

ARCHITECTS' REPORT

CHESAPEAKE BAY REGION
WINTER 1961



2000 BC



450 BC

AMERICAN INSTITUTE
OF ARCHITECTS
NOV 21 1961
LIBRARY



1200 AD



1961



1600 AD



people in architecture



Stanley H. Arthur, AIA, president of the Potomac Valley Chapter for 1961, was one of the founders of this Chapter. He received his degree in architecture from the University of Illinois, Urbana, Ill. Actively interested in community affairs, Mr. Arthur served his Chapter as secretary and vice president before his election to the presidency. His office is located in Bethesda, Maryland. Mr. Arthur's avocation is art which he pursues enthusiastically as a talented painter. One of his paintings recently won Honorable Mention in the American Art League's exhibition displayed this winter in Washington.



Paul K. Hampshire, president of the Hampshire Corporation and executive vice president of John H. Hampshire, Inc., was recently elected president for 1961 of the Building Congress & Exchange. A native of Baltimore, Mr. Hampshire received his education at Boys' Latin and Baltimore Business College. He is a member of the Criminal Justice Commission of Baltimore, has served six years on the Board of Governors of the Maryland Training School for Boys, and is a director of the Baltimore Symphonic Orchestra. He served as a director of the Building Congress for a number of years before serving a one-year term in each of the offices.



John W. McLeod, FAIA, president of the Washington-Metropolitan Chapter for 1961, is recognized as an authority on school design. The office of McLeod and Ferrara has designed nearly 100 school buildings in the eastern U. S. In 1957, Mr. McLeod was designated by the State Department as a member of the U. S. delegation to the International Conference on Public Education in Switzerland, serving as the only architect member of the American group. He is a member of the Architectural Commission of the Adult Education Association and a member of a joint national committee rewriting the National School Lighting Handbook.



David H. Wilson, AIA, president of the Baltimore Chapter for 1961, is a partner of Wilson & Christie, Associated Architects, Towson, Maryland. A native of New Jersey, Mr. Wilson graduated from Harvard University, Cambridge, Mass., in 1940 and attended Harvard Graduate School of Design. With education and experience in both architecture and engineering, he established his own architectural practice in 1949 and formed the present partnership in 1950. He has served on the Architectural Review Boards of Baltimore County and the State of Maryland. Prior to his election to presidency of the Baltimore Chapter, he served as vice president.

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Exhibit Policy

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

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Cover photo credits: Egyptian wall by Richard W. Ayers; Parthenon by G. E. Kidder Smith; Statuary, Cathedral of Notre Dame, by Paul Gaudreau; Basilica di San Pietro by Paul Gaudreau; Interior Crown Zellerbach Office, Wells Fargo Bank American Trust Company, San Francisco, courtesy of the Bethlehem Steel Company.

There Is Hope

Actually, DRAB DRAB DRAB should be the title of this editorial. Consider Charles Street, Eastern Avenue, Key Highway or any other approach to Baltimore. Does any part of these man-made surroundings add to the pleasure of your day? Do you stop or even glance back at a building or park? Our guess is that ranks of monotonous row houses, cracker box expediencies and haggard factories only help establish you more firmly in humdrum routine.

Granted, we all get a spiritual lift from the cherry blossoms of spring. And autumn's coppery leaves briefly ease the scenic weariness. But that's nature's work—not man's—and then only in the role of fragile camouflage.

For the last sixty years our biggest investment, architecture — Mother of the Arts—has been ignored as an art. Good taste has been synonymous with fragments of eclecticism or, as a fad, has become confused with large expanses of costly mass-fabricated panels, grilles and glistening walls.

However, look at the cover of this magazine and you will discover that the 20th Century example holds its own very well with the masterpieces of the past, though it be only a small commercial bank. And, hopefully, the exhibits between these covers show that sculpture, mosaics, painted murals and normal architectural components are being used to enhance buildings right here in our own Chesapeake region.

Add such highly publicized works as the Guggenheim Museum, the Yale Hockey Rink, the Sarasota High Schools and Lever House in New York, and we see multi-million-dollar recognition of the importance of art in architecture.

If we cultivate these seeds, there is promise that we may in time complement the ageless wonders of nature with contemporary wonders of man.

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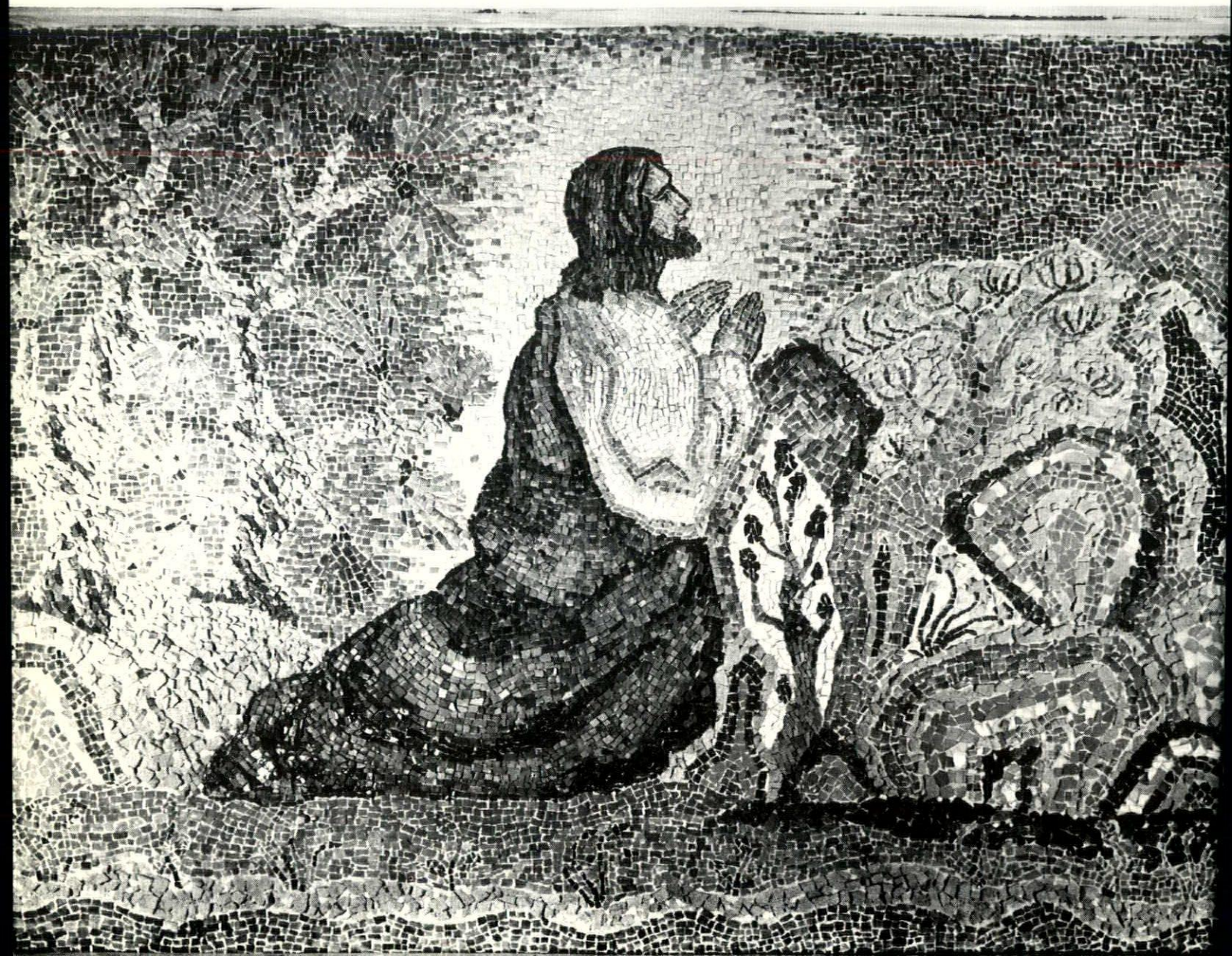
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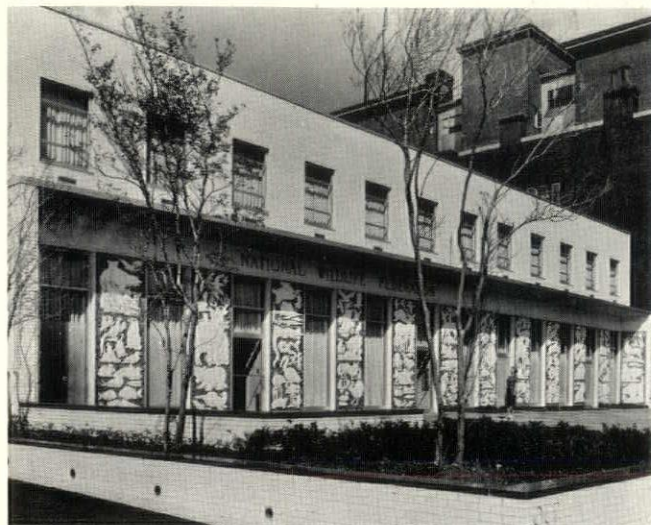
JOHN S. SAMPERTON

Bethesda, Maryland

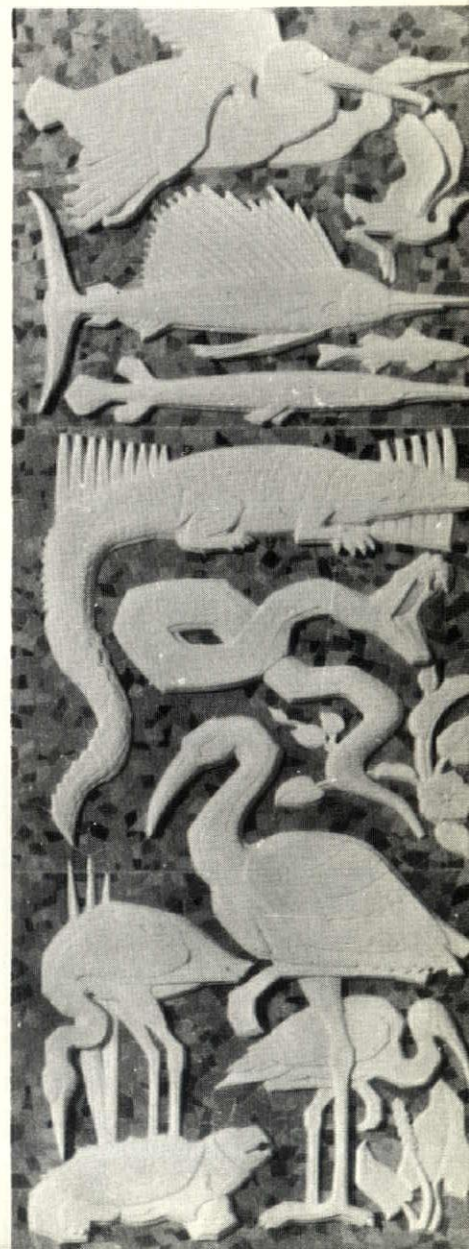
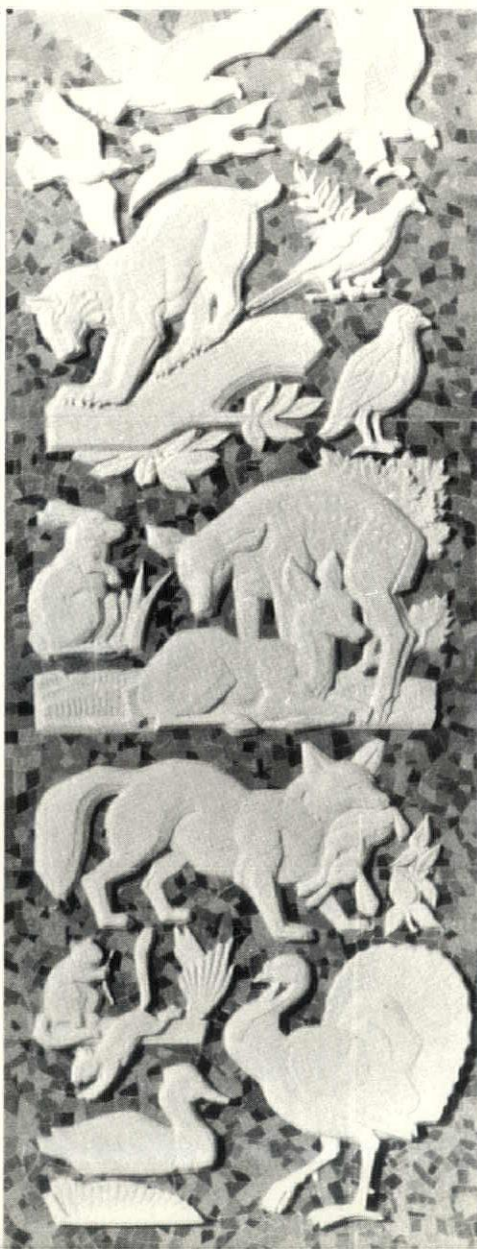
NORTH CHEVY CHASE CHRISTIAN CHURCH, Chevy Chase, Maryland. The baptistry screen mural depicts Jesus at the Garden of Gethsemane prior to his arrest. In addition to the glazed ceramic tiles, the artist has incorporated irregular bits of glass, shells and pebbles in the work. Crushed building brick is woven through the design to bring the composition into harmony. The mural is raised behind the chancel wall during the ceremony of baptism. The mosaic field of precast concrete and the cross on the front elevation represent the union of the Christian Church over the entire world with Christ as the Ruler. In each circle of the mosaic field is a wave of turquoise surmounted by a field of burnt orange. *Artist for baptistry screen mural:* Dorothy Briggs, Washington, D. C. *Front elevation mosaic and cross:* Early Studios, Arlington, Va.



