

Encompiement of the  
 1841-42 under M.  
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## PEOPLE IN ARCHITECTURE

Charles M. Nes, Jr., FAIA, director of the AIA Middle Atlantic Region, has devoted his life to technical advancement and continuing creative integrity in the architectural profession. Born in York, Pennsylvania, and graduated from Princeton University as an architecture major, Mr. Nes was a recipient of the Butler Prize for Architecture and a member of Phi Beta Kappa. He has served as president of the Baltimore Chapter, AIA, and of the Building Congress and Exchange of Baltimore. Formerly on the Advisory Committee of the Princeton School of Architecture, and a member of the State of Maryland Architectural Advisory Board, he is now serving on the Maryland Architectural Registration Board. Mr. Nes is rightfully recognized as a respected authority in the field of architecture.

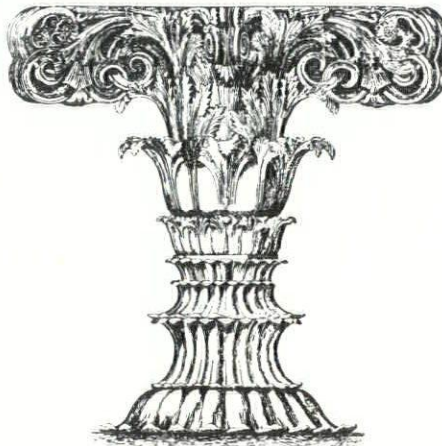


Theodore R. McKeldin, presently in his second administration as Mayor of Baltimore, and a former two-term Governor of Maryland, brings back to Baltimore the benefits of long experience in public service and community development. As the city's chief executive, he is its leader in the new drive toward the physical improvement of Baltimore and at the same time the guardian of the finest examples of its proud history. During his tenure as governor he authorized the construction of the Maryland State Office Building Complex in Baltimore, and the new State Office Building in Annapolis, as well as additional facilities at many other State schools and colleges. Recently Mayor McKeldin challenged the architectural profession to use vision and enthusiasm to advance to peak potential Baltimore's facilities for its citizens.

Henry C. Evans is now in his second term as president of the Baltimore Association of Commerce, co-sponsor with the Baltimore Chapter, AIA, of the Combined Program of Honor Awards for current work in architecture. Further demonstrations of his civic interest include a distinguished military record beginning in World War I, when he left Johns Hopkins University for volunteer service in France. Promoted to brigadier general in 1942, he retired in 1957 as a major general. After World War II, he returned to his investment banking firm where he had been a general partner since 1924, and to civilian community service, including the presidency of the Board of Trustees of the Enoch Pratt Free Library. Baltimore is proud to call this patriotic leader a native son.



Allen C. Hopkins, AIA, chairman of the Middle Atlantic Regional Conference, AIA, in Annapolis in October, carries the responsibility for one of the most important events undertaken by the Baltimore Chapter, AIA. The Conference on "Ugliness and Aesthetic Responsibility" includes various tours of Annapolis, the Naval Academy, cruises on the Bay, and a trip to view Baltimore's new face in the central city, One Charles Center. Such an ambitious undertaking needs a vigorous, creative leader. Graduated from the University of Virginia, he began as a draftsman with the firm of Fisher, Nes, Campbell, rapidly achieving the position of partner. He also has served as secretary and program chairman of the Baltimore Chapter, AIA.





## EXHIBIT POLICY

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

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

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

**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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## ARCHITECTURE—

## QUALITY IN ARCHITECTURE—

## RESPONSIBILITY FOR QUALITY

## IN ARCHITECTURE—

These are the topics for this issue of Architects' Report and for the 1963 Convention of the Middle Atlantic Region of the AIA.

Let us take them up in order. But before doing so, we must make it clear that Architects' Report is published by architects and directed at the public, and primarily at that segment of the community responsible for investing in buildings and for creating our environment.

*Architecture*, according to the dictionary, is the "science or art of building, especially of fine or beautiful buildings." If all of Mr. Webster's definitions were as inadequate as this one, he would have gone out of business long ago.

To start with the negative, architecture is not the commercialism that is adulterating even our best streets with false fronts and competing neon signs; it is not the suburban sprawl that is overrunning the countryside with small boxes with smaller yards; nor is it, contrary to popular belief, the ornamentation of minimum buildings with "traditional" details or more modern clichés. Most important, it is not restricted to houses for the rich or prestige offices for the large corporations,

although these projects do get more than their share of the publicity.

Architecture is, in our estimation, that element of design that makes the whole of our environment greater than the sum of all its parts. Architecture is the design of our man-made environment, from the spacing of our buildings and the shaping of our open spaces to the planning, proportions and details of individual structures so that they are functionally satisfactory, economically feasible, and pleasing and stimulating to our senses. If our business districts are to survive; if suburbia is not to be the slum of tomorrow, architecture must include all the billions of dollars of construction that are put in place each year. Our shoddy city streets, and acres of minimum houses are witness that it doesn't.

*Quality in Architecture* is difficult to define. It is not, as some would have it, dependent on the period of its "style," the originality of its design or even the richness of materials. Rather, it is the result of the appropriateness of the solution to the problem, the harmony of the structure with its neighbor and/or its site and the good proportions, rhythm and good taste of its appearance. This could hardly be demonstrated to better advantage than in the Awards Program presented in this issue of the Architects' Report. The field from which these winners were chosen,

*Continued on Page 11*

# ARCHITECTS' REPORT

Volume 6

Number 1

Fall 1963

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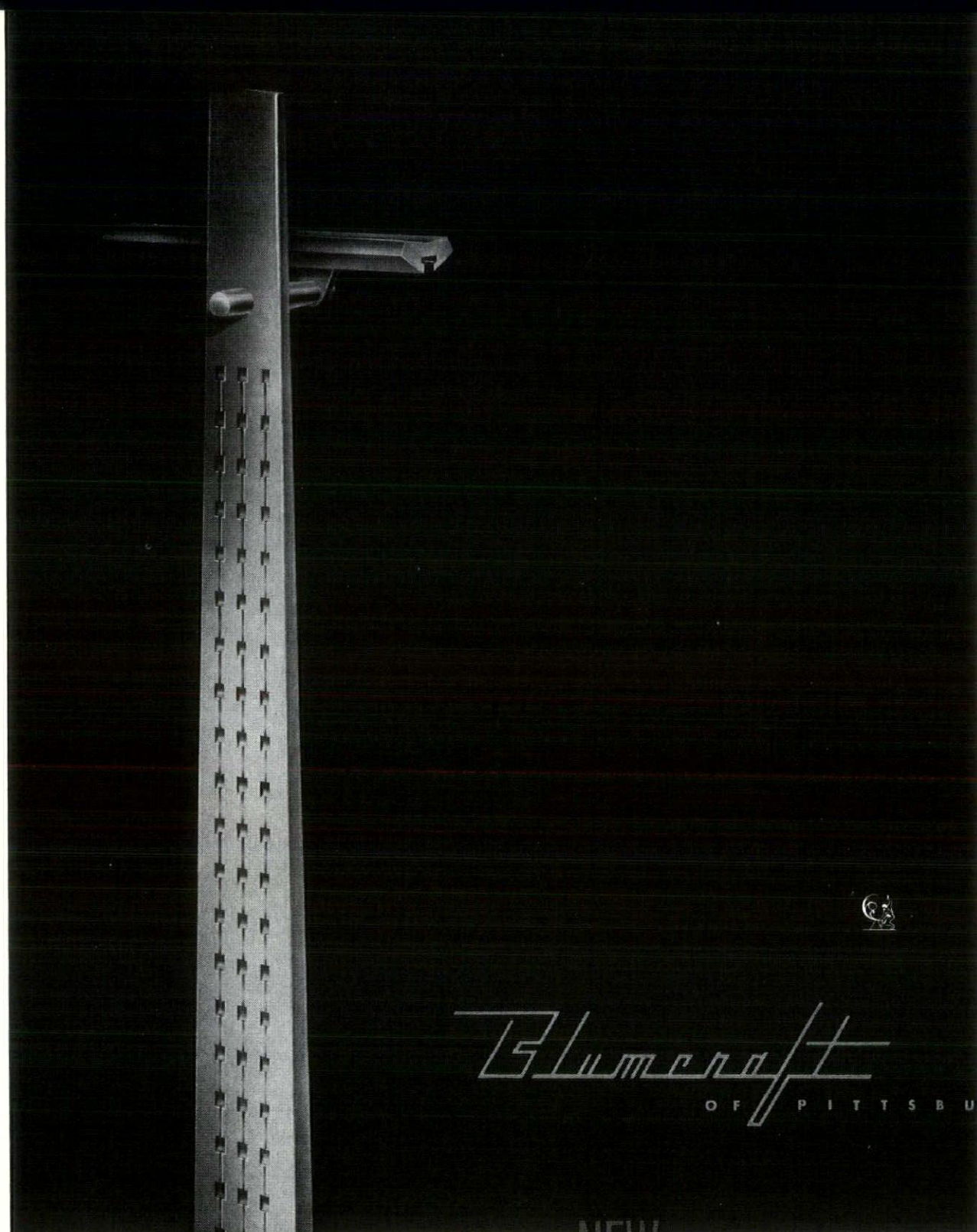
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## FIRST ANNUAL COMBINED AWARDS PROGRAM

Jointly sponsored by the Baltimore Chapter, AIA, and The Baltimore Association of Commerce, this major program has as its intent the encouragement of excellence in Baltimore area architecture. The entries were in two categories: 1. Work by architects registered in Maryland and constructed within a 25-mile radius from the center of Baltimore, exclusive of Montgomery and Kent Counties; 2. Architecture executed by corporate members of the Baltimore Chapter anywhere in the world.

On these 9 pages, we present the 4 First Honor Awards, the 5 Awards of Merit and 28 additional submissions we have selected for their architectural worthiness.

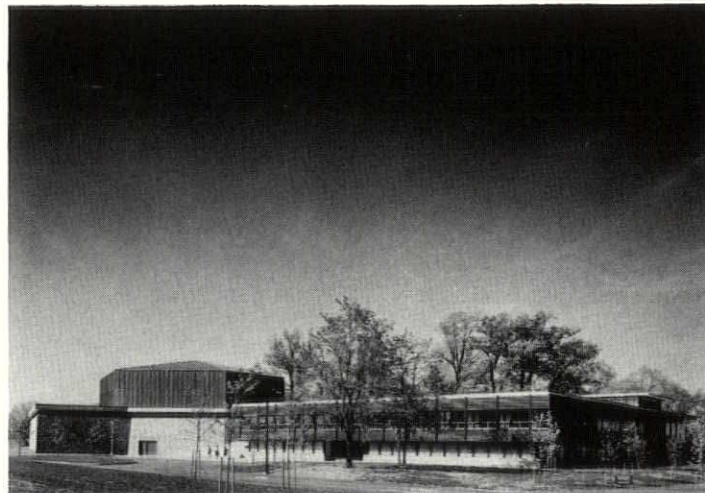


### FIRST HONOR AWARD

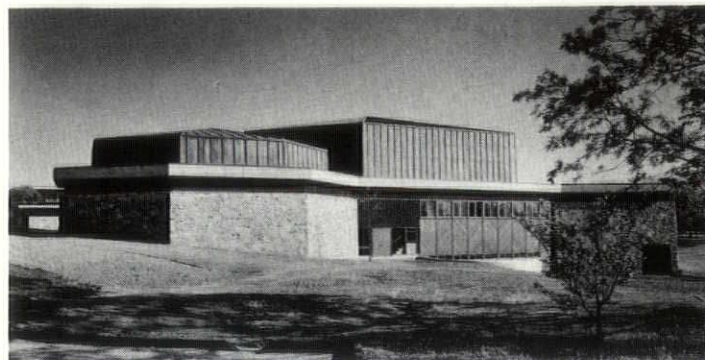
#### COLLEGE CENTER

Towson, Maryland

architect: **PIETRO BELLUSCHI**, Cambridge, Massachusetts  
**ROGERS, TALIAFERRO, KOSTRITSKY, LAMB**, Baltimore, Maryland



*A complex designed to integrate social and fine art activities with varied student needs, this Center is the final link in the college's master plan. Owner: Goucher College, Towson, Maryland. Landscape Architect: Sasaki, Walker & Assoc., Watertown, Mass. Structural Engineer: Van Rensselaer P. Saxe, Baltimore. Mechanical & Electrical Engineer: Henry Adams, Inc., Baltimore. Acoustical Engineer: Bolt, Beranek & Newman. Stage Consultant: G. Isenour. General Contractor: William T. Lyons Company, Baltimore.*



