MARYLAND HISTORICAL TRUST
DETERMINATION OF ELIGIBILITY FORM

NR Eligible: yes ___ no X

Property Name: Tidewater Publishing Building Inventory Number: QA-706

Address: 300 Tidewater Drive Historic district: ___ yes X no

City: Centreville Zip Code: 21617 County: Queen Annes

USGS Quadrangle(s):

Property Owner: Manufacturers and Traders Trust Company Tax Account ID Number: 1803008436

Tax Map Parcel Number(s): 35 Tax Map Number: 45

Project: US 301 at MD 304 Grade Separated Interchange Agency: State Highway Administration

Agency Prepared By: Maryland State Highway Administration

Preparer's Name: Jon Schmidt, Consultant Date Prepared: 06/17/2013

Documentation is presented in: DOE

Preparer's Eligibility Recommendation: ___ Eligibility recommended X Eligibility not recommended

Criteria: A B C D Considerations: A B C D E F G

Complete if the property is a contributing or non-contributing resource to a NR district/property:

Name of the District/Property:

Inventory Number: Eligible: ___ yes Listed: ___ yes

Site visit by MHT Staff ___ yes X no Name: Date:

Description of Property and Justification: *(Please attach map and photo)*

The building at 300 Tidewater Drive houses the Tidewater Direct publishing business in Centreville, Queen Anne's County. The company publishes direct mailing advertisements, pharmaceutical documentation, and smaller custom printings. The two-story building is situated at the northern end of a 49.73 acre tax parcel adjacent to US 301 in the northern quadrant of the intersection with MD 304. Oriented toward the east, the façade is parallel to US 301. Originally constructed as the corporate headquarters of Tidewater Publishing, the building was commissioned by Arthur Kudner Jr. and designed by New York architect Bruce Campbell Graham. An article in the April 28, 1963 Baltimore Sun reports construction was completed in April 1962. The property is flat and bound on the south and west by agricultural fields. A branch of the Maryland and Delaware Railroad is adjacent to the west. The building features a defunct railroad siding. There are parking lot to the north, east and south accessed via MD 304. A landmark on US 301, a large O shaped concrete sculpture is situated southeast of the building.

The large two-story, utilitarian building adheres to the architectural maxim "form follows function" meaning that the design of a building should be based upon its intended function or purpose. The design incorporates a few characteristics of Googie architecture, but is largely a utilitarian, vernacular design. Active from 1954 to c. 2001, Graham, independently and through his firm Bruce Campbell Graham Associates, designed various commercial, industrial, residential and ecclesiastical buildings throughout the northeastern United States. He is best known for designing vacation homes at New England ski resorts and in

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Rehoboth Beach, DE. The Tidewater Publishing Building was commissioned by Centreville resident Arthur Kudner Jr.

The building is clad with vertical standing seam metal siding painted blue and is constructed in two rectangular sections. The eastern section contains office space and parallels US 301 while the western section is slightly askew and parallel to the adjacent railroad. The building is capped with an asymmetrical, shallow side-gable with overhanging eaves at the south elevation.

The primary entry is a two-story, 60-foot expanse of glass on the building's southern exposure. A folded plate canopy adorns the entry. A distinctive, cantilevered circular-staircase is visible at the interior of the entry. A secondary entrance at the northern end of the façade consists of paired glass and metal doors with plate glass windows at either side. Large white letters spelling out "Tidewater Direct LLC" are mounted to the center of the east elevation.

The gable-end north elevation features a sunken three-bay patio beneath the northeastern corner of the building. The porch is adjacent to a row of glass and metal doors that provide access to a cafeteria. There is an emergency exit near the center of the second story and three truck loading docks at the western end of the elevation.

The side-gable west elevation features a curved concrete platform at the northern end that matches the curve of the railroad siding. The elevation features three loading docks with roll-up garage doors – two at the southern end and one at the northern end. At the base of the elevation, the poured concrete foundation is capped with five courses of concrete block. The northern end of the west elevation is an addition with a slightly higher roofline and precast concrete panel foundation.

A large pipe leading from the roof connects to an emergency generator with a prominent smoke stack. A large water tower is situated south of the generator.

The south elevation of the addition to the western section projects forward from the original building. The shallow gable is situated on a precast concrete panel foundation. There are four loading docks at the eastern end of the addition. There are two additional loading docks at the western end of the eastern section of the south elevation. No longer in use, they are obscured by a chiller for the cooling system. A metal door also provides access to the loading area. Fenestration consists of ten full-height windows which illuminate the interior office space. The windows have been tinted to combat sun glare. A large "Tidewater Direct LLC" sign hangs from the overhanging eaves.

