

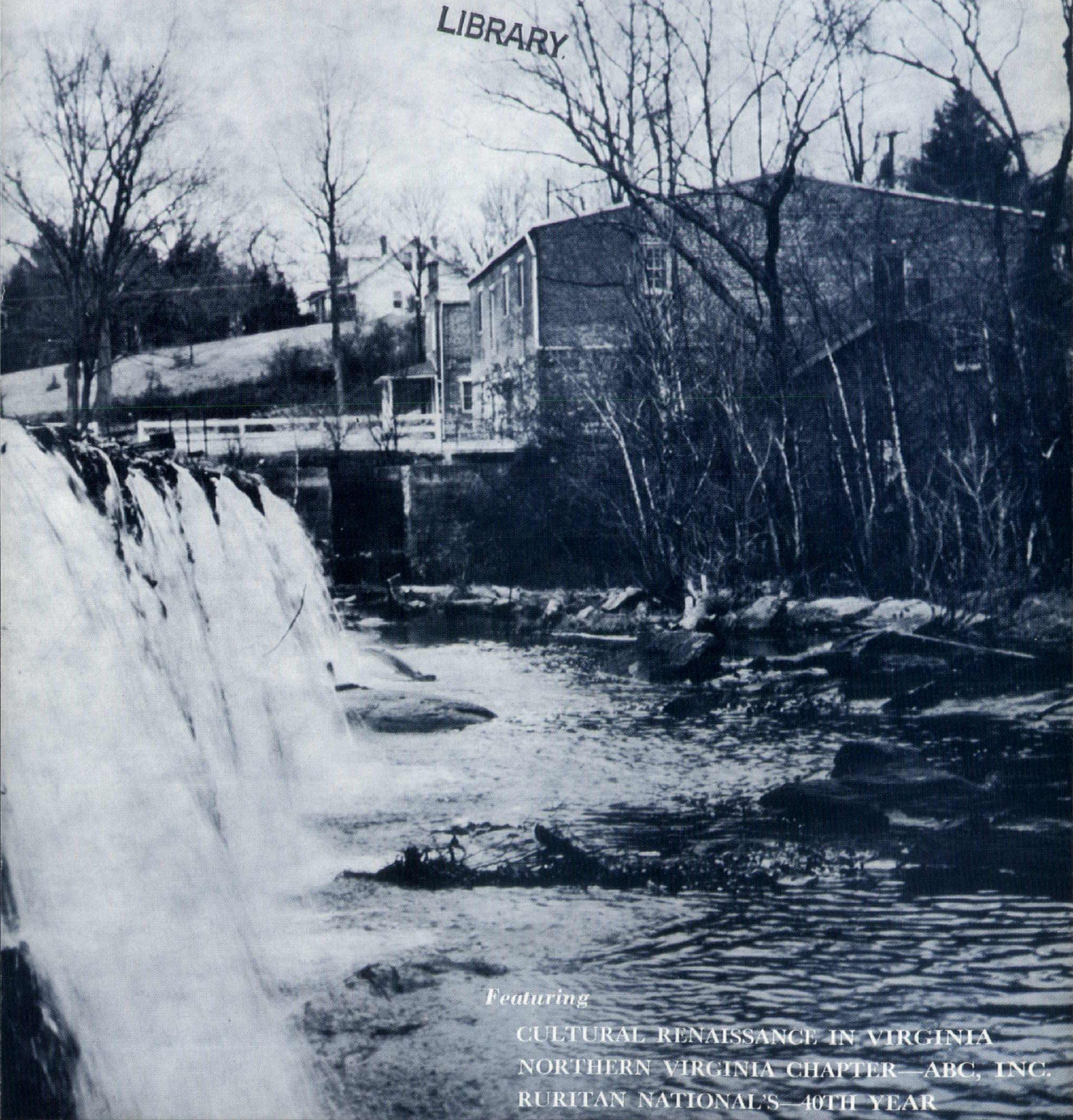
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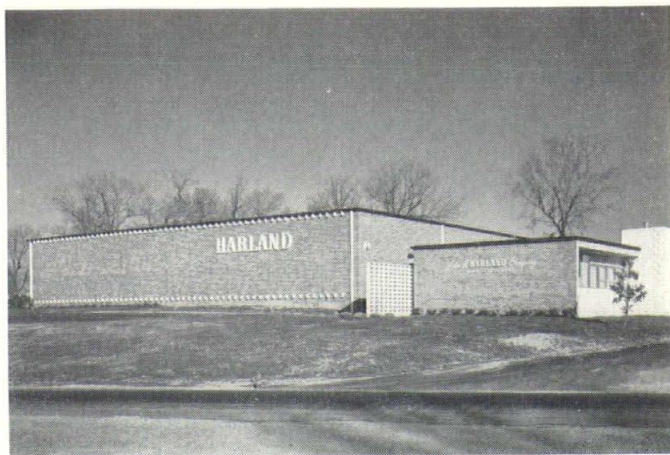


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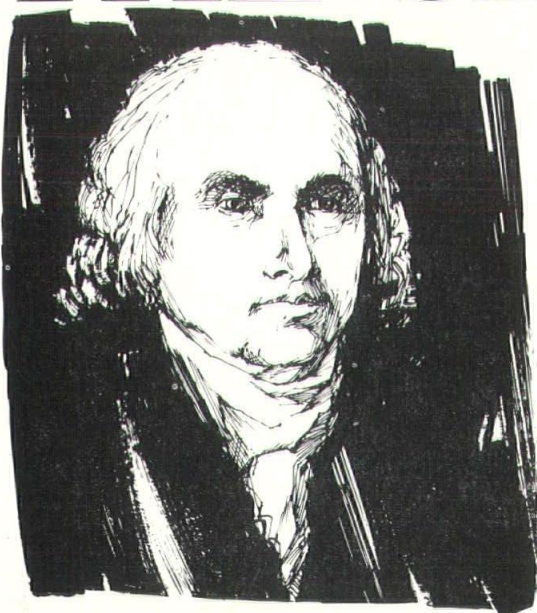
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of the United States, Father of The Constitution.*

James Madison, fourth President of the United States and Father of The Constitution, is known as one of the most learned and perceptive of all our presidents.

Madison devoted forty years of his life to the service of his country, being elected and appointed to many prominent offices. A close friend of Thomas Jefferson, he was a devoted student of government and the democratic process.

Speaking before the Convention of Virginia on June 6, 1788, Madison said:

*Since the general civilization of mankind, I believe there are more instances of the abridgement of the freedom of the people by gradual and silent encroachments of those in power, than by violent and sudden usurpations.*

This is the wisdom of history — a wisdom we would do well to heed. For the loss of liberty is often not attended by the blare of trumpets or the clash of armies. It is more often that "silent encroachment" — the gradual erosion of individual freedom and responsibility. Let us remember the words of Madison, and heed his warning. We must not let our freedom pass — in silence, and unheeded.



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DECEMBER 1967

## Lament for Dead Seasons

(From December 1962)

WHEN I FIRST LIVED IN NEW YORK as a student, the train trip to Richmond took about ten hours, sometimes closer to twelve. Coming home one Christmas, with the friend with whom I roomed, we started some time in the early morning from the damp caverns of the Pennsylvania Station (where it always looked like a sunless dawn and finally walked from the train along the wintry, open platform of the old Main Street Station under the stars.

The train was crowded, as well as slow, and we stood up all the way to Wilmington. At intervals we broke the strain by sitting on an upended bag on the drafty platforms by the car doors, but we endured this hazardous discomfort only until our aching legs would support us again. From Wilmington to Washington, we found separate perches in odd spots, and were sustained by one of the sawdust specialties served as sandwiches by train butchers, with a paper cup of lukewarm, oversweetened coffee.

Then, at Washington the railroad finally decided to make amends and added a new car. By this time many of the haggard passengers had left the train, and we had the new car almost entirely to ourselves. We reveled in the luxury of placing overcoats and bags in the luggage-rack overhead, and pushing forward the back of the facing seat to provide a chaise lounge effect on which to stretch and rest our legs. It was dark when we crossed the Potomac, but we had made the trip enough to sense when we entered Virginia. "Home" began right there.

In those days, home embraced a psychological state extending from the physical fact of an immediate family in a specific dwelling, and Christmas was a season the sense of which included the boundless area of home. On the train, we felt the beginning of the season at home as, relaxed and glowing with anticipation, we hurtled past the dark countryside. The limitless boundaries embraced by home all extended from and were colored by the central unit of the family in the familiar rooms, and we exchanged memories reaching back into the obscured days of childhood.

The first Christmas I remembered contained only a single vivid scene isolated in the darkness of details forgotten. At the first lifting

(Continued on page 25)

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### COVER NOTE:

The building which now contains the Swift Creek Mill Playhouse has quite a history, as witness the quote below from Swift Creek's program.

"Records indicate that Swift Creek Mill was in existence as early as 1663, and is believed to be the oldest grist mill in this country.

