

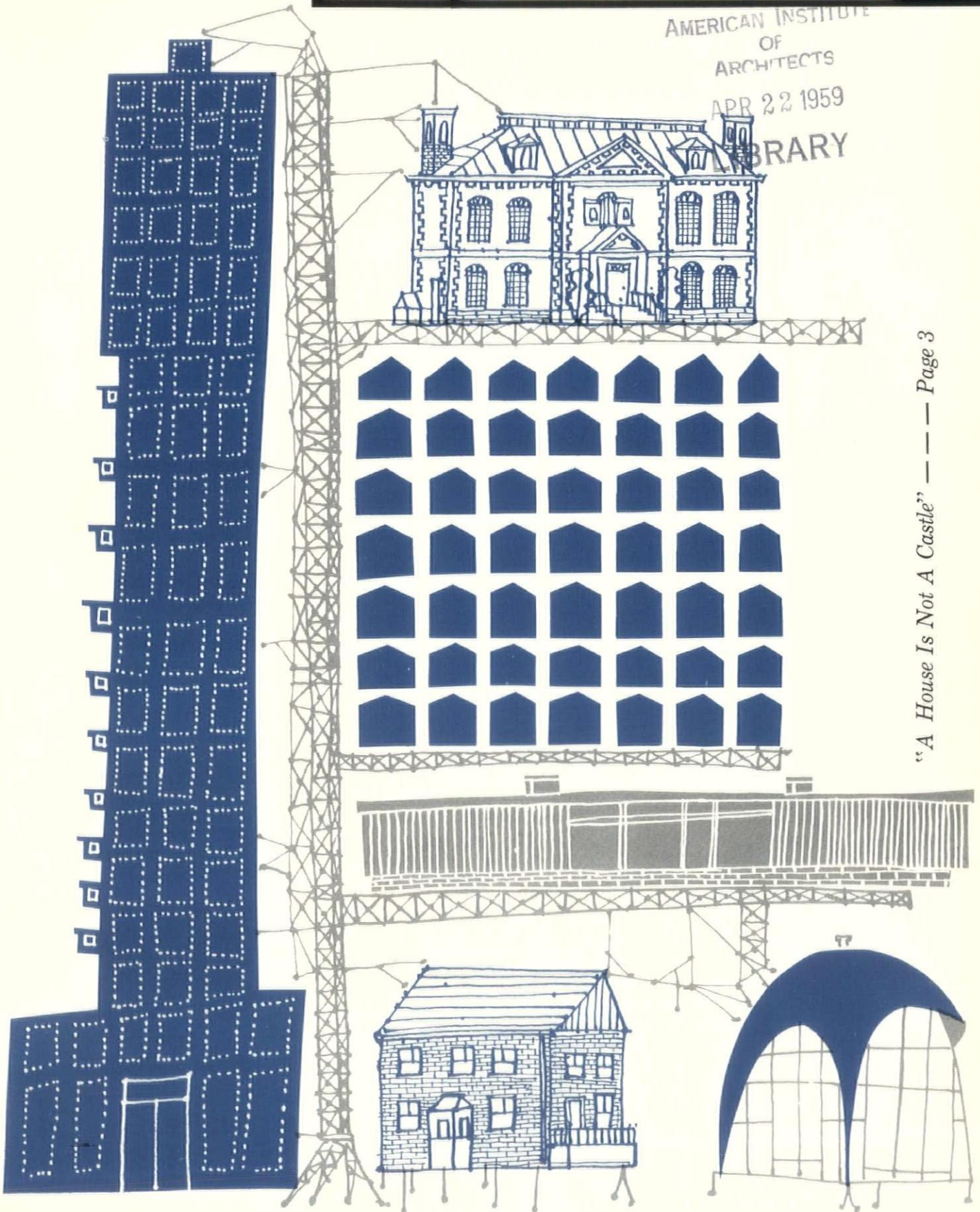
SPRING  
1959

# ARCHITECTS' REPORT

BALTIMORE · WASHINGTON



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ARCHITECTS  
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*"A House Is Not A Castle" — — — Page 3*





## people in architecture



**President Archibald C. Rogers** comes to office well established in our minds as an able architect, planner and administrator. His leadership to date points toward a very active and rewarding year ahead. His own office activities indicate his widespread ability; to touch a few: original Executive Secretary of the Greater Baltimore Committee; architectural consultant for first presentation of the "Charles Center" plan; a State Department Embassy in the Dominican Republic; a U. S. Consulate in Santiago de Cuba; Downtown plan of Urban Renewal for Hartford, Connecticut; plus many other churches, schools and shopping centers. Those of us who have worked with our President both in architecture and civic affairs feel a deep respect for him as a vital and warm human being.



**Charles B. Soulé**, president of the Potomac Valley Chapter of Maryland received his early education in Wilmette and Winnetka, Illinois. He received his Bachelor of Architecture in 1942 at Cornell University with a LaVerne Noyes Scholarship and first year architectural scholarship for 4½ years.

During World War II in the Pacific he received personal citations for outstanding service from the Commander, Photo Wing South Pacific; Commander, Strike Command; and from the Secretary of the Navy, separating with the rank of Lieutenant Commander. His professional experience includes work with Perkins and Will; and Johannes and Murray.

Currently in partnership with Marion L. Bagley to conduct a very active practice under the name of Bagley, Soulé and Associates in Chevy Chase, Maryland.



**John W. Stenhouse**, president of the Washington-Metropolitan Chapter of the A.I.A. Mr. Stenhouse received his Bachelor of Architecture at the University of Pennsylvania in 1926. His professional training includes design and drafting with the offices of Paul P. Cret, Philadelphia; Robert D. Farquhar, Los Angeles; and Frohman, Robb and Little in Washington, D. C.

In 1946 he was made a partner in the firm of Faulkner, Kingsbury and Stenhouse. Registered in New York, Maryland, Virginia and District of Columbia and with a very active architectural practice, Mr. Stenhouse also serves as Secretary of the Diocese of the Protestant Episcopal Church; as a member of the Joint Commission on Architecture and the Allied Arts of the Protestant Episcopal Church; and as a member of the Church Architectural Guild.

**Herbert S. Greenwald**, builder and developer of national stature, born in St. Louis, Missouri in 1916, died this February in a tragic aircraft accident while approaching a New York airfield. The loss of Mr. Greenwald at the height of his productive years is a major loss to the architectural profession. He was very closely associated with Mies van der Rohe on many projects.

A recent issue of *Architectural Forum* referred to Greenwald as a "civic humanist" and a quote from Ford Foundation Vice President, John Osman, eloquently describes the man—"The civic humanist... will not seek to flee the city. Rather, he will use the new age of the city to build a better civic civilization upon the foundations of the heritage which he has redeemed."

To his family and associates we extend our sincere regret for his untimely passing.

### Exhibit Policy

**Executive Committee:** Archibald C. Rogers, *President*; Van Fossen Schwab, *Vice-President*; Edward C. White, *Secretary*; W. McNeill Baker, *Treasurer*; L. McLane Fisher; Paul L. Gaudreau; Mrs. Agnes M. Preston, *Executive Secretary*. **Advisory Board, Architects' Report:** H. Parker Matthai, *Chairman*; Van Fossen Schwab; Jackson P. Ketchum; David Q. Scott; Prof. Henry A. Jandl, Princeton University, *Chairman, Screening Jury*. **Editorial Board, Architects' Report:** Grinnell W. Locke, *Editor*; John R. Orrick, *Business Manager*; Thomas R. Silcox, *Advertising Manager*; Thomas Gaudreau, *Circulation Manager*; Ian C. MacCallum; Hugh McD. Martin; Mrs. Helen Ross Staley; Van Fossen Schwab; David Q. Scott; Lucius R. White, FAIA.

- An Advisory Board, consisting of four members of the Baltimore Chapter, A.I.A., appointed by the Executive Committee, in addition to other duties, shall sit as outlined below to screen all photographic exhibit and advertising material intended for publication in the ARCHITECTS' REPORT.
- The Advisory Board, when sitting as a screening jury, will have as its special Chairman an out-of-state Architect. Since it is the intent that the ARCHITECTS' REPORT be of the highest possible standard and that anything published therein be of credit to the profession, the instructions to the screening jury are to identify material acceptable for publication on the basis of quality, both architectural and photographic, keeping in mind the Editor's intent to display varying categories of work from different parts of the broad area of Maryland and the District of Columbia. It is further intended that acceptance by the screening jury will not in any way imply premiation of Material approved.
- The screening jury will further be empowered to make recommendations modifying exhibit material if, in its opinion, such modifications improve the standard.
- Material which is accepted by the screening jury shall be considered suitable for publication whether included in the next succeeding issue of the ARCHITECTS' REPORT or not. Material accepted will be returned so noted to owner.

By following the above policy, we have, in three issues, presented projects by 23 different architectural firms representing 48 principals and over 75 corporate members of the AIA.



**“We Shape Our Buildings But**

**Our Buildings Shape Us” — — — Churchill**

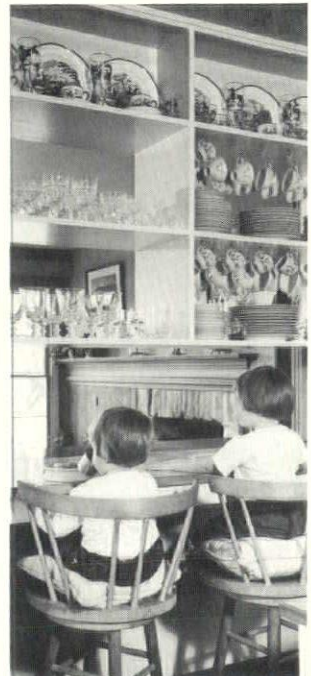
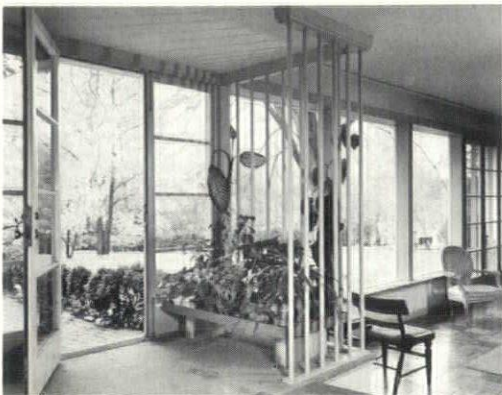
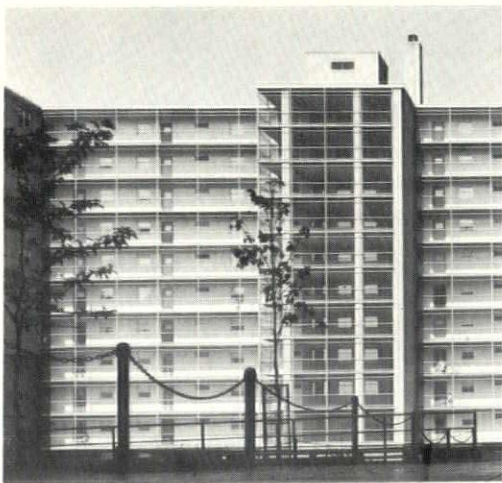


Table of Contents - Spring 1959

# ARCHITECTS' REPORT-Vol. 1, No. 3

EDITOR: Grinnell W. Locke, AIA.

	Page
Frontispiece	1
Editorial	3
<i>A House Is Not A Castle</i>	
Urban Renewal	4
<i>Oliver C. Winston</i>	
Lexington Terrace	5
<i>Gaudreau and Gaudreau, Architects</i>	
Town Houses	6
<i>John R. Searles, Jr.</i>	
Good Houses, Good Homes	8
<i>Ian C. Mac Callum</i>	
Belle Farm Estates-Guilford Downs	9
<i>Schwab &amp; Jewell, Architects</i>	
Winfree Smith House-Winstead House	10
<i>Cochran, Stephenson &amp; Wing, Architects</i>	
The Halle Residence	11
<i>Fisher, Nes, Campbell &amp; Assoc., Architects</i>	
Baumohl House	12
<i>Smith and Veale, Architects</i>	
The Keyser Residence	13
<i>Locke &amp; Jackson, Architects</i>	
The Miller Residence	14
<i>Tyler, Ketcham &amp; Meyers, Architects</i>	
The Robertson Residence	15
<i>Wilson &amp; Christie, Architects</i>	
The Chrisman Residence	15
<i>Thomas R. Silcox, Architect</i>	
Prologue To The Pilgrimage	16
<i>Mrs. Hugh McD. Martin</i>	
Goucher College President's House	18
<i>Rogers, Taliaferro &amp; Lamb, Architects</i>	
The Slicer House Restoration	19
<i>Historic Annapolis, Inc.</i>	
Walter Gropius	20
<i>AIA Gold Medalist</i>	
Waterfront Restoration	29
Chapter News and Notes	30
Events of Special Interest to Architects	32

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## A HOUSE IS NOT A CASTLE

Of all the forms of shelter used by man, that form which keeps the wind and rain from him while he sleeps is the oldest—so old that it antedates even his ability to fasten two sticks together or to put one stone on top of another. His first habitations were overhanging ledges and caves and, compared with the antiquity of such natural shelter, the house is a new thing, a bare gleam of promise. New as it may be, the house is the oldest form of architecture, if by architecture we mean the careful selection of site, the organization of units for daily use or for defense, the thoughtful use of materials to the ultimate ability of the user. These things were present in the lake dwellings of Switzerland, in the wattle-and-daub huts of North Africa, and North American cliff dwellings of only 500 years ago, as they are in the most advanced group-housing.

Between the shelters of extreme antiquity and the modern house lies a vast stretch of time when men built their religious, funerary, civic, military and commercial structures with all their might and left the plain man's house as forgotten as himself. It was during this long passage of time that architecture acquired the meaning which it still holds for most people—something mysterious beyond their understanding, something done by their masters, to gape at and be awed by.

In this long period, there is little evidence of the plain man's house, no evidence of the house architect. The house was of little importance to society. Not until the idea of the dignity of the individual grew under democracy did that dignity begin to express itself in the individual house, as in the stone cottages of the British Isles and in the villages of early

America.

