

Library

WINTER
1959

ARCHITECTS' REPORT

AMERICAN INSTITUTE
BALTIMORE • WASHINGTON
OF
ARCHITECTS



eccle sias tical



people in architecture



President Paul L. Gaudreau for the past year has taken time from his active practice, one of the largest in the area, to direct the Chapter during the past year. He has not only furnished dynamic leadership both locally and regionally but has stirred an unusual number of committees into activity. His leadership is also expressed through his membership on the Planning Board of Baltimore County and on National Alumni Board of Catholic University. He can take pride in a job extremely well done for which the chapter should be very grateful.



Wilbur H. Hunter, Jr., Director of the Peale Museum of the City of Baltimore, is a native of Brooklyn, N. Y., a graduate of the Naval Academy and holds a Master of Fine Arts degree from the University of Denver. Although not an architect by training or in practice, architecture seems to be both his vocation and avocation. His efforts to present the History of Baltimore have made him an authority on its architecture and planning. Under his direction the Peale Museum has staged exhibits on "The Architecture of Baltimore" in 1953, "A Century of Baltimore Architecture" in 1957, and "Baltimore Architecture, Past, Present and Future" in 1958, and sponsored numerous lectures on architectural history and design.



Roland L. Cavalier, vice-president of MacCarthy Company, Inc., has been elected President of the Building Congress & Exchange of Baltimore for the coming year. He has served this association in many other capacities in the past.

A native Baltimorean, Jack was educated in the Baltimore public schools and Baltimore City College. During World War II, he saw transport duty with the U. S. Merchant Marine in the Mediterranean and South Atlantic theatres.

He has been active in civic affairs, having served on committees of the Red Cross, Community Fund and the Junior Association of Commerce and a member of the Engineers' Club and the Catonsville Kiwanis Club, of which he is a past director. He has also served as a regional director of the American Society of Architectural Hardware Consultants.



Conrad Protzman, 1907-58, president of the architectural millwork firm bearing his name, died on November 12, 1958.

A member of a family that has been cabinet makers for more than three generations, he began studying his craft before coming to this country. In 1939 he founded his first firm with his brother and in 1954 started the present firm. Besides exhibiting a great sense of pride and craftsmanship in his work he was very active on committees in the Building Congress and Exchange.

To his family and associates we extend our sincere sympathy and best wishes for success in continuing his successful business.

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

Exhibit Policy

- 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 of the ARCHITECTS' REPORT or not. Material not accepted will be returned so noted to owner.

By following the above policy, we have, in two issues, presented projects by 18 different architectural firms representing 41 principals and over 60 corporate members of the AIA.



Architect:
William F. Stone, Jr.
Baltimore, Maryland

St. Paul's Church, 1693

Through the glass doors installed in
1955, the passer-by can view the chancel
and altar which are perpetually lighted.

Table of Contents — Winter 1959

ARCHITECTS' REPORT-Vol. 1, No. 2

EDITOR: Grinnell W. Locke, AIA.

	Page
Frontispiece—Entrance, St. Paul's Church, Baltimore <i>William F. Stone, Jr., Architect</i>	1
Editorial <i>Webster was Right</i>	3
The New Churches of Europe <i>George E. Kidder Smith</i>	4
Church of the Redeemer <i>Pietro Belluschi, Architect</i> <i>Rogers, Taliaferro & Lamb, Assoc.</i>	6
Har Sinai Religious Center <i>Meyer & Ayers, Architects</i>	8
St. Paul's Evangelical Lutheran Church <i>Gaudreau & Gaudreau, Architects</i>	9
All Saint's Protestant Episcopal Church <i>Cochran, Stephenson & Wing, Architects</i>	10
Ascension Lutheran Church <i>Ronald S. Senseman, Architect</i>	11
Loyola College Chapel <i>Gaudreau & Gaudreau, Architects</i>	12
University of Maryland Chapel <i>Hopkins & Pfeiffer, Architects</i>	13
St. Luke's Church <i>Rogers, Taliaferro & Lamb, Architects</i>	14
Our Readers Comment	15
1958 Craftsmanship Awards	16
President's Letter	31
Chapter News and Notes	32

We wish to acknowledge the fine assistance rendered in the preparation of the second issue by a special committee headed by Archibald C. Rogers and including Messrs. Henry Powell Hopkins, FAIA, Lucius A. White, AIA, Lucien Gaudreau, James I. Campbell, Warren Bowersock, John R. Orrick, W. Merle Shockey, Thomas R. Silcox, Francis Taliaferro, Arthur M. Weber, David H. Wilson and Edward Yee Wing.

PRODUCTS & SERVICES

U. S. Plywood—Weldwood Architectural Paneling; Payne Studios—Mosaic Glass Windows, page 18/Page Church Furniture, page 19/Baltimore Concrete Plank, page 20/Metal Construction Services Corp.—Fenestra Products Hampshire Corporation—Mills movable partitions, page 21/Paturzo—"Pat" Blox & "Glo-Tex"; Monumental Brick—Alwine Face Brick, page 22/National Builders Hardware Association, page 23/Talbott & Degele—Hufcor Accordian Doors; Arrow Cabinet—Cabinet Work, page 24/Burns & Russell—Spectra-Glaze, page 25/Conrad Protzman, Inc.—Millwork & Cabinetwork; Kalman Floor Co., Inc.—Low Maintenance Floor Topping, page 26/MacLea Lumber—Architectural Hardwoods & Softwoods; H. Chambers Co.—Interiors, page 27/The Upco Co.—Hydroment Colored Concrete Floor Hardener; National School Furniture Co., page 28/Eastern Products—Metal Acoustic Ceilings Reynolds Paint Co.—Masury Paints, page 29/Rink Building Systems, Inc.—Butler Roof Systems; Tecfab—Precast Structural Panels, page 30/Baltimore Brick Co.—Homewood Face Brick; Blumcraft of Pittsburgh—Tube-line Low Cost Railings, inside back cover.

WEBSTER WAS RIGHT

When Webster defined architecture as the "art and science of building" he succeeded in compressing into a few words a text upon which many sermons have since been based. Although his separate words are clear, their combination admits of endless interpretation.

There are many who interpret art as artiness, who think of architecture as merely an icing on a cake made of ornamentation and superficially applied. Others, engrossed in the word "science," think of it as a clever device for sheltering against the elements or a means of building within a budget, or as planning in space. To some, who see only the word "art", architecture is large scale inspirational sculpture. They are all right to a degree but none is entirely right.

Perfect building, balanced in art and science, is created by a few who know that architecture must satisfy its definition in its broadest interpretation. Being ideal, such work is rarely done.

Too much of our construction is mere building, built without thought of art. Science is reduced to arithmetic, to compliance with obsolete zoning regulations, to a study of the least the law will allow. Its arithmetic serves mainly the band-of-investment theory, the recapture of capital, and leaves us with monotonous rows of standardized dull shapes covering a maximum of earth. The icing on the oatcake is a certain shininess and some splotches of synthetic color.

Providing shelter against the elements is probably the thing modern architecture does best. Although we no longer intend to build for eternity, or even for permanency, we have become superexpert at foiling and supplementing nature. General protection against wind, rain, snow and bitter cold was until recently considered a satisfactory performance. Our clients now expect micromatic controls of light added to supplement the natural, plus constant temperature, plus ideal humidity, steady air velocity and complete decontamination, not to mention noise and sound control. To many, the inclusion of these controls is the hallmark of success.

One of the strangest of paradoxes is the need to build within a strict budget, in a land wherein money is no longer of great value. A prominent mortgage banker recently spent an hour expounding to an audience his belief that the sole criterion of architectural

success is the meeting of a budget. It is this setting up of a budget as the sole standard of success that is disturbing. It can result only in the budget being set progressively lower and in the building being successful for a day only—the day the bills are paid.

We talk a great deal about the planning of space, perhaps more than ever we did before. The words sound learned and the purpose seems worthy, but aren't we really talking about meeting a budget? When we make a virtue of space-planning we are making a virtue of a supposititious necessity. Such space planning does not require an architect. Any clever analyst and mathematician can do it. If flexible, efficient planning of space were tied to meeting a budget and the two together became our sole guide, the architect would disappear. The first symptom of his disappearance would be the identical package into which schools, factories, office buildings and hospitals are being wrapped. Four bare walls, a roof and a floor, will, after all, serve almost any purpose in a pinch.

We live in a country wherein the sculptural and inspirational aspect of architecture is almost totally lacking. There is, after all, little of the changing line and flowing mass of sculpture possible when all lines vanish to common points and the simple juxtaposition of shapes to create changing shade and shadow is not part of the programs. There is little to inspire when the governing factor in design is the arithmetic of the percentage and of the gross multiplier. Modern design has been forced, it seems, to concern itself almost exclusively with the scientific approach. There is, therefore, not much of the sculptural or inspirational in its works. Most tragic of all, our houses of worship, erected to the glory of God and for the inspiration of our hearts, minds and souls, are often economy copies of "styles" long since dead. When, as still happens at times, the modern designer is asked to express these things, he can do but one of two things; he can retreat to the "past" and copy it as best he can with tools no longer appropriate or he can, for his seventh day, dress up into grandiosity the sort of thing he turns out for the other six. In either case his result is less than happy.

On occasion we do succeed, quietly and gloriously. And the examples that follow show that we have succeeded right here in the Baltimore-Washington area,

whether installing new doors on the oldest Church or creating shelter for the newest parish. In each case the rector and his parish have been bold enough to recognize both art and science to achieve a happy balance. The secret of such perfect architecture, whenever it has been found in classical or contemporary history, lies in the equal rights of both.

We begin to hear, in fields other than that of architecture, expressions of the need for roundedness or that physics and theology are not necessarily at odds, that scientific education is not complete education, that applied medicine should take the mind and spirit into account, that the cold canons of law might increasingly be tempered with the justice of mercy.

And, in architecture, so can we hope that the manufacturer and investor will at last admit that sales may be bettered in the long run by the judicious inclusion of a little beauty, which after all is a very satisfying thing. In the degree in which this happens so will our architecture show more perfect buildings and our world be a more pleasant place in which to move and see and feel.

The New Churches of Europe

by G. E. Kidder Smith



G. E. Kidder Smith is not only an architect and member of the AIA but a critic of note and one of the world's finest architectural photographers. He has traveled extensively abroad gathering material for his books *Brazil Builds*, *Switzerland Builds*, *Italy Builds* and *Sweden Builds* and has recently completed an intensive survey of the significant modern churches of Europe. He has been a critic at Yale, MIT and Rensselaer Polytechnic and serves on the Commission on Architecture of the National Council of Churches.

His comments about European Churches should prove stimulating to all who are interested in ecclesiastical buildings whether parishioners, building committee members or architects.

The wave of exciting new churches now sweeping Europe is full of pertinent lessons for American architects. Just as it did following the tragedies of the first world war, Europe after the recent war again probed, deeply, into the abstruse problems of religion in today's world and its architectural expression. In 1923 the Perretts inaugurated a liberated approach to church design with their famous church at *Le Raincy* just outside Paris—a church, incidentally, which has been surpassed but rarely since then.



Le Raincy

Today, after the physical and moral disintegration and the spiritual uncertainties of World War II, the churches are again taking the lead in giving Europeans a religious and architectural philosophy keyed to the demanding realities of common perils, ethos and means. The House of God in our time, Europe reasons, must obviously be in tune with the constituent philosophy of our time, a philosophy which demands eternal progress as the price of survival. For no nation, no enterprise, no organization has lasted long in this century by embracing outworn traditions and by refusing to accept the challenge of the future.

The clergies of Western Europe were also convinced, when the recent war ended, that they must make every effort possible to bring into the fold the shattered troubled youth of the Continent. The older people already belonged: the young were largely drifting and psychologically uncertain about the future in general, let alone religion in particular. To bring the younger generation into the church, the church would have to speak to youth in the terms of youth; it would have to let them know that religion is just as vital in our time as it was in the past. It is interesting in this regard to recall that the greatest church architecture of all time—the Gothic—was initially held to be so outlandish that it was named for uncouth barbarians! The *physical* expression of the new House of God would of course be a vital—perhaps the most vital—factor in this postwar challenge. An uncompromisingly bold and stimulating architecture would let young and old alike know visually, tangibly and immediately that the church was indeed an alive dynamic organism. The new churches could scarce speak of their concern for the future in the clothes of the past.

These fresh and exciting new buildings are not confined to one country, although they reach a maximum in war-devastated Germany, but range from Sweden to Italy with most of West Europe in between. Unlike the developments of the great historic “styles” of religious architecture in which a certain homogeneity, especially in plan and material, is apparent, these new churches of the Continent explore a score of different approaches. They are square, oblong, ovoid and circular in form, with several freer geometric shapes thrown in. The underlying thinking behind most of them is to bring clergy and congregation into more intimate contact in an ambience of religious simplicity and worshipful aspiration.

The architect and artist collaborated in producing many of them. The very utilitarian nature of architecture binds it so tightly to the earth that it is difficult indeed for the architect unaided by the artist to achieve the maximum religious atmosphere which a church should have. A church represents man’s highest shelter thinking; the unfettered artist, whether in glass, stone, paint or sculpture, can contribute enormously to this.

It should be borne in mind, however, that because of the necessity for building so many churches with only so much money available, many, especially in Germany and Italy, appear severe and ascetic. However, in numerous instances embellishment will come later as funds are raised and provisions already have been made for its installation.

There is none of the coddled luxury and pompous-

ness so often found in our churches, but an unflinching spiritual directness which at times is spartan in its simplicity. This is reflected in a strong and unabashed use of materials. There is, for instance, no shilly-shallying about concrete, but a frank and revealing honesty. It is pertinent to realize that the Gothic, as we know it, would certainly have been fantastically different had the medieval architects possessed our steel and reinforced concrete.

