



inform

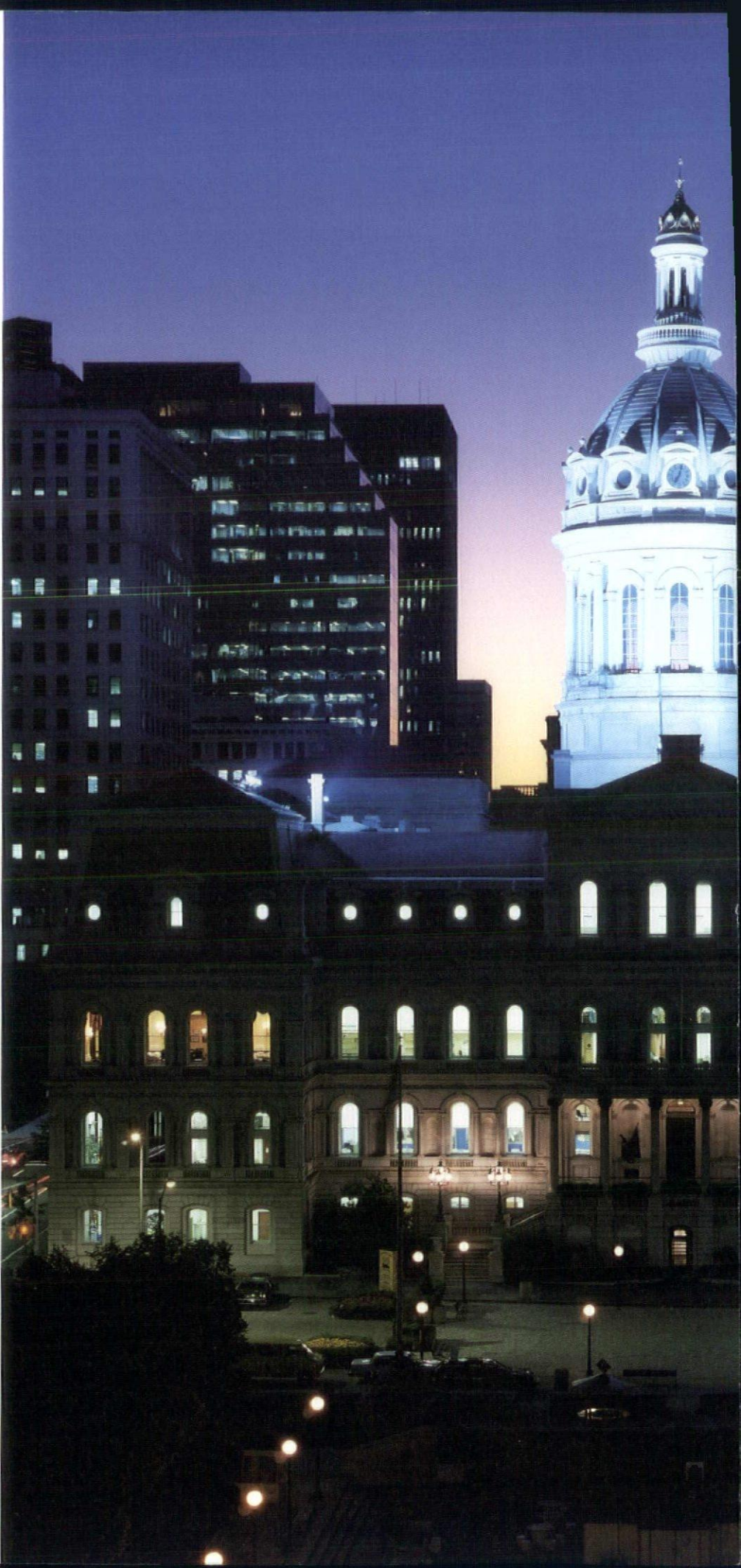
architecture • design • the arts

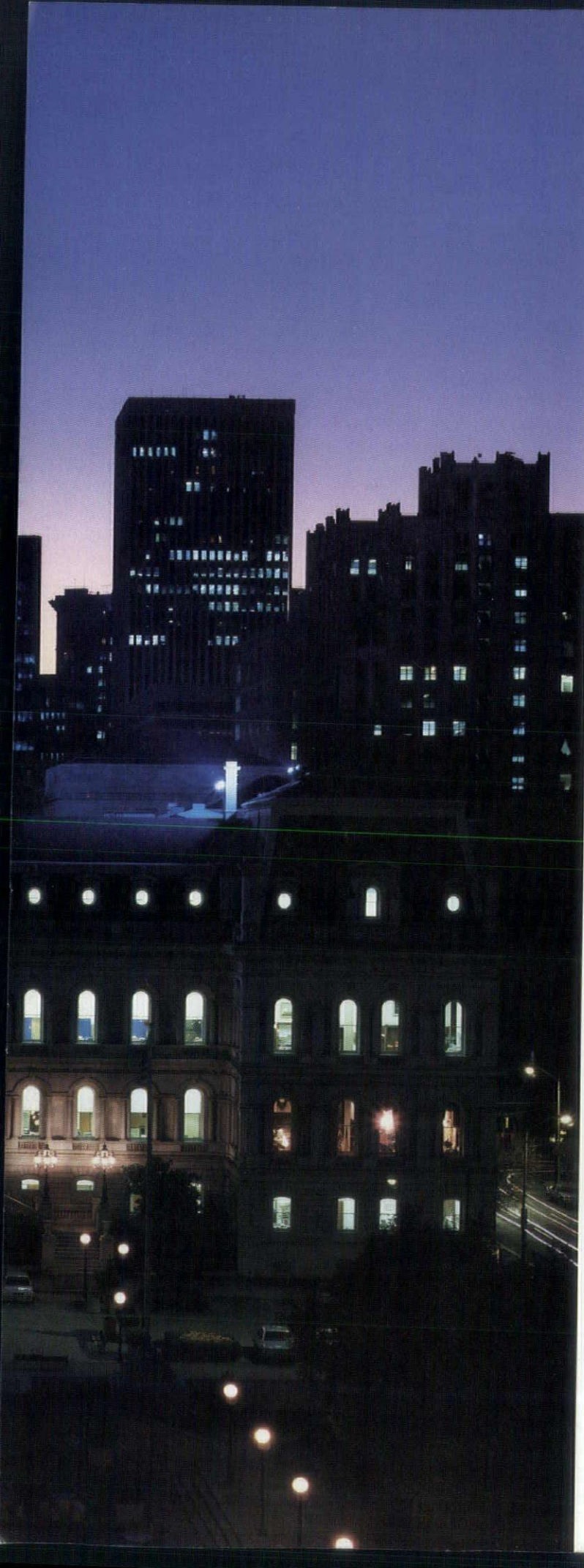
july/august 1990

four dollars

The American Institute of Architects
Library
1801 New York Avenue, N. W.
Washington, D. C.

**ONLY ONE
WINDOW COMPANY
DARED TO TAKE
ON THIS CITY HALL.**





When Baltimore decided to replace the windows in its 120 year-old City Hall, Baltimore talked to all of the major window companies.

Then Baltimore chose Marvin. Baltimore chose Marvin because no one had more experience at making windows to order. Because no one was better-equipped to actually make all of the different shapes and sizes. Because no one else could incorporate more maintenance and energy-efficiency features into such historically accurate replicas.

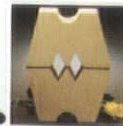
And because we make windows to order, we could apply more know-how and technical support to the job. We could deliver on a schedule and in an order that let the contractor do his job quickly and cost-efficiently.

No other window company could have handled this job as well as we did. The proof is right there at Baltimore City Hall.

And nobody can argue with City Hall.

For more information, call us toll-free at 1-800-328-0268 (in Minnesota, dial 1-612-854-1464). Or just write Marvin Windows, 8043 24th Avenue South, Minneapolis, MN 55425.

**MARVIN WINDOWS
ARE MADE TO ORDER.**



Sanders Company
Baltimore, MD
(301) 288-6974

Sanders Company
Washington, D.C.
(301) 929-0500

Virginia Sash & Door
Richmond, VA
(804) 358-1116

Virginia Sash & Door
Northern Virginia
(703) 690-7428

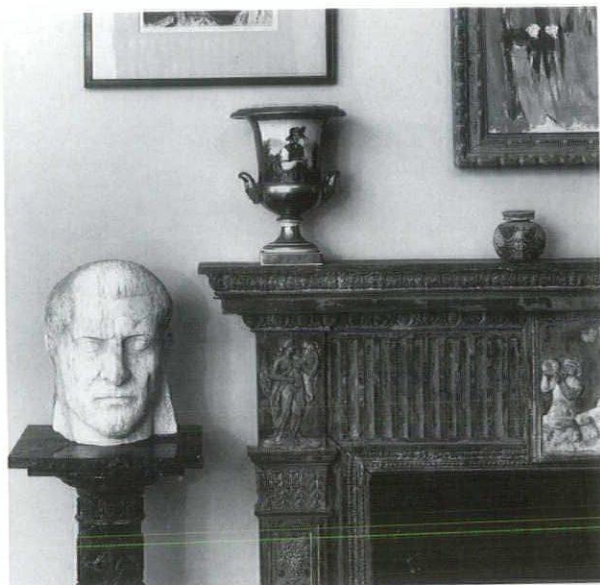
The Hutter Corporation
Lynchburg, VA
(804) 847-5588

The Hutter Corporation
Roanoke, VA
(703) 344-0979

The Hutter Corporation
Chantilly, VA
(703) 968-9360

HAMBRIGHT • HOACHLANDER

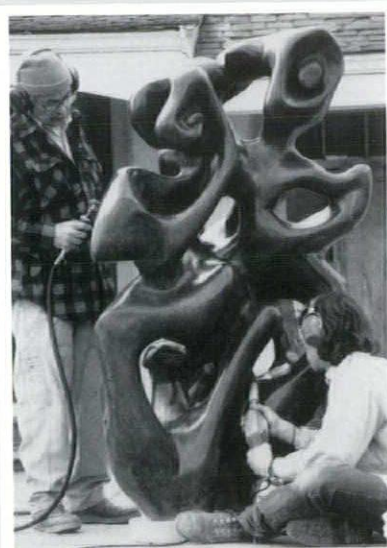
& ASSOCIATES



ARCHITECTURAL PHOTOGRAPHY

414 11TH STREET, SE • WASHINGTON, DC 20003
202•546•1717 FAX 202•543•7711

2



Colorado (1990). Soapstone Fountain, 5 ft.

David Breeden Sculptor

Site Specific Monumental Commissions
Residential & Office Sculpture
Garden pieces & Fountains

Book Orders:
David Breeden: Sculpture - \$19.95

Please contact:

Biscuit Run Studios, Ltd.
Route 1, Box 24
Charlottesville, VA 22901
804-977-5411

inform

Editor

Vernon Mays

Managing Editor

Phyllis M. Laslett

Advertising Sales

Catherine L. Danford

Randall Jones

Sales Assistant

Lisa Cochrone

Circulation

Mary Rider

Accounts

Cindy Horsey

Publisher

John W. Braymer

Graphic Design

Communication Design, Inc.

Editorial Advisory Board

Gary F. Arnold, AIA

Sanford Bond, AIA

Howard J. Collins, AIA

Eason Cross, Jr., FAIA

Milton C. Grantham

Robert M. Groth, AIA

William R. Karn, Jr., AIA

Bonnie K. McCormick

Donald L. Myers, AIA

Robert L. Paxton, AIA

Robert A. Steele, AIA

Robert W. Trower

Stephen C. Weisensale, AIA

**Inform is published bimonthly by
the Virginia Society of the
American Institute of Architects.**

Editorial offices and subscriptions:
The Barret House, 15 South Fifth Street,
Richmond, Virginia 23219. Telephone: (804)
644-3041. Note to subscribers: When chang-
ing address, please send address label from
recent issue and your new address. Sub-
scription rate: \$16 for one year, \$4 for single
copies. Postmaster: Send address changes
to **Inform**, The Barret House, 15 South Fifth
Street, Richmond, Virginia 23219. Application
to mail at Second-Class postage rates is
pending at Richmond, Virginia. Copyright 1990
by **Inform** (ISSN 1047-8353).

Inform encourages free and open discussion
of architecture, design and the arts. Opinions
expressed in the magazine are those of the
author and not necessarily of the Virginia
Society of the American Institute of Architects.

Dominion Investment Banking is a full service investment firm dedicated to helping our clients attain their financial goals and objectives.



Investment Services include Stock Transactions, Government and Federal Agency Securities, Annuities, Mutual Funds and Unit Investment Trusts as well as Tax-Exempt Bonds.



Our Investment Representatives are committed to the individual attention you deserve.

DOMINION
INVESTMENT BANKING



901 East Cary Street, Richmond, Virginia 23219
(804) 697-5421 1-800-888-5265

Jeanne B. Schlesinger

James E. Westbrook

Victoria L. Neff

Member National Association of Securities Dealers. Member SIPC
Transactions in U.S. Government, Federal Agency and Tax-Exempt Securities are handled through Dominion Bank, N.A. Dominion Investment Banking Incorporated is not a bank and securities offered by it are not backed or guaranteed by any bank nor are they insured by the FDIC.



HANOVER® . . . Quality Concrete Pavers & Bricks

The bottom line is...
not all pavers are created
equal. Cement and stone is only the
beginning. Pavers can and should
become an integral part of your project.



HANOVER® is known for our ability
and willingness to adapt to the
requirements of your individual
design. Our representatives will
discuss your needs and explain your options.

HANOVER ARCHITECTURAL PRODUCTS, INC.

240 Bender Road, Hanover, PA 17331 (717) 637-0500 (outside PA) 1-800-426-4242

inform

July/August 1990
volume one number two

14

Completing the Picture

Strengthening popularity of art museums and the continued growth of their collections often mean the demand for more exhibit space. Two area museums and a community fine arts center have opened new additions that support their missions. *By Vernon Mays and Gregory K. Hunt*

20

Saving Ten Pieces of History

The Rotunda at the University of Virginia has been the focus of repeated rebuilding campaigns, while the remaining historic buildings on the Lawn received scant attention. Now a sweeping restoration program seeks to correct that. *By Vernon Mays*

32

IKEA: An Empire Built on Selling Good Design

The unlikely dream of an ambitious Swede spawned a worldwide chain of stores that prides itself on selling excellent designs to the masses. *By Susan Tamulevich*

7

DateLines

a calendar of events, lectures and exhibitions

8

DesignLines

new developments in design and the arts

12

Profile

itinerant preservationist W. Brown Morton III

28

Travel

a Valley town that aimed for the stars

36

Books

assessing America's rich legacy of graphic design



p. 36

On the cover: The Chrysler Museum.
Photo by Peter Aaron/ESTO.

How to survive the 90's.



ABS standard. Air bag standard. The safety standard.

When it comes to buying a car, it's impossible to be too careful.

The same goes for driving one.

That's why every single 1990 Saab, in every single Saab showroom, comes standard with anti-lock brakes and driver's air bag.

There's something else you need to know. Saabs have been rated the safest

*Based on Highway Loss Data Institute reports of injury claim frequency.

cars in their class for the past five years? Yes, even safer than Volvos.

Yet, none of this safety comes at the expense of driving fun; which is the whole point of a Saab in the first place. It's a point which your Saab dealer will be happy to demonstrate with a test drive. Do it soon. We'd hate to launch the 90's without you.

© 1989 Saab-Scania of America, Inc.