Even now, after more than two centuries of the democratic idea, most men build their houses without architects because the ingrained idea of what comprises architecture still persists in their minds. To disabuse them of that idea and to persuade them that an architect has much to offer them in their pursuit of happiness are the chief tasks of the modern architect.

The modern American loves life and he takes his pursuit of happiness seriously. His *Suburbia*, which is his century's contribution to civilized shelter, is the result of his search for the better life. But he builds his houses feverishly, as boxes to contain his new cars and his television sets and his wardrobe, without realizing the truth of Churchill's famous words; "We shape our buildings but our buildings shape us."

Of all his possessions, the one which represents his greatest single investment—his house—is the only one which is not designed to his desires and carefully drawn line by line. Not a single thing he uses, from his wallpaper to his ballpoint pen, but is the product of some designer's careful mind and draftsmanship. The design of his house alone is left to amateurs and to luck.

Occasionally, one of them is either more far-seeing or more fortunate than his fellows. This man lives in a house more carefully designed than are the rest of his possessions, by an architect who goes so far as to actually consider his dignity as an individual.

Such fortunate ones and the architects to serve them are, we believe, increasing in our Baltimore-Washington area. A few of the pleasant results are shown in this issue. We trust our readers will look at them in the light of what we have said here.



# URBAN RENEWAL

by Oliver C. Winston



Fabian Bachrach

*Oliver Winston, AIA, a graduate in architecture from Rice Institute, started his professional career as a practicing architect in Houston, Texas. However, most of his life has been spent in compiling a distinguished record in public housing. He is a Past-President (1953-54) of the National Association of Housing and Redevelopment Officials and before coming to Baltimore in 1947 was Director of the General Field Office of the Federal Public Housing Authority. At present he is the Executive Director, Baltimore Urban Renewal and Housing Agency and as such responsible for the planning of more residences than anyone in this area.*

If one compares the city maps of today with those of 20 years ago, some areas show changes interesting to architects and planners. Old, crowded residential sections in the center of the City have disappeared. In their places are spots of definitely planned development. Superblocks reduce the number of traffic-bearing streets transecting the living areas. Similarly, farther from the city center, openly planned projects with their curving roads contrast pleasantly with the adjacent straight lines of row houses racked up in city blocks bisected with the obligatory alleys. It is evident that something new has been added.

As you have already guessed, many of the changed spots on the map are public housing projects. Public housing, many of you will think, is a far cry from the modern and luxurious residences shown on other pages in this issue. However, even though born in a period of depression, and alternately half-nourished, or starved by fluctuating national policies, public housing has meant good dwellings for families of low income, and has furnished an important part of the residential work in this country. Leading architects have credited public housing with much of the substantial gains in residential planning made during recent years.

A Baltimore project, considered by the Public Housing Administration as one of the ten best nationally for that year, was used as an example of good site planning in the training of young architects entering the government field. Another was recently given a Chamber of Commerce award. Still others have been highly praised by foreign architects and planners sent to this country to study our theories of housing.

The dwelling units themselves are simply but efficiently planned; tight construction budgets have made this necessary. Space standards and other amenities compare favorably with those found in many privately developed projects. The materials, too, have had to be well chosen because public housing operating budgets are based on low maintenance and replacement costs. In spite of this seeming austerity,

the Building Congress has given a number of craftsmanship awards for excellent work on the projects.

Those spots on the city maps are deceptively small; there are now about 10,000 dwelling units in which approximately 40,000 people live. And you, the architects of Baltimore, have done this work.

It is time now for local architects to become more fully involved in the broader urban renewal program. A tremendous challenge to the architect's skill and ingenuity lies in the intriguing problems of neighborhood rehabilitation. A committee composed of members of the Baltimore chapter of the American Institute of Architects is already at work with plans for the demonstration project in Harlem Park—the city's first urban renewal area. As has been true for the public housing projects, the contribution of architects to the overall renewal program is eagerly anticipated.



Waverly Redevelopment Project Cochran, Stephenson & Wing



Johns Hopkins Garden Apartments Cochran, Stephenson & Wing



Lafayette Courts Fisher, Nes, Campbell & Associates



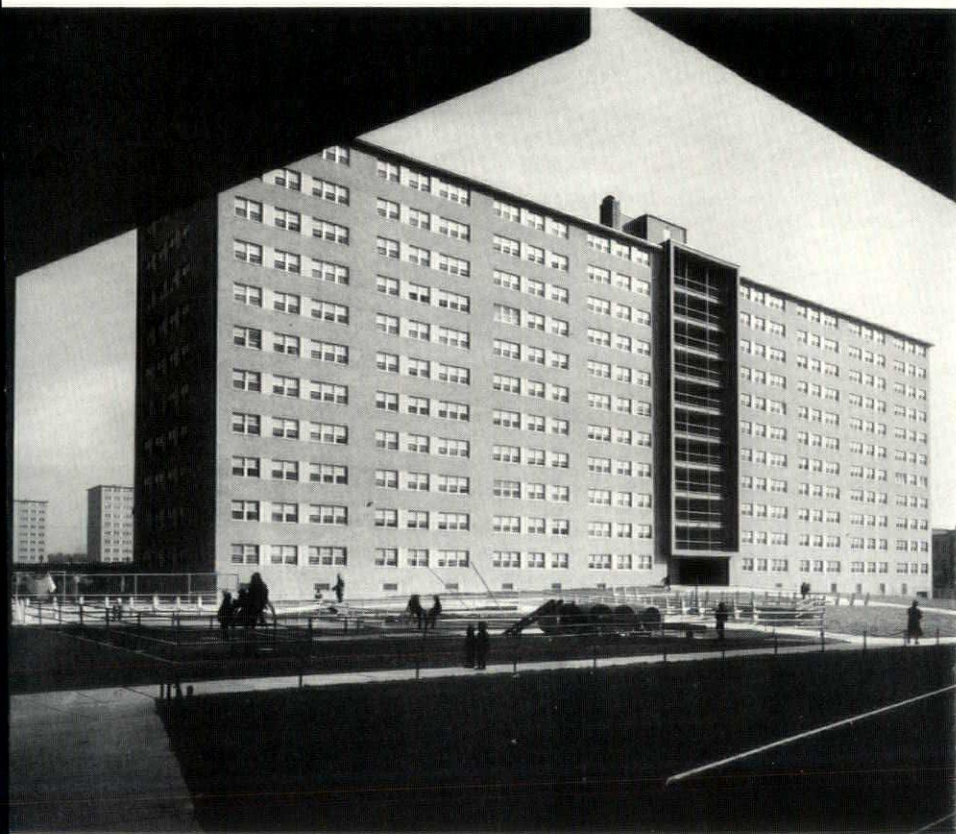
Architect:

**Gaudreau and Gaudreau**  
Baltimore, Maryland

LEXINGTON TERRACE. Public Housing Project for the Housing Authority of Baltimore City. Completed: February 1959. Cost: \$8,000,000.00 @ \$8.50 s.f. Program: to provide 677 low-cost dwelling units of one to four bedrooms on a 14-acre downtown slum site, with at least 100 units in two or three story buildings and consideration for location of actual and proposed streets. Solution: design of one 14-story building (the highest in local public housing history), four 11-story buildings and twenty-five 2-story row houses. Total building coverage: 16% of the site: New school and community play area. *Structural Engineers:* J. L. Faisant & Associates, Inc. *Mechanical Engineers:* Egli & Gompf, Inc. *Landscape Architects:* S. E. Sanders. *General Contractor:* Terminal Construction Co. of New Jersey.



The Hughes Co.

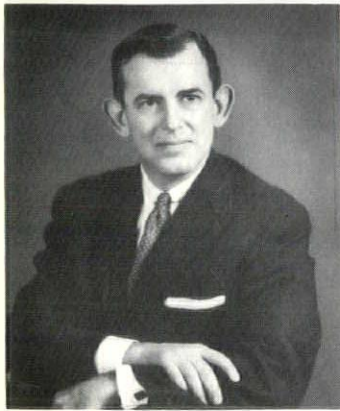


Warren-Scott



# TOWN HOUSES

by John R. Searles, Jr.



Hessler Studio

John R. Searles, Jr. is a municipal economist by vocation and a humanitarian by avocation and combines these two talents to make an excellent housing official. Although he only entered his chosen field in 1946 he has risen rapidly to the top and has served as Executive Director of the District of Columbia Redevelopment Land Agency since 1951. His imagination and farsightedness are apparent in the novel solutions he has encouraged the architects to develop for the great Southwest Washington projects. He served as President of the Washington, D. C. Municipal Officers Club in 1955, in 1957 received a Rockefeller Public Service Award for 9 months' study in Europe and is also the current President of the National Association of Housing and Redevelopment Officials. His contribution to our magazine is most welcome.



Satterlee and Smith, Architects

Ezra Stoller

Urban renewal projects in different cities in the country are providing an opportunity for the large-scale production of town houses. The town house dropped from a position of dignity and social standing in New York, London, Chicago, San Francisco, to the rather melancholy and personalityless row house of a generation or two ago. Architects have a chance in some urban renewal projects to bring the town house back into its own.

Two versions of this revival will be seen in the next two months in Southwest Washington. In Project Area B, Architects Nicholas Satterlee and Chloethiel Woodward Smith, designing for Jim Scheuer and Roger Stevens, have worked out a town house for rent. This will be air-conditioned, have three or four bedrooms, and be insured by FHA. In the next block, I. M. Pei as architect for William Zeckendorf, has undertaken the somewhat more difficult task of designing squares of town houses for sale. This is more difficult because each house must have its own lot and be susceptible to individual ownership.

The modern town house designer has some technical problems which did not worry John Wood, Jr. and Sr. when they drew plans for houses in Bath and Edinburgh. First the town house designer must squeeze twenty to twenty-five town houses on an acre of land in order to achieve a reasonable land cost to total cost ratio. He must do this squeezing in a manner that will make the arrangement of houses appear effortless and the openspace ample. Then he must provide parking space. On this lot which can be little more than 2,000 square feet, there must be a garage or some area to park an automobile.

One solution is a first floor garage entered from the street; the garage and basement thus constituting the first floor of a three story row house. This is expensive and may result in an inordinate number of curb cuts with frequent loss of fine trees. Excessive back out driveways are also traffic hazards.

Another problem is the collection of trash and garbage. Alleys are anathema but the collection of trash from the street side of a front door can be very unattractive. Incinerators are a possibility but tin cans and bottles just can't be ground up or burnt up in any household device currently available.

Mr. Pei is experimenting in Washington with common areas in the center of residential squares. The town houses will have only small court yards and the remainder of the lot area will be pooled in a central plot available to all abutting property owners.



This "common area" can be used for children's play, outdoor eating and other activities, but most of all it will give the occupants of in-town houses an outlook of green and openness which is seldom found in the City. The maintenance of the "common areas" presents certain administrative problems. Among the solutions suggested have been cooperative ownership, a special continuing corporation for maintenance set up by the developer, public agency maintenance, and maintenance by a special community organization consisting of the property owners themselves.

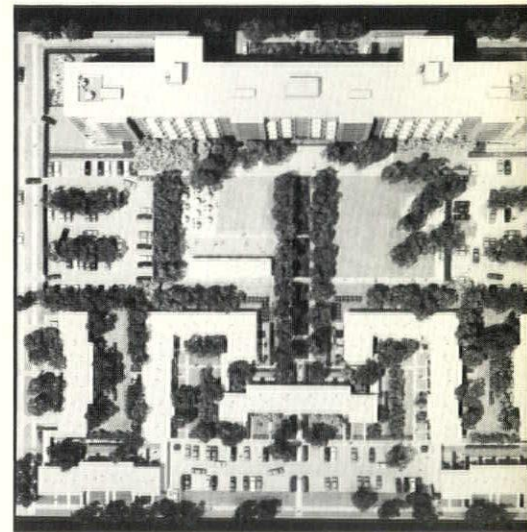
The alternative to the common area is the larger private court yard. This is popular in Georgetown in Washington and is used in Arab houses in the Middle East. The court yard really becomes an outdoor room with all the privacy of the house itself. The town house of this type has the convenience of an apartment with the amenities of a garden cottage.

The arrangement of town houses on a square of land is another difficult and complex problem. Houses can be staggered to achieve a variety of setback or all fronts can be brought up to a uniform building line. The latter is being done in Southwest Project C in Washington. Vernon DeMars' row houses in Richmond, California achieve a very attractive variety in this respect. The houses may be arranged in rows, solid squares or a serpentine layout. I prefer myself the serpentine or swastika layout although this requires special treatment of the corners. It is not possible to have a normal town house with two sides to the open air and two sides abutting adjacent town houses. The corner unit problem can, however, be solved by the construction of walk-up studio apartments, where the design requires them.

If the town houses are built for rent rather than for sale, the designer has an easier job. Parking can be arranged in compounds; each town house need not be on a lot which abuts a street; and there is no problem of forcing individual owners to maintain their property since central maintenance is available. When town houses for rent are constructed, apartments, maisonettes and plus-grannies provide a variety of dwelling types and appearance. The maisonette which is one row house on top of another generally in rows of five or six with an open corridor to provide access to the upper tier are popular in England, particularly for municipal housing projects. The plus-granny is a row house placed on top of a single small one-story unit. The small unit is for "Granny," thus the term plus-granny.

The prognosis for the town house marketwise is good. In Washington the rehabilitation of century old town houses in Georgetown, Foggy Bottom and Capitol Hill has been tremendously successful. New formal modern town houses in the University of Chicago area designed by I. M. Pei and Harry Weese are being sold as fast as they can be built. Public urban renewal agencies are increasingly seeking to balance off high-rise apartment land with town house developments.

Outside of New York it is a fair guess that at least fifty per cent of the land in cleared urban renewal areas will go to town houses in contrast to elevator apartments. This adds up to a major challenge to architects, to land planners and to urban designers. The great town houses of the world are still good after centuries of use. On the other hand we have with us row houses less than a generation old which are ripe for clearance today. Housing like the latter has scared many families to the suburbs. The town houses which are being built in Southwest Washington are designed to bring them back.



