

Submission

ID: 125789

Awards Program Information

Organization: **The American Institute of Architects**
Application: **2008 Fellowship**

Nominee Information

*** = Required Field**

*First Name

Middle Name /
Initial

*Last Name /
Surname

Firm Name

*City

*State

Province
(Outside US)

*Country

*Nominee's
assigned AIA
Chapter

*Date nominee
became AIA
member

Nominee's Education is limited to 1000 total characters, including spaces and punctuation. Please list in chronological order. Secondary education first, most recent education last. Please list the Name and Location of the educational institution, the Number of years attended and the Degree received.

***Nominee's Education**

State(s) or territory(ies) where nominee is licensed to practice architecture.

***Practice**

*Nominee is engaged in the profession of architecture as:

Example: Firm owner, designer, educator, government architect, etc.

Consultant- Architect / Urban Planner / Historic Preservation

Work History is limited to 1000 total characters, including spaces and punctuation. Please list in chronological order starting with most recent. Please list the Firm and Number of Years.

*Work History

* Vice President for Administrative Services *Vice President/Administrative Services, University of the District of Columbia- One year before retirement * Director of Facilities Development, Univ of the District of Columbia- Ten years * US General Services Administration- Four years * US Veteran's Administration- Five years * US Navy, Bureau of Yards & Docks- Nine years * Albert I. Cassell, Architect, Planner & Developer -5 years cumulative.

Sponsor

*Sponsor Name Professor Harry Robinson, FAIA

Sponsor Firm Name Howard University

Sponsor City Washington

Sponsor State DC

Submission

ID: 125789

Awards Program Information

Organization: **The American Institute of Architects**
Application: **2008 Fellowship**

Fellowship Nominee Information

* = Required Field

*Nominee Name

Category of Nomination

Pick only one from the following five objectives of nomination.

1. To promote the aesthetic, scientific, and practical efficiency of the profession

2. To advance the science and art of planning and building by advancing the standards of architectural education, training and practice

3. To coordinate the building industry and the profession of architecture

4. To ensure the advancement of the living standards of people through their environment

5. To make the profession of ever-increasing service to society

Section 1: Summary

Describe how the nominee's work may be considered notable and how it has advanced the profession of architecture.

Summary Statement is limited to 350 total characters (including spaces and punctuation) and 35 words.

*Summary statement

Summary of Achievements is limited to 4200 total characters, including spaces and punctuation.

*Summary of Achievements

**CHARLES I. CASSELL AIA
2008 FELLOWSHIP APPLICATION
ID: 125789**

SUBMISSION INDEX

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SPONSOR'S LETTER

**INASMUCH AS my sponsor, PROFESSOR HARRY ROBINSON
FAIA, had to LEAVE IMMEDIATELY FOR TWO WEEKS IN
BOTSWANA, Africa, HE ASKED ME TO submit his LETTER**

HOWARD UNIVERSITY

COLLEGE OF ENGINEERING, ARCHITECTURE
AND COMPUTER SCIENCES
SCHOOL OF ARCHITECTURE AND DESIGN
OFFICE OF THE DIRECTOR

5 October 2007

Carol Shen, FAIA, Chair
2008 Jury of Fellows
American Institute of Architects
1735 New York Avenue, NW
Washington, DC 20006

Dear Chair Shen;

Charles I. Cassell, AIA has had a profound and indelible positive impact on the City of Washington. As an activist architect/preservationist, he has led in some of the defining movements of this City. From leading in urban development and planning after the 1968 civil disorders to organizing the constitutional convention to a central role in the preservation of the National Mall, he has been on the forefront of civil rights, civic empowerment and preservation.

Charles I. Cassell, AIA is a legend in the history of the Nation's Capital. His contributions have given direction and substance to nearly every important civic issue in the past four decades. He is a man who has stood when others sat, a man who took the lead when others were idle.

The College of Fellows will be enhanced when **Charles I. Cassell, AIA** is listed among its membership. Please give the nomination of this architect a full measure of consideration.

Sincerely,



Harry G. Robinson III, FAIA, AICP, Hon TTIA, Hon MSA/CAM
James E. Silcott Professor of Architecture and Urban Design and Dean *Emeritus*
2003 President, NCARB / 2008 President



SUMMARY

SUMMARY STATEMENT:

The commitment of Charles I. Cassell, AIA to his hometown, Washington, DC, is evidenced by his contributions to the civic discourse and historic preservation environment for more than 45 years. As an architect, historic preservationist, voting rights and self-determination activist, he has been a leader on many defining issues in the Nation's Capital.

SUMMARY OF ACHIEVEMENTS and NOTABLE CONTRIBUTIONS:

After the assassination of Dr. Martin Luther King in 1968, Charles Cassell left a distinguished career in the Federal Government and accepted the technical leadership of the Reconstruction and Development Corporation. RCDC was a Ford Foundation funded organization charged with coordinating the rebuilding of areas of the City devastated by the civil disorders following Dr. King's death. Subsequent to this position, he engaged the City in very special ways. Elected to the DC Board of Education in 1970, Charles became a catalyst for social activism in the areas of self-determination for the District of Columbia and quality facilities and education for the City's youth.

Applying his architectural abilities, he became a major force as chair on the School Board's Facilities Planning Committee encouraging improvement in the quality of facilities construction, maintenance and repair. Applying his knowledge of planning, he led the effort to develop a long-range plan that gave direction to the system wide effort to rationalize enrollment and available academic space.

In 1976, as Director of Facilities Development at the University of the District of Columbia, he supervised the architectural design and construction of six of the facilities for that new university. His impressive success in that position led to his elevation to the Vice Presidency for Administrative Services.

Citywide, Charles I. Cassell, AIA has been an initiator and leader of planning and development actions that have shaped not only the levels of citizen participation, but their equity positions. This leadership occurred on the leading cusp of the movement to involve citizens.

Significantly, in 1981 he was elected as a delegate to the DC Statehood Constitutional Convention organized to write the constitution for a future state, New Columbia. Subsequently, he was elected president of the Convention. In 1982, citizens of the city adopted the constitution in a general referendum. It was the architect Charles I. Cassell, AIA who was at the center of this democracy movement to enfranchise 600,000 residents of Washington, DC.

His role in the historic preservation movement in the City is well established. From chairmanship of the *Historic Preservation Review Board* in 1993 to trusteeships on the *Committee of 100 on the Federal City* and the *DC Preservation League* in 1994 and 1995 respectively, Charles' leadership is well established, broad and deep. He is a *DC advisor to the National Trust for Historic Preservation*. His work as an advocate for the National Mall as a cultural and spatial treasure has made visible the importance of oversight and stewardship in preserving this great place.

The son of noted architect Albert I. Cassell, Charles was destined to lead within and beyond the profession of architecture. At every turn in his more than 50 year career he has reached for what was often considered the unattainable and in doing so became an architect-citizen who created change for the better in every environment in which he participated. His contributions have made a way where none had existed.

Among his awards are, *The Mayor's Award for Excellence in Historic Preservation*, 2005; *The Living Legacy Award* from the National Visionary Leadership Project, 2007; and the Duke Ellington Service Award, 1999, from the Duke Ellington School of the Arts in Washington, D.C.

Charles I. Cassell, AIA has extended his professional career to environments that influence the larger issues of urbanism and preservation and has lent his voice to the important conversations of his time as the activist architect.

ACCOMPLISHMENTS

Charles I. Cassell AIA
ARCHITECTURE * URBAN PLANNING * HISTORIC PRESERVATION

CHARLES I. CASSELL WAS RESPONSIBLE FOR THE HIGHLY SUCCESSFUL DEVELOPMENT OF THE UNIQUE AND COMPREHENSIVE VAN NESS CAMPUS FACILITIES COMPOUND FOR THE UNIVERSITY OF THE DISTRICT OF COLUMBIA IN WASHINGTON, D.C.

AS DIRECTOR OF FACILITIES DEVELOPMENT FOR THE NEW UNIVERSITY FROM 1976 TO 1987, HE SUPERVISED THE WORK OF THREE ARCHITECTURAL FIRMS, THE CONSTRUCTION MANAGEMENT FIRM AND THE GENERAL CONTRACTOR. HE COORDINATED THE DESIGN AND CONSTRUCTION OF SIX ACADEMIC BUILDINGS, A SIX HUNDRED SEAT AUDITORIUM, A POWER PLANT, A SMALL AMPHITHEATER AND TENNIS COURTS, ALL WITHIN THE CONFINES OF A ONE AND ONE HALF BLOCK AREA. EVEN SO, THE DESIGN INCLUDED, WITHOUT CLUTTER OR CROWDING, AN EXPANSIVE CENTRAL PLAZA WHERE COMMENCEMENTS AND OTHER CEREMONIES ARE CONDUCTED. THE SPACE REQUIREMENTS ALSO INVOLVED A TWO HUNDRED VEHICLE UNDERGROUND PARKING FACILITY WHICH AVOIDS CONFLICT WITH THE SURROUNDING COMMUNITY REGARDING PARKING CONGESTION.

TO ENHANCE THE AESTHETICS OF THE NEW FACILITIES WHEN COMPLETED, MR. CASSELL DEVELOPED AN ARTS ACQUISITION PROGRAM WHICH INVOLVED THE EXPENDITURE OF \$250,000 FOR PURCHASE OF THE WORKS OF RENOWNED AFRICAN AMERICAN ARTISTS, LIVING AND DECEASED, FROM ACROSS THE NATION.

AMONG CASSELL'S RESPONSIBILITIES ALSO WAS THE DIRECTION OF THE UNIVERSITY'S MAINTENANCE PROGRAM WHICH INCLUDED LONG-RANGE MAINTENANCE PLANNING, AND RESPONDING TO ONGOING REQUESTS FROM FACULTY AND STAFF REGARDING CHANGING SPACE AND EQUIPMENT REQUIREMENTS.

IN 1987, CASSELL WAS ELEVATED TO VICE PRESIDENT FOR ADMINISTRATIVE SERVICES AT THE UNIVERSITY WITH SUPERVISION OVER HIS FORMER RESPONSIBILITIES AND ADDITIONAL PROGRAMS.

CHARLES CASSELL SERVED ON THE D.C. HISTORIC PRESERVATION REVIEW BOARD FROM 1984 TO 1996 AND WAS ITS CHAIRMAN FROM 1993 TO 1996. HIS EXPERTISE IN HISTORIC PRESERVATION LED TO HIS ELECTION AS VICE PRESIDENT OF THE D.C. PRESERVATION LEAGUE IN 1996 AND SELECTION AS ONE D.C.'S TWO ADVISORS TO THE NATIONAL TRUST FOR HISTORIC PRESERVATION IN 1998. HE IS NOW AN ADVISOR EMERITUS TO THE NTHP. DOCUMENTATION OF COMMENDATIONS FROM COMMUNITY HISTORIC ORGANIZATIONS ARE ENCLOSED.

IN 2000, MR. CASSELL WAS ELECTED VICE PRESIDENT OF THE NATIONAL COALITION TO SAVE OUR MALL, ON WHOSE BOARD HE CONTINUES TO SERVE. THE COALITION PURSUES MANAGEMENT AND DEVELOPMENT OF THE NATIONAL MALL AS THE CULTURAL AND SPATIAL REPRESENTATION OF THE NATION'S DEMOCRATIC STRUCTURE.

Mr. Cassell's determined efforts during the Civil Rights period of the 1960's led to his election to the D.C. Board of Education in 1969 and to his election as Chairman of the D.C. Statehood Constitutional Convention in 1982. This convention wrote a constitution for the desired state of New Columbia, which would provide the citizens of the nation's capitol the same right to vote for the national legislature as have all other U.S. citizens.

During his tenure on the School Board, he formed the *D.C. Council of Black Architects* which, in 1974, persuaded the first elected D.C. City Council to require that a reasonable portion of commissions funded by D.C. taxes be award to the city's African American architects.