There are none of the great religious complexes typical of the United States, where the church is often only one element amidst parish house, gymnasium, school and rectory. In most of Europe religion is taught in school on a basis somewhat similar to our own released time and the minister or priest already has separate quarters, with the result that a church, and a church alone, is required.

Most important, these churches are not shaved-down boxes with volume only; they are living spiritual three-dimensional spaces, with a primary interest in the all-inclusive atmosphere of the interior. Aldous Huxley once wrote, “The history of ecclesiastical architecture is the history of the increasingly successful efforts . . . to build a stone-roofed greenhouse.” Many of these new churches are greenhouses in steel and concrete rather than in stone and some, interestingly, repudiate the greenhouse theory altogether. Some of them impress more by their audacity than by their merit, it is true, and others serve to inform us primarily by their mistakes; but all, it is to be hoped, will spark an interest and stimulate a reaction in the minds of our own designers.

(Excerpts from “Minutes of the Board of Trustees, Franklin Street Presbyterian Church, 1844.)

RESOLVED That in proceeding to Erect the Contemplated Church at the corner of Franklin and Cathedral Streets, the Committee decide upon Employing an Architect

RESOLVED (also unanimously) That Robt. C. Long be the Architect. The sense of the Committee being taken by a viva voce vote as to the Style of Architecture to be adopted, it was decided in favor of the Gothic.

Mr. Robt. C. Long met with the Committee and explained at length the plan of the Church in the Gothic Style submitted by him. He also in reply to the inquiries of several members of the Committee made it appear that although a Church in the Grecian Style might be erected at a less cost than the Gothic, yet to have it completed in the same durable and substantial manner with the Gothic its cost would be equal if not greater.

And so Baltimore’s classical tradition was put to bed for 60 years.

Associated Architects:

Pietro Belluschi

Cambridge, Massachusetts

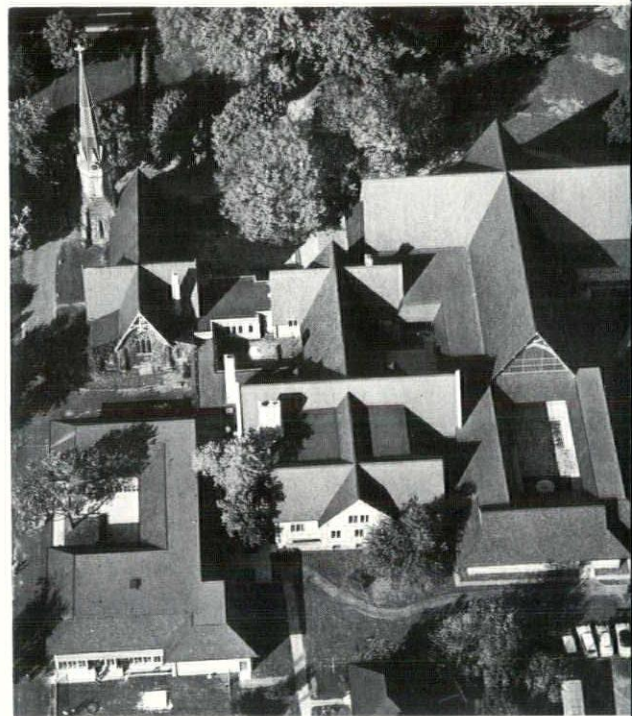
Rogers, Taliaferro & Lamb

Baltimore, Maryland

THE CHURCH OF THE REDEEMER, Rev. Bennett J. Sims, *rector*. Charles Street and Melrose Avenue, Baltimore, Maryland. 56,625 square feet. *Cost:* \$791,700. *Builder:* Consolidated Engineering Co. *Mechanical & Electrical Engineers:* Henry Adams. *Structural Engineer:* William L. Greene. *Landscape architect:* Bruce Baetjer. *Organ:* Austin. *Stained glass windows:* designed by Gyorgy Kepes, fabricated in Chartres, France by Payne Studios.

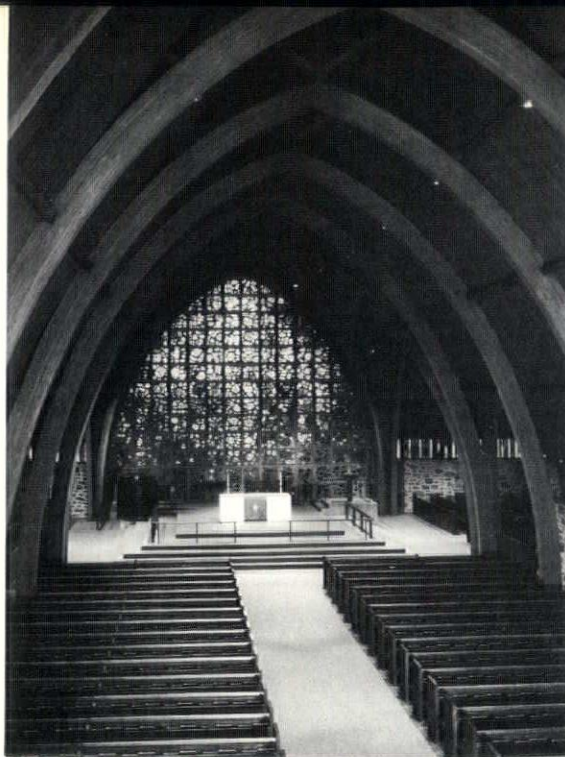
"The problem that posed itself was to build a new church that would provide both a visual and symbolic continuity to the 100 years of the church's existence. It was to be a large church, capable of seating 800 people thus meeting the needs of a metropolitan congregation, yet the church had to retain the rural charm reflected in both the site and the proportions of the original church. Moreover the new church was not to be an imitation of the old. It was to be an original expression in the architectural idiom of today." ROBERT G. BREEN, *The Sunpapers*. 6 December 1958.

Photographs: Warren-Scott

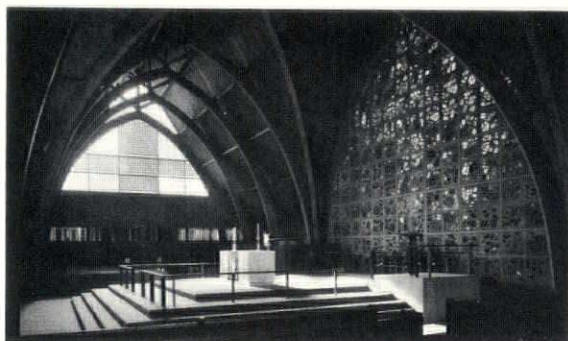


Excerpts from: *The Church of The Redeemer*, published by the Architects and The Church.

Five other courtyards of varying size and feeling would be created by the relationship of the buildings to each other. These would function as areas of transition and preparation—intermediate areas between the world and worship.



The seating capacity of the church would be 800, including space for a choir of 40 in the front pews of the north transept.



Inside we would express strongly two more basic motifs of the chapel: Gothic contours in the upper structure, and transepts to create the traditional cruciform roof lines. The roof would be supported on interior arches of laminated wood. The transepts would be definite and generous.



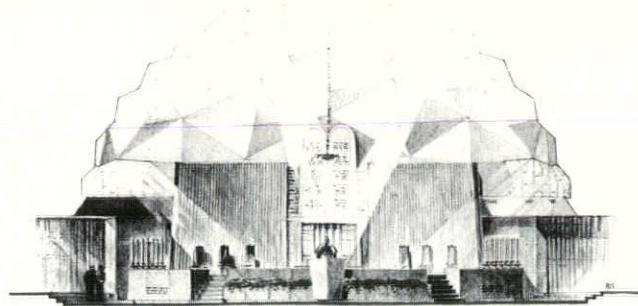
... behind the chapel, a modern church school building of a design blending with the whole.

Architect:

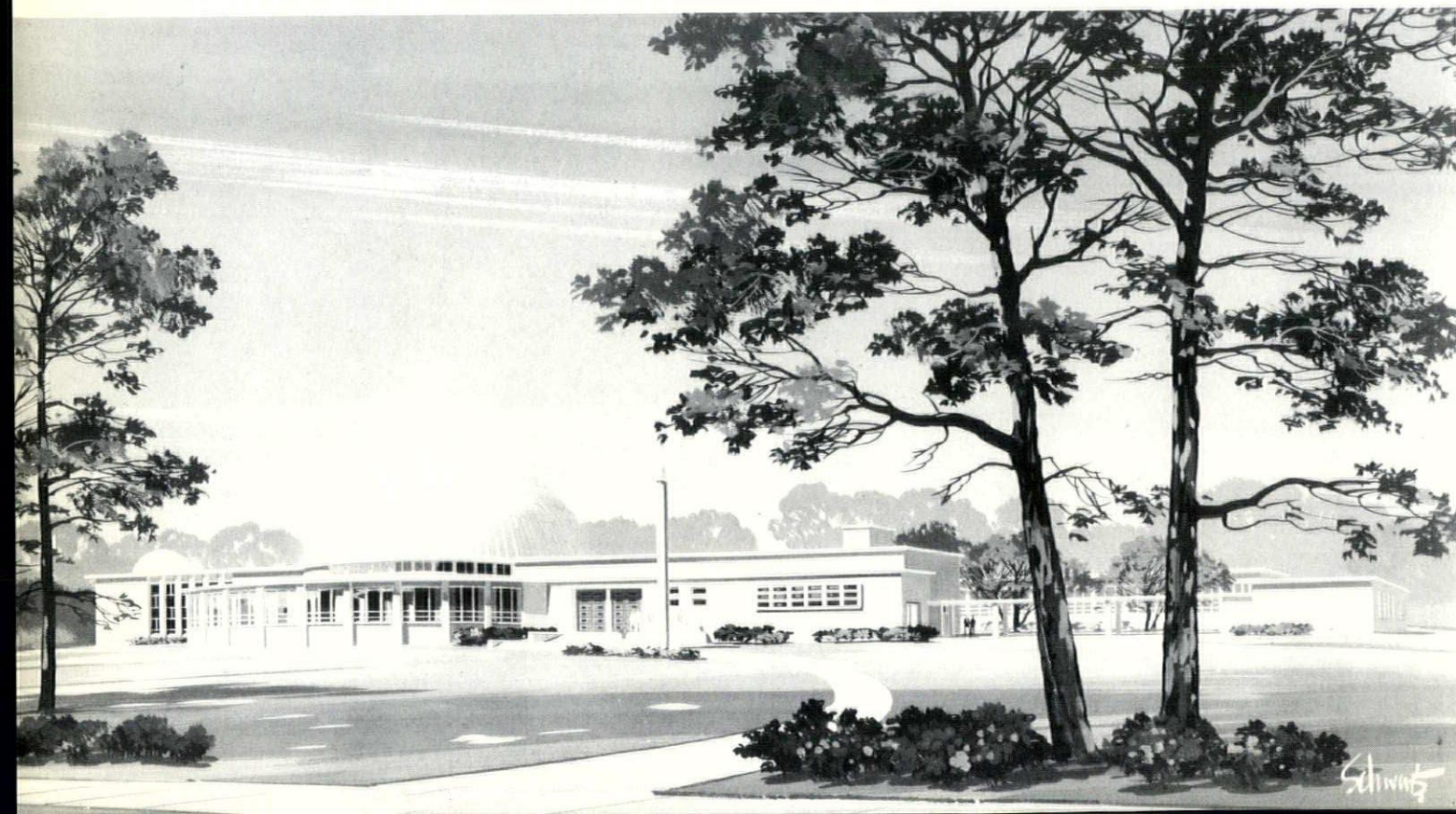
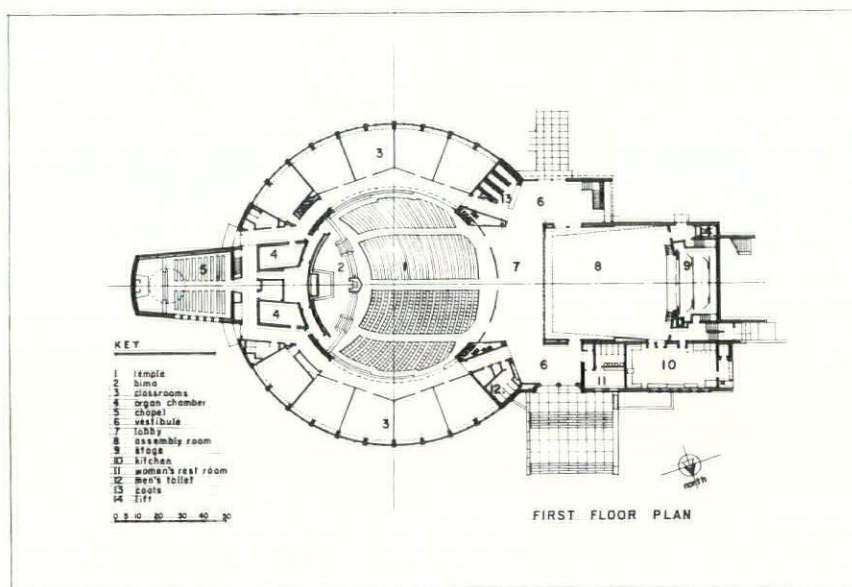
Meyer and Ayers

Baltimore, Maryland

Tradition and dignity are blended with modern design. The great dome has a many-faceted interior ceiling to aid in acoustics, light distribution and aesthetics.