Context

The Tidewater Publishing Company was founded by Arthur Kudner Jr. in August 1959.(1) The company began operations in Queenstown and began expanding shortly after its founding. In the fall of 1961, the company purchased a tract of land on US 301 near Centreville and commissioned New York architect Bruce Campbell Graham to design a new facility. The building materials were provided by Midlantic Metal Fabricators of Easton, MD and the Stran-Steel Division of the National Steel Corporation. Completed in April 1962, the building received the "first award" in the National Steel Corporation's competition for commercial buildings.(2)

At the time the new building opened, the Tidewater Publishing Company utilized the Penn Central Railroad to receive raw materials and ship finished books and pamphlets.(3) In 1971 the bankrupt Penn Central Railroad proposed to abandon 26 miles of track between Centreville and Massey on the Eastern Shore. Perceiving a threat to the business community to keep rail service running, Kudner Jr. organized 13 local shippers into a collective called C&M Associates with the goal of preserving rail service.(4) The Penn Central argued in bankruptcy court that the Eastern Shore line was not profitable and suggested the local firms should switch to trucking. C&M Associates countered that trucks would be more expensive and detrimental to the

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businesses' viability. In June 1972, Hurricane Agnes caused extensive damage to a stream crossing halted service. Penn Central claimed in a separate court hearing that the damage would cost more than $26,000 to fix. C&M hired its own contractor and repaired the structure for less than $10,000.(5) In 1973 Penn Central attempted to abandon service for a second time, pointing to low traffic volume and the unprofitability of the line. Rail service was restored after C&M Associates offered to pay a surcharge to Penn Central of $65.40 per car. Kudner was quoted in the Baltimore Sun on November 25, 1973, "We found it would be better to pay the surcharge than shift to trucks."(6)

Service continued until 1976, when Penn Central was dissolved. The following year, Maryland and Delaware provided state subsidies to create the Maryland and Delaware Railroad.(7) The company still operates the line along with several others on the Delmarva Peninsula.

Arthur Kudner Jr.

Arthur Kudner Jr was the son of New York City advertiser Arthur H. Kudner. Born January 13, 1935 in New York City, Kudner Jr was raised on his father's 1000-plus acre Grasonville estate Talisman Farm, where he settled permanently in 1948. The expansive farm consists of a Greek Revival manor house, 4 miles of Chesapeake Bay waterfront, six tenant houses, a horse barn, farm fields, as well as a private airstrip and hanger.(8) The younger Kudner attended the Westminster School in Simsbury Connecticut before serving in the Korean War. He completed his education at Cornell and Columbia Universities before returning to Grasonville.(9) On December 13, 1958 he married Prudence Wise of Jacksonville, FL at Old Wye Church in Wye Mills. Princess Grace of Monaco, a friend of the bridge, served as bride's matron of honor.(10) In 1959 the newly married Kudner founded Tidewater Publishing, a firm that specialized in direct-mail advertising for magazines, record clubs, and, at one point, American Express. The business was successful and aside from the headquarters, a second publishing house was constructed in West Branch, Iowa.(11)

Kudner first wife succumbed to cancer in March 1973. He remarried in January 1976 to Maryse K. Kudner.(12) Later that year, Tidewater Publishing acquired Cornell Maritime Press. At the time of the purchase, Cornell published manuals for recreational boaters, deep sea fisherman and merchant marines. Operating under the aegis of the larger Cornell Press, Tidewater Publishers expanded its portfolio to include a book division with a focus on Delmarva, Chesapeake and Baltimore culture. Diverse titles included Tidewater Maryland, Chesapeake Bay Log Canoes and Bugeyes, A Guide to Baltimore Architecture, and a series of Chadwick the Crab children's books.(13) Also among his holdings during the 1970s was an ownership stake in the Atlantic Monthly.

Kudner experienced several tragedies during the course of his life. In addition to his first wife, cancer claimed his second wife Maryse on June 23, 1992.(14) Two years later, his teenage daughter Arianna, died in a car accident. After suffering from complications from diabetes and heart disease, Kudner died May 23, 2002 at the age of 67.(15) Although his father and first wife are buried at the family cemetery in Carrizozo, New Mexico, Arthur Kudner Jr. is buried at St. Paul's Episcopal Church in Centreville.(16)

At the time of his death, Kudner Jr. served as a trustee of the Kent School in Chestertown and the Wildfowl Trust in Grasonville and sat on the board of Washington College in Chestertown. He was also a senior warden at St. Paul's Episcopal Church in Centreville.(17) The Arthur H. Kudner Jr. Fund supports the Chesapeake Chamber Music youth orchestra.(18) He was a trustee of the Wildfowl Trust (now the Chesapeake Bay Environmental Center) established in 1979 to protect wetlands as habitat for waterfowl. He was instrumental in the purchase of the 510-acre Horsehead Wetlands Preserve just north of his residence in Grasonville, MD.(19) His estate held Tidewater Publishing in trust until 2006, when it was sold under a deed of trust agreement for $2,000,000 to Tidewater Realty LLC.(20) The property is currently held in trust by the Manufacturers and Traders Trust

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Company.
The building's architect Bruce Campbell Graham was active between 1954 and c. 2001. His firm continued design services until Graham's death in 2011.(21) He used his middle name professionally to avoid confusion with his contemporary Bruce J. Graham (1924-2010) who was associated with the firm Skidmore, Owings and Merrill and the architect of Chicago's John Hancock Center and Willis (Sears) Tower. Bruce Campbell Graham primarily worked in residential, office, and commercial design. Although in an interview he stated that adaptive reuse, rehabilitations and corporate interiors comprised a large portion of his business during economic downturns.(23) He primarily practiced in New York and New England, but was commissioned to build several vacation homes and a planned community on Silver Lake in Rehoboth Beach, DE.