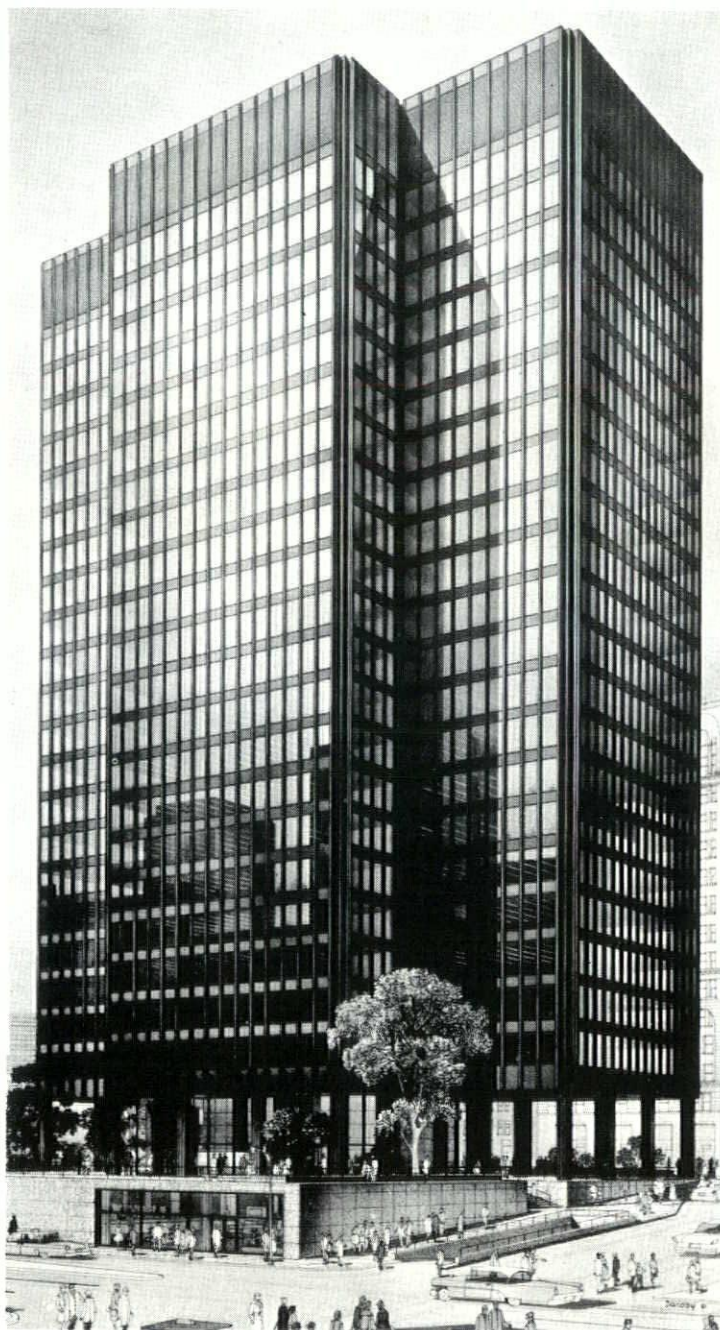




FIRST HONOR AWARD  
OFFICE BUILDING  
Baltimore, Maryland

architect: MIES VAN DER ROHE, Chicago, Illinois

*This 24-floor office tower sets the pace for Baltimore's 22-acre Charles Center Project. Owner: Metropolitan Structures, Inc., Chicago. Mechanical & Electrical Engineer: Cosenti Associates, New York. Structural Engineer: Farkas & Barron, New York. General Contractor: Metropolitan Builders, Inc., Baltimore.*







FIRST HONOR AWARD

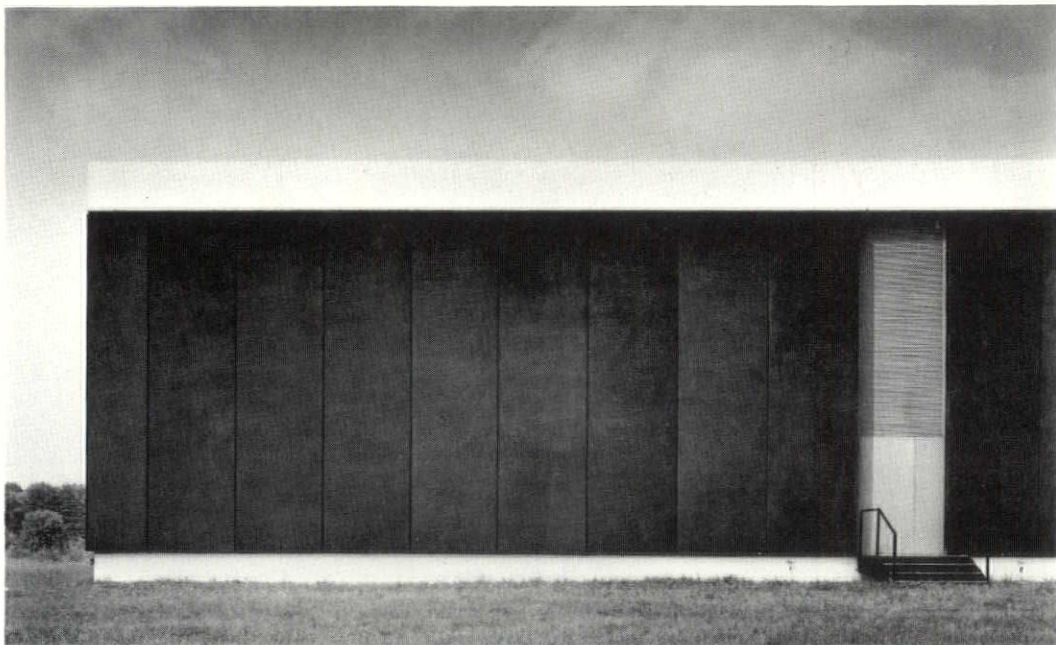
**WAREHOUSE**

Cockeysville, Maryland

architect: **SKIDMORE, OWINGS & MERRILL**, New York, New York



*Situated in a rural area north of Baltimore, this cleanly executed warehouse features precast panels, demountable for reuse when the building is expanded. Owner: Noxzema Chemical Company, Baltimore. Mechanical Engineer: Weiskopf & Pickworth. Structural Engineer: Jaros, Baum & Bolles. General Contractor: Henry A. Knott, Inc., Baltimore.*





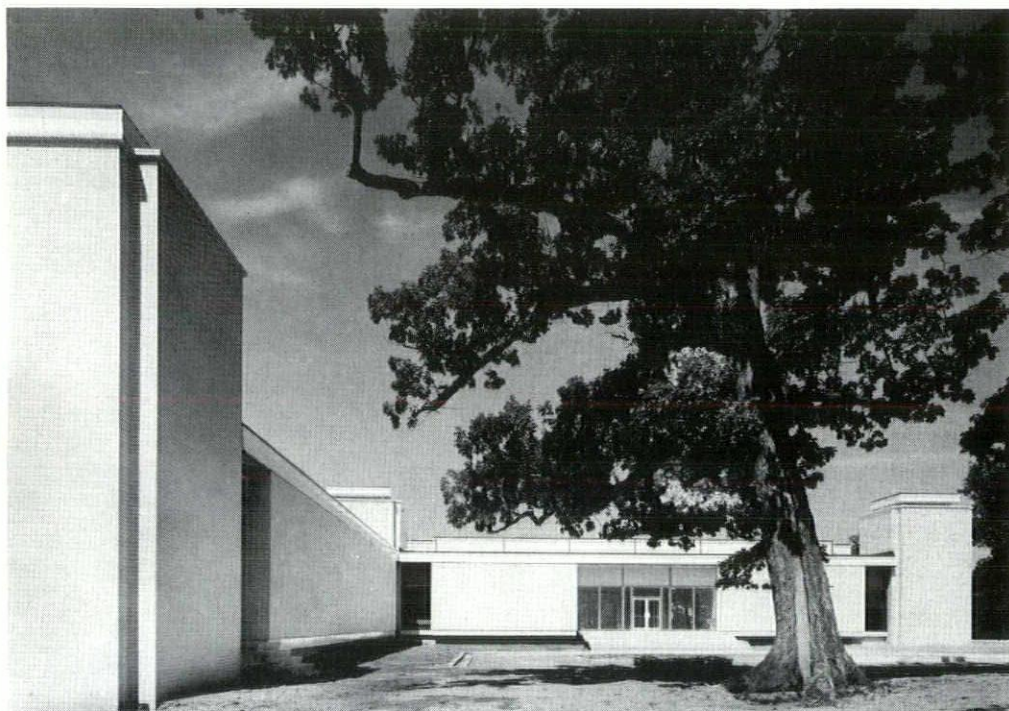


FIRST HONOR AWARD

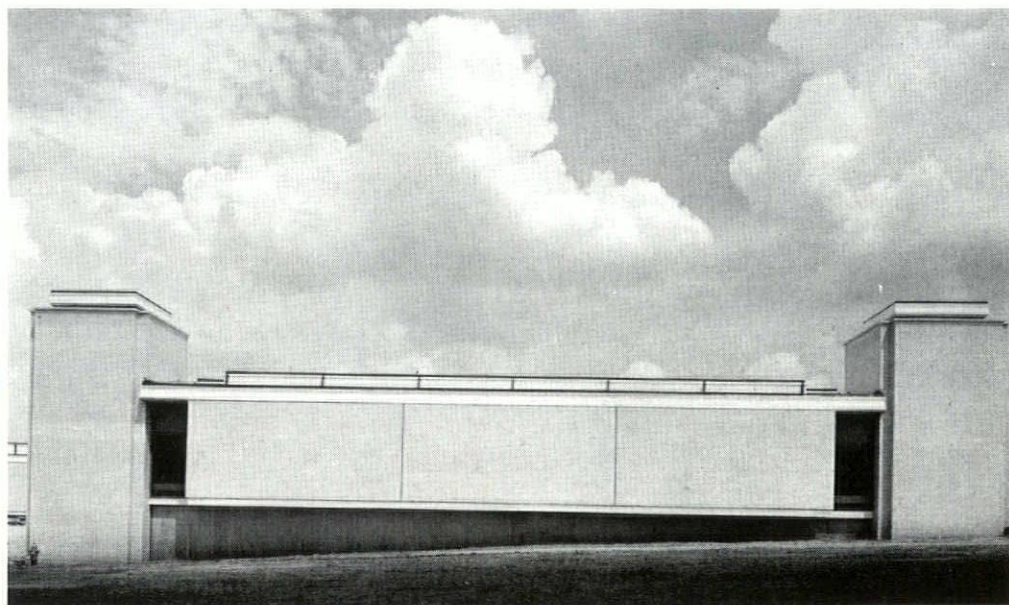
MOLECULAR ELECTRONIC LABORATORY

Anne Arundel County, Maryland

architect: VINCENT G. KLING, Philadelphia, Pennsylvania



*This facility was planned to centralize the company's East Coast activities in a newly-developed product area. The design evolves from a simply organized square space module. Owner: Westinghouse Electric Corporation. Mechanical & Electrical Engineer: Charles S. Leopold, Inc., Philadelphia. Structural Engineer: Allabach & Rennis, Inc., Philadelphia. General Contractor: Kirby & McGuire, Inc., Baltimore.*





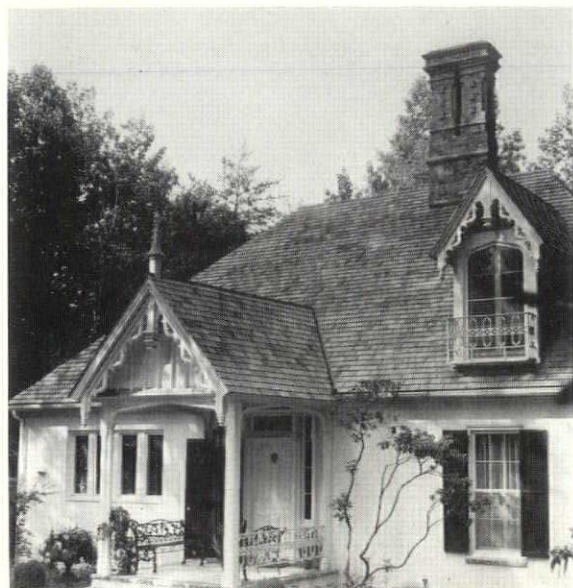


MERIT AWARD

RESIDENCE

Gibson Island, Maryland

architect: THE OFFICE OF JAMES R. EDMUNDS, JR., Baltimore



*This recently constructed 7-room home is, in effect, the distillate of the 23-room neo-Gothic Baltimore villa, Evesham, razed in 1961. Owner: Mrs. Henrietta A. Hyde. General Contractor: Brown Engineering & Construction, Glen Burnie, Md.*



MERIT AWARD

RESIDENCE

Baltimore County, Maryland

architect: FISHER, NES, CAMPBELL & PARTNERS, Baltimore, Maryland



*This contemporary home features the extensive use of glass and openness of design to provide virtually unlimited visual access to the wooded setting. Structural Engineer: Van Rensselaer P. Saxe, Baltimore. Landscape Architect: E. Bruce Baetjer, Owings Mills, Md. General Contractor: The Andrew Building Company, Riderwood, Md.*



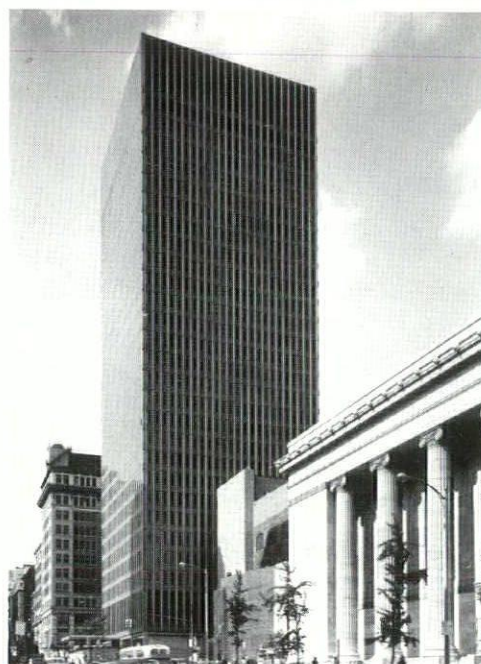
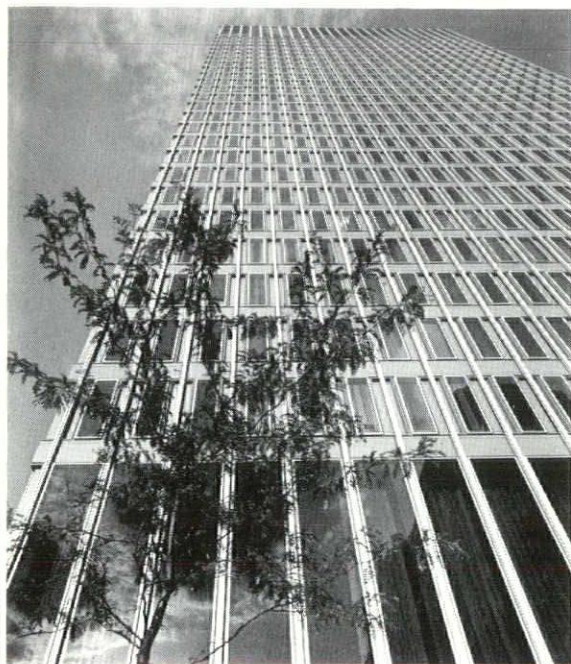


