

FIFTY
CENTS

Virginia RECORD

MARCH
1956

AN INDEPENDENT
PUBLICATION

FOUNDED 1878



FEATURING:

THE VIRGINIA DIVISION OF FORESTRY—By E. E. RODGER

A SURGEON MAKES VIOLINS—By G. WATSON JAMES, JR.

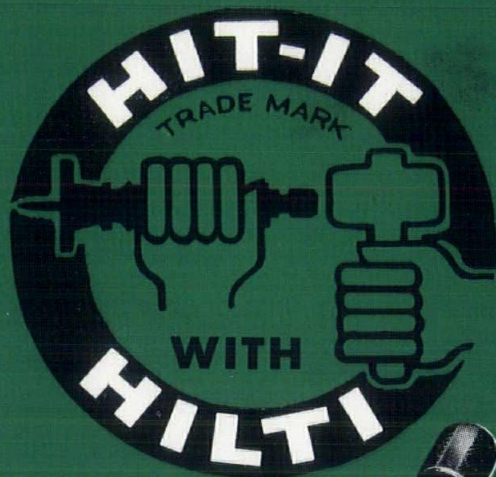
VIRGINIA BUSINESS REVIEW—By WILLIAM BIEN

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VOLUME LXXVIII

MARCH 1956

NUMBER THREE

"There Ought to be a Law"

RECENTLY I was riding in an automobile on West Grace Street in Richmond in the heavy westward traffic after five o'clock. It is a one-way street, with no parking between four and six, and we were on the inside lane, to the left going westward, to turn off at the wide crosstown street of Lombardy. The block on Grace approaching Lombardy is an unusually long city block, and the moment we reached it, our lane came to a dead halt. Minutes passed. The lanes to our right were moving more slowly than usual and with halts longer than required by traffic-light changes, but they were moving in a bumper-to-bumper line that made it impossible for any car from our lane to pull out.

After perhaps eight or 10 minutes, we moved ahead for some 30 feet and stopped again. At the rate of 30 feet forward and two minute halts, we reached the end of the block some 20-odd minutes after the beginning. There, right at the corner, sat an empty parked car. A squad car was parked behind it and a policeman stood in the center of the street, holding the center lane at intervals so that half-a-dozen cars from the blocked lane could get out. In this delay to hundreds of tired people, there were probably some to whom the time was of some consequence—if no more than being late for an engagement for which they were going home to dress. A doctor might have been on the way to a patient, or a traveler on the way to a train. For a certainty the policeman was called off another duty.

The oaf who caused all this inconvenience to other people was not careless. He violated a law knowledgeably

in callous indifference to the consequences. The No Parking signs are clear and frequent, and the citizens' observance of these signs was evidenced by the otherwise empty street. But this one lout acted on the principle that he could, as the saying goes, get away with it. At worst, his car would be towed away and he would pay a few dollars to reclaim it. At best, he would have saved himself the effort of searching for a parking place nearby and no one would be the wiser. However, it is not likely that in his irresponsible behavior this petty violator conceived of the extent of the trouble he would cause. Nor is it likely that any willful violator of laws conceives of the consequences. But what is really alarming is the probability that an individual of such selfish irresponsibility would remain indifferent to the consequences, as long as he could get away with it.

The illustration of the traffic violator in Richmond is given because it provides the type of consequences with which every one in the state is familiar. Though these consequences are usually no more than inconvenience and irritation, with occasional serious accidents, we have all experienced them. What few of us have experienced are the damaging fires in our forests, a vital element of our natural resources, which are the consequences of the same type of petty violations.

In the frightening statistics in Mr. Rodger's article on fires in our forests, it is clear that the consequences of these violators are extremely costly to the state—though to most of us the disastrous effect of wasteful and danger-

(Continued on page 32)

Letters to the Editor...

My dear Mr. Dowdey:

I want to write you to say I was much pleased to read the article you wrote about me in the January issue of the VIRGINIA RECORD.

While I think it is too complimentary, yet I certainly appreciate it greatly.

With best wishes, I am

Faithfully yours,

HARRY F. BYRD,
United States Senate.

* * *

Gentlemen:

You will find enclosed a check for \$3.00 to cover the cost of a subscription to THE VIRGINIA RECORD from December 1955-November 1956.

We like the copies of this magazine which we have received and look forward to enjoying it throughout the year.

Yours truly,

(MISS) RACHEL WHITLOW,
Librarian

William Campbell High School
Naruna, Virginia

* * *

Gentlemen:

I want to thank you very much for sending me the January copy of the VIRGINIA RECORD Magazine. The article by Clifford Dowdey was most interesting.

With best wishes, I am

Sincerely yours,

R. S. REYNOLDS, JR.

President

Reynolds Metals Company
Richmond, Virginia

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By E. E. RODGER, *Chief*

*Division of Forestry Relations
Virginia Forest Service*

All photos, unless otherwise credited, Virginia Forest Service, Department of Conservation & Development.

FIRE on the mountain—a familiar cry to many an old forest warden.

The odor of burning forests—a familiar smell to the old timers.

It was, and still is, a tough battle to keep fire from running wild through Virginia's forests.

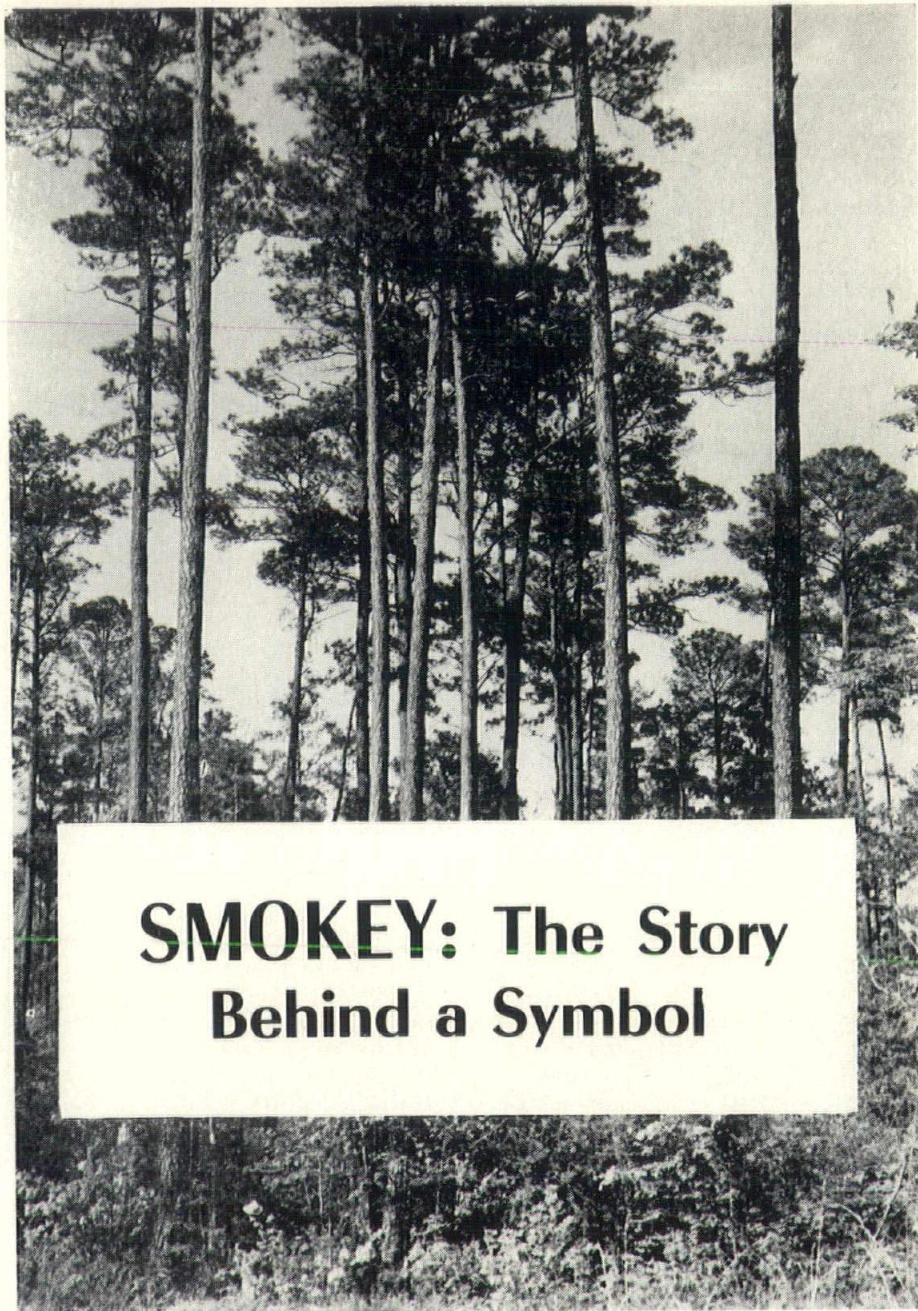
Not too many years ago, the fall of '51 to be exact, the mountains of southwestern Virginia were "lit" from Cumberland Gap to Dickenson County. A distance of 90 miles. Forest wardens, farmers, coal miners, city dwellers and high school boys fought the raging flames around the clock for weeks on end. Rest, yes, the men rested when they were too weary to place one foot in front of the other. Cat naps were taken right on the fire line. Fortunately, no serious accidents were incurred by the men, but blistered feet and hands were the rule rather than the exception.

A brief respite on election day—the welcome rain and snow—then a few dry windy days and back to the mountains to continue the fight. This is the lot of a forest warden and his crew.

Why do men sacrifice so much to battle the flames? Certainly not for the pay involved, for it is too meager. Is it because of their desire to protect the watershed, protect the hunting areas, protect the timber from untimely death, protect the scenic beauty? Yes, one or a combination of these is their reason for hitting the fire line night or day in the fall, spring or summer and going without food, rest or water for hours on end.

Do they become irritated with the careless people who permit these damaging fires to escape? The midnight remark of a weary bewhiskered warden frantically trying to hold his "line" in a stiff gale may serve as an answer—"I only wish I had that so-and-so who started this fire tied to a stake in front of the 'header'."

In the excitement of forest fire fighting tempers may be at a fever pitch. But after the fire is corralled



SMOKEY: The Story Behind a Symbol

(Photo, courtesy Virginia Forests, Inc.)

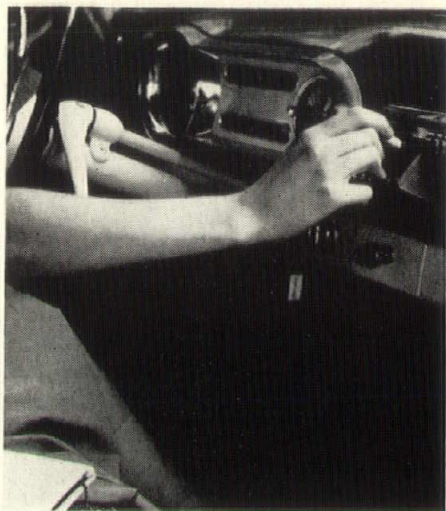
This stand of loblolly pine is owned by Camp Manufacturing Co. at Franklin. It gives an indication of the type timber that can be grown in Tidewater Virginia. Loblolly pine is the state's most important tree species.

and the blackened waste with a few smouldering snags is all that is left of a once beautiful forest, peaceful emotion takes over and the fire fighters leave the scene to review their fire prevention strategy and plan another attack on the general public.

