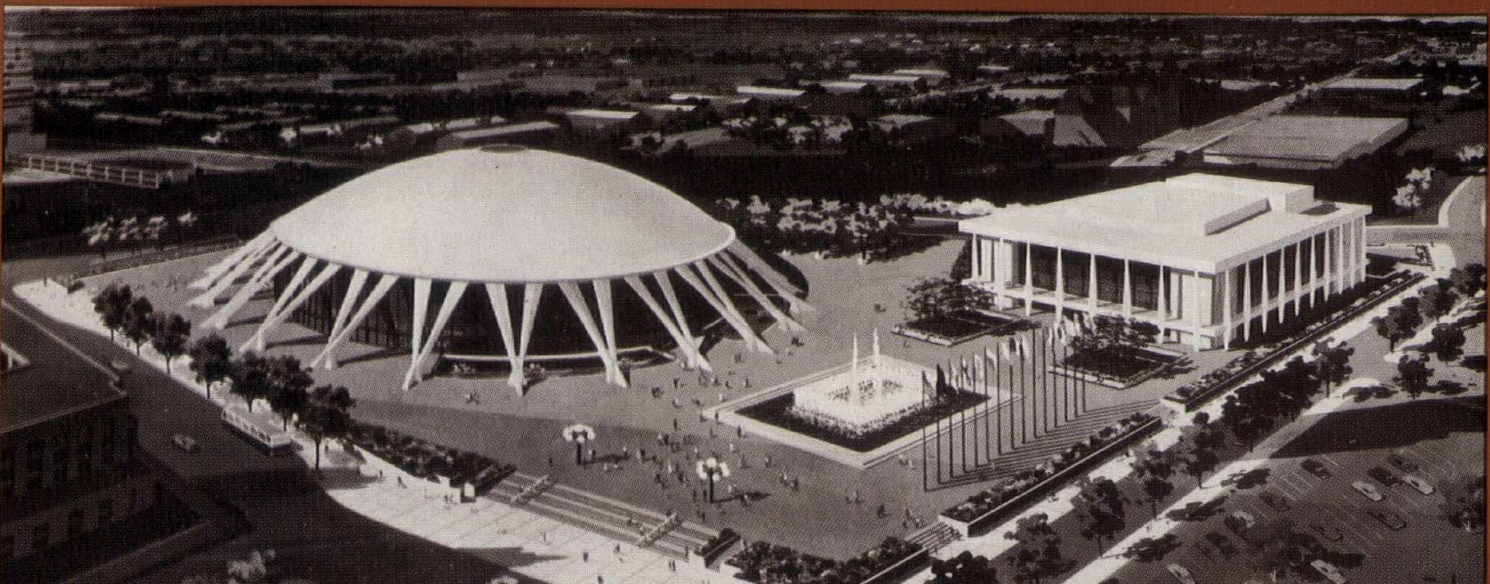
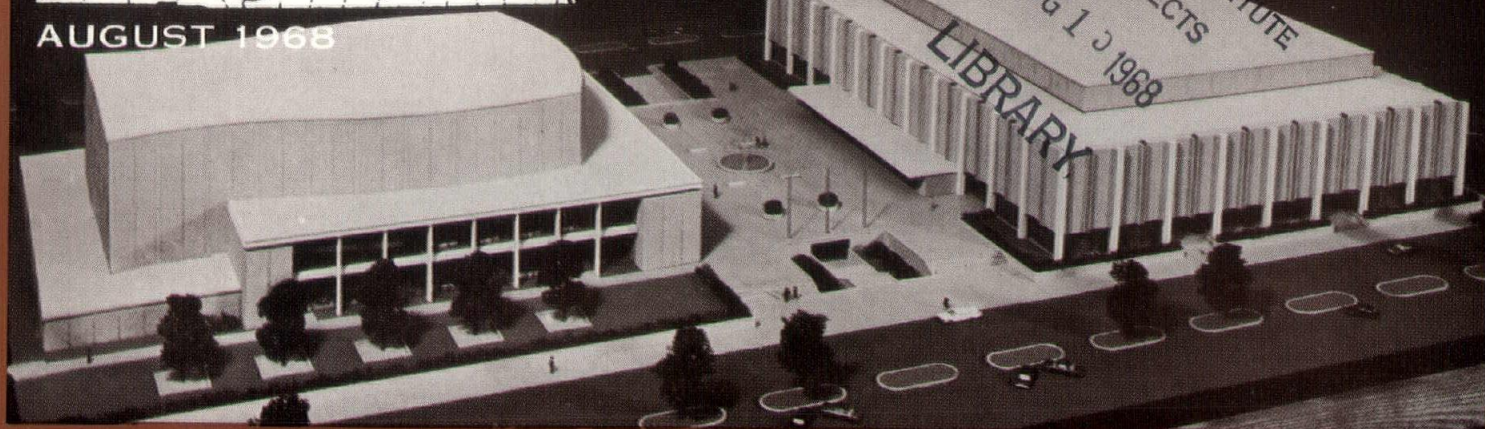
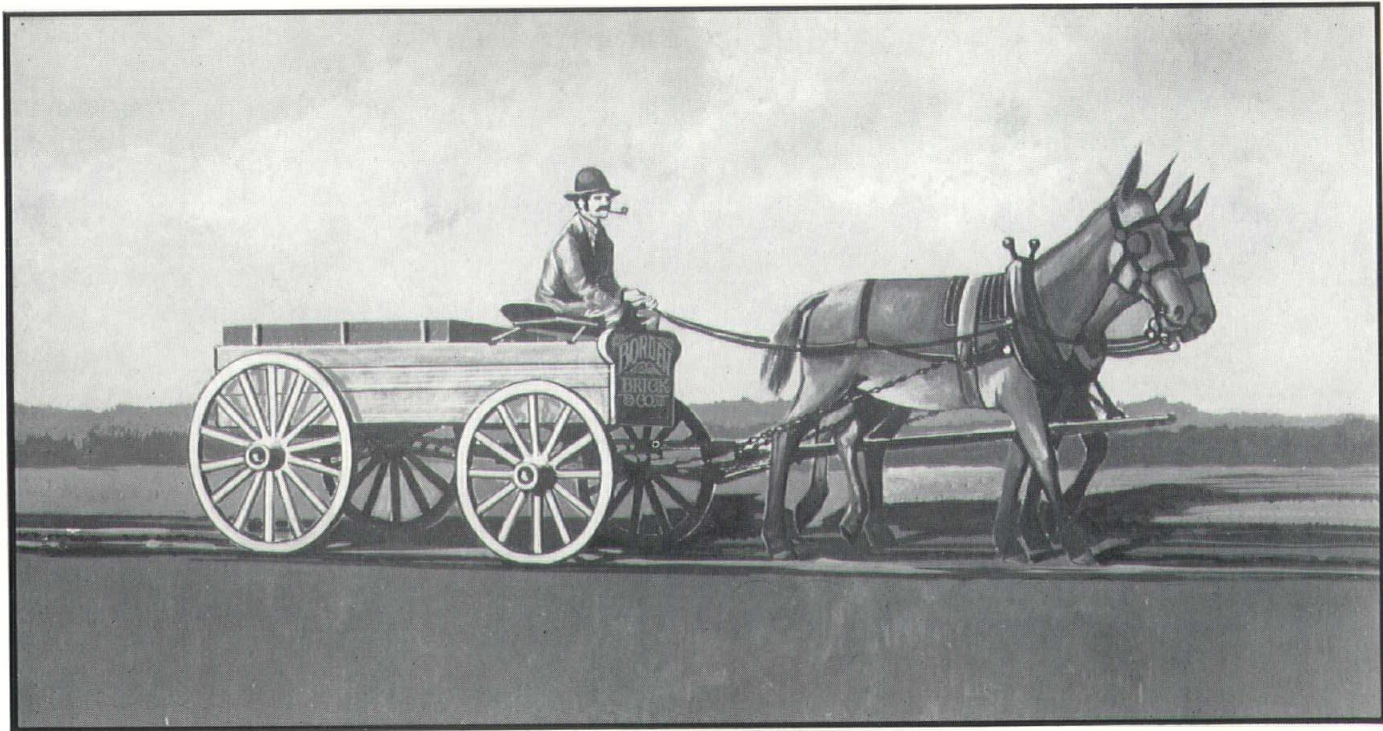


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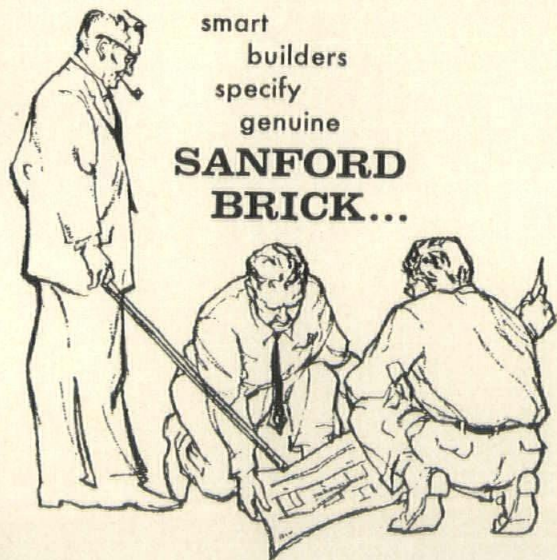


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WCVE-ETV HOLDS PANEL DISCUSSION ON PROFESSIONS



Presidents of Virginia Professional associations gathered in Richmond for a panel discussion on the professions which made up the last show of a series that has been presented weekly over Richmond educational station WCVE Channel 23. Around the table from left to right are: Dr. Hume S. Powell, Richmond, Virginia State Dental Association; Floyd A. Robertson, Jr., Lynchburg, Virginia Pharmaceutical Association; Ross Cramer, Norfolk, Virginia Society of Certified Public Accountants; Dr. John D. Wittig, Portsmouth, Virginia Veterinary Medical Association; Dr. Jason R. Lewis, Richmond, President of the Virginia Association of Professions; William A. Moncure, Alexandria, Virginia State Bar Association; Dr. Thomas W. Murrell, Richmond, Medical Society of Virginia; Arthur R. Temple, Richmond, Virginia Society of Professional Engineers; Kenneth L. Motley, Salem, Virginia Chapter American Institute of Architects.



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tative articles and features on statewide and local industries, business, governmental and civic organizations, they are in no other respect responsible for the contents hereof.

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COVER NOTE: Featured on the cover and in a story beginning on page 10 are three projects, totalling over \$50,000,000 in construction money, now underway in three of Virginia's major cities. From top to bottom they are: the Roanoke Civic Center, the Richmond Coliseum and the Norfolk Cultural and Convention Center.



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"Those Things That Are Gone —"

THE HOUSE in which I live is four blocks from the Broad Street Station. The station was built when I was in high school, and I remember walking on many days to view the splendor of what was then called "the new depot." Among smaller railroad stations it was among the handsomest in the country, and far more imposing and attractive than many large stations in metropolises. The vaulted dome over the main waiting room gave an atmosphere of spaciousness and the white walls gave an air of repose in contrast to the dingy, sooty waiting rooms of many large stations. It would not be too much to say that, on its scale, the Broad Street Station represented the majesty of train travel in those days.

In that era, there were hardly any other means of travel. When we left for New York on the great adventure of preparing for life, the new depot was our link with our homeplace—the junction-point of home and the world beyond. We were so provincial in those days, so close to and inundated with the past, that when on my first trip North the train crossed into Pennsylvania, I thought, "We're in the enemy's country now."

New York, for some reason, never seemed the enemy's country: it seemed international, cosmopolitan. The vast Pennsylvania Station, bewildering with its noise and crush of crowds, was another junction-point—between the journey from home and the great world. In time, the huge maze of the Pennsylvania Station became as familiar as the Broad Street Station, and the two formed an axis representing the journeys which linked two lives. These majestic symbols of arrival and departure seemed structured in enduring time, monuments in an evolved American way of life.

The changes came so slowly that, to those of us anticipating the perpetuity of familiar things, they portended no fundamental dislocations. When I was in Richmond, the Broad Street Station was like a doorway to the world beyond. We could stroll over there for New York papers, for browsing among the magazines, and we knew the day of arrival of each of the magazines we bought regularly—the *Saturday Evening Post* of that bygone era (when it ran Scott Fitzgerald and E. E. Schattschneider, Steve Benet and John Thomason, Katharine Brush and Walter Edmonds), the *New Yorker* and *Time Magazine* and *Variety*, for the news of pre-emption show business from Coast to Coast. We could have bought the magazines elsewhere, but we liked going to the station. We liked seeing the crowds arrive and depart, and hearing the trains come in. We liked the atmosphere of this citadel of all suggested by railroad travel.

The first signs of change were the smaller crowds. Where when once the train announcer rattled off the stops of an out-going train a small mob rushed to the opening gate, the time came when his amplified voice echoed through the empty piers, and only one or two furtive-looking passengers slunk through the gates and then no passengers at all. Going to the station became somewhat melancholy. The long benches between the gates (where we had so often waited among other passengers) stretched empty in the bleak light, and the middle benches at the platform—between the newsstand and the ticket windows—were occupied by a few forlorn figures. An air of desertion began to gather in (Continued on page 70)

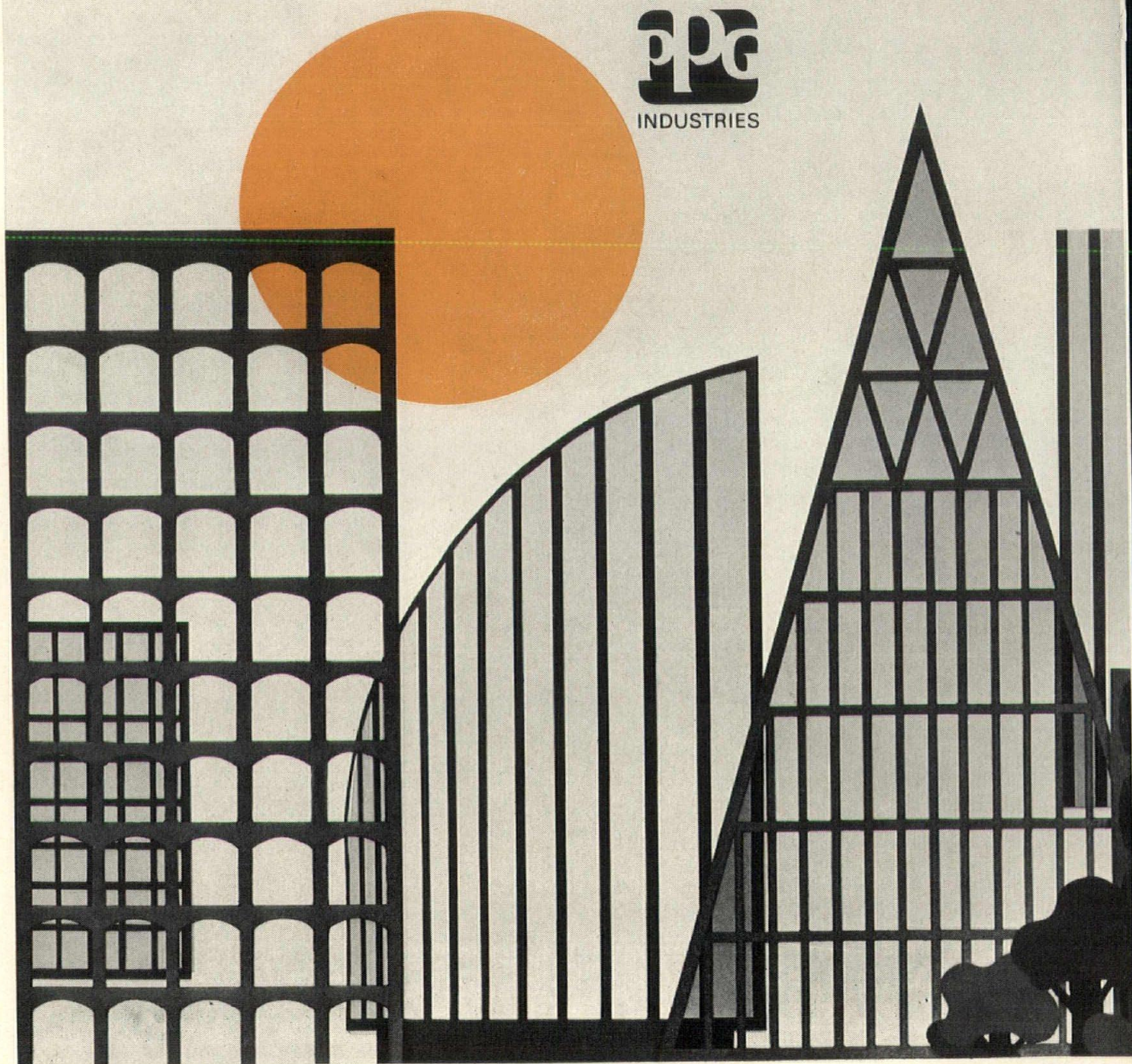
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NEWS

AIA VIRGINIA CHAPTER

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ALLEN R. CARNEY

Born June 27, 1934 in Brooklyn, New York, Carney received his Bachelor of Architecture from the University of Virginia in 1957. He has been a Professional Associate of the Virginia Chapter, AIA since 1967 and is presently employed with Baer & Poage Architects & Planners, Wytheville.



CHARLES H. CHAMBERLAYNE

Born March 24, 1935 in Arlington County, Chamberlayne received his Bachelor of Architecture from the University of Virginia in 1960. He has been both an Associate and Professional Associate of the Virginia Chapter,

(Please turn the page)

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AIA NEWS

(Continued from page 7)

AIA since 1961 and is presently partner in the firm of David Warr Hardwicke and Partners in Richmond.



ROBERT W. ERVIN

Born May 17, 1930 in Dante, Ervin attended Hampden-Sydney for a year and then received his B.S. in Architecture in 1954. He has been both Associate and Professional Architect of the Virginia Chapter, AIA since 1961 and is presently employed with Smithey & Boynton in Roanoke.



JAMES A. FITZGERALD

Born July 6, 1938 in Cleveland, Ohio, Fitzgerald received his Bachelor of Architecture from Rensselaer Polytechnic Institute in Troy, New York in 1961. He has been awarded the Edsel Ford Memorial Scholarship—1951-1956, an award of Merit from Wayne State University, 1962, and the Air Force Commendation Medal—Engineering. Fitzgerald is presently employed with Williams & Tazewell in Norfolk.



JORGE M. GALDOS

Born November 16, 1908 in Cuba, Galdos, received his B.S. in Architecture from the University of Virginia in 1938 and he also received his Degree in Arquitectura from the University of Havana in Cuba. He has been an Associate of the Virginia Chapter, AIA since 1964 and is presently employed with Weimer & Wiltshire in Richmond.



ANDREW L. GRIFFEY, JR.

Born January 21, 1933 in Princeton, West Virginia, Griffey attended Concord College in Athens, West Virginia for 3 years and received his Bachelor of Architecture from The Ohio State University in Columbus, Ohio in 1957. He has been both an Associate and Professional Associate of the Virginia Chapter, AIA since 1959 and is presently a partner in the firm of Griffey Strollo in Richmond.

HAIGH JAMGOCHIAN

Born August 29, 1924 in Richmond, Jamgochian received his M.S. Degree in V.P.I. in Blacksburg in 1951. He has been both an Associate and Professional Associate since 1958 and is presently self-employed in Richmond.

(Continued on page 43)

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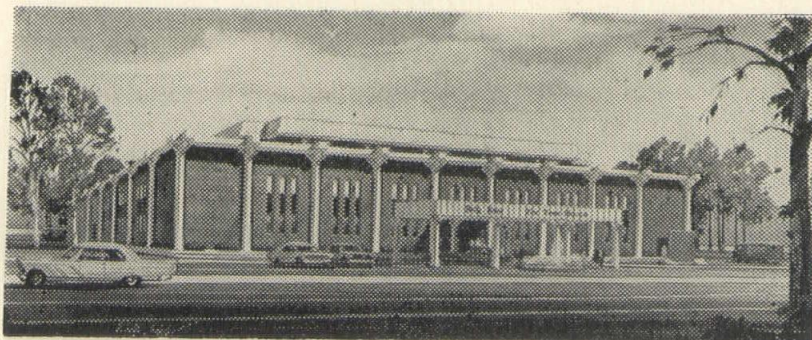
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Cover Story

INTRODUCTION: In three of Virginia's largest cities we have simultaneously under construction three similar projects totaling over \$50 million in contract cost. In Norfolk it is called a "Cultural and Convention Center," in Richmond a "Coliseum" and in Roanoke a "Civic Center." The key point of similarity in the three is that they will provide large public gathering spaces, "sports arenas," or what have you, each seating in excess of 10,000 people. In Norfolk and Roanoke the complexes provide also for theatres seating nearly 2500 people each. In Norfolk and Roanoke large parking facilities are part of the projects. All three are designed to attract to their respective cities conventions, sporting events and other gatherings of a size heretofore not possible in any Virginia city.

NORFOLK

"CULTURAL AND CONVENTION CENTER"

The total area of the Norfolk project is 787,000 square feet. The arena has a maximum seating capacity of 11,800. The theater will seat 2,498. Exhibition areas total 95,000 square feet. Parking is provided for 3,533 cars.

The design team for the Norfolk project is:

Architects

Williams and Tazewell & Associates
Partner in Charge
E. Bradford Tazewell, Jr., A.I.A.

Architectural Consultants

Pier Luigi Nervi, Antonio Nervi

Structural Consultants

Fraioli-Blum-Yesselman

Mechanical-Electrical Consultants

Ebner-Schmidt, Associates

Landscape Architects

Sasaki, Dawson & DeMay Associates, Inc.

Theatre and Acoustical Consultants

Bolt, Beranek and Newman

Parking Consultants

Ralph H. Burke, Inc.

General Contractors

Daniel Construction Co. of Virginia

About it the Architects say:

Late in 1970, the Norfolk Cultural and Convention Center will open, and Tidewater will be provided with one of the nation's finest facilities for conventions and the cultural enrichment of the community.

A design team consisting of the Norfolk firm of Williams and Tazewell & Associates, in collaboration with re-

RICHMOND

"COLISEUM"

The total area of the Richmond project is 280,000 square feet. The arena has a maximum seating capacity of 12,000. There are a variety of exhibition areas including the main hall itself.

The design team for the Richmond project is:

Architects

Ben R. Johns, Jr.
Vincent G. Kling & Associates

Consultants

Mechanical and Electrical Engineers
Charles S. Leopold

Structural Engineers

Fraioli-Blum-Yesselman

Consulting Engineers

Wiley and Wilson

Sound and Special Lighting

Lustig and Associates

Acoustical Engineers

Cerami and Associates

Soil Consultants

Drs. Arthur and Leo Casagrande

General Contractor

J. A. Jones Construction Co.

About it the Architects say:

The key to the redevelopment of downtown Richmond lies in the construction of the Coliseum as a civic and cultural center for the community as well as the state. It will be the setting for sporting events, circuses, conventions, exhibits, and numerous types of musical and theatrical entertainment.

ROANOKE

"CIVIC CENTER"

The total area of the Roanoke project is 299,000 square feet. The arena has a maximum seating capacity of 11,000. The theater will seat 2,400. The exhibit hall contains 25,000 square feet. Parking for approximately 1,800 cars will be provided on the site with additional future parking to be developed on the opposite side of Interstate spur 581 and accessible by means of a vehicular underpass.

The design team for the Roanoke project is:

Architects and Engineers

Associated Architects and Engineers of Roanoke, composed of
Smithey & Boynton
Thompson & Payne
Randolph Frantz and
John Chappellear
Sowers, Rodes & Whitescarver

Consultants are:

Structural

Fraioli-Blum-Yesselman

Acoustical

Bolt, Beranek & Newman

Theater

George C. Izenour

Food Service

George G. Zipfel

Landscape

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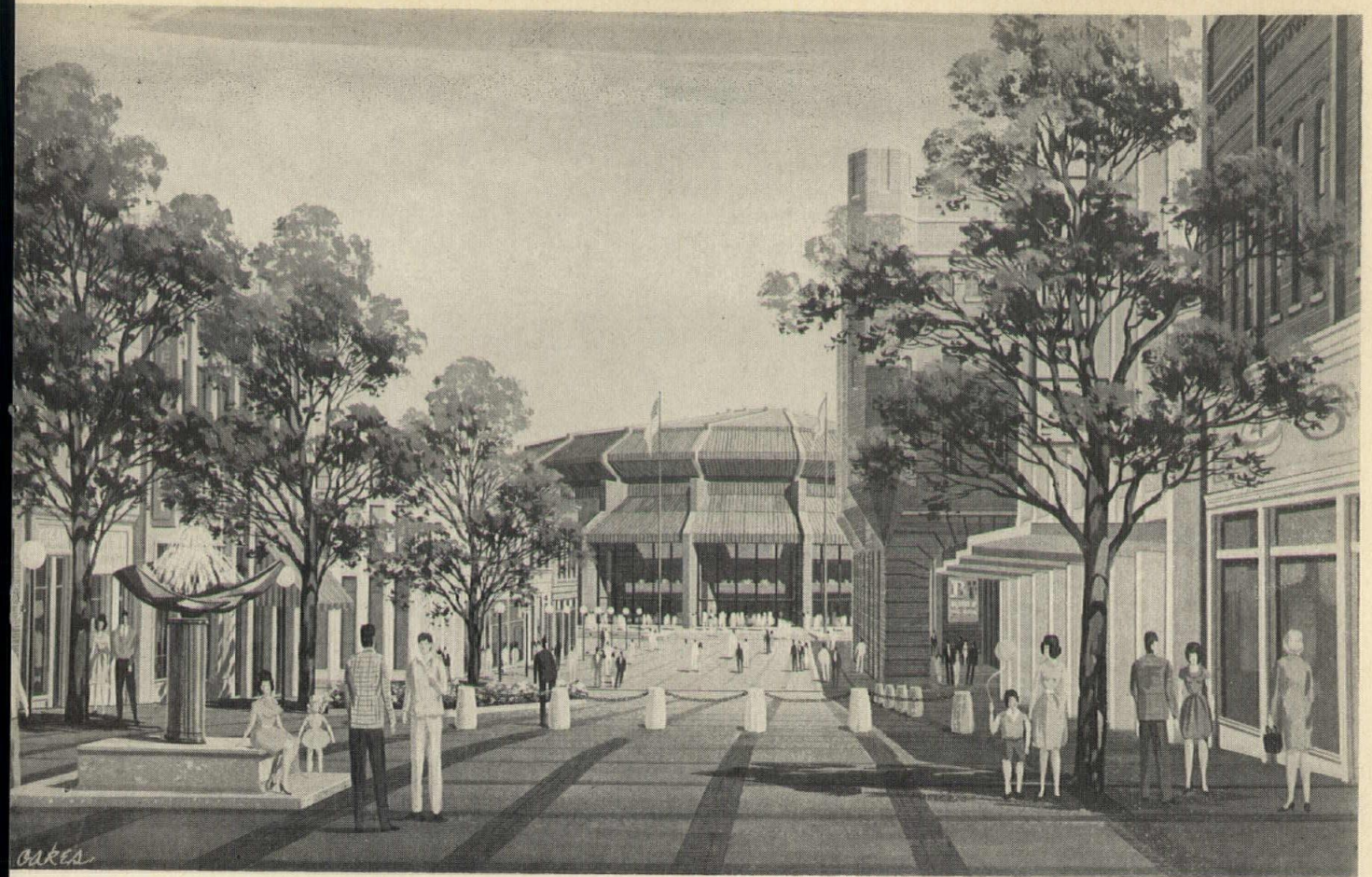
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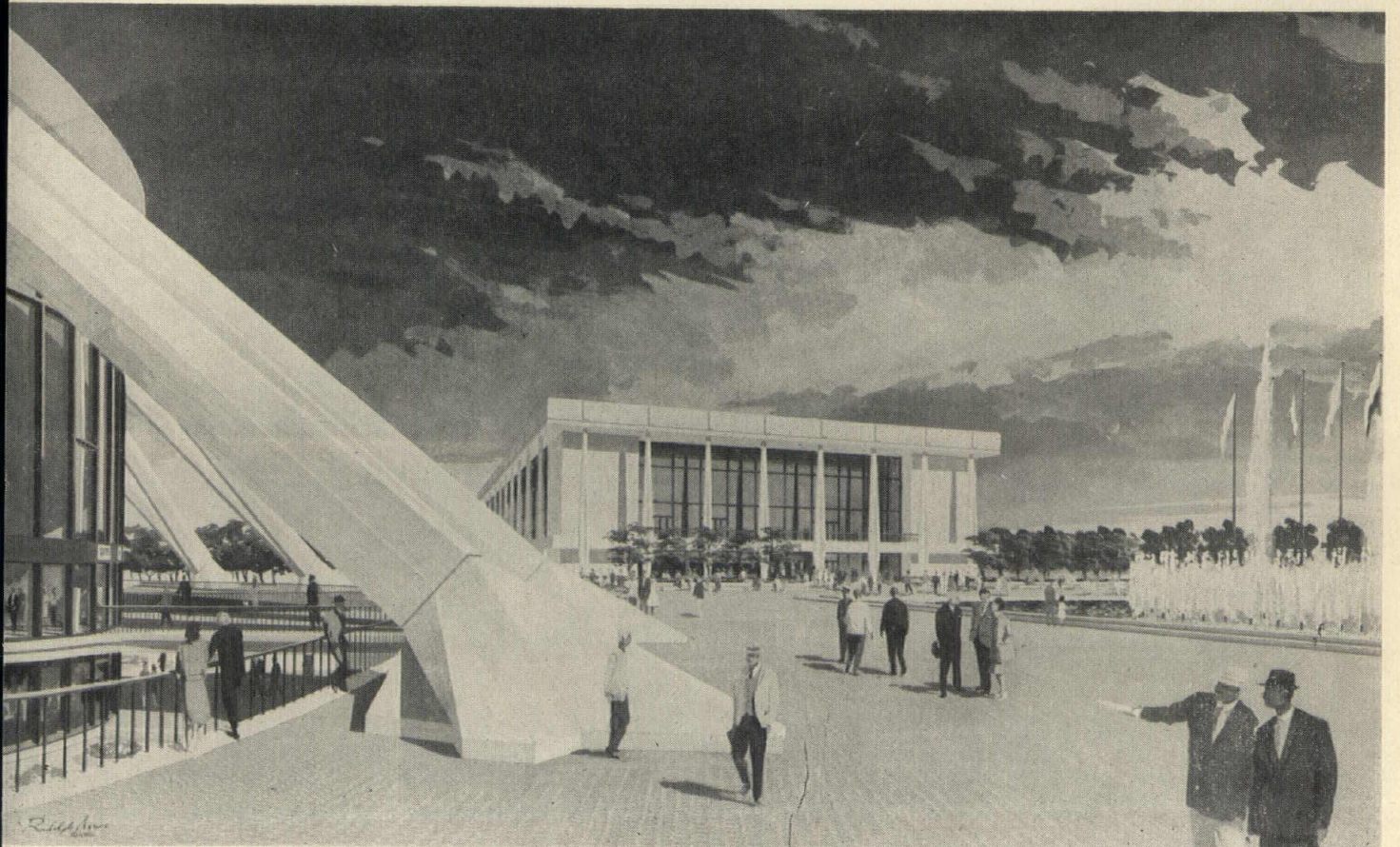
About it the Architects say:

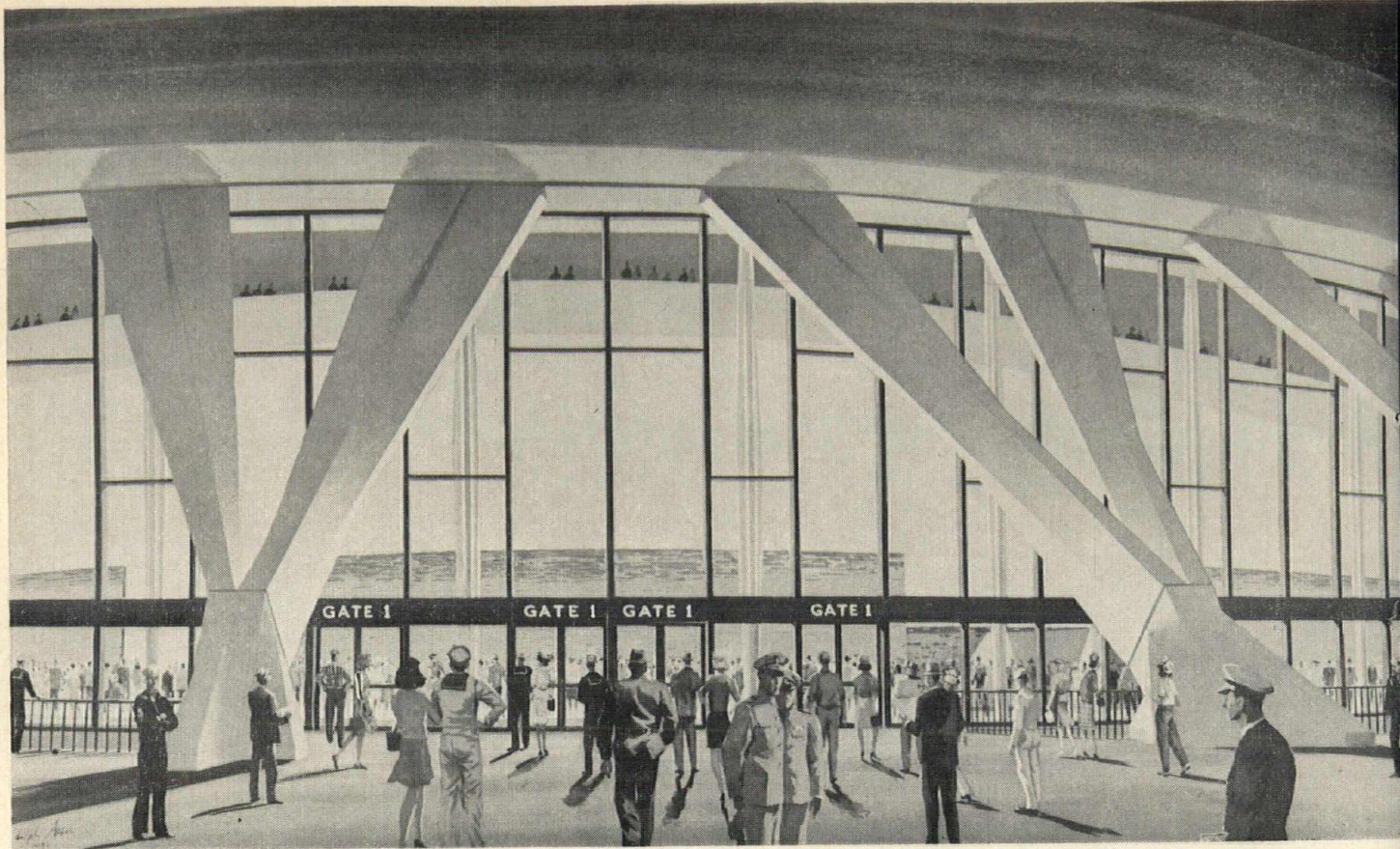
Construction started on April 1 of this year on Roanoke's Civic Center and completion is scheduled in May 1970. The complex, consisting of a coliseum, exhibit hall, and theater, is being constructed on a 24-acre site approximately 1/4 of a mile from downtown Roanoke.

The construction cost is \$10,977,000.

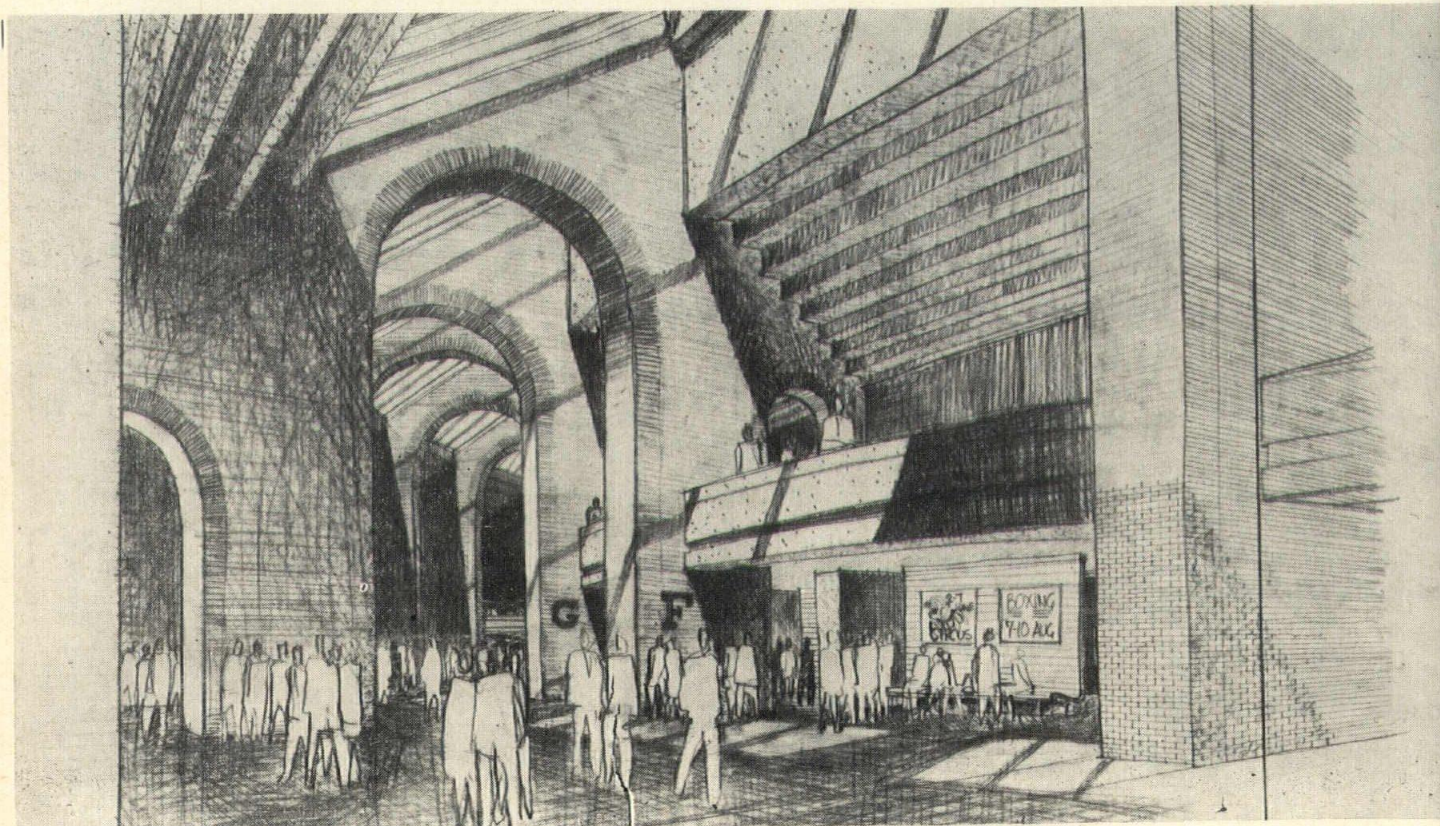


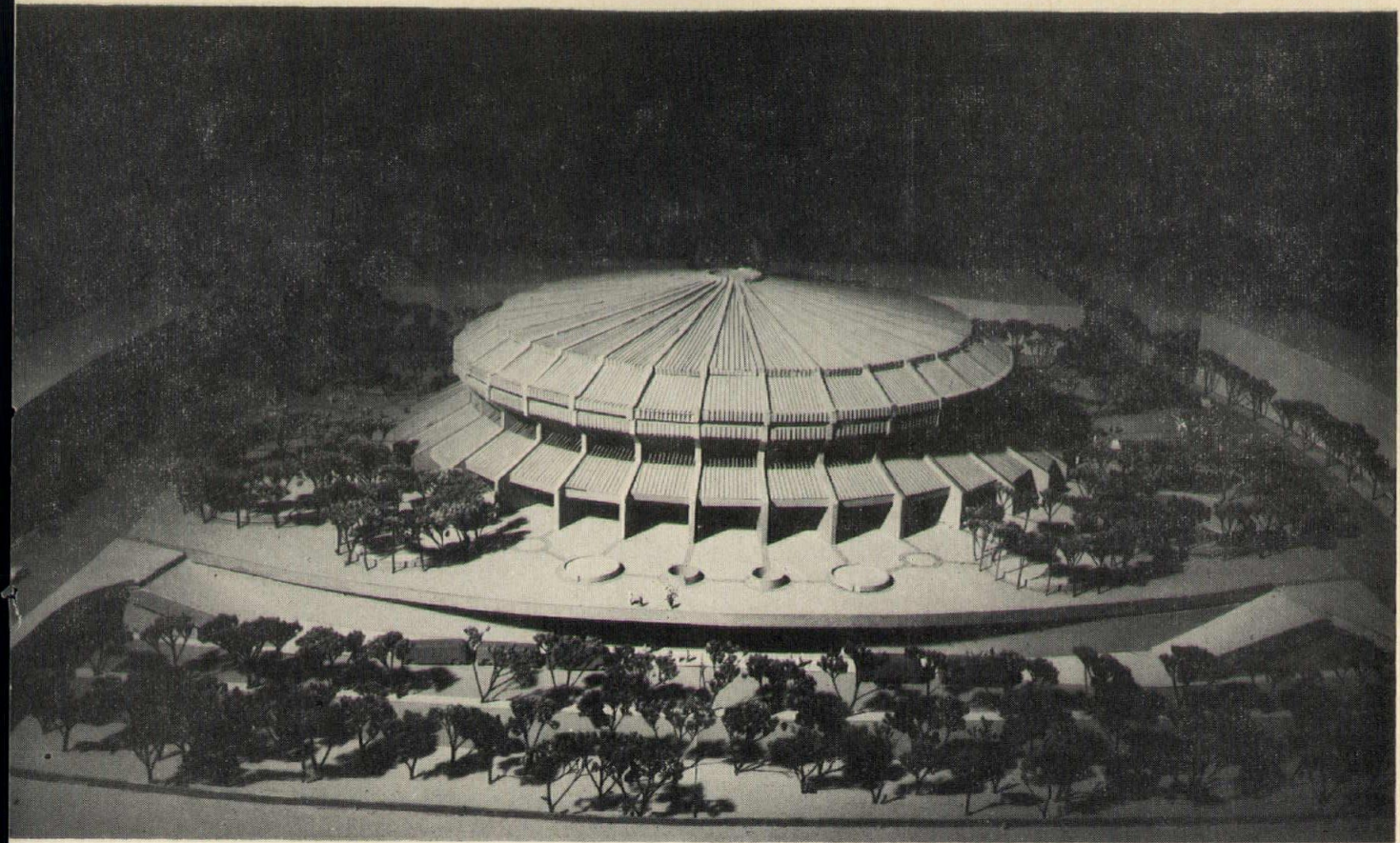
The Richmond "Coliseum", above, is approached along a pedestrian mall to be formed of Sixth street. The Norfolk "Cultural and Convention Center" will house arena and theater in separate buildings on a large landscaped plaza, below.



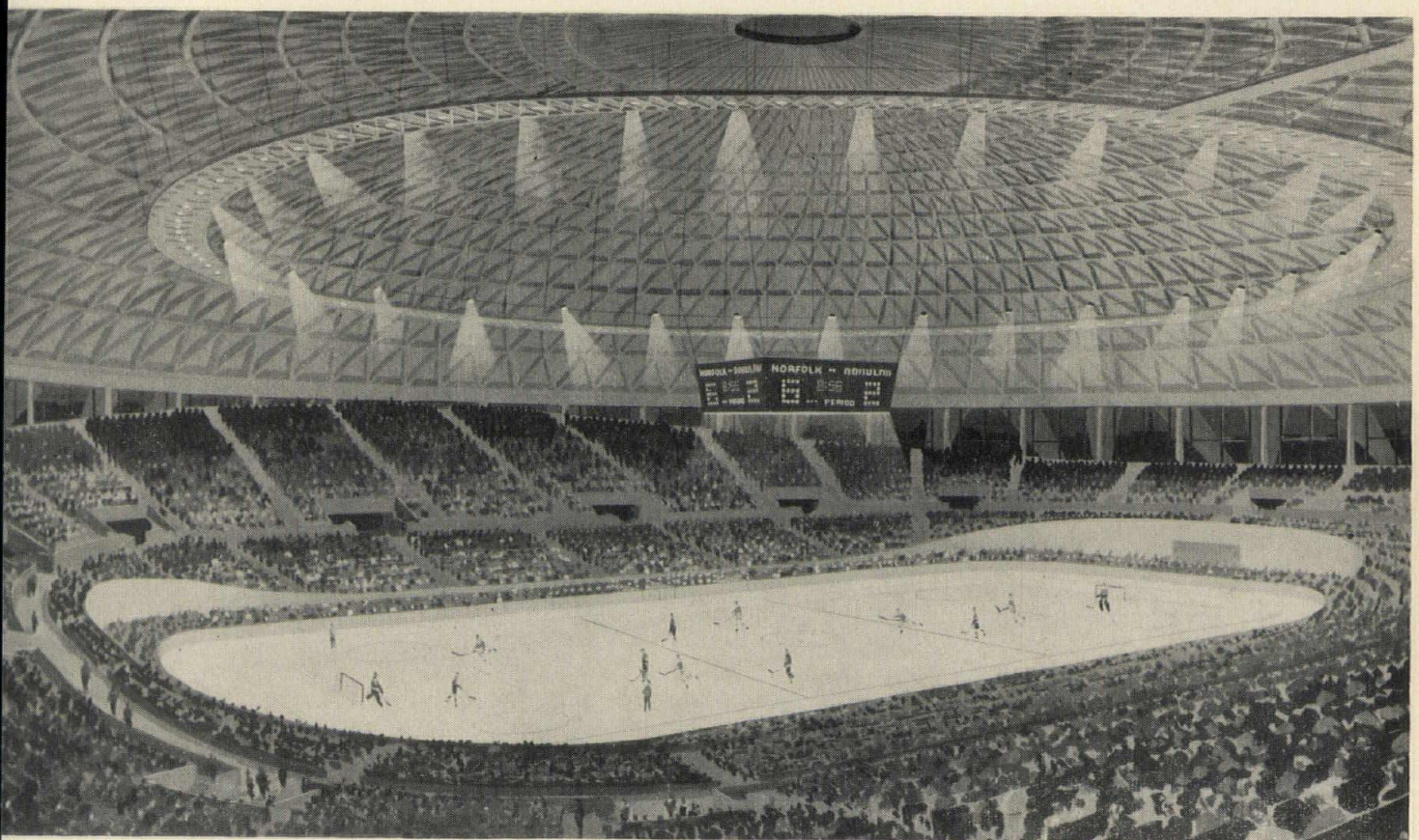


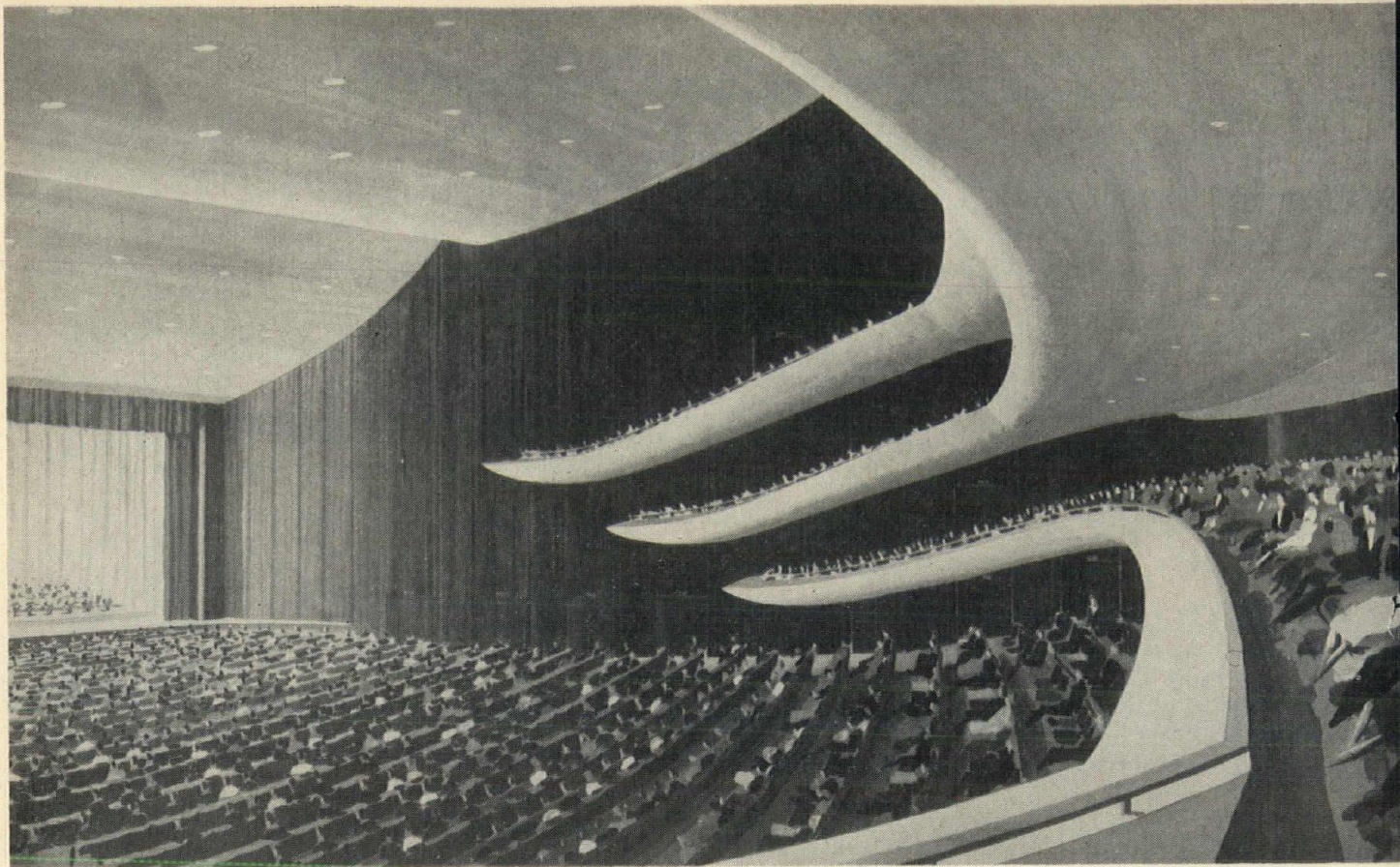
Circulation spaces in two of the buildings are quite similar. In both the massive structural elements play a large part in the effect created Norfolk above, Richmond, below.





The Richmond Coliseum, above, will rest on a plaza formed by depressing and swinging out the three streets which will remain around it. The fourth street will be closed to act as a pedestrian entrance mall. Interior of the Norfolk arena, below, will be heightened by the Nervi patterned dome ceiling spanning the entire seating area.





Interior of the theater at the Norfolk Cultural and Convention Center.

NORFOLK

(Cont.)

nowned Italian Architect Pier Luigi Nervi, is guiding the project to completion, aided by outstanding consultants in theatre, acoustical, landscaping, parking, structural, mechanical, and lighting fields.

The project will occupy a key seventeen acre site in Norfolk's Downtown Redevelopment Area, and will consist of two major structures located on a raised paved podium covering the entire site. Extensive landscaping will complement the downtown picture and the main plaza will have, as a focus of attention, a large reflecting pool with an impressive fountain display.

The larger of the two buildings will be a dramatic domed structure of 440 feet in total diameter, supported on graceful concrete buttresses, and capable of seating up to 12,000 persons. Its primary functions will be for sporting events, the circus, conventions, and cultural attractions capable of attracting very large crowds.

Entirely below ground, and connected to the Dome will be an 80,000

(Continued on page 64)

RICHMOND

(Cont.)

Months of constant research by Ben R. Johns, Jr., and Vincent G. Kling and Associates, Associated Architects, were involved in order to harvest the constantly arising ideas and innovations. Once the basic needs were realized for a 12,000 seat civic center built on the two block site bounded by Clay, Leigh, Fifth, and Seventh Streets in the downtown business district, the necessary work began which finally culminated in the design which is evident in the photographs accompanying this article.

It is unlike any other convention center in the nation with the elliptical roofline resting upon the also elliptical main structure on an opposing axis. The design provides for 9,000 permanent and 3,000 temporary seats for events such as basketball, tennis, and conventions. Over 2,000 persons could be fed banquet style on the main floor and additional thousands could be accommodated for meals in other assembly rooms. Conference and meeting

(Continued on page 65)

ROANOKE

(Cont.)

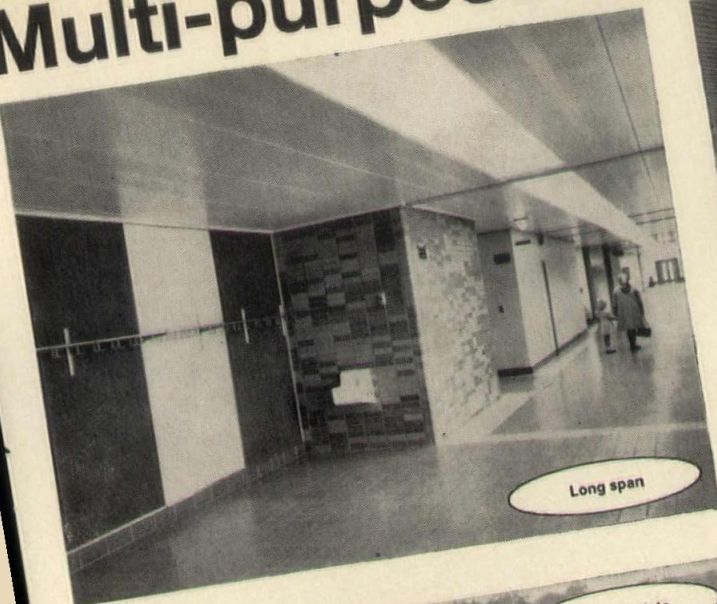
and the total project cost, including land, site work, landscaping, permanent and operational equipment, and fees will be slightly under 14 million dollars. The buildings contain about 299,000 sq. ft. and 8,800,000 cu. ft. The general contractor is Nello L. Tee Company, Durham, North Carolina.

The Center will be completely air conditioned and will consist of a 11,000-seat coliseum, a theater seating 2,460, and a 25,000 square foot exhibition hall located beneath an open plaza connecting the theater and coliseum. Parking for approximately 1,800 cars will be provided on the site, with additional future parking to be developed on the opposite side of Interstate Spur 581, and accessible by means of a vehicular underpass.

The theater will have a continental seating arrangement and is specifically designed for musical concerts, ballet, opera, drama, and motion pictures. The acoustics of the theater can be automatically adjusted to provide a predetermined reverberation time, depending

(Continued on page 67)

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NORTHERN VIRGINIA COMMUNITY COLLEGE

CENTRAL CAMPUS

Lyles, Bissett, Carlisle & Wolff
Architects-Engineers-Planners

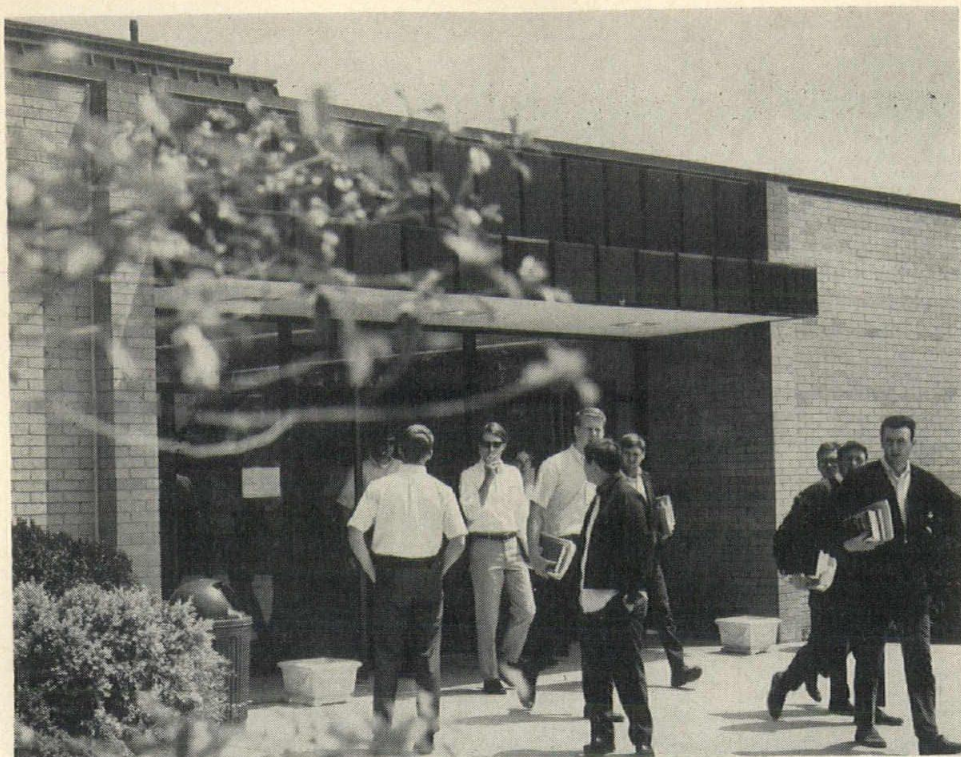


Photo left, shows students at the entrance to the first building completed, the General Purpose Lab and Classroom Building, shown at right. It is the nearest building in the overall rendering of the new campus—shown lower right.

