Drawn from the Source - Eugene J. Johnson
1996 with an essay and site photographs by Ralph Lieberman Louis I. Kahn (1901-1974) was among the most highly regarded twentieth-century architects, yet the relationship of his haunting travel sketches to his work has not been systematically explored until now. Drawn from the Source shows how Kahn's encounters with the great buildings of the past influenced his own architecture, and how monuments such as the Salk Institute and the Kimbell Art Museum employ natural materials and natural light to create a sense of permanence and communal space inspired by buildings far removed in time and place. Drawn from the Source describes Kahn's journeys to Europe and Asia in 1928-1929, 1951, and 1959, culminating in the great pastel sketches that circulated privately among architects and played a large part in the revival of architectural sketching in recent years. Each sketching episode is considered in terms of its contribution to Kahn's later architectural formulations, showing how he worked from his sketches to make that great synthesis of modernism and historical form that distinguishes his work. Kahn's itineraries are vividly reconstructed through surviving watercolor, pastel, and pencil drawings that reveal rapid shifts in style, sometimes week by week, while he developed a way of drawing that reflected his understanding of architectural form. Specially commissioned photographs taken by Ralph Lieberman from the precise viewpoints of the drawings document the variance of the sites from Kahn's selective interpretation of them.

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1996 This exhibition design comprises a contemplative space, enhancing the quiet monumentality of Kahn’s drawings, as well as reflecting his own preoccupations with symmetry, walls, and their openings. The four trips within the show were arranged chronological in intimate roomlike spaces, color-coded to evoke an atmosphere appropriate to their location: storm blue for New England, saturated yellow for Greece, etc. The color band, which narrows one’s focus within the tall gallery and on which all works were hung, was continuous throughout a single trip, and broke between trips, instilling a sense of travel through time and space. Windows framed important works, allowing them to be seen twice, in two contexts, as well as allowing views of a “peopled” space.

The History of Free Masonry Drawn from Authentic Sources of Information-Freemasons 1804

English Synonymes explained, in alphabetical order; with copious illustrations and examples drawn from the best writers-George Crabb 1818

The Modern Schoolman- 1971

Annual Report [of the Director]-Geological Survey (U.S.) 1893

Federal Local Court Rules- 1995

Annual Report ...-Reading (Mass.). Public Works Board 1921

Applied Physics of External Radiation Exposure-Rodolphe Antoni 2016-12-22 This book describes the interaction of living matter with photons, neutrons, charged particles, electrons and ions. The authors are specialists in the field of radiation protection. The book synthesizes many years of experiments with external radiation exposure in the fields of dosimetry and radiation shielding in medical, industrial and research fields. It presents the basic physical concepts including dosimetry and offers a number of tools to be used by students, engineers and technicians to assess the radiological risk and the means to avoid them by calculating the appropriate shields. The theory of radiation interaction in matter is presented together with empirical formulas and abacus. Numerous numerical applications are treated to illustrate the different topics. The state of the art in radiation protection and dosimetry is presented in detail, especially in the field of simulation codes for external exposure to radiation, medical projects and advanced research. Moreover, important data spread in different up to date references are presented in this book. The book deals also with accelerators, X-rays facilities, sealed sources, dosimetry, Monte Carlo simulation and radiation regulation. Each chapter is split in two parts depending on the level of details the readers want to focus on. The first part, accessible to a large public, provides a lot of simple examples to help understanding the physics concepts under radiation external exposure. The second part, called “Additional Information” is not mandatory; it aims on explaining topics more deeply, often using mathematical formulations. The book treats fundamental radiometric and dosimetric quantities to describe the interaction in materials under the aspects of absorbed dose processes in tissues. Definitions and applications on limited and operational radiation protection quantities are given. An important aspect are practical engineering tools in industrial, medical and research domains. Source characterization and shielding design are addressed. Also more “exotic” topics, such as ultra intense laser and new generation accelerators, are treated. The state of the art is presented to help the reader to work with the book in a self-consistent way. The basic knowledge necessary to apply Monte Carlo methods in the field of radiation protection and dosimetry for external radiation exposure is provided. Coverage of topics such as variance reduction, pseudo-random number generation and statistic estimators make the book useful even to experienced Monte Carlo practitioners. Solved problems help the reader to understand the Monte Carlo process. The book is meant to be used by researchers, engineers and medical physicist. It is also valuable to technicians and students.

