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The Dining Hall at Sweet Briar College is presented on page 18 of this issue by Marcellus Wright Cox & Smith, P.C., Richmond architects. Cover photograph is by Huffman Studio.



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## 'There is much more to be told . . .'

by Eason Cross, Jr.

Skansen, Sweden. Oslo, Norway. Arhus, Denmark. Arnhem, Holland; these are all wonderful outdoor museums of their country's domestic architecture. As such, they are collections of authentic valuable buildings brought from all over each country to one location. The difference between them and Colonial Williamsburg is that they lack a community context. There's a convincing sequence of space, finishes, and occupancies in Williamsburg.

One of my favorite things to do is to wander about Colonial Williamsburg, delighted with its spic-and-span perfection of garden and architectural detail. The place speaks to me of another era when God was in his heaven and all was right with the world. A time of craftsmen. A time when Tom Jefferson and George Wythe discoursed astronomy and law and the mythical Delegate Frye symbolized an apparent universal and responsible landed wealth. Only as afterthoughts come the questions: where and how did poor people live? What was it like to live as a slave? Who raised the crops and where and how did they reach market? Was the cost of self-sufficiency in town in 1760 at the expense of foul odors and a cacaphony of livestock?

I first learned about Williamsburg from fellow students in History of American Architecture who had visited the place. It seemed to be foremost in the consciousness on non-architecture students. Its influence on the 20th century suburban architecture of the well-to-do has been enormous, far greater than that of the Bauhaus. Some prefer a broader slice of life, as portrayed at Old Salem, NC. or Salem, Mass., but undoubtedly, the impact quotient of Williamsburg, coupled with its recognized scholarship, makes the place pre-eminent.

My most pleasant surprise on first viewing Williamsburg was to see so many wooden buildings. I was under the impression gained from architectural texts that New England built with wood and Virginia built with brick. The level of perfection of wood design and detail, developed over 150 years in the New World, is just as good in the Old Dominion as in the Massachusetts Bay Colony. For termite and rot reasons, less wood construction survives below the Mason-Dixon line.

Though the houses of the maritime aristocracy of Salem, Mass. are impressive and elegantly imposing, others still stand which remind one that there was a need for plebian buildings for simple folk. Old Salem, NC. gives one the impression that nothing had to be done there but to bring down from the attics the artifacts stored there by the owners' antecedents. Viewing the buildings is much like going on a local house tour, with ordinary needs, such as ways to keep the flies out of the milk, quite in evidence. The

Moravian community of Winston-Salem is in fact putting itself and its 250-year-old history on display. It wears well and rings true.

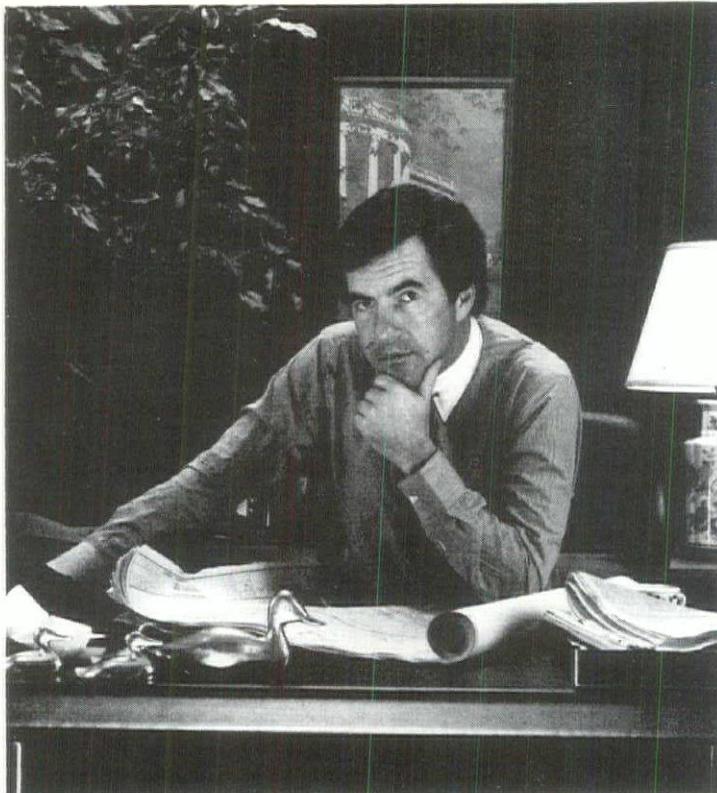
I would like to see Colonial Williamsburg go in this direction in the future, and I see encouraging reports of plans to resurrect an 18th century hospital complex. There is much more to be told about life in 1760 in Virginia. We need not see it all through rose-colored glasses. Williamsburg is presently such a marvel of archeology, architecture, horticulture, and national history, developed by a host of dedicated and talented people,

and it seems a shame to have it speak with such a thin voice sociologically. It may be that to show the full panorama of 18th century life, one must go beyond the Official precinct which is so familiar, but the Foundation has already done that in taking on the restoration of Carter's Grove. Let us hope that additional funding can be found to expand the scope of the Foundation's presentation to perhaps show us what incredible primitiveness we as a Nation have overcome, without getting into the ersatz flim-flam of Busch Gardens or the bit-o'-Disney that is Jamestown Festival Park.



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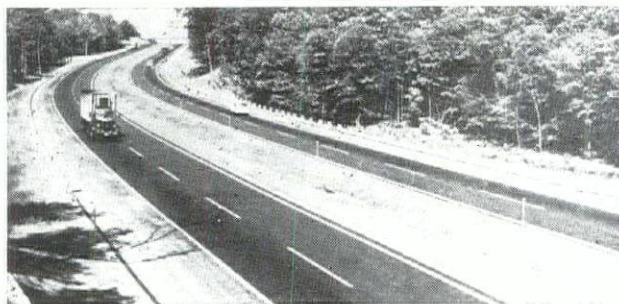
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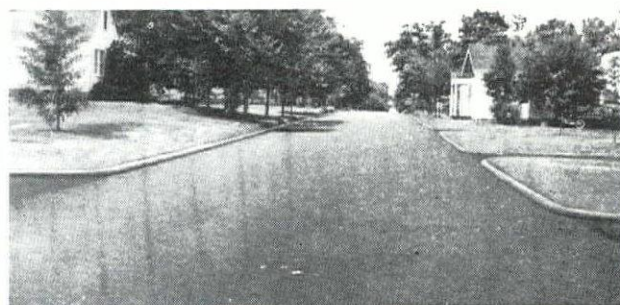
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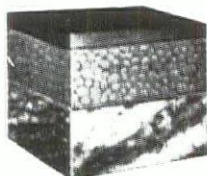
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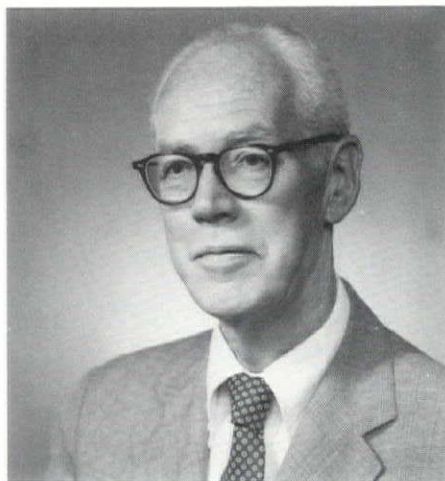
# VIRGINIA SOCIETY AIA NEWS

## In Memoriam Herbert L. Smith III, FAIA

Herbert L. Smith III, FAIA, founder of Oliver, Smith & Cooke, Architects, and vice president in charge of Corporate Development for MMM Design Group, died June 26, 1982 in Portland, Maine while vacationing.

Born in Norfolk on November 10, 1922, he received his Bachelor of Architecture degree from the University of Virginia in 1949. During his studies at UVA, Mr. Smith was elected to various offices in his student chapter of the AIA. In 1950, Mr. Smith and Louis A. Oliver, FAIA, created Oliver and Smith, Architects. In 1971, the firm changed its name to Oliver, Smith & Cooke. In 1981, Mr. Smith and William Marshall, Jr., FAIA, president of MMM Design Group and a recent president of the AIA, spearheaded a merger of the two firms.

Mr. Smith was known for his design of the Norfolk Civic Center, the Virginia Beach Civic Center (the first geodesic dome in Virginia), for his renovation design of the Virginia State Legislative Facilities in Richmond and for his humanizing designs for long-term residential care facilities for the mentally retarded in Virginia. He served in various State AIA offices and was elected president of the Virginia Chapter of the AIA in 1958. He served on the AIA's National Committee on Office Practice, on the National Documents Review Board, on the National Nom-



inating Committee and was elevated to the College of Fellows (FAIA) in 1967. In 1979, Mr. Smith was honored by the Virginia Society AIA and presented the William C. Noland Award, the Society's highest award for "significant contributions to the architectural profession and for outstanding public service."

Mr. Smith was professionally registered in eight Mid-Atlantic states, served as Chairman of the Diocese of Southern Virginia's Committee on Church Architecture and was a member of the Virginia Beach Historical Review Board.

siderations have been fostered by the Committee. The favorable treatment, first under the Tax Reform Act of 1976, then under the Economic Recovery Act of 1981, are viewed as major advancements in the economic justification of preservation. The Committee has polled architectural firms to determine the trends in the level of preservation projects and the needs for specific information.

Committee members frequently are called upon to testify before congressional committees in the interest of preservation issues. Recently, our own Henry J. Browne, AIA, delivered a statement on the current state of the National Parks, especially as concerns stewardship of historic structures located therein. Liaison with key preservation organizations, public and private, national and international, are maintained. Reports of latest developments are invited at every regular meeting.

The State Preservation Coordinators (SPC) are charged with maintaining direct liaison with all Chapter preservation officers. Such cooperative effort is designed to encourage, assist and coordinate local preservation interests and projects. The SPC seeks to establish rapport with the State Historic Preservation Officer (SHPO) and other statewide preservation officials.

The Commonwealth of Virginia has a long tradition of excellence in architecture which is of vital concern to her citizens as well as the AIA. The Committee on Historic Resources is the vehicle established by the AIA to ensure that the preservation of that tradition remains an effective consideration in all future development.

## AIA's Committee on Historic Resources — A National Leader in Preservation

The Committee on Historic Resources was established to represent the concerns of the AIA in preservation, conservation and integration of the nation's architectural heritage and historic resources. Since architects, in general, hold a vital interest in these matters, the AIA has maintained a role of national leadership through the work of this Committee.

At present, the Committee is composed of 100 regular members, one student member, and 10 liaison members. It is an open committee and corresponding membership is encouraged. Three regular meetings are held annually, one in Washington, D.C., and two in other locations of immediate preservation interest.

Active projects involving the Committee include furthering the Institute's published position on extending the west front of the U.S. Capitol and maintaining the historic integrity of St. Bartholomew's Church in New York City. Committee members have assumed key roles in the establishment of the National Building Museum and the Cooperative Preservation of Architectural Records (COPAR). Of special concern have been the recent reorganizations within the National Park Service and the continued effective operation of HABS/HAER and the Technical Preservation Services Division.

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Prepared by Nathaniel Palmer Neblett, AIA, Virginia State Preservation Coordinator to the AIA National Committee on Historic Resources.



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## PERSONNEL AND OFFICE CHANGES

### Northern Virginia Firm Relocates, Changes Name

Ward and Hall and Associates, AIA has announced the relocation of their office from Springfield Tower Office Building in Springfield, Virginia to the Fair Oaks Office Building, Suite 300, 12011 Lee Jackson Memorial Highway, Fairfax, Virginia 22033. Telephone 703/385-5800.

The firm has also formally changed its name to Ward/Hall Associates AIA, Architects, Planners and Associated Engineers.

### TDFB Announces Retirement of Vice President

William G. Farthing, PE, Vice President and Treasurer of Torrence, Dreehn, Farthing & Buford, Inc. (TDFB), retired from the firm June 1, 1982 after 27 years of service. Mr. Farthing, a 1946 graduate of Virginia Polytechnic Institute and State University, joined the original firm in 1955, one year after it was founded. He became a partner in 1957. When the firm was incorporated in 1971, he became a Vice President, and in 1974 also became Treasurer.

Harold E. Costley, PE has been promoted to Department Head, Structural Engineering, succeeding Mr. Farthing. Eileen T. Tyler has been named as the new Treasurer for the firm.

A native of Richmond, Mr. Costley was a captain with the Air Force in Construction Services before joining the TDFB in 1974. He is a 1968 graduate of Virginia Polytechnic Institute and State University (BS-Civil Engineering) and received a Master's degree in Civil Engineering from the University of Texas in 1970. He was appointed Assistant Department Head in 1978, became a principal of the firm in 1980, and was elected to the Board of Directors in March of this year.

An active member of the Virginia engineering community, Mr. Costley currently serves as Vice President of the Richmond Chapter of the Virginia Society of Professional Engineers and is a state-wide chairman of the VSPE's Education Committee. He is also a member of the American Society of Professional Engineers, the National Society of Professional Engineers, and is active in the Consulting Engineers Council of Virginia.

Mrs. Tyler joined TDFB in 1973 as Office Manager, after 18 years as Office Supervisor at Lukens Steel Company, District Sales Office. She was appointed Comptroller in 1979, and became a principal of the firm in 1980.



## MEMBERS' VIEWS

### Hey, Let's Think Before We Paint Our Brick!

by M. Jack Rinehart, Jr., AIA

Recently, many of the brick buildings in our Central Community have fallen heir to a coat of paint. With each swipe of the brush a little of the original character of the building and its patina (the earmarks of weather and age) is lost. With each stroke the texture of the brick becomes muted; a wall once of many bricks held together by the mortar becomes a monolithic surface of paint, a material that only lasts for five to seven years, then cracks, fades, and peels. What then, more paint; then seven years and more paint . . . more paint. With the cost of painting increasing, when will there not be the financial resources to continue to paint?

With the heritage that this community has in its brick buildings, why is this happening? No one in his right mind would even suggest that we paint the brick at Monticello, the County Court House, or the Rotunda. Imagine the loss of the rich contrast and punctuation between the red brick and the white wood trim if any of these buildings were painted white. Yet, when one considers a building of less importance the temptation to paint arises. Why? Well, there are a lot of reasons. First, the brick may be just plain ugly, or the brick and/or the joints may be decaying due to freeze-thaw action creating a structural or a moisture problem. Quite often the brick looks ugly because changes in the building have required patch jobs that have been poorly executed. The wrong texture, color, or size of the joint or the brick, the wrong pattern or any combination of these can produce an ugly appearance when matching brickwork. Much care plus an experienced "eye" and craftsmanship are necessary to avoid making mistakes with the finished appearance of brick.

With this letter I am asking that when faced with the problem, take plenty of time in evaluating whether or not to paint brick. The indigenous quality of our red brick buildings makes our City, State, and Region unique. Let's not unduly paint them away!

NOTE: M. Jack Rinehart, Architect, has his offices in Charlottesville. The foregoing article was sent by him as a Letter to the Editor of The Daily Progress in Charlottesville. We appreciate his sending it to us as well.

## CHAPTER NEWS



### Springfield Students Honored by Northern Virginia Architects

Eight area students were honored by the Northern Virginia Chapter of the American Institute of Architects at ceremonies held at Washington Irving Intermediate School in Springfield.

The young people, representing four different schools, received awards for submitting architecturally oriented projects in this year's Regional Science and Engineering Fair. Winning projects included a Geodesic Dome, Solar House, Basic Residential Wiring and the Harnessing of Solar Energy. Nearly \$150.00 was awarded in prize money.

Shown in the photo above are: seated, left to right, Rachel Helen Gentry, Honorable Mention; Karla Gillispie, First Prize; and Brandon J. Bullis, Honorable Mention. Standing are: left to right, Robert F. Neuman, Architect, one of the judges; Mrs. Hancock, Washington Irving Science Teacher; Eric Svendsen, Honorable Mention; Stephen Andrew Rossi, First Prize; Dennis J. Brookie, Second Prize; Darin W. Isbell, Second Prize; and Carlos J. Santos, Architect, Student Awards Program Chairman. Not shown was a third second-prize winner, Daniel David Hornfeck. (Paul H. Barkley photo)

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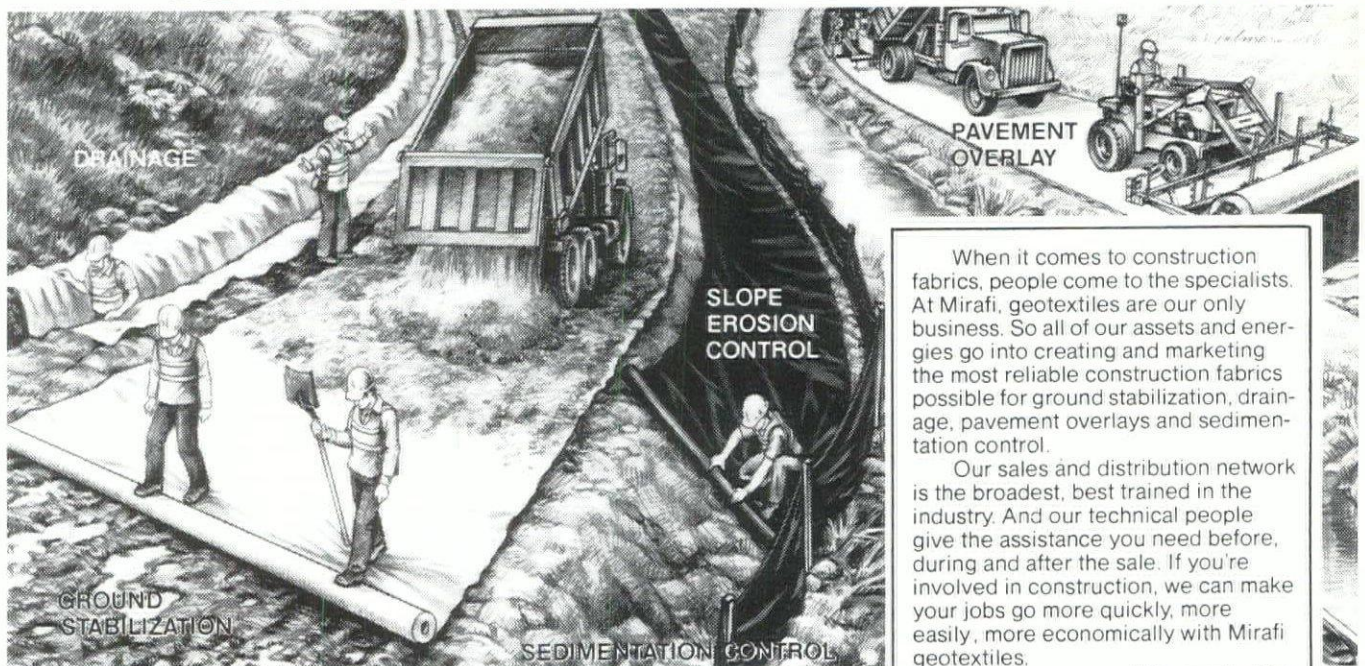
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# Historic Richmond Foundation Envisions a Renewed Downtown

by Michael W. Gold  
Managing Director  
Historic Richmond Foundation

*This article is the Foreword of "ARCHITECTURE IN DOWNTOWN RICHMOND," a combination planning document/"coffee-table book" to be published this fall by the Junior Board of Historic Richmond Foundation. (Editor — Virginius Dabney; Author — Robert P. Winthrop, AIA; Photography — Richard Cheek.)*

Why is our city the way it is, and not some other way? For whom was it built? Who designed it? Who built it? How did they see it? What did they want? What were their dreams? Take all the aspirations of all those people: they make a pattern which is transcendent. The city we see is flawed: builders do not achieve their own ideal in their own day; elements of harmonious ensembles are destroyed; later builders, ignoring the pattern, disrupt the harmony in the individual building—remodeling it wrong, coloring it wrong, using it wrong. The city we see is flawed, but the pattern which transcends it still shines through.

The task of Historic Richmond Foundation is to save enough of the fragments that the pattern not be lost forever, and to restore them. But the Foundation's ultimate success comes only when it has conveyed a governing sense of the pattern broadly to others—to citizens and visitors, planners, architects and builders, officials and administrators—so that they will build on it. There is no formula to convey this. We know from bitter experience that it cannot be conveyed by exhortation; people cannot be shamed into it; they cannot even rationally be persuaded of it. The pattern underlies what is there, and the only beginning point for discerning it is to see what is there.

Hence this book.

Mr. Winthrop's text and the exhaustive identifying photographs definitively take stock of what stands in 1982. The written descriptions, the history, the profiles of the architects and builders, contribute wonderfully to a picture of how it came to be. This basic knowledge is a prerequisite for empathy with the dynamism of the city, and for recognition of the slowly evolving underlying pattern. To reveal the beauty of the buildings—which means, to

reveal the builders' vision—is the art of the architectural photographer. Mr. Cheek has succeeded invariably in finding the unique view, the unique lighting and time of day, and the correct technical adjustments, to strip away the spoiling additions and subtractions and expose the builder's vision when it is not evident to the casual eye.

This book, which takes stock of the city, is published in the bicentennial year of its incorporation. Though the town was hardly new in 1782, this is yet a significant anniversary. In 1982 Richmond is poised before a surge of development which will change its aspect and maybe its character. Now is truly the fulcrum of an era, a time to take stock of where we are, and seek guidance in plotting the future.

For Richmond, the coming years are unprecedented in their prospect of brilliance. Though the nation is in an unproductive phase, Richmond is strong. The post-bellum weakness of the South, its economy, has become its strength. Now it is time that the South assert not merely its economic but its cultural and moral leadership as well. Our country stands in need of that wisdom which is enfolded in the experience of both races—and of which the South is the repository. Though muted by division for so long, this year events occurred in Richmond which promise that here at least the discord will be resolved and the Southern voice freed at last to speak. So many aspirations that were constrained are now free. A feeling that everything is possible is sweeping the city, and soon it will find its natural expression in a great welling up of desire to build.

The augury of good for Richmond is perfected by this: that we are ready to build our city when the whole country has embraced the necessity of transplanting its ideals to city soil. In other places the "return to the city" has come too late: their soil is worn out; their character is gone. They are a sterile core surrounded by inchoate suburbs, while Richmond remains a city of living neighborhoods ringing a downtown which is alive and in the throes of rebirth.

Here, then, coming on the eve of a major economic recovery, coinciding with a national rediscovery of the city, is a place whose cultural values are about to emerge as an example to the nation, where a renaissance is yet pos-

sible, and where liberated energies are about to burst forth in an irresistible surge of development.

Has a place ever been so full of promise?

Yet the plight of modern cities displays only too well how rapidly when the native pattern is abrogated an alien style will universalize itself in its most vapid expression. Such a style has violated the character of our towns and cities; it has violated our national character; it is a violation of human nature itself. City after city has been lured down that path and been destroyed.

Richmond too can worship false gods—and Richmond can lose its soul, too. That native pattern is the soul of the city. For its salvation a city must build true to its own soul. Thus this book points beyond itself, to the derivation from the pattern of actual projects. The hope of making Richmond the great city it ought to be depends on its projects being conceived by those who are able to discern the pattern and give it flesh. All around us there are undreamed of opportunities for development—grander, nobler and bigger than we dare believe. The most profitable ventures remain to be unlocked by visionaries.

There are those who are opposed to growth. If the sterile, homogenized city violates our

(Continued on page 69)



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## RELEVANT REFLECTIONS

### Historic Preservation: A Primer

by Ralph Snell, AIA

Few terms have been misinterpreted more than the term "historic preservation." Everyone has his or her own definition. Some think historic preservation is restoration. Some think it's renovation. Some say it's adaptive reutilization. It includes all of these. In fact, almost any word starting with re- and ending with -tion, with a few syllables in between, is a part of historic preservation.

To show what confusion this term—historic preservation—can cause, let's look at a building and historically preserve it.

Let's take, for instance, the White House.

**Restoration:** Restoration is normally thought of as returning a building to its "original condition." But with the White House, what original condition do we return it to? Any of 40 administrations (well, I guess the first couple don't count unless laundry hanging in the East Room is the desired result) could logically claim (though their communication method might be a problem) to be the "original condition." Jackie Kennedy interpreted it interestingly. The Blue Room was returned to 1817. The Red Room to the period from 1815 to the Jackson administration. The East Room to 1902. It seems that the Grand Prize of the quadrennial sweepstakes we call a Presidential Election is the First Lady's-to-be chance to do the White House in Her own image. Nancy (Mommie to her friends) gets to select some new-wave-west-coast-decorator-to-the-stars to help her pick out furniture. Rosalyn chose Sears. Betty, a furniture salesperson from Grand Rapids. Pat, someone who recommended good (checkered) cloth upholstery. Pity poor Frances Cleveland. Her husband Grover got elected once, lost the next election, then won again. Perhaps she is the only person to have really restored the White House—back to the way she left it in 1889 before those awful Benjamin Harrisons came in.

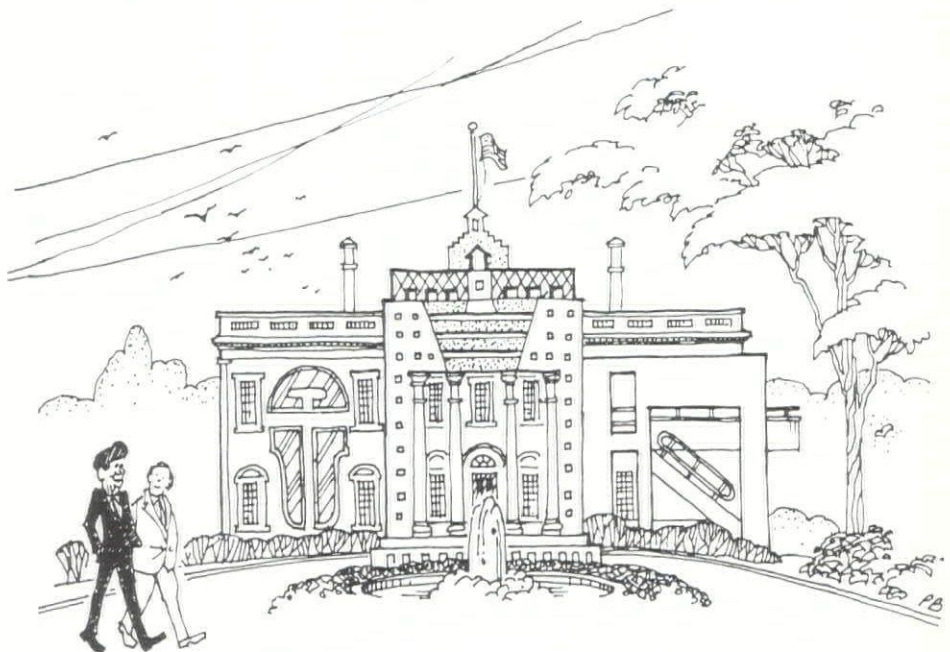
**Adaptive Reuse:** Adaptive Reuse is a new term chosen solely for the fact that the term Adaptive Use was too concise, brief, short, terse, succinct, and to the point. Adaptive Reuse is figuring out what else a building can be used for. Museums used to be popular reuses, but current thinking holds that when a building is adaptively reused it should be for a living use, not as a hollow shell for fossils and similar dead objects. Many might argue that this is exactly what the White House's current status is, but that is beside the point.

