

# CHESAPEAKE BAY REGION ARCHITECTS' REPORT

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JOSEPH E. CARBONELL, JR., AIA, now serving his second term as president of the Delaware Chapter, has been a partner in the Wilmington firm of Whiteside, Moeckel and Carbonell since 1956. Born in New York City, he graduated from M.I.T. in 1933 with a bachelor's degree in architecture. He began his career in Boston prior to WW II, and then served as a planner with the Housing Authority in Washington. Following Army service, he settled in Delaware. He was elected secretary of the Chapter in 1954 and president in 1960. He is a board member of the Greater Wilmington Development Council and a member of the New Castle County Building Code Revision Commission.



WILLIAM E. LEHR, who retired as Assistant Superintendent of the Division of School Facilities on March 1, 1961, has served Baltimore's Department of Education in many capacities. A 1915 graduate of Poly, Mr. Lehr instructed there until 1918 when he resigned to operate his own firm specializing in high temperature furnaces. Many of his original patents and designs are still in use. In 1932, he returned to Baltimore education, serving until WW II. Following service with the Bureau of Ships, Mr. Lehr rejoined the Department of Education. In 1960, he was given a certificate of appreciation by the Baltimore Chapter for his assistance to local architects.



FRED P. PARRIS, AIA, president of the Virginia Chapter, is a participating partner with Merrill C. Lee, Architect. He graduated from Ohio State in 1930 with a bachelor's degree in architecture, and received a master's degree in architecture from Harvard in 1932. Mr. Parris served as an architect with archeological expeditions to Mexico and Guatemala before taking an architectural post with the National Park Service in 1935. In 1940, he joined Merrill C. Lee where he is in charge of design and production. A resident of Richmond, he served the Virginia Chapter as secretary, director and vice-president before becoming president in 1960.



WILLIAM T. STONE, president of Historic Annapolis, Inc., has been active in public affair for many years as writer, editor and economic consultant. He is a director of international and public affairs for Galaxy, Inc., a consulting firm in Washington. Prior to WW II, Mr. Stone was a foreign correspondent in Europe and vice president of the Foreign Policy Association. During the war, he served with the Board of Economic Warfare in Washington and with the Economic Warfare Division of the U.S. Embassy in London. He was then with the State Department until 1952. Mr. Stone is currently engaged in research and writing, independently and as a consultant.

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- 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 modification improve the standard.
- Material which is accepted by the screening jury shall be considered suitable for publication whether included in the next succeeding issue of the ARCHITECTS' REPORT or not. Material accepted will be returned so noted to owner.

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Our cover: Baltimore's venerable Battle Monument, America's first war memorial, symbolizes the architectural heritage theme of this issue. The exciting future of this significant monument is discussed in Wilbur Hunter's article beginning on page 4. Cover picture, courtesy of the Peale Museum, shows the Battle Monument circa 1848.

A CORRECTION: In our previous issue, we inadvertently made an omission in the heading for the Church of the Redeemer exhibit, page 11. This heading should have read: Architect: Pietro Belluschi, Cambridge, Massachusetts; Associated Architects: Rogers, Taliaferro & Lamb, Baltimore, Maryland.

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## OUR PAST AT PRESENT

Life Magazine recently added its voice to the plea to save the magnificent monuments of Egypt from drowning behind the Aswan dam—monuments so enormous in size, so spectacular in execution and yet so fine in detail as to make their preservation a project for all of Western civilization.

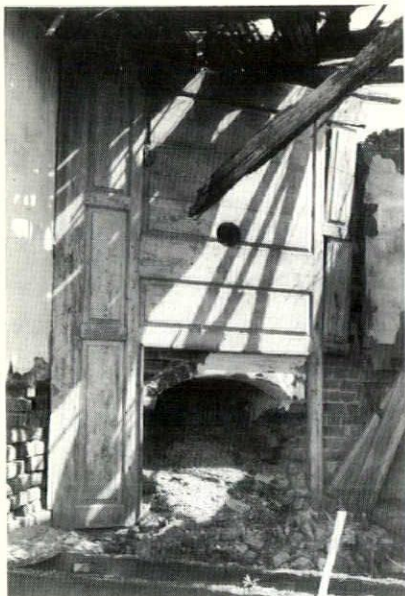
In three centuries of building on the shores of the Chesapeake Bay we have created a heritage even more important to us than the temples of the Nile. Yes, our fathers built very well. Yet their works must also be saved from drowning—drowning in the sea of mediocrity and "progress."

Ever since any of us—laymen or professional—first developed an interest in architecture, we have heard of the grace of classical proportions, the virtues of modern functionalism and the fallacy of eclecticism. We have also seen and tired of the thousands of imitations created in the name of tradition.

The truth is that we have no choice but to be of our time. Yet we have a real tradition to follow; no, rather a real tradition to keep up with and with which to grow.

Just as no effort seems too great to preserve the monuments of the Nile (\$60,000,000 for one temple), no effort should be spared to save the important examples of our heritage. For without our Past, we have no Present.





Architect:  
**HOPKINS & PFEIFFER**  
Baltimore, Maryland



**SMALLWOOD'S RETREAT**, Charles County, Maryland. Major General William Smallwood, who led Maryland's troops at the Battle of Long Island in the Revolutionary War, moved into this building upon his retirement. The structure was restored and opened to the public June, 1958. The Retreat was a small house, yet of a lofty demeanor befitting a man accustomed to command. The building was reconstructed under the management of the Maryland Department of Public Improvements.







*Architect:*  
**HENRY CHANDLEE FORMAN**  
*Easton, Maryland*

CHIEF VANN HOUSE, Chatsworth, Georgia. The greatest early building erected by an American Indian in the white man's style, this structure was built in 1804 by James Clement Vann, Cherokee chief and great-great uncle of Will Rogers. His son, "Rich Joe", lived here until forced to relocate in Oklahoma in 1834. The building, with its many Indian handcarvings, was restored for the Georgia Historical Commission. *Builder:* Leonard & Ingle, Chatsworth, Ga.







*Old Roman Catholic Cathedral, Baltimore*



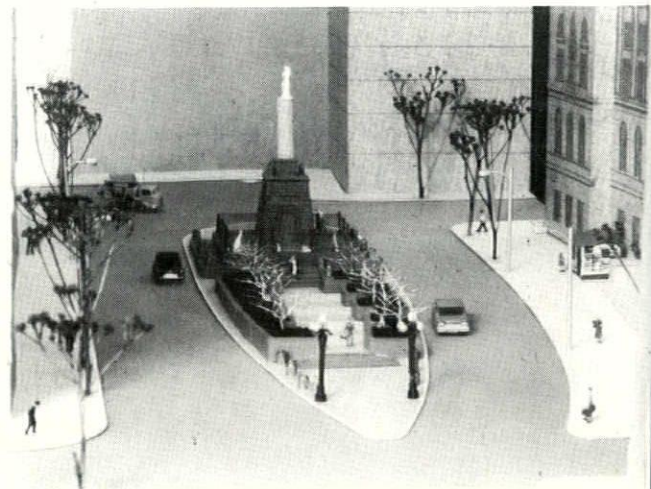
*The Peale Museum*



*"Angel of Truth", First Unitarian Church, Baltimore*



*Battle Monument today—Baltimore's "forgotten memorial"*



*Model of proposed Battle Monument plaza*



# PRESERVATION FOR WHAT?

WILBUR HARVEY HUNTER, JR.

*Mr. Hunter, a native of New Jersey and a graduate of the U.S. Naval Academy, was appointed Director of the Peale Museum in 1946. Architectural history is his particular field of knowledge with special emphasis on Baltimore. He was editor of The Architecture of Baltimore (Johns Hopkins Press, 1953); co-author of A Century of Baltimore Architecture, (1958), and Rendezvous for Taste: Peale's Baltimore Museum, 1814-1958. He is an honorary associate member of the Baltimore Chapter, AIA.*

The preservation of old buildings appears to be a popular topic these days as this issue of the ARCHITECTS' REPORT demonstrates. However, a cool appraisal of the enthusiasm is not reassuring. It is based partly on the fact that old buildings are being demolished at a tremendous rate, and partly on the current fad for "history". There is actually a great deal of confusion as to what we should preserve and why, and beneath the surface is widespread indifference and considerable hostility. We have reached a critical point in this cause and we need a re-examination of criteria and purposes.

In the first place, we should abandon the word "historic" as a criteria for preservation. It is glibly and indiscriminately applied to the point where it has no meaning at all except "old". Age alone is not a reasonable excuse for preservation. Worse, it is often associated with those who want to live in the past and who resist innovation. The word is interpreted by many as the antithesis to progress, and this unfavorable reaction is transferred to the building itself with sad results.

We must realize that existing buildings, no matter how old, are a part of modern life, and that their preservation should depend on their significance to modern life. Although we must build for modern purposes to accommodate growth and change, we cannot afford to wipe the slate clean and begin all over again. Older buildings may serve good purposes in our time. One purpose is identified by the ARCHITECTURAL FORUM (January, 1960) as the assurance of "harmonious continuity" in our civilization. I conceive of preservation as the active effort to achieve this continuity.

I suggest three criteria for the preservation of buildings: *Aesthetic Quality*, *Economic Utility*, and *Symbolic Importance*.

The first is the common goal of the architectural profession and should need no defense. Economic utility may seem a crass determinant, but it is an effective one. Generally, a building will be preserved if it is clearly profitable. A higher form of utility is symbolic importance. The usefulness is created by the relation of the building to ideas, and the values are intangible but powerful.

It would not be difficult to establish a list of buildings which satisfy the criteria to a superlative degree. Baltimore's old Roman Catholic Cathedral by Benjamin H. Latrobe ranks very high. Henry-Russell Hitchcock calls it "one of the finest ecclesiastical monuments of Roman Classicism," and it is patently useful as a church. It also has great symbolism as the first cathedral of that denomination built in the United States. In comparison, the Peale Museum building is not great architecture, although pleasing, but it has certainly found a productive use as "the museum of the life and history of Baltimore," and it has some symbolic

value as the first building ever erected in the nation as a museum, as well as a relic of early Baltimore. A special case is Ford's Theatre in Washington which is architecturally insignificant but gains great importance from the extraordinary symbolism of the assassination of Abraham Lincoln. On this level of quality, there is little difficulty in winning popular support for preservation.

The fame of a few buildings obscures the larger principle. As an example, the Caton-Carroll House, or Carroll Mansion, at Front and Lombard Streets, is in danger of demolition and we are having trouble in convincing the public that it ought to be saved. It ranks reasonably high by my criteria. It is a handsome structure with a spacious plan. Its symbolism comes from Charles Carroll of Carrollton, Maryland's most famous Revolutionary figure, who spent the last ten years of his life in the building, and also because it is the last of the big townhouses of the first quarter of the 19th Century in Baltimore. It is not being used at all, but with 10,000 square feet of space and good articulation, it should have some practical use. Its greatest utility, however, lies in its neighborhood relationship. Next to the Central Business District, it is within a few blocks of such interesting landmarks as the Shot Tower, St. Vincent de Paul's Roman Catholic Church, the recently restored Flag House, the charming McKim Free School, and Baltimore's first synagogue on Lloyd Street. Just now, the building suffers from neglect because it has been thought of only in terms of itself, not as a neighborhood feature.

The preservation of old buildings should be a part of a generalized concept of "harmonious continuity" of social values which should be expressed in master planning for aesthetic purposes. The problem of the Carroll Mansion should not have come up as an isolated detail, but should have been considered all along in accordance with a plan for its neighborhood.

