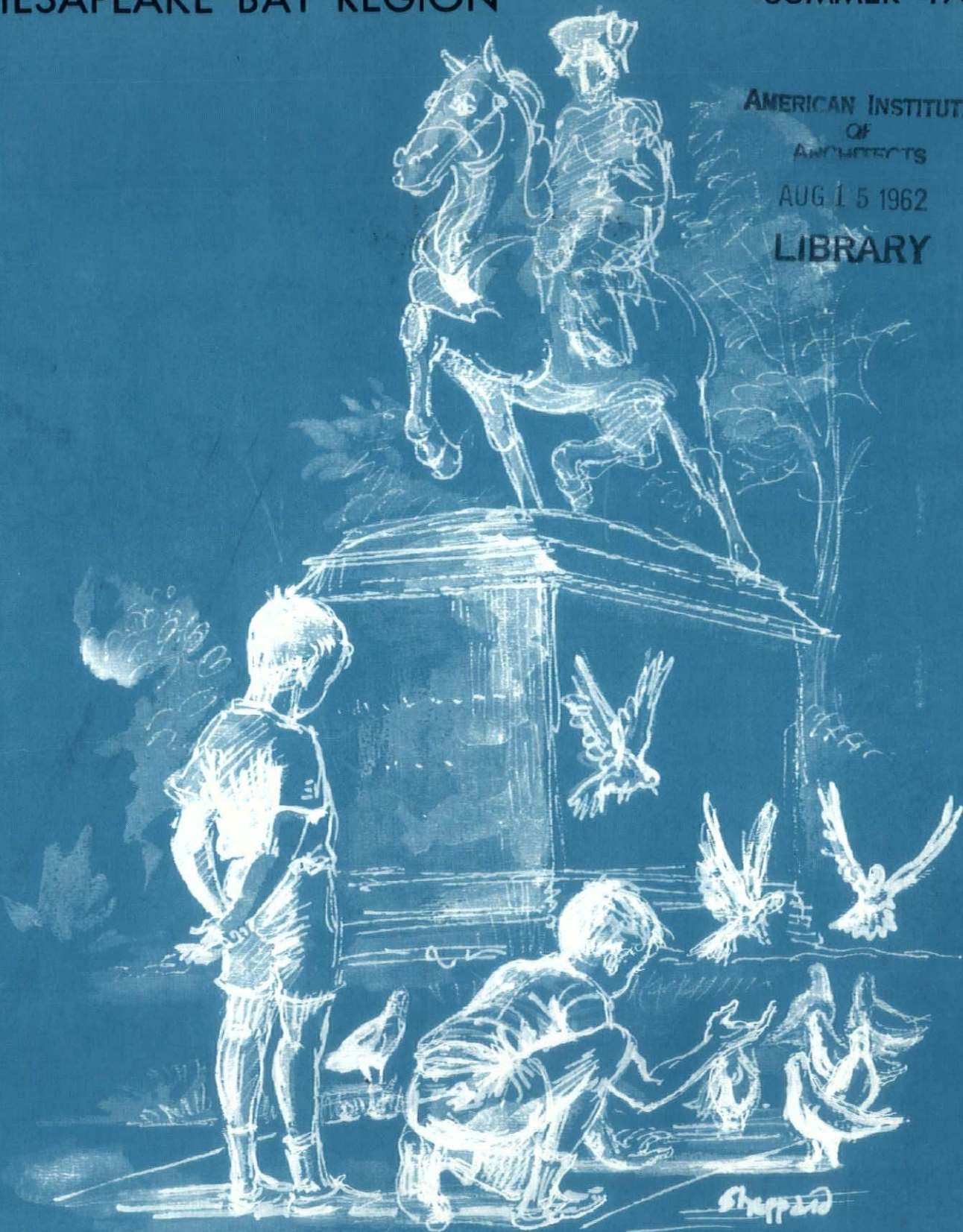


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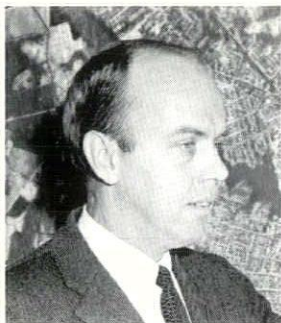
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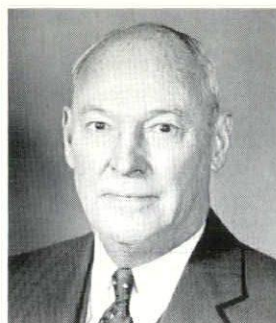


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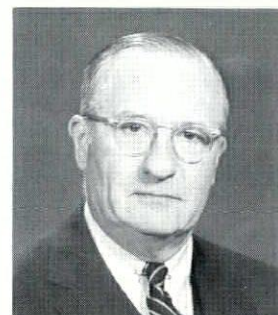
JACK L. CARR, planning director for the City of Annapolis, is a native of Philadelphia. He holds a bachelor of arts degree from St. John's College, Annapolis, and a master's degree in city planning from the University of Pennsylvania's School of Fine Arts. He has served as a Research Fellow, Institute of Urban Studies, University of Pennsylvania; a planning trainee, Philadelphia City Planning Commission; a program planner, Redevelopment Authority of the City of Philadelphia; and senior planner, staff of Charleston County, S.C. He became planning director of Annapolis in 1961. Mr. Carr is a veteran of World War II and has worked for private industry as well as in positions of public service.

JOHN P. HEWITT, director of parks, Maryland-National Capital Park and Planning Commission, is author of the significant Option-Agreement plan for purchasing land for future park use. This plan provides for the purchase of 200 or more acres at a set price per acre. Each year for 10 years, the Commission takes title to a pre-determined portion until the 10 years expire. Mr. Hewitt is president-elect of the Maryland Recreation and Parks Society. He has served on the Education Committee of the American Institute of Park Executives, and he also was chairman of that group's Legislative Committee. He is currently negotiating for the purchase of 4000 acres of park land in Maryland adjacent to D.C.



HOOPER STEELE MILES was appointed in 1961 to the chairmanship of the newly formed Baltimore Metropolitan Area Study Commission by Governor Tawes. The 17-member Commission has the responsibility of studying the increasing need for a regional governmental organization and structure for the Baltimore Metropolitan Area, and its recommendations could have a far-reaching effect upon regional planning and design. Mr. Miles is chairman of the board and chief executive officer of the Maryland National Bank, a trustee and treasurer of Johns Hopkins Hospital, a member of the board of The Sheppard and Enoch Pratt Hospital, and is the author of a study of the Maryland Executive Budget System.

JOHN W. AVIRETT, 2nd, is the newly elected president of the board of trustees of the Baltimore Museum of Art. Vice president of the board since January, he succeeds Robert G. Merrick. Mr. Avirett's civic activities include positions as a member of the board of directors of the Baltimore Association of Commerce, a member of the board of directors of the National Society for the Prevention of Blindness, and a member of the board of the Maryland Society for Medical Research. A native of Cumberland, Mr. Avirett is a graduate of the University of Virginia and Harvard Law School. Having engaged in the practice of law since 1927, he is a partner of the Baltimore law firm of Piper & Marbury.



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

THE ARCHITECT'S REPORT, the official publication of the Baltimore Chapter of the American Institute of Architects, Inc. is published quarterly. **BUSINESS OFFICE:** 1025 St. Paul St., Baltimore 2. Entered as 3rd Class matter August 1958 at the Post Office at Baltimore, Md. **SUBSCRIPTION RATE:** \$3.00 per year. **SINGLE COPY PRICE:** \$1.00

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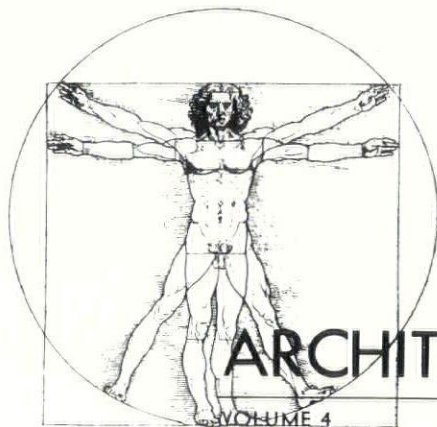
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ARCHITECTS' REPORT

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Our cover drawing of a Mt. Vernon place scene was executed for ARCHITECTS' REPORT by Joseph Sheppard, Baltimore fine artist and disciple of the late Jacques Maroger. Mr. Sheppard's awards include a 4-year scholarship to the Maryland Institute of Art; the Emily Lowe Prize, 43rd Annual Allied Artist Exhibition, National Academy, New York, 1956; a Guggenheim Fellowship, 1957-58. His works are in galleries, museums and private collections throughout America.



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BALTIMORE IS AN UGLY CITY

Yes it is. And this is nothing to ignore or acquiesce to just because most American cities are equally ugly.

If you don't believe it, bring to mind Paris, Rome, Geneva, Stockholm and other cities we all hope to see before we die. These are places whose man-made wonders millions of Americans spend billions of dollars annually to see. Then look at our city. Its highways approach through rows of junkyards, vacant lots, billboards. Its inner harbor, potentially its greatest asset is almost derelict. Look at its principal streets: Calvert, St. Paul, Charles, Baltimore and Howard. They are drab, disorganized and cheap to a degree that is "honky tonk." No wonder thousands of housewives and children no longer come downtown if they can avoid it.

Baltimore has been described as a "non-tourist" city. Its image in the national eye is not good. The Baltimore community, particularly the business and industrial interests and public officials, must develop active pride in their city; pride enough to exploit its natural assets and to make it so attractive that it will actually *attract* shoppers, workers and tourists who will give it new life. Charles Center, with all its glitter, is only a small beginning—a mere 22 acres out of 58,835! It is essential that we fan the impetus provided by this imaginative project.

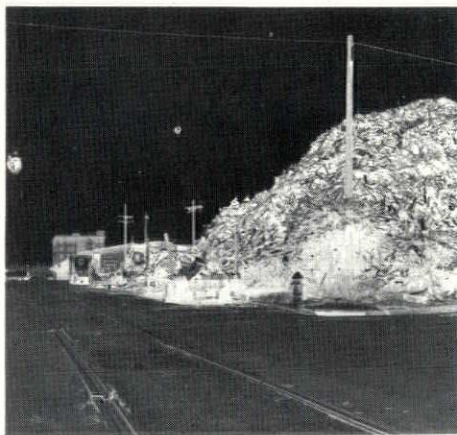
It's a big job. The tax structure, zoning, planning and architecture must all be examined and improved. It's a big job and we must start it now. To survive, Baltimore must cease being the sweat shop of suburbia and become a pleasant place in which to work, play and live.

Already taking an active part in the revitalization of Baltimore, the Baltimore Chapter, AIA, presently has:

- 1) a committee working with the major and city solicitor to create a Civic Design Commission;
- 2) a committee working with the Committee for Downtown to establish design standards for the modernization of existing buildings surrounding the Charles Center area;
- 3) and the Chapter is actively backing the Greater Baltimore Committee in its efforts to establish the Jones Falls Valley Park.

In our next issue, we will report upon the progress of Downtown Baltimore reconstruction with emphasis upon Charles Center, Baltimore's major effort toward revitalization and one of the most conspicuous such projects in the nation.

Inner Harbor, potentially greatest asset, almost derelict.



THE COAST OF BALTIMORE

CARL FEISS, FAIA

Mr. Feiss, a consultant in planning and urban renewal, is a member of the policy committee of the National Association of Housing and Redevelopment Officials, and a member of the board of Trustees of the National Trust for Historic Preservation. He is a Fellow of the American Institute of Architects and a member of the Washington-Metropolitan Chapter.

It is presumptuous of a stranger from south of the Maryland border to suggest to already alert Baltimoreans new fields—or better, new waters—to conquer. Baltimore is doing so many exciting things in its present state of revival that adding one more job to many still incomplete may appear to be too much. Charles Center, the Baltimore County Beltway, expansion plans of the several great educational and medical institutions, widespread urban renewal projects, inner loops, historic conservation, and a host of other programs, battlegrounds as several may be, all testify to new exciting endeavors and attitudes.

It is difficult for an outsider to add up all your work programs and projects changing daily. I have seen no great citywide improvement design and models such as have been kept current for Philadelphia in its wonderful Commercial Museum planning display. If such exists, I apologize for my ignorance. In any case, I am assuming that all these exciting projects do dovetail and are mutually supporting. Therefore, I add another.