SAAB

SANDERSON
SAAB

8903 West Broad • Richmond
(804) 270-4700

Big Blue: The Image

IBM's commitment to excellence in corporate architecture and landscape design since the 1950s is examined. Through Sept. at the National Building Museum. 202-272-2448

New American Furniture

Works made solely for this show by 25 American studio furniture makers. Through Sept. 3 at the Renwick Gallery, Washington. 202-357-1300

Craft in Industry

Connections between craft artists and industrial design are explored in a conference sponsored by the Hand Workshop. Aug. 10-11 at the Virginia Museum of Fine Arts, Richmond. 804-353-0094

Thirty Years of Castle

Three decades of work by furniture maker Wendell Castle exploring a range of construction methods appear at the Virginia Museum of Fine Arts. Through Aug. 19. 804-367-0844

In Memoriam

Design competition entries for the National Peace Garden, the Memorial to Women in Military Service to America and the Korean War Veterans Memorial are shown Aug. 30-Sept. 30 at the University of Virginia. 804-924-3715

Bank on It

"Money Matters" surveys through photography the historical and cultural significance of bank architecture. Through September at the National Building Museum. 202-272-2448

A Decade of Design

The eclectic nature of design in the '80s — rugs, furniture, screens, lamps, clocks and more — is surveyed at the Mint Museum of Art, Charlotte. Aug. 19-Oct. 7. 704-337-2000

Back in Form

The DeWitt Wallace Gallery, Colonial Williamsburg's decorative arts museum, has reopened its display of historical artifacts. 804-220-7724



D

A

T

E

.

L

I

N

E

S

DeJarnette & Paul, Inc.

Agency Est. 1899

INSURANCE FOR THE DESIGN PROFESSIONAL

- Loss Prevention Seminars
- Premium Credit Programs
- Contract Review
- Pre-claim Dispute Resolution
- All Lines of Insurance Tailored to the Needs of the Design Professional

Tel: 804-270-0069 Fax: 804-270-0136

Mailing Address:

P.O. Box 17370
Richmond, VA 23226

Located:

4212 Park Place Court
Innsbrook Corporate Center
Glen Allen, VA 23060



If your client
values art
that makes a
statement about
his company,
call ABI

Robert E. Hiedemann
President

PO Box 35685 Richmond VA 23235
(804) 275-5900 Fax (804) 275-6600 (800) 322-2707



Ken Champlin

Architects heralded Nauticus as "the first building of the 21st century."

Anchors Aweigh on Nauticus

It's full speed ahead on design of the National Maritime Center, otherwise known as Nauticus, following approval of preliminary plans last fall by the City of Norfolk. The \$43 million attraction will combine a naval museum, hands-on exhibits and docking facilities for research and military vessels that visitors will be able to tour.

The design-in-progress blends various elements of nautical imagery, from a ship's hull to an oil drilling rig. "We strove very hard during the design of this not to have it reflect any one form," says project manager James Coan. "It's a memory of a lot of different things." Planned as a three-story building on the Elizabeth River waterfront — and, at some points, projecting out over the river — Nauticus also will incorporate a theater for educational programs.

Centerbrook Architects of Essex, Connecticut, are lead designers of the project, with Shriver and Holland Associates of Norfolk serving as associated architects. Under current plans, visitors will enter at ground level and be transported by a moving ramp to the third floor, where a series

of interactive exhibits would be arranged. Topics of interest will include navigation, maritime commerce, ship design, marine biology and ecology, naval history, underwater archeology, and the Chesapeake Bay. In addition to research laboratories and a restaurant, the building also will incorporate the Hampton Roads Museum of Naval History, now located at the nearby naval base. A renovated downtown park and marina will be linked to the project, as well.

Nauticus will be located at the city's Banana Pier, the same site that was intended for the Cousteau Ocean Center scrapped by the city in 1986 after six years of planning. Current scheduling targets a Spring 1993 opening.

Surveying the Landscape

First-time award winner Jack Douglas, of Douglas Associates in Charlottesville, swept three merit awards in a recent landscape architecture competition sponsored by the Virginia Chapter of the American Society of Landscape Architects. Douglas's entries were remarkable for the range of skills they exhibited, for no two were discernibly designed by the same firm. In the Krog House garden in Waynesboro, Douglas transformed a modest 1950s suburban ranch house into a pleasant refuge. The dramatic pool garden at "Shan Shui" in Lynchburg blends easily into a wooded hillside. And at the Leggett Residence in Danville, historical elements and formal planting were used with restraint and appropriateness.

The top design award went to M. Kent Brinkley of the Colonial Williamsburg Foundation for a shelter and garden at Shields Tavern in the historic village. Yet one of the most intriguing entries was for an unbuilt project: the master plan for the Orland E. White Arboretum located in the Shenandoah Valley near Winchester. The Arboretum, where organized collections and gardens of trees and shrubs have been open for

Plans for the Orland E. White Arboretum include a theater made of landscape elements.



Nancy Takahashi

D

E

S

I

G

N

.

L

I

N

E

S

public view since 1929, is part of the 700-acre Blandly Experimental Farm owned by the University of Virginia. The arboretum expansion plan by U.Va. landscape architecture lecturer Nancy Takahashi and graduate assistants Nicole Buchwalter and Jeffrey Wilbur applies to 135 of those acres. Among the proposed new elements is a garden theater made by arranging earth terraces, lawns, plants and stone walls that take the place of architectural forms. The theater would sit beside a memorial garden comprised of 100 varieties of boxwood, planted and sculpted to work functionally in tandem with the theater. In addition, a prominently displayed terrace garden of indigenous wildflowers is planned to fulfill the arboretum's public education goals.

Landscape architect William Douglas Mettler of Carlton Abbott & Partners, a Williamsburg architectural firm, won a merit award for a study of recreational development along the Richmond canals. Other merit award winners were: Barry Starke of Earth Design Associates, in Casanova, for design of the Dower House landscape in Berryville; Peter R. Crowley of Land Design, in Alexandria, for site work at Buckingham Station in Midlothian; and the Piedmont Environmental Council, a Warrenton watchdog group, for its stewardship of the land.

A New Look for Roanoke

Much ado has been made of the proposed office building that a local magazine called "Roanoke's 100-year opportunity." Now, following a groundbreaking ceremony held May 11, the speculation surrounding the new Dominion Tower should soon give way to bare reality.

Only last summer, city boosters were holding their breath when the influential Norfolk Southern Corporation declined a partnership in the project, being built by Charlotte developer Henry Faison. Instead of scrapping the plans, though, Faison moved forward after an agreement by Roanoke-based Dominion Bankshares to lease a major portion of the building.



High hopes are linked to Dominion Tower.

Courtesy Clark Tribble Harris & Li

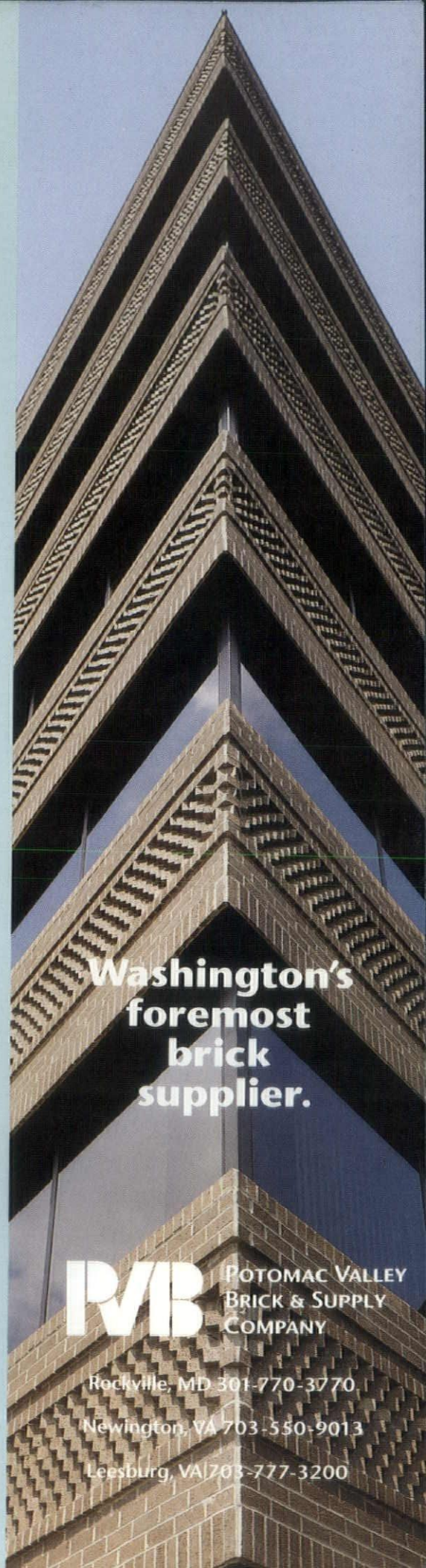
Yet the building that now is about to be built suffers in comparison to the more slender and elegant conjectural renderings that were being shown publicly last summer. For one thing, the revised design — which, at 19 floors, is sure to dominate Roanoke's skyline — is a heavier, squat office building that tries to compensate for its bulky proportions with vertical piers that are Gothic in spirit. In the tradition of many recent skyscrapers, it looks backward for inspiration. Roanoke, nevertheless, is banking on the building to stimulate future development in its sluggish downtown. Not only will the new tower provide desirable office space (and six levels of attached parking) for businesses and professional firms, but street-level space may be leased for retail shops, says Michael Murray of Clark, Tribble, Harris & Li Architects, of Charlotte, the building's designers.

During formal design review, the city raised concerns that the new tower might overwhelm the older buildings in the historic market area. "We had to relate mostly to those two- and three-story buildings that have heavy cornice lines," Murray says. In addition, lower level windows and doors of the new building were reduced in size to be more sympathetic with the scale of the older buildings across the street.

Vernon Mays

A Vision of The Prince

When His Royal Highness Prince Charles of England first opened a salvo of criticism against Modern design, architects reacted with little more than a casual "Who cares?" Yet the Prince's new book — filled with rhetorical gems that equate Modern architecture with "mildewed elephant droppings covered in drainpipes" — has proved more nettlesome than his verbal outcries.



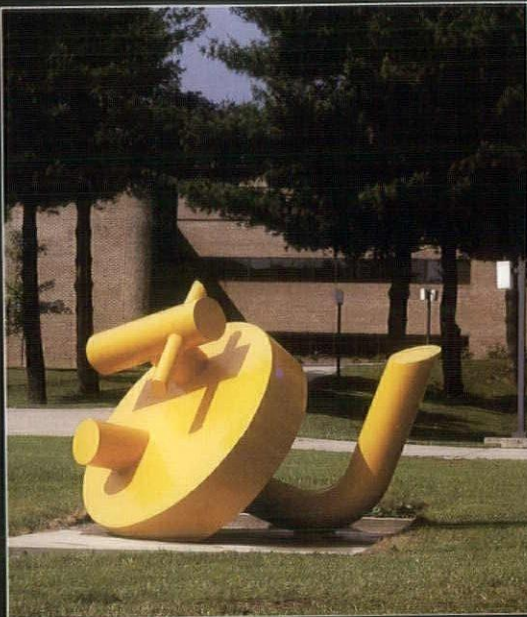
Washington's
foremost
brick
supplier.

PVB POTOMAC VALLEY
BRICK & SUPPLY
COMPANY

Rockville, MD 301-770-3770

Newington, VA 703-550-9013

Leesburg, VA 703-777-3200



"BIG YELLOW"
Painted Steel
6' H x 12' W x 5' W

CLIENT
Appalachian State University
Boone NC

SCULPTOR
Wayne Trapp
Rt. 1, Vilas NC 28607
704-297-4722



CLIENTS INCLUDE: Hyatt Hotels ■ Northern Telecom ■ Apple Computer Corporation
Georgia Pacific ■ New York Times ■ Steel Case Corporation ■ Allenton & Associates
NC Central University ■ Lees McRae College ■ Tennessee Valley Authority ■ AT&T
Sheraton Hotels ■ Battelle Memorial Institute ■ USX Corporation ■ City of Columbus Ohio
Watauga Savings & Loan ■ The Mint Museum ■ Midrex Corporation ■ Central Carolina Bank
Mayfield School District ■ Armco Steel ■ R.J. Reynolds International ■ The Hunter Museum
Ray Killian & Associates ■ Ohio State University ■ Calvin Hefner Interiors ■ Honey and
Associates ■ Humanna Corporation ■ Lindsay Henderson Interiors ■ St. Lawrence College
Kron Medical Company ■ G.T.E

At their least, the charges contained in *A Vision of Britain* have offended American architects, most of whom were educated in academic circles where early 20th century masters such as Le Corbusier and Mies van der Rohe were treated as demigods. So it came as no surprise that a spirited debate erupted when seven noted architects assembled in February at Washington's Hirschhorn Museum to react to the Prince's book.

Moderator Stanley Tigerman provoked the discussion by asking, "Why should we be concerned at all with the views of a foreign national?" Yet some, such as Joseph Esherick, said they welcomed the public interest in architecture stirred by the book, though they hoped attention would go beyond mere appearances to include the uses inside. Antoine Predock asserted his own tendency toward diversity in architectural forms and said he thought the Prince was promoting conformity. Eric Owen Moss attacked His Royal Highness head on, calling the Prince "a kind of Estée Lauder salesman."

When discussion turned to the Prince's list of ten principles he calls essential to the design of beautiful and humane architecture, each panelist conceded points where he felt architects have fallen short of their potential, particularly in the field of urban design. Most agreed, though, that the book's guidelines are so simple-minded as to be worthless. Of the panelists, only Robert A.M. Stern, known for his defense of contemporary Classical design, seemed to reside in the Prince's corner. "In matters of importance, style is everything," said Stern, quoting playwright Oscar Wilde.

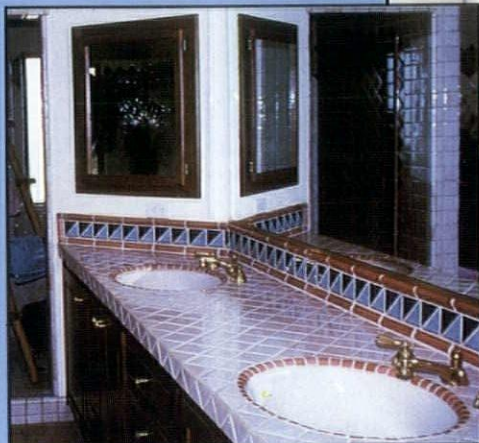
Tigerman closed the discussion by first acknowledging Prince Charles's genuine sympathies toward social agendas for architects, then accusing the Prince of adopting views on architectural form based on the narrow range of opinions held by royal advisors. But, even though the debate did little to further the book's standing, few could challenge its value as a catalyst for public discussion about design — which is exactly what took place.

Latco[®]
CERAMIC TILE
Your Color Company

Remodeling?

Don't just put in
some tile.

Put in Latco, and bring
your personality home.



INTERNATIONAL TILE & MARBLE

Greenbrier Industrial Park
Chesapeake, Virginia
(804) 420-2252

Oyster Point Industrial Park
Newport News, Virginia
(804) 873-1343

Call today for your free booklet.

MAYBE IT ISN'T THE RAINY DAYS YOU SHOULD BE SAVING FOR.



Leaded glass not offered by Andersen. Contact Andersen Corp. for special installation instructions. 9949 Copyright © Andersen Corporation 1990. All rights reserved.

It's the sunny days that give you your money's worth.

They're the kind of days you long for on the weekends. The ones that not only fill your home with light, but with warmth you'll no doubt recall long after the sun goes down.

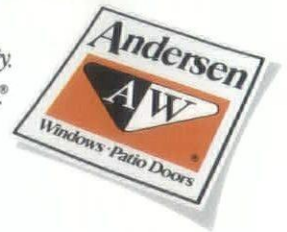
Andersen makes windows and patio doors that have been bringing warmth into homes for over eighty-five years. They can do the same for your home.

Look for Andersen products as you tour these beautiful homes. Notice

the difference they make. And enjoy.

For a free complete guide to Andersen windows and patio doors, stop by your nearest Andersen® dealer.

*Come home to quality.
Come home to Andersen.®*



Delmarva Sash & Door
4605 Carolina Avenue
Richmond, Virginia 23222
(804) 321-8723

Huttig Sash & Door
400 Lansdowne Road
Fredericksburg, VA 22404
(703) 371-1710

Morgan Distribution
5902 Farrington Avenue
Alexandria, Virginia 22304
(703) 370-5740

W. Brown Morton III

Two Paths / One Direction

By Laura Moyer

The Reverend W. Brown Morton III ministers to people two ways: directly, in his work as an assistant rector of an Episcopal church, and indirectly, by helping preserve the buildings that define cultures and give context to daily lives. While Morton considers both vocations to be closely related, it is his work as a “building doctor” that has taken him around the world and gained him renown in the field of historic preservation.

