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OF
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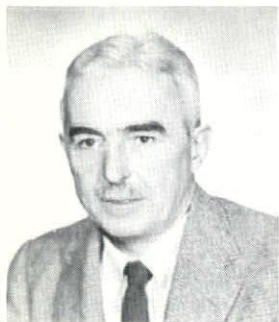
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FLEMING R. HURT, AIA, president of the Virginia Chapter of the American Institute of Architects, is a principal of the firm of Fleming R. & C. D. Hurt, Jr., Waynesboro, Virginia. Mr. Hurt is a graduate of Hampden-Sydney College and Massachusetts Institute of Technology. His early work was with William A. Drummey, AIA, and Coolidge, Shepley, Bulfinch & Abbott, Architects, on the Harkins Group at Harvard and New York Hospital, Cornell Medical College. He began his practice in Roanoke, Virginia, in 1931, and has been in Waynesboro since 1937. Mr. Hurt organized his present office in 1948, and his practice is largely churches, and schools. He is a past chairman of the Waynesboro Planning Board.

JOSEPH ANGELL, JR., AIA, president of the Delaware Chapter of the American Institute of Architects, is a graduate of Virginia Polytechnic Institute. A native of Virginia, he became a registered architect there in 1950 and joined the office of Franz and Adkinson, Roanoke. He moved to Delaware in 1953 and was employed by E. William Martin, FAIA, of Wilmington. Recently, he became associated with W. Ellis Preston, AIA, of that city. Mr. Angell was active in the Delaware Chapter as program chairman, secretary and vice-president before his election to his present office. He resides in Wilmington with his wife, the former Suzette Marchand of France, and their two children. His avocations are travel and photography.



ADELYN D. BREESEKIN, Director of the Baltimore Museum of Art, will retire from that position June 30th of this year, concluding 32 years with that institution. Mrs. Breeskin is a graduate of Baltimore's Bryn Mawr School and Boston's School of Fine Arts, Crafts and Decorative Design. Director of the Museum since 1947, she served as president of the American Association of Art Museum Directors in 1956-57. In 1960, she was appointed U.S. Commissioner in charge of the American Pavilion at the 30th Venice Biennial Exhibition. She is the author of "The Graphic Works of Mary Cassatt" and articles in many fine arts periodicals. Under her guidance, the Baltimore Museum has presented an outstanding comprehensive public program.

ROBERT J. KERR, II, Executive Director of Historic Annapolis, Inc., is an architectural historian by training, an historical administrator by profession and an "amateur" philosopher in the field of urban conservation by inclination. Educated in the History of Architecture at Yale University and the American University, he entered the field of historical preservation in 1958, serving as Executive Director of the Preservation Society of Newport County, R.I., and Director of Redevelopment for the City of Newport. In 1960, Mr. Kerr was appointed to his present position under the terms of a \$54,000 grant made to Historic Annapolis, Inc., by the Old Dominion Foundation. He is married; lives in Annapolis' historic Jonas Green House.



PEOPLE IN ARCHITECTURE

EXHIBIT POLICY

The Advisory Board shall screen all exhibit and advertising material intended for publication.

When sitting as a screening jury, the Advisory Board will serve as its special Chairman out-of-state architect. The jury shall identify material acceptable for publication on the basis of both architectural and photographic quality, bearing in mind the intent to display varying categories of work from differing parts of the Chesapeake area. Acceptance by the jury will in no way imply preemption of material.

The screening jury will be empowered to make recommendations modifying exhibit material if, in its opinion, such modification will improve the standard.

Material accepted by the jury will be considered suitable for publication whether or not included in the next succeeding issue.

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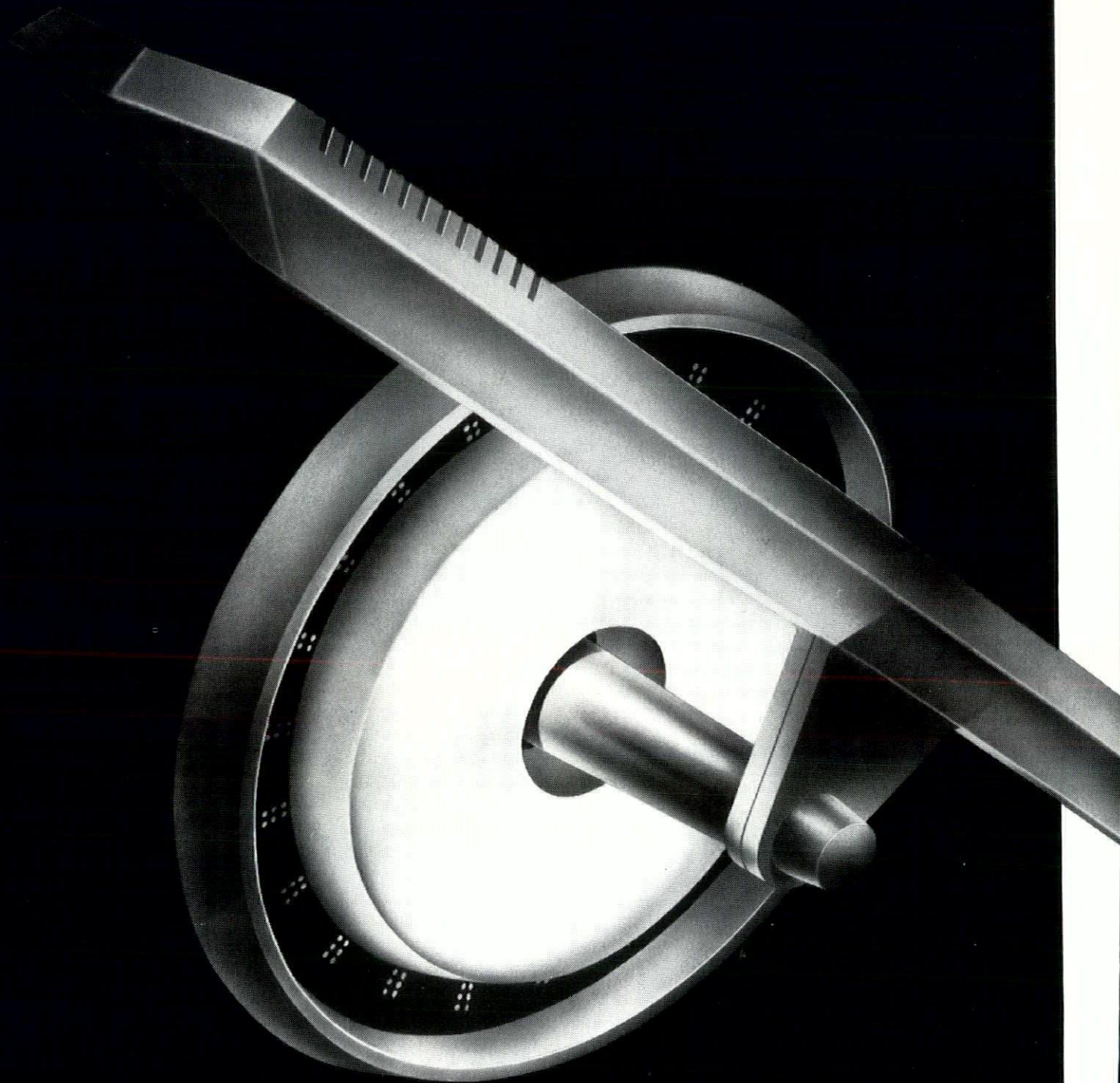
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Our cover design is taken from one of the iron gates of Baltimore's Washington Monument. Designed about 1830 by Robert Mills, architect for the monument, the iron railing around the base was fabricated in 1836 by the Savage Manufacturing Co., Savage, Maryland, and erected during 1837-38. Typical of Mill's affinity for symbolism are the 13 stars of the intricate rosette. (Photo by Max Araujo)



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Southeast Baltimore



Washington Square



St. Paul Street

NEEDED TO PRESERVE BALTIMORE'S CHARACTER: A CONSCIOUS EFFORT

ORIN M. BULLOCK, AIA

Mr. Bullock, Chief of Property Rehabilitation for the Baltimore Urban Renewal and Housing Agency, 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. Mr. Bullock is Secretary of the Baltimore Chapter, AIA, for 1962.

The traditional flavor of Baltimore—its accumulated architectural character evolved through many generations—can be obliterated within our lifetime.

In the present, however, Number One Charles Center, the Civic Center, One North Charles and all of today's new projects are taking their places with low rent housing projects, the City Hall, the ubiquitous row houses, Latrobe's cathedral and 18th Century mansions as the traditional architecture of Baltimore. Except for the rebirth after the great fire, each new project and subdivision has been assimilated in the tradition without radically changing the image of the city.

Even the Battle Monument was imperceptibly dwarfed to inappropriate scale and smothered through the years by the gradual development of Court House Square precisely as high rise buildings proposed today threaten Mount Vernon Place and the Washington Monument.

Baltimore, the city of terrace houses with marble steps scrubbed each morning to glowing whiteness, the Monumental City of churches and synagogues, parks and plazas

—this is the visitor's image. It offers much more to those who care and take time to look—to savor its smaller elements which, too, are creators of its character.

Ironwork rivaling that which makes New Orleans famous (much of which was in fact made in Baltimore and shipped south) is still to be found in balconies, galleries, porches, railings and window grilles. Windows—should one look closely—record changing architectural tastes through two hundred years. Houses, brick red rows, brownstones elegantly carved but succumbing to age, refined mansions edging the city represent every period from 1750 past 1960.

But the American urban transition has affected Baltimore deeply and the city's core is deteriorating. New development has been more attractive than modernization.

Hopefully, the people are aware of the now radically changing image of Baltimore and a swell of public opinion has resulted in urban renewal designed to regain lost land values and preserve the traditional aura of the city even as its physical components are inevitably altered.

A new Baltimore is evolving dramatically and with suddenness as contrasted with the changes by degrees of the past. Whole areas are rising in entirely new and sometimes jarringly unrelated form. New traffic arteries cut through the face of the city improving circulation but drastically revising established neighborhoods by destroying or screen-

ing familiar points of orientation.

