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POTOMAC VALLEY ARCHITECT

Nov./Dec. • Volume 9, No. 3

OFFICIAL PUBLICATION • POTOMAC VALLEY
CHAPTER OF MARYLAND AMERICAN INSTITUTE
OF ARCHITECTS

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Published bi-monthly by the Potomac Valley Chapter of Maryland, American Institute of Architects, 912 Thayer Avenue, Silver Spring, Maryland. Entered as second class matter at the Silver Spring Post Office. Subscription price: 50c per copy, \$2.50 per year. Unsolicited manuscripts and photographs will be returned only if accompanied by a self-addressed, stamped envelope.

Change in advertising copy should be directed to: MR. J. LEO SUGRUE, 11111 Lund Place, Kensington, Maryland.

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.

ON THE COVER

Timely portrait of Stanley Arthur's design for Calvary Lutheran Church, Silver Spring, Maryland made by J. Alexander Studio, Photographers.

APPOINTMENT

Chapter Member Robert M. Dillon, AIA, Executive Director of the Building Research Advisory Board, has been selected from the Committee on Research for Architecture to serve on the Sub-Committee to monitor the Princeton Research Program on Education.

SEMINAR IN BUILDING CONSTRUCTION PRACTICES

The Department of Architecture of Howard University, in cooperation with the D. C. Metropolitan Chapter of Construction Specifications Institute presents another of its series: What Every Architect, Engineer, Contractor, Specifier, etc. Should Know—The On-the-Job Facts of Construction. Title: Structural Floor Systems. A panel of experts in this field will be present.

Time:

Saturday, December 18, 1965, 9:15 A.M. to 12:00 P.M. Films and/or slides will be shown for those who care to remain an extra hour.

Place:

Auditorium, School of Engineering and Architecture, Howard University — 2300 Sixth St., N.W., Wash., D. C. Parking on lots unrestricted on Saturdays.

All professionals and their staffs who are engaged in building design, engineering and construction are invited. There is no charge.

ANNOUNCEMENTS

Michael F. LeMay, AIA, associate with the firm of James Cosgrove Associates, has been elected as a member of the Board of Directors of the Arlington Chamber of Commerce. The beautification program is part of his portfolio. In July he was selected as Man of the Month for outstanding service.

Bucher-Meyers & Associates announce the removal of their offices to 1420 N St., N.W., Washington, D.C. 20005. Phone: 232-1440.

Montgomery, Greene & Associates have moved to new quarters at 818 Roeder Rd., Silver Spring. The phone remains: 587-8088.

NEW MEMBERS

We welcome Richard E. Collins, Jr., AIA, as a new Corporate member of Potomac Valley Chapter. Mr. Collins is a native of the Silver Spring area and received his B. of Arch. from Catholic University. Six years, from 1958 to 1964, were spent in the West Virginia Air National Guard. Following in his father's professional footsteps he was employed as a draftsman, then designer and associate and finally a partner in the firm of Collins, Kronstadt, Leahy, Hogan & Collins. He resides with his wife and two children in Silver Spring.

Two new Associate members have also joined our Chapter: Turgut A. Karabekir of Cohen, Haft & Associates, and William Robert Wakeham, associate in the firm of Eugene A. Delmar.



