

NORTHWEST ARCHITECT

VOL. VIII

Published By Minnesota Association of Architects

NO. 1

We give you:

*Architecture as a Function
of Democracy*

as illustrated by selections from

‘WHAT IS ARCHITECTURE’

A Study in the American People of Today

by Louis H. Sullivan

THIS ENDURING CHARTER embracing as it does Man's whole relation to his world, is such a unit in idea—so organized in statement—so clear and logical in its development and so free of irrelevant material, that a digest of it is almost impossible—it is already compacted to structural competency.

We therefore offer you only a special group of selections and acknowledge at once that an equally valid selection could be made under another's view of what is most immediately important to the architect in these hectic times from which great changes must be expected.

We feel certain that we must not only digest this Sullivan classic completely but also *do something* about it, RIGHT NOW, both as

ARCHITECTS and as
AMERICAN CITIZENS

SPEAKING

OF SPECIFICATIONS, are you

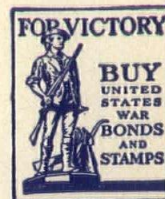
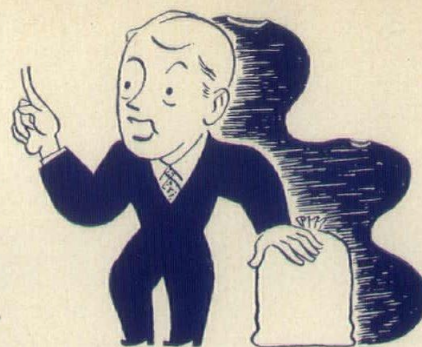
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H. W. FRIDLUND, Editor

Almost everyone knows something about the world-famous architect Louis H. Sullivan of Chicago. Today we have a more accurate idea of his work than did the architects of his own time, who were both antagonistic to him and feared him. But fifteen years ago when the general public, and men well known in fine arts, began to praise him, the architects also felt obliged to fall in line. By that time the shift was not so difficult, for with Sullivan's death in 1924 he was, as they knew, no longer any threat to their business or their intellectual prestige, and moreover the token functionalism, called "modern", as a sort of spoiled child of Sullivan's thought, had not until 1928 returned with any force to America where it had been born.

Now that was just thirty-five years after Sullivan had struck the first blow for Democracy in Architecture, heard round the world. I refer to the famous Transportation Building at the World's Columbian Exposition, Chicago, 1893—a glowing polychrome jewel in sparkling contrast with the surrounding whiteness.

Sullivan had made some memorable speeches at architectural conventions, had done writing on his architectural philosophy as early as 1887, and his views had attracted much newspaper publicity, when he, together with his partner Dankmar Adler, an equally capable pioneer in his own field, began to produce one startling building after another.

How inaccurately the young American architects from the École des Beaux Arts in Paris failed to appraise the clarity and elegance of his Gallic mind, was made evident when the French visitors to the Chicago Fair took little notice of all the diplomaed talent which had graduated from their own great National School of Architecture, but honored Sullivan with three medals for his golden building with its imaginative ornamentation, the awards being given him by the "Union Centrale Des Arts Decoratifs." After a dozen years of intensive creative effort during which building after building in diverse fields challenged the whole concept and method of producing buildings, Sullivan presented his thesis under the title, "What Is Architecture, A Study in the American People of Today," in such clear and burning words that many have come to look upon it as the Magna Charta of Building as an Art.

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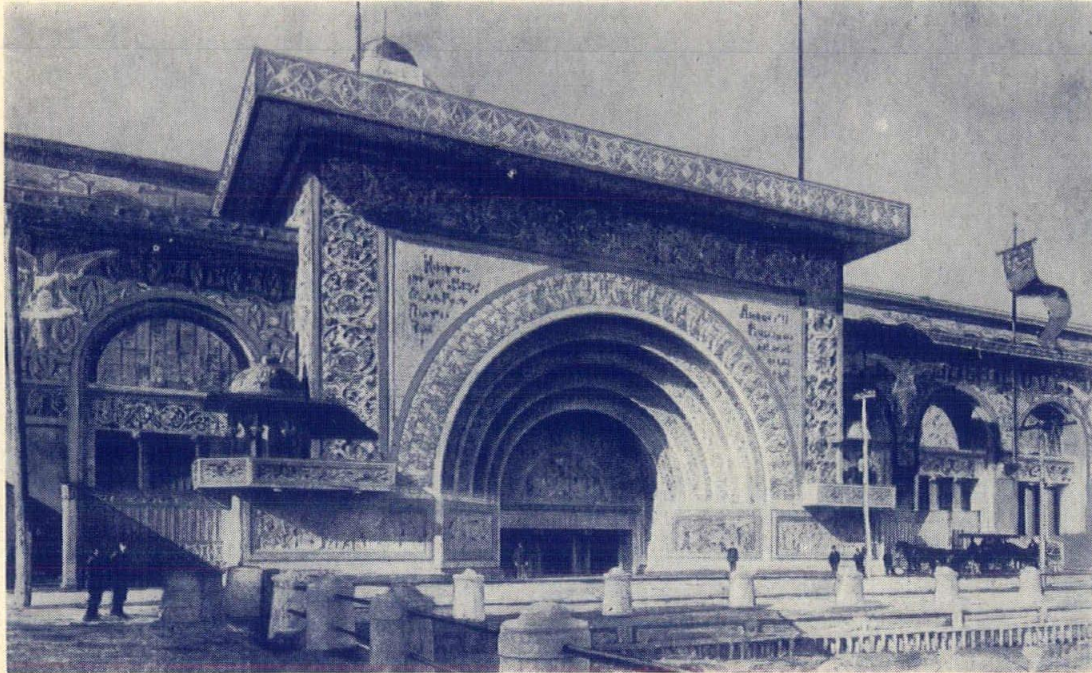
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WHAT IS ARCHITECTURE

A Study in the American People of Today

by *Louis H. Sullivan*

An Interpretation by WILLIAM GRAY PURCELL



TRANSPORTATION
BUILDING
WORLD'S
COLUMBIAN
EXPOSITION
CHICAGO 1893

THIS CUT FROM A
WATERCOLORED PHOTO-
GRAPH OF 50 YEARS
AGO CANNOT GIVE THE
COMPOSITIONAL
BEAUTY OF FORM AND
COLOR . . .

