

OCT. 1964 VOL. 8 NO. 7

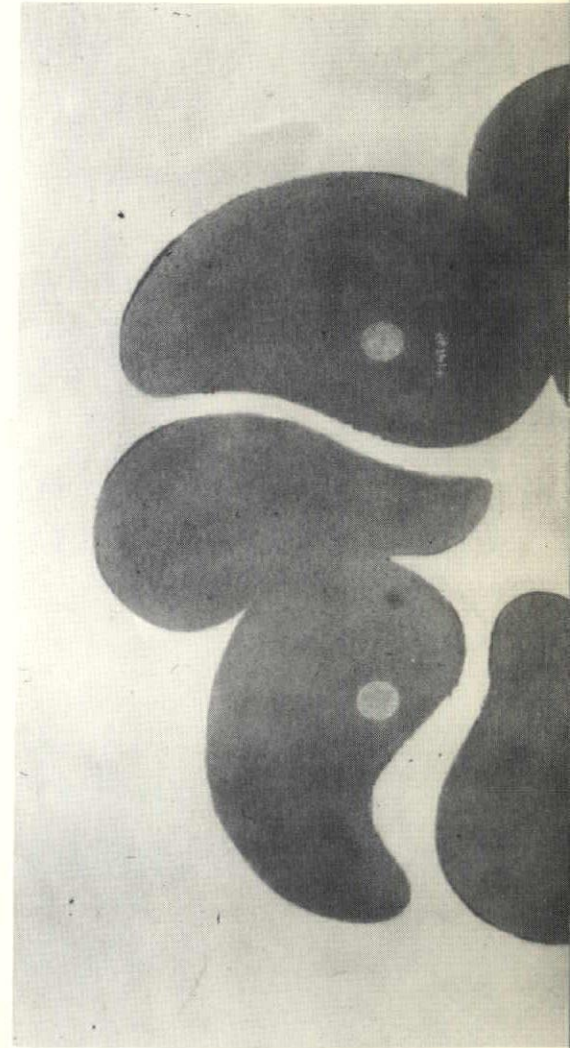
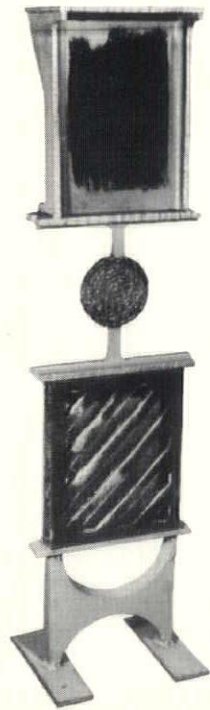
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POTOMAC VALLEY ARCHITECT

October, 1964 • Volume 8, No. 7

OFFICIAL PUBLICATION • POTOMAC VALLEY
CHAPTER OF MARYLAND AMERICAN INSTITUTE
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The articles in this magazine represent the personal opinions of the authors and/or the editor and should not be construed as representing the viewpoint of the Potomac Valley Chapter, A.I.A. A.I.A.

ON THE COVER

Left Side—Painting by Howard Mehring.

Right Side—Painting by Paul Reed.

Center—"Warning" Metal Sculpture by Edward Kelley.

See Article "Colorists" in this issue.

EVENTS and EXHIBITIONS

AIA OCTAGON

through October

Pennsylvania Avenue Plans

1964 AIA Honor Awards

opening early November

4th Exhibit of Architecture Student Theses

CONSTRUCTION SPECIFICATIONS INSTITUTE

Regular Meeting: Tuesday, October 20th at Thomas

Somerville Co. Meeting Room, 6th & Buchanan Sts., N.E.

Dinner & Cocktails: 5:30 P.M. — Reservations, please.