On the western shores of the Chesapeake from the mouth of the Susquehanna at Havre de Grace south to Bay Bridge at Sandy Point are many bays, rivers, tidal estuaries, islands, swamps, and shores all of which form the next great design challenge to Baltimore and its metropolitan area. No overall plan for the Chesapeake exists; no thinking about it on the scale of the TVA or the upper Delaware. No city on the Chesapeake north of Hampton Roads is more important to the Bay or more influenced by it. And as Baltimore's popula-

tion explodes and new residential and industrial expansion occur, the great Bay and all its parts becomes either a slattern and a slough of sewerage or an exciting and wonderful part of Baltimore's design.

Today and hopefully always, there are priceless industries like Sparrow's Point that are vital users of the Patapsco. The great ocean ships and tankers bustle in and out of piers that belong and should always be part of a living harbor and a great seaport. There is new life along the River and the Bay and in their deeply indented bays and broad reaches. This is the life of the water-borne people of the city in their myriad little boats of all kinds, enjoying the freedom, color and fun of water.

If you have ever seen the Alster at Hamburg, Lake Mälaren, the harbor at Stockholm, or the waterfront at Geneva, you may have some idea of what I have in mind. Add to this Chicago's superb use of Lake Michigan, the lake parks of Minneapolis, portions of East River Drive and West Side Highway in New York, Philadelphia's Schuylkill and its new marina getting underway at the foot of downtown on the Delaware, and you will get some further idea of what I have in mind.

Several Baltimore metropolitan area parks are along stream beds and some nearly reach the waters of the Bay. But in and around Baltimore unless you drive along a little patch of highway at the south end of Calvert, or go out to Fort McHenry, you hardly know the city is on the water. I do not know what can be done but I would suggest a real study of the waterfront resources of the city and county. Bear in mind that when the population of the area zooms to fabulous figures by the year 2000, just 38 years away, people are going to look at a waterfront no better than at Hoboken, or Buffalo, or today's Baltimore, and wonder where every-



body was during this, our generation.

Of course, Baltimore has no Grande Comiche, no Amalfi Drive. It does not have the spectacular beauty of the Potomac Gorge (now threatened by high-rise blight) recently opened to fine new boulevard access. But the rivers, bays, and broad waters of the Chesapeake, covered with boats and providing infinite views of water and sky, are elements of urban design you have not yet put to use.

It is always hard to think of a city as being beyond its historic political boundaries. Your city will be all of Baltimore County and it, in turn, part of the long sequence of urbanity (a new word for it) from central Virginia to central Maine. Therefore, your urban design must include not just the variable shores of the Patapsco but all the serrated edges of Baltimore, Anne Arundel, and Harford Counties. They are not too long or far away any more than are the opposite shores of the Bay and the long, low reaches of the Chester and the Sassafras.

Urban design in the modern world is a big thing made up of many small and diverse components. Right now there are many esoteric lingos of urban design. There are, however, too few designs. A design is more revealing than any words used to describe it. If I were an active member of the Baltimore Chapter, I would get in my boat this summer, let out the fishing lines, and sail the Baltimore coast. This is always an adventure from a boat. It is not yet an adventure from the land.

A design for the Baltimore coast would probably take the Chapter three years to complete. It will include studies of all water and land uses to remain intact; to preserve in perpetuity. It will study areas where expansion of business and industry must remain possible. It will study how these old and new areas can be made more attractive and exciting as

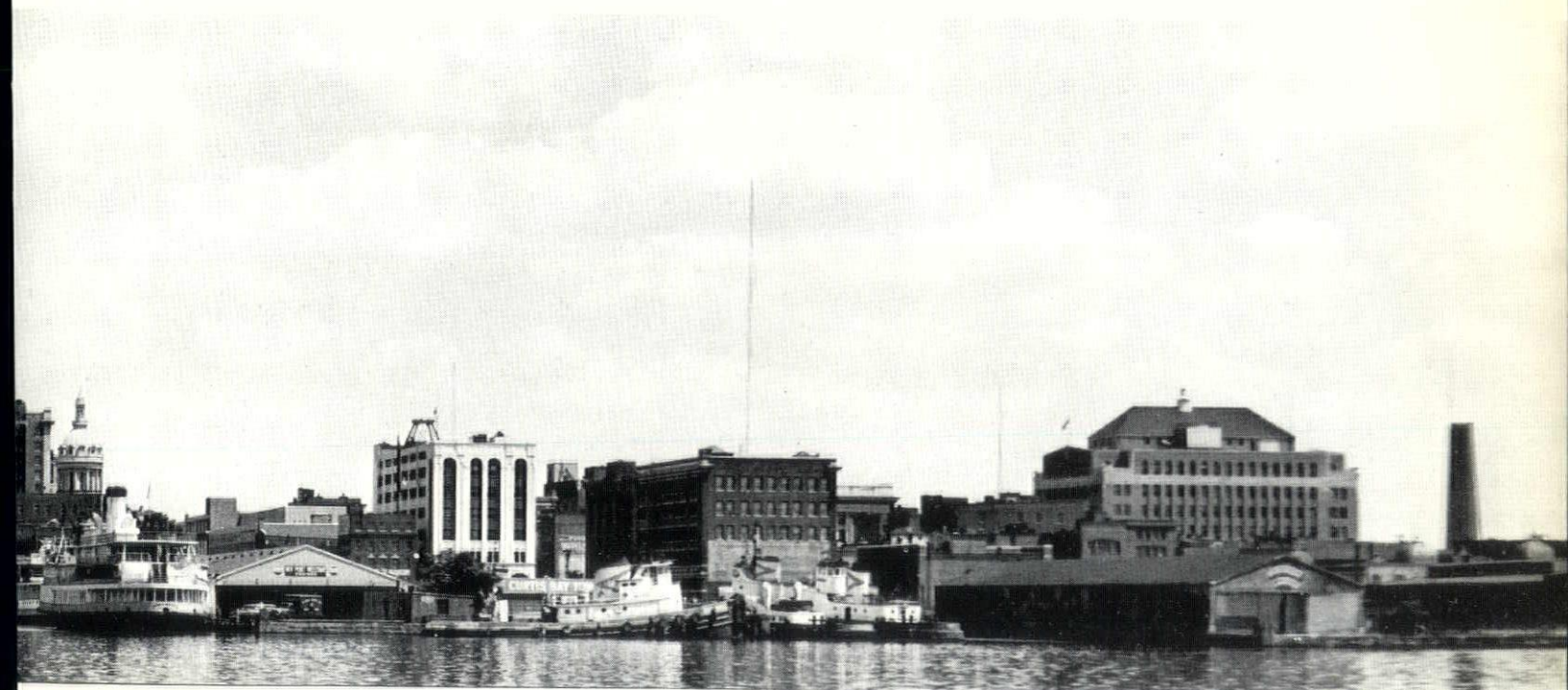
well as more utilitarian. It will get business and industry excited in the prospects not only for their own futures but for the future name of the area.

You will find ways to make the Baltimore coast more accessible from the land. New waterfront drives will be located, marinas, parks and open spaces, swimming holes in waters no longer polluted as you push for a clean-up of the whole Bay area. Ultimately, all Chesapeake Bay architects will propose a Chesapeake Bay Area Plan every bit as existing as the one developed by San Francisco Bay area architects.

When you have your design ideas on the drawing boards, in models, air view montages, and are talking about them on TV and with Baltimore City and County planners, you will be exploring with legislators and government officials how to bring it all about. Architects and planners will be exciting news. A local Daniel Burnham will come along, or dozens of him, and you will build your waterfronts to reflect the city that rises above them, a city of which your children will be very proud.

Is there any reason to question my assumption that *you* will design the Baltimore Coast? Your water designs as part of your urban designs are far behind so many cities all over the world that somebody has to do it. Who better? And maybe you will let me look over your shoulders someday as the designs develop.

There are no set criteria for fine urban design and there never will be. The best tools of urban design are imagination and the ability to see through today's murk into tomorrow's brilliance. There are enough examples of imaginative and farseeing urban water designs in other places to provide a starting vocabulary. The language of your design will be yours and the story will be the Baltimore Coast.





Spring at Perkins Square



Old St. Paul's Churchyard



Water tank in Brooklyn

the unseen face of the city

MARTIN FUNNELL

Mr. Funnell is a practicing landscape architect in Baltimore. Trained at Cornell and Harvard, he was associated with the New York City Department of Parks and the firm of Skidmore, Owings & Merrill before he opened his office here in 1950.

A few weeks ago, a friend and I stopped by to rest and talk in the miniscule churchyard of Old Saint Paul's on Baltimore's Charles Street. (I must confess this was my first visit.) Only three or four paces inside the gate sufficed to set apart, almost unnoticed, the roar of busses, the construction noises of Charles Center and the noxious gas fumes that are so rapidly becoming our national heritage. What a refreshing pause in so small a place, so simple, so easily duplicated almost anywhere with a minimum of expense.

Are churches alone willing to accept the responsibility for and the maintenance of such pocket-sized retreats? How little it really takes to mean so very much!

In the wake of this refreshing pause came thoughts of the myriad of small and large local and purely incidental glimpses of beauty, of interest—or of disgust—seen but not noticed in our daily passages through the city. Each is a mosaic chip of our own total impression.

Among these: the English elm at Charles and Mulberry in the Cathedral corner to be seen for a "country mile" from West Franklin Street; the late Mrs. George Stewart Brown's small house on Park Avenue; the disreputable yet classic pavilion over the spring at Perkins Square; the wisteria on East Eager Street in mid-April and the wild orange behind the monument at Guilford and the Fallsway a few days later; the sea of pavement at Sam Smith Park with only a token gesture of greenery; the water tank in Brooklyn, circa the Roaring Twenties, I should imagine, of Romanesque inspiration and really quite good, but surrounded by a sea of weeds . . .

Many signs of encouragement are found—the *space* at the State Office Building complex; Charles Center and

Sutton Place, soon to be; the Internal Revenue Building; John Street Park; the new Howard Street ornamentation; the downtown street improvements of Sasaki; Harlem Park just beginning to take form; the stepped-up street plantings. All to the good, but all of *major* consequence and scope as compared to the *minor* landscaping achievements I consider equally essential.

Unfortunately, there are as many or more signs of discouragement: the cutting down of street trees without new replacements; the cemented-in front yards (Calvert Street, 900 and 1000 blocks); new facades on old buildings with almost no consideration of the amenities.

A tree planted here; a small green space in a building set-back—forgetting "revenue space" for once; a bit of grass to be watered and cut, or a cool swatch of ground cover; a bench in the noon-day shade. How little thought—how little effort—how little cost for so great a cumulative gain.

The thought for this quarter, or for that matter, the next quarter century: how to implement these incidentals?

Those of us who should and do know the value of the aggregate can not, do not or will not see the minutiae. Possibly the stimulus of open discussion would help. A mental note, written later, of some particular caught in passing, can be collected and compiled by a public or quasi-public repository for future group consideration and action. A concentrated effort is called for to convince property owners and management agencies, builders and building alteration specialists, realtors and others, of the wisdom and real value of these amenities. A build-up and generation of public interest by newspapers, radio and television is worth second, even third thoughts.

The obvious question: Why bother? The not so obvious answer: A better introduction to the exciting new "downtown," a better place in which to live, and a *better place for people*.

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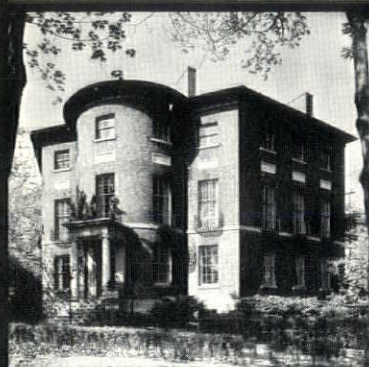
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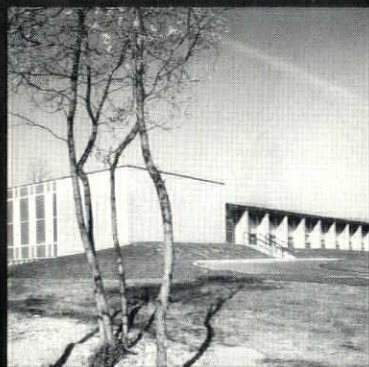
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JOHN RUSKIN once said:

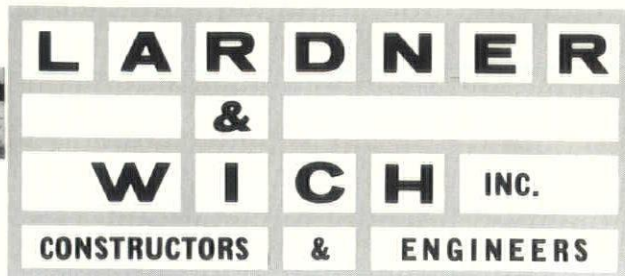
It's unwise to pay too much but it is unwise to pay too little.

