

ARCHITECTS' REPORT

FALL, 1961

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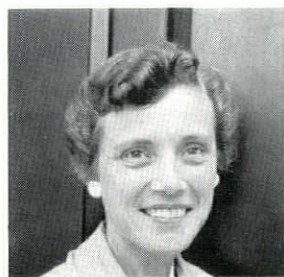


ar' chi-tect: "... master builder ... a person skilled in the art of building ... a professional ... one who makes it his occupation to form plans and designs of, and to draw up specifications for buildings, and to superintend their erection ..."—Websters's New International Dictionary



MALCOLM H. DILL, Director of the Office of Planning and Zoning of Baltimore County, has been selected as one of ten members of a delegation of American planners to visit Russia when final approval for the exchange trip is granted. Mr. Dill came to Baltimore County in 1947 as Director of the Planning Commission. For the prior seven years, he had served the City of Cincinnati in a planning capacity, following planning assignments in the 1930s with Harrisburg, Pa., and the TVA. He is a graduate of Harvard and the Harvard Graduate School of Landscape Architecture and City Planning. In 1955, Mr. Dill became Director of the Baltimore County Office of Planning, and in 1957, he was named Director, Baltimore County Office of Planning and Zoning. Under his guidance and direction, new zoning regulations and Area Master Plans have been adopted for most of the county's urban sections, and he was principally responsible for the County Beltway.

MRS. PHILIP A. HANNON, chairman and founder of the Paint Ellicott City project, is largely responsible for the do-it-yourself urban renewal in that historic town. Believing firmly that young suburbia need not resort to "urban removal" for attractive places to shop and live, the PEC Committee put forth many hours of effort at minimal expense to create a more pleasant and attractive business district. Mrs. Hannon's enthusiasm has become the spearhead for a restoration effort which will include the entire Ellicott City area. Mrs. Hannon received her degree from the University of Maryland. She was a speech therapist and kindergarten teacher before beginning the Ellicott City project. The mother of two sons, she with her husband patiently restored an old home in Howard County, never imagining that the experience gained would be used in re-doing an entire town. Her accomplishment brought alive a common dream of many small American communities.



PAUL A. GOETTEL-MANN, AIA, heads the Department of Architecture at Catholic University of America, Washington, D.C. Concurrently, he is an associate of the firm of Murphy and Locraft, and a partner of the firm of Thomas H. Locraft & Associates. Working principally in the field of church and institutional building design, Dr. Goettelmann is a member of the Board of Examiners and Registrars of Architects, Washington, a past member of the Washington Board of Trade Architectural Awards Committee, and past president of the Washington - Metropolitan Chapter, AIA. He studied at the Ecole Americaine des Beaux Arts, the Beaux-Arts Institute of Design, and received his doctorate in architecture from Catholic University. In addition to his architectural activities, he is a lieutenant in the Naval Reserve. An ardent speaker, he has lectured on such diverse subjects as "Habitations in Space" and "Heritage of the Contemporary Church."

JAMES A. GARY, JR., president of the Board of the Enoch Pratt Free Library from 1953 to 1960, played a major role in the planning and building of the new central library and the expansion of the library in Baltimore City through the construction of branch libraries. Elected a trustee in 1921, Mr. Gary served as secretary, treasurer, vice president and finally as president. A realtor by profession, Mr. Gary received his BS degree at Harvard. At the outset of World War I, he organized a company of Naval Reserves then served aboard convoy escort ships. He was the first Maryland state commander of the American Legion, served as president of the Board of the Maryland Training School for Boys and president of the Baltimore Social Service Exchange. In electing him president emeritus this year, the Library Board declared: "A substantial part of the Library's achievements of the last four decades is due to this man's devotion and work."



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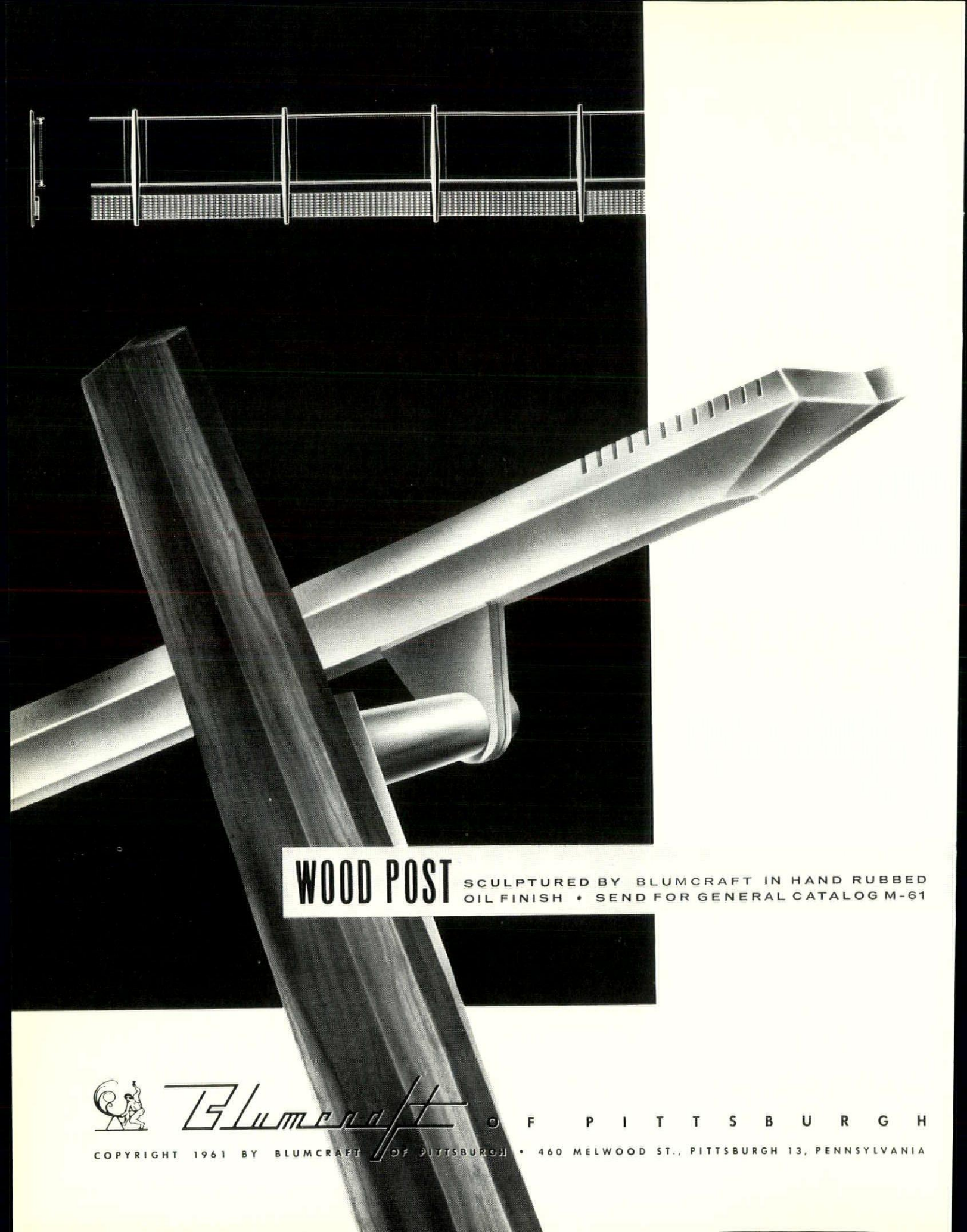
ARCHITECTS' REPORT

VOLUME 4

NUMBER 1

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Conception and Misconception

The architect is an analyst, organizer, technician, coordinator, artist and shaper of man's environment. Yes, he is all of these. Lacking the talents of any one he could not be an architect.

To the present day the architect has claimed usefulness, stability and beauty as his three criteria for a job well done. He is unique because he is the only man able to combine them happily in a finished building. And he does it by serving the first criterion as analyst and organizer, the second as technician and coordinator, the third as artist and shaper of environment.

Should he allow any of his talents to go by default he would cease to be an architect. Let him consider, then, how he has lost his sole claim to proper use and proper stability to the specialist and the technician; how his feeling for beauty may be going by default through his own misinterpretation of Louis Sullivan, the difficulties inherent in a dollar economy and the discovery by the other arts of the value of advertising.

A temple was a place for a god to live in, impressively; a palace was a place for a king to live in, impressively. Such uses could be satisfied rather simply. Our modern use needs are more complex. The architect satisfies the use needs of factories, laboratories and hospitals well. But he must be warned that he is not indispensable to them. There are men outside his profession who are specialists fully capable of supplying the use criterion for theaters, factories, commercial buildings and even schools.

Stability once meant simply permanence. But the meanings of words change, as this one has. Permanence is only one attribute of stability, and one which no longer seems of very great importance to us. Strength is another attribute but strength, too, is a relative term. The architect truly expresses his time when he designs only for strength enough to carry his building through its life expectancy. Nor is he alone in this second criterion, either. Technicians can do as well, and do. Economics has removed him from his position as masterbuilder of permanent structures and has made him, and the technician, assemblers of manufactured products the lasting qualities of which are given them by accelerated laboratory tests.

The architect ever tends to become a technician himself. His leader in this country envisions new design teams composed of such specialists as "geographers, demographers, human ecologists, land economists, statisticians, psychologists, artists and even poets." This wording might better be reversed, omitting the word "even."

The lack of sharable sublimity causes uneasiness and vague uncertainty, making our world of structures tasteless as food without salt, leaving the layman to yearn for some element or vitamin lacking in his diet. This is the only one of his three criteria which the architect alone is able to supply. The technician avoids it, nor would he know how to supply it. Without beauty, society is expressed in cagelike commercial buildings, laboratories in paper-thin envelopes which say that only their contents are important, in schools that speak of the impersonal and scientific culture for which their occupants are being prepared.

For the first time in history, the layman is left out of building and he doesn't understand it. The architect may point to the flat rectangles or the blatant use of color in the works of his current idols. If these satisfy him, then he would seem to be content with a sort of withdrawn esthetics legible to the objective painter but utterly illegible to the common man.

