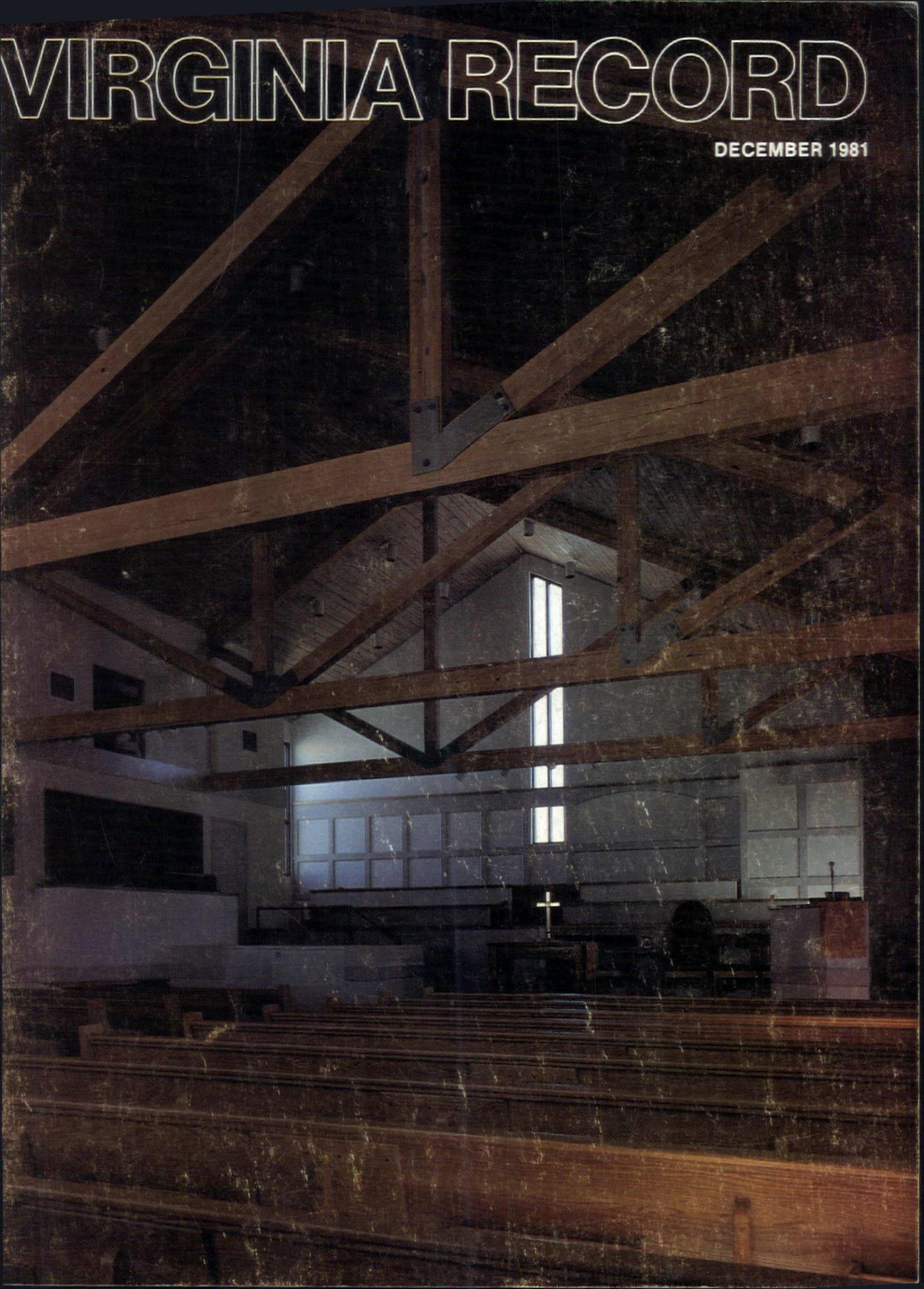


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Executive Editor

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Associate Editor

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ON OUR COVER is an interior view of New Grafton Baptist Church. The Newport News facility was designed by Evans & Hudson Architects, Inc. and is featured on page 14 of this issue. (Photograph by Ron Maratea Photography)

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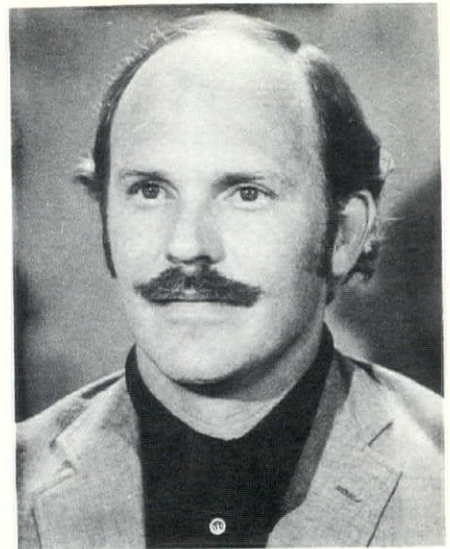
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By
Frederick E. Baukhages, IV, AIA

Six Days in Autumn

For members of the Virginia Society of Architects, the 1981 "story of the year" can best be summarized by the events of six days in autumn—October 29 through November 3.

An important part of that story is *vitality*. The Annual Meeting of the Society was held in Charlottesville October 29-31, at the University of Virginia School of Architecture. Despite the currently-depressed state of the construction industry—a factor which might have been expected to keep members at home—this meeting was the best-attended in years. Forty-two exhibitors participated in the meeting—more than double the number from 1980. There was an unprecedented level of communication and interaction between practitioners, educators, students, and suppliers. The air of the entire meeting typified an organization full of life and on the move. While many "thank-yous" are in order for this success, Lawson Drinkard (meeting chairman) and Dean Jaquelin Robertson deserve special mention.

A second part of the story is *solidity*. The 1982 budget as reported at the meeting is nearly double the 1980 budget—without a dues increase! Officers and Directors for 1982 were elected on October 30. President-Elect Don Strange-Boston, who succeeds John Marfleet as Society President on January 1, 1982, named committee chairmen for 1982 who represent perhaps the strongest committee structure in years. Other 1982 officers include: Rev Michael, First Vice-President; Paul Barkley, Second Vice-President; Dick Ford, Secretary; and Bill Monroe, Treasurer. All have several years' service to the Society behind them and are capable of providing the stable leadership needed to continue the positive direction of the Society.

Leadership is another part of the story, and it was demonstrated in many ways during the six days in question. We were reminded of the national leadership being provided by Virginians with the presence in Charlottesville of Randy Vosbeck, who is completing his term as President of the Institute, and Pete Anderson, who will soon begin his term as a member of the Institute Board of Directors representing the Mid-Atlantic Region. Charles E. Wilkerson was named recipient of the prestigious Noland Award, primarily in recognition of his leadership in the Virginia Foundation for Architectural Education. Distinguished Service Awards were presented to John Spencer, John Chappellear and Fred Cox in recognition of their past and present leadership contributions. And A. Edwin Kendrew, who was recognized as a Virginia Cultural Laureate earlier this year for his leadership contributions over many years with Colonial Williamsburg Foundation, was also recognized at the meeting. (Others named Cultural Laureates this year included Supreme Court Justice Lewis F. Powell and TV newsman Roger Mudd.)

The rest of the leadership story was only hinted at during the Society meeting, but became obvious on November 3—election day. Many architects were actively involved in leadership roles in various political campaigns across the state. The Society's political action committee, ALERT, received contributions from 104 members and had contributed to the campaigns of 20 candidates for the General Assembly. On election day, 19 of those 20 were elected. But most impressive is the fact that three Society members were among those elected to the House of Delegates. Bob Washington of Norfolk was re-elected, and Ken Calvert of Danville and Mel Spence of Virginia Beach were elected for the first time. Virginia now apparently has more architects in its legislature than any other state!

The final item in the story is *architecture* itself. This year the Virginia Society instituted a new award to recognize architecture which has stood the "Test-of-Time." Two projects which were completed between 10 and 25 years ago—one residential, one non-residential—will be selected for this honor each year. The first recipients, recognized at the Society's fall meeting, were D. Warren Hardwicke for the Export Leaf Tobacco Company headquarters in Richmond and Charles E. Goodman for the Hollin Hills community in Alexandria/Fairfax County.

While the "six days in autumn" don't tell the whole story of 1981, they do tell a good part of it. The year has, indeed, been a successful one for the Virginia Society and 1982 promises to be even better.

Now if only the construction economy would pick up . . .



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NEWS

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Test-of-Time Award

Most architectural awards are given to new buildings. The emphasis tends to be on uniqueness and innovation. Some might even say "shock value." But the ultimate test of an architect's work is a building's "staying power." It's not enough for a building to be beautiful on the day it is completed. The real question is "does it work?"

This year, the Virginia Society American Institute of Architects has instituted a "Test-of-Time Award," designed to bring to the attention of the general public that work of its members which has demonstrated the following criteria:

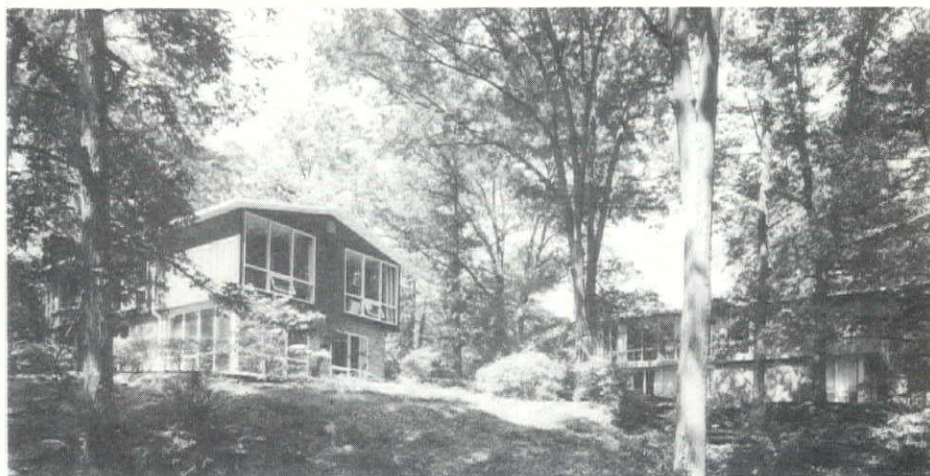
Nominated buildings must have been in use for 10 to 25 years; they must demonstrate a continuing usefulness; they must be pleasing to their owners and the community they serve; they must be constructed of reasonable quality in detail and material and they must be both handsome and free from the burden of cliché and fashion.

The award is presented in two categories—Residential and Non-Residential.

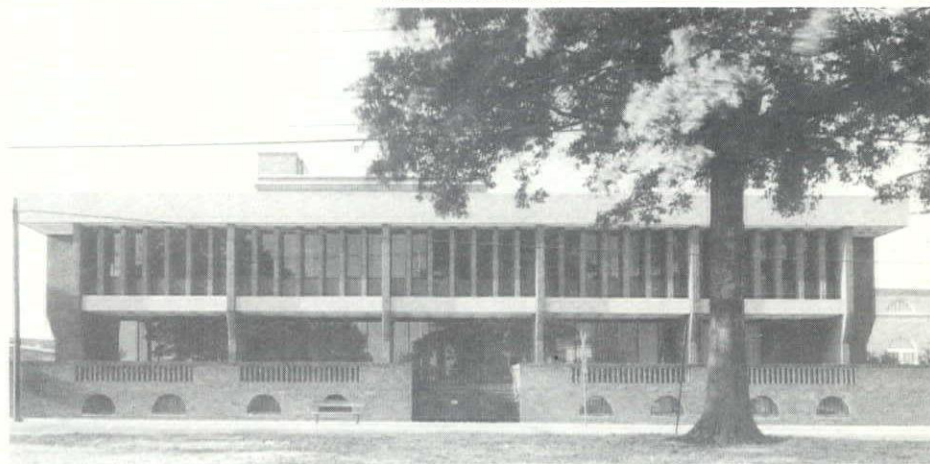
For Residential work, the first award goes to the community of Hollin Hills, Fairfax County, a community of 450 contemporary houses built just after World War II of remarkable quality, foresight, and influence. The architect was Charles M. Goodman, FAIA, whose site planning, house siting, and architecture is as fresh today as it was in 1950. Robert C. Davenport, the builder-developer, deserves great credit for pursuing a direction in mass housing contrary to the then-current industry thinking.

The design has been praised internationally and examined for decades by planners and sociologists alike.

For Non-Residential work, the first award goes to the Export Leaf Tobacco Co. Headquarters, in Richmond, Virginia, designed by architect D. Warren Hardwicke, AIA.



RESIDENTIAL AWARD



NON-RESIDENTIAL AWARD

This building is precisely the sort of project that this prize should uncover. It has never been published or selected for a design award. It is a prime example of the quiet competence in architecture which wears well over time. There's nothing spectacular about this building in design.

The materials and detail are both familiar. It is neither too fancy nor too modest. It does not look dated at all and is in fine condition. It is the type of building that has been handled with obvious skill and care in all its aspects. The owners are very pleased and proud of this building.



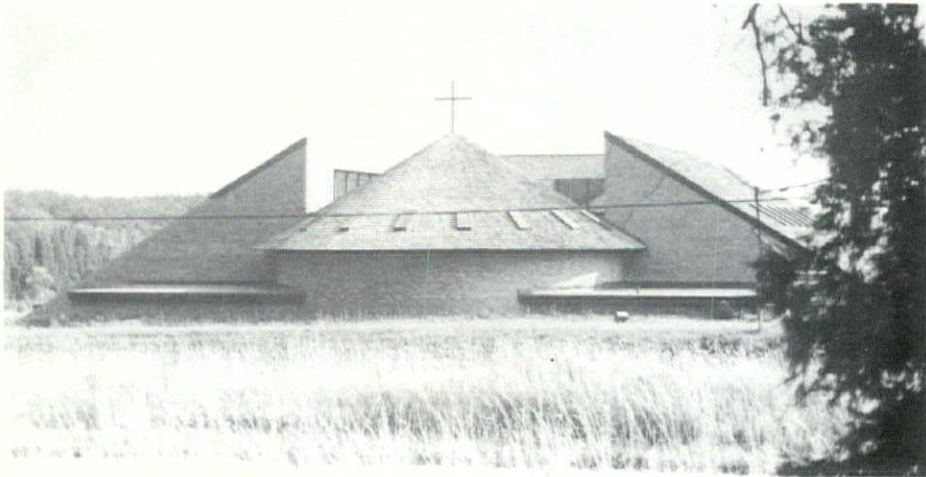
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1981
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Jury Members: Wolf Von Eckardt-HON AIA
Frank Schlesinger-FAIA
Mark McInturf-Professor, University
of Maryland

Program Chairman: Thomas L. Kerns, AIA



CHRIST THE REDEEMER PARISH CENTER
Sterling, Virginia

Architect: Lawrence Cook AIA & Associates,
Falls Church

Developer: Rev. William Schmidt

Contractor: Whitener & Jackson, Inc.

The owner's program consisted of a facility incorporating all church activities including religious, educational, social and administrative functions. Accommodating seating for 700, the interior was designed with maximum flexibility to allow for simultaneous activities. Clerestory windows and skylights provide the church with ample natural light.

HUNTINGTON COMMUNITY CENTER
Huntington, Fairfax County, Virginia

Architect: Abrash, Eddy & Eckhardt Architects

Developer: Fairfax County Department of Housing &
Community Development

Contractor: Golden Construction Company

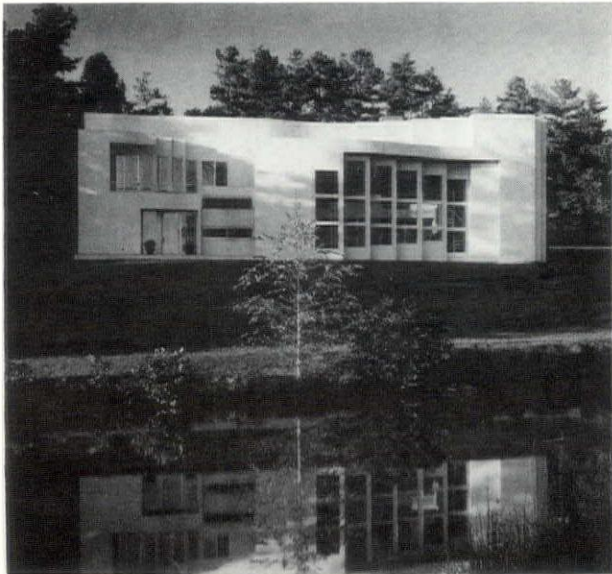
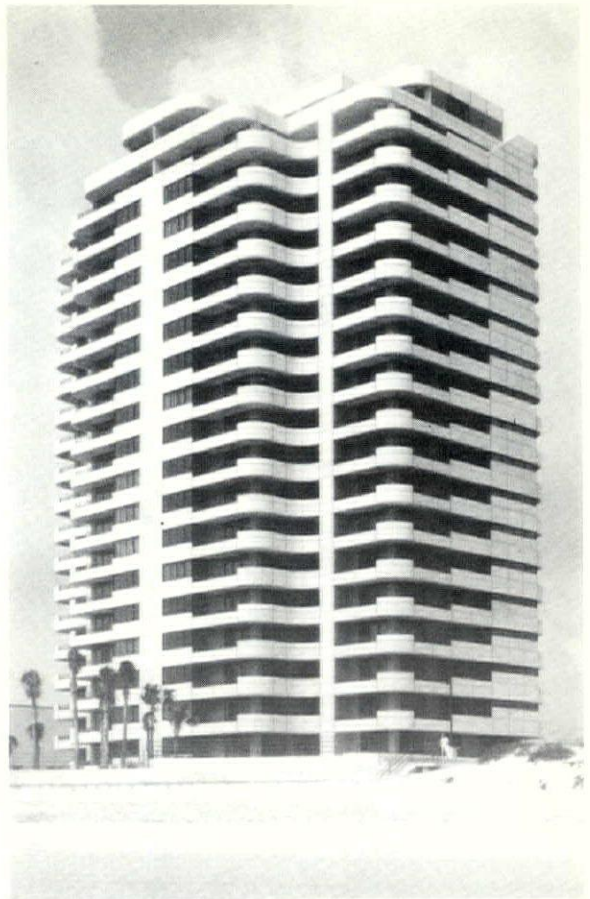
The Fairfax County Department of Housing & Community Development proposed to expand and renovate the existing community center. The design concept, developed by the architects, emphasized the creative use of space and the interaction of bold color. The concept stemmed from the desire to make the center an exciting, dynamic and friendly place to be. The architects developed a cohesive solution that involved the renovation of the existing building.



HORIZONS CONDOMINIUM
Daytona Beach, Florida

Architect: Stanmyre and Noel Architects
Developer: Brar-O'Neill & Associates of Florida, Ltd.
Contractor: Tuttle/White Construction, Inc.

This 19-story condominium, located in Daytona Beach, Florida, was angled to the water to afford every apartment with a view of the water. There are 71 units on the beach front site with four bi-level penthouse units at the top of the concrete structure. The rounded corners relate the structure to the surrounding natural elements of the sea and beach.



SCHETTINI GALLERY/HOUSE
Richmond, Virginia

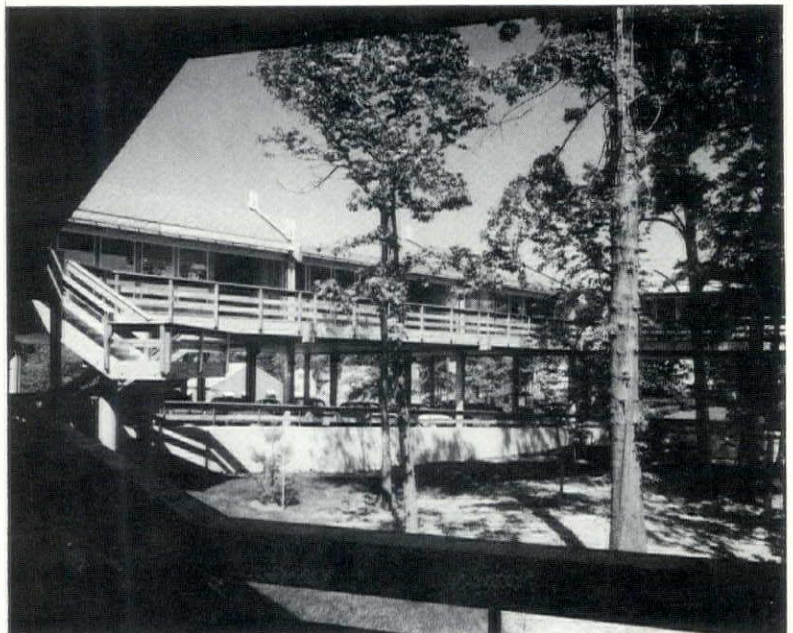
Architect: Dewberry & Davis
Project Architect: Joseph Boggs
Developer: Dr. Alfonso Schettini
Contractor: Beryl Boggs

This residence/gallery is located on the site as an object on the landscape, a sculptural form in itself. The 3,500 square foot residence overlooks a magnificent view, while accommodating an art collection and providing space for everyday needs. The stepped walls of the house echo sculptural art forms while providing natural display panels for the owner's art collection.

ANNAPOLIS ROAD MEDICAL CENTER
Cheverly, Maryland

Architect: VVKR, Inc.
Project Architect: Bruce A. Rich
Developer/Contractor: Annapolis Road Joint Venture
Member, Quad Group of America

Located on a one-acre site, the center was developed to provide the community with a convenient, pleasant and comfortable medical facility. Using 21,700 square feet, the facility provides private and comfortable waiting and examining areas. By grouping four buildings around existing trees, a visual courtyard was created. The use of wood and natural light helps create the warm and pleasant working environment for doctors, patients and staff.





A FEW WORDS ABOUT TIME.

A day to come seems longer than a year that's gone.

— Scottish Proverb

Time is but a stream I go fishing in.

— H. D. Thoreau

To everything there is a season, and a time for every purpose under heaven.

— Ecclesiastes 3:1 200 B. C.

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Whitener & Jackson, Inc. of Falls Church was general contractor and handled excavating, foundations, concrete work and carpentry. The owner handled sodding, seeding, etc., and cabinets.

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Also, Davenport Insulation, Inc., Springfield, wall insulation; Woodbridge Glass Co., Inc., Woodbridge, glass; W. T. Weaver & Sons, Inc., Washington, DC, hardware supplier; D. Z. Enterprises, Manassas, gypsum board contractor; McClary Tile, Inc., Alexandria, ceramic tile; Marty's Floor Covering Co., Inc., Alexandria, resilient tile; A-Citywide Cooling & Heating, Inc., Annandale, plumbing contractor; Calvert-Jones Co., Inc., Alexandria, heating/ventilating/air conditioning contractor; and Becker Electric Co., Inc., Alexandria, electrical contractor.

Huntington Community Center

Golden Construction Company was general contractor for the project.

Horizons Condominium

Tuttle/White Construction, Inc. was general contractor for the project.

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Schettini Gallery/House

Beryl Boggs was general contractor for the project.

Annapolis Road Medical Center

Annapolis Road Joint Venture, Member, Quad Group of America was owner/general contractor.

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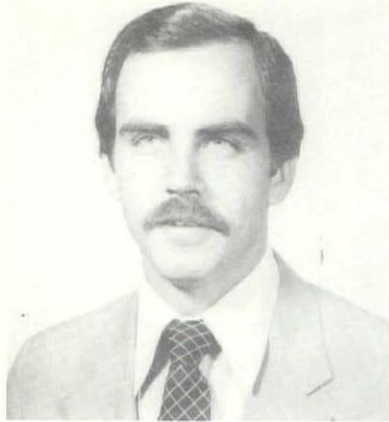
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Charles W. Meyer III Joins Richmond Firm

Charles W. Meyer III has joined Torrence, Dreelin, Farthing & Buford, Inc., a Richmond architectural and engineering firm, in the newly-created position of Coordinator of Support Services. In that position, he will be coordinating the financial planning, personnel development and project control systems of the firm.