When you pay too much you lose a little money, that's all.

When you pay too little, you sometimes lose everything, because the thing you bought is incapable of doing the thing you bought it to do.

The common law of business balance prohibits paying little and getting a lot it can't be done.

If you deal with the lowest bidder, it's well to add something for the risk you run. And if you do that, you will have enough to pay for something better.



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THE HUMANISM

WILLIAM H. POTTS, JR.

Mr. Potts is Director of Planning for the Greater Baltimore Committee. He holds a bachelor's degree in architecture from the University of Florida, and a master's degree in landscape architecture from the University of Florida, and a master's degree in landscape architecture from Harvard. In 1957, he was awarded the Charles Eliot Travelling Fellowship for study in Europe.

Man has traditionally exerted his greatest intellectual and physical efforts at the centers of urbanized areas. The great buildings and spaces were there—the temple, the granary, the palace and its park. Early man had no trouble with scale for since he had only his hands and body to work with, he automatically related everything he built to himself.

Technology has freed modern man from this automatic self-relationship of his structures; indeed, he often has no contact whatever with some of his building materials. Though this may be a cause for some of our loss of scale and “monstrous” buildings, it in no way diminishes the human desire to be “at home in the world.”

Centers of urbanized areas—Downtowns—have slept a little during the past half century, but this should not detract from their importance. Baltimore, as is true of many large cities, is awakening to the tremendous potential and bright new future that is hers for the effort.

Success will not come if rebuilding is based on utility and economics alone; man demands more. Downtown must rebuild with equal emphasis on the age old determinants of good architecture: Commodity (physical utility), Firmness (economic, political and social soundness) and Delight (desire for beauty).

There are many examples in Baltimore's past of the satisfaction of these requirements on an area—rather than an individual building—basis. Mt. Vernon Square comes first to mind: its handsome architecture, well scaled to make man feel comfortable and at ease, its variety of uses and its beautifully landscaped open areas make it a prime example.

If Commodity and Firmness are held in check, and if Delight is given an even break, Charles Center will be a close contender as Baltimore's, if not the country's, prime example of superb city environment. Much of the future success or failure of Downtown depends on the lead of Charles Center. Its influence will be wide and long, perhaps 100 years or more. Sacrifices of quality for the benefit of speed will be recorded as dire misfortune in Baltimore's history. Individual developers should not be allowed to disregard the responsibility that their individual design bears to the overall civic design of the area.

Human scale was one of the most important considerations of the original conception of Charles Center. A diversity of activities, a separation of pedestrian and vehicular traffic, the three public parks and three smaller private ones, the second level walkways and the low building structures upon which the towers rest were all dominant elements which permit man easy comprehension of his surroundings and a feeling of importance.

Man will find himself among objects easily transcribed into his own terms of scale in Charles Center: trees, benches, fountains, sculpture. He will feel comfortable and will not be overpowered by the tall towers nearby. As a chilling comparison, think for a moment that you are walking down Wall Street in New York. The towers rise right out of the sidewalk without a break between them. There is no attempt to graduate the scale from man up to the overpowering size of the skyscrapers with trees, benches or open space. Thus man feels insignificant and overpowered.

Space is the all important element with which the designer has to work. His allocation, definition and manipulation of space gives form to our buildings and our cities. In the case of Lower Manhattan, the space was almost completely filled up with skyscrapers, leaving open only the

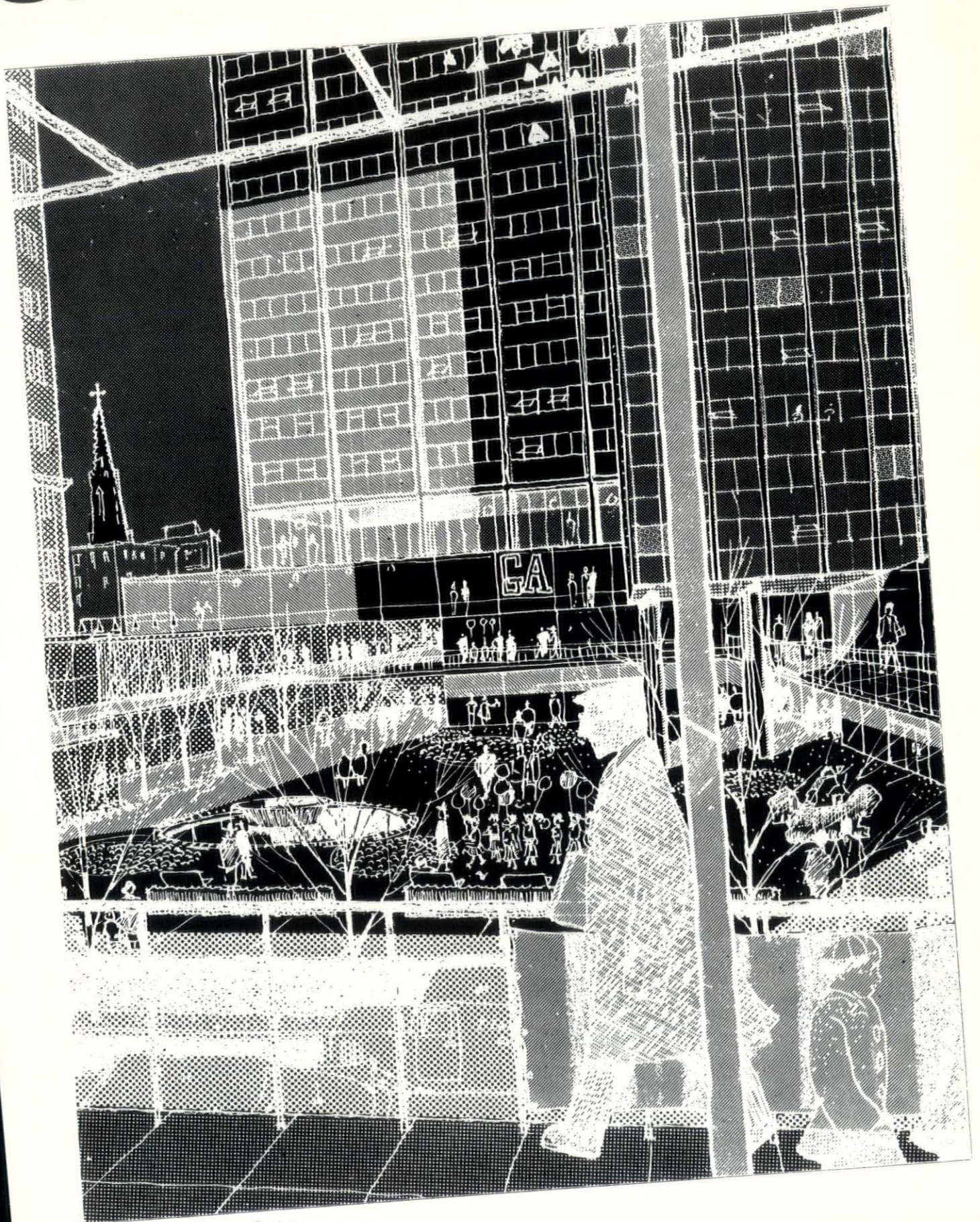


War Memorial Plaza: nicely scaled to man



Tree, handrail, canopy help man relate to building

OF DOWNTOWN



Open space at Charles Center

miserably narrow strip that was required for street traffic. The Fifth Avenue scene today tells a new story. Designers have convinced their clients that a little open space is beneficial not only to the total street by introducing variety, but also to the prestige and prominence of the individual structure.

Baltimore is endowed with many natural and man-made potentials that could easily put her Downtown in the national limelight. The topographic variety offers various prominent sites and views. Downtown beauty is particularly enhanced by good views, and Baltimore has a wide variety. They range from the closed street views such as the Customs House on Lombard Street or the Court House on St. Paul to the long views with superb termini such as the vista south on Calvert from Fayette across the harbor to Federal Hill and to the handsome church spire beyond.

Preston Gardens is the largest of a system of rather small open spaces that will eventually form a dominant element in the humanizing of Downtown. It is a particular joy to workers in tall office buildings at its edges and to motorists who daily burst into its openness at Centre Street.

Downtown Baltimore is special and always will be. It is the governmental, financial and cultural center of the region as well as an internationally important port and industrial center. A certain formality and dignity should therefore be

a part of its future character as it has been in the past. And the scale is civic—not residential.

Man can be made to feel at home in Downtown Baltimore when he is made the center of criteria for the sensitive development of her vast potentials in her squares, her streets, her views, her harbor, her diversity of activity and her architecture. An inspired Civic Design Commission could stimulate and encourage the rebuilding of Downtown toward a humanized environment—a place with attraction stemming from its ability to please man. And when man can be made to feel at home, there will be no danger of another exodus.

Preston Gardens offer man a breathing space



MAN AND ENVIRONMENT

The large modern metropolis may be thirty miles in diameter. Much, if not all, of the land which it covers is sterilized. The micro-organisms in the soil no longer exist; the original animal inhabitants have largely been banished. Only a few members of the plant kingdom represent the original members of the initial ecology. The rivers are foul; the atmosphere is polluted; the original configuration of the land is only rarely in evidence . . .

In its effect upon the atmosphere, soil as a living process, the water cycle, climate and micro-climate, the modern city represents a transformation of the original physical environment certainly greater over the area of the city than the changes achieved by earlier men through fire, animal husbandry, deforestation and extensive agriculture.

Indeed, one can certainly say that the city is at least an ecological regression, although as a human institution it may represent a triumph. One might ask of the modern city that it be humane; that is, capable of supporting human organisms. This might well be a minimum requirement. In order for this term to be fully appropriate; that is, that the city be compassionate and elevating, it should not only be able to support physiological man, but also should give meaning and expression to man as an individual and as a member of urban society.

The modern city wears the badges which distinguish it as a product of the 19th and 20th Centuries. Polluted rivers, polluted atmosphere, squalid industry, vulgarity of commerce, diners, hot-dog stands, second-hand car lots, gas stations, sagging wire and billboards, the whole anarchy united by ugliness—at best neutral at worst offensive and insalubrious. The products of a century's concern for social justice with unequaled wealth and technology is the least humane physical environment known to history. In the city man assaults man with the ugliness and insalubrity. In the countryside man outrages nature. It is a problem of major importance to understand why the 19th and 20th centuries have failed in the creation of a physical environment; why the physical environment has not been, and is not now, considered as a significant aspect of wealth and social justice. What values exist which in wealth cause Western society to produce such a squalid physical environment as its normal product?

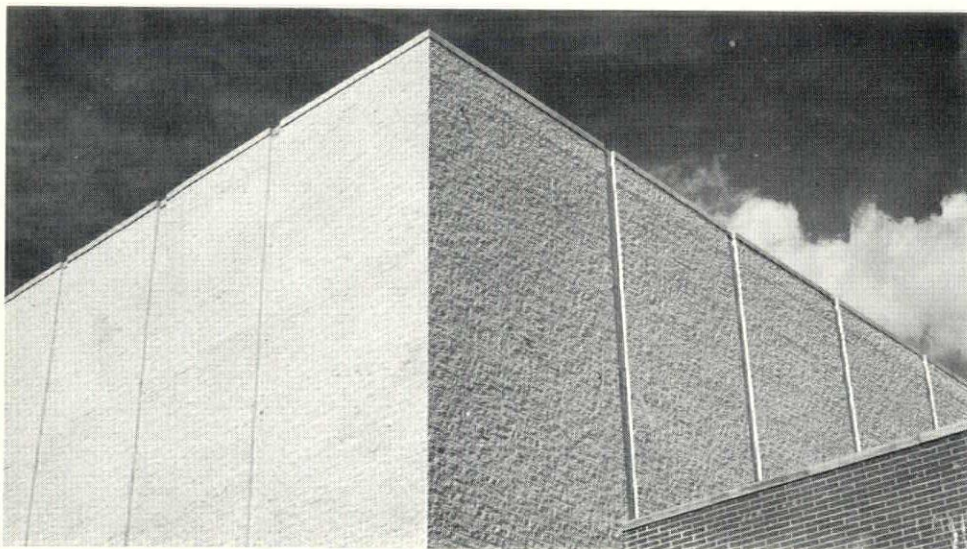
—IAN L. MCHARG

(Excerpted from an address Mr. McHarg made to the Baltimore Chapter recently. He is Chairman of the Department of Landscape Architecture, University of Pennsylvania, and former Planner with the Central Planning Agency, Scotland.)

