

FOR FELICIA

Sine qua non

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First Edition

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New York, NY 10110.

The text of this book is composed in Garamond and Futura  
with the display set in Bodega  
Manufacturing by Hamilton Printing Company  
Book design by Gilda Hannah

Library of Congress Cataloging-in-Publication Data

Kliment, Stephen A.

Writing for design professionals : a guide to writing successful proposals,  
letters, brochures, portfolios, reports, presentations, and job applications for  
architects, engineers, and interior designers / Stephen A. Kliment  
p. cm.

Includes bibliographical references and index.

ISBN 0-393-73026-3

1. Architectural services marketing—United States. 2. Engineering services  
marketing—United States. 3. Design services—United States—Marketing.  
NA1996.K57 1998 98-29153  
808'.0662—dc21 CIP

W. W. Norton & Company, Inc., 500 Fifth Avenue, New York, N.Y. 10111  
<http://www.wwnorton.com>

W. W. Norton & Company Ltd., 10 Coptic Street WC1A 1PU

0 9 8 7 6 5 4 3

# Writing for Design Professionals

A Guide to Writing Successful Proposals,  
Letters, Brochures, Portfolios, Reports,  
Presentations, and Job Applications for  
Architects, Engineers, and Interior Designers

STEPHEN A. KLIMENT



W. W. NORTON & COMPANY  
NEW YORK • LONDON

# Job Prospects

Nowhere does the quality of your writing count more than when it's used to advance your own career prospects. If you are a graduating student looking for your first job or a restive employee in a design firm, government, or a corporate or institutional facilities agency who is looking for a change; if you are a junior faculty member in quest of a tenure position or promotion; or if you have your eye on a juicy grant that will take you to Harvard or Rome or accord you time to pursue a cherished project—your chances depend greatly on how you present yourself through the few pieces of paper that will serve (along with references and an interview) as your ambassadors.

This chapter tackles the most common categories of applications and submittals (for developing a winning dossier for academic promotion or tenure, see chapter 9). It also offers useful guidelines on writing a letter of reference that will enhance your protégé's chances.

Career options for design professionals include:

## Private practice

- design
- project management
- technical expertise
- specification writing
- estimating
- office administration
- construction contract administration
- business and general management
- business development (marketing)
- public relations and communications

## Government service

- Corporate facility staff
- Education
- Writing/journalism
- Product development
- Research
- Real estate development

You usually look for work in one of five ways:

- Identify a firm you want to work for, and apply;
- Look in the classified section of the newspaper or browse the Web sites of known firms;
- Contact a recruiter who specializes in design professions;
- Send the word out over your personal or electronic network;
- Advertise in print.

There is another variation, known as informational interviewing. Here you visit target firms with the understanding that they have no openings but use the interview as a way for both parties to get to know each other, and thereby create contacts.

Play out as many of these scenarios as you need to. Whether you are a graduating student or have been in practice for years, in general try to follow this procedure:

- Assemble your assets. Avoid listing mere activities; focus instead on successes and accomplishments: computer savvy, education, registrations, travel, languages, contacts.
- Develop a resume, cover letter, and attachments. Some combine the cover letter with the resume, but it is better to separate the two.
- Send the package. Use first-class mail, private express mail, or messenger. Send by fax if okayed by the firm, but some fax machines print on flimsy paper and thereby weaken your impact. Send by diskette or e-mail if acceptable to the firm.

You can organize your resume as either a narrative or a listing of your qualifications. A crisply written narrative is better able to convey character; a listing can transmit a greater volume of facts. Use the first or third person, whichever seems most comfortable to you.

The main attribute of a winning resume is that it mentions accomplishments and results, not merely activities. Use specific verbs such as "increased," "completed," "exceeded," "launched," "built." Terms such as "conducted," "coordinated," "managed," "administered" will do only so long as they are seen to culminate in a worthy result. Avoid phrases such as "participated in," "researched," or "was team member" as they give no clue as to the success or failure of your efforts.

