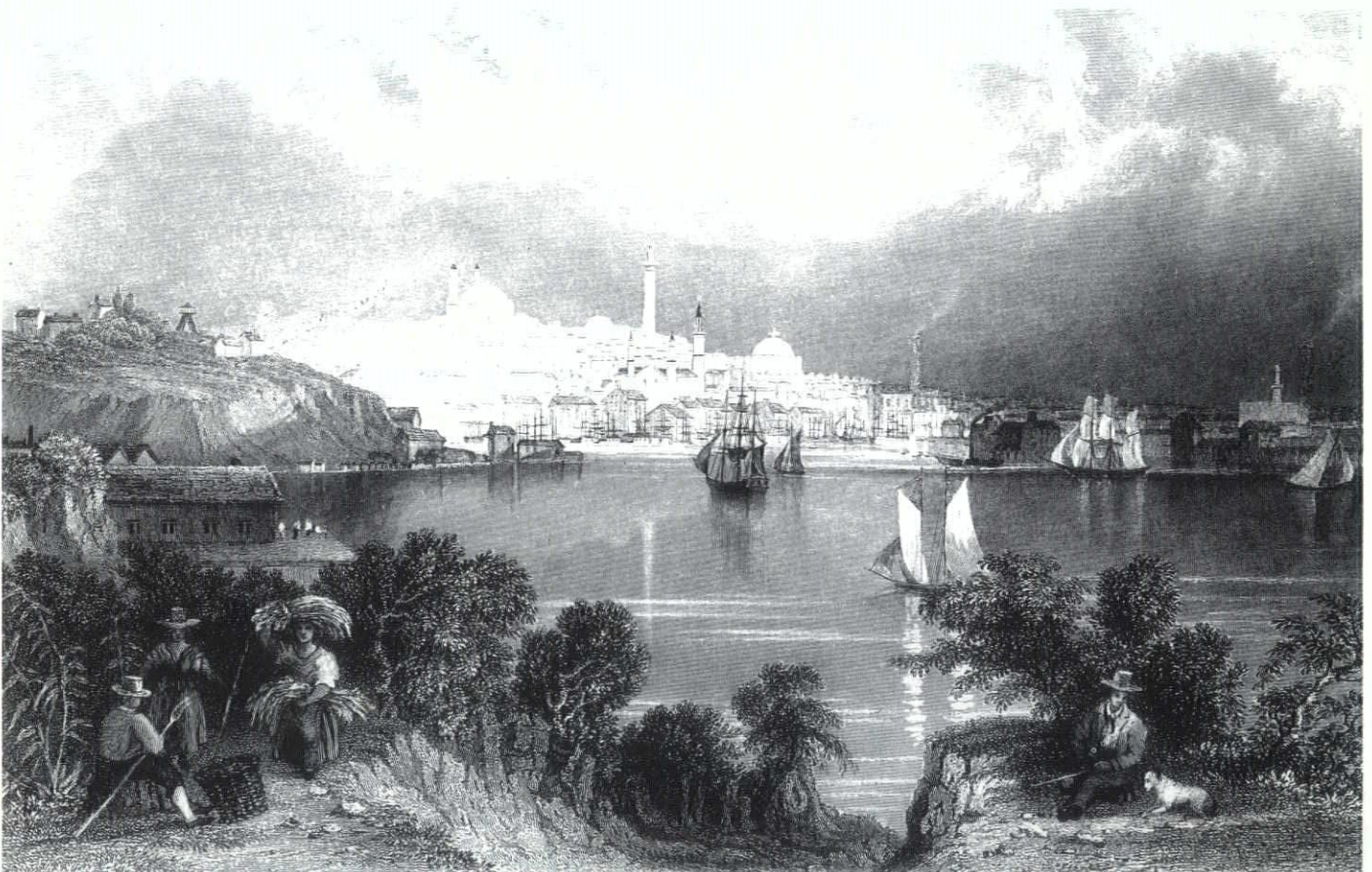


ARCHITECTS' REPORT

CHESAPEAKE BAY REGION

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Spring 1964



DISCOVERIES BY FORMAN • POSSIBILITIES AT FELL'S POINT

PORT DEPOSIT—CLASSIC DESIGN EXAMPLE



PEOPLE IN ARCHITECTURE

JAMES R. EDMUNDS, III, is president of the Baltimore Chapter, American Institute of Architects, for 1964. A respected spokesman for the architect in today's urban and suburban planning and construction, he is a partner in the Office of James R. Edmunds, Jr., continuing his father's Baltimore architectural firm. He has served on Chapter Committees, and from 1955 through 1960 was chairman and a member of the Middle Atlantic Regional Judiciary Committee, AIA. Mr. Edmunds is a graduate of the University of Pennsylvania School of Architecture and is a registered architect in Maryland, Ohio, Delaware, Georgia and Pennsylvania. In 1963, his office won two architectural design awards in the joint Baltimore Chapter-Baltimore Association of Commerce Awards Program. Jim Edmunds continues the Chapter's leadership in maintaining a vital and outspoken approach to Baltimore's architectural development.



DENNIS W. MADDEN, president of the Potomac Valley Chapter, American Institute of Architects for 1964, has served as vice-president, secretary, treasurer; has chaired several committees, and was a charter member of the Chapter. A native of Dayton, Ohio, he received his Bachelor of Architecture degree from Catholic University, magna cum laude. Since 1950, he has been a partner in the firm of Walton and Madden, Architects, in Mt. Ranier, Maryland, designing institutional, church and commercial projects. Mr. Madden is vice-chairman of the Board of Architectural Review, State of Maryland Department of Public Improvements; a member of the Board of Governors, Washington Building Congress; a member and past director of College Park Rotary; a member of Prince George's County Chamber of Commerce and the Washington Metropolitan Board of Trade.

ROBERT R. GARVEY, JR., a native of Elkin, N.C., has been director of the Congressionally-chartered National Trust for Historic Preservation since 1960. He was executive director of Old Salem, Inc. from 1954 until joining the National Trust, administering the restoration of the colonial area of the early Moravian city. In North Carolina he took a leading role in community, state and regional development of tourist activities and travel. Mr. Garvey's current interests involve service on the Board of Directors—Historic Georgetown, Inc.; Board of Regents—Accokeek Foundation; Fine Arts Committee—People-to-People Program; Consulting Committee—Registry of National Historic Landmarks Program of the National Park Service; International Committee—National Association of Housing and Redevelopment Officials; Honorary Trustee—Old Salem, Inc.; and Trustee—Walden Trust.



CLINTON C. EMICH, secretary-treasurer, Riggs Distler & Company, Inc., national mechanical and electrical contractors, is the current president of the Building Congress & Exchange of Baltimore. Mr. Emich was born in Baltimore in 1917 and attended Baltimore Polytechnic Institute. He was graduated with a Bachelor of Business Administration degree from the Baltimore College of Commerce and is a Certified Public Accountant of the State of Maryland. He is an advisory member and past-director of the Baltimore Junior Association of Commerce, member and past-director of The Rotary Club of Baltimore, secretary-treasurer and director of the Mechanical Contractors Association of Maryland, served for twelve years on the Board of Managers of the Y.M.C.A. Schools, and has been active in fund drives for the Community Fund, Heart Fund, Y.M.C.A. and C.I.C.H.A.

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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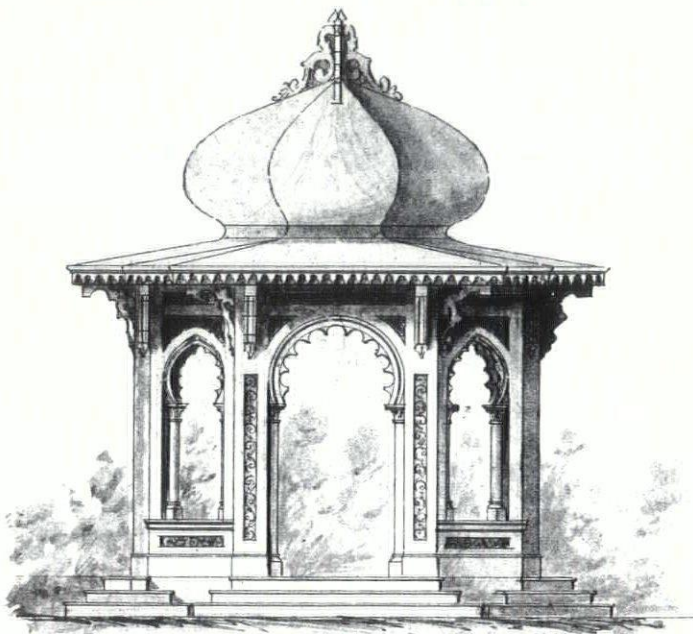


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This Issue:

ARCHITECTURAL PRESERVATION



Victim to the automobile. This Druid Hill Park pavilion was destroyed to make way for a parking area. (Drawing from "Century of Baltimore Architecture," Hunter & Elam, Peale Museum, 1957.)

