

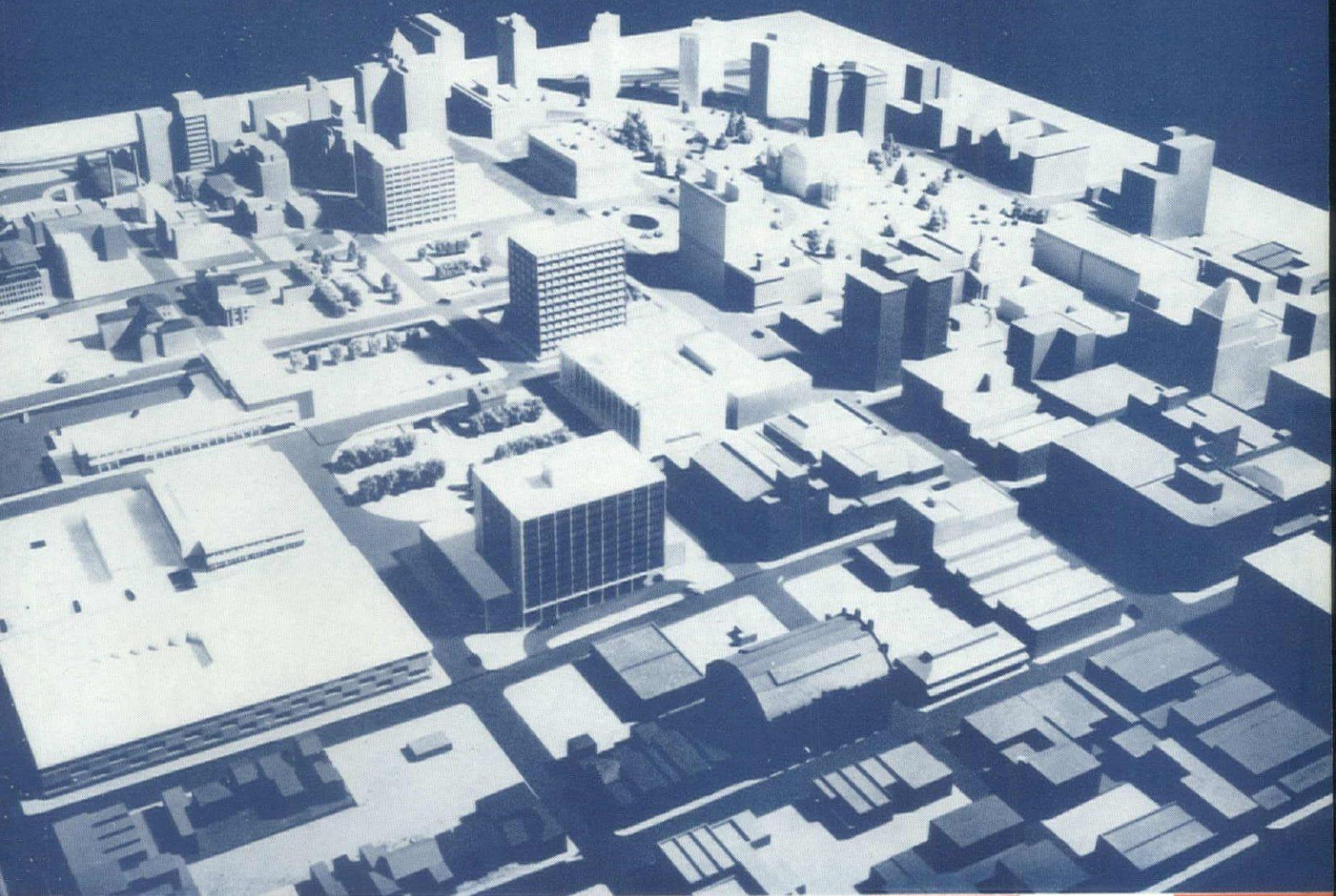
Virginia RECORD

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FEBRUARY

1961

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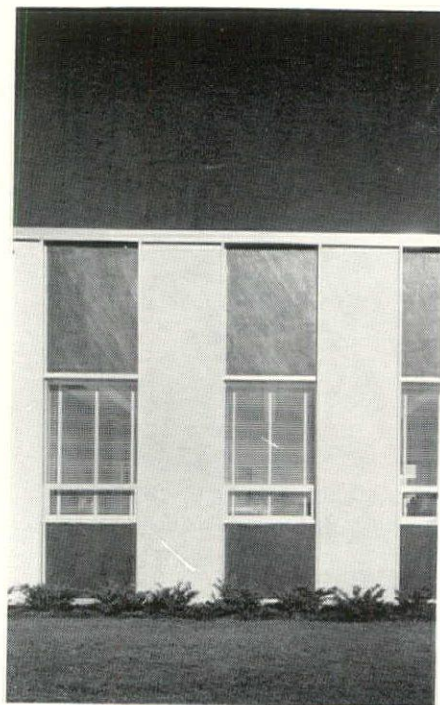
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COVER NOTE

The cover shows a model of Richmond's City, State and Federal government area—the "Civic Center." Richmond architects Ballou and Justice have been commissioned by the city to coordinate the work and design in this area. Just below the center of the photo is the Federal Office Building, designed by Marcellus Wright & Son and Merrill C. Lee, which is under construction and due for completion late this year. Along the axis of the Federal building are the malls which have been the center of controversy between the city and the land owners who use the space for parking. To the left of the crossing mall is the first of the city buildings, Safety, Health and Welfare, being designed by Ballou and Justice. Near the top center of the photo, behind the Medical College of Virginia Hospital, is the new State Highway Department Building, to be out for bidding shortly, designed by Carneal & Johnston. Another in the quarter circle of state buildings will be the Health Department Building, which is being designed by Hayes, Seay, Mattern & Mattern. In the Medical College of Virginia group, the modern structure obscuring the lower part of the hospital is the new \$5 million medical education building designed by Merrill C. Lee.

"The Salvation of the South"

FIRST OF TWO PARTS

IMMEDIATELY the fighting ceased in the Southern states, a trek of Northern civilians began crossing the Potomac. Male and female, of all conditions, they came for a variety of purposes, but the great migration was covered by the blanket sentiment of saving the South from itself. The late Confederacy was to be Americanized.

Northern ideals and Northern methods were to bring enlightenment to darkest Dixie, so that its benighted inhabitants could betake of Northern democracy. A New England author was scarcely off the train in Richmond when he wrote, "What Virginia needs is an influx of Northern ideas, Northern energy . . . (With) the current of emigration, of progressive ideas . . . in a few years we shall see this beautiful torpid body rise up, renewed with health and strength, a glory to herself and to the Union."

This was the first experiment of the United States in taking the blessings of American democracy to a backward people, and it has been strangely ignored in history. This cannot be for lack of source material. The years of the experiment were covered by visiting newspaper-reporters, artists, authors commissioned to record their impressions in print, observers commissioned by the government to report their findings in voluminous records, and by many of the independent evangelists who later published books and articles on their experiences. Thousands of unpublished letters are available in libraries and historical societies. Later, scholars worked from this material and, across the decades, into our present times, objective studies have been published on the period of the North's Americanization of the South. All of this has aroused not the slightest interest.

This aversion to the subject cannot be explained by the dismissal of the past as unimportant, as witness the success of and the attention given to the play on the Andersonville war-prison for Federal soldiers, in which its commandant, Wirz, was pictured as a precursor of the Nazis. Though more Southern war prisoners, in numbers and in proportion, died in Northern prisons than Federal soldiers in Southern prisons, the dramatization of a Southern prison provided the American public with what it wanted to believe about the South and the war period. For the American public embraces what confirms its impressions, regardless of how those impressions were formed.

By doing this, both the pundits and their readers not only share and perpetuate false impressions derived from the past but (like the generations who based theories on the premises that the earth was flat) build their solutions for present problems on false premises about the South and the relationship of the North to it. Incidentally, by refusing to study the bases of those old impressions, the current plans for bringing American democracy and techniques to the unfortunately un-Americanized populations of the globe have faithfully followed the blueprint of the first, disastrous experiment in converting a people to the benefits of American progress.

In 1865, before the debris had been cleared from the wreckage of public buildings and private homes, while emaciated ex-Confederate soldiers were making their way home from Northern prisons, and refugees from plantations and farms were trudging into the cities in search of shelter, the bright-eyed bringers of the American dream began flocking into Virginia, some to set up shop here and others to push on deeper into the darkness of the interior. (Continued on page 30)

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A limited number of the January Confederate Centennial Issue are available— at \$1 each—postpaid, or at the office. Please mail orders with check, cash or money order to:

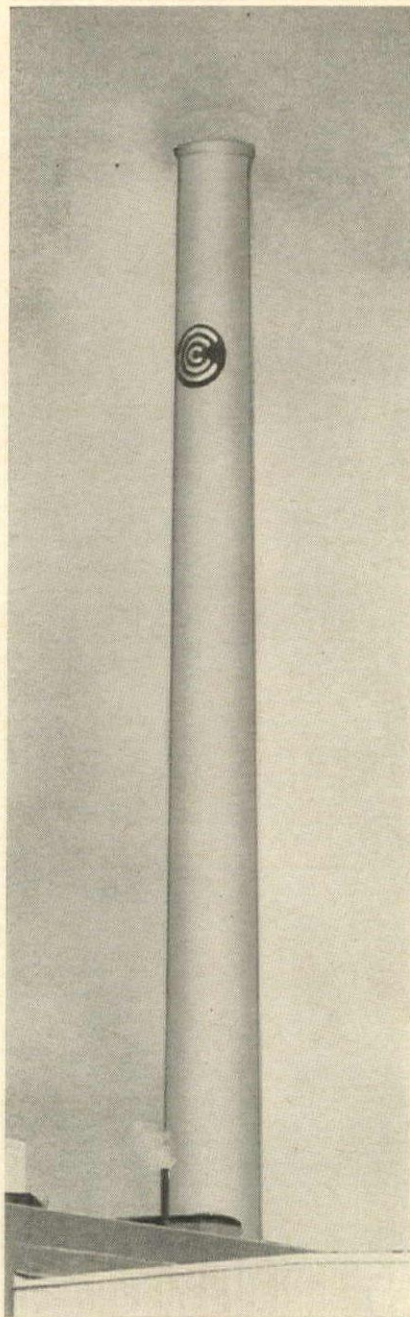
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Subcontractors for ceramic tile, marble quarry tile, terrazzo and toilet room accessories for Roanoke Memorial Rehabilitation Center. See page 17.

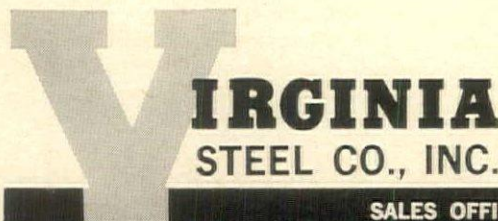
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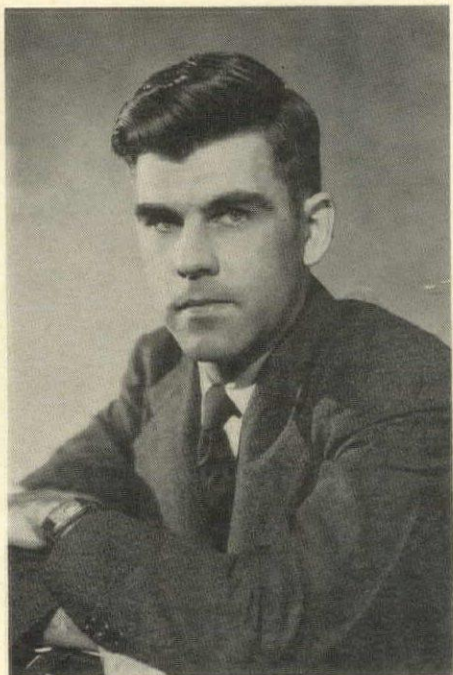
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NEWS

AIA VIRGINIA CHAPTER

THE VIRGINIA CHAPTER, The American Institute of Architects, has announced that Ellis Ludlow Hall has been made a Corporate member of the organization. Mr. Hall was born in Roanoke and graduated from Jefferson High School there. He received a B. S. degree in Architectural Engineering and is presently employed by Smithcy & Boynton in Roanoke.



ELLIS LUDLOW HALL

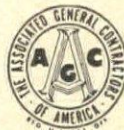
JOSEPH H. SAUNDERS, AIA of Alexandria, has admitted his associate of the past three years, Charles A. Pearson, Jr., to partnership forming the new firm of Saunders & Pearson.