Architect:
HARRY BARRETT
Washington, D.C.

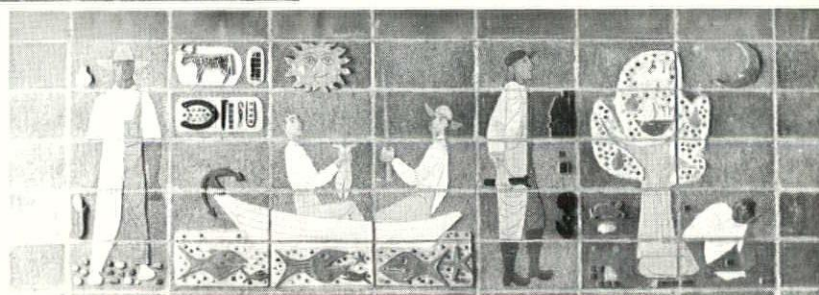


NATIONAL WILDLIFE FEDERATION BUILDING, Washington, D. C. These Wedgewood style panels show American wildlife in bas-relief cut from Carrara marble on fields of Venetian glass tesserae in varying shades of blue and green. The building, designed to be 8 stories high but presently limited to 2 stories and a basement garage, has an exterior of glazed white brick with black speckles and black granite with white flecks. The window surrounds and the frieze are Alabama Cream-A marble, bookmatched along the frieze. The canopy has an underside of exposed white Georgia marble aggregate. The panels were given to the National Wildlife Federation, a non-profit conservation organization, by the estate of the late Louise Ayer Hatheway of Massachusetts. *Panel Designer:* Lumen Martin Winter, New York City, N. Y. *Contractor:* Wm. P. Lipscomb Co., Inc., Washington.





Mural by Anton Refregier at Tokeneke Elementary School, Darien, Conn.
Architect: O'Connor & Kilham.



ART IN ARCHITECTURE: The Value of Aesthetics in Our Buildings

BENNARD B. PERLMAN

Mr. Perlman, president of the Maryland Chapter of Artists Equity Association, Inc., is well-known as an artist, teacher and writer. He studied at Carnegie Tech and the University of Pittsburgh. Mr. Perlman's paintings are in numerous public and private collections, including the Library of Congress, Peale Museum and the University of Arizona. For the past 7 years, he has instructed art at Baltimore Junior College and was recently made head of the Art Department.

In this era of austere buildings and austerity budgets, architects are faced with the difficult task of creating a beautiful environment.

That they have generally failed is evidenced by the fact that critics throughout America have suddenly stood up to be counted:

—John Kenneth Galbraith, economic adviser to President Kennedy, has called for more “beauty, imagination and elegance” in public buildings, complaining that Federal structures are presently “square, functional and antiseptic and no one points to them with pride or emotion.”

—Philip H. Hiss, Chairman of the Sarasota County, Florida, Board of Public Instruction, said recently: “I am afraid that most city schools I have seen are totally undistinguished architecturally and, in fact, are more akin to warehouses than to places of learning . . . The ingredient of beauty will contribute materially to the value of the finished product . . .”

—Edward Durell Stone, distinguished architect for the projected National Cultural Center in Washington, states: “. . . Someone has said that in this period of prosperity and overabundance, the American people can afford everything but beauty . . . We have yet to demonstrate that a democracy can produce a beautiful environment . . . We simply have not taken the time to reflect on whether we are creating a beautiful environment or not.”

One would suppose from the voices of the critics that the first three centuries of America's architectural history was permeated with beauty, and that only in recent decades has art began to disappear from our edifices. This, however, is far from the truth.

In the past, Art and Architecture have occasionally flirted with one another, but they have never really joined in wedlock; at least not on this side of the Atlantic.

This phenomenon is particularly strange when one considers the number of our civic structures which were inspired

by the masterpieces of European architecture. Consider the Roman Colosseum, for example. This Flavian Amphitheatre was originally graced with 160 statues, one within each of the 80 arches on both the ionic and corinthian stories of the structure. Yet where will you find in any one of the dozens of American stadiums architecturally inspired by the Colosseum a single piece of sculpture?

The Tepidarium of the Baths of Caracalla became the prototype for New York's Pennsylvania Station. The Roman edifice was replete with mosaics and with fine sculpture both inside and out, yet the New York counterpart, for all of its size, is virtually devoid of works of art.

In Baltimore, the imposing Gothic Revival tower on the Gay Street Fire Engine House owes its origin to the Campanile of the Cathedral of Florence. But the original boasted a fine set of sculptured reliefs not carried over in the newer design. And the impressive Madison Avenue Entrance to Druid Hill Park is a replica of the Brandenburg Gate in Berlin—but without a sculptured bronze group atop the summit.

Any past or present responsibility for failing to produce civic structures or high aesthetic merit must be shared jointly by the architect, the artist and the local government. Disregarding the budgetary consideration momentarily, the infrequent use of art in architecture has been largely due to the indifference on the part of most architects and fine artists toward each other. The architect seldom has time for any aesthetic training while the painter and sculptor likewise lack an understanding of architectural design.

The natural solution would be for both groups to unite once again for the sake of creating a beautiful environment.*

There is a second way of solving the problem: through legislation, the governmental sub-division can virtually insure high aesthetic values on its civic structures. Last December, Philadelphia's City Council passed unanimously the well-publicised Sawyer Ordinance which proclaims that "an amount not to exceed one percent of the total dollar amount of any construction contract for a building, bridge and its approaches, arch, gate, or other structure or fixture to be paid for either wholly or in part by the City, shall be devoted to the Fine Arts provided the Art Commission certifies in writing that said ornamentation is fitting and appropriate to the function and location of the structure."

Seem unworkable? Mr. Sawyer doesn't believe so. He recently explained: "It is assumed that the Property Department, at the time it engages an architect, will discuss this 1% clause with him and that he, in conjunction with the Art Commission, will ask for some submissions from sculptors and artists of work which would be agreed upon as being suitable for the site and type of building."

This will insure that the work of art becomes an integral

(Cont'd. on page 22)

Mural by Olin Russum at Jewish Community Center, Baltimore, Md.



"Behold How Good and Pleasant It Is
When Brethren Dwell Together"

*Artists Equity Association, Inc., the national organization for the professional fine artist, is making plans now to hold its annual meeting with the AIA, much as the College Art Association convenes each year with the Society of Architectural Historians. In addition, Artists Equity is presently preparing for publication a handbook titled, "Art In Architecture," which will outline for artists and architects alike their joint problems of working out specifications, contract forms, etc.

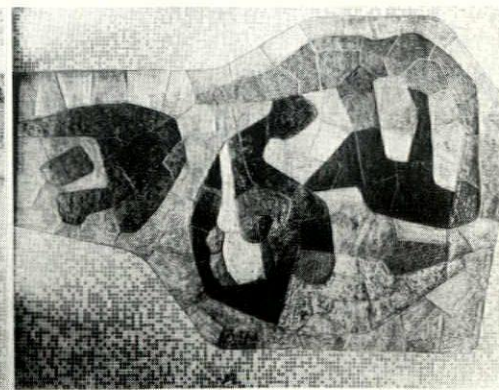
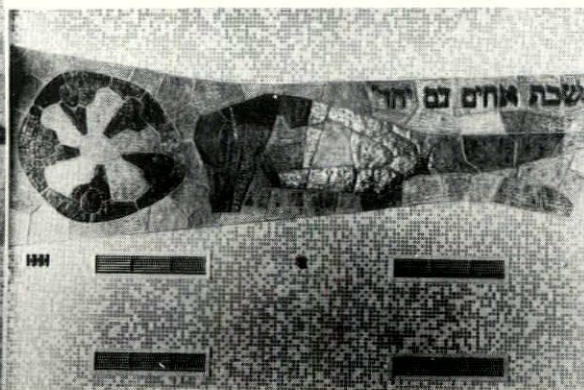
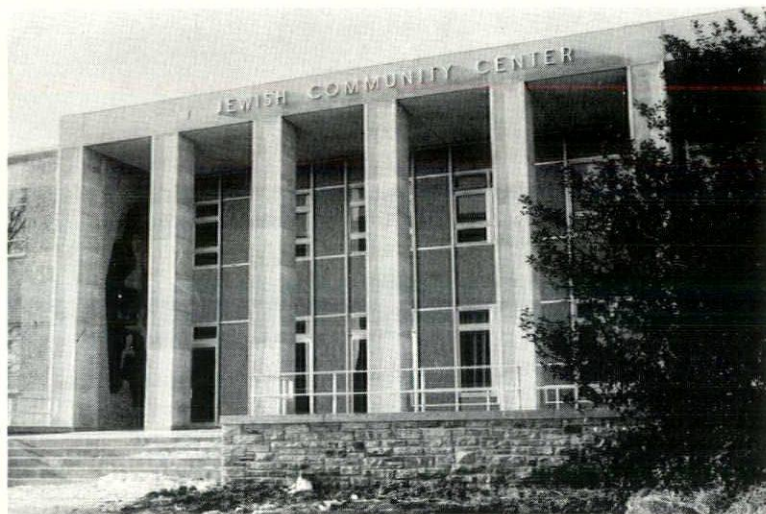
Architect:

TYLER, KETCHAM & MYERS

Baltimore, Maryland

JEWISH COMMUNITY CENTER, Baltimore, Maryland. The only one of its type in the city, this ceramic tile mural was conceived by the artist to symbolize the guiding purpose of the Center—the bringing together of all groups. The mural flows from the outside vestibule to the inside lobby. It is 25 feet in length and 23 feet in height at its highest point. The exterior panel, visible from Park Heights Avenue, depicts a family group with the man as protector, the woman carrying the symbols of the Jewish harvest, a boy and a girl. The other two panels, in a stylized treatment of

the circular form to emphasize the theme of unity, symbolize Center activities: dancing, children at play, swimming, diving, reading and music. The mural's theme is embodied in the quotation inscribed in part in Hebrew on the center panel, "Behold How Good and Pleasant It Is When Brethern Dwell Together." The unique mural has been presented to the Center in honor of Harry Greenstein, executive director of the Associated Jewish Charities for over 30 years. The Center is a constituent agency of the Associated Jewish Charities. *Artist for the mural: Olin Russum, Monkton, Md.*



We Have Driven Art Underground

VICTOR GRUEN, AIA

Victor Gruen is one of the few men in the professional field who combines the activities of the architect and the planner. He is head of Victor Gruen Associates, an internationally recognized architectural-planning-engineering firm with offices in 3 major cities. A native of Austria, Mr. Gruen arrived in the U. S. as a refugee in 1938. He opened his own practice in Los Angeles in 1948. The firm today employs 250 people, and its work has been exhibited at the Brussels World's Fair, the Moscow Architectural Exhibit and dozens of museums and galleries.

Our miraculous technological progress which has showered upon us the gifts of mechanization makes it possible for us to get anywhere fast, but it has reduced the number of places to which it is worthwhile to go—slow or fast—to a minimum. The physical manifestations of our progress—dump heaps, car cemeteries, second hand car lots, billboards, tract developments, industrial trash—cover our environment like a spreading rash. There is no longer any place where art can be viewed and appreciated in our everyday surroundings.

We have driven art underground, into the galleries, museums, and private art collections. We have removed it from any natural contact with our lives.

In those areas where creative activity is a constant part of our daily routine, we take great pains to point out that we are not confronted with "true" or "fine" art but with commercial art or industrial design or graphic design. By making this distinction, we betray a deep sense of guilt, insecurity and dissatisfaction with our self-inflicted mode of living. Everything which we regard as inherently good, spiritually valuable, and morally sound we call ART—and we, therefore, carefully hide it away to protect it from the poisonous breath of our time. Everything, on the other hand, which is in harmony with our mode of living, we feel cannot possibly be morally good and therefore cannot possibly be ART.

Thus, we have introduced into the world of art the same kind of schizophrenia with which our overall business civilization is drenched. The "true" and "fine" arts, which today lead a carefully guarded existence, have taken on many of the characteristics common to human exiles or recluses, who are forcefully removed from their habitat. In the hothouse atmosphere of the small world of experts and connoisseurs, many of art's expressions become overly self-conscious, neurotic, snobbish. A secret language has been developed for the connoisseurs, unintelligible to the outsider, and its secrecy is carefully guarded by those who feel that exposure to fresh air would kill the delicate, artfully coddled growth.

On the other side of the railroad track, in the slums of business activities, lives commercial art; and being relegated to the slums, it has acquired a feeling of independence from the obligation to live up to the ideals of integrity, restraint, good taste, and morals because it has finally concluded that its reputation is tarnished anyhow and that ideals are nicely taken care of by the sister fine arts.

Art and architecture are like two people who haven't seen each other since early childhood and suddenly meet again, acting clumsy and awkward. Their communications are slow and troublesome. They have grown apart over the years. They can't remember each others faces and characteristics, and both feel upset about the peculiarities which each of them has acquired in the long years of separation.

In architecture, as in the arts, the problem lies not in style. Organic architecture and functional architecture both can be happy with art in their fashion. There is, however, one style of architecture rather dominant in this country, which, in its relationship to the arts, is definitely segregationalist. I am talking about the janitorial style. Its expressions are guided by the broomstick of the maintenance man who, for example, may decree that all interiors must be painted a dirtyish brown because they won't show dirt. The janitorial style is opposed to anything which needs cleaning, washing, polishing or any other type of maintenance.

Behind the janitor stands, of course, the client. In order to change his attitude, we have to use specific arguments. In most cases, we have to convince him that an inspiring environment, that indeed, expressions of art, are good for business. He wants it to be proven to him that the capital investment in art can be amortized quickly and profitably. Inasmuch as these are facts which can be proven to be true, we are not engaging in any devious activity if we proceed along these lines. We are only living up to our professional duty of giving to the client not just what he wants but what he ought to have.

