

Virginia RECORD

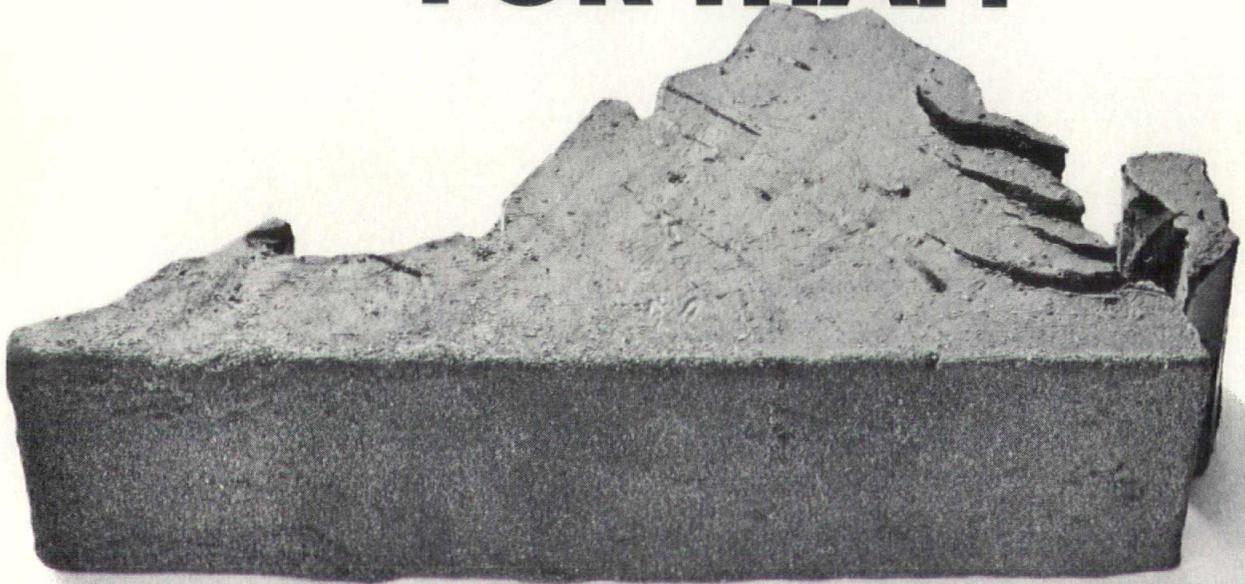
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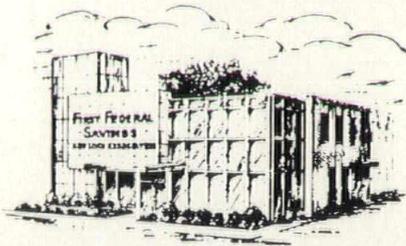
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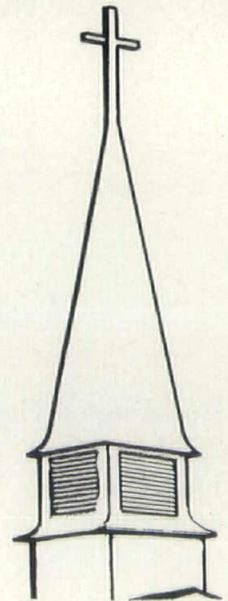
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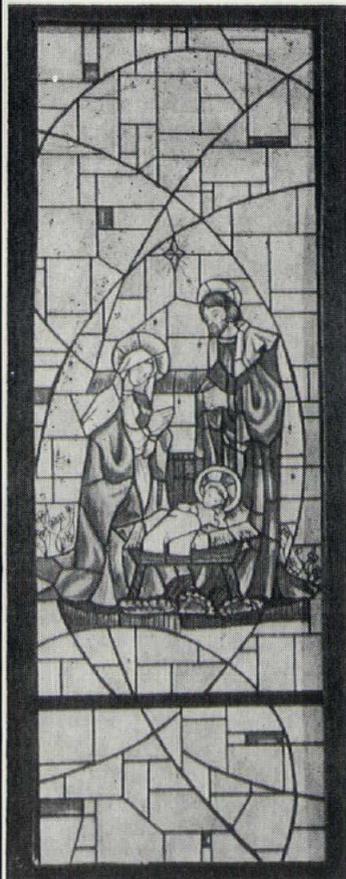
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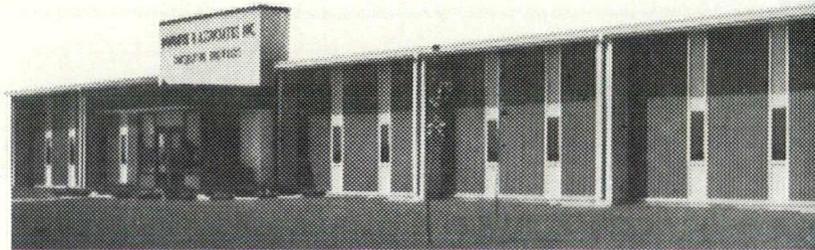


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CLIFFORD DOWDEY, *Editor*

Architectural Content Edited by

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VIRGINIA RECORD is an independent publication cooperating with all organizations that have for their objectives the welfare and development of Virginia. While this publication carries authoritative 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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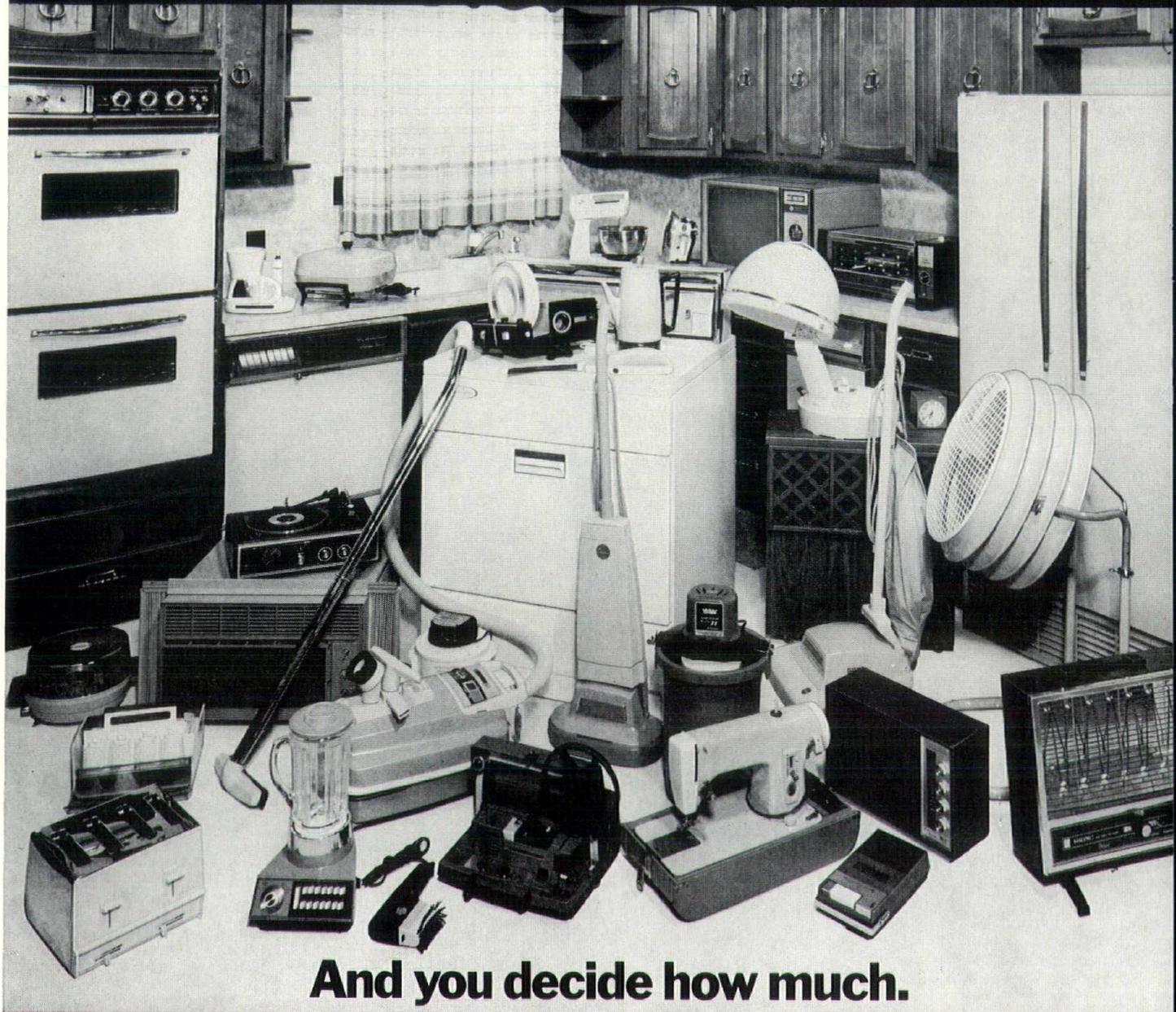
tell the Virginia Story

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ON OUR COVER is the Cadet Window which is the focal point of the Sanctuary at Hargrave Military Academy. Modeled after the beautiful window in the United States Naval Academy, Annapolis, Maryland, called "The Second Commissioning," the picture epitomizes the philosophy and purpose of Hargrave Military Academy. For more details on this window and the Owen Robertson Cheatham Chapel at Hargrave, see page 38 of this issue.

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Clifford Dawley

“A Proletariat of the Spirit”

THE New York *Times*' Sunday Book Review carried an article which confirmed a curious condition in American letters that I have been trying to call attention to for the past decade. In teaching a creative writing class and in public lectures, I pointed out that, while more and more people all over the country seemed to be interested in *writing* fiction, fewer and fewer markets existed for publishing fiction, and the time was fast approaching when there would be no magazines to buy the work of the aspiring writers.

Since then the greatest fiction market ever in the world was closed when the *Saturday Evening Post* folded, as have the most prestigious of the small non-commercial magazines. And now, although other factors along with the loss of readers caused the failure of all the fiction-oriented magazines during the past few decades, it is true, as the Sunday *Times* article stressed, that there are indeed few *readers* of magazine fiction.

The articles also mentioned that the oddest part of all—and this I discovered in the creative writing class—is that the young aspiring writers themselves do not read magazine fiction. (Many of them don't read anything.) Hence, on our campuses we have the proliferation of aspirants studying a form which neither they nor anyone else reads. The result is, to quote the *Times*, “They compete in the job market with others like themselves for jobs ‘teaching writing’ to more thousands of non-reading would-be writers . . .”

As strange as is this development, at a glance, nothing is of less consequence to the fate of the nation than what happens to writers—either professionals or would-bes—and the habits of the reading public. Writers are not even in the consciousness of the masses of Middle Americans, and to the commanders of our power structures, who sometimes must have traffic with such people, writers hold about the same significance as a horse that can shake hands. The less than three years of Kennedy's presidency was the only time in the last twenty years when we had a literate occupant of the White House. And President Nixon has shown what he thinks of reading and writing by advocating, in his planned budget cut, the withdrawal of Federal contribution to the nation's public libraries.

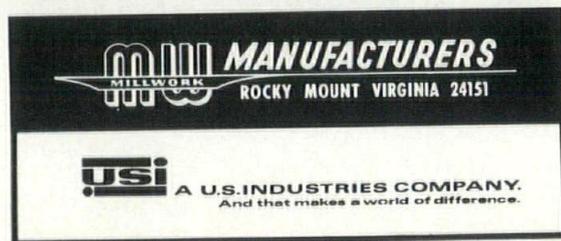
Since libraries purchase about 20% of books published, largely in books on highly specialized or scholarly subjects which could not be published at all without the guaranteed library support, this proposed cut threatens a baleful circular action. It could cause publishers to exclude from their lists worthwhile books that would lose money, as well as those marginal books of young writers which, published to encourage the author, would also lose too much; this, in turn, could discourage a serious writer from undertaking a valuable contribution and discourage promising writers from going on; in turn, fewer books to publish and fewer manuscripts to select from would tend to cause more mergers of publishing houses and, in the circularity, offer fewer book markets to writers who have already lost their magazine markets.

Ultimately, this would mean fewer books for libraries—both in volume (since they would have less with which to buy books) and in choices of selection. Here a measurable segment of the public would be (*Continued on page 74*)

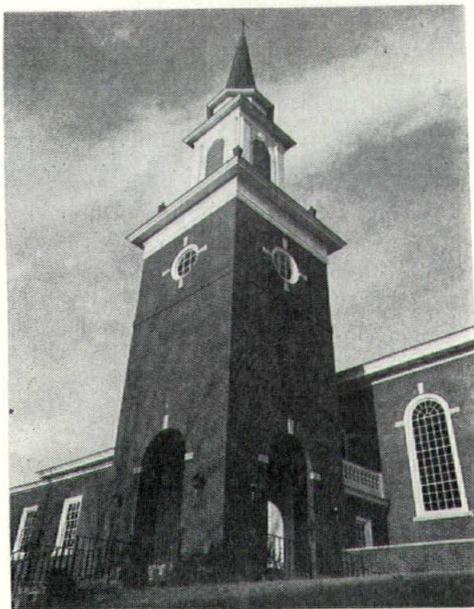
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NEWS

VIRGINIA CHAPTER
AMERICAN INSTITUTE OF
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May 1973

■ The Public Relations Committee of the AIA, most notably a subcommittee composed of J. Everette Fauser, Jr., M. Jack Rinehart, Jr. and Frederick E. Baukhages, IV, has spent considerable time and effort in improving the quality of photographs and narrative used as selected from the materials submitted for this and the two preceding architectural issues. Carleton Abbott was kind enough to arrange the layouts for the Honor Award Section for the November issue.

For the next issue we will continue to work on revisions to the graphics, especially the type, and placement of advertising in relation to the articles and projects. In the future we plan to submit a redesigned cover and go to the Record staff for consideration for our four issues and for the remaining eight issues.

The Virginia Publishers Wing and the staff of the Record have given us such cooperation and have encouraged us in our efforts and involvement in improving the magazine architecturally and graphically.

We also need your assistance and encouragement. You can best help us and yourselves as follows:

1. Submit your projects and more of them as soon as they are completed and do not wait until we solicit you. Specifically, our next deadlines for projects will be in mid-May for the

August issue and in mid-August for the November issue. *Please send them now.*

2. Comply with these guidelines for presentation *graphics*.

- a) Sizes of photographs and drawings should be 8" x 10" or 8½" x 11".
- b) Photographs and drawings should not have half-tones, but should be strong in contrast.
- c) Photographs should include people and/or activity. In the past the lack of this has resulted in sterile presentations without scale.
- d) When submitted, if photographs are to be returned, they shall be so designated on the back of each photograph, as well as in the letter of transmittal.
- e) Completed projects shall be submitted with a minimum of two (2) exterior and two (2) interior photographs.
- f) Floor plans, site plans, unusual details with graphic scales would be welcome provided they are neat and legible presentation material. Also, strong sketches could be used.
- g) Where possible we recommend that a professional photographer be used.

3. Comply with these guidelines for presentations — narratives or descriptions:

- a) Minimum of 500 words, maximum of 1000 words in length unless there are unusual conditions.
- b) Tell the story of the project—not the architect.
- c) An outline as to content as a guideline to the magazine if a complete narrative is not submitted.
- d) Architects should not quote themselves.
- e) Include completion date or expected completion date in your article.
- f) *Include all information* relative to the project, i.e. all designers, contractors, consultants, subcontractors, suppliers, etc.

With these thoughts in mind we trust that you will submit your projects for the magazine as soon as they are completed.

Your comments and suggestions are welcome and we encourage you to send them to the Executive Office.

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Virginia Chapter, AIA

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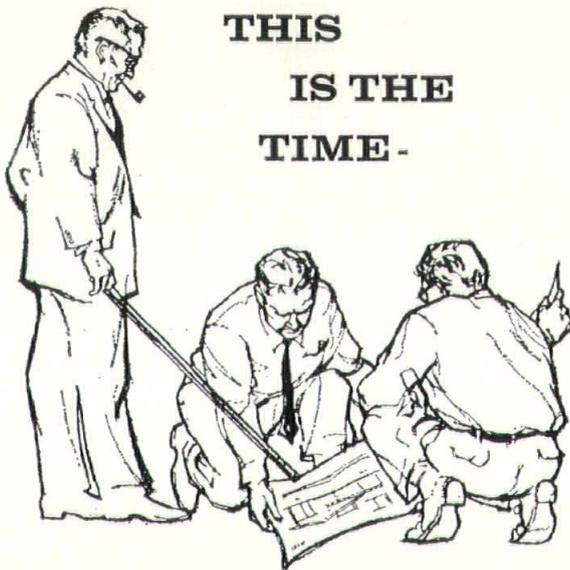


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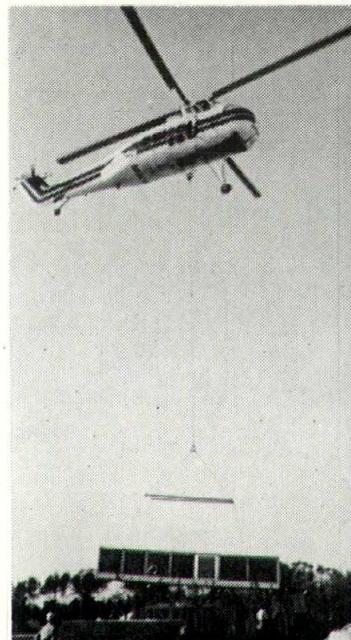
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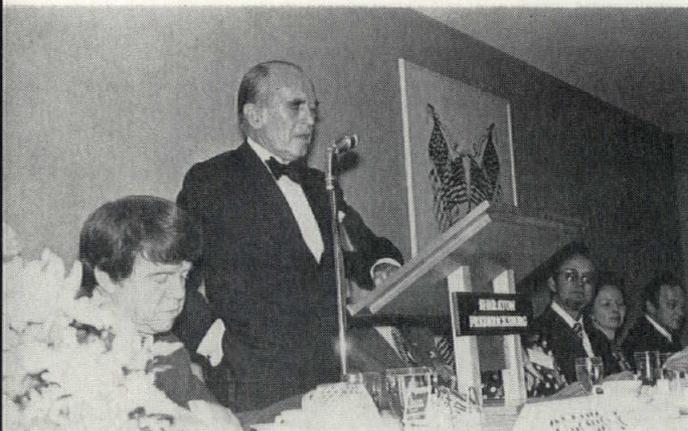
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JOINT MEETING, VIRGINIA CHAPTER, AIA AND NORTHERN VIRGINIA SECTION, AIA
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AWARDS BANQUET — MARCH 23, 1973



Left to right: Marcellus Wright, Jr., FAIA; Alan G. Morledge, AIA; Mrs. Kenneth G. MacIlroy; and, Kenneth G. MacIlroy, AIA, President of the Virginia Chapter, AIA.



Left to right: Edgar C. Beery, Jr., AIA, Chairman, Northern Virginia Section, AIA; Marcellus Wright, Jr., FAIA; Henry J. Browne, AIA; Mrs. Alan G. Morledge; and, William Phillips Brown, II, AIA.



Left to right: Mrs. Kenneth G. MacIlroy; Edgar C. Beery, Jr., AIA; Kenneth G. MacIlroy, AIA; Mrs. Edgar C. Beery, Jr.; Henry J. Browne, AIA; and, Mrs. Alan G. Morledge.

