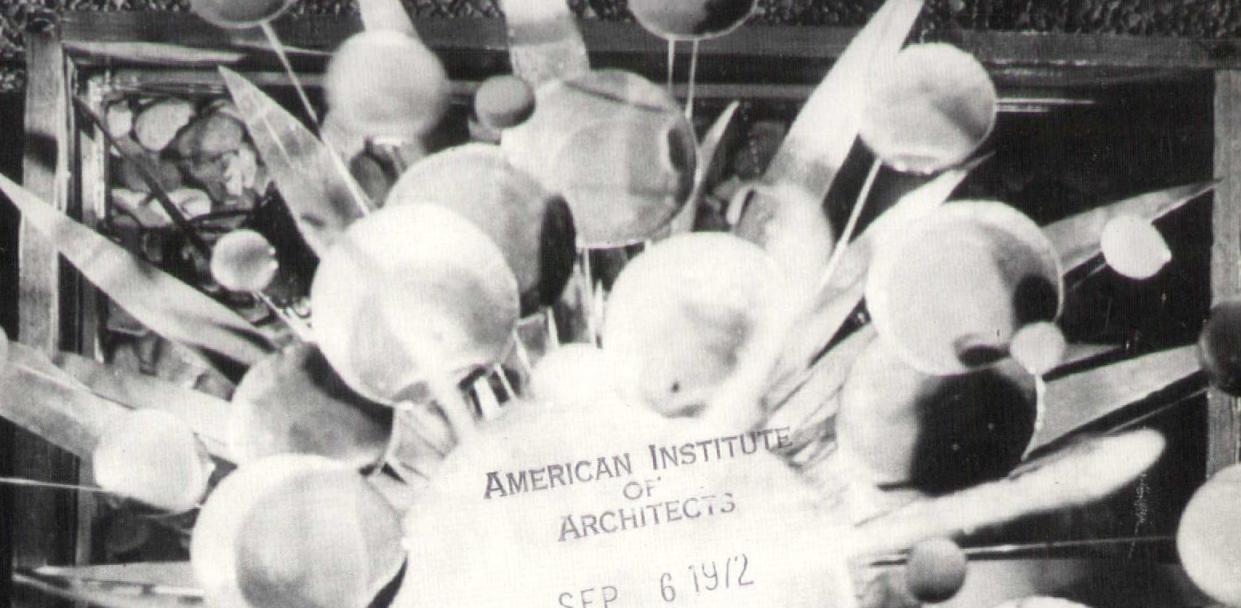
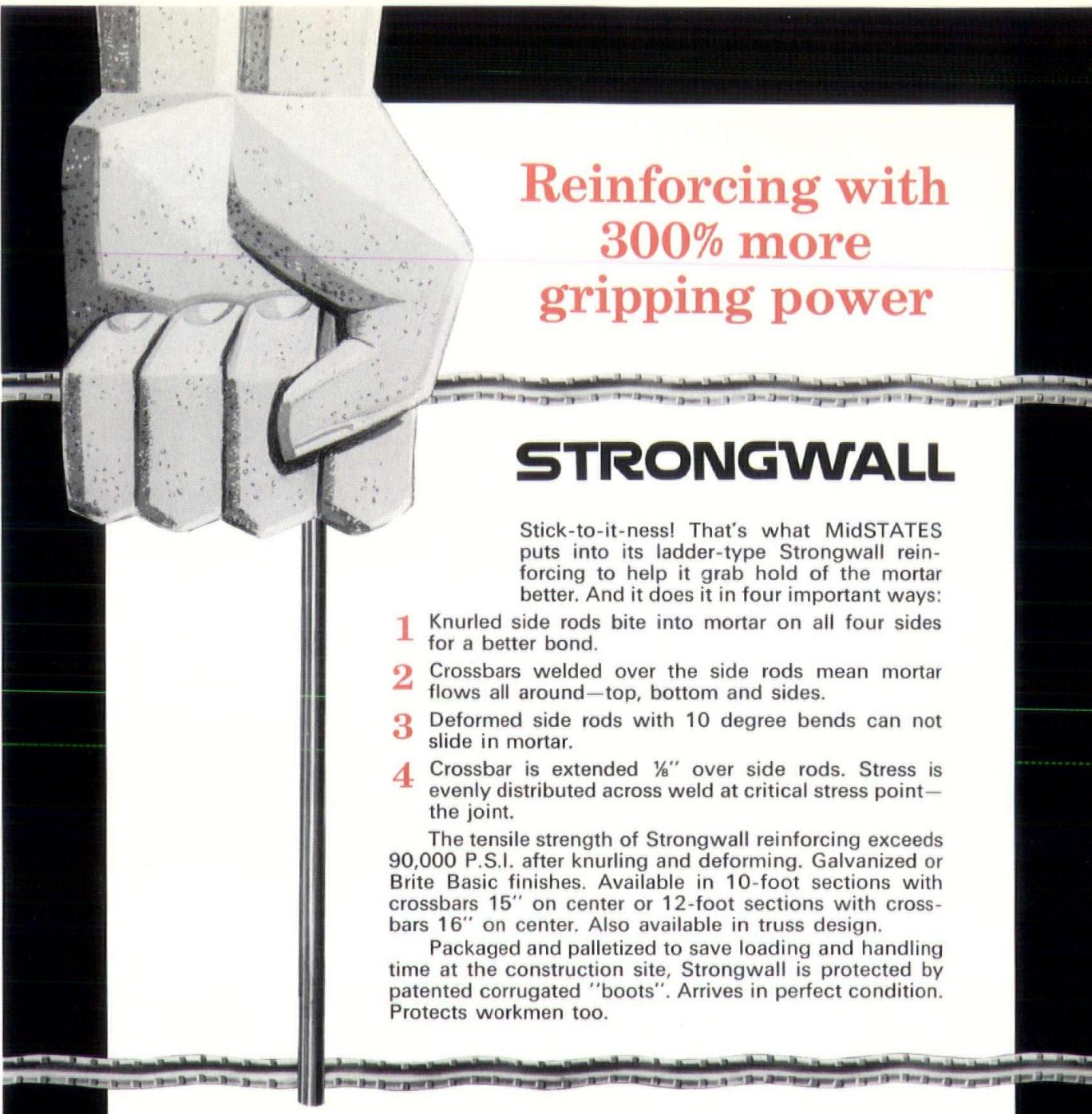


THE MISSISSIPPI ARCHITECT





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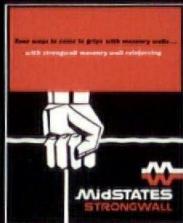
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THE MISSISSIPPI ARCHITECT

Volume 2 Number 4
The Fourth of 1971

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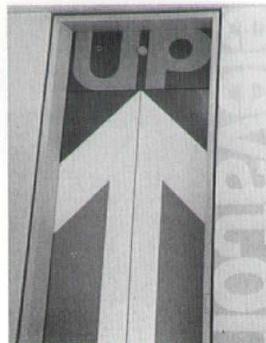
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This issue's cover is a nighttime overhead view of a fountain designed by Charles Craig AIA of Jackson.

4 Watts Clark will head the Mississippi chapter in 1972. Get acquainted with him and the other newly elected officers in this article.

5 Graphics on a Super Scale. The need is for true Structuregraphics, not decorative decals.

11 Jackson landscape architect A. Dewitt Day ASLA greens architects for their use, mis-use, and non-use of landscaping.

12 Jackson architect Charles Craig AIA talks about fountain design and what it takes to have his cup runneth over.

14 The critic's stiletto was honed to a new sharpness for the opening of the Kennedy Center. What's your opinion?

16 Malcom Norwood, head of one of Mississippi's most active college departments, discusses art education at Delta State College.

18 Four pioneers in the practice of architecture in Mississippi are honored by their fellow workers.

Plain Good News

by Joe N. Weilenman AIA

At a recent meeting of the Pearl River Valley Development Association, Governor Elect Bill Waller said he will seek new industry that will not destroy the quality of our environment. That's plain good news. Mr. Waller evidences his awareness of and concern for one of Mississippi's most significant assets by this and other statements as follows:

"We seek a carefully controlled balance between the needs of industry and our spiritual need for rest, recreation and the quiet contemplation of God's scenic creation."

"The future is on our side. All that remains is for us to plan carefully so we can avoid the mistakes, the wanton waste and the pollution that have occurred in other regions."

"We can hire the best promotion agents to write the slickest advertisements. But if we do not have a product to sell, we won't get the tourist dollar."

"Recreation is certainly our fastest growing industry and I am determined that Mississippi receive her fair share of the tourist and recreation dollar."

"As your next governor, let me say that it is my hope to see Mississippi become America's foremost and most famous family vacation land."

"For if we do not plan now, our natural heritage for those yet to come will be lost forever."

"Someday soon, Mississippi will have a new reputation and a new image. Mississippi will mean to America — a beautiful place of friendly people, clean air, clean water, good hunting, good fishing — that place to go in order to enjoy the finer things of life."

Mr. Waller, these words are profound and I believe you will find the architects of this state aware, concerned, and prepared to work with you to protect and improve the quality of our environment.

According to John Newbern, "People can be divided into three groups: those who make things happen, those who watch things happen, and those who wonder what happened." We seem to have moved gradually from the third group to the first group. That's good news.

Letters to the Editor

To the Editor:

The Mississippi Governor's Mansion, completed in 1841 and first occupied by Governor Tilghman Tucker in 1842, is in desperate need of extensive repairs. This writer has recently visited the Mansion, and can testify that time has taken its toll of the venerable structure.

The public areas open to visitors have been well maintained, but the living quarters and the housekeeping and basement areas are in a deplorable state.

Important architecturally as well as historically, the Mansion stands on a tree shaded square in the very heart of Mississippi's capital city, and lends dignity and character to the busy metropolitan scene.

The Mississippi chapter of the American Institute of Architects and other preservation and historical organizations in the state

would do well to mount a campaign to save the Mansion, and use its influence to see that one of Mississippi's most beautiful and significant landmarks is preserved.

Charlotte Capers
Director of Publications and
Special Projects
Department of Archives and
History
Jackson, Mississippi

To the Editors:

The recent issue of the *Mississippi Architect* evoked much favorable comment in our office here in Washington and Senator Eastland personally asked me to write to you and express his thanks for his copy and also his admiration of the state's fine AIA chapter.

Our office receives copies of several other chapter magazines from other regions of the United States and it makes us proud to

be able to compare the publications. There is no question in our minds that the *Mississippi Architect* is one of the best magazines in its field and better than several similar publications from much larger and richer states.