Drawn Away-Jay R. Leach 2012-09 At the beginning of His earthly ministry, Jesus recognized that in addition to the kingdom of
God, another kingdom was operating here on the earth, the kingdom of Satan. The two would be in conflict with each other. While in heaven, as the angel Lucifer, Satan, tried to usurp Jesus’s power and position. God removed him from heaven, but not before he had drawn away a third of the angels. Satan continues his battle today, but now it’s for the hearts of God’s people. Many Christians are drawn away from their godly spirituality through Satan's deceptions and their own lack of biblical knowledge and the stability of a viable biblical worldview. In Matthew 4:1-11, Jesus demonstrated how we are to interact with both kingdoms and counter Satan's ungodly brand of spirituality. First, He showed us that He lived to please God. Second, He defeated Satan through dependence on the Holy Spirit and the spoken Word of God. Third, He made that same authority and power available to us corporately and individually. We must never attempt anything for God with them (see Acts 1:8). As His church, our evangelism must seek authentic salvation for our converts that consists of two components: conversion and conservation. We encourage our new converts to come to Jesus just as they are, but we are not to allow them to remain that way. They must grow up into mature disciples. The church is to carry His commission and "make disciples" (see Matthew 28:18–20). Jesus emphasizes the church's obedience and completion of two activities before any amount of success can be measured: "baptizing" and "teaching." Here again, we find Satan trying to defeat God's purpose. As mature disciples, we are to victoriously and gloriously live and practice a true godly spirituality in all areas of our lives as examples before the new disciples that counters Satan's ungodly spirituality.

General View of the Agriculture of Hertfordshire; Drawn Up for the Consideration of the Board of Agriculture, and Internal Improvement. By the Secretary to the Board-Arthur Young 1804

Lessons Drawn-David D. Seelow 2019-04-26
Imagine a classroom where students put away their smart phones and enthusiastically participate in learning activities that unleash creativity and refine critical thinking. Students today live and learn in a transmedia environment that demands multi-modal writing skills and multiple literacies. This collection brings together 17 new essays on using comics and graphic novels to provide both a learning framework and hands-on strategies that transform students' learning experiences through literary forms they respond to.

Drawn from the Classics-Stephen E. Tabachnick 2015-05-18 The graphic novel is the most exciting literary format to emerge in the past thirty years. Among its more inspired uses has been the superlative adaptation of literary classics. Unlike the comic book abridgments aimed at young readers of an earlier era, today's graphic novel adaptations are created for an adult audience, and capture the subtitles of sophisticated written works. This first ever collection of essays focusing on graphic novel adaptations of literary classics demonstrates how graphic narrative offers new ways of understanding the classics, including the works of Homer, Poe, Flaubert, Conrad and Kafka, among many others.

Reply Policy and Signal Type-Donald E. Tarter 1995

Commentaries on Diseases of the Skin, illustrated by coloured plates ... drawn by J. Perry. fascic. 1(-3.).-Anthony Todd Thomson 1839

Private letters from the time Washington resigned his commission as commander-in-chief of the army to that of his inauguration as president of the United States, December, 1783, to April, 1789-George Washington 1837

Communication Arts- 1970

Chemistry, Developed by Facts and Principles Drawn Chiefly from the Non-metals-John Howard Appleton 1884

A History of Oregon, 1792-1849 Drawn From Personal Observation and Authentic Information-William Henry Gray 1870

Calvin and the Swiss Reformation. (Drawn from the author's Continuation of Milner's
Church History.)-John SCOTT (M.A., Vicar of North Ferriby.) 1833

Scripture Notices and Proofs: chiefly drawn from the writings of eminent divines, and applied to the present state of religion in this country-Clement CARLYON 1838

History of the Representation of England, drawn from Records; and of the jurisdiction of the House of Commons, to reform abuses in the representation, without the aid of statute law-Robert Hannay 1831

General View of the Agriculture of Cheshire; with Observations Drawn Up for the Consideration of the Board of Agriculture, and Internal Improvement. By Henry Holland, Member of the Royal Medical Society of Edinburgh-Henry Holland 1808

Drawn to Extremes-Chris Lamb 2004
Unrestricted by journalistic standards of objectivity, editorial cartoonists wield ire and irony to reveal the naked truths about presidents, business leaders, and other public figures. Indeed, since the founding of the republic, cartoonists have both made an important contribution to and offered a critical commentary on our society. This book demonstrates the limits of cartooning from the courtroom to the newsroom. Chris Lamb examines the reasons for the declining state of the art and the implications for all of us. Most newspapers today publish relatively generic, gag-related, syndicated cartoons. They are cheaper and generate fewer phone calls than hard-hitting cartoons. Lamb charges that they are symptomatic of the foundering newspaper industry and reflect a weakness in the newspaper's traditional watchdog function. If a newspaper wants to fulfill its function in society, maybe it should find ways to make the phone ring more - not less!