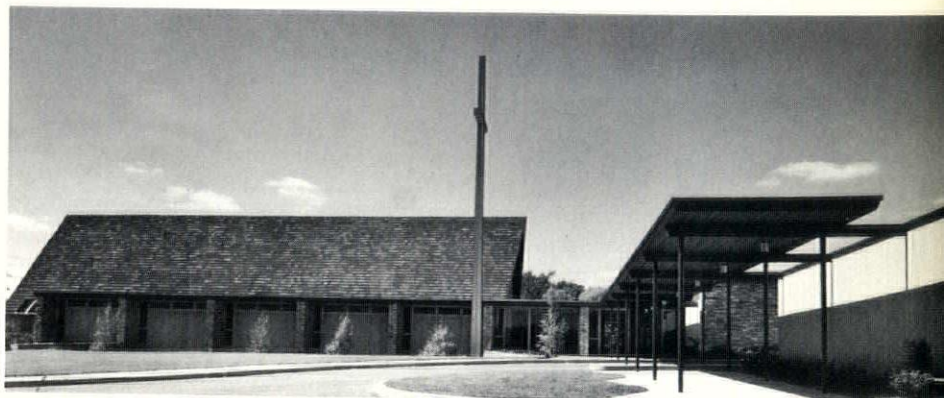
HAR SINAI CONGREGATION, RELIGIOUS CENTER. 6300 Park Heights Avenue. Dr. Abraham Shusterman, Rabbi. 720,000 cubic feet. Total cost of \$1,027,647. Builder: Philip Vizzini & Son. Structural Engineers: J. L. Faisant & Associates. Mechanical Engineers: Green Associates, Inc.



Architect:

Gaudreau and Gaudreau

Baltimore, Maryland

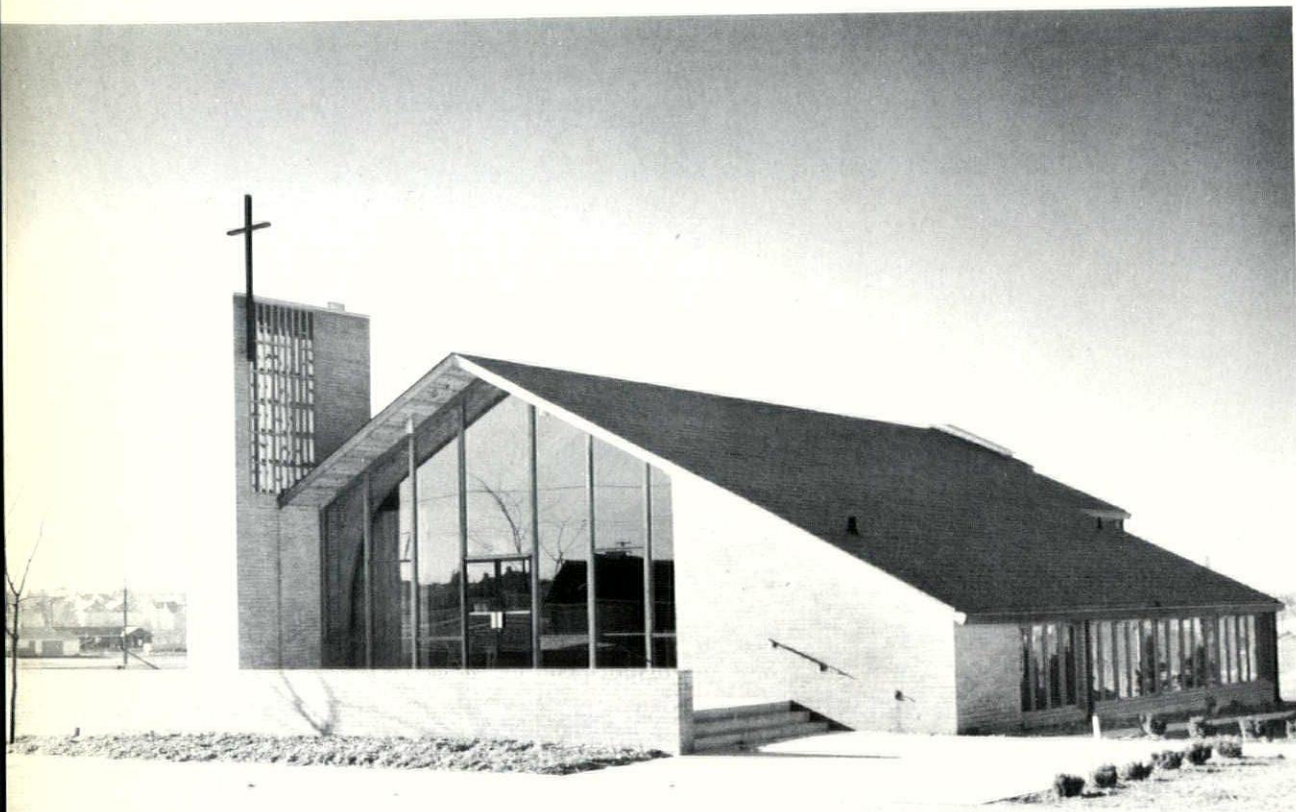
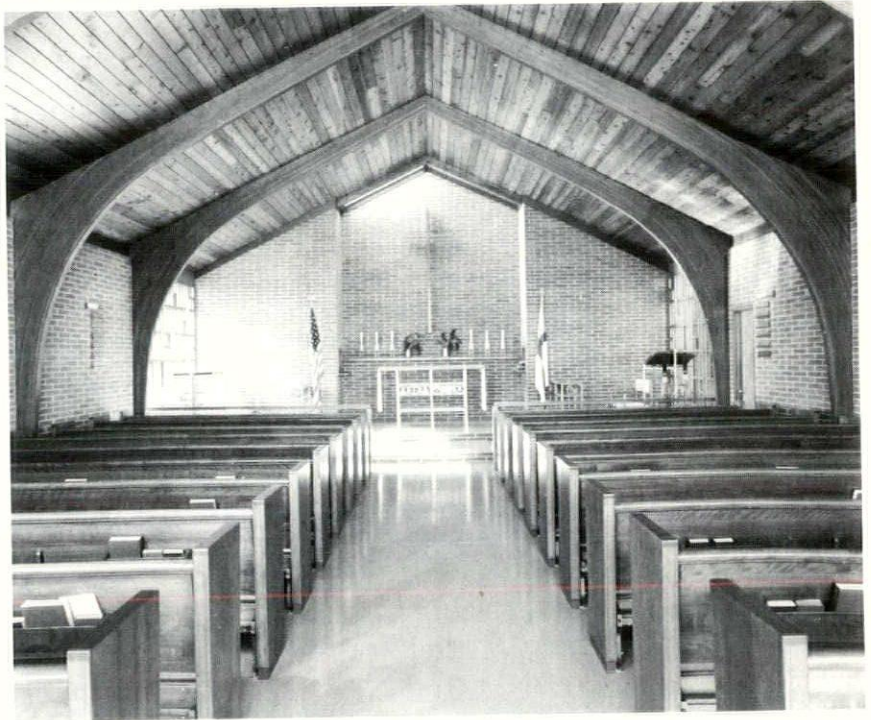


ST. PAUL'S EVANGELICAL LUTHERAN CHURCH AND SCHOOL BUILDING. Liberty Road and Washington Avenue, Baltimore County, Maryland. 9,400 square feet. 245,000 square feet. 400 seats in chapel (upper floor); 500 seats in auditorium and 200 seats in church school (lower floor). *Builder:* Thomas Hicks and Sons, Inc. *Mechanical Engineer:* Egli & Gompf. *Structural Engineer:* J. L. Faisant & Associates. *Sculptor of statue of the Savior on front facade:* Matthew Peloso.

Architect:

Cochran, Stephenson & Wing
Baltimore, Maryland

ALL SAINTS PROTESTANT EPISCOPAL CHURCH. Hanover, Pennsylvania. 4,000 square feet. 50 cubic feet. Total cost of \$58,000. 125 seats. Feature: laminated plywood arches. *Builder:* Building Associates of Hanover, Inc. *Mechanical Engineer:* Henry Adams, Inc. *Chancel furniture and stained glass:* Cooke-Steinmetz.

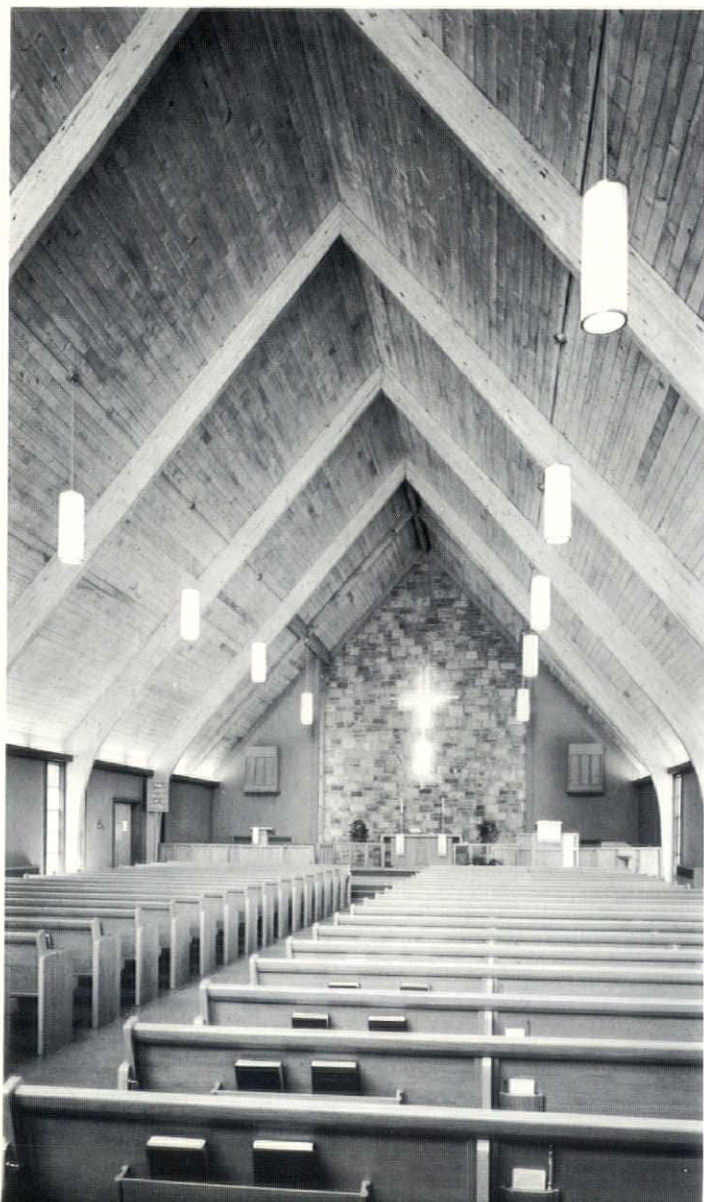


Architect:

Ronald S. Senseman
Washington, D. C.



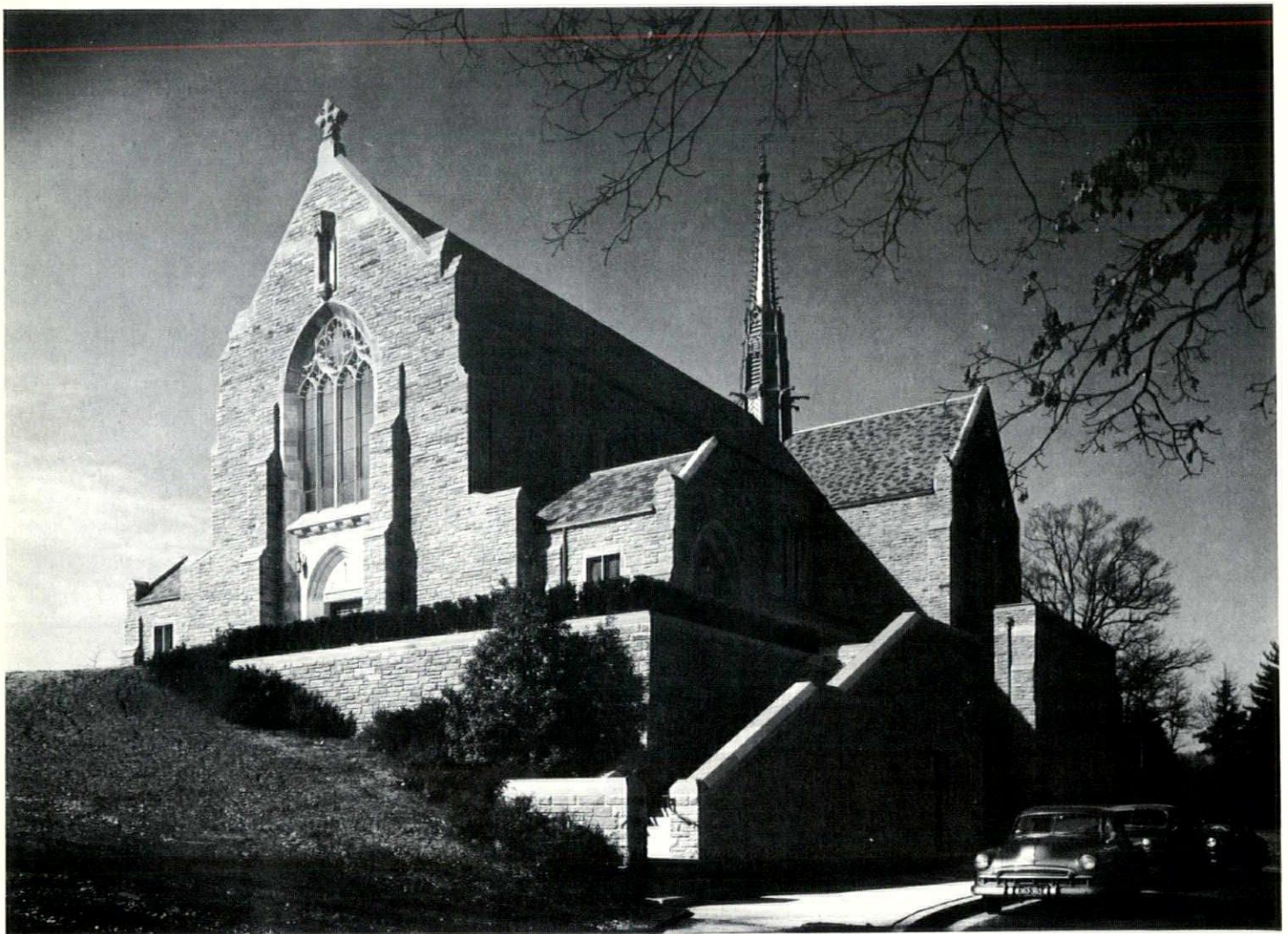
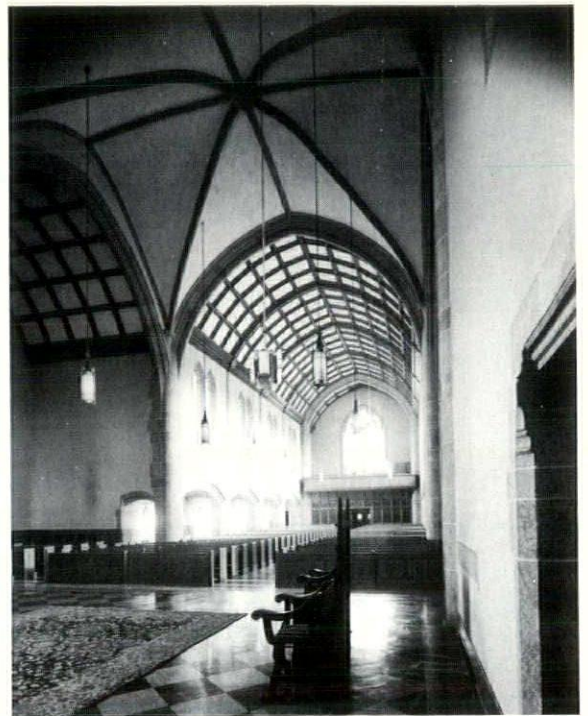
ASCENSION LUTHERAN CHURCH. Landover Hills, Maryland. 149,754 cubic feet. Cost of \$131,179. 352 seats in Nave. *General contractor:* E. A. Pesagno, Inc. Provides for future church school in addition to present church, sacristy, chancel, narthex, two offices, one classroom, social hall, stage, kitchen and storage space.



