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# SKYLINES

VOL. 7

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EDITOR.....J. DAVID MILLER  
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**SEASON'S BEST WISHES**

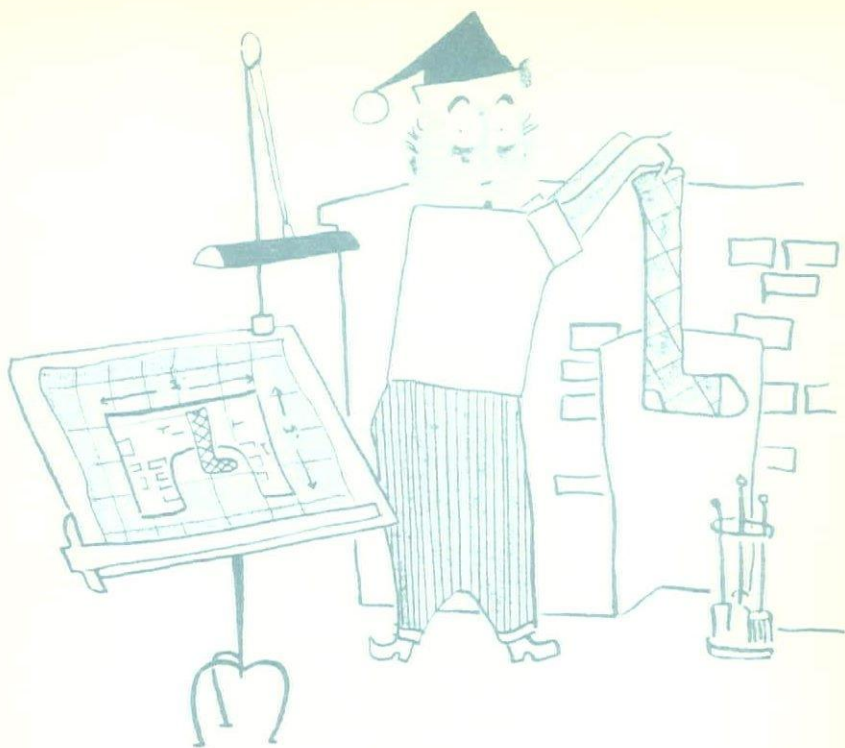
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# REFLECTIONS ON 1957

## ANNUAL PRESIDENT'S REPORT

No one will deny that the Centennial Year will long be a bright and shining star in the history of The Institute. Now we are about to leave that year behind to embark on year One of the second century. However, before leaving, perhaps we should reflect over the activities of our Chapter during this past, important year and determine just what has been accomplished by all our efforts.

New goals were set and attained in service to our community and in public relations. These goals are the direct results of the ceaseless and combined efforts of our membership—efforts that can only partly be measured by the many man-hours devoted to searching for ideas, evolving those ideas into plans, and then actually carrying out those plans to completion. Nearly every member of the Chapter was active in some phase of the pursuit to make this year a successful one. This was a year in which Architecture and The Institute probably received more inches of newspaper and magazine space than ever before—not to mention the attention given by radio and television. Then, too, for our own personal benefit, the Chapter had more newspaper, radio and TV coverage than in any one of our prior sixty-six years.

The question of what the AIA does for an Architect is often asked by a member or a prospective member. Of course, many of the benefits from AIA are intangible and can not be measured by a specific yardstick. The contributions of your time and money to the Kansas City Chapter of The American Institute of Architects do not always come back to you in the form of dividend checks. A much more logical approach would be for the member to realize what he can do for the AIA and not what the AIA can do for him. Our real aim is to create in the minds of the public a greater awareness of Architecture and the Architect in order that they become more conscious of how an Architect may help them. This is the basic reason for all that was done by the Chapter this past year. Through furthering the profession as a whole, each individual practitioner will eventually benefit.

Now that we are looking back over the year, it might be well for us to actually list what we have done in the months since January. These projects are described in very few words, but it must be remembered that countless hours of thought and work by many people were necessary in order that these few words might appear here.

