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## POTOMAC VALLEY ARCHITECT

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*The articles in this magazine represent the personal opinions of the authors and/or the editor and should not be construed as representing the viewpoint of the Potomac Valley Chapter, A.I.A.*

### ON THE COVER

"Muses," a collage-intaglio by Michael Ponce de Leon. See article in this issue on prints, prepared by Daniel Fendrick, an official of the State Department. Prints appear through the courtesy of the Fendrick Gallery, an art venture of his wife, Barbara, who is also active in national graphics societies.

### NEW ADDRESS

JAMES F. HILLEARY, AIA, announces the relocation of his office to the Metropolitan National Bank Building, 850 Sligo Avenue, Silver Spring, Maryland 20910. Phone: 585-8303.

### NEW ADDRESS

JOHN E. MOORE, AIA, announces the removal of his office to 4506 Delmont Lane, Bethesda, Md. 20014. Phone: WH 6-8822.

### ANNOUNCEMENT

COHEN, HAFT & ASSOCIATES is pleased to announce that Leroy A. Beach, Jr., AIA, and Turgut A. Karabekir became Associates of the firm in December 1965.

### NEW MEMBERS

LEROY A. BEACH, JR., AIA, an Associate in the offices of Cohen, Haft & Associates, received his Bachelor of Building Design at Virginia Polytechnic Institute. After serving for two years as an Air Installations Officer in the U. S. Air Force, Mr. Beach worked for the firms of J. Whitney Cunningham of Sumpter, S. C., Bailey & Patton of Arlington, and Charles Patton of Bethesda. He lives in Rockville with his wife and four children.

RONALD E. BLOMBERG, AIA, an Associate member since 1963, is now a Corporate member of The Institute. He is with the firm of John S. Samperton Associates.

WILLIAM FAHEY, AIA, has long been associated with Arthur L. Anderson, AIA, of Silver Spring.

TERRY HOROWITZ, AIA, originally a member of Potomac Valley, has returned from the Washington-Metropolitan Chapter. Mr. Horowitz is a principal in the firm of Horowitz-Seigel, AIA, of Silver Spring.

EMANUEL MEVORAH, AIA, transferred from the New York Chapter, was educated at Cooper Union and received his B. of Arch. from Carnegie Tech. Mr. Mevorah represents Curtis & Davis, Frank Grad & Sons and Fordgee & Hamby Associates, architects for the James Forrestal Building in Washington. With his wife and child he resides in Hyattsville.

CHARLES B. RUSSELL, AIA, a native of Chicago, received his B. of Arch. at the University of Illinois. After serving with the U. S. Marine Corps, he worked in the offices of Chatelain, Gauger & Nolan, and Cohen, Haft & Associates. He is now with John S. Samperton Associates, and lives in Silver Spring with his wife and son.

MADIS VALGE, AIA, was born in Estonia, received his secondary education in Germany and the U. S. and earned his B. of Arch. at Catholic University, graduating cum laude. He served with the U. S. Air Force Strategic Air Command and holds the rank of Captain in the Air Force Reserve. After working with the firms of Deigert & Yerkes, Duane & Lawrence, Zubkus & Zemaitis and James Cosgrove Associates, Mr. Valge now heads the firm of Madis Valge Associates, Architect, in Silver Spring.

JOHN C. WILMOT, AIA, a transfer from the Nebraska Chapter, received his B. of Arch. from Iowa State University. He served in the U. S. Air Force and is presently a Captain, Inactive Reserves. His new firm of J. C. Wilmot, AIA, Architect, is located in Silver Spring and specializes in hospital work. Mr. Wilmot is a consultant to Block, McGibony, Coburn & Associates, Hospital Consultants. He lives in Rockville with his wife and three children.

RICHARD ASTARB, from the office of Ronald S. Senseman, Architect, has joined Potomac Valley as an Associate member.



## A HOME FOR OUR VICE PRESIDENT

Occasionally one sees a news item which fires one's artistic imagination and stimulates professional discussion and opinion. A most recent example was the account of the hearing called by Rep. Kenneth J. Gray (Dem., Ill.) to discuss location, budget and method for acquisition of a residence for the Vice President of the United States.

Apparently many were inspired by the idea, for the testimony produced numerous and varied opinions on the subject covering both location and style, and aroused the champions of the old as well as the new.