In Baltimore we have been groping towards a solution of the preservation problem for years. Independent effort has recently done a good deal for the appearance of the city. In its simplest form we have seen this year the cleaning of the exterior of the McKim Free School building at Aisquith and Baltimore Streets. Built in 1922 as a copy of the Theseum at Athens, it is operated by a charitable organization as a neighborhood community center. Its sandstone had become grimy with soot, but has now been restored to its original cheerful light pink color and adds a note of beauty to its surroundings.

The First Unitarian Church was completely re-decorated in 1958-59. The terra cotta "Angel of Truth" sculpture in the pediment was found to be in deteriorated condition. Made in 1819 by Antonio Capellano as part of the original architectural design by Maximilian Godefroy, it was the

(Cont'd. on page 20)





Woodlawn Plantation, Mt. Vernon, Va.

## THE LATROBE AND THORNTON LEGACIES

TERRY BRUST MORTON

*Mrs. Morton has a Bachelor of Arts degree in art history from George Washington University. For the past four years, she has been managing editor of the publications of the National Trust for Historic Preservation. The National Trust is the only private non-profit organization chartered by Congress to safeguard our heritage of historic sites and buildings.*

Seven buildings designed by contemporaries Benjamin H. Latrobe and Dr. William Thornton, when L'Enfant's plan for the Capital City was still chiefly on paper, form a rich share of Washington's early architectural heritage. Much of the work of Thornton and Latrobe on the *United States Capitol* remained in its original form until the East Front was destroyed, duplicated, and extended, having its grand premier on Inauguration Day, January, 1961. Latrobe's contributions to Lafayette Square seem secure, although its atmosphere may be lost forever with the erection of new government buildings in the near future. Thornton left three houses, which today are as handsome as when they were built.

Benjamin Henry Latrobe was educated in Moravian schools in England and Germany, and came to America in 1795. He had practiced architecture in London for four years, having received his training there under the engineer John Smeaton and the architect Samuel Pepys Cockerell.

William Thornton was the talented amateur who won the commission for the design of the United States Capitol. He was educated in England, won his M.D. in Edinburgh, and came to Washington in 1793.

Early in 1903, Latrobe accepted Jefferson's offer to become the Surveyor of Public Buildings of the United States, taking on the responsibility of completing the construction of Thornton's design of the Capitol. Since the laying of the cornerstone in 1793, superintendents Stephen Hallet, George Hadfield and James Hoban had all conflicted with Thornton over technical deficiencies in his plan and all had eventually resigned. But the most bitter controversy of all ensued when Latrobe also found faults and inadequacies in the Thornton plan. In a letter to his clerk-of-the-works, John Lenthall, Latrobe stated:

*My conscience urges me exceedingly to throw the trumpery along with my appointment into the fire—when once erected, the absurdity can never be recalled or a public explanation can only amount to this, that one President was blockhead enough to adopt this plan,*





*The Octagon, Washington, D.C.*



*Decatur House, Washington, D.C.*



*Entrance Hall, Decatur House*

which another was fool enough to retain, when he might have altered it. The only discovery which I have made in elaborating the thing—you must know I have already got it into compleat order—is that the Doctor was born under a musical planet—for all his rooms fall naturally into the shape of fiddles, tamborines, and mandolins, one or two into that of a harp.

Thornton is known as the first architect of the Capitol and Latrobe as the second. Of Latrobe's work at the Capitol, Talbot Hamlin writes:

And today, as hundreds of thousands of sightseers are guided through the Capitol, some at least will draw in their breath suddenly as the wide spaces of Statuary Hall (originally the House of Representatives) open to them; many will be thrilled at the purity and the grace that rules in what now is labeled the Old Supreme Court (originally the Senate Chamber); more will be delighted at the capitals Latrobe so deftly composed from the American corn and tobacco plants; a few will note the brilliance of the vaulting of the entrance stairs and of the room originally designed for the Supreme Court beneath the old Senate Chamber . . .

The atmosphere of perhaps the country's most important public square—in L'Enfant's plan for the city, called the President's Square—comes partly from three works linked with Latrobe: the *White House*, *St. John's Church* and *Decatur House*.

Of the original design for the President's house, Jefferson said, "it was big enough for two emperors, one Pope and the Grand Lama." Latrobe never liked it either. To him the great entrance hall was absurd ("all stomach," he called the plan), and the lack of convenient service a disgrace. During his tenancy, Jefferson worked with Latrobe to add the east and west terraces, providing service quarters on each side of the house where such amenities as stables, saddle rooms, an ice house, and even a hen house were concealed behind classic colonnades. They also developed plans for the north and south porticoes which were added in 1824. The restoration of the President's house after the fire of 1814 was put into the hands of its original

architect, James Hoban, and under his direction the porticoes were built following Latrobe's drawings.

St. John's Church, known as the "Church of the Presidents" and occupied by an active Protestant Episcopal congregation, was designed by Latrobe and built in 1815. "It still stands," writes Hamlin, "although the addition in 1820 of a long nave, a 'colonial' portico, and a tower create a whole that gives little idea of the simple geometry of the architect's original building." In 1833, its altars and interior were redesigned by James Renwick.

Decatur House, designed by Latrobe for Commodore Stephen Decatur, was built in 1818, chiefly with prize money won for his daring exploits. Only 14 months after the house was completed, Decatur was wounded in a duel with Commodore James Barron and died. However, much of the social and political life of the capital continued to center there for its distinguished occupants included Henry Clay, Martin Van Buren, Judah P. Benjamin and the English, French and Russian legations. Decatur House was acquired by Gen. Edward F. Beale after the Civil War, and Mrs. Truxtun Beale had it restored by Thomas T. Waterman from the original drawings of Latrobe. It was bequeathed to the National Trust for Historic Preservation by Mrs. Beale in 1956 and is daily open to the public.

However deficient the plan for the Capitol was in its workability, *Tudor Place* in Georgetown, *The Octagon* in Washington and *Woodlawn Plantation* in Virginia are surviving testaments to Dr. Thornton's skill in domestic architecture. *Tudor Place*, built in 1800-16, is today owned and occupied by the descendants of Thomas Peter who moved into the handsome structure in 1805. Mrs. Peter was Martha Parke Custis, a granddaughter of Martha Washing-

(Cont'd on page 24)

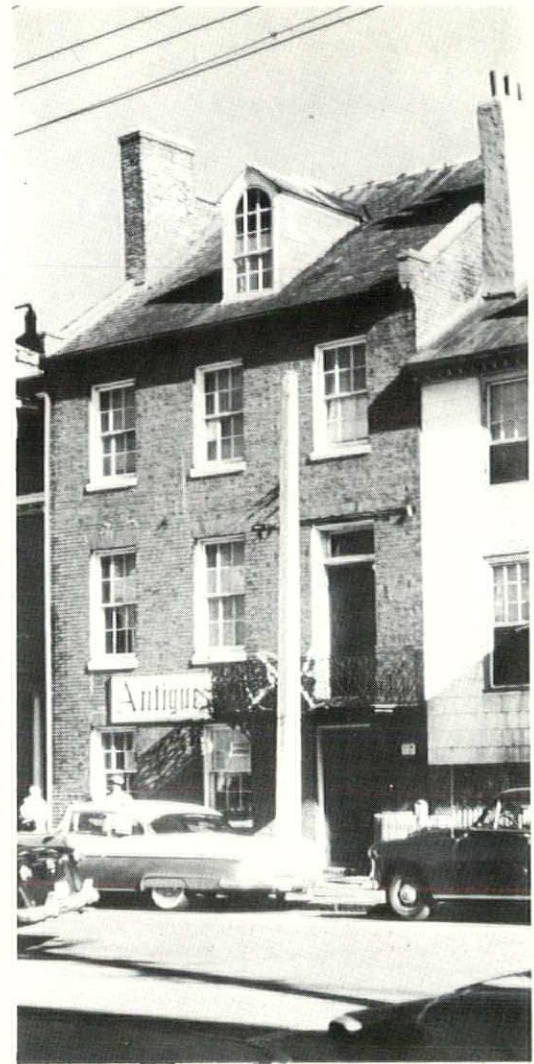




A street in old Portsmouth



Monumental Episcopal Church, Richmond. There is hope that this fine old structure will be saved by public subscription.



A building in old Portsmouth

## VIRGINIA'S HERITAGE INVENTORY: A STEP TO PROTECT HISTORY

ORIN M. BULLOCK, AIA

*Mr. Bullock, Chief of Property Rehabilitation for the Baltimore Urban Renewal and Housing Agency since January this year, is Preservation Officer for the Middle Atlantic District of the American Institute of Architects. He is a native Californian who came east to attend Harvard Graduate School of Architecture and became enamoured of our traditional architecture.*

In the nation's first attempt to complete a comprehensive listing of the architectural heritage of an entire state, Virginians have designated about 3200 more buildings for addition to their inventory of significant structures. This recent survey was directed by the National Trust for Historic Preservation, and the major part of the reporting was undertaken by the Garden Club of Virginia under the direction of its former president, Mrs. Herbert McK. Smith. The Virginia Chapter of the AIA, local historical societies, the National Park Service and the staff of the National Trust contributed time and effort. The Old Dominion Foundation provided the funds.

The inventoried structures were carefully studied by

the National Trust, a committee of historians, architects and antiquarians, and were rated on the basis of the "Criteria for Evaluating Historic Sites and Buildings." These criteria take into consideration historical and cultural significance, suitability, educational value, cost of restoration and subsequent maintenance, and administrative responsibility of the potential sponsoring group.

The study indicated that 76 of the sites were of national significance and that 197 were of statewide significance. The remainder might be considered primarily of local importance. The inventory of Virginia buildings in the Library of Congress now includes well over 6000 places covered by reports varying in completeness from a brief description



and a photograph to complete measured drawings, photographs and historical data.

Such an inventory is a vital tool to help guide the judgment of preservationists and planners. Exploding cities, high speed thoroughways with their space devouring interchanges, and massive renewal projects are steadily engulfing our architectural heritage. The pleas of dedicated but often unadvised antiquarians to spare our physical contacts with the past at long last are being supported by the voices of architects, political philosophers, architectural historians and—increasingly—those of planners.

The accomplishment of this task indicates a recent major gain in appreciation of variety in period and appearance (the use of the often provoking word, "style", is avoided), and root sources of architecture. This now vibrant interest in protecting worthy construction of the past is of greatest import when contrasted with the wondrous contemporary architectural cliches that rise on "renewed sites" in every major city, and that are often as much at home in one geographical area as another.

The preservationist in Virginia now has a start—or at least a clue—to the basis for an evaluation and a judgment of the relative merits of a streamlined traffic way and "the ancient monument" it seeks to replace, a community of "tired old buildings" and the complex of sterilized contemporary "all alike" carefully conceived to meet minimum FHA standards, or even the relative value to posterity of an old building a noteworthy someone is said to have possibly slept in.

Virginia cities share a unique architectural character with Annapolis, Baltimore, Philadelphia, Boston and many others which, it is to be hoped, will not be entirely replaced by thoroughly dynamic totally functional contemporary architecture. The apartment, motel, shopping and civic center determined to be "the highest and best land use" of various cities are as completely interchangeable as the parts of our stock automobiles. The turnpike which leads from one place to another shares this same monotonous beauty ("stay awake" the signs warn). The driver and his passengers are bored to death—sometimes literally—as they speed from one city to the next, too often to find the next has renewed itself in the image of the first.

Portsmouth, Virginia, while possibly not one of the

seven architectural wonders of the world, still retains many blocks of "English basement" houses which so far have staunchly resisted the redeveloper. They prove the point made by Russell Kirk in the January AIA JOURNAL: "Old buildings do not make slums; Oxford undergraduates and Roman princes live in some of the oldest habitable edifices in the world." The unique old houses of Portsmouth have been spared thus far, more by accident than by intent. But now, block by block, expanding civic and insatiable parking facilities demand more space. This "different" city atmosphere of old Portsmouth can soon be lost to sterile modernity.