Mr. Meyer joins TDFB after four years with the Henrico Community Services Board, most recently as Acting Coordinating Director. A native of Richmond, he received his Bachelors degree in 1973 from the University of Virginia and a Masters degree from Virginia Commonwealth University in 1977.

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VVCR Appoints Former Commissioner To Criminal Justice Director Post

Edwin R. Goodlander has been named Director of Criminal Justice Facilities Planning for VVCR Incorporated, an architecture, engineering planning firm headquartered in Alexandria with offices in Roanoke and Norfolk, Virginia and University Park, Maryland.

As Director, Goodlander will have a key role in expanding the firm's services to the criminal justice market. Mr. Goodlander will actively participate in the programming phase of correctional projects and will serve as a consultant for criminal justice projects for state and municipal clients.

"Unfortunately," Goodlander says, "jail and prison populations are increasing. Many correctional facilities in this country are obsolete and need to be upgraded to conform with constitutional standards for operating."

Prior to joining VVCR, Mr. Goodlander served as the Commissioner of Correction for the State of Maryland. He was responsible for the welfare of 8,000 inmates in eight major institutions and seven pre-release centers. He was also in charge of supervising the Maryland jail programming and inspecting office which was responsible for the annual inspection of existing jails and review of additions, renovations and construction of new jail facilities.

He also served as the Deputy Warden for the Baltimore City Jail, in charge of the administration of the Divisions of Community and Support Services.

He has testified as an expert witness in numerous federal court cases regarding prison and jail conditions. He is also experienced in the planning and construction of new facilities and remodeling of existing facilities without disrupting normal operations.

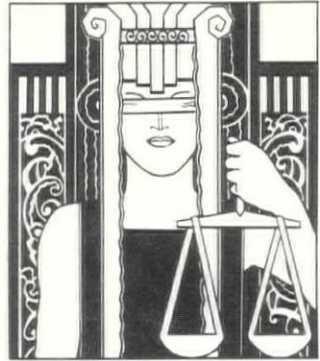
Goodlander holds a Bachelor's degree in Social and Behavioral Sciences from Johns Hopkins University and a Master's degree in the Administration of Justice from American University. He is a member of the American Correctional Association, the American Parole and Probation Association and the Maryland Parole and Probation Association. In addition, he serves on the Boards of Directors of several juvenile rehabilitation charitable organizations.

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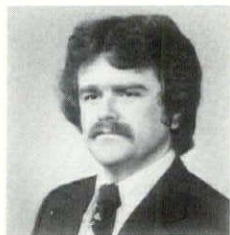
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RELEVANT REFLECTIONS

The Architect and the Church Building Committee or How I Learned to Receive Holy Orders

By Ralph Snell, AIA

More often than not, church building committees trip, stumble, and fall into construction of their church buildings. Ably assisted by their architect—holding out his size 12 foot.

How do church buildings ever get built?

By compromise.

All building churches have church building committees. The very essence of committee work is compromise. Compromise seeks the lowest common denominator. Compromise is the reason that truly outstanding examples of contemporary religious architecture are rare. Compromise makes for vanilla buildings. They're all laminated wood arches, brick, and cedar

shakes. The ecclesiastical version of present day eateries' brick-and-fern treatment.

But let's face it. It's a difficult job for everyone.

A church building committee is charged with the task of distilling—into words—the individual and communal beliefs and aspirations of an entire body of people.

Not an easy job.

The architect has to translate those words into a tangible form embodying the intrinsic spirit of the congregation.

Headly stuff indeed.

So membership on the church building committee is a powerful position. Always *ex officio*

(even in non-Latin churches) is the Pastor. The chairperson (never called a chairman even if he is) is always the one with the most experience in construction—you know, the person who just had aluminum siding installed. After that, membership on the church building committee becomes more complicated. The financial officer perhaps. The music director (also known as the organist). Someone from the altar guild. Maybe the maintenance man. All have titles like "The Minister of Social Affairs" or "The Minister of Facilities Development" or "The Minister of Long Range Planning." It sounds like a reading of the cabinet members of a burgeoning totalitarian Third World quasi-republic. And because each must protect his or her own bailiwick, the individual "Minister's" viewpoint is necessarily sharply focused.

The financial officer wants the building built inexpensively. The music director wants the building built like a professional recording studio. The altar guild representative wants the building built with plenty of storage. The maintenance man wants the building built maintenance-free. (He wants to be in charge of free.) The Pastor wants the building built with a back door to his office. The chairperson just wants the building built.

Add to this mix the architect.

When architects think of churches, they think that this is their opportunity to design another Chartres. Soaring spaces. Rich materials. Fine craftsmanship. They can get lost in their dreaming.

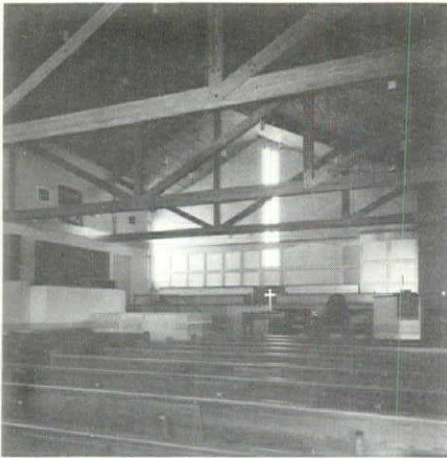
They can barely console themselves when they realize that their dreams for a place in the architectural history slide libraries has to be attainable for \$35 a square foot.

The architect is almost never a member of the congregation. Perhaps not a member of the faith. While this does offer the advantage of objectivity, it also points out that there is a built-in distance, a chasm to be bridged between architect and church building committee.

(Continued on page 53)



"I MOVE WE APPOINT A SUBCOMMITTEE TO FIND OUT WHAT THIS COMMITTEE IS SUPPOSED TO BE DOING!"



New Grafton Baptist Church

Newport News

Evans & Hudson Architects, Inc.—Architect

Mechanical/Electrical Engineer, Spliers & Waltz Consulting Engineers • Structural Engineer, DeYoung-Johnson Consulting Engineers • General Contractor, Silas S. Kea & Sons Co. • Photography, Ron Maratea Photography.

In 1978, the Board of Trustees of New Grafton Baptist Church was informed by the Virginia Department of Highways and Transportation that plans for Interstate 664 would necessitate the relocation of their church.

Negotiations with the Newport News Redevelopment and Housing Authority secured a new site at 44th Street and Chestnut Avenue, a few blocks away from the former facility and centrally located in the community.

The architect was charged with the task of creating a new church facility to accommodate the various activities of the congregation and to signal the continuation of the traditions and community leadership of New Grafton Baptist Church.

The completed facility was dedicated in the Spring of 1981 and includes a 280-seat sanctuary, choir loft, administrative offices, fellowship hall and kitchen.

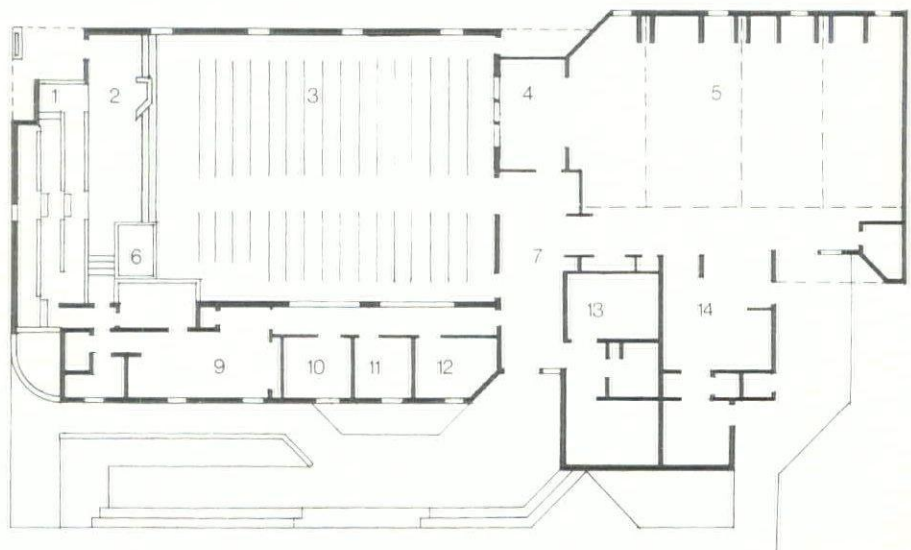
Design of the sanctuary combines traditional relationships between the choir, altar, pulpit and congregation, with an asymmetrical plan. Several sources of natural light highlight the altar and choir. The sanctuary features exposed natural wood trusses and deck, and a color scheme of natural oak, white wall surfaces, gray wood trim and paneling, and burgundy colored carpet and pew cushions.

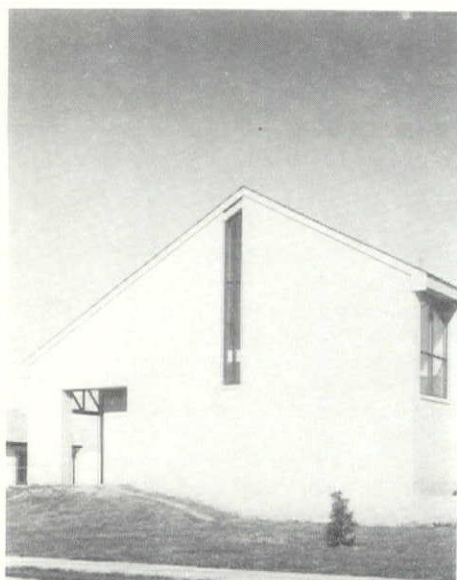
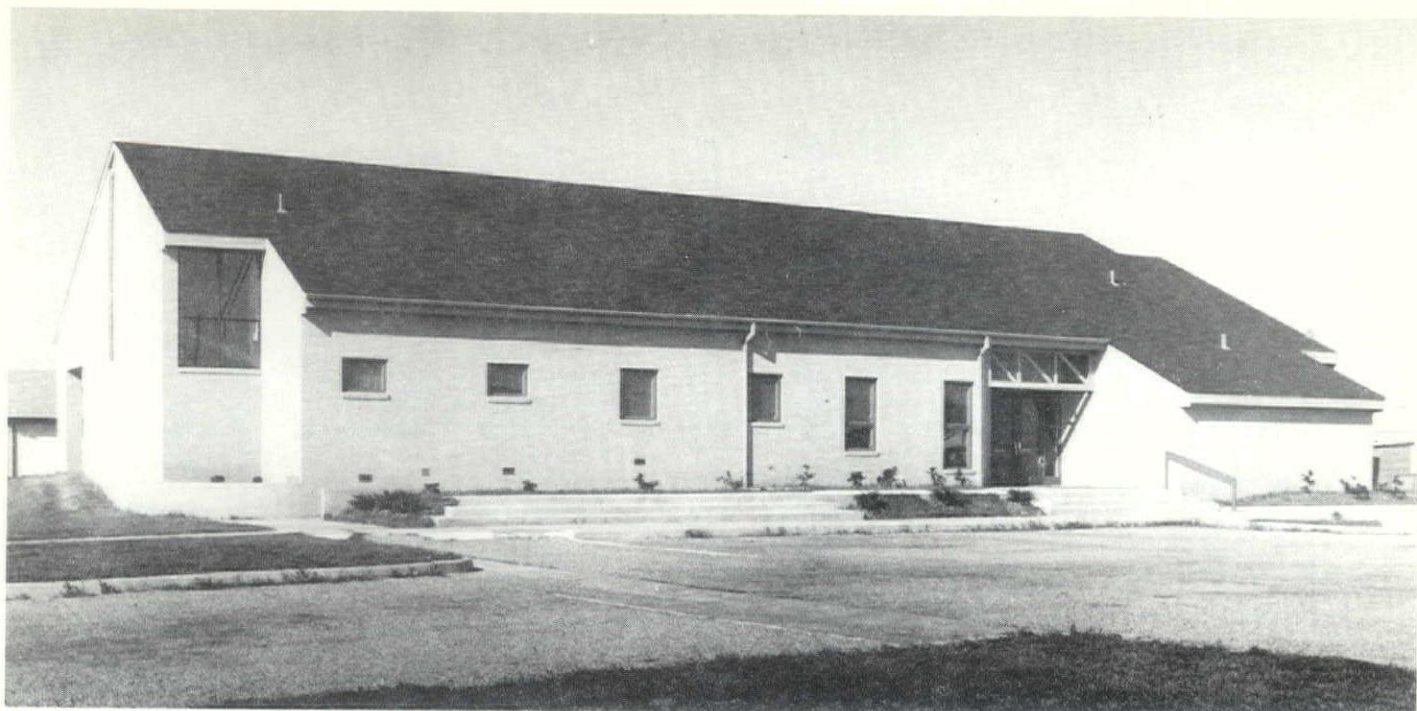
The organ alcove commands a view of both the choir and the processional aisle, and the auxiliary choir room is located to allow the choir's separate entrance and exit from the sanctuary.

Movable partitions in the fellowship hall allow the space to be subdivided into several classrooms or to be opened up for large group functions.

To continue the traditions begun in 1918, the new church facility synthesizes the historical hierarchy of functions and worship atmosphere with the flexibility required by an active congregation.

- | | |
|--------------------|---------------------|
| 1. Choir | 8. Organist |
| 2. Altar | 9. Choir Room |
| 3. Sanctuary | 10. Business Office |
| 4. Infant Care | 11. Secretary |
| 5. Fellowship Hall | 12. Pastor's Study |
| 6. Baptismal Pool | 13. Toilets |
| 7. Vestibule | 14. Kitchen |





Silas S. Kea & Sons Co. of Ivor was general contractor for the project.

Subcontractors & Suppliers

Newport News firms were: Waterfront Lumber Co., Inc., millwork & wood doors; Ducks Roofing Co., built-up roof & other roofing; Paul's Plaster & Acoustic Co., Inc., wall insulation & gypsum board contractor; Walker & Laberge Co., Inc., glazing contractor & window wall; Deuell Decorating Co., Inc., painting contractor; and Noland Co., plumbing fixture supplier & lighting fixtures supplier.

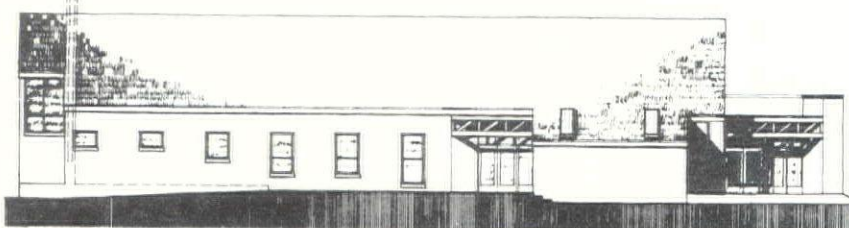
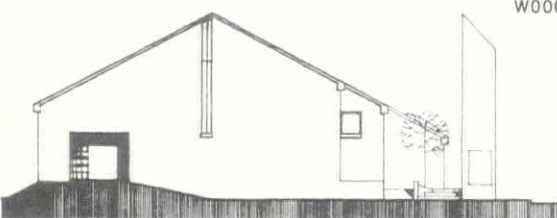
From Hampton were: Rea Construction Co., paving contractor; Gordon's Iron Works, Inc., steel supplier; and Mechanical Systems, Inc., plumbing contractor.

Norfolk firms were: Hall-Hodges Co., Inc. reinforcing; Shoffner Industries of Virginia, structural wood; Door Engineering Corp., hardware supplier; and Engineering Steel Equipment Co., specialties.

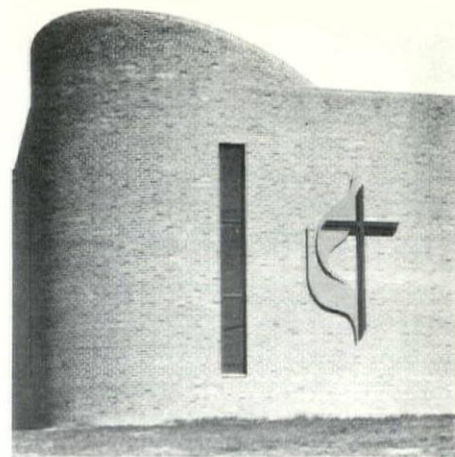
And, from Virginia Beach were: Werner-Thompson Construction & Development, Ltd., carpentry; Warner Moore & Co., Inc., ecclesiastical equipment; and Bay Harbour Mechanical, Ltd., heating/ventilating/air conditioning/electrical contractor.

Others were: J J & A Concrete Contractors, Inc., Chesapeake, concrete contractor; Jack Wilson Co., Smithfield, masonry contractor; The Koppers Co., Morrisville, NC, wood roof deck; Barnum-Bruns Iron Works, Inc., Chesapeake, metal doors & frames; Kawneer & Andersen, windows; Fendley Floor & Ceiling, Inc., Richmond, resilient tile; Olympic, paint manufacturer; Cates Building Specialties, metal toilet partitions; and Weidemann Industries, baptistry manufacturer.

44th Street Elevation



Chestnut Avenue Elevation

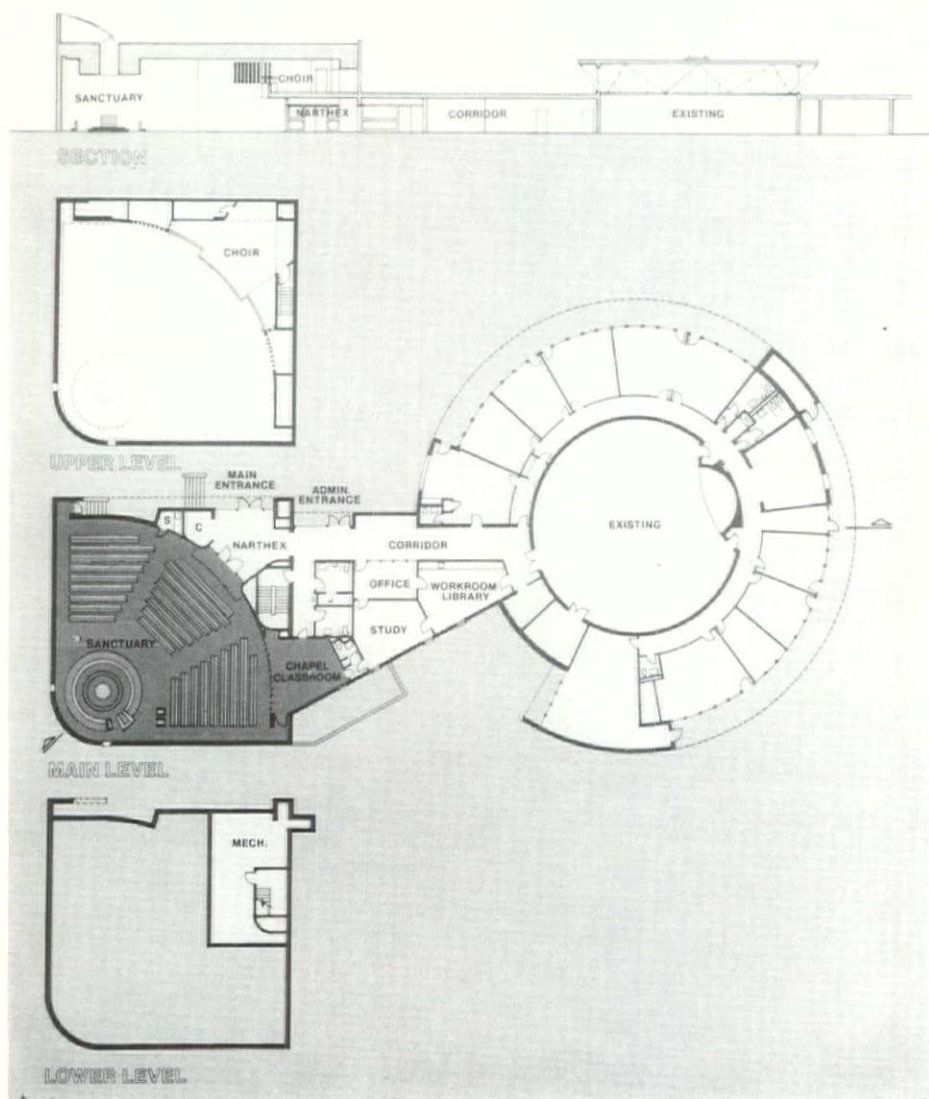


Northview United Methodist Church

Roanoke

VVKR Incorporated—Architect/Engineer

General Contractor, H. A. Lucas & Sons, Inc.



Northview United Methodist Church is located on 4.2 acres in a residential section of Roanoke. Originally, the church planned to use their large plot to create a campus-like setting, with the sanctuary separate from the educational center/fellowship hall.

Fifteen years after the construction of the circular fellowship hall and educational center, VVKR was retained to design the sanctuary and administrative offices. A desire to create a close functional relationship between the hall and the sanctuary, and a limited budget, led the church to abandon the original master plan and add on to the existing building.

Siting and relating the new addition to the existing facility became major design considerations. VVKR's objective was to create a unified design while providing proper emphasis for the new sanctuary. Interior circulation was planned to orient visitors and to provide flexibility and control for the various church activities, including day care.

Continuity and harmony of design were achieved by using matching natural colored masonry on the exterior walls and by repeating existing forms. The main two-story addition was designed as a square with one rounded corner. This rounded section, which is the exterior focal point, rises slightly above the adjoining side wall, creating the illusion of a cylinder. Brick soffits above the tinted glass windows highlight the exterior elevation. A large skylight penetrates the membrane roofing construction.

A one-story, V-shaped addition connects the sanctuary to the existing facility.



The main entrance to the church opens into the narthex. Visitors may either enter the sanctuary or pass down a corridor which leads to the fellowship hall and educational center, passing the administrative offices which are housed in the connecting addition. A separate administrative entrance also opens into the corridor.

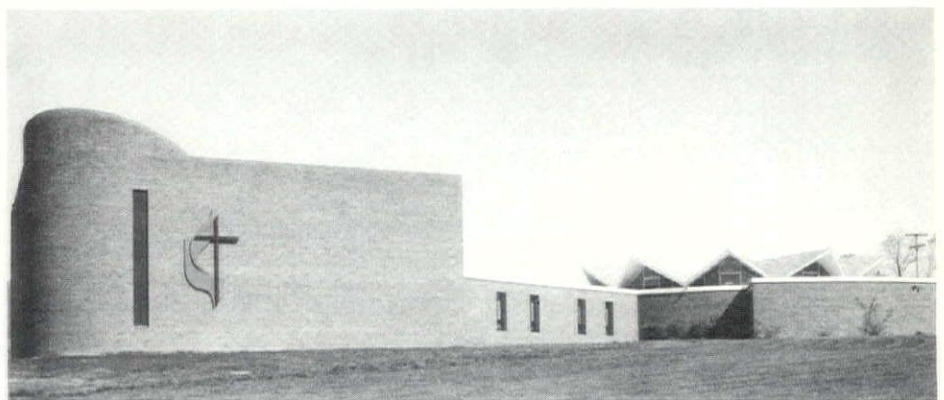
The character of interior spaces was developed through the use of strong geometric relationships and simple detailing. The narthex leads into the unusual wedge-shaped 300-seat sanctuary. The semi-circular seating arrangement directs attention to the raised, round pulpit area. This area is dramatized by a large skylight directly above it. A cylinder drops three feet below the ceiling to form the skylight and mirror the form of the pulpit below. A choir loft, located above the narthex, opens into the sanctuary. A small chapel is accessible from the sanctuary and also acts as expansion span for it.

Masonry bearing walls with steel joists and metal studs frame interior spaces.

H. A. Lucas & Sons, Inc. of Roanoke was general contractor and handled foundations, steel erection, carpentry and structural wood. Church members handled landscaping.