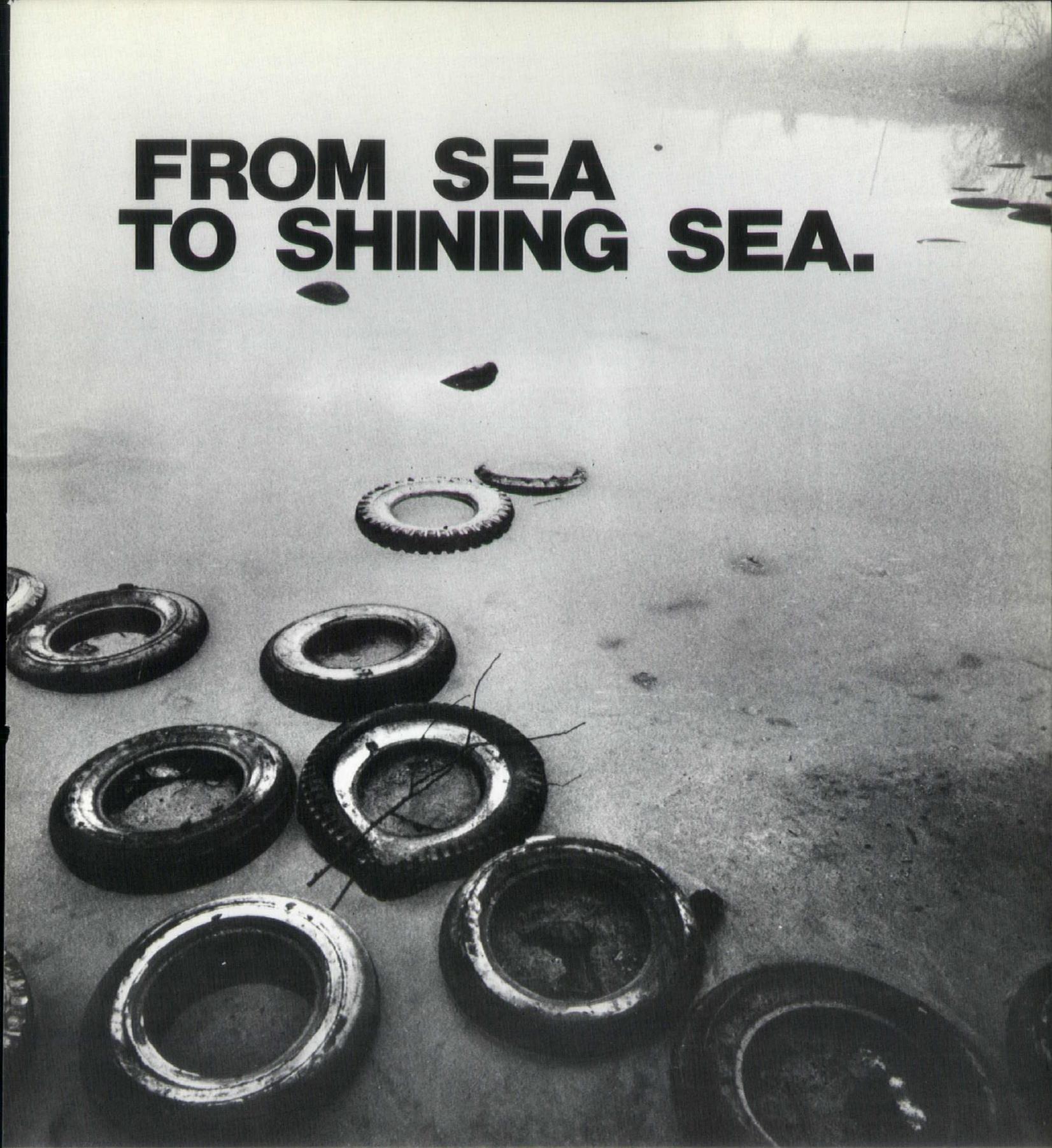
We feel the Mississippi Chapter of the AIA is doing a great service to the state in publishing such a quality magazine which displays the talents and work of our own architects.

Senator Eastland is particularly interested and impressed with the editorial theme of the magazine which is urging professional awareness of environmental dangers.

Keep up the good work.

Yours truly,
Larry Speakes
Press Secretary
Senator James O. Eastland
Washington, D.C.

FROM SEA TO SHINING SEA.



Who dumps old tires into our bays? Who picnics at our beaches and leaves litter for the tides to wash away? Who runs factories that pump refuse into our lakes? Who pours sewage into our rivers? Who throws all those beer cans overboard? Who's going to unpollute it all?

America, the beautiful. Our America. The crisis isn't in our cities; the crisis is in our hearts. With a change of heart, we can change the picture. AIA/American Institute of Architects

Send this page to your Congressman and ask him to support Federal efforts to control water pollution.

ture adopted by the chapter, he automatically succeeded 1971 president Terence O. Young.

Commenting on the challenges to the chapter, he said "Architects have many differing opinions, views and outlooks as reflected in the varied architecture of our region."

The American Institute of Architects, and particularly the Mississippi chapter, can be common ground on which we can stand to further promote the profession of architecture and to do a better job of designing for our environment."

Clark graduated from Mississippi College in 1951 with a degree in mathematics and from Georgia Tech in 1955 with a degree in architecture. He served as chapter secretary-treasurer in 1970.

Elected first vice president and 1973 president-elect of the Mississippi chapter was Robert V. M. Harrison AIA of Jackson, a partner in the firm of Jernigan, Hawkins and Harrison, Architects and Engineers.

"I am amazed," Harrison recently said "at the way Mississippi architects are able to create the amount of building with the budgets allotted, as compared with the rest of the country. We are fast reaching a position where the public must be educated to the reality of rising costs of construction so that prospective clients may be able to set reasonable budgets.

"An under-budgeted project means low quality construction, an unprofitable return for the money invested and an unhappy client if his program cannot be completed," he said.

Harrison was born in Baltimore but raised in Oxford, Miss. He attended the University of Mississippi for two years prior to attending Tulane University and graduating from there in 1959 with a degree in architecture. Following military service he has had continuous professional experience as an architect. He is a member of the administrative board of Wesley United Methodist Church, a professional member of the Construction Specification Institute and has served since 1968 as its

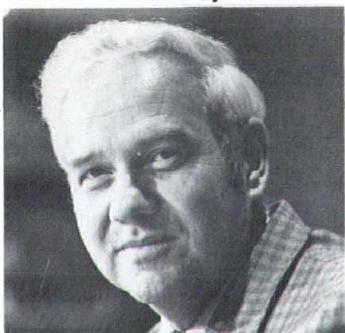
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Watts Clark
Thomas H. Smith



Robert Harrison
Arthur J. Godfrey



Mississippi Chapter News and Views

Jackson architect Watts Clark will be the first Mississippi architect to succeed to the presidency of the chapter under its new "first vice president-president elect" organization.

Clark was elected to this post in November 1970 and served throughout 1971 as first vice president and president-elect for 1972. He takes office in January.

Clark is a partner in the Jackson firm of Clemmer & Clark Architects. Under the new struc-

Graphics on a Super Scale

Graphic designers have been turning out decorative giant decals for several years. But their true challenge involves creating real Supergraphics that are an integral part of the man-built environment.

By Jean W. Progner

The most spectacular stylistic innovation in architectural design to occur in recent years is a matter, not of glass and steel—or even structure—but of colorfully painted graphics. Since its debut at a California resort community in 1965, Supergraphics has had a strong impact on both the esthetics and the economics of interior design, has appeared everywhere from penthouses to paper plants, and has entered the vocabulary of consumer advertising. It is a phenomenon that has managed to obtain the approval of Bonnier's, the elite New York housewares store, and Ada Louise Huxtable, Pulitzer Prize-winning architecture critic for the New York Times. Quite some accomplishment for something that sounds as though it must be a fad, a stylistic

quirk of the late sixties.

But Supergraphics is not merely a fad. It began among a group of Yale architecture students (Charles Moore was dean there then), was presented and defined in the architectural press (C. Ray Smith, who was interior design editor at Progressive Architecture, first named and explained the phenomenon), and quickly spread to other design schools. Soon, practicing architects like Hugh Hardy, of Hardy, Holzman, Pfeiffer Associates, and Lew Davis, of Davis, Brody, had adopted Supergraphics as an effective and striking means of constructing or improving interior spaces. (Supergraphics has frequently been applied to building exteriors, too, sometimes to disguise the appearance of a facade, sometimes to alter the

Stripe graphics, designed by interior planners Montgomery Winecoff & Associates for the National Health & Welfare Retirement Association, bound up and down across an irregular wall, altering the apparent acuteness of angles.



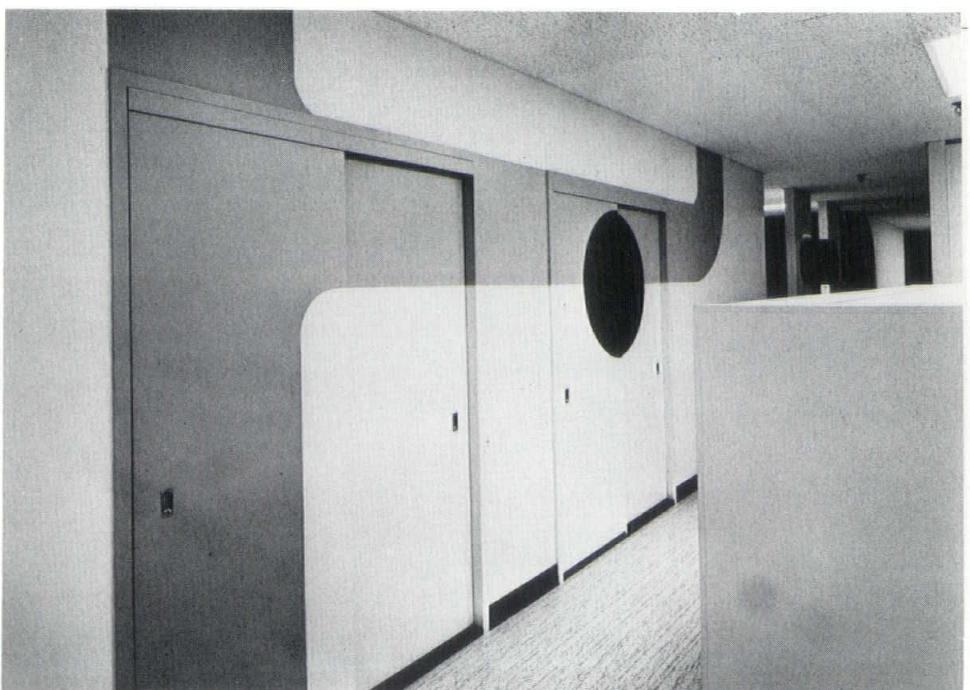
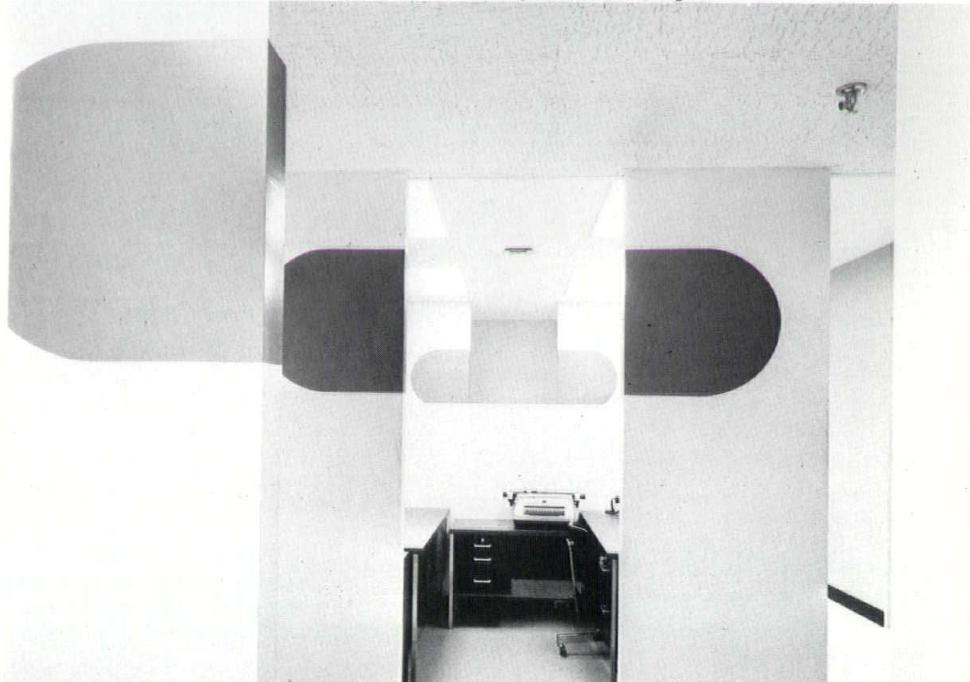
apparent shape of a courtyard.)

