

ARCHITECTS' REPORT

CHESAPEAKE BAY REGION
SPRING 1963





SPIRO T. AGNEW, Baltimore County Executive, faces the task of guiding a rapidly-growing area of more than 500,000 people. Born in Baltimore City, he studied at the Johns Hopkins University and attended night school of the University of Baltimore Law School where he earned his law degree. He was appointed at its inception to the Baltimore County Board of Appeals, serving four years—two as chairman. His background in addition to his Towson law practice, includes experience in insurance and personnel management. The problems challenging the young Republican, elected to the County's highest office last November, range from the ever-increasing demands for new schools, roads and services to long-range planning.

CHARLES P. PARKHURST, JR., appointed director of the Baltimore Museum of Art in 1962, bears a share of the responsibility for guiding Baltimore's cultural life. His impressive qualifications include experience as assistant curator of the National Gallery and Albright Art Gallery; assistant director of the Princeton Art Museum; and director of the Art Museum and professor of the History and Appreciation of Art, Oberlin College. Mr. Parkhurst is a past president and a member of the board of the College Art Association of America, a fellow of the International Institute for Conservation and a trustee of the Intermuseum Conservation Association. He brings Baltimore a wealth of training and experience.



GRINNELL W. LOCKE, AIA, president of the Baltimore Chapter for 1963, has long been an outspoken and active proponent of design integrity for Baltimore's architecture. A corporate member of the AIA since 1947, he holds the degree of Master of Fine Arts, Princeton University, and is a diplomate of L'Ecole des Beaux Arts, Fontainebleau, France. A principal of the Baltimore architectural firm of Locke & Jackson, he has long been concerned with the architect's responsibility to the public. Mr. Locke, editor of ARCHITECTS' REPORT from the time it was a 4-page newsletter until early this year, has been instrumental in the magazine's success as a medium of constructive civic criticism. He became senior editor in February.

ANNE ST. C. WRIGHT, president of Historic Annapolis, Inc., is a staunch proponent of the merits of a multi-purposed approach to preservation. "Applied to Annapolis," Mrs. Wright says, "this approach would make full use of all inherited resources, architectural, historical and cultural, to enrich the lives of present and future inhabitants of the community." Mrs. Wright graduated from the Maryland Institute of Fine Arts, majoring in design, and studied in the Orient, Panama and Hawaii. As president of Historical Annapolis, she is greatly concerned with the worth of the individual. "In a future faced with the monotonous by-products of mass production," she states "Annapolis may have a greater significance than we can now foresee."



PEOPLE IN ARCHITECTURE

EXHIBIT POLICY

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

When sitting as a screening jury, the Advisory Board will serve as its special Chairman and 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.

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HERITAGE AND AN ORDINANCE

For several years, the Spring issue of this magazine has been devoted to our architectural heritage, and often we have stressed the necessity for preservation of certain facets of that heritage. While the material for this issue was being assembled, there was introduced before the Baltimore City Council an ordinance to create a Commission for Historical and Architectural Preservation.

Parts of such cities as Boston, Philadelphia and New Orleans are already under the architectural jurisdiction of similar commissions which have been active long enough to show the positive results of their work. These cities have certain similarities. Each, in its finest aspects, is an urbane, civilized place. Each is a city to which people and industries have deliberately chosen to move—for meeting other people, exchanging ideas, selling goods. Each is a city with theaters, art galleries, symphony orchestras, parks and universities.

Yet each of these cities is unique. Each has its own definite and individual public image; a public

image moulded by the region's ecology and history and expressed by the indigenous architecture which developed from them.

Baltimore, too, has a public image—too often one expressed by jokes about how fast one can hurry through the city when driving from the North to Florida. We have lived so long under the weight of that nationwide impression that Baltimoreans seem to believe it to be fact. But it is not.

Baltimore has areas with both beautiful and architecturally important buildings. Events of regional and national importance have occurred here. These values must be stressed. The city's physical image must be rescued from the threat of mutilation or destruction.

The proposed ordinance speaks of districts, buildings and structures which have "aesthetic, educational, historical and/or architectural value." Certainly two of these criteria are the special province of the architect. Such a Commission for Historical and Architectural Preservation deserves—even demands—the full support of the architectural community.

ARCHITECTS' REPORT

VOLUME 5

NUMBER 3

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Our front cover sketch of the doorway of architect William Buckland's Hammond-Harwood House in Annapolis is by the pen of Edwin Bateman Morris, Sr., FAIA. Mr. Morris has assembled a generous quantity of sketches along with prose sketches in his inimitable style in *Pen And Inkings*. Request for copies should be sent to Mr. Morris at 5517 Grosvenor Lane, Bethesda 14, Md., along with a check for \$3 per copy.



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AUTOPSY

This bit of retrospection is here for two reasons:

Firstly, the Editor asked the Executive Committee if it wished to make any remarks in this issue of the Report concerning the "recent unpleasantness" resulting from the alleged "kickback" attempt.

Secondly, The Executive Committee feels that somewhere, sometime, a statement of the occurrences and effects thereof should be presented in an atmosphere of calm and objective assessment, and that this publication, by reason of its wide circulation outside our profession, is the best medium for such a presentation.

Therefore, for those who have not been as close to this mess as some of us, we present here a brief chronology of the occurrences and our collateral thoughts concerning their effect on our profession.

Chronology

On or about Jan. 13, 1963, Mr. Arthur G. Wildberger, then a corporate member in good standing of the Baltimore Chapter, AIA, went first to the press with his story of an alleged agreement between himself and a city official to participate in a highly unethical and dishonest "kickback" of a portion of the architect's fee to the city official in return for the award of a city project to Wildberger. Mr. Wildberger told his story in a notarized statement in which he specifically named the city official with whom he had made this agreement. He furnished copies of this written statement to the press (and subsequently to the Chapter, and the States Attorney of Baltimore City).

Several members of the Executive Committee were then approached by the press for the purpose of verifying Mr. Wildberger's story and to ascertain if there were other members of the profession who could be similarly involved. In short, the press was attempting to build a case of sufficient strength with which to make a direct public attack on this or any other official who might be involved. As no other persons volunteered to testify from similar personal experience, it

was deemed legally inadvisable by the press to name the accused city official.

Next, the States Attorney presented Mr. Wildberger and several witnesses suggested by him, and also volunteer witnesses from the profession, to the Grand Jury. After hearing the witnesses, the Jury's inquiry was halted and its finding was that insufficient evidence existed to warrant further investigation.

Thus, the tumult and the shouting died, and the press, being frustrated in its crusade, turned to other matters, until Mr. Charles M. Nes, FAIA, resigned the chairmanship of the State Board of Architectural Review. This resignation was given notice in the press with several quotations from Mr. Nes, subsequently followed by an article in which Mr. Albert P. Backhaus, Director of the State Department of Public Improvements, was quoted in reply to Mr. Nes's statements. Having vented themselves of their feelings, these two gentlemen retired from verbal conflict, none the worse for wear.

Since then, things have been relatively quiet from a public notice standpoint. However, so that our readers may know that our profession has not taken these occurrences lightly, we inform them of the following constructive (we hope) activities.

The Chapter's special committee on Architectural Selection Systems presented, and the Chapter has adopted, a resolution containing the basic framework on which to build an improved system for selection of architects by the City. This committee is now working on the detail of this system, which will be presented to the City for discussion and with the hope of ultimate adoption.

We believe the system in its final form will certainly reduce to a minimum the possibility of political influence in the selection of architects and will at the same time go a long way towards a general improvement of public architecture.

In the matter of the State's Board of Architectural Review, we have every reason to believe from discussion with members of this body that this Board

can, and will be required to, function in a much more effective manner than heretofore.

Effects

Concerning the general effect that these occurrences have had on architects, their professional society and their public image, the results are both bad and good.

The bad is obviously the black eye that the profession has received, the degree of which has been considerably augmented by the nature of reporting by the press.

Many of us have been questioned by friends and acquaintances concerning the prevalence of "kickbacks." Some of these questions are half-jest and half-serious. The fact remains that doubts have been planted in the public mind concerning the integrity of the profession, and whether or not such doubts are justified is entirely beside the practical point.

Therefore, the Chapter and its individual members must conduct themselves in such a manner as to do everything possible to dispel these doubts and restore public confidence in the profession's integrity.

The benefits which can be said to have accrued from the entire eruption are somewhat obscure but nevertheless real.

First, it is certain that for some time to come, at least, politicians will be extremely wary of "influence peddling" where architectural assignments are involved. Second, the increase in public awareness of the architect and his role in society is beneficial, if only on the unfortunate philosophical premise that "every knock is a boost." Third, and of utmost value, is the sharp jolt of self-examination that has occurred to architects individually and as a group as a result of the Wildberger matter. Fourth, and of real value to the public as well as the profession, the door is now open for improvement of selection methods, not only in Baltimore City but throughout the State.

The Executive Committee,
Baltimore Chapter,
American Institute of Architects



CENTRAL BALTIMORE CHURCHES:

TWO SHORT WALKING TOURS

WILBUR HARVEY HUNTER, JR.,
DIRECTOR, THE PEALE MUSEUM

The members of the Society of Architectural Historians during their 1963 annual meeting in Baltimore visited churches in the Downtown Baltimore area through two walking tours. These tours are interesting and rewarding reviews of worthwhile ecclesiastical architecture. They are offered here in the hope that readers of ARCHITECTS' REPORT will perhaps strengthen their acquaintanceship with our architectural heritage through a pleasant stroll.

1. A WALKING TOUR EAST FROM CHARLES CENTER:

Go east on Fayette Street for five blocks to Holiday Street, then one block north to Lexington and see:

ZION CHURCH PARISH HALL & RECTORY, built 1912-1913; architect Theodore Wells Pietsch. Derived from North German medieval style, it is notable for finely executed brickwork and terra cotta detail, including some old tiles.

Go through the church garden to Gay Street and see:

ZION (Lutheran) CHURCH, built 1807-1808; designed by George Rohrback and Johann Macken-



First Unitarian Church.

heimer; interior gutted by fire, 1840, and rebuilt. This is apparently the second oldest Gothic Revival Church in America. Its design was directly influenced by Maximilien Godefroy's St. Mary's Chapel (1806), according to material discovered by Robert L. Alexander. In a magazine called *The Observer*, then edited by Eliza Crawford, the future wife of Godefroy, on February 28, 1807, is what purports to be a letter from a "Philadelphia" connoisseur complaining of the lack of interest in America for good



Angel of Truth, First Unitarian Church.

architecture. It says scornfully, "Without doubt, you know the ingenious trait of a certain *builder*, who not long ago, went to take the measurement or pattern, of the pretty Gothic chapel at the College of St. Mary's . . . He said that he was about to build a church like it for another congregation in Baltimore, but that he would not have pointed windows . . ."

In the November 14, 1807, issue an article refers again to the same church, now identified as being on "North Gay Street." It speaks sarcastically of its "bastard order" which does have pointed windows although the builder had originally rejected them. Professor Alexander is inclined to think that the critic in both cases was Mrs. Crawford, advised by Godefroy.

Mackenheimer was a carpenter by trade, but Rohrback has more interesting credentials. He was appointed Clerk of the Works for Latrobe's Cathedral in 1806, and must have had access to the rejected Gothic designs of Latrobe. At any rate, they did produce a veritable Gothic Revival church, naive though it may be.