But beauty is the only one of the three criteria which changes mere construction into architecture. If others can satisfy use needs one by one and if others can satisfy the requirements of strength, then beauty and beauty alone is the distinguishing mark of an architect's work. When he does not accentuate the only criterion which is his alone he becomes simply another expert and to claim himself shaper of environment for the common man becomes the grossest kind of egotism.

The architect has the power, latent among his talents, to forego his talk of "animated prisms in space" and to give the man who sweats his power mower around his pink flamingo the kind of surroundings he craves. Good environment, shaped or not, must include the grace man must somehow more lastingly achieve if he would remain man.

—Ian MacCallum, AIA

The Architect:

THROUGH THE BUILDER'S EYE . . . W. PAUL HICKS is the vice-president of one of Baltimore's longest established builders, Thomas Hicks & Sons, Inc. The firm is noted for its residential and church construction.

Who builds a house? The new owner holds a house-warming in the new house he has built. The architect proudly displays sketches of the house he has just built. The builder thinks he has built the house; the foreman boasts of the fine house he has built; and sometimes the engineer and other specialists feel the same way about it. This is good for each member of the team feels that he has left something of himself in the house.

However efficacious the division of labor be, with each member of the team responsible for the phase of construction in which he is most competent, there is and should be a bit of overlapping. An unfortunate concomitant is the trend toward too much dependence upon the builder for monitoring his subcontractors as to the quality of their workmanship, and conversely too much reliance upon the architect for the knowledge of new materials and processes with which the distracted builder maintains he cannot keep up.

Although the architect can and does consult manufacturers' agents in many lines and is more nearly "au courant" with new products and methods than is the builder, both are much at sea in the absence of ingenious testing laboratories.

Where there is competition among contractors—that horribly extravagant, inexact, often political and more often unfair institution that the ingenuity of man has not devised any method to supplant—the contractor is entitled to an exactitude he does not always get. Covering phrases, "standard practice," "approved method," "check at site," etc., may be necessary but should be used sparingly. The architect who specifies *Pinus Strobus* for his millwork, knowing full well that the only White Pine extant grows in closely guarded arboretums, (a) embarrasses the mill man, at least it did at first, and (b) causes him to believe that lapses in execution too will be overlooked. There is considerable resentment among respectable builders at being pitted against others of less experience, responsibility and integrity, and there is considerable justice in the complaint.

Architects must know that drawings difficult to assess, either by reason of lack of clarity or because they represent complex operations best done on a cost-plus basis, elicit either (a) declinations (b) spurious "borrowed" estimates, or (c) unreasonably high prices.

Such lacunae as I have listed are neither crucial nor customary. Thirty years ago we had some architects who appeared to consider contractors' profits immoral, some who quibbled too much over trivia, and some whose work in spots verged on obscurantism. The martinets among them have now been gathered unto their fathers and most of today's discrepancies appear to stem from the inexperience of youth, which problem always resolves itself automatically.

Every experienced builder is frequently importuned by clients to design as well as execute small projects and occasionally large ones. There are rumors afloat that some large offices have encouraged such commissions, promising to "turn this over to our architectural department," presumably at no cost to the owner, and then have engaged competent architects and have charged the cost to the project. The owner's motive is usually avoiding the architect's fees, and it is often difficult to convince him that such fees are earned. "After all, it's all profit: architects have no expenses."

Theoretically, the honest builder wants an architect on every enterprise larger than a chicken coop for at least three reasons: (a) he has no honest way to become reimbursed for design; (b) he wants a foil, the architect, between him and the understandably unversed owner; (c) he wants no architectural gaucheries staring back at him for years to come. Practically, the builder must accept small commissions that no architect would touch. Let the owner well remember this: if the builder's competence to design a structure be granted, still it would take him two or three times as long, and someone would eventually pay for it.

The builder's role on the team has changed to the extent that he must give more time and supervision to fewer operations than he did a few years ago. It is apparent that builder and architect generally are resigned, in desperation, if you will, to giving reluctant acceptance to both products and workmanship inferior to that of other days. I believe the present architect-builder relationship to be greatly improved, due to a growing realization that (a) the two have common interests and ends, and (b) the architect's first allegiance is to the project at hand and not, as were he a lawyer, to his client. When the builder considers the almost incredible complexity of the modern sizeable building, including its involved mechanical viscera, it is not meet that he should cavil over trifling mistakes.

AS A CLIENT SEES HIM . . . DR. GEORGE BRAIN, superintendent of the schools of Baltimore City, makes these comments on the need for interplay of talents of both educator and school planner. They can be read with profit by any expectant owner.

Public school construction is one of the highly specialized and complicated branches of architecture, yet like all architecture, it is only a means to an end. And like all architecture, its quality and adequacy are of prime importance. The educator can interpret to the architect the education function which a given area or a facility should serve. But it is the architect's responsibility to translate his understanding of that function into a design which will satisfactorily meet the educational need for which it was intended.

There is room for a good deal of experimentation in the school design field. Generally architects can experiment more liberally where sites are large enough to accommodate extensive single story structures. On limited sites requiring multi-story schools, there has been a tendency to follow too rigidly typical structural patterns.

Architects must consider the site. They must also give their attention to the interior and exterior of the building they are designing. But even on sites of limited size an unpretentious, even plain, exterior will permit a spacious, well arranged and versatile interior conducive to creative educational needs. Creative thinking and schematic experimentation need to be applied by the architect to those sites which tend to restrict or limit structures to the more typical designs.

Centralization of educational functions must be studied by the architect in order to plan an efficient, economical and aesthetically pleasing design. The technical architectural details are clearly outside the competence of the school staff, as are the aesthetic. But the educator can give the architect a good number of ideas and suggestions which when properly used by the architect will help to result in an efficient, useful and good looking school plant.

The architect must constantly be sensitive to the cost of the educational facility which he is designing. If one of our educational objectives is to extend equal educational opportunities to as many of our young people as possible, the cost of education, including housing, must be taken into account by the educator as well. The architect should furnish his educational client with a cost analysis as the planning progresses. Alternate design proposals should be offered, but not without the architect's recommendation for what he considers the most appropriate solution to be.

Where educational and economic values conflict directly, a choice must be made. The choice need not always be made in favor of the educational values; nor must it always be in favor of the economical values. Both sets of values must be taken into account at the outset. In many cases a compromise must be made, but through careful planning by both client and architect it should be possible to achieve both economy and good teaching and learning conditions.

The architect's problems in the design of a modern school building are highly involved. If anything, they are on the increase rather than diminishing because of the advances in science and technology. The architect is expected not only to place rooms in their proper locations, determine their form in answer to functional and aesthetic needs, provide for safe and efficient circulation, and develop a pleasing appearance through architectural design, but he is also expected to handle the technical problems involved in the choice of materials and techniques of construction, heating, ventilation, sanitation, illumination and acoustics. Moreover, in all his effort he must be guided by economic limitations, building code requirements, established practices within the building industry, and the specific demands to do the impossible as expressed by his educational client.

In Baltimore, as throughout America, the schoolhouse has been a symbol of hope and opportunity for oppressed people everywhere. Through good teamwork its architecture can become a symbol of beauty as well.

AS HE SEES HIMSELF . . . D. K. ESTE FISHER, JR., is senior partner of the Baltimore architectural firm of Taylor and Fisher. He is a Fellow of the American Institute of Architects, and was instrumental in guiding the Institute through its key period of expansion in the 1940s.

In the bustle of a construction industry which for the past fifteen years at least has been "up to its ears" in activity, in a climate of tropical rain-forest of new materials and methods sprouting fresh ideas by the hour, in a competitive philosophy of "the new must be tried" at all costs, it is to be wondered how often and to what extent the architect pauses to look at himself, whether critically or in self satisfaction.

Cont'd on Page 10

facts about your architect

Architecture is an art, a science and a profession. It is a wedding of *function*, the planning and relationships of spaces which meet human needs; *structure*, the method of enclosing space; and *beauty*, that quality of art without which no building can qualify as architecture.

Though as much of an art as painting and as much of a science as physics, the practice of architecture is a profession. Like medicine or the law, it demands faithful service to the client and to the public.

Once chosen, the architect begins a project with consultations concerning basic needs, site location and topography, funds available, mechanical equipment and other details. He studies the site's size, shape, grade and condition. Local laws and building codes are checked, probable cost and construction time estimated. He prepares preliminary design drawings, recommends construction methods, use of materials and types of mechanical systems and equipment. He presents a revised cost statement and specifications outline.

After the client approves the general design, the architect makes detailed working drawings to illustrate all essential architectural, structural and mechanical designs. Hundreds of drawings may be produced by the architect and the consultants he pays from his fee. Bidding forms and contract conditions are prepared and the project is ready to advertise for contracting bids.

The ensuing phase is the construction itself. The architect directs tests of quality of materials and checks contractors' shop drawings and samples. He inspects the work as necessary. He checks costs, contractors' applications for payment, and issues certificates authorizing payment.

The architect's only compensation comes from his client, in keeping with the ethics of professional practice. The standards of the American Institute of Architects require him to have no financial interest in materials and equipment he specifies. He accepts no discounts or additional commissions.

Architects are paid either through: 1) a percentage of the construction cost; 2) a fixed fee plus expenses; 3) a multiple of direct personal expense, or, 4) a salary, per diem, or an hourly rate.

Regardless of how he is compensated, out of his fee will be paid structural, electrical, mechanical and other engineers; assistants, draftsmen and all office overhead.

His training is rigorous. The formal courses in architecture last five years, sometimes longer. The student learns

a complex language, its vocabulary an almost infinite choice of human conditions, materials and equipment. He studies the history of man's culture and building, structural and mechanical engineering, economics and office administration, and often city planning.

Apprenticeship follows graduation and lasts three years, corresponding to a doctor's internship—and for the same reason: because the profession involves the public welfare. Apprenticeship over, the young architect still must pass a state examination before being admitted to practice on his own.

Selecting the architect is the most important step the prospective building owner will take, and the architect should be engaged early. His advice now may save the client thousands of dollars later.

The architect should be selected for his professional service, talent and judgment. The professional does not compete on the basis of fees, nor is he engaged through competitive bidding as is the contractor. These criteria for selection are recommended:

1) Is he a registered architect and a member of the American Institute of Architects? Does his office and staff appear to be well-organized and capable?

2) Review his past work and talk with his former clients. Further, do not ignore the personal element in the client-architect relationship. Creation of a worthy building demands that client and architect be compatible and have a mutual confidence.

