

# VIRGINIA RECORD

JOURNAL OF THE VIRGINIA SOCIETY OF THE AMERICAN INSTITUTE OF ARCHITECTS

MAY/JUNE 1984



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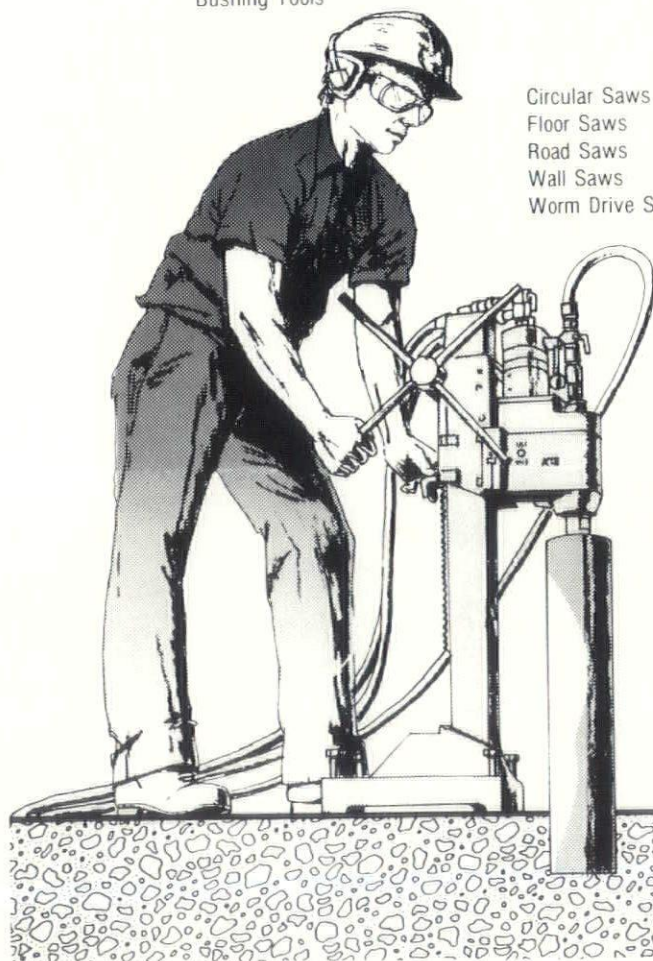
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JOURNAL OF THE VIRGINIA SOCIETY OF THE AMERICAN INSTITUTE OF ARCHITECTS

MAY/JUNE 1984

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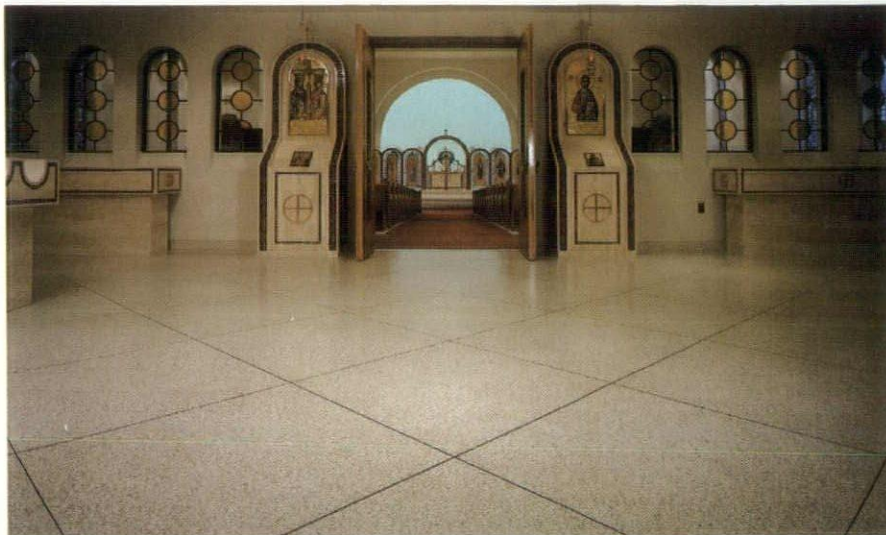
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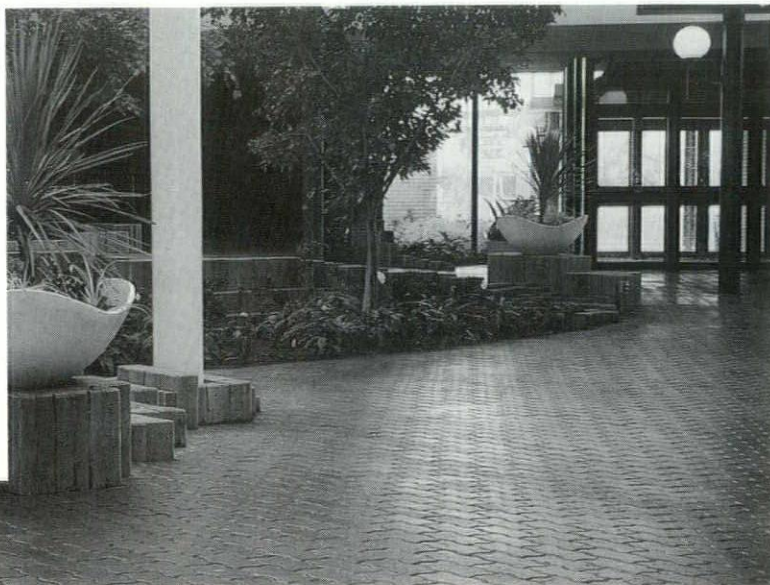
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# architectonica

'Bad — worse — second-hand' (Hyman Kaplan)  
'Second-hand — antique — National Trust' (EC)

The first time I saw Notre Dame de Paris was right after it had been steam-cleaned of seven centuries of accumulated dirt and soot. How raw it looked! How different from all the textbook images of this heavy stone pile, symbol of the strong continuity of French culture. I was terribly disappointed.

The first time I saw Houston, Texas was during its birth-pangs as a major city. There were a half-dozen new tall buildings rising out of its center, all clad in my mind's eye in limestone. I had grown up in New England where everything in the cities was soot-covered from the time when coal was the fuel of choice. Houston gave immediate real meaning to the line, "Thine alabaster cities gleam. . . ." and it was a delight to see.

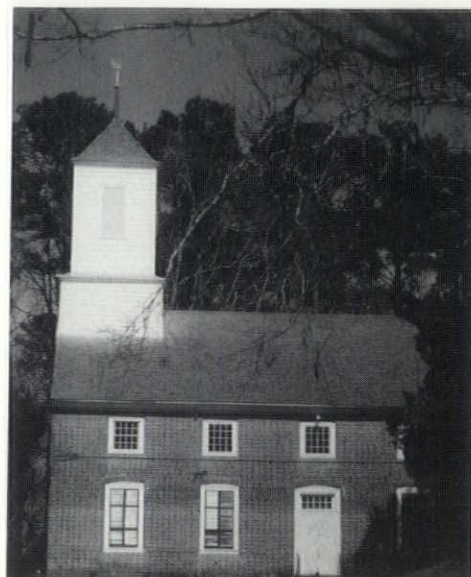
I went to Philadelphia recently, and as I walked down Market Street, a peculiar building caught my eye. It was odd, in that the form and detail were authentic 18th century, but everything was too perfect. The brick was not weather-beaten, though the alternating headers were dutifully glazed. The stone sills were correct, though crisp and untouched by years of frost. Up close, it was obvious that here was a reproduction, rather than a restoration. It was a recreation of the house in which Thomas Jefferson wrote the Declaration of Independence. Inside, there were two rooms which Jefferson had rented on the second floor of a then new house. It seems right, when one thinks about it, for everything there to be brand-spanking new, as that was the condition in 1776. Newness becomes authenticity!

The mid-18th century Jerusalem Church at Ebenezer, Georgia, is dear to me, as some of my antecedents helped build it. These were Protestants driven out of Salzburg, Austria, who sailed with Oglethorpe to the New World. The church was occupied both by the British and by Yankees, misused as a stable and as military HQ. Paint won't stick to the walls where cook-fires impregnated the surfaces with grease. From a purist's point of view, the present condition of the property leaves much to be desired. There are undisguised strap ties holding the upper story together. The light fixtures are early

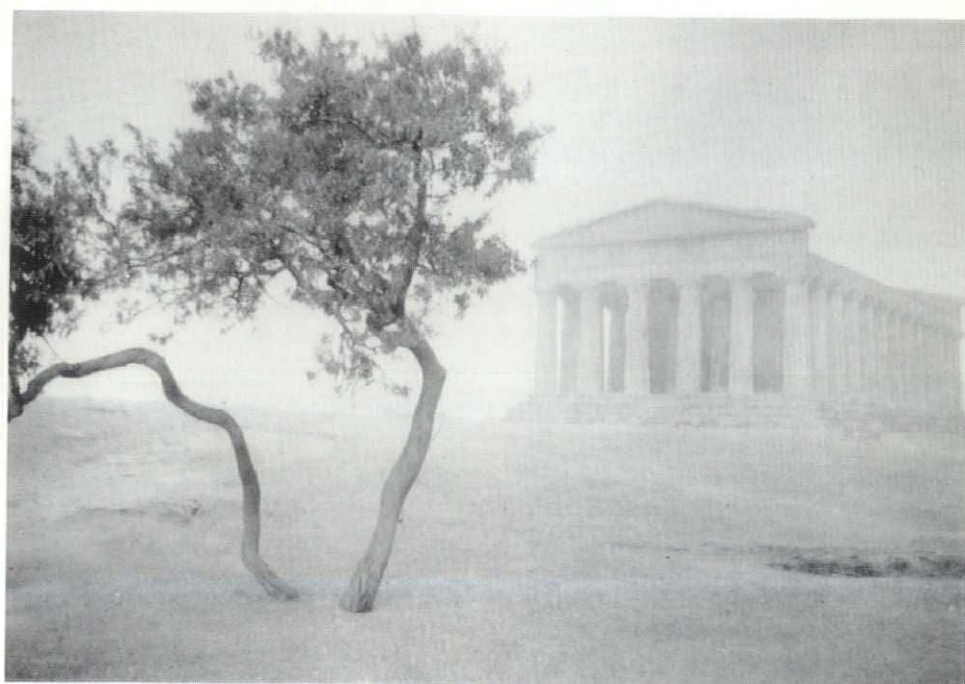
school-room. An undistinguished brick parish house sits beside it to the east. Yet all this seems acceptable in light of the fact that this building has served its community and congregation continuously for over 200 years. For me, much of its integrity lies in its lack of studied academic perfection. Though clearly an 18th century building, it was never frozen in time. Its history is still an open book.

The Temple of Haiphestos in the Athenian agora is better preserved. The Parthenon is more majestic and impressive. But the building which most clearly speaks fifth century Greece to me is the Temple of Concord in Agrigento, Sicily. It has no roof, but its sculptureless pediments are intact, and its walls and columns give it full form. The Romans cut arched openings in the side walls, and it had served as a Christian church before being abandoned.

I first saw the building in a thick fog. I was desperate, hoping against hope that I would be able to see something of the several Magna Grecia buildings before having to leave. My hopes were rewarded, as I came upon each of these old temples isolated by a romantic veil from all outside distraction. The fog softened all



Jerusalem Church  
1767-1769  
Ebenezer, Effingham Co., Georgia



Temple of Concord  
Fifth Century, BC  
Agrigento, Sicily



surfaces and edges, wiping out the imperfections wrought by 24 centuries. The Temple of Concord became, in the fog, not a ruin but a living building.

I had a similar experience at the Bull Church ruins near Charleston, S.C. Under a dripping canopy of live oaks, with rain blotting out everything but the immediate clearing, the brick shell had more to tell than if it had been restored. It's much like the difference between having the set done for you in a movie, when reading the original book lets your own imagination set the

stage. The manner in which the Park Service handled Jamestown has much the same effect.

\*\*\*\*\*

I had seen Bacon's Castle in Surry, Virginia only from pictures, until last year when I swung by there expressly to see the only standing Jacobean building left in the Colonies. Horror of horrors! There was no Jacobean building there, only a fragment. A gable of unmistakable silhouette and two cocked and decorated chimneys is all that's left to see. One careful photo-

graph is the visible story. 300 years of occupancy has changed the original into a rambling collection of Colonial wings, windows, and gables, without much architectural form left on the exterior.

But the additions are, by current standards of antiquity, as valuable and worthy of preservation as the Jacobean core. Thus, the dilemma of every preservationist is present in spades at Bacon's Castle: does one destroy parts of value to recapture older parts of a venerable building?

\*\*\*\*\*

I heard a lecturer recently talk about his birthplace, "Whiskeytown." It no longer exists, being at the bottom of a California reservoir. Similarly, my own birthplace can only be described in terms of x, y, and z coordinates, for it was in Bisbee, Arizona, in the Copper Queen Hospital. This edifice was sacrificed later to enlarge the Sacramento Pit, then the largest open-pit copper mine in the world.

Were someone born in Whiskeytown or the Copper Queen to become President, we might see the Park Service hard put to keep up with their usual level of excellence. The picture comes to mind of an underwater dome covering Whiskeytown, a surface barge housing information and Comfort stations, and a submarine shuttle linking the two. Or a Bisbee frisbee of sorts — a hospital room suspended from barge balloons, tethered by cables to hover at the precise spot in air, and reachable by cable-car from the edge of the Pit.

Where History becomes entertainment, there's an indefinite line to be drawn between right and wrong. Who's to say where?

*Eason Cross, Jr., FAIA*



*Old Bull Church ruins  
South Carolina*

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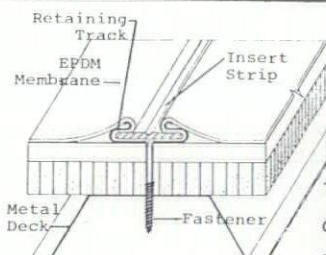
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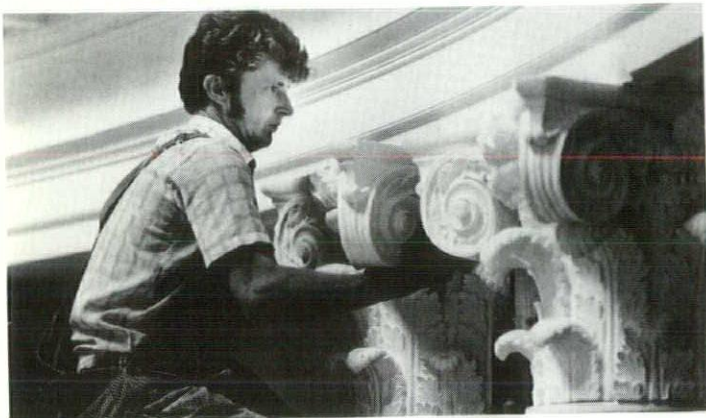


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by Marvin J. Cantor, AIA

## Historic Preservation

On a recent motoring trip through the northern part of France, this observer was struck by one very remarkable item common to every town and city visited — historic preservation and rehabilitation. It seemed as if all of France was hell bent on saving its historic cathedrals and churches. Small or large had no bearing on the effort involved in the undertaking.

The Cathedral at Reims (Notre Dame de Reims) had a scaffolding whose very design inspired awe — stretching to fit the height of its towers. Yet, just a few kilometers away, a small local town church, virtually on its last legs was being restored with whatever limited means the community had at its disposal for this work. Clearly, historic preservation is being given a high priority in the French order of public works. Permanent residents of towns which would otherwise

seem to have little activity in the way of productive work, are given reasons for staying home and making the town a living, viable place to work as well as live — tourism gets a boost — I visited towns, ate in cafes, and bought souvenirs at places I'd never heard of or dreamt of seeing. And a country is restoring its heritage, its history, and its confidence at the same time. Does historic preservation apply only to churches? The rural areas of France revealed city halls (Hotels de Ville), forts and bastions and railroad stations. One of the loveliest and most thoroughly used buildings was the central railroad station in Luxembourg. . . . Heaven knows how many picturesque stations we have in the United States that could use restoring, re-use and a new lease on life. Even that useless and disastrous old horse, the Maginot Line, had some of its battlements maintained to provide a tourist attraction on the outskirts of the otherwise drab and industrial town of Longuyon.

The paucity, sterility, and transparency of much of what stands for contemporary architectural design is never shown as strongly as when it is adjacent to some fine old structure recently

rehabilitated or being preserved. Simplicity of lines means more often not enough time devoted to details, a "hurry up" kind of architecture that shows its age in a thousand months while the historic structures took a thousand years to show their wear. And yet, the careful, thoughtful modernist architect can combine contemporary with historic as beautifully illustrated by the new educational and clerical office addition to Our Lady of Luxembourg's (Notre Dame) Cathedral. A clearly contemporary style has been successfully married to an older structure without appearing jarring, or competing with it for attention. It does this by combining tinted large glass windows of simple shapes with compatible and matching stone skin and paying attention to details such as modillions at the roof, etc.

Historic preservation is not a luxury; it is a necessary and important aspect of today's culture that helps society maintain its poise, takes its mind off war and pestilence and gives it an interest and purpose other than materialistic and hedonistic aims. . . . and God knows, society needs all the help it can get.

Marvin J. Cantor, proprietor of the Fairfax, Virginia architectural office, Marvin J. Cantor, AIA & Associates, is a former president of the Northern Virginia Chapter, AIA. Cantor is currently chairman of the Virginia Society, AIA Public Relations Committee.

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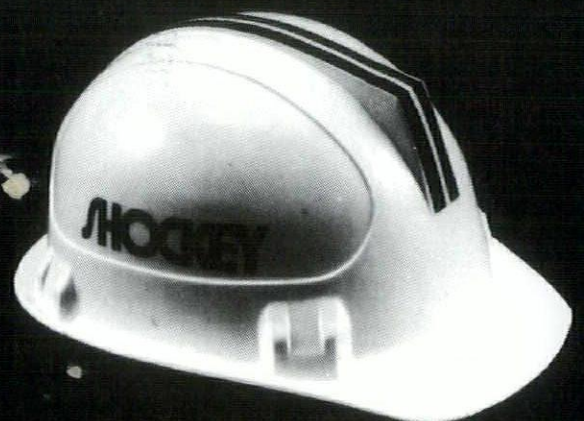
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## Mary Washington College • Center for Historic Preservation

### SAVING SOUTHERN BUILDINGS 'The Law and the Profits'

Recognizing that historic preservation has become good (and big) business in recent years, the Center for Historic Preservation at Mary Washington College chose as the subject of its Fourth Annual Conference: "The Law and the Profits" — an examination of the legal and economic aspects of the preservation/development process. The event, which was held in June of 1983, attracted a large and enthusiastic audience composed of attorneys, archivists, planners, realtors, financiers, developers, and preservationists from throughout Virginia and the surrounding region.

The conference offered plenary sessions featuring major addresses by notable preservationists. Smaller concurrent workshops provided for in-depth consideration of a variety of topics including tax incentives, ordinances, litigation, financing, and marketing.

The conference keynote address was delivered by Michael Ainslie, president of the National Trust for Historic Preservation. While acknowledging that economic benefits can and do, accrue from historic preservation, Ainslie cau-

tioned against viewing preservation in purely profit-oriented terms — i.e., as a tax loophole for the rich.

"The law and the profits are not ends in themselves, but means to another end: the renovation of neighborhoods and the upgrading of life." He pointed out that the movement toward preservation is not solely the result of favorable tax laws, important though they are. "The real change," he said, "is a change in values, away from consumerism in the worst forms . . . People are beginning to put a value on things of historic importance."

Both of the conference co-chairmen, Center Director William B. Crawley, Jr., and Christopher Duerksen, Senior Associate at the Conservation Foundation in Washington, D.C., expressed satisfaction at the results of the meeting. Noting that the conference involved something of a new departure on the part of the Center, Crawley explained that "In the past the orientation has been more toward the lay audience, whereas this event was designed to appeal mainly to the professional preservationist."

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# Historic Preservation Ordinances in Virginia

by

Ross D. Netherton, Chairman  
Falls Church Historical Commission  
Falls Church, Virginia

In a recent assessment of the directions in which the law of historic preservation is growing, one observer has said that America's history of preservation has evolved through three successive stages.<sup>1</sup> The first, which flourished in the nineteenth century, connected preservation with patriotism. By saving sites and structures associated with famous people or events, preservation inspired pride and reverence for the nation's heroes. Virginia's share of such landmarks is well known, led by Mount Vernon, Monticello, and a host of battlefields, all now owned and maintained by public or private preservation organizations.

Starting with the twentieth century, professional architects and artists became preservationists, arguing that historic preservation programs should save buildings of particular merit or groups of structures that showed an architectur-

al style. Here preservation was accomplished by establishing architectural controls designed to protect the integrity of the appearance of designated districts. The best known of these early historic districts were Charleston, South Carolina, and the New Orleans French Quarter. As these controls were challenged, courts had opportunities to restate the rationale of preservation. But, while preservation efforts generally were upheld, the courts managed to leave a thoroughly confused doctrine on whether esthetic considerations alone could be the basis for land-use regulations, or whether benefits to education and tourism also had to be present.

Since mid-century, a third theme has evolved, using some of the ideas of the environmental movement, and the humanistic concern of urban designers for people-oriented community facilities. In this view, preservation of historic sites

and buildings aids the "community-building" process by enabling old buildings to give neighborhoods a "sense of place," assisting individuals in orienting to their surroundings.

This view stretched the mission of historic preservation from protecting inspirational landmarks and preserving examples of notable architecture to bolstering the social and psychological defenses of the community against internal stresses. It came on the scene about the same time the nation was engaged in massive urban renewal projects, expressway construction, mass transit rejuvenation, and private sector building booms. It was a factor in bringing about the National Historic Preservation Act of 1966, and the contemporary explanation that "an historic district is a legislative attempt to preserve the 'village within the city'."<sup>2</sup> And, finally, recognition of a public interest in strengthening the community's sense of identity led logically to enlarging the opportunities for public participation in the process of planning public construction. The community's identity must be defined before it can be preserved.

It is not likely that the evolution of American historic preservation law will be completed in these three stages. But it is risky to predict with confidence what is coming next. The theme of this conference suggests that preservation and profits may be linked in the business of "recycling old buildings." Or, it is possible that a rationale of the future may emphasize savings of energy through preservation of human-scale districts. It may not even be too much to imagine that we may come to see some political significance in the physical surroundings that a community chooses to preserve. History has other examples of societies in which politics and the arts served each other effectively.

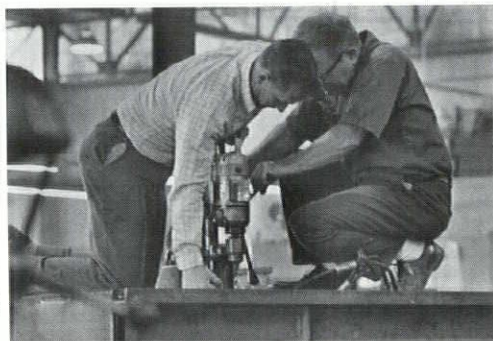
All this is more than armchair reflection on a century of progress in the law. It comes home to practical city and county attorneys when they are faced with drafting a preservation ordinance.

Most of the present historic preservation zoning in Virginia has been adopted under the state's enabling legislation enacted in 1973. Are these the best mechanisms for achieving the preservation goals that are wanted in 1983?

What is revealed when the experiences of administering these ordinances are reviewed? Does preservation breed excessive confrontation in the council chambers and litigation in the courtroom when it is enforced?

What seem to be the keys to successful use of historic preservation zoning? And, can these keys be expressed in statutory language by legislative draftsmen?

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A thorough analysis of Virginia's local historic preservation zoning may yield some of the answers.

The following elements can be found among Historic Preservation Ordinances in Virginia:

*Statements of purpose and declarations of policy* speak of serving broad public interests in education, cultural and recreational opportunities, and the general welfare. Some speak of preventing deterioration of community appearance. A few specify local interest in preserving historic architecture. One, Alexandria, lists preservation of the "memorial character of the George Washington Memorial Highway," which traverses the city.

*Definitions of "Historic District" and "Historic Landmark"* have been established either by statutory definitions or indirectly by citing criteria for selection of such places in the section providing for protective measures.

*Designation of protected places* is accomplished either by describing geographical areas within which particular historical, cultural or architectural themes prevail, or by designating individual sites or structures having landmark significance.

*Boundaries of historic districts* are described by metes and bounds, or by reference to an official zoning map. A third method describes the district indirectly as "all lands related to and bearing upon the character of an historic site, thus providing a landscape unit and affording transitional regulations. . . ." with a maximum extension of one-quarter mile from the property line of the protected site.

*Establishment of historic districts* generally is accomplished in and by the terms of the zoning ordinance, but some provide procedures and delegate authority to administrative bodies to propose, evaluate and recommend districts. Where this latter method is used, an ordinance must cover such matters as how proposals for districts are originated, what review and evaluation is required, and who takes what final action on them.

*Regulatory action procedures* must not only authorize specific requirements but establish criteria for applying them to individual cases. Generally, criteria are needed for three actions: (1) designation of structures or areas to be protected, (2) demolition or removal of structures in protected status, and (3) erection, reconstruction or substantial alteration of a protected structure.

*Rights of appeal from final decisions of local governing bodies* to the Circuit Court are

required by the Code of Virginia, Sec. 15.1-503.2(c), and therefore are standard features of local historic district zoning ordinances.

*Demolition notwithstanding denial of permit* is authorized by the Code of Virginia, Sec. 15.1-503.2(c). The effect of this proviso is to delay demolition until interested parties have an opportunity to work out an alternative that permits preservation.

A study of this dimension of historic preservation law in Virginia would be a particularly valuable exercise. Rich in historic sites that reflect a heritage of three centuries of architectural and documentary records, plus archeological resources that go back much further in time, Virginia's local governments have, during the past 40 years, had to cope with pressures of population and economic growth. This has led to the loss of many outstanding historical and architectural landmarks, some, certainly, unnecessarily.

At the same time, growth in population and economic development has given some Virginia local governments the resources and incentives to undertake preservation programs that have produced results of lasting significance. For the field of historic preservation law, this significance is in the experience that is being acquired by local governments and local landowners and developers in making historic district zoning work. Innovation in drafting and administering preservation ordinances will be no less important here than in other aspects of community land-use planning and management.

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2. U. S. Conference of Mayors, *With Heritage So Rich*, 31 (1966).



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# PLANNING FOR PRESERVATION IN A SMALL TOWN: The Fredericksburg Experience

by

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The Code of Virginia provides enabling legislation through which a local government may plan for the future development of territory within its jurisdiction. It allows for the establishment of a local planning commission tasked primarily to prepare and recommend a comprehensive plan for the physical development of its community. The comprehensive plan outlines long-range recommendations for the general development of an area, and may include "... the designation of historical areas and areas for urban renewal and other treatment ..."

The Fredericksburg City Planning Commission and Council adopted a new Comprehensive Plan in 1981. Among other elements, it emphasized the importance of preserving the abundant evidences of history throughout the city. The commission developed a series of recommendations to accomplish this objective, as follows:

- Continue to sponsor and endorse cultural and ongoing activities which heighten public awareness of Fredericksburg's historic and architectural and archeological heritage.
- Provide information to individuals, preservation groups and interested parties concerning the preservation of architecturally or historically significant properties.
- Examine the potential advantages of designating additional portions of the city as a Multiple Resource District, Thematic District, or develop some other form of recognition for significant areas outside of the Historic District.
- Use the Secretary of Interior's Standards for Historic Preservation Projects as a guideline for protective measures to be taken in the Historic District.
- Develop a Downtown Plan which includes a listing of public and private uses and activities that would enhance commercial development within the Historic District.
- Develop a program which encourages mixed commercial residential use in the Historic District through zoning measures and tax incentives.
- Develop guidelines for new construction in the Historic District.
- Research document and identify the contributions made by Blacks, Indians and members of other minority groups in the settlement and growth of Fredericksburg.

The Zoning Ordinance has been and continues to be a key regulatory tool for protecting and preserving historically significant areas and structures in the City of Fredericksburg. The current ordinance contains specific requirements aimed at protecting the city's *40-Block Historic District* which, in 1971, was placed on both the Virginia and National Registers of Historic Places. The historic district contains over 300 structures that were built prior to 1870.

A number of structures within the city, not all of which are within the Historic District, have also been designated as landmarks and placed on

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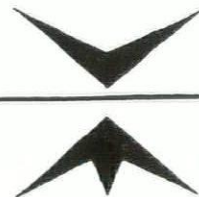
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the Virginia and/or National Registers of Historic Places.

Structures within the historic district which pre-date 1870 are protected by the current City Zoning Ordinance which states:

"No building built prior to 1870 within the Old and Historic Fredericksburg District shall be demolished, removed or altered in exterior architectural features or appearance, including the placement of signs, until a Certificate of Approval is issued by the Architectural Review Board."

Because of the limited application of the existing zoning regulations upon the historic district, the City Planning Commission, through its Zoning Ordinance Update Committee, has developed and is proposing more comprehensive requirements to adequately preserve the historic district and other areas of particular significance within the city.

#### HISTORIC FREDERICKSBURG DISTRICT PROPOSED

The Historic Fredericksburg District (HFD) was established for the purpose of promoting the general welfare, educational and recreational benefit of the public through the recognition of this area of the city as having historic, architectural, archaeological and cultural significance. Accordingly, the proposed City Zoning Ordinance regulations for the Historic Fredericksburg District are intended to:

- (1) Protect and preserve the architectural integrity of existing structures (via appropriate rehabilitation guidelines).
- (2) Create an atmosphere of compatible growth and development consistent with the Historic District.

(3) Prevent the intrusion of environmental influences adverse to the aforesaid purposes, and

(4) Assure that new construction and uses will be in keeping with the character to be preserved and enhanced.

The most significant change between the current and the proposed Historic District regulations is the recommendation to delete the "1870" date as a benchmark for structures within the historic district which come under and are protected by the Architectural Review Board (ARB). The new HFD regulations propose that all structures within the historic district, regardless of their age, shall be subject to ARB review and approval. This will include restoration work as well as new construction within the historic district. Specifically, the ordinance proposes that:

"No building permit shall be issued for the erection, reconstruction, exterior alteration, restoration, razing, relocation, or demolition of any building or structure in the Historic Fredericksburg District unless and until such issuance has been approved by the Architectural Review Board."

Previously, the ARB had no authority with regard to new construction and limited review and approval authority for rehabilitation and restoration work within the Historic District.

The proposed HFD regulations represent a major effort to underscore the unique qualities of the city's historic district and to achieve development continuity in the process.

To effectively implement the proposed HFD zoning regulations, at least three other key requirements are being studied. They are:

A. Conduct a survey and prepare an inventory of all buildings within the District. This should determine the historic and architectural signifi-

cance of structures. This project has been begun by Historic Fredericksburg Foundation, Inc.

B. Develop updated City Historic District Rehabilitation Guidelines/criteria. This will assist the local ARB in their review of development proposals within the historic district.

C. Develop guidelines for new construction within the historic district. The emphasis here will be on compatibility of structures and uses within the district.

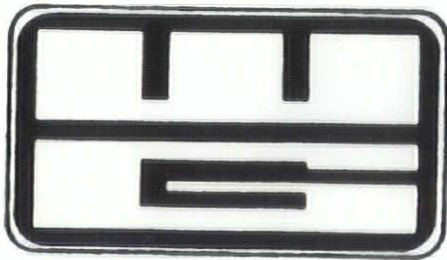
#### ARCHITECTURAL REVIEW BOARD

To administer provisions of the historic district, Fredericksburg has created an Architectural Review Board (ARB). The ARB functions to pass upon the appropriateness of the exterior architectural features and signage of new structures and buildings reconstructed, altered or restored within the historic district. The ARB considers only those design features subject to public view and establishes requirements which will serve to prevent development that is architecturally incompatible with the historic aspects of the HFD.

In determining the appropriateness of any new construction, reconstruction, exterior alteration or restoration, the ARB considers at least the following elements:

- Architectural features, including signs subject to public view.
- General design, structural arrangements, building material and texture, colors, in relation to such factors as compatibility with similar features of buildings or structures within the immediate vicinity of the property being reviewed.
- Relation to criteria outlined in the City's Historic District Design/Rehabilitation Guidelines.

(continued)



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- Extent to which the development will be harmonious or architecturally compatible with historic buildings in the HFD.
- Effect on tourism in historic areas.
- Scale, placement, height, bulk and related development requirements.

#### RECENT PROJECTS IN FREDERICKSBURG

Over the past three years, the city has paid particularly close attention to historic elements associated with several city programs and projects. In fact, promoting the historic significance and qualities of the project areas has been a common thread in the implementation of these projects. Below are some examples:

**A. Caroline Street Revitalization Project** — This major street and infrastructural improvement project was completed November 1982. It involved a comprehensive upgrading of the Historic Central Business District's main corridor (Caroline Street) and featured the installation of brick sidewalks and Annapolis-style ornamental lighting selected specifically to enhance the historic district atmosphere. City council enlisted the assistance and expertise of a citizen group, the Downtown Revitalization Committee, to develop recommendations and guide progress on this project. A representative of Historic Fredericksburg Foundation Inc., co-chaired the committee.

**B. Facade Improvement Program (FIP)** — This city-established program has been designed to

further the Central Business District (CBD) revitalization process. It provides partial funding for architectural services to encourage owners of property in the CBD to improve the facades of their buildings in a manner consistent with city redevelopment plans and historic guidelines (Secretary of the Interior's Rehabilitation Standards for Historic Preservation Projects). Restoration of the buildings to their original appearance, to the extent feasible, is a major program objective. The FIP involves cooperative efforts by the city, Historic Fredericksburg Foundation, Inc. (HFFI) and five local participating banking institutions.

The FIP involves researching the history of each building via HFFI's Inventory; an on-going catalog of basic information on historic structures including age, style of architecture, condition, and historical background. HFFI also provides technical assistance to owners who wish to take advantage of tax benefits provided for under Federal Tax Law. Completed Historic Preservation Certification applications for rehabilitated buildings are processed by the Virginia Historic Landmarks Commission and the Department of the Interior.

The city also approved a real estate tax abatement provision (for building over 25 years old) as provided under state law, to promote private rehabilitation activity in downtown Fredericksburg for residential and commercial properties.

**C. City Dock and Riverfront Development Project** — Plans have been formulated to develop the

recreational potential of the City Dock and riverfront areas adjacent to the Central Business District. The entire City Dock and Riverfront Park Project area falls within the Fredericksburg Historic District. A number of buildings along the riverfront have been recognized as historic landmarks, including the Old Colonial Warehouse (believed to be one of the oldest buildings in Fredericksburg).

Because much of Fredericksburg's history is associated with the Rappahannock River, the riverfront project incorporates the historical and archaeological significance of the area into the design plans. The proposed plan features a continuous walkway/path stretching along the banks of the river from the City Dock to the Rappahannock Regional Library. It is intended to make this riverfront development a "walk through history" by identifying points of historical and archaeological importance and placing interpretative signs on appropriate sites.

Historic Fredericksburg Foundation, Inc., and other local organizations took an active role in pinpointing and promoting the historic potential of the Riverfront Development Project. The city, in coordination with the Virginia Historic Landmarks Commission, sanctioned an archaeological survey in order to properly identify and protect any areas of archaeological significance along the river. Along with expanded recreational opportunities, the historic aspects of the riverfront area have evolved as the main theme for the development.

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# Managing A Preservation Project

by

*Henry J. Browne, AIA, President  
Browne, Eichman, Dalglish & Gilpin, P.C.  
Charlottesville, Virginia*

A restoration project for an Architect is unique to the professional in that each one is different. Unlike most construction projects, where the various phases of services are clear and concise, the preservationist faces the ever present unknown.

In a normal architectural project, there is, of course, all the architectural services prior to the actual letting of bids and pretty much of an assurance that the ground on which you're building is free and clear of hazardous problems. When there is some doubt, the necessary precautions are taken in the specifications and a fairly clean concise budget estimate can be received and given to the owners.

The building can then proceed through the normal construction period, with site visits by the architect and engineer in order to determine the adherence to drawings and specifications.

The Preservationist, on the other hand, is faced from the very start with a whole series of unknowns. In the development of his original design, he must anticipate certain idiosyncrasies of the building structure on which he is working.

Next, he must attempt to analyze the structural walls and bearing points supporting the structure. These are often cleverly hidden through layer upon layer of revisions and refinements and alterations which have been made to the building. These structural points must be traced from the bearing point to the roof, because our forebears did many unusual things which are constant surprises and delights to the preservationist.

Once this skeleton of structural components is envisioned, it is then necessary to determine what parts of the architectural fabric are necessary to preserve, how the preservation of this fabric can be assured and where to insert the 20th century mechanical systems which we all require, both for preservation of the structure and for interior comfort.