Morton’s approach puts him “in the mainstream of thinking, and he has led that thinking at times,” says Hugh Miller, director of Virginia’s Department of Historic Resources. “Brown is very much a hands-on person who likes to get involved in a project, so he does have adventures. He has certainly climbed over a lot of buildings.”

Morton, for instance, worked in wartime Vietnam to repair dam-

age done to the imperial city of Hué. He met with the Dalai Lama to urge preservation of Buddha’s birthplace in Nepal. And he played a part in the restoration of Indonesia’s majestic Borobudur, a 1200-year-old Buddhist monument. Closer to home, Morton, an assistant professor of historic preservation at Mary Washington College in Fredericksburg, last fall helped Charleston, South Carolina, cope with Hurricane Hugo’s assault on the city’s historic buildings.

In each of these projects, Morton has summoned historical knowledge and a respect for architecture that began with his upbringing in Virginia “surrounded by old buildings and people who lived in them, and the stories they told.” As a young architecture student at the University of Virginia, Morton’s grades were terrific in architectural history and terrible in design. “I realized that the place where my mind and my heart and my hands all came together was historic preservation.”

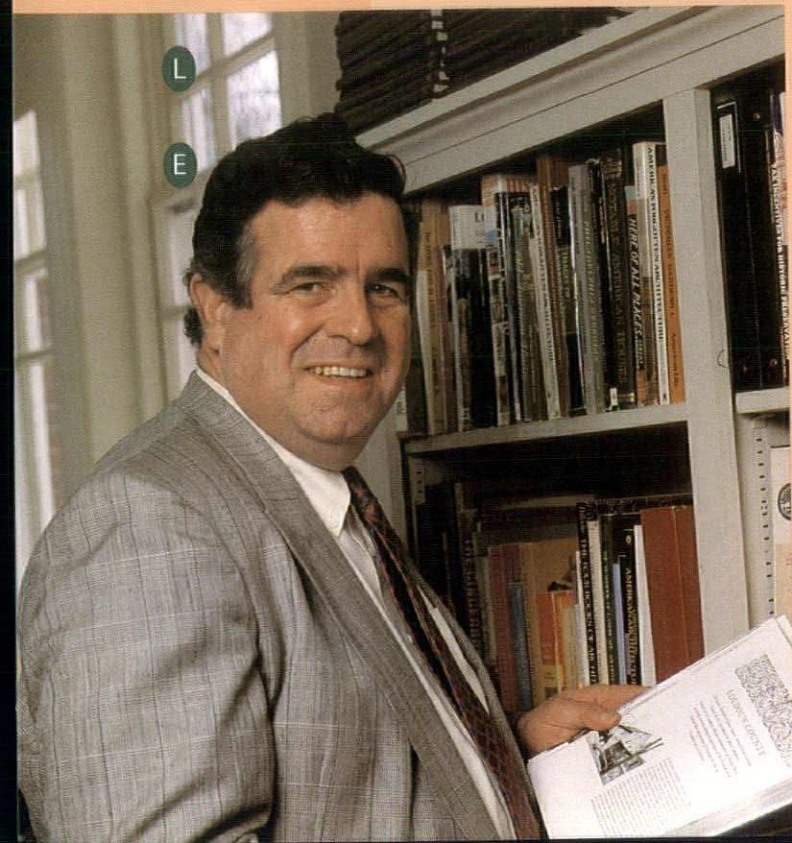
Morton learned to apply modern science to the preservation of old buildings during graduate study in Paris. From there, he embarked on a career that at times has been filled with all the risk and excitement of an Indiana Jones adventure. Morton’s life was threatened on more than one occasion while working in wartime Vietnam for the United Nations Educational, Scientific and Cultural Organization (UNESCO). During an expedition to royal tombs near Hué, for example, Morton’s six-man team encountered a demolished bridge, fled mortar fire, abandoned a car that lost a wheel and managed an escape on a rickety ferry that, Morton says, made him feel “like Humphrey Bogart in ‘The African Queen’.”

In the ’70s and early ’80s, Morton joined four other consultants in the restoration of ancient Borobudur. Restoring the pyramid — a three-dimensional model of the Mahayana Buddhist cosmos and the path to enlightenment — required the efforts of hundreds of skilled workmen, a specially designed computer program and 10 years’ labor. Understanding Borobudur “took time and a journey of the spirit, as well,” Morton wrote in *National Geographic*. The restorers dismantled a portion of the 403-foot-square pyramid in order to stabilize foundations and install a modern drainage system, an operation Morton compares to “taking out the middle of a three-layer cake and putting it back without having the cake collapse.”

Morton, 52, joined the Mary Washington College faculty in 1985, but still travels frequently on preservation jobs. While every project he accepts interests him, his emergency efforts in Charleston had a personal pull. “There are a few places as fine as Charleston in the United States, but there are no places finer,” he says. When Hurricane Hugo ripped through last September, Morton rushed to volunteer. He quickly assembled a team of six students and, with faculty member Gary Stanton, drove south. While the others went to work detailing exterior damage to buildings for the Historic Charleston Foundation, Morton made exact measurements of moisture in the walls, charted the growth of mold, tested mechanical systems and traced the height of the storm surge that had inundated the buildings — all to determine the necessary repairs.

Through all this, Morton is guided by a belief that preserva-

Brown Morton’s commitment to our cultural heritage means preserving “places where dignity is possible.”



Lou Cordano

tion is "the dynamic and deliberate process through which we decide what to keep from the present for the future." His emphasis is on preserving things that have survived, and he employs reconstruction only when the original is missing and when leaving it off would make the historical monument unclear. "I have flunked if you can look at a building I worked on and tell I did it," he says.

In historic preservation, Morton says, "We look at what is on the planet with us at this very moment and decide: What do we want to keep? Well, now, that puts Taco Bell right on the same starting line as Mount Vernon." While not everyone might have an eye for the intrinsic beauty of a Taco Bell, Morton insists that people need buildings both old and new to get a complete picture of their culture. "Historic preservation is a quality-of-life issue. It has everything to do with environmental integrity. In preserving the cultural heritage selectively, we are preserving the environment and places where dignity is possible, privacy is possible, intimacy is possible, family and community are possible."

The importance Morton places on such values is reflected in both his professional and ecclesiastical callings. So when people tell him that he seems to lead two lives, Morton counters that he lives one life — but a life that expresses itself in various ways. "I see a strong relationship between my work as a historic preservation professional and my work as a priest," he says. "Both are exercises which have as their ultimate goal the well-being and positive growth of human beings."

Laura Moyer is a writer with The Free Lance-Star in Fredericksburg.

*"We look at what
is on the planet with
us at this very
moment and decide:
What do we
want to keep? Well,
that puts Taco Bell
right on the
same starting line as
Mount Vernon."*

Go Over The Edge In Style



New Perma-Edge Moldings from the makers of WILSONART laminate allow you new freedom to create custom edge treatments for counters, desks and other surfaces.

Available in bevel and self-edge laminate, and in 17 unfinished wood profiles, Perma-Edge Moldings are applied with a special fabrication system to provide the best finished look possible.

The bevel edges can be specified in any combination of WILSONART laminates or metallics, for a virtually endless range of coordination or contrast effects.

Call our Mid-Atlantic Region about samples and literature today. And go over the edge tomorrow. (609) 662-4747.

WILSONART®
BRAND DECORATIVE LAMINATE

Completing the Picture

Tinkering with a museum has been dangerous turf to tread of late. Proposed additions to both the Guggenheim Museum and Whitney Museum of American Art in New York provoked outraged reactions from architects and preservationists in the mid-1980s. More recently, a planned expansion of the revered Kimbell Art Museum in Fort Worth, Texas, stirred such wide controversy that the museum postponed the project indefinitely. In all three cases, part of the objection has been that the original buildings were in themselves works of art, and to alter them would be criminal.

But not all museum additions require calling in the National Guard to cool tempers. Three area institutions — two museums and a community arts center — have in the past year expanded their facilities in ways that greatly improve the operation of the buildings and their ability to display art. While the scope of these projects ranges from the small to moderately large, each accomplishes a new resolution of functional problems and aesthetic conflicts. In effect, each one elaborates on a building that was somehow lacking and achieves through architecture a new sense of completion.

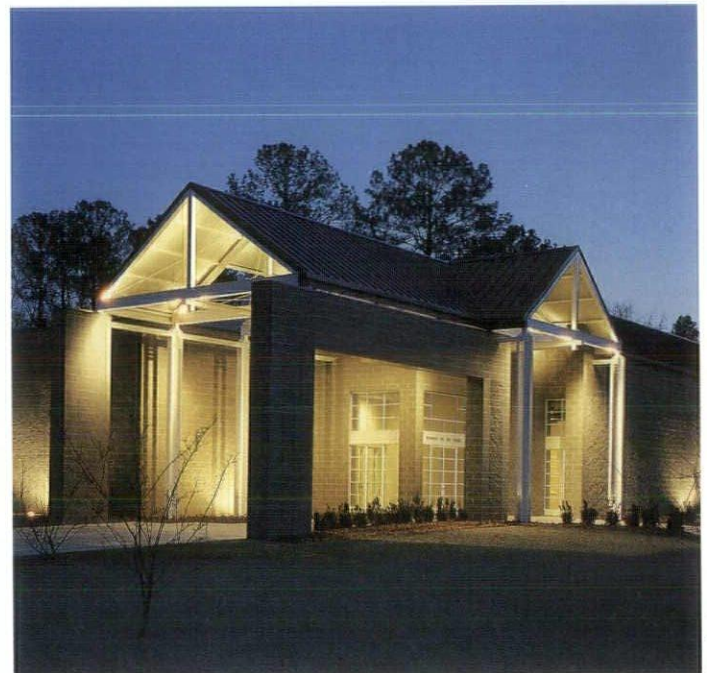


Peninsula Fine Arts Center
Newport News

Flourishing Ambitions

By Vernon Mays

When the directors of the Peninsula Fine Arts Center approached architect Carlton Abbott to renovate the stark concrete block building they occupied, the most they had in mind was a new



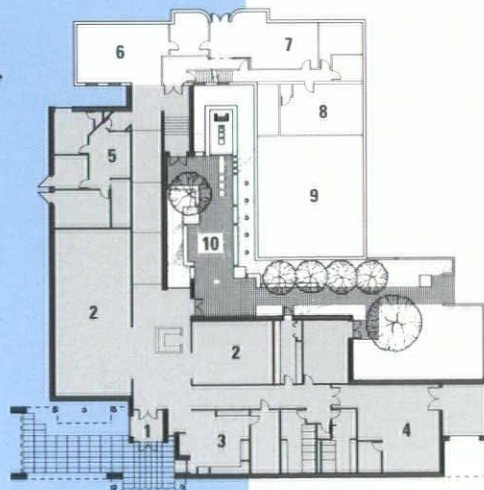
Ron Jennings

coat of paint, an entrance canopy and a reworking of the building's interior spaces. What they got, instead, was an addition that affords new galleries, obscures the less-than-glamorous original and sets a new standard for community arts centers in Virginia.

Organized in 1962 as the Peninsula Arts Association, the group operated from a variety of locations until it received a permanent home in 1975, when Newport News Shipbuilding donated two acres of land and an obsolete hydraulics laboratory. While the work of renowned artists occasionally appears there, the center's main purpose is to support art at a grass roots level. "We don't have a collection and we don't want to have a

Floor Plan

- | | |
|---------------------|---------------------|
| 1 Entry | 6 Renovated Gallery |
| 2 New Galleries | 7 Meeting Room |
| 3 Gift Shop | 8 Studio |
| 4 Receiving/Holding | 9 Storage |
| 5 Office Suite | 10 Courtyard |



collection,” says executive director Taylor Wells. “What we want is to have an active exhibition schedule. We run something like 30 exhibitions a year.”

Over the years, the center developed ambitions that reached beyond what its facilities allowed. Early plans were to convert the laboratory building (whose lower level still houses the water tank where hull designs were tested) into a series of open galleries that celebrated the building’s industrial qualities. But “it wasn’t a simple warehouse structure that we could convert easily,” says Abbott, of Carlton Abbott and Partners in Williamsburg, whose work on the project earned a recent design award from the Virginia Society of the American Institute of Architects. Not only was the original building a rock-solid fortress of concrete and steel, it was designed to retain moisture, as well. What could be worse for a place to display art? By detailing the shortcomings of the laboratory, Abbott made a convincing case for building entirely new space to exhibit art while allowing the center’s classrooms and workshops to remain in the old building. The go-ahead for the addition also opened the possibility of reworking the site. Now visitors approach the building along a curved drive that emphasizes views of the new steel-framed entry canopy.

The canopy, Abbott says, contains “the design jazz” in what is an otherwise serene façade. Its exposed steel frame has a muscular character, conveying the same “architectural strength” as the steel superstructure of the 1930s hydraulics laboratory, says project architect Edwin Pease. Openings in the canopy roof allow shadows to form on the nearby wall that, at first blush, appears as an unarticulated plane of gray block. Closer inspection, however, reveals a disciplined use of rough-textured concrete block to break the monotony of sheer block walls and accent the proportions of window and door openings all around the building. Crisply detailed steel windows and doors are reminiscent of a Bauhaus aesthetic, and sympathize with the industrial nature of the center’s parent building.

Through those doors is the small lobby, from which the major parts of the \$1.5 million addition and renovation come into plain view. New galleries to either side of the lobby are as restrained and pure of detail as the addition’s exterior, yet the white ash floors and moldings exude a warmth the exterior lacks. Abbott avoided creating the feeling of a neutral box in the large gallery by introducing a rich but simple ceiling, where a well-crafted grid of oak makes order of the irregular pattern of lights above it. Available space was put to best advantage by creating exhibition area in the sloped corridor connecting the lobby to a renovated gallery.

One of the most delightful dividends paid by the addition is the exterior courtyard that fills the void between the new building and the old. And while the courtyard is not yet finished with landscaping, the architectural pieces that are in place, including a monolithic granite fountain, show the makings of a peaceful refuge. Its completion will cap off a series of events that, in only a few years, has transformed the Peninsula Fine Arts Center from an unheralded community association to a cultural institution that’s on the go.

The center’s showpiece is the Ferguson Gallery (above), which affords sizable new exhibition space. A view from the lobby (facing page, top) offers visitors a glimpse of the renovated gallery beyond the “ascending gallery,” where works on paper are shown. Outside, the entry canopy (facing page, middle) reflects the original laboratory’s industrial qualities.



Courtesy Peninsula Fine Arts Center



Detail, “Pais” by Robert Sitas

**Goh Annex at The Phillips Collection
Washington, D.C.**

At Home with Art

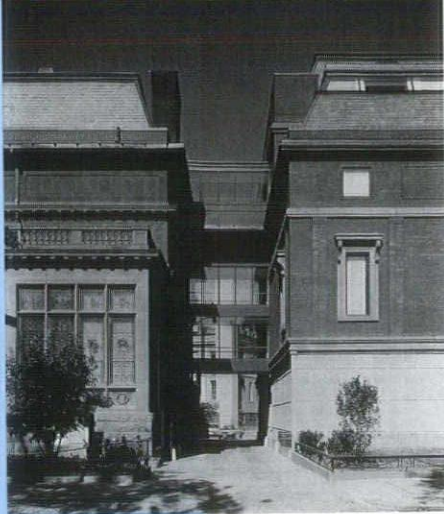
By Gregory K. Hunt

Founded in 1921 by Duncan Phillips, art connoisseur and patron, The Phillips Collection in Washington, D.C., was the first museum in this country dedicated to modern art. Its recently opened Goh Annex, designed by Arthur Cotton Moore Associates of Washington, marks a major architectural contribution to this extraordinary cultural institution.

Originally established as The Phillips Memorial Art Gallery to honor the founder's father and brother, The Phillips Collection began in two rooms of the family's residence and steadily grew to become one of the nation's premier collections of modern art. From the beginning, Phillips stressed the importance of visitors' being able to view the collection in intimate surroundings where they would be "welcome to feel at home with the pictures in an unpretentious domestic setting." The family's 1897 Georgian Revival townhouse had been expanded to include a large library addition in 1907 and offered a series of small rooms appropriately scaled for such viewing. A second-floor skylighted gallery placed atop this library in 1920 by New York architects McKim, Mead & White provided more exhibit space for a collection which by then numbered some 240 paintings.