"Henry Randolph I, who was born in Little Houghton, Northamptonshire, England, in 1623, migrated to this country about 1640. In 1655, he acquired title to a large tract of land in Bermuda Hundred on Swift Creek on which he erected the present mill. 'Mr. Randolph's Mill' is mentioned in 1663 in 'Cavaliers and Pioneers' (index to Virginia patents—1620 to 1666).

"An heir of Henry Randolph I, William Bland Randolph, deeded the mill site to William Rowlett on February 20, 1805, and it became known as Rowlett's Mill. In 1852, the Rowlett heirs conveyed the mill to the Swift Creek Manufacturing Company.

"On May 9th and 10th, 1864, a battle was fought around the mill when General B. F. Butler's Army of the James attempted to cross Swift Creek. Following the Civil War the property was known as Schmidt's Distillery, which made corn whiskey. Following this, the property changed hands several times and was operated as a grist mill.

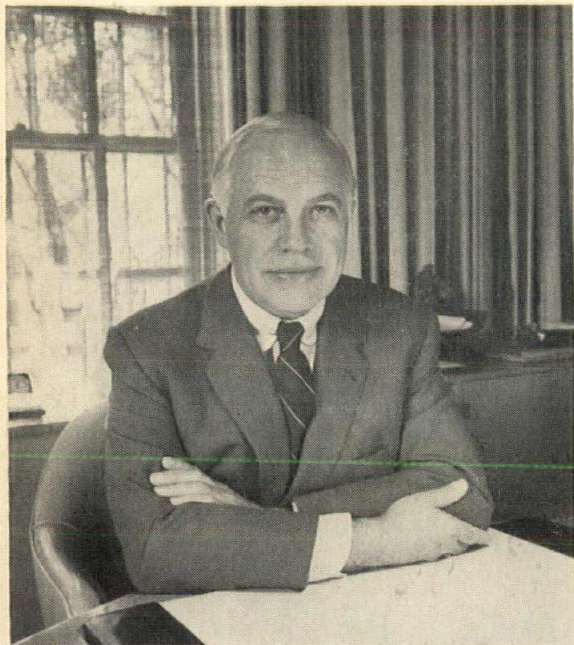
"In 1929, the mill became known, as it is today, as Swift Creek Mill. The grist mill continued in operation until about 1956."



# CULTURAL RENAISS

**I**F RIP VAN WINKLE were to awake this Christmas in Virginia, there would be much to regale him with after a 20-year slumber. However, some of the most important things that have happened would not be readily visible.

These things collectively could be called a cultural renaissance that has occurred in Virginia—although that expression may be considered a little pompous for the occasion. But, call it what you will, there has been a dynamic stirring in the fine arts in the Old Dominion in recent years.



*The statewide scope of the Virginia Museum's service is best expressed by its director, Leslie Cheek, Jr. (at left). "Everyone in Virginia is entitled to a share of what we have here, not just those who happen to live in or near to Richmond."*



These developments have been so separated and on the surface so seemingly unconnected as to obscure the whole picture. It is only when one stops and catalogs what is being done around the state that you realize that a lot has happened culturally in the last couple of decades.

Heading the list is the establishment of at least nine professional theaters, which in turn has been accompanied by the growth of so many amateur live theater groups that it is impossible to keep track of them.

Next would come the dramatic expansion of art museum facilities, centered around the bustling activities of the Virginia Museum of Fine Arts.

Thirdly would be a host of festivals, art shows and the like that are going on somewhere around the state at all times.

It is not exaggerating to note that a historian could fill a fat volume trying to chronicle all that has come and gone—and all that remains—but the “meat” of the story can be covered under three headings: Barter, Barksdale and Cheek. For the uninitiated, the references are to Barter Theater at Abingdon, Barksdale Theater at Hanover Courthouse and Leslie Cheek, Jr., the artistic fireball who heads the Virginia Museum.

It would be impossible to pinpoint any one event or name one individual and say that thing or person is responsible for Virginia's cultural growth, but it can be said that those three institutions and the individuals they represent have made it possible for the Old Dominion to claim preeminence among the states in

## THE GROWTH OF THEATER IN VIRGINIA



# ANCE IN VIRGINIA

the breadth and depth of its cultural offerings. That claim, of course, excludes the cultural complexes in New York and elsewhere which are national in character and support.

They also have enabled Virginia to add a few "firsts" to its already impressive string—first dinner-theater, first artmobile, first state-owned art museum and first state-supported regular theater.

To spotlight Barter, Barksdale and Cheek is not to belittle the accomplishments of many other individuals and groups, because, as with a jigsaw puzzle, the picture is not whole when any part is missing. But these three serve, to use a newspaperman's lingo, as pegs on which to hang the story.

In any discussion of Virginia's cultural activities the Barter Theater occupies a unique position by virtue of its historical precedent and the scope and quality of its work. By now there is hardly an adult Virginian who does not know that Barter is the Southwest Virginia theater that started out with a group of actors offering an evening of theater in exchange for a ham of meat, a bushel of corn or just about anything a farmer would bring.

But not so many know that it was an accident of location that accounts for Barter being established at Abingdon and fewer still know that the same element accounts for the establishment of Barksdale Theater and several other dinner theaters in the state.

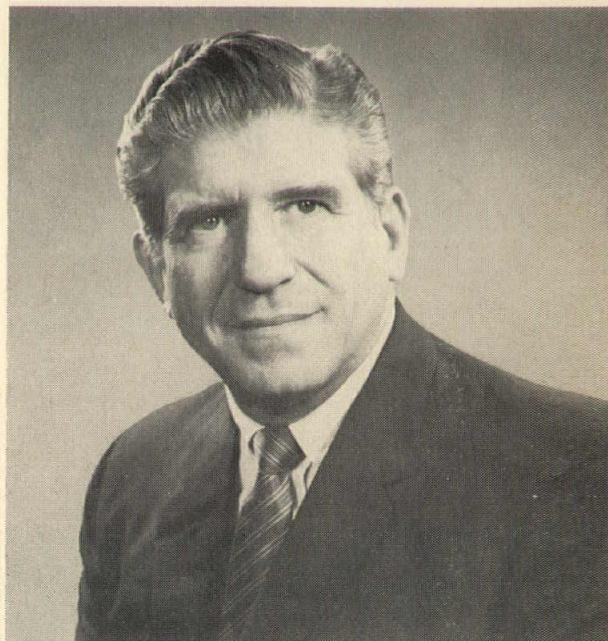
Barter Theater personified is Robert Porterfield, who grew up near Abingdon and at the height

of the Depression was a struggling young actor in New York, where there always seems to be hundreds of actors struggling for dozens of jobs. It occurred to Porterfield, as to many others, that if he was going to survive in the theater he would have to get out of New York.

He chose Abingdon because that was where he was from and, probably more important, because he could get quarters for the actors and a place for them to perform — an old, unused opera house. The idea of accepting goods in barter for the cash

*(Please turn the page)*

*Founder, Robert Porterfield (at right) is Barter Theater "personified." It was through his personal attention that Barter (shown below) was given official status as the State Theater of Virginia in 1941, and that it has retained that status to the present time.*



By

JAMES E. POWERS





OLD TAVERN NOW HOME OF BARKSDALE THEATRE

*This is one view of the building that now houses the Barksdale Theatre at Hanover Courthouse. The chimneys and bottom, brick part of the wall were a part of the original building, known as the Hanover Tavern and frequented by such distinguished patrons as Washington, Jefferson and Patrick Henry. In those days the chimneys were considered outstanding examples of chimney work. The "S" on each one is not someone's initial but metal braces placed there when the chimneys were reinforced in more recent times.*

admission was a true inspiration of his own.

But the importance of Barter to Virginia goes far beyond the establishment of a successful theater in one of its towns, although its fame has grown and spread to make it an important magnet for drawing tourists to the state. Its importance multiplied because no sooner had Porterfield and his little group rung

down the curtain on the first production at Abingdon than he started putting Barter on the road.

Traveling in widening circles with successive seasons, Barter troupes have taken live theater, staged and performed by professionals, literally into ever nook and cranny of the state. This work was given a big boost in 1941 when Barter was given of-

ficial status as the State Theater of Virginia and an annual stipend to help underwrite a small part of the costs.

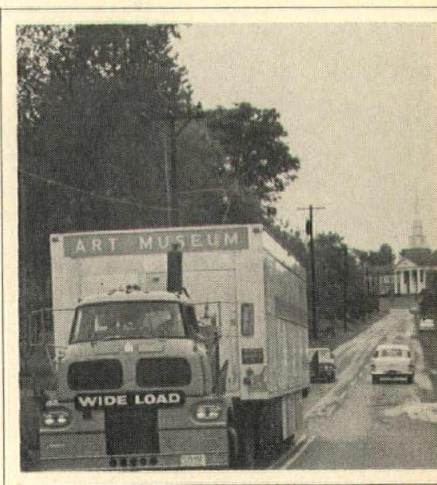
The personal lobbying by Porterfield to bring this about in the first place and to renew the contract biennially has made his bushy-headed countenance familiar to practically every legislator who has served in the General Assembly the past couple of decades.