(Cont'd. on page 26)



Beauty Is Good Business

VAN FOSSEN SCHWAB, AIA

Van Schwab has just completed his tenure as the youngest president in the long history of the Baltimore Chapter. He is a graduate of the University of Pennsylvania and has served on the faculty of McCoy College, Johns Hopkins University, and on the Board of Architectural Review of the State of Maryland. In 1957, he founded with Thomas Jewell the firm of Schwab & Jewell, now Schwab, Jewell & Wolf.

Beauty is a word more often used hesitantly than with conviction. Sensitivity to beauty is the basic attribute that qualifies those possessing creative talent as members of the team calling the signals for the future development of our visual environment. It is a team composed of painters, sculptors, illustrators, architects, landscape architects, urban planners, industrial designers, engineers and a host of others. It is a team which must not be ashamed to fight for beauty, and one that has only itself to blame if there is little public acceptance of its work.

Beauty is good business. It pays. Industry has recognized the sales value of good design in its products. Large corporations are demanding the best in architectural design for their office buildings, plants and show spaces. The awareness of the visual arts, sculpture, painting and the like in these buildings has become universal. The Connecticut General Life Insurance Group in suburban Hartford is an outstanding example. Imagine the benefit derived from the obviously increased employee efficiency in this beautiful working environment. We must learn to expect these same amenities in our public buildings.

Baltimore, well on its way with a vast urban rebuilding program—Charles Center, the Civic Center, the Central Business District Master Plan, the University of Maryland's Baltimore Campus expansion, the Area 12 Project and others—is offered an almost unlimited opportunity to become a truly beautiful city.

Each community, plaza, park, avenue, open space, structure, fountain, piece of sculpture must be well-related to its surroundings and general environment. It must be an integral part of an overall community design plan motivated by a deliberate search for beauty.

A Civic Design Commission, composed of members representing the professions engaged in the creation of our visual environment, should be established to assure the proper application of this overall community plan in the best interest of all. A scale model of the entire city should be constructed to create a three-dimensional image—an invaluable aid to the Commission and to the citizenry in general.

Tragically, while we look forward to future civic magnificence, we must acknowledge a ponderous legacy of artistic disappointment. Our civilization has created literally tens of thousands of lineal miles of man-made ugliness. In many cases both urbanites and suburbanites are surrounded by inexcusable blemish every hour of their day.

Consider the impact of this naked fact. It is almost beyond comprehension that the same cultures capable of producing great beauty are simultaneously capable of creating monumental ugliness.

The price of this ugliness is high. Speculate a moment upon the depreciation of property values, the decline in tax bases, the flight to the suburbs, the flight *from* the suburbs, the rise in juvenile delinquency, the spreading of slums and the despair of slum-dwellers, the increase in the unemployment rolls and the additional burdens on welfare agencies. Speculate upon the ruination of natural beauty, the tragic loss of life and limb resulting from the roadside confusion of rampant strip development. It cannot be said that ugliness is solely responsible for these ills. But it cannot be denied that ugliness unchecked has played a major role.

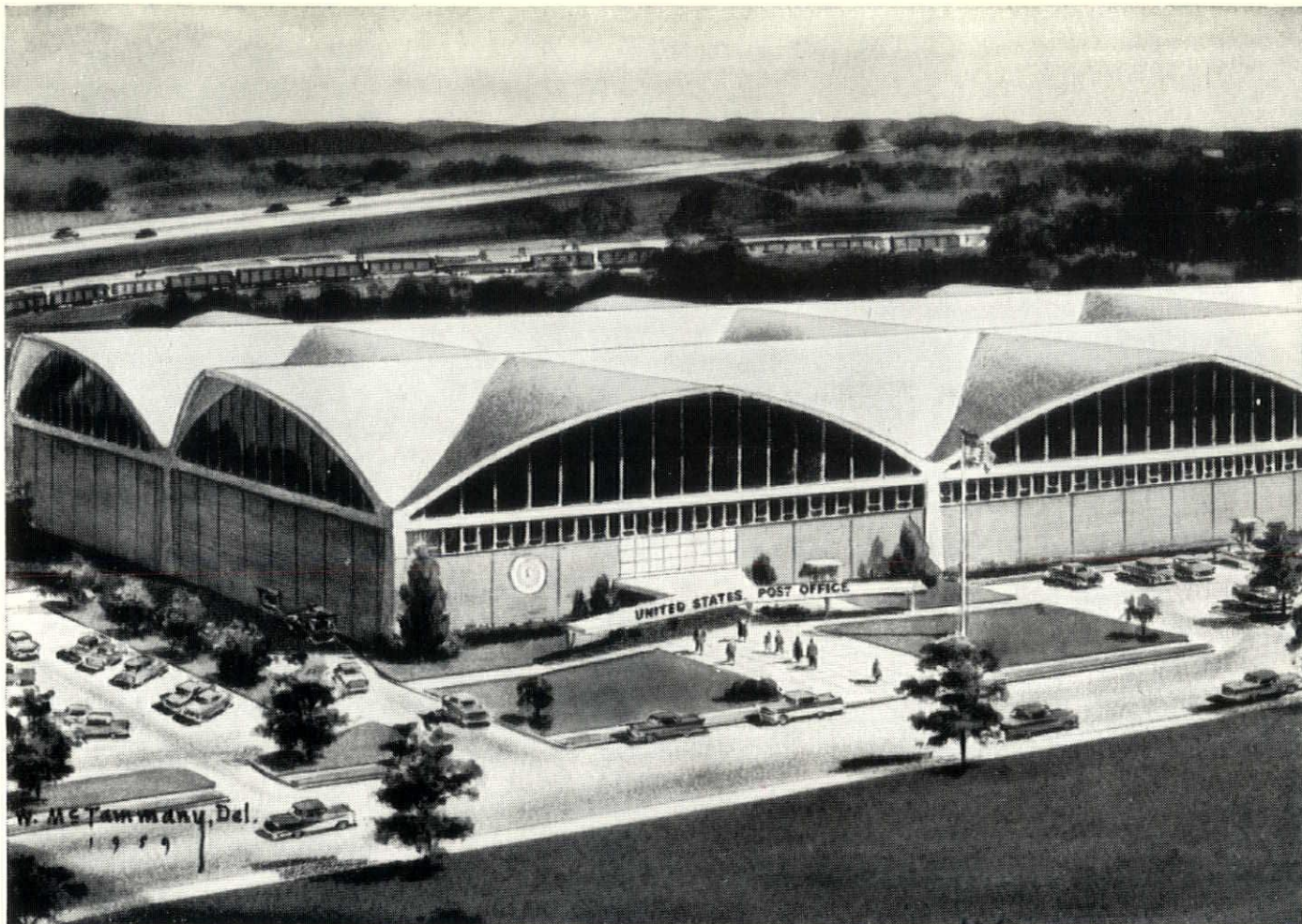
Now consider the case for beauty. We must first accept the fact that the initial cost is higher, but it is undeniable that the added expense is a sound investment. The following points merit careful review:

1. The relatively small cost for the utilization of the talents of the most capable architects, landscape architects, urban planners, artists and engineers;
2. The relatively small cost for the integration of works of art in structures;
3. The relatively small cost of trees, shrubs and open spaces throughout our city;
4. The relatively small cost of the preparation of a community-wide design plan and three-dimensional model to assure the best possible relationship of one element to the next;
5. The relatively small cost of establishing an effective civic design commission to coordinate and properly relate the smaller elements of the overall plan.

I emphasize the relatively small cost of these basic points in contrast to the ever-apparent catastrophic effect of an opposing approach.

So crucial is the need to halt the spread of ugliness that the architect is compelled to dedicate himself to the principle that nothing short of his best effort shall be expended on everything he undertakes. Such effort will produce better individual designs which will, in turn, result in a broader desire for and appreciation of good design. The subsequent demands for the artistically successful architect will lead to the eventual creation of an army of talented and revered citizens acutely aware of the needs of the community.

(Cont'd. on page 25)



Architect's sketch of new post office, Providence, Rhode Island. Architect-Engineer: Charles A. Maguire & Associates, Providence, Rhode Island.

First mechanized post office...

concrete domed shells provide 420' x 300' area with just two interior column groupings

A mechanized post office at Providence, R. I., is first step in a postal modernization program that will eventually provide "next-day" delivery anywhere in the U.S.

Six intersecting concrete shells form the multiple domed roof. Two four-column groups provide the only interior support. This permits unobstructed floor space essential to the electronically controlled mail-flow layout and allows the flexibility required for experimental spotting and rearrangement of machines. Another benefit of a shell roof was to eliminate exterior buttresses of conventional arch construction which would interfere with outside truck traffic.

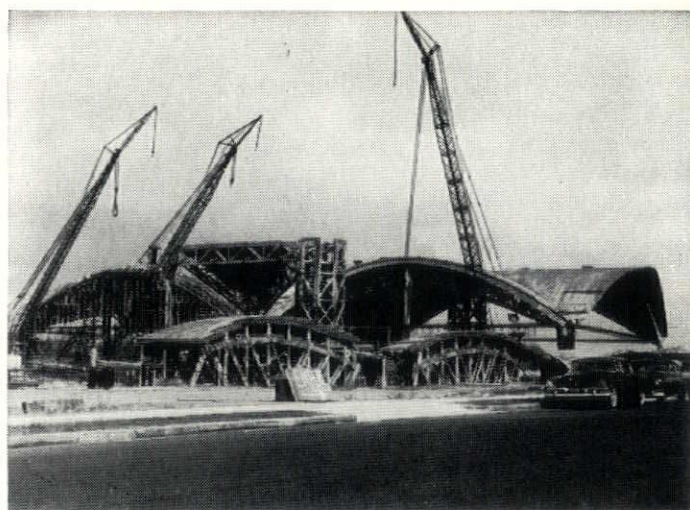
A concrete weighing 110 lb. per cu. ft. with a 2-inch slump and seven-day strength of 4,000 psi was used. Aggregate consisted of sand in combination with expanded shale. An air-entraining agent was added.

For design data on barrel shells and on standard, skewed, groined and sloping hyperbolic paraboloids, write for free literature. (U.S. and Canada only.)

PORTLAND CEMENT ASSOCIATION

512 Keyser Building, Baltimore 2, Maryland

A national organization to improve and extend the uses of concrete



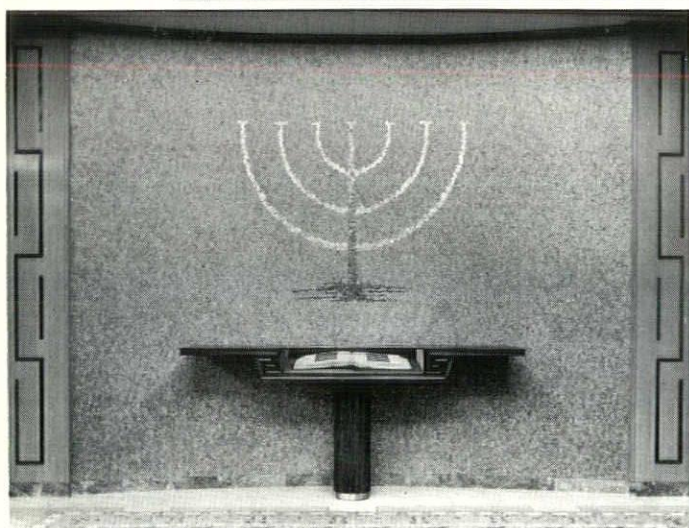
FOR STRUCTURES...
MODERN
concrete

Falsework consisted of two identical sets of timber truss framing. 6"-thick shells each required 800 cu. yds. of concrete, placed in two operations. Spanning 150 x 140 ft., shells are separated by 2-in. expansion joints.

Architect:

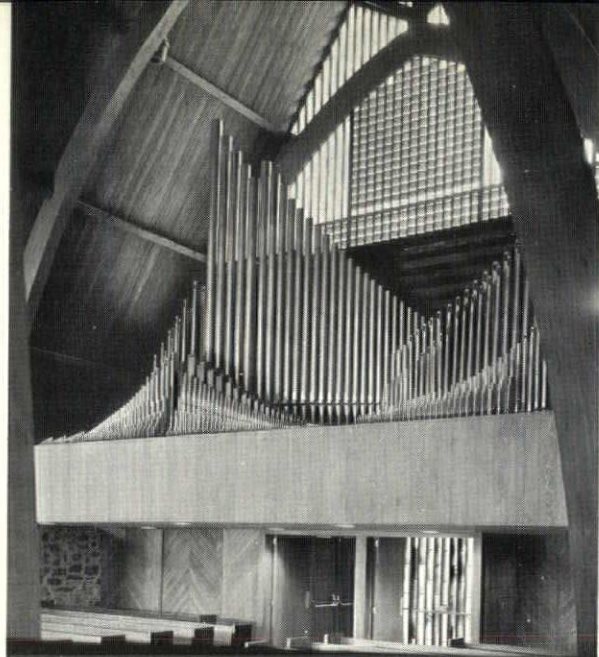
VOORHEES WALKER SMITH SMITH & HAINES

New York City



SINAI HOSPITAL, Baltimore, Maryland. The Memorial Room for continued recognition of donors to previous Sinai Hospital buildings is set off from the main lobby on the north by a pair of white and yellow bronze ornamental railings and aluminum chain draperies. An incised marble plaque, formerly in the previous Sinai Hospital, is installed in the panelling over the terrace door. The east wall is devoted to a curved mosaic with a stylized menorah, or 7-branched candlestick. This wall is the background for a case holding the Book of Remembrance which contains photographs of all memorial and donor plaques installed in

former Sinai buildings and a list of all donors. The west wall of the Memorial Room is dominated by a colored gesso mural on wood depicting previous Sinai buildings. On each side of the mural is a panel with incised gold-leaved lettering commemorating the buildings. A case in front of the mural is to be used for memorabilia significant to the hospital. *Designer for mosaic, mural and cases:* Maurice Gauthier of Voorhees Walker Smith Smith & Haines. *Fabricator for mosaic:* V. Foscatto, New York City. *Fabricator for mural:* Louis Ross, New York City. *Fabricator for cases:* Sloane & Moller, New York City.