**Modernization:** The 1950's definition of preservation, featuring the indiscriminate application of decorative metal panels over and the resulting destruction of facade elements thereunder, to give existing buildings, "a new, more modern

appearance." Brought inside, this means ripping off the trim. I quote from the 1953 book, *New Rooms For Old*, by Henry Lionel Williams and Ottalie K. Williams (and illustrated by the Authors):

*Door trim of that era is apt to be ugly and obtrusive . . . Removing the door trim, and replacing it with 5-inch flat boards would make a much neater job . . . Fancy woodwork of this kind actually is dated, and if all of it can be suppressed or disguised, the decorating problem will be that much simpler . . . Ordinarily, there is little difficulty in prying off the fancy molding, and nailing the plain material in its place. A chisel and a hammer are all you need.*

The White House made it through the '50s only



NANCY AND I ARE DOING OUR PART TO BOLSTER THE DESIGN/CONSTRUCTION INDUSTRY. WE HIRED THREE DIFFERENT ARCHITECTS TO RENOVATE, REMODEL AND MODERNIZE THE WHITE HOUSE.

#### Some Words from the Writer About the Artist

If you're wondering, the talented artist responsible for the cartoons that accompany these articles is none other than Paul H. Barkley, AIA. His ability to distill the essence of hundreds of words into a few lines is the hallmark of a great cartoonist.



because someone there must have had an artist's eye, like Ike.

**Recycling:** In the early 1970s, recycling became the buzzword. Spaceship Earth was recognized to be hurtling through the heavens with a limit to its resources, including its building stock. Like aluminum cans, buildings were being recycled for new uses. The White House made it through the early '70s by being recycled as a recording studio.

**Retrofit:** In the late 1970s, the word became retrofit. It vied with barrier free design as coined term of the decade. Judging by their brochures, all architectural firms became "retrofit" and "barrier free design" experts overnight. Both terms were equally unfathomable to non-practitioners. For all of you out there, here are the definitions: storm windows and ramps. The White House got ramps.

**Reconstruction:** Something that occurred in the 1860s and '70s.

**Facade Retention:** Facade Retention is a technique which equates historic preservation with retaining building fronts (notably in rows of townhouses) while ripping down the building structure behind. Ripping down the structure behind allows the builder to build whatever he or she pleases behind. It is normally on the scale of a city block. It is also known as saving face. It is a technique exactly halfway between restoration and demolition. As such, it pleases almost no one: to preservationists it can be as phony as the architecture of Hollywood stage sets. To builders it is a never ending nightmare of bracing and protection. In the end one or two of the facades usually collapses (approximately in the area where the new building's grand lobby

wants to be). Saving face has, of course, never been associated with the White House.

**Rehabilitation:** Rehabilitation is what is done to those that are broken, troubled, or down-at-the-heels. It is associated with:

- a. Someone noticing a problem
- b. Someone making people aware of the problem
- c. Someone infusing a lot of money into the problem

And, all too often, it's a temporary fix-up. Rehabilitation is what happened to most of the Nixon White House staff.

**Repainting:** Whitewash.

**New Life for Old Buildings:** The most lyrical definition for historic preservation, designed to sound good in press releases and, along with a depiction of a rainbow, to look good on a poster. It means essentially the same as Adaptive Reuse (see above).

**Stabilization:** Stabilization is a holding action. The Secretary of the Interior defines it as:

... the act or process of applying measures designed to reestablish a weather resistant enclosure and the structural stability of an unsafe or deteriorated property while maintaining the essential form as it exists at present.

In other words, to curb leaks.

**Retrieval:** The dogged determination to bring back a thrown-out building.

**Demolition:** Not everything should—or can—be saved. Selective demolition is a valid tool in preservation.

**Replication:** Replication is copying the old in new construction. Sometimes it gets perverted and it means destroying the old to match the older. For instance, the Old Executive Office Building and the Treasury Building on either side of the White House. They share the same plan. But the Treasury is done in straight Federal Gigantism; the EOB, a very un-Washington Victorian. There have been a series of schemes to peel off the Victorian facade of the EOB, to replace it with a replication of the Treasury. Good sense, so far, has prevailed.

**Refurbishing:** The quality of refurbishing anew.

**Remodeling:** Remodeling is a catch-all term, it can mean everything from repainting to recarpentering to rearranging a few walls. Remodeling occurs in the Presidential quarters and all Cabinet officers' offices every four years.

**Rejuvenation:** Repainting in bright colors.

**Renovation:** Renovation is the most all-encompassing subset of historic preservation. Renovation is the big market. Renovation is the wave of the future. Renovation makes economic sense. Renovation. Renovation. Renovation. But renovation makes more than economic sense. Renovation recognizes one of the most basic qualities of life: change. Buildings—like people, like fashion—change. The successful buildings—the longest lasting buildings—recognize this—and have been able to change. The White House has survived a major fire, a total gutting, several additions, and an unprecedented turnover of tenants. It has survived—partly—because it has been able to change, to meet the changing requirements of its occupants, of its time. The other reason it has survived is that it has been accorded a healthy respect befitting a national treasure. It is a respect we all need to cultivate and to spread.

**Resurrection:** Amen.

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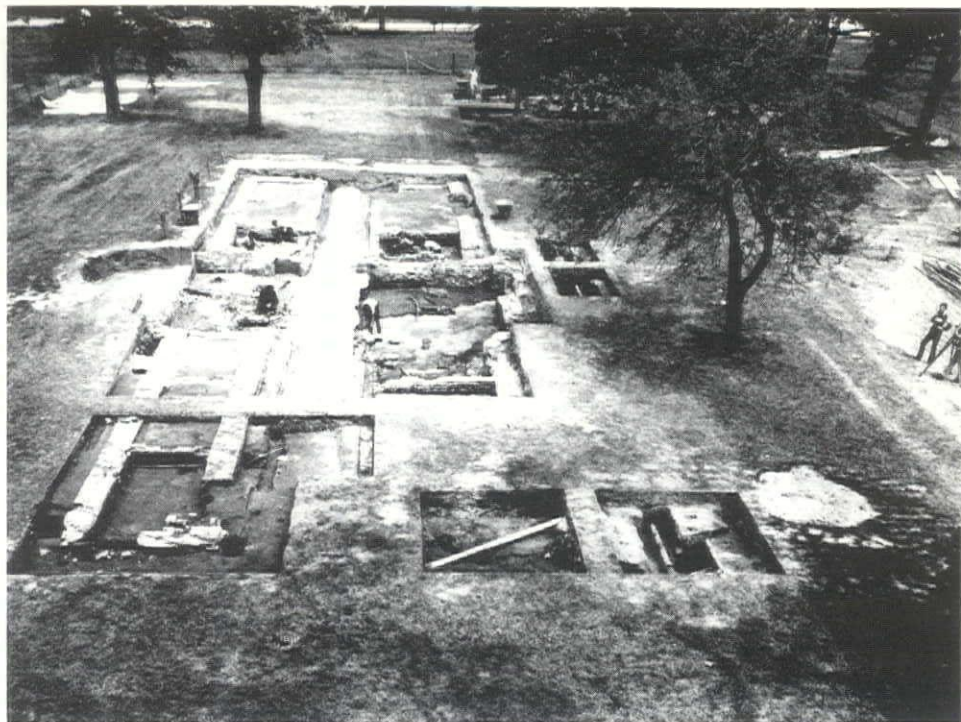
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ARCHAEOLOGICAL EXCAVATIONS reveal the full ground plan of the hospital, which received its first patients in 1773. The building burned in 1885. Archaeologists dug through the debris to expose the colonial foundations in 1972-1973. Resident archaeologist Noël Hume and his staff subsequently discovered brick foundations and artifacts relating to six key eras of site occupation beginning about 1680 and continuing through the final inferno.



## A Most Ambitious Undertaking

by Beatrix T. Rumford  
Vice President for Museums  
The Colonial Williamsburg Foundation

Plans to reconstruct America's first public mental hospital on its eighteenth-century site and to build an adjacent decorative arts museum in Colonial Williamsburg have been enthusiastically developed and refined since November 1979 when it was announced that DeWitt Wallace, the co-founder of *Reader's Digest*, would provide financial support for the project.

In April Colonial Williamsburg's board of trustees endorsed the design concept and funding plan for the new museum complex. The project is rapidly moving toward the construction phase with ground breaking expected in August. Completion of both buildings is scheduled for mid-1984, and it is hoped that the installation of exhibits drawn from the Foundation's impressive reserve collections of eighteenth-century ceramics, furniture, metals, maps, prints, and textiles can be accomplished by the spring of 1985.

Colonial Williamsburg owns over 4,000 objects that are not particularly appropriate for use in the Historic Area but are of great rarity and artistic appeal. Experts consider many to be among the finest of their kind. Chief curator and vice president Graham Hood and his staff have long wanted to make these antiques accessible to the visiting public as well as to students and scholars. The DeWitt Wallace Gallery will enable the Foundation to expand its educational efforts in the field of decorative arts by presenting exhibits, lectures, films, guided tours, and related programs that illustrate and interpret the relationships and influences between objects made and used in eighteenth-century Williamsburg and those created elsewhere in the colonies and abroad.

The rebuilding of the Public Hospital of 1773 on its original foundations near the southeast corner of Francis and Henry streets will complete the reconstruction of the colonial city's major public buildings. This will be the largest reconstruction project undertaken by Colonial Williamsburg since 1934 when the Palace and the Capitol were completed. During the past year

all design elements for the building's exterior have been carefully researched and documented by staff in the department of architectural research.

### First Conceived in 1766

The first plans for the hospital date to 1766 when Royal Governor Francis Fauquier urged passage of a bill to establish a publicly funded institution where the insane could be both isolated and treated. Construction was authorized by the Virginia House of Burgesses in 1770. Built with instructions from the prominent Philadelphia architect, Robert Smith, and opened in 1773, this was the first public institution in the English colonies devoted exclusively to the treatment of mental illness. The 100-foot by 32-foot structure, whose original specifications call for 200,000 bricks, was described by a French soldier in Williamsburg during the Revolution as a "very fine edifice" and by another contemporary visitor as a "large handsome brick Mad House." A disastrous fire swept the property in 1885, destroying the principal colonial buildings.

The hospital will also serve as the entrance to the new DeWitt Wallace Decorative Arts Gallery. It will be connected at the basement level by a 65-foot underground gallery leading to a modern museum building concealed behind a 12-foot-high brick facade that will give the appearance of an eighteenth-century garden wall.

Designed by consulting architect Kevin Roche of Hamden, Connecticut, one of the master designers of our time and recipient of the 1982 Pritzker Architecture Prize, the new Wallace Gallery will be contemporary in concept and will offer flexibility of use.

The low-lying rectangular structure, which measures 464 feet by 100 feet, will provide approximately 28,000 square feet of gallery space. The main floor will be penetrated by two symmetrically placed glass-roofed garden courts that will allow filtered daylight to illuminate the adjacent exhibition areas. A handsome stairway located in the entrance court on the lower level will lead to the main floor.

A Masterworks Gallery, featuring antiques of great rarity, aesthetic distinction, and technological virtuosity, will surround an open balcony overlooking the garden court below. On either side of the Masterworks Gallery 10,000 square feet of exhibition space has been assigned to a series of study galleries for the permanent display of English and American furniture, textiles, prints, metals, and ceramics.

The concentration of objects will be rather dense in each of these areas and the sequence of arrangement may be chronological, stylistic, or

**ABOUT THE AUTHOR:** Beatrix T. Rumford is Vice President for Museums, The Colonial Williamsburg Foundation. In addition to her duties as chief administrator for Bassett Hall and the Abby Aldrich Rockefeller Folk Art Center, she is also project manager for the Public Hospital/Decorative Arts Gallery complex and oversees all aspects of its planning and development. A graduate of Wellesley College, she received her master's degree in American Folk Culture from the Cooperstown Graduate Programs. An avid swimmer and a noted epicure, Miss Rumford is a trustee of the New York State Historical Association and a leading authority on American folk art.



thematic, depending on the range of materials available and the particular interest of the curator responsible for the installation. In addition, there will be an area of 6,000 square feet for special exhibits drawn from the Foundation's holdings as well as from other sources.

To facilitate future expansion, the west end of the building will be treated as a garden enclosed on three sides by a 12-foot-high brick wall. When additional gallery and storage space is needed, the area can be roofed over to provide another 20,000 square feet on two levels. Initially, a publications sales area, a lecture hall seating 250 persons, and a small cafe will be housed beneath the galleries in the lower level. All areas will be readily accessible to handicapped visitors.

The Public Hospital itself will contain 8,000 square feet that will be used for administrative offices, a classroom, support facilities, and a large interpretive area adjacent to the entrance. Various exhibitions within the interpretive area will focus on the history of the hospital and how it was used in the eighteenth century. The underlying reasons for the establishment of the facility and its doctors, patients, and methods of treatment will be among the subjects explored here.

Extensive archaeological excavation have been under way at the Public Hospital site for more than a year and represent a continuation of the thorough exploration of the colonial hospital's foundations carried out in 1972-1973. Brick foundations and artifacts have been found by archaeologist Ivor Noël Hume and his staff that relate to six key eras of occupation beginning about 1680 and continuing through the devastating fire of 1885. As a result, considerable information about the use of the site and the evolution of the Public Hospital as a medical facility has been revealed.

On the basis of surviving documents and the archaeological evidence, it has been established that 10-foot-high wooden fences surrounded exercise yards (81 feet x 31 feet each) at either end of the hospital. These are essential to the building for architectural and interpretive reasons and will be built concurrently with the hospital. The east yard will be interpreted in conjunction with the hospital exhibit. The west yard will provide an inconspicuous means of accommodating a handicapped access ramp and parking.

During the next 18 months seven senior curators and their assistants will be hard at work selecting and cataloguing a broad spectrum of objects

destined for exhibition in the new museum. Conservation needs must also be addressed. Increasing amounts of time will be devoted to specialized research and to working with design consultant Vincent Ciulla on developing exhibition concepts and installation plans for the various display areas in the new gallery.

The combined costs of reconstructing the Public Hospital and building the Decorative Arts Gallery are expected to total \$14.9 million. Approximately \$12,000,000 has been provided by the late DeWitt Wallace. Gifts of additional funds are being actively sought. Donations of English and American decorative arts appropriate for exhibition in the new gallery are equally welcome.

This is undoubtedly one of the most ambitious projects ever undertaken by the Foundation. The authentic reconstruction of the Public Hospital will enable Colonial Williamsburg to achieve a long-cherished architectural objective, while the DeWitt Wallace Decorative Arts Gallery will result in one of the country's most significant decorative arts museums with countless new educational opportunities.

*Reprinted from "Colonial Williamsburg Today," Summer 1982, by special permission.*

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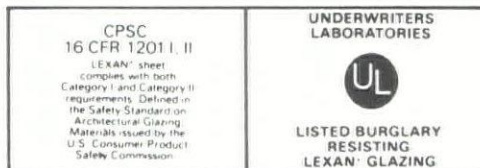
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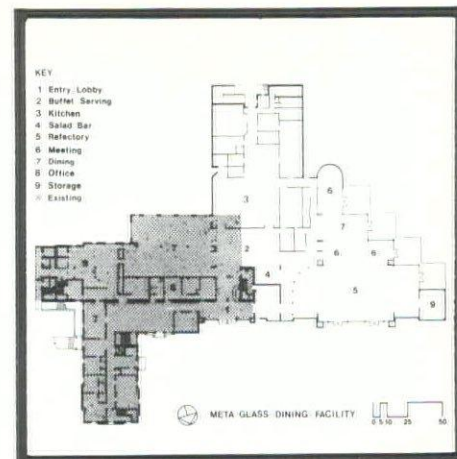
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# Sweet Briar Dining Hall

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Dining and Food at Sweet Briar College was divided between two separate facilities, the handsome old Georgian revival Refectory by Architects Cram and Goodhue and Meta Glass Dining Hall and dormitories completed in the 1960s. This created an unnecessary duplication of staff, equipment and space. An extensive feasibility study indicated that food service operations should be consolidated and housed in the Meta Glass facility with considerable savings to the college.

This meant that the Refectory would be abandoned as a food service facility and become available for other college space needs and that the Meta Glass facility had to be renovated and additional dining food service space added.

The existing kitchen and dining spaces in Meta Glass were renovated and used for service, storage, supply, office and dining functions. Estimates of probable construction costs indicated that the kitchen could be built new within the addition much more economically than it could be renovated in its original location. The relocation of the kitchen also allowed for a superior functional arrangement of spaces within the new facility.

The design provides an area within the new addition which is comparable in scale and feeling to the Refectory. This addition steps back to





create a series of progressively smaller areas, facilitating a variety of experiences within the larger framework. It expands the view of the campus and surrounding mountainous countryside and creates exterior spaces for terraces.

The consolidated facility at Meta Glass provides a total dining capacity of 625 seats in flexible divisible spaces.

The interior treatment of the new refectory space is somewhat formal, in keeping with present character of the Refectory. Serving areas are easily accessible to all seating. Food handling is done in a linear fashion, from delivery to storage areas, to newly equipped kitchen to the buffet. Delivery trucks have been rerouted through the lower parking lot, concealed from the dining spaces.

The addition's exterior features a simulated slate roof and Flemish bond brick that are harmonious with the materials of older buildings. It was the objective of this new design to utilize space efficiently without losing the traditional gracious feeling of the Refectory.

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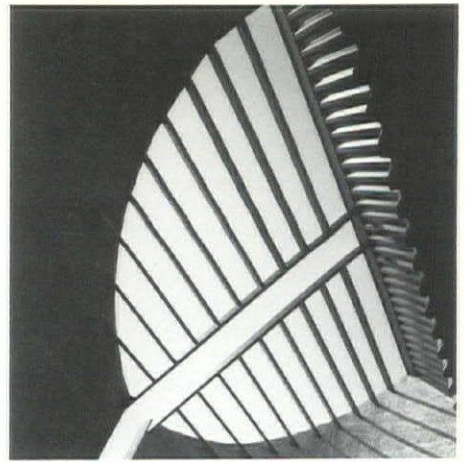
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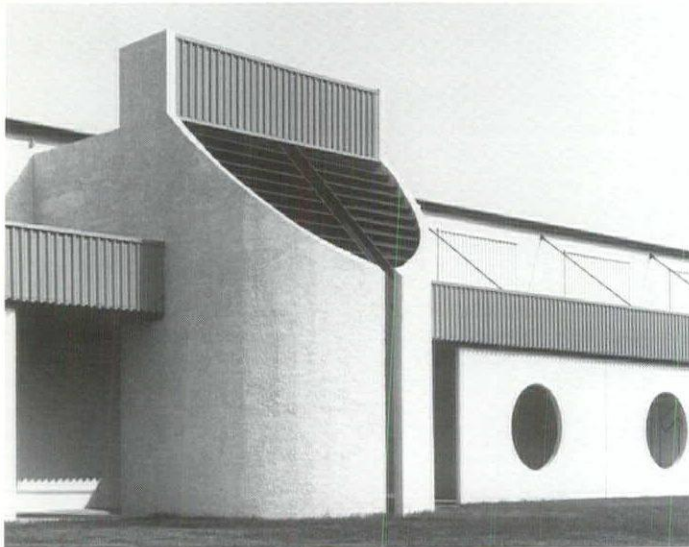




## Tidewater Community College

Technical Center Renovation, Frederick Campus, Portsmouth

**Shriver & Holland Associates — Architect**

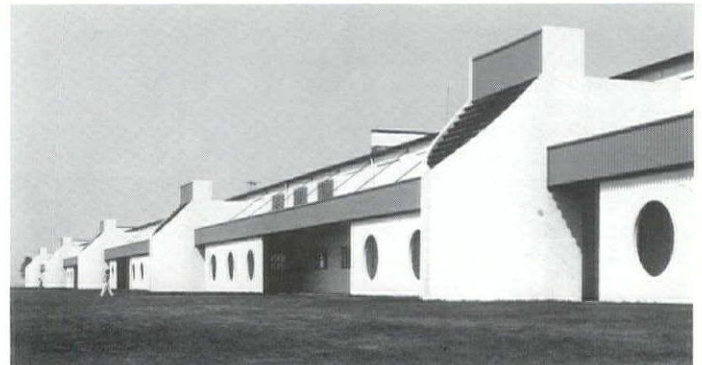
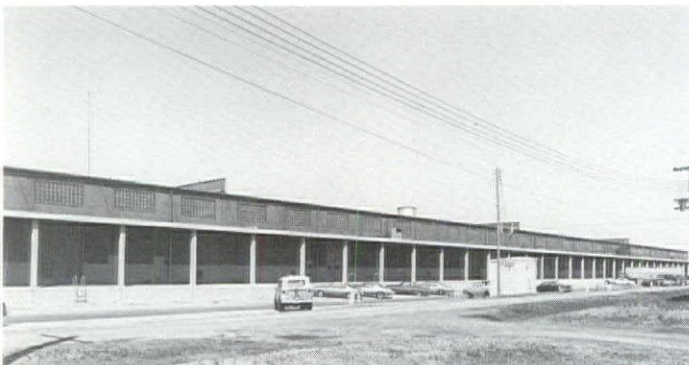


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The Tidewater Community College at Frederick Campus is programmed to provide complete instructional facilities for its total enrollment of 4,700 students. The project encompasses the interior and exterior renovation and rehabilitation of the existing Technical Center Building, a World War I steel truss and masonry warehouse structure. Its completion replaces a previously fragmented campus housed in temporary buildings, the majority of which have been demolished.

The existing Technical Center Building is divided by existing fire walls into five equal bays of approximately forty thousand square feet each. Due to its massive scale, careful consideration and study was given to overcome its "warehouse character."

Exterior treatment involved the removal of existing columns from loading platforms located along either side of the 1000-foot-long building.



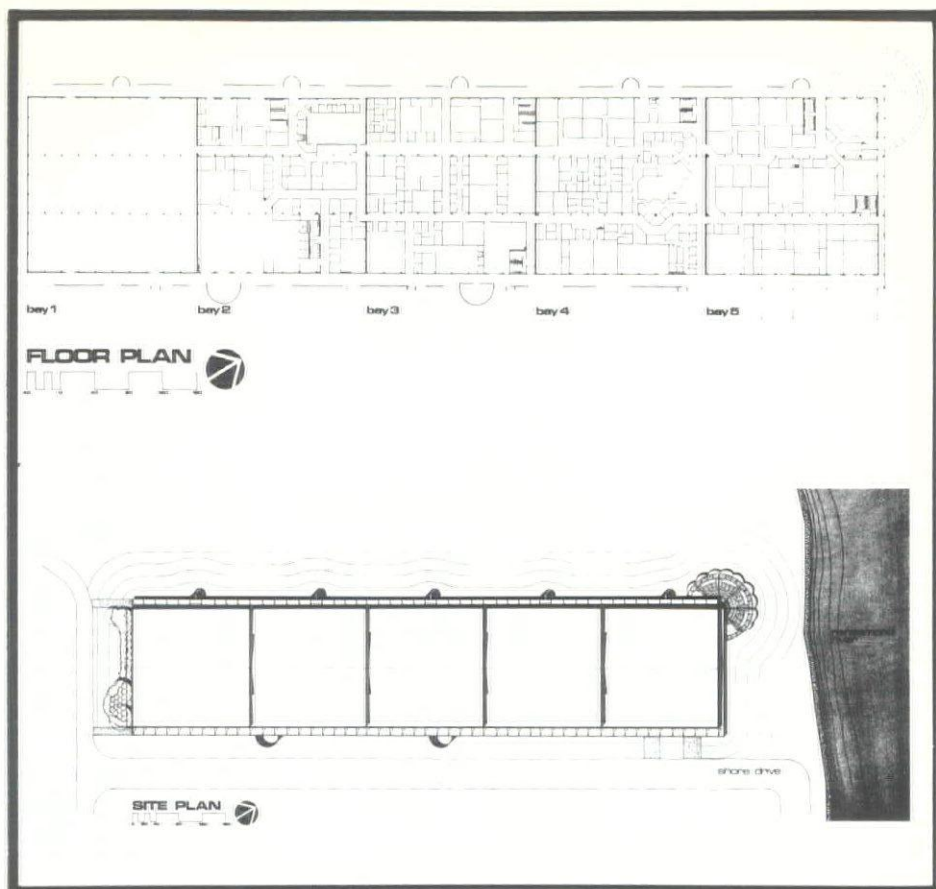


On the west elevation, vertical cylindrical forms were developed at the five major bay entrances to reduce the building's overpowering linearity and introduce differentiation with the creation of five modules. A berm has been incorporated beneath this facade, eliminating the previous four-foot grade change of the original loading dock and providing convenient pedestrian and handicap access from parking located west of the building across an open grass area. This grass area is ultimately masterplanned as a commons area/plaza located between the renovated technical center building to the east and future classroom and laboratory buildings to the west, relocating parking areas to the east of the technical center building. All existing temporary buildings in these areas will be demolished and existing overhead utility and power lines will be eliminated; in this way, the entire future complex will take advantage of views of the Nansemond River to the north.

