

Morgan, Charles Leonard  
Chicago

No 42 reg

57

Application for Membership

Dec 12, 1923

To the Secretary of the American Institute of Architects,  
The Octagon House, Washington, D. C.

SIR:

I hereby apply for Membership in the American Institute of Architects.

I hereby certify that the following statements are correct:

Name Chas. Leonard Morgan

Address 104 S. Mich. Ave., Chicago, Illinois  
[Number and Street.] [City.] [State.]

Place and date of birth Mt. Vernon, Ill. Oct. 13, 1890

Graduate in architecture University of Illinois 1914  
[If required in your case, give name of institutions and year.—Attach evidence of Diploma or Certificate of graduation]

Holder of Scholarship in architecture \_\_\_\_\_  
[If required in your case, attach evidence.]

Passed the qualifying examinations of the Royal Institute of British Architects, or the examinations for the first class of the Ecolè des Beaux Arts. \_\_\_\_\_  
[If required in your case, state which, and attach evidence of Certificate.]

If an Associate of a Chapter of the Institute, give name of chapter Chicago Chapter

If practicing architect, firm name Specialize in Architectural Rendering

Have been in practice \_\_\_\_\_ years

If draughtsman, employed by Have practiced Architecture  
[State number of years.]

Collegiate and office training \_\_\_\_\_

I have carefully examined the Constitution and By-Laws of the Institute and the "Circular of Advice Relative to Principles of Professional Practice and Canons of Ethics," and I agree, if elected, honorably to maintain them.

I further agree, if elected to membership in the American Institute of Architects, that if at any time my membership shall cease, either by my own resignation or by any action taken by the Institute, I will then, by that fact, relinquish all rights of any character that I may have acquired by reason of such membership in the property, real or personal, of the American Institute of Architects, and of the Chapter of the Institute of which I am then a member.

Chas. L. Morgan  
[Signature of Applicant.]

I hereby certify that the signer of this application was duly elected an Associate of the Chicago

[For use when the applicant is an Associate.]

Chapter, A. I. A., on the following date July 8, 1923.  
[Insert date of election to chapter.]

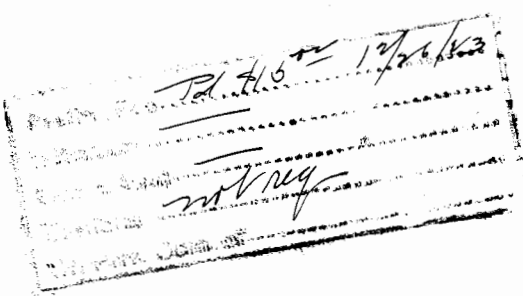
Howard L. Cheney Secretary.  
Chicago Chapter, A. I. A.

We, the undersigned members of the American Institute of Architects, have carefully examined the foregoing statement and believe it to be correct. We know the applicant personally, and consider that his work and practice warrant his admission to Membership.

- (1) Howard L. Cheney
- (2) H. Bollender
- (3) Chestnut Water

[The signatures of three Institute members are here required — the applicant has the unanimous endorsement of his Chapter, in which case certification to that effect should be made above by the Secretary. Unanimous endorsement is that endorsement in which each Institute member of the Chapter had an opportunity to express himself by letter ballot either for or against the member proposed, and in which there are no negative votes. No other form of unanimous endorsement will be accepted.]

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RALPH - C - HARRIS AIA  
- AND -  
BYRON - H - JILLSON AIA  
ARCHITECTS

57

Members American Institute of Architects  
Illinois Society of Architects

190 N. STATE STREET  
CHICAGO, ILLINOIS

January 15, 1924.

American Institute of Architects,  
The Octagon,  
Washington, D. C.

Gentlemen:

In reference to the application for Membership in the Institute for Mr. Charles Leonard Morgan for the Chicago Chapter, will say that I do not believe that Mr. Morgan is a proper Member for the Institute.

In referring to page 4 of the "Spotlight" under which it says that the Institute pledges its Members to maintain Professional Standards of behavior and to render the right kind of service; will say in this connection that I am of the opinion that Mr. Morgan does not meet these requirements, as my Organization had had some experience with Mr. Morgan that is not entirely satisfactory from a Professional stand point.

Yours very sincerely,

  
BYRON H. JILLSON

BHJ:S

THE AMERICAN INSTITUTE OF ARCHITECTS  
THE OCTAGON, WASHINGTON, D. C.

COPY

57

January 18, 1924.