THE FIRST CENTRAL CAMPUS of a proposed five campus system was designed by Lyles, Bissett, Carlisle and Wolff Architects, Engineers, Planners, on the crest of a knoll near Annandale. Located just west of the Washington Beltway on Route 236, Little Falls Road, as part of a system of commuter colleges, it has easy access to the future colleges. Designed to ultimately accommodate 4,000 students the architects have planned the 77 acre site in a manner in which the 3,000 required parking spaces will be effectively hidden from view by a natural knoll. The terrain lent itself very comfortably to the design of a crown around the crest of the hill. On a high plateau in the center of the knoll, will be the Library-Administration and Student Services Building, standing tall as the central focal point of the campus.

This plateau, with the ground dropping away on three sides, creates a peculiar architectural situation which has become a design feature, namely, the use of an encircling loggia at a lower level overlapped by the plateau. This in effect permitted a unifying colonnade which connects all buildings of the campus with a sheltered walkway without obstructing the view from the plaza or plateau.

The first increment, now in use, consists of a General Purpose Lab and Classroom Building with a population of just under 600. This building, designed as flexible space, will serve all

functions of the campus for one year. The building is situated on the side of the knoll with the south entrance at the plateau level of the plaza and the north entrance at the lower level of the connecting loggia giving both floors access to the ground.

Since the first building was not intended to dominate, it was kept to a simple light gray brick facade ornamented by the use of bronze colored aureole windows. Long continuous wall surfaces are interrupted by carved-in entrances which have floating decorative balcony railings at intermediate levels of the stairs. Bronze colored roof projections shelter the entrances and a bronze colored mansard type roof enclosure houses the cooling tower and air handling equipment since the school is fully air conditioned. Offices generally are the only rooms with windows, classrooms are mostly interior and designed for flexibility of use. Classrooms and labs are of various sizes to allow variation in class size.

The second increment will consist of four additional buildings (1) Library, Administration, Student Services Building (2) Cafeteria Management and Food Training Building (3) General Classroom Building (4) the Technical Building. Three of these buildings are now under construction and are planned for occupancy during September 1968. The fourth, Technical Building, will go out for bids next

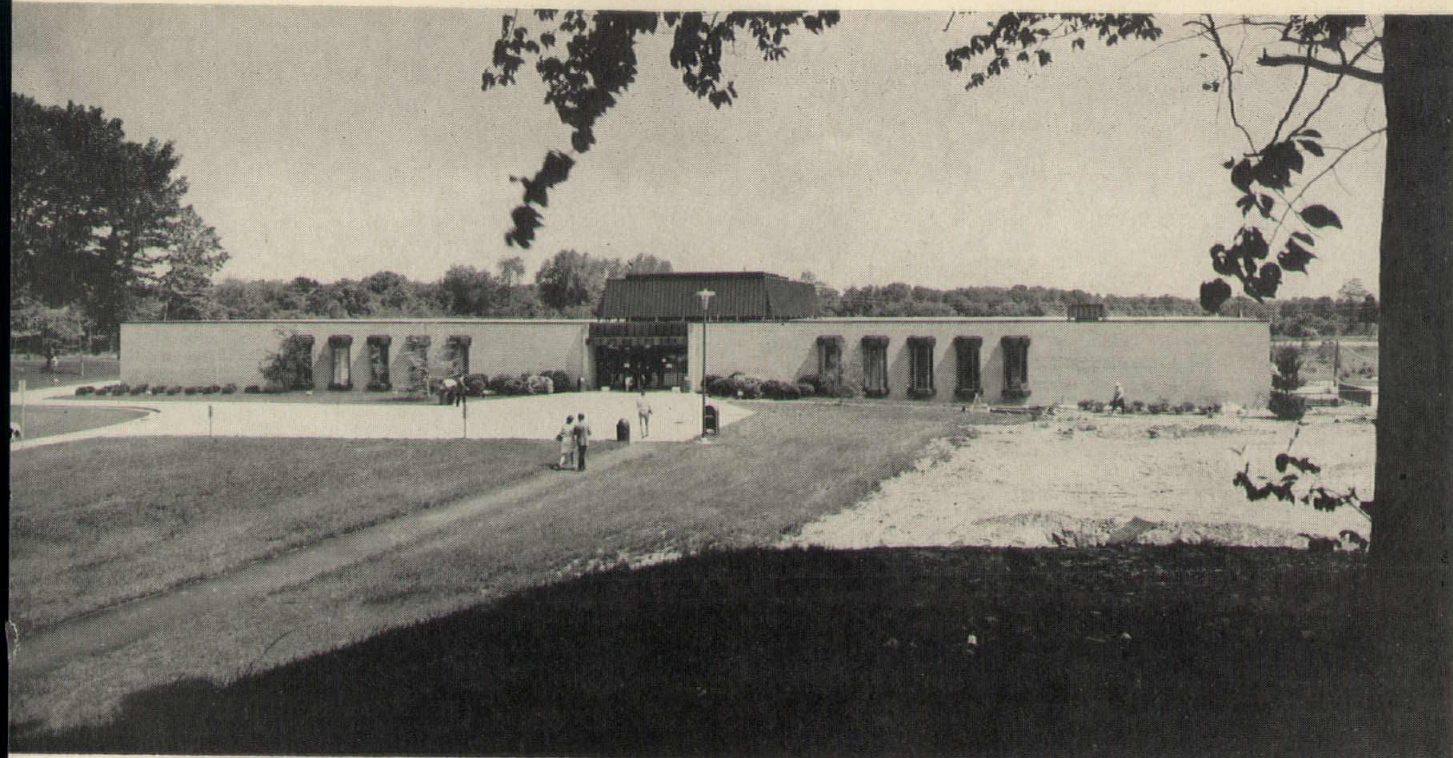
and will be occupied soon after the other three Increment II buildings.

The Library, Administration, Student Services Building, being the focal point will stand three stories above the plateau and dominate the campus. The upper two floors projecting 8 feet beyond the plaza floor will be made up of tall precast, aggregate faced panels in an undulating pattern interrupted by 22 foot high slits of bronze tinted windows. The Library proper will be a two story reading room with a central mezzanine stack area. The windows will give enough light and view to be pleasant but will keep out direct sunlight which can be injurious to books.

This building serves as the central cooling and heating plant for the next three buildings with the rooftop cooling tower and equipment again screened by a mansard type bronze colored metal material.

The Cafeteria Management Food Training Building architecturally will be a completely different type of building and will present a third variation on the north facade along Little River Turnpike. Again, as in the first building, this sets over the crest of the hill and the student access from the upper level on the plateau or plaza.

A student study and lounge form a mezzanine which overlooks the dining area at a lower level giving a view to the north out of a two story high



glass facade. The kitchen is tucked under the knoll with a pierced brick screened service area planned so that it will not interfere with student circulation. The kitchen is designed for teaching purposes and will be used in the training of management personnel. This building is also of light gray brick but has a predominance of bronze tinted glass on the north overlooking the future pond.

The General Classroom Building reverts back to the simple pattern of the first building the only variation being

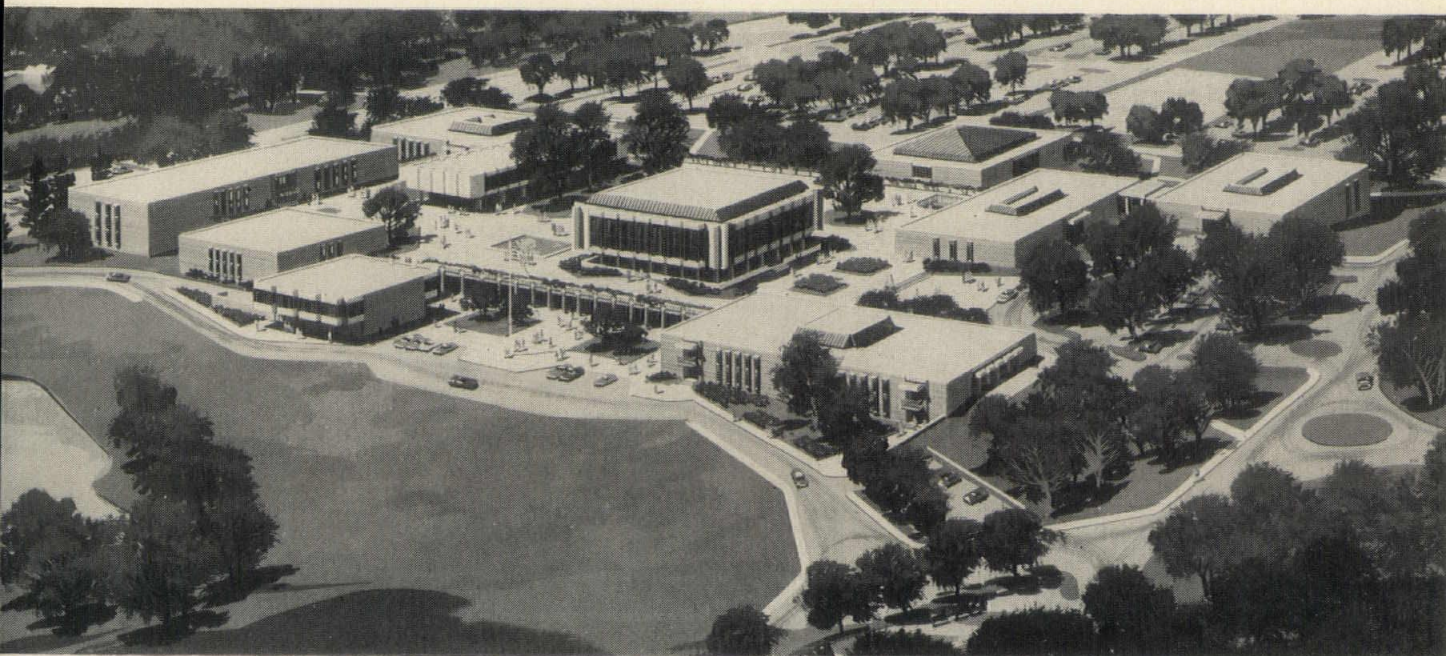
a central stair entrance instead of two separate entrances.

The Technical Building will form the terminus on the east with two stories facing west on the plaza and three on the east. The lower eastern side will provide service to the large shop type labs and will be hidden from view of the rest of the campus. The roof will form a mezzanine overlooking large T.V. studios and will be enclosed with the same bronze colored mansard roof. This will complete the second increment and will form a fair-

ly complete campus until the third increment begins.

Subsequent increments will consist of (1) a Natural and Physical Science Building which will include a Medical Technology Section (2) a Heavy Lab and Shops Building (3) a Physical Education Building and last (4) a Semi-Professional and Classroom Building.

These buildings will occupy the south side of the knoll and will complete the ring of buildings around the plateau or plaza with the loggia then



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encircling three sides of the campus. The gymnasium will have direct access to the athletic field which splits the parking area. This was done to give visual relief in the parking area. The parking area is further screened by the use of planter strips parallel to

the western side of the campus which will be heavily planted for a minimum distance of 50 feet from all neighboring property for privacy. Traffic circulation will be with a primary entrance on Wakefield Chapel

Road at the upper plateau area. Parking lots will be entered from this same road. A second entrance will eventually be added on Little River Turnpike which will serve the lower level and will be the public transportation loading area.

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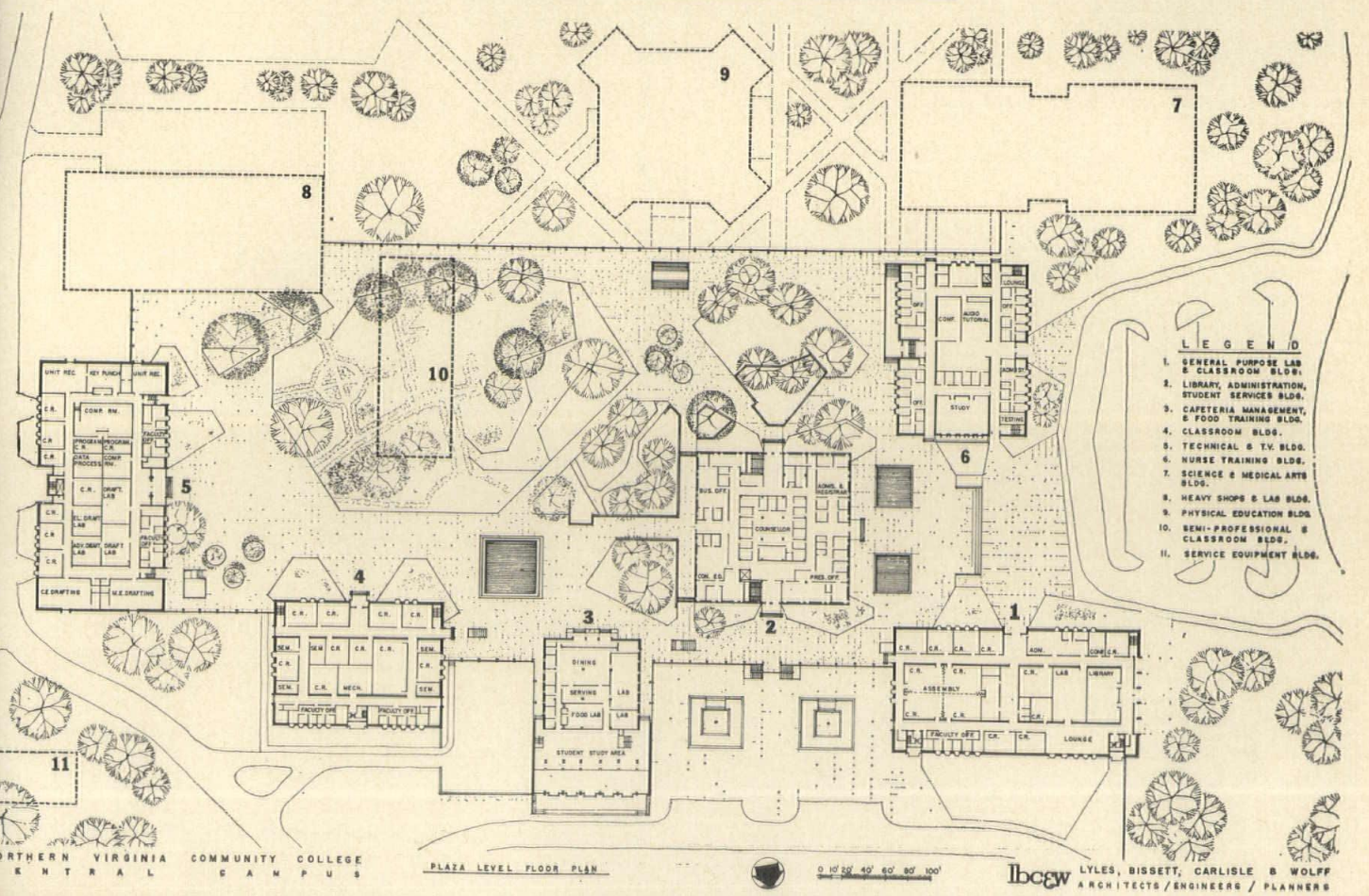
Maryland firms were: Hill & Kimmel, Inc., Silver Spring, general contractors, piling, acoustical & plaster; A. Myron Cowell, Inc., Silver Spring, concrete; Strescon Industries, Inc., Baltimore, steel roof deck & prestressed concrete; Alcrymat Corp. of America, Landover, roof deck; Bethesda Asphalt & Bituminous Co., Rockville, waterproofing; Fred S. Gichner Iron Works, Inc., Beltsville, steel grating & handrails. From Washington, D. C.: H. H. Robertson Co., steel; Standard Art, Marble & Tile Co., ceramic tile. Virginia firms were: G. H. Byrd Construction Co., Inc., Oakton, excavating; Virginia Concrete, Arlington, foundations; Heron Todd Steel Construction Co., Arlington, erecting precast, prestressed Lin-tee supplied by Shocky Brothers, Winchester. Also, Hires Turner Glass Co., Alexandria, stone work & glazing; Frank Woodwork Co., Inc., carpentry; Shield Paint Co., Alexandria, painting; Norman-Bruce Co., Inc., Annandale, insulation; Marty's Floor Covering Co., Inc., Alexandria, resilient tile; Electric Service Co., Arlington, electrical work (Westinghouse fixtures); E. E. Cousins, Inc., McLean, plumbing, air conditioning, heating & ventilating and Hardware Contractors, Inc., Arlington, hardware.

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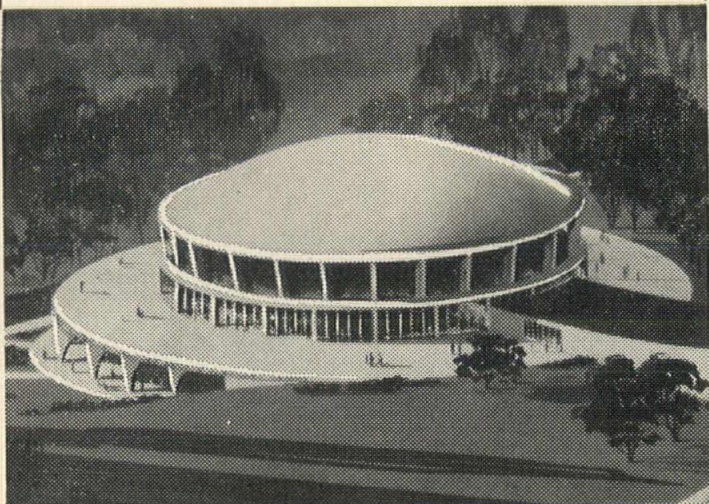
MILTON A. GUREWITZ GLASSMAN CONSTRUCTION CO., INC.
Structural Consultant General Contractors

SUBCONTRACTORS & SUPPLIERS

From Washington, D. C. were: Glassman Construction Co., Inc., general contractor; H. H. Robertson Co., steel roof deck; Washington Plate Glass Co., windows, window walls & glazing; Capitol Tile & Marble, ceramic tile; American Steel Products Corp., steel doors & bucks; Westinghouse Electric Corp., lighting fixtures; Blatts Electric, electrical work and A. S. Johnson Co., plumbing (Kohler fixtures), air conditioning, heating & ventilating. Maryland firms were: Stokes Excavating, Rockville, excavating; Strescon Industries, Baltimore, concrete; A. Myron Cowell, Inc., Silver Spring, masonry; Meco Concrete Corp., Bethesda, prestressed concrete; John H. Hampshire Corp., Bladensburg, roof deck; Commercial Roofing & Sheet Metal Co., Cheverly, roofing; Jordan Lumber & Millwork Co., Hyattsville, paneling (U. S. Plywood) & millwork; Kidwell & Kidwell, Branchville, insulation, acoustical & plaster. Virginia firms were: McKinney Drilling Co., Alexandria, caissons; Prospect Industries, Arlington, foundations & waterproofing; Mimsco Steel Corp., Lorton, steel, steel grating & handrails; Vulcan Materials Co., Springfield, stone work; Arlington Maintenance Co., Fairfax, painting & plastic wall finish; Marty's Floor Covering, Alexandria, resilient tile and Hardware Contractors, Arlington, hardware. Montgomery Elevator Co., Moline, Ill., supplied the elevators.



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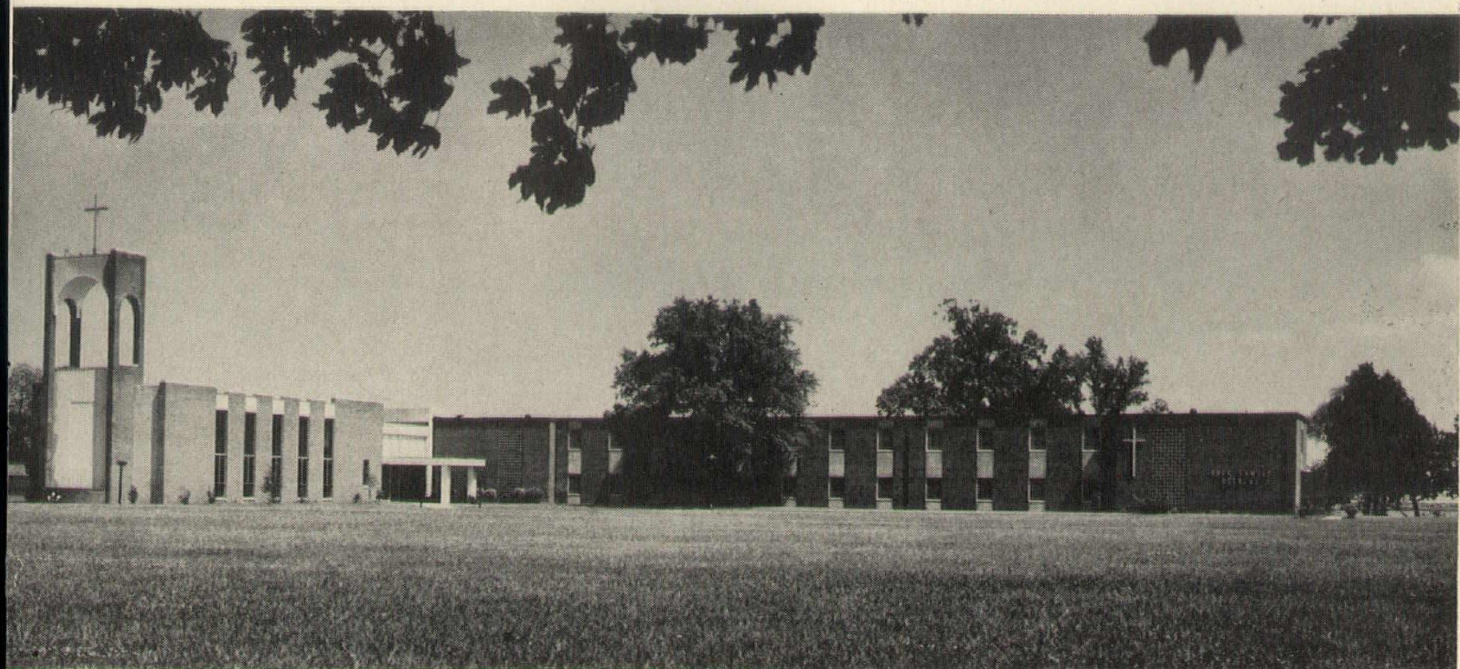
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RELIGIOUS RETREAT IN HAMPTON



ARCHITECTS—Brundage, Cohen, Holton & Kroskin

MECHANICAL & ELECTRICAL CONSULTANTS—Chandler & Gibson, C.E.'s

STRUCTURAL CONSULTANT—Joe D. Glenn

GENERAL CONTRACTOR—L. J. Hoy, Inc.

THE RELIGIOUS ORDER of Redemptorist Fathers have maintained a Retreat at Hampton, since 1960. In 1962 the original buildings were demolished and a modern retreat facility was constructed. This contained dormitory and dining facilities for the retreatants, a Chapel (opposite side of original building from new Chapel seen above, living quarters for the Fathers and the necessary supporting mechanical and electrical facilities.

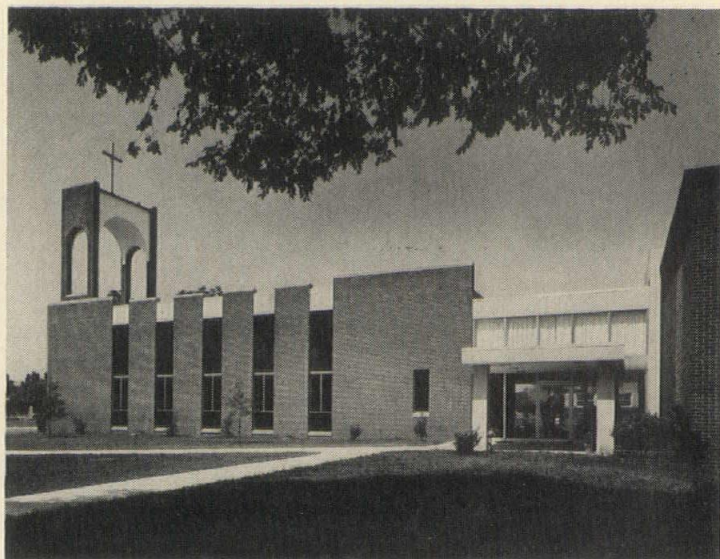
The function of the Retreat is to

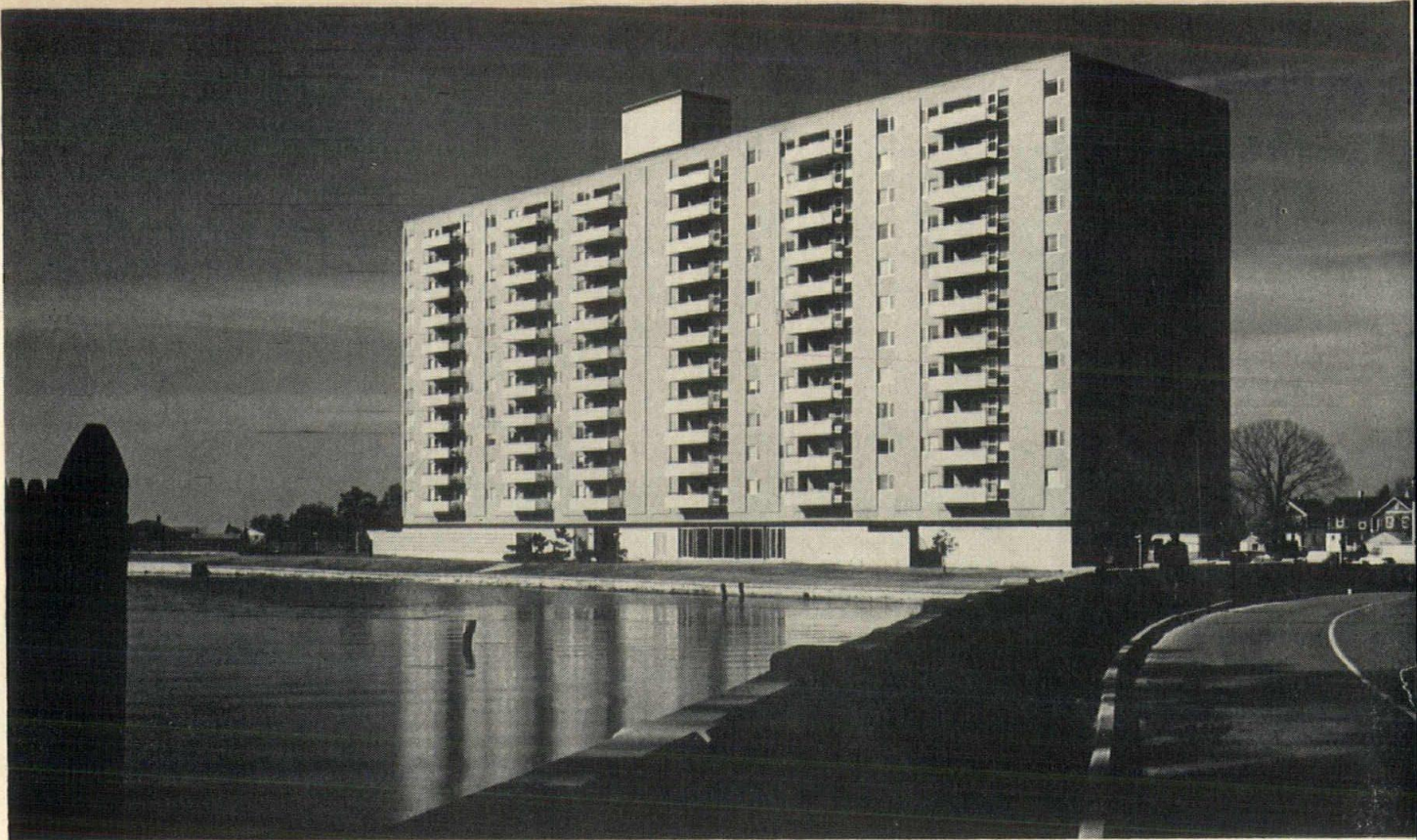
bring together a broad spectrum of Catholic lay persons for study, instruction, meditation and prayer with the purpose of strengthening and broadening the lives of each retreatant by better understanding of the Church, its history and its teachings.

In 1966 it was determined that the single existing Chapel-Auditorium was being overtaxed and that a continuous parallel need for both an Auditorium and a Chapel existed and planning was begun for the new Chapel.

The design of the new Chapel relates it strongly to the preceding Retreat building by re-use of the same brick and limestone and by composing these materials in a similar manner. The central purpose of the Chapel, however, is accentuated by stronger articulation of its design elements and by the bell tower which stands above the altar.

(Continued on page 68)





ALGONQUIN HOUSE APARTMENTS - NORFOLK

ARCHITECTS & ENGINEERS—McGaughy, Marshall & McMillan

GENERAL CONTRACTOR—Westminster Construction Corp.

THE ALGONQUIN HOUSE Apartment is a 12 story luxury high-rise situated on a cove of the Lafayette River in Norfolk. Designed by McGaughy, Marshall & McMillan, it is located in a well established residential area almost surrounded by water and flanked on the one side by a new 660 foot bulkhead and boat ramp for small boats, yachts and cruisers and on the other by a 250 car parking area landscaped with camellias and allowing 2 spaces per apartment.

The warm brick exterior of the building is relieved by spandrel panels and balcony fronts of buff cast stone. Each apartment unit has a balcony which affords a view of the river. They

vary in length from 18 to 32 feet and provide a facadal texture to the rectilinear structure.