Not being fully acquainted with all the locational possibilities for such a residence puts one at a decided disadvantage. Presumably there are many sites under consideration. I would favor one within the city, well-placed in relation to the hub of activity, rather than hidden away in a quiet residential zone. This would make of it a visible symbol, easily accessible to tourists, and without threat to the privacy of a strictly residential zone.

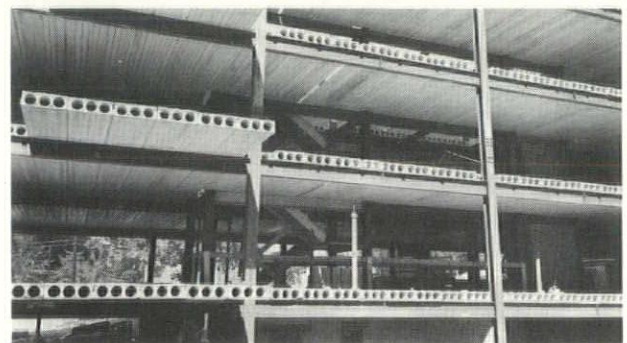
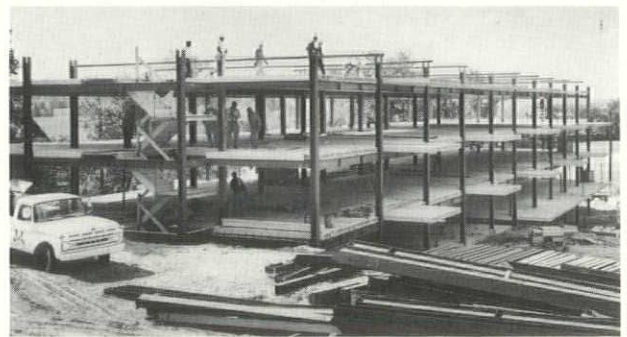
With regard to architecture and method of acquisition, I have stronger convictions, for, although a case can be built in favor of a historic mansion, I rather agree with August Heckscher who sees it as an opportunity to "show in a dramatic and striking way the American achievement in architecture." Certainly it would be more valid to express architecturally the time at which the plan was crystallized. As to method of achieving the goal, I could think of no better precedent than the White House, residence of the President. Proposed by George Washington, its design reflected its period and was the result of an architectural competition won by James Hoban, an Irish architect practicing in Charleston, South Carolina.

I know of several architects fully capable of such an important commission with predictably fine results, but I know of no better way of exploring the maximum possibility and insuring the finest concept than an architectural competition.

It would be an inspiration for the entire professional and would receive tremendous response, for I know of no architectural designer who would not welcome the opportunity of designing a building of such historic import.