MERIT AWARD

## OFFICE BUILDING

Baltimore, Maryland

architect: VINCENT G. KLING, Philadelphia, Pennsylvania



*This 30-story metal and glass shaft rises 360 feet from its pallet to be a prominent part of the Baltimore skyline. Owner: The Blaustein interests of Baltimore and McCloskey & Company of Philadelphia. Structural Engineer: McCormick-Taylor Associates. Mechanical & Electrical Engineers: Matz & Price Associates. General Contractor: McCloskey & Company, Philadelphia.*

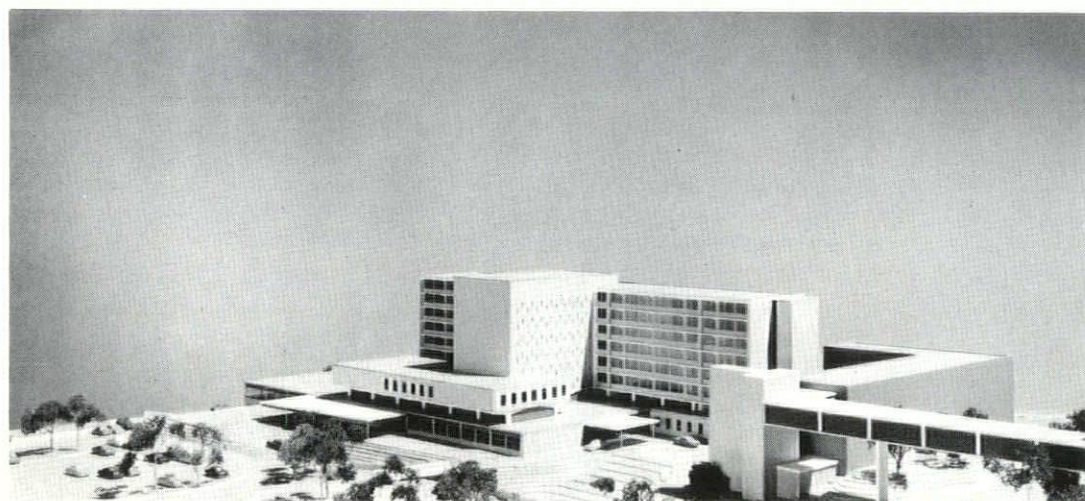


MERIT AWARD

## MEDICAL CENTER

Baltimore, Maryland

architect: THE OFFICE OF JAMES R. EDMUNDS, JR., Baltimore



*Replacing outmoded facilities, this urban medical center is designed for ultimate expansion to 500 beds. Owner: Lutheran Hospital of Maryland, Inc. General Contractor: Kirby & McGuire, Inc., Baltimore.*





MERIT AWARD

## CHURCH BUILDING

Glen Burnie, Maryland

architect: CHARLES EDWARD STADE, Park Ridge, Illinois


*Incorporating an existing parish hall, this sanctuary presents a delicate low-level silhouette with closely correlated roof lines and wall treatments. Owner: St. Paul's Evangelical Lutheran Church, Glen Burnie. General Contractor: Roesler Corporation, Glen Burnie, Maryland.*



### ARCHITECTURE— QUALITY IN ARCHITECTURE— RESPONSIBILITY FOR QUALITY IN ARCHITECTURE—

*Continued from Page 3*

equally worthy of commendation and consideration, is of even greater variety and of high enough quality so that a different jury might very well have selected different winners. The seed of Quality in Architecture has obviously been planted in Baltimore.

 *Responsibility for Quality in Architecture*—on whom does it fall? Ask any of the architects who made submissions to the Awards Program and he will tell you he had an imaginative, cooperative and demanding client. The owner's responsibility starts with his desire to build and the conception of the project. It continues with his selection of the architect, understanding of the problem, development of the program; and it culminates in his cooperation with the architect. But "it takes two to tango," and never is this so true as in the creation

of an architecturally successful building. The architect must have the talent, the desire and the professional ability to design the project and relate it to its environment and also to guide his client through the subtleties of design and planning. In turn, all these go for naught without the equal desire, understanding and appreciation on the part of the owner.

There is no question that if we are to create the environment for living, working and playing that is within our grasp, then the architects must find and convince more clients that Architecture is that certain something which makes the whole far greater than the sum of all its parts.

#### \*EDITOR'S NOTE:

Public buildings maintained their perfect record by again failing to win recognition in the Association of Commerce Awards Program.

The success of the Architectural Awards Program sponsored by the Baltimore Association of Commerce and the Baltimore Chapter of the American Institute of Architects is apparent in the high caliber of the submissions and particularly of the Award Winners. Our thanks to all participants and our sincere congratulations to those who won awards.

On behalf of the American Institute of Architects, I would like to thank Messrs. Guy T. O. Hollyday and Joseph Clautice of the Association of Commerce, and Messrs. Rutherford Diehl, David H. Wilson and Warren Peterson of the American Institute of Architects for their interest, time and effort without which this program would not have been possible. This note of thanks would not be complete without mention of Mr. Harry Zwinggi who was in charge of the Association of Commerce participation at the time of his death this summer.

—Grinnell W. Locke







## ADDITIONAL SUBMISSIONS

The projects on these two pages were among those submitted to the First Annual Combined Awards Program. They have been selected by ARCHITECTS' REPORT for presentation in the magazine for their architectural worthiness and public interest.

DEERFIELD ELEMENTARY SCHOOL  
Aberdeen, Md.  
ARCHITECT: FISHER, NES, CAMP-  
BELL & PARTNERS,  
BALTIMORE



HERRING RUN BRANCH LIBRARY  
Baltimore  
ARCHITECT: LOCKE & JACKSON  
BALTIMORE

ST. AGNES HOSPITAL  
Baltimore  
ARCHITECT: FAULKNER, KINGS-  
BURY & STENHOUSE  
WASHINGTON, D. C.



CHURCH OF THE NATIVITY  
Camp Springs, Md.  
ARCHITECT: ROGERS, TALIAFERRO,  
KOSTRITSKY, LAMB  
BALTIMORE

ST. ANDREW'S CHURCH  
Mayo, Md.  
ARCHITECT: ROGERS, TALIAFERRO,  
KOSTRITSKY, LAMB  
BALTIMORE



ANNAPOLIS YACHT CLUB  
Annapolis, Md.  
ARCHITECT: FRYER & ASSOCIATES  
BALTIMORE  
HARDER & DRESSER,  
GLEN BURNIE, MD.

HAMILTON FIRE HOUSE  
Baltimore  
ARCHITECT: J. PRENTISS BROWNE  
BALTIMORE



CARDINAL GIBBONS HIGH SCHOOL  
Baltimore  
ARCHITECT: HALL, RITTER AND  
SPRINKLE  
BALTIMORE

WHITELEY RESIDENCE  
York, Pa.  
ARCHITECT: FISHER, NES,  
CAMPBELL & PARTNERS  
BALTIMORE



PETERSON, HOWELL & HEATHER  
BUILDING  
Baltimore  
ARCHITECT: FISHER, NES,  
CAMPBELL & PARTNERS  
BALTIMORE

SUTTON PLACE  
Baltimore  
ARCHITECT: JEWELL & WOLF  
BALTIMORE



SHERATON BALTIMORE INN  
Baltimore  
ARCHITECT: COCHRAN,  
STEPHENSON, & WING  
BALTIMORE

WOODLAWN SENIOR HIGH SCHOOL  
Woodlawn, Md.  
ARCHITECT: SMITH & VEALE  
BALTIMORE



BECKER RESIDENCE  
Baltimore County  
ARCHITECT: A. EUGENE KOHN &  
J. WM. O'NEILL, JR.  
PHILADELPHIA



SINAI HOSPITAL BUILDINGS  
Baltimore  
*ARCHITECT: VOORHEES, WALKER,  
SMITH, SMITH & HAINES  
NEW YORK*



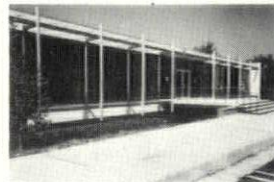
HOBART SALES & SERVICE  
BUILDING  
Towson, Md.  
*ARCHITECT: WILSON & CHRISTIE  
TOWSON*

WMAR-TV STUDIOS  
Baltimore  
*ARCHITECT: FISHER, NES,  
CAMPBELL & PARTNERS  
BALTIMORE*



SPRING GROVE STATE HOSPITAL  
BUILDING  
Catonsville, Md.  
*ARCHITECT: LUCIUS WHITE,  
CHANCE & WHITE  
BALTIMORE*

5820 CORPORATION BUILDING  
Baltimore  
*ARCHITECT: DODSON, SMEALLIE,  
ORRICK & ASSOCIATES  
BALTIMORE*



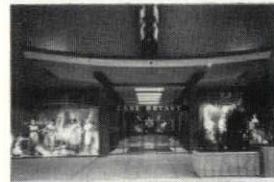
CALVERT SAVINGS & LOAN  
ASSOCIATION  
Towson, Md.  
*ARCHITECT: WILSON & CHRISTIE  
TOWSON, MD.*

RICHTER RESIDENCE  
Baltimore  
*ARCHITECT: CHARLES H.  
RICHTER, JR.  
BALTIMORE*



SULLIVAN RESIDENCE  
Potomac, Md.  
*ARCHITECT: JOHN HENRY  
SULLIVAN, JR.  
ROCKVILLE, MD.*

GOUCHER COLLEGE  
HEALTH CENTER  
Towson, Md.  
*ARCHITECT: WILSON & CHRISTIE  
TOWSON, MD.*



LANE BRYANT, INC.  
Baltimore  
*ARCHITECT: MALSIN-REIMAN  
OSSINING, N. Y.*

CARLING BREWERY  
Baltimore  
*ARCHITECT: ARTHUR H. HOAG, JR.  
CLEVELAND, OHIO*



DALSHEIMER RESIDENCE  
ADDITION  
Owings Mills, Md.  
*ARCHITECT: RICHARD M. HUTMAN  
BALTIMORE*

ILMANEN RESIDENCE  
Baltimore  
*ARCHITECT: J. WILLIAM ILMANEN  
BALTIMORE*



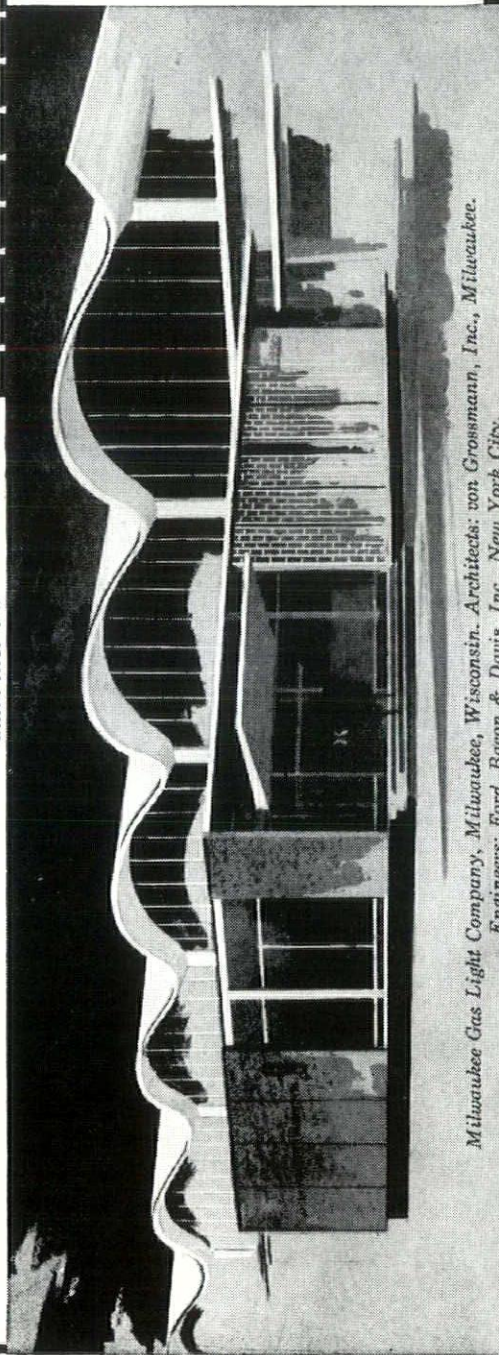
WALKERSVILLE HIGH SCHOOL  
Walkersville, Md.  
*ARCHITECT: SMITH AND VEALE  
BALTIMORE*



# long barrel shells

a.i.a. file: 4-a

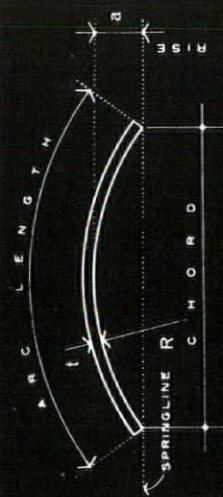
Prepared as a service to architects by Portland Cement Association  
Clip along dotted line



Milwaukee Gas Light Company, Milwaukee, Wisconsin. Architects: von Grossmann, Inc., Milwaukee.  
Engineers: Ford, Bacon & Davis, Inc., New York City.

**Intriguing designs and long spans** are readily achieved with concrete barrel shells. Long barrel shells are those which have a small chord compared to span. (Short barrels have large chords compared to span.)