Although the church was gutted by fire in 1840, the walls stood. The present fenestration and panelled design is clearly seen in pre-fire engravings. There had been a stubby square tower with a pent roof. This was damaged, and now only the front of the tower remains, capped with 1840 crenellations. The interior was rebuilt in the Classical mode and we have no evidence of its original style.

Three blocks east on Lexington Street to Front Street:

ST. VINCENT DE PAUL'S R.C. CHURCH, begun 1840, dedicated 1841; architect Rev. Father John Baptist Gildea (?). Father Gildea

is traditionally supposed to have designed this church. The white tower has always been a sailor's landmark. The interior is in the best Classical Revival manner.

Continue south to Fayette Street, then east on Fayette Street to Aisquith, and:

FRIENDS MEETING HOUSE, built around 1781; no architect known. Now on a city playground, this ancient building is deserted and falling into ruins. There seems to be no interest in doing anything about it.

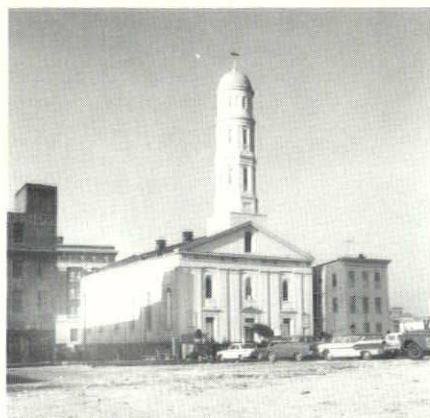
Go south on Aisquith Street a short block and note:

THE MCKIM FREE SCHOOL, William Howard and William F. Small, architects. For the record, this was built about 1833, not 1822 as most printed references show. It was recently cleaned to its natural warm beige stone color.

Jog a few feet west and go down Lloyd Street to Watson:

LLOYD STREET SYNAGOGUE, begun 1844, dedicated 1845; architect Robert Carey Long, Jr.; lengthened by 15 feet in 1860 and minor interior changes. The third oldest American synagogue (Newport, 1763; Charleston, 1841, are the others), it seemed doomed for destruction because of its elderly congregation. Happily, it can now be reported that the building has been acquired by the Jewish Historical Society of Maryland for planned restoration as a museum. It is not yet open, but in another year or two it will be public.

The truly significant feature is a round window at the rear with painted glass depicting the six-pointed star or "Shield of David." The glass has mostly been destroyed, but good pictures and descriptions survive. Designed by



St. Vincent De Paul's Church.

Robert Long, the star was further decorated with acanthus leaf detail. Rachel Wischnitzer in *Synagogue Architecture in the United States* states that this is the first known use of the Shield or Star of David in America. A similar window was in the 17th century synagogue of Fuerth, Bavaria. The fact that the leaders of the Baltimore congregation were German immigrants, particularly Rabbi Abraham Rice, may account for the introduction of this symbol here.

2. A WALKING TOUR NORTH FROM CHARLES CENTER:

North on Charles Street at Saratoga is:

ST. PAUL'S P.E. CHURCH, begun in 1854, dedicated in 1856; architect Richard Upjohn. The 1814 church burned in 1854, but two sculptured panels of Saints Peter and Paul by Antonio Capellano were saved and placed in the wall above the porch. Recently the main door was replaced by plate glass doors.

One block west on Saratoga Street at Cathedral is:

ST. PAUL'S RECTORY, built 1789-1791; architect unknown. Used now as offices for the church.

One more block west on Saratoga Street at Park Avenue:

ST. ALPHONSUS' R.C. CHURCH, built 1842-45, spire added 1855; architect Robert Carey Long, Jr.; for spire, Louis L. Long. While St. Mary's Chapel and Zion Church had introduced the Gothic style to Baltimore, it was not until St. Alphonsus' that the true Revival began.

Return to Cathedral Street, and go north one block to:

BASILICA OF THE ASSUMPTION (or **OLD ROMAN CATHOLIC CATHEDRAL**), begun in 1805, dedicated in 1821, portico in 1860-63; architect Benjamin Henry Latrobe. The first Roman Catholic cathedral in the U.S., it has just been cleaned, repaired, air-conditioned and re-decorated inside and out.



Lloyd Street Synagogue.

One more block north to Franklin Street:

FRANKLIN STREET PRESBYTERIAN CHURCH, begun 1844, completed 1847; architect Robert Carey Long, Jr. While Long's St. Alphonsus' Church had begun the trend to the Gothic, this is the finest of his Tudor Gothic buildings and seems to have been influential. The wood carving on the doors, pews and choir loft is superb, done by a Mr. Cornell. The rood screen and pulpit is of 1920. The elaborate Gothic tracery on the exposed roof trusses is not carved; it is plaster. The exterior was originally painted "with sand," a warm stone color, and the same color was used on the Lloyd Street Synagogue.

One block east on Franklin Street:

FIRST UNITARIAN CHURCH, begun in 1817, completed in 1819; architecture Maximilian Godefroy; interior redesigned in 1891. During 1959-60 this famous church was cleaned and redecorated. The chancel chairs designed by Godefroy were brought out of storage and upholstered. Unfortunately, the terra cotta "Angel of Truth" sculpture on the pediment by Antonio Capellano was found to be in

ruinous condition and was removed. The present accurate replica in terra cotta is by Baltimore sculptor, Henry Berge. It was a pretty problem to find sufficient proper clay (eventually discovered in a defunct flower pot factory). To fire the huge pieces (the Baltimore Gas & Electric Company installed a special electric kiln in his studio, gratis), and to mount the work. It is not certain that the sculpture was painted originally; the replica has been left in natural color and water-proofed.

Before going on, note just down Charles Street:

ARCHBISHOP'S RESIDENCE (behind the Cathedral), built in 1829; architect William F. Small. A few years ago this was replastered with a certain patent cement for which Baltimore is notorious, and the color of the Cathedral stone was matched. Since then the Cathedral has been cleaned . . .

Continue two blocks north on Charles Street to the **WASHINGTON MONUMENT**, and beyond it is:

MOUNT VERNON PLACE METHODIST CHURCH, begun in 1870, completed in 1872; architects Thomas Dixon and Charles L. Carson. Called "Norman Gothic" in its time, it is reminiscent of English churches by Butterfield and G. G. Scott. The contrasting use of green and red stone is notable.

Last year the church purchased the adjoining town house at 10 E. Mt. Vernon Place (c. 1855; architects J. R. Niernsee and J. C. Neilson), and did a remarkable job of restoring the badly eroded brownstone front, showing that it is actually possible to do this well.

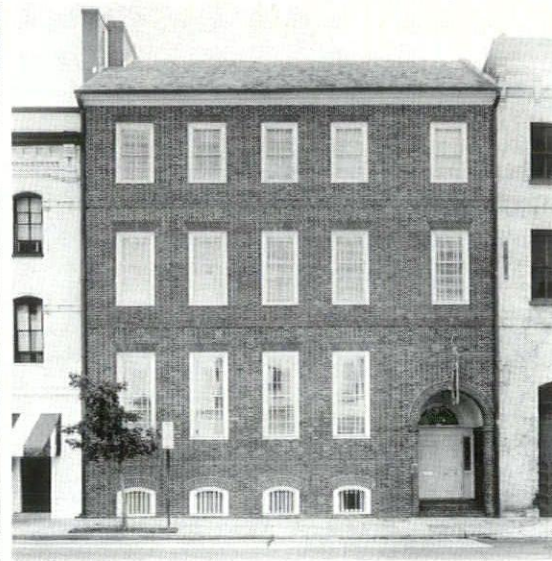
Go west on Mount Vernon Place one block, then one more block on Monument Street to:

GRACE & ST. PETER'S P.E. CHURCH, begun 1850, completed 1852; architect J. R. Niernsee and J. C. Neilson. Built of Connecticut brownstone, this was the first church in Baltimore in the newer romantic Gothic style espoused by A. W. N. Pugin, based on the 14th century English parish church. It is sad that this charming building is defaced by the adjoining ugly parking lot.





Georgetown Federal Rowhouses, c. 1800.



City Tavern.

GEORGETOWN AND PUBLIC LAW 808

TERRY BRUST MORTON MANAGING EDITOR,
NATIONAL TRUST for HISTORIC PRESERVATION

Georgetown, a neighborhood with its own very definite identity within the District of Columbia, is one of more than 55 historic districts controlled by preservation legislation in this country. Along with Charleston, S.C.; New Orleans, La.; Winston-Salem, N. C.; and Williamsburg, Va., Georgetown has a substantial headstart on the majority of these areas. Many of them look to Georgetown for guidance with appreciation for its many fine buildings, its stability, its cosmopolitan yet parochial atmosphere.

Thirteen years ago, as a result of reclamation which the area had been undergoing since World War I, a historic district known as "Old Georgetown" was established with the enactment of Public Law 808 by the 81st Congress. Protected by this legislation is an area of approximately one square mile—from the Potomac River to Rock Creek, from Dumbarton Oaks to Whitehaven Parkway, from 35th Street to Reservoir Road and from Archbold Parkway back to the river.

The law charges the Commissioners of the District of Columbia to seek the advice of the U.S. Commission of

Fine Arts before issuing any permit for the construction, alteration, reconstruction or razing of any building within the area. The Commission is to make its recommendations promptly—within 45 days—including any changes which in its judgment are necessary and desirable to preserve historic values. A board of review was authorized to assist the Commission of Fine Arts regarding designs and plans referred to it. This board of review, composed of three architects, reports to the Commission of Fine Arts "on the exterior architectural features, heights, appearance, color and texture of the materials of exterior construction which is subject to public view from a public highway . . . in order to promote the general welfare and to preserve and protect the places and areas of historic interest, exterior architectural features and examples of the type of architecture used in the national capital in its initial years."

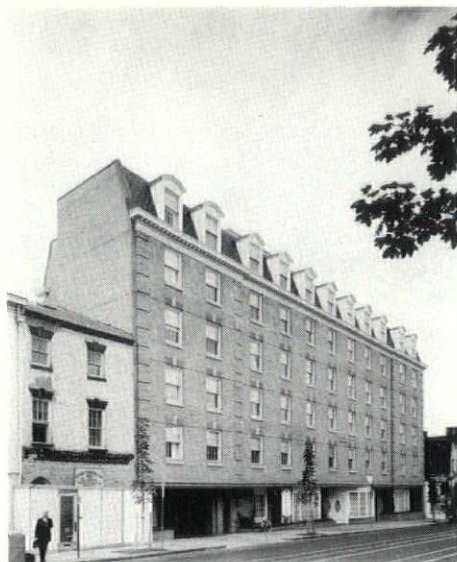
The law thus regulates not only the old buildings in old areas, but all the buildings in the entire area and includes all new construction as well—something even the proponents had

not dared request.

Since the law became operative, one of the most frequently heard criticisms of Georgetown is that property values have risen spectacularly. Greatly enhanced real estate, and hence increased tax values, is the usual result in areas made desirable by preservation. Carl Feiss, FAIA, architect and city planner, warns that "there is danger that such an area will simply become a snob area, ultimately destroyed by overpricing." With increasing numbers of out-of-town speculators and increasing numbers of roomers in Georgetown, it appears that the area has already passed its heyday.