Establishing his practice in the spring of 1942, following war service in 1941 and previous service in the offices of Williams, Coile and Pipino, Gropius & Breuer, Milton L. Grigg and Baskerville & Son, Mr. Saunders operated under the name of Joseph H. Saunders for nine years. Business grew and a

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branch office was opened in Washington. These happenings required the taking in of associate architects, and the firm name was modified to Joseph Saunders & Associates. This name prevailed until the forming of the new venture with Pearson.

Mr. Pearson entered practice in 1945 at Radford, Virginia, after war service and experience in various offices in Virginia, West Virginia, Pittsburgh and New York City. He remained there through 1956, attended a special assignment in St. Louis and closed out to join Saunders as Associate in Charge of the Alexandria Office in December of 1957.

Mr. Saunders, a native of Richmond, spent his teen-age years in Newport News, where his father was Superintendent of Schools for many years, and where he graduated from high school. He graduated with a Masters in Architecture from V.P.I. in 1935. He later attended Harvard for two years graduating with a Masters in Architecture. Honors enjoyed by him have included college scholarships and awards for excellence in design from the Virginia Chapter, AIA and the Washington Board of Trade. He was also a finalist in the Virginia World War II Memorial Competition in 1951. Mr. Saunders has served as visiting critic at V.P.I. and the University of Virginia, and served as consultant to the U. S. Junior Chamber of Commerce for its Headquarters building.

Mr. Pearson was born and reared in Bluefield, W. Va. and upon graduation from high school attended Carnegie Institute of Technology for three and one-half years and Atelier Hornbostel in Pittsburgh for a year. He transferred to the University of Virginia in 1938 and graduated there with a B.S. in Architecture in 1940. While at Carnegie, he was a Fontainebleau Scholar in 1936 and while at the University, an Edward Langley Scholar. Other recognition enjoyed by Mr. Pearson includes his serving as secretary of the Radford City Board of Zoning Appeals from 1948 to 1956 and as consultant to the Department of Church Architecture of the United Lutheran Church in America with headquarters in New York.

Elevated to Associateship in the new organization is Walter H. Mitchell after a faithful tenure of five years. Continuing as Associates are Clare L. Butler, N.S.P.E., Civil Engineer in charge of construction supervision, and Edward J. Lowry, AIA, in charge of the Washington office.

HARDY ROSES

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"RE-DESIGNING URBAN AMERICA" is the theme of the 1961 annual convention of The American Institute of Architects which will be held in Philadelphia, April 24 to 28 and is expected to attract some 2,000 architects from all over the country.

Keynote speaker will be John Kenneth Galbraith, Harvard economist and author of "The Affluent Society" and "The Liberal Hour." Mr. Galbraith will start the discussions on Tuesday, April 25, with an outline of the imperative economic need to revitalize our cities.

On Wednesday morning, April 26, Lewis Mumford and Bruno Zevi will discuss the aesthetic, cultural and sociological aspects of the city. Mumford, a philosopher and critic, is the author of many books on cultural and architectural subjects, including "Sticks and Stones" and "The Culture of the City." Zevi, architectural historian of the University of Rome, Italy, will come to Philadelphia specially for this occasion.



HIGH-LEVEL PLANNING—Taking a broad view of the setting for the 1961 national Convention of the American Institute of Architects, members of the Women's Committee of the Philadelphia Chapter lay plans for a variety of events to entertain the wives of some 2,000 architects from all over the country attending the Convention next April 24-28. Among the highlights on the week-long agenda are a visit to the famous Henry Francis duPont Winterthur Museum and the 1,000-acre Longwood Gardens; a private performance at the Playhouse-In-The-Park; tea with famous artists of the Eastern seaboard at the Museum of Art; and tours of many fine old Philadelphia town houses. Mrs. Arthur B. White, left, is chairman of the committee. With her atop Philadelphia's Architects Building are, from left, Mrs. Elisha Safford, Jr., Mrs. William W. Eshbach, and Mrs. Charles Sharpe.

(AIA NEWS Continued on page 25)

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Medical College Education Building

THE PROPOSED Medical Education Building, a twelve story structure planned to occupy the block bound by Eleventh, Twelfth and Marshall Streets, will become a significant addition to the campus of the Medical College of Virginia.

The building has been designed to house two functions: Education and Research. Approximately 50 per cent of the building area is devoted to each of these functions.

Teaching facilities are provided for in the West Wing of the Building. Five student lecture rooms with a capacity of 150 students each are located in this wing. The lecture rooms are planned to take advantage of the latest teaching aids including provision for closed circuit television. Teaching laboratories, three in number, will be located adjacent to the student lecture rooms. Study areas, locker rooms and lounges will be provided on two floors for the students.

The East Wing of the building has been planned primarily to house research facilities. A bay spacing of 18'-0" was used throughout, which in turn is divided into four parts or modules of 4'-6". Research laboratories are generally either two modules (9'-0") or four modules (18'-0") in width. Labs of these widths have proved to be the most efficient sizes. The East Wing is two bays deep with offices on one side of an off-center corridor and labs on the opposite side. The corridor side of the research labs contains a utility shaft the entire length of the corridor and the total height of the building.

Both teaching and research areas

were planned for complete flexibility. Research labs may be increased or decreased in size simply by moving partitions. Exterior columns were pushed to the outside of the building leaving a smooth interior to further facilitate relocation of partitions. Plumbing, heating, air conditioning and lighting are coordinated with the 4'-6" module so that in the future as research projects grow or change, partitions may be taken out and moved with a minimum amount of utility change. Teaching laboratories and classrooms occupy space in the West Wing which has structural beams with a clear span of 56'-0" thus allowing these areas to be used as either large teaching areas or subdivided into smaller areas as needed. Utility shafts throughout have been sized for both present and future utili-

MERRILL C. LEE
Architect

WILEY & WILSON
Mechanical Engineers

WILLIAM T. ST. CLAIR
Structural Engineer

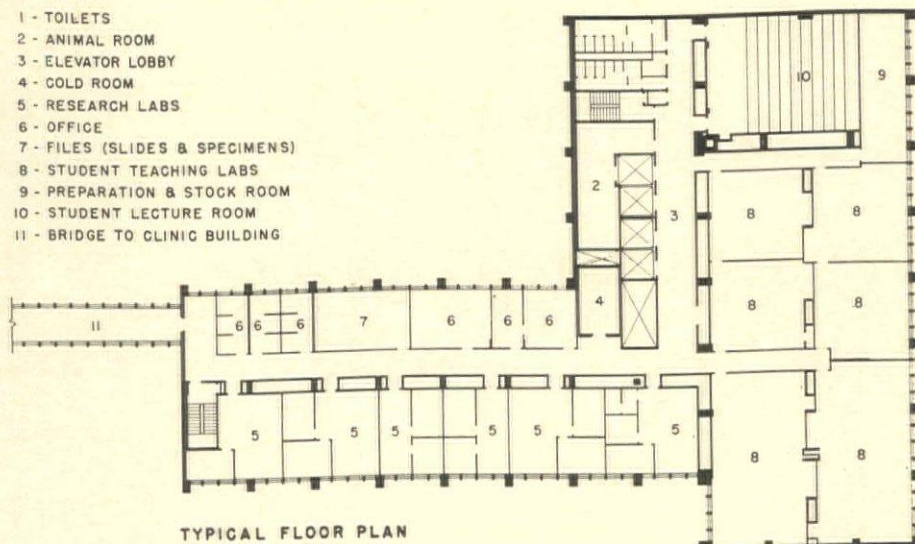
DR. GEORGE T. HARRELL
Dean, College of Medicine,
University of Florida
Medical Consultant

ties including ducts for future fume hoods. Each floor has a centrally located permanent Cold Room or Controlled Temperature Room. An Animal Holding Room is also provided on each floor within the service core and is served by an elevator from the animal quarters in the sub-basement.

(Continued on page 24)

LEGEND

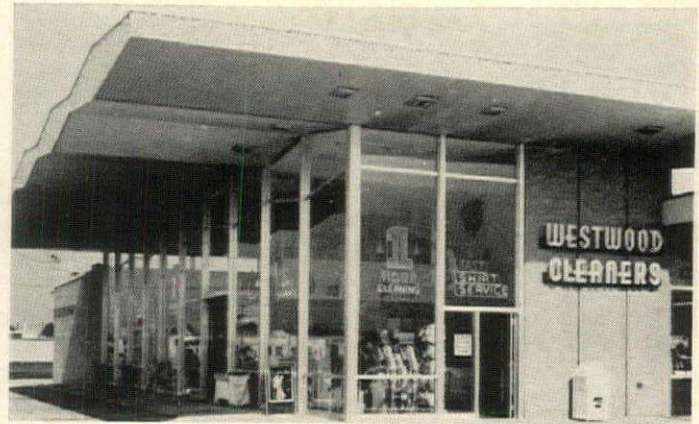
- 1 - TOILETS
- 2 - ANIMAL ROOM
- 3 - ELEVATOR LOBBY
- 4 - COLD ROOM
- 5 - RESEARCH LABS
- 6 - OFFICE
- 7 - FILES (SLIDES & SPECIMENS)
- 8 - STUDENT TEACHING LABS
- 9 - PREPARATION & STOCK ROOM
- 10 - STUDENT LECTURE ROOM
- 11 - BRIDGE TO CLINIC BUILDING



TYPICAL FLOOR PLAN



FOUR RECENT TIDEWATER AREA PROJECTS



WALLER, BRITT & YATES
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(Formerly "Architectural
Associates")

C. WARREN BOGAN ASSOCIATES
Consulting Engineers
Mechanical and Electrical
on Midcity Shopping Center
and Charco-Burger

Shown above and at the right are two views of the Midcity Shopping Center in Portsmouth located on Frederick Boulevard between Race Street, South Street and Loudoun Avenue. On a total land area of slightly less than a million square feet, the architects have placed a quarter of a million square feet of commercial and retail building and parking for 1,900 cars. The buildings are of one and two stories in height and of varied shape on a flat "U" surrounding the parking area. Most of the construction is of brick and steel. Interior partitions are block and plaster. Roofs are built-up. Windows are of aluminum store-front construction and floors are of terrazzo

and asphalt tile. C. Warren Bogan Associates were consulting engineers for the mechanical and electrical work. Portsmouth Builders, Inc., was the General Contractor.

Principal subcontractors and suppliers were—from Norfolk: E. T. Gresham Co., Inc., piling; Truscon Steel Division, steel doors and bucks, steel roof deck; Southern Materials Co., Inc., pre-stressed concrete; Pittsburgh Plate Glass Co., glazing, weather-stripping; United States Plywood Corp., paneling; United States Gypsum Co., plaster, acoustical; J. C. Law & Son, wood flooring; Ajax Tile & Marble Corp., terrazzo; W. T. Byrns, E. G. Middleton, Inc., Volta Electric Co., electrical work; Norfolk Air Conditioning Corp., Tru-Temp Co., Inc., plumbing, air conditioning, heating, venti-

lating; Hubert C. Jordan, Rotary Oilhydraulic elevator.

From Portsmouth: George T. McLean Co., Inc., concrete; W. T. Stowe, Inc., masonry, structural tile, stone work; C. M. Norris Roofing & Sheet Metal Co., roofing; Amelia Building Materials, Inc., millwork, structural wood; Joshua Swain & Co., Inc., ceramic tile.

Others were Montague-Betts Co., Inc., Lynchburg, steel, steel grating, handrails; Brown & Grist, Inc., Newport News, window walls. The general contractor did the excavating, foundations and carpentry.

Windows were by Truscon Steel Division and Pittsburgh Plate Glass Co. Painting was by E. Caligari & Son, Inc., Norfolk, and Shaw Paint & Wall Paper Co., Newport News. Insulation was Johns-Manville and Fiberglas, and lighting fixtures by Lightolier. Plumbing fixtures were American-Standard and Crane.