You then begin to put together these mechanical systems within the framework of a program and the restraints of the structural system. All of this, now mind you, is in schematic form and diagrammatic to the point where you can then go out to the site and begin to probe the structure very carefully in order to determine the efficacy of your plan.

The preservationist must ever be flexible. In my opinion, the most successful preservation architects are those who work in the field with the contractors and are able to make decisions — protecting the integrity of the building, its structure, and its architectural fabric, while accommodating the program.

There is no reason for the drain line to be where it is and it belies all understanding how it could have been passed at the time it was put in, but then you remember there were no Building Codes when it was put in and, generally speaking, our historic structures have been used over

Here is where the surprises begin. Just as sure as you believe you can move a piece of paneling or cut out some plaster, (because obviously there is nothing behind that) you run into an abandoned cast iron column or one of the main waste lines in the building which you were planning to keep.

There's no reason for the drain line to be where it is and it belies all understanding how it could have been passed at the time it was put in, but then you remember there were no Building Codes when it was put in and, generally speaking, our historic structures have been used over

Armed with these preliminary schematics, the architect approaches his quarry with a great deal of anticipation. In the field, investigation of the existing conditions sets the preservationist apart from the established architectural procedure of designing what you need, where you want it, how you want it, pretty much with known budgetary restrictions and estimated costs.



*The Chimneys Publick House circa 1764, Fredericksburg, Va.  
Historic Preservation Project by Browne, Eichman, Dalglish & Gilpin, P.C.  
Photo by John Stubblefield & Associates*



a period of time, so that these surprises, while unsettling, should not be totally unanticipated.

Once the initial interfacing of existing conditions with the schematic drawings is completed, revisions are then made — removal drawings are drawn up — the bidding or selection of a contractor-of-record is undertaken, and the next phase of total anticipation is underway.

This is the phase of the project that our office likes to refer to as removals. We try to stay away from the word demolition because it connotes certain things which, as preservationists, we're not prepared to accept.

The removals period is a period of great anticipation and one of the more enlightening phases during the reconstruction process. Here is where your guesses are either correct or wrong, and further refinements have to be made based on the removals. For instance, most of the buildings that architects will be working on are masonry or wood frame, with plaster. Now, plaster is one of the greatest allies of the architect in the preservation field, providing he doesn't fight it but joins it.

Very seldom will there be historic plaster unless there is a wallpaper or a paint which needs to be preserved. In this event, the plaster must be kept *in situ*, protected and left without holes, light boxes, thermostat boxes and damage from removal of the other side caused by vibration, or damage by a swinging ladder, or a falling paint can. The best thing that the architect and contractor can do at this point is to apply clean beaverboard over the entire surface which is to be protected, attaching this in a manner that does no damage to surrounding areas; because if you trust that all of the workmen or people in the building will understand the quality and the necessity for preserving this architectural fabric you're wrong. My advice to any preservationist

or anyone undertaking the project is, if you plan to save it, protect it.

During this removals phase, care must be exercised so that no damage occurs to the remaining structure or architectural fabric which is to be salvaged. Take the time to remove doors, window sash, hardware, casing and trim if there is any possibility that they are to be reused, and protect them. Mechanics very often don't have an opportunity to work on historic properties and they tend to treat them just like an ordinary construction site — and we know what kind of damage goes on in the construction sites. The worst perpetrators of damage to trades working in a building are other workmen.

Do not make the mistake that the workmen on your particular project are of such mind and training that they will treat the other man's work with great respect. Make them prove this to you through their actions; otherwise, be prepared for some very unfortunate incidents.

I cannot understate this. Valuable parts of buildings have been thrown away, burned up, chopped, drilled, hacked and lost because the owners and architects of a building have not taken the proper precautions.

On a lighter note, this particular phase of the operation is where all of the mysteries begin to unravel. Structural systems which are known to the preservationist, anticipated by the preservationist begin to do funny things. You begin to find out that a building will pretty much stand by itself even when only 25% of it is working properly.

After the initial panic and modifications and bracing, shoring, bolting, transferring of loads occurs, the project then pretty much settles down to integrating the mechanical systems within the architectural fabric and structure.

All during this time of the removals, the architect should be taking samples of paint, saving pieces of hardware, bits of the architectural fabric for possible future use, even though he's not sure he'll use them — save them. The owner should be brought in at this point and involved quite heavily in the education process of what an old building actually is. If you happen to be the owner, architect, builder, restorer, then many delights and disappointments await you.

It is recommended that the architect prepare a Final set of drawings after the removal phases are completed. This enables the architect to act with a greater degree of assurance as to what actually exists to work with. Modifications can be made and a firm set of drawings then issued to the contractor for bidding for the mechanical systems, structure, etc.

As you can see the preservationist's presence at the site is highly desirable during the removals phase. Now, this does not mean constant monitoring, but it does mean easy access to the site and a responsive understanding by the contractor as to what constitutes the difference between construction and restoration work. Experience has shown this to be the most economic way to bid a project. Most contractors will begin to get into the swing of things during the removals phase, and the owner is not paying for a tremendous amount of unknown guesses the subcontractors and the general contractor have to add to a bid in order to determine a budget. It is normal to have a two or three week bidding period after the removals and issuance of final documents for reconstruction, so that workmen can come onto the site and view the existing conditions. This way, they become less hesitant to handle the project and, generally, more favorable bids result.

Once the reconstruction bids are received, the architect should very carefully attempt to analyze each of the categories in order to determine if someone is overly cautious or if suggestions are made by a subcontractor to do something different. It is not always wise to take the low bid. By this time, the general contractor should have a good feel about his subcontract bids and the quality of the people giving the bids to him.

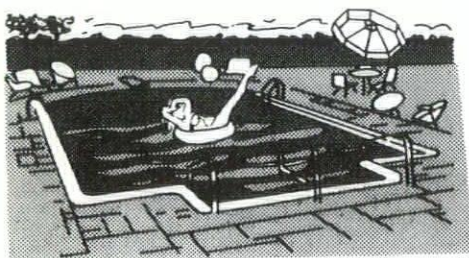
Restoration work is not something just a normal home builder or normal contractor should be enticed to bid on. Very often pre-qualification conferences will attempt to eliminate contractors because of their lack of experience — just as you wouldn't want someone who did nothing but office buildings — building a very, very specialized hospital. This is pretty well accepted in the building profession as prudent, and most contractors understand the procedure.

After the bids have been analyzed, and the contractor is fairly assured of the project, then our office makes it a practice to hold a pre-construction meeting with all of the major subcontractors, in the contractors office or at the job site, trying to schedule each of them so that they can understand the problems of the other person but, at the same time, not waste their time. This begins to develop a good relationship between the contractor, the architect and the subcontractor, and greater cooperation results.

If the architect has been prudent, he will have continually requested that a 10 to 15 percent contingency fund be on hand to draw against for unforeseen extras, and the owner should under-

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stand that this money most probably will be spent — it is not a matter of how much he can save and this is considered a legitimate budget line item.

The worst things that you can allow an owner to do is to go into a restoration project without proper protection from qualified contractors and subcontractors and under-capitalized. There have been too many projects where people have poured too much money into them to ever get them out and then, unfortunately, compromises begin to be made which can undo the very thing that you started out originally to do, and that is to preserve and restore.

There are two great enemies on a restoration project: water and fire.

#### **WATER**

Always protect the architectural fabric from further damage from water. Never allow an opening to remain overnight. Never allow windows to be left open. Never allow heavy equipment to operate close to a foundation wall, simply because this over-burden of concentrated weight can damage foundation walls. Bear in mind that most buildings you are restoring do not have footings.

Dewater the project properly, taking care that no addition or revision to the project will create additional water problems. Prepare to spend money to divert water during construction. This cannot be too highly stressed — always look at the project as if you were the one that had to dry up the water with boxes of Kleenex.

#### **FIRE**

Never anticipate that the workmen will understand the problems involved in older buildings. I have learned from personal experience the utter desolation of being informed that a building that was completely restored with the highest quality materials and just had a very expensive brass box lock placed on the front door by the children, as a Christmas gift to their parents, had melted in the fire — the entire building was destroyed before the family could move in, simply because a workman had reverse wired an electric motor on the oil burner. This is an extreme case. The normal scenario is that somebody was soldering a pipe or burning paint off, and fire got started, wasn't discovered until late Friday night after quitting time, and the structure received incredible damage.

Bear in mind that the materials you are working with are probably tinder dry, containing high resin content due to the nature of the material, and practices which are approved on normal conventional building sites, just cannot be tolerated on a preservation site.

If all of this has not scared you away, bear in mind that the rewards of undertaking a preservation project are, to my mind, much greater than undertaking a normal building project.

In all instances, expect the unexpected — protect the building and architectural fabric as you would a small child — undertake the reconstruction and replacement with care and try not to build in unreasonable time restraints. It takes time to build, just as it takes time to make good wine.

*"BONUM EXPERIMENTUM CRUCIS"*

## **Mary Washington College Center for Historic Preservation**

Established in 1980 by a Commonwealth of Virginia grant from the Governor's Fund for Excellence, the MWC Center for Historic Preservation has two basic purposes: to support the academic major program in historic preservation at the College, and to extend the benefits of that program to the larger community by assisting preservation efforts throughout Virginia and beyond.

Mary Washington College, utilizing the inherent assets of its location amidst an area of extraordinary historical significance, offers an undergraduate degree program in historic preservation — one of few such programs in the United States. The Center for Historic Preservation serves the students in that program in a number of ways: by bringing outstanding speakers to the campus; by augmenting the College's extensive collection of books, periodicals, slides, and photographs; by developing internship opportunities; and by providing a convenient forum for faculty-student dialogue.

In assisting preservation efforts beyond the College itself, the Center has undertaken a variety of activities including the sponsorship of conferences and workshops designed to meet the needs of both professionals and lay persons. The Center has enjoyed the cooperation of many local, state and national preservation organizations in the sponsorship of these events.

The Center also maintains a Speakers Bureau, through which the expertise of authoritative speakers is made available at minimal cost to interested groups as well as to schools and institutions of higher learning. In addition, the Center has recently embarked upon a publication project, *"Preservation Reports: Virginia Sites and Structures."* The publications, issued *seriatim*, consist of architectural (and, where appropriate archaeological) investigations of significant historical sites, conducted by historic preservation students under the direction of Mary Washington College faculty.

Through the expansion of current activities, as well as the inauguration of additional projects, the Center looks forward to playing a significant role in the promotion of historic preservation in the years to come.

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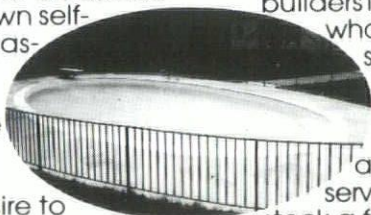
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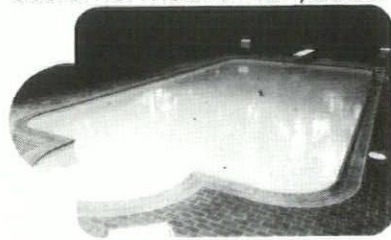
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# Preserving the Past, Planning for the Future

University of Virginia Planning Efforts Aid Richmond Redevelopment

by Clare Osdene, Acting Director  
Shockoe Slip Foundation

From the preservation of Richmond's Shockoe Slip Old and Historic District to the siting of rural hazardous waste dumps, the University of Virginia's School of Architecture is working to become a major influence on the changing face of Virginia.

Dean Jaquelin Taylor Robertson views the school as "a major resource of the state" and, viewing the University as the perfect forum for architectural concerns statewide, has sought to make the school a viable and accessible source of hitherto underutilized expertise. Just as teaching hospitals serve as centers of research,

Mr. Robertson says, "It is the role of universities to carry on the work of a society which business people don't have the time to do."

The School of Architecture is increasingly working on projects with potential impact on the community at large, projects that have benefited everyone involved.

From the public perspective, the University is the perfect place to handle controversial planning, because it is removed from political and commercial pressures. As an objective forum for discussion of these issues, the University

can set standards of excellence in the investigation of new solutions for old problems. The University's School of Architecture is also finding it can play an important role in helping settle politically and emotionally charged disputes. Mr. Robertson says, "Our expertise is in zoning, preservation and urban design. These are the things which cities are concerned with and too often don't have the time necessary to concentrate on."

At the same time involvement in "real world" projects has benefits for the school. The opportunity to work with actual clients, with the



East Cary Street in Shockoe Slip Old and Historic District, Richmond





East Cary Street in Shockoe Slip Old and Historic District, Richmond

expectation that what one does may actually affect what happens, is invaluable for the students. Paul Gresham, a fourth-year architecture student, says, "The nice thing about working on these projects is it has a certain amount of purpose. It's realizable and not merely theoretical."

Additionally, these projects afford the normally segregated students from the different disciplines of the school an opportunity to work together. In this way, students of architecture, planning, landscape architecture and architectural history observe the others' functions and perspectives. The benefits to post-graduation employment are numerous. The ability to include actually implemented projects in a portfolio stands the students in good stead in finding "real world" jobs.

One such project is the recently completed Shockoe Slip Guidelines for Development. An urban design plan for the Shockoe Slip Old and Historic District in downtown Richmond, the plan was commissioned by the Shockoe Slip Foundation to take an objective, long-term look at the state and national historic district. Richard H. Stutts, president of the Shockoe Slip Foundation, said, "In the decade previous to the plan, Shockoe Slip was developed in a haphazard

fashion. Neither the city nor the foundation had a development guide. The Shockoe Slip Guidelines for Development provides us with that definitive tool for dealing with the issues which will be confronting us in the coming years."

The old warehouse and manufacturing district of the city, dating from 1607 and Christopher Newport's claiming of the area for King James, is essentially composed of large, post-Civil War industrial buildings which have been adapted for use as restaurants and shops. In the past decade, "The Slip" has come to be known as Richmond's center of night life. The plan, developed in a "mixed studio" combined all four disciplines, as well as undergraduate and graduate students and faculty. Encompassing a wide range of topics, it provided the students exposure "to the best kind of real problems and the opportunity to work with the top professionals," according to Dean Robertson.

The district is considered in terms of urban design, market conditions, potentially desirable tenant mixture and land use. The plan also discusses circulation patterns in the district, waterfront access to the James River (it forms the southern periphery of the district), public improvements, development incentives, facade standards and historical identity. It recommends

how Shockoe Slip, a unique component of Richmond's downtown environment, can best be developed into a successful, multi-purpose, restored district and suggests strategies for such development.

Recommendations call for a wide variety of uses and a change in the existing tenant structure. Retail stores, offices, restaurants, residences, public parks and parking areas are called for in the plan forming what Dean Robertson calls "the key to economically healthy cities." Preservation of existing architecture and building facades and applied restrictions would keep Shockoe Slip's character and scale in perspective.

Funded through a grant from the City of Richmond and the National Endowment for the Arts, the plan has been widely hailed. Charles Peters, Richmond's city planning director, called the proposal "a \$200,000 plan" that represented "the steal of the century" for the city, considering the small amount of public money involved.

If the plan's recommendations are implemented during the next 10 or 15 years, Dean Robertson said that the Shockoe Slip Old and Historic District will be "an extraordinarily pleasing precinct."

The architecture school has a variety of other projects that benefit the public sector. One very important new program is in the Institute for Environmental Negotiation in the planning division. By bringing the concerned parties together, the institute seeks to expedite legislation in order to avoid disputes. Thus far, the institute has been instrumental in solving eight major disputes. Funded by the Virginia Environmental Endowment, the institute is an increasingly valuable means of reaching harmonious agreement between potentially conflicting factions in the state.

Another planning department project is helping to analyze the budget processes of various localities. Eight jurisdictions have been targeted, and the students will make case studies that can help the governments target their funding allocations.

William Lucy, chairman of the planning division, pointed out how beneficial all of these projects are to both the students and the communities that are studied. "Not only is it a benefit in the job market because it gives employers more confidence, but the students are very interested in working with students from the other disciplines."

With numerous other projects in the works, the University is going a long way towards bettering the physical surroundings for the state. "This is an obligation of the University which we feel strongly in the architecture school," said Dean Robertson. "Mr. Jefferson's central preoccupation was how to serve the state. This work is unbelievably exciting, and it is a great privilege for us to serve in this way."

Reprinted with permission from the University of Virginia Alumni News.

Ms. Osdene, a 1981 graduate of the University of Virginia College of Arts and Sciences, is acting director of the Shockoe Slip Foundation.



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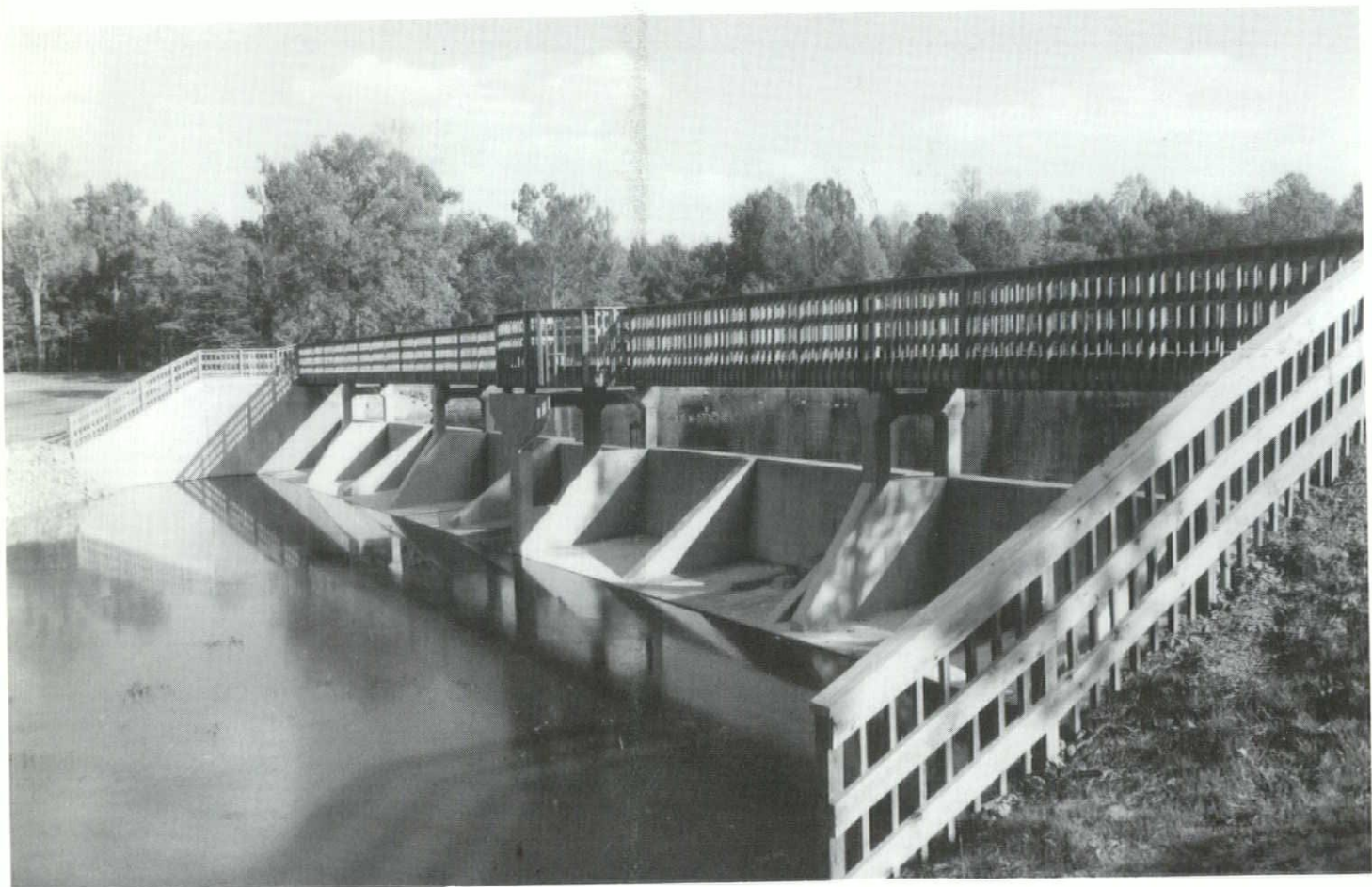
## Preservation of Echo Lake Dam

OWNER: Henrico County Dept. of Recreation & Parks  
 ENGINEER: J. K. Timmons & Associates  
 GENERAL CONTRACTOR: Brooks & Co. G.C., Inc.

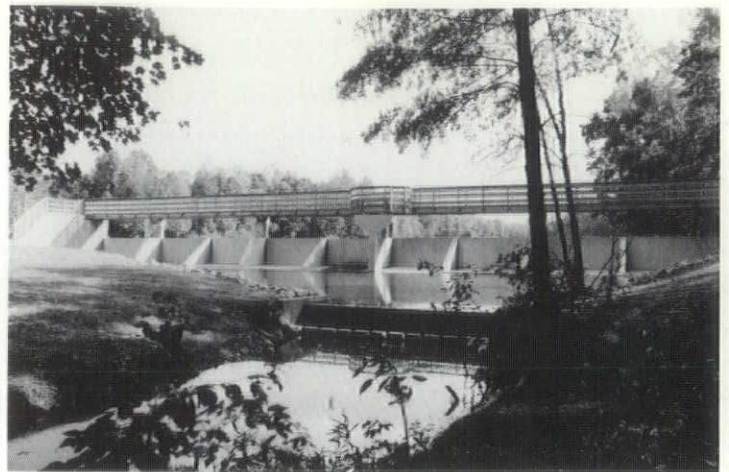
*Story by Kenneth C. Magalis*

Echo Lake, formerly a privately owned Recreational Facility, was recently acquired by the County of Henrico and is currently operated by their Division of Recreation & Parks. In the 1930s there existed on this site a clubhouse and a 100' dam with an eight-acre lake. Through the years the original dam gave way and was rebuilt several times in the conventional vernacular of the

period until the last break of 1980. It was in May of 1981 that the county made the purchase of the 24-acre property for a sum of \$95,361.00 with the idea of converting it to a public facility for fishing, picnicking, strolling and general recreation. Both acquisition and development of the park have been funded with proceeds from the 1977 Parks Bond Referendum and with grant assis-







tance from the Virginia Department of Parks and Recreation (formerly the Virginia Commission of Outdoor Recreation.)

An overall Echo Lake Park Master Plan was prepared by the Parks Planning Section of the Henrico Division of Recreation and Parks, with Phase I Development plans prepared under contract with J. K. Timmons and Associates, Inc., Civil Engineers and Schnabel Engineering Associates, P.C., Geotechnical Engineers. This project, designed by J. K. Timmons & Associates of Midlothian, included the reworking of the original grounds, selected clearing, a reflecting pool and other naturalized items. With over 65' of existing spillway still functional, it was decided that the rest of the original structure would be demolished. New spillway sections, buttresses, an observation walkway and wing walls were constructed. An existing earth dam to the eastern side was reconstructed and new parking facilities were added. Approximately \$260,900.00

has been spent on this initial phase of development. Future phases of development are proposed to include: construction of an additional pedestrian bridge at rear of the property; a fishing pier; nature observation blinds; and additional trails for hiking and nature observation.

Design considerations included working around and linking into the existing dam structure so as to create one unified structure. The one-hundred-year flood plain had to be accounted for as well as general safety requirements. The dedication of the park was held on October 26, 1983 after approximately 16 months construction time.

Echo Lake Park is a major community facility tailored to meet the recreational needs of users within a primary service radius of two-to-five miles. However, all county citizens are welcome to use the park. Construction of this work was handled by Brooks & Company General Contractors, Inc. of Ashland.

Subcontractors and suppliers were all local Richmond area companies and consisted of John J. Marshall, Inc., Richmond, excavating contractor; Snow's General Services, Richmond, demolition contractor; Brooks & Co., G. C. Inc. (General Contractor), Ashland, landscaping, concrete, foundations contractor; Lee-Hy Paving Corp., Richmond, paving contractor; Massey Concrete Corp., Richmond, concrete supplier; Tidewater Materials Corp., Richmond, stonework supplier; Bethlehem Steel Co., Richmond, reinforcing steel supplier; Browning Steel Co., Richmond, steel supplier, steel erection, miscellaneous metal supplier.

#### ABOUT THE AUTHOR:

Kenneth C. Magalis is Executive Vice President of Brooks and Company General Contractors, Inc., and is also an Associate Member of the Virginia Society, American Institute of Architects.

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# Revitalization in Staunton: Integrating Preservation and Development

by David J. Brown

Staunton's commitment to historic preservation and community revitalization began in crisis — a typical response to the destruction of our cities and towns that was taking place in the 1960s and early 1970s. In many ways, however, that is where the similarity ends with other small-town preservation efforts, as Staunton's attempts to preserve its past and revitalize the central business core developed a maturity and sophistication not generally seen in communities of 21,000. These efforts have brought Staunton both a strong city-wide revitalization program and national recognition.

## GROWTH OF THE REVITALIZATION MOVEMENT

Founded in 1747, Staunton remained a small frontier village until several major institutions and the railroad brought growth to the community between 1840 and 1860. The 1870s saw the beginning of an economic boom throughout the Shenandoah Valley that lasted until the end of the century. During that period, the six-block Staunton Central Business District (CBD), the adjacent Wharf warehouse area, and the surrounding residential neighborhoods were constructed. Hundreds of structures were built in every style of the Victorian period.

This prosperity lasted until 1910, when Staunton entered a period of slow economic decline. By the 1960s, Staunton was left with a decaying Main Street, strip commercial development, and suburban flight. Urban renewal efforts removed businesses and left entire city blocks vacant for years.

Plans to demolish the Wharf area for a four-lane highway in 1971 led a group of volunteers to establish Historic Staunton Foundation. Beginning on a small scale, the new organization worked to encourage preservation through both public information programs and direct acquisition/renovation projects. However, the hiring or permanent staff in the mid-1970s led to a change in the foundation's approach.

Deciding that numerous small positive changes in the city's historic areas would build a momentum for revitalization, the foundation took a

number of steps to integrate preservation into the mainstream of the community's planning and development activities. The major change in this direction was the development of the "Facade Improvement Program" (FIP) in 1978. HSF added a designer to its staff and offered free renovation advice to the owner or tenant of any building in Staunton's historic districts. Participation in FIP was voluntary, and the service included completion of a building checklist, historical research, design recommendations, contractor referral, supervision of work, and completion of the forms for the preservation tax benefits.

Through FIP, dramatic improvements took place in the Central Business District, providing visual evidence that revitalization was possible in Staunton. An increasing number of building owners took advantage of the FIP services, adding to the momentum of the program. By December 1983, 70 buildings in the downtown Beverley and Wharf historic districts had received assistance under FIP, with the private sector investing over \$4.5 million in renovation.

This push towards revitalization led the city government to reconsider its role in planning and development activities. Through the "Wharf Study," a rewriting of the comprehensive plan, and a study entitled "Streetscape: A Search for Appropriateness," the city, working with Historic Staunton Foundation, moved to align its plans for development with the revitalization

movement. Perhaps more significantly, the city provided financial backing for this effort by spending \$400,000 for streetscape improvements in the Wharf parking area, developing and funding the economic-development oriented Staunton United Revitalization Effort (SURE) office, and by providing yearly grants to HSF. This combined revitalization program has brought the community national attention, most recently through a 1983 Honor Award presented to HSF by the National Trust for Historic Preservation.

## PRESERVATION IN THE 1980s

Challenges still lie ahead for the preservation movement in Staunton, however. Some are simply old problems that have not been addressed, while others are the result of Staunton's success. The community's preservation agenda for the 1980s is, in many ways, as broad and complex as that faced at the founding of HSF in 1971.

Both actual and threatened demolitions resulted in the formation of Historic Staunton and spurred the city's revitalization movement. However, the success of this effort has not stopped the push for demolition, as pressure for new development continues in both the Central Business District and the surrounding residential areas.

In the business district, the chief pressure comes from the automobile. The need for addi-



*The Towne Centre project — the old YMCA has been adaptively re-used as a restaurant, athletic club, shops, and offices.*

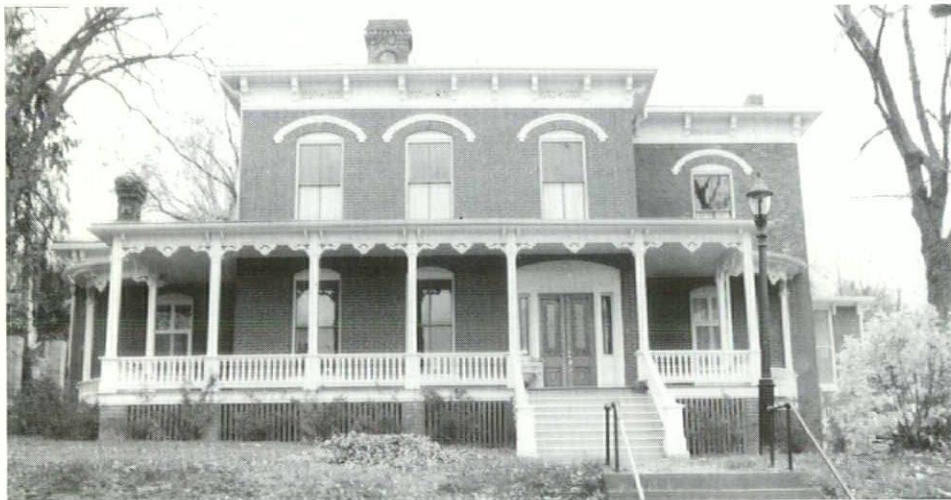
## ABOUT THE AUTHOR:

A native of Tennessee, Mr. Brown has a bachelor's degree in History with a concentration in Historic Preservation from Middle Tennessee State University, and a Masters of City Planning from the Georgia Institute of Technology. Currently, he serves as Executive Director of Historic Staunton Foundation. Past employment includes work with the Georgia State Historic Preservation Office as Historic Preservation Planner. Mr. Brown is a member of the National Trust for Historic Preservation, the American Planning Association, and serves on the Board of Directors of the newly formed Preservation Alliance of Virginia.





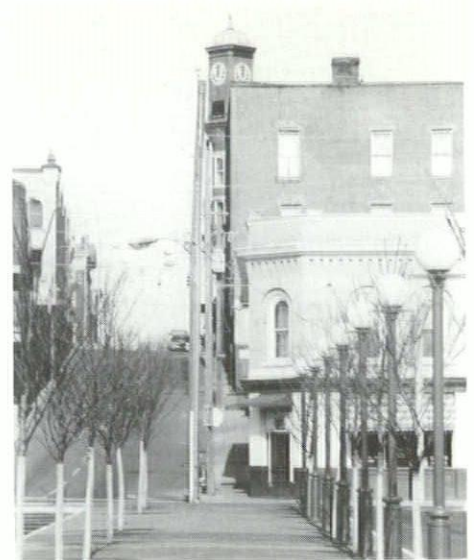
*The completed Wharf Parking Lot. The buildings in the background are the rear facades of the Wharf buildings.*



*The Belle Grae Inn, an example of a new use in a residential neighborhood that is compatible with its surroundings.*



*New construction on Beverley Street. United Virginia Bank built this new building and rehabilitated two adjacent historic buildings in a \$1.2 million project.*



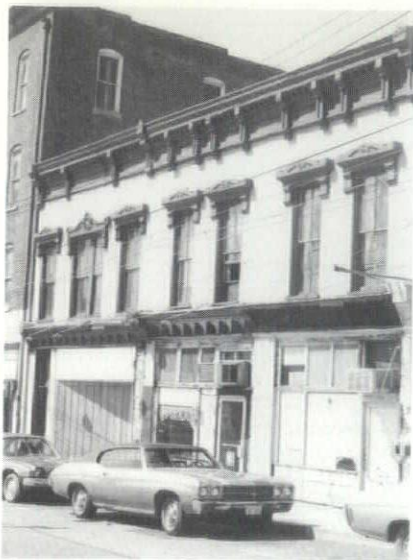
*Detail of the Wharf Lot improvements, looking toward Beverley Street.*

tional parking space is often cited as justification for the demolition of under-utilized structures. This was the case in a highly controversial 1982 project where a local Savings and Loan destroyed two early 20th century buildings for additional parking and better exposure for its main facility. Proposed highway improvements also threaten the CBD. Remnants of the plan to demolish the Wharf still remain, although the widening of this street is generally unnecessary and would adversely affect three historic districts and a historic railroad overpass.

The difference in the city's approach to these types of projects and pressures is that HSF and SURE are now successfully tied into the planning and development process. Working with the planning commission and the city government, staff from these two organizations identify concerns early in the process and propose constructive alternatives, often based upon the city's updated planning studies. Success comes slower in the residential areas, however, where past zoning decisions have allowed small convenience stores to dramatically alter the residential character of the neighborhoods and where demolitions for church parking lots are increasing in number. With the continued revitalization of the CBD, Historic Staunton Foundation can begin to place more emphasis on residential rehabilitation in the coming decade. This shift began with the recent listing of three residential districts in the National Register of Historic Places.

Rehabilitation issues and questions of compatible use must also be faced in the 1980s. Through FIP, Historic Staunton has been able to maintain the historic character of buildings in the majority of renovation efforts. However, the program is entirely voluntary, and without historic district zoning it is impossible to require sensitive rehabilitations. In a few instances, this has resulted in renovations that have marred — or destroyed — important historic features. HSF's past emphasis on facade treatments has also led to the belief among some building owners that interior features are of less importance. This attitude is slowly changing, helped in large measure by the review required under the Eco-





24-30 S. New Street in the Beverley Historic District, prior to renovation.



24-30 S. New Street, after renovation. The bottom floors are shops, while there are apartments on the upper level.

economic Recovery Tax Act preservation provisions. With the economic revitalization of downtown, infill architecture is becoming an issue for the first time in years. The city has been fortunate in that all the major infill projects during the past few years have benefited from review by HSF. The most recent, a new building by the Standard Drug Company, successfully blends modern architectural style with height and fenestration features common to the historic district.

Questions of compatible use for historic structures become more important as the success of the revitalization effort grows. Along Beverley Street, Staunton's Main Street, second floor development is a key issue. In recent renovations this issue has been addressed most successfully in two ways — through development of two-story shops (generally restaurants) and with the introduction of upper floor apartments. This upper level development is minimal, however, and must be expanded for the growth of

the CBD to continue. In the Wharf area, questions of use generally center around finding tenants that have need of the large, open warehouse spaces. The success of a clothing outlet store in the Wharf holds hope for similar types of uses. HSF has also made a bold step by purchasing and renovating a structurally unsound Wharf building for its new offices. This increased activity, helped by Beverley Street's continued revitalization, should spur additional development.

(Continued)



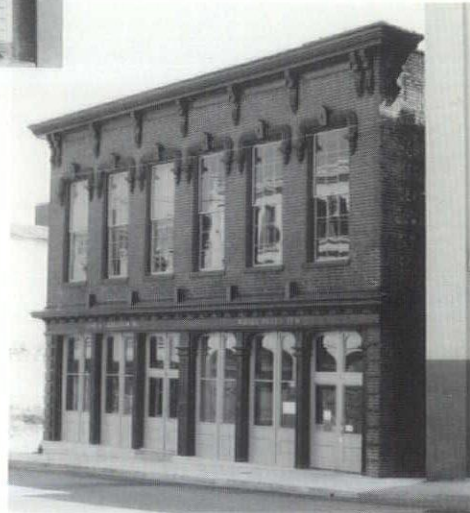
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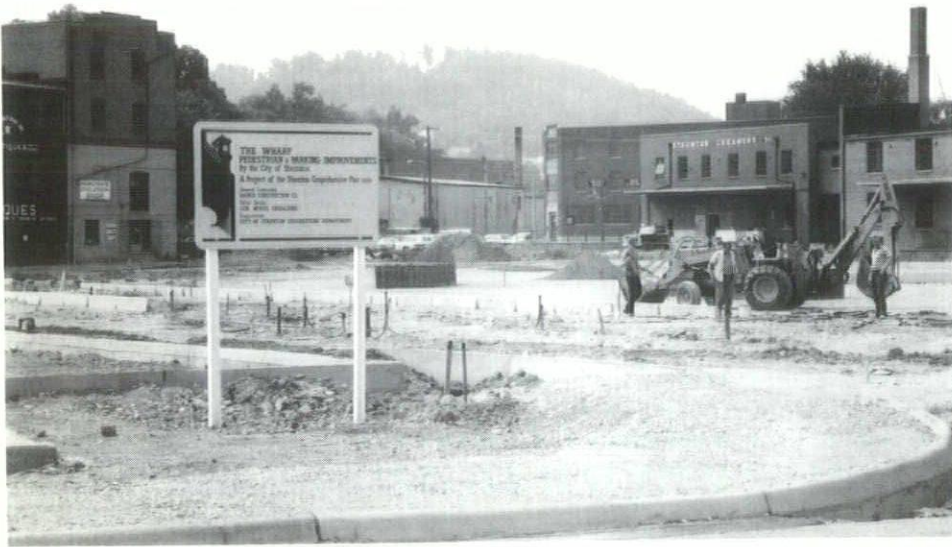


AFTER

12 E. Beverley Street (The Beverley Restaurant) before and after renovation, which included the reconstruction of the original storefront and new stained glass windows.