BUT . . .
THIS BUILDING GAVE
THE SIGNAL WHICH
MOVED EUROPE FROM
VIENNA TO FINLAND
INTO AN ORGANIC
ARCHITECTURE EX-
PRESSING THE
MACHINE AGE.

LOUIS SULLIVAN'S epochal thesis of years ago re-acts on us as if it were being addressed to us today. It opens with a remarkably clear statement of the source of architectural power and its relation to the constant ebb and flow of our social life and its destiny. . . .

★★★ SULLIVAN: "Every form of government, every social institution, every undertaking, however great, however small, every symbol of enlightenment or degradation, each and all have sprung and are still springing from the life of the people, and have ever formed and **are now** as surely forming images of their thought.

"Whatever the character of the thinking, just so was the character of the building. Pier, lintel and arch changed in form, purpose and expression, following, with the fidelity of Life, Man's changing thoughts as he moved in the flow of his destiny—as he was moved ever onward by a drift unseen and unknown—and which is now flowing and is still unseen and unknown.

"This flow of building we call historical architecture. At no time and in no instance has it been other than an index of the flow of the thought of the people—an emanation from the inmost life of the people.

"I should add, perhaps, that, in speaking of the people, I mean all the people; and I look upon all the people as constituting a social organism.

"Let the reader perceive how far astray we are from an Architecture natural, truthful and wholesome, such as should characterize a truly democratic people. I ask this because the welfare of democracy is my chief concern in life; and because I have always regarded Architecture, and still so regard it as merely one of the activities of a people, and, as such, necessarily in harmony with all the

others. For as a people thinks concerning Architecture, so it thinks concerning everything else; for the thought of a people, however complicated it may appear, is all of-a-piece and represents the balance of heredity and environment at the time." ★★★

Enough recognition has so far not been given to Dankmar Adler who was Sullivan's partner from 1881 to 1895, the period of their most potent productivity. Adler was an able business executive and it is likely that a considerable factor in the success of Adler and Sullivan, Architects, was Sullivan's sincere appreciation of the value of the American Businessman. The firm was the first to divest architectural practice of that superstition the origin of which is readily traceable both to the scholasticism of past centuries and to the tenacious notion of professional social caste.

Adler as engineer and Sullivan as practical planner and both men as able executives met businessmen where their business was operating and granted the value to society of what these men of affairs were doing. They studied the skills and methods under which Business operated, thereby gaining the deep insight necessary to the solution of the architectural problems. He continues to compare the business executive with the man of book mind:

★★★ SULLIVAN: "This active-minded but 'uneducated' man, he who has so large a share in our activities, reads well those things that he believes concern him closely. His mind is active, practical, superficial; and, whether he deals with small things or large, its quality is nearly the same in all cases. His thoughts almost always are concerned with the immediate. His powers of reflection are

undeveloped, and thus he ignores those simple, vital things which grow up beside him, and with which, *as a destiny*, he will some day have to reckon, and will then find himself unprepared. **The constructive thinking power of some such men, the imaginative reach, the incisive intuition, the forceful will, sometimes amaze us.** But when we examine closely we find that all this is but brilliant superstructure, that the hidden foundation is weak because the foundation-thought was not sought to be placed broad, deep, and secure in the humanities.

"Thus we have at the poles of our thinking two classes of men (the businessman and the book man), each of which believes it is dealing with realities, but both in fact dealing with phantoms; for between them they have studied everything but the real thoughts and the real hearts of the people. They have not sufficiently reckoned with the true and only source both of social stability and of social change. If, in time, such divergence of thought, shall lead to painful readjustments, such will be but the result, natural and inexorable, of a fatal misunderstanding, the outgrowth of that fatal defect in our system of thinking which is leading us away from our fellows." ★★ ★

Is this not a prophetic picture of that leadership which, beginning with our rejection of the League of Nations Pact in 1920 and terminating (we hope) with the appeasers of 1939, brought our nation face to face with portents of world-wide disaster.

Moving his analysis closer to the practical business of producing democratic buildings Sullivan says:

★★★ SULLIVAN: "Learn that the mind works best when allowed to work naturally; learn to do what your problem suggests when you have reduced it to its simplest terms; for you are here at the point men so heedlessly call genius — the point of vital simplicity. You must search out the best that is in your people; for they are your problem, and you are indissolubly a part of them; it is for you to affirm that which they really wish to affirm.

"If the people seem to have but little faith it is because they have been tricked so long; they are weary of dishonesty, more weary than they know, and in their hearts they seek honest and fearless men, men simple and clear of mind, loyal to their own manhood and to the people. The American people are now in a stupor; be on hand at the awakening." ★★ ★

Only in the last six months (see *Octagon* of April, 1943, and Cincinnati A.I.A. convention speeches) have Architects at long last wakened up to the fact that they must be really capable all around businessmen with a full technological equipment in experienced working order.

Said General Newton at the convention, "We are becom-

ing so rapidly a group of idealists that we are losing sight of our primary function as builders." Some great crisis had to open the eyes of the people, including those of architects. But no one in that meeting told us who is now to do the architecture, certainly not the sons of those who misled us. "Demos" pays for the schools and should take a lively interest in preparing an education, the disciples of which will be able to serve all problems of Democracy.

Thus our next Sullivan quotation, referring to education, may in the view of many, be considered "dated," for surely the Architectural Schools are now teaching a logic based on reality. But the schools are in no position to be so self satisfied, in their casual "acknowledgment" that "modern" is a specific label.

