

FIRST CONGREGATIONAL CHURCH  
OLD GREENWITH CT  
ORAL HISTORY PROJECT

INTERVIEW with JACKSON SMITH by Bill Denny and Aletha Carlton

APRIL 16, 1990

JS. Don't start yet, till I get this letter - from Bill Denny. That slowed me up a hair.

I sent him the notes. Let me just read this to you quickly:

BD. I was interested to read your note to me dated April 12, the enclosed copy of your letter to John Holbrook, dated April 2, the attached copy of proposed footnotes of the Architectural History of First Congregational Church, 1956 - 62.

I was surprised that it was proposed that they should be incorporated into the 1965 -1990 history addition of First Church. They relate to a time long before the 1965 -1990 period of the proposed publication. I agree with you that Dee Clark's two and one half pages in The First Three Hundred Years covers in no detail the project that extended over six years. And involved the time and talents of hundreds of people. I don't believe her references to "controversies" relates primarily to the matter raised by Holbrook and some others with which you became identified.

There were many difficult issues encountered by the committee of 15. Those raised by the Holbrook Group were not major nor long-lived.

JS. Now that is a controversial statement according to Warren and the Gisbornes and John.

BD. As early as 1956, if not before, Vincent Daniels became concerned with the adequacy of the existing facility.

JS. That's true. We joined the church in 1948. We moved into town in 1946 and went to services there in the churches of that time.

BD. Particularly as the Sunday School. An expansion committee considered the problem during 1957 and 1958, and issued a report.

JS. I have never seen that report.

BD. It dealt with estimates of population, growth, demographic, projected church affiliation, and recommended in principle an expansion of facilities, but no plan.

JS. I have a drawing of Ken Coffin's dated 1956, which I put in exhibit "A", a signed stamped and dated drawing.

BD. It was followed in 1959 by The Committee of Fifteen of which Percy Letz and I were Co-Chairmen.

JS. That is what Louise Guy recalls and that is in that list somewhere.

BD. We were charged with the responsibility of developing a plan. We submitted the report of The Expansion Committee to a series of "Covered Dish Dinners".

JS. I think Dee referred to those.

BD. Attended by a large percentage of the congregation. A very large majority approved a major expansion. The Committee of Fifteen and Coffin and Coffin as architects began a long search for an acceptable plan. The obvious one was expansion toward Sound Beach. Your "Exhibit A" is something prepared for Vincent Daniels in 1956, before The Expansion Committee or The Committee of Fifteen was in existence. It suggested a modest expansion toward Sound Beach Avenue. However, it was believed the congregation at the "Covered Dish Dinners" had expressed a desire for a larger expansion and a major problem was encountered. The church property dipped sharply toward Sound Beach. The further you went in that direction the higher the Sound Beach facade became, becoming grotesque.

JS. I never went to the covered dish dinners, that I can recall. But, apparently that is what people did. I don't remember that, (the facade becoming grotesque).

BD. Consideration turned to various alternatives including a new structure parallel to Forest Avenue, a new structure behind the church where the parking lot is behind The Binney Parish House, extension to the South replacing The Education Building, and an extension toward Sound Beach using the existing church as a chapel and mezzanine extension at a lower level.

JS. I don't recall anything of that.

BD. The Committee of Fifteen was not happy with any of these. At about this time I was invited to come to John Holbrook's house in Havemeyer; an afternoon one week. You and several other people were there. It is my recollection that the group favored an extension toward Sound Beach and were concerned the committee was considering alternatives; were concerned that plans did not include expansion of the office space, additional offices, conference rooms, library, etc. and were greatly concerned at the slow progress. It was suggested that you had ideas for a Sound Beach Avenue extension. I suggested they be submitted to Ken Coffin. I was not present at your meeting with Ken Coffin and others. At the next meeting of The Committee of Fifteen, Ken Coffin presented them. I recognized your exhibit "B 2" and "B 3".

JS. I think he means that Ken Coffin met with the committee and presented MY plans.