In large measure Barter Theatre can be credited with preparing the foundation for Virginia's cultural development in recent years, by conditioning Virginians to expect and support cultural offerings of quality.

The next significant development on the cultural front was the hiring of Leslie Cheek, Jr. in 1948 to become director of the Virginia Museum. Again this is not to belittle contributions of others, for the Museum was opened as the first state-owned art museum in 1936 and had seen steady growth prior to Cheek, but the period since then has seen it become statewide in the scope of its service as well as in its support. Cheek himself expressed it best in a recent interview:



*Many may view art treasures today either at the Virginia Museum or on-the-road via the Museum's Artmobile.*







Wedgewood producer Carolee Silcox with youngest resident actor, Kyle Iddings, in a scene from "Life With Father."

"More properly this building known as the Virginia Museum is the home office of a statewide arts agency. We now have 23 affiliated localities in the state. Everyone in Virginia is entitled a share of what we have here, not just those who happen to live in or near to Richmond."

The Virginia Museum is a story in itself and there is not space here to tell it, but a few highlights will serve to illustrate.

In 1953 Cheek developed and launched a new concept in art museum service—the Artmobile. The idea of making a traveling road show out of art treasures was met with skepticism in many quarters, but the innovation — never tried anywhere before — was spectacularly successful. So much so that there are now four of the mobile museums crisscrossing the state.

In effect, while developing vigorously in traditional museum directions, the Museum under Cheek has developed the means of literally taking art to the people.

Other significant developments include the creation of a statewide confederation of Museum

to tell the Virginia Story

Affiliates, to give many Virginia localities more direct participation in Museum affairs and enjoyment of its offerings, and the opening of the Virginia Museum Theatre.

The Museum Theatre enjoys a special status in Virginia's professional theater world because, whereas Barter has enjoyed some status and a little financial help as a state theater, the Museum is, in fact, a state agency. Other professionals look to it to be a center for experiment and innovation and a catalyst to upgrade the quality of theater, both production-wise and by "educating" audiences to accept and want better theater.

The reasoning goes that since the Museum Theatre doesn't have to show a profit, it can do more of the type shows that do not cause much excitement at the box office but should be presented. However, so far Museum figures indicate that the theater has been a financial as well as a critical success. It should be noted also, that while there seems to be plenty of room for both, the touring companies the Museum is putting on the road must have some effect on the potential market for Barter's productions.

That brings us to what must be rated as the most exciting part of the Virginia cultural story—the opening and growth of the several dinner theaters in the state—and there's no better place to start than with the first, Barksdale Theater at Hanover Courthouse.

Like Bob Porterfield and his friends a generation earlier, a small group of theater people in New York decided in the early Fifties that the way to get into more theater work and less pavement pounding was to leave the Big Town. The group of six, whose genesis began because of their association as drama students at Wayne University, Detroit, had no clear idea of what to do—they just knew they wanted to go somewhere and start a theater. But they began logically —by writing letters to people in different areas about their ideas.

Several letters went to Michigan and other places, but the one that opened the door went to the mother of one—Stuart Falconer — in Richmond's suburbs in Chesterfield County. She had no theater but she offered them the free use of her large house to live in, which is all the inducement they needed.

Chefs William Jones and Robert Rivers setting up Wedgewood buffet dinner.







Photo above shows a children's art class held outside the Va. Museum's Artmobile on a visit to Lynchburg.

Besides Falconer, the group included Muriel McAuley, David and Nancy Kilgore, Pat Sharp and Tommy Carlin, and they moved bag and baggage into Mrs. Falconer's home. They all took non-theatrical jobs and bided their time and resources for the day they could find a theater. Their favorite occupation was teaching, which allowed them some time for theatrical pursuits.

Then, in 1953 they found the building that sparked the real beginning of their venture—the old Hanover Tavern just north of Richmond. The pre-Revolutionary inn was first built as a stage-coach stop in 1723 and its expanded version hosted such men as Washington, Jefferson, the Marquis de Lafayette, and Patrick Henry, who married the Tavern owner's daughter.

But its distinguished past did

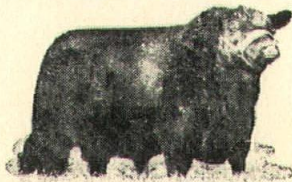
not keep it from rating as a derelict among buildings in 1953 and probably only a starry-eyed group of theater people could see its possibilities. Besides the potential as a theater, it had one other strong attraction for the group—they could swing the financial terms.

Barksdale Theater has the undisputed title as the first dinner theater in Virginia and, so far as the present producer/owners know, the first theater of the type anywhere. And its development as a new concept in theater was entirely accidental, according to Muriel McAuley, one of three original founders who remain, the others being David and Nancy Kilgore.

When the original group moved in, with hammers, saws and paint, the cooking was done by Carlin. As the Barksdale group started presenting plays and other stage offerings, they began to attract organizations which would hold their meetings and then be entertained. Eventually one of the organizations wondered about the possibility of some sort of food service and "Chef" Carlin obliged. At first the offer-

(Continued on page 21)

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LOUIS F. MELLOTT  
*President, Northern Virginia Chapter ABC, Inc.*

**I**T ALL STARTED just slightly over a year ago at one of the famed mountain resorts in New York state. There, an Arlington businessman voiced a vow of personal resolve—he would present to the Associated Builders and Contractors, Inc. (ABC) a new chapter.

A year later, in October 1967, Louis F. Mellott stood before the association's annual convention in Miami, Florida, and reported on the history of the new Virginia affiliate of the organization—the Northern Virginia Chapter, ABC. This is a unique organization bringing together general contractors, subcontractors, suppliers and associates—both union and open shop—with the idea of promoting a method of construction that makes for peaceful operations and technological improvement. ABC also encourages, develops and protects the building and construction industries; promotes good will and confidence among builders and contractors and between these two groups and the general public. It also promotes the general welfare of members and encourages the highest efficiency and adherence to ethical standards of the building and construction industry.

Mellott's resolve had borne fruit and in the audience at the Miami convention was a group of Virginia builders and contractors, on hand to learn that their chapter would receive its charter. There was pride in accomplishment that day in Miami but the real celebrating came December 2nd when the new chapter held its "Charter Party" at the Park-Arlington in Arlington. During the dinner-dance, national ABC president Frederick C. J. Schnable of Lansdale, Pa., presented the charter to the chapter and national executive vice president John Trimmer installed the officers and directors.

Virginia officers are Louis Mellott, president; John Pflug, first vice president; Ray Pierce, second vice president; Ben Oliver, secretary; A. J. Honeycutt, assistant secretary; Walt Davis, treasurer; Sam Maize, assistant treasurer; Wade Whitener, Marty Adem, Jim Goff, Ed Davis, Bud Jose and Earl Rosti, board members; Ed Jones and George Frank, alternate board members; and John Pflug and Louis Mellott, national delegates.

Now the Northern Virginia Chapter is ready to move ahead to even greater accomplishments—a larger chapter of its own and formation of additional chapters across the Old Dominion. The Northern Virginia Chapter, which began holding regular monthly meetings in 1966 with a membership of some 20 to 25 members, had a membership of 63 by the time of the October convention. And by the charter date, January 1, 1968, there will be 75 paid members. The chapter now boasts an office at 803 West Broad Street in Falls Church, modest furnishings and a record, however brief, of having promoted some projects. The 63 charter members (others will transfer membership from other chapters January 1) are: A & R Plastering Co., Inc.; Alexandria Lumber Corp.; American Pecco Corp.; The Anderson Lumber Co.; Artisan, Inc.; Arvex, Inc.; B & R Crane and Shover Co.; Baco Company, Inc.; Beltway Construction Co., Inc.; Bilton Insulation & Supply, Inc.

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President Louis F. Mellott (above left) receives the "Charter" for the Northern Virginia Chapter, ABC, from National President Frederick C. J. Schnable.

Below, Senator John L. McClellan (left) ABC's "Man of the Year" is shown acknowledging the new Virginia Chapter. With the Senator are Mrs. Louis F. Mellott and Mr. Mellott.



Excavating; Electric Service Co.; Erwin Concrete Corp.; C. G. Estabrook, Inc.; Fairfax Hydro-crane Co.; Fairfax Tile & Lino-leum Co.; Fidelity National Bank.

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Also Rent-A-Crane, Inc.; Earl K. Rosti, Inc.; Schriebl Construc-tion Co.; Sweetman & Hall, Inc.; Eugene Thomas Const. Co.; United Masonry, Inc.; Virginia Concrete Co., Inc.; Virginia Roofing Corp.; Wayne Construc-tion Co.; Wayne Insulation & Bldg. Sup. Inc.; Whitener & Skillman; Woodbridge Glass Co., Inc.; Worsham and Crews, Inc. All are in the section of Northern Virginia that includes Arling-ton, Alexandria, Vienna, Annan-dale, Merrifield, Falls Church, McLean, Fairfax, Springfield, Woodbridge, Bailey's Crossroads, Lorton, and in Easton, Md., and Washington, D. C.