The Architect's Ethics

Under the rules of the AIA, an architect serves *only* his client's interests. He will *not*: 1) receive compensation from any other party; 2) provide professional service without compensation; 3) knowingly compete with another professional on the basis of fees or use donation as a device for competitive advantage; 4) knowingly injure the reputation of another architect; 5) attempt to supplant another architect once a client has taken definite steps to employ him; or, 6) undertake a commission involving another architect until he has conclusively determined that the other's employment has been terminated.

The architect's life and talents are employed to insure that you may live, work, play and worship in a well-adjusted physical environment. He is privileged to play an important part in the single biggest branch of the American economy—the construction industry.

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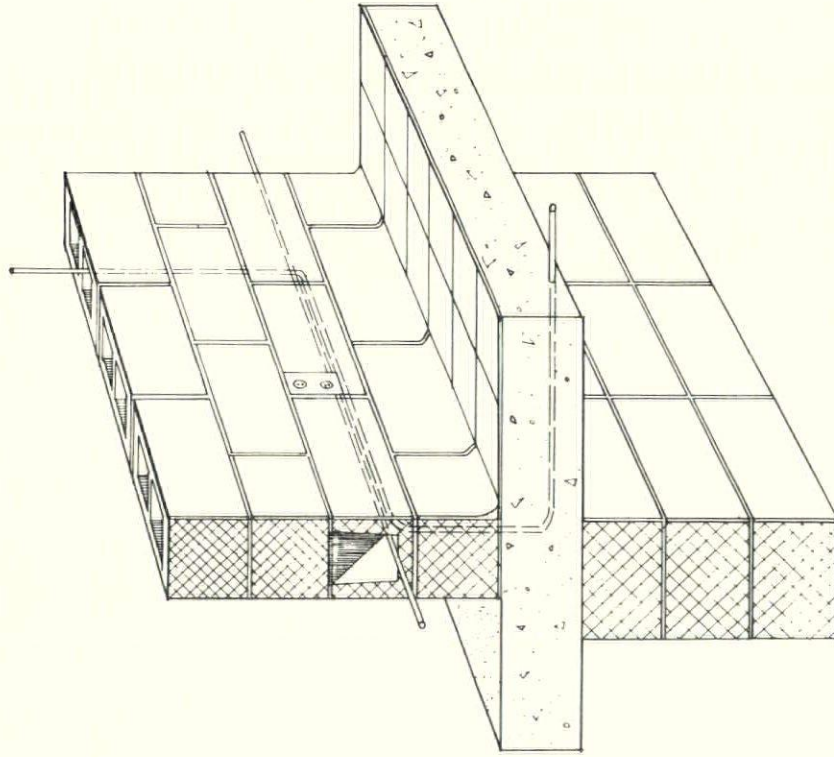
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We are a very old profession, originating no doubt as sculptors or painters, as master-masons or carpenters, as craftsmen and monks, who had the feel of materials in their hands, as well as the vision of form and light, of ornament and color in their eyes and minds—Iktinos, William of Sens, Michaelangelo, Wren—and the cultivated dilettante, the “gentleman of taste”, the “engineer”—Jefferson—Latrobe—Mills.

Not so long ago, the profession could be classified in several categories of recognizable characteristics, not so much of abilities (since all men vary widely) as of basic philosophy, such as (to oversimplify!):

The Serious Practitioner, reasonably well-educated (often self-educated), of inflexible personal probity, jealous of the Code, ever striving for soundness of design, construction, client satisfaction and fair dealing in the “business” of construction.

The Ivory Tower, dreaming in lofty arrogance above the mundane level of both client and builder, certain of superior knowledge of the needs of the one and of the methods of the other, confident of the implication that “the architect is always right.”

The Dilettante, generally with “sufficient” private income and a fine education, most concerned with architecture as “Art”, or decoration, or furnishing. They could choose their clients, but these fellows were not to be discounted. Some have been responsible for some of our finest buildings; some could be named who made “a killing.”

The Scavenger, scratching for projects in the tide-wash of politics, relying for patronage on intrigue and influence, with little concern for competence of performance.

These characterizations will sound harsh, and they are changing; the second and third are probably fading out; but they had their influence with “the Public” among whom lurk our clients. In the early days of World War II, architects were not as popular as engineers, either with industrialists or war agencies, were classified with “stockbrokers, beauticians and ballet dancers”, and there was bitter outcry for AIA to “do something”; “Architects are the leaders of the Construction Industry”; but at that point we could not make the title stick.

World War II was a trial by fire for architects as for others and the salamander has risen from the ashes with new strength and good repute. But one cannot rest. As the architect has become generally better equipped for his practice by education and training, has been more generally accepted by the public as a leader in construction, so also has his practice become more technically complicated by the pressures of a multiplicity of new materials and by great changes in construction practices growing out of prefabrication and new structural systems, and his practice has become less differentiated from that of engineering both by the present popularity of a general trend of design moving away from the traditional concept of “the Arts” and by the integration of structure in the functionalism of that trend in design.

It is important, therefore, that the architect stand back from his daily stint and take stock of his ethical position in it; to be certain that in his keenness to present a striking solution for a project he does not impose on his client one which involves excessive costs poured into “tours-de-force” for the designer’s satisfaction; that, eager to try a new product, the owner is not weighted with a millstone of future maintenance; that a “trick” arrangement of structure or selection of material does not trick the contractor into unexpected costs which a strict “reading of the book” could force him to absorb.

All these and many others of similar implication are, no less than his proper, strictly ethical relations with brother architects in the competitive pursuit of projects, the obligation of the architect to regard with constant thought and careful discrimination under his Code of Ethics. He must remember that his value to his client is in diligent and thoughtful production of sound and economical design, in careful assurance of value received in the execution of it, but that his value to a project as a whole includes his judicial position with respect to client and contractor, and that by the measure of his fairness in that relationship his position in his profession will, in the end, be judged. Heeding the call of conscience takes time and trouble and often causes pain, but the good name of the profession, as of the individual, will rise or fall with it.

EERO SAARINEN, Architect . . . Leader

A giant of contemporary architecture . . . virtuoso of daring design . . . connoisseur of inspiring simplicity. This was Eero Saarinen, FAIA, dead this September at the height of a brilliant career. The son of one of Finland’s and America’s leading architects, Saarinen studied at the Yale School of Architecture, graduating in 1934. In 1936, he joined his father’s firm in the U.S. and embarked upon a career of imaginative design that ranged from technical centers to embassies. His death is a severe loss not only to the architectural profession, but to everyone thrilled by architectural beauty. His genius lives on in the geometric poetry he has given mankind: the soaring archway to the West in St. Louis; M.I.T.’s cylindrical chapel; the poised-for-flight Trans World Airlines Terminal at Idlewilde.

max araujo

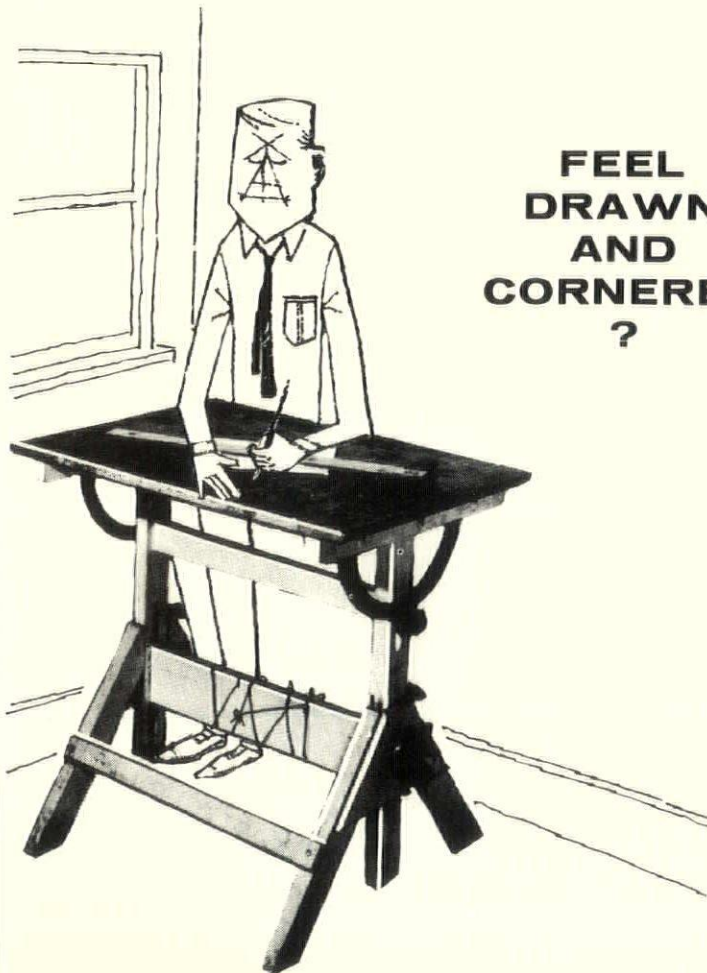
PHOTOGRAPHY

920 E. Lake Ave., Balto. 12, ID 5-2587



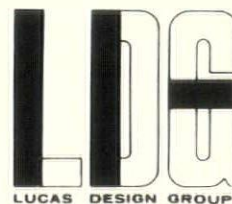
"Extremely faithful, minutely detailed or mechanically accurate reproduction. . . ." The skillful photographer exceeds this Webster's International Dictionary definition. He knows that he must also have the eye of an artist for truly effective architectural and construction photography.

Send Reply Card, Page 25, for representative exhibit.



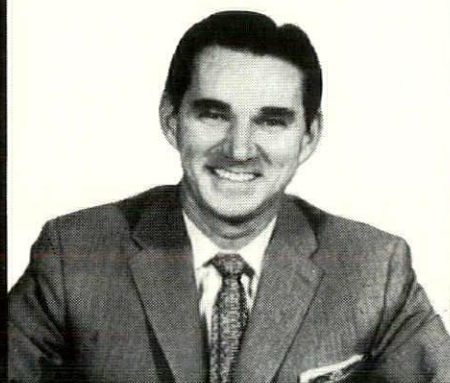
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Guaranty Bank Building. Architect: Charles G. Polacek, AIA, Phoenix, Arizona
Structural Engineer: W. T. Hamlyn, Phoenix. General Contractors: Henry C. Beck Co., Phoenix

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you need it—another big saving in time and money.