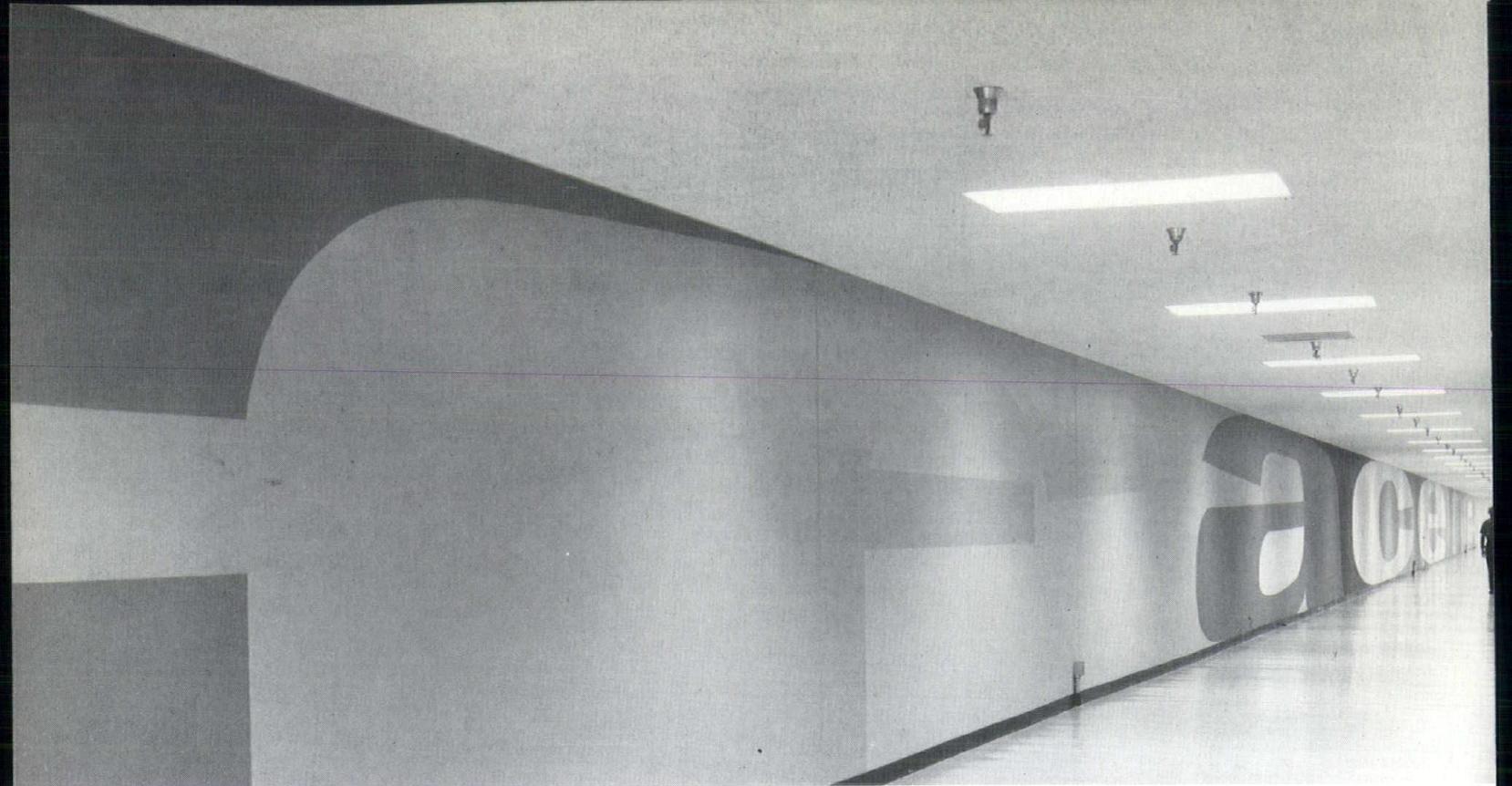
What is Supergraphics? The students who invented it (led by Doug Michels, Bill Grover, and others) were inspired by two major considerations: limited construction budgets and the desire for flexibility in the spaces they designed. Supergraphics allowed them to create particular spatial effects with nothing more than paint. Scale and form could be altered without the expense or permanence of actual construction.

Generally, Supergraphics is three-dimensional. It is not contained within any single surface or plane, but jumps from walls to floors and ceilings, bends around corners, runs over pipes, ducts, radiators, doors, knobs, or whatever is in its way. Often, it is so large in scale that only a portion of its form is actually executed within a room—the observer is made to feel that the form extends somewhere beyond the volume of the room or even the building. As C. Ray Smith has put it, "The space extending process of this super scale induces one man to infer that the gigantic graphics are part of a world beyond the one he is in. Patterns overlapping from one plane to another imply a place where they might fit on a single surface (*Progressive Architecture*, November 1967)." The idea behind Supergraphics is basically the destruction (through optical effects) of existing architectural planes and shapes, the distortion of physical form to produce a new set of patterns that is more pleasing or more appropriate than what has been built.

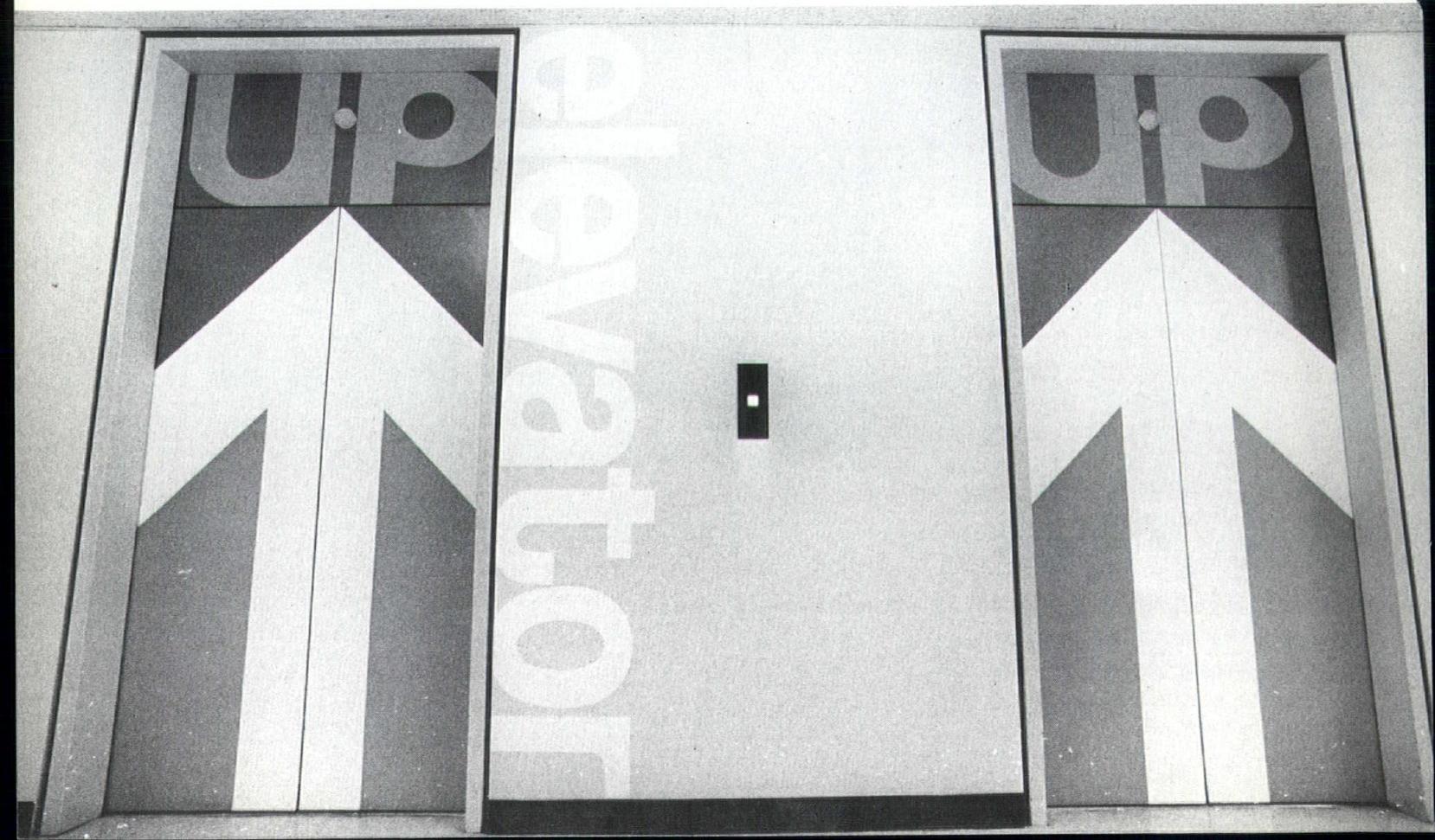
Such a colorful and iconoclastic in-

When seen at a distance, cylinders created by Montgomery Winecoff & Associates for E.P.G. Computer Services (below) foreshorten spaces between two offices that face each other across a corridor. Sometimes the shapes are so large (bottom) that only fragments of them appear within the entire building—they are viewed as abstract designs, but could be parts of a larger, comprehensible shape.