ARCHITECTS' REPORT

Volume 6

Number 3

Spring, 1964

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THE COVER: This "Constantinople View" of Baltimore was taken from an oil painting by English artist William Henry Bartlett, known primarily for the many prints made from his scenic oils. A book of his work titled "American Scenery" enjoyed wide publication in the 19th century and was a result of four visits to the U.S. Bartlett was known to have viewed Baltimore in person, but he flavored the 1836 cityscape with an almost ethereal atmosphere of exaggerated spires and minarets inspired by his travels in the Middle East. He may be condemned for his erratic eyewitnessing, but we must respond to his unrestrained flattery.

In the preliminary design of multistory concrete buildings it is helpful if column size can be quickly approximated for a specific column spacing. This can be accomplished by use of the formula and the chart shown below. Both are based on the Working Stress Design method (ACI 318-63). In structures such as 575 Technology Square, where wind load is resisted by shear walls, only the axial load of columns need be considered.

Now coming into wider use is another design method the architect may want to consider. Known as Ultimate Strength Design, it assures the most efficient column size. This approach is not only more consistent with structural behavior, but provides a more uniform factor of safety throughout the building.

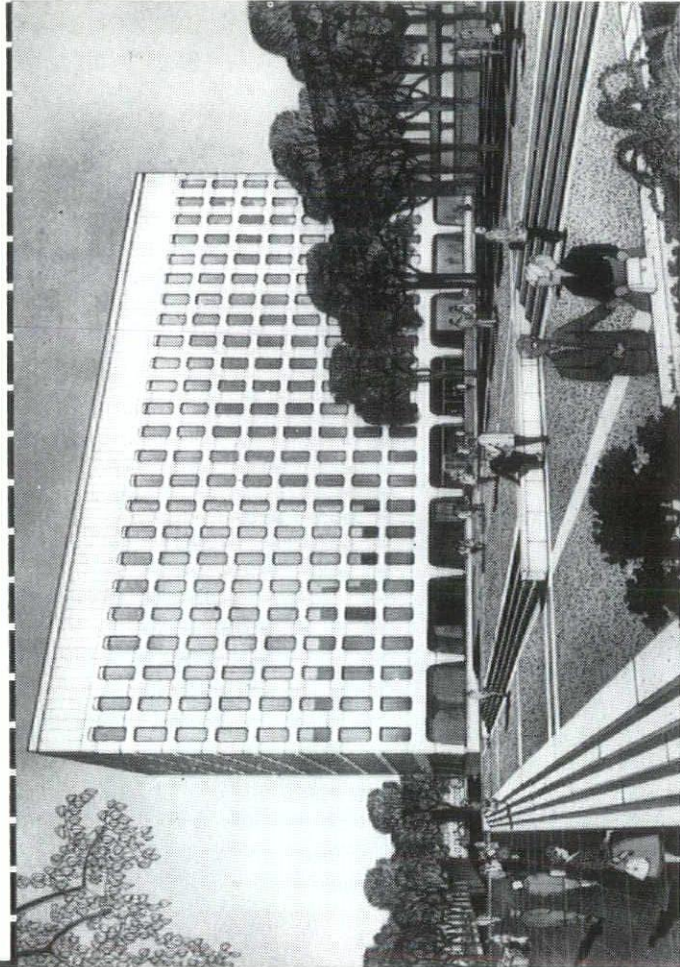
For more details, write for free literature. (U.S. and Canada only.)

PORTLAND CEMENT ASSOCIATION

512 Keyser Building, Baltimore, Maryland 21202

An organization to improve and extend the uses of concrete

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



Office-Research Center, 575 Technology Square, Boston, Mass. Owners: Massachusetts Institute of Technology and Cabot, Cabot & Forbes Co., Boston, Mass.

FORMULA:

The area of any column in square inches for any story is:

$$A = \frac{N(W_D + \frac{1}{2}W_L)B}{k}$$

A = column area in square inches

N = number of stories above

$W_D + W_L$ = dead and live loads (psf)

B = bay area (sq. ft.)

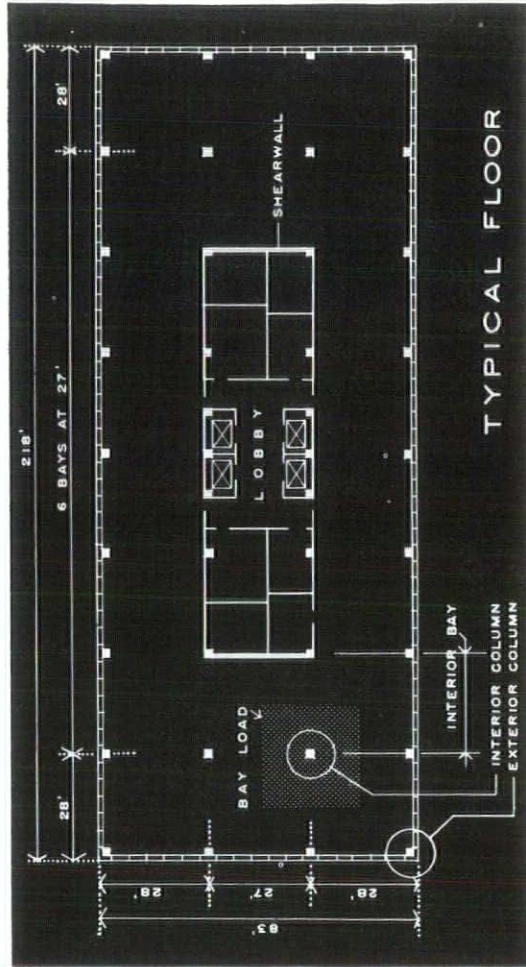
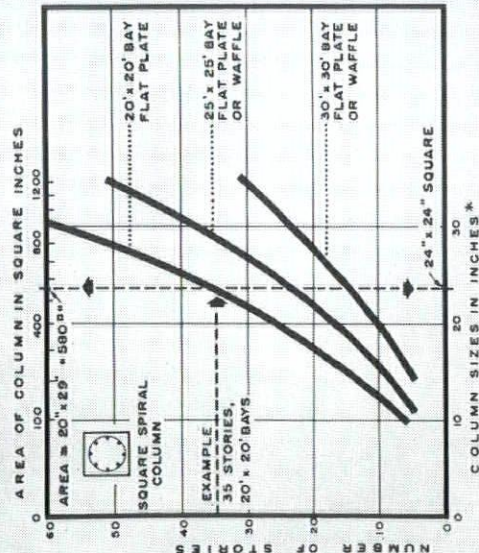
For 8% reinforcement + $f_c = 5,000$ psi:

$k = 3,650$ for $f_y = 75,000$ psi.

$k = 3,170$ for $f_y = 60,000$ psi.

NOTE: The above equation and the graph are based on Working Stress Design (ACI 318-63)

*Columns are square with 8% reinforcement, $f_c = 5,000$ psi, $f_y = 75,000$ psi and moment is negligible. In addition to the dead load of the structure, graph takes into account 35 psf for partitions, mechanical and ceiling. Assumed live load is 60 psf.



TYPICAL FLOOR

PRESERVATION—WHY?

We are not, like Topsy, "just grewed." We, our culture, our government are growing, are heirs of other people, ideas and events. Preservation of land and buildings serve to remind us visually of our debt to the past; of what we must strive to pass on to the future. By knowing what went before, we can better know what we are.

The world is moving at a seemingly ever-accelerating pace. Foundations dig deeper. Not single buildings, but entire sections of cities are bulldozed away. Not single residences, but vast "developments" appear on the countryside. Just so, preservation activities must increase in scope—legislation to protect historic structures and neighborhoods, acreage for public parks to save some of our original landscape, archeologists given their chance to rediscover and record our early history before new skyscrapers are begun.

Yet an empty shell is not good. An architecturally unimportant building ought not be saved merely because a well-known person happened to be born in it. There must be other more important historical, architectural or sociological reasons for preserving a structure or area. It must serve some useful purpose in the present world. With a few structures, beauty alone is a useful purpose. But others must work harder (or at least more obviously) to earn their living in the 20th century, such as stabilizing a neighborhood, housing a community service, or providing greenery and a breathing space for our multiplying population.

If all our physical past were wiped away in the name of progress and the initial return on the dollar, we would become very poor people.—M.F.T.





"Imagination and considerable craftsmanship . . . in a variety of forms . . ."