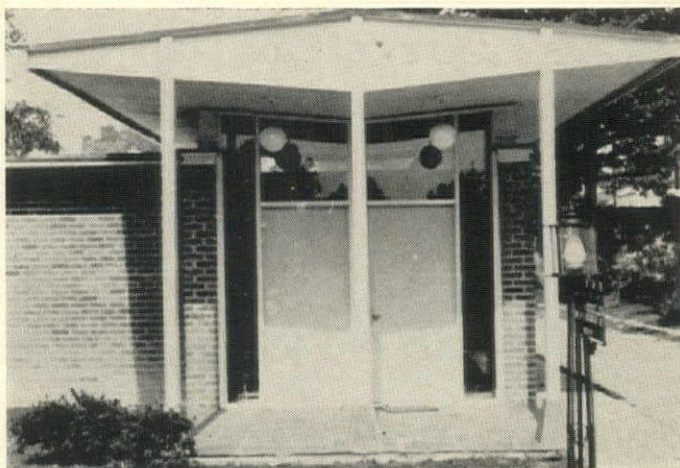


One of a chain of well-designed drive-in food service establishments in Tidewater Virginia and North Carolina is shown at left. B. H. Stanton was the owner-general contractor in some of the cities where the Charco-Burgers have been built. Other general contractors handled the projects in other cities. About a thousand square feet in over-all size, the buildings are "T" shaped, one story high of glazed block and glazed brick exteriors with exposed block and tile interiors. They have built up roofs over the undulating frames, aluminum store-fronts, tile and exposed concrete floors. C. Warren Bogan was the mechanical engineering consultant.

A dentist's office for Hal S. McCarter, D.D.S. on Race Street in Portsmouth is shown in the two views at the right and below. Completed about the first of last year, the building is 24 x 40, "L" shape and one story high. The exterior walls are of brick while interior partitions are of plaster and paneling. Roof is built-up, the windows are steel and wood while the floors are terrazzo. Interior design for the building was done by Architects Waller, Britt and Yates.

The general contractor was the Lineberry Construction Co., of Portsmouth, who also did the excavating, foundations, masonry, carpentry and painting.

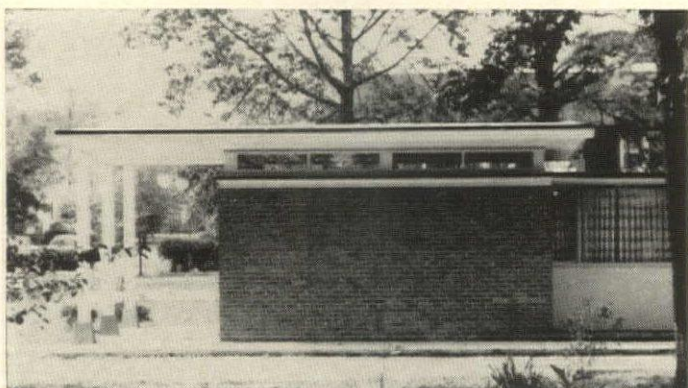
Subcontractors and suppliers, of Portsmouth, were Doxey Roofing & Construction Corp., roofing; Williams Insulation Co., insulation; J. T. Eley,



Jr., plaster; Ajax Tile & Marble Corp., ceramic tile, terrazzo; Halstead Electric Co., electrical work; Myers Plumbing & Heating Co., plumbing.

Norfolk firms included Barnum-Bruns Irons Works, steel; Fenestra Inc., windows; Acme Glass Service, glazing, window walls; Roof Engineering Corp., structural wood; U. S. Plywood Corp., paneling; Baker & Co., heating and ventilating.

Others were Bayside Concrete Contracting Co., Bayside, concrete. Plumbing fixtures were by Crane. Dental equipment was by Harris Dental Co., Inc., Norfolk.



At right and below are two views of an office building for Dr. F. Turner and Dr. William O. Winston at Western Branch Blvd. and County Road in Portsmouth. Completed in April of 1958, the building contains 2,200 square feet and is roughly 56 by 59 feet. It is in an irregular "L" shape. One story tall, the walls are of brick and plywood panels. Interior partitions are of plaster. The roof is built-up. Windows are wood. The floors are asphalt tile on concrete.



General contractor for the building was F. A. Duke Co., Inc., of Portsmouth, who also did the excavating, foundations, concrete, and carpentry.

Portsmouth subcontractors and suppliers included W. T. Stowe, Inc., masonry; Amelia Building Materials, Inc., window walls, structural wood, paneling and millwork; J. T. Eley, Jr., plaster; Joshua Swain & Co., Inc., ceramic tile; Donald O. Hawkins, electrical work; United Sheet Metal & Roofing, Inc., roofing.

Others, of Norfolk, were Building Supplies Corp., glazing; Shaw Paint & Wall Paper Co., painting; Grover L. White, Inc., resilient tile; Couch & Barbee, Inc., plumbing; Air-Con, Inc., air conditioning, heating and ventilating. Plumbing fixtures were by Crane.



Alexandria Hospital

JOSEPH SAUNDERS & ASSOCIATES
Architects

CONSULTANTS:

Concept:

DR. CHRISTOPHER PARNALL
DR. FRANK C. SUTTON

Structure:

FORTUNE ENGINEERING ASSOCIATES

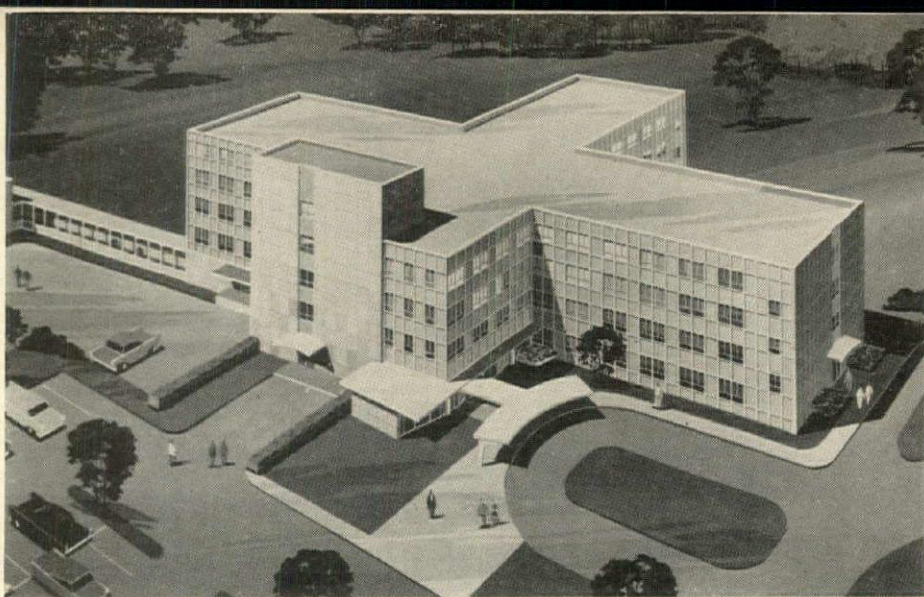
Mechanical & Electrical:

WILLIAM A. BROWN

Site Engineering:

HOLLAND ENGINEERING

EUGENE SIMPSON & BRO.
General Contractor



(Loeb's photo)

THE \$3,000,000. Stage I construction of the new Alexandria Hospital, designed by Joseph Saunders & Associates of Alexandria and Washington, is nearing 50 percent completion. Containing 155 beds plus bassinets, the new building represents approximately half of an ultimate 325-bed program that is planned for completion within another five years. The present Stage I program will supplement an existing 200-bed facility and will provide complete O.B. and Pediatric services and a partial Medical and Surgical service. Included in the new year-round fully air conditioned building are complete radiological, laboratory and administrative facilities for the 155 beds, and complete food service, laundry, boiler plant, and elevators for the entire 325-bed program.

The planning and design of the project, begun in 1956, was made difficult by the necessity for having to arrange for the total program in the two stages, to be built approximately five years apart. By judicious planning and

careful detailing, the architects overcame this difficulty and still held to the budget limitation.

Costwise, the project is \$23.61 per sq. ft., a very favorable figure when compared with the average of \$27.50 to \$32.50 for Hill-Burton-assisted hospitals over the country. Also costwise, the project produces a very favorable per bed cost of \$17,800 (after deducting prorated share of cost of service facilities chargeable to future beds). This is most economical when compared with the \$20,000 to \$26,000 per bed cost over the country.

The job is of Solite concrete frame, slab-band and slab construction with true curtain wall enclosure of 2" thick porcelain panels and aluminum projected sash in aluminum frames. End walls of wings and penthouse walls are of masonry faced with limestone.

The service building, a portion of which shows to the left in the picture, is one story construction of brick bearing walls and bar joists with a Solite concrete deck. This service unit contains the maintenance shops and sheds, boiler plant and incinerator, laundry, cooling equipment, electric service gear and emergency generator.

In a recent interview, Charles M. Goff, Administrator, stated: "We expect to offer hospital facilities and services second to none in the country."

Consultants to the architects are as follows: Concept—Drs. Christopher Parnall and Frank C. Sutton, Ann Arbor, Michigan; Structural—Fortune Engineering Associates, Alexandria; Mechanical and Electrical—William A. Brown, Washington; Site Engineering—Holland Engineering of Alexandria.

Eugene Simpson & Bro., Alexandria, was general contractor, with the following subcontractors and suppliers:

Plumbing, heating, ventilating and air conditioning—R. M. Thornton, Inc., Washington; electrical, Walter Truland Corp., Arlington; radiology equipment, Picker X-Ray Corp., Washington; pneumatic tube system, Engineering Materials Corp., Baltimore, Md.; clearing, excavation, Elders Construction Co., Bladensburg, Md.

Also, mail chutes, Cutler Mail Chute Co., Rochester, N. Y.; tile, terrazzo, interior stone, Franklin Marble & Tile Co., Inc., Capital Heights, Md.; resilient floor covering, Standard Floors, Inc., Washington; lath, plaster and acoustic tile, Hampshire Corp., Bladensburg, Md.; toilet compartment doors, Klon Row, Inc. (Sanymetal), Washington; millwork, Miller Manufacturing Co., Inc., Richmond; radial chimney, Consolidated Chimney Corp., Washington.

Others are structural steel, joists, reinforcing and miscellaneous metal, Southern Iron Works, Springfield, Va.; folding doors, Jas. A. Cassidy Co., Inc. (Modernfold), Washington; overhead doors, Jas. A. Cassidy Co., Inc. (J. G. Wilson); laundry equipment, American Laundry Machinery Co., Washington; waterproofing and drain tile, Peter Gordon Co., Bethesda, Md.; movable metal partitions, Virginia Metal Products, Inc., Silver Spring, Md.

Hollow metal work, Coast Line Steel Products, Inc., Maspeth, N. Y.; painting, William Dunbar Co., Inc., Brentwood, Md.; food service equipment, Marenka Metal Mfg. Co., Inc., Bladensburg, Md.; kitchen and mortuary insulation, Bilton Insulation, Inc., Arlington; incinerator and stack, Washington Incinerator Sales and Service; limestone, Ingalls Stone Co., Bedford, Ind.; elevator and dumb waiters, General Elevator, Baltimore, Md.; curtain walls and windows, Cupples Products Corp., St. Louis, Mo.

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Painting contractors for the new unit at Alexandria Hospital,
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AWARD WINNING HOUSING

POSTON & BURKS — Architects
(Now S. Cabell Burks)

C. W. HANCOCK & SON, INC.
General Contractor

Photos: House of Portraits

THIS ATTRACTIVE residential development in Lynchburg was the first project east of the Mississippi to win the U. S. Plywood annual award for the design use of flush wood doors as a storage wall. Containing many other finish features in wood, it was designed by Poston and Burks of Lynchburg (now S. Cabell Burks).

Originally planned to consist of 200 dwellings, 24 of which have been built on three basic plans, the three basic types are one story, split level and two story. Five variations of each plan provide for interest and insure that no two houses will appear the same.

All of the houses have General Electric "Kitchen Centers" with automatic washer-dryers, dishwashers, disposals, range tops, ovens and G. E. cabinets, integral in one stainless steel topped unit. General Electric wall-hung refrigeration completes the kitchen package.

One feature of the planning is 52 lineal feet of closets in each house, exclusive of the kitchen and storage room space. The living rooms are panelled with Samara plywood. All of the doors in the houses are Gold Coast Cherry with Sargent 4500 series hardware.

The living room floors are of wood mosaic black oak. Other floors are finished in "corktone." Perimeter heating and air conditioning in the houses is by Carrier equipment.

The Courtney Springs houses are built on concrete slabs which are protected from ground moisture by Vis-Queen membrane. Roof framing provides a cathedral ceiling with a plate glass separation between the living and bedroom areas. There is a fireplace in each living room and two baths in each unit. Baths contain colored fixtures, six foot long mirrors, formica covered built-in lavatory counters and glass tub and shower enclosures and doors.

