

ARCHITECTS' REPORT

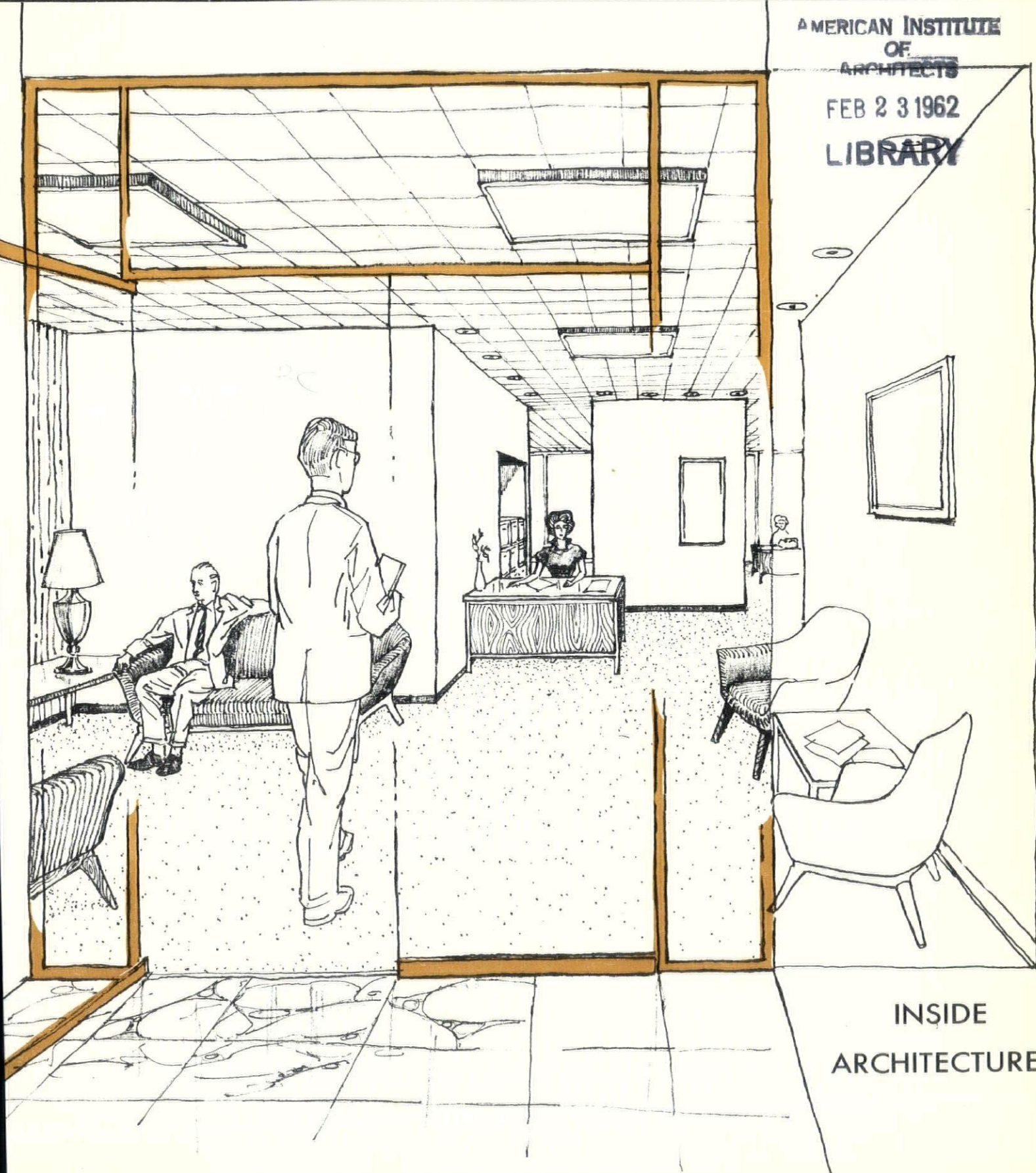
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WINTER 1962

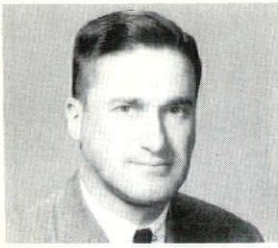
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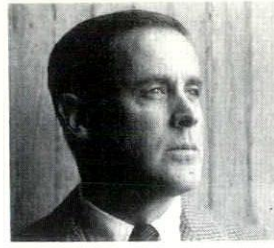


INSIDE
ARCHITECTURE



ALEXANDER S. COCHRAN, AIA, president of the Baltimore Chapter, AIA, for 1962, is a principal of the firm of Cochran, Stephenson & Wing, Baltimore. The firm has designed outstanding projects in this region, a number of which have been exhibited in ARCHITECTS' REPORT. Mr. Cochran received his formal education at Princeton, Yale and Harvard. Active in the teaching field, he has been a visiting lecturer and critic at Goucher, Johns Hopkins, Harvard, University of Pennsylvania and Howard University. Mr. Cochran has served as chairman of the AIA Committee on Education, and recently was Chairman, Master Plan Committee, Baltimore City Planning Commission. He is a member of the boards of the Municipal Museum, Peabody Institute and Baltimore Art Museum.

JACK C. COHEN, AIA, president of the Potomac Valley Chapter of the American Institute of Architects, is an energetic young man who not only manages to maintain a large and varied practice but also finds time for many county, AIA and civic activities. He has been a member of the board of directors of the Suburban Maryland Builders Association for the past five years. Mr. Cohen is particularly active in all matters concerning zoning and he has worked closely with the officials of Prince Georges, Montgomery and Fairfax Counties on zoning questions. A graduate of the Catholic University of America, Washington, D.C., Mr. Cohen heads the versatile architectural firm of Cohen, Haft & Associates, established in 1953, with offices in Silver Spring, Maryland.



EUGENE W. LEAKE, JR., was appointed president of the Maryland Institute in June of 1961. In assuming this post, Mr. Leake has become a key influence in the future of art in this region and is in a position to promote a greater use of the various art media in our local architecture. He has a bachelor's degree in fine arts from the Yale School of Art and Architecture and is a candidate for the master of fine arts degree this June. An accomplished painter, Mr. Leake has exhibited at the Metropolitan Museum of Art, the Brooklyn Museum, the Art Institute of Chicago and a number of galleries. Before coming to Baltimore Mr. Leake was Director of the Louisville, Kentucky, Art Center Association and instructor in painting and drawing at the University of Louisville.

WILLIAM INGRAM WHITE, president of the John O. White Company, roofing and sheet metal contractors, has been elected president of the Building Congress and Exchange of Baltimore for 1962. He heads an organization devoted to skillful workmanship and honorable reputation on the part of contractors, sub-contractors and suppliers—thus one of key importance in guaranteeing the excellence of construction in this area. Born in Baltimore, Mr. White graduated from Franklin High in Reisterstown and attended Johns Hopkins University. He served in WW II in the Navy. He resides in Riderwood, Maryland, and is a member of the Baltimore Rotary Club and the Engineers' Club of Baltimore. Mr. White's avocation is sailing and he cruises the Chesapeake in his own sailboat.



PEOPLE IN ARCHITECTURE

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

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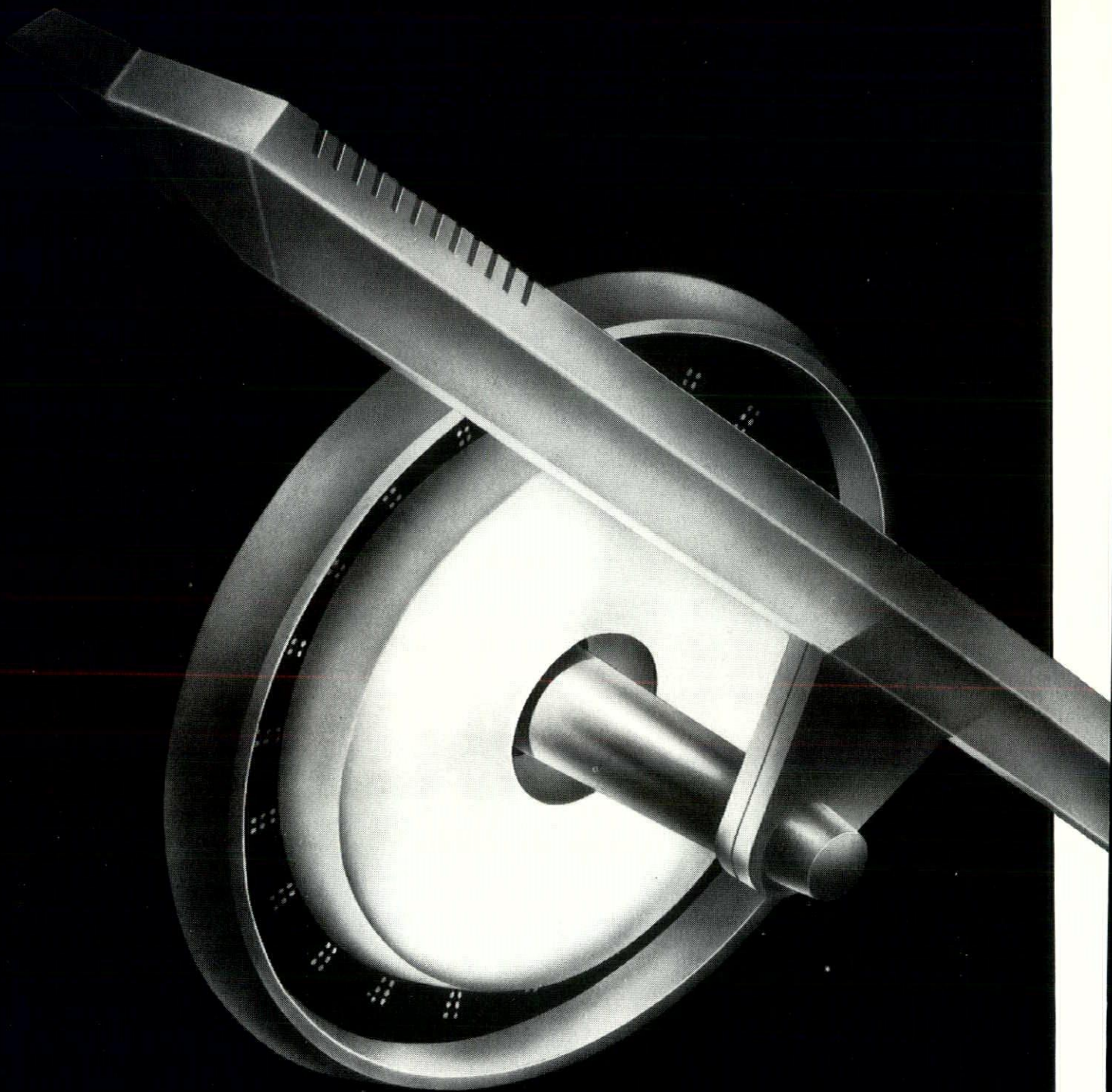
ARCHITECTS' REPORT

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Interior Design

is a profession

RITA ST. CLAIR, AID, is president of the Maryland Chapter, American Institute of Interior Designers. A graduate of the University of Iowa, she has been engaged in the interior design field since 1950 and has operated her own studio for six years. She is the furniture designer for Cochran of Baltimore and is design consultant for Emeco Furniture, Standard Desk Co., and Caribe Designs.