Opinions vary as to the order in which to list your past activities—most recent ones first or oldest first. Most recent first works best. If you have a long record of positions, you might list them by type of work or position. Reviewers read from the top down; chances are what you did last week is more relevant than what you did eight years ago.

Include in your resume the following items, assuming there is something

positive to say about each item (as a student or recent graduate, the amount of information will be more limited; how to deal with this challenge is covered later in this chapter):

**Positions held and results achieved.** Be quantitative if you can (percent under budget; millions of dollars in project-managed construction; successful initiatives).

**Publications.** What you have written—so long as each is germane to design—and media where your work has been published; focus on quality over quantity.

**Education.** Stick with colleges, unless you went to a secondary school whose status or location could help your case.

**Computer savvy.** List software you know, especially CAD, and its version or release; and programs you have written or adapted.

**Registrations.** Name states, and whether you have a certificate from the National Council of Architectural Registration Boards (NCARB), the Council of Landscape Architectural Registration Boards (CLARB), or the corresponding engineering or interior design council.

**Travel,** where relevant. "Photographed examples of mud architecture as used in modern low-rise office construction in India for an article in *Texas Architect*" beats "traveled to India, Pakistan, Russia, Thailand, Bali, and Malaysia."

**Languages spoken or understood,** especially design and construction terminology.

**Military service,** where relevant.

## Cover Letter

Your cover letter should be short—two-thirds of a page—but needs to dwell on the following:

What you are interested in, and why (say this up front).

Show enthusiasm for working for the firm. Research the firm so you know its strong points and agenda. (Unfortunately, when responding to a classified ad or in dealing with a recruiter, often you may not know this.)

Special qualifications. Select them from the resume and briefly restate them here.

Indicate readiness to travel. Many firms with global practices look for globe-trotter staff.

Show confidence. Use words like "will," not "would"; "must," not "should."

Ask for an interview.

Let the content determine the length of the cover letter. If you are a student, don't pad it with irrelevant efforts. If you are a mid-career practitioner, gear the length to your audience, including only those items that will help your cause. If you can, determine the name and title of the person to whom your letter should be addressed.

For an example of a cover letter, see page 132.

Strengthen your message with enclosures and attachments. Include page-size reproductions of projects relevant to the job, the final project schedule print-out of a completed-on-time project, or the executive summary page of a key feasibility report. Make sure each is clearly identified and captioned, with a brief statement as to why it is relevant. If the job sought is an academic one, enclose a listing of published work.

Double-check the graphic quality of the enclosures. Eliminate any but the most engaging and clearest items. You do not want poor artwork to torpedo an outstanding written message.

Indicate that more material is available on request.

Some employers, especially high-technology companies with a high volume of job applications, now process resumes electronically. They use optical scanners to identify desired skills by searching for industry key words, phrases, or acronyms—such as "chief designer," "project manager," "JAVA," "AutoCAD Release 14," "top 5 percent," "fluent Mandarin."

Computerized scanners are said to prefer nouns over verbs. Key nouns such as those listed above may get noticed more than action verbs such as "exceeded." Insert the important verbs anyway; not every firm scan-reads resumes—that is more the province of large corporations and recruiting agencies than of the design professions.

You may also find preformatted resume-writing software packages that reflect some employers' wishes for easily identifiable key words (these packages vary from the one-size-fits-all to more targeted ones, but at this writing I know of none that targets design). Software for the job hunter is often contained on the employer's Web site. You download the software from the Web site, complete it, and e-mail it back. This process not only ensures its arrival, but also enables you to check out the Web site for other openings.

No matter what the medium, your bottom-line motto must always be "think accomplishment, not effort."

In the booming design and construction climate of the mid- and late 1990s, graduates from design schools, especially those at the top of their class, created a job hunter's market. Some large design firms have even sent recruiters to these schools. But building construction is notoriously cyclical, and an economy that roared in your first year may be sliding when you graduate five years later. This places a premium on marshaling your assets in a convincing way as you apply for a job.