Each house has an 8 x 20 foot storage area with a 220 v outlet and in addition a 4 x 8 foot storage unit for lawn equipment. Electric service is 100 amps. with 20 circuits, indirect lighting throughout controlled by G. E. remote control switches. There is a telephone jack in every room. Ventilating fans are provided in each bath.

Interior partitions are of dry-wall construction. All of the walls are painted. A select grade of fir lumber was used throughout the project. Four inches of rock wool was used as insulation in the ceilings with two inches

in the walls. All doors and windows are weather-stripped.

Each one story unit contains 1500 square feet plus a carport and storage. A black top drive leads to each carport. The sales price, which included architects and color stylist fees, survey and 100 foot lot amounted to \$10.26 per square foot.

The split level units contain four bed rooms, living room, family room, kitchen, entry, study, recreation room plus car port and storage.

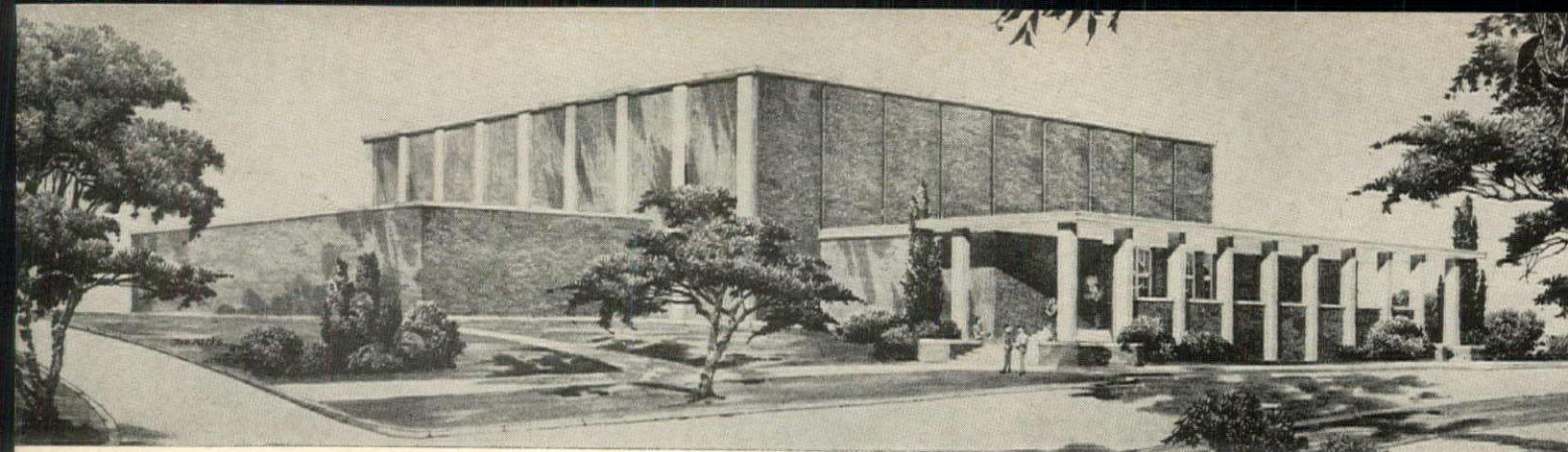
Fourteen interior color combinations were provided by color stylist Beatrice West of New York. The model house had 3,000 visitors in three days and was sold immediately.

General contractor for the project was C. W. Hancock & Sons, Inc., Lynchburg. Principal subcontractors and material suppliers, all of Lynchburg unless otherwise noted, were as follows:

Heating, Virginia Air Conditioning Co., Inc.; plumbing, Bill Moseley Plumbing & Heating Co.; electric, J. B. Moore; roofing, Consumers Company of Lynchburg, Inc.; insulation, Ralph Moseley; painting, H. D. White & Co.; kitchen equipment, Montgomery, Richmond.

Also, asphalt floors, ceramic tile, Kennedy's Linoleum Shop; grading and landscaping, J. L. Gray, Jr.; U. S. Plywood Corp., Gold Bond Dry-wall; lumber, rough hardware, Campbell-Payne, Inc.; finish hardware, Bailey-Spencer Hardware Co., Inc.; concrete, Lynchburg Ready Mix Concrete Co., Inc.





High School Gymnasium in Alexandria

● Ground was broken recently for the new half million dollar gymnasium at one of Alexandria's three high schools, George Washington.

Of brick and limestone exterior materials matching the existing buildings in this school plant complex, this new facility, designed by Joseph Saunders & Associates, Architects of Alexandria, is framed in structural steel and contains a large playing court for basketball competition (with bleachers to accommodate 2000 spectators) subdividable into two gyms for boys and girls by means of a large folding partition across the middle of the big room.

Supporting this main element is a large entrance foyer with public toilets; coat rooms which double as storage rooms; a wrestling and multi-use room;

JOSEPH SAUNDERS
& ASSOCIATES
Architects

FORTUNE ENGINEERING
ASSOCIATES
Structural

COUNTS, LAWRENCE &
WHEELER
Mechanical

HOLLAND ENGINEERING
Site

COWLES CONSTRUCTION CO.
General Contractor

locker, shower, and toilet spaces for students; varsity team locker, shower, storage and toilet facilities and a uniform laundry and storage unit serving all athletic programs in the Alexandria school system. Apparatus storage rooms and a heating plant are also contained in this new building.

The gymnasium is being built by the city in memoriam to the late Jack Tulloch, an active civic leader and newspaperman. Mayor Leroy S. Bendheim made the dedication-of-ground speech and was followed by John Huetter, president of the G. W. Student Council, City Manager E. G. Heatwole, School Superintendent T. C. Williams and other city and school officials.

Structural consultants on the project are Fortune Engineering Associates of Alexandria, and Counts, Lawrence & Wheeler of Washington is the mechanical and electrical consultant. Site engineering consulting was by Holland Engineering of Alexandria.

General contractor is Cowles Construction Co., Alexandria, with the following subcontractors:

Gypsum roof deck, Anning-Johnson Co., Alexandria; electric work, Trovato Electric Co., Inc., Arlington; door bucks, Acme Steel Door Corp., Brooklyn, N. Y.; glass and glazing, Virginia Plate Glass Co., Falls Church; millwork, Ruffin & Payne, Inc., Richmond; painting, Wilmar Contractors, Inc., Arlington.

Also, plastering, ADA Plastering Co., Inc., Arlington; plumbing, heating and ventilating, Bob Vranich Plumbing & Heating, Alexandria; roofing and sheet metal, Virginia Roofing & Sheet Metal Co., Inc., Alexandria; steel, Arlington Iron Works, Inc., Arlington; acoustic tile, A. W. Lee, Inc., Arlington; ceramic tile, Standard Art, Marble & Tile Co., Inc., Washington.

Others are resilient floors, Harvey's Floor Covering Co., Arlington; rolling shutter, Kinnear Mfg. Co., Inc., Arlington; folding partition, Richards-Wilcox Mfg. Co., Washington; porcelain panels and curtain wall, Fenestra Inc., Washington.

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Medical Building in Suffolk

SHRIVER & HOLLAND — Architects
 MATHEW J. THOMPSON — Mechanical Consultant
 R. C. M. CALVERT, JR. — Electrical Consultant
 REID & HOPE — General Contractor

THIS MEDICAL OFFICE BUILDING, to house the offices of three Drs. Hoffer, has been recently completed in Suffolk. The building is designed to create an atmosphere which is warm and gracious and, at the same time, to provide for the efficient operation and maintenance of a medical office facility.

The building is composed of two principal components: a vault roofed reception and waiting area and an office and medical wing.

Since the building is located in a heavily traveled commercial area, it was decided to develop all of the spaces in such a manner as to make them pleasant and interesting within themselves without opening to the outside. The ceiling vaults service to define the public space, give scale and supply soft natural interior backlighting.

Between the centrally located public waiting area and the office wing is the office area from which the receptionist and medical secretary perform their duties. One of the features of the waiting room is a specially designed isolation area to reduce hazard of contagion.

The office wing is planned around a central core of three consultation offices located to minimize patient traffic. All examination rooms are fully equipped and are arranged to serve either independently or in groups of two related to each consultation office. Facilities also provided in the office wing include complete laboratory, x-ray and developing facilities, and staff toilets and lounge.

Building finishes have been chosen to minimize maintenance. The waiting and public areas are paneled in natural finished woods and all public corridors are protected with plastic wall covering. Floors are composition tile throughout.

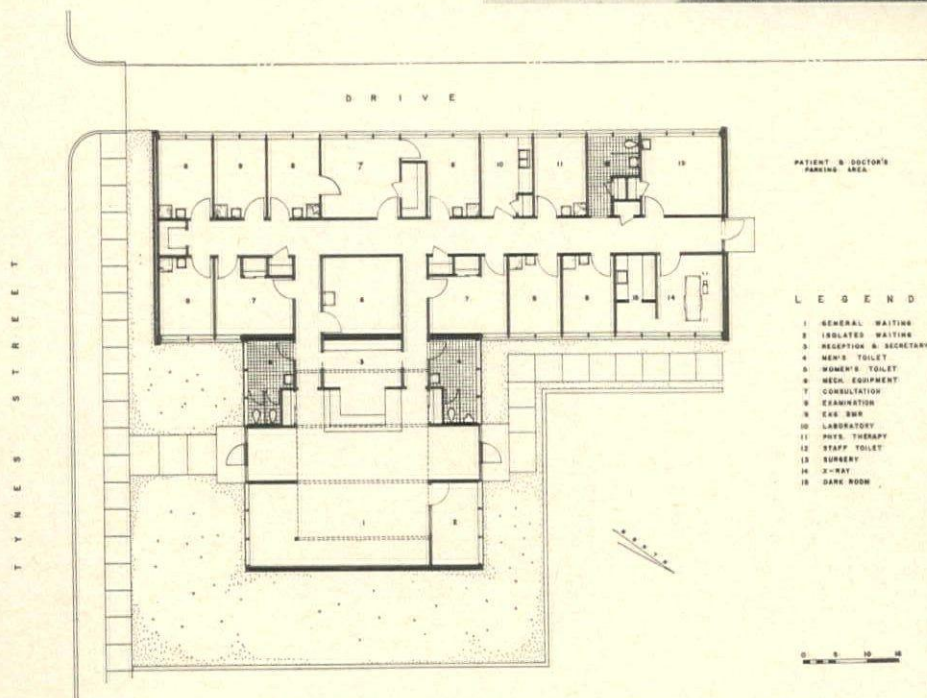
Patient entrances have been provided from the street and from the on-site parking area behind the building. The private staff entrance is located in the rear, close to staff parking.

Reid and Hope, Suffolk, were general contractors and did work on the excavating, foundations, concrete, wood roof deck and carpentry. Principal subcontractors and suppliers were as follows:

Powell and Huntley, Norfolk, masonry; Barnum-Bruns Iron Works, Norfolk, steel; H. L. White & Son Sheet Metal Works, Inc., Suffolk, roofing, air conditioning, heating and ventilating; Virginia Steel Co., Inc., Richmond, windows; Building Supplies Corp., Norfolk, glazing; Wilkins and Parker, Norfolk, painting and plastic wall finish.
 Also, J. T. Eley, Jr., Portsmouth, insulation, plaster; Grover L. White, Inc., Norfolk, ceramic tile; W. Morton Northen & Co., Inc., Richmond, resilient tile; Suffolk Lumber Co., Suffolk, millwork; E. G. Middleton, Inc., Norfolk, lighting fixtures, electrical work; Victor and Eugene Wills, Suffolk, plumbing, plumbing fixtures.

Interior decoration was by Mrs. Margaret Teigel.

to tell the Virginia Story



(Haycox Photographic, Inc.)



(Colonial Williamsburg photo)

The Playhouse of 1716 in Williamsburg Virginia

by

SINGLETON P. MOOREHEAD, AIA

ON THE EAST SIDE of the Palace Green in Williamsburg once stood a plain-looking frame building called "the Playhouse," the first of Virginia's theatres as it was the first in the British Colonies in America. Erected in 1716, or shortly after, plays were acted on its boards until 1745 when a group of "Gentlemen Subscribers" purchased it to give to the city for a much needed courthouse.