In his early career, Charles I. Cassell designed quarters, administration buildings and theaters for the U.S. Navy's Bureau of Yards and Docks, and hospitals for the U.S. Veteran's Administration. As Space Management analyst for the U.S. General Services Administration, he traveled throughout the New England area of the nation inspecting federal facilities with recommendations for retention, rehabilitation or disposal.

Among the many awards Cassell has received are (1) *"The Mayors Award for Excellence in Historic Preservation,"* presented by Mayor Anthony Williams in 2005; (2) *"In Recognition of Your Outstanding Contributions, Perseverance and Dedication in Promoting Historic Preservation in the District of Columbia,"* presented by Mayor Sharon Pratt Kelley in 1992; and (3) the *"Ellington Service Award"* presented by the Ellington Fund of the Duke Ellington School of the Arts in 1999. (Together with his several educational projects in D.C., this award was for his performance as President of the Charlin Jazz Society in originating and producing a month-long celebration of the 100th birthday of native Washingtonian, Edward Kennedy "Duke" Ellington). The celebration involved community-wide concerts, lectures and educational programs in the schools conducted by internationally renowned musicians and composers.

Over the past twenty years, Cassell has been invited to address various organizations, such as the Smithsonian Institution's Anacostia Museum, the United Planning Organization, and the Arts Club of Washington, on the city's historic preservation and urban planning issues.

For the D.C. Commission on the Arts and Humanities and for other community groups, Cassell has held regular conferences for discussion and display of the works of the many African American architects who practice in the Washington Metropolitan area.

Mr. Cassell has been member no. _____ of the American Institute of Architects since 1972.

EXHIBITS

SECTION 3: EXHIBITS LIST FOR CHARLES I. CASSELL, AIA ID: 125789

1. "HISTORIC PRESERVATION," by CHARLES I. CASSELL, FOR HOMES OF COLOR MAGAZINE, MARCH/APRIL 2003
2. DIGITAL PERSPECTIVE OF THE TEN BUILDINGS ON THE UNIVERSITY OF THE DISTRICT OF COLUMBIA (UDC) CAMPUS. DESIGN AND CONSTRUCTION SUPERVISION OF SIX OF THE BUILDINGS BY CHARLES I. CASSELL
3. THREE VIEWS OF THE CENTRAL PLAZA, ON THE VAN NESS CAMPUS OF UDC
4. PROGRAM FROM 2007 NATIONAL VISIONARY LEADERSHIP PROJECT; CHARLES I. CASSELL, 2007 LEGACY KEEPER HONOREE
5. "LIKE FATHER, LIKE SON," QUENTIN CHATMAN, HOMES OF COLOR MAGAZINE, JULY/AUGUST 2002
6. NEWSPAPER CLIPPING REGARDING LIVING LEGACY AWARD PRESENTED TO CHARLES I. CASSELL, THE WASHINGTON TIMES, 1997
7. PHOTOGRAPH OF CHARLES I. CASSELL

Charles I. Cassell AIA

ARTICLE FOR HOMES OF COLOR MAGAZINE

HISTORIC PRESERVATION

We have all read about the great abolitionist and statesman, Frederick Douglass, who escaped from slavery when human bondage was the policy of this country. We know about his elegant writings, speeches and travel throughout this nation and Europe and the critical focus he brought to bear on slavery in the United States of America.

But how many of us know that this great man bought a home in Washington, DC, enlarged it and lived in it until his passing ?

How many of us realize that his home was an important way station in the renowned Underground Railroad, which provided an escape route for thousands of other slaves ?

And how many of us know that this one hundred forty seven year old structure still stands in the Southeast section of the nation's capitol ?

How would you feel if a developer purchased the property and demolished it in order build an office building ?

The great composer and orchestrator, Duke Ellington was born in Washington, DC on April 29, 1899. How would you feel if you visited his birthplace only to discover that it has indeed been replaced by a shopping center ?

Years ago, Washington, DC, like so many other cities had not established laws to protect historic sites. Fortunately, this is no longer the case. Since we now understand the importance of preserving the homes great American icons, it is a certainty that the family home of Wynton Marsalis in New Orleans, Louisiana will never be torn down.

To assure that buildings, neighborhoods and important land areas, by their very retention, continue to define our history and inform us about its development, a *historic preservation* movement was born.

Historic preservation involves the protection of buildings, neighborhoods, land masses and other entities that reflect the heritage of the nation. This includes structures where (1) the work of a master architect, artist or craftsman is exemplified, (2) where significant historic or pre-historic events have taken place, (3) where distinguishing architectural or artistic characteristics are evident, or (4) where, in the case of a natural land form or setting, it holds memories of important events that took place in a particular geographic location.

How are buildings provided *Landmark status*, and how are land areas, populated or not, assigned *Historic District* status ?

In 1970, the US Congress chartered the *National Trust for Historic Preservation* “to provide leadership, education and advocacy to save America’s diverse historic places and revitalize our communities.” Although in recent years, Congress provided federal support for its activities, the Trust now functions effectively on self-generated funds.

The Trust has a branch in each of the fifty states and in the District of Columbia. These state organizations advise the national organization about preservation issues in their jurisdictions and seek assistance from the National office when needed. They also develop programs that expand public knowledge and participation in the preservation process.

In the District of Columbia, the *DC Historic Preservation Review Board* determines (1) *Landmark status* for buildings in accordance with the provisions of the local preservation Act, and (2) *Historic District* classification for specific geographic areas within the city. This function is also specified in the Act .

Decisions of the Review Board may be reviewed by the *Mayor’s Agent* if the finding is contested. His decision is final. Buildings and sites that are located in the District of Columbia, but are situated on federal property, are provided historic status by the federal government through the Department of the Interior. The Department assigns historic classification in two categories- *National Historic Landmark* and Listing on the *National Register of Historic Places*. Of the two, the latter receives the greater scrutiny.

The National Historic Preservation Act requires that the federal government consider advice from the DC Historic Preservation Review Board regarding prospective designation or development on federal property located in Washington, D.C. Subsequent to local designation, the Review Board’s staff applies for inclusion of DC landmarks on the National Register. This application is usually successful.

Historic designation is assigned to (1) individual properties [landmarks], (2) specific geographical areas within a city, (3) significant land areas beyond the city, and (4) renowned waterways.

WHAT IS THE CRITERIA FOR HISTORIC *LANDMARK* DESIGNATION ?

A building worthy of *landmark designation* is one that (1) is the home of an individual who had a significant impact on events of his or her time; (2) embodies distinguishing characteristics of architectural style, building type or methods of construction; or (3) has been identified as an example of the notable work of craftsmen, artists, architects, landscape architects, urban planners and land developers.

An example of a *historic landmark* is the **Frederick Douglass home**, located on Cedar Hill at 14th and W Streets in southeast Washington, D.C.

The home, built in 1855-1859 and purchased by Douglass in 1877, is located in the *Anacostia Historic District* of the city. Douglass made several alterations to the building in the 1890's, including two wing additions and a number of out-buildings. The property was subsequently listed on the *DC* and the National Registers.

Another example would be the **Union Station and Plaza**, Washington's renowned railway station, located at Massachusetts and Delaware Avenues in northeast Washington, DC. The facility was designed in the Romanesque style by the renowned architect, Daniel Burnham, and its architectural characteristics are similar to those of the *Roman Bath* structures built during the Roman Empire in Europe. The grand structure was built in 1903-1908 and is owned by the federal government. It's listing in the *National Register of Historic places* occurred in 1969.

WHAT IS THE CRITERIA *HISTORIC DISTRICT* DESIGNATION ?

An historic district is an area containing a network of residential, commercial or auxiliary structures, that encompass similar building styles, represent a significant period in neighborhood development, or that occupy a site or area having historical significance.

An example:

The *Anacostia Historic District* in southeast Washington, D.C., roughly bounded by Martin Luther King, Jr. Avenue on the west, Good Hope Road on the north, Fendall Street and the rear of the Frederick Douglass home on the east, and Bangor Street and Morris Road on the south. It is one of the city's first suburbs, incorporated in 1854 as a working class community dominated by Navy Yard employees. Most early houses in this district are free standing or semi-detached frame structures with front porches and Italianate detail.

There are also brick row houses, two business streets with early twentieth century commercial buildings, and the Frederick Douglass home on Cedar Hill overlooking the

neighborhood. This historic district contains approximately 500 buildings dating from 1854-1930. It is listed on both the DC and National Registers of Historic Places.

Another example:

The *Cleveland Park Historic District* in northwest Washington, D.C., roughly bounded by Klinge and Woodley Roads on the south, Wisconsin Avenue on the west, and Rodman and Tilden Streets on the north. The east boundary is the rear of properties on the east side of Connecticut Avenue. The District includes approximately 1,000 buildings c. 1880 – 1940.

The landmarks and historic districts described above provide essential information about the nation's history through pertinent focus on the buildings, monuments and land developments created both by nature and by those who went before.

WHAT IS A SIGNIFICANT LAND AREA?

Such an area is usually an expansive one where important events have occurred or where there are valuable natural resources that have been recovered or are subject to recovery.

Examples are Civil War Fort Sites such as Fort Bunker Hill, Fort Davis and Fort Dupont in Washington, DC.

WHAT IS A SIGNIFICANT WATERWAY ?

Significant waterways are rivers, gorges, waterfalls or other bodies of water that have been used as important travel routes, that course through historic districts or that are associated with historic events.

Examples are:

- The **Anacostia River** which runs in a north-south direction through northeast Washington, DC between Prince George's County and Maryland This watershed river empties into the Chesapeake Bay below Washington, DC.
- The **Potomac River**. The river originates in the Alleghenies of West Virginia and streams 400 miles southward to the Chesapeake Bay. It divides Virginia from Maryland and courses through Washington, D.C. The portion designated as historic is that which is upstream from the Key Bridge in Washington. This waterway was listed in 1964.

Charles Cassell is a former Chairman of the DC Historic Preservation Review Board,
Advisor Emeritus, National Trust for Historic Preservation
Former Vice Chair of the DC Preservation League and
Trustee , Committee of 100 on the Federal City



Interior and exterior views of the Frederick Douglass home in Washington, D.C.

Preserving Our History

Meeting the challenge of saving African-American historic properties

by Charles Cassell, AIA

Many know about the great abolitionist and statesman, Frederick Douglass, who escaped from slavery when human bondage was the policy of this country. We are familiar with his elegant writings, speeches and travel throughout this nation and Europe, as well as the critical focus that he brought to bear on slavery in the United States.

But how many of us know that this great man bought a home in Washington, D.C., enlarged it and lived in the home until his death? How many of us realize that his home was an important way station in the renowned Underground Railroad,

which provided an escape route for thousands of other slaves? And how many of us know that this 140-year-old structure still stands in the Southeast section of the nation's capital? How would you feel if a developer purchased the property and demolished it in order to build an office building?

The great composer and orchestra leader, Duke Ellington, was also born in Washington, D.C., in 1899. How would you feel if you visited his birthplace only to discover it has been replaced by a shopping center? Years ago, Washington, D.C., and many other cities had not established laws to protect historic sites. Fortunately, we now understand the importance of preserving the homes of great American icons.

To ensure that buildings, neighborhoods and important land areas, by their very retention, continue to define our history, a historic preservation movement was born. Historic preservation involves the protection of buildings, neighborhoods, landmasses and other entities that reflect the heritage of the nation. This includes structures where: (1) the work of a master architect, artist or craftsman is exemplified; (2) significant historic or pre-historic events have taken place; (3) distinguished architectural or artistic characteristics are evident; or (4) in the case of a natural land form or setting, holds memories of important events that took place in a particular geographic location.



The background on how buildings are provided Landmark Status, and how land areas, populated or not, are assigned Historic District status is important to note. In 1970, for instance, the U.S. Congress chartered the National Trust for Historic

Preservation "to provide leadership, education and advocacy to save America's diverse historic places and revitalize our communities." Although Congress has provided some federal support for its activities, the Trust now functions on self-generated funds.