PORT DEPOSIT—Classic Design Example

Peter Paul, AIA

Photos by George Kostritsky, AIP, AIA

Port Deposit lies about five miles above the Chesapeake Bay at the point where the Susquehanna River concludes its drop to tidewater. During its history, the town has served as a port of transshipment for material from upstream and also as a seller and an industrial user of them. Across the rapids at the north end of the town, the earliest bridge crossing the mouth of the Susquehanna was built for the Baltimore-Philadelphia Road. Port Deposit was an early canal terminus. The Columbia and Port Deposit Railroad connected it at an early date with the Pennsylvania system. The town stood at the potential crossroads of two of the major Eastern transportation corridors, and in the main stream of 19th Century industrial development.

But the history of Port Deposit ultimately ended in economic defeat. Its population has dwindled from almost 2000 in 1880 to about 900 today. Every economic opportunity was opposed by a series of challenges

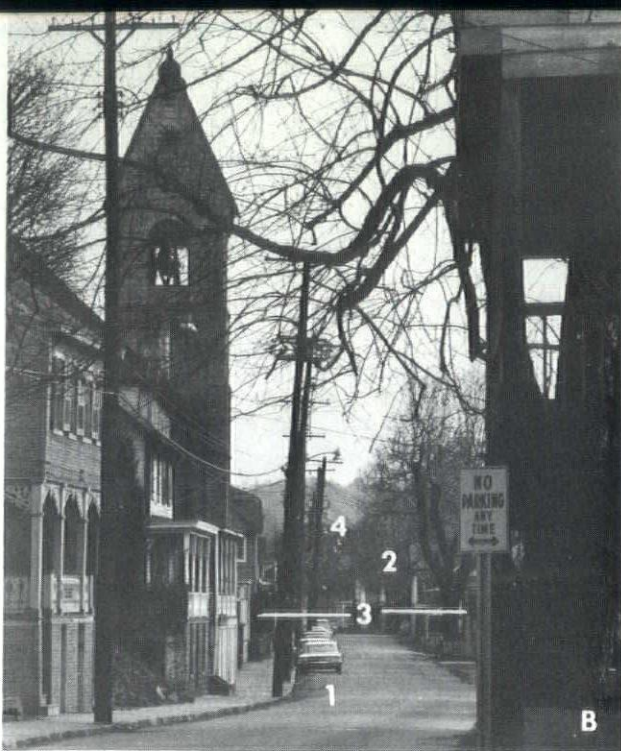
which, in the end, were too great for the town builders. Backed against a 200' cliff, Port Deposit could grow only with great difficulty. In this it failed. With only 3 main points of access uphill, extensions were never established. As an industrial intruder in agricultural Cecil County, it developed neither political leverage as a means to promote its interests, nor a strong local trading position. Its cliffs were too high for the railroads crossing the Susquehanna; they followed the coastal plain route at Havre de Grace downstream. The water route of the Susquehanna corridor was never fully developed, and goods moved overland increasingly to Baltimore and Philadelphia, making transshipment unnecessary. Although the river channel originally had good depth, the upper bay became heavily silted as topsoil washed down the river. Prior to the construction of Conowingo Dam the main street of low lying Port Deposit was subjected to periodic flooding and ice floes.

CLASSIC DESIGN EXAMPLE

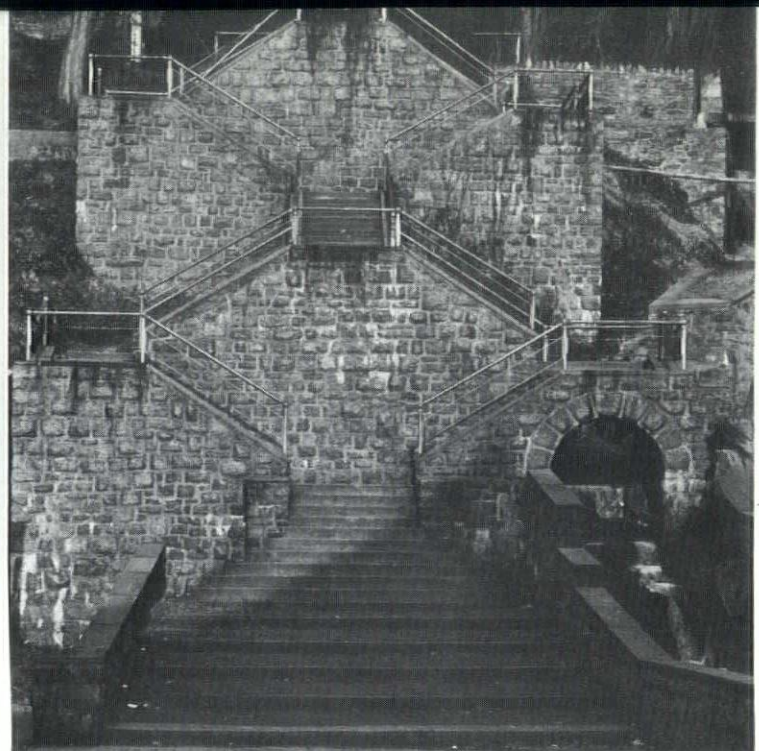
Port Deposit is a classic example of sequential design. It is a linear town running for about a mile and a quarter along a flat ledge between a glowering 200' high cliff and the mile-wide Susquehanna. Within this mile and a quarter the river changes its character from turbid to calm. There are only three points of access from the farmlands above. The town's organization may be regarded as a series of pivots in the alignment of the road. At each pivot something significant happens, and the eye is drawn forward to the unfolding of the next episode.

The photograph of the church steeple shows how some of the informal design elements work. Approaching, you notice the steeple standing out in the mass of buildings to mark a focal point in the conventional manner. Within the area you see that the road pivots around the church to increase the emphasis given the focal point. Arriving at the church you are surprised





Steeple is an important informal design element.



"... A moment of fantastic drama."

to find that the steeple which you assumed to be wood is in fact granite. A small spare church yard, which you had not previously suspected, opens up to show the jagged overpowering form of the cliff which, concealed by the solid line of houses, has crept up almost to the main street, and now suddenly stands revealed. Even in the handling of minor elements, there is a change of scale. The walkway along the street consists of monolithic slabs of granite so massive that the curb, continuous elsewhere, is here omitted to show the granite's force. The contrast is further emphasized by the sudden introduction of a delicately worked iron rail on the rubble stone wall that had been running along the street as a simple form.

The visual directions, the subtlety and economy of means with which important elements are disposed and emphasized are as admirable as the variety and interest of the route. Every road entering the town makes an abrupt turn to provide a strong sense of closure and entry. Modulations and sub-climaxes are appropriately introduced and skillfully executed and surprises

abound. The center of town is clearly marked by a slight rise in grade, tight closure and a small granite marker, looking like a horse trough that was never removed.

Near the south end of town there is a moment of fantastic drama. A stairway was constructed to climb from the main street up to the Tome School (now Bainbridge) at the top of the hill. From the main street you enter a small round plaza and walk back on axis with the stair. The ascent begins with a series of wide ramped brick steps. You continue up a series of curving stone steps to a first landing overlooking the buildings below. The walk way continues to a higher overlook from which you see the whole Susquehanna extending before you to the four bridges crossing at its mouth, and the bay beyond. A stream cascading down the hill enters the formal composition to your right, and marks the continuing direction of the path from the top of the stair.

COULD BE RECREATIONAL MECCA

Today, a respect for our 19th Century industrial heritage and an awareness of the immi-

grant contribution to American culture is becoming more general. How might coming generations of Americans see and use such a town as Port Deposit?

The Corps of Engineers is beginning an exhaustive ten year study of the recreational and economic development potential of the Susquehanna Basin. The United States Park Service as well as private organizations are reconstructing and developing significant sites in the nation's historic past, such as Harpers Ferry, with great popular support and enthusiasm. With the new route of the East Coast Highway Corridor passing within three miles, Port Deposit could well become a major recreational objective with controlled commercial residential and marine development. It could spawn handicraft industries and become a mecca for painters as a New Hope, Pennsylvania. It may serve as a focus for spectacles—parades, summer theatre, music festivals. At the same time it would preserve its basic validities for the enrichment of the entire state and area, including Eastern Pennsylvania, Delaware and Southern Jersey. ♦

DISCOVERIES BY H. CHANDLEE FORMAN

Dr. H. Chandlee Forman, AIA, one of Maryland's foremost architectural antiquarians and archeologists, has recently announced two interesting projects.

WYE HOUSE ORANGERY

While making measured drawings of the Orangery at Wye House in Talbot County for the Historic American Buildings Survey of the National Park Service, Dr. Forman discovered the original 200-year-old heating system. The Orangery is the only remaining 18th century Orangery in Maryland and one of the handful remaining in the original 13 states.

In a shed attached to the Orangery, under wood debris and loose brick-bats, was found the wood-burning furnace measuring about 7 feet, 6 inches long, 16 inches wide and 3 feet high with a triangular vaulted roof which had collapsed. A wrought-iron grate was still in place.