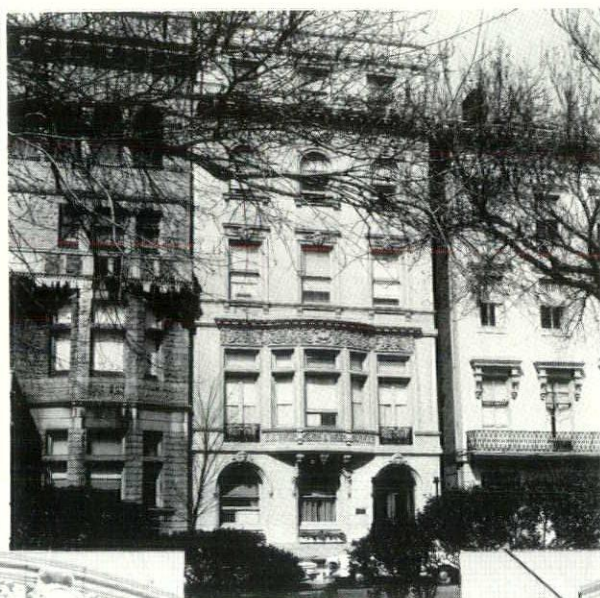
The city is being revised by public administrators and planners, but its citizens must look to their architects for guidance in changing its image. It is not enough to view with alarm plans which threaten an architectural monument responsible for the distinctive character of a neighborhood. It is too late to raise a cry when an example of popular architecture of days gone by is carted away to make room for a parking lot.

Through their civic design and preservation committees, the city's architects must mount a campaign to lead in the location, identification, recording and evaluation of the structures which are responsible for the atmosphere of Baltimore—or any community proud of its architectural heritage.

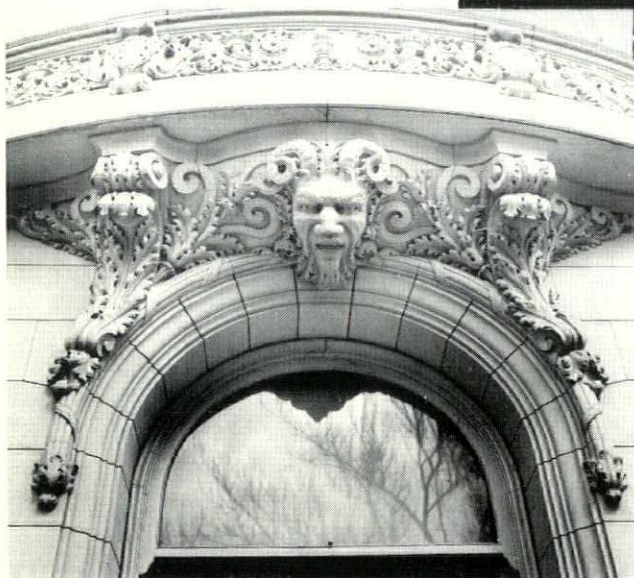
Armed with facts, the responsible architects can predict the effect of the loss of certain old buildings or the impact of new contemporary buildings of differing scales.

Such professional opinions based upon careful evaluation will in a measure complicate the problems of city planners and engineers. But when such opinions are taken into consideration during planning stages, they will be of real assistance in the final acceptance of the proposals.

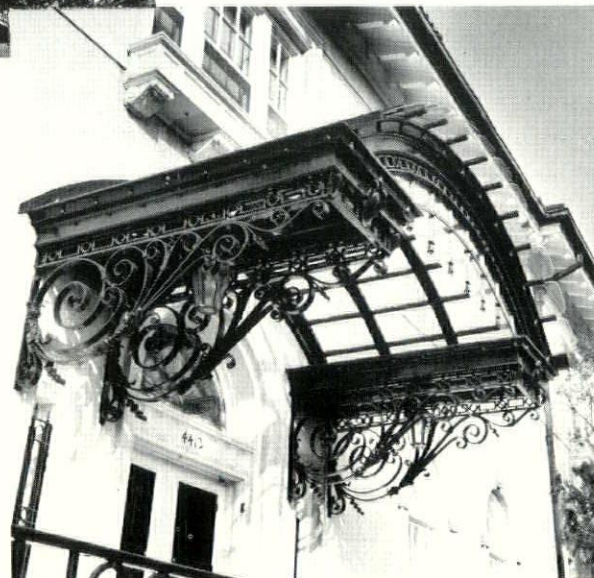
Baltimore is a modern city, a progressive city, a commercial city with a personality which has changed slowly through the years. Simply to survive, it would continue to change with normal ease. But to *live* it must change radically and at once. The changes may be guided by authorities on architectural esthetics or they may just happen, but essential modern facilities must be provided and deterioration stopped. Baltimore can easily become just another sterile grouping of overpowering glass towers strung together by elevated speedways and spotted with parking areas. Or it can become an even more attractive *city for people* retaining a vital degree of its nationally recognized traditional character.



Mount Vernon Place

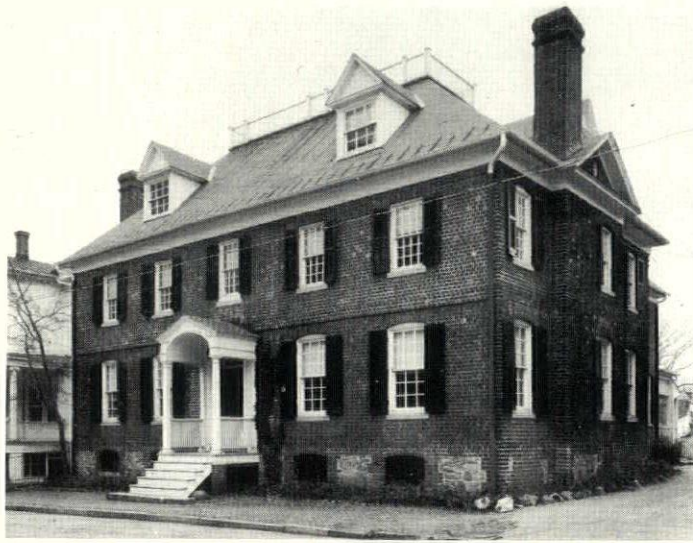


Charles Street



"UN-BUILDING" HISTORY

ROBERT J. KERR, II, *Executive Director, Historic Annapolis, Inc.*



Peggy Stewart House

Last year in the Spring issue of ARCHITECTS' REPORT, the Peggy Stewart House was presented as an example of what private efforts at historic preservation had accomplished in Annapolis. This year, this historic structure again appears—this time as a building in jeopardy. Under a proposal included in a report of a special Advisory Commission on expansion of academic facilities for the U.S. Naval Academy, the Peggy Stewart House would be removed from its present site, relocated approximately 200 yards from its present site and rebuilt by the Naval Academy. The relocation of this historic house is recommended to provide a "proper setting" for the Naval Academy Chapel. Interesting enough, this "proper setting" would consist of a landscaped park to the right rear of the chapel—a direction from which the chapel was never meant to be seen in the original design.

In addition to the Peggy Stewart House, two other structures of historic importance would be relocated in a similar manner, according to the report. But the special commission has not made any provision for the conservation of other units of architectural or environmental im-

portance included in the proposed area of acquisition. Nor has the Advisory Commission considered the question of conservation of the unique city plan of Annapolis.

The city plan is an "historic document" in its own right, representing the first use of radial planning principals in America. As such, it antedates L'Enfant's similar plan for Washington, D. C., by nearly 100 years. And apparently—from the examination of the plan's key elements, the two circles with their asymmetrically radiating axes—Governor Francis Nicholson must have known of Wren and Evelyn's plans for rebuilding London after the 1666 fire when he described the plan for Annapolis in 1696. It is easy to speculate on the Annapolis plan as the possible "missing link" between the London proposal and L'Enfant's dynamic plan for Washington.

The current controversy over Naval Academy acquisition of land within the "Old City Area" of Annapolis serves to point up the need for more comprehensive criteria concerning preservation in our historic urban areas. Present standards can be effectively applied to individual monuments of historic and architectural interest, but they fall short of a satisfactory approach to areas which include large inventories of structures representative of many architectural styles and historic periods in our nation's growth.

One of the means by which broadened criteria for urban conservation can be formulated is through the exchange of ideas and attitudes by both professionals and non-professionals who work with these problems each day. To this end, Historic Annapolis, Inc., is sponsoring an exploratory conference to be held on May 4th and 5th of this year in Annapolis. Entitled, "The Growth of Historic Towns," the conference has been called to examine critically the question of urban area conservation through investigation of current planning proposals for Georgetown, Alexandria and Annapolis, three historic towns within the Washington-Baltimore metropolitan region.

Participation in discussions by those in attendance will be encouraged through the seminar technique, and it is sincerely hoped that many architects in the Chesapeake Bay area will attend.



Rear Elevation

WOODROW WILSON'S ONLY HOUSE

TERRY BRUST MORTON

Mrs. Morton, who presented "The Latrobe and Thornton Legacies" in last year's preservation issue, has a Bachelor of Arts degree in art history from George Washington University. For the past five years she has been managing editor of the publications of the National Trust for Historic Preservation.

The house to which Woodrow Wilson retired from the White House and where he died on February 3rd, 1924, became a memorial to him on December 29th, 1961, at the death of his widow Mrs. Woodrow Wilson. In 1954, Mrs. Wilson deeded the house at 2340 S Street, N.W., in the nation's capital, to the National Trust for Historic Preservation, reserving the right to remain in it during her lifetime.

With the deed went a trust fund of \$250,000 to permit the Trust to "preserve and maintain the said premises in perpetuity, as a memorial in honor of the Grantor's late husband, the Honorable Woodrow Wilson, a past president of the United States of America."

Included in the gift to the American people are the furnishings of the house, including portraits, books, autographed photographs of historic personages identified with



Wilson's Library

notable events in Wilson's administration, laces, a famous tapestry ("The Marriage of Psyche," made especially for the President and Mrs. Wilson in France), commemorative china and some of the early furniture owned by the Bolling family of Virginia.

In the library of the S Street house is an extensive collection of books of the Wilsonian era, biographies of Wilson and his contemporaries, most of them presentation and inscribed copies. Wilson's own library is in a special room given by Mrs. Wilson to the Library of Congress, where the books he used as a student, author, college professor and president, many of them with marginalia, are available for study.

The house was designed by the late Waddy B. Wood, AIA, around 1920. It is a large Georgian brick structure in the embassy section of the city, with a terraced secluded garden in the rear. In 1921, after leaving the White House following his second term of office, President and Mrs. Wilson made it their permanent residence. It was the only house Wilson actually owned.

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A MAY DAY TOUR

A MAY DAY TOUR

A MAY DAY TOUR

on Saturday, May 19, 1962 – from 10 a.m. to 5 p.m.

opening to all interested visitors historic houses within the 9.6 acres of the old City of Annapolis involved in the latest expansion proposal for the United States Naval Academy, in accordance with the Moreell Commission recommendations, and several nationally famous houses directly across the street whose colonial environment would be endangered.

HISTORIC ANNAPOLIS BELIEVES that, upon closer scrutiny, sufficient land will be found within its present boundaries to erect the proposed additional building and thus maintain the integrity of both town and Academy. The houses in the area illustrate the architectural progression of Maryland's capital through Colonial, Federal and Victorian eras in an unusually compact representation of our American heritage.