## KANSAS CITY CHAPTER ACTIVITIES DURING 1957

### Public Relations

- "Kansas City on Parade" Program (January Chamber of Commerce)
- Development of Kansas City on Parade material into a sound film (now available to members)
- Co-sponsor of "ACTION" Program (American Council To Improve Our Neighborhoods)
- Honor Awards to Architects and Owners
- Honor Awards to Craftsmen (new this year)
- KC/80 Project
- Maintained Chapter Telephone (Average of 3 calls per day from the public)
- Work with the City Plan Commission
- Many speeches to lay groups
- Issued statement on the building trades strike
- January Installation Meeting (National President Chatelain and Mayor Bartle)
- Received more complete publicity in local newspapers

### Publications

- SKYLINES (Monthly—to an extensive list of the Public in addition to Chapter members)
- NEWSLETTER (Periodic—to membership only)
- Both SKYLINES and the NEWSLETTER were recognized as National AIA Document of the Month in January, 1957
- word has also been received that the October issue of SKYLINES will be declared Document of the Month early in 1958

### Active Relations With the Following Organizations

- Producers' Council
- Associated General Contractors
- Mechanical Contractors Association of Greater Kansas City
- National Electrical Contractors Association
- Home Builders Association
- Kansas City, Missouri, School Board
- City Plan Commission
- Building Commissioner
- Missouri State Board of Registration for Architects
- Missouri Association of Registered Architects
- Kansas Chapter AIA
- Chamber of Commerce Building Code Committee

### Chapter Programs on the Following Subjects

- Architectural Models
- Architectural Education
- Acoustical Materials
- Architecture of Ralph Rapson
- Furniture and Fabrics
- Hi-Fidelity Sound
- Pre-stressed Concrete and Thin Shells
- Architectural Sculpture
- Roofing Materials



### **Speakers**

Leon Chatelain  
H. Roe Bartle  
George Fred Keck  
Ralph Rapson  
Anton Tedesko  
Rene Suane  
David Beatty  
Bernard (Poco) Frazier  
Jack Morley

### **Educational Activities**

Scholarships to Kansas University and Kansas State University Students  
Entertained Kansas University and Kansas State University senior students at a Chapter Meeting  
Conducted a review course for those taking the State Registration Examination  
Co-sponsored K.U. Extension Seminar  
Provided speakers for High School Vocational Days

### **Meetings**

10 Chapter Meetings  
15 Executive Committee Meetings  
Numerous Chapter Committee Meetings

### **Conventions**

National Centennial Convention in Washington D.C. (26 in attendance)  
Regional Convention in Oklahoma City (17 in attendance)

### **Social Activities**

Associate & Junior Associate Summer Party at the Silver Spur Country Club  
February Centennial Celebration Party

### **Miscellaneous Activities**

Participated in Governor's Mansion Report to the Missouri Legislature  
Lobbied against the Separate Contracts Bill (State of Missouri)  
Lobbied for a new Kansas Architects Registration Bill

This is quite an impressive account of our achievements. But, we must not be too pleased and allow ourselves to rest on our laurels. The insight developed from the experiences of the past twelve months should enable us to start the new century with as much steadfast interest and enthusiasm as went into the farewell to the old. By maintaining a high level of Chapter activities, we will be able to advance the Chapter, The Institute, the Profession and, hence, ourselves to greater achievements and recognition in the years ahead of us.

President Frank Slezak

# PHIL GEISSAL WRITES

*SKYLINES is proud to reprint this letter, which was sent to President Slezak by Phil Geissal, Chief Planning Engineer of the City Plan Commission of Kansas City, Missouri Summarizing the KC/80 Project.*

November 23, 1957

Mr. Frank Slezak  
President, Kansas City Chapter  
American Institute of Architects  
18 East 11th Street  
Kansas City, Missouri

Dear Frank:

Although it has been six weeks since the completion of our cooperative effort of your Kansas City Chapter and the City Plan Commission in the Central Business District Master Plan Study I want to express my personal appreciation and that of the City Plan Commission to your chapter of the A.I.A. I am sure that each of us who participated on this program has gained in personal satisfaction from the pleasant public reception we have had in our own community and from the national recognition which Kansas City received in the press because of the exhibit.