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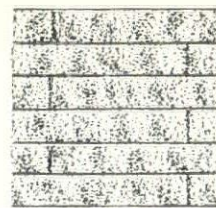
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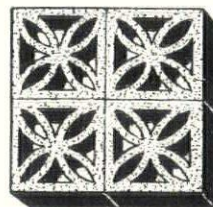
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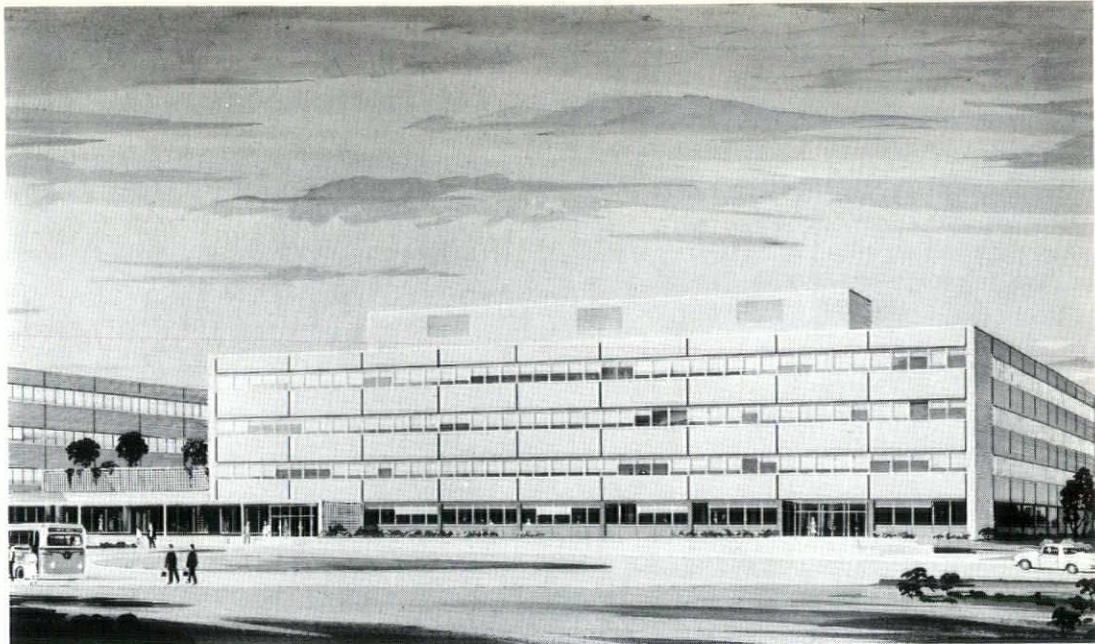
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Sculpture and Baltimore

EUGENE W. LEAKE, JR.

Mr. Leake has been president of the Maryland Institute since June, 1961. He has a master's degree in fine arts from the Yale School of Architecture, and as an accomplished painter, he has exhibited at the Metropolitan Museum of Art, the Brooklyn Museum, the Art Institute of Chicago and a number of galleries.

Cities in history sing with sculpture and one impression of Baltimore that distinguishes it from American cities of comparable size is its sculpture. Its architecture has been admirably reviewed in *The Architecture of Baltimore*

Confederate Soldiers & Sailors Monument, 1903.



(Johns Hopkins Press, 1953). But a study of sculpture in the city remains to be done. Early architects such as Maximilien Godefroy and Robert Mills were responsible for the city's self-assumed title, "The Monumental City." A review of recent architecture in Baltimore would not, I am afraid, reveal the same interest and use of sculpture as is evident from even a cursory glance through Wilbur Hunter's well-edited pictorial history of the architecture of Baltimore.

In this age of science we are experiencing a great American renaissance in the arts, but the Beaux Arts tradition of collaboration between the arts is apparently a thing of the past. I am inclined to place the major portion of blame on architects—the very group which has the best opportunity to promote the use of sculpture in our society. Many adherents of the international style have felt that their own designs were sufficient manipulations of space to satisfy all esthetic needs, but recent collaborations between sculptors and architects—such as Seymour Lipton's sculpture for Saarinen—point to the exciting potentialities of a closer liaison between the arts.

There has been talk of legislation to guarantee that a percentage of governmental building costs would or should be allocated for painting and sculpture. I would prefer to see it done on an individual basis, but I am beginning to lose faith in our ability to be persuasive enough or to believe in it strongly enough.

In urban renewal, the stark realities of traffic congestion, housing, air pollution and water are essential and critical considerations, but who is to say that a lack of esthetic considerations may not gnaw at the soft underbelly of the future with more ominous results?

Baltimore today is alternately depressing and charming. The mechanical monotony of row houses is mitigated by the unexpected charm of a Tyson Street's architectural irregularity. The gridiron rigidity of some areas is humanized by Roland Park's thoughtful planning. The humorous incongruity of a bronze Sidney Lanier lolling in the Charles Street sun is offset by the heroic mass of figures near the corner of Charles and University Place.

We need more playfulness in our aesthetic life—especially in the city. The deadly seriousness of monumental immortality could be so significantly lightened by a Calder whale or the classic calm of constructivist purity.

I would like to see space sculptured with light; fountains that may have no figures but are thought of in sculptural terms. I would like to see alleys lighted and made habitable for humans, not rats. I would like to see more trees, parks and greenbelts; more color. And I would like to see sculpture a fascinating part of all these revelations.

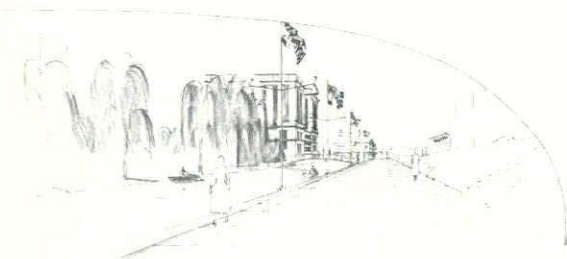
A PLAN FOR THE

E. HAMILTON NILES, JR., AIA

"Here is a civilized community which completely neglects the esthetic and business potential of an upper harbor which penetrates the heart of the town and for which other cities would give their eye teeth."—G. H. Pouder, The Baltimore Sun, May 27, 1962



The Plaza



The Canal

Mr. Niles is associated with the architectural firm of Wilson & Christie. He is a graduate of Harvard and has a Master of Fine Arts in Architecture degree from Princeton. We present his Baltimore inner harbor recommendations as an example of the value of independent study by an imaginative architect.

I was born near the water's edge, spent my summers at or near the water and derived a great deal of pleasure from it. It always hurt me to come back to the city after the summer: to a port where the pleasures of the water are completely absent.

Compare modern Baltimore with Porto Fino on the Mediterranean Sea. The inner harbor is the small harbor in the center of town. You can have romantic views from it, but when you look down to see from where the view was taken, you see that Baltimore's inner harbor is a collection of tug boats, warehouses and galvanized iron. So the person at the city's center—which is the water's edge—does not get this romantic view unless he can get out on a pier. And you look at the outer harbor, instead of seeing the trees, hills and open water of Porto Fino, unfortunately all you can see is Baltimore's shipping and railroad cars.

Baltimore is a great port among maritime cities and a great bottleneck—until recently—on the road between Washington and Philadelphia. There is now partially completed an expressway system which will largely eliminate through traffic in the city's center. This will ameliorate the condition of the flow of trucks around the inner harbor. So this is the green light for me to work out my project. I have an expressway bridge across the harbor, therefore shipping cannot come in.

The expressway is the frame, the starting point, the thing which encloses one end of the room. The city behind is the other. My idea was to draw a line visually and emotionally between the two areas and to create at the same time three versions of water and its possible uses. The outer harbor would remain untouched. There are 42 miles of waterfront, not counting the inner harbor, so we are not losing very much by eliminating shipping here.

Where the shipping was, create a basin for small boating. For a little historical reference, the ship *Constellation*—one of Baltimore's early prides—can be re-moored in the harbor to provide a beautiful backdrop for what happens there. And then last, and most important, I think, to rehabilitate a now-slum business area, I have created a water garden. This has a canal leading from the harbor directly to the plaza in front of the City Hall. Water is there further symbolized by a vertical jet. The water garden is all fresh

INNER HARBOR

water, not harbor water, and at a slightly higher level.

Starting from the plaza and going under the new bridge that would have to be created, we move down the canal into the water garden, and here for the first time we come to a nautical form, the form reminiscent of the mast with lights on spreaders.

Next we come to the crucial point: the joint between the new water—the water garden—and the basin. This is the promenade. It is next to the basin and has at its end the ship. The people who want to enjoy this can sit on the benches provided under the canopies. I thought we could use a nice ribbed structure with canvas in the summer and nothing in the winter, but municipal canvas is subject to vandalism, so therefore concrete would be more suitable and permanent. Here we have the possibility of renting a row boat and going off on the still water of the garden and experiencing the city quietly.

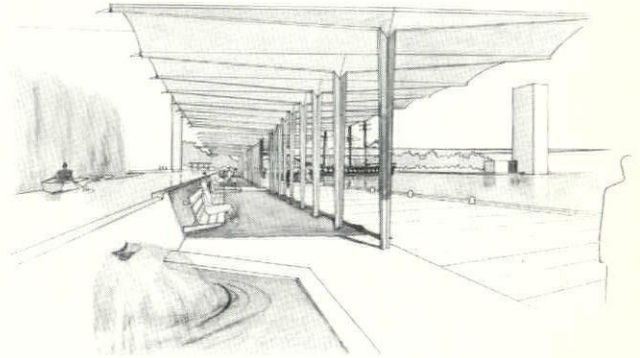
As we continue, we come to the amphitheatre on the steps of the arena building. This has as its immediate focus the ship, but the ultimate focus can be out to the harbor and the shipping beyond.

Now we see the restaurant and move down the line to it. For this structure I chose a form reminiscent perhaps of the resistive form of a lighthouse. I sloped the glass and made the ceiling dark so that light at the tables would not reflect on the glass and everyone would be able to see what was happening out on the water.

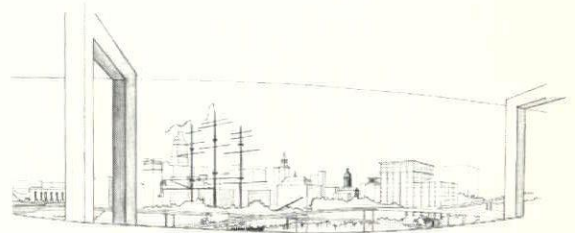
Behind, the marina begins where small boats can tie up, where there are boat houses and the sailing pavilion. Around that I have placed an amusement park and a swimming pool. At night this becomes a lighted place with activity reflected across the water. Finally, when we make our way past the sailing pavilion we come to another jet, another symbol of water.

From the top of Federal Hill you are able to look out over the whole composition. You see the line ascending all the way to the City Hall dome. The ferris wheel and the amusement park are in the foreground; the twinkle of lights along the promenade; the restaurant down below; the Port Authority tower standing as a sort of pivot point; and the expressway with its moving lights are spread out in front of you.

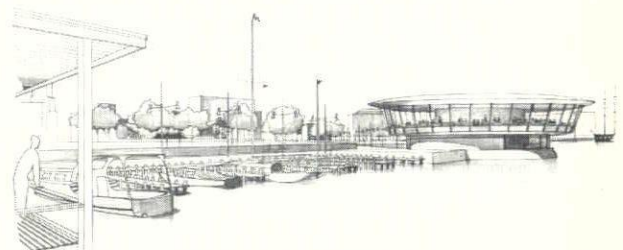
Through these contemplated changes, I have tried to return to the big metropolitan port the qualities you find in the small seaport which has kept its tradition; its air of being next to the water. I have tried to put the citizen back in the forefront and to give the water which exists near the City Hall back to the citizen for his enjoyment.