Another type of jeopardy is found in the downtown area of a city gone suburban. In Richmond, for example, individual structures like Monumental Episcopal Church are in danger of loss by abandonment. Designed by Robert Mills in 1812, this particular fine old building may yet be saved by a new public subscription and live to serve generations unborn. This, however, is but one of many abandoned examples of our rich architectural heritage.

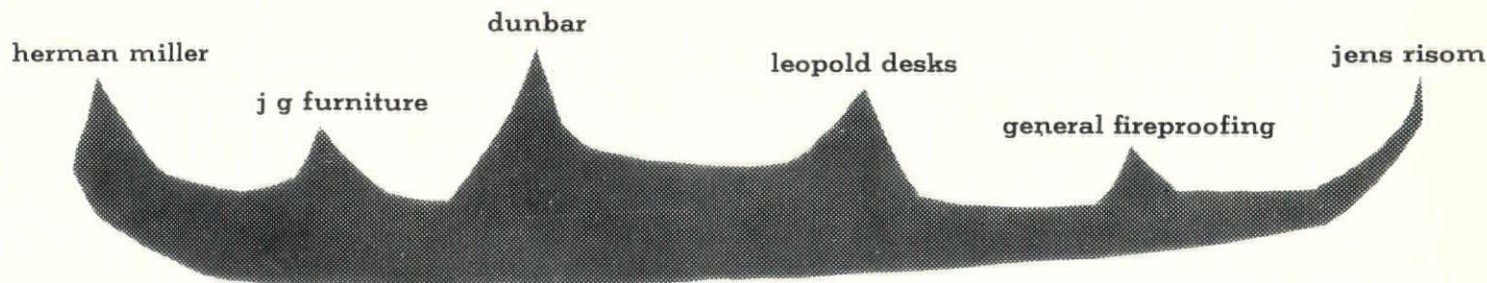
The beautiful old buildings of Alexandria are suffering from the creeping blight of "modernization without appreciation." Cross roads courthouses may not share the success of Hanover Court House which was saved by thoughtful modernization. Thanks to the Old Dominion Foundation and the National Trust, informed judgment may now be exercised when the Preservation Officer of the AIA is asked for an opinion and assistance to save Burwell House in Clarke County by Latrobe, the Clerks Office in Leesburg, Pratts Castle in Richmond and the Lloyd House in Alexandria—to name but a few old buildings that have been in recent danger.

All old buildings are not worth preserving, of course. Urban renewal and highways are vital to contemporary life. But architects have a responsibility to learn the facts, to offer informed judgment and advice to the end that we may escape the trap into which the Victorians fell. Because of their wretched taste and disregard for ancient buildings, they were warned by Ruskin: "Posterity will curse you!"

We are challenged to renew our cities yet not destroy forever our architectural heritage. With their comprehensive heritage inventory, the citizens of Virginia are already meeting that challenge.

END

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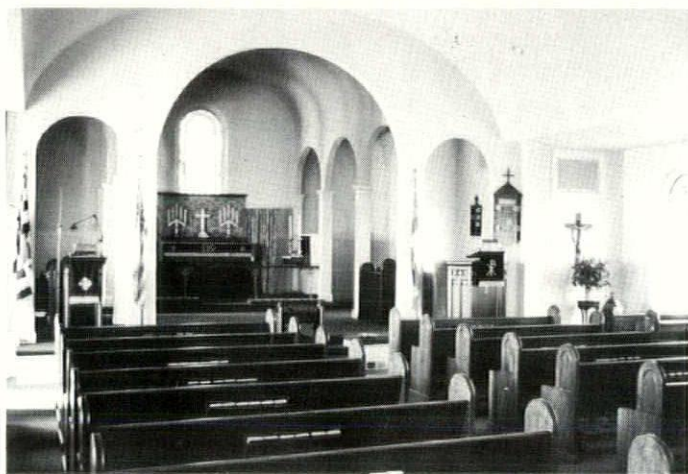


*Architect:*

**COCHRAN, STEPHENSON & WING**

*Baltimore, Maryland*

**ST. MARK'S EPISCOPAL CHURCH**, Perryville, Maryland. This 119-year-old church was originally a private Anglican "chapel-at-ease" of the local landed aristocracy of the area. Increasing local interest, particularly through the World War II era, and a lasting respect for the old structure created a demand for increased seating. Through the addition of side aisles, the original seating for 100 was increased to 180. St. Mark's is now a going Episcopal Parish of the area, under the jurisdiction of the Diocese of Easton.







The new Washington Star Building utilizes colored Marietta precast panels, framed in white horizontal and vertical trim, to achieve this striking curtain wall effect. **Architects**, Faulkner, Kingsbury and Stenhouse, Washington, D.C.; **Structural Engineers**, Gongwer, Krass and Webb, Washington, D.C.; **Mechanical Engineers**, Charles S. Leopold Engineers, Inc., Philadelphia, Pa.; **General Contractor**, The Charles H. Tompkins Co., Washington, D.C.

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33,435 sq. ft. 5" insulated broomed panels  
1,981 pieces precast beach unit

National Security Agency Building  
Ft. Meade, Md.  
92,000 sq. ft. 5" insulated Marzaic panels

Walter Reed Hospital  
Air Conditioning Building  
Washington, D.C.  
1671 sq. ft. 6" roof plank, columns and beams

Naval Engineering Experiment Station  
Annapolis, Md.  
8900 sq. ft. 5" solid floor slabs



*Marietta*

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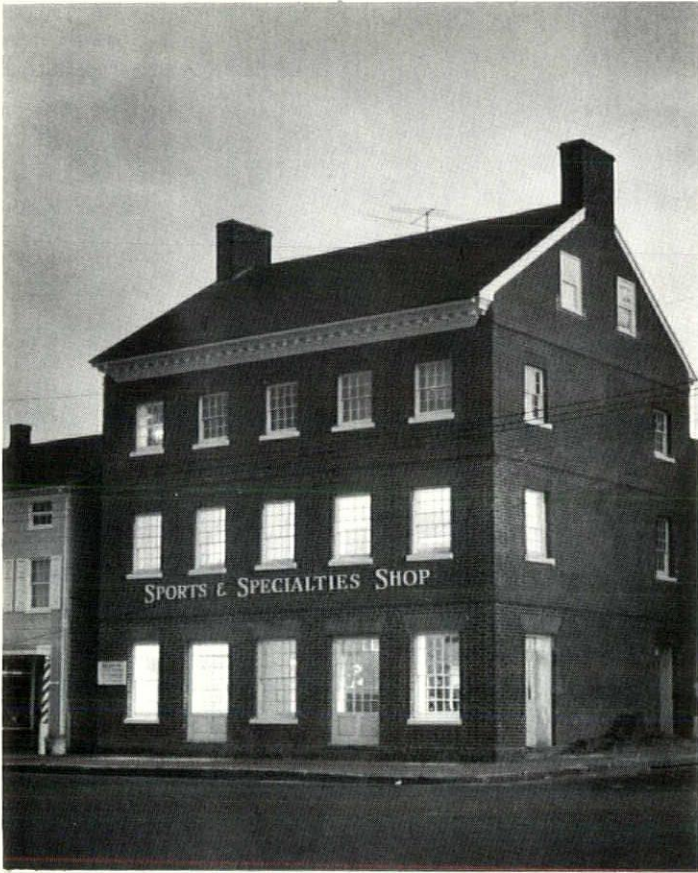
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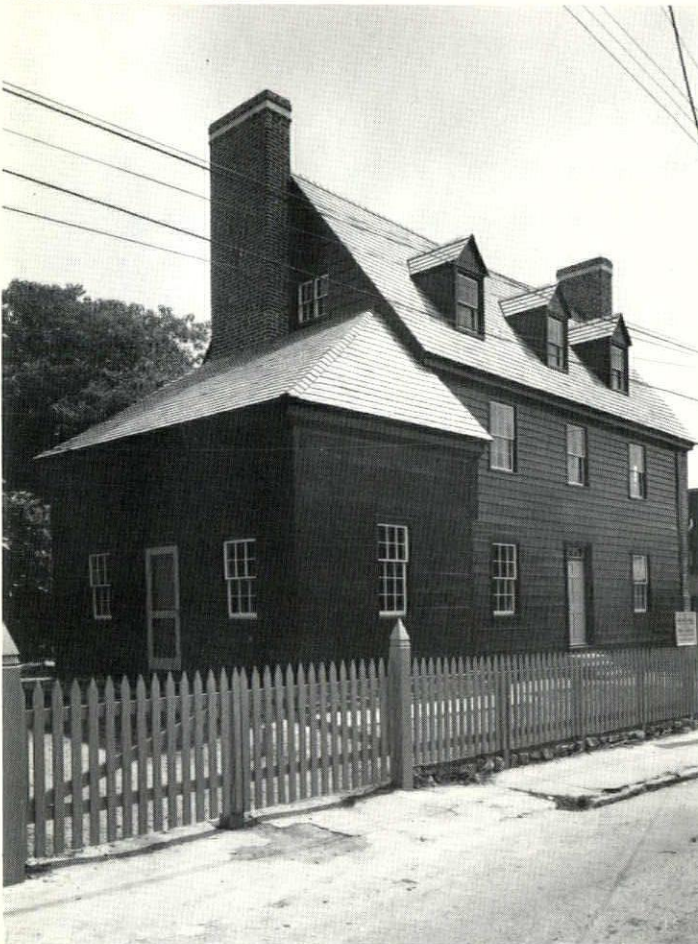
## ANNAPOLIS—A Look to the Future

ROBERT J. KERR, II

*Mr. Kerr is the Executive Director, Historic Annapolis, Inc. A graduate of Yale and American University, he has served as an instructor at the latter institution in the History of American Art and Architecture. Prior to his present assignment, he was Executive Director of the Preservation Society of Newport County, R.I., and Director of Redevelopment, Newport, R.I. Mr. Kerr is a writer and lecturer on historic preservation and city planning.*



Traditional Customs House



Slicer-Shiplap House

Is Annapolis an 18th Century anachronism in a 20th Century world? Or is there a special place for this most beautiful of small American Baroque cities in our complex modern structure? These are the basic questions facing the citizens of Maryland's Capital City as they enter upon a program of planning for the future life of this last surviving colonial seaport.

The problem is made more complex as the inventory of the fabric of the city is taken by the planner. Each aspect of the visual and functional character of the city can be placed in either the credit or debit column of the ledger depending on the attitude and understanding of the assessor. The unsympathetic modern planner can consider only as a liability a Baroque city plan made up of confined street patterns leading only to the banks of the three water boundaries of the city or to the twin eminences reserved by Governor Nicholson in 1694 for church and state. Should it not be swept away and replaced with broad straight avenues, fringed with high-rise high density dwellings and super-human service areas sited in parklike green spaces?

This type of solution can be supported as being the most economical in terms of maximum use of available land areas; as most efficient in terms of servicing the residents of the city; and as an opportunity to build order out of apparent chaos.

But as economical, efficient and exciting as this possibility may be, it offers nothing beyond mere utility to the occupant of this would-be human ant colony. We deserve something better than this. Two thousand years of Western civilization and thousands of years of the history of man before the birth of Christ have left us a better legacy than mere utility. *Human* needs for human scale, for "touchable" reality, for the ability to relate one's self to one's neighbors and surroundings, and to feel and know the roots of tradition and the heritage of our past are basic to man's hope for the future.

Caught in the same web of congestion, obsolescence and blight as our metropolitan neighbors and beginning to feel pressures brought about by failure to solve urbanization problems in Baltimore, Washington and their suburbs, Annapolis is beginning to plan to resist yet accommodate the extreme demands being placed on its municipal fabric. Recognizing the unique value of a Baroque street plan, a Georgian cityscape and a maritime orientation, the city government and enlightened citizens are beginning to build on the foundations of the past a new vitality for the future.