The Playhouse's location was determined by our Research Office after several years of study of the lots involved and their various ownerships. Among other things, names, long forgotten, reappeared to assume their due place in theatre history, chief of which was William Levingston, the first owner-manager. Unrelated facts now were linked to compose a picture but dimly imagined by former scholars. All this was confirmed by careful archaeological investigation which revealed several brick foundations of buildings, particularly that of the theatre itself. This was uncovered with extreme care because the old walls were partly fragmentary and tracing them out entailed shaving the ground one inch at a time. There emerged the remains of a building 30 feet wide by 86 and a half feet long, a fairly sizable wooden structure for Williamsburg. Certain of the cross walls had much significance as will be later shown.

It became apparent that the early

18th century theatres in England followed a definite convention which was well documented. The plays were known, who wrote them, who acted them. Stage instructions were known and several notable theatres still survived while the behavior of audiences was a matter of record. Although the precise details of the Playhouse in Williamsburg were not known, much was available to show that other colonial theatres in America followed the English convention closely. After reviewing the research evidence and the archaeological findings, it was decided in early 1950 to proceed with studies by the Architects' Office pointing to the preparation of sketches of the Playhouse, its furnishings and stage equipment. It was also realized that the studies might take considerable time to complete but that results would justify the effort and that the help of a competent consultant would be essential. Dr. Richard Southern of London, England, a leading authority on English theatre history and design of the period, agreed to act in this capacity.

The writer began these studies for the Architects' Office by preparing a selected bibliography for reading and note making. Nearly a year was spent in this phase of the project and ended with the typing of the bibliography and the notes into final form with an index. Next the first set of preliminary sketches were made and transmitted to Dr. Southern along with the research and archaeological information. And so commenced an exchange over many months of letters, sketches and material of all kinds dealing with a very fascinating subject and revealing all the devices employed by the early 18th century actors and managers to create the illusion of reality with the undeniably limited means at their disposal. Upon the development of the sketches, the report on the Playhouse and its operation was completed. Meanwhile Mr. Southern supervised the fabrication of a working model of

the theatre in England, made to the scale of 1/2 inch to the foot with removable panels and with one long side open so that all the parts could be made visible for inspection. This was then sent to Williamsburg where it is now exhibited upon occasion.

Together the sketches and model illustrate several elements not seen in modern theatres but which in many respects are of considerable significance. On the whole the house is small so that there is a certain intimacy between the actors and audience and, as Dr. Southern remarks, "This intimacy of the English theatre arose from the persistence of the native drama. . . . Such a drama as the British produced is lost in a great auditorium." The stage projects into the audience well in front of the curtain line. This forestage is where most of the acting occurs and contains no scenery. The audience continues well down either hand in the side boxes and gallery. Behind the curtain line at the back of the forestage is the scenery arranged in forced perspective. There is no sharp break, therefore, or picture-frame proscenium as today. The auditorium continues into the scenes without interruption, producing a feeling of depth and a certain unity of audience and scene.

Another element now vanished is the door of entrance on each side of the forestage just beyond the boxes. Above each door is a players' gallery used for balcony scenes and sometimes orchestral effects. The doors serve principally for entrance and exit by the actors, and they were often used as devices for comic situations as well.

The pit and pit passages have long left the American theatre unmourned.

(Continued on page 28)

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EUBANK, CALDWELL & ASSOCIATES
Architects

SOWERS, RODES & WHITESCARVER
Mechanical & Electrical

J. M. TURNER & CO.
General Contractors

CONSTRUCTION is well underway for a new type of hospital building in Roanoke known as the Roanoke Memorial Rehabilitation Center, which will be owned and operated by the Roanoke Memorial Hospital.

Eubank, Caldwell and Associates, Roanoke, are architects and engineers for this project. Associated with the architects for the mechanical and electrical designs is the local firm of Sowers, Rodes and Whitescarver.

The cost of construction will run in excess of two and one-half million dollars and is financed through the Hill-Burton (federal and state) program for hospital construction. The building will have 111,464 square feet of floor space and have 145 bed capacity.

William H. Flannagan, administrator of Roanoke Memorial Hospital, has

been advised by officials of U. S. Public Health Service that the Rehabilitation Center will be unique in the United States in that it houses on a single site under the same administration all facilities for a nursing home, chronic disease patients, rehabilitation, plus diagnostic and treatment center.

The project consists of three units: a main building six stories high so designed that five additional floors may be added, a two story front wing designed for the addition of another story, and an auditorium to be used as a recreation area for ambulatory and wheelchair patients.

The front wing will have a diagnostic and treatment area where 30 or more patient clinics will be conducted. Twenty-two of these clinics will be moved from the Roanoke Memorial Hospital.

The crippled children's rehabilitation program, now in the main hospital, will be moved to the first floor of the main wing. The second floor will accommodate adult rehabilitation cases, the third and fourth floors reserved for chronic disease patients and nursing-home type patients, while the isolated fifth floor will be used for psychiatric patients.

The auditorium, circular in shape, is located to the rear among towering trees and is connected to the front wing by a glass enclosed passage. The dome type roof is supported by laminated wood arches.

The buildings are of fireproof construction employing steel frame, reinforced concrete floors, masonry walls with face brick exterior. One facade of main building will have vertical window wall using aluminum construction, ceramic tile panels and plate glass.

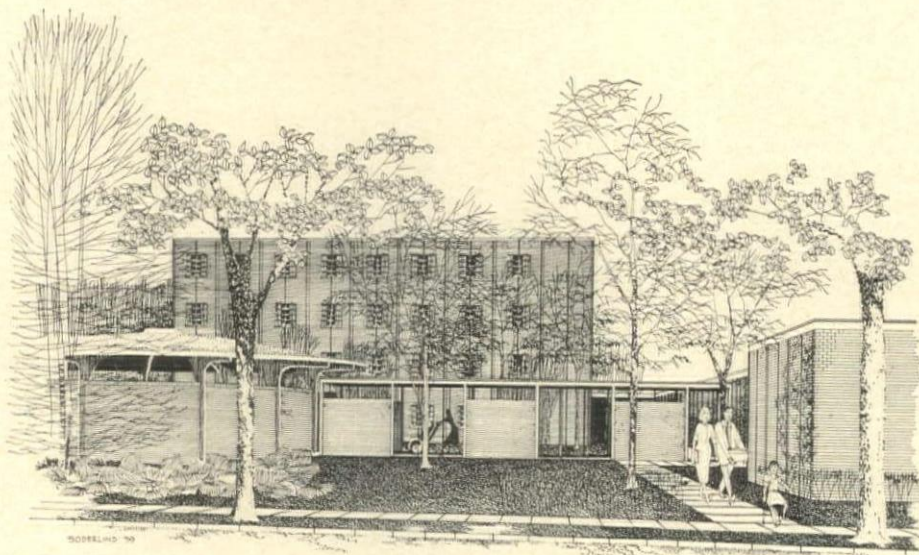
The project is being constructed by J. M. Turner and Company, Roanoke, who has subcontracted various items of work to the following concerns:

Roanoke Iron & Bridge Works, steel; Cates Building Specialties, Inc., steel roof deck; Valley Roofing Corp., waterproofing, roofing; Pittsburgh Plate Glass Co., glazing; Dean Painting Co., painting, plastic wall finish; Hampshire Corporation, plaster, acoustical; Valley Lumber Corp., millwork. All are Roanoke firms.

Also, Adams and Westlake, Elkhart, Ind., windows, window walls; Amelia Building Materials, Inc., Portsmouth, laminated wood arches; Martin Tile & Marble Co., Inc., Richmond, ceramic tile, terrazzo; R. L. Dresser, Raleigh, N. C., resilient tile; Coast Line Steel Products, Inc., Maspeth, N. Y., steel doors and bucks; Montague-Betts Co., Inc., Lynchburg, handrails, steel grating; Clear-Bullock Electrical Co., Inc., Martinsville, electrical work; Kohler Co., plumbing fixtures; Wachter & Wolfe Corp., Richmond, plumbing, air conditioning, heating and ventilating; Otis Elevator Co., Philadelphia, Pa., elevators.

Hydrotherapy equipment was supplied by Ille Electrical Corp., Williamsport, Pa.; sterilizers, American Sterilizer Co., Erie, Pa., and kitchen equipment, John G. Kolbe, Inc., Richmond.

Work on piling, foundations, concrete, masonry, roof deck, stone, structural tile and insulation was done by the general contractor.



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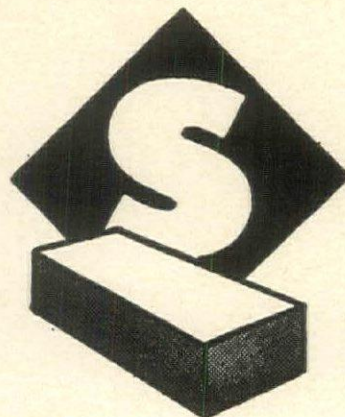
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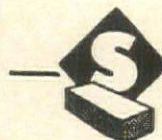
General contractor for Barcroft Branch,
Arlington Trust Co.
See page 22.



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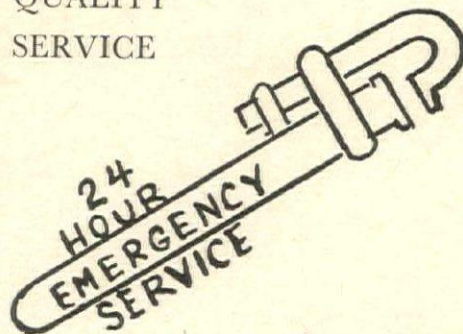
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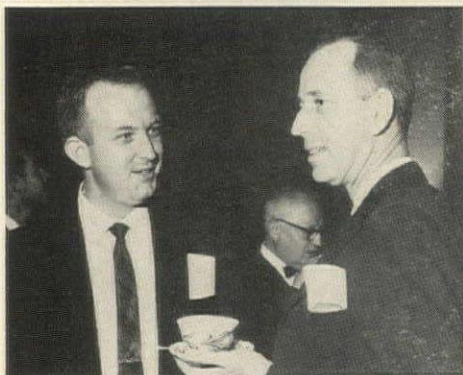
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AIA
WINTER MEETING
WILLIAMSBURG
LODGE
JANUARY 12-14