Both the west and east facades of the Technical Center Building utilize the existing canopy as a pedestrian promenade, resolving circulation and functional needs. Precast concrete panels with circular openings located along this exterior corridor beneath the canopy allow views out while providing protection from wind and rain. A blue fascia/soffit of ribbed metal replaces the previous one. Recessed soffit lights which have been located beneath the canopy adjacent to the building's exterior walls, illuminate supergraphics identifying the five bay entrances both the east and west facades of the building. Other exterior modifications include the total reroofing of the building and canopy, and a covering of weatherproof panels on the existing glass block openings above the canopies.

The interior of the building involved similar problems of "warehouse characteristics," and several devices are implemented to reduce these extreme dimensions and create scale. Corridors are staggered to create pockets as gathering areas, thus shortening their length. Existing columns in corridors are left exposed, to create areas for students to congregate. Ceiling heights were varied in accordance with the function of the space. Lighting incorporates both fluorescent and incandescent fixtures. Fluorescent troughs are recessed into the ceiling along one wall of the corridors, creating an asymmetry which relieves tunneling effect. Also, incandescent cans provide highlighting of supergraphics, signage, and accent color walls. These interior streets thus incorporate a coordination of lighting, supergraphics, signage and color.

The relationship between spaces was determined by the educational program, the fixed orientation and location of the building and the location within the building of previously renovated areas. Utilization, by bays, is as follows: Bay No. 1 is unrenovated and is used for recreation and physical education; Bay No. 2 houses the learning resources center and the humanities division — major spaces include a library and experimental theater; Bay No. 3 houses data processing labs for student services and business division, and labs and offices for the natural sciences, math, engineering and industrial technology divisions; Bay No. 4 houses the remainder of the natural sciences and math division, business division classrooms and labs, administrative offices, admissions area, and mechanical and custodial facilities; and Bay No. 5 houses the majority of the engineering and industrial technology shops which are located here for convenient service access from Shore



Drive, and additional student services facilities including a book store and student center. The cafeteria is located in this Bay at the northwest corner of the building and it has a panoramic view of the Nansemond River. Students can also enjoy this view from the outside, on a landscaped circular plaza. Knockouts have been provided in the plaza for future trees.

Construction of the project was implemented in phases as funds became available from the state. Phase I involved renovation of Bays 4, 5, and 3. Phase II involved half of Bay 2, including the library and audio-visual center. Phase III involved completion of Bay 2, exterior renovation of the building and demolition of temporary buildings adjacent to the site.

Exterior finishes consist of stucco on concrete panels and cylinders, Dryvit over existing masonry, ribbed metal fascia, bronze anodized aluminum doors and windows with clear sheet glass, and painted super graphics.

Interior wall finishes consist of painted masonry block, vinyl covered gypsum wall-board over insulation at exterior walls, and ceramic tile in bathrooms. Floor finishes are vinyl asbestos tile, with quarry tile in the kitchen and vestibule areas. Ceilings are suspended acoustical tile and plaster. A wood batten ceiling has been incorporated in the cafeteria. Doors are natural birch.

The entire building is heated, ventilated, and cooled except for automotive, welding, and





wood shops which are heated and ventilated. The air conditioning and heating system is variable air volume with a morning warm-up cycle and economizer controls. The variable air volume system requires a return air plenum for its operation. This above ceiling return air plenum functions to minimize return air ductwork, to recover part of the heat from the lighting system, to reduce the amount of supply air required and to simplify the heating of the building. Air handlers have been located above suspended acoustic ceilings.

Boilers and chillers are located in a mechanical room adjacent to the exterior wall at the northeast side of Bay 4. Exterior cooling towers are located east of Bays 4 and 5, and are screened from view by landscaping and screen walls.

Robert R. Marquis, Inc. of Portsmouth was general contractor for Phases I and II and handled excavating, foundations, concrete work and carpentry.

Hudgins Construction Co., Inc. of Newport News was general contractor for Phase III, handled excavating, concrete work, foundations and carpentry, and supplied concrete.

Flowers School Equipment Co., Inc. of Richmond had the equipment contractor for Phase I,

and Sands Construction Co., Inc. of Portsmouth had the contract for demolition of temporary buildings in Phase III.

#### Subcontractors & Suppliers Phases I & II (Norfolk firms unless noted)

Hall-Hodges Co., Inc., reinforcing; J. W. Lassiter, Inc., Suffolk, concrete supplier; Sprinkle Masonry, Inc., Chesapeake, masonry contractor (Bay 2); Snow, Jr. & King, Inc., masonry contractor (Bays 3, 4 & 5); Virginia-Carolina Steel, Inc., steel supplier/erection/grating & miscellaneous metal; Weaver Brothers, Inc., Newport News, millwork, cabinets & wood doors (Bays 3, 4 & 5); K & P Construction Co., Portsmouth, caulking; and Sun Roofing Co., Inc., Portsmouth, built-up roof.

Also, Johns Brothers Plastering of Norfolk, Inc., wall insulation, plaster contractor, gypsum board contractor & wall covering; SMS Mechanical Contractors, Virginia Beach, sheet metal, plumbing/heating/ventilating/air conditioning contractor; Walker & Laberge Co., Inc., glass, glazing contractor, windows & window wall; Door Engineering Corp., metal doors & frames, wood doors (Bay 2) & hardware supplier; Grover White, Inc., ceramic tile & resilient tile; J. D. Wells, Inc., Virginia Beach, acoustical treat-

ment; Tate Interiors, Eldridge, MD, special flooring; Williams Fire Sprinkler Co., Inc., sprinkler contractor; and Hitt Electric Corp., Virginia Beach, electrical contractor.

#### Subcontractors & Suppliers Phase III

Driver Contractors, Inc., Suffolk, sodding, seeding, etc.; Hall-Hodges Co., Inc., Norfolk, reinforcing; Seaboard Concrete Products, Richmond, precast concrete panels; J. D. Hammond, Inc., Newport News, masonry supplier; Philip Mosser Co., Virginia Beach, cementitious coating/Dryvit; Virginia Steel, Inc., Hampton, steel & handrails; C. Roy Pursley Co., Inc., Chesapeake, preformed metal wall panels; Old Virginia Cabinets, Suffolk, millwork & cabinets; and Eastern Roofing Corp., Norfolk, roofing.

Also, Able Systems, Inc., Hampton, wall insulation, plaster contractor & acoustical treatment/drywall; PPG Industries, Inc., glass, glazing contractor & aluminum windows; Door Engineering Corp., wood doors; Seaboard Building Supply Co., Virginia Beach, hardware supplier; Grover L. White, Inc., Norfolk, ceramic tile; Jayen Tile Corp., Norfolk, resilient tile; New-some Air Conditioning Co., Inc., Hampton, sprinkler/plumbing/heating/ventilating/air conditioning contractor; and E. H. Ives, Norfolk, electrical contractor.

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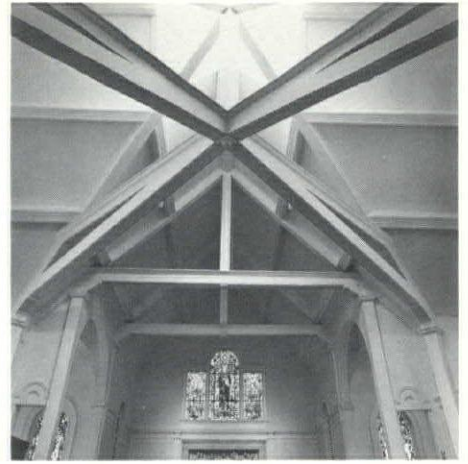
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## St. Andrew's Chapel

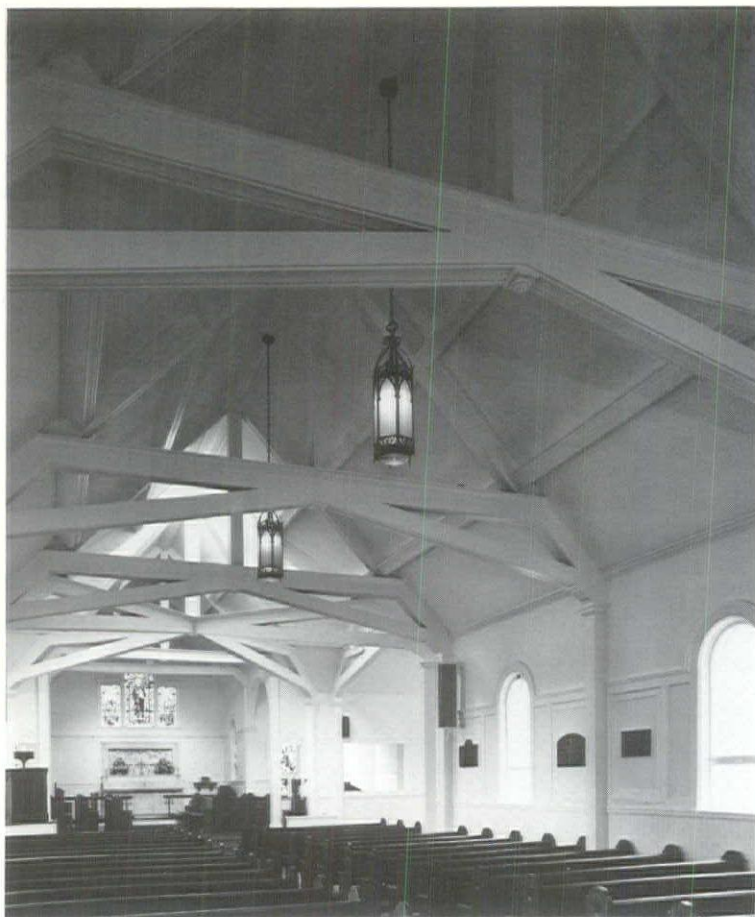
Restoration & Addition, Woodberry Forest School

**The Vickery Partnership — Architect**

Mechanical/Electrical Engineer, Iachetta Associates  
 • Structural Engineer, Dunbar, Milby & Williams •  
 General Contractor, R. E. Lee & Son, Inc. • Photo-  
 graphy, Harlan Hambricht.







St. Andrew's Chapel is a non-sectarian chapel at Woodberry Forest School, an independent boys' school near Orange. The architectural challenge of this project was to double the existing seating to accommodate the entire Woodberry community while respecting the simple elegance of the existing building.

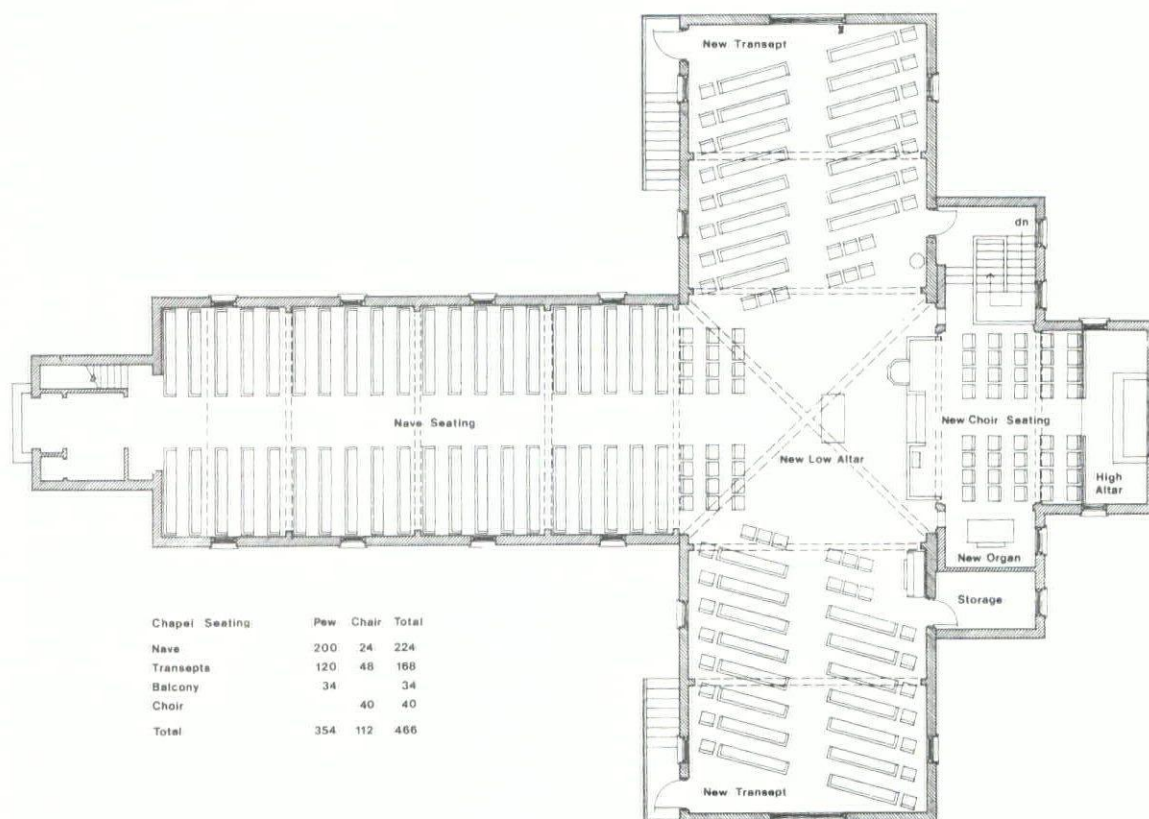
The solution was the addition of two transepts and the creation of a new centralized space at the crossing. The scale, exposed materials and detailing of the new transepts matches the existing nave, although the new construction system is different. Wood frame with brick veneer replaces the original solid masonry for improved insulation, economy and ease of construction. The existing trusses could not be duplicated in wood; steel tubes are cased in wood trim to match the existing trusses. A lantern was constructed over the crossing to identify the importance of this symbolic place and to lighten the interior.

R. E. Lee and Son, Inc. of Charlottesville was general contractor and handled excavating foundations, concrete work, reinforcing, masonry work, steel erection, carpentry, structural wood, wall insulation, glazing, and gypsum board work.

#### Subcontractors & Suppliers

(Charlottesville firms unless noted)

C. R. Butler, Inc., Orange, concrete supplier, millwork, wood doors & windows; Associated Steel Products, Inc., steel supplier; E. M. Martin, Inc., built-up roof, other roofing, roof insulation, sheet metal, and heating/ventilating/air conditioning contractor; Better Living, Inc., painting contractor; L. A. Lacy, Inc., plumbing contractor; and The Howard P. Foley Co., Richmond, electrical contractor.



Main Floor Plan

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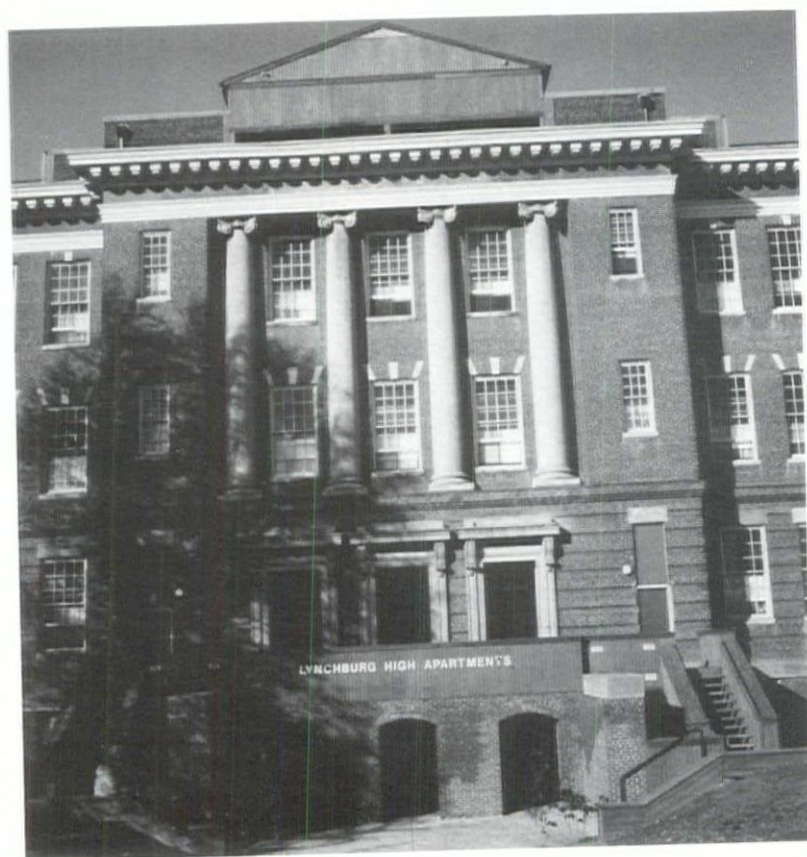
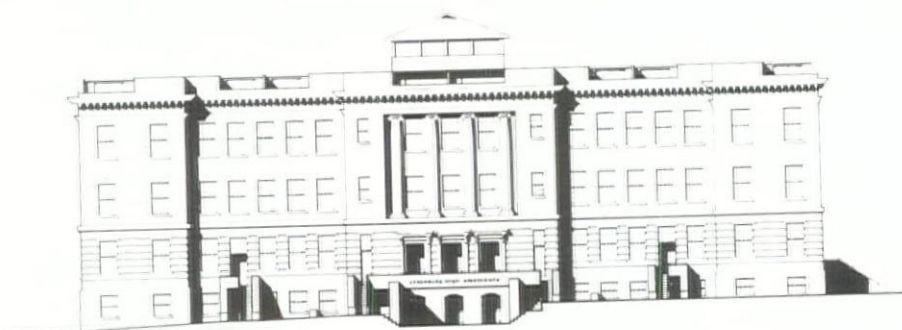


# Lynchburg High Apartments

Lynchburg

**Gay & Craddock, Architectural Partners — Architect**

Developer R. Kirk Noyes • General Contractor, J. E. Jamerson & Sons, Inc.



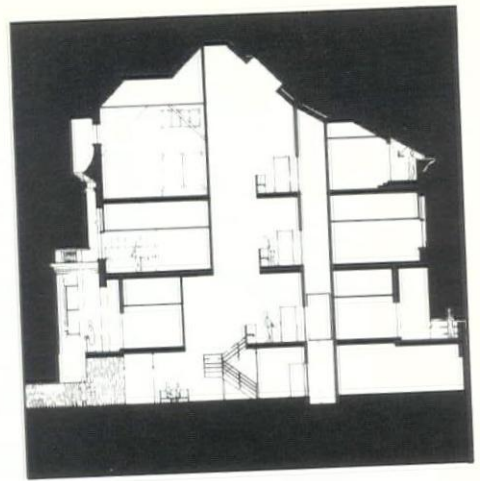
This school was built in 1911 atop Lynchburg's highest hill. Designed by local architect Edward G. Frye of Chesterman & Frye, the front looks over the city and the James River Valley. Views to the west are of the Blue Ridge Mountains. The building originally cost \$120,000 to build and was used as a public school until the early 1970s. The city agreed to sell the property to a local non-profit in 1976 for \$25,000.00.

The layout and size of the building offered an opportunity to develop both family and elderly dwellings. Retention of the gymnasium was also desired as a recreational amenity for the residents and the sponsor's after school and summer camp activities. Because of the life style differences between families with children and elderly, a design evolved which physically separated the two types of housing within the same building. The concept was to convert the first three floors (former basement, first, and second) into 22 two-, three-, and four-bedroom garden or two-story townhouse apartments. These dwellings have direct exterior access and no interior public corridors (except controlled egress stairs). The upper two floors (original third and attic), and two floors in what had been the auditorium were converted into 40 one- and two-bedroom apartments for the elderly with access from double loaded corridors. These upper level dwellings are serviced by an elevator from a controlled access public lobby at ground level. The elderly have use of a central trash chute and compactor, separate laundry facilities, and secure community spaces.

The decision to build eight new two-, three-, and four-bedroom two-story townhouses around the existing gymnasium was the result of both a design and maintenance concern. This new construction, tight against the original exterior walls, insulated the gym making it less expensive to heat and cool. These new elements also reduced the massive scale and institutional

*(Continued on page 71)*





# Frank Roane Apartments

Lynchburg

**Gay & Craddock, Architectural Partners — Architect**

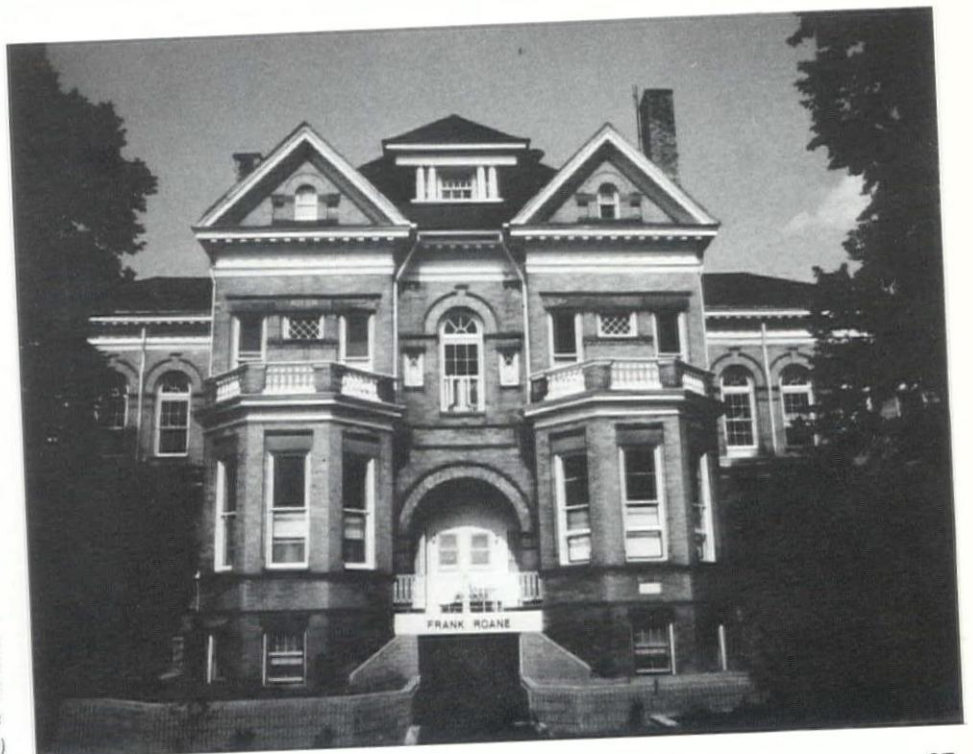
Developer, R. Kirk Noyes • General Contractor, J. E. Jamerson & Sons, Inc.

The Roane School was originally designed in 1889 by Lynchburg architect Edward G. Frye of Chesterman & Frye as a public high school, and was last used by the school department as a maintenance facility in the early 1970s. The local renewal authority took title to the property and in 1976 designated a local non-profit as developer. The property was sold to the non-profit, Lynchburg Covenant Fellowship for \$10,000 with the stipulation that the school be converted into subsidized apartments for the elderly. The National Trust for Historic Preservation provided a consultant services grant for a feasibility study, the Virginia Housing Development Authority provided construction and permanent financing and HUD provided Section 8 rent subsidies. This school became the first adaptive reuse development financed by the state housing finance agency.

The school building is located in a National Register Historic District of predominantly turn of the century residences. The building is three blocks from the city's commercial and governmental core. Exterior alterations were kept to a minimum and parking located in the rear yard. The most drastic exterior alteration was the removal of the front steps and excavation for an entry plaza which allowed for barrier free access into what had been the basement. The result was a public lobby in what had been the boiler room. Existing mature trees were retained and new plantings added around the building.

The design concept was to maximize the number of one- and two-bedroom apartments by making use of the two classroom floors, the basement, and attic, resulting in 23,000 sq. ft. of usable space. The most dramatic alteration to the interior was the creation of a multi-story skylit atrium in the center of the building. This atrium, topped by an 8 X 8 ft. skylight, was formed by selective demolition of sections of floor, and not only brings natural light to the

(Continued on page 69)







# Willard Hall Dormitory Renovation

Mary Washington College, Fredericksburg

Glave Newman Anderson Architects, P.C.



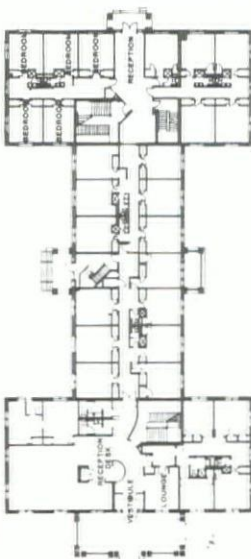
Interior Design, Glave Newman Anderson Architects  
 • Mechanical/Electrical Engineer, Simmons, Rocke-  
 charlie & Prince • Structural Engineer, William C.  
 Davis • General Contractor, Heindl-Evans, Inc. •  
 Photography, Joann Sieburg-Baker.

Built in 1906, Willard Hall was one of the first two residence halls constructed on the Mary Washington campus. Its design was the very standard layout of formal sitting rooms at the primary entrance, wide corridors, and overly large stairways. The student rooms were spacious semi-private spaces with high ceilings and small closets. The toilet and bath facilities were of the "gang" variety—not very private, very inconvenient, and extremely outdated. There was no air conditioning and an uncontrollable steam heating system. The building was, however, structurally sound and because of its size, easily updated.

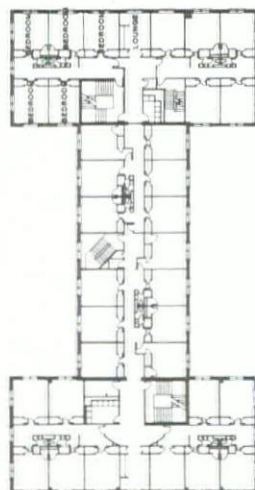
In order to make the "new" dormitory function properly it was necessary to consider the changing makeup of the student body which until recent years was almost totally all female. With the inclusion of male residents, the renovated design must be able to accommodate both male and female students. In addition, it was desirable to be able to subdivide the building into smaller segments for use by various size groups on a year-round basis.

The inclusion of two new stair towers, strategically located, permits the building to be subdivided 50/50, or 70/30, while still serving the fire evacuation requirements. This subdividing makes it possible to accommodate male and female students at opposite ends of the dormitory or only open one third of the building for summertime conference use.