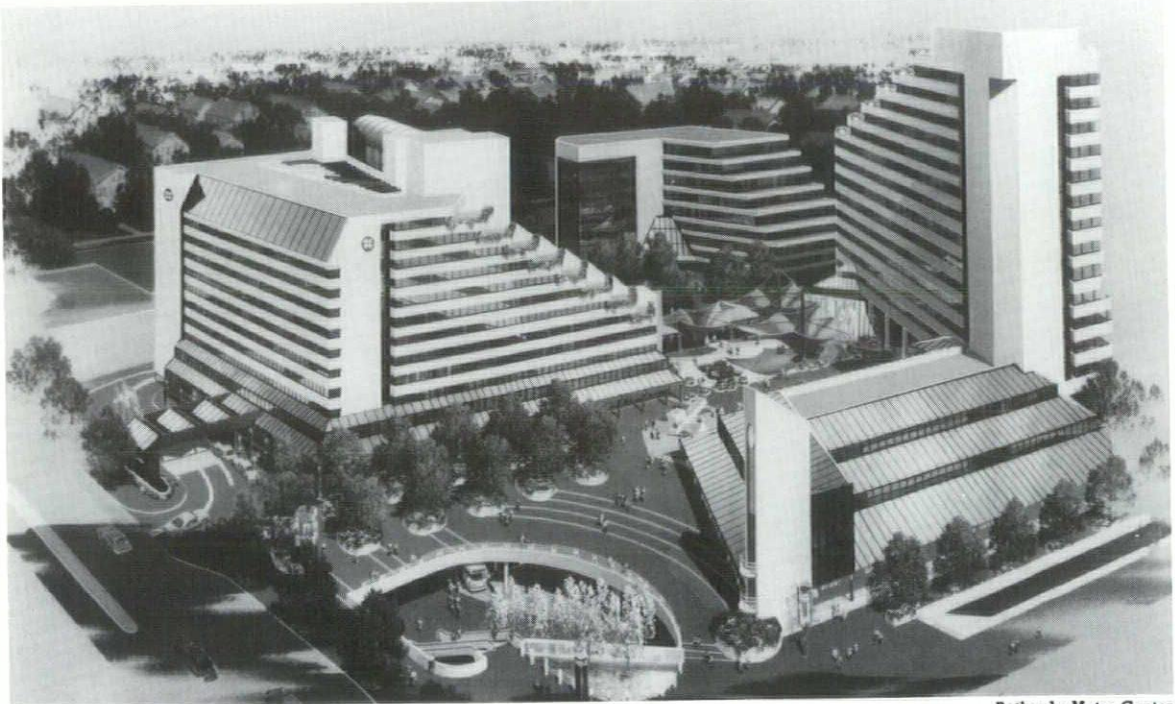
119-121 S. Augusta Street before and after renovation. This building now houses The Wharf Pub and Deli; Scott and Stringfellow, Inc.; and Jones and Johnson Properties, developers of the project.





The final major issue on the preservation agenda for the 1980s involves funding for revitalization. With private sector rehabilitations, continuation of city incentives and the federal tax benefits for preservation is critical, as they have been one of the major factors in Staunton's success. At the community level, continued and increased support for HSF and SURE must be found. With the loss of federal grant money in a number of program areas, an increasing burden is placed on the local community to support these worthwhile efforts.

Staunton faces the remainder of the 1980s with confidence that the revitalization of our historic areas will continue to bring economic and social benefits to the community. The efforts of countless volunteers and professionals through the years has brought support for preservation to its highest level ever. By continuing to integrate preservation into the mainstream of community development activities, Staunton can remain in the forefront of the preservation movement and provide a better life for its citizens.



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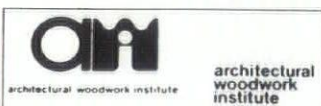
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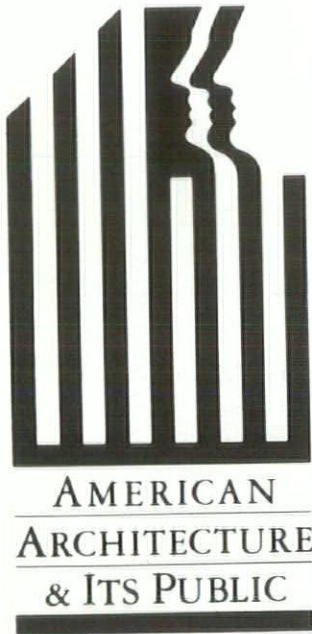
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## President's Message



### Historic Preservation is Each Architect's Responsibility

What does "American Architecture and Its Public" (AIA's 1984 Theme) mean to the individual architect? According to George Notter, FAIA, the Institute is making a significant effort to show the public what is meant by excellence in design and to explain what it can mean in their lives.

To achieve this goal, Notter has asked individual architects to join in the public dialogue working with other citizens on important public projects. Among these projects, Notter lists efforts in the preservation of landmarks and other historically significant architecture and communities.

At the national level, AIA led the way in convincing Congress to restore the West Front of the U.S. Capitol Building, not alter its original design with an inappropriate addition. Their campaign to save the Capitol was supported by individual architects writing letters to their congressmen and to the editors of local newspapers around the country.

Volunteer efforts by members of the Virginia Society's Historic Architecture Committee are aimed at promoting increased interest in preservation activities and encouraging service by architects on national, state and local preservation bodies. As an example, the Virginia Society became a founding member of the Preservation Alliance of Virginia, a statewide consortium of preservation organizations organized to ex-

change ideas and programs that have achieved success in their communities.

Architects in their daily practice may come across opportunities where they might be able to exert influence in preserving historically significant buildings. For example, this writer, under contract to design an office building that would displace a historic home, persuaded the developer to offer the structure free-of-charge plus \$5,000.00 (the estimated cost to demolish the building) to a non-profit historic preservation organization. The preservation group, in turn, transferred the house to a third party who agreed to move and restore the old home. All parties received more favorable publicity for their participation in this noteworthy achievement.

"American Architecture and Its Public" — architects working with the public, at all levels, to improve our communities — our quality of life — through recognizing the importance of historic preservation and taking action to achieve success in preserving our architectural heritage. The dialogue continues only with your participation.

Paul H. Barkley, AIA  
President  
Virginia Society, AIA

*Participant in the Featured  
Saints Constantine & Helen Greek Orthodox Church*

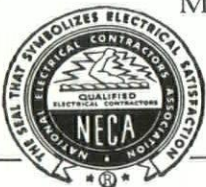
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## VIRGINIA SOCIETY AIA NEWS

### Henry J. Browne, AIA is Member of Architectural Conservation Symposium At ICCROM in Rome Italy

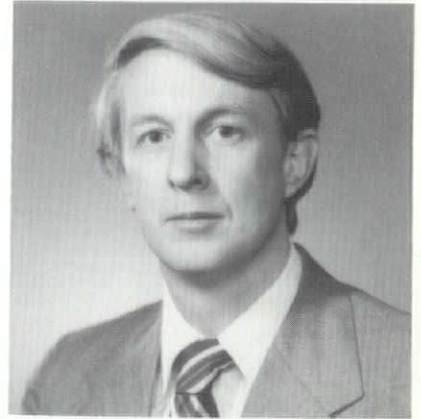
Henry J. Browne, AIA is currently a member of the Annual Symposium on Architectural Conservation at ICCROM, the International Center for the Study of the Preservation and the Restoration of Cultural Property. With 69 member countries, this intergovernmental organization, established in Rome 25 years ago, is staffed with an international faculty of architects and conservators headed by Dr. Cevat Erder, Archaeologist of Turkey. The Symposium is coordinated by Professor Jukka Jokilehto of Finland, noted preservation architect.

Mr. Browne is an active member of the National Committee on Historic Resources of the American Institute of Architects, and the Virginia

Society, AIA. Current projects under his direction are the continued restoration of Miller School and Ash Lawn, home of President James Monroe in Albemarle County; Bethany College "Old Main," Bethany, West Virginia; a preservation plan for Wellsburg, West Virginia; and the Historic National Bank and the restoration of the Old City Hall in Fredericksburg.

His firm provided services for the restoration of The Chimneys in Fredericksburg, which received the 1983 Award from the Association for the Preservation of Virginia Antiquities (APVA). Long active in civic and private restoration circles, Mr. Browne maintains his practice in Charlottesville.

### PERSONNEL AND OFFICE CHANGES



Wylie R. Cooke, Jr., AIA

### COMPETITIONS AND AWARDS



### New Executive V.P. and Name Change Announced By Norfolk Firm

Williams and Tazewell & Associates, Inc. is pleased to announce that Wylie R. Cooke, Jr. has joined the firm as Executive Vice President. As of April 1, 1984, the name of the firm has been changed to Williams, Tazewell and Cooke & Associates, Inc.

Mr. Cooke received a Bachelor of Architecture degree from the University of Virginia in 1963. He is registered to practice in the states of Virginia, North Carolina, Colorado and Texas.

His civic and professional activities include: Vice Chairman and Board of Directors — Virginia Beach General Hospital; Founding Director

### Parking Garage Wins Award for Excellence

The Community Hospital of Roanoke Valley Parking Garage was one of the winning projects in the 1983 Award for Excellence Program sponsored by the Institutional and Municipal Parking Congress. The award was "Merit Award: Best Design of Parking Garage or Lot with over 500 Spaces." Entries in the Award Program were judged on aesthetics, innovation, performance and community enhancement. The Institutional and Municipal Parking Congress is a national organization of owners, managers, and manu-

facturers of parking facilities and equipment dedicated to "Excellence in Parking Area Design" in facilities of all types.

The Garage is owned and operated by Community Hospital of Roanoke Valley and was occupied in 1981. The Garage was designed by VVKR/HSM, a Joint Venture, Architects, Engineers, Planners of Roanoke, and was constructed by R. E. Lee & Son, Inc., General Contractors of Charlottesville.



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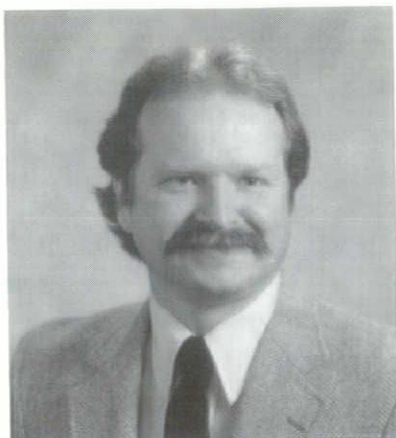


— Seaboard Savings and Loan Association; United Community Fund Board; Former Member, Board of Trustees — Virginia Beach Arts Center; and Past President, Tidewater Section — AIA.

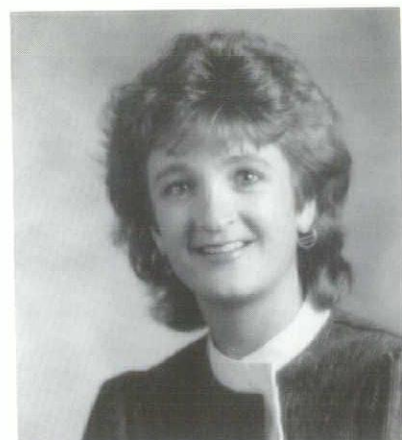
Cooke's experience includes: the design and management responsibility for the Science Museum of Virginia; Expansion Plans for the State Capitol Building; Medium Security Facilities for the Department of Corrections; Braywood Manor; the United Way Family Service Center; the Haynes Office Building; and the Lynnwood Plaza Office Building.

Prior to joining Williams and Tazewell, Mr. Cooke was Vice President of MMM Design Group (1981-1984), and Vice President (1976-1981) and Partner (1970-1976) at Oliver, Smith and Cooke.

Born in 1939, Wylie Cooke is a native of Lynchburg, Virginia. He and his wife Rebecca have three children.



Carlton Goodwin Jr., AIA  
Production Manager



Suzanne Barham  
Manager of Interior Design Services

## Staff Changes at Hampton Firm

Carlton Goodwin, Jr., AIA has been named Production Manager, and Suzanne Barham of Williamsburg has been named Manager of Interior Design Services for the architectural firm of Evans Hudson Vlattas, Hampton.

Mr. Goodwin is a 1977 graduate of Hampton Institute's School of Architecture and is a member of the American Institute of Architects. He also holds a certificate from the National Council of Architectural Registration Boards.

Prior to joining Evans Hudson Vlattas, Mr. Goodwin was an architect and construction superintendent for the S.C. Baugh Construction Company, a Virginia Beach-based firm. He currently resides in Virginia Beach with his wife and two daughters.

the college level. We are extremely pleased with the added dimension he gives the firm."

Ms. Barham graduated in 1982 from Virginia Commonwealth University with a Bachelor of Fine Arts degree in Interior Design. Most recently Suzanne was a contract supplier representative with Lamin-Art.

Current projects that Ms. Barham is working on include the space planning activities for Evan Hudson Vlattas' computer-aided design and drafting installation. She is also working in association with Ms. Loa Chun, an interior designer from New York on the Badische Corporation's new design center in Williamsburg.

Barham was a student member of the American Society of Interior Designers while at Virginia Commonwealth University. According to C. Craig Hudson, Principal-In-Charge of Design, "Suzanne fulfills a tremendous need for our clients and our firm. I am looking forward to the growth of our Interior Design Department under her direction."

According to S. Michael Evans, president of the firm, "Carlton has 15 years of experience in the production of architectural construction documents and architectural teaching experience at

## Firm Announces New Address

C•M•S•S Architects has announced their new office address at Thalia Landing. The firm is now located at Suite 101, 4356-2 Bonney Road, Virginia Beach, Virginia 23452 — Phone 804-463-8105.

## Taylor Promoted

Lawrence Cook, AIA and Associates, Architects, has announced the promotion of Joe Taylor, AIA to Partner. The firm is located on Mansfield Road in Falls Church.

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## R. E. Parker Joins Shriver and Holland Associates

Shriver and Holland Associates is pleased to announce that Robert E. Parker, AIA, has been named an Associate in the firm. Mr. Parker joined the firm in 1981 and his associateship was announced in January 1984 by Mr. Henry V. Shriver, Senior Partner in the firm of Shriver and Holland Associates.

Mr. Parker is a graduate of Virginia Polytechnic Institute and State University, receiving a

Bachelor of Architecture in 1977. He is licensed in the State of Virginia and is a member of The American Institute of Architects and the Tidewater Chapter of the Virginia Society of The American Institute of Architects.

Project assignments while at Shriver and Holland Associates have included educational, performing arts, and housing facilities, serving colleges and universities as well as instructional, administrative, and maintenance facilities for numerous military installations in the United States and overseas.



Robert E. Parker, AIA

## Kadar Joins Virginia Parking Service

Stephen Kadar, Jr. has joined the staff of the Virginia Parking Service, Inc. in Richmond as Draftsman/Site Planner.

Mr. Kadar holds a B.S. in Man-Environment Relations from The Pennsylvania State University and is currently attending Virginia Commonwealth University working toward a Masters in Urban and Regional Planning.

He is an Associate member of the Virginia Society of the AIA, and holds membership in the American Planning Association and the Construction Specifications Institute. He was formerly a staff member with DGR Architectural Services, Inc. of Ashland.

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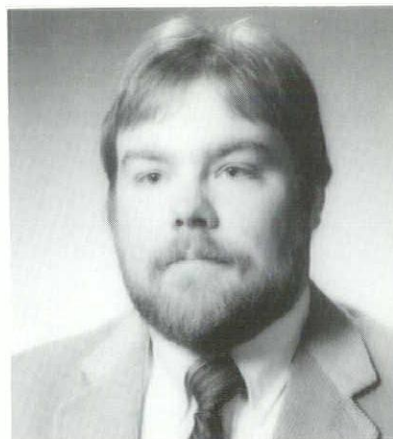
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Nancy J. Cotton  
Drafting Technician



David A. Balsor  
Senior Draftsman

## Washington Associates Adds Two to Staff

Robert Washington, AIA, chairman of the Norfolk-based firm of Washington Associates, announced recently that Nancy J. Cotton and David A. Balsor have joined the firm as drafting technician and senior draftsman respectively.

Ms. Cotton is a native of Virginia Beach and attended Roanoke College and Old Dominion University. She was previously employed by the

architectural firm of Oliver, Smith & Cooke, Virginia Beach.

Mr. Balsor is a native of Portsmouth. He attended Old Dominion University and is an associate member of the American Institute of Architects. He was previously employed by the architectural firm of Forrest Coile Associates, Virginia Beach.

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## Corrections

In coverage of the Perpetual American Federal Savings and Loan Operations Center (March-April 1983) there was a typographical error in listing the participation of Bilman Company, Inc., Gaithersburg, Maryland.

The firm handled the Design and Installation of Computer Room Air Conditioning Systems.

\* \* \* \* \*

In coverage of the Holiday Inn Executive Center (March-April 1984) the subcontract for the acoustic spray ceiling was incorrectly credited.

The work was done in its entirety by Coating Systems, Inc., Chesterfield. This firm has no connection with Allied Coatings Ltd.

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# COMMITTEE REPORT

## 1983 Preservation Activity in Virginia

*Nathaniel P. Neblett, AIA*

*Historic Architecture Committee, VSAIA*

### ACTIVITIES COMPLETED IN 1983:

- a) The county survey of historic resources was completed by Virginia Historic Landmarks Commission (VHLC) for Augusta County.
- b) During FY83 VHLC staff submitted 44 individual nominations, 19 historic district nominations and 1 multiple resource nomination to the National Register of Historic Places.
- c) During FY83 VHLC staff processed 128 requests for certification of significance (Part I) and 118 requests for certification of rehabilitation (Part II). This represents a declared value of construction work of \$80,191,300.
- d) Under the "jobs bill" grant 15 projects were funded with the total assigned funds amounting to \$497,092. Applications were received for 88 projects with a total value of about \$5,000,000.
- e) During FY83 VHLC responded to more than 1500 requests from the public for technical assistance or information.
- f) The Commonwealth made a commitment to participate in the "Main Street" program in cooperation with the National Trust for Historic Preservation.
- g) The resource planning potential process was initiated by VHLC in conjunction with the National Park Service and is off to a good start.
- h) The Virginia Society, AIA (VSAIA), participated in the fiftieth anniversary of the HABS by sponsoring an exhibit composed of twelve panels. This exhibit was introduced at the fall meeting of VSAIA held in Arlington.
- i) The Mount Vernon Ladies' Association completed a new library and administrative center to house both the research collections and members of the Mount Vernon professional staff. The Ann Pamela Cunningham Building functions as Mount Vernon's center for research, conservation and education.
- j) A well-attended conference on the management of historic districts was held in Richmond in October under the aegis of VHLC, NTHP and others. By my count eight other major conferences having to do with preservation matters were held during the year.

### ACTIVITIES UNDERWAY OR CONTINUING:

- a) The county survey of historic resources continues in Rockbridge and Albemarle Counties.
- b) In response to a mandate from the 1983 University of Virginia preservation conference held in February, preservationists from across the Commonwealth have designed an organization intended to unite the diverse preservation interests in Virginia. The Preservation Alliance of Virginia was formally established at a reception at Monticello on 23 February.
- c) An architectural research program commenced in 1982 at Gunston Hall has yielded new insights into William Buckland's association with the house as well as its original appearance. The fourth and final phase of the study is expected to be concluded this year.
- d) Bacon's Castle, Virginia's premier 17c. relic, has been closed all year for extensive structural stabilization. The APVA is expecting to reopen the house for public visitation in the spring. Two rooms will be furnished.
- e) The Historic Architecture Committee of VSAIA has brought about a partnership agreement between VSAIA and the Virginia Historical Society for establishing a repository for architectural documents. Space is being prepared at the "Battle Abbey" for this purpose and contributions of collections are being solicited.

### ACTIVITIES PLANNED FOR 1984:

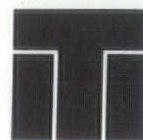
- a) The Governor's reorganization of public agencies will reassign VHLC in

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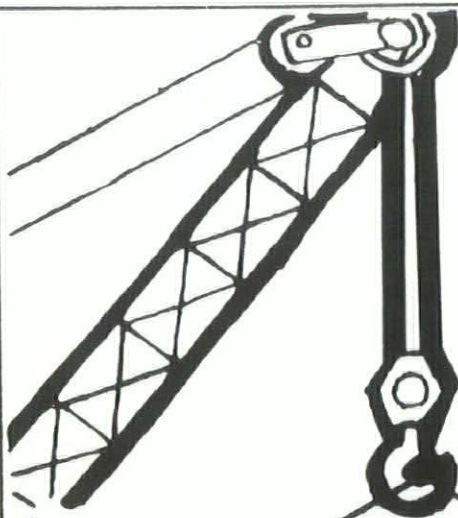
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the organization chart. Necessary fine tuning in working relationships and chains of command will be accomplished during the year.

b) Selections will be made of locations to participate in the "Main Street" program.

#### POSTSCRIPT:

It would appear that two of Virginia's significant country houses, both with presidential associations, may come into the public domain.

Mrs. Marion duPont Scott, who died in September, made provision in her will for her home, Montpelier, to be acquired by the National Trust for Historic Preservation. duPont heirs have filed suit in Orange County alleging that the will contains illegal provisions and that they have the right to possession of Montpelier. Needless to say, the National Trust is expected to answer the charges shortly.

In Lynchburg a foundation has been established to acquire Poplar Forest, Jefferson's retreat in Bedford County, and to hold it for public benefit. Because of a devastating fire the octagonal villa is much changed on the interior since Jefferson's day; even so, his genius remains apparent.

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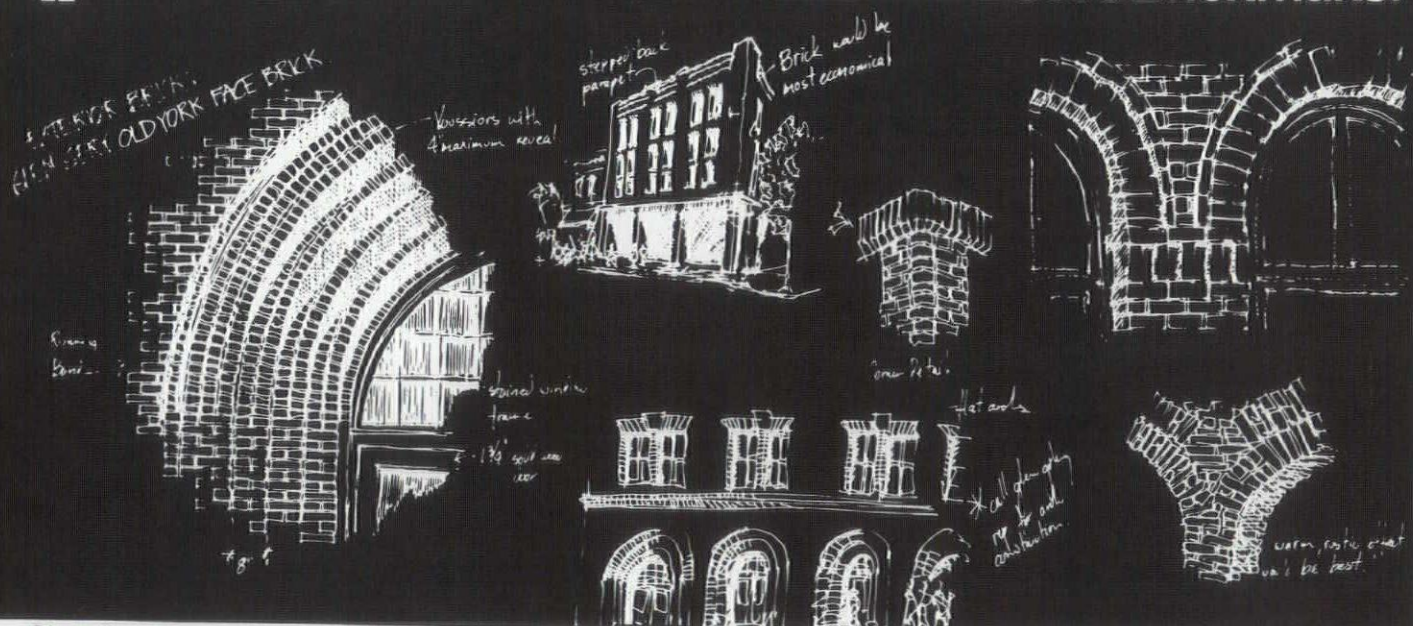
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In 1928, the Loews Theater opened in downtown Richmond, Virginia. The theater, a moorish revival fantasy, designed in the "atmospheric style," was one of hundreds created by the famed theater architect, John Eberson.

Atmospheric means the creation of a fantastic illusion. At Loews, it was the creation of a Mediterranean garden within a castle wall open to an azure sky with twinkling stars, a lush landscape, and including doves, parrots and statuary.

Over the years, failure of pigment in the paints caused severe fading of the once brilliant colors. In the early 1970s the theater decided to "modernize" in keeping with their new image. The original concept was destroyed by painting the theater with dull greys and browns. The elegant Marquee was dismantled and replaced with the adequate, but unimaginative, modern version. In 1979 Loews closed for what was feared to be the last time.

On May 6, 1983, the classic theater reopened as the Virginia Center for the Performing Arts. Due to a valiant community-wide fund drive, the theater has been completely restored to its original glory.

The restoration and adaption of the former movie theater into a multi-purpose performing arts center capable of symphony, opera, ballet, drama and Broadway shows, by a team of consultants headed by Marcellus Wright Cox and Smith Architects includes a careful analysis of the original paint colors. This process was begun by scraping the plaster and matching the paint colors under microscopes and correct lighting. Research revealed over 46 different colors used in a myriad of repeating patterns, that was unimagined by the restorers. The restoration, like the original paint applications, was done with rags. Reweaving of the original carpet was done by computer — even the light bulbs were dipped in paint to produce the original colors. The result is a glorious swirl of style and color which has been described by one of the staff as "Metro-Goldwyn Medici."

The Auditorium with its azure, night sky, is currently more dramatic than the original visual design. The pinhole lights suggesting the stars, and clouds, which were superimposed by special projection machines and floated across the sky, were restored. Initially the Loews Theater featured an azure sky which was simply lightened or darkened by two electrical controls.

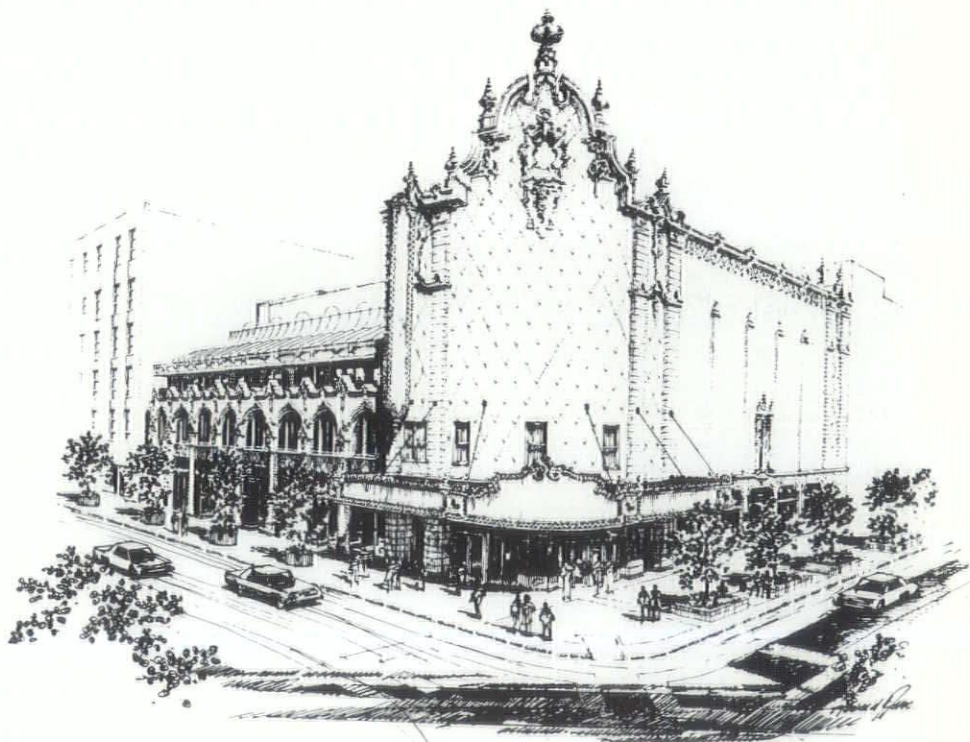


Photo on facing page by Whitney Cox.



With current lighting technology, many shades of blue can be produced on the ceilings. It is possible to go from dawn to midnight within five minutes.

Behind the orchestra pit, which has been enlarged, it is now possible to extend the stage outward by a massive hydraulic lift and collaps-

ible stage scaffolding. The fly space now contains over \$1.5 million dollars worth of computer controlled hydraulic rigging and lighting and a new acoustical shell for the Richmond Symphony. Of the \$4.9 million expended for construction and equipment, over two-thirds of the money was spent between the orchestra pit and rear wall.

The natural acoustics are now superior to Philadelphia's famed Academy of Music. The remainder of the cost involved modernizing all the mechanical, electrical and plumbing systems, and buying a new roof.

Although the major impact is the restoration of the interior decor, less than \$200,000 was spent on this, including the elaborate research and painting. The only item not included in the restoration is the replacement of the original marquee.

A major symbol in Richmond's emerging downtown Renaissance, the Virginia Center for Performing Arts is an example of the best possible justification for urban renovation and restoration to enhance the vitality of the Center City — a facility completely restored to its former glory as a state-of-the-art Movie Theater of the 1920s is now an advanced state-of-the-art performing arts center of the 1980s.

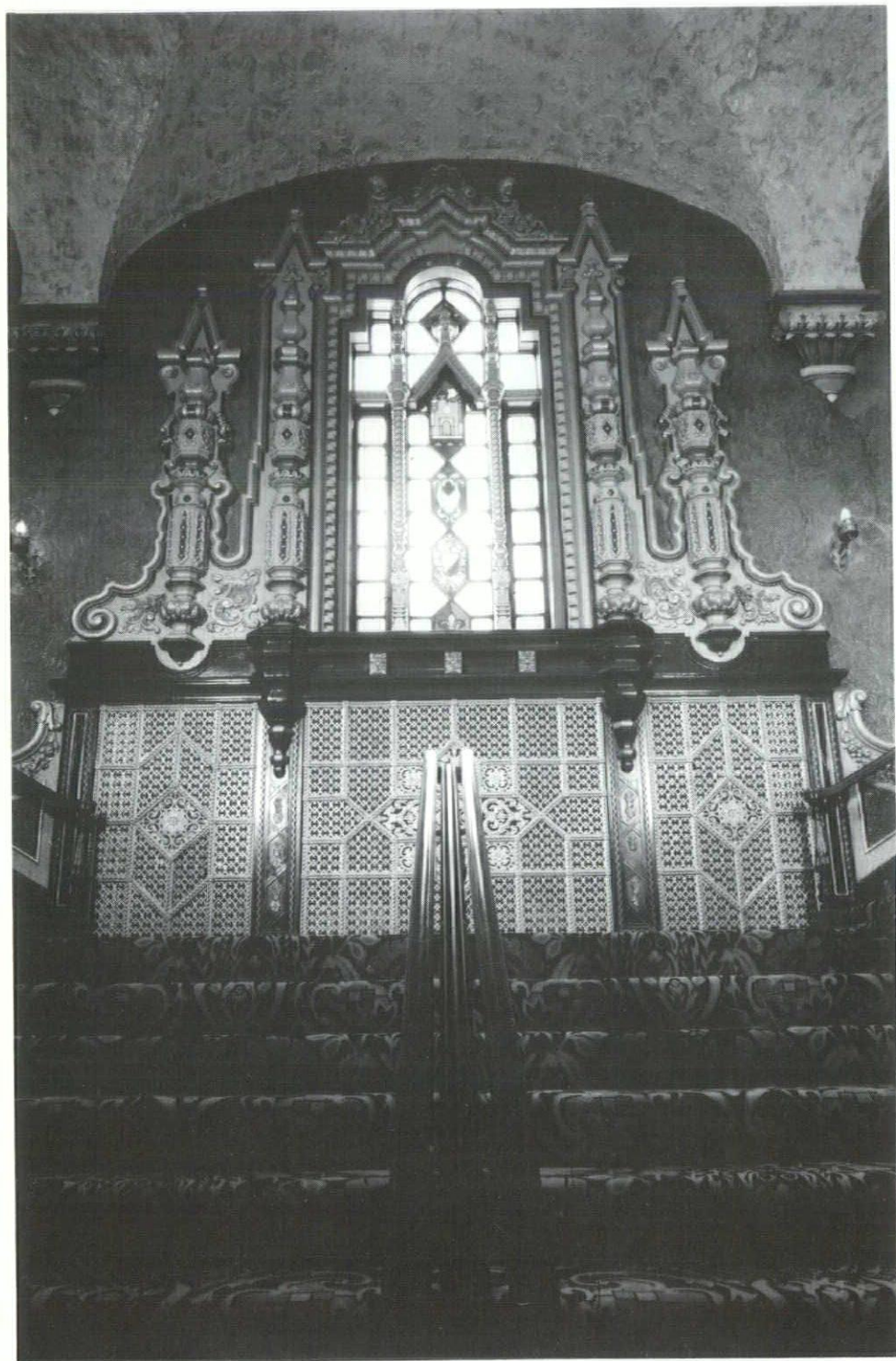
Conquest, Moncure & Dunn, Inc. of Richmond was general contractor for the project.

#### SUBCONTRACTORS & SUPPLIERS (Richmond firms unless noted)

J. A. Walder, Inc., Ashland, jackholes, excavation & demolition; Capital Masonry Corp., masonry; Liphart Steel Co., Inc., structural metals, joists, deck, miscellaneous metals & stairs; Richmond Primoid, Inc., waterproofing, pointing T.C. & coping; N. W. Martin & Bros., Inc., roofing, sheet metal & roof hatches; E. S. Chappell & Son, Inc., sealants & weatherstripping; Allied Glass Corp., glass & glazing, entrance work; F. Richard Wilton, Jr., Inc., Ashland, plaster & drywall; H. E. Satterwhite, Inc., ceramic tile & shower base; Manson & Utley, Inc., acoustic treatment & resilient flooring.

Also, Flowers School Equipment Co., Inc. — for Irwin Seating Co., Grand Rapids, MI — seating; Lane Brothers, Inc., painting; Costen Floors, Inc., wood floors; Jarvis Corp., sound equipment; Dover Elevator Co., elevator; Harris Heating & Plumbing Co., Inc., mechanical work; Wes-Way Sprinkler Co., Inc., Mechanicsville, sprinkler work; Northside Electric Co., electrical work, lighting equipment & controls; and Massey Concrete Corp., concrete.

Others were, Bowker & Roden, Inc., reinforcing steel; Leonard Jed Co., Baltimore, MD, hollow metal doors & frames; H. Beckstoffer's Sons, Inc., millwork & wood doors; Pleasants Hardware, finish hardware, toilet accessories & mop hook; James G. Thayer, Metpar metal toilet compartments & The Airolite Co., louvers & vents; Arwall, Inc. of Virginia, aluminum windows; W. W. Nash & Sons, Inc., poster boards; and Roanoke Engineering Sales Co., Inc. folding partitions.



Photos on pages 44 and 45 by Maxwell Mackenzie.