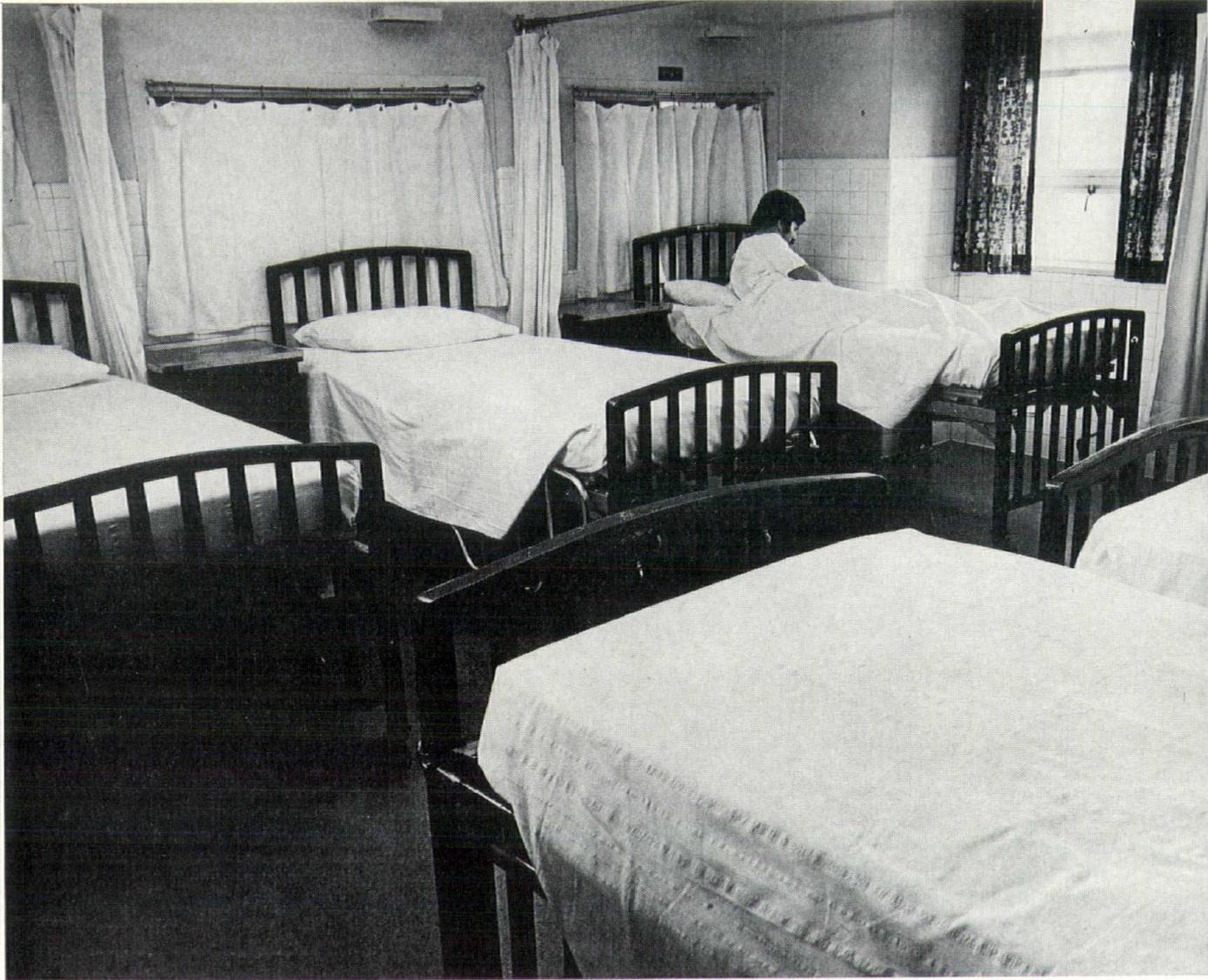


Marcellus Wright, Jr., FAIA, congratulates William F. Vosbeck, Jr., AIA, after presenting him with his Past-President Award.



John E. Wilson, AIA (right), receives his Past-President Award from Marcellus Wright, Jr., FAIA.

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These non-profit councils, including five in the area served by Blue Cross of Virginia and Blue Shield of Virginia, concentrate on the needs of the entire community rather than of the single health care facility. And after they identify the needs, they help determine priorities and coordinate the planning

efforts of the individual community agencies that meet these needs. The result is greater efficiency, better area-wide care, more services—and less cost for everyone.

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For information on individual or group health care plans, write to Blue Cross and Blue Shield of Virginia, 2015 Staples Mill Road, Richmond, Virginia 23230.

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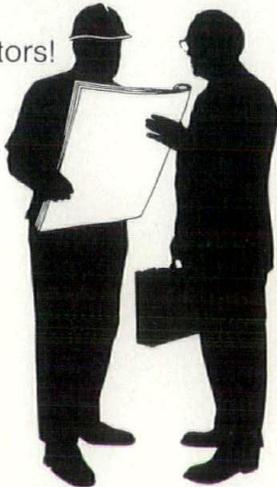


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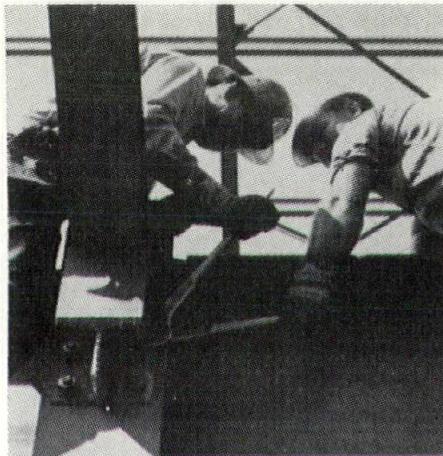
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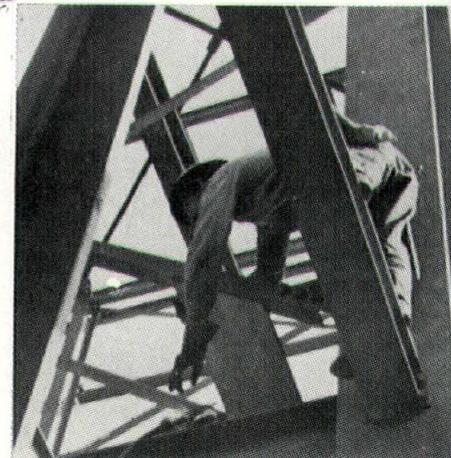
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AIA PRESENTS AWARDS

■ Awards, medals, and citations are presented by The American Institute of Architects at the Institute's 105th annual convention, May 7-10, in San Francisco. These honors, limited to one presentation a year in each category, are among the highest granted by the Institute.

The recipients represent a wide range of practitioners, artists, designers, craftsmen, and organizations involved in architecture and fields closely related to it.

For its awards to a firm in which the continuing collaboration among members of the firm has been the

principal force in consistently producing distinguished architecture, the AIA selected the Boston firm of Shepley Bulfinch Richardson and Abbott, soon to observe its centennial year. Other awards and their recipients are:

Fine Arts Medal, sculptor Harry Bertoia, Bally, Pa.; Allied Professions Medal, landscape architect and planner Hideo Sasaki, Watertown, Mass.; Craftsmanship Medal, textile design and weaver Helena Hernmarck, London; Industrial Arts Medal, designers Lella and Massimo Vignelli, New York City.

Architectural Photography Medal, Robert C. Lautman, Washington, D. C.; Collaborative Achievement in Architecture Award, Bay Area Rapid Transit District, San Francisco; Citation of an Organization, San Francisco Planning Commission; Architecture Critics' Medal, Robin Boyd (posthumously), architect and author, Melbourne, Australia.

Architecture Critics' Citation, Alan Dunn, New York; The Whitney M. Young Jr. Citation, Architects' Workshop of Philadelphia, and AIA Medal for Research, Harold B. Gores, Hon. AIA.

LONG-ESTABLISHED BOSTON FIRM HONORED

A Boston architectural firm nearing the 100th anniversary of its establishment has been selected to receive the 1973 Architectural Firm Award by The American Institute of Architects.

The award, highest honor the Institute can bestow on a firm, is being given to Shepley Bulfinch Richardson and Abbott. The award is given to a firm wherein the continuing collaboration among individuals of the firm has been the principal force in consistently producing distinguished architecture.

In bestowing the award, the AIA's Advisory Commission on Institute Honors noted that this architectural office had "contributed to the best at all times" during the century it virtually spans.

"Its alumni, both living and dead," the jury added, "make this office as much an institution as any of the handful of U.S. architecture schools that are of comparable age."

The award was presented during the 105th annual convention of the Institute, held in San Francisco May 7-10.

AIA FINE ARTS MEDAL AWARDED TO HARRY BERTOIA

■ Harry Bertoia, Italian-born sculptor whose important works are located in 25 American cities, has been selected to receive the 1973 Fine Arts Medal by The American Institute of Architects.

The medal, awarded by the national professional society for distinguished achievement in the fine arts relating to architecture, was presented to Bertoia during the AIA national convention.

In 1956, Bertoia received the Institute's Craftsmanship Medal which is awarded to an individual craftsman for distinguished creative design and execution where design and handcraftsmanship are inseparable.

Many of Bertoia's major works were commissioned by architects and executed through collaboration with them to enhance some aspect of building design. These works include intricately textured metal screens for Eero Saarinen's General Motors Technical Center in Warren, Mich., and for Skidmore, Owings & Merrill's Manufacturers Hanover Trust Building in New York; a woven structure of brass

coated steel rods in Minoru Yamasaki's Northwestern Life Insurance Company building in Minneapolis, and a 14-foot-high, bronze-welded fountain piece at the Philadelphia Civic Center by Davis, Pool & Sloan.

Bertoia has also received recognition for drawings, paintings, and the design of jewelry and furniture. The Bertoia chair has been marketed internationally since it was first manufactured in 1952 from a design he perfected in his Bally, Pa., studio.

ALLIED PROFESSIONS MEDAL AWARDED TO HIDEO SASAKI

■ Hideo Sasaki of Watertown, Mass., has been selected to receive the 1973 Allied Professions Medal of The American Institute of Architects for his work in landscape architecture and urban design.

The medal is given by the Institute in order to recognize achievement in the design professions related to architecture. It was presented at the national professional society's convention.

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in the firms of Sasaki, Dawson, D May Associates Inc., Watertown Mass., and Sasaki, Walker Associates Inc., Sausalito, Calif., which have been responsible for the design and execution of large-scale urban open space municipal and campus master plans and major resort developments. His works include Constitution Plaza, a \$40-million development in downtown Hartford, Conn.; Copley Square in Boston, and Place Bonaventure, an urban garden atop a downtown Montreal complex.

Born in Reedley, Calif., Sasaki is a graduate of the University of Illinois and has a master of landscape architecture from Harvard. He formerly was an assistant professor at Illinois and was chairman of the Department of Landscape Architects and wintered at Harvard Graduate School of Design from 1958 to 1968.

A fellow of the American Society of Landscape Architects and winner of the ASLA Medal, he was a member of the United States Commission on Fine Arts from 1961 through 1971 and was a member of the advisory committee on arts and architecture of the John F. Kennedy Memorial Library in 1964 and 1965.

HELENA HERNMARCK RECEIVES CRAFTSMANSHIP MEDAL

■ The American Institute of Architects has awarded its 1973 Craftsmanship Medal to Helena Hernmarck, Swedish-born tapestry designer and weaver.

The medal is awarded annually by the national professional society to individual craftsman for distinguished creative design and execution where design and handcraftsmanship are inseparable. It was presented at the American national convention, May 7-10, in San Francisco.

Ms. Hernmarck, now living in London, has exhibited her textile creations in Europe, Canada, the United States and in South American countries. Exhibited in her native country,

oved to Montreal in 1964 and from at base executed commissions for pestries in nine nations. She moved London in 1972.

An innovator in technique and subject matter, she has introduced plastics, metallic reflective materials, and transparent and translucent fibers to additional forms of architectural embellishment.

In a statement nominating Ms. Ernmarck for the medal it was noted at "Above all, Helena has approached her work by seeking collaboration with architects for the purpose of enhancing space, whereas most textile artists remain fundamentally disconnected with the architectural setting in which their work will be placed."

LELLA AND MASSIMO VIGNELLI CHOSEN BY AIA TO RECEIVE 1973 INDUSTRIAL ARTS MEDAL

The American Institute of Architects has selected New York husband-wife designers, Elena (Lella) and Massimo Vignelli, to receive its 1973 Industrial Arts Medal.

The medal, awarded by the national professional society for excellence in design and execution by machine, was presented during the AIA national convention, May 7-10, in San Francisco.

Since 1960, the Vignellis have been associated with firms concerned with a wide range of design aspects. Based in Milan from 1960 to 1965, Vignelli worked as visual, product, furniture, and exhibition designer and consultant to major European companies and institutions. His work is represented in design magazines and books in the United States and abroad.

He has taught in Milan and Venice and at the Illinois Institute of Technology in Chicago, and has lectured at Columbia University and the Philadelphia College of Art. His awards include the 1957 Towle Silversmiths

Fellowship and the 1964 Compasso D'Oro, both for product design, and the Gran Prix Triennale de Milano for graphic design.

Born in Udine, Italy, Lella Vignelli studied architecture at Massachusetts Institute of Technology and the University of Venice and became a registered architect in Milan in 1962. As a partner in the Vignellis' Milan office of design, she specialized in interiors, furniture, and exhibition design.

Vignelli Associates, the New York firm they established in 1971, is involved in the design of corporate graphics, signalization, street furniture, packaging, exhibitions, interiors, furniture, and products.

ARCHITECTURAL PHOTOGRAPHY MEDAL AWARDED TO ROBERT C. LAUTMAN

Robert C. Lautman of Washington, D. C., has been selected to receive the 1973 Architectural Photography Medal of The American Institute of Architects. It was presented at the national professional society's convention May 7-10, in San Francisco.

Lautman's work during the past two decades in contemporary and historic architecture has been warmly praised by both architects and editors. His photographs have appeared regularly in professional architectural journals in the United States and abroad, as well as in national publications circulated to more diversified audiences. His success has been attributed to a rare combination of technical skill and sensitivity to design concepts.

Born in Butte, Mont., Lautman was twice awarded the Bronze Star while a combat photographer with paratroop units in the southwest Pacific during World War II. He opened an office in architectural photography in Washington, D. C. in 1948 and taught creative photography at American University in that city from 1965 to 1970.

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AIA AWARD FOR COLLABORATIVE ACHIEVEMENT IN ARCHITECTURE IS AWARDED TO 'BART'

■ The Bay Area Rapid Transit District, the first entirely new transit system in the United States in more than 50 years, has been selected to receive the Collaborative Achievement in Architecture Award by The American Institute of Architects.

The award is given to the project which best exemplifies the results of outstanding collaboration between practitioners of the building arts. It was presented at the AIA annual convention in San Francisco to a representative of the large group of architects, engineers, artists, designers, contractors, consultants, and craftsmen who collaborated in the design and development.

The first section of BART, as it is known both to commuters and to designers and developers, is now in operation, a culmination of some 15 years of design and construction work. Architects, who were employed as consultants for the system and for the design of stations and other facilities, coordinated their activities with those of many other practitioners.

These included engineers, who were the prime contractors, with responsibility for basic civil engineering and overall design; city planners who helped formulate the concepts put before voters who approved a bond issue that made the system possible; numerous designers with responsibilities ranging from the form of transit cars to informational maps; artists; sculptors, and a host of consultants in such fields as social science, safety, and policing.

In the nominating statement it was noted that the success of BART "attests to the fact that this kind of collaboration not only can be successfully carried out but is an absolute necessity in a project of this scope and complexity."

SPECIAL RECOGNITION TO SAN FRANCISCO PLANNERS

■ The San Francisco Planning Commission has been cited for special recognition by The American Institute of Architects for development of an Urban Design Plan for that city.

The AIA selected the Commission to receive the Institute's 1973 Citation of an Organization, an honor reserved for achievement by a governmental or private group in a field related to architecture or planning.

The plan, compiled over a two-year period, has been completed at a time when many residents of that urban city feel that undisciplined development threatens its extraordinary natural setting and other highly valued amenities. The plan was offered as a blueprint for resolving conflicts such as those arising over the location, size, shape, and bulk of future buildings. It suggests ways for making streets and highways assets, for preserving historical landmarks, and for guiding waterfront development.

While the plan was in preparation interim reports were scrutinized, challenged, and modified, and the completed document was submitted to public hearings throughout the city before its unanimous adoption by the Commission. A remark in the nominating statement summarizes that "it is, in the truest sense, a community design."

ARCHITECTURE CRITICS' MEDAL AWARDED TO ROBIN BOYD

■ The late Robin Boyd, Australian architect and architectural critic, has been named recipient of The American Institute of Architects' 1973 Architecture Critics' Medal.

The medal is awarded annually by the Institute to commemorate a distinguished career devoted to architectural criticism. The award was made posthumously and presented to Mr. Boyd at the annual convention of the

5,000-member national professional society in San Francisco.

Boyd, who died in 1971, wrote 11 books between 1947 and 1971 and was frequent contributor to architectural journals in Australia, England, the United States, and other countries. His writings also appeared in Australian newspapers.

"The Puzzle of Architecture," published in 1965, is perhaps Boyd's best-known work outside his native country. It was hailed by many reviewers as a definitive analysis of modern architecture. Among his other books are "Victorian Modern" (1947), "The Australian Ugliness" (1960), "Australia's Home" (1952), "Kenzo Change" (1962), and "New Directions in Japanese Architecture" (1968).

Boyd was born in Melbourne in 1919 and had practiced there since 1954. Firms with which he was associated won state, national, and international awards and citations. He was designer of the interior of Australia's pavilions at Expo '67 in Montreal and the 1970 Osaka Fair, and had lectured at universities in Australia and the United States.

Boyd was one of two Commonwealth architects invited by the British government to join a panel of judges for the architectural competition for the development of Westminster and Whitehall. At the time of his death, he was president of the Victorian chapter of the Royal Australian Institute of Architects. The RAI A awarded him a gold medal in 1970, the highest award.

ARCHITECTURE CRITICS' CITATION AWARDED TO CARTOONIST ALAN DUNN

■ Alan Dunn, whose cartoons in books and magazines have gently but incisively satirized the architectural profession, has been named to receive the 1973 Architecture Critics' Citation. The American Institute of Architects honored him for his cartoon collection, "Architecture Observed."

The award was presented at the

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5th annual convention of the 24,000-member national professional society in San Francisco, May 7-10.

In being nominated for the honor, Dunn was praised as a "most perceptive and penetrating analyst of architecture as inspection of his two books of cartoons on architectural subjects will immediately show." In addition to those collections, "The Last Lath," and "Architecture Observed," Dunn has had more than 2,000 of his cartoons published in The New Yorker and hundreds in Architectural Record. After years of art study in the United States and abroad, and a brief period of portrait and landscape painting, Dunn sold his first drawing to The New Yorker. This launched him on a long career of graphic comment on social themes.

A long-time New York City resident, he is the author of three other cartoon collections and has written two prose and picture books and collaborated on another.

THE ARCHITECTS WORKSHOP OF PHILADELPHIA CHOSEN FOR WHITNEY YOUNG AWARD

■ The Architects Workshop of Philadelphia has been awarded the second annual Whitney M. Young Jr. Citation by The American Institute of Architects.

The citation, named in honor of the late director of the National Urban League, recognizes the service by the workshop in helping impoverished Philadelphia neighborhood groups communicate and achieve their community goals. The citation was presented to Augustus Baxter, the workshop's executive vice president at the institute's national convention.

The workshop is a group of volunteer professional specialists—architects and those in allied professions—dedicated to helping convey the wishes of inner city groups to agencies charged with rehabilitation and reconstruction in the Philadelphia area.

Sponsored by the AIA's Philadelphia chapter, the workshop is regarded as a prototype of some 100 such groups in the United States, known as Community Design Centers (CDC's). Baxter, active in numerous community service activities in Philadelphia and throughout the nation, has played a part in the establishment of more than 60 of those centers.

The Philadelphia Architects Workshop has received nationwide recognition for its ability to incorporate community ideas and concepts into the overall planning process of the city and region. Operating in a neutral professional role, it and counterpart CDC's have been effective in helping community clients break deadlocks in governmental programs.

AIA MEDAL FOR RESEARCH AWARDED TO HAROLD B. GORES

■ Harold B. Gores, Hon. AIA, president of Educational Facilities Laboratories, has been selected to receive the 1973 Medal for Research of The American Institute of Architects.

The medal is awarded annually to an individual or organization for distinguished achievement in research in architecture or the environment.

Under Gores' leadership, EFL has developed new approaches to the process of building and has encouraged growth of the research community related to architecture. EFL, for example, was instrumental in development of School Construction Systems Development in California, a process which has been credited with materially changing the course of school construction. Publications, technical reports, and films produced by the laboratory are in widespread use among architects.

Gores, a former teacher and school administrator, is an honorary member of the Institute. He holds a master's and a doctor of education degree from Harvard University and has served on numerous Presidential commissions and task forces, the most recent being the President's Commission on Instructional Technology in 1969.

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Photos by Anthony Hathaway)

WHEN the architects, Sheridan, Behm, Eustice and Associates, AIA were given the assignment of creating this luxury style apartment building, they were well aware of the extremely irregular and very restricted site. Major portions of the perimeter are devoted to street widening and approximately 25% of all the site has been devoted to open space, as a mini park, available to the neighborhood.

In order to keep the building out of an area of low soil bearing value and subsequent differential soil loading conditions, the actual building space was further reduced.

With a very distinctive shape consisting of 218 units, the prospective tenant is able to choose from one of a dozen different floor plans, ranging from one bedroom and bath to two bedrooms, den and three baths. All

but four apartments per floor have balconies (average—16' in length) enabling residents to have their own private outdoor sitting area. The entire landscape is that of well matured specimens.