Do we, the general public, realize that a constant war is being waged against the careless smoker, careless brush burner and careless camper? It is not a war of guns, bullets, planes or ships but a war of appeal. Appealing to good judgment and good fire habits.

Old Smokey, the blue-jeaned fire

preventin' bear, has been growling about carelessness since he was born on artist Stahl's drawing board 11 years ago. His counterpart, the living symbol now residing in the Washington Zoo, has been assisting since 1951. The story of the cardboard Smokey really dates back to 1942 when the United States was confronted with a multitude of problems, not the least of which was World War II. At this time the State Foresters and the United States Forest Service requested the Advertising Council to assist with a nationwide advertising campaign on forest fire prevention. Foote, Cone



A reminder to use your ash tray when traveling through wooded land.

and Belding of Los Angeles volunteered to handle the project and has stayed with it ever since. Their donated services amount to thousands of dollars every year.

The live Smokey was born about April 5, 1951, and a short time after his birth his home and 17,000 acres of adjoining forest land were reduced to soot and ashes. A careless smoker was responsible. The little bear cub, minus his forest friends and parents (they were burned to death by the flaming giant) was treated by a veterinary and flown to the Washington, D. C. Zoo where he was dedicated to the children of America as a living symbol of forest fire prevention.

Smokey has been hard at work in Virginia preaching fire prevention. His appeal rings forth from school book covers, blotters, posters, calendars, fans, newspapers, pencils, ash trays, movies, magazines and numerous other media. Has all this effort been in vain? Has forest fire occurrence been reduced? According to statistical analysis weighing all factors such as weather, population increases, new

highways making previously inaccessible areas accessible, the effort has *not* been in vain. Without a Smokey or similar program the graph curve would have run off the top of the page long before this.

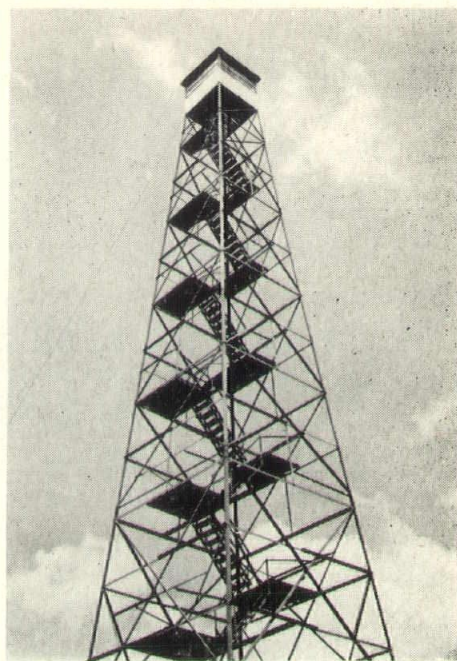
The good citizens of the Commonwealth are fully aware of the importance of fire prevention. The old die-hards who advocated burning to rid the forests of snakes, chiggers, ticks, etc. are fast disappearing. The new generations are in love with Virginia's wooded areas but, like all human beings, are sometimes careless. This is the reason for an increase in, rather than a leveling off of, the Keep Virginia Green—Forest Fire Prevention Program.

So long as people are human—a guard must be kept against careless or forgetful practices.

A CASE IN POINT

A case in point is the story about a forgetful man down in Sussex County. He was cooking his lunch when he *forgot* to check the draft in the wood stove. The forests were tinder dry and the wind was up. The time was 12:10. The small shanty, where the lunch was being prepared, was located in a partially harvested pine woods. Within a few fast fleeting moments sparks jumped from the overheated stove out the flue (badly in need of repair) and onto the dry forest floor. The high wind immediately fanned the sparks and with the speed of a jet fighter the flames jumped a two-lane highway en route to thousands of acres of timberland. The forest fire lookout alerted the Division of Forestry and within minutes wardens were rushing to the scene.

Strategy was planned and control action taken but the elements were against the fire fighters. Within seven hours the fire had roared through 13,000 acres of forest in spite of every-



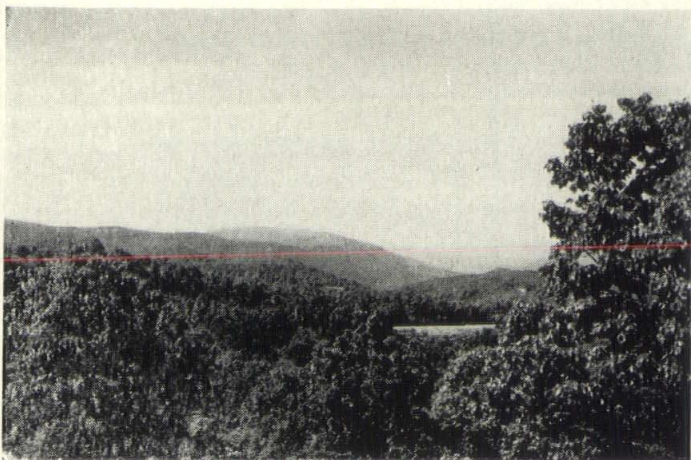
One of the forest fire lookout towers located in Virginia, of which there are approximately 120.

thing men, tools and machines could do.

Just one careless act destroyed 13,000 acres of valuable timber, not to mention the wildlife, water and aesthetic values.

Miles of paper could be used to print the stories about carelessly started fires. The primary causes are smokers, debris burners (including housewives burning household accumulations in unapproved baskets); camp fires, trains, children playing with matches, hunters smoking game from hollow trees and miscellaneous causes such as vehicles backfiring, faulty flues and firecrackers.

When appeal fails it sometimes becomes necessary to "pass a law." It behooves all of us to understand and appreciate the reasoning behind the (Please turn the page)



A "Before and After" of sorts: Left, a view of Virginia's forests from a mountain peak. Right, timber damaged by fire.

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NYDRIE FARMS

CHARLOTTESVILLE, VIRGINIA

forest laws on Virginia's Statute books.

In 1954 the General Assembly saw fit to enact the cigarette law. With the increase in highway travel coupled with the increase in smokers' fires, it appeared that prevention appeal was not enough. The law states: It is unlawful for any person to throw or drop, from a vehicle, any lighted smoking material, lighted match, lighted material of any nature, fireworks or devices liable to set fire to forest land, brush lands, fields or trash. A law, of course, is not the

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OUT!**



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Remember—Only you can
PREVENT FOREST FIRES

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sole answer to a problem. But law does reach some folks that are unaffected by any other approach.

The 4 o'clock burning law is another good example. During the period March 1st to May 15th it is unlawful to have an open air fire within 300 feet of woods or inflammable material leading to woods, before 4 P.M. This law has greatly reduced the number of forest fires resulting from careless brush and trash burning. The logic behind the law is this—air becomes cooler, carrying more moisture, wind usually dies down in late evening and more manpower is available in the evening should fire escape. This is the prevention value of the 4 o'clock burning law. Prior to the passage of this Act, forest look-outs reported a tremendous number of wild fires between noon and 2 P.M. Close investigation by Division of Forestry investigators revealed that all too many fires were a result of unattended brush burning operations.

So often the story given by guilty parties ran as follows—I started burning early this morning when the dew was still on the grass. At noon I went to the house to eat and do a few chores. I thought the fire was safe. But, what the brush burner didn't notice was—the sun had dried the grass and leaves, the wind had risen as the clock hands moved toward noon and there was a deep bed of red hot coals just "itching" to be blown to the leaves and grass. With all these risks and hazards working against the "burner," it was necessary to continue the appeal—"please burn brush and trash carefully"—and also to pass a law making more careful burning mandatory. This particular statute is one of the best forest fire prevention laws ever to be written. The Virginia Senators and Delegates who wrote, sponsored and passed the law are "patron saints," par excellence, of Virginia's forest resources.

LAWS HAVE REASONS

There is a sound valid reason behind every one of Virginia's forest fire laws. Most of the laws have been on the books for many years and all have been tried and proven. It is not the intent of the General Assembly or the Division of Forestry to "dream" up laws to fit every situation. The best way to reduce fires and improve the timbered areas is to educate every man, woman and child as to the economic value of Virginia's 15,000,000 forested acres.

If every reader would memorize several or all of the following statements and pass the word along to his



A warden residence sign and warden tool box. These are assigned to forest fire wardens.

neighbors, it would be an invaluable contribution to the forestry program.

MEMORIZE THESE AND PASS THEM ALONG

1. 60 per cent of Virginia is wooded.
2. 22 per cent (1 out of 5) Virginia wage earners are employed by the forest products industry.
3. The forest products industry is the second largest industry in Virginia.
4. Consult a technical forester before harvesting any timber.
5. Forest tree seedlings are available from Virginia Division of Forestry.
6. Division foresters will provide free technical advice on managing timber.
7. Learn name, address and telephone number of nearest forest warden and county Chief Forest Warden.
8. Forest fires kill timber and destroy watersheds—no good results from wild fire.
9. The value of forests from a recreational and aesthetic standpoint alone amounts to millions of dollars.

Oh, there are hundreds of worthwhile statements to list—if in reading these you think of 10 better statements, you are well informed on forestry matters and are no doubt already preaching forest conservation.

Virginia has traveled a long rough road and the goal, although not in

sight, is much closer than it was in 1914 when your Division of Forestry was first organized, when there was an awakening to the call of forest fire prevention and forest conservation.

What needs to be done? Where is the greatest need? This is difficult to answer since there are many needs but here are several well worth anyone's attention.

1. Plant more forest tree seedlings. The winter planting season of 1955-56 saw 20,000,000 planted in cutover areas and on idle or abandoned land.
2. More careful attention given to harvesting methods. Gone should be the era of "cut out and get out." Learn to be a tree farmer.
3. More careful attention to forest insect and disease losses. Over 4,000,000 board feet of pine timber in a several county area succumbed to the pine bark beetle last summer.
4. Learn something of scarification, chemical and mechanical release of valuable tree species and other methods of regenerating commercially important trees.
5. At all cost—keep wild fire out of the woods. An ounce of prevention is worth a pound of cure.

With the dangerous spring fire season upon us—perhaps the best program to support immediately is old Smokey's—Remember, only you can prevent forest fires. *1 1 1*



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Back of the famous "Dolphin Strad" by Antonio Stradivari, made in 1714, a model of which

is used by Dr. Sease when he makes copies of the Master of Cremona.

"When I was alive I was silent. Now that I am dead I sing sweetly" (Freely translated from a Latin inscription found by the author on the outside of the "ribs" of a Gasparo da Salo violin owned by a Richmond collector.)

PROLOGUE

AFTER a day of ministering to the sick, either in his general practice or in the operating room of one of Richmond's oldest hospitals to which he is attached to the surgical staff, a tall, alert physician, when his professional activities permit, turns to the great art of making violins as a hobby.

Then the surgeon's knife is replaced by another knife. The first instrument means life, health, and happiness to suffering humanity, and the other instrument creates "life," brings harmony and music from slabs of maple and spruce in the best traditions of the famous violin makers of the Cremonese School. As in the vocation of medicine and surgery diagnosis plays a major role, so it does in the art of violin making, whether it be a vocation or as in this case a hobby.

Obviously this is not intended as a medical story but that of a non-profit violin maker, "amateur" as he styles himself, who, as this is being written, is completing his twenty-seventh instrument in the basement work shop of his home at 100 Gun Club Road, in Richmond.

So let the story of this hobby unfold.

