Skylines

OCTOBER 1954
The October meeting of the Kansas City Chapter AIA is one of historic importance. Action will be taken toward the incorporation of the chapter and the establishment of revised by-laws referring to the incorporated body. Many months of time, study and effort has been spent, pointing to this particular meeting. It is the individual obligation of each chapter member to attend and vote on these vital matters. Assigned corporate members and associate members are qualified to participate in the discussion and vote. A review of the major by-laws additions and revisions were published in the September issue of SKYLINES. The complete set of revised by-laws which have been approved by the executive committee and will be submitted to the chapter are on file at the chapter office, 1016 Baltimore. In order to conduct a well organized discussion on the floor, it requested that any suggestions be submitted in writing prior to the meeting to Mr. Mark Sharp, Chairman of the By-Laws Committee, 25 East Twelfth Street.

TIME—5:30 p.m. sharp.

PLACE—Advertising and Sales Executive Club, 912 Baltimore Avenue.

DATE—Tuesday, October 19.

The regular after-dinner program will be held. Consult the regular meeting announcement for further details. Make reservations early, at the chapter office, VI 9737.
THEME
Of Grass Roots and Architecture

FIELD TRIP
Boeing Airplane Company
McConnell Air Force Base

SPEAKERS
Walter Thomas Rolfe, FAIA
Houston
William C. Salome, Jr.
Mayor, Wichita
Don T. Walters
Kansas University
Frank N. McNutt, Director
Central States District
N. A. Mason
Pittsburgh Plate Glass Co.
Prof. Emile Pierre Jacques
Union Internationale Des
Architects, Paris
Earl T. Heitschmide, FAIA
Los Angeles

PANEL DISCUSSIONS
will feature architects,
Glen E. Benedick
Kenneth H. Haynes
Buford L. Pickens
Bill Schmidt
Stanley Hagan
J. Woolson Brooks
Edward J. Sessinghaus
Frank R. Slezak
Robert Elkington
Lee Sorey
T. R. Griest
Oscar Ekdahl
Bob Gadberry
and the following:
John L. McCullough
St. Louis District Manager
for Johns-Manville
Claude Cooke
Kansas City
Manufacturers Agent
Heinie Bass
Oklahoma contractor
William Ball
Kansas City contractor
Virgil Lundburg
Salina contractor
Harry Mueller
President, Wichita
School Board
"Lector, si monumentum quaeris, circumspice".
(Reader, if thou seekest his monument, look around).

This is the inscription on the walls of Saint Paul's Cathedral in London marking the burial place of its famous designer and builder, Sir Christopher Wren (1632-1723).

Today in Kansas City a great record is being written upon the skyline of Kansas City, and throughout its suburban area . . . a record in concrete, brick, and steel. It is well to remember that every such structure in every detail, has its origin in the drafting rooms of our architects. The results of their careful planning may be seen anywhere you look and is truly the greatest tribute that could be paid to them.

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2. Call a press conference if the project is sufficiently important and especially if a model is available—invite all editors:
   - have kits prepared containing a press release or fact sheet and photographs.
   - include these details in the fact sheet:
     - subject, release date, location, physical characteristics, architectural characteristics, general information, architects, information about the architects.

3. Write releases with real news value, not propaganda.

4. Make your story interesting by appealing to health, home (wife, children, relatives), income, happiness, future, standing (community and job).

5. Write headlines that promise a readable story in the public interest.

6. Prepare press releases with these additional points in mind:
   - double space and use only one side of 8½” x 11” white paper;
   - include your name, address, business, phone number and date in top left corner;
   - state time and date for release in upper right corner;
   - write copy to answer five questions:...what happened?...to whom?...when?...where?...why and/or how did it happen?
   - get all essential information in first paragraph, in case story is cut;
   - include black and white plans, with lettering large enough to be legible when reduced;
   - include 8” x 10” glossy photographs or photostats of renderings or models;
   - make picture captions tell the story;
   - attach captions to bottom of illustrations.
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In The News

Five months ago the KC Chapter AIA and the KC Chapter Producers Council undertook the establishment of a central executive office. In a great many ways this venture has proved most successful. There are obvious benefits to the chapter organization in maintaining a full time executive secretary, and these will compound as the months go by. However, the chief premise on which the office was established—that the secretary would devote half her time to public stenography—has not been fulfilled. Our executive secretary, Miss Betty Martin, was selected for this position because of experience in a field allied with architecture. She is familiar with the language and organization of our work. She has on call extra help to handle any rush job; or she is available over a long period of time for miscellaneous small jobs. The office is well equipped for the various types of stencil work—to run your specifications. If Producers Council members have any amount of direct mail work, the equipment is here to do it. Think it over. The next time you have an overload, call Miss Martin at VI 9737, or drop by the office, room 515 of the 1016 Baltimore Avenue Building.