As a student your volume of experience is limited, so make the best of what you have. Consider:

- Your school work, especially studio work in building types that are a specialty of the firm you're courting, or projects that won you a high grade or that graphically sparkle. Also consider an in-depth, well-written report on a technical or design topic, or an assignment for a design writing course;

- Practical summer or part-time experience. Focus on accomplishments rather than on activities, whether in the office or in the field. Even menial work is significant because it gave you an inside look at the operations of an office;

- Computer savvy;
- Travel (see earlier comments; don't list cruises in Norwegian fjords unless you can demonstrate a design benefit);
- Published writing on design or construction topics;
- Languages, but only if your knowledge is technical and fluent;
- Social or other contacts to make your prospective employer take notice.

Keeping these provisos in mind, follow the steps and advice stated elsewhere in the chapter for job hunters already employed. Be sure to focus on germane professional items; only in exceptional cases should you include entries along the lines of this one, sent to me by a recent graduate who was obviously short on relevant material: "High school: junior and senior years, member, later secretary of the Jefferson High School Chowder and Marching Society."

Consider the following successful student resume.

#### *Scenario*

You are about to graduate with your first professional degree. You decide to prepare a one-page list-type (as opposed to narrative-type) resume that places you in the best light for a solid, entry-level job offer. You have worked summers for professional design firms as well as in a retail store.

#### *Resume*

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GEORGIA DUPLESSIS  
1-A Avenue of the Elysian Fields,  
New Orleans, LA 70100  
T: (504) 123-4567, F: (504) 123-4568  
e-mail: gduplessis@cpr.com

#### EXPERIENCE

Summer 1997. Portofino Associates, architects, Baton Rouge, LA

Technical assistant

I reviewed the firm's archives under partner's supervision, then reorganized them for easy access. Researched and compiled sources to aid designer of new Botanical Garden, freeing her for added assignments.

Summer 1996. Haussmann and Moses, urban designers and planners,  
Fenton, TX

CAD operator

I drew base plans for master plans for inner-city districts in Dallas and Fort Worth, using AutoCAD R14 and DataCAD. I created original map symbols that proved effective and more flexible than off-the-shelf symbol libraries. Also took part in field surveys.

Summer 1995. Neiman-Marcus, Houston, TX

Assistant office manager

Duties included secretarial support of office manager and three buyers, using conventional and on-line media, and customer service. I diplomatically handled numerous complaints to the satisfaction of customers and my boss, even persuading one to drop a lawsuit over an accident that the customer conceded was her fault.

#### EDUCATION

1992-95 Colby College, Waterville, ME. B.A., 1995

1995-98 Tulane University, New Orleans, LA. B.Arch. (expected 1998)

#### PROFESSIONAL AFFILIATIONS

Chaired Tulane chapter of the American Institute of Architecture Students.

Member of Tulane Cercle Français. Cercle traveled to West Africa to study natural temperature control techniques.

#### PUBLICATIONS

"A Student Looks at the Design Professions," *Architectural Chronicle*, May 1996

"The Getty Museum as Urban Design," *CRIT*, May 1997

#### SPECIAL SKILLS

Fluent on common computer software including CAD, spreadsheet, database, and word processing on Mac and PC platforms

Fluent in technical Spanish and French

HOBBY: Mountain climbing

REFERENCES: Available upon request

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Note that this resume wherever possible states an accomplishment and not merely an activity. A little narrative is added in the summer jobs held, for a more personal touch.

Be aware that employers cannot ask you questions about your race, sexual preference, or religion, nor can they let your age affect their decision. There is nothing to prevent you from inserting such information, but it could place the interviewer in an awkward position and thus is best left out.

Arrange your material on the page so each heading is in bold type and the dates stand out. Be sure to incorporate important key words, such as "exceeded," "launched," "created software," and others, as previously noted.

Once you are in the field, you are virtually certain to change jobs several times in your career.