Let us survey the spare time hobby activities of Dr. C. I. Sease, father of three charming daughters, two practicing physician-surgeons, and a senior medical student at the Medical College of Virginia—their father's Alma Mater. And last but by no means least is a patient, understanding wife who "puts up" with her hobbyist husband, when there is some free time from his patients, which is not often, and we must not forget his 14 grandchildren.

A Surgeon vs. Antonio Stradivari and Giuseppe Guarneri Del Gesu

By G. WATSON JAMES, JR.

(Colonial Studios photographs)

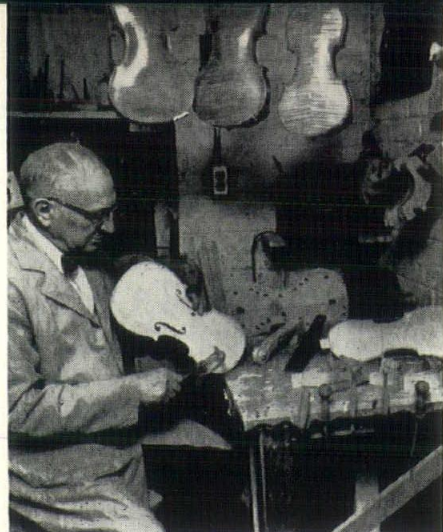
HOW HE BECAME INOCULATED

Dr. Sease fell victim to the malady of "fiddle-making" in 1945, when he obtained an old instrument from his uncle, and made the violin over with the aid of the Rev. J. H. Abernathy, a Methodist minister, now deceased. The minister had made some 60 instruments, most of them of rare quality.

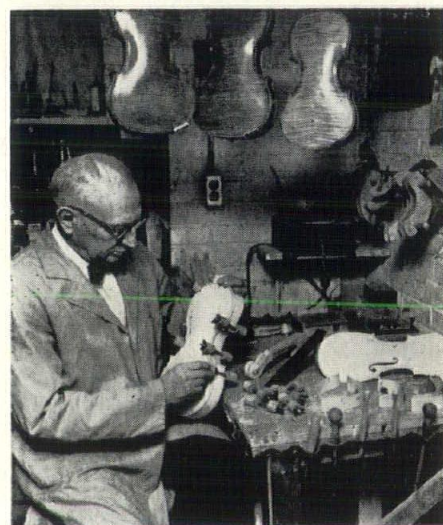
"After I had made one violin on my own," Dr. Sease relates, "I told the Reverend Abernathy I would never make another one, but he only laughed and said, 'You have been inoculated and now there is no recovery. You will keep on as I have done. Each time you make one you will think you might make a better one.'"

"My good preceptor was right when he once said, 'That's the way the disease affects you'."

In addition to the assistance of the preacher-violin maker, Dr. Sease is grateful for the technical advice of



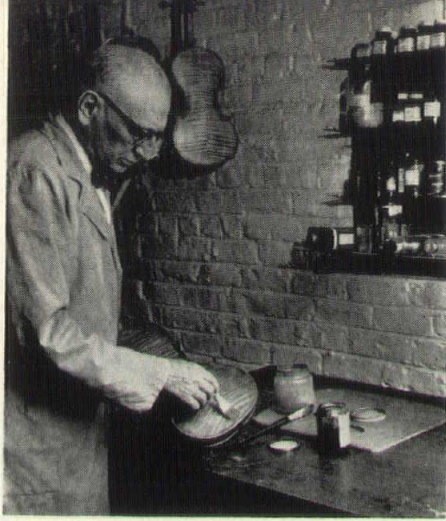
Dr. Sease starts Violin No. 27 on its way to eventually "sing sweetly." He calipers the "belly" or front of the violin. On the workbench are the Guarneri pattern (rear) in front of which are the scroll and neck, fingerboard, back, and the "ribs"; while above are three of his finished instruments.



Here Dr. Sease is clamping the back to the "ribs" after applying the glue—before removing the Guarneri pattern inside, an operation requiring the utmost precision and skill. At right is the "belly," which will later be clamped and glued in the same manner.

Below, knife in hand, Dr. Sease is carving the neck and scroll.





Varnishing the violin is a tedious and exacting operation. Dr. Sease puts from fifteen to twenty coats of varnish on each instrument; each coat being rubbed down with sandpaper, and after the final coat is applied, it is rubbed down with rottenstone and oil.

E. O. George of Richmond who has made fine violins and violas; John F. Cooke, a barber by vocation, who has excelled in the art; a Mr. Hammer of Portsmouth who has produced instruments of professional quality; and the professional violinists and teachers in Richmond and elsewhere.

Dr. Sease, in the 26 violins he has completed so far, has alternated between models of the violins of the great Cremonese masters; Giuseppe Guarneri del Gesu, and that of the master of them all, Antonio Stradivari. He has dimensioned blueprints of the Guarnerius, said to be from Paganini's famous violin by this maker, and the equally famous "Dolphin Strad," fashioned in the workshop of Antonio Stradivari (see cut of these famous instruments accompanying this article). More anon about these masters.

"Needless to say," Dr. Sease modestly observed the other day, "any resemblance of my instruments to these famous models is probably purely accidental or co-incidental as they say on the radio."

But there are several violinists now playing his instruments who will take issue on this score with the good doctor.

Apropos of the above, it has come to the writer's knowledge that the doctor made one instrument which he called "a maverick." In his eyes it was an ugly duckling. However, a violin teacher who had selected an instrument for one of his pupils was asked by the doctor to suggest what was wrong with "this maverick." Much to his surprise the teacher said nothing was wrong with it, and substituted the "maverick" for one he had previously selected for his pupil.

On this score Dr. Sease trenchantly added this humorous footnote: "The

tone of an instrument may be pleasing to one player and very distasteful to another. I have decided that picking out an instrument is like picking out a husband or wife. It's a personal matter and what appeals to one does not suit anyone else."

Now let us visit the doctor's workshop in the basement of 100 Gun Club Road where he is fashioning another violin (a Guarnerius model) from raw selected woods; curly maple, quarter-sawn, for the back of the instrument and neck and scroll; spruce, quarter-sawn for the front or "belly" of the violin, as it is technically known; maple for the "ribs," ebony for the fingerboard; and rosewood or ebony to fashion the pegs with which to tune the instrument.

Then there is the purfling to be inlaid around the edges of the "belly" and back, to say nothing of those most important parts of the anatomy of the violin—the bass-bar which like the sound post must be affixed and/or set with the utmost skill.

NO. 27 IS STARTED

When we recently visited Dr. Sease, future violin Number 27 was just a pile of materials which had been "silent when alive" but which the maker hoped to eventually "sing sweetly."

Before, however, descending to the workshop, we observed the doctor with the raw wood "belly" in his hand to which he had adjusted the bass-bar over which eventually would be strung the G String—the bass string, so to speak. He struck middle "C" on the piano to hear if the "belly" in his hand vibrated to this tone—all important in the final tone of the instrument to be (or any other violin),

as was the fact that the back of his twenty-seventh violin should vibrate to middle "D" on the piano. These tests to make certain that after the "belly" and back are clamped to the "ribs" that then the air volume in the instrument would vibrate to middle "C" on the piano. This being accomplished, Dr. Sease explained, by reducing the air volume by lowering the height of the "ribs."

Where does he obtain the wood? It might have been from Germany or Czechoslovakia. In one instance, one of Dr. Sease's violins was made from wood secured from a man in Alaska, with whom he made contact through a Maine doctor-violin-maker. This came about by means of a news article sent by a friend in Maine. The article was written about a violin played by a renowned violin virtuoso during a recital in an eastern European city. The violin he was playing was said to be a priceless instrument, when as a matter of fact he was playing a violin made by the Maine doctor, and the said "priceless instrument" was locked in a vault in this country to protect it during World War II.

Perhaps the reader will obtain a better insight of how Violin 27 was progressing at the time the author visited Dr. Sease, through the illustrations accompanying this article, designed as they are to trace the major construction operations. One of them reveals how Dr. Sease varnishes his instruments, all of which points a moral and adorns a tale.

According to the experts the famous varnish seen on the rare, old instruments of the Italian makers is a lost art. Its chemical ingredients have mystified violin makers for centuries. On this subject Dr. Sease remarked,

Below, The Supreme Test. Dr. Sease tests the tone of his latest instrument (as he has done with his previous violins) with that of the Jacobus Stainer, made in 1675, and played by its owner, Annie Reinhardt James, in her studio. There is always a technical "talk-fest" upon each occasion, and a switching-about—Dr. Sease playing Mrs. James' Stainer and Mrs. James his latest instrument. Then there is the same evaluation with bows made by Dr. Sease, and fine "sticks," as the bow is termed, in the Richmond Violinist's possession and in that of Dr. Sease's collection.



"All violin makers since the time of Stradivari (who was the first to have a secret varnish) even to this day allege to use their own secret violin varnish. They don't have anything on me, in fact I go them one better. My varnish is so secret I don't even know what is in it myself. I buy it ready mixed except for the coloring which I add in varying amounts."

Modest to a painful degree Dr. Sease insists that his "instruments" are still of amateur quality, but he is hoping, as all violin hobbyists hope, to eventually make one of which he will be proud.

Like other forms of great art, the history of violin making is surrounded by legends, speculations and romantic stories. This applies also to the violins' antecedents in countless ages removed, and to some of the instrumentmakers. Authorities agree and disagree in many of the most authoritative volumes on the violin, but it appears to be the consensus of such experts as George Hart that the violin's form as we know it today—the violin of four strings turned in fifth—is credited to Gasparo da Salo. In his volume, "The Violin, Its Famous Makers and Their Imitators," George Hart writes, "The only maker, therefore of the violin of the earliest date, it remains to be said, was Gasparo da Salo, to whom belongs the credit of raising the manufacture of bowed instruments from a rude state to an art. The credit of authorship belongs to him."

BIOGRAPHICAL NOTES ON THE MASTERS

For a fuller appreciation of why Dr. Sease works from the models of Guarneri and Stradivari, some biographical notes on these masters are in order.

To begin with, Gasparo da Salo (1555-1610) worked in Brescia and from there came the men who founded the Cremonese School—the Amatis. Andrea Amati, approximate date of birth given by one expert as about 1520, and death 1580, was the first of this illustrious family. Niccolo was a brother of Andrea and had two sons, Antonio and GERALAMO Amati; and the greatest of this family was Niccolo Amati, son of GERALAMO, (born September 3, 1596—died April 12, 1684). It should be noted in this connection that the birth and death dates of the members of this family other than the Great Niccolo have been variously given, or speculatively, by the experts. Be this as it may, Niccolo Amati (1596-1684) was the

(Continued on page 25)

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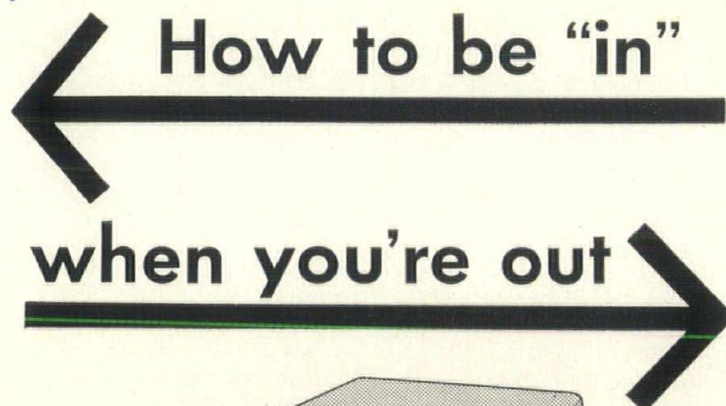
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"MAPPING" PUBLICITY FOR VIRGINIA

By WALTER W. HUBBARD
Editor, "American Motorist"

THE cartographic department of the American Automobile Association has on file, at its national headquarters in Washington, over 1,500 separate draftings which are constantly kept current and under revision for regular reprinting and distribution through approximately 750 affiliated clubs and branch offices for four and three-quarters million members.