A · I · A

POTOMAC VALLEY CHAPTER OFFICERS --- 1966

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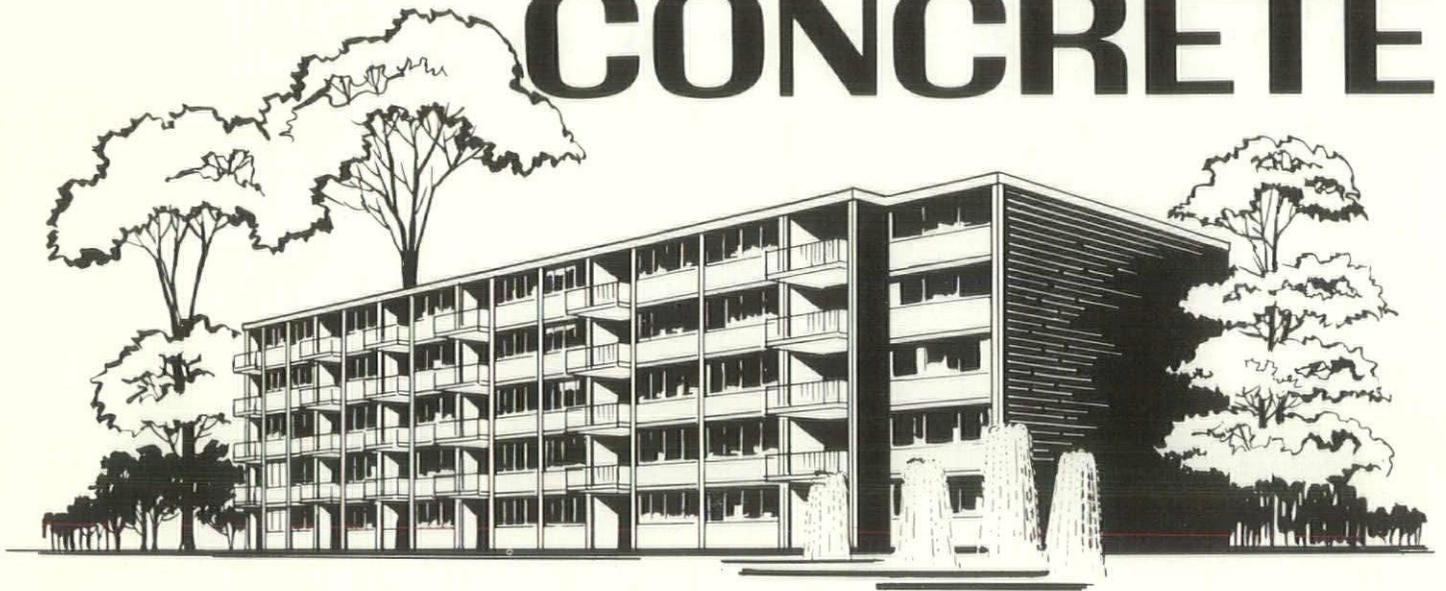
Jack received his Bachelor of Architecture Degree — Cum Laude from Catholic University in 1951. Subsequently he attended the Institute of Church Design — Pittsburgh Theological Seminary and Carnegie Tech, and spent two years in Europe as a First Lieutenant in the Infantry.

He was registered in Maryland in 1954, prior to registration in Virginia and the District of Columbia. His experience includes drafting and land planning for the Illinois State Highway Department; drafting and design for the firm of Allias, Hagge & Prout, in Clinton, Ohio; Job Captain in the office of Ronald S. Senseman, and drafting in the office of Frank J. Duane, where he ultimately became an associate prior to the formation of Duane & Lawrence, Architects in 1958.

A member of the Potomac Valley Chapter since 1959, Jack has served well in every capacity on the Executive Committee from Director through the Vice Presidency. In addition to his professional services, he is a member of the Construction Specifications Institute, Washington Building Congress and past president of the Sligo Park Hills Citizens' Association.



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LETTER TO THE EDITOR

Dear Editor:

A paragraph tucked away in your September-October issue was amusing and would have been even better as a detailed article — with illustrations.

The item was straight news reporting about the "Year 2000 Plan for Silver Spring." It was the headline which struck home: "Is Silver Spring a City?" You summed up with one short question the frustrations of the thousands of persons who live in (or is it "about"?) this nonentity some call a city and others regard as a series of uncoordinated traffic lights on the way to the District of Columbia. If it earns a name, maybe it should be Concrete Spring — or Dry Gulch.