Parking criteria, established by the owners, required that the parking garage not be located under the buildings and consist of 250 spaces available to tenants.

Sheridan, Behm, Eustice and Associates placed the swimming pool one story above the roof as to not penetrate into the structure. This provided the building with enough room for two sundecks and a party room with kitchen and a great view from all sides.

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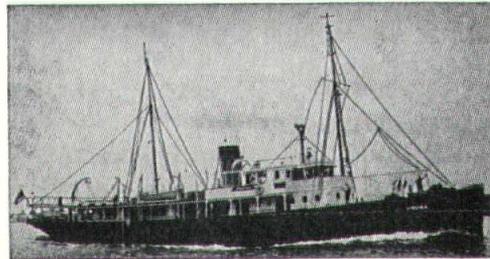
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the Pentagon in two. In fact, it would be difficult to pick a location that has as many natural advantages.

B. M. Smith and Associates will manage the building for Graham Associates of Washington, D. C. the owner/builder.

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Others from Washington, D. C. were: J. B. Kendall Co., finish hardware; Builder Kitchens, Inc., range (Magic Chef); and Ebbitt-Gree Electronics Co., parking gates.

From Va.: Boise-Cascade, Springfield, kitchen cabinets; United Masonry Inc., Alexandria, masonry; Virginia Metal Products Div., Gray Mfg. Co., Orange, metal doors & frames; Annandale Millwork Corp., Haymarket, millwork; Southern Mechanical Contractors, Inc., Alexandria, plumbing, heating, & air conditioning; Daniel Turner, Stanley, sodding; The Shade Shop, Springfield, venetian blinds; Metal Specialties of Vienna, Vienna, bi-fold doors; and Kinnead Corp., McLean, garage doors.

From Maryland were: Beltsville Industrial Center., Beltsville, clothing hampers & medicine cabinets; Decorative Laminates, Rockville, vanity bases; Cultured Marble, Inc., Temple Hills, vanity tops; Residential Carpentry Corp., Silver Springs, carpentry; S. & G., Inc., Silver Spring, caulking; Capitol Electric Co., Inc., Bladensburg, electrical work; Flooring Contractors, Inc., Rockville, wood & resilient flooring; Mazda, Inc., Baltimore, kitchen counter tops; Joseph M. Zamoiski Co., Landover, refrigerators, garbage disposals, washers, dryers & dishwashers (Whirlpool); Thomas E. Carroll & Son, Inc., Silver Spring, landscaping; Robert M. Smith Co., New Carrollton, painting; Mayfair Drywall Co., Inc., Rockville, plastering or drywall; Commercial Roofing & Sheet Metal Co., Inc., Cheverly, roofing; and Weather-Tight Mfg. Corp., Baltimore, windows.

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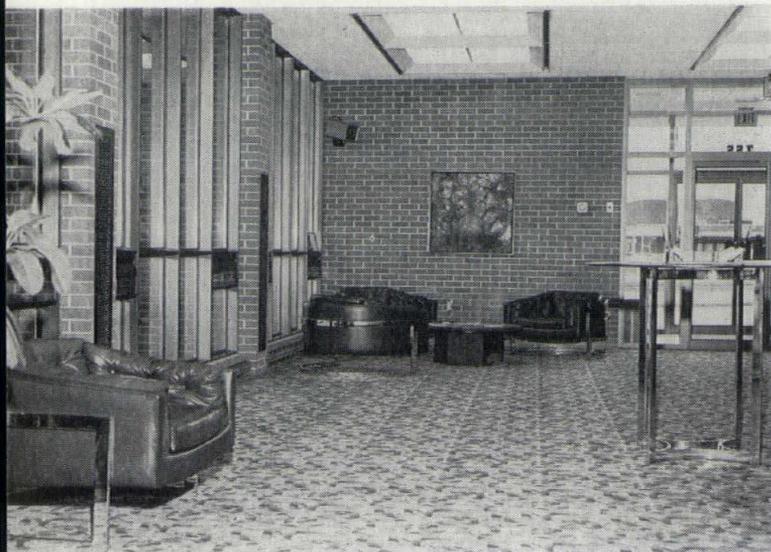
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Photos by Remsen Studio)



FIRST FEDERAL Savings and Loan Association of Danville, under the progressive leadership of its president, Bob Johnson, had expanded its loan operations in the Martinsville area to such an extent that it was felt consideration of a new branch office was in order.

Mr. Johnson was instructed by the Board of Directors to hire the architects and to instruct them with regard to their present and future needs. The architects were also instructed to maintain First Federal's image as established in the Danville area and to design a building that would show a family resemblance to the main office.

The building, as designed, provides for savings and loan operations on the main floor with additional vault and storage facilities on the lower level and rental office space on the second floor. Future expansion is planned into the second floor area and to the rear.

The architectural firm of Calvert, Lewis & Smith was responsible for the design of the building and the bank fixtures with other interior design work being handled by Charles-Kerry Associates of Danville. All engineering work was handled by Earl Simpson, Professional Engineer. Lynchburg.

J. V. Richardson, Inc., Martinsville, was general contractor and handled foundations, masonry, carpentry, weatherproofing, insulation & plaster.

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From Martinsville were: Williams Ready Mixed Concrete, excavating, demolition & concrete; Martinsville Iron & Steel Co., Inc., steel, rebars, joists, metal doors & frames, steel roof deck & toilet partitions; Helms Roofing Corp., roofing; Richard L. Shough Painting Co., painting, parking lines & plastic wall finish; Covington & Jef-

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person, paving, curb & gutters. Le Brothers Electrical Co., lighting fixtures (Lightolier) & electrical work American Standard, plumbing fixtures; Bryant's Plumbing & Heating Corp., plumbing, air conditioning heating & ventilating; and, Martinsville Office Supply, Inc., furniture supplier.

Others were: Mustain Glass Co Danville, Kawneer windows, window walls & glazing; J. W. Squire Co Inc., Danville, movable partition acoustical tile & resilient tile; Hill Tile Co., Collinsville, ceramic tile terrazzo & stone treads; Diebold, Inc Roanoke, security equipment; Danville Lumber & Mfg. Co., Danville millwork; Fabricated Metals Industries, Inc., Roanoke, handrails & stairs; Westbrook Elevator, Danville elevators. Graves-Humphreys, Inc Roanoke, hardware supplier (Ruswin); and, Haynsworth, Inc., Danville, furniture supplier.

From North Carolina were: Stateville Fixture Corp., Statesville, paneling & bank fixtures; and Cast-A-Store Products Co., Inc., Raleigh, store work.

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LOCATED in Springfield, on Backlick Road, near the new Springfield Mall, the second section of townhouses is nearing completion.

The units are planned in clusters with small parks, mini-parks and a central park featuring a landscaped playground.

Construction is masonry bearing walls, wood joists and roof trusses. Floors are carpeted.

The third and fourth section will be started in the spring and will complete the development for a total of 56 units.

The fresh approach to the design of the units using stained siding of different colors and changing the color of the brick from group to group adds a charming and colorful facade for the townhouses.

Although five different plans were

used in the first section of 29 units, only three are used in the second section of 27 units, as the preferred homes, with the biggest seller being a very open plan with a stepped down living room.

All units have direct access to the rear yard from a wood deck off the first floor and from an areaway from the basement.

Grandview of Virginia, of Falls Church, is the general contractor and developer and handled carpentry.

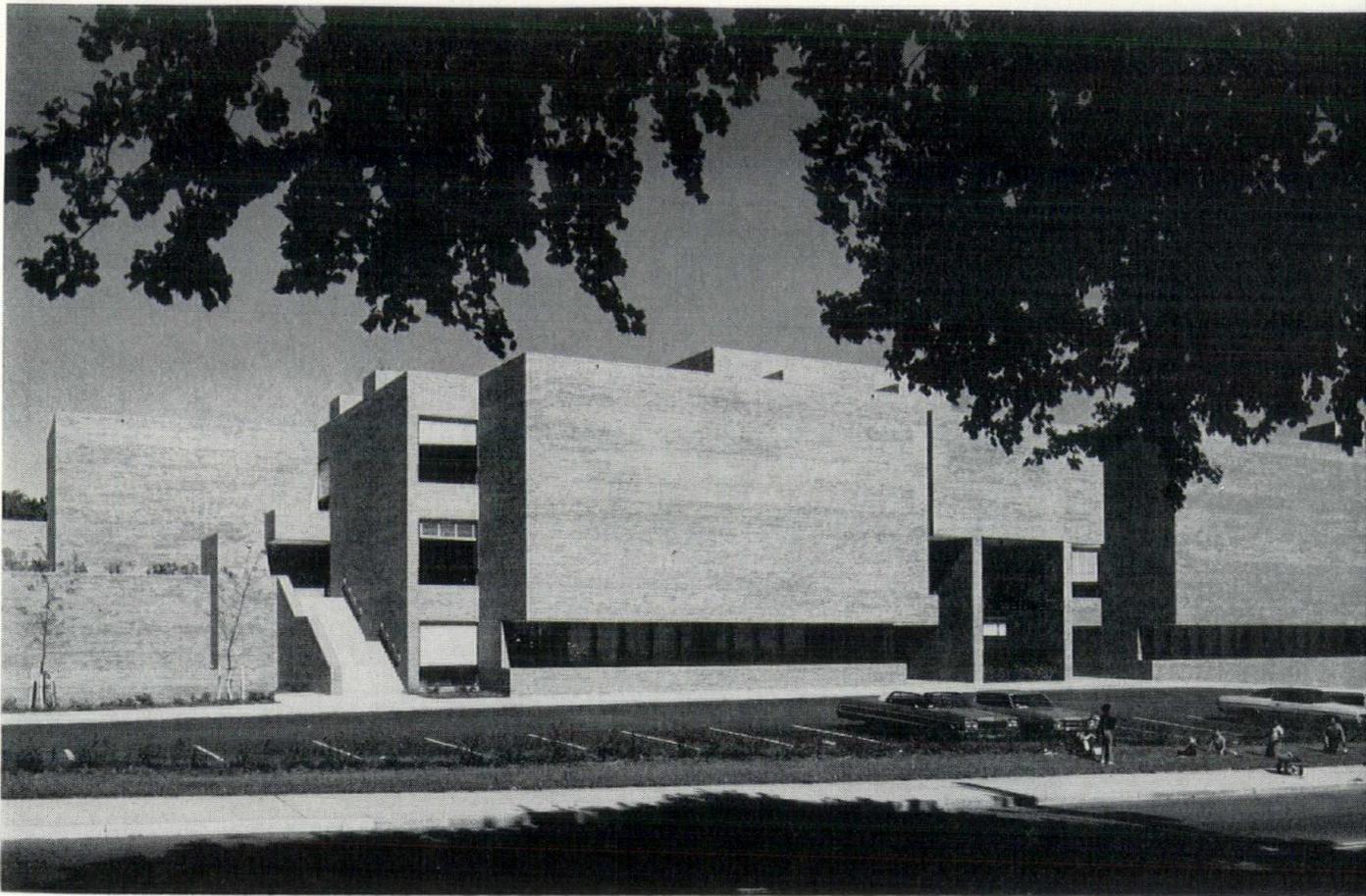
Subcontractors & Suppliers

From Falls Church were: R & B Construction Co., concrete; and, Dale Lumber Co., Inc., lumber.

Fairfax firms were: Roy H. Davidson Electric Co., Inc., electrical; Carpeteria, carpet. Fairfax Tile & Linoleum Co., Inc., resilient tile; Sheets Wholesale, Inc., hardware;

Hercules, ornamental iron; and, Eastern Fence Co., fences.

Others were: Guy H. Shepherd Construction Co., Lorton, brick; Glenn Beane, Alexandria, ceramic tile; Allied Decorators, Alexandria, paint; Dominion Electric Supply Co., Inc., Arlington, electrical supplier; W. T. Imlay Co., Merrifield, heating; Robinson, Inc., Forestville, Md., iron; General Electric Co., Washington, D. C., appliances. Santori Brothers, Monessen, Pa., kitchen cabinets; Devlin Lumber & Supply Corp., Bethesda, Md., trusses; Metropolitan Industries, Washington, D. C., cl. door; F & D Drywall Springfield, sheetrock; Bill Gardner, Arlington, plumbing; Risco, Inc., Alexandria, roofing; United Clay Products Co., Washington, D. C., windows; and, Eastern Stair Co., Laurel, Md., stairs.



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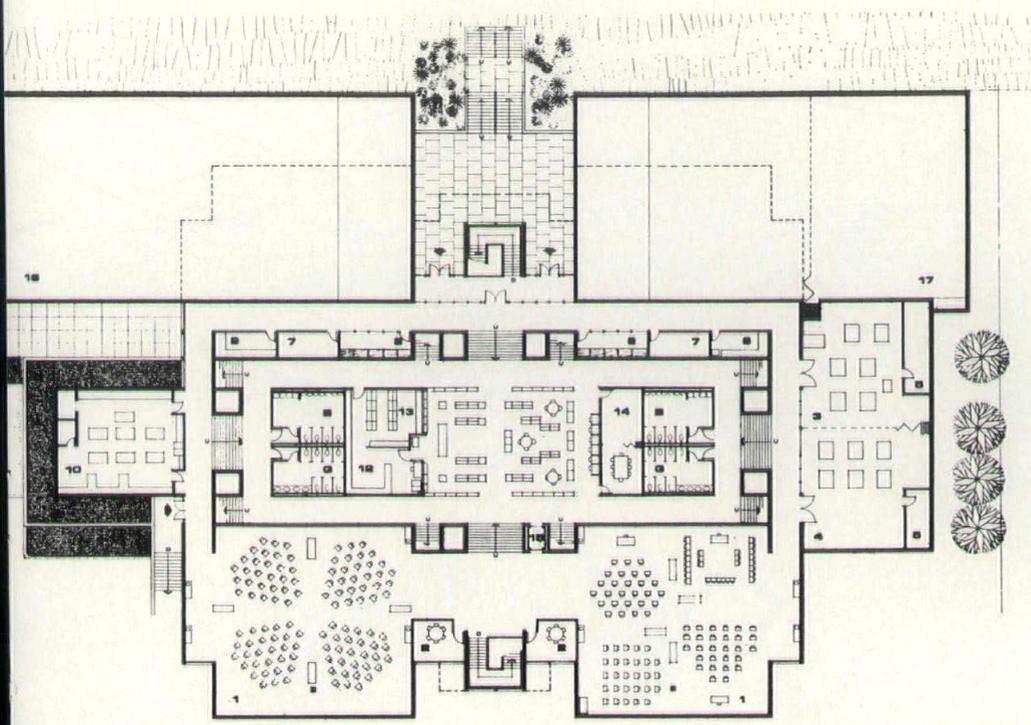
COMPLETED in October 1972, Piney Branch Middle-School, Takoma Park, Maryland, is designed on four and one-half levels linked by a split level circulation system. As a middle school, it serves Grades 5 through 8, and has some organizational characteristics of an elementary school, and some of a secondary school.

The learner as an individual is the key to the Instructional Program. For this reason, the design of the school structure gives the learner easy access to various instructional areas. The most lucid description of the space flow

in Piney Branch is the building section. It shows how a series of half levels unite a sloping site and an educational facility.

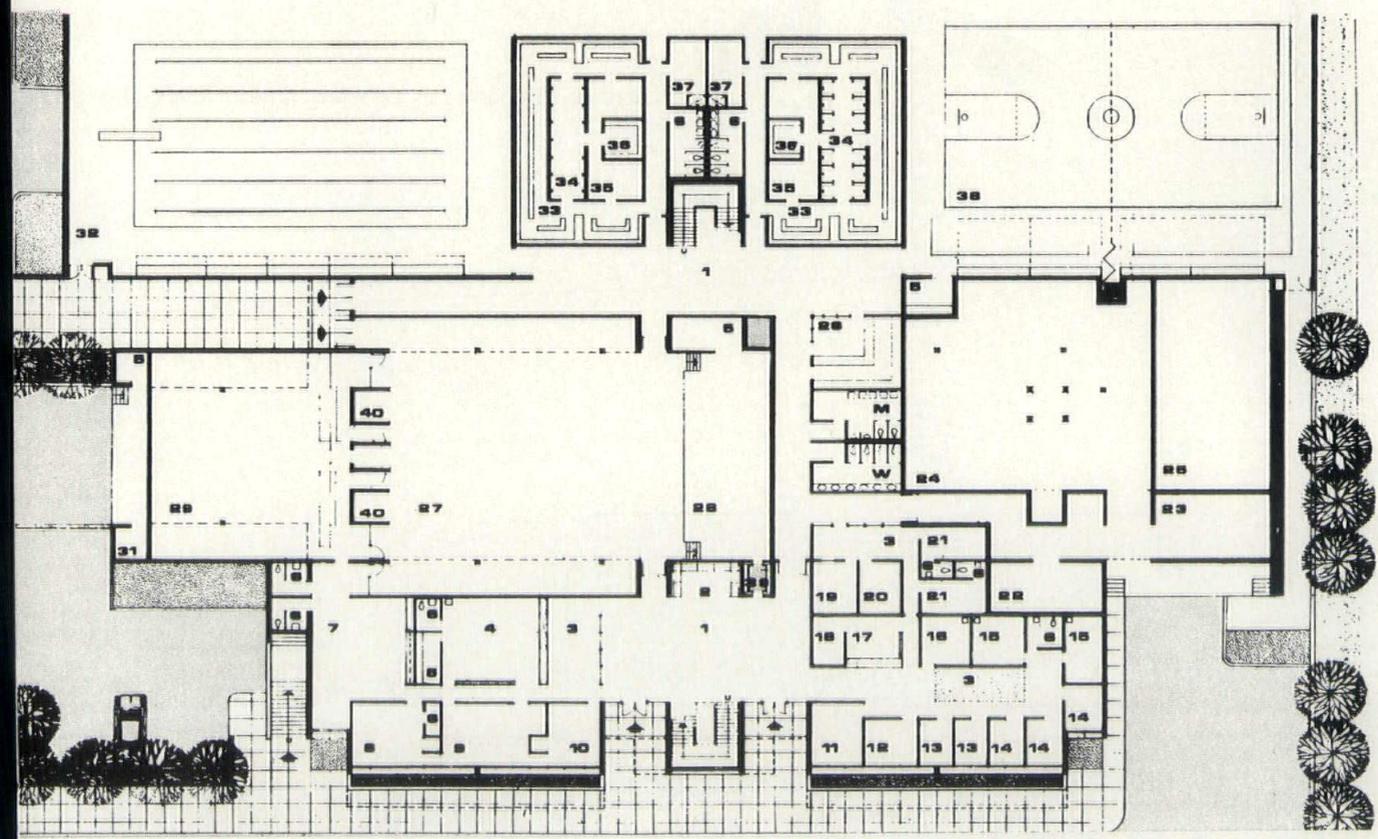
The center level in this series is the Instructional Materials Center (I.M.C.). This I.M.C. core is a library of teaching aids including various electronic teaching devices.

