most human attributes will be frustrated.

## The Quiet Crisis

*Quotations are from Secretary of the Interior Stewart L. Udall's book, published by Holt, Rinehart & Winston.*



There is an unmistakable note of urgency in the quiet crisis of American cities. We must act decisively — and soon — if we are to assert the people's right to clean air and water, to open space, to well-designed urban areas, to mental and physical health. In every part of the nation we need men and women who will fight for man-made masterpieces and against senseless squalor and urban decay.

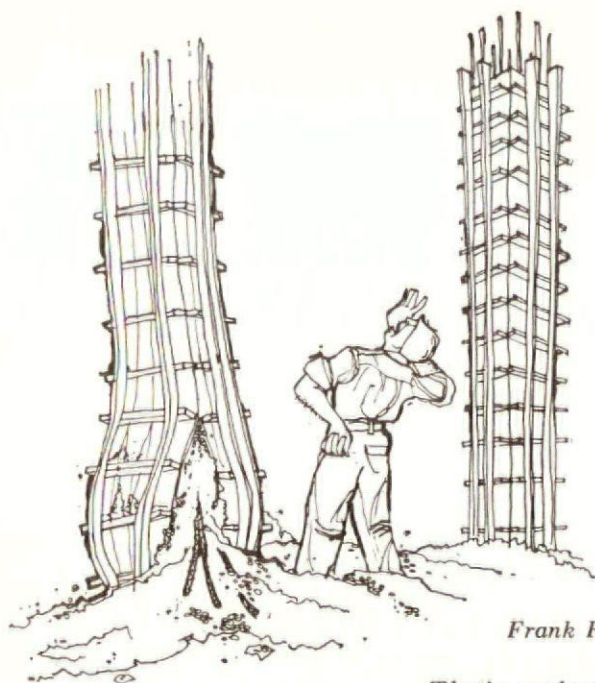




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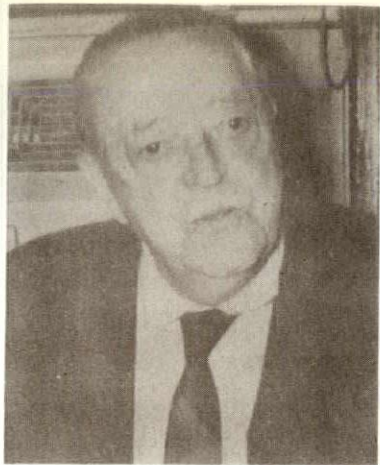


*Frank Ferguson*

*That's perfect, Charley,  
now what's that about  
last night?*

REPRINTED FROM ARCHITECTURE UTAH





Architect Edward J. Thias and Jack L. Thiess, Publisher of the St. Louis Construction Record, asked these questions of Mies van der Rohe in 1958. The response was part of a special issue of the Construction Record, which was titled ARCHITECTURE MID-AMERICA. The presentation was a interview of Frank Lloyd Wright, Mies van der Rohe and Eero Saarinen. The interview is reprinted from that publication.

**MIES van der ROHE**

# **MIES van der ROHE**

## **INTERVIEW AT CHICAGO OFFICE**

Question: What or who had the greatest influence on your early work?

Answer: I think old buildings with the strength.

Question: What was the first building you designed?

Answer: A house for a philosopher. (Riehl House – 1907.)

Question: What do you think about Frank Lloyd Wright's "Mile High" Skyscraper?

Answer: I have no thoughts about it. I am not a critic.

Question: How do you feel your European work compares with your work in the United States?

Answer: I think I would have done the same thing anywhere, but there is greater opportunity for building in the United States.

Question: What do you think about the buildings at the Brussels World Fair?

Answer: I am not familiar with them and have no comment on them.

Question: What would you say about the word "simplicity"?

Answer: Simplicity in my work is the elimination of everything that is superficial. Simplicity is honesty!

Question: What would you say about the use of color?

Answer: I prefer using natural materials in my work.

Question: What do you think of urban growth and the cities of today?

Answer: The solution lies in planning the cities. I do not think merely tearing down one building and replacing it with another building will solve anything.



Mr. and Mrs. James Marshall of Kansas City recently visited India which was most enjoyed.

Arun Divadkar, architectural engineer with Architects Marshall & Brown is from Bombay and he recently brought his bride, Sandyha, to Kansas City from there. Arun's family greeted the Marshalls at the Bombay Airport. His mother, sister and brother were very gracious and showered the Marshalls with attention and affection. "K.V." Divadkar, a dynamic businessman, escorted them through an exciting visit to the wonders of that part of India.



Arun's brother and mother, Helen Marshall, Jim Marshall and Arun's sister Beba

The St. Louis County Council recently adopted an ordinance pertaining to the County's Building Code. It provides numerous benefits to those in the construction industry as well as to the ultimate user of the premises. One of the rules which became effective July 1, 1964, is: In accordance with the State of Missouri revised statutes of 1959, Chapters 327 through 344, concerning the registration of Professional Architects and Engineers, all plans must be prepared by a Registered Architect or Engineer as applicable and must bear his professional seal and signature. Any work encompassing a reasonable amount of exterior design is considered applicable to the architect's seal requirement.



## Chapter 327

### ARCHITECTS AND PROFESSIONAL ENGINEERS

**327.020. Definitions.**—For the purpose of indicating the legislative intent in the passage of this law, it is hereby declared that the general assembly understands the meaning of certain words and phrases used in this chapter to be as follows:

(1) "Architecture", the art and science of architecture as defined, outlined, and treated in architectural textbooks and as included and taught in the architectural curricula of schools and colleges of architecture, and as applied to designing, planning and writing specifications for buildings and structures commonly designed and planned by architects, and built according to architectural specifications and, usually under the supervision of architects;

(2) "Qualified architect", a person who, by reason of special knowledge and skill acquired through education and training in architecture, however and wherever acquired, is qualified to practice architecture;

(3) "Registered architect", any architect registered, in good standing, and legally authorized to practice architecture in this state;

(4) "Practice of architecture"—"architectural practice"—"architectural work", rendering, or offering to render, any service, for gain, which requires, or would require, the application of the art and science of architecture;

(5) "Lawful practice of architecture", rendering, or offering to render, architectural services under authority of registration as required by law, or within the exemptions prescribed by section 327.090;

(6) "Unlawful practice of architecture", rendering, or offering to render, any architectural service in this state in violation of any provision of this chapter;

(7) "Architect-in-training", a person enrolled by the board as an architect-in-training;

(8) "Engineering", the art and science of engineering as defined, outlined,

and treated in engineering textbooks and as included and taught in the engineering curricula of schools and colleges of engineering;

(9) "Qualified engineer", any person who, by reason of special knowledge and skill acquired through education and training in engineering, however and wherever acquired, is qualified to practice engineering;

(10) "Professional engineer", one who engages in, or offers to engage in, the practice of engineering in this state;

(11) "Registered professional engineer", any engineer registered, in good standing, and legally authorized to practice engineering in this state;

(12) "Practice of engineering"—"Engineering practice"—"engineering work", rendering, or offering to render, any service, for gain, which requires, or would require, the application of the art and science of engineering in any of its branches and fields;

(13) "Lawful practice of engineering", rendering, or offering to render, any engineering service in this state under authority of registration as required by law, or within the exemptions prescribed by section 327.090;

(14) "Unlawful practice of engineering", rendering, or offering to render, any engineering service in this state in violation of any provision of this chapter;