Graham was born August 24, 1924 in Patterson, NJ. Raised in Rockland County, NY, Graham graduated from St. Andrew's Episcopal School in Potomac, Maryland. During World War II he served in the Army Air Corps as a B-17 Pilot and obtained the rank of First Lieutenant. After the war, he earned his architecture degree from Cornell University.(24) Graham worked out of Mahwah, NJ during the 1950s and established his firm Bruce Campbell Graham Associates in New York City during the early 1960s, before moving his firm to Westport, CT in 1973.(25) He continued to practice and live in Westport through his retirement c. 2001. Graham died January 19, 2011.

During the middle decades of the twentieth century, American architects were reacting to the International and Bauhaus movements of the 1920s and 1930s.(26) His body of work largely reflects the mid-century design principals of simplicity, clean lines and natural materials. The principles were readily applied in appear in suburban, residential architecture built following World War II. Designs utilized panel or post and beam construction which enabled the elimination of heavy walls, allowed for the use of open floor plans, and freed architects to create entire walls of windows. Architects of retail and commercial structures also incorporated these elements into their designs, sometimes in a distilled manner. In commercial settings, the emphasis on expansive glass, exaggerated angles, and cantilevered elements became known as Googie architecture.

Googie Architecture

In 1952, Douglas Haskell, an architectural editor for House and Home, wrote an article titled "This is Googie architecture." He selected the name "Googie" from Googie's restaurant in Los Angeles, California, a building that represented his assessment of the new style. (27) Defined by California coffee shops in the late-1940s, Googie is an exaggerated Modern architectural style that reflected American futurism and optimism after World War II. The style is representative of the technological advancements and possibilities promised to Americans that were withheld during World War II. In the 1950s, Americans' obsession with atomic energy, space travel, rocket ships, automobiles, plastics, television, new technology, and exponential progress drove the design of Googie-styled buildings. (28) Architects of the movement capitalized on these popular elements, creating primarily roadside buildings such as coffee shops, restaurants, motels, and bowling alleys with movement, dramatic acute angles, diagonals, free forming boomerang and amoeba shapes, upswept roofs, cantilevered elements, exposed steel, and large expanses of glass. The buildings mixed structural materials to add interest, in contrast to Modern which used traditional materials, juxtaposed solid walls and transparent glass walls, and blurred the line between indoor and outdoor space and between. (29)

Googie architecture represents the foremost importance of the consumer. Responding to the prevalent automobile culture, architects refined the siting, scale, and planning of roadside buildings to cater to their clientele. (9) One of the main reasons for the style's flamboyant designs and exaggerated forms was to catch the eye of motorist traveling on freeways. These independent, detached small businesses had to attract attention of drivers traveling at speeds of approximately 35 miles per hour. As a result, the architects utilized the entire building as a sign to attract consumers, transforming the buildings into individual landmarks along a commercial strip. As stated by Allen Hess, author of Googie Redux: Ultramodern Roadside Architecture, the architect's response to advertisement "...often started with a highly visible roof. Boldly scaled, it was frequently an expression of a new engineering

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idea… The coffee shop architects began laying out roofs whose planes, angles, jutting, textures, and colors couldn't possibly coincide or blend with anything else around them, and which would dominate the skyline and beckon the customer." (30) Googie-styled buildings became living billboards, as the tall expanses of glass windows allowed commuters to peer into the daily activity of the businesses.

Further, Googie-styled buildings emphasized the drive-in concept by arranging the site to accommodate the movement and parking of customer's automobiles. These buildings served the automobile in their site plan and design, allowing for efficient movement, ease of access, and quick service. (31) Architects considered the placement of parking an essential component in the siting of roadside buildings to accommodate motor vehicles of customers, staff, and delivery personnel.

Bruce Campbell Graham

At the time he was commissioned to design the Tidewater Publishing Building, Graham's career was burgeoning. Graham's 1956 design of the fan-shaped Rockland Playhouse in Spring Valley, NY appeared in the June 13, 1956 New York Times.(32) The playhouse was designed for year round use containing a heated and cooled indoor theater. The celebrated design was intended to include a restaurant and separate box office in circular buildings, and an illuminated reflecting pool connected by blue flagstone walkways with canopies. However, the project was not pursued and the design was never built.

Graham also garnered attention for his ambitious design intended to convert Ellis Island into a resort called Pleasure Island. After shuttering the facility in 1954, the US government attempted to sell the nation's former point of entry as surplus property in 1958.(33) Commissioned by prominent Brooklyn-based real estate developer Sol G. Atlas, Graham's plan included a 600-room hotel, 10,000 seat amphitheater, 4000 seat convention hall, swimming pools, ice skating rinks, tennis courts, a marina, and outdoor movie theater all connected by curvilinear paths, arcades, and canals. Other fanciful amenities included an immigration museum, language school, and heliport. Atlas bid $271,000 for the island in 1958 and subsequently increased the bid to more than $650,000 in 1959. Both time Atlas submitted the highest bids, but they were ultimately rejected by the government.(34)

In 1959, Graham again drew the attention of the New York Times for his design of the field house for Bergen County's first public golf course opening in Rockleigh, NJ.(35) Still in use, the one-story L-plan building consists of a clubhouse, locker room and lounge. Featuring shallow roof slopes and broad overhanging eaves, the mid-century design incorporates local stone at the exterior, large windows for natural light, and spacious interiors.