From the entrance drive and parking areas a large cast stone canopy extends over several lanes of driveway affording sheltered access to the building for as many as 4 cars at a time. On the other side a solar screened terraced walkway leads to the 1800 square foot tenants swimming pool surrounded by a concrete terrace inlaid with patterned brick. Outdoor social areas with barbecue grilles are also provided.

Completed in 1965 the building contains 125 apartment units and four guest rooms available to the tenant

visitors. These include 68 two bedroom apartments, 35 with one bedroom and 11 each with 3 and 4 bedrooms. There is also a sundeck on the roof. Each floor has dressing room and locker facilities for domestic help and automatic laundry facilities.

Fully air conditioned year around the building has two high speed elevators, a full interior communications system, 24 hour secretarial switchboard service and a bulk storage area for each apartment.

The interiors of the building, designed by the architect, are in keeping with the luxury of the exterior. The

(Continued on page 68)

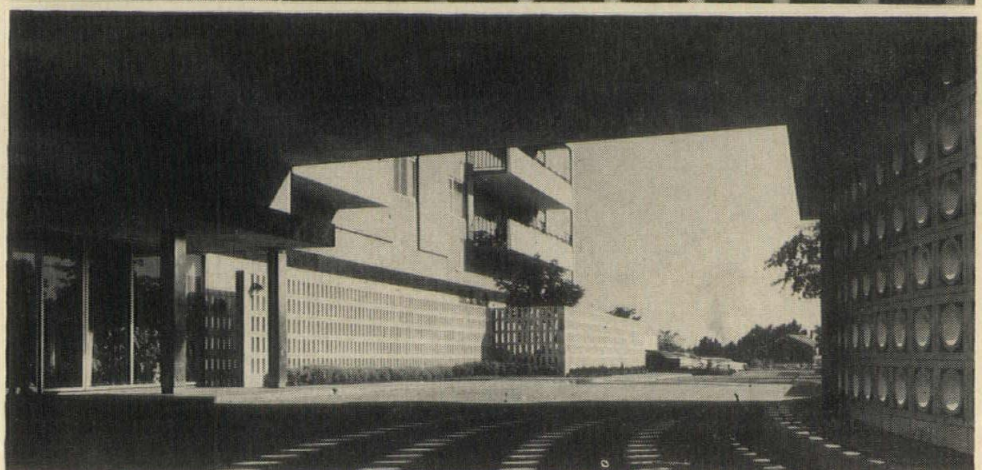
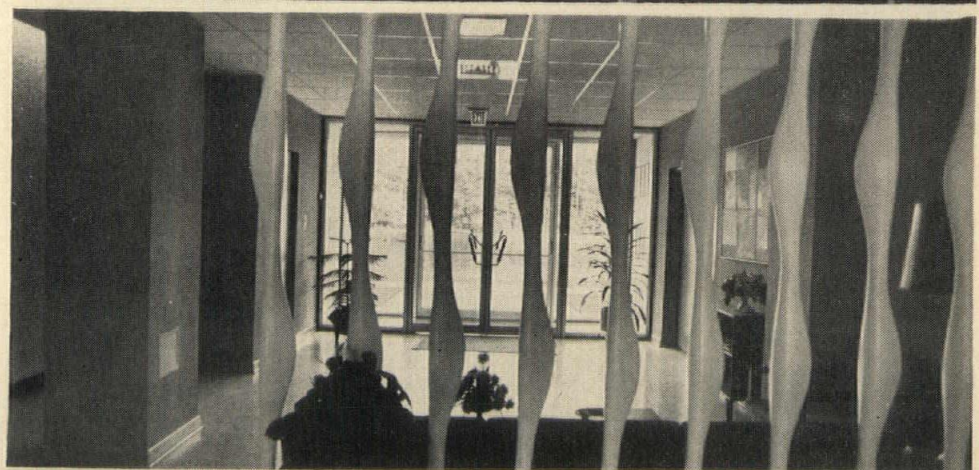
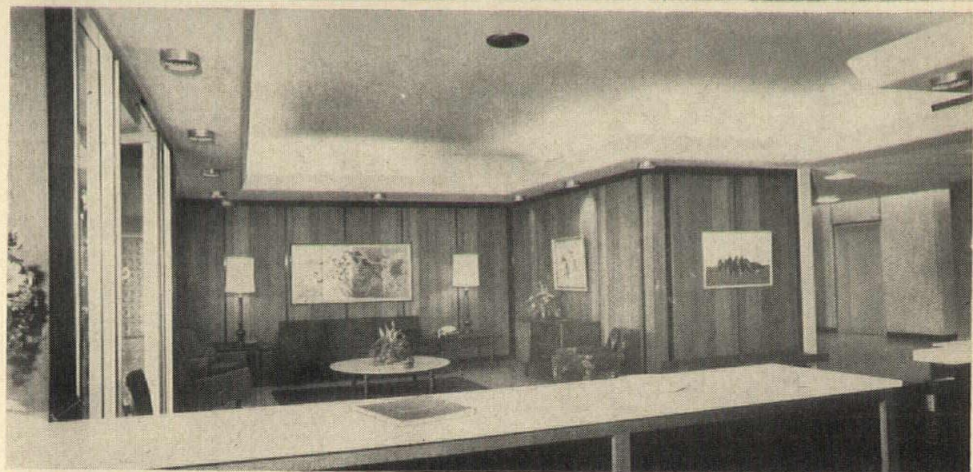
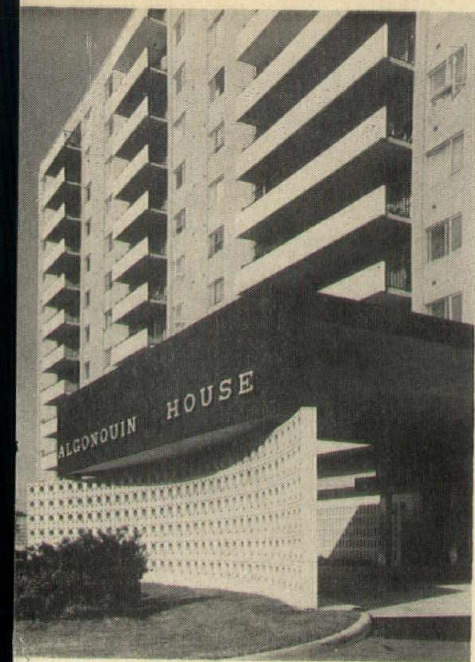
SUBCONTRACTORS & SUPPLIERS

(All Norfolk firms unless otherwise indicated)

Westminster Construction Corp., general contractor; Vanguard Construction Co., piling & foundations; Austin Electric Co., electrical; Architectural Pottery, Los Angeles, Calif.; decorative items; American Mat Corp., door mats; Anchor Fence, fencing; Ayers Insulation & Supply Co., insulation; C. E. Thurston & Son, insulation; Birsch Construction Corp., paving; Burton Lumber Co., millwork; Lewis & Sale, mail chutes; E. Caligari & Son, painting; Caspar Stone Products Co., Raleigh, N. C., pre-cast concrete; Clay Construction Co., carpentry; Coley & Peterson, Inc.; mechanical contractor—heating, air conditioning & plumbing; Cleveland Window Cleaning Co., cleaned windows; Combustion Products Co., Richmond, boiler stack and Campostella Builders & Supply Corp., entrance paneling.

Also, Door Engineering Co., hollow metal & hardware; Eastern Wood Products Corp., New York, kitchen cabinets; Febre Co., plastering; Ferrell Linoleum Co., terrazzo, ceramic, marble & general tile work; Fowler Roofing Co., roofing & sheet metal; Frigidaire Sales Corp., dishwashers & Refrigerators; Hall-Hodges Co., reinforcing steel; W. F. Magann Corp., Portsmouth, forms & labor for placing concrete; Marshall Steel Co., miscellaneous iron & structural steel; Marsteller Corp., Roanoke, neoprene surface; Miller Floor Co., Alexandria, wood floor installation; Parking Lot Maintenance, striping in parking lot; Premier Millwork & Lumber Co., wood doors; Price's, Inc., kitchen ranges; Quality Venetian Blind Co., Newport News, venetian blinds; Schertle Pool Co., Newport News, swimming pool and Seaboard Paint & Supply, bi-fold doors & miscellaneous hardware.

Also, Shields, Inc., Winston-Salem, N. C., drywall partitions, acoustical ceilings and sprayed-on ceilings; Snow, Jr. & King, Inc., masonry work & setting of pre-cast stone; Southern Materials, Inc., concrete; Lawrence Trant Co., louvers; Walker & Laberge, windows & aluminum door entrances; Westinghouse Electric Co., elevators; Winn Nursery, Inc., landscaping; Southern Block & Pipe, pre-stressed concrete pile.



Photos on this page:

Above, the entrance.

Below, the boating facilities.

At right, from top to bottom, an aerial view, the entrance lobby, the lobby toward the water side and the interior of the motor entrance.

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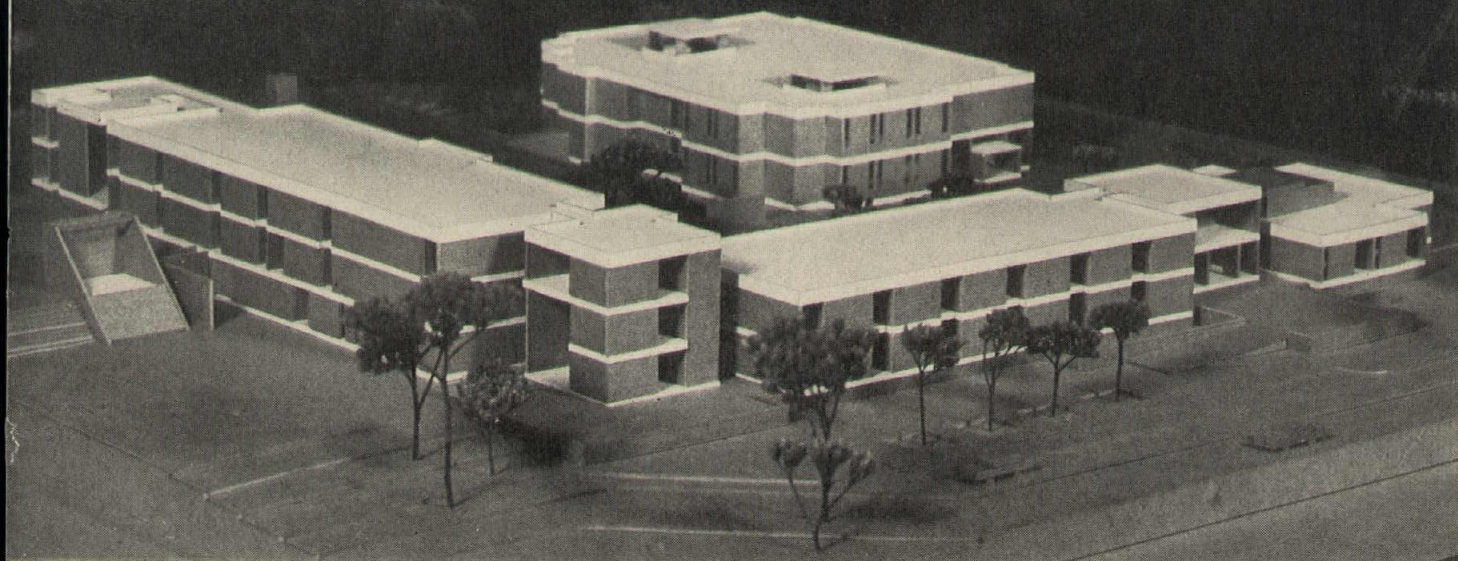
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J. COATES CARTER, AIA
Architect

The Architectural Team • Preliminary Design Consultants

SOWERS, RODES & WHITESCARVER
Mechanical & Electrical Engineers

RAYFORD B. SMITH
Structural Engineer

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General Contractors

CONSTRUCTION OF THE Patrick Henry College Building was started March 22. The present college with a day enrollment of 224 and an evening enrollment of 244 has been located in an elementary school building in the city of Martinsville for the past six years.

The new building, a branch of the University of Virginia, is designed to accommodate 400 students. The site consists of 137 rolling acres adjoining a lake near the center of Henry County and approximately three miles from the city of Martinsville.

Present plans of the first phase consist of (1) construction of unit for academic classrooms and faculty offices (2) a Science Building to accommodate Physics, Chemistry and Biology labs, accessory rooms and faculty offices and (3) an administration unit, lecture hall and mechanical rooms, which complete the first phase of construction design.

An elevator and ramp to entrances are provided for handicapped students. The new buildings are to be completed and occupied by September, 1969.

SUBCONTRACTORS & SUPPLIERS

From Martinsville were: Stanley W. Bowles Corp., general contractor, excavating, foundations, concrete, masonry, steel, stone work, structural wood, carpentry, paneling, insulation and millwork; Helms Roofing Co., roofing; Richard Shough, painting; Glazed Products, Inc., Decor-Glaze tile; Steel of Virginia, steel grating and handrails and Prillaman & Pace, Inc., plumbing fixtures, plumbing, air conditioning, heating and ventilating.

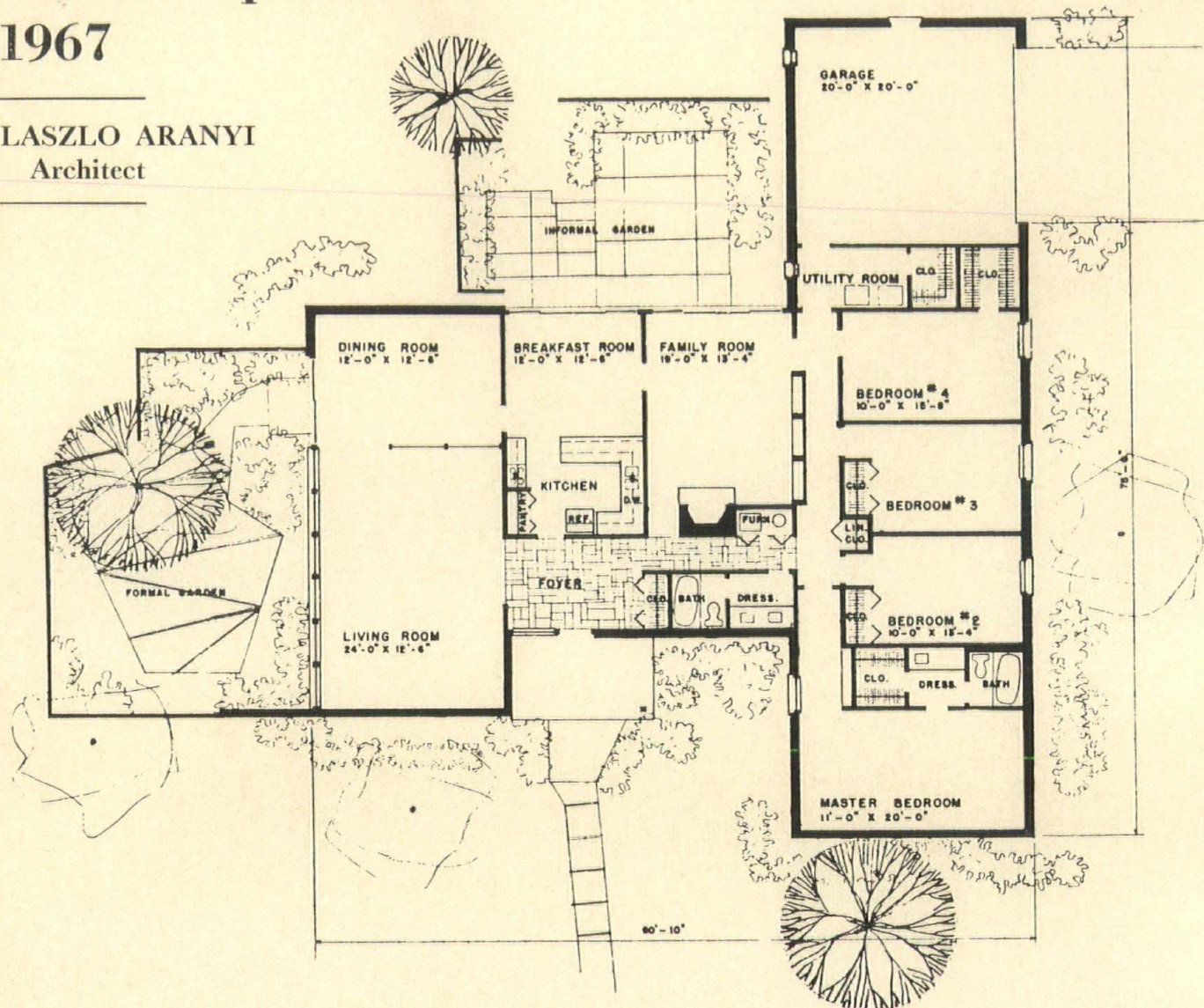
And from Richmond, J. B. Eurell, roof deck; Staley Company, windows; Westbrook Elevator Manufacturing Co., elevator; Guy Smith Hardware, Inc., hardware and Flowers School Equipment, seats.

Others were: Pittsburgh Plate Glass, Roanoke, glazing; Shields, Inc., Roanoke, acoustical; Hite Tile Co., Collinsville, ceramic tile; J. W. Squire, Danville, resilient tile; Roanoke Engineering Sales, Roanoke, steel doors & bucks; Wise-Hundley, Danville, electrical work and Roanoke Engineering Sales, Roanoke, science equipment.

Scholarship House

1967

LASZLO ARANYI
Architect



LANDSCAPE ARCHITECT: E. G. Carson & Assoc.
CONTRACTOR: M & S Construction Company, Inc.

EACH YEAR a volunteer builder member of the Tidewater Association of Home Builders undertakes to build a showcase home without profit. Sub-contractors and suppliers cooperate by donating services and materials to the project. The resulting home is put on display and then sold at a fair market price. All proceeds from the project go into the association's scholarship fund. The fund is used to assist the education of worthy students.

Some of the features of the house are the following:

LAYOUT

... good traffic pattern; every room can be reached without walking through others.

... kitchen in the center of the living area, also close to the front door.

... unusually large amount of storage space: walk-in closets, storage cabinets in hall, pantry closet in kitchen, built-in shelving in family room and in master bedroom.

... utility room close to bedroom wing where most of the laundry is generated (in most houses utility room at opposite end).

... two compartment bath rooms—more than one person can use each of these facilities.

... Ceiling heights vary throughout the house adding interest and emotional impact. Foyer and living room have sloping ceilings soaring up to 12 feet

in heights. Dining area and sleeping section have only eight feet in height to achieve more intimate scale.

... breakfast and family rooms open on enclosed informal garden.

MATERIALS

... seamless floor (TORGINOL) on garage floor field applied continuous flooring; no seams or cracks and easy to clean.

... living and dining rooms, hall and master bedroom carpeted on concrete. This saved necessity of laying conventional wood floor.

... black slate at entrance and foyer hides dirt, endures heavy traffic.

... exterior: white split block with

rough texture. Costs about the same as brick.

... the living area has exposed wood deck and beam construction contrasting with the conventional plaster ceiling of the bedroom wing.

... cushion backed vinyl floor in family and breakfast rooms—makes walking easy.

... wall-to-wall sliding glass in breakfast and family rooms.

... fiberglass garage door with remote radio control, lets in light; no painting required.

... closet doors at ceiling height. There the bi-fold type, complete access to closet.

LIGHTING

... indirect fluorescent lighting in living area, kitchen, bedroom and hall.

... generous amount of decorative lighting through-out the house.

... walk-in closet lights have door switches. When door opens light comes on.

... good exterior lighting designed to highlight landscaping.

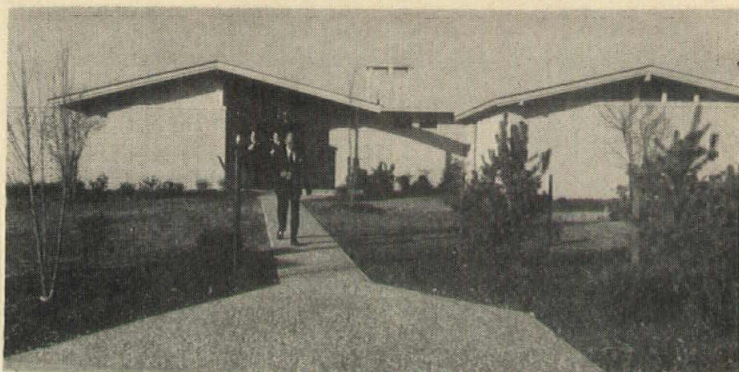
... exterior post lights operated by gas.

CONTRIBUTORS

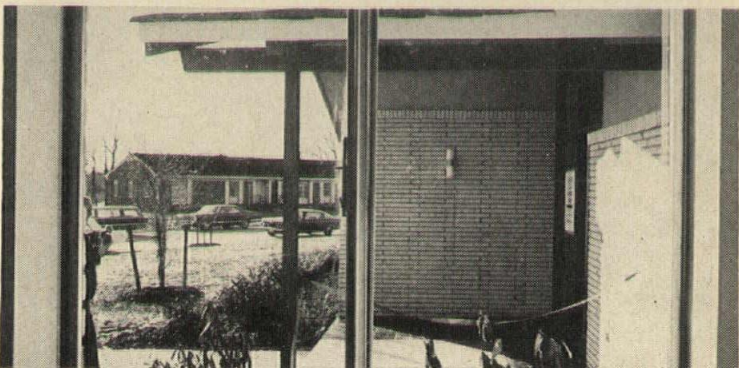
Portsmouth Gas Co.; Norfolk Federal Savings & Loan Ass'n.; Boyce Ready-Mix Concrete Co.; Virginia National Bank; Spero & Co.; Hassell & Foulkes; Burton Lumber Corp.; Climatemakers, Inc.; United States Plywood Corp.; Southern Block & Pipe Corp.; Addington-Beamon Lumber Co.; Automatic Equipment Sales of Norfolk, Inc.; Smith & Keene Electric Service; Jayen Co.; Batchelder & Collins, Inc.; George T. McLean Co., Inc.; Building Supplies (div. of R. F. Trant); Firffing Enterprises, Inc.; Vanguard Art & Copy Service; Micro Services, Inc.; Willard Insulation Co.; Carpet Crafters, Inc.; Hafo Distributors, Inc.; U. S. Gypsum Co., Inc.; W. D. Sams, Inc.; Towne Distributors, Inc.; Gardner Contractors; J. Robert Burnell; Woods Plastering Co.; Major and Bie, Inc., Advertising Agency; Sasser Realty Co.; Taylor Brothers Builders, Inc.; Williams Brothers, General Contractors; Paul Pope; Glidden Paint Co.; J. E. Rorrer; Greenwich Supply Corp.; Air Control Products; Porta Aluminum, Inc.; Centralite Supply Co., Inc.; Todd Co., Inc.; Robertson Hardware; Decorative Outdoor Laying; Atlantic Electric Corp.; Charlotte Plate & Foundry Co.; Hajoca Corp.; Nationline; Wilson Oak Flooring; Armstrong Cork Co.; Sadler Materials Corp. and Colonial Block Corp.

to tell the Virginia Story

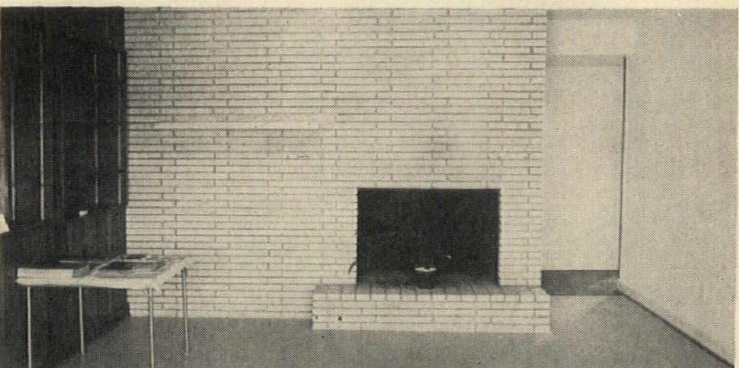
During Demonstration



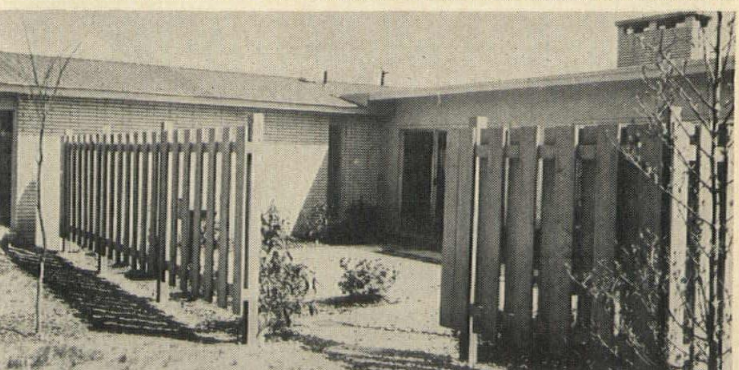
Spacious View From Inside



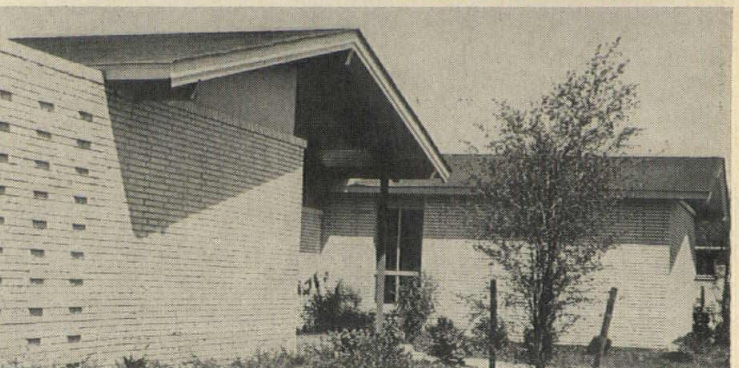
Spectacular Fire Place

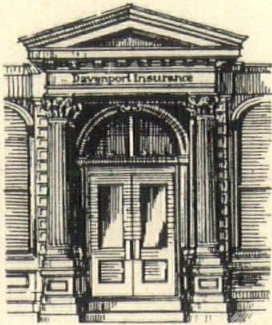


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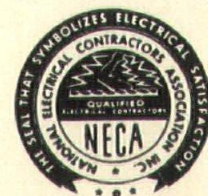
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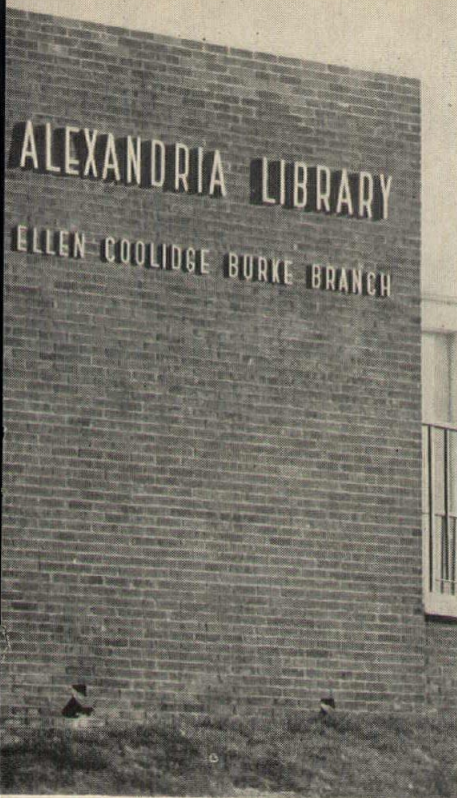
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THIS NEW LIBRARY facility for the City of Alexandria is the first of several branch libraries required to meet the needs of a rapidly growing city and is located in the area having the greatest rate of growth. The site, adjacent to Interstate Route #95, is surrounded by new high rise and garden apartments, a shopping center and high school. Since this is a new area of the city there was no need to be limited by the "Colonial" influences which tend to stifle originality of design. This building expresses and employs some of the newer concepts of construction taking advantage of many of the latest prefabrication and construction systems.

The area of the building site was extremely limited and in order to provide the necessary floor area, all of which should be available for on-grade access, it was found that a two story building with on-grade access to each floor would best suit the overall needs. Both the adult and children's reading rooms with related stack areas are on the upper main floor of the building along with administration offices and a general work room. The lower floor is devoted to an assembly room, me-

chanical equipment, a receiving area and a large space now devoted to various processing operations but which will later become a large children's library with a connecting story hour courtyard.

The construction of the building is an exercise in precast, prefabricated, prestressed design. With the exception of some basement concrete retaining walls, the entire structural system is made up of precast concrete panels with insulation and wood panelling applied directly to these panels to form the interior finish. The heating and cooling system is all electric employing heat pumps and forced air equipment with distribution to the various areas through perforated acoustical tile. A module of thirty inches was used to coordinate the structural system and precast wall panels as well as the ceiling system and interior panelling.