Georgetown's historic "restyling" and its new construction are often attacked. Several years ago a conference was held in Annapolis, sponsored by Historic Annapolis, Inc., the Washington Center for Metropolitan Preservation, to study ways of preventing erosion of historic areas as a result of modern growth. Richard H. Howland, a Georgetown resident and then president of the National Trust, advised cities with historic neighborhoods against forcing all new con-





Georgetown Inn.



Museum at Dumbarton Oaks.

struction into a strait-jacket imitation of old-style architecture. It is ludicrous, he said, to have gasoline service stations and other commercial structures "trying to masquerade as little 18th Century outbuildings." Calling for contemporary use of old buildings, he observed that preserved buildings "should not be regarded as great big lifesize doll houses." Buildings in a community should reflect all eras of its history and he would thus like to see some contemporary houses of proper scale and material built in Georgetown, adding that few buildings there now actually date to the early days of the community.

Much of Georgetown's charm comes from its variety of architecture, its homogeneity rather than uniformity—small-scale single and row houses united by trees, flowers, shrubbery and brick walks. When the law was enacted, there was not only Federal architecture from Georgetown's "golden age" (1775-1825), but other architectural styles including Georgian, Greek Revival and Victorian Italianate villas and mansards. Opponents of the law pointed out that there were more than 2500 houses

in Georgetown, approximately 400 of which were built prior to 1825, and that the area encompassed scores of brick row houses built in the 1890s and 1910's.

Public Law 808 is not interpreted by the Fine Arts Commission as a restoration act, and there are few authentic restorations in Georgetown. The law is interpreted as an act to preserve the atmosphere of the area's earliest days. Many exteriors have thus been "restyled" to give the appearance of colonial, Georgian or Federal structures although the Commission reports that it does not encourage owners to "Federalize" their Victorian houses.

In conformity with the code and with community acceptance are the "earlied-up" late 19th- and early 20th-century houses. Porches have been removed and windows with small glass panes and other details have been installed to create new facades with the simple appearance of the earlier architectural styles. Renovated with greater historical integrity is the bay-facade row house of architect Hugh N. Jacobsen, with its sympathetic window treatment, accenting

the verticality of the Victorian structure.

The filling stations with buildings of pseudo-architectural styles and their cluttered setbacks are one of the area's worst blights. Could not the entire operation be turned inside out—the greasy dirt, automobiles, gas and air pumps, buckets, tires and ice-dispensing machines concealed behind brick walls?

There is "restoration modern" or "pseudo-Federal" represented by development at Dumbarton Rock Court and West Lane Keyes, and another at Suter's Lane and Que Street. "Pseudo-Federal" was inadvertently defined by one of Georgetown's preservationists when she wrote that Georgetown's atmosphere is one "of eighteenth-century houses restored to classic beauty—even new homes are built to look like old ones restored."

"High-rise Georgian," called "monstrous" by architectural critic Wolf Von Eckhardt, Hon. AIA, in describing new architecture in the Old and Historic District in Alexandria, Va., also puts the new Georgetown Inn in its place. The 100-room, 6-story hotel,

(CONT'D. P. 11)





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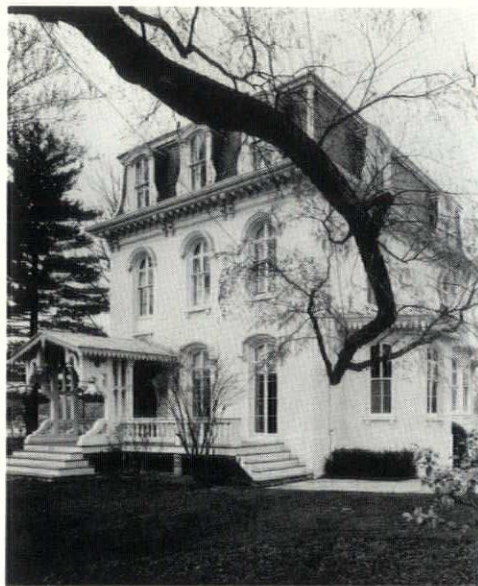
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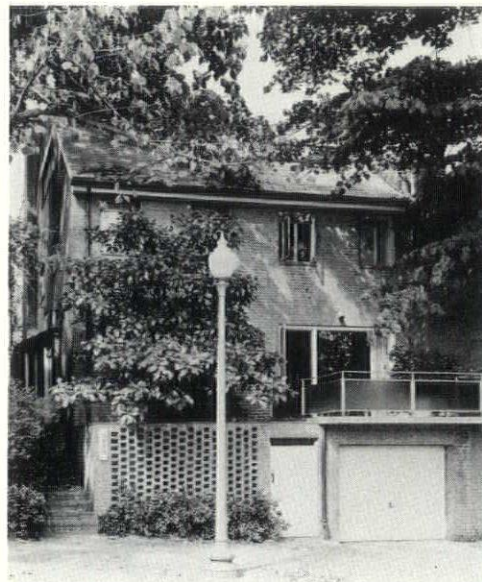
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GEORGETOWN AND PUBLIC LAW 808

(CONT'D FROM P. 9)



Leiter House, Civil War Era.



Grosvenor Chapman Residence, 1949.

the first for Georgetown in at least a century, was designed, according to its builders, "to capture all the grace and elegance of the old Georgetown tradition." Its monotonous, 120-foot-long brick facade incorporating early architectural details rises 60 feet on the neighborhood's most important commercial street. In telling comparison is the recently restored City Tavern (Macomber & Peter, architects).

A striking new architectural departure in Georgetown is the almost completed museum on the Dumbarton Oaks estate. Designed by Philip Johnson, AIA, and to be hidden by a brick wall and planting, the dome-topped pavilions were authorized by the Commission of Fine Arts as a "good design which would not be in a position to affect any Federal building and which would not damage the atmosphere of Federal Georgetown."

A handicap to the Georgetown area is that Public Law 808 cannot take precedence over any existing law. C-2 zoning permitted the 60-foot-high Georgetown Inn on narrow Wisconsin Avenue. Making it difficult to vary new construction in Georgetown is the building code which requires a garage

to go into every new building. Since many lots are narrow, most of the street facade of a new house consists of garage doors. The law, however, does not require that the garage be used as a garage, and many are not. The building code also requires that all new buildings must be either of brick or masonry. Early weather boarded structures in Georgetown help relieve the monotony which is acutely felt in some of this new work. New use of old materials and use of new fireproof materials could create a pleasing variation.

"Demolition by neglect" or "calculated ruin" has cleared sites and created the opportunity for new construction in Georgetown. Effectiveness of the law is weakened by the District Commissioners' ruling that a building may be condemned for reasons of safety or health, and destruction may take place despite opposition of the Fine Arts Commission. This enables an owner unwilling to restore a historic building to permit it to deteriorate until it is condemned.

There have been 7 cases involving 10 buildings which were demolished contrary to the recommendations of

the Fine Arts Commission. In each instance, the recommendation was based on the architectural value of the property as necessary to maintain the character of the community as it appeared in the early years of the city. Some of the buildings had been purchased with a plan of demolishing them. Of the 10 houses demolished, 5 have been replaced by 12 new structures in the pseudo-Federal style. Sites of the others are used for parking lots. In an effort to prevent "calculated ruin," amendments to Public Law 808 were introduced in the 87th Congress but they were never voted into law.

"Georgetown, in spite of its handicaps," says Linton R. Wilson, Secretary of the Fine Arts Commission, "is one of the finest pieces of urban renewal under private auspices in the District of Columbia, and the country, and to its citizens goes the credit." Georgetown citizens, to maintain this position—despite their diverse interests, opinions and needs—must seek new ways to meet present objectives and agree on new objectives so that they may continue to direct and develop Georgetown as a charming and vital part of the nation's capital.





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La Grange, Charles County.



Tulip Hill, Anne Arundel County.

GEORGE WASHINGTON IN MARYLAND

by MARY PAULDING MARTIN

| | | |
|------|------------------------|---------------------------------------------------------------------------|
| 1748 | March, Monday 21st. | <i>We went over in a Canoe and travell'd up Maryland side all ye Day.</i> |
| 1771 | September 21. | <i>Set out with Mr. Wormeley for the Annapolis Races. . . .</i> |
| 1771 | September 30. | <i>Left Annapolis, and Din'd and Supp'd with Mr. Saml. Galloway.</i> |
| 1776 | March, Thursday 23rd. | <i>In the evening Doctr. Craik came in.</i> |
| 1787 | May, Saturday 12th. | <i>Dined at the head of Elk.</i> |
| 1787 | May, Friday 21st. | <i>Breakfasted in Baltimore.</i> |
| 1788 | November, Monday 10th. | <i>Rid to all the Plantations.</i> |

The *Diaries* of George Washington—"Where & how my Time is Spent"—roundly testify that he was often in Maryland. He traversed the roads and rivers; in homes and taverns he was an honored guest a hundred times. The 1963 Maryland House and Garden Pilgrimage includes sundry places with pleasant recollections of George Washington.

The program of the Pilgrimage—in which the state holds open house from Saturday, April 27th, through Sunday, May 12th—might have been considered routine procedure by the colonial planters in these environs. *Wye House*, *Tulip Hill*, *Readbourne*, and *Rose Hill* never knew anything but open house. The manors of Maryland and the mansions of Virginia, with their benevolent, almost autonomous feudal systems, provided hospitality for all who came their way. There was no such thing as an uninvited guest.

According to scores of *Diary* entries, a constant visitor to Mount Vernon was Dr. James Craik, the beloved physician. First mentioned in the journal of the march to Ohio, 1754, as "one surgeon," the cheery Scotsman received his commission in the Virginia Regiment along with Washington, was appointed Surgeon General of the Continental Army, and kept vigil beside the death-bed of his former Commander-in-Chief. To this "compatriot in arms an old and intimate friend," Washington bequeathed his "bureau

(tambour secretary) and the circular chair, an appendage of my study."

La Grange, in Charles County, was built by Dr. Craik from bricks presumably imported in 1763. The sides of the handsome house are covered with clapboards leaving brick ends as a background for the great outstanding chimneys. Of graceful proportion is the stairway with its polished walnut bannister. The old floors with boards pegged together remain intact. Family tradition rather than documented evidence posits a "Washington room."

Close were the ties to Charles County, for Washington once owned a farm near Nanjemoy. When venturing to the Burgess in Williamsburg, he preferred to cross the Potomac at Posey's Ferry into Maryland, and then re-cross by Hoe's Ferry, between Cedar Point and King George County, because of the "horrows" and quagmires of the "Potomac Path" from Occoquan to Fredericksburg.

The resolute General and the firm First President are wont to obscure the huntsman and squire who rarely missed the racing season in Annapolis. He would journey by chariot or carriage to partake of the September social whirl, dine with Governor Eden, and go "to the Play and the Ball afterwards." Made fashionable by the royal governors, the races were the event of the season at the colonial capitol. The Jockey Club had been formed in 1750, and a theatrical company toured from city to city. Perhaps

it was for the Balls in the new City Assembly Rooms that Washington had ordered from his London tailor a suit of "fashionable coloured cloth with Breeches to be made long," and for Mrs. Washington a "green satin quilted coat, . . . a handsome stomacher with sleeve knots made of ribbon" and satin shoes "of the smallest fives."