Subject: Division 10 — Specialties

CORCORAN GALLERY

through November 29th

Contemporary Japanese Paintings

through November 1st

Lowell Nesbitt

November 10 - December 6

Alexander Russo

NATIONAL HOUSING CENTER

through October 25th

Pietro Lazzari — Polychrome Concrete Murals

November 3-22

HHFA Honor Awards

PAN-AMERICAN UNION

through October 26th

Watercolors by Gen. Ignacio Beteta of Mexico

October 27 - November 17

Luis A. Solari of Uruguay — Drawings & Collage

PHILLIPS COLLECTION

through November 30th

A group of sculptures by Jacques Lipchitz

SMITHSONIAN INSTITUTION

October 17 through November 5th

Society of Washington Artists Exhibition

through the Fall

Photographs by Sam Falk

through the year

Masterworks of Iranian Art — Freer Gallery

TEXTILE MUSEUM

opening October 20th

A Survey of the Museum's Collections

WASHINGTON GALLERY OF MODERN ART

through October 23rd

Sculpture by Raoul Hague

October 27 - November 1st

Portraits of President John F. Kennedy

by Elaine de Kooning

November 13th

State Department West Auditorium — 8:30 P.M.

A Symposium on the Pennsylvania Avenue Plan

RECENT AWARD WINNERS —
METROPOLITAN BOARD OF TRADE BIENNIAL

On behalf of the Potomac Valley Chapter I would like to take the opportunity to extend our congratulations to the architects, their clients and builders whose efforts were premeated in the recent Metropolitan Washington Board of Trade Biennial for Excellence in Architecture. Thirteen awards were made from a total of 231 entries by a five man jury consisting of Dean Thomas K. Fitz Patrick FAIA, Nathaniel C. Curtis FAIA, Paul Thiry FAIA, P. D. Christian, Jr., Associated General Contractors of American and Thomas P. Coogan, National Association of Home Builders. The jurors report displayed evidence of extremely conscientious consideration including visits to the buildings reaching the finals. The awards are being presented in this issue in their entirety for the benefit of those unable to attend the awards luncheon and our scattered readers interested in the developing character of the Nation's Capital.

COLLABORATING ARTS

For those of us who feel that painting, sculpture and decoration could and should play a more vital role in our architecture, the recent allowance by F.H.A. of one percent of the budget for art represents a step in the right direction and very good news indeed. Washington has become influential in International Art and by undertaking a series of articles to introduce our profession to the abundance of talent available and practicing in the Metropolitan area I hope in some small way to assist in the closer collaboration of the arts in the future. The article on "Colorists" in this issue is the first in a series attempting to report on artists and artisans equipped to make a substantial contribution to architecture, and it is the hope of your editor that the future will see more of our artists more prominently displayed than limited to the confines of our many outstanding galleries.

EDITORIALS

PENNSYLVANIA AVENUE PLAN SYMPOSIUM

Last month's PVA carried in its Events and Exhibitions column a notice of two events sponsored by The Washington Gallery of Modern Art of great interest to architects, "An Excursion Along the Potomac River" and "A Tour of Dupont Circle and Adjacent Areas." The last event announced for the series, to take place on Friday, November 13 in the State Department West Auditorium, will be "A Symposium on the Pennsylvania Avenue Plan." Nathaniel Owings, Chairman of the Pennsylvania Avenue Council; Dan Kiley, Landscape and Site Architect; Frederick Gutheim, President of the Washington Center for Metropolitan Studies; Knox Banner, Executive Director of the National Capital Downtown Committee; John C. Warnecke, Architect; Peter Blake, Architect and Critic; Wolf Von Eckhardt, Architectural Critic and Morton Hoppenfeld, Urban Planner, are the panelists for the occasion to discuss what has been hailed by one critic as "the most ambitious and grandiose excursion into urban planned advanced for a major city in our time." All of the events will be of great interest; however, the last promises to be the most compelling due to its professionally absorbing, much discussed and controversial subject matter. Reservations for this event can be made through the Washington Gallery of Modern Art and I advise making your reservations early, since it is taking place on government property and tickets cannot be sold at the door even if, though unlikely, any are available at that time.

POINT OF VIEW — NEIL R. GREENE

PARKS IN THE BRITISH MANNER almost a reality. T. Sutton Jett, Director of the Park Service, has turned downtown squares into carpets of manicured color and sculptured greenery. 850 men labor through a \$4.5 million maintenance budget to keep Washington the "City of Landscape." If one walks through any one of the squares he could begin to appreciate the European concern to add life, color and warmth to the monotonous greys of the urban scene.

RESOUNDING ROSSLYN REBUILDS. An unbelievable building boom is changing that well-known circle off Key Bridge into a spectacular \$100,000,000 skyline designed to be a micro city of 28,000 people. Forty new multi-story structures, including office buildings, hotels, apartment buildings and a future convention hall, are beginning to tower high above the tallest buildings of the Washington skyline.