Through a city-sponsored master planning project aided by two citizens' groups, The Committee for Annapolis, Inc., and Historic Annapolis, Inc., a unique program is being developed to: (1) conserve the architectural and visual values of this most humanly scaled city, (2) provide opportunities for business expansion, (3) up-grade sub-standard housing and (4) provide new and more economical municipal services.

The Baltimore Planning Council, consultant planners to the Planning and Zoning Commission and The Committee for Annapolis, Inc., has proposed a combination of development projects in a preliminary "Reconnaissance Report". These include a traffic distributor to route through traffic around the constricted Old City, an area for retail expansion on the "county-side" of the Old City, a preservation district and a waterfront restoration project. Through these four suggestions alone, relief can be found for the problems of traffic congestion, the need to provide new commercial vitality for the business life of the city and the pressing issue of conservation of an historic and architectural heritage.

But it did not take a master plan to begin a preservation program in Annapolis. Years ago the charm of the great Georgian houses was realized as private citizens and groups purchased and restored the gracious town houses for residential and institutional purposes. Unfortunately, many of the less prominent Georgian and Federal houses went unsung and uncared for until 1952 when Historic Annapolis, Inc., was organized as a non-profit educational institution devoted to the task of recording and preserving the three dimensional heritage of the "Ancient City."

In the eight years since the society was formed, many accomplishments have been realized and many preservation techniques have been developed out of the crises which seemed continually to occur as the society engaged in the fight to prevent the city from becoming a neon and asphalt horror.

Struggling at first to mount a holding action against inappropriate signs and other municipal "ornaments," it was not long before Historic Annapolis was able to launch its counter attack in the battle to preserve the historic Carroll-the-Barrister House. Through a grant of \$15,000 from the Avalon Foundation and a matching amount raised from the local community, the society was able to have the house moved to St. John's College campus where it was restored and now is used as administrative offices for this unusual and historic educational center. Not long after this successful venture, Historic Annapolis again entered the breach to save the Slicer-Shiplap House on Pinkney Street near the picturesque waterfront. Now restored on the exterior through a grant of \$25,000 from the Old Dominion Foundation and matching funds again raised locally and throughout the country, this property is being refurbished on the interior to provide office space for the society's staff.

Under the pressure of threatened condemnation of another equally important house in the historic waterfront

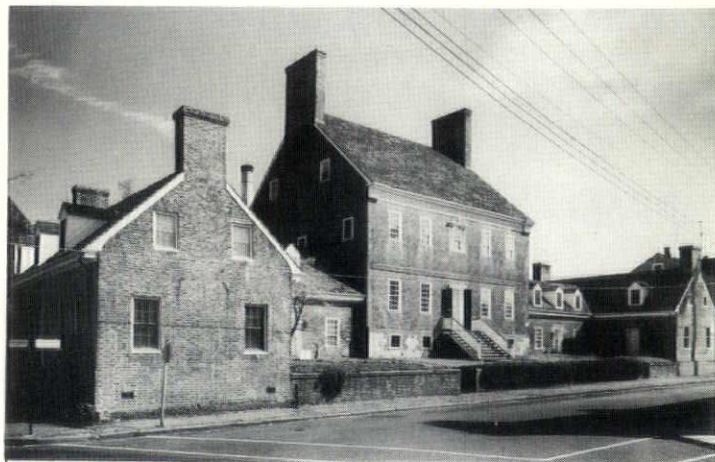
(Cont'd on page 31)



*Peggy Stewart House*



*Carroll-the-Barrister House*



*The Brice House*





## WOOD POST

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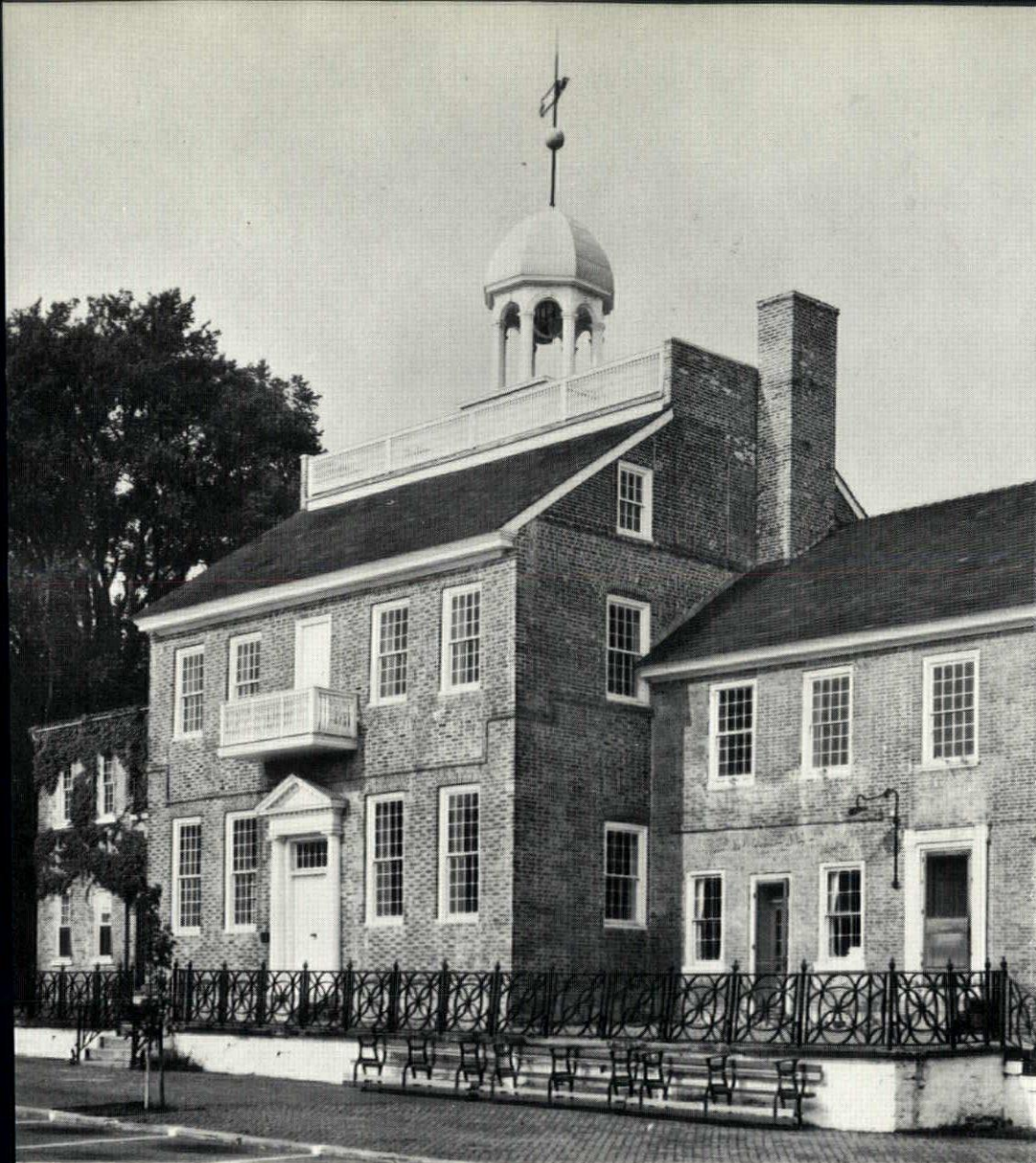


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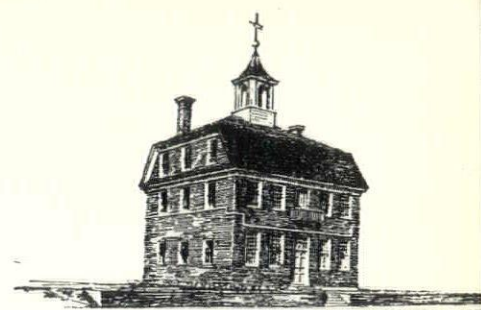
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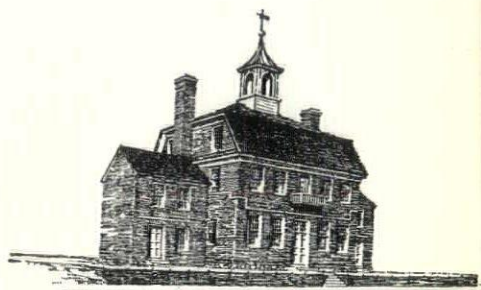




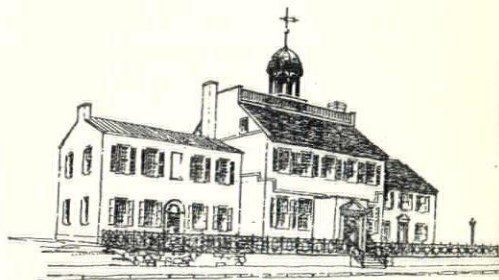
Court House



c. 1730



1765



1845

## NEW CASTLE— Architectural Heritage of the First State

ALBERT KRUSE, FAIA

*Mr. Kruse is a partner in the architectural firm of Pope, Kruse & McCune, Wilmington, Delaware. His interest in historic New Castle has been one of the instruments implementing the restoration and renovation of that community. Mr. Kruse is a member of the Delaware Chapter, AIA.*

Seven miles south of Wilmington beside the broad Delaware River lies a charming and distinguished treasure of early Americana—the City of New Castle. Rich in historical significance, replete with aged brick and cobble, New Castle—though a modern and busy small city—retains a fascinating and visible link with America's earliest years.

Thanks to imaginative individuals and effective organizations, a substantial portion of New Castle has been preserved as an authentic historical shrine.

Bounded by the riverfront on the east, Fourth Street

on the west, Harmony and Delaware Streets on the north and south, the central area of the old town is the focal point of New Castle historical preservation. Here is located Amstel House, a fine brick mansion circa 1730, now operated as a museum by the New Castle Historical Society. Here also is the Old Dutch House, built before 1704, acquired in 1938 by the Delaware Society for the Preservation of Antiquities, restored with limited funds and now maintained in the public interest by the New Castle Historical Society.

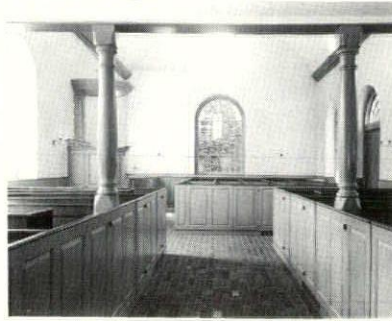
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Presbyterian Church

Interior, Presbyterian Church



Read House

On Second Street is the Old Presbyterian Church, built about 1703 and used as a place of worship until 1854 when a brownstone church was erected next door. In the late 1940s, the original church was serving as a Sunday School room and had been permitted to deteriorate. An architectural study resulted in the razing of the adjacent brownstone gothic structure in favor of restoring the original church. Today, the first church stands practically unchanged from its appearance in the 1700s.

New Castle is the site of many additional structures of historic architectural importance—Immanuel Church, begun in the early 1700s; Old Town Hall with its tunnel arcade which led to the old market house; Kensey Johns House on Third Street with its fine brick work, white pine interior paneling and carefully crafted fireplaces.

But most contemporary architectural interest centers upon the Old Court House, the original colonial capitol and America's oldest state house, which dominates the green at New Castle.

The early Georgian central section of the stately brick building was built about 1734 on the same site of a smaller earlier building. The wings were added some years later in several stages. The building's early importance is evident in today's maps: in 1750, its cupola was the center of the 12-mile circle, Delaware's northern boundary arc.