It is envisioned that the rapid growth of this part of town will require expansion of these facilities and the design anticipates the extension of the upper floor over the parking area at some future time.

**GRIGG, WOOD, BROWNE
&
LARAMORE**
Architects & Interiors

J. RUSSELL BAILEY, AIA
Consulting Architect

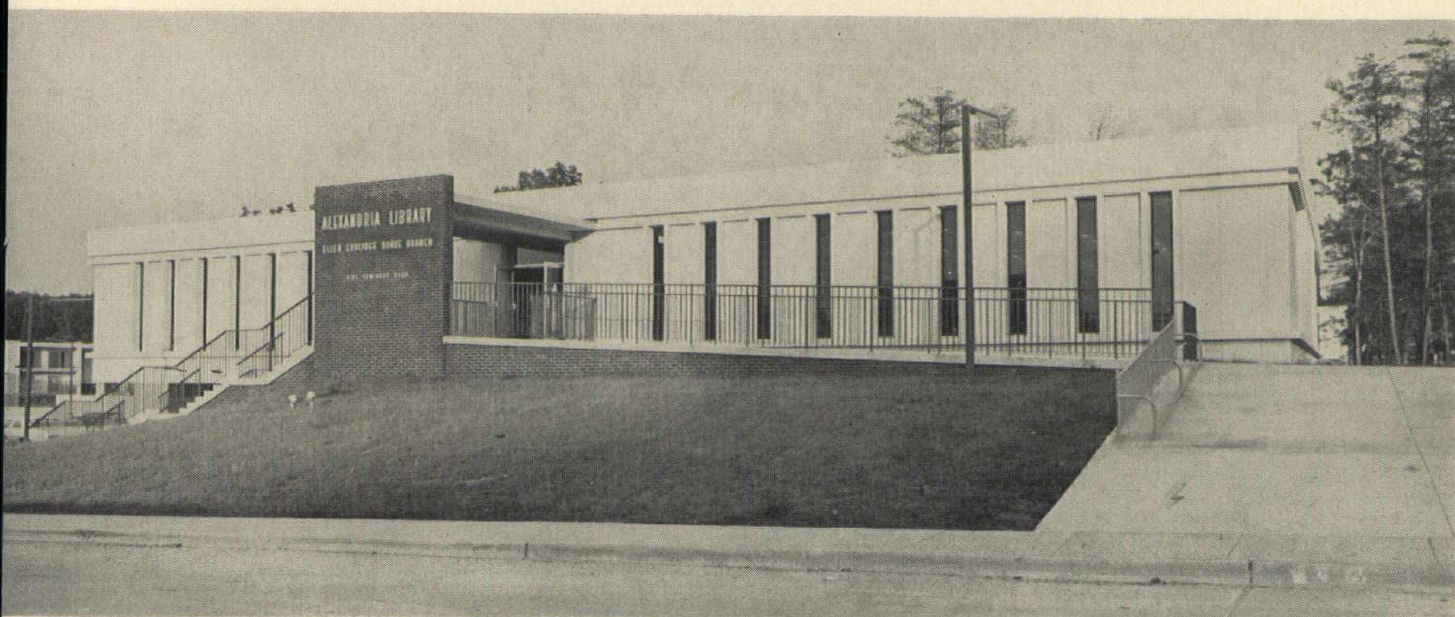
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Structural Consultants

SMITH AND LEE-THORP
Mechanical Consultants

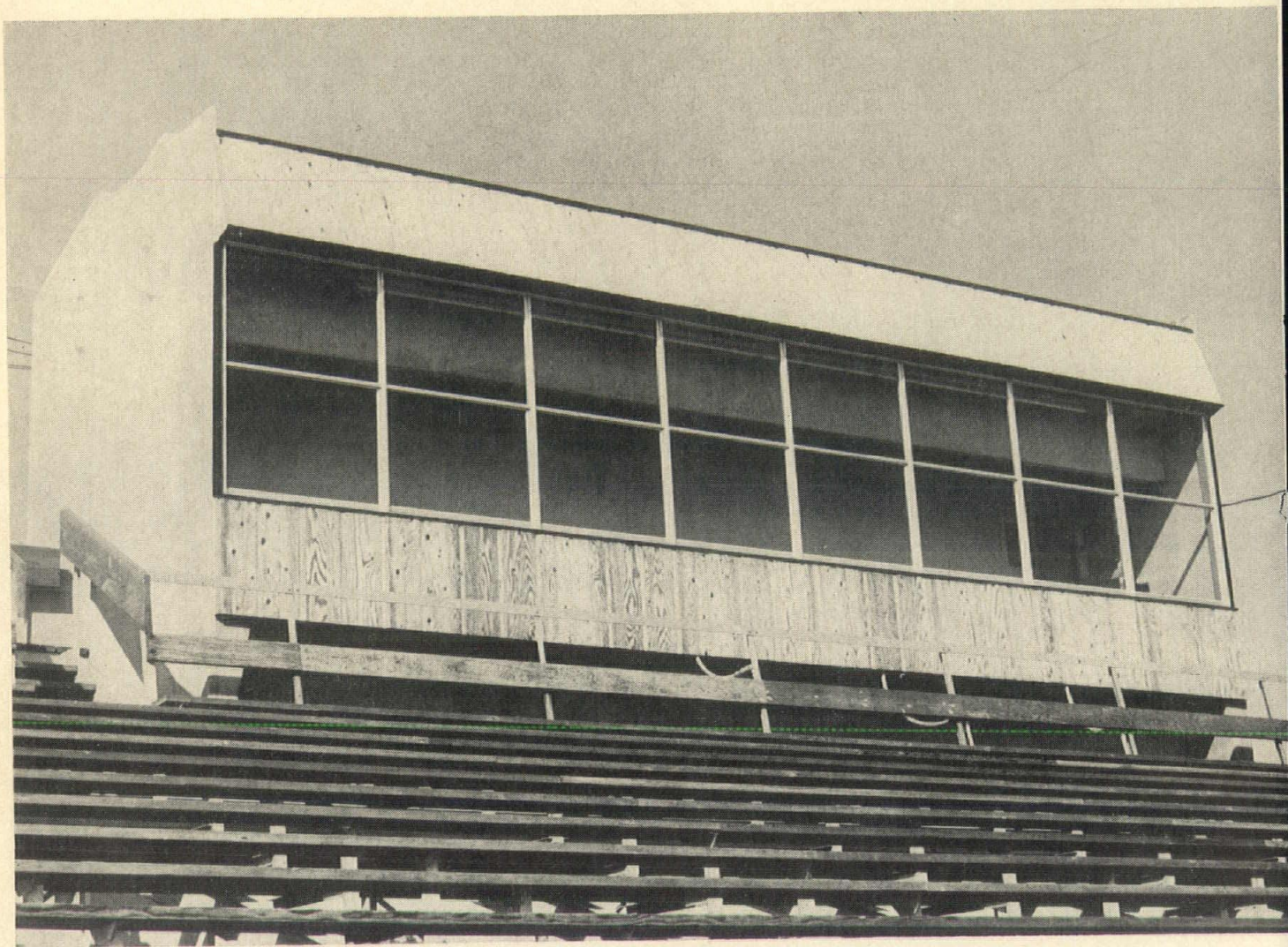
EARL K. ROSTI, INC.
General Contractor

SUBCONTRACTORS & SUPPLIERS

Earl K. Rosti, Inc., Falls Church, was general contractor and did the foundations, concrete and carpentry; James Steel Fabricators, Alexandria, steel & handrails; Dixie Exposac, Mt. Airy, N. C., precast concrete wall panels; Strescon Industries, Baltimore, Md., prestressed concrete cols., floor and roof deck; Rose Brothers, Inc., Arlington, roofing, insulation; American Stone, Inc., Newington, east stone work; Hope's Windows, Inc., Silver Spring, Md., windows; Pittsburgh Plate Glass Co., glazing; Southern Floors & Acoustics, Merrifield, acoustical; Gott's Linoleum, Inc., Arlington, resilient tile; Miller Mfg. Co., Richmond, millwork; Shone Building Products, Washington, D. C., steel doors & bucks; J. B. Kendall Co., Washington, D. C., hardware; also from Arlington, Noland Co., Inc., lighting fixtures; Electric Service Co., electrical work; Baco Co., Inc., plumbing (Kohler of Kohler), air conditioning, heating and ventilating. Ceramic tile by Capital Tile & Marble Co.



INGENIOUS CONCRETE PRESSBOXES



ARCHITECTS—Griffey & Strollo Associates

MECHANICAL & ELECTRICAL CONSULTANTS—Brandt & Morse

GENERAL CONTRACTORS—Snively & Inge Construction Corp.

To design a *prototype* pressbox that could be constructed on a limited budget at any one or more existing high school athletic facilities, and one that would project a fresh and functional approach architecturally. These were the major program requirements presented to the architects by their clients, the Chesterfield County School Board.

Although there were seven Senior High Schools in the county, the School Board elected to construct only four pressboxes in the initial phase. These were to be located at Manchester, Meadowbrook, Thomas Dale and Matoaca High Schools, with others to be constructed at a later date. Griffey & Strollo Associates of Richmond were selected as architects and were commissioned in late July, 1967, at which

time the board requested that the first pressbox be completed by the opening football game in September, allowing only about two months for design, bidding and construction. The unique quality of the project itself not only offered the architects a challenge architecturally, but because of the somewhat limited completion schedule, it offered equally as much challenge physically.

Three of the four schools that were to receive pressboxes already had existing steel bleachers, so steel was naturally given first consideration as a major structural material. A cost study was made of pressboxes in the immediate area that were constructed of steel and it was learned that they were being erected for an average of about \$5,000

each. Since the architects were not only seeking a material that was permanent in nature and easy to erect but also one that was relatively maintenance-free, a comparative preliminary cost analysis was then made between steel and prestressed concrete. From this it was determined that by using standard prestressed components, the pressboxes could be constructed of prestressed concrete for approximately the same cost as steel. So with the advantages that concrete offered on this project, the architects, working closely with Concrete Structures of Richmond and their engineers, developed the basic concept for the *prototype* and working drawings were begun.

The finished pressbox design incorporated two standard 24" x 8' x 32"

double-tees erected vertically, forming the legs and end walls of the pressbox. The deck at one end of each wall panel was blocked out in casting, leaving the beams extended to be formed into a concrete footing. These wall panels were shored immediately after erection, and remained so until the floor and roof tees were lifted in place giving the structure complete stability both laterally and horizontally. These floor and roof tees were also 24" x 8' x 32' standard panels. All openings such as doors, roof scuppers and roof scuttles were blocked out during casting and a concrete haunch was cast on the inside face of each wall panel, notched to receive the floor panel, and grouted upon completion of erection. The roof panel was set on steel haunches and welded in place. The infill paneling between the concrete end walls was standard wood stud construction with an abraded cedar siding skin. A continuous six-foot high band of aluminum double-hung windows fronted the playing field side.

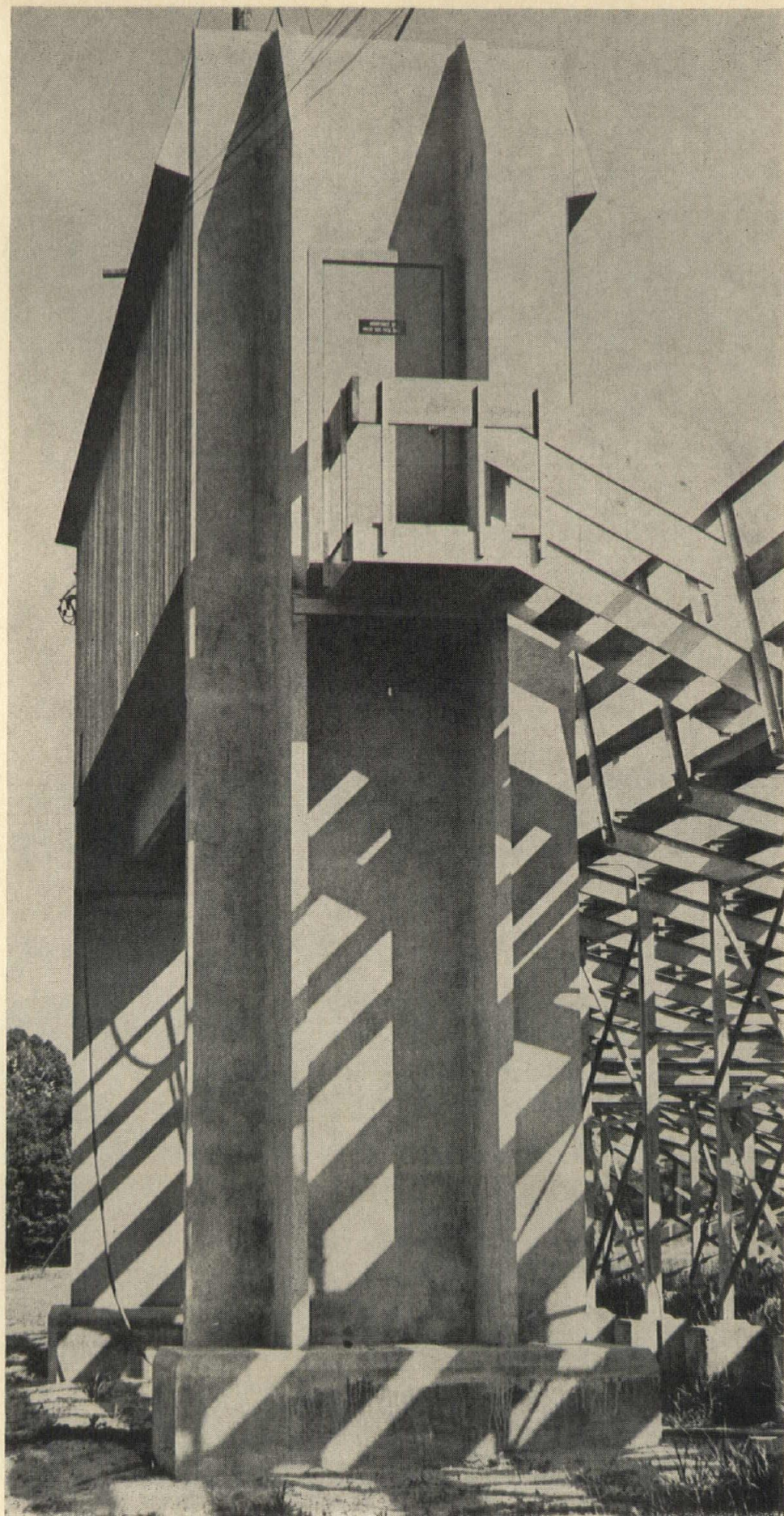
At the three facilities where steel bleachers existed, the pressboxes were attached to the existing stands by a small set of stairs that worked into the rear row of bleacher seats, therefore allowing traffic to enter from the field side. However, in the case where no stands existed, a temporary wood stair was constructed leading to the pressbox from the rear.

The architects feel that the unpainted texture of the concrete blended with the muted tone of the cedar siding offers a pleasing and aesthetic solution to a problem that has rarely had the benefit of architectural study.

Subcontractors & Suppliers

(All Richmond firms)

Snively & Inge Construction Corp., general contractors; Chesapeake Concrete Corp., excavating, foundations, concrete; Concrete Structures, Inc., prestressed concrete; Lloyd Ellis, roofing; Air Control Products, windows; A. E. Tate, structural wood; Carpenters, Inc., carpentry; M. P. Barden & Son, painting; U. S. Plywood, paneling; Ruffin & Payne, millwork; Minter & Ingram, electrical work and Pleasants Hardware, hardware.



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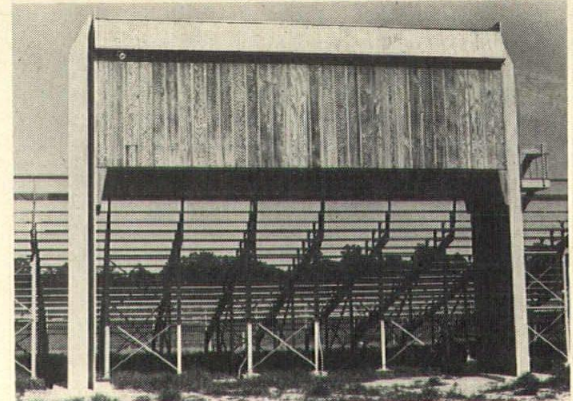
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RICHMOND COLISEUM

Ben Johns Jr. and Vincent G. Kling & Assoc.—Architects
Fraioli-Blum-Yesselman—Structural Engineers

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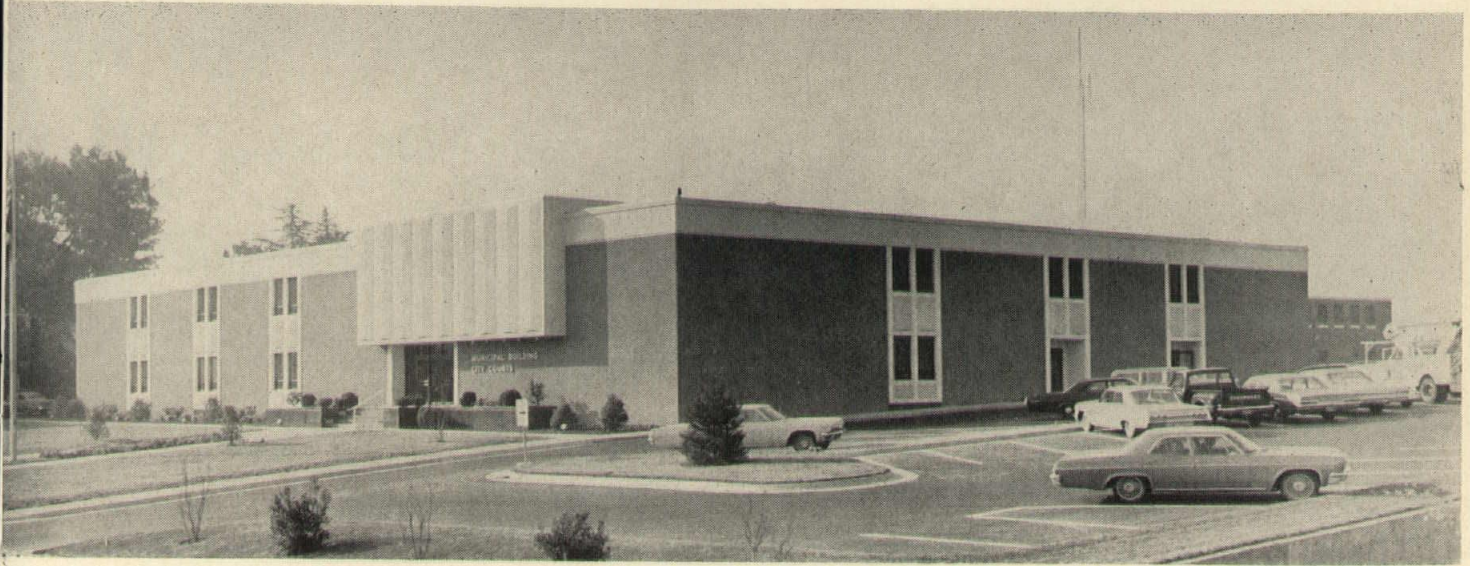
For related articles on the
Coliseum and Press boxes see:
Richmond Coliseum—page 14
Press boxes—page 30
of this issue.



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MARTINSVILLE MUNICIPAL BUILDING



Architect—

J. COATES CARTER, AIA

Mechanical & Electrical Engineers

**SOWERS, RODES &
WHITESCARVER**

Structural Engineer

RAYFORD B. SMITH

General Contractor

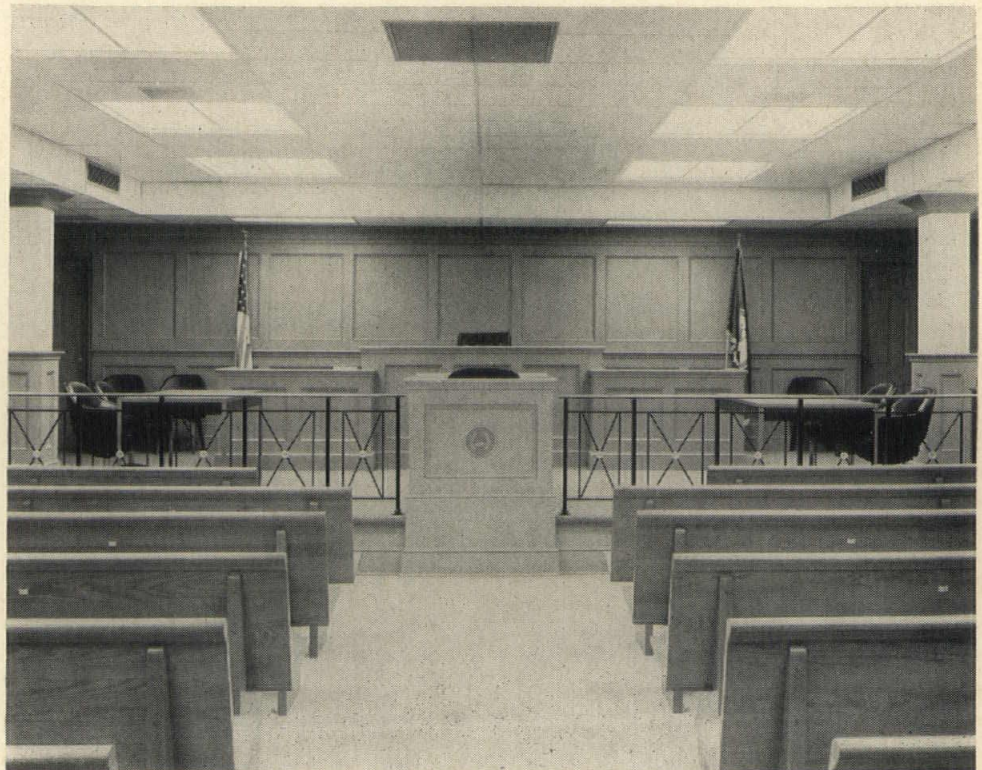
STANLEY W. BOWLES

SUBCONTRACTORS & SUPPLIERS

From Martinsville: Stanley W. Bowles, general contractor, foundations, masonry, carpentry, paneling, waterproofing, weatherstripping, insulation and plastering materials; John D. Cox, excavating; Williams Ready-Mix, concrete; Helms Roofing Co., roofing; Martinsville Glass Co., glazing; Richard L. Shough, painting; Ingram Tile Co., acoustical ceiling; Lawrence Mitchell, plastering; Prillaman & Pace, plumbing fixtures, plumbing, air conditioning, heating and ventilating.

Others were: Doyle Ready-Mixed Concrete Co., Bassett, concrete; Roanoke Iron & Bridge Works, Roanoke, steel, steel roof deck, steel grating & handrails; Tri-State Erectors Co., Greensboro, N. C., erected steel roof deck; Superior Block Co., Charlotte, N. C., stone work; Roanoke Engineering Sales, Roanoke, windows, steel doors & bucks; Staley Co., Inc., Richmond, aluminum windows; Hite Tile Co., Collinsville, ceramic tile, terrazzo; Danville Lumber & Mfg. Co., Danville, millwork; Schlueter Electric Co., Collinsville, lighting fixtures, electrical work and sound system; Imperial Elevator Co., Roanoke, elevator; Bailey-Spencer Hardware Co., Lynchburg, hardware; Webster Brick Co., Roanoke, brick and Marsteller Corp. Roanoke, granite.

Courtroom



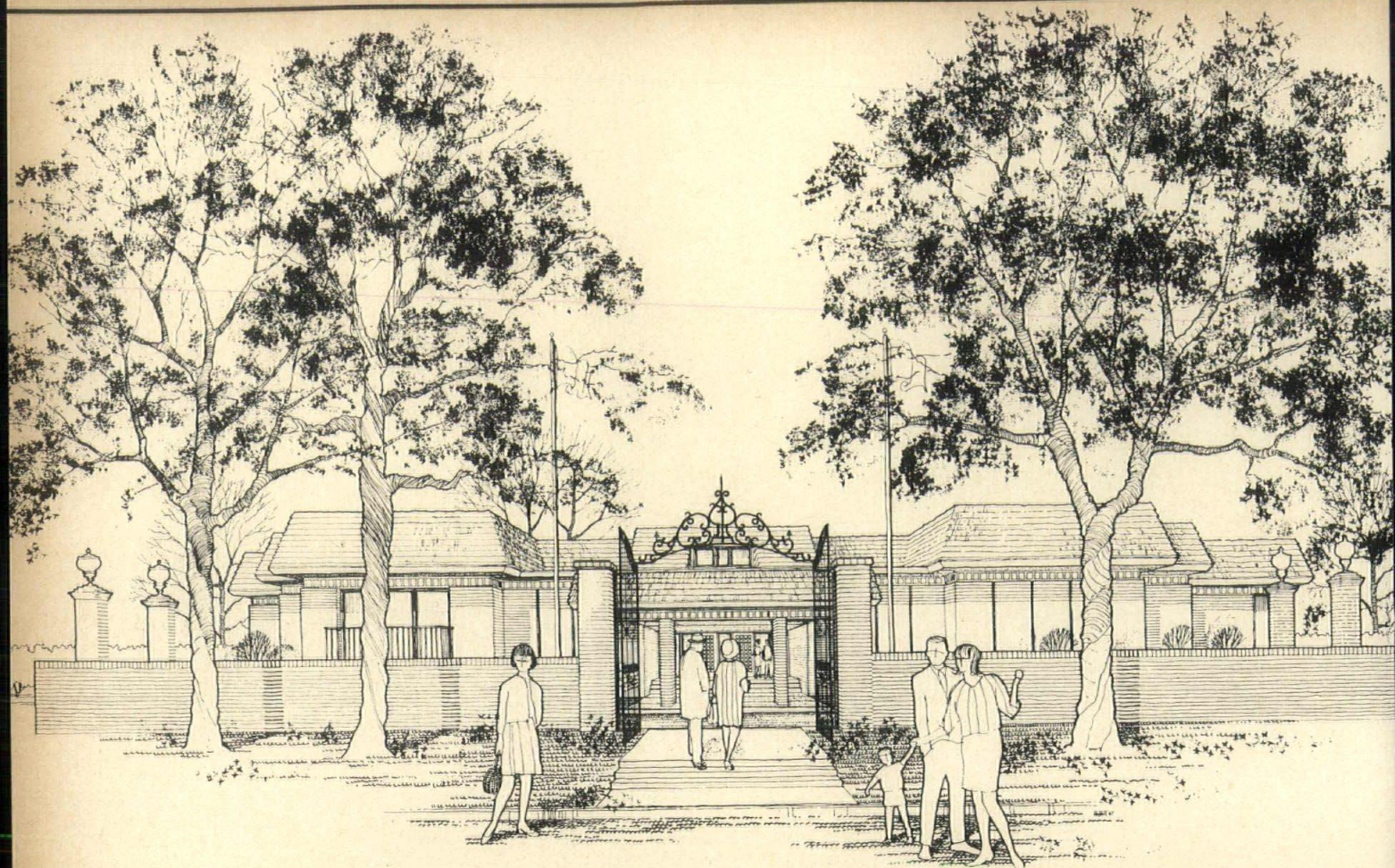
MARTINSVILLE CITY officials and employees moved into the new municipal building on May 6th, and the dedication ceremony was held on May 12th.

The structure, including the jail annex and three courtrooms, measures 70,000 square feet, with 2,300 square feet of the basement area designed for a civil defense control center.

The jail annex is connected with the Police Department in the main building by an enclosed passageway and closed-circuit television.

The paved parking area on the sides and back of the building provides spaces for 235 cars. A drive-in window facilitates handling of utility payments and taxes.

The front of the building is landscaped with evergreens, azaleas, rhododendrons, and an illuminated fountain. A special feature of the walkways is the automatic snow melting system.



MEADOWBROOK COUNTRY CLUB

HYLAND AND HIGHFILL ASSOCIATED ARCHITECTS

BRANDT & MORSE
Mechanical & Electrical Consultants

ALVIN W. DUNBAR
Structural Consultant

BARKER CONSTRUCTION CO.
General Contractors

THIS CLUBHOUSE, presently under construction with occupancy scheduled for mid-October 1968, replaces a 50 year old Georgian mansion which was destroyed by fire in June 1967. Drawings had been partially completed for adding new dining and kitchen facilities on to the original house when the fire occurred, thus necessitating an entirely new plan.

In spite of the tragic fire, the architects felt there still remained at Meadowbrook significant character to merit preservation and enhancement with the new facilities. The architecture while desiring its own stateliness and integrity, as a clubhouse merits, still taps some of the roots of the Meadowbrook estate.

Actually the clubhouse has been placed directly in the midst of this character . . . from the main entrance through the relocated original iron gates . . . into the north courtyard,

through the foyer and into the dining rooms and balconies that reach out into the southern gardens and align themselves on the strong center axis of the original plan.

Dining Spaces:

Stemming from an earlier master plan study by the architects, the series of dining spaces can operate independently of each other serving numerous small groups or they can open into one grand ballroom serving up to 530 people around a central orchestra and dancing area. The 19 hole dining area with its snack bar and adjacent cocktail lounge provides a flexible arrangement for day to day operations while also being available for use in conjunction with the ballroom.