To achieve full shell action (a membrane free of bending moments), support is required along the two curved edges as well as along the straight edges, as shown in the diagram below. In practice, however, the straight edges are never fully restrained so that

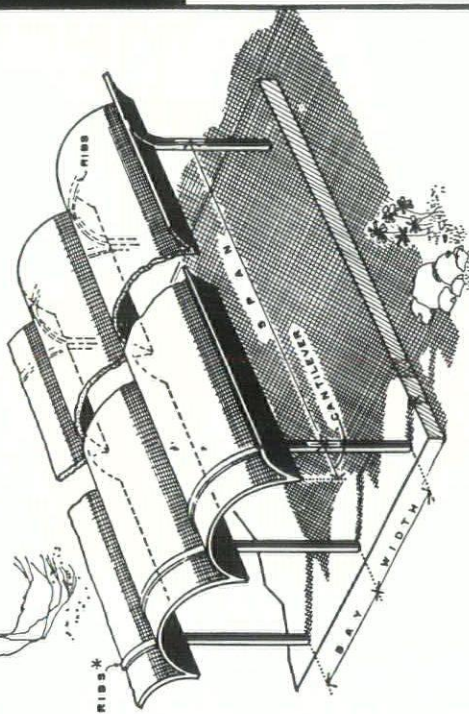


## BARREL SHELLS / SPAN DATA <sup>(1)</sup>

SPAN	BAY WIDTH	a	R	t	reinforcing <sup>(2)</sup>
80'	30'	8'	25'	3"	3.5
100'	30'	10'	30'	3"	4.0
120'	35'	12'	30'	3"	4.5
140'	40'	14'	35'	3"	5.0
160'	45'	16'	35'	3 1/2"	6.5

(1) for long-span multiple barrels, the usual span-to-depth ratio varies from 1:10 to 1:15  
(2) pounds per square foot of projected area

## ISOMETRIC



\*RIBS, NECESSARY TO STIFFEN THE SHELL AT THE SUPPORTS, MAY BE INCORPORATED ABOVE OR BELOW THE CURVED PLANE. DRAWING ABOVE SHOWS BOTH TYPES.

some small bending moments in the shell must be considered in the design.

The stiffeners along the curved edges usually consist of arch-type ribs or diaphragms spanning between the supporting columns. Cantilevers are easily achieved; thus the visible shell edge can be as thin as the basic shell. Write for further free information. (U.S. and Canada only.)

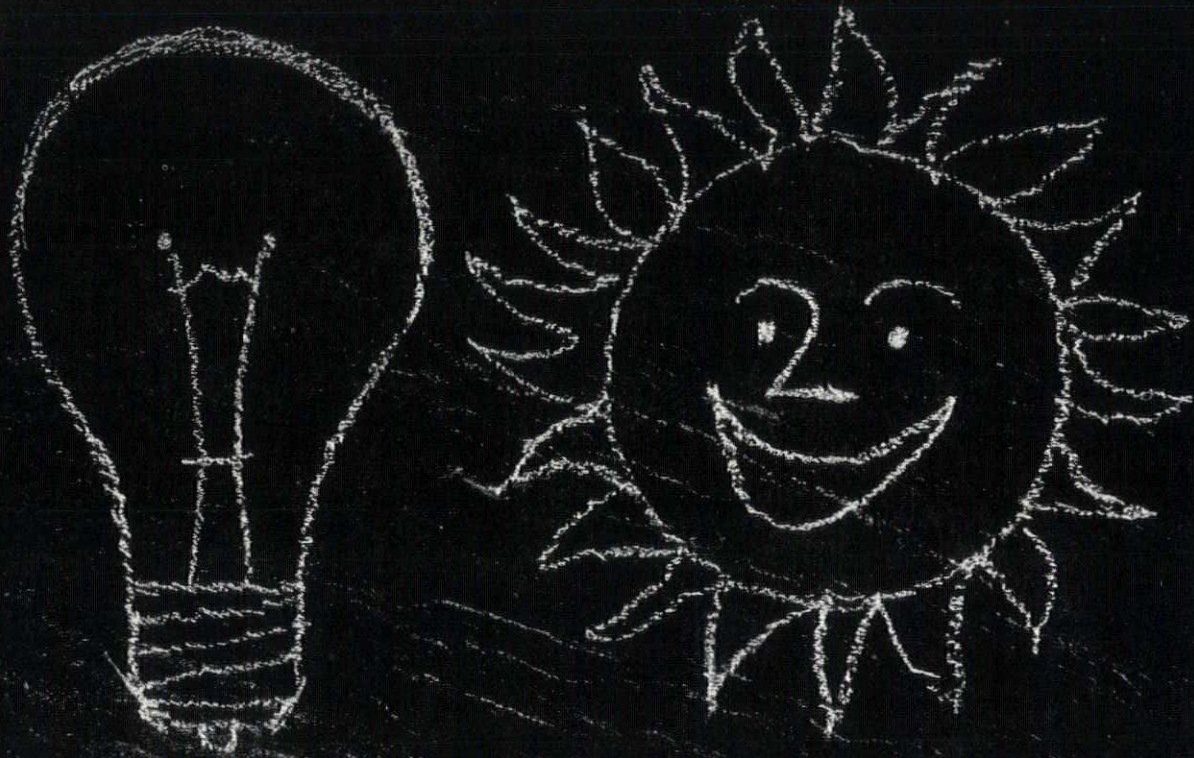
## PORTLAND CEMENT ASSOCIATION

512 Keyser Building, Baltimore 2, Maryland

A national organization to improve and extend the uses of concrete



# INTERIOR OR EXTERIOR

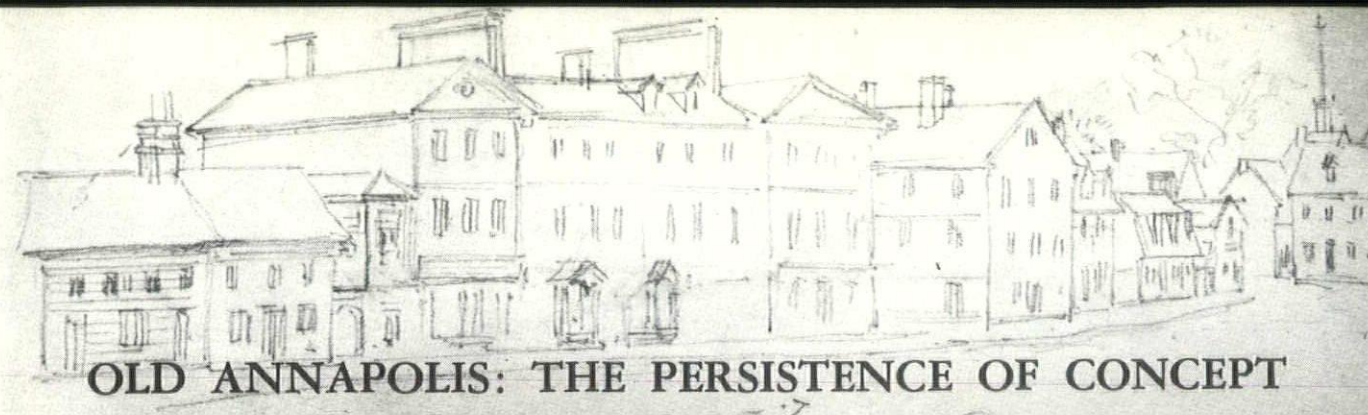


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Archibald C. Rogers, AIA

Just as one picture is worth a thousand words, one city—Annapolis—may be worth a thousand pictures to the architect seeing it for the first time.

Our profession is today increasingly involved in urban design. We are hagridden by the ugliness around us and rightly must try to broaden our field so as to help redeem our physical environment. But what do we really mean by urban design?

An understanding look at Annapolis may illustrate what we mean. First there is a single strong concept that knits the city together, and this concept has stood the test of three centuries. The State House is the culmination of the design and the eye is consistently led back to this central community spire.

Secondly, this concept was not and is not arbitrary. It rests upon the natural topographic features—the State House hill overlooking the harbor—and upon a philosophic consensus of the times—the relationship of the church as a state institution, yet an institution separate from the subordinate to the state. This subtle relationship is clearly expressed in the careful juxtaposition of State Circle and Church Circle which is the very kernel of the concept.

Thirdly, this concept is so strong—and has proven so valid—that it acts as a sort of artistic soul binding together the physical fabric of the city that has grown up around it. Maryland Avenue is extended to become a spine central to the later planning of the Naval Academy. The fact that the Academy is of a differing architectural style does not destroy the unifying effect of this spine (although “the Wall” unfortunately obscures this fact). The residential finger-streets, such as Cornhill, are so related to the central motif that the pedestrian is always aware of his place in the grand design

even though there are twistings in these finger streets that open up anticipated but still surprising vistas as one walks to or from the State House focus. The latest addition to the Annapolis Plan—Rowe Boulevard—is still caught up in the strength of the original concept and has added its drama and the 20th century automobile scale to the living fabric of Annapolis.

That there exists also in Annapolis a typical urban ugliness is true—and examples of this will be obvious to the architect touring the city. That there must be a constant effort by the architect and the concerned layman to conserve and restore aesthetic values is also true in Annapolis as in other cities. But despite this caveat, the fact remains that Annapolis demonstrates these points of paramount concern to us today:

1. It is possible to apply to the city as a whole the conceptual strength that we accept as the starting point for designing a single building.
2. If this concept is valid (i.e. if it is appropriate to the physical and philosophic facts of the problem) it can persist for many hundreds of years and can act, not as a dead hand of the past upon the future, but rather as a living theme on which many variations become possible without loss of integrity.
3. These variations need not, and in fact should not, be inhibited by stylistic considerations. Annapolis demonstrates (by comparison with the museum which is Williamsburg) that such a theme is capable of integrating the pedestrian scale of an 18th century Cornhill Street with the express-

way scale of a 20th century Rowe Boulevard.

While it is a challenging task to conserve the true values of cities such as Annapolis by saving their old buildings, by restoring those that have been papered over with the external emblems of our times (the neon sign and the plate glass facades of Main Street), and by converting our old and beautiful white elephants to economically productive uses, this conservation effort is separated from the equally challenging task of planning a new building appropriately within the urban setting.

This challenge can only be met by the architect (and client) who is free of stylistic doctrine. Just as the sensitive woodcarver will first understand the grain of his block and conceive from his understanding a form that is true to this grain, so can the architect understand the grain of a city like Annapolis and give this expression without reference to style.

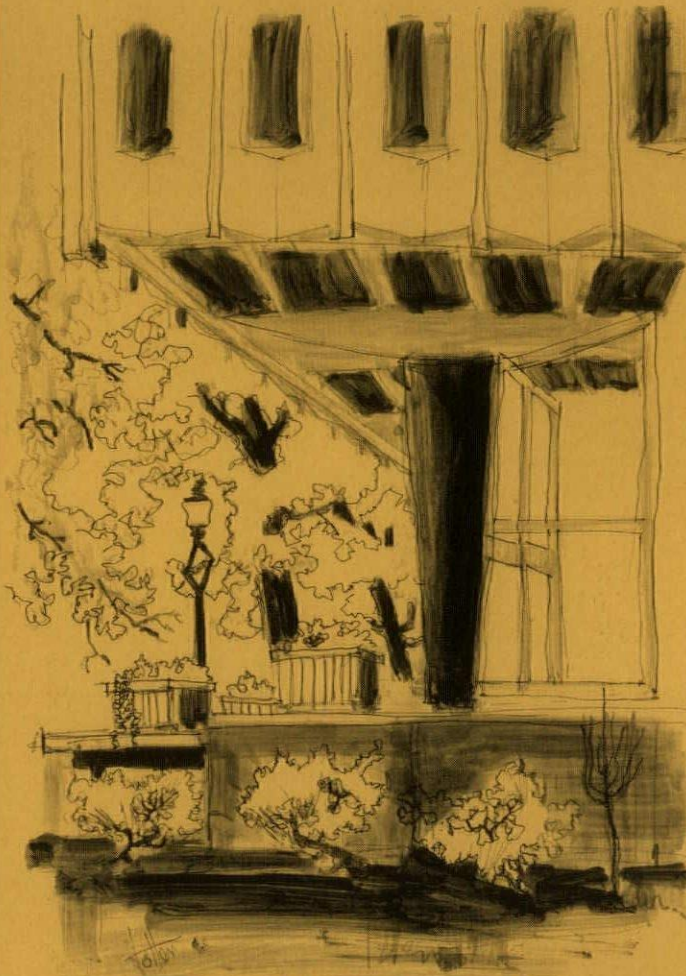
The harmony of a strong and living concept built upon by the architects of each generation, each in a form true to this concept and true to his times, is the path that must be followed to our ultimate goal of a beautiful physical environment.

That this goal can indeed be achieved is the hopeful message of Annapolis—a city that is living and expanding, a “modern” city in its function and philosophy, yet a city that is given strength and form by a valid architectural concept still dominating its life after 300 years.