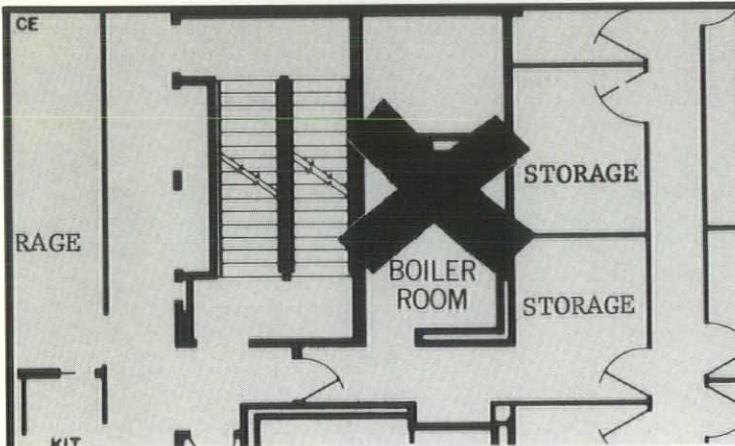
AEROSPACE SHOWPLACE planned at Dulles International Airport will feature Biennial International Air Show to rival the famous shows of Farnborough, Paris and Hanover, Germany. At the Airport five buildings costing \$10 million would house permanent exhibits from Aerospace manufacturers around the world. The ten day Airshows, beginning in 1966, would attract an estimated \$18 million worth of tourist business, provide a substantial incentive for component manufacturers and create another fascinating activity for the Washington area.

SUBWAY SCOREBOARD. World: 31 systems existing or under construction. Washington: Only a plan. Why? — Politics. Expectation: A new Subway Plan, many more buses and multi-parking lots. Prognosis: Strangulation and many more buses. Chalk up another one!

EXTREMISM IN DESIGN IS NOT A VIRTUE. Karel H. Yasko, Government Architect, warns "Novelty is the greatest curse of a building." Extremes in design give a "sure sign" that the building will become a slum and that such a structure carries a "built-in obsolescence." These tender morsels of truth were rendered during the Washington Board of Trade's 22nd Biennial Architectural Awards Dinner.

FOR WASHINGTON'S PERMANENT WORLD'S FAIR, Udall urges sightseeing Minibus shuttle. "The historic Washington between Pennsylvania Avenue and the Potomac is a Grand National Museum. We should want this unique indoor-outdoor museum to say something and say it eloquently." Secretary Udall, who is a champion of Conservation, Preservation, Innovation, Demolition, Renovation now carries his crusade to support Transportation. (Some of his notable engagements include tempos and ice skating on the Mall, C & O Canal widening, Aquarium parking, Watergate, Ft. Washington, Merrywood, Mt. Vernon and now the Minibus system.) Anyway, D. C. Transit accepts the invitation (before it has been offered) and proposes open-sided vehicles, seats facing out to better see the view (and not the fumes from the buses in front). If the proposal finds support I would recommend that the Minibus, before and after carrying tourists for the day, provide convenient transportation for some 10,000 prospective Southwest Washington government commuters residing in the area of 4th Street and Maine Avenue, S.W.

UDALL WARMS ON "BIG FREEZE" as he launches study of Reflecting Pool ice skating rink. Committee of top people make \$3 million skating rink the biggest in the world and large enough for 20,000 people. Proposed by Architects Paul Spreiregen and Louis Justement, the grand scheme would make the 2006 x 140 foot reflecting pool the centerpiece of an annual winter festival that might include along the boardwalk pavilions for restaurants, skate rentals and other facilities. Good Show!