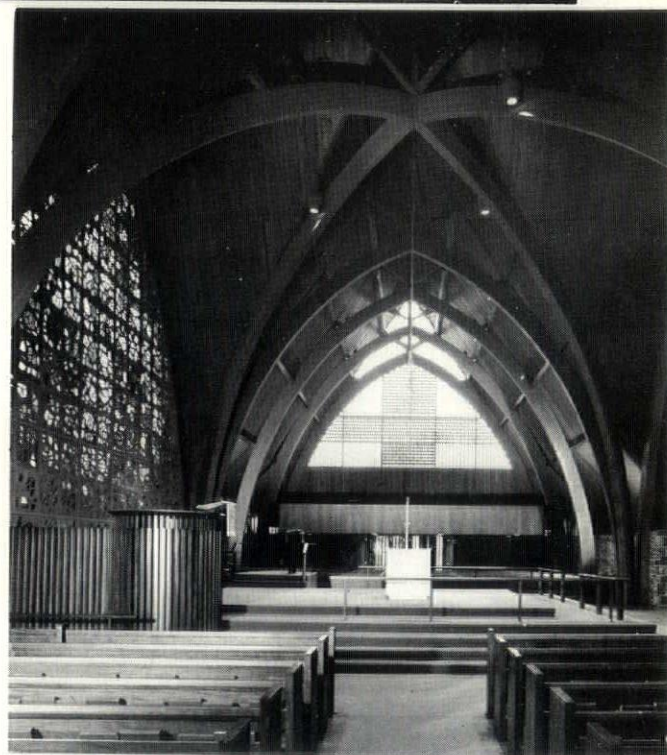
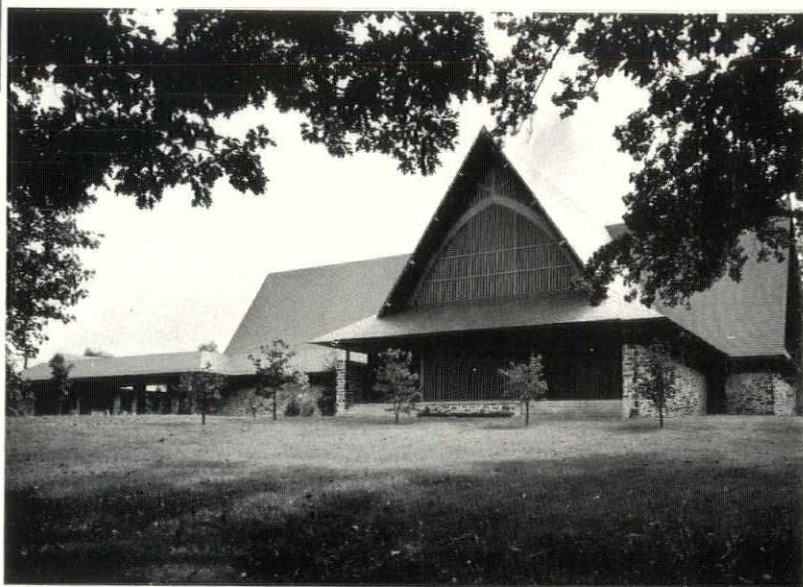
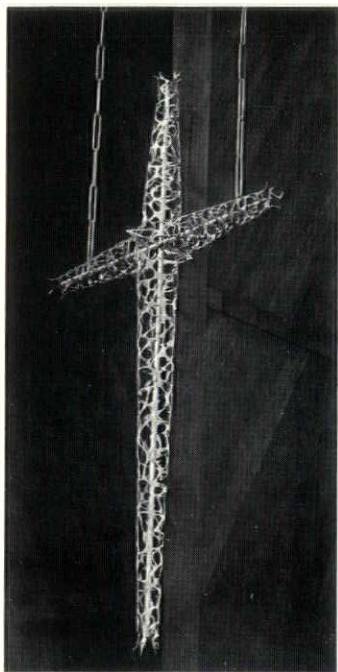


Redeemer Church

Architect:

ROGERS, TALIAFERRO & LAMB

Baltimore, Maryland



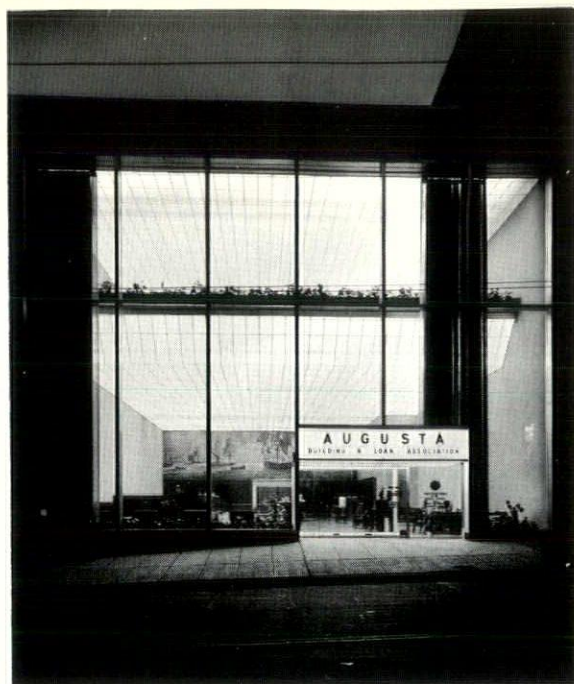
THE CHURCH OF THE REDEEMER, Baltimore, Maryland. This 800-seat church was designed to meet the needs of a metropolitan congregation, yet reflect rural charm. The interior of the church follows Gothic conformation in the upper structure with transepts to form cruciform roof lines. The 6-foot openwork cross is of silver base metal. All organ pipes are exposed, in contrast to customary partially concealed installations. The hand-chipped stained glass mosaic was fabricated in Chartres, France. *Designer and fabricator for cross:* Ronald Hayes Pearson, Rochester, N.Y. *Organ:* Austin Organ Co., Hartford, Conn. *Designer for stained glass:* Professor Gyorgy Kepes, Massachusetts Institute of Technology. *General Contractor:* Consolidated Engineering Company, Baltimore.

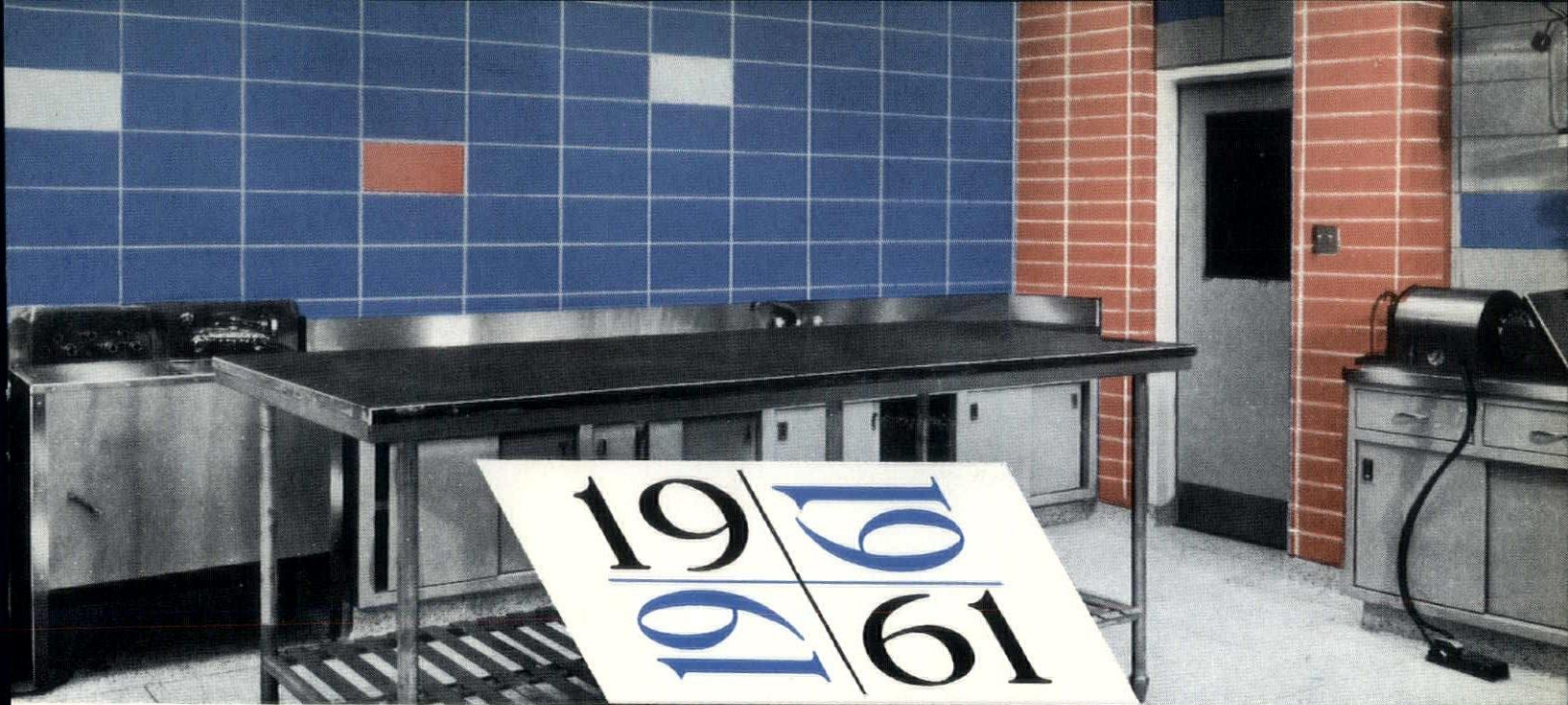
Architect:

GAUDREAU AND GAUDREAU

Baltimore, Maryland

AUGUSTA BUILDING AND LOAN ASSOCIATION OFFICE, Baltimore, Maryland. A fine example of the artistic approach to a commercial design, this building has an open front of unusually large plate glass panels set in heavy aluminum. The rear wall of the banking room has a 40-foot by 11-foot painted mural depicting the bombardment of Fort McHenry in 1814. The artist was presented a Craftsmanship Award by the Baltimore Building Congress & Exchange for this work. *Muralist:* R. McGill Mackall, Baltimore. *Mechanical Engineer:* Egli & Gompf, Inc., Baltimore. *Structural Engineer:* J. L. Faisant & Assoc., Inc., Baltimore. *Builder:* Charles J. Spielman & Co., Baltimore.





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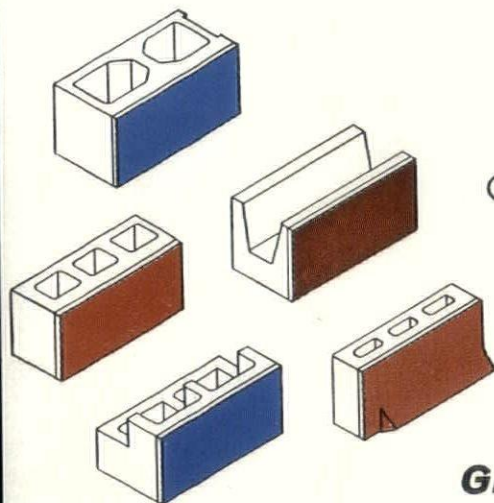
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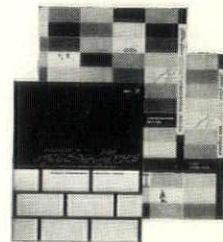


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Sirena, 5' bronze by Puccinelli.



Medea, 8' bronze by Puccinelli.

SCULPTURE: A Visual Language

RAYMOND PUCCINELLI

The author is sculptor in residence of the Rinehart School of Sculpture of the Maryland Institute of Art and the Peabody Institute. Mr. Puccinelli is a native of San Francisco. He studied art in California and in Italy, and for a time maintained his own studio at Lucca in Tuscany. His work has been extensively exhibited in North and South America and Europe. In 1956, he carried out a cultural mission in Latin America for the State Department. Currently, Mr. Puccinelli is on leave of absence in Europe where this article was written for ARCHITECTS' REPORT.

In their search for order, men try to see in a harmonious, progressive fashion into and around space, moving from the finite to the infinite, or from the infinite to the finite. To evoke symbolic images which are a visual plastic language is the calling of the architect and the sculptor.

Sculpture is often thought of as being architectural while architecture is often thought of as being sculptural. Each is a three-dimensional art of measure, proportion, rhythm, form and space. The two arts have always lived together, the use of sculpture having been a matter of aesthetic necessity. Sculpture and architecture share the great glory of past periods. And in the greatest, these three-dimensional expressions are the incarnation of energy and life containing a human spirit.

However, public sinners in the recent past have included among habitual offenders architects and sculptors—architecture and sculpture being the most public of the arts. Today a college, hotel, office building or a church is often approached and presented in the same manner. Generally flat and of a glacial appearance, there is nothing in the environs or in the shapes to indicate future use or function. Lacking symbols, they seem all of one mold and standardized. In spite of the utility they may serve, they do not touch our imagination. We are without symbols, yet we need them today as much as did ancient cultures.