Radiating from this I.M.C., no greater than a half flight of stairs away are the classroom modules, a series of open-plan teaching spaces, each capable of housing four normal classes. Auxiliary teaching spaces such as Home Economics



LEVEL B

- 1. 4 Class room module
- 2. Seminar room
- 3. Arts
- 4. Crafts
- 5. Crafts storage
- 6. Janitor's supply
- 7. Counseling room
- 8. Teacher's planning
- 9. Storage
- 10. Home economics
- 11. I M C main reading room and study carrels
- 12. I M C work & preparation center
- 13. I M C storage
- 14. Conference rooms
- 15. Elevator
- 16. Upper part of pool
- 17. Upper part of gym

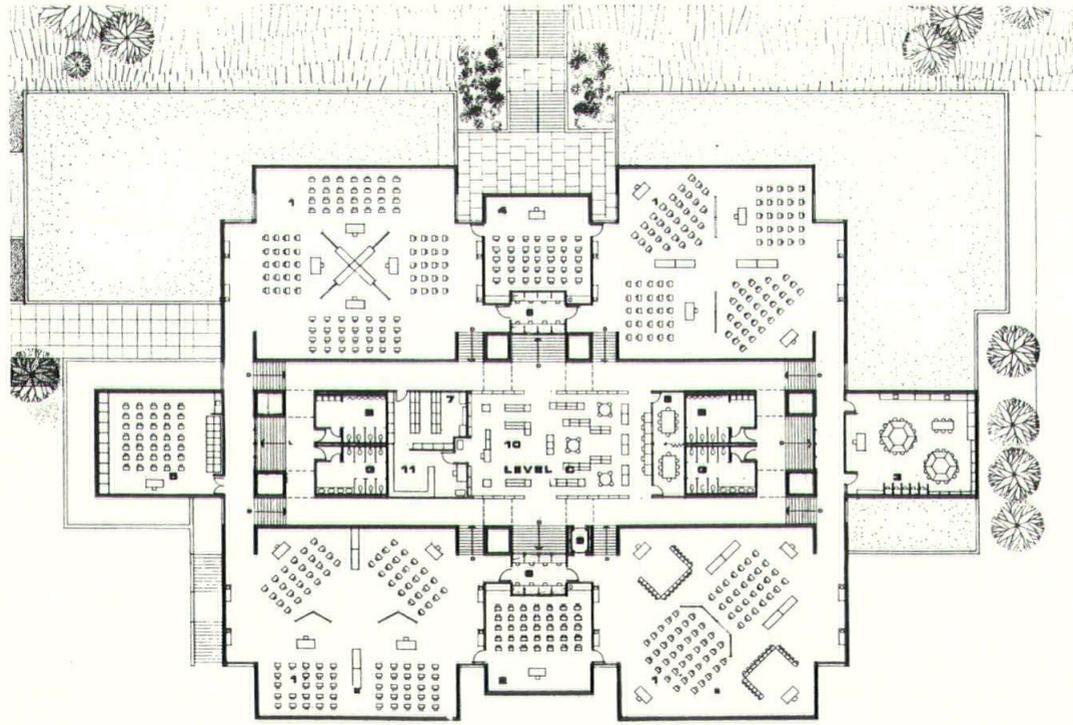
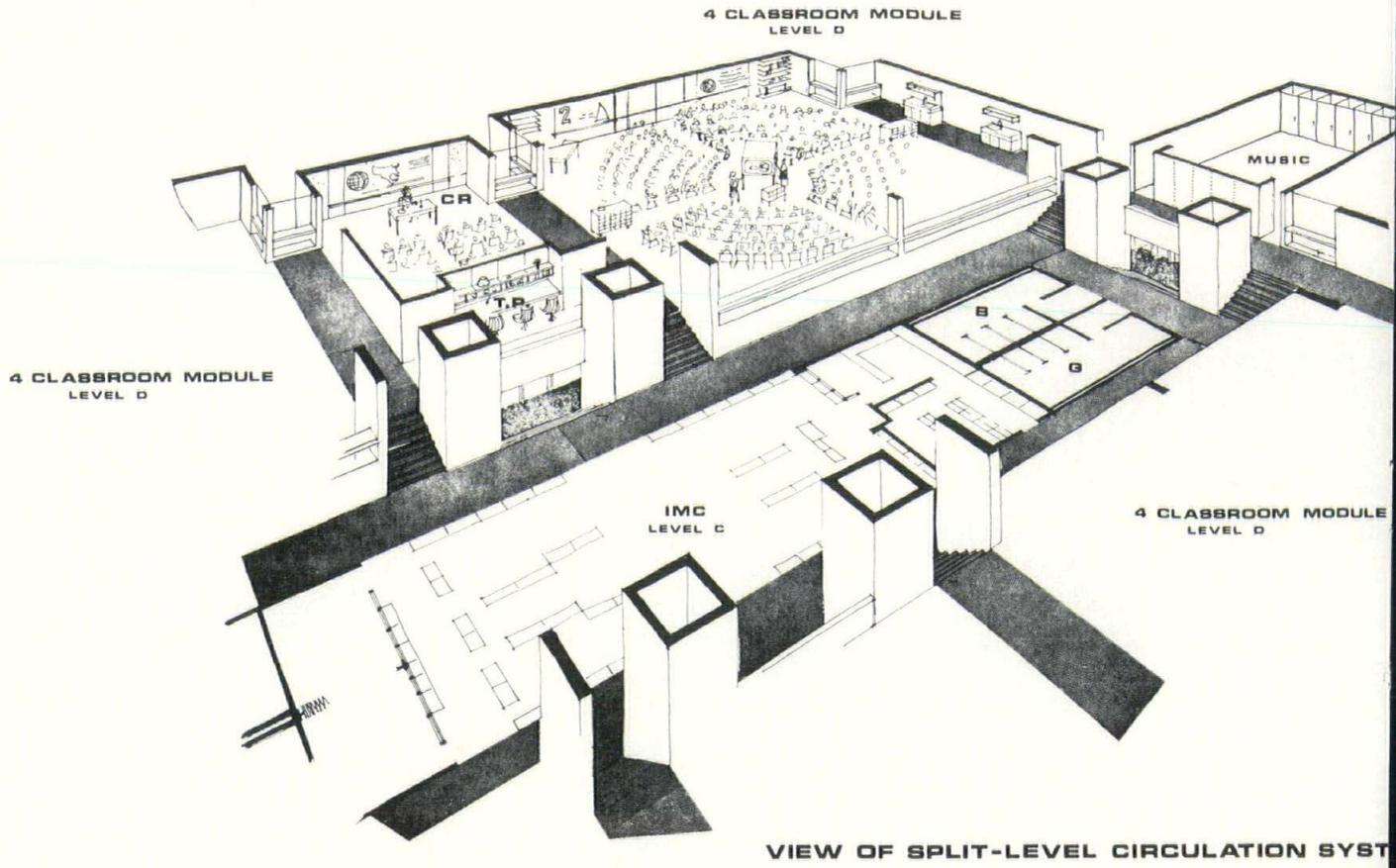


LEVEL A

- 1. Lobby
- 2. Child waiting
- 3. Waiting
- 4. Office work room
- 5. Storage
- 6. Toilet
- 7. Faculty dining
- 8. Principal's office
- 9. Conference
- 10. Assistant principal office
- 11. Seminar room
- 12. Social worker's office
- 13. Office—interview
- 14. Interview office

- 15. Examination room
- 16. Dental office
- 17. Information
- 18. Utility room
- 19. Nurse's office
- 20. Exam-treatment
- 21. Rest room
- 22. General storage
- 23. Elect sw-gear room
- 24. Mechanical room
- 25. Unexcavated
- 26. Book store
- 27. All-purpose room

- 28. Stage
- 29. Food service facility
- 30. Chair storage
- 31. Can wash
- 32. Swimming pool
- 33. Locker room
- 34. Showers
- 35. Drying
- 36. Towel room
- 37. Faculty office
- 38. Gymnasium
- 39. Elevator
- 40. Table storage



- LEVEL D**
1. 4 class room module
 2. Class room
 3. Science-math center
 4. Class room
 5. Music activities room
 6. Teacher's planning
 7. IMC storage
 8. Conference rooms
 9. Elevator
 10. I M C main reading room and study carrels
 11. I M C work & preparation center

Music, and Craft Rooms are at the extremities of the building.

An additional function of Piney Branch Middle School is its role as a center for community services. Recreation facilities for the local community are provided in exterior playing fields as well as in an interior gymnasium, pool, locker room, and a multi-purpose room. Also, provisions for a group of smaller spaces, including medical examining rooms and a social worker's office, were made a part of the design. Direct pedestrian access to these community facilities, which can be isolated from the rest of the school plant, is provided on the ground level. Thus, Piney Branch Middle School fulfills a combination of needs simultaneously in a single structure.

Pioneer Builders, Inc., of Tuxedo, Md., was general contractor and handled excavating, foundations, concrete and carpentry.

Subcontractors & Suppliers

From Maryland were: A. Myron Cowell, Inc., Silver Springs, masonry; Orndoff & Spaid, Inc., Silver Springs, roofing; The Anvil Shoppe, Ltd., District Heights, win-

dows; Hawkins Glass Co., Inc., Marlow Heights, window walls & glazing; Madison Decorating Co., Inc., Kensington, painting; Kidwell & Kidwell, Inc., College Park, acoustics & plaster; Capitol Tile & Marble Co., Inc., Clinton, ceramic tile; American Iron Works, Inc., Bladensburg, steel grating; Rider Enterprises, Inc., Silver Springs, electrical work; Raub Plumbing Supplies, Laurel, plumbing fixtures (American Standard); and Lou D. Keller, Inc., Kensington, plumbing, air conditioning, heating & ventilating.

From Washington, D. C. were: McKinney Drilling Co., Inc., caissons; Graham, Van Leer & Elmore Co., movable partitions; Chamberlain Co. of America, waterproofing & weatherstripping; Maurice Electrical Supply Co., Inc., lighting fixtures; Steel Products, Inc., lockers; and Montgomery Elevator Co., elevators.

Others were: Montague-Betts Co., Inc., Lynchburg, steel steel roof deck & handrails; Flooring Associates, Inc., Arlington, wood flooring; Herndon Lumber & Millwork, Herndon, millwork; Seaboard Paint & Supply, Norfolk, hardware and The Phillips Mfg. Co., Easthampton, Mass., steel doors & bucks.



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GENERAL CONTRACTOR

THE Extra-High Voltage Production Test and Assembly Facility was designed by Wiley & Wilson, Inc. for the Power Line Carrier Operation of the Telecommunication Products Department of General Electric Company, Lynchburg.

The facility was designed for testing of coupling capacitor voltage transformers—devices used by electric power companies in high voltage switchyards — for 1550 kV systems, more than double the line voltages currently in use in the USA. Specifications for the building stipulated that it must be suitable for testing equipment rated above the line-to-ground voltage of the 1550 kV system—or at 1,000,000 volts.

The project was first authorized in June, 1969, occupied in October, 1972, and became fully operational in January, 1973.

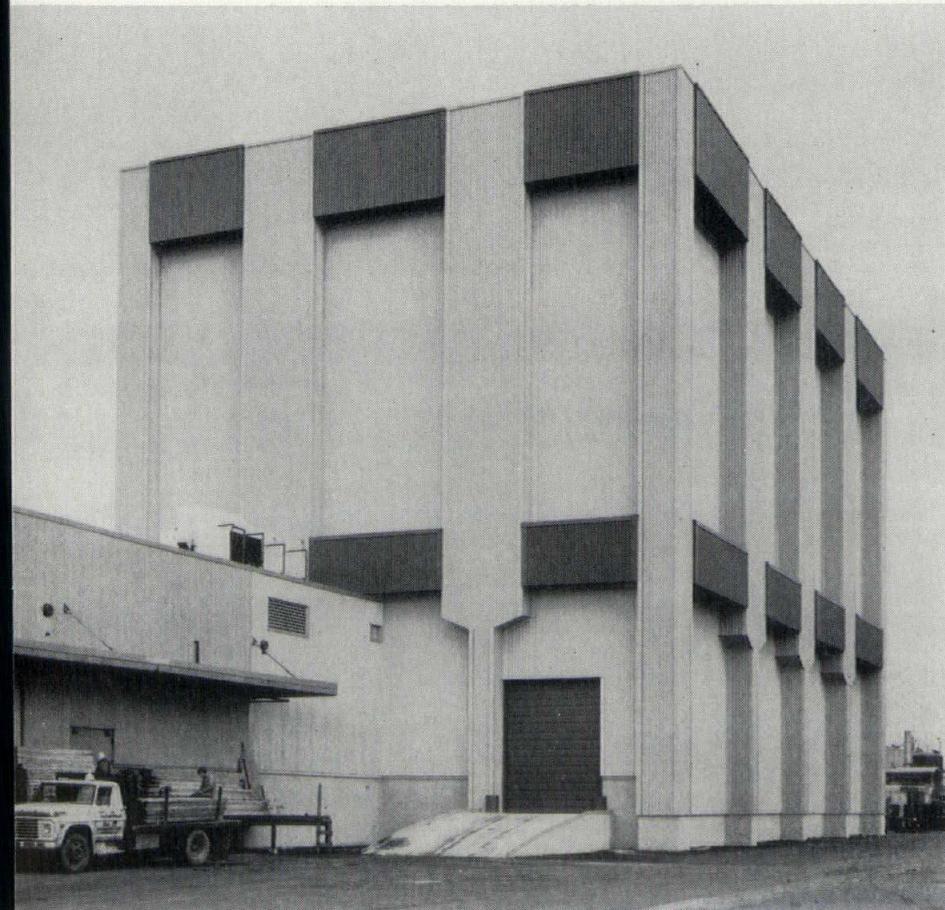
The test cell and associate areas measure 150 feet by 86 feet by 85 feet high, with a 75-foot high clear area from floor to bottom of structural roof trusses. The test cell was created where a shipping dock had been. Materials from the old shipping dock were re-used, where possible, in building a new and larger shipping dock.

Designed to be light-tight, the building is sheathed with a double skin. The outside skin is composed of 1½ inch insulated flat steel panels, while the inside panels are 1½ inch thick acoustical liner panels with insulation. A 12-inch air space separates the double skins of the walls. All metal is tied together with welds or mechanical fasteners to achieve good grounding, and a metal grid ceiling under the roof trusses is tied to ground.

The test cell itself is 65 feet wide by 90 feet long, and is separated from the assembly area by a wall 65 feet high. A 10-ton crane can pass over the top of the wall, and a 65-foot high, 10-foot wide door provides for equipment passage.

Specifications stipulated that the ambient temperature up to the 50-foot elevation should be within plus or minus 5° F. in the test area. To

(Photo by James M. McElroy)





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provide this, six air handling units and six air-cooled condensing units were utilized to condition the air. Bands around the outside of the building provide lateral air distribution to triangular ducts from floor to ceiling in the building corners.

A 15-foot high observation window is located in the control room. A second observation window has been provided in the wall separating the test cell from the assembly area at the 55-foot elevation.

In addition to normal safety precautions, an elaborate interlock test control system was installed to insure building security during tests.

Wiley & Wilson's design team included Leon Lytton, AIA, as Project Manager. John Owen, PE, electrical design; Karl Mayes, mechanical design; Gerry Stahlman, PE, structural design; John Page, RA, architectural design; and Pres Syme, PE, civil site work.

N. C. Monroe Construction Co., Greensboro, N.C., was general contractor.

Subcontractors & Suppliers

Others from North Carolina were: Crawford Sprinkler Co., Charlotte, fire protection system; Elwin G. Smith & Co., Inc., Charlotte, steel liner panels, acoustical panels, steel siding panels, thermal insulation, aluminum siding & insulation board; C. P. Buckner Steel Erection Service, Inc., Chapel Hill, erect structural steel, crane rails, floor & roof deck; Flemming Corp., Charlotte, crane loading door; Harris Scott Paint Co., Inc., Greensboro, painting; Crawford Door Sales of Winston-Salem, Inc., Winston-Salem, sectional overhead doors; Greensboro Glass Inc., Greensboro, glass & glazing, Hardware Distributors, Inc., Greensboro, hollow metal doors and frames, view window frames & light-proofing materials; J. D. Wilkins Co., Greensboro, miscellaneous metal; Old-North Mfg. Co., Inc., Lenoir, snap ties; Kelly Co., Inc., Charlotte, dock boards; and Guarantee Supply Co., Inc., Greensboro, Lapidolith.

From Virginia were: J. H. Cofflen Co., Inc., Altavista, sewer system pipe with manholes, mechanical system & plumbing; Richardson-Wayland Electric Corp., Roanoke, electrical work; J. K. Spencer Construction Co., Inc., Lynchburg, concrete paving, grading & gravel base; R. H. Feagans & Co., Inc., Lynchburg, curbing, gutter, & paved ditches; Consumer T. B. Dornin-Adams Co., Lynchburg, siding & roofing; Valley Roofing Corp., Roanoke, sheet metal roof & insulation; Marvin V. Templeton & Son, Inc., Lynchburg, paving; Fred M. Stinnette & Co., Madison Heights, masonry work; H. J. Puckett, Lynchburg, concrete work; Modern Building, Inc., Lynchburg, ribbed siding; Valley Steel Corp., Salem, reinforcing steel & wire mesh; Wheeling Corrugating Co., Richmond, metal floor & roof deck; Montague-Betts Co., Inc., Lynchburg, structural steel; and, Lynchburg Ready-Mix Concrete Co., Inc., Lynchburg, ready mix concrete.



averett college

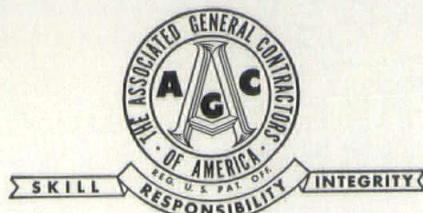
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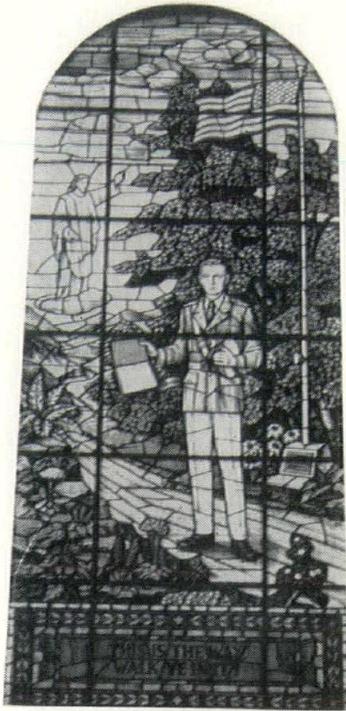
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Bass Construction Company



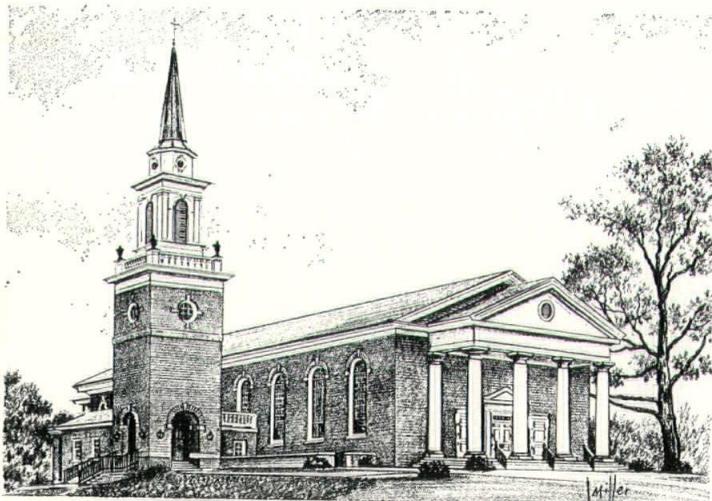
General Contractors
RICHMOND, VIRGINIA

Cover Story:



NYAL L. CLINE – ARCHITECT

Owen Robertson Cheatham Memorial Chapel Hargrave Military Academy – Chatham



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CONSULTING ENGINEER, STRUCTURAL

BOLT, BARANEK, NEWMAN
CONSULTING ENGINEERS, ACOUSTICAL

INTERIOR DESIGN
BY THE ARCHITECT

ENGLISH CONSTRUCTION CO., INC.
GENERAL CONTRACTOR

THE TIME when the idea of a chapel for Hargrave Military Academy was first conceived would be impossible to ascertain. Like David's temple of old, it has always been in the hearts of the administration of this school.

In 1920, the Seventy-Five Million Campaign of Southern Baptists enabled Hargrave to construct a building to house its first chapel. This auditorium, as it was called, was inadequate for several reasons. Among them was the use of the chapel for many things other than worship. Teaching, lectures, demonstrations, dramatics and military exercises were all accomplished in this chapel. However, it did enable the school to hold a twenty minute devotional chapel period each day as a part of its regular schedule.

Finally, the space became inadequate to accommodate the corps and the faculty since the seating capacity was only four hundred persons. The move to the new Walter R. Davis-Alumni Memorial Gymnasium was necessitated because of the increase in student enrollment. This, plus the change of academic scheduling, brought about the elimination of a chapel service from the daily schedule and the substitution of the Tuesday, Thursday, Sunday vespers.

The use of the gymnasium for worship was never satisfactory. The floor space was too large, and the use of chairs was too temporary and disconcerting. The sound system was not correct, and the acoustics extremely poor. The music did not contribute to worship as it should, and the whole atmosphere was out of spiritual focus.

Dreams of a place where God could be given His rightful place in the thought, purpose, and lives of young men began to take shape in the minds and hearts of the administration. However, the dreams had to be postponed for some time in order for the school to meet some immediate needs. A combination building for academics, infirmary, library, and additional dormitory space had to be financed and constructed.

If a chapel was to be erected, it was evident that alumni and friends would be important in the financing of such a building. Mr. Walter R. Davis and Mr. Owen R. Cheatham, alumni and prominent industrialists, had contributed generously to other constructional school projects. Virginia Baptists and other friends of the school had been consistent in their support of the program of the school, Mr. Davis had been honored by having the gymnasium named for him.