*Satterlee and Smith, Architects*

*Ezra St*



# GOOD HOUSES, GOOD HOMES

by Ian C. Mac Callum

Christopher Morley said something to the effect that no man's life is full who has not written a book, had a son, and built a house—in what order these should be done is not clear. Nor does it matter. His house, and of course his architect, is what interests us.

Of the many kinds of buildings—filling stations, schools, offices, churches and what-have-you—the house, for some fault which we think should be corrected, is most seldom designed by a trained man.

The architect, as a group, has never taken the house seriously. In the beginning, the big business man's residence was of personal importance to the architect; recently, he has made an attempt to prove himself a magician with impersonal mass housing. But any success he may have attained in either extreme has left the broad field of real residential work relatively untouched. Which is a pity, for the best chance for mutual understanding and advantage between architect and public lies precisely within this field. Within it lies the best chance for an individual architect and his satisfied client to go on together into happy cooperation on larger commissions. Some architects know this; others, who have tried to break at once into larger commissions upon opening their offices, wish they had.

A client is not readily persuaded that a man who does large things well will, or can, do small ones as well. The architect who can change cities, according to the romantic scripts, will rarely be asked to do a house, nor does he do much to persuade anyone that he could do it if he were asked.

There are not many architects—something in the neighborhood of one in ten thousand. And, of these, relatively few have their own practices because most architects work for other architects. Imagine one member of any other profession serving ten thousand people. So most of those you know, if you can count any at all among your acquaintances, are busy with "important" jobs which could not well be put together without them.

So, very few houses are done by architects. When they are, they are usually good. Their average of excellence, in design and function, is far higher than the average found in other fields of architecture; so good, in fact, that a house designed by an architect can readily be picked out by almost any passerby. Now, an architect is a dedicated man who lives mainly for the satisfaction he gets from seeing his ideas turn into three dimensions. The scale of these dimensions doesn't matter; big or small, the satisfaction is the same. It is the doing that counts and any architect who has tasted the joy of helping to create a home (not just a house) knows its challenge and the reward. That is why his average of excellence in home-building is so high.

If there were more houses for them to do, there would be more architects to do them, and more good houses. The lack of market is the fault of both architect and client. The architect is to blame for it because his profession has never achieved the "common touch." It began at the top by "walking with kings" while doctors began by lancing boils, and lawyers by wrangling over fence lines. The embryo architect begins his schooling full of a romantic idea of past glory and future fame. In school he is encouraged to dream of imaginary great works and he is released without the realistic internship considered a vital part of other professional training programs.

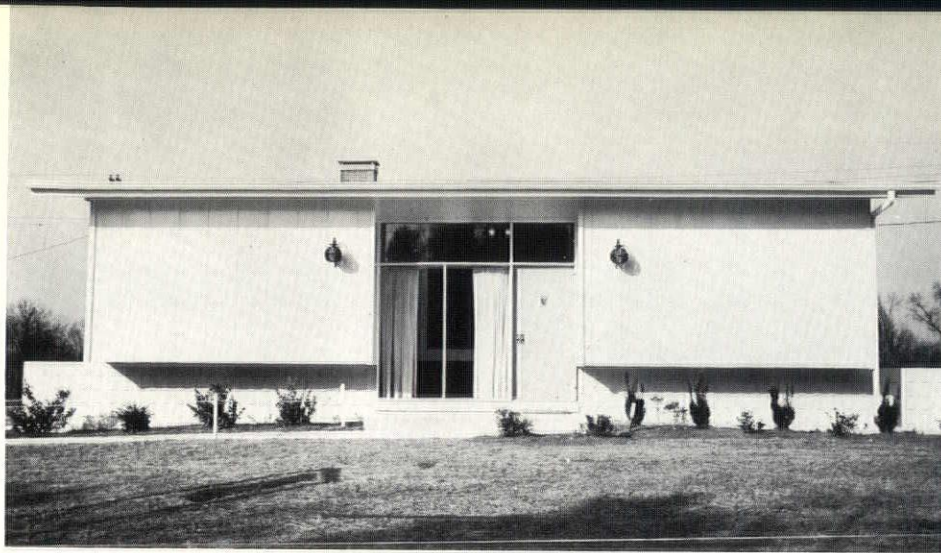
And the client is to blame as well. He would like his house well done and he dreams of someone who might take a personal interest in his problem; but he never really bothers to think out how he might obtain such a man, or whether it might pay off. Few men would prefer a ready-made house, or one like his neighbor's, or one built by a man who by tacit agreement is interested first in making money out of the arrangement. There are ethics in business, of a sort, and there are ethical housebuilders, but the best of them has no foolish qualms about repeating a house that made money for him—he knows he should be able to make a little more on the second and third tries. Why shouldn't he persuade his customer to compromise those dreams a little and be "practical" about this thing?

And the client is afraid, because he can think only of Stanford White and those terrifying costs of Newport or of the strange results of Wright—something for the books, not for him. If he has an architect he must pay that architect, of course; and the pay seems enormous. Yet this same man is conditioned to a 50% mark-up at the corner drugstore, to a 10% builder's profit (plus discounts) or a 7½% fee to a realtor for transferring his old house. He dreams of his personal house, but he has not the wit to realize his dream.

So, very few houses are done by very few architects. But those that are, are good. His profession should make use of that fact to build customer acceptance for itself. More good houses would help everybody, even the builder. The young architect might be taught to do houses in direct contact with clients, in school and in post-school clinics. He might be told that, if he can provide satisfactory *immediate* environment for a number of small clients, better environment for the social body could be more successfully and more quickly provided. Customers and the desire already exist—a wonderful pre-condition from an advertiser's viewpoint.

If the profession will only take the house seriously, clients will no longer read flowery writing jobs about the idealism of the architect and turn from them, with a sigh, to the engineer-builder. He will know his architect as he used to know his doctor. There is no better way for two men to know and to have confidence in one another than to build a house—that *immediate* environment—together. There is no better root system for growth.





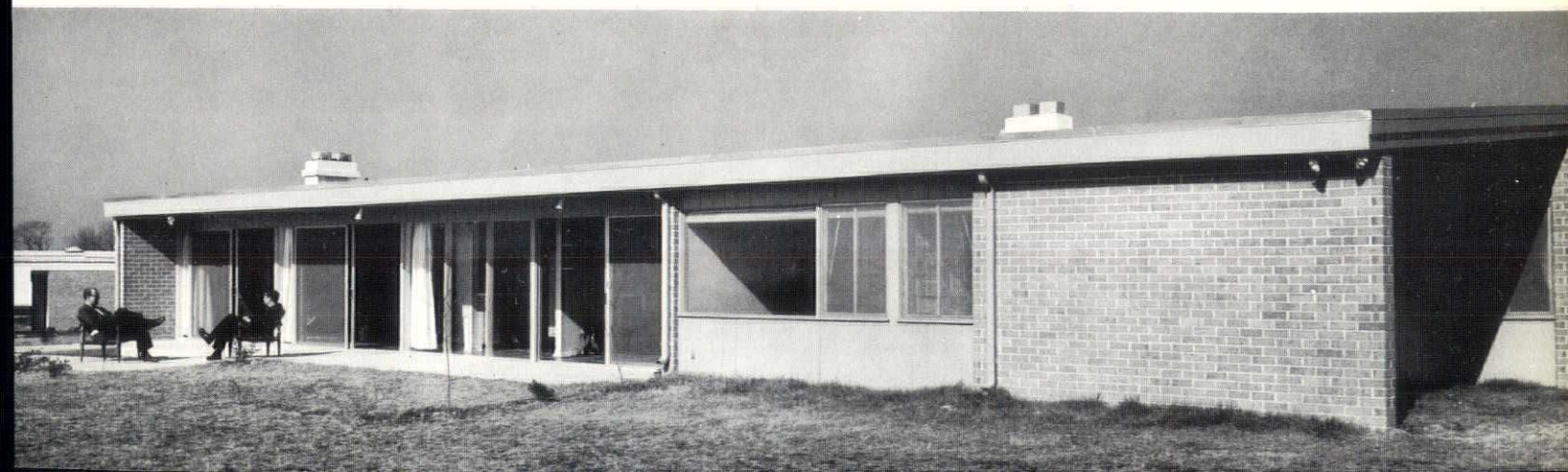
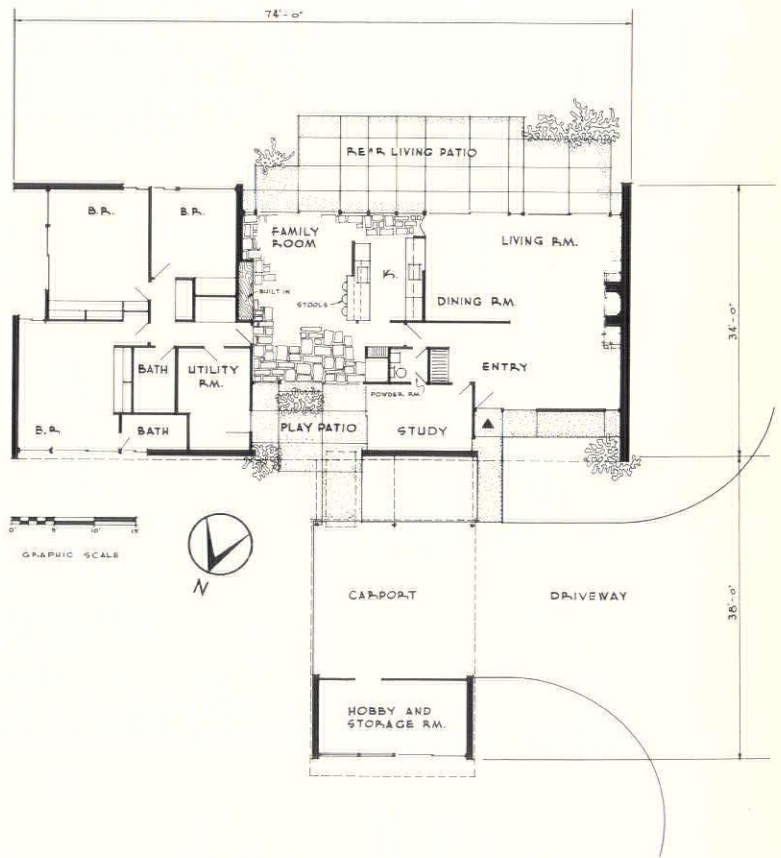
(a)

Architect:  
**Schwab & Jewell**  
 Baltimore, Maryland

BELLE FARM ES-  
 TATES. Baltimore  
 County, Maryland.  
 400 units under con-  
 struction. (a)

GUILFORD DOWNS.  
 Howard County,  
 Maryland. 500 units  
 under construction.  
 (b)

(b)





*Architect:*

**Cochran, Stephenson & Wing**  
*Baltimore, Maryland*

**WINFREE SMITH HOUSE.** Residence of Rev. Winfree Smith. Annapolis, Maryland. 1,050 square feet. Contains living-dining room, kitchen, combination study-guest room, bath, master bedroom. *Builder:* R. O. Wood, Gailesville, Maryland.



*Architect:*

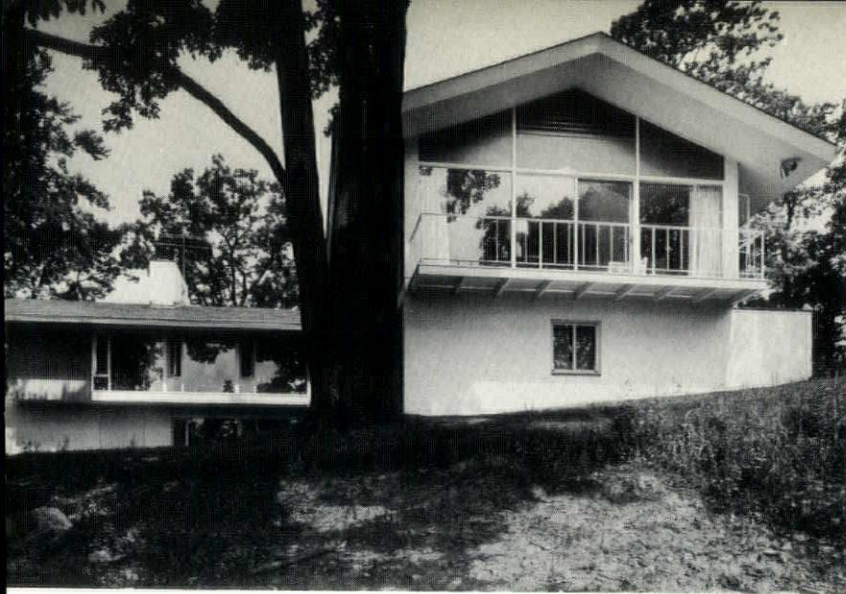
**Alexander S. Cochran Associates**  
*Baltimore, Maryland*

**WINSTEAD HOUSE.** Residence of Mr. and Mrs. Thomas W. Winstead. Lakehurst, Baltimore County, Maryland. *Builder:* R. I. Murray, Stevenson, Maryland.