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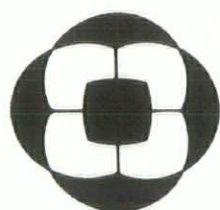
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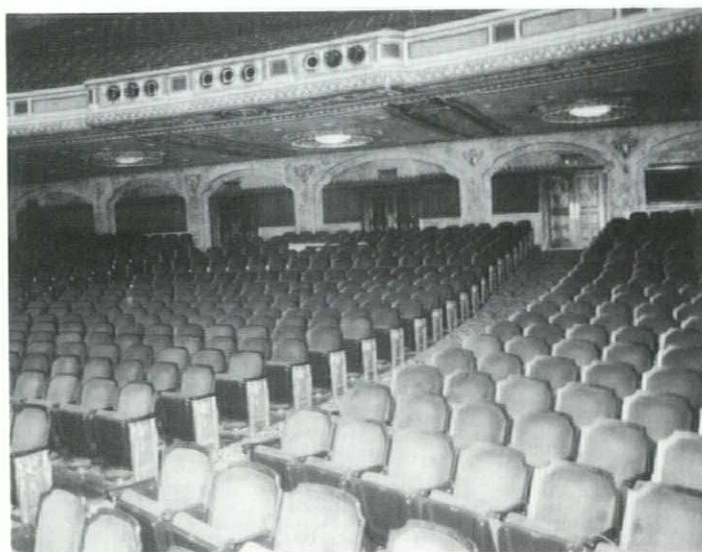
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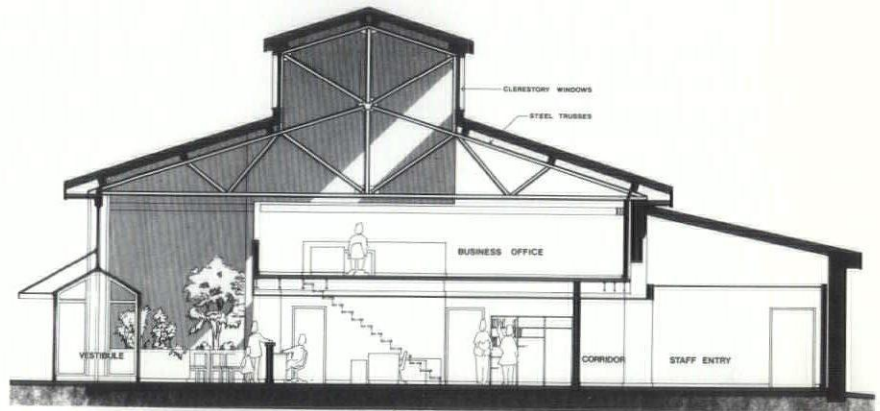
# Pulaski Medical Arts Building

Rogers & Reynolds Architects, Inc.

Location: Pulaski

Landscape Architect, Anderson & Associates, Inc. • Interior Designer, King Business Interiors • Structural Engineer, Richard L. Williams—Consulting Engineer, Inc. • Electrical Engineer, Lawrence Perry & Associates, Inc. • General Contractor, Debusk & Shelor, Inc. • Photography, Huffman Studio.

The program need was for office facilities for four doctors — two general practitioners, one cardiologist, and a surgeon. A commitment was made to locate in the downtown area and to renovate a former Norfolk & Western Railway freight depot into offices. Most recently having been used for a hardware store, the 16,000 square foot building was vacant, was structurally sound, presented an opportunity for meeting a quick move-in goal, and possessed special features that the architect and doctors wanted to utilize. Dramatic steel trusses and heavy timber wood purlins compose the basic roof structure. Clerestory windows in a raised section bring light into the central common area. These features were incorporated into the two-story business office area, the central entrance,



BUILDING SECTION

MEDICAL ARTS BUILDING

and the two main waiting areas. Large plants introduce extensive greenery into these spaces. The basic organization of the building focuses around the central business office, waiting areas, laboratory, and lounge spaces. Two doctors are located on each side of the currently-developed area. Future expansion is anticipated

in the remaining spaces at each end of the building. Additional property is also available for expansion of the medical complex, parking areas, and community spaces.

The design goal was to satisfy very critical functional needs, circulation patterns, and a very







rapid construction schedule. In addition, a strong commitment was made to create a warm, inviting, lively, yet comforting environment. The project was completed in January of 1983.

The building structure consists of existing solid brick exterior walls (many of which remain exposed on the inside), and a roof structure which features exposed steel trusses and heavy timber purlins. The ceiling is drywall in the high central section and suspended acoustical tile in the office and examination areas. Exterior windows and clerestory windows were replaced with a bronze-color aluminum window system. Floors incorporate brick pavers, carpet and sheet vinyl. Partition systems are metal stud with drywall and vinyl wall covering. The mechanical system consists of three heat pumps, two of which were existing. Interior lighting focuses on recessed fluorescent lighting in work areas and indirect fluorescent lighting in the lobby and waiting areas. The existing exterior wall-mounted light fixtures were retained.

Debusk & Shelor, Inc. was general contractor and handled excavating, handrails, carpentry and caulking.

#### SUBCONTRACTORS & SUPPLIERS

Laurel Creek Nursery, Christiansburg, landscaping materials & landscaping contractor; Charles Lucas, Pulaski, concrete contractor; Virginia Block Co., Pulaski, concrete supplier; Don's Construction, Pulaski, masonry contractor; Webster Brick Co., Inc., Roanoke, masonry manufacturer/supplier; Structural Steel Co., Inc., Roanoke, steel supplier/erection/joists & miscellaneous metal; Acoustical Services, Inc., Salem, roof and wall insulation and gypsum board contractor; and Christiansburg Kitchen & Bath Center, Inc., Christiansburg, cabinets.

Also, Central Glass Co. of Virginia, Inc., Bristol, glass, glazing contractor, windows, window wall & storefront; Engineering Sales Corp., Blountville, TN, hardware supplier & specialties; King Business Interiors, Inc., Roanoke, resilient tile & carpet; DeHart Tile Co., Christiansburg, special flooring; Tilley Paint Co., Inc., Pulaski, painting contractor & wall covering; Sherwin-Williams Co., Pulaski, paint supplier/manufacture; Whitaker General Medical, Roanoke, equipment; Stevens Supply, Radford, plumbing fixture supplier; Galax Plumbing & Heating Co., Inc., Galax, plumbing contractor; Air Control Corp. of Pulaski, Pulaski, heating/ventilating/air conditioning contractor; Muncy Electric Co., Inc., Narrows, electrical contractor; and Sunny-side Awning, Roanoke, awning supplier & installation.

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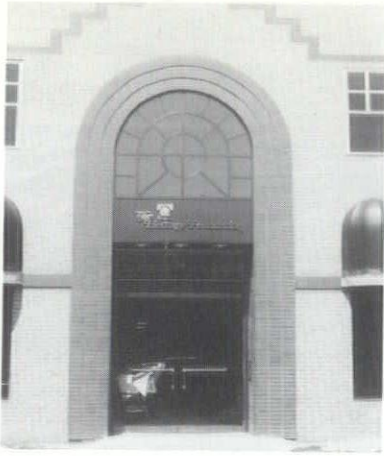
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## 214 Massachusetts Avenue

Ward/Hall Associates, AIA — Architects

**Street Facade Renovation • Location:** Washington, D.C.

**Project Architects/Designers,** Clarence I. Gessford, AIA and Michael A. Stauffer • **Structural Engineer,** Meyer Associates, P.A. • **Mechanical/Electrical Engineer,** Silver Associates, P.A. • **General Contractor,** Willco Construction Co., Inc. • **Photography,** Robert Rathe.

### PROJECT

Renovation of the street facade of an eight-story downtown office building.

### PROGRAM

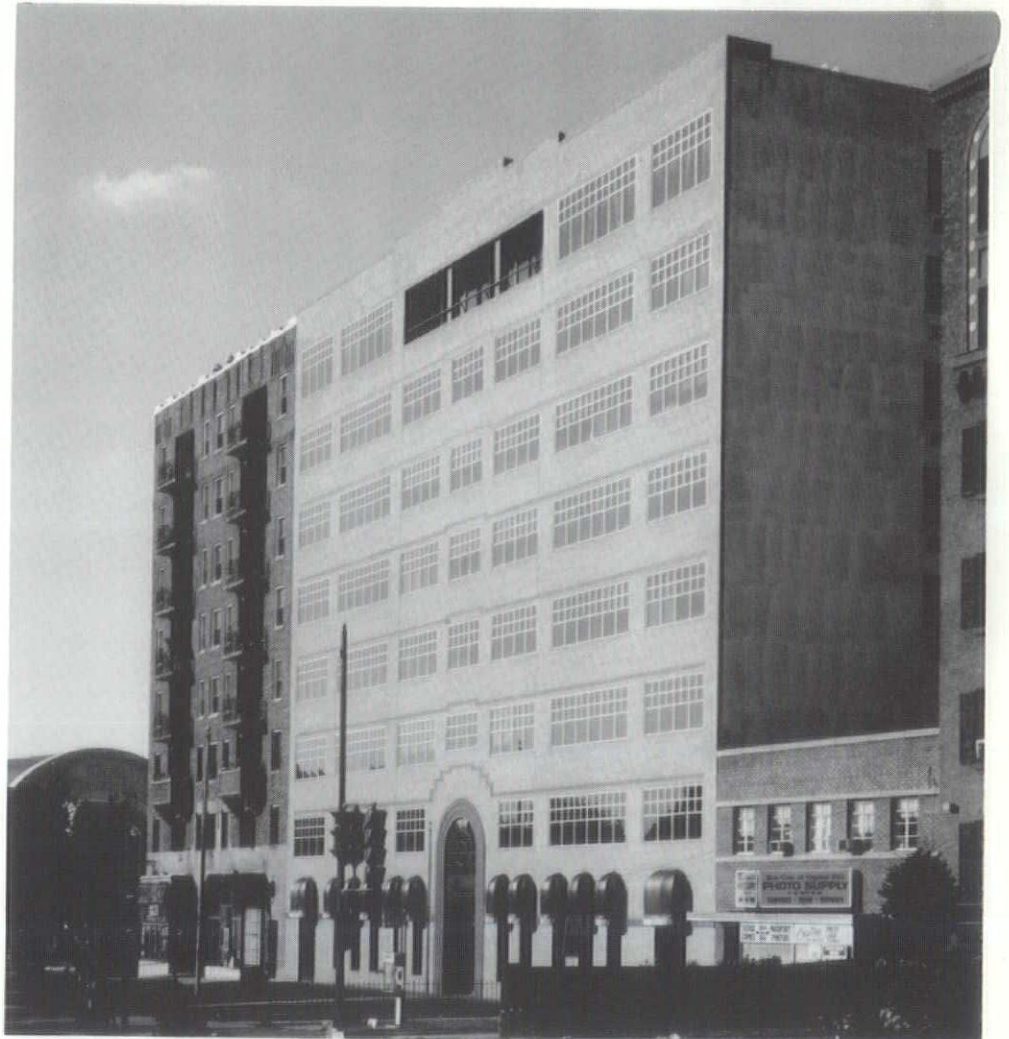
**Major Design Goals:** A 1964 restoration transformed the original brick apartment structure into an office building. The installation of Tech-Fab panels and marble cladding suggests an office building identity, however, the existing contextual relationship was simultaneously destroyed. The principal objective was the perception of office building expression with an approach towards compatibility in an existing environment.

### SITE

The site is downtown Washington, D.C. situated east of Union Station and northeast of the Capitol Building. An eight-story symmetrical brick apartment building borders the left and a two-story brick structure establishes the immediate right boundary.

### SOLUTION

A basic tan colored brick establishes an order for building mass generalizing the light brick range of the immediate surrounding buildings. A red brick was selected solely as applied ornamentation depicting a subtle reflection of the dark brick buildings appearing directly across Massachusetts Avenue. Emphasizing a symmetrical contextual vocabulary, a central entrance bay, from which the subordinate flanking bays were generated, was individually treated. The red decorative pattern originates horizontally from this independent bay with its connecting vertices converging directly beneath the entry arch and growing diagonally across the





bay creating a classical forced optical upward thrust penetrating the parapet and extending beyond the rigid building confines.

A classical tripartite language is employed providing a distinctive retail podium on which six similarly treated office levels operate, and capped with an executive level utilizing a symbolic balcony which frames a Capitol view.

The retail level is isolated from the other analogous functions. A dominant arched entry alcove with a simplified glass transom suggests a relationship to the arched limestone entrances of adjacent buildings. The slightly recessed dark bronze windows provide for night lighting beneath the token awnings. The lower awning fringes of contrasting color provide a continuous horizontality with the brick soldier course reinforcing this functional separation.

A smooth flush skin identifies the office levels with equally proportioned windows appearing

as four small squares superimposed above a larger square. This signifies an open window with an unobstructed view. The larger square becomes elongated on the eighth level providing the executive counterbalance. The recessed balcony borrows the lower level identification language with the application of a bronze window mullion system and dramatic night lighting effects. A stepped parapet serves as a unique building cumulation vaguely generated from the crenellation suggestions of the existing context. Holistically the building design maintains a harmonious equilibrium with an existing built environment and simultaneously provides a distinct individuality of basic function through careful consideration of proportion, symmetry, texture, color and material selection.

Willco Construction Co., Inc. of Rockville, Maryland was general contractor for the project.

#### SUBCONTRACTORS & SUPPLIERS

National Striping Co., Beltsville, MD, paving contractor; United Masonry Inc. of Virginia,

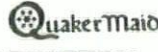
Alexandria, masonry contractor; Erection Masters, Inc., Upper Marlboro, MD, miscellaneous metal; Beta Construction Co., Forestville, MD, roofing and waterproofing; P & P Contractors, Inc., Rockville, MD, wall insulation, plaster contractor, gypsum board contractor & acoustical treatment; and Architectural Woodworking, Inc., Rockville, MD, carpentry, structural wood, millwork & special flooring.

Also, Wilcox Caulking Corp., Lorton, caulking; Rosenthal Glass Co., College Park, MD, glazing contractor; Swingin' Door, Inc., Rockville, MD, metal doors & frames & wood doors; Contract Hardware, Rockville, MD, hardware supplier; Troiano Tile & Marble Co., Inc., Beltsville, MD, ceramic tile; Diener's Linoleum & Tile Co., Inc., Brentwood, MD, carpet; Hudson-Shatz Painting Co., Inc., Springfield, painting contractor; Standard Elevator Co., Baltimore, MD, elevator; Quinn Mechanical, Inc., Vienna, plumbing/heating/ventilating/air conditioning contractor; and Electrical Maintenance & Construction Corp., Rockville, MD, electrical contractor.



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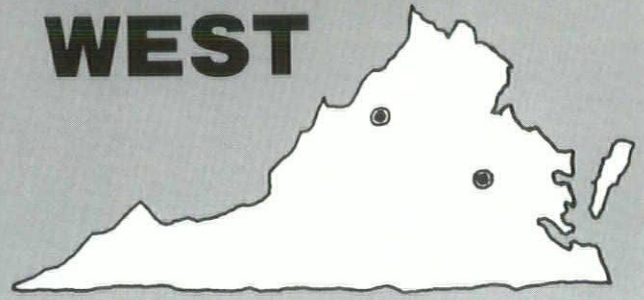
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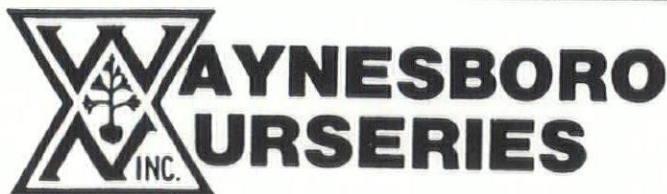
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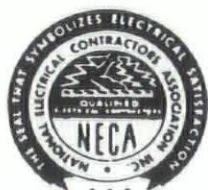
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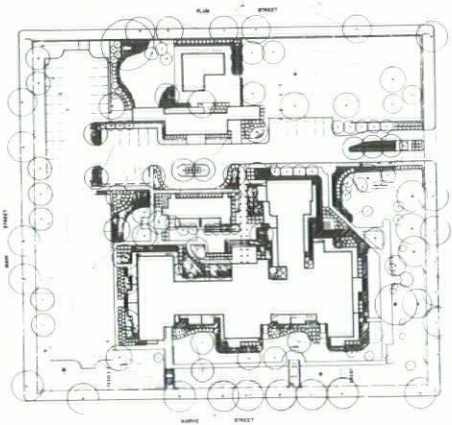


# Warsaw Condominiums

SWA Architects, Inc.

Location: Richmond

Project Architect/Designer, Larry Shifflett • Landscape Architect, Higgins Associates, Inc. • Cost Consultant/Construction Manager, ACM Construction Management • Surveyor, William Schmidt • Structural Engineer, Dunbar, Milby & Williams • Geotechnical Engineer, Froehling & Robertson • General Contractor, Conquest, Moncure and Dunn, Inc. • Photography, Whitney Cox.



## BUILDING

The original "Warsaw" was built in 1832 as the residence of William Anderson. It served as a residence until 1876 when it was purchased by the Roman Catholic Church for conversion to a home for the sick and aged run by an order of nuns known as the Little Sisters of the Poor. Numerous additions including the wings and chapel, as well as outbuildings, were built during their tenure. The Little Sisters moved in 1976 leaving the building vacant until the current renovation.

## PROGRAM

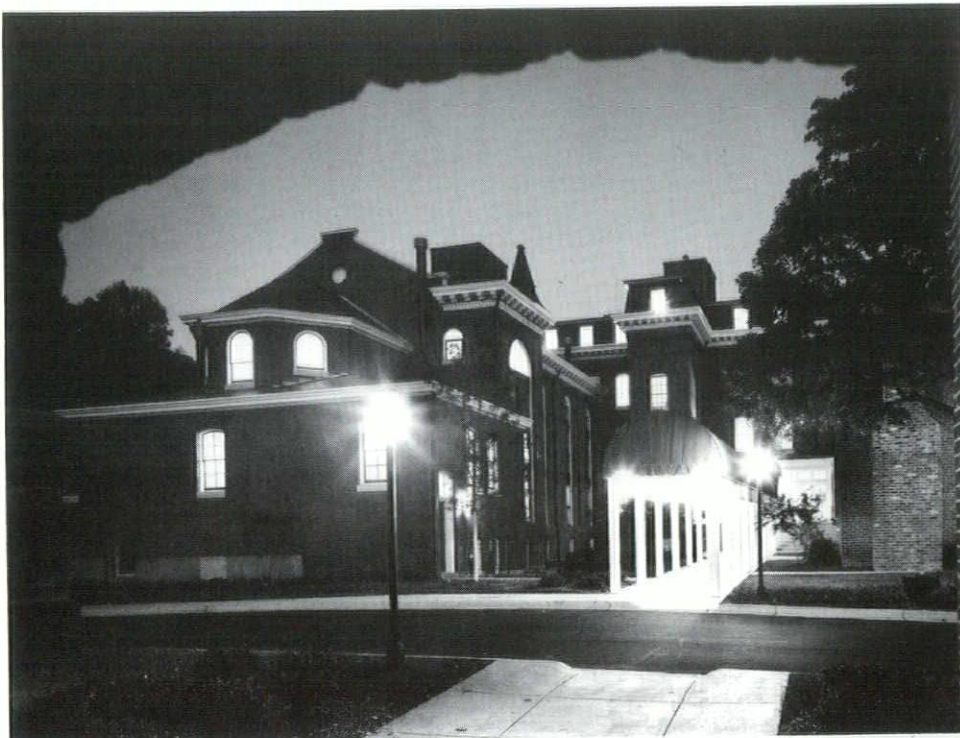
Thirty-six luxury condominiums providing the latest in modern facilities combine the convenience of inner city living with the unique character of this historic structure. The units take advantage of a spacious, heavily planted site located between a dense residential area and a previously unimproved commercial district.

## SITE

The site occupies an entire city block. It is walled and elevated from the surrounding streets. Because the buildings occupy only 25% of the grounds, the site affords both isolation and security while providing the conveniences of the surrounding neighborhood.

## DESIGN

The architects provided a mix of flats and townhouse units varying from one to three bedrooms. Each unit varies, depending on its location and orientation, to take advantage of existing building features which include the outstanding upper level views. A courtyard bounded on three sides by the main structure and partially bounded on the fourth by a smaller structure, serves as the primary entrance to the building. While the majority of the units are entered from interior corridors eight units have individual exterior entrances.







Many of the original trees on the site were retained with the new plantings serving as a link between the existing landscape and the new features of the complex. Parking is provided on the south side of the site. The original carriage house serves as a visual barrier between the entrance drive and the pool. It has been renovated to provide facilities for both the pool users and for large gatherings. In addition to the obvious increased amenities on the immediate site, the area surrounding The Warsaw has seen tremendous improvement indicative of the project's positive impact on the neighborhood.

Conquest Moncure and Dunn, Inc. of Richmond was general contractor for the project.

#### SUBCONTRACTORS & SUPPLIERS (Richmond firms unless noted)

Thermo Press Corp., storm windows; Richmond Sprinkler Corp., fire protection; Eveready Oil Supply Co., plumbing & HVAC; John DeGaetani, Inc., drywall & plaster; George E. Mobray, Jr., painting; Creative Conservation, insulation; TMS Builders Supply, kitchen & bath cabinets, millwork & doors; General Tile & Marble Co., Inc., miscellaneous & structural, ornamental; Hudson-Perkins Electric Co., kitchen appliances & electrical; and Canada Contracting Co., Inc., site demolition.

Also, SEAC Industries, Inc., security system; Pocono Nurseries, Glen Allen, landscaping; Richmond Primoid, Inc., restoration & roofing; Richmond Decorating Center, carpet & soft tile; Galaxy Decorating, Inc., wall coverings; Elevator Technologies, Inc., elevator; Jo-Pa Co., pool; J. E. Liesfeld Contractor, Inc., Rockville, grading, earthwork & storm drainage; E. G. Bowles Co., asphalt paving; G. L. Pruett, Inc., Ashland, concrete curbing & masonry; and Ronnie Norman & Son, carpentry.







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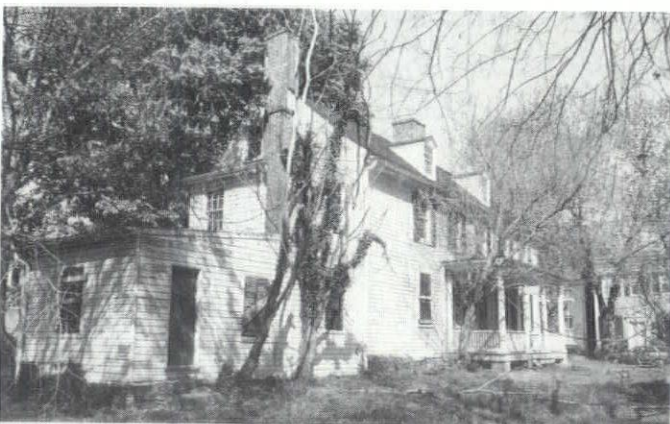


# Dempsey/Carter House

Brown, Donald, LeMay & Page, Architects/Planners

Location: Alexandria

Project Architects/Designers, Walter A. Brown/Scott W. Sterl • Landscape Architect, Avon Landscape Corp. • Architectural Historian, C. Richard Bierce, AIA • General Contractor, Keyser Construction Co. • Photography, Douglas W. Brewer.

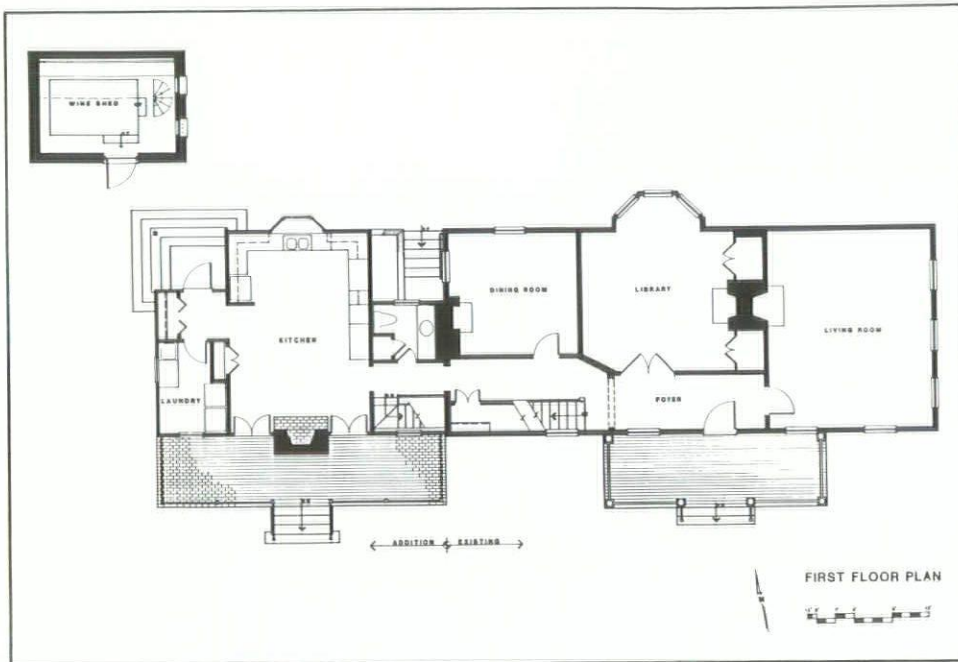


## PROJECT PROGRAM

The scope of this project was to take a circa 1785 wood frame residence, which had stood vacant for approximately 50 years, and transform it into a completely up-to-date residence. To achieve that result, it was necessary to completely replace the mechanical, electrical and plumbing systems, and to address the overall interior and exterior deterioration problems which were encountered after such an extended period of neglect. The program that evolved after lengthy discussions between the owner and the architect divided the project into three phases. Phase One consisted of selective demolition of subsidiary structures and appendages and complete remodeling of the original residence. Phase Two was to design a substantial two-story addition consistent with the exterior







character of the residence and with the neighboring residences. Phase Three concerned the adaptive reuse of a free-standing masonry structure as a wine cellar.

#### PROJECT SOLUTION

To enable the architects to make appropriate design decisions, an in-depth analysis of the residence was prepared by a local historical preservation consultant. This analysis traced the evolution and architectural significance of the original residence as an historic building in the City of Alexandria. Aided by this analysis and by the consultant's recommendations, design decisions were formulated to retain as much of the original, undisturbed decorative, structural and functional architectural fabric as possible. The consultant's analysis further indicated that an accurate restoration of the main residence to its 18th Century appearance would be readily achievable. Both the owner and the architect concurred with this approach and the remodeling of the original residence was completed in accordance with this understanding.

#### ADDITIONAL INFORMATION

Much of the success of this completed project is a direct result of the exceptional cooperation, understanding and sensitivity exhibited by the general contractor and his subcontractors. The majority of these contractors have had extensive experience in the restoration of historic residences in Alexandria and this experience is immediately apparent in the quality of their work. The visual integrity of the interior and exterior of the main residence has been maintained throughout. The project provides Alexandria with another fine example of a carefully planned and executed historical remodeling project done in conjunction with the construction of a sympathetic building addition to provide many design features which allow the residence to function through the 1980s and for many years to come.

Keyser Construction Company of Alexandria was general contractor and handled carpentry and painting.

#### SUBCONTRACTORS & SUPPLIERS

(Alexandria firms unless noted)  
Avon Landscape Corp., landscaping contractor; T. D. Fraley & Sons, Inc., masonry contractor; James Steel Fabricators, Inc., miscellaneous metal; Maddox Roofing and Siding, Springfield, roofing; Cellu-Therm Insulation Co., roof & wall insulation; Fairfax Lumber & Millwork Co., Inc., millwork & windows; The Harp Woodworks, cabinets; Nova Drywall, gypsum board contractor; Glenn P. Beane Co., ceramic tile; M & M Floors, Inc., special flooring; and James R. Harris, Inc., plumbing/heating/electrical contractor.

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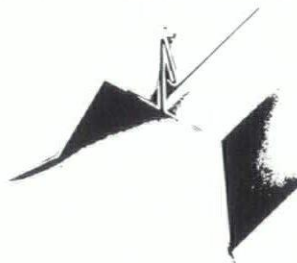
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## 103 & 101½ South Union Street

Brown, Donald, LeMay & Page, Architects/Planners

Location: Alexandria

**Project Architects/Designers,** Walt Brown/Scott W. Sterl • **Interior Designer,** Jack Trimpin • **Structural Engineer,** FDE, Ltd. • **Mechanical/Electrical Engineer,** Leland D. Eisenhower, Ltd. • **Architectural Historian,** Betty Bird • **Masonry Consultant,** Wm. Ward Bucher • **General Contractor,** Erin Construction, Inc. • **Photography,** Douglas Brewer/Juan del Alamo.

The building was originally constructed as a two-story warehouse about 1820. It was built as an infill with heavy timber beams and columns between two existing masonry structures. A partial third floor was added about 1895. It continued as a warehouse until 1960 and most recently was rented as a retail space.

### PROJECT PROGRAM

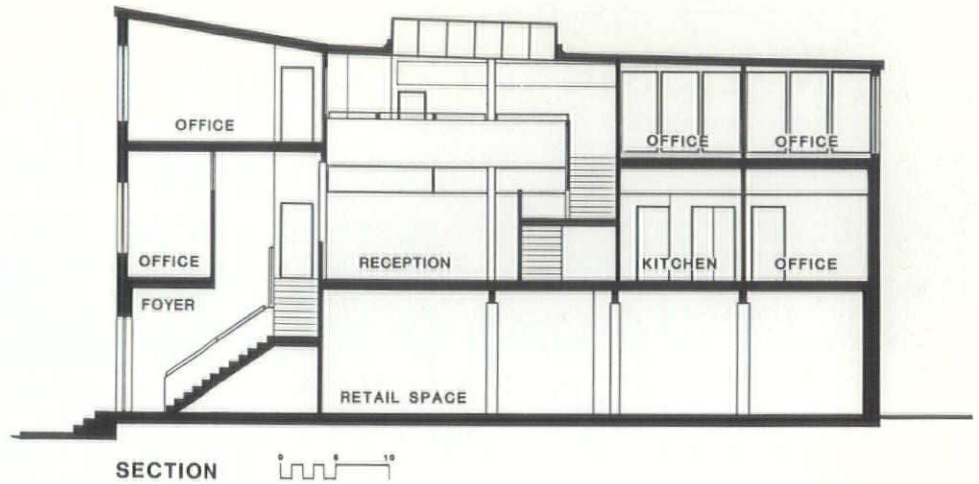
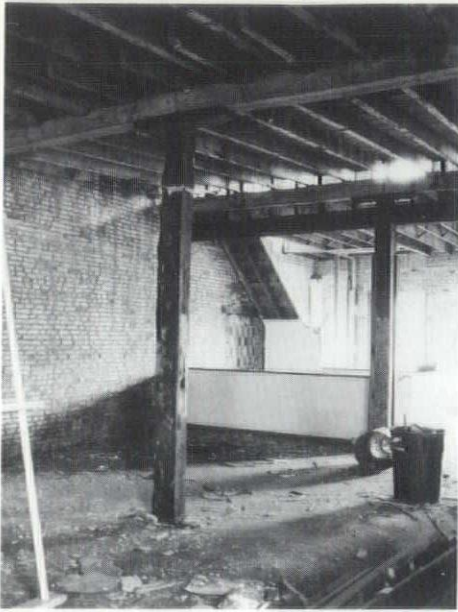
The historic nature of the structure and its attractive location in Old Town Alexandria gave the building an inherent, desirable quality despite its somewhat deteriorated condition. The present owners, a development organization, were keenly aware of the historic potential of the building. They wished to pursue a course that would result in historic certification of the building, retaining as much of the original structure and character as possible, and providing them with new corporate office space. They wanted to maintain a retail space on the first floor and to locate the offices on the second and third floors. This stipulation could be easily accommodated since the building has two distinct entrance doors. As the owners needs developed, it became apparent that the third floor would have to be expanded to the same limits as the second floor to meet their space requirements.

### PROJECT SOLUTION

The structure of the existing roof over the second floor was raised to become the roof structure at the new portion of the third floor. New rough wood beams were installed as required to support the increased floor loads. These were sand-blasted along with the original structure to achieve a more uniform appearance.





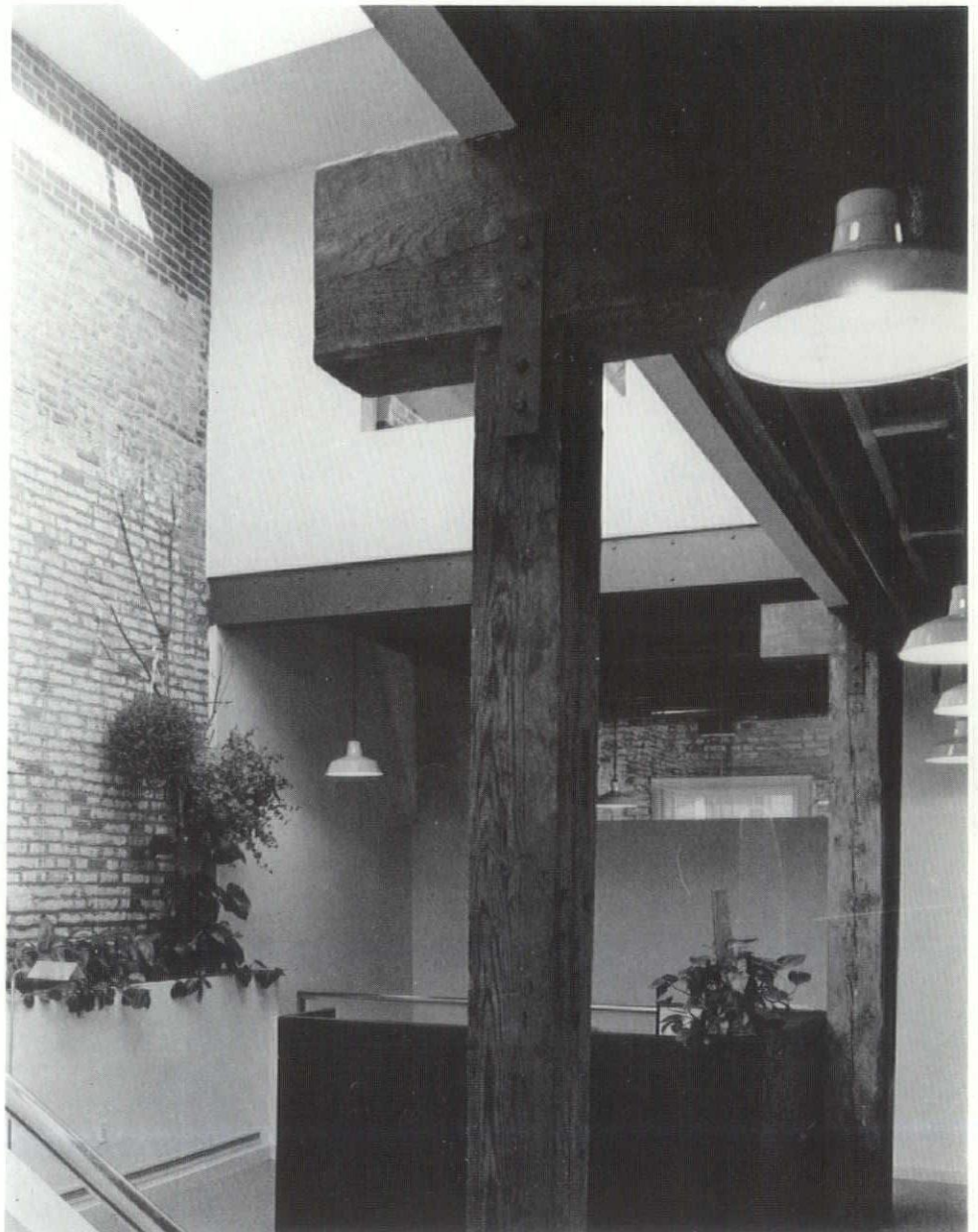


To make a clear distinction between the "old" and the "new," a horizontal steel channel was set atop the existing brick wall. At the rear of the building large panels of glass set between steel columns became the exterior skin of the addition. A large skylighted atrium allowed interior offices on the top two floors to be provided with natural light and also served as a focal point to attract people to the second level from the small first floor foyer.

The principals' offices were arranged along the front of the building on two floors, facing the street and the Potomac River and taking advantage of the large double-hung windows. Due to the 11'-6" floor to ceiling height, it was possible to extend certain partitions to 7'-0" and continue glass from that point to the underside of the floor above, to allow illumination from the skylight to enter the space and to give a less vertical feeling to the space. Interior brick walls were water-cleaned, pointed, and left uncovered. Mechanical systems (HVAC, sprinkler, etc.) were also exposed to allude to the former warehouse use of the structure.

The appearance of the front of the building was basically unchanged. The main modification was the replacement of the entrance doors, steps and handrails to provide a more elegant facade. The existing double-hung windows had deteriorated sufficiently to warrant their replacement with new wood windows similar in design. The brick facade was water-cleaned to remove peeling paint and repainted.

"Adaptive reuse" involves the transformation of an existing structure from a former function to a





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contemporary function that will serve the needs of the new users as well as it had served previous users, and continue to provide service for another lifetime. 103 and 101 1/2 South Union is a marriage of historic preservation and adaptive reuse that exhibits the commendable qualities of both these elements.