The *London Illustrated News* of 1835 is filled with pictures and comment about "modern" architecture. Much advanced structural experiment and functional designing was done in the twenty years preceding the bold engineering and machine-age aesthetics of the London Crystal Palace Exposition of 1851. Then came Viollet le Duc and his very modern approach, with a still newer set of technological patterns. For a hundred years each decade has been fascinated by the sound of its own architectural voice. Each era has been certain it was "up to date" and that its word was the last word. Today it is no different. But hear This Voice thirty-seven years ago:



Sullivan's St. Nicholas Hotel, St. Louis, 1892

★★★ SULLIVAN: "Modern science, with devoted patience of research, has evolved, is perfecting and has placed freely at our service the most comprehensive, accurate and high-powered system of organic reasoning that the world has known. These methods and powers, the breadth and fertility of this supreme search for the all-life-process, this most fruitful function of democracy, is, by those connected with the Architectural Art and its

teaching, today regarded vacantly. They undervalue that, which in all truth, in the serenity of human hope, heralds a sunrise for the race. Truly, procreant modern thought clothed in all its radiance of good will, is a poet, a teacher and a prophet not known in the land of these." ★★ ★

"Poet," "Teacher," "Prophet," these are terms he wishes to apply to the Architect of the future — and **we are that future.** Or are we? For our "modernists" of the 1940's with their unimaginative, constructivist functionalism, are still unable to produce architecture, because these new "style" protagonists do not see clearly the entire people and all the forces that are operating within this people's desire and power to build. For us to have apparently laid aside the specialized eclecticism of the Beaux Arts world of 1900, and at too long last to have seen, in 1930, and after, that there is a relation and needed

integrity to be found between the material shape of things and the mechanical requirements of their uses, is certainly a far step. The understanding of this relation which has thus far been gained by the generality of architects is not only very little in advance of sound engineering, as it has been practiced for seventy-five years. They did not even enter the world of spiritual, poetic and prophetic values in which both Sullivan and Wright are at home and which represent the only world in which architecture exists if any distinction at all is to be made between it and engineering. "The true Architect" says Sullivan, "student of Nature and Man, virile critic, human and humane, will have been a lifeseeker of realities."

★★★ SULLIVAN: "He will weigh the Modern Man in a just balance, wherein he will set against that man his accountability to all the people. He, as dispassionately, will weigh the people, collectively, against their manifest responsibility and accountability to the child and to the man. He views our Architecture, weighs it, evaluates it; then, turning in thought, looks out upon us, as a people, analyzes us, weighs us, takes our measure, appraises us; he then places People and Architecture in the great balance of History, and thoughtfully weighs, carefully appraises; then places the people, with all their activities, in the new balance of Democracy, again to weigh, again to appraise; and finally puts us with our self-called Common Sense into the serene balance of Nature; and weighs Us and Our All, in the fateful balance of All-Encompassing Life: And makes the last appraisalment . . .

"He might, in part, speak thus:

"As you are, so are your buildings. You and your Architecture are the same. Each is the faithful portrait of the other. To interpret the one is to interpret the other.

"Take heed! Did you think Architecture a thing of books — of the past? No! Never! It was, always, of its present and its people! It, now, is of the present, and of you!" ★★★

Thus he leads his analysis to the great issue DEMOCRACY, unappraised in 1906, and again in the perilous times of our present days when gaining so slowly in its true ascendancy on the hands of political rivalries between ego and masses.

★★★ SULLIVAN: "Is then this Democracy? This Architecture shows, ah, so plainly, the decline of Democracy and a rank new growth of Feudalism — sure sign of a people in peril! You now in your extremity, are in dire need of great thinkers, real men. These buildings show no love of country, no affection for the people. So you have no affection for each other.

"A colossal energy is in your buildings, but not true power — so, is found in you, a frenzied energy, but not the true power of equipoise. Is this an indictment? Not unless you yourselves are an indictment of yourselves. There stand the buildings, they have their unchanging physiognomy. Look! See! Thus, this is a reading, an interpretation.

"Your buildings show no philosophy. So have you no philosophy. You pretend a philosophy of common sense. Weighed in the balance of your acts, your common sense is light as folly: quite the reverse of that common sense which you assume to mean clear-cut and sturdy thinking

in the affairs of daily life. You boast a philosophy of Success. But, weighed in the balance of Democracy, your successes are but too clearly, in the main, feudal. They are pessimisms, not optimisms. You did not think to count the cost; but you are beginning now to catch a corner of its masked visage. **The sight of the true full cost will stagger you**—when the mask is fully drawn aside, and it stands clearly revealed! You would not foresee a crisis, but crisis foresaw you, and now is upon you." ★★★

A crisis?! . . . In Chicago alone, within "the Loop," since World War I, over SEVENTY Class A buildings, all more than twelve stories in height, and all of them erected since that paragraph was written, have been torn down because businessmen, book men, architects and prominent citizens could not "think clearly in the ordinary affairs of life." A staggering cost indeed!

★★★ SULLIVAN: "A Sound Philosophy is the Saving Grace of a Democratic People! It means a balanced and practical system of thinking, concerning the vital human relations. It saves waste. It looks far behind and far ahead and forestalls Crisis. It nurtures, economizes and directs the vitality of a people. It has for its sole and abiding objective, their equilibrium, hence their happiness." ★★★



Louis Sullivan at 16 — 1872

If you thought that Democracy was encompassed by the "Fourteen Points" of World Peace No. 1, or the Four Freedoms of World War No. 2, including of course collecting by vote the essential margin of decision to select an umpire, you have from Sullivan's hand an agenda which the Architect on this new parting of world ways in our day must underwrite. If he does not do it in a propitious time, actually at once, then instead of Architects professionally assuming the composite range of executive engineering and business skills, which the new world of building now insists upon and demands from them, the engineer will do it.

Albert Kahn, himself a student of Sullivan's charter, with Henry Ford and others demanding of him the new service, became the poet of advanced architectural trends, responsible for the collective genius of production. He proved himself a great marshal of building strategy and teacher of great nations, like Russia, where his tremendous five-year factory building program for them started in 1929.