---

*Mr. Rogers is a principal of the Baltimore architectural firm of Rogers, Taliaferro, Kostritsky, & Lamb, a past president of the Baltimore Chapter, AIA, and a native of Annapolis.*





# *UGLINESS & AESTHETIC RESPONSIBILITY*

## *PROGRAM*

AIA MIDDLE ATLANTIC REGIONAL CONFERENCE

ANNAPOLIS, MARYLAND

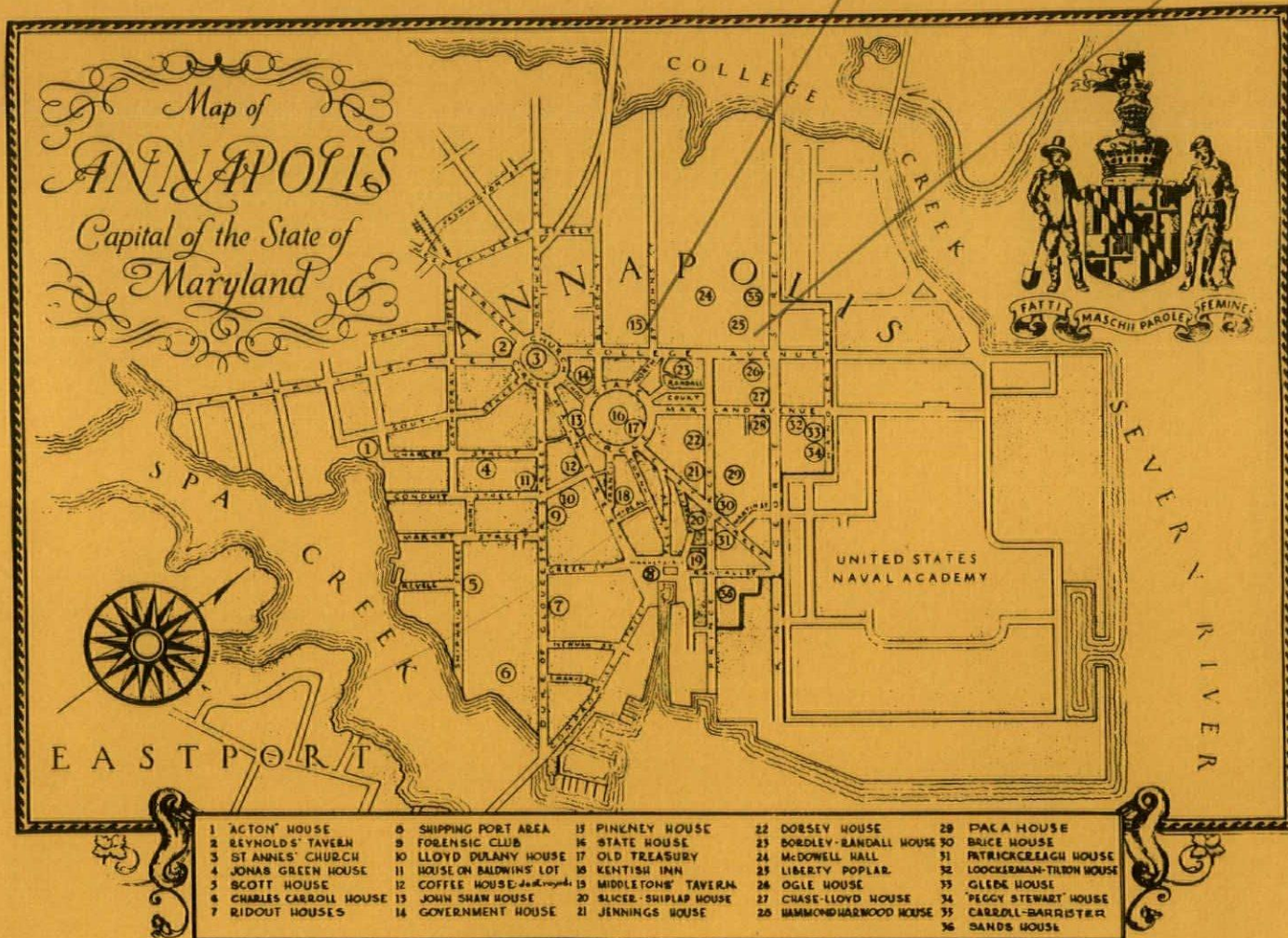
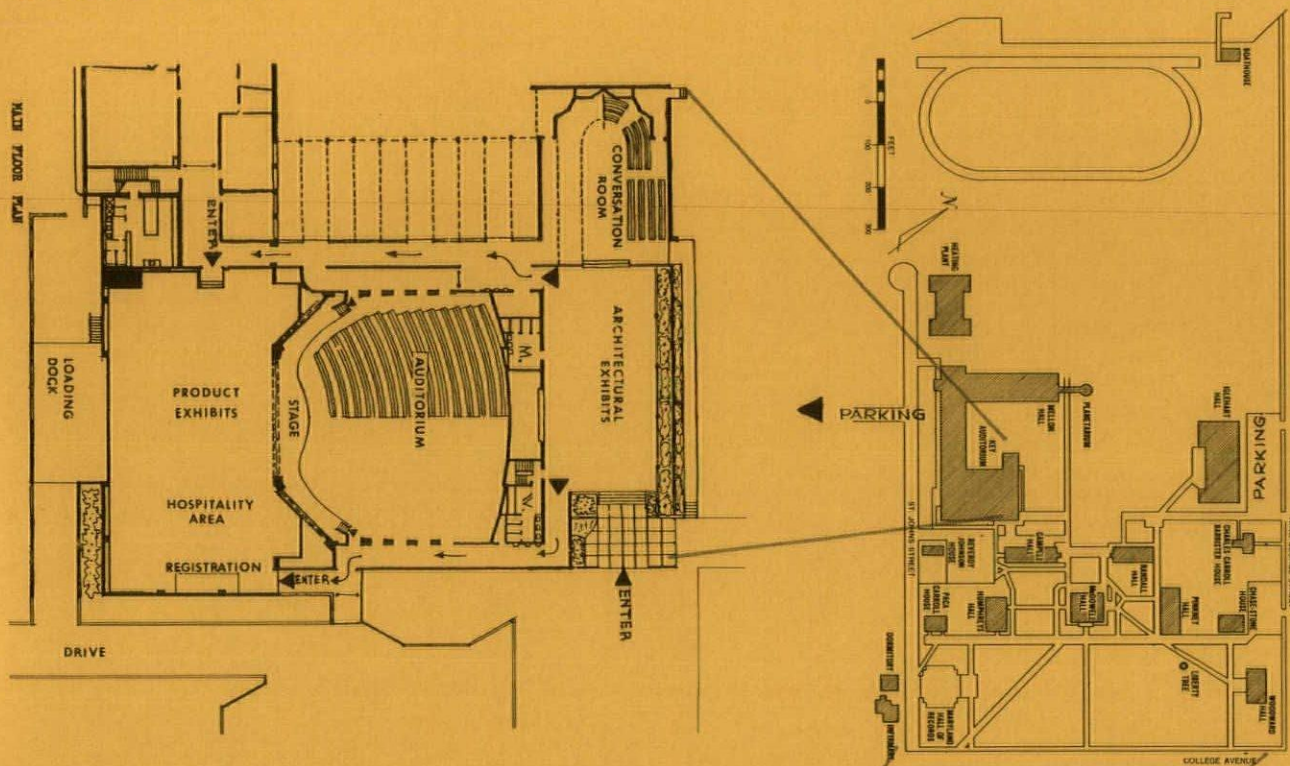
OCTOBER 17-19, 1963

ST. JOHNS COLLEGE-FRANCIS SCOTT KEY AUDITORIUM



FRANCIS SCOTT KEY AUDITORIUM  
ST. JOHN'S COLLEGE

SITE PLAN OF ST. JOHN'S COLLEGE





# "UGLINESS & AESTHETIC RESPONSIBILITY"

## CONFERENCE PARTICIPANTS

### Moderator:

**RICHARD W. SNIBBE, AIA**

Architect and Chairman, Design Committee, New York Chapter, AIA.

### Panelists, THURSDAY, OCTOBER 17:

#### PRICE DAY

Editor-In-Chief, Baltimore Sunpapers;  
Pulitzer Prize winner.

#### PATRICK HAYES

Concert manager and commentator,  
Washington, D. C.

#### DR. OTTO KRAUSHAAR

President of Goucher College; recipient of  
Baltimore Chapter Award.

#### RAYMOND E. SALVATI

Industrialist; recipient of West Virginia  
Chapter Award.

#### DR. RICHARD D. WEIGLE

President of St. John's College.

### Awards Dinner, THURSDAY, OCTOBER 17:

#### A. G. O'DELL, FAIA, Principal Speaker

First vice president, American Institute of  
Architects.

### Panelists, FRIDAY, OCTOBER 18:

#### ROBERT D. ANGSTADT

Industrialist; recipient of Delaware Chap-  
ter Award.

#### LOUIS AZRAEL

Columnist, Baltimore News Post and  
American.

#### BARTLETT HAYES

Director of the Addison Gallery of Ameri-  
can Art, Andover, Massachusetts.

#### PAUL MELLON

Banker and art collector; recipient of Vir-  
ginia Chapter Award.

#### DR. JOHN R. STEELMAN

Industrial consultant and publisher; recipi-  
ent of Potomac Valley Chapter Award.

#### ANNE ST. C. WRIGHT

President, Historic Annapolis, Inc.

### Banquet, FRIDAY, OCTOBER 18:

#### HON. FRANK THOMPSON, JR.,

Principal Speaker  
Recipient of Washington-Metropolitan  
Chapter Award.

## THURSDAY, OCTOBER 17

9:30 **THE CONFERENCE OPENS**—Coffee served in Hos-  
pitality Area.

1. Stop at Registration Desk to pick up your tickets and instructions.
2. Opening of Building Products Exhibits.
3. Opening of Architectural Exhibits.
4. Meeting of the Virginia Chapter Executive Committee—Carvel Hall.

12:30 **OPENING LUNCHEON**—Baltimore Chapter Ladies Auxiliary Hostess in a Historic Annapolis House

2:30 **1st SESSION OF SEMINAR** on "Individual Responsibility" in Auditorium.

2:30 **LADIES TOUR**—Guided tour of Colonial Annapolis.

5:00 **RECEPTION**—As guests of the Producers' Council in Products' Exhibit Area.

7:00 **AWARDS DINNER**

1. Treadway Maryland Inn.
2. Award to citizens who have "Contributed most toward creating atmosphere in which good design is possible." (One in each Chapter)

## FRIDAY, OCTOBER 18

9:00 **REGISTRATION DESK OPENS**—Coffee served in Hospitality Area.

### VISIT PRODUCERS' COUNCIL EXHIBITS

Have signature card signed by Booth Representative.  
**MEETING**—Middle Atlantic Regional Council in Con-  
versation Room—AIA members invited.

10:00 **BOAT TOUR** of Annapolis Harbor.

12:00 **BUFFET LUNCHEON**—As guests of the Baltimore Chapter AIA in Key Auditorium.

12:00 **LADIES LUNCHEON AND FASHION SHOW**—at Carvel Hall.

2:00 **2nd SESSION OF SEMINAR** on "Community Responsibility" in Auditorium.

2:30 **LADIES TOUR**—Guided tour of Annapolis Waterfront.

### PRESENTATIONS

A.I.A. Producers' Council Products Exhibits Awards.

6:30 **DIRECTOR'S RECEPTION** in Carvel Hall.

7:30 **BANQUET** in Carvel Hall. Representative Frank Thompson, Jr. of New Jersey principal speaker.

## SATURDAY, OCTOBER 19

9:00 **MEETING**—Virginia Chapter Business Meeting. Con-  
versation Room.

11:00 **TOURS**

1. Charles Center bus trip with lunch at Center Club.
2. Tours of the Naval Academy.
3. Special Architects' Tour of Annapolis.

**GUEST CARDS FOR ALL REGISTERED WILL BE ISSUED TO THE ANNAPOLIS YACHT CLUB.**

**ALL TOURS ORIGINATE AT CARVEL HALL.**

**NOTE:** Senator Harrison Williams of New Jersey received the New Jersey Chapter Award at the Chapter's annual convention in June.



# AN ARCHITECTURAL TOUR OF ANNAPOLIS

Anne St. C. Wright, President, Historic Annapolis

Historic Annapolis has arranged a special tour on October 19—a tour planned particularly for the architects attending the Regional Conference. The ladies' walking tours preceding this event were arranged to form an introduction to Annapolis; this special tour will be a particularly fitting climax. Five of the buildings on this special tour are numbers, 2, 17, 20, 28 and 35 on the map inside this Program.

To the perceptive observer a visit to Annapolis is a unique experience. Here authentic buildings of three centuries are sited on circles and radiating streets, laid out according to the 17th-century-city-plan. Here the evolution of architectural styles from 1690 until the present can be studied. Exceptional quality marks buildings of certain periods; in others scale and simplicity are major contributions to the pleasing unity. Annapolis merits close attention, for its regional flavor and subtle harmony of design hold great significance for today and tomorrow.

Six notable buildings representing architectural and technological development in Annapolis will be opened for a special tour on October 19. In each building architects experienced in period design and construction methods will be ready with pertinent information. Architects in this group include Orin Bullock, Jr., AIA; James Wood Burch, AIA; Henry Chandlee Forman, FAIA; Bryden B. Hyde, AIA.

Buildings scheduled for this year's tour are:

*A ca. 1700 house*, representative of the work of craftsman carpenters. These early Annapolitans, emigrants from England, brought with them the rule books of the architectural orders and a knowledge of design learned in the mother country.

*Carroll the Barrister House, ca. 1722*, a clapboard house with brick gable ends, retaining Jacobean features throughout in paneling, mantels, doors, stairway, and, with a few exceptions, windows. Restoration Architect is James Wood Burch, AIA.

*Slicer-Shiplap House, ca. 1720*. Edward Smith, innkeeper and sawyer, erected his "new house" near the waterfront in Annapolis. Soon thereafter subsequent owners added a handsome brick gable end, an interesting pavilion wing and plastered over much of the early vertical paneling. In 1780-90, the old house was "modernized" with contemporary windows, mantelpieces and trim. As Historic

Annapolis, Inc., present owners of the building, have completed only the first stage of restoration, it is possible to observe the changing architectural styles and construction methods used in 18th century Annapolis. Restoration Architect is Henry Chandlee Forman, FAIA.

*Old Treasury*: Documentary evidence produced by the Maryland Hall of Records sets 1735-37 as the construction period for this building. Patrick Creagh, Annapolis shipbuilder, brewer and contractor, is listed as receiving monies for building the office from its first occupants, the Commissioners for Emitting Bills of Credit. This small brick cross-shaped building is a good example of transitional architecture. The fireproof construction, barred windows, vault, and massive doors testify to its function as a depository of notes and monies. Restoration Architects are Henry Powell Hopkins, FAIA, and Laurence Hall Fowler, FAIA.