BD. But, I believe they were also side and front elevations.

JS. I did not draw any side and front elevations.

BD. Ken Coffin superimposed grade lines which showed that the grade problem had not been addressed so we were back to square one.

JS. That's not as I remember it at all.

BD. It is my understanding that Ken Coffin was offended by your entering the matter. And that Bradford Clarke, a senior partner of Edgars and Higgins -

JS. At that time I was a NEW senior partner of Edgars and Higgins, as of 1954.

BD. - Advised you, using a graphic metaphor, that you should have nothing further to do with the matter; and you accepted his advice.

JS. Brad Clarke is the guy I call on every Sunday after church, and he was my Administrative Partner when I was the Senior Partner in the firm and he is dying.

BD. The Committee of Fifteen continued to search for an acceptable plan. And, finally later in the spring

of 1959 reluctantly agreed on a compromise plan for which NO one was enthusiastic. I was instructed to present it to The Church Committee at its meeting the following Tuesday. The preceding Saturday morning, Percy Letz and I were invited to meet with Vincent Daniels and Ken Coffin. They reported that around 11:00 p.m. Friday night Ken Coffin had hit upon an idea that got around the grade problem. He called Vincent Daniels and they poured over it and Ken had made a sketch. It met the grade problem by a break in the roofline rather than a mezzanine section of The Meetinghouse. It was obviously superior. I met with the Church Committee and reported only general progress.

JS. My plans were drawn in February of 1959. And, that was the first time that I or anyone knew of this plan to turn the Church around. And that's the recollection of people who were on The Building Committee.

BD. The plan was presented to a meeting of the congregation on June 21, 1960 and overwhelmingly approved.

JS. That's the plan that is exhibit "C". That plan is dated November 1959 in the plans that I have, formal plans initialed by Ken Coffin.

BD. This concluded the work of The Committee of Fifteen. There after a Building Committee was formed with John Holbrook as Chairman and me as Vice Chairman. We took bids. The three hundred forty-two thousand three hundred and sixty dollar contract was entered into with the Deluca Construction Company. Ground was broken in October 1960, one year after the (turn around plans) were accepted by the church architect.

JS. And that was not made clear in the Three Hundred Years book. And, that is why I was confused in my second footnote.

BD. I do not mean to suggest, Jackson, that had you continued you would not have solved the gradient problem in the same or different manner then Ken Coffin did. But, your original sketches presented to the committee did not embody a solution.

JS. That concept, the "turn around" concept was conceived between a Saturday afternoon at 5:00 o'clock and a Sunday afternoon 5:00 o'clock. And did not address the "gradient problem" - indeed I didn't have - well I knew the slope, but, I knew that was solvable, so I didn't worry about the details, nor, did I worry about the roof line. The "turn around" idea was the big thing.

BD. I have the following comments on your proposed footnotes. 1., The Expansion Committee developed no plan or budget.

JS. That may be true.

BD. 2. Exhibit "A" is 1956, before there was an Expansion Committee. What date and signature is on the original of The Committee of Fifteen had no authority and never sought to raise funds. No funds were solicited until the Expansion Campaign Organization headed by J. Robert Guy in 1960.

JS. That's Louise Guy's husband who died fifteen years ago.

BD. 3. The Three Hundred and Forty Two Thousand dollar contract with The Deluca Construction Company was the basic construction contract awarded in 1960 by the Building Committee after approval by the congregation on June 11, 1960. The contract was in existence during the term of The Committee of Fifteen.

4. The Committee of Fifteen never met with you. I met with John Holbrook, you and others. And you and others met with Ken Coffin. I recognize your exhibits "B - 2 & 3" as part of your suggested

presentation to the Committee of Fifteen by Ken Coffin. I seem to recall there were also side and front elevations, but I do not recognize exhibit "B" itself and it bears no title block, date or signature.

JS. Obviously it doesn't, but I have the original drawing and tracing that I made. So I have all that. And, would be prepared to present it in court as far as that goes (laughingly said).

