

This design was ~~stone~~ the best design done using motifs which Scott and I employed at the Bass Hall. In fact it represents the original ideas which we created for the Hall, but, most importantly, not hindered by the beams and other architectural elements. In other words this design represents the most spiritual expression of what we wanted to say with our designs.

The winged idea, ^{which} ^{is} ⁱⁿ ^{part} inspired by the lyrics of Beethoven's 9th Symphony expressing universal brotherhood, "Under the Heaven of clay wings." The wings also stand for Spirit, thought and feeling.

The intertwining leaves in the surrounding the wings are laurel and grape leaves. The laurel represents the Apollonian ideal of logic, order, and harmony - all rational elements. The grape leaves ~~stand~~ ^{are} the emblems of Dionysus who presides over our passion, ~~and~~ feelings and intuition. The fact that the plants are intertwined expresses for us the union of Thought and feeling that ~~is~~ necessary to the creation of all great art.

The scarf ^{design} was originally intended for the Bass Hall, but Ted Pillsbury deeply wished to select the design for our ^{expedition} ~~the~~ of Bass Hall but for the Kimbell Museum.