President Mellott is quick to credit the Metropolitan Wash-ington Chapter for sponsorship and guidance during the North-ern Virginia Chapter's formative stages. "We give due credit to the board of the Washington Metropolitan Chapter and to Dick Conner and his staff for the gains we have made," Mellott says.

On the local front, the North-ern Virginia Chapter will now try to build its membership, to sustain its budget and develop its



staff and to perform services for its members.

On a statewide basis, the Northern Virginia Chapter hopes to form a Virginia State organization. Plans call for establishment of groups of 10 to 15 prospective members in such areas as Richmond, Norfolk, Newport News, Lynchburg and Roanoke. These would serve as the nucleus to active, larger local chapters which then would join together to form a Virginia State organization. Meanwhile, until there are other local chapters, persons or firms from outside Northern Virginia may join that chapter as members-at-large. They will receive full national and Northern Virginia Chapter benefits and mailings. Marvin Bunting, national membership director, will direct and work with local chapters during the formative stages.

Membership in the Northern Virginia Chapter, and in all chapters for that matter, is open to any person, firm or corporation engaged in the construction industry as a general contractor, subcontractor, supplier or associate in allied fields such as insurance or financing doing business with the construction industry.

ABC brings under one mantle electrician and flooring specialist, financier and painter, general contractor and building supply firm. It seeks to promote free interchange of ideas and problems so that, through greater understanding of the workings of its various members, there can be harmonious progress in the construction industry. To this end, there are "Trade Units" within the organization which work for the members, at the same time saving them money by eliminating need for membership in an independent trade association. Dues paid to ABC support its entire program and permit the staff to work for and with all

*(Please turn the page)*

*to tell the Virginia Story*



*Northern Virginia Chapter President, Louis F. Mellott presented remembrances from Luray Caverns to guests at the 10th Annual Convention of ABC. He is shown (above) presenting a "cave onyx" pendant to Mrs. Frederick C. J. Schnable, wife of ABC's National President, and (below) presenting "cave onyx" cuff links to Mr. Schnable.*





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In addition to serving as a family of trade associations, ABC also offers many services and programs to its members, including apprenticeship and management training, insurance and pensions and legislative activities. The ABC Apprenticeship Training Program is recognized through the United States Bureau of Apprenticeship and Training and State Apprenticeship Councils. Courses are offered in carpentry, sheet metal, plumbing, electricity, masonry and other fields. After the four-year courses which include on-the-job and classroom training, graduates are qualified journeymen ready to take their place in the nation's single largest industry.

On the management level, training is afforded through conventions, technical meetings, general membership meetings and leadership and management seminars.

Members enjoy many benefits including insurance and pension programs, newsletters and "The Contractor," a professionally published monthly magazine; social get-togethers (who knows how many problems have been ironed out just through the comradeship of two golfers faced with the same sand trap!); and



legislative activities on local, state and national levels. The organization promotes fair practices and encourages ethical building practices, standard contracts and more equitable retainages.

It is in the area of labor relations that ABC takes great pride—and to which the national ABC can trace its beginnings. In April, 1950, a group of seven Baltimore contractors met in a private home. They were faced with a conspiracy of building trades unions to force them to “go union” or go out of business. The plan was essentially illegal and the men decided to work together to help each other in its defeat. From this day-to-day cooperation came realization of need for continuing cooperation. There also came realization of the advantages of the open shop and the union shop working together in harmony. But to many persons, the phrase “open shop” connoted anti-union and so the ABC invented a new phrase: “Merit Shop.”

Merit Shop means preservation of the freedom of the individual worker to choose whether he wants to be a union member or not. It means, too, union and non-union contractors should be protected in their right to do business with each other regardless of their firm's labor relations policies. For the non-union worker, Merit Shop offers a chance to improve and advance without being beholden to anyone but his own employers. For the union worker, Merit Shop offers a chance to perform work for his employer under union conditions the same as he enjoys on a 100 per cent union job. It places all firms on an equal competitive basis, benefitting the consumer and the public at large.

The association has not always found it easy to gain acceptance of its principle of right-to-work

to tell the Virginia Story

and Merit Shop. It has been forced to fight many major cases in state and federal courts, opposing unfair labor practices such as secondary and coercive pressures against contractors. One case—the famed Selby-Battersby secondary boycott case—was won in the U. S. Supreme Court and brought the Association national attention.

The organization, in addition to promoting the Merit Shop, favors public bidding on public buildings, sane legislation on workmen's compensation, unemployment compensation and safety; legislation fair to both labor and management; elimination of price and wage fixing by the government; economically operated governmental bodies and non-discrimination, especially as applied to Negroes, in training and hiring. ABC opposes monopolies and believes businessmen have a responsibility to the public to participate in civic affairs and to deal fairly with everyone.

The national association now has membership exceeding 2,000 firms in 14 chapters in Virginia, Maryland, West Virginia, Pennsylvania, New Jersey, Delaware, Michigan and the District of Columbia and members-at-large in other states. Plans call for expansion into 30 chapters in 18 states by 1971.

Frederick C. J. Schnabel, general contractor of Lansdale, Pa., and member of the Delaware Valley Chapter, is president of the national ABC. Other national officers are: John P. Lochary, Baltimore Metropolitan Chapter, first vice president; N. Ralph McClelland, Cumberland Valley Chapter, second vice president; Miles K. Ament, Keystone Chapter, secretary; and Carroll S. Klingelhofer, Baltimore Metropolitan Chapter, treasurer.

New directors are Morgan Wayson, Jr., Anne Arundel Chap-

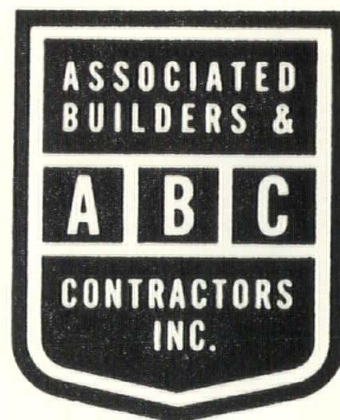
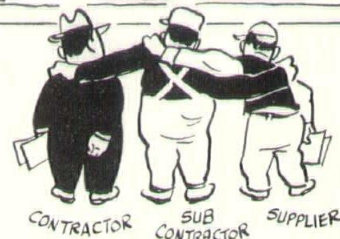
(Continued on page 23)

DECEMBER 1967

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## WHAT IS THE ABC ?

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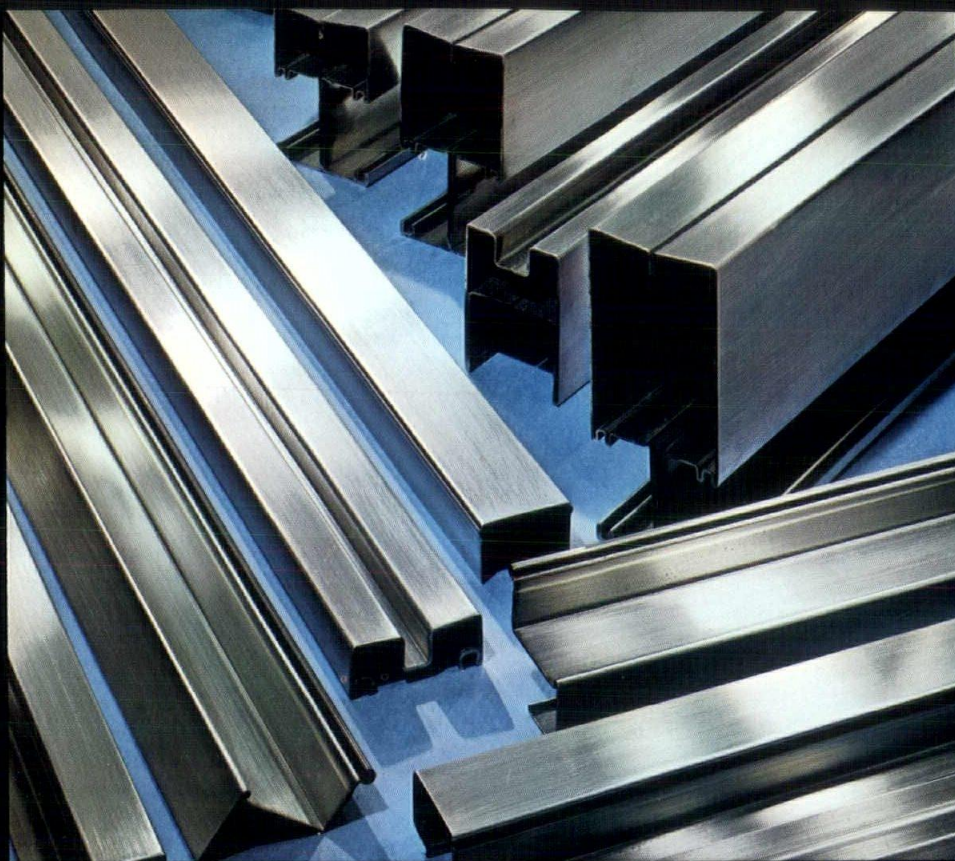


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## A report on **USS** Ultimet—the first truly competitive stainless steel wall framing

A year ago, United States Steel introduced USS ULTIMET as a major milestone in the development of fenestration systems. For the first time, architects had a simple, versatile and attractive stainless steel curtainwall system truly competitive with quality systems utilizing other materials.