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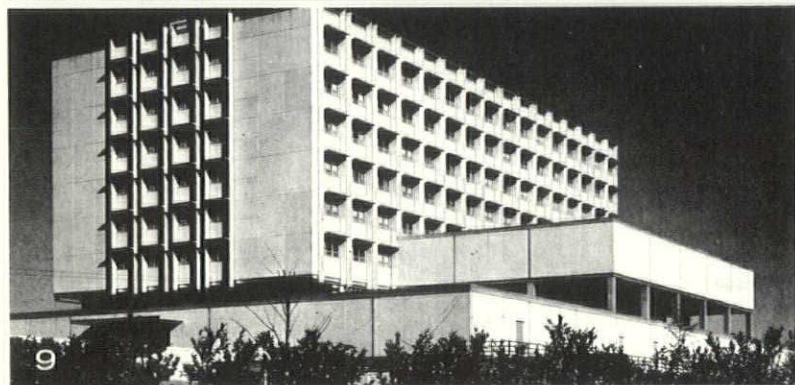
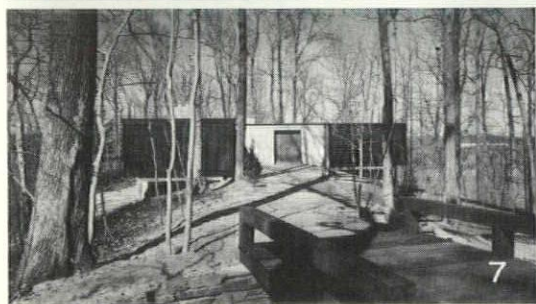
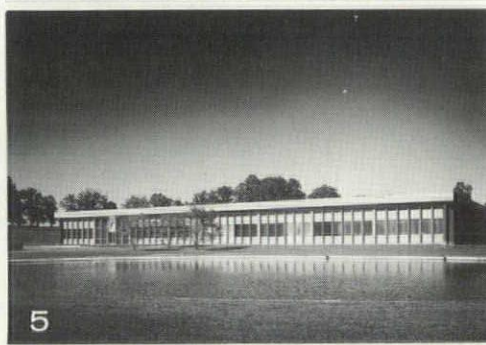
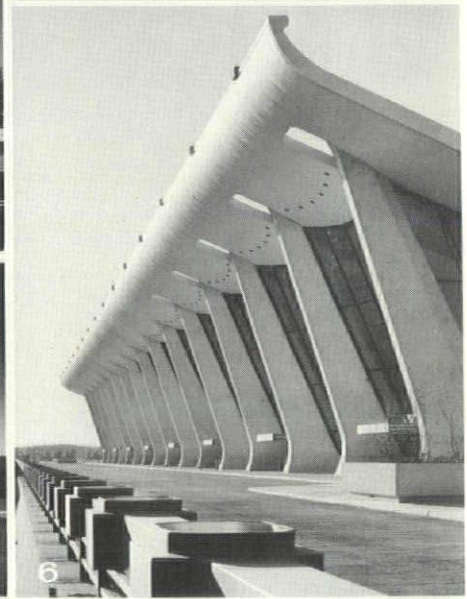
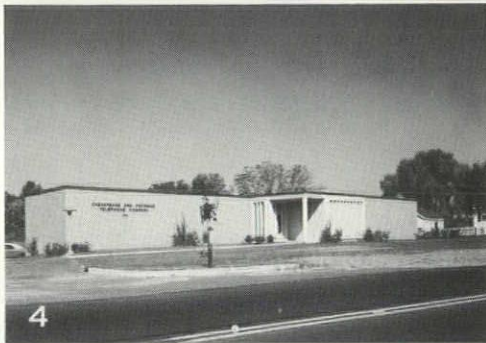
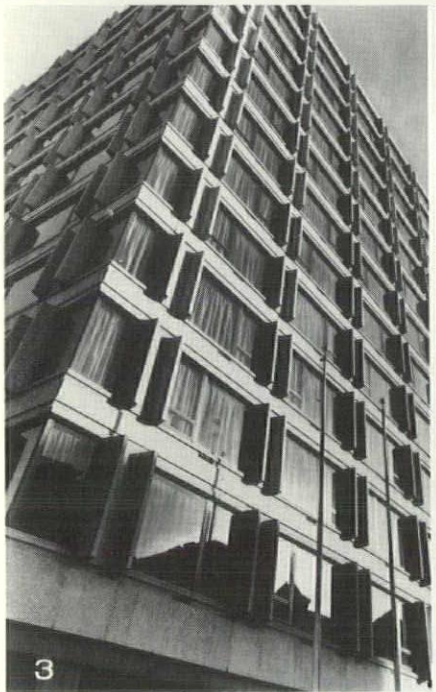
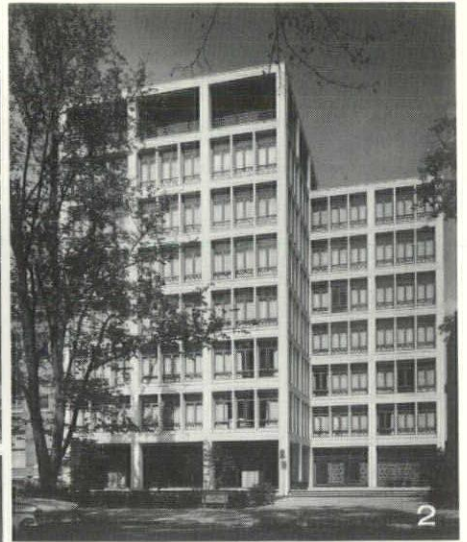
Architect: Charles Edwin Zimmerman