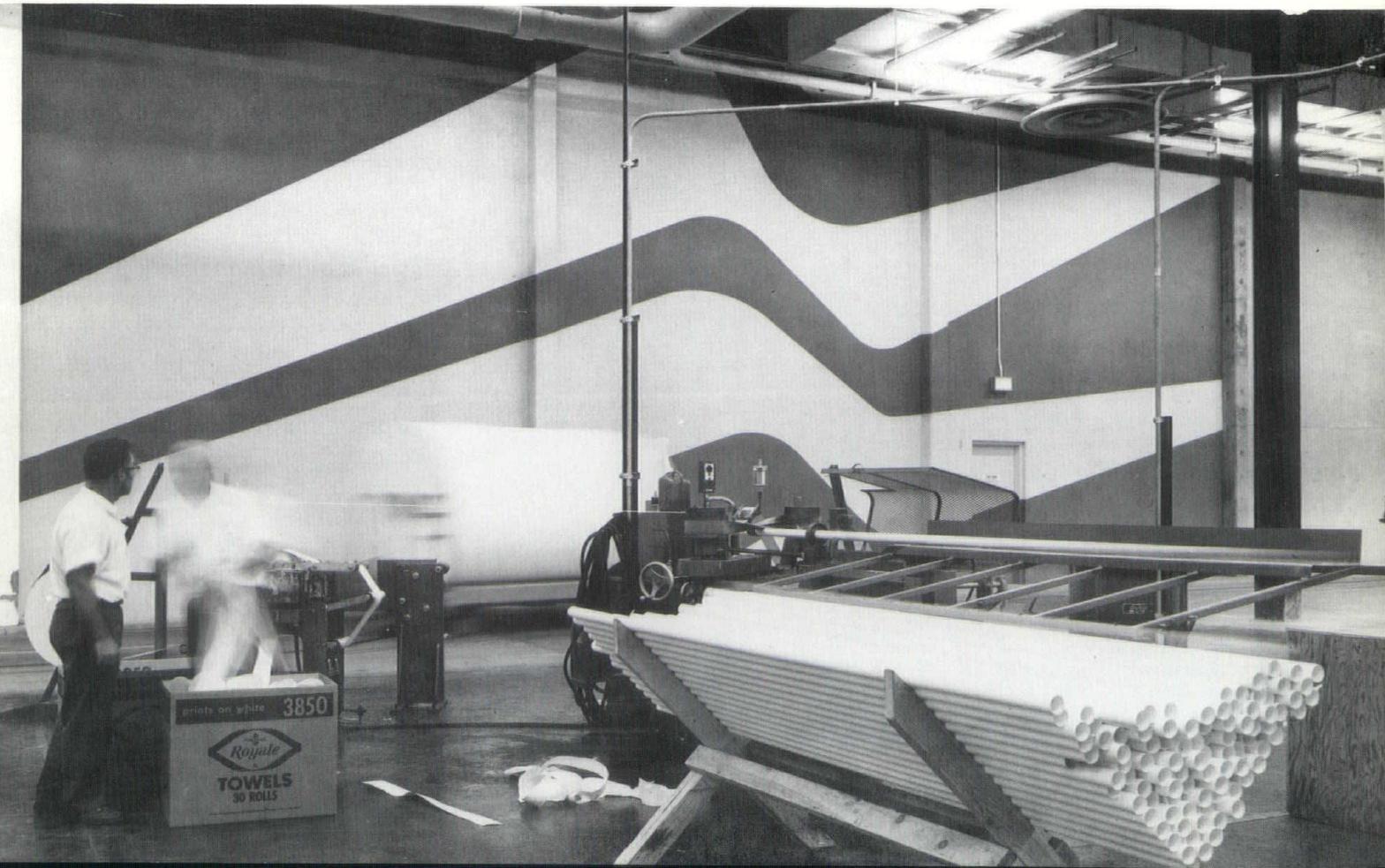
For a 300-foot corridor leading to the manufacturing area of International Paper's Facelle Division, Lee J. Wexler (chief graphic designer for architects Albert G. Martin Associates) spelled out the name of company in letters just a bit too tall for the height of the corridor (above). Since it runs the entire length of the hall, the whole name cannot be taken in from a single viewpoint, so the lettering appears as a series of geometric abstractions.





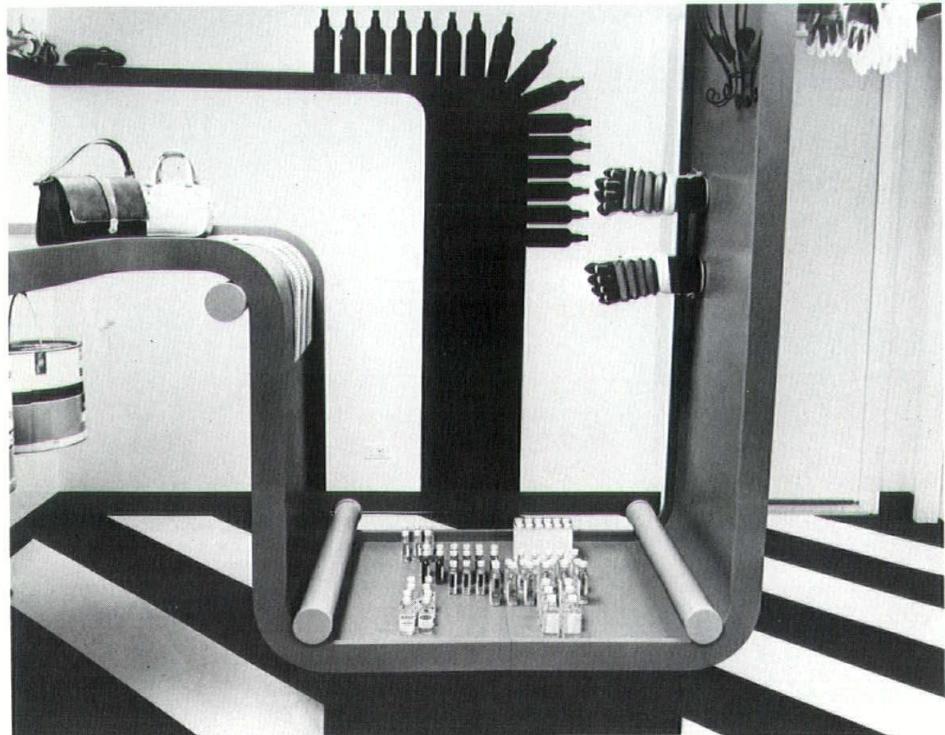
True Supergraphic circulation aids are found in the converting area of Facelle (above) and in the basement of a Sunkist plant (opposite page, below). Wexler's elevator graphics do not quite fit on the doors; they seem to be themselves on the way up, about to disappear. The exit arrow at Facelle is not only a reasonable way to indicate the location of a door in a plant that has one million square feet on one floor, but also is an addition to the environment that

approaches kinetic sculpture. Because it extends beyond the floor and ceiling, it seems to be moving within some unattached groove of its own. At the same time, the arrow appears to snake its way in and out among pipes and beams, passing in front of some, behind others, as if they were independent of the architecture. The packaging area at Facelle (below) is lined with abstract designs that seem a part of the machinery and make size and shape of end walls uncertain.





Philip De Carlo, of Bordnick & De Carlo Associates, industrial and exhibition designers, used Supergraphics instead of furnishings to create a display center for the Barbados Consulate General's offices in New York. Bold stripes curve and angle across walls and display counter (above), changing the counter from a rectangle in a room into a fold-out piece of the wall itself. A piece of Supergraphics furniture (below) is used to display Barbados products, while the painted Supergraphic design behind it is a substitute for furniture; it seems to hold objects, though in no way furniture ever did.



Innovation was bound to be discovered by the popular press, and, as Supergraphics found its way into more and more bastions of establishment architecture (museums, banks, and brokerage houses, not to mention bars), home furnishing editors, advertising departments of paint companies, and wallpaper manufacturers began to appropriate the phenomenon, turning it into a saleable commodity and prying it loose from its original and essential architectural context. Graphic designers who had been producing very large designs—decorative murals or directional signs—now had a fashionable label under which to market their material.

In fact, however, Supergraphics as defined by C. Ray Smith and approved by Ada Louise Huxtable is characterized by much more than great size. However large, attractive, or helpful Supergraphics may be, it is not primarily decorative, nor is it designed as an aid to circulation. It is in no way separable from the space in which it is found or the walls on which it is painted. And it has been to date almost the exclusive property of architectural designers. Most graphic designers have continued to create giant graphics, not Supergraphics.

Up till now, graphic designers have, for the most part, ignored the space-changing potential of Supergraphics. But perhaps it isn't they who have been remiss—after all, it is rare for an architect or interior designer to call on a graphic artist until interiors and furnishings are already complete, and even then, the call comes only if there is some furnishings or art budget left over. But Supergraphics (or Structuregraphics, which is perhaps a more descriptive term) seems to imply very clearly the coming together of three design disciplines—architecture, interior design, and graphic design—in the execution of truly environmental design. The Supergraphics phenomenon is proof that graphics can be an integral part of the built environment, not merely decoration or directions which are applied to a building interior or exte-

Continued on Page 24

The landscape architect's function in relation to the architect's is simply as another member of the team which helps the architect put together a successful idea which hopefully leaves a satisfied and returning client, and properly done leaves a contribution to mankind. It has been my experience in the past ten years of private practice as a landscape architect working with some twenty architectural firms which practice in the State of Mississippi that there are items which definitely make our common goal difficult.

Basically the landscape architect's job is to complement and enhance the structure by treating its surroundings in such a manner that people will better appreciate the space concept. However, details make a design and are as important in many instances as the total structure itself. The details I would like to deal with are those not of the structure itself, but outside details.

I know it cannot be helped when such things as air conditioners, compressors, cooling towers, gas meters, water meters, electric meters, trash receptacles, or transformers are located at the whim of your mechanical and electrical consultants. These things I refer to as necessary evils. They stand out regrettably in many projects. Whenever possible, these things should be incorporated into the design of the building. If they must be placed out in the open, sufficient ground space should be allotted so they can be screened with attractive green materials.

We would like to see as many green areas around your projects as possible, but here is where a problem creeps in. When you reach the crucial stages of negotiation with your client to set up budgets or make estimates, very little (if any) monies are set aside for providing outside green areas. Regrettably, they are usually the first ones eliminated once financial difficulties are encountered.

Let's assume an adequate budget is set aside with adequate green spaces for the hypothetical structure we are going to landscape. Other considerations now become part of the picture. A budget has been set aside for land-

scaping. But to landscape successfully, the client should realize that he is investing in living, growing materials which are going to need water.

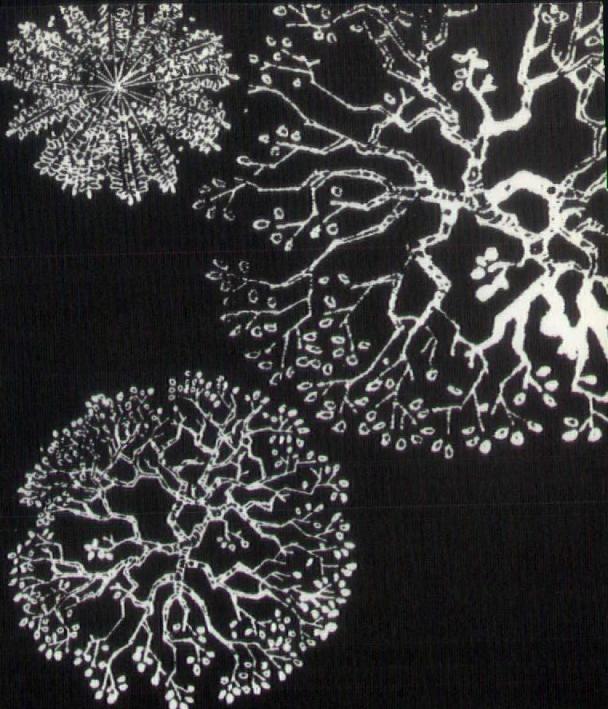
In most cases, we find adequate (if any) outside hydrants. Rarely is there a sophisticated sprinkler system to keep this material watered, nor do we find an adequate space provided anywhere in the structure for the storage of maintenance tools, lawn mowers or hoses necessary to keep these growths in presentable order. This storage space should have an outside door. If this function is not taken care of within the structure, there is usually some type of building added which does not relate to the structure at all. An alternative solution for landscaping worries is a grounds maintenance contract with a responsible nursery or landscape service to take care of his ground on an annual basis.

I fully realize architects have a hard enough time trying to create good structures and a difficult time getting a sufficient budget to do a decent building. Therefore, energies may be expended before the thought of landscaping even enters the conversation. So perhaps it is justified in the mind of the architect to say, "Well, we will take care of that later." When he finishes the rendering of his structure, green plant materials and beautiful trees are everywhere. One cannot see a single air conditioner, transformer, water meter or gas meter. He has done his part by telling the delineator to put some green around it.

The client is extremely pleased, but a strange thing happens between the time he sees the rendering and when he moves into the finished product. Now the transformers and compressors show in the most conspicuous places. There are sometimes grounds for law suits. It is a sobering thought, but they can occur. Much of the Mississippi architecture I see has a poor indoor-outdoor relationship.