Archeological findings in France have proven that man began decorating caves even before he built shelters of his own. Historians consider the decorative arts perhaps the oldest art form that history records.

The first western civilization, in Egypt, expressed its life of formality in its rigid furniture designs and restrained color. In furniture as well as architecture, the Egyptians adhered to tectonic rules—the art of making things of combined beauty and usefulness. The Greeks were the first to emancipate the European spirit from Oriental lethargy. They discovered a natural and graceful form for many furniture requirements.

A characteristic of the Roman contribution to design was the luxurious touch, upholstery, drapery and carpets. The Romans' use of bronze and marble in domestic surroundings is still the epitome of elegance. Despite present conceptions of Romanesque decoration, in the Middle Ages its main feature was unadorned structure, utilitarian requirements and craftsmanship foremost. The Renaissance transplanted architectural cornices and pilasters to the profile of furniture.

Considering the importance of the decorative arts in man's environment through the ages, it seems difficult to understand the lack of recorded personalities until the age of cabinet-maker-designers such as Chippendale, Adam, Sheraton who were also taste-makers of their time.

Until recently, the selection of furnishings, color and art objects for the home was largely a matter of so-called good taste. The items were usually chosen by the owner, or in the case of non-residential interiors, by a committee of wives, board members or assorted trustees. Understandably, the approach was personal: color based upon emotional register and form dictated by cultural background. Traditional interiors were more easily executed under these conditions, their quality differing mainly in the authenticity of the period imitated.

However, when architectural forms began deviating from tradition, the layman was left without any guides in the selection of furnishings. Selection for this type of interior had to be made not only to enhance the new architecture but also to express a new design concept. Aesthetically the room had to be treated in form, texture and color as an artist would treat a three-dimensional canvas.

A new emphasis on functionalism had come into existence. The efficiency of the interior, human needs and comfort became as important as any visual pleasures derived.

Sadly, the layman's solution to these problems created the "modernistic interior," a highly rebellious and eccentric approach—the normal result when there is no reference to convention or tradition.

Many architects tried to solve this problem of chaotically appointed interiors by suggesting to the client—and in many cases designing—individual pieces of furniture. The genius of Mies van der Rohe, Gio Ponti, Finn Juhl, Eliel Saarinen is as well known to the interior designer as to the architect. However, as technical advances in construction became increasingly complex, most architects were compelled to consult specialists in air conditioning, lighting, heating, etc. Specialization was not confined to the building trades. Home furnishing products became so varied in quality and design that the architect also realized the need for professional interior designers.

As this need became apparent to the public, many schools and universities took their interior decorating courses—which had been buried in the curricula of schools of architecture and even in home economics departments—and formulated departments to train a new breed of professional interior designers. "Good taste" gave way to "good design." With this new terminology there came an understanding of spaces, products and human needs, and an approach to total design that was without precedent in the history of the decorative arts.

This new profession does not have to rely on the whim of the privileged few who were able to afford its predecessor, the interior designer. The architects' and the homeowner's need for its services is overwhelming. The trained interior designer is now called upon for color coordination, furniture selection and arrangement, lighting specifications, fabric selection, and furniture and textile design. Perhaps one of the most important contributions of this group is the knowledge of various interior materials, their application, usage and value compared with other products on the market.

Interior design as a profession, correlating all the aspects of the decorative arts, is new in concept. It is not a fancy of an opulent society subject to economic conditions. It has evolved because of our need for specialization in technical and aesthetic aspects in various fields of endeavor. A painter seldom sculpts as proficiently as he paints. Many such analogies could be listed to strengthen the recommendation: when an interior designer is needed, don't call a paperhanger.

DEATH OF A CHURCH

The proposal to raze St. Vincent de Paul's Roman Catholic Church to make way for the southern leg of the Jones Falls Expressway is the best possible argument for the immediate establishment of a Civic Design Commission. All the issues are in painfully sharp focus. Shall a beautiful landmark be sacrificed for engineering efficiency?

Is St. Vincent de Paul's Church worth preserving?

Unlike most structures of this kind, this building is in excellent condition and performing a useful community service. More than 3,000 parishioners worship there. Nor is this just another Classical Revival building. It is unique in Baltimore for its excellent proportions and its elegant and graceful tower. The interior is handsome and very nearly original in detail. It is the principal aesthetic feature of a neighborhood otherwise sadly lacking in points of local identity.

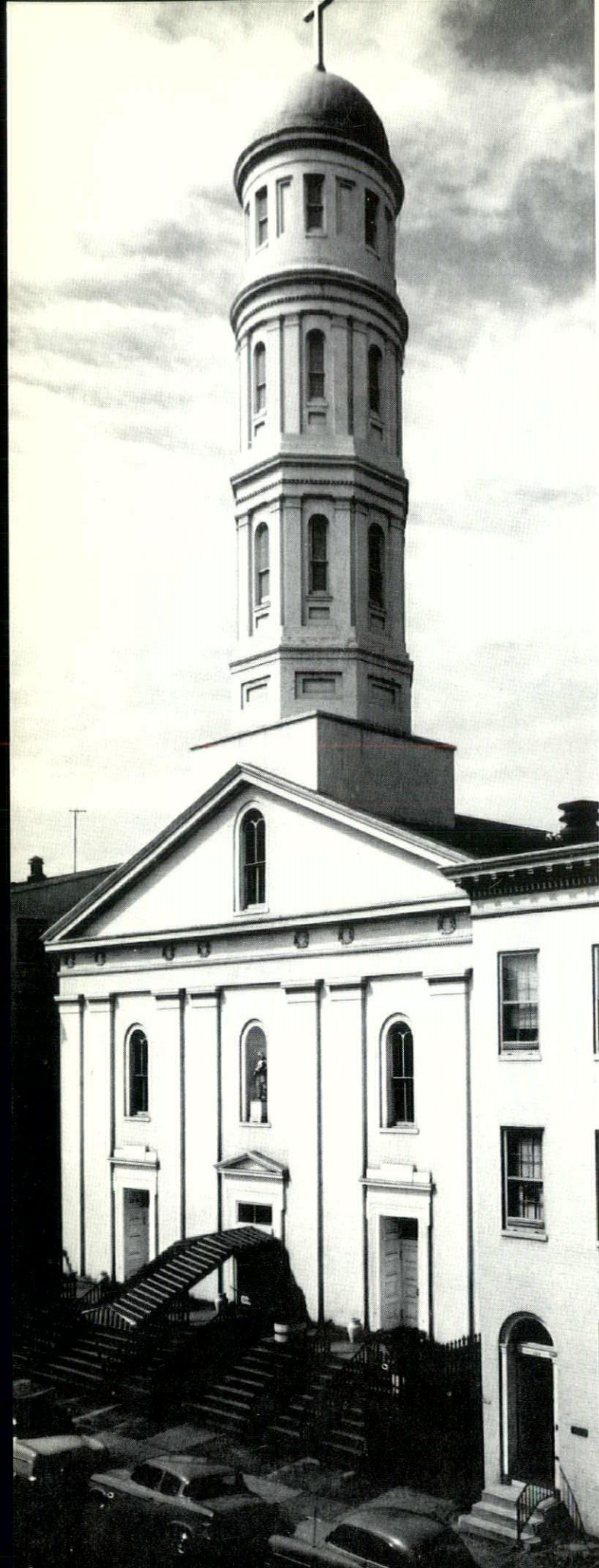
Must the expressway destroy the church? No. This proposed alignment is simply an alternative to another alignment design which would condemn an undistinguished new concrete block building in the adjoining urban renewal area. And there are surely other alternate alignments. No one has yet shown that one route or the other is cheaper or solves a special engineering problem.

Who should make the choice whether or not to condemn the church? *There is no competent and disinterested body with this power.* It is precisely the kind of decision which belongs to the proposed Civic Design Commission whose purpose has been declared to be "that the City of Baltimore will develop in good order, good taste and with due regard for the public interest. . . ." The destruction of a landmark is a matter of broad public interest transcending the limited goals of local highway planning.

We have no hesitation in voting for the church in this instance, and there will be many more on our side. But how can we influence the necessary planning decisions? Thus far, the only answer has been to raise a public outcry which is uncertain of effect and embarrassing to the city's administration. This is not the efficient way. There must be an official agency concerned with the appearance of Baltimore and qualified to make aesthetic judgments.

This agency would intercede at an early point in the planning process to guide programs before point-blank collisions ensue. We emphatically should not be forced to make the choice between St. Vincent de Paul's Church and the expressway route at this late date.

GWL



Collaboration Between Architect and Interior Designer

J. H. LEROY CHAMBERS, FAID, a past national president of the American Institute of Interior Designers, is president of The H. Chambers Company, Baltimore. He has been active in the interior design field for more than 40 years and is a Fellow of the AID.

With increasing frequency, the architect is inviting the interior designer to collaborate in the execution of plans for commercial and residential interiors. When the interior designer joins the architect's team consisting of architect, structural engineer, mechanical engineer and—in many cases—civil engineer and landscape architect, the services rendered are indeed all inclusive.