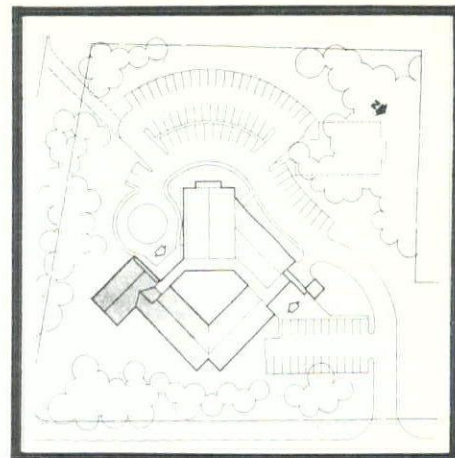
Subcontractors & Suppliers (Roanoke firms unless noted)

Thomas Brothers, Inc., Salem, excavating; Thompson Masonry Contractor, Inc., Salem, masonry contractor & wall insulation; Structural Steel Co., Inc., steel supplier; Drexel-Heritage, Hickory, NC, handrails; McClung's, Salem, millwork & wood doors; Leonard Smith Sheet Metal & Roofing, Inc., Salem, built-up roof, roof insula-



tion & sheet metal; W. H. Stovall & Co., Inc., Ashland, glass & windows; Skyline Paint & Hardware, Inc., metal doors & frames & hardware supplier; Harman Ceiling & Partition Co., plaster contractor, acoustical treatment & resilient tile; Contract Furnishings & Design, Salem, carpet & wall covering; Service Contracting, Inc., Rad-

ford, painting contractor; Ossit Church Furniture Co., Inc., Bluefield, pews; Trent Plumbing & Heating, Inc. (formerly Dickerson & Trent, Inc.), plumbing fixture supplier; Bud Weaver Sheet Metal Co., plumbing/air conditioning contractor; and Hensley Electric, Inc., electrical contractor.



Burke United Methodist Church

Burke Centre, Fairfax County

Michael & Michael, Inc.—Architect

"We're going to lose our smallness!" This was the often voiced concern among the congregation as it became obvious that the little white frame church at the crossroads could not meet the demands of a rapidly growing community. Apart from its prominent location in the town, the church's main attraction seemed to be its warmth, friendliness, and its openness to fellowship. All this was on the line when the church decided it had to expand if it was to provide an active program of ministry during a decade which promised a vast increase in population in the area of Fairfax County it served.

A nearby five-acre wooded site was made available to the Burke United Methodist Church and plans were initiated. The charge to the architect was threefold: economy in initial construction, flexibility for future expansion, and above all, to maintain the small church atmosphere and character which had endeared the old church to several generations of families in and around Burke.

In the classic tradition, the master plan contemplates the ultimate conversion of the present sanctuary into a fellowship hall at such as the new nave is built. These two larger masses will be connected by low wings which will contain classrooms and administrative spaces. The area embraced by these future wings will be a garden for small outdoor gatherings, and the formal landscaping will contrast with the natural setting of the building.

The site is on a corner of an intersection of two major thoroughfares. Selective clearing of the trees affords the view of the church and a large but simple cross on the apse end makes a gesture to the passing traffic and provides an unmistakable identification for the building.

The choice of materials employed afforded an economy and further enhances the theme of "a little church in the woods." Horizontal redwood siding clads the exterior of the frame construction providing a cavity for full thickness insulation.

The massing of the elements of this first phase of the structure implies the form of the subsequent addition. For economy of operation, glass is utilized sparingly; however one expanse of glass in the south wall of the sanctuary was

installed for solar reasons and to heighten the sense and awareness of the wooded location.

A narthex of generous proportion is provided in order to accommodate social gatherings, and the church kitchen is situated so it can serve this area directly. The sanctuary seats 180 in movable chairs, and the chancel furniture is elevated

Interior Design, Michaels Associates • Mechanical/Electrical Engineer, Strickler Associates, P.C. • Structural Engineer, FDE, Ltd. • General Contractor, Eugene Thomas Construction Co., Inc. • Photography, Dan Cunningham.





on a carpeted platform which is demountable and can be rearranged for various liturgical functions.

The classroom wing contains from four to six teaching areas, depending upon the disposition of movable partitions; and the present church office can easily convert to classroom or meeting space in the future. The entire building is readily accessible to the handicapped and the elderly.

The church Futures Committee summed up the objective of the building program in its report to the congregation, "While our smallness

cannot be retained, we can retain much of what has sustained us in the past. The same traits can be employed to make Burke United Methodist Church an exciting and attractive fellowship no matter what its size."

Evidently the objective has been realized. In the two years since dedication, the church has grown from 100 members to 270 members, and combined attendance at the two Sunday worship services averages 260, far surpassing all expectations.

Eugene Thomas Construction Co., Inc. of Alexandria was general contractor and handled

excavation, concrete, carpentry, coat hooks, seed and sod.

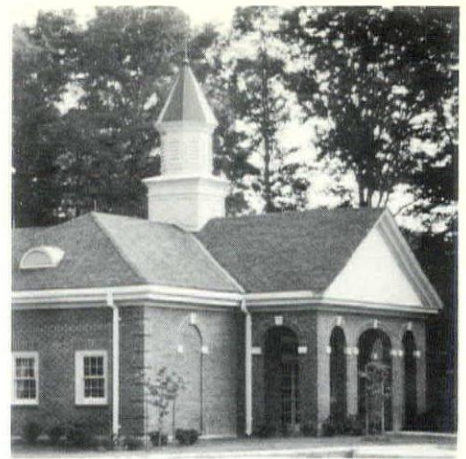
Subcontractors & Suppliers

Prospect Enterprises, Inc., McLean, foundation drains; Pied Piper Pest Control, Inc., Silver Spring, MD, soil treatment; National Asphalt Paving Corp., Merrifield, bituminous paving; Craven's Nursery, Fairfax, landscaping; Trowbridge Steel Co., Inc., Leesburg, reinforcing steel; T. D. Fraley & Sons, Inc., Alexandria, masonry and stonework parging; Hallmark Iron Works, Inc., Newington, miscellaneous & structural steel & safety treads; and Fairfax Lumber & Millwork Co., Inc., Alexandria, millwork & pull-down stairs.

Also, Automated Structures, Inc., Charlottesville, wood trusses; Baltimore Home Insulation, Inc., Elkridge, MD, thermal insulation; Alonzo Ours Construction Co., Manassas, roofing & sheet metal; AAA Thermal Windows and Doors, Inc., Fairfax, hollow metal; Richard I. Schoenfelder, Inc., Fairfax, accordion folding doors; Fries, Beall & Sharp Co., Springfield, architectural hardware; James A. Cassidy Co., Inc., Fairfax, wood windows; Woodbridge Glass Co., Inc., Woodbridge, glass & glazing; Art Craft Decorating & Contracting Co., Inc., Alexandria, gypsum drywall, painting & caulking; and Marty's Floor Covering Co., Inc., Alexandria, resilient floors and mats.

And, Sita Tile Distributors, Inc., Capitol Heights, MD, fire extinguishers, cabinets & toilet accessories; Seybar, Inc., Martinsville, telephone booth; Hardware Center, Inc., Capitol Heights, MD, identification devices; Greensteel, Inc., Lorton, chalk & tackboards; Klon O. Row, Inc., Washington, DC, toilet partitions; Miller Building Supply of Va., Inc., Bailey's Crossroads, kitchen cabinets; Douglas Distributing Corp., Washington, DC, kitchen equipment; Air-Trac, Inc., HVAC & attic vent fans; Marumsco Plumbing & Heating, Inc., Manassas, plumbing, watermain & fire hydrant; and David M. Wolfford & Son, Inc., Rixeyville, electrical.





Sydenstricker Methodist Church

Springfield

Strang, Downham & Associates, AIA—Architect

Mechanical/Electrical Engineer, Leland D. Eisenhower
• Structural Engineer, Advance Engineers, Ltd. •
Civil Engineer, Hunsberger & Monaco • General
Contractor, Golden Construction, Inc. • Photography,
David Strang & Charles Henry.

Sydenstricker Methodist Church has been in existence since 1909 and was named after the church's first pastor, the Reverend Christopher Sydenstricker.

In April 1909, Reverend Sydenstricker wished to establish a Methodist Church in the community. He approached a local general-store keeper, John Q. Hall, who offered his picnic grove as a place to set up facilities for an Evangelistic Camp Meeting. With the help of local residents, lumber was donated, and what had once been a dance pavillion was converted to a place of worship. Shortly thereafter, Mr. Caleb Hall donated once acre of ground on which to build a chapel. The chapel was erected by volunteer labor, and the foundation and cornerstone were laid on August 10, 1910. To the best of our knowledge, the church was completed and dedicated within one year.

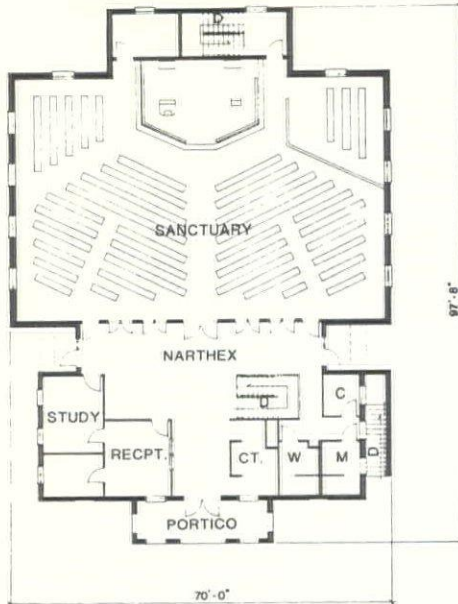
The sanctuary/education building is located directly across the street from the 1910 Chapel. The sanctuary provides 300 seats for worship service including a 30-seat choir area. The educational spaces on the lower level provide for present needs. Future educational space is incorporated in the master plan for a two-story education wing on the east side of the building.



Golden Construction, Inc. of Annandale was general contractor for the project.

Subcontractors & Suppliers

Abernathy & Allen Excavating, Inc., Beltsville, MD, excavation; Quality Roofing Co., Inc., Manassas, roofing & sheet metal; Walter C. Davis & Son, Inc., Alexandria, electrical; Welch & Rushe Plumbing & Heating, Inc., Hyattsville, MD, plumbing; Hub City Glass Co., Middletown, MD, glass & glazing; Sam Finley Co., Chantilly, asphalt concrete paving; The Vernon Equipment Co., High Point, NC, sanctuary furniture; J. S. Poloski Construction Corp., Oxon Hill, MD, site water line & storm sewer; Bonded Lightning Protection, Rockville, MD, lightning protection; Donald M. Blue Construction Co., Inc., Fairfax, masonry; Dixon Products, Inc., Temple Hills, MD, toilet partitions; and I. T. Verdin Co., Campbellsville, KY, steeple manufacturer.



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The building committee of First United Methodist Church required that the new sanctuary present a feeling of community. The program called for seating in the nave for approximately 400 people; chancel area for pulpit, altar, communion rail, and chair; along with choir space and areas for organ and piano. Alternate space was to provide for office space, classrooms and toilet facilities if possible.

The solution was a sanctuary in a polygon shape. The roof structure is Glue-lam tapered arches and tongue-and-groove wood deck. A translucent clerestory was included on the north elevation at two intersecting roofs. A rustic surfaced cross was attached to the center of the clerestory. The existing sanctuary was converted to open classroom space by closing one bank of windows and removing existing pews. The bank of removed windows facilitated a link

First Methodist Church, Fox Hill

Sanctuary Addition, Hampton

Rancorn, Wildman, Krause—Architect

Interior Design, Carole G. Wydur, RWK • Mechanical/Electrical Engineer, Mathew J. Thompson, Consulting Engineers • Structural Engineer, Abiouness, Cross & Bradshaw • General Contractor, Simmons Contracting Co., Inc. • Photography, RWK.



corridor between the addition and the existing educational wing. The exterior is common bond brick veneer, with raked joints with a soldier course band that rests at the sill of small windows at the new addition. The interior wood beams and wood deck provide acoustical properties that eliminated use of audio equipment. The altar is located in the round surrounded by a rail. The pews are arranged in a semi-circular configuration, to provide visual contact by others during worship.

The total addition of approximately 6000 square feet creates a liturgical and theological space of community worship. This is enhanced by the rich warm tones of the wood arches and wood deck ceiling, the pew arrangement coupled with the center communion table. The congregation visually participates during the wedding service because the wedding party faces the

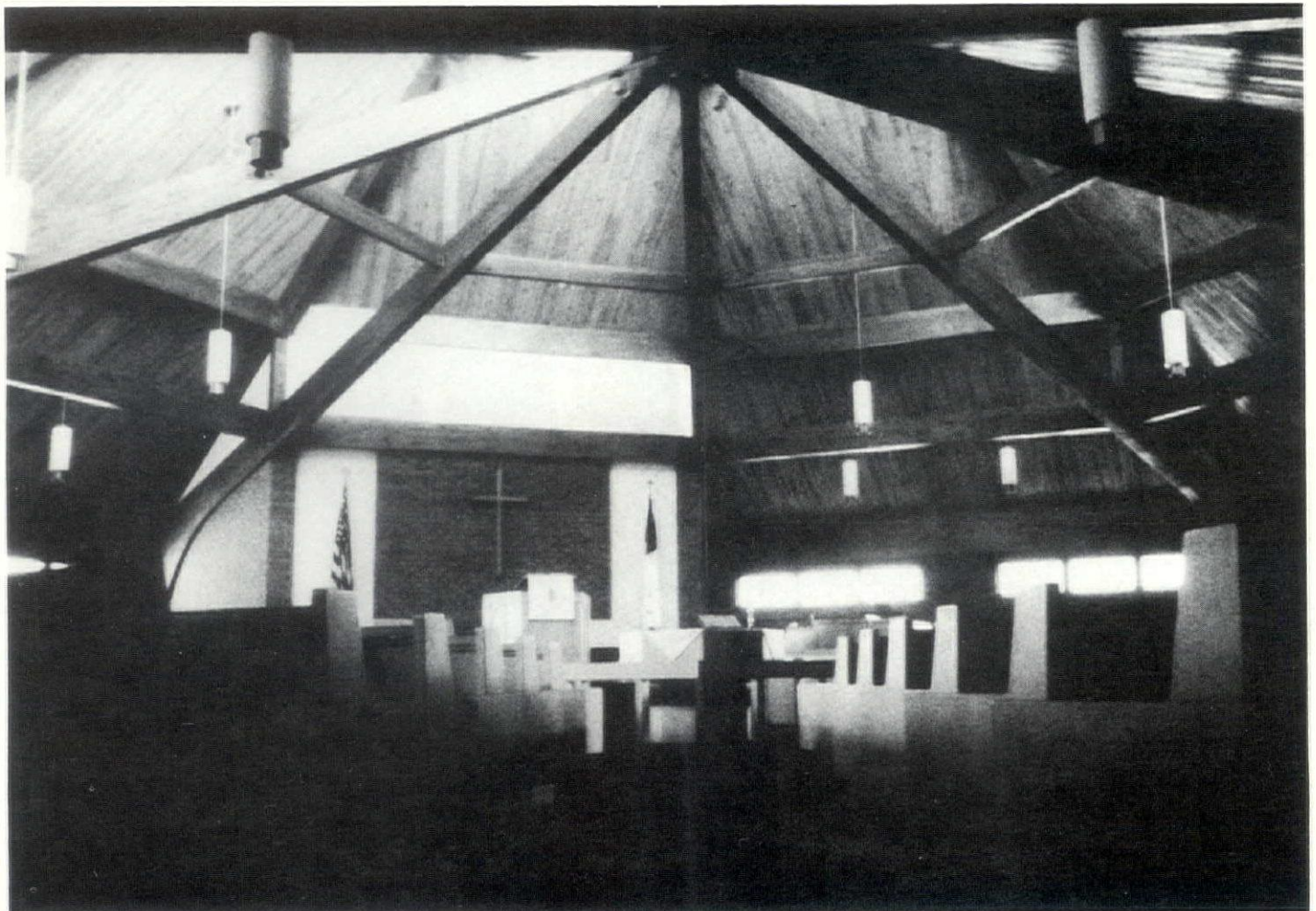
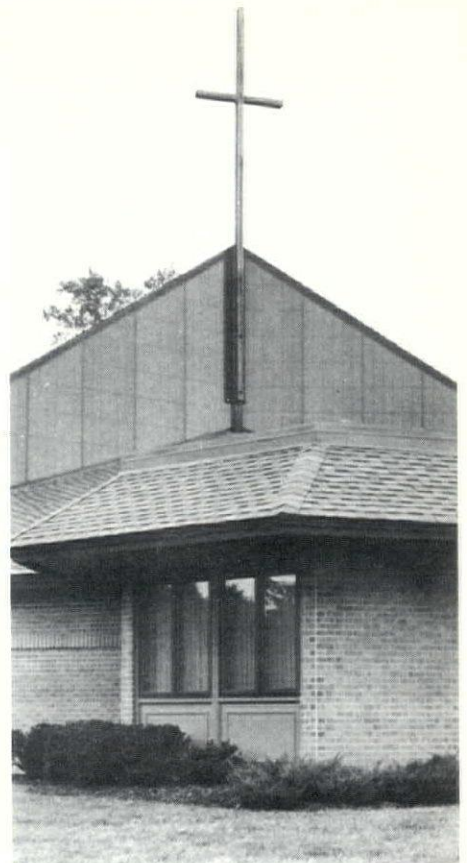
pews and the congregation also visually participates during the sacrament of baptism because of where the family stands in relationship to the altar. The design places the participants in view of the community thus communal feelings are stimulated. This area is flanked by the choir drawing it, also, into the community.

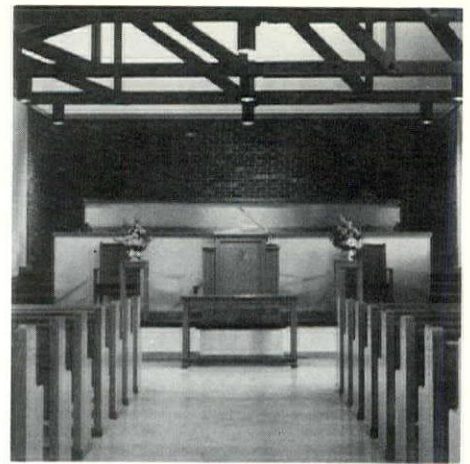
Simmons Contracting Co., Inc. of Hampton was general contractor for the project.

Subcontractors & Suppliers (Hampton firms unless noted)

Chesapeake Masonry Corp., masonry contractor; Barnum Bruns Iron Works, Inc., Chesapeake, steel supplier/erection/joists/roof deck; Fowler Construction Co., other roof deck; Weaver Brothers, Inc., Newport News, millwork, cabinets & wood doors; R. R. Houston Roofing, built-up roof, other roofing & sheet metal; Architectural Products, Norfolk, metal doors & frames; and Door Engineering Corp., Norfolk, hardware supplier.

Also, Able Systems, Grafton, plaster contractor & gypsum board contractor; The Tile Shop, Inc., ceramic tile, resilient tile & carpet; Shaw Paint & Wall Paper Co., Inc., painting contractor, special wall finish & wall covering; Warner Moore & Co., Inc., Virginia Beach, specialties—Kal-Wal translucent clerestory; Newsome Air Conditioning Co., Inc., plumbing/heating/ventilating/air conditioning contractor; and Bay Electric Co., Inc., Tabb, electrical contractor.





Midway Church of Christ

Tazewell

J. Robert Ferguson, AIA—Architect

Project Architect, Peyton Boyd • Mechanical/Electrical Engineer, Simpson-Johnson, Inc. • General Contractor, Beavers & Cecil, Contractors, Inc. • Photography, Harry L. McKinney, Jr. of the architect's office.

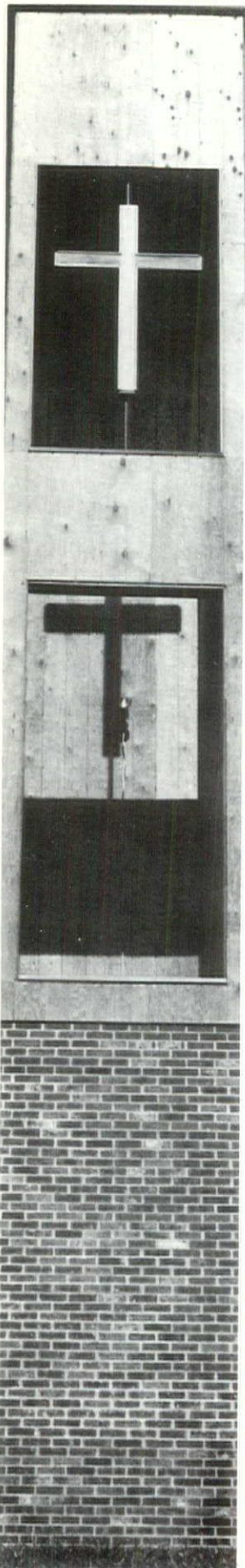
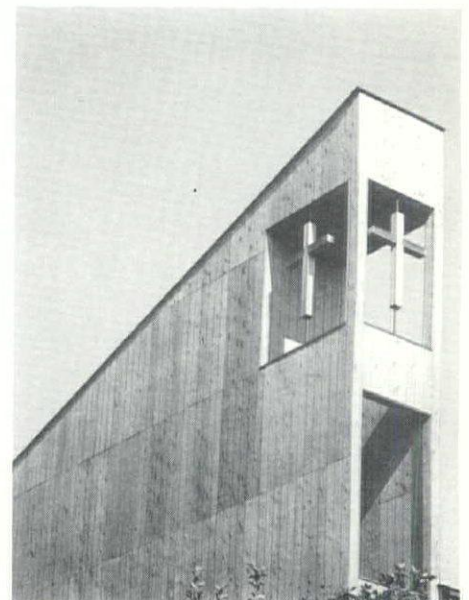
The church building committee approached the architects with the desire for a strong building form, free of "traditional" trappings. The site, an eight-acre hilltop with commanding views of Tazewell and its rural surroundings, provided an opportunity for the visibility that was a major requirement of the committee. Unfortunately, the modest means of the congregation dictated a modest program; many of the committee's goals had to be modified. The building which results from the close collaboration between owner and architects relies on an economy of material, space, and form to meet the requirements of the revised program.