The CBD exhibit at Hecht's was interesting and contained a hint of hope. It was difficult to find a purpose expressed in the display. If it was to stimulate interest, the viewer could not tell if it was indeed a plan that someday would be put into effect, whether it was "an idea for a proposal which would be changed into a plan," or whether a local architect was free-lancing with a one-man show. If it listed the names of the developer and sponsor I missed it and no one at Hecht's seemed to know.

The fact that the local Board of Trade is one of the sponsors is encouraging, especially in view of the reaction of local businessmen in 1964 when proposals were made to bring some much-needed design and beauty to the central business district.

The automobile not only is king here, he is dictator. The thousands of reflections one sees off of windshields and car roofs is as inspiring as the glass-strewn streets of Watts. Above the jumble of parking meters, glaring pavement, and every conceivable type of sign, one can now see on the skyline several gloomy apartment houses which are nothing more than dirty red brick piled on top and beside more dirty red brick. Even in the one place of escape, Sligo Creek Park, the apartment houses are beginning to top the tree line, and after the leaves are down their entire frames will invade the park.

To paraphrase James Thurber, you can count on the fingers of one thumb the buildings in Silver Spring which approach the needs of man. I suppose the Spring Professional building near the intersection of Spring and Cameron comes closest to realizing what the environment could be like in this wonderful setting (and the weather is actually very decent most of the time.)

Just around the corner, Cameron and Georgia, the cluster of banks is getting to be the joke of this hap-

azard area. It seems to be the fate of 96 percent of the population that they are governed by the persons with the literal mind, the clerk mentality. It is the clerk mind that is blind in several ways, including the phenomenon of being almost totally unaware of his environment. I say "almost," because he is aware of those things which, he believes, lend status — curtains, et al. But this highly-paid clerk will ruin a perfectly good two-acre stand of dogwood and maple to erect two million dollars worth of Bronx Modern smack against the sidewalk, not spending one percent of the cost for landscaping and art. If anything approaching art is added later, it often is something painted by the numbers and strictly an afterthought.

It is beauty, not utility, in a structure which pays in the long run. Silver Spring is quickly becoming undesirable. When a city repels — even when we cannot put our finger on the reason — the top of the curve is well in sight, the decay period is predictable, and the year it becomes a most unromantic, concrete ghost town can be projected for historians of Americana.

Two blocks south of bank haven is the infamous corner of Georgia and Colesville, competing for first spot in ugliness with an intersection in the District which has had more years to regress.

This is our style of "progress." Maybe we have come up with a slogan: "Silver Spring: second in size, first in ugliness, and last in the hearts of its residents."

The callous businessman gets his share of abuse, and maybe he should not be criticized for being illiterate about art. The builder, a technician carrying out someone's orders, is not entirely to blame. What is strange is that the educated, experienced architects — thousands of them — are sitting around on their hands while this chaos is taking place. It seems incredible that architects cannot sell good architecture and how one building is only one piece in the community jigsaw puzzle. There are people with big money who will pay the money if someone will simply tell them what to do, and the mistakes they are now buying are not exactly bargains for their business or for the suffering inhabitants.

If someone in the trade knows anything about how these elements can communicate with one another, maybe something can be salvaged in Silver Spring and in other suburban areas which just happened. Since most of the construction lies ahead, there is time to do something.