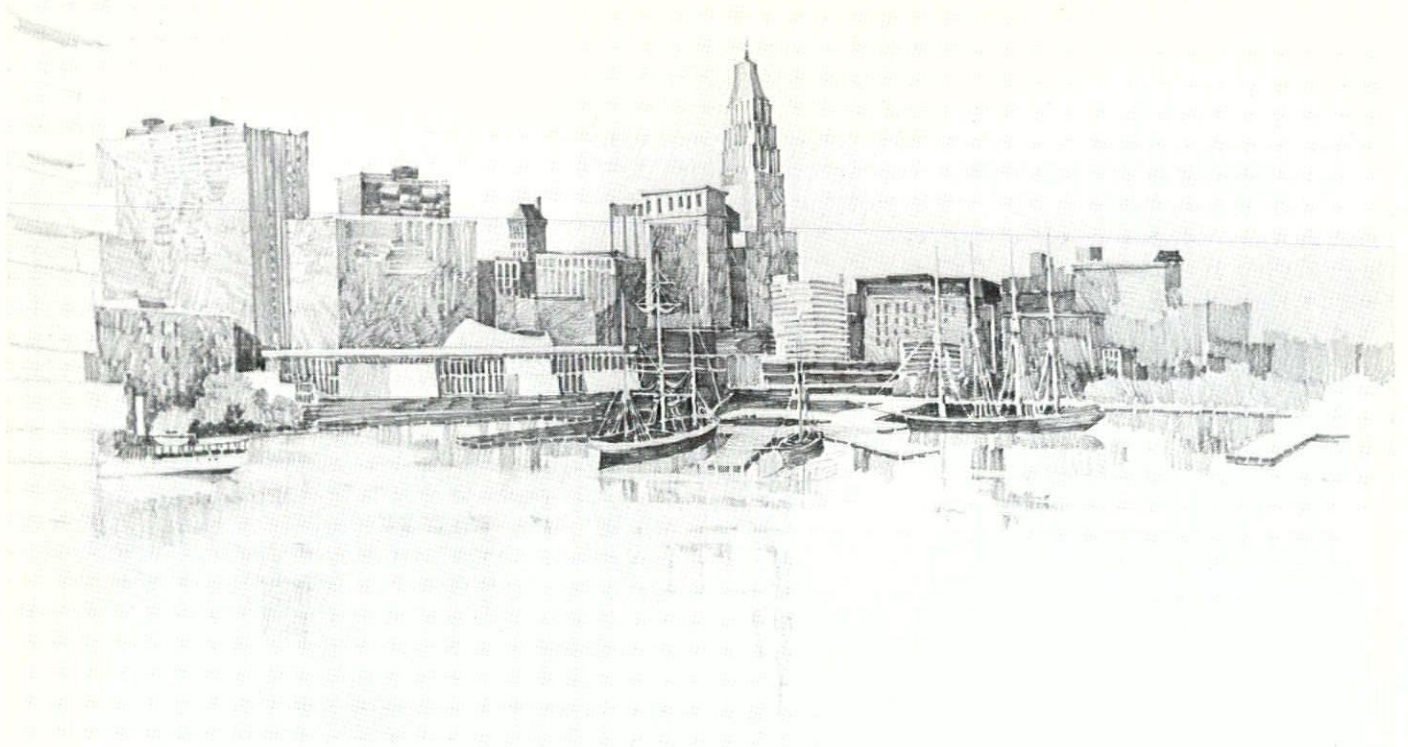
The Promenade



The Interchange



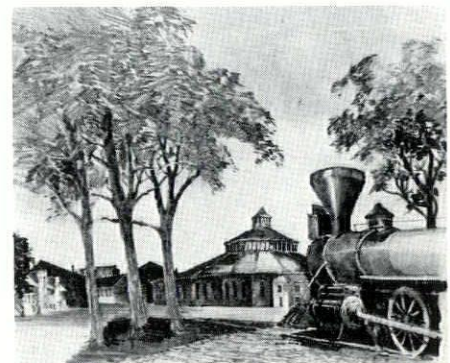
The Restaurant



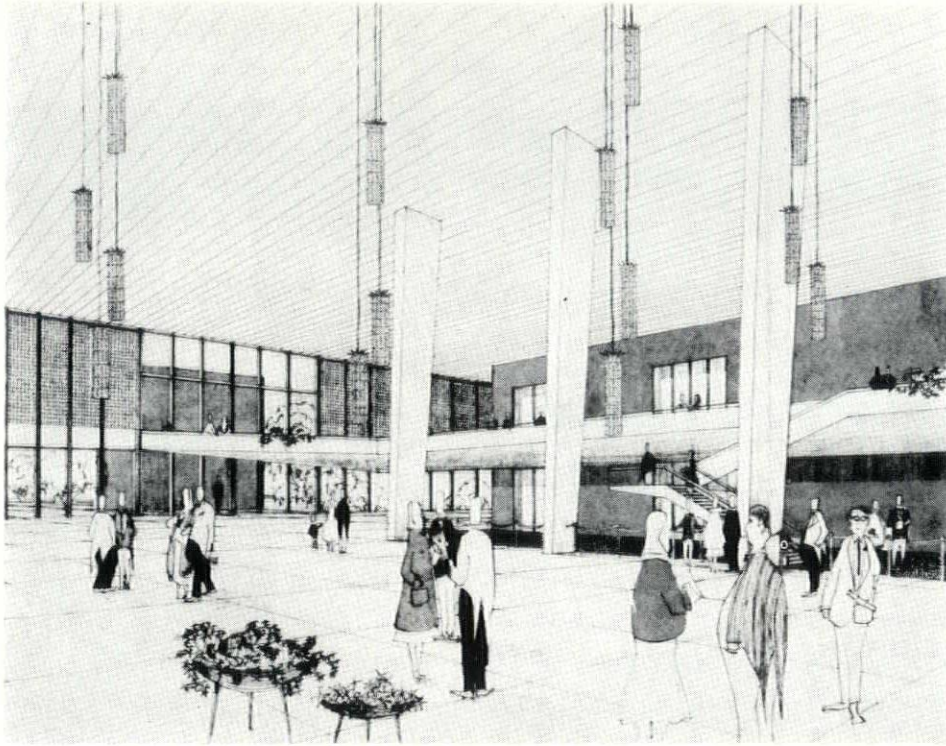
Waterfront Area

A PLAN FOR A TRANSPORTATION MUSEUM

Harry Hess, 3rd, currently on military leave from the firm of Dodson, Smeallie, Orrick and Associates, advances an interesting plan of his own for the transition of the Inner Harbor into a featured portion of a Baltimore Transportation Museum. His renewal plan begins at the mouth of Jones Falls and extends westward along Pratt and Lombard Streets to the existing B & O Museum at Pratt and Poppleton Streets. Mr. Hess recommends utilization of the B & O Museum as the railroad and street car portion of the new plan. A permanent berth for the *Constellation* would be built in the Inner Harbor at Pratt and Light Streets. Finger piers emanating from a circle would be added for other historically important ships on permanent display. On the present site of the produce market at Pratt and Light, Mr. Hess would erect an administration building with an auditorium. The old Hanover Market area would be rebuilt to house antique cars and horsedrawn vehicles. To integrate the various museum areas, an operating street car line would ply Pratt and Lombard Streets with picturesquely restored trolleys. A dream? Perhaps. But the present condition of these areas is approaching the status of a civic calamity. Mr. Hess's proposal offers Baltimore a restoration of national value.



A PLAN FOR A FINE ARTS CENTER

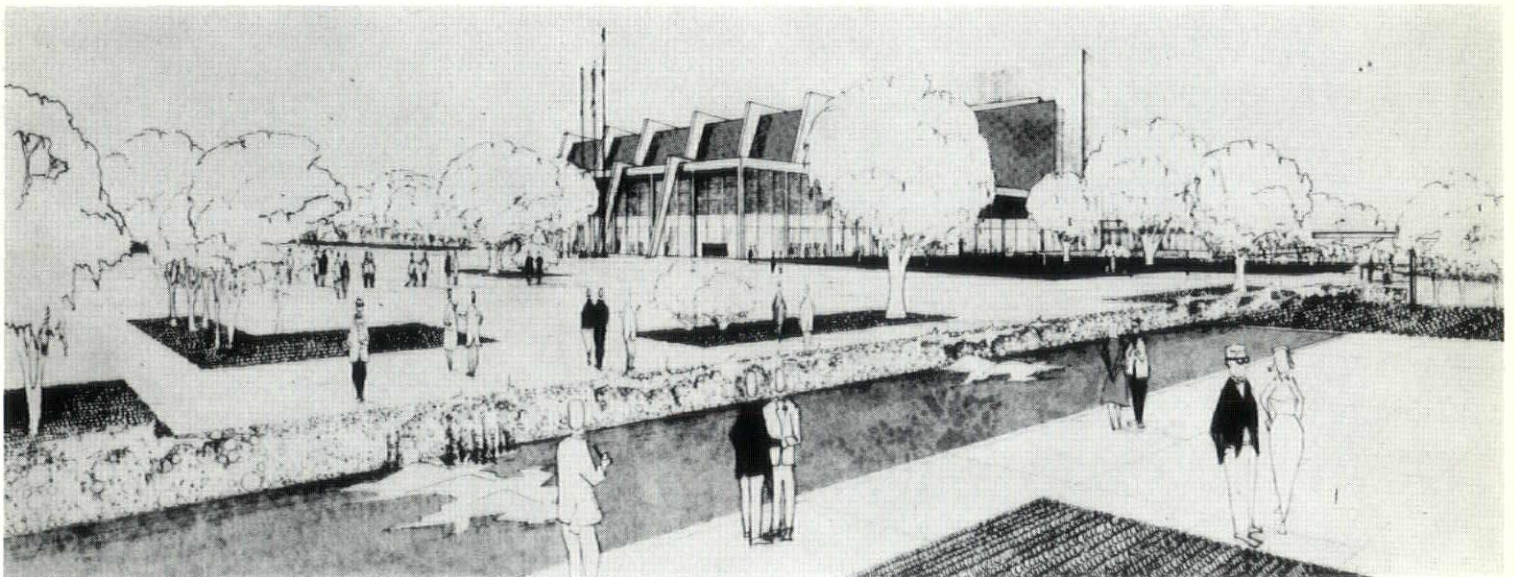


Auditorium, interior

Menasha J. Brodie, associated with the Baltimore Urban Renewal and Housing Agency, suggests for the city a Fine Arts Center. Shown here is the auditorium building with a seating capacity of 2,700, a tiled plaza and fully landscaped grounds providing a welcome open space in the confines of

the city.

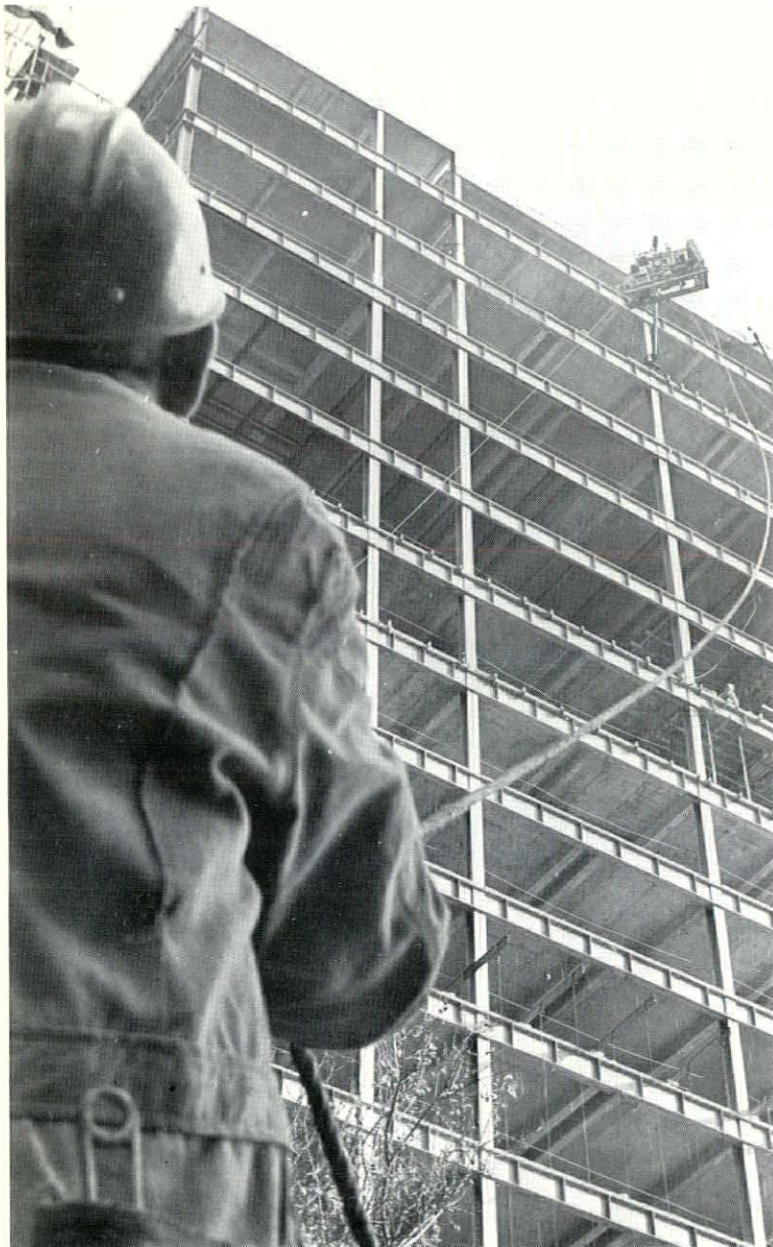
Although Mr. Brodie's proposed building would in some ways duplicate facilities already under construction, it is presented here as an interesting and imaginative example of local architectural planning and style.