My dear Mr. Jillson:-

Permit me to acknowledge your letter of the 15th, which is in the nature of a privileged communication against Mr. Charles Leonard Morgan, applicant for Institute membership and assignment to the Chicago Chapter.

Accordingly we are holding up the application of Mr. Morgan, and in the meantime would greatly appreciate, for the strictly confidential information of the Institute Executive Committee, the specific objections which you have to the applicant. Such a report would be most helpful to the Committee in passing on the application.

As there will be a meeting of the Executive Committee on March 5, we trust you will let us hear from you at your early convenience and oblige,

Sincerely yours,

Executive Secretary.

Mr. Byron H. Jillson,  
190 N. State Street,  
Chicago, Illinois.

K:VB

COPY TO  
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THE AMERICAN INSTITUTE OF ARCHITECTS  
THE OCTAGON, WASHINGTON, D. C.

COPY

57

February 27, 1924.

Dear Mr. Cheney:-

The Institute has pending the application of Mr. Charles L. Morgan, 104 South Michigan Avenue, Chicago, Illinois. He is endorsed by Messrs. Howard L. Cheney, J. C. Dollenbacher and Chester H. Walcott. He is a Graduate of the University of Illinois and an Associate of the Chicago Chapter.

There has been one objection to him, from an Institute member in Chicago who writes that he does not consider the applicant entirely satisfactory from a professional standpoint, with regard to behavior and service rendered.

We requested more specific data, but no response has been received.

Therefore the matter is submitted to the Executive Committee of the Chicago Chapter and a telegram approving, or disapproving the application would permit action at the Executive Committee meeting in New Orleans on March 5. Address the Secretary of the A. I. A., in care of Mr. Charles A. Favrot, Hibernia Building, New Orleans, La.

Very truly yours,

Executive Secretary.

Mr. Howard L. Cheney, Secretary,  
Chicago Chapter of the A. I. A.,  
208 South LaSalle Street,  
Chicago, Illinois.

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CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

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*Jay Wal 2081*



*for address*

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SECRETARY AMERICAN INSTITUTE ARCHITECTS      CARE CHAS A FAVROT

HIBERNIA BLDG NEWORLEANS LA

RESPONDING LETTER E C KEMPER REGARDING REQUEST ACTION APPLICATION

CHARLES L MORGAN EXECUTIVE COMMITTEE CHICAGO CHAPTER POLLED FOR VOTE

TODAY ALL MEMBERS CALLED COMPRISING MAJORITY VOTED FAVORABLE

APPROVING MORGANS APPLICATIONS HAVE PERSONALLY KNOWN HIM MANY YEARS

KNOW NO MISCONDUCT DISQUALIFYING HIM FROM INSTITUTE MEMBERSHIP

HOWARD L CHENEY      SECRETARY CHICAGO CHAPTER.

1924-MAR 8 11 PM

*By 901a*

*931a*

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THE AMERICAN INSTITUTE OF ARCHITECTS  
THE OCTAGON, WASHINGTON, D. C.

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March 25, 1924.

My dear Mr. Morgan:-

Acting for the Secretary, I am pleased to advise you of your election to Membership in the American Institute of Architects, effective March 4, 1924.

You have been assigned to the Chicago Chapter as an Institute Member in good standing and the Secretary of the Chapter has been so notified.

The enclosed statement covering dues for three quarters of the current year should receive early attention.

May I take this opportunity to say that the office of the Secretary at the Octagon is for the service of every Institute member. Should the occasion arise we shall be glad to give you our best cooperation.

Very truly yours,

Executive Secretary.

Mr. Charles L. Morgan,  
104 South Michigan Avenue,  
Chicago, Illinois.

K:VB  
ENCL

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FILES    PRESIDENT    SECRETARY    TREASURER

THE AMERICAN INSTITUTE OF ARCHITECTS  
THE OCTAGON, WASHINGTON, D. C.

COPY

February 20, 1936.

Dear Mr. Morgan:

We write with regret to advise you of the termination of your membership in the Institute and the Chapter to which you are assigned, effective December 31, 1935.

As stated in the Notice of December 6th, the Board of Directors extended the time limit for payment of dues in default to January 31. It directed that 1936 dues be not charged against the accounts of those memberships so terminated.

The Officers and Board sincerely hope that as soon as improved conditions enable you to renew your support of the Institute and the Chapter you will apply for reinstatement in the manner indicated on the enclosed excerpt.

By direction of the Secretary.

Sincerely yours,

Executive Secretary.

K:G  
Enclosure

Mr. Charles L. Morgan  
3000 Wacker Drive  
Chicago, Ill.