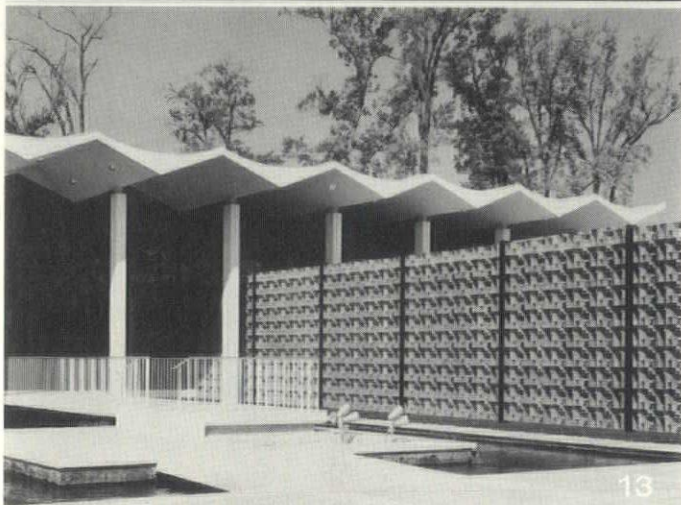
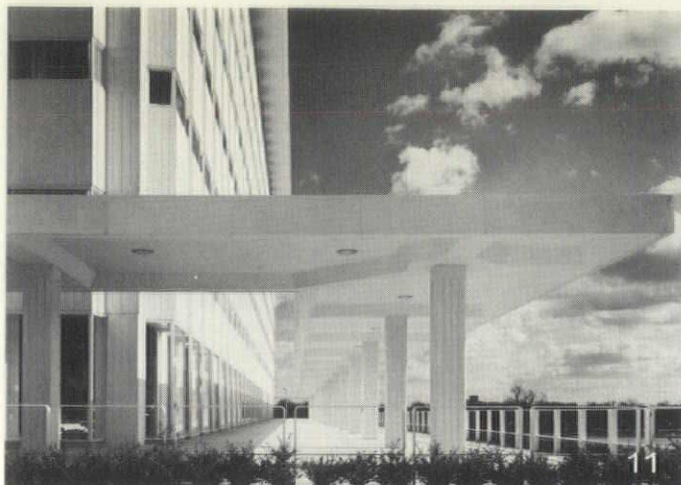
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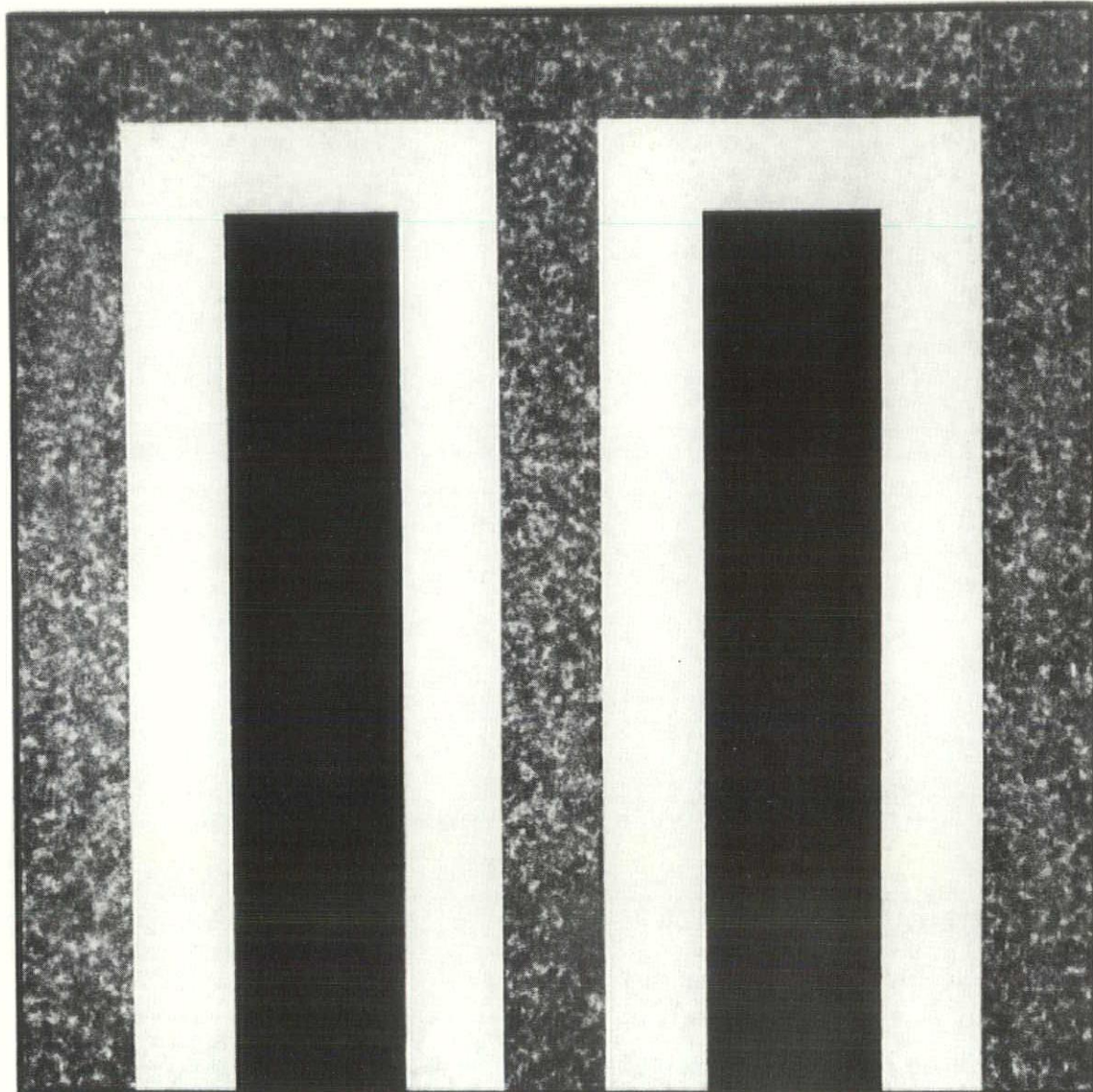