Auditorium, exterior

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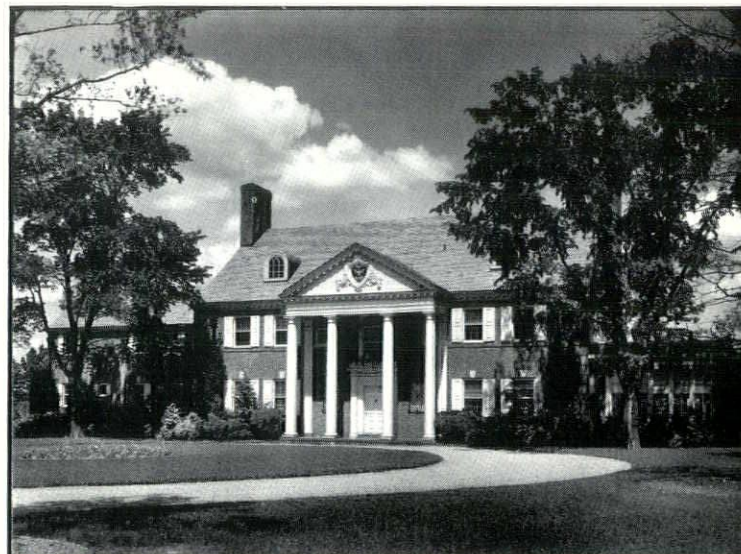
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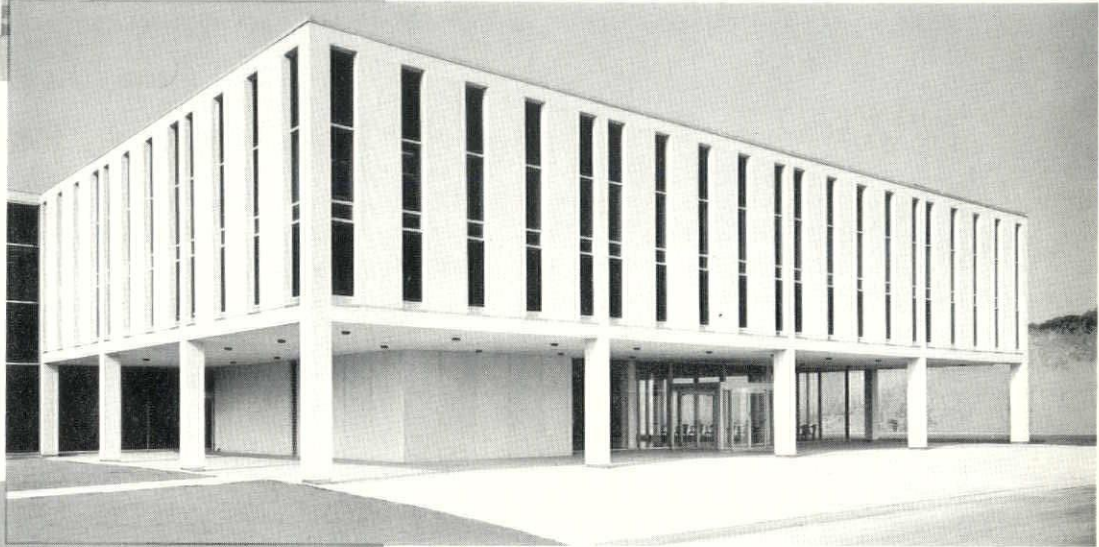
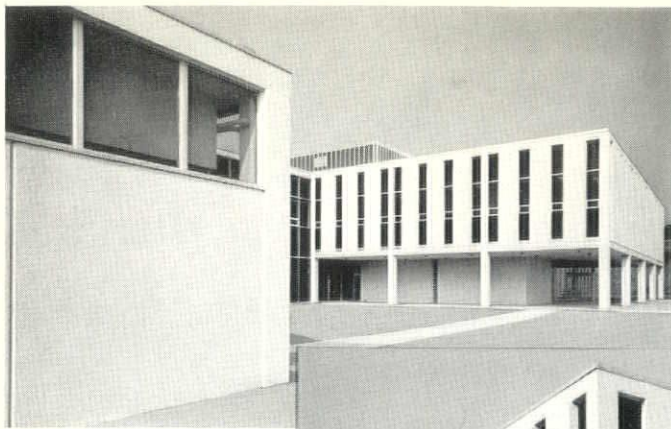


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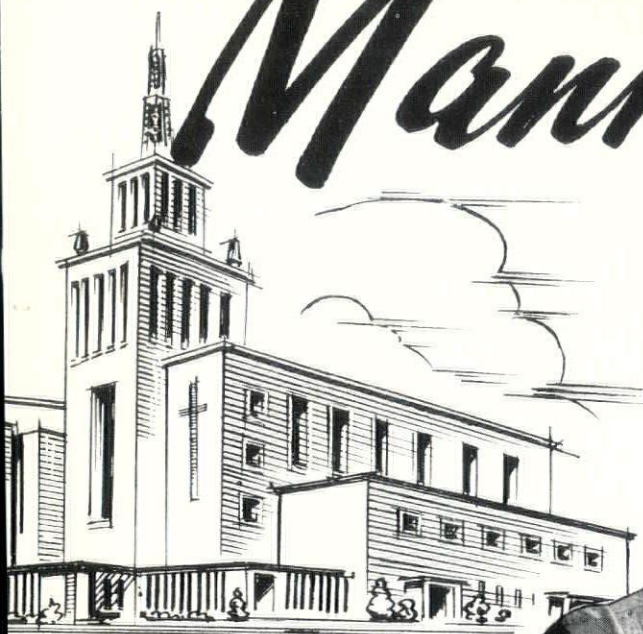
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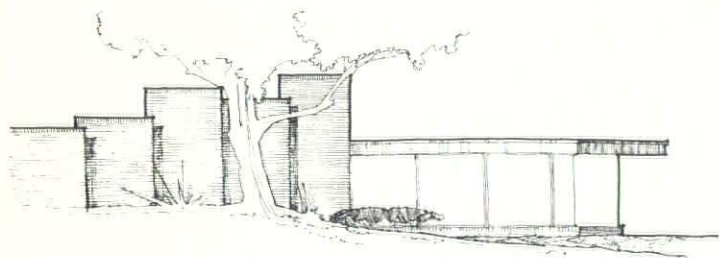
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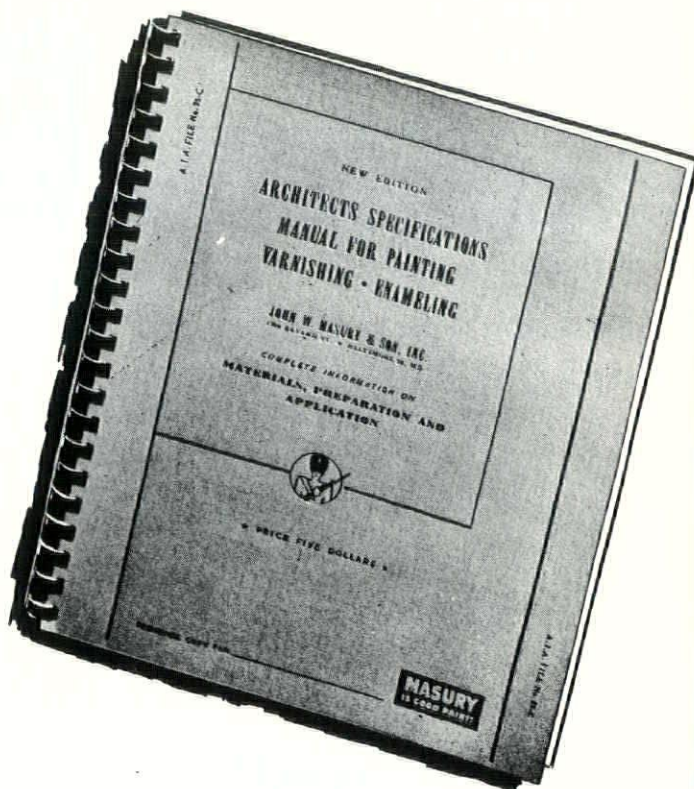
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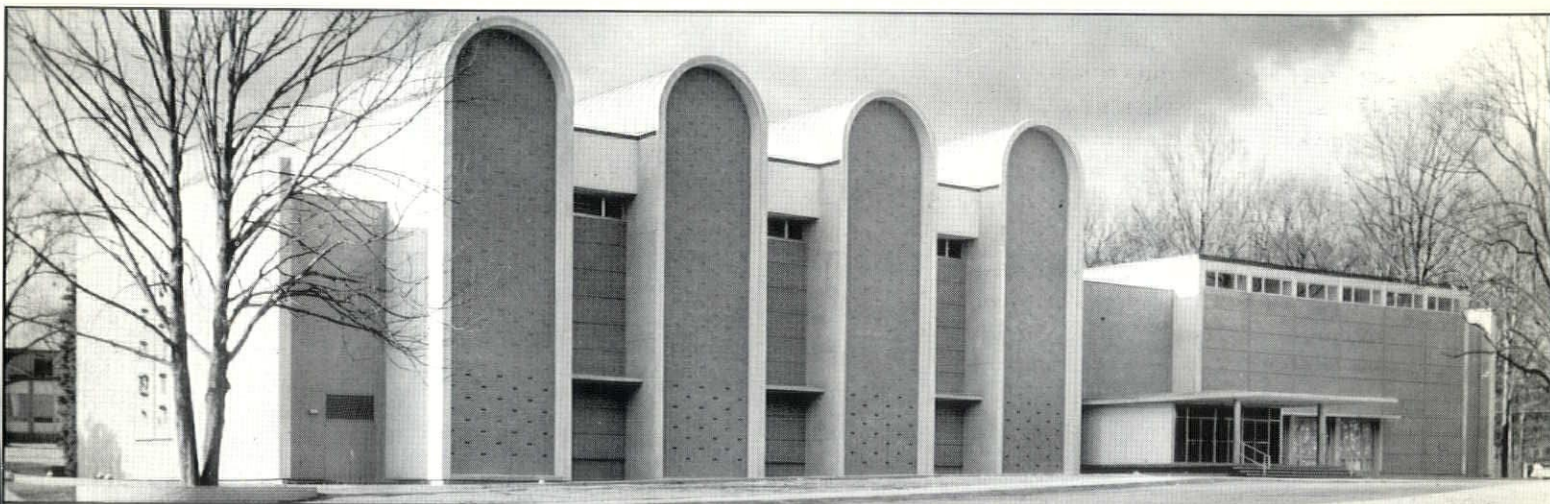
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Kirn Memorial Library, Norfolk, Va., has curtain wall of gray tinted windows. Architect: Lublin, McGaughy & Assoc., Norfolk.

Glass Creates A New Look In Architecture

Modern architecture is giving a new look to urban areas around the world. The curtain wall concept, with its emphasis on clean lines, lightness and functional simplicity for a building's exterior skin, is rapidly clearing the congested air of our city centers and making offices, shops, schools and factories more livable for their armies of occupants.

Glass is ideally suited as a material to work in this functional concept. In the creative hands of the architect it can be a dynamic element in a curtain wall, lending its versatile and gleaming beauty to the building's aesthetic aspect, and serving either alone or in concert with other materials to control the amount and quality of illumination admitted.