In May of 1961, Graham was commissioned by Mr. and Mrs. John Powers to convert a c.1900 stable and tenement at 235 East 78th Street in New York's Upper East Side into a three-story apartment.(36) The adaptive reuse includes a sunken apartment at the first floor separated from the entry to the dwelling above by a one-story brick wall that projects into the street. A transitional design, Graham used the existing materials – rather than incorporating glass and steel – to implement the principals of modern design. In 1963 Graham was recognized by the New York chapter of the American Institute of Architects (AIA) for his innovative alteration of an existing residence.(37)

Many of Graham's early and noteworthy works on the Delmarva Peninsula were also residential. Around the time construction of the Tidewater Building was wrapping up, the famous Ash Wednesday Storm of March 1962 wiped out hundreds of homes along the Atlantic seaboard. During the storm's aftermath, many of the wealthier residents chose to rebuild. This decision provided the opportunity for architects to showcase their talents. Between 1962 and 1968 Bruce Campbell Graham partnered with local builder DFD and built several homes and communities in Rehoboth Beach, DE.

Two of Graham's single family home designs were cited by the AIA's Homes for Better Living contest in 1963.(38) A May 30,

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1964 New York Times pictorial "Shapes and Colors Enliven Beach House on Stilts" highlights the distinctive characteristics of Graham's designs: natural materials, geometric designs, a free-standing fireplace and a spiral staircase. These items would become signature elements found in many of his future designs. Reminiscent of Joseph Eichler's work in northern California during the 1950s, the two-story, flat roof dwelling featured an integrated screen porch and planted courtyard capped with a saw-tooth roof visually dividing the house into two rectangular wings. The exterior design included casement windows and unpainted wood siding. A modified version of this house was also built in 1964 for Mr. and Mrs. Paul Parsons near Easton, Talbot County.(39)

The second award winning design was Graham's contemporary take on the classic A-frame in DFD's North Shores community on Silver Lake in Rehoboth Beach. Named the "The Skyline," the plan featured high ceilings, spacious rooms, and large windows to allow for natural light and exterior views. An August 18, 1963 article in the Baltimore Sun deemed the style "rustic modern."(40) Once again, Graham incorporated natural materials inside and out: wood paneling, an open stairway to the second floor, as well as a free-standing metal fire place. The large wood beams supporting the structure are exposed at the interior and free the exterior walls from being load bearing. Rows of glass doors comprise the east and west elevations of the house, intended to allow air to circulate freely.

Graham also designed contemporary townhouses on a private section of in Rehoboth Beach called Sea Strand.(41) At the time of their construction, townhouses were rarely built in beach towns. Prior to World War II, beachfront residences were either modest single family homes or extravagant palaces by the sea. During the 1950s and 1960s, an increased demand for recreation democratized housing at the beach.(42) Graham's use of glass and steel in his modern interpretation of the townhouse form was characterized as unusual.(43) Designed for year-round living, Sea Strand was built between 1963 and 1964 in four clusters of six units. The community design included underground lines to power the lighting and heating systems for the homes. In a July 5, 1964 article, the Baltimore Sun reported the installation to be the first of its type on the Eastern Shore.(44) Although alternate floor plans were available, each dwelling was designed with high ceilings, large rooms, natural wood interiors and expansive sea views through tinted thermal glass. In an attempt to minimize maintenance, plaster, paint and drywall were eliminated. The plan also called for shade trees to be planted in abundance. In a testament to their design and utility, the dwellings remain standing.

Graham built two additional townhouse communities in Rehoboth Beach during the 1960s: 70 contemporary units on the south shore of Silver Lake called Newbold Square and a large scale development of 350 units on the former Rehoboth Beach Country Club.(45) The large townhouses of Newbold Square are more conservatively designed than the boldly modern Sea Strand. The buildings incorporate more traditional materials such as parging and cedar shingles, to go along with heavy overhanging eaves in a nod to Googie architecture, playful small windows and nautical-inspired chimneys.

Although he was also DFD's principal, in 1964 Thomas Fuks independently commissioned Graham to come up with a design to develop the 64-acre Rehoboth Beach County Club. The result was a sprawling, $12 million dollar complex intended to include 300 contemporary and traditional townhouses, a shopping center with a two-level landscaped plaza, swimming pool, community center, 100-unit motel, and 20-story apartment building.(46) While, the country club purchase was not completed until in 1967, the first lots were put up for sale in January 1968. However, by May of that year, 300 out of 350 lots in the community were sold.(47) The majority of Graham's plans were abandoned, but Graham's Scarborough Village townhouses still stand between Country Club Lane and Rehoboth Ave. Similar to Newbold Square, the townhouses are designed for popular consumption with stucco and weatherboard exteriors. Nonetheless, the clean lines, stout proportions, and architectural features of modernism are apparent. The, overhanging second story porches include oversized privacy barriers and exposed framing elements. At the interior, Graham once again incorporated spiral staircases and natural wood surfaces. Rather than pursuing Graham's ambitious plan that would have reshaped Delaware's coastal communities, the land around the townhouse community was developed as one-and-two story single-family homes in 1970.