*Warren-Scott*  
*The Hughes Co.*





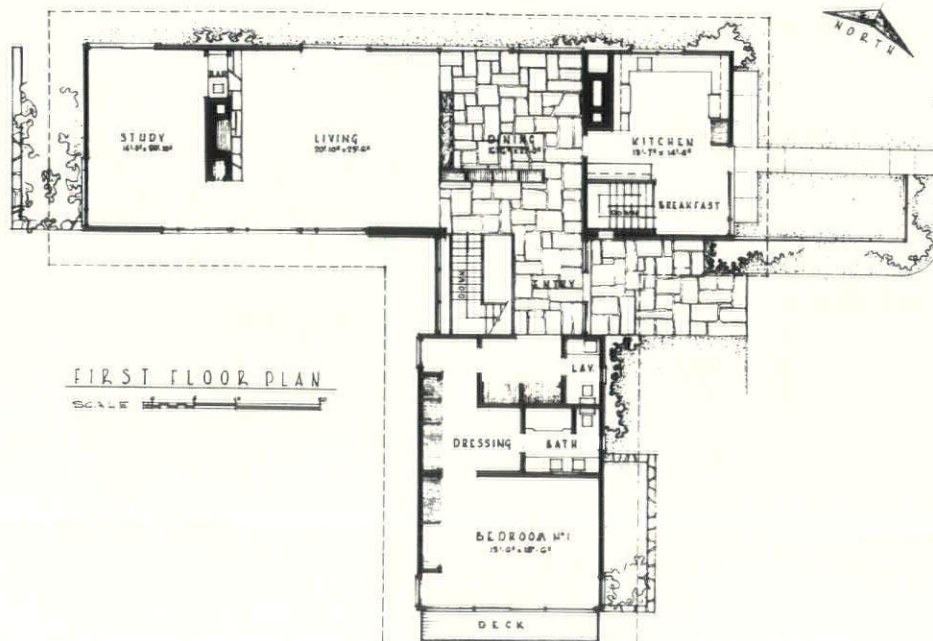


*Architect:*  
**Fisher, Nes, Campbell & Associates**  
 Baltimore, Maryland

RESIDENCE OF MR. AND MRS. DAVID H. HALLE. Park Heights Avenue, Eccleston, Maryland. 5,200 square feet. 64,000 cubic feet. Completion date: January 1957. Ground Floor (not shown) includes: storage, playroom, laundry and heating utility room, maid's room, bath, two bedrooms, bath. *General Contractor:* The Andrew Building Company.



*Fred J. Maroon*



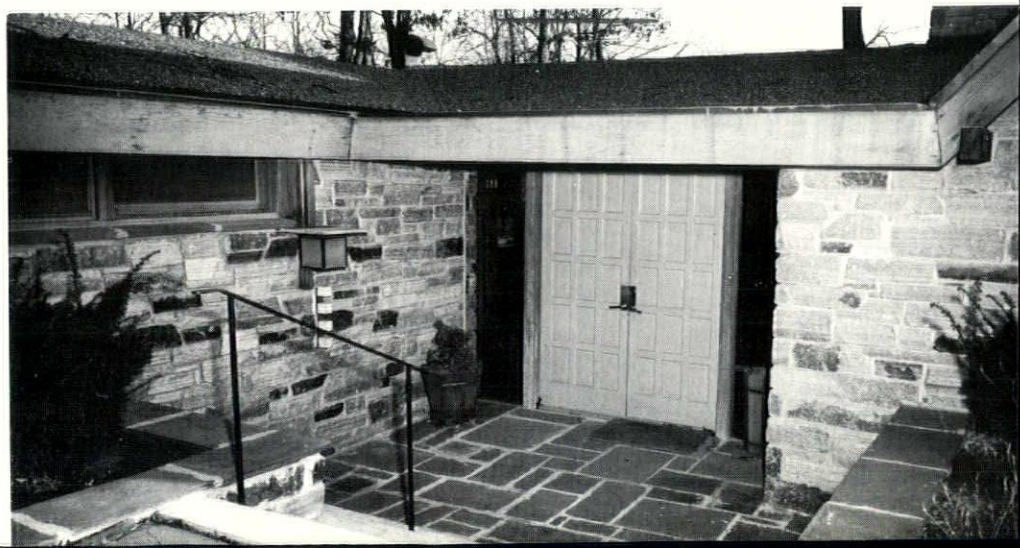


Architect:

**Smith and Veale, AIA**

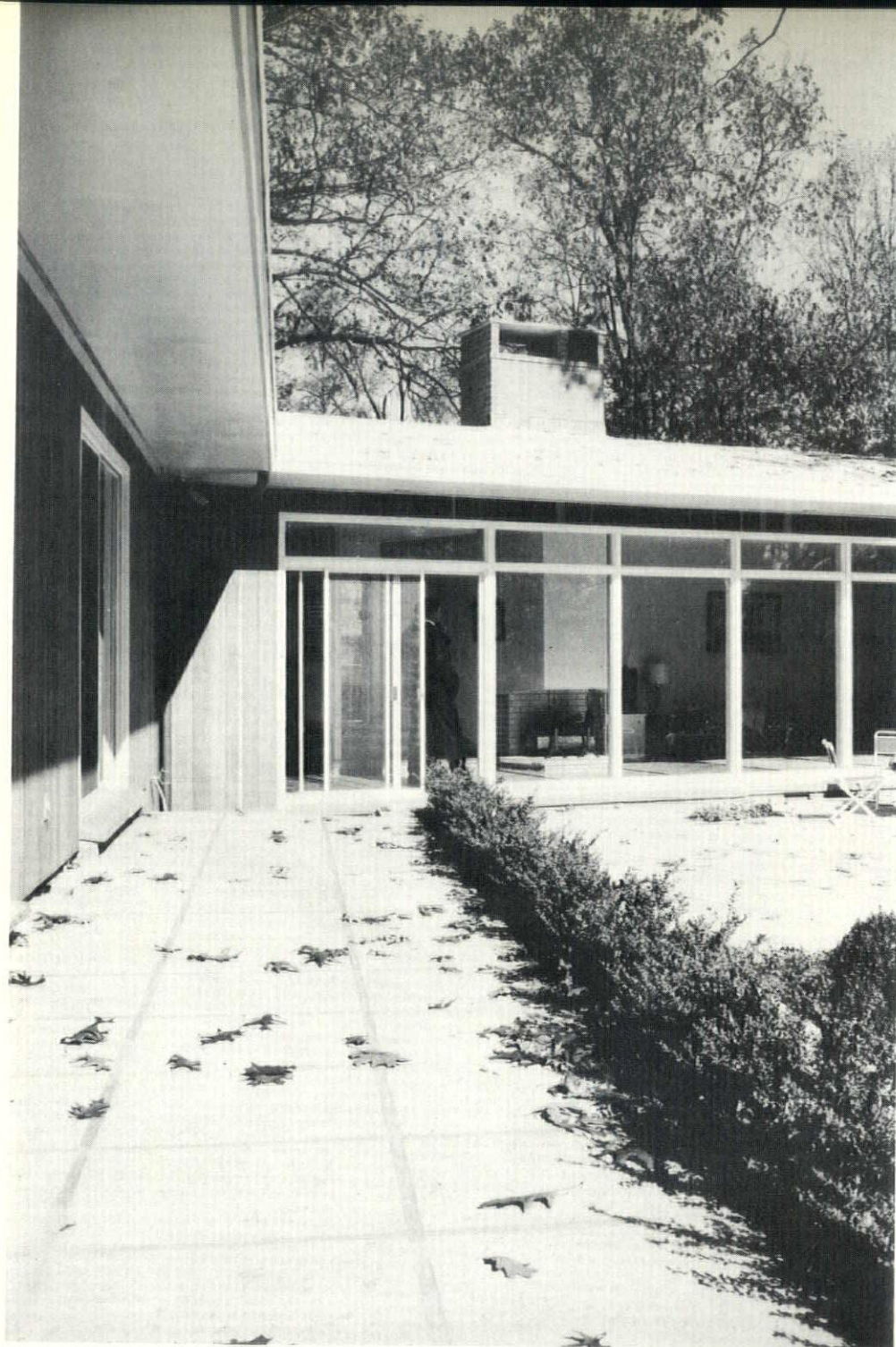
Baltimore, Maryland

BAUMOHL HOUSE.  
3,300 square feet.  
36,000 cubic feet.  
Materials: native  
stone, exterior red-  
wood, redwood struc-  
ture, stone and vinyl  
floors, and walnut  
panelling and cabinet  
work. Design: R. R.  
Fryer, AIA. Struc-  
ture: Perry, Lam-  
precht & Ricker. Con-  
tractor: F. R. Wil-  
liams.



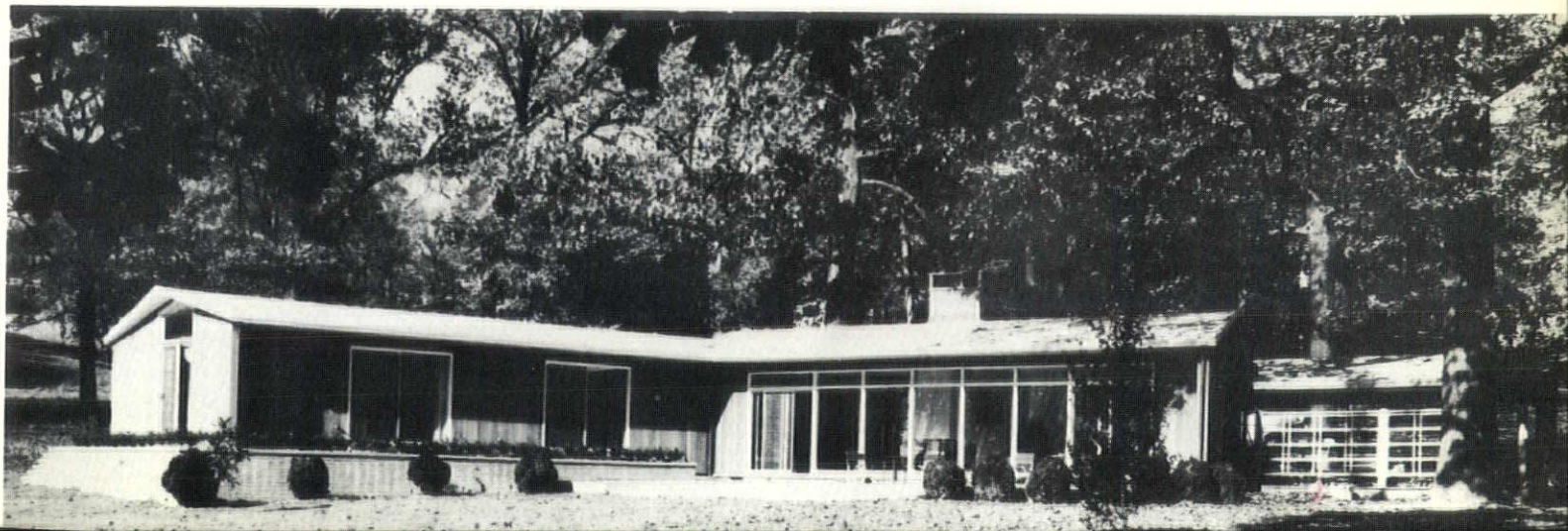


*Architect:*  
**Locke & Jackson**  
*Baltimore, Maryland*



*Van Durand*

HOUSE FOR MR. PETER D. KEYSER. Garrison Forest Road, Owings Mills, Baltimore County, Maryland. 2,590 square feet. Completion date: November 1955. Site: one acre lot at bottom of hill sloping gently to the South. Program revolving around generous terraces for outdoor living: living room, dining space, kitchen-laundry, master bedroom, dressing room and bath, guest room and bath, maid's room and bath, two-car carport. Exterior: bleached redwood siding with white trim and white built-up roof. Interior walls: plaster. Interior floors: parquet block. *Landscape Architect:* Martin Funnell. *Builder:* Raymond J. Rill.





Architect:

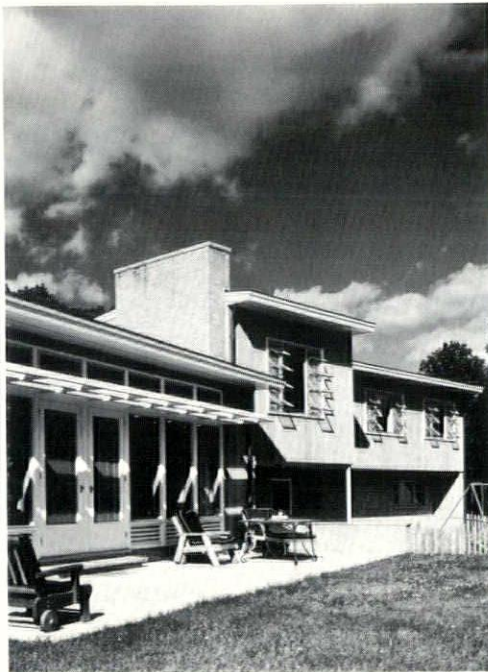
**Tyler, Ketcham & Meyers**  
Baltimore, Maryland

RESIDENCE OF DR. AND MRS. MITCHELL MILLER. 815 Lake Avenue, Baltimore 10, Maryland. 5,337 square feet. *Mechanical Engineer:* James K. Wolford. *Builder:* Property Construction Company.