COPY TO  
FILES

PRESIDENT

SECRETARY

TREASURER

American Institute of Architects,  
The Octagon,  
Washington, D.C.

*Handwritten note:*  
The enclosed  
is for cancelled  
check.

Gentlemen:

I believe that if you examine your records closely you will find that Charles L. Morgan paid his back dues in December from Manhattan, Kansas. His address is now c/o Architectural Department, Kansas State College, Manhattan, Kansas, rather than 75 E. Wacker Drive, Chicago.

Will very much appreciate your looking into this and advising Mr. Morgan of it, at his Kansas Address.

Thanking you, I am

Sincerely yours,

*M. Fairman* (Chicago secretary)

5218 Cornell Avenue



THE AMERICAN INSTITUTE OF ARCHITECTS  
THE OCTAGON, WASHINGTON, D. C.

2-3  
COPY

February 28, 1936.

Dear Mr. Morgan:

In response to a communication of February 27th from M. Fairman with reference to your Institute dues in arrears:

Our records do not indicate that payment has been received, and we would appreciate it if you will send us cancelled check so that we may have more definite information as to date and amount of payment.

Sincerely yours,

Assistant Treasurer.

K\*C

CC: M. Fairman  
5218 Cornell Avenue  
Chicago, Illinois.

Mr. Charles L. Morgan,  
c/o Architectural Department,  
Kansas State College,  
Manhattan, Kansas.

COPY TO

FILES      PRESIDENT      SECRETARY      TREASURER

# Pastels by Morgan. Published in Book

By Lena M. McCauley.

LAST summer when Charles L. Morgan, A. J. A., made a flying trip to Europe he produced what The Western Architect called "an amazing series of sketches in pastel." Something has been said of Mr. Morgan's drawings in black and white and his etchings, one of which was purchased as a prize award at the Art Institute from the Chicago Society of Etchers' show. There is a great deal to say, but words colorful enough to convey the facts to the reader's mind are wanting in a description of the drawing in pastel.

As a matter of public appreciation, the Western Architect has assembled "Color Sketches—Spain, France, England," by Charles L. Morgan, member of the American Institute of Architects and introducing them in terms of appreciation by Rexford Newcomb, A. I. A., of the University of Illinois, has sent them forth encased in a portfolio, of which the cover is a ruddy tone, as the background for a handsome design, printed in gold. The series of thirty sketches made in the European trip of 1926 are printed, some in color and some in black and white.

In his foreword Mr. Newcomb reminds us that it would seem that the art of sketching under the pressure of present-day architectural practice is waning, and one is prompted to remark that, if passing it be, with it will go out of the life of the designer a delightfully satisfying possession, to take the place of which there is nothing. The camera does much, even as an aid in architectural processes, but nothing can match the facile pencil or brush for the recording of an architectural thought, and happy we may be that there are those who still find a thrill, a joy, in this gentle art. "Mr. Morgan," continues the writer, "architect by profession, is such a one."

During the summer the young architect, in a short time in Spain, France and England, executed a remarkable record when it is known that none of his sketches required more than a brief thirty minutes of the artist's time. The brilliancy, the fidelity and excellence of these is frankly in evidence. Mr. Newcomb expresses a general feeling when he writes: "One envies the joy which is apparent in the making of these sketches and regrets only that the stress of modern architectural practice makes it impossible for most members of the profession to find time to indulge the desire to sketch, which I am sure still abides in the heart of every creative artist."

In England Mr. Morgan met Frank Brangwyn, whose guest he was for a day. "They" were together in the Brangwyn garden, these two, master and his able admirer. There Mr. Morgan displayed his sketches and his undisguised admiration of his host, one knows to the delight of the latter. And from that visit the Chicago boy brought home a memory that he will cherish thru life, an inspiration that will endure fully as long, and a set of Brangwyn etchings signed by the great one himself: "To Charles L. Morgan, a true lover of the beautiful."

The color sketches published by the Western Architect show first a massive arch of a vast bridge over a river in Spain. This is quite Brangwynesque, altho drawn before the artist's visit to the English master. The freedom of execution is felt in the drawing. The color printing might be accepted as a pastel, so excellent is it in quality. Next comes "Messenger in Spain" on mule-back, before an old Spanish edifice, the air warm and vibrating. Architectural themes attract Mr. Morgan most. There is a reminiscence of Cherbourg and shipping at sunset, a fountain in the Luxembourg gardens, "Shaggy Horses in Normandy," "What Fields, Normandy," "Repair Docks at Havre" and a group of fascinating views of "The Ancient City of Toledo." "The

Wharf at Barcelona" and "Alcantara Bridge"—one after another, intrigue the imagination and awaken more wonder that the artist could so well convey his impression by simple means to define a great deal.

