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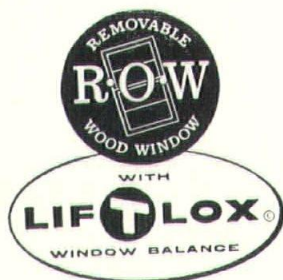
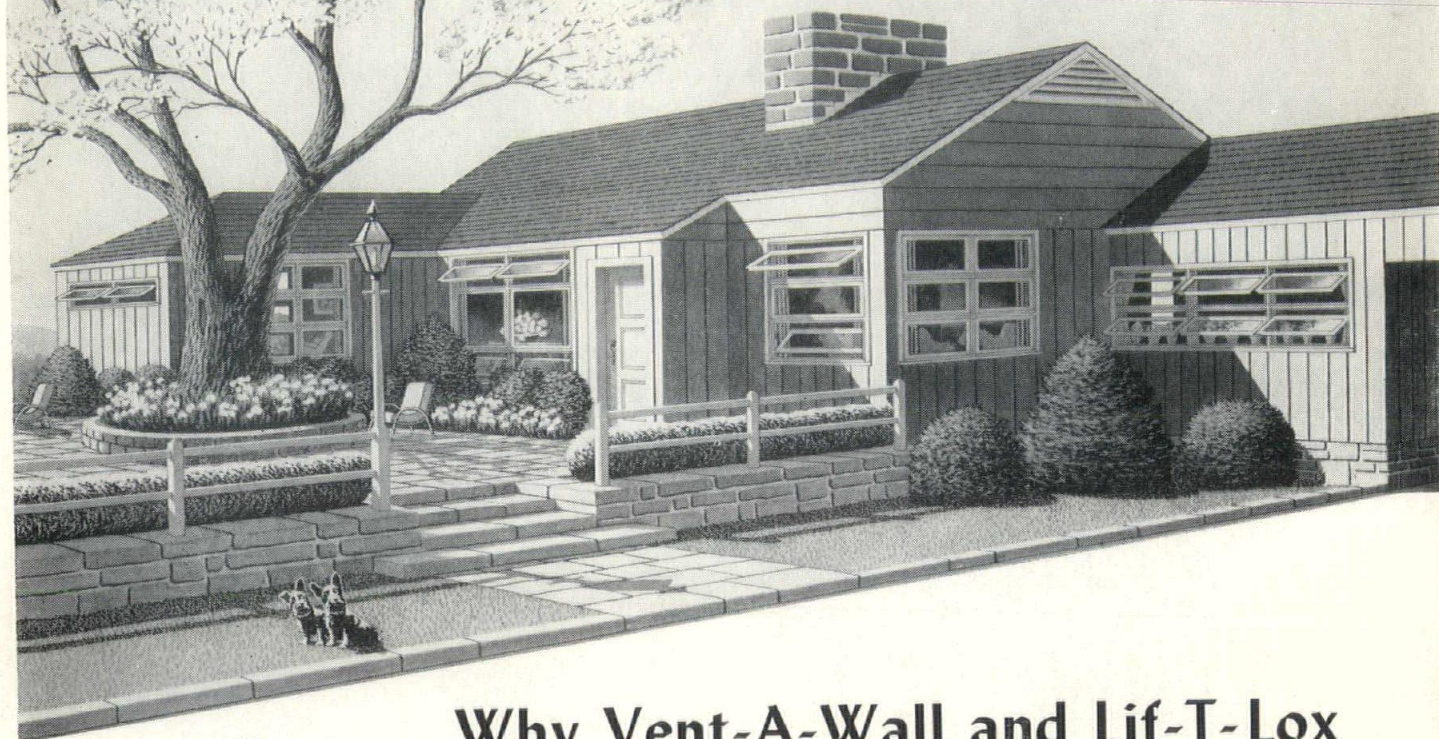
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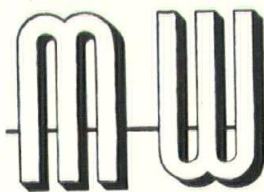


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VOLUME LXXIX

FEBRUARY 1957

NUMBER TWO

## Evolution of the Architect in Virginia

WHILE VIRGINIANS have grown so accustomed to attacks on their backwardness that they have developed a stock answer, "It's always been that way," in architectural matters our natives have no reason to go on the defense. It is true that we would not be numbered among the advanced (that would be out of character), but we are not out of step with the majority of states — for whatever satisfaction that might be. In this case, it should be very little indeed, since Americans as a whole are not characterized by progressiveness in their building.

From the beginning of the nineteenth century, when architects as such first began to practice in America, in Virginia as elsewhere members of the young profession had uphill sledding against the peoples' fixed habits of using building contractors and carpenters, as well as against the amateurs — some with talent and some with mistaken zeal—who played at being Jeffersons.

The decades of the early nineteenth century happened to be architecturally a good period, when Virginians were building under the influence of the classic revival introduced by Thomas Jefferson at his own home, at the University of Virginia and the state capitol, as examples. Even the final flowering of the classic revival in the Virginia townhouses in the 1840's and 1850's (the so-called "Greek revival") represented an architecturally good phase: the buildings were indigenous, well adapted to the climate and social customs, made

use of the existing knowledge and materials, and possessed a certain beauty.

Late in this period, in 1857, practicing architects had won enough of a foothold for 13 of them to form the national organization, A.I.A. Though few in number, these idealists were sufficiently advanced to anticipate the national lawyers' organization by 21 years and to follow the A.M.A. by only a decade. Unfortunately for the effectuality of the architects' progressive ideals, all building in the country was brought to a halt by the Confederate War for Independence.

Following the war, architectural history took a curious turn. After most wars, in the rush of new building with released materials and dormant talent, significant changes are made; there is an urge to change from wartime conditions, which is usually reflected in architecture. After America's great war, this did not happen.

In Virginia the explanation would be simple: in the poverty and dislocation, problems centered on primary survival, and the jackals of the Reconstruction government who infested the state immediately after the war were certainly not interested in beautifying the places they had recently devastated.

But in the states comprising the triumphant Union, there is no handy explanation. Fortunes had been founded by war-profiteers and perhaps a money-conscious people were simply motivated by what Harding called, after another

war, "a return to normalcy"—that is, where everyone could rewrite Jefferson's "pursuit of happiness" into pursuit of the dollar. In any event, the buildings characteristic of "the General Grant era"—many of them monuments to the bad taste of the new rich—are certainly among the most hideous and least practical of any physical coverings ever erected by mankind.

In this architecturally sterile period, which persisted nationwide into the nineties, the poor Virginians, defeated and bewildered, abandoned their own magnificent past in building and became timid copyists of their conquerors. Even our own rich in some notable instances vied with the Yankees in the heroic scale of vulgarity. Virginians, then, had no more direction as a people than architecture as a profession at the time when the precursor of modern architecture, Louis Sullivan, began experimenting in Chicago.

A victim of fires and rapid expansion, Chicago, with its people having no roots in traditionalism, became a natural ground for Sullivan's experimental functionalism. He was the first architect to express the structure of a building, its skeleton, and from his work an articulated American architecture began its tentative development. But, as an influence on the American scene, the work of the Chicago school was checked by an event that set back American architecture for half-a-century.

For once Virginians are blameless of stopping the clock. The event was the Chicago World's Fair of 1893. Playing it safe for the tourists, the

(Continued on the next page)

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### COVER NOTE:

The cover shows the Rotunda at the University of Virginia, scene of the Virginia Chapter, American Institute of Architects, annual meeting on the centennial of the A.I.A. (Virginia State Chamber of Commerce Photo by Flournoy)



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entrepreneurs repudiated their own advanced school and erected buildings in a new "classic" revival. As the saying goes, that did it.

The work of the Chicago architects did not cease with this calamity. A young man who started as a draftsman for Sullivan, by name Wright, went beyond the master in modern techniques and in Tokyo, in 1916, built the Imperial Hotel still famed for its soundly original construction. Oddly also in the Old World, European architects followed the Chicago lead. Germany's Gropius developed his own advanced school, and perhaps gave conservatives everywhere a false impression of modern construction. Where inventor Sullivan had expressed the structure, and boldly original Wright made it beautiful, Gropius and his followers bared the structure so that its functionalism seemed too stark, too sterile, for many observers.

Most of America, certainly including Virginia, went on its way with contractors and carpenters as if none of this was going on. At the same time, "fashionable" architects in the East formed the New York "Classic School," where classicism meant largely to do nothing new. The somewhat notorious Stanford White flourished in this, with John Russell Pope and Ralph Adams Cram; and Virginians naturally subscribed to anything conservative. With the money to employ architects for their public buildings, they (along with most of their fellow Americans) imported these gentlemen to perpetuate in the Old Dominion their acceptable contributions to a period that might be called "Early Nothing." We have "classic" examples of it throughout the state.

This comes well into the twentieth century, especially in that twilight of monarchies before World War I, when Virginia, finally recovering from the ravages of war and occupation forces, began building in a general physical expansion. In uncharacteristic conformity to the other states, Virginia erected the architecturally anomalous buildings (public, commercial and private) of that period, the best for which can be said is that they were "serviceable." They served.

All over Virginia, along with downtown buildings, there are residential belts that were constructed in that age between "A Bicycle Built for Two" and "It's a Long Way to Tipperary." In their parlors the Toddler was introduced by high-school students dancing to "Margie," the new medium of radio was introduced with "Amos and Andy," and today children born of those born in the house experience the dubious



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wonders of television. Refrigerators have replaced the ice-man, air-coolers the palm-leaf fan from the undertaking parlor, and central heating aims at a uniformity despite passages and drafts. But from the point of architectural advance, the trouble is that the houses are serviceable.

They were built to endure, and people simply can not trade in houses the way they do cars when they get to be last year's model. In fact, the acceptance of houses as they are, with all fashionable consumption concentrated on other items, is a basic cause of the apathy about *all* new building. A person who would not be caught dead in an ancient car-model still regards the work Raymond Hood did in New York in the twenties as a little too tricky to be sound. This is certainly not to advocate an abandonment of non-modern buildings, but to suggest that the resistance to the new is unique in this field.

It constitutes to our architects another obstacle, along with that habit to employ builders or do it yourself. For modern architecture to be good, it does not have to be sterile or freakish. Of course there are young architects, as the young in any profession, who seek a quick fame by employing the most advanced, the "unusual," and there are talented amateurs who, as in Jefferson's day, strive to be *avant garde* without, as Jefferson had, a real knowledge of what they are doing. They want the shock value of being different. These represent only the lunatic fringe of the modern architect.

The Virginia architect, as all architects through the ages, desires to build the indigenous. As the Grant era is not indigenous, so neither are the serviceable buildings of the serviceable period. The indigenous building, as the early Virginia houses, uses the material (as we do our brick) and the knowledge available, adapts to climate, social custom and special needs, and makes a functional building pleasing to the eye of those who inhabit it. The fundamental of good work by a modern architect is to fit the building to the ground, as if it belongs, almost as if it grew from the terrain. General Lee showed this technique in building his fortifications: one reason that he was so advanced in warfare was that his

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NEWPORT NEWS, VIRGINIA



fortified works rose naturally from the rolls of the earth.