Colonel Joseph H. Cosby then President of Hargrave, made an appointment to see Mr. Cheatham in his office on Park Avenue in New York City and talk with him about the idea of a memorial chapel, which could be named for him. Mr. Cheatham's reaction as a businessman was that perhaps other buildings were needed more than a chapel. However, he did not discourage the idea and promised that he would contribute his part.

The school architect, Mr. Stanhope S. Johnson, of Lynchburg was consulted. He came and studied the campus and recommended that the chapel building be placed on the front campus in the general area of the swimming pool. The administration did not agree with the architect on this proposal, and the plans were pushed no further at this time.

In the meantime the new president's house had been completed and the old frame president's house, the Camden House was left to be used as a residence for the students. The administration began to think and to talk of this high, natural, beautiful site as the location for the new chapel. The feasibility of moving the Camden House to a new site was considered and abandoned. Later, after construction of the chapel was underway, the Camden House was demolished.

Since Mr. Johnson was not in good health, the administration decided to turn to a former associate of Stanhope Johnson, Mr. Nyal L. Cline, for preliminary sketches for the new chapel. It was agreed that the building would conform to the Georgian or

Colonial style of architecture and would seat at least eight hundred people. The steeple would not be placed on the main building but on a tower to be located on the side. At first, the only excavation planned was for two classrooms at ground level on the rear. In conference with faculty and staff these plans were changed to include full use of first level facilities.

Plans were now taking form to project the construction of this dream building. It was to cost a minimum of \$650,000. Homecoming of April, 1968, was set for the ground-breaking exercises. A large number of alumni and other friends were present and participated in the ground-breaking exercises. However, the placing of the building on the site was the responsibility of Mr. Cline, the architect; Mr. Ernest Fox, the Engineer for Buildings and Grounds; Colonel Vernon T. Lankford, Academic Dean and Assistant to the President; and Colonel Cosby, President of the school. These men met and staked off the corners trying to use the site platt to the greatest advantage. The building does not line up with any street or walkway, but conforms to a semi-circle of build-

ings using the Floyd Building and Cosby Building as points of reference. It faces the main entrance way to the campus and will present a commanding view as soon as the State Highway Department changes the curve in front of the Floyd Building.

Bids were let on January 15, 1969, and the English Construction Company was the low bidder at \$573,000 plus. Much of the credit for the fine detailed workmanship on this building was due to the conscientious supervision of Mr. S. L. Floyd, foreman for the English Construction Company. The unusual craftsmanship in the fluted plaster columns and cornices of the interior was done by Mr. Paul Styles.

The Flowers Equipment Company of Richmond, Virginia, was most helpful in supplying ideas and equipment for seating and carpeting in the sanctuary.

The artistic window in the chapel deserves special comment. Colonel Cosby received the idea from the beautiful window in the United States Naval Academy, Annapolis Maryland, called "The Second Commissioning." T. M. Biggam of Russell Church Studios, Inc. of Winston-

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Salem, North Carolina, drew and submitted sketches. Colonel Cosby had planned to use the features of Mr. Owen R. Cheatham taken from the annual of the graduating class of 1921 as the features of the cadet in the window. A fine sharp picture was secured, but Mr. Cheatham would not agree for it to be used. Three pictures of recent Hargrave graduates were furnished the artists, and a fine composite was secured. This picture epitomizes the philosophy and purpose of Hargrave Military Academy and is the work of Franz Mayer and Company of Munich, Germany.

The Meditation Chapel behind the tower is a unique contribution. The round stained glass window, Christ in Gethsemane, is the gift of family and friends of Mrs. Mary Crews, who gave so much of her life to Hargrave Military Academy. This chapel is meeting a vital need and will be even more popular when it will be used for stereo reproductions of the great music of the church and of the great classical artists.

The value of the first level facilities should not be overlooked. Classes of Bible, social studies, mathematics, mechanical drawing and driver education meet in the rooms under the sanctuary. Also, on the same level are the Honor Council Room and Yesterday Hall.

Perhaps the most enthusiastic and appreciative use of the chapel was by the graduating class of 1970. Although the chapel was unfinished, they wanted to be the first class to graduate in its sanctuary. There was no paneling on the walls, the pulpit area and floors were unfinished, and there was no seating installed. None of this deterred these seniors. They brought chairs and improvised backdrops. The building was beautifully lighted without and within. Every chair was filled for the commencement exercises including those in the balcony.

The previous night, Colonel Cosby, the retiring president of Hargrave was the baccalaureate speaker. He was the first to bring a message in the new chapel.

The first official Service of Worship was conducted in the Chapel on February 14, 1971. During the previous week, the Cadet Corps during its drill periods, practiced the best entrance methods into the Chapel. The Military Department decided that the cadet entrance and flag ceremonies would be executed without verbal military commands. At this first Worship Service, Dr. Landon B. Spradlin, then Chaplain of the Academy, used for his sermon topic, "This is the way, walk ye in it"—the caption at the bottom of the Cadet Window. His scriptural text was Saint John 14:6, "Jesus saith unto him, I am the way, the truth, and the life: no man cometh unto the Father, but by me." (Story by Joseph H. Cosby, President, H.M.A., 1951-1970)

English Construction Co., Inc., of Altavista, the general contractor, handled excavating, foundations, concrete, carpentry, painting, weather-stripping, and insulation.

Subcontractors & Suppliers

From Roanoke were: Feather Tile Co., Inc., ceramic tile; and Roanoke Engineering Sales Co., Inc., steel doors & bucks.

Lynchburg firms were: Montague-Betts Co., Inc., steel, steel roof deck and handrails; Bailey-Spencer Hardware Co., Inc., hardware and Paul E. Styles, plaster.

Others were: Hughes & Dalton Construction Co., Danville, masonry; Economy Cast Stone Co., Richmond, roof deck; E. M. Martin, Inc., Charlottesville, roofing; Heltonville Limestone Corp., Bedford, Ind., stone work; Danville Lumber & Mfg. Co., Danville, windows, window walls, structural wood, paneling & millwork; Old Dominion Stained Glass Co., Inc., Richmond, glazing; W. Morton Northen & Co., Inc., Richmond, acoustical & resilient tile; Tune & Toler, Inc., Chatham, lighting fixtures, electrical work, plumbing fixtures, plumbing, air conditioning, heating & ventilating. Flowers Equipment Co., Richmond, sanctuary seating & carpeting; Russell Church Studios, "Cadet Window."

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NEXT MONTH IN THE OLD DOMINION

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MUSIC

JUNE

- June-Sept. **Fort Monroe.** U. S. Continent Army Band Concerts Under the Stars, Continental Park, Thursdays evenings, 8 p.m.
- 1-3. **Roanoke.** Festival in the Park.
- 15-16. **Marion.** 5th Annual Old Time Fiddlers & Bluegrass Convention.
- 18-21. **Virginia Beach.** 12th Annual Virginia Beach Music Festival.
- 21-24, 28-July 1. **Arlington.** Musical, Lubbock Run Amphitheatre, 8:45 p.m.
- 29-30. **Hampton.** 6th Annual Hampton Jazz Festival, Hampton Roads Coliseum.

OTHER EVENTS

JUNE

- 2. **Richmond.** 8th Annual Massing of the Flags Ceremony, Jefferson Davis Monument, 10:30 a.m.
- 15-17. **Colonial Beach.** 22nd Annual Potomac River Festival.
- 16-17. **Hampton.** 6th Annual Antique Coin & Gun Show, Hampton Roads Coliseum.
- 21-25. **Virginia Beach.** 18th Annual Virginia Beach Boardwalk Art Show.
- 22-24. **Roanoke.** Miss National Teen Ager of Virginia Pageant, Holiday Inn #4, Airport.
- 25-Aug. 10. **Richmond.** 16th Annual Festival of Arts.
- 26-27. **Lexington.** State Lily Show, Evans Dining Hall, Washington & Lee University.

PLAYS

- June 1-Sept. 3. **Strasburg.** American Oberammergau Passion Play with Val Balfour.

SPORTS

- JUNE 7-9. **Wytheville.** Southwest Virginia Horse Show, 7 p.m., Equitation Western Show, June 9, 2 p.m.
- 7-10. **Upperville.** Upperville Colt & Horse Show.



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17. Bristol. Spring Nationals—Drag Strip. Bristol International Speedway.

17. Middleburg. Loudoun Pony & Junior Horse Show.

Mineral. V. A. H. A. Field Day Show.

THEATRE

Kingdon. Barter Theatre. Summer season starts June 5. Performances Tuesday-Friday at 8:15 p.m., Saturday 5 & 9 p.m., Sunday 7 p.m. with matinees on Wednesday 2 p.m.

Kingston. Thomas Jefferson Theatre.

Stone Gap. June Tolliver Playhouse. "The Trail of the Lonesome Pine," outdoor musical drama opens for 10th season June 30. Tuesday-Saturday, 8:30 p.m. DST through August.

Colonial Heights. Swift Creek Mill Playhouse. Dinner 6:45 p.m. Performance 8:30 p.m. Wednesday-Saturday.

Roanover. Barksdale Memorial Theatre. Wednesday-Saturday, dinner 6:45 p.m., performance 8:30 p.m.

Middletown. Wayside Theatre. "It's Funny . . ." Tuesday-Sunday with matinees on Wednesday & Saturday. June 5, indefinite run.

Norfolk. Cavalier Dinner Playhouse & Tidewater Dinner Theatre. Tuesday-Sunday.

Norfolk. Little Theatre of Norfolk. 8:30 p.m.

Radford. "The Long Way Home," drama, Ingles Homestead, June 22-Labor Day Weekend.

Richmond. Barn Playhouse. Thursday-Saturday, dinner 7 p.m., performance 8:30 p.m.

Richmond. Playhouse 3200. "The Solid Gold Cadillac," May 16-June 17. Tuesday-Saturday, dinner 7-8 p.m., performance 8:15 p.m.

Roanoke. Mill Mountain Playhouse. "Anything Goes," musical, June 20-July 8.

Williamsburg. 26th Season of "The Common Glory," nightly except Sunday, June 18-August 25, 8:40 p.m.



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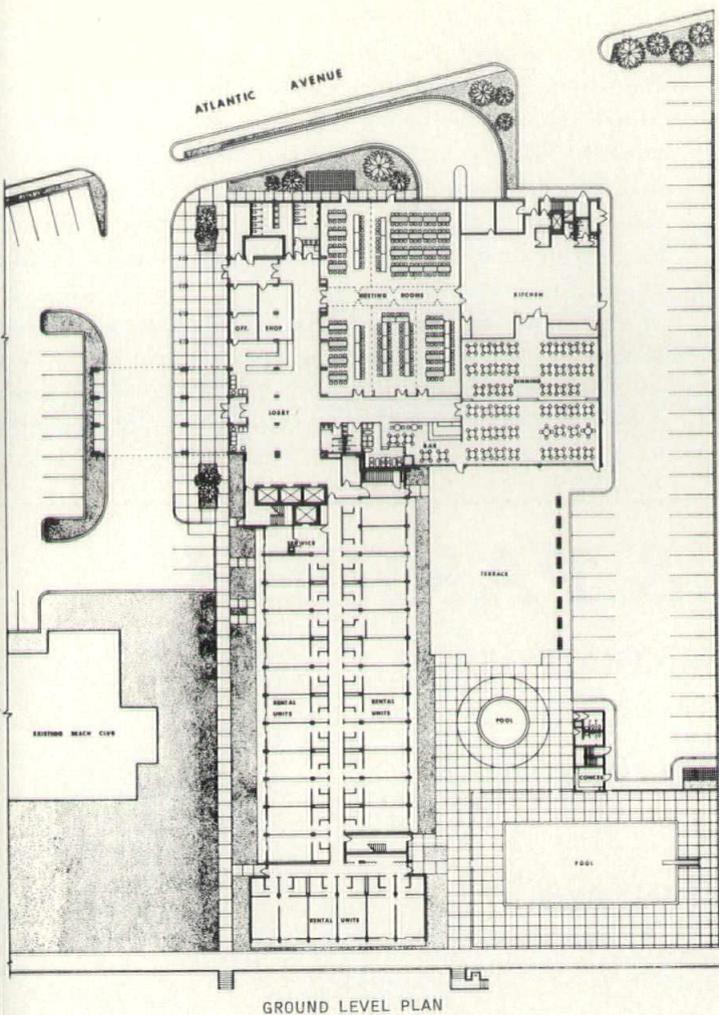
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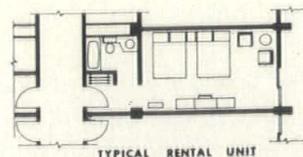
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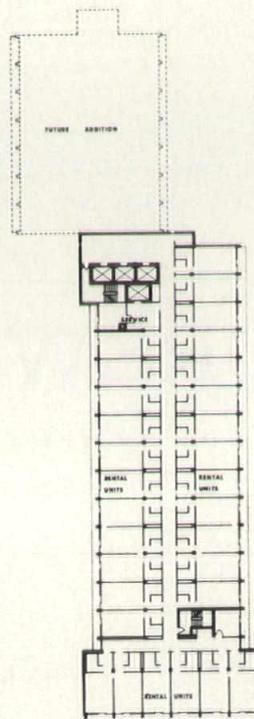




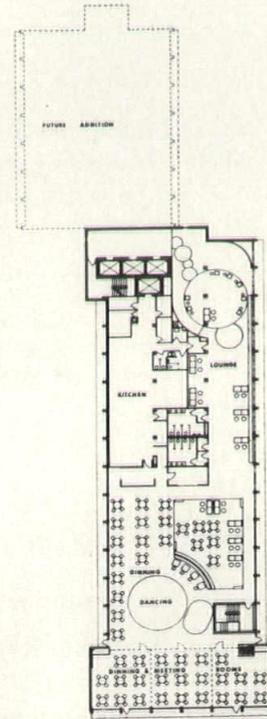
GROUND LEVEL PLAN



TYPICAL RENTAL UNIT



TYPICAL 2ND THRU 10TH FLOOR PLAN



11TH FLOOR PLAN

THE NEW Cavalier Motor Inn, now under construction on the ocean front at Virginia Beach, will open in the 1973 summer season. The new eleven-story resort and convention facility is located across Atlantic Avenue from its counterpart, the Cavalier Hotel, which has been a landmark in Virginia Beach for the past forty-seven years. The new Cavalier Ocean Front will retain the continuity of the hotel's tradition while providing its guests with the best in contemporary facilities, furnishings and services. In the first ten floors of the tower are three hundred deluxe, double rental units, each with a private balcony overlooking the Atlantic Ocean. On the eleventh floor, a class enclosed roof top supper club offers dining, dancing and entertainment to guests while they enjoy an exciting panoramic view of the entire beachfront. On the ground level, a second dining hall and cocktail lounge open to a sun bathed terrace and two exterior pools, all directly fronting the beach. Snacks and beverages will be available to guests on the terrace, both day and evening, while they swim, frolic or simply relax and enjoy the beach. Convention facilities, shops, concessions and lounges are also located on the ground level. Meeting and banquet facilities, seating up to eight hundred, are avail-

able for conventions and special functions and additional ocean front meeting and private dining rooms are available on the eleventh floor.

Parking facilities for two hundred cars are conveniently located at ground level and an additional one hundred parking spaces are available for guests' use in an enclosed, below-grade parking structure which is directly accessible from the lobby. Services, equipment and utilities are also located below grade.

Aesthetic continuity with the traditional Cavalier Hotel and Beach Club is maintained through the use of a matching Virginia brick and white cast stone trim. Bronze aluminum windows, doors and railings complement the natural brick tones. Bronze glass minimizes glare within the rental units and enhances the superb view of ocean and beach. The building structure is a cast-in-place concrete frame founded on concrete piling. Provisions for a horizontal expansion of the tower, providing an additional one hundred and fifty rental units, are incorporated into the original design.

An individually room-controlled electric heating and air conditioning system provides for the ultimate in guest comfort and the latest conveniences in telephone service, call

system, music, and television are available in each rental unit.

The interior decor of the rental units, in tones of blue, red, and green on alternating floors, carries through the contemporary atmosphere.

Fox-Sadler Co., Inc., of Virginia Beach, was general contractor and handled foundations, roof deck, carpentry, paneling, weatherproofing & weatherstripping.

Subcontractors & Suppliers

From Virginia Beach were: Ferrell Bros., Inc., excavating; Welch Industries, Inc., piling; Sadler Materials Corp., concrete supplier; and Ceramic Tile of Fla., Inc., ceramic tile.

Norfolk firms were: Snow, Jr. & King, Inc., mason; Chesapeake Steel, Inc., steel & steel roof deck; Lone S Industries, Inc., precast concrete; Fett Roofing & Sh Metal Co., Inc., roofing; Walker & Laberge Co., Inc., windows, window walls & glazing; Door Engineering Co., steel doors & bucks, hardware; C. Roy Pursley Co., har rails; Urban Builders, Inc., plumbing fixtures & plumbi air conditioning, heating & ventilation; and L. F. Chis brook, elevator.

Also, Flowe Painting Co., Hampton, painting; F. Richa Wilton, Jr., Inc., Richmond, insulation & plaster; O'Ferr Inc., Richmond, acoustics, resilient tile & wood floori and E. F. Belk & Son, Inc., Mooresville, N. C., light fixtures & electrical work.

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CONSULTING STRUCTURAL ENGINEER

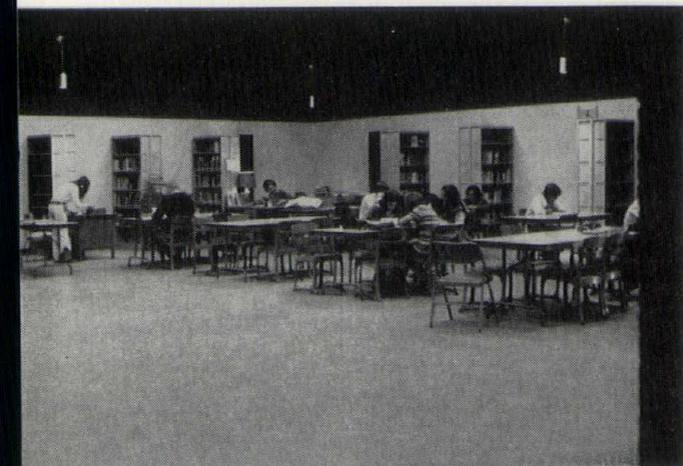
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GENERAL CONTRACTOR

IN designing Trinity Episcopal High School, Highfill & Associates, Inc., Architects, Engineers and Planners, was faced with a specific set of criteria: 1. Develop a building type that will reduce construction time; 2. Allow the facilities to grow as the funds grow; 3. Develop a physical form that will meet the changing needs; 4. Devise a concept that will allow the physical form to grow; and, 5. Design a structure that is small in scale to relate to and enhance the building site. With these objectives in mind, the architect designed a system rather than just a building.

First, a pod was developed—the dry module. It is approximately 3300 square feet and can be used as a classroom, administrative space, library, or a variety of other uses. Each pod contains its own mechanical system to allow an incremental growth as well as easy maintenance. Each academic pod





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would contain 4 classrooms with a minimum of 725 sq. feet which is well above state minimum requirements, or can be divided into smaller classrooms to accommodate a variety of educational needs. All of the interior walls of each pod can be removed without structural alterations, allowing the pod to be utilized as an open space.

The second pod is the wet module which serves as a toilet and vending area. Each toilet pod contains both boys' and girls' toilets.

Adjacent to the first and second pods, a third pod is formed which is approximately 4,000 sq. feet. It is used as student activity, assembly, cafeteria, or other multi-purpose uses.

Evolving educational concepts require a great deal of flexibility within the physical facilities. A recent report by Educational Facilities Laboratory emphasized the need for smaller spaces in which students can pursue independent studies or work with audio visual equipment as aids. In addition, it stressed the importance of larger resource areas where the students can circulate freely and gather material.

The ability to change the educational facilities to meet different learning situations is demonstrated in the master plan of the building.

The ultimate plan for this facility

incorporates eight basic pods, many of which are divided into classroom or smaller learning spaces. These basic pods surround three multi use spaces which provide the larger scale resource and assembly areas. The composite then serves as an appropriate mix of spaces both large and small scale and strategically placed according to function.

Design Solution

The final facilities will contain an academic area which is the quiet area. Here will be housed general classrooms, a science pod and a preparation area, seminar rooms and a resource center with open stacks and freedom of circulation. The administrative pod contains the headmaster's office, teacher's lounge, conference room, storage, and health facilities. The active area is housed an art pod with access to a terrace for art classes and a display area for art works. The music pod, a humanities pod and student activities center with movable banks of seats for various activities such as sports, theater or assembly and lecture. Separating the active area from the quiet area is library related activities such as small study carrels, audio visual booths, music listening room, conference room and student counselors.