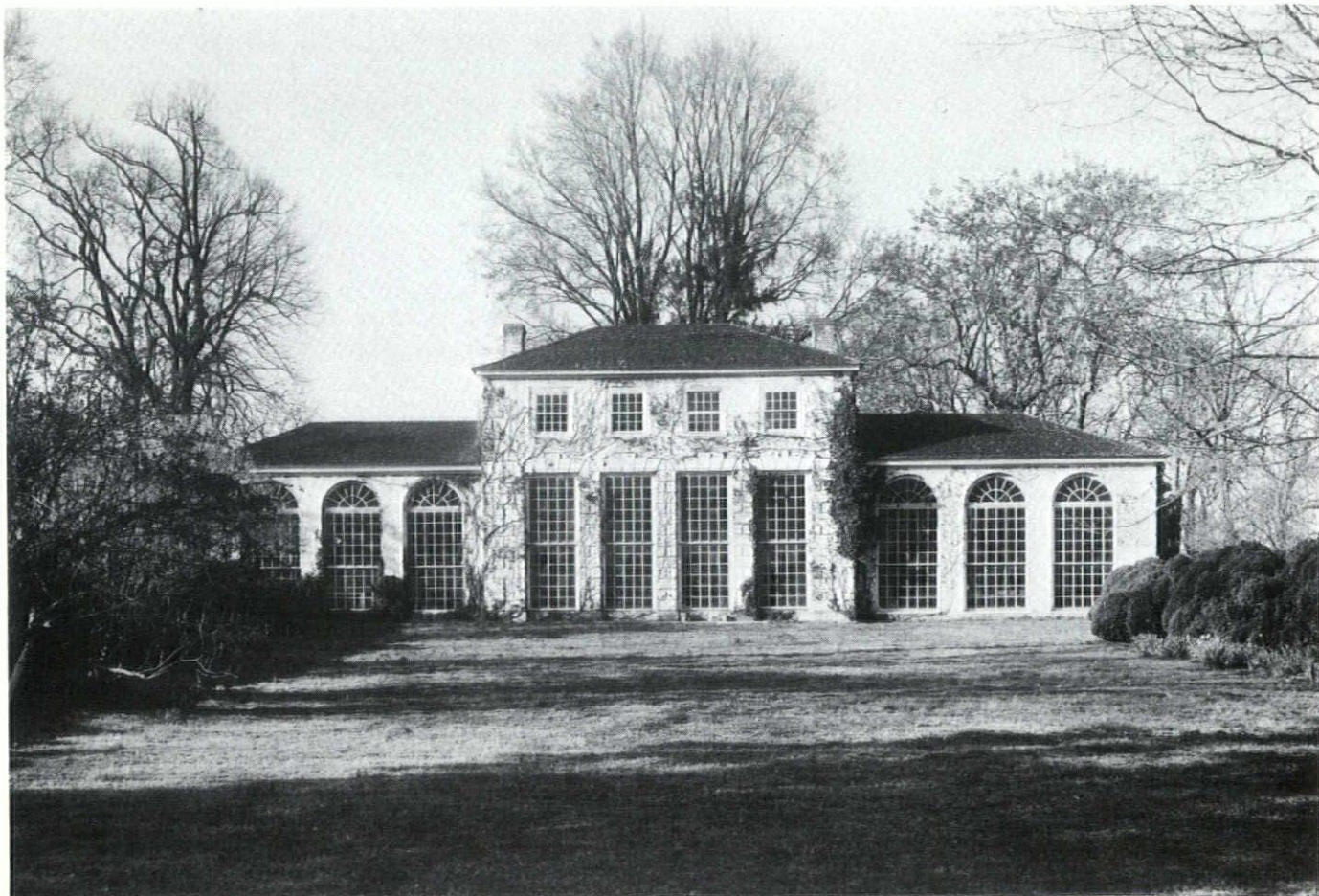
The principles of the heating system are similar to those of contemporary radiant heating and the heating systems used by the ancient Romans in their baths. Warm air, starting in the furnace, ran through floor ducts along two sides of the Orangery, then by wall ducts along the other two sides. Where the

ducts reached the walls, ramps were employed to make the ducts inside at higher levels so that the hot air would circulate naturally. The wall ducts measuring 10 inches wide by 17 inches high are slightly larger than the floor ducts.

Today the ducts are half filled with ashes and in the furnace, the ashes are packed to the consistency of soft cement. A nest of snakes had to be removed from the furnace ruins before Dr. Forman could reach the ducts.

Footnote: The present Wye House, which antedates the Orangery, was built in 1784 after marauding British troops burned the original house in

Wye House Orangery.



1661. Wye House, with its gardens and Orangery will be open to the public for the Maryland House and Garden Pilgrimage on Saturday, May 9th.

ST. MARY'S CITY

In 1935, while Dr. Forman was serving as Chief Architect of the Jamestown Archeological Project for the National Park Service, he began his own archeological explorations at St. Mary's City, the first capital of Maryland, because he was convinced that there must have been close relationships between the two colonial capital towns. At that time the buried ruins of the first so-called "palace" in British North America were discovered. The "Palace of St. John" at St. Mary's City was built in 1637 by John Lewger,

the first Secretary of State of Maryland. From 1664 until 1682 it was the residence of the Third Lord Baltimore and much of the government of Maryland was conducted in it.

In 1960, Dr. Forman found time to return to St. Mary's for more formal excavations, and digging is still going forward on various weekends. He has been assisted by Mr. Walter Harris, Jr., of Bloomingneck Farm, Kent County, and Mr. and Mrs. Robert E. Aldrich, Jr., of Easton. Some financial assistance for excavating and research has come through grants from the American Council of Learned Societies, Washington and the American Philosophical Society, Philadelphia.

The digging has produced many artifacts, some of which

may be permanently exhibited at the Maryland Historical Society. The first pantile found in Maryland, of the same type that had already been found in Jamestown, came to light on the Palace site. In the cellar has been unearthed the finest collection of early leaded glass in Maryland, also similar to glass found in the Jamestown excavations. The glass comprises diamond panes, about 5½ inches in length, very thin, of greenish cast, and translucent. There are also rectangular panes and one round one. The work is producing a large number of other artifacts all of which must be cleaned, identified, labelled and stored but which, when taken together, present a good picture of Lord Baltimore's palace of three centuries ago. ♦

MARYLAND HOUSE & GARDEN PILGRIMAGE

The Maryland House and Garden Pilgrimage welcomes the public to many of the country's distinguished residences and gardens. Innovations this year are an Historical Landmarks Tour of Baltimore City and a Patuxent River boat tour on the day of the St. Mary's County house tour. The popular water cruises down Cheapeake Bay from Baltimore to Oxford on the Eastern Shore are again scheduled.

Pilgrimage proceeds go toward the preservation of significant historical sites throughout the State and the maintenance of the Hammond-Harwood House in Annapolis as an 18th century museum.

This year's tours are as follows:

Friday, May 1---- Green Spring Valley.
Saturday, May 2-- Anne Arundel County.
Sunday, May 3---- St. Mary's County and River Tour.
Monday, May 4---- Historic Landmarks of Baltimore City.



Wye House, ancestral home of the Lloyds.

Tuesday, May 5--- Ruxton.
Wednesday, May 6-- Homeland Walking Tour.
Thursday, May 7--- Carroll County.
Friday, May 8----- Harford County.
Saturday, May 9--- Talbot County.
Sunday, May 10--- Queen Anne's County.
Saturday, May 16-- Chesapeake Bay
& Sunday, May 17-- Cruise and Oxford Tour.

For detailed information, call Pilgrimage Headquarters, Sheraton-Belvedere Hotel, Baltimore 837-0228.

FELL'S POINT IN BALTIMORE

It has Possibilities, but who will name them?

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

No one will be able to name the possibilities of Fell's Point—ever—unless they are recognized, brought to attention, appreciated, not taken for granted or overlooked. And, if one of the "possibilities" includes economic soundness, time might be given the chance to bring to light others that are potentially there but neglected.

Baltimore Heritage, Inc. has started its inventory of the architectural treasures of Baltimore with a survey of Fell's Point. This will eventually include a physical evaluation upon which to base an economic judgment. Both sides of 102 blocks in the area were inventoried and photographed last summer under the sponsorship of Baltimore Heritage. Following the field survey, a committee from the Baltimore Chapter of

the AIA made a preliminary study and report on about half of the buildings in the survey area which seemed to retain architectural character worthy of preservation or recording. The committee found vestigial remains of the work of the 18th century, often unloved and unappreciated, quietly slipping into ruin within the 200 block area settled by the Fell family in 1730.

Fell's Point today appears largely as an early 19th century development. The mid-18th century work has almost all disappeared and little seems to have happened, architecturally, from about 1850 until the recent "age of formstone." The streets and blocks are almost solidly built with gracious houses both large and small, well designed "period" warehouses, counting houses and stores, each of which, in its own way, was no doubt associated with the days of clipper ships. Varying building heights and treatment, differing details in cornices, windows and dormers, arched passages leading to "built up" inner block areas together lend a picturesque charm to Fell's Point which is unique.