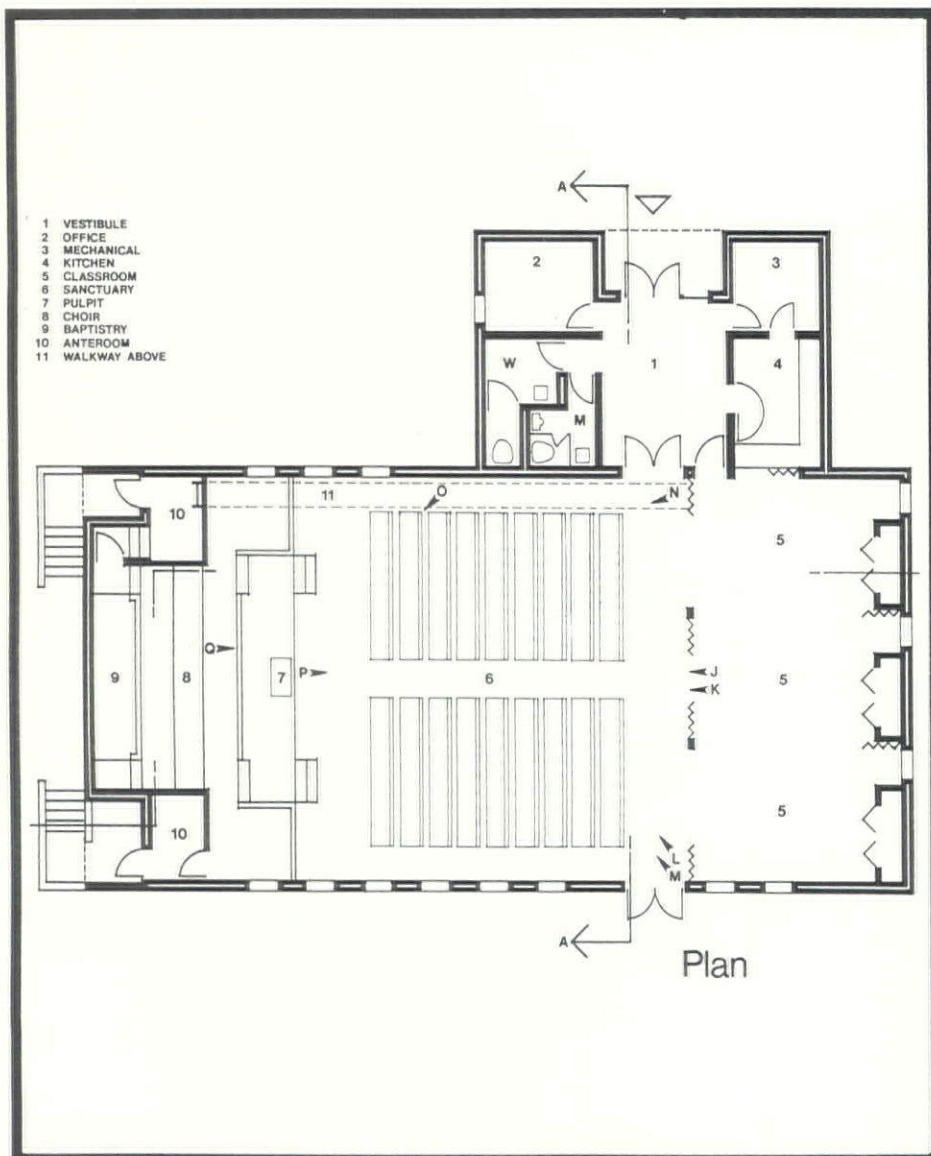
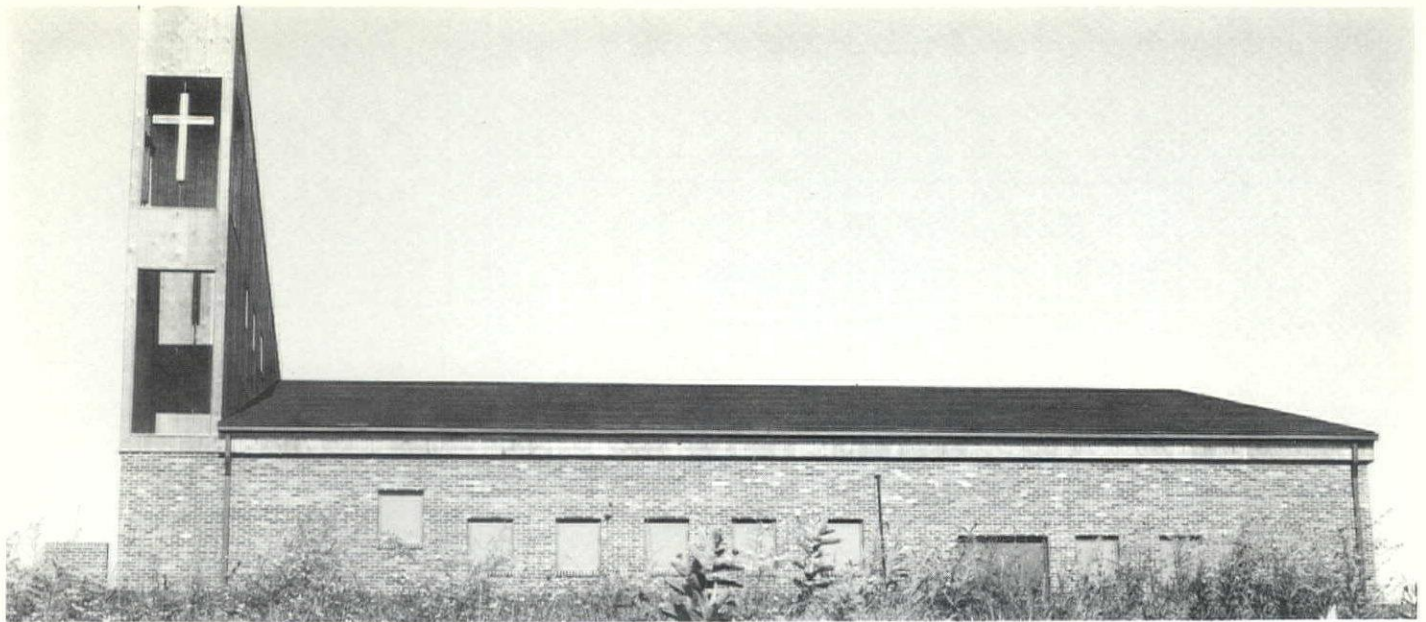
To achieve economy of space, a flexible plan was developed. Subdivision of the sanctuary-fellowship hall area by movable partitions permits a number of configurations for church activities. Auxiliary facilities include a vestibule, a small kitchen with storage area, two toilets and an office. Future expansion will be permitted by extending the sanctuary into the present fellowship hall area, and building a new classroom wing.

Among the other design decisions made for reasons of economy was the elimination of air conditioning. The building form takes advantage of natural ventilation for warm weather cooling. Clerestory windows, accessible from a walkway built into the roof trusses, can be operated to provide cross identification.

Brick cavity walls, throughout, provide low maintenance. In a classic conflict between life-cycle and initial costs, an originally planned handsplit cedar shake, exterior covering (above the brick line) was abandoned in favor of cedar plywood and asphalt shingles. Similarly, an interior finish system of purlins and gypsum wallboard replaced tongue and cross cedar decking.

Visually, the focal point of the church is the 45-foot tower above the choir and baptistry. The structure, visible from several miles in every direction, is a symbolic substitute for a more traditional steeple. The symbolism is strengthened by the inclusion in the tower of a bell brought from the congregation's previous build-





ing. High windows in the tower admit a constantly changing play of light into the choir area.

The breezes which provide warm weather ventilation can frequently, in other seasons, become winds of near gale force. To give lateral stability to the tower under such conditions, a plywood diaphragm shear wall was incorporated into the structure.

The roof trusses were constructed of douglas fir, with nominal 3x6, 3x8, and 3x10 members. The connections were bolted using split rings and shear plates. The trusses were left unstained, as was the pine lumber used to build the clerestory walkway.

The church pews, which were donated by a member of the congregation, are of white oak with a clear finish. Vinyl-clad wood windows with insulating glass were used throughout the building. The pulpit and choir area are carpeted; all other floors are covered with vinyl composition tile.

At the 1982 Design Awards Program held in Blacksburg on May 6th, the Blue Ridge Chapter of the Virginia Society, American Institute of Architects, presented a First Honor Award to the architects for the design of the Midway Church of Christ. The awards jury commented that "an economy of means creates a symbolism rarely found in modern churches," and cited a "timeless, moving, refreshing primitive quality."

Beavers & Cecil, Contractors, Inc. of Tazewell was general contractor for the project.

Subcontractors & Suppliers

General Shale Products Corp., Richlands, brick; Platnick Steel & Engineering, Inc., Bluefield, steel supplier—structural & miscellaneous; Trimble Co., Inc., Johnson City, TN, specialties; hollow metal & builders hardware; James H. Carr, Inc., Kensington, MD, structural wood—wood trusses; Fiberglass Church Products, Chattanooga, TN, baptistry; Farnsworth Heating & Plumbing Co., Inc., Bristol, TN, mechanical contractor; Whitten Electric Supply, Inc., Bristol, electric heating equipment/lighting fixtures supplier; and Baker Electrical Contractors, Inc., Abingdon, electrical contractor.

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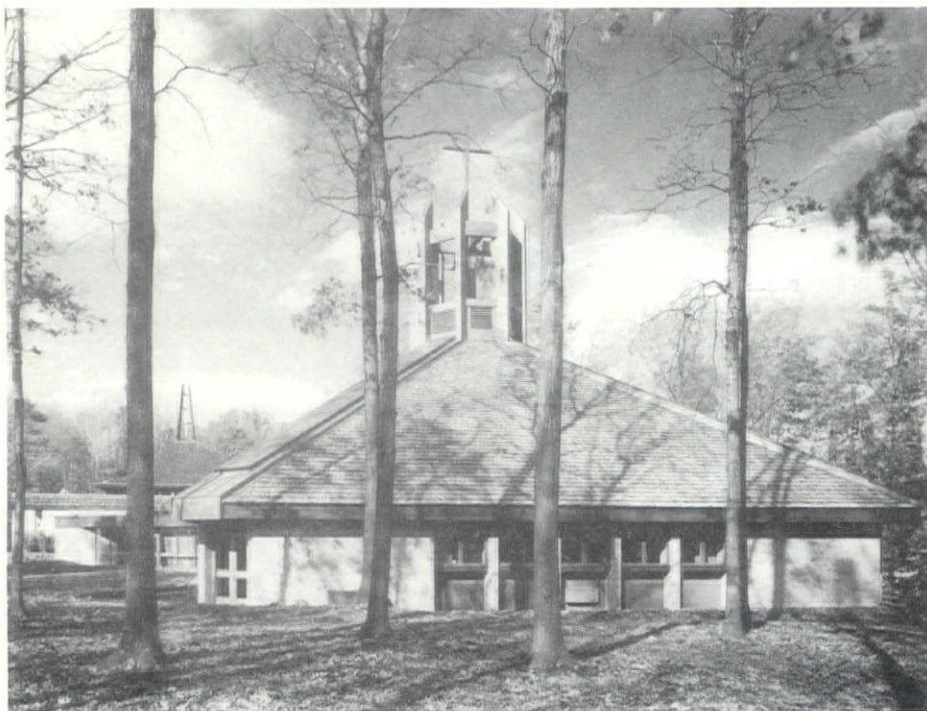
R. L. COUNSELMAN, JR., President



Westwood Baptist Church

Springfield

Lawrence Cook, AIA & Associates—Architect



Landscape Architect & Interior Design, Lawrence Cook, AIA & Assoc. • Mechanical/Electrical Engineer, McDavid Grotheer • Structural Engineer, FDE, Ltd. • Civil Engineer, Ross & France • Acoustical Engineer, Polysonics • General Contractor, Eugene Thomas Construction Co., Inc. • Photography, Jason Horowitz.

OWNER'S PROGRAM: A new sanctuary to seat 500 persons plus normal support facilities; remodel existing sanctuary for use as fellowship hall and classrooms; connect to both levels of existing building.

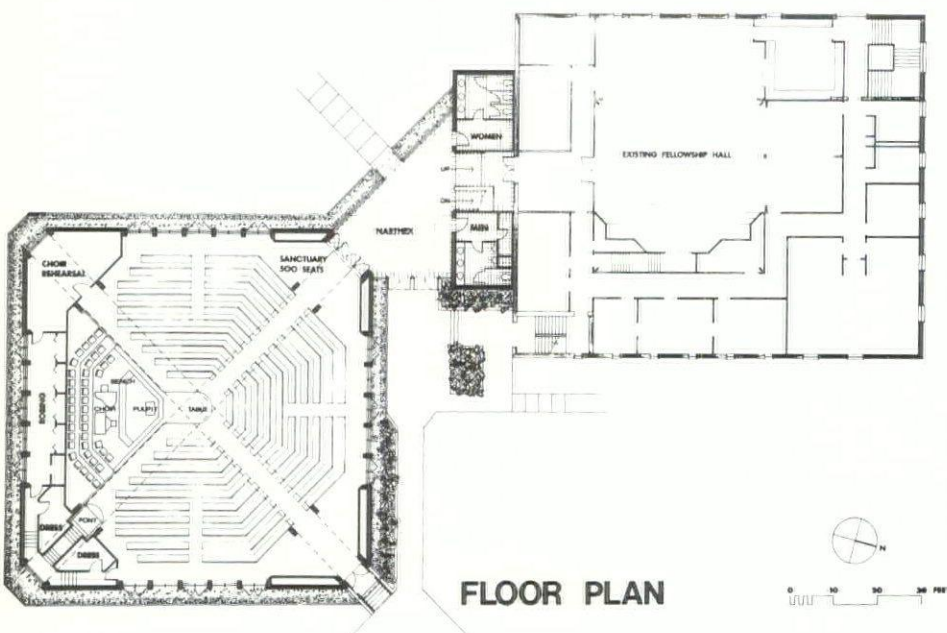
SITE CONSIDERATIONS: A masterplan was designed to blend existing two-story building on lower part of site with new one-story sanctuary and allow for future expansion of educational and administrative units around central exterior courtyard. Trees are to remain on and around entire site to retain wooded setting. Overflow parking is provided on adjacent commercial lots.

DESIGN CONSIDERATIONS: The pyramid-shape of existing roof was selected as a useful motif to blend the scale of existing to new and future buildings, all of which require a different massing size. The sanctuary forms the largest pyramid which is accented by continuous skylight strips at its four corners and sweeps upward to form a traditional cupola in a new structural expression. Sanctuary seating is completely "in the round" (choir forms fourth side) to enhance community worship. Paired laminated wood arches with skylights generate a soaring effect to enhance worship, control visual movement by framing focal points and render a profound sense of strength.

ENERGY CONSIDERATIONS: Square plan and pyramid offer least exterior surface per square foot of usable space. Roof structure is self-ventilating through four cupola louvers to reduce air conditioning load. Sanctuary space is naturally ventilated through remaining four cupola louvers with gravity dampers. Skylights offer natural light in place of artificial. Deciduous trees were preserved along southern exposure to provide summer shade and winter sunlight.

MATERIALS: Heavy cedar shakes and copper flashing provide a maintenance-free long-life

SITE PLAN



FLOOR PLAN

roof and give a richness of texture. Oversized brick was made to match with existing. Structural laminated wood arches add warmth and strength to the interior; skylights are 3" thick sandwich panels stuffed with batt insulation which lets light in and keeps heat in. Stained wood grill behind choir conceals several speakers of various sizes and also functions as a "sounding board" to naturally amplify voices. Stained wood soffits form a perimeter supply air plenum and offer acoustical absorption of high frequency. Brick grills form return air grills at corners and offer acoustical absorption of low frequency.

FURNITURE: All interiors were custom designed by architect to enhance architectural setting. Baptismal forms main focal point upon entering sanctuary; pulpit and Lord's Supper Table were designed as other focal points, each on its own axis, to allow congregation to focus on them only when in use.

Eugene Thomas Construction Co., Inc. of Alexandria was general contractor and handled foundations, concrete work, carpentry and foundation insulation.

Subcontractors & Suppliers

Price Excavation Co., Inc., Fairfax, excavating; Noah Turner, Stanley, sodding, seeding, etc.; National Asphalt Paving Corp., Merrifield, paving contractor; Bowie Steel, Bowie, MD, reinforcing; Virginia Concrete, Springfield, concrete supplier; Donald M. Blue Construction Co., Inc., Fairfax, masonry contractor; United Materials, Springfield, masonry supplier; Madusa Brick-set mortar; Arlington Iron Works, Inc., Manassas, steel supplier/erection/joists/roof deck, miscellaneous metal; Koppers Co., Inc., Morrisville, NC, structural wood; and Arlington Woodworking & Lumber Co., Inc., McLean, millwork, cabinets & wood doors.

Also, The Bethesda Asphalt & Bituminous Co., Rockville, MD, waterproofing; Wilmar Contracting Co., Inc., McLean, millwork, cabinets & wood doors.

(Continued on page 54)

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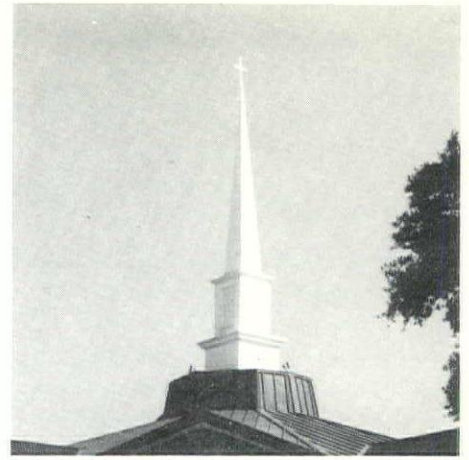
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Thalia Lynn Baptist Church

Sanctuary Addition, Virginia Beach

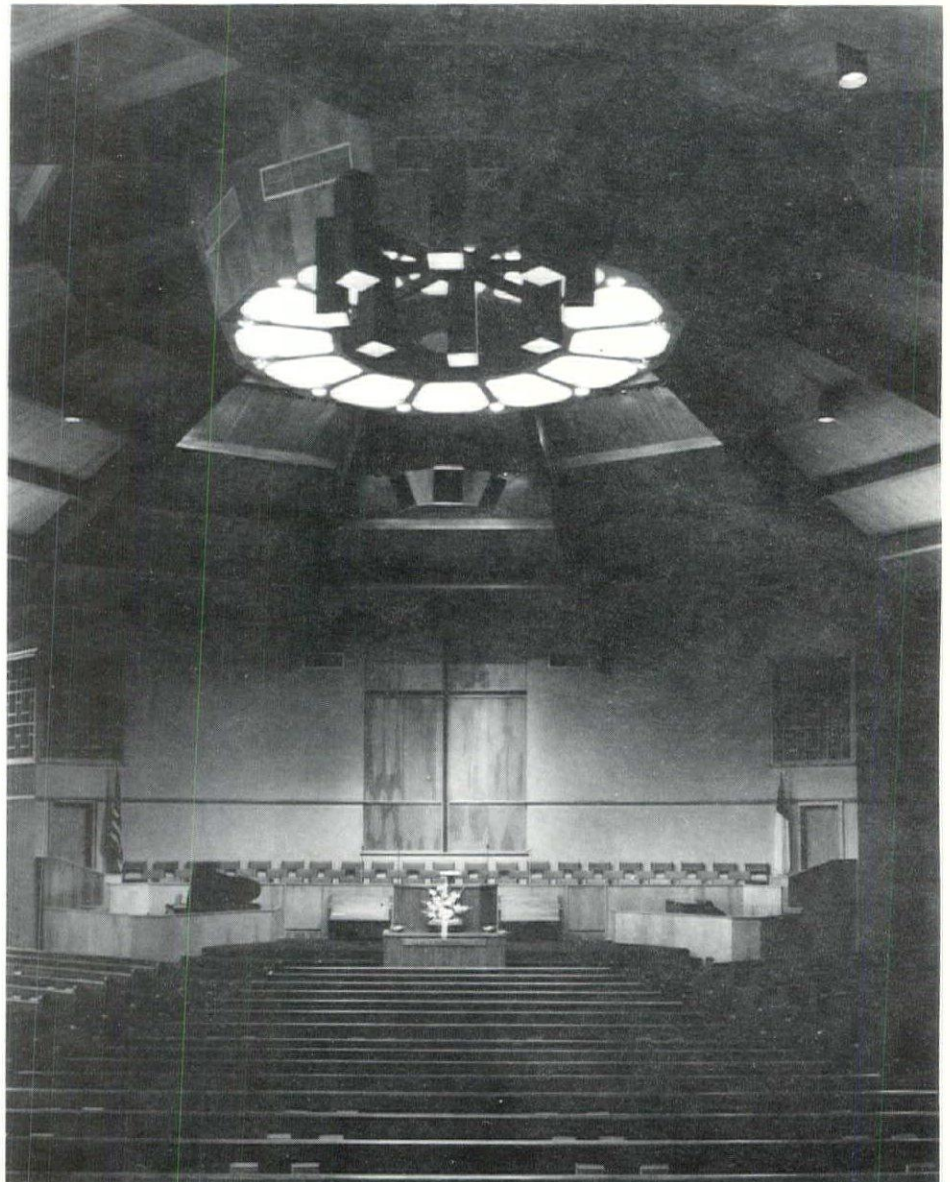
A. Ray Pentecost, Jr. & Associates, Inc.—Architect

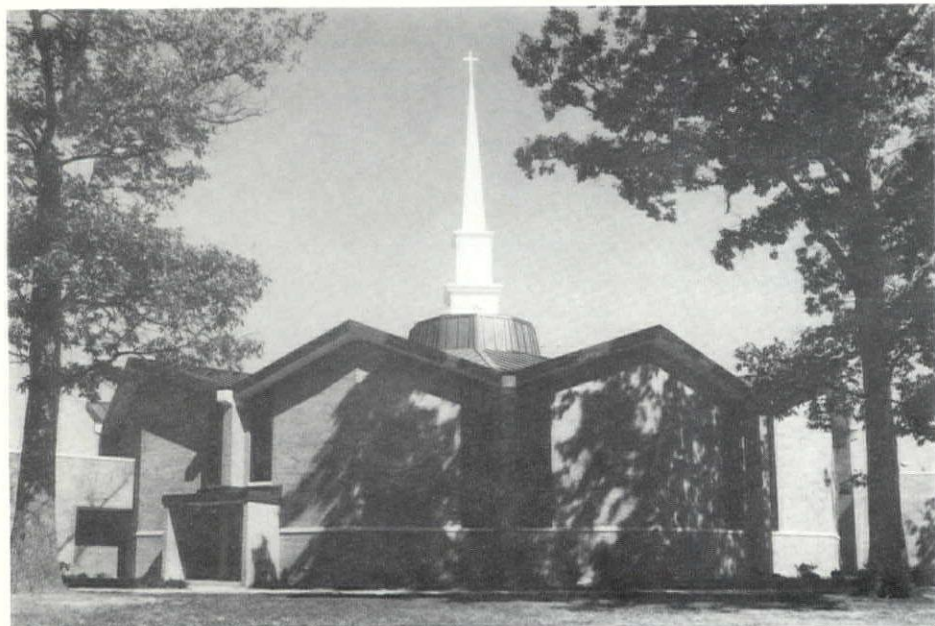
Mechanical/Electrical Engineer, Chandler & Gibson
 • Structural Engineer, Charles H. Thayer • Civil
 Engineer, Marsh & Basgier • General Contractor, R.
 D. Lambert & Son, Inc. • Photography, Jorge Torres.

Pastor Junius E. Foster, Jr. conducted the first services in Thalia Lynn Baptist Church's new 1150-seat sanctuary on November 23, 1980. Besides the 12-sided sanctuary, framed with laminated wood arches, the 25,500 square foot addition includes a choral rehearsal studio with music library and robing rooms; a spacious media center; an administrative suite containing reception area, conference room and eight offices; a porte-cochere at the west entrance; and new parking areas for 235 cars. The former sanctuary has been converted into a social hall with a new kitchen.

Commissioned to provide the necessary design services for the latest phase of a far-sighted master plan, the architects were fortunate to find the layout of the existing facility adaptable to new needs and directions in the church program. The growth of the congregation to over 2000 members in 20 years made the 43,000 square foot facilities constructed during the 1960s seem cramped.

The dual thrusts of the church's building program, while improving the movement of its members through the existing facilities, were to increase the sanctuary capacity from 600 to 1000 (plus a choir of 100), and to provide new recreational facilities for its youth in a new family life center. The latter 11,000 square foot facility,





containing a gymnasium, locker rooms, lounges, arts and crafts rooms and game rooms, will be constructed in the near future.

The new sanctuary's finishes reflect the church members' wishes for warm earth tones, with the birch and walnut colors of the arches, paneling and pews complemented by the russet carpet and cream colored plaster walls. The central feature overhead is a paneled gondola of sorts, suspended from the exposed wood structure, and housing the HVAC supply air plenum and special lighting. The chancel wall behind the choir contains the organ sound chamber grilles and sliding plywood panels which open to reveal the large baptistry area.

The high supply air registers coupled with the underfloor return air provisions provide a comfortable, unobtrusive environmental system which has proved highly successful in the sanctuary. The lighting was selected with great care to overcome the problems inherent in exposed roof structure.

The owner was fortunate to receive very good workmanship from all trades, and especially from the roofing and masonry subcontractors whose work could "make or break" the exterior appearance of the new addition. A proprietary batten-type aluminum roofing was specified on the sanctuary, but was fabricated entirely in the roofer's shop with great success.