THE TOUR ITSELF is of enormous interest, made particularly timely because of the present situation which jeopardizes so much of architectural and historic importance.

Please send me tickets, at \$3.50 each, for the Historic Annapolis May Day Tour on Saturday, May 19, 1962 from 10 a.m. to 5 p.m. I enclose my check for \$..... Tickets may also be purchased on day of tour. For further information, call or write:

HISTORIC ANNAPOLIS, INC.
Old Treasury Building
State Circle
Annapolis, Maryland
Colonial 7-7619

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A MAY DAY TOUR

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A MAY DAY TOUR

on Sunday, May 19, 1963 - from 10 a.m. to 2 p.m.

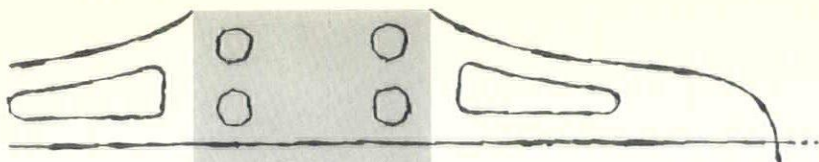
There is a special May Day tour of the city of Annapolis, Maryland, which will be held on Sunday, May 19, 1963, from 10 a.m. to 2 p.m. The tour will be led by a member of the Historic Annapolis, Inc. staff and will include a visit to the city's historic sites, including the State House, the Governor's Palace, the Annapolis Courthouse, and the Annapolis Museum. The tour will also include a visit to the city's historic streets, including the main street, the waterfront, and the city's parks. The tour is free of charge and is open to all who are interested in the history of Annapolis.

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For more information, contact the Historic Annapolis, Inc. at 100 North Street, Annapolis, Maryland 21401. Phone: 410/326-1234.

HISTORIC ANNAPOLIS, INC.
Old Treasury Building
State Circle
Annapolis, Maryland
Colonial 7-7510



“ He cleaves the skies with his handiwork . . . moves
the very land itself to warm the setting of his dream . . . uses the trees,
the water, the sun, the moon and the stars to add romance
for others to enjoy. His reward? A building which is a monument
as near to permanent as man can make and, above all, the
satisfaction of knowing that he has brought to earth a touch of beauty.”

This has been said of the architect. Something of the same thing, but without the touch of poetry perhaps, can be said of the builder of the architect's dream. Our national association—The Associated General Contractors of America—uses three words to give us guideposts in our work. They are **SKILL, RESPONSIBILITY and INTEGRITY**. In all the work we do, we of Lardner & Wich have these three words and all they imply constantly before us. By hewing to them, we have, we believe, achieved a quality of performance which has led to repeat business with clients time and time again. Working together with owner, architect, engineers, sub-contractors we of Lardner & Wich believe we can build better, more economically. The double meaning of our slogan “Our Business is Building” is another way of outlining our purpose and highlighting our achievement. We hope we can be of service to you.

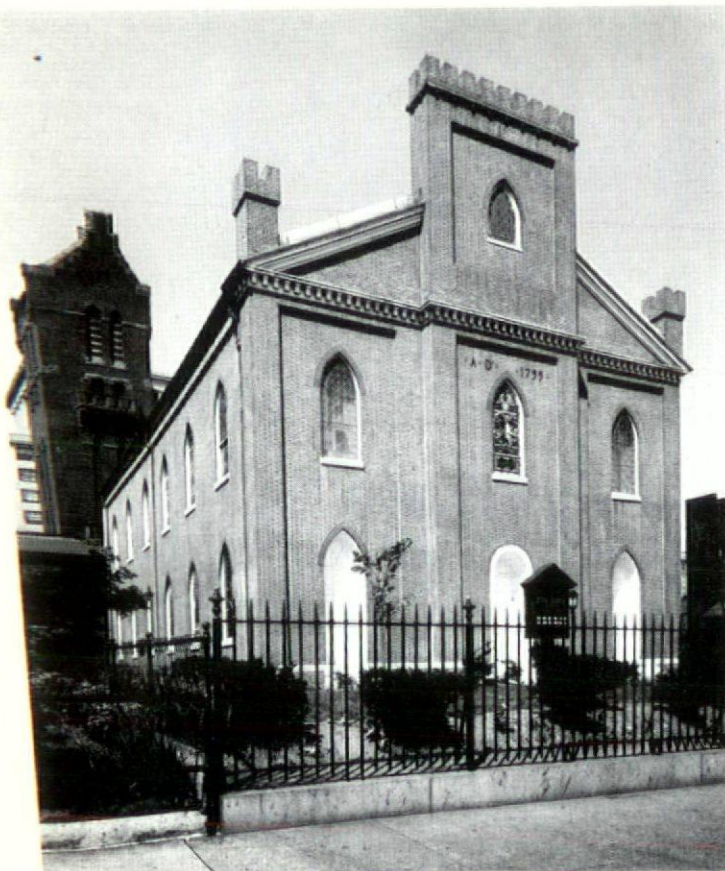


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OUR CLIENTS INCLUDE: National Brewing Co.: A&P Tea Company: C&P Telephone Company: Thompson Wire Company: Fairlanes, Inc.: Towers Marts, Inc., (Baltimore, Washington Metropolitan Area, Scranton, Pa., Jacksonville, Fla.): Parke, Davis: Firestone Tire & Rubber Company: Shopping Center for Food Fair Properties, Inc., (Scranton, Pa.): Bon Secours Hospital: and various institutional projects including churches, schools and auxiliary facilities.



"... a special commendation to the Zion Lutheran Church . . ."



"The Mount Vernon Place Methodist Church should be cheered . . ."

CIVIC NEGLIGENCE

WILBUR HARVEY HUNTER, JR.

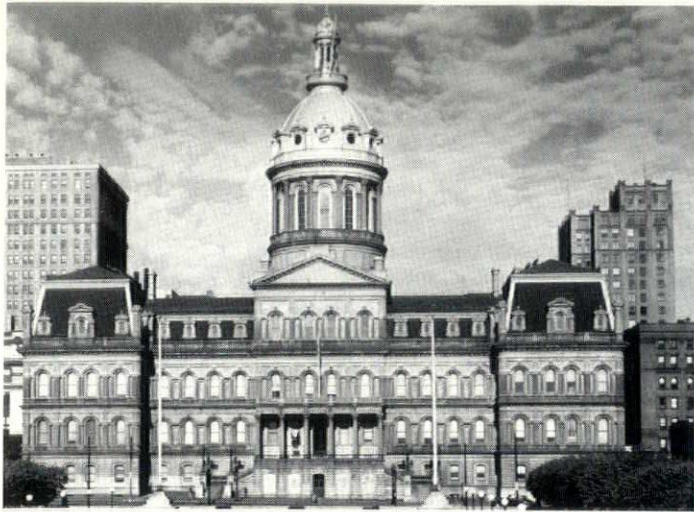
Mr. Hunter, a frequent contributor to Architects' Report, was appointed Director of the Peale Museum in 1946. Architectural history is his particular field of excellence with special emphasis on Baltimore. He was recently appointed Chairman of the Technical Advisory Committee for the Mt. Vernon Urban Renewal Area, and is an honorary associate member of the Baltimore Chapter, AIA.

A simple but insidious force—that of neglect of the appearance of our streets—is one of the principal factors contributing to the decay of inner Baltimore. The fact that many of the buildings are old has nothing to do with it. Slovenly maintenance and thoughtless alterations are turning what should be assets into liabilities and are doing grave damage to the civic spirit in the process.

A case in point is Baltimore's City Hall. It is constructed of white marble, although you wouldn't know it to look at it, and cost 2½ million dollars to build in the 1870s. We should be ashamed that it has been allowed to become so dirty, and we should have no hesitation to invest a few thousand dollars in cleaning the exterior.

Even less understandable is the condition of 1 West Mount Vernon Place, the century-old Thomas-Jencks house which was purchased by the city government some years ago. There is general agreement that this is an important landmark and a handsome building of its period. It is in an official urban renewal area. Why, then, doesn't someone have it painted before the sash and sills rot?

The city government is not entirely to blame for these conditions. Public officials will do what the citizens desire, but there seems to be little positive leadership in matters which concern the appearance of Baltimore's existing buildings. Not long ago, the Washington Monument was ringed by ugly multiple traffic signals which do more than a little to detract from the monument's beauty. I don't remember a whimper of protest, or even a question as to whether or not a more elegant solution to traffic control could be found. There was quite a different reaction about ten years ago



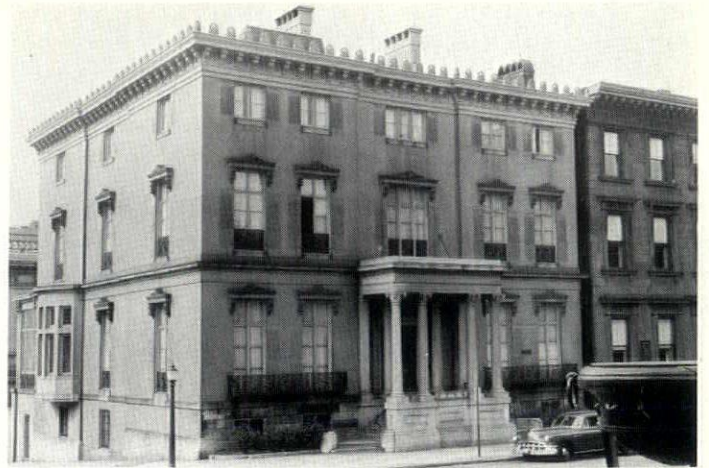
"... white marble, although you wouldn't know it ..."

when the Bureau of Highways began to lay asphalt paving around the monument. A local merchant, Malcolm Lowenstein, started a public outcry which swelled so mightily that the city abandoned its plans and laid down new Belgian blocks at considerably more expense.