After moving in 1930, the Phillipses fully converted their former residence into galleries and support spaces for an ever-expanding collection of works by European and American masters, as well as lesser-known contemporaries. A major addition, completed in 1960, responded to the collection's remarkable growth by nearly doubling the amount of exhibition space. Its design differed markedly from the main building and epitomized a 1960s Modernist approach, with its windowless 21st Street facade of large squares of rose-tinged Kasota stone and a pronounced aesthetic isolation from the scale, texture and materials of neighboring buildings. After commissioning Arthur Cotton Moore to extensively renovate

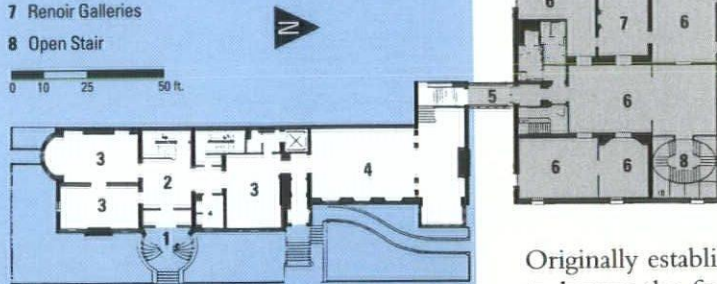
The Goh Annex (right hand side of photo, left) takes its design cues from the original Phillips home. A closer look (top) shows how the addition borrows architectural elements from the original building, but uses them in contemporary ways.



First Floor Plan

- 1 Entry
- 2 Foyer
- 3 Existing Galleries
- 4 Music Room
- 5 Bridge to Annex
- 6 Annex Galleries
- 7 Renoir Galleries
- 8 Open Stair

0 10 25 50 ft.



its main building in the early 1980s, the museum gained upgraded internal systems, new office space and a small cafe and museum shop. Moore was then asked to prepare designs that nearly tripled the size of the 1960 addition.

The resulting \$7.8 million annex, named after its principal benefactor, Japanese industrialist Yasuhiro Goh, presented Moore with a formidable architectural challenge. It required a design that would increase exhibition space by 50 percent, maintain the requisite domestic scale in new galleries, and furnish storage, handling, conservation and support spaces for over 2100 art works. Most important, his charge was to aesthetically unify the various additions to the museum.

Moore met the challenge with sophistication and skill. By expanding and renovating the 1960 wing, he adroitly provided three floors of galleries of various dimensions to maintain the sense of intimacy that has characterized the Phillips Collection for nearly 70 years. In building the collection, Phillips frequently assembled “units” of paintings by certain artists that he favored — enough work by each artist to occupy a small gallery — and the Goh Annex’s design facilitates exhibition of these “units” with appropriate singularity and importance. The intended circulation path through galleries is clear, and door openings are aligned so as to present the visitor with tantalizing glimpses of, for example, a superb Renoir, Bonnard or Rothko. A skylighted oval-shaped stair with integral platforms for displaying sculpture provides a graceful means of passage between floors, and its placement to the side reinforces the primacy of the galleries.

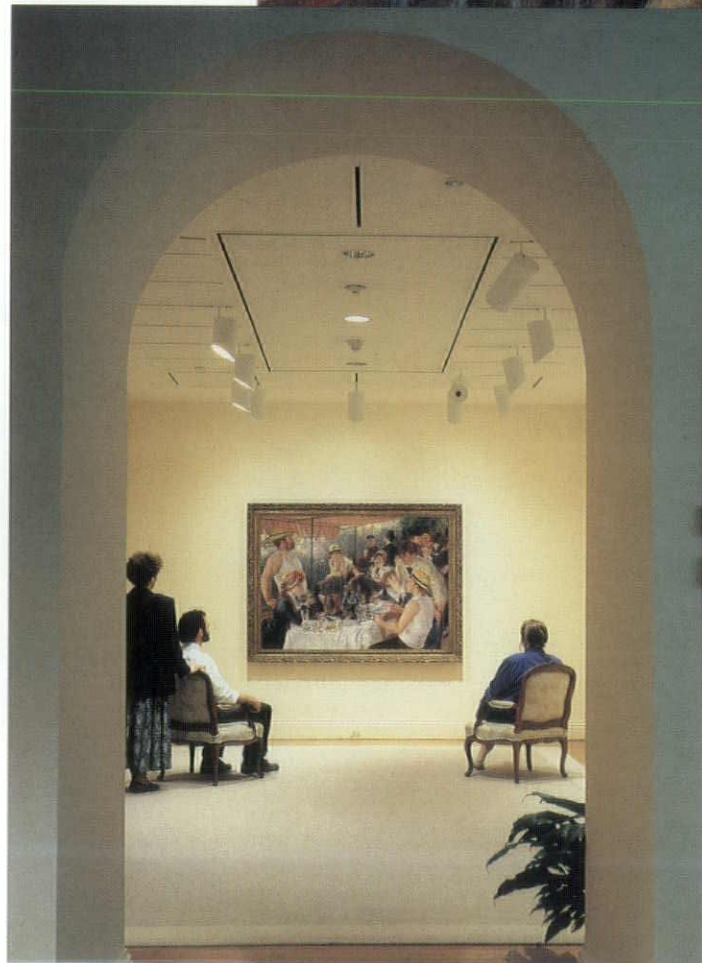
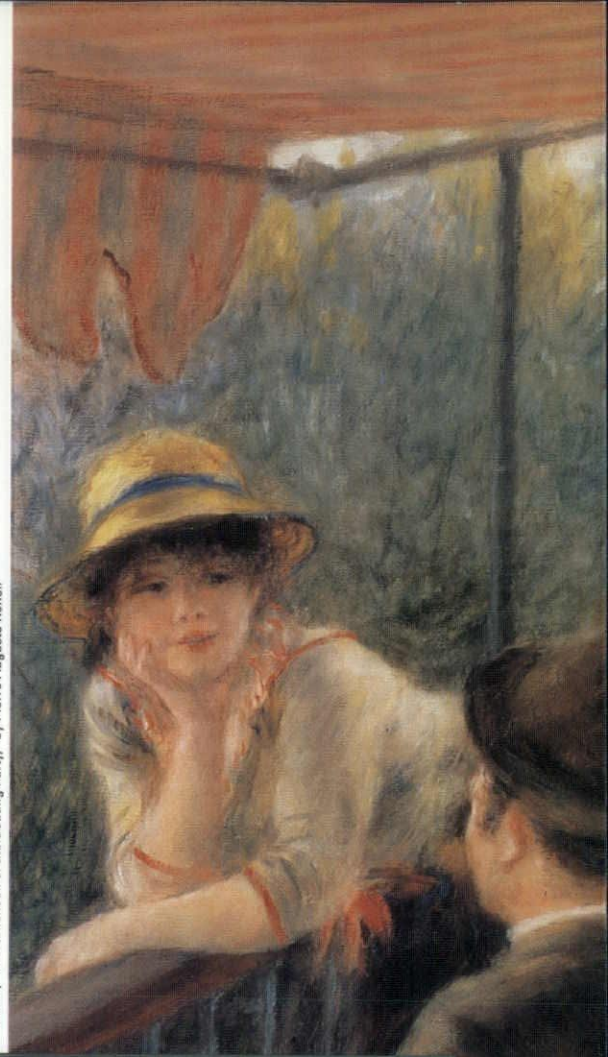
Windows, when they occur, are of domestic size and furnish changing amounts of natural light — a welcome feature in any museum, though, for the sake of the paintings, one which must be handled carefully. Office, storage and conservation spaces have been accommodated on a new fourth floor within a well-proportioned, slate-covered mansard roof that continues the roof line of the original building and does much to unify the exterior.

And it is for the Goh’s exterior design that Moore should be most applauded. Taking cues from key architectural features of the main building, he has created a studied composition of diverse materials that both reinforce the old and highlight the new. By keeping a portion of the 1960 Kasota stone facade and utilizing it as a new base for the annex, Moore presents the street with a reminder of the former facade while providing visual relief along the three-story front. The formal entrance to the annex occurs within this stone portion and is announced by a pair of columns and a deeply-recessed door. By including uniform cornice lines, sandstone trim, brick window surrounds and a color of brick that matches the main structure, the new exterior admirably reflects the rich architectural nuances of the earlier Phillips home and its additions. The massing and detailing of the new annex contribute significantly to the making of a unified architectural whole that sits more comfortably along its residential street than had its predecessor. With the completion of the Goh Annex, this unique museum of art becomes a contemporary ensemble that continues to fulfill Duncan Phillips’ vision of a vital place for enlightenment, enjoyment and rediscovery.

Gregory K. Hunt is an associate professor of architecture at the Washington-Alexandria Center of Virginia Tech’s College of Architecture and Urban Studies.

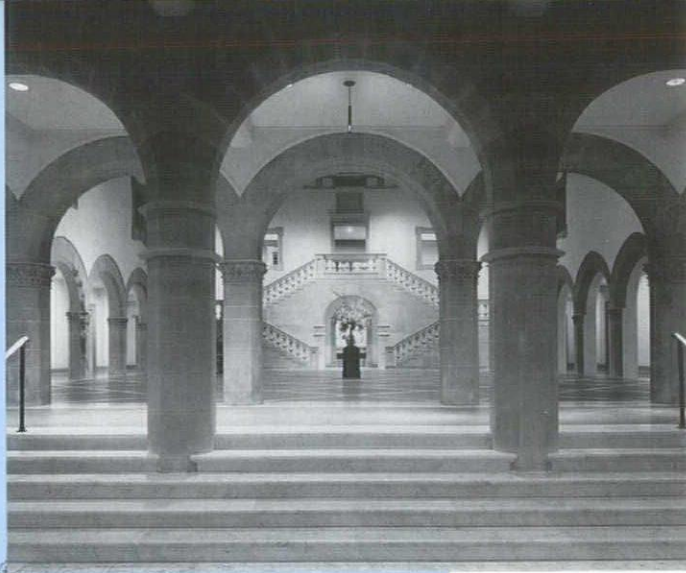
Inside the annex (right), the architects strove to maintain founder Duncan Phillips’ desire for “an unpretentious domestic setting” in which to view paintings.

Detail, “The Luncheon of the Boating Party,” by Pierre Auguste Renoir



A Remarkable Transformation

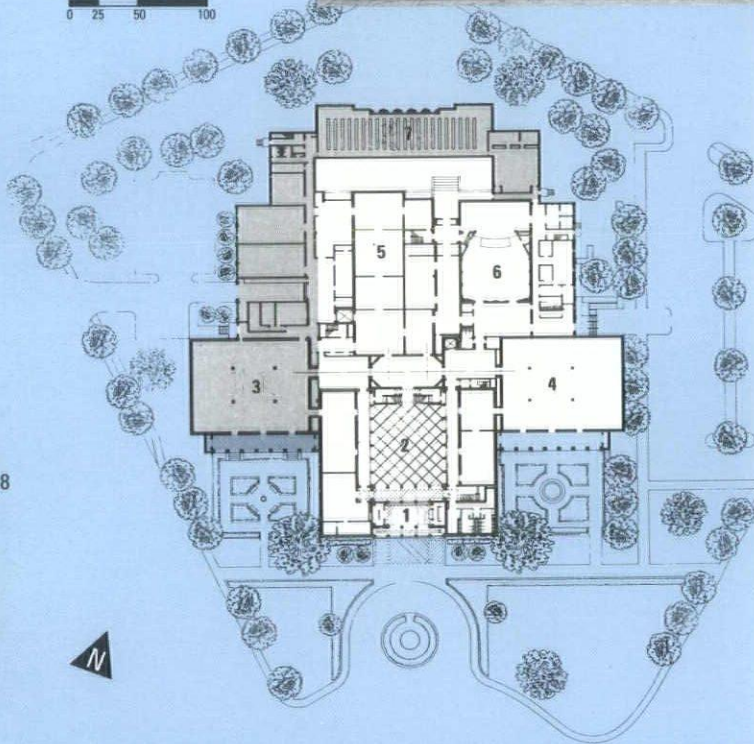
By Vernon Mays



First Floor Plan

- 1 Entry
- 2 Court
- 3 Changing Exhibits
- 4 Glass
- 5 Non-Western Art
- 6 Theater
- 7 Library

0 25 50 100



18

Formerly hidden behind solid walls, the courtyard (top) is now the Chrysler's centerpiece. A new gallery for 19th century art (below) introduces vaulted ceilings and skylights that previously did not exist at the museum.

For nearly two decades — since Walter P. Chrysler Jr. donated his collection of art to the city of Norfolk in 1971 — the Chrysler Museum has been evolving as a leader on the cultural scene in Hampton Roads. Yet its path to civic respectability was blocked by one major hurdle: the building in which it was housed.

From its earlier, more humble, incarnation as the Norfolk Museum of Arts and Sciences (some residents still good-naturedly bemoan the absence of the live snake exhibit), the museum grew physically from a single building into a rambling accretion of parts. The original 1933 museum, a noble enough structure that quoted Italian Renaissance sources, was added to time and again — with galleries in 1939, a theater wing in 1956, more exhibition area and an off-center tower in 1967 and, in 1974, a Brutalist concrete box that was violently unsympathetic to the other parts.

The job facing architect George Hartman, then, was to renovate many of the existing galleries, add much-needed new exhibition space and do it all without inflicting another wound on an already battered complex. “We could see the best part of the museum complex was the section designed in the early ’30s,” says Hartman, of Hartman-Cox Architects in Washington, D.C. “We felt that an addition designed in the modernistic vocabulary of the late ’70s and ’80s was out of the question, so we decided to pull all of the building’s disparate parts together into a whole which refers to its original Florentine Renaissance character.”

Hartman-Cox, which has made a career out of designing sensitive, understated buildings that fit the context of classical Washington, took careful measure of the muddled Chrysler. Changes made in 1939, for example, had severely compromised the intended experience of entering the building through an arched entry loggia to an open courtyard. Both the loggia and an



arcade encircling the courtyard were bricked in to gain more interior space for the museum. In 1974, the museum's public entrance was moved entirely to the opposite side of the building, which oriented it toward downtown Norfolk and effectively snubbed The Hague, the inlet that laps up beside the museum.

Hartman reversed those mistakes — and more. As part of the new \$13.5 million renovation and expansion, the museum entry was moved back to face The Hague, its arches reopened to welcome rather than repel visitors. The arcade surrounding the interior court was restored, as well, so that for the first time the courtyard became an integral part of the museum. Its transformation is remarkable, for what had been an orphan space open to the elements and filled with weeds is now the museum's striking centerpiece.

Visitors are met first with a view of the monumental staircase, one of many new elements executed so well that they look original to the building. The courtyard is paved with a simple pattern of slate and marble, and windows at the second-story level are stripped of glass to allow unobstructed views into the courtyard — a gesture that also delivers a sense of orientation. A pitched glass roof, supported by robust wooden trusses borne of the Florentine theme, encloses the space.

The museum was greatly expanded with a new 43,000-square-foot wing that includes a ground-floor gallery for changing exhibitions and second-floor galleries that house part of the museum's sweeping survey of art from the 14th to the 20th centuries. Among the peculiarities of the commission was the need to properly display the museum's encyclopedic treasure of glass; lighting designer Claude Engle was brought in to solve the tricky problem of illuminating it. Further expertise was provided by Shriver & Holland Architects, the associated firm in Norfolk.

A renovated sculpture gallery at the top of the monumental stair eases the transition from the grand plaza to the painting galleries, whose effortless flow and refined architectural detail create a place that is warmly hospitable to art. The accomplishment of the building's interior is equalled by the newfound strength of the Chrysler's exterior. Hartman concealed the disconcerting juxtaposition of earlier additions, for example, by wrapping the entire museum in limestone. And, with a second tower added to lend visual balance to the frontal view, the museum's façade now conveys a sense of repose and dignity. The result is a single statement of architectural intent that now gives the Chrysler Museum fair claim to the rank of civic leader.