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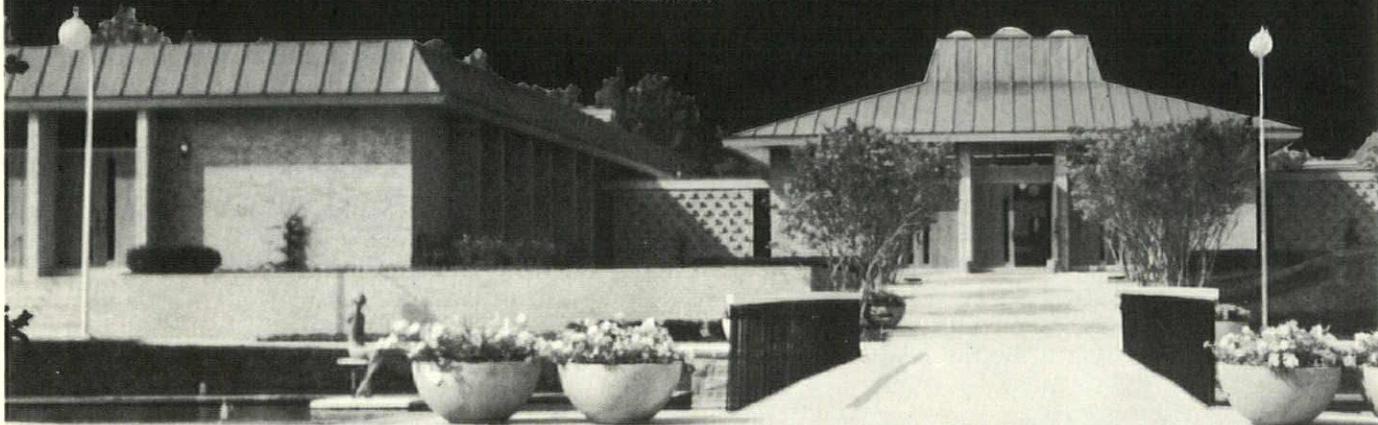
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SECOND BIENNIAL DRAFTING COMPETITION

WHY A DRAFTING COMPETITION?

The draftsman is a vital member of an architectural team. In fact, he is indispensable. And despite evidence that he may someday be replaced by a machine, I suspect that he will be around for some time to come; and afterwards, even though in lesser numbers, will survive as a programmer, for someone must operate the machines.

In addition to rendering a vital service to his office, he is benefitting by the continuation of his schooling beyond the limitation placed on the university by time. In most cases, he is preparing for his own emergence in the profession, an aspect of training which is a prerequisite for professional registration.

But it goes beyond mere mutual benefit, for drafting is to the architect what notes are to the composer. Notes and drawings are the only means by which these creative people can communicate their creativity to others. Without these languages, creation would remain in the mind of the creator.

Just as it takes a competent orchestra to interpret the notes of the composer, it takes a competent builder to interpret the drawings of an architect. But, since architecture is also a practical art, it is not sufficient that the drawings express beauty alone. They must solve all practical requirements of durability, functional and economically feasible shelters.

Ideally, perhaps, the designer should execute all of his own drawings, but because of the many demands on his time, this is generally impossible. Fortunately, which is not the case with the composer, this aspect of his creativity can be relegated, under his guidance, to the draftsman. Small wonder then that the draftsman is so important, for he must indulge in a form of creativity himself, taking the requirements of the designer and interpreting them with the skill and knowledge of good building practice.

In honoring our draftsmen, we are not just paying our homage to our future architects, but stressing the extreme importance of drafting in architecture, a vital extension of the architect and a very much respected profession in itself.

JURY

COL. LAURENCE P. SANGSTON of the Department of Public Improvements of the State of Maryland.

ROBERT O. KIDD, AIA, of Justement, Elam, Callmer and Kidd.