Said Henry Ford fourteen years ago, in 1929 (see *Bulletin of Michigan Society of Architects*, March 30, 1943, No. 13, page 195), to Albert Kahn, these imperishable words: "I hear (he said) that you have agreed to build factories for the Russian Government. I am very glad of it. I have been thinking that these people should be helped. I could hardly believe my ears, but I think the stabilization of Russia through industry is the hope of the world. It has surely proved to be so. The more industry we can create; the more men and women, the world over, can be made self-sufficient — the more everybody will benefit. The Russian people have a right to their destiny and they can only find it through work. We are willing out here to help them all we can.

"So you can tell them for me that anything we have is theirs for the asking — free. They can have our designs, our work methods, our steel specifications — anything. We will send them our engineers to teach them and they

can send their men into our plants to learn."

Mightier, more significant and more eventful words no American had spoken thus far in behalf of the shaping of human liberties **through work.**

Says Albert Kahn addressing Detroit convention A.I.A. in 1942, "Russians came to Dearborn and finished the negotiations. That broke the ice! They have been building ever since — have learned by their mistakes. IF THEY ARE ABLE TO BEAT BACK THE NAZIS NOW ONE OF THE REASONS WILL BE BECAUSE MR. FORD PLAYED NO SMALL PART IN HELPING THEM." — And so did Albert Kahn.

This decision of Henry Ford and Albert Kahn made at a time when everyone was damning the U.S.S.R. and any approval of things Russian meant social and business ostracism, was not only humanely right but fundamentally of world importance, as such, projecting itself over the future of the earth's globe and its never heretofore-dreamed-of destiny. Since Stalingrad, the names of Ford and Kahn will live enshrined enduringly in Russia as the greatest of Americans, friends in their historical need, friends in time.

Thus it was that Albert Kahn, the leader in contemporary architecture with creative imagination combined utility with dignity and beauty by integrating under his leadership the architectural and engineering professions, also the skills of the building trades thereby becoming the

prophet of a new era of architectural practice which was destined to affect the entire World.

In recognition of his achievements the American Institute of Architects honored Kahn as an exponent of organized efficiency, of disciplined energy and broad visioned planning. The expansion of the field of architectural practice to fully meet the demands of today has placed the architectural profession in the forefront.

This citation by his professional contemporaries unequivocally acknowledges Kahn as a pathbreaker in the architectural complexities and magnitude of our machine-age. By expressing function and purpose in harmony with massive strength and artistic design his work bears witness to the progress being achieved by American architecture.

It is a sign of bad architectural times that architectural leadership is contested. This contest for the mastership under aesthetics would never have been an issue between the Architect and Engineer if our professional minds had been conscious of their responsibility as to the true meaning and calling of Architecture. By the force of world events we have been compelled to learn that between those two professions and the building trades there must be co-ordination and that without architectural leadership among all these factors there is no creative fundamental art of expression possible toward the attainment of an epochal fine art in building.

LOUIS SULLIVAN was born in Boston in 1856. His mother, Andrienne List, was Swiss, his father, Patrick Sullivan, an Irish dancing teacher. For nine years—until he was fourteen, he spent his most impressionable days on a farm with his grandparents. In June, 1870, he graduated from grammar school in Boston and "there he received in pride, as a scholar, his first and last diploma" although he was later to attend the Latin High School, the Massachusetts Institute of Technology and the Ecole des Beaux Arts, in Paris.

He went to Paris in 1874 after several years' experience in architects' offices of Philadelphia and Chicago. In the Ecole and in the atelier of M. Vaudremer it was the intellectual exercise and the development of a sound philosophy which interested him rather than the superdraughtsmanship of the design competitions.

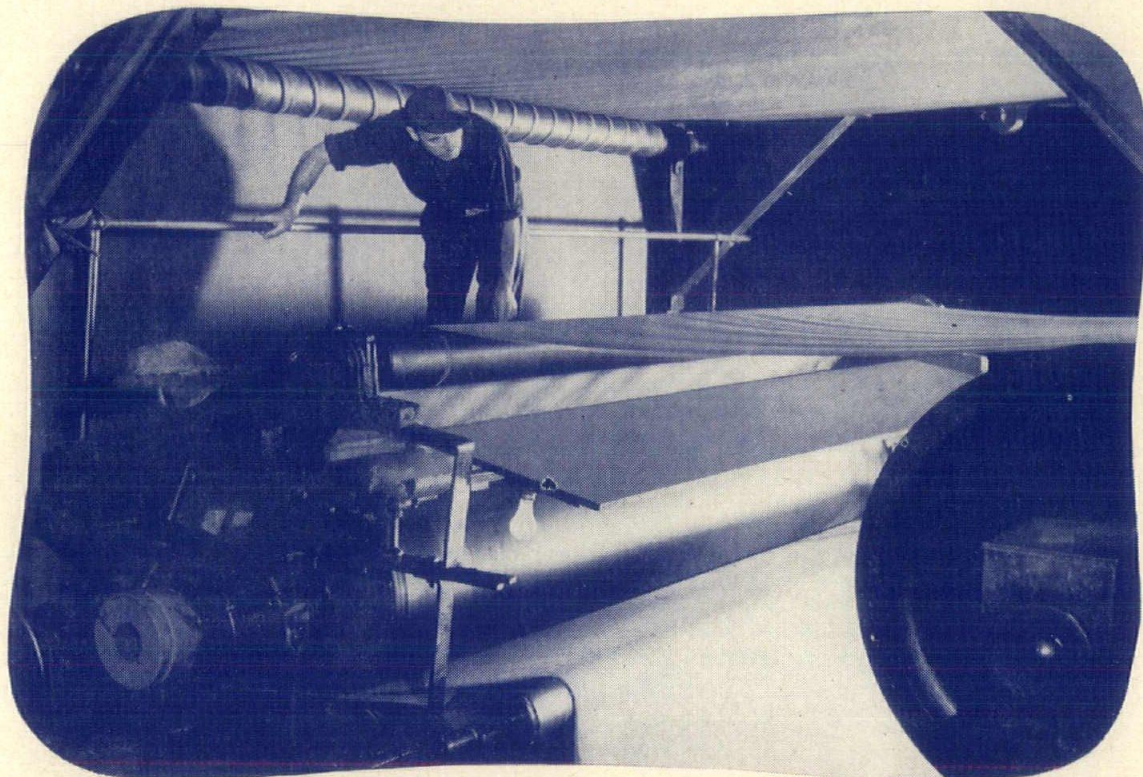
After two years in Paris he returned to Chicago where he was employed by several architects. In 1879 he went to work for Dankmar Adler with whom he entered a partnership in May, 1881, under the name Adler and Sullivan. Sullivan at that time was nearing his 25th birthday.