I express my appreciation particularly to your officers and the Community Development Committee under the chairmanship of Dwight Brown, and to our own City Plan Commission member Clarence Kivett, for developing this program and marshaling the talent and man power to complete your AIA phases of the model and exhibit.

It was a privilege to work with the Design Committee of John Murphy, chairman, Jack Morley, Dave Runnells and Ward Haylett. I know the great personal sacrifice that John Murphy made to spend extra hours over those of the regular Design Committee Meetings here in developing the overall plan. I am sure that the success of the exhibit is due to the understanding to be had from the very creative sketches developed by Ward Haylett, and I also want to express my appreciation to other members of his organization, as the sketches were done in their own shop again with the "burning of the midnight oil" as we all worked to a tight dead-line. Dave Runnells and I have had some slight disagreement on the future circulation pattern in the CBD, but since this is an old argument of twelve years standing, I am sure that we have had an opportunity to develop a mutual respect, which I feel for Dave's creative design ability.

I feel that it was a very fortunate choice in selecting Jack Morley as crew chief for this project and in my summer's work with him I know of his continued interest in city planning and recognize the fine contribution he made. While Bob Maiden, our Principal Planner, was responsible for the overall programming and execution of the exhibit, Jack programmed the AIA project and had the assistance of three other architects and architectural students from K.U. and the University of California, who were summer employees of the CPC. It was fortunate that Jerry Keltch and Duane Schwada were available for giving continuity to the project during Jack Morley's call to reserve duty. Duane Schwada spent many extra hours of really dedicated work on the planning and completion of the 50 scale model of the Civic Center and I hope will show a continued interest in city planning, if not he should go far as an architect.

I feel that we have had the assistance of the top men in our professions within our area and appreciate that Gordon Whiffen, of Hare and Hare, could collaborate with your group as a landscape architect in the development of the Civic Center and Core area plans. I also value highly the manner in which the principals of some of our largest architectural offices here in Kansas City came in during the last week and rolling up their sleeves again did the necessary



mundane jobs of rendering portions of this exhibit to help meet our dead-line of October 7th.


I would like to compliment Dave Miller and other members of your Skylines staff who prepared the excellent report in the October 1957 Skylines. The reprint "Kansas City 1980" is an excellent piece to graphically summarize the exhibit and I appreciate the opportunity to work with your printer in securing a thousand reprints for distribution by the City Manager as our immediate follow-up on this program.

I should also like to recognize the untiring efforts of Forrest Byars as Executive Secretary of the Downtown Committee. While we have cooperated closely for a long period it was his recognition of the need of an overall model and plan at this time which forced us to program this work now when many other pressing planning problems were also demanding the time of an inadequate staff. We all know that without Forrest's knowledge the exhibit and the whole affair would not have reached the same successful conclusion. The cooperation of the Redevelopment Authority, the Public Housing Authority and private redevelopment corporations in enriching the program with detailed exhibits of their own, and the special exhibit of the freeways by Howard, Needles, Tammen and Bergendoff was all arranged for by the Downtown Committee and coordinated by our office.

This started out to be a simple "thank you" but developed into a chronicle of the many interests who had to cooperate to make this exhibit a success. Again I express my appreciation to one and all.

Forrest Byars has supplied me with reprints of some of the national recognitions we received in a country-wide press coverage and it is evident that we must think in the near future as to how we can go about implementing some of the proposed programs with more carefully dimensioned action programs. I am sure that we can rely on the continued support and interest of your A.I.A. Chapter.