Why does the interior specialist now call himself an interior designer? The reason for this recent change in designation is more than justified. Painting contractors, paperhangers, etc., have correctly termed themselves "decorators." A distinction had to be made between these craftsmen and the professional interior decorators who are qualified to plan, design and execute interiors and their furnishings, and to supervise the various arts and crafts essential to their completion. Therefore, in 1958, the U.S. Department of Labor stated that the term "Interior Designer and Decorator" would be henceforth used to replace the term "Interior Decorator." The AID was instrumental in clarifying the government's definition of our professional group. In April, 1961, the AID officially changed its name from the American Institute of Decorators to the American Institute of Interior Designers.

The qualified interior designer is well informed about materials available for use on walls, floors and ceilings of nonresidential and residential interiors. He is informed on lighting, maintains drafting facilities and is capable of interpreting architectural drawings and specifications. Working with the architect during the preliminary drawing stages of a project, the interior specialist is well able to assist the architect in establishing exact floor, wall and other materials which influence final detailed drawings and specifications. This admittedly ideal course of action will save the architect much time and will eliminate a worthwhile degree of costly changes which often occur after final drawings and specifications are completed.

There should be maintained a continuous liaison be-

tween architect and interior designer. There should be encouraged a working rapport between client and interior designer. There must be a professional relationship between architect and interior designer, and the interior designer, once he has oriented himself to the project and has begun to produce, will be certain to review with the architect his recommendations prior to their presentation to the client.

Concerning remuneration, the interior designer follows one of three standard procedures for non-residential projects.

1. *The fee basis*, where a firm fee for the interior designer's services is agreed upon and the client may obtain all furnishings and carpetings from the designer at the latter's f.o.b. factory cost. These furnishings are delivered directly to the client who assumes transportation charges.
2. *The percentage fee basis*, where the interior designer receives a specified percentage of the total cost of all furnishings and carpetings, these purchases at f.o.b. factory cost with the client paying transportation charges.
3. *The contract basis*, where no fee is charged and the interior designer sells all furnishings and carpetings to the client at a special contract price, the designer's compensation being the difference between the contract price and his cost of the merchandise involved.

On residential work, the interior designer operates on a *regular retail basis* to be consistent with normal established retail selling procedure. Normally, the interior designer is compensated for his time and efforts by the gross profit between the wholesale price and the established retail price. No extra charges are made unless it is necessary to offset costs of doing special drawings in connection with built-ins, room dividers and the like.

Through the years, the American Institute of Interior Designers has endeavored to gain for the qualified interior

Cont'd on Page 24

Office Planning and Interior Design

BLAIR L. SMITH, NSID, a graduate of Chouinard Art Institute, Los Angeles, and former teacher in the design arts at the University of North Carolina, heads the Interplan Division of the Baltimore Stationery Company.

Not many years ago planning and furnishing office space was comparatively simple and uncomplicated. Work flow charts, time and motion studies and minimum space requirements were virtually unknown. Floor space was relatively cheap and it was dispensed with a free hand. The term "corporate image" had not yet been coined nor had the need for a public relations man been discovered. The architect himself was frequently regarded as an expendable luxury. The effort taken to correlate the above factors was slight and the number of choices facing the individual responsible for selecting and procuring furnishings was indeed small.

Today the purchasing agent, member of the planning committee or executive in charge finds himself up to his ears in a surfeit of sources of supply, widespread levels of quality, distinctions of style and appearance, maintenance and durability factors, new methods and materials and final effects on public and employee relations.

The space planning and interior design staff has entered the picture. Although the principles of design are much the same as in residential interiors, the more specialized problems appearing in commercial interior design work have necessitated a broader and more technical background of experience. To appreciate the aims and motives of the architect, the commercial interior designer must have a comprehensive background in architectural design. To realize the limitations of structure and materials, he should have some background in basic engineering. And to provide the necessary layout of furniture and equipment for the efficient operation of the client's business, he must have on his staff experienced space planners able to plan for future requirements due to expansion as well as to present detailed analyses of present needs.

Often the concept of the building as a homogenous design entity is completely foreign to the tenant who sees little or no relationship between furnishings and surroundings. This then becomes an educational problem of varying proportion, depending on the receptiveness of the tenant and the willingness of the architect and/or the interior designer to try to reorient the tenant's thinking. More often

than not, the man whose mind is thus changed ends up being very grateful for the time expended and the concern evidenced on the part of the architectural or interior designer.

Few business or professional men today are aware of the design relationships between building and furnishings which are the concern of the architect and interior designer. The correlation of interior woods and finishes with those in the furniture are frequently overlooked by the tenant. The common occurrence today of polished metal as a structural as well as incidental aspect of furniture creates a significant design problem. The interrelationship of textures of marble, plaster, terrazzo with carpeting, fabrics, leather, and wood should be carefully worked out in advance.

The revolution in design has resulted in a multiplicity of forms and functions available in today's office furniture. To hold the idea that "a desk is a desk" is to sell far short the solutions to any executive's working needs. Standard components exist to meet almost every conceivable requirement. There is no valid reason today why any desk should not be carefully planned to effect an efficient solution to the most exacting work specifications.

The correlation of furniture placement with telephone and electrical outlets, lighting fixtures and switches, air conditioning and heating facilities certainly should not be embarked upon as the building nears completion. The ideal procedure is for the interior designer to join the architect in the latter stages of preliminary planning. Where the interior designer respects the prior concepts of the architect and the architect respects the specialized experience of the interior designer this collaboration must be mutually beneficial—and beneficial to the client as well.

A recent survey of tenants taking space in the new Pan American office building presently under construction adjoining Grand Central Station in New York discloses that every tenant had either retained the services of an interior designer or was planning to do so. Rare today is the business or professional man who sets out simply to "go downtown to buy a desk." Certainly as long as the character of our office spaces continues to be determined primarily by architects and the occupants continue to be conditioned to expect an integrated package, the role of the specialist in the design of business interiors will continue to be an important one.

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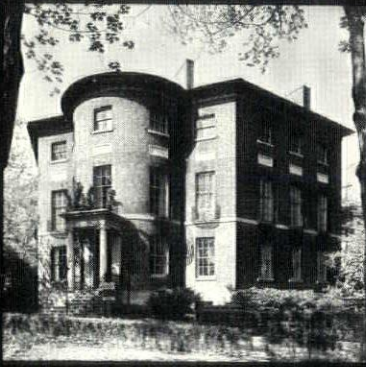
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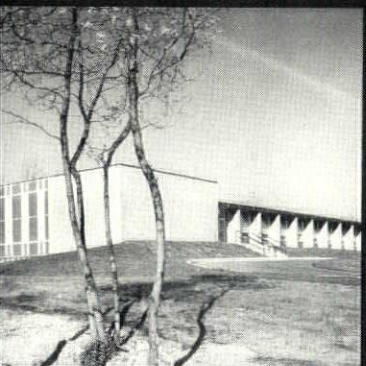
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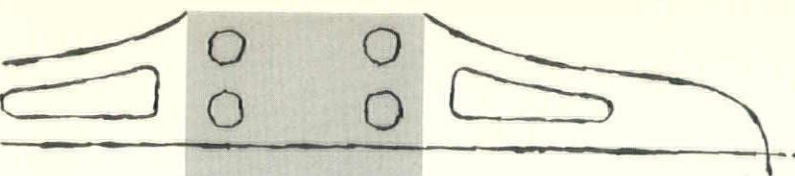


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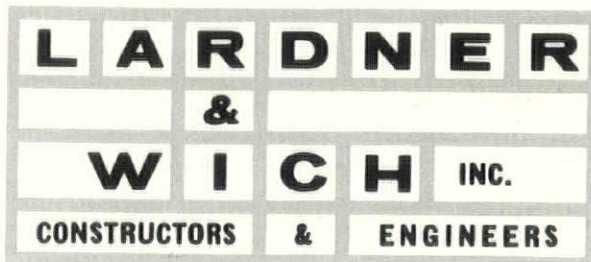
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as near to permanent as man can make and, above all, the
satisfaction of knowing that he has brought to earth a touch of beauty. ”*

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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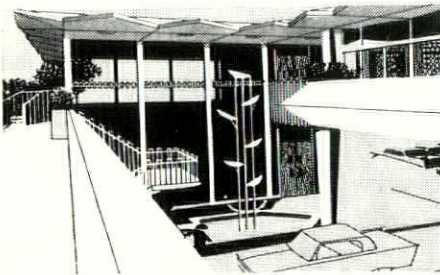
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The best ideas are more exciting
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Folded roof to glamour walls... concrete adds new attraction to drive-in banking



Over 600 cars daily use the drive-up windows. A half million transactions were handled at the Autobank the first year. Tom-Tom Room, to the right of two-story bank lobby, is provided for meetings of Tulsa civic groups. It's reached directly from upper parking deck.

Out of a need for drive-up tellers' windows, as well as parking facilities, came this handsome banking center. Tulsa's First National Autobank is a delightful example of the many ways concrete can combine structural practicality with good design.

Here, concrete plays a major decorative role in many different ways. You see everything from folded plate canopies over the parking arcade to walls and sunscreens in high-style masonry shapes. Drives are black concrete. Upper deck parking area is a hollow-core concrete deck.

Today's architects find there is no ceiling on imagination when they design with modern concrete.

PORTLAND CEMENT ASSOCIATION

512 Keyser Building, Baltimore 2, Maryland

A national organization to improve and extend the uses of concrete

1962 - year of the cave?

"Absolutely, Dr. Teller?"

"Positively, Dr. Glass!"

At the end of 1961, Americans were subjected to a distressing barrage of conflicting opinion from many of the nation's most informed physicists. Depending upon which of the good doctors qualified for the headlines du jour, we were rebuilding a corner of the basement, or wondering where the nearest government-built shelter would be located, or simply adopting a defensive apathy.

The fathers of the monstrous concoction which threatens our perpetuity are unable to determine whether an enemy attack would snuff out 80% of us or permit 70% of us to survive. If the inventors themselves are in conflict over the capabilities of their invention, how can a politician—or you—or I undertake an intelligent defense?