Architect:

Gaudreau and Gaudreau
Baltimore, Maryland

MEMORIAL CHAPEL, LOYOLA COLLEGE. Charles Street and Cold Spring Lane, Baltimore, Maryland. 22,200 square feet. 500,000 cubic feet. 700 seats in chapel (upper floor) and 600 seats in auditorium (lower floor). *Builder:* John McShain, Inc. *Mechanical Engineer:* Egli & Gompf. *Structural Engineer:* J. L. Faisant & Associates. Stone Ashlar and limestone trim on exterior. Cast stone, plaster and oak millwork on interior.



Architect:
Hopkins & Pfeiffer
Baltimore, Maryland



UNIVERSITY OF MARYLAND CHAPEL.
College Park, Maryland. 15,000
square feet. 732,000 cubic feet.
Cost: \$514,143. *Main chapel seats:*
1,350, including balcony; small rear
chapel with 122 seats for non-
Christian faiths; small chapel in
wing with 44 seats for use of Roman
Catholic faith. *Builder:* The George
Hyman Construction Company.
Structural Engineer: Van R. P. Saxe.
Mechanical Engineer: James Posey
& Associates.

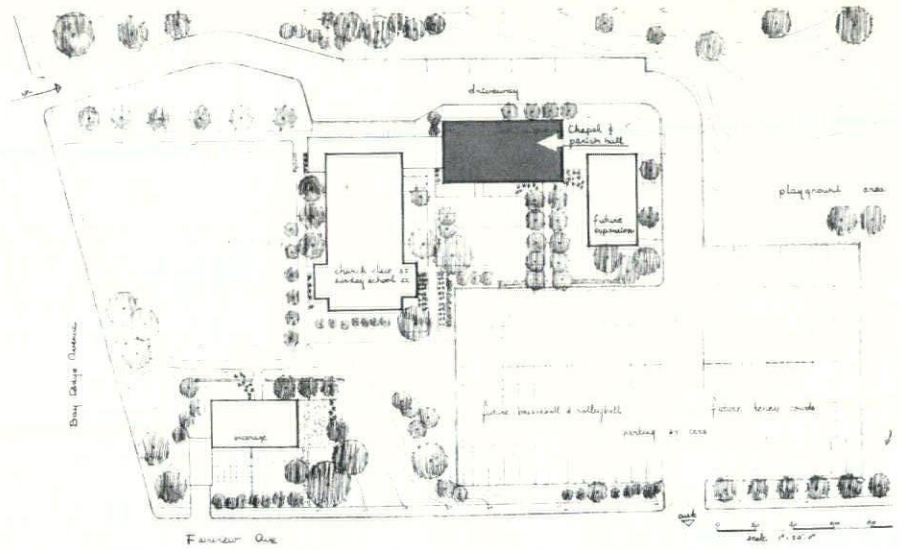


Architect:

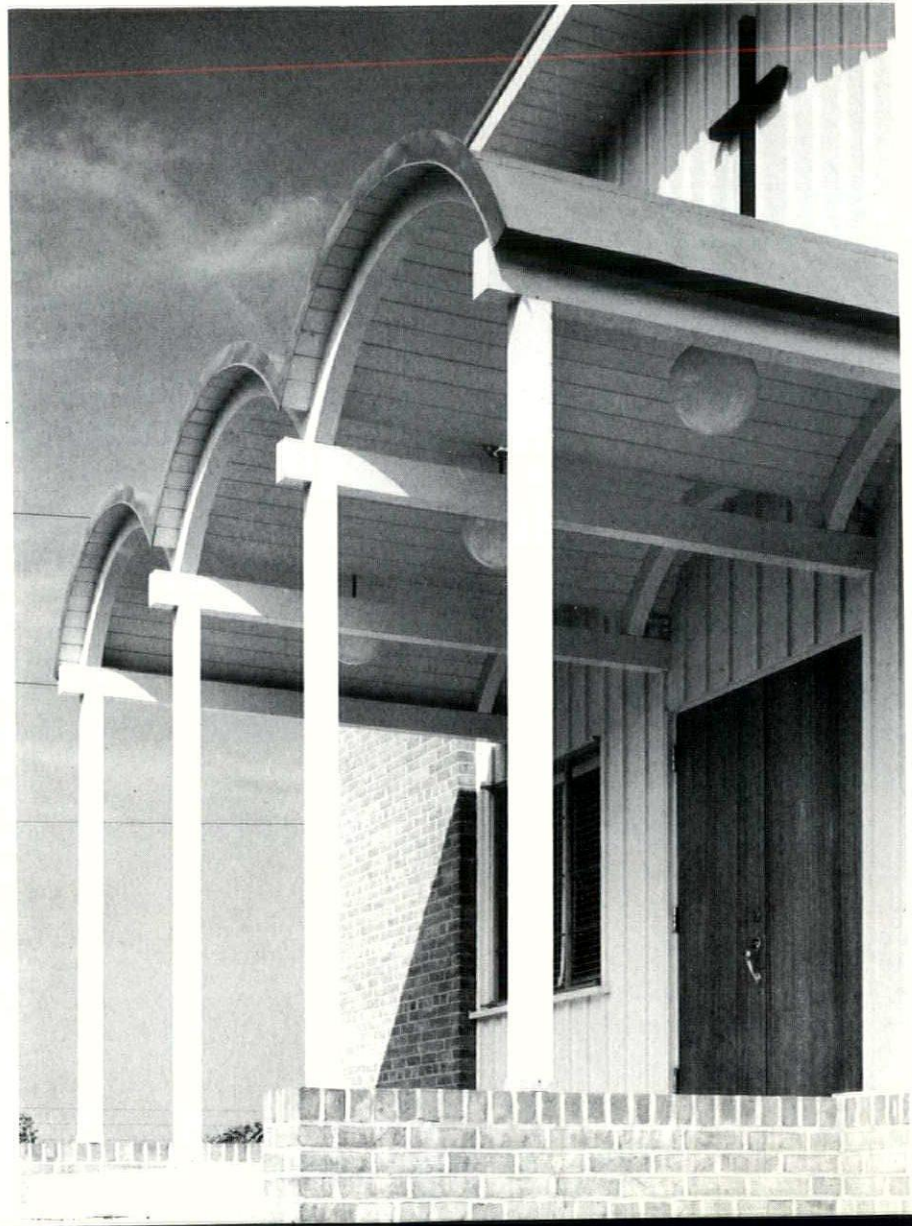
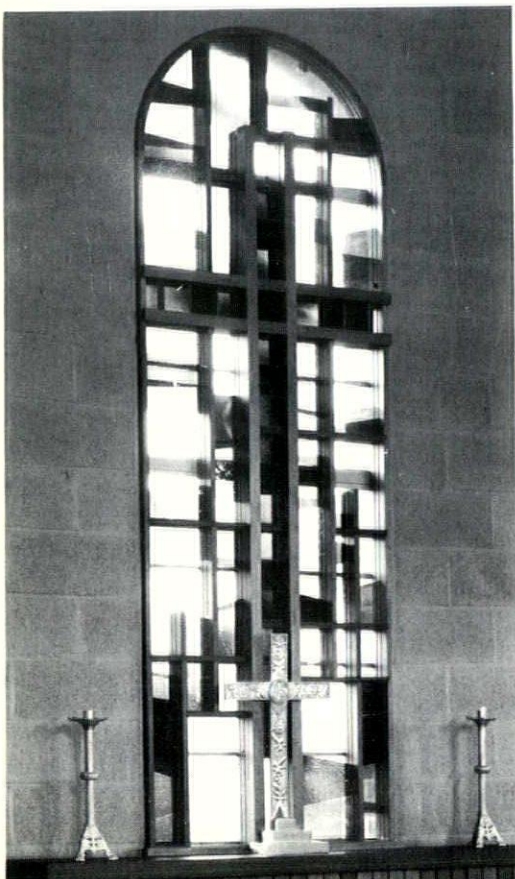
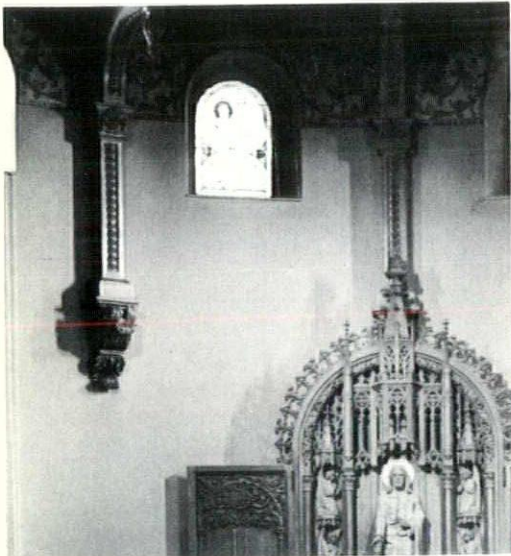
Rogers, Taliaferro & Lamb
Baltimore, Maryland

ST. LUKE'S CHAPEL, VESTRY OF ST. ANNE'S PARISH. Bay Ridge Road, Annapolis, Maryland. 3,900 square feet. 51,600 cubic feet. Cost: \$42,388. Capacity: 150 worshippers; 25-30 in choir. Undercroft for 150-175 church school children. Builder: J. D. Glover.

Since St. Luke's is a chapel of old St. Anne's Church, the motif of the arched window and the trinity entrance are used to recall the mother church.



Master Site Plan for St. Luke's Chapel and Parish Hall, Annapolis, Maryland.



Our Readers Comment

Dear Mr. Gaudreau:

Thank you very much for your letter of recent date, and the enclosed copy of the ARCHITECTS' REPORT.

Please extend to the membership of the Baltimore Chapter of the AIA my congratulations on compiling this new official publication, which I am looking forward to reading with a great deal of interest.

With kindest personal regards, I am

Sincerely,

Theodore R. McKeldin
Governor of Maryland

Dear Mr. Gaudreau:

Thank you very much for your letter of October 7th and for sending me one of the first copies of the ARCHITECTS' REPORT.

It was very thoughtful of you and I am glad to have the information given therein.

With congratulations upon the fine work the architects are doing in the Baltimore area and with kind personal regards, I am

Cordially,

Thomas D'Alesandro
Mayor

Dear Mr. Locke:

I have just received a copy of the Inaugural Issue of the ARCHITECT'S REPORT. My congratulations to you personally and to the other people who assisted you in the preparation of this excellent magazine. It is one of the best things I have seen in a long time and I know that the members of your profession will share with you in the justifiable pride that I know you must have in this creation.

Thank you so much for making a copy of it available to me.

Kind personal regards!

Sincerely yours,

James L. Reid
State Supervisor, School Plant Planning
State Dept. of Education

Dear Mr. Gaudreau:

This is to acknowledge with keen thanks, your recent note and enclosure of the copy of ARCHITECTS' REPORT. I have examined every part of this report and feel that the publication is of superior quality, both as to its theme and planning and to the execution of the plan.

We have already found in this excellent publication, many things that will help us in combating the public criticisms which crop up from time to time, against our "costly palaces."

You and the officers of your Baltimore Chapter of AIA

deserve great commendation for this publication. I look forward to receiving those which will come in the future.

Again thanking you I am

Sincerely yours,

Edward G. Stapleton, Superintendent
Board of Education of Baltimore
County

Dear Mr. Locke:

To you as Editor and to the other persons who participated in preparation of the initial issue of the ARCHITECTS' REPORT, we want to extend our hearty congratulations. It is a fine accomplishment.