Presidents Room:

Located on a mezzanine level, elevated over the main entrance foyer is the Presidents Room with toilets and

food service facilities to serve small club groups, committee meetings, and to act as a headquarters for the Board of Directors' meetings. The interior design for this space will feature pictures of every Meadowbrook Club President and a resume of his service.

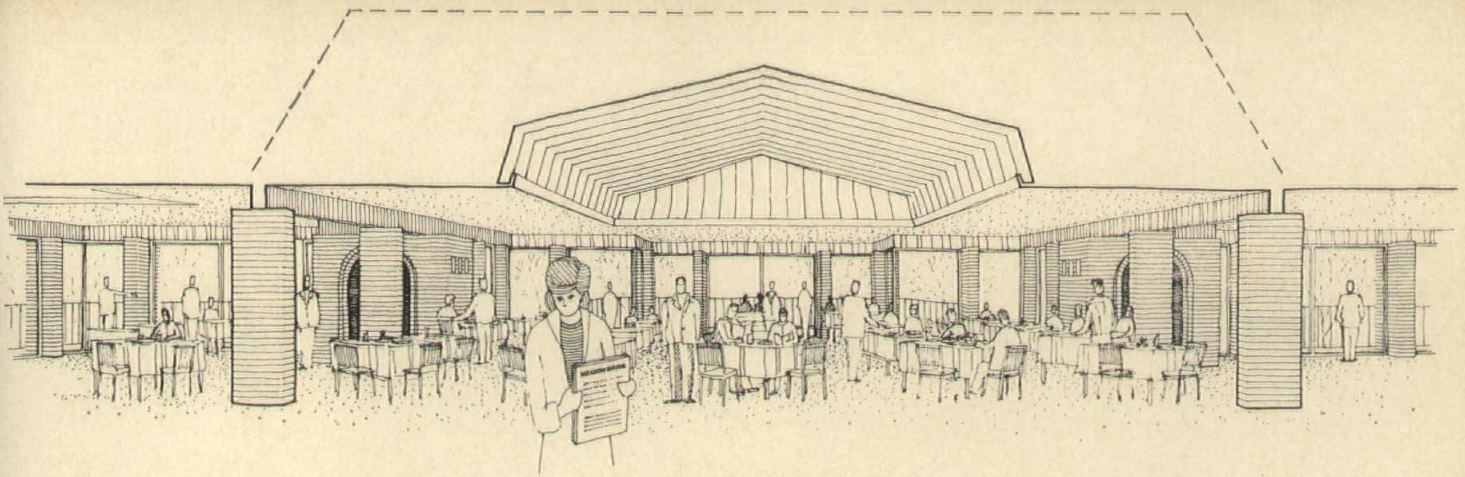
Administration Suite:

The Northeast wing contains facilities for the club's administrative staff including a private entrance from the staff parking, a bookkeeping office, storage, vault, and the Club manager's office.

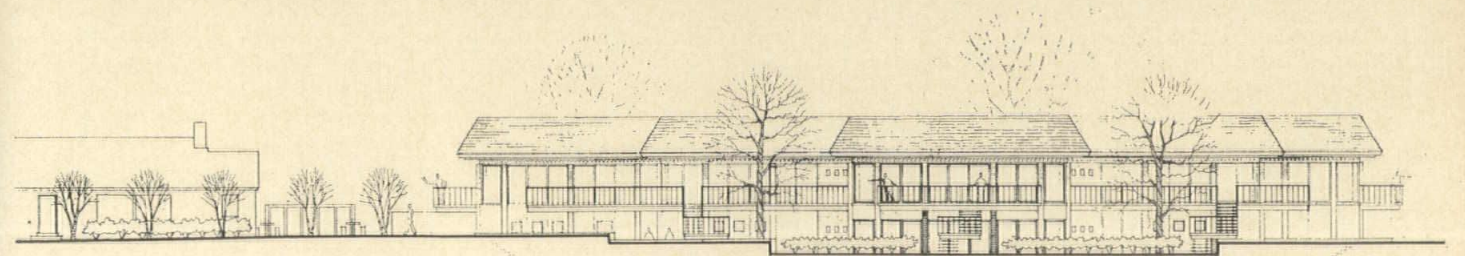
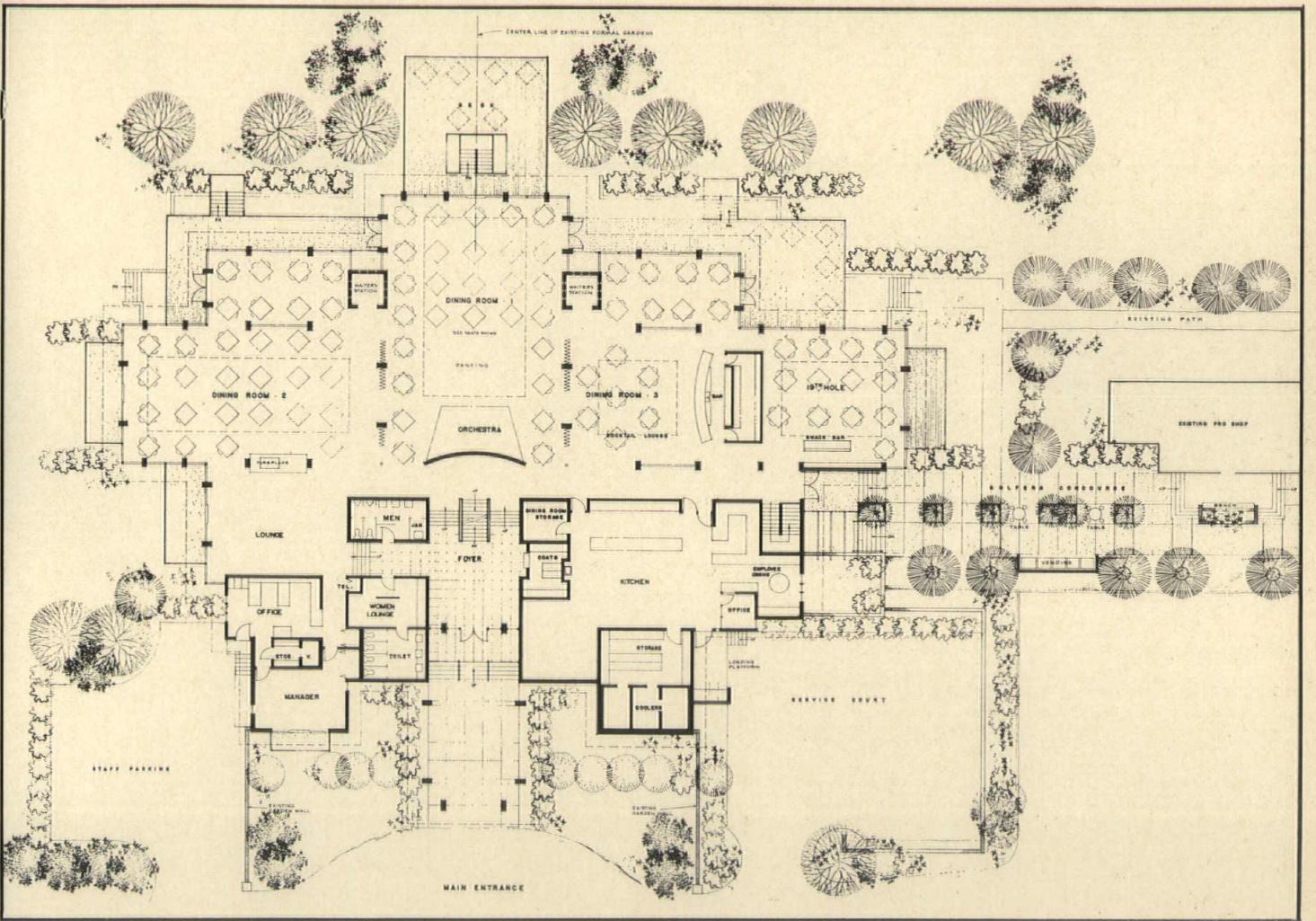
Golfers' Facilities:

On the ground level, connecting the new clubhouse and the remodeled Pro Shop is the golfers' concourse, with permanent tables and benches under shade trees adjacent to a snack and beverage vending enclosure. Inside the Clubhouse, on the lower level, complete

(Continued on page 69)

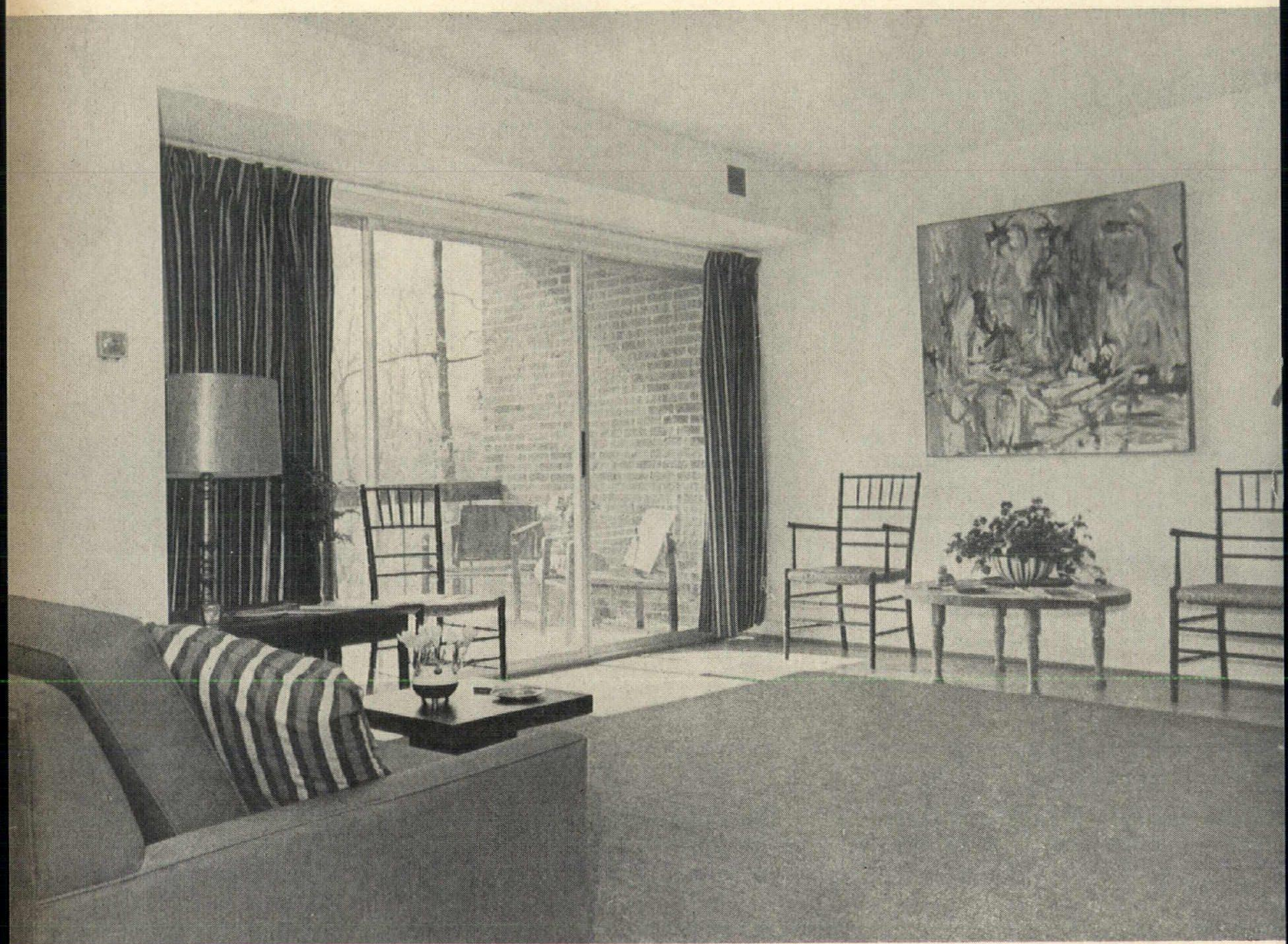


VIEW INTO BALLROOM



SOUTH ELEVATION, FROM FORMAL GARDENS

DYNAMIC CONSERVATION—CHESTERFIELD



Architects—GRIFFEY & STROLLO ASSOCIATES

Mechanical & Electrical Consultant—BERNARD E. COOPER

Dynamic Conservation—"To develop seven acres of heavily wooded, highly elevated property for human use and enjoyment without sacrificing any of the natural values".

Located at the intersection of Cogbill and Castlewood Roads in Eastern Chesterfield County is the 102-unit Treetop Apartment Complex by Griffey & Strollo Architects of Richmond. The project, which was designed on the concept that the natural beauty of the site be preserved where possible, consists of 8 three story buildings containing 90 two-bedroom units, and 12 three-bedroom units with public laundry area, swimming pool, and pool pavilion.

Unlike the normal lengthy end-to-end schemes, which in many cases do not utilize the site to best advantage

nor are they aesthetically pleasing, the architects placed the buildings in a loosely oriented random pattern. This was done primarily to allow for the joining together of one to the other in a manner that would allow for maximum variety within a certain degree of sameness which economy demanded. The visual variety was to a large degree due to the way in which the individual units were staggered, the varying slopes of the masonry parapets and the juxtaposition of the building units up and down the existing slope.

The building construction is primarily a combination of load bearing ma-

sonry, brick veneer, woodframe floors and wood raftered roofs. All exterior walls are rough textured face brick with panels of abraded cedar siding, stained a muted grey above and below most windows. This siding was also used on the heavy wood fascia which runs the full length of each front elevation. The roof shape was broken at the ridge line creating a much steeper slope on the rear than on the front. Both the rear roof area and the broken center ridge are decked with richly toned asphalt shingles which blend with the brick and wood siding, giving the buildings a quiet sculptural quality

and conveying a feeling of warmth and friendliness to its viewers.

Each apartment unit was planned to allow maximum usage of the space by the occupant. On the upper floors both the two and three bedroom apartments have large living areas which open onto an enclosed balcony, and on the lower floor onto a paved patio. The ceiling in the living and dining area of the top floor apartments reflect the steep slope of the rear roof, creating a spacious studio effect which has proven to be very popular among prospective tenants. Heating and cooling is furnished by a gas fired, thermostatically controlled furnace with cooling unit located within each apartment. This unit provides the tenant with individual flexibility and maximum controlled comfort which is needed throughout the variety of seasonal changes.

In evaluating the success of the "Conserve Nature" concept, the architects feel that Treetop, with its rough face brick and textured wood siding has successfully captured residential character and projects a feeling of warmth and simplicity. The coherence achieved between Architecture and Nature accented by the random placement of buildings on the site has created some exterior spaces in which one would never be bored and it affords its occupants many interesting experiences—where one can walk not only through trees, but through Architecture.

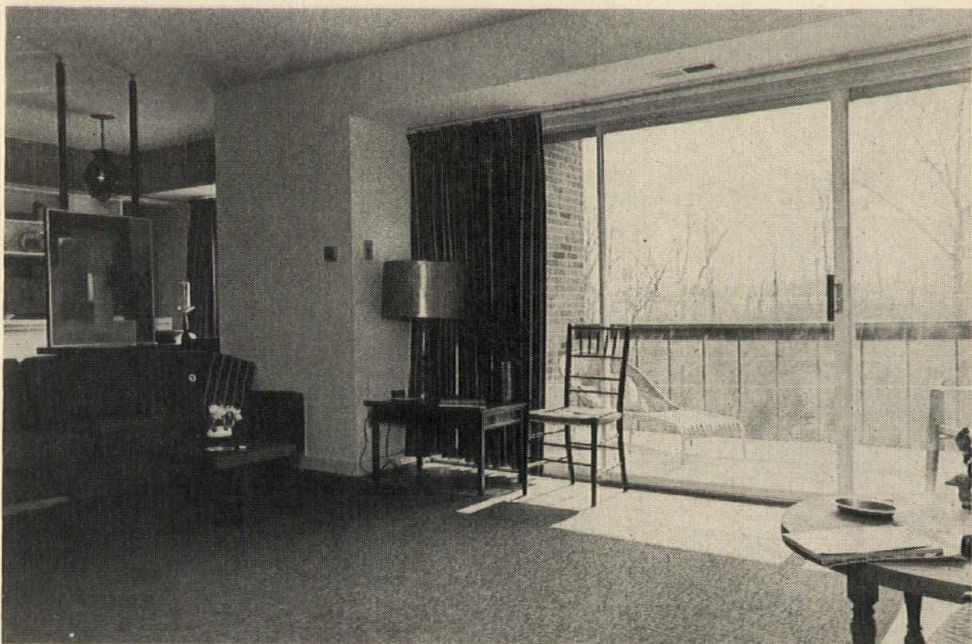
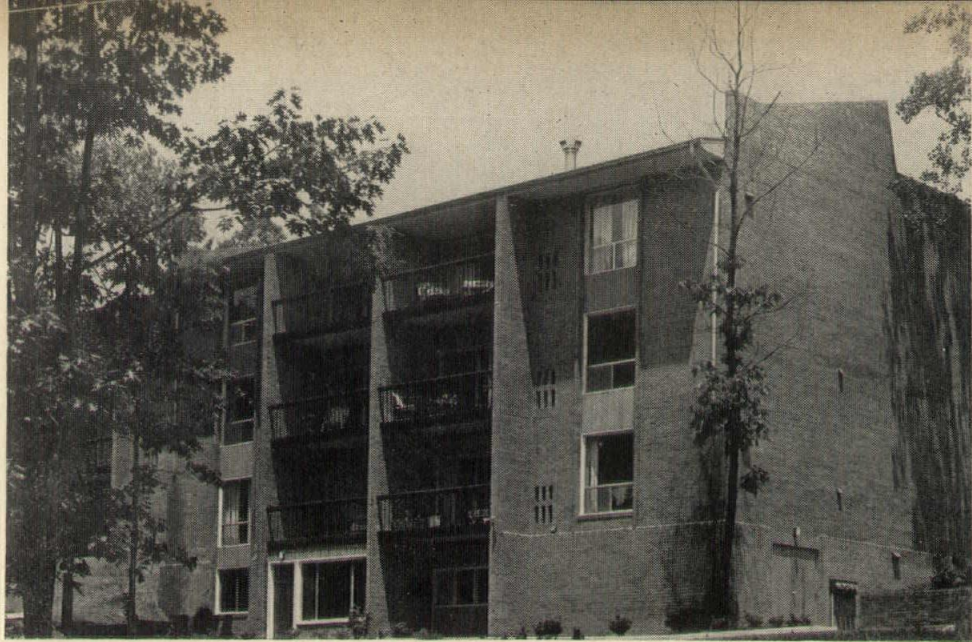
The owner is Andrew J. Asch of Richmond who has developed several large apartment complexes in the Richmond area.

Preston Clark, also of Richmond, was the manager of construction.

Subcontractors & Suppliers

(All Richmond firms unless otherwise noted)

Massey Concrete Corp., concrete; Morgan for Masonry, Inc., masonry; Ornamental Iron Works, steel; R. J. Binns, roofing; Croft Metal Products, Inc., McComb, Mississippi, windows; U. S. Plywood, paneling; W. F. Weiler, insulation; Massey Builders Supply, dry wall; Melvin A. Wright, ceramic tile; Park Corp., wood flooring; Richmond Lumber, millwork; Westinghouse Electric Supply, lighting fixtures; John Crown, electrical work; George C. Disse, plumbing and Bryant Heating & Air Conditioning, air conditioning.



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SEE HISTORIC LEXINGTON

NESTLED down in the Southern end of the beautiful Shenandoah Valley, the historic city of Lexington is the last home of two dominant figures of the old Confederacy, Generals Robert E. Lee and Thomas J. "Stonewall" Jackson.

It is also the home of two of the nation's most renowned institutions of higher learning, Washington and Lee University and Virginia Military Institute.

Matthew Fontaine Maury, "Pathfinder of the Seas;" Cyrus McCormick, inventor of the reaper; and General Sam Houston, father of the Republic of Texas, resided at one time or another in Rockbridge County.

One of the outstanding attractions on Lexington's city tour is the Lee Chapel at Washington and Lee University.

The Lee Chapel contains paintings and memoirs of the General's term as president of the college, original paintings of Washington by Peale, a museum of Civil War relics, and the famed recumbent Valentine statue of General Lee as he lies sleeping. His body lies in a crypt beneath the recumbent statue in the Chancel of the Chapel. Beside him are his wife, Mary Custis; his famous father, Lighthorse Harry Lee; his mother, Ann Carter, and other members of the family.

Lee became president of Washington College in August of 1865, a little more than three months after his surrender at Appomattox Court House. He made notable contributions in terms of administration, enrollment, curriculum, financial resources, equipment and reputation. He constructed the Chapel. The name of the college was changed to Washington and Lee University soon after his death in 1870.

On the grounds of adjacent Virginia Military Institute are statues of both Washington and Jackson. The Washington statue is a replica of the one done by famed French sculptor Jean-Antoine Houdon. The Cadets march past the statue of Jackson during their formal parades. The Jackson Town House is opened to the public as a

museum. It contains many fine pieces of furniture of that period.

Maury was an instructor at VMI from 1868 to 1873. A monument in his honor stands in beautiful Goshen Pass, located in the Northwestern section of the county.

The George C. Marshall Research Library, located near VMI, houses a museum devoted to the life and times of the Chief of Staff of the United States Army during World War II, who later became Secretary of State and Secretary of Defense. The building, which is open for public visitation, fea-

tures an electric map describing the movement of Allied forces during World War II.

North of Lexington is the workshop in which McCormick perfected the reaper. The old home place, "Walnut Grove," has been restored, as have the workshops.

A few miles South of Lexington stands Natural Bridge, one of the "Seven Natural Wonders of the World." Natural Bridge is a 90-foot bridge of stone spanning a 215-foot gorge cut by a creek. A Drama of the "Creation" is presented nightly.



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INVULNERABLE FORT MONROE

FORT MONROE, a huge moat encircled fort located on the banks of the great harbor of Hampton Roads, was a Union stronghold throughout the Civil War. It was one of the few forts in the South not captured by the Confederates.

A visit to the fort today readily reveals why it was invulnerable. Although the stones now show their age, the imposing strength is still very much evident. Because of its strength and position, the fort was sometimes called "the Gibraltar of the Chesapeake Bay."

Fort Monroe, now headquarters Continental Army Command, was never attacked during the Civil War. Perhaps one of the primary reasons for

this was that Confederate General Robert E. Lee assisted in the building of the Fort and knew its strength.

The impregnable Fort was designed by General Simon Bernard, a former aide to Napoleon who served in the United States Army from 1816 to 1830.

Many important Civil War events occurred at Fort Monroe.

Near the Fort, the Merrimac met the Monitor and forever changed the course of naval warfare. The first battle of ironclads was a draw, but it pointed up the necessity of having iron hulls. The Monitor and Merrimac Casemate contains scale models and plans of the two famous ships. A diorama in the Mariners Museum in nearby Newport

News dramatizes the sights and sounds of the famous engagement.

General McClellan landed the Army of the Potomac at Fort Monroe in 1862 when he attempted to capture Richmond by advancing up the Peninsula. President Abraham Lincoln spent some time here the same year when he helped plan operations against Norfolk. Two years later, General U. S. Grant came to Fort Monroe and planned the campaign that finally won the war.

Jefferson Davis, President of the Confederate States of America, was held prisoner in a Casemate which now bears his name. The cell, overlooking the waters that surround the fort, recalls the day of May 22, 1865 when Davis was falsely accused of plotting the assassination of Lincoln.

The stories of all these events, and many more, are told by the use of exhibits in the Fort Monroe Casemate Museum. Also on display is the Civil War historama, a panoramic painting by Jack Clifton describing 25 events of the war.

Fort Monroe, as well as the Mariners Museum, is part of the Hampton Tour. Other stops include Hampton Institute, where fleeing slaves found sanctuary during the war and present-day home of one of the leading Negro Institutions in the South; St. John's Church, which dates from 1610; Langley Air Force Base, and the Virginia War Memorial Museum, which contains the greatest collection of relics from World Wars I and II in the United States.

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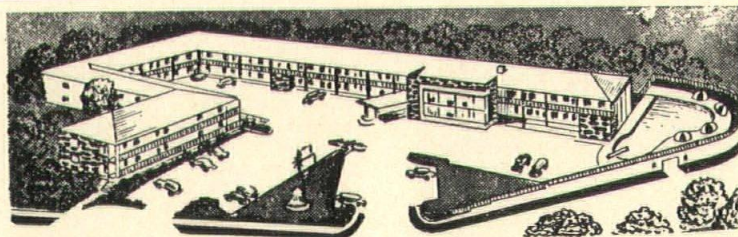
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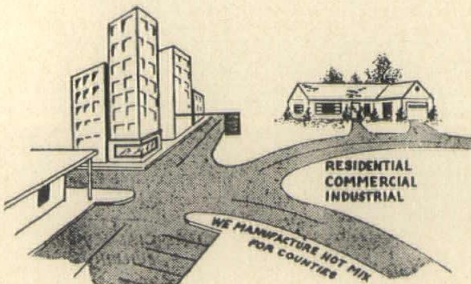
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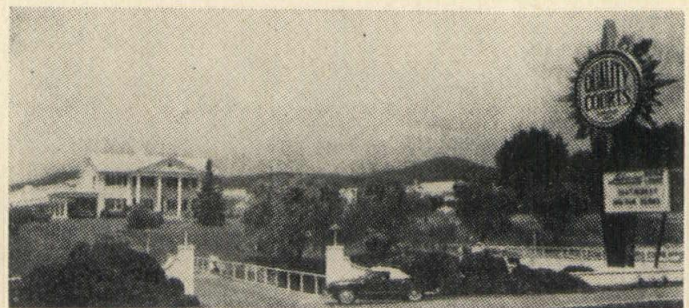


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AIA NEWS

(Continued from page 9)

CORPORATE MEMBERS (Cont'd.)



WILLIAM M. McCATHERN, JR.

Born October 25, 1936 in Beckley, West Virginia, McCathern attended the College of William & Mary for 2 years and received his Bachelor of Architecture from the University of Virginia in 1960. He has been a Professional Associate of the Virginia Chapter, AIA since 1966 and is presently a partner in the firm of David Warren Hardwicke & Partners in Richmond.



JOHN F. McLAUGHLIN

Born December 22, 1924 in Gretna, McLaughlin attended Macalester College in Saint Paul, Minnesota for 2 years and he also attended V.P.I. in Blacksburg for 2 years. He received his B.S. in Architecture from the University of Virginia in 1954. He has

been an Associate of the Virginia Chapter, AIA during 1958-1961 and is presently employed with Clark, Nexsen & Owen in Lynchburg.

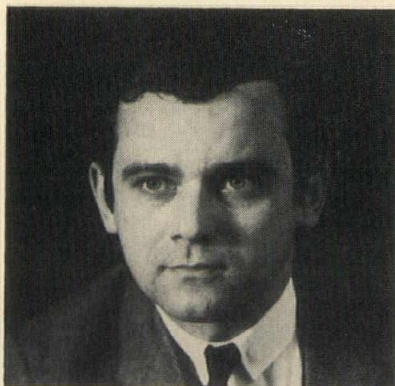
WILLIAM S. PRICE, JR.

Born May 27, 1925 in Morgantown, West Virginia, Price received his B.S. in Architecture from the University of Virginia in 1951. He is presently employed with Forrest Coile & Associates in Newport News.



WILLIAM H. PRINGLE

Born August 17, 1893 in Brookneal, Virginia, Pringle attended the Virginia Mechanics Institute. He is presently employed with Weimer & Wiltshire in Richmond.



RICHARD J. WATSON

Born November 9, 1938 in New York City, Watson received his B.A. in Architecture Science from Harvard in Cambridge, Massachusetts in 1960 and he also received his Bachelor in in Architecture Science from Harvard Pennsylvania-Graduate School of Fine Arts in Philadelphia, Pennsylvania in 1963. He is presently employed with McCaughy, Marshall, & McMillan in



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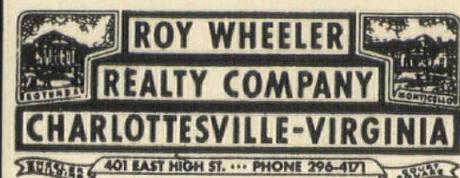
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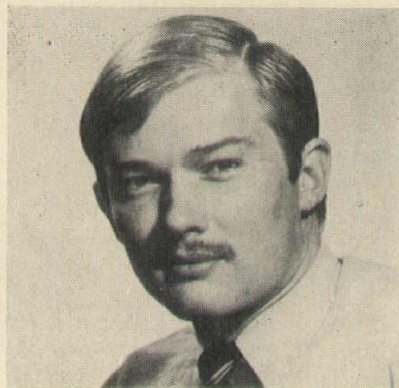
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(From page 43)



CARLTON S. ABBOTT

Born November 27, 1939 in Roanoke, Abbott received his B.A. in Architecture in 1963 from the University of Virginia. He also attended E'coles D'Art Americans Fontainebleau, France during the Summer of 1962. He received the Fontainebleau Scholarship. Abbott is presently self-employed in Williamsburg.