—Hilleary





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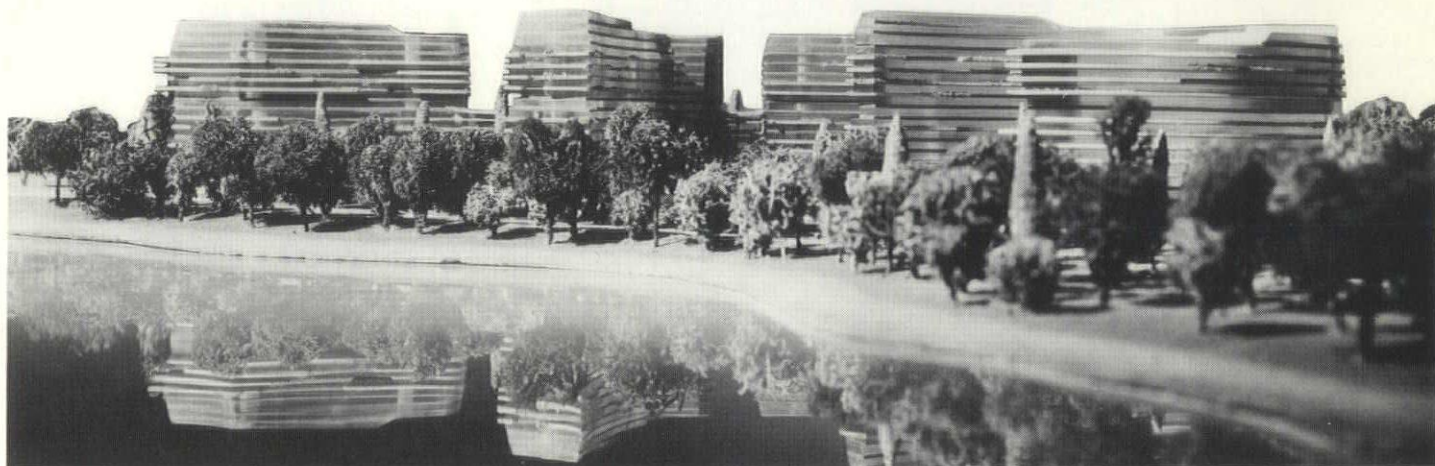
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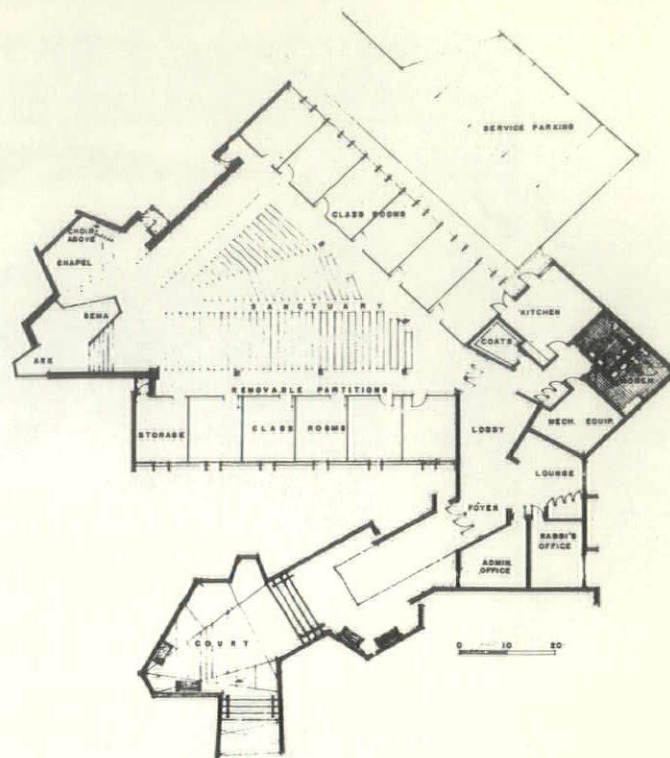
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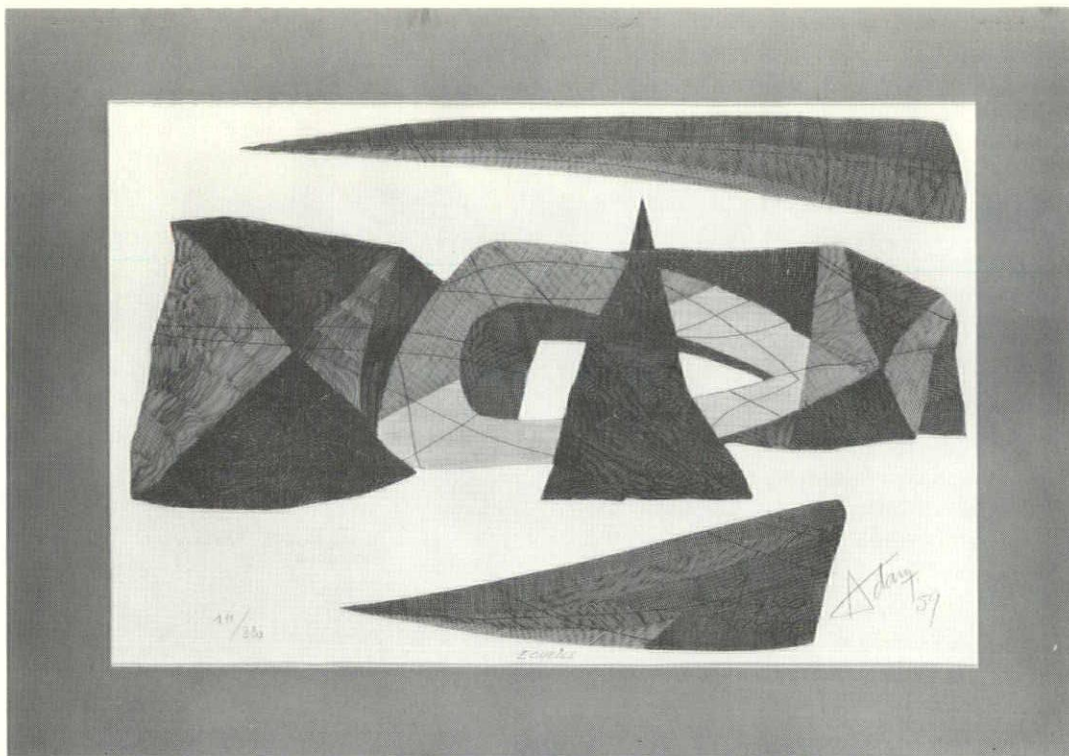
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## CONSIDER THE PRINT