The composition is excellent, the descriptive matter is clear and complete and yet concise. The illustrations are in good taste and so well placed. All in all, the report is an excellent one and an attractive one.

Sincerely yours,

Joe Brown, Pres.
Baltimore Brick Company

Dear Mr. Locke:

Just a belated note of congratulations to you on the appearance of ARCHITECTS' REPORT. You have done an excellent job in both format and content. Keep it up!

Best regards.

Sincerely,

Joseph Watterson, Editor
Office of the Journal
The American Institute of
Architects

Dear Mr. Locke:

I have received a copy of the Fall 1958 ARCHITECTS' REPORT and notice that you are the Editor. It is with a great deal of interest that I have read the report and certainly want to congratulate you on a job exceptionally well done.

From a Professional Engineer's standpoint I cannot help but feel envious of the Architectural profession in producing such a report.

Sincerely,

S. Yeardley Smith
Consulting Engineer

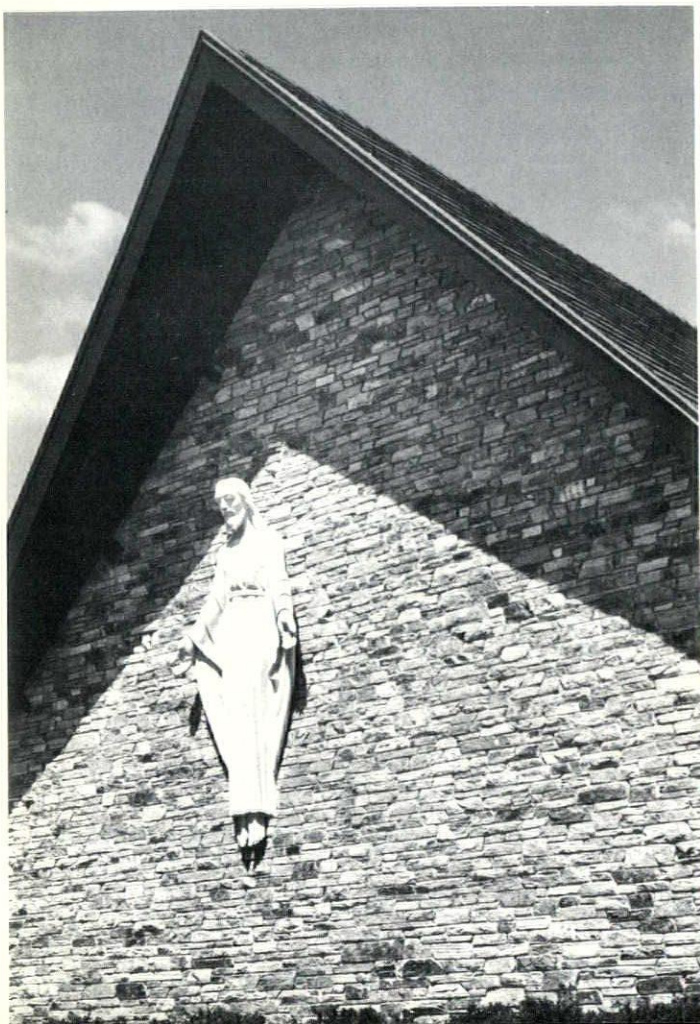
Most members of the American Institute of Architects are impressed with the Institute's Journal in its new form, hence, it is with considerable pride that we print the following comparison from the editorial page of the MORNING SUN:

"But the new AIA Journal is still not so handsome in format, nor so well organized, as is the new ARCHITECTS' REPORT, quarterly magazine of the Baltimore Chapter of the Institute. People who can design so excellent a publication might well be able to do a few buildings, too."

Craftsmanship Awards 1958

During 1958 over 2000 new building products came on the market—new structural systems, new vapor seals, new electric switches, new finishes, etc., and many new “novelties.” To keep abreast of the times it is the architect’s responsibility to sort out the good from the bad and to integrate them into his vocabulary of time tested materials.

The successful use of all materials, whether new or old depends to a large degree on the craftsmanship of the mechanics on the job. The Building Congress and Exchange of Baltimore has recognized this and for many years at its Annual Banquet has presented craftsmanship awards to the outstanding mechanics of the community. This year the committee of 3 architects, 3 engineers and 3 general contractors, under the chairmanship of Henry Powell Hopkins, FAIA, spent several days inspecting 69 items on 32 projects that had been recommended by their respective designers. From these they selected the following craftsmen to whom we all owe our thanks for their skill and diligence and our congratulations for their awards.



AWARDS TO: ACME TILE CO., INC., for ceramic tile on exterior wall

MATTHEW HUBERT, Mechanic
Western Electric Co., Apparatus Building
No. 70
Charles T. Main, Inc., Architect
Consolidated Engineering Co., Inc., Contractor

AWARDS TO: PETE SERAFINI & SON, for marble columns and trim

JOSEPH SERAFINI, Mechanic
Bradford Federal Savings & Loan Association, Addition
Border & Donaldson, Architect
The Mullan Contracting Co., Contractor

AWARDS TO: DISPLAY CENTER, INC., for bank counters, cabinetwork and walnut partitioning

JOSEF TISCHLER, Mechanic
Madison and Bradford Savings & Loan Association, Bank Building
Donald B. Ratcliffe, Architect
Young & Adams, Inc., Contractor

AWARDS TO: CHARLES T. KING CO., INC., for boiler room piping

JESSE L. KAGLE, Mechanic
Maryland House of Correction, Boiler Room
Whitman, Requardt & Associates, Engineer

AWARDS TO: THE BALTIMORE STEEL CO., for exposed structural steel

ALBERT MORRISON SMITH, Mechanic
Union Trust Company of Maryland, Branch Bank
Smith & Veale, Architect
Consolidated Engineering Co., Inc., Contractor

AWARDS TO: PATSY PALMIERI, for exterior stonework

PETER REDOLFI, Mechanic
St. Paul's Evangelical Lutheran Church
Gaudreau & Gaudreau, Architect
Thomas Hicks & Sons, Inc., Contractor

AWARDS TO: INGALLS' STONE CO., for fabrication of cut limestone train

R. M. PACE, Mechanic
LEIMBACH CONSTRUCTION CORP., for open-truss wood ceiling in the nave
MITCHELL B. MYERS, Mechanic
LEIMBACH CONSTRUCTION CORP., for balcony rail
WALDEN A. RUBY, Mechanic
Christ English Lutheran Church
Philip Hubert Frohman & Morse Holcomb, Architect
Leimbach Construction Corp., Contractor



AWARDS TO: LAWRENCE CONSTRUCTION CO., INC.,
for exterior stonework
ROBERT MARSILI, Mechanic
Eutaw Methodist Church, Addition
Meyer & Ayers, Architect
Lawrence Construction Co., Inc., Contractor

AWARDS TO: C. GEORGE MILLS & SONS, INC., for
piping in the mechanical equipment room
JAMES A. CROOK, Mechanic
Esso Standard Oil Co., Office Building
Hopkins & Pfeiffer, Architect
James Posey & Associates, Engineer
The Mullan Contracting Co., Contractor

AWARDS TO: RIGGS, DISTLER & CO., INC., for heating,
ventilating, air conditioning, plumbing and
electrical work
WILLIAM G. COWEN, JR., Mechanic, heat-
ing and air conditioning
WILLIAM E. MCGINNITY, Mechanic, sheet
metal work
LOUIS MCGUIRE, Mechanic, plumbing work
GEORGE FROSCH, Mechanic, electrical
work
KNIPP & CO., INC., millwork
FRANK W. VERCERA, Mechanic
GENERAL BRONZE CORP., for exterior
aluminum facing
CHARLES L. KAESER, Mechanic
Commercial Credit Office Building
Harrison & Abramovitz, Architect
Jaros, Baum & Bolles, Engineer
Consolidated Engineering Co., Inc., Contractor

AWARDS TO: C. O. WURZBERGER & SONS for paneling
in president's office
WILLIAM HOLIN, Mechanic
LEIMBACH CONSTRUCTION CORP., for
erection of paneling in president's office
CHARLES E. SMITH, Mechanic
KUEHNLE-WILSON OF MARYLAND,
INC., for finishing of paneling in presi-
dent's office
EDWARD GODFREY, Mechanic
United States Fidelity & Guaranty Co., Office
Building Alterations
Office of James R. Edmunds, Jr., Architect
Leimbach Construction Corp., Contractor

AWARDS TO: C. O. WURZBERGER & SONS, for interior
cabinet and stair work and exterior mill-
work

B.

LUDWIG WALDMAN, Mechanic
Addition to Residence of Charles A. Mullan
Hopkins & Pfeiffer, Architect
The Mullan Contracting Co., Contractor

AWARDS TO: THE BA-MOR CO., INC., for ceramic tile in
lobby and corridors
GEORGE ARNOLD, Mechanic
St. Matthew's R. C. Church, School Addition
Howard G. Hall, Architect
J. H. Williams, Inc., Contractor

AWARDS TO: RIGGS, DISTLER & CO., INC., for filters
and duct installation at ceiling of stereo-
type room
HARRY M. FLEMING, Mechanic
Sunpapers Building Revisions
Egli & Gompf, Inc., Engineer
Riggs, Distler & Co., Contractors



C.

MOSAIC GLASS SCREEN

Church of the Redeemer

Baltimore, Maryland

—
This Mosaic Glass
One Inch Thick
Is Hand Chipped
Adding Brilliance

—
Over 400
Varied Colors
Available

—
Dramatic
Window &
Wall
Treatments

—
Special
Designs
Furnished

Executed by

**STUDIOS OF
GEORGE L. PAYNE**

15 Prince St., Paterson, N. J.

—
Architects:
Rogers,
Taliaferro & Lamb
Annapolis-Baltimore

—
Produced in
Chartres,
France

—
From
Design by
Professor
Gyorgy Kepes

—
Nation-
Wide
Service

FOR PERMANENT BEAUTIFUL WALLS

*Specify Weldwood®
Architectural Paneling*

In a tremendous variety of familiar and unusual species, there is always a beautiful Weldwood Architectural Paneling to satisfy the effect you desire. For service areas, offices, executive suites and committee rooms, specify Weldwood for enduring walls that require almost no maintenance.

All Weldwood interior-grade products are guaranteed for a lifetime.



Architectural Blueprint-Matched Teak Weldwood Plywood
in a Senior Executive Office, Commercial Credit Corporation,
Baltimore, Md. Archs.: Harrison & Abramovitz.
Interiors: J. H. Leroy Chambers, H. Chambers Co.
Inst.: Knipp & Co.

*Consult with our
Architectural Service Department*

UNITED STATES PLYWOOD CORPORATION
6519 Quad Avenue, Baltimore 5, Maryland • Tel.: Dickens 2-8800

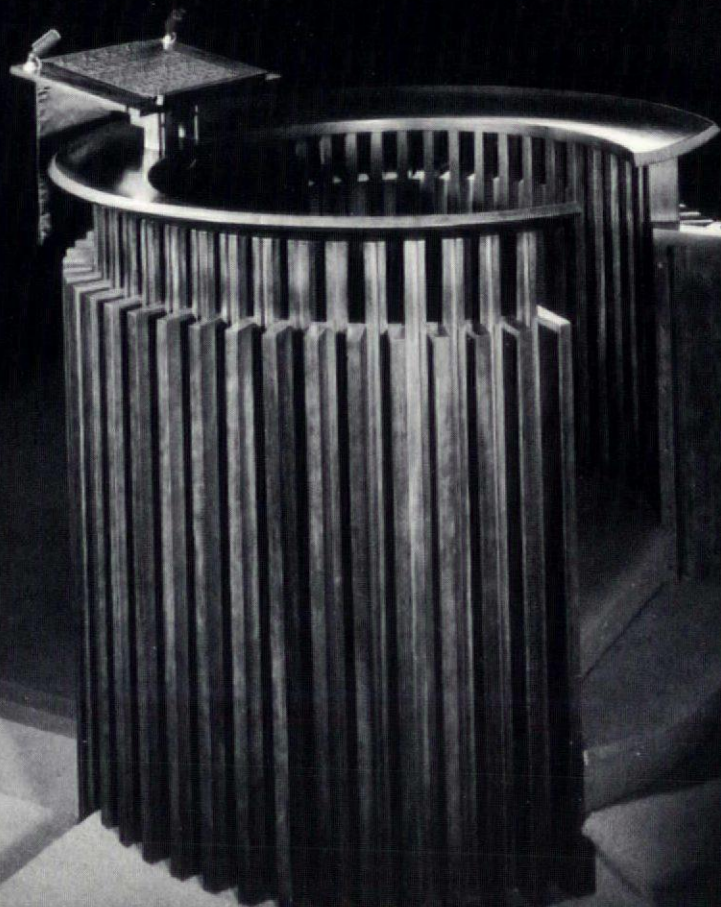
Pietro Belluschi
and
Rogers, Taliaferro and Lamb
Architects

