

To: Zoning Commission of the District of Columbia
Ms. Carol J. Minton, Chairperson
441 4th Street NW, Suite 210 South
Washington, DC 20001

From: Isabel M. Furlong
Kling Valley Park Association
3140 Kling Rd. NW
Washington, DC 20008

Re: Public Roundtable (Antenna Towers)

Date: March 19, 2001

Madam Chairman and members of the Zoning Commission:

Thank you for the opportunity to participate in this Roundtable on the proposed rule making for the development of standards for antenna towers.

The Kling Valley Park Association is dedicated to the protection and enhancement of the park systems in the District of Columbia. And we are most concerned with the health and safety of the citizens who use these parks for recreation and respite. We urge the Zoning Commission to adopt the position of "Prudent avoidance" of possible health hazards which would be incurred by the siting of antennas and transmitters in and near these parks.

World wide the concern is mounting about possible dangers from electromagnetic field emissions (EMF). Countries from the U.K. to China to Italy have reduced permissible EMF emission levels to far below those now permitted by the United States.

We recognize EMF exposure is a potential danger for every neighborhood in the city. I happen to live in Ward 3 near the National Cathedral. Just recently I had a new home security system installed. One of the assets was that it could be turned on and off from my bed., using a hand held device. However, the installer could not get the hand held device to work. He said there must be some really powerful interference because this device operates within a radius of 100 feet. Then he looked out my bedroom window and said, 'why you are in a direct line with all those antennas they've got mounted on top of the National Cathedral. That's the problem.'

I have been living and sleeping in that room for 28 years. It may be no coincidence that last November my husband died of the same illness, leukemia, which recently claimed both the Cathedral's Verger, John Kraus, and its Master Carver, Vincent Palumbo. For your records I include copies of all three obituaries.

The cancer rate in the District of Columbia is one of the highest in the nation. It also may be no coincidence that the District of Columbia has one of the nation's highest concentrations of sources of EMF emissions. Thank you for addressing this issue of major concern to the all the citizens of the District of Columbia.

ZONING COMMISSION
CASE NO. 01-027A
ZONING COMMISSION
District of Columbia
CASE NO. 01-02
EXHIBIT NO. 27

OBITUARIES

Vincent Palumbo, Last Stonecutter At National Cathedral, Dies at 64

Master Carver's Works Ranged From Heavenly to Humorous

By BART BARNES
Washington Post Staff Writer

Vincent Palumbo, 64, the last of the stonecutters to work on the carvings, gargoyles, saints and angels that adorn Washington National Cathedral atop Mount St. Alban in Northwest Washington, died Dec. 21 at Washington Hospital Center of a rare form of leukemia.

Mr. Palumbo, a resident of Upper Marlboro, joined the cathedral's staff of stonecutters in 1961 and had been the master stone carver since 1978. He was the fifth generation of stone carvers in his family, and for his first five years at the cathedral, he worked at the side of his father, Paolo Palumbo, a cathedral stone carver until his death in 1966.

In the last 39 years, Vincent Palumbo carved thousands of ornaments and statues at Washington's Gothic-style cathedral, which dominates the western skyline of the national capital and is known officially as the Cathedral Church of Sts. Peter and Paul.

The first of those carvings was a bird, chiseled atop an arch in the south transept. Later, Mr. Palumbo carved flowers and other animals. In 1985, he did a carving of the Rev. Martin Luther King Jr., 17 years after the civil rights leader's death. King had preached his last Sunday sermon at the cathedral, four days before his assassination in Memphis. For two years, Mr. Palumbo worked on the cathedral's last major carving, Frederick Hart's image

of "The Creation," which graces the west facade's center portal. "I ended up where God began," Mr. Palumbo said.

Officially, the cathedral, the sixth-largest in the world, was finished Sept. 29, 1990, 83 years after construction began. But "even though it's finished, it's not yet complete," said Mr. Palumbo, estimating that another century of carving and cutting remained.

Mr. Palumbo was born in Molfetta, Italy. At age 9, he began to frequent the family stonecutting shop where his father and grandfather practiced their craft. "So that I wouldn't bother him, my father would give me a hammer and chisel to make me think I was doing something important," Mr. Palumbo recalled nearly 50 years later. "I would watch them and play around with the stone. This would go on for weeks, months and years, until one day I find out it's not for play anymore."

When he was still a child, his father immigrated to the United States, eventually settling in Washington after a period of stonecutting work in New York.