Among the primarily functional types of glass are those whose purpose is to guard against the introduction of solar heat energy, either by absorbing or reflecting it. The chemical properties of heat absorbing glass are such that it is transparent to one part of the solar spectrum, admitting between 50 and 60 percent of visible light, but opaque to the greater part of the heat-producing rays. Those it absorbs and transforms into convected heat which passes off into the surrounding atmosphere on either side of the wall.

A highly efficient use of heat-absorbing glass is in exterior sunshades. Here the tinted glass can pass off absorbed heat into the surrounding atmosphere while transmitting a cool daylight, minus its radiant heat, to the building's windows. And if the heat-absorbed glass is patterned, it can

also diffuse the sunlight, reducing glare.

For the purpose of reflecting solar heat in spandrel areas, the most efficient type of glass is a tempered structural glass called Huetex. Backed, as is most spandrel glass, with a layer of ceramic enamel, Huetex also has a second layer of metallic aluminum fused on, providing an effective reflector for solar radiation.

Tinted glass for glare reduction is coming into greater and greater use in curtain walls. A number of colors are available, but perhaps the best tint is neutral gray. This provides true-color vision while toning down the highlights of sunshine and its highly reflective surface gives the exterior of the building a partial mirror effect that adds to the privacy of exterior offices. Other popular colors are smoked topaz and amber, both readily available in plate glass.

An even more effective means of glare reduction is the use of patterned or opal glass which diffuses sunlight into an indirect and shadowless illumination. Because of their lack of transparency, these glasses are not widely used in window-walls of high rise buildings, but many low rise structures—especially schools—use diffusing glass in the upper portions of fenestration and provide a vision strip of clear or tinted glass in the lower portion.

Glass contributes to the aesthetic aspect of a curtain wall in many ways. It has a clean, sparkling appearance that can be matched by no other material, and it can retain this appearance indefinitely.



Exterior wall of gray sheet glass is facade of Doctors' Center Building, Birmingham, Alabama. Architect: Fritz Woehle, AIA, Birmingham.

National Rifle Assn. Building, Washington, D.C., features blue enameled glass spandrels. Architect: A. R. Clas, FAIA, Washington.



Glass can bring color to a curtain wall. Structural glass panels, tempered and with ceramic enamel fused to the back, have an almost unlimited range of color-fast hues. Recently a series of metallic tints have appeared on the market. Made by splattering metallic aluminum on the glass before applying the enamel, these colors have an exceptionally brilliant appearance.

To avoid the high reflectivity of polished glass, many architects prefer to use glass spandrels with a textured surface. These have the sparkle and permanence of glass, but they present no glaring highlights and no distorted reflections that can result from imperfect glazing. An attractive

effect can be produced by using polished and patterned panels of the same color together.

All these variables of glass have the same basic advantages: they are lightweight and durable, color-fast and virtually impervious to weathering.

Of all materials, glass is the one that is most closely identified with the curtain wall. And rightly so. For glass is the most functional material available for a truly dynamic modern architecture.

Written especially for ARCHITECTS' REPORT
by RICHARD W. RIGG, Vice President, Merchandising,
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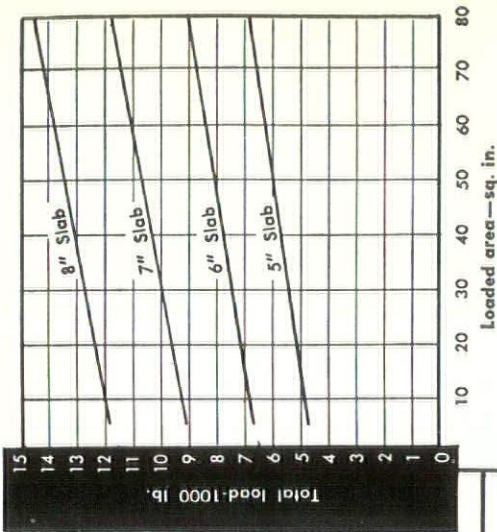
Clip along dotted line

Concrete slab design for long-service floors. Example: assume that a slab is to be designed of 5,000 psi concrete for an industrial plant floor. There will be considerable traffic with trucks having loads of 10,000 lb. per wheel. Each wheel has a contact area of about 30 sq. in. Assume that operating conditions are such that impact will be equivalent to about 25 per cent of the load. The equivalent static load will then be 12,500 lb. An approximate formula for the allowable flexural tensile

stress of concrete is $4.6\sqrt{f'_c}$ (in which f'_c = 28-day cylinder strength). For 5,000 psi concrete, the allowable strength is then:

$$4.6\sqrt{5,000} = 325 \text{ psi.}$$

The allowable loads in chart at right are based on a stress of 300 psi, so the design load must be corrected by $300 \div 325$ which gives 11,500 lb. From chart a load of 11,500 lb. on an area of 30 sq. in. requires a slab about $7\frac{1}{2}$ in. thick.



Requirements for floors on ground

BUILDING TYPE	TRAFFIC	MIX DESIGN DATA FOR ORDERING CONCRETE					CONCRETE FINISH
		W/C in gal. per bag	28 day cylinder strength (psi)	Slump (in.)	Air content (%) [*]	Min. cement content in bags per cu. yd.	
SINGLE COURSE	Offices, schools, churches, hospitals, commercial bldgs.: where floor will be covered with tile, linoleum, etc.	5½-6½	3500-4500	2-4	5±1 or 6±1	5½	Steel trowel
	Same as above except concrete is wearing surface. Also for service in light industrial buildings.	4-5½	4500-7000	1-3	5±1 or 6±1	6	Hard steel trowel by power and hand equipment.
	Industrial or commercial buildings subject to heavy or abrasive use.	4-5½	4500-7000	1-3	5±1 or 6±1	6	Dry shake of extra hard aggregate added to surface immediately before power floating begins.
TWO COURSE HEAVY DUTY	Steel wheeled vehicles. Heavy abrasive use.	5½-6½	3500-4500	2-3	5±1 or 6±1	5½	Surface leveled by floating, but textured to insure bond to topping.
		3½-4	8000-12000	Zero	Not required	7½	Special power floats, repeated hand troweling for smooth, dense abrasive resistant surface. Special extra hard aggregates are used.

^{*}For concrete with 1½ in. max. aggregate use 5±1% air content; for ¾ in. max. aggregate use 6±1%.

^{**}Topping mix must be mixed in paddle type mixer—generally not available from ready-mix plants.

Maximum Wheel Loads for Industrial Floors

The chart above is based on flexural tensile stress of 300 psi. For other stresses multiply loads by ratio of 300 to stress used. For an allowable tensile stress of 300 psi, compressive strength of about 4,300 psi is generally required.

For additional literature on design of concrete slab floors, or other concrete construction, just send a request on your letterhead. (U.S. and Canada only.)

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A national organization to improve and extend the uses of concrete

1962-63 ARCHITECTURAL COURSES

CREDIT COURSES:

Structural Design for Architects 50. 111-112

Th., 6:20-9:10. Dr. WORTHINGTON EWELL.

First term: The fundamental principles of mechanics and structural theory used most frequently in design are presented. Basic structural design formulae are subsequently applied to problems involving the use of steel.

origins of Contemporary.

Second term: Fundamental and advanced structural theories used in the design of slabs, beams, and simple frames in reinforced concrete foundations and retaining walls. Design of roof trusses and floor framing systems in timber.

Fees: First term \$75.00; Second term \$75.00. (6 credits)

History of Architecture 50. 109-110

W., 8:30-10:10. Mr. IAN MACCALLUM.

A detailed study of architectural styles and the effects of cultural change on their form and design.

First term: From the earliest period through the Middle Ages.

Second term: From the Renaissance to the present, with emphasis on the origins of Contemporary.

Fees: First term \$50.00; Second term \$50.00. (4 credits)

Architectural Design 50. 107-108

M., 7:00-10:00 Mr. W. M. BAKER in charge; Mr. PAUL L.

GAUDREAU, Mr. WARREN A. PETERSON.

A series of design problems, discussions, and illustrated lectures, with stress upon functional planning, architectural design and composition.

The class will be divided into three divisions: elementary, intermediate, and advanced.

Fees: First term \$50.00; Second term \$50.00. (4 credits)

INFORMAL (NON-CREDIT) COURSES:

Architecture and Building 31. 153

Thursdays, 8:30-10:00. Ten sessions beginning October 4.

Moderator: THOMAS G. JEWELL, A.I.A., of Jewell and Wolf, Architects.

This series of lectures is offered through the cooperation of the Baltimore Chapter of the American Institute of Architects. The course is intended for those interested in architecture, for architects-in-training, building committee members, staff members of government agencies, builders, realtors, and others interested in the future of Baltimore.

Oct. 4 Architecture and Building—E. Hamilton Niles, Jr., A.I.A., of Wilson and Christie

11 The Professional Client—Herschel Newlin, Administrative Supervisor, Division of School Facilities, Baltimore Public Schools

18 The Programming and Organization of a Baltimore Project—Grinnell Locke, A.I.A., Vice President of the Baltimore Chapter, A.I.A., of Locke & Jackson

25 Master Planning—Mrs. Chloethiel Woodward Smith, A.I.A., of Satterlee and Smith, Washington, D. C.

Nov. 1 Case History No. 1—An Urban Renewal Project—"Sutton Place"—Marvin S. Gilman, Attorney, New York, N. Y.

8 The Design Team—Architect, Owner, Engineer, Landscape Architect, Interior Designer, etc.—James H. Stephenson, A.I.A., of Cochran, Stephenson & Wing

15 Case History No. 2—One Charles Center—Herbert Channick, Vice President, Metropolitan Structures, Inc., New York and Chicago

29 The Individual Client: The Role of the Building Committee, Financing and Fund Raising Facts—Charles J. Fleury, Senior Vice President, Loyola Federal Savings & Loan Association

Dec. 6 The Promise and Problems of Metropolitan Baltimore—William Boucher, Executive Secretary, Greater Baltimore Committee, Inc.

13 Architecture and Law—Thomas D. Washburne, Attorney of Cross and Shriver, Can Good Design Become Important? A Panel Discussion—Mr. Niles, Mr. Locke, Mr. Stephenson, and Mr. Jewell.

Fee: \$25.00.

Urban Design 31.159

Wednesdays, 8:30-10:00. Ten sessions beginning October 3.

Moderator: LOUIS AZRAEL, Columnist, BALTIMORE NEWS POST.

A forum on the art and science of urban design.

Visual aspects of the urban scene—design of buildings, open spaces, transportation and circulation facilities, street furniture and fixtures. Discussions will emphasize the esthetic and functional relationships among these elements, as well as their economic and social impact.

A professional designer, planner, or critic will speak at each session with continuity for the series provided by the moderator. Opportunity for questions and discussion will follow each lecture. Most lectures will be illustrated.

The course is presented through the cooperation of the Baltimore chapters of the American Institute of Architects and the American Institute of Planners.

Oct. 3 The Meaning of Urban Design—

10 Aesthetics Downtown—David A. Wallace, Professor of Planning, University of Pennsylvania; formerly Director, Planning Council, Greater Baltimore Committee

17 Residential Areas—City and Suburban—

24 Landscape Architecture and Civic Design—Ian L. McHarg, Professor of Landscape Architecture and Chairman of the Department, University of Pennsylvania

31 Detail Treatment in Special Places—George E. Kostritsky, Architect-Planner, Instructor in Urban Design, Harvard University

Nov. 7 Planning Basis for Urban Design—Carl Feiss, Architect-Planner, Washington, D. C.