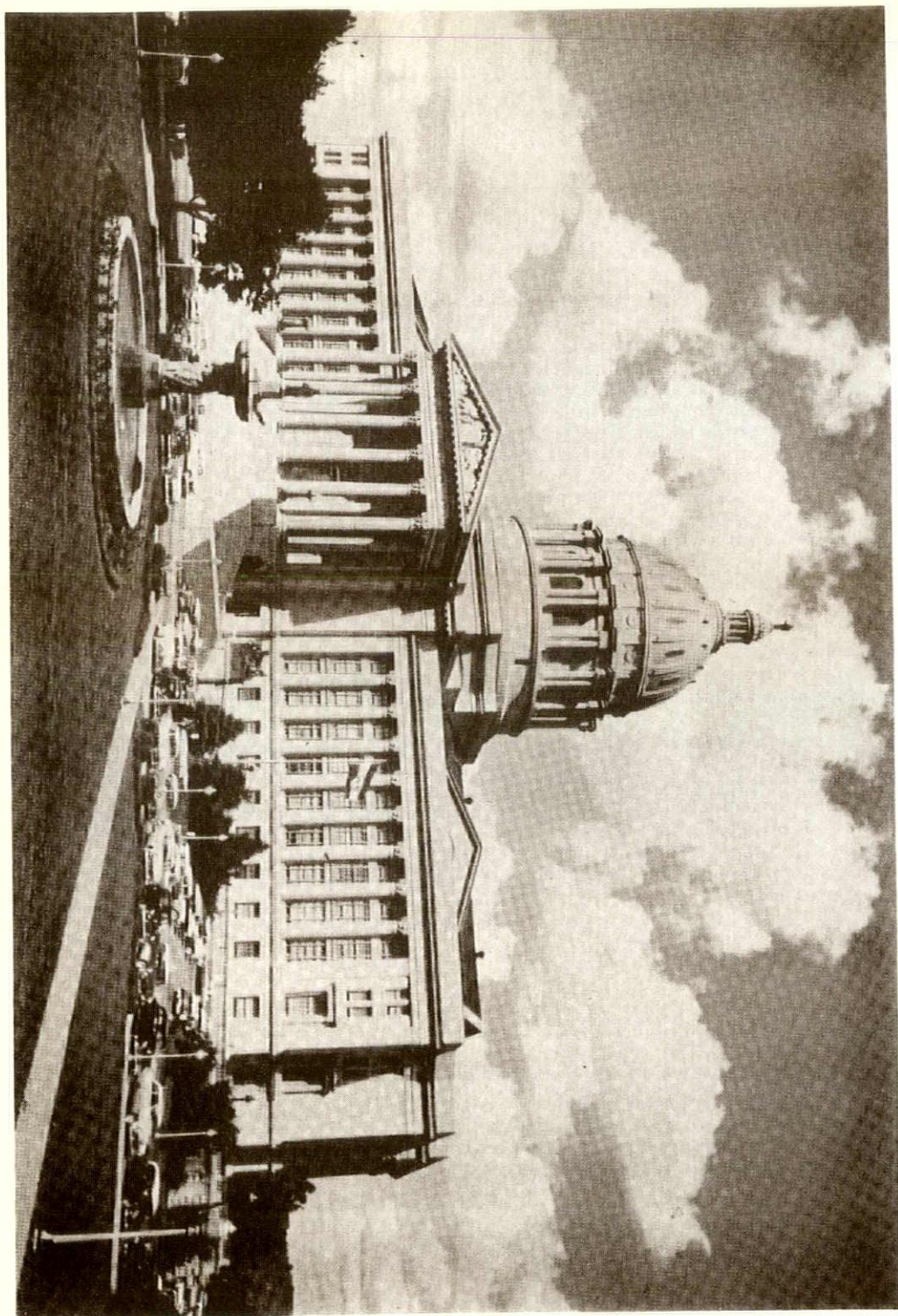
(15) "Engineer-in-training", a person enrolled by the board as an engineer-in-training;

(16) "Board"—"state board"—"registration board", the state board of registration for architects and professional engineers, except when the context clearly indicates a reference to some other board;

(17) "Division", the architectural division or the professional engineering division of the board, as the context may provide.

(L. 1941 p. 655 §2, A. L. 1951 p. 709)







# STATE CAPITOL IN JEFFERSON CITY

The magnificent white stone Missouri State Capitol in Jefferson City covers three acres atop the limestone bluffs on the south bank of the Missouri River and overlooks a wide expanse of Cole and Callaway counties. Occupied on October 5, 1918 after more than four years in building, it cost \$4,215,000, including \$250,000 for furnishings and \$190,000 for the site. The capitol is five stories high, 437 feet long, east and west, 300 feet wide in the center and 200 feet in the wings, and the height is 238 feet to the top of the dome and 88 feet to the roof of the wings. Its 500,000 square feet of floor space accommodates both branches of the Missouri Legislature, the offices of the elective state officials, and many boards and commissions.

The present capitol is Missouri's sixth. The first seat of the state government was in St. Louis, as was the second, their locations being, respectively, the Mansion House, Third and Vine Streets, and the Missouri Hotel. Main and Morgan streets. In the former was held the convention in 1820 which framed the constitution prior to the state's entrance into the Union. The other was occupied from September, 1820, to June, 1821. There the first legislature met; returns of the first election for governor were canvassed; and Thomas H. Benton and David Barton were elected Missouri's first United States Senators. The legislature, at its first session, passed a bill locating the temporary seat of government at St. Charles until 1826, and a special session of the General Assembly was held there in June, 1821, in a 20 by 30-foot, two story building erected for that purpose. In 1825 the legislature appropriated \$18,373 for construction of a capitol in Jefferson City which was designated as the permanent capital. The building burned in 1837. Missouri's fifth capitol, completed in 1840 at a cost of \$350,000 with an additional \$220,000 being expended in 1888 for two wings, burned on February 5, 1911, when lightning struck the dome.

By a vote of 144,664 to 45,468 at a special election held on August 1, 1911, the people of Missouri authorized issuance of \$3,500,000 in bonds to build a new capitol.

A program of competition to select architects was adopted by the board on April 11, 1912, and on July 10, 1912, ten of the sixty-nine in the preliminary contest were selected to compete in a final contest. The design submitted by Tracy & Swartwout was chosen. Ground was broken on May 6, 1913, and the completed building was turned over to the State Capitol Commission Board on September 8, 1917. The board presented the capitol to the state, ready for occupancy, on October 5, 1918.



With the exception of the marble columns in the House and Senate Chambers, all materials in the building were either produced or fabricated in Missouri or purchased from Missouri dealers. It is constructed of Burlington limestone from quarries at Carthage and Pheonix, Missouri. The exterior contains 240,000 cubic feet of stone, and the interior, 70,000 feet, of which one-fourth is in its 131 columns. The eight columns on the south front portico are 48 feet high, and the six on the north, 40 feet. Each is 4 feet 8 inches in diameter. The frame is of steel, of which there are 5,200 tons. The foundation consists of 285 concrete piers, which descend from 20 to 50 feet below the surface to solid rock. The stone cost \$774,900; the steel \$354,448; plastering \$163,980; brick \$125,136; and painting \$16,763.

The grand stairway is 30 feet wide, said to be the widest in the world, and the front doors are of bronze, each 13 by 18 feet – largest cast since the Roman era. Considered especially outstanding are the legislative assembly rooms, the historic and resources museums, the legislative library, the governor's reception room, and the house and senate lounges.

The capitol and grounds are rich in outstanding statues, paintings, pediments, and friezes, in each of which the subject is Missouri.

On the north, between the capitol and the Missouri River, is a heroic relief by Karl Bitter, depicting Livingston, Monroe and Marbois of France signing the treaty of the Louisiana Purchase. The Fountain of the Centaurs by Adolph Alexander Weiman forms the setting for Bitter's relief. In a massive granite pool two huge fabled bronze centaurs strain in fierce combat with denizens of the deep while roguish sea gamins delightedly throw water over the muscular brutes.