Erin Construction, Inc. of Alexandria was general contractor for the project.

### SUBCONTRACTORS & SUPPLIERS

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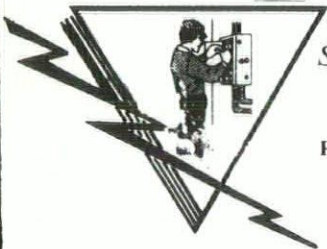
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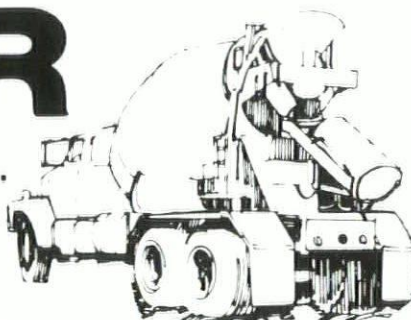
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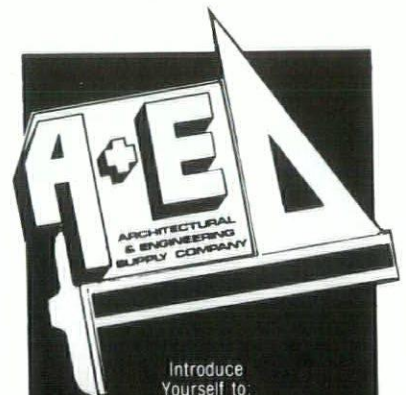
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# Schoolfield Hall

## Smithey & Boynton — Architects

**Renovation • Location:** Ferrum College, Va.

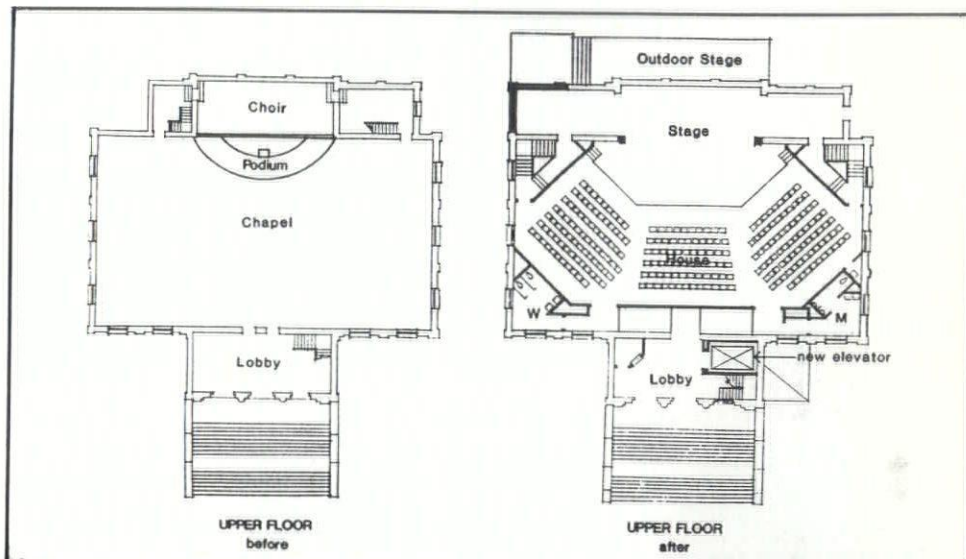
**Project Architect/Designer, Interior Designer, Site Engineer/Surveyor, Structural/Mechanical/Electrical Engineer, Smithey & Boynton • General Contractor, Bennett-Nichols Construction, Inc. • Photography, Smithey & Boynton.**

Upon its dedication in the Spring of 1925, Schoolfield Memorial Chapel (as it was originally named) became the pride of the young Ferrum Campus. The school had been in existence only 11 years at that time. Stately and formal, the chapel's rough-hewn Georgian aspect projected a sense of grace and dignity to the campus that was lacking in its earlier buildings. The chapel occupied the entire upper floor, some 12 feet above ground level. To be able to reach it, one had to scale an imposing set of exterior steps that must have been an arduous task to anyone but the most hardy. Beneath the chapel on the ground floor level sufficient space was available to be able to provide for a variety of the new college's non-academic needs: A recreation hall with stage at one end; a basketball court; and a movie hall. For some unfortunate reason, there was no internal connection between this floor and the chapel floor above. Perhaps it wasn't needed at that time.

Over the years, Schoolfield Hall has become less and less used as those varied uses originally assigned to the building inevitably required expansion and consequent relocation to other parts of the campus. The chapel space, for example, was discontinued in the early 1970s upon the completion of the new Vaughn Memorial Chapel nearby. After that, there were no effective ways to use this large vacated room since it was poorly heated, disconnected from other portions of the building and very difficult to reach from ground level. The drama department, meanwhile, continued to use the lower level as its headquarters.

In recent years, this department has prospered and flourished under new directorship of a highly creative calibre. Ill-designed for use for experimental theatre productions and for presentations of original regional drama works, this ground floor space rapidly became a maze of poorly-related elements causing major problems for class, rehearsal and workshop functions. In addition, all productions were forced to be presented at other locations on campus.

The college decided at this juncture, several years ago, to seek ways in which the entire





building could be developed to serve the drama department for its total program. The upper floor (the former chapel) was to be converted into a little theatre; the lower level to be functionally planned to serve the department for all of its support activities. Moreover, the building's exterior integrity was to be preserved as strictly and carefully as possible.

In developing the renovation plan, it was recognized that the existing 10 large windows in the former chapel room would have a devastating effect on any type of dramatic presentation. The room corners were filled in with new exit stairs and toilets, blocking out eight of the windows and leaving the house with a diamond-shaped configuration. The existing flat floor was sloped toward the stage to give each of the 220 seats an excellent sight line. The furthest seat in the house is less than 22' from stage front, which has a 15' thrust from stage opening. Total stage depth is 28'.

To solve long-standing circulation deficiencies, two new stairways between house and stage serve as exits and also as communicating stairs between stage and dressing rooms below during performances. In addition, a new elevator was provided to connect ground level with lobby and with support floors below. The elevator is primarily for the handicapped but it enjoys general usage by the theatre-going public who apparently appreciate the avoidance of the necessity for climbing the "grand staircase."

Despite its many shortcomings, Schoolfield Hall possessed one distinct asset — there existed a 20' space between the two floors. This permitted the creation of a mezzanine level, ringing the lower floor on three sides with an open walkway connecting costume rooms, sewing room, dressing rooms and a green room. The walkway overlooks the rehearsal/class/experimental stage area below and serves as a conveniently accessible means from which adjustable lighting sources can be developed.

Since the new mezzanine level approximates the outside ground level, a platform for outside theatrical presentations was devised at the rear of the building. Access is from the open walkway which conveniently links the platform with dressing rooms. The drama director envisages this platform as a springboard for such diverse offerings as Greek drama, pep rallies, and student campaign speeches since it faces a frequently used open court next to the campus activities building. At the lowest level, the experimental theater arena is arranged so that it can be surrounded by 80 seats to provide capability for theater-in-the-round or for classroom use. Also provided at this level are make-up rooms, toilets, a large workshop and office space for departmental use.

The exterior fabric of the building was very little disturbed except for the addition of a one-story elevator lobby and an extension of a stage wing expansion at the upper level. Quality of workmanship in matching brickwork was excellent.

The building is fully air conditioned. The completion of the renovation has provided Ferrum College with a completely functional base for the operation of its drama department, renowned for its innovativeness and ingenuity. Even the relative smallness of the house gives students more opportunity for acting and staging experience since performances are requiring additional evenings to satisfy audience demand. Meanwhile, a handsome campus landmark has been revived and given a completely new life.

Bennett-Nichols Construction, Inc. of Collinsville was general contractor and handled masonry, roof and wall insulation, caulking, gypsum board work, acoustical treatment, resilient tile and specialties.

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# Egyptian Building, MCV

## Glave Newman Anderson Architects

**Renovation • Location: Richmond**

**Project Architect, Samuel A. Anderson, III, AIA • Mechanical Engineer, Roache, Mercer & Faison • Structural Engineer, W. J. Davis • General Contractor, Heindl-Evans, Inc. • Photography, Katherine Wetzel.**

Built in 1845 as the medical department of Hampden-Sydney College, the renovated Egyptian Building serves as educational and administrative office space for the Medical College of Virginia. The design style of the building reflects the early 19th century trend toward a revival of ancient styles. It is one of the last remaining examples of Egyptian revival to survive in the nation.

Major renovations consist of converting second floor laboratories and classrooms into conference and lecture rooms. This space is located off of a narrow hallway that has been widened into a 12-foot-wide lounge. The third and fourth floor renovations consist of removing existing walls and constructing new administrative offices. Total renovated space for the project comes to 15,000 square feet. The interior color scheme used throughout the project is in keeping with its Egyptian theme.

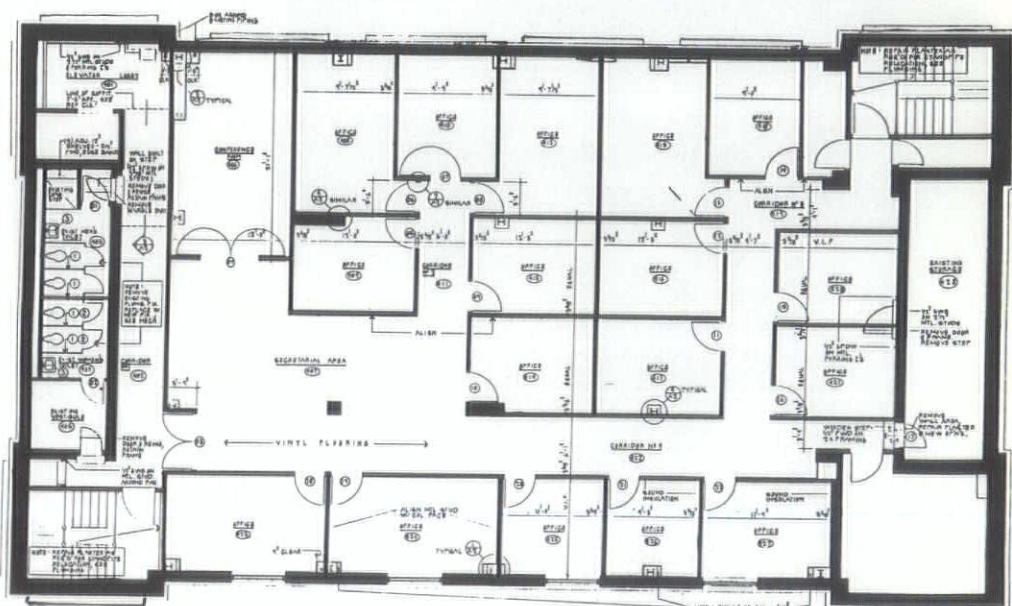
This facility is part of the 1970 MCV Master Plan developed by Glave Newman Anderson. To provide for increasingly needed education space, the Master Plan incorporates surrounding historic 19th century landmarks such as the Monumental Church, the Putney Houses, the Valentine Museum, the White House of the Confederacy, and the Egyptian Building.

Heindl-Evans, Inc. of Mechanicsville was general contractor for the project and handled masonry work.

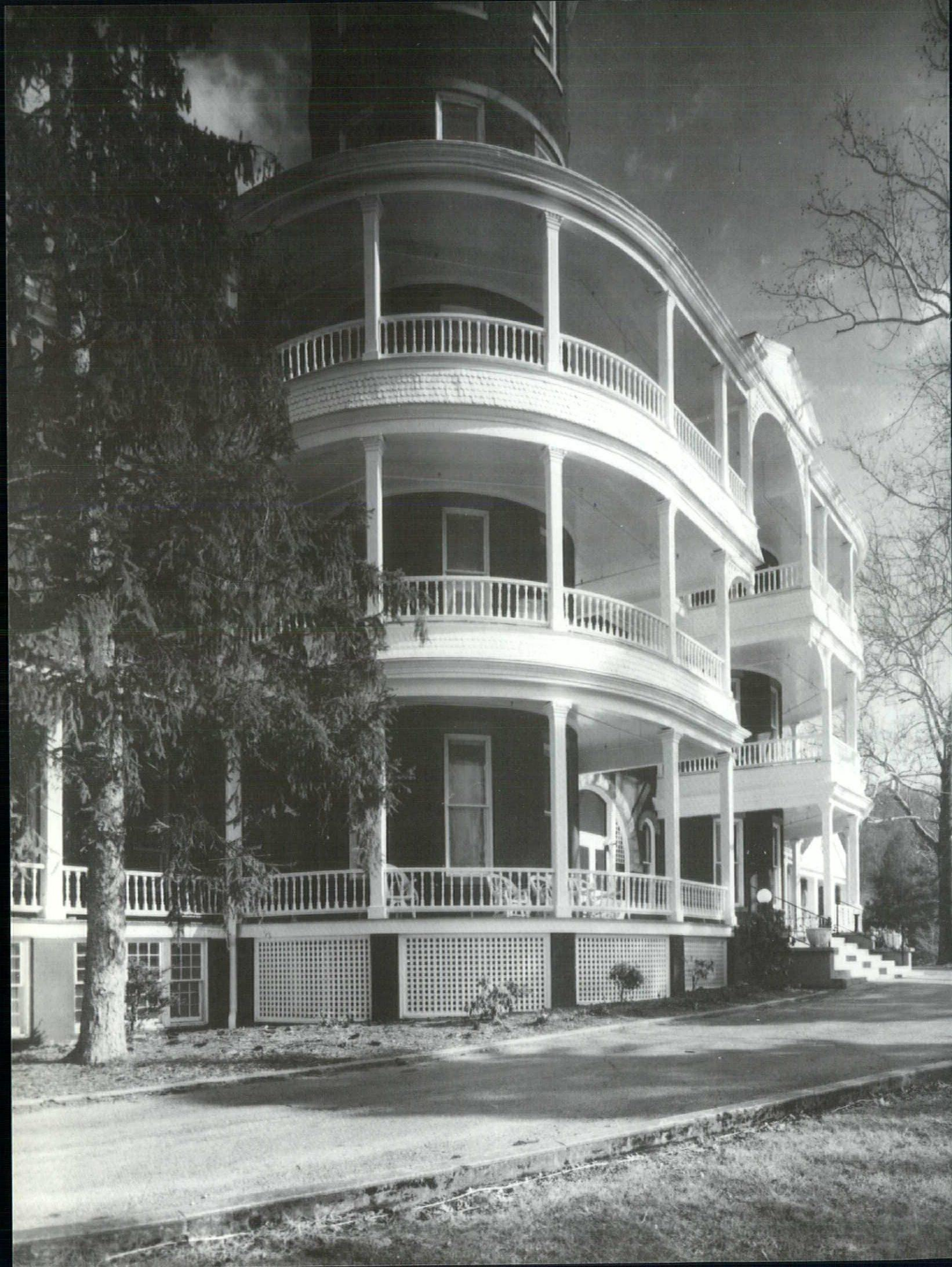
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# Southern Seminary Junior College

## Wright, Jones & Wilkerson, Architects

**Restoration of Exterior Porches, Main Hall • Location: Buena Vista.**

**Structural Engineer, St. Clair, Callaway & Frye • General Contractor, C. L. Lewis & Co., Inc. • Photography, Huffman Studio.**

Main Hall at Southern Seminary Junior College was built originally as a resort hotel during the 1880s by the Buena Vista Company, a land development company in Rockbridge County. The original building was destroyed by fire in 1890, shortly after its completion.

Its reconstruction began immediately with S. W. Foulk of New Castle, Pennsylvania, as architect

and S. B. Pettyjohn of Lynchburg, as general contractor. It was described at the time as being of the Queen Ann style and as "one of the most substantial and beautiful structures of modern times . . . with a magnificent view of mountains and valleys from the broad verandas." It is considered as one of the last, if not the best example of western Virginia's "boom hotel" architecture.

The hotel closed after the Panic of 1893 and was subsequently acquired for its present use about 1900 when this school for girls relocated to Buena Vista from Bowling Green.

The building has been continued in use with minor additions and modifications as the main

facility of the college. It now houses administrative offices, dining facilities, dormitory quarters for approximately 140 students and student recreation areas.

Beginning in 1970 a comprehensive study of the structural condition and the future use of the building was made. This study resulted in a decision to continue the building in use and to restore and modernize its facilities. An extensive replacement of utility systems was completed in 1981.

At the time a grant was received in 1980 from the VHLC, the condition of the exterior porches had deteriorated seriously and the porches above









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IN 1891, HEAD OF BLUE RIDGE MOUNTAINS IN VALLEY OF VIRGINIA

## History of Main Hall

by Ms. Louise Dooley  
Southern Seminary Junior College

Main Hall, of Southern Seminary Junior College in Buena Vista, is a significant structure not only because it is an elegant and lovely Victorian building but also because it is perhaps the last remaining "boom" hotel from the 1890s period when resorts were constructed in almost every town in western Virginia.

The town of Buena Vista was founded in 1889 by the Buena Vista Company, which almost immediately built a fine "Queen Ann" hotel on a hill overlooking the village and surrounding mountains. The hotel was so popular that less than a year later the company added a 50-room wing to accommodate more guests. But in July 1890 a fire, which started in the bakery, totally destroyed the frame building.

Unwilling to lose this symbol of Buena Vista's burgeoning affluence and appeal to outsiders, the company began the morning after the fire to make arrangements for a new hotel, "a splendid brick structure, of elegant architecture, with all the most modern improvements and conveniences. . . ."

J. P. Pettyjohn of Lynchburg, the contractor who had built the addition to the original hotel, was chosen to build the new one. S. W. Foulks from Pennsylvania (who later moved to

Richmond) was the architect. Although Foulks' work closely resembles that of Stanford White, there is no evidence that White directly influenced the design of the new Buena Vista hotel.

The company was so anxious to rebuild that it had 150 workers on the site before the end of July and boasted that the "Romanesque style" structure would be "one of the most rapidly built, as well as most substantial and beautiful structures of modern times." The cost was a staggering \$125,000, clear evidence of the optimism of the Buena Vista Company.

A brochure printed in early 1892 described the building in detail:

*It is a beautiful structure of pressed brick, Cleveland stone and ornamental shingles, occupying a hill one hundred feet high and commanding a full view of the town, the river, and the picturesque mountain scenery surrounding it. It has 140 rooms, of which ninety-three are chambers, and five are parlors. From its four towers, 130 feet high, the country can be seen for miles and miles around. It contains*

*all modern improvements, such as hot and cold water, electric lights, electric re-call system, dumb waiter to laundry, kitchen, etc., and eleven water closets and bathrooms; four suites of rooms with water closets and bathrooms attached; radiators in each room; two to three windows in each room; hand-somely tiled hall and main entrance on the first floor, and separate dining rooms for patrons and children. . . . It is five stories high in front, finished inside with natural wood colors, it is seventy-five feet deep, and has a veranda 215 feet long, running the entire length of the building.*

Unfortunately, by the time the hotel was finished, the economic prosperity of both the company and the state had begun to falter and there was no money to furnish and open the resort until August of 1892.

For the next nine years the Hotel Buena Vista opened, closed, and was sold several times. The economic "bust" of many Buena Vista industries shattered the hotel business, so in 1894 the building became the home of a Young Ladies College.

In the late 1890s the building was bought by a Norfolk party, and soon thereafter an illustrated brochure produced by the Norfolk & Western and Chesapeake & Ohio Railways advertised "The Heights" (later known as "Cool Heights"), a reasonably priced family resort. Emphasizing the importance of the "absolutely pure" water of the area with its chalybeate spring, the brochure also suggested that visitors would enjoy the tennis courts, basketball fields, croquet lawns, riding horses and mountain trails on the grounds of the hotel. It assured potential guests that there was "absolutely no over-crowding."

By 1901 the resort was an economic failure, and the hotel was sold to the Bowling Green Female Seminary for \$10,000. Opened immediately as Southern Seminary, the college has been located on the original grounds of the Buena Vista Hotel since that time. Renamed Main Hall as other buildings were added to the campus, the old hotel building now houses administrative offices and dormitory rooms. Although there have been several additions to the rear of the building, its facade and interior are virtually unchanged from their original, elegant 1891 appearance. Main Hall is listed as a significant landmark by the Virginia Historic Landmarks Commission and the National Register of Historic Places.

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## Mayo Memorial Church House

Jones & Strange-Boston — Architects



**Renovation • Location: Richmond**

**Associated/Consulting Architect, Calder Loth • Project Architect, Donald Strange-Boston • Interior Designers, Samuel Dornis/Mrs. Wesley Wright • Cost Consultant and General Contractor, Davis & Spiers, Inc. • Structural Engineer, Jones & Strange-Boston • Mechanical/Electrical Engineer, Spratley, Hundley & Carmack • Photography, Jones & Strange-Boston.**

The Mayo Memorial Church House was constructed in the mid 1840s. Due to the various style influences of the occupants over the years, very little of the original design remained intact. The original dwelling design, a variation of Greek Revival, presented a portico facing West Franklin Street, giving the house its temple form with monumental scale. The building design was very uncommon to Richmond and is the only remaining example.

Originally, the house had the high portico section with low flanking wings. During the 1880s a story was added to the low wings bringing their roof level to that of the central portion and the window openings were altered. At the same time the interior was entirely converted to high Victorian in keeping with the style of the late 1800s. Since the 1880s two major additions have been made in the rear, to facilitate the building's use as the offices of the Episcopal Diocese of Virginia.

A leaking roof, peeling stucco, poor heat control, window air conditioners and an accumulated jungle of exposed pipes and conduits characterized the building at the time of an extensive property survey by the architects in 1980 (approximately 100 years after its last complete renovation).

The exterior was completely cleaned, repainted and recoated with a neutral gray waterproofing; window sash was highlighted in Brick Red.

The grand spaces, intricate wood detailing (ebonized carvings, olive wood, burley walnut, cherry, etc.) and marvelous plaster work are





still evident and have been restored. The most elaborate restoration took place in the original dining room which is now a chapel/meeting room. The highlight of this space is the magnificent ceiling work consisting of a wooden grid around carved plaster panels. At various intersections in the grid work, plaster pendants are suspended and plaster carved masks are located in the cornice. All of this was badly broken up and concealed above an acoustical suspended ceiling when Jones & Strange-Boston began the project. In the upper hallway Tiffany glass skylights were discovered above drywall ceiling panels, and beautiful burley walnut door panels emerged from behind coats of cream-colored house paint. Bi-folding wood louvers were found with windows concealed in walls.

With the expertise of Mr. Samuel Dornsife of Henry A. Dornsife & Sons, Interior Designers specializing in 19th Century buildings, Mr. Calder Loth of the Virginia Historic Landmarks Commission, and Mrs. Wesley Wright of the Board of the Valentine Museum, other elements were restored to their original state. These include the authentic custom carpet, wallpapers, chandeliers and furnishings (some of which were original Mayo House furnishings, including family portraits discovered in the museum).

With proper planning of office functions and carefully unobtrusive structural repair designed

by the architects, and a complete new wiring and air conditioning system ingeniously fitted into concealed spaces of the building by Spratley, Hundley and Carmack, Consulting Engineers, the preservable elements of the Mayo Memorial Church House have been restored, not only for their historical value, but for the everyday working experience and communication with time and space no longer available to the average office environment.

A key element in the work was the dedication and imagination of Davis and Spiers, the General Contractor and of all of the subcontractor forces, without exception. Typical of the enthusiasm brought to bear by construction forces was the excitement of discovering a beautiful parquet floor panel and generation of ideas on how best to restore it. The duplication of the elaborate molded plaster friezes and ceiling panels was as much fun for the workmen as it was for the architects; getting the "right" shade on the woodwork was personally as important to the painters as it was to the Historical Restoration Consultants — and the piping and conduit work elaborately routed to remain in concealed spaces were prideful works of art.

Restoration is a continuing effort in the House as funds become available — recently the entry walls were marbleized to complement the restored marble flooring. Restoration of the deli-

cate stencilled frieze in the stair hall and a continuing search for appropriate period furnishings are now underway. A sincere effort to honor the outstanding architecture of a uniquely high style era is the guiding principle of all concerned.

Davis & Spiers, Inc. of Richmond was general contractor and handled excavating, foundations, concrete work, and carpentry. The owner handled carpeting.

#### SUBCONTRACTORS & SUPPLIERS (Richmond firms unless noted)

Richard Coates — Masonry Contractor, Ashland, masonry contractor; Richmond Steel, Inc., steel supplier & miscellaneous metal; Evans Roofing Co., roofing; H. Beckstoffer's Sons, Inc., millwork, cabinets & wood doors; E. S. Chappell & Son, Inc., caulking; Harris Heating & Plumbing Co., Inc., sheet metal, plumbing/heating/ventilating/air conditioning contractor; and Perkins & Glass, Inc., glass & glazing contractor.

Also, J. S. Archer Co., Inc., metal doors & frames; Pleasants Hardware, hardware supplier; F. Richard Wilton, Jr., Inc., plaster contractor & gypsum board contractor; Fendley Floor & Ceiling, Inc., acoustical treatment & resilient tile; Lane Bros., Inc., painting contractor, paint supplier & wall covering; and Cornell & Waldbauer, electrical contractor.



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# Cary Street Recreation Center/VCU Gym

Marcellus Wright, Cox & Smith Architects  
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Renovation • Location: Old City Auditorium,  
Richmond

Mechanical/Electrical Engineer/Plumbing  
Consultant, Simons, Rockecharlie & Prince •  
Structural Engineer, Dunbar, Milby, Williams  
• Interior Design, Marcellus Wright, Cox &  
Smith • General Contractor, John W. Daniel  
& Co., Inc. • Photography, Whitney Cox.



Activity has been restored to the old brick building at the corner of West Cary and Linden Streets, formerly known as the Old City Auditorium. After numerous uses in its 90-year existence, the structure has been renovated into a second gymnasium and physical education facility for Virginia Commonwealth University.

V.C.U. purchased the building in October 1979 from Auditorium Associates and Marcellus Wright Cox and Smith Architects designed the renovations. The structure, with an approximate 60 foot ceiling and lantern, was constructed in 1895. For 12 years the building was operated as an unsuccessful marketplace before being converted to an auditorium.

For over two decades, the auditorium served as the city's focal point for meetings, concerts, graduations and reunions. The high ceiling in the building made it possible for audiences to hear well. William Jennings Bryan, a leading reform politician, accomplished what others couldn't. In one of his speeches he was heard in every corner of the building and by those outside. Other notable guests included Oscar Hammerstein, William Taft, Lady Astor, and Billy Sunday.

Through the recent conversion of the auditorium into a gymnasium, it will serve as a recreational facility for V.C.U.'s academic campus. It also will help to relieve crowding at the Franklin Street Gymnasium.

Land across the complex is currently being graded for field sports and a running track. This is considered Phase I of the overall plan for the recreational complex. The fields, one for multi-use and the other a small jogging track, were expected to be completed in the Spring of 1984.

Phase II of the complex has a tentative completion date also for the Spring. This phase basi-







cally consists of tennis courts which will be located directly behind the Cary Street complex.

The main level of the Cary Street Recreational Complex houses the gymnasium, locker rooms, bathrooms, shower facilities and a vending area. The gymnasium has a multi-purpose court for basketball, team handball, badminton and volleyball. The upper level of the structure has

four handball courts and one multi-purpose handball court.

John W. Daniel & Co., Inc. of Danville was general contractor and handled foundations, concrete work, steel erection, and carpentry.

**SUBCONTRACTORS & SUPPLIERS**  
(Richmond firms unless noted)  
Dominion Caisson Corp., Alexandria, caissons;

Bowker & Roden, Inc., reinforcing; Massey Concrete Corp., concrete supplier; Capital Masonry Corp., masonry contractor; Empire Granite Corp., stonework supplier; Liphart Steel Co., Inc., steel supplier/joists/roof deck, miscellaneous metal & handrails; Riverview Woodwork & Supply Co., Danville, millwork, cabinets & windows; Western Waterproofing Co., Inc., waterproofing; Commercial Caulking Co., caulking; T. R. Davis, Inc., built-up roof & sheet metal; and MacKenzie Roofing Co., roof & wall insulation.

And, Walker & Laberge Co., Inc., glass, glazing contractor & storefront; J. S. Archer Co., Inc., metal doors & frames & wood doors; Architectural Hardware, Inc., hardware supplier; A. Bertozzi, Inc., plaster contractor & gypsum board contractor; David Allen Co., Inc., Raleigh, NC, ceramic tile; O'Ferrall, Inc., resilient tile; Martin Surfacing & Decking, Inc., Cockeysville, MD, special flooring; Glidewell Bros., Inc., painting contractor; Lee's Lines, Ltd., Roanoke, specialties; Wes-Way Sprinkler Co., Inc., Mechanicsville, sprinkler contractor; Catlett-Johnson Corp., plumbing/heating/ventilating contractor; and Robert W. Charles Electrical Contractor, Inc., electrical contractor.

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# The Glen Oak

Marvin J. Cantor, AIA & Associates — Architects

**Apartment House • Location:** Hurlock, Dorchester County, Maryland

**Project Architect/Designer,** Joy Woodford • **Site Engineer/Surveyor,** J. R. McCrone, Jr., Inc. • **General Contractor,** Edwin Feldman Co. • **Structural/Mechanical/Electrical Engineer and Photography,** Marvin J. Cantor, AIA.

The original portion of the structure was built in the 1890s to serve as a half-way point for travelers going to the resort area of Ocean City, Md., on what was then a major arterial route to the resort city. The leisurely traveler would spend the night in Hurlock at "The Glen Oak" and continue the next day to the seashore. In addition, several major industries had plants in Hurlock which necessitated business visitors coming to the city from time to time, and they found lodgings at Hurlock's only hotel.

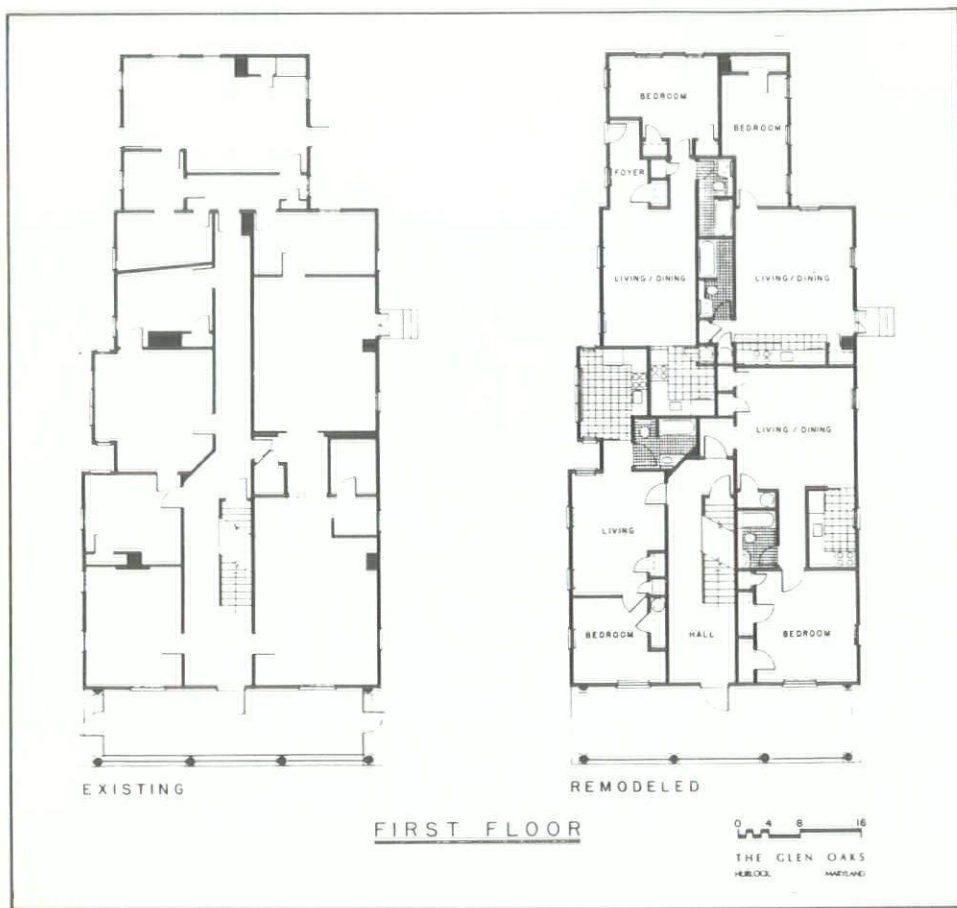
As motor traffic increased over the years, so too did the building, which experienced numerous

additions during the early 1900s which brought it to its final configuration by which we know it today.

With the advent of U.S. Rte. 50 leading from the Washington, D.C. and Baltimore metropolitan areas direct to Ocean City which reduced the traveling time in half, and the post World War II decline of the industries in Hurlock, the fortunes of "The Glen Oak" went into rapid decline. To arrest some of this decline and reduce annual painting maintenance, one of the building's many "rescuers" coated the exterior with cement-asbestos shingles over the Colonial







clapboard siding. This not only detracted from its appearance, but it served to trap moisture between the original siding and the shingling, accelerating dry rot, growth of fungi, and termite infestation and generally increasing the building's deterioration.

As business declined for the hotel, the upper floors were eventually deserted, leaving only the ground floor for a sluggish beauty parlor business, and an apartment for the then elderly owner of the building. When the owner died, the beauty parlor left, and the final curtain was rung down on "The Glen Oak," around 1975 — from then on, it was "The Deserted Haunted" building in Hurlock, as more and more of its once proud Colonial trappings fell apart, failed or just rotted away.

The new owner/developer, Mr. Edwin B. Feldman, having recently retired to the "Eastern Shore" after a lifetime of building, saw exciting potential in the wreck, and having gotten tired of doing nothing after a lifetime in the construction trades, decided to accept the challenge of restoring the once proud hotel. In addition, the new tax laws providing sizeable tax credits for restoring older properties, with a bonus if the property was declared to be a "historically important" structure provided Mr. Feldman with the final incentive to proceed. Obtaining the necessary historical approval, and following the design stages, the project construction began with the first of three major phases.

First, all extraneous material (i.e.: cement-asbestos siding, green felt temporary roofing paper, etc.), deteriorated or rotted material and the inside partitioning that could not be worked into the new interior designs were removed. This resulted in numerous unforeseen problems: as described earlier, the cement asbestos siding instead of protecting the clapboard siding helped to deteriorate it; foundations walls of wood frame were virtually non-existent after a massive termite infestation (the building was literally hanging from the upper stories which in turn were being supported on very few sound foundation supports, and many defective supports); one corner of the structure resting on a soft sand strata had sunk almost three inches as the strata compressed over the years; and during one of the prior "unhappy" remodelings,





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someone had casually removed a main bearing wall, thus creating a serious deflection on the upper floors that would have eventually led to a failure had those floors been in active use. So much for the first phase.

The second phase involved correcting all of the defects found after the first phase: the structure's corner was jacked up, and concrete pumped under the footing to further solidify the bearing soil; the deflected floors were jacked up to become level once again, and a steel beam inserted to replace the removed bearing wall. New masonry foundation walls were placed on the existing footings, and new structural framing virtually around the entire first floor was installed. Defective clapboard siding was replaced; the wood windows were rebuilt (not replaced) to original specifications; and a new standing seam metal roof was installed throughout. The second phase completed, the interior renovation could now begin.

Ten modern apartments were developed on the interior. Smoke detectors were placed in all bedrooms, stair halls, and other significant locations. Sprinkler heads were added at the top floor because only one stairway served that area and to add a second stair, either on the interior or exterior, would have completely destroyed the integrity of the building. In December 1983, like the Phoenix arisen, "The Glen Oak" once again stood proud to serve the community of Hurlock, Maryland.

The owner/developer/general contractor for the project was Edwin Feldman Company, of Takoma Park, Maryland. The firm also handled excavating, concrete work, steel erection, roof and wall insulation, carpentry, structural wood, waterproofing, caulking and painting.

**SUBCONTRACTORS & SUPPLIERS**

(All Maryland firms)

Matyiko Bros., Sharptown, foundations; Bay-side Roofing & Siding, Easton, metal roofing; Miller Building Supply, Rockville, cabinets; Colonial Woodworking, Hurlock, windows; Faith Co., Easton, gypsum board contractor; Carl Dockins, Hurlock, ceramic tile; E. S. Adkins, Inc., Easton, carpet; Richard Doty, Trappe, sprinkler and plumbing contractor; and Barnes & Forney, Easton, heating/ventilating/air conditioning/electrical contractor.

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# 999 E. Street

## HTB, Inc. — Architect

Renovation and Expansion • Location: Washington, D.C.