The Trust has a branch in each of the 50 states and in the District of Columbia. These state organizations advise the national organization about preservation issues in their jurisdictions and seek assistance from the national office when needed. The Trust also develops programs that expand public knowledge and participation in the preservation process.

The criteria for landmark status include: 1) the home of an individual who has had a significant impact on events of his or her time; (2) a structure that embodies distinguishing characteristics of architectural style, building type or methods of construction; or (3) a structure that has been

identified as exemplifying the notable works of craftsmen, artists, architects, landscape architects, urban planners and land developers.

The Frederick Douglass home located on Cedar Hill at 14th and W Streets in southeast Washington, D.C., is one example of a historic landmark. The home was constructed over a period of four years between 1855-1859, and was bought by Douglass in 1877. Located in Washington's historic Anacostia district, Douglass made several alterations to the home in the 1890s, including two additional wings and a number of outbuildings. The property is currently on the Washington, D.C., and the National Historic Registers.

Similarly, an historic district is an area containing a network of residential, commercial or auxiliary structures that encompass similar building styles, represent a significant period in neighborhood development, or occupy a site or area having historical significance. The

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In December 2002, the National Trust for Historic Preservation was awarded a \$250,000 grant from the Ford Foundation to develop an African-American Historic Places Initiative. The two-year initiative was designed to provide an opportunity for African-American academics and preservation communities to come together to discuss the technical and interpretive challenges facing African-American historic sites, and to develop new solutions for addressing these challenges. Richard Moe, president of the National Trust, said, "I look forward to the day when all Americans will work to preserve the marvelous diversity of our heritage because it represents the full range and depth of the American experience."

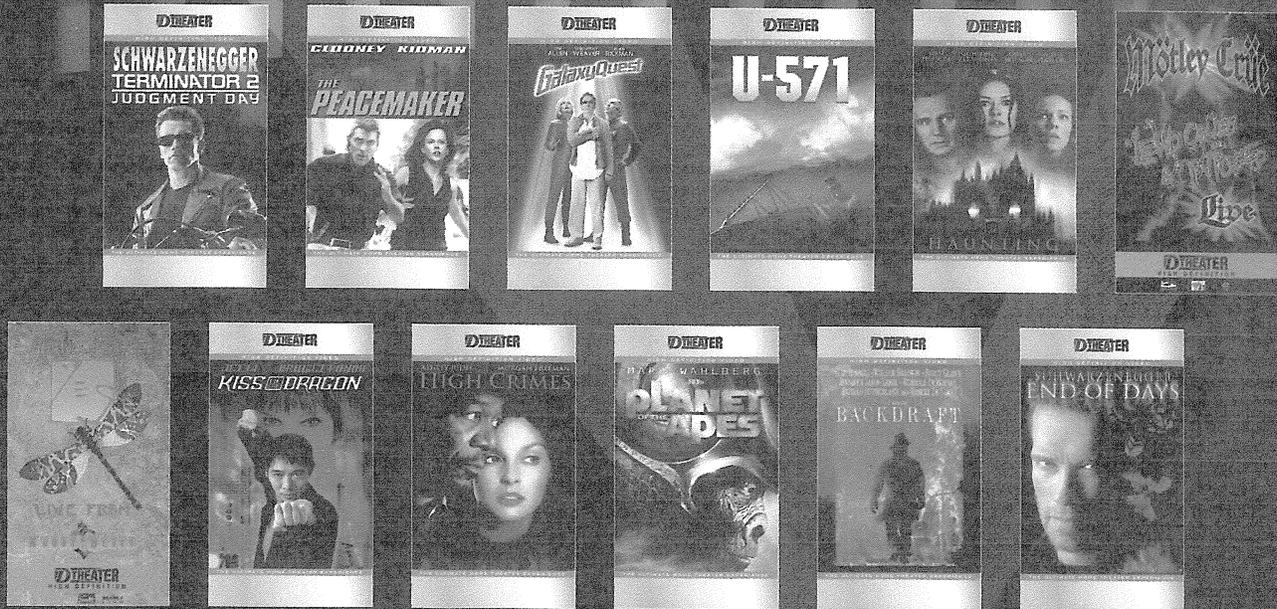
The African-American Historic Places Initiative brings the National Trust one step closer to achieving its goal of protecting and preserving the histories of the diverse cultures that collectively define this country. Funds from the Ford Foundation will support, among other things, a two-day conference where key university faculty members, preservation experts, museum and public history professionals, and representatives from African-American historic sites will be encouraged to discuss historic preservation, public education, and interpretation issues, as well as other topics. The forum will provide opportunities for participants to identify common challenges and needs, and brainstorm on ways to work together to increase scholarship and site capacity and visibility. More information on the initiative can be obtained by going to www.nationaltrust.org.

Anacostia Historic District, for instance, is one of Washington, D.C.'s first suburbs and was incorporated in 1854 as a working-class community dominated by Navy Yard employees. Most of the early houses in this district are free standing or semi-detached frame structures with front porches and Italianate detail.

There are also brick row houses, two business streets with early 20th Century commercial buildings, and the Frederick Douglass home on Cedar Hill overlooking the neighborhood. This historic district contains approximately 500 buildings dating from 1854-1930. ■

Charles Cassell, AIA, is a former Chairman of the D.C. Historic Preservation Review Board, Advisor Emeritus for the National Trust for Historic Preservation, former Vice-Chair of the D.C. Preservation League, and Trustee of the Committee of 100 on the Federal City. He can be contacted at 202-362-0858.

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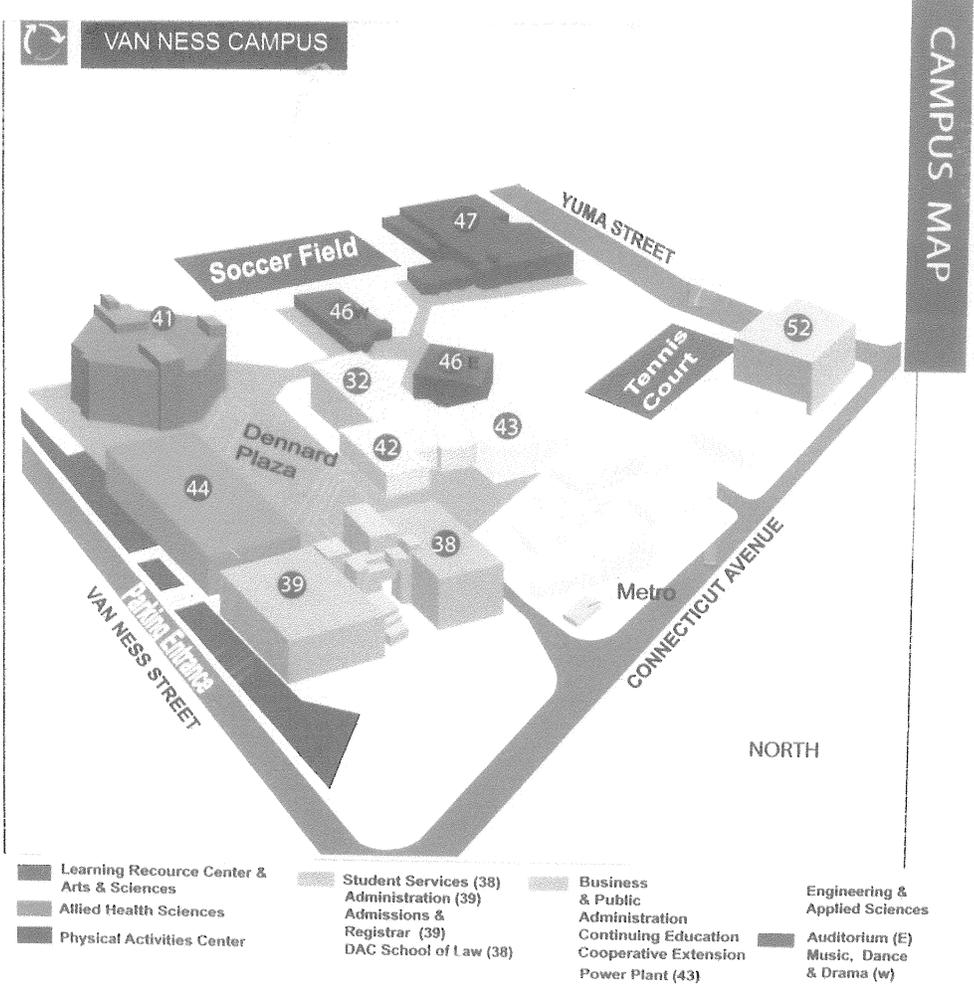
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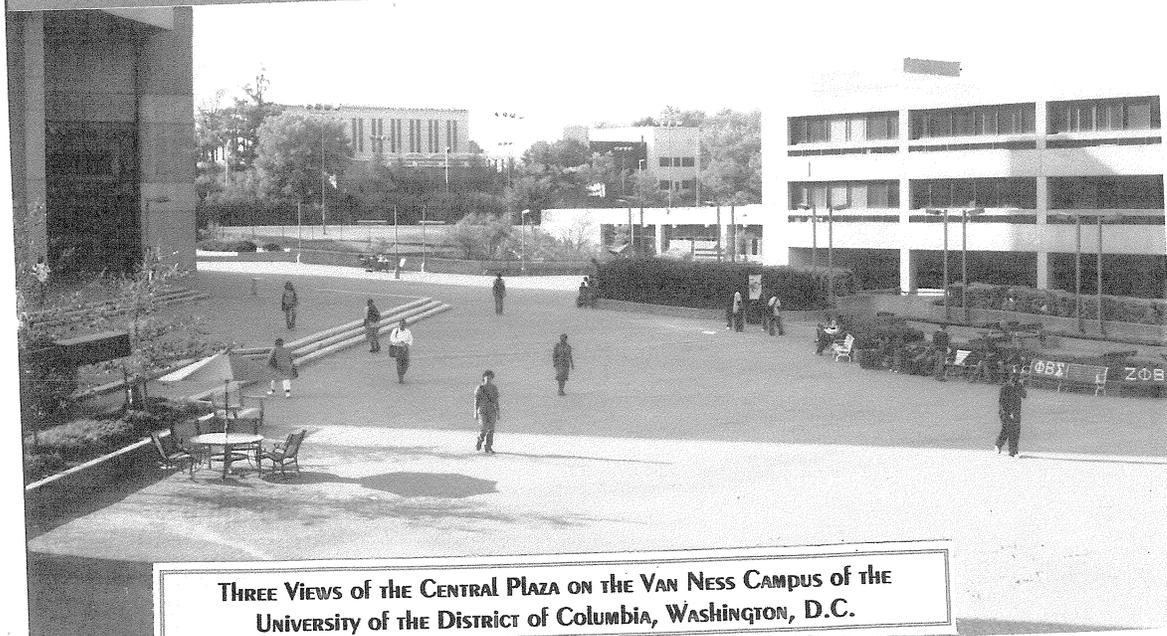
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Digital Perspective of the Ten Bldgs. on the UDC Van Ness Campus
Design & Construction Supervision of Six of These Bldgs By Charles I. Cassell AIA
1976 - 1982



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**Visionary Heritage Fellows Program (VHFP)
2007 Leadership and Training Conference
Closing Ceremony - July 25, 2007**

Agenda

Introduction

Christopher Carr

2005 Visionary Heritage Fellow

Welcome Remarks

Renee Poussaint

Chief Executive Officer and Co-founder, NVLP

Recognition of 2007 Legacy Keepers

Class of 2007 VHFP Team Members

- Team Introductions of Legacy Keepers
- Video Excerpts of Legacy Keeper Interviews
- Remarks by Legacy Keepers
- Presentation of Gifts to Legacy Keepers