The research sources tapped by the map department headed by Col. David F. Jamieson are varied. His cartographers use aerial photographs, official state, county, city and provincial maps, Air Force charts, coast and geodetic charts, Geological Survey charts, detailed forest maps, State Highway Department information, official maps of foreign nations furnished and gathered by the AAA's International Travel Department, and current data received and double checked by AAA road reporters.

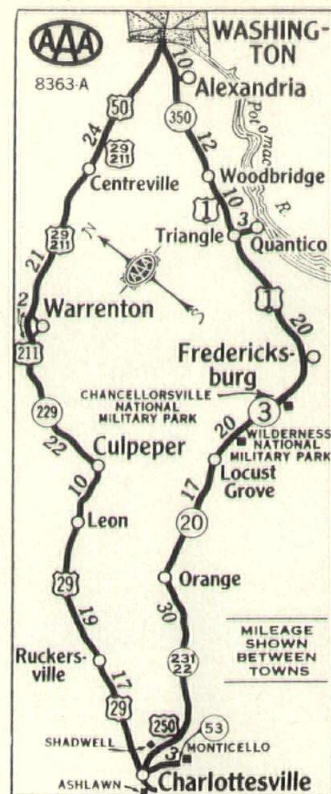
Yet every week I add to Colonel Jamieson's task by asking him, or one of his "lieutenants," to create a new tour map for me, revise or check one so that, for instance, the Washington,

D. C., *Sunday Post and Times Herald* can print an accurate and up-to-the-minute proposed motor tour for a week end or an extended vacation; or, in some instances, a mapped tour of part of Europe which will be of interest to a goodly portion of the more than half a million Americans who take vacations abroad.

Noah Webster defines a map as a representation, usually on a flat surface, of some part of the earth's surface, showing the relative size and position, according to some given scale, of the parts represented.

Sounds prosaic or innocuous, doesn't it?

But the work of preparing that tour map and writing the by-line stories which go with it every seven days, is far from being an uninteresting task. As a rule the suggestions for the trips come from a representative of this newspaper which now has a net paid circulation of well over \$10,000 every Sunday and which is the eighth largest newspaper in the United States; or from me; or from Colonel Jamieson.



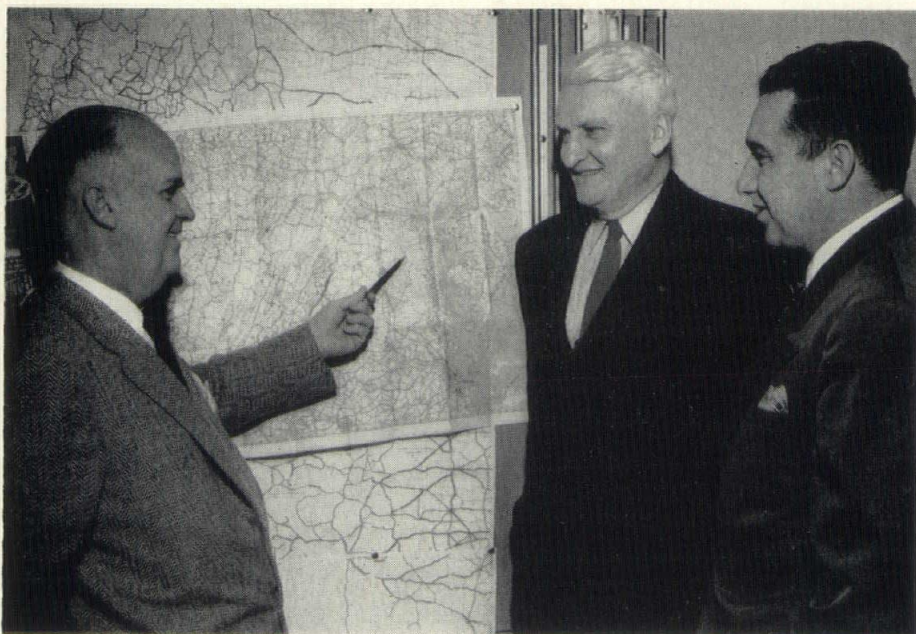
Virginians will be interested in this selection because, of the 52 lengthy, mapped stories I prepared during 1954, 24 of them were to historic and scenic locales in the Old Dominion State or the trips were through Virginia. They included historic cities such as Richmond, Petersburg, Fredericksburg, Winchester, Alexandria, Jamestown, Williamsburg, Yorktown and Norfolk. And of course such gateways to recreational or scenic areas as Luray, Bluefield, Roanoke, Front Royal, Appomattox, Smithfield, Hampton Roads, Chincoteague, Lorton, Virginia Beach, and others.

Once the map for the week's story is prepared, the process of writing what I always hope will be an interesting travel story follows quickly. If, for example, the article deals with an historic area in Virginia from half a dozen to half a score of books in my home library are consulted and the pertinent parts studied.

These volumes will include United States histories, a geographical encyclopedia, books on Virginia, and biographical material dealing with the War Between the States or the Revolutionary War. Or, in some cases, the French and Indian Wars, and in some instances European histories which dealt with the colonizations in North America. Some of the material, strange as it seems, has been gathered during my three different visits to Europe.

Source material, too, for these travel

(Continued on page 24)



Left to right: A consultation prior to preparation of a *Washington Post and Times Herald* story on Virginia; Colonel David F. Jamieson, manager, Cartographic Dept., American Automobile Association; Walter W. Hubbard, editor of the "American Motorist"; and Joseph Spano, top-flight draughtsman.

VIRGINIA BUSINESS REVIEW

By WILLIAM BIEN

Business Editor, The Richmond News Leader



(Dementi Studio)

W. Harry Schwarzschild, president of Richmond Chamber of Commerce and president of Central National Bank.

W. HARRY Schwarzschild, Jr., is a quiet man. He does things in an unobtrusive way.

Bankers had noted and praised the quality before in their colleague, the president of Central National Bank in Richmond. And late last year, the entire city understood; Harry Schwarzschild, working quietly and effectively, had led the city's drive to become the new headquarters of the Seaboard Air Line Railroad.

And last month, in grateful thanks, the city asked Schwarzschild to serve again as president of the Richmond Chamber of Commerce. He is the first man since World War II to serve two successive terms as president of the largest business organization in Virginia.

* * *

The Seaboard Air Line, preparing for one of the largest-scale business moves ever recorded within the State, reported last month that its 1955 net income was the highest in the company's history.

Net income last year amounted to \$21,538,121, according to John W. Smith, president of the railroad.

Total revenues for the year were \$154,164,995—an increase of \$4,692,427 over the previous year.

Looking ahead, Mr. Smith said the promise for continued growth in the territory served by the Seaboard—Virginia, the Carolinas, Georgia, Florida and Alabama—is "bright," and he noted that 134 new, permanent industries located along the SAL during 1955.

* * *

New executive appointments for Fidelity Bankers Life Insurance Corporation, announced by President Stanley B. Markel, include:

Richard Holden Guilford, James Wesley Hill and Charles Anthony LaFratta, all named assistant directors of agencies.

Edward Gray Wyatt III appointed special representative for the company's credit life department.

* * *

The Hotel Roanoke, Roanoke, Virginia, was the scene of the two-day winter meeting of the Old Dominion Purchasing Agents Association on January 27 and 28.

The meeting started with a plant visitation to The Stone Printing and Manufacturing Company, Roanoke, on Friday afternoon, January 27.

Dr. Walter A. Flick, Washington & Lee University, Lexington, Va., gave a very enlightening talk at the banquet Friday evening entitled "Intelligence-Unemployed."

The open meeting at 10:30 A.M. Saturday, January 28 was honored with the presence of Wilson B. Wight, vice-president of the 8th District NAPA and director of Purchases, Bausch & Lomb Optical Co., Rochester, N. Y. He delivered a very

enlightening and educational talk on "The Use of Association Materials."

The final open meeting was conducted by Dr. Emanuel M. Last, vice-president of the Association and School of Business Administration, University of Richmond, Va. His topic was "The Purchasing Agent of the Future." Dr. Last stated that purchasing agents and their departments will become more important in the future and will rise to a high management level.

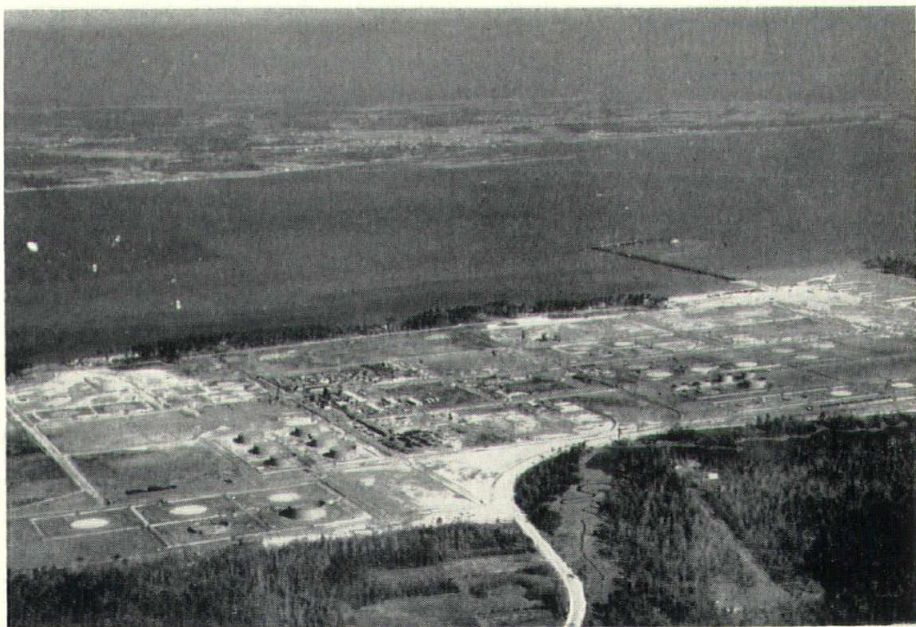
* * *

PERSONALITIES IN THE BUSINESS NEWS . . .

Edwin E. Andrews, formerly operations manager for Esso Standard Oil Company's Virginia-West Virginia Division, was named last month as assistant manager of Esso's Delaware-Maryland-Washington division, with headquarters in Baltimore. . . .

To succeed Andrews, Virginia-West Virginia Division Manager Roy E. McDaniel named a new Esso executive—William I. Erskine, formerly West Virginia sales manager. . . .

T. Coleman Andrews, former director of the Federal Internal Revenue Service and now board chairman of the American Fidelity and Casualty



(Adolph Rice Studio)

Work gets under way on the York River, near Yorktown, for the huge, multi-million dollar refinery for American Oil Company. Here a pier is being constructed to receive supplies.

Company, has been elected a director of Everett Waddey Company, printers, lithographers, engravers and stationers with offices in Richmond and New York City. . . .

Oscar A. Siso, an American citizen born of Puerto Rican parents, has been named assistant export manager for the A. H. Robins Inter-American Corporation, an affiliate of the Robins pharmaceutical manufacturing concern. . . .