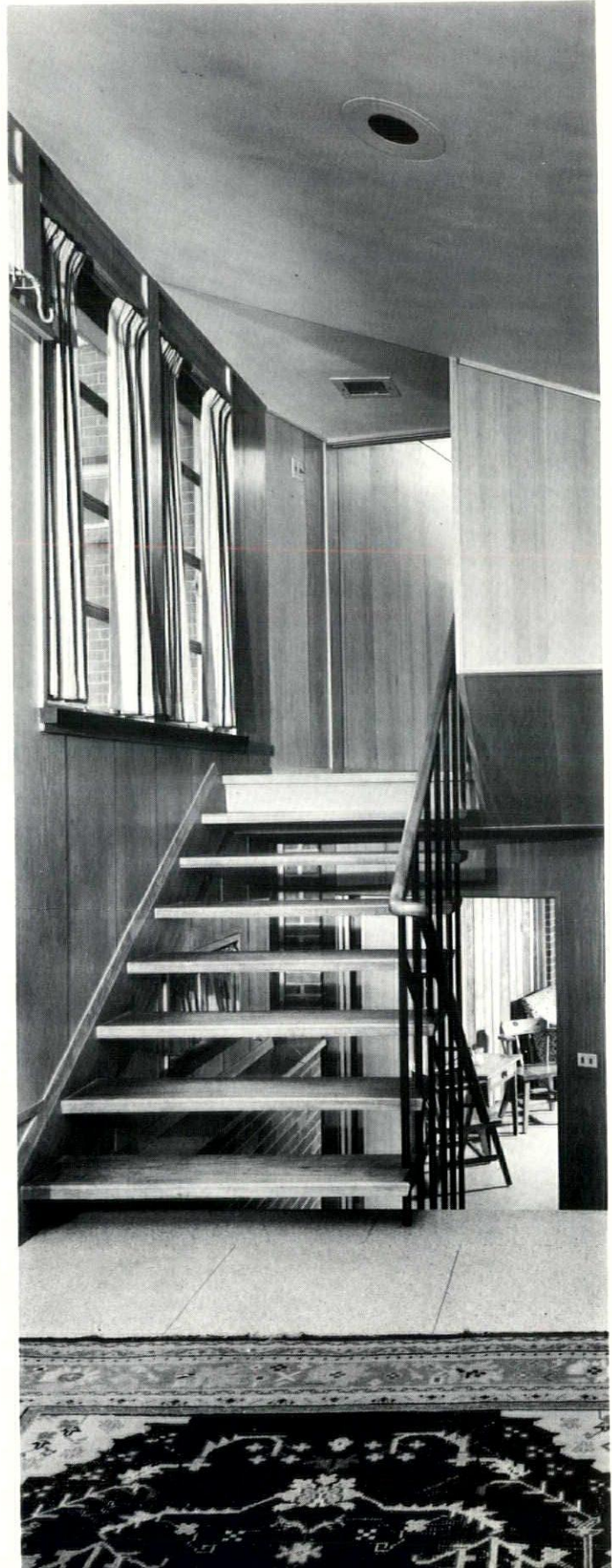
Holmes I. Mettee



Holmes I. Mettee

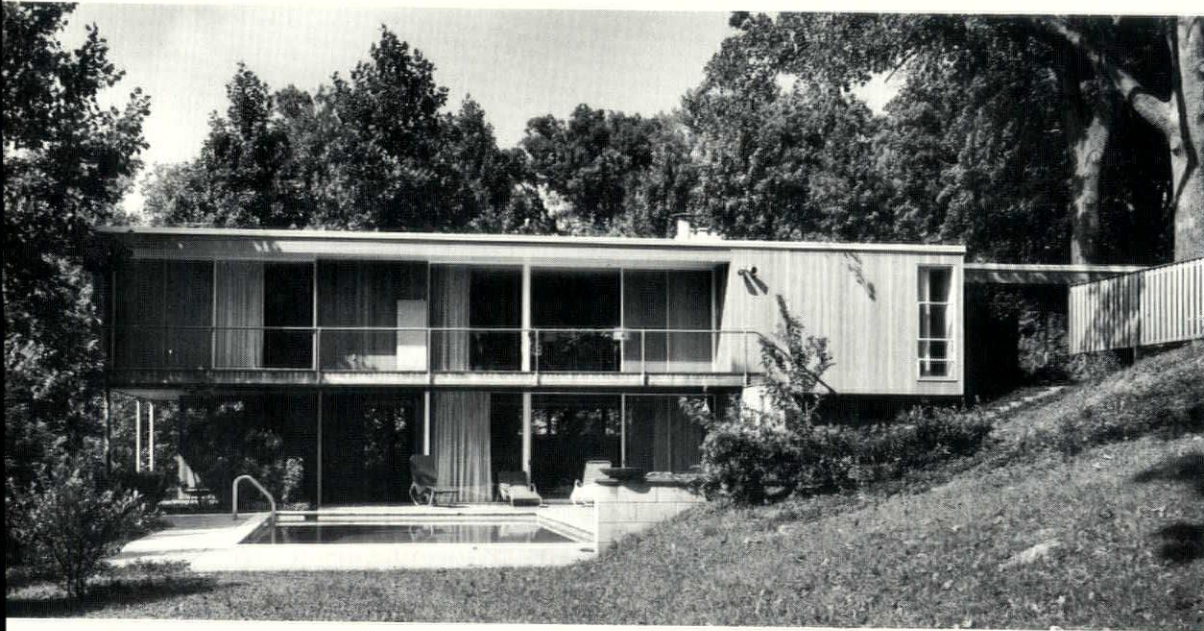


blakeslee-lane, inc.

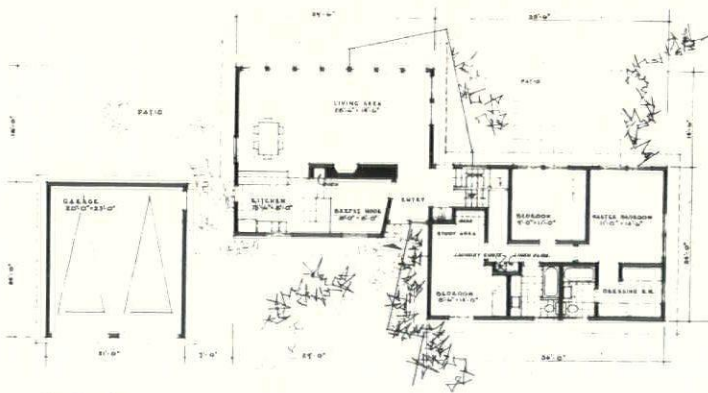




*Architect:*  
**Wilson & Christie**  
 Towson, Maryland

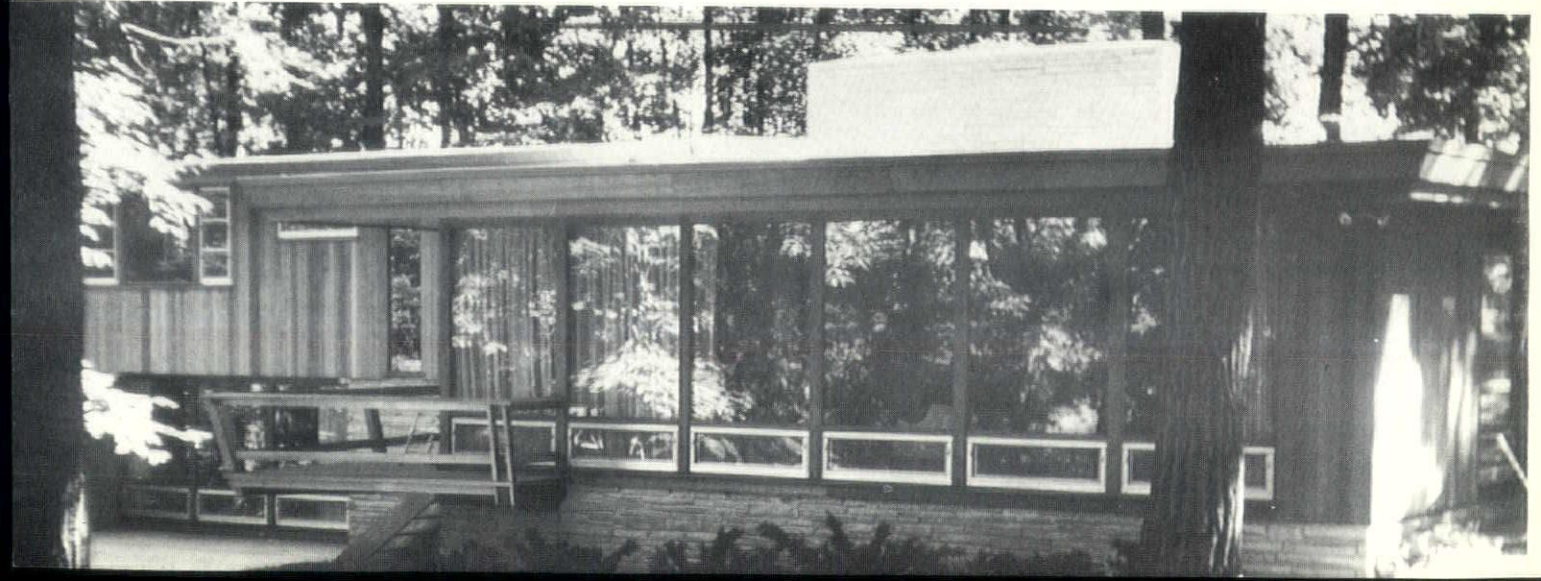


RESIDENCE OF MR. AND MRS. WILLIAM G. ROBERTSON, Baltimore County, Maryland. 3,201 square feet. Problems: steep site, privacy for pool area, preservation of existing trees. *General Contractor:* Arthur K. Bosley.



*Architect:*  
**Thomas R. Silcox, AIA**  
 Baltimore, Maryland

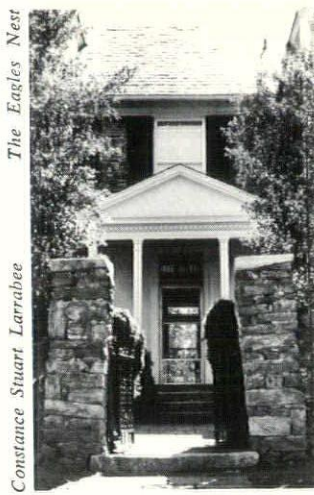
RESIDENCE OF MR. AND MRS. DONALD W. CHRISMAN, Hampton, Baltimore County, Maryland. 2,500 square feet of usable floor area. Tri-level house designed to meet natural contours of the site. Interior designed for ease of maintenance, privacy and comfortable living. Exterior of natural-finish redwood and tan-colored natural shelf stone. *Builders:* John H. Knight and Arthur K. Bosley.



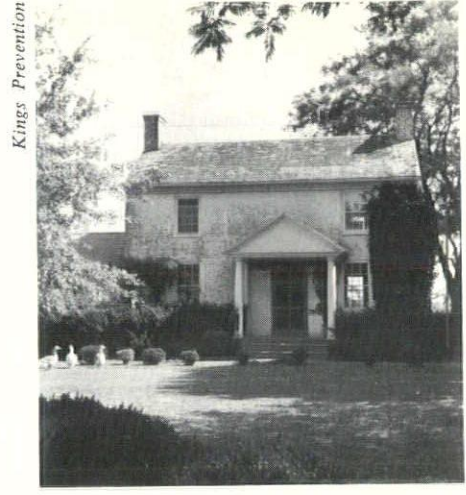




The Hughes Co. Mount Clare



The Eagle's Nest Constance Stuart Larrabee



Kings Prevention

## PROLOGUE TO THE PILGRIMAGE

by Mrs. Hugh McD. Martin



Our authoress, Mrs. Hugh McD. Martin, nee Mary Paulding Murdoch, has what you might call a vested interest in the architectural profession—her husband is an Associate Architect with the firm of Taylor & Fisher, an Associate Editor of *The Architects' Report* and an esteemed member of the profession. Mrs. Martin was born in Portsmouth, Virginia. She graduated from the Emma Willard School (Troy, New York) and Sweet Briar College. Her two teen-age daughters now attend The Garrison Forest School. In addition to her lifetime interest in civic affairs, she has been a teacher, tutor, club president—and admits to a special interest in the study and practice of parliamentary procedure. Over the years, she has written articles for newspapers, magazines and professional journals. Her personality and ideas are a welcome asset to this issue of our magazine.

Spring sets the stage in the state of Maryland with green magic on the hills, pink coats in the valleys, and white dogwood like a snowstorm through the forest. It does not wait in the wings but suddenly returns, as if awakened by the bugle notes at the Hunt Cup races, cocksure of the welcome of its old familiar thrill. Once again, it is the time of the Maryland House and Garden Pilgrimage. Once again, the homes of Maryland extend an invitation to a pleasant shore where the *pace* of living has retained its natural charm—not slow as much as leisurely, not fast but lively!

The twenty-second annual Pilgrimage opens doors, modern and colonial, in nine counties from Saturday,

April 25th through Sunday, May the 10th. The names of the counties read like the roster of the British royal family—Charles and Anne, Kent and Cecil—but the names of the houses have an enchantment all their own. Betty's Delight and Plenty, the paradox of Cellar Hill, Widehall and Pleasant Valley, My Lady's Manor and all the other Manors to the manor born. The gardens, polished for the reviewing stand, range from trim box and flaming tulip to the arboretum of the old Mill in Harford County and that nationally known patriarch of Talbot, the four hundred year old Wye Oak. Herein are pictured only seven of the many gracious homes.

One of the stately spots of Baltimore is the seat of Mount Clare, the oldest mansion in the city, dating back to 1754, favorite residence of Charles Carroll, the Barrister, and his wife Margaret Tilghman. Bought by city fathers with a vision, Mount Clare has been restored by its custodians, the National Society of the Colonial Dames of America in the State of Maryland, who have fitted the original Carroll pieces into their accustomed places. The diary of Mary Cary Ambler of Virginia contains this 1770 item: ". . . the House where this Gentr & his Lady reside in summer stands upon a Very High Hill and has a fine View of the Patapsico River, you step out of the Door into the Bwlg Green from which the Garden Falls and there is a complete Uniformity of Each Side. . . ." The soft pink brick entrance facade is dominated by columns and a Palladian window, while four unusual pilasters, partly of glazed brick, characterize the garden elevation. A bus will shuttle to and from Mount Clare from the intriguing new walking tour of Mount Vernon Place.

Even on a gray day, The Eagle's Nest In Baltimore County has infinite charm. Perched in the clouds looking into the basin of Loch Raven and the valley





Burning Woods



of the Jehosophat—now Dulaney Valley— its ancient stone seems to vanish in the sky. The wing of the house, around 1690, contains the old kitchen, paved in firm dark brick, with a tiny stair having a vaulted ceiling and half-timber wall which looks as if it might lead to the abode of Rumpelstiltskin! Inside the main house, probably mid-1700, are delightfully proportioned rooms filled with heirlooms, original polished pine floors, and such an atmosphere of warmth, as if a party were always in progress before the sparkling fire, perhaps reflecting the qualities of the owners, Mr. and Mrs. J. Marsh Matthews.

In southern Kent on Lovely Cove off Langford Bay is a small brick house built in 1779 with the beguiling name of "King's Prevention," about which the owners, Lt. Colonel and Mrs. Sterling Larrabee, have evolved an imaginative theory that theirs may have been coastguard headquarters used to prevent smuggling. They have rescued it from neglect; the reddish brick dust shade gleams once more, and five years of cultivation have transformed field into flower.