The architect has also drawn up existing site conditions to formulate the overall design concept.

The school site is a 25 acre plot with rolling hills among many pine trees. The architect utilized amenities of the site by placing buildings at the highest point on site for best view and by allowing large portions of the wooded areas remain undisturbed for nature trails. The gymnasium is sculptured into the hillside to maintain the scale as well to gain access from both the school and parking levels.

The building's exterior is a combination of stained plywood siding with masonry piers. The primary roofing material is asphalt shingles. These profile pitched roofs are in keeping with the residential scale of the surrounding neighborhood. The ma

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structural system is steel with exposed steel beam spanning the central activity spaces. Each pod contains its own electric heating and cooling system.

Because of the built-in flexibility of the system, final drawings of the pods can proceed without determining yet how many of each will be included in the 1st phase. One of the architect's first suggestions to deal with construction time and cost was to select the general contractor early. Now, as a member of the design team, the general contractor, with the team, can assemble a series of pod arrangements, secure unit prices on each, and present the school board some genuine alternatives that the student enrollment and construction budget can easily accommodate. While doing so, the next phase is automatically brought into focus. The process continues, at the discretion of the Board, and until the ultimate enrollment plan is satisfied.

Frank B. McAllister, Inc., Richmond, was general contractor and handled site clearing, grading, compacted fill, compaction tests, finished grading, hand rake & seed, catch basins #1, storm drains, culvert pipe, hand excavation & backfill, concrete work, rough & finished carpentry and cleaning & waxing floors.

Subcontractors & Suppliers
(Richmond firms unless otherwise noted)

Lee Hy Paving Corp., stone base & surface treatment; Dominion Heating & Air Conditioning Inc., outside utilities, water line, plumbing, heating, air conditioning, water & sewer; Dodson Brothers Exterminating Co., Inc., soil poisoning; Bowker & Roden Inc., reinforcing steel; Lone Star Industries Inc., concrete; Holmes Steel Co., structural steel, joists, deck, misc. steel & erection. J. B. Eurell Co. of Va., fibered roof deck; Richmond Roofing Co., built-up roofing, asphalt shingles & sheet metal work; Roanoke Engineering Sales Co., Inc., hollow metal door frames; W. H. Stovall Co., Inc., aluminum windows & panels; Walker & Laberge Co., Inc., install windows, glass & glazing; E. S. Chappell & Sons, Inc., caulking, weatherstripping &

thresholds; Miller Mfg. Co., millwork, exterior siding & soffits, doors, trim & custom woodwork.

Also, W. K. Hawkins Engineering Co., building insulation; F. Richard Wilton Co., Inc., metal stud walls, wall furring, & gypsum wall board system; Stonnell-Satterwhite, Inc., quarry tile floors; O'Ferrall, Inc., acoustical ceilings, resilient floors & base; Smith Door & Window Specialties, Dur-O-Cote toilet partitions; Lyons Metal Products Co., Inc., installation of metal lockers; Roanoke Engineering Sales Co., Inc., fire extinguisher cabinets & identifying devices (signs); Pleasants Hardware, finish hardware & toilet accessories; Hill Electrical, Inc., electrical work; and Bronson Equipment Co., folding partitions.

Others were: Schalow Mfg. Co., Inc., Powhatan, chalkboards & tackboards; Marshall & Barnes, Sandston, painting & decorating; and Lee Roy Boschen, Jr., Ashland, masonry & catch basins #2 & stepping stones (walks).

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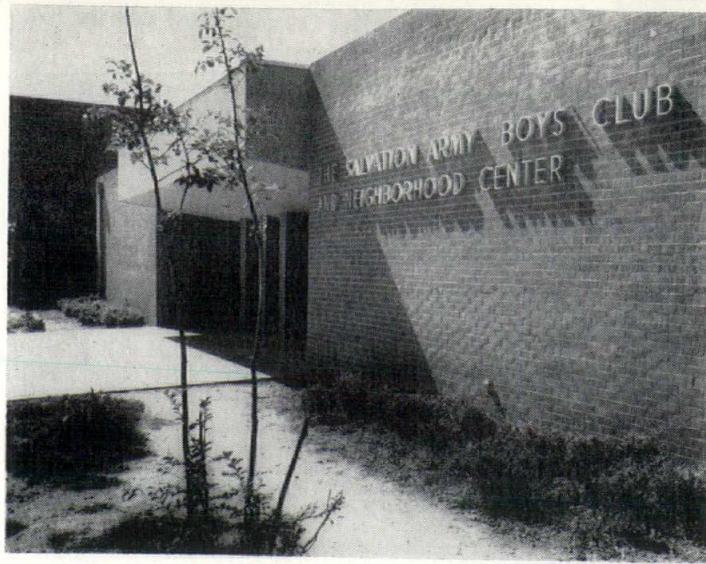
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LANDSCAPE ARCHITECT

WILLIAM A. VOORHEES, AID
INTERIOR DESIGNER

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THE NEW Salvation Army Boys' Club and Neighborhood Center, located in Richmond's Church Hill area, provides facilities quite unlike the old quarters previously used which were not centrally heated, without air conditioning, were dark and depressing and did not provide adequate space for the extensive programs needed and offered. Only 300 persons could actively participate in activities due to structural and fire regulations. The new center, after the first year of operation, has had over 1,470 people enrolled in various programs.

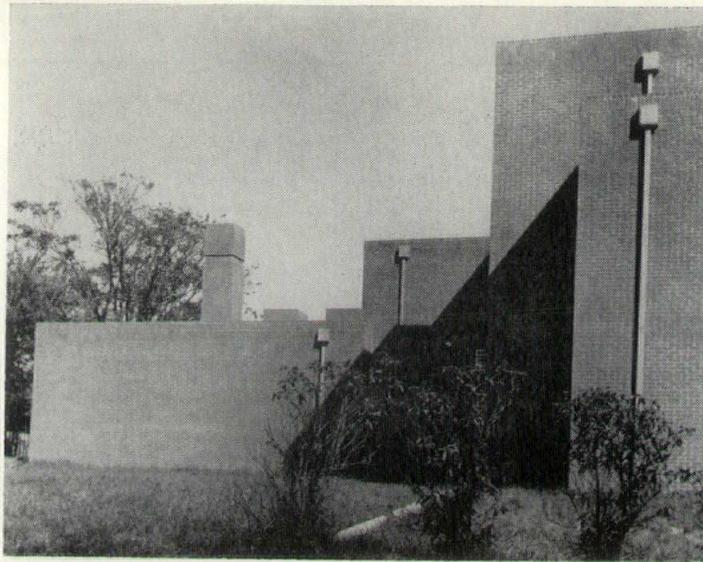
The building was designed windowless, except for the bronze plate glass at the entrance, to eliminate possible vandalism and maintenance problems. To offset natural window light, and to complement artificial light, skylights were located at various points in the building.

Bright colors of red, yellow, green and blue in furnishings and room decor provide a cheerful and stimulating atmosphere throughout the complex.

From a central information, game check-out, and control center, located near the main entrance, supervisors can overlook a 3,000 volume library, T.V. lounge and recreational areas separated for younger and older member activities.

A gymnasium, featuring a synthetic floor covering, provides a nearly maintenance free area for basketball, volleyball, badminton and for large community assemblies when the stage could be utilized for plays, concerts, etc. Adjacent to the gymnasium is a large exercise room with a Universal training machine similar to the unit used by many professional football teams.

The main level also includes the administrative offices, a vocational training room, colorful central locker rooms servicing the gymnasium and a five lane, 75-foot indoor



pool featuring striped walls and ceramic tile tank and deck.

The lower level houses a medical and dental facility, cafeteria, arts and crafts room, mechanical room, a large senior citizens' community room, and meeting and game rooms.

According to James H. Bryant, Director of the facility, "There is always something to do for everyone in the community at the Center. Lunch programs for the boys have been established at certain times; University social work, physical education and art students have assisted in swimming instruction, physical fitness programs, teaching study programs, and art instruction. Regularly scheduled activities have encouraged more than 400 young people to come to the Center daily."

Among the honors won by participants of the Salvation Army Boys' Club are the Boys' Club of Richmond Softball League Championship—1971; top place awards in the Richmond Department of Recreation Teen-age Art Exhibit; the Brookland Branch YMCA Basketball Tournament, Senior Division—1972; and third place in the Boys' Clubs of America Sectional Swimming Championship—1972.

Subcontractors & Suppliers

(Richmond firms unless otherwise noted)

W. E. Duke & Sons, Inc., excavating; Southern Brick Contractors, Inc., masonry; Holmes Steel Co., steel & steel roof deck; Concrete Structures, Inc., pre-stressed concrete; Richmond Roofing Co., roofing; F. Richard Wilton, Jr., Inc., aggregate stone work; PPG Industries, windows; Locklear & Sons, Inc., painting; W. W. Nash & Sons, Inc., painting (special concrete coating); E. S. Chappell & Son, Inc., weatherstripping; W. Morton Northen & Co., Inc., insulation, acoustics & resilient tile; A. Bertozzi, Inc., plaster; Martin Tile & Marble Co., Inc., ceramic tile; Miller Mfg. Co., Inc., millwork; J. S. Archer Co., Inc., steel doors & bucks; and, Central Electrical Service Corp., electrical work.

Also, Capital Mechanical Contractors, Inc., plumbing, air conditioning, heating & ventilating; Pleasants Hardware, hardware; Acme Equipment Co., Inc., kitchen equipment; and Jo-Pa Co., natatorium equipment.

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OAK RIDGE GARDENS was built in Charlottesville, on 7½ Street. The site was considered to be unbuildable by many people. The overall layout takes advantage of the shortcomings of the site by “stepping” down the hillside.

The one and two bedroom units are “garden” type in 2½ story buildings. The buildings have 2 stories on the upper side and 3 stories on the lower side, thereby following the contour of the site. They can be entered at either the lower or the middle level. The enclosed stairhalls are spacious and airy having windows on both sides of the building.

This project was built under Section 236 of the National Housing Act. The apartments provide better housing for lower income people and senior citizens through rent and interest supplements allocated by the Housing and Urban Department (HUD).

Some of the advantages of this type of low income housing are the following:

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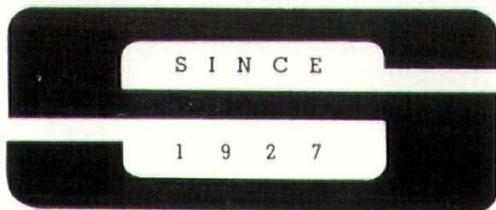
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The project owner pays taxes to the city. There is no burden on the city as is the case with the conventional public housing.

This type of program stimulates private enterprise.

The first phase of this project contains 21 one bedroom, 97 two bedroom and 84 three bedroom apartments, making a total of 202 units.

There are several laundry rooms for the convenience of the tenants. Children are provided with numerous playgrounds scattered about the buildings.

The construction is conventional wood frame with brick veneer and pine wood accent panels. Windows are aluminum slider or double-hung units.

All the units are heated and air conditioned by individual apartment units. In the garden apartments the condensing units project through the outside wall but a wood screen hides them visually, also providing a decorative accent.

Since this project started the State Highway Department developed plans for a four lane highway adjacent to the property. Consequently a second phase is being planned whereby more garden apartments could be built as well as a highrise building to contain housing units for the elderly.

Long Construction Co., Inc., of Charlottesville, was general contractor and handled concrete & masonry.

Subcontractors & Suppliers

Others were: Laramore Construction Co., Inc., Danville, sitework; Parkville Roofing & Sheet Metal Co., Clarksville, roofing; Production Construction, Inc., Clarksville, carpentry; Mid-State Interiors, Charlottesville, W. Va., painting, drywall & installation; Smiley Tile Co., Churchville, ceramic & resilient tile; The Howard Foley Co., Charlottesville, electrical work; Artis Plumbing Co., Greensboro, N. C., plumbing; and Bodner & Manuel, Inc., Norfolk, air conditioning & heating.

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INTERIOR DESIGNER

PHOTO-GRAPHIC SHOP, INC. PHOTOS BY BOB HART

WHITEHEAD-LEACH CONSTRUCTION CO.—GENERAL CONTRACTORS

THREE CAR rental agencies with locations at Richmond's Byrd airport were all in need of service facilities convenient to the airport. Avis Rent A Car, The Hertz Corporation, and National Car Rental Systems, Inc., all shared a common problem; their need for new facilities—but each had his particular requirements to be met within his own operation.

Realizing that approaching the problem jointly could possibly result in cost savings from the planning stages on through construction, a spokesman for the three sought out the services of an architect for planning studies. The feasibility report prepared by Highfill & Associates, Inc., Architects, Engineers and Planners, indicated that there would indeed be advantages in cost and efficiency gained

by approaching the problem as one overall project.

Purchasing power was increased through the use of identical materials in many facets of construction, and allowing detail differences and individual requirements to create separate identities for each of the three. For example, windows, overhead garage doors, carpet, and brick are identical in each facility. However, to give the same brick a differing character, a different mortar color was used on each building. Further individuality is achieved through soffit and fascia treatment, roofing materials, color, and of course corporate identification as provided by each company. In addition, the master plan allows for expansion of each facility as it becomes necessary.

Approaching the problem in this manner resulted

Avis





AVIS



NATIONAL

HERTZ

HERTZ

Overall cost savings in the neighborhood of five percent
 low total cost if each had been done separately. Yet the
 result is three solutions to one basic problem, each meeting
 the individual needs of the respective car rental agencies,
 and at the same time it is one solution to three similar
 problems.

Though basically service facilities, Administrative offices
 are an integral part of the operation, with each agency
 maintaining a rental desk within Byrd Field's main terminal.

The approach to this problem was not one of simply
 signing buildings to house the facilities that each com-
 pany required, but one of developing an overall concept
 to solve a common problem, yet retaining individuality for
 each entity, and meeting the esthetic requirements dictated

by the immediate site and the airport environment on
 which they are located.

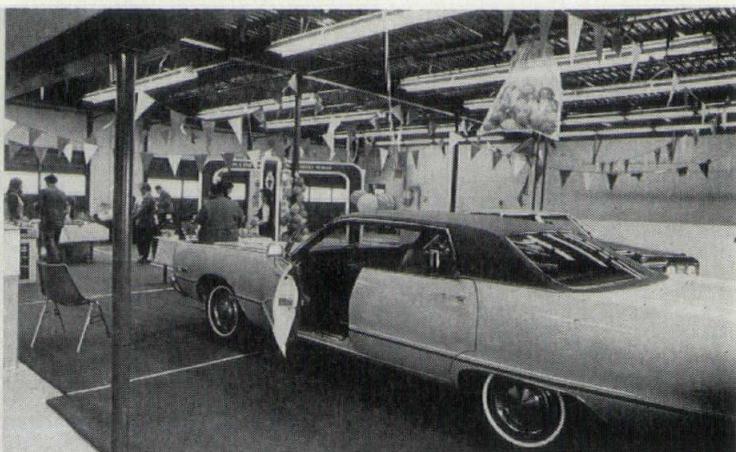
Whitehead-Leach Construction Co., of Richmond, was
 general contractor for the complex.

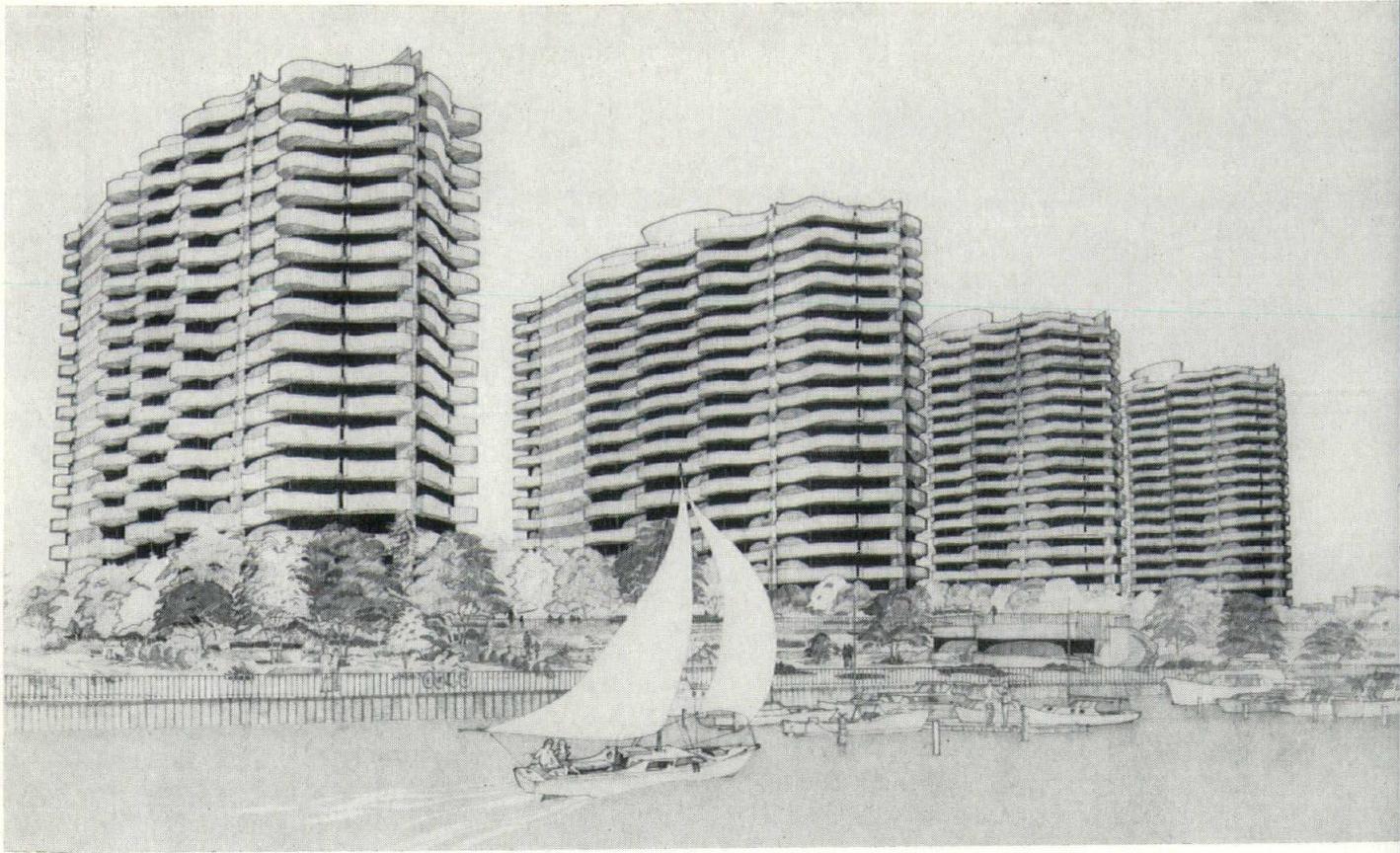
Subcontractors & Suppliers

(Richmond firms unless otherwise noted)

Enterprise Electric Co., electrical; Holmes Steel Co.,
 Inc., steel & roofing; Tri County Painting & Decorating,
 Inc., painting; W. H. Stovall & Co., Inc., windows & metal
 siding; Architectural Hardware, Inc., hardware & metal
 frames; Lone Star Industries, Inc., concrete & sand; Cates
 Building Specialties, toilet partitions; Garber, Inc., T/A
 Overhead Door Co. of Richmond, overhead doors; and
 Lee Roy Boschen, Ashland, masonry.

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WATERGATE of Alexandria was designed to provide 552 distinctive, luxury condominium apartments on the Potomac Riverfront in Alexandria, while preserving public view and access to the river.