*Reynolds Tavern, ca. 1737*, a gambrel-roofed house of handsome brick laid predominately in all header bond. Segmented window arches and a belt course curving over each arch add variety to the exterior. Interior details include the wide-paneled doorways with hand-wrought hardware, carved mantels and a paneled stairway showing Jacobean influence.

*Hammond-Harwood House, ca. 1774*, the masterpiece of William Buckland, a notable architect of the 18th century, is built in five sections of salmon-colored brick. It is considered by all authorities one of the finest examples of Georgian architecture in the United States. Its front doorway is a prologue to the elegance within. Tall Ionic columns support an entablature with a frieze of ribboned oak leaves and surmounted by a pediment. Exquisitely carved roses ornament the spandrels and eggs-and-dart moldings outline the door and fanlight.

The tour will include one other Georgian mansion of the Buckland School and also a house of the Victorian period. The uncharacteristic restraint of Annapolis Victorian architecture is of considerable interest and has sometimes been attributed to the influence of nearby colonial structures.

*By special arrangement, Dr. Morris Radoff, Archivist for the State of Maryland, will have a display of documents, prints and other historical material on view at the Maryland Hall of Records. The Hall of Records is on the St. John's campus.*



# TODAY'S ANNAPOLIS: STRUGGLE AGAINST SUBMERSION

Jack Ladd Carr

Long isolated by its location on a peninsula of the Chesapeake Bay, Annapolis lies in a benign rural landscape set off from the shapeless outer suburbs of Washington and Baltimore by woods and farms and water. What was once a comfortable time-distance barrier is now breached by expressways. These time-shattering conveniences have made Annapolis as accessible to downtown Washington as Rockville or Falls Church and the new expressways in the northern end of Anne Arundel County will reduce by more than a third the 50 minutes it now takes to reach downtown Baltimore in rush hour. Furthermore, Annapolis is a scant 15 miles from the main corridor between Baltimore and Washington along which Baltimore's industry and the Federal Establishment are spreading. For the people employed in these installations Annapolis is a close and for many a pleasant place to which to commute. New roads are planned from Annapolis to this corridor as well as southward from Annapolis along the Western Shore into Southern Maryland. All of this means more people. And more people mean planning to avoid ugly suburban sprawl.

The Master Plan proposed for Annapolis by our consultants, the Planning Council of the Greater Baltimore

Committee, urges that the city take immediate steps to insure control over the magnitude and direction of this growth lest the very reason for the attractiveness of Annapolis be swept away. Essential to this end is their proposal to contain "city" areas within publicly and privately developed greenbelts. The creeks of the city and the peninsula and their headwaters and the rivers that define the peninsula are singled out for particular attention in bringing this about. The city already has a pattern created by the original town plan and the pattern of its creeks; its new neighborhoods can develop their own character set off one from another by the openness of woods and water.

Local distances are short enough for easy access among the Annapolis neighborhoods and for commerce between them and downtown. An urban design problem of some interest is to make the most of this intercommunication while maintaining the special identity of each neighborhood. Annapolitans who live and work downtown delight in being within a ten-minute walk from anywhere downtown and a ten-minute car ride from anywhere else in town. Yet this convenient state of affairs also creates irksome traffic and parking problems and discouraging clashes between compe-

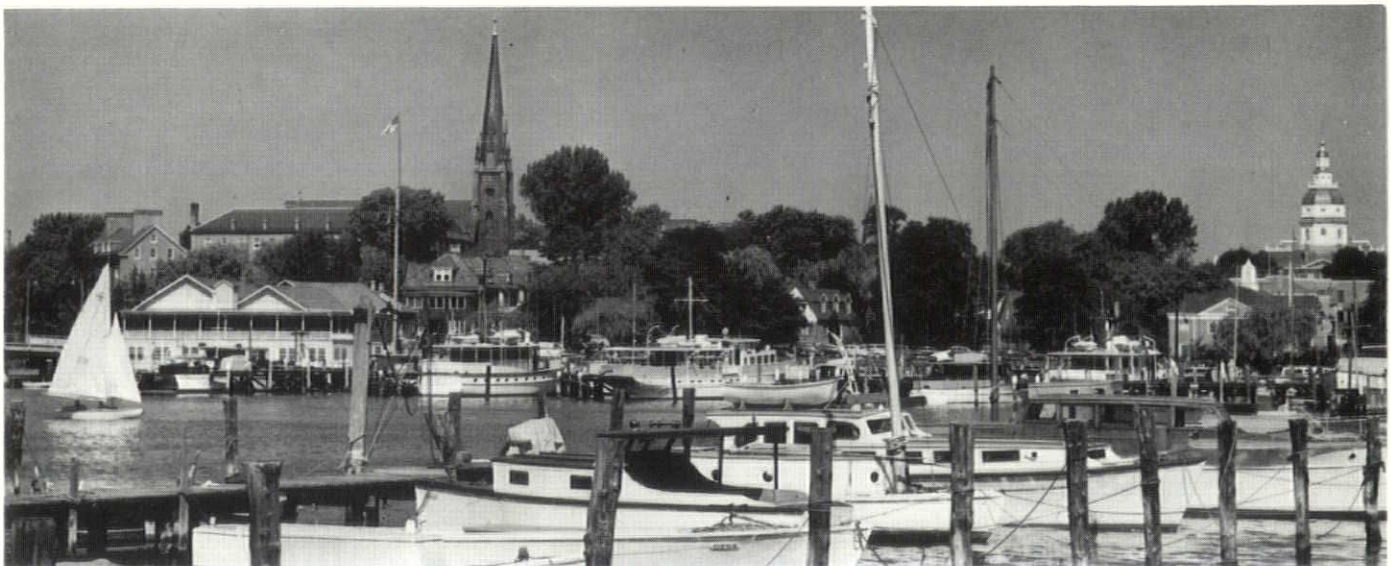
titive functions and enterprises.

The future health of downtown as a convenient place for shopping depends upon making it more efficient to work in and a pleasanter place to live in. Because of the fundamental relationship between residence and shopping, the initial emphasis should be placed upon increasing the residential potential of Downtown Annapolis. Already the most densely populated part of town, it also houses the city's widest variety of income, racial, and social groups. New downtown housing programs should recognize the need to increase this density and to maintain and encourage the present diversity.

To achieve higher residential densities and great residential diversity in a small urban area subject to the most intense non-residential competition for space is an urban design problem of considerable consequence anywhere. To solve the problem in the context of an 17th century town plan and an 18th century architectural heritage is problem enough to bemuse a generation of 20th century planners and architects.

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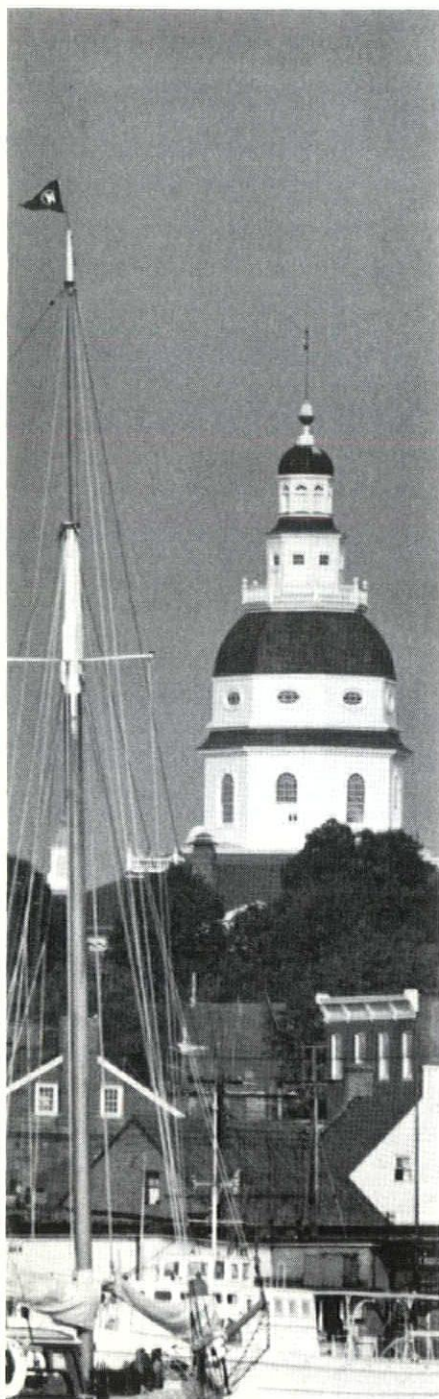
*Mr. Carr is planning director for the City of Annapolis, and was formerly with the Philadelphia Planning Commission.*





# TOMORROW'S ANNAPOLIS: DICHOTOMY OR SYNTHESIS?

Robert J. Kerr, III



For the first time in the city's long history, Annapolis is faced with the need to make a decision for or against the preservation of its architectural heritage. For the first time, preservation of this heritage can be an active and dynamic facet of a conscious effort to renew the urban fabric, rather than a fortuitous consequence of a century and a half of a lack of pressure for growth and change.

After an early and dramatic growth as a 18th-century court town and seaport, 19th-century Annapolis was allowed to drowse peacefully in the dreams of its earlier glories. Bypassed by railroads and consequent industrial expansion, 19th century Annapolis had ceded commercial prominence as an international shipping port to Baltimore, closer to the market and producing areas of Western Maryland and Pennsylvania. Left to the "Ancient City" were its roles as the seat of state and county government; as a market port for local fishing fleets; as a docking place for Chesapeake Bay packets and as the home of St. John's College. Even the advent of the Navy's Midshipman School in 1845 was accepted with little apparent change to life in Annapolis and even less effect on the old city plan.

As a historic document, the city plan ranks as a national historic trust, existing as the finest example of the application of 17th century baroque town planning principles in British North America. As the city's essential visual and functional framework, the plan presents a challenge to the planner and the architect to be met in no other American city.

If the patina of the past is to give vitality and dimension to the character of the modern city, planners and architects must hold a predisposition

to preservation, just as they are predisposed to the solution of contemporary traffic and economic problems. The single most important problem facing the preservationist in Annapolis is the need to develop this predisposition in the architect and the planner, as well as in the minds of local citizens.

It is not impossible to conceive of the Old City area of Annapolis set aside as a special historic "precinct," protected by special codes and ordinances and by special functions. But in no way should this special consideration take the physical form of a museum village. The Old City exists as the living and vital center of urban activity in the Greater Annapolis Area. *The integrity of its survival as a district must grow out of the manner in which it continues to serve as the city's functional and symbolic order.* Old buildings must be rehabilitated to continue their long tradition of service as homes, shops and places of public assembly. Inevitably, contemporary needs must be accommodated within the ancient character, and traditional uses must be made to provide solutions to contemporary problems.

If these historic assets are to serve the future as they have served the past, a positive program of conservation activity must be elected by the city government and the citizens of Annapolis. Such a program should begin with an official Design Study to determine the city's assets and liabilities, giving due attention to the impact which older forms have had on the development of Annapolis as a special and unique place.

Such a study will generate public and official support for a much needed architectural ordinance which will offer adequate protection to older buildings and areas and encourage the



best type of design solutions for new construction and developing areas. The study should provide a stimulus for self-help rehabilitation activity in the Old City.

Beyond formal study, planning, legislative and project activity, one of the most desperately needed agencies in the city is one which will serve as a forum for the exchange of ideas and needs within the community. Due to the variety of governmental installations in Annapolis, it is particularly necessary that such an agency maintain adequate liaison with the Naval Academy, the state government, the Board of County Commissioners and the mayor and aldermen of the City of Annapolis. So far, each agency of government has done its own planning with little or no regard for the needs of its fellows or of the civilian community. One of the greatest deficiencies in the recently proposed Master Plan is the lack of any solid coordination or cooperation between the Navy's planners and the consultants who drafted the plan for the city.

No agency or aspect of life in Annapolis can exist independently of all other elements of the community. The preservationist must recognize the needs and the aspirations of the residential community; the residential community must understand the problems facing the city fathers and the city fathers must be sensitive to all needs and to the special qualities which make Annapolis a unique city.