The court house was the meeting place of the Colonial Assembly and Court until 1777 when the capitol of the

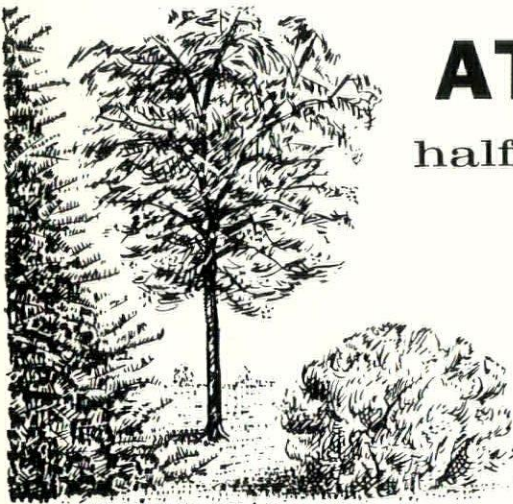
new Delaware State was moved to Dover. The structure continued to serve as the court house for New Castle County until 1881 when the county seat was removed to Wilmington.

Following this second blow to its early prestige, the old structure was allowed to deteriorate slowly. It served as a drill room until World War I, then a general—yet neglected—meeting hall. In the early 1950s when the still continuing restoration began, the main room of the central portion was in use as a tea room.

Restoration of the main building has been completed within the past 18 months, and the main floor is furnished and open to the public. All the architectural work is as faithful to the original as available records permitted, and some portions of the original construction remain intact. The two hand-turned long leaf yellow pine columns supporting the main beam of the ceiling stand as they did 230 years ago. The court room, furnished in memory of Colonel Daniel Moore Bates by his family in 1960, is finished in authentic colonial decor.

Restored with state funds and private gifts, the Old Court House, Delaware's pre-eminent historical landmark, is a fascinating example of architecturally accurate renovation. It and the surrounding historically important buildings of mellow old New Castle are a tangible segment of our architectural heritage.

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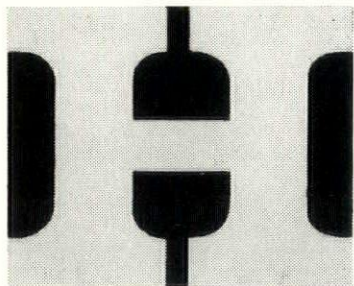
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Wye Plantation

## THE STATELY HOMES OF MARYLAND'S SIGNERS

MARY PAULDING MARTIN

*Mary Paulding Martin was born in Portsmouth, Virginia. She is a graduate of Emma Willard and Sweet Briar, and has been teacher, tutor and writer. Her articles have appeared in newspapers, magazines and professional journals. This article is Mrs. Martin's second for ARCHITECTS' REPORT concerning the fine old homes of Maryland.*

Maryland, named for Henrietta Maria—Charles I's gay, brave unsung Queen—seems to enjoy her heritage. She does not bow before her colonial legacy, nor hail its glory, nor wrap it round her as a cloak of yesteryear. Used to her heritage, she uses it as the ten talents of the parable. In like manner, the Maryland House and Garden Pilgrimage presents within the three weeks of its 1961 April 29-May 14 tours the widely scattered homes of Maryland's four Signers: Samuel Chase, William Paca, Thomas Stone and Charles Carroll of Carrollton, whose signatures appear in that order on the Declaration of Independence.

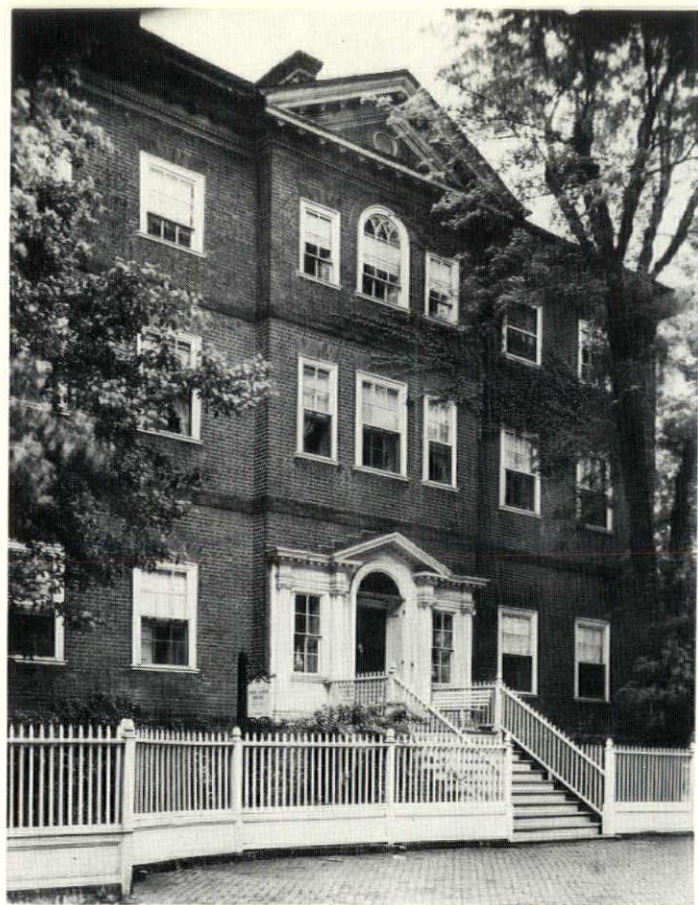
Can it be rightly ventured that a man's castle reflects his character? Consider the variations on the same theme—house—of this patriotic quartet, lawmakers and radicals of the Revolutionary period: The Chase-Lloyd House, a massive three-story dwelling in Annapolis; Wye Plantation, a pleasant farm house in Queen Annes County where Governor Paca lies buried near the terraced gardens; Habre-de-Venture, of dignified mien encompassing three local architectural trends, built by Stone in 1771; and the golden

splendor of the princely O'Carrolls, Doughoregan Manor, the "House of Kings."

Consumed with a fiery spirit, nearly scorched with political flames fanning toward impeachment, Samuel Chase (1741-1811) is oft described as a "stormy petrel." Undeniable are his potency of intellect and his courage of convictions that refused to ratify the Constitution without freedom of the press. With Carroll he was a member of the celebrated Homony Club and a co-commissioner to Canada. With Paca and Stone he was a delegate to the Continental Congress. With all three he occupied a seat of influence in the Maryland Legislature. A Chief Judge in Baltimore and Maryland, advanced to the Supreme Bench by George Washington, the outspoken Chase was attacked by Jefferson's victorious party but spared by act of the Senate.

The Chase-Lloyd House, 22 Maryland Avenue, looms boldly opposite the beauteous Hammond-Harwood House to which the funds of the Pilgrimage have long been dedicated. In 1769 Chase began the first three-story house in the state but sold it to Edward Lloyd, later a governor, who





*Chase-Lloyd House*

induced the peerless William Buckland to complete it. Perhaps too tall for symmetry, it has the solid grandeur of many New England town houses. Salmon brick walls are laid in Flemish bond and a semi-circular headed entrance is framed by windows and four engaged Ionic columns supporting an open pediment. On the rear elevation a tremendous Palladian window majestically lights the landing of the "hanging stair" which is flanked by Ionic columns and ornamented by a full entablature. The stairs divide and lead to an elaborately decorated second floor gallery. The will of Mrs. Hester Ann Chase Ridout provides the present destiny, a dwelling for stately ladies of the Protestant-Episcopal Church, whose genteel presence graces the ornate drawing room in which Mary Tayloe Lloyd married Francis Scott Key.

Four times a governor, William Paca (1740-1799) was termed a "deliberator" by John Adams. Traditionally Italian but possibly Czech, his family provided every advantage of position and education. Although he voted to adopt the Constitution, Paca proposed twenty-seven amendments comparable to the Bill of Rights to safeguard the rights of his treasured state. At Paca Hall, now the far-famed Carvel Hall, Governor Paca entertained Washington, Lafayette and other magnificoes. His grave concern for the ragged Revolutionary veterans and for advanced education was a very modern virtue. For Washington College he secured a charter and laid the cornerstone.

The rambling villa known as Wye Plantation faces east in a picturesque setting on Wye River. The early por-

tion of the rosy red brick house with gambrel roof was started in about 1650, while the addition has a 1749 date. The gardens have been gloriously restored on seven different levels with twenty-three formal gardens, green and floral. One must visit England to see the like of two yews which measure seventeen feet around each trunk! Posterity welcomes a new library building erected by the present owners, and an Alice In Wonderland collection in sundry languages including shorthand and Braille.

The avowed aim of Thomas Stone (1743-1787) written in a letter to his son was "to attain the goodness rather than greatness among men." Of distinguished descent, the only Maryland member of the Committee to Draft the Confederation, Stone lived near Port Tobacco and was one of the first commissioners to confer with Virginia over fishing rights in the Bay and the Potomac! Opposed to his close colleague, Carroll, Stone supported Jefferson yet the entire state mourned his untimely end, his spirit crushed by the death of his adored wife, Margaret Brown. His epitaph states that "the Archives of Maryland will show the offices of trust which he filled."

Dignity and warmth emanate from lovely Habre-de-Venture, whose plan follows the arc of a circle in order to gain proper orientation winter and summer. The central soft red brick Georgian house is connected by hyphens on one side to a frame wing with brick gable ends, and on the other to a clapboard office maintained today for practical farm purposes. Up a few steps, the "Great Room" has a replica of the original paneling which has been removed to the Baltimore Museum of Art. Down a short flight, the dining room contains a fireplace called "Uncle Tom's Nose" by the family, but "George Washington's Nose" by the local gentry! A full-sized copy of the Nuremberg "Apollo" by the original Peter Vischer marks the center of a rose garden beyond which is the grave of Thomas Stone.

Diamond-bright, polished and enduring, Charles Carroll of Carrollton was *the* Signer. "Ubi cumque cum libertate"—his virile Irish grandfather, Attorney-General in 1688, wrote his own motto; and his father, Charles Carroll of Annapolis, amassed a fortune. In stature slight, in manner

*Habre De Venture*

(Cont'd on page 33)







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## PRESERVATION FOR WHAT?

(Cont'd. from page 5)

key decoration for the classic severity of this distinguished building. A virtual replica in terra cotta was made by Henry Berge, Baltimore sculptor, in consultation with ceramics expert Walter Weldon, and placed in the pediment after a great deal of research. The congregation deserves much credit for restoring the "harmonious continuity" of this church which is also an important element in the character of downtown Baltimore.

When extensive repairs were made to the central building of The Johns Hopkins Hospital, it was discovered that the cast iron ornament on the dome had deteriorated. The dome was a familiar symbol of the institution, and so the ornament was carefully replaced in stone, thus continuing the architectural tradition in form, if not material. In all these examples, the result has been to protect the "harmonious continuity" of Baltimore—but independent action is not enough to do the whole job.

The larger problem arises in older residential areas such as Baltimore's "Bolton Hill." This section was built up with three and four story row houses in the 1860-1880 period. Few people can afford them today as single family residences, although there is still a demand for apartments in this neighborhood among young couples and elderly people. The problem is an economic one. Not many of those who want to live there have the capital to convert the big houses into decent apartments, and banks and mortgage companies are wary of the risk. Therefore, speculators have turned many of them into atrocious rooming houses with consequent degeneration of the neighborhood.

One private experiment to halt the process is Bolton Hill, Inc., a cooperative venture by residents and property owners in the section. (See "The Story of Bolton Hill, Inc.," ARCHITECTS' REPORT, Spring, 1960.) Briefly, if it appears that a house may enter the vicious cycle of decline, the corporation buys it, makes improvements and resells or rents to desirable owners. The motive is not profit, but protection of the social values of the neighborhood.