The Week in Review: A Video Montage

Presentation of Gifts to VHFP Fellows and Group Photo

Conclusion

2007 VHFP Fellows Teams and Legacy Keepers

Team One

Krystle Evans
Patrick Senat
Christopher Smith
Brian Thompson
Victoria Trice
Tiffany Tucker

Charles I. Cassell - Legacy Keeper
Architect, Historic Preservationist,
Jazz Enthusiast

Team Four

Erica Beal
Matthew Frazier
Kintisha Matthews
Jessica Nwokocha
Steven Page
Eryn Reid

Dick Morgan - Legacy Keeper
Jazz Pianist, Educator

Team Two

Mary Brooks
Ruby-Beth Buitekant
Rachel DiNardo
Brandon Jackson
Ruth Mathenge
Ashley Payne

Doris Harrison - Legacy Keeper
Senior National Champion
Tennis Player and Advocate

Team Three

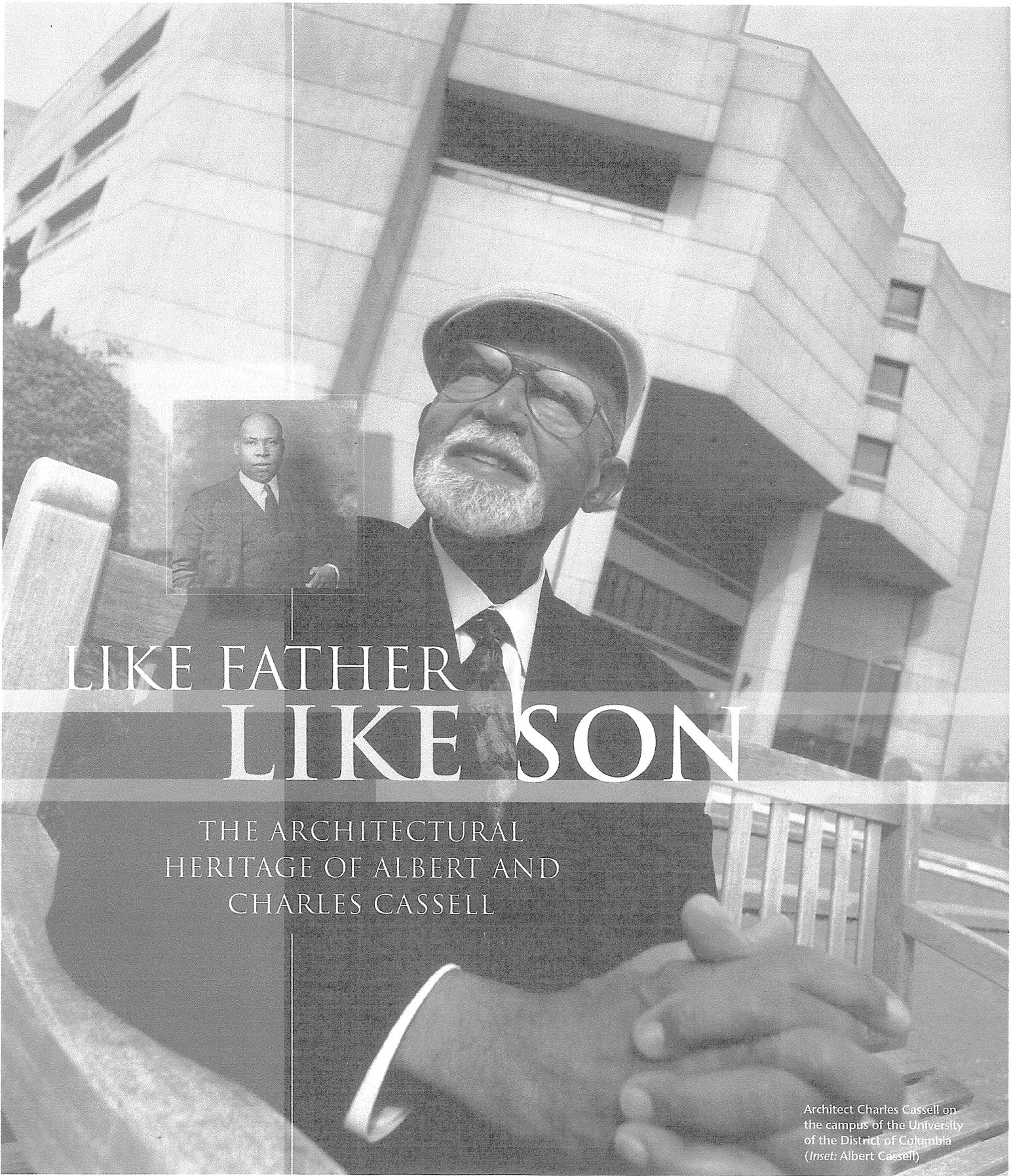
Derrick Johnson
Terri Mason
Knetra Nelson
Melanie Nelson
Wanda Timms
Courtney Ward

Theresa Jones - Legacy Keeper
Community Organizer and Advocate

Team Five

Eddie Holiday
Jessica Kellogg
Whusheane Perry
Shaneka Roberts
Cori Tucker
Vanessa Wachira

William R. Spaulding - Legacy Keeper
DC Council Member, Educator



LIKE FATHER LIKE SON

THE ARCHITECTURAL
HERITAGE OF ALBERT AND
CHARLES CASSELL

Architect Charles Cassell on
the campus of the University
of the District of Columbia
(Inset: Albert Cassell)

BY QUINTIN CHATMAN

PHOTOGRAPHS BY RANDY SANTOS

There was little mystery as to what occupation Charles Cassell would pursue when he grew up. He would become an architect, just like his father, Albert Cassell. The elder Cassell, an architect of great renown, is best known for leaving his mark on the Howard University campus by designing its most notable buildings.

While architecture was his father's passion, there are other things near and dear to the younger Cassell's heart. He is a jazz aficionado, and is equally passionate about preserving historic buildings in the nation's capital.

Albert Cassell's dream was to study architecture at Cornell University in Ithaca, New York. "His teachers advised him that his dream of becoming an architect was not very realistic," his son Charles said. While the segregated schools of Baltimore, Maryland, could not give him the educational background he needed to enter Cornell, his teachers obviously underestimated the desire and determination he possessed. The dreams of the son of a coal-truck driver and a homemaker, no matter how unattainable they seemed, could not be deferred.

"With the family's blessing, my father moved to New York State and enrolled in Ithaca High School," Cassell says. "Within a year, he received the necessary credentials to enter Cornell."

A FAMILY OF ARCHITECTS

Married three times, Albert Cassell fathered six children—a son by his first wife; four children, including Charles, by his second wife; and later in life, a daughter by his third wife.

Speaking of his childhood, Charles pointed out that his father "mandated that all his children would be architects, and he nearly got his wish." Three of the Cassell children followed in their father's footsteps. Charles's sisters, Martha and Alberta, were the first black females to graduate from Cornell's school of architecture. Martha worked as an architect in St. Louis, and later returned to Washington, D.C., and designed some of the rose windows at the Washington Cathedral. Alberta worked for the military, designing the living quarters on Navy bases and battleships.

While Cassell is proud of his father's accomplishments and admires his tenacity, he also remembers that his father was strict. For example, Charles liked jazz; his father did not. When the elder Cassell was at home, the family only listened to classical music. Fortunately for Cassell, his father was "at the office by 7 a.m. and stayed there all day long." Cassell's

CHARLES CASSELL on:



Design:
"A building should be both functional and attractive."

Favorite architectural style:
"I prefer contemporary architecture over Georgian/Colonial. Modern architecture reminiscent of the work of Frank Lloyd Wright."

Favorite buildings:
Union Station, the National Geographic Building and the Carnegie Library in D.C.

Favorite city for architecture:
Montreal, Canada

mother, Martha, who died when Charles was a young adult, would let him listen to as much jazz as he desired.

Cassell fondly remembers the way that his mother would intercede on his behalf. "My mother told my father 'if you want Charles to be an architect, you should take him to the office.'" Albert Cassell agreed. The next day he took Charles to work and set up a little drafting table for him. Charles said he enjoyed being around the other architects. They were jovial and they would challenge him.

"One day they challenged me to draw a circus. I did it, with tents, clowns, and tigers jumping through hoops. They loved it! There was cheering and clapping—a real cele-

bration. They carried me around the office on their shoulders. That was the kind of relationship I did not have with my father."

Partly because of the camaraderie and encouragement Charles received from the architects in his father's office, his interest in architecture grew exponentially. "I became really interested in architecture because I saw the entire process from start to finish. These guys would draw buildings and hang the drawings on the wall, and later I could look out the window and see the buildings being constructed, just like the drawings. That was fascinating."

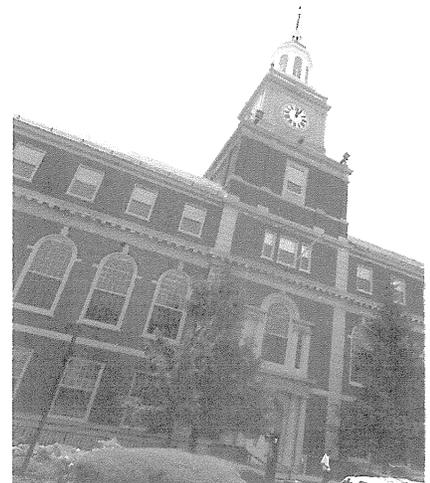
Founders Library on the campus of Howard University

HOWARD UNIVERSITY

The "buildings" Charles saw from the office window were on the campus of Howard University.

After graduating from Cornell in 1919, Albert Cassell's first job took him to Bethlehem, Pennsylvania, where he worked for an architectural firm that designed silk mills. The silk industry had moved into coal-mining areas, and the coal miners' children provided a readily available labor pool. Albert Cassell did not reside in Pennsylvania for long. Tuskegee Institute contacted him, and as a result, he helped design five of the institution's trade buildings.

It was at Howard University, however, where Albert Cassell would shine. "Howard heard about the work my father had done at Tuskegee, so in 1920 the university asked him to



come to Washington, D.C., to convert the applied science department into the School of Architecture," Charles explains. Albert Cassell became the School of Architecture's first dean and was head of the maintenance department. He later became the university's architect.

Mordecai Johnson, the university's president, asked Albert Cassell to develop a 20-year expansion plan for the school. The architect went to work purchasing additional property for the university. He was largely responsible for transforming the physical appearance of the university through the construction of buildings and property acquired during his tenure. His major contributions to the Howard landscape include the Medical School, the Chemistry Building, and Frederick Douglass Memorial Hall.

The elder Cassell saved the best for last. Howard's Founders Library, constructed at a cost of \$1.1 million, was dedicated in 1939. With its Georgian colonial façade, clock tower, and stately interior, Albert Cassell's creation helped to set the standard for university libraries that followed.

A VOICE FOR BLACK ARCHITECTS

The younger Cassell also went to Cornell University planning to study architecture, but after two years at the university he was drafted in 1944 and served in the army. By 1945, World War II had ended but Charles had to stay in

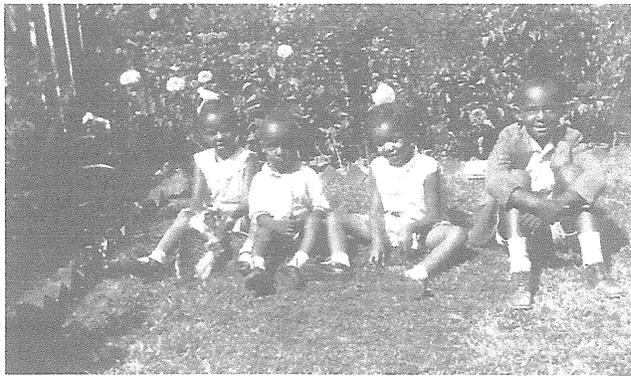
the army for another year. Stationed at Ft. Benning, Ga., and witnessing the brutality often directed at black soldiers stationed in white southern environments, Cassell said, "I wanted to go overseas where it was a lot safer."