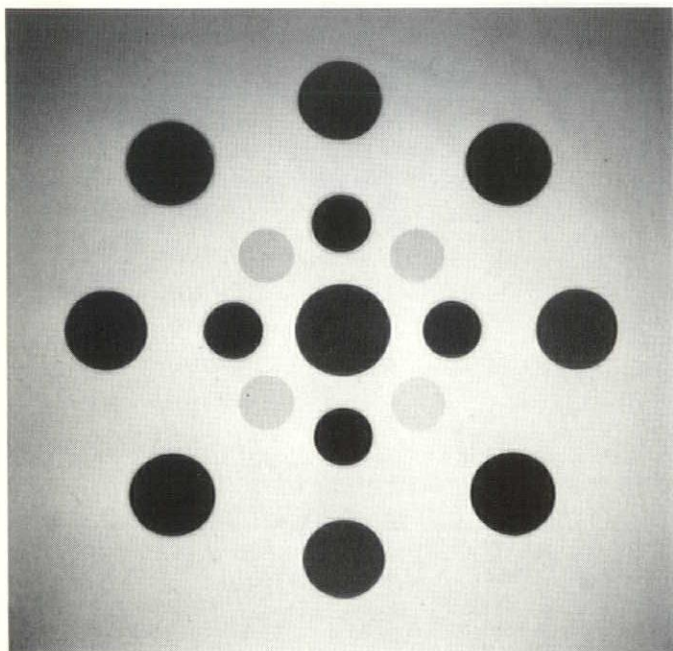
**METROPOLITAN WASHINGTON BOARD OF
TRADE 22nd BIENNIAL AWARDS FOR
ARCHITECTURE**