The pressures on this small area are generated externally, and this demands action over a broader front. The Bolton Hill section is now a part of the Mount Royal-Fremont Urban Renewal Area where strenuous measures are planned to cope with its problems. A stern campaign to enforce building, health and fire codes is linked to a comprehensive renewal plan which entails judicious demolition and new construction along with protection of the best of the older structures. As might be expected, the demolition has met with some opposition. It is unfortunate that the opponents have couched their arguments in terms of "historic preservation," when in fact the buildings in question have little aesthetic value and no symbolic importance. The only relevant criteria is economic usefulness and the "harmonious continuity" of the entire city.



The Shot Tower Redevelopment Project illustrates the direct application of city planning to preservation. Acres of ruined slum houses and obsolete commercial buildings are being demolished for a new commercial center, but the plan takes good care to preserve two interesting landmarks: the Shot Tower and St. Vincent de Paul's Church. While it would be unthinkable to destroy these buildings, the underlying principle of this plan is the effective use of landmarks, properly landscaped, to relieve monotony and strengthen neighborhood identity.

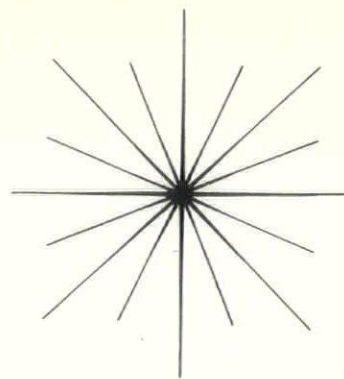
An even better example of this approach is the Master Landscape Plan for the Central Business District prepared by Sasaki, Walker and Associates this year. The concept was originally proposed by the Planning Council of the Greater Baltimore Committee in 1959. The plan recognizes "the compelling urgency of reversing the trend of urban decay and blight," and recommends "a total approach which provides for visual aspects related to functional aspects" of the environment.

Two spaces were of special interest, the Battle Monument and the Court House Plaza. The Battle Monument is of the greatest symbolic importance to Baltimore as well as architecturally significant. Designed by Maximilian Godefroy, it was dedicated in 1815 as a memorial to those who had died in the defense of the city in 1814. America's first war memorial, it is the official symbol of Baltimore as seen on the City Seal. Formerly the monument was the center of civic affairs, but now it is an island in a major one-way street, obscured by an ugly traffic light. The space behind it is used for automobile parking by a few government officials. Not long ago it had fallen so low in esteem that there were suggestions to move the monument out of the way of traffic, thus sacrificing "harmonious continuity" to the trivial convenience of motorists.

The solution offered by Sasaki, Walker and Associates is the deliberate recapture of the aesthetic and symbolic values of the Battle Monument by establishing a small park around it. If the plan is carried out, it will be an extraordinary event in planning history—the defeat of the automobile by aesthetic forces! The important thing is that this plan represents progress. There was never a park around the monument before. It is a modern improvement to downtown Baltimore, and it incorporates the preservation of an old symbolic structure as part of the modern design.

The proposal by the Baltimore Chapter, AIA, for an official "Civic Design Board" is an important step in the right direction for preservation. The purpose of this board is stated to be "that the City of Baltimore will develop in good order, good taste, and with due regard for the public interests involved." This is as good a case for the preservation of old buildings as anything I have said. If we are to conserve our architectural heritage in a meaningful way, it must be done in these terms and with the full cooperation of architects, city planners, historians and public officials who believe in the "harmonious continuity" of our civilization.

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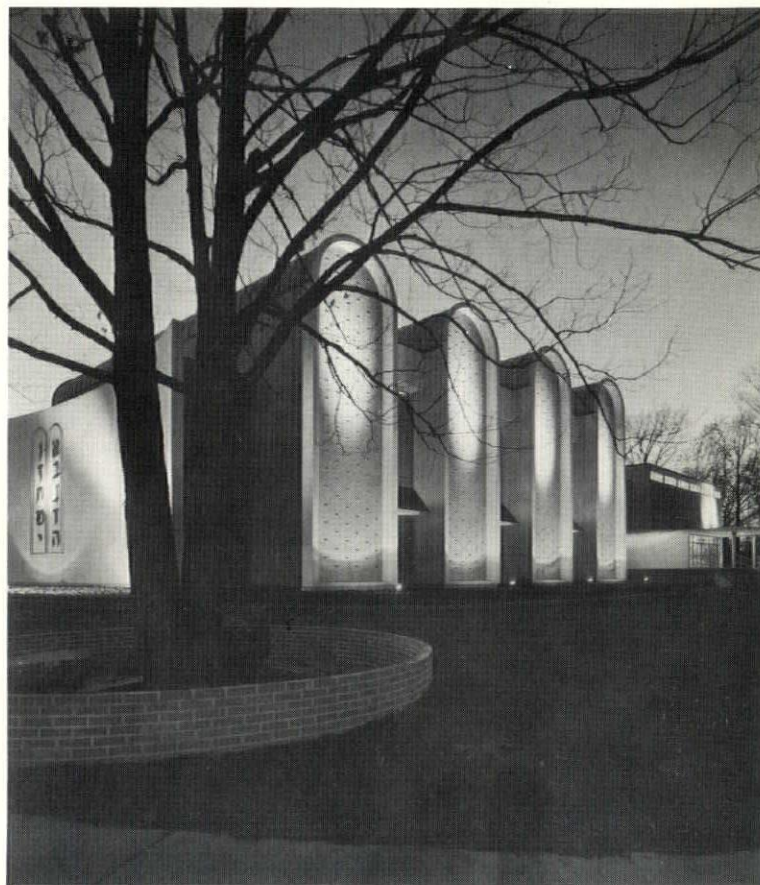
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*If you think the above was a nightmare, try the nomenclature of locust, which is properly named black locust, but is also known as white, green or yellow locust.*

*And, if you would really like to travel the road to madness, try the oaks, red and white, or the birches.*

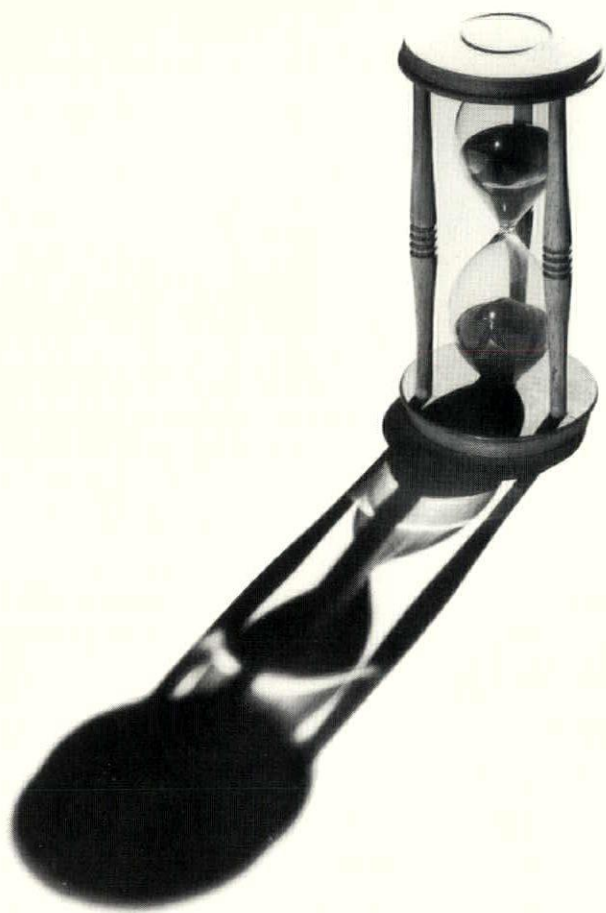
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## THE LATROBE AND THORNTON LEGACIES

(Cont'd from page 7)

ton.

Latrobe had made a design for "Mr. Tayloe's house in the Foederal City," but when the time came for actual construction, Colonel Tayloe turned to Thornton. Tayloe had wanted to build a town house in Philadelphia, but Washington painted a glowing picture of what the new capital might become and probably influenced him also in the selection of his architect. The house, known as The Octagon, is actually hexagonal, broken by a circular bay in which the main entrance is located. Completed in 1800, it immediately became a center of official and non-official social activities. The Madisons occupied The Octagon for a year after the burning of the White House, and in the tower room over the entrance President Madison ratified the Treaty of Ghent February 17, 1815. In 1902 The Octagon was purchased from the Tayloe heirs and restored by the American Institute of Architects for its national headquarters.

Woodlawn Plantation was George Washington's wedding gift to Nelly Custis, Martha Washington's granddaughter, when she married his nephew, Major Lawrence Lewis, in 1799. Washington gave them 2000 acres of his Mount Vernon estate and chose his friend Dr. Thornton as architect of the mansion. The red brick house of typical



The Music Room, Woodlawn Plantation

late Georgian design consisted of a central unit flanked by pavilions, connected by low structures called hyphens. Restored in 1947, it retains the charm of a great Virginia plantation house. Its furnishings include many possessions of the Lewis family. Woodlawn is owned and administered as a historic house museum by the National Trust. END

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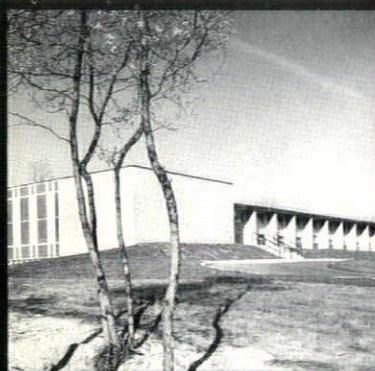
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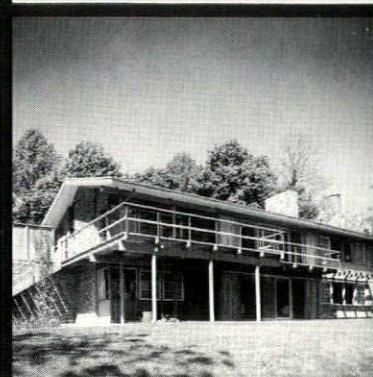
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### OBITUARIES

**James Posey**, consulting engineer, founder and managing partner of James Posey & Associates, Baltimore, died after a brief illness on March 28. Born in St. Mary's County, Maryland, Mr. Posey received his primary education in the Public Schools of St. Mary's County and completed his education at Johns Hopkins University. In 1911 he founded the firm of James Posey, Consulting Engineer, and continued the practice of engineering until a few weeks before his death—completing 50 years. His office was responsible for the design of mechanical and electrical facilities for many buildings for state, county and city agencies. Mr. Posey was a Fellow in the American Society of Mechanical Engineers. He is survived by his wife, the former Miss Camille L. Roberts.

**Nichols J. Bonge** died suddenly on March 25th as a result of a fall while working on his home. A graduate of Pennsylvania State College and one of the few people in Maryland registered as both an engineer and architect, Mr. Bonge had served as Post-Engineer at the Aberdeen Proving Grounds and at the time of his death was in his seventh year with the office of Van Rensselaer P. Saxe, Consulting Engineer. He is survived by his wife and four children.

The Architectural profession has lost two able and understanding consultants. To their widows, families and associates we extend our deepest sympathies.