Four appointments in the merchandise traffic department of the Chesapeake and Ohio Railway announced last month were:

G. C. Whitlow to be assistant vice-president in charge of rates; B. N. Maier, assistant vice-president for sales; A. W. Tucker, administrative assistant to the vice-president, and S. F. Witt, assistant to the vice-president. Whitlow is a native of Southampton County, and Tucker a native of Richmond. . . .

Recent executive changes announced by the Virginia Electric and Power Company are:

Fred Cook, formerly Portsmouth area manager, to serve as public relations director, with A. H. Herrmann remaining past retirement time to serve as consultant in the department he headed for many years.

Forrest U. Ross, Richmond manager, appointed to the public relations staff.

W. N. Cummins, Jr., formerly personnel director, to succeed Ross as Richmond manager.

Arthur L. Clark, formerly assistant treasurer, to personnel director.

* * *

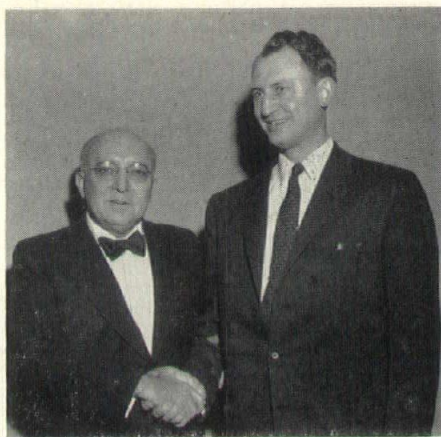
Wholesale sales in Virginia increased 37.9 per cent in the six-year period from 1948 to 1954, according to a new report by the United States Department of Commerce.

* * *

Directors of the new State-Planters Bank of Commerce and Trusts named three new officers and promoted six others last month:

Richard H. Dilworth, R. Arthur Gravatt and Walter N. Street, Jr., all native Virginians, were elected assistant cashiers; Joseph A. Jennings and Ruble A. Hord were named vice-presidents; Donald S. Willcox advanced to trust officer; Robert A. Browning to corporate trust officer; Horace H. Harrison to cashier, and Preston T. Holmes to assistant vice-president.

* * *



CINCINNATI, OHIO—F. DuVal Shepherd, Jr. (right), Manager of the Richmond Agency of The Union Central Life Insurance Company, Suite 1205-7 State Planters Bank Building, Richmond, congratulates John A. Lloyd on his election to the Presidency of The Union Central. Mr. Shepherd was called to Cincinnati to witness Mr. Lloyd's installation as President. Mr. Lloyd succeeded W. Howard Cox, who was elected chairman of The Union Central's Board of Directors.

More manganese ore was mined in Virginia last year than in any other year in the state's history, according to Charles W. Massie, mining engineer for the Virginia Department of Conservation and Development.

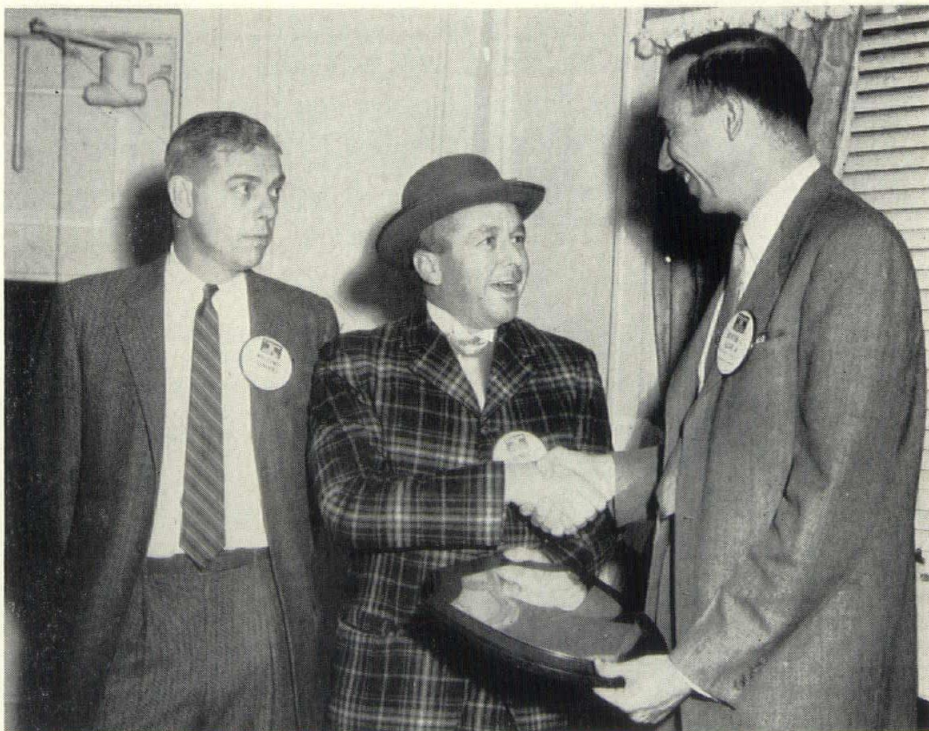
Massie said in a recent report that 15 companies and individuals mined about 32,635 long natural tons of the ore in 1955 and sold it for \$3,176,000. Nearly all was assigned to the General Services Administration of the Federal government which is stockpiling the ore for natural security purposes, as high quality steel cannot be manufactured without manganese.

Manganese mining operations are now in progress in eight Virginia counties — Appomattox, Augusta, Bland, Campbell, Rockbridge, Smyth, Washington and Wythe.

Twenty-two other counties are thought to have deposits of manganese, according to Massie. They are Albemarle, Alleghany, Amherst, Bath, Botetourt, Buckingham, Craig, Frederick, Giles, Highland, Louisa, Montgomery, Nelson, Page, Pulaski, Rockingham, Russell, Scott, Shenandoah, Tazewell, Warren and Wise.

* * *

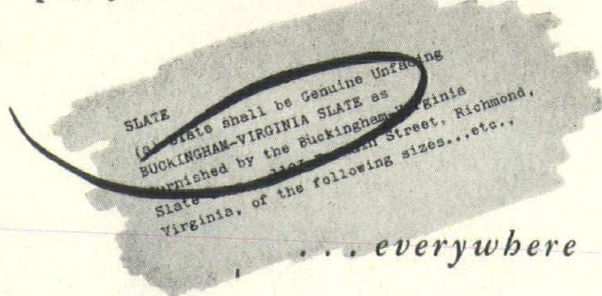
(Continued on page 29)



(Central Studios)

RICHMOND FOOD BROKERS AWARDED SPECIAL PLAQUE—In recognition of 26 years of continuous association, Taylor & Sledd, Richmond food brokers, have been awarded a special bronze plaque by H. P. Cannon & Son, Inc., Bridgeville, Delaware, packers of canned foods since 1881. The occasion was a "gay nineties" reception in Atlantic City recently, where Cannon officials launched the celebration of the 75th anniversary of the founding of the company. In the photo, Hunter Sledd receives the plaque from H. P. Cannon II, president of the Cannon Company, while Welford Sanders looks on at left.

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ARCHITECT SECTION

Official Publication, Virginia Chapter, American Institute of Architects

After this issue, THE VIRGINIA ARCHITECT will become a quarterly within these pages. The section will run in February, May, August and November. November will continue to be our Annual Architectural Arts Edition, as it has been in the past. We feel that, with a quarterly, we will be able to present a more comprehensive and compact section which will be of great interest and value to our readers.

NEW FIRE DEPARTMENT HEADQUARTERS, HAMPTON

Architects:
Associated Architects & Engineers

General Contractors:
Wray & Richardson

THE FIRE Department Headquarters Building now under construction for the City of Hampton was designed by Associated Architects and Engineers, of Newport News, Virginia. Wray & Richardson, Williamsburg, were general contractors.

In its architectural composition, it was necessary to make provision for the future requirements of the Fire Department, as well as to accommodate both paid and volunteer companies which will be attached to the Headquarters Station. After analyzing the requirements of both paid and volunteer companies, provision was made for the volunteer Chief, volunteer room, day room, and recreation room in one wing of the building. In the other wing are the Fire Marshal's office, control room, dormitory and work shop. The apparatus room provides four bays, and will accommodate one ladder truck, one auxiliary truck, three pumpers and hose trucks, and one bay to house any two pieces of future equipment, such as an ambulance and Fire Marshal's car.

The office wings contain an area of about 6,000 sq. ft., while the apparatus room has an area of about 5,700 sq. ft.

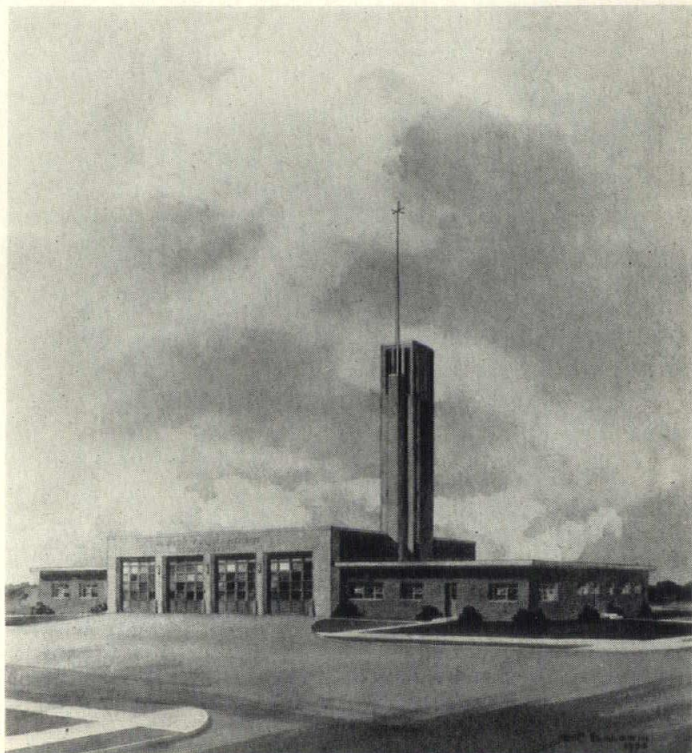
Each of the wings has a separate hot-air heating system, with the ducts designed for future air conditioning. The apparatus room is heated by four unit heaters suspended from the ceiling. Gas

fuel is used. Separate units were provided in each wing in order to effect the maximum economy in operation, since paid and volunteer departments may not be used all the time, and simultaneously.

The interior, generally, is painted solite block, except the apparatus room, which will have glazed facing tile on all walls, 4" x 8" quarry tile floor set in a basket-weave pattern, and an exposed ceiling. The floors in the wings

are vinyl-asbestos tile, while the ceilings are generally acoustic tile on metal suspension.

The building is cavity-wall construction, with brick-veneer over solite blocks, and has bar-joist roof framing with 2" Tectum deck and insulation covered by a built-up roof. The brick is generally red in color, with buff Roman brick facing in the front elevation of the apparatus room and the tower. Sills and coping are cast stone.



The tower, which has been designed into an architectural feature of the building serves a multiple purpose. The tower itself is 60 feet high, and supports the short-wave antenna reaching to elevation 90 feet above grade. In addition, the tower serves as a drying tower for hose, with the racks about 30 feet above grade, the hose being hoisted by electric hoist on a monorail. The top, or belfry, of the tower houses a bell which will serve to warn of fire, should all other means fail. This bell is an old bell, and is shrouded in tradition with the Hampton Fire Department, and will be moved from its present location at the old headquarters station to its place in the new tower. On the top of the tower roof two electrically operated sirens will be set. In addition, there will be an air whistle for announcing minor fires, mounted on top of the tower.