R. D. Lambert & Son, Inc. of Chesapeake was general contractor and handled concrete work and carpentry.

Subcontractors & Suppliers

Virginia Beach firms were: Welch Pile Driving Corp., piling; Guille Steel Products Co., steel joists; Seaboard Building Supply Co., metal doors & frames & hardware supplier; Philip Mosser Co., plaster contractor (Dryvit); Ceramic Tile of Florida, Inc., terrazzo; J. D. Wells, Inc., acoustical treatment; and J. B. Basnight, electrical contractor.

From Norfolk were: Ames & Webb, Inc., paving contractor; Hall-Hodges Co., Inc., reinforcing; Eastern Roofing Corp., built-up roof & metal roofing; Walker & Laberge Co., Inc., glazing contractor & storefront; Ajax Co., Inc., ceramic tile & resilient tile; E. Caligari & Son, Inc., painting contractor; and Pittman Mechanical Contractors, Inc., plumbing/heating/ventilating/air conditioning contractor.

Portsmouth firms were: J. T. Eley, Jr., masonry contractor; Ray's Plastering, gypsum board contractor; and Bay Tile Corp., carpet.

And, from Chesapeake, were: D. J. W. Construction Co., Inc., excavating; Barnum-Bruns Iron Works, Inc., steel supplier; and Burton Lumber Corp., millwork.

Others were: Midland Cut Stone Co., Bloomington, IN, stonework supplier; The Koppers Co., Pittsburgh, PA, laminated structural wood; Commercial Caulking Co., Richmond, caulking; Johns-Manville Sales Corp., Denver, CO, roof insulation; Weyerhaeuser Co., Marshfield, WI, wood doors; Glasstech Plastics, Inc., Roswell, GA, Fiberglas steeple; Associated Fiberglas, Fort Worth, TX, baptistry; and Endicott Church Furniture, Warsaw, IN, pews and chancel furniture.



First Baptist Church of Newport News

Suburban Chapel, Newport News

Huff, Morris, Cox & Associates, Inc.—Architect

The Suburban Chapel for the First Baptist Church of Newport News was started in March of 1979 and dedicated in October of that same year.

The building is a contemporary design with a Williamsburg influence. It will fit well into its more traditional master plan. This first unit will be the chapel for the future, completed church complex. For the interim, it is the sanctuary with an adjacent fellowship area for overflow and classroom. It is served by a kitchen with a pass window. The educational wings contains a study, conference classroom and 13 classrooms which are versatile by the use of folding doors.

Located on Warwick Boulevard, the building is entered on the right through an arched entrance, as well as an entry on the left to the educational building.

Upon entering the building into the fellowship area, which serves as a vestibule to the sanctuary, one immediately can see the chancel area.

Continuing on, one sees the high-vaulted ceiling which gives a vertical thrust that symbolizes the people's commitment to God. The chancel area has a platform with steps all the way across to make it seem more an inviting part of the congregation. To the right is the organ, to the left, the piano, with the choir in the rear—this arrangement makes music a feature of the worship services. Behind the pulpit is a well-lit, stained glass, arched window that is an immediate focal point.

The design of this building has been accomplished with simple dignity. It is basically a bearing wall with steel joists. The educational wing is prepared for a second floor, if needed in the future. Three zoned heat pumps are used to conserve fuel in heating and cooling the building. The low maintenance, exterior materials require no painting and minimal upkeep.

W. M. Jordan Co., Inc. of Newport News was general contractor for the project.

Pastor, Dr. William L. Tomlinson • Landscape Architect, James L. Buck • Structural Engineer, Randall Strawbridge • General Contractor, W. M. Jordan Co., Inc. • Photography, J. Terry Cox, AIA.

Subcontractors & Suppliers

Hampton firms were: Chisman Co., concrete supplier; Walker & Laberge Co., Inc., glass, glazing contractor & storefront; E. J. Puma & Associates, Inc., resilient tile; Shaw Paint & Wall Paper Co., Inc., painting contractor; and New-some Air Conditioning Co., Inc., plumbing/heating/ventilating/air conditioning contractor.

From Newport News were: L. C. Heath Roofing, Inc., roofing; Paul's Plaster & Acoustic Co., plaster contractor & acoustical treatment; Talbert Tile Co., ceramic tile; and A. M. Savedge Co., electrical contractor.





Norfolk firms were: Hall-Hodges Co., Inc., steel supplier; Norfolk Iron & Wire Works, Inc., steel joists; Door Engineering Corp., hollow metal/folding partitions; and Pella Virginia, Inc., windows.

And, from Richmond were: Economy Cast Stone Co., concrete supplier; Miller Manufacturing Co., Inc., millwork; Pleasants Hardware,

hardware supplier; Thomas P. Harris, Jr. & Co., lighting fixtures supplier; and John G. Kolbe, Inc., kitchen equipment.

Others were: C. A. Barrs Contractor, Inc., Grafton, excavating, piling & paving contractor; Eddleman Construction Co., Ltd., Virginia Beach, masonry contractor; K & P Construction Co., Portsmouth, caulking; Santana Industries, Inc.,

Sandston, toilet partitions; and Forrest Exterminating Service, Inc., Virginia Beach, soil treatment.



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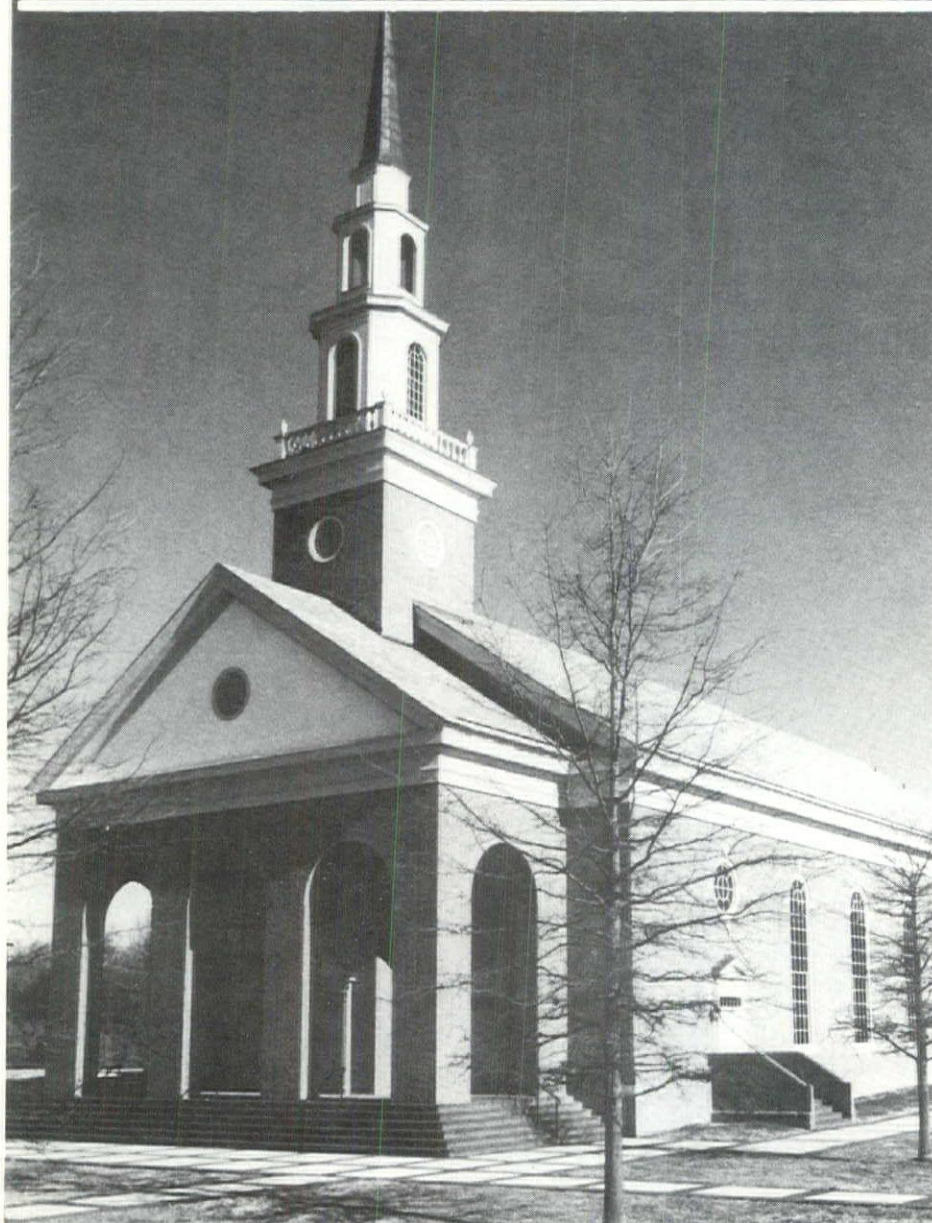


Second Baptist Church

Sanctuary, Richmond

Fraher & Harrison—Architect

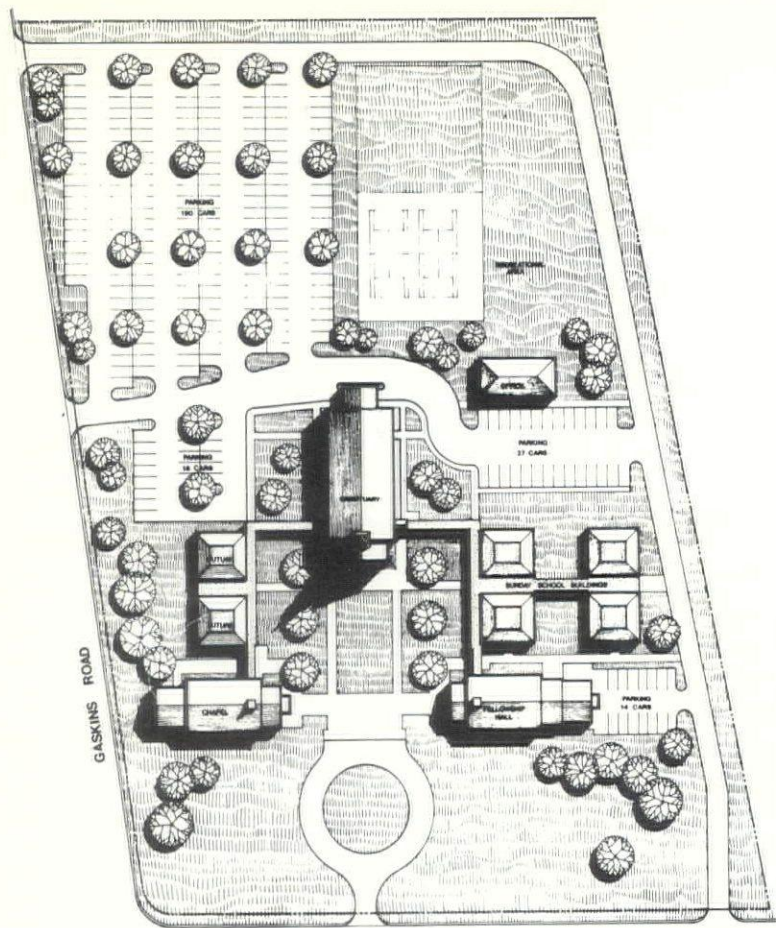
Landscape Architect, Higgins Associates • Mechanical/Electrical Engineer, CEK, Inc. • Structural Engineer, St. Clair, Callaway & Frye • Construction Manager, Adrian L. Howard • Photography, Fraher and Harrison.



Last fall, as it entered its 160th year, Second Baptist Church dedicated its new sanctuary building. The ceremony was the latest of many significant events that have occurred since the church's founding in 1820. Second Baptist's first permanent house of worship, located on 11th Street between Main and Cary, was dedicated in 1822. Its second home was located a few blocks west on the southwest corner of Main and Sixth Streets and dedicated in 1840. In 1906 the church dedicated its third house of worship, located at the southeast corner of Adams and Franklin Streets. In the mid-sixties, Second Baptist decided that it was time to move again—this time to what was then a 12-acre rural setting in the far west end of the city. In 1967 four Sunday school buildings and a fellowship hall were dedicated, followed closely by the construction of an office/library building. The Powell Chapel was dedicated in 1975 and anchored the western side of the site. The fellowship hall continued to serve as the worship space until it was decided in 1978 that the church was ready to proceed with the construction of a sanctuary building.

The new Georgian-Colonial structure has a brick-arched portico which recalls the arches in the covered walk connecting the five buildings on the east side of the property. The building is adorned with a multi-tiered steeple that rises more than 125 feet and takes its place among the loftier landmarks in the countryside. The sanctuary seats 732 people, including 175 in the balcony and 60 in the choir. The chancel has a sunken space for the organ console and choir director. A back-lit stained glass window is visible through the elevated baptistry window and provides a strong central focus within the church. Sound chambers on each side of the chancel are designed to permit the addition of a pipe organ. A choir rehearsal room, with built-in risers, fairly accurately duplicates the chancel choir space.

The master plan allows for further growth with the addition of two additional Sunday school buildings. Their construction and the eventual link-up to the brick arcade will complete the plan as presently envisioned.



Adrian L. Howard of Richmond was construction manager for the project.

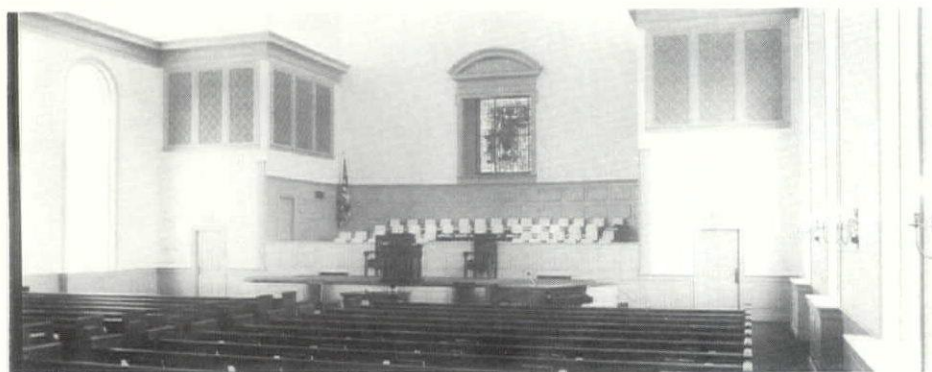
The owner handled sodding, seeding, etc., landscaping, landscaping work and carpeting.

Subcontractors & Suppliers

(Richmond firms unless noted)

F. G. Pruitt, Inc., excavating; Central Contracting Co., Inc., Farmville, paving contractor; P. E. Eubank & Co., foundations & concrete contractor; Steel Service, Inc., reinforcing; Lone Star Industries, Inc., concrete supplier; Southern Brick Contractors, Inc., masonry contractor; Concrete Pipe & Products Co., Inc., masonry manufacturer; Riverton Lime & Cement Co., Riverton, mortar; Economy Cast Stone Co., stonework contractor/supplier; Browning Steel Co., steel supplier/erection, miscellaneous metal & handrails; and Carl E. Stargardt, Inc., roof deck, carpentry & wall insulation.

Also, Virginia Builders' Supply Inc., structural wood; Miller Manufacturing Co., Inc., millwork, paneling, cabinets, glass, glazing contractor & wood doors & windows; E. S. Chappell & Son, Inc., caulking; N. W. Martin & Bros., Inc., built-up roof, other roofing, roof insulation & sheet metal; Pleasants Hardware, hardware supplier & specialties (toilet accessories); F. Richard Wilton, Jr., Inc., plaster contractor & gypsum board contractor; Puryear Tile Co., ceramic tile; Hampshire Industries of Virginia, Inc., acoustical treatment & resilient tile; M. P. Barden & Sons, Inc., painting contractor; M. A. Bruder & Sons, Inc., paint supplier/manufacturer; Reams & Moyer, Inc., plumbing/heating/ventilating/air conditioning contractor; and Tolley Electric Corp., lighting fixtures/electrical equipment supplier.



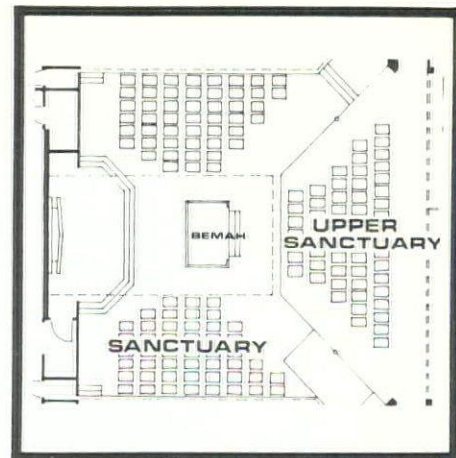
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Adath Jeshurun Synagogue

Newport News

The Design Collaborative—Architect

HOW A NEW SYNAGOGUE'S DESIGN PROBLEM WAS TURNED INTO A DESIGN BONUS

Above all, the congregation of Adath Jeshurun Synagogue want their new building to be handsome. Not only did the Orthodox Jewish congregation wish to move its synagogue closer to its members and to the Peninsula Jewish Community Center, but they presented the architect, The Design Collaborative of Virginia Beach, with one simple design problem; they wanted to escape the vandalism which had become a problem in their present location. They therefore requested that very few windows be designed into the new structure.

The solution is equally simple. And especially gratifying because it works to fulfill the congregation's aesthetic, spiritual and financial desires, as well.

Instead of thinking of the request for privacy as a problem and entirely eliminating natural light from the building, the architect has incorporated skylights to illuminate the interiors throughout. The overhead light source, combined with the simplicity of the interior walls, gives the spaces an aura of calm and serenity. Not only are the windows inaccessible to intruders, but this design allowed the architect to provide a passive energy bonus: A large clerestory

window facing south will act as a passive solar collector, bringing sunlight and heat into the sanctuary in the winter. An exterior overhang will shade the clerestory in the summer, letting in light but no direct sun rays.

Agricultural Symbolism

Although the old synagogues in eastern Europe were of Romanesque or Moslem Moorish influence, which is recognizable, modern American synagogues have no typical style.

Through research, the architects found very few common elements in the synagogues of this country, except that they tend to appear sculptural, incorporating curved and flowing lines. Since much of the Jewish ritual is agricultural in origin, the architects adopted a similar set of references symbolizing organic growth.

The flowing, organic curves of the exterior walls tend to divert the eye from the absence of windows. And a walk in front of the building which curves into a 270° spiral carries through the idea of a Torah scroll unrolling. The design will be reinforced by the placement of the building in its new open wooded suburban site.

Equally eye-catching are the decorative elements of the front facade. Although few modern buildings use literal design on exterior walls, the name of the congregation, ADATH JESHU-

Interior Design, The Design Collaborative • Mechanical/Electrical Engineer, Bowman & Associates, P.C. • Structural Engineer, Alfred J. Benas, P.E. • Civil Engineer, Coenen & Associates, P.C., C.L.S. • General Contractor, Ritchie-Curbow Construction Co., Inc.

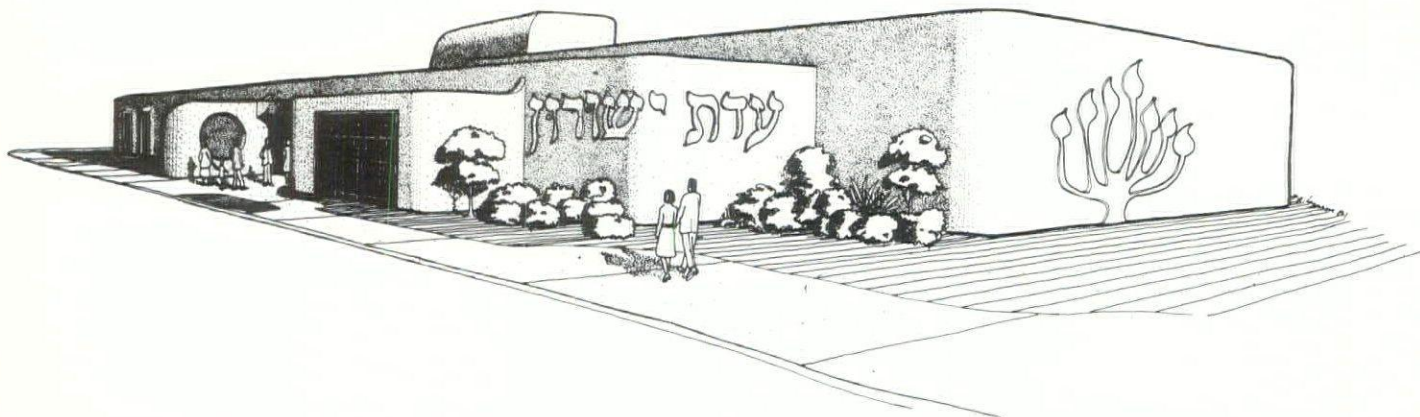
RUN, and a stylized image of a menorah flow naturally with the exterior surface. The traditional menorah, with seven lit candles, reads as a natural reference because it may be understood as a stylized tree which bears light.

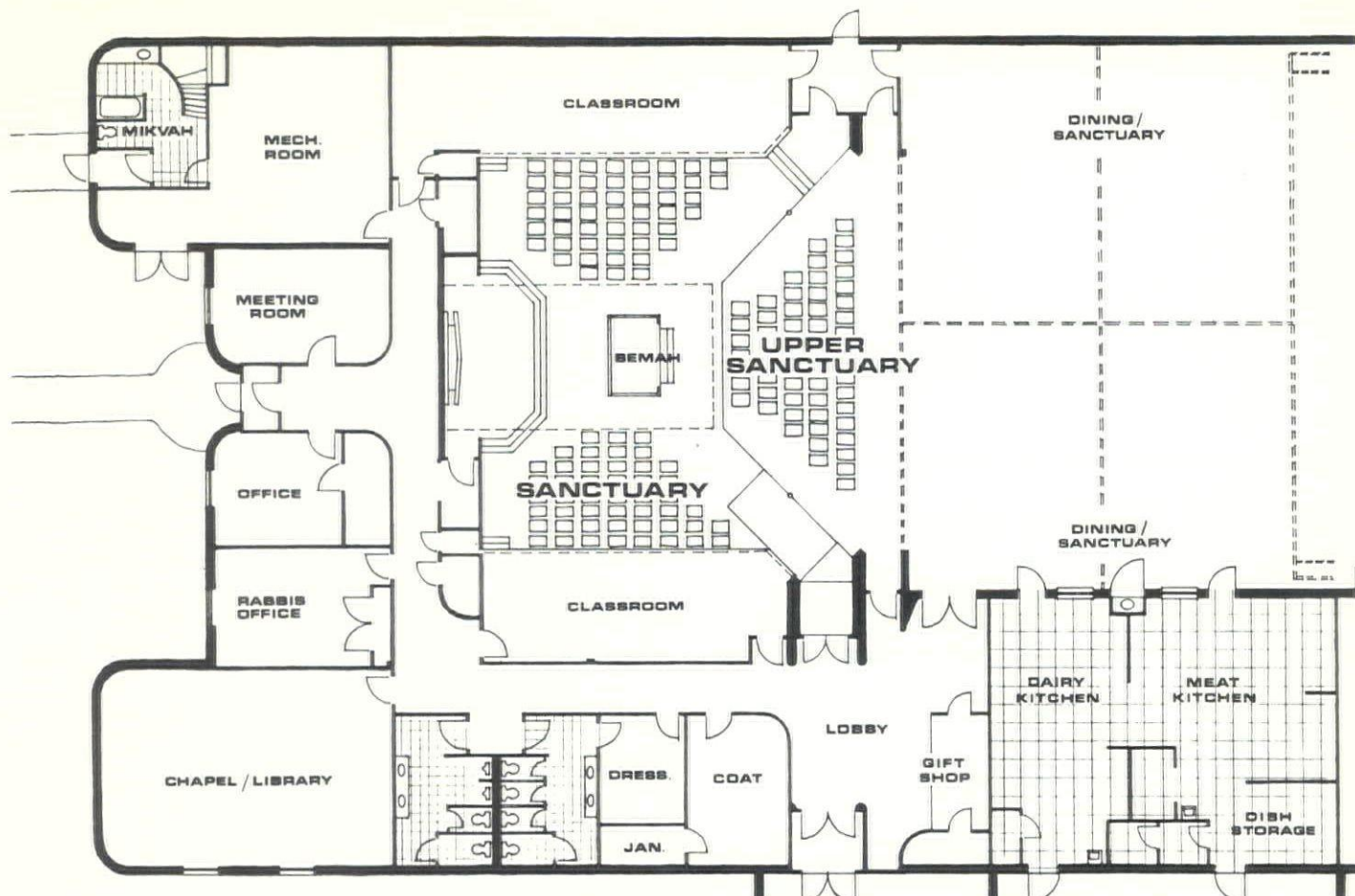
Building Layout

The new building will provide seating for 150 for normal Friday night and Saturday morning services. The capacity can be expanded to 330 for special occasions and for the High Holy Days. There will be four classrooms sized for 10 to 15 children. A small library will double for daily religious services when the attendance is expected to be 10 to 15 people. (There must be at least 10 men present to hold a service.)