Even though he was in pilot training for nine months, his experiences in the South helped to shape his outlook on life. "If I ever get back North," he said to himself at the time, "I am going to join every civil rights organization that I can, and I did."

After leaving the army he resumed his studies at Rennselaer Polytechnic University and graduated in 1951. He designed buildings for the Navy and Veterans Administration, and later taught urban planning at Federal City College in Washington, D.C., the predecessor to the Univ. of the District of Columbia.

While the challenges faced by today's black architects are not as numerous as those faced by Albert Cassell, the playing field is still not level. It was this concern that led Charles to found the D.C. Council of Black Architects in 1972. Even then, the population of the nation's capital was predominantly black, but all the work was awarded to white-owned architectural firms.

"In the 1960s and 1970s, white-owned firms did in fact hire black architects. Sometimes, the blacks would even become job captains. Like most people, the blacks eventually left



Above: Family photo of the Cassell children. Left to right are Martha, Albert, Alberta and 6-year-old Charles.

Right: Charles Cassell on the campus of Howard University in 2002.



to start their own firms. But the city would not give them any work. They had been doing the work in the white-owned firms, but when they started their own firms, they could not get work from the city."

The problem was not entirely the city's fault, Cassell concedes, noting that the District of Columbia was, and continues to be, under the control of Congress. In addition, many white-owned firms could rely on political connections, but black architects have not historically had access to decision makers who could steer work in their direction.

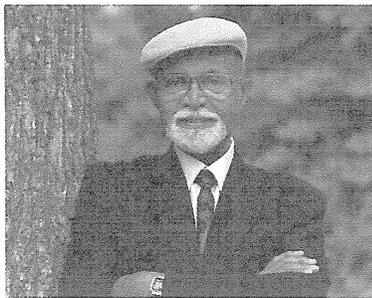
The D.C. Council of Black Architects was created as an alternative to the American Institute of Architects (AIA). Cassell wanted the council to be a voice for black architects. Cassell suggests that the AIA, to which many blacks belonged, was not enthusiastic in its efforts to assist black architects in obtaining work from municipalities.

"My goal was to get us some of the big work. So we became advocates and challenged the status quo. In those days, there were more black architects in D.C. than anywhere in the world—maybe 15 or 20 firms. Yet, the best we could do was to be awarded a contract to renovate a school or design the addition to a school."

One day Cassell and other organization members went to Mayor Walter Washington's office in an effort to air their grievances. The mayor refused to talk to them. In response, the D.C. Council of Black Architects held an impromptu press conference in the mayor's office. Cassell and his fellow architects let it be known that the mayor would not award contracts to black architects. They threatened to picket all city projects in which white-owned firms had been awarded contracts. The waters started to part a little, but not enough to satisfy Cassell.

A tragedy—the assassination of Dr. Martin Luther King, Jr., in 1968—provided a unique opportunity for black architectural firms. The burning and looting that followed King's death destroyed black neighborhoods. These areas needed to be rebuilt.

"We wanted to get that work," Cassell says. "Fortunately, the city started yielding." Black architects were awarded contracts to build new parks and recreation centers. The situation in Washington is better now, Cassell adds, noting that a black-owned firm, Devroux & Purnell, recently



Cassell is currently writing a book about his father. The book is entitled *The Incurable Optimist* and will explore Albert Cassell's big dreams and what he did to turn those dreams into reality. "He felt that he could do anything," Cassell says.

designed the downtown headquarters for one of the area's largest utility companies.

OUR TOWN

Through the D.C. Council of Black Architects, Cassell chose to directly confront unequal treatment. Thirty years earlier, his father chose a different way to deal with unequal treatment—he decided to build a town for blacks. Albert Cassell envisioned a place where there would be neither insults nor segregation. In this planned community, homes and businesses would be black-owned.

To bring this dream to fruition, Albert Cassell bought 500 acres of land on the shores of the Chesapeake Bay near Prince Frederick, Maryland. Initially called Calvert Town, he later changed the name to Chesapeake Heights on the Bay. It was the middle of the 1930s, and perhaps a less ambitious or less talented man would

have abandoned the idea. Although never realized, Albert Cassell would pursue his dream for the next 30 years until his death in 1969.

For a black man in the 1930s, obtaining financing for such a project was nearly impossible; however, Albert Cassell's chances of success increased because he knew Harold Ickes, the U.S. Secretary for the Department of the Interior. The money for the expansion at Howard University had come through Ickes and the Public Works Administration. As a result, Ickes spent a lot of time on Howard's campus observing the construction. Ickes was impressed by Albert Cassell's work, and they became friends.

Ickes helped Albert Cassell obtain a loan of \$5 million and a grant for \$5 million. He started putting in the infrastructure, but one year later the Roosevelt Administration pulled the funding. For the remainder of his career, Albert attempted to revive the project, but to no avail. Although he completed a number of other projects in the years that followed, such as the Prince Hall Masonic Temple in D.C., and buildings at Morgan State University, it was his desire to build a town for blacks that motivated him most.

One project that did succeed was Mayfair Mansions, an apartment complex in southeast Washington, D.C. The idea to build an apartment complex was born when Albert Cassell noticed that blacks that moved to the nation's capital to find work could not find decent housing. "My father's idea was [continued on page 18]

have been disappointing. "In order to get a building restored, it has to be used for something after the restoration," he points out. "Quite often, a restoration means a re-adaptation. You can not just restore the building and let it sit there."

Charles is proud of the fact that the interior of the Howard Theater has been partially restored, but he realizes that getting the public to return to the Howard Theater will be a challenge. "Now, African Americans don't have to go to the Howard Theater, so it's just not that attractive as a venue. We can go wherever we want. And there is no place to park near the Howard Theater. The Howard Theater is a landmark, but we have not been able to restore it as a functioning theater," he says.

Cassell's mood brightens when he thinks of the variety of acts that came to town. Other acts that appeared in the U Street corridor included the Count Basie, Woody Herman and Louis Prima orchestras; the Ahmad Jamal and Erol Garner ensembles; vocalists Billy Eckstine and Betty Carter; dancers such as the Nicholas Brothers and Honi Coles; and comedians like Redd Foxx. "What made it even better," Cassell says, "is that you could see a vocalist or an orchestra and a chorus line for one admission price. And you could stay all day and see the show all over again."

Many of the majestic venues like the Howard Theater have been neglected, or worse, torn down. Cassell regrets that other theaters, such as the Booker T. Washington and the Republic, were not saved.

THE RALPH BUNCHE HOME

Another structure in Cassell's sights is the house formerly owned by Dr. Ralph Bunche. This house, of course, is deserving of preservation efforts because of the accomplishments of the man who lived there. A well-known Washingtonian, Bunche was the first African-American to receive a doctorate in political science from Harvard University. He was also a professor and organized the department of political science at Howard University. Bunche served as Under Secretary of the United Nations, and he was later the first African-American and the youngest recipient of the Nobel Peace Prize for his role in negotiating an armistice between Israel and Egypt in 1949.

Designed by architect Hillyard Robinson, the Bunche home is located in the Brookland area of D.C. Bunche lived in the home for four years, and many notable African-Americans resided in the area as well. The Bunche home is now privately held and is currently being used as a group home. The house is noted to be of historic and architectural significance and has been on the D.C. Register of Historic Sites since 1975 and on the National Register of Historical Sites since 1993.

"We're trying to get the National Trust to give us some money to buy that house and turn it over to Howard

University," Cassell says. "Ralph Bunche started the political science department at Howard and he taught there for a long time. Howard University should have that building," Cassell stresses. He suggests that it could be used as a museum, library, or guesthouse.

Cassell says "wherever there are any preservation issues, I usually find myself there."

INCURABLE OPTIMIST

While he worked with his father on a few projects immediately after graduation, Cassell has had a career in architecture that is independent of his father's work. He designed hospitals for the U.S. Veterans Administration. He also was the supervising architect for the nine new buildings on the campus of the University of the District of Columbia, located on Connecticut Avenue in D.C. And if that was not enough, Cassell found time to run for a seat on the D.C. school board. He won by a two-vote margin.



Duplex home at 707 Fairmont Street, NW (now demolished) designed by Albert Cassell.

Cassell is currently writing a book about his father. The book is entitled *The Incurable Optimist* and will explore Albert Cassell's big dreams and what he did to turn those dreams into reality. "He felt that he could do anything," Cassell says.

Through their talent and ingenuity, these two men, father and son, achieved their dreams. In doing so, they contributed to the development and vitality of the world's most powerful city. More importantly, however, they have contributed to a lasting legacy at one of the nation's preminent institutions of higher education and to ongoing efforts in the area of historic preservation.

For more information on the **Task Force for the Preservation of the Home of Dr. Ralph Bunche**, contact Charles Cassell at 202-362-0858.



Cassell with fellow task force member, Andrew C. Thomas, in front of the Ralph Bunche home

[continued from page 9]

not to build 'project housing,' but to build something better." He succeeded remarkably, constructing a gated community with a pedestrian mall at its center.

PRESERVING THE PAST

Charles Cassell's love of jazz is as potent today as it was when he was a teenager. In 1980, he and wife Linda Wernick Cassell founded the non-profit Charlin Jazz Society. The organization supports the jazz community of the nation's capital by sponsoring concerts and educational workshops.

Charles is a member of the D.C. Preservation League, an organization determined to save the Howard Theater. Also a trustee of the National Trust for Historic Preservation, Cassell assesses a building's historic significance based on several factors including: 1) its history; 2) whether it was the first one of a particular style; 3) events that took place there; 4) the architect who designed it; or 5) who owned it.

As a boy, Cassell would skip school and go to the Howard Theater at 620 T Street. Built in 1910 and designed by J. Edward Storck, the Howard Theater was a shining jewel in

D.C. for theater, vaudeville, and film presentation through the 1950s. Unfortunately, the theater is now deteriorating.

Charles has wonderful memories of seeing some of the greatest performers to ever grace the stage, including Ella Fitzgerald, Nat King Cole, and Sarah Vaughn. For a mere 40 cents, Cassell heard live versions of classics such as *Unforgettable*, *Nature Boy*, and *A Tisket, A Tasket*. "The Howard Theater was a wonderful place," Charles says. "Duke Ellington performed there all the time. That's the first place I saw him."

The historic theater was part of the U Street entertainment district. Sometimes referred to as the "Black Broadway," the U Street corridor gave African-Americans the opportunity to experience live theater, eat at fancy restaurants, and see movie stars on the silver screen. Although racial discrimination may have prevented African-Americans from patronizing theaters and restaurants beyond U Street, they still were able to see some of the best entertainment the world had to offer. "We couldn't go downtown, but whites came to the Howard Theater all the time to see real shows," Charles boasts.

While the Howard Theater has a tremendous history, Charles concedes that preservation efforts at the Howard Theater

Legends recognized

“You do a fantastic job. We hold you in high esteem,” Health and Human Services official **Jim Green** told actress **Phylicia Rashad**. He then praised her sister, actress **Debbie Allen** (“Fame”), adding, “I don’t know who I like the best.”

“I do,” she quickly replied with a sly smile. Mrs. Rashad, minus husband/sportcaster **Ahmad Rashad**, chaired the congressional reception of the National Caucus and Center on Black Aged Thursday evening.

“He’s resting” — presumably for Sunday’s football games — she said, explaining her husband’s absence. What she didn’t say was that it was his birthday.

Eugene Callender, who performed their wedding ceremony last year, listed the ingredients for Mr. Rashad’s 39th birthday party later at their hotel: 10 dozen roses, lots of helium balloons, a five-pound box of Godiva chocolates and a gigantic chocolate cake.

Little wonder Mrs. Rashad, dressed in black suede boots and a beige suede suit accented with black stitching, claimed her family always takes priority over her career and commitments.