Sincerely yours,

  
Philip S. Geissal  
Chief Planning Engineer

## CALENDAR

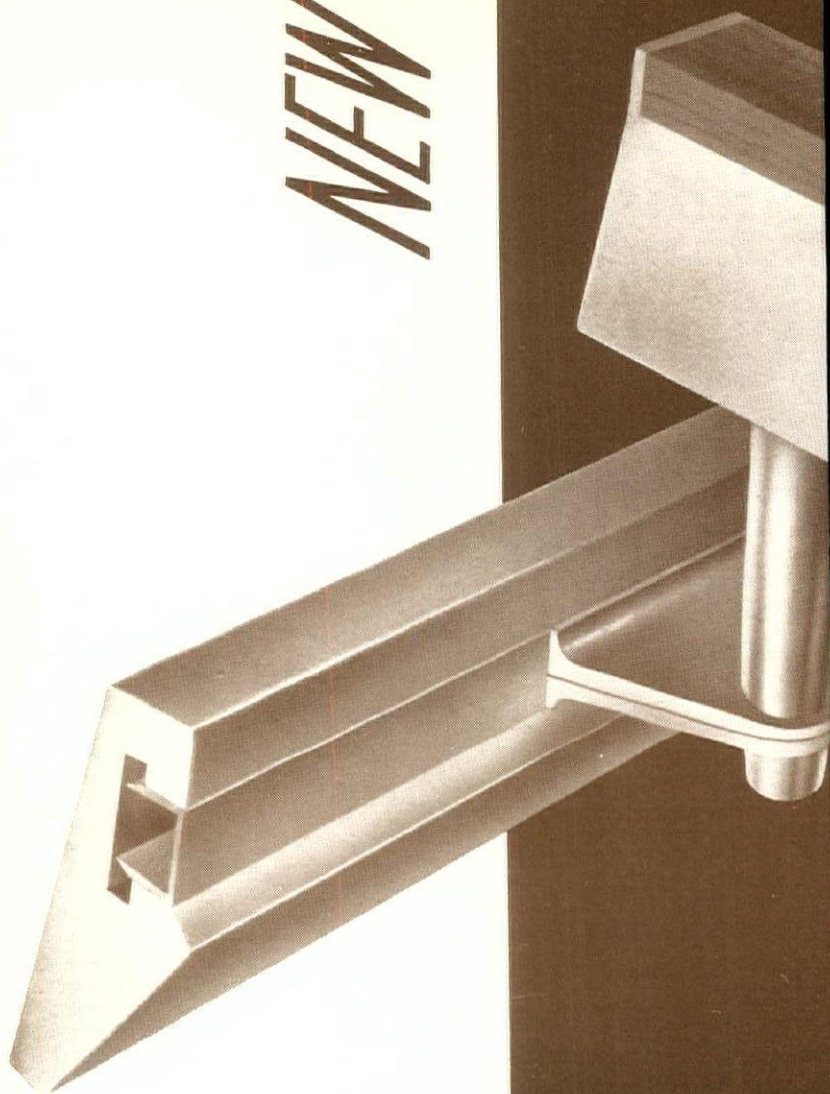
Annual Installation Dinner.....To be announced  
Producers' Council Luncheon.....January 7



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# DEVELOPMENTS IN STAINED GLASS

EMIL FREI

*Emil Frei's significant achievements in contemporary stained glass have resulted in world recognition. In this article he gives us a glimpse of some late work from his St. Louis studios.*

Few limitations are placed upon the painter when oil is his medium since his tools are few and his materials, flexible. He may or may not respect the surface to which he applies his pigments. The fresco painter, by contrast, is very much limited since he must employ only lime-proof materials and must apply his colors to the surface only while it is wet. This requires careful planning so that day-by-day workable areas may be predetermined. The watercolorist depends upon the surface on which he works for his whites and for the luminosity of all pigments.

All of these visual forms of expression are activated by light which reflects from their surfaces. This ranges from the minimum reflection of black pigment to the maximum reflection of white coloring matter.



*"carrying interest into the window areas on their exterior surfaces"*



A curtain rises. It is made luminous by the penetrating rays of the sun. The blacks are opacity; the whites, pure sunlight. It is stained glass!

Colored light becomes a medium of expression and uses glass whose properties filter the white light of the sun into various shades of prismatic color. No matter how greyed or dark the color is, as a source of light it contains a radiance and mystery that have enthralled the beholder since the Tenth Century.