BD. 5. I don't recognize exhibit "C" and I have no recollection of any agreement between you and Ken Coffin.

JS. Exhibit "C", that's Ken Coffin's plan. There was no agreement between Ken and me. "No title block". I have the drawing with the "title block" that this was made from.

BD. 6. I believe your characterization of the work of Coffin & Coffin as refined and dignified development of a bold plan concept to be grossly inaccurate and improper.

JS. I would debate that.

BD. I have difficulties with your exhibits. To what are they exhibits? When were they prepared? Exhibit "B-2" carries an Edgars and Higgins Title Block, a date and your signature. It is marked scheme B, drawing 2. Where are the other drawings; drawing 1, for instance to scheme B? Were there elevations? Your exhibit "B-3" bears your signature as dated 31 March 1959. None of the other exhibits show title blocks, signatures or dates.

JS. I was asked to make these printable plans, not working drawings. They are based upon positive architectural documents.

BD. Are they reproduced copies of originals prepared in 1956 and 1959; and if so whose signatures and what dates do they bear? You will understand from the foregoing that I do not believe that a useful purpose will be served by footnotes purporting to explain events of 1956 - 1962 included in the period 1965 - 1990. If it is felt additions are desirable, I suggest they be based on church records and documents and not on fallible memory such as yours and mine. I note you have sent a preliminary copy to the 325th Oral History Committee and I have sent a copy of this to them. My comments of course are from memory and I shall be glad to discuss them with you and examine any of the church records and documents. Yours, William H. Denny.

JS. Now when I got that letter it was Friday, I think of this week and I was getting ready for "Our Town", the play. Called him up right away, however. And said I have your letter and I've read it. I'm making enlarged copies of it and I'm going to discuss it with Reg and Carleton and Warren and John Holbrook. I'm generally satisfied in my own mind that some of his recollections are valid. I think some of his recollections are opinionated. I'd be happier if Ken Coffin were still alive, because Ken would recall the relationship that we had. MY contribution was not at all an effort to replace the church architect. I was approached when there was dissatisfaction with the scope of the expansion. The approach to the problem didn't capture my imagination. That was before the whole project got to the point where they were soliciting funds. This was in the 1958-1959 era. At that time the only plans and the only project was to simply add seats. And then as these various Covered Dish Dinners got going the discussion was not based on a plan other than just, "we need more seats". I looked for, I thought there might be in the church documents some printed matter that would tell the people - that they would hand out at those covered dish dinners, but, nobody seems to know what they did. When you have a campaign that you are going to do something, you put a picture in front of people and you say, "this is about what we want to do". Either they didn't keep them or they didn't exist. Ken Coffin was the architect of the Sunday School addition in 1952. It was only four years earlier than when Vincent started talking about the need for a larger church. Indeed, I recall, and Dee Clark's book mentions this too, he was thinking of a parish church up in Havemeyer Park. John Holbrook lived in Havemeyer Park. That, as Dee reported, didn't get very far. It didn't look and seem to be practical.

I think that the thing that is significant really is the "Turn Around" And, refinement of grades, the grotesque exterior of the elevation at the west end has really nothing to do with what happened. My footnote that said that Ken Coffin's refined development is what we are looking at now that everybody likes and has since 1962! And all we're talking about now is painting and lighting, because it works.

The church plan is complicated by the fact that to meet all the various levels. We didn't anticipate the wheel chair - the handicap problem. We now have to face that. I came up in 1984 with a proposed solution for that known as a "liftelevator" in the S.E. corner of the memory garden. That would tie together the auditorium, the meetinghouse level, the undercroft level and the Vincent Daniels or gymnasium level. It would tie together everything but the third floor level in the Sunday School wing, (where the choir room is). The "liftelevator" could do that if the tower were carried up to that level. I submitted all those plans to The Long Range Planning Committee and to the staff and to the administration; Dick Camp and Emily Jostrand. That is all documented, how to do that.