One building after another of widely varying type and use showed unusual practical imagination and solved the pressing demands of the new age of steel and industry—but it was the Festival Hall of 1885-1886—a remodeled interior of the old "Exposition Building" which definitely set Sullivan's course and lead directly to the great Chicago Auditorium Building, housing a theater, hotel, and offices. This was a history-making work, first sketched in 1886-87 and completed in 1889, marking the beginning of a series of demonstrations in building destined to play a major part in changing the basic creative character of architecture throughout Europe and America. In 1893 his colorful and triumphant Transportation Building at the Chicago World's Columbian Exposition was destined to appear internationally in the limelight.

An impressive series of office buildings, warehouses, churches, residences, and many other new types of buildings followed, each of which made more clear the comprehensive character and broad humanism of Sullivan's philosophy of Form-and-Function. The Wainwright Building in St. Louis, the Schiller Theater, and Stock Exchange Building in Chicago, the Guaranty Building in Buffalo, the Condict Building in New York, the Pueblo, Colorado, Opera House, and so on, taken together, built a revolutionary art form which, although popularly acclaimed, threw the professional architectural mind of America into a turmoil. The immediate result was a widespread self-appraisal by many of his contemporaries of their own works in comparison with the trends of the Adler-Sullivan organization. The beneficiaries of special privilege of that day, however, were bitter in acid recrimination.

The Schlesinger and Mayer Department Store in Chicago, 1903, and the National Farmers Bank of Owatonna, Minnesota, 1907, marked the approximate close of Sullivan's truly dynamic period. A series of minor works, some excellent, but many of them lacking the distinguished quality, if not the vitality and promise of his earlier days, filled the period until his death, in Chicago, in 1924.

Remember when . . .

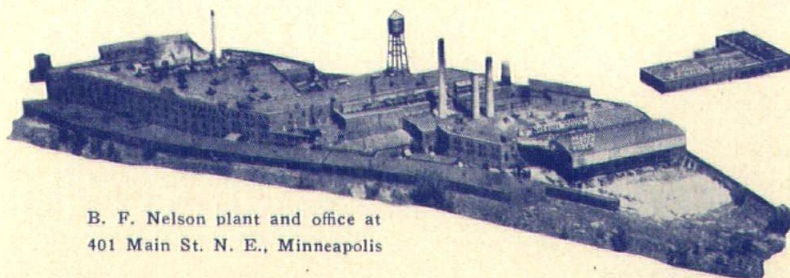


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Sullivan warned architects forty years ago that this very issue must either be planned for, and become a part of our professional atmosphere, or be battled for in desperation.

Hear his prophesy that went unheeded by the pre-Pearl Harbor leaders of American Architecture, and is still unheeded:

★★★ SULLIVAN: *"Thus (O Architects) has not been given to the world, that which was and still remains your highest office, and your noblest privilege to give, in return for that liberty which once was yours, and which the*



The Age of Steel Giving Birth to Democratic Tiers of Story-Bands or Spandrels — 1890

World gave to you: A sane and pure accounting of Democracy; a Philosophy founded upon Man—thereby setting forth, in clear and human terms, the integrity, the responsibility and the accountability of the Individual—in short, a new, a real Philosophy of the People.

"It is not too late.

"This Architecture (of 1906) expresses obscurely the most human qualities you as a people possess, and which, such is your awkward mental bashfulness, you are ashamed to acknowledge, much less to proclaim. One longs to wash from this dirty face its overlay of timidity and abasement; to strip from its form the rags of neglect and contumely, and to see if indeed there be not, beneath its forlorn aspect, the sweet face and form of unsuspected Cinderella.

"The American heart! On this foundation, deeper and stronger than you suspect, I would, if I were you, build a new superstructure, really truer to yourselves, and more enduring, than that which now is crumbling upon its weak support of over-smartness and fundamental untruth." ★★★

Democracy either reaches or fails to reach the building work of a people. Thus Architecture becomes one of the prime necessities of the nation because it means both physical shelter and spiritual security. The demand for it is as broad as humanity.

We must not think continually about some executive pinacles as the conceivers and promulgators of building construction. All the people, individually, or organized under political power, or as organized society; all the

factors of manufacturing and distribution, enter this picture. These initiate the demands, asking architects and engineers to assume the necessary creative powers in theory and practice. The so-called "owner" undertakes his project with full confidence in the ability and integral professional qualities of his chosen architectural advisor. Here lies the duty of the profession—to honestly respect such a confidence.

These circumstances place in our hands the power to make or break the quality of American Architecture. However, our authority under these mandates of the people, like all seeming absolutes is only temporary. Time cycles bring periods when the will and urge to create becomes strong enough to compel us to build in forms representative of our time and worthy of the nation's true genius.

Sullivan saw all these threats clearly and he saw what a struggle would be put upon all of us, worthy and unworthy alike, caught in the swirl of the great social cycle:

★★★ SULLIVAN: *"Look at your business. What is it become but a war of extermination among cannibals? Does it express Democracy? Are you, as a people, now really a Democracy? Do you still possess the power of self-government of a people, by a people, for a people? Or is it now perished, as your Abraham Lincoln, on the field of Gettysburg, hoped it might not, and as hoped a weary and heart-sick people at the close of an awful struggle to preserve that fundamental art of expression whereby a people may, unhampered, give voice and form to the aspiration of their lives, their hopes, as they press onward toward the enjoyment of their birthright, the birthright of every man—the right to happiness!"* ★★★

Furthermore in the wrack of this war the entire fabric in the nation is undergoing a change, and as a result the architect of the future must become a national economist, an American sociologist, a high grade engineering expert, and a man of particular understanding toward the innate aesthetics of materials, and the methods of their usage by advanced skills of trade—all under constant observation of underlying laws of national expression, integrating the "genius" of American Art.