### Scenario

You have worked at Gazebo Associates, landscape architects, for six years, and you feel it's time for a change. Your heart is set on working for Green & Associates. They have advertised in key local newspapers for a designer and production person, and you decide to go for it. Here is one possibility for your cover letter and resume. Their advertisement:

### LANDSCAPE ARCHITECTS

For a versatile Filmore County firm. Degree, plus 4-6 yrs exp in design, constr docs, production & field superv. Communications skills essential. 2 yrs of office AutoCAD 13.0 exp required. Mail resume and enclosures to Green & Associates, 4 Eucalyptus Street, Rosefield, MS 38000

### Letter and Resume

Ms. Olivia Green, Partner  
Green & Associates  
4 Eucalyptus Street  
Rosefield, MS 38000

Dear Ms. Green:

I'm confident that I'm the right staff person for the position described in last Sunday's *Boston Herald* and *Mississippi Times*.

You will see from my resume that

- my experience includes four years in the office of Michael van Nyhuis, where I worked on developing contract documents and later did field supervision on projects that included the Riverfront Walk in Minneapolis and four mid-sized parks in Columbus, IN. All came in on budget and were completed on schedule.
- I was recently promoted to associate project manager, only six years after graduating from the landscape architecture program at the Harvard Graduate School of Design.
- At Harvard I was deputy editor of *Harvard Design Magazine*.
- I received the Rich Travel Prize and used the money to document through sketches and notes the great English eighteenth-century natural parks at Blenheim and Althorp, relating their message to today's environmental practices.
- I have fluent mastery of AutoCAD 14.0 and LandCADD, and related software.

I have studied and worked out of state since I left for graduate school, but my Mississippi roots go back four generations. I'm anxious to return to this state and bring my experience and enthusiasm to work in your firm.

I look forward to an interview with you.

Sincerely,

Mary Ellen Brown

Encl:

Resume (one page)

Project sheets (Minneapolis; Columbus, IN)

MARY ELLEN BROWN

6C Brattle Street • Cambridge, MA 02138

T: 617/459-2001 • F: 617/459-2002

e-mail: brownme@mzu.com

### EXPERIENCE

1993-97

Mary Ellen Brown began as a designer in the office of Michael van Nyhuis. There, after only eight months as a junior designer and production person, she was promoted to associate project manager and a year later to project manager. In that position she coordinated the design, production, and later field supervision of two significant landscape projects designed by Mr. van Nyhuis: the Minneapolis Riverfront Walk and four mid-sized parks in Columbus, IN. Both projects, which were unusual in their complexity and in one case faced persistent poor weather during construction, were completed on budget and on schedule. Both projects were published in *Landscape Architecture* and *Garden Design*.

1991-93

Brown's first full-time position was as a designer in the San Francisco headquarters of the architecture, interior design, and landscape architecture firm Vancic & Ericson. There she completed, in record time, under partner Janko Vancic's direction, schematics for the three-acre St. Absalom park, playground, and fountain on Russian Hill. She used the occasion, with the partners' support, to create a detailed study of the workings of a large, multidisciplinary firm, which she developed into a much-praised paper presented at the 1992 northwest regional convention of ASLA in Seattle.

### COMPUTER SKILLS

Expert use of AutoCAD release 14.0, and LandCADD, augmented by custom creation of landscape symbols and textures. Also Adobe Illustrator, and Atlas and Foxpro linked to GIS.

### EXTRA-OFFICE EXPERIENCE

On a Rich Travel fellowship, Brown spent six months at Blenheim Palace and Althorp House researching Georgian parks developed under the influence of Capability Brown. Identified and sketched every tree, flower, and shrub species in the two locations; her report has come to be used as a text in the landscape architecture curricula at the University of Pennsylvania and the University of California at Berkeley.

The other six months of the fellowship Brown spent in post-World War II new towns, including Cumbernauld and Milton Keynes, tracking intended versus actual uses of open land.