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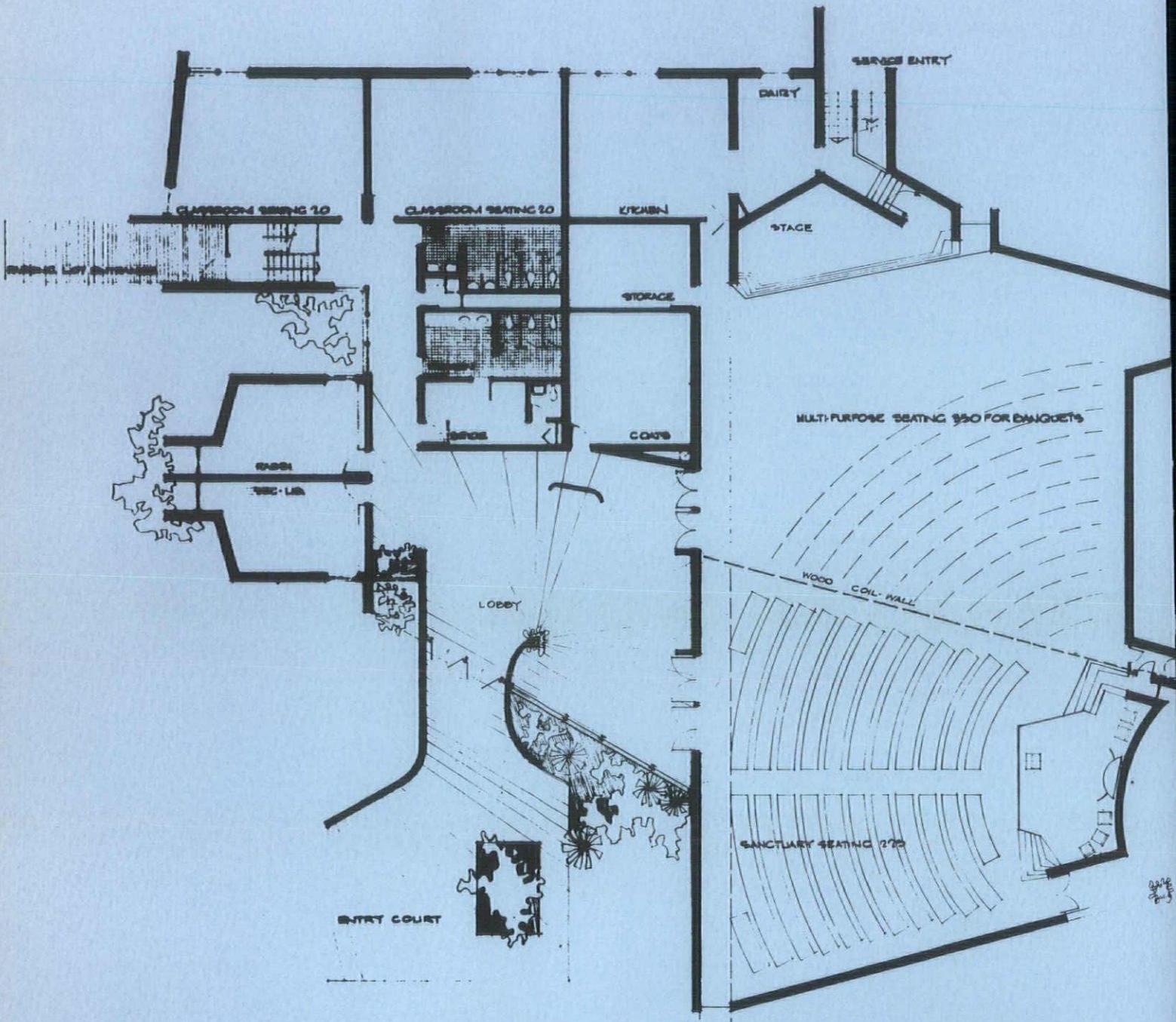
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