Stained glass is anachronistic to our age only in the sense that it is still essentially constructed of mouthblown glass and lead extrusions and that the manufacture is one which has not become industrially different since its conception. If the basic manufacture is ancient, its use and visual properties can no longer be thought so, for in the Twentieth Century we have instilled the tempo and taste of our own age on its use. Gone is the limited palette. Today we have a tremendous scale of color never before equalled. Gone is the limit of enclosure. Today whole walls are within its scope.

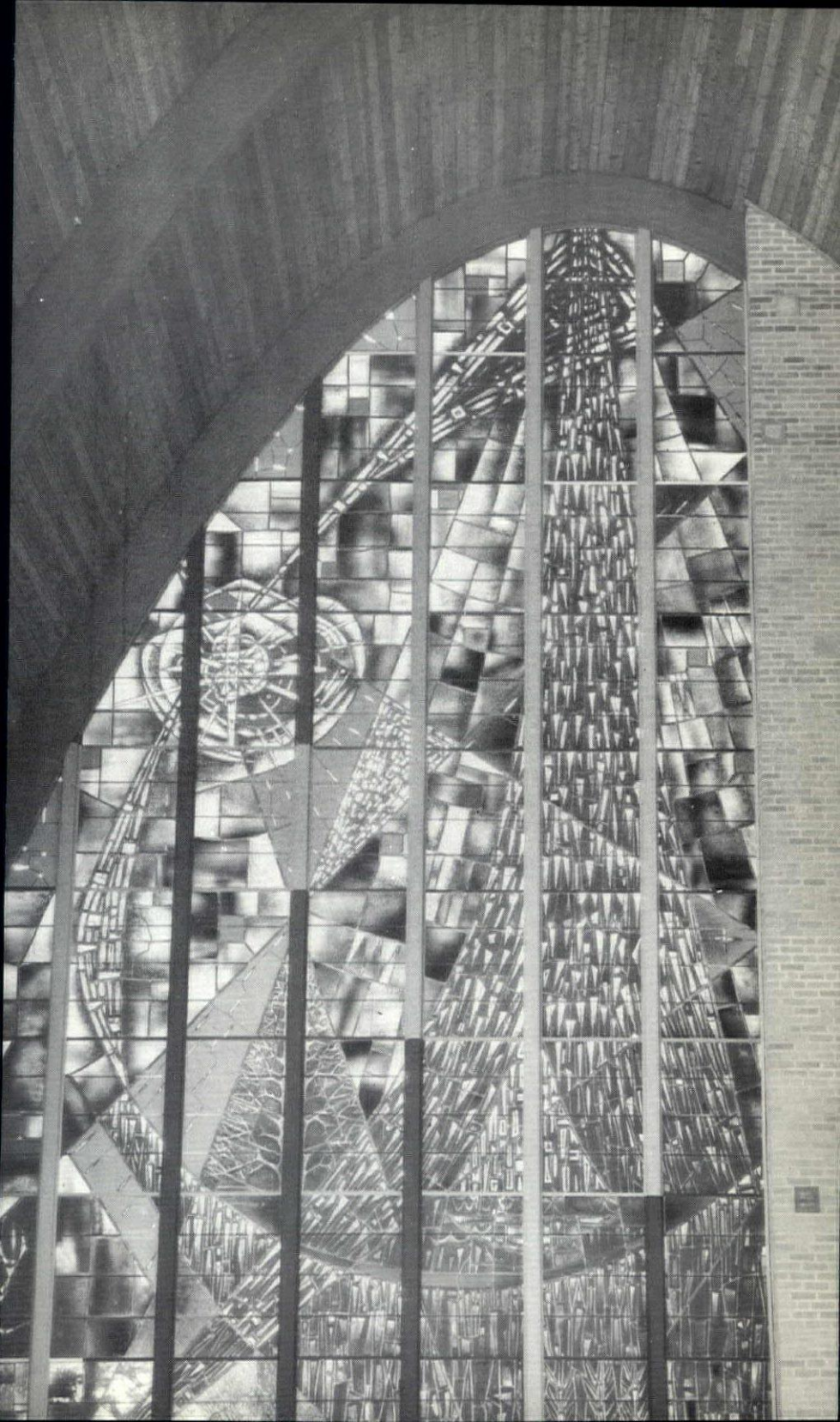
Contemporary workers in the field are alive with the widening vision of its possibilities due to the marked emancipation of architecture. The cantilever, the skin, reinforced concrete, steel and plastics have given the architect a way to new forms of expression and stained glass craftsmen are ready to meet the challenge.