Now, a year later, we are pleased to report that—from forming to framing—USS ULTIMET has performed as predicted—and better.

Production of all stainless steel shapes used for curtainwall framing, lobbies and entrances, unique ULTIMET Horizontally Pivoted Window, and our attractive Narrow Stile door, is proceeding on schedule. Shipments are being made from a well-maintained inventory. All components meet very tight manufacturing tolerances—made possible only by roll-forming—and the appearance of the new Softline finish exceeds all expectations.

Shop fabrication, involving the relatively few, simple operations necessary to fabricate ULTIMET components for various wall

treatments, is being accomplished efficiently and economically by leading curtainwall fabricators and glass distributors. Only a minimum of tools and plant equipment is required. In fact, for many of the components, the only fabrication required is cutting to length.

Erection crews are installing ULTIMET walls at the site quickly and easily. Many of the parts simply “lock” into place.

Weathering Characteristics and Structural Performance have been confirmed in a comprehensive testing program on various mock-ups of building exteriors framed with USS ULTIMET components. Tests for structural performance, resistance to air infiltration, and resistance to static and dynamic water infiltration (including supplementary procedures), were conducted at the Housing Research Laboratory, University of Miami (Florida) under the direction of Professor A. A. Sakhnovsky. The results verify that USS ULTIMET Stainless Steel Wall Framing meets the current requirements of the

National Association of Architectural Metal Manufacturers.

It boils down to this. In USS ULTIMET, the architect has immediate availability of an attractive, simple and versatile stainless steel wall framing system that has proved outstanding in every respect—at a price that's right.

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Completed Project:

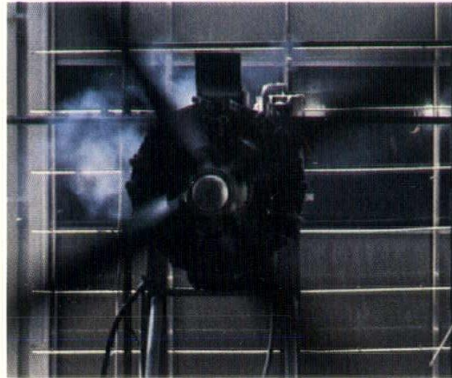
**Completed Project:** USS ULTIMET gives this office building the distinctive appearance that only strong, beautiful, maintenance-free stainless steel can provide. Significantly, the building is owned by the Joslyn Stainless Steel & Supply Company, Fort Wayne, Ind.

**Testing:** USS ULTIMET wall undergoes dynamic test for resistance to water infiltration (NAAMM Test C-2). The wall was subjected to a water spray and winds of 100 and 130 miles per hour. Results: No evidence of water on the interior.

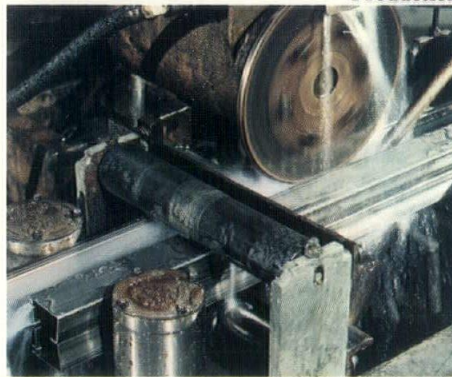
**Production:** Two half-mullions are continuously seam-welded on this resistance seam-welding machine. USS ULTIMET components are maintained in inventory to insure immediate delivery.

**Fabrication:** Shop preparation of ULTIMET components for installation is fast and simple. Many of the shapes require only cutting to length with abrasive cutting equipment.

**Erection:** USS ULTIMET Framing members go up fast and easy. Workman snapping in a horizontal member which can support either insulated panels or fixed glass.



Testing:



Production:

Fabrication:



Erection:



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- ☐ "Suggested Guide Specifications for USS ULTIMET Stainless Steel Wall Framing."
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# RURITAN NATIONAL

1928



1968

## 40 YEARS OF SERVICE

**R**URITAN — America's largest rural community service organization — was conceived and born in Virginia.

The name has become a household word throughout many parts of the Nation in the short span of forty years. From a small beginning of 33 members in the first club in 1928, total membership today exceeds 34,000 in more than 1,100 local clubs.

With the presentation of Charter No. 1500 to a club in the small rural community of Round Lake, Minnesota, last month by National President Robert H. Bailey of Kingsport, Tennessee, the total number of states with Ruritan clubs has now swelled to 24, and carries the Ruritan message of

community service to its northernmost area. It has expanded into all the Southeastern and mid-Atlantic states, more than half of the Northern and mid-Western states, and with the addition of Oklahoma this year has now gotten a foothold in the Southwest.

The first Ruritan club was organized in Holland, Nansemond County, Virginia. It was a typical southside Virginia village of about 250 inhabitants in the late twenties, being dependent upon the surrounding farm area for its economic existence. It was also the time when school consolidation was producing some unpleasant feelings between the town folk and county people.

According to a news article

in the *Norfolk Virginian-Pilot* newspaper (April 17, 1928 issue), the historic first meeting was called on April 16, 1928, for the purpose of planning the formation of a club in which the citizens of both town and country might practice the art of fellowship and understanding.

Quoting that article: "Men of Holland, Nansemond County, and the vicinity, numbering some of the outstanding men of the community met last night thirty-three strong around the banquet table at the Holland Hotel, to discuss the organization of a civic club composed of farmers and men interested in rural occupations, which they hope will be the first of a great chain of similar clubs in small country communities. The name of the club was not decided upon last night, but several names have been suggested as those suitable for such an organization, which is fashioned along the lines of the great civic clubs of the country which hopes to be peculiarly useful in farming sections."

A temporary organization is all that was attempted in this first meeting, with E. Taylor Batten, Superintendent of the Agriculture Experiment Station of Holland, selected to act as Temporary Chairman, and J. T. Rawls,



*Pictured in the photo at left (left to right) charter members L. H. Gardner, W. E. Beale, H. V. White, J. R. Rawls, and H. L. Worrell, before the historic marker commemorating the First Ruritan Club. The Ruritan monument is in the background.*



Mayor of Holland, serving as Temporary Secretary.

A Nominating Committee and a Constitution & By-Laws Committee, as well as a Committee to select a name for the organization were appointed to begin work.

The permanent organization of the first club was achieved a few weeks later on May 21, 1928. It was a dinner meeting held in the Holland Hotel. At this time the now historic group of first officers elected to lead the club were:

E. Taylor Batten, President

John A. Rawls, First Vice President

Howard A. Luke, Second Vice President

J. J. Gwaltney, Secretary and

J. B. Rawls, Treasurer.

At this same meeting the name "Ruritan" was adopted. It had been suggested by newspaper reporter, Miss Daisy Nurney of Suffolk, and is interpreted as "pertaining to rural and small town life." The idea of joining both rural and small town together is further carried out in the official emblem of Ruritan National by the use of two Latin words: "Rus" — meaning open country, and "Urbs"—meaning small town.

*Ruritan monument in Holland, Virginia, across street from Holland Hotel where the first Ruritan club was organized on May 21, 1928. The charter members of the first club are listed on the monument.*



*to tell the Virginia Story*

While the Constitution and By-Laws Committee made its report at this May meeting, action of approval was not taken until the next meeting in June when they were adopted and the Holland Ruritan Club became a full-fledged civic organization with a full slate of officers and a constitution setting forth its objectives and purposes.

Thus was created an organization unique in its ability to serve the needs of the small community.

The records now make clear that Ruritan was destined to become the pattern for a series of clubs which sprang up almost overnight in neighboring communities and counties, as well as forming the nucleus out of which the Ruritan National organization evolved two years later in 1930.

While it is true that no one organization then existing can claim responsibility for the beginning of Ruritan, it is well to mention that much of the original Ruritan organization was patterned after Rotary.

This has been attributed to at least three different reasons. First Rotary was closer to the type of club desired by these men than any other civic organization known to them at that time. Second, the Suffolk Rotary Club took a paternal and advisory interest in this new club from its beginning and even today still holds joint meetings with the Holland Club at regular intervals. Third, two of the charter members of the Holland Club, E. Taylor Batten and Hugh V. White, were active Rotarians at the time the first Ruritan club was formed.

Recalling the newspaper report of that April 1928 meeting of the group in Holland, which stated that these men hoped their club would be "the first of a great chain of similar clubs in small country communities," it is evi-



*Russell Burgess, Ruritan National Executive Secretary.*

dent from the tremendous growth achieved in the short span of forty years that the plan then devised to serve the needs of the small rural community was a good one.

