



EHLINGER & ASSOCIATES

ARCHITECTURE

FOURTH QUARTER 1998



SEASONS GREETINGS

The staff of Ehlinger & Associates extends Seasons Greetings to all of our friends who receive the newsletter. Merry Christmas, Happy Hanukkah, and Happy New Year.



BATH ABBEY

England's only hot springs surfaced at Bath approximately 100,000 years ago. Prince Biadud (the father of King Lear) was purportedly cured of leprosy by wallowing in the mud here around 500 BC. The Romans capitalized on the springs and made Bath into a spa and resort with public bathing facilities, a temple, and other public facilities, all centered around a square in the center of the town. After the Romans

left, the Saxons took the town and built within the original Roman walls, including the abbey. In the English language, 'to take a bath' comes from this Roman spa development.

The present abbey stands on one side of the main square at 90° to the bath and spring building. It was begun by Bishop Oliver King in 1499 and restored by Queen Elizabeth I in the 16th century. It occupies the same site as the nave of a previous Benedictine Norman cathedral built by John de Villula of Tours, Bishop of Wells. The current abbey is in the English Perpendicular Gothic style, characterized by very narrow and vertical spaces and masonry forms, and fan vaulting over the nave and aisles. The architects of the fan vaulting were Robert and William Vertue, who also designed the fan vaulting of the Henry VII Chapel on the east end of Westminster Abbey in London.

The west facade, shown in this issue's limited edition signed print by Ladd Ehlinger, features a perpendicular window above a 17C main carved wooden door, that is framed by engaged octagonal towers with tall ladders carved into the stone, with sculptured angels ascending and descending the ladders. The abbey has been restored multiple times over the centuries, and the appearance has markedly changed.

Bath changed over the centuries as well. By the eighteenth century, it had become the fashionable resort for royalty and the nobility of England. There are two famous architectural masterpieces that were constructed during this period that are worth seeing: The Royal Crescent and The Circus, both designed by John Wood II. The Royal Crescent consists of a great arc in plan of thirty terraced attached townhouses. There are 114 Ionic columns that balance the curved horizontal lines of each story. The circus is a complete circle in plan of attached identical townhouses whose curved facades match the circus (street) pierced by three access streets. The Circus is joined to the Royal Crescent by Brock Street, also designed by John Wood II.

The 700 Club

Congratulations to R. Perrin Ehlinger for completing all of his requirements (accumulation of 700 units of necessary tasks) in the Intern Development Program conducted by National Council of Architectural Registration Boards (NCARB), and thereby joining "The 700 Club". He now awaits formal approval from NCARB with Eldred Fletcher so they can take the Architectural Licensing examination given by NCARB through the Sylvan Learning Centers

THE "SPANISH COLONIAL" ARCHITECTURAL STYLE

Ehlinger & Associates was recently selected to design a new facility for the Senior Citizens of Avondale, Bridge City and Waggaman, Louisiana by the Jefferson Parish Council. Because the site for the new facility is located along the Old Spanish Trail, members of the Board expressed an interest in using the "Spanish Colonial" or "Mission" style of architecture in the design of the building. The Holy Guardian Angels church on the adjacent property is built in the Spanish Mission style.

Unfortunately, today it is economically prohibitive to construct a building which would be technically true to the *Iberian or Colonial Baroque Style* from which the Mission or Spanish Colonial is derived. Where would one find the artists to create the profusion of decoration, stucco and plaster ornaments, marbles, and polychrome statues required? And how would one "hide" an air conditioning system?

Fortunately, the style is based more on decorative than on structural elements. This means that more modern materials can be used in construction (steel, reinforced concrete, brick and concrete masonry units vs. stone and adobe) while at the same time some of the appealing and endearing motifs and themes of *Colonial*

Baroque could economically be incorporated into the design.

The Baroque movement in the Iberian Peninsula had a character distinct from the Italian Baroque, a result of the Moorish influence. The strong Moorish influence of rich surface decoration has been evident and persistent through out the ages. Mozarabic features contributed to unique Iberian adaptations during the Middle Ages, Romanesque, Gothic and

Renaissance architectural periods.