#### EDUCATION

In 1987 obtained a B.A. from the University of Mississippi at Oxford. Graduated summa cum laude in 1990 with a Bachelor of Landscape Architecture degree from the Graduate School of Design, Harvard University.

#### REGISTRATION

Brown holds the Council of Landscape Architectural Registration Boards (CLARB) certificate.

References are available on request.

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#### Scenario

Now consider another approach, using facsimile. You are a structural engineer and found the following advertisement in the newspaper:

#### ENGINEER

*Growth-oriented consulting engineering firm has outstanding opportunity for a self-motivated structural designer accomplished in innovative structural design, with significant management skills. Constructive team member. Good communications skills. 12+ years experience required. Submit resume by fax to: Levy Associates, attn. William Thornton, FAX: 404/201-0000.*

#### Fax and resume

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Cover page

TO: William Thornton, Levy Associates  
FAX: 404/201-0000

Mr. Thornton:

I was glad to see your advertisement in Sunday's *Atlanta Constitution*. I have long admired the work of your firm, and would like to be part of the team. I have held positions of increasing responsibility at three of the nation's most eminent structural engineering firms.

After you have reviewed the attached resume, I look forward to the opportunity of an interview.

George A. Williams, PE

(Note that Williams decided to send a "listing" resume instead of a narrative, the brevity suggested by the required fax format. The firms listed in the resume are real, but the applicant's positions and functions are fictitious.)

#### Resume

George A. Williams PE  
400 State Street,  
Oak Park, IL 60300  
Telephone: 708/210-0001 (home)  
Facsimile: 708/210-0002 (home)  
e-mail: gawpe@mzu.com

#### WORK EXPERIENCE

LeMessurier Associates, Cambridge, MA. 1993-present  
Senior engineer. Leader of design teams on 20 high-rise and other large buildings. Project engineer on 15 renovation, facade investigation, and repair projects. Launched innovative design quality control procedure.

Weiskopf & Pickworth, New York, NY. 1988-1993

Senior engineer. Project manager for 30 large-scale preservation and conservation projects. Developed advanced technique for nonintrusive analysis of the building fabric.

Weidinger Associates, New York, NY. 1984-1988

Designer on 12 buildings ranging from 4 to 32 stories. Realized improved coordination between owners and contractors using project Web sites.

#### EDUCATION

Georgia Institute of Technology. B.S. in Civil Engineering, 1982  
Columbia University Graduate School of Architecture, Planning and Preservation. M.S. in Preservation, 1984

#### REGISTRATIONS

P.E.: New York, Georgia, Massachusetts, Colorado, Texas

#### MEMBERSHIP

National Society of Professional Engineers

#### TEACHING

Adjunct professor, City College of City University of New York

#### PUBLICATIONS

Composite Structure Materials. Titanium Press, 1997  
Conserving Historic Structures. Vernon Press, 1990

#### LANGUAGES

Spanish (fluent)

References on request.

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## The Portfolio

The portfolio is a packet of personal qualifications. Consider it when your materials are more graphic than written. It contains chiefly reproductions of completed design work, suitably annotated, and is typically accompanied by a transmittal letter and a resume. For details, see chapter 3 on portfolios and Harold Linton's work *Portfolio Design*, described in the Resources section.

## Grant Submittals

Winning applications for grants and awards follow tactics similar to those used in successful job applications. You are pitching your skills to a person or a committee who very likely doesn't know you and who will match those skills against certain criteria. Your chances of winning are a direct function of how shrewdly you select your good points and how lucidly you write them up.

Grants sponsors typically offer money or prestige or both. They provide funds that permit a winner to do independent work. Grants may be applied to research and travel leading to exhibition or publication. Recipients are usually individuals, but in some cases institutions are eligible. The best-known grantors in the design fields include the John Simon Guggenheim Memorial Foundation, the Graham Foundation, the National Endowment for the Arts, and the J. M. Kaplan Fund. The New York Chapter of the American Institute of Architects offers grants from the Allwork, Stewardson, Keefe, and LeBrun Funds. Grants can range from \$2500 to upwards of \$30,000. The Boston Society of Architects administers the prestigious Rotch Traveling Scholarship. Some grants tend to favor recent graduates; some, practitioners in mid-career; and some, scholars. The Loeb Fellowship program, for example, is one year of mid-career for study at the Harvard Graduate School of Design.