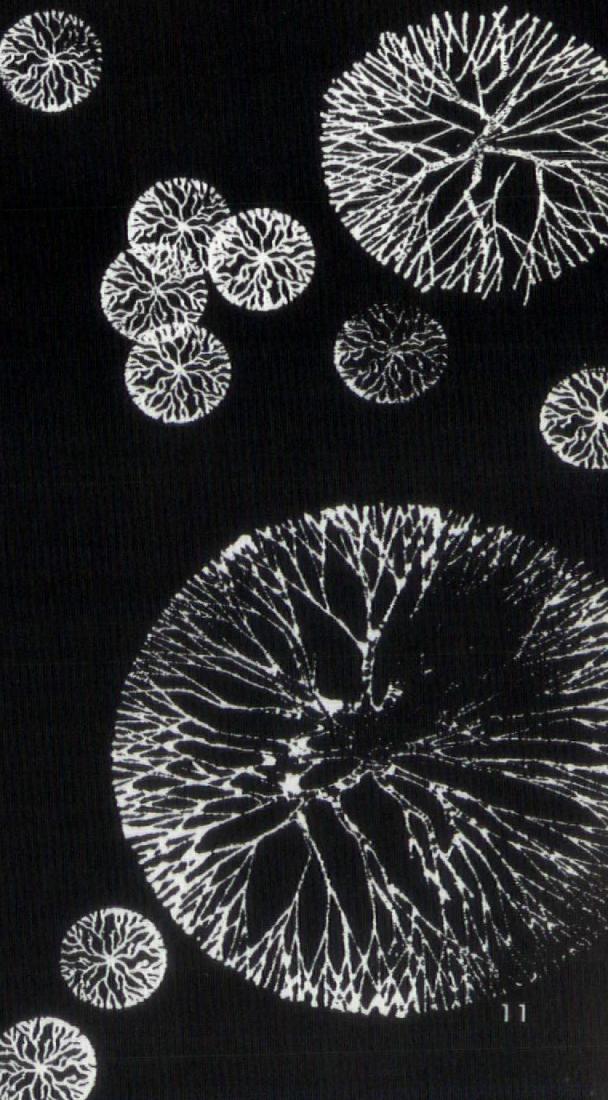
Landscape architects are not asking directly that the architects sell landscape architecture. If, however, you do include it on your projects, it will help you to

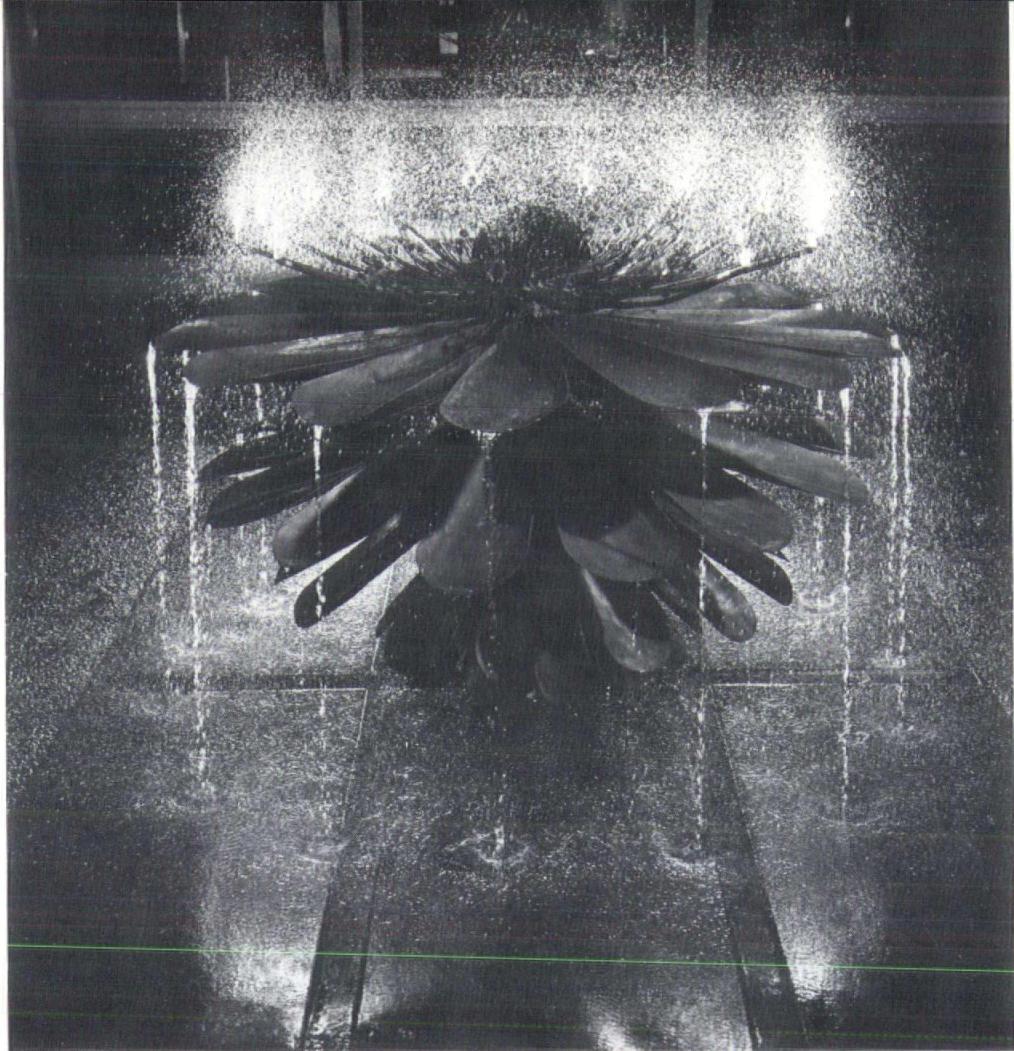
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Trees 'n' Stuff

By A. Dewitt Day, A.S.L.A.





Sculpture in Metal and Water

By Ken Tolliver

Fountains have enjoyed an intimate relationship with architectural design since some unknown master builder in ancient times invented an artificial cascade of water to lend charm and grace to his building.

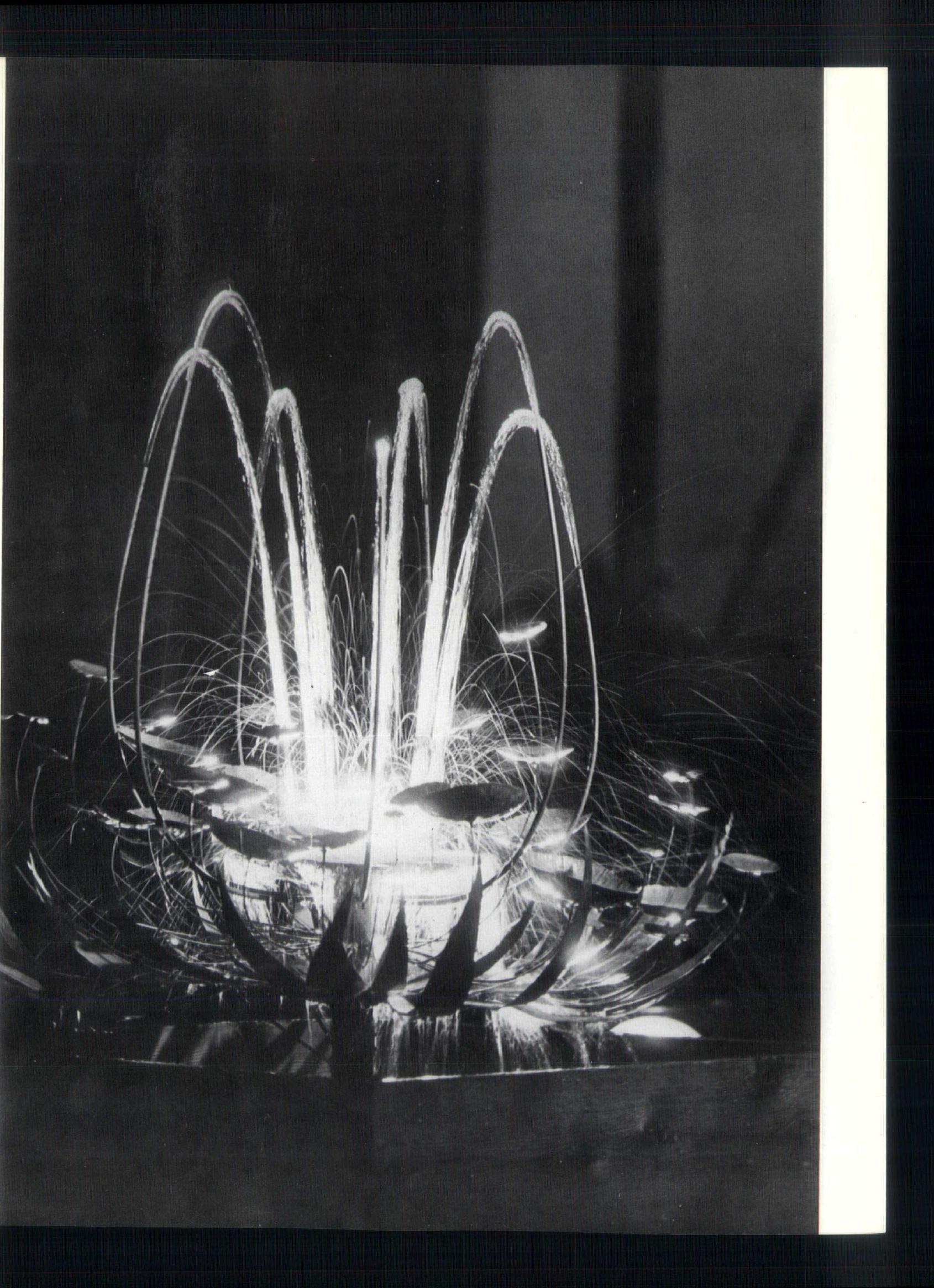
Fountains pleased the citizens of Babylon, the pharaohs of Egypt and the princes of India since the dawn of history.

Whether design of fountains is considered the province of artists, or architect, their employment in relationship to buildings is long established.

Mississippi architect Charles Craig designs and constructs fountains and he considers them works of sculpture, but he acknowledges the architect's role in formulating the presentation of a fountain in a given concept of space.

The rather unusual view of one of Craig's creations which is featured as the cover photograph this

Continued on Page 22



Critique!

By ADA LOUISE HUXTABLE
The New York Times News Service

Editor's Note:

Critics have been making appraisals, both favorable and unfavorable, of buildings ever since the dawn of architecture. These appraisals undoubtedly have been of great benefit to the profession, although certainly they have been unwelcome to individuals at times.

In the end, no individual critic determines the greatness, or failure of a building. But, when a critic writes a concise, erudite opinion of a building it offers us the unique opportunity of experiencing his viewpoint.

Whether you agree, or disagree with this critique of the Kennedy Center we think you will find the approach interesting.

WASHINGTON—This city specializes in ballooning monuments and endless corridors. It uses marble like cotton wool. It is the home of government of, for and by the people, and of taste for the people — the big, the bland, and the banal. The Kennedy Center, opening Wednesday, does not break the rule.

The style of the Kennedy Center is Washington superscale, but just a little bit bigger.

It has apotheosized the corridor in the 600-foot-long, 60-foot high grand foyer, (the length of three New York City block-fronts), one of the biggest rooms in the world into which the Hall of Mirrors at Versailles could be cozily nested. It would be a supertunnel without its saving Belgian gift of mirrors.

The corridor is "dressed up," in the words of the architect, Edward Durell Stone, by 18 of the world's biggest crystal chandeliers.