Both front and back shear walls were faced with precast panels, with unusual exterior beauty achieved through the use of pure white portland cement. Even in the lobby of the bank, the functional beauty of concrete is seen in floors of gleaming terrazzo.

For impressive construction efficiency plus structural strength, beauty, and low maintenance costs, economy dictates the choice of concrete for structures of all dimensions and concepts.

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MEDICINE

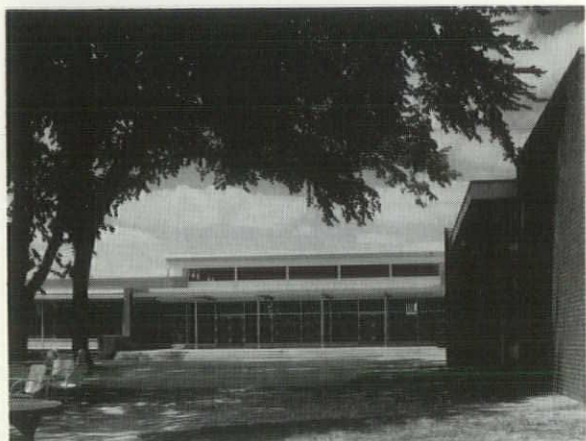
ARCHITECT—OFFICE OF JAMES R. EDMUNDS, JR. BALTIMORE, MARYLAND



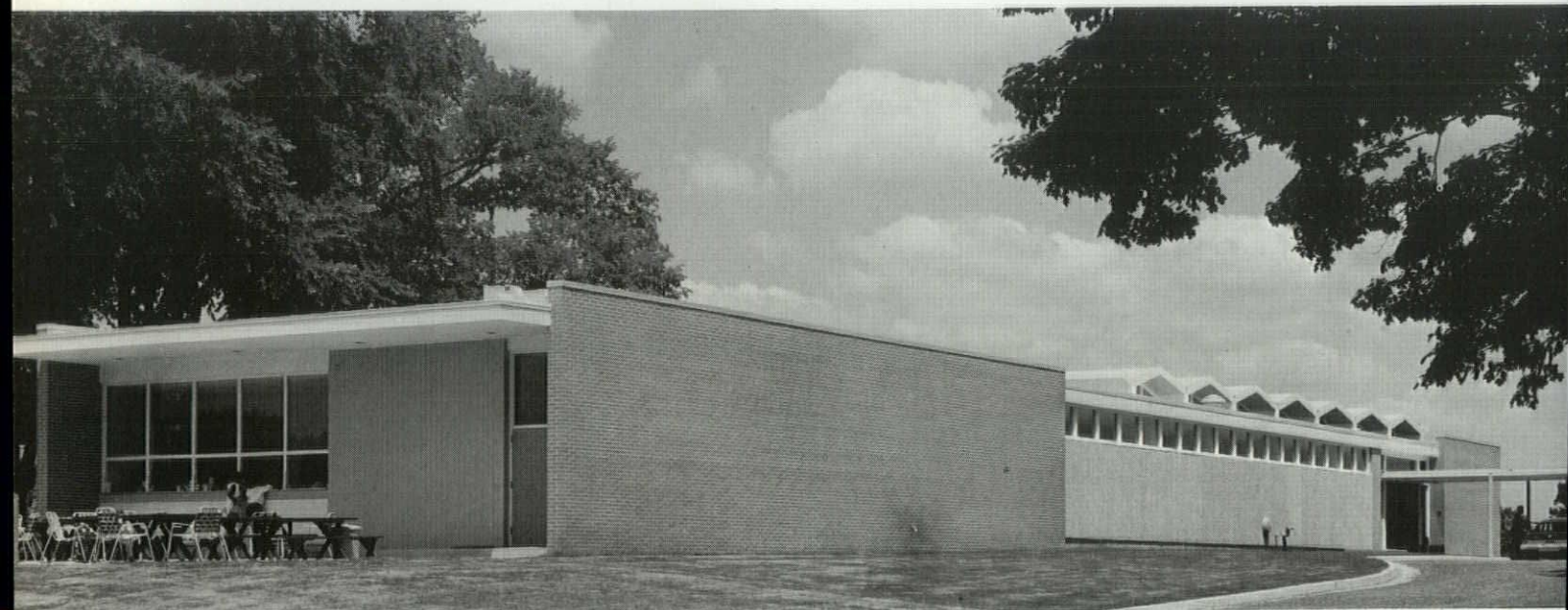
LUTHERAN MEDICAL CENTER, Baltimore, Maryland. This major medical complex will be built in two stages. The first phase comprised of the basement and two floors will provide 80 beds. Subsequent expansion to 9 floors will increase capacity to 480 beds. The structure will be reinforced concrete with insulated concrete panel exterior walls. A mechanical services floor above the first floor will supply the varying needs of widely differing hospital functions.

RECREATION

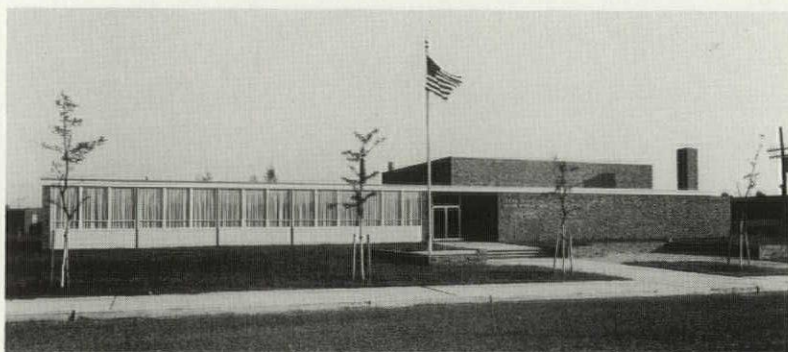
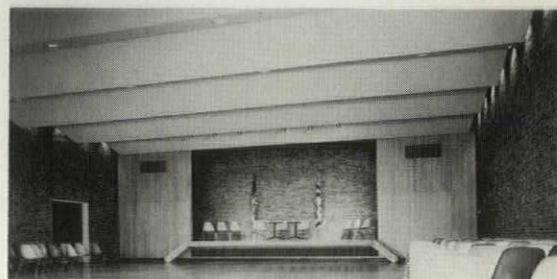
ARCHITECT—COCHRAN, STEPHENSON & WING, BALTIMORE, MARYLAND



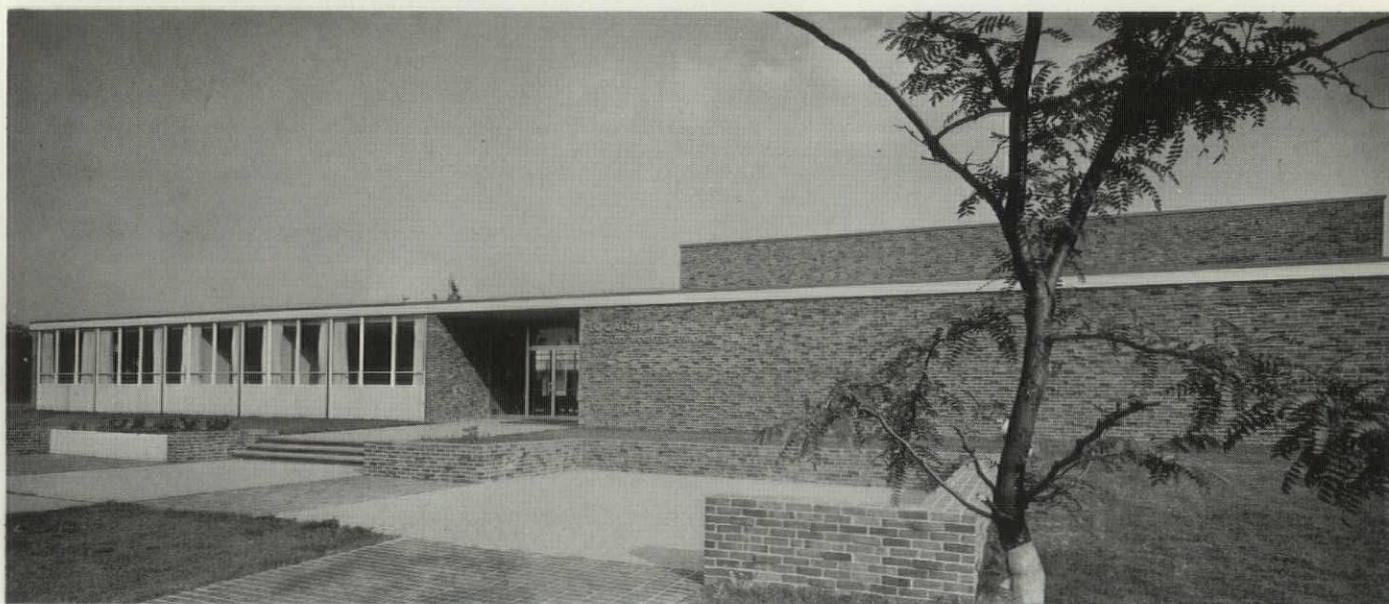
THE SUBURBAN CLUB, Baltimore County, Maryland. Winner of a 1959-60 Baltimore Association of Commerce Architecture Award, this clubhouse replaces an out-dated structure built in 1901. The new building is air-conditioned and suited for year-round operation, accommodating approximately 650 members and their families. **Mechanical Engineer:** Henry Adams, Inc., Baltimore. **Structural Engineer:** Ewell, Nelson & Bomhardt, Baltimore. **Civil Engineer:** Knecht & Maxwell, Baltimore. **General Contractor:** Samuel A. Kroll, Inc., Baltimore.



ARCHITECT—FISHER, NES, CAMPBELL & ASSOCIATES, BALTIMORE, MARYLAND



HOUSE OF LABOR, INC., Baltimore, Maryland. This structure was given an Institute of Masonry Research Silver Award and won a Baltimore Association of Commerce 1959-60 Architectural Award. The building is owned by Local 31 of the Industrial Union of Marine and Shipbuilding Workers of America. **Mechanical Engineers:** McNeill & Baldwin, Baltimore. **Structural Engineers:** The Office of Van Rensselaer P. Saxe, Baltimore. **General Contractor:** Cogswell Construction Co., Baltimore.