"Dined at Mr. Sam Galloway's and lodged with Mr. Boucher in Annapolis" reads the entry for September 22, 1771. Samuel Galloway III built beautiful *Tulip Hill* in Anne Arundel in 1756. Oft considered the queen of Maryland mansions, the soft brick facade has a classic portico with a cupid in the pediment and decorative panels on each side of the window in the front gable. The pierced and vaulted chimneys are said to have been designed to minimize the wind pressure. In May creamy white roses bloom by the simple shell canopy with its carved tulip atop the garden doorway, an illustration of the tulip used in decoration throughout the house. Beyond the terraces and gardens lie West River and the Bay. It is likely that Washington sampled the wines from casks of Madeira which he wished to order through Mr. Galloway. On his return nine days later he dined again at *Tulip Hill*.

"By Ferriage over So. River 1 S" reads an expenditure in the Cash Memorandum Book (October 11,

(CONT'D. P. 15)



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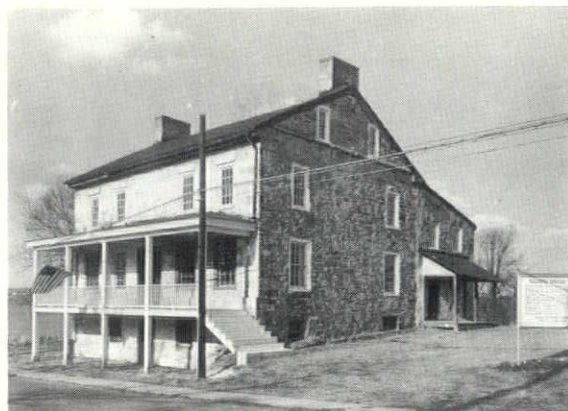
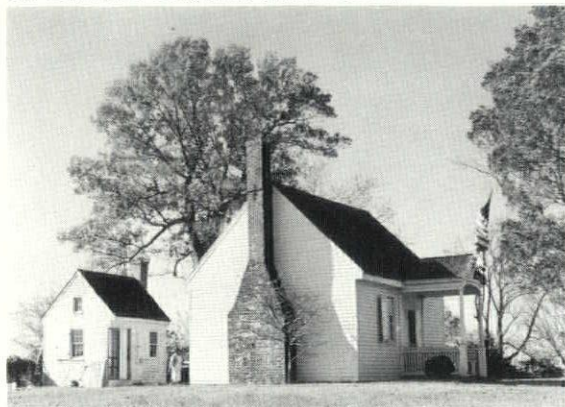


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GEORGE WASHINGTON IN MARYLAND

(CONT'D FROM P. 13)

Old South River Club, Anne Arundel County.



Rodgers Tavern, Perryville, Cecil County.

1772) to cover ferry charges at London Town near the *Old South River Club*, a unique one room wooden building with shingled roof and a big brick chimney. It claims the distinction of being the oldest social club in America and permits ladies only for the Pilgrimage.

Eight trips by Washington to Kent County are a matter of record: to consult Governor Shirley of Massachusetts, to attend the Continental Congress, to enter Jack Custis in King's College (now Columbia University), et cetera. His established route went through Annapolis, by boat to Rock Hall, and north to Chester. "Din'd at Rock Hall (waiting for my Horses) and lod'g at New Town on Chester." (September 2, 1774)

Washington College, Chestertown, is proud to bear his name with his express consent and to number him among its first Board of Visitors. He was a close associate of Dr. William Smith, D.D., who had elevated Kent County School to the rank of a college in 1782 and become its first president. An early brochure contains a list of subscriptions for forwarding, endowing, and supporting *Washington College*, headed by "His Excellency, George Washington . . . as an earnest of his good-will, fifty guineas, 87 L and 10 S." In May, 1784, the seminary was honored by a visit from "the illustrious patriot whose name it bears, and who took his seat and subscribed his name as of the Visitors and Gover-

nors." In honor of this "favorite hero" the students performed the tragedy of *Gustavus Vasa*, the great Deliverer of Sweden. His first degree of Doctor of Laws, *honoris causa*, was conferred upon the First President of the United States on June 24, 1789.

On his spring visit in 1784, Washington would have seen the original college building under construction, designed in the manner of Princeton's Nassau Hall—a familiar sight to the General. Fire razed this structure, but on a green and spacious campus today old and new buildings retain a look of colonial antiquity in harmony with the authentic homes of charming Chestertown.

Not so apparent is Washington's connection with Cecil County, for his *Diary* was not part of his Revolutionary duty. Amid misfortune he lost the field at Brandywine, September 11, 1777, when Howe's redcoats used Oldfield's Point on the Elk River for debarkation. The General rode through Cecil again with Rochambeau in 1781 en route to a happy ending in Yorktown.

Owned and operated by Colonel John Rodgers, *Rodgers Tavern*, Perryville, served as a colonial inn and ferry house for the Lower Susquehanna Ferry. The *Diary* shows Washington had sometimes ferried on the Susquehanna and disembarked at the Head of Elk. Riding to and from Philadelphia, Washington, Lafayette, Madison, and Van Clausen were fre-

quent guests at the tavern. There remain the original taproom, fireplaces with stone arch supports, handhewn rafters, and fine panelling. Washington also visited quaint *Quinn House*, a little brick town house built by Daniel C. Heath, son of the founder of the town of Warwick. Aided by a pair of patriotic elderly ladies, the present owner has restored to the living room an oval, mahogany "Washington table."

As regular as Sunday were the entries of "Rid to Church . . . Went to Church with Gov. Eden in his Phaeton . . . Went with Mrs. Washington to Pohick Church," where he was a vestryman. Undoubtedly Washington worshipped in Cecil County at *St. Mary Anne's Church*, which blithely combines the name of the Queen of Heaven with earthly Queen Anne for its astonishing double name. "Anne" was added in token of appreciation for Her Britannic Majesty's gifts from London—a Bible, a silver chalice and paten. Washington and his father Lawrence owned stock in the nearby Principie Iron Works.

Time has added lustre to the places where Washington left his footprint in Maryland, for those who pursue his life find only "unsullied greatness." His simple *Diaries* have left a picture of such "Truth and Honour, Freedom and Courtesie" as if he had "Set for Mr. Peale to finish my Face."





Between 1930 and 1963 West Mount Vernon Place achieved a tall apartment house, lost a brownstone mansion and grew some trees. Historic zoning will preserve heritage.



PRESERVATION AND URBAN RENEWAL

Orin M. Bullock, Jr., AIA
Preservation Committee,
Baltimore Chapter, AIA

City planners trained to design for the highest and best use of Baltimore's land are now faced with the problem of re-doing long established populated areas—not over a long period of time, but *at once*. They find themselves planning "crash programs" to guide urban renewal as well as to organize the containment of urban sprawl.

The program is urgent because cities, like persons, must compete with one another to excel, lead and take advantage of Federal windfalls which ease the painful costs of essential changes—expressways, housing, slum clearance and downtown redevelopment.

There was little hazard to Baltimore's personality in its days of gradual growth and development. Its character changed bit by bit as each addition was assimilated. Whether planned or unplanned, such growth was the physical expression of culture of the city. But though there is no jarring appreciation of the changes which people have often through their selfishness created, the result of the misuse of land and property is the eventual need for radical renewal.

Preservationists have no quarrel with the planner's search for the best use of the land or with his determination that renewal treatment is needed. They do seek to add a dimension to his deliberations: that of "historic value." They would have him give full and careful consideration to the

human importance of familiar landmarks, to the physical manifestations of the past which provide future generations a sense of continuity.

Architectural preservation seeks to conserve the physical values created in response to social institutions, the family, the congregation, business and government—which occasionally achieves fine art through the infusion of the talent of the designer. Individual buildings, block fronts and entire areas are candidates for preservation. But the accident of age does not in itself provide the reason for the perpetuation of obsolete remainders of past generations, either as individual buildings or as groups. Every building of historical association cannot become a museum. In addition to architectural, historical or desirable





The hand of time has passed gently over these houses in "Old Baltimore," the homes and offices of the merchants who established the foundation for Baltimore's greatness over a hundred years ago. They will be evaluated by the survey to be made by Baltimore Heritage.



Between 1873 and 1956 a bus depot, garage and parking lot replaced a 19th century convent and garden on Centre between Park and Howard. West Monument—foreground—is now threatened by "improvement".

atmospheric values, conservation must also be based upon sound economics.

It has been shown over and over that physical improvement alone does not automatically engender permanent economic and social betterment, let alone encourage a spreading improvement. Only through a combination of public desire, local support, technical guidance and legislative authority can area renewal be achieved through conservation.

With these principles as guides, Baltimore Heritage Incorporated has undertaken as its project for the year a survey of Old Town. The group plans to coordinate the work of members of the AIA, the numerous historical organizations and preservation societies in a detailed architectural and historical study in an attempt to

determine the cultural value of the individual buildings and neighborhoods within the area. Old Town and adjacent Fells Point were for about 100 years the City of Baltimore. Many of the roots of Baltimore's greatness are traced to that area and a number of important old buildings remain, such as the Flag House, already restored, and other structures in salvable condition.

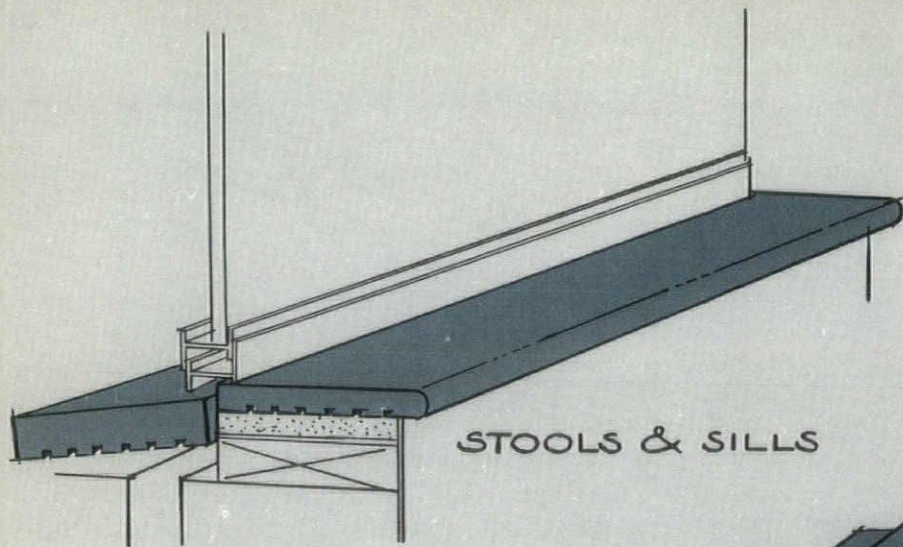
This area was selected for its potential in interpreting our architectural and historical heritage, its commercial potential as a tourist attraction and because it is destined for immediate and radical change. East-west and north-south expressways will connect within the area. Slum clearance and redevelopment projects have already made a solid start and deterioration,

over-crowding, incompatible land use and outmoded street patterns make additional projects inevitable.