But against achieving this in Virginia, the habit of building without architects was slow to pass, and in commercial and public buildings the tendency, when employing architects, was long to import big names from the East. (Local doctors also suffered from this belief in the superiority of out-of-state talent.) Not until the twenties, when everything traditional was breaking down ("Moan-in' Low"), did the trend in Virginia turn away from going to New York for architects, and provide wide opportunity for those who preferred to work among their own people rather than sell their talents to the highest market. With this opportunity, by the thirties Virginia architects began to receive recognition on a national scale. Magazines published in New York began using examples of Virginia buildings by Virginia architects. By now the importation of outside talent is the exception as Virginia's architects have come into their own in public buildings (including government) and commercial buildings, as hotels, banks, theatres, office-buildings, plants and so on.

But a lag still exists in residences and, until recently, this reflected a national pattern. People who would spend thirty thousand dollars on a house (three thousand of which went to the realtor), gagged at spending \$1,750—less than they would pay for a car—to a professional on the building of a permanent home. After World War II, however, the tremendous expansion following the four-year-blank showed the value of the home-architect rather inversely. The merchant-builders of those developments referred to as tomorrow's slums were the first to catch on for the most cogent of reasons—money. The superiority and durability of the architect-built house is forcing on the merchant-builder a competition he can no longer meet by following in the pre-Revolutionary style of employing contractors and carpenters.

In this day of the growing acceptance of the professional to build a home, Virginia has been caught behind. Only in Northern Virginia and isolated communities has there been a real movement toward recognition of the architect in a day of specialists.

On the whole, architecture in Virginia (as in other aspects of its life) is

floundering to re-discover a direction lost with the Civil War. Entirely outside the intention of the generous restorers of Williamsburg has been the set-back given local architecture by that restoration of a Georgian world. Their intent was to revive a segment of the past as visual history, with all that can be learned from the past for the present; but they scarcely expected the houses to be copied any more than the costumes.

The return to Georgian architecture on the enchantingly anachronistic model of Williamsburg can be explained in a people who grew aware that their buildings were indistinguishable from the rest of post-nineteenth century America. Travelers from Iowa and New Jersey can awaken here with no change from their homelands, and this leads them to that demand: "What have you got to be so proud about?" In fact, when I was a young man in New York, the suburban houses in Westchester County made me homesick by their similarity. But a return to a past that was magnificently indigenous in its day leads in no way to our establishment of a native architecture in ours.

While we should learn and derive from our past, as we try to in all phases of our life, we must apply also the techniques of the present. Today we would regard the builder as at least eccentric who designed a house around a well, a privy, slave-quarters, who insisted on a large fireplace in each room but no closets, and decorated the front with a carriage-block for his horses. There is no reason to design a house as if those conditions exist, nor, in using modern conveniences, is there any reason to break with the beauty of the past. In a day when Virginians need to establish the state's essential character, we can certainly encourage our professionals to develop a native architecture. They have come a long way with little encouragement, and they are as available for our today as their unsung professional antecedents were for our past.

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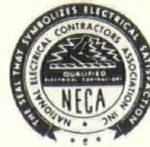
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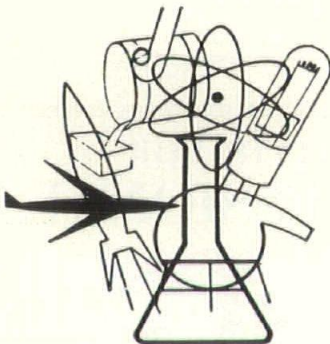
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## VIRGINIA BUSINESS REVIEW

By WILLIAM BIEN

*Business Editor,*

*The Richmond News Leader*

**A** NEW YEAR in business began last month like the year before — with news of expansions, predictions of higher sales . . . and the inevitable mergers.

Latest consolidation was that of the noted Richmond metal firm of Civil War vintage—Tredegar Iron Works—with the growing paper empire that is Albermarle Paper Manufacturing Corp. The merger settlement had been agreed to by directors of both concerns and was to go to the stockholders for final, formal approval later in the month.

\* \* \*

Dow Chemical Co., beginning construction on a multi-million dollar synthetic textile plant near Lee Hall, opened an office at nearby Warwick last month. Construction of the manufacturing facility will take 18 months.

\* \* \*

### NAMES IN THE NEWS . . .

O. E. Zacharias, Jr., general manager of Southern States Cooperative, has been appointed to another three-year term, his second, on the Central Bank for Cooperatives board in Washington . . . William Cabell, Richmond attorney, has joined the staff of Virginia Trust Co. as assistant trust officer . . .

Jay Seibel, a former Lynchburg resident who has been on the west coast recently as a sales and public relations executive, has returned to Lynchburg as public relations-advertising director for the First Colony Life Insurance Company . . .

Recent Esso Standard Oil promotions: W. G. Ottley, merchandising manager for the Virginia-West Virginia division, becomes sales manager. C. F. Toler, district manager at Norfolk, moves to Richmond as dealer merchandising manager. A. T. Sanders, manager of the Marion district, transfers to Richmond as service stations marketing assistant. Garland E. Benton, a former Richmonder, returned to the city last month to head all feed distribution and marketing procurement in central Virginia for Southern States Cooperative. . .

P. Beryl Schenk was named to succeed R. H. Moorman as manager of





(Wray Selden photo)

*Evan Shoemaker, president of Cinderella Cleaners and Launderers, is giving Mrs. Marcia M. Garden, Richmond, a \$50 U. S. Savings Bond for being the fifth prize winner in the nation-wide contest of the Sanitone Cleaning Process. Cinderella employs this safe and thorough method for all orlon and dynel fabrics, and simulated furs.*

American Tobacco Company's Richmond branch. Moorman retired after 40 years service . . .

*Clyde E. Tipton*, a native of Petersburg, became Richmond branch manager for the James Robertson Manufacturing Co. of Baltimore . . .

The Richmond, Fredericksburg and Potomac Railroad named *Hartwell T. Rainey, Jr.*, as superintendent of the car department . . .

*D. J. Howe*, formerly assistant to the general coal traffic manager for the Norfolk & Western Railway, became coal traffic manager for the eastern district. Western district manager is *F. L. Donaher* . . . *Richard Blackburn Tucker* of Kingston Hall in Mathews

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Finishing touches being put on the new brick telephone building in Toano. The 27 x 35 foot building, will house the unattended dial system for James City and lower New Kent counties.

County retired as executive vice-president of the Pittsburgh Plate Glass Co. . . .

L. R. Sorenson, formerly vice-president and production manager of Newport News Shipbuilding and Dry Dock Co., became vice-president and general manager. D. A. Holden, formerly chief engineer, became production manager and J. R. Kane moved up to chief engineer . . . Archibald B. Williams retired to his home in Petersburg after 50 years service with American Tobacco Co., most recently as supervisor of all cigar-stemming operations . . .

Export Leaf Tobacco Co. directors named Charles D. Sands a vice-president . . .

Hunter C. Sledd, Sr. moved up to board chairman of Taylor & Sledd, one of the south's largest food brokerage houses, and his son, Hunter C. Sledd Jr., became president. Wellford D. Sanders, formerly sales manager, became executive vice-president . . .

Robert J. Van Dillen, city sales manager at Dallas, Tex., for Eastern Air Lines, was named district manager

for Richmond-Norfolk area to succeed Thomas A. Sheehan,\* who was elected assistant vice-president of State-Planters Bank of Commerce and Trusts . . .

Josiah A. Stanley became general auditor of the Richmond, Fredericksburg and Potomac Railroad . . .

The RF&P also named Leland L. Miller as comptroller . . .

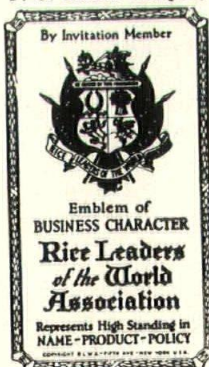
Other RF&P appointments included: N. S. DeMuth to assistant freight traffic manager-rates and divisions; J. R. Holladay, Jr., assistant freight traffic manager-sales; C. B. Hamersly, assistant freight traffic manager-sales, and E. B. Luck, assistant passenger traffic manager-sales . . .

William W. Morrison has been named program director for Richmond radio station WRNL . . .

Promotions at State-Planters Bank of Commerce and Trusts last month: Arthur S. Brinkley and Catesby B. Jones, elected assistant vice-presidents; John E. Campbell, elected assistant trust officer; Allen W. Flannagan, Jr., Joseph T. Moore and John A. Robertson elected assistant cashiers . . .

(Continued on page 35)

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## The A.I.A. in Virginia

By FRED P. PARRIS,  
Secretary, Virginia Chapter

### CHAPTER ORGANIZED 1914

ON SEPTEMBER 17, 1914, seven Virginia Architects met at the Hotel Jefferson in Richmond to organize the Virginia Chapter, American Institute of Architects. The minutes of the meeting to organize are transcribed below from the original copy.

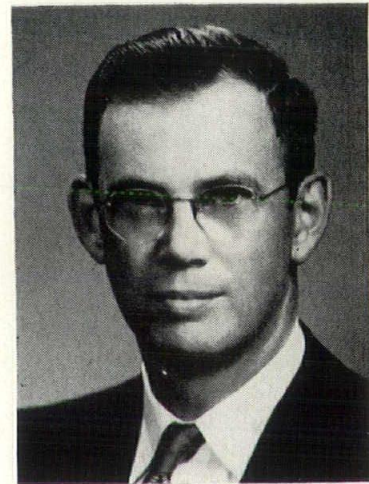
### VIRGINIA CHAPTER AMERICAN INSTITUTE OF ARCHITECTS

#### *Minutes of Meeting to Organize*

A meeting to organize the Virginia Chapter of the American Institute of Architects was held at the Hotel Jefferson, Richmond, Virginia, September 17th, 1914. The meeting had been called for twelve o'clock, noon, but owing to delay in the arrival of the train bringing the two members from Norfolk, it was about 12:30 when the meeting came to order.

The following were present, all being members of the American Institute of Architects and being the only members of the Institute in the State of Virginia at this time, viz.:

Mr. Frank C. Baldwin  
Fredericksburg, Va.  
Mr. Phillip N. Stern  
Fredericksburg, Va.  
Mr. Ben F. Mitchell  
Norfolk, Virginia  
Mr. Clarence A. Neff  
Norfolk, Virginia  
Mr. William C. Noland  
Richmond, Virginia



After coming to order, the meeting elected Mr. Baldwin, Chairman and Mr. Noland, Secretary.

Mr. Baldwin read aloud a set of carefully prepared By-Laws for the government of the proposed Virginia Chapter.

Several points in the By-Laws were discussed as they were reached in the reading and one or two minor amendments were made. Upon motion, duly made and seconded, the By-Laws, as thus amended were then unanimously adopted.

The meeting then proceeded to the election of permanent officers of the Virginia Chapter for the first regular term.