ARCHITECT—WILSON & CHRISTIE, TOWSON, MARYLAND

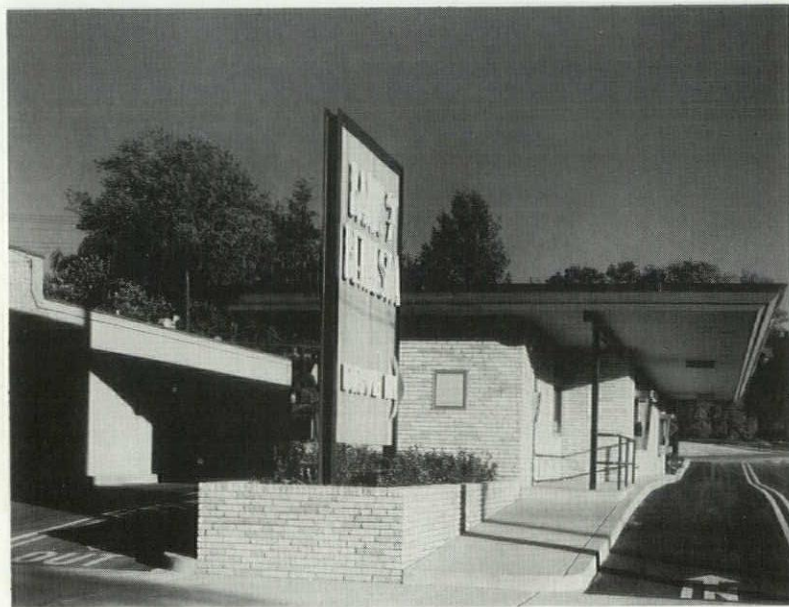


LOYOLA FEDERAL SAVINGS AND LOAN ASSOCIATION, Towson, Maryland. This Association branch, shown in model form, will have an exterior steel frame jacketed in precast concrete to provide smooth interior walls. The exterior walls will be precast concrete with an exposed aggregate finish. Proposed ultimately to be a 6-story structure, the building will be under construction shortly.

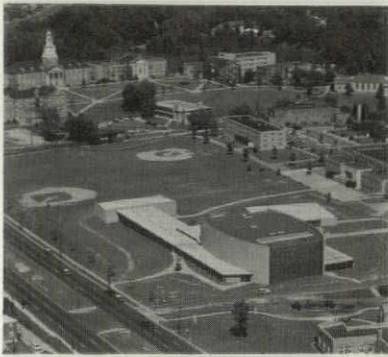
ARCHITECT—JOHN HENRY SULLIVAN, JR., ROCKVILLE, MARYLAND

BANK OF BETHESDA, Bethesda, Maryland. The first all drive-in facility in Washington and suburban Maryland, this building has four drive-in teller windows, and one pedestrian window with provision for a second. At present, this drive-in bank handles over 20,000 cars per month. **Mechanical Engineer:** J. B. Wyble. **Structural Engineer:** Edw. J. Scullen & Assocs. **General Contractor:** Muth Bros., Bethesda.

(This exhibit appeared in our Summer issue with the incorrect photograph of a Baltimore National Bank branch office; Architect: Cochran, Stephenson & Wing, Baltimore.)



ARCHITECT—GAUDREAU AND GAUDREAU, BALTIMORE, MARYLAND

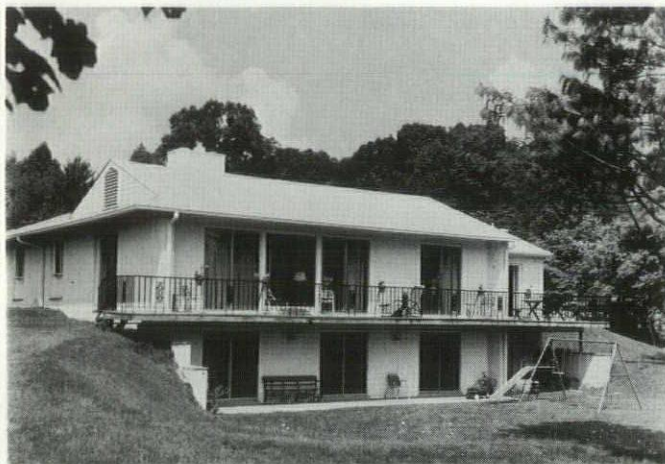


CARL MURPHY AUDITORIUM—FINE ARTS BUILDING, Morgan State College, Baltimore, Maryland. Designed for the study and development of the fine arts, this building houses a 1,500-seat auditorium and facilities for comprehensive programs in drama, music and art. **Mechanical Engineer:** Egli & Gompf, Inc., Baltimore. **Structural Engineer:** J. L. Faisant & Assocs., Inc., Baltimore. **General Contractor:** Piracci Construction Company, Baltimore.

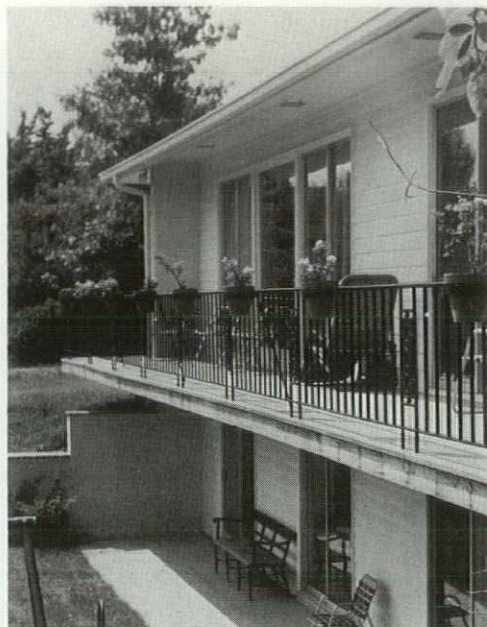


RESIDENCE

ARCHITECT—LOCKE AND JACKSON, BALTIMORE, MARYLAND



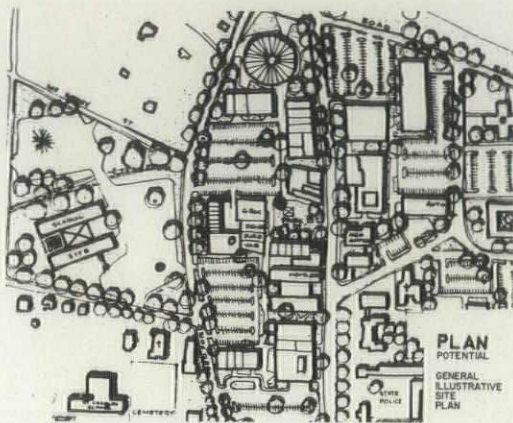
RESIDENCE OF MR. & MRS. RUTHERFOORD HOLMES, Owings Mills, Maryland. This readily expandable four-bedroom home features a full-length exterior balcony. The ground floor recreation room opens upon an outdoor play area. **Builder:** Property Construction Company, Baltimore.



ARCHITECT—TATAR AND KELLY, BALTIMORE, MARYLAND



RESIDENCE OF MR. & MRS. ALVIN SCHUGAM, Owings Mills, Maryland. A concentration of activities on the upper level and four outdoor wood decks develop a "living in the tree-tops" concept. The entire lower level serves as a partially enclosed recreation area. Railroad tie retaining walls, a garden pool and entrance bridge add exterior interest. Each major room has a view of the valley across the sloping site. **Builder:** J. Alan Thompson, Jr. **Landscape Architects:** Wm. H. Potts, Jr., & Eric Harkness.



URBAN PLANNING REPORT on Greater Pikesville, Maryland, business district. This project typifies the urban renewal work in which the architect participates. The study is a comprehensive plan for the expansion and renewal of the Pikesville Community, and was financed principally through citizens' donations with a minor portion of funds provided by Baltimore County. **Client:** Planning Council for Greater Pikesville; Michael G. Holofcener, pres.



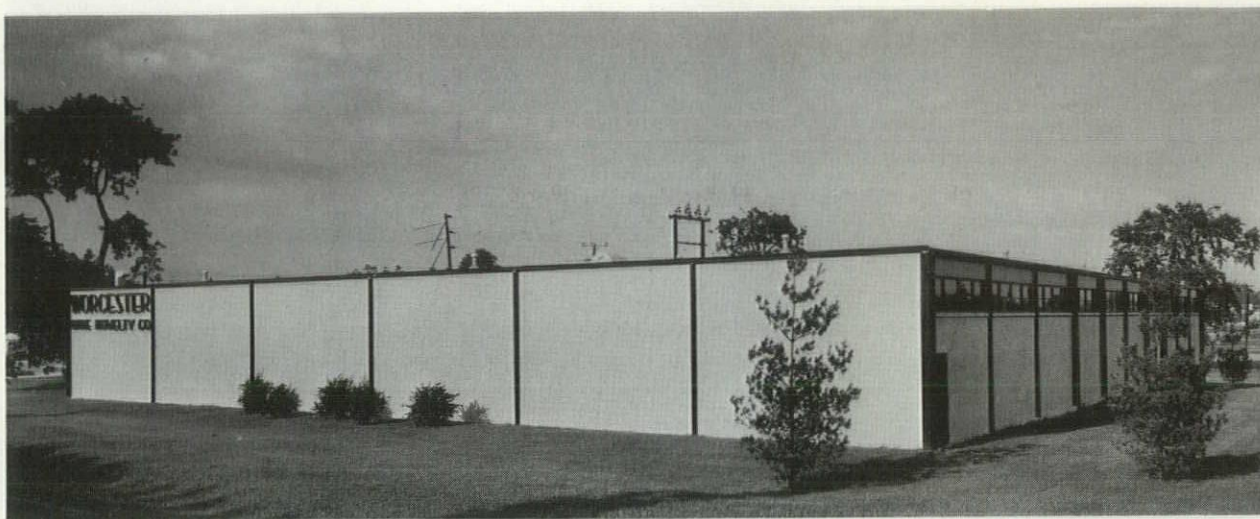
EXISTING
REAR OF WALKER-DUNLOP CENTER
(FOOD FAIR, SUN RAY, ETC.)
FROM McHENRY AT BEDFORD
LOOKING EAST

Above: Existing rear of Walker Dunlop Center, looking east from McHenry at Bedford. Right: Proposed rear of Walker-Dunlop Center as evolved in the study. An attractive lawn fronts the commercial group with its inviting two-decked promenade. The presently drab area is transformed.