ENGLISH ANCESTRY AND PRIVATEERS

The English ancestry of the founders of Fell's Point, apparent in the architecture, is to be found in the street names as well. Shakespear, Thames (pronounced THames, by the way), Hampstead, Lancaster, Pitt and many others still exist. Regrettably Strawberry Alley has been renamed Dallas Street.

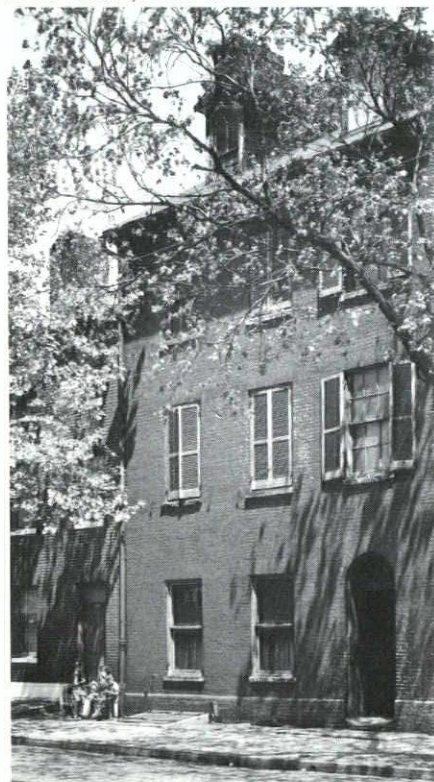
William Fell built a fine house on Lancaster Street in 1734 and set up his shipyard

nearby. Fell's Point prospered and in 1776 Baltimore, unable to stand competition, annexed the thriving community of 821 residents. It was the point of embarkation for a detachment of Virginia troops who joined George Washington in New Jersey, and for a unit of the Baltimore Militia who sailed from there to repress a Royalist insurrection in Worcester and Somerset Counties.

Privateers authorized by "letters of marque" sailed from Baltimore harbor after outfitting at Fell's Point to seek their fortunes on the high seas. Any merchant-man was fair game for these legal pirates of whom 248 are on record. Having been first authorized by an Act of Congress to support the Continental Navy in 1776, they enjoyed about 80 years of such trade (it is noted that the period includes the time of the War of 1812) and the sport continued until they were outlawed in 1856. In addition to encouraging the privateer, Congress ordered 13 cruisers to be fitted out at Fell's Point for the Continental Navy. One, the *Virginia*, which was built at the Point by George Wells, went aground while running the British blockade off the Virginia Capes and was captured by the frigate H.M.S. *Emerald*. The *Constellation* (the only one of the cruisers still afloat, and now back in Baltimore) was built by David Stoddard at his shipyard at Harrison's Creek—near the present intersection of Boston and Lucerne Streets.

But the history of the place is not restricted to the sea and the clipper ships; a number of other important events should

931 Fell St., built in 1796.



not be overlooked when seeking reasons for a place "to be" or opportunities for its future. The Roman Catholics grew so numerous that they founded their second parish in Baltimore in 1792 on Fell's Point and erected a chapel on Apple Alley in 1796; they followed the Methodists, however, who had a meeting house on Strawberry Alley in 1773. The Point's first fire company, the second in Baltimore, was founded in 1794 with headquarters at Broadway and Fleet Street; these were the sort of firemen who fought other companies over each fire. In 1843 they were incorporated and built a fire house at Strawberry Alley and Gough Street. It burned one night while they were fighting a fire elsewhere.

The original settlers, apparently wealthy by mid-19th century, moved out to newer neighborhoods and Fell's Point was taken up by the ancestors of the Poles and Italians who now make the area their home. Always a predominantly residential district even while making room for commerce and industry, Fell's Point has retained vibrant life and character though the shipyards moved away and the "outfitters" and chandlers found other locations, the ferry to Locust Point gave up and the President Street railroad station was outmoded and closed. But the loss of economic strength has been a blessing for it saved the buildings from the adulterating influence of "progress."

READY FOR AN AWAKENING

Yes, Fell's Point has possibilities. It has people who care, who have established a way of life and for several generations have maintained a stable community of diverse uses, saving, perhaps unconsciously, a distinctive and unique architectural character, preserving the back-

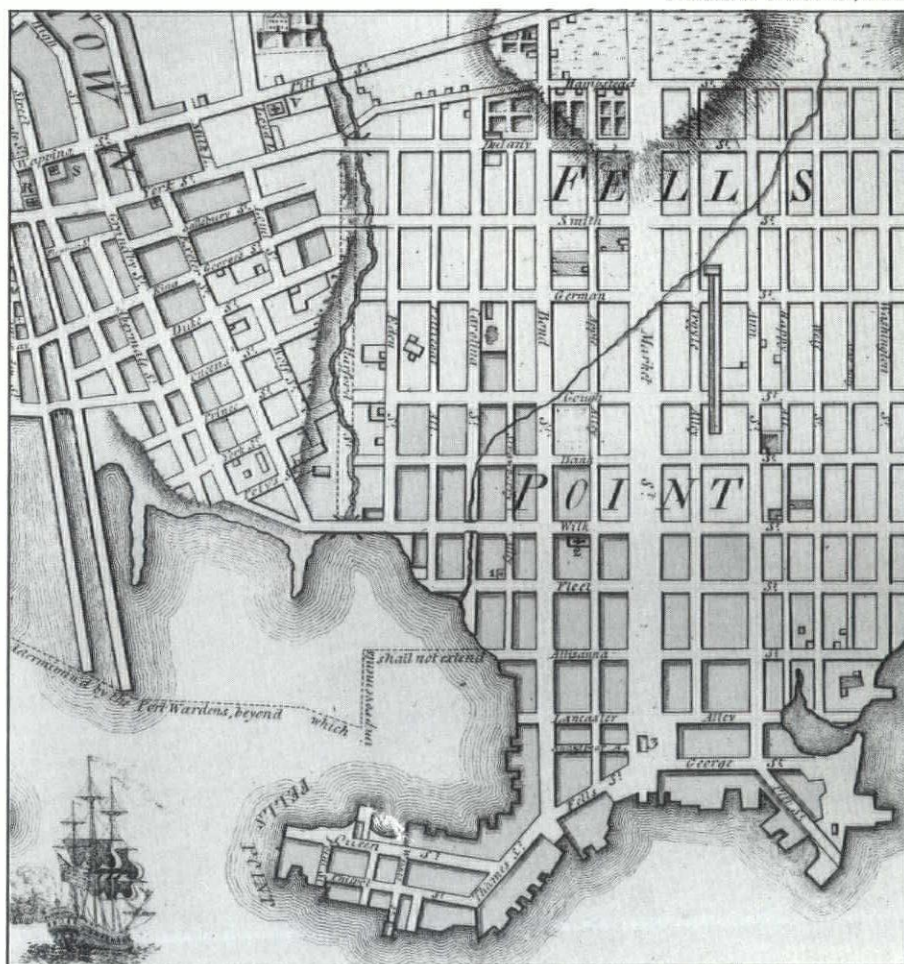
ground of an important bit of American history from each period since Colonial days.

For those who seek diversity in a community, Fell's Point is diverse. It has shipping, industry, commerce, entertainment (of several sorts), permanent and transient residents, warehouses, stores, markets, restaurants, all of the things needed to keep a community viable. But few know the history enacted here, no one has exploited its architectural character, its proximity to modern "down-town," "center city." Fell's Point slumbers, ready for an awakening, for our re-discovery and appreciation.

Urban Renewal with its expressways, clearance projects and redevelopment can be the catalyst which will focus attention on Fell's Point once again.

There is indeed much that can, and should, and will be done to make it a more attractive neighborhood. It is essential that the architects, the antiquarians and those who appreciate our architectural heritage join with our historical colleagues to identify what remains that is worthy of saving, which may provide the foundation for a revitalized community. And, having found what still remains, make certain that the values are publicized, that the city does its share to improve the public amenities in the area. The planners must take these values into consideration when planning projects for a new Fell's Point so that it will be an important and pleasant place in which to live and work . . . if someone will just name the "possibilities" and if those who live there really love it. ♦

FELL'S POINT, 1801



BUILDING CONGRESS & EXCHANGE OF BALTIMORE 1963 CRAFTSMANSHIP AWARDS

HAMBURGER'S, Charles & Fayette Streets

Owner—10 N. Charles, Inc.
Arch—Tyler, Ketcham & Myers
Engr—Van R. P. Saxe
Contr—The Cogswell Construction Company

Awards To:

Bethlehem Fabricators, Inc. for fabrication of vierendeel trusses
Mechanic—Frank Mika
Gareis Erectors, Inc. for erection of vierendeel trusses
Mechanic—Albert C. Holland

RENOVATIONS TO CHURCH, St Paul & 20th Streets

Owner—St. Michael and All Angels Episcopal Church
Arch—Hall, Ritter & Sprinkle
Contr—The Cogswell Construction Company

Awards To:

The Cogswell Construction Company for carpentry
Mechanic—John W. Gilstrap
Frank C. Long Sons for painting interior walls and finishing woodwork
Mechanic—James P. Miller

OFFICE RENOVATION, 2500 Broening Highway

Owner—Western Electric Company
Arch—Albert B. Kahn Associates

Award To:

G. T. Beckstrom, Inc. for glazing and panel matching
Mechanic—Elmer M. Smith

ORE PROCESSING PLANT, Pittsman Road, Curtis Bay

Owner—Manganese Chemicals Corporation
Engr—Whitman, Requardt & Associates
Contr—Travelstead & Sons Construction Company, Inc.