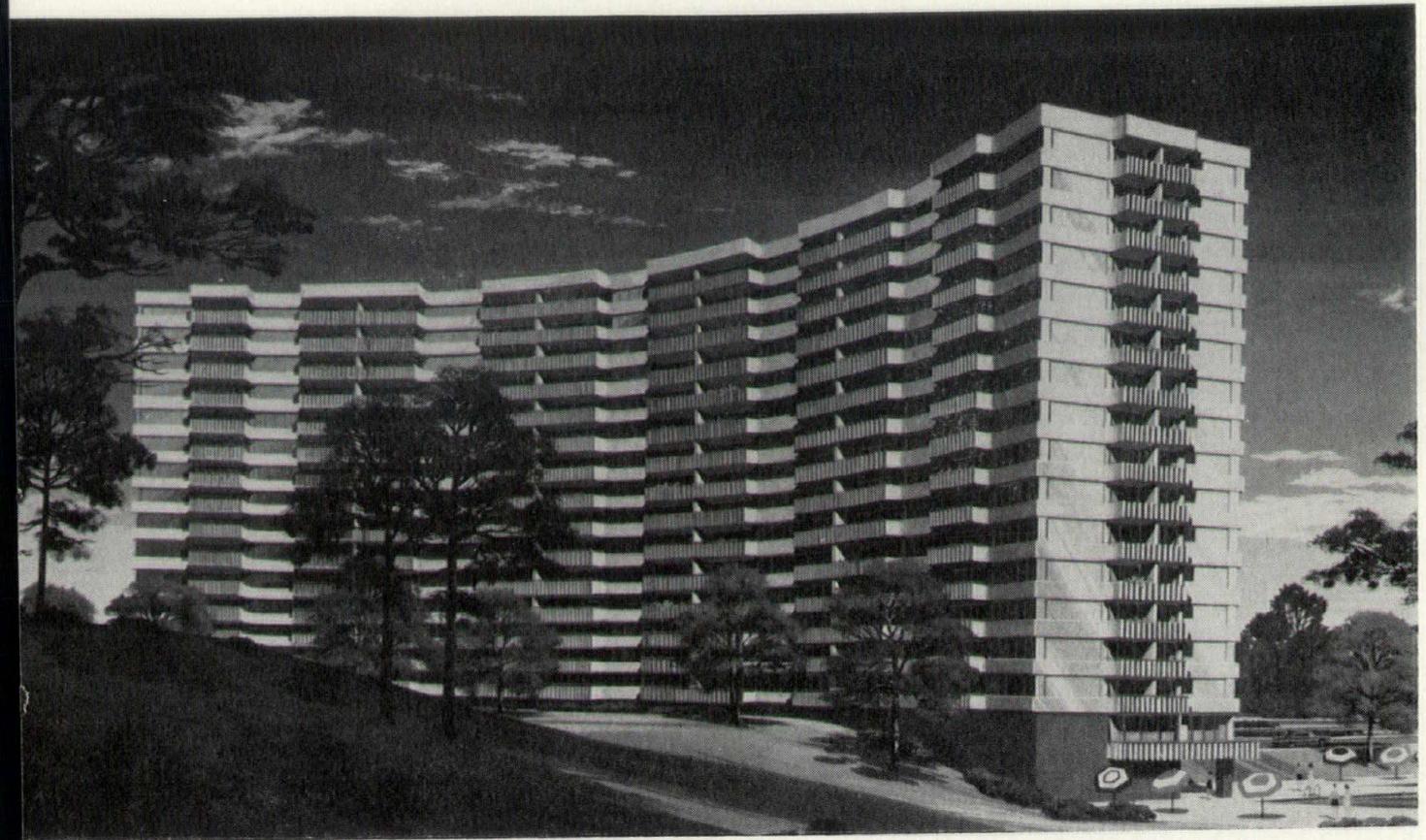
Watergate was designed by Vosbeck Vosbeck Kendrick Redinger and Luigi Moretti. The VVKR Partnership is a comprehensive services firm with principal offices in Alexandria and Roanoke as well as Hyattsville, Maryland. Luigi Moretti, Honorary FAIA, is a consulting architect from Rome, Italy. Mr. Royce Ward is president of Alexandria Enterprises, Inc., the developers of Watergate. Alexandria Enterprises, Inc., is a branch of the Italian Developers "Societa Generala Immobiliare" of Rome.

Watergate design had to meet strict

requirements in order to harmonize with and enhance Alexandria. Public view and access to the Potomac riverfront are preserved by orienting the four 18-story buildings perpendicular to the river and parallel to each other. That orientation also provides nearly all units with an uninterrupted view across the river to Metropolitan Washington, D. C., Suburban Maryland, and Mount Vernon, Virginia.

Individual apartment living-areas also have been oriented toward the river by integrating those living areas with the generous-sized curvilinear balconies. The balconies are integral to the general design concept, giving form to the exterior. The fully-landscaped site will include a public plaza with reflecting pool and commercial

(Continued on page 61)



OSBECK KENDRICK REDINGER

ENGINEERS

LANDMARK PLAZA CONDOMINIUM APARTMENTS

Alexandria

THE Landmark Plaza Condominium Apartment will be a 255-unit, 16-story quality residence. It was also designed by Vosbeck Vosbeck Kendrick Redinger. Lou D. Poller is president of Landmark Plaza Associates, owners and developers of the condominium apartments.

Sited between Stevenson Road and Route 95 north of Duke Street in Alexandria, Landmark Plaza will have one, two and three bedroom units, each with a large balcony and all at moderate prices.

The balconies on the Landmark Plaza building are integral with the exterior design. Those balconies are specially designed to create a horizontal accent for the building, thereby reducing the apparent scale and mass.

Common facilities in the Landmark

Plaza Apartment building will include two multi-purpose party rooms each for 100 people, a pool and dressing room, and three outdoor tennis courts on the garage roof. Two levels of underground parking will provide 240 spaces. An additional 110 spaces are on-site.

The site provides 70% open space and is heavily wooded. As much natural growth as possible will be retained.

The curved building will be highlighted by a traditional European "plaza" entrance area. Rather than concrete and asphalt, handsome, maintenance-free brick pavers will be laid in a fan pattern, providing a pleasant commons. Subtle separation of pedestrian and vehicular traffic will

(Continued on page 61)

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WATERGATE OF ALEXANDRIA

(From page 58)

As the plaza will convey a feeling of Old Towne Alexandria through its character scale and color of building materials.

A bulkhead is to be constructed and a strip of land approximately 100 feet wide, full length of the site, is to be landscaped and developed as parkland, to the owner. The park will contain a marina and areas for passive recreation. Use of those facilities will not be restricted to Watergate residents, but will also be available to and encouraged for the public.

Private facilities for residents include social facilities and two swimming pools. Two levels of underground parking will accommodate residents. Underground parking entrances are located for easy circulation and access as well as to reduce traffic flow on nearby streets. Minimal on-site parking will preserve the beauty of the site. All service facilities will be separated and screened from public areas.

The structures themselves will be poured-in-place concrete construction using the flat plate design. Exterior walls are precast concrete and tinted glass. Lower floors are specifically designed to compensate for the hydrostatic pressure from the river.

The mechanical system will be a heat-pump, selected to provide residents with complete environmental control. Each luxury unit will have control over its heating, cooling and humidity.

Interior design is by Design Collaborative of Alexandria. Acoustics are Polysonics of Washington, D.C. S. V. Timchenko is the Landscape Designer. Construction contracts were let out for bids in April. Estimated cost will be \$25 to \$30 million.

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LANDMARK PLAZA CONDOMINIUM APARTMENTS

(From page 59)

be accomplished through use of concrete, lighted bollards. Varied oval fountains with cascading, falling, and flowing pools of water further enhance the shape and aesthetics of the building.

Each apartment will have a washer, dryer, dishwasher, a double oven, and a double range. Apartments, halls and lobby are fully carpeted.

The lobby and reception area will be tastefully decorated in modern colors of hot pink, hot orange and purple. Apartments will be sound proofed with "S.T.C. 60" party walls.

Each individual apartment will have complete heating, cooling, and humidity control by an electric heat pump mechanical system.

The structure will be of a flat plate design with an 8" thick slabs and poured-in-place concrete, 20-feet on center. The exterior will be off-white precast concrete and bronze insulating glass.

Estimated construction cost is \$6 million. Daniels Construction Company of Richmond, Virginia will be the Construction Manager.

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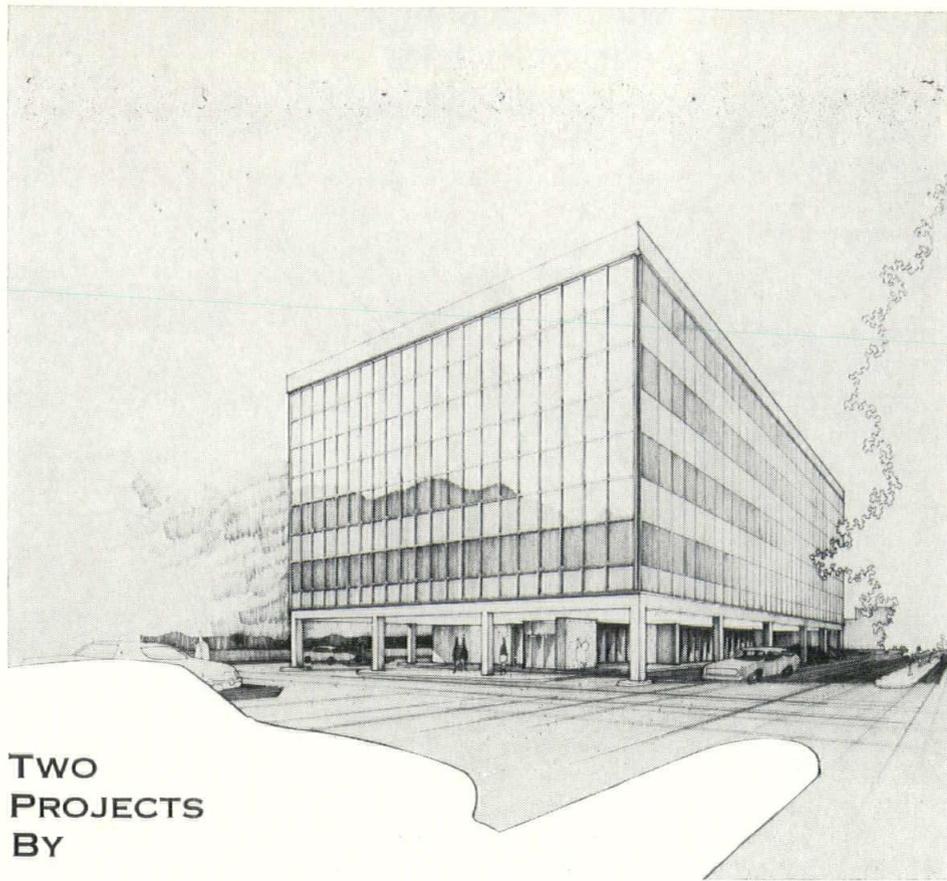
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TWO
PROJECTS
BY

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ARCHITECT

2500 OFFICE BUILDING Roanoke

LUMSDEN AND WILLIAMS—CONSULTING ENGINEERS

INTERIOR DESIGN BY THE ARCHITECT

DAYS CONSTRUCTION CO.—GENERAL CONTRACTOR

THE 2500 OFFICE BUILDING, to be built on Franklin Road in Roanoke, was scheduled to enter the construction phase sometime during March. Located in a rapidly expanding commercial section of near Southwest Roanoke, the facility will offer \$50,000 square feet of prestige rental office space.

The steel structure will rise five stories above grade. Precast concrete panels will enclose the structure at the ground floor with aluminum curtain wall at the exterior of the floors above. Tinted glass and insulated spandrel panels will provide exterior and interior surfaces for the perimeter curtain wall. The predominate interior finishes will be carpet, decorative wall coverings and acoustical ceiling tile. The building will also offer total air conditioning, two hydraulic elevators and parking for 147 vehicles. Projected occupancy is slated for late this year.

Within the development budget the architect has sought to achieve a sophisticated statement through simplicity of design, economy of systems employed and skillful selection of standard/stock finishes available.

ROANOKE VALLEY CHRISTIAN SCHOOL

SHERERTZ, FRANKLIN & SHAFFNER
CONSULTING ENGINEERS

INTERIOR DESIGN BY THE ARCHITECT

CREATIVE CONSTRUCTION & DEVELOPMENT CORP.
GENERAL CONTRACTOR

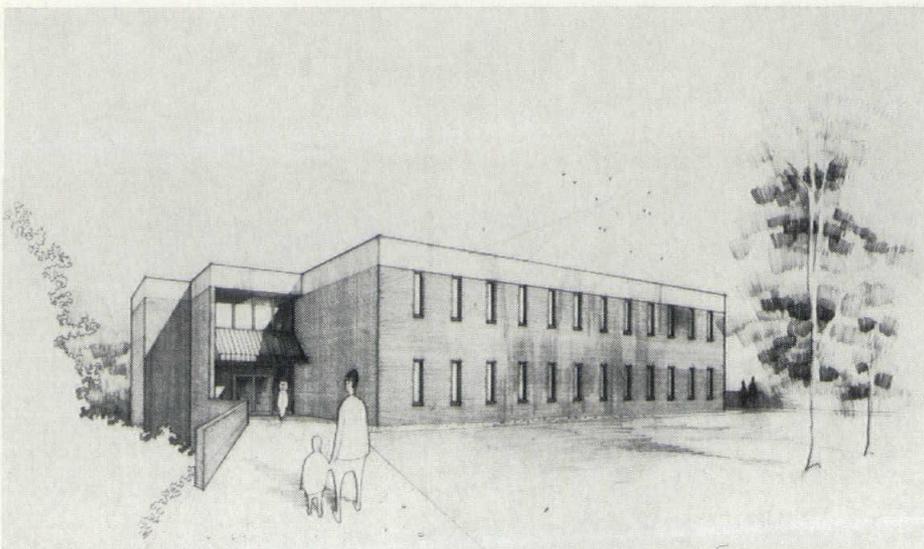
THE ROANOKE VALLEY CHRISTIAN SCHOOL to care for up to 450 pre-school and elementary children is scheduled to open this fall in the Hollins area of Roanoke County. The parochial day school is being built by the Shenandoah Baptist Church on their grounds at 6520 Williamson Road. Construction was expected to begin February 19, 1973. Applications for both faculty members and children are now being accepted for the 1973/74 school year.

Administrative head of the school will be the Rev. Wilson Bowman, formerly of Portsmouth. On March 1, he joined the Shenandoah Baptist Church staff as co-pastor with the present pastor, The Rev. Robert Alderman.

The new parochial school will have facilities for day care for the children of working mothers and will be open 12 hours a day. A fully equipped kitchen will provide hot lunches for all children. In addition to the day care of pre-school children, the school will offer separate classes for 4 and 5 year olds and four elementary grades initially. The school building will have four day care rooms, 12 classrooms, an assembly hall, an administrative suite and an elementary-school-level library.

The brick veneered steel structure will enclose 30,000 square feet and will rise three stories above grade at the back elevation. The front to back drop in grade will enable the main entrance to be located at the second level while the day care facilities entrance will be at the lower level. The lower level, in addition to the day care facilities, will house the assembly hall and kitchen. The second level will be devoted to the primary grades, first through fourth, the elementary library with associated functions and the administrative suite. The third level will not be finished with this increment; however, as the school grows additional classrooms, resource center and culture room will be added at this level. The facility will be air conditioned.

Site improvements will consist of extended play yards, landscaped entry court and staff parking for approximately 40 vehicles.



MARCELLUS WRIGHT, COX AND CILIMBERG
ARCHITECTS

THREE CHOPT ELEMENTARY SCHOOL

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INTERIOR DESIGNER

M. E. HOWARD & SON, INC.
GENERAL CONTRACTOR

(Photo by Wayne Blanchard—Studio 61)



A BEAUTIFUL wooded site in Henrico County was the location selected for the new Three Chopt Elementary School.

A plan was developed for current educational facilities for 530 pupils, grades one through six. Classroom spaces were arranged to provide for economical and functional expansion.

The school system based the program upon a semi-open plan concept for specific learning tasks. Individual grades can be physically divided by use of demountable partitions or spaces can be utilized as combined spaces for larger groups or classes.

The school has a central multipurpose room used for various activities with access to the outside play areas and to the cafeteria, stage and kitchen providing a very flexible activities core.

The interior is accented with bright colors of purple, lime green, orange, blues and yellows. Classrooms and the media center are carpeted. A sunken tiered seating area is incorporated into the media center. Science exhibits, library, and study lounges in the media center make the space an area for self-expression and student interaction.

Each classroom is equipped with a sink and storage areas. Grades one and two have private toilets.

Natural sliced red-elm doors add a pleasant warmth to the learning environment.

Exterior brick is in green-brown tones in masses creating interesting shadows and providing a scale relevant to the student.

A covered walkway and child pick-up lane affords protection from rain and snow during inclement weather.

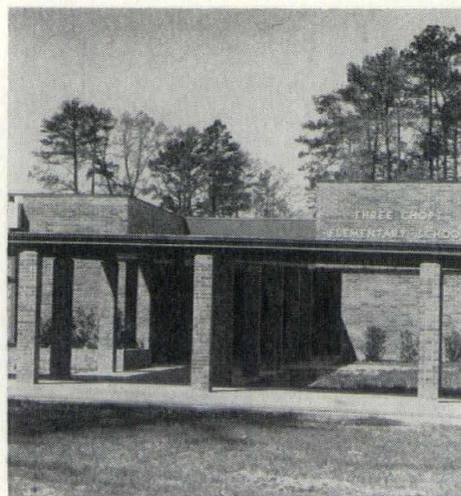
M. E. Howard & Son, Inc., of Richmond, was general contractor and

handled foundations, carpentry, waterproofing and insulation.

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W. E. Duke & Sons, Inc., excavating; Richmond Ready-Mix Corp., concrete; Scruggs Masonry Corp., masonry; Holmes Steel Co., steel & steel roof deck; Richmond Roofing Co., roofing; Economy Cast Stone Co., stone work; The Ceco Corp., windows; Binswanger Glass Co., glazing; Frick, Vass & Street, Inc., painting & plastic wall finish; E. S. Chappell & Son, Inc., weatherstripping; Consolidated Tile Co., acoustics & resilient tile; A. Bertozzi, Inc., plaster and General Tile & Marble Co., Inc., ceramic tile.

Also, J. S. Archer & Co., Inc., steel doors & bucks; General Electric Co., lighting fixtures; R. L. Dixon, Inc., electrical work; Hajoca Corp., plumbing fixtures; Harris Plumbing & Heating Co., Inc., plumbing, air conditioning, heating & ventilating; Pleasants Hardware, hardware; and Charlottesville Lumber Co., Charlottesville, millwork.



(Photo by David R. White)

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FOR THE RECORD



H. B. ALEXANDER AWARD GOES TO THOMPSON-ARTHUR PAVING CO.

On March 12, 1973 announcement made that Thompson-Arthur Paving Company had won the coveted H. B. Alexander Award for the Highest Hour Exposure Without a Disability for the Calendar Year 1972 (1,388,085 Manhours). Presentation of the award was made at the Annual Convention of the Associated General Contractors in San Francisco, California. Mr. C. H. Shaw, Jr., President, accepted the award for Thompson-Arthur Paving Company. This award was established in honor of Mr. H. B. Alexander for his outstanding work in the field of accident prevention. In addition

to this award, Thompson-Arthur also received First Place in the AGC Accident Prevention Program for the Highway Division, Group A.

Shown left to right in the photograph are: Vernie G. Lindstrom, Jr., Chairman, AGC Safety Committee; W. H. Alexander, President, H. B. Alexander & Son, Inc. (Mr. Alexander's father was a former Chairman of the AGC Safety Committee and was the first recipient and namesake of the H. B. Alexander Award); George Blanda of the Oakland Raiders; Charles H. Shaw, Jr., Vice President, Thompson-Arthur Paving Company.

VVKR PARTNERSHIP ANNOUNCES NEW ASSOCIATE

• Danny B. Bolt has been named an associate in the architectural, engineering and planning firm of Vosbeck Vosbeck Kendrick Redinger.

He will continue as architectural assistant to Kenneth L. Motley, AIA, Partner-in-Charge of the firm's Roanoke office and assume additional responsibilities in general management and operations.

In announcing the appointment, Mr. Motley said, "Mr. Bolt has shown a great deal of initiative in his search for innovative concepts and design solutions. As a native of Roanoke Valley, he shares this firm's conviction that Roanoke and the Valley will be key growth areas in the east, with exciting potential for all of us who want to create a better community."

Mr. Motley indicated that Mr. Bolt has had a central role in the planning study for the Roanoke Department of Public Works and for the Zuni Presbyterian School. He is currently the firm's project manager for the new United Virginia Bank Building in Roanoke and the Carol Newman Library Addition, Virginia Polytechnic Institute and State University, in Blacksburg.

Mr. Bolt received a Bachelor of Architecture from the University of Virginia in 1960. He then served for five years in the U. S. Air Force as a pilot. One of those years was spent on tour in Vietnam, and Mr. Bolt received the Air Medal before leaving the Air Force as a Captain.