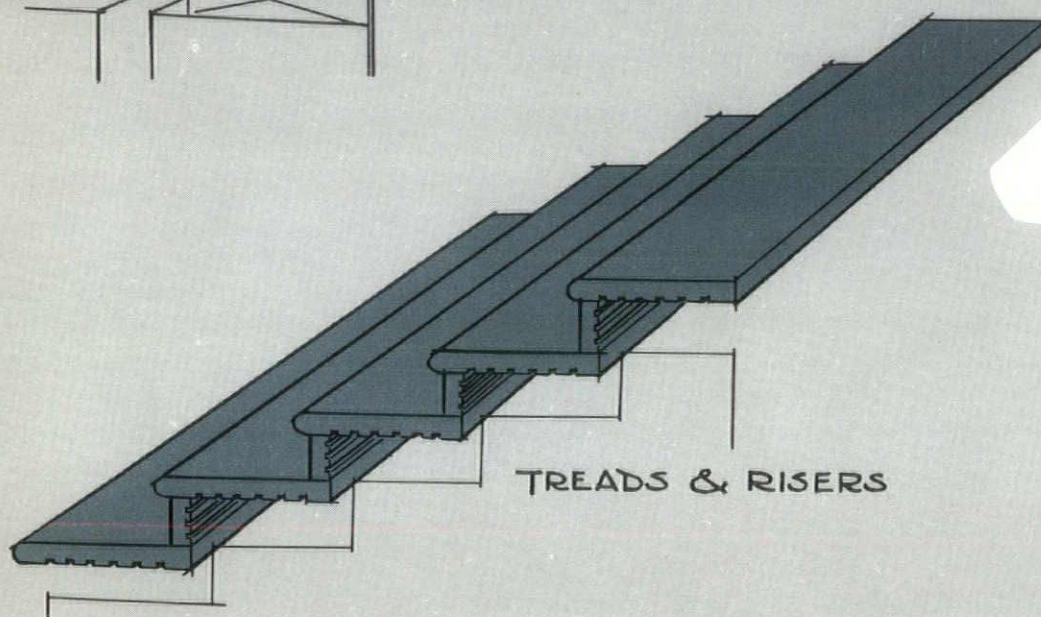
Old Town is convenient to the center city. It contains a unified population and is the site of individual and groups of buildings of architectural and historical significance. It is rich in social values. Just how strong the potential for economic recovery may be—how important the relative architectural values to the city as a whole—will be determined at least in part from the data collected by the survey. A start has been made.

All of Baltimore will change radically in this decade. We who are concerned with the architectural heritage which bulwarks the individuality of Baltimore must help determine its history.





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EVESHAM REBORN

ARCHITECT: BRYDEN BORDLEY HYDE, AIA, BALTIMORE, MARYLAND

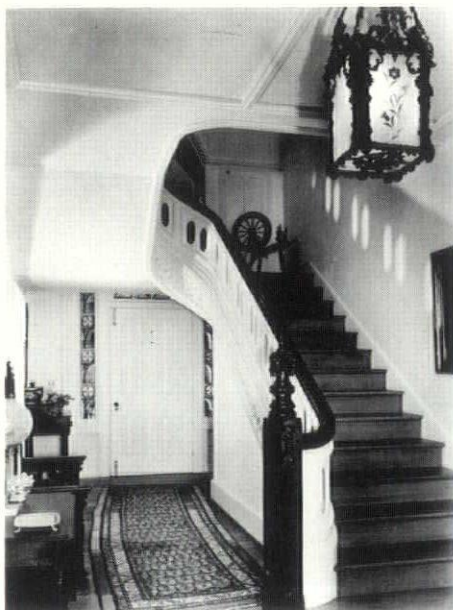
A recently constructed 7-room house on Gibson Island is, in effect, the distillate of the 23-room neo-Gothic villa, Evesham, razed in 1961 to make way for a North Baltimore public school. Evesham was revived in its smaller dimension by Bryden B. Hyde, AIA, for his mother who lived, married and raised her family in the original old Victorian villa.

The smaller edition incorporates the century-old mansion's pierced paneling main stairway, its white marble mantels, two dormer windows with their ornate balconies, yellow pine flooring, stained glass panels and a brick chimney. The new home is constructed of Pennsylvania limestone concrete block resembling the stuccoed stone and brick of the original. The entrance contains components of the original ornate gabled entry porch. More of Evesham's accoutrements which have been moved to the new structure are items of furniture, china, lighting fixtures, much of the hardware and a portion of the old paneling.

Though insatiable demand for urban space has obliterated Evesham, one of Baltimore's great Victorian mansions, its spirit still lives as a result of conscientious architectural design.



Evesham, in the original.



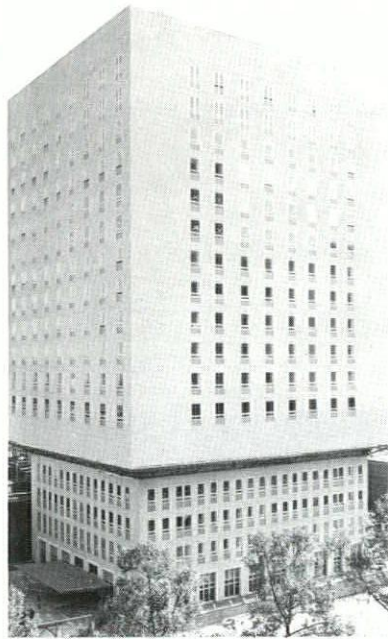
Original staircase, as used in new version.



New structure incorporates much of original.

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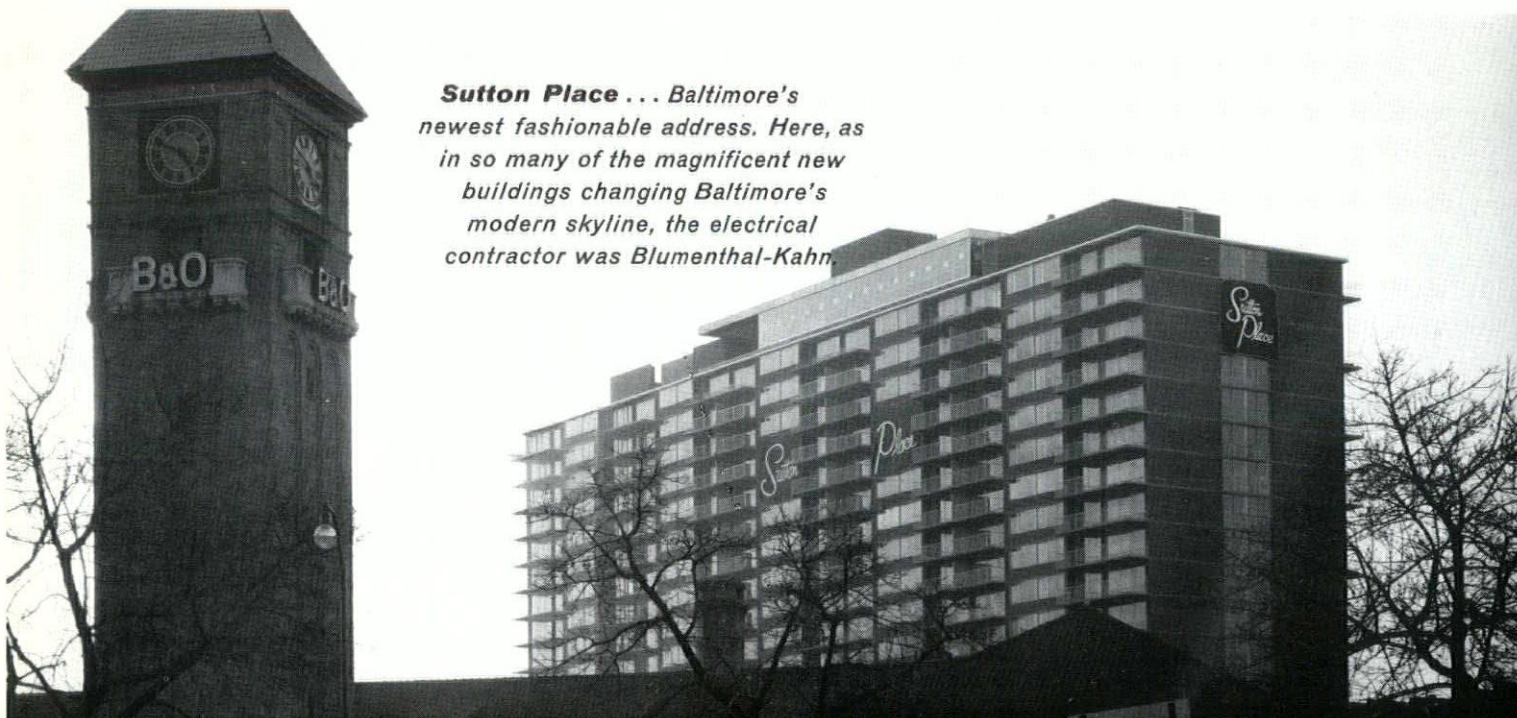
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INTERIOR DESIGN

PROJECT: Laurel Branch, Equitable Trust Company, Laurel, Maryland

by NELSON R. NOTTINGHAM, AID, LUCAS DESIGN GROUP

If I may coin a word, many commercial interiors today have been "residentialized." This is particularly true of top executive spaces, and the photographs on this page are good examples of this trend.

These were taken at the State Bank of Laurel branch of The Equitable Trust Company. The architecture of the building is American Colonial. Vice president of the bank, Ernest N. Cory, Jr., asked me to design the executive areas in the tradition of Williamsburg. He wanted them to be handsome and comfortable spaces in which it would be pleasant to conduct business.

Mr. Cory's office resembles an "at home" library and the board room serves a dual function which is dependent upon the arrangement of the furnishings, the board table in particular.

Traditional chandeliers enhance the colonial atmosphere in all areas, while functional illumination is provided by modern recessed lighting which does not intrude upon the traditional settings.

All spaces—with the exception of Mr. Cory's office—are in the new addition to the bank, the plans of which were executed by The Office of James R. Edmunds, Jr., Baltimore.

The interiors of these executive areas are a far cry from the business and mercantile offices and board rooms of

twenty-five years ago. (It was then that I first became involved in the interior design profession.) The revolutionary changes which have evolved have naturally been gradual. It has been a long haul from the austerity of those days—from the undraped windows usually treated with green or cream Venetian blinds. Quite a bit of ponderous oak furniture was still around and depressingly threatening never to wear out.