### PICTORIAL CREDITS

- 3 Before: **M. W. Anderson**  
After: **Floyd Jillson**
  - 5 Angel of Truth, courtesy **Baltimore Gas & Elec. Co.**; Photo, Battle Monument model, courtesy **BURHA**; All others, courtesy **Peale Museum**.
  - 6 Courtesy **Nat'l Trust for Historic Preservation**
  - 7 Octagon: **Davis Studio**; Decatur House: **Cortlandt V. D. Hubbard**; Interior: **James R. Dunlop**.
  - 8,9 Church, courtesy **Valentine Museum**; others courtesy **BURHA**
  - 12,13 **M. E. Warren**
  - 15 Photo courtesy **Pope, Kruse & McCune**; sketches courtesy **New Castle Historic Bldgs Commission**.
  - 16 Church exterior & interior: **Sanborn Studio**; Read House, courtesy **Pope, Kruse & McCune**.
  - 18 **Jack Engleman Studio**
  - 19 Courtesy **Maryland House & Garden Pilgrimage**
- Inside Back Cover: Courtesy **Maryland House & Garden Pilgrimage**



## NEWS BRIEFS

At a recent meeting of the Associated Builders and Contractors, **Charles E. Marsh**, president of Elevator Engineering Company, was elected president. Mr. Marsh, who resides at Spencer's Landing, Md., is also president of Minnich Machine Works, manufacturers of boilers. He is a member of the Merchant's Club of Baltimore, Baltimore Association of Commerce, National Association of Manufacturers, and president of the Centreville Rotary Club. He is the first Eastern Shoreman to hold the ABC presidency.

A new publication, **Design for True Economy**, discusses the economics of building construction by analyzing the costs of exterior building walls in relation to the lifetime of a building. The new cost analysis makes use of the Burroughs Digital Computer E101 at Bucknell University. Bucknell has programmed this "Ultimate Cost Study" on electronic tape for use with the E101, and the clay products industry offers the rapid and accurate analysis to architects and engineers as a free service. The analysis can compare masonry, glass and metal walls on any potential building site. For a complimentary copy of Design for True Economy—which summarizes the cost analysis method—write **Structural Clay Products Institute**, Region 3, 2301 N. Charles St., Baltimore 18.

**Blueprint for Better Schools**, a colorful new booklet showing how schools can be designed to meet a variety of site and functional requirements has just been released by the **National Lumber Manufacturers Association**. The booklet features ways of using wood to produce an esthetic and efficient structure. The designs were developed by Cooper and Auerbach, AIA, of Washington, D.C. Three basic junior high school concept designs are presented: a compact structure for a level site, a hillside school and a pavilion unit for random campus planning. Single copies of the booklet are available without charge from the **Wood Information Center**, National Lumber Manufacturers Association, 1319 18th St., N.W., Washington, D.C.

Another new building publication, this one a quarterly, is available from **du Pont**. **Building With Elastomers** discusses advances made possible by elastomers in all types

of building and construction such as curtain wall seals, floor coverings, insulating sandwich panels and other developments as they prove practical. You may be put on the mailing list for this new quarterly at no cost by contacting **B. J. Burkett**, Product Information Service, Public Information Dept., E. I. du Pont de Nemours & Co., Wilmington 98, Del.

Water hammer can be eliminated in many residential plumbing installations by use of a new shock absorber made with **du Pont Delrin** acetal resin. The new unit, guaranteed for 10 years, is designed to be installed on branch lines leading to fixtures between valve and main supply line. The cylindrically shaped unit consists of an outer shell of Delrin which protects an inner absorbo-tube of specially compounded rubber. This inner tube expands to absorb high-pressure peaks which occur after rapid valve closure when water that has been cut off meets water that is still flowing in.

The **Cement Mason's Manual for Residential Construction**, a new 360-page booklet published by the **Portland Cement Association**, is an excellent basic manual of concreting. Well illustrated, it includes a brief history of portland cement, the fundamentals of quality concrete, a section on tools and discussions of hot and cold weather concreting and special surfaces. The booklet is available from the **Portland Cement Association**, 512 Keyser Building, Baltimore 2.

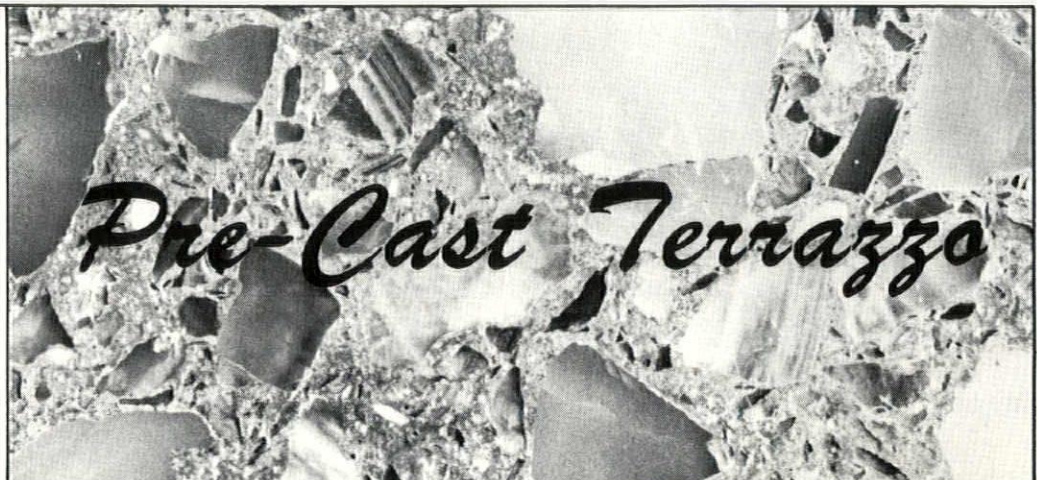
**R. McLean Campbell**, president of the **Harry T. Campbell Sons' Corporation**, Towson, Md., has been elected to the board of directors of the **Flintkote Company**. The Campbell firm, which merged with Flintkote last year, has quarries at Texas, Gwynns Falls and Marriottsville and plants at additional locations in Baltimore County.

The Baltimore Civic Center, now under construction, is accepting bookings for the Fall of 1962. For full information on the booking of this versatile auditorium and exposition hall for trade shows, cultural and sports attractions, contact **Benjamin C. Moore**, Executive Director, Civic Center Commission, Lord Baltimore Hotel, Baltimore 3. Phone: MULberry 5-6333.

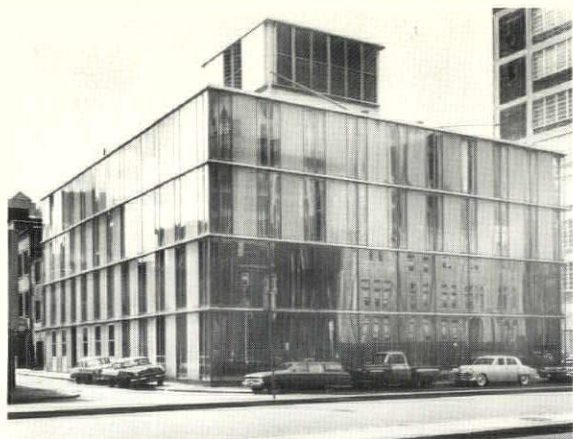
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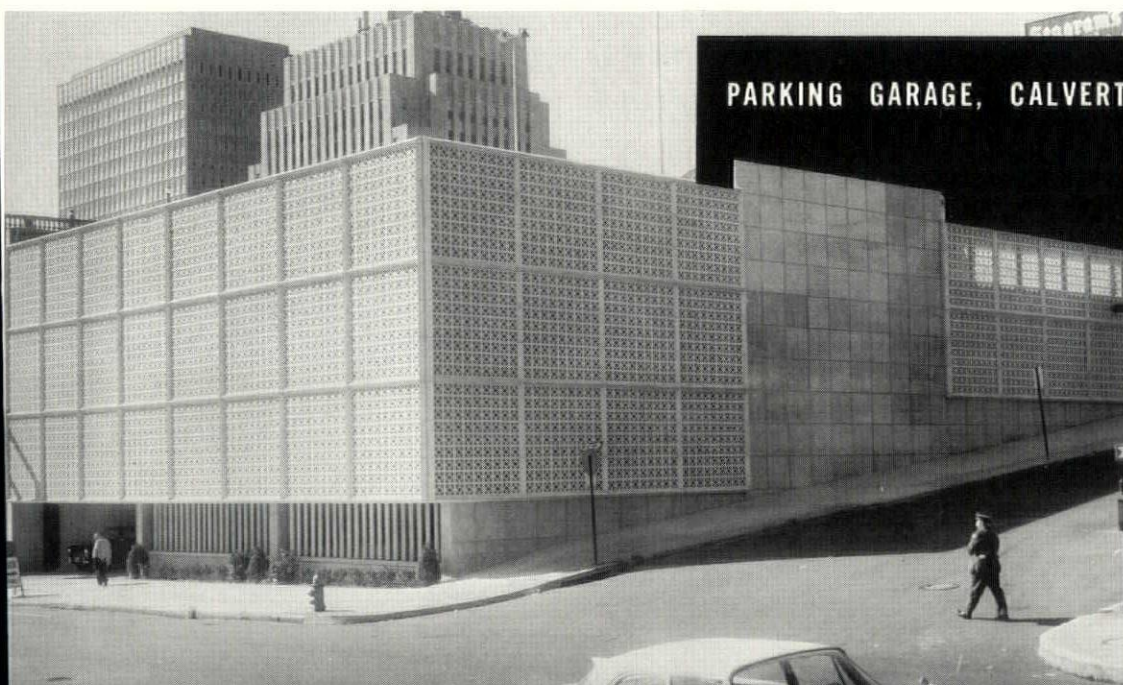
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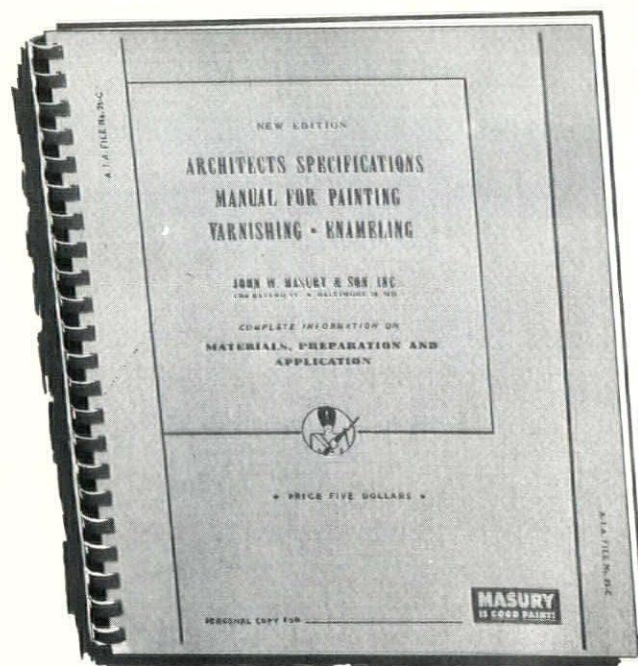
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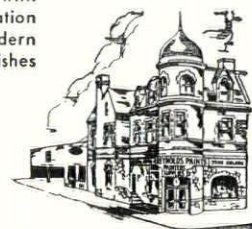
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## ANNAPOLIS—A LOOK TO THE FUTURE

(Cont'd from page 13)

area, several members of Historic Annapolis developed a new weapon to be used in the battle to protect the city's architectural heritage. This was the formation of a private profit corporation known as Port of Annapolis, Inc., which has purchased and restored the traditional Customs House at 99 Main Street through the financial means of selling stock on an investment basis in the corporation. This project has now been completed as a commercial restoration, and the building rented on a long-term basis to Sports & Specialties of Philadelphia and Easton, Md.