The result of the election was as follows:

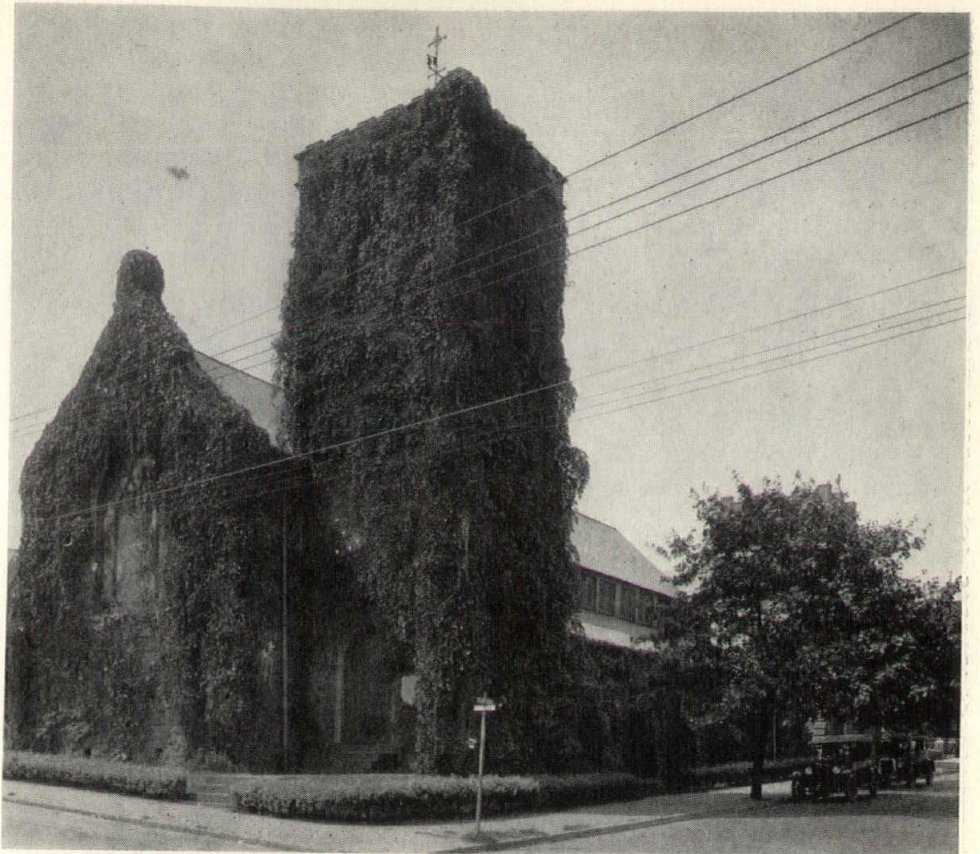
Mr. Clarence A. Neff was elected President.  
Mr. Phillip N. Stern was elected Vice-President.  
Mr. William C. Noland was elected Secretary and Treasurer.

It was duly moved and adopted that the Secretary communicate with the Secretary of the American Institute of Architects, and inform him of the fact of this meeting having been held for the purpose of organizing the Virginia Chapter, A.I.A., and that we have adopted a set of By-Laws and enclose him a copy of same, with the request that he bring our said By-Laws and these Minutes of our meeting to



(Courtesy, Times-World Corp.)

*St. John's Episcopal Church in Roanoke, typical of that period in Americana "when architects, like doctors, could cover mistakes with ivy."*



the notice of the Board of Directors of the American Institute with the request that they issue us a Chapter certificate.

Mr. Baldwin also laid before the meeting the draft of a proposed Charter for the Chapter; with the recommendation that we have a lawyer go over same, fill it out where necessary and present it to the proper authority of the State to have the Virginia Chapter legally incorporated. However, it was decided not to apply for legal incorporation until the Board of Directors of the American Institute shall have issued us a Chapter certificate.

An election of Directors was then held and resulted in the following gentlemen being elected directors, viz.:

Mr. Frank C. Baldwin—Fredericksburg, Virginia

Mr. Phillip N. Stern—Fredericksburg, Virginia

Mr. Ben F. Mitchell—Norfolk, Virginia

Mr. Clarence A. Neff—Norfolk, Virginia

Mr. William C. Noland—Richmond, Virginia

(signed) William C. Noland

Secretary

(Dementi Studio)

*Richmond's Union Railroad Station, begun in 1917, designed in the period of retrogressive classicism by the "imported" New York architect, John Russell Pope. Construction was handicapped by wartime conditions, and the station opened for traffic at noon, January 6, 1919.*







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The certificate of incorporation, under the provisions of Section 1105D of the Act of the General Assembly of the Commonwealth of Virginia which became a law in 1903, set forth the purpose of the Virginia Chapter, A.I.A., "to unite in fellowship the Architects of the Commonwealth of Virginia and to combine their efforts in cooperation with the American Institute of Architects so as to promote and advance the artistic, scientific and practical efficiency of the profession.

To further these ends, the Chapter shall adopt a code of ethics or professional practice to which all its members shall conform, formulate tests of professional skill as a basis of admission to membership, and hold stated meetings for the discussion of professional topics and the transaction of the business of the Chapter."

The Charter was granted in the Chancery Court of the City of Richmond and recorded by the Secretary of the Commonwealth on November 30, 1914.

Since that September 1914 when those five Architects met to organize the Virginia Chapter its membership has grown where today there are a total of 259 members on its rolls of which four are Honorary members; eight are fellows, F.A.I.A.; 164 are corporate A.I.A. members; 69 are associate members; ten are junior associate members; and four are members emeritus.

The Chapter has been honored in having elevated to fellowship the following members:

William C. Noland, F.A.I.A.,  
Merrill C. Lee, F.A.I.A., 1940  
Clinton H. Cowgill, F.A.I.A., 1950  
Pendleton S. Clark, F.A.I.A., 1952  
Milton L. Grigg, F.A.I.A., 1953  
Marcellus E. Wright, F.A.I.A., 1953  
A. O. Budina, F.A.I.A., 1954  
Louis P. Smithey, F.A.I.A., 1954  
A. Edwin Kendrew, F.A.I.A., 1956

From its members, there have been chosen two Regional Directors of the American Institute of Architects. Merrill C. Lee, F.A.I.A., was Director of the Southeastern Division from May 1937 to May 1940. Marcellus E. Wright, Jr., A.I.A., was Director of the Middle Atlantic Region, American Institute of Architects from May 1953 to June 1956 and the Chapter now has members serving on the following National A.I.A. Committees.

### NATIONAL JOINT COOPERATIVE COMMITTEE A.I.A.— A.G.C.

C. C. Justice, A.I.A., Member

### NATIONAL COMMITTEE ON BUILDINGS AND GROUNDS Milton L. Grigg, F.A.I.A., Chairman

### NATIONAL COMMITTEE ON MEMBERSHIP

Joseph H. Saunders, Jr., A.I.A., Member

### NATIONAL COMMITTEE ON MEMBERSHIP STRUCTURE

Marcellus E. Wright, Jr., A.I.A., Member

### NATIONAL COMMITTEE, PRESERVATION OF HISTORIC BUILDINGS

Milton L. Grigg, F.A.I.A., Member

### COST DATA SURVEY COMMITTEE

Marcellus E. Wright, Jr., A.I.A., Chairman

(Continued on page 37)



The C. E. Webber residence in Salem was completed in 1887 at a cost of approximately \$8,000. The architect is unknown. The original owner was John M. Evans of Salem. This building appears to be of completely different design architecturally from any of its contemporaries in this part of Virginia. It differs from many of the better class structures built at the same time in this area in that it appears to have been designed by a competent architect instead of being conceived by a highly skilled builder, as was often the case.

This residence contains nine rooms with ceiling heights of 13'-0" on the first floor and 11'-9" on the second floor. All interior doors are 8'-0" high and 1 3/4" thick, exterior doors being 8'-0" high and 2 1/4" thick.

All interior woodwork, as well as exterior doors, is of the best grade of walnut. Interior door casings are 12 1/2" wide and heavily ornamented.

Exterior walls are four bricks thick. All interior partitions are constructed of masonry two bricks thick. The original plaster, 1 1/4" to 1 1/2" thick, has remained in excellent condition. Window stools are of ornamented cast iron, having been cast locally.

Bricks are 8 1/2" by 2 3/8" high and were made about a half mile from the building site.

Exterior cornices and ornamental trim are metal covered.

Door knobs, push plates, escutcheon plates and hinges are of heavily cast bronze. The original lock sets are still in use and appear to be in excellent condition.

In spite of the excellent materials and workmanship in this structure, there are no subfloors. The original pine flooring, which has been well maintained, bears directly on 2" x 8" floor joists, which in some cases span as much as 18'. This structure remains almost in its original shape except for the addition of concealed



(Goodwin-Gentry photo, courtesy Times-World Corp.)

electric wiring and modern plumbing and heating facilities. The interior and exterior of the building, as well as the grounds, have been maintained in a first-class condition through these 70 years of use.

It has been estimated by a Richmond contractor that a reproduction of this residence would cost more than \$100,000 (more than 12 times its original construction cost).



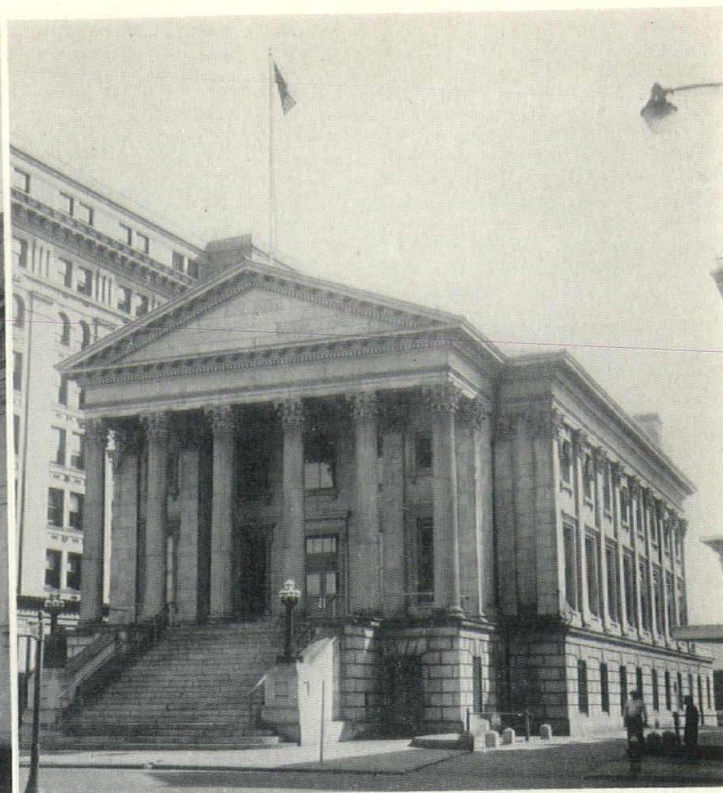
Norfolk's court house, completed in the mid 19th century just as the American Institute of Architects was being founded. Built as a City Hall, it exemplifies the dying days of the early 19th century "Greek Revival." Architect unknown.





(Photo, courtesy Times-World Corp.)

Roanoke's old Terry Building, constructed about 1890, and typical of the inner conflict in design typical of the "Early Nothing" architectural style.



(Photo Craftsman, Inc. photo courtesy Times-World Corp.)

Norfolk's Customs House, still in use after 100 years of "service." Built in 1857, as the A.I.A. was being founded and the country's architecture was first taking shape, it copies the Greek temple form promoted in Virginia earlier in the century by amateur architect Thomas Jefferson.

## WESTERN VIRGINIA STRUCTURES

While the buildings for which we have photographs were being designed in Eastern Virginia, in the far western part of the state this group of structures tells the architectural history of that area during the formative period of America's professional architectural organization.

In Big Stone Gap, the General Ayers home is now used as the Slemple Museum. This building is built of local sandstone and represents the design contemporary with its period; it was built between 1890 and 1892.

Also in Big Stone Gap, the home of John Fox, Jr., is a rambling one story residence reminiscent of the late 1890's.

In Norton, a stone residence known as the Fleming home, is now used as a hospital. This is a very large mansion built of local Wise County stone with immense rooms and a monumental stairway. It was probably built in the 1890's; exact date is not known.

In Abingdon, the Abingdon Episcopal Church is a small, well designed stone church built about 1920 or 1925.

At Emory, a residence now occupied by Mr. John A. Blakemore, is a square two story solid brick building typical of the period about 1875 or 1880.