Award To:

H. E. Crook Company, Inc. for conduit work
Mechanic—Edward Ely

TAWES BUILDING, Spring Grove State Hospital

Owner—State of Maryland
Arch—Booth & Somers
Contr—John K. Ruff, Inc.

Awards To:

R. Russell Blizzard, Inc. for plastering
Mechanic—Donald H. Hopkins
Wally Campitelli, Inc. for Ashlar stonework
Mechanic—Louis Palmieri

VILLA JULIE CONVALESCENT HOME, Valley Road, Baltimore County

Owner—Sisters of Notre Dame of Maryland
Arch—The Office of Gaudreau
Contr—Kirby & McGuire, Inc.

Award To:

Modern Doors, Inc. for vinyl wall covering
Mechanic—Walter J. Budka

AIR CONDITIONING, First National Bank Building, Redwood & Light Streets

Owner—First National Bank
Engr—Fred W. Von Behren

Award To:

Riggs, Distler & Company, Inc. for pipe fitting and welding
Mechanics—William George Cowen, Jr. (pipe fitting)
Timothy E. Phelps (welding)

BANKING QUARTERS, Reisterstown Plaza Shopping Center

Owner—Baltimore Federal Savings & Loan Association
Arch—Hall, Ritter & Sprinkle
Contr—The E. Eyring & Sons Co.

Award To:

Display Center, Inc. for banking counters, railing and cabinetwork
Mechanic—Robert L. Whichard

BARTON HALL, The Homewood Campus

Owner—The Johns Hopkins University
Arch—Meyer & Ayres
Contr—The Mullan Contracting Co.

Award To:

Mantegna & Fulco for exterior face brickwork
Mechanic—Cloyd Willow

CALVERTON JUNIOR HIGH SCHOOL, Lafayette & Whitmore Avenues

Owner—Department of Education, City of Baltimore
Arch—Meyer & Ayres
Contr—John McShain, Inc.

Awards To:

Mantegna & Fulco for structural facing tile
Mechanic—Charles LoPresto
James J. Rielly, Inc. for acoustical plaster in auditorium
Mechanic—Francis X. Reilly

CHURCH, Melvin Avenue between Edmondson Avenue & Frederick Road

Owner—St. Mark's R. C. Church
Arch—Border & Donaldson
Contr—Kinlein Construction Co.

Awards To:

C. O. Wurzberger & Sons, Inc. for interior millwork
Mechanic—William F. Smith, Jr.
Thomas M. Callanan for stained glass windows
Mechanic—Thomas M. Callanan

DEEP CREEK JUNIOR HIGH SCHOOL, Marlin Avenue, Middle River

Owner—Board of Education of Baltimore County, Maryland
Arch—Tyler, Ketcham & Myers
Engr—Egli & Gompf, Inc.
Contr—Philip Vizzini & Son, Inc.

Award To:

The McCormick Asbestos Co. for insulation
Mechanic—Goodwin C. Heck





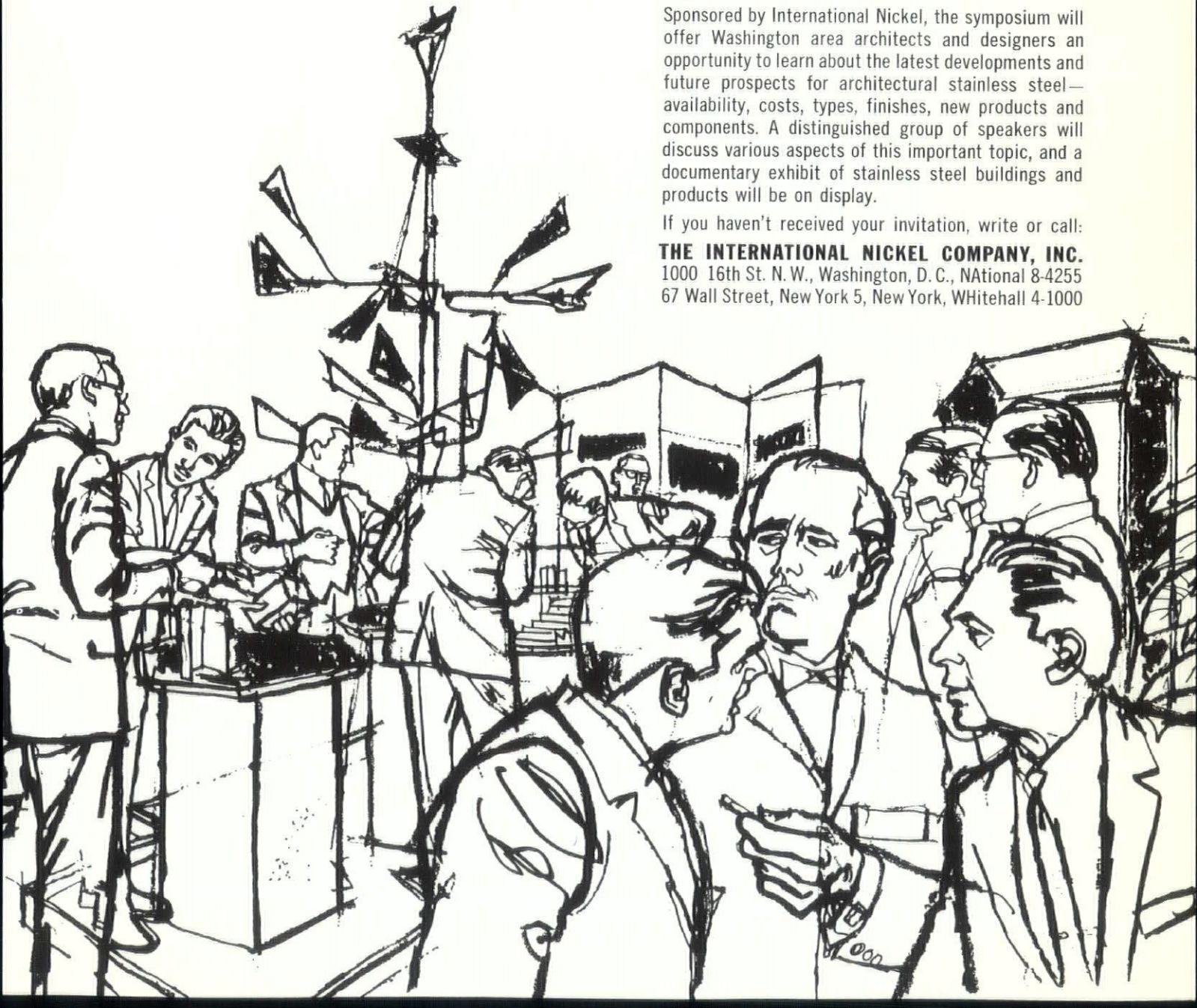
Stainless Steel Designs

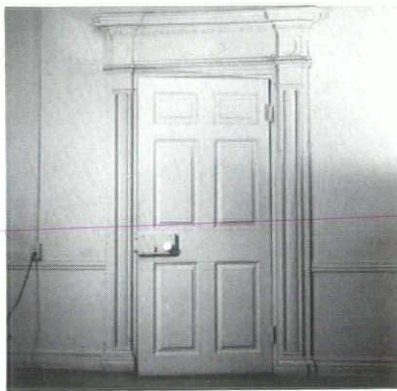
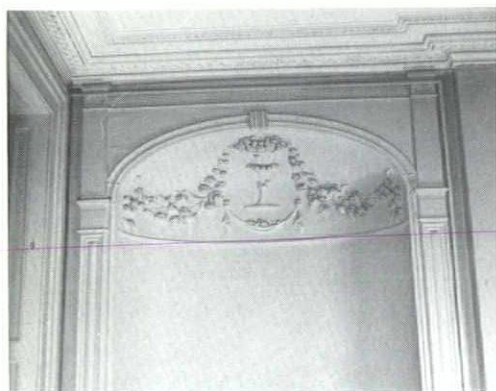
The second in a series of architectural symposiums on the role of stainless steel in architectural design will be held at the Mayflower Hotel, Washington, D. C. on May 4, 1964 at 5:30 o'clock.