One theory of the Baroque was to disguise the wall as a spatial boundary by dissolving it into an ill-defined zone. In Spanish America this result was obtained in the context of the basic rectangular building by covering every available surface with decoration, or at least a profusion of decoration above and around openings in the facade. The Baroque decor was often one vast illusionist

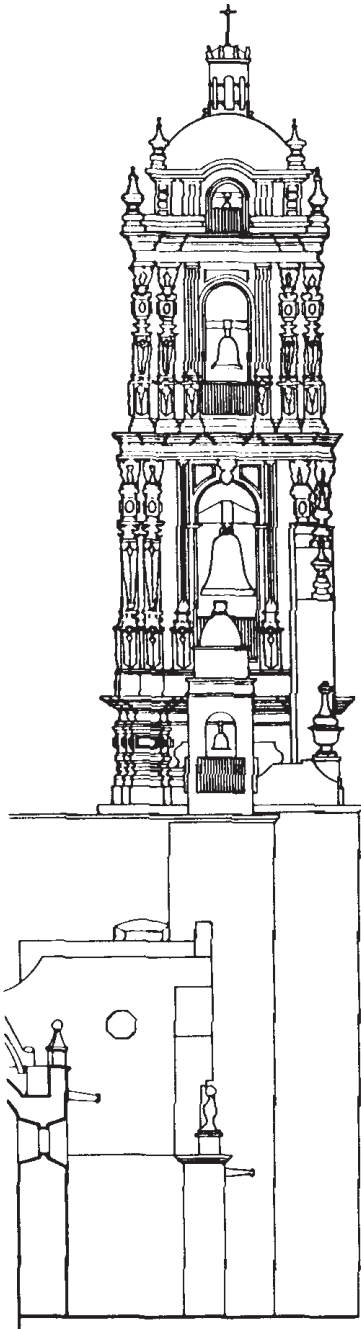
and sculptured main facade.

The common themes consist of arches, stucco facade, tiled roofs, small and few openings (reducing heat and light), painted tiles, etc. Some of the architectural themes lend themselves easily to the environs of New Orleans. Others, such as those with stucco for exterior facades, must be used carefully and preferably in locations not favorable to mildew and algae growth.

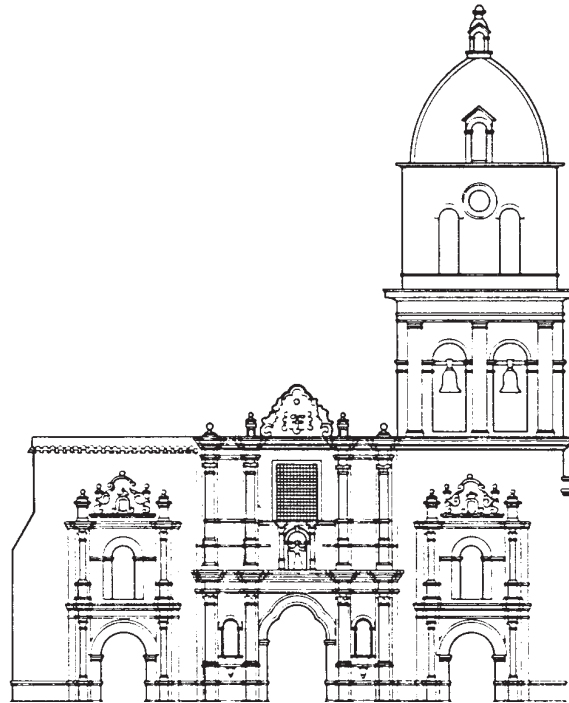
Ehlinger & Associates will try to incorporate some of the themes of the Spanish Colonial style as requested, while at the same time creating a modern facility to hold modern equipment and machines, and to safely and securely accommodate groups of lively, active, food and fun loving folks.

Mozarabic Architecture

This style of architecture refers to designs used in Northern Spain after the 9th century by Christian refugees from Moorish domination. These Christians brought with them the construction knowledge for Moorish features and incorporated them into their buildings, the most prominent feature being the horseshoe arch.



Bell Tower Lantern: Jesuit church and college at Tepotzoltan, Mexico - 1733



Main Facade: San Francisco monastery and church, La Paz, Bolivia - 1772-84

apparatus stuck on to what was in fact a typically very sober building.

The late Baroque architecture in Spain and Spanish America, especially in Mexico, and also popular mainly in Castille, Spain of extreme lavish, over-decorated, florid style is referred to as the *Churrigueresque Style* (after José Churriguera, Spanish Architect. Here the abundant and exuberant decoration is confined to the fenestration.

Today, many of the early Spanish missions built in America survive as beautiful, yet simple, echoes of the Iberian tradition popular at the time of Spanish and Portuguese settlement of their colonies. The Alamo comes to mind with its carved