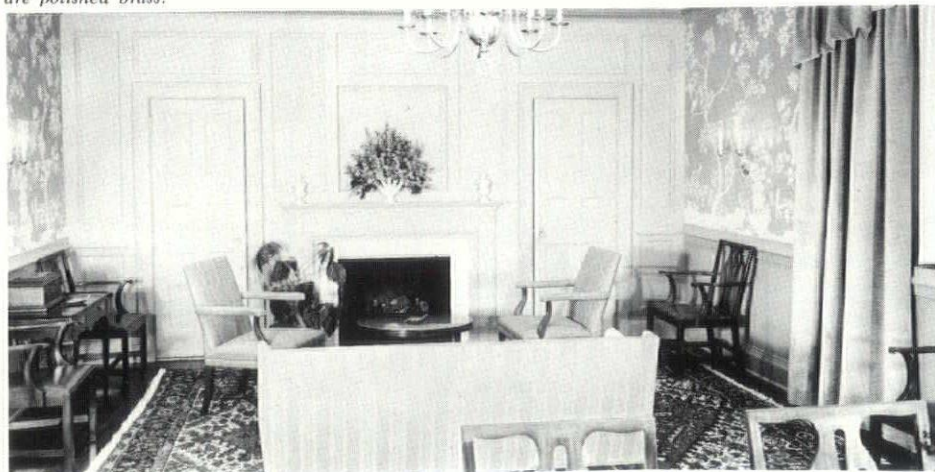
Here and there an Oriental rug had found its way into an executive office, but it was often the wrong size and even—without blush from management—threadbare in spots.

The commercial calendar with its bold advertising message was hung in many a board room, and function and space planning were yet to be properly appreciated in either executive or general offices. In consequence, the damage was threefold: the eye was offended, the spirit depressed and efficiency abused.

Yes, the years have brought about quite a change. The business man began to realize that he spends more waking hours at work than at home, and he began to listen more attentively when architects and interior designers spoke to him of the influence of atmosphere upon work production and morale. He also became aware of the fact that an attractive interior is an important enhancement to his company's corporate image.

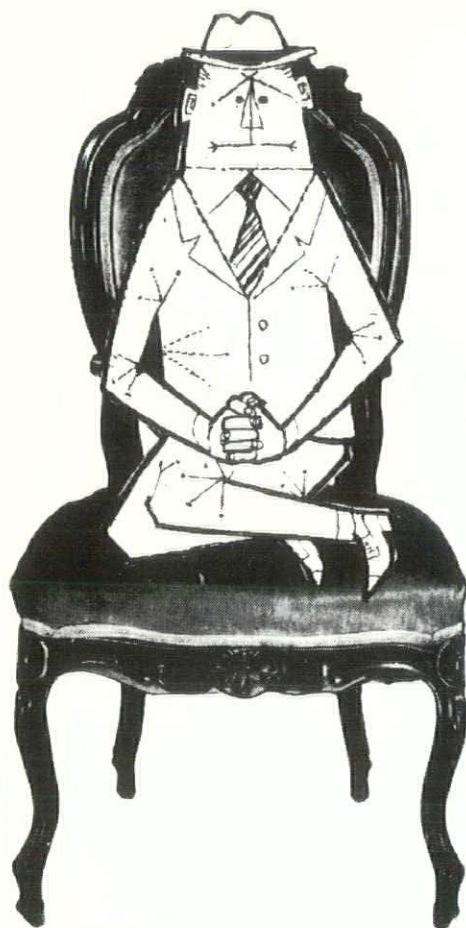


Board room, when 12-foot board table is closed and moved aside, has furniture regrouped as shown. Draperies are in gold velvet; sofa is upholstered in gold and white damask. Chandelier and wall sconces are polished brass.



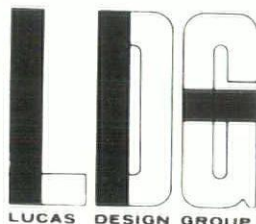
Office of the vice president resembles an inviting residential library. Bookcases are in cherry with antique hickory finish; crown molding and dado are in Williamsburg tradition.





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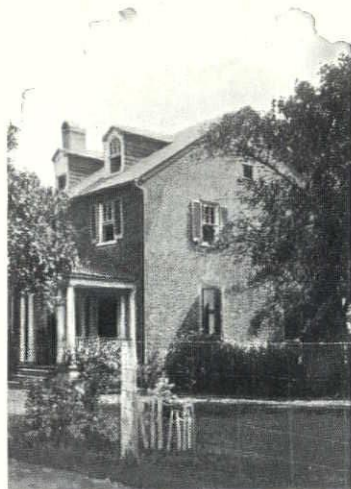
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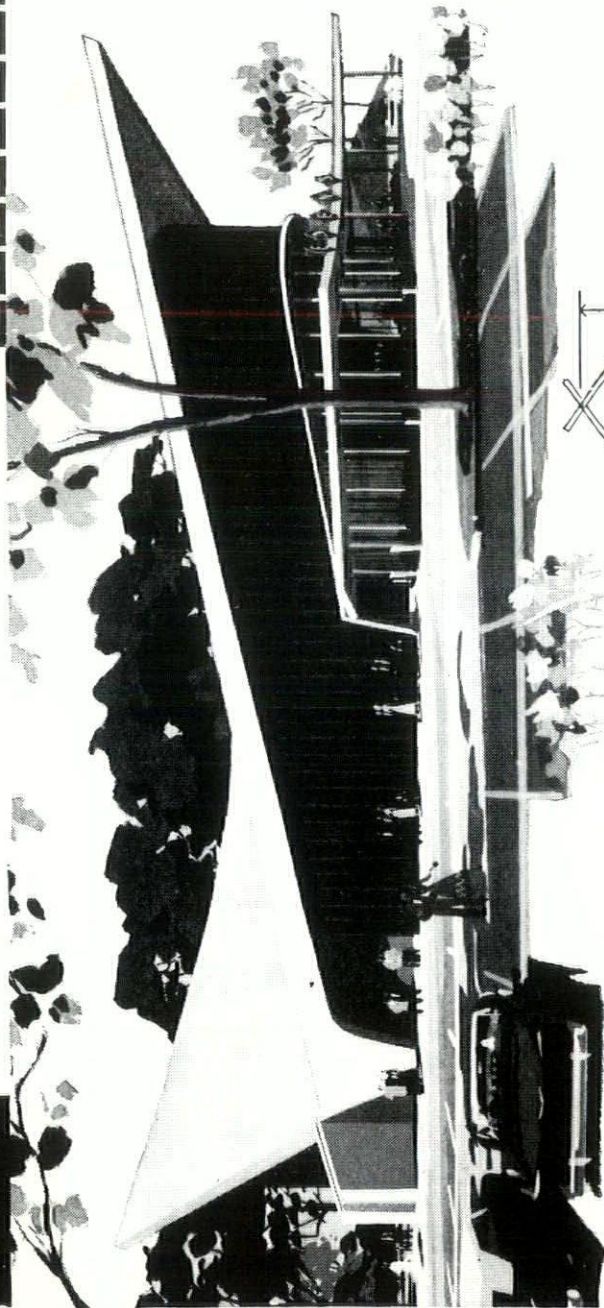
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hyperbolic paraboloids

a.i.a. file: 4-a

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



Curves from straight lines. The hyperbolic paraboloid shell roof is, in effect, a three-dimensional "sheet" of concrete in which strength and rigidity are accomplished not by increasing the thickness of the sheet, but by curving it in space. Despite its double curvature, this shape can be formed entirely of straight pieces—as can be seen in the side elevation at left.

The concrete roof shown will be the largest single hyperbolic paraboloid of its type in the United States. The building it will cover is being constructed to house the 1,350-seat Edens Theatre in Northbrook, Illinois.

This saddle shell roof will measure 159 ft. between working points at the abutments and 221 ft. from tip to tip. The shell will be only four inches thick.

H/P's, as they are called for short, are exceptionally adaptable to churches, auditoriums and, as shown here, for theatres.

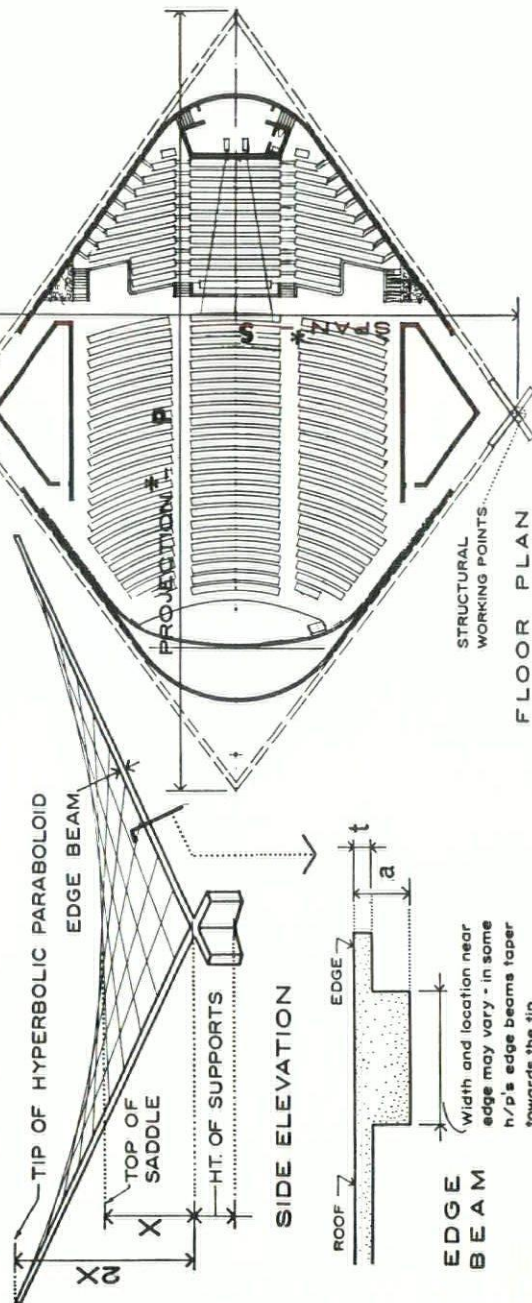
Get complete technical literature on hyperbolic paraboloids. (Free in U.S. and Canada only.) Send a request on your letterhead.

Architect: Perkins and Will, AIA, Chicago, Illinois
Engineer: The Engineers Collaborative, Chicago

HYPERBOLIC PARABOLOID SPAN DATA

| SPAN | PROJECTION min.-max. | $\bar{x}^{(1)}$ min.-max. | $a^{(2)}$ | $t^{(3)}$ | REINFORCING (4) |
|------|-------------------------|------------------------------|-----------|-----------|-------------------|
| 50' | 50 — 70' | 3 — 5' | 1' | 2 3/4" | 2 — 3 lb. |
| 60' | 60 — 85' | 4 — 6' | 1' | 2 3/4" | 2 — 3 lb. |
| 75' | 75 — 105' | 6 — 9' | 1 1/2' | 3" | 3 — 4 lb. |
| 100' | 100 — 140' | 9 — 13' | 2' | 3 1/4" | 3 — 4 lb. |
| 125' | 125 — 175' | 13 — 20' | 2 1/2' | 3 1/2" | 4 — 5 lb. |
| 150' | 150 — 210' | 17 — 25' | 3' | 4" | 5 — 7 lb. |

(1) figures given are recommended lower limits; maximum feasible limit = $S/5$. (2) average depth of edge beams. (3) average shell thickness in inches. (4) average reinforcing steel of hyperbolic paraboloids in pounds per square foot of surface.