Sponsored by International Nickel, the symposium will offer Washington area architects and designers an opportunity to learn about the latest developments and future prospects for architectural stainless steel—availability, costs, types, finishes, new products and components. A distinguished group of speakers will discuss various aspects of this important topic, and a documentary exhibit of stainless steel buildings and products will be on display.

If you haven't received your invitation, write or call:

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67 Wall Street, New York 5, New York, WHitehall 4-1000





GOING, GOING . . . GONE

Once upon a time, *not too many years ago*, the genty rolling, pleasantly wooded land surrounding Baltimore was dotted with country houses built in the late 18th and early 19th centuries by prosperous merchants, financiers and "gentlemen of private fortune." One of the outstanding characteristics of the Baltimore houses of that period, the high point of craftsmanship in this area, was the extremely fine decorative plasterwork.

Several weeks ago, William V. Elder, III, former White House curator and now curator of decorative arts at the Baltimore Museum of Art, announced that the original plasterwork at Clifton Park had been ripped out in the course of alterations now in progress. Clifton Park, built in 1802, was one of the two or three remaining examples of these early "rural retreats."

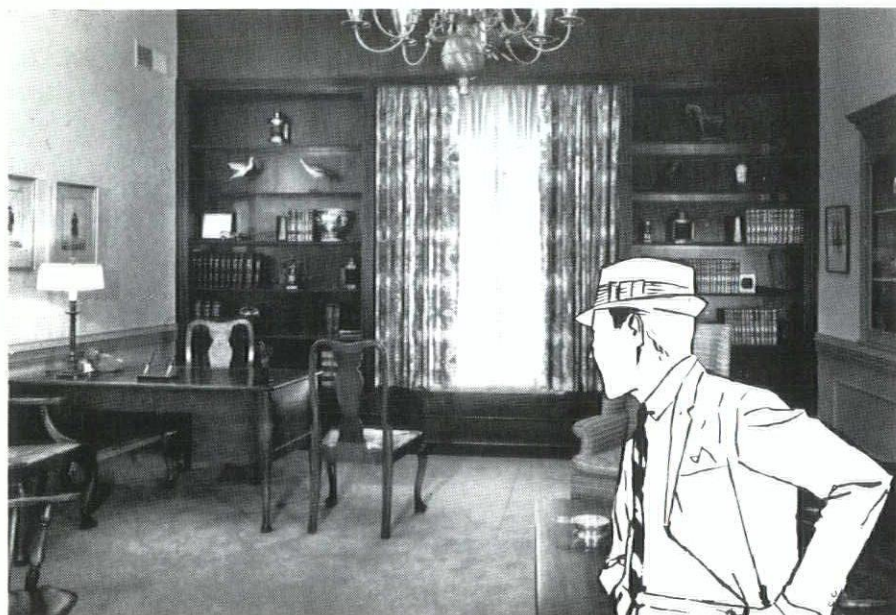
Willowbrook, of the same original scale and general design, survives as the House of

the Good Shepherd. There, the elliptical drawing room and original plaster decoration are intact. At both houses the work was done by Irish artisans who used designs influenced by Robert Adam, one of the greatest English architects of the 18th century. The decorative work at Homewood on the Johns Hopkins University campus has also survived and is of the same period and quality.

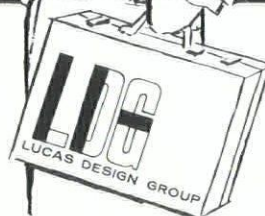
The drawing room at Clifton Park, which was under the protection of the city, was destroyed to make room for a snack bar, locker room and shower stalls. Neither the Peale Museum nor the Baltimore Museum of Art was asked the value of what was to be destroyed nor offered the priceless plasterwork, doors and mantels for installation at one of the museums.

What is left at Clifton? The house, bought in 1838 by Johns Hopkins, was added to and transformed into a Tuscan villa. With the loss of Alexandroffsky, Guilford and Homewood Villa (Wyman House on the grounds of the Johns Hopkins University), Clifton is the sole surviving example of a Tuscan villa in the Baltimore area and should be protected at all costs.

Recently, ordinances proposing a Commission for Historic and Architectural Preservation were introduced before the City Council and are now under study by the Judiciary Committee of the City Council. If such a commission, which would administer architectural control over specifically designated buildings and areas, had been in effect, the city would not have suffered the loss of the Moorish bandstand in Druid Hill Park, the loss of the woodwork and decorative plasterwork at Clifton—and the controversy over the placing of the newspaper kiosk in Monument Square would have been avoided. ♦



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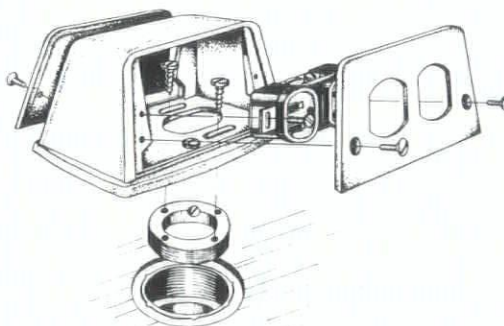


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Structural Engineer: Van Rensselaer P. Saxe

Mechanical Engineer: Egli and Gompf, Inc.

General Contractor: Mullan Construction Company

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SEVERUD-ELSTAD-KRUEGER ASSOCIATES, NEW YORK, N.Y., Engineers
GEORGE F. DRISCOLL COMPANY, MOCCIA CONSTRUCTION CORPORATION, NEW YORK, N.Y., General Contractors

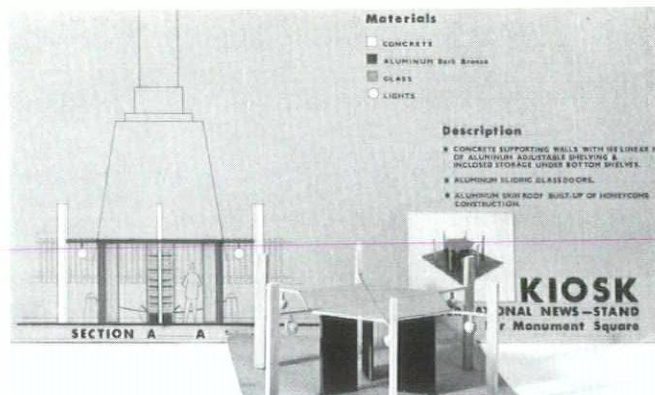
40,000 cubic yards of Solite lightweight structural concrete were used in the reinforced concrete frame construction of Big Six Towers—handsome “multiple landmark” in Queens, N. Y. In such high-rise projects, lightweight Solite effects important savings in labor and materials, greatly increased speed of erection. In addition, Solite’s strength, beauty and versatility make it a natural choice for today’s advanced construction techniques and imaginative architectural designs.

KIOSK NEARS CONSTRUCTION (Despite Vocal Ruction)

It began the evening architect John R. Orrick watched Abe Sherman's TV image remark that to replace his condemned newsstand in style, he guessed he'd better get an "archy-tect." Mr. Orrick promptly interested members of the Baltimore Chapter, AIA, in sponsoring a design competition for a newsstand to replace Sherman's battered relic which had weathered decades of wind, sun and pigeons just south of the Battle Monument on Calvert Street. Its 1964 demise was necessitated by the current construction of a small park in the monument's vicinity.

The monument was designed by Maximilian Godefroy in honor of those who defended Baltimore at Fort McHenry and North Point. In recent years, a parking area filled the square to the north. Setting one of the nation's few examples of replacing parking space with something more aesthetically adventuresome, the city is now constructing a park.

Before you could say, "War of 1812," there arose more than mild opposition to the winning news kiosk design by Baltimorean Robert Cyr. More accurately, the opposition was to its location adjacent to the Battle Monument. Historically concerned parties were hoping to see the



Robert Cyr's Kiosk design.

monument stand alone (albeit overshadowed on all sides by brooding buildings), and the Chapter and the opposition met with the Board of Estimates. The result was a go-ahead with construction of a somewhat reduced version of Mr. Cyr's original design.

The new kiosk, soon to be under construction, will be owned by the city—but at virtually no cost. Rudolph J. Schaefer is footing the bill. As of this writing, it appears that Abe Sherman will soon be doing business in the same old location, but at a brand new stand.