There are two other flag-hung, polished marble-walled, red-carpeted, 250-foot-long and 60-foot-high corridors called the Hall of States and the Hall of Nations. They are disquietingly reminiscent of the overscaled vacuity of Soviet palaces of culture. They would be great for drag racing.

The two halls separate the three theaters that are the structure's raison d'être: The Opera House, the Concert Hall and the Eisenhower Theater. The grand foyer is the entrance to all.

The building itself is a super-bunker, 100 feet high, 630 feet long and 300 feet wide, on the Potomac. One more like this and the city will sink.

Because it is a national landmark, there is only one way to judge the Kennedy Center — against the established standard of progressive and innovative excellence in architectural design that this country is known and admired for internationally.

What the center has in size, it lacks in distinction. Its character is aggrandized posh. It is an embarrassment to have it stand as a symbol of American artistic achievement before the nation and the world.

The Kennedy Center not only does not achieve innovative excellence; it did not seek it. The architect opted for "timelessness" and produced meaninglessness. It is to

the Washington manner born.

The interiors aim for conventional, comfortable, gargantuan grand luxe.

The Opera House, a 2,200-seat hall with superior sightlines and equipment, looks like one of those passe, red-padded drugstore candy valentines.

Its dark red fabric walls are buttoned down with rows of gold knobs and its Austrians crystal lights suggest nothing so much as department store Christmas displays. It is singularly depressing.

The 2,575-seat Concert Hall, its acoustic wood walls painted white, has red seats and carpet and is buttoned down with Norwegian crystal fixtures. This at least is cheerful and suggests 1920s modern.

Restaurants on the top, terrace floor are in expense account French by way of Austria, and nearly Scandinavian. They are red.

There are two ways of defending the center's design. One, already popular, is to say that it doesn't really matter and that the only thing that counts are those badly needed performance halls and how they work.

But nothing justifies wrapping those halls in 66.4 million dollars of tasteful corn and 17,000 tons of steel — all a conscious design decision — and ignoring it. If you could ignore it.

To say that everything else about a landmark structure of this stupefying size is irrelevant is nonsense. The emperor, unfortunately, is wearing clothes. And the world is looking.

The second defense is simply to accept the fact that the center probably represents the norm of American taste. But it is a fallacy to equate the great middle common denominator of popular taste with the country's actual and potential level of creative achievement.

From this point of view, however, it is almost an interesting building. If Stone has been aiming for the architecture that all America can love, he has found it. This is architectural populism. He has produced a conventional crowd-pleaser. It is a genuine people's palace.

People have been pouring in before the opening, through every available crack, in T-shirts and

sneakers, hot-pants and bermudas, barefoot and barebellied, backpacking babies, tracking across the red carpet and under the chandeliers. They are obviously loving it, and perfectly at home.

Because it so lacks true elegance of imagination, it does not put them off at all. They are awed by the scale and admiring of the decoration, which is a safe, familiar blend of theatrical glamor and showroom Castro convertible.

The center was probably wrong from the start. It was conceived as a giant economy three-in-one package. If it hasn't cost more than three separate buildings, it certainly hasn't cost less, and it has had formidable construction.

problems as a result of the "simple" concept.

Suspension and soundproofing have been achieved through incredibly complex and expensive concrete and steelwork that belies the apparent logic of the plan. Structurally, the achievement is considerable, and economically, it is almost a bargain.

The giant steel trusses hidden behind the scenes are for more impressive than the truly awful, gold-epoxy-painted steel columns that run visibly through the building, which add decorative aluminum fins along the facades.

Environmentally, the center has been severely criticized for its setting and isolation from city life.

But many Washingtonians like the idea of driving to a "safe" bastion of culture. Again, it's what people really want.

As completed, the center's pluses include its public amenities — its entrance plaza, riverfront promenade, eating facilities and outdoor terraces with views. And credit and sympathy must go to the dedicated and hardworking sponsors who have actually brought three major performance halls to Washington.

May all the performing arts flourish. Because the building is a national tragedy. It is a cross between a concrete candy box and a marble sarcophagus in which the art of architecture lies buried.



The Art Student's World

Art at Delta State College is a "Mover" — to coin a phrase from the vernacular. The rapid growth over the past ten years has been phenomenal and the department now ranks as one of the largest in the state.

Our faculty represents a broad cross-section of art in this country. The faculty members have received training at universities in Alabama; Colorado; Wyoming; Iowa; Georgia; Guanajuato, Mexico; Mississippi; North Carolina and Delaware and at the Memphis Art Academy.

The size of the department has grown from one faculty member to eight, and the number of majors has increased from five to one hundred and forty-five during this ten year period.

However, growth alone has not been the most important factor — the expanding of the curriculum, new degree programs in art, concept of a career in art other than as a teacher, plus a basic change

in the methodology connected with the instruction in art. This is especially true in the treatment of space.

Man's concept of space could not help being altered with the advances made in space exploration during the past ten years.

Our approach to space in two-dimensional courses is creative rather than perceptual.

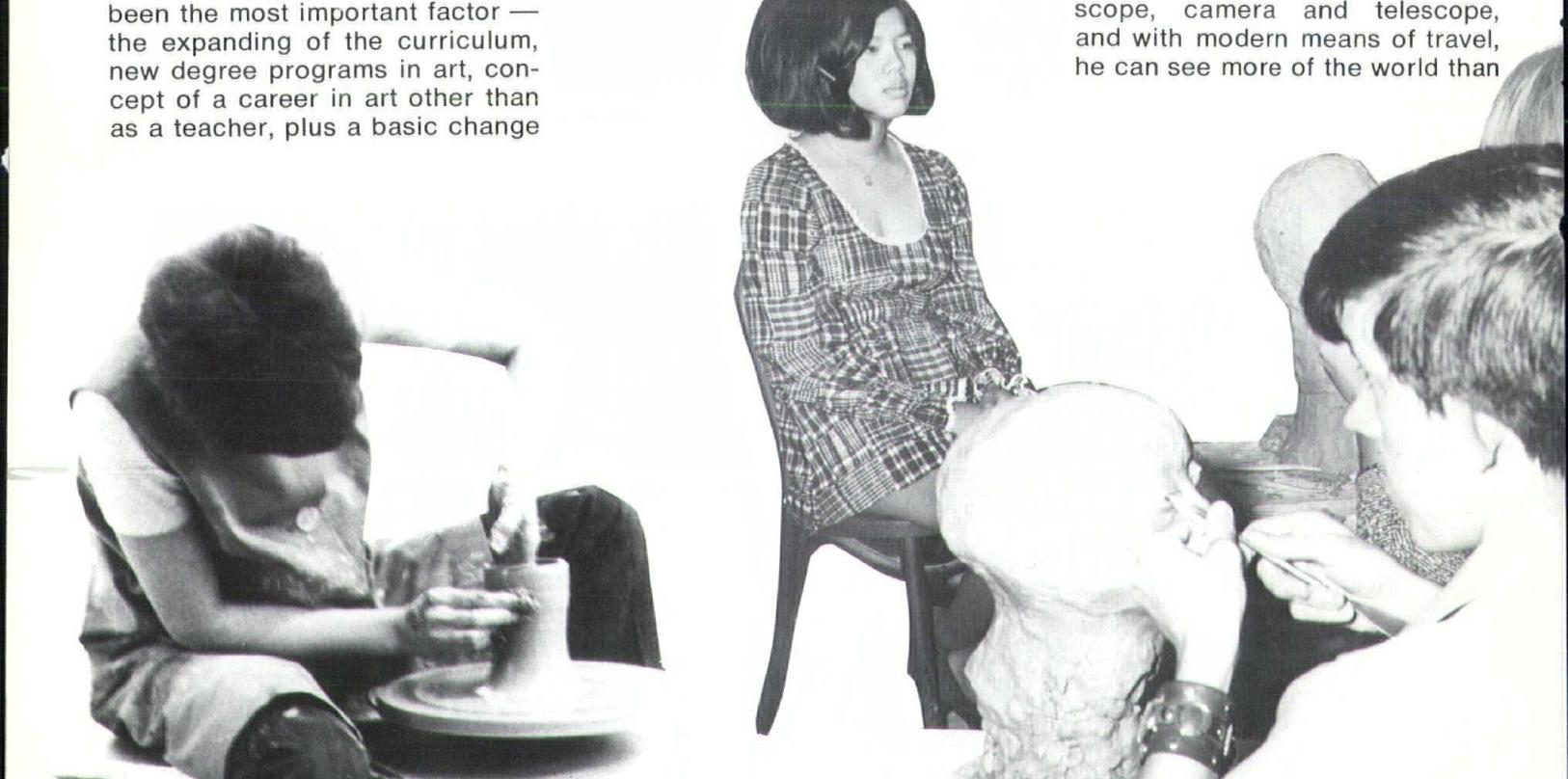
Students are guided in experimentation with the elements (such as color, texture, value, shape, etc.) that leads to discovery of unique ways of achieving spatial illusion.

In two-dimensional design our students are kept constantly

aware of the fact that they deal with illusionary rather than actual space. We attempt to help them see the advantages rather than limitations in this.

Nature is a constant source of reference. For example, after the study of natural structure like the honeycomb, students divide mixed-media collages into geometric shapes. These are organized into patterns based on modular units. New methods of spatial organization will usually result from this.

As the student progresses to the three dimensional design course, he is more directly exposed to new scientific and industrial materials and technology and has extended the search into nature initiated by the Renaissance with the aid of the microscope, camera and telescope, and with modern means of travel, he can see more of the world than



at Delta State College

any of his predecessors.

Motion has been added to traditional treatment of space — and time, the fourth dimension, made necessary for movement to take place in the art work. Space, time and motion have presented an important graphic challenge to the art student today.

However, experimentation with the new has not meant forsaking the basic materials and knowledge of the past, but more of a building upon it. In a region in which wood is abundant and stone rare, it follows that the basic sculpture material is wood. The warm, organic, natural quality of the wood is maintained in the execution of each object.

The camera, projection devices are used to increase graphic procedures rather than as a crutch to overcome poor draftsmanship.

Courses are taught in the areas of drawing, design, sculpture, pottery, graphics, art history and art appreciation, jewelry making, crafts (macrame and weaving), commercial design, painting and art education. Multiple courses in studio work are offered in all areas and the student may choose a major and minor area within the art department if he selects an applied art degree program.