The other plan that was developed was the long-range plan of the chapel. I was going to put it with the footnotes but it doesn't apply to the basic. Those are all future ideas. That I worked on for three or four years.

**INTERVIEWER: ALETHA CARLTON**

AC. This is where they made the roof level different?

JS. Yes, that roof is a step down. Now in my concept it was just carried on out.

AC. So, it was not a major change.

JS. In the elevation, this is something I drew; this was considered "grotesque". Well, it is. It's not refined. It's a mass diagram more than anything else. A lot of the things I did at Edgars and Higgins were for the Catholic Church. They always have a big cross like that; whereas the Protestant Churches do not generally have a big cross. Some Lutheran Churches do. So, it was very easy for anyone who, let's say wanted to make a problem out of this to say that the grades didn't work, to say that the elevation was "grotesque". It wasn't meant to be that; it was a concept and as such it was accepted. It was what happened. The dates of my drawings and the subsequent drawings demonstrate in simple graphic form. I plan to sit down with Bill Denny and go over all of this. The discussion with Warren supports the basic position that I have taken and the position of the other people supports that.

AC. Well, with this Oral History we do not have to be like a Court of Law to say that this the way something happened. The important thing is how people remember. And, certainly we have already interviewed Helen Allen and Warren Dennison. They both say the same thing. They remember this. And they remember something about a ride on the train that you had with Holbrook?

JS. Warren Dennison and John Holbrook rode the same train every morning. It was the morning after I had presented this to John Holbrook and Mood Alborg and three other people and I thought Percy Letz. I even thought that Bill Denny was at that meeting, but apparently he was not. They came back on a Sunday and I gave them these drawings. That is what Warren recalls distinctly that the next morning John Holbrook said, "We now have the idea." Holbrook was an enthusiastic type person. I think he worked for IBM. Then, later on he moved up to Hartford. He retired and lives down in Pensacola. He's quite alert. He remembers very distinctly the whole thing. I tried to reach him this morning knowing that I was going to meet with you. And knowing that I would review this thing thoroughly.

AC. What do you recall about getting the idea, basically, at first; where you heard all of the -

JC. No, I wasn't. I was aware of what was going on; I was aware that this was all being talked about.

AC. Were you on any committees?

JC. No. I was just a new guy on the block, although I had lived in the town for ten years. We moved here in December of 1946. But, I was a new kid on the block as far as that goes. Ken Coffin was at least 10 years older than I. At that time, in 1956, I would have been 42 years old. Which is plenty old enough, well, I was a partner in a big firm. Coffin and Coffin was not a very large firm. They mostly did schools. They were the architects of the Riverside Elementary School. My office in New York, we did 125 schools and a lot of colleges. At that time, the first job that I worked on in 1939 was The National Gallery of Art in Washington and the Thomas Jefferson Memorial, then the Cardinal Hays High School in the Bronx. The first job I worked on after World War II was Archbishop Stepinac High School in White Plains.

AC. You said you did not go to any of the Covered Dish Dinners, but you did hear people talk about it?

JS. No, I did not think much about it. I was aware that the plan was to add 102 seats to the west, but nothing had been developed. It was only when Mood Alborg, whose name was Arthur M. Alborg Jr., He was a big heating and ventilating contractor in New York. It was Alborg and Swift was his firm. They did ventilating on Cardinal Hays High School; some of the big projects in New York and around. It was Mood Alborg who said, "John Holbrook and I are on a Building Committee for the Church. Do you have any ideas?" "Well, yes, as a matter of fact I do." He said, "Can we come over and talk to ya?", which they did. They suggested this on a Wednesday.

AC. He knew that you were an architect.