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SOME REPRESENTATIVE EXAMPLES



Parish House, St. Timothy's Church
Architect: Cochran, Stephenson & Donkervoet



Wolk Printing Company
Architect: Benjamin Brotman

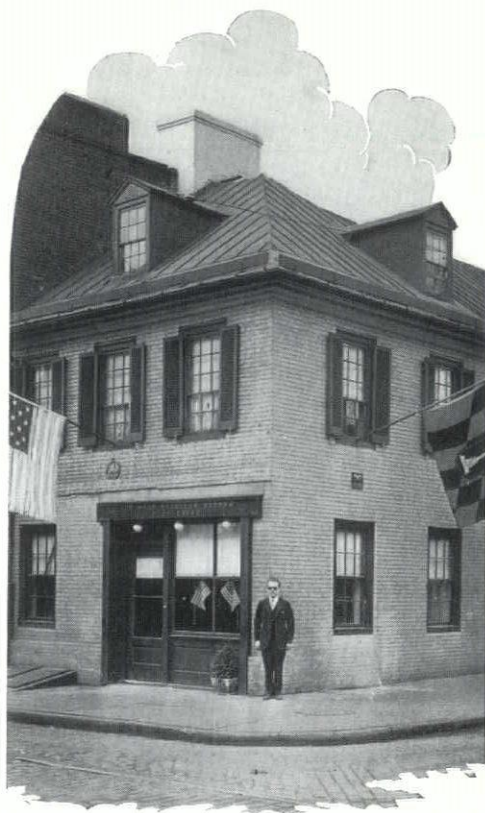


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THE VOICE OF YOUR ARCHITECTS

From previous issues of *Architects' Report*, we reprint these editorial comments. They are even more applicable to today's rush of new construction.

"Having rid ourselves of the urge to force banks, railroad stations, schools and houses into rigid Greek or Georgian envelopes, we could slide all too readily into a habit of forcing factories, schools, airports and office buildings into 'boxes on stilts.' And we are shown so many lovely new California houses that neither wind, nor rain, nor snow, nor excessive heat are deterring us from copying them."

—Fall, 1958

"Too much of our construction is mere building, built without thought of art. Science is reduced to arithmetic, to compliance with obsolete zoning regulations, to a study of the least the law will allow. . . The icing on the oatcake is a certain shininess and some splotches of the synthetic color."

—Winter, 1959

"... Most men build their houses without architects because the ingrained idea of what comprises architecture still persists in their minds. To disabuse them of that idea and to persuade them that an architect has much to offer them in their pursuit of happiness are the chief tasks of the modern architect."

—Spring, 1959

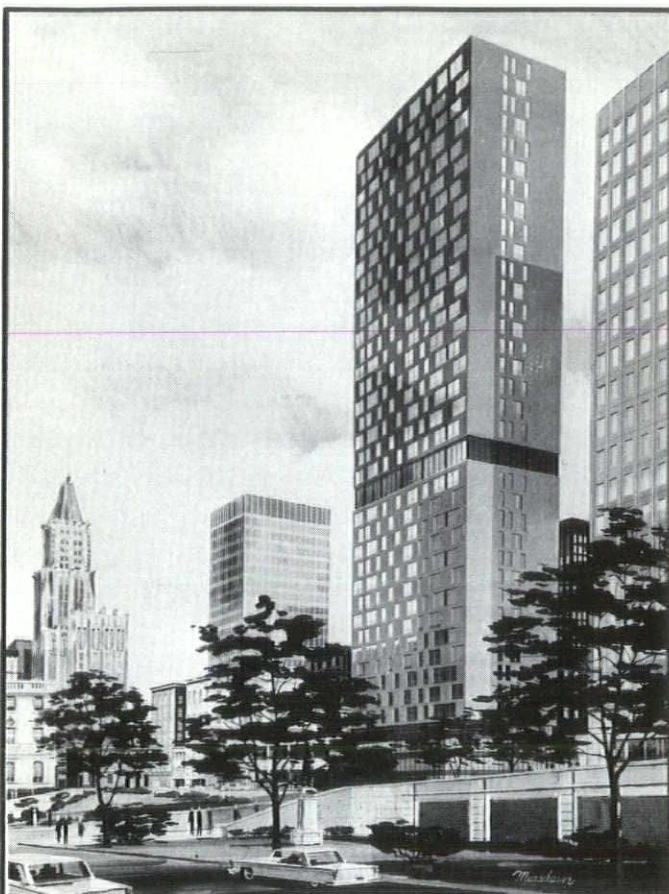
"... We should abandon the word 'historic' as a criteria for preservation. It is glibly and indiscriminately applied to the point where it has no meaning at all except 'old.' Age alone is not a reasonable excuse for preservation."

—Spring, 1961

"The architect has the power, latent among his talents, to forego his talk of 'animated prisms in space' and to give the man who sweats his power mower around his pink flamingo the kind of surroundings he craves."

—Fall, 1961

Continued —>



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VOICE . . .

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

—Spring, 1962

"Baltimore is an ugly city. Yes it is. And this is nothing to ignore or acquiesce to just because most American cities are equally ugly. . . Look at our city. Its highways approach through rows of junkyards, vacant lots, billboards. Its inner harbor, potentially its greatest asset, is almost derelict. Look at its principal streets: Calvert, St. Paul, Charles, Baltimore and Howard. They are drab, disorganized and cheap to a degree that is 'honky tonk.' No wonder thousands of housewives and children no longer come downtown if they can avoid it."

—Summer, 1962

"Is it too much to hope that four years from now we may point once again to the harbor—but with pride? A program of harbor renewal is no more impossible than was Charles Center or the revolution in school design."

—Fall, 1962

"Baltimore has a public image—too often 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."

—Spring, 1963

"It is not enough to 'house' books and call it a library. It is not enough to elevate, illuminate and ventilate and call it 'high-rise.' The mind of man, the heart of man demands more."

—Summer, 1963

CHAPTER NEWS AND NOTES

The Chapter is pleased to announce that our recommendations to BURHA for the creation of an Advisory Design Panel to assist that agency in judging the merits of developers' submissions and proposals have been accepted. BURHA has selected 7 persons from a list submitted by the Chapter to serve on this panel. Members of the Chapter largely responsible for the success of this effort are: Grinnell W. Locke, Alexander S. Cochran, W. Boulton Kelly, Jr., and Charles Richter, Jr. This action by BURHA is another important milestone in our efforts to improve the character and quality of our urban environment.

We welcome new corporate members James Sutherlin Turner and George Barker Davis, and new associate member William Augustus Brown.

The Chapter mourns the untimely death of its corporate member, W. Twilley Malone, of Salisbury. He was a partner in his firm. He served for ten years on the Maryland State Board of Examiners and Registration of Architects, being chairman for six of those ten years. He was active in civic and church affairs and a devoted family man. In his practice, he contributed to the betterment of architectural environment. ♦

DESIGN COMPETITION

The Fairmount Park Art Association of Philadelphia announces a National Design Competition for the Design of a Monumental Fountain on the Benjamin Franklin Parkway in Philadelphia. The competition is open to architects, sculptors and designers. Ten prizes will be awarded: \$12,500, \$7,500, \$5,000, \$3,000, \$2,000 and five honorable mentions of \$1,000 each. Registration fee is \$15, non-refundable.

The site, one of Philadelphia's most important locations, is in the new plaza now being constructed at the southeast terminus of the Ben-

jamin Franklin Parkway, adjacent to the City Hall and the burgeoning Penn Center. This fountain will be the sixth monumental fountain on the Parkway.

The competition is approved by, and will be conducted in accordance with the Code for Class A Architectural Competitions of, the AIA. Sculptors are especially invited to compete. A sculptor or designer must associate himself with a registered architect.

The time schedule is: 15 June 1964, last day for accepting registrations; 1 September 1964, last day for accepting questions; 30 October 1964, last day for shipping submissions.

For complete information and a registration form, write Norman N. Rice, AIA, Professional Advisor, Fountain Competition, P. O. Box 8366, Philadelphia, Pa. 19101. ♦

EDMUND R. PURVES, 1898-1964

Edmund R. Purves, executive director of the American Institute of Architects from 1949 to 1960, died in early April. An architect for 40 years, Mr. Purves remained with the AIA as a consulting director in 1961, and subsequently joined the Washington architectural and engineering firm of Chatelain, Gauger & Nolan.

A native of Philadelphia, he studied at the University of Pennsylvania, and following service in the AEF in World War I, earned a degree in architecture. After studies abroad, he started his architectural practice in Philadelphia. Mr. Purves headed the Pennsylvania Society of Architects before his Washington affiliation with the AIA in 1941. In 1944, he was named an AIA Fellow.

Edmund Purves was a contributor to the well-being of his fellow man; a tireless champion of the architectural profession; an outstanding architect of his time. ♦

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SUMMER ISSUE:

Residential Architecture
and Landscape Design

The Summer Issue of Architects' Report will be devoted to Residential Architecture and Landscape Design. Architects wishing to submit their work for possible inclusion in that issue should contact Michael Trostel, Editor, 1025 St. Paul Street, Baltimore 21202; Phone: 727-3944. Material must be in hand by June 1st.