**Mechanical/Electrical Engineer, Glassman-LeReche & Assoc. • Structural Engineer, Smislova, Kehnemui & Assoc. • Landscape Architect/Interior Designer, HTB, Inc. • General Contractor, Turner Construction Co. • Photography, Anice Hoachlander and F. Harlan Hambricht.**

The former Pepco building, located at 999 E Street in Washington, D.C., is currently being renovated and expanded into 180,000 sq. ft. of first class office and retail space which will be rich in historic value and artistic detail, yet will be equal in quality to the best new buildings in Washington.

Built in 1930, the existing building is characteristic of its original designer, Waddy Wood, a strong influence on the 1920-1930 design era and the architect of several Washington landmarks. The building, located in the Pennsylvania Avenue Historic District, is adjacent and complementary to one of the most historically significant buildings in Washington — the Ford's Theater.

The building, owned by the American Medical Association, will contain seven levels of office space, one-and-a-half retail levels and under-

ground parking. A new addition onto the Ford Theater's side of the building will provide 22,000 sq. ft. of new space and will carefully match the building's existing facade.

The building's exterior is being updated to restore its original beauty. Restored features include decorative bronze panels above street level windows, bronze work around entranceways, bronze lantern lights and a band of sculptured stone panels located around the 8th floor. The limestone facade is being cleaned and restored to its original warm grey color. New windows are being installed which duplicate the appearance of the original windows, yet are energy efficient and operable for ventilation and cleaning purposes. Colorful awnings are being added over street level windows. Trees are being planted in the new sidewalks, which will consist of brick, granite and bluestone.

The interior will retain many existing features which add elegance and character. Carved plaster cornices and marble floors in the main lobby are being restored and highlighted with new indirect lighting. Executive offices with paneled walls and fireplaces and an executive boardroom with fresco murals are also being restored.

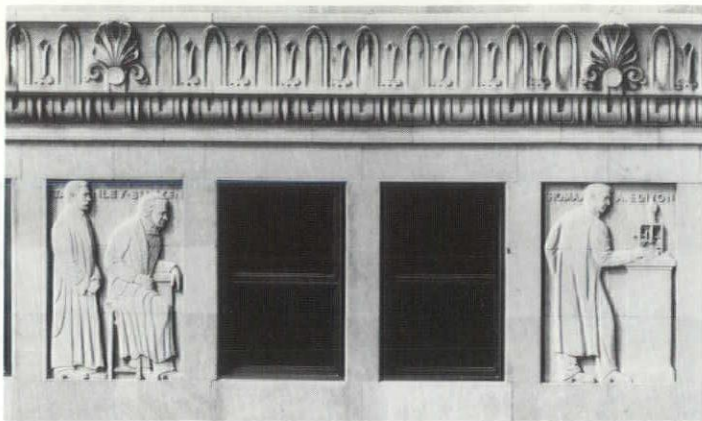
To the west of the main lobby is a double-level space with an upper level mezzanine surrounding the main floor. This area will have all its existing decorative features restored, which include wrought iron railings, ornamental plaster beams and ceilings, and marble used extensively for floors, walls and columns.

All tenant spaces will have new ceilings higher than those in most office buildings, to give a graceful appearance and to allow better quality lighting to be achieved by pendant fixtures.

Heating and air conditioning is provided by a new four-pipe fan coil system which allows







spaces to be simultaneously heated and cooled at any time of the year. The energy efficient system, which operates on a floor by floor basis, provides tenants with temperature control and flexibility to operate the system during non-traditional working hours.

Renovation services are expected to be completed by the middle of 1984.

Turner Construction Co., Washington, D.C., was general contractor and handled excavating, foundations, concrete work, and carpentry.

#### SUBCONTRACTORS & SUPPLIERS

Garlinski Steel Co., Inc., Alexandria, reinforcing;

Howat Concrete Co., Inc., Washington, D.C., concrete supplier; R. Bratti & Assoc., Inc., Alexandria, masonry contractor; Merry Companies, Inc., Augusta, GA, masonry manufacturer; Potomac Valley Brick & Supply Co., Rockville, MD, masonry supplier; Maryland Stone Service, Baltimore, MD, stonework contractor; Architectural Stone Sales, Inc., Bedford, IN, stonework supplier; Bethlehem Steel Corp., Baltimore, MD, steel supplier; Southern Iron Works, Inc., Alexandria, steel erection/roof deck/grating, other roof deck and miscellaneous metal; Peter Gordon Co., Inc., Hyattsville, MD, waterproofing; and Lawrence A. Mangum & Son, Inc., Landover, MD, caulking.

Also, Carlisle Roofing, Carlisle, PA, roofing & roof insulation; Guardian Industries, Flint, MI, glass; Inland Architectural Products, Addison, IL, glazing contractor & windows; Builders Hardware, Rockville, MD, metal doors & frames & hardware supplier; John H. Hampshire, Inc., Bladensburg, MD, gypsum board contractor; Hudson & Shatz, Arlington, painting contractor; Duron Paints, Washington, DC, paint supplier/manufacturer; Armor Elevator Co., Inc., Brentwood, MD, elevator; John J. Kirlin, Inc., Rockville, MD, plumbing/heating/ventilating/air conditioning contractor; Truland Electric Co., Arlington, electrical contractor; and Cameo Bronze, Washington, DC, bronze refinishing.







# Highlands

William A. Edgerton, AIA & Associates — Architects

Total Renovation • Location: Albemarle County

Project Architect/Designer, William A. Edgerton, AIA • Landscape Architect, Rieley & Associates • Interior Designer, Antony Childs • General Contractor, John M. Anderson Construction Company • Photography, William A. Edgerton, AIA.

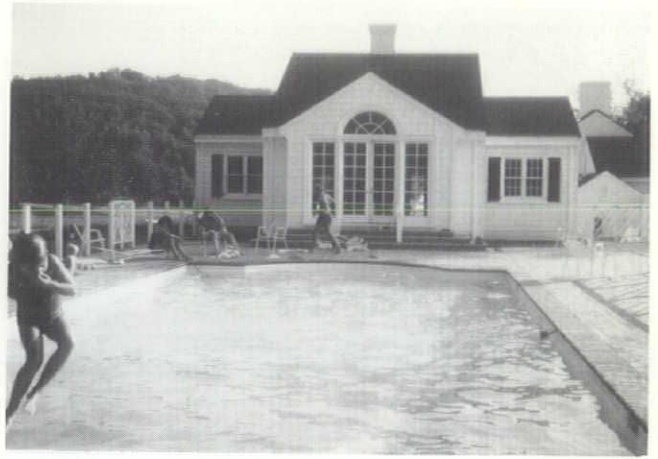
"Highlands" was a total renovation of an existing residence in Albemarle County. The plan of the existing house was reworked to accommodate the clients programmatic needs, and a guest house and swimming pool were added as new construction. A considerable amount of reworking of the existing grounds was done to complement the functional requirements of the house, and the office of Rieley & Associates, a Landscape Architectural Firm, was retained to develop and oversee this portion of the project. The office of Antony Childs, an interior designer from Washington, D.C. was retained by the owner to assist in the coordination of their furnishings with the interior finishes.

Architecturally the most challenging aspect of this project was in trying to unify the varying architectural styles and masses. The residence had been built in evolutionary process, and as a whole lacked any organizing element. The clapboard siding on several of the later additions was replaced with shingles, and the two flat roofs with their varying cornice treatments were reworked with identical parapet walls. All of the shingles were sealed and painted white, and several doors and windows were reworked with custom millwork to be consistent with the more traditional elements of the original house. The owners' appreciation of architectural detailing contributed significantly in this process and the final product was a unique marriage of their programmatic and aesthetic needs.

Because of the size of the house the heating and cooling system was reworked into three zones to accommodate the different uses of the house. Air to air heat pump units were used in conjunction with the existing duct work to provide both heating and cooling.







John M. Aderson Construction Co. of Charlottesville was general contractor and handled carpentry, structural wood, millwork and paneling.

miscellaneous metal; W. A. Lynch Roofing Co., Inc., roofing; and Virginia Insulation Corp., wall insulation.

#### SUBCONTRACTORS & SUPPLIERS

(Charlottesville firms unless noted)

Dogwood Landscaping, landscaping materials & landscaping contractor; S. L. Williamson Co., Inc., paving contractor; H. T. Ferron, concrete supplier, masonry manufacturer/supplier & mortar; Williams & Demajo, masonry contractor; Dan McLaughlin, stonework contractor; Charlottesville Stone Co., stonework supplier; Associated Steel Products, Inc., steel supplier &

Also, Dammann Construction, Inc., handrails; Hall Brothers, cabinets; Glass & Plastics, Inc., glass; Martin Hardware Co., hardware supplier; Frank E. Ware Plastering-Drywall, plaster contractor & gypsum board contractor; Richard A. Oliva & Sons, Inc., ceramic tile; Preston E. Giannini, painting contractor; Jo-Pa Company, Richmond swimming pool; T. D. Payne Plumbing & Heating, Inc., plumbing/heating/ventilating/air conditioning contractor; and Gibson Electric Co., electrical contractor.







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# Bull Alley Restaurant

William Darwin Prillaman, AIA — Architect

**Restoration • Location:** Charlottesville

**Mechanical/Electrical Engineer, Paul A. Sweet • General Contractor, J. B. Caravati • Photography, Thomas Cogill.**

In 1820, 331 Main Street stood as a residence for the Johnson W. Pitts family. One-hundred and sixty-four years later, it houses one of Charlottesville's best restaurant/night spots.

The building was expanded in 1853, doubling its size, and first began its commercial use. It was a drygoods store for the next 40 years until it was purchased by George Inge, a successful black businessman. It remained in the Inge family for 85 years and continued operation as a neighborhood grocery store until 1978. It was very badly deteriorated and structurally unsound when the Inges sold the building to a developer. Initial attempts to rehabilitate were financially unfeasible and the owners sought to have the building demolished. It was purchased by the present owners in 1982 and restoration began soon after.

The first step toward restoration was structural stabilization of the entire building. The Victorian wing to the north (c. 1890) was badly damaged by water and termites, and the entire north and west sides of the building were close to collapsing. Steel beams and concrete footings were installed at bearing walls where damage was severe.

In order to accommodate the owners' needs, the main floors on the east side were removed, creating a two-story space for the taproom and informal dining. A large skylit dining area was added to create another 60 seats as well as a stage area for entertainment. The taproom features the original basement kitchen fireplace and brick walls. Opposite the fireplace, a mahogany bar extends the length of the basement wall.

On the main level, a balcony entryway overlooks the taproom and leads to the stairs and formal dining rooms, situated in the original grocery store space. Period decorations, furnishings and fixtures create a subdued, elegant ambiance. A new glassed-in "porch" was added to create a larger dining area and to add light to the original space.

A new kitchen, with storage and loading below, was built above the old boiler room and porch on the north (back of house) side. All usable millwork, doors, mantels and windows were retained where possible, or duplicated to match the existing ones. Replacement materials such as tin roofing, handmade brick and special mortar were used throughout.

The original smokehouse outbuilding was disassembled, brick by brick, and rebuilt after major construction to the main building was completed. It will be used to smoke meat, fish and fowl that are served in the restaurant.

On the exterior, all damaged masonry was repointed, chimneys rebuilt to serve either as flues for mechanical needs or working fireplaces. The rusty tin awning along the main street side was replaced with new canvas, executed in the restaurant's colors.

The sloping roofline of the informal dining addition was integrated with the brick stairway that serves as a fire exit to the upstairs office area.

Bull Alley is situated in the Starr Hill area, an area undergoing extensive change and rehabilitation, and fills an important gap as a neighbor-







hood establishment — much as Inge's store did a hundred years ago.

J. B. Caravati of Charlottesville was general contractor for the project.

#### SUBCONTRACTORS & SUPPLIERS

(Charlottesville firms unless noted)

Carl "Sidewalk" Johnson, Troy, excavating; C & G Paving Co., Inc., Afton, paving contractor; H. T. Ferron, concrete supplier; Joel Hamilton, masonry contractor; E. M. Martin, Inc., roofing; Gaston, Murray & Wyatt, Inc., cabinets & bar & restaurant fixtures; Virginia Glass Co., Inc., storefront; and Pleasants Hardware, Richmond, hardware supplier.

Also, John Draper, gypsum board contractor; The Ceiling & Floor Shop, acoustical treatment, resilient tile & carpet; James Freedman, painting contractor; Benjamin-Moore Co., Roanoke, paint manufacturer; Kurt Franke, wall covering; Brunk Mechanical Corp., plumbing/heating/ventilating contractor; Elite Electronics, Inc., lighting fixtures supplier; and H & H Enterprises, electrical contractor.

Others were: S & C Security, security system; James Hoges, floor finishing; Burke's Exterminating Services, Co., Inc., extermination; Key Fixtures, Lynchburg, kitchen fixtures; and Rusco, Inc., awning.

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# Torpedo Factory — Building #2

## Metcalf/Keyes Condon Florance — Architects

**Art Center Renovation • Location: Alexandria**

**Mechanical/Electrical Engineer, Girard Engineering • Structural Engineer, FDE, Ltd. • General Contractor, Eugene Simpson & Brother, Inc.**

The old Navy Torpedo Factory complex on the Potomac River in Old Town Alexandria was bought by the City of Alexandria from the General Services Administration in 1970. In 1974, a group of artists moved into two of the structures (buildings 2 and 10) on a temporary lease with the city to provide studio and sales facilities. Although the buildings were in an advanced state of deterioration, the Art Center flourished and became a focal point of the lower King Street commercial district which drew many visitors to Old Town. Despite the Art Center's popularity, there was strong sentiment in the town to tear down the whole Torpedo Factory complex because it was not consistent in scale or style with the neighborhood and seemed hopelessly dilapidated. Finally, in May of 1979, the city selected a development proposal which featured restoration and extended use of the old industrial buildings, as well as new construction, for a mixed-use redevelopment of the complex.

The renovated Art Center was programmed to occupy only one of the structures, building #2. Floor area lost to the nearly 200 artists was to be recaptured by adding a mezzanine over part of the existing ground floor. The ornate 1918 industrial building would provide the Art Center with a positive and identifiable architectural image. Through the renovation and restoration of building #2, the planned redevelopment of the waterfront was to gain a focus of mixed-use activity and a rejuvenated architectural link with the area's early 20th-century industrial character.

The renovation work was begun by gutting the building to its concrete frame. The existing poured-in-place concrete facade required extensive restoration. Also, a new mezzanine was added which was a major design and construction feat. This mezzanine was configured to provide maximum light penetration and to create variety in both studio and public spaces. Installation of the new mezzanine's precast elements, selected for maximum economy and harmony with existing materials, had to be accomplished within the constraints of the existing construction. The mezzanine's connection to existing columns required a special steel collar design.

New mechanical and electrical systems are visually orderly but are left exposed, unselfcon-







sciously resembling the old factory. Insulated windows improve energy efficiency and large glass panes reduce shadowing in studio workspaces. Window and door elements are reduced in scale and painted red at major entrances, reflecting the residential scale and brick tone of the neighboring late-Colonial residential district. The building exterior is painted in shades of gray, with polychrome accents at the cornice and the mezzanine spandrels. This treatment reduces the building's apparent mass and highlights the "arts and crafts"-style ornamentation which was popular at the time of the building's construction.

The overall interior design honors the existing concrete column capitals which are symbolic of the concrete flat-slab structural system pioneered in 1918. Interior materials and finishes were selected to reinforce the factory image and provide a neutral background for the art. Studio partitions were designed as a modular system and constructed of standard galvanized metal sections. Glass vision panels allow views into and through the studios, offering the visitor both an opportunity to observe artists at work and a heightened sense of orientation.

Eugene Simpson & Brother, Inc. of Alexandria was general contractor for the project.

#### SUBCONTRACTORS & SUPPLIERS

SMC Construction, Inc., Alexandria, concrete contractor; Trowbridge Steel Co., Inc., Sterling, reinforcing; Virginia Concrete Co., Inc., Springfield, concrete supplier; Strescon Industries, Baltimore, MD, prestressed concrete; Pentek, Beltsville, MD, masonry contractor; Cherrydale Cement Block Co., Inc., Herndon, (Tru-Lite) masonry manufacturer; Hamilton Iron Works, Inc., Woodbridge, miscellaneous metal & handrails; Jordon Millwork, millwork; Thoro System Products, waterproofing; Tremco, caulking; Carlisle Construction Co., Inc. Carlisle, PA, roofing; and Colonial, Beltsville, MD, sheet metal.

Also, Rosenthal Glass, College Park, MD, glazing contractor; Swingin' Door, Inc., Rockville, MD, metal doors & frames & wood doors; EFCO, Mo. windows; Tublite, storefront; Contract Hardware, Rockville, MD, hardware supplier; Dominion Applicators, Inc., Falls Church, plaster contractor & gypsum board contractor; K & K (Dal-Tile), Wheaton, MD, ceramic tile; The Higham Co., Alexandria, painting contractor; Pittsburgh Paints, Pittsburgh, PA, paint manufacturer/supplier; Elevator Control Service, Alexandria, elevator; Capital Sprinkler, Columbia, MD, sprinkler contractor; Krick Plumbing & Heating, Inc., Hyattsville, MD, plumbing/heating/ventilating/air conditioning contractor; Joseph M. Catalano Co., Inc., Falls Church, lighting fixtures supplier; and L. T. Bowden, Inc., Vienna, electrical contractor.

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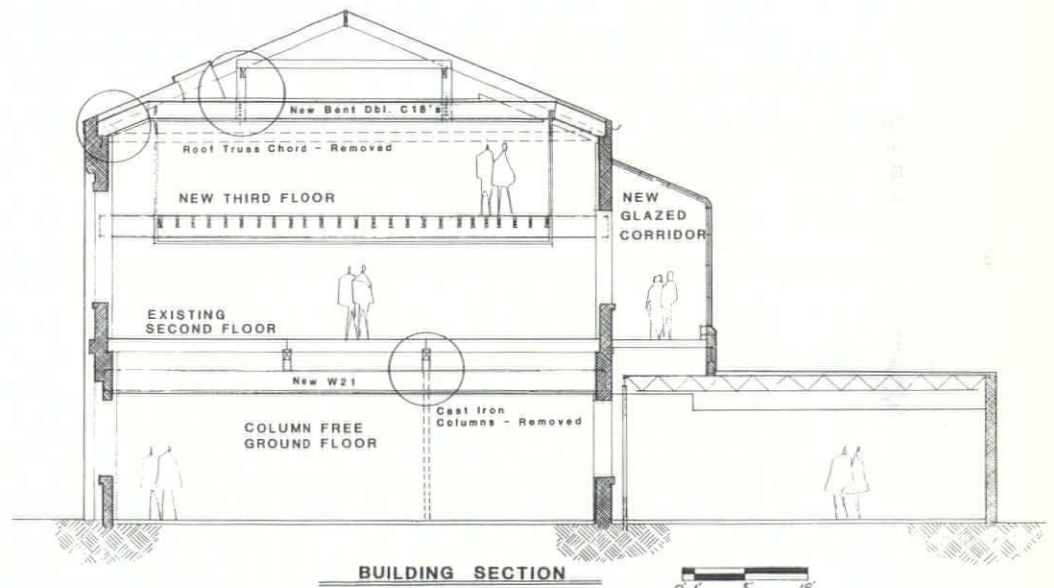


# Alexandria City Hall

Neer & Graef Architects, AIA/Architects Group Practice  
Associated Architects

Renovation — Phase I • Location: Alexandria

Mechanical/Electrical Engineer, Strickler Associates • Structural Engineer, FDE, Ltd. • Interior Designer, Hunter/Miller & Associates • General Contractor, Whitener & Jackson, Inc. • Photography, Stephen M. Boyles, Jr., P.E.



The renovation of Old Town Alexandria's century old City Hall posed dual problems for the design team of Neer and Graef and Architects Group Practice and FDE Ltd. Structural Engineers. A centerpiece of the city's historic district, the building required modernization in order to meet the needs of a centralized city government; yet city architectural codes required that no changes be made to the historic facade. Responding to this challenge, the design team utilized a creative approach which resulted in adding 41% more interior floor area, and saving the city approximately \$225,000 per year in rental costs, without interfering with the historic architecture.

Basically, the interior renovation involved complex shoring and restructuring to provide 13,750 square feet more floor area. At the first floor a large lobby and exhibit area was developed flanked by column-free office space. This was done by shoring the second floor of the two-story structure, removing columns on the first floor and adding new steel beams — enabling the interior designers the flexibility to use open space planning. A third floor was added, con-







structured of wood joists and steel beams bearing on masonry walls. To take full advantage of the natural light and view through the existing two-story-high windows, the third floor was built without extending it to the windowed walls. In order to provide additional head room on the third floor, the bottom chord of the roof trusses was removed and bent double channel roof beams were utilized.

Redesign of the public traffic patterns required the special attention of the space planners. What had once been a maze of illogical pathways, was transformed into an efficient and logical system of corridors, elevators and stairs. With existing elevators as a basis for traffic flow, new stairs were constructed and greenhouse style corridors placed in the existing courtyards. This use of under-utilized space both solved the circulation problems and added an exciting architectural feature.

A fast track construction system allowed an earlier completion date and minimal interference with city services. Overall, the renovation provided more efficient government operations, significant savings of tax dollars and enhancement of the building's historic features within the context of the city's requirements.

Whitener & Jackson, Inc. of Falls Church was general contractor and handled demolition, concrete and rough carpentry.

#### SUBCONTRACTORS & SUPPLIERS

Goodman Brothers, Inc., Fairfax, masonry; Arlington Iron Works, Inc., Manassas, structural steel; Hallmark Iron Works, Inc., Newington, miscellaneous metal; Herndon Lumber & Millwork, Inc., Herndon, millwork; Cavetown Planing Mill, Cavetown, MD, millwork; Jack's Roofing Service, Bethesda, MD, roofing & sheet metal; IBG International, Wheeling, IL, corridor glazing system; Davenport Insulation, Inc., Springfield, insulation; and Yateman Hardware, Clinton, MD, glass, glazing & glazed systems.

Also, Overhead Door Co. of North Washington, Beltsville, MD, overhead coiling door; D. Z. Enterprises, Manassas, drywall; Acoustical Ceilings, Inc., Merrifield, acoustical ceilings; Marty's, Inc., Alexandria, resilient flooring; The Higham Co., Alexandria, painting & wall covering; Tate Architectural, Columbia, MD, access flooring; Flowers School Equipment Co., Inc., Richmond, operable walls; Otis Elevator Co., Washington, DC, elevator; Dickson & Co., Upper-ville, plumbing & HVAC; Automatic Sprinkler Corp. of America, Baltimore, MD, sprinkler; and Brand Electric, Manassas, electrical.



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# The Reeves Center

## Marcellus Wright, Cox & Smith Architects A Professional Corporation

**Restoration and Addition • Location: Lexington**

**Landscape Architect, GWSM, Inc., Pittsburgh, PA • Interior Designer, Marcellus Wright Cox & Smith • Structural Engineer, Harris, Norman & Giles • Mechanical/Electrical Engineer, Hankins & Anderson • General Contractor, Bass Construction Co., Inc. • Photography, Lawrence Williams.**

The Reeves Center, formerly #30 University Place, is situated immediately below the National Historic Landmark Collonade at Washington and Lee University. The ante-bellum structure, which was constructed as one of four faculty residences in 1840, had physically deteriorated and was in need of restoration.

With the gift of Mr. and Mrs. Euclid Reeve's 18th-20th Century porcelain collection and the Louise Herreshoff paintings the University determined to restore the facility as a working Learning Center, adding exhibit space as needed to the rear of the structure.

The original structure has been restored as permanent exhibit space, adding more exacting environmental controls to protect the art works. While the addition re-establishes the original 1840 floor plan, the creation of "period" rooms was not an objective. Other works of art in chronological harmony with the period of porcelain on display are visible in each room. The addition is primarily one large space which accommodates traveling and special exhibits.

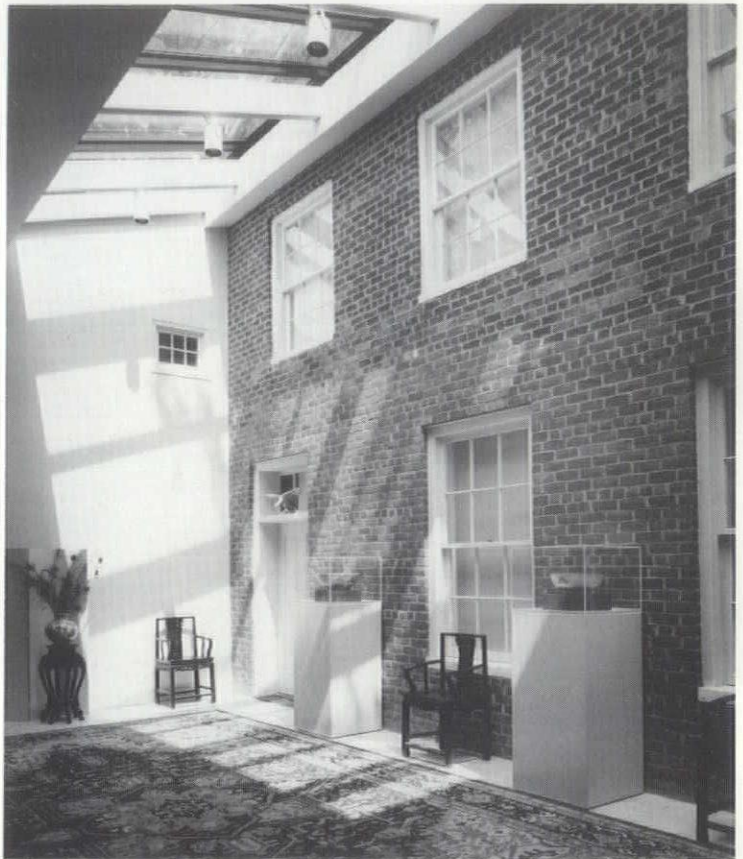
The addition is pulled off and located several steps below the original building in order to more easily facilitate the transition of ages and architectural styles. This transition is further clarified by using skylights and glass doors to connect the existing structure to the new addition. The former exterior rear wall has been repointed and cleaned.

Bass Construction Co., Inc. of Richmond was general contractor and handled foundations, concrete work, steel erection, roof deck and carpentry.

### SUBCONTRACTORS & SUPPLIERS

(Richmond firms unless noted)

Charles W. Barger & Son, Lexington, excavating & concrete supplier; Gilliam's Landscape & Garden, Lexington, landscaping materials & landscaping contractor; Liphart Steel Co., reinforcing, steel supplier/joists & miscellaneous metal; McCormick Brothers, Lexington, masonry contractor; Augusta Block Co., Staunton, masonry manufacturer/supplier; Riverton







Corp., Riverton, mortar; Valley Steel, Salem, steel roof deck; N. W. Martin & Bros., Inc., built-up roof, other roofing, roof insulation & sheet metal; and Holsinger Lumber Co., Inc., Staunton, millwork, cabinets & wood doors.

Also, E. S. Chappell & Son, Inc., caulking; Staunton Glass & Mirror Co., Inc., Staunton, glass & glazing contractor; Roanoke Engineering Sales Co., Inc., metal doors & frames; Hope's Windows, Silver Spring, MD, windows; Pleasants Hardware, hardware supplier; HIVA of Roanoke, Inc., Roanoke, plaster contractor, gypsum board contractor & resilient tile; H. E. Satterwhite, Inc., ceramic tile; Contract Wall Coverings, Salem, painting contractor; Devoe Paints, Roanoke, paint supplier/manufacture; Virginia Elevator Co., Inc., elevator; 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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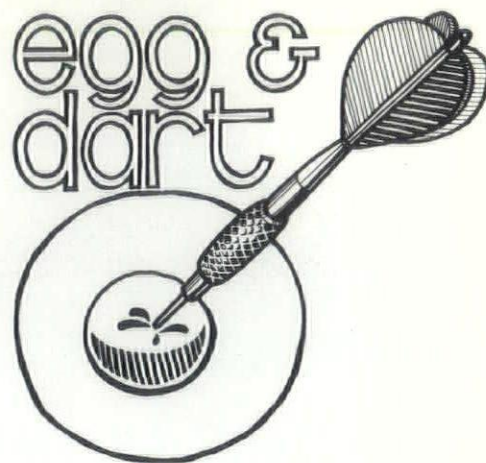
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## Ralph's Rules of Renovation

by Ralph Snell, AIA

Murphy's Law applies to all new construction. But anyone who has ever been associated with a renovation project knows that Murphy was an optimist.

Thus, we present Ralph's Rules of Renovation — a compendium of axioms, principles, and Universal Truths about the joys of renovation.

- All right angles measure 87.5 degrees, plus or minus.
- All typical conditions are unique.
- All non-loadbearing walls remain so until an opening in them is needed.
- The availability of existing drawings is inversely proportional to the need for them.

Corollary 1. All needed drawings will be found when the construction is 95% complete.

- As-built drawings aren't.
- There are always seven copies of the plaster medallion details. There is no first floor plan.
- There's never any specs.
- The new brick will never match the existing.

Corollary 1. If you succeed in matching the brick, the mortar will not.

Corollary 2. If you succeed in matching the brick and the mortar, the coursing will not.

Corollary 3. If you succeed in matching the brick, the mortar, and the coursing, the wall is in the wrong place.

- All historically significant features have been destroyed.

Corollary 1. Those historically significant features remaining will be destroyed during selective demolition.

Corollary 2. The likelihood that historically significant features will be destroyed is directly proportional to the number of measures taken to protect them.

- The bearing walls are in the wrong place.
- The columns are not aligned in a grid.
- It will never be verified in the field.
- All sensitive renovations still utilize the term "gut."
- If it was meant to be concealed, expose it.
- It's not to code.
- Any truly undesirable permanent element that absolutely must be incorporated into the design will develop severe structural problems during the construction and will have to be removed.

Corollary 1. It will have to be replaced. Exactly.

- The windows leak.
- The roof leaks.

Corollary 1. The new roof will also.

- If you can't see it, it's not there.

- Expect the worst.

Corollary 1. It will be worse than you expected.

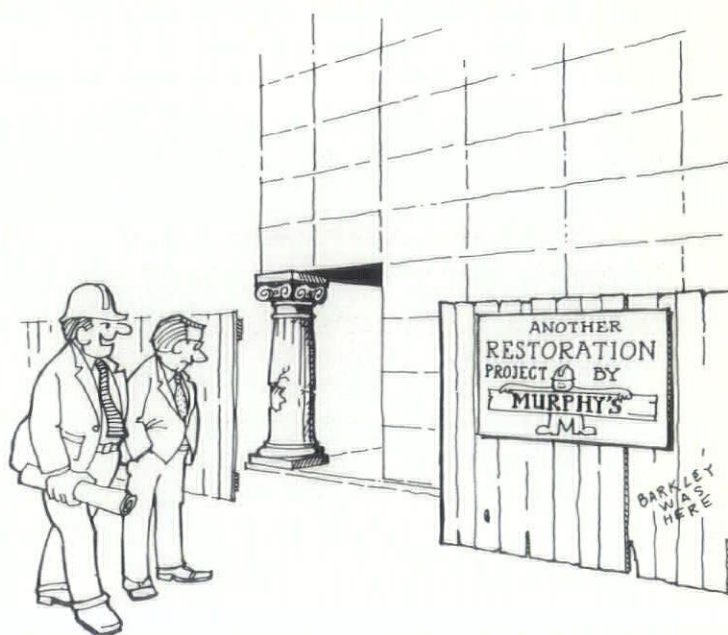
- The surest way to determine if a building is in a historic district is to count the Volvos.
- That company went out of business years ago.
- If you need eight glass globes for a chandelier, there will be seven existing.

Corollary 1. If you locate an eighth, one of the seven will break.

- The quality of the original facade is directly proportional to the number of holes drilled in it to support the molded fiberglass facing panels from the 1958 renovation.
- It costs more to do it that way.
- The least desirable paint color is the original one.

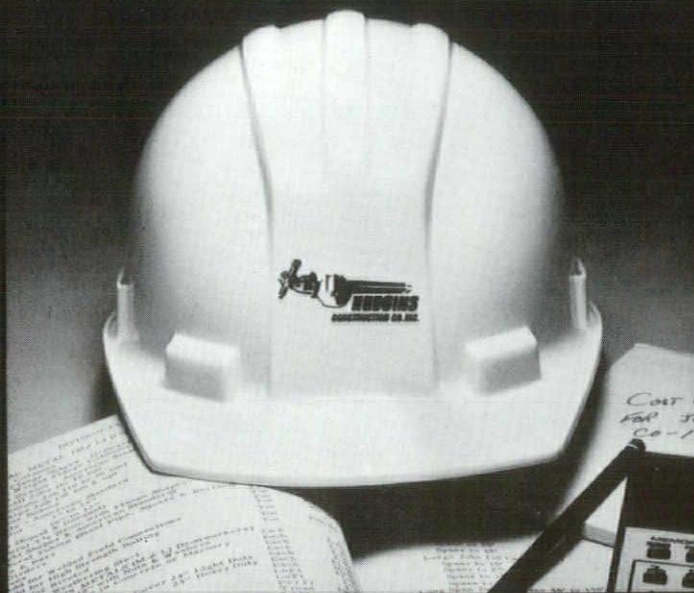
If any of you out there have any other rules, jot them down and send them to this magazine, Attention: Egg & Dart.

And remember, if anything can go wrong, it wi!!



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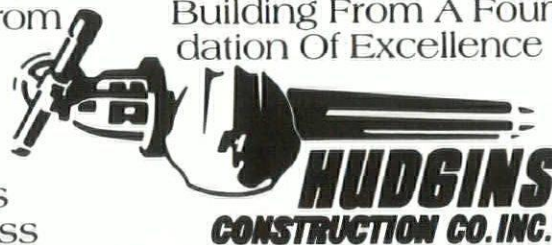
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# Saints Constantine & Helen Greek Orthodox Church

Forrest Coile Associates, P.C., Architects/Engineers

Location: Newport News

Associated/Consulting Architect and Interior Designer, Steven P. Papadatos, AIA • Project Architect/Designer, Forrest W. Coile, AIA • Site Engineer/Surveyor, Structural/Mechanical/Electrical Engineer, Forrest Coile Associates, P.C. • General Contractor, Hudgins Construction Co., Inc. • Story by Jerry Swenson • Photography, Joel Photo-Graphic.

Saints Constantine and Helen Greek Orthodox Church was relocated from downtown Newport News with the construction of a new church and chapel located more toward the mid-point of this long, narrow city. Worship is now conducted in the established center of the Greek Community's many activities, on the site of the existing Hellenic Community Center.

## THE PROGRAM

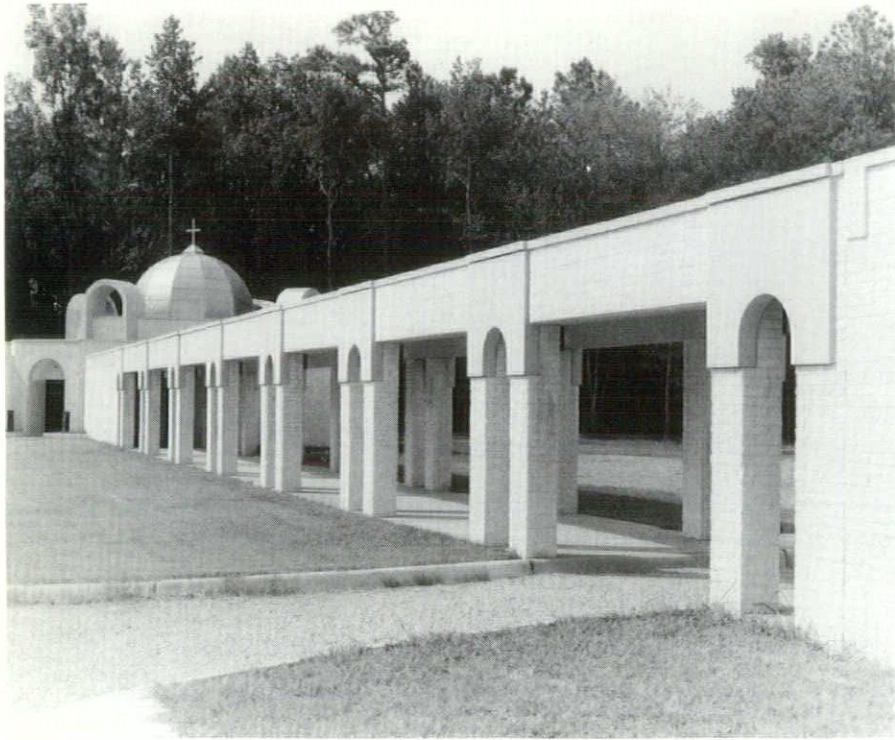
The program developed by the Parish Council and Priest called for two principal elements — the large main church building and a smaller chapel. The main church was to seat 400 with expansion capability. The chapel, used for small weddings or private services was to accommodate 25-30 worshipers. In addition, both the church and chapel were to "tie-in" to the existing Hellenic Community Center.