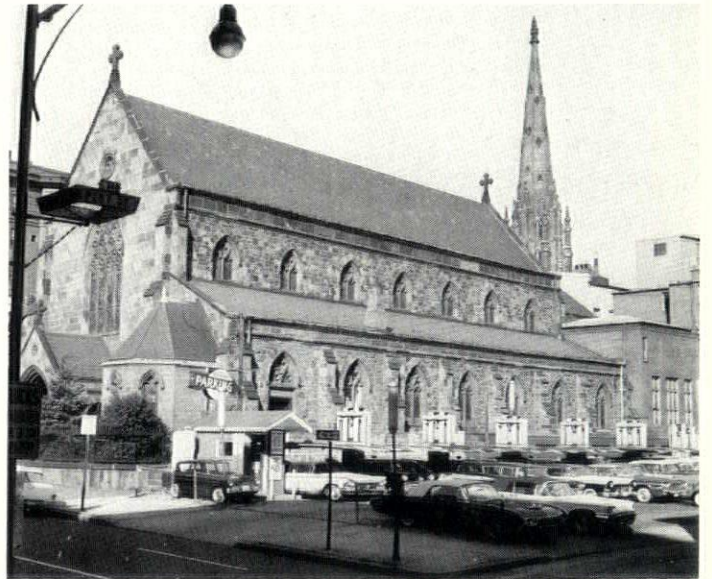
Private business is not less careless. An example is the parking lot jammed up against Grace & St. Peter's Episcopal Church on Monument Street. Not the parking lot itself, but in this particular location its wildly inappropriate booth for the attendant and the obtrusive sign are visually objectionable. Proof that a different approach is possible can be found a block away at the corner of Cathedral and Centre Streets. Here the owner has set out a neat fence and a bit of landscaping, and he deserves notice for his tasteful restraint. A parking lot is a public convenience, and it depends on the attractiveness of the neighborhood for business.

There are signs of a reviving civic conscience in these matters. Praise is due the Charles Street merchants who have invested in street shrubbery, and to those responsible for the public and private planting of curbside trees downtown. I give a special commendation to the Zion Lutheran Church and its recently refurbished buildings and grounds which brighten that corner of the War Memorial Plaza and deepen our shame for the dingy City Hall. The Mount Vernon Place Methodist Church should be cheered for its careful restoration of the building next door. We can hope that this example will not be lost on the owners of the Thomas-Jencks house.

If there is to be a real revival of concern for the city's appearance, it will have to be nurtured carefully and directed toward the greatest good for the most people. The proper agency for this task is the proposed Civic Design Commission. There, perhaps, we shall find the positive leadership in indigenous esthetics which is lacking today.



"Why doesn't someone have it painted ...?"



"... wildly inappropriate booth ..."



"... deserves notice for tasteful restraint ..."



Powder Mill Spring, suburban Baltimore

NEW TOURS ON A PERENNIAL PILGRIMAGE

MARY PAULDING MARTIN

Mary Paulding Martin, a native Virginian, is a graduate of Emma Willard and Sweet Briar, and is a teacher, tutor and writer. Her articles have appeared in newspapers, magazines and professional journals. This article is Mrs. Martin's third for Architects' Report eloquently describing the fine old homes of Maryland.

Because the perils of today's world are exceeded only by the uneasy prospect of tomorrow, the discerning pilgrim might gladly consider an appealing alternative—the gentler world of yesterday, old Maryland, newly garbed for the twelve spring days of the Maryland House and Garden Pilgrimage, April 28th through May 13th.

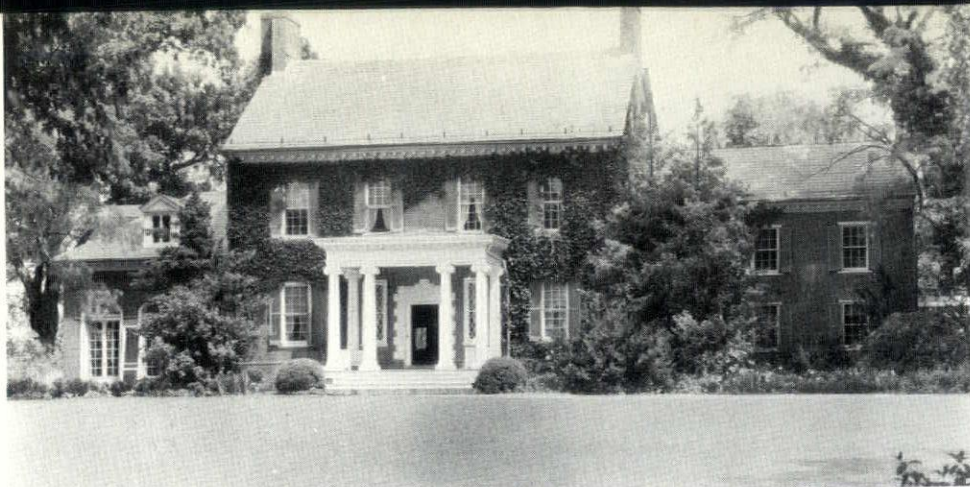
What is the Pilgrimage? Not merely a tour of Georgian homes full of early treasures or modern houses with copper kitchens, not simply by-gone plantations or sylvan landscapes, but a glimpse into a unique way of life handed down to a lively generation and brought into focus by a tradition too vibrant to die. At no time (and in few other places) are so many doors open to such an appreciative public.

Five new tours proclaim the prestige of the 1962 Maryland Pilgrimage. Close to the glittering majesty of the capital, to which it contributed the garden spot of Georgetown in 1790, Montgomery County has retained a few golden apples of its own. For six generations imposing *Hayes Manor* has remained in the Dunlop family. The central part was built in 1792 by the Reverend Alexander William-

son of bricks made nearby by English artisans. Later were added two wings and a small Greek revival porch. Another Georgian mansion whose rosy bricks were fired in a local kiln but layed up in Flemish bond by bricklayers imported for their skill, is *Cherry Grove*. The original 1730 house of John Thomas, second settler of the Sandy Springs area, burned and was rebuilt in 1773 by his son, Richard, using the old kitchen fireplace and many foliated H.L. hinges. Inside the District line the scope and splendor of the Herbert May gardens at *Hillwood* are indescribable, among the most spectacular in the old or new world.

A contrasting tour is offered by quaint and intimate Kingsville whose founder, Abraham King, acquired sundry parts of royal grants called "Leafe's Chance" and "William the Conqueror" in the little hills below Belair. Set in a grove of native holly and English box with a tercentenary white oak on the driveway is *Green Oak Farm*, a deep-walled fieldstone house. A collection of tin and Sandwich glass whale oil lamps and Lowestoft China seems in keeping with its 1929 date. Lovely *Mount Peru* bears the name of the old manor. Of modern design is *Tanglewood*, whose fifteen doors lead to terraces, pool and elaborate gardens in the Japanese manner. The *Kingsville Inn*, which once welcomed Washington and Lafayette, is open today for new business.

Serene under the lights and shadows of the Blue Ridge



Hayes Manor, Montgomery County



Springfield Farm, Washington County

lies Hagerstown in a picturesque county named for Washington, where stands the last surviving fort of the French and Indian War. Better known are its Civil War connections at Harper's Ferry and Antietam Creek. Still intact is *Hager's Fancy*, the fieldstone house built over two springs in 1738 by Jonathan Hager, the founder. Designed by Latrobe of bricks to match its name is *Rose Hill*, whose interior is of the Adams period with hanging stairs, delicate mantels, and mahogany doors cut from plantation trees. Part of an Indian grant is *Springfield Farm*, a sort of architectural trinity: the central portion is of clapboard with a south wing addition and on the other side a Victorian bay—the whole building characterized by an attractively contrived tin-clad roof. On the Hagerstown tour are famed collections of copper lustre and of Liverpool and dark blue historical Staffordshire ware.

The Pandora's box of the Pilgrimage is Meadow Road. Only one bend from arterial Charles Street just north of Baltimore, it glides down into country dell with unusual homes that follow the pattern and paths of an old estate, Hurstleigh. Today the watchman's log cabin encircles an old oak, a spring house enhances the gardener's cottage and the main house, *Spotswood*, has evolved into a stately mansion. *Powder Mill Spring*, of stone and clapboard, takes its name from the Bellona Powder Mill, a gunpowder company thriving in 1775.

The last Sunday of the Pilgrimage goes south to the country of roses, Worcester, which records its first settler at Snow Hill in 1642. At Pocomoke City is beautiful *Beverly*. Abrabesque ironwork in vines and leaves decorates its doorway on which a lantern was wont to hang lighting the way of mariners up the winding Pocomoke. *Shore Acres*, a rambling house graced with flowering trees, is paneled in linen on the first floor while two colonades join the second floor bedrooms. *Caleb's Discovery* presents an extraordinary combination of early and late colonial. The old brick cottage has a "breakneck" stairway and an open hearth wide enough to burn seven-foot logs. In the larger section are mantles almost identical to one on display in the Metropolitan Museum. Exterior brick walls have been plastered, and the wrought iron braces in the shape of an S are the ends of tie-rods which run through the house stabilizing the outside walls.

Combining the beckoning old with the popular new is the proper prerogative of the Maryland House and Garden Pilgrimage. Again this year two cruises aboard the "Port Welcome" will furnish refreshing recreation on the Chester River, once a lifetime of local and long distance trade, and will dock at authentic Chestertown. The historic tours of the Maryland Pilgrimage continue to engender a deeper understanding of our nation's memorable past and broaden-

AIA 1962 CONVENTION

FOUR CHESAPEAKE ARCHITECTS TO BE HONORED

A wide-ranging discussion of "New Dimensions of Architectural Practice" will be the subject of the American Institute of Architects' 1962 Convention May 7th to 11th in Dallas, Texas.

Keynote speaker Tuesday morning, May 8th, will be Dean Charles R. Colbert of the Columbia University school of architecture. Following Dean Colbert will be Jane Jacobs, associate editor of *Architectural Forum* and author of the widely discussed book, "The Life and Death of Great American Cities," and Mayor Ben West of Nashville.

The three other other general sessions will be led by the editors of America's leading architectural journals: Douglas Haskell of *Architectural Forum*, Emerson Goble of *Architectural Record*, and Thomas Creighton of *Progressive Architecture*.

Other Convention events will include an awards luncheon when AIA's 1962 honors for professional and artistic achievement will be presented; the traditional investiture of new AIA Fellows; a full calendar of social events, and the largest exhibition of architectural products ever assembled.

The AIA will advance 34 members to the rank of Fellow at the Convention. The honor is bestowed for distinguished performance in architectural design, literature, education, public service or service to the AIA. Four architects in the Chesapeake area are to be advanced to Fellow: ALEXANDER S. COCHRAN, AIA, Baltimore Chapter, for distinguished design and service to the Institute; CARL FEISS, AIA, Washington-Metropolitan Chapter, for distinguished service to the Institute; HOWARD HAMILTON MACKEY, AIA, Washington-Metropolitan Chapter, for distinguished service in education; and SINGLETON PEABODY MOREHEAD, Virginia Chapter, for distinguished service in both education and literature.

Mr. Cochran is a partner in the architectural firm of Cochran, Stephenson & Wing, and is president of the Baltimore Chapter, AIA. Three exhibits of his work will be shown at the Convention: the Nagoya Consulate of the United States State Department in Japan; the James W. Rouse and Company, Inc., building in Baltimore; and Mr. Cochran's home on Lake Avenue, Baltimore.