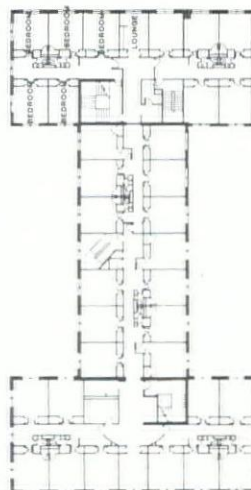
The inconvenient gang bathrooms were replaced by additional dorm rooms or group spaces such as lounges, kitchens, or laundry rooms, and new semi-private bathrooms were built in space borrowed from the spacious rooms and overly wide hall. Each bathroom serving four to six students acts as an organizer around which to cluster the dorm rooms, there-



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by creating an arrangement of suites. This further subdividing creates a sense of identity that was lacking in the original design.

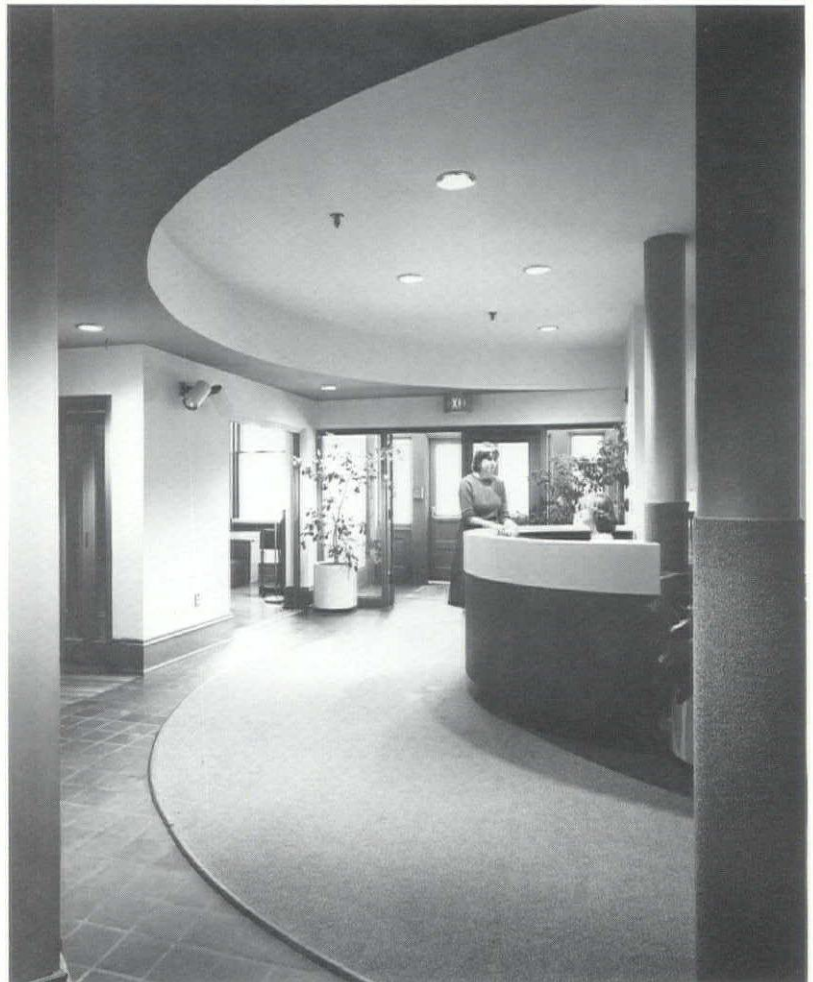
Each end of the dormitory is provided with a small kitchen facility, a laundry room with washers and dryers, and amply small lounge space for getting away from your roommate. In addition to the lounges on the upper floors, the two building entrances are developed as student gathering spots. The maze of walls that formed the original formal sitting rooms and corridors at the main entrance were removed creating a large space that, through the design of lighting and furnishing, was transformed into a large informal lounge used for dorm meetings or just for TV watching. A smaller lounge is provided at the opposite end of the building to be used when the building is subdivided.

A bright pallet of paint colors, repaired plaster walls, and the refinished wood floors provide an atmosphere that is more residential than academic. The renovation of the 76-year-old structure enables Mary Washington College to retain a fine, appropriate building and provide contemporary dormitory space for its students.

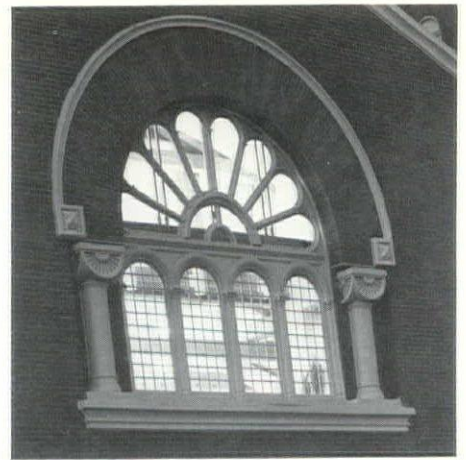
Heindl-Evans, Inc. of Mechanicsville was general contractor and handled excavating, concrete work, masonry work, carpentry and waterproofing.

Subcontractors & Suppliers  
(Richmond firms unless noted)

Massaponax Sand & Gravel Corp., Fredericksburg, concrete supplier; Bowker & Roden, Inc., steel supplier; Hanover Iron & Steel, Inc., Ashland, steel erection; T M S Builders Supply, millwork, wood doors & cabinets; Commercial Caulking Co., caulking; HUMAC Co., roof insulation; Bub's Glass Shop, Inc., Fredericksburg, glazing contractor; Roanoke Engineering Sales Co., Inc., metal doors & frames, specialties & equipment; Architectural Hardware, Inc., hardware supplier; R. C. Lee Carpet & Tile, Inc., Fredericksburg, ceramic tile & carpet; C. B. Smith Co., resilient tile; M. P. Barden & Sons, Inc., painting contractor; W. A. Dagenhart & Son, sprinkler contractor; Colonial Mechanical Corp., plumbing/heating/ventilating/air conditioning contractor; and J. D. Conti Electric Co., Inc., Weems, electrical contractor.







## 601 Prince Street Building

Alexandria

**Michael & Michael, Inc. — Architect**



Mechanical/Electrical Engineer, JCoX Associates •  
Structural Engineer, FDE, Ltd. • General Contractor,  
William T. Bateman • Photography, Dan Cunningham.

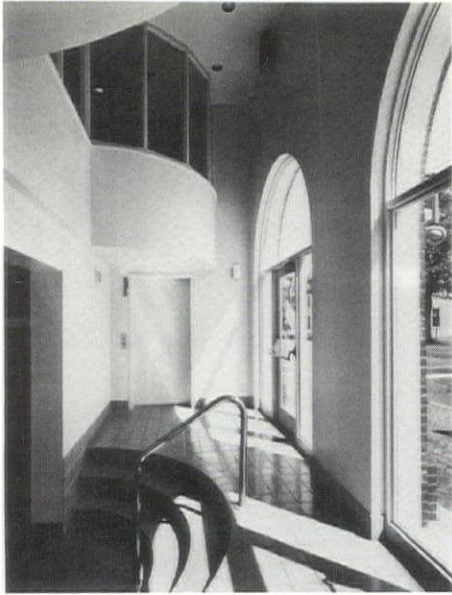
For nine years after its congregation had emigrated to new suburban quarters, this old church stood empty, inhabited only by pigeons. Its prominent location in downtown Alexandria and its impressive Romanesque Revival style tantalized dreamers and entrepreneurs who had contemplated a myriad of new uses — apartments, a restaurant, a dinner theater, and even an architect's office.

Finally, the Church Limited Partnership, a group of local lawyers and investors purchased the building for office development. It was the fortunate combination of a design which maximized the square footage for office use, and the financial relief offered through the historic preservation incentives of the Tax Reform Act of 1976, which made the adaptive re-use of the building feasible. The final impetus to advance the project to reality was provided when an Industrial Revenue Bond was granted and a major tenant, a landscape architecture firm, was secured.

The original 1840 Greek Revival church underwent a Romanesque face-lift in 1888. The open basilica plan had a gallery over the narthex and a steeply raked nave floor with long, curved pews. A recent, interim owner had stripped the interior to a bare shell exposing the brick walls and the heavy timber roof trusses. A basement had also been excavated in the center of the 4200 square foot expanse. Economic considerations dictated that within this space the new owners had to achieve three floors of usable office space. A tight floor system assembly of eleven-inch thickness, carefully arranged ductwork, and slightly lowering the ground floor made this possible.

The exterior of the building was restored with the exception of the wood entrance doors, which were replaced with glass, and the belfry louvers, which were replaced with windows affording a view over Old Town from a small conference room. The old redwood windows, still





sound after years of neglect, were merely repaired and operate both as double hung and hopper vent as they originally did.

Open planning by a tenant who is sensitive to design permits full visual appreciation of the old wood roof trusses and the antique brick walls. Taking advantage of occupying the top two floors, the tenant also had a large light well and communicating circular stair designed into this space.

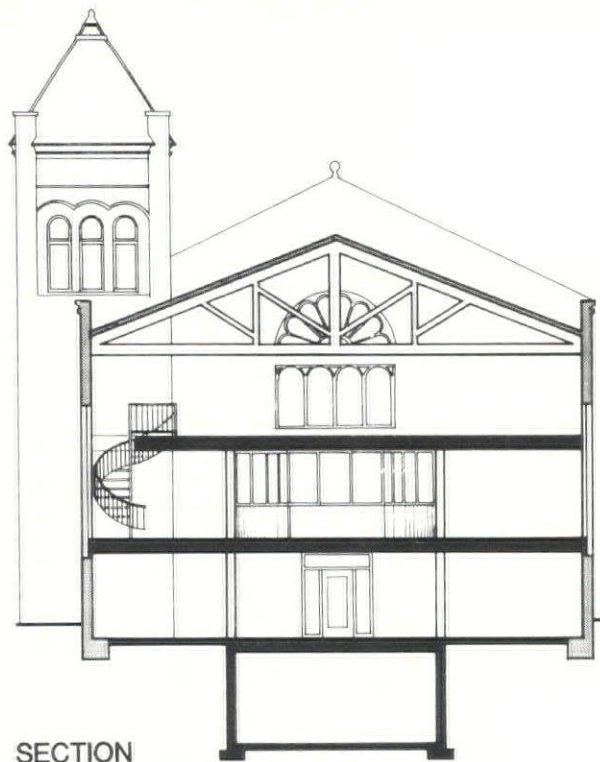
These details, combined with the contemporary curves of the front lobby area, give a fresh new look and life to a fine old building that deserves another century or two on that corner in Alexandria.

William T. Bateman of Alexandria was general contractor and handled concrete work and carpentry.

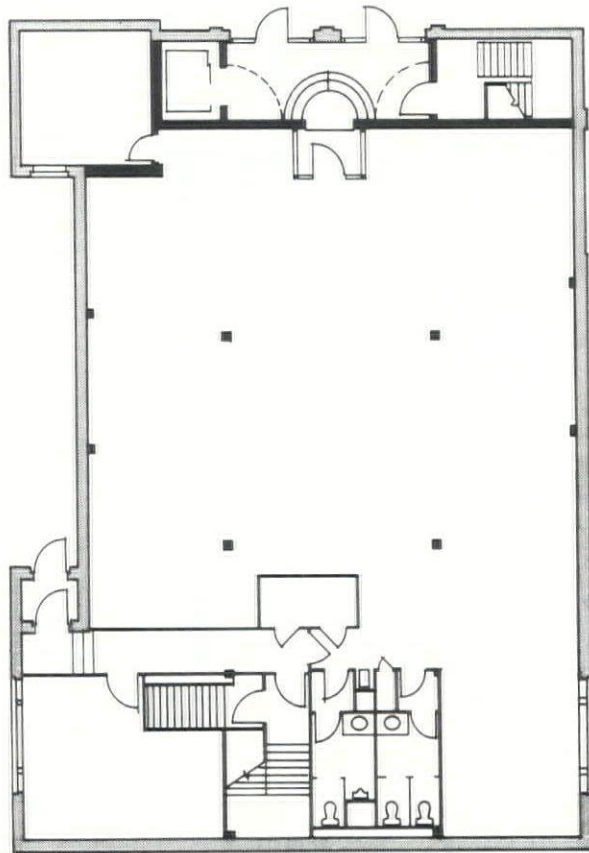
#### Subcontractors & Suppliers

Atlantic Rigging, Brentwood, MD, scaffolding; T. D. Fraley & Sons, Inc., Alexandria, masonry contractor; Spartan Cleaning Systems, Arlington, brick cleaning; James Steel Fabricators, Inc., Alexandria, steel supplier; Fairfax Lumber & Millwork Co., Inc., Fairfax, millwork; Rose Roofing Co., Arlington, roofing; Davenport Insulation, Inc., Springfield, roof/wall/foundation insulation; Associated Glass Co., Inc., Fairfax, glazing contractor; and The CECO Corp., Bladensburg, MD, metal doors & frames.

Also, Salisbury Steel Products, Inc., Newton, hardware supplier; EMCO Construction, McLean, gypsum board contractor; Stevens Tile & Marble Co., Inc., Kensington, MD, ceramic tile; M & M Floors, Inc., Falls Church, flooring; Golden Eagle Decorators, painting contractor; Otis Elevator Co., Washington, DC, elevators; Joseph J. Magnola, Inc., Washington, DC, plumbing/heating/ventilating/air conditioning contractor; Noland Co., Alexandria, electrical equipment supplier; Rush Electric Co., Inc., Alexandria, electrical contractor; and Dixon Products, Inc., Temple Hills, MD, toilet partitions.



SECTION



LOWER LEVEL PLAN

0 10

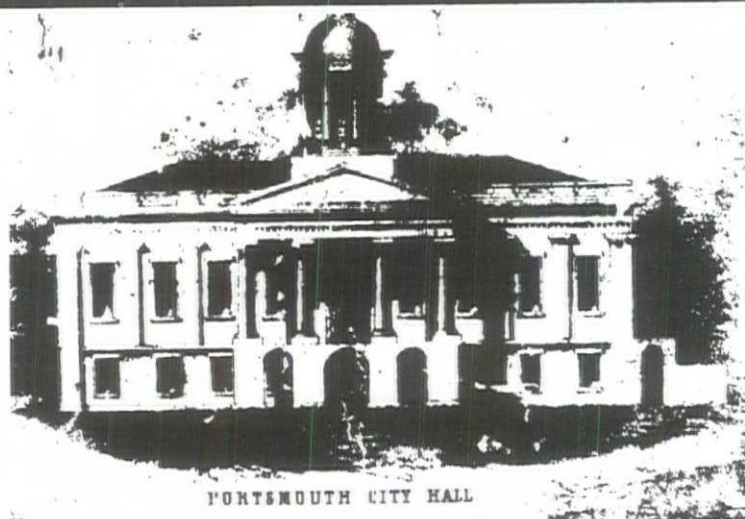




# 1846 Portsmouth Courthouse

Portsmouth

**Hanbury & Company, P.C. — Architect**

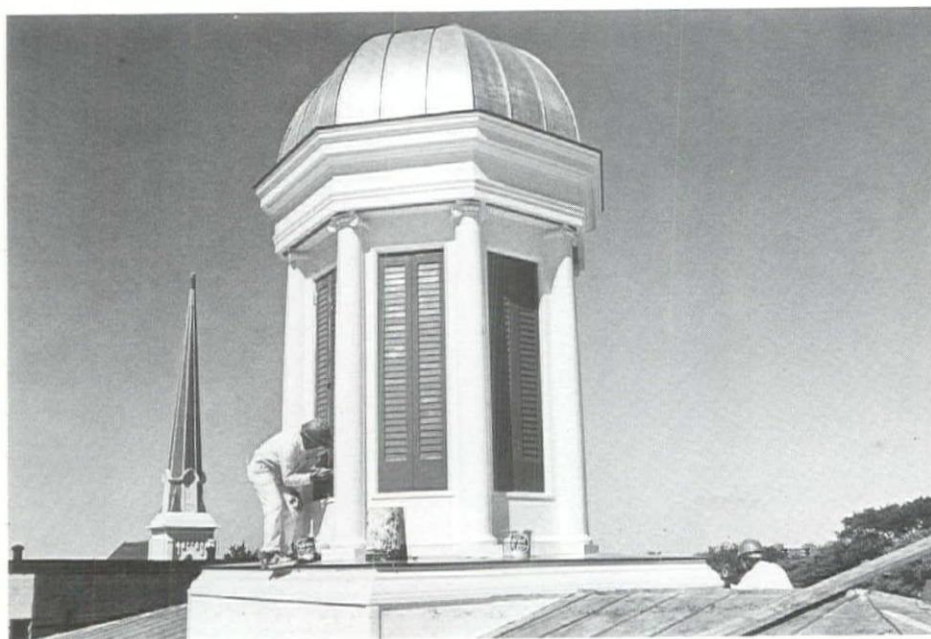


Owner, The City of Portsmouth, Virginia • Principal-in-Charge, J.P.C. Hanbury • Project Manager, Robert R. Rooks, Jr. • Landscape Architect, Rudy Favretti • Mechanical/Electrical Engineer, Chandler & Gibson • Structural Engineer, Abiouness, Cross & Bradshaw • General Contractor, Phase I, G. R. Davis & Sons • General Contractor, Phase II, W. B. Meredith, II, Inc. • Photography, Wayne Anderson.

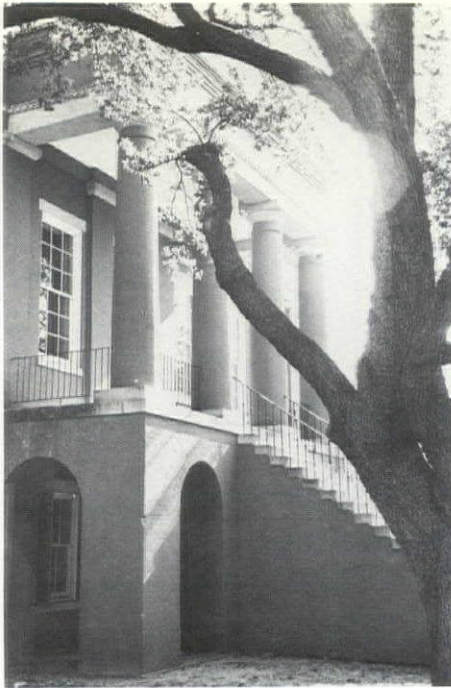
The exterior restoration of the 1846 Portsmouth Courthouse as an adaptive reuse for the Community Arts Center for the city has been recently completed, returning the structure to its 1846 appearance. The work has been accomplished in stages with three assisting grants from the Virginia Historic Landmarks Commission totalling \$116,635.00. The total cost of all the exterior restoration was \$325,000.00. Also recently completed are the extensive improvements to the grounds of the structure funded additionally by The Garden Club of Virginia. Work on the interior renovation will commence this fall with total completion of the project scheduled for spring of 1983.

The 1846 Portsmouth Courthouse was designed for Norfolk County originally, and was erected on one of the four corners designated for public use by William Crawford, founder of the City of Portsmouth. It was not until 1867 that Portsmouth, after its incorporation, petitioned for joint use of the building with the county, a sharing of the structure which lasted until the founding of the City of Chesapeake from Norfolk County and the City of South Norfolk in 1963.

A commission was instituted by the court in 1845 and was charged with the responsibility to contract for and superintend the construction of a courthouse at a cost of not less than \$5,000 nor more than \$15,000. William R. Singleton, a Portsmouth native architect was chosen for the design of the structure. Another \$2,000 was appropriated for a suitable fence enclosure. (Singleton also designed the courthouse in nearby Norfolk, now the MacArthur Memorial.) The building was described in the local press in 1845 as a "beautiful structure, highly ornamental to the town, and proudly indicating the liberality and importance of the County." The roof was







reportedly surmounted by a handsome cupola supported by eight columns of the Ionic Order.

The earliest known indication of the appearance of the structure is the border vignette from the 1851 Rolin & Kiley map pictured here. Following the War Between the States the cupola was removed, the roof line changed and the general appearance of the courthouse considerably altered. Shared use of the structure and many years of vacancy took their toll on the building which in 1976 was in a deteriorated condition. It was at that time that the city embarked on the restoration of the building and its adaptive reuse as a permanent home for a thriving Community Arts Center which was organized in 1974.

The architect has carefully researched the project and provided a careful restoration of the exterior, complete with a replacement cupola. Its original location and size was determined from existing roof framing long buried beneath a second roof added on top of the building at some point in its life. The Rolin & Kiley representation of the building and the existing MacArthur Memorial cupola provided the model for the design of the replacement cupola. The new roof has been constructed over steel frame and concrete planking but covered in lead coated copper with the same details and coursing of the original standing seam, metal roof. Non-original additions have been removed and miscellaneous door openings returned to their original windows. Original window sash have been reworked and new shutters provided matching the original, complete with hardware crafted to an exact match.

Color research to determine the original colors was conducted by Black and Fore of Raleigh, N.C. Color research was complicated by an earlier sandblasting of the building requiring a



careful search for a sheltered area. These original colors have been reused in the exterior restoration. Paint samples, including substrate, were removed with surgical scalpels and placed in individual envelopes for subsequent laboratory evaluation using microscopes with a magnification of 10X to 70X. Where required, standard chemical analyses of pigments and binders were performed. Color descriptions were noted for each coating layer with colors matched to the closest equivalent in the the Munsell Universal Color System.

The exterior site improvements to create a small city park were provided as a statewide project of The Garden Club of Virginia which has restored and extended the original iron fence, thinned the existing trees and provided plant material indigenous to the 1846 construction date of the building. Old brick sidewalk pavers from a redevelopment project have been provided to produce an open paved plaza, bordered with cobblestones defining the planting beds. Period lanterns have been placed around the perimeter of the park together with ornamental benches.

The Portsmouth Courthouse has been returned to its 1846 original appearance. In its park enclosure on a site originally set aside for public use by the founder of the City of Portsmouth, and with a modern use as a community arts center, it is a successful adaptive reuse of a splendid public building.

G. R. Davis & Sons of Norfolk was general contractor for Phase I, and W. B. Meredith, II, Inc. of Norfolk is general contractor for Phase II of the project.

Subcontractors & Suppliers  
(Norfolk firms unless noted)

Winn Nursery, Inc., sodding, seeding, etc., landscaping & landscaping contractor; J. T. Eley, Jr., Portsmouth, paving/masonry/stonework contractor; Flamingo, Riverton, mortar; Ferrell Linoleum & Tile Co., Inc., stonework supplier; Virginia-Carolina Steel, Inc., steel supplier; Portsmouth Machine & Welding Corp., Portsmouth, miscellaneous metal; Premier Millwork & Lumber Co., Inc., Virginia Beach, millwork & windows; Eastern Roofing Corp., roofing; Door Engineering Corp., hardware supplier; Shaw Paint & Wallpaper Co., Inc., painting contractor; M.A. Bruder, paint manufacturer; George Fore & David Black of Building Preservation Consultants, Raleigh, NC, paint analysis; and Edwin Cox, III of Commonwealth Laboratories, Inc., Richmond, mortar analysis.

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## Court Square Reconstruction

County of Greene, Standardsville

**Wyant Associates — Architect**



Principal Architect, Thomas R. Wyant, Jr. • Project Manager, C. Roxanne Sherbeck • Architect's Construction Supervisor, Raymond E. Gaines • Landscape Architect and Interior Design, Wyant Associates • Mechanical/Electrical Engineer, Coleman B. Maddox, Sr. • Structural Engineer, Dunbar, Milby & Williams • General Contractor, J. S. Mathers, Inc. • Photography, Thomas R. Wyant, Jr.

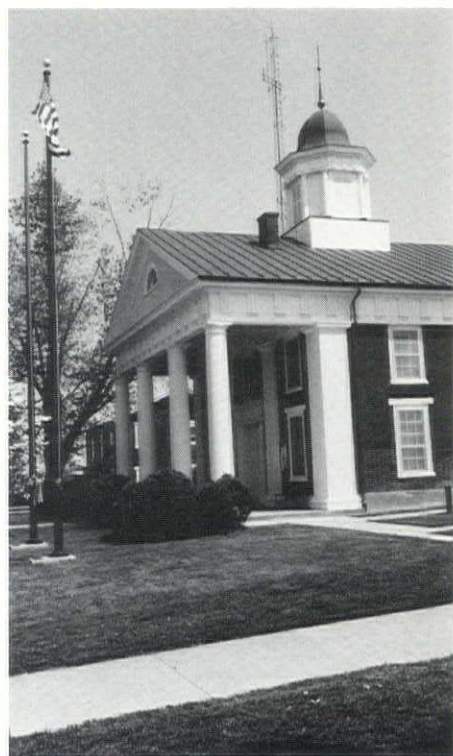
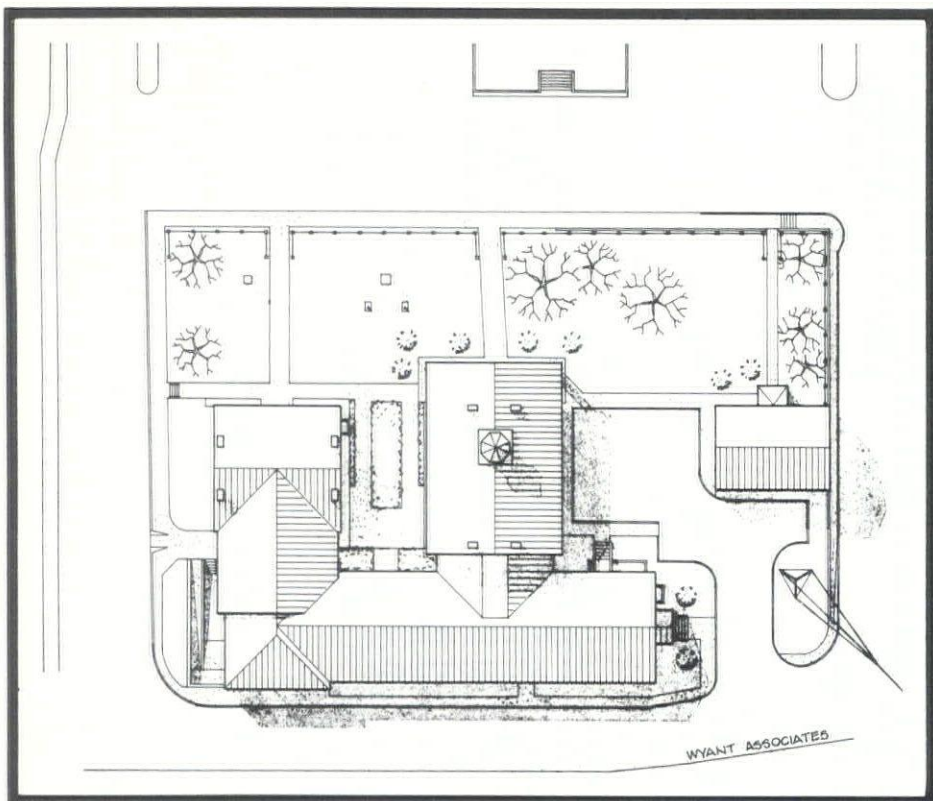
When the citizens of Greene County, began addressing the problems resulting from the growth of their county, they were justifiably proud of the seat of their government in Standardsville. A fine example of the traditional rural Virginia Court Square, the county's official buildings were set upon a rectangular lawn which was shaded by large trees and bounded by town streets which were, in turn, ringed by small scale buildings and vistas to the countryside.