DWIGHT EARL MILLER

Born November 5, 1929 in Harrisonburg, Miller attended Madison College for two years and then received his Bachelor of Architecture from V.P.I. in 1959. He is presently self-employed in Harrisonburg.



HOWARD R. WELLS

Born August 18, 1921 in Bruning, Nebraska, Wells attended Kansas State College and the University of Wichita. He is presently employed with the Engineering/Construction of Architectural Division at Langley AFB.



THOMAS C. WHITE

Born February 3, 1941 in Richmond, White received his B.S. in Architecture from the University of Virginia in 1964. He is presently employed with Lee, King & Poole in Richmond.



J. EVERETTE FAUBER, III

Born March 15, 1938 in Lynchburg, Fauber received his Bachelor of Architecture in 1963 from the University of Virginia. He has been both an Associate and Professional Associate of the Virginia Chapter, AIA and is presently employed with Vosbeck-Vosbeck-Kendrick & Redinger in Alexandria.

CHARLES PARKER MURRAY, JR.

Born January 1, 1938 in Winchester, Murray received his Bachelor of Architecture in 1961 from the University of Virginia. He is presently employed with Vosbeck-Vosbeck-Kendrick & Redinger in Alexandria.

(AIA News continues through page 55)



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AIA CONVENTION

Remarks By

ROBERT L. DURHAM, FAIA

● The following words by an old-time AIA friend and father-confessor led me to the most challenging year of my life. "I would rather be president of the Institute than be president of the United States." My friend was right.

The unity and common purpose within our profession is an inspiration. You have given me your unqualified support. Your welcome when Marj and I have been in your region or with your chapter has been heartwarming. Indeed, fellowship among the members of our profession is a cornerstone in The American Institute of Architects.

But you and I know that this is not enough. Today we are being called to a higher level of service to society. No architect, be he Fellow or student, is so naive as to fail to recognize the implications of change. Our leaders have alerted us. Now is the time for action.

At times we lose our perspective. We begin to think that the Institute is in the nation's capital—in an old building on New York Avenue. A year ago I pointed out to you that this is not so. My experience this past year proves to me without doubt that the member who wrote the following had a gifted insight. "I feel that the AIA exists when two or more architects put their heads together to talk about mutual professional concerns." For, in truth, the Institute exists as each level of our profession touches society.

But small groups of architects banded together cannot solve all the problems facing us. In fact, even as effective as are some of our largest chapters, solutions will require the joint strength of all architects working effectively together coordinated by alert leaders and served by an effective staff.

Although an experienced leader may view our membership as a great river which "just keeps rolling along," the challenge of change which we face requires that dams be built in order to harness untapped power. The men you have elected must, therefore, accept roles not always popular—that of asking more of our time and of our money in order to raise our profession to a new level of influence.

Our problem is that our profession must not only touch society but challenge each level of society and lead it to a renewed respect for quality in life for all people. On this basis the Institute has moved ahead. We have set

(Continued on page 47)



ARCHITECTS AT PORTLAND MEETING

Virginia architects in Portland, Oregon for the annual meeting of the American Institute of Architects include, standing from left to right, William Marshall, Jr., Vice President of the Virginia Chapter and James L. Williams, Jr. of Norfolk, the Dean of the School of Architecture of the University of Virginia in Charlottesville J. Norwood Bosserman, Thomas R. Leachman of Lynchburg and Henry B. Boynton of Roanoke. Seated is Kenneth L. Motley, President of the Virginia Chapter and Milton L. Grigg, FAIA of Charlottesville who was elected Director of the Middle Atlantic Region of the AIA. (Photo by Ackroyd Photography, Inc.)

Recommendation From Committee On Federal Procurement of A-E Services

● The Committee on Federal Procurement of Architect-Engineer Services, having carefully reviewed recent developments in the procurement of professional services, strongly recommends that its member societies adopt the following policy:

RESOLVED, in the interest of the public and the taxpayer, an architect or engineer should not submit a price proposal nor enter into competitive price negotiations for any services prior to final selection as being best qualified for the particular project.

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(Continued from page 46)

the stage for a new level of influence with government. We have a new goal and a new understanding in the field of education. We are abandoning the slide rule for the computer. However, as we master new tools, we must not forget our most precious heritage—our ability to produce a creative concept—to produce good design.

Change, which we note so dramatically, is not over. I am confident that we have the ability to rise to each new occasion. New cities must be planned and old cities rebuilt. We will learn to work with new teammates. We will hold fast to our professional concepts as we rise to serve society in new ways yet untried.

It would be inappropriate if I failed to mention the dedicated contribution of our Octagon staff. They believe in the AIA. They have the habit of giving

full measure. While I am the first to criticize their mistakes, I am equally quick to offer praise for their contribution.

I am deeply indebted to more than sixty board members with whom I have worked in the past six years as well as the hundreds of committee members who offer their talents so freely to the profession. The Institute is rich in talent but even richer in generosity.

One of the unique characteristics of our Institute is the fact that it is run by the membership. As much as we appreciate the contributions of our staff, I urge a renewed dedication to the basic concept of a professional society run by the members. Our commission-committee system must be nurtured, the machinery oiled and adjusted. If it is, it will help us produce a rich harvest.

I leave the responsibilities of the office to one who is uniquely qualified

to lead you to a higher level of professional service. As I do, I challenge you to hold fast to the real professional concepts of our founders. As much as we need to master new tools and as much as we must strive to render a new level of service to society under new and untried conditions, I, for one, consider the price too high, indeed, if we sell our heritage, our basic concepts of professionalism, for the sake of financial success or for the role of decision-maker. Without the long hard-earned status of professional, it will be an empty victory.

Ladies and gentlemen—my colleagues, I am much in your debt for the past year. It is with great confidence that I transfer the responsibility to younger shoulders ready to carry the splendid burden of leadership in The American Institute of Architects. Long may it serve our fellowmen.

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Remarks By
George E. Kassabaum, FAIA
Upon his Installation as
President of the AIA

● It is a great honor for me to wear this medal that has been worn by other men that I have admired. I am grateful for the chance to add to their efforts, while continuing what they have begun. The Institute has been blessed with men like Bob who, with the consent of their families and their partners, have given of themselves for the good of their profession. Those of us who have been close to them know of their frustration when, in spite of their efforts and dedication, their year has slipped by with things undone, so, there are things to do.

Perhaps the pressures on the profession are no more profound in 1968, than they were in other years, but I believe they are at least new and different. Therefore, new ideas, a greater flexibility, and a willingness to experiment are needed if our profession is to continue to be one of history's great forces for the good of all men.

Every generation has faced some changes, but it is our rapidity that requires more flexibility and faster adaptation than has been asked of earlier generations of architects. Such a time puts new responsibilities on me as your President, and puts new responsibilities on this Board of Directors, for when things change too fast it seems that we are surrounded by nothing but confusion and chaos. In such times established organizations, like the AIA, too often seek stability by placing top priority on the preservation of the comfortable past concepts of the good old days. To counteract this automatic sort of reaction, there must be a conscious effort to control the changes in our profession. When change is in the wind, direction and leadership are needed.

Leadership, almost by definition, means doing things before the majority senses that they are necessary. So, while I hope for your support, I do not believe that the role of a leader is only to try and be popular—it is to lead. I promise not to forget the third of our profession who offers the least, but I do not intend to confine the AIA's programs to the limits of their vision. I believe this is what you expect of me and this Board.

One of the weaknesses of our time is that too many are content to spend their time defining problems. I believe that your approval of the dues increase says that you want to try and find solutions. As the year goes on, I re-

serve the right to change my mind, but, in addition to the challenges to us and our society given by Mr. Young, tonight I see the following things as being those that most deserve The Institute's immediate attention.

First, we must re-examine the meaning of professionalism, for our concept is under attack and will survive only if it is right for our time. In a day when there is so much to do and not enough money to do it, picking the lowest bidder is the easiest solution for men who are too harrassed to foresee the end product when cheapness is allowed to become the primary value

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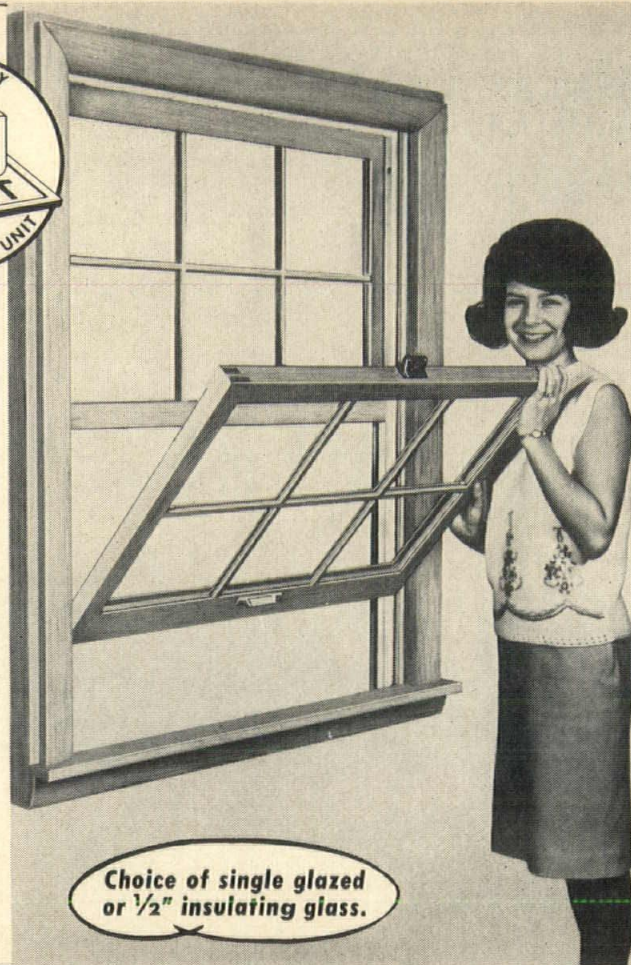
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in the selection process. We could ignore this trend and hope that it would go away, but in the meantime many things will be built by someone, and so it is time for men with different values and a bigger vision to become aggressive. We will have failed the future, if our timidity allows billions of dollars to be spent in building things in the next few years only to find that the world is a worse place to live.

And so, we must find out how we can remain professional while becoming more aggressive and dynamic. Over the years, a series of rules have been developed that have come to be accepted as defining the meaning of professionalism as far as architects are concerned. Some of these rules are primarily concerned with protecting the public's interest and, therefore, these are good. Some of them, however, are there for the protection and convenience of the architect, and it is these that must be re-examined. We must remain professional, but we must build on the professional approach—not hide behind it.

This then leads to the second important thing we must do—we must not forget that the primary concern of a professional must always remain the best interest of the public. Therefore, as our environment faces rebuilding, we must quickly determine the architect's proper role. We must not be arrogant and brag that better structures are the answer to everything that plagues our cities today. But we must hold true to the firm belief that what tomorrow builds is very important, and that tomorrow will be better if the architect is on the spot when the basic decisions are made.

To accomplish this, you and I and the AIA must find the time and make the effort to become more involved in the world beyond architecture so that we can influence the thinking that will determine the development of tomorrow's physical environment. We can easily fail our grandchildren, if we are only timid friends of architecture. I promise that the AIA will be heard in Washington. Whether it is heard in Louisiana or Boise or School District No. 3 will depend on how loud your voices are.

The third thing that we all must do is to make sure that we deserve the rating of "Professional." As our age defines it, it means the man who can not only do more than others, but also do them more skillfully and efficiently. Just because of this ability he earns the respect and admiration of his fellow men—he doesn't have to ask for it, demand or plead for it. If he deserves such recognition, he gets it. If it is

only a term that he wants applied to himself because once upon a time others in his field earned the title, he will soon be forgotten. Are you the best qualified man in your community to be the leader of the process that transforms a dream into a physical reality?

By tradition, the architect has been the leader of the construction team. In the next few years, we can expect that this will be challenged as never before. There is nothing that your Chapter or The AIA Board can do by taking a vote that will automatically guarantee such a position. In a competitive world, the most fit survive, and the leader of the construction industry tomorrow will be the man who is best qualified to be that leader.

There are many architects in this country, and it is proper that some should find satisfaction in designing kitchens while others can only find it in planning large sections of our major cities. As we search for the "glue" that holds such a diverse group together, it seems to me that everyone who calls himself an architect owes it to the others to be at least a very technically competent person. To build on less would seem to be a very shaky foundation. If we are not our community's experts in the building process, and if we are content to be the man who only draws the blueprints, then our wanting to be looked to as the leaders and directors of change is most unrealistic.

It is important to the general good of the profession that you ask yourself what you are going to learn tomorrow that will make you become a better architect. Too often I feel that too many of today's architects are content to coast on what they know. Scientists readily recognize that half of what they knew ten years ago is now obsolete. Because the construction industry has been so slow to change, perhaps the degree is different in our case, but in a time of rapid change all around us, the principle is at least valid.

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And so we must develop some sort of a continuing education program. This can be study in a school, your chapter office or at home, but no other group can remain the recognized expert on the basis of what they once learned. Neither can today's architects.

These things are what I believe need the most attention. In all, you may have noticed one common trend—it requires an effort on each individual architect's part. Anyone who has had anything to do with the national operation soon learns that many members are sitting home passively waiting for the AIA to do something that they will be able to use in their practice tomorrow. It is time to recognize that while there are things that The Institute can

do, its primary value is to think of the future, to lead, to stimulate and suggest and distribute ideas. The success of the profession, and the AIA, will depend upon the degree it can stimulate in thousands of members and its chapters to do more tomorrow and do it better. In the final analysis, whether we succeed or fail depends upon the effort each of you will make.

I am sure that I speak for this Board when I say that we will try and chart new courses. In my own case, I know that I will succeed in some things that I set out to do, and I know that in some I will fail, but I will do my best. All the architectural profession asks is that each of you do the same.

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First Lady Speaks to Architects

● Immediately following Mrs. Lyndon B. Johnson's speech at the 100th Convention of The AIA, The Institute formally presented a \$2,500 check in the name of Ladybird Johnson to the Community Design Center of the University of California Extension in San Francisco to be applied toward the construction of the Center's first mobile playground.

The presentation was made by Institute President Robert L. Durham, FAIA, of Seattle, to Mr. James Reed, assistant staff director of the Center. Mr. Reed presented Mrs. Johnson with a book of drawings which described the mobile playground. President Durham said "... The activities of the Center are being carried on by interns in architectural practice who are using their design skills to improve the environment in which the citizens of their community now live. One of the significant needs of the community is to provide play areas for its children..." He also pointed out that the Center, which was founded by Claude Stoller, FAIA, created the portable playground, "a landship on wheels." The First Lady was also presented with an azalea named in her honor by Secretary of Agriculture Orville L. Freeman.

At the AIA Convention, Mrs. Johnson delivered the first B. Y. Morrison Lecture sponsored by the U.S. Department of Agriculture's Research Service. Appearing as panelists following Mrs. Johnson's address were Secretary of Agriculture Orville L. Freeman; Dr. M. Gordon Wolman, of the Johns Hopkins University, and Seattle Attorney Marvin B. Durning, '1965 U.S. Conservationist of the Year."

In her speech before the 3,000 archi-

tecs and guests, Mrs. Johnson said that they must devote themselves to the creation of a "design conscience" in every major community, to improving urban areas such as shopping centers which have become "urban strip mines," and to the blending of urban forms and the countryside at the city fringes which are now ragged, unplanned, and garish.

"The great challenge now," she said, "is to rally citizens outside the architectural community—so that not only designers but city officials, businessmen, and plain citizens will share your concern for the environment."

Mrs. Johnson concluded her speech with the presentation of a special AIA citation to Arthur Gould Odell, Jr., FAIA, former president of The Institute, who served as chairman of the President's Potomac Planning Task Force.

The citation read, in part, "... His wisdom, dedication and vision guided the work of a distinguished group which, in its monumental report, *The Potomac*, has set forth ecological planning principles that can save our nation's rivers, has created a new way of looking at and understanding our river basins, and has called for national action to preserve and improve our environment. His counsel and leadership in this vital work have brought credit to us all."

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Technician Training Brochure

The findings and recommendations of the educational task force for architectural technician training of The American Institute of Architects have been published in a brochure entitled "A Program for Architectural Technician's Training."

The two-year study was undertaken to lay the groundwork for the education of technicians who will competently serve the architectural profession in existing, emerging, and new technical roles. The manual was published as an aid to the establishment of new educational programs and the improvement of existing ones.

Specific subjects covered in the 19-page report are the profession of architecture, the program of the AIA, the role of the technician, functions and performance in the architectural office, the curricula, the student, the faculty, and the facilities. Appendices on education for architecture, continuing education for the architectural technician, and a bibliography also are included.

Members of the task force were: Clinton C. Ternstrom, AIA, chairman, Los Angeles, California; Philip L. Jacobson, AIA, Seattle, Washington; J. J. Jordan, AIA, Philadelphia, Pennsylvania; F. Lamar Kelsey, Jr., FAIA, Colorado Springs, Colorado; Jesse M. Page, AIA, Raleigh, North Carolina; and Jack C. Tanner, AIA, Big Rapids, Michigan. C. Herbert Wheeler, Jr., AIA, State College, Pa., served as research consultant.

Single complimentary copies only of the report are available upon request through James L. Haecker, AIA, Associate Director, Education and Research Programs, at The American Institute of Architects.

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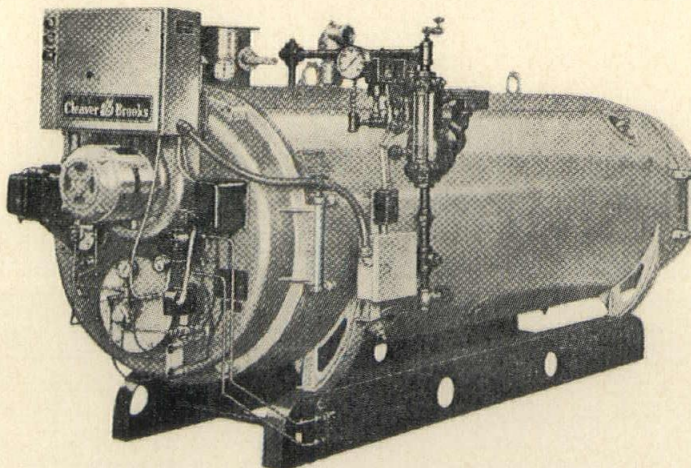
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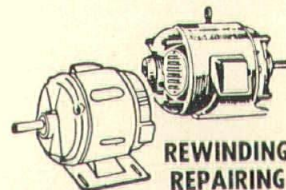
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FOR THE RECORD

Engineering Firm Admits New Associate

■ Charles D. Keffer, II, has been admitted as an Associate in the firm of Sowers, Rodes & Whitescarver, a Roanoke consulting engineering firm. Mr. Keffer is a native of Roanoke, and received his mechanical engineering degree from Virginia Polytechnic Institute. He worked in industry and with another consulting engineering firm before joining Sowers, Rodes & Whitescarver in 1964. He is a member of the National Society of Professional Engineers.

Mr. Keffer and his wife, the former Virginia Ann Connolly of Roanoke, and their young daughter, reside at 5627 Oakland Boulevard, N.E. They are members of Christ Episcopal Church.

Elmon T. Gray is New Director of VEPCO

The Board of Directors of the Virginia Electric and Power Company has announced the election of Elmon T. Gray, a resident of Waverly, and president of the Gray Lumber Company, also of Waverly, as a director of the company.

Gray, a native of Virginia, is a graduate of Virginia Military Institute. He is a director of the Commonwealth Corporation, Springfield and the Bank of Waverly, and is a past president of the Board of Visitors, Virginia Military Institute. He is a member of the Board of Tyler Community College, the School Board of Sussex County, and the Ruritan Club. He is also a member of the Episcopal church.

A commissioned officer in the United States Navy Reserves, Gray served in the Pacific theatre during World War II.

He is married to the former Pamela Burnside and they have three children, a daughter, Katherine Taylor, and two sons, Garland II and Bruce B.

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Richmond Men Inspect Ruud Mfg. Co. Plant



■ A group of seven Richmond, mechanical contractors and specifying engineers inspected Ruud Manufacturing Company's heating and air conditioning plant in Kalamazoo, Michigan and its residential and commercial water heater plant in Chicago.

The trip was made in Noland Company's plane. From left to right: Sam Carmichael of Robert S. Spratley & Associates, Tom Talley of T. A. Talley, Jr. & Company, R. V. White of Kane Plumbing & Heating Company, Charles Dedian of Hungerford, Inc., Robert Ligon of Kane Plumbing & Heating Company, Tom Richardson of Noland Company, Inc., Drew Pallard and Jack Turlington of C & T Mechanical. Noland Company, Inc. is the distributor of Ruud products in six southeastern states and the District of Columbia.

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J. W. Thompson, Jr. Elected

■ J. W. Thompson, Jr. was recently elected president of Thompson-Arthur Paving Company, Greensboro, North Carolina, by the Thompson-Arthur Board of Directors.

Thompson Jr. succeeds his father, J. W. Thompson, Sr., who has been elected chairman of the board. The directors also elected Robert W. Thompson executive vice president for the company.

John Thompson, Jr., a native of North Carolina, served three and half

years in the U.S. Air Force. He began his career at Thompson-Arthur in 1946. For 11 years he was company vice president for Virginia operations before taking over executive vice president duties in North Carolina in 1964. He is former president of the Virginia Asphalt Association; president of the Danville, Virginia Society of Engineers and Science; director of the Danville Chamber of Commerce; director of the First National Bank of Danville; trustee of Guilford Technical Institute of Greensboro, N. C.; and currently secretary of the Carolina Asphalt Pavement Association and a

director of the Greensboro Y.M.C.A.

Robert Thompson is a 1957 graduate of N. C. State College with a degree in civil engineering. He began his career at Thompson-Arthur as manager of the Martinsville, Virginia Branch in the summer of 1957. He became vice president in 1963 and assumed the responsibilities for Virginia operations in 1964. He is a past member of the American Society of Civil Engineers, a member of the Danville Engineering Society, director and secretary of Virginia Asphalt Association, and director of Danville Y.M.C.A.

Norfolk Firm Announces Move

■ Norfolk Iron and Wire Works, Incorporated has announced its move to greatly expanded, new, modern plant and offices.

Their new facilities are located at 3411 Amherst Street in Norfolk but their mailing address, P. O. Box 7117, Norfolk, Virginia 23509, remains the same.

The firm was established in 1905, and has been owned and operated by the W. O. Sherman family since 1935.

Richmond Architect To Design New Visitor Center in New Market

■ A Richmond architect, Marcellus Wright & Partners, has been retained to design the visitor center for the New Market Battlefield Park, Virginia's newest, it was announced today.

The building, to be named the Hall of Valor, is scheduled for completion in the spring of 1970. William W. Moseley is the architectural partner in charge of the project.

Robert J. Blood of New York will design all new exhibits and will oversee the refurbishing and altering of exhibits now in storage which were inherited by Virginia Military Institute for the battlefield park from the Virginia Civil War Centennial Center in Richmond.

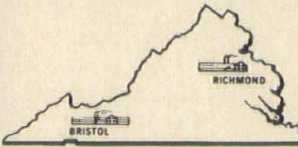
A budget of \$600,000 has been established for the building and exhibits, according to James J. Geary, park director. Other funds have been earmarked for site development and utilities. Prior to the opening of the park



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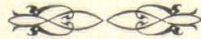
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(From page 59)

ast July 1, more than \$150,000 was spent on roads, fences, paths, scenic overlooks and restoration of the historic Bushong House, presently the visitor center.

Financing is from a special bequest to VMI from an alumnus, George R. Collins of Charleston, W. Va., who left the 160-acre battlefield and nearly three million dollars with which to develop and perpetuate it. Geary said capital expenditures will reach about one million dollars eventually.

The park memorializes the May 15, 1864 battle in which some 250 VMI cadets participated in their first time under fire, having been called from classes at the military school 80 miles south of here. Fifty-seven cadets were wounded, ten of them fatally.

A 12-minute picture now shown at the park which tells this story has won two international film festival awards. It will continue as the feature at the new building.

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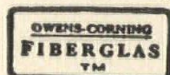
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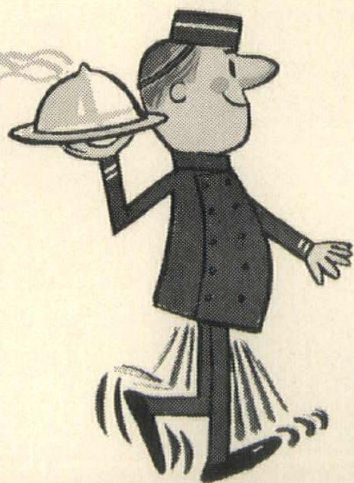


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Kessener Appointed

■ The Virginia Division of Industrial Development has announced the appointment of Fred G. Kessener as Director of its newly created International Trade and Development Section. The new section, authorized by the last session of the General Assembly was scheduled to begin operations on July 1 and Mr. Kessener assumed his new post on that date.

In making the announcement, State Director of Industrial Development J. Frank Alspaugh said, "The appointment of Mr. Kessener ends our exhaustive search for the right man to fill this vital position. We believe he is the man who can carry forward the good work initiated in the 1967 Virginia Trade Mission to Europe."

Governor Godwin commented that, "Establishment of the International Trade and Development Section of the Division of Industrial Development is another significant step in our steadily advancing program to capitalize on our

unique opportunities in industrial development and world trade.

"Virginia is fortunate in being able to secure the services of a man with the kind of knowledge and capability so essential to the success of this assignment. I am pleased that Mr. Fred G. Kessener will . . . undertake the direction of the International Trade and Development Section, and I am certain that through his concentration in this arena Virginia's products will find their way in greater quantities to a greater area of the globe than ever before."

This new section will have a strong manufacturing and industrial orientation and will significantly supplement the work done by the other two State agencies involved in overseas commerce, the Virginia State Ports Authority and the Virginia Department of Agriculture and Commerce. The State Ports Authority established the first State office in Europe in the mid-50's.

Among the predominant activities of the new section will be these:

1. Development of international trade opportunities for Virginia industries through advertising and personal contacts.
2. Encouragement to European companies to build plants in Virginia.
3. Organization and direction of trade missions abroad.
4. Participation in international exhibits and trade fairs.
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portation and other matters relating to international trade.

Mr. Kessener holds a degree in Economics, has studied in Holland, England, Switzerland, as well as in the United States, and speaks Dutch, German and French fluently. His last position was in Chicago, Illinois, with Rustoleum Corporation, a manufacturer engaged in extensive international activity. Trained as a Managing Director of its overseas plant in Holland, he also worked as Area Manager of the International Sales Division and was responsible for the sales to continental Europe.

Prior to this industrial experience Mr. Kessener was Program Officer for the Trade Mission Division of the United States Department of Commerce, Washington, D. C. During this period the Kesseners and their son lived in Alexandria. This organization planned and sent U. S. businessmen on trade missions abroad to promote U. S. exports, licensing and joint venture arrangements. In the spring of 1963 Mr. Kessener, as Trade Development Officer, accompanied the United States Trade and Industrial Equipment Mission to the Netherlands.

Following World War II and before coming to work in the United States in 1950, Mr. Kessener was an official for the Netherlands' Department of Commerce. There his activity related also to trade promotional efforts and was concentrated on two-way trade between the North American continent and the Netherlands.

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(Continued from page 14)

square foot exhibition area, designed to accommodate sizable trade shows, exhibits, and conventions. Extensive flexible meeting room facilities are included, and large kitchen facilities will provide food service for up to 5,000 people at a time.

Adjacent, and also below plaza level, will be located parking facilities for 630 cars. Direct access from the garage to

all facilities will be possible without going outside.

The second major structure will be the basic cultural facility, an impressive Civic Theatre seating 2500. Its uses will be broad in scope, varying from opera and symphony, through all forms of theatre, to individual recitals, etc. The design consists of a rectangular 183 x 232 building, of masonry and glass, contrasting with the tapered tri form columns of white concrete which surround it. A covered arcade at plaza level continues around three sides of

the building making an attractive weatherproof promenade. At night the glass walls of the theatre will furnish an exciting spectacle of the lighted interior spaces and of the drama of people in motion within.

The theatre itself must provide not only an exciting aesthetic environment within which to view the performance but also must provide the finest technical facilities for seeing, hearing and staging these performances.

Extensive research has arrived at a plan utilizing continental seating on the orchestra level, providing approximately 1,500 seats with excellent sight lines and within 100 feet of the stage. Seats will be 40" back to back, so that convenient circulation can be maintained without inconveniencing those already seated.

Above the orchestra will be two levels of balconies, as well as two tiers of boxes, bringing the total capacity to approximately 2500 seats. Within reasonable limits this arrangement will provide an intimacy for audiences of less than maximum capacity, yet will still provide the capacity large enough to attract the road shows so necessary for a community's cultural enrichment.