ERNEST O. BROSTROM, AIA, has published in the September issue of Church Management an interesting letter and some sketches under the title "The Ecclesiastical Rooster." He describes the use of the cock as a symbol in church architecture, both historic and contemporary.
KIVETT AND MYERS recently received the following letter from the real estate editor of the St. Petersburg Times:

We are interested in illustration when it is ready on various phases of Doctors Motels, Inc. project here, which I'm told you are working on . . . Will you please keep this need in mind—while the personal publicity is probably not a consideration with you, it helps the profession to point out the role of the architects in all major projects.

UNIT MASONRY ASSOCIATION, INC., of Kansas City, established here during the summer, is a unique organization which has as its members both union and management personnel, plus representatives from manufacturing and distributing firms in a field which covers brick, concrete block, stone, structural tile, glazed brick and suppliers of equipment and tools. As its main purpose, the association seeks to broaden the market for masonry construction, hence the joining of labor and management forces; both sides are working together to certain predetermined goals which are aimed at benefiting the entire industry. Officers for Unit Masonry are: Frank T. Smith, business representative for Bricklayers Union Local No. 18, A. F. L., president; Weldon B. Royse, masonry contractor, vice-president; R. E. Walker, general sales manager of the Carter Waters corporation, treasurer; Lester B. Smith, president of Bricklayers Union Local No. 4, A. F. L., secretary. An executive office is maintained at 922 Walnut Street, Room 1207.
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SHOULD YOUR CHILD
BE AN ARCHITECT?

Pietro Belluschi set forth to answer this question in a recent public service advertisement of the New York Life Insurance. His observations are reprinted here, slightly abridged.

In all likelihood, your son will never make a fortune as an architect. Very few men do. But he can acquire another type of wealth that will probably mean more to him than all the money in the United States Treasury.

There is enormous gratification in an architect’s work. No other art can give its practitioners such a sense of completeness. The buildings an architect designs not only can be seen and felt, they can be lived in and used. And they add to the world’s store of beauty.

Most significant, the architect has the satisfaction of knowing that he is helping people to live, work and play together better.

Today, architecture offers wonderful opportunities for young men. It is difficult to believe, but there are less than 20,000 licensed architects in the United States. A boy who chooses architecture as his profession is almost sure to get an interesting job (paying about $50 a week) immediately upon his graduation from college and, if he has ability, he can be certain of advancing rapidly. The chances are, as I’ve said, that he won’t become a millionaire. However, after eight or ten years’ experience, he should be making a comfortable living with an annual income of $9,000 or $10,000.

The architect today must be a combination of business man, organizer, technician, planner, economist, sociologist, surveyor, landscaper, engineer and artist. And he must be a keen psychologist, too, if he is to understand what his client really needs.

How can you tell if your boy is suited to be an architect? Ask yourself and him these questions:

1. Can he draw? An architect does not have to be a Rembrandt but he must be able to sketch neatly and accurately.

2. Can he visualize? He should be able to describe, in words and sketches, buildings he’s seen.
3. Does he have a grasp of dimensions? An architect must have a good eye for the size and shape of things.

4. Does he have a feeling for what is appropriate? An architect should not design a railroad depot to look like a gas tank.

5. Is he good at mathematics and technical subjects? An architect must know his engineering.

6. Can he synthesize? An architect must be able to cope with a wide variety of information and come up with the correct solution.

7. Is he persevering? It takes a colossal amount of detail work to develop the plans for a building.

8. Can he work under pressure? An architect’s work comes in spurts and he frequently must labor 16 or 18 hours a day to meet deadlines.

9. Is he a diplomat? He must be able to “sell” himself to people.

Most of all, your son should have imagination, enthusiasm and common sense. They must be in equal parts.

How does a boy become an architect?

It can be done without even going to college. By working eight years in the office of a registered architect, in most states a high school graduate can qualify himself to take the state examinations and win his license.

Some of our most successful architects have come up in this manner. I cannot say that I recommend it, though. In my opinion, an architect needs more than practical experience. He must also have a deep reservoir of culture. He must understand yesterday’s architecture to create the architecture of today.

So, I would urge your son to go to a good college of architecture. There are 50 in the United States, and most are excellent. They give a five-year course which usually leads to a Bachelor’s Degree in Architecture.

Tuition at some colleges runs as high as $900 a year, to which must be added another $1,000 for room, board, books and materials. But many of the state universities have low tuition fees, and the private institutions all offer scholarships to outstanding students. Furthermore, an ambitious boy can raise a large part of the money he needs.

After a boy has finished college, he still must get three year’s training in an architect’s office before he can take his state examinations.

These examinations are difficult. A high percentage of those who take them fail. But the good man can get through.
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A giant new Third Edition of a classic in the architectural and construction fields—TIME-SAVER STANDARDS—has just been published by F. W. Dodge Corporation.

Compiled by the editors of Architectural Record, the world's leading magazine of architecture, TIME-SAVER STANDARDS represents the work and research of hundreds of architects, engineers and other construction industry experts. Containing 888 pages and over 2,000 illustrations, graphs and charts, this mammoth handbook enables the building professional to design anything from a kindergarten work-table to a site plan for a housing development.

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