The Headquarters Station will be a complete entity in itself, and contain a gas-fueled auxiliary generator set, and radio receiving and sending station. The overhead type apparatus room doors will open simultaneously by control-button from the control room, and will open in 15 seconds. Wicket doors are provided in one overhead door in the front and the back for easy access into the apparatus room without opening the overhead door.

Provision is made for intercommuni-

cation system from the control room and the Fire Marshal's office to various rooms in the building in order to provide a maximum of efficiency.

Illumination is generally by fluorescent lighting. The electrical system is tied in with the auxiliary generator so that in the event of power failure, the entire electrical load of the station will shift automatically to auxiliary power, and radio, sirens, doors, controls, and all other facilities will remain in uninterrupted operation.

Metal lockers, shower stalls, and kitchen facilities are provided. In the design of the day room and recreation room a folding partition was provided between the two in order that the two rooms could be combined into one single large room for social functions of the volunteers, or for large classes or other activities requiring a room 34' x 49'.

In the design of this Headquarters Building, the architect has combined the most modern principles of fire station design with provisions for the future, as well as an imposing but entirely functional building.

Subcontractors are as follows: Masonry, Herbert A. Brown, Newport News; electrical, Tidewater Electrical Co., Hampton; plumbing & heating, Southern Mechanical Co., Lynchburg; vinyl tile, Southeastern Tile & Rug Co., Newport News; miscellaneous iron, Cruickshanks, Richmond; roofing, sheetmetal & roof deck, Roof Engineering Corp., Norfolk; quarry tile & ceramic tile, Ajax Tile & Marble, Norfolk. Material suppliers are: concrete & gravel, Southern Materials and Chisman Concrete Co., and brick and block, J. V. Bickford Co.

THE Virginia ARCHITECT SECTION

Official Publication

VIRGINIA CHAPTER

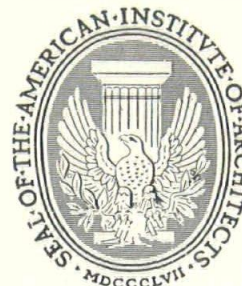
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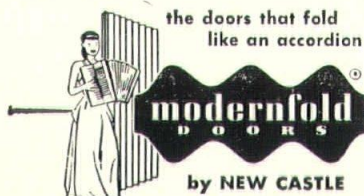
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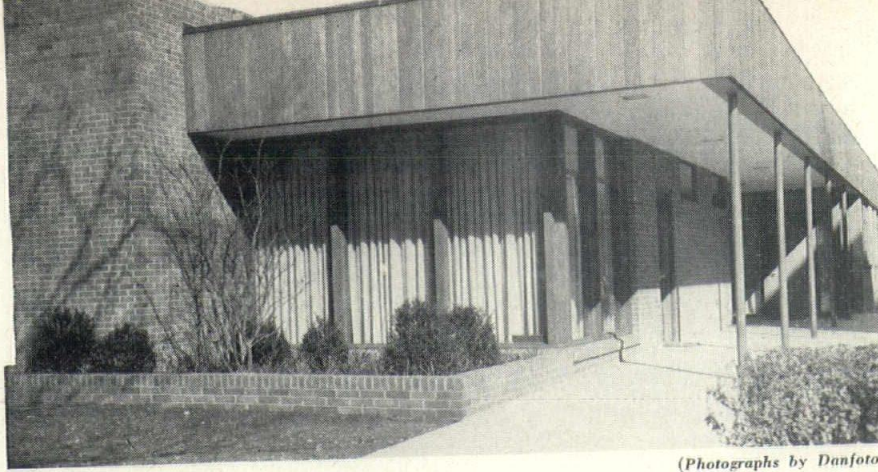
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(Photographs by Danfoto)

View of the front of the office building for Dr. S. Elmer Bear. Brick is sand-finished colonial. Wood is stained fir. Entrance to the front suite of offices is off the cover lanai in left foreground, while the entrance to the rear suite is at right.

NEW MODERN DOCTORS' OFFICE BUILDING IN RICHMOND'S WEST END

THOROUGHLY up-to-date in every respect, this new doctors' office building on Monument Avenue in Richmond was recently completed under the direction of Frederick Hyland, Richmond architect.

Containing two suites, one for the owner, Dr. S. Elmer Bear and one for Dr. Arthur Klein, the building is noted for several innovations including heating and cooling by Westinghouse heat pumps which utilize the outdoor air as a source of heat in winter and for air conditioning in summer. This was the first commercial application of such a system in Richmond.

The strikingly contemporary exterior design of the new building is executed in red brick and wood providing some similarity to nearby structures which are in general of the same materials. Unfortunately a deed restriction prohibited the construction of a building of more than one story at this time, in contrast to taller neighboring buildings. However, a second story was planned and mechanical equipment installed for eventual completion.

Containing 2400 square feet, including 536 square feet of covered entrance lanai and interior courts, the low bid price for the doctors' office building was \$17.20 per square foot, 10% less than the budget available. The final price will include the addition of Thermopane in the large glass areas.

Completely air conditioned by the heat-pump system, the building also contains built-in compressed-air, suction, oxygen and anesthetic systems utilizing underfloor concrete trenches for distribution of the piping to the various areas where the services are needed. Though the concrete covers to the trenches are concealed under the finished floor, they are removable should changes to any of these systems be desired.

Architect: Frederick Hyland
General Contractor: Milner Construction Co.

Subcontractors were as follows: Manson-Smith Co., Armstrong asphalt tile and cork tile floor and Fiberglas sonofaced acoustic ceiling; J. S. Archer Co., Modernfold doors; Pleasants Hardware, finish hardware; W. K. Hawkins Eng. Co., Fiberglas insulation; N. W. Martin Co., roofing and sheet metal; Bertozzi & Pollard, plaster; Richmond Steel Co., iron and steel; H. Beckstoffer's Sons, millwork; L. E. McAllister, masonry; J. C. Hungerford, painting and vinyl wall covering; Kleber Glass & Mirror Co., glass and glazing, thermopane; United Electric Co., electrical work; Enterprise Heating & Air Cond., heating and air conditioning; M. R. Ellis, plumbing.

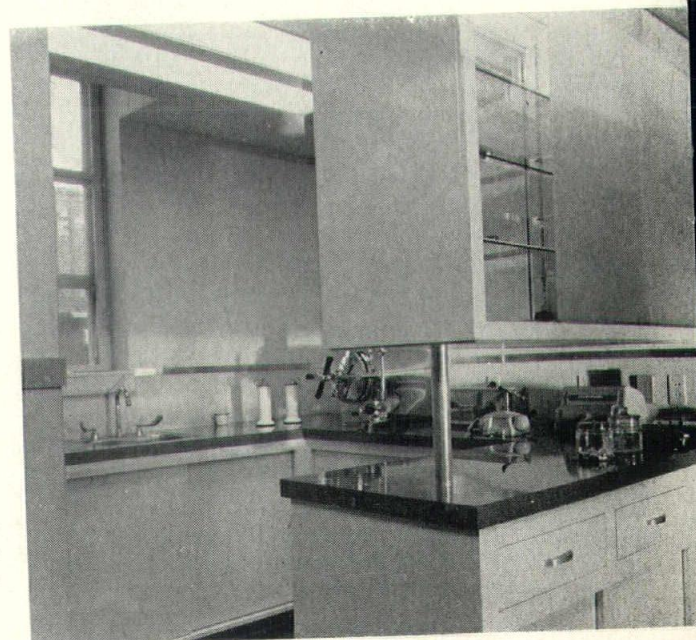
Material suppliers were Westinghouse Heat Pumps, Staunton; Vinyl wall covering, Vicrtex, L. E. Carpenter, Baltimore; special equipment, Harris Dental Equipment, Richmond; wood windows, Gate City, Ft. Lauderdale, Fla.; planting, Watkins Nurseries.

The exterior brick is carried into the building to form walls in one of the reception rooms and in one private office. Other interior walls are of plaster, painted or covered in many cases with Vicrtex sheet vinyl wall covering which can be washed repeatedly without damage. Floors are covered with cork or resilient tile. Ceilings are suspended Fiberglas "sonofaced" plastic covered acoustical tile or plaster.

Flush metal door and window trim and bases are used throughout the building to protect plaster corners at the openings and to permit movable equipment to be fitted close to the walls. Sliding flush wood doors are used in the examining, operating and recovery rooms to facilitate stretcher movement.

Offices and laboratory areas are lighted by thin LPI plastic louvered fluorescent fixtures with recessed incandescent fixtures of various types

View of the sterilizer area showing the specially designed instrument cabinet separating the area from the operating room corridor.



being used in other rooms. The X-ray viewing panels are built into and flush with the walls and are protected by the vinyl wall coverings. The electrical layout was carefully circuited to preclude interference between the X-rays, fluoroscopes, sterilizers and other equipment. Closet and storage lights are operated by built-in switches controlled by the doors. Three intercommunication systems and a music system were built in during construction.

Counters in the dark-room and sterilizer areas are finished with formica and in laboratories where glass ware is used with seamless linoleum. They are built in over specially designed built-in equipment cabinets and contain built-in stainless steel sinks where required. Between Dr. Bear's sterilizer area and the corridor to the operating spaces is a specially lighted and built-in instrument cabinet designed by architect Hyland's office which is serviced through clear glass doors from the sterilizer area and opens through obscure glass doors into the corridor. Dr. Bear's special built-in desk in his private consultation room was also architect-designed as was the built-in cot and storage in the recovery room. Medicines are stored for ready use in other built-in cabinets and refrigerators.

Between two of the operating rooms one X-ray machine is built into a special closet so that it can be used in either room with the opening in the room in which it is not being used being covered with one of a pair of plastic covered Modernfold doors.

Corner of Dr. Bear's private consultation room showing the exposed brick wall into which is built the desk specifically designed by the architect.



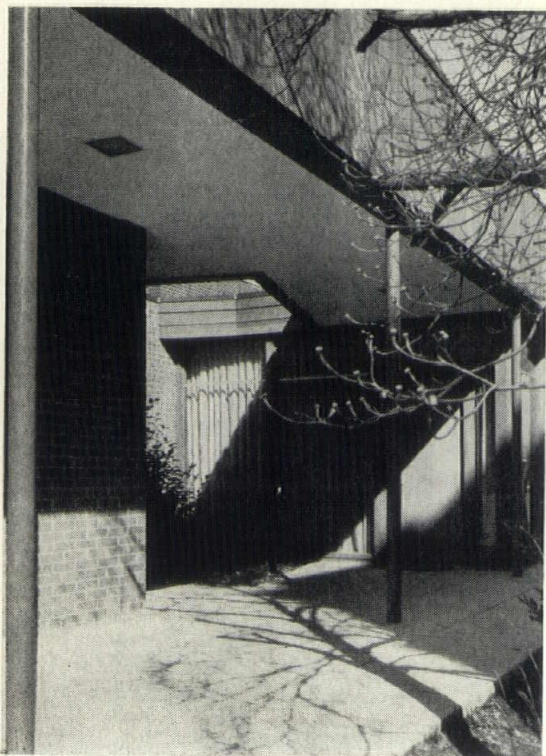
Filing cabinets and other office equipment fits in flush with the walls into specially designed recesses.