By the judicious use of materials and techniques the worker can add many vital factors to the visual symphony. He can keep the seeming plane of his work on the actual plane by the use of highly textured glass; he can seem to bring the actual plane nearer by the use of specific colors or he can seem to extend it to the very horizon by the use of transparency. He has re-discovered the properties of glass cast in cement. Polyester plastics are among the materials he uses. While his art can be great only if disciplined to operate within its own tenets, it is nearly limitless in the materials and techniques which may be employed.

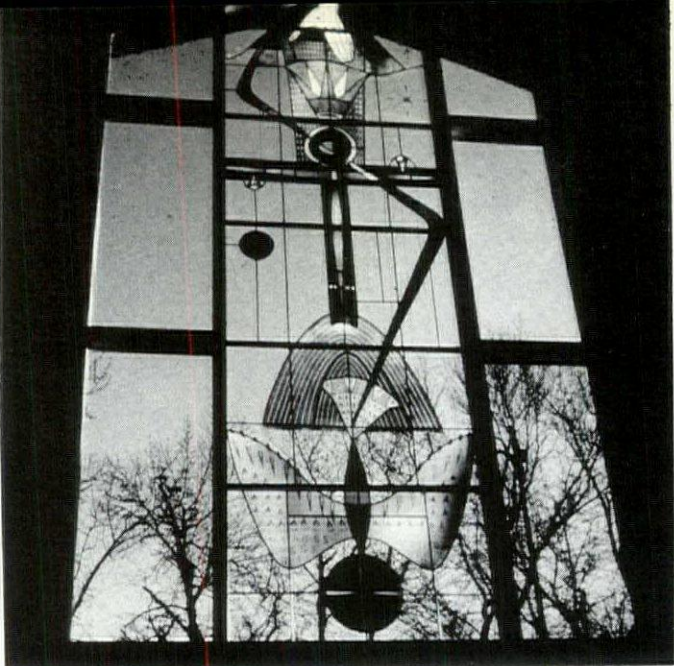
Some modern structures may best be served by carrying interest into the window areas on their exterior surfaces. This can be done by the use of subtle whites, greens, browns, ochres and blacks. In this way the mass of the building can be retained. Such techniques demand great reserve since they often lead to a dual purpose which, as we all know, frequently results in serving neither purpose well.

The artist working in translucent materials knows that the framework given him by the architect is his field of operation.





"extend it by the use of transparency"