JS. Oh ya, I think everyone knew I was an architect. He knew that I had been involved in big projects including churches. "Do you have any ideas?" Then when they came to the house, I had two or three days to think about ideas. I knew at the time that the church had about 1200 members and adding 100 seats to a 250 seat church didn't seem to me to be big enough; raising their sights enough. That's what I said on Saturday afternoon, when they came. We lived on 20 Shore Road at that time. "Well, what are your ideas?" "Well, I think it ought to be bigger, and also that the altar at the east end is very small; the window has been covered up by the Sunday School. It was a stained glass window; it was dark at that end. You came in at the tower and you went up a half a flight of stairs to the church. I said, "I just think that it ought to be turned around". They said, "Well, what will it cost". I said, "I don't know, but, I'll draw it up. You come back tomorrow night at 5:00 o'clock." I stayed up all night and worked all night, because I was a bit younger then. They came back at 5:00 o'clock; there were the drawings. The originals are down in my files; the original tracings, they are all down there. So, it was the next morning that John met with Warren Dennison.

JS. This was my concept; retaining the tower entry, entering in the middle then going down here to the Sunday School part then going down about 5 feet using the old church as a 100 seat chapel and then a door across there and then having a Meetinghouse that seats 500 people. The choir was the way the choir likes to sing now, oddly enough. There was a reredos behind here and the altar here. This was a wood reredos so that you wouldn't see the seats of the choir. You would only see them when they stood up. Then their voices would carry out that way. But, then this was the plan from 1956. This was the plan I thought was really not big enough; adding 160 seats to 248. The church that I conceived was so much bigger than this, (looking at the earlier plan). This was Ken Coffin's refinement of the plan, with the narthex where it is and he dropped the roofline.

When I met with Ken, we had a luncheon meeting with John Holbrook, Mood Alborg, Ken Coffin and I. They said, "Well now, what do you want to do about this?" I said, "Look, Ken Coffin is the church architect. If Ken thinks that this is the way to go, I would be delighted. I think it's the way the church should go. But, he is your architect. If he thinks so, fine. As far as I am concerned I have done my part. I'm a new partner in my firm and my firm is not interested in doing a work that somebody else has a

contract to do. It's not ethical or anything else. I'm pleased if Ken believes it is the way to go." This would have been in March or April of 1959. In November of '59 this plan was. I have a copy of that plan dated and initialed.

AC. So it was kind of just a flash of insight or a vision that said, "Why not turn it around and look that way, and make it bigger?"

JS. Yes, and also the other thing was that as you moved the narthex west, theoretically you had to find a way to get to the Sunday School and the Binney Parish House. By turning it around, you come in to the middle and you go to the Parish House, you go to the Sunday School, and you go to the church.

AC. Otherwise it is very awkward.

JS. It's awkward. In fact my plan was a little awkward in getting from here to here with a little aisle - and, Ken's plan in moving this over to here was an improvement on this concept.

AC. He opened this all out.

JS. But the whole thing, of course, was an improvement on the modest solution that we talked about.

AC. This was the way the church was; and this was the window here.

JS. The Grimes Window was right here and this was not even here. In 1932 this was built.

AC. That window that is over here –

JS. I think that the Grimes Window moved over to there.

AC. I was looking at that and I wondered because there was such a big controversy about that, too.

JS. There was controversy when it was blocked off.

AC. Some people thought that parts of it had been moved up to the Sunday School. I could never find it because it was the head of Jesus. I was thinking about this window that is over here, (next to the Memory Garden) and Warren said he thought it was moved over there. It looks like the whole window - not just parts of it.

JS. I thought so.

AC. When I look at that window, you cannot really separate it. The head of Christ then underneath. The little designs that are on it --- they must have moved the whole window.

### **USHERING**

JS. The ushering system was a divided responsibility, I think. The Church Committee felt a responsibility and the Membership Committee felt a responsibility.

AC. You said Benny had it before - (Jackson)

JS. I believe so; I believe that Benny Menegon was the person they ask to recruit ushers.

AC. When did you come into the picture then?

JS. Oh, I would guess 1983 – 84.

AC. So, go over with me again the way it is structured.