## SITE DEMANDS

The architect faced two principal demands imposed by the site: integration of the new Church with the existing Community Center; and a triangular site bordered on one side by an interstate highway and on another by an active







commercial strip. The solution was to separate the Church from the Community Center to the extent allowed by the site but to connect these elements by a right-angle corridor/colonnaded walkway. The Chapel was located at the angle, its golden dome "hinging" the connector. The Church was sited to maintain existing tree-stand buffers between the building and its secular (and noisy) surroundings.

#### CAPACITIES

The nave of the Church was designed to seat 414. In order to avoid a caverning effect with rows of presently unused pews, a balcony was incorporated to accommodate future demand as well as overflow seating at festival services. The balcony is also fitted for use by a choir which may range from 20 to 44.

#### DESIGN THEME

The exterior design of the Church and Chapel reflects the goal of the architect to recognize and recall the past of this ancient religion, but not to emulate it. With the use of multiple arches, domes, and vaulted entrance portico, the essence and characteristic themes of early Byzantine architecture is reflected in contemporary form using modern materials. Byzantine arches are repeated several times throughout the church complex — four at each side of the Nave, five forming the Iconostasis, at windows

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in the Narthex, at the entrance and at the diagonal corners of the Chapel.

#### MATERIALS

The general church complex is faced with white rock-faced brick masonry which merges with, but does not copy, the existing site building. The tall arches and panels on each side and front where the Cross occurs and all trim is of precast stone, light in color. Precast stone vaults form the arches at the entrance portico, supported by stone columns. Crowning the Church and the Chapel are gold finished domes which are symbolic of Christ as Head of the Church.

The exterior walls of this church are of load-bearing concrete masonry which carry the open-web steel joists forming the flat roofed area. Steel columns and girders support the steel framed dome above the nave of the church. Footings and foundations are standard reinforced spread type.

Window trim, copings, vaults and columns at the entrance portico and chapel corners are of precast limestone finished concrete. Finish floors are of precast terrazzo slabs in general but with carpeted finish over concrete in the aisles of the nave.

Each of the two domes (over the church and chapel) consist of a dome within a dome. The outer dome is clad with gold anodized aluminum over plywood sheathing; thermal insulation covers the outer surface of the plastered inner dome. The domes were left unfinished on the inside for future application of mosaics.

Exterior of the cavity masonry walls is a veneer of white, split-rock faced concrete brick laid in white mortar. Nave windows are heavy faceted stained glass set directly in the wall masonry.

Mechanical systems are split-system heat pumps and through-the-wall heat pumps. Church and chapel are served by underground ducts (drained to the equipment room) sized for low velocity to insure quiet operation. Floor diffusers are stainless steel and of a special pattern to assure air mix 12" above the floor.

Hudgins Construction Co., Inc. of Newport News was general contractor for the project and handled demolition, clearing and grubbing, earthwork for building areas, roadways and parking areas, and rough and finish carpentry.

#### SUBCONTRACTORS & SUPPLIERS

Dodson Brothers Exterminating Co., Inc., Newport News, termite control; Basic Construction Co., Inc., Newport News, bituminous surface treatment; Anchor Fence Co., Norfolk, chain link fence; Stafford Seeding and Landscaping, Norfolk, grading & seeding; Benson-Phillips Co., Inc., Newport News, concrete supplier — cast-in-place concrete; Hall-Hodges Co., Inc., Norfolk, reinforcing steel & wire mesh supplier; Carolina Cast Stone Co., Inc., Greensboro, N.C., precast concrete panels supplier & precast concrete erection; Capital Masonry Corp., Richmond, masonry mortar, concrete unit masonry, joint reinforcement contractor, including setting of steps, pavers, ramp fascia, planter walls & caps at front entrance, corner stone, planter walls and caps at chapel entrances, architectural panels at covered walkway & coping and sills.

Also, Virginia Steel, Inc., Hampton, welding, structural steel & steel joists, metal roof decking/floor decking/stairs and miscellaneous

metals contractor; A. C. Thomas, Hampton, architectural woodwork & wood doors contractor; A. C. Gordon, Norfolk, building insulation, lathing, plastering & acoustical ceiling; Eastern Roofing Co., Norfolk, membrane roofing & roof insulation, sheet metal roofing & metal roof & wall flashing; Herrin Brothers Erection Co., Inc., Portsmouth, caulking & sealants; Seaboard Building Supply Co., hollow metal supplier; H & P Hardware, Portsmouth, hardware supplier & toilet accessories; Hope's Windows, Alexandria, aluminum window supplier (installation by Hudgins Construction); Walker & Laberge Co., Inc., Newport News, glass & glazing contractor; Pompei Tile Co., Inc., Hampton, brick pavers, ceramic tile, marble, & monolithic terrazzo; Ferrell Linoleum & Tile Co., Inc., Norfolk, resilient flooring; Shaw Paint & Wallpaper Co., Inc., Hampton, painting contractor; Warwick Air Conditioning, Inc., Hampton, louvers & mechanical contractor; Warner Moore & Co., Inc., Virginia Beach, skylights & roof scuttle supplier; Door Engineering Corp., installed laminated plastic toilet; and Middleton Construction Corp., Virginia Beach, electrical contractor.

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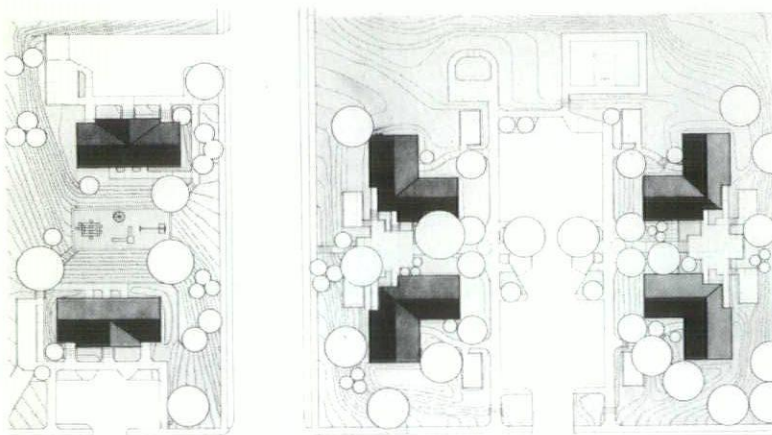
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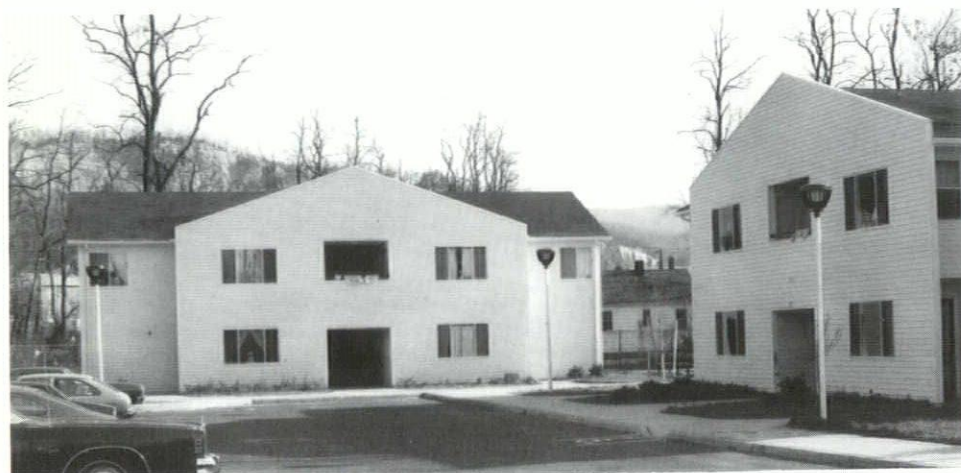


# Waynesboro Public Housing

John B. Farmer, Jr., Architect, P.C.



1/4" = 1'-0"



**Location:** Waynesboro

**Project Architect/Designer,** John B. Farmer, Jr. • **Landscape Architect,** L.P.D.A., Inc. • **Structural Engineer,** Dunbar, Milby & Williams • **Mechanical/Electrical Engineer, Systems II** • **Geotechnical Engineer,** E. O. Gooch & Assoc. • **Civil Engineer,** W. D. Minton, P.E. • **General Contractor,** Rittenhouse Brothers, Inc. • **Photography,** Robert R. Whitesell, Jr.

New public housing in Waynesboro blends with the neighborhood and does not call attention to itself. Situated on two adjacent sites along Ivanhoe Avenue and one smaller site on Delphine Avenue, this project built for the Waynesboro Redevelopment and Housing Authority is a positive addition to the housing stock of Waynesboro.

## PLANNING CONSIDERATIONS

Among the stated objectives of the Housing Authority was to provide family housing on more than one site in existing neighborhoods within the city of Waynesboro. The neighbors were important and were to be respected.

The sites were different in character and topography. The Authority asked for buildings that were planned for these sites even though budget restrictions required repetitive designs. Design repetition, in its opinion, should not mean dull, monotonous groups of buildings. Instead, the Authority asked that the siting be considered as carefully as the individual living units.

The program required two- and three-bedroom apartments mixed together in several buildings. Remote entrances giving a greater sense of identity were specified. In addition, usable outdoor spaces tied closely with the buildings were needed.

The Waynesboro Redevelopment and Housing Authority was very conscious of the need for housing that presented a residential feeling suitable for the two neighborhoods. Attached townhouses or multi-story apartment buildings would be foreign to the settings, essentially streets lined with single-family houses. Something else was needed, something akin to the neighboring houses, at least visually. Good, efficient housing in well designed buildings suitable to the setting was the task at hand.

## DESIGN SOLUTION

The solution is a direct response to the programmatic requirements and the requirements of the HUD Minimum Property Standards. Eight buildings of four apartments each answered the problem.



The Delphine Avenue site was designed with two buildings containing all two-bedroom apartments. The Ivanhoe Avenue sites, larger than Delphine, were designed with a mixture of buildings containing two- and three-bedroom apartments. More outdoor space is available here for larger families.

The shapes and forms utilized in the buildings are clearly residential in character and compatible with neighboring structures, as are the materials used. Apartment identity was emphasized by locating ground floor entrances some distance apart, but convenient to parking areas. Paint for the eight buildings was selected in three shades of gray, and all have white trim. The site development shows concern for families with children. Play spaces and pedestrian areas are well defined and separated from vehicular areas.

The arrangement of buildings, the buildings alone and the individual apartments all make for a pleasing, and perhaps restrained, housing development. The Waynesboro Redevelopment and Housing Authority has provided homes for

32 families. It was successful in building this project within time and budget restraints.

Rittenhouse Brothers, Inc. of Scottsville was general contractor and handled foundations, concrete work, foundation insulation and carpentry.

#### SUBCONTRACTORS & SUPPLIERS

Waynesboro firms were: March, Inc., complete site work — excavating & paving contractor; Waynesboro Landscape Service, landscaping materials and landscaping contractor; Allied Ready Mix Co., concrete supplier; Romaine Glass & Mirror Co., windows; Cheuvront's Supply, Inc., plumbing fixture supplier; and R. S. Boyers Heating & Air Conditioning, Inc., heating contractor.

From Charlottesville were: Associated Steel Products, Inc., miscellaneous metal & handrails; W. A. Lynch Roofing Co., Inc., roofing, sheet metal, gutters, etc.; Martin Hardware Co., hardware supplier; The Ceiling & Floor Shop, resilient tile & vinyl base; and Orkin Exterminating Co., Inc., exterminating.

Others were: Valley Steel Corp., Salem, reinforcing steel & wire mesh; Valley Blox, Inc., Harrisonburg, masonry supplier; Timber Truss Housing Systems, Inc., Salem, roof trusses; Davenport Insulation, Inc., Harrisonburg, roof and wall insulation; Fultz Lumber & Building Supply Co., Staunton, millwork & wood doors; Richmond Lumber Co., Inc., Richmond, cabinets; Shores & Miller, Inc., Keezletown, gypsum board contractor & painting contractor (Sherwin Williams paints); Standard Tile Co., Verona, ceramic tile; and Lee's Lines, Ltd., Roanoke, toilet accessories & wood letters.

Also, Draft Electric & Plumbing Service, Inc., Stuarts Draft, plumbing contractor; WESCO, Roanoke, lighting fixtures/electrical equipment supplier; David C. Earman Electrical Contractor, Staunton, electrical contractor; Cates Building Specialties, Roanoke, hollow metal doors & frames; John J. Bagley, Richmond, 32 mail boxes; Dixie Lite-Trol Co., Lexington, KY, traverse tracks; Litchfield Industries, Litchfield, MI, benches; Quality Industries, Hillsdale, MI, playground equipment; and Webster of Va., Inc., Verona, board & chain link fencing and clothes lines.

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# Bethesda Metro Center

The Benham Group East, Inc./Navy, Marshall & Gordon, P.C.

A Joint Venture

Location: Bethesda, Maryland

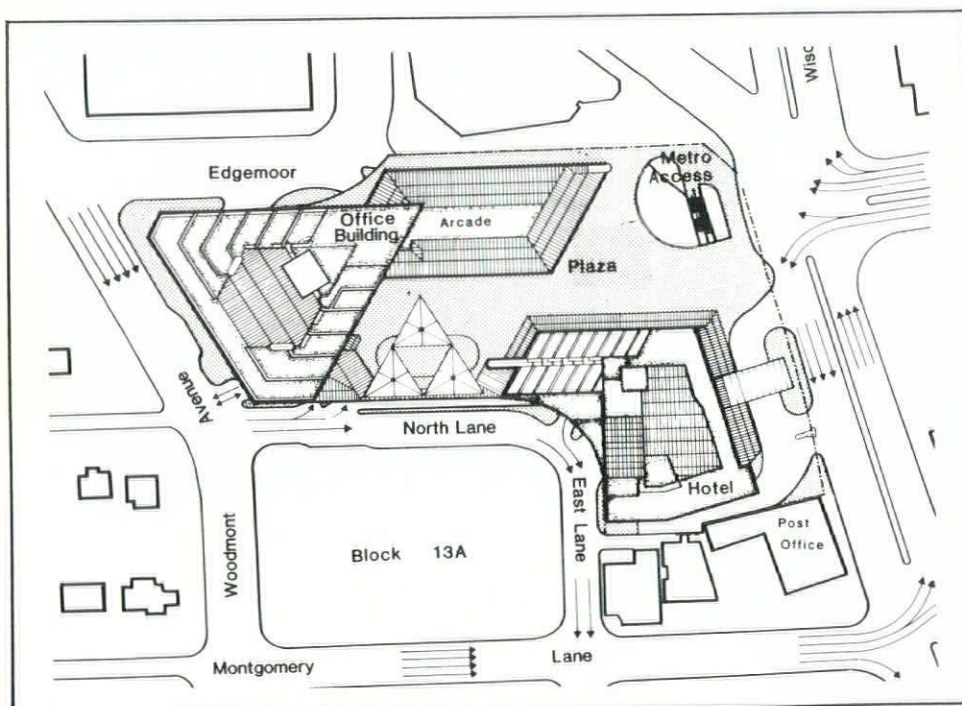
Developer, R&K Metro Associates c/o Rozansky & Kay Construction Company • Project Designer, Norio Sakai (TBGE) • Landscape Architect, Coffin & Coffin • Interior Designer, Trisha Wilson & Associates • Site Engineer/Surveyor, Civil Engineer, Cordero, Steadman & Ward • Structural Engineer, KCE Structural Engineers, P.C. • Mechanical/Electrical Engineer, The Benham Group East, Inc. • Geotechnical Engineer, Woodward-Clyde Consultants • Fire Protection Engineer, Schirmer Engineering Corp. • Illumination Consultant, William Lam Associates, Inc. • Traffic Engineering Consultant, PRC Voorhees • Laundry Consultant, Baring Industries, Inc. • Elevator Consultant, Lerch-Bates & Associates • Food Facilities Design, Abrams & Tanaka Associates • Acoustical Consultant, Vito Cerami & Associates • Audio Visual Consultant, Paul Alan Magil & Associates • Graphics Consultant, Paul Andrew Davis Design • General Contractor, Omni Construction, Inc.

Located at the hub of Bethesda, Maryland's, Central Business District, this project developed air rights over a subway and ground level bus transfer point under construction by the Washington Metropolitan Area Transit Authority (WMATA). Requirements included conformance with an Urban Design Study by the Maryland

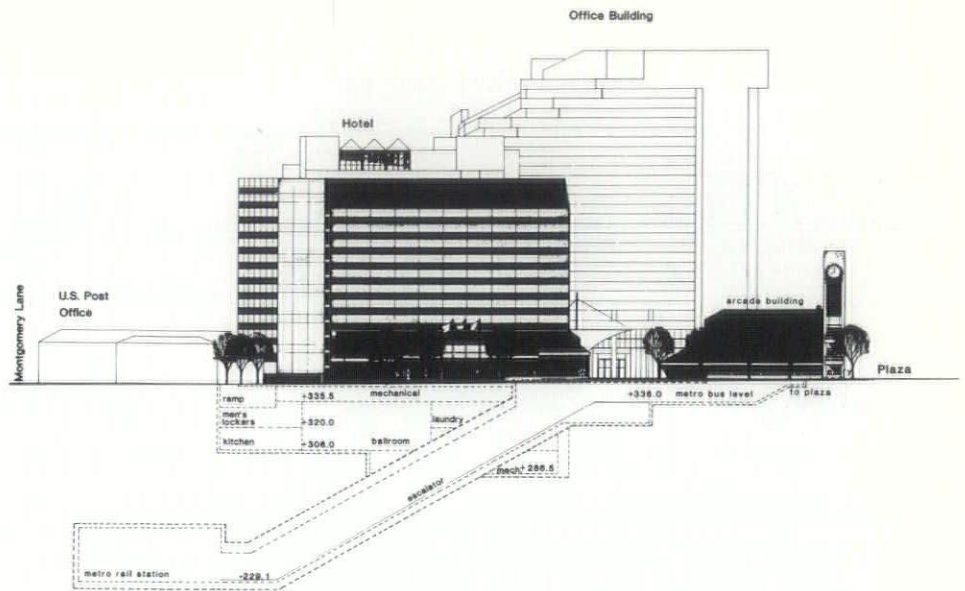
National Capital Parks and Planning Commission (MNCPPC) which sought to reverse the trend of random development of the Bethesda CBD. Specific project goals were: to encourage Metro ridership; attract a tenancy to the project; provide needed community services and amenities; and ensure stable economic growth and expanded tax base. This project was the winning entry in a competition sponsored by MNCPPC and WMATA.

A two-building scheme, totaling 1,431,300 SF (gross), frames the central pedestrian plaza. The angular plan geometry of building masses acts as a channel which draws interest to the interior of the site. The plaza will connect at its southern boundary with another mixed use project in the future. Continuous public use of the plaza is encouraged by a variety of landscaping, informal sitting areas and amenities such as the ice rink, which will be converted during non-skating seasons for outdoor dining and performances. Pedestrian access to the office building through the plaza is punctuated by activity generated through retail space and an "eatery" located in the three-story arcade wing. The lower scale and stepping back of floors of this part of the building provides a strong directional element to the office building and emphasizes the orientation to human scale by its transition to one story at the plaza. The clock tower at the eastern portion of the site acts symbolically as a traditional visual identifier of public space, while functionally acting as a means of egress from the three story portion of the project.

The 385,200 SF office building includes stepped roof terraces which allows sun penetration to the plaza and responds to zoning requirements. The lower levels of the office tower repeat the sloped glazing utilized in the three-story arcade wing and the hotel. This provides a uniformity of scale at the plaza level and also provides







weather protection for pedestrians circulating throughout the site.

The 386 unit hotel is located on Wisconsin Avenue to take maximum commercial advantage of high visibility and to separate vehicular traffic from that of the office building. The west wing of the hotel is terraced in order to promote sun penetration to the plaza and to reduce the mass of the building. Meeting and back-of-house facilities are located below grade due to zoning limits on building height and to allow the greatest amount of the site area to be devoted to public amenities. Parking for over 1340 cars is provided below grade.

Both the hotel and the office building are organized around full height atriums in order to provide natural illumination and add awareness of movement within the building. The "people orientation" is a key to this project, with both the designers and the developers striving to create an environment which welcomes public



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participation both inside and outside of the buildings.

Major building materials include a reinforced concrete frame faced with precast concrete panels and solar bronze insulated windows and storefront. The plaza materials include brick pavers accented by contrasting precast paving.

This project is currently under construction and is scheduled for completion in 1985. It is the first major project in this area which has been initiated under the MNCPPC "Optional Method of Development." Under this method, the developer is provided incentives to provide more public

amenities in return for FAR increases not included in the conventional zoning process. It is also significant by virtue of the exceptional cooperation between local government and the private sector in the positive reshaping of the urban environment.

Omni Construction, Inc. of Rockville, Maryland is general contractor for the project.

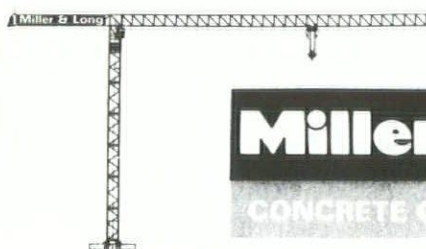
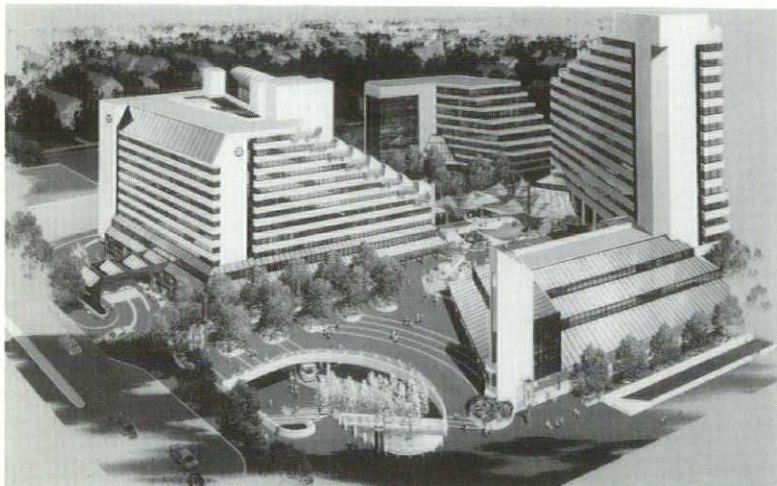
#### SUBCONTRACTORS & SUPPLIERS

(Maryland firms unless noted)

John Driggs Co., Inc., Capitol Heights, excavating; Schnabel Foundation Co., Bethesda, piling;

Sunset Foliage, Beltsville, landscaping materials; Davis Landscape Contractors, Gaithersburg, landscaping contractor; Fort Myer Construction Corp., Washington, DC, paving contractor; Caisson Corp., Folsom, PA, foundations; Miller & Long Co., Inc., Bethesda, concrete contractor; Super Concrete Corp., Washington, DC, concrete supplier; Arban & Carosi, Inc., Woodbridge, VA, precast concrete; William Bowman Construction Co., Bethesda, masonry contractor; Standard Art Marble & Tile Co., Inc., Landover, stonework contractor & ceramic tile; Superior Iron Works, Inc., Sterling, VA, miscellaneous metal; Beta Construction Co., Forestville, roofing & waterproofing; Architectural Woodworking, Inc., Rockville, carpentry; and Arlington Woodworking & Lumber Co., Inc., McLean, VA, millwork.

Also, AMPAT/Southern Corporation, Glen Burnie, glass, glazing contractor, windows, window wall & storefront; Swingin' Door, Rockville, metal doors & frames & wood doors; Contract Hardware, Rockville, hardware supplier; P & P Contractors, Inc., Rockville, gypsum board contractor & acoustical treatment; Coleman Floor Co., Springfield, VA, resilient tile; Maryland Decorating, Silver Spring, painting contractor & wall covering; Westinghouse Elevator Co., Upper Marlboro, elevator; John J. Kirlin, Inc., Rockville, plumbing/heating/ventilating/air conditioning contractor; Dynalectric Co., Vienna, VA, electrical contractor; Bohem Manufacturing, Conshohocken, PA, translucent skylights; and Canterbury Designs, Sherman Oaks, CA, tower clock.



Commercial — Industrial

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# Victory Lanes

## GBA Architects/Preservationists

Location: York County

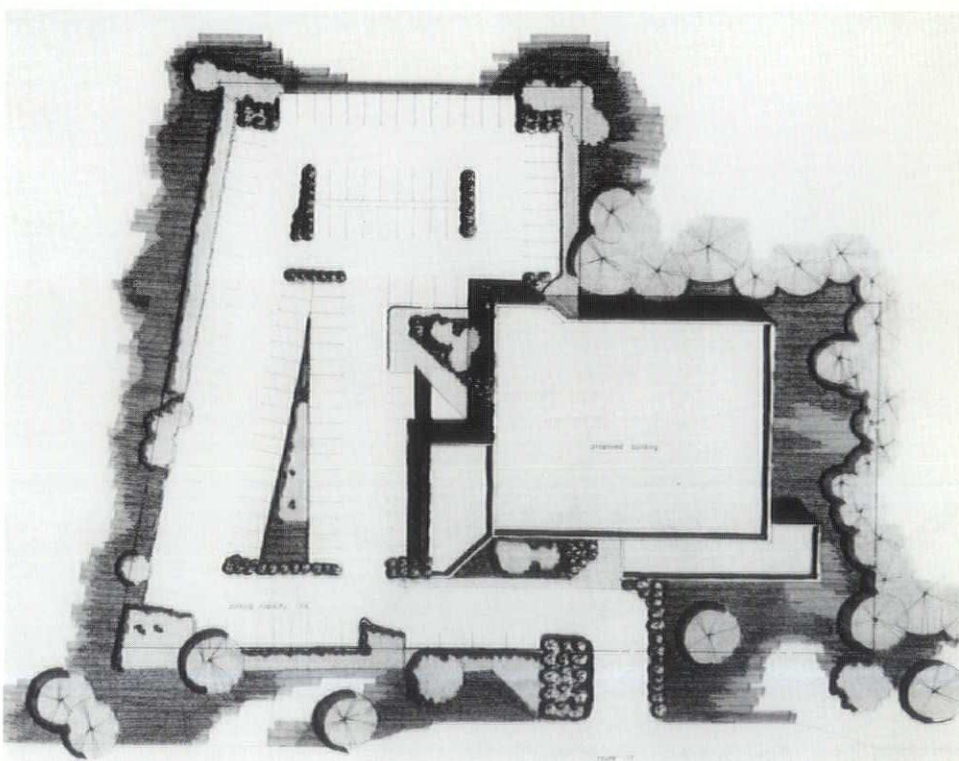
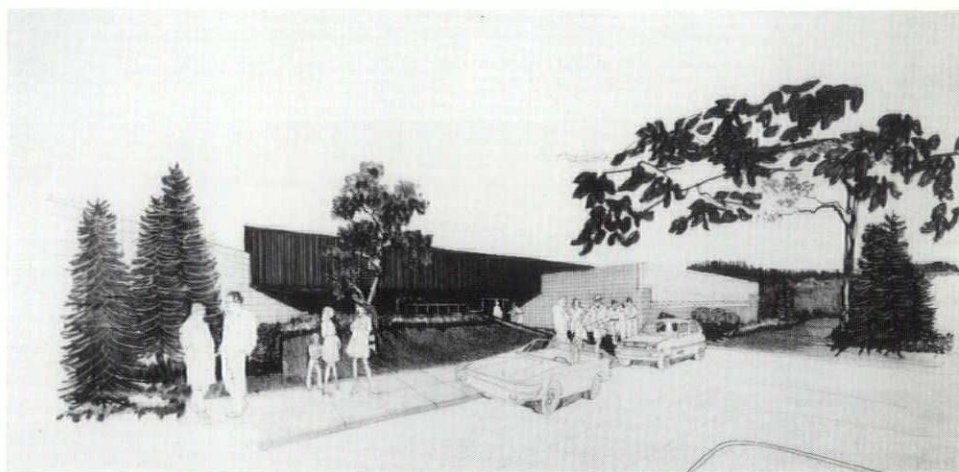
**Project Architect/Designer, Gregory S. Brezinski, AIA • Landscape Architect, Kenneth W. Hafner • Site Engineer/Surveyor, Becouvarakis and Associates • Structural Engineer, George Cornwell • Geotechnical Engineer, Froehling and Robertson • Cost Consultant/General Contractor, Piland Construction Co., Inc.**

Presently under construction, Victory Lanes is the product of GBA Architects/Preservationists and Piland Construction Company, Inc. In June of 1983 the two companies were approached by the client and were presented with a unique program whose foremost goal was maintaining a low budget. Being out of the country for long periods of time, the client also required the architectural firm to guide the building project through the many obstacles that included site planning and programming, county ordinances and officials.

The challenge of the site involved residents whose property was adjacent to the proposed building site and existing VEPCO transmission poles and right of way that had to be maintained on 50% of the site. After the firm presented the project to the County Planning Commission and was granted the required use permit for an entertainment facility, owners of adjacent residential property became extremely concerned about the potential noise and light pollution they felt could be generated by Victory Lanes. Working with Kenneth W. Hafner, Landscape Architect, the site was developed with earth berms and dense vegetation to prevent potential problems caused by noise and light. This scheme of vegetation and berm work was closely interrelated with the siting of the building, county parking requirements, and the VEPCO right of way and transmission towers. Working with the required setbacks and green space requirements, a successful plan was generated and approved.

The recreational facility, which was to include 24 bowling lanes, lounge, nursery/meeting room, and shop and game room, generated a great deal of competition. At one time local papers reported that another 74 bowling lanes (two additional facilities) were being proposed for the same area of the county. Once site approval had been granted the competition disappeared.

The firm's major concern was to design a building that established a quality design in the community and yet met the requirement of low building cost to the owner. The major cost savings were realized by using a pre-engineered





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building system. The large expanse of space created by the rigid frame was ideal for bowling lanes. Working with the contractor and system manufacturer, the rectangular space of the rigid frame was then designed with masonry lean-tos and eave overhangs to give the interior and exterior spaces of the structure volumetric interest. Using a 45 degree angle the office space, shops/locker areas, lounge, and game room were worked around the rectangle required of the bowling lanes to make the facility a total of 23,000 square feet.

The high quality of the project was created by using building materials and volumetric form to their fullest potential. The metal wall panels generally associated with rigid frame systems were replaced from the base of the building to an eight foot height with split face block. The use of an earth berm at the entrance reinforced the horizontal nature of the structure and visually tied the building to the ground. The exterior split face block was left exposed on the interior which created an inexpensive but interesting wall surface. Repeating the color of the split face, a sealed smooth faced block was used in wet areas of the interior and was combined with window wall systems in select areas as visual accents. Interest was created in the interior by exposing the rigid frame in certain ceiling areas, while dropped drywall ceilings articulated other areas. Old bowling lanes supplied by the client were recycled to form countertops and tables. These added a high quality of finish and complemented the carefully selected antique sports memorabilia that was used in the lounge. Careful color selection of carpet and accent trim added to the overall effect. The project met the client's primary goal by keeping the building cost below \$25.00 per square foot.

Piland Construction Company, Inc. of Newport News is general contractor and is handling excavating, foundations, concrete work, steel erection, foundation insulation, handrails and carpentry. The firm is also handling millwork, cabinets, waterproofing, caulking and sheet metal.

### SUBCONTRACTORS & SUPPLIERS

Hall-Hodges Co., Inc., Norfolk, reinforcing; Benson-Phillips Co., Inc., Newport News, concrete supplier; Lone Star Industries, Inc., Norfolk, masonry manufacturer; StranSteel, La Grange, GA, steel supplier; Walker & Laberge Co., Inc., Newport News, glass; Paul's Plaster & Acoustics Co., Newport News, acoustical treatment & gypsum board contractor; Fire Control Systems, Hampton, sprinkler contractor; C. R. Benford, Inc., Hampton, plumbing contractor; A.N.I., Hampton, heating/ventilating/air conditioning contractor; A. M. Savedge Co., Newport News, electrical contractor; and AMF, Chamblee, GA, bowling equipment.

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## Calendar of Events

Courtesy of the Virginia Chamber of Commerce

*Dates and other information are subject to change without notice. To avoid disappointment or inconvenience, call or write in advance to confirm the information.*

### JULY

- 1 WACHAPREAGUE. WACHAPREAGUE ART SHOW. Art displayed and sold on the waterfront, auction, food. Eastern Shore Art League, Accomac, VA 23301, 804/787-4080.
- 1 NEW MARKET. 19TH-CENTURY CRAFT DAYS. Blacksmith demonstrations, bread-baking in outdoor oven, other crafts. New Market Battlefield Park, P.O. Box 1864, New Market, VA 22844, 703/740-3101.
- 1-6 CHARLOTTESVILLE. KALEIDOSCOPE '84. Celebration of the arts, with visual art, theater, dance, music. Some admission charges. Meg Chevalier, 1891 Westview Rd., Charlottesville, VA 22901, 804/971-6947.
- 1 thru 8/31 JAMESTOWN. JAMESTOWN SUMMER CELEBRATION. Reenactments, demonstrations re-creating Jamestown's early days as America's first permanent Eng-

lish settlement. Jamestown-Yorktown Foundation, Box JF, Williamsburg, VA 23187, 804/229-1607.

1 thru 9/2

HOT SPRINGS. GARTH NEWEL SUMMER CHAMBER MUSIC FESTIVAL. Performances each Saturday and Sunday. Admission charge. Garth Newel Music Center, P.O. Box 427, Hot Springs, VA 24445, 703/839-5018.

3-4

FREDERICKSBURG. FREDERICKSBURG HERITAGE FESTIVAL. Raft race, fireworks, concerts, art, crafts, more. Department of Tourism, 706 Caroline St., Fredericksburg, VA 22401, 703/373-1776.

3-4

STAUNTON. HAPPY BIRTHDAY U.S.A. Parade, vesper service, food, games, music featuring Statler Brothers. Happy Birthday U.S.A., P.O. Box 266, Staunton, VA 24401, 703/886-3714.

4

CHARLOTTESVILLE. NATURALIZATION CEREMONIES AT MONTICELLO. Band, fife and drum corps, naturalization of about 100 new residents. Matthew Gaffney, P.O. Box 316, Charlottesville, VA 22902, 804/295-8181.

4

WINCHESTER. OPEN HOUSE: GEORGE WASHINGTON'S OFFICE, ABRAM'S DELIGHT & STONEWALL JACKSON'S HEAD-QUARTERS. Reenactments. Winchester-Frederick County Historical Society, P.O. Box 97, Winchester, VA 22601, 703/662-6550.

4

TAZEWELL. TAZEWELL COUNTY HERITAGE FESTIVAL. Music, mountain and heritage crafts, fireworks, games, tours, music, more. Tazewell Area Chamber of Commerce, Tazewell Mall, Box 6, Tazewell, VA 24651, 703/988-5091.

4

WASHINGTON'S BIRTHPLACE. JULY 4TH CELEBRATION. Colonial crafts, ox-driving demonstrations, more. National Park Service, Washington's Birthplace, VA 22575, 804/224-0196.

4-7

STANLEY. STANLEY HOMECOMING. Live music, food, parade, fireworks, more. Town of Stanley, P.O. Box 220, Stanley, VA 22851, 703/778-3454.

7-8

CHARLOTTESVILLE. 10TH ANNUAL COLONIAL CRAFTS WEEKEND, ASH LAWN. Demonstrations of traditional crafts of Monroe era, including broom-making, pewtersmithing, silhouette-cutting, Ash Lawn, Rt. 6, Box 37, Charlottesville, VA 22901, 804/293-9539.