A further difficulty, that of a deplorable sense of private shelter secrecy, has been abetted by—of all people—several members of the clergy. The notion that a man may quite properly gun down an unarmed neighbor seeking albeit selfish haven has not promoted the atmosphere of social unity that we so desperately need, perhaps above all else. This unsettling ecclesiastical deduction has instead fostered a spirit of uneasy clandestine construction. How many a man quietly walling off a basement nook has joked with his neighbor minutes after installing in that nook the means to execute that same neighbor?

A curious metamorphosis is found in a very recent change of attitude toward the family shelter. Not four months ago, the head of a household without a shelter was suffering pangs of conscience at possibly being guilty of near-criminal negligence. Today the owner of a one-family shelter is being pressured by the growing opinion that such a small haven is morally indefensible.

Another interesting development is the flat refusal of such prestige media as *The New Yorker* and the *Saturday Review* to accept any fallout shelter advertising whatever until "the whole subject . . . is clarified."

Almost amusing is this odd set of contradictions: highly placed government officials without shelters of their own have urged quick construction of private shelters, but

the government through FHA permits up to 5 years to repay shelter loans; up to 7 years for private shelters in multi-family dwelling units.

These are but a few of the unresolved situations which confront the architect approached by a potential client with a private shelter in mind.

Has he read columnist Inez Robb? "No intelligent person in this country believes that by some miracle of togetherness families are going to be united in a backyard shelter in the few minutes between the alert and the impact."

Has he studied blast diagrams? All buildings 10 miles from ground zero are destroyed or damaged beyond repair by a 10-megaton bomb. The fiery flash of a 50-megatonner will wipe out frame buildings well beyond that radius. Following the recent nuclear orgy at Novaya Zemlya, firm recommendations for *blast* shelters have been hard to find. A fallout shelter in a frame home as much as 15 miles from a hot target area seems to be a questionable enterprise also. It could become a broiler. The paradox that evolves is that the further from a target you are, the more practical a fall out shelter becomes. A rural dweller one hundred miles downwind of Washington would indeed find a sound fallout shelter of essential value. But the suburbanite within blast or flash fire radius will very likely never get his neighbor-gun unholstered.

A practical code for private shelters will no doubt evolve. At this writing, it has not. The architect can apply his knowledge and the available construction standards to requested shelter projects. But in all conscience, he cannot judge whether or not such shelters are morally acceptable or geographically secure. The architect can defend the client from the unqualified shelter builder and can assure the maximum protection per dollar invested.

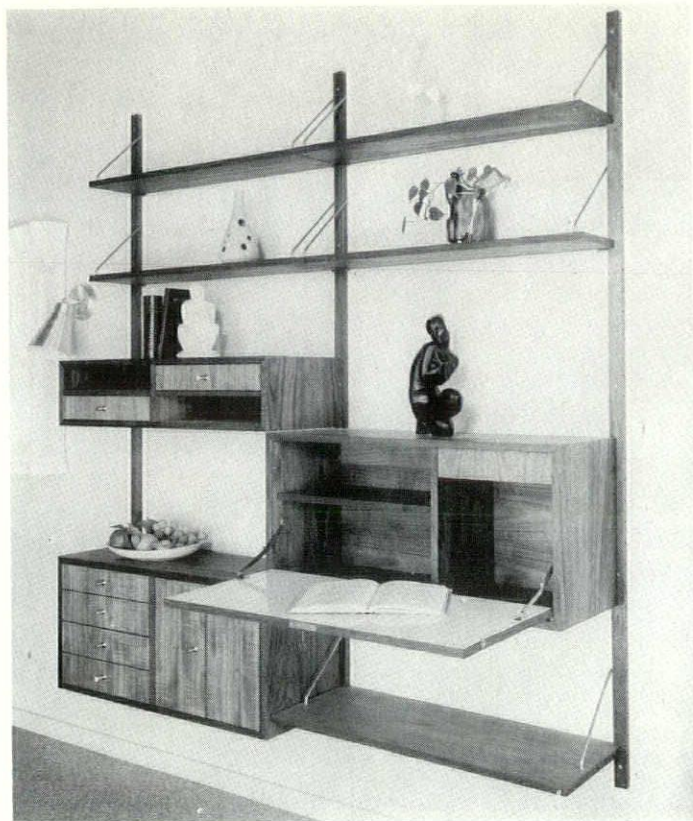
But he is operating under the same handicap that involves all of us. We do not know where the bombs will fall nor how devastating they will be. Nor, hopefully, are we certain they will fall at all. Nevertheless, the uncertainty is with us and it will remain with us until the world in a miracle of revelation tires of living under the gun.

To solve space problems
in home or office:

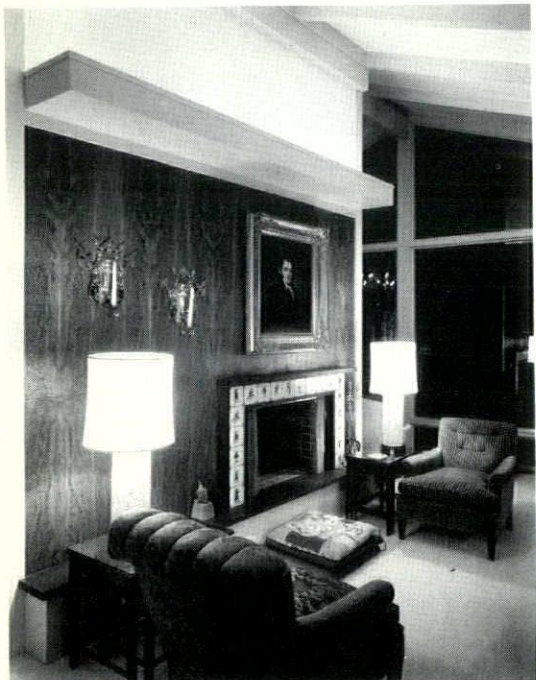
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The Light Treatment Blends Old with New



Indirect trough lighting, controlled by dimmers, creates a mood and also shows off the objets d'art. Adding their special touches are portable lamps and (not shown here) recessed bookcase lighting.

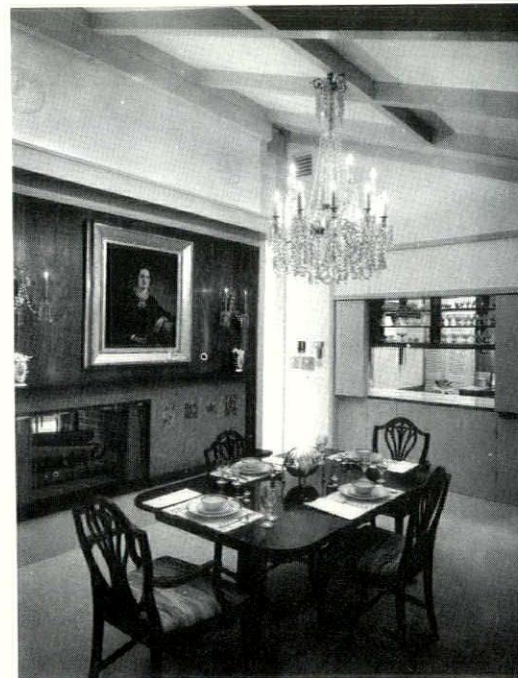
When lighting is deftly handled, its pleasure-giving possibilities are limitless . . . giving architects full creative freedom. Blending the old with the new is often a difficult assignment, but it can be done effectively with proper lighting. Objets d'art and antiques have their proper places in the most modern décor . . . when shown in their proper light. Examples of imaginative lighting by James Wood Burch, A.I.A., 88 State Circle, Annapolis, are shown here in an Annapolis home.

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The elegance of this 150-year-old crystal chandelier is augmented by indirect trough lighting, bright or soft, depending on the occasion. Both are controlled by dimmers for effective combinations.

INTERIORS

We are prone to think of Architecture as the planning and design solely of the exterior of our buildings. Yet the materials, furnishings, textures and colors that we actually feel and see and enjoy in greater intimacy—that give us the comforts we seek—these are usually on the inside. These details are not divorced from the total concept of Architecture. They are a component of the whole. Whether the project is to create a pleasant home or an efficient atmosphere for work, its success often depends upon the solution of its **INSIDE ARCHITECTURE**.

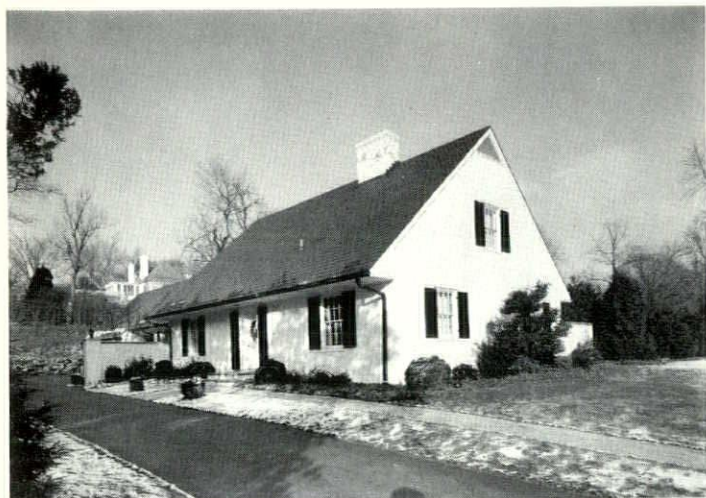
ARCHITECT—COCHRAN, STEPHENSON & WING, BALTIMORE, MARYLAND



PROFESSIONAL OFFICE, Broadway Medical Center, Baltimore, Maryland. Three walls of this medical office reception room are covered with Peruvian linen and the third wall is covered with textured vinyl. The office itself, seen below, is similarly decorated with Peruvian linen, except the wall behind the Omni unit which is covered with vinyl. Draperies in both the reception room and office are the same linen that is used for the walls.