Legends cling to the Peggy Stewart House in Annapolis which was built for Thomas Rutland in 1763 in the heyday of the social whirl of the colonial state capitol. Its second owner, Anthony Stewart, merchant, was forced to burn his brig, the *Peggy Stewart*, named for his daughter, because he paid the despised tax on tea. This fashionable town house on the quaint brick sidewalks of Hanover Street has been beautifully restored and furnished to the Queen's taste by its owners, Mr. and Mrs. J. Pierre Bernard. It is near the matchless Hammond-Harwood House reclaimed to splendor as the main beneficiary of the Pilgrimage.

Of glass and stone, with pyracantha espaliered against the walls, as modern as Futurama, up a winding lane and unseen from the road is Burning Woods in the famous Green Spring Valley. Charred logs out-

Drayton Manor



Constance Stuart Larrabee

side the entrance presage the name, a sort of inspired "joke" according to the owners, Mr. and Mrs. David Kaufmann, Jr., who cleared the land by burning. When the smoke lifted, a rare Phoenix had arisen, somewhat Japanese in character, fascinating from every angle. It is an inside-outside house, glass enclosed, so that the feeling is of living amidst the trees. The furniture is cleverly devised to fit each space with tricks and surprises, and the effect is wholly uncluttered.

On the romantic Eastern Shore, in Kent County, stands the regal home of Mr. and Mrs. Frank B. LaMotte. Imposing and symmetrical, the beauty of this Georgian mansion built on a grand scale from an original 18th Century plan, lies in its formality and tranquility. Glossy lawns and terraces lead to marvelous vistas across Still Pond Creek. Inside are garnered treasures of antiquity, a cut-glass Waterford chandelier from the Isle of Guernsey, French wall-paper hand-block in 1816 by Joseph duFour, and a carved mantel depicting the Battle of Lake Erie.

Lovely Sotterly, part of Resurrection Manor, a grant from Lord Baltimore himself, still remains in family hands, belonging to Mrs. Mabel Satterlee Ingalls, a descendant of the original owner. Laid out with dependencies, a smoke house, and a "Necessary," the house is considered perfect, but the Chinese Chipendale staircase has one flaw—a missing piece! It is said that the indentured servant who made it finished his term and left an unfinished stairway. Sotterley rises with a breath-taking view above the Patuxent in St. Mary's County where into Chesapeake waters sailed Leonard Calvert, younger brother of Cecil, 2nd Baron Baltimore, in 1634. Here began Maryland, a proper note on which to end a prologue to the House and Garden Pilgrimage, a distinguished tradition of Marylandia.

Sotterly



J. H. Schaefer & Son

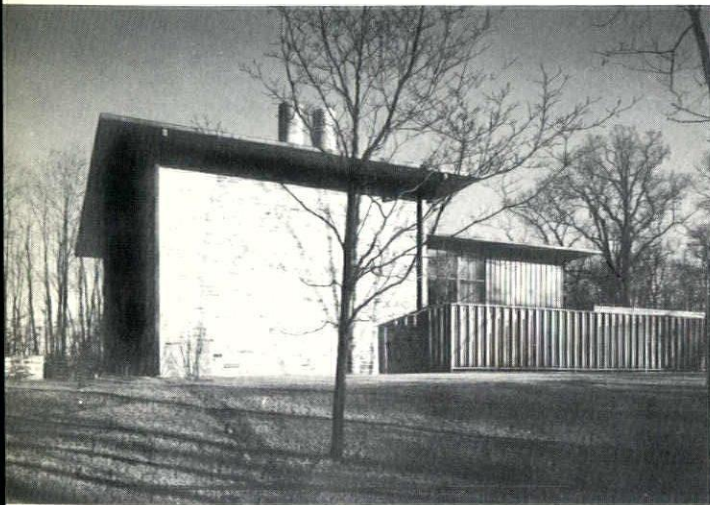
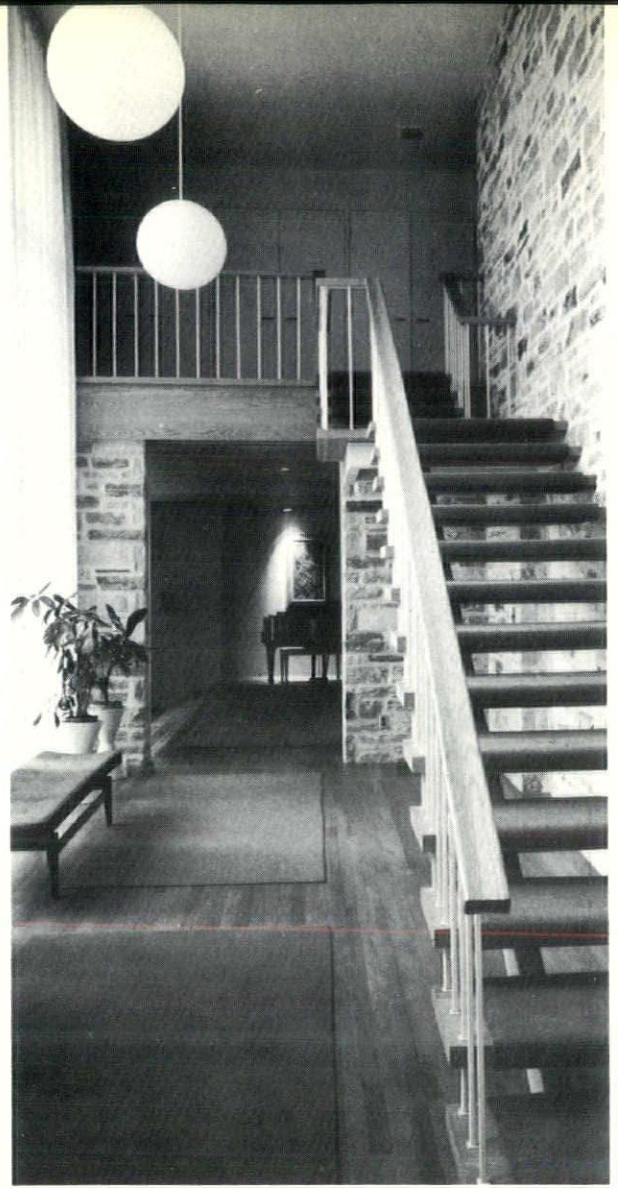


*Architect:*

**Rogers, Taliaferro & Lamb**

*Baltimore, Maryland*

PRESIDENT'S HOUSE, GOUCHER COLLEGE. Towson, Maryland. 5,400 square feet. 61,200 cubic feet. Cost: \$115,267.00. *Builder:* Harry A. Hudgins Company. *Mechanical Engineer:* William H. Thompson. *Landscape Architect:* Bruce Baetjer. *Interiors:* Anne Hatfield Associates.



*Warren-Scott*

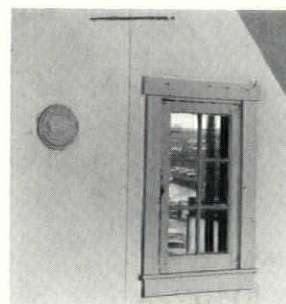


## SLICER HOUSE

Historic Annapolis, Inc. has engaged Dr. Henry Chandlee Foreman, A.I.A., Easton, Maryland, as architect for the restoration of the historically important Slicer House on Pinkney Street, Annapolis, which the Society purchased last year. The architect, who has done a number of restorations, is currently working with the Society's Preservation Committee.

The Slicer House was built about 1720 on Lot 88 owned by Gov. Thomas Bladen and leased by Edward Smith, an innkeeper. An inventory of the house made in 1723 by Edward Smith gives the exact list of furnishings in the eleven rooms of the house. In later years the dwelling was owned by the artist, Francis B. Mayer, whose paintings of historical subjects like "The Burning of the Peggy Stewart" are well known in Maryland.

In discussing the restoration of the Slicer House, Dr. Forman, who has lived in Williamsburg, noted that a true restoration means reconstructing a building as far as possible back to a certain time or period. This procedure differs from the popular conception which usually means only renovation and repair and a lot of white paint. For this reason he prefers the word "Reconstruction" to "Restoration."



Warren-Scott

Since the Slicer House was almost entirely done over about 1780-1800 in the fashion of the Post-Revolutionary Period, the Board of Directors of Historic Annapolis has decided to restore it by retaining the interesting vertical panelling of the 1720 period which appears in some of the rooms, and by keeping the mantels and woodwork of the later period in others.

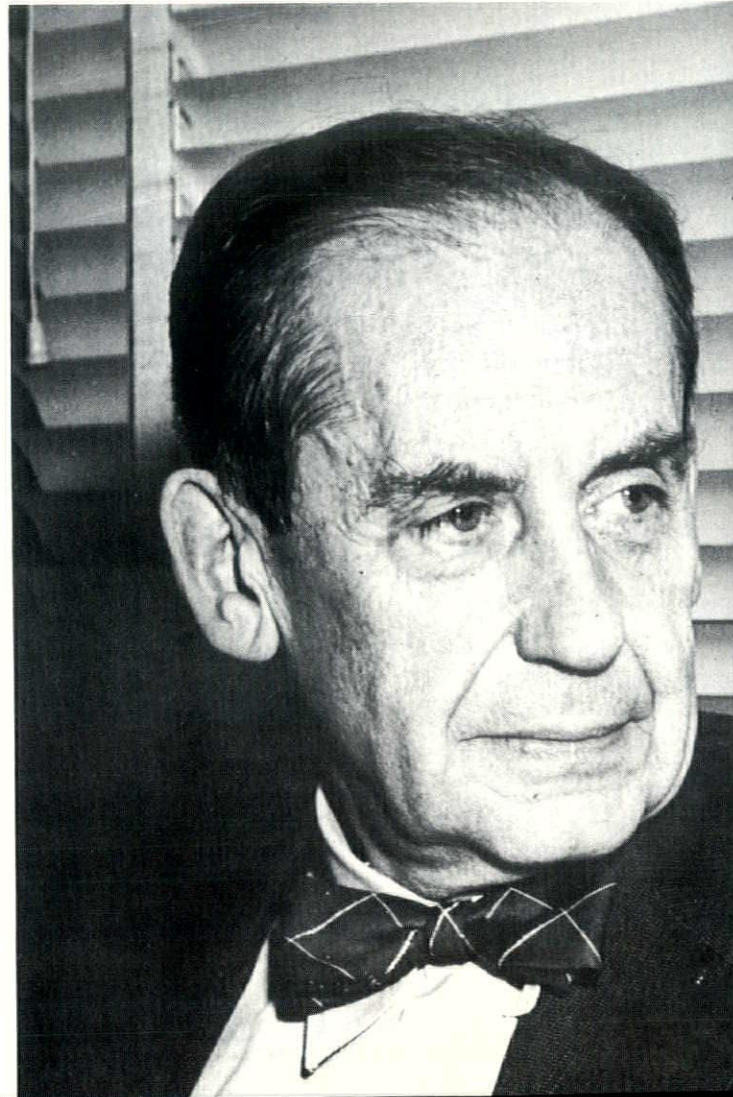
The framework of the main part appears to be of the 1720 period, and of the wing, a picturesque pavilion, slightly later. This addition, with its separate door to the street, is believed to have been the shop of William Slicer, prominent cabinet maker of the 1760s, who lived in the house. The overhanging second floor motif in the wing is one of the few known in the South. Also to be noted is the fine stairway, about 1780-1800, with its interesting newel posts.

For a true restoration there are three necessary steps, Dr. Forman has pointed out: (1) Archaeological—tracing foundations of parts of the building which have been destroyed and studying the artifacts excavated on the site; (2) Historical—collecting everything of a pictorial or manuscript nature about the building; (3) Architectural—careful research on the building itself.



## WALTER GROPIUS AIA GOLD MEDALIST

*Walter Gropius, world famous architect and professor emeritus at Harvard University, has been named the winner of the 1959 Gold Medal of The American Institute of Architects. He will receive the coveted award at the AIA Annual Convention at New Orleans, Louisiana, in June. Mr. Gropius was born in Berlin, Germany, in 1883, and moved permanently to this country in 1937. At the end of the first World War, and until 1928, he was the first Director of the Bauhaus School of Applied Arts at Weimar and later Dessau, Germany. His fame as one of the pioneers of contemporary architecture began with his design of the new Bauhaus Building in Dessau, Germany. At Harvard, Mr. Gropius has become known as an outstanding architectural educator. His aim has been to widen the outlook of architectural students toward an integration of architecture, town planning and landscape architecture, and from there to a close contact with other specialties.*







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No matter how well a house has been planned and designed, it is not a home until the interior is ready for occupancy.

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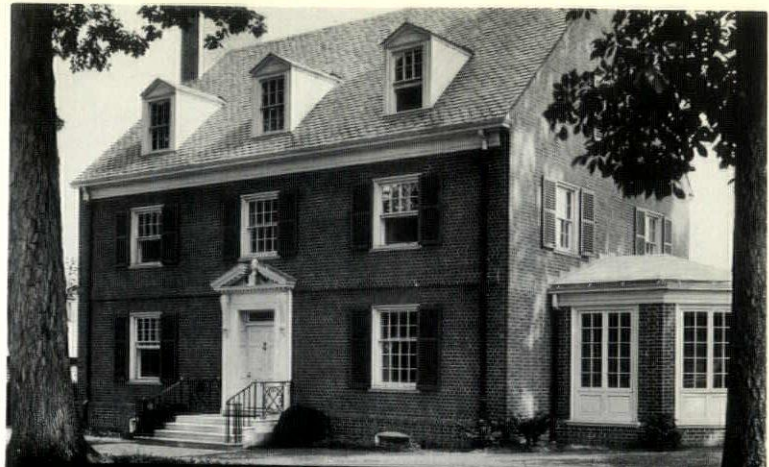
Our staff of interior designers are all members of the American Institute of Decorators.