There were three buildings on the square. The middle edifice was the Courthouse itself, a simple and dignified brick structure, monumental in the Standardsville context. The Courthouse was built shortly after the county's formation in 1838, by a builder who had worked for Thomas Jefferson on the buildings at the University of Virginia. Later accretions included a white columned front portico, a curvilinear interior balcony, and judges' chambers and jury room addition at the back. To the left of the Courthouse, the old jail, a small two-story structure, housed the Sheriff's Department. The building's gabled roof ran parallel to the square's front edge, as a detached wing of the Courthouse, the pediment of which faced the street. The court clerk and other county administrators occupied offices in the building to the right of the Courthouse. The 1938 building occupied the site of at least two previous offices. It was two stories with a basement, and mimicked the Courthouse in form, size and materials, but without its cupola or stately portico.

Despite Court Square's appeal, real problems had developed with its utilization. Offices were overcrowded and efficiency was impaired. The Courthouse itself suffered from poor heating







and air conditioning, bad light and acoustics and an awkward layout in the litigation area. Although the building was still structurally sound, age was taking its toll in its masonry, wooden trims and interior finishes.

To deal with these problems, the architect proposed general repair and preservation of the Courthouse, which included a rearrangement of the jury and witness boxes and the addition of benches for the court's clerk and reporter. The building was to be fitted with a new HVAC system and additional lighting. Wooden benches were to replace the decrepit theater seating to allow for more seating in the public area and to be more in character with the original space. A simple wooden railing was to replace the wrought iron "graveyard" fencing at the courtroom rail and balcony edge.

To add more space, the architect prepared a design for an addition which connected the Courthouse and county office building at the

rear of the square. It provided space for the sheriff's office, a lock-up, judges' chambers, jury room, a secondary courtroom, public toilets and offices for court and county functions. The design provided enclosed passage between the Courthouse and office building, and access for the handicapped. The new building was pressed into the ground and made to appear to regress behind the original buildings to preserve their original aspects as free-standing structures. The detailing and trim was kept simple and unobtrusive and materials were selected to harmonize with the existing buildings.

Implementation of the plan was well under way on October 24, 1979, when the Court Square was rocked by an explosion in the old county office building. The blast was caused by a gas line ruptured by excavating crews. The county office building was demolished and the ensuing fire burned its way through the upper level of the half completed addition to the Courthouse. By

the time the flames were controlled, the historic structure had lost its cupola and much of its heavy timber framed, metal roof.

After dealing with the problem of finding temporary quarters for the displaced county functions, the architect and the Board of Supervisors turned their attention to rebuilding Court Square. The Courthouse is listed in the National Register of Historic Places. The Virginia Historic Landmarks Commission holds jurisdiction over such structures insofar as repairs, restoration or other work is concerned. All work on the Courthouse was subject to their detailed evaluation. The Commission also reviewed and approved the rebuilding of the Clerk's Office and the addition to both Courthouse and Clerk's Office.

The original changes planned for the Courthouse were implemented along with more extensive repairs and finishing necessitated by the fire, and long exposure to the weather. The roof and cupola of the Courthouse were recon-



structed to the original Jeffersonian design from hundreds of photographs and very detailed measurements which were made by the architect prior to the initial phase of the renovation.

Historic research yielded many pieces of information not generally known, which were valuable in the restoration. One problem presented itself in the Courthouse bell. The original cast iron bell shattered when, according to one fireman who was in the Courthouse at the time, the stream from an inch-and-a-half hose was directed to the fire in the cupola. The clapper of this bell survived the fire. It was used in a beautiful old bronze bell which was donated by the Gibson Memorial Chapel of the Blue Ridge School. The donated bell had no clapper; therefore, the bell now installed is a combination of the original Courthouse bell and the donated bell.

The new addition was rebuilt almost as originally planned, modifications were made as required by a new set of circumstances.

The reconstruction of Court Square after the disaster was a very complex matter. A master plan outlined before the fire scheduled the County administrative functions to be moved within five years to a new site, leaving law enforcement and court functions on Court Square. This plan was compressed into a period of two years. The legal aspects were very complex. Therefore, budgetary restraints on the reconstruction were severe. As with any undertaking of this magnitude, citizen input was considerable and varied. The Board of Supervisors after considering all alternatives directed the architect to proceed with plans to include on Court Square the original functions intended in the master plan along with the relocation of the Commissioner of Revenue and the County Treasurer to Court Square. The Circuit Court Clerk's

Office is now a non-combustible construction wing with fire protective openings. This portion of the entire structure houses only the Circuit Court Clerk's Office along with records storage area for this office. This record storage space will be sufficient to meet all County needs for at least the next fifty years. The remainder of the rebuilding proceeded as was originally planned.

During the redesign process the architect took the opportunity of returning the form of the Court Square complex to that of the original design implemented between 1840 and 1860. The dominant axis is through the Courthouse. The secondary axis runs normal to this. This was accomplished by rebuilding the Clerk's Office as a one floor structure with the gable of the roof running normal to that on the Courthouse, and parallel to the one on the old jail. The lower mass of the addition and the Clerk's Office balance the composition around the primary axis which runs longitudinally through the Courthouse. This focuses attention on the Courthouse itself which is a stately and graceful Jeffersonian building. A portico was later added but enhances the classic lines of the original structure. The Courthouse holds the undisputed focus of Court Square, fitting to its time-honored place as the center of the Greene County government.

On October 24, 1981, a dedication ceremony was held on Court Square. The completion and dedication of this rebuilding came exactly two years after the explosion which destroyed the dominant portion of Court Square. This rebuilding culminated successfully joint efforts by the governing body of the county and the citizens thereof to bring to reality the fable of the Phoenix.

J. S. Mathers, Inc. of Waynesboro was general contractor and handled foundations, concrete work, reinforcing, steel erection, carpentry, foundation insulation, painting and wall covering.

#### Subcontractors & Suppliers (Charlottesville firms unless noted)

March, Inc., Waynesboro, excavating & sodding, seeding, etc.; Nathaniel Greene Development Corp., Stanardsville, excavating; Wm. H. Chisholm Co., Inc., paving contractor; Ready Mix Concrete, Harrisonburg, concrete supplier; Shockey Bros., Inc., Winchester, prestressed concrete; Luther F. Dean & Son, Inc., Harrisonburg, masonry contractor; Webster Brick Co., Inc., Roanoke, masonry manufacturer; Allied Supply, masonry manufacturer/supplier; River-ton Lime, Front Royal, mortar; Associated Steel Products, Inc., steel supplier/joists & miscellaneous metal; Automated Structures, Inc., structural wood; Better Living, Inc., millwork & painting contractor (Devoe & Pittsburgh paints); Miller Manufacturing Co., Inc., Richmond, millwork, cabinets, wood doors & windows; W. A. Lynch Roofing Co., Inc., waterproofing, roofing & sheet metal; and E. S. Chappell & Son, Inc., Richmond, caulking.

Also, Virginia Insulation Corp., roof/wall insulation; Frank Kerby & Son, Inc., Waynesboro, sheet metal; Charlottesville Glass & Mirror Corp., glass & glazing contractor; Glass & Metals, Inc., Harrisonburg, glazing contractor; Pleasants Hardware, Richmond, metal doors & frames; Tom Jones Hardware Co., Inc., Richmond, hardware supplier & specialties; R. H. Harris & Co., plaster contractor & gypsum board contractor; Carter & Smith Tile Co., ceramic tile; Richard A. Oliva & Sons, Inc., terrazzo; Manson & Utley, Inc., acoustical treatment & resilient tile; Floor Fashions of Va., Inc., resilient tile; Salem M. Eways, Inc., carpet; Cates Building Specialties, Waynesboro, specialties; Mech-El, Inc., Culpeper, plumbing contractor; W. E. Brown, Inc., heating/ventilating/air conditioning contractor; Safe-Way Electric Co., electrical contractor; and Roanoke Iron & Bridge Works, Inc., Roanoke, detention equipment.



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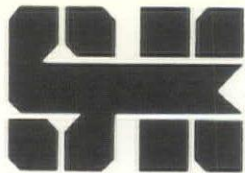
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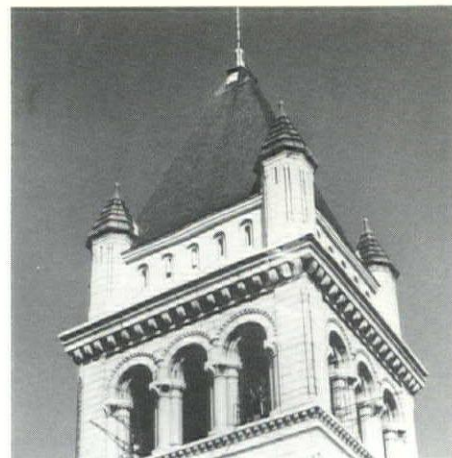
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# The Old Post Office Building

Historic Restoration, Washington, D.C.

**MMM Design Group — Architect**

The Old Post Office is one of the few remaining examples of Romanesque Revival Architecture in the nation's capital. Controversial since its completion in 1889, the nine-story structure is now considered a welcome relief from the neo-classical architecture predominant in the Federal Triangle. For years the building has been closed to the public and through neglect, had fallen into a state of disrepair.

In 1976, the General Services Administration announced a design competition for restoration of the building under a congressional act which allows Federal buildings to contain commercial facilities.

The winning design, submitted by a joint ven-

ture with MMM Design Group as lead firm, preserves the 429,978 square foot structure as a historic Federal office building and cultural center, while remaining practical in terms of today's high energy costs. The design calls for the opening of the cortile area by removing a metal roof from the cortile and replacing the skylight; and the removal of a membrane now covering the cortile's inner canopy at the mezzanine, leaving its support structure to support lighting and sprinkler systems.

The plan suggests full restoration of the Postmaster General's offices on the fifth floor, with more flexible open office plans for the mezzanine through ninth floors. Commercial tenants

Consulting Architects: Arthur Cotton Moore Assoc.; Stewart Daniel Hoban Assocs.; Associated Space Design • Mechanical Engineer, Gershon Meckler Associates • General Contractor, Grunley/Walsh Construction Co., Inc.

would occupy the ground and first floors and access to commercial areas would be oriented towards the Mall, thus reinforcing the building's attraction as a link between the Mall and Washington's commercial areas.

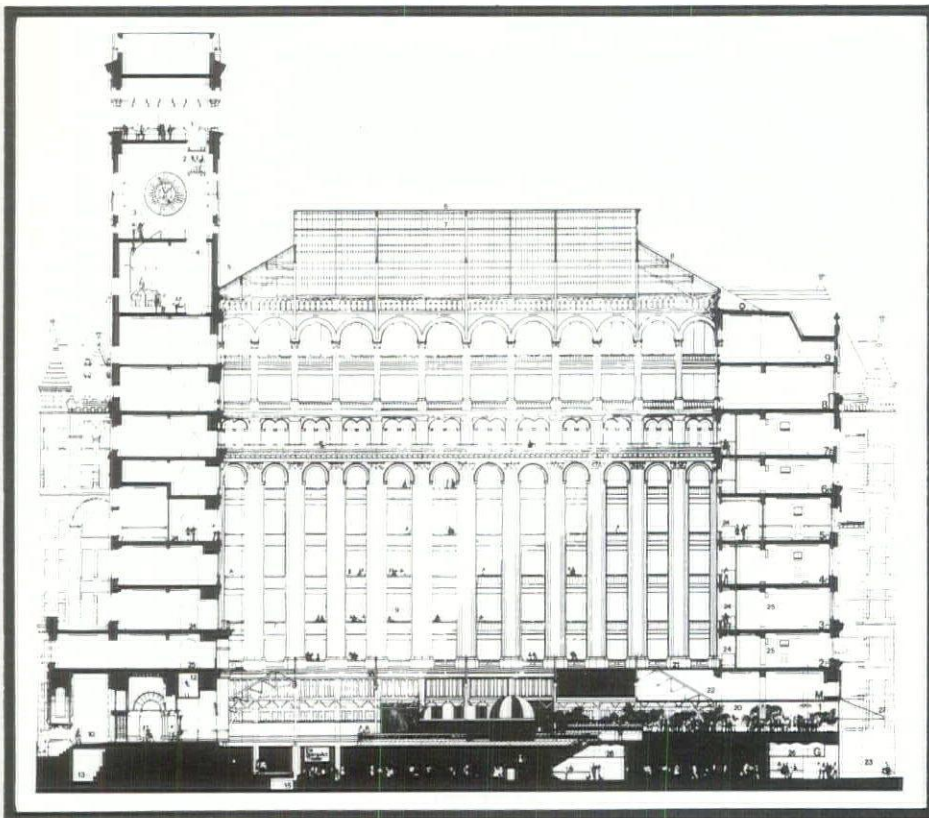
Grunley/Walsh Construction Co., Inc. of Rockville, Maryland is general contractor for Renovations I and II.

## Subcontractors & Suppliers Renovation I

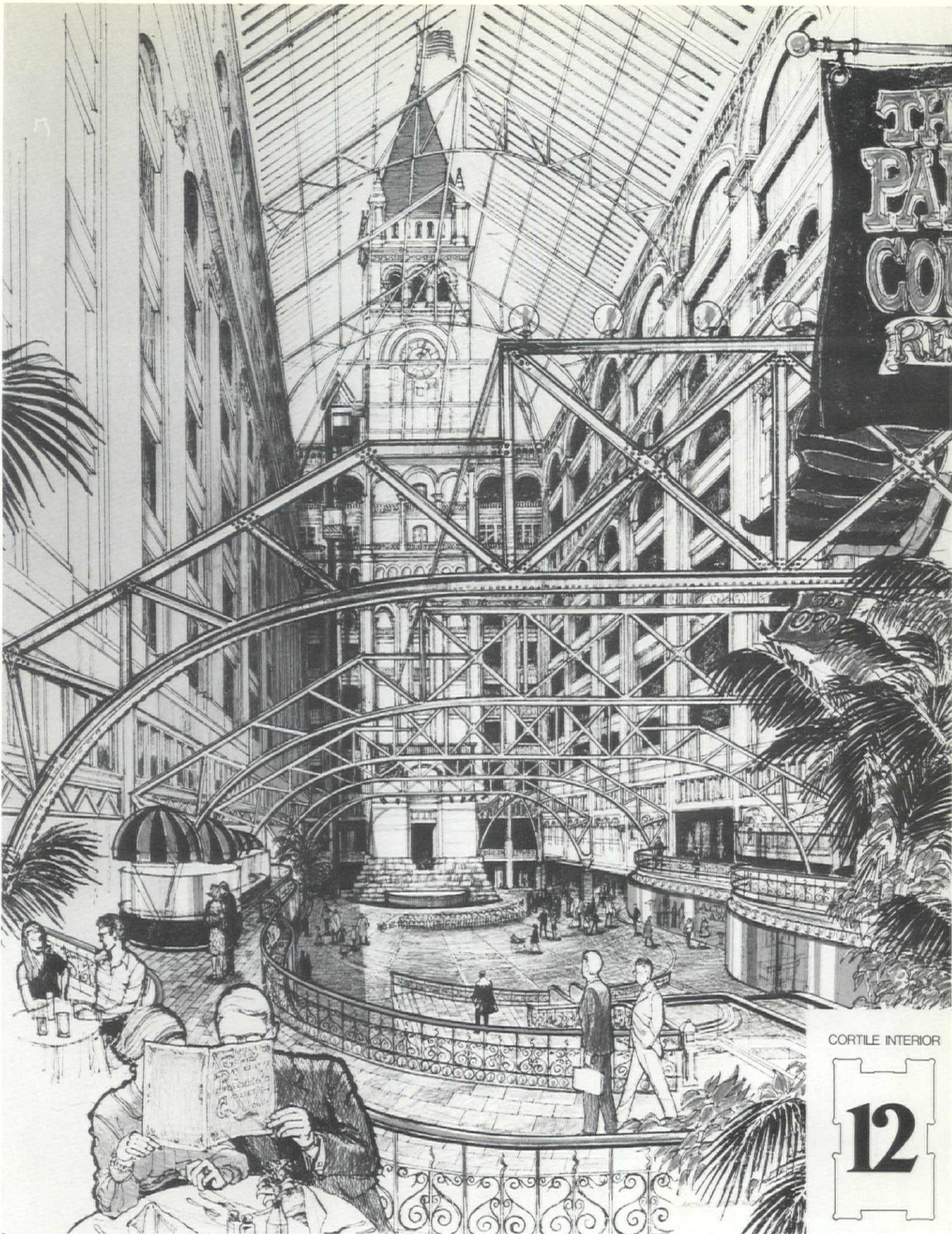
W. G. Cornell Co. of Washington, Inc., Brentwood, MD, mechanical; Singleton Electric Co., Inc., Rockville, MD, electrical; Stromberg Sheet Metal Works, Inc., Washington, DC, duct work; Superior Iron Works, Inc., Sterling, miscellaneous iron work; Southern Insulation, Brentwood, MD, building insulation; John H. Hampshire, Inc., Baltimore, MD, drywall; United Painters, Beltsville, MD, painting; James Wilson Construction, Rockville, MD, plaster & carpentry; Quiet Floors, gypsum floor fill; Armour Elevator Co., Inc., Brentwood, MD, elevators; Capitol Tile & Marble Co., Inc., Rockville, MD, ceramic tile; Commercial Glass Co., Inc., Bladensburg, MD, glazing; Robertshaw Controls Co., Silver Spring, MD, HVAC controls; Standard Acoustics, Inc., Washington, DC, "cloud" ceilings; Poly-Temp, Glen Burnie, MD, building insulation; and Wilcox Caulking Corp., Lorton, caulking.

## Subcontractors & Suppliers Renovation II

John H. Hampshire, Inc., Baltimore, MD, drywall & plaster; Standard Industries, Inc., Washington, DC, carpet; Herndon Lumber & Millwork, Inc., Herndon, millwork; Boatman & Magnani, Inc., Capitol Heights, MD, marble; Ballard & Associates, Inc., Fairfax, painting; Heller Electric Co., Brandywine, MD, electric; J. B. Kendall Co., Washington, DC, windows & glazing; and Acacia Distribution, Sterling, shutters & window covers.







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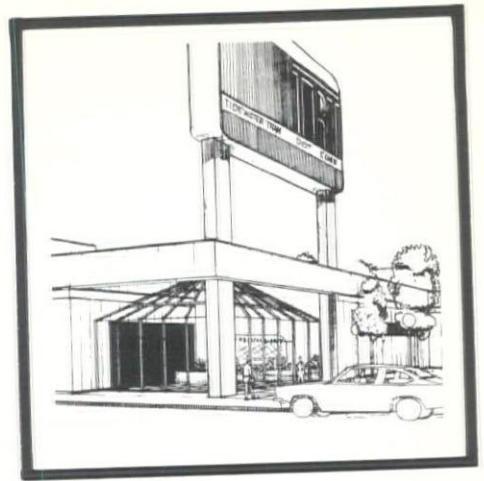
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# Tidewater Rapid Transit

## Executive Offices & Light Vehicle Maintenance Facility, Norfolk

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Owner, Tidewater Transportation District Commission • Landscape Architect, Banks and Associates, P. C. • Mechanical/Electrical Engineer, Chandler and Gibson • General Contractor, S. R. International, Inc.

When the Tidewater Transportation District Commission decided to consolidate their executive and administrative functions in one building, they opted for a central location in the Tidewater region. A large vacant building, the site of a former old car dealership on the fringe of the Norfolk Central Business District was selected. The building which contained approximately 63,000 square feet was purchased and the firm of Banks and Associates, P. C. was commissioned to provide design services for the renovation and adaptive reuse of the facility for Tidewater Rapid Transit (TRT).

The program presented by the client consisted of providing office space to accommodate all existing TRT executive and administrative functions and also to provide space for the

maintenance of a fleet of automobiles and vans used by TRT in connection with their van pool and special transportation services.

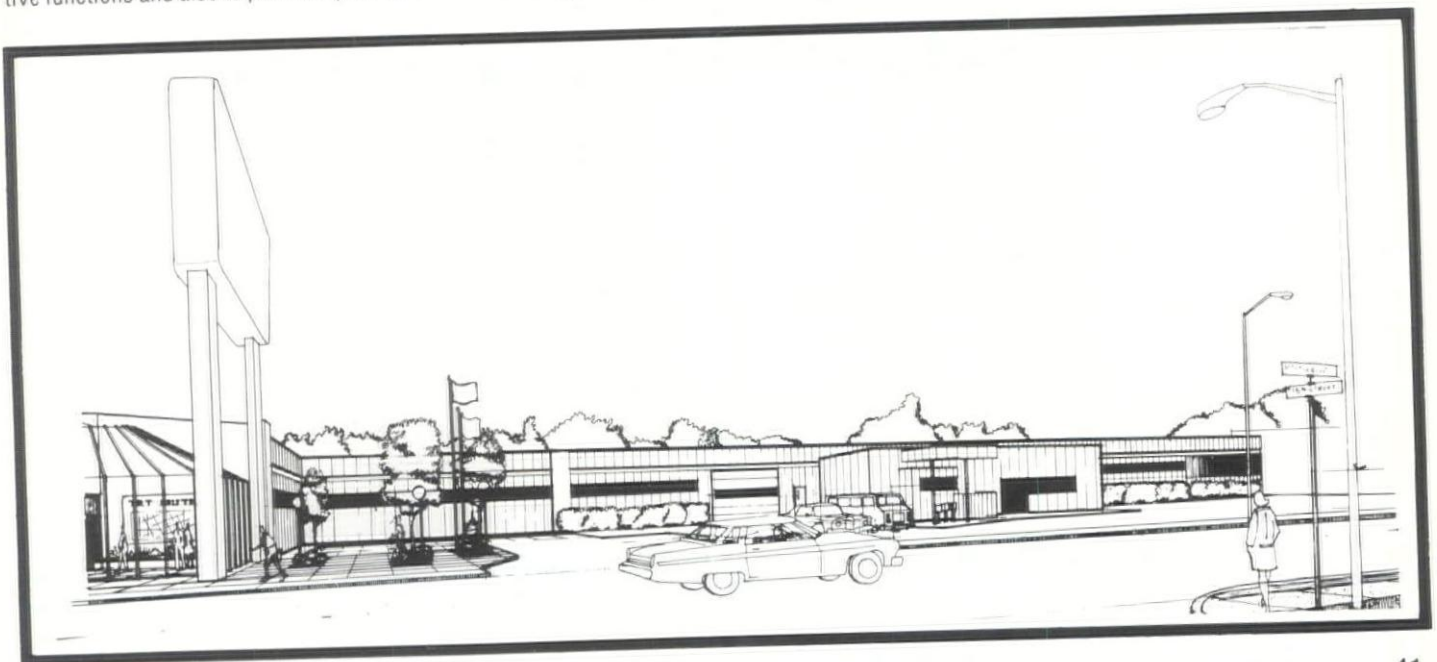
To determine the amount of space required, a detailed analysis of immediate office and executive space needs and projected space needs for the next 5 years was made. A total of 20,000 square feet of space was immediately required and an additional 5,000 square feet would be required in the future. Approximately 30,000 square feet of space would be required for vehicle maintenance.

The first floor of the building which contains 50,000 square feet was redesigned to accommodate the Department of Transportation Planning and Special Transportation Services for the Handicapped. A large existing showroom in the

building was modified to serve as an exhibit space and waiting area for the public. Also located on the first floor is the central communication room for the facility and a large divisible conference room with audio visual capabilities. The rest of the first floor, approximately 30,000 square feet of space, is devoted to the repair, and maintenance of TRT's Van Fleet. The second floor of the building, approximately 10,000 square feet, houses administrative and executive offices, a computer room, and mailing and duplicating facilities.

The exterior of the building was completely redesigned. The new exterior is to consist of primarily metal panels and glass. White and blue for the metals panels and black glazing

*(Continued on page 70)*





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## McCormick Hall

Washington & Lee University, Lexington

**Marcellus Wright Cox & Smith, P.C. — Architect**

Landscape Architect, Griswold, Winters, Swain & Mullin • Interior Design, Marcellus Wright Cox & Smith • Mechanical/Electrical Engineer, Hankins & Anderson, Inc. • Structural Engineer, Harris, Norman & Giles • Acoustic Consultants, Bolt, Beranek & Newman, Inc. • General Contractor, Bass Construction Co., Inc. • Photography, Huffman Studio.

The completion of construction of the new library for Washington and Lee University made the space available at McCormick Library for adaptive reuse as the School of Economics, Business and Politics. With the exception of the addition of a ramp to make the building accessible to handicapped people and the refurbishing of the exterior, all of the construction occurred within the existing structure.