Two stately marble fountains on the south lawn, the work of Robert I. Aitken, have as their subjects the sciences and the arts. On the south also are two flag poles 50 feet tall of Oregon pine. Designed by Egerton Swartwout their bronze bases were modeled by Raphael Menconi.

Colossal reclining bronze figures by Aitken, on either side of the steps leading to the south entrance, symbolize Missouri's great rivers, the Missouri and the Mississippi.

In the center on the south before the principal entrance is a commanding bronze statue of Thomas Jefferson, more than thirteen feet tall. It is the work of James Earle Fraser.



Atop the dome is a bronze figure of Ceres by Sherry Fry. The Goddess of Growing Vegetation bears a sheaf of grain on her left arm, and her eyes look downward as her right hand is extended in perpetual blessing on the agricultural state below.

While pediments and friezes are too numerous to mention in detail, the one over the main entrance on the south is worthy of note. By Weinman, its central figure is symbolical of Missouri enthroned, her left arm on a shield bearing a coat of arms of the state, and at her right, a boy with a winged globe, the "Spirit of Progress." Included in the group are figures typifying "Agriculture," "Learning," "Commerce," "Art," "Law," and "Order."

On either hand at the top of the grand stairway leading from the principal entrance to the third floor are statues, also by Fraser, of the explorers, Meriwether Lewis and William Clark, whose expedition up the Missouri River played a prominent part in Missouri's early history.

Throughout the building are murals and decorative paintings telling the glorious legend and history of Missouri. Of outstanding interest is the most recent addition, the much discussed murals on the walls of the house lounge, by Thomas Hart Benton, Missouri artist and grand-nephew of the distinguished Missouri statesman of the same name. The artist worked sixteen months, depicting events in Missouri's fact and fiction, for which he received \$16,000. Other paintings throughout the capitol round out the story of Missouri's development and existence in war and at peace. Of her busy cities and her agricultural and scenic country; of her mighty rivers and busy industry; and, throughout all, of the ideas, ideals and deeds of her distinguished men and women.

Both the exterior and interior walls of the capitol have been made attractive by inscription of choice epigrams and quotations in English and Latin. Among them, the state motto; *Salus Populi Suprema Lex Esto* (The Welfare of the People Shall be the Supreme Law) has the place of prominence in bold letters over the south front portico.

The following elective offices are housed in the capitol building:

Senate

House of Representatives

Governor, Office of

Lieutenant Governor, Office of

Secretary of State, Office of

Auditor, Office of State

Treasurer, Office of State





### To the young man in architecture:

. . . Now to be an architect-at-heart is all right to start with, but you aren't going to get very far with just that. You've got to put the foundation under it, and what is fundamental to the architect-at-heart? What is it he must have? He has to have health, he has to have strength—strength of character most of all—strength of mind, strength of muscle. He has to know life, and he has to know life by studying it. And how do you proceed to study life most successfully and directly? By living it. To live the life that goes with being an architect-at-heart means the study primarily of Nature. Your own nature, of course, is important, because you are going to build buildings some day, I hope, that you can be proud of yourselves, and how are you going to do it unless you are the masters of the thing we call Nature—in yourselves?

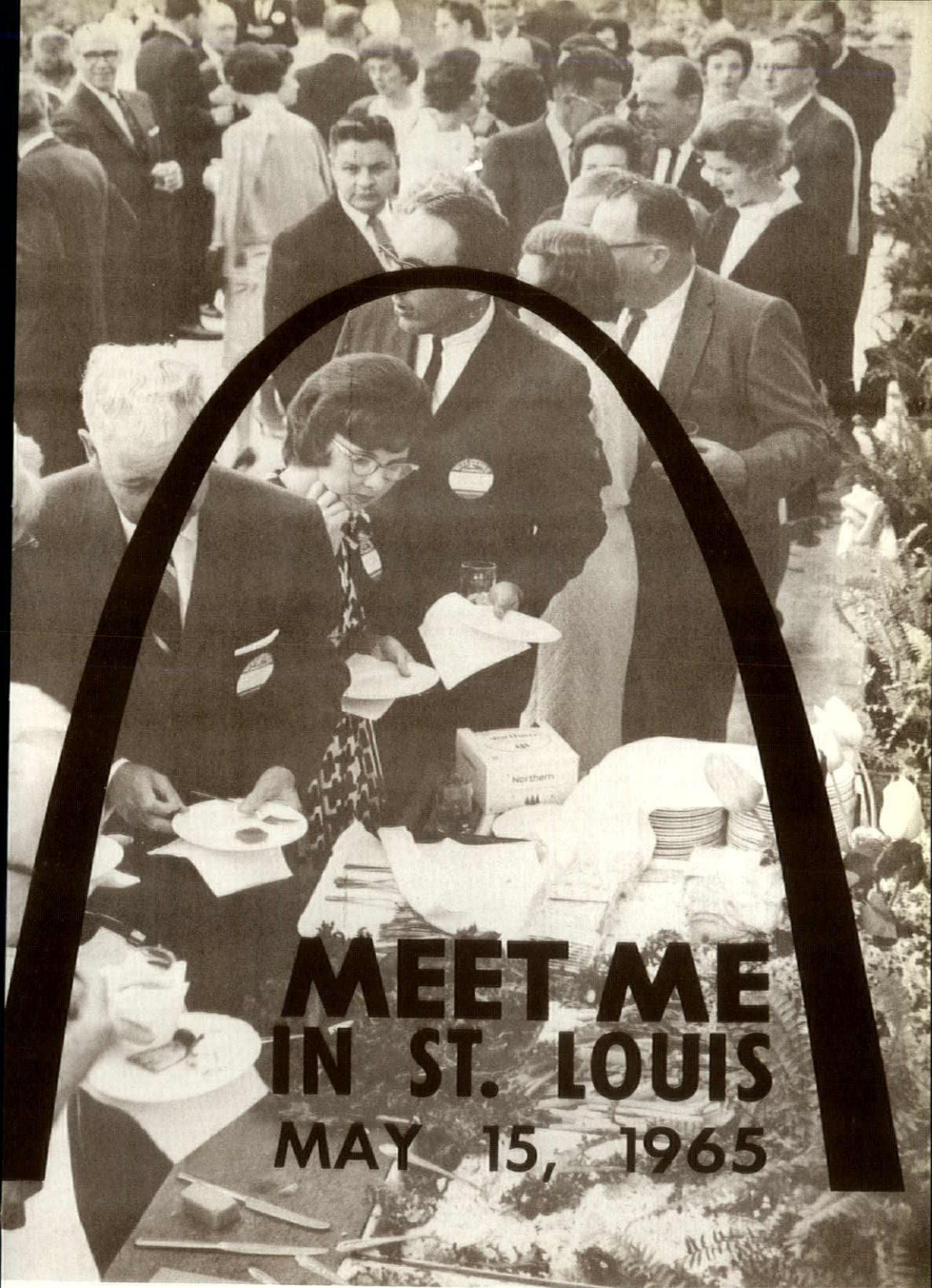
Architects are, after all, all that's the matter with architecture. If we had architects, we wouldn't be in the fix we're in now. Just think what would have happened if we'd had an architect on the "Mayflower" who was familiar with organic principles: we would have a great culture now, instead of none. And inasmuch as architecture is the cornerstone of any true culture whatsoever, you young men are much the most important members of this body politic we call the United States of America. And you are the most needed. If you can learn to see into the thing called architecture and learn to build it as you ought to, you'll be the great saviors of civilization in your day. Yours is the opportunity to shape and to determine the shape of things to come. You are shape-hewers and shape-knowers, or you are not architects at heart.

But it takes a long time to make that kind of architect. You can't jump into it. You can't get it by wishing to be it. Unfortunately too, you can't be it by just thinking you are it.