Prior to joining the VVKR Partnership in March 1972, Mr. Bolt had seven years of experience in architectural design as well as in office and job management. He lives in Roanoke with his wife, Vivian, and his daughter, Morney, eight. He is registered to practice architecture in the Commonwealth of Virginia. He is 36.

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MABRY SUCCEEDS WILKINSON AT DEPARTMENT OF HIGHWAYS

• Kenneth M. Wilkinson, first metropolitan transportation planning engineer for the Virginia Department of Highways, retired March 31, and has been succeeded by a young assistant, Oscar K. Mabry.

Wilkinson, 66, a veteran planning engineer, was appointed to organize and direct the department's Metro Transportation Division when it was formed in September, 1969, and Mabry, 34, became one of his assistants at that time.



KENNETH M. WILKINSON

The division was established to aid in planning, development and perpetuation of transportation systems in the 47 areas of Virginia having a central city or town of 3,500 or more population.

Aside from long-range planning, under Wilkinson's direction the division has developed a program to provide traffic engineering assistance to smaller cities and towns and has been engaged in urban mass transportation projects and studies.

Wilkinson has been the Highway Department's coordinator for the reserved bus lane project on the Shirley Highway (Interstate 95) in Northern Virginia, the first project in the nation in which a lane of an interstate highway had been set aside for buses to ease peak-hour congestion.

He also directed development of plans for a fringe parking lot now under construction in Richmond's suburban west end, for use by commuters who will ride express buses traveling on interstate routes. That service is scheduled to begin this summer.

In addition, Wilkinson has served as a staff advisor to the Virginia Metropolitan Areas Transportation Study Commission established by General Assembly.

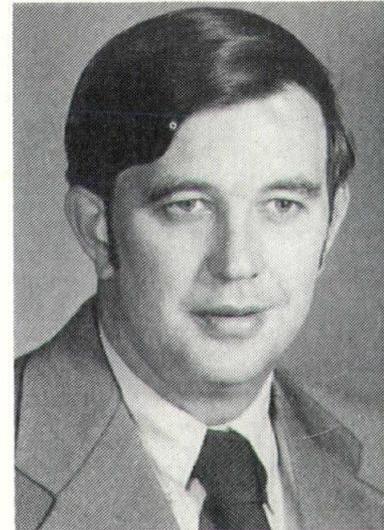
He is a Richmond native, and joined the Highway Department years ago. After early assignments in maintenance and construction, he began work with what is now the agency's Traffic and Safety Division in 1937.

Wilkinson organized and supervised the first urban traffic engineering section in the department, and in 1948 he became an assistant traffic and planning engineer. That's the position he held when he was chosen to direct the Metro Transportation Division three and a half years ago.

Wilkinson was the first president of the Virginia Association of Traffic Engineers, has been president of the Southern Section of the Institute of Traffic Engineers, and has served as chairman of the department's internal committees on design and safety and on highway signing.

He is married to the former Jean Mae Monroe of Richmond. They have a son and four grandchildren.

Mabry, Wilkinson's successor, is a native of Lexington.



OSCAR K. MABRY

He was graduated from Virginia Military Institute with a bachelor's degree in civil engineering in 1961, and received a master's degree in civil engineering from West Virginia University in 1966.

Mabry was assigned to the Highway Department's engineer training

gram from 1961 to 1966, and be-
 ne a project engineer in the agency's
 ffic and Safety Division in 1967,
 n completion of his graduate
 lies.

le was promoted to assistant Metro
 ineer when that division was es-
 igned in September 1969, and has
 cted a number of the department's
 onal transportation planning
 lies.

abry is married to the former
 oline Sue Dorsett of Corpus
 isti, Texas. They are the parents
 a daughter.

abry is a member of the Virginia
 ociation of Traffic Engineers, the
 itute of Traffic Engineers, and the
 I Club of Richmond.

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 ogues, the architectural exhibit
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 n. will display educational facil-
 retirement centers, housing for
 elderly, etc. developed and fi-
 ed by a religious organization. In-
 ed in the exhibit will be both
 and remodeled facilities.

ne theme of the National Inter-
 Conference is "Community,
 oration and Our World." Con-
 d by the Interfaith Research Cen-
 whose member organizations in-
 e the Guild for Religious Archi-
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 ches of Christ, USA and the
 n of American Hebrew Congre-
 ns—the Minneapolis meeting will
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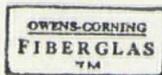
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DIVISION OF FORESTRY'S CUSTARD SUCCEEDS DEAN

• The changing of the guard will take place at the State headquarters of the Virginia Division of Forestry in Charlottesville on July 1, 1973.

George W. Dean, a veteran of 44 years service with the Commonwealth, will retire to be succeeded by one of his colleagues of 28 years, Wallace F. Custard, presently Chief of Forest Management.

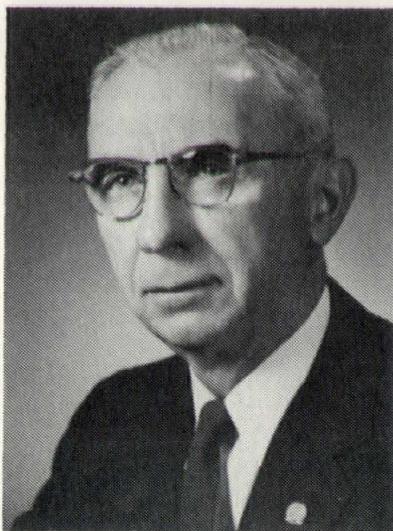
Marvin M. Sutherland, Director of the Department of Conservation and Economic Development, in announcing Dean's retirement said. "Virginia

and materials to accomplish the forestry work that can and must be done if Virginia is to retain her position among the leaders," said Sutherland.

State Forester George W. Dean began his forestry career with the United States Forest Service after com-



WALLACE F. CUSTARD



GEORGE W. DEAN

has been very fortunate in having had the services of so able a forester and state government administrator. Under Dean's guidance the Virginia Division of Forestry has been ranked with the leaders in the nation in forest fire prevention and control, forest law enforcement, forest management and reforestation."

"One of Dean's outstanding contributions to the improvement of Virginia's forest resources is the Reforestation of Timberlands Act which provides financial incentives to landowners who plant pines. This program has been successful and is being considered by other states and the federal government," continued Sutherland.

"Dean's successor, Wallace F. Custard, has been with the Division of Forestry since 1946. He has had broad experience in all phases of the Division's activities. Through Custard's efforts the Virginia Division of Forestry has kept pace with new developments in planting site preparation, reforestation techniques, silvicultural methods and equipment knowledge

pletion of his undergraduate work at Pennsylvania State University and his graduate work at Yale University where he received his Masters of Science in Forestry. After working on the old Natural Bridge National Forest in Virginia, he was transferred to the Ozarks in Arkansas. In 1929 he accepted employment with the Virginia Division of Forestry as District Forester of the Tidewater counties. In 1940 he was promoted and transferred to the state headquarters in Charlottesville where he assumed the duties of Chief of Forest Management. Later he served as Chief of Forest Protection and upon the death of State Forester Pederson in 1944 he was appointed State Forester, in which capacity he has served until the present time.

Dean has been honored many times for his work. Some of his awards are "Man of the Year in Forestry" awarded by Virginia Forests, Inc. in 1950; "Man of the Year in Virginia Agriculture" awarded by Progressive Farmer in 1956; "Forestry Achievement Award" by Pennsylvania State University in 1957; "Achievement Award" given by the Society of American Foresters in 1967; and "Man of the Year in Conservation" given by the Soil Conservation Society of America in 1969.

In 1965 Dean was the recipient of

ample time provided for discus-

l registered architects were in-
l to participate in the architectur-
xhibit, which will be judged and
or Award Certificates given for
most meritorious work. The jury
the architectural exhibit is tradi-
ally made up of architects and
ymen whose knowledge and ex-
ence in the field have been estab-
d. Chairman for this year's archi-
ral exhibit is Lloyd F. Bergquist,
GRA, of the firm of Bergstedt,
lberg, Bergquist Associates, St.
Minn. The general chairman for
Minneapolis Conference is Nils M.
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pp Inc., Winter Park, Fla. John
Anderson, AIA, GRA, Dimen-
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Virginia Wildlife Federation's "Forest Conservationist of the Year" award in 1966 and went on to win the national "Forest Conservationist" award given by the National Wildlife Federation. In 1966 he received a special "Commendation Achievement Award" from the Virginia General Assembly.

Dean is a member of the Society of American Foresters to which he was elected a "Fellow"; a member of the Soil Conservation Society of America; Virginia Forests, Inc., the Lumber Manufacturers Association of Virginia; and the American Forestry Association. He is a 32nd degree Mason and a deacon in the Jefferson Park Baptist Church.

He is married to the former Irene Davis. They have a married daughter and two grandchildren.

Wallace Custard, as chief of Forest Management, has as one of his assignments the responsibility of managing the State forest system. Through his efforts improvements have been made in the cooperative agreements with the Commission of Game and Inland Fisheries and the Virginia Division of State Parks. Custard is an advocate of multiple-use management of Virginia's State Forests," said the herland.

During Custard's employment with the Division of Forestry he has served as Assistant District Forester in the Charlottesville and Richmond Districts; as the first superintendent of Camp Peary Forest Tree Nursery near Williamsburg; as Assistant Chief of Forest Management for the State; and in 1962 was promoted to his present post, Chief of Forest Management.

He received his Bachelor of Science degree in Forestry from Pennsylvania State University and has done graduate work at Duke University and Pennsylvania State University. He served as a captain in the Army in European and Pacific theaters during World War II.

Custard was given the "Forest Conservationist of the Year" award by the Virginia Wildlife Federation in 1970. He is a member of the Society of American Foresters, the Soil Conservationist of the Year" award by the , and is on the church board of the First Methodist Church.

He and his wife, Lucile, have two children, Linda, a married daughter living in Denver, Colorado, and Robert, a student at the College of William and Mary.

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"A PROLETARIAT OF THE SPIRIT"

(Continued from page 7)

hurt, because, no matter how many aspiring writers do not read magazines, countless thousands of taxpayers of all ages do read books—especially when they are available without cost.

Thus, while the plight of any individual writer is of no consequence to the world, and the proliferation of non-reading aspiring writers of no interest (except to the administrations in what are still quaintly called institutions of higher learning), the writing trends interplaying with reading trends are, or should be, of vital significance in relation to all the talk about "quality education." We are scarcely devoting all this attention to educating the young — a planned annual budget of 2 billion dollars in Virginia alone — in order to produce adults who don't read in a society which operates against those aspects of a people's culture represented by available reading material.

Today it is certainly an old-fashioned idea that the purpose of a formal education is to prepare men and women for a life-long "pursuit of knowledge" (Jefferson) and the pleasures of the mind: to be, as used to be said, "an educated person." Each generation still produces individuals who cultivate the "mental habit" (Shaw) according to their aptitudes and opportunities. Here, of course, is not meant the self-conscious elitist "intellectuals," but those unostentatious citizens who, whether or not they ever attended any institution of so-called higher education, find rewards in the continued cultivation of their minds. They once comprised that mythical "Intelligent Reader" to whom writers used to address their fiction, magazine stories or novels. Now there are no longer enough of them.

Here is an interesting point: the more people were processed through college, beginning with the GI bill after World War II, the more magazines went under partly, at least, for lack of readers. The weeklies, *Liberty* and *Colliers*, went first, along with the monthly, *Woman's Home Companion*, and the remaining *McCall's* and *Ladies Home Journal* cut back on fiction to stress non-fiction and do-it-yourself formulas. When the *Saturday Evening Post* started seriously to decline, the editors said their old readers were dying off and they did not know

what the new reading public wanted. Fiction writers were similarly confused. To professional writers, the loss of those magazine markets, along with the shift away from fiction in publishing houses, caused an upheaval in their working lives and life-habits which is reflected in the whole current situation.

For instance, when I was first published in 1937, novelists were the backbone (as well as the prima donnas) of all publishers' lists. Each publishing house sought to develop a "stable" dependably producing fiction-writers, the profits from whose sales often carried non-fiction titles on the list. During the mid to late 1950s the balance shifted, and non-fiction titles became the desired commodity. Excluding the sensationalist manufacturers of best sellers, usually involved in huge package deals, and the occasional unpredictable success of a good or timely novel, novels are now carried by the steady non-fiction sellers. With this end of a dependably predictable market for novels, the professional writers — those dependent on their earnings from writing for the support of their families — were forced to abandon their crafts. Those who could not turn themselves to non-fiction, some went into teaching, some of the younger into television, and many simply vanished from the scene, while the appeals grew more urgent from the Authors' Guild Fund for indigent writers.

In an inverse way, this profound change over the past two decades, I believe, one of the major causes for the proliferation of creative writing classes in which the young students are writing forms for which there is no market. In the preceding generation, because magazine markets and the fiction-emphasis of publishing houses offered opportunities for professional careers, the young writers aspired to earn their livelihoods by being published. The recent generations, growing up when there were no magazine fiction markets and publishers had taken in the Welcome mats for aspiring novelists, could hold no practical expectation of becoming professional fiction writers. However, lacking the responsibilities of the older writers, as well as the pre-welfare, pre-gra pre-counterculture conditioning of the older writers, they could afford to be unrealistic, live (for a time, at least) on hope, and take the long game that something they wrote would, like a slot-machine, pay off.

This would be basically the attitude

the few among the many who possessed talent, and I rarely taught a class without at least one student who showed either a modest talent, which would under intense self-discipline be developed along, or a real gift. But, as creative writing classes proliferate, increasing numbers take the course, and, under no possible conditions, would have any future as writers. As the *Times* article mentioned, these compete with other non-writers for the 'teaching writing' to non-readers. The result of the thousands of aspirants taking courses either without any intention of becoming writers, or any realistic ambition to become professionals, is that none of them is writing for anybody else. Since there are no markets, why bother?

It should be mentioned that a few commercial magazines, monthlies aside from the *New Yorker*, do publish a story or so an issue, but they have no policy for their fiction as did the former big weeklies and the total volume of stories they purchase is too small to constitute a market. The *Post* and *Colliers* published between them more than 400 stories a year and the men's four big magazines published between them upwards of 200 a year: was a market!

The fact that all these young people want to take writing classes, when they have little to no hope of ever being published and perhaps one in a hundred of them has a long-shot chance of making a living at it, indicates a development which can be seen to be of its own kind of significance. This development of the amateur, writing primarily for himself, parallels both the decline of fiction readers (along with magazines) and the rise of a national sentimentation of the national spirit. The uncertainty and disillusion have replaced the earlier confidence and expectations, a sizeable segment of the population (especially among the young) have either forsaken or actively repudiated the old values and standards. Since the publishing business as a market belongs largely among the lost goals, the lost values, it would

seem that the new breed of aspirants, who are studying writing with little relation to the facts of publishing life, are essentially drawn to a self-expression that reflects the unfulfilled inner needs of individuals in a society stressing externals.

In this self-expression, in which the aspirants are writing essentially for themselves, there is—in the continuing circularity—another reason for the fall-off of the majority of older readers and some of the younger. While in genuine talent, there is always the possibility that absolutely free self-expression can produce a worthy original work, the general tendency of the aspirants — whether of large or small talent, or none—is to produce undisciplined, self-indulgent usually subjective exercises. Their encounters with life are so personal and inconsequential that they might be called "the Chicken Little, the sky is falling" school. Hardly any attempts are made to recreate a segment of society as did, say, Dreiser, Dos Passos, Willa Cather, Edith Wharton, Faulkner, or to call up a milieu or an era as most notably did Scott Fitzgerald.

Since the potentially best seem influenced by the worst, and all are rather incestuously working in their closed, isolated "literary" communities of non-reading self-expressers, the work that is published is so full of a personal eccentricity, with self-conscious distortions and "artsy" technical tricks, that it has no appeal to those readers accustomed to characters with whom they can identify, to something approaching normal human motivations in the characters, and—that convention most despised by the avant-garde — a story. Indeed, among the most highly praised novels, the idea of a "story" is as old-fashioned as the idea of college training an individual to be "an educated person."

Now it seems that when writers do not write (nor painters paint, or musicians compose) for the people, when fame comes to the few who produce as cultists and riches to the few who produce prurient trash, then we might

agree with Ortega y Gasset's theme on the de-humanization of the arts. Since the arts reflect the society, this brings us to the melancholy conclusion of Colin Turnbull in his humanistic study of the African Iciens tribe, *The Mountain People*.

The Iciens lost all societal values, including families, every trait we associate with humanity, when struggle for survival removed them from any unifying force outside the individual—removed them from faith in anything, from all traditions, from even a vestige of feeling for others or for any quality in life. Mr. Turnbull, comparing the Iciens with our drift away from those moral forces which unify a people's civilization, wrote, "The anti-intellectual blabberings of heads of state and their assistants show as well as anything that we are well along on the Iciens road, where man must not only not believe or trust or love or hope, but must not think."

Mr. Turnbull could have been describing the present administration when he wrote: "The job of government seems to be regarded more and more as simply to govern, to conform to the self-creating system, and to enforce conformity on the governed . . . Good government regards those with minds and with the will to express themselves as a nuisance, to be destroyed if they cannot be made to conform."

This statement is confirmed by President Nixon's somewhat waspish efforts to control the press, radio and television, banning the White House to reporters from those newspapers whose opinions ("freedom of expression") do not conform to Mr. Nixon's. The White House-appointed members to the commission which supervises Public Broadcasting, whose purpose is to assume control of the programs that go out on educational television, began their rule by abolishing "controversial" talkshows—i.e., shows on which the freely expressed opinions might not conform to what the administration wishes to be discussed openly. The FBI roused reporter Les Whitton, whisking him hand-cuffed off to jail as a dangerous criminal, for the "offense" of getting a story from government papers which Indians had borrowed to reveal the ineptitude if not the illegal bureaucratic handling of Indian affairs. The National Council of Church has grown sufficiently alarmed to announce a campaign against, what it called, the "insidious attack" on freedom of the press.

In brief, our government not only

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is uninterested in appraising the mood of the people: our government, as Mr. Turnbull warns, prefers to prevent the people from having any mood, or thoughts of their own. At least the fiction writers are giving the administration nothing to worry about. They seem to have abdicated thought when they ceased trying to communicate.

However, as creative writers, and

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other artists, have frequently been ahead of the majority in their feelings. For the times, it might well be that this whole literary phenomenon personalized, non-communicative writing for non-readers is really an advance wave of a de-humanizing society. That is, the prescient young finding an asylum from a society that makes no sense for them, where government is indifferent to or frowns upon the reflections that art, a journalistic freedom of expression give of the state of the union's social condition.

A few years ago Lionel Trilling, critic and famous Columbia professor, wrote, "Ours is the first cultural epoch in which many men aspire to high achievement in the arts and, their frustration, form a dispossessed class which cuts across the conventional class lines, making a proletariat of the spirit." In the few years since then, the growth of a small population of this "proletariat"—from dabblers in writing-classes (and in painting), who seek chiefly a personal expression, to the valid aspirants who have turned to anarchic self-expression—indicates a trend among the literate young who have chosen, above all things, freedom from the social constraints of the past.

Of course, it can be pointed out that historically most creative people sought, to more or less degree, freedom from society. But until recently the majority strove to make contributions to that society, frequently making sizable contributions, and personally this majority made no great to-do about rejecting all aspects of the values of the society from which they wanted essentially personal freedom. That is, they were not *against* society; they simply wanted freedom for themselves from its systems. Nevertheless, this proletariat of the spirit stands fundamentally as subversive to the society, as anti's.

Since it is not likely that head of state will give any more heed to the alarming correlary to mass education than they have to other phenomena which reveal states of being in America, we can expect to watch the government continue to govern (much as the Roman pro-consuls governed the provinces) while a proletariat of the spirit becomes a definable segment of society and the world of "letters" continues its drift toward what appears to be an approaching Dark Age of the printed word.

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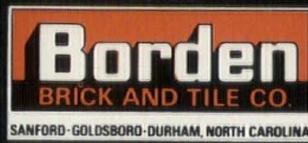


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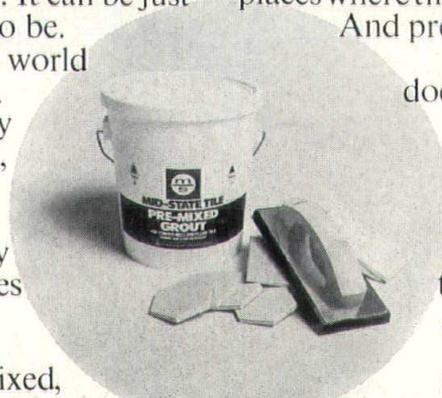
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