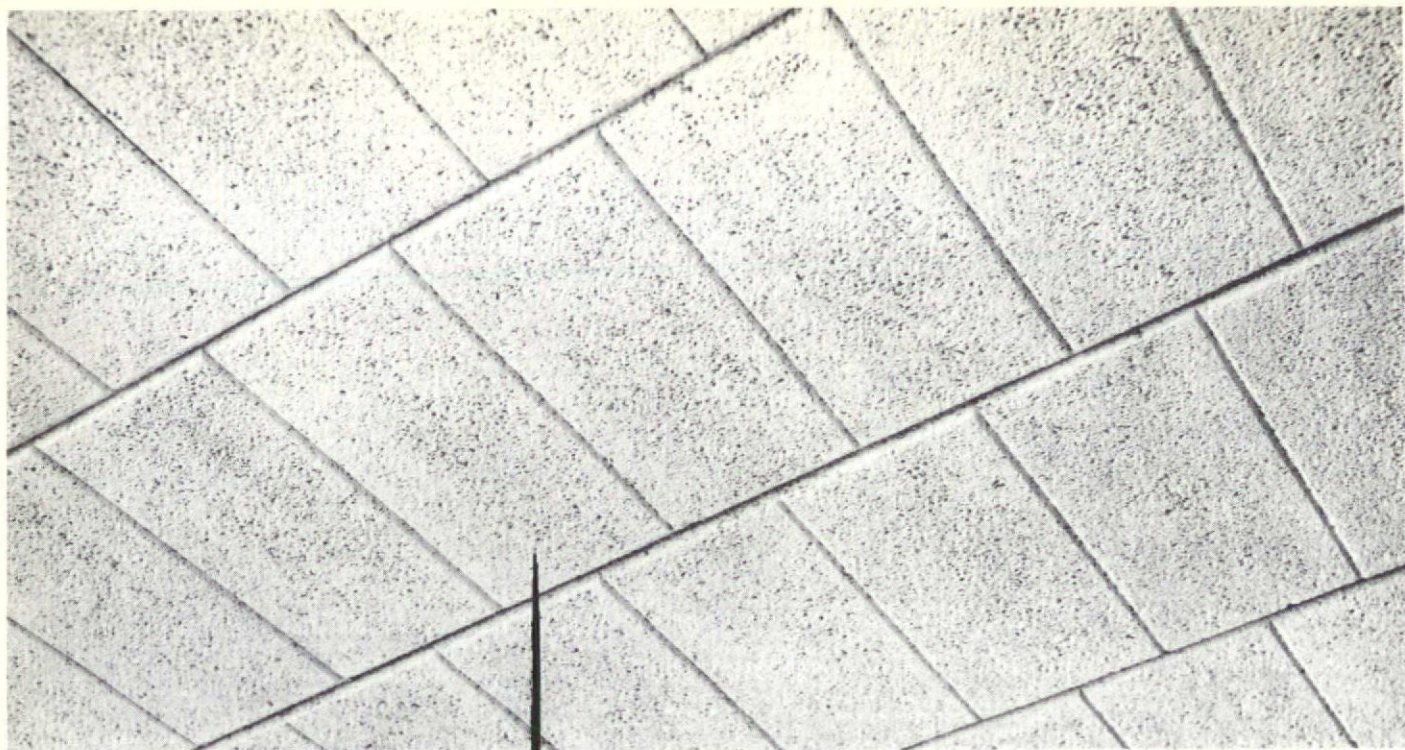
*With to congratulate you on
your excellent workmanship in
furnishing the church furniture
for the church of the Redeemer—
Francis Taliaferro*

PAGE CHURCH FURNITURE CO., INC.

ALBEMARLE, N. C.

District Representative
Page-Kaufman Co., Inc.
408 E. Pratt Street
Baltimore 2, Maryland





now
RAPIDEX
CEILING
brings you
attractive
FOUR-EDGE
BEVELING
...at no extra cost

Architects and clients alike have acclaimed RAPIDEX as an economical and functional building material. Now . . . comes a new innovation in RAPIDEX development . . . *four-edge beveling* for greater eye appeal.

Each pre-cast block is beveled on all four sides to form an attractive grid pattern when slabs are assembled into a structural deck. This beautiful and distinctive feature is optional at no extra cost. And remember, there's never a need for suspended ceilings when you build with RAPIDEX.

For your next project, specify RAPIDEX . . . the beautiful and functional Concrete Slab System for floors and roofs . . . Permanent • Lightweight
• Acoustical • Insulating • Fire-safe
• Maintenance-free.

BALTIMORE
CONCRETE
PLANK
CORPORATION

8815 Pulaski Highway
Baltimore 21, Maryland
MUrdock 6-2100

1214 Commercial Trust Bldg.
Philadelphia 2, Penna.
LOcust 8-2390



DAVID M. HOWELL

*... offers a new, complete engineering
service, featuring Fenestra
panels, sash and doors.*

METAL CONSTRUCTION SERVICES CORPORATION

204 E. 25th Street

Baltimore 18, Maryland

Hopkins 7-6571



MILLS ALUMINUM PARTITIONS

JOHN H. HAMPSHIRE INC.

ANNOUNCES
THEIR APPOINTMENT AS
EXCLUSIVE DISTRIBUTOR
FOR

MILLS

COMPLETE LINE OF MOVABLE PARTITIONS

INCLUDING THE FOLLOWING TYPES:

NEW ALUMINUM PARTITIONS

NEW 3" THICK SOUNDPROOFED SINGLINE PARTITIONS

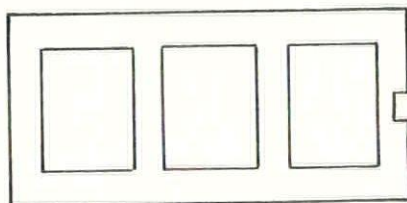
FLUSH PILASTER — EXECUTIVE — UNIVERSAL

COMMERCIAL — MAINLINER

MANUFACTURED BY THE MILLS COMPANY • CLEVELAND 10, OHIO
PARTITION SPECIALISTS SINCE 1921

"PAT" — BLOX

PAT-TEX (AUTOCLAVED)
PAT-TEX
SAND & GRAVEL
CINDER



NEW
COLORFUL

"GLO-TEX"

GLAZED
PERMANENT-FINISH

BY

PATURZO

BALTIMORE 5, MD.

TITLE: FAITH PRESBYTERIAN
CHURCH **LOCATION:** LOCH
RAVEN BOULEVARD AND
WOODBOURNE AVENUE,
BALTIMORE, MD. **ARCHITECTS:**
HALL, BORDER & DONALDSON
FIELD: ALWINE'S "GENUINE"
HANDMADE, 2-3/4" OVER-
SIZE, SHADE RANGE #250
"OXFORD" COLONIAL FACE
BRICK **ARCHES:** ALWINE'S
LIGHTEST EVEN SHADE #105,
RUBBED ON FACE & GROUND
4 EDGES **MANUFACTURED BY:**
THE ALWINE BRICK COMPANY
NEW OXFORD, PENNSYLVANIA



THE MONUMENTAL BRICK AND SUPPLY CO.

4801 GARRISON BOULEVARD

BALTIMORE 15, MD.

MOHAWK 4-3200

ANDERSON & IRELAND Co.

111 LIGHT STREET

JENNINGS & WINTERS Co.

3834 FALLS ROAD

ALBERT GUNTHER, Inc.

36 W. BIDDLE STREET

MacCARTHY Company

111 E. 25th STREET

MR. ARCHITECT:

Members of the NBHA are fully cognizant of the part that so called "Package Unit or Stock Hollow Metal Doors and Frames" are playing in the Construction Industry and the advantages they offer to both Architects and General Contractors. This is confirmed by the fact that a number of NBHA firms are now distributing these units.

Members of the NBHA deplore, however, the specifying of the Builders' Hardware as a part of the door and frame specification instead of under a separate division—"HARDWARE".

Door and frame manufacturers are not trained in the intricacies and ramifications of Builders' Hardware. A specification saying "Doors are to be provided with manufacturer's standard hardware" means absolutely nothing and opens the flood gates for any kind of hardware and usually a lack of hardware. Certainly it will not be laid out functionally as if specified by a qualified ARCHITECTURAL HARDWARE CONSULTANT under a "HARDWARE" division.

Every distributor can provide proper hardware for any good stock or package door and frame unit.

We recommend that specifications be written with separate divisions for "HOLLOW METAL-CUSTOM", "HOLLOW METAL-STOCK UNITS" and "HARDWARE".

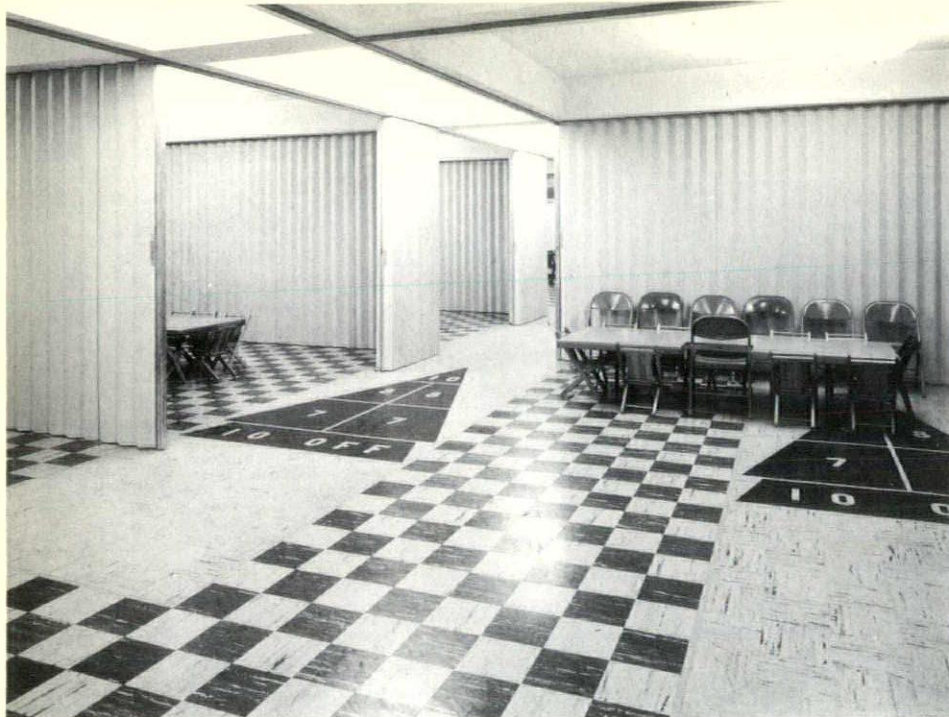
Past experience has proven that attempts to combine two or three of these items into one division leads to confusion, disputes and headaches.

EXPERIENCE BREEDS CONFIDENCE



BALTIMORE MEMBERS

**NATIONAL BUILDERS'
HARDWARE ASSOCIATION**



only Hufcor

offers you superior
sound resistance...
plus:

- straight crisp lines
- less stacking space
- smooth action
- wrinkle-free covers
- flame resistance
- symmetrical beauty
- resistance to impact
- interchangeable covers
- quick installation
- semi-rigid covers
- designer-approved colors
- complete line of accessories

"HUF COR" LAMINATED ACCORDIAN DOORS



Mass is required to reduce sound. "HUF COR" 5 ply laminated construction results in 60 oz. of mass per square yard compared to 18.4 oz. for drape-type covers and consequently, eliminates the need for liners in 9 out of 10 installations.

H O U G H
Manufacturing Corporation, Janesville, Wisconsin

TALBOTT & DEGELE, INC., Agents
328 East 25th Street, Balto., Md. • HOplins 7-5407



ARROW CABINET CO., INC.

Builders of Custom Kitchen Units and Cabinet Work
Shoemaker & Falls Roads
Baltimore 9, Maryland
Valley 5-1111

TRULY FLAT FACES

EXACT DIMENSIONS

STACK BOND
DESIGN

LOADBEARING

Spectra-Glaze®

**glazed
structural
concrete
masonry
units**

SEE SWEET'S CATALOG, 4g/Bu for details on sizes, shapes and colors, and names of licensed manufacturers from coast to coast and in Canada. For complete Test Reports, names of recently appointed licensees or other information, write direct.



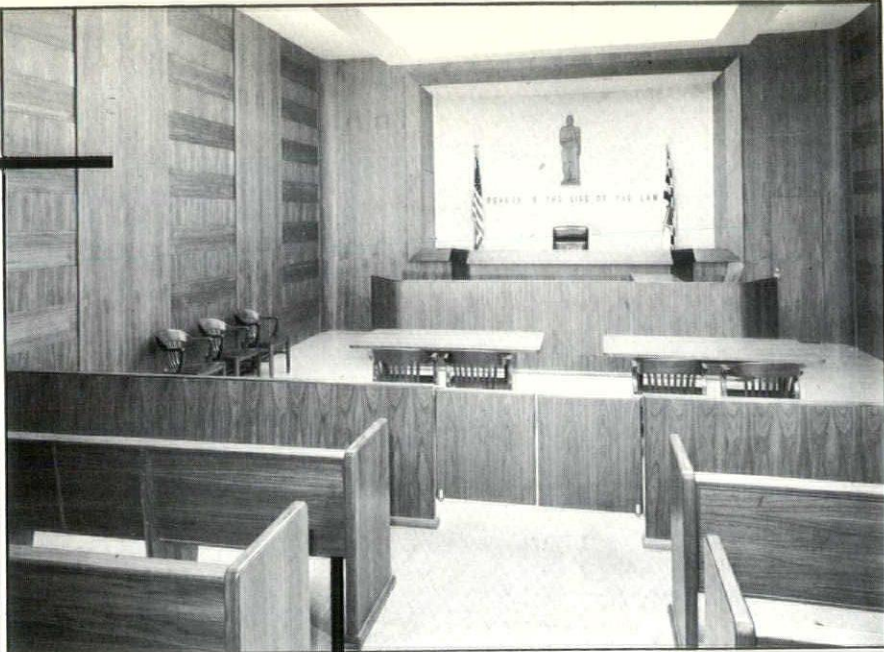
Spectra-Glaze

is a registered trademark and product of
THE BURNS & RUSSELL COMPANY, Bayard & Severn Sts., Baltimore 30, Md.

CONRAD PROTZMAN, INC.

*"Third Generation
of Fine Cabinet Makers"*

ARCHITECTURAL CABINET AND MILLWORK



CONRAD PROTZMAN, PRESIDENT
8 W. West Street
Baltimore 30, Maryland
LExington 9-1063

TITLE:

Baltimore County Court House

CABINET WORK:

Conrad Protzman, Inc.