14 Function and Aesthetics of Circulation—Lawrence M. Orton, Member, New York City Planning Commission

21 Realization, Maintenance, and Preservation—Cleothiel Smith, Architect, Washington, D. C.

28 Economics of Good Urban Design—James Rouse, Mortgage Banker

Dec. 5 Looking to the Future—

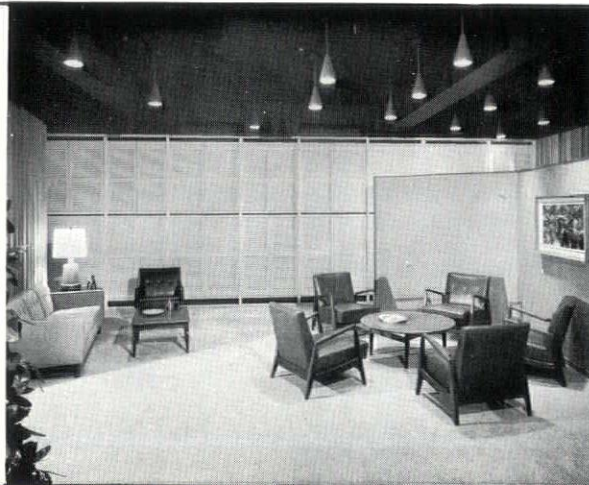
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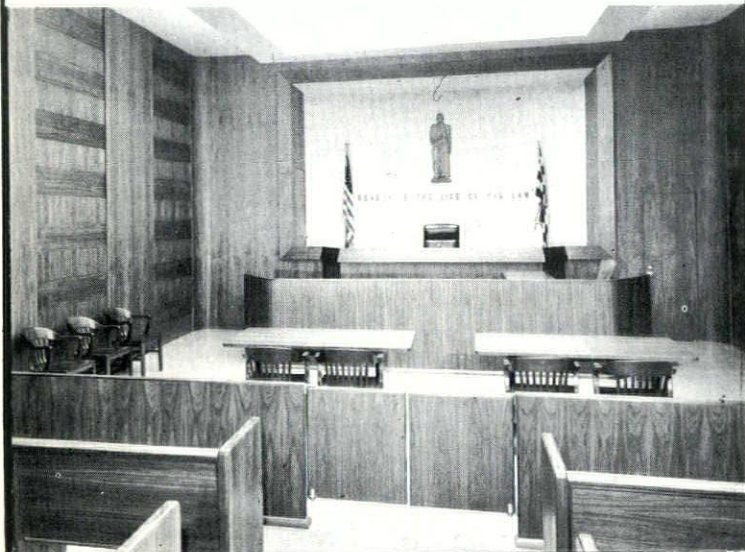
For Want of Courage

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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LETTERS TO THE EDITOR

Dear Mr. Locke:

Before I leave Baltimore I should like to express my very real appreciation of ARCHITECTS' REPORT. It has developed from its modest mimeographed beginnings into a significant publication. . . . I can only hope that it has a proper circulation among the public.

As a college professor who has worked hard to bridge the gap between the public and the professional architect-engineer I am aware of the real lack of understanding of the aesthetics of architecture. . . . I should like to urge you therefore to consider what ARCHITECTS' REPORT may do for the public understanding of your art.

Eleanor P. Spencer,
Professor of Fine Arts,
Goucher College,
Towson, Maryland

Dear Mr. Locke:

Can't this (Patterson Park observation tower, ARCHITECTS' REPORT, Spring, 1962) be saved? Nobody dares design in this much fun anymore.

Nicholas Satterlee, AIA,
Satterlee & Smith, Architects,
Washington, D.C.

Dear Mr. Locke:

The article by Wilbur Hunter, Jr., titled "Civic Negligence" and appearing in your Spring, 1962, issue, dwells upon a most neglected aspect of the architect's duty to his community. As the designers and planners for our environment, we certainly should be aware that the architect must also assume the leadership in the appreciation and maintenance due our public buildings.

I do hope that Mr. Hunter's fine article prods the conscience of some of us who live with this "civic negligence" and do nothing to correct the situation.

S. Thomas Stathes, AIA,
Washington, D.C.



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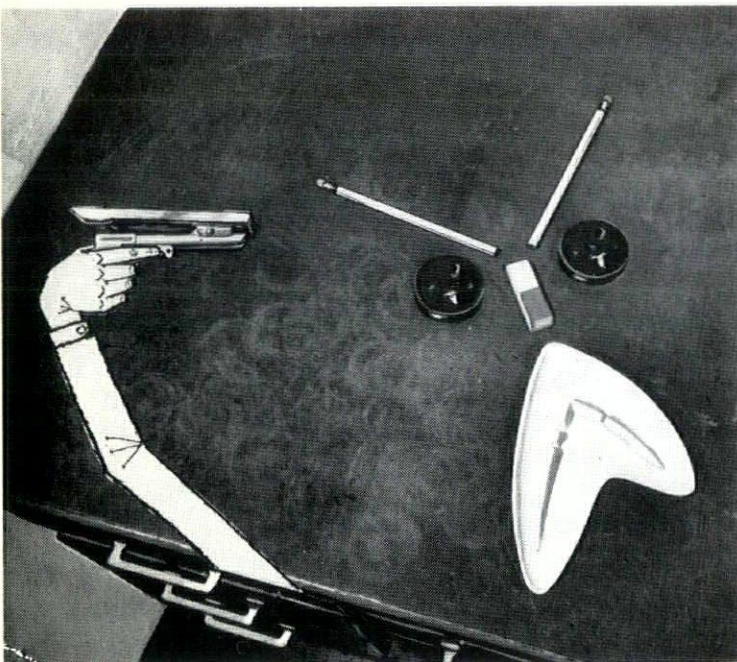
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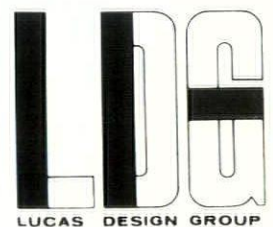
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"SOMETIMES I FEEL LIKE SHOOTING MYSELF

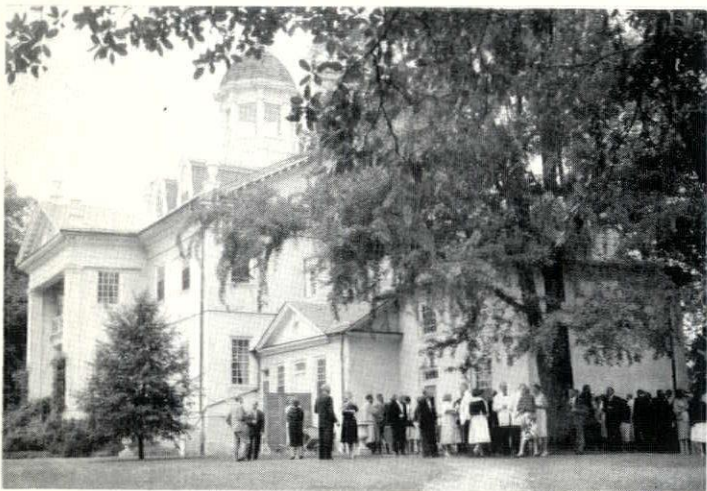
Years ago I was perfect for the type of work done on me. But, now... egad! I'm just one big clutter, ready to blow its top! The Boss should get together with the Lucas Design Group and re-do the whole office. I'll be glad to get back in the stock room. I'll speak to Telephone about having steno make an appointment with a Lucas designer. I think the number is Mulberry 5-3000."



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BALTIMORE CHAPTER, AIA NEWS AND NOTES

The setting of this year's annual June dinner meeting was historic Hampton House in Dulaney Valley, and it was most appropriate to the program. The main speaker was **Charles E. Peterson, FAIA**, architectural historian, architect and landscape architect, the resident restorer of Hampton in 1949. Since 1954, he has been supervising architect, Historic Structures, Eastern Office of Design and Construction, National Park Service, Philadelphia. Mr. Peterson spoke on the success of private efforts to restore to prestige and physical soundness various old Philadelphia structures threatened by urban renewal demolition. A second honored guest, **J. Roy Carroll, Jr., FAIA**, first vice-president of the Institute welcomed **Charles M. Nes, Jr., FAIA**, to the board of directors of the Institute. Mr. Nes, a principal of the firm of Fisher, Nes, Campbell & Associates, has been elected to serve as Regional Director of the Middle Atlantic District for the next 3 years.



Chapter meeting at Hampton House

The dinner at Hampton House was another in an outstanding series of recent Chapter meetings. April's speaker was **Carl Feiss, FAIA**, chairman of the AIA Committee of Community Planning. From his appearance at the meeting came Mr. Feiss's interest in preparing the article on pages 4 & 5 of this issue. Our May meeting speaker was **Ian McHarg**, chairman of the Department of Landscape Architecture University of Pennsylvania. Excerpts of Mr. McHarg's address are presented on page 12.

The attention of the Chapter's membership is called to the existence of the "Pro Tem Committee on Design." Its purpose is to provide, to firms requesting it, design criticism on public or quasi-public projects. The committee is composed of Messrs **Ayers, Christie, Jencks, Kelly** and **Lamb** with **L. McLane Fisher** as chairman.

The Chapter has welcomed **Richard A. Barker** and **Richard M. Hutman** as corporate members, and **A. Kent Rayburn** as an associate member.

At a recent meeting, the membership approved a resolution on the location of the proposed east-west expressway, concluding as follows: "Be it therefore resolved that the east-west expressway be designed in such a way that it does not form a barrier between the inner harbor and the heart of the city such as an elevated, surface, or open depressed highway, and that if it is to be located north of the harbor that it be underground and covered."

NEWS BRIEFS

Mrs. C. W. Barnett has become the first woman to head the Citizen Planning and Housing Association in that organization's 21-year history. Mrs. Barnett has been associated with CPHA since its founding in 1941, and has served on its board of governors and as vice-president. She is a graduate of Goucher College and a Baltimore County resident.

Rita St. Clair, AID, past-president of the Maryland Chapter of the American Institute of Interior Designers and a Baltimore interior and furniture designer, has been appointed design consultant for the Standard Furniture Company, Herkimer, N.Y., and for the Emeco Corporation of Hanover, Pennsylvania, and Baltimore.

J. H. Leroy Chambers, Jr., executive vice-president of the H. Chambers Company Baltimore interior design firm, has graduated from the Program for Management Development at the Harvard Business School. The program brings young executives back into the classroom on a full-time basis for 16 weeks. **Charles F. Zimmerman, AID**, has been appointed director of public relations and advertising by H. Chambers. He attended Johns Hopkins and Maryland Institute and has been with Chambers 12 years. He is secretary of the Maryland Chapter, AID, and regional vice-president of the Resources Council, AID.

The Ford Foundation has announced the grant of \$12,500 to the **Walters Art Gallery** which will be used to help cover the cost of publishing an illustrated catalog of the Gallery's extensive collection of Renaissance painted enamels. This collection comprises 228 items and is the most complete and important of its kind in the United States.

According to Dunn & Bradstreet, contractors made up 16% of all business failures in 1961. Another 10% are reportedly broke without knowing it, and an additional 50% have seriously weakened their organizations by bidding their competition instead of the job.

A prediction by Greek city planner Constantine Doxiadis has it that a universal city (ecumenopolis, he calls it) will cover the earth within 100 years. Fortunately, none of us will be privileged to witness this impending horror. But will we see its more-than-bare beginnings? The population of the United States is now 186.5 million; not 170 million as many of us still believe.

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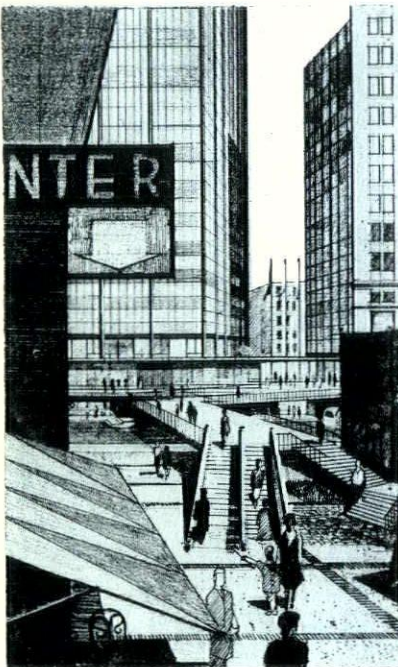
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OUR SPECIAL FALL ISSUE:

SCHOOL ARCHITECTURE and A DOWNTOWN PROGRESS REPORT

The regular editorial subject of our Fall issue will be school design, principally in the Baltimore area. This was the subject of our first issue in 1958, and so rapid has been this area's expansion, that we can present an entirely new story just 4 years later. We are in search of architectural exhibits that will portray new concepts and versatility in elementary and high school design. Please submit drawings, photographs and brief commentary to Grinnell W. Locke, Editor, 2517 St. Paul St., Baltimore 18, not later than September 1st.

Our Fall issue will include a special section devoted to the startling progress of Downtown Baltimore reconstruction. Featured will be the three major buildings to open this fall: Number One Charles Center, the Civic Center and the Blaustein Building. This section will make our Fall issue the largest and most significant issue of ARCHITECTS' REPORT yet published.