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Graham's final significant work in Rehoboth Beach is the Edgewater House condominiums designed in 1965.(48) Located on the boardwalk between Virginia Ave. and Olive Ave, the six-story building has 54 units, each with a beachfront balcony. The eastern elevation features vertical concrete dividers between the cantilevered balconies creating the appearance of a uniform grid. The proportions of each rectangular component of the grid are identical to those of the entire building. The north and south elevations of the building are windowless and finished with white concrete. The west elevation of the building features a central projecting six-story service tower with an attached one-story entry. In contrast to the east elevation, the inland facade is clad entirely with tinted, two-pane thermal windows fitted with integrated vertical blinds to control sunlight. Flush vertical and horizontal metal partitions mark the interior floors and walls. They visually divide the façade into a grid that emphasize the clean lines of the building. The accompanying plaza, sidewalks and planters are all rectangles that are consciously proportioned to complement the building.

Graham's other important works were built in New England between the 1960 and mid 1980s. They include the Glendenning Corporate Headquarters on a heavily wooded lot in Westport, CT (1969), the Killington Summit Lodge in Rutland, VT (1970, but demolished in 2011), and a groundbreaking cluster home development called Regents Park in Westport (1984).

Evaluation

The Tidewater Publishing Building is being evaluated for the National Register of Historic Places (NRHP) as a mid-century commercial building. It is a typical, vernacular example of mid-century Googie architecture. The structure was designed to house office space, a production floor, and shipping and receiving facility. Built during an era when logistics were transitioning from rail to truck traffic, the building is sited to maintain access to both modes of transportation. Vernacular Googie designs and siting buildings to take advantage of logistics are two common mid-twentieth century trends. The building is not eligible under Criterion A as research has not been able to associate the construction of the building with any particular events or trends significant in the broad patterns of local, regional or national history.

The persons most closely associated with the Tidewater Publishing Building are architect Bruce Campbell Graham and company founder Arthur H. Kudner Jr. Architect Bruce Campbell Graham designed the Tidewater Publishing Building. Recognized by the AIA for his innovative designs in Delaware, New York and Connecticut, the Tidewater Building was Graham's first design in Maryland. According to National Park Service guidance, architects are represented by their works, which are considered under Criterion C.

The productive life of Arthur Kudner Jr. took place between 1959 - the year Tidewater Publishing was founded - and 2002 - the year of his death. Kudner was a wealthy resident of Queen Anne's County who had a variety of civic interests. His business and civic-minded contributions of time and money had a large influence in the local community. However, his actions and their impacts took place within the last thirty five years. Sufficient time has not passed to determine the full significance of Kudner's productive life. For this reason, the Tidewater Publishing Building is not eligible under Criterion B.

The design of the Tidewater Publishing Building is a vernacular example of mid-century Googie architecture , an American interpretation and reaction to the International style. The building features clean lines, geometric proportions, and large windows to create an airy feel that blurs the line between interior and exterior spaces. Bruce Campbell Graham's Tidewater Publishing Building incorporates a few characteristics of Googie architecture, but is largely a utilitarian, vernacular design. The south elevation features a glass curtain wall to bring in natural light, and the entry includes a flying V canopy, a design that is echoed in the shallow-pitched roof of the building. At the interior of the production facility, the metal beams supporting the structure are exposed. Although such exposed elements are a hallmark of Googie design, they are common in industrial settings.

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Graham incorporated a few of his signature design elements in the office area. The lobby features a cantilevered, circular stair leading to the second level and the walls were originally covered with wood paneling – though as tastes have changed the paneling has been covered). An innovative feature that was trendy at the time is the use of a radiant heating system built into the floor. Despite the presence of these features, in general the building is a typical mid-century vernacular, office-industrial design. Although the building received an award upon completion, the honor was self-congratulatory, as it bestowed by the company that supplied the construction materials. As a common office and industrial building constructed in the Googie style, the Tidewater Publishing Building is not eligible for the NRHP under Criterion C.

The property was not evaluated under Criterion D as part of this investigation.

FOOTNOTES

(1) "Publishing Plant Cited." The Sun. 28 April 1963:C10. ProQuest Historical Newspapers. Web. 6 May 2013.

(2) "Publishing Plant Cited."

(3) Hamilton, Martha M. "Who Needs Railroads? Denton Does: Eastern Shore Worried over Loss of Rail Link." Washington Post. 5 September 1972: C1. ProQuest Historical Newspapers. Web. 6 May 2013.

(4) Dills, James D. "Shore shippers fight to keep rail service." The Sun. 25 November 1973:A1,22-24. ProQuest Historical Newspapers. Web. 6 May 2013

(5) Dills, James D. "Shore shippers…"

(6) Dills, James D. "Shore shippers…"

(7) Morgan, Stephen J. "Shore-Line Railroads Growing Nationwide." Washington Post. 29 October 1984:19-20. ProQuest Historical Newspapers. Web. 6 May 2013.