Royal Motel

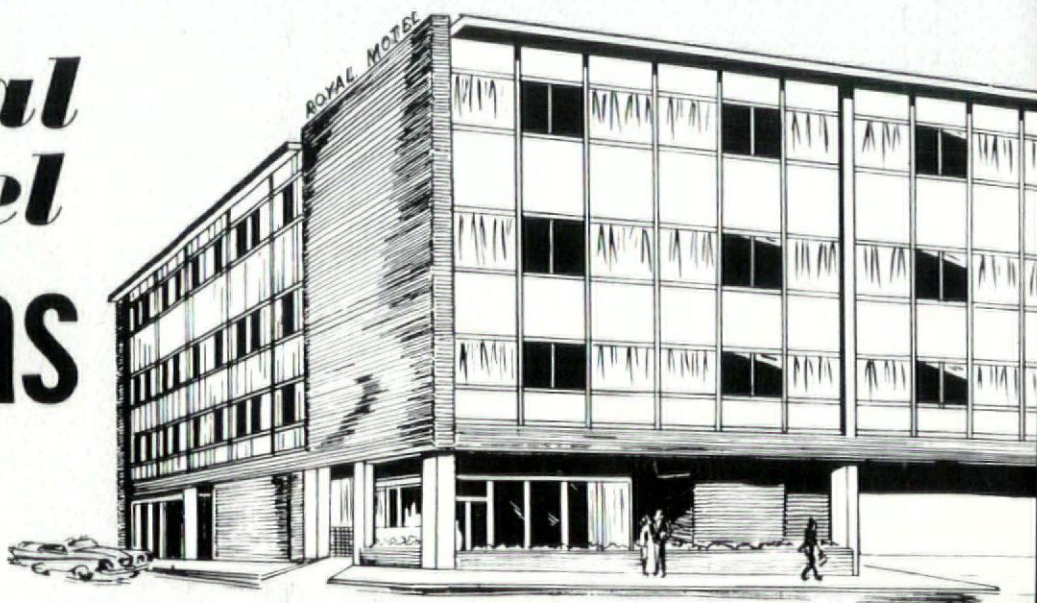
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FOUR PARIS PAINTERS: AN EXHIBIT

Climaxing a brilliant season, the Baltimore Museum of Art has on exhibition until June 3rd the work of four artists which equals in quality and importance the van Gogh show of last fall. Featured are Édouard Manet, Edgar Degas, Berthe Morisot and Mary Cassatt—four painters who made their contributions to modern art while working in Paris in the second half of the last century. All four were closely associated with the Impressionists and joined their battle for acceptance of a new kind of painting filled with light and color and reflecting the life of their epoch. Although once ridiculed, today they are as celebrated as the Old Masters.

With the exception of Mary Cassatt, the American member of the group, this will be the first representative exhibition in Baltimore of these artists.

The exhibition, "Manet, Degas, Berthe Morisot and Mary Cassatt," has been organized expressly by and for the Baltimore Museum of Art and will not travel to other cities despite the fact that several museums have expressed interest in booking it. The show consists of 65 oil paintings,



Morisot's "Sur la Falaise Aux Petites Dalles"

pastels and watercolors, 30 drawings, and 40 rare etchings, lithographs and monotypes, among them a number of items never before shown publicly.

The entire exhibition was assembled from American sources, mostly from major museums and distinguished private collections. This will be the last exhibition to be held at the museum under Mrs. Breeskin's administration before her retirement from her present position as Director on June 30th.

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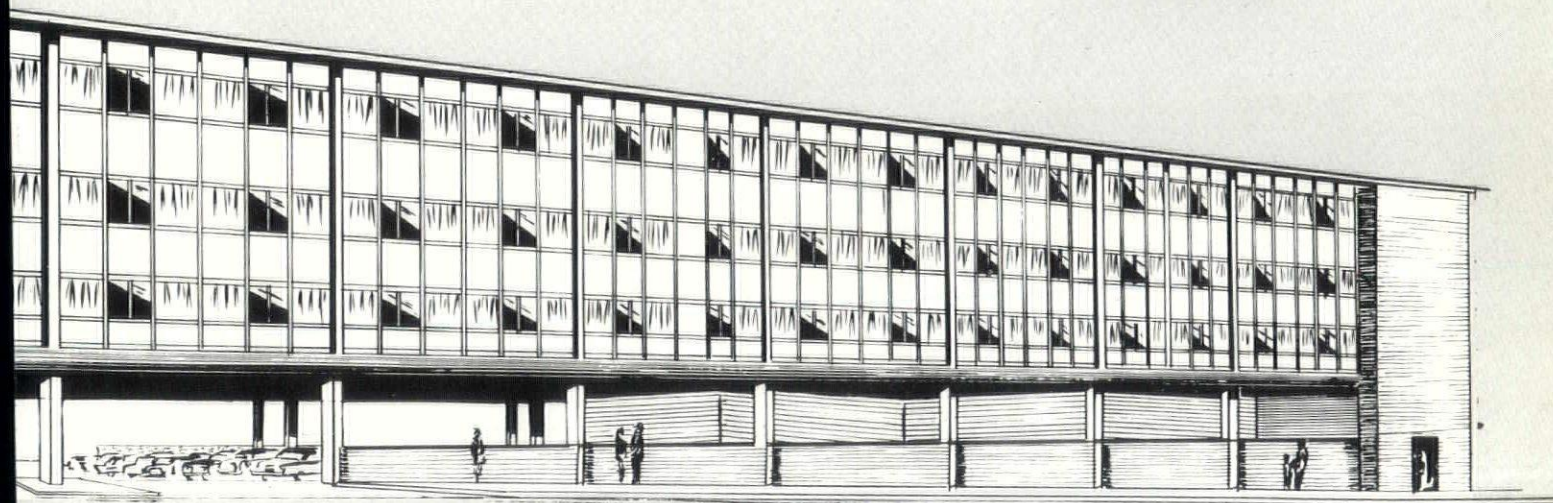
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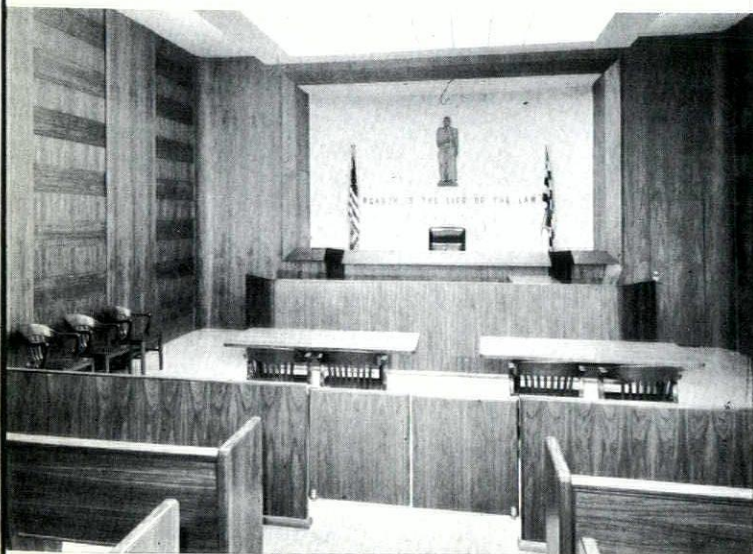
For Want of Courage

A great deal of talent is lost in the world for want of a little courage. Every day sends to their graves obscure men, whom timidity prevented from making a first effort; who, if they could have been induced to begin, would in all probability have gone great lengths in the career of fame. The fact is, that to do anything in the world worth doing, we must not stand back shivering and thinking of the cold and danger, but jump in and scramble through as well as we can. It will not do to be perpetually calculating risks and adjusting nice chances; it did very well before the flood, when a man would consult his friends upon an intended publication for a hundred and fifty years, and live to see his success afterwards; but at present, a man waits and doubts, and consults his brother, and his particular friends, until one day he finds he is sixty years old and that he has lost so much time in consulting cousins and friends that he has no more time to follow their advice.

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Stipulations of eligibility and other details may be obtained from Dean Donald C. Stone, Graduate School of Public and International Affairs, University of Pittsburgh, Pittsburgh 13, Pennsylvania.

The grants consist of a maximum stipend of \$1,500 per term for each Fellow for the 2- to 3-term program. The stipend will be paid to the school. The following qualifications of each candidate will be evaluated: previous education, experience, demonstrated leadership and breadth of vision.

Applications for Urban Renewal and Redevelopment Fellowships at the University of Pittsburgh should be submitted to the University as early as possible and in no case later than May 31, 1962.



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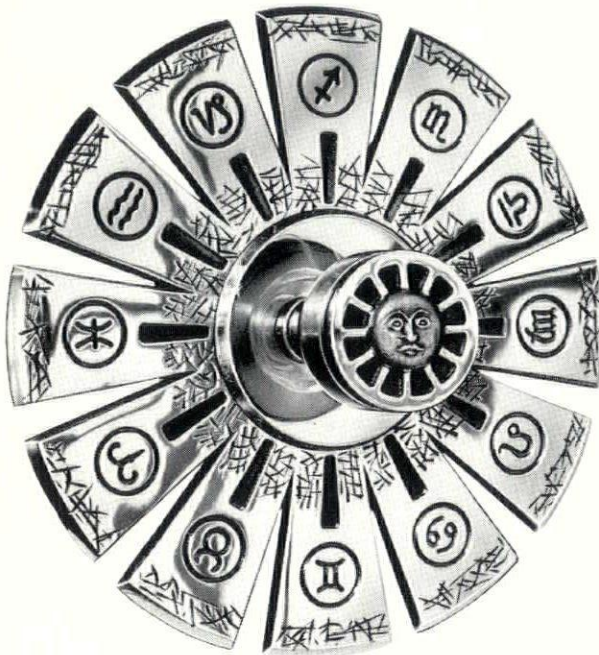
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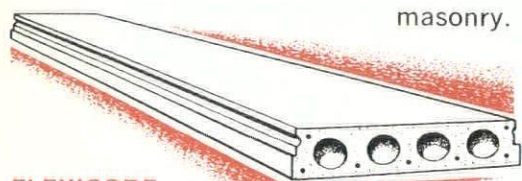
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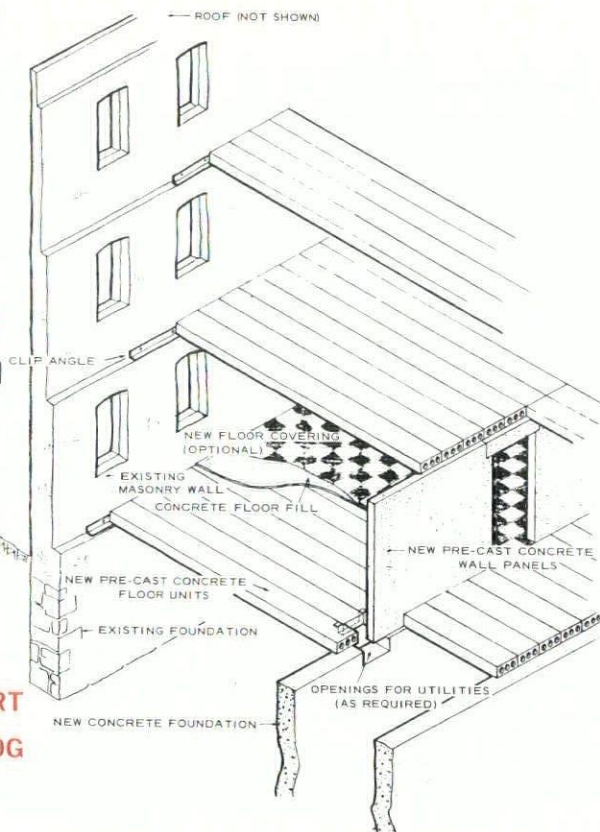
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"... could be a tourist's fascination"



"We don't need it"

SMALL PARK STRUCTURES

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"We don't need it. We never use it. People are not interested in it."