---

*Mr. Kerr is vice president of the Corinthian Conservation Company, Inc., Annapolis, and was formerly executive director of Historic Annapolis, Inc.*







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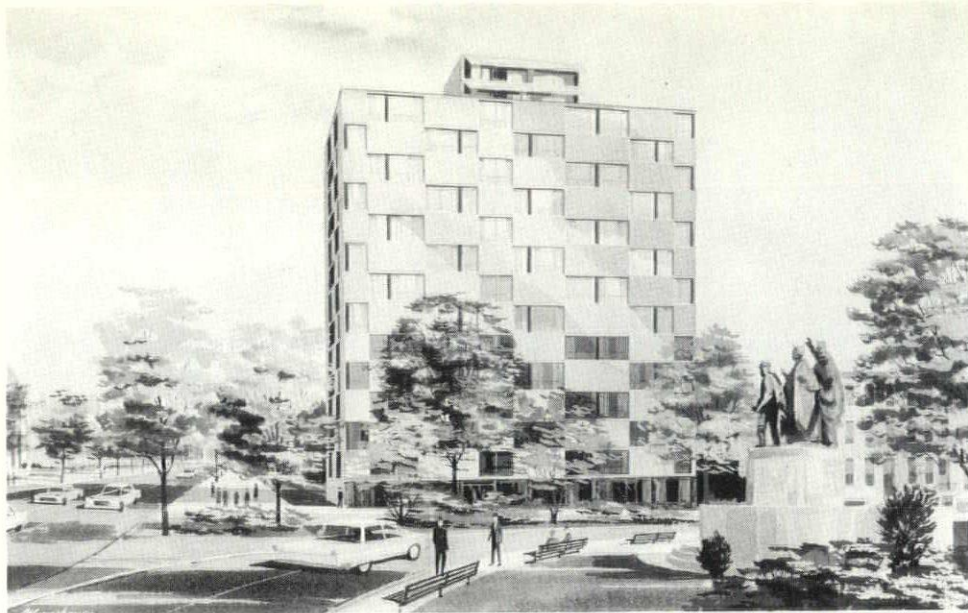


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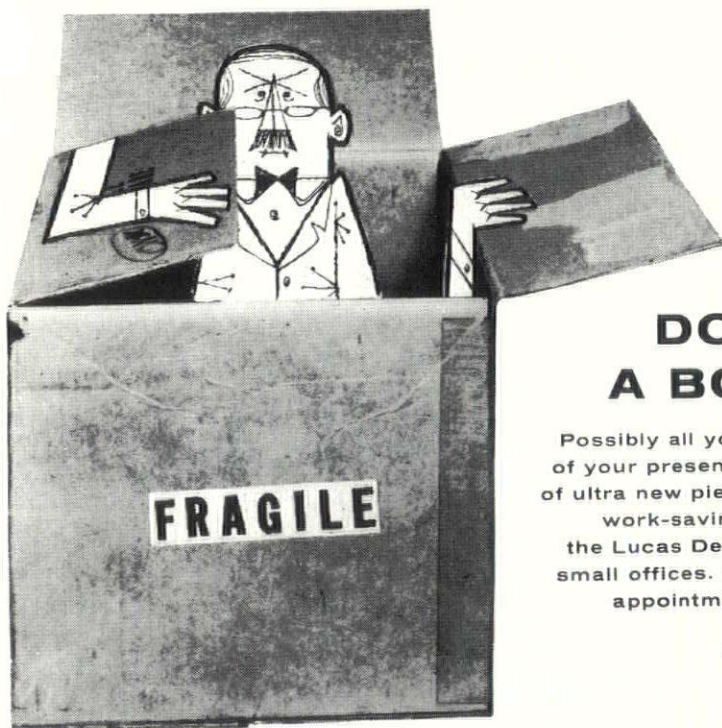
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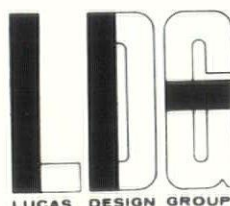
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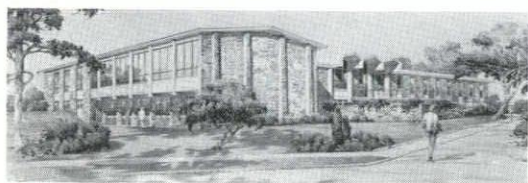
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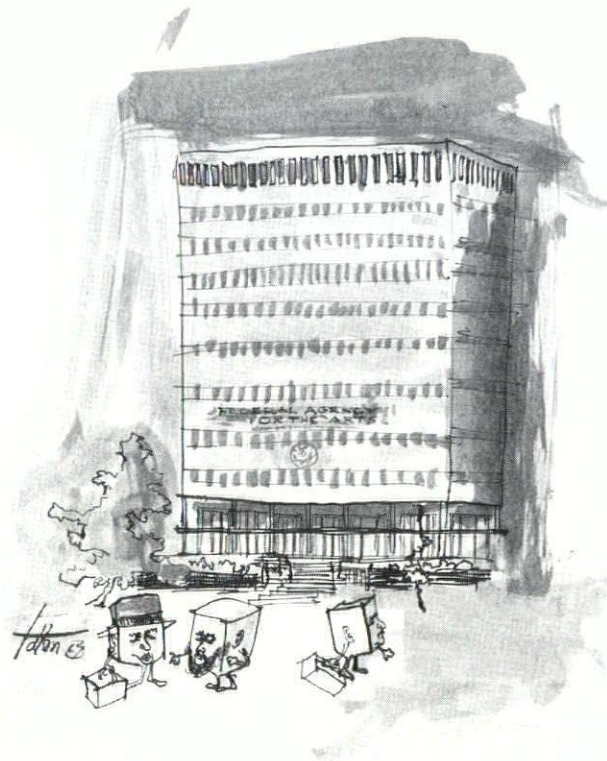


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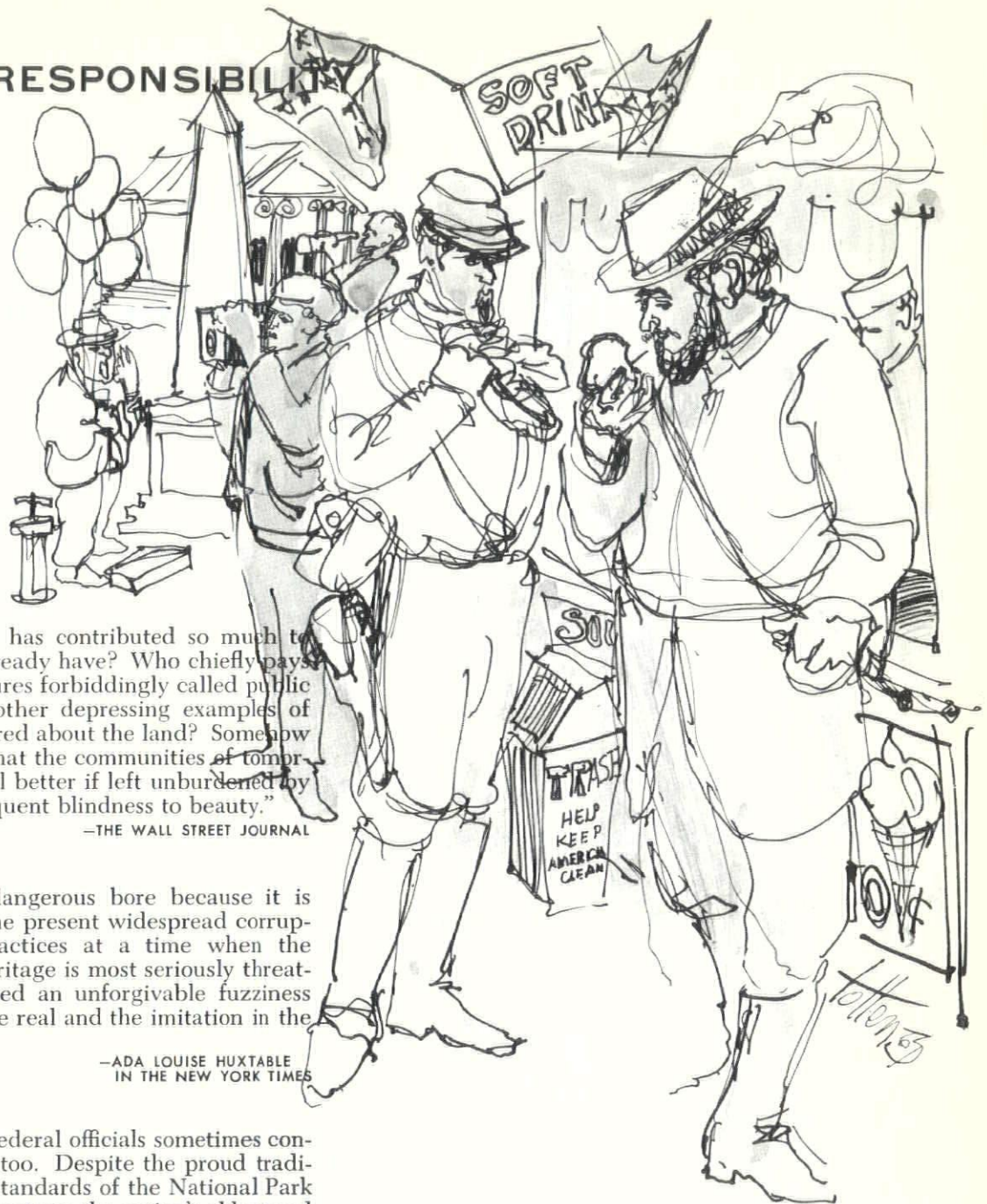
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## JARRING THOUGHTS





## ON AESTHETIC RESPONSIBILITY



"... What organization has contributed so much to the urban ugliness we already have? Who chiefly pays for the prison-like structures forbiddingly called public housing, or for all the other depressing examples of Federal philistinism littered about the land? Somehow a citizen might suspect that the communities of tomorrow will look a good deal better if left unburdened by bureaucracy's all too frequent blindness to beauty."

—THE WALL STREET JOURNAL

"(Williamsburg) is a dangerous bore because it is largely responsible for the present widespread corruption of preservation practices at a time when the national architectural heritage is most seriously threatened. And it has fostered an unforgivable fuzziness between the values of the real and the imitation in the popular mind."

—ADA LOUISE HUXTABLE  
IN THE NEW YORK TIMES

"The sorry truth is that federal officials sometimes contribute to tourist blight, too. Despite the proud tradition and generally high standards of the National Park Service, the core of Yellowstone, the nation's oldest and largest National Park, has deteriorated into a scandalous slum . . ."

—CHANGING TIMES

"As commercialism seeks to cloak itself in history, it becomes absolutely essential for legitimate historic houses, restorations, and outdoor museums to avoid even the appearance of evil in their actions. If they disfigure the highways with billboards identical to those of commercial 'attractions'; if they offer tawdry 'souvenirs,' banners and penny-catchers in their shops; if they affix bumper placards to visitors' automobiles; if, from whatever motives, they embrace commercial tactics to increase attendance, how in God's name can the average man distinguish between the popularization of history and its commercial exploitation?"