PROPOSED
REAR OF WALKER-DUNLOP CENTER
FROM McHENRY AT BEDFORD
LOOKING EAST

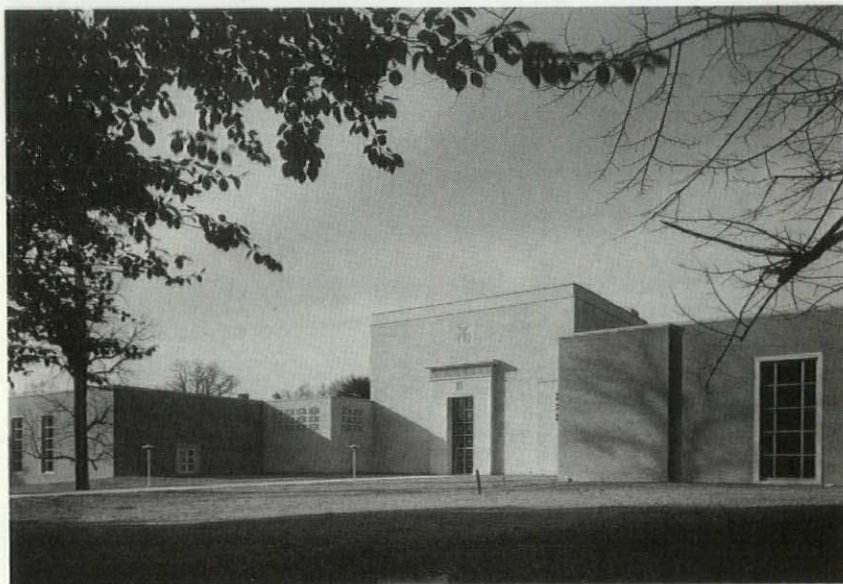
ARCHITECT—PRENTISS BROWNE, BALTIMORE, MARYLAND



WORCESTER WIRE NOVELTY CO., INC., Timonium, Maryland. This factory typifies the suburban industrial building encouraged by expressway construction. Located at an interchange of the Baltimore-Harrisburg Expressway, it was presented an Award of Merit by the Towson Town Association for its compatibility with the surrounding area. **Mechanical Engineer:** Milford A. Niles, Baltimore. **Structural Engineer:** Wm. E. Stevenson, Baltimore. **General Contractor:** Hoffman Construction Co., Baltimore. **Landscaping:** Loudon Nurseries, Inc.,

PRIVATE INSTITUTION

ARCHITECT—TAYLOR AND FISHER, BALTIMORE, MARYLAND



BOUMI TEMPLE MOSQUE, Baltimore, Maryland. The completed first stage of this proposed two-stage structure houses a large room temporarily used for assembly, administrative offices and appurtenant services and utilities. The second construction stage will include a 2300-seat auditorium. **Mechanical Engineer:** James Posey and Associates, Baltimore. **Structural Engineer:** Ewell, Nelson & Bomhardt, Baltimore. **General Contractor:** Lacchi Construction Co., Baltimore. **Designer for Stone Carvings:** Hans Schuler, Baltimore.

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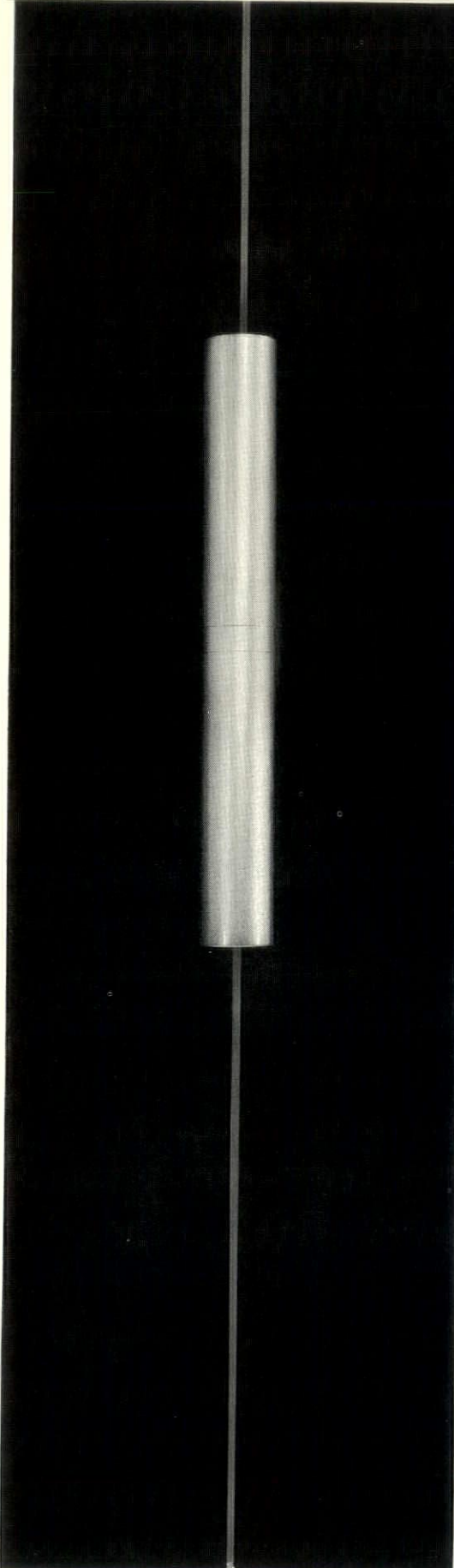
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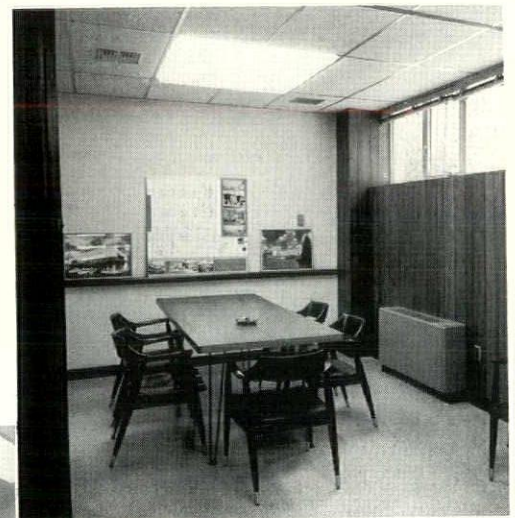
THE ARCHITECT'S

The practice of architecture has become an extremely complex and comprehensive service. The architect must employ the talents of an artist, a planner, an engineer, a businessman, an interpreter of legal requirements and a construction superintendent. To provide all these services, his office must be departmentalized yet coordinated to work as a well-practiced team.

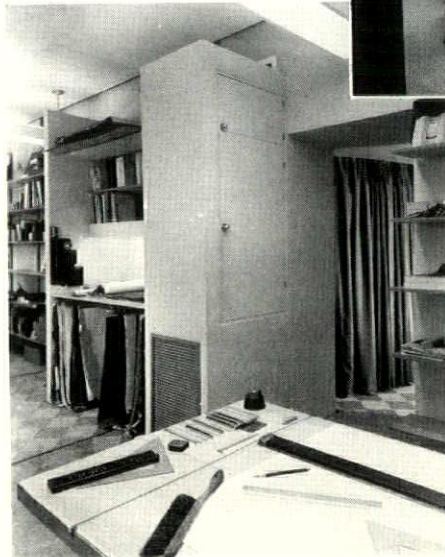
The reception room is the doorway between the architect and all who would do business with him.



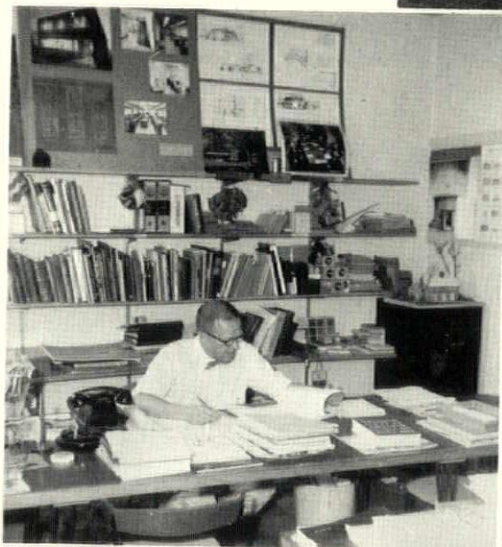
His conference room is the scene of consultations between the architect and his client in a quiet and dignified atmosphere in close proximity to the staff and reference material.



T-squares, triangles, tracing cloth and blueprints—trademarks of the profession—along with calculating machines, reference texts, catalogs, handbooks of technical data and building material samples are his office equipment.



OFFICE



The design department may be a principal's office, a separate entity or a portion of a larger drafting room where all the elements of a project are interpreted and transformed into an architectural solution combining the three vital factors of 1) function, 2) selection of materials and construction method, and 3) creative inspiration which determines the aesthetic appearance of a building.

In the drafting room, the preliminary sketches and cost estimates are translated into working drawings—detailed plans and elevations showing materials and methods of construction. Upon these plans contractors base firm bids, and from them the building will be erected.

The specifications writer assures proper interpretation of the drawings through specifications containing detailed descriptions of materials and listing the quality desired and manufacturers recommended. Methods of construction are outlined, conditions the contractor must meet are enumerated, and performance guarantees are stated. The specifications writer maintains a library of technical information on current and accepted materials and methods.

In the final stage, the architect supervises the actual construction to be certain that all aspects of the contract, drawings and specifications are correctly interpreted and executed. Shop drawings are checked and approved; samples of materials to be installed are approved; requests for payment by the contractor are verified.



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ARCHITECTS: Harrison and Abramovitz, New York

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A responsible organization would not bid without knowing something of what the job consists or what its costs were going to be.

The responsible organization knows the true value of a job and will not cheapen its good reputation by cutting prices or by taking a job sight unseen at another's price.

Integrity: the core of all that is good and honest—misuse it and you shall be known to all who have a sense of honor and justice. From this industry we receive the wonderful sense of creativity and must give back something good (integrity) for the good we take out. (You are not creating when you squeeze a company into a job by bid peddling.)