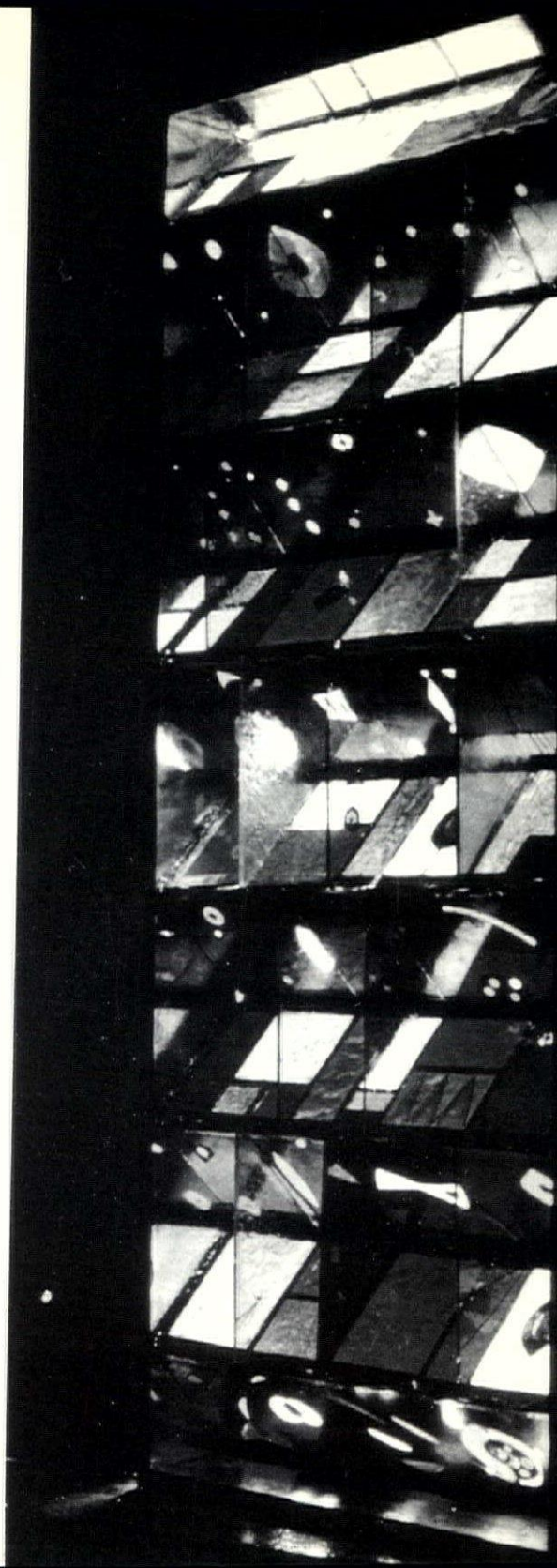


He is well versed in giving color to light as it passes, in creating a mood, in telling a story. He does not dare to create a realistic illusion of the third dimension lest he be guilty of illustrating rather than forming luminous skins. He has ventured into the physical third dimension, thereby bringing about a most exciting effect. The luminous skin doubles back on itself so that light passes through two or three thicknesses and in turn falls upon highly reflective areas of polished metal. An interplay between light and reflection creates an ephemeral quality which is further modified by sheets of colored glass placed, at intervals, perpendicular to the window plane, thus creating a changing color relationship as the point of view changes.

Color and glass are truly great miracles to be harnessed and translated. The church has recognized the spiritual significance of this medium; the secular world has begun to recognize its magical qualities. There is a cry for color after the grey ages, and glass, rich in variety, subtly, texture and durability is as new and vital today as are the demands upon it.



*"venture into the physical third dimensions"*



the **November Chapter Meeting**, being one of the tech-meetings of the year, started to be the battle of pitch and salt roofing, or the bitch about . . . or the itch to use bitu- . . . or the snitch on pitch or the . . . oh, darn that meet-notice! Anyway we got the on special bitumen from **J. B. Bullough** and **Dick Raining**, of Johns-Manville, presented very informative fashion. During the business session, Lloyd gave an interesting report on the National Board meeting at Phoenix, Arizona.

At Noon, Tuesday, December the architects gathered in the Board Room of the Aladdin Hotel for the second **Producers' Council Luncheon Meeting** of the year. A large crowd heard **Mr. Frank W. North**, Executive Vice-President of Barret, Fitch and Smith Company give his views on Money Markets During 1958 As Related to Construction." It was his opinion that we are experiencing a reversal in the rising interest rate, that bonds have reached their lowest interest rate, highest value rate and are starting to reverse, and that slightly more money will be available in 1958. He based these opinions on the lowering of discount rates by the Federal Reserve Board, the existing surplus of merchandise and the fact that there is no feasible way to stop inflation. It is his belief that this easing of credit should stimulate building, and that 1958 should be more favorable for architects and contractors than 1957.