And so, growth began, but it did not just happen. From that small but important beginning in 1928 to the present day, the number of men who have continued to give of their time and energy and devotion continues to increase. However, it was the efforts of those original charter members and others in those early years that built the solid foundation upon which the organization stands today.

Much like dropping a pebble in still water, the ripples continued to go out, further and further, into adjoining areas and communities, until eventually in 1935, the first club was formed outside of Virginia in Sunbury, North Carolina.

*A new era was beginning in Ruritan.*

During the following year growth reached such proportions that the first club was chartered in the State of South Carolina, at Duncan, as well as across the Blue Ridge Mountains in the



Shenandoah Valley where three clubs were chartered on the same night, December 11, 1936, in the Linville-Edom, West Rockingham, and Plains communities. Maryland was added to the roll in 1939 with the Stockton club.

Growth was steady and determined in these four states and

seven years later, in 1946, West Virginia was added. Then in January 1947, the newly elected President of Ruritan National, Howard Ziegler, set a goal of "at least one Ruritan club in each state east of the Mississippi and South of the Mason-Dixon Line before the end of the year." The

motto of the *Atlanta Constitution* newspaper was paraphrased and the Ruritan motto for expansion became "Let's Cover Dixie like the Dew".

The year started with 137 clubs in 5 states and by the end of 1947 the goal then set had in large measure been achieved. There were 188 clubs in 12 states on December 31, 1947, just twenty years since the first club in Holland.

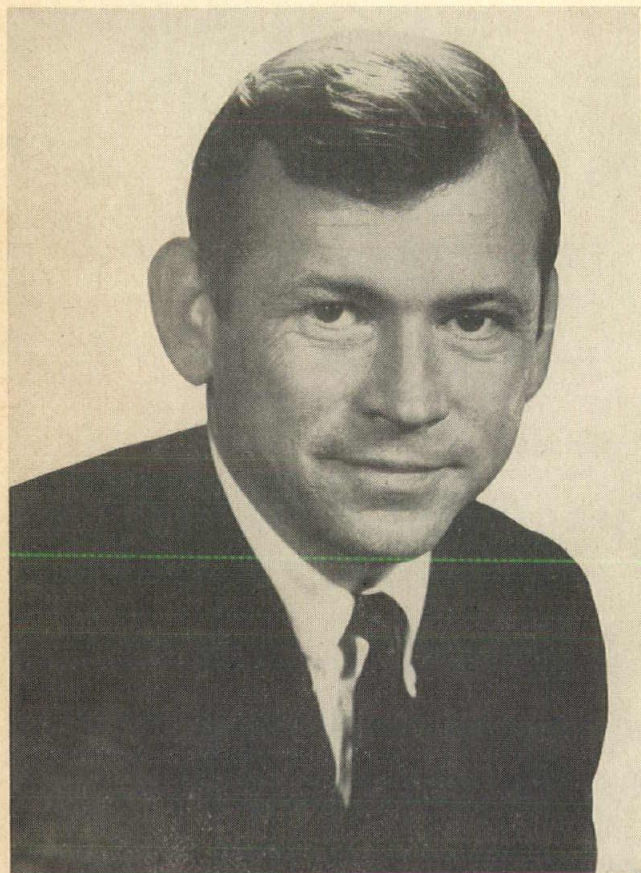
The organizational genius and zeal of Tom Downing and Marvin L. (Red) Gray had produced results which were little short of fantastic. 17 new clubs had been added in Virginia, 12 in North Carolina, 4 in South Carolina, 5 in both Kentucky and Tennessee, 3 in Georgia, 2 in both Alabama and Louisiana, and 1 each in Florida and Mississippi, making a total of 52 new clubs.

Succeeding years saw the organization consolidating its gains. Ruritan was growing rapidly within the boundaries of these states, increasing to 17,827 members in 153 clubs in 1953.

In that year another new state was added to the impressive total of 1947 when the Coalton, Ohio, club was chartered. The next year Arkansas had a club and in 1955 the State Line, Pennsylvania, club received Charter No. 675. The state of Illinois joined the group in 1957, with Indiana and New Jersey following in 1961.

The number of new states was increasing slowly but membership in the clubs was increasing. A consolidation of gains continued to be the theme with an all-time high for new clubs in any one year being achieved in 1961 under the leadership of Robert F. Smith, of Limestone, Tennessee, when 96 new clubs were organized. The total membership at the end of that year was 30,514.

Not until 1966 was a definite plan for expansion into additional states formulated. This ef-



*United States Senator Howard H. Baker, Jr.—Keynote Speaker for Ruritan National Convention in Virginia Beach, January 29, 1968.*

*B*

*Richard Mady, Ruritan National Director of Expansion.*





fort was designated "Project Three" by the National Board of Directors at its Spring Board Meeting in March, 1966, deriving its designation in part from the three-year period in which a concerted effort would be made to expand into three new states each year, making a total of nine new states to be added by the end of Ruritan's 40th Year of community service in 1968.

As a result, within one year the states of Kansas, Missouri and Oklahoma were added, and thus far in the second year, Iowa and Minnesota have been added with either Wisconsin, Michigan or South Dakota expected within weeks, perhaps hours, of publication of this very article.

To properly administer and record the affairs of this organization, a continually increasing staff has been required, commencing with Tom Downing as Executive Secretary in 1946, who served a few months, to be replaced in 1947 by Marvin L. (Red) Gray who served Ruritan National in that capacity for seventeen years. His official office started out in an upstairs room over the Wakefield fire house. Today, twenty years later, a permanent staff of seven is operating out of a new Executive Office located near Dublin, serving the more than 34,000 members and 1,100 clubs.

Only two members of Ruritan are on this staff, the Executive Secretary, Russell Burgess, the only ordained minister to hold the office of National President, and the Director of Expansion, Richard Mady, a Past District Governor of the Southwest Virginia District.

This handsome building was completed and dedicated in 1965 at a cost in excess of \$128,000.00, excluding land and furnishings. It speaks volumes in describing the type of members in this organization in that it is now almost paid for through the voluntary

to tell the Virginia Story



Miss Debra Barnes, Miss America 1968, of Moran, Kansas, will appear at the Ruritan National Convention in Virginia Beach.

pledges and contributions of Ruritan members.

The site, an eight and one-half acre tract of land adjacent to Interstate 81 in Pulaski County, is valued at approximately \$35,000.00 and was a gift to Ruritan National from Burlington Industries, Inc. The first floor office furnishings have almost been completed through the contributions of individuals, clubs, districts and memorials. The History Room, containing memorabilia of Ruritan, was furnished

(Continued on page 25)

Governor Mills E. Godwin, Jr., a Past President of Ruritan National, delivering the Dedication Address for the new Ruritan National Executive Office near Dublin.



## WEST VIRGINIA STATE AND COUNTY HISTORIES

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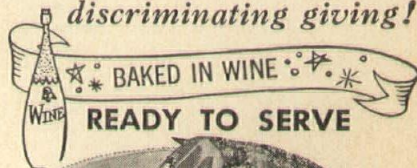
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## FOR THE RECORD

### Urgent Need For New Highway Mileage Cited By Asphalt Institute

The present national economic climate and the uncertainty about highway financing serve only to emphasize the progressively urgent need for more highway mileage in the face of exploding population and vehicle registration.

This thought was expressed by A. R. Curtis, retiring chairman of the Board of the Asphalt Institute, and reiterated by Institute president J. E. Buchanan in their reports to the Institute's Board of Directors winding up their 49th annual meeting in Washington, D. C., Wednesday, December 6.

"To highway officials and all concerned with transporting goods and people, today's significant numbers are 200 million and 100 million," said Buchanan. "The nation's population has just passed the 200 million mark, and there will soon be 100 million registered motor vehicles on our roads and streets.

"This means there is one vehicle to every two people in the country," he continued. "It stresses that mobility is part of our way of life, and that people are not going to surrender this mobility for anything."

Exactly what programs are needed to accommodate this vehicular upsurge is not known. But careful study of current proposals indicates that these may be:

- (1) Some extensions of the Interstate System.
- (2) A new federal-aid arterial roads program for metropolitan centers.

(See column one, page 21)

## Virginia Chapter AIA Installs New Officers



**T**HE NEW OFFICERS for 1968 for the Virginia Chapter of the American Institute of Architects were installed at an organization meeting of the Board of Directors in Richmond on December 8th.

Left to right, in the photo above, are president designate William Marshall, Jr., of Norfolk; secretary John W. Chappelle, Jr., of Roanoke; outgoing president Walter R. Nexsen of Norfolk; new President Kenneth L. Motley of Roanoke; vice president Gordon B. Galusha of Petersburg and treasurer Kenneth G. MacIlroy of Richmond.

New members of the Board of Directors are John E. Wilson of Richmond and Forrest W. Coile, Jr., of Newport News.