This was said of the picturesque Moorish bandstand that until last June graced Baltimore's Druid Hill Park with its presence if not with its utility. The bandstand was then abruptly bulldozed into a memory and replaced with a parking lot.

Several other appealing small Druid Hill Park structures of the same late 19th Century period have thus far escaped the blade of expediency. They were designed by George A. Frederick, prominent Baltimore architect of the period noted for his design of City Hall, and one of the founders of the Baltimore Chapter, AIA, in 1870. The three pavilions shown were stations on a park railway that ran through the park from Pavilion #1 at Druid Hill Avenue. The railway's terminus was Pavilion #3, with #2 an intermediate way stop. Fortunately, these three pavilions are in apparent good repair and #1 is in use today as a transit company stop.

Not so lucky, but a nevertheless still appealing small park structure is the observation tower in Patterson Park. Now suffering the erosion of time and occasional vandals, the multi-tiered tower is shown here in its prime. Its many windows wear gleaming glass. The paint is fresh. The tower is open to those who would ascend the gracefully spiralled stairway to contemplate the harbor.

The structure is worthy of contemporary respect. Within its grounds were the original earthworks thrown up by citizen volunteers in 1814 when the British threatened to attack Baltimore. All that remains today is a earthen bank and the folorn shell of the tower built about 1890. Standing alone on a prominent knoll, the tower could be a tourist's fascination. But through neglect, it is approaching the fatal status of an eyesore.

WFH



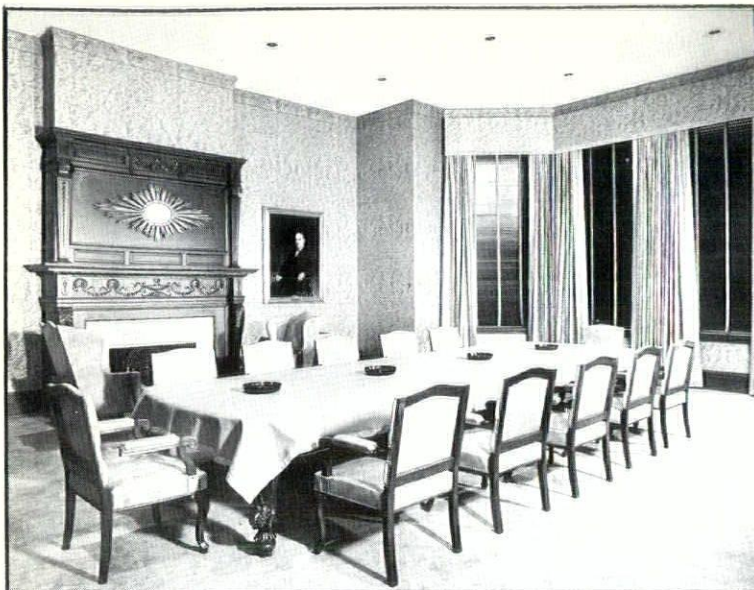
Pavilion #1



Pavilion #2



Pavilion #3



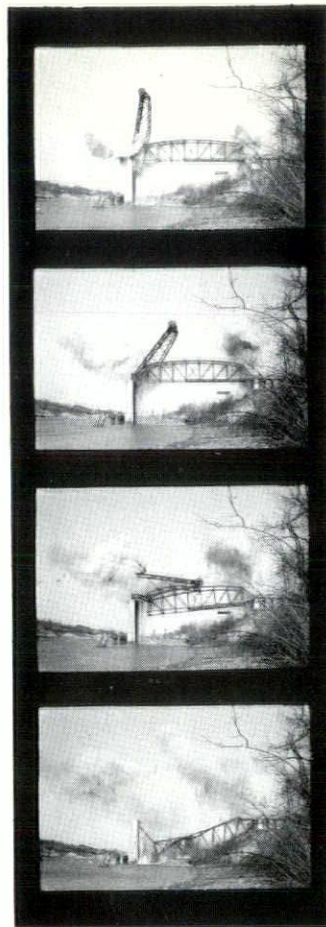
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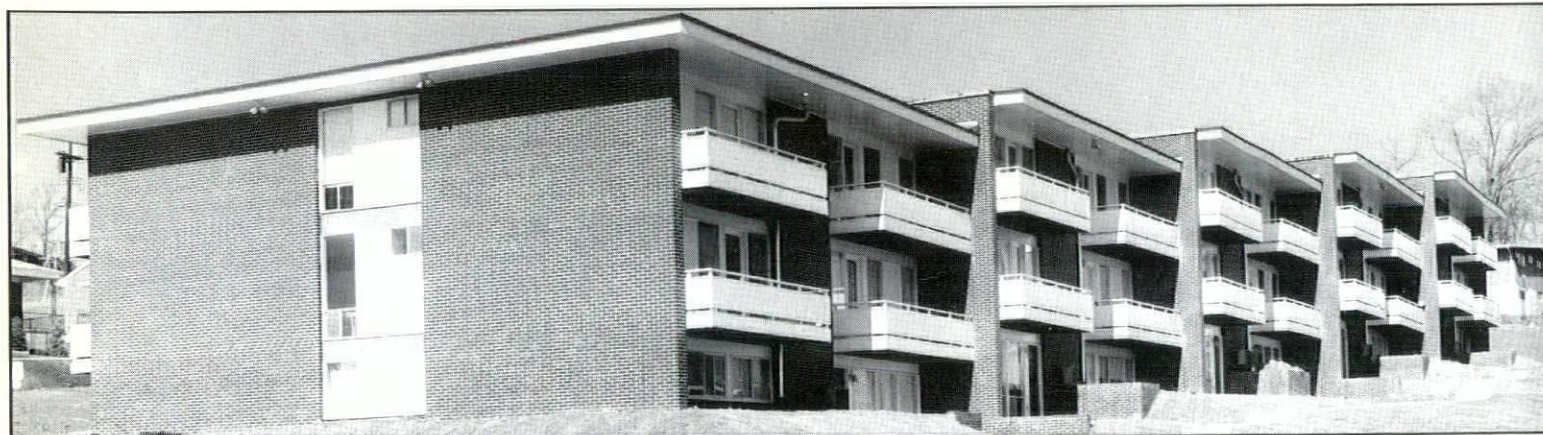
Through the use of specialized equipment, a series of 16 still photos recorded the demolition from ignition through final collapse. Shown are 4 photos of this study series. Examination of the photos assisted the demolition engineer in simplifying his subsequent work on the north span. Concurrent with the 16-photo study series, a 16-mm color movie recorded the work, and more than 100 additional photos were made of preparation and results.

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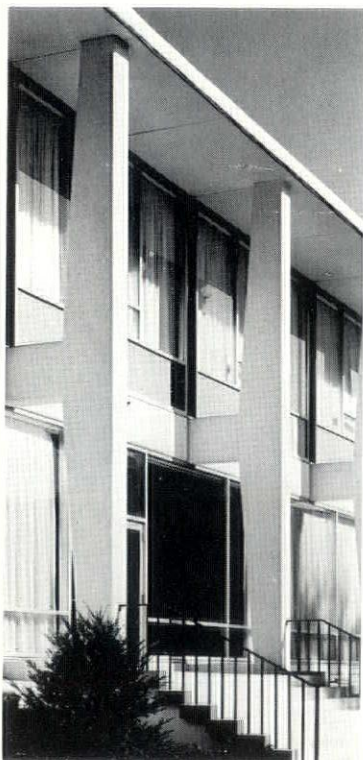
a perfect expression of architectural harmony.



The Cleveland Institute of Music, Cleveland, Ohio, is an exceptionally attractive example of what can be achieved with exposed aggregate Marietta concrete panels in white quartz.

Architects: Schafer, Flynn and Williams. General Contractor: Hunkin Conkey Company.

CLEVELAND'S NEW INSTITUTE OF MUSIC MADE POSSIBLE BY MARIETTA PRECAST CONCRETE PANELS



Note the outstanding beauty of the two-story precast concrete columns and the way the haunches extend into the building to support the second floor while the columns continue upward to carry the roof system which is faced with soffit panels. This colonnade effect highlights the building's design.

The resplendent new quarters of the Institute of Music in Cleveland is a remarkable example of the harmonious combination of functional design and age-old beauty. It exemplifies the judicious use of the latest building materials to achieve contemporary design with the feeling of classical tradition.