FRANK LLOYD WRIGHT

*A talk to the Taliesin Fellowship, April 1959*





**MEET ME  
IN ST. LOUIS  
MAY 15, 1965**





Alfred Roth, famous Swiss Architect, Author and Teacher, served as design critic at the School of Architecture, Washington University, in 1950 and 1951. He has collaborated with LeCorbusier, Marcel Breuer, Walter Gropius and other internationally famous architects. He is currently working in his native land, Zurich, Switzerland.)

# architectural education

**alfred roth**

## *The New Turning-Point in Architectural Education*

Modern architecture was not conceived in the official schools of architecture. Its development is entirely due to a few fearless pioneers. The best-known, such as F. L. Wright and Le Corbusier, have today a greater influence than ever.

The fundamental changes in architecture and town planning necessitate a corresponding change in education. The new conception, however, cannot be taught in schools as a doctrine, without much further thought. Especially since new creative forces, set free by the shock of the war in all aspects of life, society, art, philosophy, and science, will certainly influence the future evolution of architecture and town planning. Architectural education should keep an open mind and close contact with reality. Emphasizing the role of architecture and town planning as parts of civilization in general, instead of treating them as independent technical domains, unrelated to the forces which determine their character. Only this integral view of the



# ARCHITECTURAL EDUCATION

problem will allow of separation later on, for the practical purpose of study, the different parts, according to their character and limitations. From this viewpoint, architecture and town planning will appear as two autonomous fields, large enough to be the object of separate instruction. Even then, students must remain conscious of this interrelation.

All teaching, in its attempt to spread knowledge, must depend on the firmness of its roots in research and practical experience. Old-type architectural education made use to a certain extent of scientific investigation; but as this was strongly based on conventional art-history, it tended to overestimate historical aspects and forms, and to underrate the living forces of the time. Especially in reviewing the events of the nineteenth century the decline of architecture reveals itself as primarily due to this attitude towards historical values. This was, and in some respects still is, a characteristic of western civilization. I am not attempting to deny art-history its place, but it should be stressed that its task is to investigate and reveal the origin of an architecture in the spiritual, artistic, and social climate of a certain period, and its character as a particular and unrepeatable expression of that period. The teaching of art-history should, moreover, emphasize the similar character of present developments.

Consequently, only a modern art-historian is capable of teaching art-history with advantage; as a scientist, looking back from his position in, and his consciousness of, our own time, interpreting past changes and forms in relation to the influences of the period, and trying to draw conclusions for our present work. He must be able to see, beyond any particular architectural form, the influences of construction and technique in general; the relation between the general artistic conception of a period and a particular building. I consider this presentation of a building as a crystallization of a certain attitude to life and art the main task for the teacher of art-history. In addition the teacher should try to show in painting and sculpture, arts which are closely related to architecture, the common form and principles, and the reciprocal influences of the fine arts and architecture.

The degeneration of architecture in the nineteenth century led to a complete divorce from the fine arts. This tendency, however, came to a halt about 1900, with the beginning of cubism on the one hand and the renewal of architecture on the other.

From this time the fine arts, becoming increasingly conscious of their true substance, and architecture of its fundamental principles, a reapproachment occurred, and today modern architects, painters, and sculptors are joining again to express in their own language the creative impulses of our time. A progressive architectural education, therefore, will have to be aware of all tendencies in painting and sculpture tending to influence architecture.

## *Technics and Architecture*

The acquisition of a vast technical knowledge as well as a course of practical exercises is very important. The knowledge of materials, of construction, and of statics has increased enormously during the last decades. The future architect must learn to understand that organic architecture, as expressed in such a masterly way in Wright's work, is not exclusively of spiritual origin, but depends also on a sense of the nature of materials and construction.

TO BE CONTINUED



# GOVERNMENT THE GREAT BUILDER

THOMAS B. CURTIS

CONGRESS OF THE UNITED STATES — HOUSE OF REPRESENTATIVES  
WASHINGTON, D.C.

Throughout history the political organizations within the societies have been great builders and the American society of the Nineteenth and Twentieth Century despite its conscious attempts to accentuate its private, vis a vis its governmental institutions, provides no exception to this rule.

Indeed, the complexity of Twentieth Century economics, derived as it is from its amazing proliferation into myriads of specialties, has thrust government building into many of these specialties so that it is by no means confined to designing and erecting traditional public buildings and monuments. Today Congressmen get involved in decisions that run the gamut from the design of chapels at Air Force Academies to the design of aquariums in the Nations capitol and, in going from gamma to ut, cover designs of post office buildings from Podunk to St. Louis, novel gargantuan steel arches, and a variety of public buildings throughout the entire world which seek both to impress foreigners with American culture and, at the same time, blend in with the local scheme of things.

As one who is by nature prosaic and yet appreciates the poetry of others, I find myself concentrating on the procedures which will enable the Federal government or, as I like to term it, the political process, to utilize the arts without destroying the secluded fountains which provide their inspirations. I do not approve of going further by seeking to have the political process promote the art which includes architecture. This, I feel, is unnecessary in Twentieth Century America. The very concept of promotion implies that those in the political process will be called upon to exercise their judgment on the intrinsic values in these arts. In other words, I want a minimum of the kind of debate I listened to on the Floor of the House at the time the chapel at the Air Force Academy was under discussion, and I would want to remove from the political docket the issue of what kind of memorial shall be erected to the memory of Franklin Delano Roosevelt. I don't want to become involved, other than to be certain we have established correct procedures, in whether the Old St. Louis Custom House at Eighth and Olive should be preserved as a museum piece of architecture and, if so, how. I only want the political process to be so developed that these decisions are passed on to the professions which



specialize in these areas, somewhat similar, I might point out, to the procedures established for determining what was to be built on the St. Louis Riverfront to commemorate the westward expansion of our Nation. In this instance there was a national contest with the judges specialists in the field of art and architecture, not in the equally difficult field, if I may say so, of politics.

I would make this added observation, however, to architects. Even today structures last a long time relative to other things and people have to live with structures and politicians have to live with people. It takes a lively period of time for nostalgia to set in in respect to an architectural masterpiece and yet, once allowed to set in, nostalgia seems to defend with equal vigor that which is a masterpiece with that which is an architectural abomination. Nostalgia is both a blessing and a curse as far as politicians are concerned.

Being concerned with procedures, I seek to find better methods for the government to, in effect, contract out the decisions which must be made in the specialized fields and particularly in the fields such as architecture. Frankly, I like the procedures which have been developed in building post offices, for example – the lease purchase technique which tends to get the government out of most of the decisions which need to be made by architects, engineers and contractors. Lease purchase, however, can at best only be one method, although a very good one. To make it work, I suppose it is necessary for the government always to be ready to be the builder and the owner. Yet I do not like the idea of the government having in-house professional employees. As a lawyer I have questioned the extent to which people even in this profession, closely related as it is to the political process, become employees of those requiring their professional advice. Certainly it is even more questionable policy for the government to employ directly on a permanent basis those in specialties which deal so greatly with innovation and personal tastes . . . other than those needed to give the advice which is necessary in contracting out these decisions.

Many individuals in professional groups and the professional groups themselves have sought my advice from time to time on how they should proceed to get government contracts. I have developed some pretty good theories, I think, on the best procedures for the government to



follow in letting contracts which relate to specialties which deal heavily with dollar and cents economics and have little to do with innovation. The guiding stars here are widely advertised bidding with tightly drawn, clear and fair specifications. Contracts which relate to matters of innovation and require heavy professional judgement are something else again.

How does an architect get on the list for consideration of employment by a government agency requiring architectural skills? Particularly, how does one who has just entered the profession or recently decided to take on government work? I have puzzled about this for sometime with respect to professional engineers because they came to me with their problems, not the least of which was the competition they were experiencing from in-house government employees.