After greeting the six Living Legacy honorees and giving a brief speech before 200 guests in the Rayburn House Office Building, the “Cosby Show” and real-life mother hurried back to her hotel room to help celebrate her husband’s birthday.

Samuel Simmons, president of the 3,000-member group, a non-profit organization dedicated to improving the quality of life for elderly minority members, introduced Reps. **Louis Stokes** of Ohio, **Charles Rangel** of New York and **Mickey Leland** of Texas, who represents the neighboring “rival” district where **Phylicia Rashad** grew up.

Other congressmen present were **Edward Roybal** of California, chairman of the House select committee on aging; and **John Miller** and **Mike Lowry**, both of whom represent Washington state. Also attending was **Dorothy Height**, president of the National Council of Negro Women.

Those who received the Living Legacy award at a dinner the next night were **Annie Rose**, 93, of Alexandria; **Ruth Tucker**, 83, of Pennsylvania; **Marguerite Horton**, 70, of Utah; **Dorothy Hollingsworth**, 67, of Washington state; **Annie Johnson**, 83, of Massachusetts; and **Charles Cassell**, 63, of the District. They were honored for their activities in their communities.

“She’s a jazz enthusiast,” ex-



Annie Johnson, one of the recipients of the Living Legacy Award.



Awardees Ruth Tucker of Pennsylvania, Annie Rose of Alexandria, V



Charles Cassell, a Living Legacy recipient, greets Phylicia Rashad.

plained the gallant Mr. Cassell, president of the Charlin Jazz Society, as he kissed Mrs. Rashad’s hand.

— Leslie Webb



COMMENDATIONS

University of the District of Columbia

Office of the President
4200 Connecticut Avenue, N.W.
Washington, D.C. 20008

Telephone 202/282-7550

received
OCT 31 1984

FD 84-564



October 29, 1984

MEMORANDUM TO

Mr. Charles I. Cassell
Director, Facilities and Development

Please add my compliments to the many I am sure you have already received from your creativity and management of the Special Exhibit and Art Awards Ceremony on October 25. The program was outstanding and the performing artists superb. The entire event showed evidence of your careful planning and professional execution. Please convey my appreciation to your colleagues and others on the university staff who helped to make it a success.

You gave us a magnificent evening that brought credit to the university.

Robert L. Green
President

cc: Vice Presidents
Deans

University of the District of Columbia

4200 CONNECTICUT AVENUE, N.W.,
WASHINGTON, D.C. 20008
202-282-7550

PRESIDENT

TO WHOM IT MAY CONCERN:

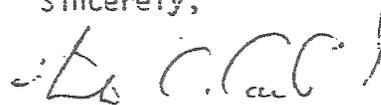
Mr. Charles I. Cassell has been employed at the University of the District of Columbia and one of its predecessor institutions since 1968.

He has been a faculty member--Assistant Professor of Urban Studies; and has held administrative positions--Special Assistant to the Vice President for Planning and Development, Director of Van Ness Campus Development, and Director of Facilities Development for the entire University.

Mr. Cassell is a highly presentable, articulate and capable individual, who is skilled in his profession and conscientious in his assignments. In addition to his effective work as coordinator of the many professional and technical services involved in the building of our new campus, Mr. Cassell has carried out ably many special committee assignments and has provided valuable testimony for the University at city government hearings.

I am pleased to endorse Mr. Cassell for any positions warranted by his credentials.

Sincerely,


Lisle C. Carter, Jr.

BRAZILIAN-AMERICAN CULTURAL INSTITUTE, INC.

March 27, 1987.

Mr. Charles I. Cassell
and Mrs. Linda W. Cassell
Charlin Jazz Society
3003 Van Ness Street, NW
Washington, D.C. 20008

Dear Mr. Cassell and dear Mrs. Cassell,

I should like to congratulate you for the excellent job in organizing the Brazilian-American jazz-ball that featured the great Brazilian modern guitarrist Laurindo de Almeida, in honor of Felix Grant, the finest promoter in the United States, of the uniqueness of the sound of Brazilian music, a beautiful evening for the benefit of the Charlin Jazz Society's Youth Education Programs.

That very successful event, for which the Brazilian-American Cultural Institute, myself and BACI's staff enjoyed very much collaborating, was a great project in the fostering of Brazilian-American cultural relations and I should like to congratulate you, Linda, for your dynamic organization.

BACI and I shall be glad to work with you on similar and even more exciting programs in the future.

With best wishes for your educational programs and upcoming projects, I remain,

Cordially yours,

José M. Neistein

José M. Neistein
Executive Director

JMN/gm

University of the
District of Columbia

VAN NESS CAMPUS
4200 CONNECTICUT AVENUE, N.W.
WASHINGTON, D.C. 20008

received

FD 85-211

MAY 17 1985

May 15, 1985

MEMORANDUM:

TO: Mr. Charles Cassell
Facilities and Development

FROM: Oliver M. Thompson, Director
HRDI

SUBJECT: New Employees Orientation Seminar (Commendation)

On behalf of the staff of the Human Resource Development Institute, we would like to commend you for your assistance in making the New Employee Orientation Seminar a success.

The presentation given by you on the physical environment of the university was exceptionally well prepared with a wealth of information for new employees. Your personal projection and manner of communicating captured their attention and created an atmosphere of belonging to the university.

Again, thank you for responding to the request to represent your office at the New Employee Orientation Seminar on April 18, 1985.

cc: Dr. Milton Dickerson



DISTRICT OF COLUMBIA PUBLIC SCHOOLS
OFFICE OF THE SUPERINTENDENT

PRESIDENTIAL BUILDING
415 12TH STREET, N.W.
WASHINGTON, D.C. 20004

SUPERINTENDENT

(202) 724-4222

June 6, 1985

Mr. Charles I. Cassell
President
CHARLIN JAZZ SOCIETY
3003 Van Ness Street, N.W. #309
Washington, D.C. 20008

Dear Mr. Cassell:

I am delighted to confirm the participation of the Public School System in the CHARLIN JAZZ SOCIETY'S Summer Youth Intern Program for the fourth year.

I agree that the self-sufficiency derived from the program's concentration on production and marketing skills is a very important supplement to the students' training in the various performance disciplines. Capability in producing events certainly enhances the likelihood of generating one's own work opportunities.

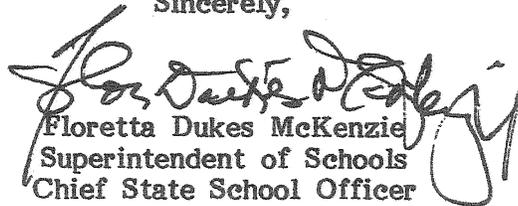
I am glad that this unique training continues to be offered in the CHARLIN program.

I understand that Grace Bradford, Supervising director, Department of Music, has informed you there is a larger number of students who wish to participate in the CHARLIN Summer Youth Intern Program this year. This is not surprising, given the broad range of activities and experiences included in their seven week apprenticeship. I know that in past years the students have attended performances at our city's major cultural institutions and have had question-and-answer sessions with the producers, directors, technicians, and actors involved with the productions. I also am aware that they have visited television and radio studios to observe a variety of productions and have discussed media careers with several outstanding leaders in the field, including TV 4 news anchor Jim Vance. In addition, the in-depth training they receive in generating publicity is most useful to artists who stage their own presentations.

Finally, I am most pleased that, at the end of the summer, the interns have the opportunity to apply their newly acquired skills in a performance, free and open to the public, which they write, stage and direct.

I certainly hope that you can accommodate the increased number of students who wish to participate in the program this summer. My best wishes for your continued success.

Sincerely,


Floretta Dukes McKenzie
Superintendent of Schools
Chief State School Officer

University of the
District of Columbia

4200 CONNECTICUT AVENUE, N.W.,
WASHINGTON, D.C. 20008
202-282-7550

OFFICE OF THE PRESIDENT

April 20, 1981

TO WHOM IT MAY CONCERN:

I am happy to endorse Mr. Charles I. Cassell for any position for which he may be qualified.

Over the years, Mr. Cassell has performed ably in the many positions he has held with the University. He has been particularly competent in directing the Office of Facilities Development which has the responsibility for coordinating new construction projects, and the provision of architectural and space management services for the University.

He chairs special committees and carries out special assignments capably and expeditiously.

I believe he would be an asset in the employ of any office or institution where experience and conscientiousness are essential.

Sincerely,



Thomas C. Waters
Assistant to the President

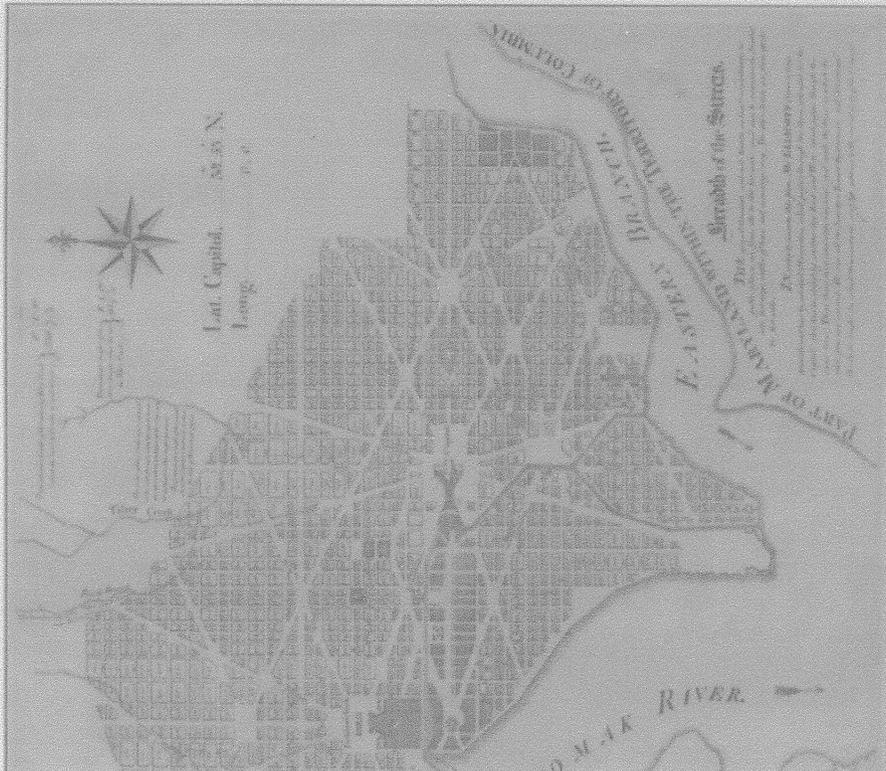
AWARDS



DISTRICT OF COLUMBIA
2005 MAYOR'S AWARDS FOR EXCELLENCE
IN HISTORIC PRESERVATION

CATEGORY
Individual Lifetime Achievement

RECIPIENT
Charles J. Cassell, AIA





A CORNERSTONE IN EXCELLENCE IN PRESERVATION

THIS AWARD IS PRESENTED
TO

CHARLES I. CASSELL

IN RECOGNITION OF YOUR OUTSTANDING CONTRIBUTIONS,
PERSISTENCE AND DEDICATION
IN PROMOTING
HISTORIC PRESERVATION
IN
THE DISTRICT OF COLUMBIA
1983 - 1992

SHARON PRATT KELLY
MAYOR, DISTRICT OF
COLUMBIA, GOVERNMENT

ROBERT L. MALLETT
STATE HISTORIC
PRESERVATION OFFICER

The First Annual
Duke
Ellington
Awards
May 15, 1999

FOR THE BENEFIT OF THE
DUKE ELLINGTON
SCHOOL OF THE ARTS

Franklin D. Raines
Chairman

The Duke Ellington Award
recognizes individuals who have
significantly influenced their
craft and have served as
mentors in their field.

**The Ellington
Philanthropic Award**
recognizes those who have
sustained performing, visual,
or literary arts programs by
significant financial
contributions.