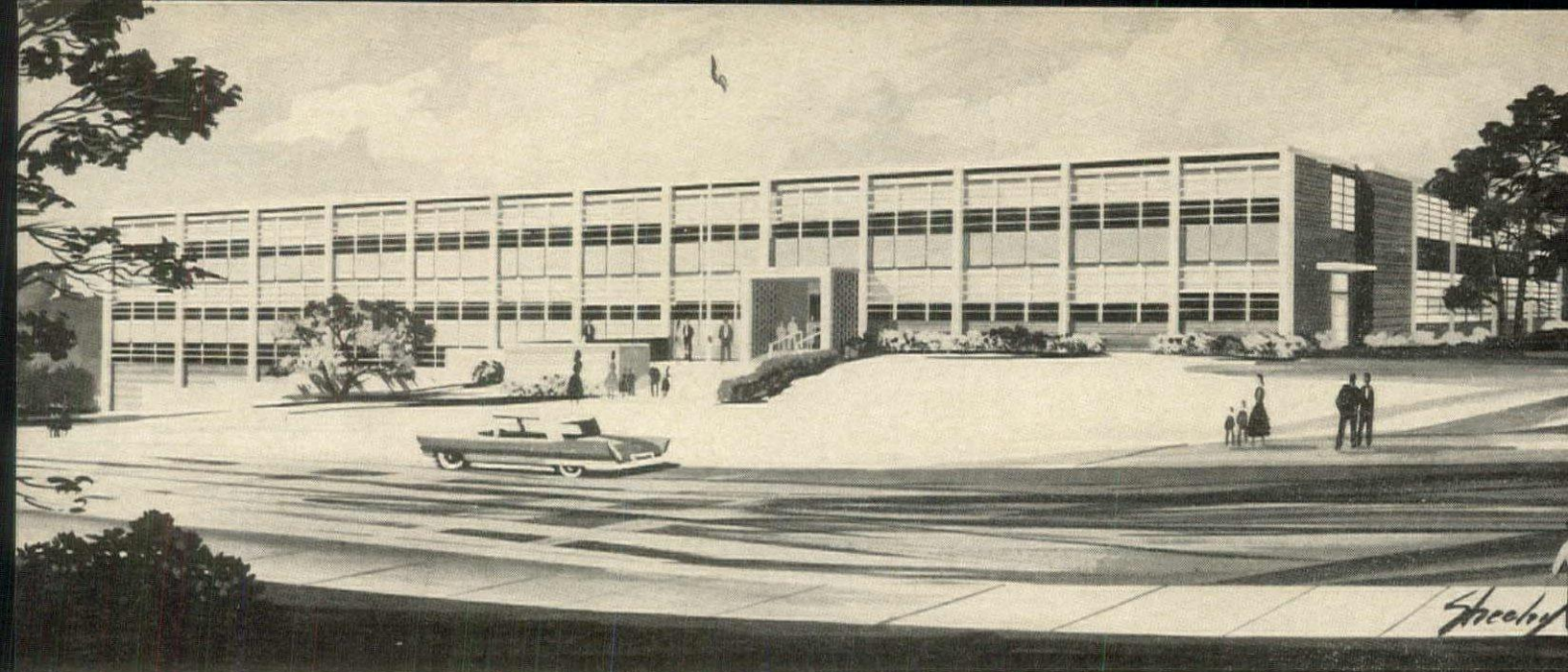


TOP ROW—LEFT TO RIGHT: Fred Parris listens while A. O. Budina reports on his Governmental Relations Committee.—Glenn Yates and Herb Smith take a coffee break.—Dr. William H. Pierson, Jr., Professor of Art at Williams College, speaks to the AIA members on Color. SECOND ROW—LEFT TO RIGHT: Ted Hamre, host at the Friday afternoon coffee break chats with Bill Addison.—Mrs. Hugh Rice of Williamsburg, Mrs. Tom Craven and Ed Kendrew during the Gay Nineties Dinner. THIRD ROW—LEFT TO RIGHT: Orin Bullock has a fine time dancing with Miss Charlotte Luck.—Fred Parris and Mrs. Herb Smith sit one out.—A. Cabell Ford, Russell Carneal and Ben Johns in a merry mood over something. BOTTOM ROW—LEFT TO RIGHT: AIA Social Director Quensen with guest speaker Howard H. Juster of New York and Mrs. Juster.—Henley Walker and Momma trip the light fantastic.—Mrs. Russell Carneal and Werner Blum watch the dancing with Mrs. Ben Johns at the final session.

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Furnished food service equipment for
Stonewall Jackson Elementary School, page 20.



New Alexandria School

JOSEPH SAUNDERS & ASSOCIATES: Architects

● Construction is nearing 25 per cent completion on the newest addition to the Alexandria School System: the \$620,000 Stonewall Jackson Elementary School, designed by Joseph Saunders & Associates, Architects of Alexandria. Of reinforced concrete construction throughout, the building will house 480 pupils. In addition to 16 classrooms and administrative and health suites, the building will contain kitchen and cafeteria, multi-purpose room, library, toilets, homemaking education, shop, and music classrooms.

The exterior of the building is of exposed concrete frame and brick with aluminum projected windows and porcelain enamel facing panels. Corridors, kitchen and cafeteria, and toilets have wainscots of glazed tile. Kitchen floors

are quarry tile and toilet room floors are ceramic tile. Other floors are asphalt tile and walls are painted concrete block. Ceilings are acoustic tile throughout.

Consultants to the architects were Fortune Engineering Associates, Alexandria, structural; William A. Brown, Washington, D. C., mechanical and electrical; and Holland Engineering, Alexandria, site.

General contractor for the project is Eugene Simpson & Brother, Inc., Alexandria. Subcontractors are as follows:

Resilient flooring and counter covering, Printz Floor Co., Inc., Arlington; hollow metal work, Eastern Engineering Co., Alexandria; electrical work, Electric Service Co., Arlington; lathing and plastering, C. A. Coakley, Silver Spring, Md.; aluminum windows, Fenestra, Inc., Washington, D. C.; rebar and mesh, Bethlehem Steel Co., Baltimore, Md.

WILLIAM A. BROWN
Mechanical & Electrical

FORTUNE ENGINEERING ASSOCIATES
Structural

HOLLAND ENGINEERING
Site

EUGENE SIMPSON & BRO., INC.
General Contractor

Also, incinerator, Washington Incinerator Sales & Service, Washington; vault door and frame, Diebold, Inc., Washington; metallic waterproofing, membrane waterproofing, drain tile, Peter Gordon Co., Bethesda, Md.; food service equipment, Schatz Kitchen Equipment, Inc., Washington; structural steel, miscellaneous metal, Southern Iron Works, Springfield, Va.; home economics furniture, chair caddies, Flowers Equipment Co., Inc., Richmond.

Others are hardware, J. B. Kendall Co., Washington; plumbing, heating and ventilating, Bob Vranich Plumbing & Heating, Alexandria; roofing, sheet metal, Rose Brothers Co., Arlington; millwork, Ruffin & Payne, Inc., Alexandria; tile and interior stone, Standard Art, Marble & Tile Co., Inc., Washington; glass, glazing, aluminum frames and channels, Hawkins Glass Co., Inc., Washington; set rebar, Palmer Reinforcing Steel Co., Alexandria; cast stone, Potomac Cast Stone, Inc., Alexandria.

Excavating, Elders Construction Co., Bladensburg, Md.; glazed tile, Mt. Vernon Clay Products Co., Washington; coat and hat racks, Capital Sales Service Co., Washington; caulking, Chamberlin Co. of America, Inc., Washington; pans, erected, Ceco Steel Products Corp., Washington; room designation plates, Lamb Seal & Stencil Co., Inc., Washington.

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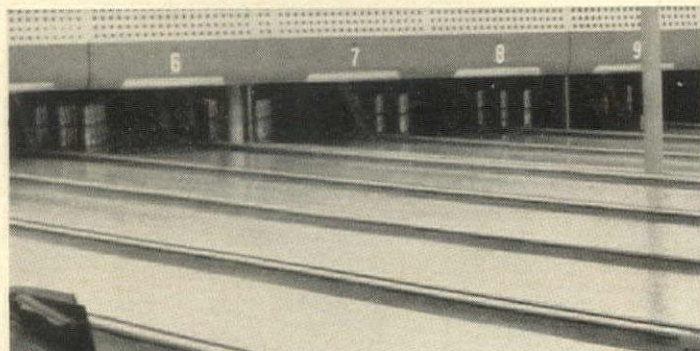
VIENNA, VIRGINIA

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Painting contractor for the new George Washington High School Gymnasium, featured on page 14.

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THE BARCROFT BRANCH of the Arlington Trust Company, Inc., 951 South George Mason Drive, Arlington, is presently under construction with the official opening scheduled for spring of this year.

The Barcroft Branch, expected to cost approximately \$275,000 upon completion, will provide customers with a complete range of modern commercial banking services including three drive-in banking windows, walk-up window, safe deposit facilities, loan department, checking and savings account.

The Barcroft Branch site will occupy approximately 60,000 square feet with the building providing 3,900 square feet of space for bank use on

the first floor, and, 3,775 square feet second floor space to be leased for occupancy. A customer parking area to the rear of the building will accommodate an estimated 60 vehicles.

The name of the Barcroft Branch Manager will be announced at a later date. The Arlington Trust Company presently has the following locations: Main Office, 1515 North Courthouse Road; Rosslyn Branch on Rosslyn Circle at North Moore Street; and, a Facility at the Arlington Navy Annex Building on Columbia Pike.

W. Bradley Tyree, Falls Church, was general contractor and did the carpentry, concrete, excavation and steel erection.

Principal subcontractors and mate-

rial suppliers were as follows:

Caisson, McKinney Drilling Co., Nacogdoches, Texas; masonry, Albert E. Moran, Falls Church; steel, Northern Virginia Steel Corp., Springfield; plumbing, Clarendon Plumbing & Heating Co., Inc., Arlington; heating, ventilating and air conditioning, Perrin & Martin, Arlington.

Also, electric, Trovato Electric Co., Arlington; plaster, Dodd Brothers, Inc., Falls Church; ceramic tile and marble, McClary Tile, Inc., Annandale; glass and glazing, Hires Turner Glass Co., Washington, D. C.; gypsum roof deck, Anning-Johnson Co., Alexandria; insulation and acoustical tile, Bilton Insulation, Inc., Arlington; metal frames and hardware, Barber & Ross Co., Washington; bank furniture, American Furniture & Fixture Co., Inc., Richmond.

CORRECTION

Through error, the firm of Caudill, Rowlett & Scott was listed as associate architects on the New Roanoke County School featured in our November issue. This firm was not involved in the project, whose architects were Hayes, Seay, Mattern & Mattern, Roanoke.

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Finish for the New Roanoke
Memorial Rehabilitation Center,
Featured on Page 17.

VIRGINIA BUSINESS REVIEW

THE MULTI-MILLION DOLLAR U.S. Plywood Corporation facility, under construction since July 1959 at South Boston, is due to open this month.

This is the largest plant making wood particle board east of the Mississippi River. According to officials, the plant is intended to produce 30,000,000 square feet a year of three-quarter inch "Novoply," the company's patented particle flake board.

* * *

Lt. Col. George I. R. Lampman, USA Ret., has assumed a full time position with Oren Roanoke Corporation as general manager. He has been a stockholder for several years and recently was elected chairman of the board.

Oren Roanoke manufactures and sells fire engines and firefighting equipment. Its future plans include manu-

facture of other items in addition to fire engines and its present line of custom built utility, service and other truck bodies.

NAMES IN THE NEWS

John M. Yates is the new Sales and Public Relations Manager of the Jefferson Hotel, according to an announcement from **James M. Powell**, managing director. **Richard T. Rogers**, formerly front office manager, becomes assistant manager in charge of catering.

... **Olin F. McCormick, Jr.**, formerly field sales manager of Filler Products, Inc., Atlanta, is new grocery division sales manager for the Smithfield Ham & Products Co., Inc., of Smithfield, according to **James S. Sprigg, Jr.**, president. ... **VEPCO** appointments include those of **James V. Barker**, assistant superintendent of construction, to superintendent of construction, succeeding **Ivan Buys**, retiring; **George F. Hermann, Jr.**, to Station Superintendent of the Chesterfield Power Station, replacing **Ralph C. Palmer**, retiring; **Elmo M. Sweeney, Jr.**, former mechanical supervisor at the Possum Point Power Station, replaces **Hermann**.

Kenneth E. Ellison, of Richmond, has been named engineer in charge of the Virginia Department of Highways materials division. ... **Robert M.**

Bushong has been appointed executive assistant manager of the Executive Motor Hotel in Richmond. ... **J. D. Bassett, Jr.**, has been elected president of the First National Bank of Bassett. ... **Riley W. Shanks** has been reelected president of Lee Bank & Trust Co. Other officers are **S. J. Shelburne**, vice president and chairman of the board; **W. D. Harr**, cashier; **Mrs. Marie Kelly**, assistant cashier; **Lloyd C. Martin**, assistant cashier and branch manager.

The Bank of Salem has announced the following promotions: **James W. Brittan**, formerly assistant cashier, to assistant vice president; **G. E. Koontz, Jr.**, formerly manager of the installment loan department, to assistant cashier, and **E. W. West**, formerly manager of the mortgage loan department, to assistant cashier. ... **Hugh Leach**, retiring March 1 after 25 years as president of the Federal Reserve Bank of Richmond, will become Executive Director of the State Education Assistance Authority. ... **Howard H. Gordon**, general manager of Southern States Cooperative, is new president of the National Council of Farmers Cooperatives. ... **H. Hiter Harris, Jr.** has been elected president and chief executive officer of Southern Bank & Trust Co., succeeding **R. Page French**, retiring.

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MCV Education Bldg. (from page 9)

The building will be physically connected to the Medical College of Virginia Clinic and Hospital by a pedestrian tunnel beneath Twelfth Street and by a three-story bridge above Twelfth Street.

An underground service area with grass and planting above is reached by a twenty foot wide ramp with entrance from Marshall Street. This ramp enables trucks to drive directly to the sub-basement level. Most of the sub-basement level is used for animal quarters, morgue, shower rooms, etc. The underground service court thus provides off-street loading of trucks and removes from the public view the daily loading and unloading of animal carcasses, bodies and other items used in the course of teaching and research.

Since the location of the building is also the Eastern Terminus of the Richmond Civic Center, the exterior has been designed to harmonize with the Federal Office Building now under construction at the Western end of the Civic Center. End walls and columns are to be faced with Indiana Limestone, while the remainder of the exterior will be sheathed in a curtain wall system composed of aluminum windows and mullions and tile faced pre-cast lightweight concrete panels.