In Marion, the Jackson residence, one of the earliest reinforced concrete residences built in Southwest Virginia is said to be designed by the owner, but submitted to McKim, Meade and White for criticism, who said they could offer no suggestions that could improve the design.

In Wytheville, the George Wythe hotel exemplifies a simple, direct design for a hotel in a small town.

In Pulaski, there is the Maple Shade Inn, a rambling wooden structure following the tradition of English Country inns and built during the boom days of the early 1890's.

In Damascus, the Damascus High School is a one story and basement school building erected with round river stones locally known as "River Jacks." These stones were largely taken from the excavation for the foundation and represent the use of local material which was found on the site.

### AIA CALENDAR

February 21-23, 1957  
Annual Meeting

Thomas Jefferson Inn  
Charlottesville, Va.

May 14-17, 1957  
National Meeting  
Washington, D. C.

October 10-12, 1957  
Fall Meeting  
Hotel Roanoke  
Roanoke, Va.



# THE

# Virginia

# ARCHITECT SECTION

ANNUAL MEETING  
VIRGINIA CHAPTER  
AMERICAN INSTITUTE OF  
ARCHITECTS

Official Publication, Virginia Chapter, American Institute of Architects

CHARLOTTESVILLE, VIRGINIA—THOMAS JEFFERSON INN—FEBRUARY 21, 22, 23, 1957

Thursday, February 21st

- 4:00 P.M. Advance Registration
- 6:00 P.M. Arrack Punch Party in honor of the President
- 7:30 P.M. Executive Committee Dinner Meeting  
Other advance committee meetings

Friday, February 22nd

- 9:00 A.M. Registration
- 9:30 A.M. Membership Committee meeting. Other Committee meetings as called
- 11:45 A.M. Luncheon meeting, Board of Directors, Virginia Foundation for Architectural Education
- 12:00 N. Cocktail Party
- 1:00 P.M. Ladies' Luncheon, Miller & Rhoads Tea Room
- 2:00 P.M. Meeting, University of Virginia Museum of Fine Arts  
Announcement of the Nominating Committee  
Color Conference  
The moderator: A. E. Kendrew, head art commission  
Speakers: Waldron Faulkner, Washington, D. C., "Color in the Building Industry"  
Julian Garnsey, Princeton, N. J., "Functional Color"  
Marion K. Junkin, Ph.D., Washington & Lee University, "Color in the Graphic Arts"
- 4:00 P.M. Coffee Hour, Museum of Fine Arts
- 6:00 P.M. Cocktail Party
- 9:30 P.M. Beaux Arts Ball, Monticello Hotel Ballroom

Saturday February 23rd

- 8:00 A.M. Committee breakfasts
- 9:00 A.M. Business Session  
Election of Officers
- 10:00 A.M. Report of the Virginia Foundation for Architectural Education
- 12:00 N. Annual Meeting of the University of Virginia Architectural Alumni Association  
Annual Meeting of the V.P.I. Architectural Alumni Association
- 1:30 P.M. Continuation of Business Session
- 4:00 P.M. Ceremonies at Monticello in honor of Thomas Jefferson  
Speaker: Bernard Mayo, Professor of American History, University of Virginia  
"Highlights of Jefferson's Career"
- 6:30 P.M. Cocktail Party, Colonnade Club, University of Virginia
- 8:00 P.M. Annual Dinner, The Rotunda, University of Virginia  
Speaker: Merrill C. Lee, F.A.I.A., Richmond, "Reminiscing on the Practice of Architecture in Virginia"

Special Guests:

J. Roy Carroll, Jr., A.I.A. Director for the Middle Atlantic District  
Colgate W. Darden, Jr., President University of Virginia  
Llewellyn B. Griffith, President Virginia Society of Professional Engineers

Merrill C. Lee, F.A.I.A., who has engaged in the practice of architecture in Richmond since May, 1920, attended Pennsylvania State College, 1912-1914, and Massachusetts Institute of Technology, where he received a B.S. in Architecture in 1917. He attended the Beaux Arts Institute of Design, 1914-1915, and studied under Ralph Adams Cram, Boston, for approximately three years.

He was a member of the Richmond City Planning Commission, 1936-1940, and is a member of the Architects Advisory Commission, Williamsburg Restoration. He is a former director in the National Academy of Arts and Sciences and is president of the Virginia Foundation for Architectural Education, Inc. He served as president of the Virginia Chapter, A.I.A. 1934-36, as regional director, 1937-40, and received his fellowship in the A.I.A. in 1940.

Mr. Lee has been architect for the Chesapeake & Potomac Telephone Co. of Va. since 1931. His principal architectural works include commercial projects, schools, banks, office buildings, churches, etc.

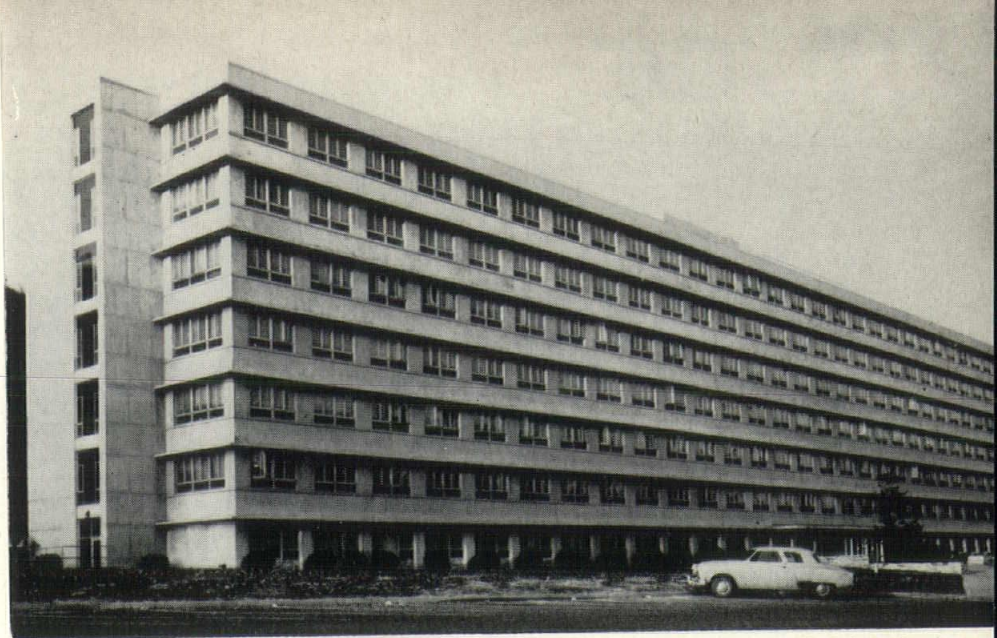
Among recent commissions are the new State Office building, the north wing of the Virginia Museum of Fine Arts, and the Tuberculosis Hospital at Medical College of Virginia, in which he was associated with Baskervill & Son.



(Dementi Studio)



# CURRENT ARCHITECTURE IN THE OLD DOMINION



(Robert H. Brient photo)

## INFIRMARY BUILDING, CATAWBA SANATORIUM

Architects:  
Brown, Wells & Meagher

Associate Architect:  
Joseph H. Saunders

General Contractor:  
J. A. Jones Construction Co.

**T**HE infirmary building, Catawba Sanatorium in Roanoke County, completed in 1953, contains six nursing floors, accommodating 352 beds. Also included in this building are general administrative offices for the Catawba Sanatorium, laboratory facilities, dental suite, operating rooms, x-ray rooms and kitchen facilities. The penthouse, or eighth floor level, contains living quarters for certain employees.

The structure is of architectural concrete with all interior members of reinforced concrete. Approximately eight thousand cubic yards of concrete were used in this project. The final cost of the building was approximately \$1,800,000.

General architects were Brown, Wells

& Meagher, Roanoke. Associate architect was Joseph H. Saunders, Alexandria. General contractor was J. A. Jones Construction Co., Charlotte, N. C., with mechanical contractor, R. H. Lowe, Inc., Roanoke, and electrical contractor, Davis H. Elliot Co., Roanoke.

Other subcontractors and suppliers were elevator supplier, Salem Elevator Company, Salem; sterilizing equipment supplier, Ohio Chemical & Surgical Equipment Co., Madison, Wisc; roofing contractor, C. McDaniel Roofing Co., Roanoke; ceramic tile and stone work, Standard Tile & Marble Co., Charlotte, N. C.; aluminum window supplier, Roanoke Engineering Sales Co., Roanoke; and concrete supplier, Concrete Ready Mixed Corp., Roanoke.

## STAMP TO HONOR ARCHITECTS

A three-cent stamp being issued in honor of the Architects of America will be first placed on sale in New York, on February 23, on the centennial anniversary of the founding of The American Institute of Architects.

The architects stamp will be 0.84 by 1.44 inches in dimension, arranged horizontally, printed by the rotary process, electric-eye perforated, and issued in sheets of 50. The color of the stamp will be announced later. The printing of 120,000,000 three-cent architects stamps has been authorized.

The central subject, which dominates the left portion of the stamp, is composed of a modern mushroom type head

and shaft superimposed on a Corinthian style capital, symbolizing the progress made in architecture during the last century. The word "Centennial" is arranged across the top of the stamp and "American Institute of Architects 1957," arranged in five lines, appears to the right of the columns. The denomination "3¢" is placed in the lower left corner and "United States Postage" across the bottom. The style of lettering further reflects the simplicity of line which the artist endeavored to portray.

Stamp collectors desiring first-day cancellations of the three-cent architects stamp may send addressed envelopes,  
(Continued on page 36)



# Fishwick Speaks . . .

IN OUR TIME, the battlefield of architectural theory is a dark and bloody ground. One army, under General Gropius, looks to functionalism and symmetry for victory; another, under General Wright, would have us be poetic and unsymmetrical. There are many other lesser generals, hurling forth sticks, stones, and articles on every side.

Too many of us in Virginia, meanwhile, subsist on architectural habits, scraps of tradition, and unexamined prejudice. Our architectural views we state not as opinion but dogma. If we are cornered, we have a reliable dagger up our sleeve: "this is tradition in Virginia."

BEING AN HISTORIAN, and not an astrologer, I would not dare predict, in this Centennial number, what the architecture of our state or nation will be like in the years ahead. But I would venture the guess that unless it looks more often to the future than the past, it will not be vigorous, original, or worthy of our heritage.

Every contemporary architect has to be constantly on guard lest he succumb to the two prevailing fallacies which exist in the architectural opinion of our time. The first, the romantic fallacy, seeks out the symbolic values in architecture instead of recognizing style in general for its own sake. Taken in isolation, made hostile to the formal instincts of the mind, nature leads to chaos. The result is a monstrous architecture, *informe ingens, cui lumen ademptum*.

NOT SENTIMENT, but calculation, presents the second grave danger in the form of the mechanical fallacy. Here constructive science, so long architecture's slave, becomes the mistress. The mechanical school fails to distinguish between face and appearance, between feeling and knowing. In its zeal for structure it loses its vision.

The real problem remains—to study the methods of appeal which mass, space, line and coherence make, and the modes of our response to them. As Vasari put it, a great building is not built; it is born.

A CONTEMPORARY, Walter Gropius, has put it very well when he says: "The ideal architect needs, first of all, high human qualities. He must be the coordinating organizer who welds all biological, social, formal and technical problems."

If Virginia will give us architects who think and build in these terms, we need have no fear for the future. When architects coordinate and organize in this fashion, they will be in fact what the very word "architect" meant to the Greeks: master builders.