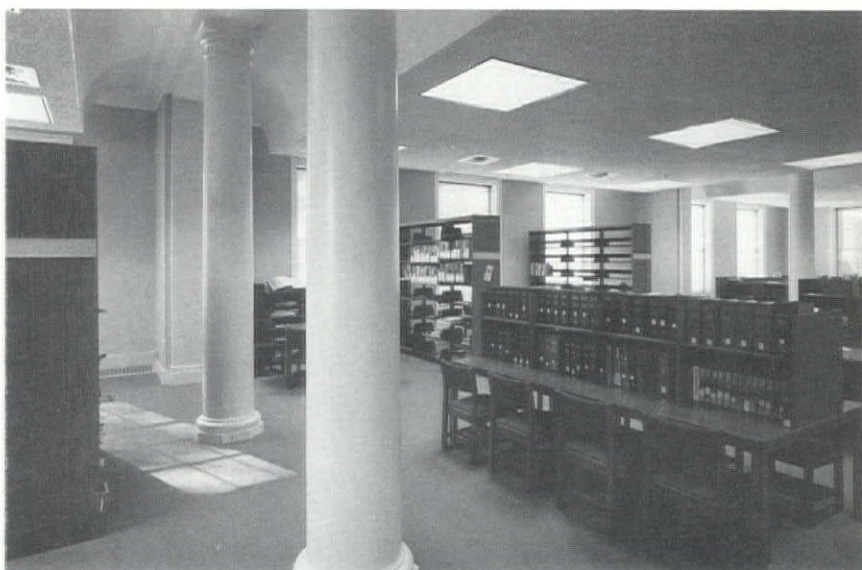
The building, when used as a library, consisted of a core of self supporting stacks which extended from the basement to the roof and in fact supported the roof. These stacks were surrounded by normal floors which housed reading rooms, offices, support spaces, toilets, etc.

In renovating and adapting the handsome classic revival building to classroom and office space for the School of Economics, Business and Politics the central stack space has been converted to house, at the lowest level, the mechanical space and tiered classrooms on the first and second floors. The surrounding space has been remodeled to serve as faculty offices, seminar rooms, classrooms, library, studies and lounge spaces.

New energy-efficient mechanical, electrical and plumbing systems have been installed throughout the building.

The installation of these new mechanical systems involved lowering ceiling heights in the building. This architectural change would have eliminated from view much of the extensively detailed existing cornice and trim work in the building as well as cut off the top sections of the windows. In order to avoid both of these architecturally unacceptable solutions a detail was

*(Continued on page 71)*





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## Orkney Springs Hotels

Shrine Mont Retreat Center, Orkney Springs

**Don A. Swofford, AIA — Architect**

Snuggled at the foot of Great North Mountain in the Shenandoah Valley is the beautiful and quiet community of Orkney Springs. Many Virginians through two centuries have known the Orkney Springs region as a veritable "Shangri-La" retreat from the outside world. The history of this island of quiet repose is one of feast and famine. Although, the resort area has suffered periods of austerity, it has survived by offering visitors a "watering place" of unparalleled refreshment—both physical and spiritual. Local Indian tribes are believed to be the earliest known visitors to the spring and are credited with discovering the healing powers of the chemically-laden waters. The Indians inhabited the preferred agricultural areas along the Shenandoah, retreating to the higher elevations and cooler springs in the hot, late summer.

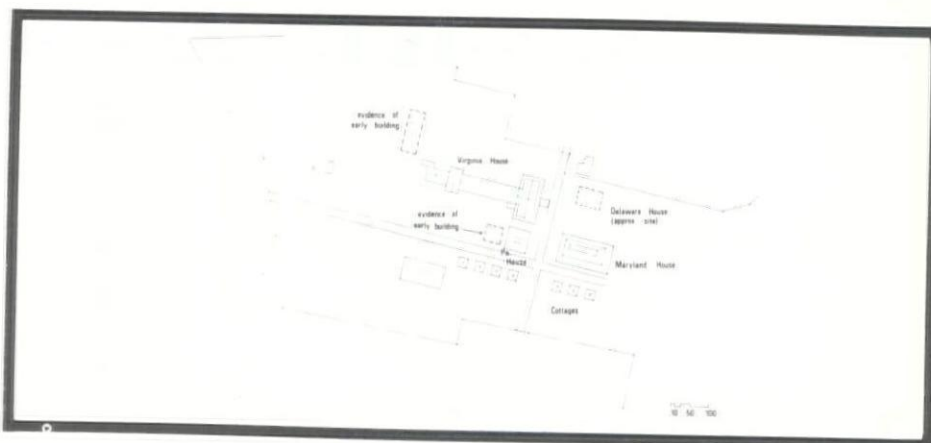
This tradition of seasonal migration to the springs persisted into the early eighteenth century, when Anglo farmers of the valley congregated at the springs after the fall harvest work was completed. These residents were housed in log houses or tents near the rejuvenating springs.

In the late eighteenth century, the rural property the hotel complex presently occupies was owned by John McDonald. In 1775, John McDonald was granted the 340 acres that presently comprise the Orkney Springs area. Tradition holds that McDonald had been a resident of the Isles of Orkney and named the springs after this former domicile. In 1829, the community was incorporated as Van Burenville. At the time of its incorporation, Van Burenville consisted of numerous log dwellings. There is evidence that, although most visitors to the springs occupied tents or shared the rustic log structures, there was a large log building that served as an inn called the Naason Bare Log Hotel.

Demand grew for larger and more comfortable accommodations, and a group of far sighted businessmen formed a corporation and issued stock to raise capital for construction of a new hotel. The original building they raised was the Maryland House, begun in 1850. The building plans were interrupted by the Civil War. After

(Continued on page 70)

Mechanical/Electrical Engineer, Paul Sweet, AIA/PE  
• Structural Engineer, Dunbar, Milby & Williams •  
General Contractor, C. E. Thompson & Sons Corp.





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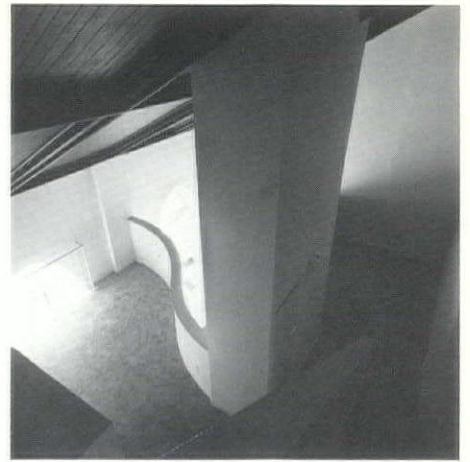
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## Residential Adaptive Reuse

**Bowers Brothers Building — Bellevue Square — Belfry Condominiums, Richmond**  
**Glave Newman Anderson Architects, P.C.**



BOWERS



BELFRY



BELLEVUE

**BOWERS BROTHERS BUILDING:** Interior Design, Glave Newman Anderson, Architects • Mechanical/Electrical Engineer, Bernard Cooper • Structural Engineer, William J. Davis • General Contractor, Leake-Enfield Assocs., Inc. • Photography, Katherine Wetzel.

**BELLEVUE SQUARE:** Landscape Architect, Earth Design Associates • General Contractor, Hermitage Construction Corp. • Photography, Katherine Wetzel and Richmond Newspapers.

**BELFRY CONDOMINIUMS:** Landscape Architect, George Stockner • General Contractor, Alexander Construction Associates, Inc. • Photography, Joann Sieburg-Baker.

As the crisis of a housing shortage continues to grow, many developers are turning to older or abandoned properties which can be adapted to residential use. Most often such buildings are found in past industrial urban centers, on the surplus roles of government agencies, or where changing lifestyles have left a building abandoned by its users. Such is the case with three residentially adapted projects developed by Glave Newman Anderson Architects, P.C.

### Bowers Building

The Bowers Brothers Coffee Building in Richmond's Historic Shockoe Slip housed a thriving business until the mid-1950s when urban congestion and surrounding development pressured the industrial tenant to relocate. Except for minimal and sporadic use the 1888 heavy timber warehouse sat vacant until 1978 when its owner/developer hired Glave Newman Anderson to investigate uses that could be housed in the five-story-plus basement structure. It was essential that the new use be compatible with the changing nature of the Shockoe Slip area. As the program developed, mixed residential and commercial use became the obvious choice to be housed in the adapted structure. The ground floor and the basement are available for commercial use. A generous open stairway connects these two levels. The heavy timber construction provides enough flexibility to permit a variety of space configuration to accommodate a variety of commercial/retail tenants.



The four upper floors are each divided into four two-bedroom apartments. The preserving of the existing window fenestration on these levels leads to many unusual and interesting room shapes, which gives each apartment an individual and distinctive feeling. The interior face of the brick walls and the wood structural members were sandblasted and left natural to enhance the interior decor. The existence of an operable sprinkler system and the pouring of lightweight concrete fill on the floors made the installation of a dropped ceiling unnecessary, thus permitting the ceiling/floor structure to be left exposed. Other unique features include greenhouse window units, parquet floors and a common, secure ground floor lobby from which all floors and areas can be served.

The old, energy inefficient double-hung window sashes were replaced with new insulated double-hung sash to reduce energy cost while retaining the exterior character. A variance from the zoning code permitted the repainting of the Bowers Brothers' sign which combines with the deep brown and white painted facade to produce a dramatic backdrop for the cobblestone piazza of the "Slip."



### Bellevue Square

In another section of Richmond on the fringes of the Church Hill Historic District an abandoned 100 year old school building and carriage house have been converted into 10 condominium units. Since closed as a school in 1927 the building was used as a warehouse until 1960. It had been vacant from then until families began moving in during the summer of 1979. What they moved into was 10 individually designed units. The individuality was necessitated by the varying configuration of the existing structure, a portion of which contain an English basement, a portion of two stories, and a detached two-story carriage house. The carriage house was divided into two units, each with loft bedrooms. The two-story attached portion houses two town-house type units, while two small units were carved out of the English basement. The remaining four units are on the ground floor of the main building. With the exception of the basement units, each condominium has ceilings that vary from 9 to 14 feet and many have 9-foot-high window openings. All have the original wood floors. Because of the location, on the down side of Church Hill facing Richmond's business core, many of the units have a dramatic view of the city's skyline.

Each condominium interior is unique with such features as sunken living rooms, structural cast iron columns around which to organize a room, heavy timber beams in the ceiling and fireplaces. Owners have chosen to use a complete range of interior decor, stark contemporary to lavish traditional. The space is adaptable to the many lifestyles that are found in the surrounding restored neighborhood.

The exterior of the building was preserved, the severely deteriorated and patched brick painted to blend with the colors of the historic district. The original large windows were rebuilt and interior storm windows were installed to aid in energy conservation while retaining the original look. Exterior decks and patios were located to the more private interior portion of the rear yard. Off-street parking, a highly desirable feature in this neighborhood, is provided for all units.



REAR



BEFORE



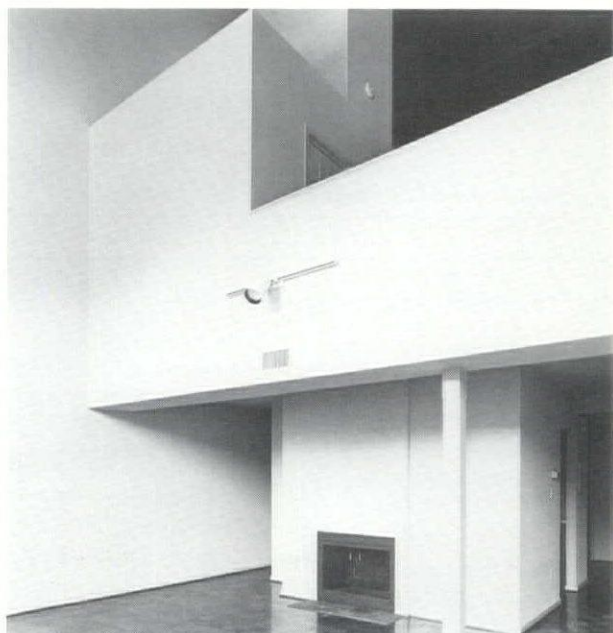
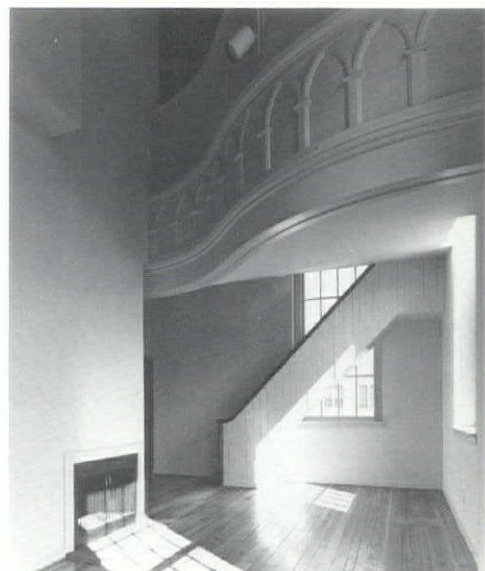
## The Belfry

Further up the hill of Church Hill, into its historic heart, an abandoned church has been converted into condominiums. The church, built in 1872 as Richmond's Third Presbyterian Church, is a brick Gothic Revival structure which most recently served as a mosque for a sect of Black Muslims. A development team of an architect, realtor, investment banker, and contractor purchased the building from the church with the idea of converting it into unique residential units.

The sanctuary structure and adjacent educational wing (a later addition) have been subdivided into 11 condominium units. The old sanctuary with its 32-foot-high (to the ridge) ceiling has been subdivided into four units with loft bedrooms. Two of the units have access to the old belfry, now to be used as an overlook porch. The old balcony structure was retained to form a balcony study for these two units. The other two units each have a loft bedroom which sits over a kitchen/powder room island in the center of the first floor. The steeply pitched, dark stained, wood ceiling rises dramatically on both sides of the loft. The combination of kitchen, bath, bedroom loft massing forms an exciting sculptural element sitting in a simple geometric volume.

The sanctuary basement is divided into three more one-bedroom units each with its own sunken garden entrance.

The educational wing contains one three-bedroom unit and three one-bedroom with balcony study units. These townhouse style units share a new entrance porch which was added to the facade of the plain brick building. The raised porch with accompanying steps enlivens the street facade while providing an added sense of





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security. The lower level of the education wing has been left unfinished to allow the association of owners to develop it as they see fit in the future.

Each of the 11 units contains a fireplace, parquet floors, and efficient new kitchens. Existing features from the church, such as heavy panel doors, stained glass window, turned wood columns, and unique spaces like the organ recess with its wood screen contribute to the individuality and specialness of the condominiums. As the "ad" says, "Only eleven lucky souls will be able to reside in the Belfry."

Leake-Enfield Associates, Inc. of Richmond was general contractor for the Bowers Brothers Building.

Subcontractors & Suppliers  
Bowers Brothers Building  
(Richmond firms unless noted)

Hanover Iron & Steel, Inc., Ashland, steel supplier/erection; Carolina Door & Millwork Co., North Carolina, millwork; Richmond Lumber Co., Inc., cabinets; M. P. Barden & Sons, Inc., caulking, painting contractor/paint supplier; Joe M. Deshazo Roofing Co., roofing; Binning's Inc., Lexington, NC, windows; Architectural Hardware, Inc., hardware supplier; Central Virginia Dry Wall Specialist, Inc., gypsum board contractor; Wall-to-Wall of Richmond Ltd., ceramic tile & carpet; Progressive Tile, structural (glazed) tile; The Dover Elevator Co., elevators; Virginia Sprinkler Co., Inc., Ashland, sprinkler contractor; American Mechanical, Inc., plumbing contractor; Commonwealth Air Conditioning & Heating Corp., heating/ventilating/air conditioning contractor; and Advance Electric Co., electrical equipment supplier & electrical contractor.

Hermitage Construction Corp. of Richmond was general contractor for Bellevue Square, and handled carpentry, and structural wood.

Subcontractors & Suppliers  
Bellevue Square  
(Richmond firms unless noted)

Dwight Sneed Landscaping & Paving Co., Inc., landscaping; Goldberg Co., Inc., appliances & cabinets; Murphy's Roofing & Sheet Metal Co., built-up roof; Pleasants Hardware, hardware supplier; Costen Floors, Inc., special flooring; Wade L. Eatmon Plumbing & Heating, plumbing contractor; Atlantic Electrical Supply Corp., lighting fixtures supplier; and D. E. Farmer Electric Co., Highland Springs, electrical contractor.

Alexander Construction Associates, Inc. of Richmond was general contractor for the Belfry Condominiums, and handled excavating, piling, sodding, seeding, etc., and carpentry.

Subcontractors & Suppliers  
Belfry Condominiums  
(Richmond firms unless noted)

George Stockner, Hanover County, landscaping materials; N. W. Martin & Bros., Inc., roof deck; H. Beckstoffer's Sons, Inc., millwork; Davenport Insulation, Inc., wall insulation; Pleasants Hardware, storefront & air conditioning contractor; James River Painting & Restorations, Inc., painting contractor; Gilman Plumbing & Heating Co., Inc., plumbing fixture supplier; Eveready Oil Supply Co., plumbing/heating/ventilating contractor; and Hill Electrical, Inc., Mechanicsville, electrical equipment supplier.

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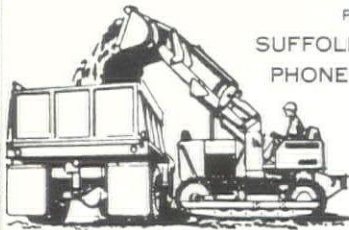


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## Italian Garden

Maymont Park, Richmond

**Earth Design Associates — Landscape Architect**



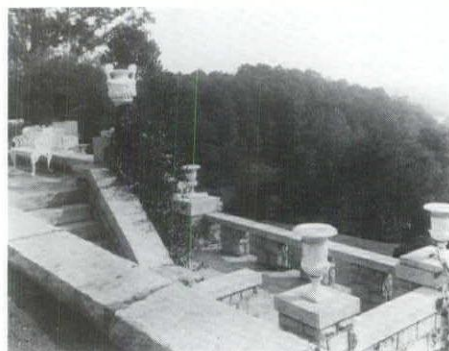
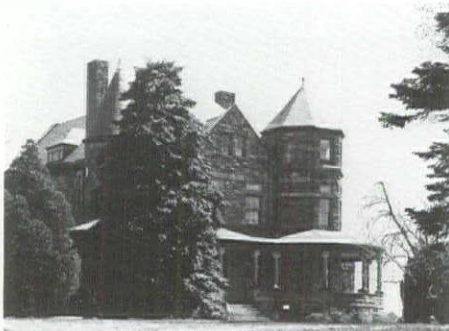
General Contractor, C. A. Guard Masonry Contractor, Inc. • Photography, Gail E. Hammerquist and Dementi Studio • Drawings by Earth Design Associates.

**NOTE:** At times the Virginia Record will present projects submitted by members of related organizations. Earth Design Associates is a member of the American Association of Landscape Architects.

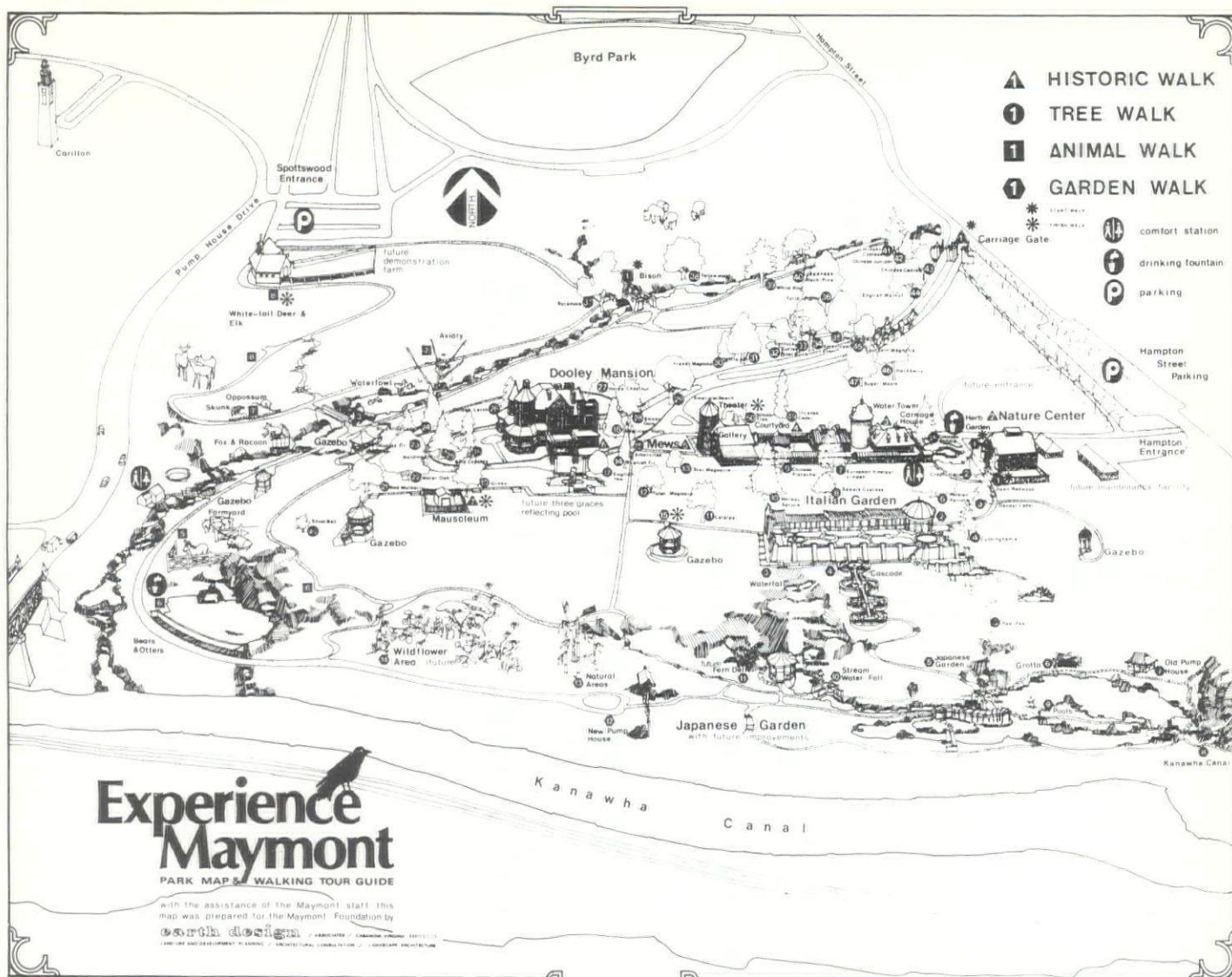
Construction on the Italian Garden at Maymont Park in Richmond, began in 1980, and Phase 2 was completed early this Spring. The project received the American Society of Landscape Architects 1981 Merit Award for Landscape Architectural Communication, and the ASLA Virginia Chapter 1981 Merit Award for planning and analysis.

The Italian Garden is the subject of a preservation case study/Historic Structures Report. Maymont, a 100-acre city park and national historic landmark was the former country estate of Major James H. Dooley, a wealthy industrialist who left the estate to the city upon his death. One of the outstanding features of the estate is an Italian Garden, approximately one-acre in size, situated on a hillside overlooking the James River. Since the estate was given to the city in 1925, many outstanding features, including the Italian Garden, began to fall into a state of disrepair. Luckily, through an agreement with the City of Richmond, the park was rescued by the Maymont Foundation which took over its operation in 1975. One of the first orders of business was to begin repair of those structures which had been allowed to deteriorate. The Historic Structures Report underscores the importance of clear and concise communication of the preservation planning process.

In applying for historic preservation grant-in-aid funds, Maymont submitted the report to the Technical Preservation of the Heritage Conservation and Recreation Service (HCRS) through the Virginia Historic Landmarks Commission. The report—with drawings and specifications—was reviewed and approved by the division prior to the commencement of the project work.







At the same time, the HCRS decided to publish and distribute the Historic Structures Report nationally as an historic preservation case study—the first such publication of a landscape architectural preservation project. Published as a guide to landscape preservation and restoration, the structures report documents, in the words of the HCRS, “each of seven eligible project work treatments defined by the Secretary’s standards—acquisition, protection, stabilization, preservation, rehabilitation, restoration, and reconstruction.”

The Maymont Park case study duplicates the landscape architect’s threepart historic structures report format: (1) The Italian garden’s original configuration is first described, based on historical research. Examples of the original drawings, as well as the only known historic photographs of the garden, are included. (2) The garden’s present condition is next described based on a thorough physical examination. A series of photographs point out stabilization and restoration problems. (3) Finally, priorities are established and specific recommendations

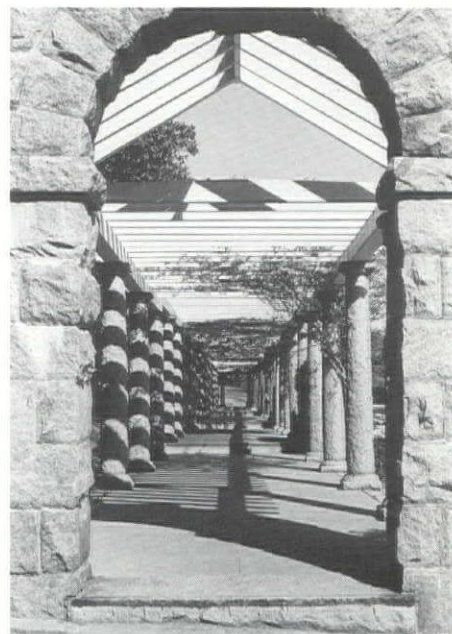
for stabilization/restoration project work are made. Both the drawings and specifications for the main areas of project work are included. (The specifications appear as Appendix A of the case study.)

The preservation case study was published by HCRS to give “guidance to those in the public and private sectors involved in conservation and recreation” and, especially, people working with landscape architectural restoration projects. The report is available from:

U. S. Department of the Interior  
Heritage Conservation and Recreation Service  
Technical Preservation Services Division  
440 G Street, NW  
Washington, D.C. 20243

C. A. Guard Masonry Contractor, Inc. of Richmond was general contractor.

Subcontractors & Suppliers  
Shade and Wise, Inc., Richmond, mortar; and  
Lone Star Industries, Inc., Richmond, supplied sand.







## Barret House Carriage House

### Richmond

### Interplan — Architect

Landscape Architect, Higgins Assoc. • Consulting Engineer, Harris, Norman & Giles • General Contractor, Evans Construction, Inc.