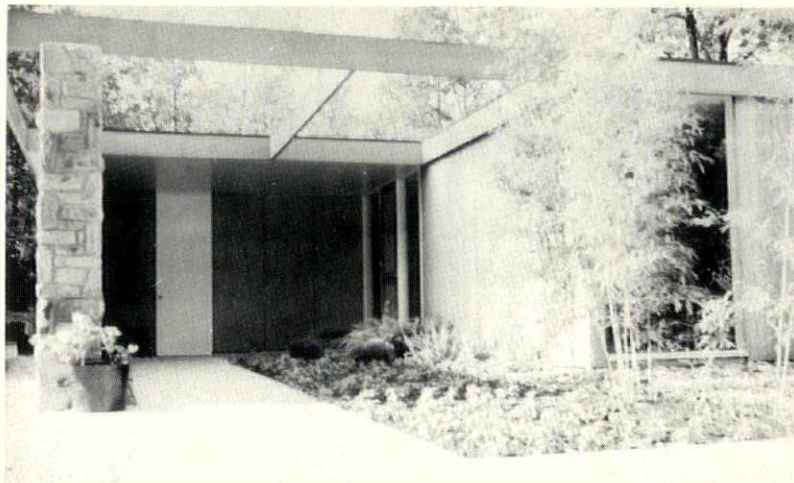


All furniture, including the built-ins, is walnut. Ceilings are of fissured acoustical tile. The reception room sofas carry the same natural color as the linen walls and the pull up chairs are upholstered with charcoal colored leather. The custom-made carpet is a harmonious shade of burnt orange. **Interior Designer:** The H. Chambers Co., Baltimore. **Builder for Medical Center:** Morrow Brothers, Inc., Baltimore.



PRIVATE RESIDENCE, Baltimore, Maryland. The exterior of this home is in a traditional style to satisfy the local building requirements. The rear elevation, however, completely screened by plantings, has a large picture window extending almost the entire length of the living room and dining room area. In this portion of the home, an Oriental influence provides a sharp contrast to the restrained exterior. It is gained through the use of authentic objects of art and furniture in the Oriental style. **Interior Designer:** Zaid, Inc., Baltimore. **Builder:** William H. Sands, Inc., Baltimore.

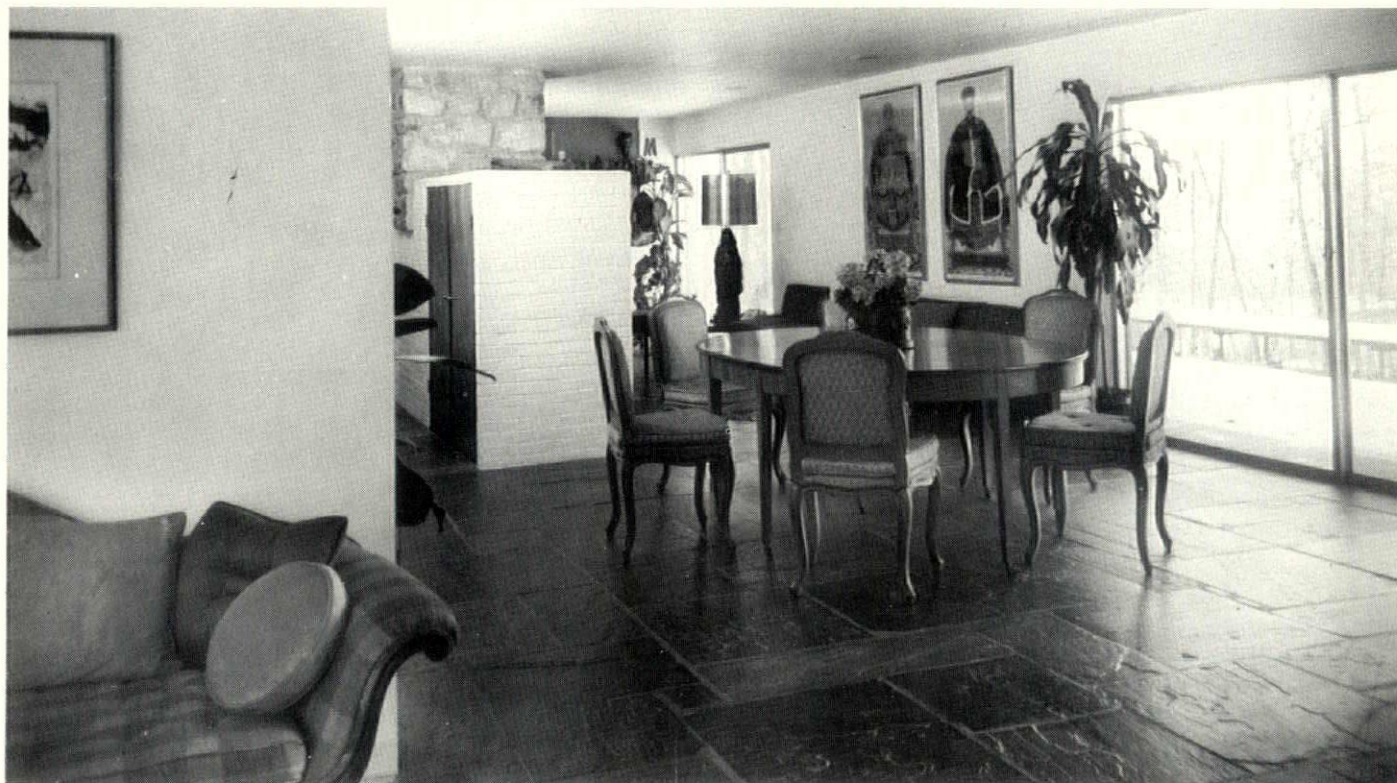




PRIVATE RESIDENCE, Owings Mills, Maryland. This contemporary style home has a skylighted garden area as its central point of interest in the main section.



The island fireplace, serving as a divider between the kitchen and dining area, contains a built-in bar and television. The crispness of the ridgeway stone flooring is offset by the use of warm furniture colors and other dramatic uses of bright color. The generous use of glass combined with the spacious design achieves a mood of gracious openness. **Interior Decorator:** Dorothy Mossman, Owings Mills. **Builder:** Property Construction Co., Baltimore.





EXECUTIVE OFFICE, Rymland Industries, Ltd., Westport, Baltimore, Maryland. This overall home plant modernization involved the addition of 70,000 square feet of new plant building and offices to an existing 28,000-square-foot structure. Shown is the president's office, central part of an executive suite consisting of the office, a kitchen and a bath. The suite is panelled in walnut except the wall behind the desk where strips of Japanese grasscloth were applied to provide a pleasant contrast both in color and texture. The grasscloth seams are masked with strips of walnut matching the other walls. The suite is fully carpeted. Lighting is recessed with directional lights installed above the grasscloth to accentuate its texture. **Interior Designer:** Rita St. Clair, Baltimore. **Builder:** Stephen G. Heaver, Baltimore.

Focal Point for public concern

"Baltimore, you stink!"

Last Thanksgiving Day, this salty comment startled many viewers of WJZ-TV's special program, "The Real Balmer." There was no real cause for concern. The statement, in context, was given in good faith as is the entire Focal Point series, WJZ's unique 26-program public service feature inaugurated in October, 1961, and which will continue through September of this year.

Stated simply, Focal Point is a series of related television programs intended to increase public awareness of our urban problems and to encourage public involvement therein. The year-long series opened with a televised conference of urban planners and specialists at Shriver Hall on the Johns Hopkins campus October 2nd, 1961. The first evening show was presented October 12th. The last will be aired September 27th, 1962.

The programs, presented on alternating Thursday evenings at 8:00 p.m., follow a premise-reaction format. Public response to each scripted show comprises the next show in the series. The Focal Point staff of an editor, two cameramen, two directors, two researchers, a staff secretary and an executive producer operates from the Focal Point office on 25th Street. The only non-resident staffer is Walter McGraw, the writer, who constructs the original draft of the script in New York working from material supplied by the Focal Point researchers. The original script is converted to a shooting script in Baltimore and the show is shot on location and in the WJZ studio. The alternating reaction shows are shot in the studio without a script and then are edited into half hour programs.

The series is sponsored jointly by the Greater Baltimore Committee and the Westinghouse Broadcasting Company, which owns WJZ-TV. The total financial commitment is expected to exceed \$200,000.

An essential part of Focal Point is the viewer group project. Viewers have been encouraged to form or join

informal groups to watch the programs and to offer comment to the station and the GBC. As of late December, there were listed 175 such groups totaling some 2,000 individual participating viewers.

Public response beyond that of the viewer groups has been good. Various Baltimore civic organizations have borrowed films of the shows for private showings. The series is part of an accredited course for Baltimore City school teachers, and the shows are often made part of students' home study and class discussion. An interesting though not directly connected offshoot has been "Focal Point Junior." This 15-minute weekly simplified version has been instituted by Wilbur Hunter, Director of the Peale Museum, and Eleanor Kane, Baltimore City public schools, for presentation to elementary schools over closed-circuit TV.

Criticism of the series has centered mostly upon its "slow start." WJZ acknowledges this comment to have some basis, but points out that the first several background programs were considered necessary for a series of a year's duration. The somewhat flippant program of November 23rd lampooning Baltimore was intended as plain fun since the day was Thanksgiving and the station felt it unwise to launch into Baltimore's serious planning difficulties on a family holiday. The muscles of Focal Point are really being flexed with the current 3-part presentation concerning urban renewal.

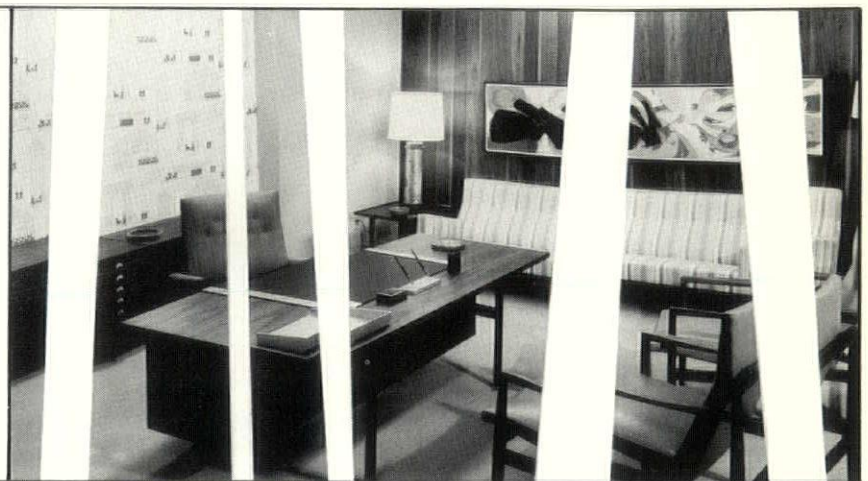
Whatever the outcome of the Focal Point project, ARCHITECTS' REPORT salutes WJZ-TV, the Greater Baltimore Committee and the Westinghouse Broadcasting Company for this unique large-scale experimental assault upon Baltimore's complex urban problems. May it help us discover that, as Sam Levenson said at the Shriver Hall conference, "the nearest helping hands are to be found at the end of our own arms."