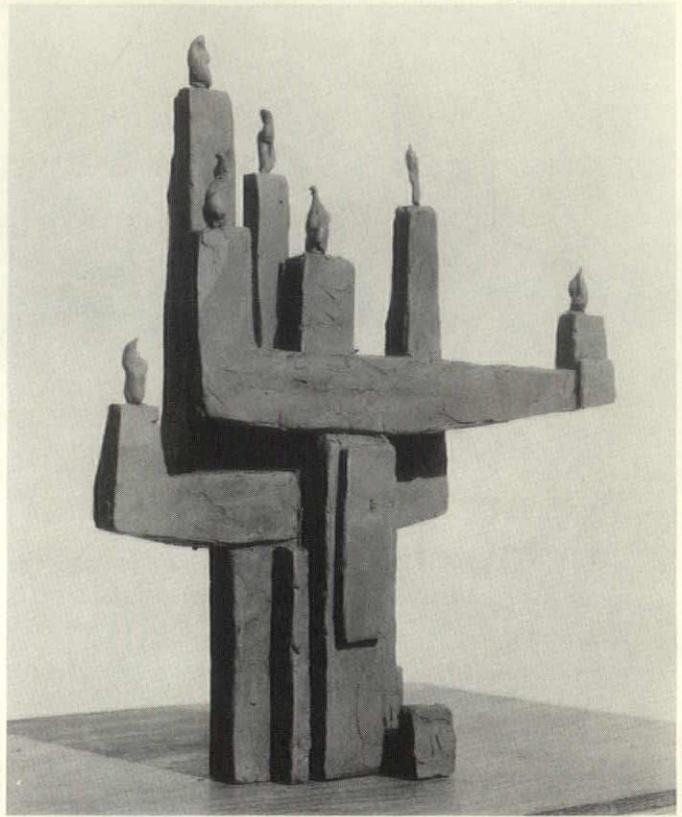
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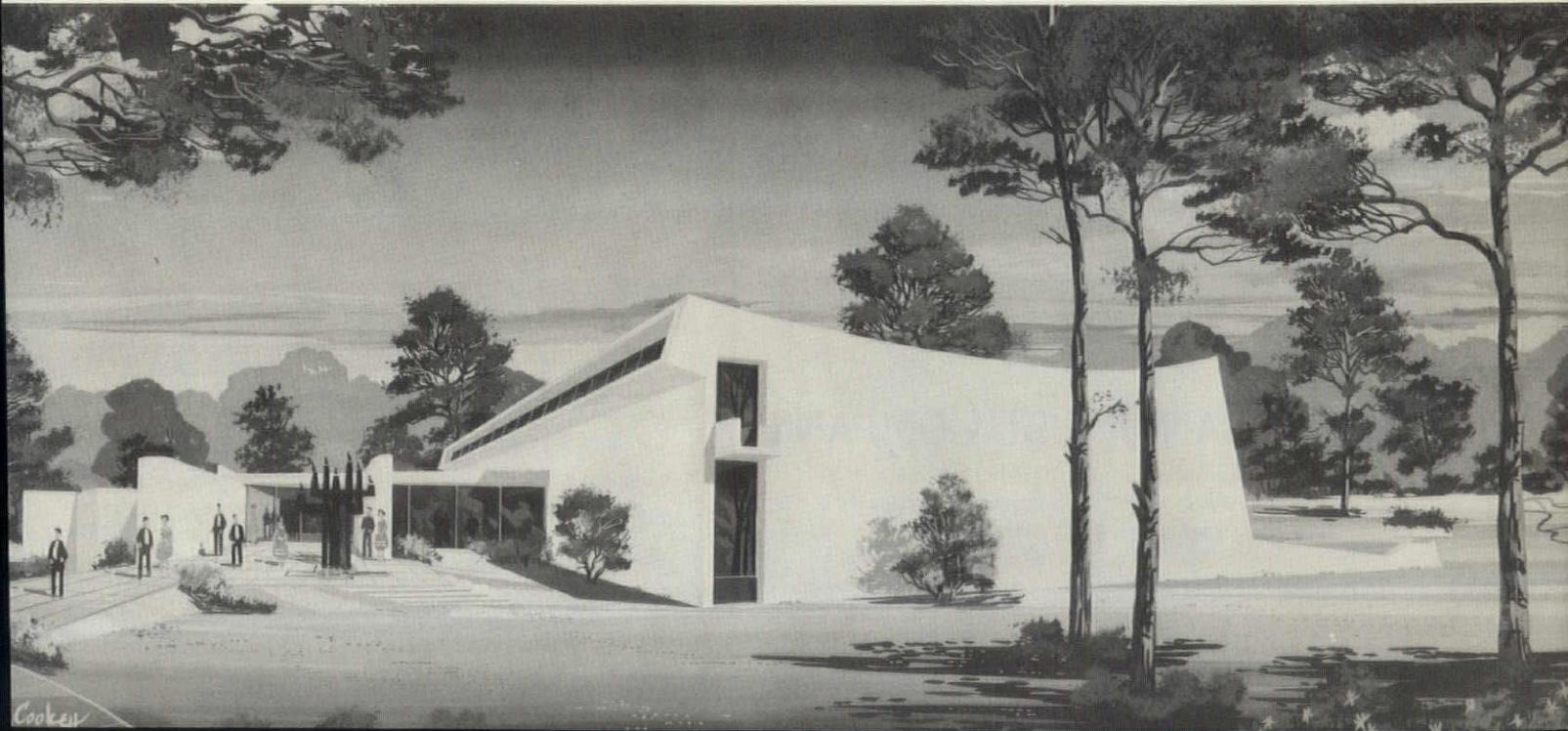
MENORAH