1. **PARKLANDS DAY NURSERY**
Architect: Cohen, Haft AIA & Associates
Builder: Carter & Calvin Cafritz
Owner: Parklands, Inc.
2. **FOREST INDUSTRIES BUILDING**
Architect: Keyes, Lethbridge & Condon
Builder: The George Hyman Construction Co.
Owner: Timber Engineering Co.
3. **THE MADISON**
Architect: Emery Roth & Sons
Builder: Roscoe-Ajax Construction Co., Inc.
Owner: Madison Hotel, Inc.
4. **MARLBORO DIAL CENTER**
Architect: Chatelain, Gauger & Nolan
Builder: Irons & Reynolds, Inc.
Owner: The Chesapeake & Potomac Telephone Company
5. **WEINSCHER ENGINEERING ELECTRONICS BUILDING**
Architect: Charles M. Goodman Associates
Builder: Glen Construction Co., Inc.
Owner: Weinschel Engineering Manufacturing Co., Inc.
6. **DULLES INTERNATIONAL AIRPORT TERMINAL BUILDING**
Architect: Eero Saarinen & Associates
Builder: Humphreys & Harding, Inc. (Finishes)
Corbetta Construction Co., Inc. (Structural)
Owner: Federal Aviation Agency
7. **PRIVATE RESIDENCE**
Architect: Charles M. Goodman Associates
Builder: Providence Construction Corp.
Owner: Mr. & Mrs. Robert M. Cabot
8. **PRIVATE RESIDENCE**
Architect: Hugh Newell Jacobsen, AIA
Builder: Fishman Construction Co., Inc.
Owner: Mr. & Mrs. Robert H. Shorb
9. **HOLY CROSS HOSPITAL OF SILVER SPRING**
Architect: Faulkner, Kingsbury & Stenhouse
Builder: John A. Volpe Construction Co., Inc.
Owner: Holy Cross Hospital of Silver Spring, Inc.
10. **CRESTHAVEN ELEMENTARY SCHOOL**
Architect: Deigert & Yerkes & Associates
Builder: E. J. Smith Construction Co., Inc.
Owner: The Board of Education, Montgomery County, Md.
11. **FEDERAL BUILDING**
Architect: Edward Durell Stone
Associate Architects: Brown, Chapman, Miller, Wright
Builder: The Whiting-Turner Contracting Co.
Owner: Marvin & Herschel Blumberg
12. **THE CAPITOL PARK APARTMENTS - Section 1 (Also awards in Section 2, Section 3A, Section 3B and Section 4)**
Architect: Chloethiel Woodard Smith & Associates
Builder: Blake Construction Co.
Owner: James H. Scheuer
13. **NATIONAL ARBORETUM HEADQUARTERS**
Architect: Deigert & Yerkes & Associates
Builder: Skinker & Garrett, Inc.
Owner: United States Department of Agriculture