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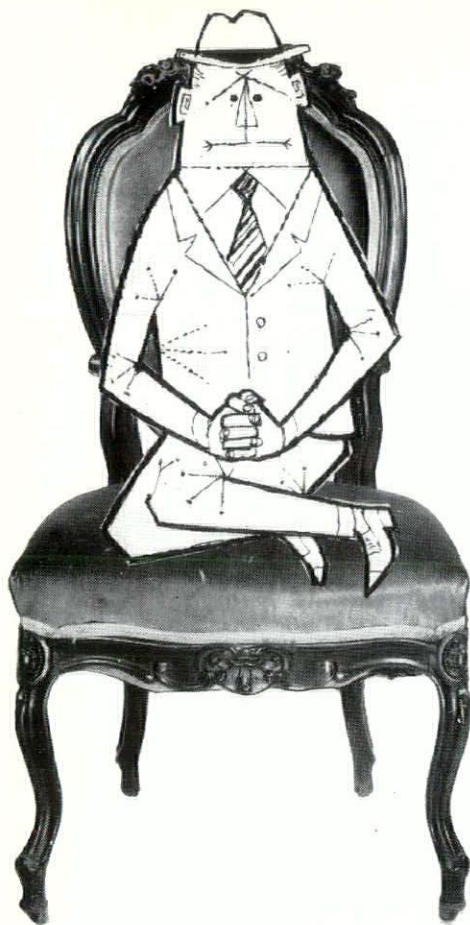
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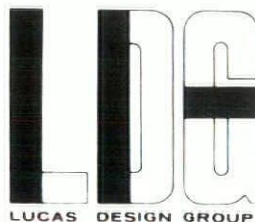


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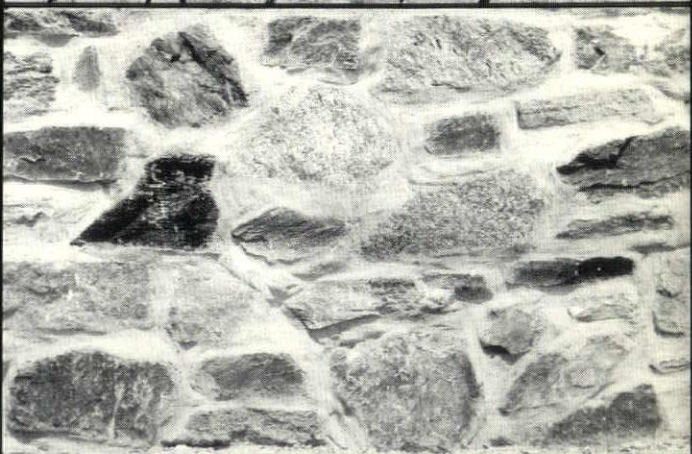
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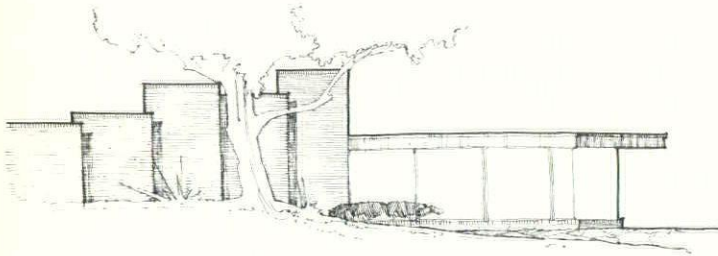
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—Alexis De Toqueville

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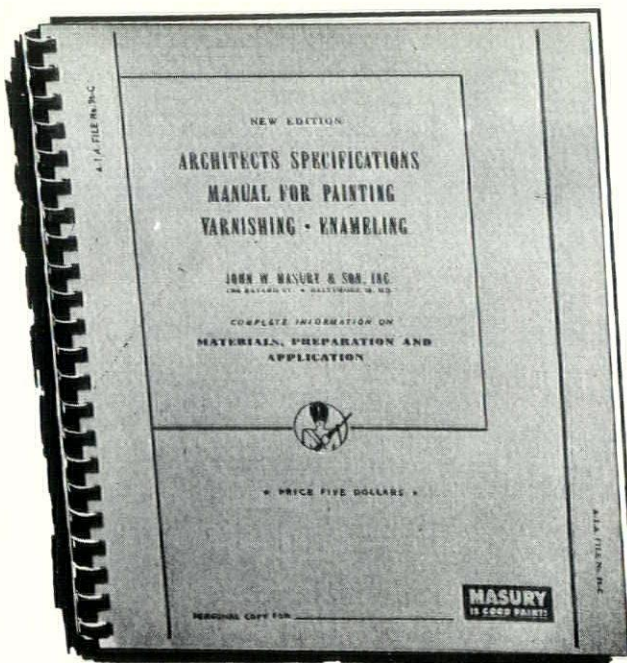
—John Keats,

THE INSOLENT CHARIOTS

"A number of Viennese architects whose work failed to please their clients have committed suicide. Among American architects, this practice has never caught on."

—David Brinkley,

OUR MAN IN VIENNA, NBC-TV



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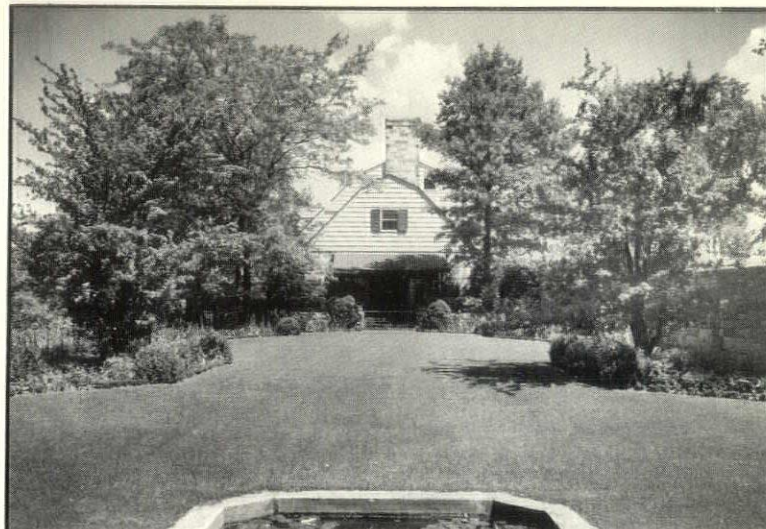
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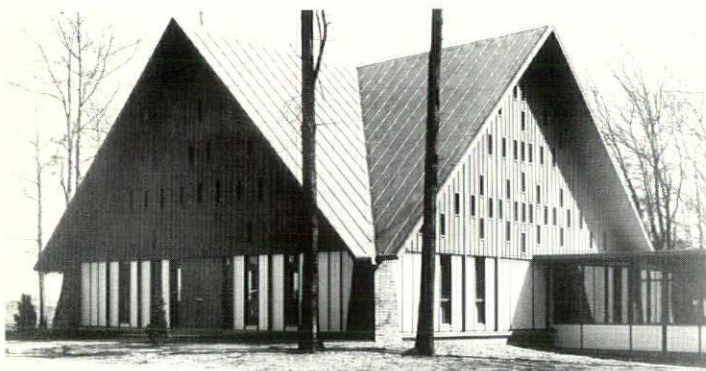


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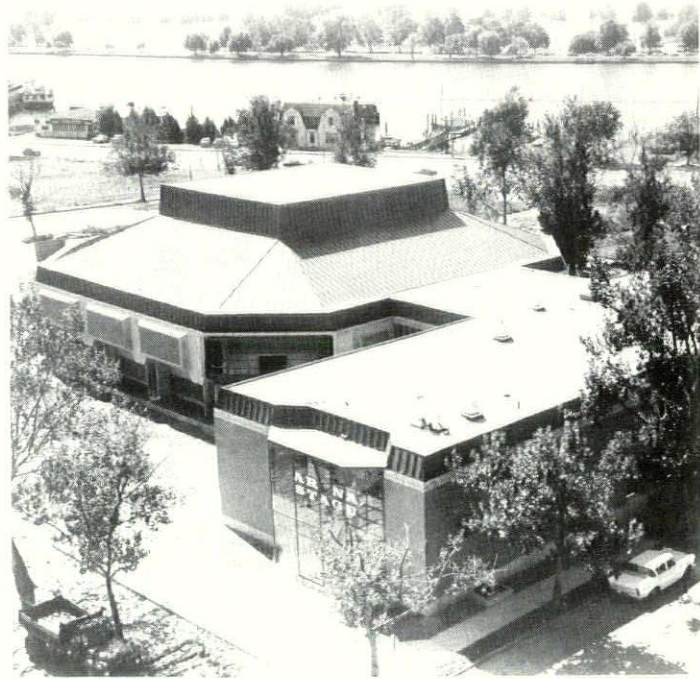
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St. Andrew's Episcopal Church, Mayo, Maryland. Architects: Rogers, Taliaferro, Kostritsky & Lamb. 3,360 sq. ft. of seamless Terne roofing.

Written especially for ARCHITECTS' REPORT
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Follansbee Steel Corporation, Follansbee, West Virginia



Arena Stage, Washington, D. C. Architect: Harry Weese. 11,000 sq. ft. of seamless Terne roofing.

TERNE: A Basic Material In America's Architectural Heritage

Rooftops have become a more integral part of structural design than ever before, not only because of the late Frank Lloyd Wright's influence in this direction, but also because today's architects are continually searching for the development of new forms and new expressions of creativity. With broadening cultural and taste levels and exposure to architectural influences from all over the world, clients too are becoming more perceptive, and more receptive to outstanding roof designs; they are gradually acknowledging that well-designed roofs should provide more than protection from the elements and should be treated as an important design element.

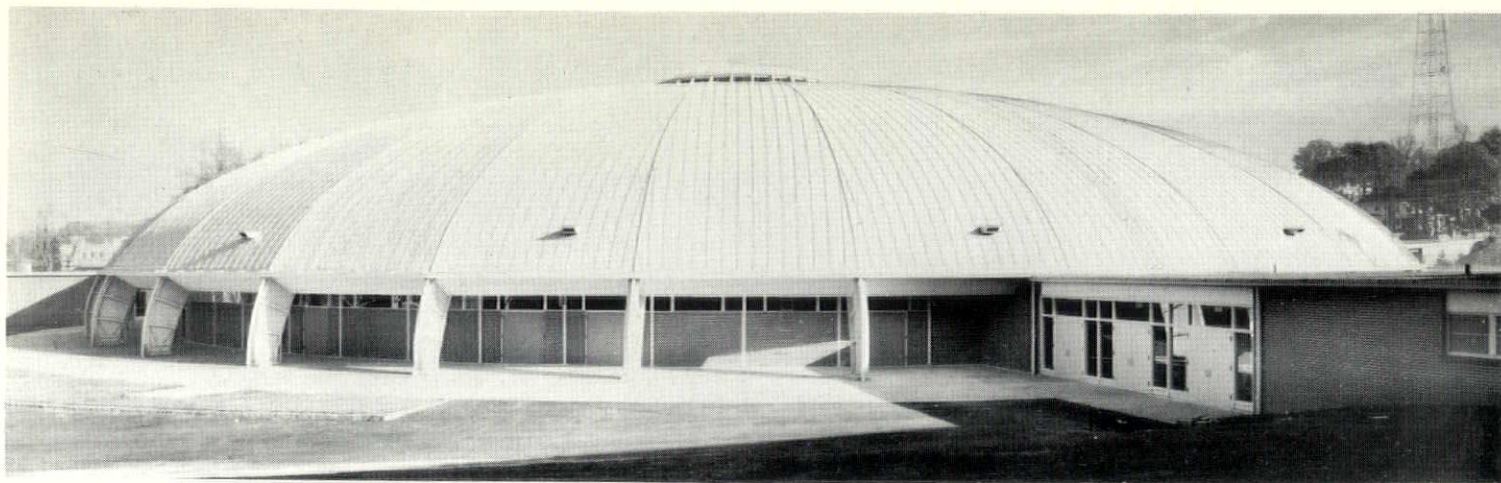
In an age such as ours, frequently criticized for its homage to mass conformity and product obsolescence, it may seem paradoxical that much of the inspiration for current roof design, whether traditional, contemporary, eclectic or avant-garde, has been inspired by a roofing material which is more than two centuries old.