(8) Gearhart, Brian. "Talisman Farm." Benson and Mangold Real Estate. 13 June 2013. www.vrguild.net/website/Maryland/Grasonville/200_Talisman_Farm_Lane/

(9) Kelly, J. "Arthur Kudner Jr., 67." The Sun. 30 May 2002. ProQuest Historical Newspapers. Web. 6 May 2013.

(10) "Princess Grace at Local Wedding." The Sun. 21 December 1958: A20. ProQuest Historical Newspapers. 6 May 2013.

(11) Kelly, J. "Arthur Kudner Jr., 67."

(12) "Maryse K. Kudner, Headed Musical Group." The Sun. 29 June 1992. ProQuest Historical Newspapers. Web. 6 may 2013.

(13) "Cornell, shore publishing firm, is sold." The Sun. 16 December 1978: A11. Proquest Historical Newspapers. Web. Accessed 6 May 2013.

(14) "Maryse K. Kudner, Headed Musical Group."

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(15) Kelly, J. "Arthur Kudner Jr., 67."

(16) Barnum, C.W. "Kudner Memorial Cemetery." Genealogy Village. 20 October 2006. http://nmahgp.genealogyvillage.com/Lincoln/kudner_memorial.htm. Accessed 6 May 2013.

(17) Kelly, J. "Arthur Kudner Jr., 67."

(18) "Chesapeake Chamber Orchestra." Chesapeake Chamber Orchestra. www.chesapeakeorchestra.org. Accessed 6 May 2013.

(19) Wink, Judy. "Chesapeake Bay Environmental Center." Chesapeake Bay Environmental Center. www.bayrestoration.org Accessed 6 May 2013

(20) Joseph Johns Jr., Personal Representative of the Estate of Arthur Kudner Jr. to Tidewater Reality LLC, 30 January 2006. Queen Anne's County Recorder of Deeds. Liber 1517, Folio 26, etc. www.mdlandrec.net. Accessed 3 May 2013.

(21) "Bruce Campbell Graham." Westport News. 2 June 2011. Web. Accessed 6 May 2013.

(22) Miller, Bryan. "Architects Turn to Interiors." New York Times. 9 September 1982: C7. ProQuest Historical Newspapers. Web. 4 June 2013.

(23) "Bruce Campbell Graham." Westport News.

(24) Ibid.

(25) Goldberger, Paul. "The Modernist Manifesto." Preservation. May/June 2008. No 60, 30-35.

(26) Hess, Alan. Googie Redux Ultramodern Roadside Architecture. Chronicle Books: San Francisco. 2006, 68-69.

(27) Novak, Matt. "Googie and Architecture of the Space Age." Smithsonian Magazine, 56-60. Smithsonian Magazine. Web. Accessed 6 June 2013.

(28) Hess, 68.

(29) Hess, 24.

(30) Hess, 106.

(31) Liebs, ChesterH. Main Street to Miracle Mile: American Roadside Architecture. Johns Hopkins University: Baltimore and London. 1985, 111-113.

(32) "Rockland to Bet 800-Seat Theatre: Fan Shaped Playhouse for Stock, Music, Lectures to Rise in Spring Valley." New York Times. 13 June 1956: 39. ProQuest Historical Newspapers. Web. 6 May 2013.

(33) Callahan, John P. "High Bidder Offers 201,000 for Ellis Island for Use as Resort Area: Top Bidder Plans Ellis Isle Resort."

MARYLAND HISTORICAL TRUST REVIEW

Eligibility recommended _____ **Eligibility not recommended** _____

Criteria: __A __B __C __D **Considerations:** __A __B __C __D __E __F __G

MHT Comments:

_____ _____

Reviewer, Office of Preservation Services **Date**

_____ _____

Reviewer, National Register Program **Date**

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(44) "New 'Town House' Idea at Rehoboth." The Sun.

(45) Willmen, John R. "$12 Million Development for Rehoboth Beach Proposes 20-story Apartments, Town Houses." The Washington Post. 4 July 1964: C1. ProQuest Historical Newspapers. Web. 6 May 2013.

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(47) "Condominium for Delaware." New York Times. 28 November 1965: R4. ProQuest Historical Newspapers. Web. 6 May 2013.

(48) "Lots Sold at Rehoboth." The Washington Post.

MARYLAND HISTORICAL TRUST REVIEW

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Reviewer, Office of Preservation Services **Date**