From its post overlooking The Hague, the Chrysler Museum now makes a single architectural statement — a far cry from the muddled messages it delivered for years.



Detail, "Virgin and Child with Angels Appearing to Saints Anthony Abbot and Paul the Hermit" by Paolo Veronese



PRESERV



ATION

on the Lawn at U.Va.



By Vernon Mays

Quick, name a building at the University of Virginia. (*Pause, two, three, four.*) Time's up. If you said the Rotunda, or created the image of it in your mind's eye, then join the majority of alumni who've ever praised the glory of the U-V-A.

As the symbol of Thomas Jefferson's greatest architectural achievement, the Rotunda is the most prominent piece in the complex of buildings completed from 1817-26. Yet that very prominence is at the heart of a public relations problem suffered by the remaining pieces of the "academical village." Among admirers worldwide it is the Jeffersonian campus in its entirety — the domed temple that was its library, the wings of student and faculty residences extending from it, the gardens behind them and the colonnades unifying the whole — that merits recognition. But, for as long as anyone can remember, the Rotunda got the attention. It got the affection. And it got the financing required for maintenance and restoration. Meanwhile, the ten pavilions that punctuate the wings were maintained in slapdash fashion or simply left to rot.

"By and large, the pavilions were considered second-echelon in importance and not much different from just nice old buildings," says J. Murray Howard, architect for the historic buildings and grounds at the university. "By 1980, they were close to being what one would call worn out. Some were literally dropping pieces of themselves to the ground."

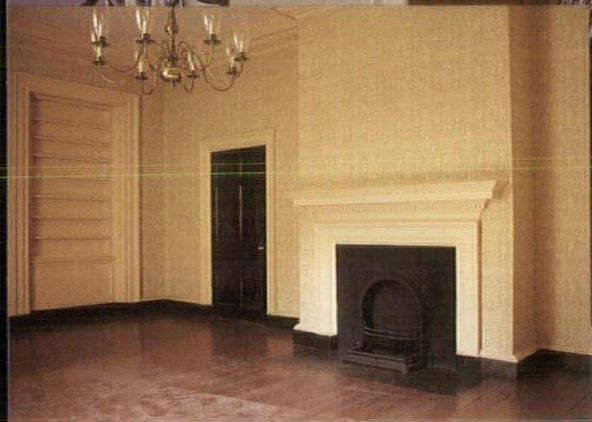
Jefferson's concept of an ordered, self-contained academy seemed well-suited to his idealized vision of an intellectual community set in the countryside. Yet the Utopian enclave aged quickly, for the buildings were made primarily of materials that were locally available. "Classical details that, in Europe, would have been executed in stone were often made of wood," Howard says. "Walls of locally fired brick were commendably executed, but they and many of the wood members were placed directly on clay soil, thus inviting deterioration due to water and insects."

Howard now finds himself in the position of caretaker for a group of buildings widely agreed to be among the world's

New attention has been focused on proper maintenance and restoration of the U.Va. pavilions (left), which for years were largely overlooked.



Clay Palazzo



highest architectural achievements. It is a role not to be taken lightly, and he has approached it with care and a certain degree of modesty, taking pains to spread the credit for accomplishments on the Lawn. "We are not responding to these buildings simply because they are handsome," he says. "There are many levels of concern — most important is they are a physical legacy. In the same sense that Jefferson left his home to his heirs, he also left this physical vestige of 'university'."

Much as the value of the Roman Colosseum lies in the remains of the historic structure — rather than, for example, in a pristine reconstruction — the goal in the Jeffersonian precinct at U.Va. is to leave intact as much of the original information about the buildings as possible. "But we cannot subtract everything that has been done to the buildings," Howard says. Changes to the pavilions over the years have included the desirable addition of modern con-

veniences — kitchens, bathrooms, and 20th century heating and cooling systems. Those things will stay. Other changes, however, are seen as compromising the character of the original design. Built-in closets, for instance, in many cases were placed in the corners of bedrooms, sometimes not even extending up to the ceiling of the rooms. They are being removed and replaced with wardrobes for the use of faculty who reside in the pavilions.

Exerting some control over the use of the interior spaces is a recent shift in policy. Through the 19th century and well into the 20th, Howard says, occupants of the pavilions appear to have been given *carte blanche* to have the buildings altered to suit their individual needs. "Many of those changes were haphazard and of modest or less quality," he adds. "By the 20th century, the buildings had come to be perceived as private homes." The current approach is to convey to residents of the Lawn that certain responsibilities are carried with living in a historic place. "It becomes an honor to live there," Howard says.

Such changes in mind-set have grown out of evolving attitudes toward the value of historic resources in general. At U.Va., in particular, Howard credits architect and educator Fiske Kimball with first raising public consciousness about the architectural accomplishments of Jefferson with the publication of *Thomas Jefferson, Architect* in 1916. Later, U.Va. faculty member Frederick Nichols built upon Kimball's contributions with further research and writings. Between 1950 and 1980, Nichols institutionalized a curatorial attitude for Jefferson's heritage, and oversaw the Rotunda's restoration in the 1970s.

But the emphasis on restoring the full complement of buildings on the Lawn really took shape in the 1980s under the influence of Jaquelin Robertson, who assumed the deanship of the architecture school in 1981, and William Middleton, the assistant vice-president for physical plant. Robertson viewed the buildings as a prized art object; Middleton's concern was more "that the place was falling apart and needed immediate attention," Howard says. ➔

Restoration of the building interiors has, in many cases, involved removing alterations that faculty residents performed independently. The difference between how the buildings were found (inset above) and the restored condition (top) can be dramatic.

America's Resort



The Color of Summer Is Greenbrier Green

After the Spring blush of dogwood and tulip blossoms comes the lush hue of Summer—Greenbrier Green. A green that . . .

- ... graces the 6,500 acre estate of The Greenbrier in the Allegheny mountains.
- ... is the perfect backdrop for The Greenbrier's signature flower, the Rhododendron.
- ... carpets three championship golf courses, each distinctly different and challenging.
- ... colors each of the fifteen Har-Tru outdoor and five indoor tennis courts.
- ... splashes through elegant parlors and rooms in floral patterns and striking solids.
- ... shades the classic Spring House with cooling leaves of oak and evergreen.
- ... sparkles in the crystal waters of our indoor and outdoor swimming pools.

Come to America's Resort, The Greenbrier, and experience summer in living color.

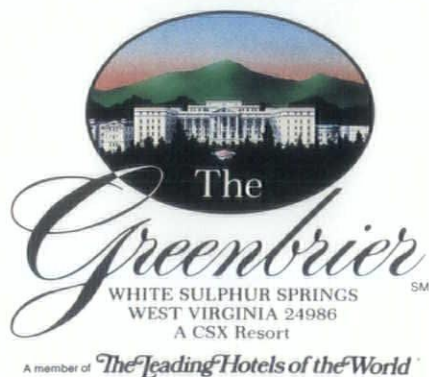
Call today for reservations **(800) 624-6070** or **(304) 536-1110**.

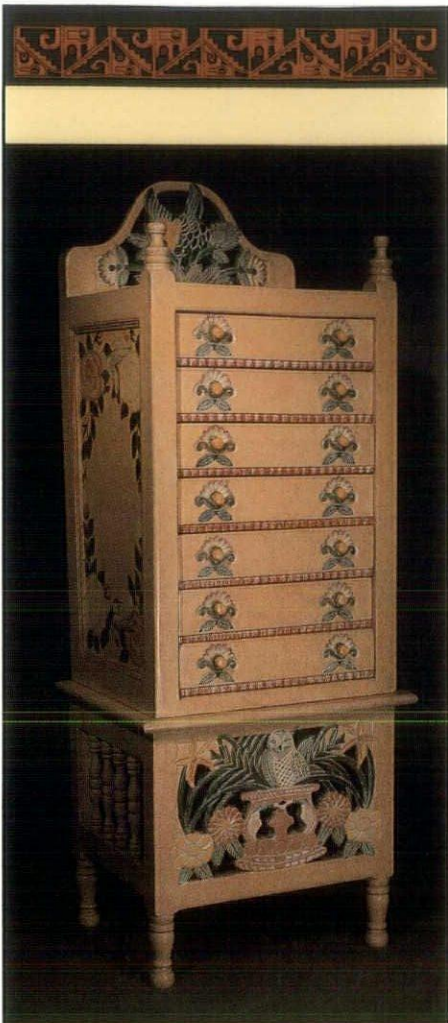
Ask about our **Family Summer Vacation Program**.

Children stay **FREE** including breakfast, dinner and supervised activities.



The Greenbrier also operates the
Carambola Beach Resort and Golf Club on St. Croix, USVI.





IMAGINATION
BLURS
THE LINE
BETWEEN
FURNITURE
&
ART

ZOCALO

THE MARKETPLACE
AT KINGSMILL

RT. 60 EAST WILLIAMSBURG

220-2829

MONDAY-SATURDAY 10-6

The President's guests aren't always given the red carpet treatment.

The President's guests receive top-notch treatment at Blair House, Washington's official guest house for visiting dignitaries. And the floors at Blair House are authentic antique longleaf heart pine by Mountain Lumber, the leader in restoration-quality pine flooring. A limited supply of this majestic lumber is carefully retrieved from pre-1900 structures nationwide and brought to only the best addresses. Also available through your interior designer or architect.

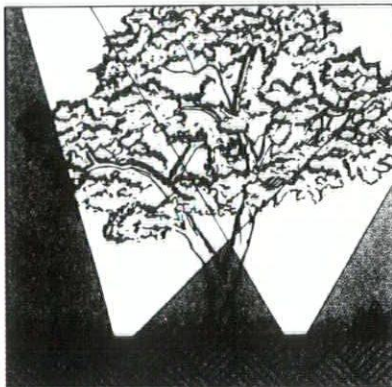
P.O. Box 289 MA
Ruckersville, Virginia 22968
1-800-445-2671
FAX: (804) 985-4105

MOUNTAIN LUMBER

The Magic of Moonlight Every Night of the Year.

*The Largest Selection of Landscape Lighting
on the East Coast*

Lighting for Beauty, Safety, Drama, Security



We Ship Nationwide

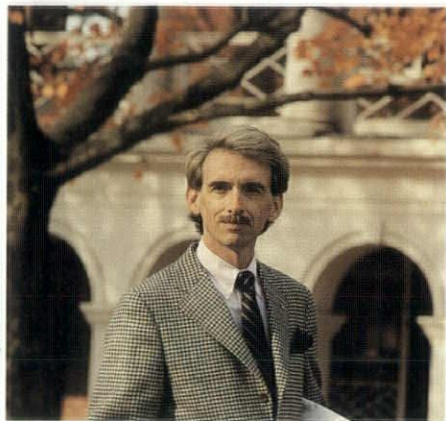
Call our TOLL-FREE number
1-800-635-1068



Design & Distribution

430 Southlake Blvd., Richmond, VA 23236 (804) 379-6563

In 1984, Robertson pushed to establish the Jefferson Restoration Advisory Board, a renowned group of professionals and philanthropists who threw their considerable influence behind the project. Among the personalities on this blue-ribbon panel: Philip Johnson, James Marston Fitch, Adele Chatfield-Taylor (then-director of the NEA's Design Arts Program), Michael Ainslie (former head of the National Trust for Historic Preservation) and Peter Lawson-Johnston (heir to the Guggenheim fortune). Charles Gwathmey, a New York architect with an FFV pedigree, was later added to the board.



Daniel Grogan

from the drawings. Thus the reliance on physical research is great; the best information on how to restore the pavilions is found within the buildings themselves.

Among the first steps taken by the advisory board was to express the need for measured drawings of the buildings and technical documentation on each. "The way to take care of these buildings forever in the right way is to get the history together in the right form so that the people making the decisions can have the right information as the underpinning," says Chatfield-Taylor. An ingenious system of interlocking tinplate shingles that Jefferson devised was one of the earliest discoveries made when researchers began probing beneath the surface layers of the buildings. In the absence of available skilled labor in the region during the years of the university's construction, the shingles required only basic carpentry skills to install.

"Previous to this, all that we had read was in terms of Jefferson as an intellectual designer," says architect John Waite of Mesick, Cohen and Waite Architects, the Albany, New York, firm that conducted the research. "But what has impressed us about the work at U.Va. is Jefferson as a modern architect. He was apparently one of the first in the U.S. to call for shop drawings. He got intimately involved in details and the procurement of materials. And he was constantly sending people like his carpenter John Neilson all over the area to look at new building techniques."

The conceptual guidance for decisions regarding the Jeffersonian buildings comes from the Venice Charter, a statement of principles adopted in 1964 by an international panel of preservationists. The charter provoked a series of questions regarding the Lawn buildings, such as: How does one separate historic fact from historic fiction? To what extent are past alterations acceptable or desirable? Should missing features be rebuilt? And are there such things as valid recipes for restoration work? By analyzing those questions, formal attitudes relating to U.Va. were

developed, the intent of which were "to prevent the sort of over-restoration that obliterates archeological evidence or that suggests a state of perfection not original to the building," Howard says.

In practical terms, that means conducting alterations in a way that does not destroy evidence of the original building. Trim, for example, might be painted with little or no removal of previous coats so that the original paint layers can be analyzed later. Repair techniques that are too powerful also are being phased out. Sandblasting of bricks, for instance, is rejected outright.



Robert Llewellyn

Chatfield-Taylor, now president of the American Academy in Rome, calls the U.Va. work "the most important restoration project going on in the United States today." The many-layered complexity of the physical place — combining elements of architecture, urban design, city planning, landscape architecture, horticulture, preservation and engineering — results in "the most perfect set of design problems," she says.

Modest changes made to the buildings over the years have, gratifyingly, left much of the original setting intact. But in only the rarest of cases are there drawings or other documentation that describe in detail either the modifications made or the original built conditions. Jefferson's drawings, for example, were for years considered adequate evidence of the initial fabric of the buildings. But recent archeological study reveals that many changes were made in the field during construction, so the built result often varies significantly

Achieving those changes in technique requires a force of workmen who are dedicated to the same goals, and much energy has gone into setting standards for craftsmanship. Proper methods for graining doors and repointing brickwork were immediate concerns, so experts from outside the university were brought in to conduct training sessions. "It's being done very conscientiously," says Chatfield-Taylor.

She notes that every decision is weighed carefully in light of past mistakes made in other projects and in deference to shifting attitudes toward preservation methods. Consequently, those in charge of the U.Va. work are cautious about proceeding with too heavy a hand, pursuing their goals with guidelines that are open to discussion and change. For, while work proceeds quietly on the "nice old buildings" that lie in the Rotunda's shadow, the stewards of Jefferson's vision are still learning how to care for a delicate heritage.

Architect Murray Howard (above left) treats the U.Va. buildings as Jefferson's "physical legacy." Painstaking research on the buildings revealed original graining patterns that are being reapplied to exterior doors (above right).