*(Illustrated)*

*In suburban Baltimore—an interior designed by Chambers—featuring white marble floor, a recessed hand woven rug in the conversation area, matching exactly the peacock and blue tweed of the upholstered furniture. The buffet in the dining area is suspended against a wall of raspberry silk. The fireplace paneling is of quarter cut walnut.*

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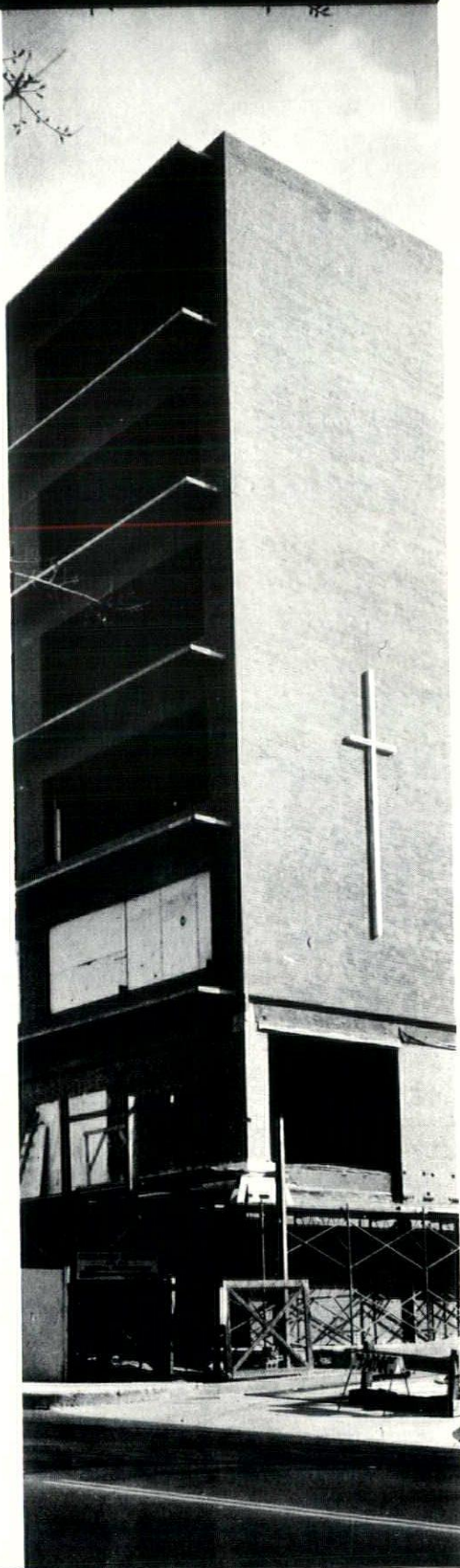
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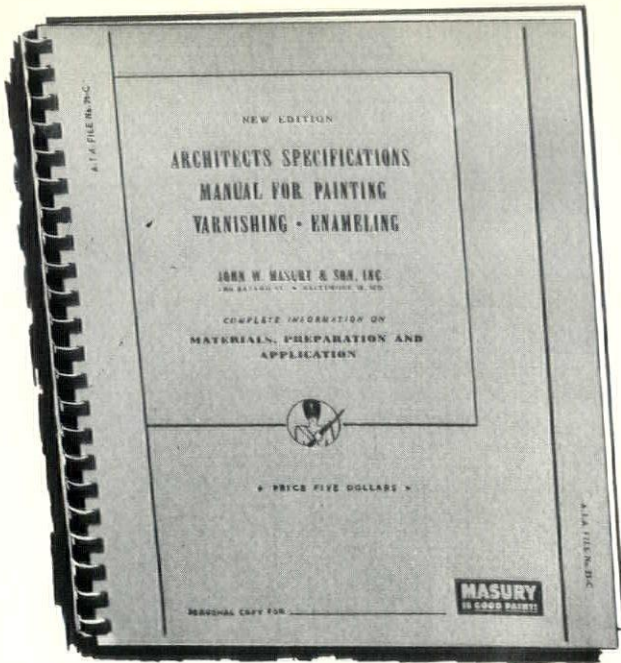
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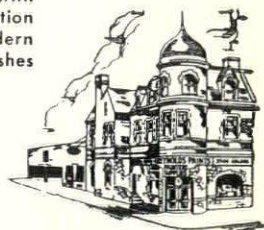
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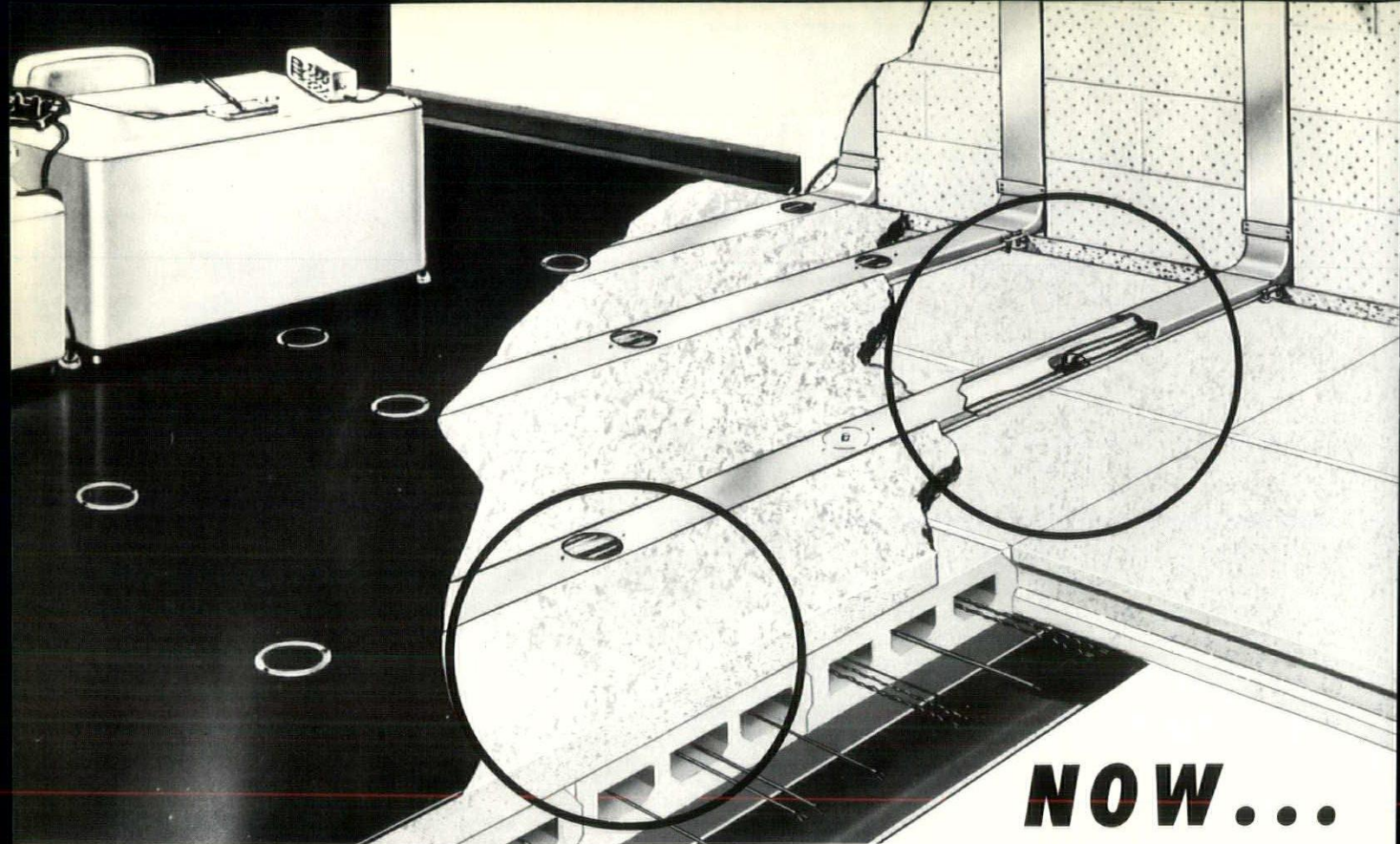
**TITLE:** *Gardenville Office*  
**OWNER:** *The Equitable Trust Co.*  
**LOCATION:** *5317-19 Belair Road*  
**GENERAL CONTRACTOR:** *Cathedral Contractors*  
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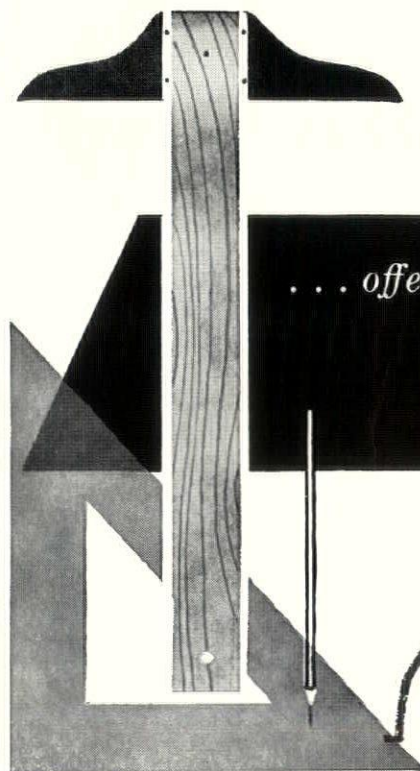
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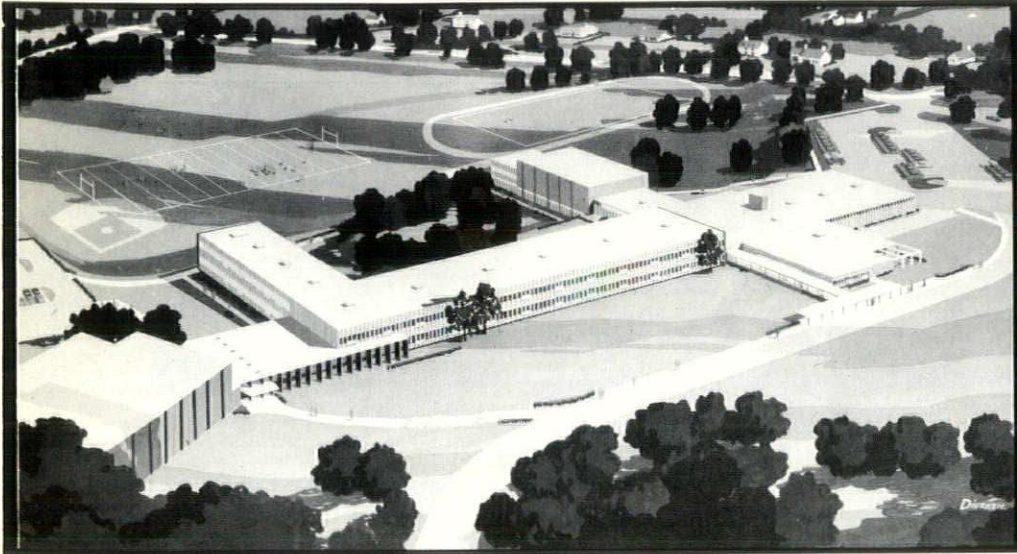
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Methodist Church,  
Washington, D. C.

**Architect:** Leon Chatelain, Jr., A. I. A.

**Builder:** Martin Bros.

**Architectural millwork furnished by:**  
C. O. Wurzberger & Sons

## WATERFRONT RESTORATION

To plan for the future the past must be understood. To interpret that past, buildings such as the Slicer House are needed. Acclaimed by architects and historians, it is a landmark of the waterfront area. Historic Annapolis, Inc., now owns Slicer House and must raise \$20,000 to complete purchase and restoration. Its preservation is a vital part of the plan to restore waterfront square, a project of extreme historic significance as Annapolis has more of its 18th century waterfront buildings intact than any other colonial city. Important from an educational standpoint, this project will also bring increased commercial activity on Market Space and will be an economic asset to the community.

The harbor of Annapolis was well known when Annapolis, a small town on the edge of wilderness, was granted its city charter in 1708. A tobacco port and shipping center, it had been Maryland's provincial capital since 1694. The charter was recognition of its growing importance in the province of Maryland, and in the American Colonies where cities were few and far between and most of the continent was still occupied by its original owners, the redmen.

Proud of its status as a chartered city, Annapolis expanded. Picture its harbor in 1708. Brigantines, schooners and sloops bringing supplies and colonists to settle the Province of Maryland. Picture the houses and taverns on the waterfront square, visited by delegates to the Assembly, and by travellers from England and nearby colonies. To be seen, also, on the waterfront were docks and warehouses built to hold tobacco, the crop that brought wealth to the middle colonies. Only in the mind's eye can that early Annapolis be seen. Of the many early houses here at the beginning of our history, documented so far, are Carroll (the Immigrant) House, the Sands House, the Slicer House. They are important because they are the key to understanding the background of this country. Men who lived in houses such as these laid the ground for the political and economic growth of Maryland. Their efforts built our 18th century town, with its State House, fine Georgian mansions, pre-Revolutionary offices and stores along the waterfront built to serve the tobacco trade, the economic backbone of the colony and the forerunner of today's great mercantile industry.

### RECOMMENDED READING:

ARCHITECTURAL RECORD, February 1959.

Shepley, Blufinch, Richardson & Abbott.

FORUM—March 1959 "Density by Design"

AIA JOURNAL—March 1959

"The Charles Center Project" by A.C. Rogers.



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## BALTIMORE CHAPTER NEWS AND NOTES

Philip Will, Jr., first Vice-President of the American Institute of Architects and partner in the architectural firm of Perkins and Will of Chicago, addressed the annual meeting of the Baltimore Chapter at the L'Hiro-delle Club in January. In a well illustrated talk on school design he startled and challenged his audience, which included several school officials, with examples of successful "open corridor" schools, that is, schools in which the classroom doors have been omitted and only low rows of lockers separate the classrooms from the corridors. Considering the national reputation of Perkins and Will as outstanding school architects it might be well to note his contention that good design and beauty exemplify sound economics while poor design and ugliness result in inefficiency, waste of space, greater maintenance costs and ultimate rejection by the pupils. If we were all as firm in our convictions as Mr. Will it is probable that we would produce better school buildings and create a better environment for learning.

At the February meeting, Raymond Puchinelli, Director of the Rinehart School of Sculpture gave a most provocative talk on art and architecture. He emphasized the need for the integration of a feeling of nature with architecture and the other fine arts. Form develops "style" and "style" develops with form and if one achieves "form" one has attained "style" he contended. Mr. Puchinelli further insisted that empathy must be more a part of our daily visual experience, and he suggested that juvenile delinquency is the result of the rejection of the decadent surroundings our cities offer.