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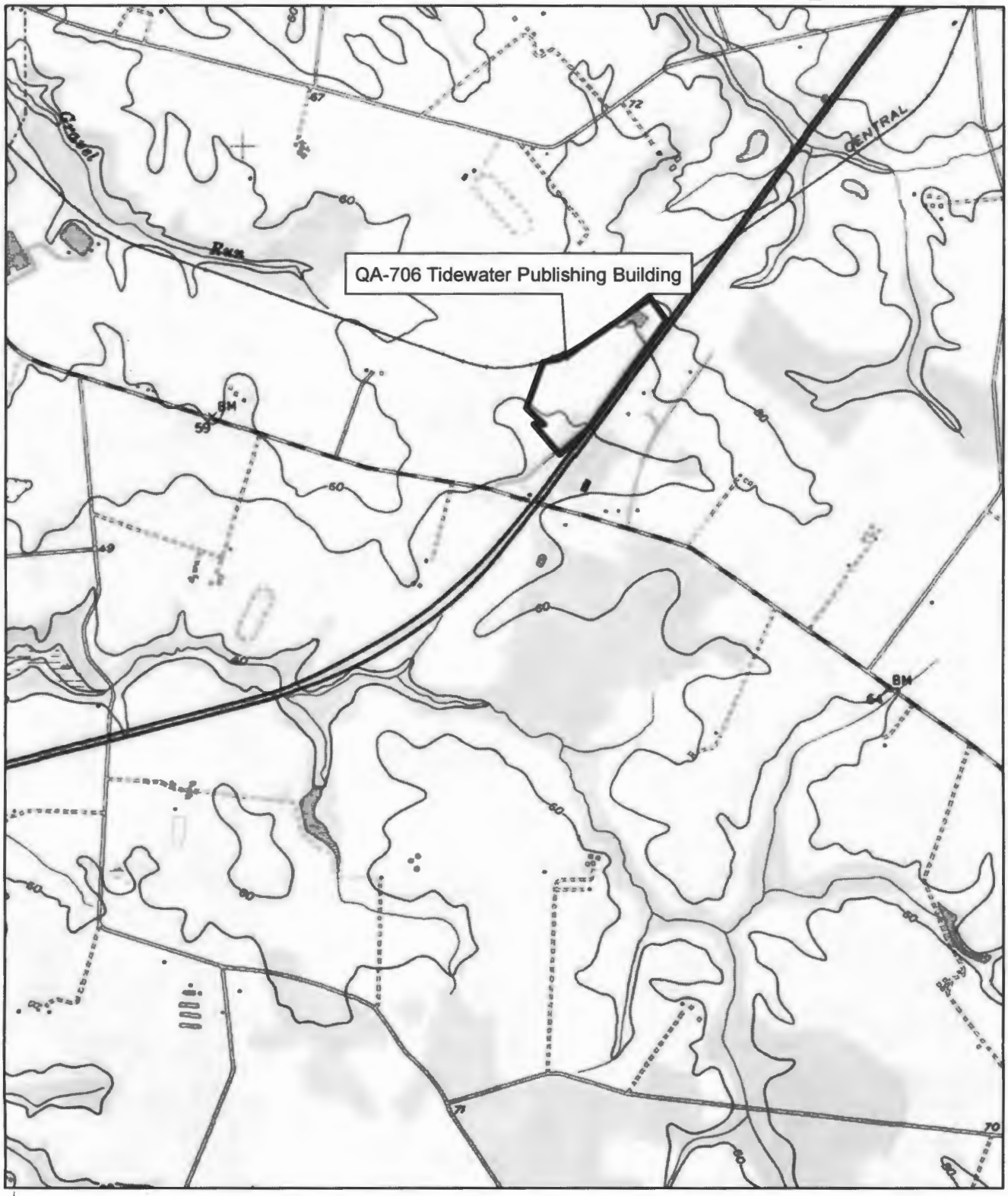
Reviewer, National Register Program **Date**