Let us all, then, band together to cure the terrible plague that has beset our industry. If every individual will apply the simple fundamentals that the Good Book teaches, all will be well again.

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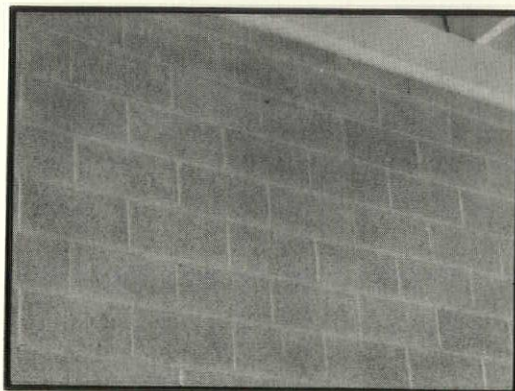
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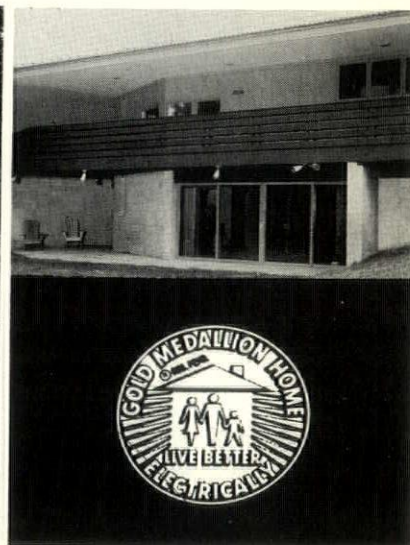
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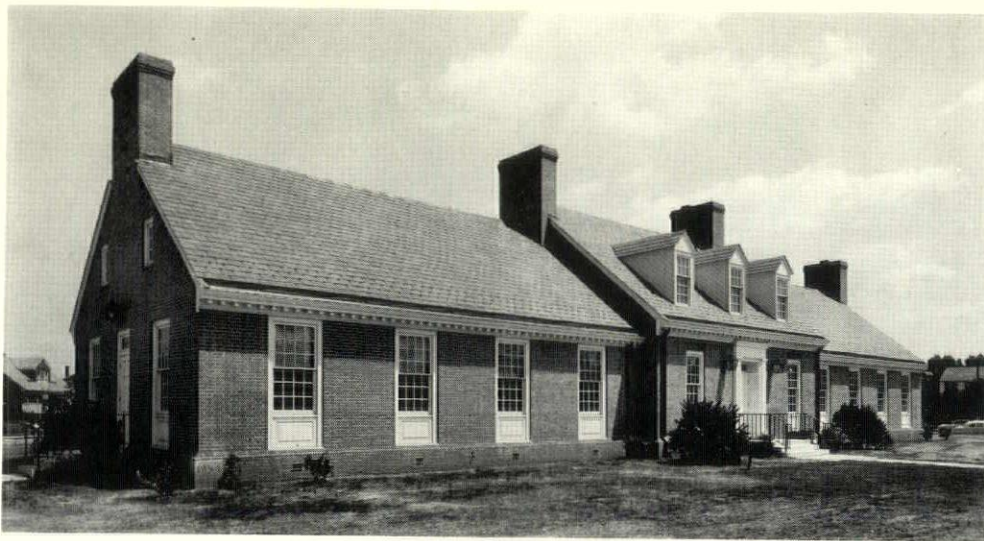
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NEWS BRIEFS

Leon Chatelain, Jr., FAIA, has begun his first term as president of the Building Research Institute. He is a partner in the Washington, D.C., architectural firm of Chatelain, Gauger and Nolan, and a past president of the AIA.

1961 marks the 50th anniversary of the Hampshire Organizations. In 1911, there was \$100 in capital, a 2-man payroll, a ready-built frame house and a net income of just over \$1,000 for the year. Today Hampshire is a multi-million dollar corporation. The firm has prepared an excellent and comprehensive brochure commemorating the anniversary and titled, "50 Years of Doing It Better."

Of interest to preservers of our natural environment and to advertisers alike is this news from Quebec: more than 10,000 outdoor advertising signs along Quebec's 30,000 miles of highways have been removed as a result of the recent enforcement of a 1933 law. Signs not removed by owners are being dismantled by government forces with the cost of the work being charged to the sign owners.

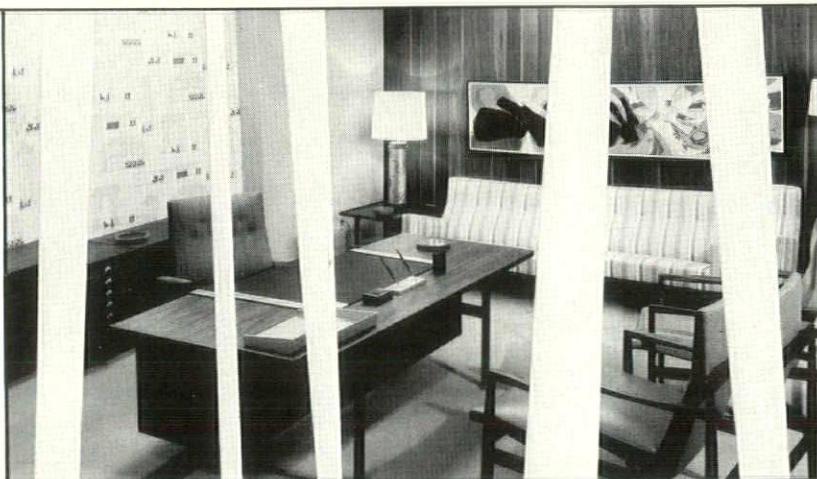
An interesting new book sponsored by the AIA is "The Architecture of America, A Social and Cultural History", by John Burchard and Harold Bush-Brown.