MARSHALL W. FISHWICK



Official Publication  
VIRGINIA CHAPTER

AMERICAN INSTITUTE OF ARCHITECTS

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Architects:  
Joseph Saunders & Associates

## REGIONAL SHOPPING CENTER, NE

**R**ICHMOND'S six million dollar, 40-acre Willow Lawn shopping center, containing 44 stores and providing parking space for 4,000 automobiles, is typical of one of the design opportunities facing Virginia and America's architect as the A.I.A. begins its second century!

As the crush of automobiles clogged our city areas there was a natural movement to suburban lands. This has since World War II created tremendous new building projects, new concepts of living and merchandising. All of these have enlarged the design challenge to

the architect.

As in the case of Willow Lawn, regional suburban shopping centers in many areas of the country are turning vast cheap and uncrowded country areas into centers providing every convenience to be found in down-town centers but are providing the answer to the parking problem which increases with every automobile built. Catering to the changing trends in American home life, these centers are effectively decentralizing retail shopping and meeting the requirements of twentieth century life. Night retail hours are

common (at Willow Lawn businesses are open every evening) without the problem of night transportation inherent in downtown city shopping areas.

Richmond's Willow Lawn was first conceived by Virginia A.I.A. Chapter member Albert Heisler (see the Second Annual Virginia Architectural Arts Edition of the Virginia Record, November 1954) after the area had been surveyed as a possible insurance center to house the many insurance companies moving west in Richmond from the down-town financial area. Further surveys indicated the feasibility of the use

## ALLSTATE INSURANCE BUILDING NOW UNDER CONSTRUCTION

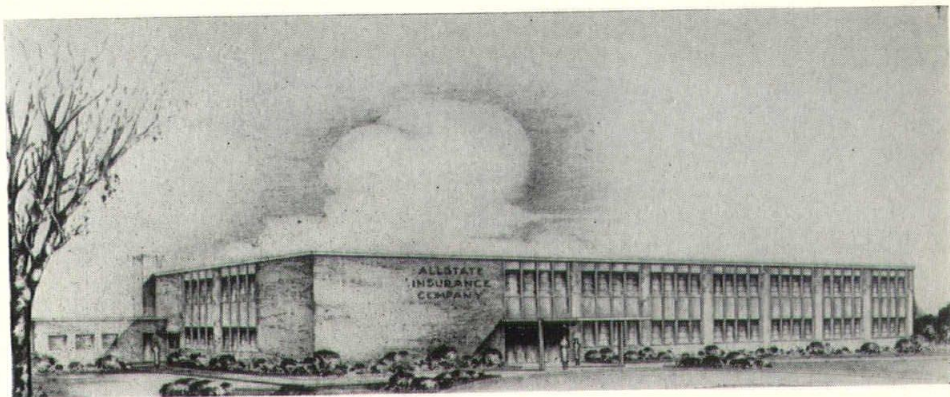
Architects:  
Smithy & Boynton

**T**HE ALLSTATE Insurance Building is now under construction with completion set for October, 1957. The Magic City Mortgage Company of Roanoke is the owner and will lease the building to Allstate Insurance Company. The building site is on Highway 11 in Roanoke County between Roanoke and Salem. Smithy and Boynton, Roanoke, are architects.

The building will have two floors, the second floor having only half of the floor area of the first but with provisions for future extension to the full area of the first floor. The main building will have a frontage of 191 ft. and will have a gross floor area of 38,600 sq. ft.

The space has been designed specifically for the regional office of the Allstate Insurance Company to house approximately 289 office employees. There will be relatively few private offices, the bulk of the office space being in large areas. There will, however, be a small kitchen and lunch space. The second floor will be served by three stairways and the freight elevator.

The building has been designed with all equal column bays 21' x 21' using



reinforced concrete flat slab construction for both second floor and roof. Exterior walls and pilasters will be masonry cavity type with face brick. The window area will have prefabricated window wall construction with colored porcelain enamel panels. Partitions will be cinder block and all interior spaces will have asphalt tile floors, plaster walls and acoustical tile ceilings.

The building will be completely air conditioned; will have a fluorescent lighting system and underfloor electric and telephone distribution system. The

mechanical equipment will be located in a small ground floor wing.

The site plan has been carefully developed to provide for an initial parking area for 135 cars with provisions for expanding in the future to 225 cars.

Because of the very limited construction time available, it has been necessary to award a separate foundation and grading contract to H. A. Lucas & Sons, Roanoke, before the completion of the final drawings and specifications.

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## AREA OF ARCHITECTURAL CHALLENGE

General Contractor:  
Tower Construction Co.

of the land as a regional shopping area which was planned in early 1954. Two years in the building, the vast group of stores was opened in late 1956. Contrary to the fears of some of the center-of-the-city merchants, the center did not draw away from their sales but sales in both urban and suburban stores increased. Indicative perhaps of the fact that there was a large untapped pool of buying resources in the area which could never have been exploited by the down-town stores due to the resistance of the public toward facing the driving and parking problems in the crowded central area,

this means perhaps that central area businesses will continue to thrive if they will meet the competition of convenience from the outlying shopping centers.

In this area also the architect is faced with a challenge as the downtown retail merchants awaken to the necessity for keeping their physical surroundings on a par with the gleaming new suburban store facilities.

Architect for the final Willow Lawn development was Joseph Saunders and Associates, A.I.A., of Arlington with W. S. Vosbeck and G. T. Ward as

associated architects. General Contractor was Tower Construction Co.

Sub-Contractors were as follows: Binswanger, Anchor Masonry, Ajax Tile, Armstrong Cork, Capitol Electric, Washington, Bowles Roofing, Beamer Engineering, Charlotte, N. C., Carle Boehling, Dillard Paving, General Outdoor Advertising, Grinnell, High Point, N. C., Hampshire Corp., L. C. Olsen Co., Dominion Electric, Arlington, Fenestra, T. M. Woodall, and Southern Construction Co.

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**T**HE BUILDING LOT for this Bank of Virginia Branch extends 150 feet along Broad Street and 165 feet along Staples Mill Road in Richmond. Of modern design, the building is 50 feet by 75 feet along Broad Street. Construction is of brick faced with precast stone. Ivan J. Alten, Richmond, was the architect and Claiborne & Taylor, Inc., general contractors. Consulting engineers were Hayden S. Porter, structural, and Beaufort S. Noel, mechanical.

The corner entrance is glass enclosed and has two doors, one on the Broad Street side and the other on Staples Mill Road. The entrance area is 12 feet by 12 feet. The floor is of polished brick and the entire ceiling is illuminated.

The main banking room is 47 feet square and has an 11-foot ceiling. There will also be a staff room and a storeroom. The new building is air-conditioned and the roof will be flooded with four inches of water as an aid to the air-conditioning system.

The lobby walls are of a soft and attractive honey beige. One wall is covered in a paper of harmonizing design, a colorful print in tan and turquoise. Draperies are of matching color and design. The floor is a terrazzo tile, in colors of red and white.



(Dementi Studio)

## NEW BRANCH, BANK OF VIRGINIA

Architect: Ivan J. Alten  
General Contractors: Claiborne & Taylor, Inc.

The carpet is of beige grospoint and the fixtures are of walnut. Leather chairs of blue complement the tones of honey beige.

The wedge-shaped sign at the front is an unusual feature of the bank. It

is constructed of stainless steel and colored plastic, and supported on a steel base. The bottom of the sign is 20 feet above the sidewalk and the entire sign is 33 feet high. At night, the background is illuminated.



Subcontractors, all of Richmond, were Sash, Door & Glass Corp., Richmond Paving Service, Grappone Stone Co., Economy Cast Stone Co., P. E. Eubank & Co., Virginia Steel Co., Cruickshanks Iron Works, Jno. K.

Messersmith Co., Edwards & Tribble, Ruffin & Payne, Inc., E. M. Stowe, General Tile & Marble Co., Inc., N. W. Martin & Bros., P. H. Lautenslager, Northside Electric Co., Catlett-Johnson Corp., R. C. Beverley Heating Co., Inc.,

Roanoke Engineering Sales Co., American Furniture and Fixture Co., McL. T. O'Ferrall & Co., and Tom Jones Hardware.

Also, E. J. Lautenslager, Ellerson, Rodney F. Morris, Midlothian, and Mosler Safe Co., Hamilton, Ohio.

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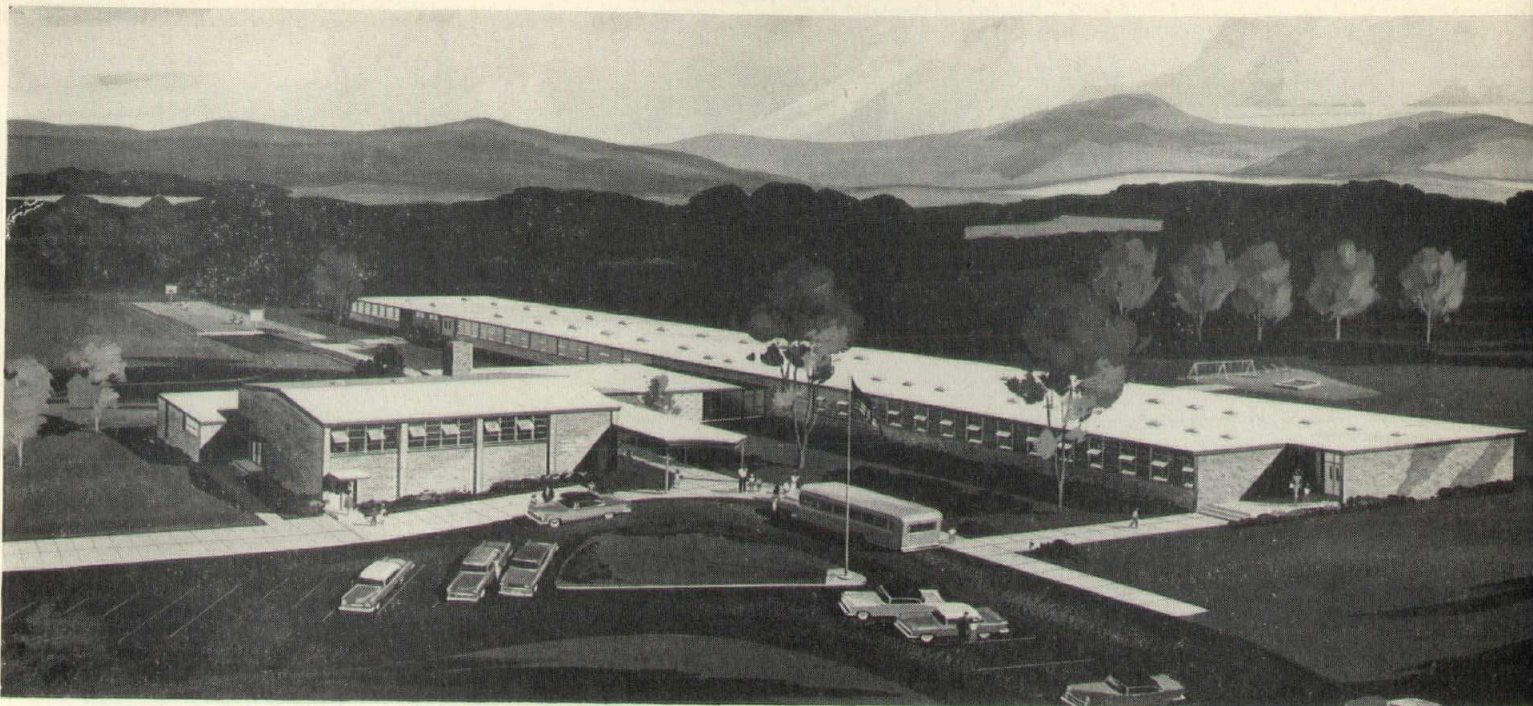


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(drawing and photo by Quale & Associates, Inc.)