The publication of this portfolio of Mr. Morgan's pastels and drawings in black and white is an event of the spring. Collectors will hasten to get it, as it is worth having. The joy of making sketches, says Mr. Morgan, lies in the freedom with which one approaches the subject: And so we feel the spontaneity of intention and the direct approach with easy lines in which the sketchy element permits the fancy to escape outward formality and enter the spirit of the picture.

\* \* \*

Certain readers may recall a number of post-card etchings of Chicago architectural monuments which Mr. Morgan made some time ago and has been adding to as time permitted. These are the most poetic translations of the beauty of our towers and skylines that Chicago owns. In another field is the series of admirable photographs taken in the competition arranged by the Camera club with the Municipal Art league thru a desire to have a set of worthy postcards for

Chicago. The Municipal Art league cards, beautiful in composition and tone, have found a ready market. It seems certain that Mr. Morgan's etchings of Chicago would be of value in making the world see its architectural beauty. The "Color Sketches of Spain, France and England" are but recently before the public.

## Women's Art Found Colorful in South

ATLANTA.—(AP) — Woman artists paint more brilliant color into their canvases than men, according to Atlanta's critics, commenting on the exhibit of the National Association of Women Painters and Sculptors, which is creating a sensation among artists in Atlanta and other southern cities because of its "riot of colors." Brilliant and varied colors are far more noticeable, they say, than in exhibits by men.

"The Pink Door," by Katherine Langhorne Adams; "Opera Night—Metropolitan," by Theresa Bernstein; "Tyrol Flappers," by Isabel Branson Cartwright, and "All the Year in the Garden," by Florence Gotthold, are attracting favorable criticism.

Chicago Evening Post - Art World, May 24, 1927

## Morgan's World's Fair Poster Scans Future

By Zita Louise Baker.

WALLS lined with etchings and color prints instead of blue prints greet the eyes of visitors to Charles Morgan's studio, and give the impression of an art exhibit rather than an architect's quarters. The softened lines of an old cathedral draw the attention, or perhaps one is attracted to a field of poppies in Normandy. At any rate, the realization comes that here is the habitat of a man whose very soul is expressed in beauty.

Mr. Morgan is a young man with kind brown eyes and a beaming smile, and he has a flair for making every one feel as welcome as an honored guest.

"Poster? Oh, yes, of course," said Mr. Morgan, following my gaze to the end of the large room, where was hung an idealized view of Chicago and contemplated buildings of the second World's fair. It was carefully done, yet the whole effect of the buildings in the distance was that of a vision—a vision which some day would come true.

Mr. Morgan explained that in the poster he had utilized the ideas of Chauncey McCormick. Mr. McCormick thought of looking thru the massive gateway into the future," said the artist, "and I carried out his suggestion to the best of my ability. The airplane shown writing the figures '1933' on the sky is prophetic of the great accomplishments which will be Chicago's by the time of the World's fair is ready to open."

The poster, and what I had seen already of the Morgan studio, made me anxious to learn more about this versatile young man, who is known equally for his achievements in painting and architecture. I immediately began to ask questions, and Mr. Morgan laughingly answered them.

"I graduated in architecture at the University of Illinois," he began, "and of course I have studied a bit at the Art institute, too. I love to design buildings of all descriptions, and I suppose this is really my main ambition in life.

"However, my greatest thrill comes from my etchings. I have always been a deep admirer of Frank Brangwyn. Indeed, I have almost worshiped him and his work, and I never was happier in my life than a year ago when I visited Mr. Brangwyn at his summer home in Ditchley, a suburb of London."

Mr. Morgan's eyes glowed as he talked, and I had a vivid picture of the young man with his dreams meeting the older one, who had seen life in its entirety.

"Oh, there isn't much to tell," he said, simply. "My etchings have been exhibited over the United States, and last year the one entitled 'Barcelona Wharf' was selected by the National Graphic Arts society of New York as one of the fifty best prints of 1927.

"The skyscraper bridge? Oh, no, I haven't given up hopes that the idea will be used, altho it may not be in Chicago. I have had several inquiries regarding it from Boston and New York, and the other day one came from Madrid. All expressed much enthusiasm over the possibilities of such a bridge, both from a standpoint of beauty and usefulness."

"My pet pastime is designing buildings with long, vertical lines," he said in conclusion, "and making mosaics after a pattern of my own. So far I haven't done a great deal, but there are infinite possibilities for every one, and some day I have hopes."