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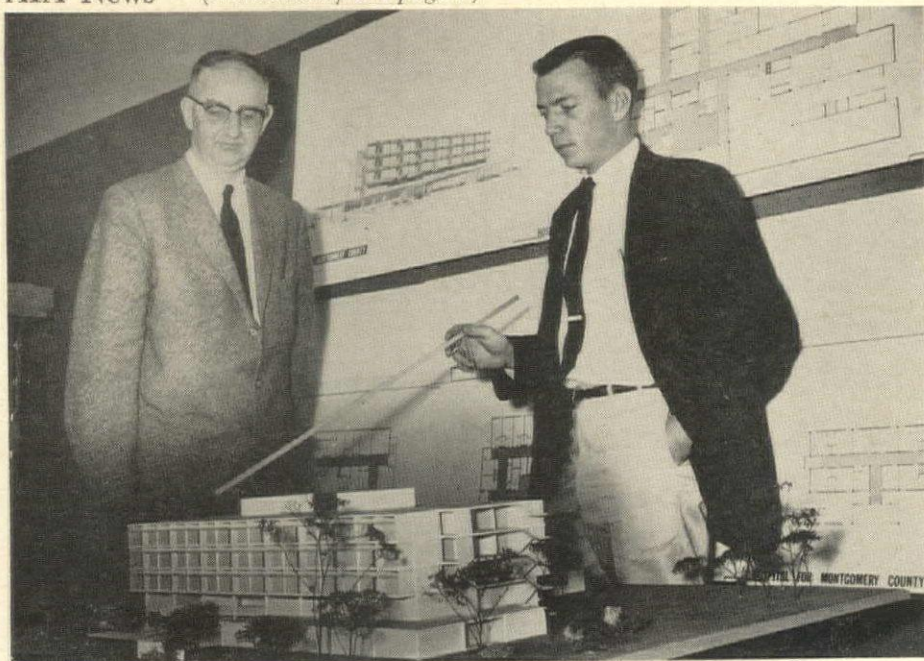
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THE FIFTH YEAR Virginia Polytechnic Institute architectural students, under the guidance of Professor H. A. Elarth, have just completed a project concerned with the design of a new hospital to meet the future needs of Montgomery County. Professor Elarth is shown above at left with James Ingram, student from Knoxville, Tenn. For the purposes of the study project, a site between Blacksburg and Christiansburg was assumed.

Before preparing their designs the students visited existing hospital facilities in the County, interviewed several Montgomery County doctors, and studied the most recent examples of advanced and imaginative hospital planning in other areas of the country. They surveyed present hospital needs of the County and projected them in terms of anticipated future growth of industry, of burgeoning enrollments at V.P.I. and Radford College, and of general population increase. The possibilities of financing construction under the government-sponsored Hill-Burton program were also explored. As the intention was to provide a suitable educational exercise for the students rather than to solve an immediate problem of the County, the resulting designs show hospitals which are considerably larger, more ambitious, and more ideal than anything seriously contemplated by any of the booster groups within Montgomery County.

A new development in contemporary hospital care called, "Progressive patient care" was adopted as part of their program by the Tech architects-in-training. This highly publicized development is described by one popular magazine as, "the first really radical

change in hospital procedure in one hundred years." The essence of progressive patient care is the precise

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of Drs. Turner & Winslow, featured on page 11.

tailoring of facilities and care to the specific degree of illness of patients. This principle of exact fitting of services to particular patient conditions epitomizes the concept of a new kind of hospital. Its implications for changes in hospital design are numerous. Any change in the workings of an institution, hospital or otherwise, creates new requirements for the internal arrangements of elements, and these internal forces reflect themselves in the architectural expression of the building.

Within the Virginia Tech architectural curriculum, which is one of the best in the Nation, students attack real problems under the tutelage of outstanding professors, following the steps that these teacher-architects would take in their own professional offices. Buildings are not designed in preconceived "styles," but rather are developed in response to community needs, with the form growing out of the inner workings of the building, from structural necessities, and from considerations of aesthetic appropriateness to the locale and era in which the building is set.

FRESH EMPHASIS on considerations of beauty in our environment is called for by the President's Commission on National Goals, in its recently-issued report.

The report states there must be a reversal of the process of decay in the larger cities and says we must seek solutions for haphazard suburban growth.

And in the section devoted to the humanities, there is the following: "The arts are a vital part of human experience. In the eyes of posterity, the success of the United States as a civilized society will be largely judged by the creative activities of its citizens in art, architecture, literature, music and the sciences. While an encouraging creative surge in the arts is already manifest, our society must stimulate and support richer cultural fulfillment"

In commenting on this portion of the Wriston Report, Leonard J. Currie, Head of the Department of Architecture at Virginia Polytechnic Institute, observed, "The implementation of these well formulated National Goals must be achieved at a local level. The problems of urban decay and the blight of chaos and ugliness which is creeping over our landscape are rooted in our numerous local communities,—the result of local carelessness, greed, and indifference. The Wriston Report should not be regarded as an expression of alarm by an impersonal Na-

tional Government but rather as the reflection of growing concern and of rising public conscience throughout the same local communities that have given rise to the problems. While local citizens legitimately look toward their National and State governments for leadership, legislation and funds to help stem the tide of ugliness and to stimulate a new creative surge in the arts, the essential initiative and the ultimate realizations must occur at the local level—in our homes, our neighborhoods and our towns.

"A major objective of the Virginia Tech programs in architecture, urban planning, and the allied arts is to develop local professional leadership and to provide the ferment for artistic and cultural drives in the local communities throughout our area of influence within the State and the Nation."



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Williamsburg Playhouse

(Continued from page 16)

The passages connected the pit with the vestibule at the front of the house and, as they were poorly lit gloomy corridors, were infernal nuisances.

The exterior is simply barn-like, covered with a wood shingle roof and walls of weatherboards pierced with a few doors and windows. The colonial theatres, when of wood, were commonly painted red, a color selected for this building.

Inside, the two vestibules were rather cramped. On the ground floor one gave access to the pit through the two dismal passages. A stair led to the upper one providing access through two doors to the front boxes while each row of side boxes had its own door. On the ground floor a pay box was located to serve the gallery on one side and the pit and boxes on the other. The stair to the gallery was separate; thus access to all three seating areas was controlled and held apart.

The house, then, is divided as follows: at the front the vestibules and stairs; the front boxes; the side boxes; the gallery above; and the stage at the rear of the house. The seating in the boxes is the common wood bench which could be topped with a thin upholstery. These are set two feet back to back, no more, with a bench surface of 11 inches—a narrow cramped spacing without aisles but with low divisions in the side boxes. The back wall of the boxes is hung loosely with cloth. The floor slopes from rear to front by means of steps, one to a row.

The pit is also without aisles with the same stepped floor and rows of benches as the boxes extending downward to a point a few rows from the orchestra partition where it becomes level. This partition extends completely across the auditorium to the side boxes and bears a long row of sharp iron spikes to prevent invasion of the stage area by boisterous audiences. There are more spikes on the front of the two

side boxes for the same purpose. They can be seen in the illustration of the scene from "Music in Williamsburg." The orchestra is a narrow space. The musicians must have crowded in as best they could with their stools, instruments and music racks.

The scenery consists of wings and shutters, each running in its own set of grooves of which there are three, top and bottom. No. 1 has three wings; no. 2 has three wings and three shutters while no. 3 has two wings and two shutters. The wings and shutters work horizontally in the grooves on and off stage, the wings moving part way and the shutters half the stage width, all moved by hand in plain view of the audience. The wings and grooves are masked at the top by the borders, two in front of each set of grooves of which one is arched and the other is flat and all of which move vertically. The arched borders are used to disclose the upper shutters above grooves no. 3, to disclose heavenly scenes on the vision steps or the cloud machine which is lowered in back of the no. 3 grooves. The vision steps are hinged to the fly gallery rail and are let down only occasionally. Behind the no. 1 and no. 2 upper grooves is hung a roller drop which unwinds to descend and winds up to ascend and is operated from the fly gallery. The wings, shutters and borders are stock scenes used over and over again in a variety of combinations. In a provincial theatre of that day little or no attempt was made to have special sets made for each production as today, nor did the audience expect it.

The curtain is of green baize and is festooned on six lines. When flat borders are used, it is not raised entirely but with arched borders it had to be pulled up entirely out of view. The six lines are connected with a separate winch located in the fly gallery via pulleys on the grid. The borders are

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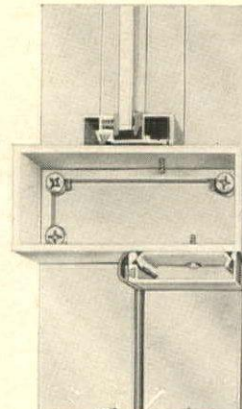
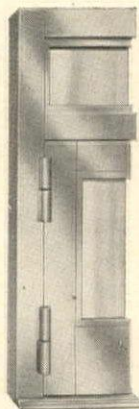
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connected by three lines apiece with one or another of the three lower drums. As they are wound up or down the loose ends are passed through pulleys to counterweights which run in "chimneys" between studs in the side walls. The cloud chariot is connected by two or more lines to the upper drum. The lower drums are turned manually by an endless rope from the working floor above the proscenium ceiling while the upper drum is operated from the fly gallery by a winch. The grid serves as the distribution point for most of the lines. Under the stage are winches to operate the three traps used for appearances and disappearances of actors and another to lower the footlight trap. All these manipulations are directed by the prompter who carries a bell, a wand and a whistle to give his varied signals from his position in the wings.

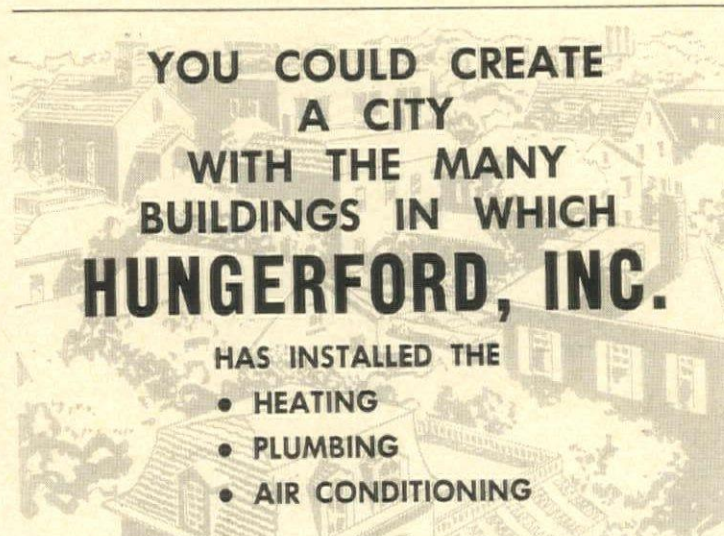
Of importance is the fact that, after the prologue, the curtain was whisked upward where it remained for the performance, when it was lowered before the epilogue. The movements of the scenery were in full view of the audience. It was considered part of the show and seemed in no way strange to the playgoers but rather a pleasure.

The lighting was quite remarkably dim and gave a very charming effect. The stage was illuminated by the footlights in front. Above the forestage were the inevitable hoops of candles suspended from the proscenium ceiling while behind each set of wings were movable racks of vertical rows of candle sconces. The auditorium was lit by a series of "branches" of candles spaced around both sides and the front on the gallery posts and the forestage pilasters with wall sconces in the side boxes and chandeliers and sconces in

the front boxes and vestibules. The lights in the auditorium burned during the whole performance as did the forestage hoops.

The typical 18th century English audience was notoriously boisterous, particularly the "gods" in the galleries whose stamping, shuffling, cat-calls and moans, were a continuous nuisance. Riots in the pit were common and occupants seating themselves produced turmoil. Eating and drinking went on

all the time and, since William Livingston, the first manager, had his house close by for which he had a license as an ordinary, it seems fair to assume that he supplied the refreshment. That the seating was very cramped is undeniable but no one seemed to mind any more than they do today in stadiums and ball parks. They came to see and be seen, to have a good time and maybe to watch the play.



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"The Salvation of The South"

(Continued from page 3)

Some were bright-eyed with greed, for they had come to plunder; some glowed with the hope of security, for they had come to find sinecures in jobs in the Freedmen's Bureau and the various agencies of the Occupation Government; some glittered with cold ambition, for they had come to promote political power by exploiting the Negro and debasing the white; some burned with zeal, for they had come as missionaries; and across all groups ran the avidly eager observers who, combining opportunism with righteousness, came to send back the gospel of the salvation of the South. It is largely from the writings of these literary camp followers that the impressions were formed of the South on its return to the Union.