## West End Elementary School, Waynesboro

Architects: Hinnant, Hinnant & Hansen

General Contractor: J. H. Fralin & Son

**N**ow under construction on Route #340 in the western section of town is Waynesboro's newest elementary school, designed by Hinnant, Hinnant and Hansen, Architects and Engineers of Lynchburg. The site commands a full view of the Blue Ridge mountain range to the east and south and the rolling countryside of the Great Valley of Virginia to the west.

The first design requirement for this 14 classroom school was to retain all the advantages of a one story building without the excessive site preparation costs that occur on a sloping site. In order to meet this requirement, a "T" shaped structure was placed on the existing contours with three levels following the slope.

The main entrance is at the mid-level and contains the lobby, administration and health suites and public toilets. The highest level, three feet above and to the right of the lobby, is the primary and secondary classroom wing with its library, conference and work rooms, teachers room and pupil toilets. Each classroom group has their own toilets at the exit corridor to their respective play areas. The very young children have a paved bad weather play area for swings, slides, etc.; and the upper grades have their exit opening to a paved outdoor basketball court and playfields to the rear of the building. Pupil loading and unloading for the primary grades is achieved by direct access to

their entrance at the front of the building.

The lowest level, three feet below and to the left of the lobby, contains the cafeteria wing with its kitchen facilities, a small stage and the main boiler room. To facilitate the future expansion to 20 classrooms, the library, pupil toilet and kitchen equipment or fixtures can be added to the existing spaces without any new construction.

Deep classrooms are provided with secondary natural light by the use of plexiglass sky-domes over the rear portion of the room. Ceiling heights in all instructional spaces have been kept to 10 ft. in order to approach the scale of the younger child and that of his home environment. Flexibility is achieved in the classrooms by their 28 ft. square shape, which affords a maximum choice of seating layouts.

The structural features of the building include a roof framing system of acoustically treated metal roof panels that span the clear widths of 20 to 28 ft. in a combination steel frame and load bearing wall structure. With the use of these prefabricated panels, all masonry construction, including the interior walls, can be brought to the roof level without any stoppage in the building schedule. In the cafeteria, shown to the left of the rendering, a clear span of 44 ft. was accomplished by the use of arch-shaped, rigid steel frames, which support the same type of

acoustically treated metal roof panels as are used in the classroom wing.

Bids were accepted in October 1956, with J. H. Fralin and Son, General Contractors, Roanoke, the low bidder at \$359,000. This price includes all utility and site improvements, covering sidewalks, paved primary and elementary play areas, driveways and parking areas. The building contains 29,217 sq. ft., giving a sq. ft. cost of \$12.28 per sq. ft. and \$1.02 per cubic ft. Completion and occupancy is scheduled for the fall term of 1957.

Sub-contractors are as follows:

Plumbing and heating, Riddleberger Bros., Harrisonburg; electrical, Clear Electrical Const. Co., Martinsville; roof deck panels & windows, Lowe Engineering Sales, Roanoke; roofing & sheet metal, N. W. Martin & Bros., Charlottesville; millwork, Taylor Bros., Inc., Lynchburg; painting, H. D. White & Co., Lynchburg; ceramic & quarry tile, Martin Tile & Marble Co., Richmond; asphalt tile, E. B. Heatwole Tile Co., Harrisonburg; glass & glazing, Pritchard Paint & Glass Co., Durham N.C.; reinforcing, miscellaneous & structural steel, metal doors & frames, bar joists, toilet partitions & finish hardware, Montague-Betts Co., Inc., Lynchburg, Va.; lathing and plastering, W. A. Brand, Staunton; bituminous paving Sam Gardner, Staunton; chalk boards, Natural Slate Blackboard Co., Wash., D. C.; kitchen equipment, Powell & Co., Inc., Waynesboro. Material suppliers were as follows: face brick & Waylite block, Roanoke-Webster Brick Co., Roanoke; masonry wall reinforcing, "Dur-O-Wall"; waterproofing, "Fabroid" by Weatherguard Products Corp.; bar joists, John W. Hancock, Jr., Inc.; metal door frames, Aetna Steel Products Corp.; vault door, Schwab Safe Co.; metal windows, Fenestra, Inc.; metal roof panels, Fenestra, Inc.; roofing, Koppers Co.; rigid insulation, The Celotex Corp.; skylights & skyshade, Wasco Products Co.; ceramic tile, U. S. Ceramic Tile Co.; quarry tile, Summitville Tiles, Inc.; finishing hardware, Corbin; paints, O'Brien & Pittsburgh Paint Companies; asphalt tile, Kentile, Inc.; linoleum, Armstrong Cork Co.; toilet partitions, The Mills Co.; flagpole, American Flagpole Equipment Co.; plumbing fixtures, American-Standard; wall-line convectors, The Trane Company; boiler, American-Standard; temperature controls, Barber-Coleman Co.; electric panelboards & fixtures, Westinghouse Electric Co.



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**T**HE CHURCH OF Saint Clement, Alexandria, was recently selected by the National Council of Churches of Christ as one of the 18 best churches built in the United States in the past 25 years. It was the only church so designated in the area south of Massachusetts and east of Ohio. Joseph H. Saunders, Alexandria, was architect.

Prior to this latest honor, this church building had been widely recognized among architects and churchmen. When it was completed in 1949, it was one of the two Episcopal churches in the United States to be selected for exhibition at the 56th triennial meeting of the General Convention of the Episcopal Church at San Francisco. At that time it was also selected by a poll of all Episcopal clergymen as one of the ten "Finest American Churches."

The building received the Washington Board of Trade award for "Excellence in Architecture" in 1949, the first church in the Washington Metropolitan area to be so honored. The jury making this award consisted of three outstanding architects: Pietro Belluschi, Dean of the School of Architecture at M.I.T., John Root of the Chicago firm of Holabird, Root and Burgee, and Louis Skidmore of Skidmore, Owings and Merrill.



## Church of Saint Clement, Outstanding U.S. Structure

Architect:  
Joseph H. Saunders

Photos by  
Charles Baptie



The building has been published by all leading architectural magazines in America, and also in Europe. *TIME*, *PARADE*, and other magazines have presented it to the general public, and it was nationally televised on "We, the People." The Rheinhold book, *CHURCHES AND TEMPLES*, by Thiry, Bennett and Kamphoefner gave it extensive coverage.

Extremely simple in concept and design, the Church of St. Clement goes to the roots of early Christian worship for its central altar, surrounded by the communion rail. Thus the congregation truly becomes a gathering or family, rather than an audience. This was the first American Episcopal church to depart from "traditional" architecture (although it goes to an older tradition) and the central altar plan has since been adopted as one of the standard patterns for worship in the Episcopal church.

The church has no windows and is fully air-conditioned. The absence of windows permits complete control of lighting for dramatic effects and provides ideal acoustical conditions. The central altar, beneath a suspended plain oak cross, together with the baptismal, pulpit and choir, form a central "axis of worship," embraced by the congregation on both sides.



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The exterior of the building is a grouping of simple block forms, and in place of a steeple or other adornment, the religious emphasis is concentrated in the entrance composition. The church is entered beneath the arms of a large white cross, flanked by mural paintings depicting Old Testament subjects: "Moses—the Law" and "Elijah—The Prophets." Above the entrance doors a third mural, "Christ at the Last Judgment," epitomizes the New Testament. The murals were executed by Robert E. Davidson, formerly of Cranbrook Academy and now head of the Art School at the University of British Columbia at Vancouver in Canada.

The main church seats 400 and, although incorporating some unusual structural and mechanical features, was very economical. Construction cost was approximately \$120,000 including a wing housing offices and other adjunct facilities.



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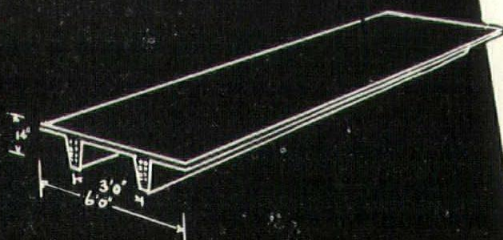
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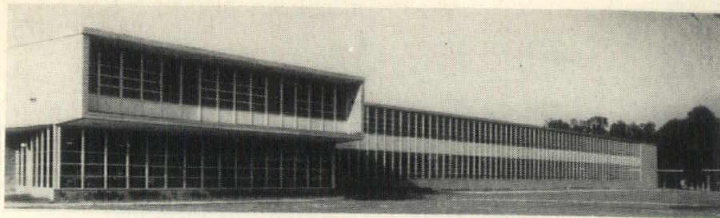
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(Oliver & Smith photo)

## Princess Anne High School, Thalia



(Photo Craftsmen, Inc.)

**T**HE PRINCESS ANNE High School, Thalia, Princess Anne County, is a consolidated junior-senior high school to accommodate grades eight through 12 having an ultimate capacity of 1800 students. This is a comprehensive plant capable of being quickly converted to senior high school use and serving many public functions in addition to those required by the school.

Architects were Oliver and Smith, Norfolk, with Doyle and Russell, Richmond, general contractors.

The buildings are arranged in a campus type plan on 37 acres of land and consist of nine building units. The group was designed with the basic consideration being the functional, educational and supervisory relationship of administrators and students. Three of the units are two story, balance being one story.

Many unusual features are included. The classrooms may be expanded or diminished in size by means of movable

partitions. These partitions are prefabricated with an insulated core. The surface being smooth facilitates an easy surface to paint and clean. The use of masonry block interior walls is at a minimum. The ceilings are metal acoustical panels which act both as a structural deck and a ceiling, and lower the entire building approximately two feet. All of the buildings are light steel framed with masonry end walls. The window walls are continuous with porcelain enamel panels between floors.