JS. Well, you see, the architectural mind is a mind that has to plan. You have to draw a plan and from that plan you have to build a building. It's a mind that has to organize. I felt that this was not difficult to organize if we had a team. Then divided the responsibilities and organized it so that everybody had a plan. We had a plan that the ushers would move on. I think that when I was asked to be an usher, I was sent a diagram. That's when I first got interested, because it was what the ushers were supposed to do, where you put extra seats and things. Then there was a sort of instruction sheet. When I was asked, I thought, well, I'll make a more precise "diagram", print it out, organize it a little bit; set up a specification for ushering - do a little marketing, because I thought it was fun to do and other people would like to feel the same way. Not a task but something that's fun to do.

AC. Well I've been noticing how organized it is. I have not been participating but I've been noticing.

JS. Well we have a lot of people that know where they go and know what they do. The pastors - the offering is collected right after the sermon so the ushers have to be prepared to move right at the end of the sermon. The Church Committee felt that the ushers rustling around back there wondering when they were ready, so forth - that the pastors ought to give the head usher a clue as to when they were getting near the end of the sermon so that they could quietly form and be ready to go. I remember Tom coming to me when that idea was first - the first day they worked that idea. Tom came to me and said, "Jackson, when I get near the end of the sermon, I will give a little story about a reformed drunk. That will be your cue to stand up." "Wait a minute" I said, "wait a minute!" Then I said, "I'm not in that category. Besides if I'm an example I'll be standing in the back of the church. If you wanted me to be an example I should be up in the front" "No! No!" he said, "You don't understand, that's just to tell you that I'm getting near the end of the sermon." So now they give the head usher a print out of the last page, so that when you hear something you know that you quietly assemble. That was funny and I still use it.

AC. You have Team Captains, you said?

JS. We have six on the squad and each takes two months of the year. It's his responsibility then to either be the head usher for each of those four or five Sundays. And, recruit generally a minimum of six and a maximum of eight - on special occasions like Music Sunday or Homecoming Sunday when you need eight. Normally six can do it. In June and July you can do it with four. And that system has been in effect now since 1985. We have kept a running account of the attendance so we know what the historical attendance is. That helps Nancy Fairchild in the preparation of programs with a count of the programs. At the annual meeting this past year, I said to Tom, "The Ushering Committee was not asked to submit a report?" "Oh", he said, "You should have been". "Well" I said, "We're not in the chain very much, we just do the job". He said, "Why don't you have a report ready". So I did have a report ready at the Annual Meeting and said that we appreciated the 110 ushers that have helped at the service to see that 17,960 people got properly seated. We had all those figures. Then I said that one of the things that we enjoyed was "Noye's Fludde" and that we missed the fact that Al Reams' thoroughbred Akita hound was replaced this year by a very elegant Irish wolfhound. I gave the name of the dog, 'cause the ushers get to talk to the animals when they are getting ready for the flood.

AC. What is the story behind that, do you know?

JS. Well, the dog was in the parade every year for three or four years. The Akita dog. Then the Akita was not available this year for some reason and they got a big beautiful Irish wolf hound.

AC. It lives across the street, on Arch Street there.

JS. It gives the parade to the Ark a little character, a little class. Both those dogs are very fine animals. The ushers got the chance to talk to them back there.



## **CHURCH EXPANSION, continued**

AC. Well, getting back to the building of the church. When they began to build. Do you have any recollections of your response to what was happening then?

JS. Well, the builder was Pat Deluca and the Deluca Construction Company. I was not involved really. I know how they did it. Ken's structural engineers worked out a kind of interesting structural system whereby the main support is two big steel trusses running east and west. Then the roof arches are supported by those trusses. Those trusses are supported by big steel columns at the ends of the trusses, then at some points by steel columns that are buried in the stone-faced round columns on either side of the main church and the side aisles. Those big circular stone columns only have steel supports in every other one. That is how when they got down to the chapel, they left one out and have a big wide arch at that point so that the people in the chapel can have a little view of the pulpit and the lectern. That is a little clumsy from an architectural point of view, but it was practical. It did not enter into the structure. In the old churches those stone columns would be bearing columns. They would actually bear the arches that you see going up. Those arches (ours) are steel with wood facing on them.