Acoustically, a broad range of problems must be solved. Close coordination with the acoustical consultants has resulted in very flexible acoustics for the space, by use of moveable, yet concealed, absorptive curtains, and by varying the volume of the space through use of acoustical chambers at the sides of the auditorium. In addition a very sophisticated sound amplification system will be installed. A carefully designed acoustical shell for the orchestra will also be provided as part of the project.

The stage and back stage facilities will be very comprehensive, and will compare favorably with all but the largest in the United States. The production opening will have a maximum height of 28 feet and a maximum width of 56 feet, and the stage, including side stages, will be approximately 5 feet by 159 feet. An elaborate stage rigging system will provide maximum facilities for flying scenery and backdrops for virtually any performance, and the stage lighting will be comprehensive and flexible, designed to meet the demands of all the production contemplated.

The orchestra pit will be hydraulically operated and will be divided depending on the size of the orchestra involved. Musicians will enter from below, where complete storage, dressing rooms, and lounge facilities are

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vided for them. The pit floor can be raised to orchestra floor level when it becomes desirable to use this area for seating.

Numerous dressing rooms, both for choruses and for stars, have been provided on stage level and below, and the tremendous storage requirements for costumes, scenery, props, etc., have not been overlooked.

One of the most exciting and interesting spaces in the structure is the combination rehearsal hall and small multi purpose theatre located beneath the stage. Originally intended as a rehearsal space for the symphony, its use has been expanded by a slight enlargement so that it can accommodate approximately 250 people in a flexible flat floored space 50 feet by 50 feet, with narrow balconies on three sides. The area has been provided with its own entrance from outside, through a small landscaped garden, as well as a second entrance direct from the parking garage. There will be dressing room and storage spaces adjacent, as well as ticket and public facilities. While the primary purpose of this area will be for rehearsal, the number of other imaginative uses to which it could be put will be numerous.

The main public areas of the theatre will be spacious in size, providing easy circulation to and from the various levels, as well as at intermission. Four elevators will connect all floors to the lobby as well as to the parking garage below.

A focus of attention architecturally will be the Grand Hall, an impressive public space located on the Dress Circle level. It is visualized as an important distinctive area for gathering before and after the performances as well as at intermissions. The lobbies for the upper balcony will overlook the spacious room, and it will have truly an elegant and distinctive feeling. It is hoped that a large and important piece of sculpture can be located here.

Upon completion of the Cultural and Convention Center, Norfolk will have in one project physical facilities that are virtually unmatched.

RICHMOND COLISEUM (Continued from page 14)

rooms of various sizes are incorporated into the structure.

The sight lines are unobstructed from every section in the \$16.3 million dollar Coliseum. The estimated cost for the building includes not only the building itself, but street improvements, site work and roads and bridges. The shape of the structure allows for maximum seating placement in the center area. The placement of the playing floor 26 feet below the entrance level allows for a split flow of traffic from a mid-point, located at the street entrance level. Upon entering, it gives a tremendous emotional impact in being able to take in this vast area of space in one glance. The comfort of the patron will be assured by the latest in technological research in the fields of lighting, acoustics, and air conditioning.

One of the primary concerns in the design of the Coliseum was the planning for the comfort and convenience of handicapped persons. Ramps, wide doorways, wheelchair space, and paraplegic rest rooms are examples of the barrier-free and completely accessible convention center.

The design of the Richmond Coliseum emerges as an anchor point in the field of civic design. It will generate a climate for the recreational, entertainment, cultural, and commercial buildings around it. It is the beginning, the awakening, the renaissance of city architecture.

Completely air conditioned, the arena floor will cover 23,556 square feet. The building is 308 feet in diam-

eter inside the seating area. The exterior is an ellipse 424 feet across the long axis and 370 feet across the short axis. The building will be 117 feet high above street level and will be 123 feet from arena floor to ceiling.

SPORTS AND EVENTS SCHEDULED FOR COLISEUM

Sports and Spectator Events: Ice skating and ice shows; basketball; ice hockey; tennis; Roller Derby exhibition; track; boxing; wrestling; table tennis exhibition; horse shows—society & western; rodeo; volley ball exhibition and circus.

Other Events: Flower shows; jazz festivals—musical & hootenanny; dancing; religious meetings; Tobacco Festival Ball—October; Symphony orchestra (in lighter vein—pop concert); banquets (teachers & Boy Scouts) catered; home shows—appliance & builders; teachers' meetings and Foreign or Domestic Exhibits, including aircraft & farm, auto & motorboat, around Concourse, in arena and lower driveway. Also, cinema; school graduations; conventions; trade shows; mass meetings; Medical College of Virginia meetings; dog shows and closed circuit TV.

A flat portable stage without proscenium or sides will serve for such events as jazz festivals, religious meetings, symphony orchestra, graduations, mass meetings, etc.

Broadway productions will be held in the Mosque, an existing city-owned auditorium of over 4,000 seats, recently air conditioned, re-seated and refurbished.

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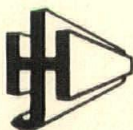
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Roanoke Civic Center

(Continued from page 14)

on the event being held. The system will be electrically operated from a stage console, and will automatically adjust rear wall, side wall, reverberation chamber, and ceiling curtains and baffles. Musical concerts will be further enhanced by a 25-ton electrically operated, self-storing steel acoustical orchestra shell. The ceiling over the theater house will be gold painted steel mesh and can be lowered to visually close off the balcony, this providing a more intimate theater seating 1,650 persons.

The coliseum will accommodate almost any event, including basketball, ice hockey, ice shows, circuses, tennis, boxing, conventions, and trade shows. The structure will have 8,400 permanent seats, and will seat 10,000 for basketball and 11,010 for ring events and conventions. The arena floor is 98' x 212', and will be provided with permanent ice freezing equipment. The lower level will have complete food preparation and serving facilities for banquets. The main concourse level will contain offices, toilets, and concession stands.

The theater and coliseum will be separated by a paved and landscaped open plaza with a lighted fountain. Beneath the plaza will be an exhibit-banquet-meeting hall.

The theater and coliseum will be reinforced concrete frame with steel roof trusses. The exhibit hall and plaza construction will be post-tensioned concrete. Exterior walls will be exposed aggregate precast concrete panels, and bronze colored aluminum window walls with bronze tinted double glass. Public areas in the theater will have carpet covered floors, plaster walls, and acoustical plaster ceilings. The coliseum and exhibit hall will have concrete floors, painted concrete masonry, and glazed concrete masonry walls.

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Subcontractors & Suppliers For Roanoke Civic Center

Nello L. Teer Co., Durham, N. C. was general contractor and did excavation. Roanoke firms were: Froehling & Robertson, inspection & testing of concrete, caissons, and structural steel; Shields, Inc., lath & plaster, acoustical tile, resilient tile flooring; Powers Fence Co., fence work; John A. Hall & Co., paving; Roanoke Iron & Bridge Works, Inc., structural steel, steel joists, steel deck, miscellaneous metals & metal louvers; I. N. McNeil Roofing & Sheet Metal Co., waterproofing & dampproofing; Smith Sheet Metal & Roofing Co., roofing & sheet metal; Roanoke Ready-Mix Co. and Concrete Ready-Mix Corp., concrete; Marsteller Corp., neoprene composition flooring and waterproofing; Lee Hartman & Sons, Inc., communications.

Others were: Sonneborn Building Products, Raleigh, N. C., floor hardener treatment; Wearn Lumber Co., Charlotte, N. C., millwork, wood doors; Roanoke Engineering Sales Co., Charlotte, N. C., steel doors & frames; G. M. Ketcham Mfg. Co., Glendale, N. Y., toilet accessories; General Draper Services, New York, N. Y., metal sound transparent screens; Seaboard Foundations, Inc., Baltimore, Md., concrete caissons; Arnold Stone Co., Greensboro, N. C., precast, prestressed concrete; Dixie Exposaic, Inc., precast concrete wall panels & concrete paving blocks and J. B. Eurell Co., Richmond, composition cement-fiber board.

Also, The Bonitz Insulation Co., Greensboro, N. C., Thermo-setting insulation, walk-in refrigeration; Binswanger Glass Co., Richmond, glass & glazing, aluminum window walls & doors; Standard Tile Co., Staunton, ceramic tile & interior stone; Kalman Floor Co., Charlotte, N. C., concrete ice rink floor; Shaw Paint & Wallpaper Co., Norfolk, painting, epoxy surface coating; Dover Elevator Co., Greensboro, N. C., food cart lifts, orchestra lifts; Coley & Petersen, Inc., Norfolk, heating, air conditioning, plumbing & vibration isolation; York Div. Borg-Warner Corp., Philadelphia, Pa., ice rink refrigeration; Automatic Sprinkler Corp. of America, Greensboro, N. C., sprinklers; Clear-Bullock Electrical Co., Martinsville, electrical; Stage Decoration & Supplies, Greensboro, N. C., auditorium stage rigging and Owen Steel Co., Gastonia, N. C., reinforcing steel.

L. L. Zechini, Jr.

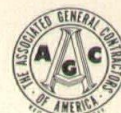
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Holy Family Retreat

(Continued from page 21)

The entire roof area inside the tower above the altar is skylighted and this use of light in the design has been further emphasized by the use of an arched plaster ceiling drop which leads to the skylighted altar area. The ceiling can be indirectly lit by the use of cove lights concealed in this dropped ceiling.

A sculpture is planned for the panel seen in the limestone in the front of the bell tower, and the bells had not been installed in the tower at the time the photographs were made.

SUBCONTRACTORS & SUPPLIERS

From Norfolk: L. J. Hoy, Inc., general contractor, excavating, foundations, concrete, carpentry; Snow, Jr. & King, Inc., masonry, stone work; Chesapeake Steel, Inc., steel, steel roof deck; Hall-Hodges Co., Inc., windows, steel doors & bucks; Walker & Laberge Co., Inc., glazing; Ferrell Tile & Linoleum Co., Inc., acoustical and Door Engineering Corp., hardware.

Others were: M. R. Welch, Va. Beach, piling; R. R. Houston Sheet Metal Works, Hampton, roofing; Shaw Paint & Wallpaper Co., Inc., Hampton, painting; W. E. Vaughn Co., Inc., Newport News, plaster, plumbing fixtures, plumbing, air conditioning, heating, ventilating; Weaver Bros., Inc., Newport News, millwork; Mallory Electric Co., Hampton, electrical work. Lighting fixtures, by the owner.

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Algonquin House

(Continued from page 22)

lobby is panelled in teak with sparkling cast stone inserts and floored with terrazzo. Seating groupings within the lobby as well as circulation areas in other parts of the building are carpeted for sound control. A textured acoustic ceiling and elegant lighting effects help establish the rich, contemporary decor to be found on all 12 floors of the Algonquin. A large panelled club room adjoins the lobby and overlooks the waterside terrace providing meeting and card rooms for the apartment residents.

Specialized facilities are incorporated into the building and include trash and mail chutes on each floor with a mail room providing individually locked mail boxes for each apartment, showers and toilets at the pool area, and temperature controls in every room of each apartment with fresh air constantly supplied into the apartment after being tempered to produce the desired temperature. The latest acoustic features have been built-in and there are double partitions between each unit as sound barriers with exhaust fans which are individually vented to the outside. There are solid concrete slabs between each floor.

Expansive windows are included in all living rooms which afford handsome views from each apartment. Doors are natural wood finish and the flooring is solid oak parquet block. Kitchen appliances are color keyed to complement the natural wood finish built-in cabinets and a stainless steel double bowl sink, dishwasher and garbage disposal are provided.

Fully appointed by spacious and gracious living, Algonquin House has furnished a new dimension in accommodations to Tidewater residents.

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Meadowbrook Country Club

(Continued from page 34)

locker and shower facilities are provided for men and women. In addition, the mens area features a private Men's Grille for card games, snacks, beverages. The Women's Lounge, adjacent to their locker space serves similarly the women. Both locker rooms are designed in conjunction with a special stacked locker arrangement so that the men's may contain 340 lockers, and the women's 250.

Game Room and Other Facilities:

The game room, located just below Dining Room No. 1 will serve as a multi-purpose space for games, teenage parties and other group socials. The space opens through sliding glass doors onto an outdoor terrace which will be a new part of the existing formal gardens.

Expansion:

The unassigned space is to be used for storage and may be converted for a particular facility as the activities of the club continue to expand and diversify. Also, the Clubhouse itself has been designed to architecturally accommodate expansion if necessary in any of 3 directions . . . East, West & South.

SUBCONTRACTORS & SUPPLIERS

(All Richmond firms unless otherwise noted)

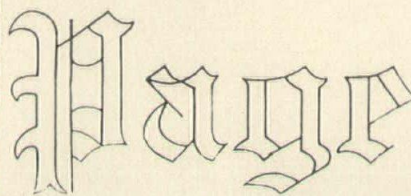
Barker Construction Co., general contractor; Municipal Paving Co., Inc., excavating; Capital Concrete Corp., concrete; Southern Brick Contractors, Inc., masonry; Mack's Ornamental Iron, Colonial Heights, steel, handrails; R. Willison Roofing Co., roofing; Smith Door & Window Specialties, windows; Sash, Door & Glass Corp., window walls & glazing; Miller Mfg. Co., Inc., structural wood, millwork; M. P. Barden & Sons, Inc., painting and Richmond Primoid, Inc., waterproofing.

Also, J. S. Archer Co., steel doors & bucks; Graybar Electric Co., Inc., Roanoke, lighting fixtures; Oliver Bros., Electrical Contractors, Inc., electrical work; Hyman Mechanical Corp., plumbing (Kohler fixtures), air conditioning, heating; Virginia Elevator Co., Inc., elevator, Pleasants Hardware, hardware and Ezekiel & Weilman Co., Inc., kitchen and food service equipment. Carrier Heat Pumps used for ventilating.

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"Those Things That Are Gone . . ." (from page 5)

the imposing room. The telegraph office went out of one of the side rooms and pin-ball machines appeared. The newsstand reduced its stock and racks of the cheapest paperbacks appeared among displays of tawdry souvenirs.

Although the most consecrated traditionalist could no longer deny the signs of the ending of an era, if we could no longer find pleasure in walking to the station, we continued to enjoy travel by train. While the station itself was no longer a majestic symbol, it held warm associations as a point of departure, and the past glory seemed to be recaptured by the children the first time we took them to New York.

Going up we had two rooms thrown together and coming back we had adjoining bedrooms, and I can not imagine a more exciting or luxurious form of land-travel for children taking their first trip farther than Washington or Myrtle Beach. The privacy of a moving living room on the way up was more of an adventure to them than a trip, and on the night-trip back the adjoining bedrooms were like a ship's cabin. While most of their friends had already experienced travel by air, the children joined what—even five years ago—seemed to be a surviving band of confirmed train travelers.

Even then, however, their first look at the Pennsylvania Station was a shocking difference from my descriptions. With the vast main room of the

ticket-windows tastelessly cluttered up with partitions bearing advertising slogans, the grandeur of the famous concourse was lost. New York's mighty citadel of the railroads had not held its own appearance as well as the Broad Street Station, but we certainly never suspected that between then and now the terminal-point of our earliest memories would disappear entirely. There, one end of the travel axis went, breaking forever the sense of perpetuity in an established way of life.

By now, of course, Broad Street Station is like a ghost of a dead age. While once my children had walked there with me, as I had walked there with my father, the "romance" of trains can not transcend the change—most particularly when it is no longer possible to make train reservations at preferred hours as in the old days. Yet, to some of us, nothing can replace the exciting type of pleasure once experienced in a train trip. As Cervantes wrote, "The journey is more important than the inn," a journey by train was an end in itself.

When traveling alone, I know of nothing so restful and relaxing as a relatively short day-trip in a room of one's own. Away from the telephone or the possibility of being reached, with several books beside you, time became suspended in this interval when no work could be done and the passing scenery awakened reflections that came unbidden on the mutations of the journey of life. As train travel became old-fashioned, this very anachronistic quality freed the mind from those depressing aspects of the dehumanized technologized present. Taking the early morning train, you had breakfast at the beginning of the journey, and arrived in New York in time for a rest, shower and a cup of tea before meeting friends for dinner in a relaxed, meditative state of being. Coming back was the old "midnight" from Pennsylvania Station (celebrated by Thomas Wolfe), where you awakened in Broad Street Station and in a few minutes were having breakfast at home.

This leisured pace, designed for an unhurried receptivity to new impressions and rejoining in old friendships, was, needless to say, entirely disassociated from the purposes of trips made by busy executives or commercial travelers. For them, time was of the essence, and their purpose was to do as much as possible in a time period and not as little. But all people are not busy executives or commercial travelers, and even they must on oc-

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casation travel only for pleasure. But once the consideration became the speed by which distance can be covered, time seemed to become the essence for all travelers—as one can apprehensively observe in automobile drivers where, on short trips, no significant collapsing of time can be made.

This is not to suggest that the habit (even compulsion) of conquering time in travel is the sole reason for Americans abandoning railroad travel. A kindred reason, however, is the devaluation of the journey as an end in itself. "Getting there" is all that matters, even though I am not alone in regarding a long trip by automobile as among the most boring experiences ever devised for the mind of man.

With this turning away from train-travel by passengers, in a sort of chicken and egg cause-and-effect, railroads curtailed their passenger travel service until one must indeed be a most confirmed train traveler to put up with the schedules and the conditions. This, in turn, became involved with the responsibility of government toward maintaining railroad passenger travel. By its decisions, the government selected highway travel at the expense of train travel, and now those who dare confront the future must deal with the unattractive result and prepare drastic measures for some type of specialty passenger trains. But these envisioned devices will have none of the appeal of the old railroads.

I read that plans have been made, or considered, for converting the Washington Station into a museum. I hope that does not happen to the Broad Street Station. It would only be a reminder of a world that is lost—lost with so many values and attitudes of mind and spirit that need not have been sacrificed. It was a world in which everything was not attempted in an urgent rush, in which panaceas were not offered for the ills of the world and in which politicians did not inflame segments of the population with promises to transform overnight the social institutions of the nation and introduce, painlessly, total social reform. It was a world that grew from its roots. There is no turning back to any of it: the entire age constitutes "those things that are gone which shall not come again."

But it is still possible—or not wholly impossible—that out of this stressful time some new breed of leader will emerge who can recognize the needless waste of human values caused by the pell-mell changes made in defiance of the physical law that every action

causes a reaction. Or, you can't change one part of a living organism without affecting another.

As one illustration: nearly three centuries ago a British jurist said that "tumultuous gatherings" could not be allowed because, "*be they in ever so good a cause,*" once the chains of law and order were broken, the multitude could not be restrained. Our officials, elective and appointive, in the highest offices supported—actually *supported*—leaders dedicated to proving this principle wrong. But the "tumultuous gatherings" only proved that you can't change one thing without affecting another.

Maybe new leaders will arise who, instead of being celebrity-style "personalities," might recapture some vestige of the lost age which assumed that "statesmanship" was not antithetical to vote-getting, and for such leaders maybe—or wishfully—the voters *might* be swayed to vote for leaders, who like Jefferson and Richard Bland and Washington, were better at devising and executing workable programs for the national good than they were at entertaining crowds. Since the presidential campaigns have brought back vaudeville, one might dream of the possibility of going further back and resurrecting the vision of the responsibly mature. But the likelihood seems to be that the thinker as political do-er is one with Broad Street Station.

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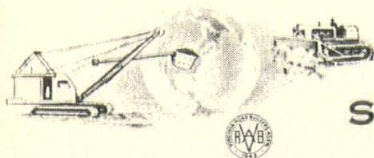
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FLEXICORE floor and roof system helps pay for such extras as a 750-seat auditorium (not otherwise afforded) and a 6,720 square-foot Library/Resource Center, an Art Laboratory (wired through the hollow cores for closed circuit transmission), a Science Resource Center (also wired for TV), a Music Center, and a Reading Laboratory (wired for language and reading equipment for remedial and enrichment programs).

HERE ARE SOME OF THE DETAILS OF SUCCESS

The FLEXICORE planks are smooth on the bottom side to form a finished ceiling (covered only with a coat of paint)—ELIMINATED is the expense of putting in a ceiling to cover the material of the floor above and then spending more money for acoustical tiles. SAVED is approximately \$.50 per square foot.

All electrical/mechanical wiring is run through the large, hollow cores of the FLEXICORE. These cores also provide a cushion of air—which helps keep the set temperature better. By using plain masonry walls with the FLEXICORE, 50% of the heat (normally lost in conventional window-wall classrooms) is saved. Windows, lintels, and sills are almost eliminated, too.

Since the large window walls have been reduced, the exterior walls can take the floor and roof loads transmitted via the 8" thick FLEXICORE planks. The walls are exactly the same thickness required by the building code for non-loadbearing walls, utilizing the same minimum footings, thus taking full advantage of materials that normally would serve only the function of dividing space or keeping out the weather. SAVING is two feet of height cut from any two-story wing, thus saving approximately \$12 per perimeter foot of building.

The masonry walls along with the FLEXICORE planks are fireproof. Together they have a higher fire-resistive rating than normal steel framing.

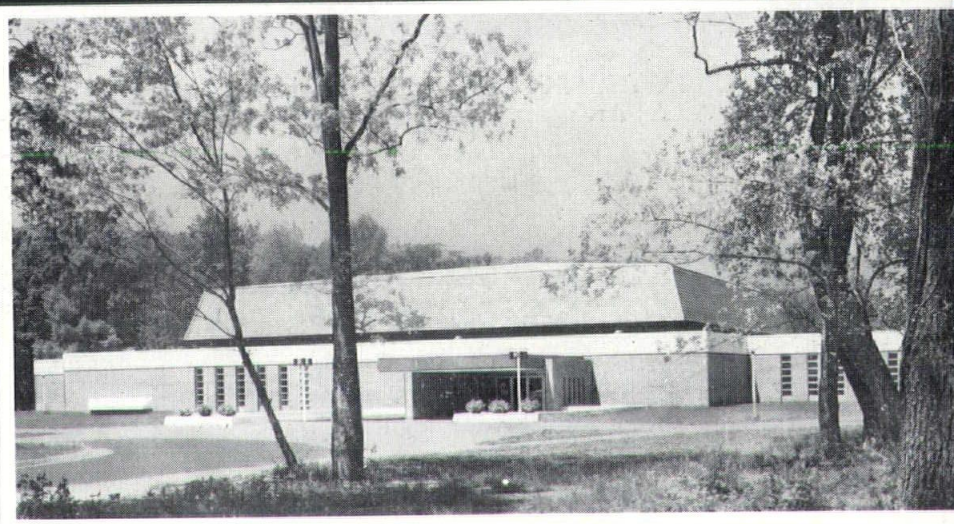
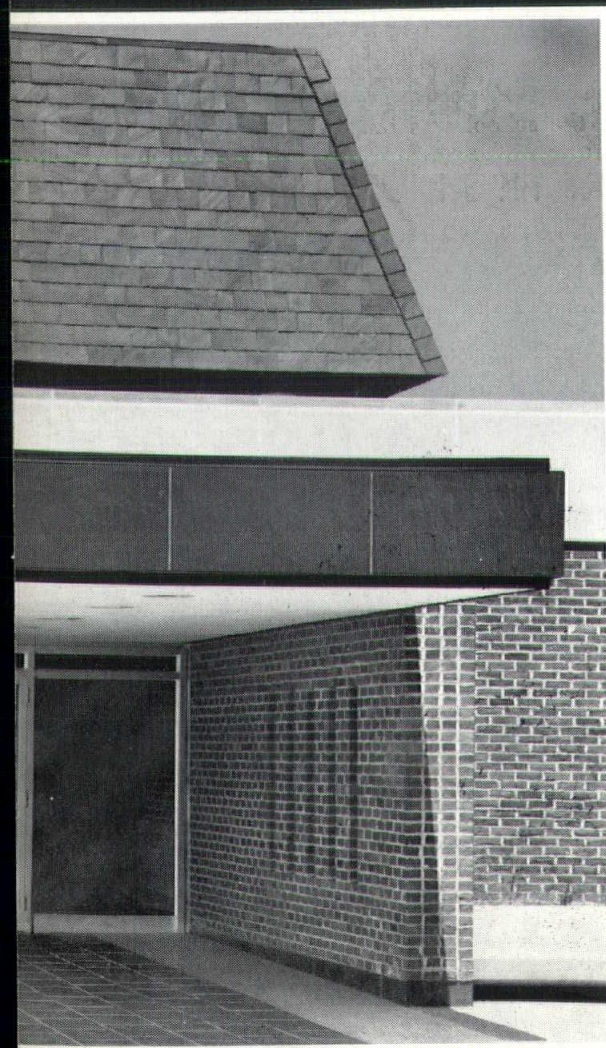
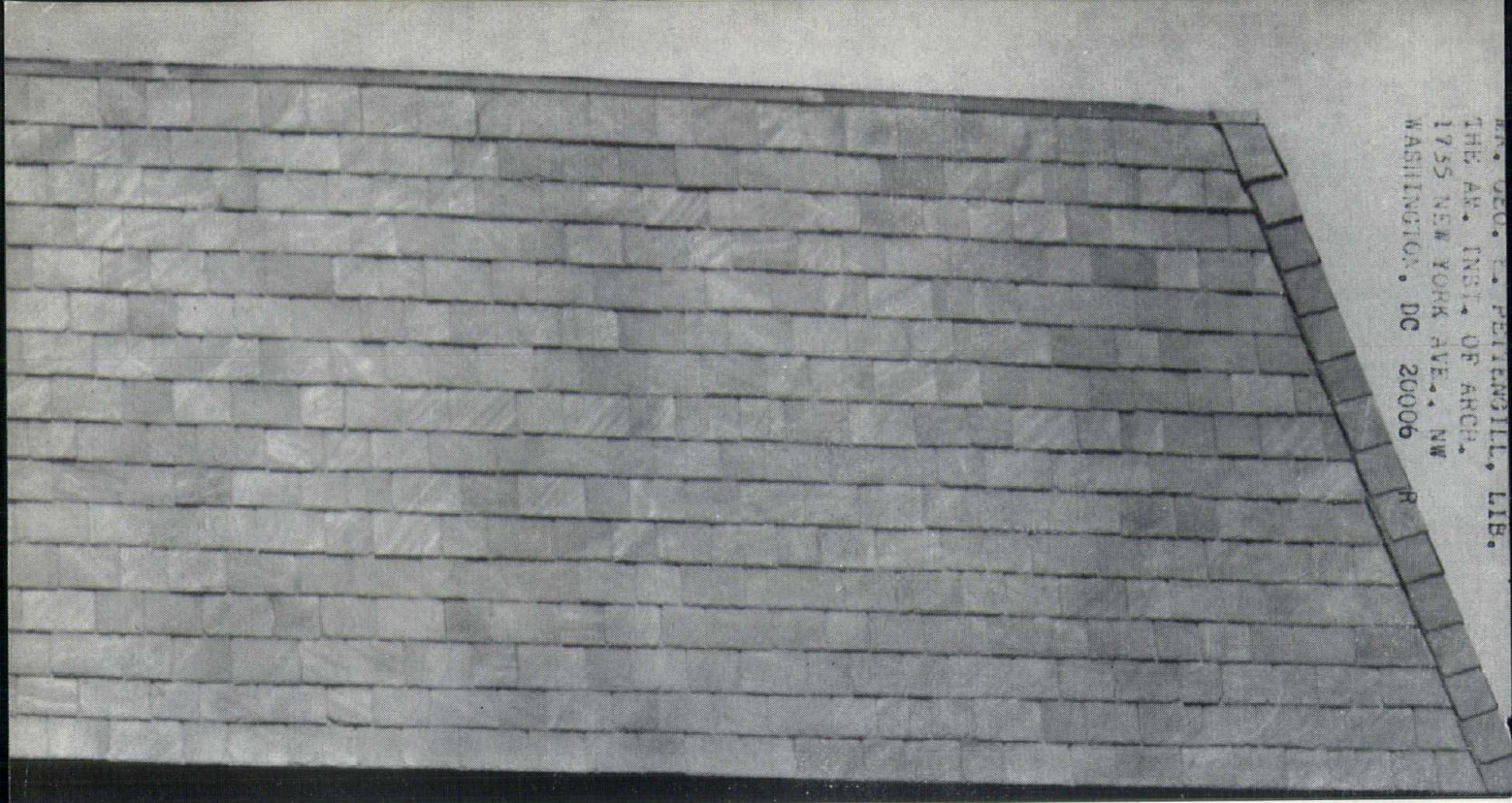
The FLEXICORE floor is carpeted with first-grade commercial carpeting. Maintenance cost of carpet is half that of resilient floors. Carpeting will pay for itself in five years and last for ten to twelve. There is no need for tile as in a steel joist structure.

The exposed FLEXICORE ceiling reflects the teacher's voice to all parts of the room while the carpeting on the FLEXICORE floor absorbs the extraneous noise. The quiet, plus the psychological effect of the carpet plus the ability of each child to hear what is going on has a pronounced effect upon the learning level.

For more information, write:

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