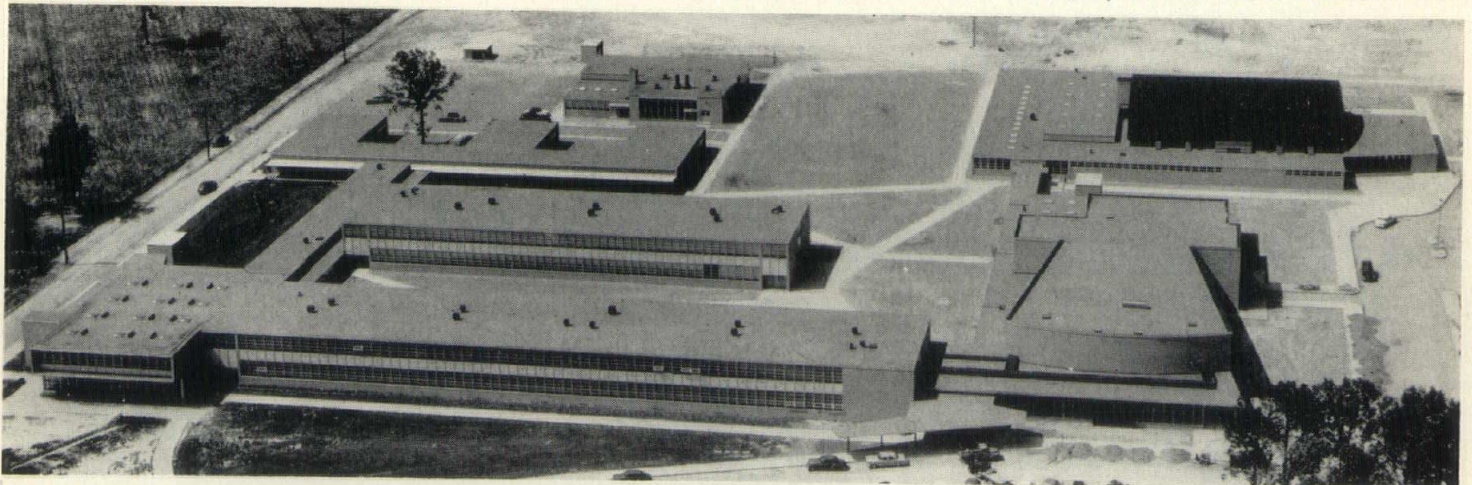
The plant includes a large entrance lobby; 1,000 seat auditorium complete with projection booth, stage, orchestra pit and dressing rooms; administrative suite; clinic; teachers rooms; academic classrooms; business education suite; cafeteria and kitchen; storage rooms; student supply store; two concession stands; library including reading room, lounge, conference room and librarians work suite; six science laboratories; art department; three teacher home economics suite; multi-purpose room; four

general shops complete with auxiliary spaces; choral room; music room with library; dramatics room; 2000 seat gymnasium complete with entrance lobby, public toilet facilities, girls and boys dressing rooms, corrective and auxiliary gymnasium, team rooms, and four health classrooms.

Also, 3,000 seat stadium with team rooms, toilet facilities, ticket booth, and storage rooms below and press box; football field; eight tennis courts; complete sewage treatment plant (municipal type 2,500 capacity) and water distribution system; all site work including fencing, roads, parking areas and landscaping; all built in equipment, lockers and kitchen equipment.

The buildings were completed in September 1954 at a cost of approximately \$1,650 per pupil.

Plumbing and heating were by W. H. Singleton Co., Inc.; electrical work, Mechanical Engineering Co.; windows, Valley Metal Products Co., and metal roof deck, Detroit Steel Products Co.



(Photo Craftsmen, Inc.)

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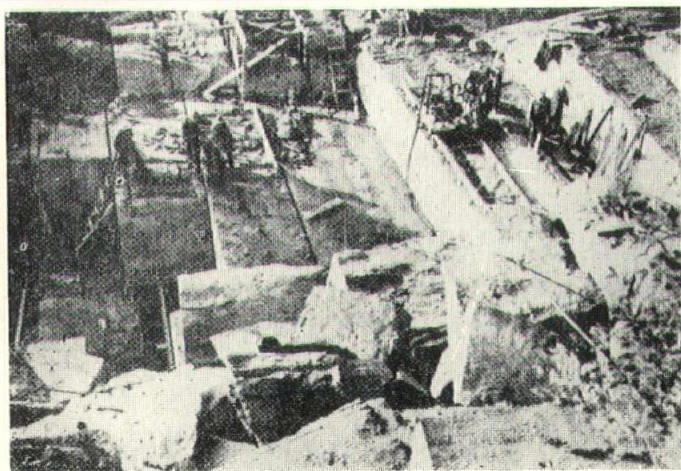
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See the West End Elementary School featured on page 23



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## ALUMINUM AWARD ANNOUNCED

**T**HE American Institute of Architects has announced plans for administration of the R. S. Reynolds Memorial Award, a \$25,000 annual prize for the architect making the "most significant contribution to the use of aluminum" in the building field.

Establishment of the international award in memory of the founder of Reynolds Metals Company was announced recently by R. S. Reynolds, Jr. of Richmond.

Architects practicing in any nation are eligible. The A.I.A. will name a five-man jury to screen nominations and select the winner of the award. Closing date for submission of nominations is February 15. Nominations may be submitted by the architect himself, by his firm, by the owner of the building or structure involved, or by others.

Rules set up by the A.I.A. provide that "the award may be made for a structure of any classification." An entry may be one structure or a related group of structures forming a single project.

"Prime consideration will be given to the creative value of the contribution, and its potential influence on the architecture of our times, rather than to the size or type of structure."

The \$25,000 honorarium will be accompanied by an appropriate aluminum emblem designed by a prominent sculptor. An aluminum plaque will be presented to the owner of the building for which the award is given.

The A.I.A. assumed administration of the award and prepared the program of the competition at the request of Reynolds Metals.

R. S. Reynolds, Jr., whose Reynolds Metals Company's new office building near Richmond was designed by a New York architect, has announced recently that another out of state architect would design a large new luxury apartment development to be built near Richmond for him.



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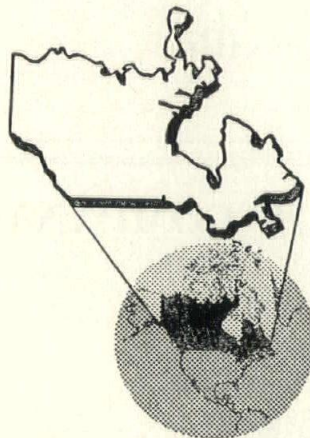
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# The Future of Virginia Architecture

## The Next Hundred Years of Architecture

By RICHARD L. MEAGHER

*President, Virginia Chapter, A.I.A.*

THE NEXT HUNDRED YEARS of architecture will be well worth staying alive to see or do, if you can manage to contrive it. 1957, the Centennial year of the American Institute of Architects, has also been declared an International Geophysical year and scientists of all nations will be coordinating their efforts to learn more of our atmosphere, sea, land and climate, our globe, our solar system, our galaxy and our universe. Fantastic results may come from this coordinated attack on the unknown, and hold promise of more exciting inventions and their results yet to come.

We will be looking to the sun in the future far more than in the past. The solar battery which converts the sun's energy into electrical energy is no wild dream on a drawing board. It is already here and on the job for the Bell Telephone Company. For years the sun has heated water systems in the Gulf states. Tomorrow it will heat our water and our home. It will be turned into a motive force.

And what will atomic energy do to our building materials? We are only in the laboratory stage of irradiated materials. Plastics, silicates, silicones and varied metallurgical products can be enormously changed and some strengthened when subjected to controlled radiation. As a result of these discoveries our structural systems may see great changes using plastics and other irradiated products.

Some day we will learn to amplify light as we do with sound and that will change much of our thinking. What a change this will be for the astronomers. As we now transmit sound and light through ether, we will learn to transmit matter. But I will let someone else take the first ride!

Will there be prefabricated factories to turn out prefabricated buildings, residences, schools, etc., etc.? I believe we will see many more prefabs for the many more people that will be around. The architect will still be there for the specialized buildings; or maybe, to design prefabs for the prefabrication. The prefab push button home will soon be here. The push buttons are already here. Designers are now working on the "bar that remembers."

Will man stay above ground with his buildings, or will he burrow below the earth to escape nuclear attack? I see great benefit attack-wise and temperature-wise. The heating and cooling task would be simple with a 50-degree to 60-degree ground temperature. But man on a whole, I believe, will take his chances and stay above ground, for he is fundamentally a social animal, and his progress has been due to his insatiable curiosity. My list of architects that should be below the ground is not too long.

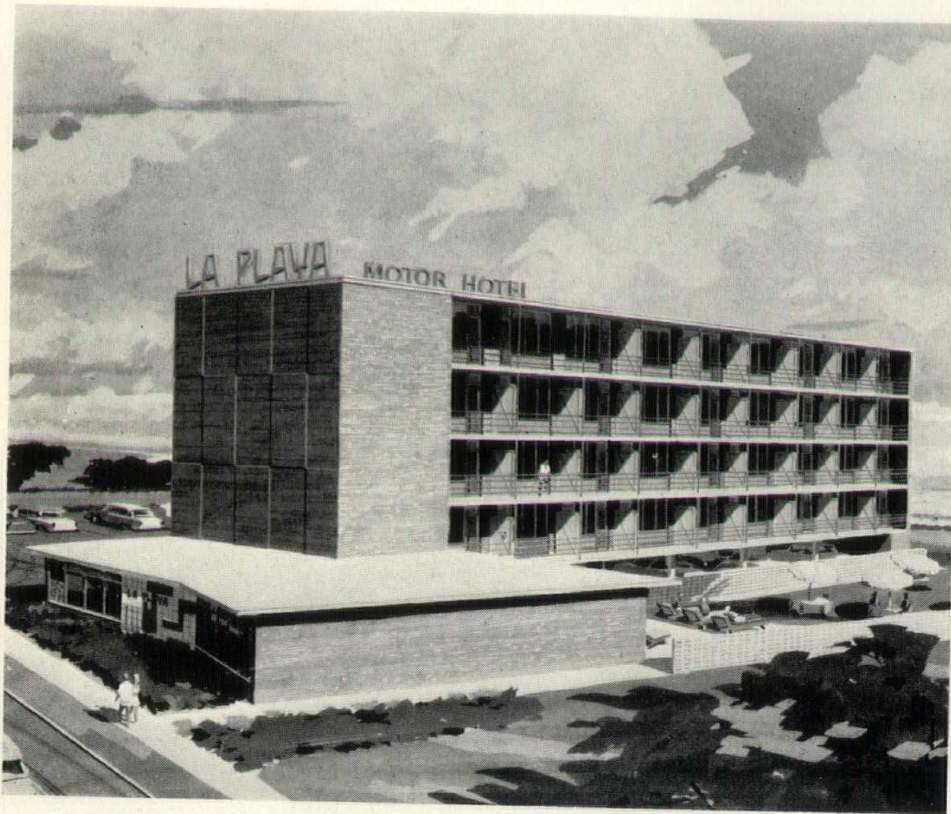
*(Continued on page 35)*





# LA PLAYA MOTEL TO BE CONSTRUCTED AT VIRGINIA BEACH

Architects: Oliver & Smith



**T**HE LA PLAYA MOTEL is to be constructed for Mrs. V. O. Boswell at 33rd Street and Ocean Front, Virginia Beach. Oliver and Smith, Norfolk, are architects.

The motel is a five story building containing 36 rentable units with baths, entrance lobby, office, lounge, snack bar and utility spaces. The construction method to be used is concrete lift-slab with masonry walls. Each guest unit is provided with a private balcony which overlooks the Atlantic Ocean. The entire building will be air conditioned and an elevator will be provided.

The site provided for this motel building is 125' wide and 150' deep which is comparatively small for the 36 units and the 36 cars required. This is accomplished by raising the entire building above the ground and using that space for parking. Another great advantage in raising the first floor is the consideration of the guests in that all first floor rooms have an unobstructed view of the Ocean and are assured privacy only afforded usually on floors above the first.

This is the first motel building in the State of Virginia to be designed in such a unique manner. It exemplifies the forward thinking that architects are accomplishing for their clients and certainly exhibits a change in the concept of architectural design.



## PRESIDENT MAY ATTEND CENTENNIAL

**P**RESIDENT EISENHOWER may participate in the Centennial Celebration of The A.I.A.

The theme of the national program is "A New Century Beckons." The President has been invited to address architects and their guests at the meeting in Washington in May.

Another event in the celebration will be an architectural exhibition in the National Gallery of Art. The exhibit will provide a survey of the past hundred years of American architecture.