Students are eligible for a variety of important research and travel scholarships. Principal sponsors are design schools. A special program that recognizes only written work is the Douglas Haskell Awards for student architectural journalism, named after the late *Architectural Forum* editor.

In the end it is up to you to identify and screen awards programs. Deadlines vary widely, as do entry requirements. The Russell Sage Foundation in New York City keeps a database of charitable foundations, accessible by discipline, among other criteria. Most sponsors send out notices about upcoming grants for posting on design-school bulletin boards and for publication in design journals and society newsletters. In some cases candidates are nominated by their design-school deans.

A large part of the work of submitting is faithful completion of the many boxes typical of most application forms. You'll gain the most points, however, by the way you write a component known as "the Statement." This asks you why you selected your topic and how you intend to apply the award money.

Your statement needs to deal with these queries, typically in this order:

What is to be the end product of your study?

Why is the end product important?

Who is its audience?

How will it benefit this audience?

How does it conform to the values of the sponsor agency?

How will it reach the audience? What are your publication plans?  
What are your special qualifications for tackling the project?

Your style should be simple and concise—the 100 to 200 words you are given do not allow for rhetoric; keep technical terms to a minimum and eschew jargon—applications often go through a two- or three-tier review process, and you don't know how many reviewers will be from outside the design professions. The following are abstracts of selected winning grants at the Graham Foundation for Advanced Studies in the Fine Arts.

### Abstract A

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Julie Campoli, Elizabeth Humstone, and Alex Maclean  
VERMONT LAND PATTERNS  
Research Leading to Publication

With aerial photography and computer enhanced images, the completed work will illustrate how rural landscapes have changed over time. It will demonstrate to a general audience how the shift from traditional to suburban settlement patterns has created areas of sprawl in rural areas, emphasizing the effect of small scale, incremental development. As they see the land both from the air and through history, readers will begin to recognize these patterns and develop the ability to predict how their own land use decisions will affect the landscape around them.

The book will demonstrate how small towns have traditionally handled growth and how they can be used as models for future development. With aerial views and historic photos and maps of dense downtowns and village streets it will reveal the strong urban tradition of rural areas, demonstrating how a traditional settlement pattern of compact settlements surrounded by open land can sustain development for generations.

The book will feature traditional and contemporary examples of urban centers, neighborhoods, highways, villages, and farm land, highlighting the contrast between patterns and demonstrating alternative approaches. It will illustrate several transformations in detail: a rural road to a commercial strip, a crossroads hamlet to a manufacturing village, productive farm land to large lot housing subdivisions, and the suburbanization of downtowns.

Courtesy Julie Campoli and The Graham Foundation, 1995.

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### Abstract B

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Indiana University Press  
DRAWN FROM AFRICAN DWELLINGS  
Publication Support

*Drawn from African Dwellings* will be the first comprehensive study of West African architecture, with a focus on Senegal. The study assumes building practices, living, and ecology are inseparable. It sets into relief some of the

structural patterns common to formal aspects of the house (setting, design, decoration, orientation, etc.), and oral traditions and religion. *Drawn from African Dwellings* is ground-breaking in its effort to redefine "tradition" as a mobile, living entity that may not be relegated to the past. Such an understanding will make a critical difference in how we view the growth and change of different cultures that populate the world. The study takes a fresh look at the idea of housing that challenges our preconceived notion of a house as a fixed dwelling or the notion of home related to an Eurocentric view of comfort, security, and individual property.