In 1961, Vincent Palumbo arrived in Washington, joining his father on the cathedral's stonecutting staff after short assignments that included restoring a statue at Dupont Circle and carving inscriptions at the National Shrine of the Immaculate Conception in Northeast Washington. For four years, while working at the cathedral, he

also studied at the Corcoran School of Art.

In his early days at the cathedral, Mr. Palumbo was known for a roving eye, and from his high scaffolding perch he liked to whistle at the pretty girls from National Cathedral School passing below. One such incident was witnessed by the cathedral's dean at the time, Francis B. Sayre Jr., who scolded Mr. Palumbo for his behavior.

This scene would later be immortalized in an outdoor carving along the cathedral's north wall, which depicts Mr. Palumbo hanging from the building while whistling at a group of National Cathedral School girls. A figure of a clerical angel bearing a strong resemblance to Dean Sayre looks on disapprovingly.

In his career at the cathedral, Mr. Palumbo completed eight outer-aisle niche statues and their corbels, 90 vaulting bosses, and hundreds of carvings, embellishments, gargoyles and grotesques. His most recent work was the statue of Eleanor Roosevelt in the cathedral's narthex.

Major works at the cathedral were approved by a committee, then cast in plaster by sculptors and given over to the carvers. "The sculptor creates it, but we give it life," Mr. Palumbo told The Washington Post in 1999. "We say the original design is like the creation, the plaster model is the death. When we carve it in stone, that is the resurrection."



FILE PHOTO BY TOM ALLEN—THE WASHINGTON POST

At a lecture in 1999, when a book about the Washington National Cathedral stonecutters was published, Vincent Palumbo explained the use of plaster models for his creations. Palumbo was a fifth-generation stonecutter.

But minor carvings were often left to the individual stonecutter's imagination. During his early years at the cathedral, Mr. Palumbo was directed by Roger Morigi, his predecessor as master stone carver, to carve a row of two-inch-high decorations of whatever he wanted at the west end of the nave beneath a balcony.

"So I carved flowers. I carved birds. I carved all these other things. I carved a pumpkin, and then I ran out of ideas," he said.

Both Mr. Palumbo and Morigi were subjects of a 1999 book "The

Stone Carvers: Master Craftsmen of Washington National Cathedral," by Marjorie Hunt, a Smithsonian Institution folklorist who quoted Mr. Palumbo as describing stone carving as "the oldest trade in the world," noting that God sent Moses down from Mount Sinai with the Ten Commandments carved into tablets of stone.

Hunt was also a director and producer of an Academy Award-winning 1985 documentary on the cathedral stone carvers. In tribute for this work, she was immortalized in

tower as the only angel in a 320-member heavenly choir holding an Oscar instead of a musical instrument.

Mr. Palumbo's marriage to Barbara Palumbo ended in divorce.

Survivors include his wife, Mary Lou Palumbo, of Upper Marlboro; three children from his first marriage, Nicoleta Palumbo and Christina White, both of Upper Marlboro, and Michelle Mahaffey of Westminster, Md.; two stepchildren, Rodney Adkins of Baltimore and Kathleen Winkler of Indian

OBITUARIES

B-5 4-17-99

John Templeton Kraus Dies at 67; Was Verger at National Cathedral

His Job Included Organizing Services, Maintaining Protocol

By BART BARNES
Washington Post Staff Writer

John Templeton Kraus, 67, who served 25 years as verger and assistant verger at Washington National Cathedral, died of leukemia April 15 at Georgetown University Hospital.

Mr. Kraus was known to the staff and clergy at the cathedral simply as "Johntheverger," which was pronounced as one word and spelled without spaces or hyphens. He joined the cathedral staff as assistant verger in 1969, after service with the Central Intelligence Agency and Pan American World Airways. He became the sixth verger of the cathedral in 1975 and served in that capacity until he retired in 1994.

His responsibilities included overseeing and choreographing worship services, coordinating and teaching acolytes, recommending choirboys and girls for acolyte selection, and consulting on matters of protocol and logistics.

The office of verger originated in the Middle Ages when the responsibilities also included clearing animals from the aisles of the cathedrals, which were often also the sites of local markets. Traditionally, the verger carries the processional staff—known as the verge—during ceremonial processions. This instrument was originally designed with a sharp point on the end, since the verger was not only required to clear animals from the aisles but to keep serfs from coming too close to the bishop.

During his years at Washington National Cathedral, Mr. Kraus was typically more concerned with such chores as inspecting the worship space for order and cleanliness. He made sure that chairs, prayer books and kneelers were in their proper places, that the doors were open on time, that the altar was properly set up for the Eucharist, that vestments were cleaned and ironed, and that clergy and participants in the services were properly briefed.