The social hall will accommodate 360 people at a seated dinner; and this room can be subdivided for smaller meetings.

In the rear of the building there will be a private entrance to the Mikvah. Since ancient





times, Orthodox Jewish women have been required to bathe monthly in the Mikvah (ritual bath). According to custom, the water must be pure; so Adath Jeshurun's water will be pumped from a naturally derived source into the immersion tank. Since the well water is only 50°F, two tanks have been designed to sit side by side, one holding warm city water and one holding well water. There is a small opening between the two so that the city water is purified by coming into contact with the well water.

Another interesting feature is a modern translation of the sukkah, or booth, that is used as an outdoor eating and praying area on special days. Historically, the sukkah represents the hastily-built booths in which the people of Israel lived during their flight from Egypt. Since the holiday of Sukkot is at harvest time, the sukkah is decorated symbolically with pine boughs, fruit and produce.

Adath Jeshurun will have a strictly kosher kitchen. According to Jewish dietary laws, milk and meat products must be prepared in totally separate areas, using separate dishes.

A synagogue functions as a House of Prayer, a House of Learning and a House of Assembly. The interior layout was made flexible to accommodate all of these functions with the use of folding and demountable partitions.

Tradition dating from ancient times requires the separation of the women from the men during worship services to avoid distraction. Whereas once the men were not even allowed to see the women, the separation in modern times is more symbolic. Thus, a railing and a change in floor level will be used.

Flexibility for Special Occasions

The congregation will use folding partitions to expand the sanctuary for special occasions. The

rear wall will open, using a portion of the social hall, to provide more seating for women when necessary. The two side walls of coiling wood partitions can open into the classroom spaces to provide additional space for the men.

The only permanent wall is the east wall, against which the Ark, containing the Torah,

stands. The Ark, which houses the most important religious object of the synagogue, is made of teakwood and marble. It will be moved from the old building to the new one. Most of the congregation will be facing east, towards the Holy Land.

(Continued on page 55)

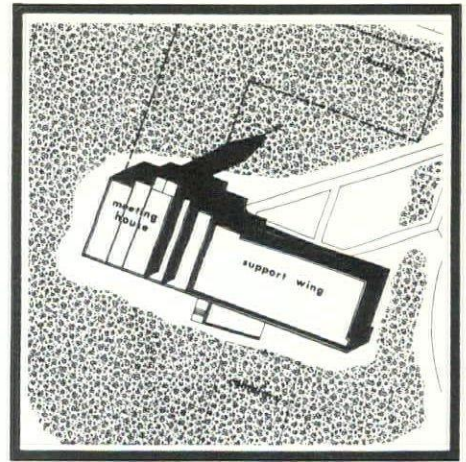
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Burke Presbyterian Church

Burke

Lawrence Cook, AIA & Associates—Architect

Landscape Architect & Interior Design, Lawrence Cook, AIA & Assoc. • Mechanical/Electrical Engineer, McDavid Grotheer Co. • Structural Engineer, Advanced Engineers, Ltd. • Solar Engineer, Brian Ford • Civil Engineer, Ross & France • Acoustical Engineer, Polysonics • General Contractor, Eugene Thomas Construction Co., Inc. • Photography, Larry Cook.

OWNER'S PROGRAM

PHASE 1: Meetinghouse to accommodate 270 persons for worship in flexible patterns, for changing liturgical seasons as well as social and educational events. Sufficient support spaces to function as a new congregation.

PHASE 2: Future wing to accommodate full educational and outreach programs with proper administrative support.

SITE is located at a major intersection of a new community. An existing cemetery and wooded hill separate the facility from streets. A courtyard serves as a transition space between vehicles and meetinghouse. Future building is designed to remain on same level as present by use of a two-story wing to adjust to topography. The "woody" setting will be preserved permanently.

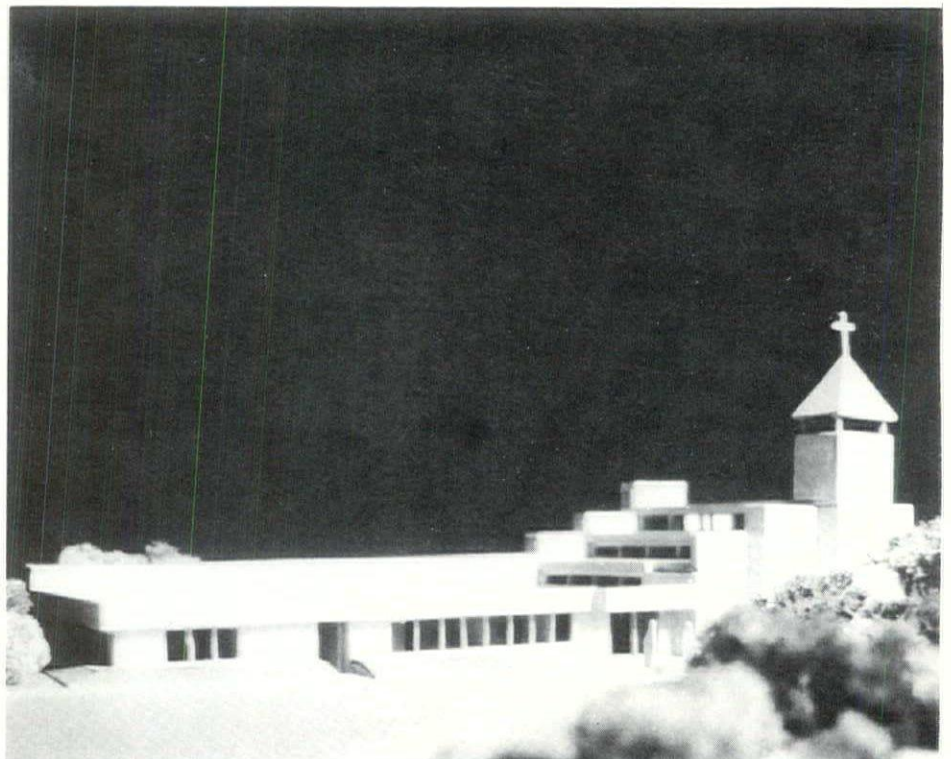
BUILDING DESIGN: Meetinghouse is expressed by stepping of trombe wall on south side and by tower on blank north side. Tower uses fans to exhaust hot air in summer. Clerestory windows provide natural light and some solar heat. Center bay of meetinghouse is 26' high to accommodate future pipe organ. Room shape is designed for natural acoustics. Support wing is earth bermed to reduce heat transfer. All interior spaces receive sunlight via skylights. Overflow crowds are accommodated in narthex by folding acoustical partition.

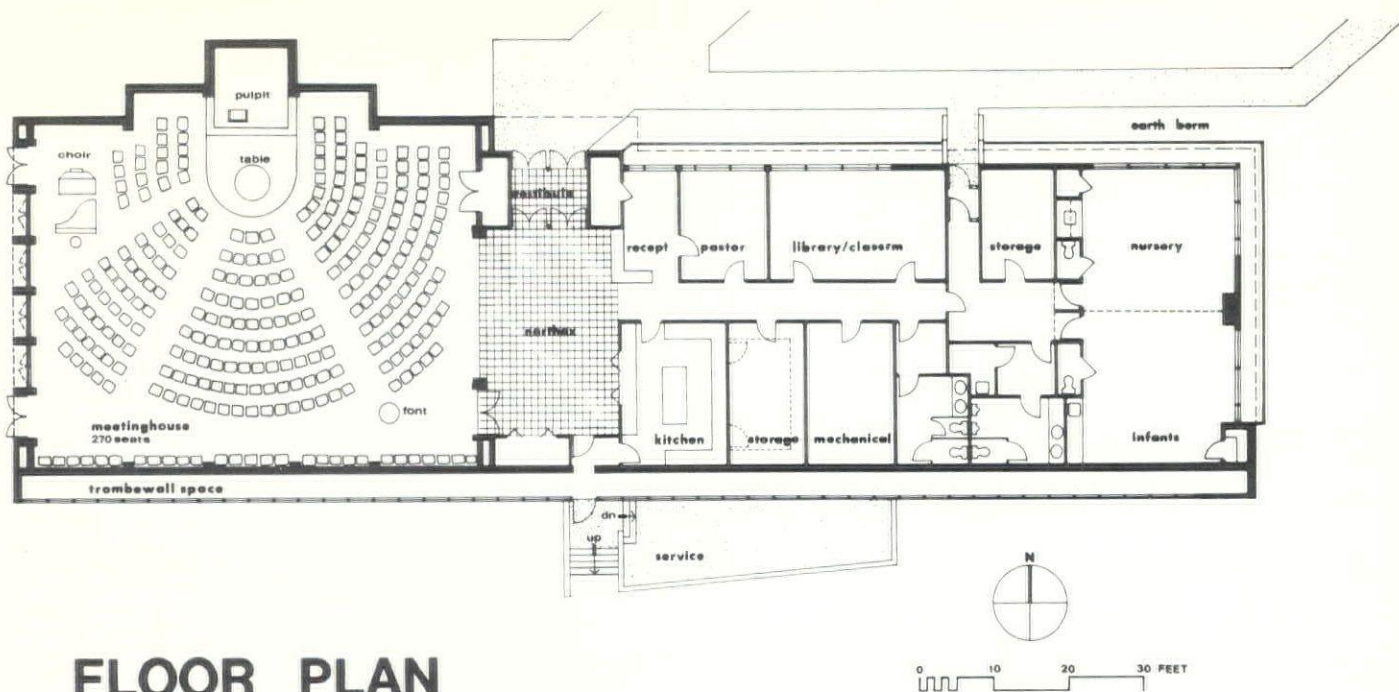
PASSIVE SOLAR SYSTEM is designed to provide 50% of heating as well as some cooling.

IN WINTER, system consists of a black painted solid masonry trombe wall along entire southern exposure which absorbs winter sunlight and stores heat for distribution, via interconnected fans and ducts, as needed to heat various parts of building. Heat is also transferred by radiation to adjoining spaces. Trombe space is used to store warm air, to provide access for cleaning, and to store yard tools.

IN SUMMER trombe wall is shaded from sunlight by deciduous trees and scaffold boards within trombe space. Outside air enters through louvers at bottom of trombe space and exhausts through louvers at top. At night, same process is assisted by fans, thus cooling the trombe wall which in turn draws heat out of building.

MATERIALS: Exposed concrete masonry units form the entire building structure for economy and fire rating. In meetinghouse and nursery, exposed 8" x 8" block with dark mortar and raked joints give a rich solid expression. Other walls are drywalled and ceilings are acoustical cork board. Laminated wood trusses with ex-





FLOOR PLAN

posed steel plates span the clerestory windows. Exterior is clad in cedar siding for warmth and ease of maintenance.

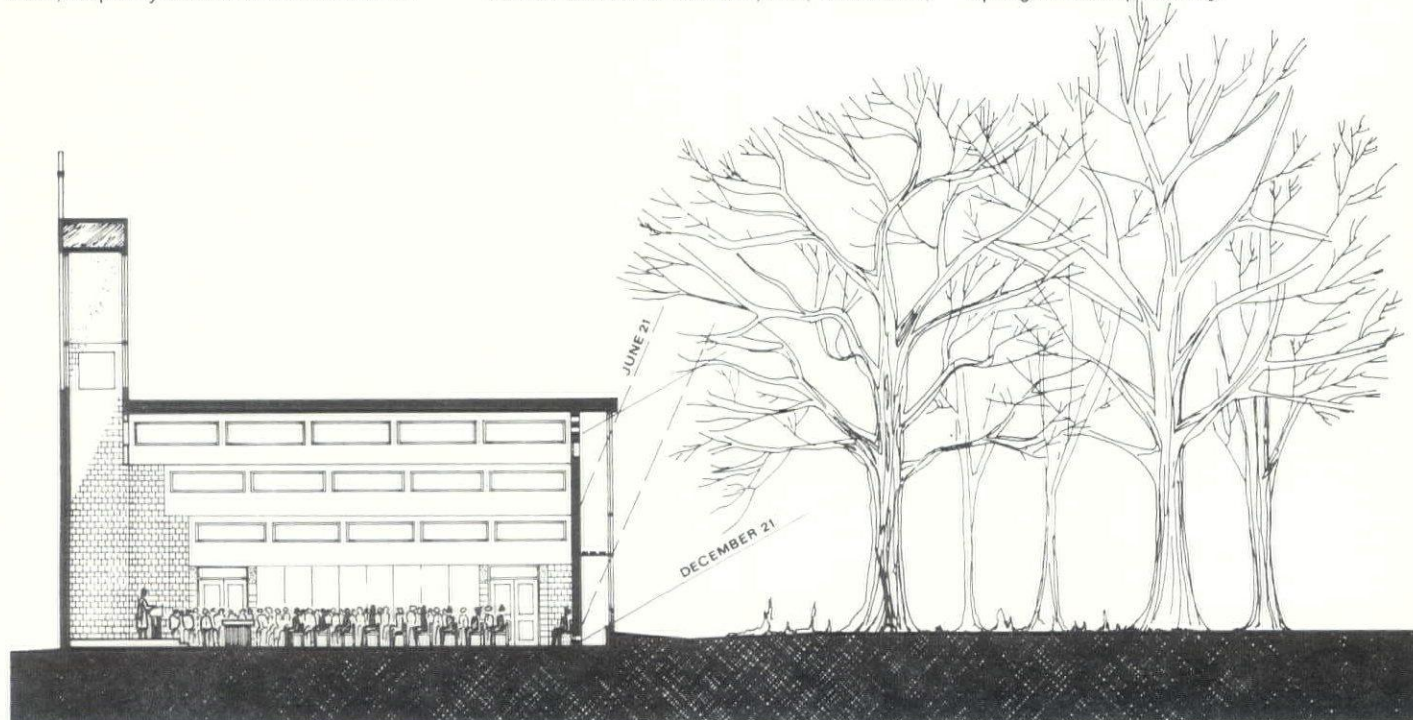
Eugene Thomas Construction Co., Inc., Alexandria was general contractor and handled sodding, seeding, etc., foundations, concrete work, carpentry and foundation insulation.

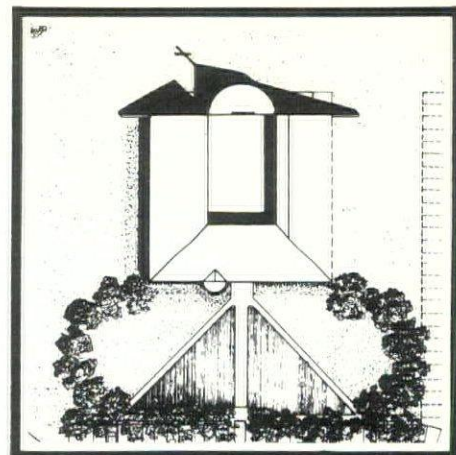
Subcontractors & Suppliers

Dunkirk Custom Builders, Vienna, excavating; National Asphalt Paving Corp., Merrifield, paving contractor; Trowbridge Steel Co., Inc., Sterling, reinforcing; Virginia Concrete Co., Inc., Springfield, concrete supplier; Carl Hengen, Springfield, masonry contractor; Structural Systems, Inc., Gaithersburg, MD, structural wood; Fairfax Lumber & Millwork, Inc., Alexandria,

millwork & wood doors; Miller Building Products, Bailey's Crossroads, cabinets; Higham Co., Inc., Alexandria, caulking & painting contractor; and R. D. Bean, Inc., Beltsville, MD, built-up roof, other roofing & roof insulation & sheet metal.

Also, Herndon Glass Co., Herndon, glass, glazing contractor & storefront; AAA Thermal Windows & Doors, Inc., Merrifield, metal doors & frames; James A. Cassidy Co., Inc., Fairfax, windows; Jules Saut, Richmond/Kalwall, New Hampshire, window wall; McClary Tile, Inc., ceramic tile; Carpeteria, Fairfax, resilient tile & carpet; Klon O. Row, Inc., Washington, DC and SWG, Inc. Rockville, MD, specialties; Air-Trac Inc., Fairfax, heating/ventilating/air conditioning contractor; Weller Electric Co., Great Falls, electrical contractor; and Lawrence Barnes, folding partitions; and Pied Piper Pest Control, Silver Spring, MD, soil poisoning.

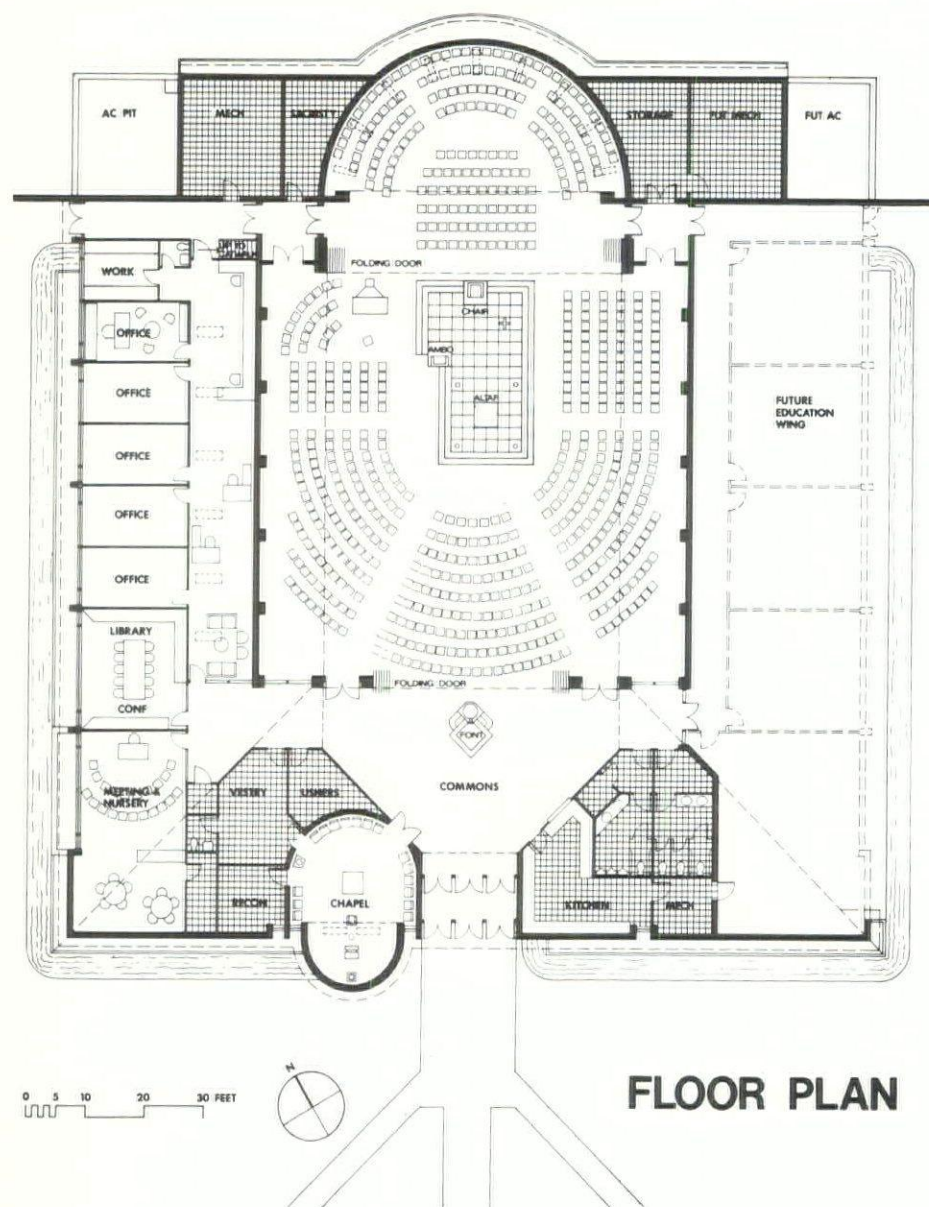




Christ the Redeemer Church

Sterling

Lawrence Cook, AIA & Associates—Architect



FLOOR PLAN

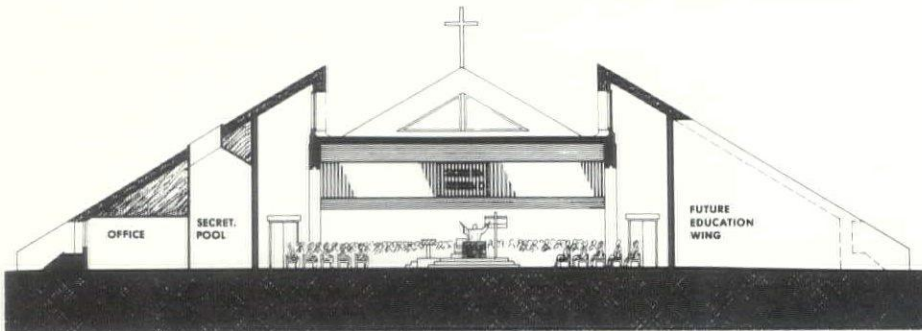
Liturgical Consultant, Willy Malcher • Landscape Architect & Interior Design, Lawrence Cook, AIA & Assoc. • Mechanical/Electrical Engineer, McDavid Grotheer • Structural Engineer, FDE, Ltd. • Civil Engineer, Matthew & Wheatley • Acoustical Engineer, Polysonics • General Contractor, Whitener & Jackson, Inc. • Photography, William Cook & Max MacKenzie.

OWNER'S PROGRAM: Design the entire church facility under one roof to accommodate all church functions including religious education, social, and administrative.

SITE CONSIDERATIONS: The site can only be viewed from the high-speed highway which passes the top of the site. This determined the need for a bold, geometric form which says "church." Parking was located downhill, out of sight, and screened from the entrance lawn by a landscaped buffer. The lawn forms an exterior transition space before entering the building.

DESIGN CONSIDERATIONS: To accommodate for varying size groups, at different activities, the three major spaces were arranged axially so that all three could be combined for maximum seating of 700 persons or subdivided by folding partitions into various combinations for smaller, simultaneous functions. The central platform was designed of portable cubes for easy rearrangement into several configurations for the liturgical seasons. The movable chairs allow for flexibility of seating patterns. The main space is also used for dinners, socials, dances, and performing arts. The Chapel accommodates daily Mass, private devotions, and the reservation of the Blessed Sacrament. The clerestory windows on four sides of the flat central roof provide a flood of natural light to all three major interior spaces. Skylights provide natural light to all other interior spaces.

ENERGY CONSIDERATIONS: The floor plan illustrates the concept of "a square within a square": the main liturgical space within the entire building. The efficiency is two-fold: heat generated within the building is transferred from one space to another; heat transferred out is minimized because the area of exterior skin is minimized.



Earth berms were placed against exterior walls and the north wall was buried to reduce heat transfer.

The roof is self-ventilating, thus, reducing the air conditioning load.

The building is zoned into five areas by time of use and only used spaces are fully heated or cooled.

MATERIALS: Concrete masonry units were selected as the basic building material for economy. The use of pilasters 8" x 8" face size block and deep struck joints of dark grey mortar, give a sophisticated appearance. Heavy cedar shakes and copper flashing were selected for durability and richness of texture on the large roof planes. The door, windows, and skylights were custom-made in a local woodworking mill.