Cultural Resource Location Map

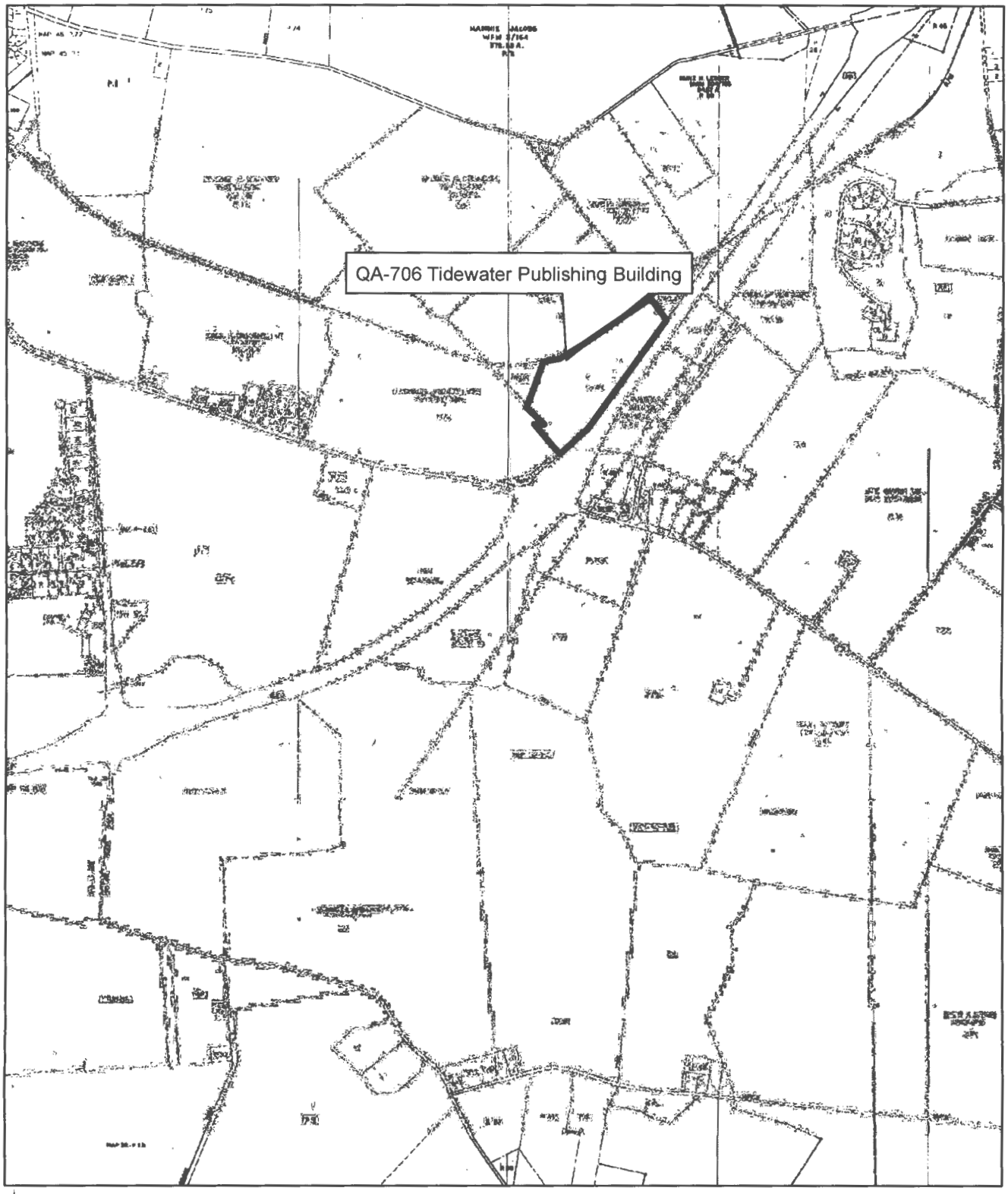


QA-706 300 Tidewater Drive
Queen Anne's County
USGS Centreville Topo Quad

June 24, 2013
1:24,000

0 1,250 2,500 5,000 Feet

Cultural Resource Location Map



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Maryland State Highway Administration
Cultural Resources Section
Photo Log

Project No.: QA265A21
Project Name: US 301 at MD 304 Interchange
MIHP No.: QA-706
MIHP Name: Tidewater Publishing Building
County: Queen Anne's
Photographer: Jon Schmidt
Date: May 6, 2013
Ink and Paper Combination: Epson UltraChrome pigmented ink/Epson Premium Luster Photo Paper
CD/DVD: Verbatim, CD-R, Archival Gold

Image File Name	Description of View
QA-706_2013-05-06_01	View of the south and east elevations, looking northwest.
QA-706_2013-05-06_02	Detail of the folder plate canopy at entry on east elevation, looking west.
QA-706_2013-05-06_03	Oblique view of east elevation and sunken porch on north elevation, looking south.
QA-706_2013-05-06_04	View of west elevation, looking north.
QA-706_2013-05-06_05	View of sculpture on east lawn fronting US 301, looking west.

Tidewater Direct LLC
SHIPPING
OTHER RECEIVING
OFFICE
PAPER RECEIVING

QA-706

TIDEWATER PUBLISHING BUILDING

QUEEN ANNE'S COUNTY, MD

PHOTOGRAPHER: JON SCHMIDT

DATE: 5/6/2013

VIEW OF THE SOUTH AND EAST ELEVATIONS, LOOKING NORTHWEST

QA-706_2013-05-06_01.TIF

1 OF 5

QA-706

TIDEWATER PUBLISHING BUILDING

QUEEN ANNE'S COUNTY, MD

PHOTOGRAPHER: JON SCHMIDT

DATE: 5/6/2013

Detail of FOLDED PLATE CANOPY AT ENTRY ON EAST ELEVATION, LOOKING WEST

QA-706_2013-05-06_02.TIF

2 of 5

QA-706
TIDEWATER PUBLISHING BUILDING
QUEEN ANNE'S COUNTY, MD
PHOTOGRAPHER: JON SCHMIDT
DATE: 5/6/2013
DIGITAL FILE: MD SHA
OBLIQUE VIEW OF EAST ELEVATION & SUNKEN PORCH ON NORTH EAST CORNER, LOOKING SOUTH.
QA-706_2013-05-06_03.TIF
3 OF 5

QA-706

TIDEWATER PUBLISHING BUILDING

QUEEN ANNE'S COUNTY, MD

PHOTOGRAPH: JON SCHMIDT

DATE: 5/6/2013

DIGITAL FILE: MD SHA

VIEW OF WEST ELEVATION, LOOKING NORTH

QA-706_2013-05-06_04.TIF

4 OF 5

QA-706

TIDEWATER PUBLISHING BUILDING

QUEEN ANNE'S COUNTY, MD

PHOTOGRAPH: JON SCAMIDT

DATE: 5/6/2013

DIGITAL FILE: MD SHA

VIEW OF SCULPTURE ON EAST LAWN FRONTING US 301, LOOKING WEST