12-14

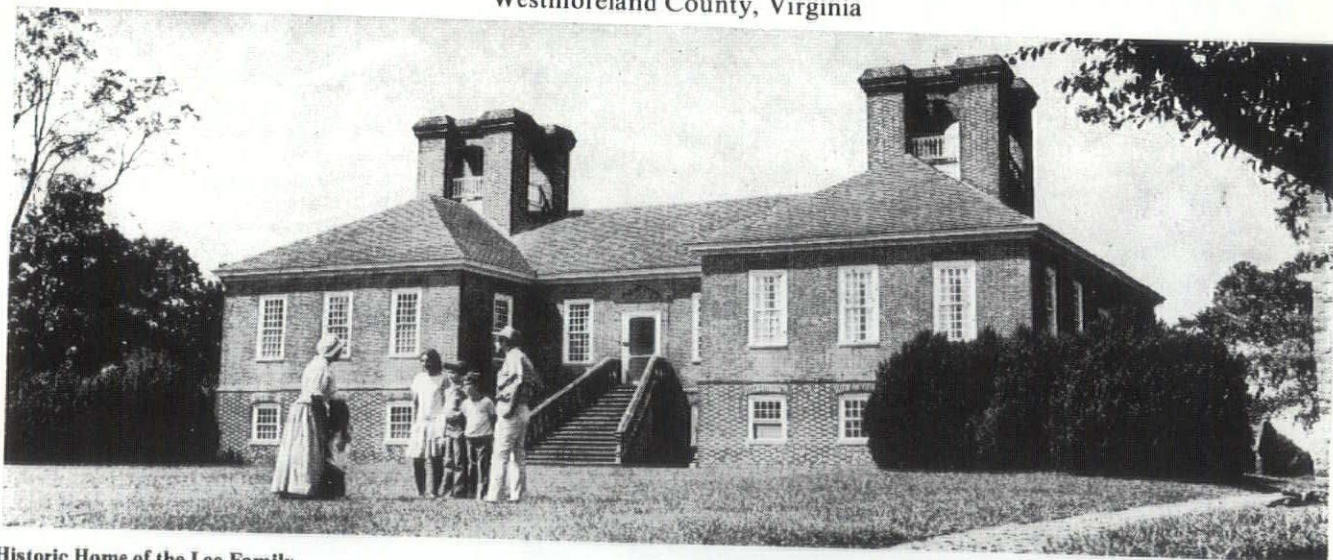
ROANOKE. MISS VIRGINIA PAGEANT. Scholarship pageant with competition in talent, swimsuit and evening gown. Admission charge. Miss Virginia Pageant, 14 W. Kirk Ave., Roanoke, VA 24011, 703/342-6025.

14-16

QUANTICO. 6TH ANNUAL U.S. MARINE CORPS' RADIO-CONTROLLED AIRCRAFT SCALE MODEL RALLY. Nationwide mod-

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- 20-22 CLARKSVILLE, SUMMER FESTIVAL '84. Street dance, fireworks, regatta, crafts, food, more. Clarksville Chamber of Commerce, P.O. Box 1017, Clarksville, VA 23927, 804/374-2436.
- 21-22 SURRY COUNTY. PORK, PEANUT & PINE FESTIVAL, CHIPPOKES PLANTATION. Pork products, peanuts, crafts, pine decorations, antique farm equipment. Admission charge. W.B. Sheally, Virginia Ave., Claremont, VA 23899, 804/866-8585.
- 21-22 MIDDLETOWN. SHENANDOAH VALLEY FARM CRAFT DAYS. Historic craft demonstrations and sale, bluegrass, children's activities, country food. Admission charge. Belle Grove Plantation, P.O. Box 137, Middletown, VA 22645, 703/869-2028.
- 25 SOUTH BOSTON. VIRGINIA CANTALOUPE FESTIVAL. Features patented Turbeville cantaloupe, beef, corn, tomatoes, music. Admission charge. Halifax County Chamber of Commerce, P.O. Box 399, South Boston, VA 24592, 804/572-3085.
- 25-26 CHINCOTEAGUE. FIREMEN'S ANNUAL PONY SWIM & AUCTION. Ponies swim from Assateague to Chincoteague, where some are auctioned at carnival. Chincoteague Volunteer Fire Department, South Main St., Chincoteague, VA 23336, 804/336-8996.
- 26-28 ORKNEY SPRINGS. SHENANDOAH VALLEY MUSIC FESTIVAL. Evening performances of light classical to pops, arts

and crafts exhibits during the day. Admission charge for concerts. Clare Mountfort, P.O. Box 934, McLean, VA 22101, 703/821-8118.

- 28-29 ALEXANDRIA. 11TH ANNUAL VIRGINIA SCOTTISH GAMES. Highland dancing, piping and drumming, bagpipe bands, animal demonstrations, sports, food, more. Admission charge. Virginia Scottish Games Association, P.O. Box 1338, Alexandria, VA 22313, 703/549-0205.
- 28 thru 8/12 ABINGDON. VIRGINIA HIGHLANDS FESTIVAL. Antiques, crafts, music, creative writing, children's events. Admission charge. Washington County Chamber of Commerce, 304 Depot Square, Abingdon, VA 24210, 703/628-8141.

## AUGUST

- 4 ONANCOCK. ONANCOCK HARBOR FESTIVAL. Street dancing, Hobie Cat races, food, live music, arts, crafts. Kevin Daley, Town of Onancock, Box 7G, Onancock, VA 23417, 804/787-3881.
- 9-12 GALAX. 49TH ANNUAL OLD FIDDLERS' CONVENTION. Oldest and largest in U.S., with string music, folk songs, dancing. Admission charge. Oscar Hall, P.O. Box 655, Galax, VA 24333, 703/236-6355.
- 11 LYNCHBURG. RAIL DAY. Model railroad contests, displays, films, clinics, more. James Revell, 2016 Lakeside Dr., Lynchburg, VA 24501, 804/237-5642.
- 11-12 COLONIAL BEACH. 18TH ANNUAL BOARDWALK ARTS & CRAFTS SHOW. Fine arts, handmade crafts. Colonial Beach Chamber of Commerce, 2 Boun-

dary St., Colonial Beach, VA 22443, 804/224-7531.

- 11-12 ALEXANDRIA. 8TH ANNUAL TAVERN DAYS. 18th-century tavern life re-created with food, drink, demonstrations, music, children's activities. Admission charge. Gadsby's Tavern Museum, 134 N. Royal St., Alexandria, VA 22314, 703/838-4242.
- 14 MT. SOLON. 163RD NATURAL CHIMNEYS JOUSTING TOURNAMENT. "Knights" armed with lances compete in America's oldest continuously held sporting event. Natural Chimneys Regional Park, Mt. Solon, VA 22843, 703/350-2510.
- 15 PORTSMOUTH. SEAFOOD FESTIVAL. Clams, oysters, fish, crabs, more. Admission charge. Portsmouth Chamber of Commerce, P.O. Box 70, Portsmouth, VA 23705, 804/397-3453.
- 18-19 LEESBURG. AUGUST COURT DAYS. Re-enactment of 18th-century court term, with crafts, musicians, dancers, singers. Admission charge. Evelyn Reynolds, 14 S. King St., Leesburg, VA 22075, 703/777-2000.
- 19 CHANTILLY. 9TH ANNUAL QUILT SHOW. SULLY HOUSE. New and antique quilts, workshops, crafts, children's activities. Admission charge. Fairfax County Park Authority, 4030 Hummer Rd., Annandale, VA 22003, 703/759-5241.
- 25 LEXINGTON. ROCKBRIDGE COMMUNITY FESTIVAL. Crafts, quilts, antiques, live music, square dancing, more. Chuck Barger, P.O. Box 778, Lexington, VA 24450, 703/463-2106.
- 25 MIDDLEBURG. 9TH ANNUAL VIRGINIA WINE FESTIVAL. Wine-tasting, grape-stomping, vineyard tours, seminars, more. Admission charge. Vinefera Wine Growers Association, Box P, The Plains, VA 22171, 703/754-8564.
- 25-26 MANASSAS. CIVIL WAR REENACTMENT: SECOND MANASSAS. Living history camps, skirmish and major battle, Civil War fashion show, crafts, bluegrass music. Admission charge. Judy Jett, P.O. Box 495, Manassas, VA 22110, 703/368-4813.
- 27 STAUNTON. MUNCH 'n' FEAST. Food, live entertainment, more. Admission charge. Staunton-Augusta Chamber of Commerce, P.O. Box 389, Staunton, VA 24401, 703/886-2351.



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# FOR THE RECORD

## Preservation Alliance of Virginia Formed

On February 23, 1984, the Preservation Alliance of Virginia was formally organized at a reception at Monticello in connection with a preservation conference of the University of Virginia. The Alliance is the result of the deeply felt need by many preservation-minded organizations across the state for a structure which would bring together and provide support for all those committed to the protection of Virginia's heritage. The Virginia Society, AIA, is among the charter organizations establishing the Alliance.

A steering committee formed last February has worked for the past year to develop the framework of the Alliance, and to identify the areas of greatest need. The Alliance will be a forum for the exchange of information, and a source of support for preservation on the local level. It will provide technical preservation information, and eventually establish a revolving fund to protect endangered properties throughout Virginia.

The Alliance will work to educate the public — to develop pride in our heritage, the desire to preserve it, and the understanding to preserve it well. Most important of all, the Preservation Alliance of Virginia will unite all of those who believe in the importance of protecting Virginia's heritage.

Constance Chamberlin, Executive Director of the Waterford Foundation Inc., was elected president, David J. Brown of the Historic Staunton Foundation, vice president, John W. Copley of Price Waterhouse & Co. of Richmond, treasurer, and Susan Ford Johnson of the Historic Fredericksburg Foundation, secretary.

## First Tenants Signed For Old City Hall

Richmond's Old City Hall saw its first office tenant in over nine years on April 1, according to the Cranston Development Company. Virginia Optometric Association will occupy a suite on the first floor on the Capitol side of the building. They are to be followed by AT&T Communications and AT&T Governmental Affairs.

"The restoration and reopening of this magnificent building were celebrated in the middle of the month, however," said Arthur Ziegler, president of Cranston, "when Historic Richmond held its annual ball in the atrium of the building."

Historic Richmond had figured prominently in the efforts to save the building and sought Cranston as the developer for the conversion from City Hall to premier office space.

The setting for the Ball was the richly embellished four story atrium in the building with its cascading staircases.

"Romanesque-Gothic in design, this building is richly ornamented in all of its plaster and cast iron surfaces," said Ellis Schmidlapp, president of the national architectural firm, Landmarks Design Associates which was called in to serve as architect for this unique project. "We wanted to create a first class office building appropriate to the fine architectural and landscape environment in which it stands adjacent to Thomas Jefferson's State Capitol," said Mr. Schmidlapp. "At the same time we had to ensure tenants that they would have first class modern office space to fill all their contemporary needs. We have retained plaster mouldings, ornamental woodwork, and historic doors and hardware throughout the building while at the same time providing highly functional space. Navarro Corporation, our general contractors, have restored everything with care."

Landmarks Design called on Morewood Interiors, which created a six color paint scheme for the atrium which formerly had been painted a bland beige that blanked out ornamentation. Marie Navarro, president of Morewood, spent long cold days in the unheated building during the winter directing painters in applying samples to the walls and drying them with propane heaters to make sure the colors were exactly right. The result is an interior place that will be one of the handsomest in Richmond and will become one of the most well-known in the country.

"It is a dazzling display," said Jack Pearsall, president of Historic Richmond, "and we believe the Ball will celebrate its grand rebirth, so important to all of us in Richmond."

Virginia Realty and Development Company is leasing the building and reports great interest. "The Virginia Coal Association has just signed," said James Ambler, president of Virginia Realty, "and we are finding that the building is appealing to a wide variety of tenants including those doing business with state and local governments, medically related enterprises, attorneys, financial entities, and professional corporations."

Mr. Ziegler said that Cranston is very pleased with its work in Richmond. "It was not an easy building to tackle, but we are producing a structure that will become a national landmark with a fine contemporary use." Cranston Development interests are centered on downtown areas and inner-city neighborhoods; the firm has offices in Pittsburgh, Pennsylvania, Columbus, Ohio, Washington, D.C., and Louisville, Kentucky.

"We are here to stay," said Robert Kanuth, chairman of the Cranston Company. "With our new offices in nearby Washington, we are looking for other development opportunities to enlarge our commitment to Richmond."

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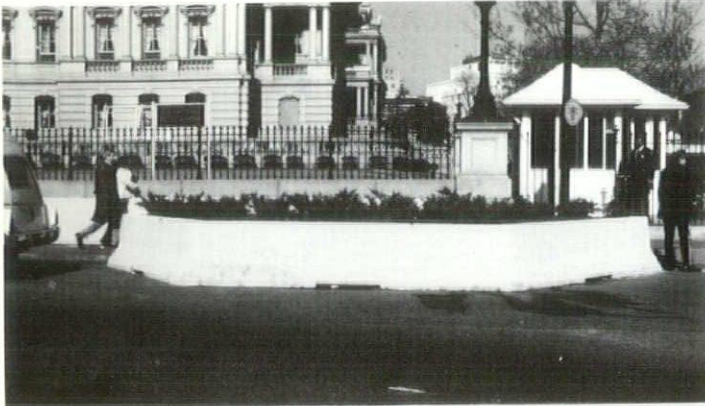
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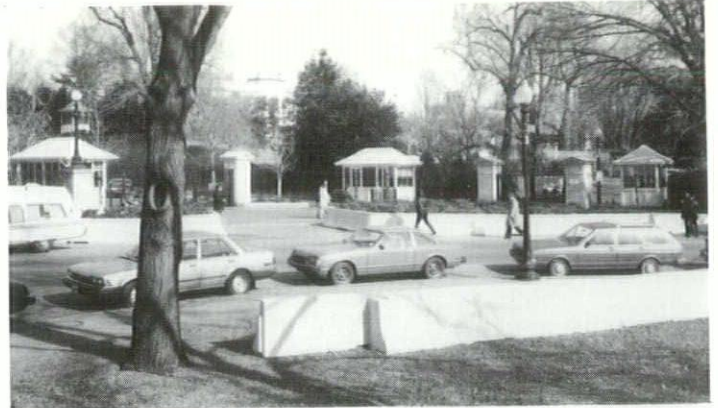
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The barrier planters that flank the White House gates are formed by arranging barrier in geometric patterns to fit the available space, filling the contained space with soil and planting low evergreen shrubs.



The heavily trafficked entrance gate to West Executive Ave., between the White House and the "old" Executive Office Building, is protected by a double row of barrier (foreground) to prevent access from a park across the street, and by two barrier planter arrangements that are positioned to require a sharp 90° turn into the gate entrance from the street.

## Safety Barrier Provides Concrete Security

Precast concrete safety barrier, long a familiar safety fixture on our nation's highways and bridges, is now also safeguarding personnel at several federal landmarks, government facilities and business/industrial sites.

EASI-SET barrier manufactured by the Smith Cattleguard Co. of Midland, Va., protects the entrances of the White House, the State Department, and the headquarters of the CIA. Additional installations provide obstruction to access by vehicles at the entrances to military intelligence centers and businesses and indus-

tries that participate in government defense contracts.

In some installations the barrier is positioned to prevent access to buildings and grounds by any vehicle. In others, the barrier is positioned to obstruct access by a fast-moving vehicle but allow the entrance of slow-moving vehicles and/or pedestrians.

Precast concrete safety barrier is ideal for security applications because it is strong, does not obstruct vision, is quickly and easily installed, and can be repositioned if necessary.

In addition the barrier sections can be arranged to provide the perimeter of an attractive planter, as in the White House installations, or in other patterns that serve security needs without creating an unattractive and obvious obstruction. Each standard 12' section of barrier weighs 4,800 lbs. Installations can be either temporary or permanent.

With the recent increased awareness of the need to prevent access by unfriendly intruders to sensitive sites, "safety barrier" has taken on a whole new meaning in a role for which it is ideally suited.

## Torpedo Factory Items On Permanent Display

Memorabilia associated with the production of torpedoes manufactured in Alexandria during World Wars I and II have been collected for a special permanent exhibit at the Torpedo Factory Art Center.

The Office of Historic Alexandria requested persons to donate equipment, tools, uniforms, commemorative items and samples of goods produced there as permanent gifts or long-term loans. City archaeologists and historians also expressed interest in personal photographs that depict the social life of the hundreds of workers assigned to the naval installation.

The new exhibit opened May 18, 1984, coinciding with the tenth anniversary of the Torpedo Factory Art Center. A Mark XIV torpedo manufactured at the plant was donated to the Center last year and is incorporated into the exhibit.

The Torpedo Factory was built in 1918 for the manufacture of torpedo shell casings and operated through the 1950s. The ten-building complex on the Alexandria waterfront was used by the federal government for records storage, then purchased by the City of Alexandria in 1969. In 1974, after extensive clean-up, but little repair, the building was turned into studio space for artists. Nine years later, in 1983, the 60-year-old worn-out buildings were renovated into the new Torpedo Factory Art Center. It is an award-winning example of adaptive re-use, home to 175 juried professional artists, and the city's top tourist attraction. Alexandria Archaeology's laboratory and offices are located on the second floor of the building.

The new exhibit will be on permanent display on the first floor of the Torpedo Factory Art Center, 105 N. Union St., Alexandria.

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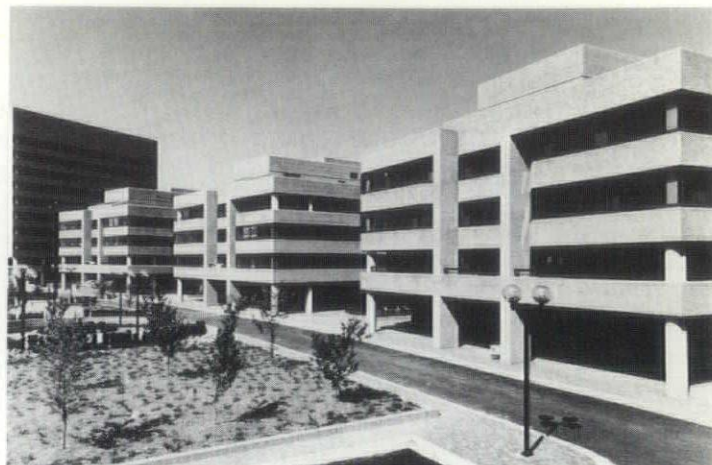
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*Davis and Carter, Architects*  
*Lee Sammis & Associates, Developer*



**TRANSPOTOMAC PLAZA**  
*Eugene Simpson & Brother, Contractor*  
*Weihe, Black, Jeffries, Strassman & Dove, Architect*  
*Bryce Mountain, Inc., Developer*

## Virginia Chapter ABC, Inc. 1983 Construction Award Winners

At a banquet held at the Springfield Hilton Hotel six contractors were recognized by the Virginia Chapter, Associated Builders & Contractors, Inc., for their high quality of construction on the following six projects:

**BEST LARGE COMMERCIAL PROJECT AWARD** was given to Eugene Simpson & Brother, of Alexandria, for their TransPotomac Plaza project in Old Towne, Alexandria. The project architect was Weihe, Black, Jeffries, Strassman, & Dove. The project consisted of five steel frame and masonry office buildings covered with a brick facade and ranging from four to ten stories. The project totaled 325,000 square feet of office space with parking for 750 cars. Bryce Mountain, Inc. of Atlanta, Georgia was the developer.

**BEST SMALL COMMERCIAL PROJECT AWARD** was given to Tiber Construction Co., of Fairfax, for their American Federation of Information Processing Society's (AFIPS) headquarters office building, located on Preston White Drive in Reston, VA. Lee Sammis & Associates developed the project with Davis and Carter, of McLean, acting as the architects. The building is a two-story, 25,000 square foot structure designed in the shape of a parallelogram, and includes a central two-story atrium.

**BEST INSTITUTIONAL PROJECT AWARD** was given to Whitener & Jackson, Inc., of Falls Church, for their Olam Tikvah Synagogue, built on Glenbrook Road in Fairfax. This project consisted of the renovation of 2,600 square feet of space for multi-purpose to preschool classrooms and included the addition of an 8,600 square foot social hall and multi-purpose meeting room. The architect on the project was Michael E. LeMay & Associates, of Reston.

**BEST INDUSTRIAL PROJECT AWARD** was given to Centex Construction Co., of Merrifield, for their \$67 million dollar Radford Army Ammunition Plant project. The project consisted of 29 new buildings built as an automated computer-

controlled production facility for small arms propellants. It is located outside of Radford, and included the installation of \$31 million dollars worth of government-furnished processing equipment. The Army Corps. of Engineers served as the architect.

**BEST HEAVY CONSTRUCTION PROJECT AWARD** was given to Shirley Contracting Corporation, of Lorton, for their reconstruction of the West Bound Section of Benning Road Viaduct, in Washington, D.C. The project included the construction of new sub and super structures including abutments, piers, retaining walls, and stone work, as well as the removal and disposal of the existing West Bound Section of the Viaduct. The District of Columbia Dept. of Transportation served as the architect.

**BEST RESTORATION AND RENOVATION AWARD** was given to the Scott-Long Construction Company, of Fairfax, for their interior renovations to the Truro Episcopal Church in downtown Fairfax City. This renovation provided 400 additional seats to the sanctuary and additional classroom space, public facilities, and covered walks. The project architect was Eldon Wood, AIA, of Charlottesville.

For further information concerning these projects, please contact Ken Cleaveland, Executive Director at the Associated Builders and Contractors, VA Chapter, at (703) 941-8281.



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## Earl B. Mills Joins J. A. Jones Construction

Earl B. Mills is joining J. A. Jones Construction Company as Senior Vice President and Manager of Marketing and Business Development effective May 15. He will be based in the corporate headquarters in Charlotte, North Carolina, and will be responsible for the company's worldwide marketing and business development organization and activities.

Mr. Mills was most recently Group Vice President, Marketing, for Perini Corporation following 13 years at Yeargin where he was President and Chief Operating Officer and was responsible for the marketing and business development functions of the company.

After graduating from Carson Newman College in Jefferson City, Tennessee, Mr. Mills did graduate work at the University of Tennessee. He held several positions of increasing responsibility with Monsanto, and Phillips Petroleum prior to joining the construction industry in 1969.

Mr. Mills' professional involvement includes affiliations with Associated General Contractors of America, the President's Council of American Institute of Management, American Society of Chemical Engineers, and Technical Association of Pulp and Paper Industry. He has received the Silver Beaver award from Boy Scouts of America, an Honorary Doctorate from Carson Newman College, and has had articles published in national trade magazines.

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## E. C. Ernst Awarded Hilton Hotel/Casino Contract In Joint Venture with L.E. Myers

Joseph E. Griffin, Chairman and Chief Executive Officer of E. C. Ernst, Inc., has announced that Ernst will do the electrical construction for a new 23-story Hilton Hotel/Casino and adjacent parking garage in Atlantic City, in a joint venture with L. E. Myers & Co. Inc. of Chicago. The electrical construction project, valued at nearly \$18,000,000 is scheduled for completion by May 1985.

Mr. Griffin said the Ernst-Myers contract was awarded by Tishman Construction Corporation of New Jersey, Construction Manager for the \$115,000,000 complex. He said the joint venture contract brings together the Tishman-Ernst/Myers team that successfully completed several projects at Walt Disney World's EPCOT Center, where electrical construction played a vital role in the application of state-of-the-art electronics designed by Disney to achieve unique entertainment effects.

Mr. Griffin said that Ernst will have responsibility for running the joint venture electrical construction project and supervising employee performance at the job-site.

The Hilton complex, when erected, will cover an area of 2,345,000 square feet. It will consist of 634 guest rooms, six levels of public areas, including ballrooms, casino rooms, meeting rooms, restaurants and shops. The adjacent parking garage area, alone, will account for 1,045,000 square feet of the total construction area, according to the Ernst Chief Executive.

Mechanical and electrical engineers for the project are Lehr Associates of New York. Architect is John Carl Warnecke & Associates, New York; Associate Architect is David Jacobson & Associates, Ventnor, N.J.

## Hudgins Construction Renovates \$2.5 Million NASA Office Building

Hudgins Construction Co., Inc., a 13-year-old Newport News-based commercial construction firm has recently negotiated a contract to perform renovations to an office building and associated shop areas at NASA. The building is used for personnel associated with a 4 x 7 meter windtunnel.

Wyatt Londeree, Hudgins Construction, is the project superintendent and David Hempstead is the assistant project manager for the renovations.

The project, located in Langley, Virginia, is slated for completion June 1, 1985.

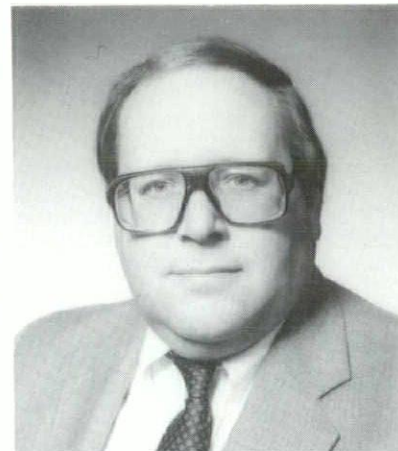
### AVON FASHIONS PROJECTS ON SCHEDULE

In the spring of 1983, Hudgins Construction Co., Inc. was contracted for 83,000 sq. ft. of additions to the Avon Fashions Distribution Center located in Copeland Industrial Park, Newport News. Soon thereafter, Hudgins was contracted for 60,000 sq. ft. of alterations and renovations to Avon's administration building, located in Hampton.

David Hayes, project superintendent for the first project and Kent Kidwell, project superintendent for the second project are proud to say that both jobs progressed on schedule. The Grand Opening of both Avon buildings was scheduled for Thursday, March 29, 1984.

### SNYDER APPOINTED PROJECT MANAGER

Hugh H. Riley, Vice President, Hudgins Construction Co., Inc., has announced that Charles



*Charles E. Snyder, III*

E. Snyder, III has been appointed Project Manager for the firm.

Snyder has been with Hudgins for two years. He has been in charge of recent Hudgins Construction projects including building the Christopher Newport College Science Building, Newport News; the International Medical Associates Building, Virginia Beach; and the Triangle Office Building, Williamsburg.

Snyder is a Norfolk resident and works in the firm's Newport News office.

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Senator Paul Tribble, Tappahannock and Bob Dunville (R. M. Dunville & Bros., Inc.) Richmond, with Senator John Warner, Middleburg.



AGC/Va President Tommy Tomlinson (Q. M. Tomlinson, Inc.) Roanoke, with host, Representative James Olin, Roanoke.

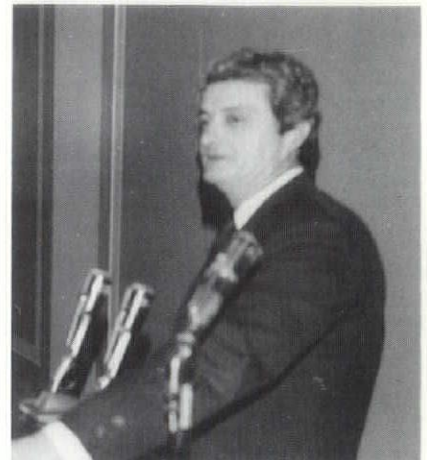
## AGC Congressional Luncheon Attracts Crowd

The annual pilgrimage of AGC members to Washington, D.C. for the Congressional Luncheon proceeded without a hitch when 90 attended the gathering of Virginia's Senators and Representatives with interested AGC members, their wives and children, on April 11. The event took place in the Rayburn Building's Gold Room, a location which had proved appealing last year and facilitated the attendance of the legislators.

While AGC members and families arrived in leisurely fashion, the legislators arrived nearly in a group as they recessed from a session in progress as the meal was being served. They were able to take seats at tables marked with their names where their constituents had also

seated themselves. The group heard from Richard Creighton, AGC/America's Executive Director of Congressional Relations, who described the success of the national AGC's Political Action Committee, both in contributions and distribution to candidates. Both Senators John Warner and Paul Tribble spoke briefly and several Representatives added greetings to the group. The interchange came to a sudden conclusion when the five bell signal called the legislators back for a roll call vote.

Both Senators attended and all but one of Virginia's Representatives who sent his aide in his place.



Richard Creighton, Executive Director, Congressional Relations, AGC of America.



Representative Norman Sisisky, Petersburg, and Jim Britton (Sullair Corporation), Newport News.



Senator John Warner, Middleburg, and Host Congressman James Olin, Roanoke.

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## AGC Represented as Robb Signs Prompt Pay Act

Present at the signing of the new Prompt Pay Act, on April 10 in the Governor's Office in the State Capitol, were: (front) Governor CHARLES S. ROBB and (back) representing the Associated General Contractors of Virginia were THOMAS EVANS, Legislative Co-chairman (Southwood Builders, Ashland); JAMES DUCKHARDT, Executive Director, AGC of Virginia; HENRY TAYLOR, JR., Legislative Co-chairman (Taylor & Parrish, Inc., Richmond); and STEPHEN WATTS, AGC's legal counsel (McGuire Woods & Battle, Richmond). Others shown are NEIL BLAIR, Legislative Committee, International Communications Industries Association (Audio Fidelity Corp., Richmond); KENTON PATTIE, Director, Coalition for Prompt Pay, and DONALD GODDARD, Director, Small Business and Education, Virginia State Chamber of Commerce.

The Prompt Payment Act requires state government agencies to pay promptly for services and materials purchased from private vendors. Interest penalty starts 15 days after due date, except on portions of amounts due that are subject to dispute as to quality, etc.

The bill, HB 131, was introduced in the recent session of the General Assembly by Delegate Alan Diamonstein, Newport News. Similar legislation was introduced in 1982 by Delegate John Watkins, Midlothian. AGC and many other associations have been working for prompt pay legislation for some time. Delegate Diamonstein and Wayne Anderson, Secretary of Administration and Finance, Commonwealth of Virginia, drafted the bill found acceptable to all parties concerned.

## CEI Construction's Volume Up 25 Percent

CEI Construction, Inc., one of the nation's largest general contractors, reported that its volume in 1983 was 25 percent higher than in 1982. Construction contracts awarded to CEI totaled \$604.6 million in 1983 and \$481.1 million in 1982.

"Our growth is a result of both a rebound in the construction industry and a well-planned program of expansion and diversification," said CEI President A. James Clark.

CEI Construction, Inc., headquartered in Bethesda, Maryland, is a family of construction and engineering firms. They include The George Hyman Construction Company, headquartered in Bethesda with regional offices in Boston, San Francisco, and Hollywood, Florida; OMNI Construction, Inc., headquartered in Rockville, Maryland, with a regional office in Winter Park, Florida; Clark-Morris Company, Inc., of Dallas; Clark-Kenith, Incorporated, of Atlanta; Clark-Fitzpatrick, Incorporated, headquartered in Wiliston Park, New York, with a regional office in Hollywood, Florida; and HRW Systems of Bladensburg, Maryland.

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## 'Building Contractors Can Expect Boom Year In 1984'

Prohibitive new construction costs, millions of aging housing units, and a trend toward historic rehabilitation will contribute to a banner year for exterior remodelers and building contractors in 1984, according to Garden State Brickface & Stucco Company, the nation's largest exterior remodeler.

"1983 was the strongest sales year in our 30-year history," said Larry Goldberger, President of the Roselle, NJ based company, "and we expect this strong continuing growth for 1984 as well."

Citing a study from the Chicago-based Real Estate Research Corp., which states that nearly 500,000 new housing units created through rehabilitation will come on the market in 1984 alone, Goldberger noted that the prohibitive cost of new construction makes exterior renovation on an existing building more attractive than ever before. "The availability of rehabilitation tax credits has made many developers and commercial planners turn to massive renovations," he added. "Fortunately, we have had much success duplicating historical facades such as turn-of-the-century brick and brownstone." (Garden State Brickface & Stucco uses a patented technique of sculpting and toning cement surfaces to create virtually any masonry surface).

The company also expects continued growth in residential remodeling as well in 1984. "The tremendous amount of housing stock built in the immediate post-World War II period and throughout the 1960s has spurred the increase in renovation contracting in 1983," said David Moore, Chief Operating Officer of Garden State Brickface & Stucco. "First, simply because of the life cycle of a house, many 25-40 year old structures are in need of exterior remodeling. Second, many repairs made in the last decade did not always conform to prevailing regional architecture because a correct surfacing was not available nor as yet developed. Now, great numbers of people are redoing exteriors to restore architectural integrity of style within the community at large.

Because of this increased demand for exterior remodeling, Garden State Brickface & Stucco is planning expansions of their regional operations in Connecticut and in the Washington/Baltimore area. "Our present regional offices in these locations will be upgraded to full service facilities in 1984," said Moore.

"Although remodelers and contractors can anticipate a banner year," concluded Goldberger, "it doesn't necessarily mean that anyone with a tool box and a pick-up truck will reap sizeable profits. Consumers are much more alert and knowledgeable about working with contractors. Those contractors with solid reputations who maintain high quality standards can indeed enjoy continued growth."

### Timlaph Corporation of Virginia

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## United Medical Plan Now Licensed in State

Officials of United Medical Plan of Virginia, Inc., a health maintenance organization (HMO), announced that the company had received its license from the State Corporation Commission's bureau of insurance which allows it to operate in Virginia. The announcement clears the way for United Medical to begin offering its plan as an alternative to other company medical insurance programs for major employers in the area and small businesses with as few as 15 employees. An employee who chooses the plan will be able to select a participating physician who will provide all primary health care and make referrals to specialists and hospitals when necessary.

United Medical's plan is based on an individual practice model HMO. Such a model uses both primary care physicians and specialists throughout the area to provide care in their own private offices. To date, approximately 400 physicians have agreed to participate in the program.

Also, the company has signed contracts with MCV, Richmond Community, St. Mary's and Westbrook Hospitals to provide hospital care to United Medical's members. According to the company, another three or four hospitals were expected to contract with the HMO by May 1, when the plan will be fully operational.

Since December, when United Medical announced its formation, three key physician management committees — Physicians Credentials, Medical Advisory and Utilization Review — have been formed. These committees, comprised of local doctors, help assure that patients receive high quality care and monitor patient-physician relations.

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## GT Group Begins Construction For Office Building

Construction is underway for The Hallmark Building, a 300,000 sq. ft. office building in Renaissance Park at Dulles near the western edge of Fairfax County.

Designed by Lewis/Wisniewski & Associates, Ltd. of Alexandria, the building comprises two six-story wings connected by a six-story glass atrium lobby with glass elevators. Each wing has 150,000 sq. ft. with a typical floor size of 25,000 sq. ft. net rentable space. Large floor areas may be leased through the use of two wings connected by the atrium.

In addition, The Hallmark Building will have a 24-hour security guard and secretarial service. A postal facility has been proposed as well as services such as on-site banking, unisex hair salons, florists and convenience stores. Four trailer-height loading docks will be underground, and both underground and surface parking are planned for the office building and hotel.

The Hallmark Building and an adjacent 200-room Ramada Renaissance Hotel, also under construction, are on a 20-acre site within the park known as Renaissance Centre. The two structures will be connected and are scheduled for occupancy in the summer of 1985. Plans call for many of the hotel's services to be available to office tenants.

Designed as a hotel, conference center and health and fitness center, the Ramada Renaissance will have three restaurants, a live entertainment lounge, small lounges and snack bars, a hospitality suite for Renaissance Club members, a main ballroom, six conference rooms and two board rooms with audiovisual capabilities. The health and fitness center will have indoor and outdoor pools, handball and tennis courts, Nautilus equipment, aerobics and a restaurant.

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## Boulter Appointed by Capital-Asam, Inc.

Capital-Asam, Inc. proudly announces the appointment of Steve Boulter as a regional sales manager. Steve will be based in Northern Virginia, serving accounts in Metropolitan Washington, West Virginia, and the northwest areas of Virginia.

Boulter, formerly with Albert Van Luit and Katzenbach & Warren, has an extensive background in the sale and distribution of wallcoverings. His product knowledge and past experience is expected to be beneficial to Capital-Asam's customers.

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The country's first battery-operated garden sprayer, the Toyoset ESD-5, offers an alternative to the old bottle and hose method.

## New Portable Sprayer Meets Wide Variety of Garden Needs

Tired of using the old bottle and hose method of spraying plants or trees around your home?

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Now available at hardware and garden shops throughout the U.S., the sprayer is designed for optimum flexibility with a shoulder strap and grip handle. Equipped with a convenient telescopic nozzle pipe, adjustable from 22 inches to 33 inches, it's capable of spraying a full 60 degrees for misting flower and vegetable gardens, as well as juniper, forsythia, lilac and other shrubs. Yet, with a simple nozzle twist, the spray becomes a jet stream capable of reaching branches as high as 18 feet.

The Toyoset ESD-5 weighs five pounds and has a 1.3 gallon capacity tank calibrated to make more accurate fertilizer and pesticide solutions. It provides 10 full tank operations on six standard D-size batteries and can be recharged. A filter screens impurities and a transparent hose reveals blockage or sediment build-up. The sprayer is virtually maintenance free and requires only a water flush rinse before readiness for re-use.

Imported by Toyotomi America of Brookfield, Connecticut, subsidiary of the world's largest kerosene heater maker. Price: \$49.95; optional battery charger accessory: \$29.95.

## VIRGINIA RECORD

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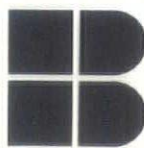
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