Actually, there is no paradox because architectural progress in every era has always been dependent upon three things: the architect's talents, the contemporary standards, and the quality—both inspirational and practical—of the materials available to the architect. Consequently, while no one can deny the necessity for the development and application of new products in architecture, it should not be

startling to learn that the material in this case is a metal known as Terne which was first introduced in Wales circa 1720. It was brought to the United States during the 18th Century where it was known as "valley tin" or "roofer's tin."

During the 19th Century, there are many examples of Terne used extensively on distinguished private residences and buildings. Of particular historical interest is The Octagon House in Washington, D. C., now the national headquarters for the American Institute of Architects. This building, started in 1798 and completed in 1800, was designed by the famous Dr. William Thornton for Col. John Tayloe. It remained in the hands of the Tayloe family until it was sold to the Institute in 1902. While there is no record of the type of roof used on this building originally, it has been established that the original roof was replaced by an octagonal roof in 1870, the execution of which design was made possible through the adaptability of the metal in question.

President Kennedy's Glen Ora and Jefferson's famed Monticello are other fine old buildings in which the heritage of the past has been preserved. They present striking examples of the metal's ability to resist years of rain, hail and wind with a minimum of maintenance, pointing to its durable and stable character.



Georgia Tech's Memorial Arena. Architect: AECK Associates. 250-ft. diameter Terne roof.

From 1910 to 1940, the importance of Terne as a prime architectural roofing material was being re-evaluated. However, during these decades our company was busily engaged in research and product development. In contrast to the old sheet form, 50-ft seamless rolls were designed, permitting for the first time, rapid installation and reduced construction costs. Architects and builders regarded this advancement with renewed interest, especially since the new seamless metal was completely adaptable to the color-conscious linear feeling of contemporary architectural creativity. Versatile in both form and color, a quality material geared to current design standards was presented to architects, a material that could become a significant and integral part of the structural design. It could be used to form imaginative lines and shadows, to create ridges and elevations in a roof line that would be distinguished and creative in design.

A further technological advance of importance to architects and builders was the development of a patented process for coating cold rolled copper-bearing steel with Terne. When this was accomplished without changing any of the physical characteristics of the alloy itself—an alloy of 80% lead and 20% tin—another improvement was scored. The durability of the metal is contained within the alloy's intrinsic properties, for the copper-bearing plate has a tensile strength of about 45,000 psi and, while more

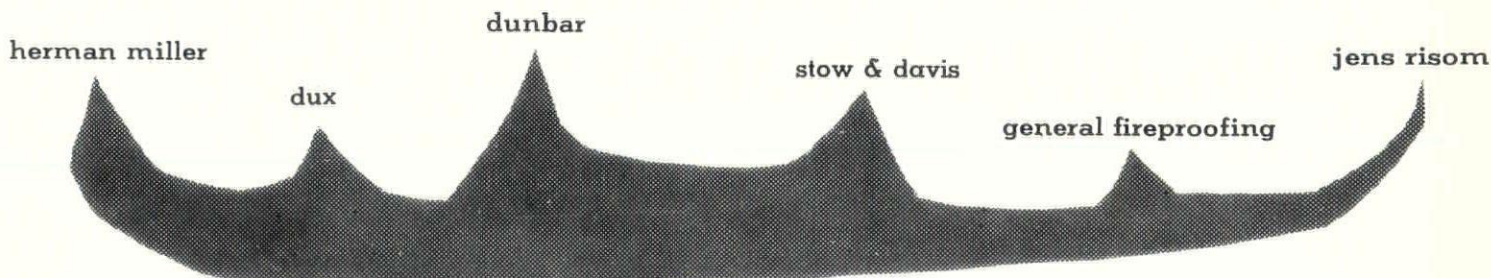
resistant to corrosion than standard carbon steel, it is soft enough to be crimped or formed into any type of seam without fracturing. The alloy's expansion rate, approximately 0.8% of an inch in 100 linear feet per 100-degree change in temperature, is the lowest of any roofing metal.

Design through color is possible because paints adhere to the metal's fire-resistant surface for periods ranging from five to fifteen years, an important element with so many contemporary architects emphasizing the inter-action of design and color to the basic form and raw material.

This type of metal roofing also offers protection against fire and lightning, with cases recorded where a roof constructed with this alloy has actually smothered a fire after supporting members had collapsed. Lightning rods are not necessary; the roof merely needs to be grounded at its four corners to establish lightning protection. This material is the Underwriters' standard for fire-door coverings.

The heritage, past and future, of this metal roofing can perhaps be best summarized in the words of the late Frank Lloyd Wright, who wrote, "Imaginative new conceptions in architecture can frequently trace their origin to a basically simple idea. One of the oldest types of roofing, Terne metal, thus lends itself to many dramatic new applications in the contemporary idiom. By re-discovering and re-interpreting a time-tested material, we make out of the very old the very new."

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BALTIMORE CHAPTER, AIA NEWS AND NOTES

Dodson, Smeallie, Orrick and Associates take pleasure in announcing that **Martin J. Janka, AIA**, has been named a partner in the firm.

A copy of the 1962 **AIA Building Products Register** is on file at the Chapter office. Any member is privileged to examine this revised and up-to-date issue, and cards are available for purchase orders.

Robert C. Deitrich, Baltimore City Building Inspection Engineer, has forwarded to the Chapter Office a copy of latest **Rules and Regulations No. 25** concerning the requirements for nursing, convalescent and care homes in the city. Additional copies may be obtained from Mr. Deitrich's office or the Chapter's copy may be examined at 1025 St. Paul St.

Charles M. Nes, Jr. F.A.I.A. has been elected to serve on the A.I.A. national board of directors representing the Middle Atlantic Region, which includes New Jersey, Delaware, Maryland, Virginia, West Virginia and the District of Columbia. His 3 year term of office begins this May. Mr. Nes. is one of the principals of Fisher, Nes, Campbell and Associates.

Chapter committee chairmen for 1962 are: Membership, **Wilmer Chance**; Education, **J. William Ilamen**; Practice of Architecture, **Seymour M. Tatar**; Relations with Construction Industry, **Carson M. Cornbrooks** and **John Riggs Orrick**; Civic Design & Allied Arts, **Van Fossen Schwab**; Program & Public Information, **W. McNeill Baker**; Steering, **Grinnell W. Locke**; Special CICA, **James R. Edmunds, Jr.**

NEWS BRIEFS

Blumcraft of Pittsburgh has announced a \$3,000 student scholarship fund to be administered by the AIA Foundation. The awards will be known as the Blumcraft of Pittsburgh Scholarships. Recipients of these and other awards in the annual AIA Scholarship Program are selected by the Committee on Education at a meeting in the Octagon.

Downtown Baltimore passed a dramatic redevelopment milestone when sponsors of the Sutton Place luxury apartment complex took title from the city to the 3-acre Mount Royal Plaza urban renewal tract-site of the first high-rise residential construction in the downtown Baltimore area in

a decade. This title-closing paves the way for construction of the 300-apartment development.

Joseph L. Faisant, founder and head of the civil engineering firm of J. L. Faisant & Associates, died suddenly at his home early this year. He was 60 years old. Mr. Faisant was born in Jersey City, N. J., educated in New York public schools and received his engineering degree at Rensselaer Polytechnic Institute in 1924. He came to Baltimore shortly thereafter and became associated with Van Rensselaer P. Saxe. In 1944, he became a partner in the firm of Faisant and Kookan, and in 1950 he founded J. L. Faisant & Associates.

We extend our best wishes to **Carroll E. Williams**, recently appointed editor of the MARYLAND HOME BUILDER. Long active in home building and real estate in this area as an editor of the Baltimore SUNPAPERS, Mr. Williams has earned the reputation for nationally distinguished journalism. He also is local correspondent for THE WALL STREET JOURNAL, associate editor of the NATIONAL REAL ESTATE INVESTOR and BUILDING CONSTRUCTION JOURNAL.

We are pleased to announce that some of the future covers of ARCHITECTS' REPORT will be especially executed for us by members of the **6 Baltimore Realists**, a group of six young local artists of professional ability and stature. The first of these covers will appear on our Summer issue and is the work of Joseph Sheppard. The work of these painters may be seen at the **6 Realists Gallery**, 817 North Charles Street.

Charles P. Parkhurst will become director of the Baltimore Museum of Art on July 1st, succeeding Mrs. Adelyn Breeskin. Mr. Parkhurst currently is head of the fine arts department of Oberlin College and director of the Allen Art Museum and professor in the history and appreciation of art at the Ohio institution. He was previously with Princeton University, the Albright Art Gallery in Buffalo and the National Gallery of Art, Washington, D. C.

The **American Iron & Steel Institute** has published an unusual and thorough book titled, THE AGADIR, MOROCCO, EARTHQUAKE. Three weeks after the February 29, 1960, quake which killed 12,000 people, four engineers with AISI backing journeyed to Agadir to study the ruins and record a voluminous amount of data. The examination of hundreds of structures has been distilled into 112 pages, well-illustrated. The book includes the geological and seismological aspects of the earthquake and the authors conclude that virtually all damage was due to the characteristics of the structures, not foundation or soil inadequacy. The book was prepared by Ray Clough, R. W. Binder, T. R. Higgins and W. G. Kirkland for the Committee of Structural Steel Producers of the AISI, 150 E. 42nd St., New York 17, N. Y.

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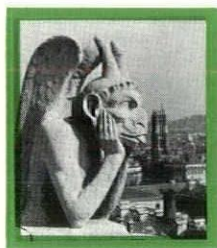
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THE NEXT ISSUE

THE FACE OF THE CITY

Our Summer issue will be devoted to the provocative idea that our cities—indeed, our entire environment—must be planned not solely to meet the concepts of sophisticated planners but primarily to meet the needs of people. The Summer issue will mark an unusual departure from our traditional exhibit policy. For our exhibits, we appeal directly to architectural imaginations and invite submissions in sketch form of projects dreamed of or longed for. There will be no limit on style, location, theoretical cost or intended purpose. These sketches may be presented in any medium but will be reproduced in black and white line or halftone. Please submit sketches and brief commentary to GRINNELL W. LOCKE, AIA, EDITOR, 2517 St. Paul St., Baltimore, 18, not later than June 1st.