Architectural photographer, Robert Lautman, spoke to the March meeting about the aims and responsibilities of his profession in trying to present architecture to the public. He followed his talk by sharing some of the tricks of the trade used to give third dimension and dramatic effect to a picture.

In the truly glamorous setting of the Greenbriar at White Sulphur Springs, West Virginia, the Middle Atlantic Conference of 1959 came off last month with flying colors. The "meat" of the session was in the almost terrifying talks by Dr. Don Foley, of the University of California, and Dr. Bergstrom, of the Martin Company, who insisted that we not only get up to date and stay up to date but that we must also get ahead of progress. Rapid change is the new dominant factor of our age and there is very little time for adjustment. The greatest impact was made on the conference by Dr. Albert Hastorf, Prof. of Psychology

at Stanford University, when he proved by demonstration that what we know to be square our clients may not, what we think is black our clients may think is white and in fact, Gertrude Stein notwithstanding, a rose may not be a rose.

The Baltimore contingent, sixteen strong, also enjoyed the brief respite from work, some joining Castro's Irregulars on horseback, the older set testing their ever failing skill on the golf course, temporarily improved with snow hazards, while the more energetic toured the mountain paths on the romantic bicycle built for two.

It was a great weekend for which we will be ever grateful to our hosts of West Virginia and Virginia.

Thomas R. Silcox, A.I.A. has opened an office at 2516 North Charles Street for the general practice of architecture.

Thomas Jewell recently addressed a large audience at the Pratt Library on the subject of residential design as part of the "Homebuyers School" presented by the Home Builders Association of Maryland.

David Q. Scott was among our members to visit the recent convention of American Association of School Administration in Atlantic City. His firm, Warren and Scott, made slides of many of the exhibits thus giving them a collection of slides on schools from all over the country. They will be glad to show them to anyone interested.

The Chapter welcomes the following new members:

Corporate Members:

William Paul Trulio, Jr. of Taylor & Fisher  
Karl E. Boehk and James S. Turner, Jr. both of Hopkins & Pfeiffer

Associate Members:

Benjamin Stevens of Lucius White, Edward White & Associates; Mrs. Marjorie C. Dozier of Cochran, Stephenson & Wing; George Kostritsky, The Planning Council of the Greater Balto. Com.; George Rabinek.

The Baltimore Association of Commerce has announced the establishment of "The Metropolitan Baltimore Planning Award" to be given every two years in recognition of outstanding work in the planning profession. Van Fossen Schwab has been appointed as Chapter representative to the Award Committee. Seymour Tatar was subsequently appointed to the subcommittee that will select and propose data for consideration for the award.



## RETIREMENT and TAXES

Be sure to write your Congressman about the Keogh Bill (H.R. 10) which would grant self-employed individuals the same privilege given to employed persons who are granted a tax deferral on a limited portion of their income set aside for retirement.

## MAJOR MEDICAL INSURANCE

The Building Congress and Exchange of Baltimore has revised its group insurance program and added \$10,000 in major medical insurance protection for employers, employees and their dependents.

This insurance goes into effect whenever medical expenses accumulated in a twelve month period exceed \$1,000. In many instances a substantial portion of the first \$1,000 will be paid by the basic group plan of the association. This new type of insurance is a very different concept of protection than the standard limited hospital and surgical insurance. The Building Congress and Exchange will gladly furnish the details to those who are interested.

## NEW OFFICERS of the BALTIMORE CHAPTER

At the January meeting of the Baltimore Chapter, ARCHIBALD C. ROGERS was installed as President (see inside front cover) and VAN FOSSEN SCHWAB as Vice President. Upon graduating from the University of Pennsylvania in 1948 with "Major Honors" he joined the Office of James R. Edmunds, Jr. and then was with Meyer and Ayers before starting his present firm of Schwab and Jewell. He is now a member of the Board of Architectural Review for the State of Maryland, an Affiliate member of the American Institute of Planners, a member of the Citizens Planning and Housing Association and was a member of the faculty of McCoy College of Johns Hopkins University for four years. Van Schwab is one of the Chapter's most active members, having chaired some of its most important committees. He is well qualified for this new office and deserving of the honor that goes with it.

Elected Secretary for the ensuing year was EDWARD C. WHITE, partner in the firm of Lucius White, Edward White and Associates, which enjoys one of the largest architectural practices in the area. He is a graduate of McDonogh School and the University of Pennsylvania where he received his Bachelor of Architecture Degree in 1942. His extra-curricular activities have included a term as Secretary and Director of the Junior Association of Commerce, membership in the Kiwanis, the Engineers' Club and the University Club.

The new Treasurer, W. McNEILL BAKER, is a native of Spokane, Washington, and an Associate of the Office of James R. Edmunds, Jr. He received his professional training at Cornell University and served his apprenticeship in New York and West Coast offices. His primary interest is in hospital work which includes Johns Hopkins Hospital, the Lutheran Hospital of Baltimore as well as hospitals in Puerto Rico and Harford, Frederick and Dorchester Counties.

Besides filling this new office he also serves the profession as head of the Architectural Design Course at McCoy College of Johns Hopkins University.

## Association of Commerce

### Architectural Awards Contest

Nominations of buildings of architectural merit completed in Baltimore City and adjacent communities in the years 1957 and 1958 are invited for entrance in the Baltimore Association of Commerce Eighth Architectural Awards Contest.

Entries must be made by May 8. They must be submitted to the Baltimore Association of Commerce, 22 Light Street, Baltimore 2, Maryland, attention of the Civic Bureau. Accompanying information must include date of completion; names of owners, architect and builder.

Competition will be within the following classifications:

- |                 |                             |
|-----------------|-----------------------------|
| 1. Industrial   | 5. Individual houses        |
| 2. Commercial   | 6. Public buildings         |
| 3. Apartments   | 7. Miscellaneous, including |
| 4. Group houses | substantial alterations     |

Each entry must be accompanied by at least one glossy photograph, size 8 by 10 or larger.

Judging will be based upon these criteria:

1. Exterior design.
2. Suitability of exterior design to use.
3. Artistic and practical use of materials.
4. Adaptability to site and neighborhood.

The judges will be three in number, two from out of the city and one from the local community. All will have professional status.

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The **summer issue**, appearing in July, will feature Commercial Buildings. In our expanding communities and economy such new building types as Shopping Centers, Drive-in Banks, Motels and Parking Garages have come into their own and remodeling is an ever-increasing factor.

Submissions on these and all conventional types should be in the editor's hands not later than Monday, June 1st.

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## EVENTS OF SPECIAL INTERESTS TO ARCHITECTS

- April 4 to May 17** . . . *WALTERS ART GALLERY, "LIFE IN ATHENS"*  
Athens in her Greatest Days.
- April 5** . . . . . *NATIONAL GALLERY OF ART, "SCULPTORS VIEW OF THE FINE ARTS"*  
**4:00 P.M.** . . . . . By Sculptor Naum Gabo
- April 6** . . . . . *WALTERS ART GALLERY, "ATHENS AND THE ATHENIANS"*  
**8:15 P.M. to** . . . . . Illustrated lecture by Dorothy K. Hill, Curator of Ancient Art
- May 10** . . . . . *THE ANDREW W. MELLON LECTURES SUNDAY AFTERNOONS*
- April 13** . . . . . *WALTERS ART GALLERY, "ATHENS, HER BUILDINGS AND HER ART"*  
**8:15 P.M.** . . . . . Illustrated lecture by Dorothy K. Hill
- April 19** . . . . . *THE PEALE MUSEUM*  
**10:30 A.M.** . . . . . Historic Railroad Tour to Harpers Ferry over "Old Main Line" of B & O Railroad
- April 20** . . . . . *WALTERS ART GALLERY, "ATHENS AND HER FESTIVALS"*  
**8:15 P.M.** . . . . . Illustrated lecture by Dorothy K. Hill
- April 21** . . . . . *CONSTRUCTION SPECIFICATIONS INSTITUTE*  
**8:00 P.M.** . . . . . 1520 18th St., N.W., Washington, D. C.  
"Spex School," Frederick Tilp AIA, Program Chairman  
"AIA General and Special Conditions"
- April 22** . . . . . *BUILDING CONGRESS & EXCHANGE*  
**6:30 P.M.** . . . . . Spring Dinner at Engineers Club  
"Space Travel, Past-Present-Future" by John DeNike, The Martin Company
- April 24 to May 24** . . . . . *1959 BALTIMORE INTERNATIONAL EXHIBITION OF PHOTOGRAPHY*  
Presented by the Baltimore Camera Club and sponsored by The Peale Museum
- April 25 to May 10** . . . . . *MARYLAND HOUSE & GARDEN PILGRIMAGE*
- April 25** . . . . . *BALTIMORE MUSEUM OF ART, "AGE OF ELEGANCE; THE ROCOCO AND ITS EFFECT"*  
Major Exhibition 1958-59 Season
- April 25** . . . . . *NATIONAL GALLERY OF ART*  
"Masterpieces of Impressionist and Post-Impressionist Painting"
- April 27** . . . . . *WALTERS ART GALLERY*  
**8:15 P.M.** . . . . . The first of a series of 5 illustrated lectures, entitled "Previews for Travellers"  
"The Frick Collection," New York by its Assistant Director Harry D. M. Grier
- May 3 to May 24** . . . . . *NATIONAL GALLERY OF ART*  
Sixteenth American Music Festival, Mr. Richard Bales, conducting
- May 4** . . . . . *WALTERS ART GALLERY*  
**8:15 P.M.** . . . . . "The Gardner Museum," Boston by Dr. Theodore Low
- May 8, 9 and 10** . . . . . *BALTIMORE MUSEUM OF ART WITH JOHNS HOPKINS UNIVERSITY*  
Symposium "The Spirit of the 18th Century Art, Literature and Music"
- May 11** . . . . . *THE WALTERS ART GALLERY, "THE TAFT MUSEUM" CINCINNATI*  
**8:15 P.M.** . . . . . By its Director, Miss Katherine Hanna
- May 13** . . . . . *BALTIMORE CHAPTER AIA*  
Monthly Meeting.
- May 15** . . . . . *DEADLINE FOR ENTERING*  
\$25,000 Annual Design Competition sponsored by the Mastic Tile Corporation to "Stimulate Better Living for the Middle Income Family"
- May 18** . . . . . *THE WALTERS ART GALLERY, "THE PHILLIPS ART GALLERY,"* Washington, D. C.  
**8:15 P.M.** . . . . . By Miss Minna Newman
- May 18 and 19** . . . . . *PEABODY INSTITUTE*  
Peabody Opera Company will present Domizetti's "Don Pasquale"
- May 10** . . . . . *CONSTRUCTION SPECIFICATION INSTITUTE*  
**8:00 P.M.** . . . . . 1520 18th St., N.W., Washington, D. C.  
"Spex School," Frederick Tilp, AIA, Program Chairman  
"Modern Design"
- May 25** . . . . . *THE WALTERS ART GALLERY*  
**8:15 P.M.** . . . . . "Dade County Art Museum" on Biscayne Bay, Miami  
Its curator, Mr. E. R. Hunter will lecture on Vizcaya
- June 16** . . . . . *CONSTRUCTION SPECIFICATIONS INSTITUTE*  
**8:00 P.M.** . . . . . "Spex School," Frederick Tilp, AIA, Program Chairman  
"Millwork"
- June 20** . . . . . *ST. JOHN'S COLLEGE*  
**11 A.M.-5 P.M.** . . . . . Annapolis Arts and Crafts Festival
- June 22** . . . . . *BALTIMORE BUILDING CONGRESS & EXCHANGE*  
Annual Golf Outing—Hillendale Country Club
- June 22-26** . . . . . *NATIONAL CONVENTION, AMERICAN INSTITUTE OF ARCHITECTS*  
New Orleans, Louisiana
- June, July and Aug.** . . . . . *HISTORIC ANNAPOLIS*  
Daily Guided Walking Tours—10:30 A.M.-1:30 P.M.



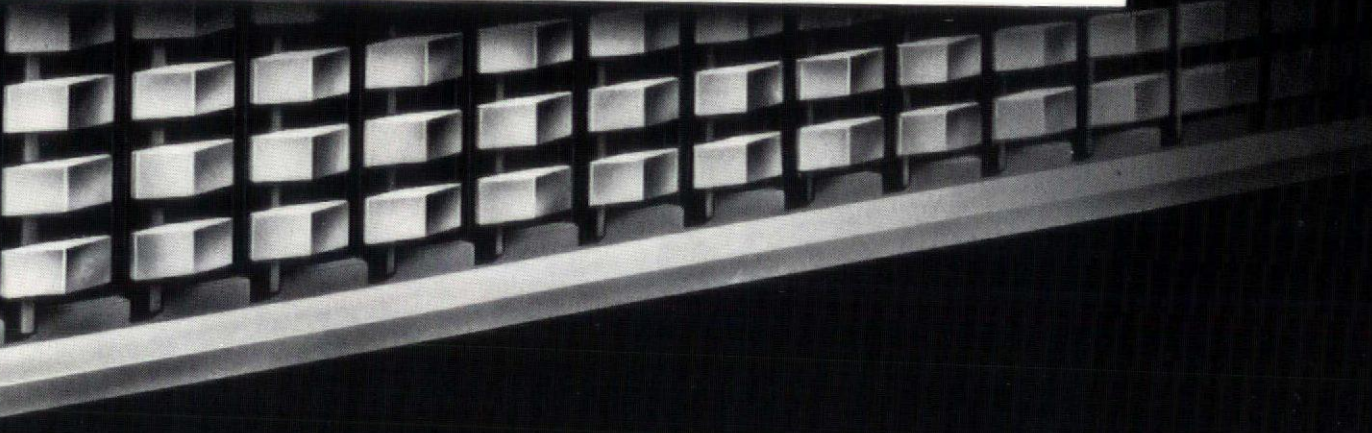


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