The exterior windows are Gate City wood awning type stained to match the vertical fir siding which forms a band along two sides of the building. This tall wood feature will eventually become the railing on two open porches on the second floor when it is added. The inner court planting area by the reception room to the rear suite of offices has an open roof shaped to accommodate the stairs when the second floor is added.

Roofing on the building is covered with white marble chips to reflect the sun's heat during hot weather. Roof flashing and drainage throughout is copper, as is all piping including drainage and the special systems within the building. The concrete floor slab is insulated and damp-proofed and contains the ducts for the air conditioning and heating. During the heating season the floor gains added warmth from the re-radiation of the heat from the heating ducts.

Designed for speed of erection due to the requirements of the owner, the building was occupied only four months after construction began.

Milner Construction Co. was general contractor. Engineering consultants were Emmett L. Simmons, mechanical, and Carl Torrence, structural. Froehling & Robertson, Inc., served as soil test consultants with Charles F. Gillette as landscape architect.



The inner planting court which lights the glass walled reception room to Dr. Bear's office. Stairs for the future second floor will occupy part of this space.

A Palace In North Carolina

GOVERNOR TRYON AND HIS PALACE. By Alonzo Thomas Dill. 304 pp. Chapel Hill: The University of North Carolina Press. \$5.00.

Reviewed by Collie Goolsby

When William Tryon sailed for America with his wife, Margaret, ultimately to become "Governor, Captain General and Commander-in-Chief in and over His Majesty's Province of North Carolina" he induced one John Hawks, "a very able worthy . . . master builder" to accompany them. Although not too much is known of Hawks' architectural background in England, it is known that he worked with the Architect Leadbetter, who designed the first Earl of Harcourt's residence, "Nuneham Courtenay." Parallels between this edifice and the Palace at New Bern lend credence to the suggestion Hawks was employed at "Nuneham."

January 9, 1767, Tryon and "John Hawks of Newbern Architect" signed a contract under which Hawks was to design the Governor's House and oversee its construction. What he designed as both seat of government and governor's residence was a building quite in the English taste, particularly so in light of any prior experience in Colonial building or modifications of English ideas for Colonial use.

The plan consisted of a main block connected to two dependencies, which flanked the forecourt, by colonades, quadrant in form. The main block was seven bays in width, the central three being pavilion in form. The tympanum
(Continued on page 30)

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See Fire Department Headquarters Bldg., Hampton, Va., page 15

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(See Middleburg Community Center, page 23)

TWO projects, recently completed by the Architects' Office of Colonial Williamsburg, are the Jackson House, a restoration, and the David Morton House, a reconstruction.

George Jackson, merchant from Norfolk, purchased his house about 1773 and offered for sale such merchandise as velvets, corduroy, cashmere, fusians, jeans, duroy, shallon, camblet, buchram, tichram, holland sheeting, linen, cambrick, gloves, hats, knives, shoes, buckles, cutlery, thread, china, glass, etc., in the shop at the east end of the house.

Jackson was . . . "a patriot who at a gloomy period of the American Revolution, chartered a vessel to Bermuda, and there secretly and at eminent peril of his life, procured a supply of gun powder, with which he returned in safety to the Old Dominion, and placed in the possession of his then dependent country."



A RESTORATION AND A RECONSTRUCTION IN COLONIAL WILLIAMSBURG

Architects:
Architects' Office, Colonial Williamsburg
General Contractors:
Construction & Maintenance Dept.,
Colonial Williamsburg



The house was standing, though in very bad condition, when purchased by Colonial Williamsburg. It has been completely restored together with its adjacent gardens by Colonial Williamsburg. Documentary evidence indicates that it was probably erected in 1757.

The other project is a reconstruction of the House and Shop of David Morton, tailor, which stood on this site from 1777 until it burned just after the Civil War.

David Morton had more than a one-man shop since he advertised in the *Virginia Gazette* . . . "Journeymen tailors will meet with good encouragement by applying to . . . DAVID MORTON."

Top photo, George Jackson House and Store. Lower photo, David Morton Shop and David Morton House.

(Colonial Williamsburg photos)

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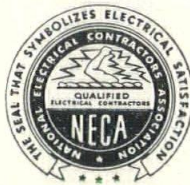
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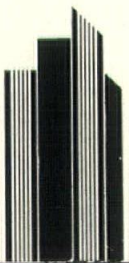
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The house, shop, outbuildings and gardens have been reconstructed on the basis of archaeological evidence found in the ground on the site which clearly defined the size and location of each building and careful study of documentary evidence in the form of deeds, wills, letters, newspaper advertisements, etc.

The general work on both buildings was accomplished by the Construction and Maintenance Department of Colonial Williamsburg.

The plumbing and heating (radiant heating) was done by Wachter and Wolff, Richmond; the electrical work by the Southern Electrical Company, Williamsburg; the roofing and sheet metal work by N. W. Martin & Bros., Inc., Richmond; the tile work by the Standard Art Marble and Tile Company, Washington, D. C.; millwork, R. E. Richardson & Son, Inc., Richmond.

AIA CALENDAR

May 14-18, 1956

National Meeting

Los Angeles, California

May 17-19, 1956

Spring Meeting

Hotel Chamberlin

Old Point Comfort, Va.

October 11-13, 1956

Fall Meeting

Hotel Roanoke

Roanoke, Va.

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MIDDLEBURG COMMUNITY CENTER

Architect:
William B. Dew, Jr.

General Contractor:
W. J. Hanback

WILLIAM B. DEW, JR., of Middleburg, was architect for the new Middleburg Community Center. Bernard Locraft was consulting structural engineer, and the general contractor was W. J. Hanback.

The center was donated to the Village of Middleburg as an endeavor to provide a center for amusement, sports, cultural and social activity. It was also intended as part of a program for improving the town in general and for preserving its Early American character.

The program included: a large building, to house bowling alleys, auditorium and ball room, motion picture equipment, stage, service kitchen, board room, library and American Legion Room, a swimming pool; a children's wading pool; an open air theater; a

playing field, and a small park and picnic ground.

Specifications were walls, cinder block stuccoed; floors, concrete, asphalt tile covered; roof, slate; interior finish, plaster, acoustical plaster, and woodwork, white pine, "Old Pine."

Subcontractors and material suppliers included the following: J. A. Morris, Marshall, electric; George B. Thomas, Berryville, plumbing and heating; G. W. Armstrong, Winchester, weatherstripping, screens, and venetian blinds; Grove's Housefurnishings, Winchester, resilient flooring; Brunswick, Balke, Callender, bowling alleys; National Theater Supply, Baltimore, Md., motion picture equipment; I. Weiss and Son, New York, stage and auditorium curtains; Altec, Washington, D. C., electronic equipment; J. A. Maddux and Son, Marshall, millwork.

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(See Jackson House, Morton House, page 21)

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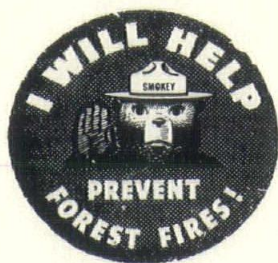
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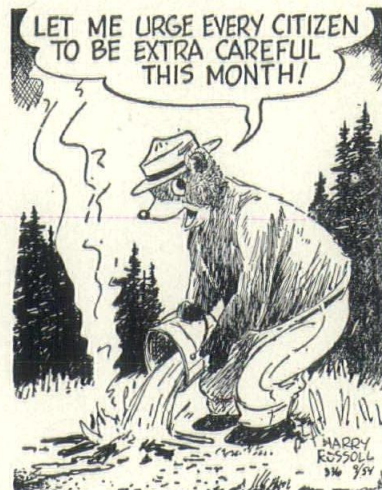
(Continued from page 11)

articles I have regularly written in the 19 years I have been associated with the American Automobile Association—for the Virginia articles at least—has been suggested as a result of extended conversations with such men as Robert Nelson, Virginia Travel Council; the late Leonard K. Baber, who was president, Automobile Club of Virginia; and Laurence G. Hoes, representing the James Monroe law office, Fredericksburg, Va.

We can be excused a sense of pride, too, in the fact that when an AAA map is produced to illustrate one of my Sunday articles, it has been drawn by top-ranking experts and cartographic draftsmen. Many of these men have served from 12 to 25 years in the map-making field, and a number of them are residents of Virginia. This is the staff which also aids me in the production of route maps for our television shows which feature foreign and domestic tours.

When a story is prepared for the *Washington Post and Times Herald* it is very carefully checked for accuracy, and then submitted to their editors with the map and photographs.

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A SURGEON . . .

(Continued from page 10)

Paganini's Violin dated 1743, made by Joseph (or Giuseppe) Guarneri del Gesu a model of which guides Dr. Sease when he makes his Guarneris. Above copies and copy of "Dolphin Strad" were reproduced from George Hart's "The Violin—Its Famous Makers and Their Imitators," published in 1885.



teacher of Antonio Stradivari (1644-December 18, 1737), who made the famous "Dolphin Strad," referred to elsewhere. Stradivari worked with Niccolo Amati until 1670. Stradivari's "golden period" commenced about 1700 when he was in his 56th year. He died at the age of 92.

Like the Amatis there were many Guarneris, Andrea (1630-1695) being the first of these noted violin makers. He worked at the side of Stradivari in the workshop of the great Niccolo Amati. Then there was Giuseppe, eldest son of Andrea and Pietro, second son of Andrea.

But the family came to flower in the person of Giuseppe Antonio Guarneri (born on June 8, 1683 and who died in 1745) better known as Joseph (or Giuseppe) Guarneri del Gesu; his labels bearing the cypher IHS. "It is not known," writes Hart, "why he adopted this monogram, but it is possible that he belonged to a fraternity in Cremona at that period, among Italian tradesmen, who banded themselves together in various societies bearing religious titles."

He was a cousin of Giuseppe Guarneri, son of the Andrea mentioned above. It appears that the father of Joseph (or Giuseppe) Guarneri del Gesu had no knowledge of violin making. As mentioned elsewhere, it was this Joseph (or Giuseppe) Guarneri del Gesu who fashioned the violin played by Paganini, which has been the model

selected by Dr. Sease for his copies of Guarneri.

It takes from three to six months to complete one of his instruments, according to Dr. Sease, who adds that he sometimes spends several weeks or a month on adjustments.

EPILOGUE

During these tests is made the supreme test for him, that of comparing his latest instrument with a Jacobus Stainer bearing the label 1675 and owned by the writer's wife, Annie Reinhardt James, who played it continuously during her 50-year career as a concert violinist and teacher. The violin was traced for 30 years and authenticated by Mrs. James' father, the late Dr. Jacob Reinhardt, before he gave it to his daughter. This violin is said to have been one of the famous "Elector Stainers" of which we will learn in this biographical note—on their famous German violin maker.