by Daniel Fendrick

To know how art in the mid-sixties moves and feels, look at original prints. After centuries as a stepchild to painting and sculpture, a minor art relegated to museum back corridors and collectors' cabinets, fine prints have suddenly burst on the scene as a major art form. Today's printmakers number among their ranks many a prestigious painter and sculptor.

The marketplace recognized printmaking's new status three years ago when the URIS Corporation commissioned nearly 8,000 original prints to decorate the walls (even bathrooms) of the sleek New York Hilton. The fact that the new hotel's owners wanted to underline their establishment's sophisticated flavor and its proximity to nearby cultural centers should not dim their achievement in turning their backs on the banal reproductions that decorate far too many hotels and homes.

Thanks to the non-profit Woodward Foundation of Washington, D. C., American Ambassadors' salons and dining rooms throughout the world are hung with "the best buy in the art field today"—American original prints. Several years ago the U. S. Information Agency stopped supplying museum reproductions to its many far-flung offices when "for a few more dollars we can buy original prints."

Today's original prints bear little resemblance to the fussily perfect placemat-sized etching and wood engravings that our grandfathers prized and put away.

A color explosion has drowned out the monotonous black and white that contented other generations. Contemporary artists exploit the unique potentialities of size, producing works whose range extends from two-inch square miniatures to giant prints the size of a door. These works are conceived for and executed in the print format, not rescaled or copied from some other medium. They result from techniques that were often unknown, or but dimly perceived, ten years ago. Silk screen, collage, blown vinyl, aluminum foil, lucite and styrene are but a few of the methods and materials employed in a technological revolution which has transformed the graphic arts.

For the architect, his client or a collector original prints are a potent, multi-purpose tool. At a fraction of the cost of a good oil painting or sculpture one can purchase original prints to enhance architectural space either with brazen color or the quiet intimacy peculiar to the graphic arts. This places an original art form within budget range where other forms may fail and, like other fine arts, prints increase in value, a saleable point to the investor as well as the appreciative.

For fifty to seventy-five dollars one can select large or small works from the frontiers to today's art world, an up-to-the-minute reflection of the vitality of American art today. This price range makes acquisition possible to more people and removes the great risk of mistakes. One can afford to be more daring and ex-



plorative and trusting of personal judgement without risk of too much loss. This fact alone increases the adventure of collecting. Of course prints can be costlier than aforementioned, including the works of the old masters of the 20th Century—Picasso, Miro, Braque, Dali and Matisse—whose prints, though more expensive, are available at a fraction of the cost of their oil paintings. Considering that the print is just as original a work as the painting makes this medium a tremendous bargain.

Whatever you buy, the secret is to select something you like at a fair price. Whatever its other peculiarities, the art business is like any other form of commerce in that you cannot get something for nothing. Look at as many prints as you can find, talk to reliable dealers, and if you find the print bug beginning to bite you, begin to learn something about how prints are made. The Print Council of America publishes a ready introduction and makes a good if brief starting point.

The traditional methods of making prints can be divided, like Gaul, three ways. In relief processes (woodcuts, wood engravings), part of the surface of a flat block is cut away so that the desired image stands up to provide a printing surface. This method is reversed in intaglio techniques (etching, engraving, aquatint), where the printing areas are grooves cut into a metal plate, or etched with acid. Lithography, on the other hand, employs a perfectly flat printing surface, a stone on which the artists draw with a grease pencil.

Many artists still use these basic techniques. Others make their printing plates from melted vinyl, strips of cardboard, or carved celluloid. Carol Summers builds up his plates from pieces of plywood glued together. Bridget Riley silk screens her images on plexiglass. Omar Rayo produces "inkless" intaglios, highly embossed white on white prints that treat paper like a sculptor's bas relief. Norio Azuma prints his serigraphs on canvas, an innovation welcomed by print curators.