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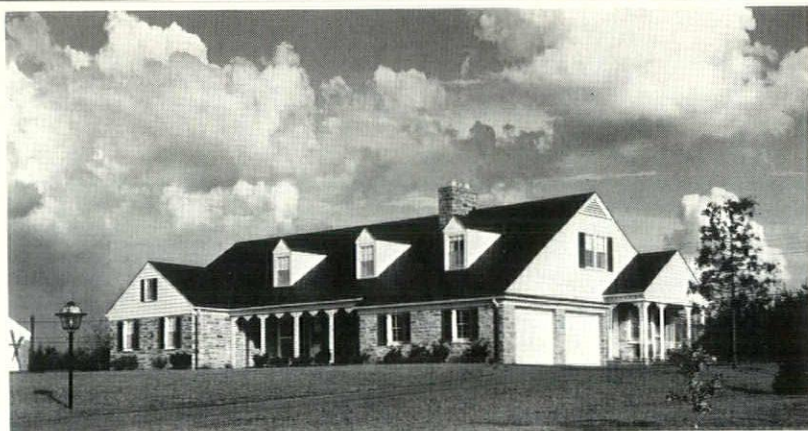
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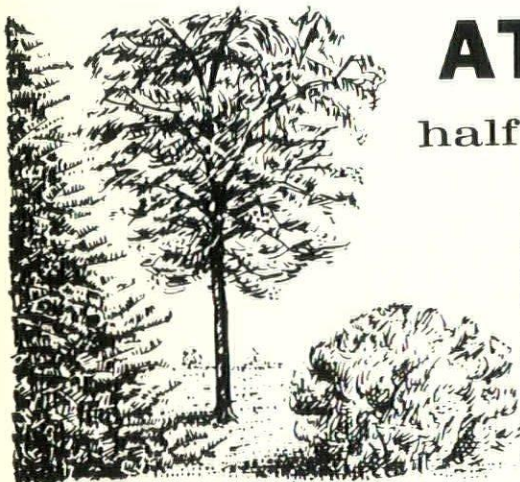
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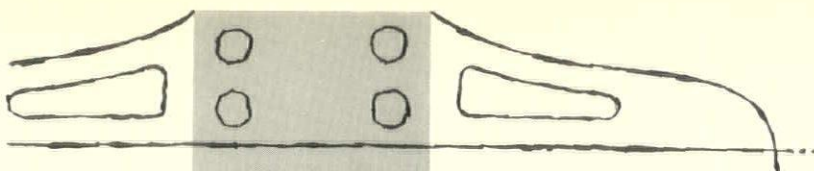
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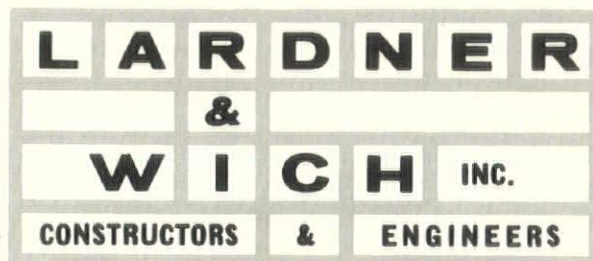
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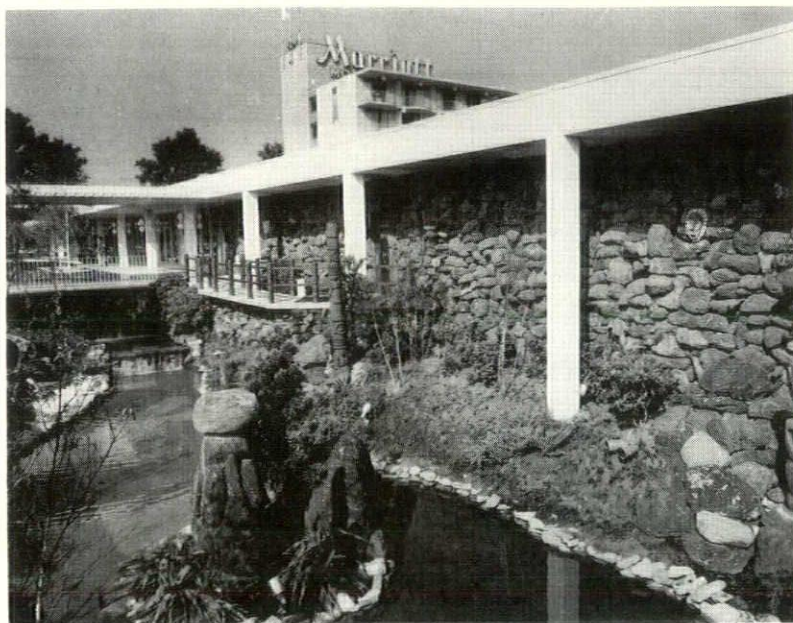
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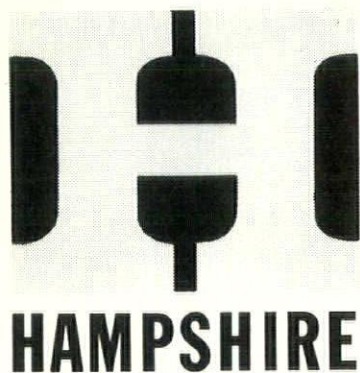
Architect for Kona Kai
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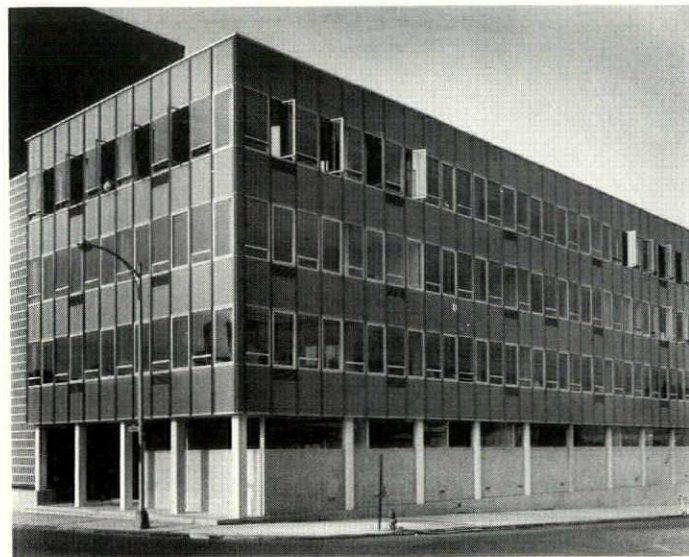
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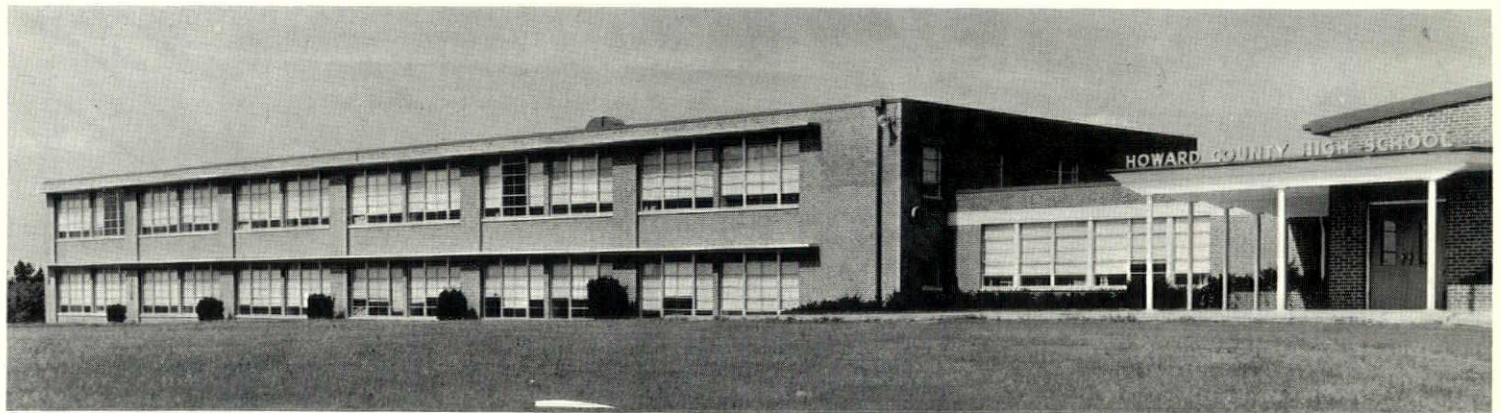
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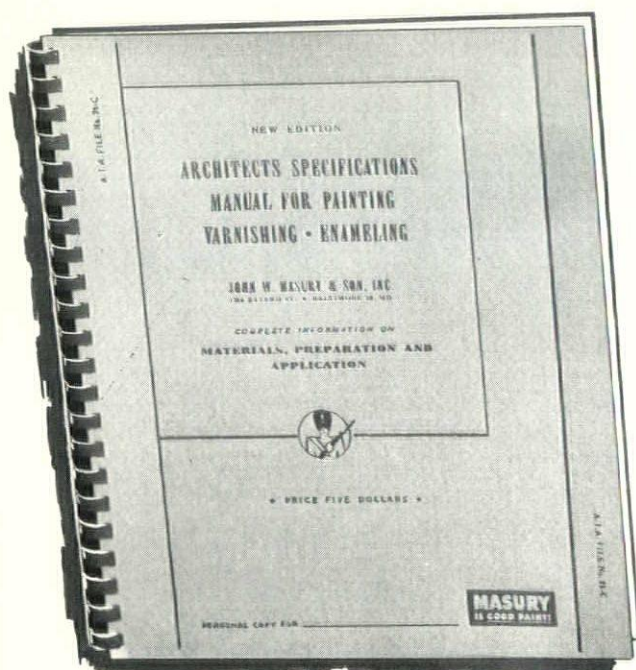
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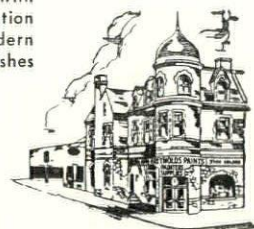
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BALTIMORE CHAPTER NEWS AND NOTES

Urban redevelopment was the subject of the September meeting of the Chapter, and the guest speaker was **Pietro Belluschi**, Dean, School of Architecture at M.I.T. and a member of the Architectural Review Board for Charles Center. The well-known architect sounded a warning that sociologically we can fail the individual by building grandiose new structures without a conscientious regard for his minor needs. The meeting in the Sheraton-Belvedere Ballroom was further highlighted by the presentation of certificates to newly registered architects who were associate members of the Chapter.

The Office of James R. Edmunds, Jr., has provided the following architects as teachers for 1961-62 sessions: **W. McNeill Baker**, architectural design course, McCoy College; **Nicholas Hill**, architectural drawing course, Maryland Institute Day School; **Michael Trostel**, system of projection course, Maryland Institute Day School; and **Harry L. Ward**, architectural and structural blueprint reading course for journeymen plumbers and steamfitters at Mergenthaler.

The Office of Lucius White, Edward White & Associates is now the firm of **Lucius White, Chance & White**.

Thomas R. Silcox has opened an office in his home at 1013 Litchfield Rd., Baltimore 12. Telephone: DR 7-5645.

The firm of Hopkins & Pfeiffer is now **Hopkins, Pfeiffer & Associates**, the Associates being **Ian C. MacCallum**, **James S. Turner** and **John Bamberger**.

William Hartman Harder, formerly associated with the firm of Harder & Dressel in Glen Burnie, has opened his own office in his home at Arnold, Md. Telephone: MI 7-5344.

Pictorial Credits

Cover photos: Max Araujo

- 13 **Blakeslee-Lane, Inc.**
- 14 **M.E. Warren**
- 15 Overall exterior, **F. Tate**; others, **Fred J. Maroon**
- 16 Loyola Federal model by **Edw. Plumstead**;
Photo of model by **Blakeslee-Lane**
- 17 **M.E. Warren**
- 18 Top: **G.W. Locke**; Bottom: **Duane L. Suter**
- 20 Factory: **F. Tate**
- 22 Top, Center: **Charose Studio** Bottom: **Marc Neuhof**
- 23 Top, two bottom: courtesy, **Locke & Jackson**
Second from Top: **Blakeslee-Lane**

1962 PROGRAM: AIA NATIONAL HONOR AWARDS

To encourage excellence in architecture, the American Institute of Architects announces the 14th Annual Program of National Honor Awards for current work. Awards will be made for distinguished accomplishment by an American architect for any building in the United States or abroad completed since January 1, 1957.

The Program is open to buildings of all classifications and entries need not be categorized. An entry may be a single building or a related group of buildings forming a single project. All entries must be received at the Octagon, 1735 New York Ave, N.W., Washington 6, not later than January 19, 1962. The registration fee is \$10.00, and entry slips must be received by the Institute prior to November 28, 1961.

The Jury, to be appointed by the AIA Board of Directors, will consist of five architects—corporate members of the AIA representing various regions of the U.S.

Entry slips and full details of the competition can be obtained from the AIA at the address listed above.

KUDOS AND COMMENT

The lead article of our Summer issue was reprinted in full in the August 5th *Morning Sun*, and it provoked an exchange of comment in the "Letters" column for several days thereafter. **Malcolm Dill's** article in that same issue was quoted in part in the August 7th *News Post*.

The Summer issue received further attention from **Dean F. T. Mavis** of the University of Maryland's College of Engineering when he recommended the entire editorial contents to the American Society of Civil Engineers Transportation Committee of the University of Michigan. He was particularly interested in **George Kostritsky's** recommendation for a national conference on highway beauty.

Our 1960-61 Winter issue is still attracting attention. The Building Research Institute of the National Academy of Sciences recommends **Victor Gruen's** article, "We Have Driven Art Underground", in that issue. The text is an adaptation of an article originally appearing in *Stone Magazine*.

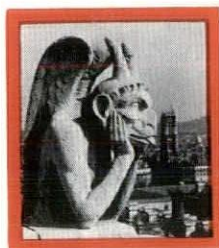
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THE NEXT ISSUE

INTERIORS

Our Winter issue will be devoted to Interiors, and will feature articles examining the interrelationship of the architect and interior designer. That peculiar phenomenon of our frenetic age, the fallout shelter, will be given special attention in an article titled, "Basements 1962—Year of The Cave."

There will be no restriction as to the type of interiors exhibited by architects. Submissions for the Winter issue are due not later than December 15th. Please submit photographs or renderings (all of which will be returned following publication) and descriptive text to: Grinnell W. Locke, AIA, Editor, 2517 St. Paul St., Baltimore 18. Phone: 889-2727.