INTERPLAN

WHERE THE WHOLE
IS ALWAYS GREATER THAN
THE SUM OF ITS PARTS
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1961 Craftsmanship Awards

BETH EL SYNAGOGUE, 8101 Park Heights Avenue

Owner—Beth El Congregation

Archt—Sigmund Braverman and Tyler, Ketcham and Myers, Associates

Contr—The Cogswell Construction Company

AWARD TO:

McCullough Brothers for brick masonry

CHURCH ADDITION, 300 W. Maple Road, Linthicum Heights, Md.

Owner—St. John's Evangelical Lutheran Church

Archt—F. Morse Holcomb

Contr—Kirby & McGuire, Inc.

AWARDS TO:

Perrin and Martin, Inc., for fleche

Kirby & McGuire, Inc., for carpentry on trusses

GRANGE ELEMENTARY SCHOOL, Church and Searles Roads, Baltimore County

Owner—Board of Education of Baltimore County

Archt—Jamison & Marcks

Contr—Costanza Construction Company, Inc.

AWARD TO:

Pete Profili & Company, Inc., for terrazzo floors

JEWISH COMMUNITY CENTER, 5700 Park Heights Avenue

Owner—Associated Jewish Charities of Baltimore

Archt—Tyler, Ketcham & Myers

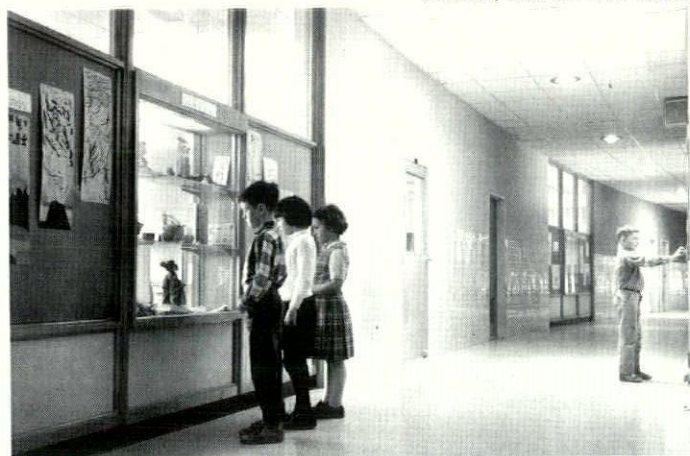
Contr—Samuel A. Kroll, Inc.

AWARDS TO:

Olin Russum for mural at entrance

Atlas Tile & Terrazzo, Inc., for installation of tile mural and tile work

Corridor, Lida Lee Tall School

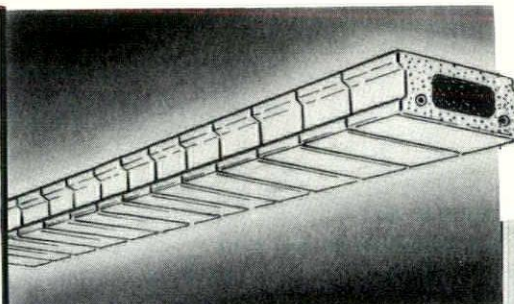


WHAT YOU SHOULD
KNOW ABOUT

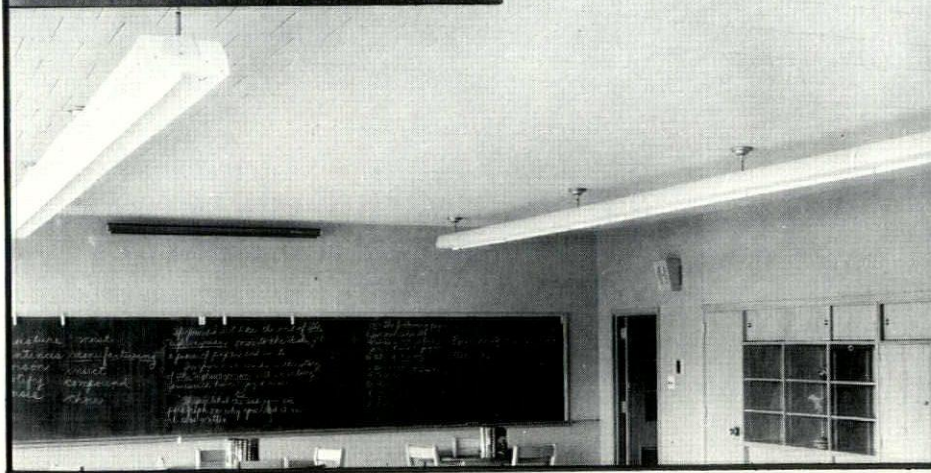
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Craftsmanship Awards

LIDA LEE TALL SCHOOL, State Teachers' College, Towson, Md.

Owner—State of Maryland

Arch—Finney, Dodson, Smeallie, Orrick & Associates

Contr—Anchor Construction Corp.

AWARD TO:

The Ba-Mor Co., Inc., for ceramic tile in corridors and exterior ceramic tile mural

LEBAND ESAR BUILDING, Joppa Road, Towson, Md.

Owner—Bendix Radio Division of Bendix Corp.

Engr—Whitman, Requardt & Associates

Contr—Travelstead & Sons Construction Co., Inc.

AWARD TO:

H. E. Crook Co. Inc., for sheet metal duct work

MERCY HIGH SCHOOL, 1300 E. Northern Parkway

Owner—Sisters of Mercy

Arch—The Offices of Greiner & MacEwen

Contr—Consolidated Engineering Co., Inc.

AWARD TO:

The Fingles Co. for battened copper roofing on gymnasium

OFFICE AND WAREHOUSE BUILDING, Whitehead Road

Owner—Whitehead Metals, Inc.

Arch—J. Gerald Phelan

Contr—Henry A. Knott, Inc.

AWARD TO:

Trio Industries, Inc., for stainless steel window wall

RESIDENCE—Seminary Avenue, Baltimore County

Owner—James I. Campbell

Arch—James I. Campbell

Contr—Raymond J. Rill

AWARDS TO:

Arrow Cabinet Co., Inc., for kitchen and bathroom cabinets

Raymond J. Rill for installation of millwork

RESIDENCE ADDITION, 1002 Rolandvue Avenue

Owner—Mr. and Mrs. Dorsey Yearley

Arch—Wilson & Christie, Associates

Contr—The Andrew Building Co.

AWARD TO:

The Andrew Building Co. for finish carpentry

OLD AGE AND SURVIVORS INSURANCE BUILDING, Security Boulevard and Gwynn Oak Avenue

Owner—United States Government, Department of Health, Education and Welfare

Arch—Meyer & Ayers and Fisher, Nes, Campbell & Associates

Engr—Whitman, Requardt & Associates

Contr—McClosky & Co., Inc.

AWARDS TO:

Lloyd E. Mitchell, Inc., for piping in main north tunnel

The Howard P. Foley Co. for wiring in fire control cabinet in GSA guard's office

Cont'd Overleaf

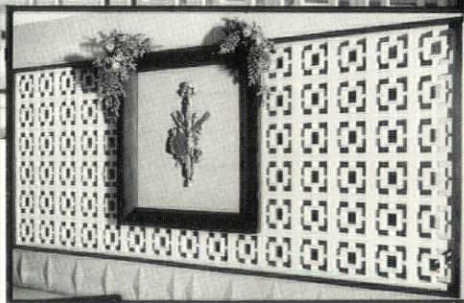


DESIGNER: Austin X. Dopman

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MASONRY CONTRACTOR: Maryland Masonry, Inc.

31 Cedarhill Rd., Randallstown, Md.



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Craftsmanship Awards

TEMPLE OHEB SHALOM, 7310 Park Heights Avenue

Owner—Oheb Shalom Congregation

Archt—Leavitt Associates

Contr—Consolidated Engineering Co., Inc.

AWARDS TO:

Edison Price, Inc., for ornamental chandeliers in social hall

Consolidated Engineering Co., Inc., for face brickwork

UNION DORMITORY BUILDING, Lombard Street near Greene Street

Owner—University of Maryland

Archt—Lucius White, Edward White & Associates

Engr—Egli & Gompf, Inc.

Contr—Piracci Construction Co., Inc.

AWARD TO:

Pirone Co., Inc., for general piping in mechanical equipment room and basement ceiling

VILLA MARIA, Dulaney Valley Road

Owner—Most Rev. Francis P. Keough, D.D.

Archt—Edward H. Glidden, Jr.

Contr—Henry A. Knott, Inc.