Commissioned by the architects expressly for Shaare Tikvah, this Menorah won for sculptress Una Hanbury "Best in Show" in the recent religious arts show sponsored by the Washington Gas Light Co. Sculpture, as yet, has not been incorporated into the budget.



CHAPTER WORK

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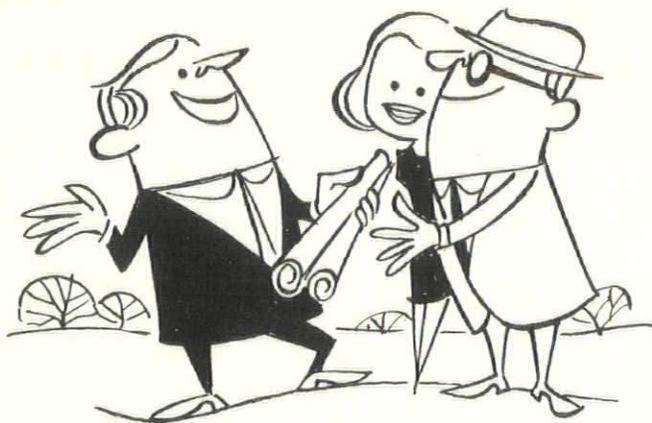




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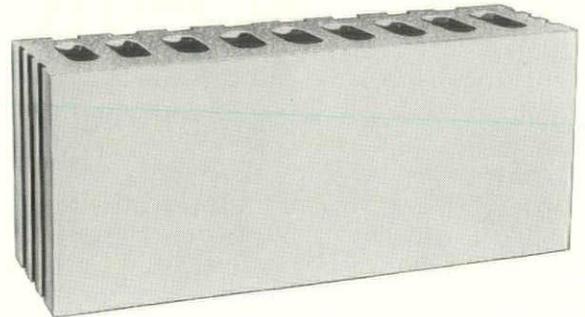
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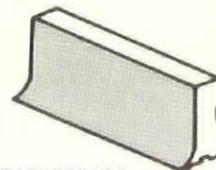
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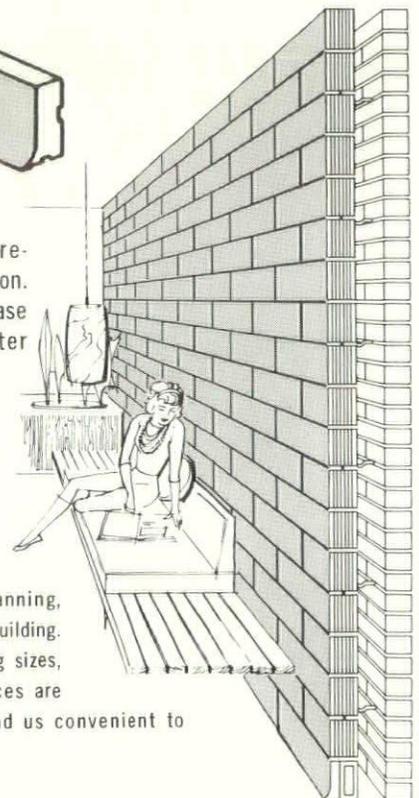


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