Winston S. Sharpley, of Roanoke, President of the Southwest Section of the Chapter; Waverly C. Ormond of Norfolk, President of the Tidewater Section; and James M. Glave, of Richmond, President of the Richmond Section, are members of the Board ex-officio.

Architects serving unexpired terms on the Board of Directors are Ernest M. Frank of Williamsburg, Richard L. Meagher of Roanoke, Charles Burchard of Blacksburg and William Vosbeck of Alexandria.

While in Richmond the group made plans for the Winter meeting of the Chapter which will be held in Richmond during the General Assembly session. To be held on January 1-3 at the John Marshall Hotel, it will include a reception for members of the Assembly.

Miss Nancy E. Quensen will continue as Executive Secretary of the group which has offices at 513 E. Main Street in Richmond. Literature and information on architects and architectural practice are available to the public at the Main Street office.

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(Continued from page 20)

- (3) A massive upgrading of the 250,000-mile federal-aid primary system.
- (4) Normal expansion of federal-aid secondary, recreational and scenic roads.

Asphalt highway construction, the meeting was told, can prove of great economic benefit to the nation in filling these future needs.

Promulgated by the Institute is a scientific method of structural design of asphalt pavements, in which the whole asphalt pavement structure—base and surface courses—is placed directly on the prepared subgrade. This technological advance, resulting from long and intensive research, is called "Full-Depth, Deep-Strength Asphalt Construction."

Mr. Curtis pointed up the economy of asphalt highway construction by saying: "The advancement of asphalt pavement for roads and streets by The Asphalt Institute has helped save the highway user \$1¼ billion on the Interstate System, alone."

"To be sure, this had not reduced his taxes. It has, however, made funds available to build additional miles of safe, durable highways which might otherwise not yet be constructed."

Attending the meeting were representatives from 53 Asphalt Institute Member Companies—the world's leading refiners of asphalt from petroleum—in the U.S., Canada, and countries overseas.

## MID-STATE TILE INTRODUCES NEW COLORS

Mid-State Tile Company has introduced three new colors to its line of glazed ceramic tile. One is a creamy off-white Mid-State calls "Antique". Another is a brown tone with a greenish cast. This one is named "Sagebrush". Both Antique and Sagebrush have matte finishes. The third is a textured tile called "Sand". It too is an off-white. Jack Wagstaff, designer for Mid-State describes the new colors as particularly versatile and ideal as a background for the bright and rich accent colors now so popular in interior design.

Counting both glazed wall tiles and porcelains, Mid-State's color selection now numbers more than eighty. Several sizes and shapes are available.

*to tell the Virginia Story*

## IN OUR MAILBAG

Dear Mr. Dowdey:

I read with interest the salute to the counties of the Commonwealth of Virginia in your July 1967 issue of Virginia Record. Under Gloucester County, however, I was sorry that no mention was made of the Virginia Institute of Marine Science. Perhaps sometime in the future you may have an opportunity to again bring to the attention of your readers something of the interesting facets of Gloucester County, at which time you may mention our Institute.

The Virginia Institute of Marine Science is the Commonwealth's independent research and service agency to conduct studies and investigations of all phases of seafood and commercial fishing and sport fishing industries, to consider ways by which fishery resources may be conserved, developed and replenished and to conduct studies and investigations of problems pertaining to all segments of the marine economy, such as marine pollution and hydrographic and biological studies of Chesapeake Bay, its tributaries and the contiguous waters of the Atlantic Ocean. Research staff members of the Institute also serve as the faculty of the School of Marine Science of the College of William and Mary and the Department of Marine Science of the University of Virginia. Academic training leading to the Master of Arts Degree or the Doctor of Philosophy Degree is given on the campus at Gloucester Point. Currently there are some 55 students enrolled in these courses.

The chief function of VIMS is to furnish information about marine resources and their uses which will be valuable to those utilizing these resources and to those responsible for managing them. In rendering these services, about 135 people are employed from maintenance workers through the Ph.D. level. The findings of research contribute to the economy of the whole Commonwealth, and especially to the tidewater area.

Very sincerely yours,

Robert S. Bailey

Information Officer  
Virginia Institute of  
Marine Science

Gloucester Point

DECEMBER 1967

## CULTURAL RENAISSANCE IN VIRGINIA

(Continued from page 8)

ings were of the sandwich and box lunch type, with much of the food coming from caterers.

The next step was to offer a full course dinner to such groups and the idea seemed to be very popular. Then someone asked the logical question: why not offer dinner before the show to the general public?

And therein lies the success of Barksdale and subsequent theaters that followed the path it explored, painful as it is for some of the theater people to admit. They, of course, like to put the emphasis on the theater part of the evening and the play is still the thing that sustains their success, but it cannot be denied that the combination of a leisurely dinner in an attractive atmosphere followed by good theater is the magic package.

Experience soon taught Barksdale that it was difficult to serve a mass dinner every night that pleased everyone, so the buffet idea quickly evolved.

After Barksdale had been in operation long enough to prove that its success was no flash in the pan, other such theaters were established in Virginia and along the Eastern Seaboard, some of them a direct offshoot of the Barksdale venture. Now the idea has spread to most sections of the country.

In operation at last check—and a new one seems to come

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along every month or so—dinner theaters in Virginia were the Red Barn (formerly the Barn and the nucleus of a chain of dinner theaters) at Richmond, the Swift Creek Mill Playhouse at Colonial Heights, the Wedgewood at Toano near Williamsburg, the Barn at Roanoke, the Cavalier in Norfolk, Strawberry Banks (seasonal) at Hampton and the Wayside Inn near Middleburg. Just getting started are the Charlottesville Dinner Theater and the Stage Door at Virginia Beach.

For the purposes of this sampling, visits were paid to Barksdale, Swift Creek and Wedgewood. All three stick to the original plan of offering an enjoyable dinner in one location and then a dramatic showing in a theater built for the purpose. Some others offer restaurant-type dining followed by a clearing of the tables and a stage presentation, more cabaret style than the dinner and theater combination.

Miss McAuley says, "There are two ways to start a theater—either with absolutely nothing but enthusiasm and drive—or

with money." She and her cohorts obviously had the former.

However, the strongest impression carried away from Barksdale, Swift Creek and Wedgewood was the apparent economic success of the ventures, not that they are making their owners rich, but a couple of decades ago the only way theaters of this type could have made a go of it—with a few notable exceptions such as Barter—would have been for the performers to volunteer their services and to have half the community enlisted in a ticket selling drive.

These theaters stand squarely on their own feet and pride themselves on the fact that the people who perform on stage and off are paid professionals. None of their labor comes free, though, of course, they don't meet New York pay standards.

Miss McAuley and the Kilgores make up the only permanent company at Barksdale. The three have living quarters at the theater. They engage the cast and staff for each show based on the demands of a particular production.

Wedgewood Theater (which has dropped the Dinner from its name) had its start on the order of Barksdale—based on enthusiasm and drive—and in fact three of the current producer/owners are Barksdale veterans—Paul and Claudine Iddings and Sandra McClung. A group of five

acquired an abandoned cannery and converted it inside out into a restaurant-theater combination. Wedgewood has a resident company of 16, plus kitchen and janitorial staff, and invites guest performers and directors from time to time.

Operating on the same order is Swift Creek Mill, which was founded in 1963, the same year as Wedgewood opened, and if either one of the three meets the second part of Miss McAuley's criteria for starting a theater—with money—it is Swift Creek.

A veteran theater hand, Wamer J. Callahan, teamed up with a theater enthusiast, optometrist Dr. Louis Rubin, to build the Colonial Heights theater. They too acquired a historic site—Swift Creek Mill was in existence as early as 1663—and they indeed also put a lot of sweat and tears into their theater. But they went about it in a more professional way. First, they visited all the dinner theaters they could find and formulated the ideas they wanted to incorporate. Then they hired an architect and a contractor to put their ideas into effect.

All three have their special attractions physically, reflecting what they were and how they were built for theatrical purposes. But they are united in what they provide—good theater and dinner. As Callahan expressed it, "We have a theater that incidentally serves a good dinner." And they know that to keep attracting people to the box office, they cannot neglect either.

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These three theaters are representative of the dinner theaters around the state, each with its story of struggle, success and, sometimes, failure.

The fact that they were created to meet a demand that was discovered at Barksdale is not so startling, but the fact that they found the support they needed is. Dr. Rubin summed the reason up best at Swift Creek.

"We no longer have very many 'backwoods people'," he said. "The backwoods people now want quality."

And he put his finger on another factor: "That little box (TV) doesn't hold people at home anymore like it used to."

A story from Miss McAuley illustrates the way the resurgence in one art gives a boost to another form. Shortly after its opening, Barksdale sponsored an art show which attracted only a handful of artists and accounted for a few hundred in sales. This past year they sponsored another art show.

It attracted entries by 150 artists from far and wide and resulted in art sales of \$5000.

These paragraphs have just hit the highlights of developments in the cultural field, but Barter, Barksdale and Cheek's Virginia Museum have provided the spark that has made the Old Dominion again a leader in a new field.