I close this article with some questions: Does the profession of architects believe that the federal government has developed a sound system for contracting out the professional decisions it needs to have made in the field of architecture? Or is there merely a hit or miss system? I do not know. I constantly make the following observation. We do indeed have a system of government by the people, but the system only works if the people utilize it. As a representative of the people in the political process I am constantly in search for information on the important issues of the day. Congressmen have found, logically enough, that the best information comes from the people, those people whose daily lives are concerned with the specialty involved. Yet so often the people who have the needed knowledge do not speak up, nor do the Congressmen seek them out. So speak up. I would like to learn what the architects think of how government, the great builder, is doing in Twentieth Century America.

We should – to paraphrase that forthright pre-Civil War critic, Horatio Greenough – learn from nature like men and not copy her like apes. But the truth of the matter is that we have only recently perfected the means whereby her structures can really be understood.  
– Fred M. Severud





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*Secretary of State*  
*Jefferson City*  
*Missouri*

September 28, 1964

Mr. Edward J. Thias, President  
Missouri Association of Registered  
Architects  
210 Monroe Street  
Jefferson City, Missouri

Dear Mr. Thias:

In reply to your request of September 16 for a brief comment on architecture in the State of Missouri, I am enclosing such a statement and trust this will be satisfactory.

Sincerely yours,

*Warren E. Hearn*

Warren E. Hearn

ARCHITECTURE IN THE STATE OF MISSOURI

Having had a long time serious interest in our architectural activities, especially in State Buildings - I welcomed the opportunity to lead the House of Representatives - to gain their support in passing a bill creating a Division of Planning and Construction for an overall coordinated program of design and construction for the State.

During the 69th General Assembly ( Second Extraordinary Session) on my motion, this bill was passed by a large majority.

Since June, 1958 when Governor Blair appointed John D. Paulus, Jr. to head this new division, I have noted with great interest the advancements made most importantly in the philosophy of engaging private enterprise to initiate new and fresh designs in our Public Buildings. Because of this businesslike and practical approach to this most important facet of our modern culture, we are beginning to see pleasing results stemming from our recent legislation in Planning



and Construction. It can only be obvious to the interested observer that much has been accomplished but much is yet to be done in an effort to universally coordinate all design and construction pertaining to State Buildings.

Because of the limitations in the scope of the original bill we are compelled to appropriate funds for the University and the Colleges, but after appropriation we have no further exercise of authority in controlling design requirements or supervision of the construction. This can of course in time work a considerable hardship on the agencies involved by accumulation of high maintenance costs over a period of years.

It may be found feasible to amend and correct this situation to finally attain what was presented as the original goal, that of complete coordination of design and construction for the entire program of Capital Improvements for the State of Missouri.

Architecture in our State of Missouri has made great strides in the past decade or two as evidenced by the tremendous programs initiated and realized in community, commercial and industrial developments designed by Missouri Architects, many, I note, being awarded national and international recognition for excellence in design. It is comforting to know that Missouri is blessed with so much talent in this regard, and I am most eager and interested to see this progress continue under able guidance in all our State Building Programs.

I should like to be a part of and see further great advances in architectural design that I know we are capable of accomplishing. With the myraid of new materials and construction methods available to us we have unlimited scope in attaining extremely functional and pleasing designs for all of our many types of structures required throughout the state.

Architecture in Missouri, as I view it, is a most flexible expression of Art available to the ingenious for the purpose of more functional operations of our business and industrial world, and indeed a most delightful way toward a more gracious way of life.





## **PROFESSIONAL MEN'S DISABILITY PROGRAM**

Within recent months the directors of our Association approved for our members a program of Accident and Sickness insurance underwritten by the Commercial Insurance Company of Newark, New Jersey, one of the leading companies in the field of providing liberal disability coverage for members of professional associations.

This action was taken to enable the members of the Missouri Association of Registered Architects to obtain this broad coverage insurance at reduced rates, made possible through the mass purchasing power of the membership.

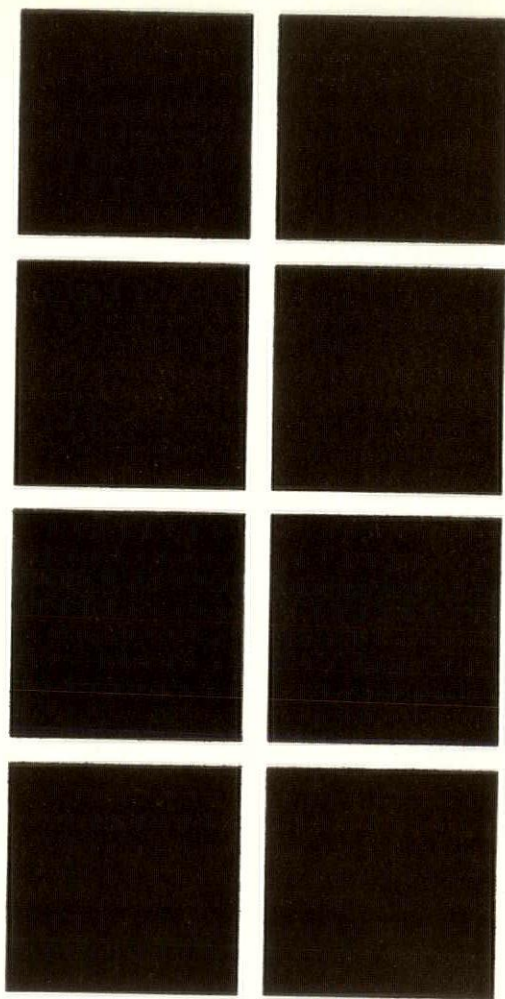
The program provides plans of benefits from \$50.00 Weekly up to as much as \$250.00 Weekly, with benefits for sickness beginning after four weeks of disability and payable for as long as five years, and accident benefits begin with the first day and payable as long as disabled - even for lifetime.

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Complete details of the many features of this coverage are available through the two agencies which administer this program. They are, Egert-Carroll-Schroeder Agency, Inc., 111 N. 4th Street, St. Louis, Missouri, and Altman-Singleton & Co., 114 West Tenth Street, Kansas City, Missouri. The enrollment period of sixty days is now underway. Policies can be issued to those with physical impairments only if a sufficient number of our members apply during this special enrollment period.