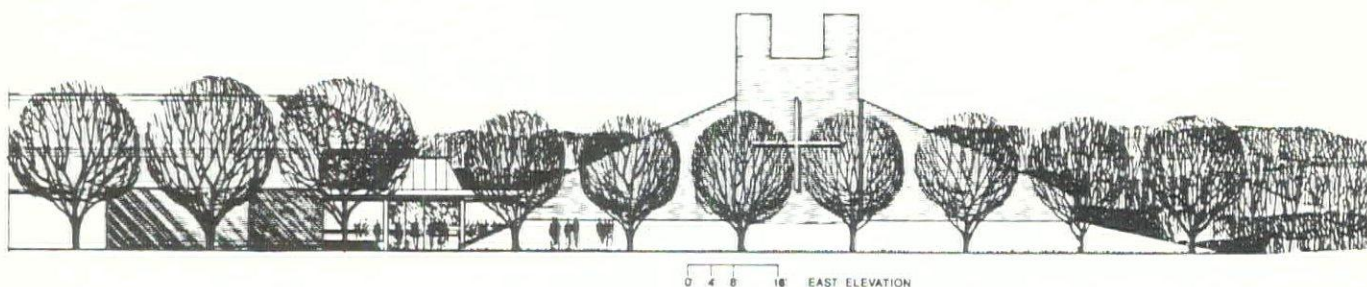
SIZE & COST: 15,000 SF @ \$53.30/SF = \$800,000.
 Site Work = 140,000.
 Furniture & Artwork = 80,000.
TOTAL: \$1,020,000.

Whitener & Jackson, Inc. of Falls Church was general contractor and handled excavating, foundations, concrete work and carpentry. The owner handled sodding, seeding, etc., and cabinets.

Subcontractors & Suppliers

National Asphalt Paving Corp., Merrifield, paving contractor; Bowie Steel, Bowie, MD, reinforcing; Falcon Materials, Inc., Falls Church, concrete supplier; Wayne R. Cannon, Alexandria, masonry contractor; Arlington Iron Works, Inc., Manassas, steel supplier/erection/joists/roof deck/grating, other roof deck & miscellaneous metal; Unadilla Products, Unadilla, NY, structural wood; Arlington Woodworking & Lumber Co., Inc., McLean, millwork, paneling, wood doors & windows; Prospect Enterprises, Inc., McLean, waterproofing; Wilmar Contractors, Inc., Gainesville, caulking & painting contractor; and Quality Roofing Co., Inc., Manassas, built-up roof, other roofing & roof insulation.

Also, Davenport Insulation, Inc., Springfield, wall insulation; Woodbridge Glass Co., Inc., Woodbridge, glass; W. T. Weaver & Sons, Inc., Washington, DC, hardware supplier; D. Z. Enterprises, Manassas, gypsum board contractor; McClary Tile, Inc., Alexandria, ceramic tile; Marty's Floor Covering Co., Inc., Alexandria, resilient tile; A-Citywide Cooling & Heating, Inc., Annandale, plumbing contractor; Calvert-Jones Co., Inc., Alexandria, heating/ventilating/air conditioning contractor; and Becker Electric Co., Inc., Alexandria, electrical contractor.

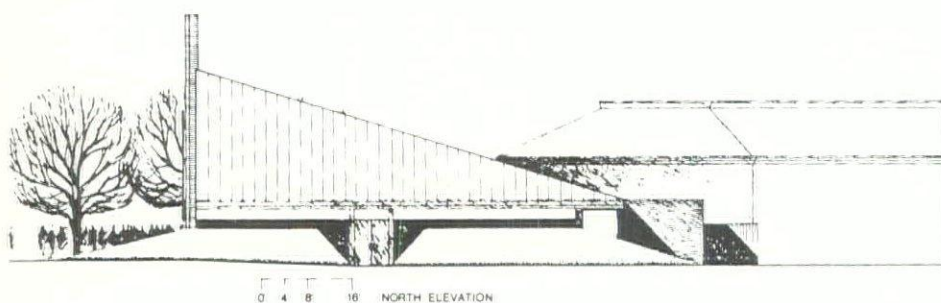


Church of the Incarnation

Charlottesville

Smith, Armstrong, Landow Architects, Inc.—Architect

Liturgical Consultant, Frank Kacmarcik • Landscape Architect, Smith, Armstrong, Landow Architects, Inc. • Mechanical Engineer, Iachetta & Associates • Structural Engineer, Dunbar, Milby, Williams • General Contractor, Thacker Construction Co. • Photography, Dan deBettencourt.



The Catholic Church of the Incarnation, located in Charlottesville, is the culmination of an effort beginning in January 1978.

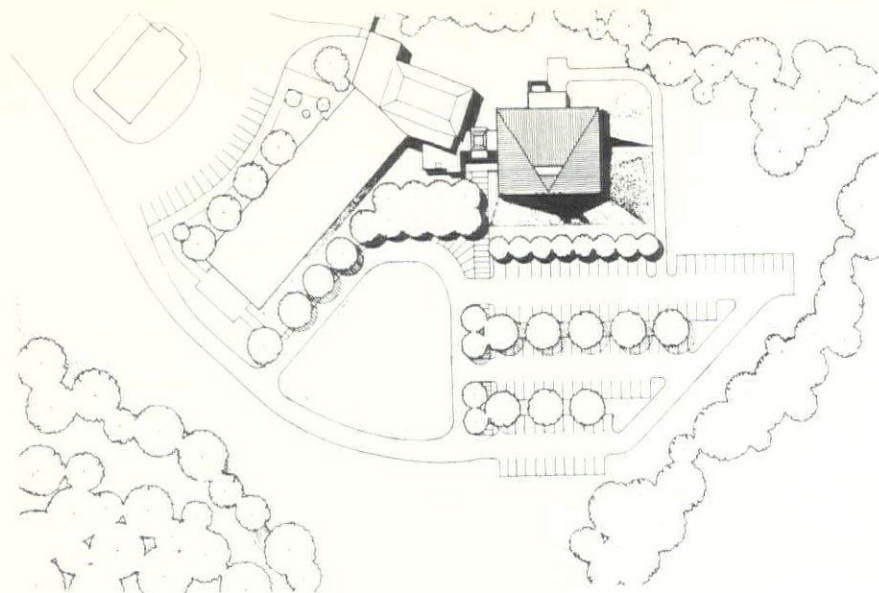
Following extensive programming sessions with parish representatives and Frank Kacmarcik, a liturgical consultant from St. Paul, Minneapolis, a master plan was developed. The plan called for the phased renovation of existing educational and administrative facilities as well as the construction of a major liturgical space and related areas.

The visitor to the new facility enters the skylit narthex, with its proposed baptismal font, symbolizing entry to the Church. The narthex also serves as the link between the worship activities and social activities.

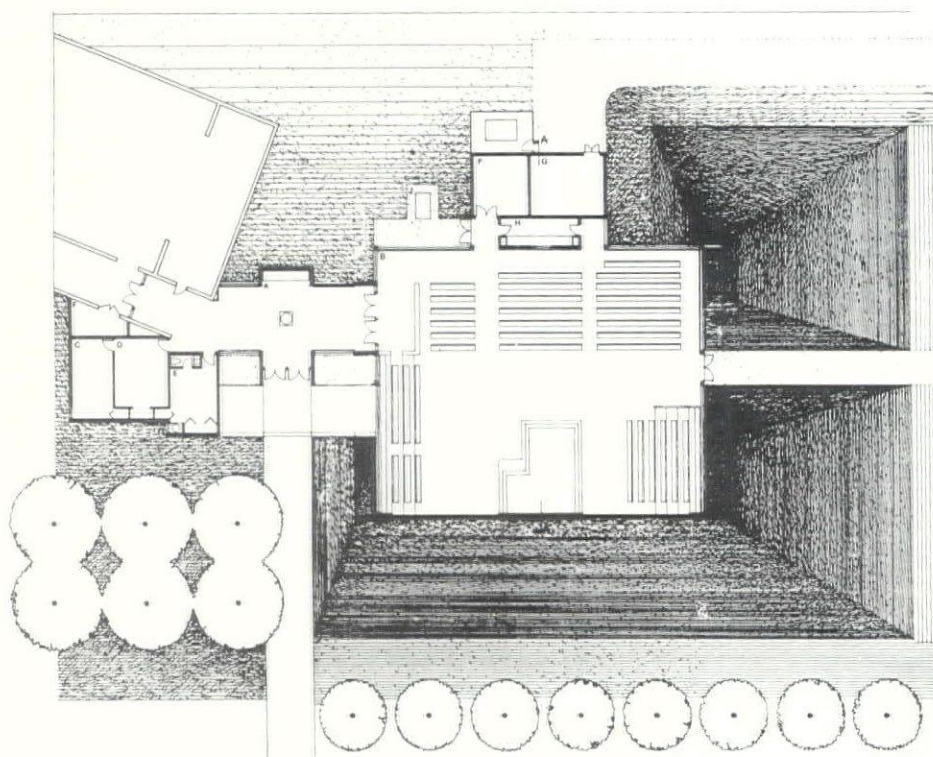
The major worship space, adjacent to the narthex is designed as a flexible, multi-use space for a variety of worship activities.

Containing 400 fixed seats around the perimeter, the focus of the space is a raised sanctuary surrounded by an additional 200 movable seats. The ceiling rises to a large skylight over the sanctuary, and the area is anchored by a massive granite altar. The wall behind the sanctuary is a simple surface, allowing for a variety of audio-visual effects. A ribbon of glass surrounds the entire worship space, providing a natural backdrop for worship activities.

The new construction also calls for private areas of meditation and prayer. Adjacent to the narthex are the reconciliation room, meditation chapel and sacristy. The meditation chapel contains a tabernacle in a keyhole shaped space, skylit from above, which appears to float in space, symbolizing the mystery of the Host Incarnate. The reconciliation room is a simply furnished space to allow for small group and



SITE PLAN



FLOOR PLAN

- A NARTHEX
- B WORSHIP SPACE
- C RECONCILIATION CHAPEL
- D MEDITATION CHAPEL
- E SACRISTY
- F STORAGE
- G MECHANICAL
- H A.V. CONTROL
- J CRYPT

individual counseling and reconciliation. The master plan also calls for an outside meditation garden, as well as a daily chapel addition.

The materials for the church are, for the most part, indigenous and natural. Floors are exposed aggregate concrete or carpet. Walls are natural or painted brick. The furniture and pews, designed by Frank Kacmarcik, are of solid oak butcher block.

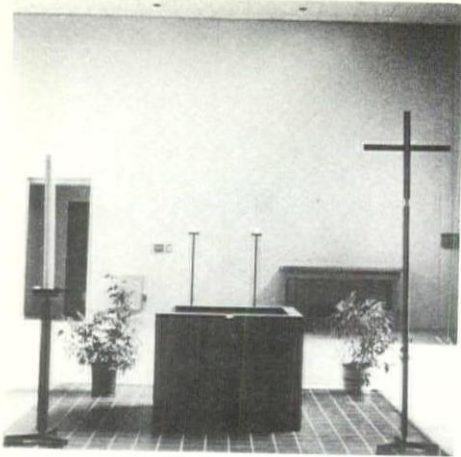
Thacker Construction Co. of Charlottesville was general contractor and handled foundations, concrete work, reinforcing, carpentry, structural wood, wall insulation, foundation insulation and painting.

Subcontractors & Suppliers

(Charlottesville firms unless noted)

A. G. Dillard, Jr., Paving, Inc., excavating & paving contractor; Town & Country Services, sodding, seeding, etc.; Snow's Garden Center, landscaping; H. T. Ferron Co., concrete supplier; masonry manufacturer/supplier & mortar; Mize Construction Co., Inc., Waynesboro, masonry contractor; Richard A. Oliva & Sons, Inc., stone-work contractor & ceramic tile; Virginia Engineering Sales Co., Richmond, steel supplier/ joists/roof deck; Dean Steel Erection, Inc., Harrisonburg, steel erection; Associated Steel Products, Inc., miscellaneous metal; Phillip's Building Supply, Inc., millwork, cabinets, wood doors & windows; and W. A. Lynch Roofing Co., Inc., waterproofing, roofing & sheet metal.

Also, Charlottesville Glass & Mirror Corp., glass & glazing contractor; Martin Hardware Co., hardware supplier; R. H. Harris & Co. Plastering & Drywall Contractor, gypsum board contractor; Manson & Utley, Inc., acoustical treatment & resilient tile; Design Systems, Inc., Roanoke, carpet; BrunkTrane Air Conditioning Co., plumbing contractor; L. A. Lacey, Inc., heating contractor; Ray Fisher & Ron Martin, Inc., ventilating/air conditioning contractor; Vanzly L. Wood, Jr., electrical contractor; and Hudson-Payne Electronics Corp., Madison Heights, sound system.



Liturgical Consultant, Frank Kacmarcik • Landscape Architect, Earth Design • Interior Design & Photography, the Architect • Mechanical/Electrical Engineer, CEK, Inc. • Structural Engineer, William J. Davis • General Contractor, Century Construction Co., Inc.

Church of the Redeemer

Mechanicsville

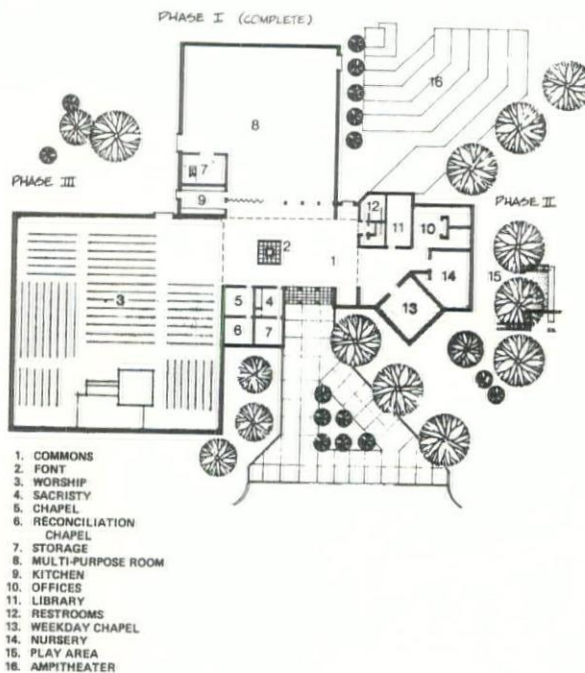
Chenault & DePasquale—Associated Architects

OWNER'S PROGRAM

"Community spirit—to continue building our community with togetherness as a faith community—fellowship" was considered as the owner's first priority. The program also called for a phased structure with logical expansion and a multi-purpose design which would serve all large group functions until a formal worship space was built in the future. It also had to allow for maximum flexibility in response to the new Catholic Liturgy. The commons was to provide for overflow seating from the multi-purpose room and the sacristy was to be located near the vestibule. The chapel and reconciliation room were programmed to work as a unit.

DESIGN SOLUTION

In order to foster interaction and strengthen the community spirit emphasized, the commons became the central space through which all other activities could be reached. Progression through it begins with outdoor spaces that diminish in scale up to the vestibule, which is a low front element leading to the commons. From there one can proceed inward to the larger gathering spaces. As each of the spaces progress in size, the ceiling heights increase and allow for high sections of glass, providing passive solar heating. Shading with overhangs prevents summer heat gain. Flexibility is maximized in



CHURCH OF THE REDEEMER
MECHANICSVILLE, VIRGINIA

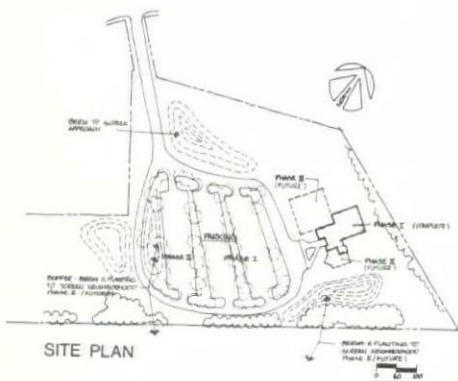
the multi-purpose room by employing a square plan shape. The kitchen is at the juncture of the commons and multi-purpose room to serve both areas. The Commons is completely open to the Multi-Purpose Room by means of movable partitions and doors, providing the desired overflow worship-service seating.

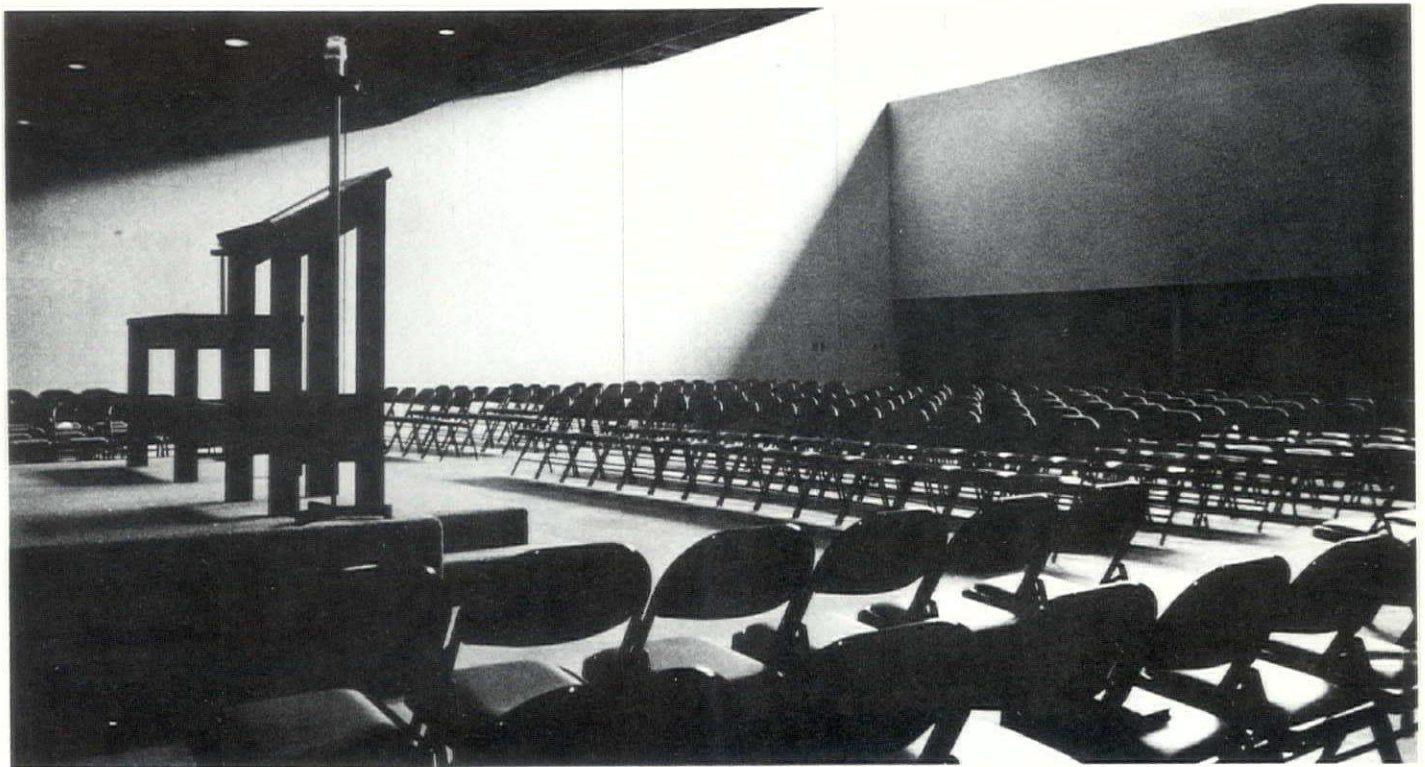
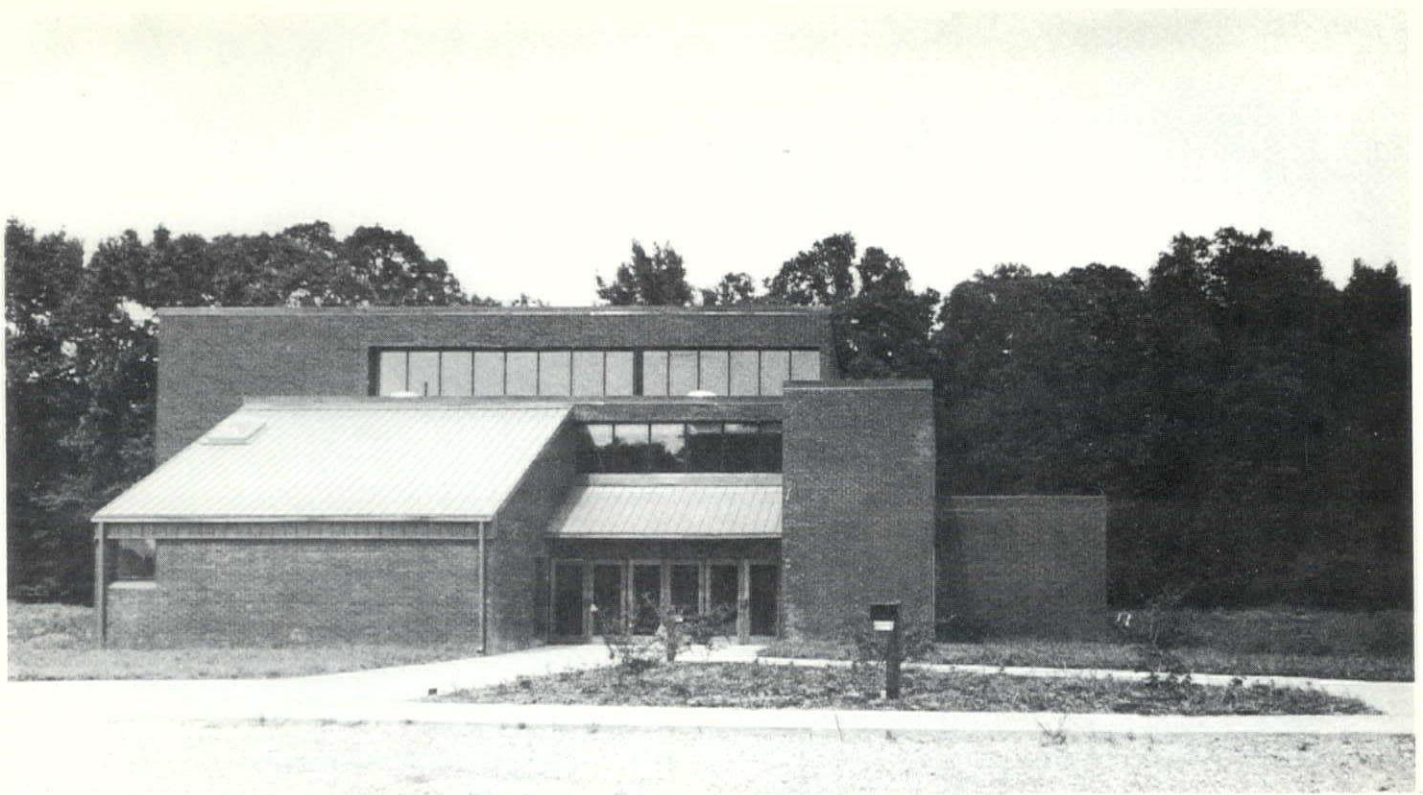
The sacristy is next to the vestibule, and is part of a separately expressed quad containing reconciliation room, chapel, and copy room. Expansion is planned for either side of the commons, and a future weekday chapel will be within immediate proximity of the vestibule.

Since the site was flat, the building is intentionally strong in form which is meant to be clearly read from a distant approach. The one

existing wooded area on the property provides a natural backdrop to the built-form, and the articulated "front edge" of the plan creates an open, welcoming statement. North and West walls have minimal penetration to prevent cold air gain, and the building uses the existing woods as a buffer from predominant winter winds.

A 10-acre flat site, basically open and rural with existing wooded area along the Northeastern edge, the site was also developed to create a parking area with a natural shape. The building was positioned not only to respond to environmental and aesthetic influences of the site but also to be within close proximity of the existing rectory.