The other thing that was interesting is that, at the top of the church in the Meetinghouse section the ceiling is dropped down and there is a triangular "plenum" there that was planned for ventilation. We talked 15 years ago about the possibility of putting in an air-conditioning system where there would be a cooling tower located somewhere out in the parking lot or Lloyd's house (11 Forest Ave.). (One like I have out here, 'cause this house is air-conditioned in the summer). Then an air handling room in an area above the Narthex which was where the organ pipes were when the church was at that end. There is a small "echo" organ there now. Up above that a fan room and pipe chilled water into that fan room and air condition the Meetinghouse starting at 6:00 o'clock on a Sunday morning. Then, supplying cool air at that point, dropping down into the church and then going back and circulating until church was over. Then, diverting that cool air into the auditorium and the rest of the church. Letting the chilling factor get double use then, only air conditioning the Meetinghouse when it was to be used. And, only air condition the auditorium when it was to be used. That plan has been talked about. I suggested it as part of this renovation project. When Stu McCaley asked for suggestions I wrote them all down.

AC. When those two people who said they were on the committee asked you for ideas, (John Holbrook, and Mood Alborg), had you already thought of turning it around or did you think of it after?

JS. No, after. I started thinking about it then. I said, "You're not aiming your sights high enough. That was about the gist of it.

AC. See, I'm curious about how these things emerge.

JS. From a planning point of view, you see, an architect has to; there was a very complicated relation of elements. Here was the present church, where you entered there. That was built in 1895. Then this was built in 1932 (the June Binney Memorial Parish House - church offices and auditorium). Then this building (the Education wing) was built to meet a pressing need for Sunday School space. That building was just sort of put in there. I think, it was more or less, just an economical school building. Take classrooms, stack them up like that and put a roof on them. So that architecturally if you tried to tie in this roof with this roof, I'm sure Ken tried to do that - then said we have to get more classrooms in there, we can't just have roof. So I think that is why Ken was so conscious of the roofline of his building. Because he was criticized about the box like character of this building, (the school building) with this building banging up against it. I didn't approach it that way at all. I said, if you had to get people from the parking lot into the church - if you didn't have anything here. If you were going to have a church, and a parish house and a Sunday School. You'd enter in the middle. You'd go to the church, you'd go to the Sunday School and you'd go to this building. We're struggling with the problem of getting from here, and here, to here. You have to walk through this room to do that. My solution to this (from Sunday School to offices), I proposed that you have an arcade. That arcade has glass walls on it, but you walk and get into the office section.

That is in these plans. An alternate to this was a glass walled "hall". This is through the auditorium. So the last scheme I did in October of '82 is the one on which that rendering is made and the chapel is turned this way. This is the house that Sally lives in (106 Sound Beach Ave). This is an arcade around the Memory Garden. This road comes up and you go to the chapel. There you can get back. If you didn't have any church there at all you think in terms of entering in the middle.

AC. So that is the first thing you noticed when you sat down to do some drawings?

JS. Yes, I just felt that when you move this entrance, this entrance is here. The solution was to come in here, go this way and that way and leave the altar squashed up here. I just felt that was - that didn't feel right to me. That didn't capture anyone's imagination. A good plan captures people's imagination. They don't know why.

AC. It's a subconscious thing that feels right.

JS. They don't know why, but that's it.

AC. Well, I may be calling you and asking questions.

JS. I tried to summarize it in this book. I have all the photostats and everything and the back up.

AC. I can see that Mr. Denny is looking at a different phase of it. He is not looking at the germination of an idea, which is what we are interested in.

JS. I think that he probably got engrossed in the details of the conflict. It called for, probably the choosing of sides. That's reflected somewhat in this letter. You call it an exhibit, but it isn't signed.

AC. OK. I thank you very much.