BUILDER:

John McShain, Inc.

ARCHITECT:

Gaudreau & Gaudreau

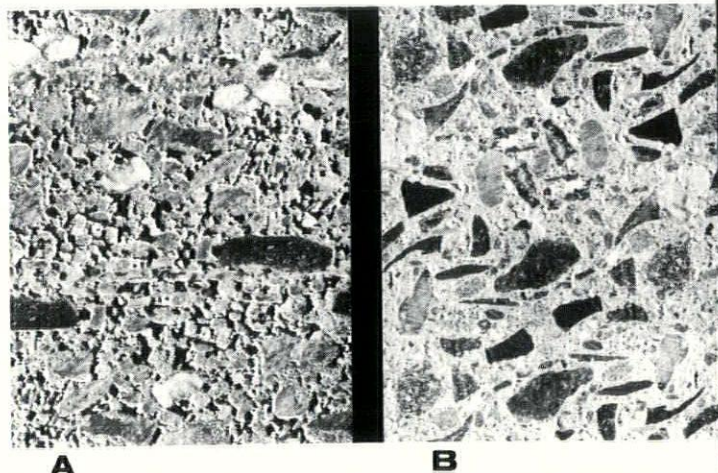
... How To Convince Clients That Better Floors Make Better Buildings

Clients want trouble-free buildings. But it is difficult to convince them that cutting quality to get low initial costs leads to high maintenance costs.

The pictures at right will help sell them on the best concrete floor topping. Photo A is ordinary concrete. It's full of holes; the aggregate is poorly spaced; naturally it's weak. Photo B is a Kalman Absorption Process topping. It's uniform. No weak spots.

Why is this important? Materials handling equipment exerts substantial stresses on floors. Weak spots soon crumble. In about five years recurrent repairs become an expensive nuisance. The "low" initial cost is soon doubled or tripled by the repairs.

This is just one reason why good floors make better buildings. If you need to convince your clients that they need the best, we'd be glad to supply other reasons.



Kalman

FLOOR CO. INC.

110 East 42 Street, New York 17, N. Y.

District offices: Atlanta, Boston, Charlotte, Chicago, Cleveland, Dayton, Detroit, Houston, Los Angeles, Philadelphia, San Francisco.

Our first concrete floor topping—laid 40 years ago—is still in use!

Metropolitan Memorial
Methodist Church,
Washington, D. C.

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

Builder: Martin Bros.

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



THE MACLEA LUMBER CO.

506 South Central Avenue
Baltimore 3, Maryland
SAratoga 7-2761

**SUPPLIERS OF
ARCHITECTURAL
HARDWOODS and SOFTWOODS
SINCE 1893**

Supplying



Redwood for this project

SIMPSON REDWOOD COMPANY
Arcata, California

BY CHAMBERS

Working with you and your client, as soon as preliminary drawings have been determined, we can render valuable service in connection with:

- establishing the location of furnishings
- development of interior wall, ceiling and floor finishes
- type of lighting
- obtaining of a happy meeting of minds in the stretch that lies between structural plans and a client's ideas of interior decoration.

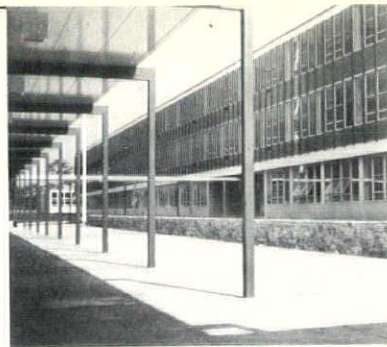
Because ours is a unified operation, we can render every service pertaining to floor coverings, wall decorations, draperies and furnishings, that will develop desired function, comfort and interior charm in keeping with the architecture.

In our own workrooms we design draperies, and reupholster and/or build furniture to specifications. We have world wide sources of supply, and a large staff of talented interior designers—all members of the American Institute of Decorators.

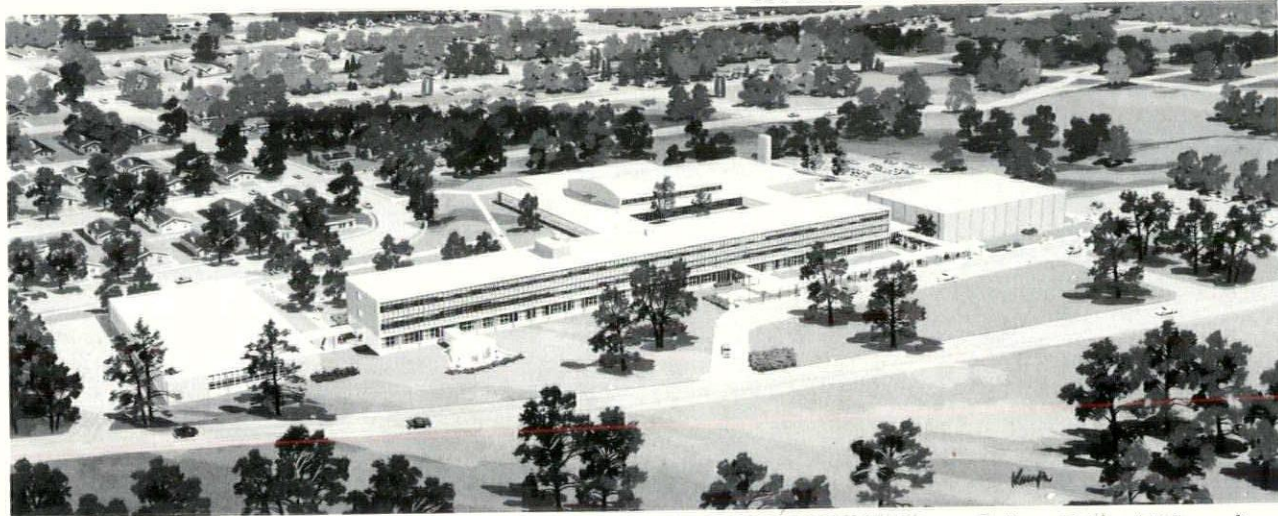
The H. Chambers Co.

Interior Designers
1026 North Charles Street at Chase
Members American Institute of Decorators

TITLE: Parkville Sr. High School
OWNER: Board of Education of Baltimore County
LOCATION: Putty Hill Avenue, Baltimore County, Maryland
GENERAL CONTRACTOR: Leimbach Construction Corp.
ARCHITECT: Fisher, Nes, Campbell & Associates
COLORED CONCRETE FLOOR HARDENER: HYDROMENT by The UPCO Co.



Concrete sidewalks—25,000 sq. ft.
 Non-slip and non-glare hardener
 HYDROMENT Black—10 lbs./100 sq. ft.



Gymnasium—7,500 sq. ft. HYDROMENT Terra Cotta—50 lbs./100 sq. ft.



*You're
 Invited to
 Visit Us...*

SEE FOR YOURSELF—

See the complete line of National Multi-purpose School Cabinets right here, in our showrooms. Discuss the latest developments in school furniture with our engineers and learn how National can assist you in school-room planning.

SURFACED WITH NEVAMAR LAMINATES . . .

This is
NEVAMAR

- a high-pressure laminate surface
- designed for long life and lasting beauty
- resistant to cigarette burns
- withstands boiling water
- won't craze, crack or peel in normal use
- not affected by alcohol, fruit acids, ammonia, ordinary ink . . . or time
- easy to clean



Nevamar conforms to NEMA specifications.

NATIONAL
TOP
 NATIONAL STORE FIXTURE CO., INC.
 ODONTON, MD.

NATIONAL SCHOOL FURNITURE COMPANY

Div. of National Store Fixture Co., Inc.

• ODONTON, MARYLAND

More sound control for less...



SILENT

CEILING

ALL-METAL...

ALL-NEW...

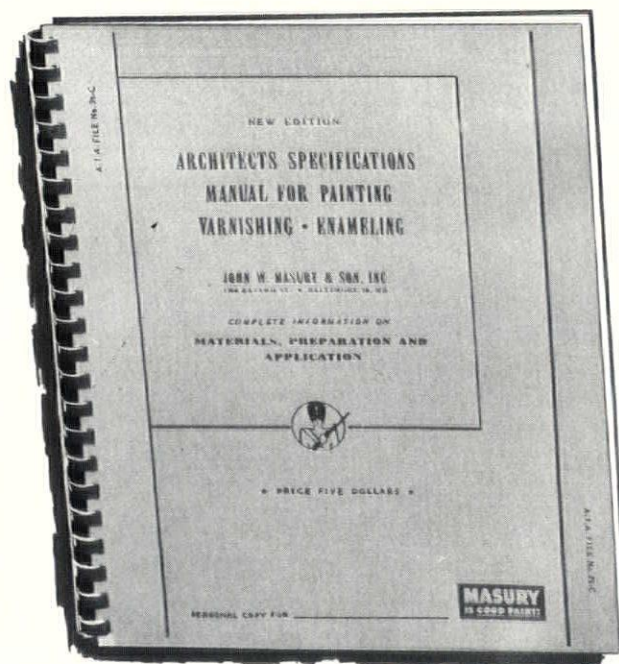
ALL-IN-ONE...

Acoustical Div., Eastern Products Corp.

(Formerly Eastern Machine Products Co.)

1601 Wicomico Street, Baltimore 30, Maryland

and the most
outstanding line
of acoustical
fastening systems



A DEPENDABLE SOURCE

OF ACCURATE INFORMATION AND RELIABLE PRODUCTS

In every field of endeavor, it seems, there is a source of supply that builds a reputation as "the place with the answer" when a difficult problem arises and reliable materials are needed.

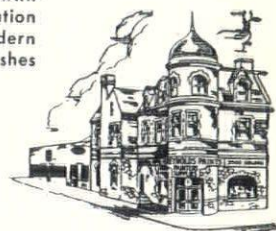
Through the years, we at Reynolds have striven to attain and hold that position in the field of finishes. By carefully selecting, and continually educating our men; by showing equal care in selecting our sources of supply, and by keeping abreast of latest developments through reading and trade associations, we have constantly worked to maintain our reputation as a dependable source of accurate information and reliable products.

In line with our policy of furnishing the finest, we depend on Masury Paints as one of our main sources of supply. The House of Masury, founded in 1835, is one of the oldest and finest manufacturers in the business. For outstanding beauty, and praiseworthy performance . . . professionals have long agreed . . . MASURY IS GOOD PAINT!

**MASURY
IS GOOD PAINT!**

ARCHITECTS SPEC BOOK

Upon request we will be happy to present you with your individual copy of Masury's Architects Specification Manual. We are sure you will find one of these modern books an invaluable aid in choosing and specifying finishes for all surfaces.



"Paint Info"

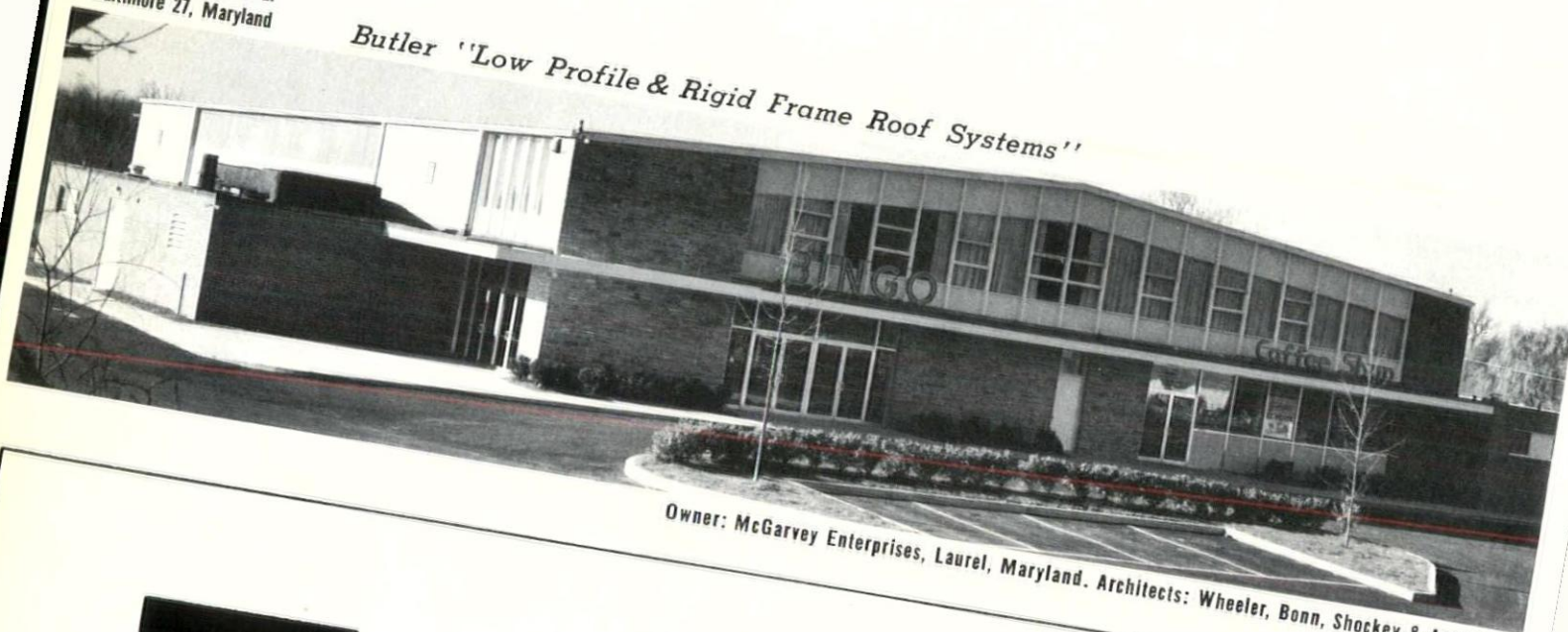
REYNOLDS Paint Co., Inc.