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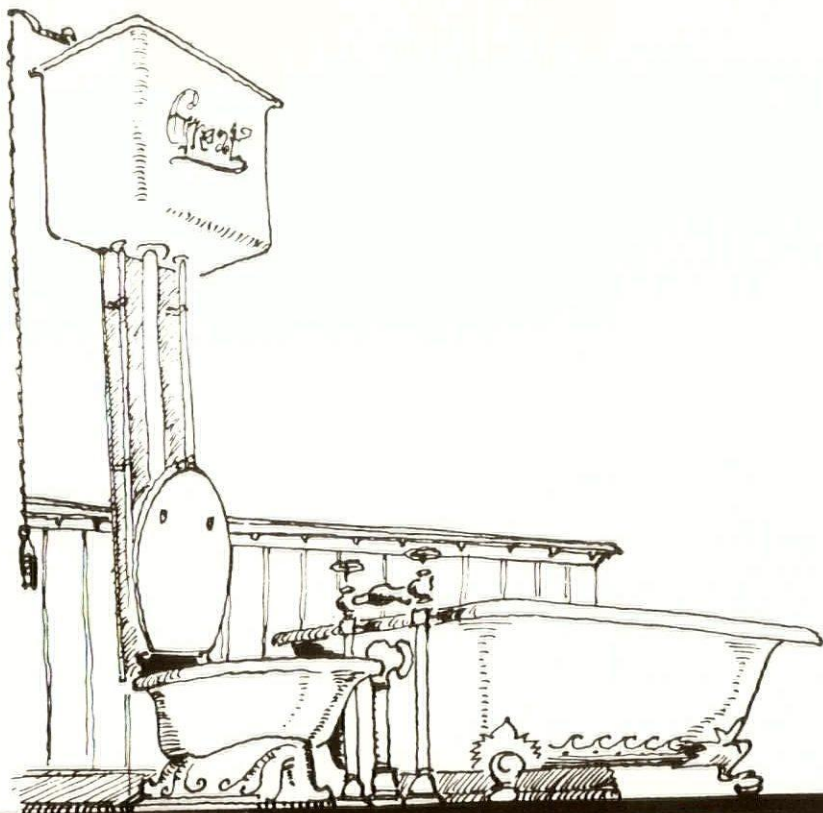
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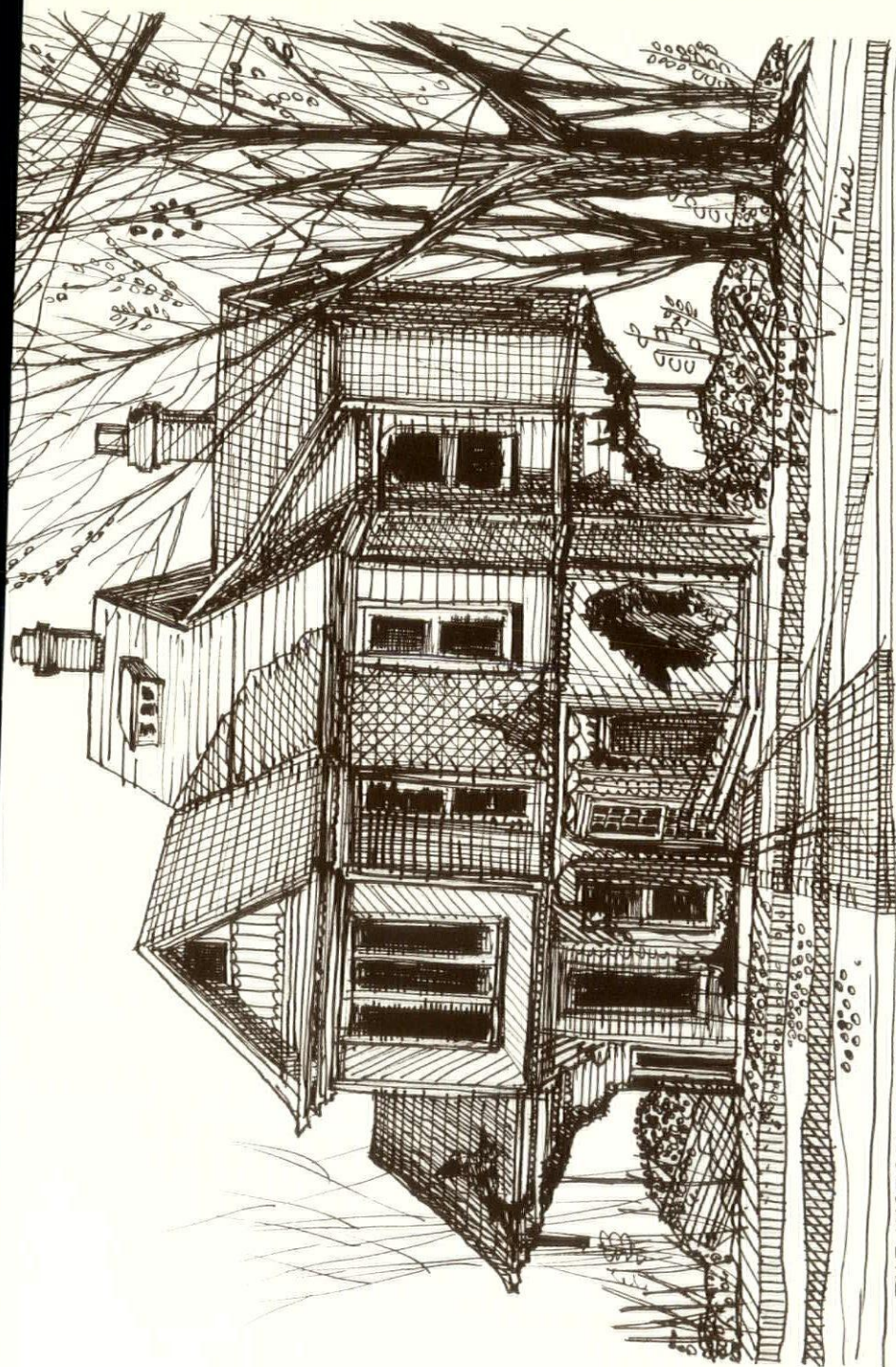
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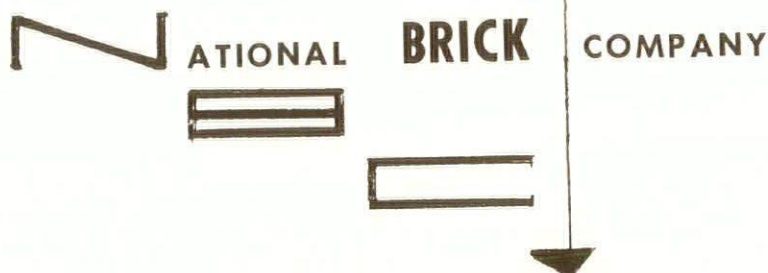
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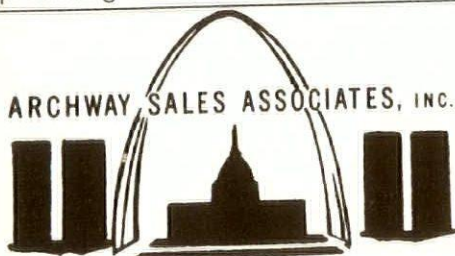
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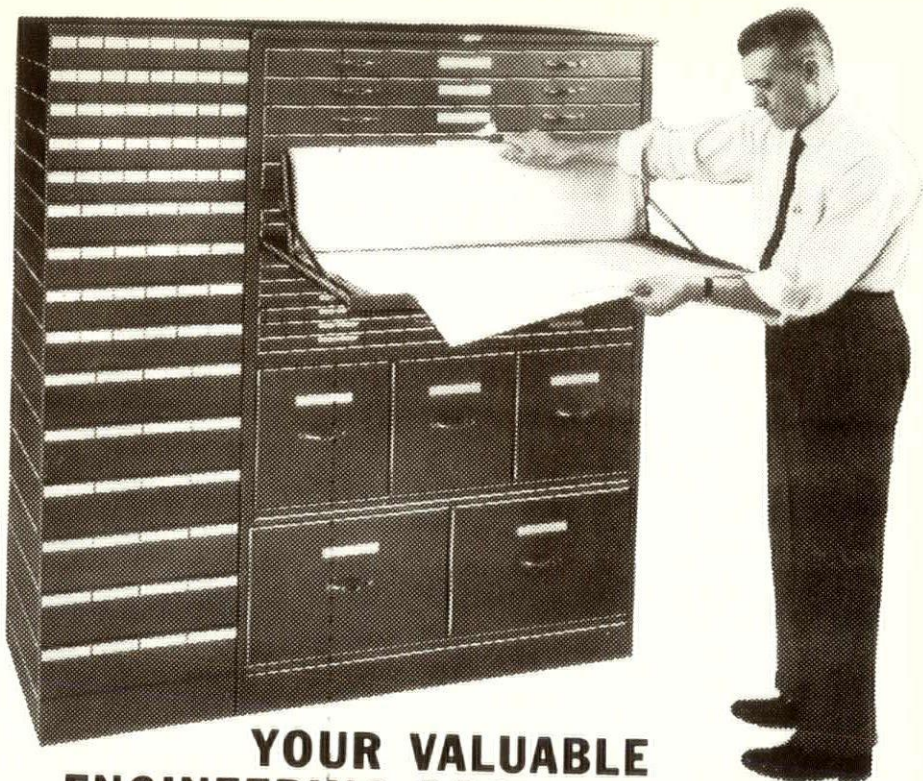
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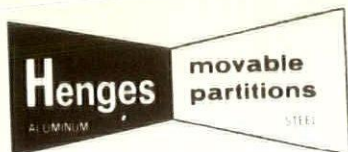
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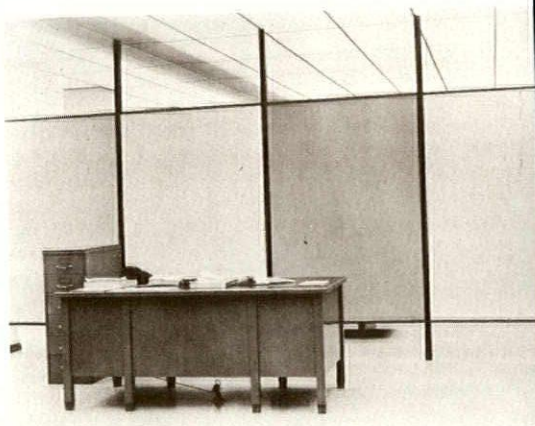
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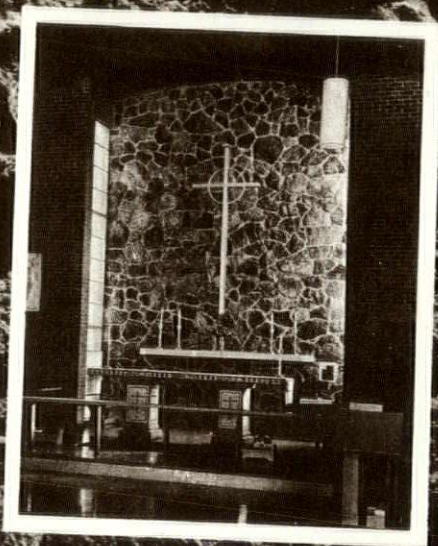
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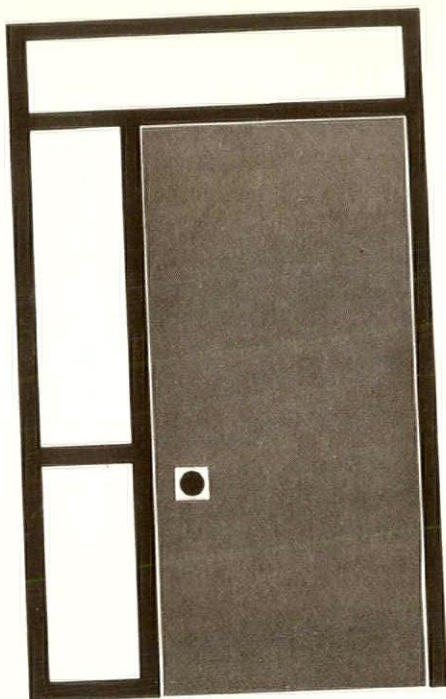
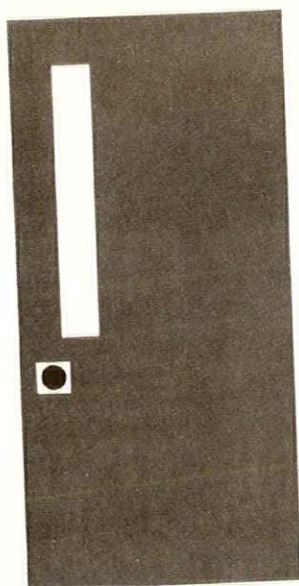