It is significant that many Americans travel to foreign lands every year. I am sure that their desire to travel is often in order to seek works of art in their own environment—otherwise a trip to a museum at home would suffice. To these thousands the arts are not a strange language that speaks only to the few. It seems that everyone consciously or unconsciously needs to experience artistic expression. "Is art necessary" is not the question at all, but rather "is there enough art in people's surroundings to fill this universal need?"

Few solid and fundamental ideas have revolutionized the architecture of our time. In the 1800's, ornament and decoration became tired and decadent; even the brave attempt of "art nouveau" now seems very dated. In fact, ornament and decoration became so decadent that they had to be eliminated, having become a superficial afterthought—a screen for ugly structure. It is well that changes came about. The words "ornament" and "decoration" will have to be completely restudied and reclassified, becoming integrated thought and not afterthought.

Ornament which merely decorates surface is a thing of the past. The same is true of stark and puritanical surroundings. Sculpture now is more desirable than ever before. And it is much needed. Its implications are manifold and unmistakable; it serves in multiple ways and modes.

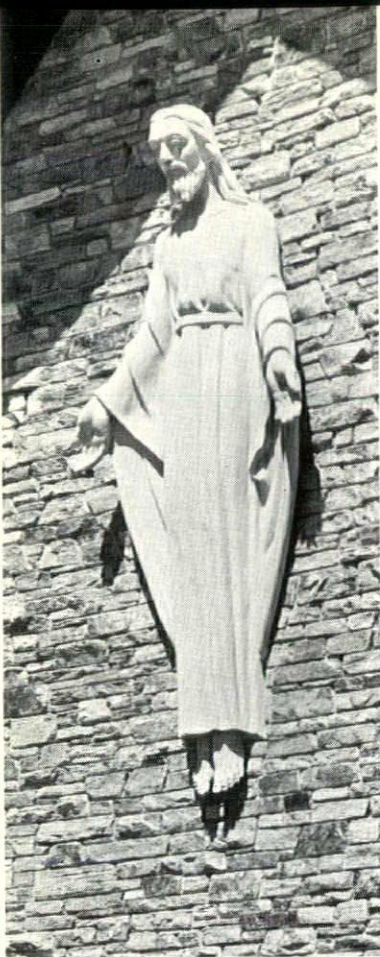
Where an effect would otherwise be dull, the employment of sculpture adds lustre and impressiveness. Variety and dynamics, so much sought after today, are at our disposal in the scope of sculptural language. Serving as an emblem and a symbol, it lends import and consequence to its surroundings. It gives us a tangible approach to meaning and causes us to pause and reflect. As a focal point and as a point of reference in space, sculpture invests us with a sensation of scale relationship and proportion and endows us with well-being. It offers variety in unity as well as contrast to otherwise unbroken mechanistic horizontality and verticality. It accounts to our innermost sensations of both levity and gravity. With a "human touch", it adds a sense of magnanimity and bountifulness with a minimum of expenditure.

In judging space, we visualize it as including an "object in place" within that space. The ancients realized this. We create space with form; we create form with space: inseparable ideas. Mathematical imagination builds up where we may not expect it. We are geometers when we gauge the world about us, not simply with quantitative but also with qualitative and aesthetic judgment. For centuries, innumerable modes of being have been intertwined with mathematics. They are the hidden variants which make up the great arts of mankind. An empty hall becomes completely transformed by the placement of objects in direct and proper relationship to the volume of space. Sculpture, serving as a focal point, will give meaning to space, both symbolically and physically.

A complete sense of this integrated rhythm may be noted in all great periods: the Egyptian with its avenues of sculpture in related surroundings, the Parthenon, or a Baroque church. Our reception of these works is emotional as well as intellectual. Depth becomes a reality, and our imaginations begin to play upon our intuitive sense of the logical and inevitable. Immensity alone cannot give us amplitude and vastness and may lack the magnificence it seeks. A large form surrounded by large forms loses magnitude. We need lesser variable units setting up relationships in order to experience infinity.

We are constantly grappling with visual manifestations and our feeling for kinetics surpasses this discussion when we consider the space-time movement senses of the blind. Recently, on a train in Italy I sat across from a blind girl. She was describing in vivid language the beauties of Florence which she had just experienced in terms of form and space. Environment affects us all. One feels different when walking through slums than when walking through a park. We identify ourselves with the world around us, often without reali-

(Cont'd. on page 30)

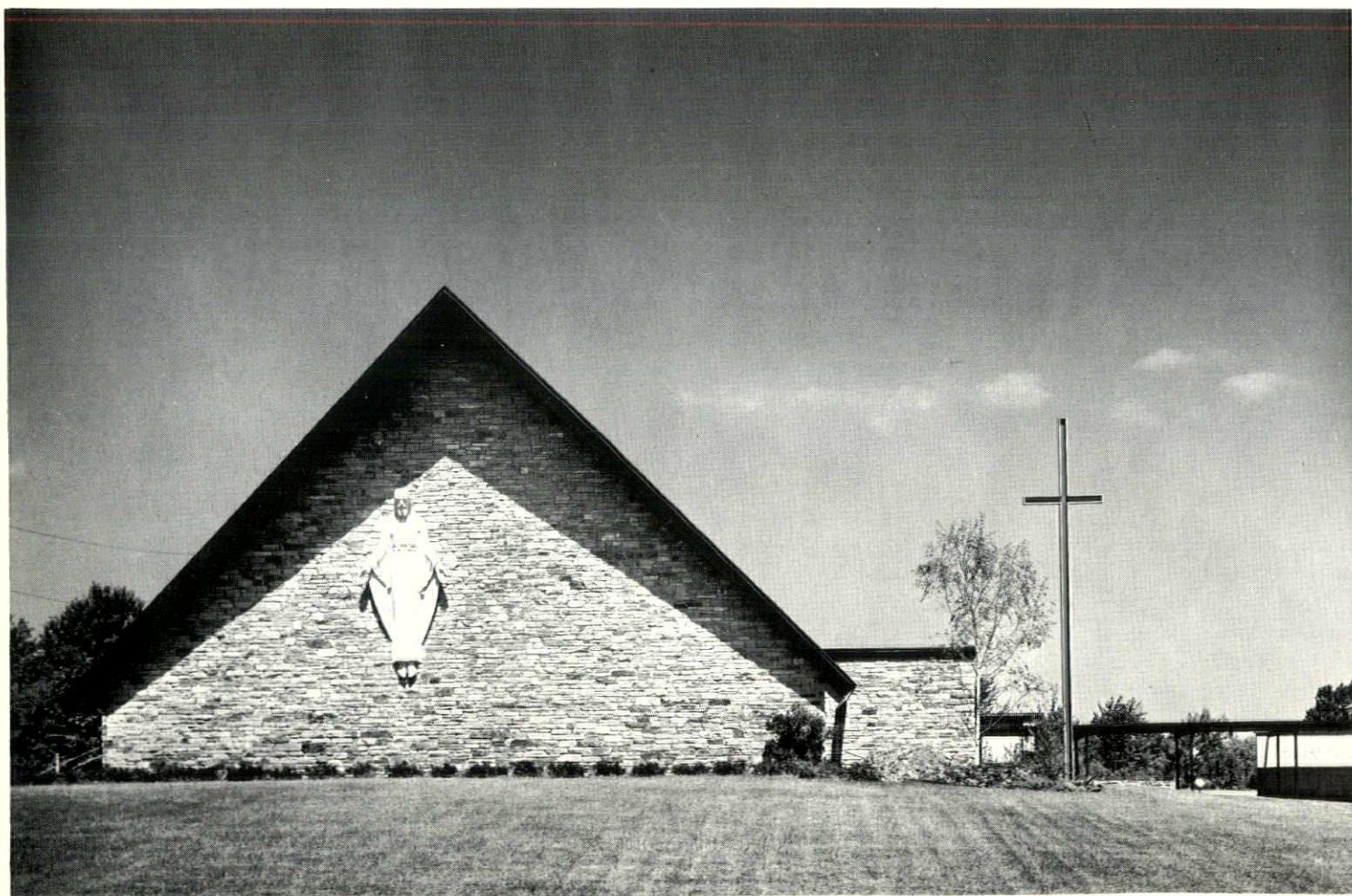
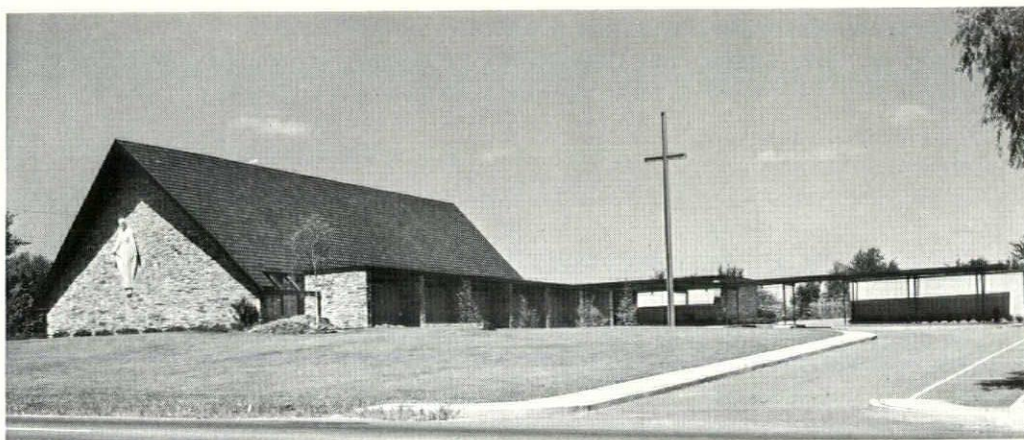


Architect:

GAUDREAU AND GAUDREAU

Baltimore, Maryland

ST. PAUL'S EVANGELICAL LUTHERAN CHURCH, Baltimore County, Maryland. Focal point of this suburban church is the 12-foot limestone statue of Christ gracing the street elevation. The rough limestone was built integrally with the rubble stone wall, and the figure was carved in place from a model. The church interior is finished in fir with strong color accents in the modern stained glass windows. *Sculptor:* Matthew Peloso, Baltimore. *Builder:* Thomas Hicks & Sons, Inc., Baltimore.



Architect:
ROGERS, TALIAFERRO & LAMB
Baltimore, Maryland



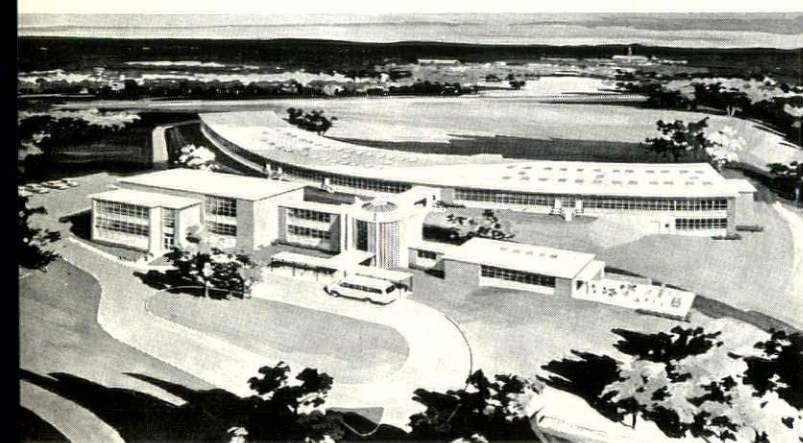
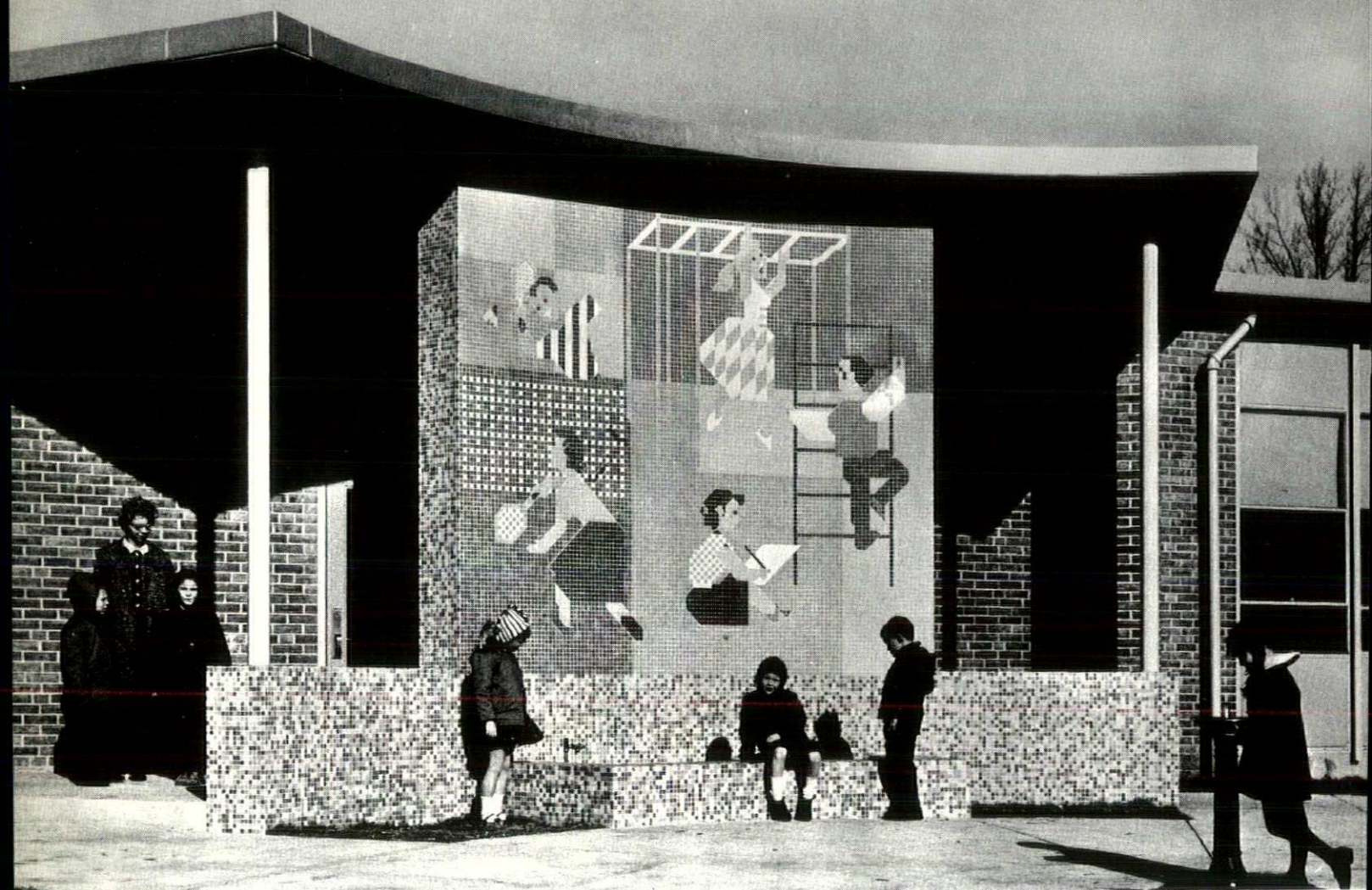
HARUNDALE SHOPPING CENTER, Glen Burnie, Maryland. The mall of this well-planned and crisply executed shopping center features areas of artistic interest. The Palm Court has as its focal point a large bird cage stocked with toucans and minahs. Designer for bird cage and overhead flags depicting seasons: Peter Paul of the architect's office. Photomontage around bird cage: M. E. Warren, Annapolis, Md. General Contractor: Arundeltown, Inc., Baltimore.