English Synonymes Explained, in Alphabetical Order; with Copious Illustrations and Examples Drawn from the Best Writers. By George Crabb, of Magdalen Hall, Oxford-George Crabb 1818

Drawn Into the Mystery of Jesus Through the Gospel of John-Jean Vanier 2004
Jean Vanier is the founder of l'Arche and co-founder of Faith and Light, both communities for people with disabilities. In this book, he shares with the reader the message of the Gospel of John, finding its meaning in the readings and teachings.

Woman in Sacred History: A Series of Sketches Drawn from Scriptural, Historical, and Legendary Sources-Harriet Beecher Stowe 2020
The object of the following pages will be to show, in a series of biographical sketches, a history of Womanhood under Divine culture, tending toward the development of that high ideal of woman which we find in modern Christian countries. All the characters comprised in these sketches belong to one nationality. They are of that mysterious and ancient race whose records begin with the dawn of history; who, for centuries, have been sifted like seed through all the nations of the earth, without losing either their national spirit or their wonderful physical and mental vigor. By this nation the Scriptures, which we reverence, were written and preserved. From it came all the precepts and teachings by which our lives are guided in things highest and holiest; from it came He who is at once the highest Ideal of human perfection and the clearest revelation of the Divine. We are taught that the Creator revealed himself to man, not at once, but by a system progressively developing from age to age. Selecting one man, he made of his posterity a sacerdotal nation, through which should gradually unfold a religious literature, and from which should come a succession of religious teachers, and the final development, through Jesus, of a religion whose ultimate triumphs should bring complete blessedness to the race. In tracing the Bible narrative from the beginning, it is interesting to mark the effect of this great movement in its relation to women. We understand by the patriarchal period the interval between the calling of Abraham and the public mission of Moses. The pictures of life at this time are interesting, because they give the clearest idea of what we may call the raw material on which the educational system of the Divine Being began to work. We find here a state of society the elements of which are in some respects peculiarly simple and healthful, and in others exhibiting the imperfections of the earth’s childhood. Family affection appears to be the strongest force in it, yet it is family affection with the defects of an untaught, untrained morality.
Polygamy, with its well-known evils, was universal in the world. Society was broken into roving tribes, and life was a constant battle, in which artifice and deception were the only refuge of the quiet and peace-loving spirit. Even within the bounds of the family, we continually find fraud, artifice, and deception. Men and women, in that age of the world, seem to have practiced deceit and spoken lies, as children do, from immaturity and want of deep reflection. A certain childhood of nature, however, is the redeeming charm in all these pictures. There is an honest simplicity in the narrative, which refreshes us like the talk of children. We have been so long in the habit of hearing the Bible read in solemn, measured tones, in the hush of churches, that we are apt to forget that these men and women were really flesh and blood, of the same human nature with ourselves. A factitious solemnity invests a Bible name, and some good people seem to feel embarrassed by the obligation to justify all the proceedings of patriarchs and prophets by the advanced rules of Christian morality. In this respect, the modern fashion of treating the personages of sacred story with the same freedom of inquiry as the characters of any other history has its advantages. It takesthem out of a false, unnatural light, where they lose all hold on our sympathies, and brings them before us as real human beings. Read in this way, the ancient sacred history is the purest naturalism, under the benevolent guidance of the watchful Father of Nations.

*Lines Drawn Upon the Water*—Karl S. Hele

*Drawn to Life: 20 Golden Years of Disney Master Classes Volume 1*—Walt Stanchfield
2013-04-03 Discover the lessons that helped bring about a new golden age of Disney animation! Published for the first time ever, Drawn to Life is a two volume collection of the legendary lectures from long-time Disney animator Walt Stanchfield. For over twenty years, Walt helped breathe life into the new golden age of animation with these teachings at the Walt Disney Animation Studios and influenced such talented artists as Tim Burton, Brad Bird, Glen Keane, and John Lasseter. These writings represent the quintessential refresher for fine artists and film professionals, and it is a vital tutorial for students who are now poised to be part of another new generation in the art form. Written by Walt Stanchfield (1919-2000), who began work for the Walt Disney Studios in the 1950s. His work can be seen in films like Sleeping Beauty, The Jungle Book, 101 Dalmatians, and Peter Pan. Edited by Academy Award®-nominated producer Don Hahn, who has produced such classic Disney films as Beauty and the Beast and The Lion King.