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THE REV. SAMUEL WORCESTER HOUSE: A RESTORATION

ARCHITECT: H. CHANDLEE FORMAN, AIA, EASTON, MARYLAND

Now the last existing original structure of the ancient Indian capital of the Cherokee Nation, New Echota, Georgia, the Rev. Samuel Worcester House was built in 1827 by the Boston missionary. The structure is based on a New England central-chimney plan with frontier and southern touches, such as the porch stair. All rooms have walls and ceilings wainscoted with pine boards. The roof had to be raised 4 feet—it had been lowered that much—and a good portion of the interior had to be replaced. The building was restored in 1959 by the Georgia Historical Commission with Swanson Company of Calhoun, Georgia, as builder. Dr. Forman, a member of the Baltimore Chapter, AIA, architect and noted architectural author, was the architect for this work and for other restoration in the area. (See ARCHITECTS' REPORT, Spring, 1961; p. 3: "Chief Vann House")



Top: House before restoration. Bottom: Fully restored through careful architectural research.

ANOTHER
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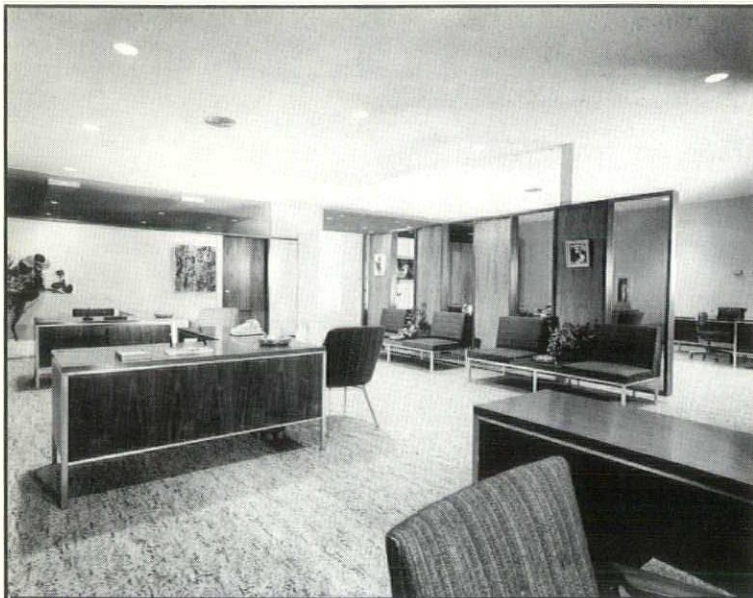
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- Insistence on quality
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GENERAL OFFICE AREA
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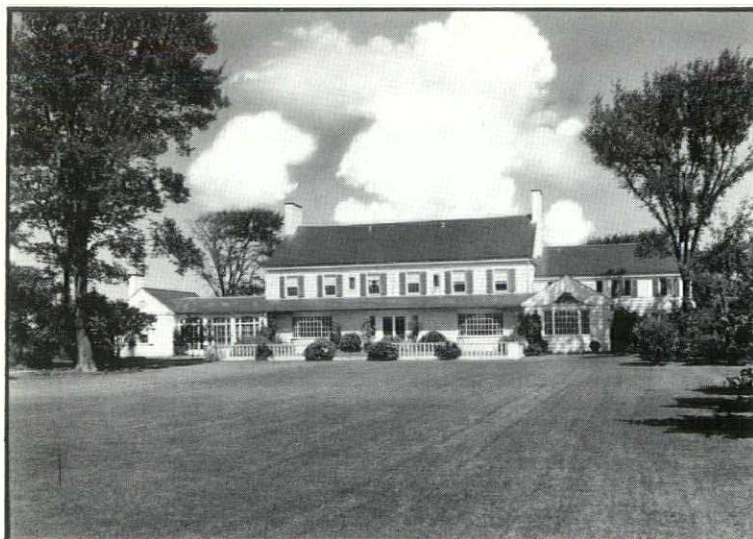
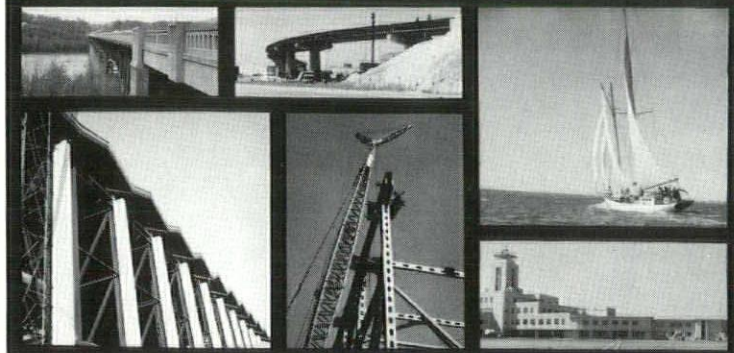
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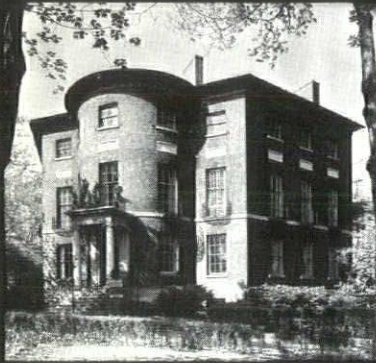
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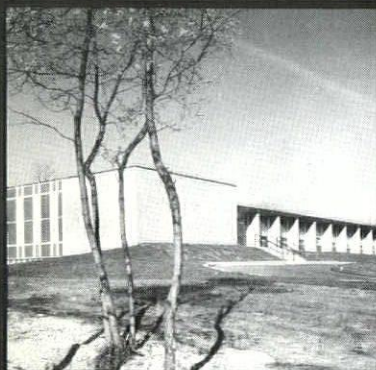
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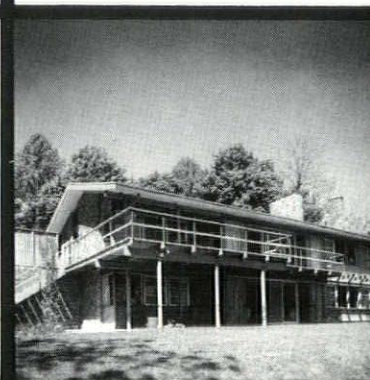
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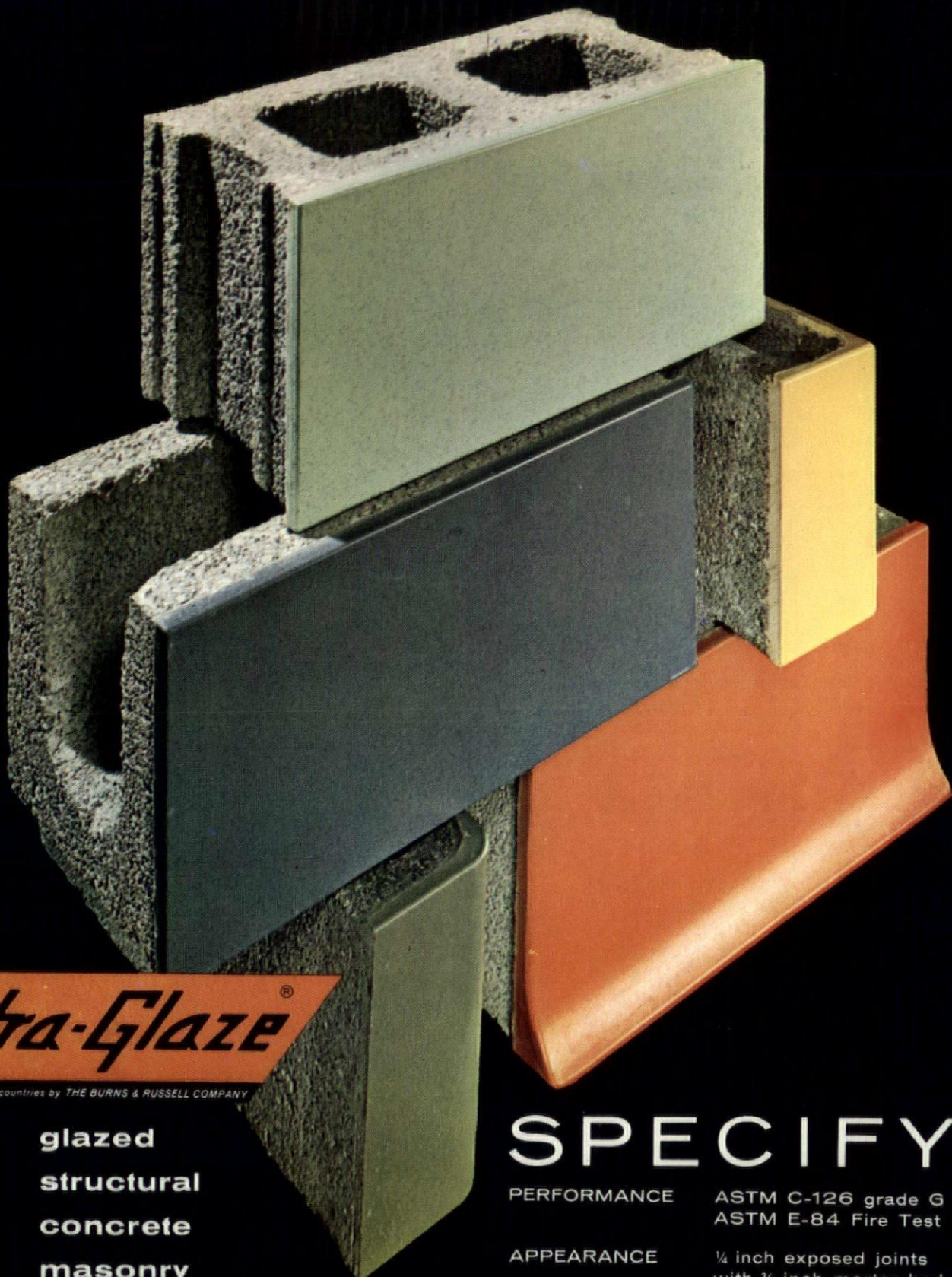
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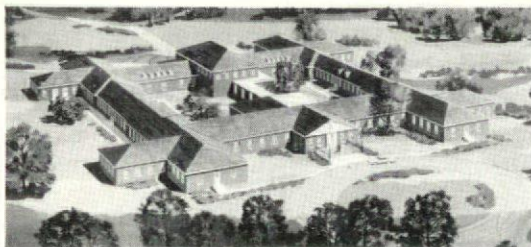
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Spring Grove Active Treatment Building for Males
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Aberdeen Junior-Senior High School
Architect: Gaudreau & Gaudreau



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Architect: Bonnett & Brandt

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MIDDLE ATLANTIC REGIONAL CONFERENCE AIA

LOCATION: FRANCIS SCOTT KEY MEMORIAL AUDITORIUM,
ST. JOHN'S COLLEGE, ANNAPOLIS.
DATES: THURSDAY, OCTOBER 17; FRIDAY, OCTOBER 18; SATURDAY, OCTOBER 19.