AWARDS TO:

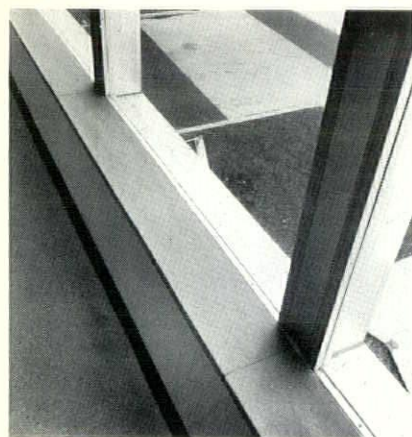
Carroll M. Elder for aluminum rail

Adio diBiccari for stations of the cross in chapel



Kitchen of Campbell Residence

Dorsey Yearley Residence



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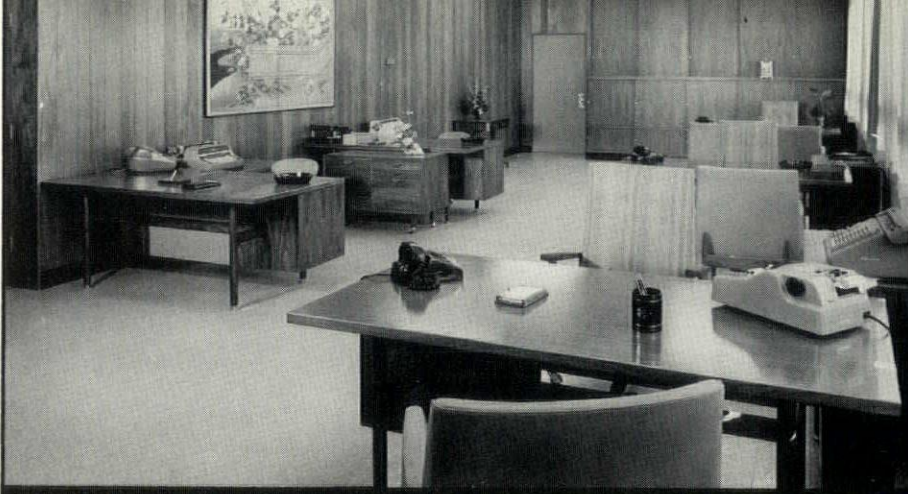
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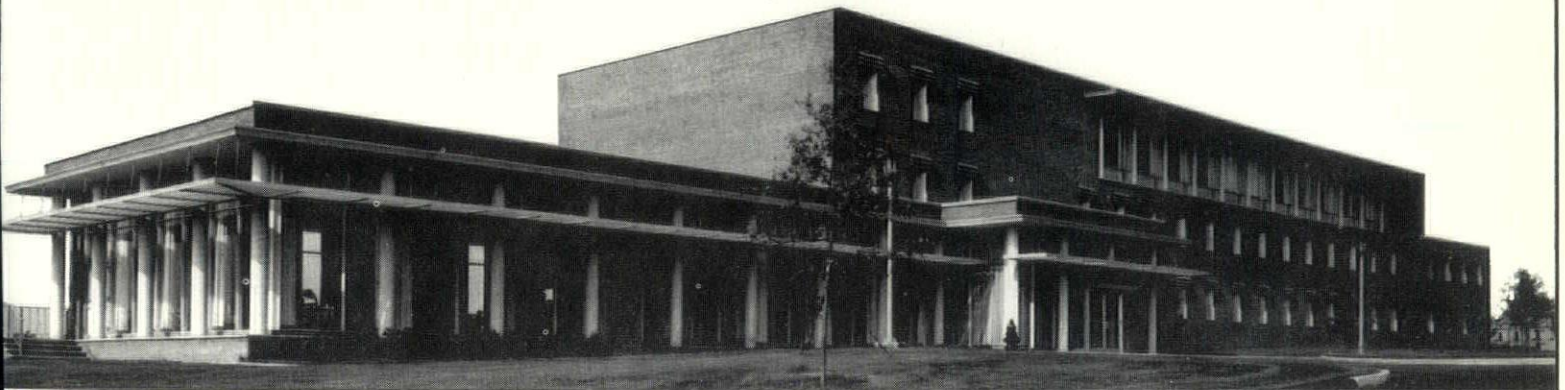
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1026 NORTH CHARLES ST.
BALTIMORE 1, MARYLAND SARATOGA 7-4535
MEMBERS AMERICAN INSTITUTE OF INTERIOR DESIGNERS

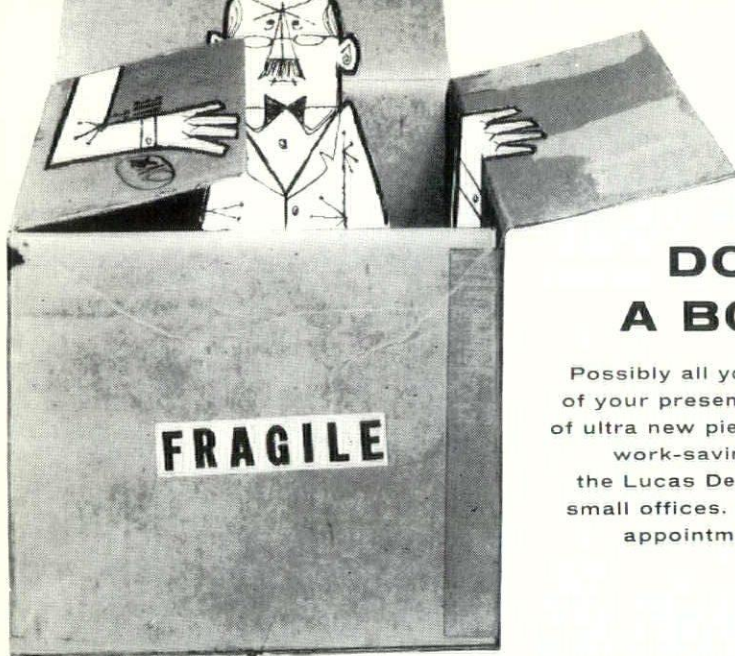
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corner...*

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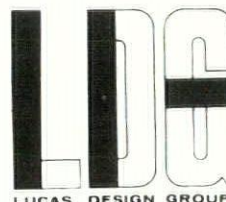
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NEWS BRIEFS

The officers of the Baltimore Chapter, AIA, for 1962 are: **Alexander Cochran**, president; **Grinnell W. Locke**, vice-president; **Orin M. Bullock**, secretary; **Charles H. Richter, Jr.**, treasurer; **David H. Wilson** and **James R. Edmunds, III**, directors.

W. W. Ewell and **R. J. Carroll** of the firm of **Ewell, Nelson & Bomhardt**, consulting engineers, were recently given a 4th Award for their paper entitled, "Welded Steel Folded Plate Roof." Theirs was one of 38 National Awards made by the Lincoln Arc Welding Foundation for progress in arc welding design.

Wilbur C. Hossfeld, **Raymond L. Hughes, Jr.**, and **George J. Arendt, Jr.**, announce the formation of **James Posey Associates, Inc.**, consulting engineers, as successor to James Posey & Associates.

Duron Paint Manufacturing Co., Inc., announces the appointment of **Alan M. Gershon** as manager of Duron's Architectural Service Department.

The **AIA JOURNAL** received two First Awards for editorial excellence in Industrial Marketing's 23rd annual editorial competition for business publications. One award was for the best single issue of all 1960 professional publications entered. The other was for greatest improvement in design during 1960.

Cupples Product Division of Alcoa announces the appointment of **David M. Howell**, Metal Construction Services Corporation, as the Division representative in the Baltimore area.

The editor of **STONE MAGAZINE** is in quest of articles featuring unique uses of natural stone in contemporary architecture. Architects who furnish good photos and adequate information will be given a number of complimentary copies of the issue in which their acceptable stories appear. Address: The Editor, **STONE Magazine**, P.O. Box 996, New Rochelle, N. Y.

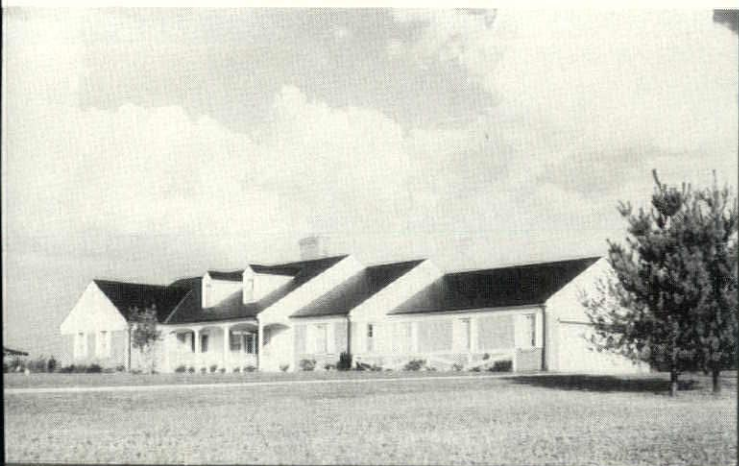
According to the **F. W. Dodge Corporation**, November 1961, contracts (latest compilation available) for future construction in Maryland totaled \$70 million, up 80% from November, 1960. Non-residential is \$36 million of this total, up 177%; residential is slated for \$29 million, up 46%; heavy engineering, \$5 million., down 18% from November 1960.

The office of **J. Prentiss Browne**, architect, announces that **Leo A. Wittstadt**, architect, has become an associate of the firm.

Gaudreau and Gaudreau, architects, announce that **Thomas L. Gaudreau** is a partner in the firm and that **Charles E. Cline** and **William L. Gaudreau** are associates.

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Collaboration

Cont'd from Page 5

designer the respect and recognition his profession deserves. We have accomplished this by keeping our standards high. A good example of this may be found in the following requirements which are mandatory for the active membership of the AID:

1. A. Completion of a 4-year degree course of college level or its equivalent in credit hours of attendance) with major in interior design and decoration.
- B. Four years or more of practical experience in a recognized establishment of interior design and decoration including complete supervision of contracts.

—or—

- A. Completion of two full years of academic work of college level, plus
- B. Three years of technical training in a chartered school of design plus
- C. Four years or more of practical experience in a recognized establishment of interior design

and decoration, including complete supervision of contracts.

—or—

2. A. Completion of three years of technical training in a chartered school of design, plus
- B. Six years or more of practical experience in a recognized establishment of interior design and decoration, including complete supervision of contracts.

—or—

3. The Board of Governors of the AID may consider applications, after detailed investigation, from persons lacking the above technical training, but who have had (after high school graduation) ten years of practical experience, including complete supervision of contracts.

A conclusion can be drawn from these requirements, and it is that the qualified interior designer has the training, experience and ability to render an invaluable service to the architect and the client, and effectively serve as an integral part of the total design team.



Skillful planting is vital to any project, residential, institutional or commercial. On our 400 acres you will find a versatile selection of mature stock, and you will be served by our half century of nursery experience.