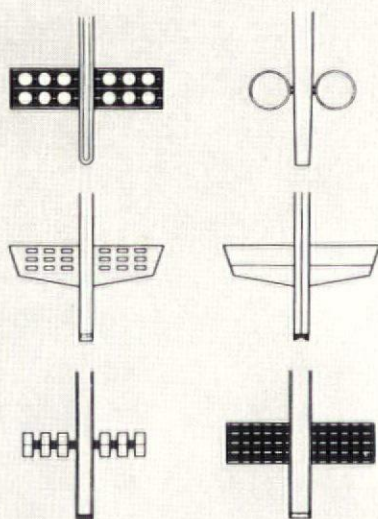
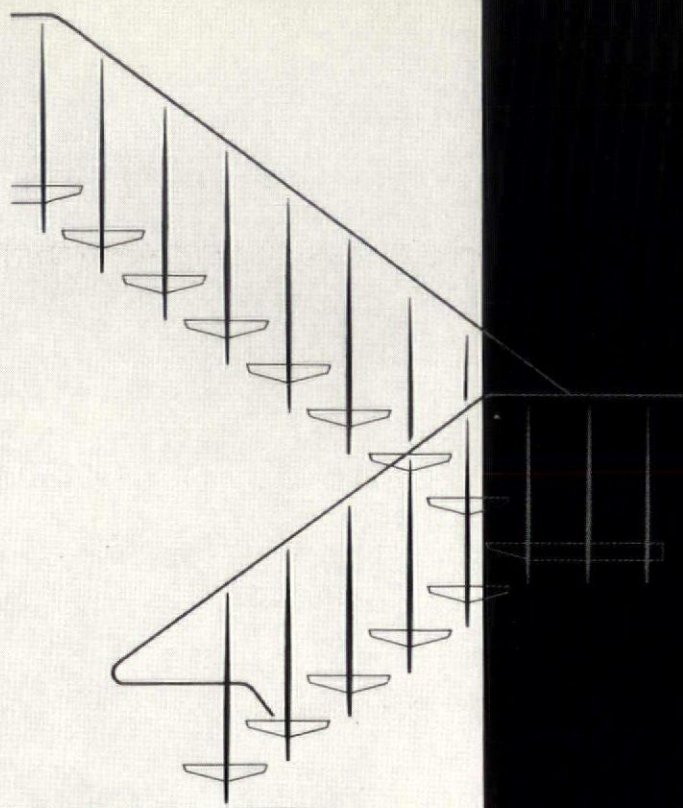
Architect:

FINNEY, DODSON, SMEALLIE, ORRICK & ASSOCIATES

Baltimore, Maryland



LIDA LEE TALL ELEMENTARY SCHOOL, Towson, Maryland. This demonstration elementary school is staffed and operated by a state teachers college on the college campus. The school, finished in red brick with curtain window walls, is built on a natural slope with the circular form following the brow of the hill. Behind the school is a play area, the focal point of which is a glazed ceramic tile mural 12 feet in height and 11 feet wide. The play motif is in 1-inch monochrome tiles of red, gray, blue and white. *Tile Designer:* Kenneth Gale, Mosaic Tile Co., Ironton, Ohio. *Tile Contractor:* The Ba-Mor Co., Inc., Baltimore, Md. *General Contractor:* Anchor Construction Company, Baltimore, Md.



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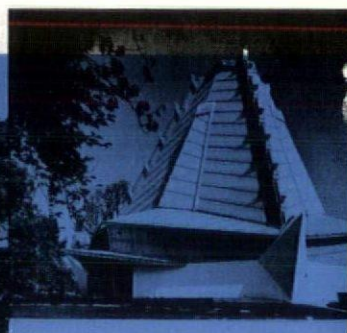
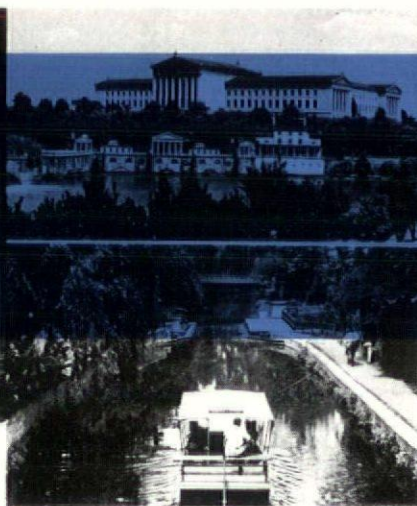
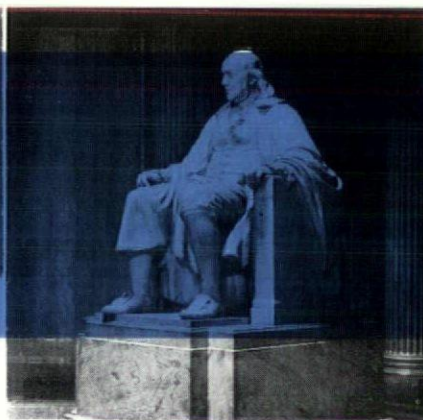
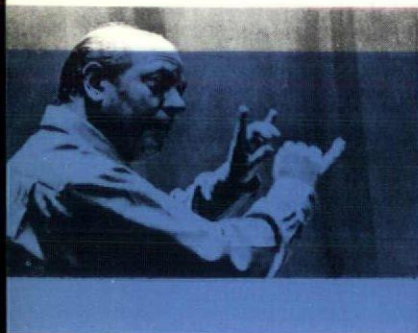
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ARCHITECTS

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AIA CONVENTION:

A command performance of the Philadelphia Orchestra a midnight buffet at the venerable Bellevue-Stratford Hotel, a visit to Winterthur's 100 rooms, vespers in colonial St. Peter's Church, theater at Playhouse-in-the-Park, cocktails at the Franklin Institute, a private dinner in the "City of Homes"—these might be highlights from a Philadelphian's social calendar of a lifetime. In point of fact, they are some of the events AIA members will be able to enjoy all in one wonderful week in Philadelphia this April. The occasion will be the 1961 Convention. The events highlight a program planned by a Host Chapter Committee determined to set records for foresightedness and good hostmanship. A new approach marks the opening of Convention Week. Sunday, April 23rd, is set aside as a day for reflection and consecration in the hallowed environs of Independence Hall. Before Monday's busy pace begins, delegates may attend an afternoon worship service at historic Christ Church and share buffet supper at Gloria Dei, Philadelphia's oldest church. A highlight of the Convention will be the command performance of the Philadelphia Orchestra conducted by Eugene Ormandy. Through the week, tours to nearby showplaces will make the Convention as attractive to wives as to their architect-husbands. A postcard to the Philadelphia Chapter, 2400 Architects Building, Philadelphia 3, will bring a program and reservation blank.



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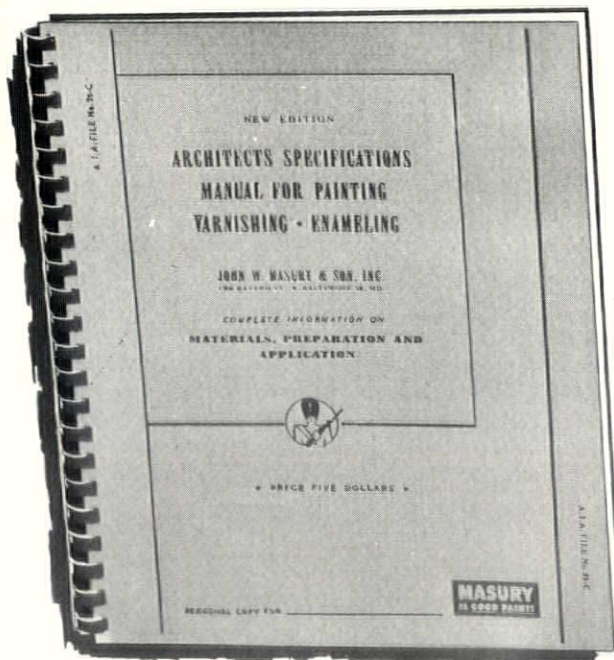
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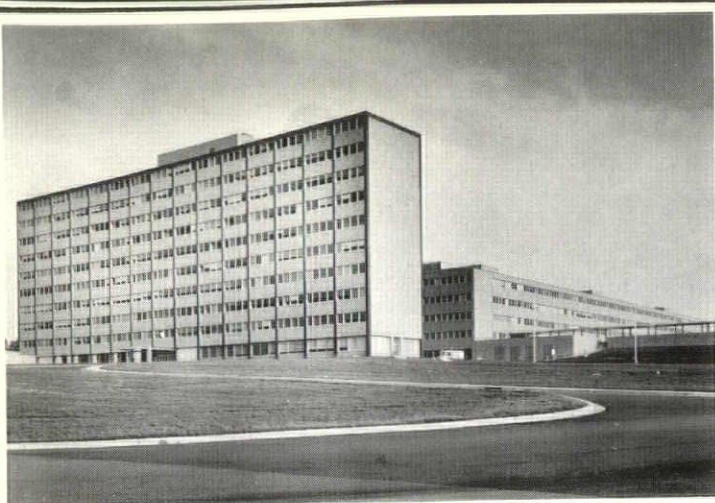
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ART IN ARCHITECTURE

(Cont'd. from page 5)

part of the architectural design rather than an afterthought or superficial embellishment.

Like a pebble dropped into a placid pond, Philadelphia's Sawyer Bill has created a ripple which has been felt across the face of America. In the Midwest, a similar clause was written into the contract for a new Music Building at the Iowa State Teachers College. In San Francisco, where the \$60 million Golden Gateway Rehabilitation Project is just getting underway, 1½% of the total expenditure is being allocated for art. That amounts to nearly \$1 million earmarked specifically for art!

Of the various civic structures whose contracts are being given out by political sub-divisions, public schools and their use or avoidance of art have come in for the greatest amount of criticism. Schools, after all, account for 20% of all public building in the country today.

In 1957, Dorothy Thompson wrote an article entitled, "Must Schools Be Palaces?" in which she criticized the use of murals and mosaic designs, labeling them as "frills." This was all some architects needed; they had never quite known how to approach the artist in the first place, and besides, it represented an additional chore to have to deal with what they visualized as a typical goateed, beret-wearing, impractical artist. So many an architect, taking the easy way out, has proclaimed: "The public is screaming for us to take all art off school buildings because of the unnecessary additional cost!"

What public?

Who's screaming?

Dr. George B. Brain, Superintendent of Public Instruction for the Baltimore Public Schools, recently made his position quite clear: "... If the fundamental principals of learning and the demands of modern living are considered, it is impossible to leave art out of any adequate educational plan for a boy or a girl ..."

Why, then, do architects so often eliminate it?

Is it the cost?

Let us consider the cost of the Tokeneke Elementary School, located in Darien, Connecticut. Begun about five years ago, it was built for slightly less than \$500,000. Upon completion, the structure was honored by being selected for an AIA National Award.

Perhaps the most unique and aesthetically pleasing feature of the school is an exterior mural located beside the main entrance. It was designed and executed by Anton Refregier, a nationally-known New York artist. The total cost of the mural (in 1955) was less than \$1,000; percentage of the total construction cost: 0.2%.

The fine artist is seeking, on both the national and local levels, to make his work available to receptive architects. Just recently the Jacques Seligmann Gallery in New York

published an attractive brochure entitled, "A Mid-Twentieth Century Guild for Architectural Art," illustrating the varied styles and media of a dozen members of the newly-formed Guild. The foreword points out that "each Guild artist has worked with architects and thus is qualified by experience and training to execute commissions . . ."

In Baltimore and vicinity, one of the architect's problems is simply this: Where do I turn to locate a mural painter or a creator of architectonic sculpture? The architect must be willing to accept the fact that the majority of mural painters are not born, but made. During the WPA era, for example, easel painters found themselves faced with the task of decorating miles of empty wall space. The decorating was done, and some quite successfully.