—WALTER MUIR WHITEHILL  
IN AMERICAN HERITAGE



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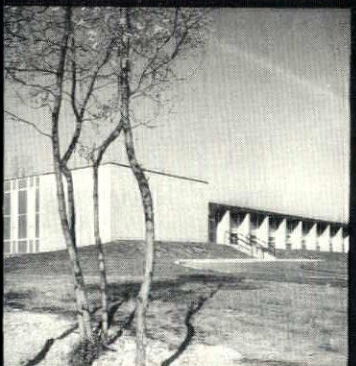
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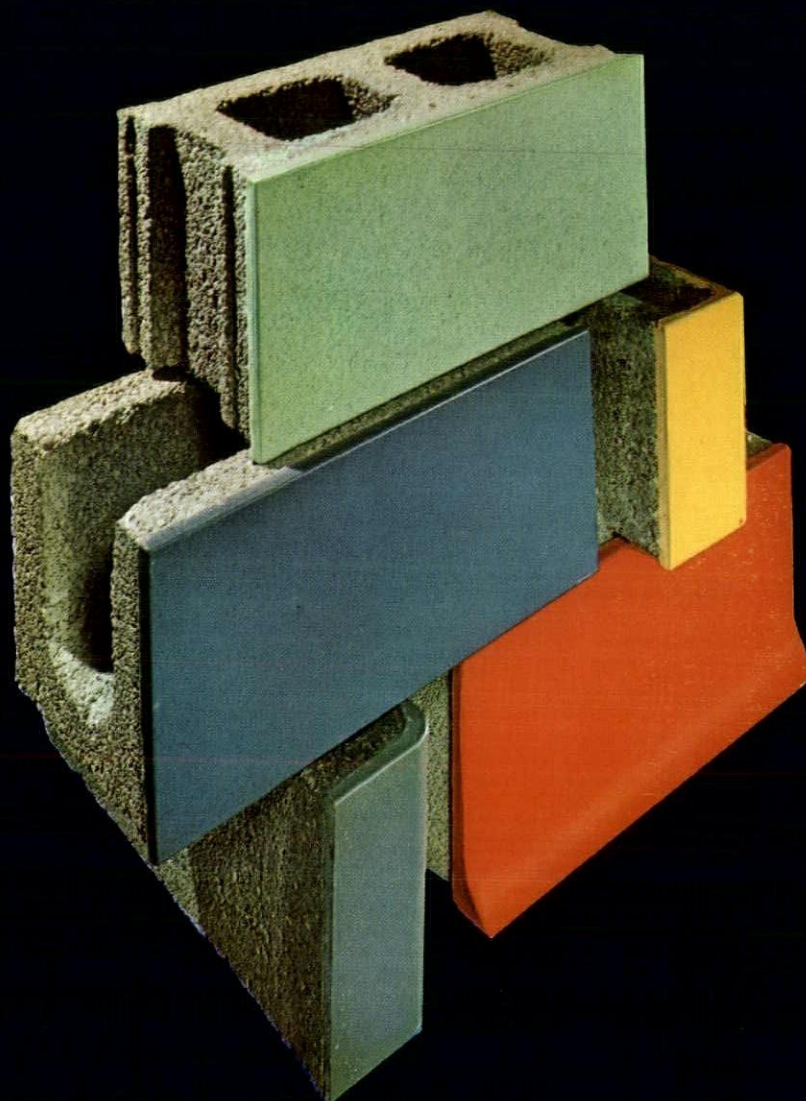
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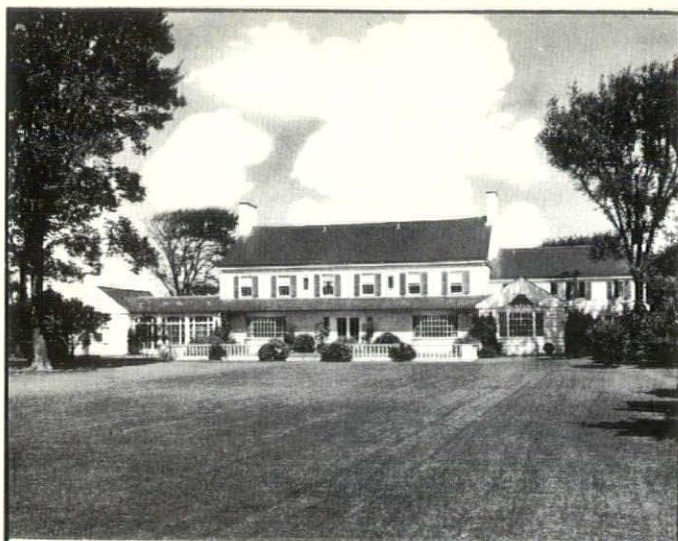
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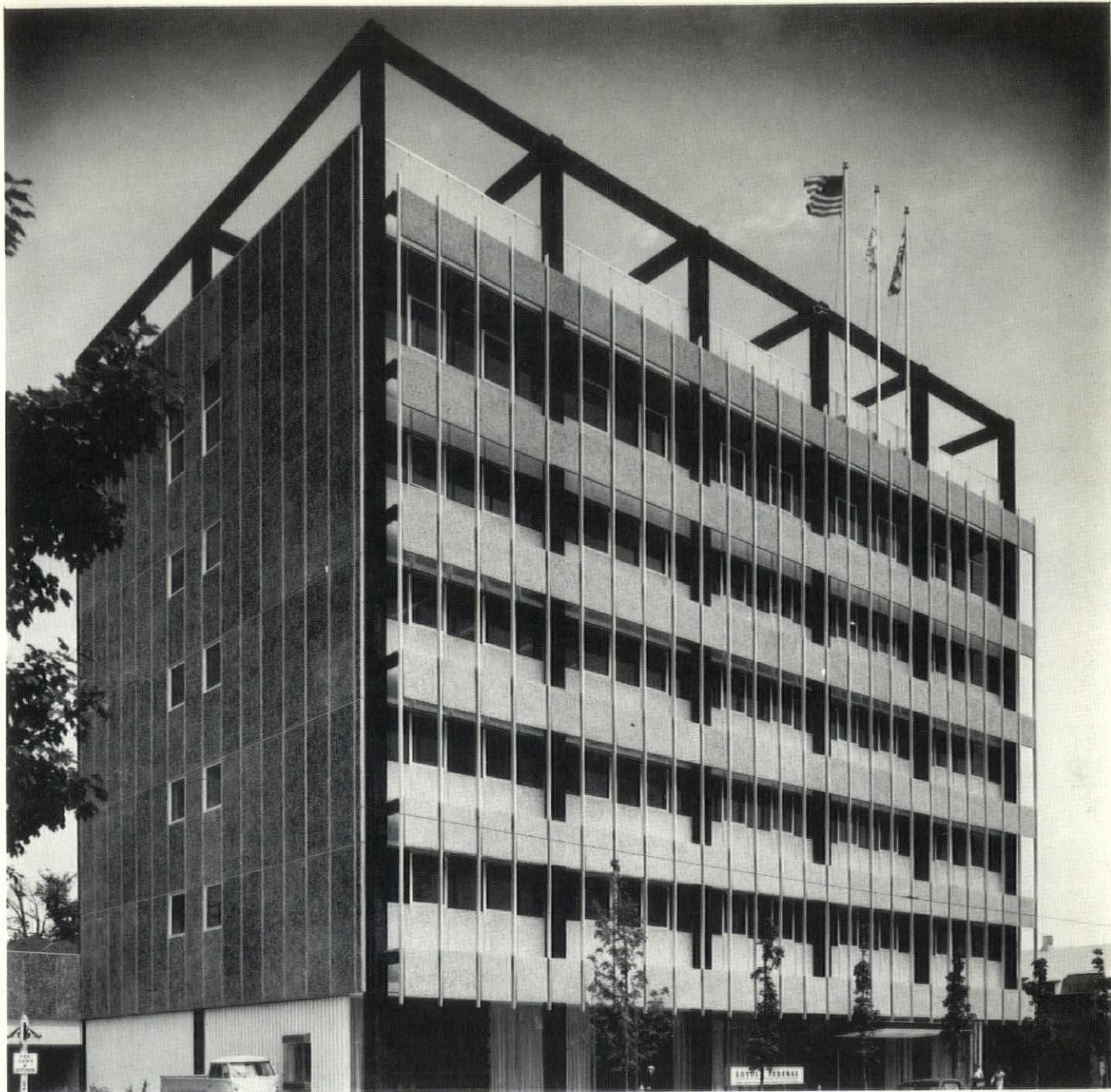
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"Why A Private School?"

by Paul Chancellor, The Hill School

"The Theater Season"

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## WELLESLEY TOUR

This year's Wellesley Club Modern House Tour has been planned to coincide with the end of the AIA Conference in Annapolis, and two of the homes are those of local architects. Tickets for the complete tour are \$3.00; \$1.00 per single house. The six homes on the tour follow.

1. Owner: Mr. & Mrs. Stanley Mossman, Caveswood Lane, Owings Mills, Md.; Architect: Thomas G. Jewell, AIA; Landscape Architect: James C. Rose; Decorator: Mr. & Mrs. Mossman; Builder: Property Construction Co.

2. Owner: Mr. & Mrs. Charles H. Richter, Jr., 2005 Ridgecrest Court, Ruxton, Md.; Architect: Charles H. Richter, Jr., AIA; Builder: John Bowers.

3. Owner: Mr. & Mrs. David Schapiro, St. Thomas Lane, Owings Mills; Architect: Robert R. Fryer, AIA; Decorator: Jim Peterson, H. Chambers Co.; Builder: Jim J. Heyn, Inc.

4. Owner: Mr. & Mrs. Arthur U. Hooper, Cooper Hill Road, Baltimore, Md.; Architect: Marcel Breuer, FAIA; Builder: Harry Hudgins.

5. Owners Mr. & Mrs. Frank T. Gray, Copper Hill Road, Baltimore, Md.; Architect: John Black Lee, New Canaan; Builder: Harry Hudgins.

6. Owner: Mr. & Mrs. William Ilmanen, 1014 St. Georges Road, Baltimore 1; Architect: William Ilmanen, AIA; Builder: Arthur J. Bosley.

For further information, interested persons are invited to call Mrs. Mummars, VA 3-3758. Tour starts Sunday, October 20, from 1:00 to 6:00.

## Pictorial Credits

Joseph W. Molitor—Page 5

Duane Suter—Page 6

Ezra Stoller Associates—Page 7

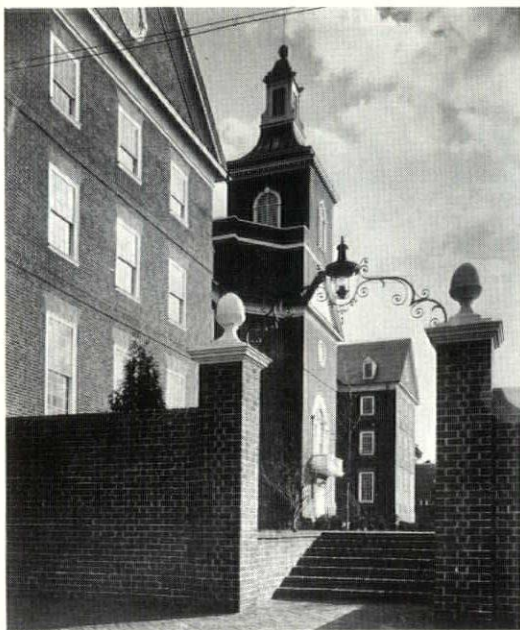
Lawrence S. Williams, Inc.—Page 8, 10

Blakeslee Lane Inc.—Page 10

M. E. Warren—Page 16, 22, 23

**CORRECTION:** On page 16 of our Summer, 1963, issue, the name of the architectural firm was inadvertently omitted. The architects for the Maryland Pavilion are Tatar and Kelly, Baltimore.





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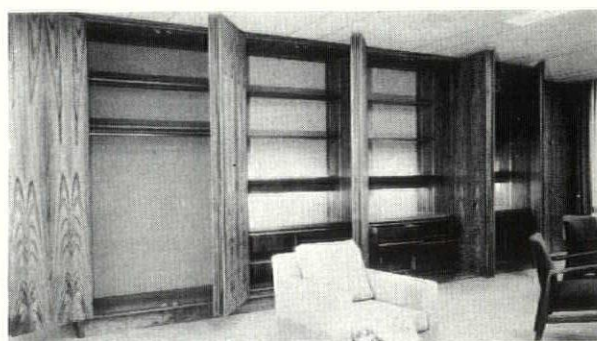
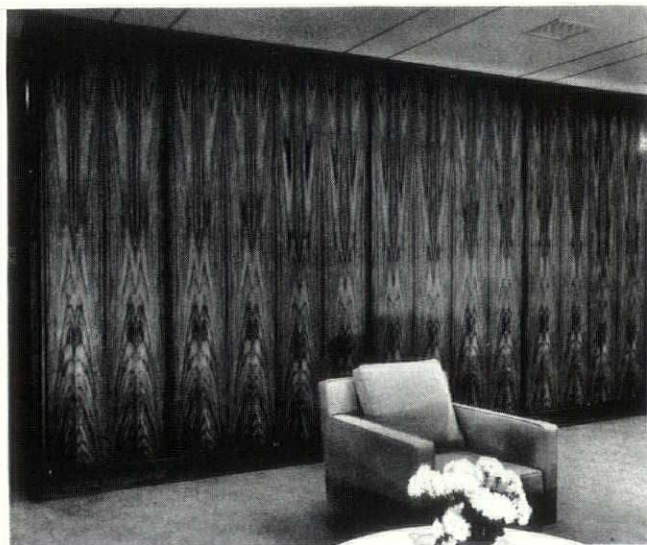
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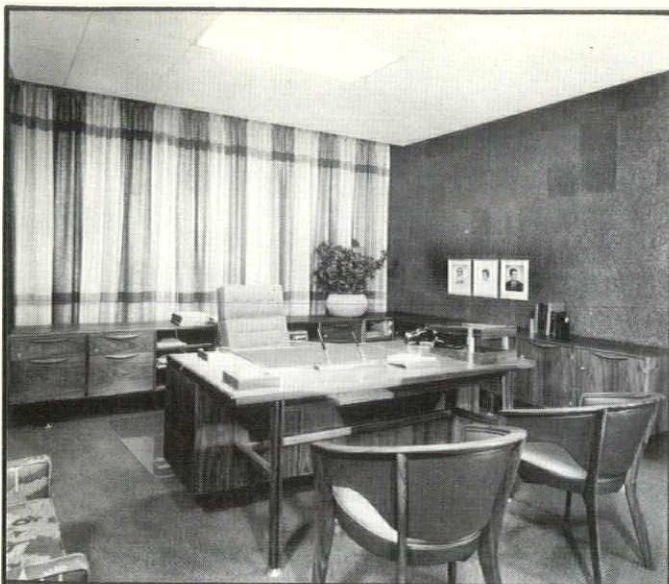
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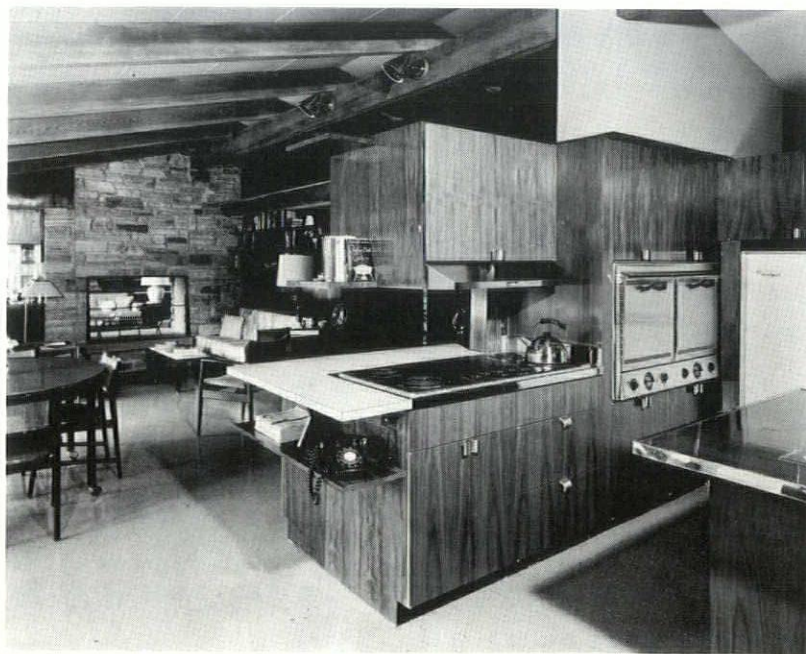
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## BALTIMORE CHAPTER NEWS & NOTES

*Van Fossen Schwab* and *Shanti Singh Sukthankar* have announced the formation of a partnership for the general practice of architecture and city planning. The firm has offices at 520 Light Street in Baltimore and 5503 Wootton Avenue in Chevy Chase.

The Office of Gaudreau, Architects, takes pleasure in announcing the appointment of our Corporate Member, *James H. Magee, Jr.*, as an Associate of their firm.

*Charles Rex Hellmann* and *Charles L. Novak* have formed a partnership and are operating under the name of "Office of John F. Eyring." Both men were employees of the late John F. Eyring, our Corporate member, and are continuing his work at the same location—3505 Fait Avenue.

FRANCIS J. BALDWIN, DONALD CAMERON MILLER

It is with regret that we announce the passing of two of our Corporate Members—Francis J. Baldwin, an Emeritus, who died July 7, 1963, after an illness at Jenkins Memorial Home, at the age of eighty-nine; and Donald Cameron Miller, who died July 31st, after a brief illness at the National Institutes of Health, Bethesda, at the age of thirty-eight.

## REGIONAL CONFERENCE PRODUCTS EXPOSITION

The Products Exposition for the Annapolis Regional Conference was arranged through the Producers' Councils of Baltimore and Washington. Following are the officers of these Producers' Council Chapters.

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**PRESIDENT:** *Raymond F. Little*  
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