Paper Mill Rd., Cockeysville

NO. 6-1600

Pictorial Credits

- 4 Courtesy, Peale Museum
- 13 Courtesy, The H. Chambers Co.
- 14 Mettee Studio
- 15 Chuck Rohr
- 16 Max Araujo
- 18 Charose Studio
- 20 Kitchen: James Campbell
Exterior: Duane L. Suter

SUBSCRIPTIONS: ARCHITECTS' REPORT is a controlled circulation publication, but we nevertheless accept paid subscriptions from our regular recipients as a token of financial support and from interested persons not now receiving ARCHITECTS' REPORT regularly. The magazine presents editorial views and information of consequence not only to the architectural profession and the construction industry, but also to the large segment of the general public vitally concerned with the future of our physical environment. To purchase subscriptions, remit \$2.00 per subscription per year to Mrs. Agnes Preston, Circulation Manager, ARCHITECTS' REPORT, 1025 St. Paul St., Baltimore 2, Maryland.

50% High? or Where Are the Profits?

Contract awards for construction are near the highest point in our country's history—but profits have all but disappeared. What strange beast is devouring the construction industry?

A competitive bidding system is a sound system and one which our forefathers used to build this wilderness into a great country. It consisted of simple fundamentals, good craftsmanship, responsibility, integrity and, later, productivity. Our productivity is still with us, but let's examine skeletons of the other fundamentals.

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

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

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

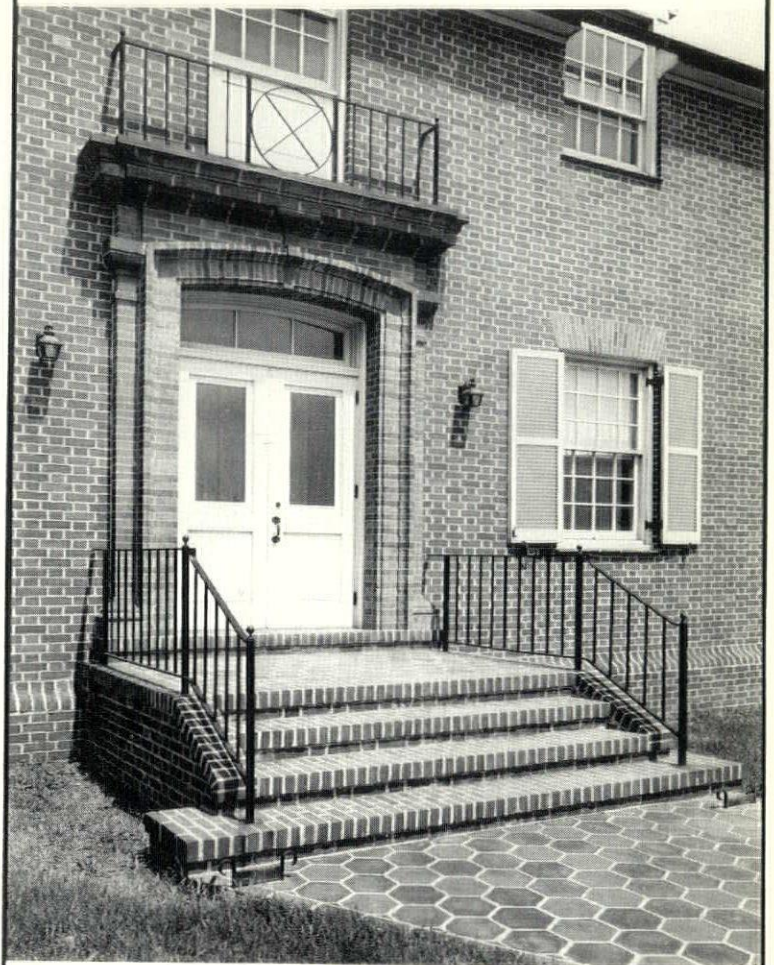
Let us all, then, band together to cure the terrible plague that has beset our industry. If every individual will apply the simple fundamentals that the Good Book teaches, all will be well again.

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Built-in Japanese temple beams with concealed back lighting accentuate the Oriental decor of this Baltimore residence.

Architect: Lawrence A. Menefee, AIA
Baltimore



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REVISIONS IN BALTIMORE CITY BUILDING CODE

We have been requested to publish the following revisions to Baltimore City building regulations.

No. 22

Subject: Width of Exits in Private Assembly Buildings

The following revised regulation is effective at once:

4251. Width of Exits

4256. Primary means of Egress—Doorways

The minimum width of a primary exit door is reduced from 44 inches to 36 inches.

No. 23

Subject: Fire Dampers for Heating, Ventilating and Air-Conditioning Ducts

The following regulation shall supercede Rule and Regulation No. 15, dated September 23, 1960, and shall become effective immediately:

Whenever such ducts pass through walls or partitions required by the Building Code to have a fire-resistive rating in excess of 1-hour or whenever such ducts pierce the enclosing walls of a vertical shaft, the duct opening shall be protected by fire dampers that have been tested and approved by Underwriters' Laboratories for a 1½-hour fire resistive rating. Each damper assembly shall bear the Underwriters' Laboratories' label reading "Fire Dampers, Rating 1½-hour."

Robert G. Deitrich,
Building Inspection Engineer
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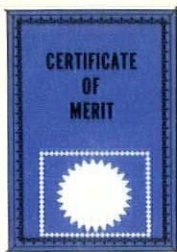
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AN ARCHITECT REPORTS ON AN ISSUE OF PROFESSIONALISM

DAVID H. WILSON, AIA, *partner, Wilson and Christie, Associated Architects, Towson, Maryland.*

In January of last year an issue of architectural professionalism arose that has proven of interest not only to the participants but, through subsequent publicity and action, to architects in general, to public officials and to the taxpayer. The real point of this disagreement between Wilson and Christie and the Baltimore County Board of Education was the board's procedures and fixed requirements which led, in the architects' opinion, to unnecessary construction costs, poor seeing conditions, excessive classroom temperatures and other serious faults. The subsequent publicity given the dispute tended to obscure the basic issue.

In essence, the Board of Education contends:

(a) that the board has the legal right to determine every aspect of Baltimore County school design;

(b) that, through experience gained in an intensive school building program, the board's technical staff is qualified to dictate to architects the design solutions of many important technical and planning problems of school construction.

The architects contend:

(a) that, notwithstanding its legal rights, the board has a moral responsibility to consider carefully all recommendations affecting health, construction costs and the learning process;

(b) that the Board of Education should define performance requirements for the schools, not dictate the design solution of these requirements; that this type of dictation is contrary to the recommendations of nationally accepted authorities concerned with a school design;

(c) that competent architects, through their technical knowledge, professional training and broader experience, can make far greater contributions to school design when not shackled by fixed standards at variance with recognized good practice.

On January 6, 1961, after fourteen months of being unable to get from the board's staff either satisfactory answers to basic questions or reasonable appraisal of their proposals, Wilson and Christie felt that they could not compromise their "professional ethics any further" and appealed directly to the board for a meeting to correct the situation.

As a result of this meeting, one specific recommendation was reviewed by a nominally independent engineering consultant, whose findings in general substantiated the architects' basic contention. Yet in April, 1961, the architects were told by the board to proceed with "our type design."

Because of this apparent disregard of the children's welfare, Wilson and Christie refused. The board sued for termination, whereupon the architects sought arbitration in accordance with terms of their contract. The board refused to consider arbitration on technical legal grounds ultimately upheld by a court decision.

In October, the architects described the situation to

the Baltimore County Council and recommended that the council retain an independent consulting firm to determine whether or not the funds appropriated by the council for school construction were being used to best advantage. Convinced by data from recognized authorities, the council proposed to spend \$30,000 for a survey but deferred to a Board of Education request that the board itself retain such a firm. The Baltimore Chapter of the American Institute of Architects supported this evaluation procedure which probably will have begun this January.

If the evaluation should substantiate the architects' contentions, the recommendations of the evaluation firm should assist the board in providing better school facilities with ultimate benefit to the students, teachers and taxpayers. In addition, findings of substantiation should enable the architects to fulfill more properly their professional role.

BALTIMORE CHAPTER, AIA NEWS AND NOTES

Of interest to architects and non-architects alike are these excerpts from outgoing President David H. Wilson's year-end report on Baltimore Chapter activities:

"It would be gratifying to report that architecture in Baltimore had reached the high stature and place of leadership enjoyed by the profession in many other parts of the world. Such is not the case. There are, however, encouraging signs: Chapter members are participating to a greater degree each year in community efforts relating to planning, preservation and general improvement of the physical environment. Public officials, particularly those of Baltimore City, are more cooperative with the profession and are showing greater appreciation and understanding of good architecture and its resultant benefits.

"Nevertheless, we are still deficient in that most important ingredient—Good Design. Van Schwab, in last year's message, stated, 'Our local scene is most disturbing for its scarcity of good contemporary architecture.' This year has seen little apparent change.

"... Many (Chapter) committees have been busy, particularly in the fields of planning, preservation and civic design. In spite of continued effort, the Civic Design Board Committee, after three years is still short of its final goal: the creation of a Board to guide the aesthetic growth of the city. (See "Death of a Church," page 4, this issue—ed.)

"Other activities covered such varied subjects as revision of the City Architectural Contract, establishment of a University of Maryland Architectural School, modernization of the Registration Law, increase in Chapter membership, collection of data on school design and construction, cooperation with organizations representing the construction industry, collaboration on a minimum engineering fee schedule and participation in the Home Show at the 5th Regiment Armory.

"The new year offers many opportunities for community participation and leadership, opportunities to enhance the position of Architecture in the public esteem through selfless professional contribution. If we fail, the fault is ours."

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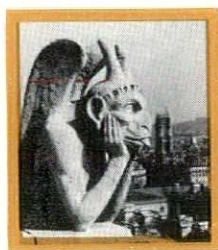
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THE NEXT ISSUE

OUR ARCHITECTURAL HERITAGE

In more than three years of publication and fourteen issues of ARCHITECTS' REPORT, we have not yet repeated an editorial theme. We are changing this policy with the Spring, 1962, issue. So successful was our Architectural Heritage issue of a year ago that once again we will discuss preservation and restoration of historic landmarks in the Chesapeake Bay region and the deep and increasing interest in the conservation of worthy structures of history. The submission of exhibits dealing with restoration or traditional architecture will again be a challenge. These submissions are due not later than March 15th. Please submit photographs and written data to GRINNELL W. LOCKE, AIA, EDITOR, 2517 St. Paul St., Baltimore 18, Maryland.