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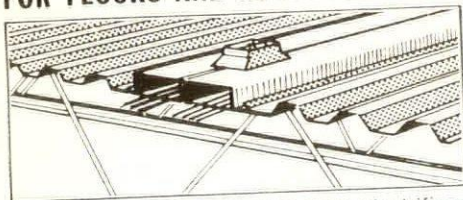
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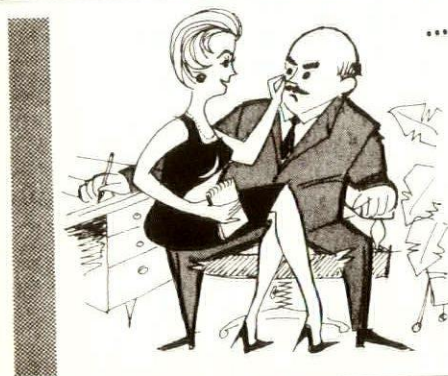


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Executive Secretary

8301 Maryland, St. Louis, Mo. 63105  
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*St. Anns Church    Murphy-Mackey Architect    Hillis Arnold Sculptor*

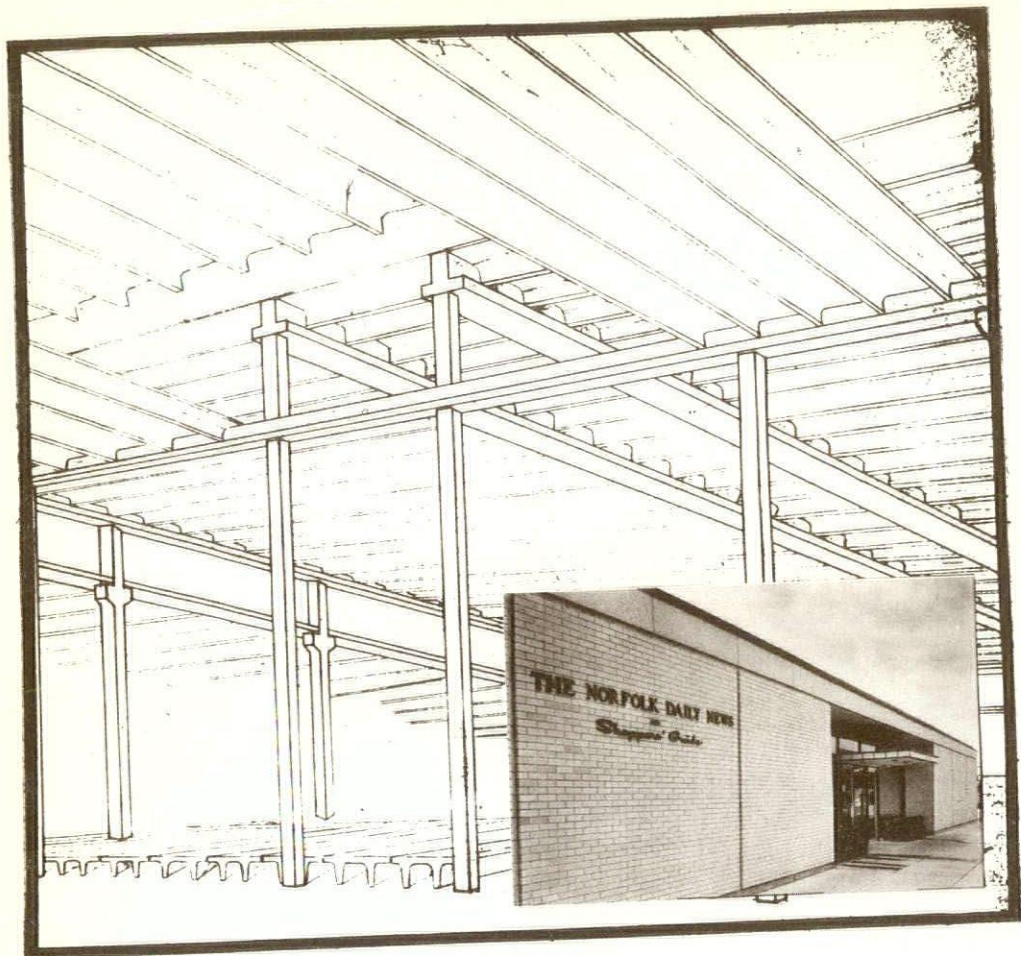
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Architect: Leo A. Daly Company, 8600 Indian Hills Drive, Omaha, Nebraska