Of this master violin maker, Henri Poidras, in "His Dictionary of the Violin Makers Old and Modern," writes—

"JACOB STAINER, ABSAM CIRCA (1621-1683) the German Stradivarius, very finished make, the model being his own and entirely German. Stainer is thought to have gone to Italy to perfect himself, with the great masters although nothing in his style denotes it, and should it be so, he must have freed himself of their

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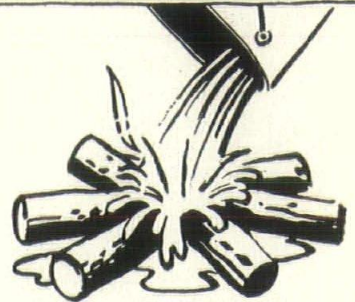
(the Italian masters?) influence in order to preserve his individuality. The admirable violins which he made for the twelve Electors have much resemblance to, and that indescribable something of refinement appertaining to the beautiful Amatis, with which they may be compared. This is the reason why he is thought to have perfected himself with F. N. Amati. The workmanship, the general outline, even the varnish are as fine, but other details, the shape of the sound holes, for instance, point to a German origin. It is almost without doubt that Stainer followed the Cremonese, probably had lessons with them and adopted some of their methods. It is equally difficult to say who was his advisor." The same expert notes that the Stainer's "production was fairly large, more scarce than those of Stradivarius. The orange-red varnish of Stainer is as beautiful as that of the Cremonese masters."

The tone of Stainer's violins are similar to that of the Italian School, and this expert states that Stainer had three models, small medium and large.

Mrs. James' violin is one of his small models. His life has been productive of much speculation and research. He is said to have died

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insane; that he made the "Elector Stainer" in a Monastery: that he made 16 "Electors Stainers," of which 12 were sent to the Electors and the remaining four to the Emperor of Germany.

All these tests made, the violins finished one by one in the workshop at 100 Gun Club Road—the natural question is, "What becomes of them?"

Talented young violinists can answer that Dr. Sease has given many of his instruments to them. There have been a few exceptions when they have been sold for enough to pay for the materials for another violin. He has placed several violins in South Carolina through a young outstanding violin student, Owen Clary of Columbia, also several in Mississippi through Mrs. Doris Penick, a concert violinist of Columbus, Miss.

So we see that sheer love of his hobby and unselfishness are the guiding lights before Dr. Sease in whatever spare time he has from his professional life to retire to his beloved fiddles, in the making; always trusting that eventually the raw dead materials will "sing sweetly," and having ever in mind the tribute to violin-making by England's great Prime Minister, William E. Gladstone, who once wrote,

"To perfect that wonder of travel—the locomotive—has perhaps not required the expenditure of more mental strength and application, than to perfect that wonder of music—the violin."

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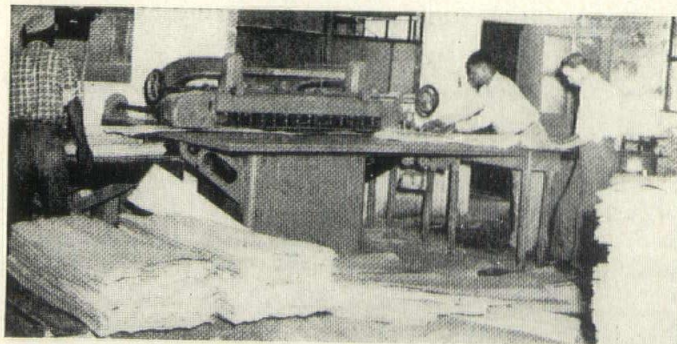
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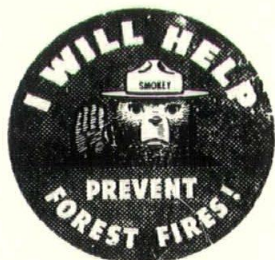


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VIRGINIA BUSINESS REVIEW
(Continued from page 13)

Formation of a "fact-finding committee" to determine the adequacy of and requirements for general cargo facilities at Hampton Roads ports has been announced by Fred W. McWane, chairman of the board of commissioners of the Virginia State Ports Authority.

McWane said the committee will make a thorough and exhaustive study of present and foreseeable conditions at Hampton Roads, as affected by general cargo facilities available to both shippers and the shipping interests and that the committee will make specific recommendations regarding them.

Membership of the committee is composed of major port elements, including inland transportation, steamship companies, warehousing, stevedoring, and customs brokers and freight forwarders.

Committee members are: C. A. Taylor, of Richmond, vice-president of operations for the Chesapeake and Ohio Railway; H. C. Wyatt, operating vice-president, Norfolk & Western Railway; J. Harwood Cochrane, president of Overnite Transportation Company and president of the Virginia Highway Users Association; T. J. Dugan, resident vice-president in Norfolk of Dichmann, Wright & Pugh, Inc.; W. Ward Anderson, resident vice-president in Newport News of C. H. Sprague and Sons Company; E. R. Jensen, of Newport News, manager of Hiden Storage and Forwarding Co.; James A. Monroe, of Norfolk, president of Elizabeth River Terminals, Inc.; W. T. Watkins, of Newport News, vice-president of Tidewater Stevedoring Corporation; George C. Garris, of Norfolk, president of Old Dominion Stevedoring Corporation; Harry A. Kreitz, of Newport News, president of Wilfred-Schade and Company, and P. M. Goffigau, president of Cavalier Shipping Company. *****



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GOVERNOR TRYON'S PALACE (Continued from page 20)

of the pediment which surmounted the pavilion device was emblazoned with the Lion and the Unicorn. Curiously enough this heraldic symbol of sovereign authority survived the Revolution, likely because of its difficult access.

Fenestration featured typically English deep-set reveals, with flat arches of gauged, rubbed brick, the bright voussoirs of which must have provided a handsome contrast with the russet brick of the massive walls. The roof was

deck-on-hip, with a parapet surmounting the cornice; a glazed skylight illuminated the great stair hall below. One dependency contained the kitchen and service facilities, the other the stables, harness room and space for two carriages.

Hawks' estimate included 160 pounds for a "Dwarf wall, Pallisadoes, piers, Gates&c to form a Court Yard." Behind the Palace, according to a contemporary map, stood a "Park of Artillery" and a flagstaff to bear the King's colors.

Although persons who chronicled their travels to the little capital were notably impressed with the Palace, it would seem moot as to whether it was the most impressive Colonial structure in America, as has been claimed. Certainly it lacked some of the refinements that obtained in the Virginia mansions, quoins, fine panelling and stucco-duro work. It would seem that Westover or William Buckland's lovely Hammond-Harwood house in Annapolis would more nearly represent the culmination of Georgian style on this side of the Atlantic.

As the plates discovered in the Bod-eian Library served in the restoration of the Governor's Palace at Williamsburg, similarly Hawks' measured drawings for the New Bern Palace, sought out by Author Dill in the Public Records Office in London, should prove of inestimable value in the latter restoration.

The title of Dill's book would seem

somewhat inept, since only one chapter is devoted to the Palace itself, the other nine-tenths to a history of the colony, and being beyond the purview of this review.

Among others, two plates reproduced are of particular interest, being Hawks' original drawings. A copious bibliography attests to Author Dill's diligent scholarship.

Of interest to Virginians is the author's former association with both the Norfolk *Ledger-Dispatch* and *Virginian-Pilot*. He is now serving as assistant director of the Jamestown Celebration Commission.



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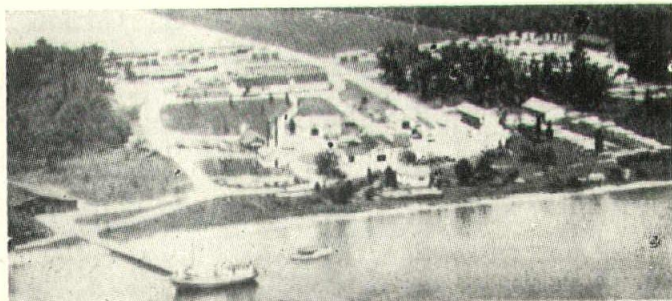
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The Federated Arts of Richmond, Inc. was organized in 1953 with its purpose "to serve as a clearing house for programs of non-profit civic organizations working in the fields of art, music, dance and drama in order to set up a schedule which can offer maximum opportunities to the organizations, their memberships and audiences and to consider the needs of the community in the fields in which the active member organizations work

and the ways and means to provide adequate and coordinated programs to meet these needs."

Active Member Groups of Federated Arts are:

Musicians Club of Richmond
Children's Theatre of Richmond
Arts Guild
Richmond Choral Society
Virginia Museum of Fine Arts
Richmond Opera Group
Society for the Preservation and Encouragement of Barbershop Quartette Singing in America, Inc.
Valentine Museum
Shakespeare Players
Junior Curtain-Timers
Catholic Theatre Guild
Richmond Civic Ballet
Richmond Artists' Association
The Poetry Society of Virginia

Associate Members representing organizations interested in encouraging and assisting Federated Arts are:

The Junior League of Richmond
The Richmond Junior Chamber of Commerce
Richmond Department of Recreation and Parks

In April, the Federated Arts will sponsor its first *Festival of Arts* during the week of the 8th through 14th. All programs will be open to the public. This week of events is designed to demonstrate the skills of the local organizations which are members of Federated Arts and to acquaint Richmonders with their work.



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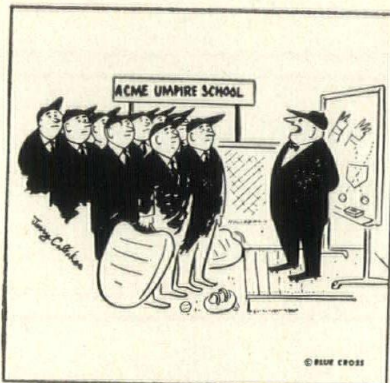


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"THERE OUGHT TO BE A LAW" (Continued from page 3)

ous fires are too remote to cause any immediate reaction. Yet, they affect us incomparably more than the exacerbation caused to our nerves by the traffic violator.

Mr. Rodger points out the loss of 17,000 acres in one fire. It is one of those statistics which have become almost meaningless to a people grown accustomed to national debts in terms of billions and national waste, through inefficiency, corruption and doubtful expedients, of millions upon millions. But consider for a moment the land-grants upon which the social structure of the Virginia colony was built. Seventeen thousand acres is more than the combined acreage of Westover, Berkeley and Shirley in their greatest days—the domains of the Byrds, Harrisons, Hills and Carters. With a wanton destruction of such acreage in those days, our beginnings would have been considerably poorer—as we are made poorer today.

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When the first "adventurers" beheld the land of Virginia, they commented upon "the fair meadows and tall trees." From then until now, our forests have provided one of our primary aesthetic appeals, to the native as well as the tourist, along with providing sources of revenue and healthful pleasure. None of this will have any meaning to that juvenile mind whose attitude is to get away with what he can. For him, it is simply easier to throw a cigarette out of a car window than to make the exertion of grinding it out in the ashtray of the car. No words of Mr. Rodger nor anyone else's will implant community responsibility in a mind impervious to the assumption of adult responsibility for his acts. But a person who throws a match or cigarette out of a car window is an arsonist—a pyromaniac by effect if not by intent.

Since he can not be reached by reason, then he must be restrained by law. To that end, the signs should be large and glaring, and unmistakably announce that starting forest fires is a felony, punishable by imprisonment. Then, at least some of the irresponsible

would be restrained by fear. A state trooper *might* detect them in the act of tossing from a car an inflammable object, which could bring destruction, hours after they were past, to irreplaceable property and tangible and intangible assets to the state. And a state trooper would definitely arrest them.

When a peoples' responsibility breaks down, the force of law is the only restraint. If we knew that a band of arsonists were creeping into the state to destroy our natural resources and attractions, we would be up in arms. Well, they are here—among us and among tourists. Contemplate those statistics in Mr. Rodger's article until they are meaningful to you, and then think what you would like to have done to restrain the destroyers. *✓ ✓ ✓*

Clifford Dowdery



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