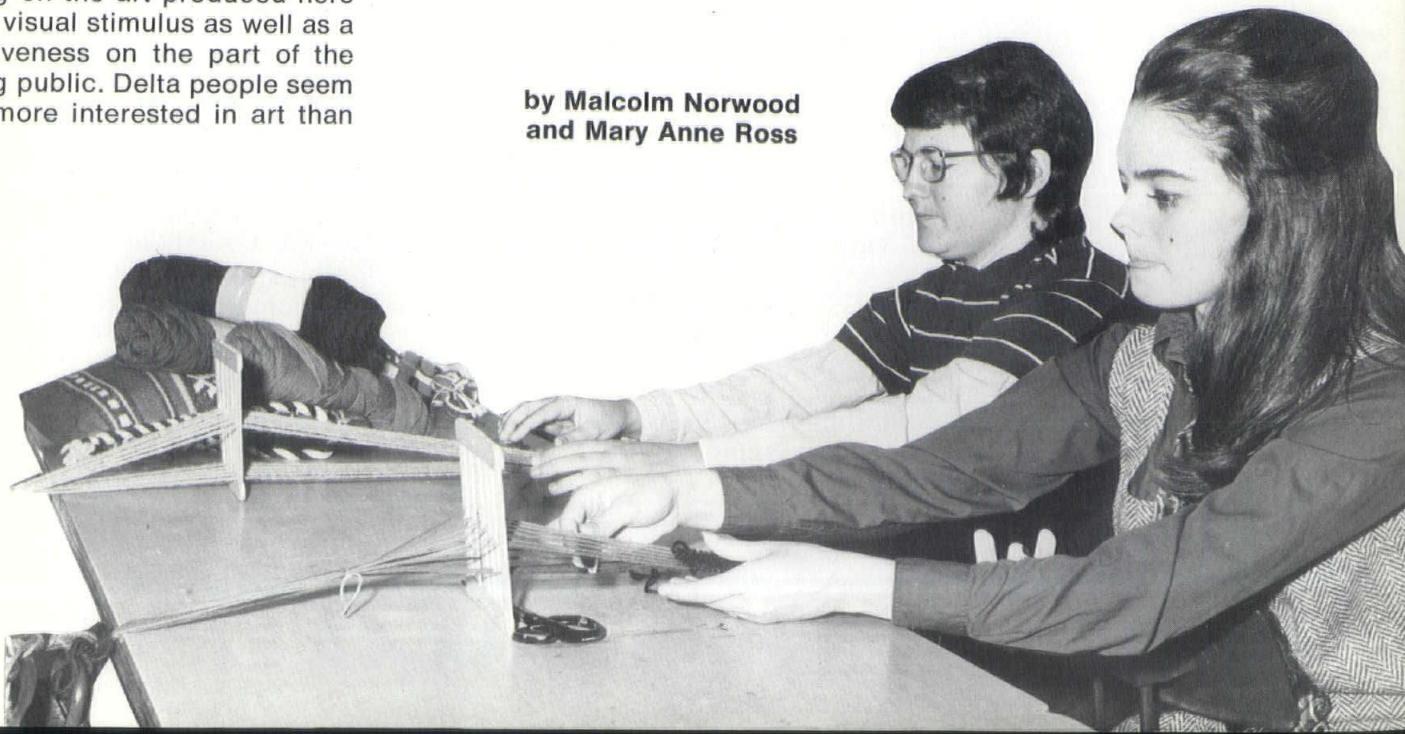
Certainly the "flat land" has bearing on the art produced here —as a visual stimulus as well as a receptiveness on the part of the viewing public. Delta people seem to be more interested in art than

people from other areas of the state.

Our belief that a strong academic foundation is necessary before launching out into the "deeps" of creativity has seemed to benefit our students. It gives them something to come back to when doubts begin to assail them — a kind of security blanket when so much in art is the "big risk".



by Malcolm Norwood
and Mary Anne Ross



GATES MATTHES NAEF OVERSTREET

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NAEF

MATTHES

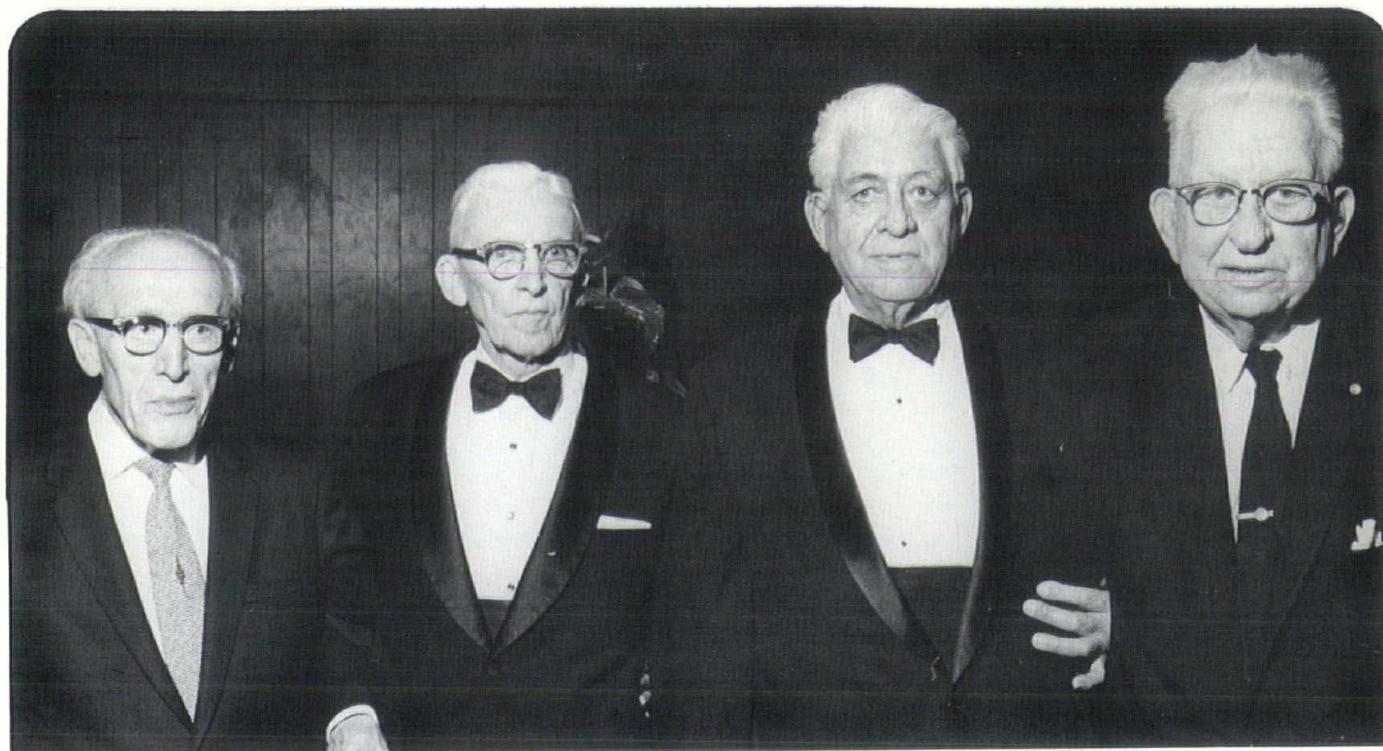
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The happy clink of champagne glasses toasting four of Mississippi's finest architects highlighted a special banquet of the Mississippi Chapter December 4.

The black tie affair held at Primus Northgate in Jackson honored Frank Perry Gates, Carl Emil Matthes, Robert William Naef and Noah Webster Overstreet and their wives, and was attended by 130 members and guests.

The four architects and their wives were introduced by Terence O. Young, 1971 chapter president who also acted as master of ceremonies.

Harry and Thelma Haas presented a lighthearted review of personal histories of the four honored guests, including a series of projected photographs of the men taken more than a few years ago.

William L. Gill, John L. Turner, Charles H. Dean Jr., and Robert B. Clopton proposed individual champagne toasts to the guests and following this heartfelt ritual, John W. Staats presented the hon-

orees with personal copies of the commemorative brochure designed by David M. Trigiana.

Each of the honorees voiced his appreciation for the recognition extended by the chapter and the banquet and reception. The four men represent almost 300 years of experience and their contributions to the profession are significant.

Noah Webster Overstreet was born in Eastabuchie in Jones County on July 4, 1888. He presently lives in Jackson. He received a degree in mechanical engineering at Mississippi A & M in 1908 and later studied architecture at the University of Illinois, where he received his degree in 1910.

Mr. Overstreet spent two years working for a firm in Illinois and in 1912 he married Mabel Kennear of Urbana, Ill.

When he and his bride returned to Mississippi, there were only four architects practicing in the state. In Jackson there were Harry Austin and Emmett Hull; in Hat-

Continued on Page 20

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tiesburg, Robert E. Lee; and in Meridian, P. J. Krouse. Presently there are more than 200 architects practicing in Mississippi.

Mr. Overstreet's firm operated under four different names as it took in different associates and partners. Until 1968 it was Overstreet, Ware, Ware and Lewis.

During the almost 57 years he practiced, Mr. Overstreet's firm served as architects, or engineers on more than 900 projects in Mississippi. His firm numbers 30 buildings at the Mississippi State Hospital at Whitfield, Baptist Hospital, First Baptist Church, First Christian Church, Downtowner Motel, both old and new city auditoriums in Jackson, the municipal library, the University Medical Center and many other structures among its achievements.

He joined Rotary International in 1918, is a lifetime deacon in the First Baptist Church, and is listed in Who's Who in America, the South and Mississippi. He has been president of his 1908 class alumni at Mississippi State since 1918.

His architectural honors include

service as president of the state chapter and in 1952 he was awarded a fellowship in the AIA on the basis of architectural achievement.

Mr. Overstreet and his wife have three children, several grandchildren and two great grandchildren.

Robert William Naef of Jackson was born November 4, 1900 in Robertsdale, Ind. He attended high school in Whiting, Ind. and then studied architecture at the University of Illinois where he took a BS degree in architectural engineering in 1923.

The following year he married Laura Catherine Loflin of Jackson. The couple have six children, four sons and two daughters. They have 16 grandchildren.

Mr. Naef was elected to the College of Fellows, AIA, in 1956 and in 1962 the Gulf States Region AIA awarded him an Honor Award for the First Federal Savings & Loan Building in Jackson.

Earlier, in 1923, he was employed by Mr. N. W. Overstreet where he worked until 1928. He went into private practice in 1931

during the heart of the depression and in 1934 he became state engineer of the Civil Works Administration and Director of Work Emergency Relief Administration. He also served as State Reconditioning Supervisor of the Home Owners Loan Corporation.

In 1935 he re-entered private practice and continued until his retirement in 1968.

Some of his more outstanding projects include Camp Van Dorn, the Deposit Guaranty Bank Expansion, the University Medical School (a joint venture with Overstreet and Malvaney), Thomas S. Lipton Tea Plant in Suffolk, Va., Infirmary at Mississippi State Sanitorium, Mens Dormitory (high rise) at the University of Mississippi, Mississippi State Board of Health Building, Greenville High School and the Ole Miss Library.

His civic activities include serving on the Board of Trustees of the Jacksin Separate School District, the Jackson Chamber of Commerce, the Jackson Symphony Orchestra and the Kiwanis Club.

Frank Gates was born August



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13, 1895 in Memphis where he attended grade school and high school, however he went to Chicago for college and graduate work.

He became a member of the AIA in 1926, but his professional service began in 1919 when he encouraged the first organization of architects in Mississippi which met informally until 1925 when it became the Mississippi Association of Architects. He also actively campaigned and lobbied for the first law governing the practice of architecture in the state and was largely responsible for its passage in 1928.

He was named by the Governor as a member of the first state board and the board elected him as the first president. He served in that capacity for four years and then for 12 more years as secretary.

He reorganized the Mississippi Association of Architects in 1928 and served as its secretary for many years. He reorganized the association again in 1939 and served as secretary actively until 1948 when the association went into retirement.

Mr. Gates served as first secretary of the Mississippi Chapter of the AIA when it was formed in 1929 and since then he served as an officer and on committees until 1962. He was also instrumental in the organization of the Boys Club of Jackson in 1937 and to this day he serves on the board of directors for the club. He has been honored by the National Council of Architectural Registration Board with a special certificate.

In 1951 he married Ruby Nichols and the couple reside on Old Canton Road in Jackson.

Carl Matthes of Biloxi was born July 28, 1896 in Chicago and received his education in Chicago area schools. He married Beula DuKate of Gulfport in 1919 after naval service at Gulfport during World War I.