**The Ellington Service
Award** recognizes those who
have used the performing,
visual, or literary arts to advance
the human condition.

**The Ellington Alumni
Achievement Award**
recognizes alumni of the Duke
Ellington School of the Arts who
have excelled in their craft and
given back to the community.

**The Ellington Policy-
Makers Award** recognizes
those who have advanced
education and the performing,
visual, and literary arts through
public policy.

P.O. Box 6245
WASHINGTON DC 20015-6245



March 24, 1999

Mr. Charles Cassell
3003 Van Ness Street, N. W.
Suite W107
Washington, D. C. 20008

Dear Mr. Cassell:

Congratulations on being the first recipient of the Ellington Service Award. You were selected by a distinguished panel of judges to receive this award and we are thrilled by the jury's selection in this first very important year of the awards.

This year, as well as being the centennial of the great Duke Ellington, is the 25th anniversary of the Duke Ellington School of the Arts in Washington, D.C. In commemoration of these two milestones, The Ellington Fund is presenting the first national Duke Ellington Awards. These juried awards will henceforth be presented annually each May.

In December of 1998, hundreds of nomination forms were sent to artists and arts organizations across the country. The nominations were tabulated and background materials on the three top nominees in each of the three juried categories were sent to our jury. The jury then made their selections.

Chaired by Franklin D. Raines, the May 15th celebration will be a three-tiered evening including an early dinner for leadership donors, the awards ceremony and performance by a nationally known musician in the theater of the Duke Ellington School of the Arts, and dessert and dancing under a tent on the elegant front lawn of the school. We are so happy that you will be able to attend.

Our event coordinator, Maggie Fogel, with whom your wife Linda has already spoken, can be reached at 301/949-2223. She will be coordinating the logistics surrounding the awards and is available for questions at any time. Please do not hesitate to contact her with any questions or concerns. Enclosed is some additional information about the awards. Once again, congratulations!

Sincerely,

Aubrey Sarvis
President, The Ellington Fund

The First Annual
**Duke
Ellington
Awards**
May 15, 1999

FOR THE BENEFIT OF THE
DUKE ELLINGTON
SCHOOL OF THE ARTS

Franklin D. Raines
Chairman

The Duke Ellington Award
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**The Ellington
Philanthropic Award**
recognizes those who have
sustained performing, visual,
or literary arts programs by
significant financial
contributions.

**The Ellington Service
Award** recognizes those who
have used the performing,
visual, or literary arts to advance
the human condition.

**The Ellington Alumni
Achievement Award**
recognizes alumni of the Duke
Ellington School of the Arts who
have excelled in their craft and
given back to the community.

**The Ellington Policy-
Makers Award** recognizes
those who have advanced
education and the performing,
visual, and literary arts through
public policy.

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THE DUKE ELLINGTON AWARDS

The Duke Ellington Award

Recognizes individuals who have significantly influenced their field of craft and have served as a mentor in that field.

The Ellington Philanthropic Award

Recognizes those who have sustained performing, visual or literary arts programs by significant financial contributions.

The Ellington Service Award

Recognizes those who have used the performing, visual or literary arts to advance the human condition.

The Ellington Alumni Achievement Award

Recognizes alumni of the Duke Ellington School of the Arts who have excelled in their field of craft and given back to the community.

The Ellington Policy-Makers Award

Recognizes those who have advanced education and the performing, visual and literary arts through public policy.

The First Annual Duke Ellington Awards May 15, 1999

FOR THE BENEFIT OF THE
DUKE ELLINGTON
SCHOOL OF THE ARTS

Franklin D. Raines
Chairman

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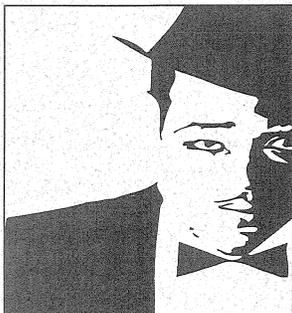
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THE DUKE ELLINGTON AWARDS

Members of the Jury

Mr. Christopher Addison
Ms. Debbie Allen
Mr. Jason Berman
Mr. Jheryl Busby
Ms. Mary Chapin Carpenter
Mr. Walter Dallas
Mr. Bill Danoff
Mr. Placido Domingo
Ms. Rita Dove
Mr. John Dreyfuss
Ms. Zelda Fichandler
Mr. Henry Louis Gates
Mr. Larry Gelbart
Mr. Savion Glover
Ms. Cynthia Gregory
Dr. Dorothy I. Height
Mr. Michael Heyman
Ms. Judith Jamison
Mr. Bill T. Jones
Mr. E. Ethelbert Miller
Mr. Earl A. Powell III
Mr. Samuel Ramey
Mr. David Richards
Mrs. Janet Rubin
Ms. Molly Smith
Mr. Lou Stovall
Ms. Virginia Hayes Williams
Mr. Joe Williams

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THE DUKE ELLINGTON AWARDS *for the benefit of* The Duke Ellington School of the Arts

This year is the twenty-fifth anniversary of The Duke Ellington School of the Arts, as well as the centennial year of the great Duke Ellington. In commemoration of these two milestones, the Ellington Fund will present the first annual Duke Ellington Awards. These national juried awards will be presented to individuals and organizations that have had a tremendous influence on the performing, visual, or literary arts, that have used art to advance the human condition, or that have supported the legacy of Duke Ellington.

Chaired by Franklin D. Raines, chief executive officer of Fannie Mae, the May 15th celebration will be held at the Duke Ellington School of the Arts in Georgetown. The evening will begin with an early dinner for leadership donors under a tent on the front lawn of the school followed by the awards ceremony and performance by a nationally known musician in the theater of the school's theater. The evening will conclude with dessert and dancing on the lawn.

Founded in 1974 as a public high school, Ellington offers its more than five hundred students both a college preparatory academic curriculum and an arts curriculum in dance, instrumental or vocal music, theater, visual arts, literary and media arts, or museum studies. More than ninety percent of Ellington students are accepted by colleges and universities each year, and Ellington has a dropout rate of less than one percent. Ellington provides a safe, stimulating environment for its students.

The Ellington Fund, the nonprofit fundraising arm of the school, raises approximately \$1.2 million annually. This provides the additional staff, equipment, and programming that a dual curriculum demands. Beginning in 1999, Ellington intends to join with the John F. Kennedy Center for the Performing Arts and George Washington University to create a new model for public education in the District of Columbia. This arrangement will allow Ellington to increase the quality of education that it offers.

If you have any questions, please contact Maggie Fogel at 301/949-2223.

HISTORIC PRESERVATION

BOASBERG & NORTON

ATTORNEYS AT LAW

1233 20TH STREET, N.W., SUITE 501

WASHINGTON, D.C. 20036

(202) 828-9600

TERSH BOASBERG
THOMAS A. COUGHLIN
ELIZABETH LANGER
JULIA H. MILLER
JOHN MULLER
EDWARD W. NORTON

November 24, 1986

Mr. Charles I. Cassell
3003 Van Ness Street, N.W.
#309W
Washington, DC 20008

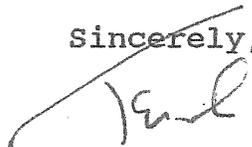
Dear Charles:

On behalf of the Board of Directors of the Cleveland Park Historical Society, the residents of Cleveland Park, the citizens of Washington and, I feel certain, our childrens' children, I want to thank you for helping to make Cleveland Park an historic district.

Both the Historic Preservation Review Board and the professional staff agreed with our strong application that Cleveland Park's residences, apartment houses and commercial areas formed a significant and distinct historical, cultural, and architectural whole. We are both proud of our designation and greatly appreciative of your role in assuring it.

Thank you.

Sincerely,



Tersh Boasberg
President

TB/ach

*You were just the
couldn't have done it without
V. = we appreciate it!*

Cleveland Park Given Historic Designation

By Eve Zibart

Washington Post Staff Writer

The D.C. Historic Preservation Review Board yesterday voted to give historic designation to the prestigious Cleveland Park neighborhood, a decision that supporters said reflected a growing sensitivity among both residents and city officials to development issues.

"This is a watershed decision that speaks to all the neighborhoods in the city," said Tersh Boasberg, a preservation lawyer and president of the Cleveland Park Historical Society. "It says that if they are concerned with protecting their neighborhood, they should get together and do something about it."

But Boasberg said that despite the historical society's well publicized fight against the Carritz Company's plans to raze the old Park

and Shop shopping center on Connecticut Avenue for a 10-story office building, he did not consider the unanimous vote a victory over pro-development city officials.

"This is a decision for historical preservation," not a vote against development, Boasberg said. "Technically, development had nothing to do with it."

"We're not opposed to reasonable commercial development, [but] we are opposed to high-rise office development." The Park and Shop, built in 1930 and described by enthusiasts as a model of the small neighborhood shopping center, is included in the new historic district.

Boasberg also said he believed Mayor Marion Barry, who has supported many proposed office and commercial developments along the Connecticut and Wisconsin avenue corridors, has "changed . . . his of-

fice of planning has begun to take up the neighborhoods' case."

Comprising about 285 acres, the Cleveland Park historic neighborhood is bounded by Wisconsin Avenue to the west; Woodley Road and the Klinge Valley to the south; the Indian ambassador's residence at the eastern end of Macomb Street and Connecticut Avenue to the east; and Tilden and Rodman streets to the north.

It includes more than 1,400 private homes, several large apartment buildings, and some small commercial establishments.

The designation means that any building plans will have to be approved by the board. While the designation does not automatically preclude an office building like the one the Carritz Co. has proposed, it provides opponents of the building with "a new tool" to fight it, Boasberg said.

TESTIMONY

University of the District of Columbia

VAN NESS CAMPUS
4200 CONNECTICUT AVENUE, N.W.
WASHINGTON, D.C. 20008

OFFICE OF INSTITUTIONAL ADVANCEMENT

STATEMENT TO THE D.C. ZONING COMMISSION BY THE UNIVERSITY OF THE DISTRICT OF COLUMBIA ON THE WASHINGTON METROPOLITAN AREA TRANSIT AUTHORITY APPLICATION NO. 78-7P FOR APPROVAL OF A "PLANNED UNIT DEVELOPMENT" IN THE 4200 BLOCK OF CONNECTICUT AVENUE, N.W., WASHINGTON, D.C.

May 18, 1978

Mr. Chairman:

My name is Charles I. Cassell, Acting Director, Van Ness Campus Development, University of the District of Columbia.

I wish to express appreciation on the part of President Lisle C. Carter, Jr. for the opportunity to present to the Commission our position on the proposal before you today.

We have reviewed the Washington Metropolitan Area Transit Authority's Zoning Commission Application No. 78-7P for approval of a planned unit development involving "a commercial retail/office or hotel development." The site in question is located in a C-3-A zone on the west side of Connecticut Avenue north of Van Ness Street, N.W.

While we appreciate the municipal government's desire to restore this 1.5-acre Metro site to the real property tax rolls, we are seriously concerned about the requests in the application for height and parking allowances which are at variance with C-3-A zoning restrictions.

As you know, the District of Columbia is now building the Van Ness Campus of the University of the District of Columbia which at present enjoys an advantageous view as seen from Connecticut Avenue, one of the City's major thoroughfares. When completed, there will be ten structures on this campus with interconnecting plazas, terraces, estuary and carefully planned landscaping. The site is sufficiently restricted that there can be no vehicular traffic on campus. The only comprehensive view of the Campus is from the Avenue where the design compatibility of carefully related structures will give D.C. citizens a sense of campus and continuity at their new University.