*Drawn to Light*—James D. Hand 2012-11-01
Eugene Pritchard is an overweight bully. A high school dropout, he has no plans for his future and spends his days walking around town, eating candy bars, and pinching himself out of a nervous habit. His low self-esteem is fueled by his dad’s contempt for him and his mom’s inability to stand up for him. He is content to be mired down in an aimless life. Things begin to turn around for him when he lands a job at a corner grocery store as a stock boy. He is surprised to discover that he enjoys working and begins to find some self-respect for the first time in his life. He now pinches himself to make sure he is awake. Little does he realize, however, that there are forces working against him, secrets from his past that must be revealed and that will steer his life in a different direction. Set in the southern Indiana town of Vincennes, this story portrays how a person's genetics and upbringing drive his future. When Eugene finally learns of his true heritage, he can finally begin to plan for the rest of his life.

*Little essays drawn from the writings of George Santayana*—George Santayana 1934

*The Life of the Rev. Thomas Scott; Including a Narrative Drawn Up by Himself, and Copious Extracts of His Letters*—John Scott 1822

*The Year of Affections; Or, Affections on the Love of God, Drawn from the Canticles, for Every Day in the Year*—Jean-Baptiste-Élie Avrillon 1847

*Drawn to Freedom*—Eberhard Busch 2010-06-28
The primary purpose of Drawn to Freedom is not to understand the Heidelberg Catechism,
Eberhard Busch explains, but rather through it to understand what it means for us to believe in the merciful and just triune God. This is our God today, who always was our God, and will be our God tomorrow. This book, then, is a carefully developed, wide-ranging exploration of what it means to be a Christian in today’s world. God is so committed to freedom, writes Busch, that he wants to give humans their own freedom. To unfold what this proposition means for Christians, Busch reexamines the Heidelberg Catechism of 1563 from a modern perspective and uses its question-and-answer format to propose an understanding of God’s ways that still holds true for the twenty-first century. Busch also invites into the conversation past and present theologians, philosophers, musicians, and scientists with significant questions, objections, and alternative views. He probes such issues as self-understanding, personal worth, sin and forgiveness, hope and despair, and faith and love all in relation to the freedom and deliverance that he believes God desires to afford us.

The Statistical Account Of Scotland. Drawn Up From The Communications Of The Ministers Of The Different Parishes-Sir John Sinclair 1792

The Soviet-American Competition in the Middle East-Steven L. Spiegel 1988

Drawn from the Ground-Jennifer Green 2014-05-08 Provides a multimodal analysis of women’s sand stories from Central Australia, showing how speech, sign, gesture and drawing work together.

How the West Was Drawn-David Bernstein 2018-08-01 How the West Was Drawn explores the geographic and historical experiences of the Pawnees, the Iowas, and the Lakotas during the European and American contest for imperial control of the Great Plains during the eighteenth and nineteenth centuries. David Bernstein argues that the American West was a collaborative construction between Native peoples and Euro-American empires that developed cartographic processes and culturally specific maps, which in turn reflected encounter and conflict between settler states and indigenous peoples. Bernstein explores the cartographic creation of the Trans-Mississippi West through an interdisciplinary methodology in geography and history. He shows how the Pawnees and the Iowas—wedged between powerful Osages, Sioux, the horse- and captive-rich Comanche Empire, French fur traders, Spanish merchants, and American Indian agents and explorers—devised strategies of survival and diplomacy to retain autonomy during this era. The Pawnees and the Iowas developed a strategy of cartographic resistance to predations by both Euro-American imperial powers and strong indigenous empires, navigating the volatile and rapidly changing world of the Great Plains by brokering their spatial and territorial knowledge either to stronger indigenous nations or to much weaker and conquerable American and European powers. How the West Was Drawn is a revisionist and interdisciplinary understanding of the global imperial contest for North America’s Great Plains that illuminates in fine detail the strategies of survival of the Pawnees, the Iowas, and the Lakotas amid accommodation to predatory Euro-American and Native empires.

Drawn from Life-Victoria Dickenson 1998-01-01 An illustrated archeology of the imagination that reveals how artists and writers from the late 16th to the early 19th century, most of whom had never seen North America, portrayed the natural history and landscape of North America to European readers.