★★★ SULLIVAN: *"What folly then, for Man to buck against the stupendous flow of life; instead of voluntarily and gladly placing himself in harmony with it, and thus transferring to himself Nature's own creative energy and equipoise."* ★★★

Democracy an Ideal?

Much more than that! for it is not democracy except it be in action. How are we to attain the necessary right action?

★★★ SULLIVAN: *"Begin at once the establishment of a truly democratic system of education. The basis of this must be character; and the mind must so be trained in the sense of reality that it may reach the fullness of its power to weigh all things, and to realize that the origin and sustenance of its power comes from without, and is Nature's bounteous, unstinted gift to all men.*

"So doing, all aspects of your activities will change, because your thoughts will have changed. All of your activities will then take an organic and balanced coherence, because all of your thoughts will have a common center of gravity in the Integrity of the individual Man." ★★★

One cannot be the leader in technical arts without a great amount of constant following of what is being done in fields, shops, mines, smelters, factories. Well read

he must be concerning all factors of human permutation, in economics, in politics, in recreation — or what not.

★★★ SULLIVAN: *"Thus, as your thoughts change, will your civilization change. And thus, as Democracy takes living and integral shape within your thought, will the Feudalism, now tainting you, disappear. For its present power rests wholly upon your acquiescent and supporting thought. Its strength lies wholly in you, not in itself. So, inevitably, as the sustaining power of your thought is withdrawn, this Feudalism will crumble and vanish."*

"As the oak tree is ever true to the acorn from which it sprang, and propagates true acorns in its turn, so will you then give true expression and form the seed of Democracy that was planted in your soil, and so spread in turn the seeds of true Democracy." ★★★

The Sullivans of the world are a unique race. A great company of them have been headline news in America ever since Gen. John Sullivan beat the Hessians at the Battle of Brandywine and "John L." retired from active practice Sept. 7, 1892, at the insistence of "Gentleman Jim."

This Architect Sullivan was really a character, making vivid the time that meteor-like he streaked across the smoke-begrimed skies over Chicago. There high aloft in his own beautiful Auditorium Tower he thought and toiled for long years, while below him surged the turmoil of demos under his constant observation. At the same time he enjoyed the hard problems between owner and builder, to be given material expression in the language

of serviceable drawings and specifications, with enthusiasm for every person and thing concerned.

One saw the genius of his philosophy of action, when he met the contracting parties in witty, convincing argument, all with a touch of humor. They liked him as a thinker, a companion, a man of principle and imagination, truly creative by deed and word. The so-called clientele enjoys association with such men, as they are believed able to solve all troubles.

So was he in his great day.

★★★ SULLIVAN: *"You have no need of Force, for force is a crude and inefficient instrument. Thought is the fine and powerful instrument. Therefore, have thought for the integrity of your own thought. For all social power, for good, or for ill, rests upon the thought of the people. This is the single lesson in the history of Mankind that is really worth the while."*

"Then, too, as your basic-thought changes, will emerge a philosophy, a poetry, and an art of expression in all things; for you will have learned that a characteristic philosophy, poetry and art of expression are vital to the healthful growth and development of a democratic people."

"As a People you have enormous latent, unused power."

"Use it for the common good. Begin now!" ★★★

THEN WILL YOUR MINDS HAVE ESCAPED SLAVERY TO WORDS AND BE AT LIBERTY, IN THE OPEN AIR OF REALITY, FREELY AND FULLY TO DEAL WITH THINGS.

"The Great Nazarene was the first democrat coming into a world crushed under the heel of absolutism, he spoke to the lowly: he taught that the individual man possessed his own soul. He outlined the natural duty of self-government in the individual and the correlative duty to the neighbor. For these and other sayings equally in opposition to the established spirit of his times he was promptly crucified. But his doctrine has survived him, because it is the utterance, not of a man, but of the Infinite Creative Spirit, expressing itself through an overwhelming urgency in nature which found through this man, a natural and long sought outlet, an outlet doubtless, which nature, through the ages, also had been preparing for itself, in the evolution of those forces which consummated in that man."

"So came the truth of democracy into the world of man."

Louis H. Sullivan

A Word of Thanks

If you find the Sullivan record satisfactory you will be joining with me in cordial appreciation:

To H. W. Fridlund, the Editor, for a generous publishing program based on month-to-month continuities which make it possible to deal more completely with special subjects and for his special care in editing. . . .

To John Jager, a member of the Editorial Board,

who collected important contributory materials, made many constructive recommendations and wrote parts of the text. . . .

To George G. Elmslie, who checked the manuscript for accuracy in facts, dates and over-all picture of men and events. . . .

And to Douglas Donaldson for twice reading manuscript and indicating his carefully considered approval of the final form.

W.G.P.

The Editor Says —

A Building Boom May Boomerang!

A flood of new land development in the areas surrounding our cities is probably inevitable as soon as restrictions on residential building are lifted, and if



H. W. Fridlund

not then, certainly when the war is over, the colored streamers, neatly staked out plots, row upon row, and compelling billboards reading, "Low Taxes, Easy Terms, Free Plans," will herald the return of the promoters.

Continual building at the outskirts of communities and neglect of established areas within the cities may easily destroy more in old values than it creates in new values. The type of decentralization which leaves blighted, non-income-producing areas haphazardly in its wake can bankrupt us. Such a disaster may be averted by proper planning and an understanding by the public generally of the far-reaching effects of planning or lack of it. It is doubly important in the face of further decentralization, that the process of reclaiming and rebuilding the constantly decaying core of our cities be done in an orderly and efficient manner.