The book relies on a diverse body of oral accounts and written documentation collected during several years of library research in Dakar, Paris, London, and the United States since 1977, and from extensive field work in Dakar and inland Senegal. Although the information presented is condensed and highly selective, the book comprises 320 pages, 151 duo-tone drawings, and 225 photographs.

Courtesy Indiana University Press and The Graham Foundation, 1995.

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### Abstract C

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Christiane Hertel  
RECONSTRUCTING DRESDEN  
Research Leading to Publication

This study is an investigation of the aesthetic and political implications of the reconstruction of Dresden's Baroque center, which was almost entirely destroyed in February 1945. Emphasis is on the rebuilding of Matthias D. Poppelmann's Dresden Zwinger (1711-28) immediately after World War II, and the current reconstruction of George Bahr's Frauenkirche (1726-43). Reduced to a heap of rubble, its ruin had been declared a war monument dedicated to the victims of Dresden. After the fall of the Berlin Wall in 1989, a citizen's initiative brought about the decision to rebuild the church. This decision has been very controversial.

The primary purpose of this study is a critical comparison of these two reconstructions, their guiding principles, their public perception, and both continuity and discontinuity in the values attached to these two landmarks of Dresden over time.

Courtesy Christiane Hertel and The Graham Foundation, 1995.

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At some point in a career nearly every design practitioner is asked to write a letter of reference for a professional colleague, student, or friend. An employee (not one of yours) is switching jobs; a designer applies for a one-year midcareer study grant; a firm principal is being nominated for fellowship in a professional society; a practitioner is nominated for the Carlsberg Prize.

When you write a reference letter, consider these issues:

Use superlatives ("brilliant," "outstanding," "incomparable"). While they may be considered improper in other types of writing, superlatives are good in a reference letter to ensure that the candidate is not being damned through faint praise.

Send copies of your letter to the candidate unless instructed not to. That way a successful candidate will be grateful; a losing candidate can't fault you for not trying.

Be sure you have the necessary background data on the candidate to help you compose your assessment. Nothing is more embarrassing to the candidate than to have your letter include errors of fact.

If you don't want to write the letter, decline immediately—say you are already endorsing another candidate, or you are busy, or you are going out of town on a long trip.

### Scenario

Liu Sung-Yee, a former associate, has been proposed for fellowship in the American Institute of Architects, and his sponsor has asked you to write a letter in support of his nomination.

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### Reference Letter

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Mr. Reginald Hay, Chairman, Fellowship Jury  
American Institute of Architects  
1735 New York Avenue, NW  
Washington, DC 20006

Dear Mr. Hay:

Liu Sung-Yee would be a superb addition to the College of Fellows.

I support his nomination for personal and professional reasons. I have known Sung-Yee for over twenty-one years, from the time he first went into practice as a junior designer in the office of Gómez and Abernathy to his present role as principal of a 140-person office. In that period he has managed to accomplish what is possible to few. He has the ability to excel as a designer—buildings and interiors projects from his office have been on the list of national honor awards four years in a row. And he has the special gift to inspire students as professor of architecture at the University of Washington.

His designs portray a special genius for creating innovative forms logically shaped by modern structural and mechanical technology. Yet he also insists on calm and tranquillity—qualities you know are eternal but that these days are too often brushed aside in the race to be original.

There can be no real genius without character. Sung-Yee meets the test in things both small and large. He is totally a man of his word. A promise to return a phone call or to deliver a book review to a magazine is never broken; the word "excuse" is not in his vocabulary. Last year he held out gal-



lantly for a fellow practitioner wrongly accused of unethical behavior by unscrupulous competitors, and obtained his reinstatement. And aware that the quality of our built environment can only be as good as the demands of an enlightened client, he dedicates several hours a month to teaching appreciation of architecture in the public schools of his native Seattle.

I cannot think of a more worthy candidate for Fellowship, and commend him to the Jury's consideration with immense enthusiasm.

Sincerely,

Francis X. O'Connor, Partner  
Jansson & O'Connor

---

This letter is enthusiastic and specific.