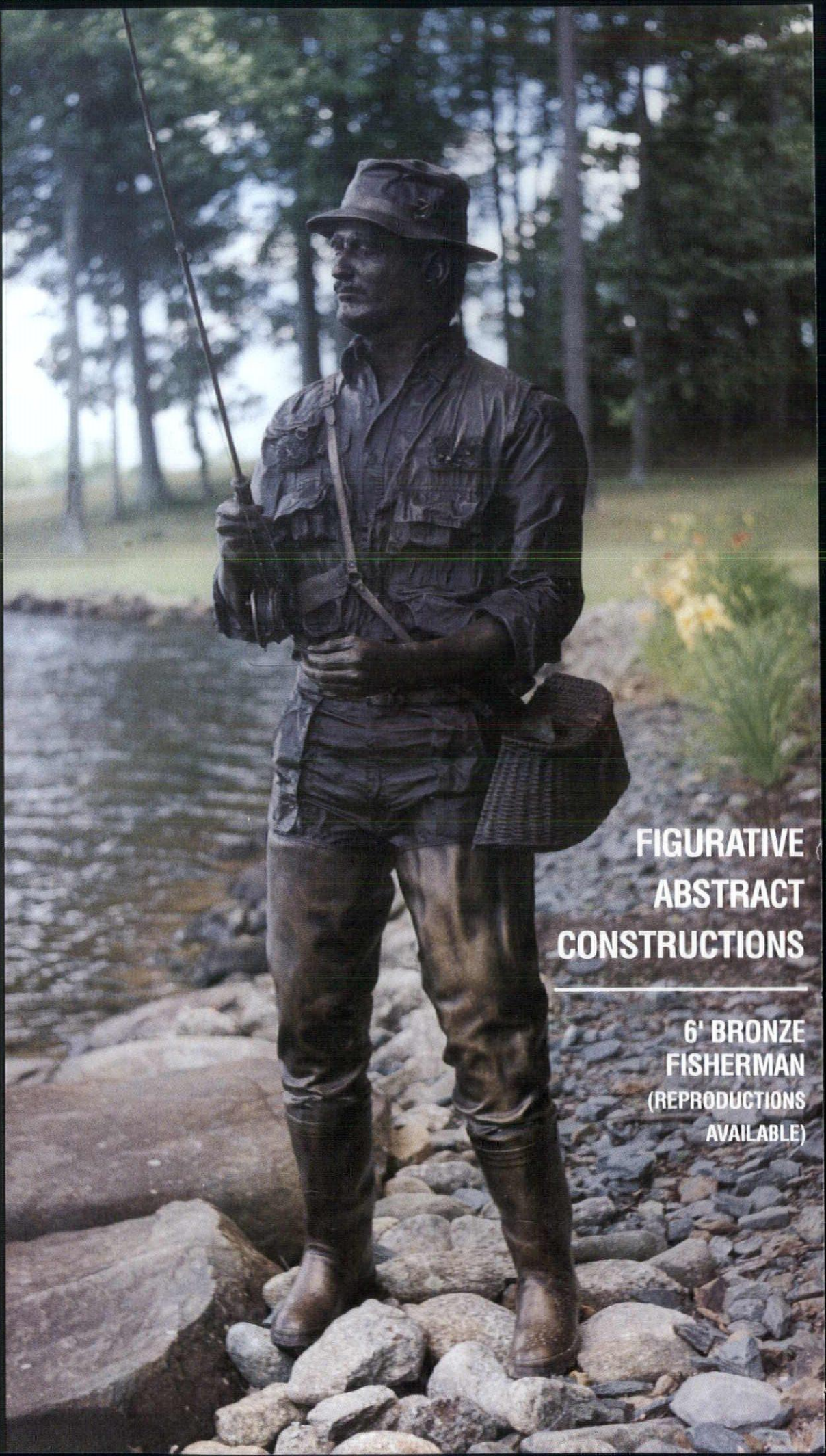
SCULPTURE

ALLEN JESSEE

ASHLAND, VIRGINIA

804-798-3660

FAX 798-7593



**FIGURATIVE
ABSTRACT
CONSTRUCTIONS**

**6' BRONZE
FISHERMAN
(REPRODUCTIONS
AVAILABLE)**

The TORO Automatic Underground Sprinkler System.



Consider the Many Advantages:

There's no fun in dragging a hose around, setting sprinklers, or hand-watering your yard. And the results usually aren't too good either! Now, with a custom-designed TORO sprinkler system, you can enjoy precision watering of your lawns, shrubs and gardens... automatically. Your TORO sprinkler system assures you that you'll have the right amount of water...where you want it...when you want it. Result? Lawns and gardens that look better...cost less to


maintain...increase the value of your property...and save you work! Discover the freedom of owning a TORO automatic sprinkler system and the peace of mind of knowing you have **TORO QUALITY**. Refer to your local telephone directory for a listing of trained professional TORO irrigation contractors, who will design and install a system especially for you.



Excellence in Irrigation®

Distributed by: Virginia Turf & Irrigation, Inc.

2109 Loumour Ave. • Richmond, Virginia • 23230 Telephone 804/355-6404
809 B Professional Place West • Chesapeake, Virginia 23320 • Telephone 804/436-4695



The Fine Art of Architectural Presentations

R. J. Kirchman Associates (804) 823-2663

28

THE AREA'S LARGEST SELECTION
OF WICKER, RATTAN & OUTDOOR
FURNITURE AND ACCESSORIES

JoPa
JoPa Company

*Casual Furniture
Designers and Builders of Custom Swimming Pools*

8711 West Broad Street • Richmond • Tel: (804) 747-9700

The Town That Forgot to Think Small

By Pamela H. Simpson

Stonewall Jackson once said of it, "Of all places ... this little village is the most beautiful." It's a statement easily made about Lexington, Virginia, even today. Created by law in 1778, it was laid out the next year in the familiar grid pattern of new courthouse towns and prospered as a government and market center. A 1796 fire consumed most of the early frame and log buildings, which were replaced by the symmetrical Federal-style architecture that now characterizes the historic downtown.

In 1804, Washington College (now Washington and Lee University) moved to a site along the town's western ridge, and in 1839 the Virginia Military Institute was founded nearby. Many towns could boast a classical school in the early 19th century, but Lexington had two colleges, a female academy and two classical schools throughout the antebellum period. It may have been the importance that the area's Scotch-Irish settlers placed on higher learning that made Lexington such a regional center for education. But whatever the reason for their being there, the presence of the colleges — and the county court — meant that Lexington had more than its share of sophisticated, educated community leaders.

Their stamp is left on the architecture of the place, for not only is Lexington's downtown listed as a historic district on the National Register, but both Washington and Lee's Greek Revival campus and VMI's Gothic Revival one are National Historic Landmarks. These community leaders were responsible for creating not only stylistically up-to-date buildings by local builders, but for bringing to town the work of three nationally prominent architects — Thomas U. Walter, A. J. Davis and Bertram G. Goodhue. Few towns in Virginia can boast of such an abundance of well-known outside talent; certainly, no town so small can claim as much.

Walter, a Philadelphia architect, is best known for his 1833 Girard College, one of the chief Greek Revival monuments, and for his work on the U.S. Capitol, where he added the wings and designed the magnificent cast-iron dome that has become a national symbol. He is represented in Lexington by two buildings. One is the County Jail, 1839-41, and the other is the Lexington Presbyterian Church, 1844-45.

While it isn't known exactly how the town's leaders decided on Walter, the Valley region historically had strong economic and cultural ties to Philadelphia, sometimes even stronger than its ties to cities east of the Blue Ridge. Among those on the building committee who selected

Walter was prominent local businessman and politician Samuel McDowell Reid, who later sought Walter's return to design the Presbyterian Church. The jail is a conservative design with only touches of classicism in its central pedimented block; the church is a full-fledged Greek Revival temple, austere and uncompromising in its forms. Later stuccoing and the addition of wings and gallery windows have obscured the texture of its finely cut ashlar masonry and the purity of its temple form, but it is still an impressive building, and the first in town to use Doric elements.

While Walter brought the Greek Revival to Lexington, it was New York architect A. J. Davis who introduced the Gothic. Davis did more than any other 19th century American architect to popularize this style. His best-known works include Lyndhurst in Tarrytown, New York, and Belmeade in Powhatan County, Virginia. The latter, an 1845 house, was designed for Philip St. George Cocke, a wealthy Virginia planter who was also on the board of VMI. Likely it was through Cocke that Davis got the commission for the institute. In 1849, the VMI board voted to ask Davis to create a plan for the entire campus. The result was the first American college campus to be laid out in the Gothic Revival style. The Gothic seemed an appropriate choice because of its associations with Cambridge and Oxford universities, but VMI's Gothic was not so much collegiate as military in spirit. Its simple battlements and turrets evoked thoughts of fortifications and its regular symmetry was appropriate for the ordered life of a military college.

Bertram G. Goodhue came to Lexington when VMI invited him to take over the campus design in 1914. Why Goodhue?



Jim Richardson

Probably because in 1903 his firm won the competition for the U.S. Military Academy at West Point. That, and the strength of the firm's associations with the Gothic, were reasons cited by VMI officials for their choice of this well-known architect. Goodhue shaped the present parade ground, added three faculty houses and designed Jackson Memorial Hall, which is typical of his creative eclecticism. Goodhue understood past styles so well that, rather than mimic Gothic details, he used them as a springboard for creating a new style. While Jackson Memorial Hall contains hints of turrets and crenelation, its crisp, clear lines and abstract geometry make it a very modern building indeed.

Thus Lexington, for all its small size, has an extraordinarily rich architecture. The work of these three prominent architects is just part of it. It is in some ways fortunate that the industry and growth that affected other Valley towns largely bypassed Lexington. As a result, it has retained its architectural heritage and its leaders are actively working to preserve it. As they should. It is a heritage few towns can match.

Early morning light silhouettes the stately form of Jackson Memorial Hall on VMI's parade ground.

Getting There

Located along what has been a major transportation route since pioneer days, Lexington is easily accessible off I-81 near its intersection with I-64. Information is available at the Lexington Visitors Center, phone 703-463-3777. Hours are 9 a.m. to 5 p.m., weekends included.

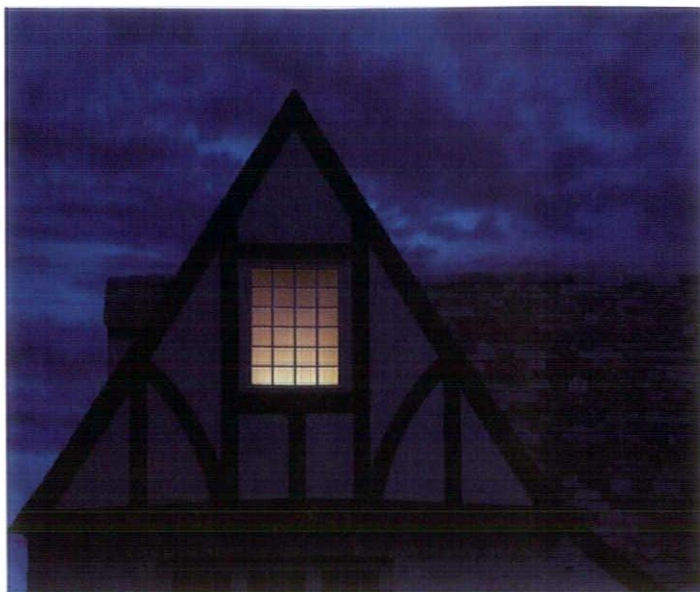
Getting In

Jackson Memorial Hall is open daily from 9 a.m. to 5 p.m., and often later. Pass through its chapel to enter the VMI Museum (703-464-7232), whose exhibits on the institute's history are located on the building's lower level. Admission is free. The sanctuary at Lexington Presbyterian Church (703-463-3873) is open daily during business hours. The County Jail, which until 1988 was the oldest U.S. jail in continuous use, is now closed to the public and no longer in operation.

Pamela H. Simpson is a professor of art history at Washington and Lee University and co-author with Royster Lyle of The Architecture of Historic Lexington.

T
R
A
V
E
L

VA



© 1989 Pella Window Store

And who wants to blow a less - than - once - in - a - lifetime opportunity?

One way to make sure you don't is by installing Pella® windows.

They are, quite arguably, the

IF THERE WAS SOMETHING

YOU DID ONLY ONCE IN A LIFETIME, YOU'D DO IT RIGHT.

THE AVERAGE AMERICAN BUYS WINDOWS LESS THAN ONCE.

best windows in the world. And it's not just us doing the arguing. With over 1,200 brands to choose from, more architects recommend Pella than any other window.

You also can't argue with the fact that we spend more money researching, developing and testing windows than any other company. Because we think a thing of beauty really should be a joy forever.

Replacing the windows in your home is a big investment. In the end, the question is not whether you can afford Pella. It's whether you can afford anything less.

Free Windowscaping Idea Book
I plan to: build remodel replace



Name _____

Address _____

City _____ State _____

Zip _____ Phone _____

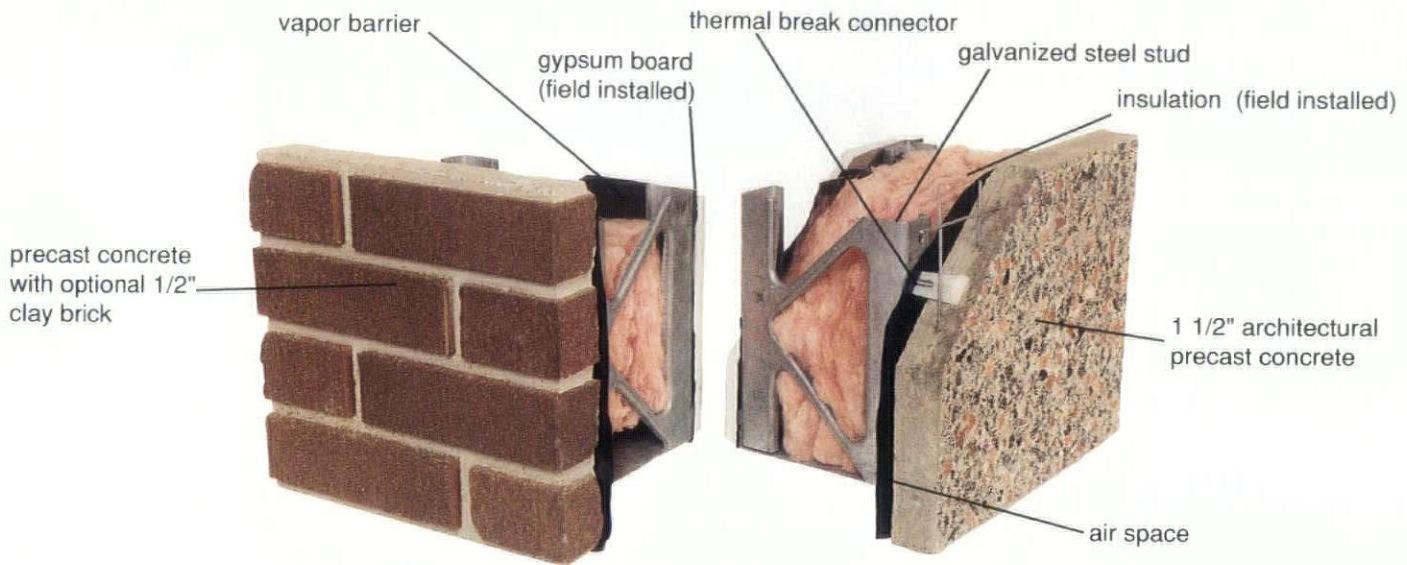
This coupon will be answered within 24 hours.

Mail to: Pella Windows and Doors,
Dept. 00000, 100 Main Street, Pella, IA
30210. Also available throughout Canada.



BUILT TO IMPOSSIBLY HIGH STANDARDS. OUR OWN.

A permanent wall system so simple, so logical, so efficient,
you'll wonder why no one thought of it before



SLENDERWALL introduces a new era of building design and construction with the efficiency and logic of combining all the essential components into a single wall system.

This permanent lightweight, energy-efficient, time and labor saving system is engineered and factory-built to your exact requirements.

Initial costs, compared to traditional systems, are lower. Lighter weight significantly reduces support structure cost. Precast panels can be installed fast for early building completion savings. The efficient, slender design yields more leasable floor space.

Exterior finishes available range from natural brick to a variety of beautiful exposed aggregates.

Call or write for a brochure and a copy of an independent professional engineers case study of an actual building project.



*SLENDERWALL*TM Architectural Precast Concrete/Steel Stud Building Panels



Multi-story panels



Load bearing panels

SMITH-MIDLAND
EXCELLENCE IN PRECAST CONCRETE

PO Box 300
Midland, VA 22728
(703) 439-3266

The IKEA logo consists of the word "IKEA" in a bold, blue, sans-serif font. The letters are contained within a light gray, semi-transparent hexagonal shape that is slightly offset to the left and top relative to the text.

IKEA

IKEA products (below) run the gamut from the rugged to the refined. Dropping the kids in the ballroom (facing page) helps parents get their shopping done. Founder Ingvar Kamprad (far right) began with a mail-order business offering fountain pens and furniture.

An empire built on selling good design

Ingvar Kamprad's dream of creating a better life for the majority has spawned 83 stores in 20 countries — including one in Dale City, Virginia.