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ter; James W. Cox, John O. Simons and Lou Koerber, Baltimore Metropolitan Chapter; George E. Logue and Ben F. Stapelfeld, Central Pennsylvania Chapter; John E. Leckron and Earl Gooding, Cumberland Valley Chapter; George Snyder, Delaware Chapter; Thomas Waters, Daniel Hettler and Ed Waite, Delaware Valley Chapter; Philip Hall, Eastern Shore Chapter; Roy Horning and George Noonan, Keystone Chapter; Eugene Baldi and John MacBryde, Metropolitan Washington Chapter; and Harry D. Williams, New Jersey Chapter.

Affiliate directors are Michael LaVerghetta, Associated Utility Contractors of Maryland; and William Forbes, Equipment Distributors Association of Maryland. Directors serving their second year are Robert Baldwin, Anne Arundel Chapter; Henry Knoche, William Booze and Gordon Barnes, Baltimore Metropolitan Chapter; Walter Adams, Delaware Valley Chapter; Joseph

Bryan and William Reid, Metropolitan Washington Chapter; and Frank Romano, New Jersey Chapter.

National headquarters is at 111 West Lexington Street, Baltimore. Executive vice president John P. Trimmer, who has been with ABC for more than 15 years, heads the staff. He is assisted by an administrative vice president, chapter coordinator, public relations director, insurance director, membership director and publications director plus the usual office personnel.

ABC espouses a philosophy of non-discrimination as to race, color, creed or national origin in its activities including the apprenticeship training program. And at its October national convention, in Miami, the organization adopted a five-point resolution calling for revolutionary action in the construction industry

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to fight for elimination of ghettos by revising many legal and industrial standards now in existence. Because so often residents of city ghettos are members of untrained, unskilled minority groups, the resolution is revolutionary because it asks that steps be taken to train and employ these persons, thus attacking two problems at once—erasing the ghettos and upgrading the economic abilities of the residents.

The resolution asks that the construction industry:

1. Revise our training and apprenticeship programs to encompass modern methods, time schedules and job opportunities.
2. Repeal all prevailing wage laws "which by their very nature are discriminatory and perverted in their administration to protect a chosen few—this includes the Davis-Bacon Act and similar state and local laws."
3. Eliminate compulsory unionism and "enable all

our people to live under the great Bill of Rights of our founding fathers so that the untrained may be given a real opportunity for training and work."

4. Enforce the Taft-Hartley Act and the Landrum-Griffin Act so that unions will have to clean up their organizations in order to offer Americans real opportunity. In so doing, they will gain the respect of all our people.
5. Return the free enterprise concept to all of our construction industry to root out special interest combines and open the industry to all those qualified and desiring to participate.

The resolution declared, "We believe that there is a national need for emphasis on the maximum employment of ghetto residents and the maximum use of new and improved technology to stretch the value of the construction dollar."

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## RURITAN NATIONAL

(Continued from page 1)

by the Mother Club and will soon contain the original table around which thirty-three men gathered that historic evening of May 21, 1928, and organized Ruritan.

To begin a year of celebrating its forty years of service to the small community, plans have been completed to have the Ruritan National Convention in Virginia Beach next month, January 28-30, 1968. At this time Governor Mills E. Godwin, Jr., who served as President of Ruritan National in 1952, will deliver the Anniversary Address. Also participating in the Anniversary features of the Convention will be the remaining Charter members of the Mother Club and other Past Presidents.

Other outstanding persons who will appear on the Convention Program are United States Senator Howard H. Baker, Jr., of Tennessee, who will keynote the meeting, and Miss Debra Barnes, MISS AMERICA 1968, of Moran, Kansas, the small community of some 550 where the second Ruritan club in that state was chartered last year.

In the course of the next year much emphasis is expected to be

placed on the 40th Year of Service through Ruritan. Among these will be an appropriate celebration at the site of the organization of the first club in Holland, in May. Judge Carlton E. Holladay, Third Judicial Circuit of Virginia, and a Past President of Ruritan National, has been at work during the past year with a committee, formulating plans for an appropriate celebration in the town where it all began.

It is expected that Charles H. Allen, Jr., the present Vice President of Ruritan National, and an educator from Sinks Grove, West Virginia, will be elected National President and provide the leadership during this Anniversary Year. He will thus become the thirty-seventh man to hold office as President, only one man, Marvin L. (Red) Gray of Wakefield, Virginia, having been elected to serve more than one term in office.

Thus Ruritan continues to evolve and develop through its objectives of Goodwill generated by Fellowship to produce Community Service.

It has been said that Fellowship is the enjoyment of friendships, but before we reach the state of friendship we must understand each other. Before we understand each other we must know each other, and before we can know each other we must get acquainted with each other.

Herein is the great achievement of Ruritan—as members cooperate in community service, they become better individuals and their development of leadership effectiveness carries over into service in the church, school, lodge, and all worthy community activity. The community is thereby made a much better place in which to live—through Ruritan.

## LAMENT FOR DEAD SEASONS

(Continued from page 3)

of darkness, before sunrise, I was awakened by the voices of some boys on the street: the room, the world, seemed a deep, misty blue within which the whole being of the child strained in the almost unbearable exultance of awareness of the beginning of Christmas Day. In such a pure distillation of emotion, the day came only that once.

Later, a gentle suffusing warmth was recurrent in the pre-Christmas preparations with my mother and grandmother. Mostly I remembered stirring the batter in making the fruitcake and the night of blanching almonds, which were placed on a sheet of brown paper to be dried under the pipe from the dining room stove. The scene retained in memory an incommunicable coziness that seemed of the essence of the approaching season.

My friend recalled his white-haired grandfather spoiling a Christmas Eve by coming in tipsy and singing, in a voice of incomparable cheeriness, "Wait Till the Sun Shines, Nellie." What the old fellow had spoiled was the mood of Christmas Carols, which the rest of the family had come from singing at Capitol Square. Even in the vast worldliness of the sophistication we assumed in the twenties, we felt a twinge of sadness at the lost innocence represented by the grandfather, whom we should not see again.

From that we fell to thinking of all the kinspeople whom we would see at Christmas — the aunts and uncles, the cousins of our parents' generation, who by

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their presence evoked all those gone before and suggested the comfortable security of a pattern of life unchanging and immutable. From the relatively lean rations of student life in New York, I recalled most vividly the faces around the table, a succession of tables at which the family feasted during the whole season. One segment stood out very clearly: with the ham and turkey and turkey dressing, the vegetables and celery and sweet potatoes and Irish potatoes, hot rolls were brought in continuously from the kitchen and continuously vanished. I remembered my mother saying that my father made way with rolls so fast that "he was like a chicken picking up corn."

Then, after jelly, with pound-cake and *the* fruitcake, after nuts were picked at and chocolates passed around, chairs were pushed back and the satisfied individuals moved in a pleasant torpor into the living-room where seats were taken so that they more or less faced each other. That is, there were no tête-à-tête arrangements. It was at this precise moment, as if arranged to immortalize that era in a photograph, the flushed, smiling faces reflecting the essence of a completeness in life, a oneness with their time on earth.

Replete, secure, they neither envied nor feared any man, and confidently expected to look after themselves and their own in the larger security of the larger meaning of home. At that time, Mrs. Grace Vanderbilt ran her 640 Fifth Avenue establishment, the old brownstone at 51st Street, with fifty-four servants. Each of these families within my family made do with one of the old-fashioned maids of all work, paid five dollars a week, and as the succession of seasonal dinners shifted from house to house, the maid (called, then, "cook") stayed in the kitchen, and the

ladies moved back and forth in their softly rustling dresses, clearing the table.

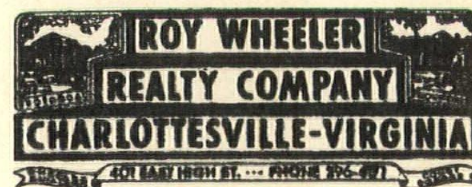
In remembering the faces and the scenes on the train, I suffered a pang of prescience of the time when they would be no more. At that premonitory sadness, I had no inkling that the time would come when everything represented by those gatherings would also be gone. Encompassed in the protective warmth of what seemed an enduring flow of life, I could not have conceived of a time when home became narrowed to a multiplicity of separate little units, and the biggest event of the season would be the biggest brawl.

Those memories must be shared with varying detail by everyone born before the first World War, who touched the last passing hour of the nineteenth century as reflected in the Edwardian age. The greater sorrow of today is that the season could only evoke memories of a time irretrievably lost. Something of an inner security has gone with the dissolution of the embracing unity of the large families, personally integrated within the matrix of the "home" of their environment. And all the philosophical explanations for the changed temper of the times, and all the bright promises for a braver new world do nothing to fill the void. Now, when *Silent Night* is sung for the 150th Christmas since it was hastily written on Christmas Eve by organist Franz Gruber for the little church in Oberndorf, Bavaria, it brings chiefly a paraphrase of Villon: "Lament for dead seasons."

*Clifford Dawley*

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