As you know, our site planning was carefully scrutinized by the Fine Arts Commission and the National Capital Planning Commission for compliance with high standards of aesthetic design. This was to assure, among other reasons, development of a campus which would, in its visual effect, enhance the surrounding community. The site development and building massing were designed with existing and future environmental conditions as part of the planning criteria. One of the design tasks was to position buildings,

plazas and landscape items so as to be functional within the campus complex and to avoid imposing on existing Avenue structures. This resulted in a 120- to 230-foot setback of those buildings which face and are closest to the Avenue with a broad plaza and attractive approach gracing the setback. It was presumed that such nonimpinging setback and campus vista would continue throughout the campus frontage on Connecticut Avenue in whatever development may later obtain on the Metro site which separates campus Buildings 2 and 10 from the Avenue. This is not the case in the application which is before you today.

The Metro site extends along Connecticut Avenue, from Idaho Avenue, its northern boundary, to a point approximately 435 feet to the south, and 210 feet westward from Connecticut Avenue, its eastern boundary, to the UDC property line on the west. If a high-rise were built on this site in conformance with the existing 60-foot height restriction, extending the length of the site, all of our new buildings, except Buildings Nos. 8 and 9, the two closest to the Avenue, would be shielded and shaded by such structure. Even these two structures would not be visible to southbound traffic until one were upon them.

Approaching the Campus from the South on Connecticut Avenue, one's view of the two buildings referred to above would be diminished by the dominant mass of the 60-foot high office structure which would separate the Campus from the Avenue. In this event, the fruits of the care and skill utilized by the designers of our Campus would unfortunately be lost. In addition to this, the very close proximity of the proposed Office Building to our Buildings Nos. 2 and 10 would not only deny them the light and exposure they now enjoy, but would cause some visual confusion as to where the commercial activities ended and the University began.

Mr. Chairman, I have cited the probable consequences of the proposed commercial retail/office or hotel development if it were built in this location under existing zoning restrictions. However, Case No. 78-7P, which you are considering, requests lifting of the sixty-foot height restriction and allowing a structure of 90- to 100 feet. Obviously this would result in a drastic exacerbation of the issues to which I have referred.

We are also concerned, as I imagine most members of the affected community are, about the serious impact of the 430 parking spaces requested in the application. The existing activities which now receive and release vehicles from parking facilities within and at either end of the block in question are as follows:

1. The Bank Building on the southwest corner of Connecticut Avenue and Yuma Street;
2. The Motel on the northwest corner of Connecticut Avenue and Yuma Street;

3. The Van Ness Shopping Center Garage;
4. The Van Ness Apartments garages;
5. The Howard University Law School parking facility;
6. The new apartment complex opposite the Van Ness Apartments on Van Ness Street; and

750 vehicles from the University parking garage to be completed in early 1979. Although the 430 parking spaces requested in the application represent a 25% reduction from zoning code requirements, that number of additional vehicles to be parked in this single block should be very carefully scrutinized.

In a memorandum, dated April 18, 1978, to Mr. Ben Gilbert, Director, Municipal Planning Office, Mr. Kenneth Back, Director, Department of Finance and Revenue, indicated that with the increased building height (90- to 100 feet) and an increased floor area ratio (4.0 as opposed to the existing 3.0 zoning code limitation) the expected real property tax revenue from the proposed development would be \$322,080.

We have obtained the following information from the Department: Within existing 60-foot height requirements and 3.0 FAR the tax yield would be \$235,155/year for a building with five (5) stories above ground, which would be valued at \$12,850,000. The specific FAR in this case would be 2.75 since a six-story building would result in an FAR of slightly more than 3.0 (3.1+). If a six-story structure with 3.1+ FAR and 63-foot height were allowed, the building's value would increase to \$14,450,000, and the tax amount would be \$264,500; therefore, under present zoning restrictions, the annual real property tax return is \$86,925 less than that in the application (\$322,080 less \$235,155) with a 60-foot limitation, and \$57,580 less (\$322,080 less \$264,500) if a 63-foot structure were allowed.

While we understand pursuit of the highest and best use of D.C. property in the interest of maximum real property tax yield, we believe that there are equally important planning, social and aesthetic questions to be considered. In this connection we strongly request that the Zoning Commission:

1. Limit any portion of the proposed commercial project which is higher than two floors above grade, to the northern portion of the Metro site bounded by the Metro property line on the west, Idaho Avenue on the north, Connecticut Avenue on the east, and on the south--an east-west line 130 feet south of the south curb line of Idaho Avenue;
2. Limit all construction south of the above-mentioned east-west line to two stories in height, not to exceed the plaza level of the Campus; and

3. Limit parking facilities to 25% of code requirements (143 vehicles).

If points 1 and 2, mentioned above, were to obtain, obviously the real property tax value would not equal that to be derived if the site were developed to its maximum commercial potential and to the University's serious detriment.

However, for the important reasons I have mentioned, we earnestly and urgently request that the Zoning Commission modify the conditions of Application No. 78-7P to protect the economic, planning and aesthetic investment at the University while allowing return of the property in question to the tax rolls at a yield less than that proposed in the application.

We would be happy to cooperate with Metro in the development of a massing scheme which would be compatible with the new campus siting; and we hereby request that the Commission require such coordination using the height limitations I have just suggested.

I would be happy to respond to any questions Commission members may have.

Thank you.



TESTIMONY of CHARLES I. CASSELL, PRESIDENT, D.C. STATEHOOD
CONSTITUTIONAL CONVENTION, BEFORE THE FISCAL and HEALTH
SUBCOMMITTEE, DISTRICT of COLUMBIA COMMITTEE, U.S. HOUSE
of REPRESENTATIVES • May 22, 1985

Mr. Chairman:

My name is Charles I. Cassell, elected President of the District of Columbia Statehood Constitutional Convention, whose term ran from January 30, 1982 to January 30, 1985. I am also a past chairperson of the D.C. Statehood Party and one of the party's founders, along with the Honorable Julius W. Hobson, Sr., who was a member of the D.C. Council at the time of his passing in 1977.

I am a member of the Constitutional Task Force, a committee of the Statehood Partnership established by you, nearly a year ago, to develop programs and directions designed to enhance the prospects for D.C. Statehood.

I am a member of the District of Columbia Historic Preservation Review Board, a mayoral appointment.

I am an architect, licensed to practice in the District of Columbia and now serve as Director of Facilities Development at the University of the District of Columbia.

Aside from the pursuit of Statehood for our city and the coordination of design, construction, and preservation of facilities at the University, I am president of the CHARLIN JAZZ SOCIETY, a non-profit organization which produces jazz concerts, conducts a Summer Youth Intern Program, and raises scholarship monies for students at the Ellington School of the Arts.

Finally, in 1969, I was elected to a four year term on the D.C. Board of Education and in past years ran unsuccessfully for the U.S. Congress and the D.C. Council.

During the twenty odd years covering this variety of activities, the most compelling for me has been my role as a spearhead in the city's urgent quest for representative government through statehood.

The D.C. Statehood bills introduced in both houses of the U.S. Congress are the result of arduous and spirited community-wide organization and electoral activity in D.C. Those of us in the vanguard of this important movement consider that this represents the halfway point in the removal of an unwarranted blemish on the nation's image and on the democratic rights of nearly 700,000 American citizens residing in the nation's capital.



prejudiced persons with narrow self interests, influenced by undemocratic special interests and indifferent to our plea for release from an outmoded, outdated, unacceptable form of government.

I prefer to think that that august body, accustomed to constituent requests, will respond to a well organized, citywide movement towards Statehood on the merits of the issue. The merits have been highly persuasive to the voters and those who seek their support."

This stated respect for the progressive potential of the U.S. Congress does not represent a politic approach. I recall such early legislation as that associated with Workmen's Compensation, Social Security, and the Securities Exchange; and such recent legislation as Civil Rights, Voting Rights, and the rights of the handicapped.

Regarding the constitution drafted by the Statehood Constitutional Convention, over which I presided, I cannot emphasize too strongly that the document, although essential to the process, is an implementing measure which need only define a state which is republican in form and be not repugnant to the United States Constitution. It should not, and I pray you, if any be so inclined, be seized upon as a device for focusing attention away from the critical, persuasive, and historic case for removing the last colony from continental USA.

The constitution for the future state of New Columbia represents a unique, praiseworthy and historic accomplishment in Washington, D.C. While most other territories seeking statehood enjoyed time frames of one or more years and budgets exceeding one million dollars, the District of Columbia Council stipulated only ninety days and one hundred-fifty thousand dollars for this essential process in preparing for D.C. Statehood. Although media comment predicted our failure to meet these limits and media coverage of the proceedings was negative, although the convention experienced the usual controversy in resolving issues among varied constituencies, the delegates completed their work on a note of joyous harmony and in timely fashion. And, of course, subsequent ratification by the electorate occurred at the next election.

The Constitution reflected the views, concerns, and desires of one quarter of a million voters of the District of Columbia, as perceived by those who were elected to develop the document. The document was designed to address the real issues of the day and to be in conformity with guarantees of responsive and responsible government as are commonly accepted today.



During the writing of the Constitution, among other distinguished persons, our Congressional representative, Mr. Walter Fauntroy, addressed the Convention. He urged us to persevere in our research of other state constitutions and promised to provide guidance, if necessary, in shaping the document to be sent to Congress so that it was clear, precise, and drawn in such manner as to avoid unnecessary detail, duplication, and inclusion of matters traditionally dealt with in legislation.

Mr. Fauntroy honored this commitment in the establishment of the Statehood Partnership, previously mentioned, with the suggestion that it spawn a task force to bring clarity to the constitution and to respond to concerns expressed by members of Congress at a Fiscal and Health Subcommittee hearing held by Mr. Fauntroy on May 15, 1984.

I believe the Task Force has done its work well, as shown in the amendment you have before you. I believe, also, that the intent and integrity of the constitution has been retained. Eventual ratification by the voters, of language adopted by the Congress would, of course, be necessary.

In closing, may I state again that the issue is statehood for D.C.; the issue is representative government for New Columbia; the issue is political equity for nearly 700,000 Americans living in the nation's capital; the issue is American Democracy for American citizens no matter where they live; the issue is the removal of colonialism in continental USA now. The issue is the projection to the world of American fidelity to American principles, as well as abhorrence of undemocratic societies elsewhere.

With respect for the analyses and deliberations that you must pursue in considering Mr. Fauntroy's Statehood bill, H.R. 325, I urge you to strongly support reporting the bill out and to campaign for its passage.

Thank you.

REFERENCE LETTERS

Submitted Electronically

HONORSAWARD@AIA.ORG

FAIA MEMBERS WHO HAVE COMMITTED TO SUPPORT THE NOMINATION OF CHARLES I. CASSELL BY ELECTRONIC SUBMISSION:

● **ARTHUR COTTON MOORE FAIA**

Washington, D.C. |
_____|

● **CLARENCE PEARSON FAIA**
DIRECTOR, DEPARTMENT OF ARCHITECTURE
UNIVERSITY OF THE DISTRICT OF COLUMBIA

Washington, D.C. |
_____|

● **JOSEPH PASSONNEAU FAIA**

Washington, D.C. |
_____|

● **ISHAM BAKER FAIA**

Washington, D.C. |
_____|

● **SUMAN SORQ FAIA**

Washington, D.C. |
_____|

● **MELVIN MITCHELL FAIA**
BRYANT/MITCHELL, ARCHITECTS & PLANNERS

Washington, D.C. |
_____|

COMMUNITY PROFESSIONALS WHO HAVE COMMITTED TO SUPPORT THE NOMINATION OF CHARLES I. CASSELL BY ELECTRONIC SUBMISSION

● **DR. RICHARD LONGSTRETH, Ph.D.**
PROFESSOR OF AMERICAN CIVILIZATION & DIRECTOR, GRADUATE PROGRAMS IN HISTORIC PRESERVATION
AMERICAN STUDIES DEPARTMENT, GEORGE WASHINGTON UNIVERSITY

Washington, D.C. |
_____|

● **DR. JUDY SCOTT FELDMAN, Ph.D.**
CHAIR, NATIONAL COALITION TO SAVE OUR MALL

Rockville, MD |