By Susan Tamulevich





IKEA, the furniture and home furnishings store from Sweden, arrived in the U.S. just five years ago and to Potomac Mills in Dale City, Virginia, in 1986. It has been called many things on the pages of *Fortune*, *Forbes*, and *The New York Times*: “unorthodox,” “a phenomenon,” and “the new wave in retailing.” But to the thousands of Americans who have shopped there, IKEA (pronounced “eye-kee-uh”) looks more like a great big Swedish smile.

The first thing you notice when you enter an IKEA store is the ballroom. Not your usual, Louis XIV-type ball-

browsing; information about the products is amply provided by fact sheets, while signs, maps and arrows gently weave you through the store. Smile!

And, too, there is the IKEA cafe, where you can have a lunch of Swedish meatballs, potatoes, and lingonberries for just \$3. But the biggest smile of all comes from the “Impossible Prices” — so listed in IKEA’s catalogs and stores. An “Impossible Price” 18-piece set of glasses goes for \$5, a highchair for \$25. A solid spruce dining room set consisting of table, four chairs, buffet and cabinet sells for just \$398.

decided to go into another line of work, and started IKEA with a 300 Kroner (\$50) loan from his father. The name he chose for his venture is an acronym: Ingvar Kamprad, Elmataryd, Agunnaryd. Kamprad began in 1943 with a mail-order flyer, offering fountain pens and furniture. He hired local cabinet-makers to produce the chairs and tables, which he delivered via the family milk route. Fifteen years later, Kamprad opened his first store. At that time most furniture in Sweden was being sold in small local shops or through large department stores. Prices were high, and the choices limited.

33

room, but a room filled with toy balls. Where other stores have aggressively-merchandised window displays, IKEA has a room equipped with a playground that’s knee-deep in colorful plastic balls. The scene is of happy children playing while their parents shop. Smile!

Designed in typically Scandinavian, no-nonsense style, IKEA’s products are simple, sturdy, bright and cheerful. Tables have four legs; chairs are for sitting on (not to advertise “name designers”); lamps shed light; knives, forks and spoons are for eating, not for impressing the neighbors. Furniture is displayed in room settings color-coordinated with pillows, carpets, dishes and linens that are available elsewhere in the store. No sales people interfere with

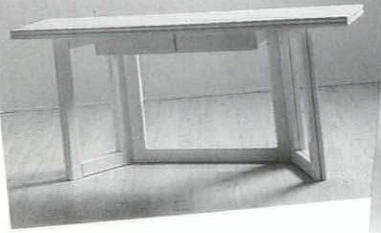
“Too many new and beautifully-designed products can be afforded by only a small group of better-off people,” wrote IKEA’s founder, Ingvar Kamprad. His stated ambition was to create a better life for the majority. So prices at IKEA — even those that are merely improbable — range from 30 to 50 percent lower than those for similar, but assembled, pieces at competing stores. (Most IKEA furniture is knock-down, but it is easy to assemble and instructions are clear.)

Kamprad’s philosophy has shaped the store from the beginning. His grandfather left Saxony to buy a farm, known as Elmataryd, in Sweden’s Agunnaryd parish. Not a wise investment, as it turned out. So, at age 17, Kamprad de-

At first, Kamprad produced copycat versions of furniture found in other stores, but by keeping it unassembled, packaged in easily transportable boxes, he could reduce prices. Moreover, purchasers could take furniture home with them the same day, avoiding the usual delivery delays. IKEA was a popular scene.

Sweden’s furniture manufacturers, however, found IKEA’s low prices a threat. Through the late ’50s and early ’60s, both Swedish and Danish manufacturers boycotted the firm. In response, Kamprad simply went elsewhere to have his goods made. First, he went to Poland, and today Polish manufacturers still produce for IKEA several of the chairs Kamprad discovered

While most IKEA products are designed in Sweden, they are made around the world — wherever the price is best.



while climbing through attics 30 years ago. Filling a niche in the furniture market, IKEA by 1989 had 83 stores in 20 countries, including outlets in Singapore, Kuwait, and the Canary Islands. Sales of \$130 million were generated in 1989 by IKEA's four U.S. locations: near Pittsburgh, near Philadelphia, near Baltimore and near Washington, D.C. (By locating stores outside cities, overhead is minimal and parking ample.) While most IKEA products are designed in Sweden and reflect a Scandinavian sensibility, they are manufactured worldwide: in Romania, Yugoslavia, Italy, Canada, Sweden — wherever the price is best. Fifty percent of the customers are still Scandinavian. "In Sweden," says Helena Hernmark, the accomplished Swedish-born weaver, "IKEA is a way of life."

With his modest and thrifty manner, Ingvar Kamprad sets the tone for the company. Good design and quality are important considerations, but they are always factored by cost. Kamprad considers waste of resources a mortal sin. "Expensive solutions to all kinds of problems are often signs of mediocrity," he says. "To design a desk which may sell for \$1,000 is easy. But to design a good desk to sell for just \$50 can only be done by the very best designers." IKEA, in fact, produces a desk that sells for an impossible \$49. But other IKEA desks can cost four times that amount — the rationale behind such variety being to offer the best-made desk at various levels of affordability.

"Americans tend to see furniture as a symbol of permanence," says architect Harlan Hadley of Arlington. "With IKEA, they have to give that up." A comfortable and attractive chair that

Hadley bought for \$100 wore out recently after several years of use. Rather than complaining and trying to repair the chair, he says, "I realized that throwing it away is part of the bargain. In fact, disposable furniture may be more appropriate to our times, with the ease with which people move."

Alexandria-based architect and furniture designer Tracy Revis admires IKEA's simple and consistent system of self-assembly, which employs only one tool — the allen wrench. But, over time, this has led to problems. Revis is currently trying to replace the mattress of her IKEA bed. "I found that the support structure was built into the mattress. To replace the mattress I'll have to rebuild the bed," she says. In addition, the mattress conformed to European dimensions, so a replacement will have to be custom made.

Photographers Sally and Gordon Bruce began shopping at IKEA in 1983, while visiting Sweden. "There was nothing like IKEA in the U.S.," says Gordon Bruce. "We immediately liked the furniture's character and the price." The Bruces have since equipped two kitchens, a living room, the bathrooms, bedrooms, office and studio in their 213-year-old Connecticut house with IKEA products. "This house had no standard dimensions, so we had no problem with European sizes." They have found the products to be durable and long-lasting, well worth the five-hour trip to the outlet near Philadelphia.

Industrial designer Niels Diffrient considers IKEA's products to be "head and shoulders above the typical American junk." Not award winners, but good, acceptable modern design. "IKEA's

products," he adds, "don't insult your intelligence or taste."

IKEA is only special in contrast to what's available in American stores, Diffrient laments. "American businessmen have a case of terminal tunnel vision. They've lost the knack of being ingenious." One example of IKEA's marketing ingenuity is its "Rent-a-Tree" Christmas tree plan. For a \$20 deposit, you can "rent" a tree for the holidays: you bring it back to the store after Christmas, and IKEA will refund \$10 and return your tree, bagged and shredded into mulch. While the plan is clearly not a money maker, it brings people to the store and generates good will.

"IKEA's whole merchandising scheme makes sense from beginning to end," Diffrient says. "And everyone there, from the designers to the store co-workers to the customers, understands it." By contrast, Diffrient has found American management so money-oriented that any sense of taste or culture is lost. "Last year Sears shook up their whole company. But they only showed that they're still trying to make their old-fashioned ways work." Sears' designs still illustrate a class-conscious conception of their customers as people with boorish taste.

IKEA's new ventures in Eastern Europe and China reflect Kamprad's long-standing ambition to bring his products to less affluent countries. Although he has plans to expand IKEA's U.S. operation, he thinks that "the need for good furniture for ordinary people is greatest in less developed countries." Stores in Budapest, Warsaw and Leningrad are scheduled to open by 1992. Despite IKEA's international plans, Kamprad's



The convenience of the IKEA marketing concept extends to its wares. Stores, for example, carry a variety of linens to complement their wide selection of beds (below). The no-frills approach means most items (such as the wheeled cart, left) come in boxes and require assembly.

attitudes toward people's needs and tastes are basically similar all over the world. And it seems to work: the IKEA store in Saudi Arabia was nearly cleared out of merchandise on the first weekend it opened. Even the finicky Swiss have been won over. Still, IKEA designers are addressing several special problems in Eastern Europe — among them, how to create a beautiful home in a two-room apartment.

To encourage creative design, the IKEA Foundation was set up in 1983. Its recent international design awards cited contributions ranging from an Austrian architect's work on solutions for women's problems in everyday life to a Dutch artist's high-quality ceramics. "After all these years," Kamprad said re-

cently, "I still have this nagging feeling that most contemporary designers don't design with the interest of most people uppermost in their minds. It is, of course, highly prestige-boosting for an architect to unleash all of his creativity without any financial constraints. The other path is the hard one." But considering IKEA's success, Ingvar Kamprad may be pointing the way. Granted, all IKEA products do not meet standards of the finest custom-designed cabinetry. But, judging by what IKEA's customers say, Ingvar Kamprad may be selling the best design available for the money.

Susan Tamulevich is a freelance writer in Washington, D.C., who specializes in design topics.



PERFORMANCE

Your projects will reach new heights when you rely upon the expertise of our professional staff.



DAVID ALLEN CO.

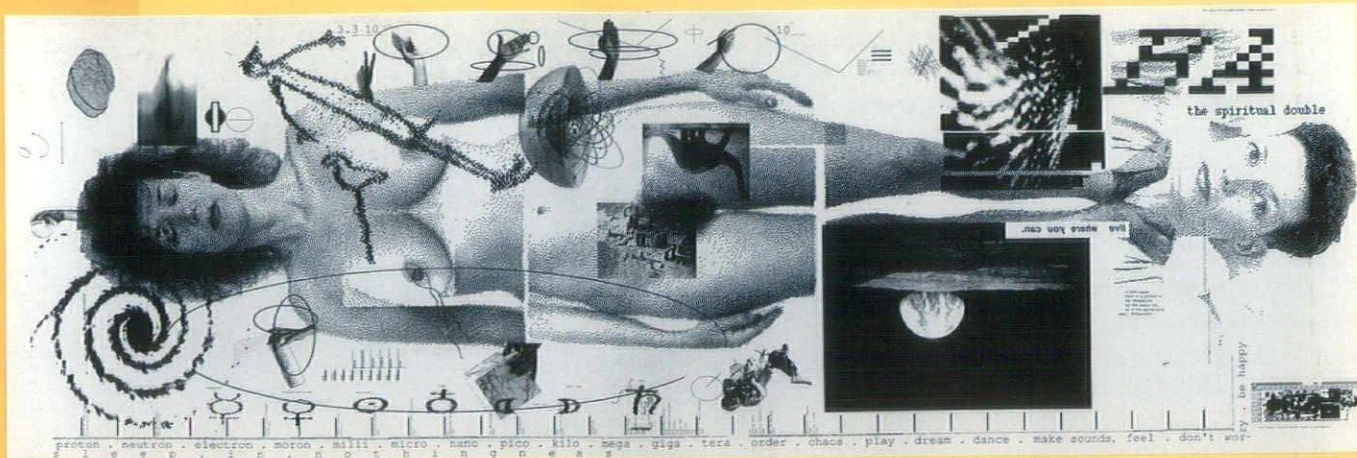
Tile
Marble
Terrazzo

Raleigh, NC
(919) 821-7100

Washington, DC
(703) 690-4422

Orlando, FL
(407) 420-1000

Ft. Lauderdale, FL
(305) 485-6811



Courtesy April Greiman Inc.

Computer-generated graphics in this 6-foot-long poster for Design Quarterly magazine (top) are by April Greiman. Environmental design at the 1984 Los Angeles Olympics (below) provided continuity to an event that was spread widely over many sites.

Looking Beyond the Image

Graphic Design in America: A Visual Language History

Edited by Mildred Friedman and Phil Freshman. Illustrated. 264 pp. Minneapolis: The Walker Art Center and New York: Harry N. Abrams. \$49.50 cloth.

By Meredith Davis

As a graphic designer, I have always been at a loss to explain to my mother what I do for a living and to illustrate to my clients the breadth of concerns with which my profession is engaged. *Graphic Design in America*, a collection of interviews and essays written and designed to complement the 1989 Walker Art Center exhibition by the same name, goes a long way toward solving my problem.

The exhibition itself is a massive undertaking, attempting to document through historical and contemporary examples graphic design in the environment, for the mass media, and for government and commerce. Although it has been criticized for reflecting the personal interests of curator Mildred Friedman (in an effort to include more women, for example, she omitted men whose work is more significant) and for being non-chronological in its presentation of history, the show stands as an exuberant record of how graphic design reflects and shapes American culture.

While the book includes a time line of graphic design history, the primary format for presenting the subject is thematic. Critics argue that this approach omits major highlights and personalities in the history of the field and fails to show the

evolution of thought in our young profession. Yet it is precisely through the chaotic simultaneity of our graphic environment — the mishmash of signs, flyers, billboards, magazines and TV images we



encounter daily — that design reaches the public consciousness. Try, for example, to separate the experience of the shopping mall from the graphic environment. You can't — the graphics are the environment. In that vein, our knowledge of graphic precedents is less the result of exposure to an ordered chronology than to an eclectic visual world. In this sense, the exhibition (and its catalog) offer moments of familiarity for even the most uninformed visitor.

The book accurately reflects the exhibition; its design, shifting themes and extensive footnoting provide many entry points into the subject of graphic communication. Some high spots:

- Maud Lavin comments on advertising's role in personifying the American corporation as an "individual." She singles out milestones in design that have changed the public's perceptions

B

O

O

K

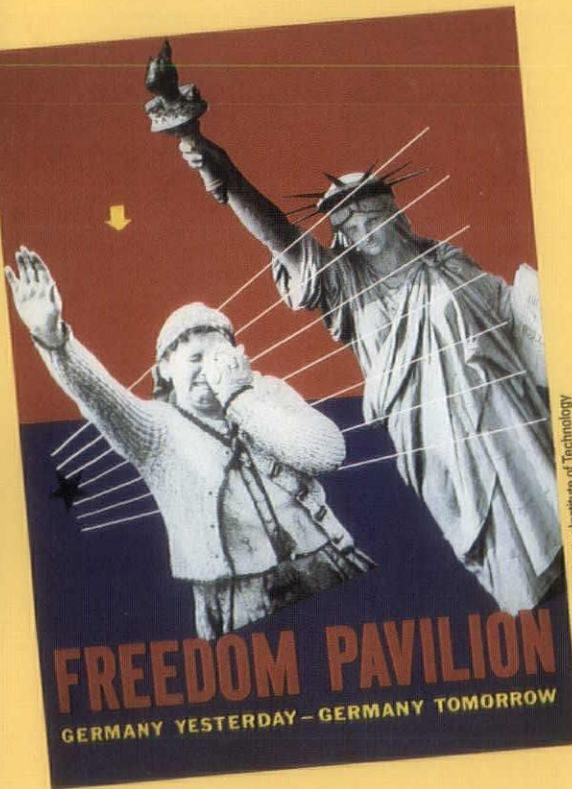
S



Courtesy Sussman / Prejza & Co.

of business and their motivations for buying: preaching of consumerism in the '30s; equating corporate image with personal image in the '50s; and portraying the corporate product as a definition of lifestyle and personal status in the '80s.

- Neil Harris describes the evolution of graphic designers' work for social causes. Tracing contributions to social reform made through maps, charts, photographs and diagrams created for world expositions at the turn of the century, Harris makes a strong case for the role designers play in shaping public opinion. He credits the visual messages fashioned by designers with increasing the public's awareness of city planning, public health and the importance of cultural life.
- Joseph Giovannini chronicles the nature of "liberated graphics" that characterize today's print culture — a visually aggressive design born in a climate of overstimulation (shaped by electronic media) that allows us to ignore writing in favor of more entertaining visual messages.
- Lorraine Wild documents the work and experiences of emigré designers — such as Alexey Brodovitch, of

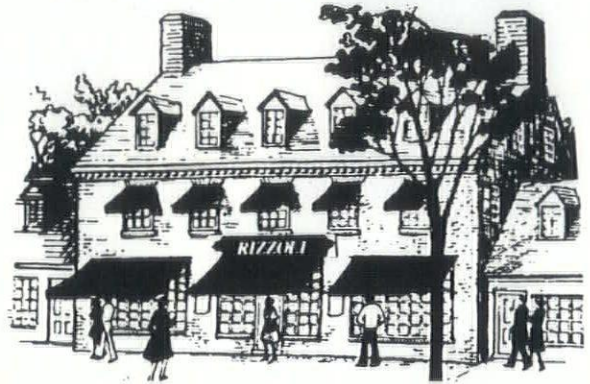


Graphic Design Archive, Rochester Institute of Technology

As consumerism evolved since the late 1800s, so did the Quaker Oats logo (top). Lester Beall's classic poster (above) was designed for the proposed Freedom Pavilion at the 1939 World's Fair, which was never built. Its message seems prophetic today.