In Washington, where visiting prelates, kings, queens, heads of state and high government officers attended services, it was Mr. Kraus's responsibility to see that all were received appropriately.

"When protocol is concerned, the verger must be knowledgeable and diplomatic in suggesting decorum and order," Richard Wayne Dirksen, the cathedral's canon presenter emeritus, said at a service of recognition for Mr. Kraus when he retired in 1994.

"The proper manner of address for all levels of royal, lay and clerical ranks must be at the verger's immediate recall. When accompanying the dean or bishop to meet people from high places, he must know how to proceed, just how far through or to the door to go, and exactly when to step aside and how. For

instance, you never pirouette or do a basketball pivot-and-pick move before a president or queen or archbishop, and you must never seem to turn your back on them. . . .

"The verger sets the example for the best way to move around during worship. Movements and actions should be made naturally and with confidence, while seeming neither fast or slow, and never compellingly pious. Self-consciousness must be absent, and only quiet, private reverence revealed. Johntheverger is a model of that subtle presence and command. His manner and bearing is ever discreet and easy while in comfortable movement among holy things and intentions."

To colleagues at the cathedral, Mr. Kraus was a gentle authority on what could or could not be done during a service. He had a twinkle in his eyes and a mischievous look on his face that sometimes suggested he had his own secrets, most of which were amusing. When friends were unhappy or discouraged, he'd cheer them up with such phrases as "Don't take it too seriously" and "This too shall pass."

Mr. Kraus, a resident of Washington, was born in Oklahoma City. As a youth, he read the Henry James short story "The Verger," about a man who was dismissed as a verger because he could not read or write. The man went into another line of work and made a fortune, but when asked before he died what he would like to have been, he said he wished he had been a verger. On reading that story, Mr. Kraus decided he wanted to be a verger, according to his wife.

He attended the College of William and Mary, then came to Washington and attended Georgetown University. He applied at the cathedral for a position in the verger's office, but there were no openings, so he joined the CIA.

He would go to the cathedral in the evening and during off-duty hours, sometimes just sitting outside the door where the services were held. When a job opened in 1969, he quit the CIA and joined the verger's office. He never regretted it, his wife said.

During Mr. Kraus's service at the cathedral, according to an estimate by Dirksen, there were 33,850 rites of worship at the facility, including Eucharists, offices, ordinations, confirmations, consecrations, installations, baccalaureates, graduations, dedications, visitations of church and state dignitaries, school and diocesan services, weddings, funerals, memorial services and baptisms, all of which in one way or another were the responsibility of the verger's office.

Mr. Kraus is survived by his wife of nearly 40 years, Joy Nimnom Kraus of Washington; and two children, William Kraus of Arlington and Margaret Kraus of Round Hill.

OBITUARIES

William Barry Furlong
Journalist and Author

William Barry Furlong, 73, a book author who also wrote for several publications in Chicago and was a Washington Post staff writer in the 1970s, died Nov. 25 at the Woodside Center nursing home in Silver Spring, where he lived about a week. He had leukemia.

Mr. Furlong, a Washington resident, was a Chicago native and a graduate of the Illinois Institute of Technology.

He worked in Chicago for what is now the Daily Southtown and the old Chicago Daily News as well as Newsweek magazine, among other publications." In 1959, he wrote a feature for Harper's magazine entitled "The Senate's Wizard of Ooze: Dirksen of Illinois," credited with affixing that sobriquet as well as the label "virtuoso of the switch" on Sen. Everett M. Dirksen (R-Ill.).

Mr. Furlong freelanced articles for Sports Illustrated and Good Housekeeping magazines, the New York Times Magazine ("The Guardsman's View of the Kent State Tragedy" in 1970) and The Post.

He settled in the Washington area in 1974, when he came to The Post full time. He contributed to the sports section's "This Morning" column and wrote political stories and book reviews.

He was the co-author with Arnold Palmer of "Go for Broke: My Philosophy of Winning Golf" (Simon & Schuster, 1973); sole author of "Season With Solti: A Year in the Life of the Chicago Symphony Orchestra" (Macmillan, 1974), about the orchestra under director Georg Solti; and co-author with Seymour Diamond of "More Than Two Aspirin: Hope for Your Headache Problem" (Follett, 1976), a study of migraine headaches.

He was a member of Annunciation Catholic Church in Washington.

Survivors include his wife since 1963, Isabel M. Furlong of Washington; a son, William B. Jr., of Seattle; and a sister.