It must be constantly kept in mind that the first essential to success in such a program is enthusiastic acceptance of its need and support of groups of active citizens to assist the "experts" by arousing public

opinion and keeping it awake to the urgent need of planning from social and economic viewpoints.

To obtain the necessary public understanding of the problems of and support for postwar planning requires the efforts of a truly integrated building industry.

A Building Industry Council representing *all* elements of the construction industry could provide such integration and do a great deal to inform the public and establish a sound foundation for the future.

HENDERSHOTT MADE HONORARY MEMBER OF MINNESOTA CHAPTER

Robert J. Hendershott, general manager of the Associated General Contractors of Minnesota, has been elected to honorary membership in the Minnesota Chapter of the American Institute of Architects.

A. I. Rangland, president of the chapter, in announcing the award, praised Mr. Hendershott's leadership, initiative and coöperation in promotion of postwar planning and work of the A.G.C. in the construction industry.

WANTED

Architectural Draftsmen are needed in Minnesota. If you are looking for employment where housing conditions are good and the cost of living is lower than average send particulars to H. W. Fridlund, Secretary, Minnesota Association of Architects, 5216 Upton Avenue South, Minneapolis, Minn.

TEAMWORK REALLY WORKS

Minnesota has made definite strides in transforming postwar thinking into postwar blueprinting. With formation of the Minnesota Construction Planning Committee, a definite program of activities was followed. Fortunate indeed is this committee in having among its membership six architects representing their profession.

These men, T. F. Ellerbe, Robt. T. Jones, C. Howard Johnston, A. R. Melander, A. I. Rangland and W. H. Tusler, have met with leading state public officials who were invited to committee meetings. From Governor Edward J. Thye to representatives of the state Board of Education and legislators, key state executives have endorsed the work of the committee and stressed importance of the work of the architect.

We must all carry on in teamwork under the advance of the architect. It is he that postwar planners and builders look to for added leadership. It is his availability, aggressiveness and far-sightedness that continues the desired transformation of postwar thinking into postwar blueprinting.

It's **THAT** kind of teamwork that **REALLY** works.

(This and our subsequent advertisements in the Northwest Architect are sponsored by the following members of the Builders' Division, ASSOCIATED GENERAL CONTRACTORS OF MINNESOTA)

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Christmas 1943 . . .

But No Peace On Earth

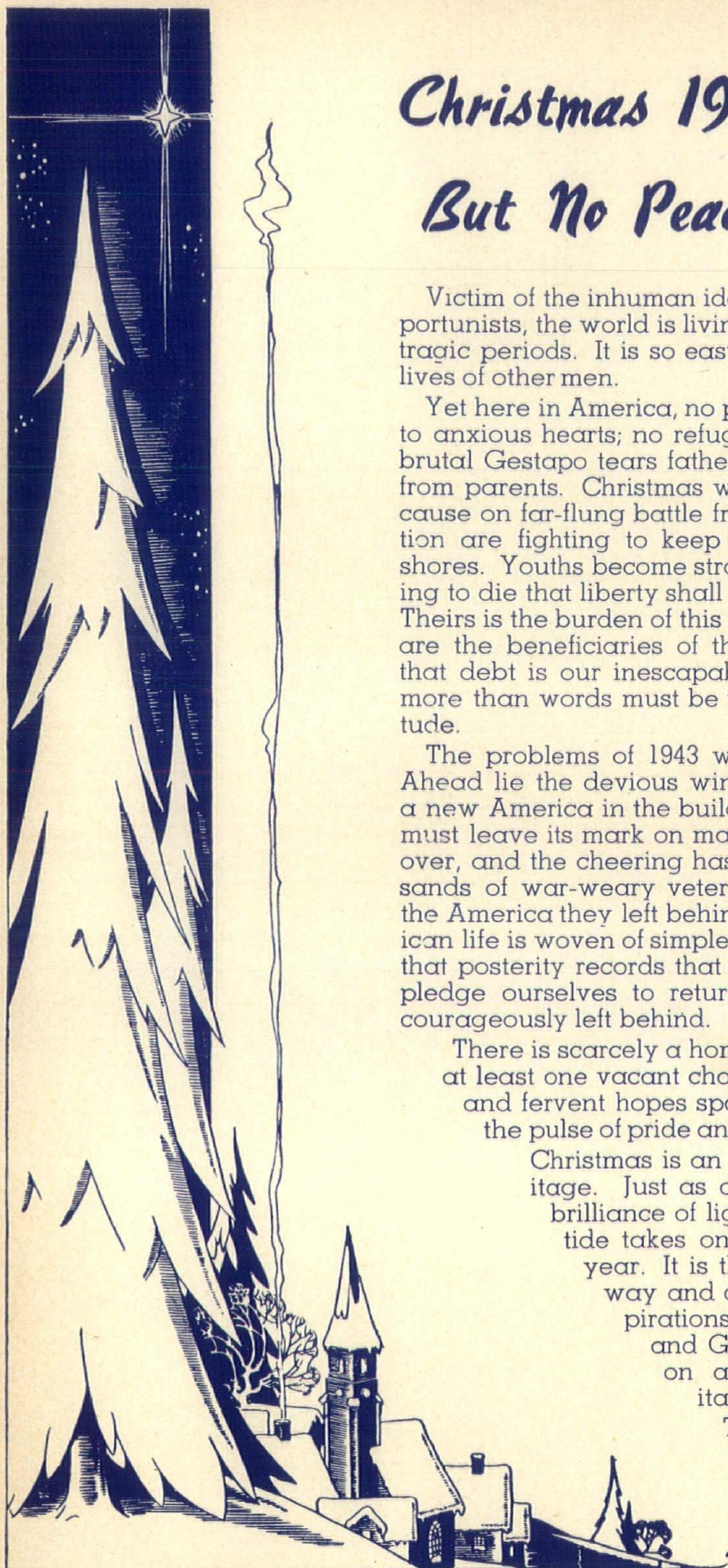
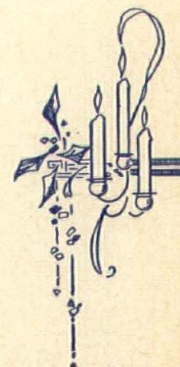
Victim of the inhuman ideology of power-mad opportunists, the world is living through one of its most tragic periods. It is so easy to play lightly with the lives of other men.