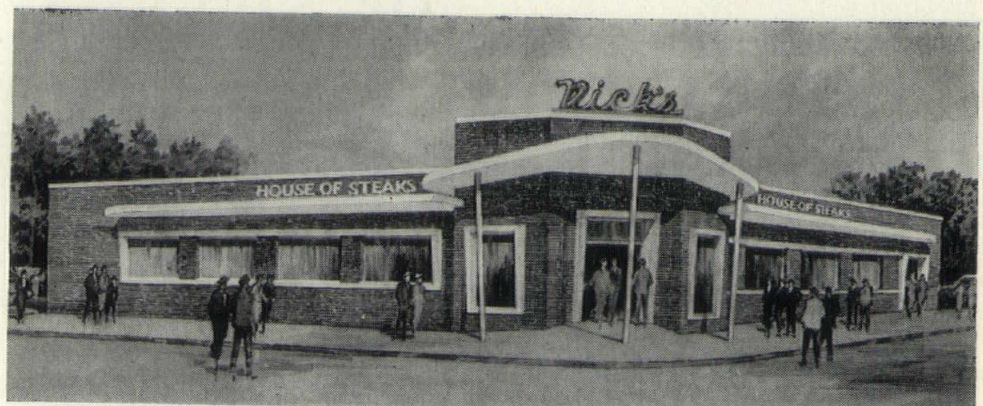
The A.I.A. Centennial committee also announced issuance of a Centennial medal, which has been designed by Sidney Waugh, noted New York sculptor. John E. Burchard, Dean of Humanities at the Massachusetts Institute of Technology, has been commissioned by the A.I.A. Centennial committee to prepare a book on the development of American architecture over the past century and the forces which have

shaped it.

The four-day national Centennial convention in Washington will be devoted to a forum on the problems of planning the environment of the future.

In contrast to the problems of planning man's shelter in the relatively uncomplicated world of yesterday, the program states: "Today, the architect must consider, simultaneously, man's physical environment in relation to his

new social aspirations and spiritual needs; to a host of new contrivances which afford him new comfort and leisure time; to new problems of traffic flow, land use, and urban congestion; even to the problem of shielding him, not from the elements alone, but from the hazards of a world whose skill at making weapons has outstripped its ability to live without them."



(Rendering by Courtenay S. Welton's Sons)

Nick's, located for many years on Lombardy Street in downtown Richmond, announced plans for this new "House of Steaks" at the western edge of the city.



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Virginia Representatives for Alberene Stone Corporation

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*Sales Office*

419—4th AVE.

NEW YORK 16, N. Y.



## Va. Business Review

(Continued from page 10)

Mark W. Sours, postwar football star at Washington & Lee University and recently claims adjuster for State Farm Mutual, was named executive secretary of the Virginia Savings, Building and Loan League . . .

Ralph L. Goldston was named vice-president and general manager of Universal Tractor-Equipment Corp., Ford tractor and farm implement distributorship. Davis Bottom, son of Earle D. Bottom, president, became secretary and treasurer . . .

John L. Smith, formerly head teller of the Bank of Halifax, has been named assistant cashier of the Union Bank and Trust Co. at Amelia . . .



For 15 consecutive years Mr. Ed Long of Broadway has received a stock dividend check as a member of Rockingham Poultry Marketing Cooperative, Inc. Mr. Long is shown receiving his 1956 annual dividend from Mr. Vic Pringle, Assistant Manager of the organization. Dividend checks, which have been mailed to the more than 8,000 stockholders, will total \$32,445.00.

Claiborne D. Gregory, a member of the General Assembly from Hanover County, has been named secretary of the Virginia Petroleum Industries Committee. He succeeds the late E. A. Kyhn.

### HIGHLAND PARK PHARMACY

R. R. ROOKE

RICHMOND, VIRGINIA

2929 Second Ave.

## THE NEXT HUNDRED YEARS . . .

(Continued from page 32)

Think of the progress that has been made in our first hundred years—the progress in our own lifetime! Why! we have even broken the Williamsburg Barrier and now if we can only convert Southern Shintoism to a useful purpose, that amount of energy alone should accomplish the impossible.

Let's think back but don't look back. It's the road ahead that is exciting. Let's plan today and look to the future. It is there and approaching at the fantastic speed of 24 hours per day.



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(Continued from page 18)

together with money order remittance to cover the cost of the stamps to be affixed, to the Postmaster, New York 1, New York. An enclosure of medium weight should be placed in each envelope and the flap either turned in or sealed. The outside envelope to the Postmaster should be endorsed "First Day Covers."



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*A company of more than 10,000 Virginians providing good  
telephone service for their friends and neighbors.*



## THE A.I.A. IN VIRGINIA

(Continued from page 14)

### NATIONAL COMMITTEE ON INCOME STRUCTURE

Marcellus E. Wright, Jr., A.I.A., Chairman

### NATIONAL COMMITTEE ON RESEARCH

Thomas K. Fitz Patrick, A.I.A., Member

### NATIONAL COMMITTEE ON OFFICE PRACTICE

O. Pendleton Wright, A.I.A., Alternate Member

### REGIONAL JUDICIARY COMMITTEE

Louie L. Scribner, A.I.A., Member

### NATIONAL COMMITTEE ON HOSPITALS AND HEALTH

H. Coleman Baskerville, A.I.A., Member

The Chapter, acting through its Legislative Committee, was influential with the State Legislature in the successful prosecution and enactment of the state registration law governing architectural practice and has been active during each legislative session in an effort to obtain the best interest of the architectural profession.

In 1953, the Chapter undertook the formation of the Virginia Foundation For Architectural Education, Inc., which was incorporated under the laws of Virginia in June of 1954. The Foundation objects and purposes are to aid and promote, by financial assistance and otherwise, all types of architectural development, education, and research in the Commonwealth of Virginia, particularly in the established departments of schools of architecture at the University of Virginia, Charlottesville, and at Virginia Polytechnic Institute, Blacksburg.

The officers of the Foundation are now conducting a campaign to raise funds to provide assistance for deserving students enrolled in the schools of architecture at the University of Virginia and Virginia Polytechnic Institute.



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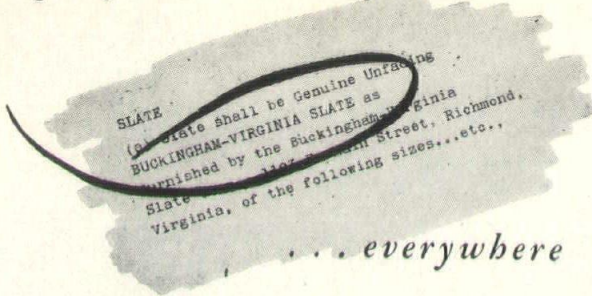
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A building with its infinite variety of modern facilities and its claim for beauty needs the Architect.

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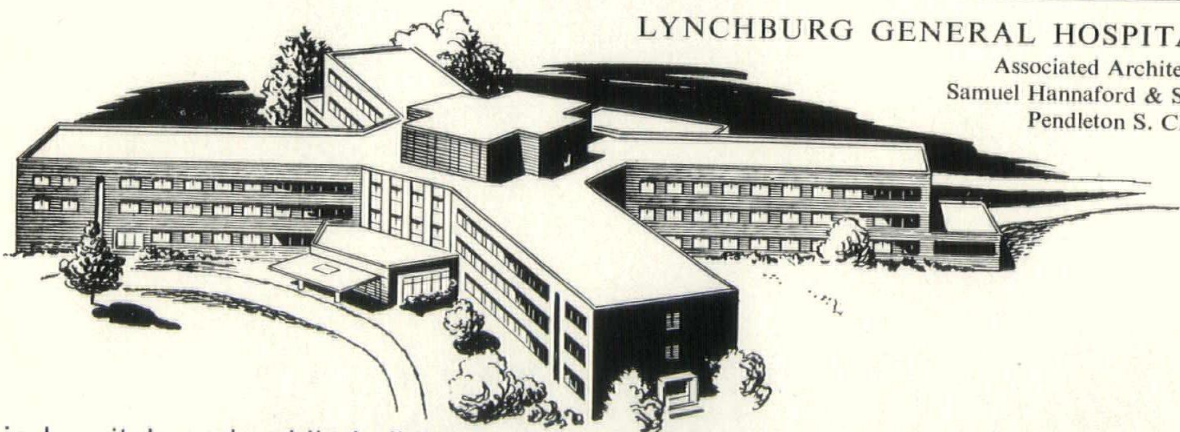
A building is a better investment if well planned and attractive in appearance.

From start to finish of a building operation the Architect is the owner's professional adviser and representative.

The owner needs the supervision of an expert unbiased by commercial considerations to pass on materials and workmanship.

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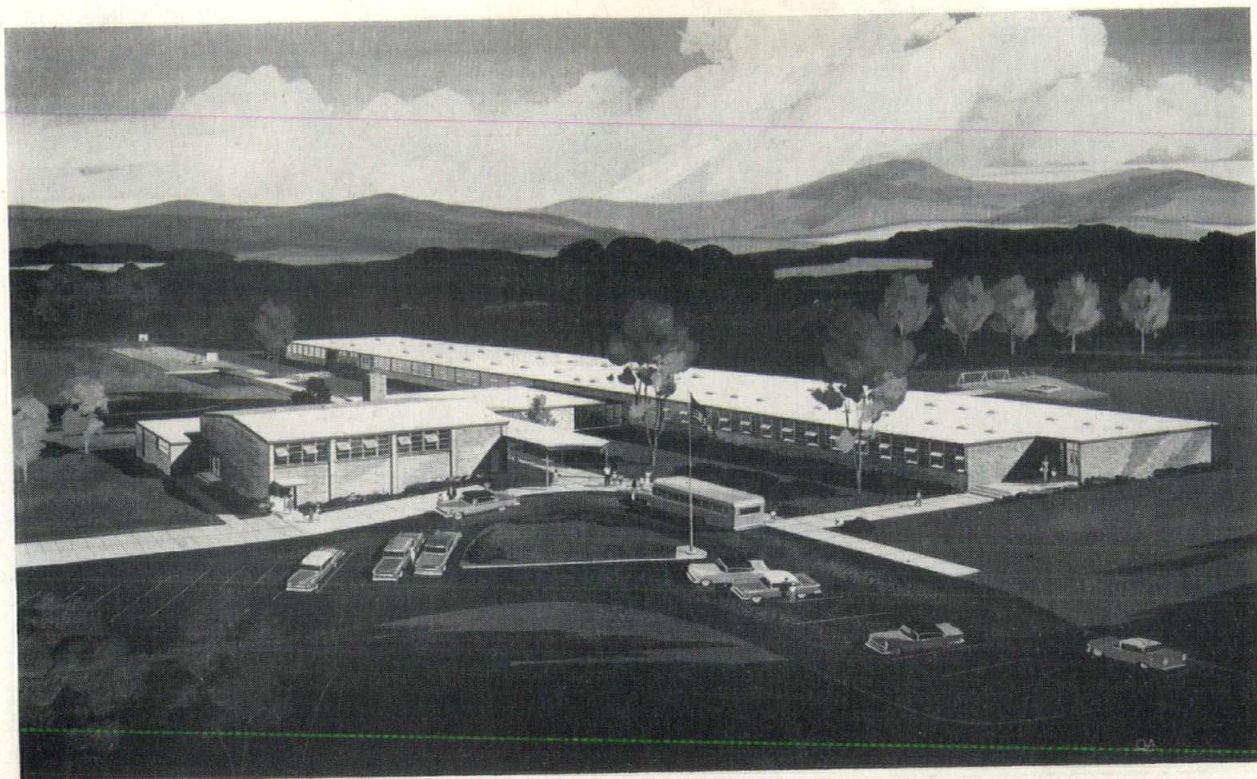
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