The Barret House and its Carriage House were given to the Virginia Foundation for Architectural Education for the use of the Virginia Society of the American Institute of Architects by Mary Wingfield Scott, Richmond's pioneer preservationist. Located at Fifth and Cary Streets, these buildings are on the state and national Landmarks Register, and protected by easements held by the Virginia Landmarks

Commission. Built in 1840, the house is recognized as an excellent example of Richmond's Greek Revival.

Because of the grades of the hill on which the house was built, the lower level of the Carriage House opens onto Cary Street at a level one floor below the lowest floor of the main house. Access to the upper level is from the garden behind the house. Horses and carriages were originally housed on the lower level, and an open passage under the building and stairs up to the garden provided a connection to Cary Street. The original use of two subterranean barrel vaulted rooms on the lower level is uncertain.

The Foundation decided to convert the lower level to rental offices and place an apartment on the upper level. Changes to the structure were minimal, but the renovation required totally new mechanical and electrical systems. Most of the rough exposed masonry walls of the lower level remain. The areaway which originally enclosed

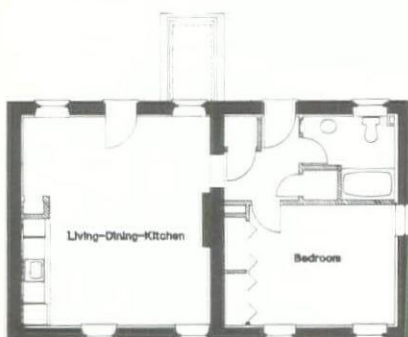
the open wooden stairs to the garden has been covered by a skylight which brightens the corridor between the two main rooms of the office level.

The Foundation's future plans for the main building include restoration of the three story veranda and extensive exterior repairs. The ground floor of the house which has entrances at grade from front and back will also be rented as office space and the Virginia Society AIA offices will be located on the first and second floors.

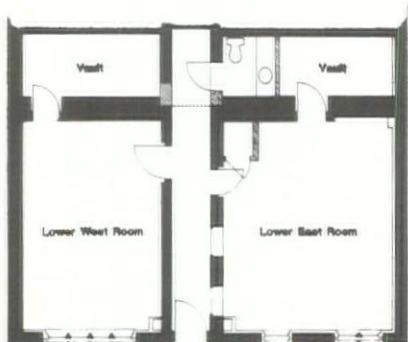
Evans Construction, Inc. of Richmond is general contractor and handled, interiors, paving, concrete work and carpentry.

Subcontractors & Suppliers  
(Richmond firms)

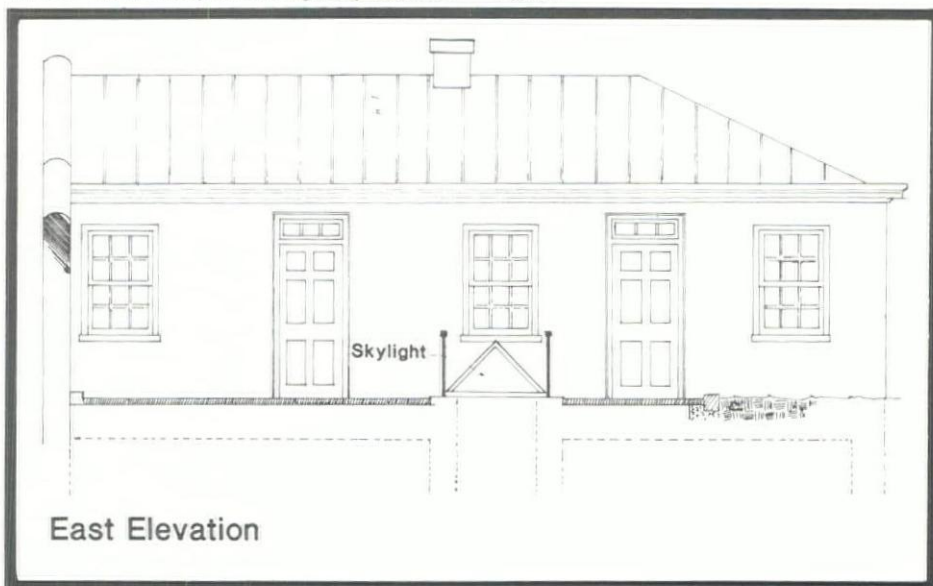
Higgins Assoc., landscaping materials; Alexander Waterproofing Co., waterproofing; and Shepardson Mechanical Corp., plumbing contractor.



Upper Level Plan



Lower Level Plan







## Bank of Middlesex

Main Office, Urbanna

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

In 1901, the Bank of Middlesex built a three-story building on the main street of Urbanna (home of The Oyster Festival). It was then, and still remains, the tallest building in town. The bank occupied half of the building's first floor while, through the years, the other half has been used as the Post Office and as a dentist's office. The second and third floors have been used as town council chambers, private offices, a residence, library, private school and civic group meeting hall.

While growing and expanding through branch offices, the Main Office of the Bank of Middlesex slowly began occupying its building including sizeable additions in 1954 and 1969. Now, with the completion of the most recent remodeling and renovating, the bank fully occupies its building.

Originally, the only access to the second and third floors was by a series of steep steps. These

have been replaced with an elevator. In addition, a new stairway as well as a rear fire escape were included.

To restore the original appearance, the front facade of the three stories was re-worked.

The portion of the first floor not already used by the bank was designed to include a private office, an open office area, a reception area, conference rooms and offices.

The second floor now houses the bank's bookkeeping operations, including check files, proofing machines, several office cubicles, mailing department and employee snack area.

The executive offices and board room are now located on the third floor. In the center of the ceiling in the board room, hanging over the center of the board of director's meeting table, is a ceiling fan from the original 1901 construction.

The new work featured many energy-saving features, such as new thermopane windows,

Landscape Architect, James T. Buck • Interior Decorator, Litton Office Products • Mechanical/Electrical Engineer, Huff, Morris, Cox & Associates, Inc. • Structural Engineers, Dunbar, Milby & Williams/Randall A. Strawbridge, Inc. • General Contractor and Superintendent, Gordon Robins.

insulation of exterior walls and ceiling and heat pumps to heat and cool the building.

Gordon Robins, of Urbanna, was general contractor and superintendent for the project.

Subcontractors & Suppliers  
(Richmond firms unless noted)

Rappahannock Concrete, Saluda, concrete supplier; James Parson, King & Queen, masonry contractor and stonework contractor; Eastern Building Supply Co., masonry supplier; Empire Granite Corp. and Cell-O-Stone, stonework suppliers; Bowker & Roden, Inc. and Bristol Steel & Iron Works, Inc., steel suppliers; Bristol Steel & Iron Works, Inc., steel erection; H. Beckstoffer's Sons, Inc., millwork; and N. W. Martin & Bros., Inc., roofing & sheet metal.

Also, W. H. Stovall & Co., Inc., Ashland, exterior windows; Pleasants Hardware, hardware supplier; Tri-River Plaster Co., West Point, plaster contractor; Kornhaus Brothers, Newport News, gypsum board contractor; Manson & Utley, Inc., acoustical treatment & resilient tile; Urbanna Carpet & Interiors, Urbanna, carpet; Collins & Green, Urbanna, painting contractor; Taylor Hardy, Tappahannock, paint supplier (Benjamin Moore paint); Mark Silverberg, Virginia Beach, wall covering; Nicholson Sprinkler Corp. of Richmond, sprinkler contractor; Hugh E. Dunlavy, Urbanna, plumbing contractor; Crowther's Heating & Air Conditioning, Kilmar-nock, heating/air conditioning contractor; Electrical Equipment Co., electrical equipment supplier; Raymond Benson, Deltaville, electrical contractor; Richmond Primoid, Inc., brick cleaning; Diebold, Inc., banking equipment; Moore Sign Corp., signs; Virginia Elevator Co., Inc., elevator; Mr. Ernest Blake, Topping, plantings; Urbanna Lumber Co., Urbanna and Pitts Lumber Co., Saluda, lumber.





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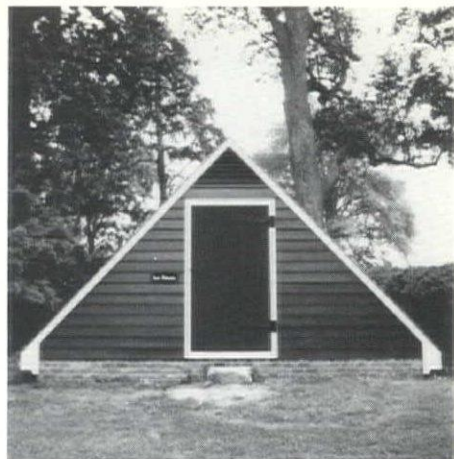
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## Westover Plantation

### Reconstruction of Ice House

### DePasquale & Associates — Architect

#### Owner's Program

The re-construction of anti-bellum structures in the Commonwealth of Virginia should always be approached with caution; however, when the structure, the turn-of-the-century Ice House, is a part of the Westover Plantation overlooking the James River, the responsibility carries reverence, and not a little fear. It was with relief, therefore, that the Architects welcomed the Owner's program, refreshing in its clarity and directness—

"Rebuild the Ice House so that our visitors don't fall into the pit."

Since the removal of the Ice House roof in the

1940s, all that remained of the structure were a few fuzzy photographs, vague memories and a 20-foot deep brick hole in the ground. At Westover, a stone's throw from the Historic Triangle, this scarcity of facts was not without its problems.

#### Research

Typically, icehouse structures are built, deteriorate, and are rebuilt in the style and means of the day, with only the foundations remaining. Lacking the hard evidence for an authentic

Consultants: Structural, Dunbar, Milby & Williams; Virginia Historic Landmark Commission—Calder Loth • General Contractor, Clarence S. Ellis • Photography, DePasquale & Associates.

reconstruction, the architects were required instead to develop the most probable design through inference. The recollections of surviving plantation residents provided the form and prominent details; the Virginia Historic Landmarks Commission opened their photograph files to illustrate the construction materials and methods for similar structures of that time. Finally, the architect's themselves examined the Ice House foundation in an effort to read its form from its footprint.

#### Design Solution

That form was a simple square plan (20' x 20') with gable roof. The unlikely combination of cedar shingles with barn red clapboard siding was borrowed from other period out-buildings still standing. Local masons repaired the ice pit and foundation with brick salvaged on the plantation grounds. A large granite stoop, also salvaged, was placed below the new plank door because it "seemed right."

During the excavation and repair, workers uncovered a continuous plaster finish on the outside of the foundation, leading to speculation that the structure once housed an orangery.

At the owner's request the decking over the ice pit was left incomplete allowing the many visitors to see through the floor framing to the pit below. Lighting is indirect and as unobtrusive as possible. The final result is much like the Westover Plantation as a whole—a constantly evolving, continually functioning assemblage of interrelating parts.

Clarence S. Ellis of Sandston was general contractor for the project and handled carpentry and roofing.

#### Subcontractors & Suppliers

Thomas Derwin—Mason, Charles City, masonry contractor; Roland Creamer, Westover Plantation, painting contractor; Ruffin & Payne, Inc., Richmond, cedar roofing; and Mountcastle Lumber, Providence Forge, carpentry supplier.



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## Parklands Terrace Apartments

Washington, D.C.

**Environmental Design Group, Inc. — Architect**

Landscape Architect, EDAA, Inc. • Mechanical/Electrical Engineer, Dollar Blitz Associates • Structural Engineer, Guldin-Fernandez Structural Eng. • General Contractor, Brian Construction Co. • Photography, Claude Miller.

The 19 buildings of this 204 unit apartment project are part of a larger 2,000 unit low income rental complex which is undergoing a phased rehabilitation program. Typical buildings in this, approximately 25-year-old project, are three and four story garden type structures with central common stairway access to the apartments. The buildings had deteriorated badly and suffered from extensive vandalism requiring major renovation to the buildings and the site.

The architect's central design objective for the project, besides substantial rehabilitation of the buildings, was to maximize the principles of defensible space. By eliminating the common stairways and providing individual outside entrances to each apartment, privacy for each unit was greatly increased. In order to achieve this design feature the two top floors of apartments were reworked into four duplexes per building served by outside stairs, the middle level is served by the existing entrances and new door-



ways with private patio areas were created for the lower units.

The same design principles for enhancing the individuality of the units within the buildings were applied to the site design. The areas between the buildings and the site area were relandscaped and paved to provide a hierarchy of outdoor spaces that distinctly separates public spaces from semi-private spaces and private patios adjoining apartment entrances. This approach creates a stronger sense of one's own

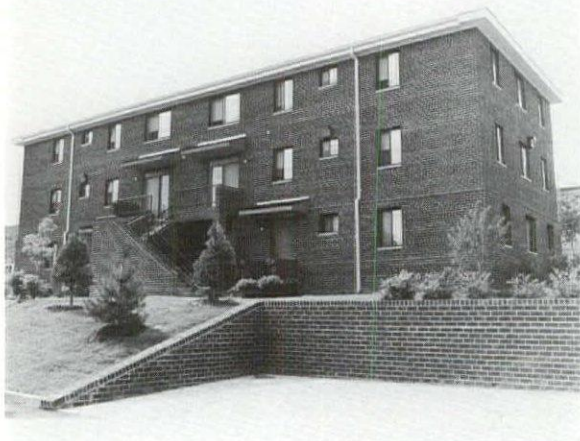
personal "territory" within the whole complex and encourages greater self care of the property by the residents.

Besides the extensive architectural changes to the interior of the apartments, all buildings had entirely new plumbing, HVAC, and electrical systems installed. Site work included reworking the storm water drainage system, repaving of parking areas and new walkways, and installing all new landscaping.

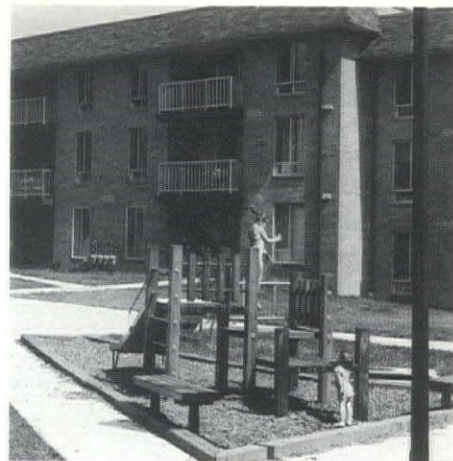
Brian Construction Co. of Boston, Massachusetts was general contractor for the project.

**Subcontractors & Suppliers**

Wrecking Corp. of America-Virginia, Inc., Washington, DC, landscaping; A & C Contractors, Capitol Heights, MD, paving contractor; John C. Holland, Inc., Huntingtown, MD, masonry contractor; Maple Construction, Westwood, MA, carpentry; Southern Kitchens, Bay Minette, AL, cabinets; Baker Roofing Co., Washington, DC, built-up roof; Thermalwood, Inc., Ft. Lauderdale, FL, windows; Builders Hardware Corp., Rockville, MD, hardware supplier; Admiral Decorators, Hyattsville, MD, gypsum board contractor; M. J. Ginn Co., Hyattsville, MD, carpet; Paul's Painting, Savage, MD, special flooring; Garvey Plumbing & Heating, Inc., Ellicott City, MD, plumbing fixture supplier & plumbing contractor; and C & E Electrical, Wheaton, MD, electrical contractor.



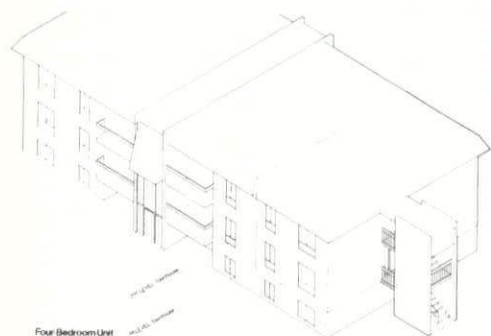




# Yorkville Apartments

Fairfax City

**Environmental Design Group, Inc. — Architect**



Landscape Architect, Coffin & Coffin • Mechanical/  
Electrical Engineer, Leland D. Eisenhower, Ltd. •  
Structural Engineer, Gultu-Fernandez Structural Eng.  
• General Contractor, Bush Development Corporation  
• Photography, Claude Miller.

This project consists of substantial rehabilitation of a nine-building 300-unit HUD insured rental apartment project in Fairfax City that had gone into foreclosure before completion. All of the buildings in this complex were in varying degrees of completion, but had remained vacant for several years and suffered deterioration.

This is another example of rehabilitation design by Environmental Design Group which has made use of defensible design principles as a primary design objective. In this case, the typical three- and four-story garden type residential buildings with common stairways were reworked to provide individual outside en-

trances to all apartments. To achieve this, entrances to the lower units were opened on the back "court" side of the buildings and end apartments were combined into townhouse type units. Because of the high overall density of the original unit mix and a desire to have more large family units and more open space, one entire





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building was razed and the total number of units was reduced to 240 before renovations were started.

New exterior work included extensive landscaping and development of a green space, pedestrian system, interconnecting the buildings with a remodeled community building. Also, all parking lots were redesigned to eliminate pedestrian and auto conflicts.

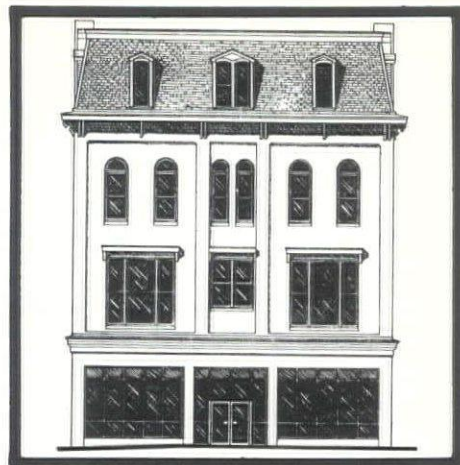
Project financing was provided by Fairfax County Redevelopment Housing Authority through the sale of tax free bonds. This project is under the cooperative form of ownership with all the residents as members. The residents all have low and moderate incomes and receive monthly assistance aid through the Section 8 program.

Bush Development Corporation of Norfolk was general contractor for the project.

Subcontractors & Suppliers

Oakland Development Corp., Hyattsville, MD, landscaping; Newton Asphalt Co., Inc. of Virginia, Alexandria, paving contractor; Hopper Masonry, Falls Church, masonry contractor; Herbert Brothers, Inc., Vienna, carpentry, millwork, cabinets & metal doors & frames; Max Greenwald & Sons, Inc., Tuxedo, MD, built-up roof; Peco Products, Inc., Baltimore, MD, windows; H. D. Duvall, Inc., Manassas, gypsum board contractors; Stevens Tile & Marble Co., Inc., Kensington, MD, ceramic tile; Builders Floor Service, Inc., Springfield, resilient tile; Duvall Paint Contractors, Manassas, painting contractor; Rural Plumbing & Heating, Inc., Raleigh, NC, plumbing fixture supplier; Condon-Reed, Inc., Falls Church, plumbing contractor; and Custom Electrical Contractors Corp., Marlow Heights, MD, electrical contractor.





## 100 Main Building

Formerly Haynes Furniture, Norfolk

**Oliver, Smith & Cooke, Div. of MMM Design Group — Architect**

The oldest building on Granby Street in Norfolk is getting a new lease on life. Built in 1869, the four story, 26,000 square foot facility was originally the place of business for the S. A. Stevens Furniture Company. During the next 107 years, the building remained a furniture or dry-goods retail center, the last use being that of the Haynes Furniture retail outlet. Since 1976, the building has been vacant and had fallen into disrepair. In 1980, a partnership, headed by architect Wylie R. Cooke, Jr., acquired the property for conversion to an office building. Upon arrangement of financing, Oliver, Smith and Cooke initiated the design, and demolition was started in April 1982.

The building is located on a primary corner, which time has seen shift from the Norfolk retail center to a neglected tavern area, to the current resurgence into a financial commercial and business district. Directly across the street in one direction is the historic Customs House and in another, an art gallery housed in a former bank building of classic design. Diagonally across the corner of Towne Point is the 250,000 square foot World Trade Center, now under construction, and four blocks away the Waterside project is being built.

Existing construction includes masonry bearing walls with steel columns, wood beams, and wood floors. In the spirit of restoring the structure to as close as possible to the original appearance, new windows will be installed in openings presently blocked up, the mansard roof will be reconstructed, dormers, wood moldings and trim are being custom designed and milled, and exterior finishes and colors will be selected to match those used in the late 1800s.

Retail tenants will occupy the first floor, while the upper three floors will be utilized as commercial space for lease. One floor is being specially designed for a prime tenant: the architectural firm of Oliver, Smith and Cooke, a Division of MMM Design Group.

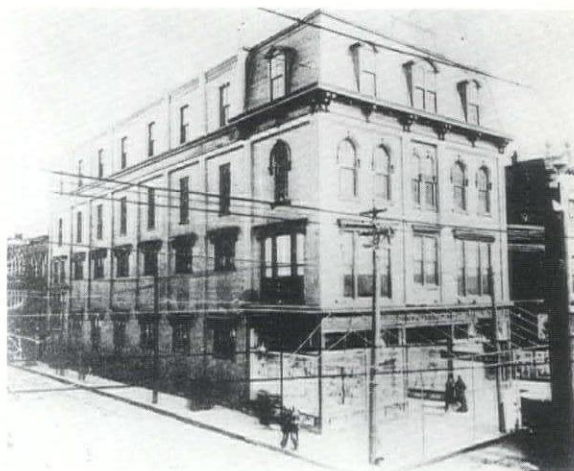
Urban Development, Inc. of Norfolk was construction manager for the project.

Subcontractors & Suppliers  
(Norfolk firms unless noted)

W. T. Sales & Service, demolition; Snow, Jr. & King, Inc., masonry; Standard Steel Industries,

steel/steel stairs; Leader Construction, carpentry/millwork; Premier Millwork & Lumber Co., Inc., Virginia Beach, millwork; Roof Engineering Corp., roofing; Walker & Laberge Co., Inc., storefront; Burgess-Snyder Industries, Inc., Virginia Beach, windows; J. D. Wells, Inc., Virginia Beach, drywall/plaster/acoustical ceiling; Webster Elevator Co., Chesapeake, elevator; and Air-Con Ltd., Chesapeake, HVAC.

Mechanical/Electrical Engineer, MMM Design Group  
• Structural Engineer, Fraioli-Blum-Yesselman Assoc., Inc.  
• Construction Manager, Urban Development, Inc.  
• Photography: 1908 photo from Carroll Walker collection.







## Merchants & Farmers Bank

### Restoration & Rehabilitation, Emporia

### Fraher and Harrison — Architect

General Contractor, Bear Contracting, Inc.

The Merchants and Farmers Bank was constructed on Main Street in Emporia in 1902. After being outgrown as a bank, the building became the offices of prominent attorneys for many years. In 1949, it was acquired by Greenville County and served as the local library until 1977. In order to assure the preservation of the

building, which had been listed on the Virginia Landmarks Register and in the National Register of Historic Places, the Greenville County Board of Supervisors deeded the building to the Greenville County Historical Society in 1978. The Historical Society was able to obtain partial funding for the restoration through a matching

grant from the United States Department of the Interior. The grant was administered through the Virginia Historic Landmarks Commission.

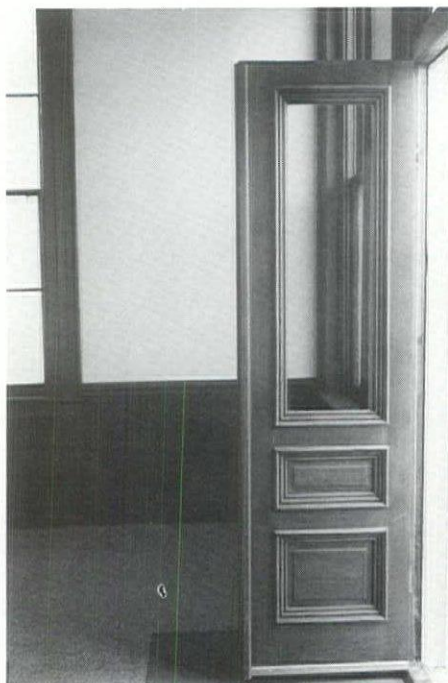
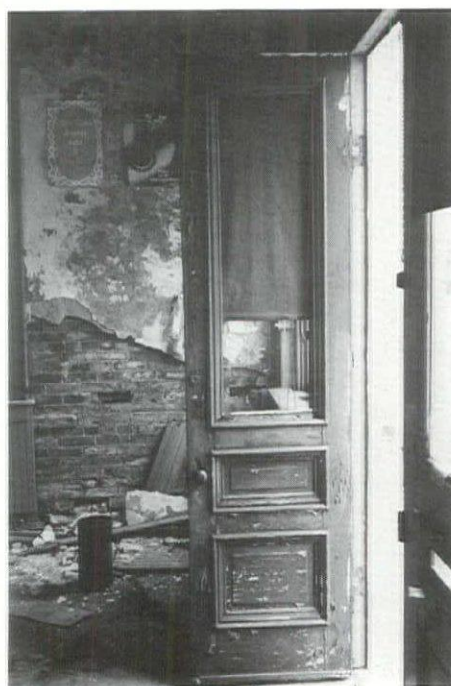
Although structurally sound, the building suffered from several years of neglect before the actual work began. The exterior sheet metal cornice was badly rusted, roof leaks had caused the deterioration of masonry walls and interior plaster, and termites had eaten much of the interior wood wainscoting and trim. The program for the building called for a complete restoration of the exterior and an adaptation of the interior to reflect as much as possible the original detailing of the building. Paint samples were taken and analysed in the laboratory to determine the original interior and exterior color schemes of the building. For the final product, these colors were matched exactly.

Although the long-term plan is to use the building as a County Museum, the Historical Society has leased the building initially to a local attorney for use as an office.