The Octagon has released information on the **1958**

**R. S. Reynolds Memorial Award**, which carries an honorarium of \$25,000 and an appropriate emblem. Recipients of the 1957 Award were Rafael de la Joya, Cesar Ortiz-Echague and Manuel Barbero Robolledo of Madrid, Spain. The timetable for this year's presentation is:

January 15 Deadline for submission of nominations form  
April 15 Submission of data binder

May 5-6 Judgment  
May 14 Notification of recipient

July 7-11 Display at National AIA Convention at Cleveland, Ohio

Communications should be addressed to:

The R. S. Reynolds Memorial Award

The American Institute of Architects

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● A booth at the **Annual Spring Homes Show** has been reserved for the Chapter. This will be an opportunity for giving the public first hand information on KC/80.

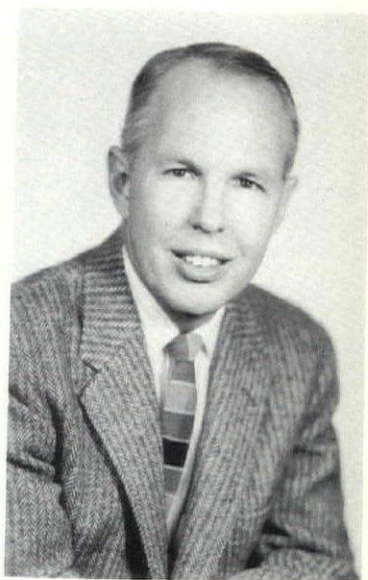
● By the time this issue of Sky-lines is received the Chapter Election will have been held and the

officers for 1958 will have embarked on their busy tasks in a Convention year. At the end of the 1957 climactic year, special tribute must be made to the untiring efforts of **President Slezak, Secretary Grimaldi, and Treasurer Krug**. The greatest workload is carried by these three Chapter offices and the enthusiastic vigor with which these men accomplished Chapter affairs in the past two years has been exceptional, efficient, and deserving of sincere gratitude from each member.

● This month's **SKYLINES** cover comes from the (as usual) ticklish pen of Architect-Cartoonist **John Jameson**.



Welcome to new Junior Associate, **Dale H. Meyer**, who comes from Lincoln, Kansas and received his degree at Kansas State College in 1954. He is currently with Black and Veatch.



New Associate, **Frank H. Fisher** received his license in Missouri by examination and on the basis of experience. We heartily welcome him into the Chapter. He is currently with Marshall and Brown.



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so little!"*



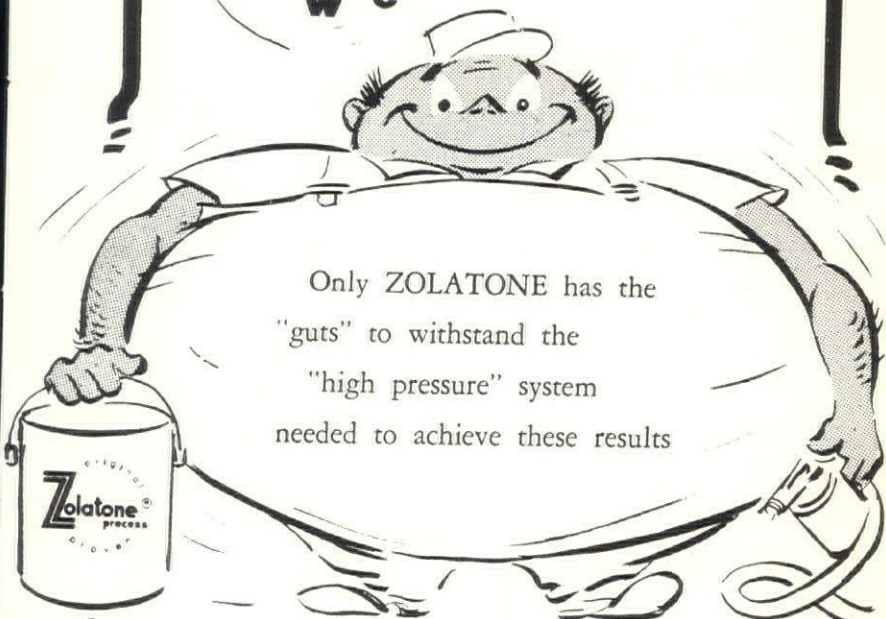
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