Century Construction Co., Inc. of Richmond was general contractor and handled excavating, foundations and carpentry.

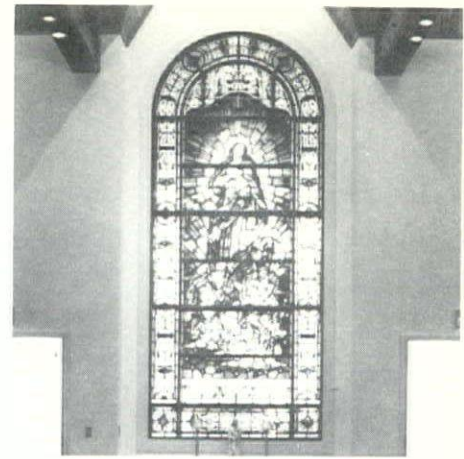
The owner handled sodding, seeding, etc., and landscaping.

Subcontractors & Suppliers
(Richmond firms unless noted)

Massey Concrete Corp., concrete supplier;

Capital Masonry Corp., masonry contractor; Redford Brick Co., Inc., masonry manufacturer; Mack's Iron Co., Inc., Colonial Heights, steel supplier/erection; Miller Manufacturing Co., Inc., millwork & cabinets; E. S. Chappell & Sons, Inc., caulking; Row-Mic Construction, Inc., Petersburg, built-up roof, other roofing & sheet metal; G. T. Duke Insulation Co., Inc., roof insulation; Capital Masonry Corp., wall insulation; PPG

Industries, Inc., glass; Architectural Hardware, Inc., hardware supplier; H. E. Satterwhite, Inc., quarry tile; Fendley Floor & Ceiling, Inc., acoustical treatment, resilient tile & carpet; W. W. Nash & Sons, Inc., painting contractor; Baker & Hazelwood Mechanical Contractors, Inc., sprinkler/plumbing/heating/ventilating/air conditioning contractor; and Hill Electrical, Inc., Mechanicsville, electrical contractor.

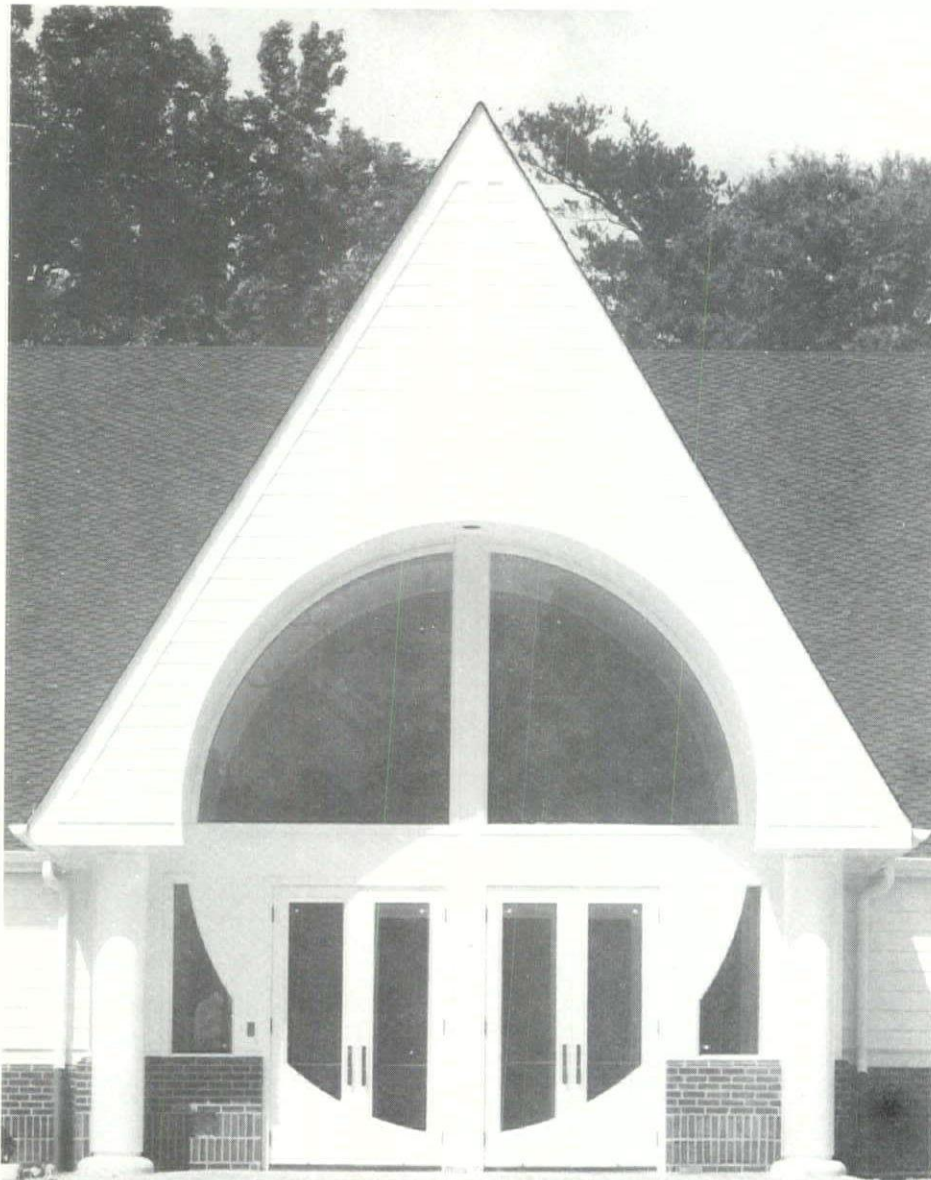


St. Elizabeth Ann Seton R.C. Church

Crofton, Maryland

Kerns Group—Architect

General Contractor, E B C Industries.



Elizabeth Seton Church is designed to emphasize its primary function as a place of worship.

First of all, the alignment of the building and its site calls attention to the altar as the focal point of the design. Beginning with the curve of the driveway and continuing through the brick walk of the courtyard and into the church interior, the building is set on a straight north-south axis ending at the sanctuary.

Cars have been kept at a distance from the church so that there is a certain transition space before entering the worship area. The courtyard with its patterned walkway and flowering trees will also help set the mood for worship.

The exterior of the church has deliberately been kept simple, using materials and colors that will blend well with the pastoral setting of the building, suggestive of the barns and farmhouses common to Southern Maryland. The support spaces have been wrapped around the worship space so that they do not distract from the liturgical function of the building.

This exterior simplicity heightens the drama of the nave. The passage from small entryway to cathedral-ceilinged nave, the contrast of white walls, light wood, and muted wine carpet and upholstery with the brilliance of stained

glass, and the subtle play of angles against semicircles all combine to give the main worship space a powerful impact.

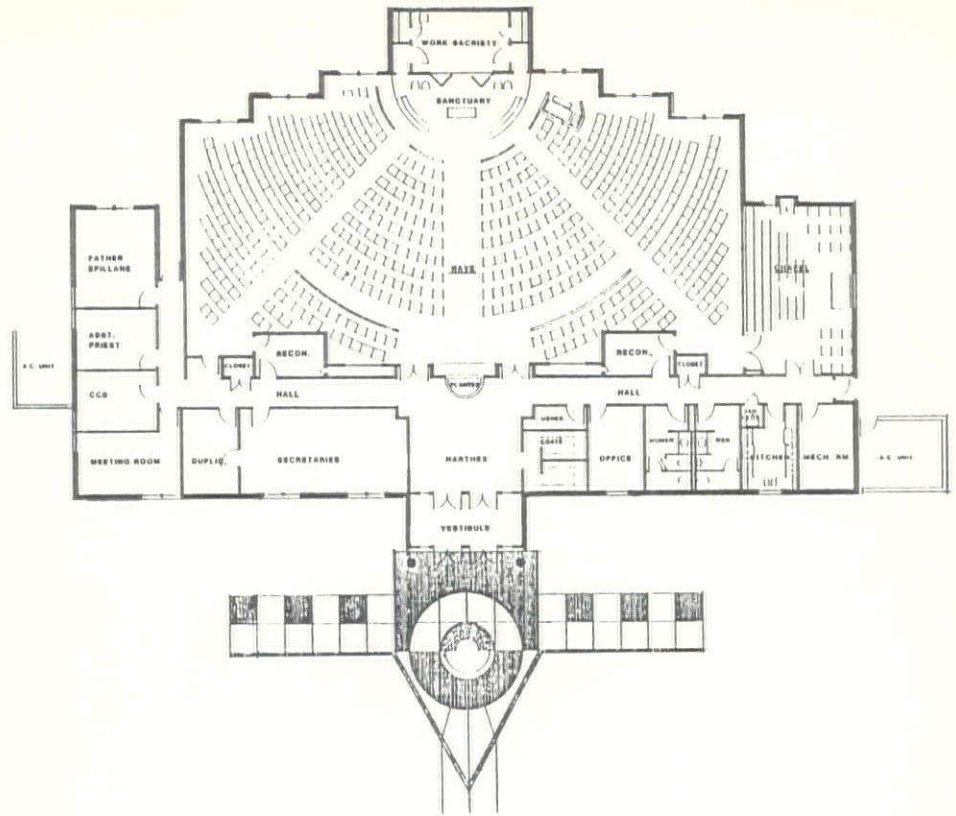
The roof construction with its sharp-angled dormers and exposed beams reflects the vernacular flavor of the exterior while integrating the lighting and mechanical systems to give an uncluttered look. Likewise, the color scheme provides background, not competition, for both the stained glass and the view of the natural setting through the lower windows.

The semi-circular seating arrangement is partly a reflection of the semi-circle at the top of the stained glass windows, a feature that is repeated in the courtyard, in the rounded arches at the front of the church, and in the semi-circular raised sanctuary.

In addition, this semi-circular arrangement emphasizes a feeling of togetherness in the worshipping community. This shape allows everyone to see everyone else and brings the greatest number of people close to the altar.

In summary, Kerns Group Architects have tried to create a space which will enhance the worship of the people at Elizabeth Seton Parish. We are grateful for the creative cooperation of the parishioners and pastor, and wish them many happy years in their new church building.

E. B. C. Industries, Baltimore, Maryland was general contractor for the project.



(Continued on page 49)



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**St. Elizabeth Ann Seton
Church** (From page 47)

Subcontractors & Suppliers

Ferguson Trenching, Annapolis, MD, sitework & site plumbing; Reliable Contractors, Millersville, MD, clearing & grading; Crown Electrical, Timonium, MD, electrical work; Kirkwood Inc., Baltimore, MD, plumbing & HVAC; Caplan Brothers, Inc., Baltimore, MD, glass & glazing; Baltimore Clay Products, Baltimore, MD, structural steel; E. L. Gardner, Gambrills, MD, concrete; Carson & Gray, Baltimore, MD, masonry; and L. C. Smith, Inc., Alexandria, brick.

Also, Ficks Bros., Baltimore, MD, roofing; James A. Cassidy Co., Inc., Beltsville, MD, wooden trusses; Chesapeake Insulation, Inc., Crofton, MD, insulation; Carpet Corral, Glen Burnie, MD, tile and carpet; Barton Ceiling & Flooring, Annapolis, MD, plastering; and Pride Painting, Finksburg, MD, painting.

And, Erdman Lumber, Baltimore, MD, lumber; Villa Tile, Baltimore, MD, slatework; Souder Church Furniture, Archbald, Ohio, chairs; McShane Foundry, Baltimore, MD, bells; Houser Studios, Philadelphia, PA, stained glass; American Amplifier & Television Corp., Alexandria, sound system; and Gretchen Raber, Alexandria, tabernacle doors.

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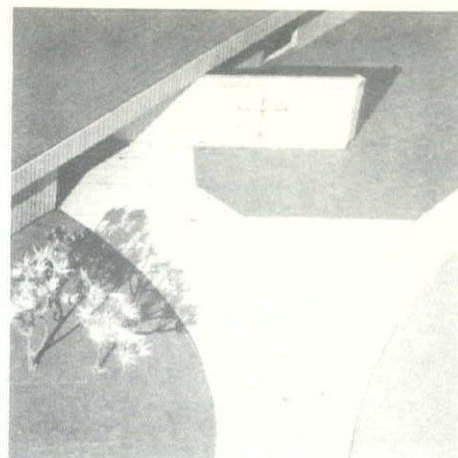
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Unitarian Fellowship of the Peninsula

Newport News

Roger S. Guernsey, AIA—Architect

Landscape Architect, Frederick L. Belden, ASLA, General Contractor • Hertzler Bros., Inc. • Photography, Roger S. Guernsey.

An activities building for Unitarians could not be in any of the familiar images of churches of many other religious congregations. This building design had to respond to the here and now, human orientation of the Unitarian-Universalist religion.

The design is of simple classic modern form, with a strong sense of shelter under a single roof for a very diverse group of people. Instead of a



steeple, a single diagonal wall reaches both inward and outward, horizontally at the entrance, symbolizing the humankind orientation of the Unitarians, offering their human services to the community at large, and welcoming the community in to share.

The circular steel symbol on the extending wall was adapted from the national Unitarian-Universalist Log by the architect and custom crafted by welder J. C. Martin of Surry.

The 3000 sq. ft. floor plan responds to the need for multiple use of space. It is expected that the building will see more and more use throughout the week by fellowship groups as well as community groups. The classroom area can be used independently from the rest of the building as can the other two areas; the multi-use entry/lobby/social hall with lounge/classroom/office opening up to it, and the main meeting rooms.

Operating economy is achieved through the energy conservation measures employed in the design, among which are 6" walls with fiberglass insulation, urethane spray backed sheathing for an R27 wall, R30 ceiling insulation, infiltration sealant throughout, and roll-down "Window Quilts" to cover the windows during non-usage times and nights. The three zones of the building are heated by three independent gas-fired warm air furnaces.

First winter season ('80-'81) utility costs bear out the energy efficiency: Total natural gas usage for space heat, hot water, and cooking for November-April was only 188 ccf of natural gas or approximately \$97.00. Total electrical usage

for lighting during the same period was 1140 KWH or approximately \$126.00.

The simple form of the building as a whole, and restraint in material selections along with special features, produced a building of initial low cost to meet the budget of \$95,000 for building and site work (approximately \$32 per square foot).

Hertzler Bros., Inc. of Williamsburg was general contractor for the project.

Subcontractors & Suppliers

(Newport News firms unless noted)

Williams Paving Co., Inc., gravel for driveway; Custom Concrete, Williamsburg, concrete supplier; R. A. Toombs, Hampton, masonry contractor; Benson-Phillips Co., Williamsburg, brick & drywall supplier; Brad Mouring, interior trim-carpentry; Addington-Beaman Lumber Co., Inc., wood trusses; Merrimac Supply Co., Williamsburg, millwork, lumber, siding; Colonial Kitchens & Millwork, all cabinetry; Haywood Roofing Co., roofing; and G. T. Duke Insulation Co., Inc., Richmond, insulation.

Also, Goodman Hardware Co., Hampton, plate glass & storefronts; Seaboard Paint & Supply Co., Inc., hardware supplier; Reynolds Drywall Co., dry wall hanging & finishing; Brunk Tile & Interiors, carpet & floor covering; Peninsula Decorating Mart, supplied paint & stains; Eastern Mechanical (formerly Hampton Roads Mechanical), plumbing contractor; Rick Thomasson Heating & Air Conditioning, Inc., heating contractor; and Anchor Electric, Hampton, electrical contractor.

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***“My eyes are closed,
yet somehow without knowing
my senses guess what beauty
lies between this sunlit nook
and those far blue hills.”***

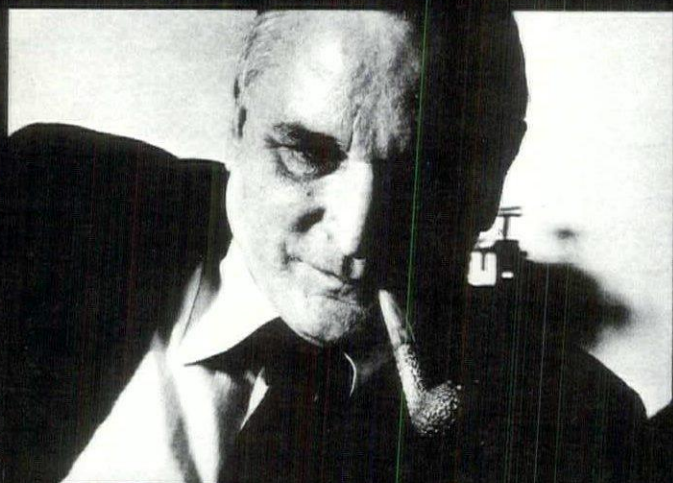


Photo: David Fulard

Those are the words and images of Dr. Robert J. Smithdas, words he hasn't heard and images he hasn't seen since the age of four when he lost his sight and hearing. Dr. Smithdas is a published poet and a member of the American Poetry Society. "I started writing because I like to express myself. That can be said of most writers. And that's how I like to think of myself—just like any other writer."

His own education is a testimony to his strength and the support of others. At the Perkins School for the Blind, he achieved a scholastic average of 97 and dismantled and reassembled the transmission of a Chevrolet engine in 25 minutes. Later at St. John's University, a nonhandicapped student communicated classroom lectures to him through the manual alphabet. A large corps of volunteers transcribed all of his texts into braille. He graduated cum laude with a Bachelor of Arts Degree. Three years later, at New York University, he became the first deaf-blind person to earn a master's degree. In 1975 he married Michelle Craig who is also deaf and blind. He is a Yankee fan, an avid fisherman, a Red Cross swimmer and a man who has been known to tackle the New York subway on his own.

Today, Dr. Smithdas is the Director of Community Education for the Helen Keller National Center for Deaf-Blind Youths and Adults. In this capacity, his own life experience provides a very special sensitivity to the enormous need for rehabilitation of deaf-blind people.

He has proved that with proper rehabilitation, the deaf-blind person can participate fully and successfully in a complex society. He asks that the disabled be treated like any other human beings. Robert Smithdas says it all in his poem 'Shared Beauty': "I call it life, and laugh with its delight. Though life itself be out of sound and sight."

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Relevant Reflections

(From page 13)

They don't always speak the same language. How many meanings are there for the word "sanctuary?"

Note: The smart architect never refers to the edifice to be built as a "church," always as a "church building." Churches like thinking of themselves not as buildings, nor even as tied to a building, though most are.

Architects are afraid to say no. When the church building committee presents a program with all of the spaces assigned a square footage area times a cost per square foot multiplier—all neatly working out to their exact budget—the architect hesitates to point out that circulation and toilets and wall space were not taken into account.

Which brings us to the subject of church building committee programs.

Church building committee programs—whether they're a one page letter or a 100-page compilation of demographics, statements of purpose, and inventory of silverware—are all the same. They all state that the church has two missions—to minister to the congregation and to serve the community as a whole. They all state that energy-efficiency is a must. That there should be plenty of parking. And storage. And that, because of the limited funds, the project will be built in stages, starting with a multi-purpose room.

Multi-purpose rooms are compromise made flesh. They serve all of their assigned purposes equally poorly. The architect is mad because it's got to be built cheap. The financial officer is mad because we spent all this money and this is all we got. The music director is mad because it's lousy acoustically. The altar guild people are mad because there's no permanent altar. The maintenance man is mad because he's got to clean up the room immediately and prepare it for its next multi-use. The Pastor is mad because it's not a real church. The church building committee chairperson is happy because at least something is built.

Other questions come up in every church building construction project.

To save everyone a lot of time, here's how the fixed pews versus movable seating question will always run and be resolved: "Yes, we really would prefer fixed pews like the little church back home, but we can't have them now so we'll definitely have them in the final church building, so we'll get a nice wood chair now and then we can reuse it in the hall later on, but we really can't afford a nice wood chair now so we'll start with an inexpensive metal folding chair."

It's always a cheap version of an inexpensive metal folding chair. From a catalog house that invariably has a "buy 2 thru 49, buy 50 thru 99, buy 100 and more" special offer.

And here's how the "what color should our church building be?" question will run. Everyone has a different opinion. Usually the architect is into gray and rust. Someone thinks blue is nice. Yellow is cheery. Almost universally there's a compromise. And almost universally, that compromise is "earth tones."

But not always. Once, during a particularly difficult color decision making meeting, I was asked to briefly retire to another room, while the church building committee attempted to resolve the situation by calling upon a Higher Authority.

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(From page 28)

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Adath Jeshurun Synagogue (From page 37)

Innovative Construction Features

The use of synthetic stucco material (Dryvit) for the exterior finish enabled the architects to create sculptural forms over the concrete masonry bearing walls. This type of construction is excellent for reducing unwanted heat gains and losses by wrapping the exterior wall surface in rigid insulation. The building temperature is effectively stabilized by the heat stored in the thermal mass of concrete and masonry contained within the insulated skin. The steel frame roof structure allows for acoustical ceilings in most areas.

The building is subdivided into 10 zones so the temperature can be lowered in unused portions. Mercury vapor lighting is used wherever possible in the building to conserve energy, and daylighting from skylights conserves electricity.

The building is under construction and is expected to be completed by May 1982.

Ritchie-Curbow Construction Co., Inc. of Newport News was general contractor and handled excavating, foundations concrete work, carpentry and structural wood.

Subcontractors & Suppliers

Newport News firms were: Waterfront Lumber Co., Inc., handrails & millwork; Walker & Laberge Co., Inc., glass, glazing contractor, windows & storefront; Paul's Plaster & Acoustic Co., gyp-

sum board contractor; Brunk Tile & Interiors, Inc., ceramic tile; Deuell Decorating Co., Inc., painting contractor, paint supplier/manufacturer, special wall finish & wall covering; and Peeble's Supply Corp., plumbing fixture supplier.

From Norfolk were: Hall-Hodges Co., Inc., reinforcing & metal doors & frames; Baker Roofing Co., waterproofing, roofing, roof/wall/foundation insulation & sheet metal; Ferrell Lino-leum & Tile Co., Inc., acoustical treatment, resilient tile & carpet; Howard E. Marquart Co., specialties; and J. G. Wilson Corp., wood side coiling doors.

Hampton firms were: Gordon's Iron Works, Inc., steel supplier/erection/roof deck & miscellaneous metal; Newsome Air Conditioning Co., Inc., plumbing/heating/ventilating/air conditioning contractor; and Graybar Electric Co., Inc., lighting fixtures/electrical equipment supplier.

Others were: Custom Concrete, Yorktown, concrete supplier; Capital Masonry Corp., Richmond, masonry contractor/manufacturer/supplier & mortar; John R. Houck Co., Richmond, steel joists; K & P Caulking & Window Cleaning Co., Portsmouth, caulking; H & P Hardware & Specialty, Inc., Portsmouth, hardware supplier; Robert F. Harris, Inc., Grafton, electrical contractor; and Philip Mosser Co., Virginia Beach, Dryvit system.

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Important Announcement . . .

VIRGINIA RECORD TO CHANGE FORMAT

Beginning with the January 1982 issue, *Virginia Record* will become a bi-monthly publication. With this change in frequency, we hope to be able to bring our readers more in-depth information about architecture and construction in the Commonwealth.

January issues will continue to focus on state government, most years including the coverage of state and local agencies and officials which our subscribers find a useful reference year-round. The January 1982 issue will be the Governor's Inaugural issue—a longstanding tradition here at *Virginia Record*.

The remaining five issues each year will become the official publication of the Virginia Society of the American Institute of Architects. We will continue to present to the public outstanding examples of projects designed by Virginia architects which are either under construction or recently completed. Additional feature articles each month will focus on issues relevant to architecture—energy conservation, historic preservation, design considerations, construction costs, building material developments, etc.

It has been said that the story of a civilization is recorded in its architecture. Virginia has a rich architectural heritage. But the story is not yet complete. Today we are building the architectural heritage of tomorrow.

Virginia Record magazine will attempt to bring to you, our readers, the record of Virginia architecture as it develops.

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