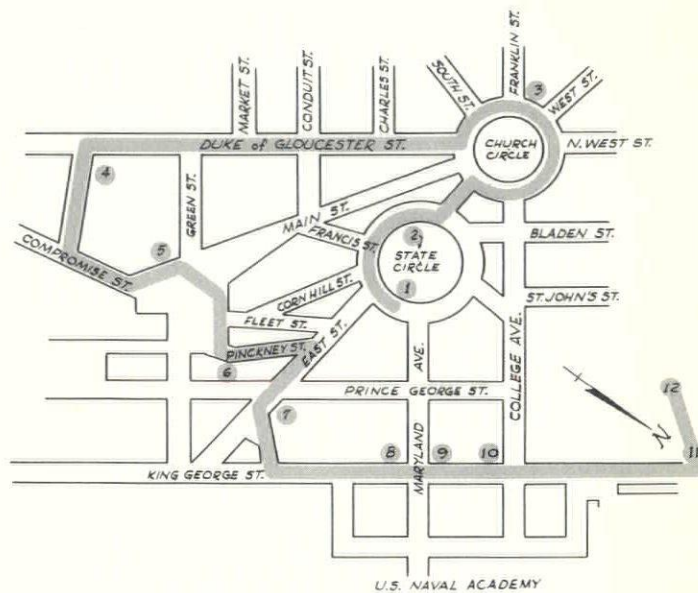
Out of these latter two efforts, the hope of a restoration of the waterfront area became a dominant factor in the growth of Historic Annapolis. In response to an appeal for funds to intensify the research and planning for such a restoration, the Old Dominion Foundation granted the sum of \$54,000 to the society to be used to engage a professional staff to develop the project. At the present time, the staff has been at work for six months and conceptual planning and basic research for the project are well underway.

The philosophy behind the program is that preservation projects *must* be made economically viable. Consequently, efforts are being concentrated on the development of mutually supporting museum and commercial complexes in the area to be restored. This type of base for the restoration will insure the life of the structures beyond the mere act of restoration and will also provide a vitality to the area often lacking in projects purely of a museum nature.

Through such continuous and growing programs as these, the city of Annapolis is developing its ability to meet the demands of modern urban life while yet retaining the patina of the past. Once again the "Paris of America" may set a standard for other cities of like character to follow.



## AN "ARCHITECT'S DOZEN" TOUR OF ANNAPOLIS



- 1 **THE OLD TREASURY BUILDING (1735).**  
This structure, reputed to be the oldest extant public building in Maryland, was restored in 1950 by the State of Maryland under the supervision of Henry Powell Hopkins, A. I. A.
- 2 **THE STATE HOUSE (1772).**  
The present State House is the third building to stand on this site since the construction of the first "Stadt" House in 1696. It is the last Colonial capital in active governmental use in the United States.
- 3 **REYNOLDS TAVERN, (ca. 1737).**  
Now the Anne Arundel County Public Library. This gambrel roofed structure was a popular gathering place in the 18th Century.
- 4 **THE RIDOUT HOUSE.**  
Perhaps the earliest surviving row houses in America. These three dwellings under a single roof were built by John Ridout, secretary to Governor Sharpe, for his three children.
- 5 **THE TRADITIONAL CUSTOMS HOUSE, (ca. 1760)**  
This handsome brick structure, recently restored by Port of Annapolis, Inc., is reputed to be an 18th Century Customs House, located on the dock in the port area.
- 6 **SLICER-SHIPLAP HOUSE (1720).**  
Presently undergoing restoration, this 18th Century residence, shop and tavern is typical of the type of building occupied by the artisan-tradesmen.
- 7 **THE BRICE HOUSE, (ca. 1767).**  
One of the most magnificent of the houses of the early merchant princes, this recently restored house shows evidence of the skilled hand of William Buckland, noted 18th Century architect and joiner.
- 8 **HAMMOND HARWOOD HOUSE (1774).**  
Maintained by funds from the annual Maryland House and Garden Pilgrimage, this great American Georgian house contains further examples of the work of William Buckland.
- 9 **THE CHASE LLOYD HOUSE (1769-1771).**  
Across the street from the Hammond Harwood House, this three-storey dwelling contains a magnificent divided staircase and an unusual Palladian window.
- 10 **OGLE HALL (1739).**  
Now the headquarters of the U.S. Naval Academy Alumni Association, this handsome residence with its beautiful octagonal ballroom was occupied by Colonial Governor Samuel Ogle.
- 11 **CARROLL-THE-BARRISTER HOUSE, (ca. 1722)**  
Moved to its present site on St. John's College Campus and restored in 1955 by Historic Annapolis, Inc. and the College, the birthplace of Charles Carroll is now used as administrative offices by St. John's.
- 12 **McDOWELL HALL, (ca. 1742).**  
This handsome building, known as Bladen's Folly for many years, was renamed McDowell Hall in 1784 and has been occupied by St. John's College ever since.



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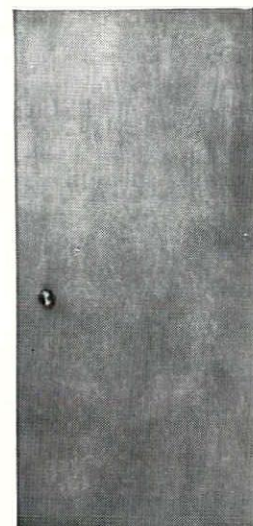
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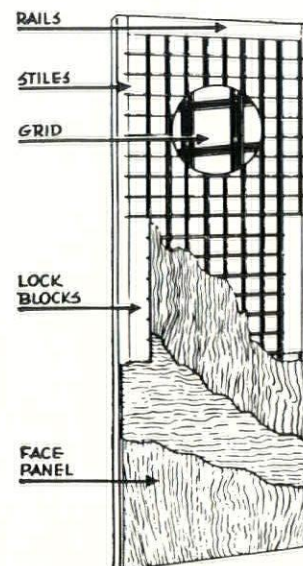
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## HOMES OF MARYLAND'S SIGNERS

(Cont'd from page 19)

dignified, in temper controlled, Carroll of Carrollton was at first prevented from bar and legislature by his Roman Catholic faith and later catapulted into politics by his stinging, scintillating letters which championed the cause of uncompromising independence against the Great Tory Dulany. "Ye 1st Citizen" became the mainstay of the Maryland delegation to consummate a French alliance, freedom of religion and the triumph of Washington. Though senator to the Federal Congress, Carroll refused national honors, even presumably the chance of the Presidency.

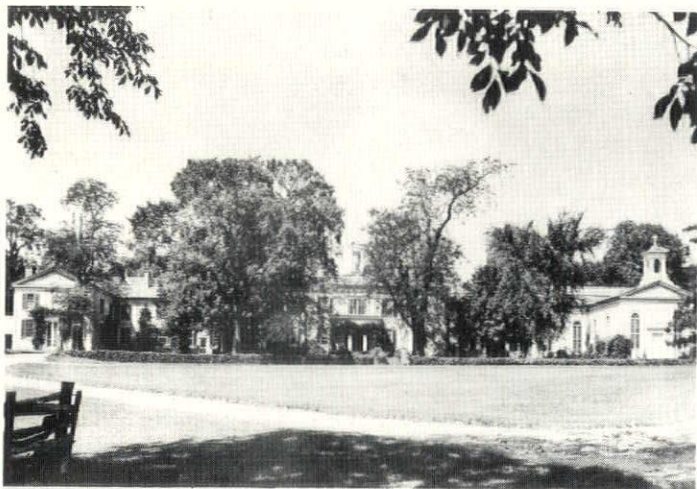
His longevity caught the nation's fancy, for he aged like fine wine, enjoying such compliments as the franking privilege, gaily addressing envelopes to his grandchildren, "Ch. Carroll of C-free". James Kirke Paulding recorded him at eighty, "active and sprightly." At ninety-one, he broke ground for the B. & O. and at ninety-five was laid to rest in his own chapel.

Situated five miles northwest of Ellicott City on the old Frederick Road, Doughoregan Manor stands in Howard County on vast acreage granted by James II. Through an iron gate a road runs between gnarled and knotted trees to long lawns shadowed by massive elms. Built around 1717 of light yellow brick, the main facade faces east three hundred feet long with a short L at each end. A cupola encircled by a balustrade rises from the gabled roof above a simple portico with Doric columns. From the west side portico extends a porch, marble paved and garnished with ivy-twined wrought iron. Still in Carroll hands, the topography has been transformed to curve with the natural contour and to fatten Angus head and fine Guernseys.

The four Signers offer an example in goodly heritage, young patriots of background and backbone who cut a majestic swathe in Maryland. Their homes stand sentinel still.

END

*Samuel Chase  
Wm. Paca  
Thos. Stone  
Charles Carroll of Carrollton*



## BALTIMORE CHAPTER

### NEWS AND NOTES

The **Evergreen House Foundation** has announced the publication of a catalog of the **Laurence Hall Fowler Collection** of rare architectural books owned by the Johns Hopkins University. The valuable collection itself, given to the Hopkins by Mr. Fowler, is housed at the John W. Garrett Library at Evergreen House owned by the university. The catalog was compiled by Miss Elizabeth Baer, librarian of the Garrett Library and secretary of the Evergreen House Foundation. She was assisted by Mr. Fowler who is a Fellow of the AIA and a member of this Chapter.

The **Portland Cement Association** presented two highly informative films at our March meeting, one discussing thin shell construction and the other demonstrating curtain wall techniques. Fine programming was continued at the April meeting with the presentation of a talk by **Mr. William Finley** titled, "Washington, D.C., in the Year 2000." This fascinating story was illustrated with slides. Mr. Finley is director of the **National Capital Planning Commission**. At both the March and April meetings, the Baltimore Chapter was honored by the attendance of a number of members of other Chapters.

The Chapter is pleased to welcome to Baltimore **Mr. Orin M. Bullock** who has recently been appointed Chief of Property Rehabilitation with the **Baltimore Urban Renewal and Housing Agency**. Mr. Bullock, currently a member of the Virginia Chapter, has prepared an interesting article for this issue of ARCHITECTS' REPORT. It begins on page 8.

The following have advanced from Associate to Corporate Membership in the Baltimore Chapter: **William Boulton Kelly, Jr.**, and **Albert Kenneth Broughton, Jr.** **Arthur Wildberger's** office is now at 2517 N. Charles St., and his phone is BE 5-4629.

The Chapter office can supply a program to anyone planning to attend the **Construction Specifications Institute Convention** at the Commodore Hotel, New York City, May 22-24. Also available from the office are submission forms for the architectural competition sponsored by the **Mastic Tile Division of the Rubberoid Company**. Submissions must be in New York by June 30th.

The Chapter office has been requested to gather information on houses suitable for inclusion in the **Wellesley College Modern House Tour** to be held this fall. Please submit the date, address and snapshots of any house you would like considered.

The Chapter has received a rewarding number of plaudits concerning our Winter issue which marked a departure from the traditional format. Our favorite response is this terse comment from **Wolf Von Eckardt** at the Octagon: "I just saw your Winter issue. It looks terrific. Congratulations." Effective with this Spring issue, circulation of ARCHITECTS' REPORT is 3217, up more than 600 since mid-1960. Further increases are planned.



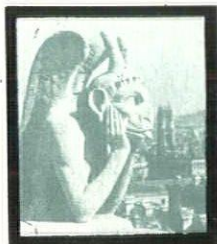
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## THE NEXT ISSUE

### URBAN PLANNING AND TRANSPORTATION

"Once upon a time, the American met the automobile and fell in love. Unfortunately, this led him into matrimony and so he did not live happily ever after." (John Keats in *The Insolent Chariots*.) The automobile is a demanding mate. For her, we have applied transit and headache ball to our cities in radical surgery to unravel Gordian knots. She has split our households, isolating the bedroom 20 miles out on a crowded concrete corridor. She has forced us into the most sweeping yet intricate urban planning the world has yet seen.

This will be the theme of our Summer issue: Urban planning as influenced by the dynamics of Transportation. The automobile will play a prominent role, yet we intend not to neglect the other facets of transportation required by the complexities of the modern city. Exhibits should include any phase of urban planning or renewal linked to the need for efficient transportation. Submissions for the Summer issue are due not later than June 1st. Please submit photographs or renderings and descriptive text to: GRINNELL W. LOCKE, AIA, EDITOR, 2517 St. Paul St., Baltimore 18, Md.