

STUART W. GENTLING

July 11, 1994

Dear David, Ed,

I am sending along in this package my latest attempt to design a sculpture cum architectural relief that hopefully would meet the building's needs as the architect sees them. I am sending slides and photos of a $\frac{1}{4}$ " scale clay model shown in the kind of light that might fall upon it in mid-summer. Included also is a new blue print showing how the winged figures appear in relation to the building.

In place of the putti I have designed two imperial eagles which in the finished sculpture would add a needed dramatic note in contrast to the remote and lofty image of the goddess. It is my opinion that we can not meet David's architectural demands with a dramatically moving or contraposto winged figure, and I now personally like the dramatic juxtaposition of the eagles with the more austere countenance of the goddess.

I have not yet worked out the transition of the goddess to the rocks upon which the eagles have just landed, but it should not present a difficult problem.

I have designed the traditional Greek skirt and peplos costume in a rather geometric, column-like arrangement which can be made even more geometric if a more modern version of the sculpture is wanted. The wings can be made more geometric too, though I personally would prefer an image with some sensuous sculpture element. This building does not, in my opinion, benefit with the kind of antiseptic image presented by the original angel design.

It is bad enough that the figures must hold poles for affixing banners, a concept sadly without esthetic merit, but whether or not you accept my basic design concept incorporating this demand, please, please do not insist on a winged figure with a flag bearing trumpet issuing from its mouth. It will make the building a laughing stock. Nobody here likes the idea. Also, I really believe that such banners will make powerful sails in then northwesterly winds that will whip down the street in mid-winter.

If you will look closely at the side views of the winged figure, you will see that the sculpture slants outward from its base, the lower skirt which is almost in high relief. The statue thus seems to be emerging from the building. Notice too that the eagles are somewhat flattened when seen from the side.

In making my clay maquette, I kept David's angel design much in mind. The height and proportions of his figure were incorporated into my model where possible. My figure's open arms convey, I believe, a more generous and hospitable image that is in keeping with a festival aura of a concert hall.

I do hope that you can see possibilities in this new design which builds on David's original images and adds, I hope, a needed touch of humanity and art to a building created to celebrate art.