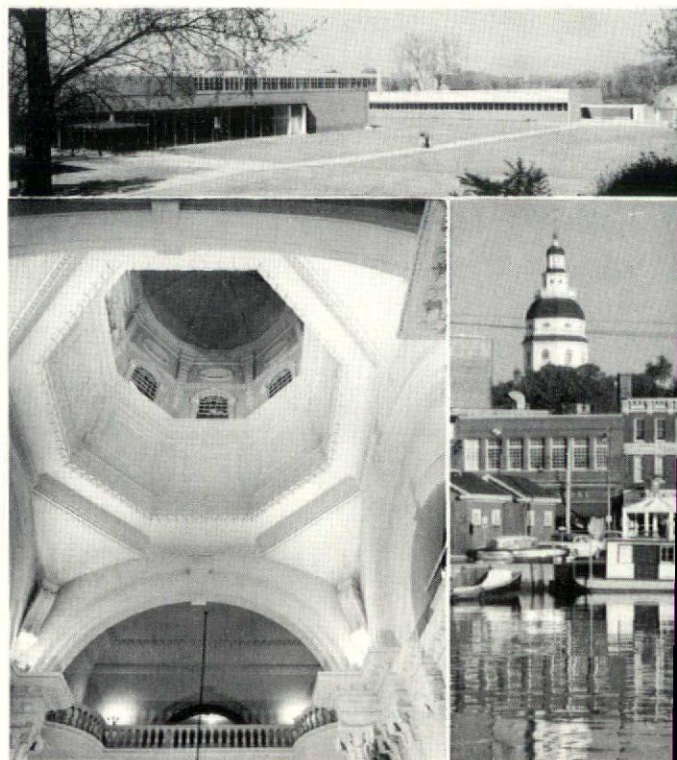
Preliminary plans are being made for a Middle Atlantic Regional Conference in Annapolis in October.

The Francis Scott Key Auditorium is ideal for the meeting. The Main Auditorium seats 600, the Conversation Room seats 200 and there are numerous seminar rooms that seat 30 people. The Lobby is well suited for display purposes. The St. John's campus is conveniently located within easy walking distance of hotel facilities and the central business district of Annapolis.

Events scheduled at that time of the year add to the interest for those attending. The Fall Sailing Series is scheduled for that weekend. Historic Annapolis, Inc., will schedule its Annual Architects' Tour on Sunday, October 20th, and boat tours of the Annapolis Harbor and Chesapeake Bay will be arranged for Saturday. The State House, this country's oldest in continuous use, and many historic houses are open to the public, and a tour through the Naval Academy must be included in a visit to this colonial capital of Maryland.

The theme of the Conference is still in the formative stages, but "Design" is being seriously considered. This subject is of vital interest to our profession. The Institute will supply all speakers and material for the Conference and we can expect everything to be of the highest caliber as was witnessed recently at the Seminar held in Baltimore.

Further details will be announced later but circle your calendar now, as this promises to be a highly worthy affair.



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THE NEXT ISSUE

PUBLIC BUILDINGS

Our Summer issue will be devoted to the subject of public buildings, their design and impact upon the city. We will emphasize public buildings as urban focal points and the necessity of devoting more attention to the purely esthetic aspect of public design. The summer issue will also be our first roster issue. We have had frequent requests to publish a complete roster of the Baltimore Chapter, AIA, corporate members, and concurrent with this roster we plan to publish the roster of the Potomac Valley Chapter, AIA, thus presenting a roster of all AIA corporate members in the State of Maryland.

PICTORIAL CREDITS

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- 7 Wilbur H. Hunter, Jr.
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- 15 Courtesy Maryland House & Garden Pilgrimage
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- 1963 scene: Max Araujo
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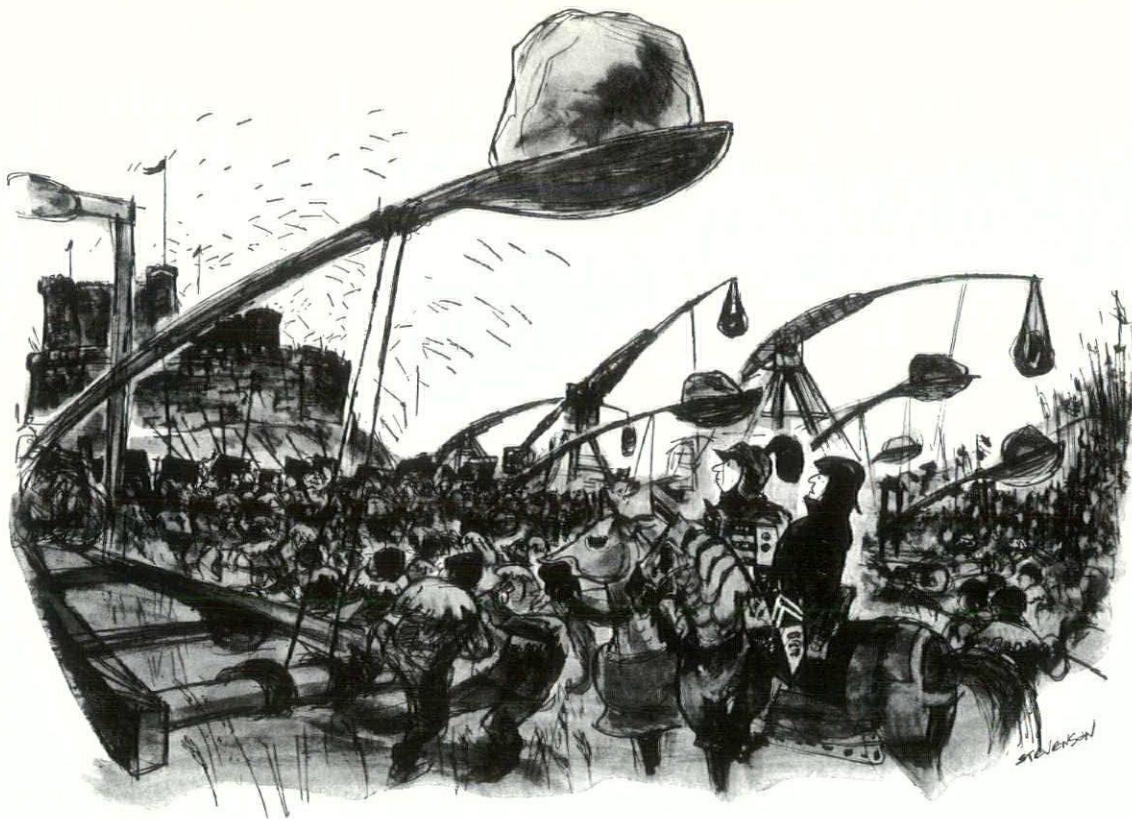
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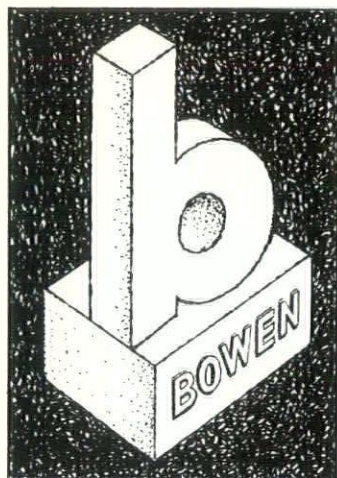
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BALTIMORE CHAPTER NEWS & NOTES

The following Baltimore architects have accepted appointments on AIA National Committees or Commissions:

Under the Commission for Public Affairs:

CHARLES E. LAMB—Committee on Exhibitions; CHARLES M. NES, JR.—Committee on Professional Program for 1963 Convention; RICHARD W. AYERS—Committee for the National Capitol; ALEXANDER S. COCHRAN—Committee on Pan American Congress, 1965.

Under the Commission for Urban Design:

THOMAS G. JEWELL—Design for Residential Architecture; ARCHIBALD C. ROGERS—Committee for Urban Design; JAMES I. CAMPBELL—Committee for Hospital Architecture.

Under the Commission for Education:
FRANCIS H. JENCKS—Committee on the Library.

HOWARD G. HALL has been appointed to the National Building Research Institute Planning Committee on Building Research and Modernization Techniques.

WARREN G. GILL has opened offices in the Drumcastle Center, York Road and Walker Ave., Baltimore 12.

PETER G. CHRISTIE has formed a new firm under the name of CHRISTIE, NILES AND ANDREWS with offices at 22 W. Pennsylvania Ave., Towson, Md.

DAVID H. WILSON AND ASSOCIATES announce the opening of an office for the general practice of architecture. The firm of David H. Wilson, originally organized in 1949, became Wilson and Christie, Associated Architects in 1950. Reorganized February 1, 1963, under the new name of David H. Wil-

son and Associates, this firm continues to practice from the same location at 403 Washington Ave., Towson, Md.

Due to the recent death of DEMETRIUS N. MANDRIS, the firm of MANDRIS & SIPPLE has been dissolved and ROBERT H. SIPPLE has opened his private office for the practice of architecture at 5508 Belair Road, Baltimore 6.

WARREN A. PETERSON has opened his architectural office at 6 E. Eager St., Baltimore 2.

DONALD D. POTTER, JR., and MARK H. BECK have established the architectural firm of POTTER & BECK in the Calvert Building, 6800 Loch Raven Boulevard, Towson, Md.

The Chapter welcomes STANLEY LEON CRAIN of the office of MEYER & AYERS as an associate member.

Chapter member ALOYSIUS SCHUSZLER, Cleveland, was recently a featured guest on that city's 3-hour informal evening radio show, "Apartment 13." Mr. Schuszler appeared on the series twice to discuss architecture with Cleveland's Bill Gordon.

ARCHITECTS' REPORT has on hand supplies of the following back issues:
FALL, 1959: GOOD DESIGN PAYS
WINTER, 1961: ART IN ARCHITECTURE
SPRING, 1961: ARCHITECTURAL HERITAGE
FALL, 1961: PRACTICE OF ARCHITECTURE
WINTER, 1962: INTERIORS
SPRING, 1962: ARCHITECTURAL HERITAGE
FALL, 1962: NEW SCHOOLS
WINTER, 1963: CONSULTING ENGINEER IN ARCHITECTURE

We will supply the above listed back issues at 25¢ each to requests to the Chapter office. No copies are available of the 10 issues of the magazine not listed, and the above issues when cur-

rent supplies are exhausted will themselves become collector's items.

Also available are copies of the "Break-through In Baltimore" insert in our Fall, 1962, issue. This booklet features One Charles Center, the Blaustein Building and the Civic Center. Copies are available at 15¢ each.

The Chapter congratulates PAUL KEA of the Potomac Valley Chapter, the only AIA member in this area to be elevated to Fellow at the 1963 AIA Convention.

NEWS BRIEFS

In our Fall, 1962, issue, the BLAUSTEIN BUILDING was stated to have been the "first Baltimore office tower to utilize a cellular flooring arrangement for distribution of wiring systems." However, this same type of wiring distribution was used in the construction of Baltimore's COMMERCIAL CREDIT BUILDING, completed in 1957. The architects for the Commercial Credit Building were HARRISON & ABRAMOVITZ, New York. The general contractor was CONSOLIDATED ENGINEERING COMPANY, INC., Baltimore.

Also in our Fall, 1962, issue we stated that a set of reference photographs of the old buildings in the Charles Center area were to be on file at the PRATT LIBRARY. However, we have since learned that the PEALE MUSEUM is the custodian of these reference prints.

STRESSCON INDUSTRIES is now handling the technical sales and erecting services for the BALTIMORE CONCRETE PLANK CORPORATION. WAYNE C. HART, executive vice-president, states that precast concrete flooring, roof systems and related precast products form the bulk of the present sales and service market, but that other products will be added in the future. Stresscon has sales and service offices in Philadelphia, Washington and the main office in Baltimore.



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