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SCHOOL**



▲ HOWARD MEHRING

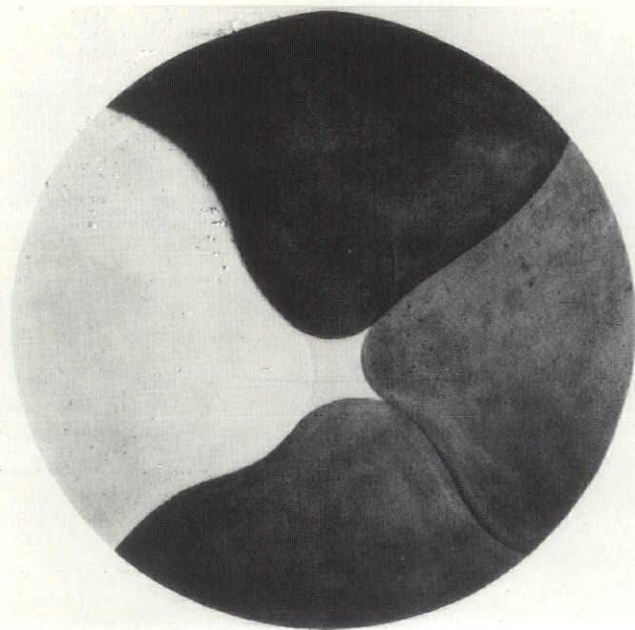


COLORISTS

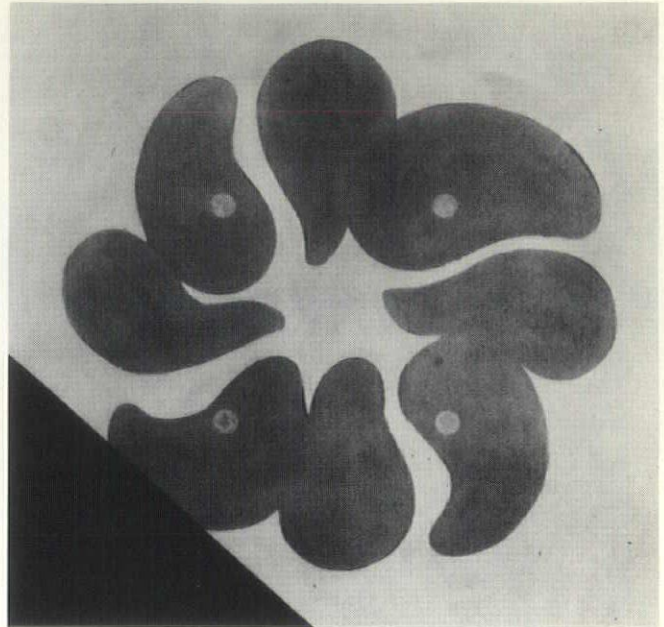
◀ TOM DOWNING

Though you do an artist a grave injustice to try to pigeon-hole him into a rigid school, the artists herein presented share as part of their individual credos a primacy of color. As colorists, they form what could be referred to as the Washington School, and as such have become influential at home and abroad.

In attempting to understand for presentation the roots of their development, for there was to my eye a superficial similarity between it and the hard edge painters to whom color is also important, I turned to Howard Mehring, one of our outstanding local practitioners, for the finer points of differentiation. With his assistance I was able to appreciate their difference of approach and, where this article is in no way intended as a treatise on the subject, I found the explanation comprehensible to an architect by training and worth a few words of explanation. The hard edge style of painting grew out of the cubists' movement and was nurtured at the Bauhaus by such painters as Piet Mondrian and Josef Albers. Color is an important part of their work but focus, dominant and subordinate subject, and planes are equally important. Our Colorists school, however, evolved from the style of Jackson Pollock who first dribbled his paint across the canvas in a repetitive rhythm, deleting subject matter as such and creating an illusion that the canvas is but a fragment of an infinity not bounded by its physical dimensions. The result is more like a decorated screen than the view through a window of the conventional easel painting style. It was logical that color would be an important part of this approach. The possibilities were explored and further developed in the Washington area by such painters as Morris Louis, recently deceased, Kenneth Noland and Gene Davis and continues development with the added talents of Tom Downing, Howard Mehring, Mary Meyer, Paul Reed and others, names already familiar on the national or international scene.



◁ MARY P. MEYER



△ PAUL REED #15 — 1964

Their approach is very well suited to architecture since they generally work at imposing scale and rely on color, a combination of sufficient weight for the creation of environment or environmental control. The colorists painting, like music, is capable of creating or sustaining mood and, like music, can be selected to set the specific mood necessary to the precise space. Not overburdened with subject matter beyond repetitive design, with no hidden meaning or social message, its impact is immediate, a visual experience ready to do its job or perform its transforming service if one will but look. However, one cannot simply write off this approach to painting as purely decorative any more than one can lightly dismiss music. It has depth and requires knowledge and talent on the part of the artist who obviously, judging from the works I have recently viewed, knows what he is trying to say and do and has the knowledge and skill to know just how to go about accomplishing it. Washington buildings would be better for the inclusion of this visual art form. --- Hilleary

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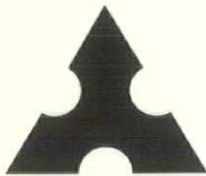
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