Wilson precast, prestressed concrete forms a strong practical structure for the new modern plant of the Norfolk Daily News. Prestressed beams and double tees span the 50 foot width of the 90 foot long open working bays. The curved surfaces of the structural concrete tend to reduce press noise and were merely painted to form a clean pleasant ceiling for the printing area. Architects, Leo A. Daly Company, also used Wilson prestressed double tee flooring to take the required heavy loads of news presses and paper. Besides the future economies of investment, maintenance, and fire insurance; the use of Wilson prestressed concrete allowed construction to proceed without delay through the winter months.

## **Wilson CONCRETE**

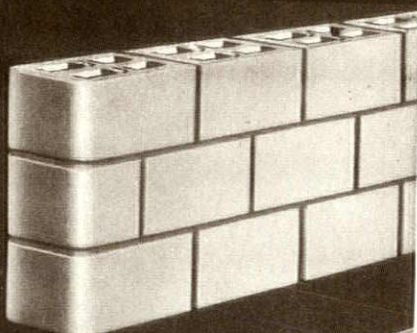
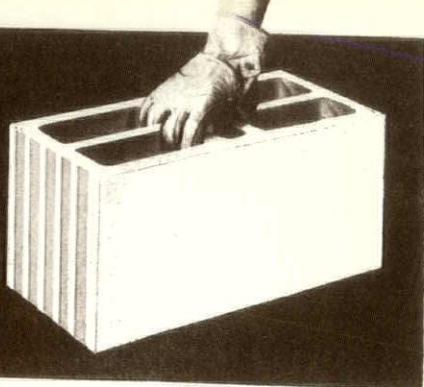
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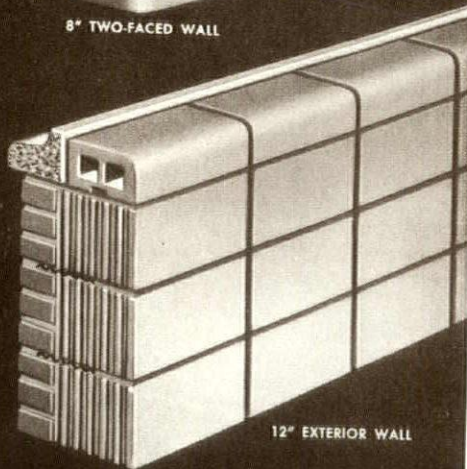
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8" TWO-FACED WALL



12" EXTERIOR WALL

## SUPER SIZE

8" x 8" x 16" size offers faster installation, less handling, fewer units and an 8" wall finished both sides. New Super-Tile conforms to modular dimensioning with bed depth tolerances controlled to  $\frac{1}{4}$ "  $\pm$  or  $\frac{3}{32}$ " overall.

## SUPER ECONOMY

Wall installation costs can be reduced by as much as 50% . . . Both finished wall faces are set at the same time. With fewer units in the wall, take-off, estimating, detailing and handling time is also proportionately reduced.

## SUPER VERSATILITY

Super-Tile can be glazed two sides in the same color or in different colors. Vertical coring provides for easy cutting to half units as well as offering units with finished ends. Accurate sizing means narrower, neater more consistent joints. Requirements for other than Super-Tile bullnose, double bullnose, square corners and butterfly units can be met with standard 8W series units.

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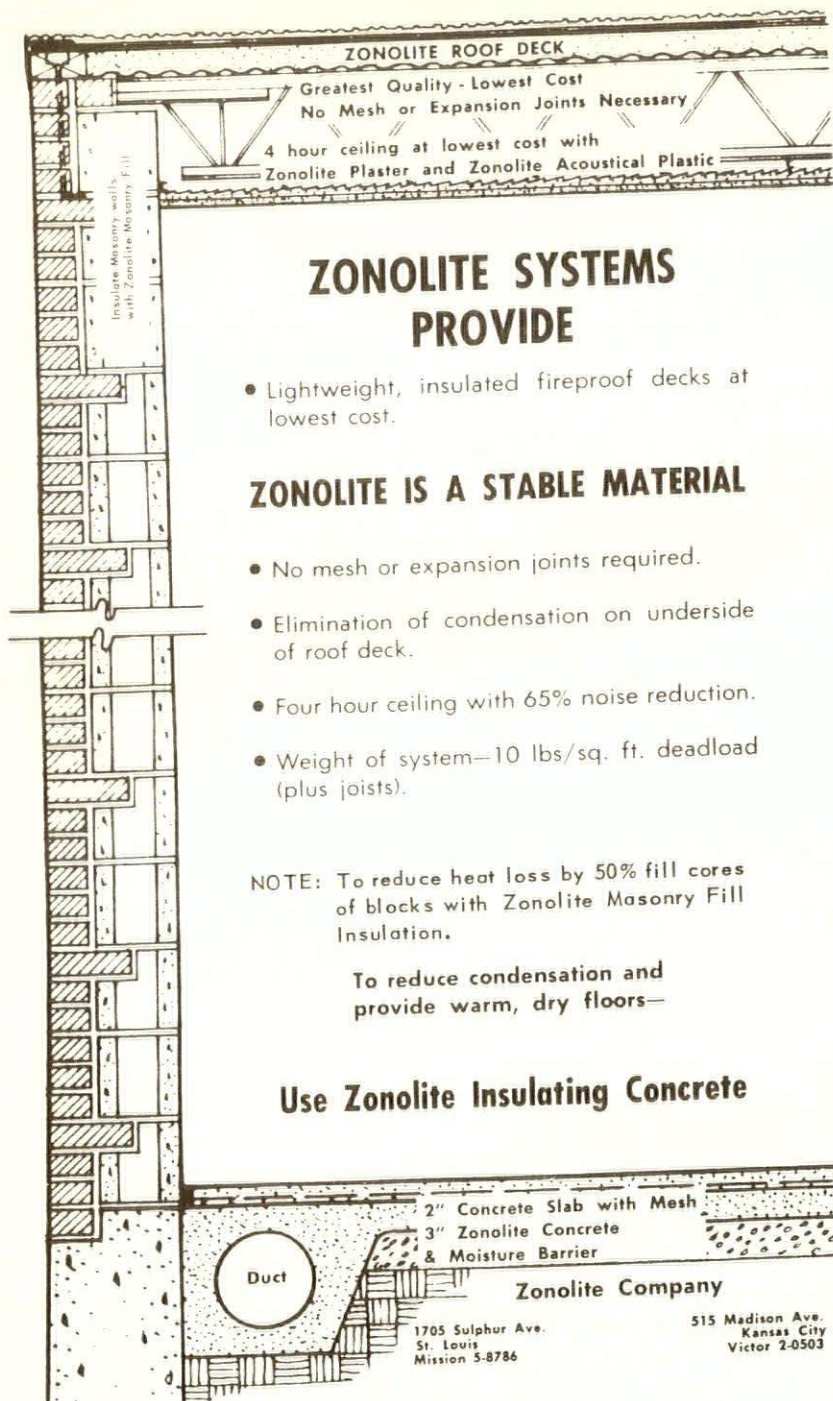
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