RIZZOLI BOOKSTORE

A FULL SERVICE
BOOKSTORE
SPECIALIZING IN ART,
DESIGN, & ARCHITECTURE



Mail and phone orders welcome. We ship worldwide.

Merchants' Square Williamsburg Va. 23187
☎804-229-9822 fax 804-253-8868

BILLING LATE AGAIN?

Take control with the Wind-2 system. Wind-2 is an integrated financial management and accounting software package designed specifically for architects and engineers.

Break the pattern . . .

Call now 804-257-5555

- CHARLES &
- COMPANY
- SYSTEMS
- CONSULTANTS

Authorized Dealer



1715 West Main Street, Richmond, VA 23220

Country Casual

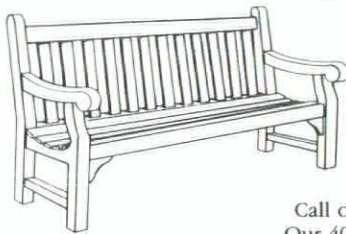
**Designer and Direct Importer of Authentic English
Solid Teakwood Garden Seats and Site Furnishings.
Interior and Exterior Use**



Modular Architectural Trellis

Benches • Swings • Planters • Chairs • Tables • Umbrellas

Free Shipment From Stock



*A superior collection of
diverse designs from England's
major joineries and custom
workshops.*

Call or write us for more information.
Our 40 page colour catalogue is \$2.00.

Country Casual - IN
17317 Germantown Rd.
Germantown, MD 20874
1-301-540-0040

Sustained Yield
Timber Sources



Russia, who just a few years earlier had been designing department store displays in Paris when, in 1934, he was recruited as art director for *Harper's Bazaar* — who brought the richness of their European training to America in the early 20th century. Their struggle with the ideology of Modernism, applied to the practical problems of American business, redefined graphic design in this country.

- Critic Steven Heller enriches the book through interviews with 15 designers whose work ranges from film titles to corporate identity, from computer-generated images to typeface design. Represented in the exhibition by examples of their work, these designers share pivotal roles in the history of graphic design. The pluralistic nature of their legacy — whether the result is a corporate logo by Paul Rand or experimental computer graphics by April Greiman — is illuminated by Heller and the comments of those he interviews.

In her introduction to the book, curator Friedman reminds us of the nominal acknowledgment of graphic design despite its omnipresence. The “taint” of commerce, its collaborative-interpretive form, and its status as an art of unlimited reproduction all work against critical attention. Yet this compilation makes a strong statement that is difficult to ignore: Graphic design defines our culture, shapes our attitudes and influences our behavior.

For those who missed seeing the objects firsthand, *Graphic Design in America* documents and interprets a landmark exhibition in the history of visual communication. It is dense with imagery and cultural messages, achieving curator Friedman's goal of promoting the significance of this least recognized visual art form and removing it from the realm of scholarship to the arena of public attention. It is, plain and simple, evidence of what we value and what is inherently American.



Meredith Davis is a professor of visual design in the School of Design at North Carolina State University, and played a key role in the initial design of Inform.

*“Freshly conceived,
well edited,
handsomely designed.”*

The Washington Post

*“Colorful,
alluring,
a visual smorgasbord.”*

Norfolk Virginian-Pilot

Now decide for yourself.

Inform—covering architecture, design and the arts.

To subscribe, mail your \$16 check to:

Inform subscriptions
The Barret House
15 South Fifth Street
Richmond, VA 23219

inform

When
you've
reached a
certain
level,



it's time to network.

More and more individuals and companies are entrusting their portfolios to professional investment managers. But which of the thousands of money managers nationwide has the potential to lower your risk *and* achieve superior investment performance? To help you choose wisely, we've created *Network*—our Investment Consulting Service.

Through *Network*, we can help an individual or company with \$100,000 or more select an investment manager with a proven ability to manage money — one who suits your specific objectives and attitudes. And once the selection is made, we'll help you monitor your manager's progress toward your goals each quarter.

Network can help you find the right investment manager — and increases the probability that

you'll improve your portfolio's performance.

Now that you've reached a high level of success, reward yourself — with *Network*. For more information, call or write the Wheat office nearest you. Or mail the coupon below today.

To: *Network*, c/o Wheat, First Securities, Inc.,
707 E. Main St., Richmond, VA 23219

Please send me more information about how
my portfolio can benefit from *Network*.

Name _____

Address _____

City, State, Zip _____

Daytime Phone (____) _____

If you're a Wheat client, please list your Financial
Consultant's name and office location:

NETWORK
INVESTMENT CONSULTING SERVICE

Wheat
First Securities
Member New York Stock Exchange and SIPC

Serving investors since 1934. Offices in Virginia, Maryland, District of Columbia, North Carolina, West Virginia, and seven other Mid-Atlantic and Southeastern states.

HUDSON · TWIGG
EnvironmentGraphics

Signage for direction
and information is
an essential complement
to a corporate graphics
image.

1065 Laskin Rd., Virginia Beach, VA 23451
804-428-1065
Member, Society of Environmental Graphic Designers



Stone Mason • Stone Carver

Sculptor

Waterfalls • Courtyards

Historic Restoration • Contemporary Designs

STONE OX

6120 Hillview Ave.
Alexandria, VA 22310
(703)960-7225

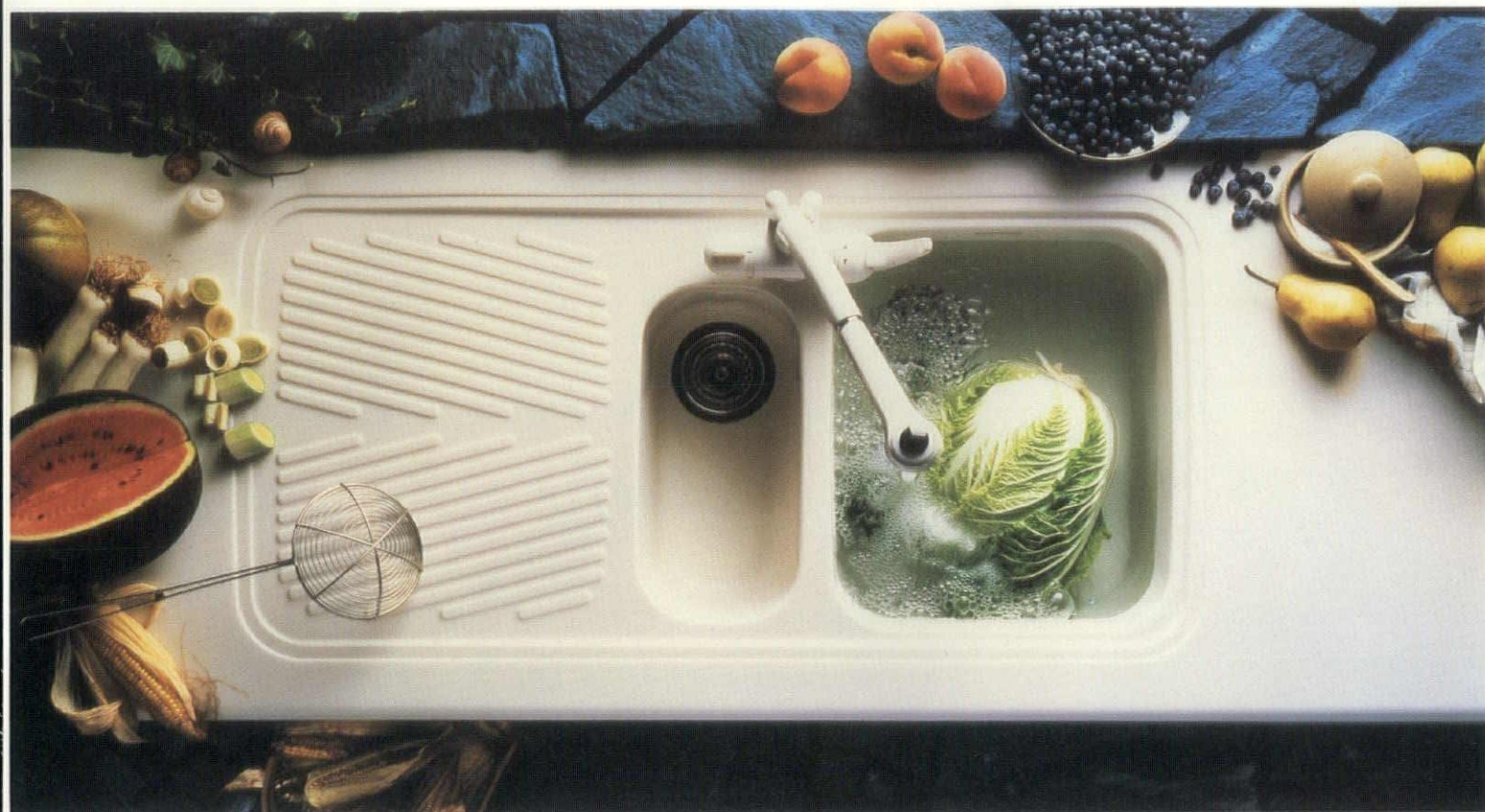
inform

Coming Up

In our next issue we will feature a look at what's become of the schoolhouse as we once knew it, the debate over how best to preserve James Madison's Montpelier, a sampling of notable new houses, and a glimpse of the architects who made Richmond's most famous street. In our departments, we will explore the design accomplishments of the Blue Ridge Parkway, and honor the legacy of a powerful writer who challenged the way many Americans think about their surroundings.



Peninsula Montessori School,
Rancorn Wildman Krause Brezinski
Architects



**Du Pont Introduces the CORIAN® Worktop Concept.
Because Good Kitchen Design Is Greater Than the Sum of Its Parts.**

Some manufacturers make countertops, others sinks. Du Pont makes both. The combination of CORIAN tops and sinks equals unmatched design flexibility for kitchen worktops. Form and function are now one. CORIAN worktops are as beautiful as they are functional. Sinks and tops fit together seamlessly to fit your lifestyle. Visit your nearest Authorized CORIAN Dealer and see this unique and innovative concept on display.

THE CARAPACE CORPORATION

5335 Kilmer Place
Bladensburg, MD 20710
(301) 927-9440

1341 Western Avenue
Baltimore, MD 21230
(301) 625-2252

CENTRAL WHOLESALE SUPPLY COMPANY

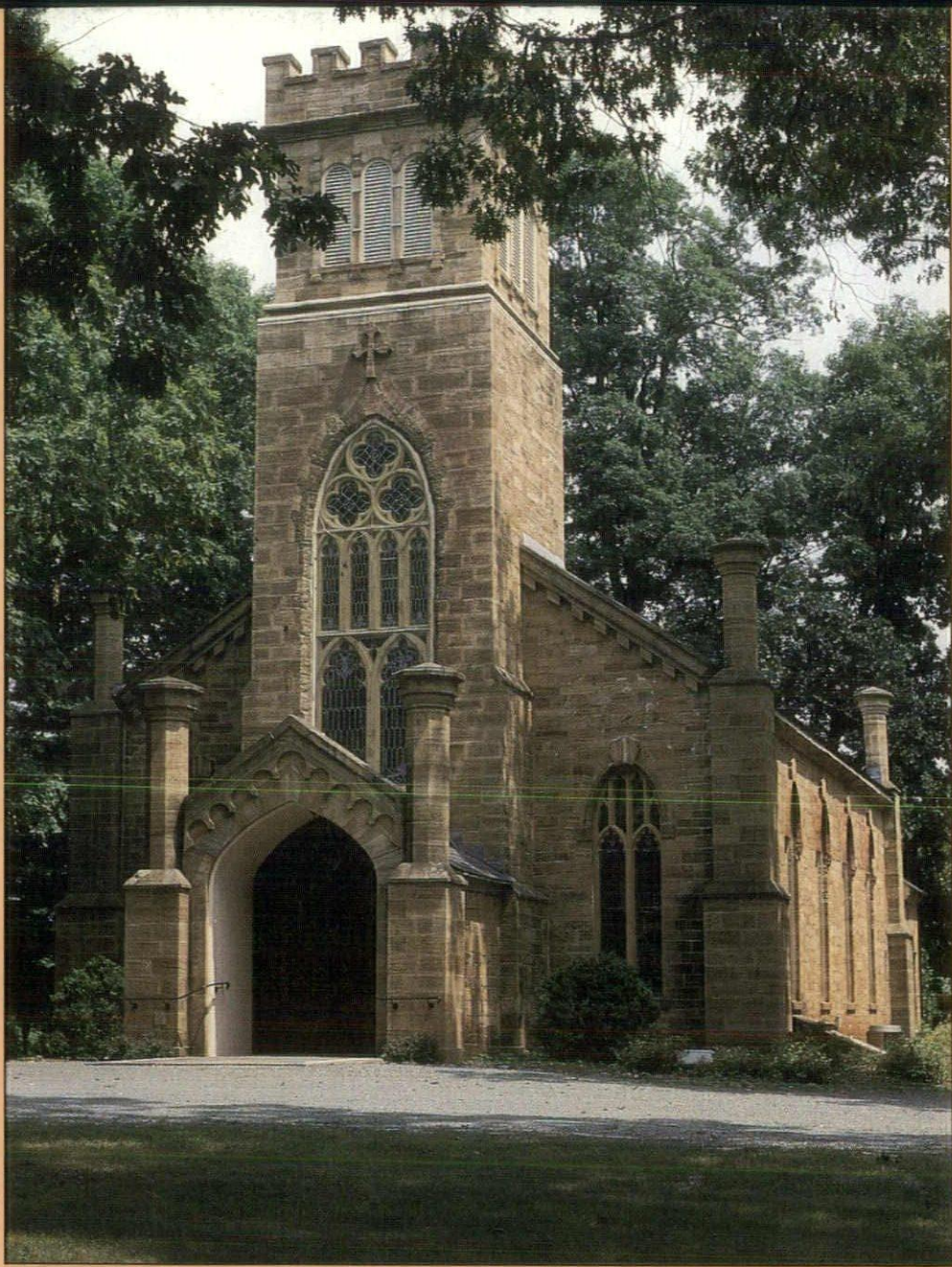
1532 Ingleside Road
Norfolk, VA 23509
(804) 855-3131

2720 Cofer Road
Richmond, VA 23224
(804) 232-2311

DU PONT
CORIAN®

The Premium Quality Brand of Solid Surface Products from Du Pont.

Grace Episcopal Church
Cismont, Virginia
Virginia Historic Landmark



LUCK STONE PORTFOLIO SERIES

Built in 1848, Grace Episcopal Church in Cismont, Virginia is a classic example of Gothic Revival architecture. An addition was built in 1985. Samuel Darnell, the architect, and committee members for Grace Episcopal Church called on Luck Stone for advice and assistance. A seam face granite, indigenous to Massachusetts, was used for the addition, after research to locate replicative stone.

Original Architect: William Strickland

Original Construction: 1848

Addition: 1985

Restoration Architect: Samuel Darnell

General Contractor: McCormick
Construction Company

Masonry Contractor: Hamilton Masonry

Stone Supplier: Luck Stone
Corporation

Luck Stone, with ten quarries and three major Showroom Centers and Fabrication Shops serving the mid-Atlantic, offers over 135 varieties of stone and marble to consumers, architects, designers, builders and contractors.

For more information about Luck Stone's current restoration projects and quarry representation, write Luck Stone Corporation, P.O. Box 29682, Richmond, VA 23229. Or call 804/784-3335.

**LUCK
STONE**