Today the transition from easel painter to muralist poses no great problem due to the fact that the contemporary artist, the abstract-expressionist, no longer aims at painting a picture *for* a wall—but rather, in terms of size, paints and thereby creates the wall itself.

In order to become familiar with the work of local fine artists, the architect must be willing to leave his drawing board. Fortunately, this task need not involve numerous visits to individual artists' studios and all subsequent feeling of obligation. There has recently been established in Baltimore, for example, a slide file of paintings, drawings and sculpture by local members of the Artists Equity Association. Included at present are 107 color slides by some 55 Maryland artists. One of the slide collections is housed in the Education Department of the Baltimore Museum of Art; the other is on deposit in the Films Department of the Enoch Pratt Library. The latter collection may be borrowed by local organizations such as AIA Chapters.

The artist, then, has broken the ice and made the initial step in attempting to seal the breach between himself and the architect. If the chasm is closed, the arts might once again become united under one roof.

Aesthetically speaking, American architecture has come of age; now it must seek full maturity.

END

Suggested Reading:

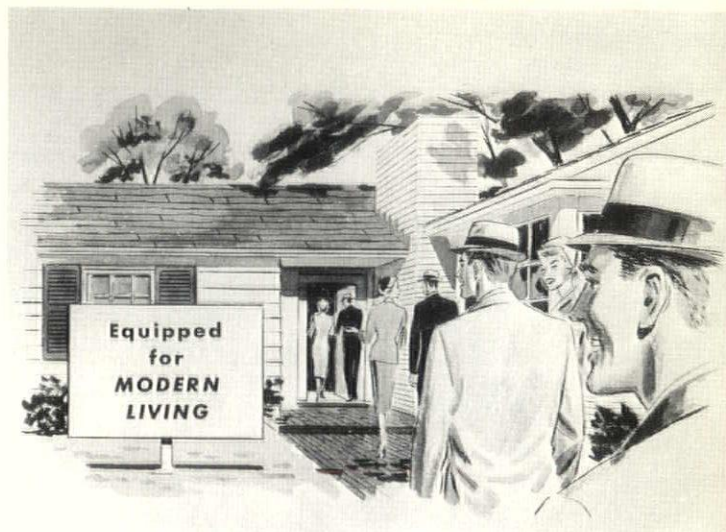
Stone, Edward Durell, "The Case Against the Tailfin Age," *New York Times Magazine*, October 18, 1959.

"The Corporate Splurge In Abstract Art," *Fortune Magazine*, April, 1960.

Fogel, Seymour, "The Painter and Architecture," *AIA Journal*, October, 1960.

Galbraith, John Kenneth, "For Public and Potent Building," *New York Times Magazine*, October 9, 1960.

Nordlinger, Stephen E., "Design of New Schools Called Dull, Stereotyped," *The Baltimore Sun*, October 19, 1960.



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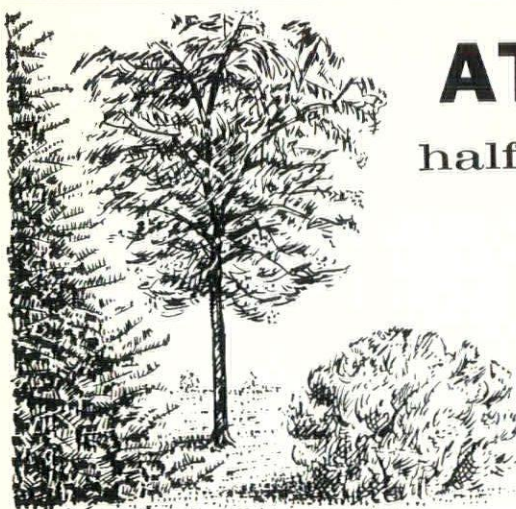
Since our last issue went to press, **Joseph A. Brown**, president of the Baltimore Brick Company, has celebrated the completion of 50 years of service to the company. He began his career with the firm as assistant treasurer. After serving in World War I, he became secretary-treasurer, was elected vice-president and manager in 1941 and before the end of 1941, was named president.

The following have been elected officers of the Baltimore Building Congress & Exchange for the current year: President—**Paul K. Hampshire**, John H. Hampshire, Inc; 1st Vice-President—**William I. White**, John O. White Co; 2nd Vice-President—**Herman W. Berger, Sr.**, Consolidated Engineering Co; 3rd Vice-President—**Clinton C. Emich**, Riggs, Distler & Co; Secretary—**David M. Howell**, Metal Construction Services Corp; Treasurer—**Carl F. Wallace**, The William F. Lyons Co., Inc.

Said to be the first collection of widespread knowledge of the age-old crafts and products of the plastering industry, the **Manual of Lathing and Plastering** is now available at no charge to leading architectural and engineering firms. The manual was written by **John R. Diehl**, AIA, of the firm of Diehl & Stein, Princeton, N. J., after several years of research. The project was paid for by manufacturing members of five associations with a key interest in the lathing

and plastering field: the **Gypsum Association**, the **Metal Lath Manufacturers Association**, the **Finishing Lime Association of Ohio**, the **Perlite Institute** and the **Vermiculite Institute**. Technical data and consultation were supplied by manufacturers and members of the **Contracting Plasterers' and Lathers' International Association**, the **National Bureau for Lathing and Plastering**, and trade unions representing the industry. Those interested are invited to contact **Mr. John K. Buster**, Executive Director, **National Bureau for Lathing and Plastering**, 2000 K St., Washington 6, D. C.

Another recent book of interest to architects is **It's The Law: Recognizing and Handling the Legal Problems of Private and Public Construction** by **Bernard Tomson**. Judge Tomson is author of the column, "It's the Law", in *Progressive Architecture Magazine*, and wrote the book, "Architectural and Engineering Law." His 436-page new book is a desk reference in the legal aspects of the practice of architecture, engineering and construction. Says **Dean Olindo Grossi**, Pratt Institute School of Architecture: "This book should be of signal importance to the creative person who is apt to shun legal attitudes." The book is available from Channel Press, Inc., 159 Northern Blvd., Great Neck 3, New York.



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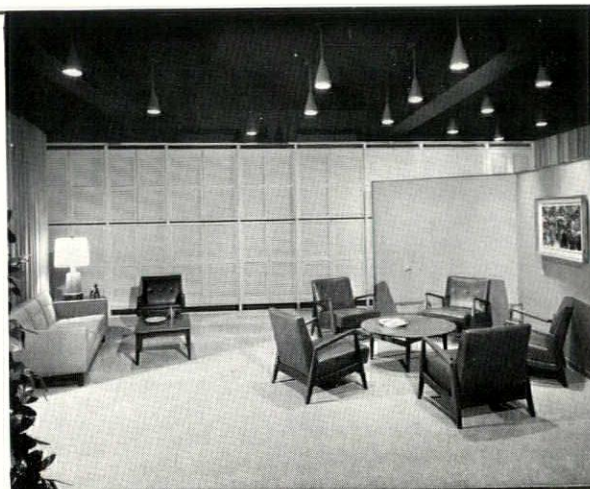
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There is strength in numbers and professional groups can be extremely effective in making constructive suggestions and statements on those matters of public interest upon which they are qualified to comment. The architect must encourage his organizations to ally themselves with other groups in support of or in opposition to issues of mutual interest. He must see that his professional groups take an active interest in improving our school system relative to the preparation of our young people for an active appreciation of artistic values.

The conscientious architect must support such institutions as the Maryland Institute, the Baltimore Museum of Art, the Peale Museum. He must help establish scholarship funds, urge members to give talks at church, school or civic groups, encourage art shows, recognize outstanding works of art by the establishment of annual awards.

Reflect upon these words of Theodore Roosevelt: "*Here is your country. Do not let anyone take it or its glory away from you. Do not let selfish men or greedy interests skin your country of its beauty, its riches, or its romance. The world and the future and your very children shall judge you accordingly as you deal with the Sacred Trust.*"

We the architects are qualified by training and experience to propose, create and preserve beauty. It is *our* responsibility, *our* trust, *our* contribution to tomorrow and to our fellow man.

END

SCHOOL DESIGN COMPETITION AWARDS

The following awards were made by the Baltimore Chapter Seminar Jury to members of the Chapter for school designs submitted as a part of the recent Seminar, "Design for Education":

ELEMENTARY SCHOOLS:

To **Fisher, Nes, Campbell & Associates**

for Wakefield Elementary School, Baltimore County.

To **Cochran, Stephenson & Wing**

for Harford Hills Elementary School, Baltimore County.

JUNIOR HIGH SCHOOLS:

To **Fisher, Nes, Campbell & Associates**

for Bel Air Junior High School, Harford County.

and Middle River Junior High School, Baltimore County.

HIGH SCHOOLS:

To **Fisher, Nes, Campbell & Associates**

for Parkville Senior High School, Baltimore County.

To **Smith & Veale**

for Security Senior High School, Baltimore County.

PRIVATE SCHOOLS:

To **Locke & Jackson**

for Richleigh School, Hannah More Academy, Reisterstown, Maryland.

To **Rogers, Taliaferro & Lamb**

for Park School, Brooklandville, Maryland.

What's In A Name?

How confusing can this old topsy-turvy world be? Are we ever positive of what we are getting in a beautifully wrapped and be-ribboned package? It may explode in our faces (price wise) if we do not untie the ribbon most carefully. Try to follow me if you can—I became lost at the Plywood Counter Road and almost drowned in a forest of elm.

I asked for a quotation on northern gray elm, rotary cut and clipped for narrow heart, and my struggle began. Under I went, when hit by a piece of rock elm, I rose to the surface and gasped for air, under again as I reached for a piece of slippery elm, but grabbed a piece of grey elm, which was really white elm, up again and was saved by the winged elm which called out wahoo (elm) as we cleared the forest.

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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We Have Driven Art Underground

(Cont'd. from page 7)



And finally, we have to see to carrying to the public the idea of integrating art with our environment. The public, which for a century and a half has seen art only in the zoos of museums and art galleries, is bewildered and scared if it meets up with the beasts outside their cages.

Art itself, used to the life behind the iron bars of the zoological gardens, accustomed to being fed by expert keep-

ers in cages labeled as to species, is, when let free, just about as scared as the public. It has forgotten how to live in the wide open spaces, exposed to wind and weather, to sunshine and the blue sky. It is embarrassed to be observed and touched by people.

In order for us to be familiar with art, it must become part of our daily environment. To make this possible, our environment has to be replanned and reshaped, and this is where the contribution of the architect is over-poweringly important.

It is his task to recreate our man-made environment in such a manner that it is both fully utilitarian and, to rephrase Corbusier, "full of grace, of smile, and of delight."

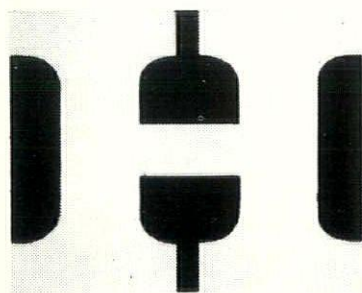
We must stop the anachronistic spreading of cities and suburbia and the destruction of nature and landscape. We must reshape our cities into places where one can not only work but also really live. We must unscramble the melee of machines and flesh, of automobiles and pedestains. We must bring order into the chaotic conglomeration of the urban scene—and we must act pretty fast because soon we will be a nation with 70,000,000 automobiles and no place to go.

END

Courtesy of STONE Magazine and the author.

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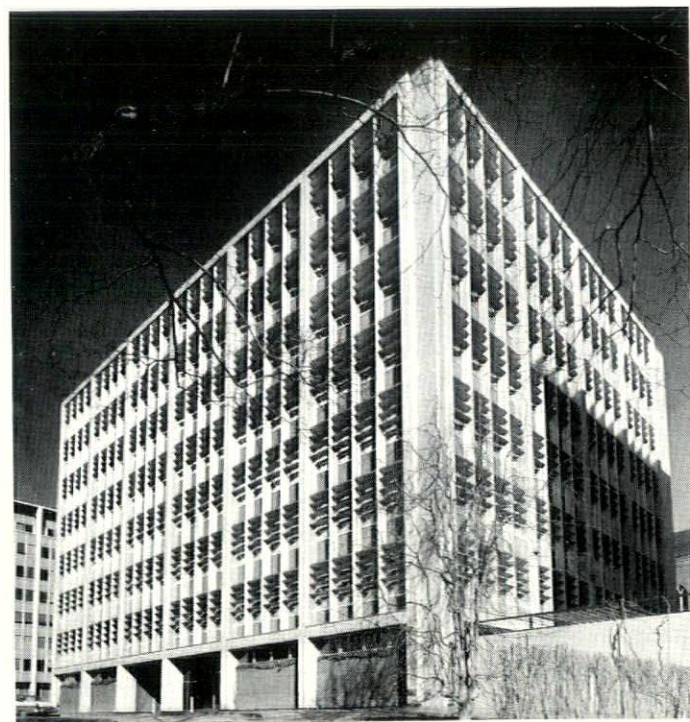
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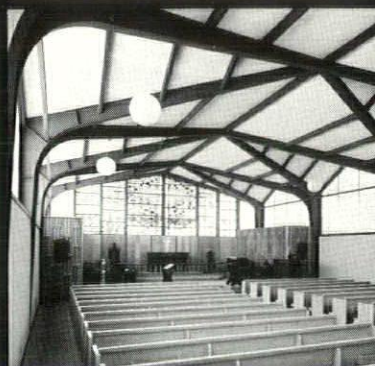
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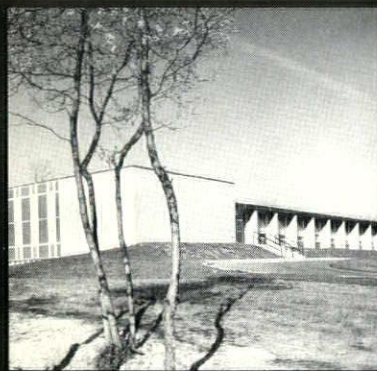
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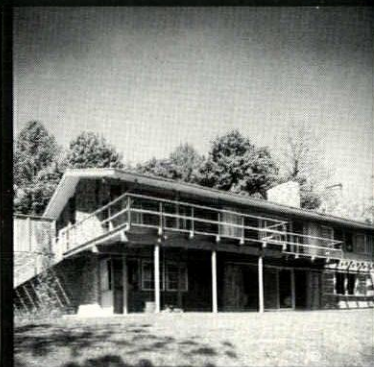
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SCULPTURE: A Visual Language

(Cont'd. from page 15)



Polished black diorite Panther 10' in length by Puccinelli,
Salinas Junior College, Salinas, Cal.

zing that we "feel ourselves into" our surroundings through empathy—imaginatively projecting ourselves.