Yet here in America, no pounding guns bring fear to anxious hearts; no refugees block the roads. No brutal Gestapo tears fathers from families, children from parents. Christmas will still be Christmas, because on far-flung battle fronts, the youth of the nation are fighting to keep the wolf pack from our shores. Youths become strong men overnight—willing to die that liberty shall not perish from the earth. Theirs is the burden of this war, ours the debt, for we are the beneficiaries of their sacrifice. To requite that debt is our inescapable duty, and something more than words must be the measure of our gratitude.

The problems of 1943 will soon be only history. Ahead lie the devious windings of the future, with a new America in the building. Inevitably, the war must leave its mark on many things. But when it is over, and the cheering has echoed to silence, thousands of war-weary veterans will see surcease in the America they left behind, for the fabric of American life is woven of simple things. Let us make sure that posterity records that we kept the faith. Let us pledge ourselves to return to them what they so courageously left behind.

There is scarcely a home this Christmas without at least one vacant chair, but arresting thoughts and fervent hopes span the miles and quicken the pulse of pride and patriotism.

Christmas is an immortal part of our heritage. Just as darkness accentuates the brilliance of light, the spirit of the Yuletide takes on added significance this year. It is the beacon that lights the way and directs our hopes and aspirations toward a world of Peace and Good will. We must carry on and perpetuate our heritage of a Merry Christmas. They would want us to.



Harold Starin Reports from Duluth

Dear Hal:

It was very nice to hear your voice this morning and to hear that you are keeping busy and out of trouble. I checked over the phone today and the following is about all I can find out about the local members of the association.

Tom Shefchik is in charge of the local Rent Control Board.

Reinhold Melander is running the local office of the Smaller War Plants Corporation and seems to be keeping very busy.

Bert Smith has spent the last year or so with W. C. Smith, Building Contractor, who has been operating out on the West Coast. Bert gave up that job a few weeks ago and plans to remain in Duluth for the duration.

Giliuson is still running an office at the same old stand.

Orrfalt and Otto Olsen are working for the Government in some out-of-town location.

P. M. Olsen is handling some construction work for one of the local railroads.

Holstead and Ellingsen both are doing work for one of our local shipyards.

Up to this time, I have been busy building barges for the Maritime Commission; houses for the FPMA; and other prefabricated construction. All of this work has pretty well tapered off. From now on I expect to continue to be busy with various phases of postwar planning. By the way, we have some pretty live groups who are planning postwar construction. One is the Mayor's Committee, which is citywide in its scope and is primarily interested in public construction. The second group was formed by the Committee for Economic Development. I am chairman of the subcommittee on public buildings in the first group and of building construction in the second. We hope to be able to promote a lot of employment in the construction trades against the time when restrictions will relax and employment is needed.

HAROLD S. STARIN

Chapter Chats

At the October meeting of the Minnesota Chapter, R. T. Jones spoke on Japanese architecture, a lecture he had prepared for army students at the University.



R. N. Thorshov

Mark Hayes, recently returned from the Far East, where he participated in the construction program of our government, was a guest of one of the members and it is hoped that at an early meeting he will tell the Chapter members of his experiences. In conversation, he contrasted the engineering approach of the American and European mind. Labor costs in America influence our structural design while the European engineer is influenced

primarily by material costs. Consequently the European design approaches the theoretical minimum sections so as to conserve materials.

No meeting was held in November as it was impossible to rent the Skylight Club rooms for our regular meeting night.

The December meeting will be held on December 9, one week earlier than the regular meeting date, to accommodate a visit from C. Julian Oberwarth, national membership secretary for the Institute. The Chapter is desirous of expanding its membership to include all active men in the profession and all architects interested are urged to get in touch with their local chapter secretary.

R. N. THORSHOV, Secretary
Minnesota Chapter, A.I.A.

COMING UP

This number of the Northwest Architect together with the next two, taken together, will make up the equivalent of a 75-page book with numerous illustrations on the life and work of Louis H. Sullivan.

The January-February number, by special arrangement with the publisher, will be a double number in which the original text of "What is Architecture" will be printed in full. All three numbers will be printed in the same color ink—and we recommend that you save your numbers and have them bound, thus obtaining a valuable critical and historical volume at very nominal expense. This book will meet a very definite need in public and technical libraries.

We hope to make these numbers authentic in content and as presentable as possible in format and typography.

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Important news ABOUT THE FUTURE FOR EVERY ARCHITECT IN AMERICA!

The outstanding response to the Celotex
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are planning now for post-war homes!

THE STORY goes back to 1941 when the "Miracle Home" Idea was born. The more we studied it the more we were convinced that we had a real message that was in key with sound architectural thinking, in tune with public trends.

We consulted with many of the well-known architects and decided to present this message in our national advertising.

Were we prepared for the deluge of inquiries? Frankly, no! We were never so (pleasantly) surprised in our lives!

Apparently, the decision to tell the

people about the "Miracle Home" was a good one. We certainly touched a tender spot in America's heart . . . its faith in a future of new, more livable homes that you and thousands of other architects will design. To that end, we are writing everybody who requests more detailed information, to consult his local architect.

Chances are you have a "miracle home" design of your own tucked back in your mind. The response to the Celotex "Miracle Home" message indicates that one day you'll see that plan of yours develop into an occupied home for some proud American family. Perhaps you'll specify many Celotex products in its construction. We sincerely hope so.

Another thing! Every "Miracle Home" advertisement urges readers to buy War Bonds today and earmark them as a down payment on a new-built home, tomorrow.

Imagine! Millions of Americans wanting to build new homes after the war . . . and having the down payment in hand, besides!

Yes sir! It certainly looks like there's a great day coming!

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