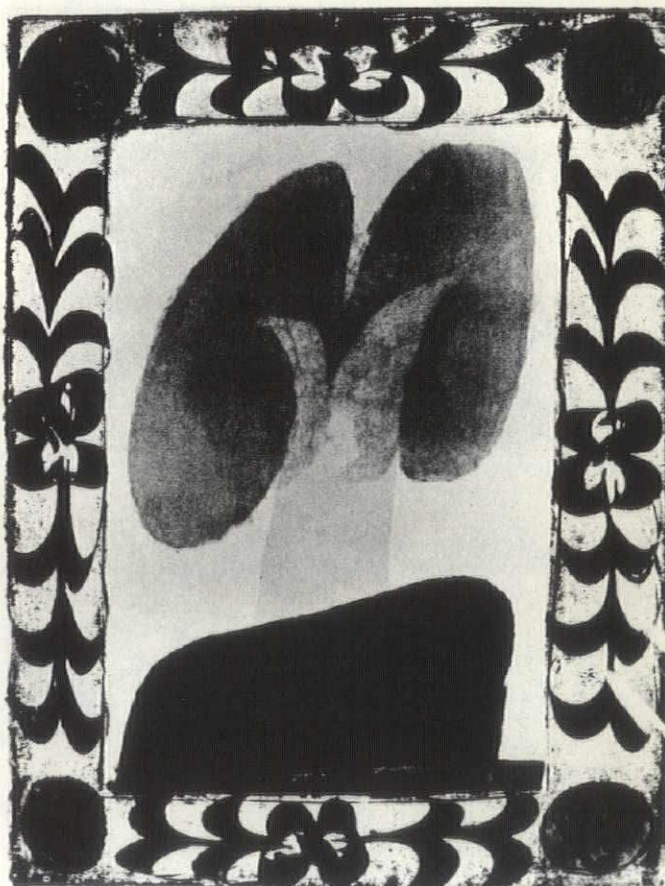
New York printmaker, Michael Ponce de Leon, whose *MUSES* adorns the cover of this month's PVA, used everything including part of the kitchen sink in making the plate for this print. As he explains it: "The *MUSES* consists of one aquatinted (intaglio) plate out of which the white look was cut with a jeweler's saw. This separation gave me two plates. On the center of the cut-out area I placed a small circle made out of an industrial screen, inked in green, and on top of it I placed a kitchen sink strainer inked in red. As a result, I got several colors out of this combination . . . and all in one printing. A wire was placed on the right end to obtain another kind of embossment. The whole plate is like a jigsaw puzzle."

The hottest item in the print market today are portfolios that bring together in a single package the work of ten or so different artists in editions limited to

several hundred impressions. Although an old idea, it was not until the painter-personalities of the New York School began making prints that portfolios became gilt-edged investments. When Rosa Esman, the wife of a New York psychoanalyst, brought out the first painter-made print portfolio at popular prices last year, eager collectors snapped up all 200 copies in a few days. For their \$150 they got, in a handsome box titled *NEW YORK 10*, ten prints by artists of the likes of Helen Frankenthaler, Claes Oldenburg, Jim Dine and Roy Lichtenstein. The Lichtenstein alone sells this year for \$400.

This is a far cry from the American scene of fifteen years ago when it was hard to give away contemporary prints. These are even printmakers today who can make a living from their art, which is probably the ultimate in the public enshrinement of the graphic arts as a major art form. Most of these American printmakers produce in a few workshops clustered on the East and West coasts or scattered through the Midwest. June Wayne's Tamarind Lithography Workshop in Los Angeles, Mauricio Lasansky's Iowa Print Group, Leonard Baskin's Gehenna Press at Smith College, and Fritz Eichenburg's Pratt Graphic Art Center in New York's Greenwich Village are particularly well-known.

You can pay \$72,800 for a Rembrandt etching, but your best bet is the contemporary original print. To be original—buy original—and let your adornment be as original as your architectural concept.