ARCHITECTURAL • INDUSTRIAL • AUTOMOTIVE FINISHES
MARYLAND AVE. AND 21st STREET BALTIMORE 18, MD. Phone BE. 5-6776

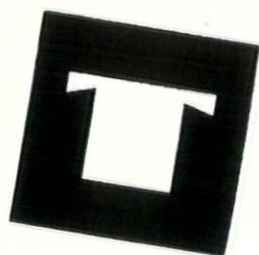
RINK BUILDING SYSTEMS INC.

6811 Washington Blvd.
Baltimore 27, Maryland

Butler 'Low Profile & Rigid Frame Roof Systems'



Owner: McGarvey Enterprises, Laurel, Maryland. Architects: Wheeler, Bonn, Shockey & Associates



TECFAB

INCORPORATED

BELTSVILLE, MARYLAND



PRECAST STRUCTURAL INSULATING PANELS
TECFAB WINDOW WALL SYSTEMS
PLASTIC MOSAIC AND TILE FACINGS



Exterior walls — Homewood Face Brick Standard Size Mosaic Blend

*Church
of St. John
of Damascus,
Boston,
Mass.
Victorine &
Samuel Homsey,
Architects
Wilmington,
Delaware*

BALTIMORE BRICK CO.

3200 East Madison Street
Baltimore 5, Maryland
Orleans 5-0260

Interior walls — Homewood Face Brick Standard Size Cameo Blend



PRESIDENT'S ANNUAL REPORT

A yearly review of where we've been and where we're going, shows us Chapter activity at an unusually high level, as nearly one quarter of our members took time to serve on committees.

We continue to stress participation in civic design and public planning. At the same time, our public relations program took on a higher luster, with the new magazine ARCHITECTS' REPORT.

A brief resume of Chapter Committee work follows: . . .

MEMBERSHIP increased 12%, under Chairman Edward C. White, to bring the Chapter total to 225.

PRACTICE OF ARCHITECTURE—Co-Chairmen David H. Wilson and Graham Veale—fee schedules are being evaluated, and plans are in progress to erase present inequities through proposed meetings with public officials.

RELATIONS WITH CONSTRUCTION INDUSTRY—James I. Campbell, Chairman—Several meetings held with representatives of the building contractors will shortly produce a report suggesting methods of bettering relationships. We continue to actively support the Craftsmanship Awards program of the Building Congress and Exchange and to co-sponsor the Producers Council informational luncheons.

A sub-committee of architects, structural and mechanical engineers and general contractors studied the cost of School Construction for the Board of Education of Baltimore County. Their report is very complete and has been well received by the County officials.

EDUCATION AND RESEARCH—Francis H. Jencks, Chairman—The need and desirability of establishing an accredited Architectural School in Maryland is being appraised with a corresponding committee from the Potomac Valley Chapter. One of our members, Alexander S. Cochran, is Chairman of the National AIA Committee on Education. Three Chapter architects continue in the sixth year of sponsoring the Architectural Design Course at McCoy College of Johns Hopkins University.

CIVIC DESIGN AND ALLIED ARTS—Van Fossen Schwab, Chairman—This largest and most active committee sponsored public forums on the proposed elevated East-West Expressway, which in part resulted in the abandonment of the elevated route. After Committee study and recommendations, the Chapter publicly endorsed the Civic Center and Charles Center Loans, which were later passed.

The creation of a Mt. Vernon Place Architectural Advisory Committee, was an outgrowth of this Committee's work.

REGIONAL CONFERENCE—Archibald C. Rogers, Chairman—In April, our Chapter was host to architects and their wives from the Middle Atlantic States and the District of Columbia, for a two-day Regional Conference. With the theme "The Architect and Tomorrow's City", it presented a forum of nationally prominent speakers, with seminars on the nature of Tomorrow's City and how it could be achieved.

PUBLIC RELATIONS AND PUBLIC INFORMATION—Thomas R. Silcox, Chairman—The Small House Consulting Architects Committee continued its work of service to the public. As a by-product of this activity, government officials in an adjoining County have invited this Chapter to establish an Architectural Consulting Clinic, where persons wishing to build may be directed for professional advice.

ARCHITECTS' REPORT—After six years of dedicated effort in publishing a monthly public relations editorial newspaper, our editor and advisory board have launched this full-fledged quarterly magazine. High quality work by architects in this area will be featured to stimulate interest in good regional architecture. We whole-heartedly solicit the cooperation of every architect in our Chapter and region.

In conclusion, may I thank the entire membership for the encouraging support of our Chapter progress, and particularly the Board, the committee chairmen and members for their solid contributions to our efforts. May I urge you to continue to work with the incoming administration for the betterment of the Community and of our profession.

*Paul L. Gaudreau
Baltimore Chapter
American Institute of Architects*

BALTIMORE CHAPTER NEWS & NOTES

A joint dinner meeting of the local AIA and AIP Chapters and wives, 110 present, started off the Fall session at which President Paul Gaudreau gave a vivid description and showed excellent slides of his trip to West Germany last May.

The Civic Center, Craftsmanship in Architecture and fees were the subjects under discussion at the last three meetings. In October Mr. William Boucher III, Executive Secretary of the Greater Baltimore Committee, gave an illustrated presentation of recent developments in connection with the "Liberty" site for the Civic Center and its relationship to the Charles Center project.

At the November meeting Mr. Vigo Rambusch, discussed the role of the craftsman in architecture.

At the last meeting of the year David H. Wilson, co-chairman of the committee on Architectural practice, made a very complete presentation of current plight of contracts and fees complete with a new proposed contract document. Charles M. Nes, Jr. kept things boiling with his pointed analysis of the need for cooperation and uniformity. It was a stimulating meeting and exchange of ideas and we trust that as a result some of the shiner new novices present will avoid some of the mistakes of their elders.

During this period the Chapter welcomed the following new Corporate members:

Charles E. Cline, Charles L. Novak and Thomas L. Gaudreau of Gaudreau and Gaudreau; Stanley English of Schwab & Jewell; J. William Ilmanen of the Office of James R. Edmunds, Jr. and Edward Q. Rogers, who has his own office.

The new Associates are:

Anthony Ianniello and Sam Brocato of Cochran, Stephenson & Wing; James A. Weller, Jr. of Meyer & Ayers; George Rabinek in the office of Irwin A. Baker; Benjamin Stevens of Lucius A. White & Edward C. White & Assoc.; and George Kostitsky of the Planning Council.

Wilbur H. Hunter, Jr. Director of The Peale Museum, was elected an Honorary Associate of the Chapter by action of the Executive Committee at its December meeting in recognition of his continuous efforts to interest the public in architecture.

Nominations for the \$25,000 R. S. Reynolds Memorial will be accepted by the AIA up until February 2, 1959. This international award is conferred annually on the architect of a significant building in which aluminum is an important contributing factor. Under new regulations, an architect may be nominated by anyone—including himself or his firm. Submissions are due May 4, 1959.

Cranbrook Academy of Art, Bloomfield Hills, Mich. announces five \$1000 scholarships that will be made to worthy and talented applicants, in addition to allowances for room and board.

The North Easton Elementary School, Easton, Md., designed by Finney, Dodson, Smeallie, Orrick & Associates has been selected by the American Association of School Administrators to appear in the architectural exhibit at their Convention in Atlantic City, February 14-18.

David Q. Scott, illustrator, formerly with Rogers, Taliaferro and Lamb, has joined photographer Marion E. Warren to form a firm, with offices at 88 State Circle, Annapolis, to serve the architectural profession with visual art media such as photography, renderings, scale models and exhibit designs.

REPORT OF URBAN DESIGN COMMITTEE

To keep abreast of the vast renewal program and its various projects the Committee maintains liaison with the Citizens Planning and Housing Association and with the American Institute of Planners through architects who are also members of those organizations.

In October, the Committee held an evening meeting to hear Clinton E. Brush, III, AIA architect from Nashville, Tennessee, and a member of the AIA's National Committee on Community Planning. Mr. Brush headed the Nashville Chapter's Committee that did an outstanding job of presenting Nashville with an imaginative plan for the renewal of downtown.

The Committee has studied and visited the Harlem Park Project area with Mr. Robert Zimmerman, Director of Planning BURHA, who outlined their accomplishments and plans for the future.

Wilmer Chance is investigating the need for and the method of best obtaining a scale model of Baltimore to serve as a readily available visual source of information in the form of a three dimensional master plan.

Charles Richter and Herbert Rycroft have been developing a tentative program for a series of lectures and exhibits on architecture and planning in the public schools.

The Committee continues to offer its assistance to the various agencies of the city, county and state governments in the interest of a better Chesapeake Bay Region.

AS WE GO TO PRESS

The following new officers were elected and installed at the Annual Meeting of the Baltimore Chapter on January 14:

Archibald C. Rogers—*President*

Van Fossen Schwab—*Vice President*

Edward C. White—*Secretary*


W. McNeill Baker—*Treasurer*

Paul L. Gaudreau—*Member of the Executive Committee*

The **Spring Issue**, appearing in April, will feature residential architecture.


Residential Architecture is even more conspicuous today than it has been in the past. We hope to show the meaning of the word RESIDENCE by including exhibits of low cost housing, high-rise apartments, development housing and luxury homes.

Preliminary submissions should be in the editor's hands not later than Feb. 22, 1959.



Comparable in price with aluminum
pipe railing built by
your local metal fabricator from
stock TUBE-LINE adjustable
components... Competitive bidding is
provided for public and private work.

TUBE-LINE®...LOW COST RAILINGS

 **Glumcraft®** OF PITTSBURGH
460 MELWOOD STREET PITTSBURGH 13, PENNSYLVANIA • MUseum 1-2400

Bulk Rate
U. S. POSTAGE
PAID

BALTIMORE, MD.
PERMIT NO. 1167

Mr. Robert Denny, Public Relations
The American Institute of Architects
1741 New York Avenue, N. W.
Washington
D. C.

ARCHITECTS' REPORT

an official publication sponsored by the
Baltimore Chapter of the American
Institute of Architects

Business Office:

1025 St. Paul Street Baltimore 2,
Maryland MUlberry 5-0933

Editorial Office:

2517 St. Paul Street Baltimore 18,
Maryland TUxedo 9-2727

EVENTS OF SPECIAL INTERESTS TO ARCHITECTS

- | | | | |
|-----------------|--|-----------------|--|
| Jan. 14 | ANNUAL BANQUET AND ELECTION OF OFFICERS
Baltimore Chapter AIA
Philip Will, Jr.—First Vice-Pres. AIA
Guest Speaker | Feb. 17 | CONSTRUCTION SPECIFICATIONS INSTITUTE
Washington, D. C.
SUBJECT: Roof Decks |
| Jan. 20 | HISTORIC ANNAPOLIS
Mrs. Charles Williams, Pres. Society for
Preservation of Maryland Antiquities
8.30 P. M. Great Hall St. John's | Feb. 24 | PEABODY CONSERVATORY
Candlelight Concert
Frankel-Ryder Dance Drama |
| Jan. 20 | WASHINGTON METROPOLITAN CHAPTER SPEC. INSTITUTE—
"Spex School"
Construction Specification Institute
National Housing Center
1625 L St., N.W.—8 P.M.
SUBJECT: Metal Sash | Feb. 24 | HISTORIC ANNAPOLIS
Dr. Richard W. Walsh—Fort McHenry
8.30 P. M. Great Hall St. John's |
| Jan. 20 | PEABODY CONSERVATORY
Peter Herman Adler Conducting
Alexander Brailowsky, pianist | Mar. 4 | BALTIMORE SYMPHONY ORCHESTRA
Thomas Shippers Conducting |
| Jan. 25-April 5 | PEALE MUSEUM
Exhibition of "Landmarks Worth Saving" | Mar. 10 | PEABODY CONSERVATORY
Candlelight Concert
I Musici, virtuoso ensemble |
| Jan. 26-Feb. 15 | THE WALTERS ART GALLERY
"Phrygian Art from the City of King Midas." | Mar. 11 | BALTIMORE SYMPHONY ORCHESTRA
Vladimir Goldschmann Conducting
Pierre Fournier, cellist |
| Jan. 31 | BUILDING CONGRESS & EXCHANGE—
Oyster Roast—Alcazar | Mar. 11 | MONTHLY MEETING—
Baltimore Chapter AIA |
| Feb. 1 | BALTIMORE MUSEUM OF ART
Maryland Regional Artists Exhibition | Mar. 18 | BALTIMORE SYMPHONY ORCHESTRA
Karl Boehm Conducting (end of season) |
| Feb. 4 | BALTIMORE SYMPHONY ORCHESTRA
Jean Martinon Conducting
Eileen Farrell, soprano | Mar. 13-14 | MIDDLE ATLANTIC REGIONAL MEETING
Sponsored by Virginia & West Virginia Chapters
The Greenbriar
White Sulphur Springs, W. Va. |
| Feb. 11 | MONTHLY MEETING—
Baltimore Chapter AIA | April 8 | MONTHLY MEETING—
Baltimore Chapter AIA |
| Feb. 14-18 | AMERICAN ASSOCIATION OF SCHOOL ADMINISTRATORS CONVENTION
Atlantic City, N. J. | April 25-May 10 | MARYLAND HOUSE & GARDEN Pilgrimage |
| Feb. 18 | BALTIMORE SYMPHONY ORCHESTRA
Enrique Jorda Conducting
Theodore Lettvin, pianist | May 15 | Deadline for entering \$25,000 Annual Design Competition Sponsored by Mastic Tile Corporation to stimulate Better Living for the Middle Income Family. |
| | | June 22-26 | NATIONAL CONVENTION
New Orleans, La. |