In medieval and in oriental landscapes we often find what is generally called "inverted perspective" wherein the artist feels himself to be within the scene he is portraying. The result is that we feel ourselves to be within the landscape rather than looking at it from the outside.

In planning our national capital, L'Enfant and Jefferson thought in terms of "symbol." The Washington Monument is a symbol that keeps alive for Americans the heroic qualities of a man unique in our history. Such a monument gives form to—is a visible sign of—invisible qualities more powerful than words. The sculpture of George Washington in front of the old Treasury Building in New York is another example which intensifies for us the qualities of a great man.

We have few fountains. Yet a well placed fountain changes the entire countenance of an otherwise barren area, the entire site taking on delightful meanings in a new and interesting set of relationships. The dazzling effect of water jetting into the air and dropping rhythmically into a pool evokes the imagination.

The artist and the architect are dedicated in their attitude toward creating an environment which is in scale physically and spiritually. Cultivation of the eye and the understanding mind will lead to a sense of form, thereby nurturing maturity. Knowledge, cognizance, appreciation, awareness, insight and the integration of these and other qualities are not mechanically taught. They are learned and acquired in numerous ways. Of instrumental importance is a worthy atmosphere, inspiring thought and learning.

Our society claims great things of us. Economic maturity demands spiritual maturity. We have momentous choices to make and many of these simply cannot be capricious expediencies. A serious attitude toward the visual language of the whole of art is a primary requirement for our survival as a civilization.

ENT



*"Those who know how to see
can trace the mind of a century
and the character of a king
in a very door knocker."*

Victor Hugo

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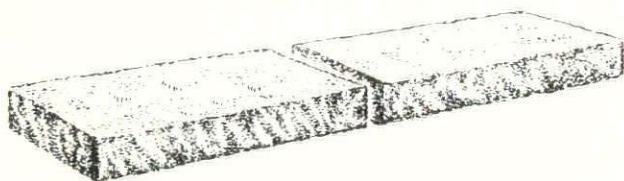
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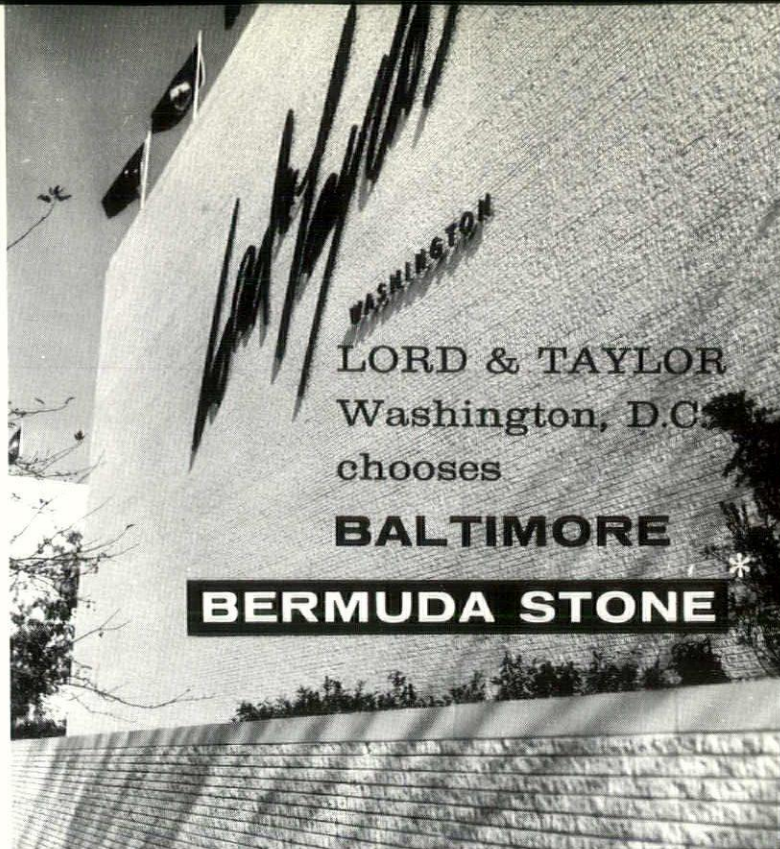
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*Dense, low absorption split concrete unit. White and various color tones.



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WASHINGTON-METROPOLITAN CHAPTER NEWS AND NOTES

The following officers have been elected to serve the Washington-Metropolitan Chapter through the current year:

President.....	John W. McLeod (McLeod & Ferrara)
Vice President.....	Earl F. Gauger (Chatelain, Gauger & Nolan)
Secretary.....	A. Stanley McGaughan (McGaughan & Johnson)
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5	Courtesy: Associated Jewish Charities
6	Mural courtesy: Associated Jewish Charities Building courtesy: Tyler, Ketcham & Myers
7	Cartoon: Maurice Dennett
10	Ira Wright Martin
11	Cross, organ, exterior: M. E. Warren Interior: Joseph W. Molitor
12	Exterior: Warren Scott Interior: M. E. Warren
14,15	Foto Boccardi
16	M. E. Warren
17	M. E. Warren
18	Mural: F. Tate
26	Cartoon: Maurice Dennett
Back Cover:	Richard Ayers

BUILDING CONGRESS & EXCHANGE OF BALTIMORE

1960 CRAFTSMANSHIP AWARDS

ALTERATIONS TO JOHNS HOPKINS WOMEN'S CLINIC, Baltimore.
Architect: Office of James R. Edmunds, Jr. *Engineer:* Henry Adams, Inc.

Contractor: Consolidated Engineering Company, Inc.

AWARD TO: Riggs, Distler & Co., Inc., for mechanical & electrical work.

CATHEDRAL OF MARY OUR QUEEN, Baltimore.

Architect: Maginnis and Walsh and Kennedy. *Contractor:* Turner Construction Company.

AWARDS TO: Rochette & Parzini Corporation for stone carving; Turner Construction Company for stonework.

EPISCOPAL CHURCH OF OUR SAVIOUR, Baltimore.

Architect: Cochran, Stephenson & Wing. *Contractor:* Consolidated Engineering Company, Inc.

AWARD TO: Dietrich Brothers, Inc., for exposed structural steel frame.

DUNDALK SENIOR HIGH SCHOOL, Dundalk, Maryland.

Architect: Smith & Veale. *Engineer:* Egli & Gompf, Inc. *Contractor:* Joseph F. Hughes & Company, Inc.

AWARD TO: Bevans-Caldwell, Inc., for custom-built kitchen equipment.

MARYLAND STATE EMPLOYMENT SECURITY BUILDING, Baltimore.

Architect: Fenton & Lichtig. *Engineer:* Green Associates, Inc. *Contractor:* Blake Construction Company.

AWARD TO: Minneapolis-Honeywell Regulator Company for central data control center for heating and air conditioning.

IBM OFFICE BUILDING, Baltimore.

Architect: Pederson & Tilney. *Contractor:* Kirby & McGuire, Inc.

AWARD TO: The Flour City Ornamental Iron Company for aluminum work in the curtain walls.

JEWISH MEDICAL CENTER, Baltimore.

Architect: Voorhees, Walker, Smith, Smith & Haines. *Contractor:* Turner Construction Company.

AWARDS TO: The McCormick Asbestos Company for mechanical insulation; Selby, Battersby & Co., Inc., for ceramic tile installation.

MIDDLE RIVER JUNIOR HIGH SCHOOL, Middle River, Maryland.

Architect: Fisher, Nes, Campbell & Associates. *Engineer:* Egli & Gompf, Inc. *Contractor:* Joseph F. Hughes & Company, Inc.

AWARD TO: George Ebert & Sons for general piping in boiler room.

NEW BUILDING, CHURCH HOME & HOSPITAL, Baltimore.

Architect: Fisher, Nes, Campbell & Associates. *Contractor:* Consolidated Engineering Company, Inc.

AWARD TO: The Ba-Mor Company, Inc., for glass wall tile in main and elevator lobbies.

RECTORY OF CATHEDRAL OF MARY OUR QUEEN, Baltimore.

Architect: Maginnis and Walsh and Kennedy. *Contractor:* Turner Construction Company.

AWARD TO: Conrad Protzman, Inc., for architectural woodwork.

RELIGIOUS CENTER, HAR SINAI CONGREGATION, Baltimore.

Architect: Meyer & Ayers. *Contractor:* Philip Vizzini & Son, Inc.

AWARDS TO: State Wide Contracting Company for brickwork; Philip Vizzini & Son, Inc., for concrete shell dome; R. Russell Blizzard, Inc., for dome's interior plaster ceiling; John T. Fairhurst Co., Inc., for folding wood partitions; Overly Manufacturing Co., for exterior aluminum dome.

ST. DOMINIC'S CHURCH AND SCHOOL ADDITION, Baltimore.

Architect: John F. Eyring. *Contractor:* The E. Eyring & Sons Company.

AWARD TO: Rambusch Decorating Company for interior painting.

U. S. APPRAISERS STORE BUILDING, Baltimore.

Engineer: Whitman, Requardt & Associates.

AWARDS TO: Heer Bros., Inc., for piping refrigerating units and related equipment; The Crown Electric Company for electric service entrance duct system to switchgear.

BALTIMORE CHAPTER

NEWS AND NOTES

The January meeting of the Baltimore Chapter was the occasion for election of the following officers for 1961:

President.....	David H. Wilson (Wilson & Christie)
Vice President.....	Alexander S. Cochran (Cochran, Stephenson & Wing)
Secretary.....	Wilmer Chance (L. R. White, E. C. White & Assocs.)
Treasurer.....	J. Prentiss Browne
Director.....	Van Fossen Schwab (Schwab, Jewell & Wolf)
Director.....	Grinnell W. Locke (Locke & Jackson)

Outgoing President Schwab was presented a Certificate of Award by President Wilson for "his dedication and contribution to the community and to the Chapter, for his success in tying the bonds of mutual understanding and cooperation between architects and the community leaders, public and private . . ."

The guest speaker, **James W. Rouse**, president, James W. Rouse Co., Inc., presented a detailed discussion of Baltimore's surprisingly recent—within the past 5 years—exercising of the right to condemn and rebuild large areas. Mr. Rouse stated that the process of fashioning a system of laws, rights and authorities for remaking the city in zoning, planning and redevelopment has been active only in the last decade and mostly since the mid-1950's.

Another very worthwhile talk was enjoyed by members this winter when **J. H. Leroy Chambers**, president of the H. Chambers Company in Baltimore, and national president of the American Institute of Decorators, addressed the Baltimore Chapter. Mr. Chambers' subject: "Collaboration Between the Architect and the Interior Designer-Decorator."

Anthony J. Ianniello and **Cicero H. Brown, Jr.**, have advanced to corporate membership from associateship.

New associates are **Henry H. Lee, Jr.**, of the office of Locke & Jackson; **Leo Andrew Wittstadt**, office of J. Prentiss Browne; **George F. Vaeth, Jr.** and **Emerson J. Probst, Jr.**, office of Joseph H. Foutz.

Cochran, Stephenson & Wing have recently announced **Richard C. Donkervoet** as an associate of the firm.

Aloysius Schuszler, chief of the specifications division, H. K. Ferguson Company, Cleveland, and a member of this Chapter, has been honored as "Builder of the Month" in "The EM-Kayan", monthly magazine of the Morrison-Knudsen Company, Inc. It is only the second time in the publication's history that an architect has been so recognized.

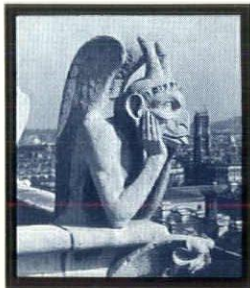


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THE NEXT ISSUE

OUR ARCHITECTURAL HERITAGE

Our Spring issue will serve both as a tribute to the outstanding architecture of the past and as recognition of those contemporary architectural achievements which will become the heritage of future generations. In the sweeping enthusiasm for renewal by area, many a worthy old building is threatened with obliteration. But there is, nonetheless, evidence of a deep and increasing interest in the conservation of historic buildings. Our forthcoming issue will discuss preservation and restoration of historic landmarks in the Chesapeake Bay Region, and the importance of a sense of timelessness in designing certain of today's structures. We will have the assistance of Mr. Wilbur Hunter, Director of the Peale Museum; members of the Committee for Annapolis; and others prominent in the field of preserving and restoring the structures of history.

Exhibits will include examples of historic preservation and renovation, and new buildings judged to be of lasting importance to coming generations. These architectural submissions for our Spring issue are due not later than March 15. Please submit photographs or renderings and brief description to: GRINNELL W. LOCKE, AIA, EDITOR, 2517 St. Paul St., Baltimore 18. The screening jury will convene at a meeting to be announced.