He returned to Chicago following his marriage, but in 1920, he moved to Biloxi where he worked alone until 1937, when he formed a partnership with Juan G. Landry and the firm expanded operations to Hattiesburg.

In 1960 his son, Carl E. Matthes

Jr., joined the firm as a partner and the elder Matthes retired in December 1966.

Mr. Matthes served as President of the state board of Architecture and also as secretary to the state board.

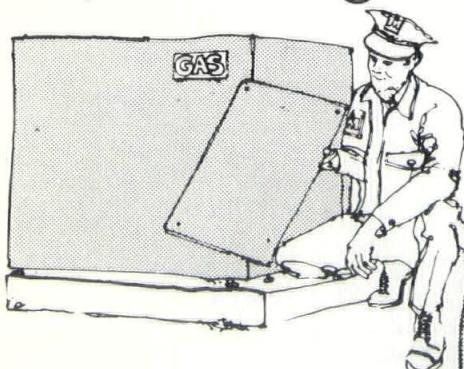
Some of his outstanding projects include the Buena Vista Hotel, the Tivoli Hotel, Biloxi City Hospital, Biloxi Public Library, Biloxi Methodist Church and the Howard Memorial Hospital.

Besides a son, now deceased, the couple have a daughter, Jane, and a son, Linhard.

These four men, all contributed not only to their profession through their projects, but they all served in a wider capacity in fostering the growth of architecture as a profession in Mississippi. They worked hard for the formation of a state board, legislation effecting architecture and the establishment of an AIA chapter.

In addition, many of the state's currently practicing architects have either worked directly with these men, or have benefited from professional association with them in the chapter.

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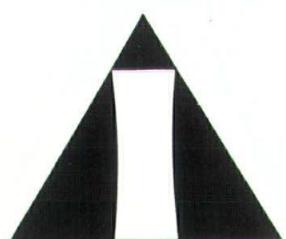
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Continued from Page 12

month on this issue of the *Mississippi Architect*, clearly reveals the design potential of the fountain, especially when the viewer is provided with the opportunity to view the water sculpture from new and unusual vantage points.

A more conventional view of the same fountain is shown on these pages along with a picture of a second fountain designed and constructed by Craig.

The fountain pictured on the cover has often been referred to as a "desert plant" and besides the natural movement of flowing water, it incorporates a unique design feature which gives motion to the metal form of the fountain itself.

Viewed from the side, the overall impression of the "desert plant" fountain is of a series of blossoms swaying in a misty breeze.

The "blossoms" of the fountain are actually hand-hammered shallow dishes of copper worked from scrap flat stock, attached to brass rods which serve as "stems." As shapes from nature, these copper dishes give the illusion of so many blossoms turning their heads to the source of water.

Water is introduced by seven copper tubes which project water first up and then into the central dish.

According to Craig, the "splash and splatter from water collision in the center dish gradually fills the copper blossoms, which dance and vibrate on their brass stems until first one and then another gracefully bends under the liquid load and dumps the collected water into the basin."

He says "the overall effect is constant balanced motion and lively water action accompanied by the sound of running water and water splashes. The water's motion and sound combine to produce a variety of sensory delights, which at times are almost hypnotic."

Springing from the central stem of the fountain sculpture, a series of long, sharp, pointed, spear-like copper strips curl upwards forming the base of the design and serving the function of catching loose water drops and returning them to the pool.

The second fountain illustrated in this article was constructed over an eight-month period and according to Craig, this fountain had its beginning "when I was given a large pile of scrap lead-covered copper which had been removed from a roof being repaired."

He first cleaned and straightened the material.

"The long, thin pieces seemed to suggest a leaf form," he explained. "So I decided to capitalize on this form."

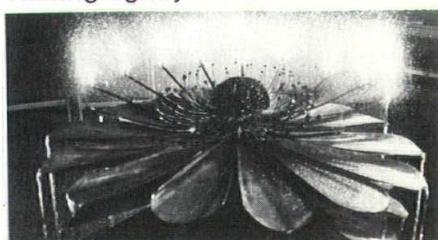
He trimmed and hand rolled the shapes and created tiers of "leaves" with 15 "leaves" to a tier in graduated sizes, becoming smaller and shorter as the angle of the leaf approached the vertical stem.

"The topmost tier of leaves was set to hold several inches of water constantly, while at the same time spilling, in a waterfall fashion, the additional water it received through a central two and one-half inch copper stem pipe," Craig explained.

A one-inch copper pipe, inside the larger stem, feeds water to 15 radial tubes with individual spray heads designed to throw a fan of mist vertically. The center cap topping off the design is constructed from .45 caliber brass shell cases attached to a hammered copper base.

The shell cases collect water from the spray mist and because of both a capillary action as well as the property of surface tension in the water causes the water in the shell cases to form "lenses" which give a multifaceted eye effect to the ends of the cases.

"This fountain has been installed so that the lead-covered copper leaves are tangent to a plane of golden mirrored glass," Craig explained. "The reflectivity of the wet mirrored glass serves as a contrast to the metal sculpture's shaggy coarseness and gives an overall appearance of a thistle resting lightly on the water."



Continued from Page 4

technical committee chairman. He served as a director of the Mississippi chapter AIA during 1970 and second vice president in 1971.

Thomas H. Smith AIA is the new second vice president for 1972. In this AIA office, he hopes to help the chapter become an effective means for the continuing professional and educational development of its members. Smith also plans to work to encourage all eligible architects and related technical persons to become members of the chapter.

Smith is a partner in the Jackson firm of Gamblin and Smith, Architects, and was formerly an associate with Biggs, Weir, Neal and Chastain, Architects, Jackson. He is a 1954 architecture graduate of Auburn University and served in the Navy.

He is past president of the Northwoods Exchange Club, chairman of the Council on Ministries at Wesley United Methodist Church.

He served the Mississippi chapter in 1971 as secretary-treasurer.

Arthur J. Godfrey AIA was elected secretary-treasurer of the Mississippi chapter for 1972. Godfrey is a partner in the Jackson firm of Godfrey, Bassett, Pitts, and Tumino. He is a graduate of Carnegie Institute of Technology, a member of C.S.I. and Tau Sigma Delta architectural honorary society, and is listed in "Who's Who in the South and Southwest" and in "World's Who's Who in Commerce and Industry."

Prior to establishing his own practice in Jackson, he worked for N. W. Overstreet AIA there and for firms in Pittsburgh, Houston, and New York.

Elected directors of the Mississippi chapter for 1972 were B. A. Brady AIA of Jackson and Terence O. Young AIA and Joe N. Weilenman AIA, both of Greenville.

Brady is a partner in the Jackson firm of Brady & Hester. Young served the chapter this year as president and Weilenman was a 1970 director and edits the chapter's magazine.

"I am going to dine with some men. If anybody calls say I am designing St. Paul's."—Sir Christopher Wren.

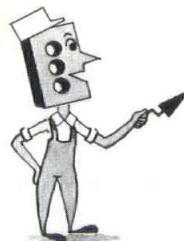
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Continued from Page 11
sell a project. Landscape architects can help in setting up budgets if this is not known. Landscape architects' fees should not come from your fees. They prefer to negotiate with a client on a separate contract, but they don't want to work at cross-purposes with the architect. They definitely want your ideas, because it is your design of the outside space concept which guides them in the location of grass areas, screens, low planting, baffles, shade, verticals or the using of existing trees on a site.

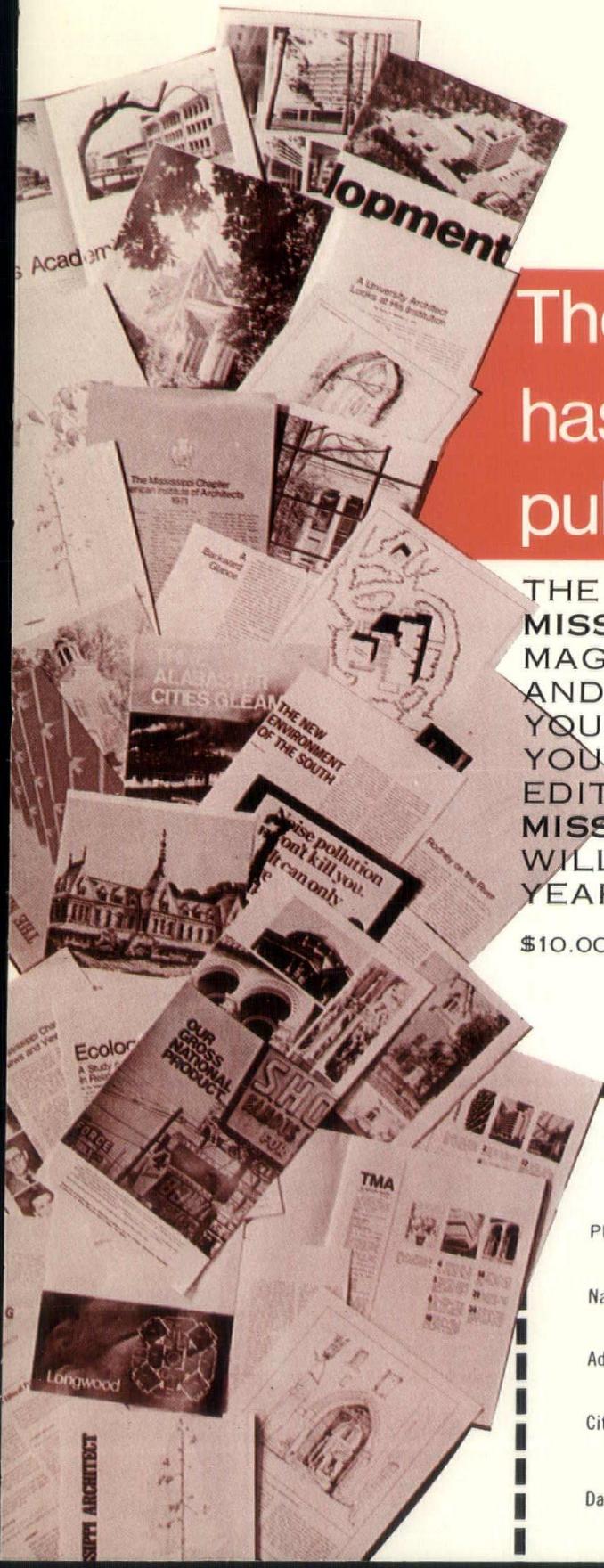
It is too late after tree roots have been run over by bulldozers, part of the bark torn off, or diesel fuel spilled around trees. On the other hand, if we looked at the site in the beginning with you and your client and then discussed with the both of you systems, methods or procedures to save something that took 100 years to grow, we could save you money and avoid many problems.

Finally, it is true that we are blessed with many big green trees. They are everywhere. "Let's cut them down. We have a project to build." It has been done so many times, so much in fact that the people are becoming really concerned. I have cut them myself or directed them to be cut. I too realize sometimes it is unavoidable, but I also realize many, many times large numbers of existing fine trees are taken because no one takes the time or effort to save them.

Continued from Page 10
prior in order to correct failures or fill in gaps.

It is unlikely, especially in the present economic climate, that architects will soon start providing for graphic design consultants to work with them in the early stages of building design. Still, that change will come sooner or later—provided graphic designers can show that they understand the composition of space, and can find ways to incorporate necessary messages (directional signs, for example) into the very structure of the man-made environment.

"I call architecture frozen music."—
Johann Wolfgang von Goethe (1829)



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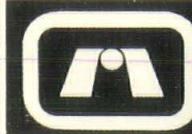
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