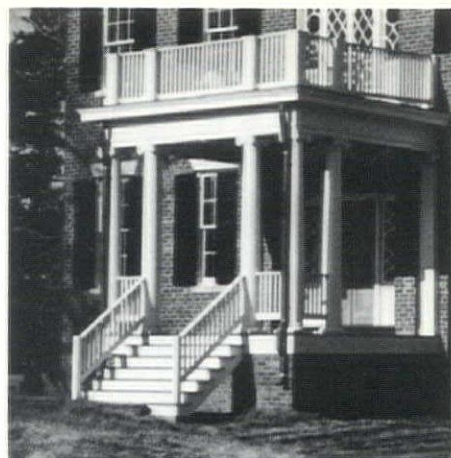
Bear Contracting, Inc. of Franklin was general contractor for the project and handled sodding, seeding, etc., carpentry, caulking, wood doors and gypsum board work.

#### Subcontractors & Suppliers

Dallas Jones, Drewrysville, masonry contractor; Ervin Moulding & Trim Co., Suffolk, millwork; Weldon Roofing & Sheet Metal, Inc., Weldon, NC, roofing & sheet metal; H & P Hardware & Specialty, Inc., Portsmouth, hardware supplier; Bay Tile Corp., Portsmouth, resilient tile & carpet; J. L. Christian Painting Co., Inc., painting contractor; Seaboard Building Supply Co., Virginia Beach, specialties; Daniel Brothers, Lawrenceville, plumbing/heating/ventilating/air conditioning/electrical contractor; Froehling & Robertson, Inc., Richmond, mortar analysis; and Architectural Conservation Consultants, Raleigh, NC, paint analysis.







# Newstead

Cartersville

**Don A. Swofford, AIA — Architect**

Owner, Fall Good Corporation • Interior Design, Maude Potter • Mechanical Engineer, Paul Sweet, AIA/PE • Construction Manager, Don Swofford, Architect • Photography, Anthony Ford.

This project is an example of complete country estate planning. The main house, built during the early 1900s was structurally in sound condition. Most of the attention was given to the repair of details such as cornice work, porches, and interiors. Sensitive interior design has adapted the interior for the modern uses of the new owner.

Included in the scope of the project is complete interior decoration, furniture arrangements, and fixture design. The house is a solid brick structure which has been severely damaged by weather over the years. Corrective tuckpointing was completed and all deteriorated brick were replaced. The original slate roof was repaired as required and the tin gutters—badly deteriorated and rusted—were replaced with copper. Exterior woodwork was cleaned and repainted and rotted or deteriorated pieces were replaced.

Foundation planting was removed and a gravel border placed around the house with drainage around the house corrected as required. The interior remodeling included complete replacement of the kitchen and bathrooms and the interiors were embellished with plaster cornice work and woodgrained doors.

The owner of the property is the Fall Good Corporation and the house is located in the vicinity of Cartersville.

Don Swofford, Architect, of Charlottesville, acted as construction manager on the project.

## Subcontractors & Suppliers (Charlottesville firms unless noted)

H. L. Marks & Sons, Goochland, excavating & landscaping contractor; M. C. Yates, masonry contractor; Allied Concrete Co., masonry supplier; Flamingo, Riverton, mortar; Henry Bradbury, Cartersville, carpentry; Phillips Building Supply, Inc., structural wood; Gaston, Murray, Wyatt, Inc., millwork; Jaeger & Ernst, Burnley Station, cabinets; E. M. Martin, Inc., roofing; Glass & Plastics, Inc., glass; Martin Hardware Co., hardware supplier; R. L. Moore, Dillwyn,

gypsum board contractor; and Richard A. Oliva & Sons, Inc., ceramic tile.

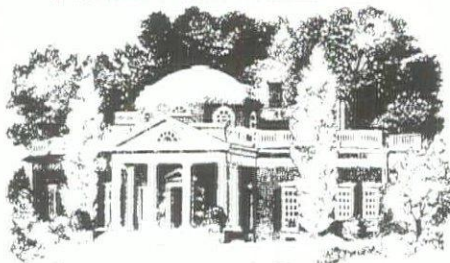
Also, Salem M. Eways, Inc., Charlottesville and Design Systems, Roanoke, carpet; Randy Greenwood (interior), Charlottesville and Shores Painting & Decorations (exterior), Cartersville, painting contractors (Pittsburgh & Duron paints); Coleman Floor Service, special floor finish; Noland Co., plumbing fixture supplier (American Standard fixtures); Brunk Mechanical Corp., plumbing/heating contractor; and Gary Maclay, Crozet, electrical contractor (Stansfield, Lightolier, Ball & Ball, Thomas fixtures).





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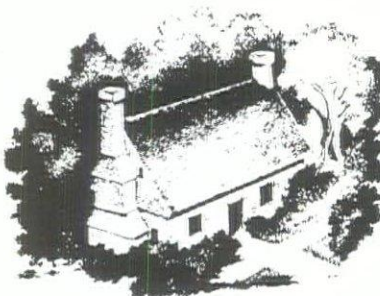
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## FOR THE RECORD

### Thorne G. Auchter, Undersecretary for OSHA, Addresses ABC, Inc.

Thorne G. Auchter, President Reagan's nominee as the U.S. Department of Labor's Undersecretary of OSHA (Occupational Safety & Health Administration), spoke recently to over 200 contractors and their employees at a meeting of the Virginia Chapter of the Associated Builders & Contractors in Springfield.

Auchter, a general contractor from Jacksonville, Florida, said the key word for his administration of OSHA is *accountability*. To that end Auchter said the first directive he issued at the safety agency established a code of conduct for all of his inspectors to follow in their dealings with industry. Auchter stressed that OSHA is no longer going to act like police officers. "We're not cops, we're not going to act like we are," said Auchter.

Other comments:

- Auchter estimated there will be approximately 56,000 safety inspections in 1982, about the same number as last year. Of these, approximately 46% will be of the construction industry.



*Thorne G. Auchter, Undersecretary for OSHA, speaking to ABC. Robert A. Stevens, President of the Associated Builders & Contractors, Virginia Chapter, is seated in foreground.*

- Auchter urged the contractors to deal directly with his agency avoiding whenever possible the involvement of attorneys.

- Auchter said that the State of Virginia is assisting OSHA in the rewriting of the model for state safety plans.

- Auchter said he hoped that the contractors appreciated his eliminating of the dual enforce-

ment of safety standards by both federal and state agencies.

- Auchter announced that any regulations promulgated by OSHA must pass a four-step screening process in the future. Defining this screening process, Auchter said that any new regulations must:

- a) show that a significant safety risk exists,
- b) show that this new OSHA regulation would correct the hazard or risk,
- c) be feasible for industry to implement economically and technically, and
- d) be cost effective.

- Auchter concluded that "the spending of more money by OSHA would not necessarily mean that we [OSHA] would be doing a better job."

Commenting on questions from the audience, Auchter said that his agency is working on a new targeting system for inspections of construction job sites. He said his agency is considering a proposal to use a contractor's insurance modifier in determining which contractors should be selected for inspections. Currently, Auchter admitted, the selection of contractors for safety inspections is randomly pulled from the Dodge-Reports of construction activity.

Azie Taylor Morton, Virginia's new Commissioner for Labor & Industry, also attended the builders' dinner.

The Associated Builders & Contractors, Virginia Chapter, is a commercial and industrial construction trade association representing general contractors, subcontractors, and other construction related companies.

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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.”***

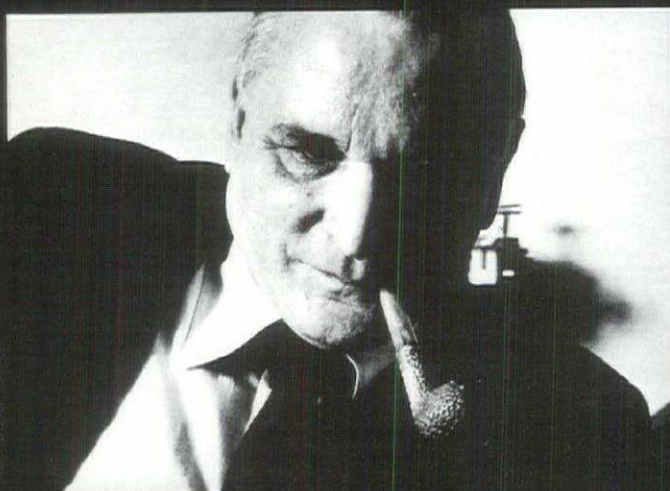


Photo: David Fullard

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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## 'World of Concrete' Readies Concrete Construction Industry's Biggest Show of the Year

The World of Concrete is gearing up for the concrete construction industry's biggest trade show of the year. Slated for February 26 - March 2, 1983 in Las Vegas, World of Concrete '83 is expected to draw close to 15,000 attendees from all parts of the world.

Themed "Forming Your Future," the massive exhibition will put all there is to see and know about concrete construction under one roof. World of Concrete '83 will showcase some 175,000 net square feet of exhibits at the Las Vegas Convention Center and is expected to top all previous show records, according to Dan Sladek, exposition manager of World of Concrete.

"Space assignments are lining up quickly for '83. We now have about 70% of the available exhibit space under contract. Each year, the show attracts a greater number of exhibitors and this year should be no exception," Sladek said.

The week-long show concentrates on the latest in equipment, products and services that are a crucial part of the concrete construction industry. World of Concrete draws key industry groups including contractors, developers, designers, engineers, ready-mixed and concrete producers, distributors and dealers. In addition to the large exhibition of products and services,

the show offers 45 educational seminars featuring a five-day program on both forming and concrete repair. Films and live demonstrations fill out the educational program.

The show is cosponsored by sixteen of the industry's leading associations, several of which will conduct their annual business meetings concurrently with the World of Concrete, making decisions that shape the direction of the industry.

The cosponsoring associations include: American Society for Concrete Construction; American Concrete Pumping Association; American Concrete Institute; International Grooving and Grinding Association; Poured Concrete Wall Contractors Association; Gunite Contractors Association; Concrete Reinforcing Steel Institute; American Concrete Pavement Association; Associated Construction Distributors International; Concrete Sawing and Drilling Association; Post-Tensioning Institute; The Concrete Society (United Kingdom); Wire Reinforcement Institute; National Association of Reinforcing Steel Contractors; Portland Cement Association; and Prestressed Concrete Institute.

For more information about the show, contact: Dan Sladek, Exposition Manager, World of Concrete, Inc., 426 South Westgate, Addison, Ill., 60101; 312/543-0460.

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## History Buffs Take Note! Lloyd House Announces Recent Acquisitions

A photograph of Confederate soldiers taken at the dedication of the Confederate soldier statue "Appomatox" and the business records, account books and correspondence of the Stabler-Leadbeater Apothecary Shop have recently been acquired by the Lloyd House.

These new items and others are part of the Lloyd House collection, which houses Alexandria historical materials and other Virginia for the Alexandria Library. The Lloyd House, one of Alexandria's finest examples of late Georgian architecture, is located at 220 North Washington St.

The photograph of the members of the Lee Camp Confederate veterans was taken in front of the Confederate statue "Appomatox" during its dedication ceremony on May 24, 1889. Among those present at the ceremony were Governor Fitzhugh Lee, General Joseph E. Johnston, General M. D. Corse, Col. Arthur Herbert, Col. M. Marye, Edgar Warfield and John Thomas Donnelly, grandfather of the donor of the picture, Mr. Arthur J. Donnelly. General Fitzhugh Lee was the son of Sidney Smith Lee, General Robert E. Lee's brother. In addition to the photograph, the Lloyd House has the official program from the event as well as a complete newspaper account of the unveiling ceremony. The "Appomatox" statue stands at the intersection of Washington and Prince Streets.

The Apothecary Shop materials are on an extended loan to the Lloyd House from the Landmarks Society. According to Allan Robbins, Lloyd House librarian, the collection includes a "very gentle dunning letter" written by Edward

Stabler, seven "pitiful" letters from a Clifton woman ordering opium and praying for more time to pay her bill, and many more letters from Alexandria notables George Washington Parke Custis and Mary Lee Custis, John Augustine Washington of Mount Vernon and the Fairfax family. The apothecary shop, or drug store, served Alexandria from 1792 to 1933. Today it is a museum and antique shop and is located at 107 South Fairfax St.

An index of the 1860 U.S. Census of Alexandria City and County and a micro-film copy of the burial records of St. Mary's Catholic Church cemetery will also be available soon for study. The earliest recorded burial at St. Mary's is 1798. The Lloyd House has available the complete records of the Bethel Cemetery, which

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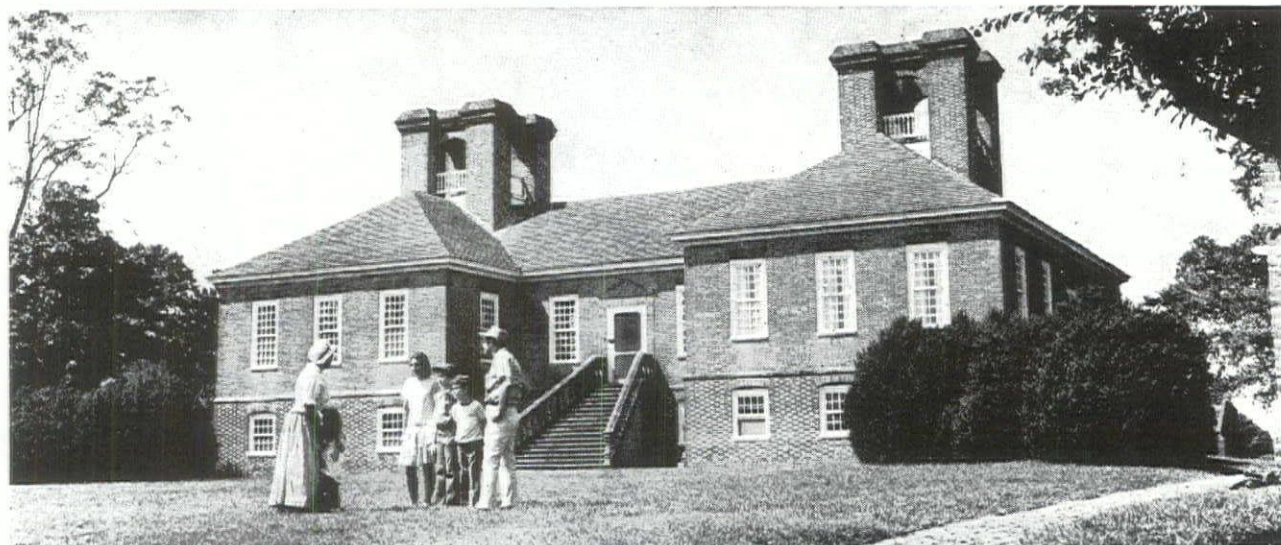
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began in 1885. According to Robbins, both sources could prove valuable to persons researching their family histories.

The Lloyd House possesses a large collection of Alexandria city documents including local census records, court land, personal property and military records, and obituary files, as well as standard works of genealogical references.

The Lloyd House staff has extensive experience in assisting patrons to find information about their families or local history. The library is open from 9 a.m. to 5 p.m. Monday through Friday and 9 a.m. to 1 p.m. on Saturday through Labor Day. The remainder of the year, the library is open until 5 p.m. on Saturday. For more information, call 838-4577.

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## Historic Richmond Association Envisions . . .

(From page 11)

character as Richmonders and Americans, the static city violates it more. The world knows that we are a nation of builders. Progress is our creed, and even if at the beginning of the end of the 20th century our stubborn faith in progress sometimes seems blind, we will succumb as a people when we relinquish it. To us, the dynamic city is exciting; it is a place of hope. Buildings going up are exciting. A building coming down is a challenge, for the creation of vacant land is the creation of new potential. Historic Richmond Foundation wants to see as much new development as possible.

### Frank Roane

Apartments (From page 27)

basement (lobby) level, but also acts as a smoke exhaust in case of a fire emergency. Many of the original interior partitions were used to define the apartments, thereby allowing retention of existing wainscoting, window trim, and maple floors. Existing wooden window sash was repaired and new aluminum windows installed internally. The slate floor of the public lobby is the original blackboards cut into squares and laid with the back side up.

No major structural changes were required. Recessed roof cuts maintained the original roof lines, yet provided exterior decks and natural light for units developed in the attic area. Two new steel fire stairs were installed internally, as was a steel decorative stair in the lobby. A four stop hydraulic elevator and trash chute were also installed. Most ceilings were dropped to the height of the parting mullion of the windows (8 feet plus) and 3½" of batt insulation installed. All the mechanical equipment is new with each apartment billed for its own utilities (electric heat and hot water). Life safety equipment includes personal alarm pulls, smoke detectors, standpipes, and direct tie-in to the central fire station. The building contains one efficiency unit at 550 sq. ft., 21 one-bedroom units averaging 650 sq. ft., and four two-bedroom units averaging 910 sq. ft. The building also contains a community room, laundry facilities, and public toilets. The net/gross ratio is 77%. The 1979 construction cost per apartment was \$24,250.

J. E. Jamerson & Sons, Inc. of Appomattox was general contractor for the project.

Subcontractors & Suppliers  
(Lynchburg firms unless noted)

Landscape Design Services, landscaping; Lawhorne Brothers, Inc., paving contractor; Concrete Ready Mix of Lynchburg, Inc., concrete supplier; Construction Products Co., Inc., miscellaneous metal & handrails; Woodall & Lang, Inc., built-up roof; Duval Insulation Contractor, Roseland, wall insulation; Lynchburg Plate Glass Co., glazing contractor & storefront; Bailey-Spencer Co., Inc., hardware supplier; Louis J. Brown, plaster contractor; R. B. Hamlin, gypsum board contractor; Hamilton's Floor Fashions & Tile, Inc., resilient tile; Terry Adwell, painting contractor; Sherwin-Williams Co., paint supplier; Dover Elevator Co., Greensboro, NC, elevators; Bill Moseley Heating & Plumbing, Inc., plumbing contractor; Weather Conditioners, Inc., ventilating contractor; General Electric Co., lighting fixtures supplier; and Williams Electric Co., Inc., electrical contractor.

We Richmonders are entering a time when it is permitted to us to dream the grandest dreams. It will be tragic if we shrink from it. The hoarding up of fragments from the past is idol worship, for the true vision of the city is not in the fragments but in the transcendent pattern of which the fragments speak. Faith in that vision must be restored if Richmond is truly to build. Faith does not come from a book; but a book may transmit the evidence of vision and cause us to believe in the possibility of its realization. And therefore a book may—and we present this book with the humble wish that it will—cause us to believe again that we can build a great city.

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## Tidewater Rapid Transit (From page 41)

were selected to match colors already being used by TRT on their new buses. A large sign which used to advertise the dealership name is retained and incorporated in the design. A landscape plaza, providing employees in the building with outdoor space is also incorporated as part of the site design. Brick pavers, in earthtones, and lush landscaping are used to soften the clear geometric lines of the building.

Energy considerations played an important role in the redesign. Large glazing areas in the building were considerably reduced and a new insulated metal skin was applied to the building. A new vestibule consisting of a greenhouse was created. In the winter, hot air from the green-

house is drawn in the heating system and circulated in the building's new display area and lobby.

S. R. International, Inc. of Virginia Beach is general contractor and is handling masonry work and steel erection.

### Subcontractors & Suppliers (Virginia Beach firms unless noted)

Bel-Ty Utilities, excavating & site utilities; W. T. Sales & Service, Norfolk, demolition; Winn Nursery, Inc., Norfolk, landscaping contractor; Ajax Co., Inc., Norfolk, paving contractor, ceramic tile, terrazzo & resilient tile; AL-MI Construction Co., Inc., carpentry; Premier Millwork & Lumber Co., Inc., millwork & wood doors; and

B & J Roofing & Home Improvement, Chesapeake, built-up roof & roof insulation.

Also, Mid-Atlantic Supply, Inc. of VA, glazing contractor, windows & storefront; Door Engineering Corp., Norfolk, metal doors & frames & hardware supplier; Pembroke Dry Wall, Inc., gypsum board contractor & acoustical treatment; Virginia Coating, Norfolk, painting contractor; Dover Elevator Co., Norfolk, elevators; Williams Sprinkler, Chesapeake, sprinkler contractor; W. W. Wilkinson, Inc., Norfolk, plumbing contractor; Bay Harbour Mechanical Ltd., heating/ventilating/air conditioning contractor; and L. E. Ballance Electrical Service, Norfolk, electrical contractor.

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## Orkney Springs Hotel (From page 45)

the war, the Pennsylvania House was completed in 1867. The main five-floor hotel building, the grand center point of the complex was completed by 1873. The cottages were completed at that same time.

The Orkney Springs Hotels had many successful seasons through the careful management of several ownership groups. In 1979, the complex was purchased by the Bishop of the Episcopal Diocese of Virginia and combined with the Episcopal Retreat camp Shrine Mont. The hotels are being carefully renovated under the direction of Don A. Swofford, Architect as the Shrine Mont Retreat Center at Orkney Springs. To date stabilization of the Maryland House is completed. Subsequent phases of work will see the renovation of the complete complex. The Orkney Springs Hotel rehabilitation is an extension of the spirit and ministry embodied in the retreat center. It is fitting that this rehabilitation be considered at a time when the structure

within the church ministry in general, is experiencing an exciting regeneration. There is strong need for a place of retreat to accommodate large groups, away from the pressures found in large metropolitan areas. Additional justification is inspired by the preservation momentum seen in America today, combined with an inherent appreciation for the allusions associated with important historic structures such as the hotel complex. The rehabilitation will also serve as a source of economic stabilization for the surrounding community of Orkney Springs.

C. E. Thompson & Sons Corp. of Edinburg is general contractor on the project.

### Subcontractors & Suppliers

H. P. Alexander, Stuarts Draft and David Hovatter, Mt. Jackson, excavating; Dodson Bros., Winchester, termite treatment; and Nelson Patton, Edinburg, masonry contractor & stonework contractor.

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## Lynchburg High Apartments (From page 29)

appearance of the four-story gym and auditorium wing to a more residential scale. The actual design retained the existing mature trees and aligned the townhouse facades with the existing streets.

Considerable structural changes were required to fulfill the development program. The original, slightly pitched, roof was jacked up four feet to provide a flat roof and enough head room for attic apartments. A new community space was built atop this roof. A new floor was inserted in the original 20-foot-high auditorium. A grand central stair case and the floor of one classroom were removed to provide space for a six-story atrium, an elevator, a new steel egress stair, and a trash chute. One new steel egress stair was added to the gym's end wall, and two existing stairs extended into the attic. Parapet walls were lowered to provide private decks for attic units, and excavations along the front facade allowed patio access to apartments in the basement. The removal of the front stairs uncovered the arched brick foundation walls, allowing barrier free access to the building. Existing floor-to-floor heights allowed stairs for two townhouses to criss-cross in the same floor opening. Existing windows were retained and new aluminum windows installed internally. Ceilings were dropped to a residential scale and insulated with 3½" of batt insulation. Electric heat and hot water is billed individually. After alterations the 60,000 sq. ft. school provided

88,000 sq. ft. of habitable space. The 22 family units in the original building range in size from 950 to 1800 sq. ft. The 40 elderly apartments vary from 550 to 880 sq. ft. The new townhouses are between 1000 to 1600 sq. ft. in size. The 1979 construction cost averaged \$28,250 per dwelling. The net to gross ratio (excluding the gymnasium) is 81%.

J. E. Jamerson & Sons, Inc. of Appomattox was general contractor for the project.

Subcontractors & Suppliers  
(Lynchburg firms unless noted)

Landscape Design Services, landscaping; Lawhorne Brothers, Inc., paving contractor; Lynchburg Ready-Mix Concrete Co., Inc., concrete supplier; Construction Products Co., Inc., miscellaneous metal & handrails; Woodall & Lang, Inc., roofing; Duval Insulation Contractor, Roseland, wall insulation; Lynchburg Plate Glass Co., glazing contractor & storefront; Bailey-Spencer Hardware Co., Inc., hardware supplier; Louis J. Brown, plaster contractor; Styles Dry-wall, gypsum board contractor; Hamilton's Floor Fashions & Tile, Inc., resilient tile; The Carpet House, carpet; D. L. Bryant, Rustburg, painting contractor; Dover Elevator Co., Greensboro, NC, elevators; Bill Moseley Heating & Plumbing, Inc., plumbing contractor; Weather Conditioners, Inc., ventilating contractor; General Electric Co., lighting fixtures supplier; and Hundley-Bryant Electrical Contractor Co., electrical contractor.

## McCormick Hall

(From page 43)

developed to return the ceiling height to its original position at the perimeters of the rooms. This detail in concept is a reverse cove with the low ceiling areas in the center of the spaces and the cove returning to the walls at the perimeter. Utilized as often as possible the reverse cove has left visible almost all of the existing cornice work and allowed all the windows to remain intact for their full height.

Bass Construction Co., Inc. of Richmond was general contractor and handled concrete work and carpentry.

Subcontractors & Suppliers  
(Richmond firms unless noted)

Charles W. Barger & Son Construction Co., Inc., Lexington, excavating & concrete supplier; Laurel Creek Nursery, Christiansburg, sodding, seeding, etc., landscaping & landscaping contractor; Liphart Steel Co., Inc., reinforcing, steel supplier, miscellaneous metal & handrails; E & F Masonry Contractors, Glasgow, masonry contractor; General Shale Products Corp., Glasgow, masonry supplier; Flamingo, Riverton, mortar; Danville Lumber & Manufacturing Co., millwork, cabinets & wood doors; and E. S. Chappell & Son, Inc., caulking.

Also, N. W. Martin & Bros., Inc., built-up roof & sheet metal; PPG Industries, Inc., glass; Staunton Glass & Mirror Co., Inc., Staunton, glazing contractor; Architectural Hardware, Inc., hardware supplier; F. Richard Wilton, Jr., Inc., Ashland, plaster contractor & gypsum board contractor; H. E. Satterwhite, Inc., ceramic tile; Manson & Utley, Inc., Charlottesville, acoustical treatment & resilient tile; Hodgeman's, Inc., carpet; B. E. Brown, Roanoke, painting contractor; Devoe & Reynolds Co., Inc., Roanoke, paint supplier; Dover Elevator Co., Roanoke, elevators; Wes-Way Sprinkler Co., Inc., Mechanicsville, sprinkler contractor; Noland Co., plumbing fixture supplier; Harris Heating & Plumbing Co., Inc., plumbing/heating/ventilating/air conditioning contractor; General Electric Co., lighting fixtures/electrical equipment supplier; and The Howard P. Foley Co., electrical contractor.

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