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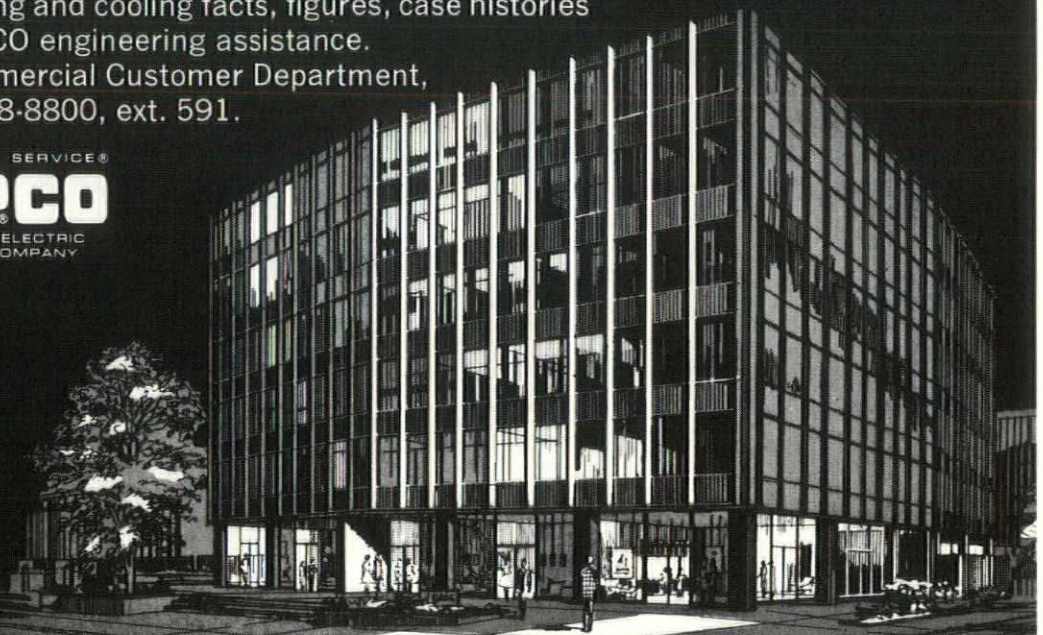


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Mr. Morris Ketchum, Jr., FAIA  
President  
American Institute of Architects  
227 East 44th Street  
New York, New York 10017

Dear Mr. Ketchum:

The Institute has properly assumed a leadership role in a national drive to ensure that the chaos and ugliness of the past will be replaced with order and beauty in the immense construction program on which the nation is now embarked. There exists, however, a real concern in the minds of many people, regarding the actual useability of our buildings and communities to all the people who will use them or will wish to use them and be denied by "architectural barriers."

This concern stems from the fact that a large and growing segment of the population lives with functional limitations. It has been reliably estimated that by 1970 for every able bodied person, there will be one who is either living with a chronic illness, is permanently handicapped or is over 65 years of age. Add to these the people who live with temporary handicaps such as pregnancy, fractures or convalescence together with those whose height or weight is above or below average and the number of people possessing non-average capacities assumes major proportions.

And yet the design criteria employed by the design professions, is still predicated upon an arithmetic average of dimensions, powers, senses, limitations and adaptability. It can be demonstrated that the specific characteristics attributed to this average person are possessed by less than 20% of the population. As designers, we have been assuming that the majority of the population possess average characteristics. We have also assumed that non-average persons constitute a small minority and can adapt readily to average design. Neither of these assumptions is true—we have been designing for the wrong man.

Present day knowledge and concern, I believe, require a re-evaluation of the human characteristics underlying design criteria. There is a range, lying between extremes, that design must cater to. Practically all the components and systems in buildings are designed to meet foreseeable extremes of load, wind, rainfall, temperature or wear. This is the principle that should be employed when designing for people. We should know the foreseeable extreme in human characteristics and from this knowledge extract new design criteria.

Much has been done in this direction but within the framework of specialized building types such as housing for the elderly. By applying this knowledge only to such specialized buildings we produce ghettos in which the functionally limited must seek their environment if they are to find design sympathetic to their needs. That their needs are simple and inexpensive to meet surely indicates that all buildings and their surroundings should be opened to these people; that the ignorance or lack of concern of architects cease to segregate people of limited capacities; that our concern for order and beauty be matched with a concern for the deep social need to live, work and play within the individuals own limitations, not those imposed by his environment.

There are many organizations concerned with this matter including the National Society for Crippled Children and Adults, the President's Committee on Employment of the Handicapped and the National Council on the Aging. At the present time there is no effective leadership or liaison, cutting through organizational boundaries, capable of speaking for the needs of the *whole* man.

I respectfully suggest that the American Institute of Architects assume a leadership role in a public problem area for which its members are largely responsible and for which they are in the best position to seek and apply remedies. Our constituency is the general public and, in the same sense as the War on Ugliness, such an endeavor would be equally a service to the public and to the Institute.

Sincerely,

EDWARD H. NOAKES, AIA



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