Setting the precedent and the standards for all future operations of "The Ugly American" in taking democracy to other peoples, the transient scribes—representing the whole emigration—viewed the natives with a most patronizing condescension. Never considering for a moment that the structure of the Southern society might be a matter of preference to those who erected it in intimate knowledge of the conditions of their own region, the observers assumed that Southerners were not like Northerners simply because they knew no better. They simply lacked exposure to the glories of the Northern civilization. This is not an opinion. The song of the missionaries in education reveals their attitude:

*We go to plant the common schools,
On distant mountain swells,
And give the Sabbaths of the South
The ring of Northern bells.*

It was adjudged right and proper that the Southerners were to have nothing to do with the reformation of their decadent civilization. These reforms, of course, began with the Negro—both his elevation and the education of the white in learning to adjust to the Negro *as the Northerner then saw him*. With an incredible stupidity induced by their moral superiority, the reformers and their chroniclers operated on the theory that the ignorant masses, bewildered by their recent release from a chattel status, only needed the support of visitors to become "first-class citizens" the next day—fully capable of exercising the rights of franchise and of assuming the obligations of responsible members of the community.

The only obstacle to this overnight

transformation of illiterate field-hands was the white Southerner, bound in pride and prejudice and an incomprehensible unwillingness to welcome the remaking of his world by benevolent outsiders. To remove this obstacle, it was necessary for a while to deprive the white Southerner of his citizenship, in some cases of his property, and to subject him to practical lessons in equality—such as having his former slaves represent his state in the halls of government and, as in the case of former Confederate Secretary of the Treasury Memminger, to have his confiscated home serve as a Negro school.

Though this disenfranchisement and impoverishment of whites was a callous part of a practical power move by the Radical Washington government, supported with vindictive hate and executed by some local representatives with tyrannical despotism, the fanatics maintained their vision of the goal as if the harsh dislocation of the white communities was indeed only a roadblock to be cleared on the pathway of progress. In this concept of a noble, unselfish dream of introducing democracy, the conditions in the South were presented to the Northern reading public.

In establishing the precedent and the standards by which the South would be presented to the North, then (as now) the visiting observers came into the region strange to them with their minds already made up, seeking evidence to buttress their theories. Prepared neither by mental attitude nor advance studies to make an intelligent, objective survey, the purveyors of "information" about the South saw only what they wanted to see. But, then as now, their findings were accepted as factual material.

In seeking to support the theses with which they entered the region, it was commonplace for all the 1865 salvationists to dismiss the ravages of war as a more or less natural result of the unhealthful, non-Northern character of the natives. The observers, with the true visionary's capacity for ignoring the details of reality, took no cognizance of the part played by their own armies in the physical devastation of communities and farm properties, nor allowed for the draining of the region's resources in sustaining four years of an unequal contest against armed invasion. Instead the poverty found on all sides was regarded as the consequence of the Southerners' failure to be like Northerners. A visitor said, with a perfectly straight face, that he encountered a "prosperous-looking, wide-awake person, whom I at once set down as a Yankee."

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By contrast, the unprosperous, un-alert look of the men who had returned from Appomattox to the ashes of where their homes had stood was not explained by the effects of the war. Indeed, to remove this reasonable cause from their conditions, the observers went to some lengths to explain away the war as a factor by denigrating "Southern patriotism" as a romantic enthusiasm which soon wore off.

In Richmond, the ruined city which held out against the enemy for four years, a New England author wrote, "Southern heat is violent and intense; it does not hold out like the slow, deep fire of the North." (That 38-year-old author's deep fire burned throughout the war in Boston, where he wrote antislavery books.) From hearsay, since he was never in Virginia during the war, he stated as a fact that the women's various aid society groups for soldiers were soon abandoned. "The lovely ones contented themselves with cheering and waving handkerchiefs when the 'noble defenders of the South' marched through the streets."

This was in the city where Captain Sally Tompkins ran her own hospital, where Phoebe Yates Pember served as matron of the world's largest military hospital at Chimborazo, where women daily risked their lives in the powder plant on Brown's Island and, starving and freezing in the besieged citadel, displayed a tireless, remarkable ingenuity in devising all manner of substitutes for the deficiencies in most of the basic requirements for civilian and military life.

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Even the old chestnut of the coddling of aristocrats was trotted out: "The sons and brothers of influential families were kept out of the war by an ingenious system of 'details.'" Probably no family in Virginia was more influential than the Lees, and the commanding-general had all three sons in the army—one as a private in an artillery battery; Wade Hampton, the South's greatest grandee, endured the experience of watching one son killed before his eyes while looking after his wounded brother. There were certainly influential persons in the South who contrived, and too often succeeded, in obtaining safe details for able-bodied men, but armed resistance in the Southern states was more characterized by the militia companies, formed of educated men of privileged backgrounds, who enlisted as units. The sneer comes ill from a civilian of a section where the buying of "substitutes" was a commonplace among the well-to-do, and thousands of "bounty troops" were men who were paid a bounty to get that slow fire to burn.

Having denied the heroism and the sacrifice with which Southern men and women bore the four years of the enemy's hordes on their land, the chroniclers then depicted the survivors as trifling complainers, who wanted nothing more than to batten off the Federal government. "Most of them would not work if they could," and others "could not work if they would."

According to the observer, they crowded out the Negroes in grabbing off the "destitute rations" issued by

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the Freedmen's Bureau. This observer stated that in one Virginia region, 2,000 whites were reported as receiving destitute rations against barely 200 Negroes. The reason was, he reported, because the freed slaves were so eager to work that they were "ashamed to ask alms of the government which had already done so much for them." In contrast, white clergymen and physicians, "not all honest," gave certificates to individuals entitling them to destitute rations, for the doctors and clergymen "believed with the people that the government was a fit object for good secessionists to prey upon."

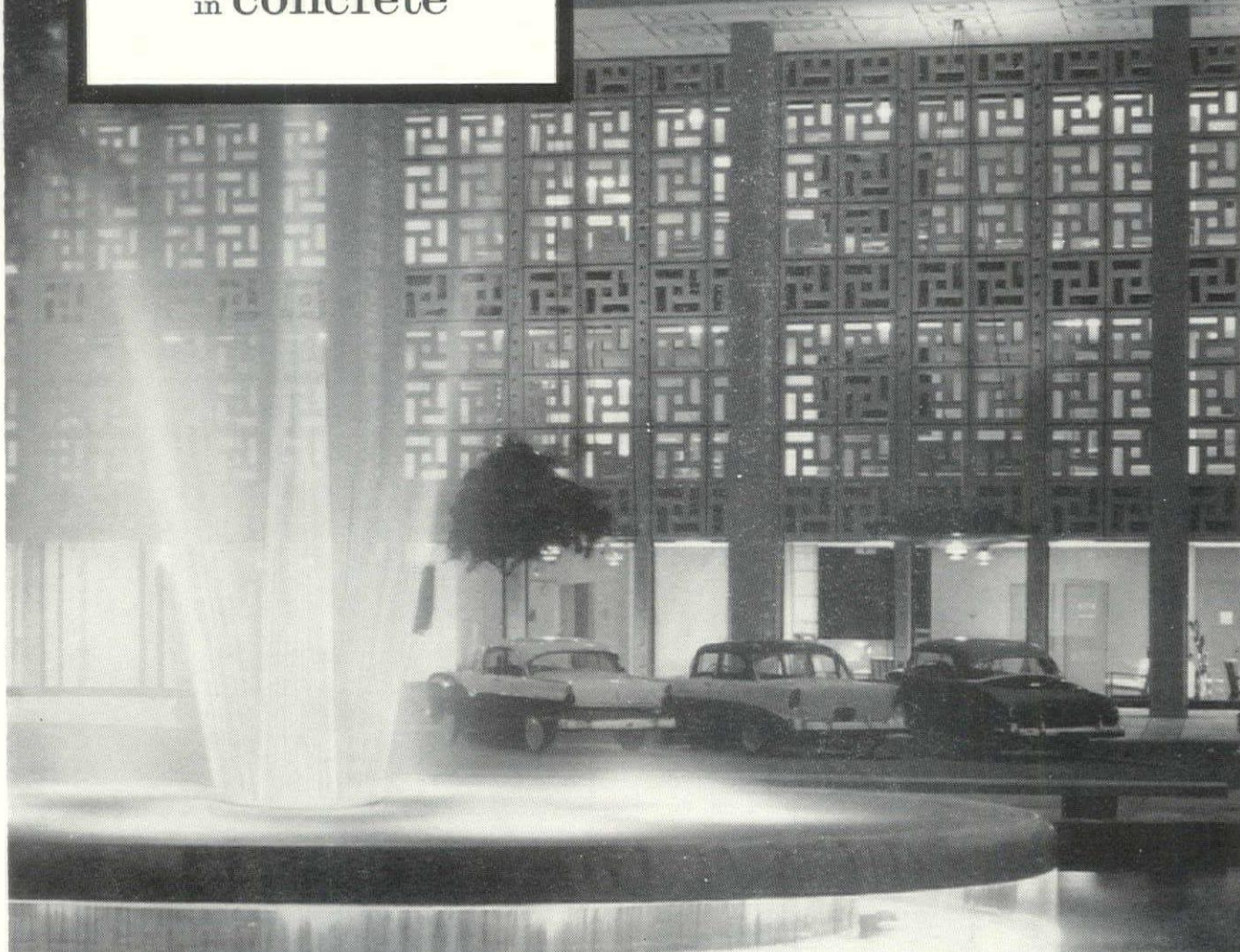
These were the conclusions the passing visitor fed the Northern public. The unrecorded fact was that the Freedmen's Bureau issued almost 22,000,000 rations, of which 15,500,000 went to colored freedmen. In medicine, in the first year after the war, 45 hospitals operated by the Bureau received 143,000 Negro patients and 5,600 white "refugees"—homeless, displaced persons.

In the same year, the Bureau opened 964 schools for 90,000 colored pupils (none for white). In the five years of its educational operations, the Bureau spent more than \$5,000,000 on colored schools, the money for which was derived from the sale of properties that had belonged to the Confederate government (supported by the taxes of white Southerners) and from rents from lands temporarily confiscated from their white owners. Various missionary societies also operated schools for Negro children, almost entirely taught by Northerners, while private law libraries, family portraits and silver were being packed with "Northern energy" for shipment back to the homes of the democratic idealists.

No pencil-equipped tourist reported a single incident of this systematic looting of personal property nor mentioned the source of income by which the Bureau brought education to the freedmen—while the meager private sources of Southern whites were being strained to rebuild college buildings burned by Federal armies. All the stories that went North dwelt only on the humanitarianism of the Negro's benefactors, who labored in the vineyard to clear the weeds strewn by those bigoted racists, the Southern whites.

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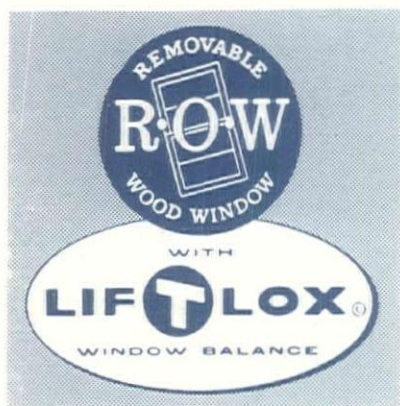


Stanford University Medical Center, Palo Alto, Calif. Architect: Edward D. Stone, New York. Structural Engineers: Pregnoff & Matheu, San Francisco, Calif.

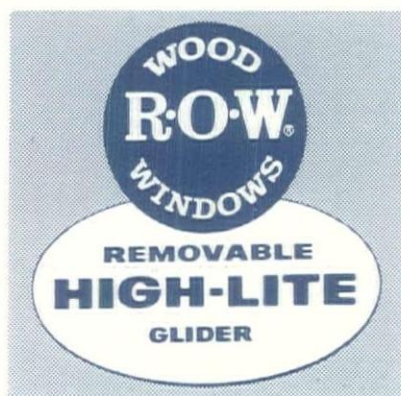
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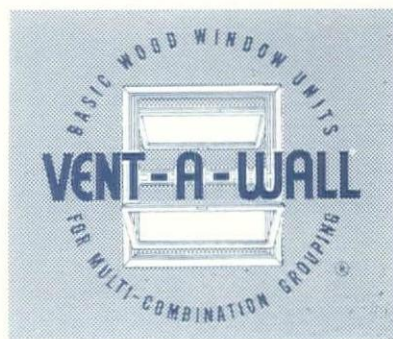
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